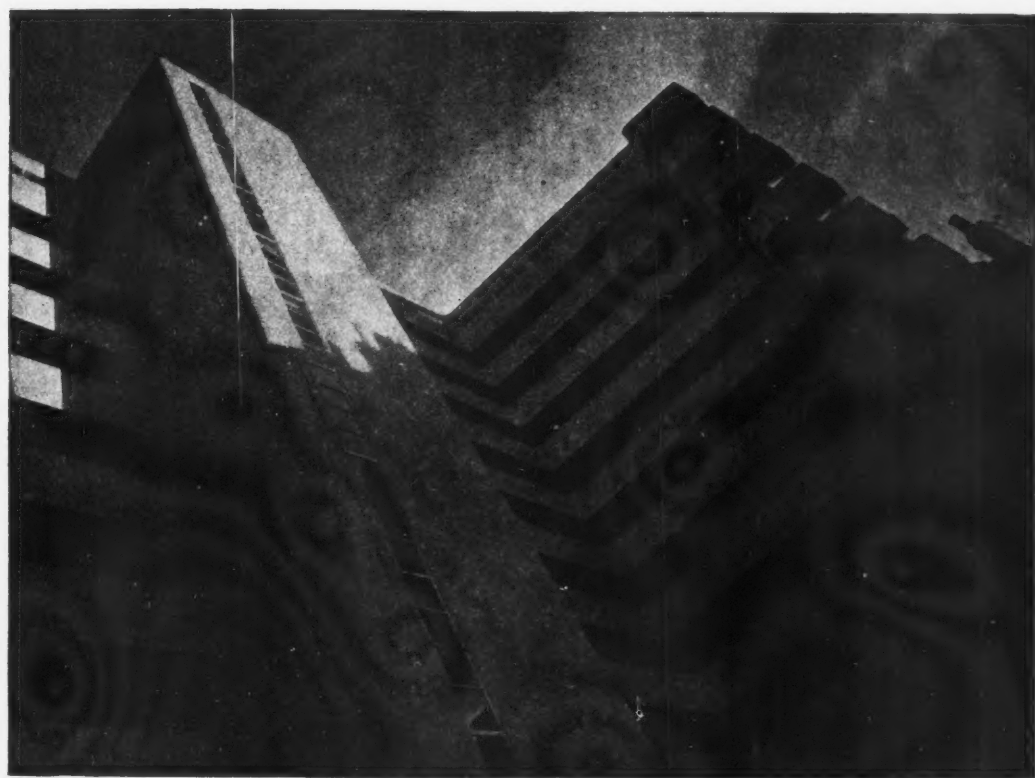


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A Magazine of Architecture & Decoration



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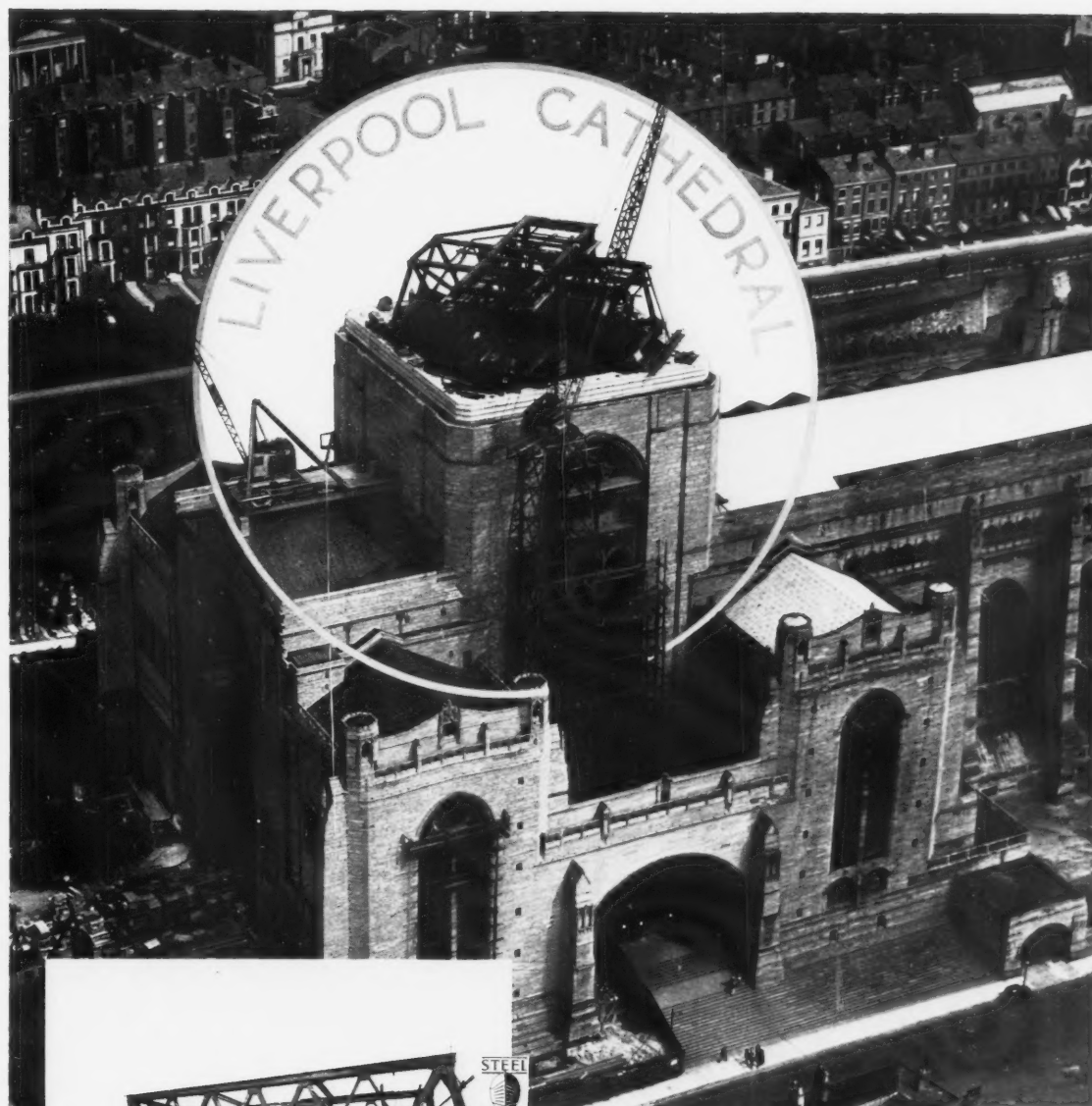
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THE ARCHITECTURAL REVIEW

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Cole's Yard, Upper Mall, Hammersmith. This interesting drawing by Norman Hepple shows Frank Cole at work in one of the very few remaining boat building yards in the London area. There is hope that the Hammersmith Borough Council, which has shown such an admirable spirit in its riverside improvement scheme, will find a way to retain this yard which was established in 1801.

PLATE I

November 1935

Chinese Art

By Nicolette Gray

THE Chinese Exhibition to be opened this month at Burlington House, should be an event of far greater importance than any of the previous exhibitions. All the others, even the Persian, were only revelations of more or less known arts, all of them kindred with our own and therefore the object of simple enjoyment. The Chinese exhibition will be that of a civilization entirely antagonistic to our own, and one which expresses itself with singular completeness in its art. Now, when for the first time, we are beginning to doubt the direction of our own humanistic civilization, an exposition of the only other human tradition of thinking and living may have infinite repercussions.

"Once the block is carved, there will be names, and as soon as there are names, know that it is time to stop." "Without leaving his door he knows everything under heaven. Without looking out of his window he knows all the ways of heaven. For the further one travels the less one knows." These precepts of the *Tao Tê Ching*, the Taoist scripture, are exasperating to Western thought and method. If there is to be no definition and no experiment, there can be no dialectic philosophy and no science, the foundations of the search for truth, concrete and particular, which is the whole motive force of our civilization, are removed. There was, of course, both definition and experiment in China. In the fourth century B.C. a school of "discriminators" discussed the relation between words and realities, but the controversy ended in practical issues of the writing of characters and the definition of crimes. Any experiments were equally practical, directed always to the perfection of the art of living, whether as an ascetic in the mountains, or as a decorous member of a well regulated community. "All Chinese philosophy is essentially the study of how men can best be helped to live together in harmony and good order."

But if truth is only to be enjoyed intuitively, and speculation is confined to practical particulars, the two can never meet; the absolute and the relative are separated for ever, the attempt to know the one, through the other, is abandoned, and with it the aspiration towards cumulative knowledge. To the Western mind this acquiescence in permanent incompleteness is a betrayal of our nature. We go on endlessly building up an accumulation of knowledge which is already far beyond our capacity to digest, and we go on continually attacking and removing its foundations, and since we have connected knowledge with conduct, this means the foundations of our individual lives, so that our uncompromising search for completion is a process of continual disruption. The Chinese compromise instead has produced unity and stability.

It is the same with their art. There is stability because, when the inspiration of the greatest art fails, there is always an instant return to the extreme particularity of abstract art. And because the tradition of abstract art never fails, and implies a necessary unity within each example, in the greatest Chinese paintings there remains a perfect unity, and the content and its physical expression coincide with a perfection unparalleled in the West. But, again, the first impression of Chinese art is naturally repulsive. For us the two most immediate aesthetic demands are those of colour and body—some sort of substance. Chinese paintings are thin, merely grey lines and muddy coloured washes and lack even the familiar definition of a frame or the rigidity of panel or stretched canvas; their pots and jades are indeed exquisite in colour, but it is colour refined and restricted, not loved for its own sake, for its brightness and exuberance, but used as a complement to shape and texture. Out of all Chinese art it is only, I think, in the early bronzes that one gets a direct, primi-

tive, physical pleasure. The reason for this is simply the medium. We are familiar with bronze, and have some understanding of its technical processes, and it is a substance that is heavy and strong, and yet one which is not too solid for the Chinese conception; for in stone and marble, except for the colossal fabulous monsters at the Han tombs, their achievement is always second-rate—they have, in fact, no plastic aptitude. To the Chinese, however, their bronzes are far more important than their sculpture. Sculpture is not one of the fine arts, while bronzes are enormously prized and to regard them, as is natural to us, as mere examples of applied art, is entirely to misunderstand their significance. The finest bronzes are those of the Chou period (1122-249 B.C.). The period is very obscure. China consisted of a fairly large number of feudal nobles grouped under the nominal sovereignty of a king. Its area was comparatively small, and surrounding it were the barbarian countries. It was an age of continual warfare, bloodshed and superstition and, at the same time, one which produced the greatest sages. The bronzes, which are its chief artistic production, are classified by their shape, of which, according to the simplest computation, there are 24 varieties. Perhaps originally designed for domestic purposes, they had become of enormous ceremonial importance already at the beginning of the Chou period. The shapes themselves lack all harmony or grace, and are not beautiful in the simple sense in which some of the majestic Han pots are beautiful. But they have a life and a power which is infinitely more memorable. What is the nature of this life which, according to our tradition, is so much beyond the sort of life which a pot should possess? The answer, of course, lies in the intention, conscious or subconscious, of the artist. The typical Chou pattern which covers all these bronzes is an irregular

angular scroll, the thunder pattern. In a great number of bronzes it will be found that the irregularities of the scroll resolve themselves into parts of animals, backs of elephants, cheeks of owls and the disintegrated face or t'ao-t'ieh of the dragon. All these animals were creatures which the Chinese regarded as peculiarly powerful, and which they feared. These half-representations are not, I think, expressions of fear, for how then should they have their singular power and reality? They are rather an achievement of mastery, but not by knowledge; for a straightforward representation is the symbol of conquest by knowledge. Instead, I suggest that the makers have tried to imprison in their bronze the qualities which gave these animals their power, so that the bronze acquires power and reality which make it far more important than its makers and users, and it becomes, with the ceremonies in which it was used, the great link between the living and the ancestors, a link which was the only safeguard against falling into the darkness of non-existence. The importance of these bronzes therefore lies in themselves alone: they were made, not for use, nor as representations of other things, but as objects to be real, each one in itself, and they are therefore abstract and not applied art.

Perhaps a purer form of abstract art, certainly one more akin to modern work—singularly near, for instance, to the recent work of Barbara Hepworth—are Chinese jades. The earliest, and again far the most interesting of these are Chou, or possibly earlier still. The only shape, however, which has any reference to representation is the tiger-jade, image of the deity of the West: the images of the others of the six cosmic deities, Heaven, Earth and the Four Quarters, are entirely abstract, derived from the geometric qualities supposed to be immanent in the forces of nature. Other types of early jades are shapes imitated from hammers, knives and lance-heads regarded in the Chou period as symbols of sovereign power, but originally probably connected with a cult of the sun, the hammer-shape being the image of the solar deity. It seems typical of the Chinese that their most primitive worship is already so intellectualized that their idols should have been geometric. They have, however, thus created the most perfect and unquestionable example of an abstract art. These jades are not of any use, nor are they nicknacks, their forms correspond to and partake of the harmony which the artist saw in the powers of the universe. Again, they are real not because of what they represent, but simply by virtue of their shape, particularized in a material which is singularly suitable, because no two bits of jade look alike.

This abstract tradition, begun so early in Chinese history, persists throughout in the making of pots and the reverence for calligraphy, and finally appears in a particularly sophisticated form, during the Ming dynasty, in the school of the literary man's painting, which the recent exhibition of modern Chinese painting proved to be emphatically a living tradition. This school should be well represented at Burlington House, though the modern work is excluded.

Since this is, I think, essentially an abstract art, it is necessary always to remember that the primary importance is not the subject, but the physical constituents of the picture. The subjects are purely conventional and are copied again and again. They are, indeed, used in the same way as Chinese characters, and the school can be regarded as an extension of calligraphy. It is the ink strokes of the brush on the paper or silk which individualize each picture, and with his brush the painter is seeking to state, not his personal feelings or thoughts, but his sensibility to particular aspects of life, strength or movement, gentleness or rigidity. And our appreciation can only be through sensibility to the brush stroke and its disposition on the emptiness (always to the Chinese as positive as fullness—the attitude is fundamental to Taoism) of the paper. It is a process purely intellectual and purely intuitive, and therefore requiring most rigorous training. A complete reaction to Chinese abstract art demands such a purity of vision possibly beyond the capacity of the untrained European eye—though now that we are ourselves returning to an abstract art, for the first time since the dark ages, we have surely a new interest in it and a surer sensibility.

Let us turn to the rest of Chinese art, its most monumental achievements where it almost touches our own humanistic tradition. The most kindred of the Chinese civilizations is the Han (206 B.C.—A.D. 220). The Han extended the empire founded by the Ch'in Emperor Shih Huang-ti. It was a period of vigorous political expansion and material progress, and reflecting this worldly well-being a new realistic and decorative art appears. Han decorative art is comparable to Roman in its magnificent arrogance, and to this it adds its particular Chinese characteristic of movement and aetherial speed. The bronze ring from the David-Weill collection is a fine example which will be in the Exhibition, but the whole art will be amply represented by mirrors, great bronze pots and bowls, often inlaid, swords, jade and metal ornaments, bricks and ceramics. The complementary conceptual arts are unfortunately unlikely to be so well represented. Almost all Han painting has

disappeared, and the stone reproductions which exist are too heavy to be easily moved. Examples, however, are coming from America and should suggest this monumental art with its great processions of chariots and powerful horses, warriors and workmen, dragons and hunted beasts. I can think of no achievement in the West which exhibits such piled-up and concentrated energy.

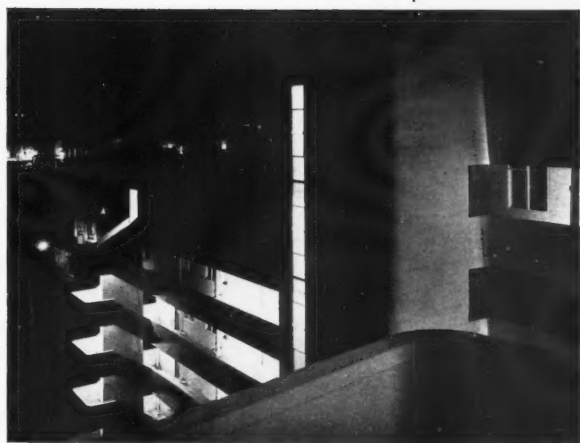
After the graceful Wei interlude (A.D. 386–557) the classical period of China opens under the T'ang (618–906) and with it comes the introduction of Buddhism. The Chinese revere the artists of this time as their great masters but, unfortunately, no works of the most famous of these survive. It was certainly the most important period for sculpture, and of this perhaps the finest known example, the torso belonging to Mrs. Rockefeller, will be at the Exhibition. But in this as in the Buddhist paintings, which will be shown mostly from Central Asia, the Indian influence is very strong. It will be particularly interesting to see how much the general impression of the Exhibition will confirm the T'ang legend.

According to our present knowledge the greatest period of Chinese art is unquestionably the Sung (960–1279) and its greatest achievement is in landscape painting. Chinese genius seems naturally to excel, not in anthropomorphic Buddhist art, but in painting the same great natural forces which its jades symbolized. All western landscape painters except, perhaps, Cézanne, and, at times, Turner, have painted landscape romantically. Cézanne, indeed, painted his hills realistically, but they were not real to him as they were to the Chinese. To them hills, winds and rivers are not physical entities but great powers, far more important than any human power. As such they paint them, and the results are an extension of our conception of human greatness. The opportunity to see them at Burlington House will be unique. There are no great Sung landscapes in any European collections: this month such famous paintings as the Hsia Kuei *A Thousand Li down the River* from China, the Chang Kuan-tao *Landscape with Buffaloes* from New York, the Ch'ên Jung *Nine Dragons* from Boston, the Ch'ien Hsüan *Insects and Lotus Leaves* from Detroit, the Ma Fên *Hundred Wild Geese* from Honolulu, and many others will be at our disposal.

Chinese art is as varied as the sum of all European art. In this article I have not attempted to summarize, I have not mentioned some of its most important branches, but instead I have tried to examine and discover the significance of its most foreign manifestations, because I believe that in the understanding of these lies the key to the enjoyment of the rest.

EMBASSY COURT, BRIGHTON

WELLS COATES,
ARCHITECT



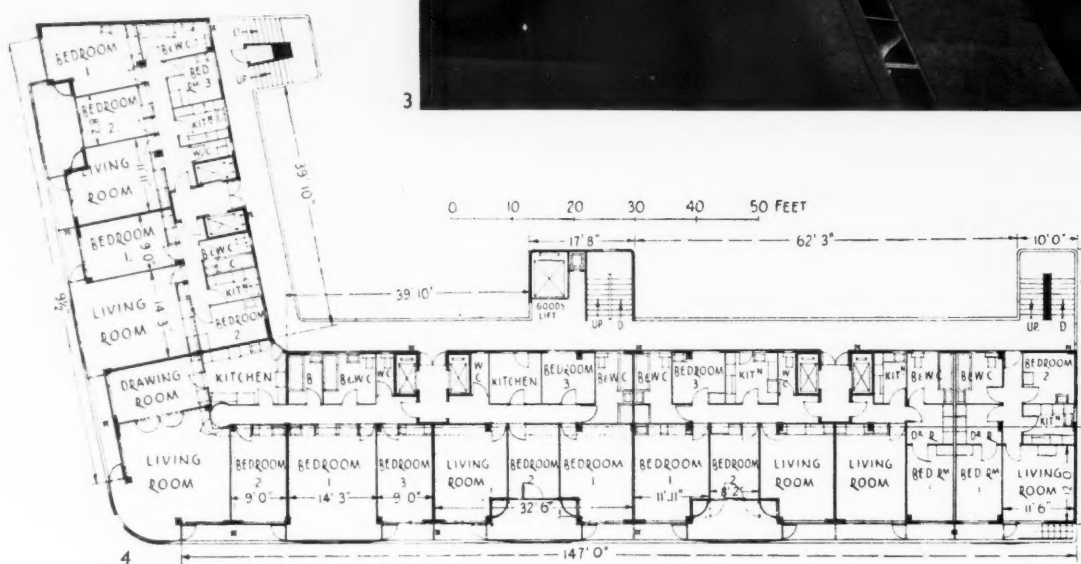
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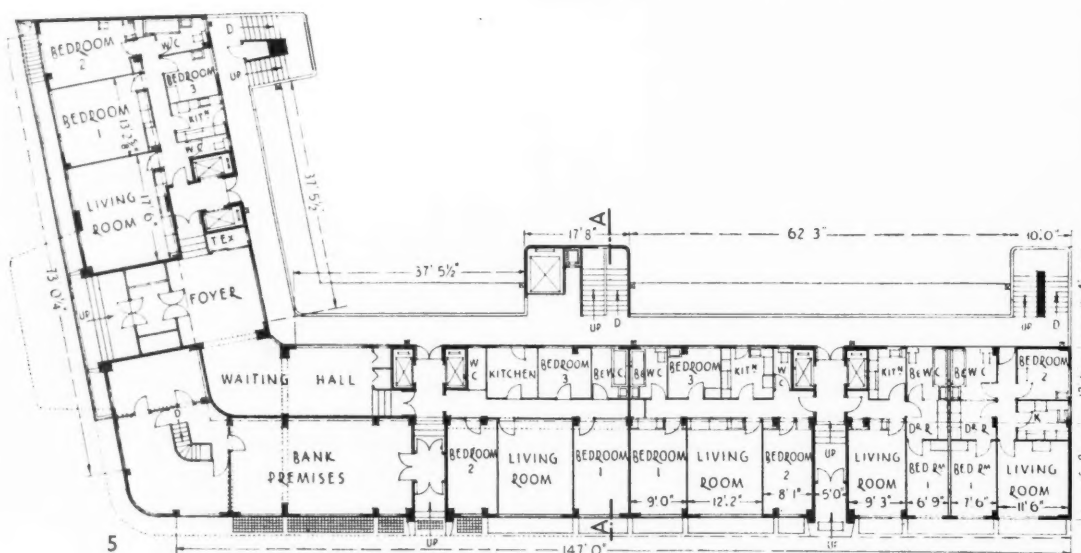
This block of flats of twelve storeys in height is built on a corner site, on the sea-front. It contains nine different types of flat, each with an open balcony and a glass-enclosed sun-room that can be thrown open in fine weather. 1 is a view from the tenth-floor service gallery, looking north. 2 is a similar view, taken at night, from the top landing of the west escape and service gallery. The total height of the building is 110 ft. from pavement level.

E M B A S S Y C O U R T,

A typical upper floor plan, 4, shows the standard internal planning. The ground floor plan, 5, shows special arrangement to allow for entrances, etc. In the basement, as well as the heating and electrical installations, are a general garage and a number of private lock-up garages. A continuous open gallery at the rear on each floor serves the goods entrances and emergency stairs. 3 is a view looking up at these service galleries on the back elevation. On the left is the goods and service stair tower with its single-frame window, 120 ft. high. A view of the building from the Brighton Front, 6, shows the set-back terrace flats on the ninth and tenth floors with sun deck over, and the alternate open and enclosed balconies. The enclosed balconies have sliding



TYPICAL UPPER FLOOR PLAN



GROUND FLOOR PLAN

folding windows in the centre four frames of each bay, the end frames being carried across the cill of the balcony to meet the door to the open balcony on the return. The cills are of glazed tile in a light pink beige tint. The heating throughout the building is provided by the electrical thermal storage system. Invisible panel warming has been installed throughout all the flats. The temperature of water circulating in the panels is controlled by magnetic valves, which are controlled in turn by zone thermostats, regulating the heat supply to various parts of the building according to requirements. The plant consists of two 300 kW electrode heaters, supplied through a special transformer in the basement. 7 is a transverse section through the building. 8 shows the main entrance on the Front. Construction is of reinforced concrete throughout. The three pairs of lift shafts, together with the solid wall connected with them that runs the whole width of the building, act each as a single homogeneous stanchion between which the floors span over intermediate piers—all in reinforced concrete. The balconies on the



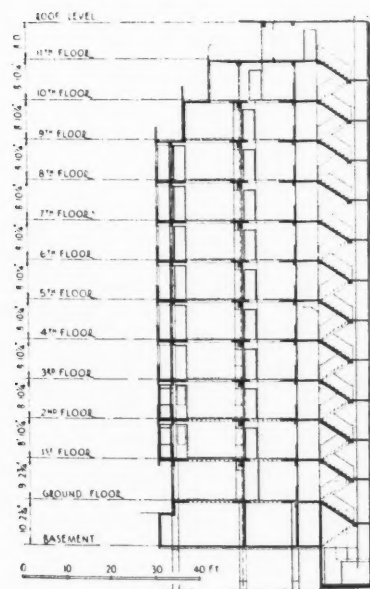
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front and the gallery along the back are cantilevered out from these piers, the division and external walls being non-structural. The three pro-

jecting staircase blocks act as stiffeners on the lee side of the building. A solid concrete floor is projected three feet on the inside of the wall beam to

take the embedded panel heating pipes, the rest of the floor being of hollow block type. The building is faced externally with a special waterproof

light cream rendering. The entrance screens and railings are painted a terra-cotta tint, as are all lettering and signs throughout the building.



