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A Magazine of Architecture & Decoration



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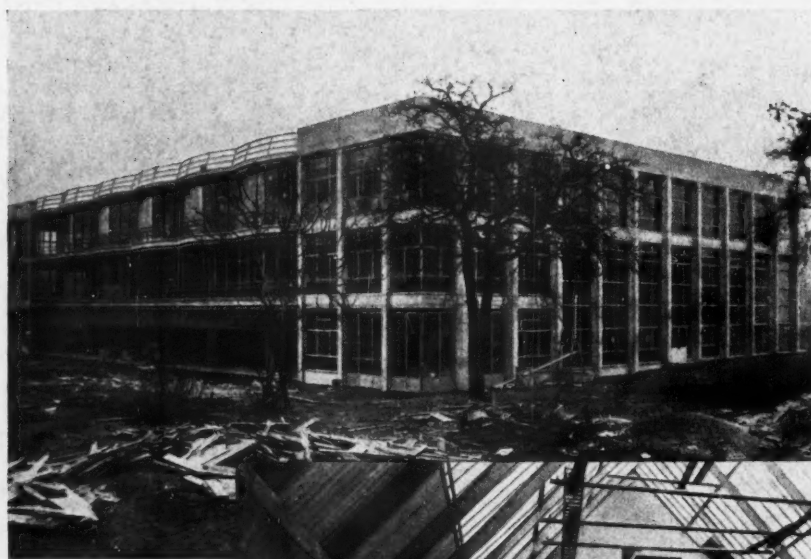
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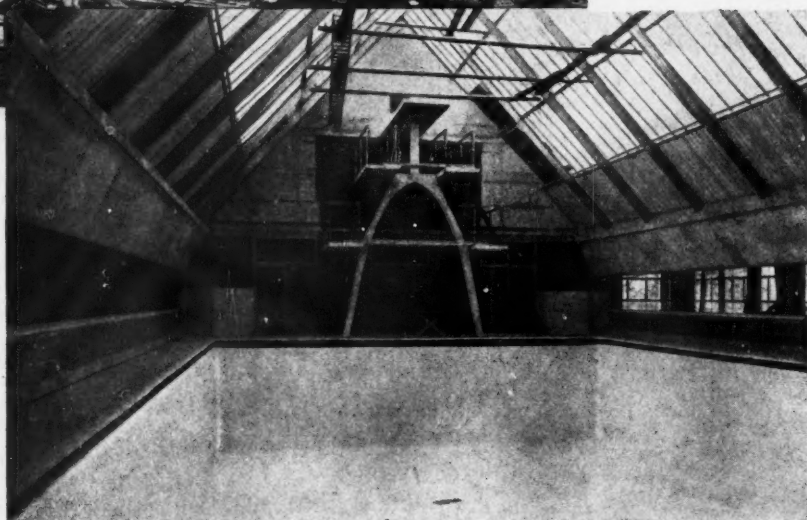


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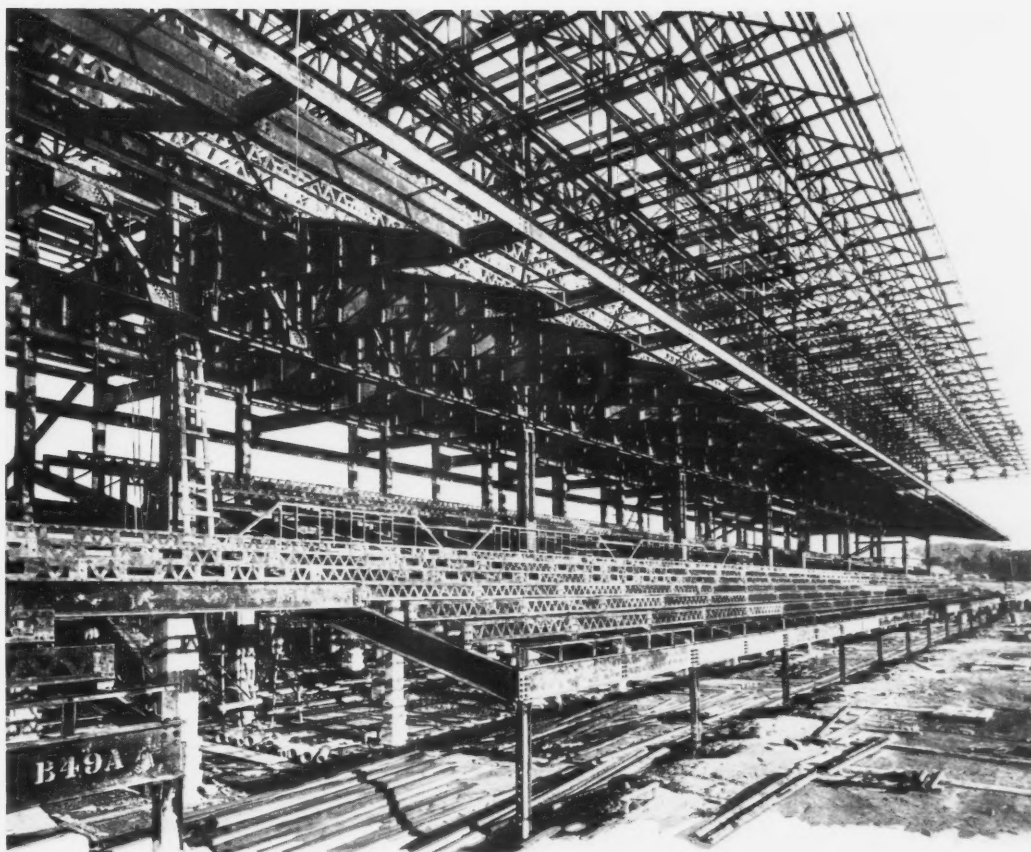
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THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

Vol. LXXVII, No. 461

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The English Tradition
in the Countryside.

PLATE I

April 1935

Where do we Stand?

By Marcel Breuer

I WOULD ask my readers to be resigned to a purely theoretical handling of this question, since I shall assume that they are already familiar with the tenets of the New Architecture and what it looks like. They will know, for instance, that these buildings are conceived of in severe terms—a maximum simplicity, wide openings for light, air and sunshine; balconies, flat roofs, minutely studied practical floor-plans, a scientific basis, strong emphasis on mechanization; industrial methods of production with a tendency towards standardization; light colours, new materials used for their own sake and a reconception of housing and town-planning in the light of social and economic research. Therefore I want to confine myself to a statement of what is really fundamental in our thought and work.

In the past I have been opposed to over much of this theorizing about the New Architecture, believing that our job was to build, and that our buildings sufficed, since they speak plainly enough for themselves. I was, moreover, not a little alienated to observe that there was often a considerable discrepancy between these theories and the personalities who advanced them. The danger of all theorizing is that, by carrying one's arguments too far, one is apt to leave the world of realities behind one.

Parts of the principles of the Modern Movement have been extensively adopted, but they have

been compromised by being used separately without any co-ordinating relation to the aims of that Movement as a whole. A closer examination of the ideology of the New Architecture has therefore become a pressing necessity.

The protagonists of the Modern Movement have been occupied with the classification and development of their intellectual principles and the carrying out of their individual designs. This meant that further propaganda was left to chance, industrial advertisements and the technical press. Much has been distorted, much overlooked, as a result. Modern terminology has been put under tribute for snappyslogans; and each of these serves only some isolated detail. A correlation of these heterogeneous parts to their unifying whole is still lacking. Whereas the pioneers of the Modern Movement have now succeeded in establishing a very broad intellectual basis, which is in harmony with their own work, the younger generation still confines itself to rigid formalization.

I should like, therefore, to give a more general survey that will cover a wider field than these catch-phrases. To do so, however, is not such a simple matter. Architecture is an alarmingly many-sided complex, and as soon as one leaves the technical sphere all conceptions tend to become vague and overlapping.

I intentionally renounce historical comparisons, and leave to others the task of contrasting our age with epochs of the past, and showing

us from history what leads to progress or decay, what to art or architecture.

What, then, are the basic impulses of the New Architecture? In the first place an absence of prejudice. Secondly, an ability to place oneself in immediate objective contact with a given task, problem or form. Thirdly, being unfettered by tradition and the usual stock-in-trade of the intellectual departmental store. Let those who prefer respectful transition from the principles of one school or style to those of another, adopt them if they will. What we believe is what we have perceived, experienced, thought, proved and calculated for ourselves.

At this point I should like to consider traditionalism for a moment. And by tradition I do not mean the unconscious continuance and growth of a nation's culture generation by generation, but a conscious dependence on the immediate past. That the type of men who are described as modern architects have the sincerest admiration and love for genuine national art, for old peasant houses as for the masterpieces of the great epochs in art, is a point which needs to be stressed. On journeys what interests us most is to find districts where the daily activity of the population has remained untouched. Nothing is such a relief as to discover a creative craftsmanship which has been developed immemorially from father to son, and is free of the pretentious pomp and empty vanity of the architecture of the last century. Here is some-

thing from which we can learn, though not with a view to imitation. For us the attempt to build in a national tradition or an old-world style would be inadequate and insincere. To pride oneself on such things is a bad symptom. For the modern world has no tradition for its eight-hour day, its electric light, its central heating, its water supply, its motor roads and filling stations, its bridges and its steel motor-liners, or for any of its technical methods. One can roundly damn the whole of our age; one can commiserate with, or dissociate oneself from, or hope to transform the men and women who have lost their mental equilibrium in the vortex of modern life—but I do not believe that to decorate their homes with traditional gables and dormers helps them in the least. On the contrary, this only widens the gulf between appearance and reality, and removes them still further from that ideal equilibrium which is, or should be, the ultimate object of all thought and action.

It may, perhaps, seem paradoxical to establish a parallel between certain aspects of vernacular architecture, or national art, and the Modern Movement. All the same, it is interesting to see that these two diametrically opposed tendencies have two characteristics in common: the impersonal character of their forms; and a tendency to develop along typical, rational lines that are unaffected by passing fashions.

It is probably these traits that make genuine peasant art so sympathetic to us—though the sympathy it arouses is a purely platonic one. If we ask ourselves what is the source of the solid unselfconscious beauty, the convincing quality and reasonableness of peasant work, we find that the explanation lies in its unconsciously, and therefore genuinely, traditional nature. A given region only has a few traditional crafts and uses a few definite colours. Roughly speaking, the same things, or variants of the same things, have always been made there. And even these variations are obedient to a regular and recurrent rhythm. It is their uninterrupted transmission through local and family associations which conditions their development and ultimately standardizes them as type-forms.

In one direction at least our modern efforts offer a parallel—we

seek what is typical, the norm; not the accidental but the definite *ad hoc* form. These norms are designed to meet the needs, not of a former age, but of our own age; therefore we naturally realize them, not with craftsmen's tools, but with modern industrial machinery.

If one examines a *bona fide* example of industrial standardization, one cannot fail to perceive that it is representative of an "art," and that that art has only reached this point of perfection by a sort of traditional development which is the result of exploring the same problem over and over again. What has changed is our method: instead of family traditions and force of habit we employ scientific principles and logical analysis.

Please do not misunderstand me. I do not for a moment mean that peasant art and the Modern Movement have any connection in fact with one another. All I wanted to do was to bring out the similarity between certain tendencies which have led, or can lead, to relative perfection in each. In any case, we can all admit that there are numbers of old peasant farmsteads that we find far more stimulating than many so-called "modern" houses.

To sum up: it is quite untrue to say that the Modern Movement is contemptuous of traditional or national art. It is simply that the sympathy we feel for each does not take the form of making us want to use either as a medium for the utterly different purposes of the present day.

I should like to divorce the "unbiased" aspect of the New Architecture from association with terms like "new," "original," "individual," "imaginative," and "revolutionary." We are all susceptible to the persuasion of that word "new." Society pays its meed of respect to anything new by granting it a patent. It is common knowledge that international patent law is based on two principles: "technical improvement" and "newness." Thus novelty becomes a powerful commercial weapon. But what is the Modern Movement's real attitude to this business of "newness"? Are we for what is new, unexpected and a change at any price, in the same way that we are for an unbiased view at any price? I think we can answer this question with an emphatic negative. We

are not out to create something new, but something suitable, intrinsically right and as relatively perfect as maybe. The "new" in the Modern Movement must be considered simply a means to an end, not an end in itself as in women's fashions. What we aim at and believe to be possible is that the solutions embodied in the forms of the New Architecture should endure for 10, 20, or 100 years as circumstances may demand—a thing unthinkable in the world of fashion as long as modes are modes. It follows that, though we have no fear of what is new, novelty is not our aim. We seek what is definite and real, whether old or new.

This perhaps invites the retort, "Be sincere. Look into your motives without trying to make your introspection too moral or positive. Don't all of us get sick of everything after a time? Doesn't everything, even architecture, become tiresome in the end? Isn't our thirst for change greater than we care to admit?"

Here we reach a point where logic ceases to be logical, where consistency loses sense, and anticipation is impossible, because history provides examples for and against. It were easy, but futile, to indulge in prophesy. I would rather interrogate that unwritten law of our own convictions, the spirit of our age. It answers that we have tired of everything in architecture which is a matter of fashion; that we find all intentionally new forms wearisome, and all those based on personal predilections or tendencies equally pointless. To which can be added the simple consideration that we cannot hope to change our buildings or furniture as often as we change, for example, our ties.

If by "original," "individual," or "imaginative" artistic caprice, a happy thought or an isolated flash of genius is meant, then I must answer that the New Architecture aims at being neither original, individual, nor imaginative. Here, too, there has been a transformation in the meaning of terms. According to our ideas, modern architecture is "original" when it provides a complete solution of the difficulty concerned. By "individual" we understand the degree of intensity or application with which the most various or directly interconnected problems are disposed of. "Imagination" is no

longer expressed in remote intellectual adventures, but in the tenacity with which formal order is imposed upon the world of realities. The ability to face a problem objectively brings us to the so-called "revolutionary" side of the Modern Movement. I have considerable hesitation in using the word at all, since it has recently been annexed by various political parties, and in some countries it is actually inculcated into school-children as an elementary civic virtue. In fact, revolution is now in a fair way towards becoming a permanent institution. I believe that what was originally revolutionary in the Movement was simply the principle of putting its own objective views into practice. It should also be said that our revolutionary attitude was neither self-complacency nor propagandist *bravura*, but the inward, and as far as possible outward, echo of the independence of our work. Although, as I have just pointed out, to be revolutionary has since received the sanction of respectability, this causes us considerable heart-searchings: the word inevitably has a political flavour. In this connection it is necessary to state that our investigations into housing and town-planning problems are based primarily on sociological, rather than on formal or representational, principles. In short, that our ideas of what developments were possible were based on the general needs of the community.

All this has led some people to believe that the Modern Movement either was, or was bound to become, a political one. Our opponents resuscitated this old accusation so as to be able to assail us with political propaganda. Other bodies of opinion tried to force us to define our position by such arguments as: "You make radical proposals for improvement which can only be realized in a radically different form of society. Architecture is the expression of its age, and so, of the circumstances, social structure and political conformation of that age. If your work has no political bias and it is not your main object to realize a political programme, you are simply Utopians who, as things are today, will sooner or later be dragged into impossible compromises."

To which I would reply:—

"It is an error to imagine that architecture in its broadest sense

is determined by political considerations. Politics, of course, play an immensely important part in architecture, but it is a mistake to identify that part with any one of its different functions. To come down from the general to the particular:—

"The technical and economic potentiality of architecture is independent of the political views of its exponents.

"It follows that the æsthetic potentiality of architecture is also independent of their political views; and likewise the intensity with which particular architects may apply themselves to the solution of particular functional problems."

Politics and architecture overlap, first, in the nature of the problems presented to the latter; and, secondly, in the means that are available for solving them. But even this connection is by no means a definite one. For instance, how does it help us to know that Stalin and the promoters of the Palace of the Soviets competition are Communists; or the reasons why they became Communists? Their arguments are very much the same as those of any primitively-minded capitalist, or democratic, or Fascist, or merely conservative motor-car manufacturer with a hankering for the cruder forms of symbolism. In spite of the undeniable influence of politics in every sphere of life and thought, no one can deny that each of these spheres has a highly important unpolitical side to it, and that that side determines its nature. As an architect, I am content to confine myself to analysing and solving the various questions of architecture and town-planning which arise from their several psycho-physical, co-ordinating and technical-economic aspects. And I believe that work of this kind leads to material advances which have nothing to do with politics.

The second dominant impulse of the Modern Movement is a striving after clarity, or, if you prefer it, sincerity. No romantic tendencies are implied in either of these terms. They do not mean that we wear our hearts on our sleeves, or invite all and sundry to pry into our homes and private lives through our long horizontal windows.

This particular exemplification of "clarity" has caused a great deal of harm—in the same way that the desire to show construction openly arrived at has often led to the

violation of structural principles or their naively childish over-emphasis. Clarity interpreted in this spirit has been responsible for a decidedly uncomfortable world full of screw-heads and intellectual exhibitionism. With a little goodwill and a pinch of crass stupidity, the famous principle of inside-out "exteriorization" can be relied upon to conjure up a perfect wilderness.

The principle of clarity, as we understand it, expresses itself in the technical and economic fields of architecture, through emphasis on structural laws and practical functions; and in the æsthetic field by simplicity and a renunciation of all irrational forms. The New Architecture might be compared to a crystalline structure in process of formation. Its forms correspond to human laws and functions, which are other than those of nature or organic bodies. In its more immediate conception this New Architecture of ours is the "container" of men's domiciles, the orbit of their lives.

Are our buildings identifiable with descriptions such as "cold," "hard," "empty-looking," "ultra-logical," "unimaginative and mechanistic in every detail?" Is it our aim to trump the mechanization of offices and factories with the mechanization of home life? Whoever thinks so has either only seen the worst examples of modern architecture, or else has had no opportunity to live in or make a closer inspection of the best. Or possibly there is some confusion in his ideas. Does he perhaps mean pompous when he says "human"; dark-brown wallpapers when he invokes cosiness, empty pretence when he demands "peacefulness," and a brothel when he refers to love? Anyhow, he attributes intentions to us which we have never had and can hardly be accused of embodying in our work.

The origin of the Modern Movement was not technological, for technology had been developed long before it was thought of. What the New Architecture did was to civilize technology. Its real genesis was a growing consciousness of the spirit of our age. However, it proved far harder to formulate the intellectual basis and the æsthetic of the New Architecture intelligibly than to establish its logic in practical use. I have often found that something like a functional kitchen equipment has made hypercritical people far more accessible to our ideas; and that

they have not infrequently ended by becoming reconciled to our aesthetic as a result. The ease of this method of approach led certain modern architects to outbid each other in broadcasting technical progress, and to rely on theoretical deductions supported by columns of figures. A deliberately statistical attitude to architecture ensued, which degenerated into a competition as to who could go furthest in denying it any sort of aesthetic moment. The engineer was proclaimed the true designer, and everything was declared beautiful that was technically efficient.

I think we can take it that this tendency has nearly seen its day. Engineering structures are by no means necessarily beautiful *qua* engineering structures, though they may often be beautiful either because their builders had a marked talent for formal design, or as a result of that scientific tradition which in process of time evolves a satisfactory industrial form for everything—the norm type, the standard. There is, of course, a great deal to be said for the practical objectivity of engineering methods in facing technical problems. The engineer has been responsible for several things which, in contrast to many architectural designs of the last century, were at least useful.

But we must call things by their proper names, and not bamboozle ourselves into believing that the achievements of engineering are *ipso facto* beautiful.

To sum up again: clarity to us means the definite expression of the purpose of a building and a sincere expression of its structure. One can regard this sincerity as a sort of moral duty, but I feel that above and beyond this it is a trial of strength for the designer, which sets the seal of success on his achievement. Nor do I see any puritanism in our cult of simplicity, but rather a zest for obtaining greater effect with less expenditure; and the satisfaction of fashioning something out of nothing with intelligence and arrangement as one's only resources. By which I mean winning colour, plasticity, and animation from a flat white wall. Simplicity in this sense connotes both attainment and quality.

Where does rationalism end and art begin in the New Architecture? Where is the dividing line between them, and how is it fixed? I could

not trace that frontier if I tried. Architecture seems worthy of notice to me, only in proportion as it produces an effect on our senses, and our senses are strangers to rationalizing processes. It is the same to me whether this effect, which we can, if you like, call "beauty," has been created by an engineer or an artist; whether it is the result of what is called speculative research, or what is called intuition. I care nothing for any differentiation as between these methods, but I care a great deal whether I feel at ease in the finished building. Besides, I do not wish to invalidate the super-rational basis of the Modern Movement which is its unwritten law, by any passionate assertion of principles. All the same, a few of them can be indicated here.

We have no use for beauty in the form of a foreign body, of ornament, or of a titivating of undesigned structural elements; nor even as an arbitrary magnification of certain dimensions, a purely transient vogue. We have no use for architecture that is labelled symbolist, cubist, neoplastic or "constructivist." We know that the essential and determining elements of a building can be wholly rational without this rationalism in any way affecting the question of whether it is beautiful or ugly.

Everyone who has planned, designed and constructed, knows:—

(1) That in spite of the most logical volition, the decisive impulse towards co-ordination very often occurs through uncontrollable reflexes.

(2) That even in the most objective exploration of a given problem by the logical method of procedure, in nearly every case a final, one might almost say illogical, choice between different combinations has to be made.

(3) That the commanding and so to speak convincing impressiveness of really inspired construction is the outcome of an inflexible tenacity which is almost passionate, and that that passion transcends mere logic.

Perhaps the slogan: "Art and technique as a new unity," which Gropius coined some years ago, most nearly expresses the idea that in the New Architecture these concepts are no longer separable.

I now come to the third dominant impulse of the Modern Movement: the relation of unbroken elements to one another—contrast. What is aimed at is *unschematic* design. Whoever supposes that our prefer-

ence for flat roofs inclines us to adopt flat tops for our coffee-pots; that the cubic forms of our buildings will be echoed in our lighting fixtures; or that our guiding principle of establishing unity and a certain harmonious relation between all these things can be labelled as a "style," has entirely misunderstood our objects. There is no hard and fast formula for doing this or that in the New Architecture. Wherever you find identical forms in different places, you can be sure it was due to the adoption of a similar solution for a similar problem. But when a cupboard begins to look like a house, the house like the pattern of a carpet, and the pattern of a carpet like a bedside lamp, you can be certain that it is not modern work in the sense that modern is used in this article.

We strive to achieve a definite design for all different elements, and we arrange them side by side without dressing them artificially for the purpose. These elements receive different forms as a natural consequence of their different structure. Their complete individuality is intended to establish a kind of balance which seems to me a far more vital one than the purely superficial "harmony" which can be realized by adopting either a formal or a structural common denominator. We reject the traditional conception of "style" first, because it gainsays sincere and appropriate design; and secondly, because the link between quite justifiable differences in appearance produces the sort of contrast we consider is characteristic of modern life. Contrasts like house and garden, a man's working and home life, voids and solids, shining metal and soft materials—or even living organisms like animals and plants—can all be realized against the stark plain surface of a wall; also in the opposition of the discipline of standardization to the freedom of experiment that leads to its development. Such contrasts have become a necessity of life. They are guarantees of the reality of the basis we have chosen to adopt. The power to preserve these extremes without modification (that is to say, the extent of their contrast) is the real gauge of our strength.

But what about the aesthetic of the New Architecture? Its dogmas are the kind that cannot be formulated. The important thing for me is that the New Architecture exists, and that it fulfils a vital need for all of us.



Raffaello Fagnoni, the Florentine architect, in his designs for a villa at Capri, has understood perfectly the type of building which is in keeping with the rocky mountain side. He spent some time in studying the ground where the sole vegetation consists of stunted pines, fig trees and prickly pear, keeping always in mind the fact that while from the villa the views all round had to be clearly seen, the house must at the same time be sheltered from the gales that blow up from the Gulf of Naples. Besides this he had to consider the cost. He had, in fact, to build an inexpensive villa, in a very difficult position, and in a place where there was no water. He mined the rocks for the foundations, and used the stone for the building, starting at once on the water cisterns, and trusting that these would soon be filled with rainwater to save the expense of having to bring up water on mule back. He had designed the cisterns one above the other, the lower and larger one for bath and garden water, and the upper smaller one for drinking water. But here the local master-mason who, with his sons, was doing the actual building of the villa, suggested a reversal of their order, a change which, though it was perhaps less rational, was more useful because the drinking water, being at the lower level, could be kept cooler.



2

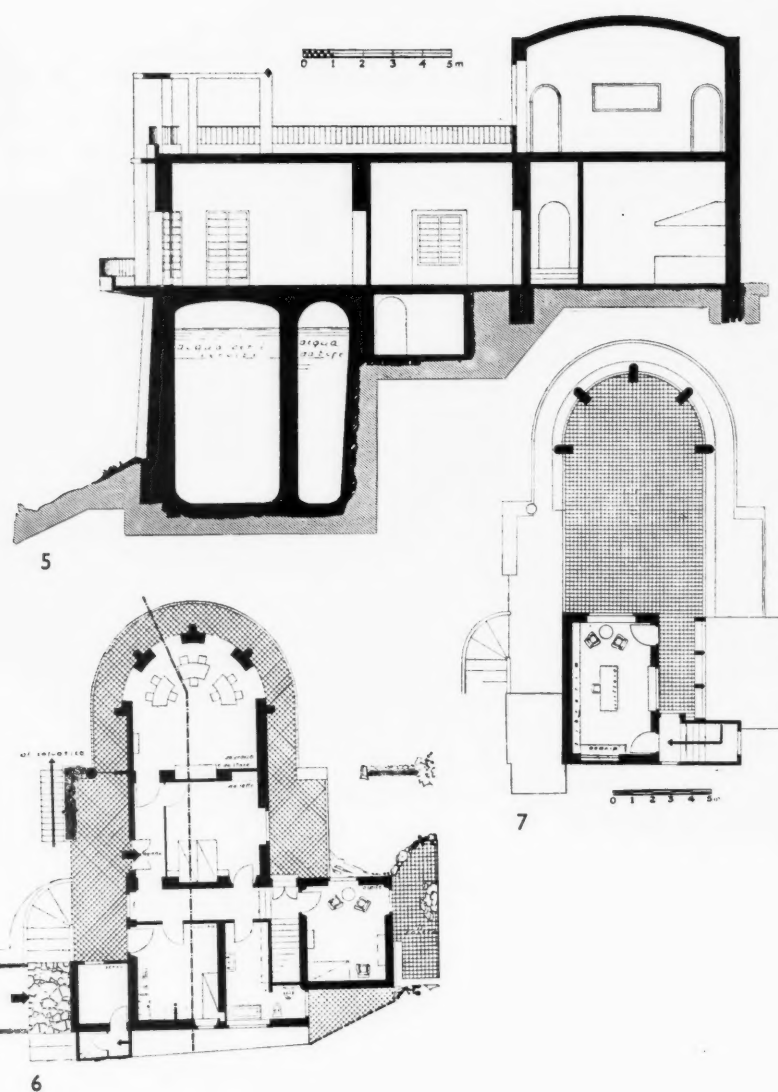
*RAFFAELLO FAGNONI,
ARCHITECT.*



3



4



The section and plans, 5, 6 and 7, show clearly the arrangement of the rooms. The studio of the owner of the villa is at the top, 4. From his large writing table he can see, through wide, large windows, the Faraglioni rocks. On the south a small loggia shelters him from the sun. This room is isolated from the rest of the house, and is reached by a small internal staircase. On the floor below, 3, 4 and 8, are a bedroom, bathroom and dressing room, and a large semi-circular living-room. This has four great windows

leading to the terrace. Here there is a view of indescribable beauty. The room for visitors is also separate, and looks south-east on to a small, hidden garden paved with tiles, and filled with climbing roses and geraniums. On the opposite side are the offices and servants' rooms. The floors are all covered with tiles designed by the architect; those in the living-room are of shimmering black with animals and fruit in brilliant colour painted on them. Even the local blue lizard of the Faraglioni rocks is represented.