7

SECTION

169



8

E M B A S S Y C O U R T ,



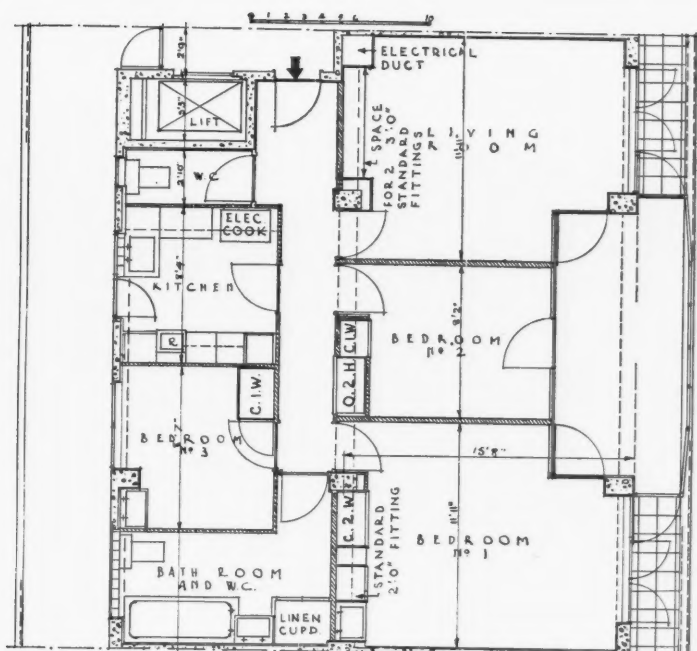
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In the entrance hall on the ground floor, 9, the blank wall space necessitated by the presence of the corner bank has been made use of for a mural decoration, which has been executed by a newly invented system of projecting photographs direct on to the wall, which has previously been given a sensitized film. The design is the work of E. McKnight Kauffer. 10 shows another view of the hall. 11 is the plan of a typical flat, showing the glazed sun-room, accessible from living-room and both bedrooms. This plan has several variations to suit tenants' requirements for larger or smaller rooms. 12 is a cross-section through one floor of the building, through a typical flat. 13 is one of the sun-rooms photographed from the flat. In summer this area (see plans) can be thrown open to the sun and air by sliding folding windows, here covered by curtains.

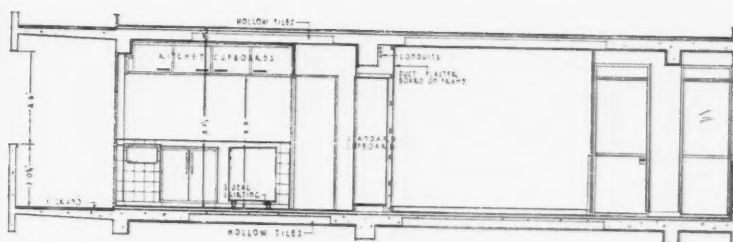


10

B R I G H T O N



11



12



13

E M B A S S Y C O U R T ,



14



15

172



16

A view of the wall of one of the bedrooms, 14, shows the dressing table furniture, designed by the architect. Two "secret" jewel trays slide out over the ends of the shelf-table between the cupboards on either side, which are fitted up internally with trays, boot racks, etc. All the large corner flats have their sun-lounges thrown into the principal living-room, 15, which has a dining-room off it, divided by sliding doors. The photograph shows the arrangement of the electric fireplace (also designed by the architect), bookshelves, settees, etc. Rugs are by Marion Dorn and crockery by John Armstrong. The painting on the wall over the bookcase is by Paul Nash. 16, 17 and 18 are specimens of furniture from the flats, each piece specially designed by the architect, but henceforward to be mass produced by a manufacturer for general sale. 16 is a lounge-divan of steel tube with an adjustable back. 17 is a pair of beds, also of steel tube. The coverings are by Marion Dorn. The desk, 18, is one of a series for standard production in which steel tubes are made up in units, and used in various ways as supports for a variety of fittings.

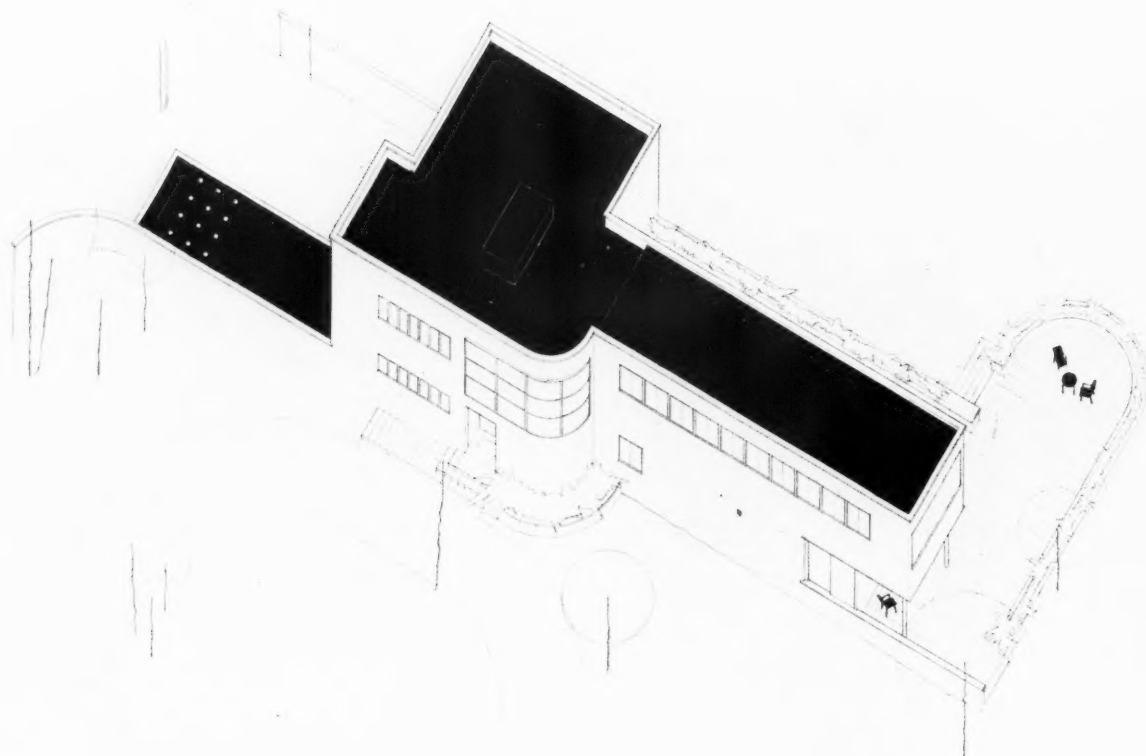


17



18

H O U S E A T C H A L F O N T



MENDELSON AND
CHERMAYEFF, ARCHITECTS



S A I N T G I L E S , B U C K S .

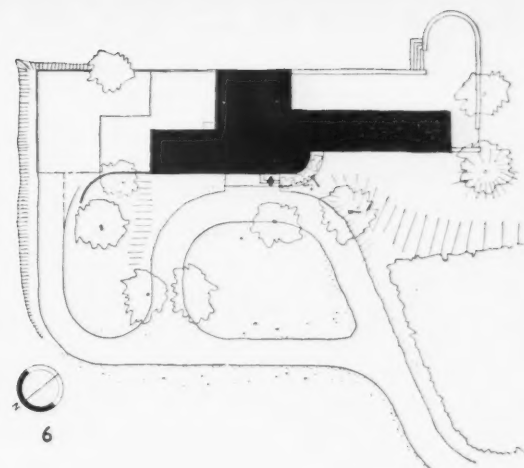


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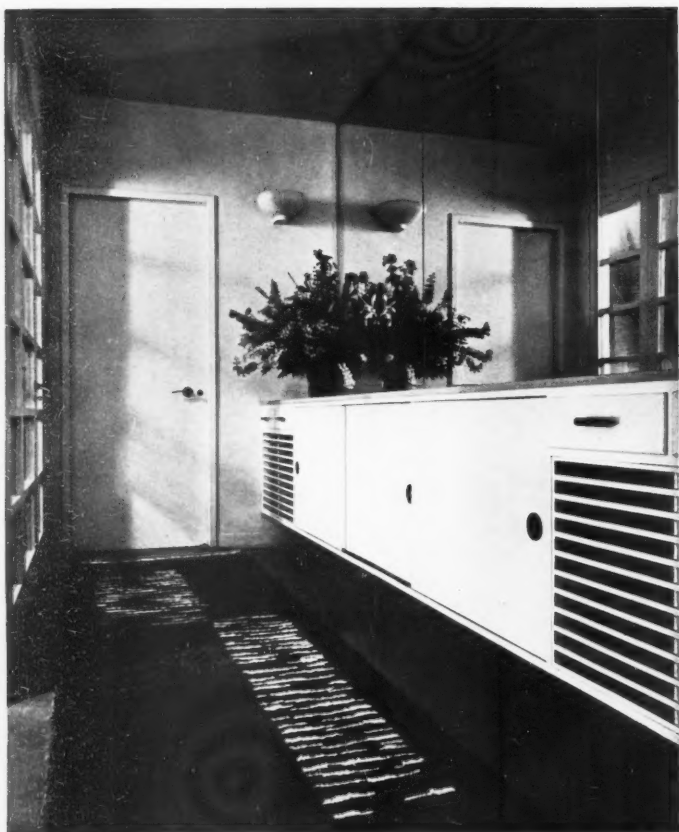


5

This house is situated in an old orchard, with the site planned to preserve the fine old cherry trees. The actual building is placed on the highest favourable point, to command views to the east over open country and to the west through the woods. The fall of the ground to the north has been utilized for a service yard, garage, etc., on a lower ground-floor level. 1 is an isometric drawing of the house. 2 shows the garden terrace with the range of living-room windows. 3 is a detail of the entrance on the opposite side, with a steel front door of standard sections. 4 and 5 are general views from the north-east and the south. 6 is a lay-out plan.



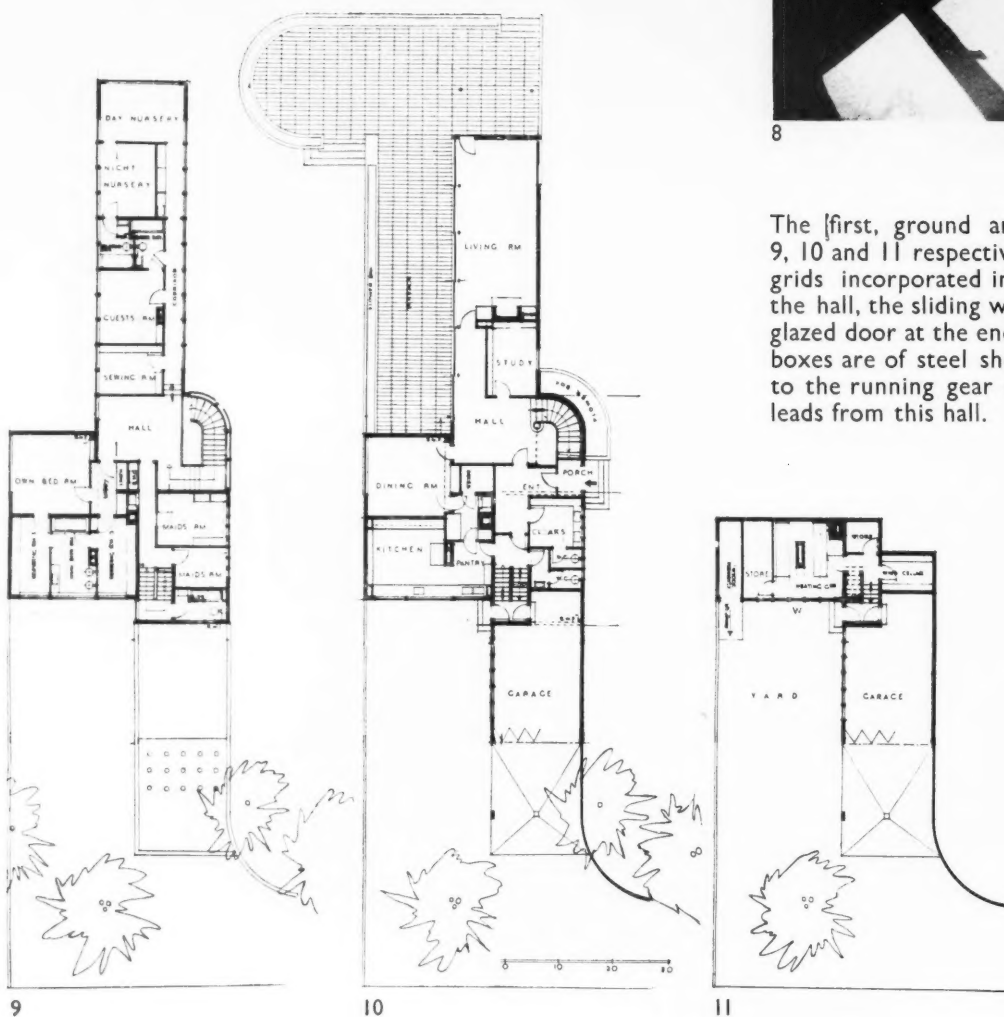
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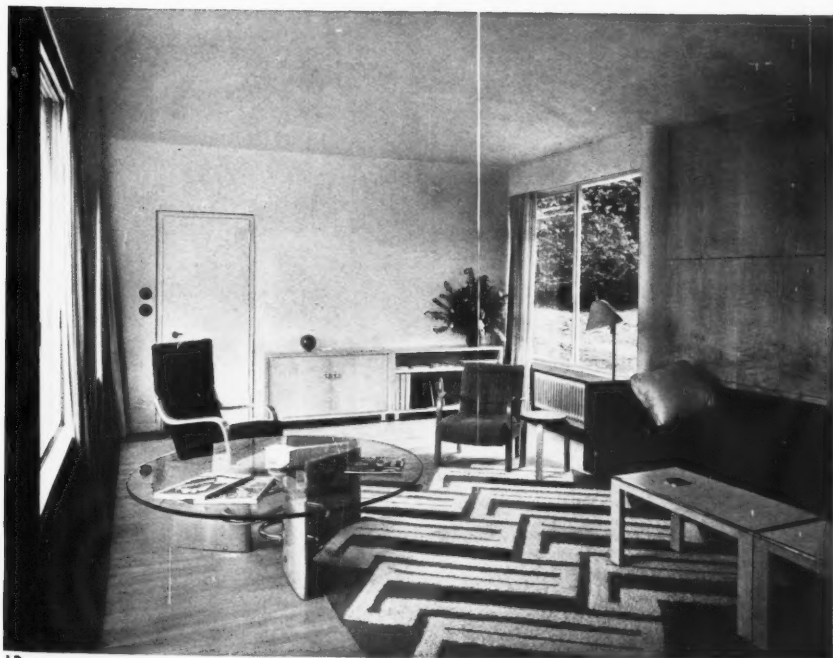
11

The first, ground and lower ground floor plans are shown in 9, 10 and 11 respectively. The entrance vestibule, 7, has radiator grids incorporated in a built-in fitting. The vestibule gives into the hall, the sliding windows of which are seen in 8, with the steel glazed door at the end leading into the living-room. The curtain boxes are of steel sheet, forming at the same time access panels to the running gear of the sliding windows. The main stair, 12, leads from this hall. It has a stainless steel balustrade with waxed oak handrail. The living-room, 13, occupies the extreme end of the wing, with a loggia and terrace as extensions to it. The long range of windows to the east and the single one to the west are of sliding type with deep steel head and cill. The panelling and furniture in the living-room are of waxed sycamore, the former with aluminium joints. The circular table was designed by Denham Maclaren and the rugs by Marion Dorn. The smokers' tables have white rubber tops. Settees and chairs are in browns with white and lemon-yellow cushions. Alternative arrangements of furniture have been devised for summer and winter use. These are shown in 14 and 15.

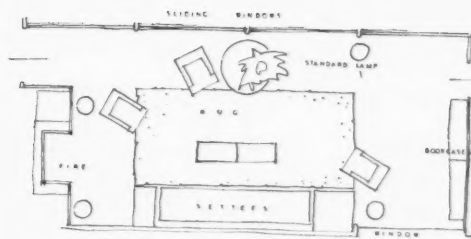
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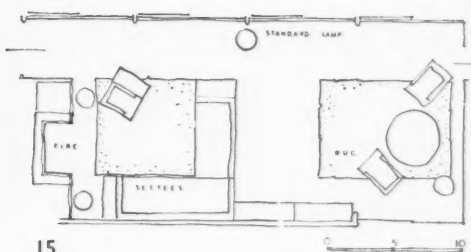
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HOUSE AT CHALFONT ST. GILES



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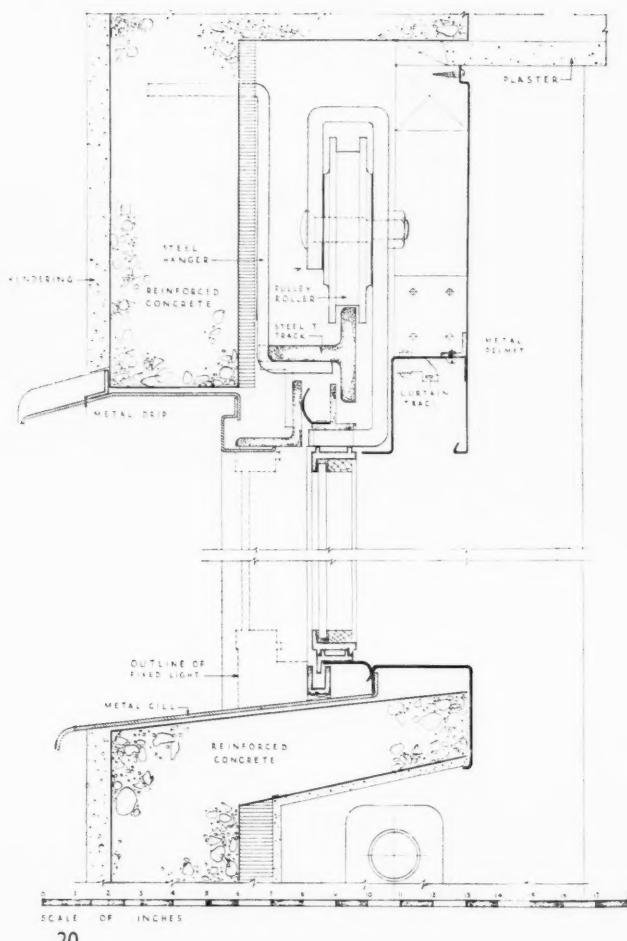
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17



18



20

The dining-room, 19, has sliding folding windows, permitting full opening to frame the landscape. The furniture is sycamore with copper metalwork. The built-in sideboard, 16, has the recess lined with copper-faced plywood with a design in ivory and black by John Skeaping. The hall on the first floor, overlooking the cherries through the large staircase window, has been planned as a breakfast room. There is a service lift adjacent. 17 is a view from the owner's bedroom to one of the dressing-rooms. The owner's quarters consist of bedroom, bath and

dressing-rooms, the latter having an independent entrance. The bathroom is placed between them, and they are all separated from the hall by an isolation lobby containing linen cupboards. 18 is a bureau in the bedroom, in oak with ivory-painted drawers. Construction is of 4 in. reinforced concrete throughout, insulated internally with 1 in. of cork and rendered externally. Floors are of hollow tile insulated with building board. 20 is a section through the sliding windows, showing wall, lintol and cill construction.

THE ENGLISH TRADITION in The Town

By Thomas Sharp

I. The Street and the Town



1. Gardens and open spaces in the walled medieval city, Canterbury (c. 1600). Reproduced by courtesy of the Royal Museum, Canterbury.

THE series of articles of which this is the first is a parallel one to that published in March, April and May of this year. That dealt with the Countryside; this with the Town. In his articles, "The English Tradition in the Countryside," Mr. W. A. Eden traced, it will be remembered, the growth of the English landscape; interpreting the changes that have taken place as a process of progressive humanization, only interrupted in the nineteenth century as a result of commercial expansion, the growth of urban population and the loss of the cohesive character of the urban centre. He concluded by suggesting that the only way out of present-day chaos was through a return to the English tradition of humanization—by way of intelligent development of the countryside rather than by sterile preservation.

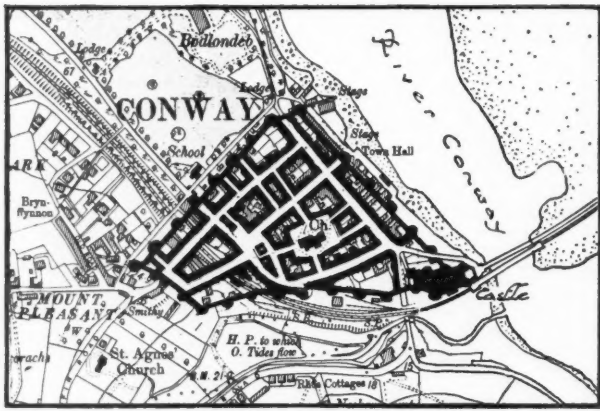
In the case of the town Mr. Thomas Sharp traces a parallel story. Though the problems of the town and of the countryside are only different parts of the same problem, one of finding a way back to tradition through recognition of the function of each according to contemporary needs, it is not illogical to treat them separately for purposes of analysis. Each benefited and suffered in turn under different phases of the same cultural and sociological influences. Further, a new separation of the two—a redefinition of urban and rural function, must be one of the first steps in this necessary return to tradition.

In the first of his articles Mr. Sharp introduces the critical attitude to present-day urban characteristics, and traces the growth of the town from the early settlements, through the commercial and social agglomerations of the middle ages, through the discovery of the street as a unit of design, to the ordered eighteenth-century town that that discovery led to. In the next instalment he will describe the revolutionary influence of the industrial nineteenth century.

WHEN a cottager in almost any part of rural England that is beyond half-an-hour's bus ride of neon lighting declares that he is going into the town, he will not usually be referring to a place like Leeds or Bristol or even St. Albans or Carlisle. More probably he will be speaking of what an inhabitant of a large town would describe as a mere village, a place where two or three hundred houses, half-a-dozen shops, an inn or two and perhaps an old barn where films are shown on Saturday nights, are grouped together along a stretch of roadside or about an open irregular green. And in calling such a place a town he will not merely be displaying the ignorance of one who has never travelled beyond his parish boundaries, for as likely as not, in the north of England at any rate, the description, besides having been sanctified by centuries of local usage, will be officially recognized in such street names as Town-head and Town-foot. And, moreover, since such a place provides him with the excitements of social intercourse and with facilities for commerce (however small they may be) which are lacking in his everyday life about the fields, in using the word "town" he will be using it in its traditional sense as the direct opposite, the antithesis, of the countryside.