YOI MARAINI





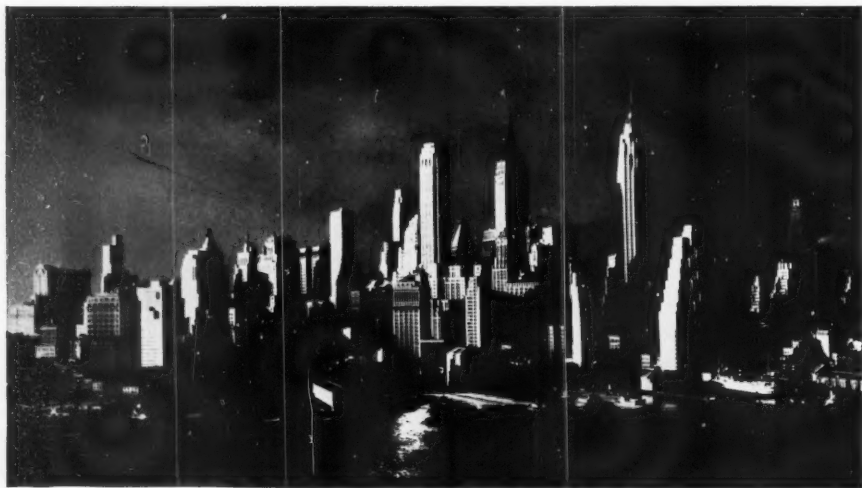
**THE GREAT BARTHOLDI STATUE,
LIBERTY ENLIGHTENING THE WORLD.**

THE GIFT OF FRANCE TO THE AMERICAN PEOPLE.

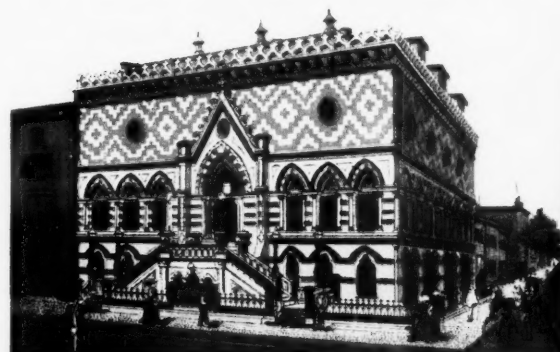
TO BE
ERECTED ON BEDLOES ISLAND, NEW YORK HARBOUR.

The statue is of copper-bronzed 225 ft. in height, and is to be mounted on a stone pedestal 72 ft. high, making the extreme height 297 ft. The torch will convey a powerful electric light, and the statue thus preeminently bright as by day, an exceedingly grand and imposing appearance.

New York in the 'seventies and now. Has any other city changed as much in fifty years?



Brooklyn Bridge, and part of the old skyline.



The Academy of Design. (Design and decoration are still 'confused.')



The "Father of his Country" on an indisputable horse.



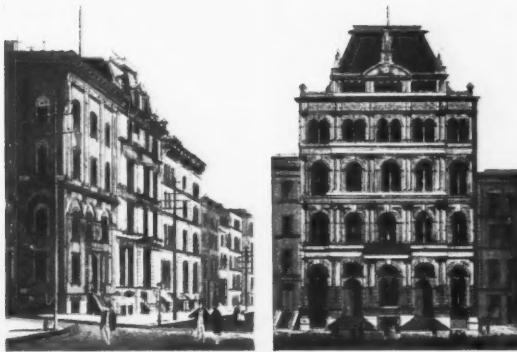
View from Brooklyn Bridge Tower. (That *was* high then.)

In 1874 my father visited America. The voyage to New York took nearly three weeks, and on arrival he saw a city that resembled an English city, though its plan was simpler and it had an elevated railway. He brought back one of those highly retouched collections of "views," of which thirteen are reproduced here.

N E W Y O R K



Grand Central Depot.



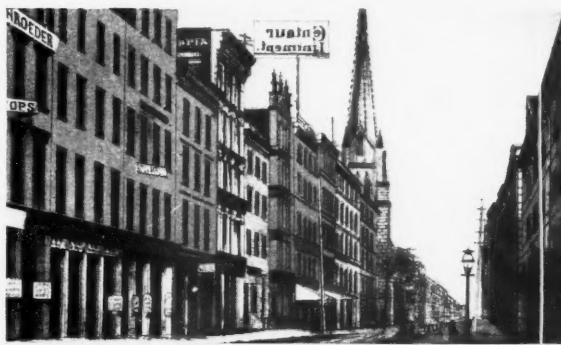
Wall Street and the New York Stock Exchange.



Going up some. Panorama from Tribune Building.



The "Elevated" supplied the noise before automobiles arrived.



Trinity Church, before and after architectural burial: one of many quenched spires.



The City Hall and its old sylvan setting.



Fifth Avenue as it was—a horizontal procession: Fifth Avenue as it is—a vertical fantasy.

There were no tall buildings in New York then. The Statue of Liberty was still in the pious intention stage, for the French people had not yet made that gift to the American nation; but the first illustration in the book of "views" showed what a commanding figure had been visualized to tower up in the harbour, "exceedingly grand and imposing" against the packed, almost level masses of Manhattan Island. Fifty years later, in 1934, I visited the United States. My Atlantic voyage took six days. The New York I saw was as different from that my father saw, as a landscape in the Moon is different from an earthly landscape. It is a city created partly by the perfection of that vertical locomotive, the elevator; partly by an accomplished technique of advertising in three dimensions, and partly by sheer, light-hearted, adventurous audacity. Can the history of city building show any comparable example of such fundamental creative changes in the space of fifty years?

JOHN GLOAG

THE ENGLISH TRADITION *in* the Countryside

By W. A. Eden

II* The World of Make-Believe



BEFORE we attempt to discuss the subject of tradition in the English countryside it will be well to inquire what we really mean when we speak of tradition. That definition of the word is obviously inadequate which can be used in defence of individual predilections, be they for Gothic or Georgian architecture, romantic or formal poetry, or, in the countryside, for high hedges and winding lanes or for clean open downland. Yet such a definition is often put forward, or at least implied, by the so-called traditionalist, who, in the name of tradition, continues to pretend that he is living in the fourteenth, or the sixteenth, or the eighteenth centuries, in England, in France, or in Italy. According to his way of thinking the true symbol of tradition is the Tower of Babel. If he is enamoured of the work of the eighteenth century he denies the value of that of the sixteenth, apparently forgetful of the fact that if there is such a thing as an English tradition it must include both.

The purpose of the following survey of the principal changes which have taken place in the English landscape is to suggest that there is a broader interpretation of the meaning of tradition. This broader interpretation finds in tradition a guiding principle which has nothing to do with the repetition of historic forms. It looks on historic forms as the expression of tradition at a given time and in a given place, and it recognizes that this expression is always changing. It sees the present not only in relation to the past, but also as the threshold of the future. In this way, paradoxical though it may seem, tradition implies a forward looking attitude, and without such a spirit of movement it is dead. At the same time the study of the past is the only way in which we can become acquainted with the workings of tradition. We must, however, be prepared to look for motives rather than to collect unrelated facts, and we must look at each period in the light of what went before and of what came after. We may then arrive at some understanding of how we ourselves stand with regard to the past and the future, and realize that, inevitably, we must hand on as well as receive.

SYNOPSIS

We must now ask ourselves whether it is possible to discover any consistent motive prompting the various changes which man has brought about in the English landscape during the last four thousand years. What prompted the men of the Bronze Age to forsake the hills and settle in the valleys? Why were the woodlands cleared and the marshes drained? For what reason were the common fields enclosed, and, most important of all, why was the planting of trees carried on with such vigour in the eighteenth century? It seems obvious that the reason for these changes was the desire of man to improve his environment, either economically, or aesthetically, and that we may justly claim that the tradition of the English countryside is a tradition of improvement rather than of preservation. But this might be said of many landscapes, so that we must seek further if we are to discover the essentially English features of the tradition. We have seen that what may be termed the essentially English features of our landscape, the hedges, the hedge-row trees and the decorative but not rigidly formal plantations, were added to it during the eighteenth century. Each of these has a similar effect in shutting out the distances and reducing the landscape to a more human scale, and this human scale is the most distinctive characteristic of the English landscape. Ours is, in fact, a humanized landscape. To the great end of humanizing the landscape all the improvement schemes of the eighteenth century were directed. Every small squire of the period was simply trying to make his immediate countryside the open-air part of his home. "Nature," though it was beginning to be worshipped in the more advanced circles as the century drew to a close, was not his god. Rather was he the "Creator and Ordinator of things" anxious to reduce to a human order whatever of the original chaos still existed in his day.

SINCE the second quarter of the nineteenth century there has been little essential change in the appearance of the countryside. The repeal of the Corn Laws did not immediately affect agricultural prosperity, but without their stimulus wheat growing became less and less profitable in the face of competition from overseas. More land was eventually laid down to permanent grass than ever before, until in many parts of the country a field of wheat was almost unknown. Some tree planting for fox coverts was carried out in the classic days of hunting by numerous Squire Thornes up and down the country, while their Victorian gardeners busied themselves with introducing new varieties of conifers and other foreign trees into the older plantations around their country houses. For the rest, the only change which was taking place, besides routine replacements, was that which time alone can work. Man had planned, and planned well, but those who virtually made the landscape we know to-day never saw it as they meant it to appear. Only towards the end of the last century, when the trees had grown to full maturity, was it possible to appreciate what

* The first instalment was published last month

had been projected perhaps a hundred years earlier. By that time, so short is the memory of man, the circumstances in which England had become a land of small green fields and hedgerow trees had been forgotten. New ideas on landscape had been propounded by the prophets of the age and accepted by the generality, and since these ideas form the perhaps unconscious basis of much of what is felt and said and done in connection with the countryside to-day, it will be necessary for us to examine them critically.

First, however, we must glance at the general trend of ideas during the latter part of the eighteenth century. We have noticed that the Renaissance in Europe coincided with the growth of a fuller consciousness of the visible environment of human life. By the middle of the eighteenth century men's consciousness was again expanding in two directions. In the first place, through the work of antiquarians from the sixteenth century onwards, they were gaining a sense of history; and, secondly, scientists were beginning tentatively to discover some sort of order in the non-human world. In these not unconnected tendencies we may find a reason for the craze for sham ruins on the one hand, and for the development of a taste for mountain scenery on the other. The monuments of Gothic art in this country were no longer considered barbarous, since history had imparted a glamour to their stones; and if one's ancestor had been imprudent enough to sweep away his Tudor house and build a brand new Restoration palace in its stead, the least one could do in compensation was to order a good supply of ruined Gothic garden houses. Similarly, since there was no longer a wilderness at one's door, and since the processes of mountain building were beginning to be vaguely understood, "nature" ceased to be considered awful and grotesque, and one was actually ready to take a fearful sort of pleasure in wild scenery. By the turn of the century Wordsworth had shown how that fearful pleasure might be transformed into worship. The romantic age had begun.

Meanwhile what Wordsworth called "a new and unforeseen creation," machinery, was instrumental in bringing about a change in the life and habits of the community, as well as in the appearance of the land. Without always realizing what it actually meant we glibly refer to this change, in Toynbee's famous phrase, as the industrial revolution. It was not only that the old domestic industries were doomed to a rapid extinction. Neither was it simply that people worked in factories instead of in their own homes. The main point that affects us here is the sudden expansion of industry, and therefore of urban population, in a country which had hitherto had a rural population three times that of the towns. We may possibly gain some idea of the change which was taking place when we consider that the population of England and Wales increased by 50 per cent. during the last fifty years of the eighteenth century. More striking perhaps is the contrast

between England at the time of the Revolution, with a population of roughly five and a half millions—up till then the highest in our history—and England at the time of the Reform Bill, with a population treble that number. This increase of population was indeed something new and unforeseen, the visible result of which was a huge in-

crease in the number of inhabited houses. It is not possible to arrive at the figures for the latter part of the eighteenth century, but we do know that the number was about doubled during the first half of the nineteenth century. These are the facts which we must bear in mind if we are to understand the trend of taste during this period.



PHOTO: COUNTRY LIFE

2. A contrast in trees. The Victorians introduced fresh varieties of conifers and other foreign trees into the older plantations.



3. Make-believe of place—Venice comes to England. Hawthornden, by Birket Foster.

We know well enough what sort of building was going on to accommodate the growing population during the early years of the nineteenth century, since as a nation we are to-day spending huge sums to do away with it. The new centres of industry, which by 1840 had grown into crowded and insanitary conglomerations of shoddy houses and factories, were certainly grim, but it is not always realized that these early Victorian towns were not yet the monuments of vulgarity that they later became. The tragedy of the nineteenth century, in the visible world at least, was that the leaders of thought and artistic expression allowed themselves to be repelled by the grimness of the new towns, and were led to dissociate themselves from the inevitable developments of their times. The machine had created bad towns. Therefore the machine was bad. It could not be abolished, however, and the only course open to those who disapproved was to give vent to their disapproval with all the eloquence of an eloquent age, and to escape from the ever-present material realities into a world of make-believe of their own creation.

This world of make-believe took on many forms, but principally the men of the mid-century, suffering from the rude shock produced by the industrial revolution, availed themselves of the means of escape which had come to them as a legacy from the eighteenth century. They ran away from the grim realities of the incomprehensible present into the known and intelligible past, and found solace for the uncertainty of the changing human scene in the seemingly eternal certainties of nature. It did not matter that the past was only partly known, or that change is inherent in the laws of nature. If history was only half known it was easy to invent the rest according to one's individual liking, and change which was imperceptible from one year to the next might be ignored. Nowhere is the point brought home more vividly than in Pugin's *Contrasts*, a series of drawings intended to illustrate the superiority of mediaeval institutions, buildings and towns over those of his own day. Side by side with a typical town of 1840, 5, in which the gas works are given a satirical prominence, Pugin shows what he believed the same town looked like in 1440—a dream of church spires and delicate Gothic tracery, 6. It is no part of our business here to discuss the development of towns in the nineteenth century, except in so far as it affected the countryside, but it will be useful if we bear in mind the efforts made by Pugin and his followers to reconvert the town of 1840 into the imagined town of 1440, thus adding to the confusion. We may remember, too, the part played by Ruskin in the movement, and think with sadness of how the Stones of Venice became, in actual practice, the Bricks of Acerington. And seeing that all the scholarship, and all the historical piety of the nineteenth century only resulted in the creation of the most abominable towns that have ever existed, we may perhaps arrive at some

understanding of why the second escape, to "nature," gained such a strong hold on the imaginations of Englishmen—a hold which it still, in fact, retains.

In its earliest form the nature cult in England was humanist in character. That is to say, the human mind was regarded as the highest creation of a divine providence which was also manifested in the mysteries of the non-human world. At the same time it was always recognized that nature was never perfect, though it was assumed that there was in nature an inherent tendency towards perfection. That tendency was considered to be most active in the human mind. The function of the human mind was, in fact, to discover perfection in the forms of nature—the perfection towards which nature was always tending, but which she never achieved in reality. This theory found its fullest expression, perhaps, in the *Discourses of Sir Joshua Reynolds*, but even as early as 1712 Addison seems to have been groping after the idea in his famous essay on *Landscape*. Addison thought of the work of man in the landscape as softening the asperities of nature, making them palatable to man. Reynolds went further, and suggested that man might be a better interpreter of nature's true intentions than nature herself. Whatever a man's exact interpretation of the respective functions of nature and art, however, nobody in the eighteenth century would have suggested that to interfere with nature constituted a sacrilege. Even Cowper, in spite of his assertion—later to become proverbial—that "God made the country, and man made the town," would have conceded to man a share in God's work; and Wordsworth, after seeming to depart somewhat from the humanist standpoint, showed himself strongly on the side of humanity in the noble conclusion to the *Prelude*.

When we turn to the writings of the nineteenth century we find that a change had come over the general attitude to the countryside. Cowper's doctrine had acquired a new significance, since it did not need a very acute mind to realize that the towns were evil. "God made the country, and man made the town"—the implications of the saying are far-reaching. Perhaps man was, after all, the devil incarnate. At all events he could not hope to rival the Deity in His work, and the best man could do was to do nothing. *Laissez-faire* was the political doctrine of the age; its counterpart in landscape appreciation was a belief in towns as a necessary evil, and in the countryside as the ready-made gift of a beneficent providence. In addition, an obvious rider to the proposition was that the countryside increased in value in proportion as it was free from the influence of man. Wild mountain scenery, *Plate ii, C*, came to be regarded as the finest form of landscape, and the higher the mountains the better. It was Ruskin who wrote "... there may be proved to be indeed an increase of the absolute beauty of all scenery in exact proportion to its mountainous character..." So that, at last, it became

easy to assess the comparative beauty of the wonders of the earth. The most beautiful of all measures 29,000 feet.

It is easy to see how such a theory of landscape soon led to the adoption of a negative do-nothing attitude. If the finest form of landscape you can conceive is a wild mountain side, you very soon come to the point of regretting that man should ever have existed. The only action you are willing to take, to preserve your places of natural beauty, amounts to a challenge to humanity—a denial of man's right to use any part of this earth for the improvement of his material welfare, and of the possibility





PHOTO: EDGAR WARD

4. Monsal Dale, Derbyshire. Railway lines, tunnels, cuttings and telegraph poles are now almost accepted as natural features of the countryside.

of his doing so in a manner which will add to the beauty of the place. The places where man has, unfortunately, penetrated, can only be considered as inferior landscape at the best. With Ruskin, you will be willing to give away the whole view from Richmond Hill or Windsor Terrace "for one mossy granite stone a foot broad, and two leaves of lady-fern"; and for you, as for him, the greater part of England will have become "that country which is incapable of being spoilt by anything." Is it possible that something like that, exaggerated though it may be, represents the general unconsidered ideas on landscape of the majority of people

in this country at the present day? We are certainly giving away the view from Richmond Hill.

* * *

Meanwhile, the captains of industry had no inhibitions about nature, wild or tamed; but they were also without the imagination which might have made their contribution to the scene an improvement rather than a catastrophe. Machines had made it only too easy for them to get rich, and while money was to be made at break-neck speed, what matter if a few hundred square miles of England should be laid waste in the process! The improvident scratching for

raw materials which took place in the Black Country, for instance, during the first half of the nineteenth century and before, created a new type of man-made landscape which still remains as a fitting memorial to their greed, **Plate ii, A**. Slag tips towered over the miserable cottages of the workpeople, and mounds of waste material from the mines were spread over heath and pasture. England was rapidly covered with sores and blemishes as symptoms of her disease. Tyneside, Tees-side, and the coast of Cumberland; south Lancashire and parts of the West Riding; the Potteries, South Staffordshire and North Worcestershire; all these

THE ENGLISH TRADITION

were places which nobody visited if they could be avoided. One can understand, even if one cannot sympathize with, Morris's desire to "forget six counties overhung with smoke."

With industry expanding at such a speed, communications were bound to go through a parallel period of rapid development. All through the eighteenth century, the roads were being improved at the instigation of the turnpike trusts, but they had not reached the full perfection to which they were eventually brought through the effort and skill of Macadam and Telford, when the canals provided an alternative means of heavy transport; and the canal system was not complete, nor had Telford finished constructing the Holyhead Road, before the first steam passenger train ran between Stockton and Darlington. There followed the railway boom of the 'forties, and in forty years from the opening of the London and Birmingham Railway a new feature had appeared in the landscape from end to end of the country, so that there was hardly a place in England so remote that the far-away puffing of a train could not be heard in the stillness of a summer night. There is no need to dwell on the violent opposition engendered among some of the intellectuals by the construction of railways, involving the making of tunnels and cuttings, among their sacred mountains. This was in a line with the general renunciation of machinery already noticed. The next additions to the landscape, the electric telegraph poles, which appeared first on the railways in the early 'fifties, do not seem to have engendered so much opposition. In any case, both railways and telegraph poles are now accepted as normal features of the landscape—perhaps, almost, as natural features, 4.

Such developments as the expansion of industry and mining and the improvement of communications represent the positive side of the nineteenth-century spirit—positive in that they were the means of advancing the material welfare of at least a part of the community, though, as we have seen, they were negative in that the aesthetic possibilities of the new world were ignored. The same spirit was evident in the public health legislation brought in by the central government from the middle of the century onwards, and in the public works carried out by the new local authorities created by the Municipal Corporations Act of 1835. If, instead of shuddering at the very thought of gas works, men like Pugin had been able to show that any legitimate human activity can add dignity to the landscape, and if, instead of being repelled by the squalor of the growing industrial towns, they had realized that here was a great creative opportunity, the history of the English countryside during the last hundred years would have been different. As it was, the narrow utilitarian spirit triumphed. Under the guidance of the Public Health Acts, drains and water supply rightly became important matters to be dealt with by the local authorities, but it was unfortunate

[Continued on page 151]



5

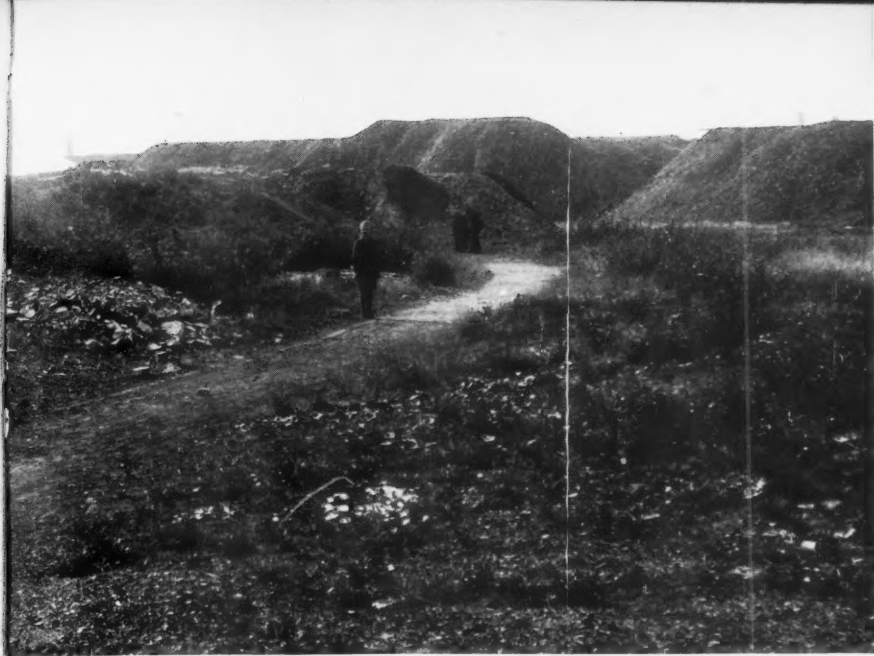


6



7

Town development in the nineteenth century had a profound effect on contemporary ideas about the countryside. 5. A make-believe of church spires and Gothic tracery—escape into the past. 6. The typical town of 1440—from Pugin's "Contrasts." Pugin's desire to escape from this led him to construct—7. The town of 1840 has not benefited by the make-believe—Oldbury to-day.



A



B

PHOTO: EDGAR WARD, J. 2



C

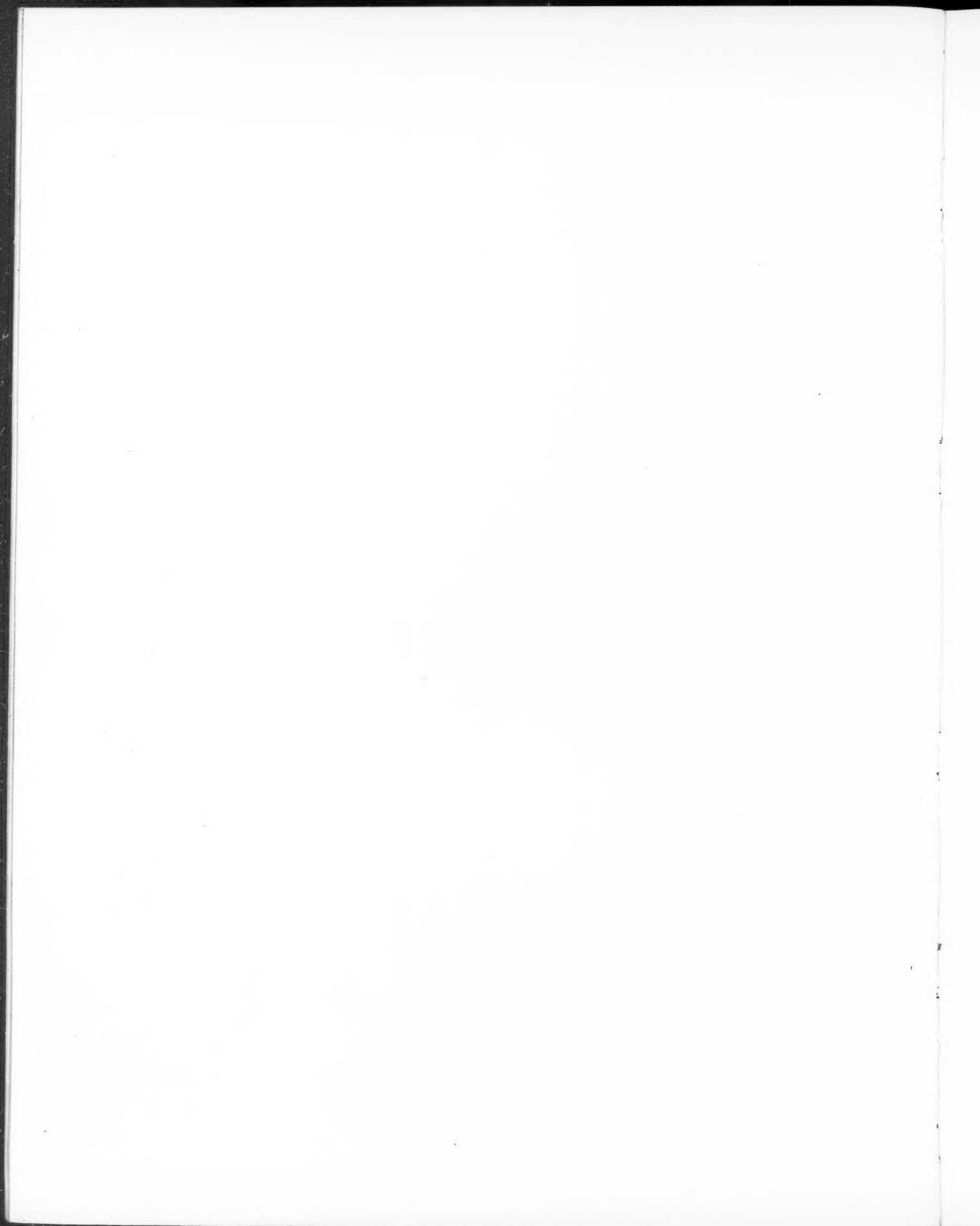


D

Escape to nature. From such scenes as these pit mounds at Oldbury—A, and these china clay pits—B, with their sordid associations, men fled to scenes devoid of human associations—Scawfell Pike—C. The illustrations suggest that the contrast is one of association, rather than of form, while the Lake District, showing agricultural land in the foreground—D illustrates the value of human contributions to the landscape in making C tolerable.

PLATE ii

April 1935



The first four of the drawings which follow were published in the March issue; they show in a slightly exaggerated form the process by which the English scene was developed from virgin forest to the humanized landscape known today as the typical English countryside. Their aim is to show that the "typical" English countryside is not typical in the sense of being a natural product, but is, on the contrary, the result of intensive and arbitrary planning by eighteenth-century landscape architects, both lay and professional. At D, the twentieth century, the drawings go back to the previous century, and we imagine the same scene of Georgian planting, as in C, but with one addition. Coal has been found underneath this rural landscape and behind the manor house the first shaft has been sunk. What follows is an alternative to D; an example of typical nineteenth-century development founded on the "free growth" (i.e., anarchism) of industry. The development cannot be described as a transition from a rural to an urban economy, since the urban attribute is missing in the new "town." It is not a town, it is a mining camp, and day by day it eats up what remains of the planned industry of farming, and destroys the tradition of improvement built up by generations of Englishmen.

A. Primeval Forest

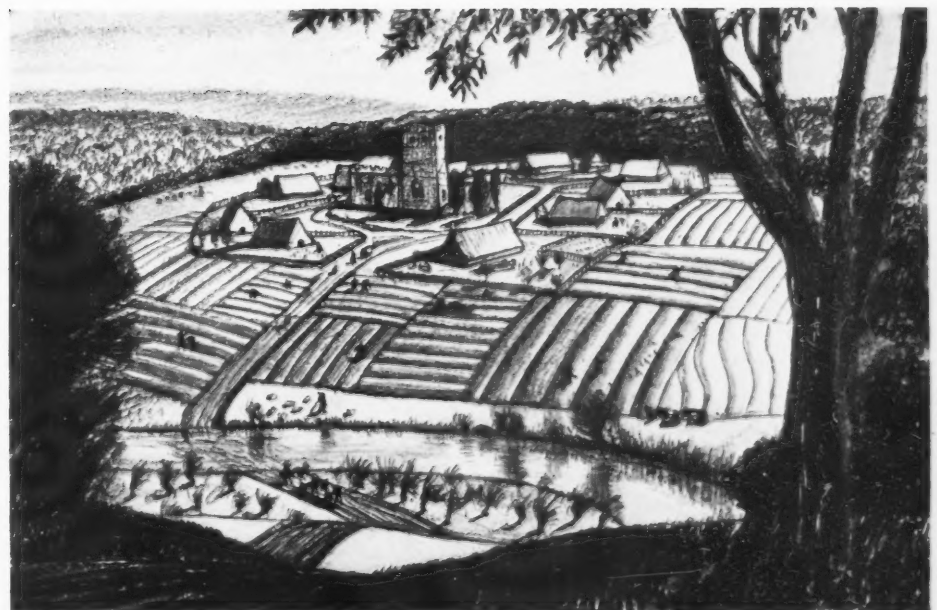
- Foreground. The hill: the only open ground.
- Middle distance. The river swamp.
- Background. The forest.



A

B. 1000. The Clearing

- Clearing in the forest.
- The village built above flood level.
- Common fields cultivated in strips by the villagers.
- Common pasture for cattle.
- Ford across the river.
- Willows for basket making.

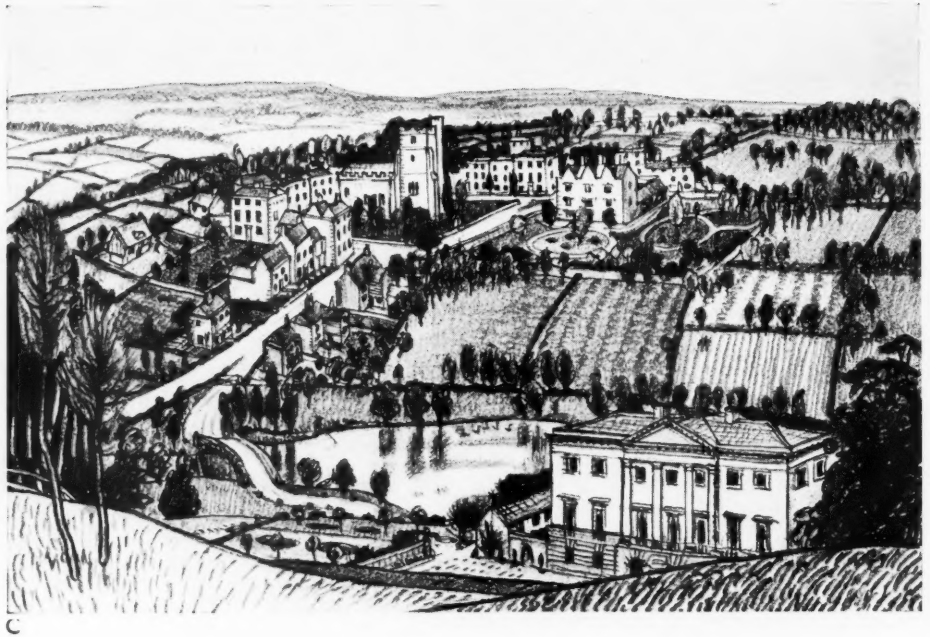


B

Specially drawn for *THE ARCHITECTURAL REVIEW*
by ROBERT AUSTIN.

c. 1800. The Age of Planting

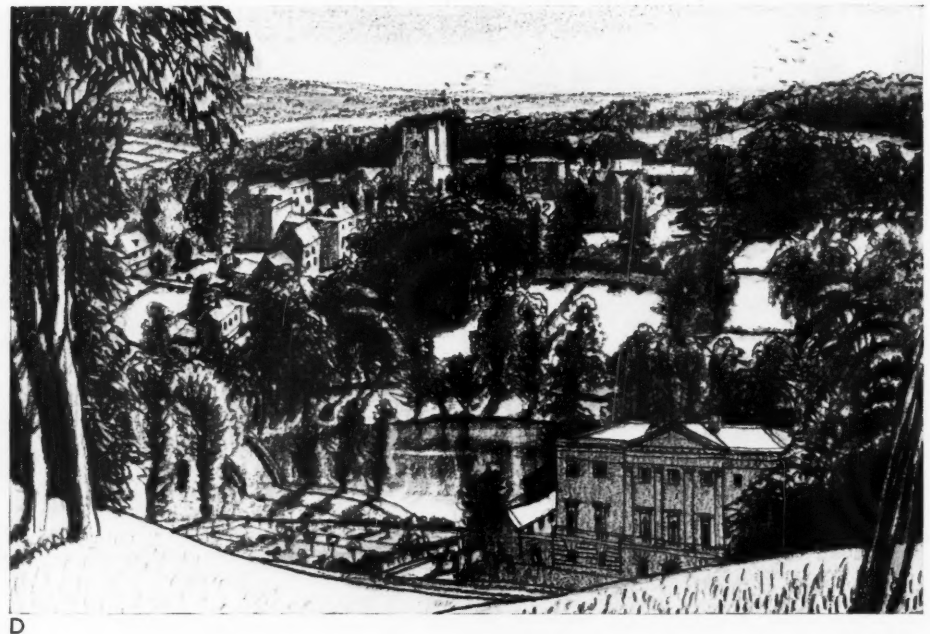
- The big landowner builds a country seat.
- The hill becomes a park.
- The road becomes a drive.
- The river becomes an ornamental lake.
- The manor garden has been landscaped.
- By tree planting the landscape has been laid out as a garden.



d. 1900. The Humanized Landscape

- First appearance of the "typical" English countryside.
- The trees have grown up.
- The vision of the eighteenth century is realized.
- The humanized landscape.

• *Let us now look at an alternative sequence of development.*



E. Return to 1800

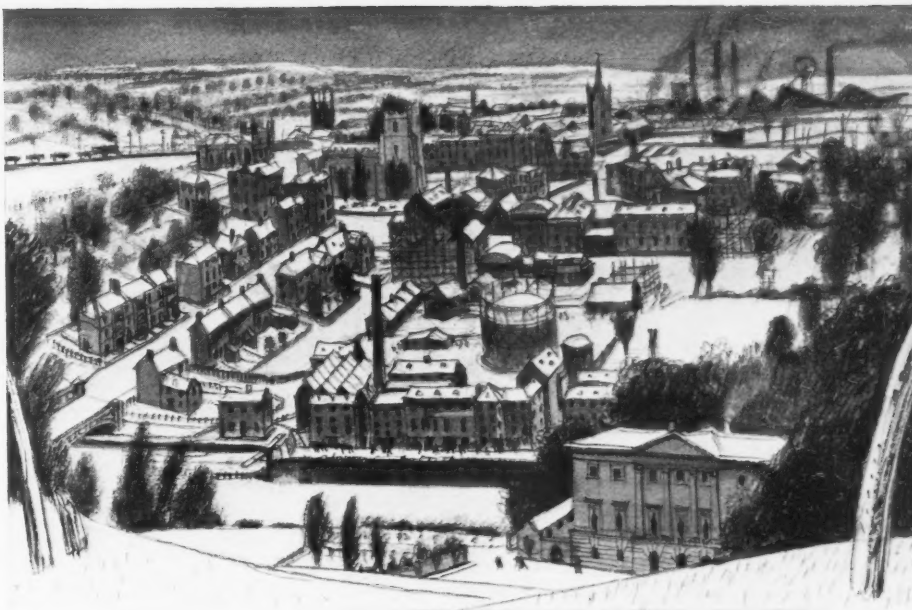
- The big landowner builds a country seat.
- The hill becomes a park.
- The road becomes a drive.
- The river becomes an ornamental lake.
- The manor garden has been landscaped.
- By tree planting the landscape has been laid out as a garden.
- *But coal has been discovered under the garden.*
- *Behind the manor house the first shaft has been sunk and the first chimney built.*



F. 1850. Development

- Hands are wanted for the mine.
- Houses are wanted for the hands.
- The village grows.
- The trees depart.
- The lake becomes a canal.
- Birth of unplanning.

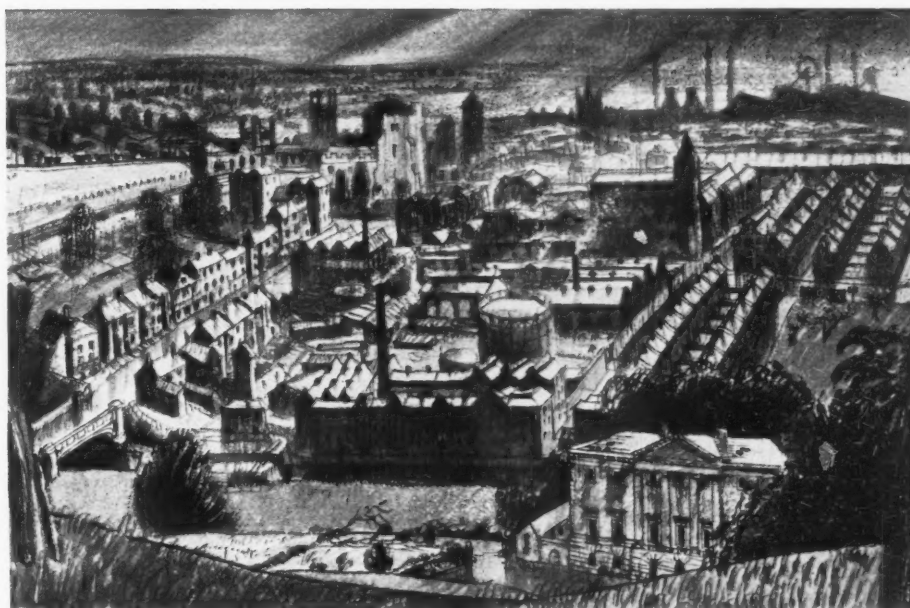
Specially drawn for *THE ARCHITECTURAL REVIEW*
by ROBERT AUSTIN.



F

G. 1880. Prosperity

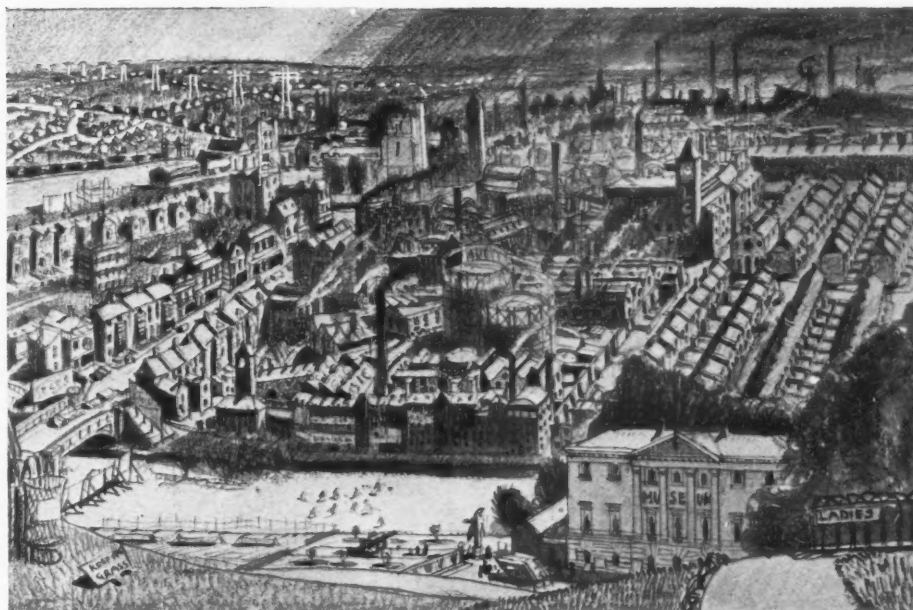
- The pit mounds have grown great.
- The village has grown great.
- It is neither village, nor town, but a mining camp.
- The great house is derelict.
- The countryside has been pushed back to the horizon, but is still available for "escape."



G

H. 1930. Triumph of the Mining Camp

- The Great House has become the borough council "museum."
- The canal is derelict.
- The mine is insolvent.
- The centre of the "town" is a slum.
- Unemployed stand in the streets.
- The countryside is no longer available for escape.
- Motor transport has given the mining camp an infinite range of expansion.
- It expands.



H



PHOTO : EDGAR WARD



Order and chaos. Every day chaos, in the form of unplanned industry, throws another spoil heap over a countryside whose order and beauty is the result not of nature but of the controlled and thought-out developments of man.

that the outlook of these bodies should have become bounded by such matters. By-law streets were certainly lighter and more sanitary than the old courts, but it never occurred to the government departments, local health committees and builders of the time that the provision of light and air and drains was intimately connected with the question of design—that these things were, in fact, the very stuff of which designs are made. Design was a matter which only affected churches and town halls, and consisted in the application of what was considered to be appropriate ornament to buildings of this type. It was not concerned with the housing of the working classes, nor with the construction of reservoirs in Wales and Cumberland to supply water to the great industrial centres. Such things were of purely practical significance, and were therefore entitled to only half the consideration they required. Art and industry—to use both words in their broadest sense—had become completely separated, since the artists had taken up an impossible attitude to the developments of their own times, and the self-styled practical men were naturally in reaction against them.

Fortunately for the countryside the towns in the nineteenth century were kept within limits by considerations of transport and other public services. Each railway station became the centre of a possible built-up area, but there were limits to the outward growth of such an area, and nineteenth-century town development was, on the whole, compact and nucleated. The coming of mechanical road transport services tended to weaken the influence of the railway station as a factor regulating the growth of towns, so that in districts like the West Riding and south Lancashire, which were quick to adopt electric tramways, the various towns soon were linked by ribbons of houses along the tram routes. The tendency became more marked when the motor car, not to be hindered, in the long run, by any number of "Red Flag" Acts, gave a new and more flexible mobility to large sections of the community. Nowadays, as we know only too well, with cheap cars, cheap electricity and motor bus services penetrating the remotest parts of the country, there is hardly a spot to be found which is immune from the influence of the towns.

The towns have burst their bounds and run amok, and they have done so at a time when English agriculture is feeling the effects of a century of legislation in favour of the industrial community. The successors of the improving landlords of the eighteenth century have been forced to break up their estates to pay death duties, and the farmer to make good his deficits after a succession of bad years. Both have found a ready buyer for their land in the speculating builder working on a large or small scale. The Estate Development Companies and small builders have had only one interest in the land they have thus acquired—to make it pay. Their business is to sell their houses, not to live in them, and they know

that selling is a matter of advertisement. Thus the spurious traditions of contemporary architecture have been further debased in the effort to catch the uneducated eye of a possible purchaser, with what result we know. Even the ideas of reformers like Howard have been seized on and cheapened, and the unessential parts of his reforms have become the universal model for cheap housing. The suburban building which has taken place since the war covers an area out of all proportion to the people housed, and is completely out of scale with the urban centres to which it is attached. Life in the towns is becoming more and more unpleasant, whilst it is increasingly difficult for town dwellers to indulge in their wonted escape to the country. Wherever they go the town follows, like some fiend in a nightmare, 10, until the Wellsian dream of a vast suburbia covering the whole country looks like being realized, with an even more

diabolical twist than Wells's imagination could give it.

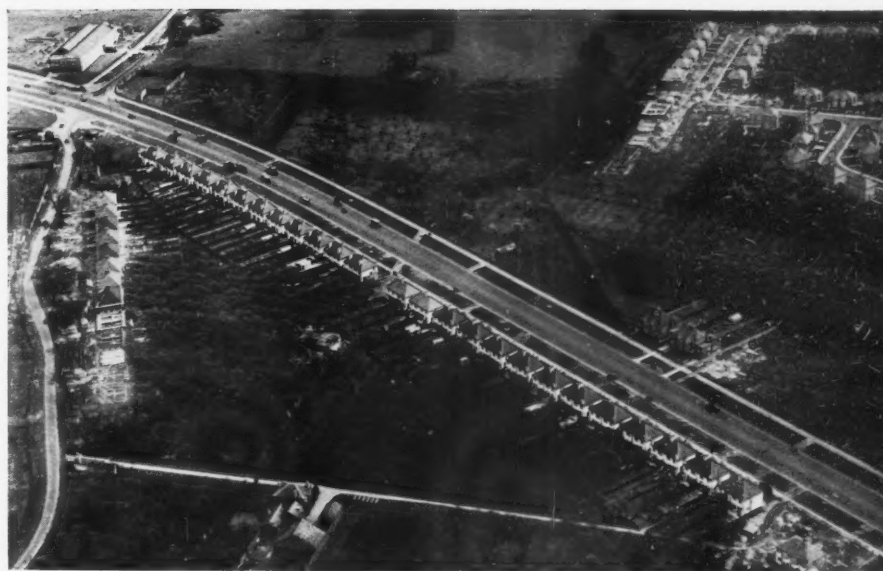
Yet still we refuse to accept the inevitable. We still believe that it is only necessary to preserve what is left of the countryside, and so we continue to pass our "Red Flag" Acts, among which the Town and Country Planning Act, 1932, is perhaps the most important. Although one may have a great deal of sympathy with the promoters and administrators of that measure, and although one may be fully aware of the extraordinary difficulties under which country planners are at present labouring, one may nevertheless feel that the impulse which prompted the passing of the Act, and which controls the working of it, is fundamentally inadequate.

The Town and Country Planning Act stands in a curious relationship to the two streams of thought we have been considering as the legacy of the nineteenth century.



9

PHOTO: J. DIXON SCOTT

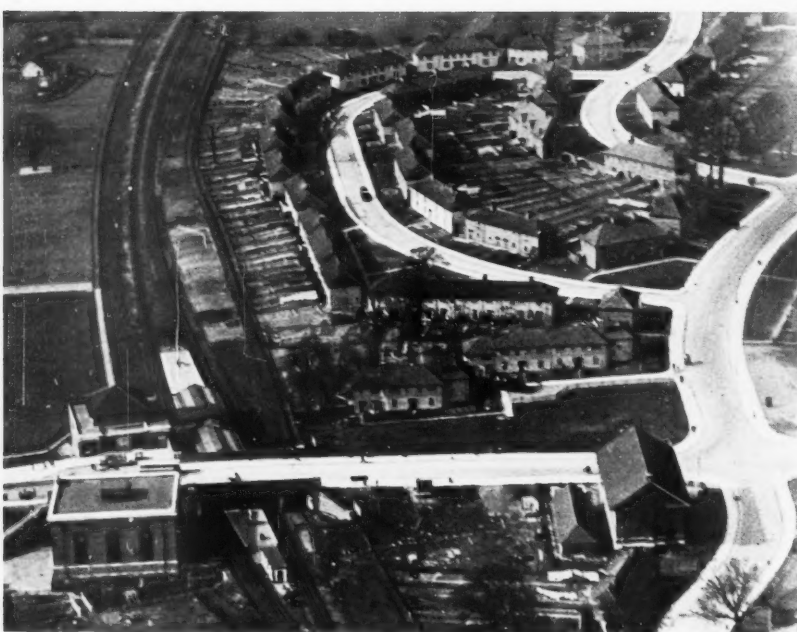


10

The old road and the new. 9. A country lane becomes—10 a motoring road, and the town follows. Ribbon development along the Great West Road.



11



12

Built-up areas naturally spring up around a railway station. 11. Burnt Oak in 1926. 12 Burnt Oak in 1930, showing the development following the advent of the railway four years earlier.

In the first place it represents an extension of the public health legislation which gave us by-law streets and good drains. As the towns continued to grow, and as, for the reasons mentioned, that growth began to look more than ever alarming in the early years of the present century, the old-by-laws were seen to be inadequate. The Housing and Town Planning Act of 1909 gave each local authority the power to prepare a town-planning scheme—in effect a new set of by-laws controlling, among other matters, the use of land. Those powers have been extended in various amending Acts down to the Act of 1932, and by a process of natural evolution, the duties of administering the Act have fallen on the men who were responsible for seeing that the old by-laws were properly observed. These

men are the surveyors to the local authorities, and have, for the most part, been brought up in the utilitarian tradition. At the same time another movement was becoming prominent. The ordinary countryside, neglected as landscape through the growth of the taste for wild mountain scenery, was suddenly threatened with destruction, as the tentacles of the octopus—to use Mr. Clough Williams-Ellis's unrivalled metaphor—spread relentlessly over the land. The prospect of its disappearance brought home to many the value of what was being destroyed, and the natural reaction was the outcry "Save the Countryside." The Council for the Preservation of Rural England was formed to resist further attacks by estate agents hungry for business, and county engineers eager to display their

THE ENGLISH TRADITION

skill in road building. An effort was made to enlist public opinion in favour of controlling building development. The opportunity afforded by the town planning Acts was seized, and the Council did much good work in helping to promote a number of regional surveys as preliminaries to planning. Finally, the Council was one of the prime movers in the agitation for the passing of the Town and Country Planning Act. So it is that we find it set down in Section 1 of that Act that:—

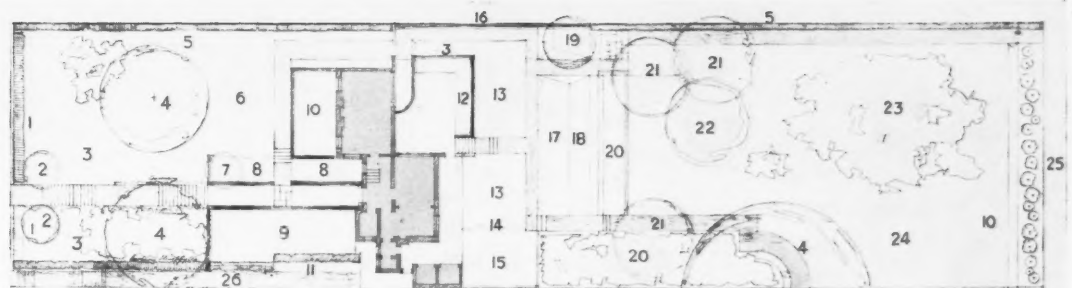
A scheme may be made under this Act with respect to any land, whether there are or are not buildings thereon, with the general object of controlling the development of the land comprised within the area to which the scheme applies, of securing proper sanitary conditions, amenity and convenience, and of preserving existing buildings or other objects of architectural, historic or artistic interest and places of natural interest or beauty, and generally of protecting existing amenities, whether in urban or rural portions of the area.

The two streams have converged, but they do not mix. If you are to secure proper sanitary conditions, amenity (whatever that may mean) and convenience, it is difficult to see how you can logically preserve existing buildings or other objects of architectural, historic or artistic interest, since most buildings of this nature are over a hundred years old, and are therefore unsuited to modern conditions. There is only room for a limited number of museum pieces. As for preserving places of natural interest or beauty, is not that simply the policy of doing nothing in a very elaborate and costly way? To preserve the English countryside you must buy it. The Act charges you with the duty of protecting existing amenities. It is hard to discover in it any suggestion that you shall create new beauties, new objects of architectural or artistic interest, a new and finer landscape. It may be argued that the Act gives powers for the attainment of all that is practically possible at present, and that it is better to preserve the countryside than to hand it over to the mercy of the speculating builder. It is, but we should be wise to remember that there is a third way, the way of improvement, and that the powers we receive from the government are an index to our desires. Supposing the remotest wishes of the promoters of the Act could be fulfilled, should we be able to point to any improvement in the scene brought about through the agency of country planning under the Act? Or should we be able only to console ourselves with the thought of what might have happened but for the intervention of the planner? If this latter suggestion represents the truth of the matter, are we not justified in believing that country planning, as at present conceived, is not good enough, and that before we can hope for better results our attitude to the countryside must undergo a fundamental change? When that change has taken place in our minds, and we have returned to the true tradition of the English countryside—the realistic, improving tradition—we may perhaps recognize in the Town and Country Planning Act, 1932, the last stronghold of the world of make-believe. [To be concluded]



HOUSE OF
HUGH QUIGLEY, ESQ.

CHRISTIAN BARMAN,
ARCHITECT.



2

The house stands on a site of about half an acre on one of the higher portions of the Esher Place Estate. The ground at this point is well wooded and one of the chief problems was to place the house in such a manner as to allow of as large as possible a number of the fine trees to be retained. Another problem arose from the fact that the site slopes steeply to the north. Mr. G. A. Jellicoe, the garden consultant, was called in to

1. The main entrance. The door is of steel with a large bronze grip handle and footscraper-handrail. Inserted into one of the Georgian wired glass panels is a combination letter flap and bell-push finished in chromium. The windows on the left show the copper cills which are standard throughout the house.
2. The lay-out plan. The key to the plantings in the garden is:—

- | | |
|-----------------------|---------------------------------|
| 1. Berberis | 15. Vegetable garden |
| 2. Hisakura cherry | 16. Myrobella plum |
| 3. Shrubs | 17. Lavender |
| 4. Beech (existing) | 18. Terraced lawn |
| 5. Beech hedge | 19. John Downie |
| 6. Brooms | 20. Herbaceous border |
| 7. John Downie | 21. Spanish chestnut (existing) |
| 8. Periwinkle | 22. Oak (existing) |
| 9. Polyantha roses | 23. Pink flowering hawthorn |
| 10. Azaleas | 24. Bulbs |
| 11. Veronica traversi | 25. Gooseberries |
| 12. Tulips and herbs | 26. Blackberries |
| 13. Annuals | |
| 14. Rosemary | |

advise on the placing of the house, and it was decided to put it near the middle of the site. It was realized that this would have the effect of cutting the garden space up into two roughly equal portions, but on the other hand a position at the foot of the slope would have been most undesirable.

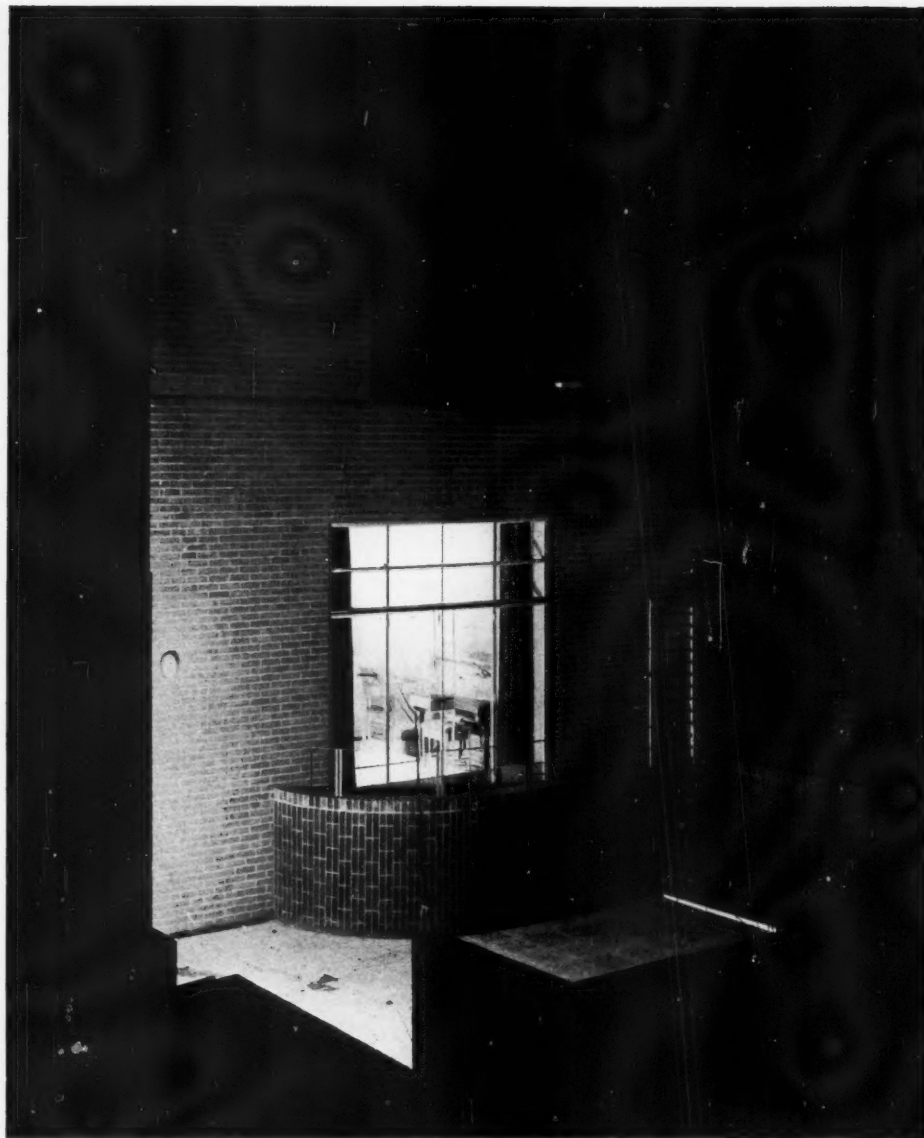
The client attached special importance to an Eastern aspect for a number of the rooms. On a site with a frontage of not more than 70 ft. it was not easy to provide these Eastern aspects and at the same time avoid the rooms being overlooked from the grounds adjoining. A solution was found in an "L" shaped plan combined with a recessed first floor, where the principal bedroom has a pair of large French casements opening on to a flat terrace roof.