It has long been a matter for argument as to the point, whether it be of size, or character, or importance, at which village becomes town and takes on the advantages and dignities of urban status. One definition has it that a town is "a locality, the population of which, instead of working the soil, devotes itself to commercial activity"—a useful definition since it puts in their proper place, as neither genuine town nor village nor good green country, those mining communities which have been the puzzle of topographers for the last hundred years. But even so, having by such a definition comfortably settled the difference between town and village, there is still left under one term an object that may in the modern world vary in size anywhere between a population of 2,000 and one of 10,000,000.

Now this question of size is at the very root of the matter in one sense, and yet is largely external to it in another. The essential idea behind towns and town life is that of co-operation. This co-operation arose, among primitive mankind, from the necessity of communal shelter against the terrors of wild nature, and against the sudden onslaughts of hostile tribes. It arose also from the mass observance of religious rites and from the practice of commerce, which, though superficially a competitive, is, at bottom, a co-operative act. The early town walls provided a check against the power of external circumstances over men's lives; a refuge where, secure against acts of war and violence, they might "practice the arts of peace." In this co-operative security man's desires and ambitions have expanded far beyond those elemental wants upon which his merely physical survival depended. His imagination has been enriched; his



2. *A Welsh bastide built by Edward I in the late thirteenth century, showing the regular street pattern of the planned town.*

humanity has been widened ; enlightenment, knowledge, liberty, justice, culture have come to him through his association in towns. In a word through the town man has achieved his civilization.

It follows from this (though nowadays with considerable qualifications, as we shall see later), that the civilizing influence of the town may be in direct proportion to its size. Thus, to take an extreme example, the cultural opportunities afforded by London are superior to those afforded by, say, Chesterfield.

But not only was the town the means of man's civilization ; it naturally became his physical expression of that civilization : became the symbol of his power, his initiative, his culture, and eventually, in high civilizations, of the co-operative spirit from which all those other qualities arise. And here, in the symbolic expression of the town, in its physical appearance, size is by no means the most important determining influence. By its very nature a whole town can only rarely be seen at once in its entirety—only, in fact, from a hill-top or an aeroplane. The spectator in the town literally cannot see the town for houses : he can only see the *street* that he happens to be in at any particular time. Thus it happens that a small town may be a far finer expression of civilization than a city ten times its size, that there are a hundred small country towns in England which express more civilization in their one street than a whole city like Stoke expresses in either the whole or in any one of its streets (and that despite its possession of a whole range of public buildings which the small town has not got), or than Middlesbrough, Gateshead and similar large towns express in theirs.

Thus, since our chief concern here is with the physical form and appearance of towns, we can bring into even quite a short consideration of the question the whole range of towns from the cottager's town-village to the metropolis, from that of 2,000 to that of 10,000,000 inhabitants. And thus also, concerned though we may be with the whole town, one of our principal considerations will be with that part which long ago came to be regarded as the very quintessence of it, which above all has been established as

the symbol of the co-operative basis of civilization—the Street.

If, as we have defined it, a town is a locality whose population lives by commercial rather than by agricultural activity, then towns did not exist in England, or, indeed, in any part of western Europe, before mediæval times. The Roman "towns," whose plans can still be traced in the streets of some of our older cities, were not towns at all in this sense. They were merely fortresses, permanent camps, administrative centres. When they lapsed from those uses they lay deserted for centuries, crumbling gradually into decay, most of them never again to be inhabited but doomed to disappear and leave scarcely a trace behind them.

When, after centuries of occupation by the agricultural Saxons who knew nothing of towns but dwelt apart in their isolated hamlet-communities, England acquired its first genuine towns, they were comprised chiefly of the houses of merchants and others who attached themselves to the patronage of some powerful nobleman and settled in the protection of his fortress. These early towns were in reality but suburbs of the fortresses. Yet though ultimately depen-



3. The plan of central Norwich still shows today the irregular pattern of the mediæval streets which encircled the protecting castle.

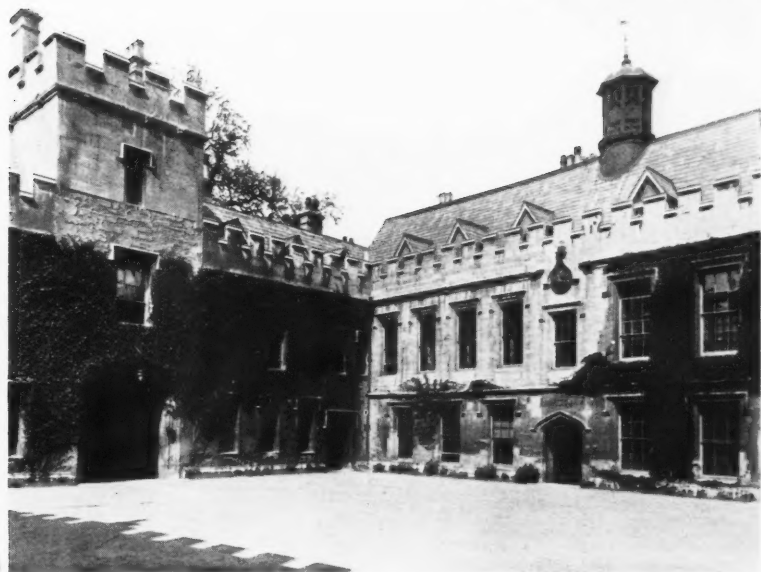
dent for their existence upon the shelter of castle walls, they were themselves generally enclosed against surprise attack, their defence works consisting of stout wooden palisades very like those of the forts and blockhouses built by European immigrants in America in the seventeenth and eighteenth centuries. The sole relic of them that still survives is in the heraldic custom of symbolizing a city by a kind of circular hedge. Here in these squalid tangles of crowded hovels civilization was already slowly advancing, but as yet there was little outward material expression, or even any clear realization, of its essentially co-operative basis.

Nor was there much more in the far larger and more numerous towns which developed from the twelfth century onwards. These later towns had a sturdier and more independent life. They were no longer founded on some war-lord's patronage. Their foundation was, in the long run, much more secure. It was in wool. Wool, and its manufacture into cloths and worsteds, became the premier industry in England from the twelfth to the early nineteenth century, and it is probably true to say that right down to the industrial revolution practically every town in England owed its existence principally to this commodity.

This early development of the manufacture of cloth was accompanied by a mixture of cause and effect not unlike that which created so great an upheaval some centuries later. Already in the fifteenth century, industry, with the freedom and pleasures it offered in the towns, was proving more attractive than husbandry to the more adventurous members of the oppressed labouring classes. This in itself assisted in the natural expansion of the industry and in an increased demand for its raw materials while this increased demand in turn produced an agrarian revolution in which the substitution of wool-raising for corn-growing led to inclosures that not only had their effect in a change of landscape, but drove further large numbers of agricultural labourers into the towns.



A

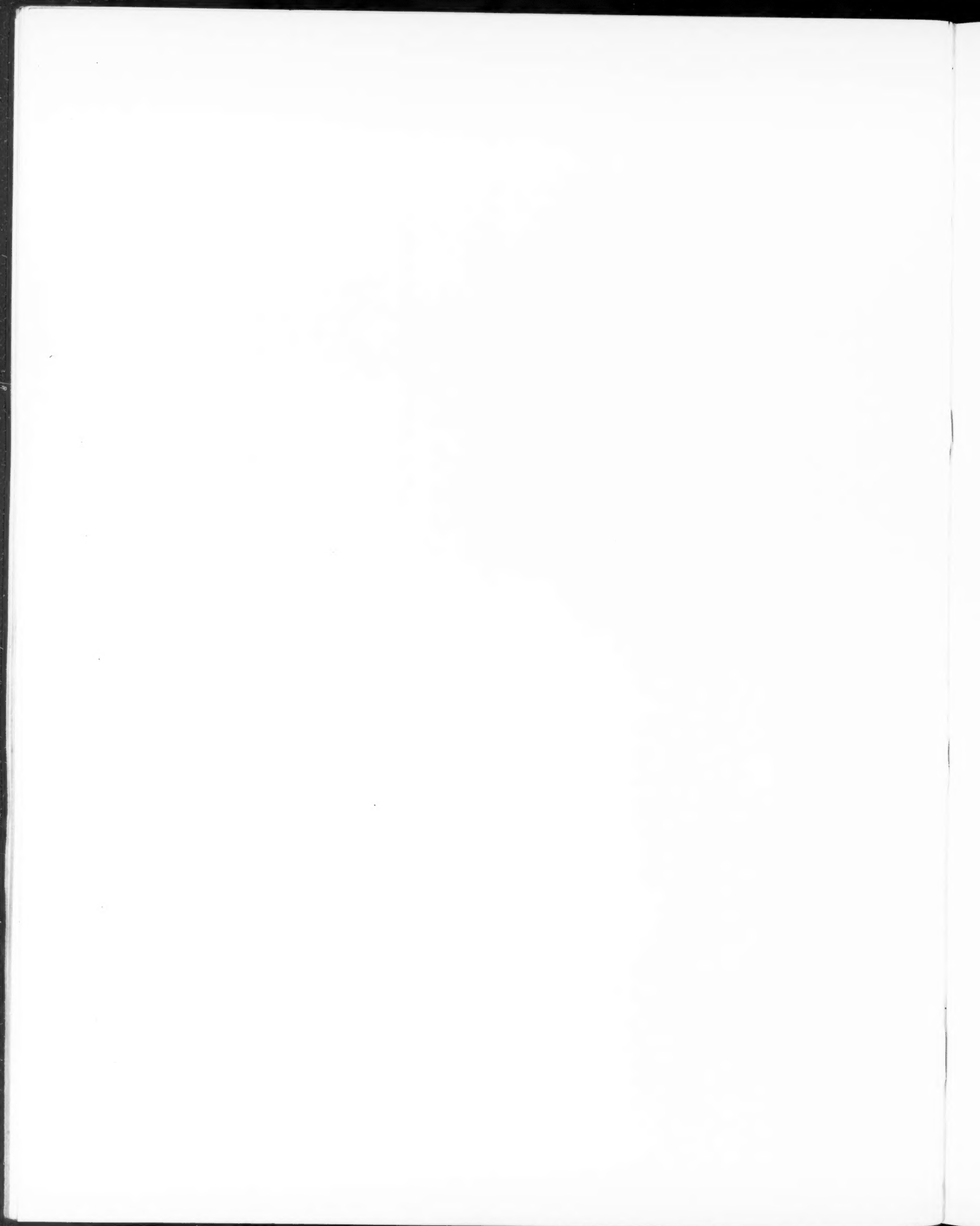


B

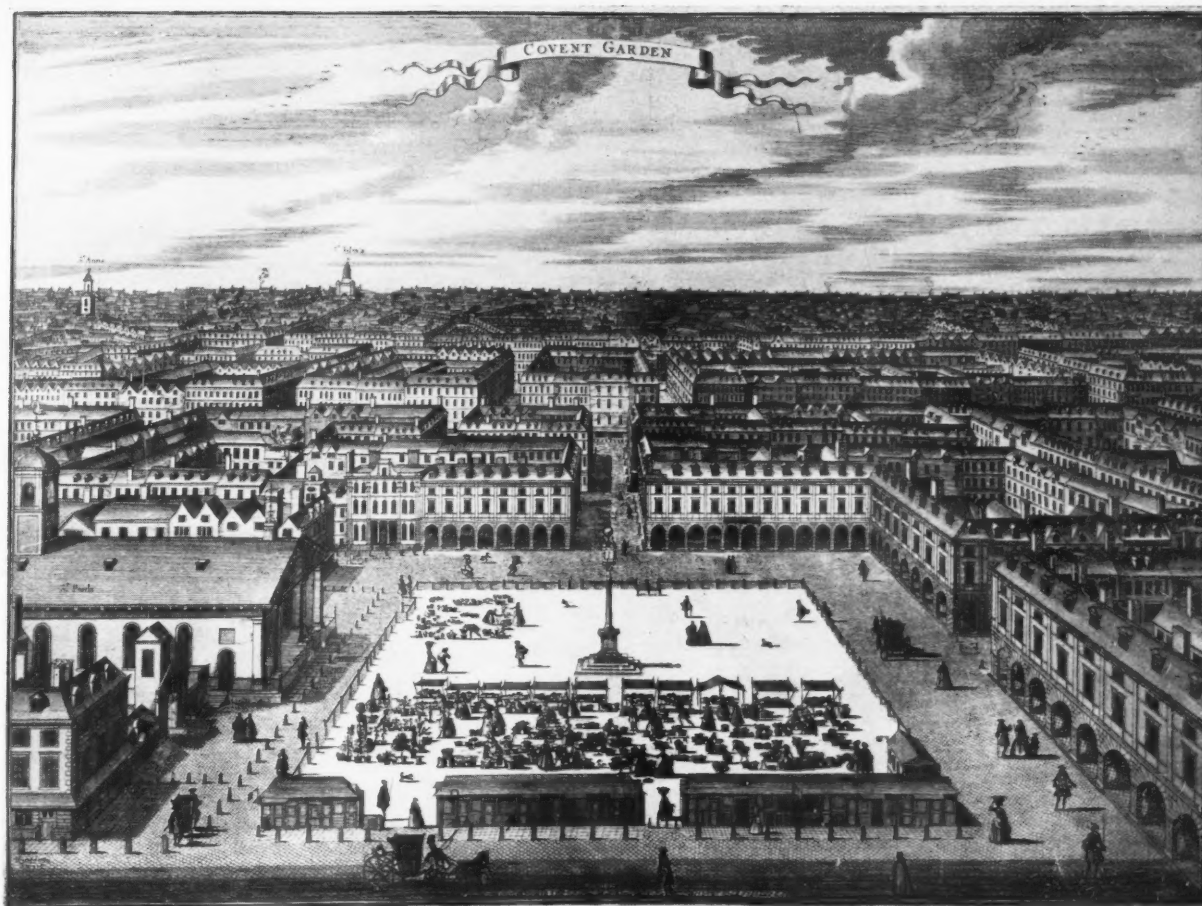
A. Mercery Lane, Canterbury. In the mediæval city the street was but a necessary passageway between houses. But with the Renaissance the street became the quintessence of the town, displaying the collective basis of urban life. B. New College, Oxford. The beginnings of the Street in England were in the courts and open quadrangles of the new colleges built at Oxford and Cambridge from the fifteenth century onwards.

PLATE ii

November 1935



4. Covent Garden, the first large-scale town development scheme in England. Designed by Inigo Jones about 1630. From a print of 1720, showing also the subsequent Renaissance streets developed under its influence.



THE RISCHGITZ COLLECTION

At first this early industrial revolution (when once it was firmly established after many opening vicissitudes) naturally resulted in a rapid expansion of existing towns. So Norwich and York, and other places like them, grew and flourished. But probably its greatest effect was in the establishment of numbers of new towns either on virgin sites or around older village settlements. The jealousy of the existing town guilds could not in the long run keep the new industrial workers out of the trade. It merely resulted in consolidating competition in new places. So Leland about 1540 could describe parts of the country as being covered by a network of "clothing towns" and "clothing villages." Here, in this long continued and widespread manufacture of cloth, lies the reason for that great number of small country towns which is so notable and pleasant a feature of England.

Though in these towns was lived a busy and eager life, the wealth and pride of which was displayed in many richly-wrought buildings such as the churches, the guild-halls, and the larger houses of the merchant princes, and though there had by now developed a strong group association (though by no means a community spirit) that centred upon a host of institutions and was reflected in the charitable endowment of hospitals and schools, the towns as a whole were still nothing but chaotic and squalid jumbles of individual buildings that were entirely innocent of any expression of communal feeling. In this the new

towns had hardly advanced at all beyond those earlier prototypes which had clustered under castle walls. It is true that most of the new towns which the Plantagenets, 2, established for military purposes, and a few towns like Salisbury, which left its wind-swept and waterless hilltop to begin anew among the meadows of a kindlier situation, were definitely "planned" with a regular street pattern. But even in these the pattern was the only thing that was regular, for here, as elsewhere, the buildings that were applied to it showed no more recognition of the street than that it was a necessary passageway between houses. As for the "natural" towns, these were irregular indeed, 3. Their crowded and piled-up condition has probably been much exaggerated, for within the walls of all save a few populous places there was generally still room for orchards and large gardens, 1. But in those quarters where the houses did congregate they crowded in a thick mob-like disorder. We can still catch, in surviving corners of some of our older cathedral cities, a rose-tinted glimpse of what the more flourishing of these towns looked like, with their tumbling roof-lines broken by a multitude of gables, their crooked and irregular street frontages, their upper storeys that lean out over the street towards each other till they leave but a thread of sky gleaming beyond the ultimate barge-boards, Plate ii, A. But only the most solid of their buildings have remained to us, and the glimpse we now catch from flagged pave-

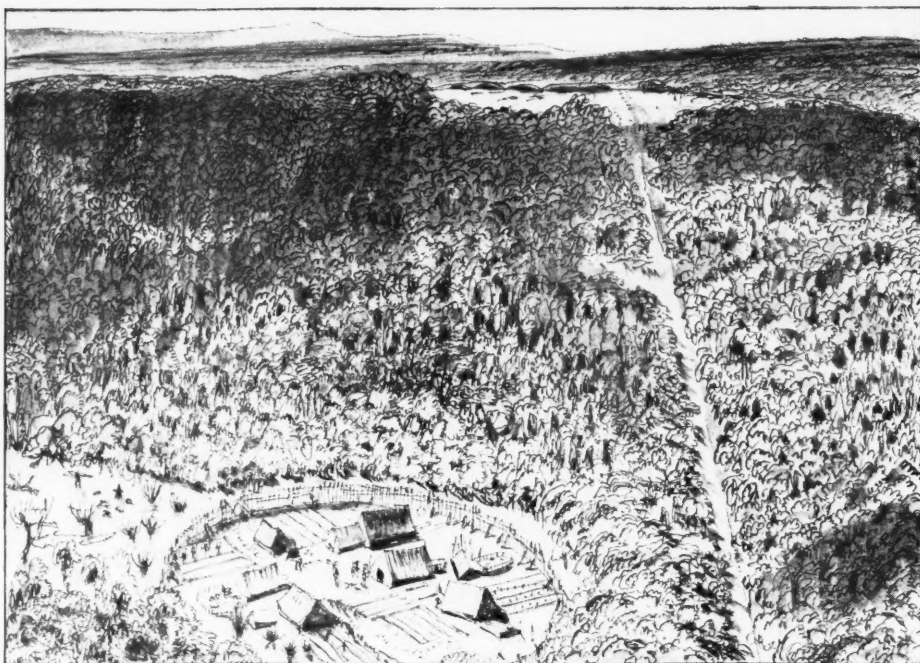
ment and clean smooth road is glorified indeed. The streets then functioned as open sewers as well as thoroughfares. They were unpaved, uncleaned, and unlighted. Though by the middle of the sixteenth century a few towns had organized a primitive water supply, brought from outside the walls through mains formed of hollowed elms, most still depended on wells that were filthied with sewage. Not that in these matters of hygiene they were much worse than many parts of the towns that followed them during the next few hundred years. It was just that the whole character of the town was of an inchoate mass. There was only a collection of buildings, and mostly flimsy, ramshackle buildings at that. If men associated in towns and profited by their association, it was still largely the involuntary association of the mob rather than of an ordered society.

The turning point for the town, as for everything else, came with the Renaissance. In that great awakening men arrived for the first time at a clear consciousness of their physical environment. They saw with a new understanding the collective basis of their city life. And thus they arrived at a discovery of the most profound importance. Beyond the jumble of their individual houses, beyond the twisted thoroughfares, beyond even the boldest conception they had had of their towns and their town life, they found what was for them the quintessence of them all. They discovered the Street. With wonder and

[Continued on page 184]

A. 900. Saxon Landscape

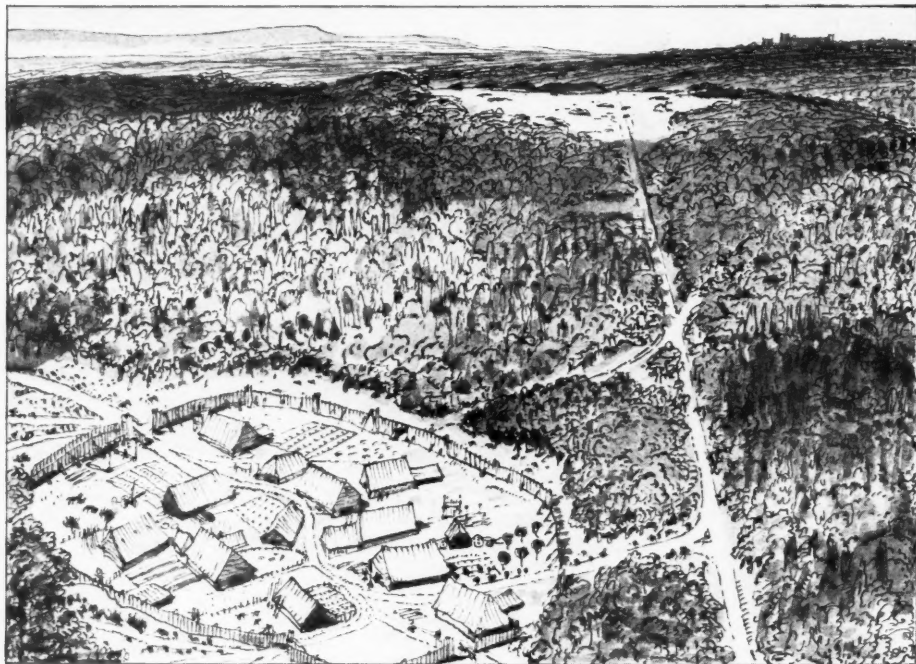
- The land covered with forest.
- Vestiges of a Roman road. In the distance, remains of a Roman Camp.
- A primitive settlement : slight cultivation.



A

B. 1100. The Town Begins

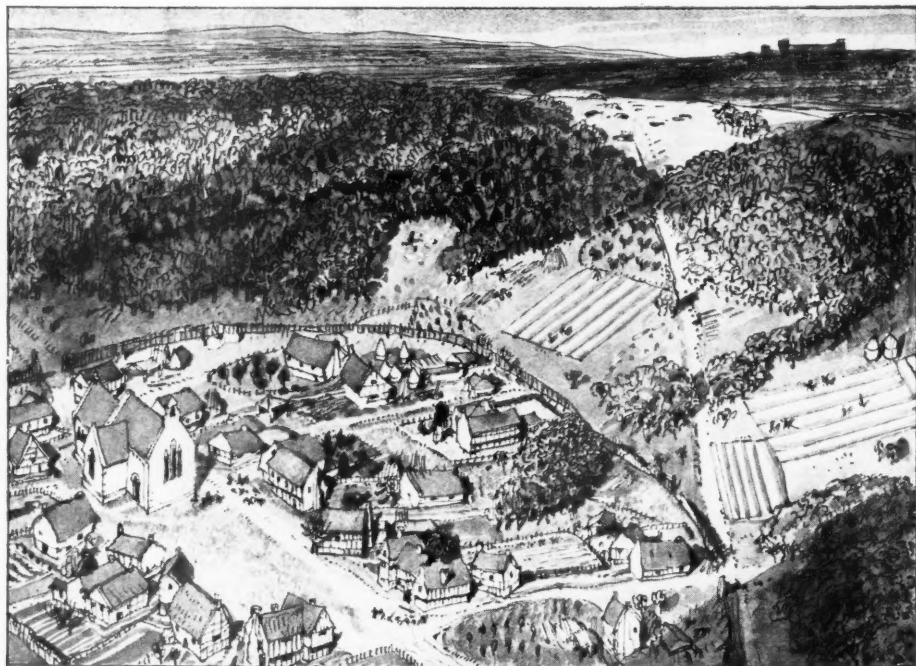
- More clearing of the forest.
- In the far distance a Norman Castle : the first centre of urban congregation, the population gathering round it for protection.
- The hamlet remains a primitive agricultural settlement.