It was at first intended to have the dining room and drawing room opening into each other with folding doors or partitions between, but it was afterwards decided that a separate dining room would be more useful, especially for the children's meals. In fact, the more thought that was given to the two children in the family the greater appeared the advantages of the separate dining room.

The domestic hot water supply is heated by a coke boiler, a thermostatically controlled electric immersion heater being fitted into the cylinder. The house generally is exceptionally well wired to allow fullest use to be made of electrical appliances. The principal rooms have built-in synchronized electric clocks and loud-speaker extension points; all cupboards are well lighted with automatic switches, and outside the bathroom and lavatory doors are red signal lights operated by the bolt on the door.

The only illumination in the drawing-room is provided by two wooden boxes fixed to each side of the chimney breast. Each of these boxes contains a reflector specially designed by Mr. Waldo Maitland, which throws a uniform light over the entire ceiling of the room. The boxes have bottoms of opal glass through which comes a diffused light for reading. The dining-room has built into the ceiling a special spot light type silver reflector, which throws a concentrated beam down on the dining table. A laylight fitting is incorporated in the sideboard.

3. The sunk court outside the dining-room illuminated by the dining-room light. The brick base to the balcony and the screen walls round the court are of special black hand-made facings contrasting with the russet coloured bricks of the house. 4. The garden front. The large window is that of the drawing-room; the brick balcony outside this window can just be seen above the terracing to the sunk court. On the extreme right is a wing wall dividing the front from the rear garden.



3



4

K I N R A R A ,

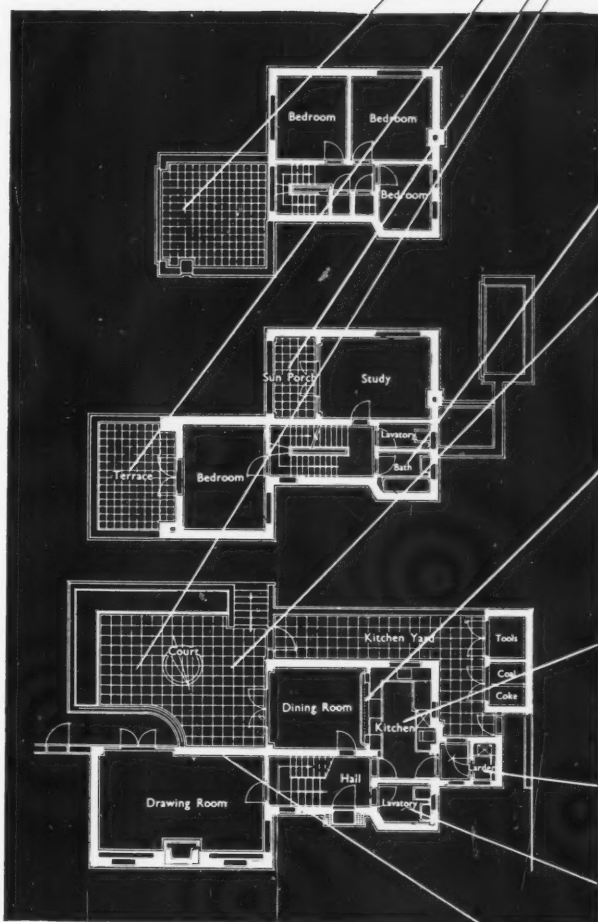
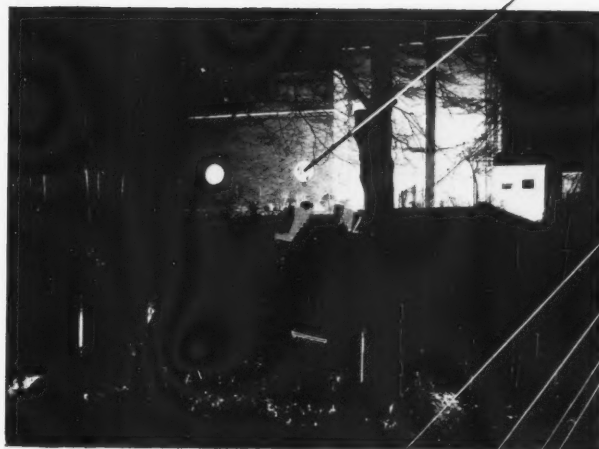
E S H E R

P L A C E ,

ANALYSIS

A CLIENT'S CATECHISM

The analysis which follows is a transcript from an actual conversation between the architect and his client, the owner of the house. It should be added that excessive simplicity of the owner is assumed in the interests of the analysis.



5

A. *Q. Why did you put the two circular windows in the front facing north?*
A. On the north side you do not want windows for light, but you can use your windows to get a brilliant picture of the exterior landscape. After looking for a long time at the view to the north of your house, I decided it was a view that wanted a circular frame. As the picture was really a first-class one, I thought you would not mind my giving you a second "shot." Hence the appearance of symmetry.

B. *Q. Instead of having a spacious terrace on the roof, you have split the open spaces into three. There is a large court in front of the dining room, a terrace in front of the main bedroom and a sun-porch in front of the study. Do you think this use of recessed terraces is preferable to an "omnibus" terrace on the roof?*

A. I am convinced that the one way not to use a roof terrace is to tack it on as an addition on the top of a conventional type of house. The reasonable way to use flat roofs is to arrange them in such a way that they turn as many rooms as possible into open-air rooms. I would go so far as to say that in the ideal house every room would open on to some kind of open-air extension, generally in the form of a terrace.

C. *Q. You have made the bathroom rather small. Don't you believe in large bathrooms?*

A. If expense were absolutely no object, it might be amusing to turn the bathroom into a private sitting room, but if it is to be used for bathing purposes only, I can see no point in making it larger than necessary.

D. *Q. What inspired you to put the garden court in front of the dining room?*

A. You will remember that I asked you a lot of questions about the habits of your family at home. I found they were fond of fresh air even at meal times, and so I gave you what is, in effect, an open-air annexe to the dining room for use in fine weather.

E. *Q. When you were designing the hatch between the kitchen and the dining room, did you take into consideration the point that the hatch itself might become too elaborate a piece of mechanism?*

A. True, I tried to keep the whole thing very simple. In some modern houses you find a hatch on one side for used crockery and a hatch on the other side for clean things. Here both functions are combined in one. Separate hatches for used plates and clean are only useful in big households. Even then it is a dangerous thing to segregate dirty crockery where it may easily be left by careless or lazy servants.

F. *Q. Do you believe in the modern kitchen being anything else besides a kitchen?*

A. When the kitchen and dining room are as closely connected as they are in this house, the whole point of using the kitchen for meals disappears. If you are living in the country where servants are likely to have to spend all their leisure time in the kitchen, it is certainly advisable to plan the kitchen partly as a sitting-room for servants—unless a separate sitting-room is provided. But in a convenient suburb like Esher, a servant is able to get out and about and a "working" kitchen is all you need.

G. *Q. Why did you separate the larder from the kitchen proper?*

A. The kitchen should be kept at a living-room temperature (say, 60° F.) and a ventilated lobby is a very convenient way of insulating the larder.

H. *Q. Why did you make the lavatory the warmest room in the house?*

A. Recent investigation has shown that a large proportion of cases of common cold are caught in lavatories. Adequate heating of this room is a logical hygienic development that is long overdue.

J. *Q. It might have been possible to make the entire south wall of the drawing room of glass. Why did you not do this?*

A. For several reasons: From the practical point of view, we should have had serious temperature difficulties to overcome. As it is the south wall, the room would have got overheated in summer; and on dull, cold days, heavy heat losses would have had to be made good. But there is also the fact that a room is more interesting if it contains a mixture of light and shade than if it is evenly lit throughout.

S U R R E Y

ANALYSIS

Q. Do you think I was justified in having the site itself just as carefully prepared from an architectural point of view as the house itself?

A. The only way to treat a house really fairly is to do your utmost to make it fit into the site you have chosen. It is impossible to take too much trouble to make the site respond, to link up house and site at every point that suggests itself to you. Incidentally, it is also the only way of doing the right thing by the English landscape, of which you now own a very fair specimen.

Q. What was your reason for choosing brick as the main building material?

A. Certain structural problems call for reinforced concrete; it was found that, in this particular scheme, those problems did not occur. I am very interested in reinforced concrete, but used for a single small building it must inevitably be more expensive than brick. Moreover, the concrete surface has to be finished and maintained, and as the house is built on a hill exposed to winds coming over 25 miles of country, the surface problem is not an easy one.

Q. What is the advantage of putting the drawing room on a different level from the dining room?

A. First, there is the immediate practical reason. The ground is higher on the drawing room side, and so in raising the drawing room you are following the natural slope of the ground. In addition, you gain a definite aesthetic pleasure in being able to look down from the drawing room with its balcony on to the dining room level. An interesting case, I feel, of efficiency genuinely begetting beauty.

Q. What was the advantage in putting the hot water boiler in the kitchen?

A. First, the kitchen on a cold day has to have some form of heating, especially with an electric cooker. In addition, it is very important to shorten the distance between the source of heat and the kitchen tap, from which small quantities of hot water are drawn all day at comparatively short intervals. The amount of water which has to be drawn off before hot water comes to the tap is here reduced to a minimum.

Q. What is the advantage of using a composition floor in the kitchen?

A. A composition floor is less hard to walk on than floor tiles; it is just as easy to clean, in fact if it is made, as in the present case, with asphalt emulsion, it is even easier to clean than tiles. It can be formed in a continuous sweep with corners and skirting. It seems to me that here you have some very useful points indeed.

Q. Why steel frames to the doors, and steel skirting in the rooms?

A. Steel has a large number of advantages over wood. Perhaps the first is that it is much less bulky and therefore has not the same amount of horizontal surface to collect dust. It is neater and more inconspicuous. And once the door frame is built into brickwork, it is fixed for ever, and there is no chance of movement or distortion, which might cause the door to jam and throw the lock out of adjustment.

Q. I see you have used copper extensively (for pipes, window cills, roof flashings and wall coping). What was your reason for doing this?

A. With copper window cills you can get just the right amount of cill with no extra bulk, which you are very liable to get with materials like wood, stone, brick or tiles. All that window cills and roof flashings have to do is to take water off the face of the wall and carry it gently away; and narrow copper cills will do that as well as any material, and with very much less fuss. The material is, of course, practically everlasting and should never require any upkeep. Copper plumbing is known to be very much better hygienically than any other kind, besides making a neater job.

Q. Instead of having standardized window sizes with small window panes, you have large expanses of window made of very good glass, and the windows appear to have been specially designed for the house. What advantage do I get from this?

A. I am no believer in specially designed jobs where standard jobs will do. But I consider that though just after the war English standard steel casements were very well designed, very little progress has been made during the last ten years or so, and at the present time there are many faults to be found with standard casement designs. With small windows it is deplorable that there should be no intermediate height between 2 ft. and 3 ft. Here they are 2 ft. 6 in., a very pleasant size, but one that is not available in the standard range. Further, top-hung night ventilators are always at least 10 in. deep, which is a ridiculous dimension both practically and from the point of view of appearance. In your house they are about 6 in. As for large French windows, their design is still largely experimental and none of the standard types can be said to be really good enough.



6

6. The wooden staircase with its wire mesh balustrade starts at drawing-room level, so that the short bottom flight, which is of concrete, gains the extra width of the staircase well. Over the cloakroom door (background, right) is a red signal light operated by the bolt on the door.

7. The dining-room side of the sideboard-dresser fitment which takes the place of the wall between kitchen and dining-room. The veneer is Burmese Padauk; the top is covered with black linoleum. The centre panel is a sliding door to the serving hatch. In the soffit over the recessed part is a laylight fitting, and in the centre of the upper panel an electric clock has been built in.

8. The kitchen side of the sideboard-dresser fitment, forming the east wall of the kitchen. Above the sliding hatch door a red signal light is automatically switched on when the door on the dining-room side is open. There is a separate light fitting for the sink and another for the cooker.

9. The drawing-room. On the left is the fireplace of Ancaster stone, and beyond this one of the circular lights which appear on the entrance front. Fixed to the angle of the chimney breast is one of a pair of light fittings containing the whole of the lighting for the room. The floor is buff coloured composition with ebonite lines inserted.

10. The west wall of the kitchen. The appliances on this wall are (reading from left to right) electric washer, electric cooker, coke hot water boiler. All these appliances were specially finished in the same tints of white and green vitreous enamel. The tiles are the same shade of green. The floor, boiler base and cooker base are black.

K I N R A R A, E S H E R P L A C E,



7



8



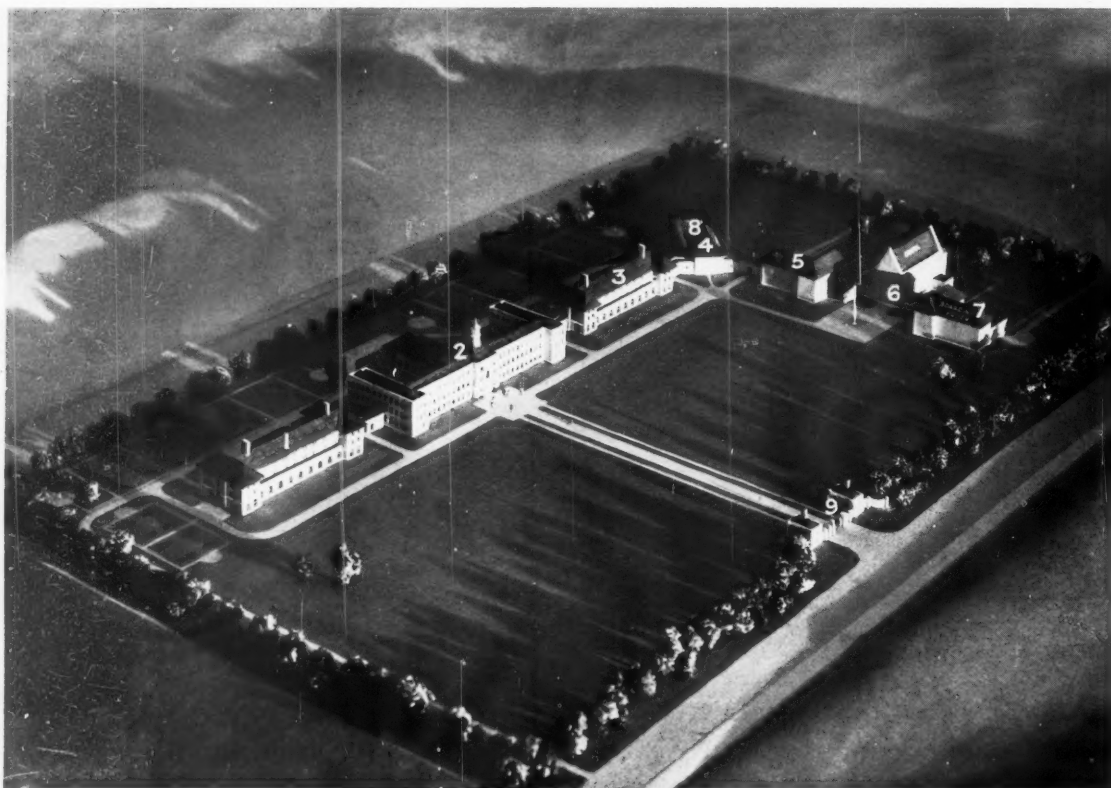
9

S U R R E Y

157

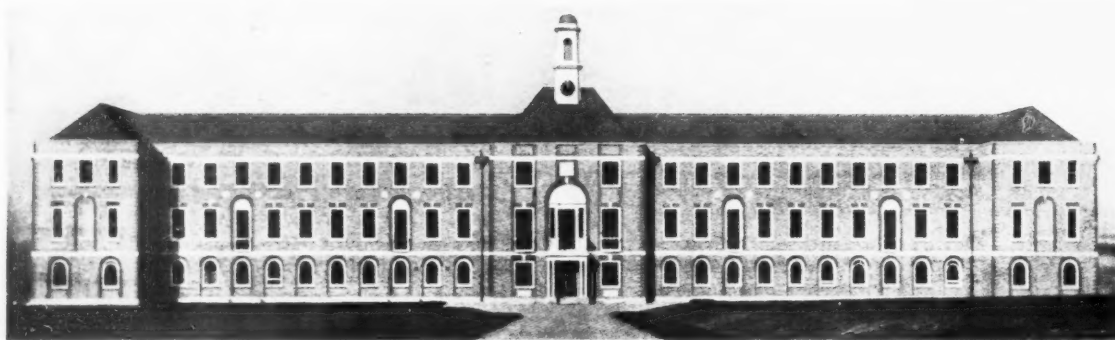


10



A

MITCHELL AND
BRIDGWATER,
ARCHITECTS



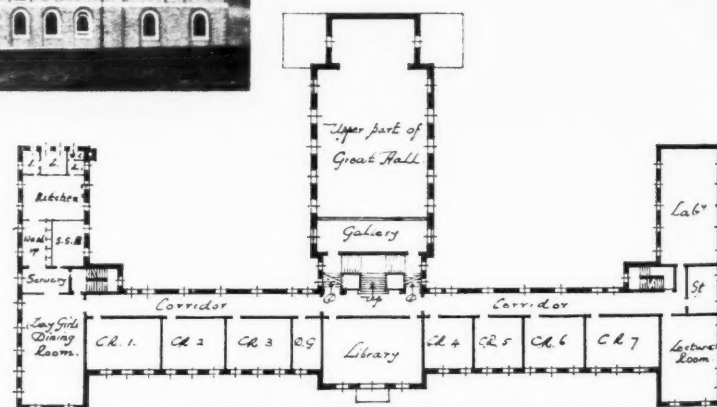
B

St. Swithun's School, Winchester, was founded in 1884. In 1930 it was decided to re-build the School on top of Magdalen Hill down, and to give it an asymmetrical lay-out, measuring about 1,000 ft. to accommodate about 250 boarders and 60 day girls. The Teaching Block, B, C, D, was built first; two small lodges were added later, and a Double Boarding House for 66 girls has recently been opened. The buildings are built in orange coloured brick, with dark tiles, cream coloured windows and green doors.

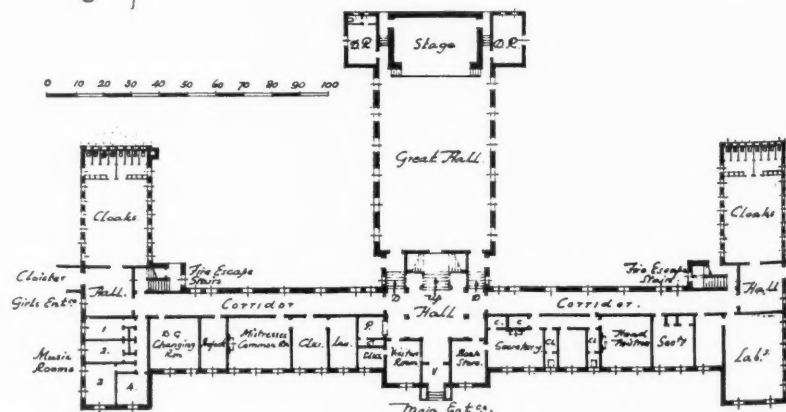
The Boarding House, E, G, consists of two houses with one central kitchen and domestic quarters. All the common rooms, drawing rooms, dining rooms, etc., face due south, with House Mistresses' and Assistant Mistresses' flats in the end wings. Dormitories are divided into cubicles with built-in furniture and fitted wash basins with hot and cold water, the bathroom and lavatory accommodation being in the wings to the north. A cloister joins the Boarding Houses to the Teaching Block.

The model, A (made by the architects), shows the completed scheme with its future Boarding Houses, Chapel, Gymnasium, etc., and the Swimming Bath which is being constructed at the moment. The key to the numbers on the model and the lay-out, F, is:

1, 3. Double Boarding House. 2. Teaching block. 4. Gymnasium. 5, 7. Junior and Senior Boarding Houses. 6. Chapel. 8. Swimming bath. 9. Lodges. 10. Gardens. 11. Garage.



C

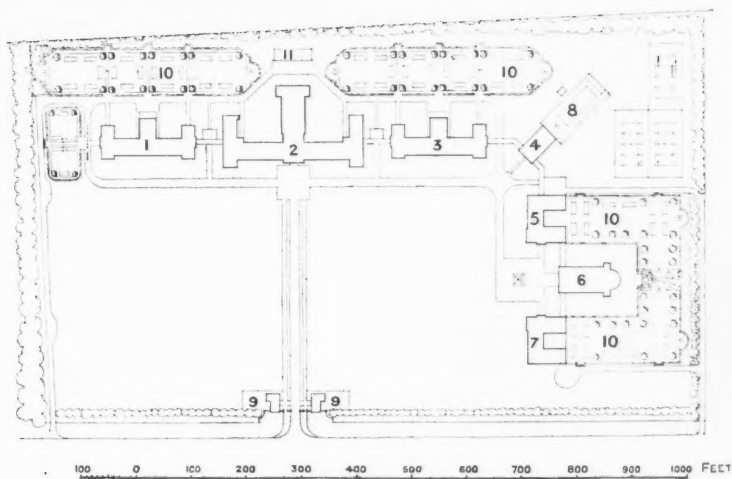


D

B U I L D I N G S



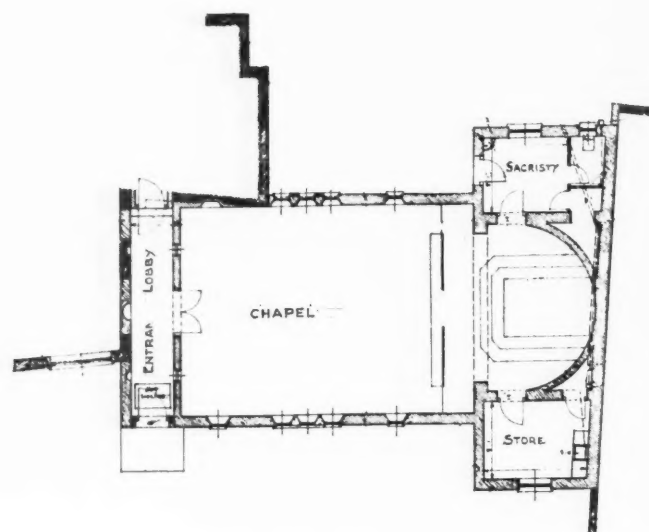
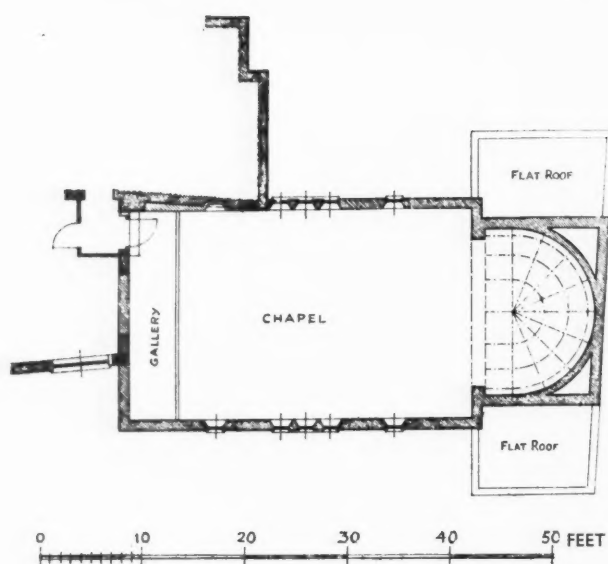
E



F



G



H



J

The Convent of the Irish Sisters of Charity faces the Thames. It is a beautiful example of eighteenth-century work, and particularly so inside. The Chapel, H, J, K, L and M, has been added at the back. It is faced with old stock bricks, most of which were obtained from garden walls, which had to be pulled down to make room for the Chapel. It has metal windows painted cream and an old pantile roof. The external doors are of oak with a weathered finish. The interior of the Chapel is extremely simple. It has a plain barrel roof with a half dome over the apse. The ceilings and walls are finished with a rough plaster, distempered cream colour. The floor is of teak and the doors, which are made of laminated wood, are finished in birch and stained grey. The stalls and pews are treated similarly to the doors, being made of laminated wood. The altar and altar pedestals on either side of the apse and altar rails are polished travertine. The gates in the altar rail are wrought iron, gilded.



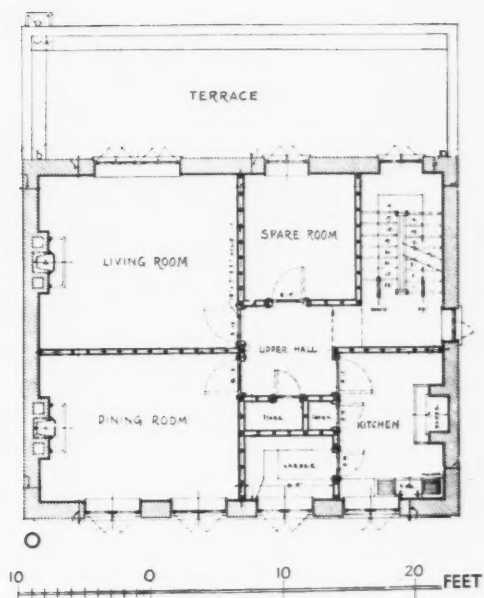
K



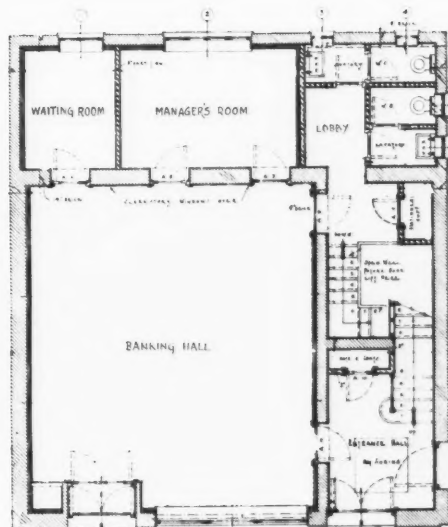
L



M



The general architectural character of the new Barclays Bank, Horley, Surrey, N, O, P, might be described as modernism with ancestry. The brickwork is of a purply red colour with wide mortar joints of almost the same colour. Metal windows were used throughout, painted ivory. The entrance doors in ivory frames were painted turquoise. Great attention was paid to the spacing of the standard Bank lettering on the front.



N



P

SCULPTOR, CARVER AND PHOTOGRAPHER



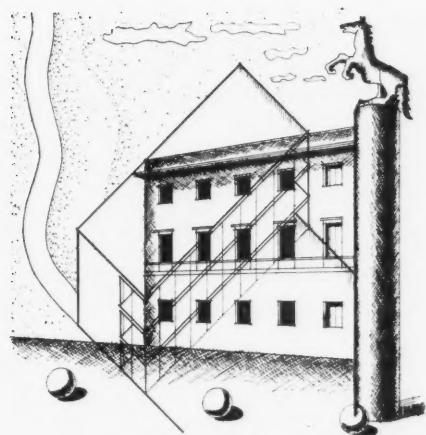
The man who possesses a first-rate photograph of a painting is in a position to make a shrewd appraisal of that work; but the man with a single photograph of a piece of sculpture can estimate only by careful guesses. A piece of sculpture or carving needs to be considered from all directions and all angles. Moreover, it requires temporal as well as spatial experience to understand a sculptor's conception: to put it crudely it is important whether one walks around a statue or runs, whether one glances suddenly up or peers gently down. A difference between painting and sculpture is that a good painting compels admiration, while a good piece of sculpture solicits it!

Publishers and editors seem to be singularly blind to their obligations concerning the sculptor or carver. Books are issued dedicated to the work of either, and such books may contain forty or fifty plates, each being a photograph of a different work by the artist. In the same wilful way editors of art magazines generally strive to illustrate articles with as many separate photos of different works as possible. So the reader learns something of the artist's mannerisms and little of his achievement; while the baffled student continues his painful speculations.