B

C. 1300. A New Centre

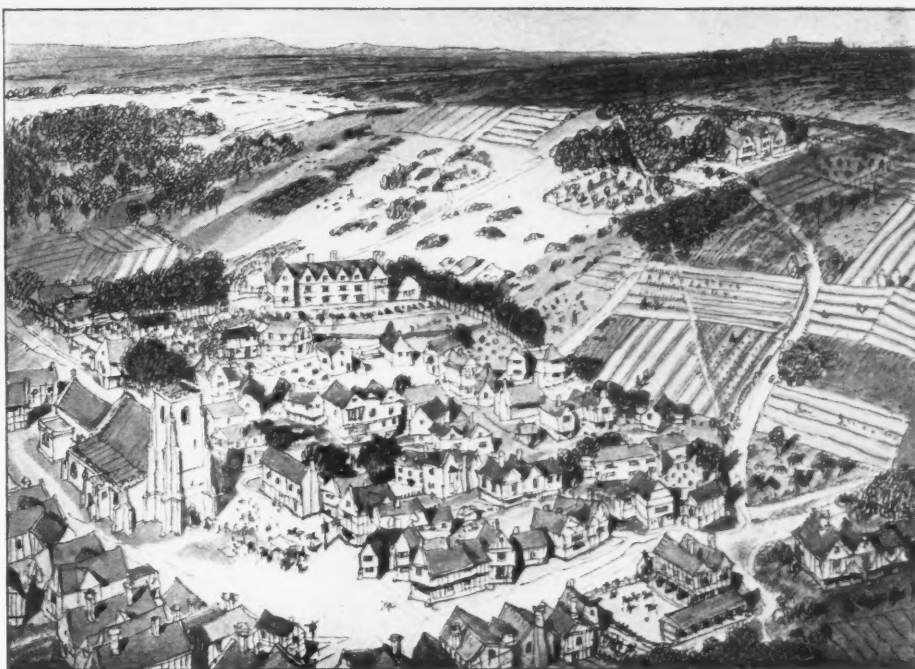
- A new urban community springs up in competition with the one that grew in the shadow of the castle ; commerce (represented by wool, the staple commodity) demanding freedom from feudal restriction ; the growth of the guilds.
- A disorderly group of buildings within protective palisades.
- Cultivation spreads : the Roman road becomes fainter.
- A primitive market place.



C

D. 1550. The Market Town

- Widespread cultivation; the disappearance of the forest.
- Private ownership of land.
- The Castle remains, but the new town is the centre of busy life founded on the wool market.
- The parish church and the market-place; hospitals and schools.
- Growth of the town, still without order and now spreading beyond the palisade.
- Narrow alleys and courts.
- An isolated and unfortified manor-house.



D

E. 1750. The Georgian Town

- The planted landscape.
- The castle in ruins.
- Gentlemen's houses among the trees.
- A busy country town. The mediæval jumble of houses remains as the nucleus, with the church and market-place the same, but the new buildings show the discovery of the street.
- Planned development; spacious squares and terraces on the outskirts.
- A monument in the market place.
- Planting within the squares.



E

So far as the town is concerned the story up to this point has been that of the discovery of the street—the English tradition's most important contribution to urbanism. A casual conglomeration of buildings, whether for purposes of common cultivation, mutual protection or commerce, gradually gives way to orderly building, making full provision for civic amenity. A consistent standard of design is simultaneously evolved. The eighteenth century represented the high-water mark of civilized building. In the next instalment will be seen what the nineteenth century had to contribute.

THE ENGLISH TRADITION

in the beginning were very low, and like homely cotages or poore sheppard houses, made at all adventures of every rude peece of tymber, that came firste to hande, with mudde walls, and ridged roofes, thatched over with strawe. But now the houses be curiouslye buylded after a gorgeous and gallante sorte, with three storyes one over another. The outsides of the walles be made either of harde flynte, or of plaster, or els of bricke, and the inner sydes be well strengthened with tymber work. The roofes be plaine and flat, covered with a certen kinde of plaster that is of no coste, and yet so tempered that no fyre can hurt or perishe it."

Utopia remained a dream, but houses "buylded after gorgeous and gallante sorte" eventually became the commonplace of every town in the kingdom. The discovery of the Street is generally accredited to mid-fifteenth-century Florence and other towns in northern Italy, but England holds an honourable place in its early development. In the courts and open quadrangles of the new colleges that were built at Oxford and Cambridge from the fifteenth century onwards, *Plate II, B*, the possibility of the civic expression of individual buildings was developed in an unpretentious scale of quietness and easy formality that was to continue throughout its whole course to be the most delightful and notable characteristic of English civic design.

The first large-scale attempt at the formalization of the street was designed, as was fitting, by Inigo Jones, in the 1630's. Here in the very beginning was established that partnership of architect and enlightened landowner (in this case the Earl of Bedford) which during the next two hundred years gave to London, despite a deplorable lack of that governmental control which most other capital cities have had, that splendid series of related streets and squares which even today are the sole patches of enlightenment in its dark chaos. "About the Centre of the Ground, he caused to be set out a large square or rather oblong peece of ground, 500 foot in Length and 400 in Breadth, and in this Plot of Ground, four large streets of about 50 or 60 foot Broad, have their entrance." Covent Garden Piazza, *4*, with its sides lined with formal arched buildings, was never completed in its full designed form, but it exerted an influence which, materializing slowly in Lincoln's Inn Fields, and in Red Lion, Soho, Bloomsbury, and St. James's Squares towards the end of the century, established the domestic square in such public favour that it became almost a peculiarly English speciality and certainly the one form of civic design in which a definite tradition was achieved in England. From the beginning of the eighteenth century onwards, square followed square in rapid succession until eventually, before the darkness came, London could boast of some 460 squares, as well as a multitude of harmonious streets, of a charm and refinement and a perfection of civic expression that have never been equalled on the same scale anywhere in the world.

All this noble work (and a good deal more that was far from being noble) was in the



Throughout the seventeenth and eighteenth centuries the idea of the Street so informed the whole building tradition that even in the slow accumulative growths of the country towns, buildings generations apart in time stood together in a harmonious relationship of spirit. 5. The High Street of Yarm, Yorkshire. 6. Houses in Oxen Street, Hereford.

surprise they saw that the street was not merely a necessary hole in the town. It was the town itself. And in discovering this they were discovering something that not even those earlier civilizations from which they drew their inspiration had any full conception of. Herein the Renaissance was far more than a revival of past learning. It was an advance beyond anything that had yet been achieved.

One of the earliest references to the newly discovered importance of the Street, and one of the most striking indications of the impact of the Renaissance on the mind of an Englishman of the early sixteenth

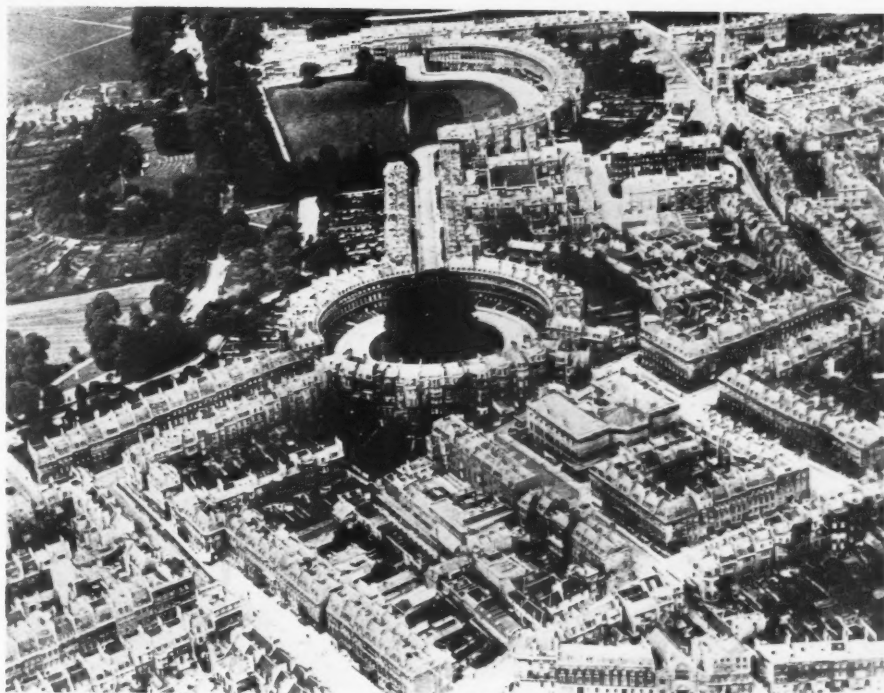
century, is contained in Sir Thomas More's well-known description of his Utopia (1516).

"The stretes," More wrote of that imaginary town which was to be so different from the towns of sixteenth-century Europe, "the stretes be appointed and set furth very commodious and handsome, both for carriage, and also againste the windes. The houses be of faire and gorgeous building, and on the strete side they stand joyned together in a long rowe through the whole strete without any partition or separation. . . . Their cronicles, even from the firste conquest of the Ilande, reorde and wisse that the houses



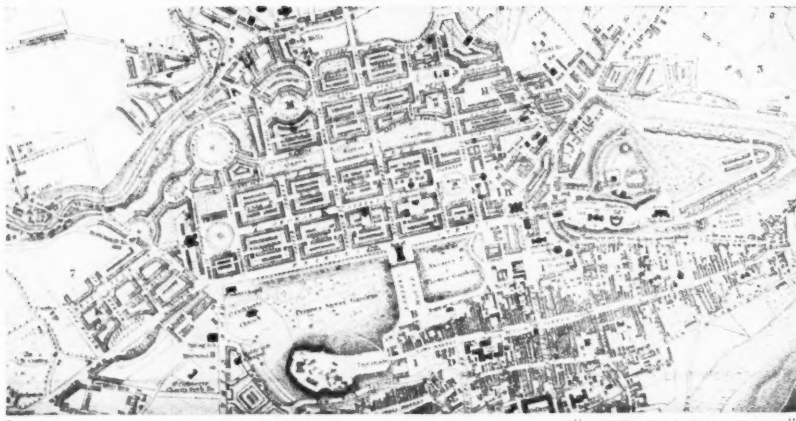
7

nature of private development rather than town planning. Planning, which necessarily is the function of authority, would indeed have been remarkable for its absence had not authority itself been absent also. A plan like Wren's needs greater authority to enforce it than that of a city corporation packed with vested interests, or a committee of quibbling parish vestrymen. Yet, though the lack of positive action by authority was even more characteristic of seventeenth and eighteenth than it has so far been of twentieth-century London, there was nevertheless a restrictive control that was directed towards the promotion of the architectural unity of the town. As early as 1605 a royal proclamation required the forefronts of all houses to be of the uniform order decreed by the magistrates for the street in which they were situated, and provided that offenders against this decree should be brought before the Star Chamber. Another proclamation, of 1619, prohibited "jutties" or canting windows, and provided that, to secure some uniformity of treatment, shops were to have stone or brick pilasters in front, and that shop windows were to be arched. Again in 1661 the King forbade the use of all projections save balconies; and six years later the Corporation decreed that "the Breast-Summers of all houses do range of an equal height House with House." How far these proclamations and decrees were enforced it is impossible to say, but at any rate their mere existence



8

The eighteenth-century discovery of the benefits and pleasures of bathing resulted in some of the best town development in England. 7. The seaside resort—Ramsgate. 8. The inland resort—Bath.



9

"ARCHITECTURE HERE AND NOW"



10

9. Edinburgh from a plan of 1840, showing the contrast between the regular streets of the planned "New Town" and the jumbled ones of the Old Town.
10. Moray Place, one of the monumental streets of Edinburgh New Town.

shows how far the essentially co-operative nature of street architecture was already realized.

It is natural that the influence of the Renaissance on the town should first be described as it affected London, for already in the sixteenth century London's continually expanding prosperity in the commercial field, as well as its importance as the seat of government, was establishing it as by far the largest city in the country. The problem of its increasing size, indeed, became an obsession to its rulers throughout the seventeenth century, and dozens of royal proclamations, all equally vain, were passed to attempt to stop a growth which

it was feared could only result in plagues and kindred catastrophies, and perhaps even in a challenge to the throne itself.

One of the principal reasons advanced against permitting the ever more rapid expansion of London was that such growth was draining the best influences from the country towns. And there was no doubt a good deal of truth in that. Trade expanded and these towns continued to grow; but little trace can be found in them of any large-scale attempt at co-ordinated growth. The main reason for this, however, was probably that the rate of growth was so slow that no co-ordination was possible. Yet by now the idea of the Street had so

informed the whole building tradition that even in these slow accumulative growths, buildings generations apart in time, 6, stood together in a harmonious relationship of spirit that still gives the older parts of most English country towns a truer air of urbanity than have later places a hundred times as large, 5.

Nevertheless it was principally in the metropolis and in the new fashionable resorts that sprang into being through royal and aristocratic patronage, that the Street was carried to its perfection in England. In Bath, 8, which, following a royal visit, suddenly developed into the earliest of fashionable watering places, a whole series of



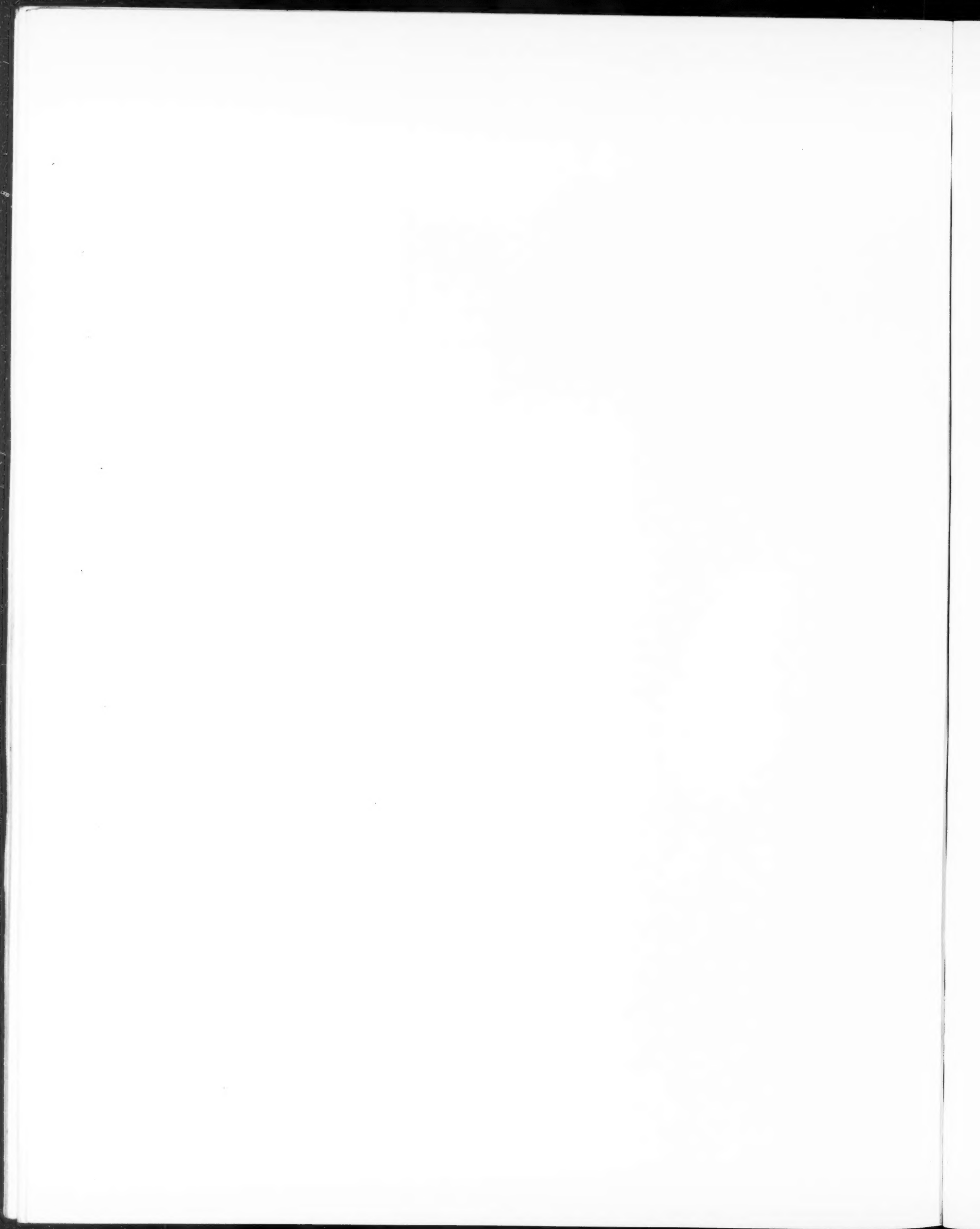
11. The Regency Street, Piccadilly Circus, looking south, (1842). From a lithograph by T. S. Boys.



A Regency Square in Brighton. "Throughout the whole course of the eighteenth century, and in the first decade or two of the nineteenth also, in Buxton, Cheltenham, Brighton, Weymouth, Ramsgate, Tenby, and in a host of other resorts which followed upon the Georgian discovery of the pleasures of sea-bathing, town development was carried forward in that delightful manner, growing evermore bland and urbane, which had by now become the chief characteristic of the English tradition."

PLATE iii

November 1935



splendid streets was built from 1730 onwards, streets which in their boldness of conception and their magnificence of detail were far beyond anything which had yet been achieved in England. Similarly throughout the whole course of the eighteenth century, and in the first decade or two of the nineteenth also, in Buxton, Cheltenham, Brighton, *Plate iii*, Weymouth, Ramsgate, 7, Tenby and in a host of other resorts which followed upon the Georgian discovery of the pleasures of sea-bathing, town development was carried forward in that delightful manner, growing ever more bland and urbane, which had by now become the chief characteristic of the English tradition.

One work, and that the most extensive single design of all, stands somewhat apart from the rest in the conditions of its inception. The New Town of Edinburgh (1767 onwards) 9, 10, is the sole example of a town extension scheme being sponsored and carried through by civic authority. And yet it is one of the most successful of all. Here, as much as in the London extensions or in Bath—

No single parts unequally surprise,
All comes united to the admiring eyes;
No monstrous height, or breadth, or length
appear;
The whole at once is bold, and regular.

The civic consciousness reflected in nearly all these seventeenth and eighteenth-century town developments is remarkable indeed when we consider how slight was the civic control over the building activities during that period. Besides Edinburgh New Town, the Regent Street, 11, and Regent's Park development in London was the only large scheme springing directly out of governmental initiative. The rest were the works of private landowners and speculative builders. These men did not undertake their work solely for the good of the community. They expected, and many of them got, considerable fortunes from it. But they were nevertheless imbued with civic ideals. They had a passion for "improvement"—an operation which had not then acquired the sinister associations it has today. The landowners, leasing off their building estates to developers, leased only to those who undertook to conform to designs that had been laid down with a passionate regard for beauty and seamliness. Even the speculative builders (many of them), right down from Dr. Nicholas Barbon to the Cubitts, considered the creation of new civic amenities as a prime necessity of their operations, and for the achievement of this they were sometimes willing to sacrifice considerable profits, as witness the action of Grainger, the builder of those fine central streets which today make Newcastle one of the most imposing of English provincial cities, who, because a theatre and a public market stood in the way of one of his new streets, rebuilt these on new sites at enormous cost to himself rather than divert his street and so impair the civic advantages of his scheme. And guiding and counselling these landowners and builders were their architects, who, from Inigo Jones and Wren to

Nash, Pennethorne, Basevi and a crowd of others in London, from the Woods in Bath to Craig, Sibbald and the Adams in Edinburgh, Carr in Buxton, Dobson in Newcastle, Strahan in Bristol, Foulston in Plymouth, Papworth in Cheltenham and Burton in Brighton, were all of them inspired by a consciousness of their public responsibility as well as by a clear understanding of the civic nature of their technical problems—as witness again the actions of John Nash who spent £70,000 in buying up a house which blocked the north end of his Regent Street and threatened to destroy the whole scheme, and who, again, because his Quadrant could only be successfully carried through as one undertaking, risked his entire fortune in carrying it through himself rather than see his design muddled and botched, as it assuredly would have been if left to a number of individual hands.

These men, landowners, builders, architects, were all of them actual participants in the work. But over and above them were the people for whom the work was intended. It is upon these in the last resort that the responsibility must lie. These eighteenth-century townsmen recognized, as members of society, that conformity to certain rules of conduct is as necessary to the harmonious association of buildings as it is to men's. They knew that in conforming to these rules and in avoiding the public expression of their more flamboyant personal idiosyncrasies, they were not surrendering their individuality and losing their souls. They were behaving as members of a civilized community, as citizens. They were expressing their civilization. Their buildings in association were indeed but an expression of their own personal good manners in their social relationships, of their sense of society, of their citizenship.



12. In the English tradition, street and square reflected the co-operative basis of the town, and in their charming domesticity they glorified, not authority, but man himself, the citizen. Gray's Inn Square, London.

To say all this may be to pile cliché upon platitude, but it is none the less true. And though in these days of uncertain values it may be a matter for mocking laughter, it is none the less true also that these streets and squares of this great period of English town development were the medium in which the boasted characteristics of English gentlemanliness were given their finest and most permanent expression.

Here, then, at the beginning of the nineteenth century, we have a definite tradition of English town development firmly established and already coming into full flower. This tradition was not concerned with grandiose schemes of city embellishment such as were forced upon European towns by autocrats, benevolent and otherwise. Here were no arrow-like roads slashing radial-wise through the town for military purposes, no great avenues leading out from royal palace to royal park. The English tradition, being a genuine tradition arising naturally out of the lives and customs of the people, not being thrust upon them, was more intimately concerned with the life of the town and its citizens (or the more fortunate sections of them) than with spectacular displays of authority. It has been relegated to a lowly place in the history of civic design on that account. But most wrongly. Here in the domestic sphere the English had brought the expression of civic design near to perfection. The house, the street and the town had been brought into a perfect synthesis. Street and square reflected the co-operative basis of the town, and yet in their charming domesticity they glorified (within the limits of the social values of the times) not Government nor Commerce nor Religion, but man himself, the Citizen, 12. As the makers of towns the English were set in a path to lead the world.

[To be continued]

Design and Industry

The Next Step

By L. W. Thornton White

THE relation between design and industry has arrived at a sufficiently established position to ensure the success of almost any exhibition of well-designed articles. Numbers of carefully arranged exhibitions, especially during the last two decades, have contributed much to the attainment of this result. Their usefulness alone will soon reach optimum point, if indeed it has not already been reached, and we are faced with the problem of initiating the next stage in the development of closer correlation between design and industry.

The first stage in this work has resulted in awakening an appreciation of the usefulness of design not only among a large section of the public, but also among an encouraging number of manufacturers and retail traders. We have arrived at the point when a great number of people, in every sphere of life, are design conscious. Exhibitions in this connection, as we have known them in the past, are still needed to increase the range of appreciation, but they are not sufficient, cannot by their nature be sufficient, to sustain the interest. The specially collected and arranged exhibition in the public hall, the Art Gallery or the Museum may help considerably to stimulate a demand but it can of necessity do little to satisfy that demand. It is one thing to buy an article seen in a shop and quite another to see an article in an exhibition, buy and peruse a catalogue, find an appropriate shop and ultimately acquire the desired article.

The Design and Industries Association has accomplished much good work in the past, in organizing special exhibitions and in sending them around the country. But, again, such an activity is severely limited, not only on account of limited contact between exhibit and retailer, but also on account of the national, even international, collective character of the goods exhibited. For the success of a design for manufacture does not depend upon *excellence* of design so much as upon *appropriateness*. One

first-rate design may enjoy great success in Birmingham, yet be a comparative failure in Glasgow, not on account of its quality as design but on account of inability to meet slight differences in local standards of appreciation.

The immediate problem therefore is two-fold: to relate more closely the exhibit and the retailer and to take the fullest account of local usage and custom—not only in different towns, but if necessary in different parts of the same town.

The D.I.A. has been fully alive to this problem for some time, has worked out a promising solution and has put it into action.* The idea is a simple one . . . to select well-designed articles from the normal stock of a retail shop and exhibit them collectively in the shop itself. This is really a distinct advance, a reasoned idea, for the most part complementary to the now established type of design and industry exhibition. The following immediate advantages are apparent:—

Anything admired can be bought immediately.

All regular customers see the exhibition almost automatically.

Interested people, potential new customers, will visit the shop to see the exhibition, much as they would visit an art gallery display.

Customers in search of efficiency coupled with good appearance and price, will be saved the tedium of searching through a mass of redundant stock.

These advantages all directly concern the consumer, but the scheme has other distinct merits which are equally important. It will help the retailer to stimulate public and staff interest in his shop, to add interested strangers to his custom and, above all, personally and through his salesmen, to study at first hand the trend of local taste and needs. The retailer's buyer will have a first-rate opportunity to study this trend, to estimate

more accurately the possible success of any new goods he may introduce, and conversely to reduce at the appropriate time purchases of articles less likely to attract the public. The manufacturer of well-designed articles will soon observe which goods are likely to have continuing sale and can organize production accordingly, and by observing the retailers who realize the advantage of good design may extend his own sales.

The idea, too, carries no real difficulties of organization. The cost of such an exhibition need not be heavy and the shop will regulate the size of the display space and the time allotted, all in consultation with the D.I.A. The association undertakes to send selectors to the shop, members who are not only in sympathy with the scheme but who can appreciate the local problem of the shop in question. The selectors also advise on display, again in relation to local needs . . . simple general shop display where such is appropriate, a sequence of rooms when local conditions indicate that solution, pure exhibition arrangement when the occasion calls for that special stimulant.

With this scheme the D.I.A. has initiated an activity which will do more than anything yet attempted to further the ideals for which it stands. When this good work is accomplished, may we hope for a still wider field for its activities? When the improvement in the design of articles which the public personally buy is completed, there remains the even greater problem of improving the design of things bought indirectly. A man can now buy a reasonably designed hearth brush, but unless he is very wealthy he is unlikely to be able to buy a well-designed hearth; he can buy a neat and tidy clock, but not easily a good mantelshef on which to place it; a good window curtain is simpler to find than a good window in a speculative house. But this larger problem is for the future . . . in the meantime we are grateful that the D.I.A. has made possible the present contribution to design progress.

* The first exhibition organized in this way is now in progress at Messrs. Bowmans, N.W.1, and will remain open till the end of the year.

COVERED TENNIS COURTS, AMSTERDAM



A. BOEKEN,
ARCHITECT
AND W. ZWEEDÿK,
ASSOCIATED
ARCHITECT

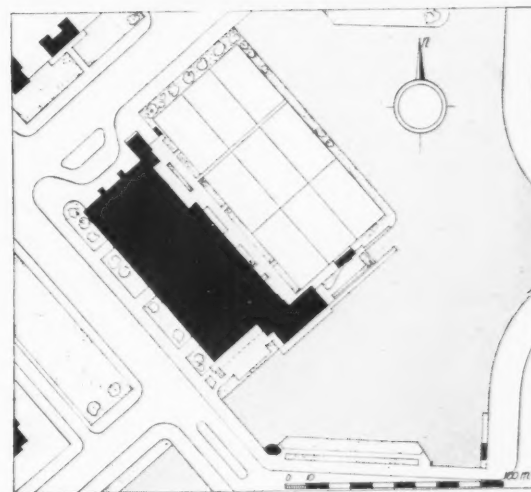


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These covered courts occupy a rectangular site, 3, which has considerable strategic importance in one of the modern town-planned quarters of South Amsterdam, since it stands open on all sides. Particularly wide stretches of canal, which meet in a sort of "pool" at the eastern corner of the open courts behind, form two sides; and the Apollolaan and the street leading to Jan Wils's municipal stadium the others. Both these roads are planted with trees and have wide grass verges. There is therefore a clear view of the building from every angle of approach, 1.

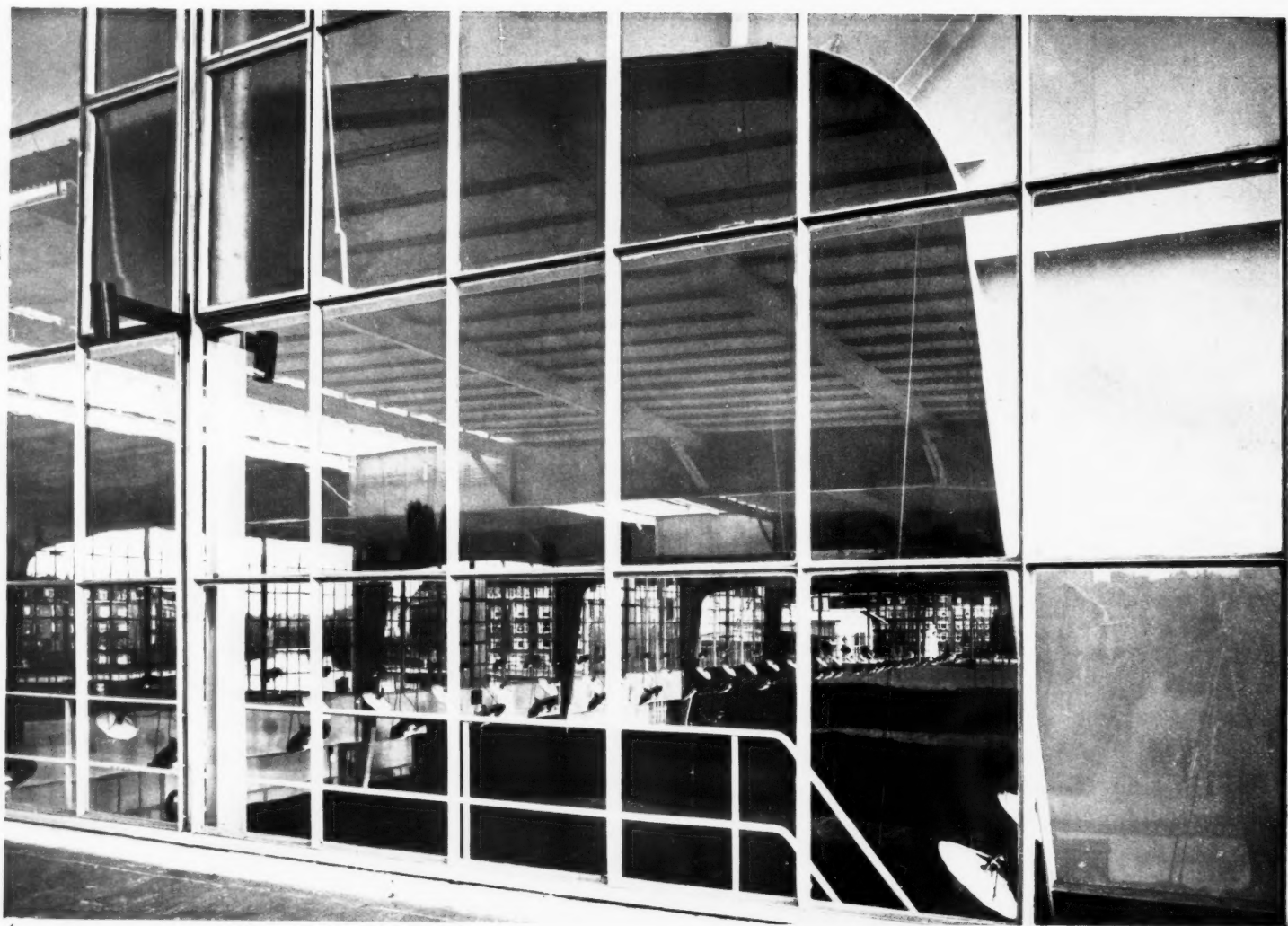
The interior of the great hall, 4, 6 and 7, which is entirely unobstructed, measures 35 by 91 metres in area, and has a height of 12 metres. As the plan, 5, shows it contains five courts, four arranged longitudinally in pairs, and one vertically parallel to the two-storeyed café annexe, 2. This hall is also used for art exhibitions, lectures, sporting events and meetings; its seating capacity

[Continued on p. 191]

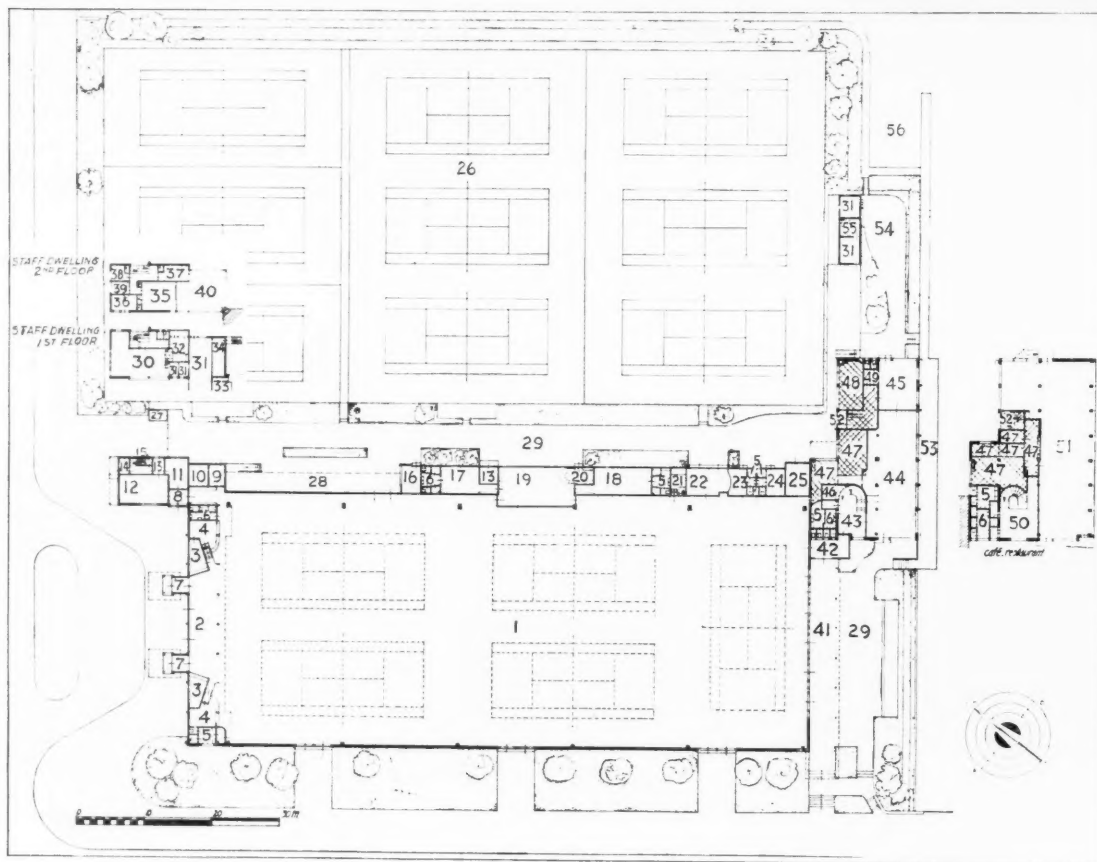


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COVERED TENNIS COURTS,



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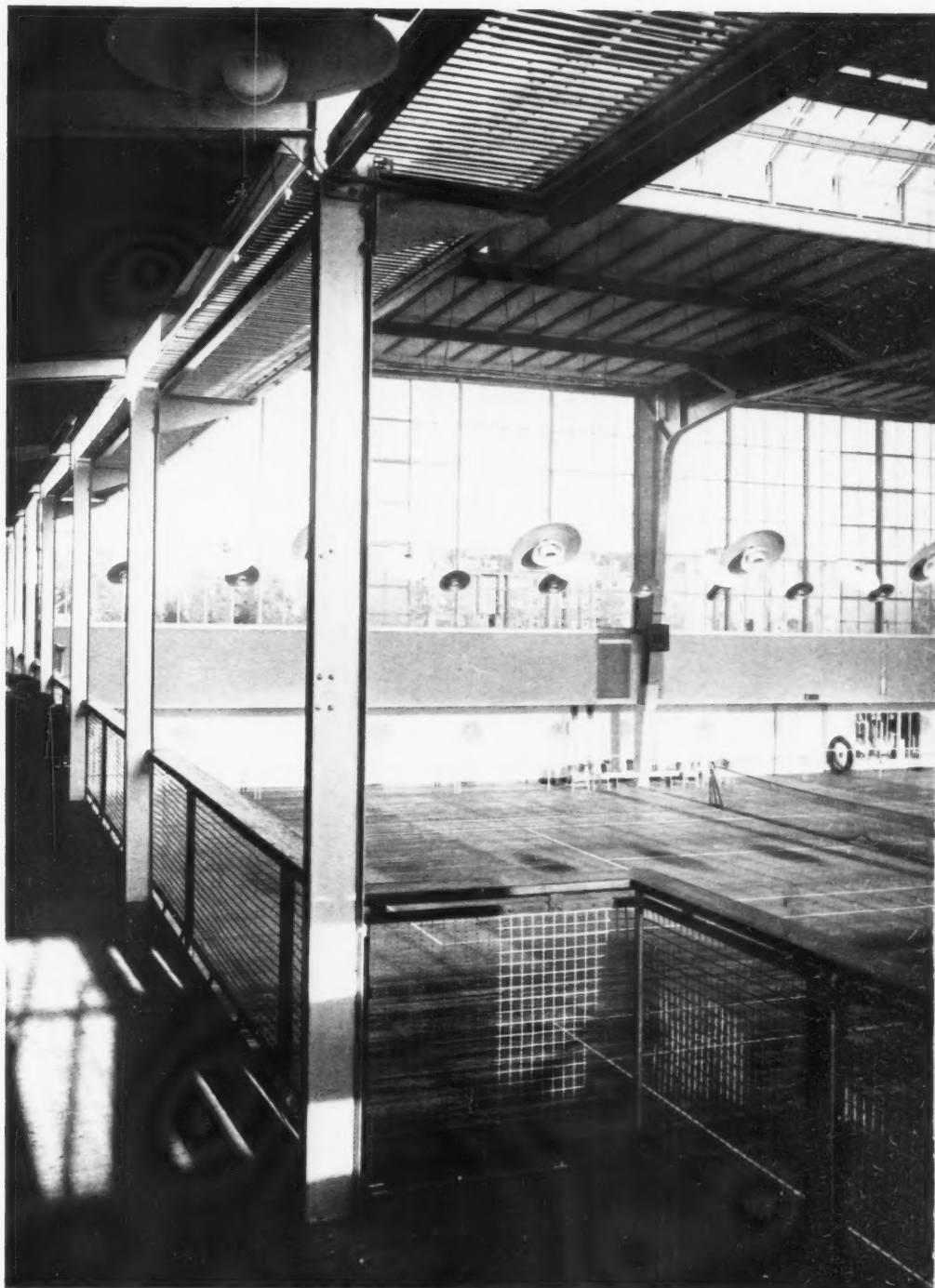
5. The plans. The key to the numbers is :—

1. Great hall. 2. Ante room. 3. Pay desks. 4. Cloaks. 5. Men's lavatories. 6. Ladies' lavatories. 7. Entrance for exhibition purposes, etc. 8. Entrance to the courts. 9. Groundsman's lodge. 10. Transformer plant. 11. Management. 12. Small meeting room. 13. Entrance. 14. Entrance to porter's lodge. 15. Central heating of porter's lodge. 16. Racket store. 17. Ladies' changing rooms. 18. Men's changing rooms. 19. Tea room. 20. Buffet. 21. Central heating. 22. Club rooms. 23. Ball boys' room. 24. Trainer's room. 25. Garage. 26. Open air courts. 27. Porter's lodge. 28. Bicycle shed. 29. Terrace. 30. Living quarters for management. 31. Store room. 32. Kitchen. 33. Gallery. 34. North exit from gallery. 35. Bedroom. 36. Children's bedroom. 37. Room. 38. Servants. 39. Bath. 40. Roof terrace. 41. Covered pergola. 42. Porch of café. 43. Lower hall. 44. Café. 45. Small room. 46. Cloaks. 47. Service room. 48. Reserve service room. 49. Staff lavatories. 50. Upper hall. 51. Banqueting hall and restaurant. 52. Service landing to staff rooms. 53. Pier. 54. Garden. 55. Water supply. 56. Landing stage.

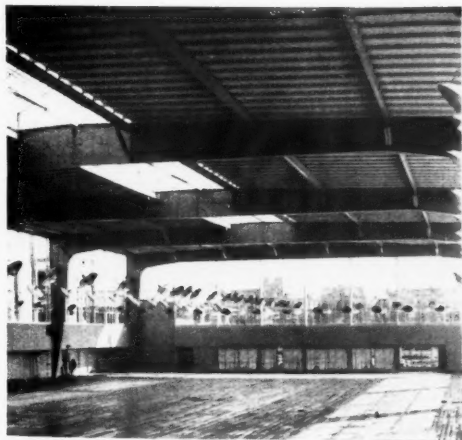
being 5,200. The canopied entrances on the Apollo-laan have openings of 5.50 by 4.50 metres to facilitate the bringing in of large pictures and pieces of sculpture for exhibition purposes. The members' entrance is at the side in the angle formed by the manager's quarters, 11. The exits are spaced at regular intervals on the longer side that faces the street.

The hall is framed by six electrically-welded continuous steel members spaced 17.04 metres apart, 8. This enables uninterrupted glass walling 7 metres high to be used on all four sides from the spectators' gallery upwards. The roof has a barely perceptible pitch on either side of the narrow central skylight that runs the entire length of the building. Under the gallery are changing-rooms, committee-rooms, lavatories, offices, and a tea room and buffet. Alongside it, in the angle formed by the junction of the two canals, are six open-air courts, which have independent access. 10 shows their entrance kiosk.

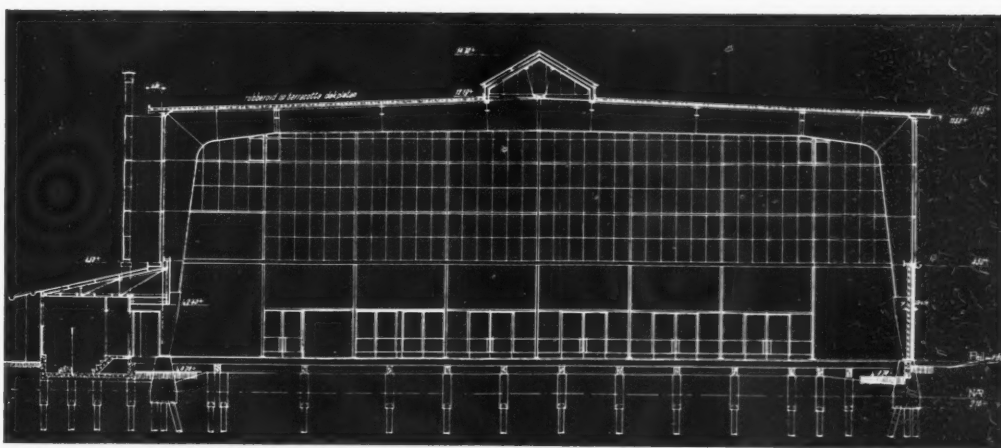
The natural lighting is controlled by curtains of the same depth as the glass walling, while for night play each court is lit by 24 "P.H." lamps; the tournament court having an additional battery of eight extra-powerful reflectors of the same type (9 is a close-up view of one of the latter). Two heating plants are employed, as it was



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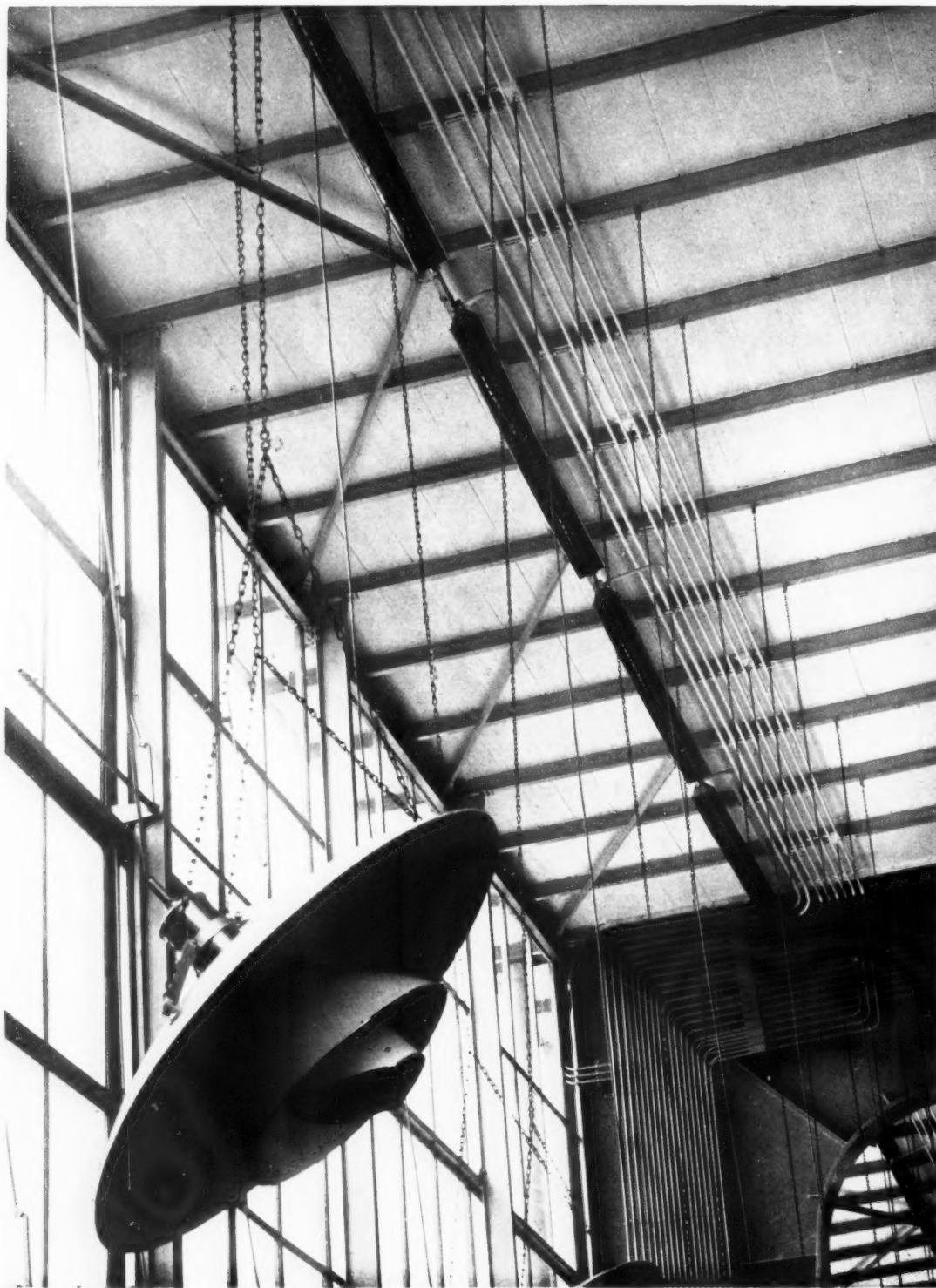


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COVERED TENNIS COURTS, AMSTERDAM



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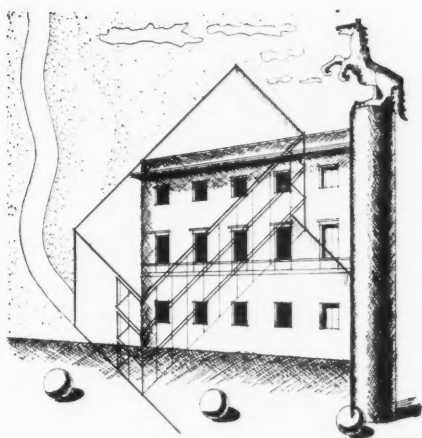
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necessary to instal a separate system for the courts that could be turned on and off independently for each. Electric radiators were therefore built into the roof-framing, 6, and the parapets of the spectators' gallery, at regular intervals. This has proved a very satisfactory and economical solution. The rest of the building is heated by hot-water radiators.