Francis Bruguière took the photographs which appear on this page with the intention of showing how much more might be gained should a publisher, who wished to devote to a sculptor forty or fifty illustrations, choose three or four of the artist's best pieces and reproduce ten photographs of each. In Bruguière's studies even the subtlest effects are recorded, such as those occasioned by a quick movement of the head: sometimes the memory of one glimpse is imaginatively placed over another angle, just as the spectator's mind places image over image when he may walk around the solid. The multiple views and angles give the reader a chance to "get" the piece as it was planned to exist in both space and time: in other words, the reader has for once a fair chance of comprehending the artist's creation in his medium. What is more, Bruguière proves that there is no danger of visual monotony in the adequate presentation of a worthwhile piece. The small wooden snake, whose physical quality and spiritual essence Bruguière has so expertly translated, was fashioned by Garnet Hennel, who has exhibited at the Warren Galleries.

OSWELL BLAKESTON

Criticism



[NOTE. In this series of articles Professor Reilly is discussing recent buildings, and the degree to which he considers they fulfil the rational principles of contemporary architectural design. It should be said that the articles are aimed not so much to elevate the understanding of the architect as to fan the ardour of the layman, who to-day is sometimes tempted to follow the cross currents of architectural thought.]

2*. Some Recent Churches

By Professor C. H. Reilly

EDWARD MAUFE, the designer of the latest cathedral of this church building age, in his recent address on modern church architecture, among many excellent things said the following:

The Church cannot stand outside contemporary thought. She is there to point the way of life, and it is obvious she can gain from, just as she can give to, our new knowledge. Few types of building have more to gain from it, particularly with regard to large spans and fire-resisting construction. Moreover, now that the sermon has to some extent lost its potency, it is realized again how effectively the lessons of the church can be taught by her buildings if these be worthy of her.

Again he defines a church as primarily a protection for an altar with adequate accommodation—spiritual as well as material—for the clergy and for the people in touch with them.

These necessities, he goes on to say have to a large extent prevented churches from being considered chiefly from the outside—that very prevalent error of modern buildings.

With these statements in our mind let us look at some recent churches and begin with his own latest one.

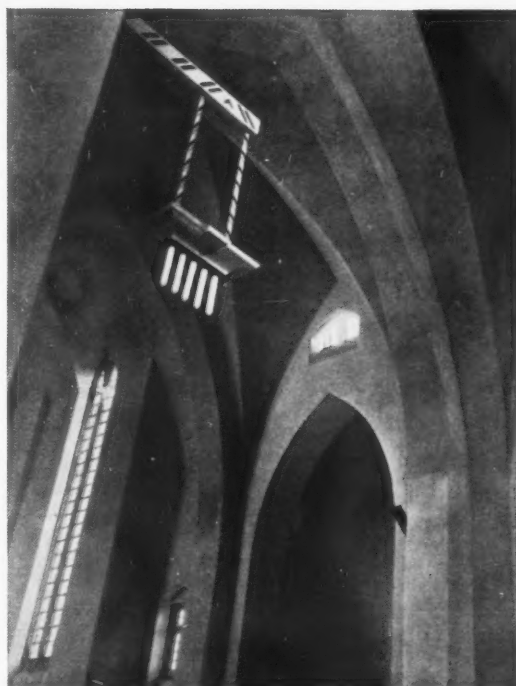
In the church of St. Thomas at Hanwell, I, we have a long vaulted nave lit through lofty recesses formed by keeping the buttresses within the church and piercing them with the ambulatories. It is the method used in Ivar Tengbom's famous Högalid Church at Stockholm, from which I think this interior partially derives—it could hardly derive from anything more noble. Where, however, Tengbom's church is soft and rounded in its modelling this

* The first article was published last month.

interior is more angular and gothic, and thereby perhaps draws a stronger appeal from tradition. There is, nevertheless, no literal copying here, though the architect has allowed himself a lofty mullioned west window. Although in plaster, the tall, angular shapes of the vaulting give one at once a cathedral-like feeling. Indeed, in this interior of a not very large and not very expensive suburban church, Maufe, without a moulding or ornament of any kind, has achieved, so it seems to me, that combined solemnity and sense of upward striving which is of the very essence of great Gothic architecture. As in all the best of these new churches the very avoidance of the letter of tradition has given greater freedom to the expression of its inward spirit. Externally the lofty nave and tower, in clean long planes of unbroken brickwork, 2, rise behind a rampart of vestries

protecting the church, as it were, from the busy tram-lined road on which it stands. The circular window, high up above the altar, which looks perhaps a little thin in the inside, is on the outside made into a halo for an admirable crucifixion group by Eric Gill, perfectly placed as the focus of the varying planes of clean brickwork.

From Maufe's work in London it is right to turn to Miller's in Liverpool in his recent churches of St. Columba, 3, and St. Christopher, 4, 5, for the influence of the former on the latter is clear and distinct. With Sir Giles Scott proving more and more as his great cathedral emerged that it is the spirit of a great tradition that counts with the passage of time, and not the letter, it was a very happy thing for the Liverpool School of Architecture that it should have, at the same time, first as students and then as instructors, two young men, Miller and



1. Vaulting at the east end of the Church of St. Thomas, Hanwell, Middlesex. Edward Maufe, architect.



2. The east side of the Church of St. Thomas, Hanwell.

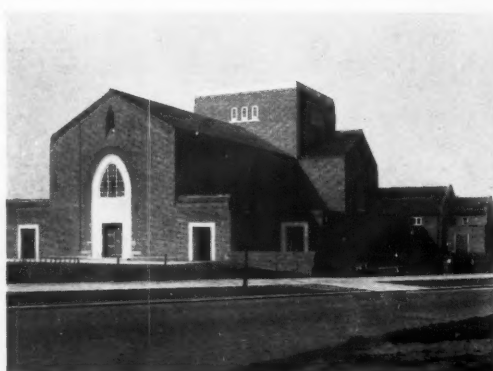
Velarde, both bent on church building, and both possessed of a touch of genius. The freedom that Scott and Maufe had won they have been able to carry a stage further without losing anything vital. Indeed, the certainty and maturity with which in their different ways they have, from their very first buildings, both seized upon essentials and discarded all else, is extraordinary. Without being in any sense bizarre, like many of the new German and French churches, theirs seem to me both reverent and inspiring. I may be and probably am biased in their favour, but I feel confident they and their work are likely to have great influence in the near future. Velarde's is the more original and daring spirit, in that he will trust to the utmost simplicity, such as in the exterior of his church of St. Gabriel's at Blackburn, 6, or in that little temporary altar and chancel in the church of Our Lady of Lourdes at Southport, 9, and out of nothing, as it were, produce a compelling and moving composition essentially religious. Miller is more like Maufe. Everything he does is graceful and full of feeling, and however novel his methods or materials, as his Staybright steel and plywood stalls at St. Columba's, his work is in essence based on the English tradition. In this church he has particularly exemplified Maufe's definition of a church, as, in the first instance, a protection for an altar. In it one approaches the altar from the west end through a series of apartments, each loftier than the last, until the altar itself stands out floodlit as a simple but commanding object with a great velvet dossal behind it some thirty feet high, and a carved and gilded rood hanging before it. The interior with this grand climax is nevertheless almost puritanical in its plainness, yet in every line dedicated to worship. Externally, with its silver brick walls and green tile roof, its rising masses not only admirably fit their triangular site, but seem to lead the housing scheme behind them against the dirty bad old town to which the east end faces.

St. Christopher's, with its solid central tower, in spite of its parabolic arches and other modern touches is more like the ordinary parish church in general composition. It sits with its church hall behind it, and with its children's court and cloister between—one of the few modern completed schemes that we have—in the centre of a great housing area, and gently dominates it. Internally, with its great vault rising from the ground without piers, it is solemn and impressive, with delightful silver gates to the chancel and a thin silver cross like a sword enshrined in baroque lines to complete the focus of the altar.

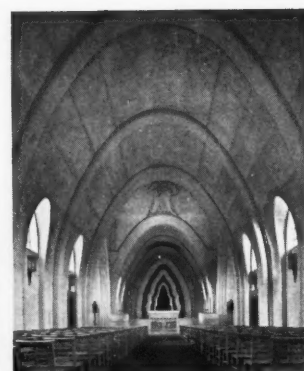
St. Gabriel's, Blackburn, by F. X. Velarde, 6, 7, is so well known that little need be said about it. The plain rectangular masses of its orange coloured brickwork look very imposing on the sweep uphill of a wide arterial road lined with grass, and with a background of little houses. The inside, together with its electroliers, is derived, perhaps a little too directly, from the Högäld church. It is sweet and curved



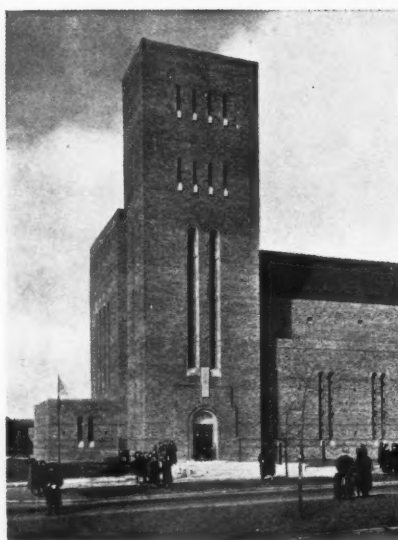
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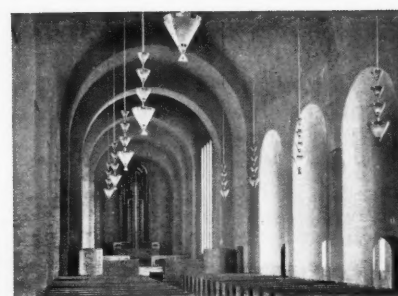
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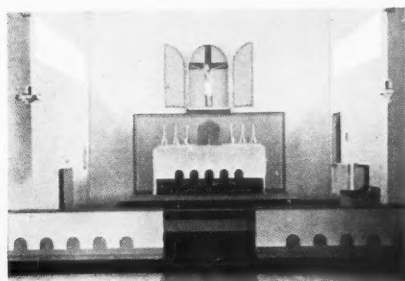


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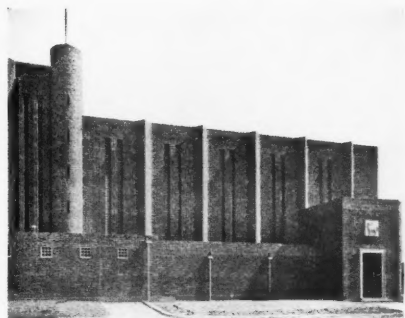


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3. St. Columba's, Anfield, Liverpool. Bernard A. Miller, architect. 4 and 5. The exterior and interior of St. Christopher's. Bernard A. Miller, architect. 6 and 7. Part of the exterior, and the interior, of St. Gabriel's, Blackburn. F. X. Velarde, architect. 8. The altar and baldachino of St. Matthew's, Liverpool. F. X. Velarde, architect.

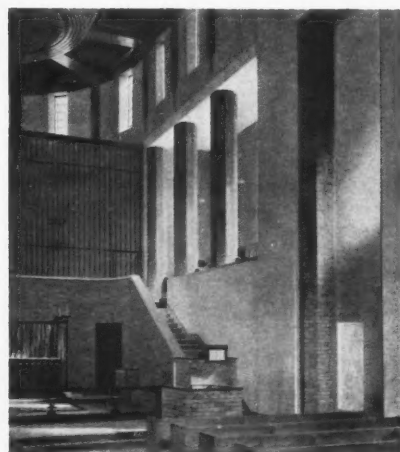


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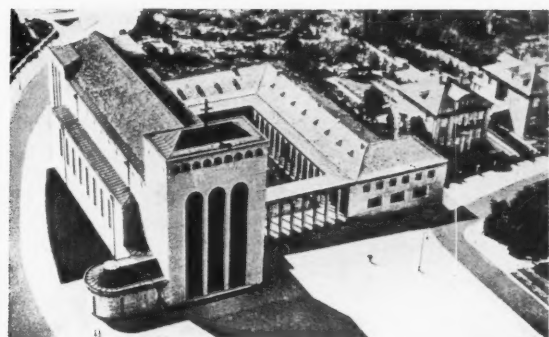


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9. Church of Our Lady of Lourdes, Southport, F. X. Velarde, architect. 10. Church at Eltham, Kent, and 11. St. Nicholas, Burnage. Welch, Cachemaille-Day and Lander, architects. 12 and 13. The Frauenfriedenskirche, Frankfort-on-Main. Hans Herkomer, architect. 14. Model of the mortuary chapel at Pargas, Finland. Erik Bryggman, architect.



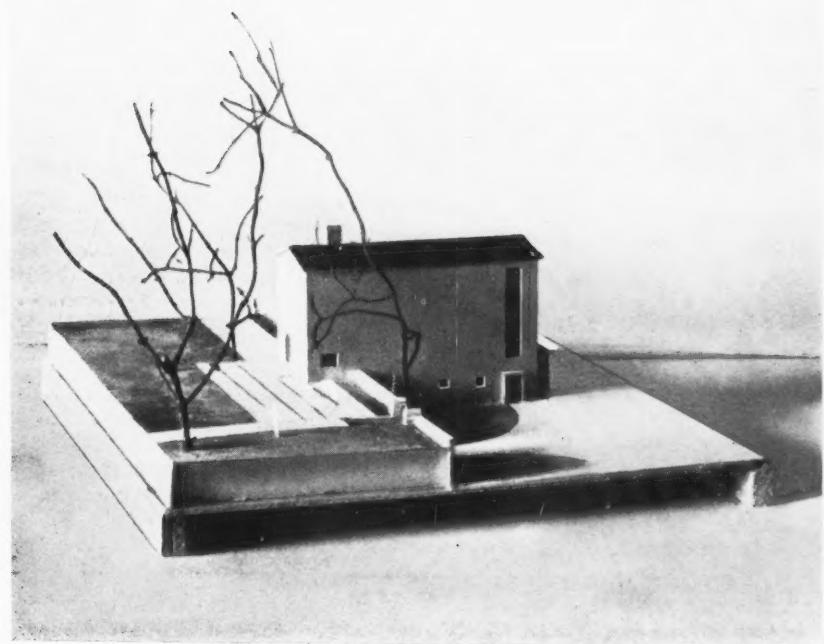
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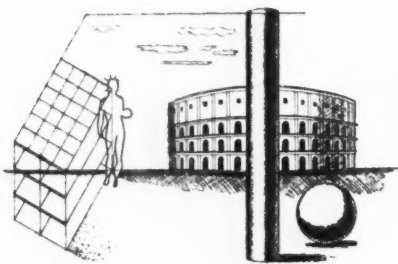
and kindly, with a beautifully lit altar in the distance, but it is not the inside the outside would lead one to expect. As a church designed by a Roman Catholic architect for a deeply evangelical congregation it is interesting to see over the altar a great linear decoration in bright steel against a red background, which by a few added strokes could one day be made into a great cross. That Velarde when he has the chance can do work as richly decorative as Miller is shown by his beautiful green and gold baldachino and altar in his church of St. Matthew at Liverpool—his earliest work, 8.

Messrs. Welch, Cachemaille-Day and Lander's churches at Eltham, 10, and Manchester, 11, have a more dramatic quality. Their exteriors are not so welcoming and their interiors, particularly the Manchester one, are less traditional. In this latter, St. Nicholas, Burnage, there is in an apsidal east end, a raised up semi-circular lady chapel above some vestries, and behind a grille immediately over the main altar, which I think detracts rather seriously from the latter. It seems to suggest hidden mysteries in which the priests alone partake such as one finds in Greek churches in Russia. Architecturally, that might be very interesting if it left the main altar supreme. Full of clever things as this church and the gold medal one at Eltham are, there is nevertheless a certain crudity about both of them very different from the suavity and positive beauty of Miller's and Velarde's work.

It seems, even in a short article like this, absurd not to mention Sir Giles Scott's churches, brave compositions as they all are and full of fine drama and lighting. Like Maufe I think his great tower at Northfleet, backed up with its two transepts, is the finest piece of architecture on the Lower Thames. These churches, however, like his great cathedral, while breaking fresh ground in nearly every case, still use traditional detail, literally and not in essence, and therefore are outside my present scope. In their place let us look at a couple of foreign post-war churches where pre-war detail has disappeared, but where the essential atmosphere remains.

The best, to my thinking, is the Frauenfriedenskirche at Frankfort, by Hans Herkomer, 12, 13, where church and cloister and priest's house make a perfect composition, as will be seen in the bird's-eye view. The interior, with its great and impressive mural painting at the east end is solemn to the last degree. On the outside the three long-arched niches in the tower contain colossal figures in high relief and bright colour, and seem to my English eyes a little like Hindu idols. This is a great and elaborate building. My last example shall be my simplest. It is a white-washed concrete mortuary chapel at Pargas, in Finland, by Erik Bryggman, 14. Here externally and internally there is simplicity raised to the *n*th degree. Here, nevertheless, beauty remains, and here, if in any of the buildings illustrated, could one pray as hopefully as on the seashore itself.

Correspondence



Art and Industry

The Editor,
THE ARCHITECTURAL REVIEW.

SIR,—We were very interested to read the press criticisms of the recent R.A. Exhibition collected in the *Marginalia* of your March issue, though we regretted to see that their compiler appeared to show some bias in his choice of comment. Except for the quotation from *The Studio*—an isolated sentence divorced from its context—the criticisms are uniformly destructive. The universal Left-Wing righteousness of taste has more than a reminiscence of the standards of the wolf pack, and as nothing is safer in England than a concerted attack on a national effort, it seems an easy victory.

Whether it is a victory worth winning, or what it is a victory for, is another matter. It would be a thousand pities, and we are sure you will agree, if the opportunity to work together with a common end were to be spoilt by the sowing of dissension among those who ought to work together. If the compiler of your *Marginalia* had included Mr. Frank Pick's letter to *The Times* among his quotations, he would have been less open to the charge of having merely collected choice tit-bits of vituperation for the amusement of those who enjoy a sneer, and more likely to be credited with a fair desire for improvement in industrial art.

To those who have not read *The Studio* article and who might gather from the ingenious brevity with which it is quoted that it consisted merely for a paean of praise, perhaps we might add that it made many criticisms with a desire to assist rather than to damn.

Even if the exhibition merited all the criticism offered, the mere fact that it was held at what is regarded by the general public as the holy of holies in matters of art—the Royal Academy—is in itself an achievement. That it has stirred the national conscience is evidenced by the flood of criticism, vituperative and otherwise with which it has been received. Its value must depend upon what follows, and by co-operation it can be made the starting point towards the ideal which is professed by its critics as well as its organizers.

If the profession is genuine, the time has arrived when the spirit of co-operation, of constructive criticism and mutual effort towards improvement, should evidence itself in word and deed. Any other course savours of a partisan attitude and suggests that the cause is subservient to the means to be employed.

The Studio has already made its contribution to this end in an article in the issue following that quoted, "My Ideal Exhibition of Industrial Art." If the critics are genuine in their desire for accomplishment of the ideal, let them take

this as a starting point and put forward their own suggestions, from which something constructive can be evolved.

It is not our purpose to defend the exhibition against criticism or to claim for it that it has no faults—such is not our function. An effort has been made to improve the standard of design in British Industry by public spirited men who have had the courage to back it by a guarantee of its cost. Good or bad, it should enable progress to be made, and for our part we should much regret it if the opportunity were missed through one-sided criticism and lack of vision and good will.

You will no doubt wish, as an unprejudiced editor of an important publication, to give this letter equal publicity to the commentaries which called it forth, and, as a matter of courtesy, we would take the opportunity to mention that we also propose to publish it in the next issue of *The Studio*.—Your obedient servant,

C. G. HOLME,
Editor of *The Studio*.

The Editor,
THE ARCHITECTURAL REVIEW.

SIR,—There has been a great deal of adverse criticism of the Exhibition of British Art in Industry, much of which is quite justified, but allowance has not been made for the fact that a large number of the exhibits were superior to those we see displayed in the average provincial china, glass or ironmongers' shop.

A great service would be done if you, Sir, were to organize an exhibition, perhaps in the form of a special number of the ARCHITECTURAL REVIEW, showing well-designed, mass-produced objects contrasted with objects designed for the same purpose in the current taste.

Books

Book of the Month

A Study in Frustration

By Thomas Sharp

THE GROWTH OF STUART LONDON. By Norman G. Brett-James. London: Allen and Unwin, Ltd. Price 25s. net.

LONDON is too large. It grows at so rapid a rate that to contemplate its future is to approach the edge of nightmare. The centre of the city is already so choked that it can hardly function. Buildings crowd in on one another in such a way that only pestilence and disaster can result. Gardens and open spaces are being daily encroached upon. Mansions are being converted into tenements,

Moulded ironwork seems to be particularly bad. Such things as villa railings, w.c. cistern brackets, are among the worst offenders.

Mantelpiece "suites," coffin handles, electric light fittings, particularly those with shades of glass painted with herbaceous borders or Dutch scenes; and almost the entire stock of the local jeweller's shop with its silver-mounted best parlour ornaments.

I am well aware of the difficulty of getting people not to prefer tiles enamelled with poppies and lilies, but there is no doubt that in the country towns the shops display very few objects that are not of this standard of taste.

Also, such things are far too expensive. If only a beginning could be made with kitchen utensils, milk jugs, mixing bowls, etc., there might be some hope of better-designed, cheap, every-day things spreading to the middle-class houses, in which I include all the houses being put up on the hire-purchase system.

Such things as tubular steel chairs have little or no appeal.

As to textiles and rugs, perhaps there is movement in favour of plain patterns. Wallpaper is also quite good, but for the addition of borders of flowers in unlikelike colours.

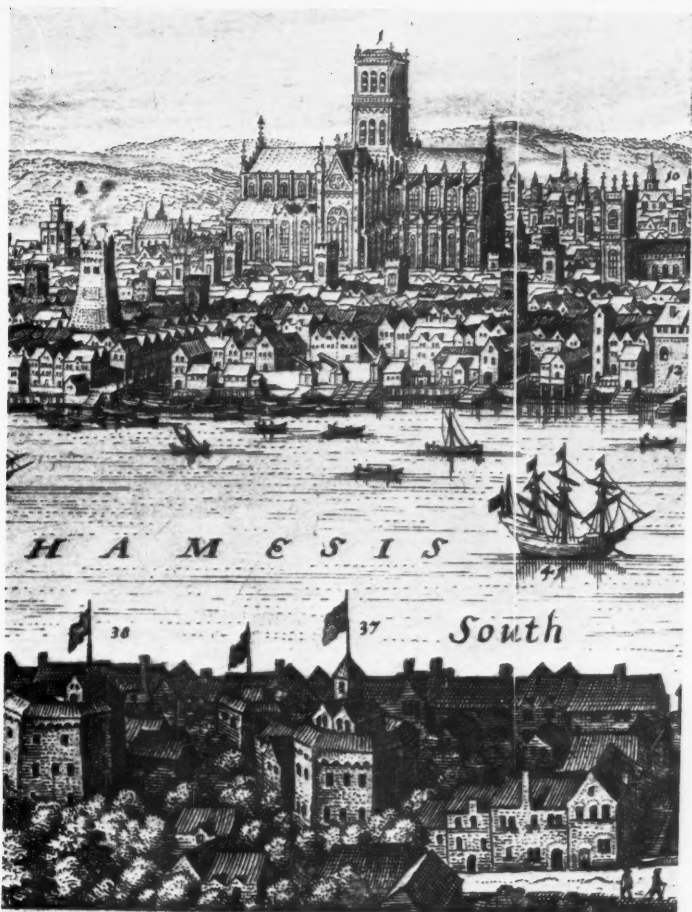
The number of small houses all over the country today whose owners have really tried to be "really modern" must be incalculable, but the result is shabby, and is largely due to nearly all the furniture and the fittings having been touched up in order to hide the poorness of their design and workmanship.

When the compo ornaments glued to the 3-ply fall off, people will begin to realize that they might as well have fumed, limed or treacled a lot of old tea-chests.

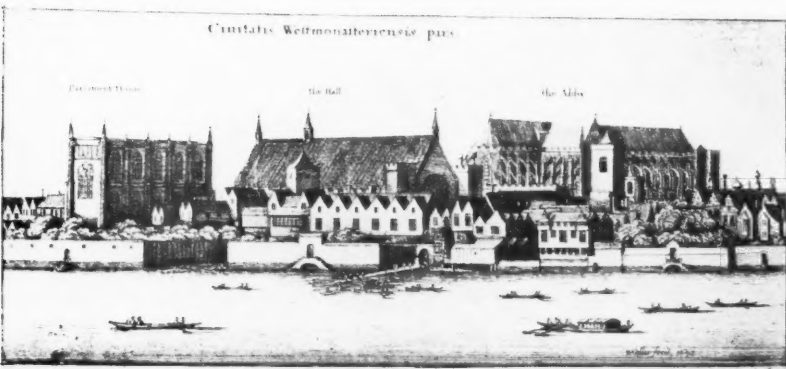
Your obedient servant,
A. ALEXANDER.

Tanfield House,
Burford, Oxon.

stables into residences, with dreadful effect on the value and pleasantness of houses adjoining them. Every person builds according to his own taste, so that the streets are nothing but an unseemly jumble of unrelated buildings. The roads cannot carry the new traffic that throngs them. When it has not become congested into an immovable mass, this traffic, with intolerable stink and noise, dashes hither and thither so furiously that it is no longer safe to walk in the streets. And if the



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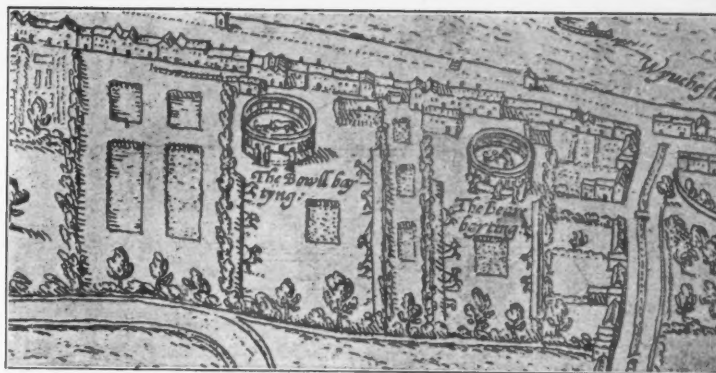


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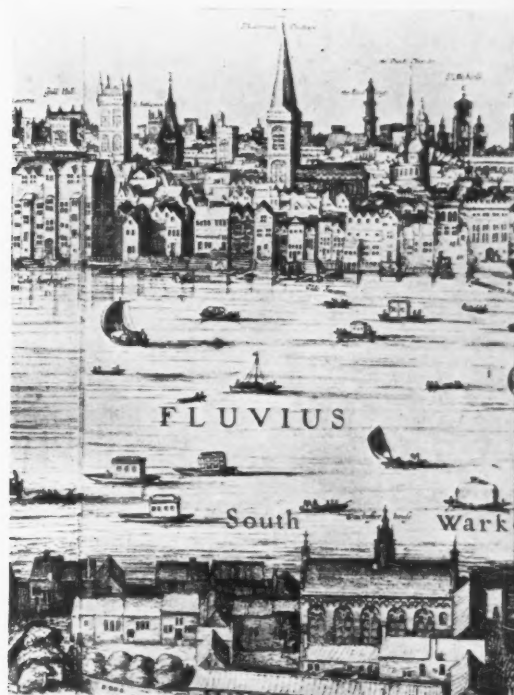


By Islington

W. Hollar sculp. 1685



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LONDON IN THE DAYS OF THE STUARTS. 1. Old St. Paul's and the Globe Theatre, drawn by M. Merian, 1638. 2. Parliament House, Westminster Hall and the Abbey in 1647, drawn by W. Hollar. 3. By Islington (with old St. Paul's in the distance 1685, by W. Hollar. The shed to the left is the old London Spa, while the house on the right may be White's Conduit House. The ditch in the foreground may very well be a portion of the Parliamentary entrenchments. 4. Bankside in 1572. A portion of the map by Braun and Hogenberg, showing the Bull and Bear Rings. 5. Bankside in 1616, drawn by C. J. Visscher. 6. London Hospital. The remains of one of the Parliamentary Forts still standing in 1753 can be seen on the right. From "The Growth of Stuart London."

3

city is bad, the new suburbs are worse. They sprawl out into the country, making the roads that enter this great metropolis altogether mean and beastly. The builders, unscrupulous fellows, care not what kind of buildings they put up so long as they fill out their pockets with ill-gotten wealth. It cannot go on. It can only end in ruin not only for the city itself but for the whole nation.