Adjoining the hall is a two-storeyed restaurant and café building, whose upper floor is cantilevered out over the water-front terrace bordering the canal.

P. MORTON SHAND

Criticism



8. The Multiple Shop

By Professor C. H. Reilly

MASS production is only one side of modern life. Mass distribution is another and equally important. The problems of both, however, are as yet very far from being solved either independently or in combination. We still have depressed areas in the midst of plenty and the unemployed hours, which we should welcome if properly distributed, are but a source of misery. Is the maggot to starve now the apple is bigger, as the Social Credit folk are very pertinently asking? Obviously there should be no maggots at all, but only folk eating in an orderly way enough apples to keep the doctor away.

One of the attempts to make the benefits of mass production available for everyone is the modern char-a-bane, ever, apparently, growing bigger. Another is the modern multiple shop going through the same process. Both are the foes of the countryside, if in that we include, as being English we must, the village and the country town. They are foes as dangerous, in my opinion, as the asbestos-roofed bungalows which they help to bring about. All three are part of the new invasion of the country by townsmen who have not yet learnt the art of country living. One cannot blame them for it is a very difficult art, hardly to be acquired in a single generation. I am never quite sure even with my architect friends who possess country houses, whether they have completely mastered it and have reached the proper degree of unconscious assimilation to their surroundings. I know I have not myself. I can feel quite shy still at the sight of a well-developed sow.

The multiple shop, when it reaches the country town, is clearly a great problem. In the larger towns I do not myself find the

[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.]

premises, say, of Messrs. Woolworth and Marks and Spencer, Boots and Timothy White, on the whole, any worse but rather better than the rest. In the busy jazz effects of a prosperous shopping street to-day, the buildings belonging to these firms are often among the quieter, both in mass and detail. Occasionally, of course, they make a howler as the Woolworth folk did in Liverpool, when, in the middle of a long façade in the main shopping street of the town, they suddenly stopped their stone columns and the other paraphernalia of the commercial architecture of the last decade, and made in metal a recessed central feature big enough to drive the *Queen Mary* through. Ordinarily their buildings are pretty quiet—a signal virtue in these days—and their shop facias in red with gold letters are at least narrow and unobtrusive compared, say, to the giant glass ones of "The Tailor of Taste." The same things may be said with more confidence still of the recent premises of Messrs. Marks and Spencer, who maintain a quiet rectangularity and flatness about their white façades of artificial stone which, if one may judge from the illustration of the Leeds, 2, and Blackburn, 1, examples, are often a refreshing contrast to those of their neighbours. This artificial stone too, used in square tiles truthfully suggests that it is a mere veneer

to a thin wall covering a steel frame. Their facias are in green and a little wider, unfortunately, than those of Messrs. Woolworth, and the lettering on them not so good as a rule, though there is a noticeable improvement in that of the Blackburn branch over the Leeds or Peckham, 4, ones, which are presumably earlier. Indeed, there seems a good deal to be said for a building like the Blackburn store when one considers all the trying conditions inherent in the problem, such as the instruction to maintain a family likeness to all façades in all circumstances and the size and type of shop window required. Of course, there are several little things like the curved and coloured keystones to odd windows and the central feature with no echo to it in the entrances below, which one would not allow in a school of architecture—an impossibly high standard, no doubt, for the world outside.

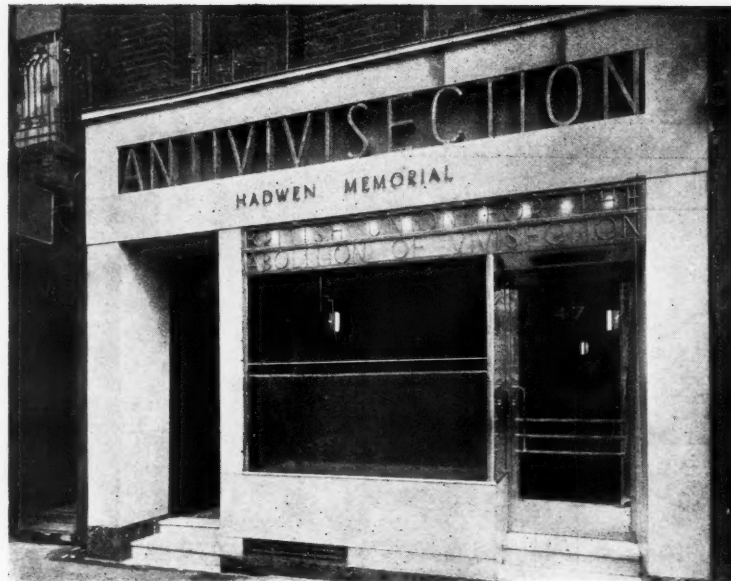
The real problem is, what are these mass distributors to do when they come to a small country town, say, of Georgian flavour in mellow red brick? Here at once, if they keep to their white ghostly façades, their big scale and big shop windows, they will kill the little town at a blow. Yet such are their trade marks, they will say. "All the worse for such things," the town will reply under the



1. Messrs. Marks and Spencer's store at Blackburn. Robert Lutjens, architect.



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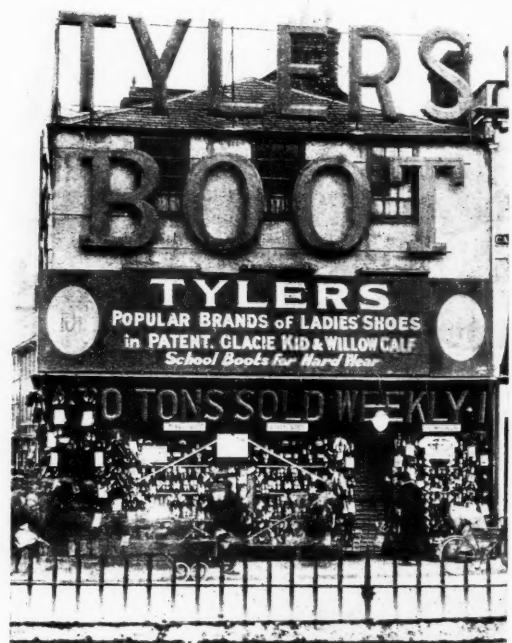


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2 and 4. Messrs. Marks and Spencer's stores at Leeds and Peckham. Robert Lutyens, architect. 3. The Anti-Vivisection shop in Whitehall, London. Cecil G. Butler, architect. 5. Messrs. Burton's shop at St. Albans, Hertfordshire. 6. Messrs. Boots' shop at St. Helier, Jersey. Percy J. Bartlett, architect. 7. Messrs. Timothy White's shop at Southsea. Joseph Emberton, architect. 8. Messrs. Tylers boot shop at Oxford. Age does not ensure respectability in design even here.



8

Town and Country Planning Act, if the local councillors have any spunk and are not all too anxious to have a finger in the building operations. Woolworths, I am told, have recently bought for a fabulous sum a long frontage in Sevenoaks, and have pulled down, or are doing so, a row of pleasant little buildings two or three hundred years old. I am afraid I do not know Sevenoaks. It sounds a nice place from its name, and it certainly has Knole not far away. Let us suppose it has all the atmosphere its name suggests. Let us suppose too, not Messrs. Woolworth, but Messrs. Marks and Spencer are going to erect there their Blackburn building. Obviously good as that building is of its kind, it would be all wrong in my imaginary Sevenoaks. Its mere size is enough. A unified design all of one piece so big and strange, so white and clean, so straightforward and efficient-looking, would be too much for my sleepy old town. It would seem like a bad dream. One cannot be mechanical and efficient in such a place. It is not done; and I venture to say should not be. My Sevenoaks and dozens of similar towns are museum pieces, and quite happy to remain so. There is no real solution to the problem. It simply should not arise. A big store should not be in a small country town, though owing, among other things, to the strange vicissitudes of this motor age, I found one the other day with sixteen acres of selling space opposite the square-towered church and churchyard of Kingston-on-Thames. If one must have large shops in such places not, of course, of the gigantic size of the Kingston store, which is an exception to the whole country, and if one has a conscience, and rightly does not want to put up an imitation old building such as my imaginary Sevenoaks people would no doubt love, the more picturesque scheme of Messrs. Boots at St. Helier, Jersey, 6, is better, though one need not try out one's rather unfortunate name in baby handwriting three times in different-sized letters on the same façade.

The problem of the multiple shop in the country town is like that of the char-a-banc in the country lane, mainly one of size and scale of parts. The huge shop windows, suitable to the broad pavements of the big town, are both unneighbourly and largely wasted in narrow streets. If one must have them, the best thing to do is to set them back behind columns as those thoughtful people with their Eric Gill lettering, Messrs. W. H. Smith and Son, so often do, and Messrs. Boots have done in the example quoted. Scale and colour are, within limits, more important than composition and detail from the point of view of the country town. One can have a modern shop front, like that of the little Anti-Vivisection shop in Whitehall, 3, which would be a delightful addition to any town, big or little, old or new. Multiple shops, however, dealing with massed-produced articles, cannot afford to be small. Size, and the cheapness size makes possible, are the essence of their business.

The question of modern design, and not of what I may call without any disrespect

the Marks and Spencer compromise, in such towns seems to me also mainly a question of scale and colour. I am, as a friend of mine said of himself a few days ago, a modernist to my toe-nails, yet I must admit frankly that modern design, by making for greater unity and simplicity, makes too for greater scale and will therefore cause these multiple shops, already too large, look larger still. Mr. Joseph Emberton, whose work everyone respects, has recently been putting up some modern shops for Messrs. Timothy White and Company, who, like Messrs. Boots, call themselves cash chemists, which means, I suppose, that they, too, sell photograph frames. Here is one at Southsea, 7. What sleepy old town or village could stand it? Seaside places taking life lightly and in a holiday spirit are ready for shocks, all that is, save Brighton, though it gets a good many. Brighton has a dignity of its own and now I am glad to say it has Professor Adshead to look after it. This Southsea shop is obviously a gay, clever thing with plenty of space—some might say too much—for advertising its name and nature, but as an intrinsic part of the design. No doubt the letters all light up at night. Think of such neon letters in my imaginary Sevenoaks and the wicked night life they would suggest to the repressed minds of the local maiden ladies. No; one must not be too gay or too aggressive in a country town. One may be modern if one has the

requisite taste and is sensitive to one's surroundings, but one of the admitted difficulties of modern mechanistic design is how to bring it into any sort of sympathy with the old work. It is even one of the difficulties how to give it the innate refinement so much of the old work has. Too often one sees no refinement at all. Its authors, I suppose, by now have had no training in traditional work and therefore have no subconscious standards of taste. It is no doubt a phase which will pass as it has in the motor-car, but clearly it has not passed yet. I hear that Erich Mendelsohn and Walter Gropius are each building houses for well-to-do clients side by side in a road in Chelsea. After seeing the Bexhill Concert Hall in the flesh, I realize how much the former's house may help us in this respect and I cannot think that that of Walter Gropius will fall behind. It will be a thrilling moment when they both stand revealed. But to return to our muttons. Blackburn and the like are the right places for modern multiple shops by the ordinary modern architect, though when he gets there he will have considerable difficulty, I am convinced, in beating the Marks and Spencer ones already on the spot.

P.S.—I have discovered since writing the above that these Marks and Spencer shop-designs are by Robert Lutyens. My congratulations to him and to his father for having such things made in his office today.

The Film: Colour Prospect

By Anthony Baerlein

IN every art and craft, whenever the evolution of mechanical tools and materials has advanced more rapidly than technique, anarchy prevails.

The advent of Sound brought anarchy to the Film.

The silent film was showing some signs of evolving from an inadequate method of giving illustrated synopses of novels into an art, distinct in itself, when the invention of sound chained it to the theatre. And now, when the film is still little more than a method of illustrating gramophone records, as Edison first imagined it, there is to be a further mechanical addition—Colour.

But the cases are fortunately different. The influence of sound was reactionary. It is possible that the introduction of colour will be beneficial to the film.

For some time colour will certainly be employed in the presentation of spectacles which have been borrowed from the theatre or suggested by a tour of a picture gallery. But the film is a visual art. The intro-

duction of colour will give added importance to the visual image at the expense of aural considerations. Therein lies the value of its introduction.

The development of colour, however, will depend upon more than the recognition of the visual character of the film; it will depend upon an understanding of the nature of film technique.

Art is the medium by which emotion is communicated. The different arts, however, are only to a certain extent different ways of expressing the same emotions; they are all based upon the same emotions in that they are all based upon experience of life, but they are distinguishable in that the understanding is dependent upon the medium in which the matter is understood, in the same way that, as Leibniz observes, each monad, while reflecting the entire universe, adds to it something of its own.

When an artist perceives in one medium and expresses himself in another, such incongruous results occur as literary paint-

ing, revivalism in architecture, and, one can almost say, the entire product of the romantic school of art; and the main complaint against the theatre of today is that therein "life" is reproduced without being translated into the medium of the stage.

Proust reminds us of a time when the different "kinds" of art were not yet separate, when the poet would introduce into an epic poem the rules of agriculture and theological doctrine; and the dividing line between the limitations of the various arts will perhaps always be hard to define until "all art has successfully aspired to the condition of music."

As there are certain qualities in each art which are also common to certain other arts the medium may, for convenience, be divided into several groups and combinations. Here I will divide it into what may be called "personal art" and "impersonal art."

By "personal art" is meant art by which emotion is directly transmitted from human being to human being; acting, talking, dancing, singing, bull-fighting, and to a certain extent music, are personal arts. And by "impersonal art" is meant material upon which the artist has worked, and which, by its form, transmits his feelings, largely because of the similarity of minds, and therefore of reactions; painting, sculpture, architecture, writing, the film, and to a certain extent music, are impersonal arts.

In a way, therefore, the theatre and the film are as distantly related as bull-fighting and architecture.

A film is composed of a number of rectangular pieces of celluloid, each called a "frame," which are variously patterned with light and shade. These, by being placed one after the other in front of a strong light, are reproduced, greatly enlarged, upon the screen of a cinema; and when the combination of light and shade differs only slightly in proximate frames the illusion of a changing picture is caused.

Thus the whole basis of the film, and all theories upon it, must rest with the content of these frames and the speed at which the pattern they make appears to change.

Reality, or what may be called "exactism," has no place in art because there can be no exactness of reproduction when the original and the copy are not composed of the same materials. A living head exactly reproduced in marble will not compare with a living head "translated" into marble. While the character of the living head lies to a certain extent in its proportions there is an accumulation of characteristics outside them without which its personality would be lacking. These cannot be directly reproduced in marble; and if the stone is to cause reactions which are not confined to the recognition of anatomical accuracy these characteristics must be translated into marble.

A literary description of a charming house will not, except architecturally, convey to the reader the charm of the house if exact proportions, material, and colouring alone are described. The effect of this happy accumulation of particles cannot be conveyed by writing down each particle in

order, for each particle is only effective in its relationship to the whole and will have a different form and relationship to each aspect of it.

"The principle of rational logic," says Eisenstein, "causes art to freeze to a mathematical technicalism; a landscape becomes a blue print, Saint Sebastian an anatomical map." No Romeo's last speech would resemble Shakespeare's, but every Romeo's feelings would recall it.

Any reproduction is valueless as art in so far as a reproduction demands that the onlooker uses his memory and imagination to make it appear to be the original.

Someone once called Madame Tussaud's "the platitude of platitudes," but the explanation of the success of that institution can be more readily found in Coleridge's *Heroes* than in any work on *Philistinism*.

No reproduction, however, is likely to cause any complete or bounded state of mind, and the success of an artist, as a communicator, is determined by the definiteness and completeness of the state of mind caused by his work.

Whenever the cinema is a recorder, in fact, it is nothing more, and no scene, or part of a scene, will, in itself, be anything more than a record. This is the basis of all statements which deny that there can be such a thing as acting on the films, which demand that the actor should be of no greater value than other animate or inanimate objects, his photograph being merely material from which the director can work.

The material from which a film is made consists of numbers of small frames, variously patterned with light and shade. The misconception that what is photographed on the floor of a film studio has any more important part in the creation of a film than the composition of the paint in the creation of a painting has to date been almost universal in the film studios of the world, and has prevented the film from reaching its "primitive" stage.

A film is not truly begun until the strips of celluloid enter the cutting room. There they are selected and fitted into their places in a similar way that a composer will select chords for his symphony and give them their value.

It is particularly in the precision of the time element that a similarity may be found between film and musical technique. There is no reason, technically or theoretically, why what is being photographed should be reproduced at the speed at which it originally occurred, and from the argument that reality is insufficiently real there is every reason for the speed to be different.

There has been a tradition in painting and sculpture for the exaggeration necessary to the successful transmission of the feelings aroused by the perception of natural objects to be used sparingly, but this tradition has been concerned only with degree, and fashion alone has ordered its application. In the same way, the use of different speeds is not fundamentally a matter for debate, the only question being to what extent "normal" speed can be used successfully.

Natural sound must be avoided on the same grounds—that imitation is limited to reminding one of the model. But no acceptable theory has yet been provided upon which the method of combining sound and vision in films may be based. Nor is there even agreement to the extent that sound and vision may be married in opera or ballet.

Eisenstein once wrote an article comparing the Japanese theatre to the film. In the Japanese theatre a classicism has been reached in the splitting up and individualising of parts of continuous action. In the film medium there is a similar form of *analysis*, but an entirely different form of *synthesis*. The art of the film is based upon one quality which is not found in any other art, and which may be called "the collision of visual elements in time."

It is this quality which will give colour its unique character in the film. In painting colours have a purely spacial relationship; in the film their relationship will be fundamentally temporal.

The spacial relationship will exist in the separate frames; the property related to perspective, common to both painting and photography, which Roger Fry has called "interval," will become a subject of controversy; but these are but elements in the film, and film technique will be based not upon them but upon their collision.

Improved colour filters and specially prepared negatives will give the film director such control over the individual "shot" that he may consider himself a kind of painter. He will be able to say that he is giving his own interpretation of nature; he is therefore an artist.

He may be an artist, but his art is not the film; it is a branch of photography. Carl Dreyer's *Jeanne d'Arc* shows what is likely to happen when a photographer turns film director. In that film each separate shot was an admirable composition, but little was gained by joining the shots together. The fact that a photograph taken out of a film is a good photograph is either incidental or derogatory, for a shot from a film has no life of its own.

Sculpture has been called "frozen music" which is nothing more than a happy phrase. The film can be more properly compared to music, and there will eventually be a form of visual melody and visual harmony. Could he speak, Plato, who said that musicians sometimes disgraced themselves by imitating the roaring of lions and whistling of winds, would be able to apply a similar remark to the film directors of today.

But while it may ultimately consist only of pattern, and in that form will reach the condition of music, the film is also related to such arts as literature and painting, which are based upon the representation of natural objects. It is to the discovery of the particular form of "realism" that can truly be called "filmic" that the efforts of film theorists are mainly directed today. The advent of colour will complicate the problem, but it may reveal more clearly that the problem exists.

Book of the Month



"Two Forms." A carving in iron stone by Henry Moore, 1934.
From "The Arts Today."

Someone to Lean On

By John Piper

THE ARTS TO-DAY. By Geoffrey Grigson.
London: The Bodley Head. Price 8s. 6d. net.

AN original artist has always found it difficult enough to be self-supporting financially. Today he finds it even harder to be self-supporting spiritually. He is pushed into the position of having to lean on somebody. Everyone realizes his anomalous position in present-day society, and critics trace its causes—the limitation of private patronage, the removal of the patronage of the church, and of kings and princes, and the consequent lack of background and purpose beyond the special private purpose of self-expression.

Public bodies as patrons, the B.B.C. included, are a thousand times more arbitrary than kings and princes: so much so indeed that poets, painters and musicians take no stock of them at all. Cézanne's "I lean on my sister, my sister leans on the confessor and the confessor leans on Rome" comes to mind. That was a neat (and highly characteristic) solution. But most artists still find themselves in the mire. Cézanne himself succoured a great many painters, good and bad. Innumerable students, and mature artists, lean on Picasso. Poets and critics lean also. It is characteristic that several of the critics in this book are under the

shadow of a single figure. Mr. Crankshaw (*Music*) defers to Constant Lambert, and indirectly to Sibelius. (A remark attributed to Artur Schnabel about Sibelius might well be remembered in reading Mr. Crankshaw's essay: "A lion, but he has no teeth.") Mr. W. H. Auden defers to Freud—naturally enough in a study of *Psychology and Art*, but too much to allow any of his own ideas to come through. Mr. MacNeice's article on *Poetry* is coloured slightly, and Mr. Grigson's on *Painting and Sculpture* luridly, by Wyndham Lewis. But it is better to defer to a self-chosen figure than to a syndicate that chooses you. The artist more directly dependent on public recognition, in the cinema for instance, is hampered and perverted at every turn. Mr. Grierson's contribution on *The Cinema* is one long moan to this effect. Mr. Humphrey Jennings (whose chapter on *The Theatre* is the most brilliant in the book) sees no future whatever for art on the English stage. "For a short period at the end of the sixteenth century and at the beginning of the seventeenth, several Englishmen used 'the theatre' as they found it for their own purposes of poetry and analysis of behaviour. . . . That these may still be constructed by Englishmen there seems just a possibility, but that they can or will use the theatre as a means is hardly possible, since in one way or another it is precisely against these things (seeing in them its own downfall) that the present theatre's activity is directed (if one can use the word 'directed' of cotton wool)." But the products of the crux and the conflict are varied. Mr. MacNeice finds a definite hope for poetry in the immediate future. He thinks we shall have a great deal more communist poetry. But he says of the young poets with whom he deals: "Their poetry (whether they think so or not) will not be ancillary to their politics, but their politics ancillary to their poetry." (A possible result of this, for better or worse, seems to be "I lean on Auden; Auden leans on the Soviet.")

There is another danger in the present false relationship of the artist to society. Many artists, not content to lean on anything or anyone, are driven from world-troubles towards some spurious ideal; towards some solution of the riddle of the universe, some symbol for perfection. In other days this could produce classical artists. Today it tends to produce escapists. Mr. Summerson in his chapter on *Architecture* recognizes the danger, and states the terms of it admirably: "A spurious faith in the dizzy ramifications of synthesis appeals strongly to people with weak sensibility and a passion for propaganda. The 'science of living' is a very fine catchword and it is enthralling to visualize the whole material setting of life as one perpetual fugue of calm, humane efficiency. But, after all, the implications of such a belief do not carry us very far. Man will not discover anything greater than his own imperfection simply by organizing his surroundings with exquisite streamlined neatness." The tendency shows itself in a variety of ways. In architecture it leads to "driving the whole of architecture down to

the level of the streamlined kitchen," as Mr. Summerson elsewhere puts it. The artist begins to desire an operating theatre to work in instead of a studio, and a scalpel to work with instead of a paint-brush: to produce what Picasso has called "*le peinture antiseptique*." A by-product of the tendency is the fashionable habit of sneering at our highly useful art-galleries and museums. Mr. Grigson talks of "the murky waters of the Tate Embankment." But the Tate Gallery is far more useful than it would be if it contained only *good* pictures. There might indeed be some more Cézannes there with advantage, and some late Picassos instead of the early ones, and a more representative and up-to-date collection of contemporary work, with some provision for keeping it "on the move." But what artist (public apart) except the most hardened *peintre antiseptique* would remove the Pre-Raphaelites? Or even Watts? Art which has once had a living value, however small, gains a new purpose when it has been de-culturized. Bad artists have always done the spadework for good ones: for the Mozarts, Poussins, Stendhals—artists whose work can never be de-culturized. Cézanne had a Rosa Bonheur reproduction on his studio wall. The trouble with the modern "streamlined" artist is that he refuses to work against his contemporary background: he will not relate his work to life as it is because he finds life as it is chaotic. Mr. Jennings, speaking of the theatre, states the danger in another way. He notices that there are still a few things in England that have some real culture left: "examples: beer ads., steam railways, Woolworths, clairvoyantes . . . when the life has been finally veneered out of these it really will be the end."

Mr. Grigson recognizes the horror well enough, though he invalidates most of his comments on it, as well as on other aspects of the contemporary field of action in painting and sculpture, by his personal moral judgments. His is the Victorian method brought up to date. Like other critics who can distinguish the *things that matter* (as Mr. Grigson can) but are incapable of adjusting themselves to the causes and consequences of present-day achievement, he has merely shifted his moral comments on them from the subject to the form—or to the artist himself. This often makes his comments insubstantial and arbitrary. (His list of "Books to read" is noticeably incomplete and prejudiced.) The range of formal appreciation, like that of formal creation, must ultimately be measured by standards of sensibility, not ethics. (Mr. Wyndham Lewis himself, primarily a moralist, is austere enough to adopt a satirical method in criticism.) Mr. Grigson's chapter is unreliable as a review of contemporary achievement in painting and sculpture, but he is to be congratulated as an editor on collecting these writers together. For between them they do state a great many of the problems that face the present-day artist, and such suggestions as they have to make for future activities are for the most part intelligent and reasonable.



1. "Angel." One of the great figures in the triforium spandrels of the north transept at Westminster Abbey, c.1255. 2. The *walrus* ivory, "Adoration of the Magi," c.1000, in the Victoria and Albert Museum, South Kensington. 3. "Virtues and Vices." c.1160. A font at Southrop, Gloucestershire. An example of monastic or ecclesiastic supervision of the subjects treated on elaborate fonts. 4. "The Apostles." Spandrel carvings at the side of the south porch at Malmesbury, c.1160. 5. "Christ coming to Mary's house," c.1000. A Saxon sculpture in the south aisle of Chichester Cathedral. 6. "Expulsion of Adam and Eve." 7. "The Promise to Noah." Two Old Testament scenes in Lincoln Cathedral. From "*A Handbook of English Medieval Sculpture*."

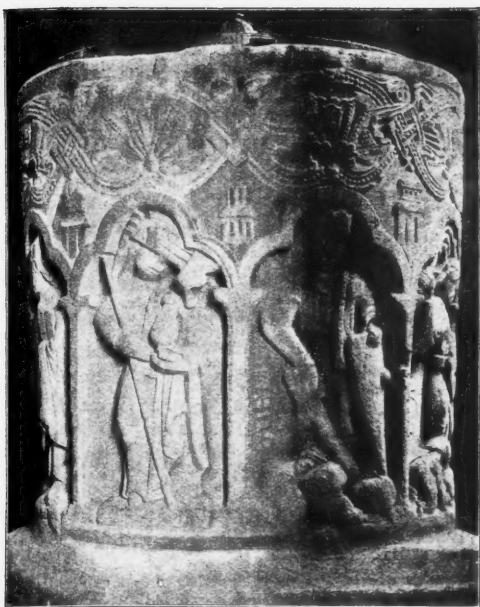
Sculpture and the Student

A HANDBOOK OF ENGLISH MEDIEVAL SCULPTURE. By Arthur Gardner, M.A., F.S.A. Cambridge: The University Press. Price 15s. net.

THE reissue of a twenty-three-year-old book in a shorter, more popular form, without any notable addition to the material presented or modification of the method of presenting it, calls for some explanation. In his preface to his "Handbook," which is in the main an excerpt from his and the late Professor Prior's "*Medieval Figure Sculpture in England* (1912)," Mr. Gardner mentions as justifying reasons, as indeed they are, that the original work is out of print, and that his book is more convenient to handle and less expensive. The addition of a number of new and excellent illustrations and the very good reproductions

from the old blocks give the book another very adequate *raison d'être*, but it is the author's more serious claim that his book can meet the needs of students of art history in various universities which makes it incumbent on his critic to assess it with proper gravity.

There are almost insuperable difficulties in the path of the would-be author of a student's handbook to a subject which has hardly been studied, and it is Mr. Gardner's misfortune that this is still true of English medieval sculpture. It is impossible at this early stage of art historical studies in this country for a concise guide to the subject to be written by anyone, and the only course open to an author anxious to serve the interests of the serious student in small compass is some presentation of the problems which the subject offers. Unfortunately Mr. Gardner does not attempt this; indeed he has omitted much of the more



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suggestive material from the early book, and the brevity and lack of supporting argument with which he has adopted the earlier datings makes them seem more arbitrary and less proven than before, and many which have long appeared absurd have not been revised.

Take, for instance, the Chichester reliefs, two of the most exciting and most debated early sculptures in the country (Figs. 50 and 51). They are dated c. 1000 and, compared with the ivory of the Adoration of the Magi at the Victoria and Albert Museum (Fig. 52), to which they have stylistically only a very superficial resemblance, and the ivory is certainly near to 1100. The note of a fragment similar in style to the Chichester carvings, and indeed almost identical with them, a note of first importance for the student—has been omitted from this reissue.

A further analogy between a stone sculpture

and an ivory which seems to us most unconvincing is that between the Stepney crucifix (Fig. 46) and a Spanish ivory of the Deposition in the Victoria and Albert (Fig. 47), claimed as English. It would be much nearer the mark to date the Much Wenlock cistern and the Southrop font (Figs. 89 and 90) at least forty years later, and the manuscript analogies are too close for one to avoid dating the Durham relief anything but 1150-1160. It would be easy to continue thus throughout the book remonstrating and quarrelling with its author, but this would only provide further support for the original contention that the subject is still too little known for a handbook to be possible. Mr. Gardner's attempt confuses the issue and does nothing to indicate the real questions to be considered; as, for instance, the unique character of the attempt to achieve monumental sculpture in the

eleventh century as represented in the stone roods at Breamore, Headbourne Worthy, Langford and Romsey; or the problem of the avowedly early date of the revival of antique forms in sculptures of the seventh and eighth centuries; or the isolated incidence of the penetration of French influence in the twelfth century; and a host of others.

It is typical of the author's opinion of the student public for which he writes that he persists in labelling the thirteenth century the "Early English Period"; that he does not specify the precise provenance of the things he illustrates; for instance, the manuscript analogy to the Malmesbury porch (Fig. 85), and the block from Durham (Fig. 102) which is not in the Cathedral Library or in the Cathedral; and that in endeavouring to explain the eastern character of the vine scroll on the Northumbrian cross shafts he remarks: "Mon-

astic institutions were of very high repute in the days of Bede and it must be remembered that the monastic idea first arose in the deserts of Egypt and the near East, where the hermits banded themselves together into groups for mutual protection" (page 27). One would like to plead with him to take the student more seriously, in matters both general and particular: to give to him enlargements of the Prior and Gardner material in the light of his own increased knowledge, and to offer him something which will stimulate the interest and activity of the would-be art historian.

ELIZABETH SENIOR

The First True Pacifist

TELL EL AMARNA. By John Pendlebury. London: Lovat Dickson. Price 6/- net.

EGYPT has been overrun by her enemies many times, but in the end the country has always conquered; the inhabitants of the Nile valley are still pure Egyptians, and we are proud of our long unbroken history and our distinguished ancestry. As long ago as the days of the twenty-sixth dynasty, that is, about seven centuries before the birth of Christ, we had museums and councils for the preservation of ancient monuments, but it is not surprising that in the course of thousands of years our knowledge of some of the early periods has become a little vague and uncertain. Do not despise us for this, for in England very little is known of the ancient Britons: King Arthur and

his knights may have existed in fact, but their memory survives only in mythical form, whereas Khufu, the builder of the Great Pyramid, is as solid a character to most Egyptians as Henry VIIIth is to Englishmen. We even know the architect of the stepped pyramid at Sakkara, the first great stone building in the history of the world, and our ancestors respected him, for after his death he was deified. The architects of the great mediaeval cathedrals of which England is so justly proud have mostly been forgotten, and as far as my knowledge goes none of them has even been canonised. But we admit that our records are imperfect, and therefore we greet with pleasure each new book on the subject that is written by an intelligent and well-informed man.

Mr. Pendlebury has chosen as his subject one of the most interesting of all the pharaohs, Akhenaten, the man who changed the religion of his country, who fostered and encouraged the arts, and who caused a great city to be built in an incredibly short space of time. During his lifetime Akhenaten was the centre of a great deal of heated argument and controversy. When he died he was hated, and his successors, tired of arguing, tried to destroy his memory for ever, but in vain, for with short intervals the discussion has been going on ever since. A few years ago it appeared to have reached a satisfactory conclusion—Akhenaten was written off as a genius, an inspired poet, the first true pacifist, the founder of the first scientific monotheism, a "Christ before Christ." Now Mr. Pendlebury has started it all over again, for he presents Akhenaten as the villain of the piece, the man who lost the Egyptian empire, not

through his high ideals and his hatred of slaughter and warfare, but because of his luxurious slothfulness. We are told that the new religion was not a step forward, that it contained no sense of sin or indeed of right and wrong. . . . "And that is the clue to the Amarna age. It is absolutely unmoral. We can see it most plainly in their art. They have cast aside the standards which had ruled their ancestors. That is why for the first time in the history of Egyptian art we find so many really bad works at the same time as works of the first order. The Egyptians had never sunk below a certain level, even if they had not very often risen above it. But for a parallel to the combination of genius and really bad art we must turn to Crete, and it must be remembered that to many people the Minoan civilization gives just the same impression of the unmoral." If, by giving a long-wanted opportunity to Egyptian artists, Akhenaten was responsible for the creation of the various masterpieces that have been found at Tell el Amarna, surely he is worthy of praise? Is it a very high ideal for a country's artists "never to sink below a certain level"? If a few artists can produce first class work and are given the opportunity to do so, the bad work turned out by the rest does not matter; to prevent the good artists by iron conservatism from doing their best seems to me to be the crime. Are the pleasant little paintings of the calves dancing in the reeds, and the fine portrait busts of Nefertiti and others unmoral? They may be, but then all secular art is probably unmoral. The author's verdict, that . . . "the impression that the art and civilization of Amarna gives us is that of an ephemeral butterfly age with that total lack of moral standards usually associated with happy morons" is somewhat harsh, although it is supported by a well stated series of arguments.

Akhenaten no doubt failed to fulfil many of his obligations, but in the course of history very few men have contrived to bring about a religious and artistic revolution in the face of fierce opposition from a grimly conservative and powerful governing class; to decide that a new seat of government is necessary and calmly to build a great city for the purpose would not appear to be the conduct of a lazy man, even when we take into consideration the almost unlimited resources at the command of the Pharaoh.

The book is in no sense a technical publication, but it contains two most interesting chapters on architecture, illustrated by the plans of various buildings. Akhenaten inscribed his ambitious building programme on a large tablet in the hillside before work on the new city was started, and he said: "I will make a House of the Aten for the Aten my father in this place, I will make a Mansion of the Aten, I will make a Shade of Ra of the Great Royal Wife Nefertiti for the Aten my father, I will make a House of Rejoicing for the Aten my father in the Island of Aten Distinguished in Jubilees. I will make the Palace of Pharaoh (Life! Prosperity! Health!). I will make a Palace of the Queen in Akhenaten in this place. There shall be built for me a sepulchre . . ." All these were duly built and are described by Mr. Pendlebury. The temples are of particular interest, as they appear to be entirely different from the normal Egyptian type. A full chapter is given to private houses, and two photographs of an excellent model are reproduced at the end of the book. The rest of the photographs are well chosen, but are printed at too small a scale, the aerial views, in particular, being completely inadequate.

A. B. MUSTAPHA



The statue of King Akhenaten at Karnak. From "Tell El Amarna."



OVERLEAF, AT CLOSE RANGE

APULIAN ROOF PATTERN

A bird's-eye view of the house-tops of Alberobello, one of the large peasant-towns of Apulia whose inhabitants sally forth day by day to cultivate the fields lying round them. Neither grinding poverty nor an acute housing shortage is the reason which impels thousands to live in these primitive kraal-like huts. It is rather that they deliberately prefer to dwell in the same manner as their forefathers have been living for immemorial ages—perhaps the last 4-5,000 years.

A third of the population of the capital of the province still lives quite contentedly in what are virtually holes in the ground, grouped like a rabbit-warren round the magnificent cathedral built by the Emperor Frederick, known to fame as *Stupor Mundi*, "the Wonder of the World."

Seen from above these bee-hive dwellings resemble oyster beds drained dry. They have often elaborately carved finials and complicated cabalistic signs, like family crests, painted in white on their rough tiles that recall rather similar hieroglyphics, intended to ward off the Evil Eye, on the coloured sails of Adriatic fishing-boats.

Photograph by Grete Hubacher.

PLATE iv

November 1935

DECORATION

II

THE

ARCHITECTURAL

REVIEW

SUPPLEMENT



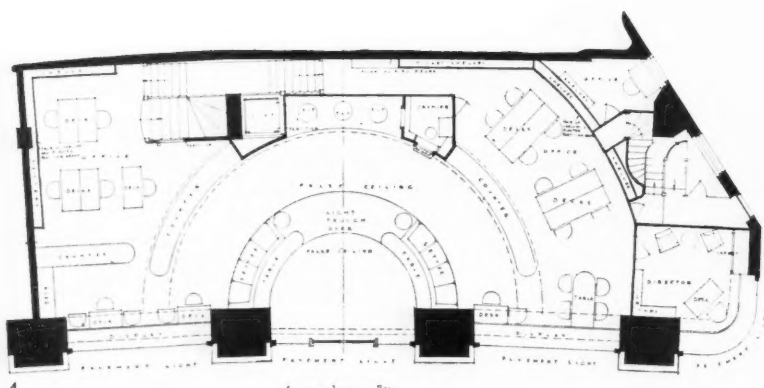
C.I.T. OFFICES, REGENT STREET,
LONDON. RACHLIS, PULITZER-
FINALI AND MANNER, ARCHITECTS

This showroom and travel bureau, the official London headquarters of the Italian tourist industry, is situated beneath the Piccadilly Hotel. The interior has been planned with a central entrance giving on to a semi-circular public space, 1, marked off by counters with the staff and office space behind. The circular shape is repeated inside the public space by the rows of settees and tables. The design is simple, relying chiefly on concealed illumination, colour and the interest of the surfaces of the materials used. An important point of interest for the architect is the extensive use of anodized aluminium throughout the job. The whole of the shop front, 2, including entrance, fascia and lettering, is executed in this metal. The colouring is natural aluminium and blue, both in the semi-matt satiny finish that the anodizing process produces—a finish that gives an interesting contrast to the shiny surfaces given by stainless steel, as seen, for example, in the similar offices by the same architects in Lower Regent Street. Anodized aluminium has been found in this work to be best employed in extruded sections which have to be made and fitted before the colouring and anodizing is done, assembling only taking place afterwards. Cast work and plate work are also possible and have been here used in small quantities. The letters, placed externally above the windows, are of aluminium with neon light tubing inset in them.





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The interior, 3, is mainly in blue, including the rubber flooring and the leather upholstery of the settees. The counters are in lemon wood, with tops of glass. The walls are of plaster, decorated above the counters with a fresco of Italian travel subjects. The central feature is a bronze replica of the famous statue of the Etruscan wolf, with Romulus and Remus, set in a niche faced with silver and gold varnished plaster. 4 is the plan of the offices and 5 a view looking towards the street, showing the single-panel door in aluminium. Each leaf of the door is jointless, the space to be glazed being cut out of a large sheet of the metal.



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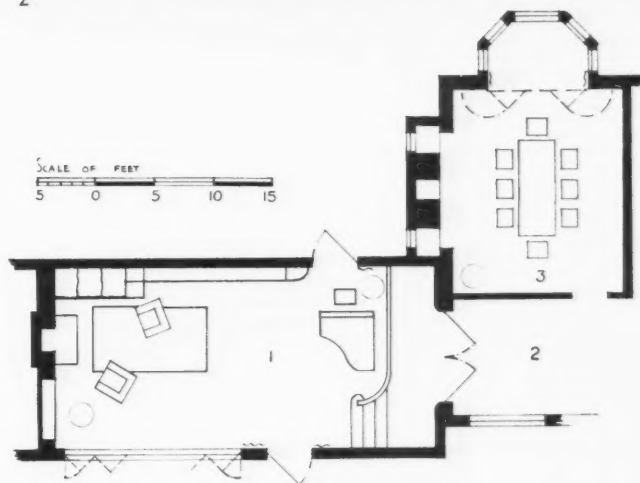


HOUSE AT HIGHGATE. MISS
R. E. BENJAMIN, ARCHITECT

The work executed at No. 1 Fitzroy Park consisted in alteration and modernization of a pre-war house, extensive alterations being confined to the principal living rooms. It was decided to convert a one-storey addition to the house into a lounge, 1 and 2, and two small rooms were thrown into one, making a room 32 ft. long by 15 ft. wide. The chimneys were removed and a fireplace made on the narrow wall opposite the entrance. The small casements were removed and replaced by one long sliding folding window in the south wall, which can be opened up entirely in summer. The arm of the corner settee contains a cigar cabinet and a cocktail cupboard. The lower part of the bookcase next to the fire is convertible into a desk. The fireplace surround is of stainless steel, slightly dulled. The built-in furniture is in walnut and ebonized wood and the floor is of teak boards laid to form squares. Walls and curtains are white, armchairs and rug in navy blue, and the settee is upholstered in grey with cushions in red and yellow. Lighting is from two white inverted bowl wall fittings, two throw-up standards and a further strip-light over a picture above the fireplace. Both these views are from the entrance end of the room looking towards the fireplace. 3, the plan showing 1, the lounge, 2, the hall and 3, the dining room.



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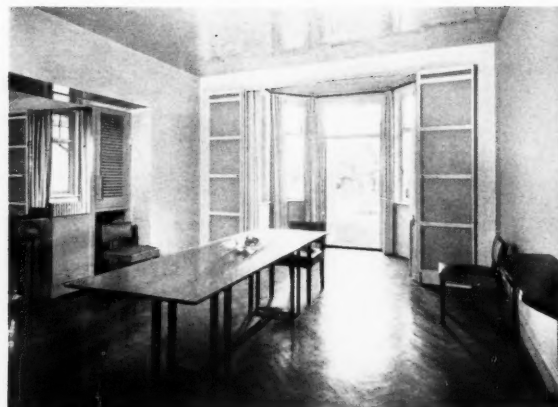


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The lounge is entered from the entrance hall, through swing doors on to a platform from which steps lead down to the main room to correct a difference in levels, as shown in 4, a view taken from the fireplace. The entrance hall, 5, has been painted in the same white as the lounge, in order that the rooms might be used together. Curtains are in dark green oiled silk. Less structural alteration was carried out in the dining room, 6. It was decided to screen off the bay window at night by means of folding screens on which yellow oiled silk is stretched. The windows are curtained in white American cloth and strong reflecting lamps hidden behind a beam above the screens throw a light on to the curtains which is reflected back through the screens to give an impression of sunlight. The screens are perforated top and bottom for ventilation, and further ventilation is obtained through the louvred fronts to the china cupboards on either side of the fireplace wall. An electric fire has been fitted in a dulled stainless steel surround and the rest of this wall is covered in mirror, as shown in 7. The colours used are pale copper pink, sea green, green-white and black. The ceiling, in a glossy finish, and the window wall are greenish white, with the other three walls in copper-pink. The furniture is in ebonized wood, the chair upholstered in sea-green leather. Light in addition to that thrown through the screens is provided by an ebonized standard reflector.



6



7

DECORATION

The Designers

By Geoffrey Boumphrey

5. Betty Joel

In the first half of this series I have been concerned chiefly with ideals; and so it has been possible for me to order my course to a great extent by the principles of logic. Now that I come to the actual work of the designers, it is inevitable that we find the issues, if not obliterated, at least obscured by the fact that human beings are what is called "not logical." That is to say, they are complex creatures, working out their resolutions between many impulses and influences: the logic by which they work is not that of the schoolroom, but the logic of living organisms—and none the less logic for that. They are, in fact, more not less logical than the theorist who takes a few arguments out of the many in order to make his points, thereby oversimplifying the issue. I have grossly and deliberately oversimplified all issues so far. I hasten to

point this out in order that the charming and distinguished victims whom I propose to dissect may realize that I am well aware of this limitation—as I hope the reader will be. Any criticism of a designer's work is subject to innumerable qualifications (such as—to take an obvious case—the influence of the CLIENT) which must expose direct criticism to the risks of harshness and unfairness. I propose, therefore, to limit myself in the main to general observations: when personal criticism creeps in I trust that the victim, no less than the reader, will realize that this should be qualified by the consideration of many unmentioned circumstances. I shall be attempting not so much to criticize the designer as to discover in his work examples that may point the arguments I have already enunciated.

It is no good: with the best will in the world I cannot fit Mrs. Joel's work into the framework of ideas which I constructed with such labour in the first six of these articles. Nor has she any wish to be so accommodated. But let her speak for herself. "When you speak of 'the masses,' I can only reply that in fifteen years of business I have not yet met them (a). I have only met innumerable individuals trying to please themselves by choosing beautiful things... there is room for individual taste and variety and for many different forms of self-expression (b). The question is: who is to decide what is right? What is right for me may very well be all wrong for you. For example, I have included photographs of bunk-beds, and photographs of a Jubilee bedroom and the Royal Academy bedroom. Now it cannot arbitrarily be said that either of these two styles of design is more right than the other. Living as I do, in a two-roomed flat, I naturally find the bunk-bed suitable to my way of living. If I had, on the other hand, a huge house with large rooms, I should probably choose one of the alternative 'big' designs. The tendency today is to try to dragoon the 'masses' into accepting a bleak uniform 'culture' that is no culture. But possibly I have not in this matter been fair to you. Perhaps your criticism is simply that my furniture is too expensive for most people. That may be so—but you must agree that it could not be made, considering its quality, much cheaper (c). For as soon as we concentrated on price, we should have to make quality a secondary consideration, and very soon we should be producing stuff cheap in quality and appearance as well as in price."

There we have it, straight from the shoulder. I could avoid the issue by saying that of course Betty Joel furniture is too highly-priced for the masses

(or the man-in-the-street as I have called them), that her customers are people of taste and that it would therefore be presumptuous to criticize their choice. But in that case her work should not have figured in this series. I must have at her—alphabetically. (a) The masses are those who take their ideas ready-made instead of working them out for themselves. It is therefore worth while trying to ensure that the ideas they take shall be reasonably sound ones—even though it lay one open to the charge of dragooning. (b) There is indeed unlimited room for individual taste and variety in design—so long as the design keeps within bounds. The bounds I set (arbitrarily but argumentatively) were: fitness for purpose, proper use of material—both to be expressed in the design or, at least, not belied—and economy. (c) Joel furniture is beautifully made and carries, I am quite sure, no extravagant profit. But is Mrs. Joel right in assuming that the only way to reduce price is by sacrificing quality and appearance—that there is no such thing as an economical design which is yet beautiful? I cannot allow that to pass, since the main contention of these articles is that sociological conditions demand the production of such design, that technical advances are making it possible, and that it is, in fact, emerging. She is quite entitled to say "This piece of furniture can be made and sold for so much. My customer will pay that price. He thinks the design beautiful; so do I—and that's that." She cannot legitimately go on to argue from these premises that the design is an advance in the right direction. The fact is that the craftsman in Mrs. Joel sometimes gains the upper hand of the designer: she allows the conquest of technical difficulties to prejudice her in favour of the result.