We must do something about it. We must regulate the traffic. We must control the appearance of the buildings, stop their encroachment and closing in. We must put a stop altogether to building in certain places. No new building must be erected within four, five, seven or ten miles of the present boundaries of the city. We must have a Green Belt.

The date? 1935? Yes: but 1600, also—1600, when the total population of the walled city and its suburbs was no more than 200,000; when Fleet was still a considerable stream down which "boats with fish and fuel were rowed to Fleete Bridge and Holborne Bridge"; when "a man could walk westward along Holborn, and by the time he reached St. Giles's Church he would be in the fields"; when "St. Pancras was a rural village."

Truly there is nothing new among the problems of civilization.

It was a time of change; a time of great opportunity. There had been wars, and the century opened with the difficulties that follow wars—unemployment, movement of population, a housing shortage that followed naturally on the war-time cessation of building. Later on, the Civil War renewed these difficulties. But on the whole it was a century of prosperity. For London, above all, it was a turning point. The rivalry of the Spaniards and of Antwerp had been overcome. London was now the chief commercial city of the world, its influence continually expanding, its dominance secure. And it was doubly in a stage of material consolidation. The whole city was in a natural course of rebuilding. It began the century as a city of wood; it ended it as a city of brick and stone. And, as if all this were not sufficient opportunity, the Fire came and wiped the slate clean for a fresh start.

The century of opportunity was a century of frustration and failure. There was no fresh start. There was little direction, even, of the new continuations of old beginnings. The Englishman, as usual, muddled through, and present-day London is the monument of his muddling in the seventeenth century.

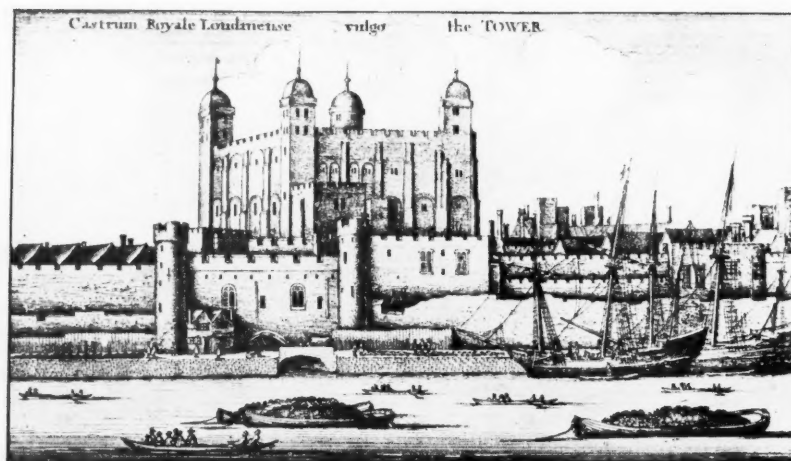
One of the most interesting things in Mr. Brett-James's book is his account of the continuous efforts that were made throughout the course of the century to limit the growth of the city. Every three or four years a fresh proclamation was issued forbidding any new building within a specified distance of the walls. Yet still the building went on. It is interesting, in view of the modern theories that are being canvassed as to the possibility of limiting the unbroken extension of a city forty times the size of Stuart London, to find the reason for the failure of all these seventeenth-century attempts. The reason is not far to seek. There can be no doubt that the need for the limitation of the city was sincerely felt. But the need for money was still more sincerely felt by the impoverished rulers, and there were few easier methods of raising money than by prohibiting building *save on the payment of a nice fat fine*.

The most important single event of the whole century, so far as London is concerned, is, of course, the Fire. And here Mr. Brett-James has, with intent, left a gap in his story. It is true that Wren's plan has been described *ad nauseam*, but to omit it, save for the briefest reference, is to upset the historical balance of the record. Mr. Brett-James would seem, indeed, to be one of those who are glad that Wren's plan, treating the city, as it did, more or less as a vacant site, was never carried out. But he gives us information which emphasizes the greatness of the opportunity that was lost; for he shows that whereas it has been commonly believed, through the inscription on the Monument, that the city was entirely rebuilt in the space

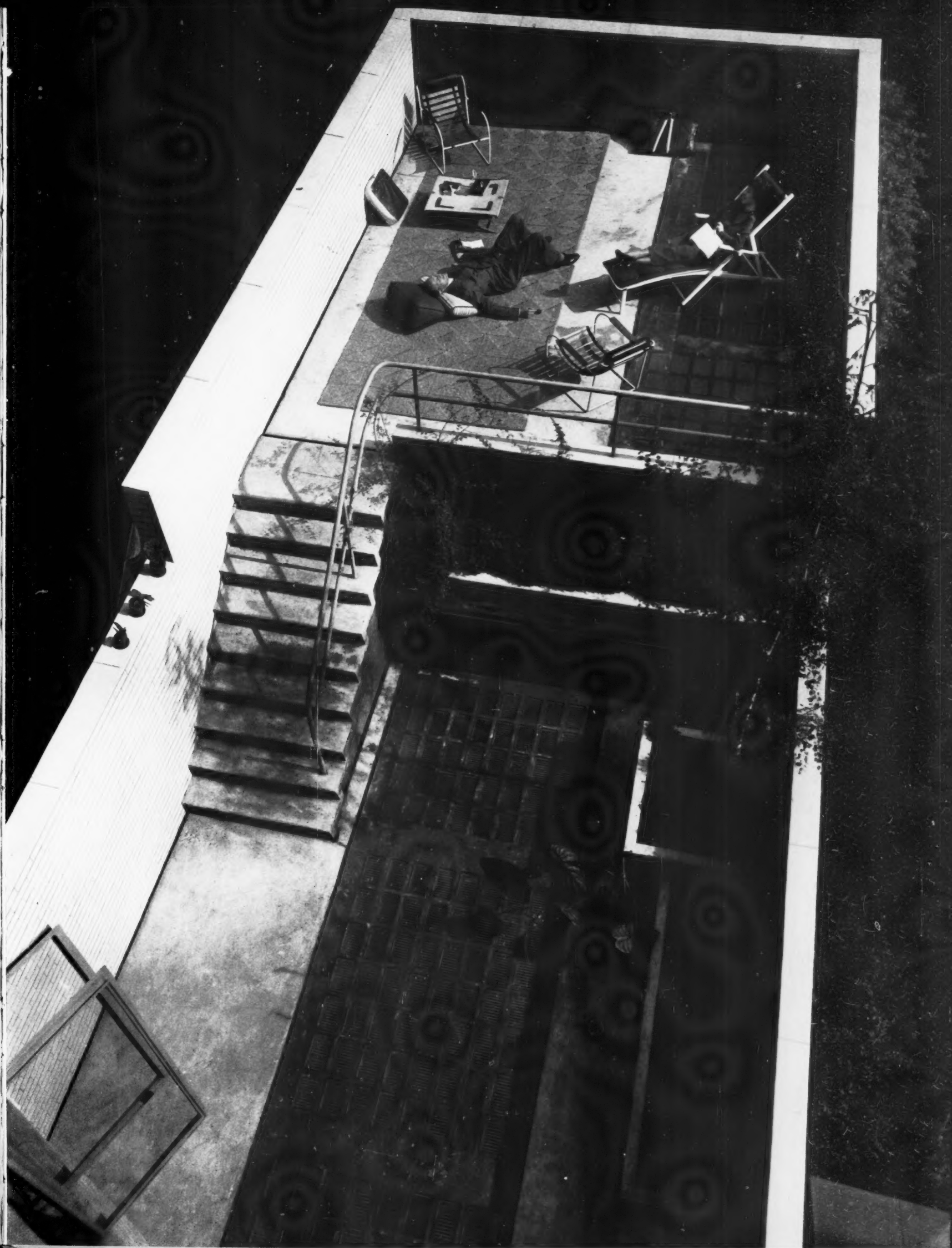
of "three short years" (the rapidity of the rebuilding thus making the adoption of a new plan more difficult), it actually took some twenty years longer.

The record is not entirely one of failure, however. Though no large-scale planning was achieved, a good deal of the sporadic development that was carried out was on sound lines, and in such examples as the Covent Garden Piazza and Red Lion Square, and in Soho, St. James's and other parts, a beginning was made for the splendid series of related streets and squares that was to follow in the succeeding century.

Mr. Brett-James tells the fascinating story of it all in five hundred crowded pages—pages perhaps rather too crowded, for sometimes, despite the vividness of the writing, it is a little difficult to see the city for houses. District by district, almost street by street, north, south, east and west, he traces the beginnings of modern London—Lincoln's Inn, Westminster, Stepney, Clerkenwell, Piccadilly, Bloomsbury, Southwark, Soho and all the rest. He details the growth of restrictive legislation governing the structure and appearance of buildings; describes the contemporary problems of traffic, overcrowding, water supply, sanitation; gives a long account of the activities of that prince of speculative builders, Dr. Nicholas Barbon, and others of his kind; and deals, with admirable lucidity, with every important aspect of the whole gigantic business of building a modern city. Ten years of patient and conscientious research have been required for this noble book, and the result is a monument that is likely for many



The Tower of London, drawn by W. Hollar. From "The Growth of Stuart London."



S U N T E R R A C E

Thanks to the discernment and ingenuity of a Swiss architect the New York of 1934 has been able to turn to good account something which was evolved by the essentially modern-minded London of 1784.

Anyone curious enough to examine the backs of those rows and rows of Bloomsbury, Marylebone or Kensington brick-boxes which were the first standardized "designs for living," will at once be struck by a surprising feature: in most of them one half of the ground floor is protruded in the form of a severely cubic single-storey annexe. That annexe contains the pantry with the scullery underneath (zoning of rooms according to domestic functions) looking out on the garden. It has a flat leaded roof surrounded by a low but solid protective parapet.

Towards the end of the nineteenth century, bolder spirits among London middle-class householders de-

cided to make a secondary use of their "pantry roofs." They put tubs and boxes out on them and planted them with bulbs, nasturtiums, etc. Some went further still, and embedded iron uprights in the parapet, spread rabbit-wire between them, and made Virginia creeper enclose their "leads" with a wall of greenery. True, not many dared to sit out on them. That would have been worse than odd . . . "deliberately odd."

There are, however, more courageous spirits abroad today as this illustration shows. It is the house of Mr. William Lescaze, 211 East 48th Street, New York. The use of glass tiles allows the rooms beneath the terrace to receive the maximum amount of sunlight. These rooms are the drafting offices of the architects for the house, Messrs. Howe and Lescaze, and Mr. William Lescaze's own office.

The house is fully illustrated on pages 171-174 of this issue.



Newport Arch, Lincoln. From "Along the Roman Roads."

generations to stand unchallenged as at once that most authoritative and the most vivid record of this most exciting period in London's history.

One small criticism must be made. The illustrations might have been better done. The photographs of old prints are lacking in variety, and the maps, which have been drawn by Mr. Brett-James himself, are somewhat indifferent in both their draughtsmanship and their utility for comparative purposes. One large map showing the general progress of the development would have given a picture of the whole work which it is impossible to obtain from the score or so of smaller maps which are scattered about in the text.

But that is a small fault. Here is a magnificent book. Reading it one is teased with hopes for another like it. If this century of frustration can have this monument raised to it, dare we hope to have, some day, from the same sure hand, as worthy an account of the century of achievement which followed it?

A Living Skeleton

ALONG THE ROMAN ROADS. By G. M. Boumphrey. London: George Allen & Unwin, Ltd. Price 4s. 6d. net.

How many books are there which make you feel after reading that you have enjoyed several sunny springtime walks in the company of somebody who is observant of country sights and sounds and scents, who knows and loves the wild life of field and hedge and woodland; one who, moreover, has a vivid comprehension of a remote period of British civilization which happens to be one of your own chosen places of history into which, with the help of what are called "remains," you have

often retired to practise romantic reconstruction? To meet such a book is an experience: to own it, a necessity: to dip into it again and again, to give oneself the luxury of re-reading its tranquil chapters, is a permanent pleasure. And it is this rare sort of book that Mr. Geoffrey Boumphrey has made from the series of broadcast talks he gave last year on the Roman roads of England.

For anybody interested in the Romano-British period, and, better still, for anybody not particularly interested in that time, this is a book richly endowed with suggestive guidance for reviving pictures of that long lost age when a busy bureaucracy governed with orderly competence, and the English characteristics, individualism, and an affection for freedom and muddle, had not yet emerged, although they were latent, perhaps, in the tame tribesmen who called themselves Roman citizens. The author walked along five of the Roman roads in England and Wales; and the Province of Britain comes out of its shadows as you accompany him. He followed the Portway, the Fosse way, Ermine Street, the Icknield way, the Ridgeway and, in Wales, Helen's way, and ended by walking from end to end of Hadrian's Wall. Everywhere he reads what the "remains" have to say; and he records, too, what local museums have preserved from the excavations, minor and major, that archaeologists have made along the routes he took. "Remains" cease to be mounds and heaps of rubble in this delectable book; they come to life, vigorously. For example, of the amphitheatre at Caerleon he draws a swift, skilful picture of it in use, and adds: "With very little alteration the place could be used today for contests—with electric lions perhaps, to avoid bloodshed."

There are seven illustrations from photographs, and a map of his route. Incidentally this book shows how an ordnance map can be made to yield up historical facts in an unusually interesting way. In Mr. Boumphrey's hands such a map becomes a chart for voyaging into the Saxon, Roman and Neolithic past. He is the most stimulating explorer I have ever read.

J. G.

English and Foreign Gardens

GARDENS AND GARDENING. The Studio Garden Annual, 1935. London: The Studio Ltd. Price 10s. 6d. net.

THIS annual, edited by Mr. F. A. Mercer, follows generally the lines of previous issues. It contains a number of photographic illustrations of gardens in America, Austria, Canada, France, Germany, Hungary, Italy, Spain, Sweden and Great Britain.

There are four colour plates, the last of which, showing a spring garden reproduced from a natural colour photograph, is in reality the only one worthy of colour treatment.

The first portion of the book is chiefly composed of pictures some of which are interesting, and a few which are suggestive, although there seems nothing here unusual or very original in treatment or design.

The names of the designers responsible for the various foreign gardens are given, and while this is useful it rather accentuates the fact that all the British gardens illustrated are by one landscape architect only. In a book of this nature, which is intended for circulation in this country and in America, one would like to find a much larger and a properly representative collection of the work done by British designers. There is an historical and informative article on "Chrysanthemums," by D. B. Crane, and an article on "Herbaceous Borders," by Richard Sudell, showing two suggestive designs and plans containing the names and order for planting of a good collection of herbaceous plants selected to keep the border bright in flowers throughout the season. While this is the aim and hope of all who spend time, money and nervous thought on the tricky business of laying out a herbaceous border that shall be bright and beautiful from Spring to Fall, it is more often than not a disappointing game. On paper the whole thing seems delightfully possible, but in actual practice there are so many enemies to success that those who accomplish the ideal may well count themselves favoured.

The fact is that unless a garden is large it is not possible to plant sufficient groups that flower together to give a decent showing throughout the season. True, there are flowers in the border, but how far away is the actuality from the dream!

"The Decorative Value of Ferns" is dealt with by Clarence Fowler, of the American Society of Landscape Architects, and "The Spring Garden," by Miss Eleonour Sinclair Rohde.

It may seem ungracious to cavil at illustrations from seedsmen's displays, but one always feels that no ordinary gardener can possibly get similar results, and that therefore this type of picture may easily mislead the earnest seeker after effect. We should like to see more sketch suggestions and plans in this work, as these would make it of more practical value than possibly its present wide range of pictures enables it to be.

As the editor in his foreword says frankly that constructive criticism and suggestion are welcomed and more helpful than eulogy, possibly he will consider for his 1936 edition an article on the planting of glades, how to make the most of natural features and contours in a garden, and include more English gardens and their contents, even if some of the foreign illustrations have to be scrapped.

P. G.

The Architect's Reference Book

SPECIFICATION 1935. Edited by F. R. S. Yorke, A.R.I.B.A. 37th Year of Issue. London: The Architectural Press, Ltd. Price 10s. 6d. net.

FOR thirty-seven years *Specification* has preserved its reputation as an indispensable reference book for architects, and has kept them informed of the latest developments in every branch of the building industry. The new volume, the first to be published under the editorship of Mr. Yorke, reflects his desire not only to maintain that reputation, but to enhance it by subjecting every page to a searching examination. This has resulted in the entire re-writing of ten of the sections and in the addition of two new ones on Insulated Construction and Floors. There are also

drastic revisions and condensations, as well as much new data in most of the Trade Divisions. Another useful feature is that the latest information about proprietary materials, which are becoming so important in building construction, has, for the first time, been collected under the appropriate Trade Divisions, and reference made to them in the general index, thus enabling the architect in search of facts about any particular building product to find them with ease.

The impression I get from reading the author's preface is that not only has he succeeded in introducing many improvements into his first volume, but that he intends to make *Specification* so virile and up-to-date, that the possession of every new issue will become an absolute necessity to the well-informed architect.

A. E. D.

A Free Commentary

By Junius

THE writer never visits a show of students' work like the admirably selected and arranged exhibition held last month at the London County Hall without being forced to the mournful speculation: How many of these talented young people will be allowed by circumstances to make a livelihood by their chosen work?

Here were something less than twelve hundred individual exhibits, of which, perhaps inevitably, something more than half were for the service of the printing press—designs for posters, labels and cartons, lay-outs, press advertisements, fashion plates, book illustrations, besides the actual technical exercises of the printing students and apprentices. The other five hundred or less of the exhibits included silversmithing, cabinet-making, printed fabrics, ceramics, stone- and wood-carving.

There used to be a widespread doubt among those who interested themselves in this art business as spectators as to whether all this teaching was not a mistake. Were there not too many students admitted who would never attain a serviceable standard? Ought not the classes to be deliberately made smaller and all temptation removed from the teacher to keep up the numbers by implicitly deluding the less promising students that there was a place for them all in the service of the manufacturer, or the advertiser, or even as independent craftsmen? Was it not possible that, so far as industry was concerned, the provision of so much state or rate-aided teaching had the effect of relieving the various industries of the responsibility for planning and financing their own schools of design? The most radical sneer was to the effect that the system's supreme achievement was to maintain the succession of art-instructors merely in order to make yet other art instructors.

There was some force in these suggestions and criticisms, which were dictated by a natural pre-occupation with the problem of material ways and means; as there was much exaggeration. It is certainly doubtful whether the

manufacturers would have fulfilled the function surrendered to them by the cities and their art masters. It is not open to doubt that the devoted work and inspired direction of such men as Catterson-Smith, Fletcher and Burridge, to omit all mention of those at present in the saddle, has achieved a great deal of practical and spiritual work in the face of much indifference and discouragement. And, owing to their labours and those of their colleagues and successors, an altogether better standard prevails, and an atmosphere of enlightened hope.

But there is a new defence for the system and its servants in these days of great expectations that enable us to bear our grave disabilities. There are many who prophesy, or at least dare seriously to hope for a coming age of leisure—not leisure in the tragic form in which it has been imposed on the workless and wageless, but as it may be organized when some of the paramount current muddles have been cleared up.

Even in the world as we have known it, it has been a grave defect of our educational theory to have ignored so widely the supreme importance of skill-of-hand. There was always a case to be made for the theory that a man, however full of book-learning, but without a craft learned seriously and practised to a sound standard, was but a half-educated man. He was certainly being deprived of one of the most substantial and abiding sources of happiness and real recreation, and of that supreme satisfaction of exercising the creative faculty which is denied to most men of no more than average ability in the routine of their work.

A parenthesis relative to the County Hall show may be here permitted. One of the significant and, as it seems to the writer, pathetic things was to see the work—in cabinet-making, say, or silversmithing—of practising "tradesmen" who, when their day's task of set and often ignoble and uninteresting work was done, hurried off to the shops of the craft schools or technical institute to work out some

A FREE COMMENTARY

design of their own to a fine standard of their own or their instructor's setting.

To return to our world of conjecture, dream or prophecy—to our world of sanely distributed plenty, the fruit of accepted and unhampered machines, and our life of sufficient leisure—for living. Saith the unimaginative man: But what on earth will these people (it is usually "these people," note) do with their leisure if they get it? If these people have in their malleable years had no training in the technique of craftsmanship and therefore no knowledge of its delights, it is quite likely they will be as bored as so many of us who retire after an over-busy life of concentration on one thing are now bored. And a world of bored multitudes instead of merely bored cliques would be indeed dreadful to contemplate! But a world trained to use the hand as the operative instrument of a creative human being—as distinguished from the hand as a feeder of a machine or a performer of deadening repetitions, would be a world of energies released for a thousand purposes of use and beauty.

Well, enough of all that! To return to solid earth. It is my occasional practice, driven by my incurable passion for not minding my own business and for rushing off and trying to get to the bottom of some exciting discovery, to be rather naive about it in this casual commentary. It is sometimes a singularly belated discovery! . . . I had heard complimentary talk of a hand-made gramophone, had indeed read a rather persuasive preface to a booklet in which this sentence—"It was about the time that recording began to outstrip the means of reproduction that Mr. Blank turned his thoughts to designing a machine for himself to reproduce what he *knew* the records contained but which existing gramophones could not produce"—startled me into attention for the moment. There were references to craftsmanship, plausible enough; but that persistent scepticism which the study of advertising creates robbed them of influence. It is so easy to say that kind of thing! . . . And then I heard Elizabeth Schumann singing in a friend's flat—through one of these instruments . . . and I rushed incontinently to Grape Street.

It is shameful to have to confess how desperately I was out of my depth in the physics, chemistry and mathematics of the affair; but I could appreciate the musicianly approach, the engineering technique and the knowledge of and skill and pleasure in the actual handling of tools of my patient accomplished guides, who, incidentally, were so obviously obsessed with the refreshing notion that there was so much more fun in what you put into the thing than in what you took out of it. . .

I know now why the extreme sensitiveness of movement in the stylus bar and diaphragm of this sound box is quite beyond achievement by mass-production methods; and why the final assembly of parts can only be made to result in so supremely sensitive a mechanism for reproduction by elaborate empirical tests and infinitesimal adjustments made by musically educated designers, workers, and inspectors with highly trained ears and the hands of accomplished craftsmen.

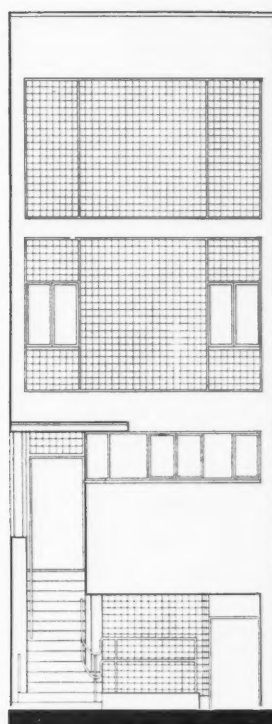
I must risk the imputation of having been bribed in specie or in kind to say this.

DECORATION

4

THE ARCHITECTURAL REVIEW SUPPLEMENT

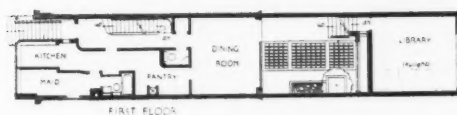
HOWE AND LESCAZE
ARCHITECTS



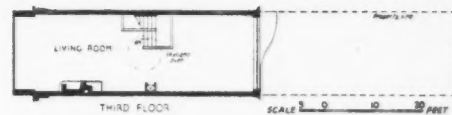
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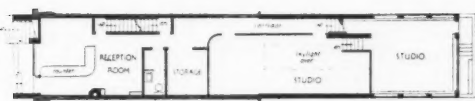


FIRST FLOOR



THIRD FLOOR

SCALE 1" = 10' 0"



BASEMENT



SECOND FLOOR

3

In pre-war days, because living was not yet "modern," even in the colloquial sense, the life of the inmates was moulded, perforce, to suit the whims of modernist architects rather than the reverse. Living in a "house of the future" then had social and practical disadvantages which were mitigated only by the secret joys known to pioneers and martyrs.

During the last quarter century the attitude of the profession, if not of the layman, has changed.

It is such positive milestones as the new town-house of Mr. William Lescaze in New York which justify the modern point-of-view to the public.

Day and night it stands out from the dingy row of Victorian brown-stone fronts like a ray of sunshine in a cellar. Incidentally and perhaps unwittingly, it presents to the street what is probably the most "picturesque," certainly the most provocative, façade on Manhattan.

Since this mid-town location is within a stone's throw of some of the city's important business buildings, the ground floor accommodates a Waiting Room, Draughting Room, Library, and private studio of the Howe and Lescaze headquarters. The private entrance to the living quarters is reached from the pavement by a flight of steps conveniently surveyed through an ingenious opening in the kitchen wall. On this floor are also a compact Servants'

1. The street elevation showing the large area of the façade occupied by glass vacuum bricks. On the left is the entrance to the residence and on the right the entrance to the office. 2. A night view of the façade. 3. The plans.



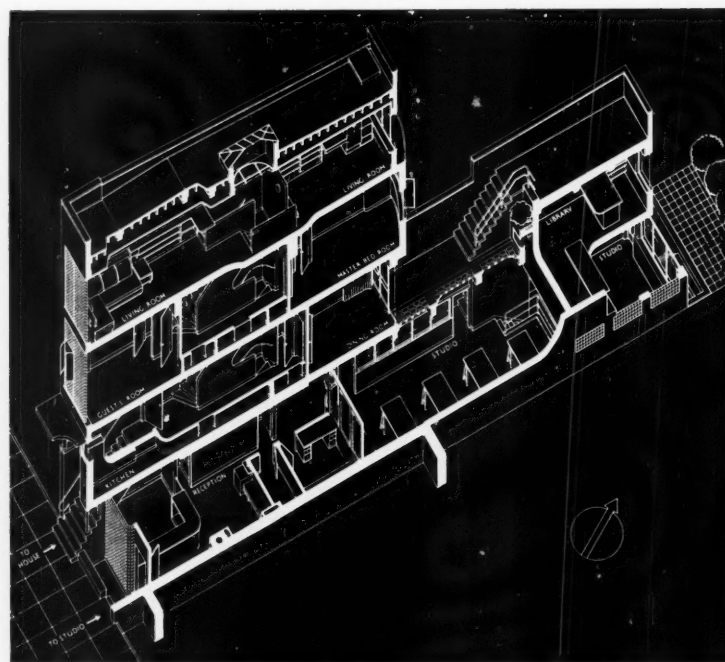
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Suite and in the rear the Dining Room, 8, overlooking the roof garden and sun-terrace atop the ground floor draughting rooms, Plate iii.

The neat stairway, 6, leading up to the Master's Bedroom, Guest Room and Baths on the floor above is contrived as compactly as a jack-knife.

Unconventionally enough, the top floor is devoted to a Living Room, 7, 9, 10, 11, notable for the spaciousness of its dimensions, the simple dignity of its lines, and the harmony of carefully chosen chocolate-coloured furniture, rugs and hangings. As in the Guest Room, the entire windowless wall toward the street is constructed of a glass vacuum brick which is impervious to everything except light, and is of great strength. Elsewhere

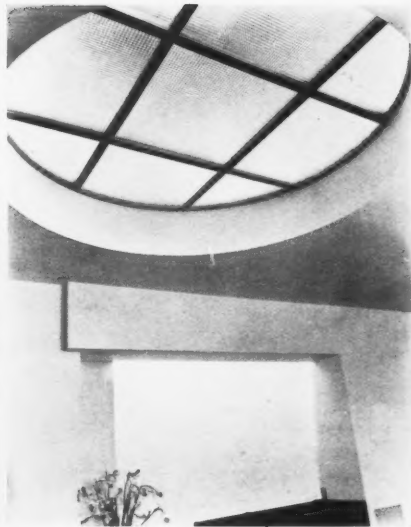
(Continued on page 174)



5



6



7

4. Mr. William Lescaze at home. A study in the diffusive qualities of vacuum glass bricks. 5. An axonometric section of the building. 6. The stairway landing on the second floor showing the glass brick wall of the guest room. 7. The skylight in the living room. The walls are a warm yellow and the alcove, which is indirectly lighted, is white. 8. The dining-room. The rubber tile floor is grey, and the chromium chairs are upholstered in varitoned corduroy.



8



9

9. The living room on the top floor. Walls are chrome yellow and glass, the ceiling white, and upholstery and carpet chocolate brown.

10. The library end of the living room. The screen wall to the left hides the stairway and supports the black and chromium loud speaker. The seat and woodwork are walnut.

11. The wood burning fireplace in the living room.



10



11

the walls are an expanse of brilliant yellow relieved by white niches for settees and a white ceiling in which a circular central skylight glows with natural or synthetic sun, depending upon the hour. To the rear, a broad span of windows enhances the sense of space with vistas of nearby gardens.

From a purely scientific standpoint the house illustrates what amazing facilities are now at the disposal of the homebuilder. Taking a leaf from his theatre and Pullman designers' books, the householder can

depend upon an even temperature *throughout* his house, summer and winter. Never too hot or too cold; air conditioning now makes the gentle flow of fresh air continuous and automatically regulates humidity as well. Into the living room a central radio is built with loudspeaker attachments in all rooms. Each floor has its telephone extensions. Bathrooms and kitchen, indirectly illuminated and sheathed in porcelain, are models of efficiency and clean white beauty.

ANSON BAILEY CUTTS

4. FAÇADE and FUNCTION

[Continued]

By Geoffrey Boumphrey

FROM façade we proceed to an analysis of function. And since this is to be our subject, let me begin by saying that, in spite of the protestations of open-mindedness with which they opened, these articles have already been accused of revealing the cloven hoof of functionalism. All on account of my First Principle of Interior Decoration—"Cursed be that which fails to do its job, or impedes man in the doing of his!" There is evidently some confusion of thought about. I must try and clear it up. To my mind there are three degrees of functionalist. The least extreme are those modest upholders of my First Principle—and I should be surprised to learn that there are many today who would not venture so far as this, at least where contemporary design is concerned. Much further down the slippery slope stand the less calculable number of those whose creed is: "Design should express function." This is but a more austere expression of our Fourth Principle: "The purpose of façade is to embellish the wherefore and the

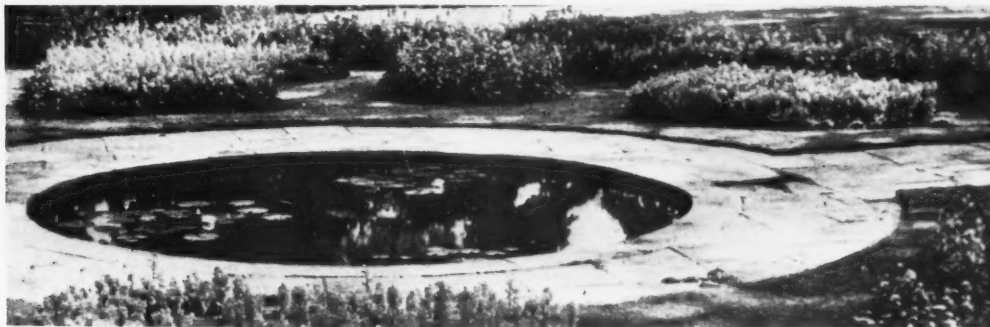
how, the function and the structure—and not to belie them." My own reasons for assuming this were set out in the preceding article, to which waverers may refer for assurance or ammunition, according to their needs. But far, far beyond these moderates, are the functionalists in the popular sense of the term (to whose company I was unjustly consigned), those purists who are said to maintain that if a thing functions perfectly it is inevitably beautiful. I wrote "are said to" because I have never met anyone who expressed this belief in his work (and architects, surely, and the like must rarely be judged from their words alone). I suspect him to be a legendary cock-shy invented to draw the fire of elderly reactionaries. The stock argument against this doctrine (for reasons which I can only connect with the cess-puddlian quality of the attackers' minds) is a sewage farm. I do not propose to range myself with these mythical functionalists, but I cannot resist the temptation to blunt that particular lance by illustrating, side by side,

Suspecting a certain confusion of thought, we venture to define

three

degrees

of functionalism.



a garden which home-lovers will unanimously declare to be beautiful



and a sewage farm.

A pure digression.

DECORATION

But let us return to function. The word itself is a bad one. I should have preferred old Wotton's "commodity" had not the centuries given it an altogether different meaning. In ordinary English, "function," as applied to design, means "purpose" or "reason for existence"—the wherefore and the why, in fact. But as used in architectural circles it has to carry a second significance—that of "structure." A design is said to be "functional" when it expresses its purpose *and* its construction. However, as we are here concerned

only indirectly with architecture, I shall confine my use of the word "function" to its limited sense of "purpose." But even this simplification will not be enough. There are more sorts of purpose than one. There is purely mechanical or material purpose (to keep the rain off and the wind out), and there is æsthetic purpose (to give a warm look to a north room, for instance). But frequently the two are combined to an extent which makes disentanglement difficult if not impossible. Let me give an example.

We analyse function

and simplify it

as far as possible



Here is a dance club decorated in a modern manner.

At first sight the material function of such a room would seem to be satisfied by the following: a well-sprung floor of a suitable size and material, an efficient means of ventilation and temperature control, a place for the band, acoustic properties allowing it to be heard but eliminating noises from outside, an adequate system of lighting, somewhere for the dancers to sit between dances, and the customary structural stability. But all these demands could be met by a room with tarred walls and ceiling, devoid of any decoration. It is at this point the hypothetical proprietor enters and says: "But part of the material function of this club (very material as far as my pocket is concerned) is to attract people to dance here. You don't suppose anybody would want to dance in a barrack like this, do you?" We have to admit he is right. We call in an artist-decorator and he does horrid things with mirrors and chromium-plate and paint laid on in the cubist manner. There appears to be no reason in what he does; and so, having started him, we cannot tell him when to stop. The club is an immediate success. It functions to perfection. But we are sorely puzzled: the material and æsthetic functions are inextricably mixed. Function and façade have become one.

And now I am indeed in deep water. I can see that before long I shall be driven back to a consideration of Taste (round which I skirted so delicately in the first of these articles). Our dance club may be an extreme example; but the mingling of material and æsthetic functions is by no means rare: it is, in fact, very common indeed. We can exclude (since we are dealing with what the man-in-the-street OUGHT to want) such cases as that of the manufacturer who makes articles of poor design because he finds they sell more easily—their chief function to him. But we cannot exclude every case. Even a Functionalist of the Third Grade must admit that the décor of a dance club should incline one to dance. *Æsthetics must* come into it. There is no choice left me. Logic will not suffice here. I must become a Superior Person, and, by studying the circumstances of life today and the pronouncements of other Superior Persons, lay down what is and what is not good taste. Let me first, however, clarify things a little by limiting the use of the word "function" not only to "purpose" but to "material or mechanical purpose." Thus we have still function and façade as the components of decoration—with the added knowledge that façade is at times *essential* for the complete fulfilment of function.

which

is

not

so very far.

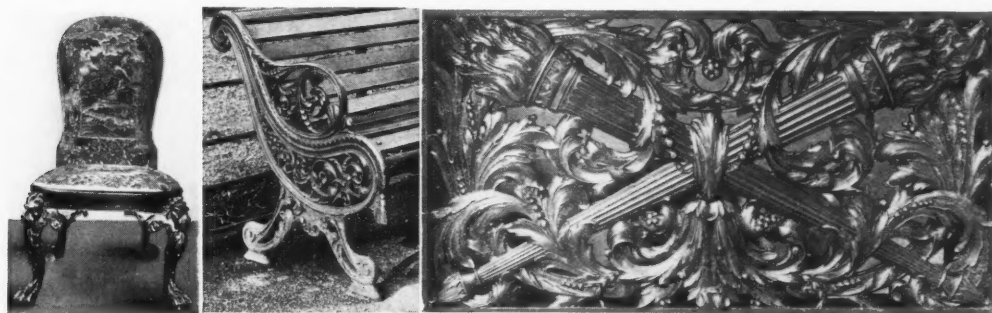
Material and æsthetic functions are tackled and lead us to

a final definition.

And now, our analyses finished, let us revert to our quest of what the man-in-the-street OUGHT to want. In the preceding article I suggested (to put it no more strongly) that the reason for the disrepute into which façade has fallen, is that it has lost the meaning which should lie behind it, and so fails in its purpose as set out in our Fourth

Canon, "to embellish the wherefore and the how, the function and the structure—and not to belie them." There appear to be three main reasons for this decadence and they interact to varying degrees. They are: quantity production; new materials, leading to new methods of construction; and the emergence of an uncultured middle-class.

Three reasons are alleged for the decay of façade:—



There is every excuse for the exuberant carving on this chair, since it is the work of an artist-craftsman and springs naturally from the construction. Hence it has life and rightness. Can the same be said of the cast-iron ornamentation of this seat? I think not. Repetition-casting does not give sufficiently fine detail for a design of this type. The necessary coats of paint will blur it still more—mercifully, no doubt, when

the quality of the design is noted. This does not mean that casting, as a process, must necessarily give poor results. My third picture shows a casting in bronze which is all that could be desired—though here a large amount of hand-finishing (to which bronze is better adapted than cast iron) has added refinement. Examples could be continued indefinitely; but there is no need: we are surrounded by them on every side.

The first—quantity production to which certain older forms of decoration are clearly not well suited.

The second point may be given fuller illustration. In the past, speaking generally,



the nature of the material has determined the construction no less than the ornament.

The second—super-seding the older materials,

which determined

each its proper

method of construction



The use of timber or stone led to the development of the post-and-lintel form of construction. This evolved those styles of ornamentation which were inherent in it—the classical Orders. One result was the Parthenon. The process was gradual, and (at least in my view) natural. But the possibilities of stone were not exhausted. The pointed arch was produced, and culminated in the cathedral.

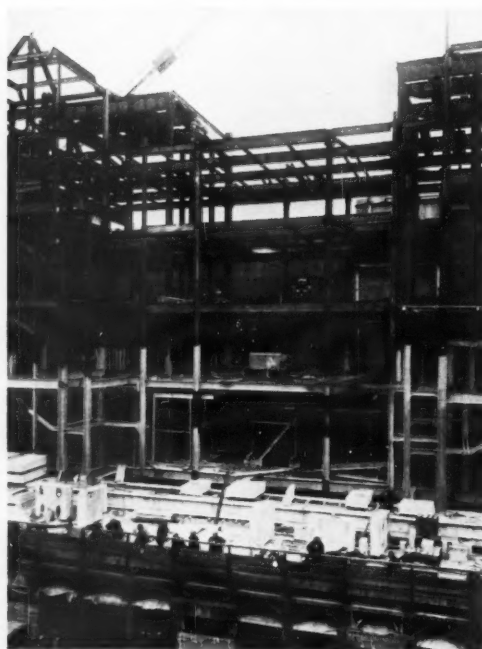
and of ornament,

came

It is impossible to maintain that this pure ideal stayed unsullied when, later on, the Orders came to be used simply as decorative motifs—as façade, in fact. But post-and-lintel still supported the structure behind them. There was still a degree of rightness in the association.

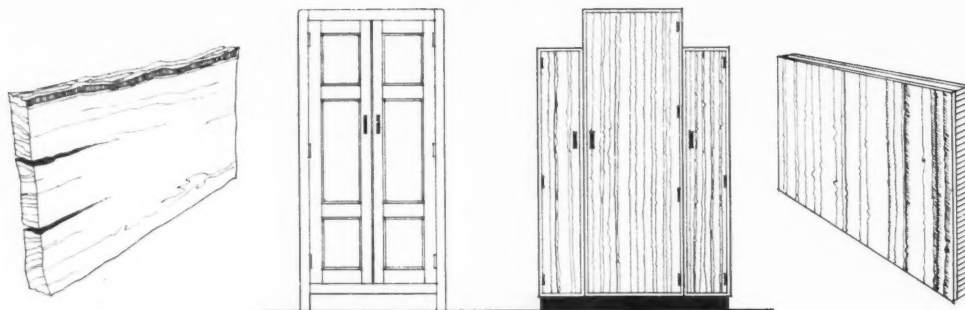
All this was changed, however, when steel-frame construction was adopted: spans became enormously greater, vertical supports enormously less. Any idea of continuing to employ the Orders, with their stout, closely-spaced verticals, as ornament became ludicrous on the face of it.

new substances



Yet it was—and is—done.

claiming (often in vain)



But let us take an example from inside the house.

In cabinet-making and carpentry, the liability of the solid plank to move continually with varying atmospheric conditions, led to the development of frame-and-panel construction, from which were derived (naturally, as I hold) a number of beautiful forms of ornamentation—mouldings, chamfers, fielded panels and so on. The introduction, in recent years, of plywood and, particularly, of laminated plywood, which neither warps nor shrinks, has led to a completely new form of construction: the intricate frame-and-panel system is no longer necessary, and, consequently, most of the forms of ornamentation developed from it are felt to be inappropriate. Instead, more and more reliance is being placed on the natural beauty of the wood itself, as revealed by veneer. Again, the employment of steel tubing for chair-frames has led to so abrupt a departure from the traditional construction that in this instance we have actually been spared the usual fatuous attempts to graft superannuated ornament on to modern forms. I have

yet to see decorative splats and stretchers stuck on a chair of this type. If I were to be asked: "What are the appropriate forms of decoration for all these new materials—steel, concrete, glass, plastics, plywood, synthetic resins, and so on, and for the forms of construction they have led and are leading to," I should reply that it is too soon for us to know. They have been in use for a few years only. Their constructional properties have been by no means fully exploited as yet—in many cases we are not even certain that we are using them in the best way. It will be time enough to lay down the law about ornamentation when we are sure of our structural background. Nevertheless, certain tendencies, styles and even principles are apparent and must be noted, but these will fall better into place if I defer them until after our scrutiny of the sociological considerations bound up in the third reason given for the decadence of façade—the emergence of the middle classes.

the same fundamental rights of self-expression.

The third—but we must wait

[To be continued]

ANTHOLOGY

A Deserted Pavilion in Touraine

One of my first thoughts on return has been certain old farms above Savonnières, and the fear that they might have been pulled down since my last visit. But they were there still; delightful houses in the uphill part of this little village on the Cher; some with a castellated mediæval grace of mullions and turrets; others of Louis XIV dignity made homely by humble proportions and surroundings of orchard and beehives and the delightful litter of dairy and farm.

Among all these things, comes with a certain congruity of *Memento mori*, the impression of a splendid old house utterly dismantled and gone to ruin. The great château faces the wide glassy river, an ample Louis XIII palace, classic, with a certain Gothic romanticism of high slate roofs and attics and finely carved heraldry. It is built round an original donjon, said to have been inhabited, like all similar places in Touraine, by Cœur-de-Lion. Alongside are the vast empty stables, monumental as in some old print, with great grass-grown yards; and beyond spreads the park: unkempt fields of coarse yellow grass, ponds and canals choked with lilies, terraces overgrown with creepers.

The luxuriant life of an almost southern summer, magnificent, fruitful, burning, had taken back the gardens and turned them mad, all gold and green. I walked along a terraced walk of arching church-like lines, and found at its end, among empty greenhouses and deserted nurseries, a little pavilion hedged by tall weeds and nettles and so stifled by creepers that only one of the high, narrow windows remained uncovered. The door stood open, showing the charming octagon room littered with fallen plaster and sacks and garden tools. Such a gallant pavilion! Louis XV, with cocked-hat roof, round attics, and over the entrance, the carving fresh and sharp, an escutcheon of rustic emblems—rake, basket, and watering-pot. Such are the pavilions in Fragonard's pictures, and of those *galant* prints where pert, full-bosomed Chloes are knelt to or pursued by ribboned Strephons with the curly pates and Roman noses of sheep; places the idea of whose insipid and foppish little vices (described with luscious vapidness by moderns like Henri de Régnier) makes one's gorge rise to think on. But in such forsakenness and ruin as this how touching! And peopled, as the yellow leaves float down from the over-arching elms and the warm wind stirs in the dusty clematis, and the long, hot day dies slowly among the tall burnt grasses, by what oddly appealing little ghosts!

Of all save these vague phantoms haunting this garden pavilion Touraine seems oddly empty. This is a recurrent impression. These gentle slopes, these delicate curves of the well-built sandy roads, these spreading vineyards and sparse woods, the very colour, like mellow wine, of the pale, friable rock tufted with scented herbs, as the finely set white ashlar and silvery steep roofs of the old houses, make Touraine the country all of ease and grace, of kindly nature and friendly time, more purely human than any other I know. But, oddly enough, the fitting mankind seems absent. There is none of the sense of past habitation which, gently or tragically or quaintly, I get from parts of England, from Germany, from Italy even in its most deserted parts. I have never felt as if Touraine, this land of historic castles and palaces, held any ghosts for me. At most those patched and powdered rustics of the Fragonard pavilion in the deserted park.

VERNON LEE (1856-1935)
"The Sentimental Traveller."

MARGINALIA

Vernon Lee

Vernon Lee (her real name was Violet Paget), who died at San Gervasio, Florence, in the middle of February, was the only surviving representative of the original English school of art criticism founded by Walter Pater and John Addington Symonds. With her disappearance the last of the great Victorian prose stylists. Her first book, *Studies of the Eighteenth Century in Italy* (1880), an astonishingly mature achievement, won a European reputation for her at the age of twenty-four. Most of her life was spent abroad—indeed, she never came to England till 1881—and her outlook always remained essentially cosmopolitan. In all she wrote over thirty volumes, of which *Euphorion* is probably the best known.

She had a wonderfully nuanced and evocative style, which can be judged from a typical example on this page as this month's Anthology. Such essays as "In Praise of Old Houses," "Art and Usefulness," and "Old Italian Gardens" in *Limbo*, and books like *Beauty and Ugliness* and *Studies of the Antique and Mediæval in the Renaissance*, read almost as freshly today as they did to our fathers. But it is in later volumes of travel impressions like "The Sentimental Traveller," "The Tower of the Mirrors," "Genius Loci," and "The Golden Keys," that are to be found those famous little prose poems and architectural vignettes of foreign towns: a field in which she will always rank as one of the few supreme English masters.

An Epitaph on FITNESS FOR PURPOSE

Friends, mark with a respectful word
FITNESS FOR PURPOSE here interred.
He ruled the roost, he ran the show
For twenty-five odd years or so.
Any small point he chose to mention
Required our very full attention,
In fact he tried us rather high,
This solemn and sententious guy.
Yes, now that all is said and done,
It's rather nice to have him gone.
Lie not too lightly on him, Earth.
By Heaven! he's had his moneysworth!

To a Gentleman Restoring an Old House

"This antique fabric, chancey to amend
And fragile, almost drives me to regret
Putting my hand to it." Take heart, my
friend;
She'll stand a lot of violation yet.

ADA HARRISON

On an Architect of un-merited Eminence

The humble builder with his mighty drill
Comes trusting to your art to guide his skill;
You bid him wrench the houses from the ground
Where still the gentle symmetries around.
You bid him strap his blocks upon the sky
To shed their shapelessness on every eye.
You, who should build a harmony of stone,
In masonry your emptiness enthrone.
You claim to teach the struggling blind to see
And plunge them headlong in obscurity.
False in your pride, and cruel in your trade,
You smirch our cities, and your art degrade.

BRYAN GUINNESS

The Lighter Side of Ecclesiastical Architecture

Excerpts from "The Church Architecture of Protestantism." By Andrew Landale Drummond, B.D., Minister of Alva Church, Scotland. Edinburgh: T. and T. Clark.

In an interview with Dr. Ralph Adams Cram, in Boston, the author had not been a minute in the room before he was importuned to join "The Mediaeval Academy of America."

In Hartford, Connecticut, the most fashionable church is called Asylum Hill Church. New York has a "Featherbed Lane Church." Another in New England is called "The Pædo-Baptist-Trinitarian Congregational Meeting-House at Dighton Lower Four Corners." Harrogate, Eng., has its "Dragon-Parade Primitive Methodist Church."

The Christian Science Church, at lower levels, tends to bear a family likeness to the standardized Carnegie Library.

A congregation forced to worship in the Melodeon Music Hall at Boston, U.S.A., was acutely conscious of this building's lack of "ethos." In his last sermon there in 1852, Mr. Theodore Parker—"who still kept unspoiled the instincts of the New England minister, and a love for all the homely decencies of worship"—said: "As I have stood here, I have often seen the spangles of opera dancers, who beguiled the previous night, lying on the floor beside me... The associations connected with this hall have not been of the most agreeable character. Dancing monkeys and Ethiopian serenaders have left their marks, their instincts, and their breath behind them on Sundays."

The pulpit of "Free St. George's"

(St. George's West, Edinburgh) suggests nothing more inspiring than a "snack-counter" for refreshments.

The locked doors of non-liturgical churches undoubtedly have the effect of suggesting that they are religious clubs, open at certain hours for the use of members, but not intended for the community at large.

Many professedly cultured people thought the proposal made in 1858 to paint the interior of Glasgow Cathedral light blue, so as to throw out the colour of the (Munich nineteenth century) glass, quite a reasonable one.

There are banks with an ecclesiastical appearance which you cannot enter without expecting the clerks to intone.

Polygons of red and blue glass and wearisome stencils along the border of a wall seem to say: "I believe in Euclid

and the plenary inspiration of the local decorator."

It is grotesque to see such inscriptions as "How dreadful is this place! This is none other but the House of God."

Churches with thin iron columns seem to have "99 years' lease" stamped on their faces.

Sir Gilbert Scott's spruce, complacent Gothic Revival churches, academic and correct, but tame and lifeless—the appropriate setting for Hymns Ancient and Modern, mid-Victorian anthems, and the metallic Anglican chant. We may say of the statuary of these churches that their Madonnas were always genteel, butter would not melt in their angels' mouths, and the awful events of the Apocalypse were conducted with the decorum of a garden party.

From the time of the Restoration onwards, English churches were dis-

THE MARCH OF PROGRESS



Comparative views of Lambeth and the Thames, 1795 and 1935. The eighteenth-century view shows the original Westminster Bridge replaced in 1862 by the present structure.

figured by the erection of huge family pews, frequently cut from mediæval chancel screens, that were often curtained enclosures with sofas, arm-chairs and fireplaces (the tedium of long sermons being sometimes relieved by the entrance of a liveried servant with sherry). As Dean Swift suggested in *Philemon and Baucis*:

"A bedstead of the antique mode,
Compact of timber many a load,
Such as our ancestors did use,
Was metamorphosed into pews;
Which still their ancient nature keep,
By lodging folks disposed to sleep."

From the Rev. A. L. Drummond's bibliography: *The Technique of Public Worship*. By Schultz & Odgers, Methodist Book Concern, New York

A Building Estate With Historical Atmospherics

"The location of the Royal Jubilee Estate is the manor of Hampton, a domain whose history goes back to the Norman Conquest. The present owners intend that it shall continue to stand as one of the few remaining links of olden time. You may purchase a detached house, replete with modern conveniences, for as little as £795." (From an advertisement in *The Evening Standard*.)

An Olde Worlde Life on the Ocean Wave

or

An Imitation Home on the Rolling Deep

I love the sailors and the ships
And all the mystery of the sea,
I tolerate the painted lips of middle age upon
the spree,
I even tolerate the band—
The "Louis" Lounge

I
cannot

STAND!

The bleak, metallic chitter-chat,
The massive meals, the heaving deck,
Ex-cuties who are ardent, fat, alert for
someone who will "neck."
Such things I tolerate, but still,
The "Tudor" smoke room

makes
me

ILL!

But God's Own Country loves the stuff,
Adores the shoddy and untrue,
Thus the revolting Old World bluff
Upsets the balance of the New.

JOHN GLOAG

Public Enemies

"The style of our epoch has many enemies. All Romantics dislike it because it is not Romantic. They dislike it because it is logical and reasonable and not emotional, dramatic, mysterious or



A paper-weight by Len Lye: photograph by Francis Bruguière: in the collection of Oswald Blakeston, Esq. This small cast is designed to be pleasant either way up! Provision has been made for those who consider paper-weights more convenient than fashionable. Holes may be drilled under the arms and between the podgy legs, and the little gentleman can be suspended by string in a purely decorative manner.

exotic. They dislike it because it has no flavour of the past, but a twentieth-century - radio-aeroplane-steel-and-concrete-clean-as-a-new-pin tang. They dislike it because it is naked and functional and unashamed of its functional nakedness: because it admits no dark corners and no untidiness: and because its aesthetic is concerned with structural characters and not with experience of emotive fragments. It is also disliked by antique dealers, by derivative painters and sculptors, by architects and contractors and furnishers who specialize in "period" reproductions, stock mouldings

and ornaments: by portrait-painters who know that it has no place for life-size portraits in Louis XV gold frames: by Arts and Crafts workers who know that it expects the artist to provide the consumer with continuous invention of new forms and services to be executed not by hand, but by machines: it is disliked and feared by makers and vendors of all the goods, materials and services which its progress makes second-rate, redundant or obsolete."

R. W. WILENSKI.

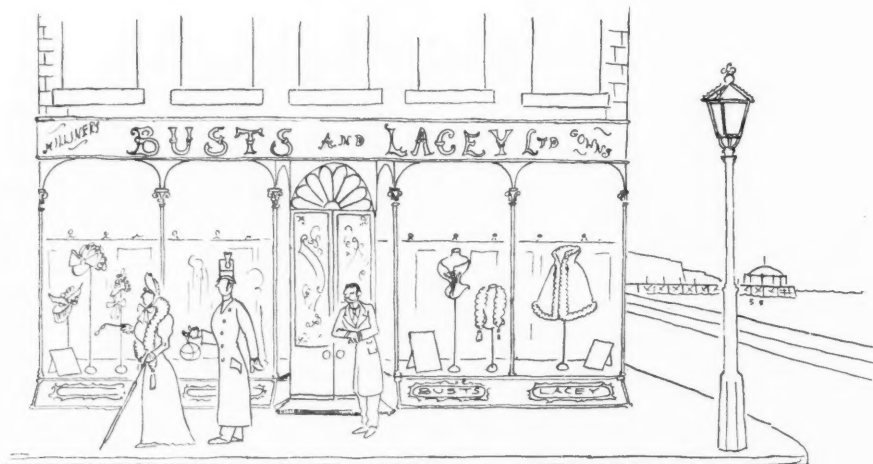
"What is the Twentieth-Century Style"? in *The Listener*.



LONDON STREET. A mural painting at Mount Royal, Marble Arch, London. Size 12 ft. by 11 ft. By C. Bachelier Nisbet.

A SHORT HISTORY OF PELVIS BAY BY OSBERT LANCASTER

5*



One of the most difficult problems with which town councils and other local authorities are confronted is that connected with the preservation of old buildings in general and shop-fronts in particular. Happily, in Pelvis Bay the question hardly arises, for, with the exception of "Ye Olde Toffee Shoppe," on the parade, the town can boast of few REALLY old shop-fronts, and when private enterprise decides on modernizing the existing nineteenth-century façades, the authorities render them every possible encouragement. A typical example of the splendid work being done by private firms is illustrated on this page.

Messrs. Busts and Lacey are a firm that have long been established in the town and have a long and splendid record of good service. Occupying, as they do, a fine site on the corner of the High Street and the Parade, any steps which they take towards modernizing their premises are of more than purely personal interest; it is felt that the town itself has a stake in the matter.

When at the beginning of this year the present head of the firm, Augustus Busts, Esq., announced his intention of rebuilding the ground floor of his shop, there were not a few hearts in Pelvis Bay that missed a beat, so familiar and lovable, if I may use the phrase in this connection, had the old shop-front become.

Many there were who viewed the proposed changes with

* The previous instalments were published in the issues for November 1934, January, February and March 1935.

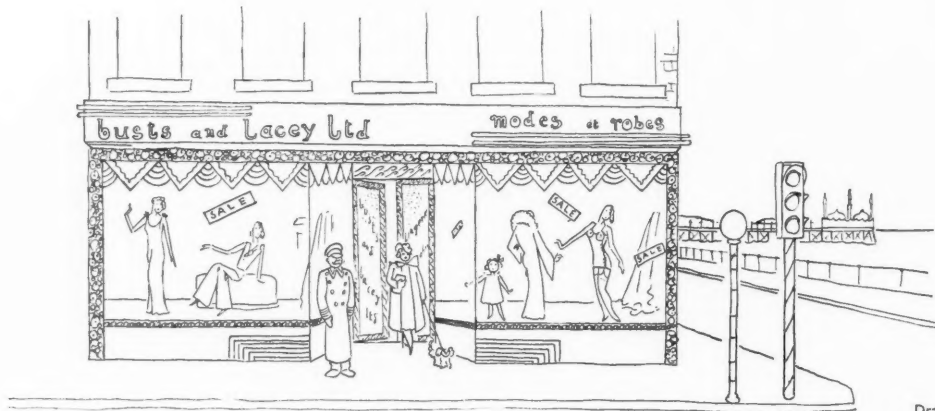
the greatest foreboding, feeling that what had been good enough for their parents should be good enough for the present generation, and, maybe, mistrusting the ability of the modern builder to supply a suitable substitute for the old Victorian façade.

To realize how groundless these fears proved, one has only to compare the two illustrations on this page. Above, the old dingy front, the available window space stupidly broken up by iron columns, covered with polished brass the cleaning of which made serious inroads on the time of the employees, and below, the cheery new modernistic front.

While feeling that the pictures are fully qualified to speak for themselves, one would like to draw attention to the materials in which the new front is constructed. The surround is entirely in chromium plating, which, while it always looks bright and cheerful, has the great advantage of being able to achieve this highly polished effect without making any demands on "elbow-grease." The border is encrusted with a charming pomegranate design, while the lettering is chromium steel on a background of black glass.

At night the whole is illuminated by horizontal bands of red and blue neon tubes.

Once again the policy which the Pelvis Bay Council has always pursued of leaving such matters to the good taste of private enterprise and having no truck with Planning Acts or any other such socialistic nonsense, has been abundantly justified.



Drawings by Osbert Lancaster

EXPERIENCE HAS SHOWN

KENT AND SUSSEX
GENERAL HOSPITAL
TUNBRIDGE WELLS
KENT.

Architect, Cecil Burns, Esq., F.R.I.B.A.

Over 5,000 sq. yds. of Runnymede Rubber Flooring were used in this Hospital. Every design was supplied in rolls 6 ft. wide.



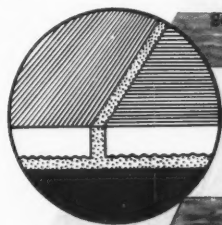
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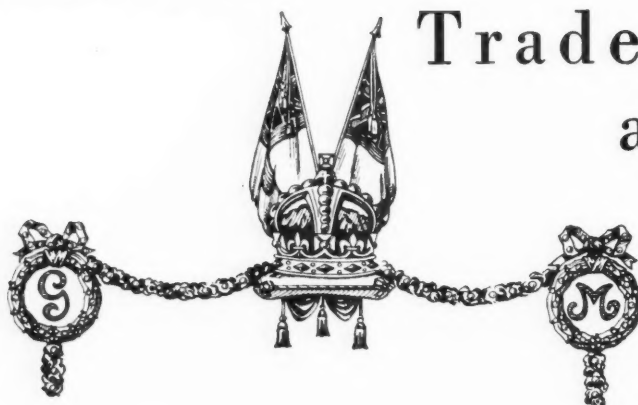


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Trade News and Reviews

By Brian Grant

as they wish with their garlands and laurel wreaths, rosettes and bunting, with vast silhouettes, outlined in neon, of their Royal Majesties' likenesses? Store vieing with store for the greater amount of glare and effusion!

• • •

Heaven forbid that it will be quite as bad as all that! Alas, that it should be bad at all, such is the opportunity the occasion provides for a piece of brilliantly planned and co-ordinated "City decoration and illumination."

JUBILEE!

I've a hunch that we are in for something pretty terrific (or terrifically pretty—same thing) in the way of street decoration in the forthcoming merry month of May. I have seen no official pronouncement as to how this really very important job of work is to be tackled, but from a number of brief conversations I have had with persons who appeared to be somewhat "in the know" I gather the impression that London's festive garb is likely to be very gaudy and garish. This is a pity. The occasion is an

important one. London is the greatest of cities and it is not unlikely that visitors will arrive from all parts of the world. What an opportunity!

• • •

I am glad to learn that the Bond Street association of shopkeepers has appointed Mr. Walter Goodesmith to act as architect in charge of the Jubilee decorations and illuminations in that street. But what of Regent Street, the Strand, Victoria Street and all the rest? Are they to be allowed to proceed at will and uncontrolled? Are the individual stores and building owners free to do just

The decorative illustration on this page is reproduced from the Franco-British Electrical Company's Jubilee Booklet of "Decoration Suggestions." The booklet is published by the Franco-British Company as a "useful guide to those seeking appropriate decorative schemes for the forthcoming celebrations in honour of the Silver Jubilee of their Majesties King George V and Queen Mary."



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CHRISTOPHER WREN

Architect and...

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Perhaps my fears are unfounded. I have heard nothing but a series of rather dreadful whispers. Maybe all is well, and that the right brains, the right architects, artists and expert illuminating engineers are all co-operating together so that dear old (and new) London Town shall be decorated and illuminated in a right and proper manner.

Maybe; but, then again, may be not.

But what an opportunity!

T.D.A.—AN INTERVIEW

Having in recent months heard rather a lot about the Timber Development Association, and having attended in February a luncheon given by them at which Mr. G. Grey Wornum was the guest of honour, I determined upon a brief voyage of investigation. I would visit the T.D.A. headquarters and ask a number of pertinent questions. So, forthwith, armed with my trusted Koh-i-nor, I betook myself to their offices situate in the new Chamber of Commerce building in Cannon Street. I was received, nay welcomed, by Mr. E. H. Brooke-Boulton, the manager of the Association, and learned much that interested me.

Mr. Boulton was for 12 years at Cambridge as the University lecturer in Forestry and took up his present position in April, 1934, when the Associa-



British Columbia: where men are men and trees grow straight as rulers, hundreds of feet high. Who would envy the puny man—a mere dot in this photograph where the trunk is breaking—perched at aeroplane height above the ground, cutting down what in this country would be a full sized tree, but in Canada is merely the discarded top!

tion was first formed—during the past twelve months his output of lectures has averaged more than one a day!

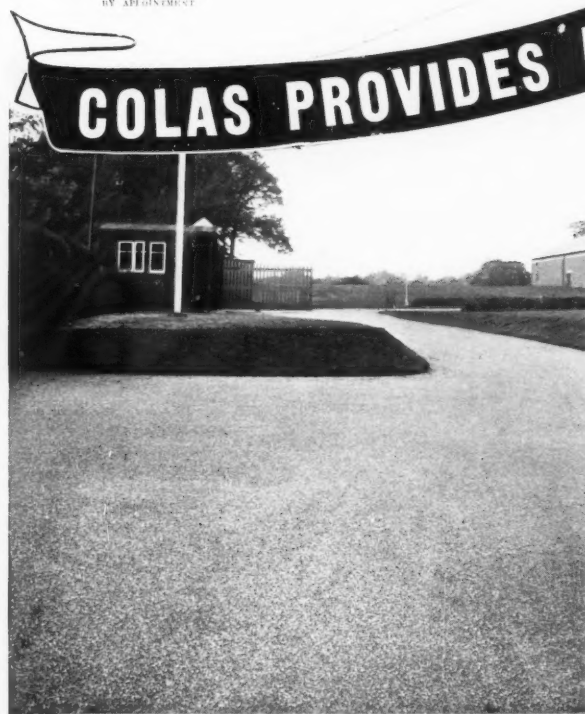
The Right Wood for The Right Job

I asked Mr. Boulton what he considered to be the Association's principal activity. "My principal aim," he told me, "is to ensure, so far as I possibly can, that the right wood is used for the right job. The fact that there are so many different kinds of woods is at once an advantage and a disadvantage. Practically all of these woods (and there are over 3,000 commercial timbers) differ, many very considerably, in their physical and mechanical properties, in their working qualities and finishing qualities, and, as a consequence, in their suitability for different uses. I want architects, builders, joinery contractors and all users of wood to regard this office as a bureau of information. I am here to answer all enquiries and to help in every way I can. I work in closest liaison with the Forest Products Research Laboratory at Princes Risborough, with the various research stations on the Continent, with the timber federations of Sweden and Finland and with the Lumber Manufacturers Associations of Canada and the United States."

What, I asked, do you consider to be among the most important things



The Triplex Safety Glass Ltd., King's Norton
Photo by courtesy of the Triplex Safety Glass Ltd.
Contractors: Messrs. Grosvenor Workman,
252, Broad Street, Birmingham. Agents for Colas.



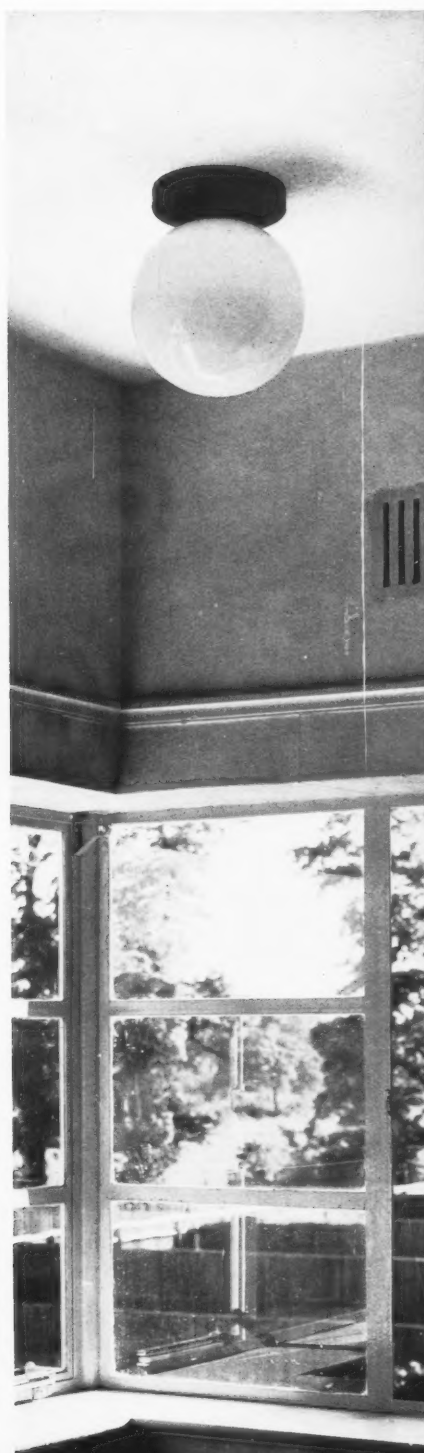
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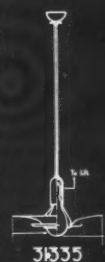


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that the Association has done during its first year of work?

"In the past twelve months the Association has formed a number of sub-committees. There is the General Building Committee set up to investigate timber in relation to building. Naturally, we would like to increase the use of timber in building; but equally we want to see an improvement in the quality of the timber used. There is a Timber House Committee, a Railway Timbers Committee and a Shipbuilding Committee. One of the principal aims of the Shipbuilding Committee is to speed up the investigations being made into the fireproofing of timber."

Standardization

What is being done, I asked, in regard to a much more general standardization of wood manufactures such as casements, wood skirtings and mouldings, doors and architraves?

Mr. Boulton: "The Association recognizes that there is much important work to be done in this direction, particularly in view of the enormous amount of slum clearance work and housing estate development ahead. We hope to achieve a lot during our second year and are working in close touch with the British Standards Institution in an attempt to arrange a proper revision of certain building bye-laws. During 1935, too, we are undertaking a thorough examination of European softwoods. These timbers have in the past been used too much by 'rule of

thumb' without sufficient scientific data being available. The grading and sizes of these timbers is to be carefully examined; tests are to be carried out by the Forest Products Laboratory in order to arrive at their true values for constructional and flooring purposes."

Dry-rot

I asked to be told something about dry-rot.

Mr. Boulton: The term dry-rot is misleading, for the timber is only dry when the damage is completed. This disease is caused by fungi which reproduce themselves by spores; should these spores rest on timber which has a moisture content of over 20 per cent. they will start to grow. As the fungus develops it feeds on the wood and breaks it down. When the growth increases, large masses of tissue are formed which are capable of travelling for long distances between bricks and mortar in search of further timber to work on. Timber with a moisture content below 20 per cent. cannot possibly suffer from attacks of dry rot. The growth is dependent upon lack of ventilation, suitable temperatures and the amount of moisture present in the wood. A temperature of 100 deg. F. will cause the disease to die out, but a low temperature will do little more than retard its growth. With proper design of timber structures, efficient ventilation and the provision of proper damp courses, there need be no fear of dry-rot.

Timber House Competition for Architects

Is there anything in particular that you would like me to tell architects regarding the Association's programme for 1935?

Mr. Boulton: Yes, I think architects will be interested to know that the Association will probably be promoting a competition for the design of timber houses and bungalows. This, at the moment, is only in its project form. Personally I would like to invite plans for (1) a small timber house or bungalow to cost approximately £400, (2) A small timber house to cost approximately £850 and (3) a timber house to cost £1,000 to £1,500. I will send you full particulars of this when the details have been settled and the assessors appointed. In the meantime, should any of your readers have any suggestions to offer, the Association would like very much to have them. We are also contemplating a travelling exhibition of timber—a railway coach which would visit the principal towns. I want, too, to be constantly extending the value of this bureau and to collect and distribute amongst architects the sort of useful information they will like to file for reference.

I thanked Mr. Boulton and made my exit—alas, into the arms of a large and genial officer of the law who threatened to charge me with obstruction (in a side street off Cannon Street, which was as void of traffic as any street I have ever seen).

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FOR THE

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NORTHFIELD HOUSE

The illustration above is one of the Blocks of Flats now being erected on the Northfield Estate, Peckham, for the London County Council

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STRAUS

This Car Park Problem

The nearest official car-park to Cannon Street is Finsbury Place (at least a mile distant). The new Chamber of Commerce building was completed in 1934. Every day, I believe, institutions, associations and committees hold their meetings within its four walls. Some hundreds of good citizens are weekly confronted with the problem of what to do with their cars for the duration of the meeting they attend. This problem is not peculiar to Cannon Street and the Chamber of Commerce building, neither is it a recent one. Every large building erected in large towns during the past ten years should have been planned to provide temporary parking facilities. More and more cars are yearly being turned out on to the road, traffic congestion is ever growing in proportion: parking facilities remain as they were ten years ago (or almost so), totally inadequate. Amen, so be it.

• • •

FUNCTIONALISM AND EFFICIENCY

"Functionalism" is a much used word these days, though many of the people who use it with great frequency and much emphasis have but the vaguest idea of its true meaning and correct application. If you would see functionalism and efficiency to the nth degree, I suggest a visit to a modern hospital operating theatre. Everything in and about the theatre must fulfil



One of the operating theatres at the L.C.C. Hammersmith Hospital. G. Topham Forrest, architect to the L.C.C.

its purpose—that and nothing more. I remember getting an immense mental "kick" out of a tour of inspection I paid to the operating theatres at the Royal

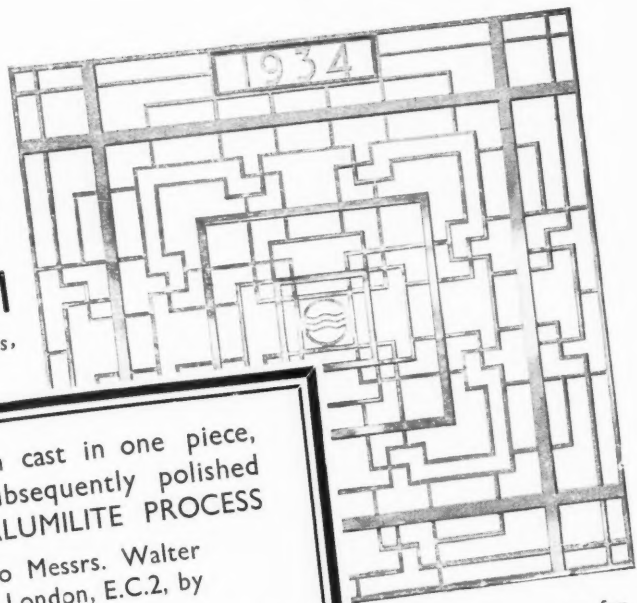
Masonic Hospital at Ravenscourt Park—there, indeed, was functionalism and efficiency stark, if you will, but very satisfying in its obvious purposefulness.

GRILLES IN CAST ALUMINIUM

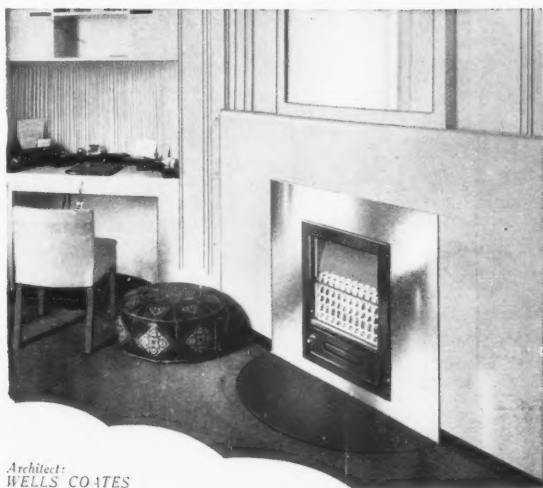
to the design of Verner O. Rees,
Esq., F.R.I.B.A., Architect

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Architect:
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"Glazement"—(Cement Glaze)

On page lxii I reproduce a recent photograph of an operating theatre at the L.C.C. Hammersmith Hospital. The walls to the theatre have been finished with a cold glaze cement process, consisting of a coating of pure Portland cement applied on to a cement and sand screed; it provides a smooth, glazed and jointless surface impervious to any form of stain and unaffected by ether vapour. "Glazement" was also used as a wall finish to the service parts of the R.I.B.A. building. It has durability, permanent cleanliness and reasonable cost to commend it and is manufactured in a number of different colours. Its colour is not merely a surface application but goes right through the finish. For the Hammersmith Hospital operating theatres the architect to the Council selected a pale green light-reflecting colour and the

"Glazement" surface was approximately $\frac{1}{16}$ in. depth.

Literature and full particulars may be obtained from the sole manufacturers, Messrs. Hoyle, Robson, Barnett and Company, of Regis House, King William Street, London, E.C.4.

• • •

Conference

On Friday, March 8, Messrs. Electrolux, Ltd., held a conference of their refrigerator distributors at the George Hotel, Luton. Approximately 130 delegates attended from the company's distributing agents throughout Great Britain. The conference met to launch the 1935 Refrigeration Campaign and to introduce a new larger air-cooled cabinet (approximately 4 cu.ft.), which is shortly to be put on the market.

Mr. J. M. Barnicott and**Messrs. Osler and Faraday, Ltd.**

I am asked to announce that Mr. J. M. Barnicott, formerly of the General Electric Co., Ltd. (illuminating engineering department), has recently been appointed Illuminating Engineer to Messrs. Osler and Faraday of London.

Mr. Barnicott has been associated with the design of many important floodlighting enterprises, notably during the International Convention and Faraday Centenary Celebrations of 1931, and his knowledge and experience of the many aspects of lighting should be of considerable value to Messrs. Osler and Faraday in the new departure they are making in adapting their work as Lighting Specialists and fittings manufacturers to modern architectural requirements.

The Buildings Illustrated**House at Esher Place, Surrey****Architect: Christian Barman**

The general contractors: Messrs. Cropley Bros., Ltd. Among the artists, craftsmen and sub-contractors were the following: Waldo Maitland and Partners (consultant for living room lighting), Askern Brick and Tile Co., black facings, lower part (bricks), The Tondue Brickworks Co., Ltd. (buff facings, main structure), The Crow-

borough Brick Co. (purple facings, garden), Anderson and Son, Ltd. (roofing), Haywards, Ltd. (copper eills and coping), Art Pavements and Decorations, Ltd. (precast concrete coping, Prestile paving to courtyard), W. James & Co., Ltd. (steel casements and french windows, steel front door, handrail, shoe scraper, etc.), Joseph Sankey and Sons, Ltd. (steel door frames, steel picture rails and skirting), Nettlefords, Ltd. (iron-

mongery), Higgs and Hill (wrought iron staircase balustrade, iron balcony railing), Charles Smith & Co., Ltd. (lever door handles), Sanderson and Sons, Ltd. (paints), Marbolith Flooring Co., Ltd. ("Derma" flooring), John Bolding and Sons, Ltd. (sanitary fittings), Charles P. Kinnell & Co., Ltd. (heating and hot water), Bratt Colbran & Co. (living room fireplace), Art Pavement and Decorations, Ltd. (electric fire surround

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This highly magnified photograph shows the fibrous nature of Celotex. The method of manufacture (felting) encases innumerable tiny air pockets in the sheet of Celotex, and this is one of the reasons why Celotex is such efficient insulation against heat and sound.

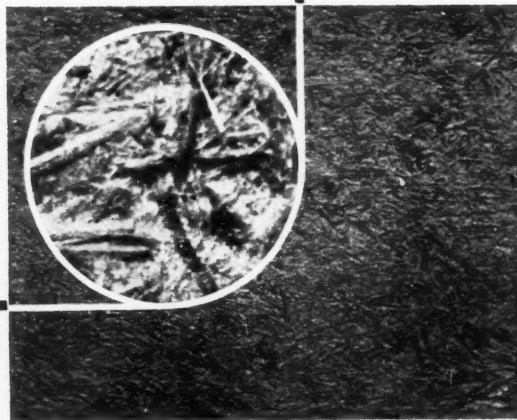
The fibrous nature of the material also permits of it being handled and bent to curves without risk of breakage or crumbling.

Examine a sample of Celotex, which will be sent, with data—free from any obligation of course. Write:—

The Celotex Company of Great Britain Ltd.

Australia House, Strand, London, W.C.2

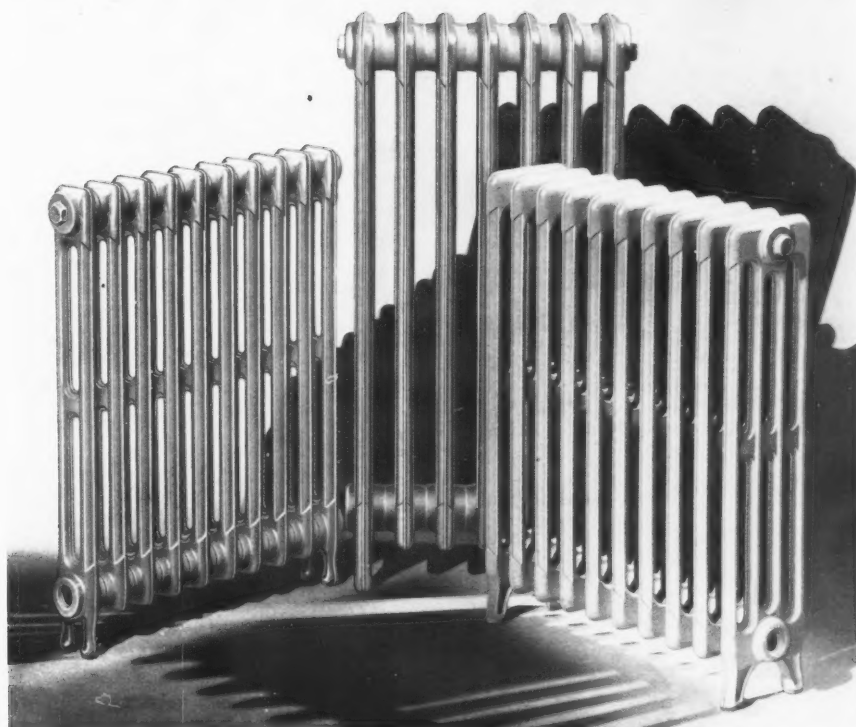
Phone: Temple Bar 9084



C.G

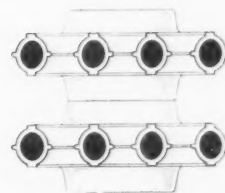
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Give more useful Heat



The outstanding feature of Ideal Neo-Classic Radiators is the scientific spacing of the columns and sections which gives the most effective distribution of warmth within the living zone, i.e., from floor to head level, without recourse to any form of deflector. Compared with more closely spaced types, equal or greater comfort is secured with less transmission to higher levels.

May our representative tell you more about the Ideal Neo-Classic Radiator which superseded the original Ideal—the first small waterway type devised and which has been so widely copied.



Cross section showing free air space between columns and sections.

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The Buildings Illustrated—(continued)

in Biancola), Carter & Co., Ltd. (wall tiling in kitchen), Johnson and Tanner, Ltd. (electrical contractors), Troughton and Young, Ltd. ("Ultralux" electric light fittings), G.V.D. Illuminators, Ltd. (specialists for dining-room lighting), Simplex Electric Co. (electric fire), Synclocks, Ltd. (electric clocks), Pilkington Bros. (mirror with brilliant-cut clock face), A. Johnson & Co., Ltd. ("Savestane" stainless steel sink), Hot-point Electric Appliance Co., Ltd. (electric cooker and washing machine), H.M.V., Ltd. (refrigerator), Venesta, Ltd. (flush doors), The Dartside Furniture Company (dining-room chairs). The rugs were designed by Marion Dorn, E. McKnight Kauffer, and the Wilton Royal Carpet Company.

Barclays Bank, Horley, Surrey
Architects: Mitchell and Bridgwater

The general contractors were Messrs. Ringer Building Works. Among the craftsmen and sub-contractors were the following: Trussed Concrete Steel Co. (reinforced concrete strong room, etc.), Structures Waterproofing, Ltd. (waterproofing rendering), Lunsford Brick Co. (bricks), Ames and Finnis (tiles), Cement Marketing Co., Ltd. (Cullanix, for pointing), Henry Hope and Sons, Ltd. (windows), Richard Crittall & Co. (Dulrae electric panel heating), Grierson Ltd. (electrical work), H. J. Galliers (electrical work), Empire Stone Co., Ltd. (artificial stone), A. E. Davis (ironmongery), Wing and Webb, Ltd. (ironmongery),

Birmingham Guild, Ltd. (bronze letter plates), James Gibbons, Ltd. (bronze letters and steel shelving in strong room), Leyland and Birmingham Rubber Co., Ltd. (rubber flooring), Art Pavements and Decorations, Ltd. (terrazzo), Well Fire and Foundry Co., Ltd. (fireplaces), Cork Insulation Co., Ltd. (cork insulation), Merchant Adventurers of London, Ltd. (electrical fittings), Keystone Paint and Varnish Co. (paint), J. Hall and Sons (London and Bristol), Ltd. (glazed embossed glass and lettering), Chubb and Sons' Lock and Safe Co., Ltd. (strong room door), John Bolding and Sons, Ltd. (sanitary fittings), Everseal Products, Ltd. (waterproofing walls), H. H. Martyn & Co. (bank fittings and metal grilles and furniture).

Roman Catholic Chapel, Hammersmith
Architects: Mitchell and Bridgwater

The general contractors were Messrs. H. T. Oliver and Sons. Among the craftsmen and sub-contractors were the following: Moreland, Hayne & Co., Ltd. (steel), Trussed Concrete Steel Co., Ltd. (reinforced concrete foundations), Crittall Manufacturing Co., Ltd. (windows), Edmund Sheldrake (roof tiling), Wing and Webb (door furniture), J. Whitehead and Sons, Ltd. (communion rails, marble altar and pedestal altars), R. Crittall & Co., Ltd. (heating), Grierson, Ltd. (electrical work), J. Bolding and Sons, Ltd. (sanitary fittings), Jos. F. Ebner, Ltd. (wood block floor), Hitchin's Flush Woodwork, Ltd. (doors),

Buss and Elston, Ltd. (pews, stalls and dado), H. H. Martyn & Co., Ltd. (bronze and gilded cross), Wood Electric Fitting Co. (electric fittings), Troughton and Young (electric fittings), Burns, Oates and Washbourne, Ltd. (stations of the cross), Keystone Paint and Varnish Co., Ltd. (paint), Walpamur Co., Ltd. (distemper).

Double Boarding House at St. Swithun's School, Winchester
Architects: Mitchell and Bridgwater

The general contractors were Messrs. Harry Neal, Ltd. Among the artists, craftsmen and contractors were the following: Moreland, Hayne & Co. (steel), Richard Crittall & Co. (heating), Grierson, Ltd. (electrical work), Roberts, Adlard & Co., Ltd. (bricks, roof tiling), G. Simpson & Co., Ltd. (plumbing), Cork Insulation Co., Ltd. (cork tiles and cork insulation), Hitchin's Flush Woodwork, Ltd. (doors, flush doors), Bratt Colbran & Co., Ltd. (fireplaces—electric and gas fires), John Bolding and Sons, Ltd. (sanitary fittings), Buss and Elston (built-in furniture), H. H. Martyn & Co. (wrought iron balconies), Walpamur Co. (distemper), Keystone Paint and Varnish Co. (paint), Wood Electric Fitting Co. (standards and candle fitting), Moler Products, Ltd. (internal partitions), T. T. Trading Co., Ltd. (cubicle partitions and sound insulation), Turner's Asbestos Cement Co. (asbestos flues), International Refrigeration Co., Ltd. (B.T.H. refrigerator), Wing and Webb (door furniture), Aga Heat, Ltd. (Aga cookers).



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