Take the desk in 1. It is dashing modernistic and were it made of curved plywood, as its shape suggests, I should have little to say against it. As I know it to be made up of a large number of pieces of work cunningly shaped, fitted together and veneered, I regard it purely as a *tour de force* and a luxury article. The desk in 2, on the other hand, is obviously very beautiful in itself. The lines of its construction show an entirely logical



1



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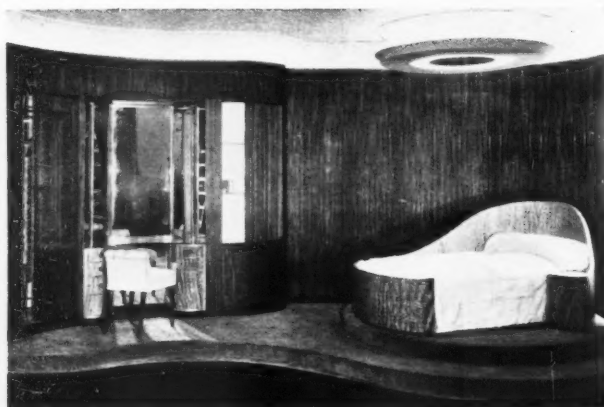
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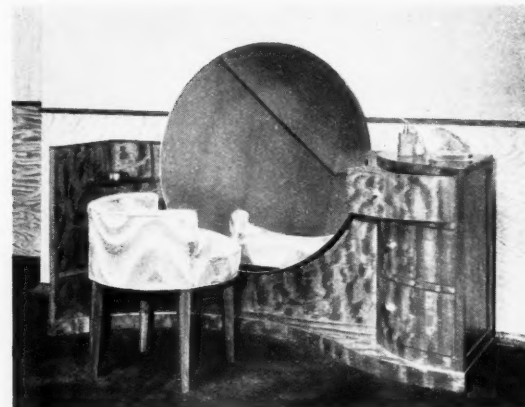
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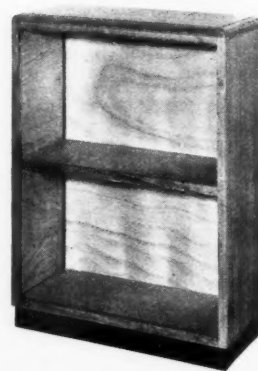
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extension of traditional wood-working methods. I find it worth every penny of its price. The desk in 3 is also a beautiful design, perhaps even more suitable in its simplicity (and cube cost) to a modern room than 2.

Now this bedroom question. 4 shows the bunk-beds referred to by Mrs. Joel (the bed-head is a separate unit). With their ample drawer-space beneath they represent an admirable solution to the small bedroom or bed-sitting-room problem. They please the eye; and the end-to-end sunk grips are really good. But, says Mrs. Joel, for a larger room either the Jubilee room, 5, or the celebrated revolving bed from the Academy, 6, are equally good? Are they? I think not. But there

personal taste creeps in (I knew it must); we will leave it at that. Certainly the man in the street—with whom we are concerned here—can look to neither for a lead. 7 and 8 give an illuminating example of the progress of Mrs. Joel as a designer. The early dressing table is more or less conventional in form and, one would hazard, inconvenient to dress at. The later is modern enough for anyone, but it considers utility closely; there is little freakish about it. Its superabundance of Joel curves was excused to me on the grounds that they echo the Feminine Form. A laudable object, the more so that the form evidently belongs to the pre-slimming era! 9, A board-room which very properly suggests

wealth with efficiency. The solidity of the table (from that angle) makes the chairs look over fragile perhaps. My query "But why do that with the doors?" was met by the explanation that the pattern of the veneer represents the trade mark of the firm's principal product. An interesting example of æsthetic function. 10 bears the biting title "Book-case for Encyclopædia Britannica. Functionalism!!!" Not at all, say I. The construction is unnecessarily heavy and complicated, to earn the third exclamation mark.

Mrs. Joel, it will be observed, does not approve of functionalism. And yet the most functional of the designs illustrated here, 3 and 4, are those which she has chosen for her own flat.

ANTHOLOGY

Gothic

One day when, at Combray, I had spoken of this coast, this Balbec, before M. Swann, hoping to learn from him whether it was the best point to select for seeing the most violent storms, he had replied: "I should think I did know Balbec! The church at Balbec, built in the twelfth and thirteenth centuries, and still half romanesque, is perhaps the most curious example to be found of our Norman gothic, and so exceptional that one is tempted to describe it as Persian in its inspiration." And that region, which, until then, had seemed to me to be nothing else than a part of immemorial nature, that had remained contemporaneous with the great phenomena of geology—and as remote from human history as the Ocean itself, or the Great Bear, with its wild race of fishermen for whom, no more than for their whales, had there been any Middle Ages—it had been a great joy to me to see it suddenly take its place in the order of the centuries, with a stored consciousness of the romanesque epoch, and to know that the gothic trefoil had come to diversify those wild rocks also, at the appointed hour, like those frail but hardy plants which, in the Polar regions, when the spring returns, scatter their stars about the eternal snows. And if gothic art brought to those places and people a classification which, otherwise, they lacked, they too conferred one upon it in return. I tried to form a picture in my mind of how those fishermen had lived, the timid and unsuspected essay towards social intercourse which they had attempted there, clustered upon a promontory of the shores of Hell, at the foot of the cliffs of death; and gothic art seemed to me a more living thing now that, detaching it from the towns in which, until then, I had always imagined it, I could see how, in a particular instance, upon a reef of savage rocks, it had taken root and grown until it flowered in a tapering spire. I was taken to see reproductions of the most famous of the statues at Balbec—shaggy, blunt-faced Apostles, the Virgin from the porch—and I could scarcely breathe for joy at the thought that I might myself, one day, see them take a solid form against their eternal background of salt fog. Thereafter, on drear, tempestuous February nights, the wind—breathing into my heart, which it shook no less violently than the chimney of my bedroom, the project of a visit to Balbec—blended in me the desire for gothic architecture with that for a storm upon the sea.

MARCEL PROUST

"Swann's Way." (Chatto and Windus.)

MARGINALIA

The Dome—and Swaffer

"One of the first people I ran into at the Labour Conference was Mr. Hannen Swaffer—as critical as ever. 'Herald' readers will recall his denunciation of some architectural aspects of Brighton. Now, it seems, he has allied himself with the Beecham party in his views on the new Dome, where the conference was held.

into what was generally a scheme of bare walls.

"It was a disturbing judgment. If this is true, it does seem strange that somehow or another Brighton is unlucky—I put it no higher or lower—in its architectural essays. It suggests a subject for the local 'Parliament': 'Can a Corporation build beautifully?'"

BRIGHTON HERALD.

Looking Ahead

"The question of the Church of Scotland exploiting the appeal of films is raised by the special design of a church hall opened at Newtongrange, Mid Lothian, yesterday.

"The official architect's description states:

"Over the entrance hall there is space for an operator's box and spool store, which may be of great assistance when the Church avails itself of the use of the cinema to instruct and teach."

DAILY EXPRESS (Scotch Edition).

Apologia

We regret that the extract from the late Colonel Lawrence's book, *Seven Pillars of Wisdom*, printed as an Anthology on page 117 of the September issue, was published without the consent of the trustees of Colonel Lawrence's estate.

* * *

We also regret the misspelling of Mr. Paul Mauer's name on page 89 of the same issue.

The Unquiet House 1794

"Emily gazed with melancholy awe upon the castle, which she understood to be Montoni's; for, though it was now lighted up by the setting sun, the gothic greatness of its features, and its mouldering walls of dark gray stone, rendered it a gloomy and sublime object. As she gazed, the light died away on its walls, leaving a melancholy purple tint, which spread deeper and deeper as the thin vapour crept up the mountain, while the battlements above were still tipped with splendour. From those, too, the rays soon faded, and the whole edifice was invested with the solemn duskiness of evening. Silent, lonely, and sublime, it seemed to stand the sovereign of the scene, and to frown defiance on all who dared to invade its solitary reign. As the twilight deepened, its features became more awful in obscurity; and Emily continued to gaze, till its clustering towers were alone seen rising over the tops of the woods, beneath whose thick shade the carriages soon after began to ascend.

"While they waited till the servant within should come to open the gates, she anxiously surveyed the edifice; but the gloom that overspread it allowed her

WITH OPEN EYES IN CITY STREETS



Architects of the last century and, indeed, the more level-headed members of the profession today, have never been afraid to incorporate in their buildings isolated specimens of the Best and Noblest in the art of the Past as decorative motifs.

In times like the present when a proper respect for tradition is so sadly lacking in architectural practice, every effort to develop a more general appreciation of all that is Noblest and Best, etc., is worthy of every encouragement. It is with this aim in view that we have set the following competition for our readers.

It does not fall to every one's lot to be able to acquire a personal and direct knowledge of the great masterpieces of former times, but the fact that for many of us an extended architectural tour is an impossibility need not prove an insuperable obstacle to the acquisition of knowledge for, if only we have eyes to see, many gems of architecture are to be found on our very doorsteps.

Above you will find reproduced a picture of S. Saviour's Vicarage, W.14. In this building the architect has contrived to incorporate five examples of the applied art of the past. What are they and from what famous buildings are they taken?

The answers will be found on page 210.

to distinguish little more than a part of its outline, with the massy walls of the ramparts, and to know that it was vast, ancient, and dreary. From the parts she saw, she judged of the heavy strength and extent of the whole. The gateway before her, leading into the courts, was of gigantic size, and was defended by two round towers crowned by overhanging turrets embattled, where, instead of

banners, now waved long grass and wild plants that had taken root among the mouldering stones, and which seemed to sigh, as the breeze rolled past, over the desolation around them. The towers were united by a curtain pierced and embattled also, below which appeared the pointed arch of a huge porteullis surmounting the gates: from these the walls of the ramparts extended to other

towers overlooking the precipice, whose shattered outline, appearing on a gleam that lingered in the west, told of the ravages of war. Beyond these all was lost in the obscurity of evening.

"While Emily gazed with awe upon the scene, footsteps were heard within the gates, and the undrawing of bolts; after which an ancient servant of the castle appeared, forcing back the huge folds of the portal to admit his lord. As the carriage-wheels rolled heavily under the porteullis, Emily's heart sunk, and she seemed as if she was going into her prison; the gloomy court into which she passed, served to confirm the idea; and her imagination, ever awake to circumstance, suggested even more terrors than her reason could justify.

"Another gate delivered them into the second court, grass-grown and more wild than the first, where, as she surveyed through the twilight its desolation—its lofty walls overtopped with briony, moss, and nightshade, and the embattled towers that rose above—long suffering and murder came to her thoughts. One of those instantaneous and unaccountable convictions, which sometimes conquer even strong minds, impressed her with its horror. The sentiment was not diminished when she entered an extensive gothic hall, obscured by the gloom of evening, which a light glimmering at a distance through a long perspective of arches only rendered more striking. As a servant brought the lamp nearer, partial gleams fell upon the pillars and the pointed arches, forming a strong contrast with their shadows that stretched along the pavement and the walls."

THE MYSTERIES OF UDOLPHO,
by Ann Radcliffe (George Routledge and Sons, Ltd.)

1839

"'There lies the enchanted castle,' said Lord Glenfallen, pointing towards a considerable level space intervening between two of the picturesque hills which rose dimly around the lake.

"This little plain was chiefly occupied by the same low, wild wood which covered the other parts of the domain; but towards the centre a mass of taller and statelier forest trees stood darkly grouped together, and among them stood an ancient square tower, with many buildings of a humbler character, forming together the manor-house, or, as it was more usually called, the Court of Cahergillagh.

"As we approached the level upon which the mansion stood, the winding road gave us many glimpses of the time-worn castle and its surrounding buildings; and seen as it was through the long vistas of the fine old trees, and with the

rich glow of evening upon it, I have seldom beheld an object more picturesquely striking.

"I was glad to perceive, too, that here and there the blue curling smoke ascended from stacks of chimneys now hidden by the rich, dark ivy which, in a great measure, covered the building. Other indications of comfort made themselves manifest as we approached; and indeed, though the place was evidently one of considerable antiquity, it had nothing whatever of the gloom of decay about it.

" 'You must not, my love,' said Lord Glenfallen, 'imagine this place worse than it is. I have no taste for antiquity—at least I should not choose a house to reside in because it is old. Indeed, I do not recollect that I was even so romantic as to overcome my aversion to rats and rheumatism, those faithful attendants upon your noble relics of feudalism; and I much prefer a snug, modern, unmysterious bedroom, with well-aired sheets, to the waving tapestry, mildewed cushions, and all the other interesting appliances of romance. However, though I cannot promise you all the discomfort generally belonging to an old castle, you will find legends and ghostly lore enough to claim your respect; and if old Martha be still to the fore, as I trust she is, you will soon have a supernatural and appropriate anecdote for every closet and corner of the mansion. But here we are—so, without more ado, welcome to Caher-lagh!'

"We now entered the hall of the castle, and while the domestics were employed in conveying our trunks and other luggage which we had brought with us for immediate use, to the apartments which Lord Glenfallen had selected for himself

APPLYING THE LETTER OF THE LAW: OR, BREAD ALONE



Booton Church, in Norfolk, was built by the Rev. Whitwell Elwin, without the assistance of an architect, between 1875-1900. "He replaced an edifice of the Perpendicular period," according to the *Dictionary of National Biography*, with "a noble building with two western towers and a fine hammer-beam roof He was attentive to his clerical duties and to the care of his parishioners, to whom he showed unbounded generosity. His sermons were seldom elaborately prepared, and were the least perfect of his compositions; but they were unaffected and often forcible." Mr. Elwin was also Editor of *Quarterly Review* for some years.

and me, I went with him into a spacious sitting-room, wainscoted with finely-polished black oak, and hung round with the portraits of various worthies of the Glenfallen family.

"This room looked out upon an extensive level covered with the softest green sward, and irregularly bounded by the wild wood I have before mentioned, through the leafy arcade formed by whose boughs and trunks the level beams of the setting sun were pouring. In the distance a group of dairy-maids were plying their task, which they accompanied throughout with snatches of Irish songs which, mellowed by the distance, floated not unpleasantly to the ear; and beside them sat or lay, with all the grave importance of conscious protection, six or seven large dogs of various kinds. Farther in the distance, and through the cloisters of the arching wood, two or three ragged urchins were employed in driving such stray kine as had wandered farther than the rest to join their fellows.

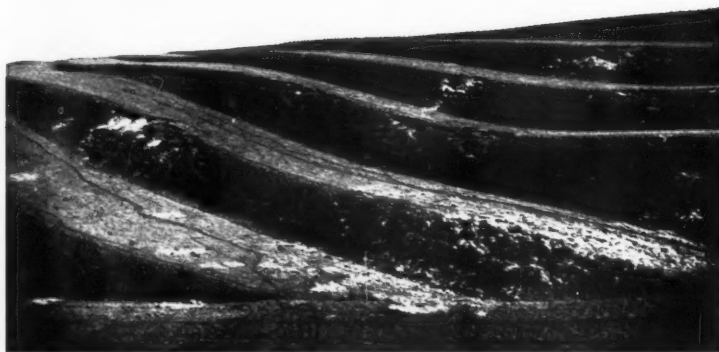
"As I looked upon the scene which I have described a feeling of tranquility and happiness came upon me, which I have never experienced in so strong a degree; and so strange to me was the sensation that my eyes filled with tears."

VICTORIAN GHOST STORIES. Edited by Montague Summers (The Fortune Press).



"Dutton Hall, Cheshire, a fine old Tudor building, was transported 250 miles on sixty lorries and re-erected at East Grinstead to form an extension to Holmstall, a mansion belonging to Mr. J. A. ('Lucky') Dewar." *Evening Standard*.

DESIGN IN AGRICULTURE



Referring to these cultivation terraces on the Berkshire Downs above Bishopstone, Mr. Massingham says: . . . "the terraces flanking the causeway look like the stairways of some Palace of the Titans, whose chambers and porticoes and colonnades had been utterly dissolved by the attrition of time, all but the ceremonious stairs of its approach, grander even than those of the Palace of the Phæstos, by far the noblest in ancient times." H. J. Massingham in *THROUGH THE WILDERNESS* (Cobden-Sanderson).

1909

"No. —, Hilbert Road, Ealing. There is nothing odd in the appearance of the house, nothing to distinguish it from dozens of other moderate-sized, detached houses that one sees everywhere in the suburbs. It stands sixty or so yards from the road, the intervening space being occupied by a tidily kept lawn, bordered, if I remember rightly, by copper beeches and pink chestnuts, with a sprinkling of rhododendron and lilac trees. There is an extensive garden in the rear, one end of which is utilized for vegetables, the remainder being kept for lawn tennis, croquet or whatever game the (occupants) imagine most in vogue. That my relatives are the sort of people who must be in the fashion, one can see at a glance. A good coach-house, quite recently converted into a receptacle for a 1,000-guinea motor car, would alone convince one of this fact, though for additional proof you have only to enter the house itself to be immediately impressed with the newness of the paint and paper, the latest designs in dainty frescoes, the lavish display of electric light, the exquisite workmanship in the cunningly wrought overmantels, the wonderful curios in cases, all and everything being strictly *à la mode*."

O'DONNELL'S "HAUNTED HOUSES OF LONDON."

1925

"Everyone who has travelled over Eastern England knows the smaller country-houses with which it is studded — the rather dank little buildings, usually in the Italian style, surrounded with parks of some eighty to a hundred acres. For me they have always had a very strong attraction: with the grey paling of split oak, the noble trees, the meres with their reed-beds, and the line of distant woods. Then, I like the pillared portico — perhaps stuck on to a red-brick Queen Anne house which has been faced with stucco to bring it into line with the 'Grecian' taste of the end of the eighteenth century; the hall inside, going up to the roof, which hall ought always to be provided with a gallery and a small organ. I like the library, too, where you may find anything from a Psalter of the thirteenth century to a Shakespeare quarto. I like the pictures, of course; and perhaps most of all I like fancying what life in such a house was when it was first built, and in the piping times of landlords' prosperity, and not least now, when, if money is not so plentiful, taste is more varied and life quite as interesting."

* * *

"I must say that it would have been difficult to find a more perfect and

attractive specimen of a Dolls' House in Strawberry Hill Gothic than that which now stood on Mr. Dillet's large kneehole table, lighted up by the evening sun which came slanting through three tall sash-windows.

"It was quite six feet long, including the Chapel or Oratory which flanked the front on the left as you faced it, and the stable on the right. The main block of the house was, as I have said, in the Gothic manner: that is to say, the windows had pointed arches and were surmounted by what are called ogival hoods, with crockets and finials such as we see on the canopies of tombs built into church walls. At the angles were absurd turrets covered with arched panels. The Chapel had pinnacles and buttresses, and a bell in the turret and coloured glass in the windows. When the front of the house was open you saw four large rooms, bedroom, dining-room, drawing-room and kitchen, each with its appropriate furniture in a very complete state. The stable on the right was in two storeys, with its proper complement of horses, coaches and grooms, and with its clock and Gothic cupola for the clock bell.

"Pages, of course, might be written on the outfit of the mansion — how many frying-pans, how many gilt chairs, what pictures, carpets, chandeliers, four-posters, table linen, glass, crockery and plate it possessed; but all this must be left to the imagination. I will only say that the base or plinth on which the house stood (for it was fitted with one of some depth which allowed of a flight of steps to the front door and a terrace partly balustraded) contained a shallow drawer or drawers in which were neatly stored sets of embroidered curtains, changes of raiment for the inmates, and, in short, all the materials for an infinite series of variations and refittings of the most absorbing and delightful kind.

"Quintessence of Horace Walpole, that's what it is: he must have had something to do with the making of it." *THE COLLECTED GHOST STORIES OF M. R. JAMES* (Edward Arnold and Co.).

With Open Eyes in City Streets

The Answers

Chimneys. The belfry at Bruges.
First Floor Window. St. Mark's, Venice.
Conservatory. East window of St. George's Chapel, Windsor.
Front Door. The south door of Gloucester Cathedral.
Gargoyle. Notre Dame.

WARING & GILLOW

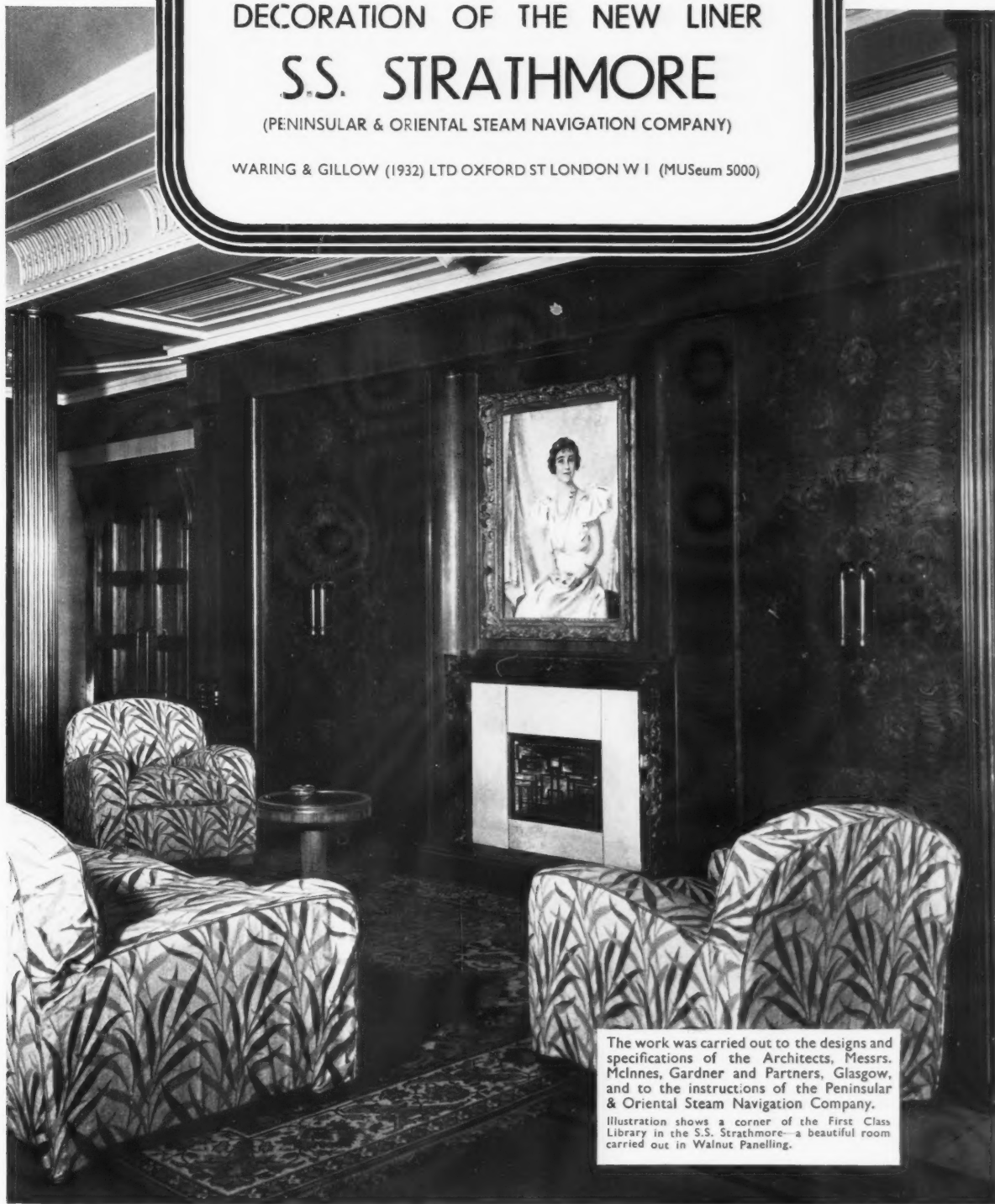
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The work was carried out to the designs and specifications of the Architects, Messrs. McInnes, Gardner and Partners, Glasgow, and to the instructions of the Peninsular & Oriental Steam Navigation Company.

Illustration shows a corner of the First Class Library in the S.S. Strathmore—a beautiful room carried out in Walnut Panelling.

Trade News and Reviews

By Brian Grant

EFFICIENCY!

*"The manner of this divine efficiency
being far above us."*

Are you efficient? What a very horrible question to have fired at one! How would the thoroughly efficient person (yes, I suppose there may be such super-beings) answer? Would he "fire back" an awe-inspiring "YES"? Could that be considered a convincing, an efficient response? Or would he, with many a resounding thump of fist upon palm, burst into a torrent of masterful oratory, scintillatingly overwhelming as a convincing exposition of his undeniable efficiency?

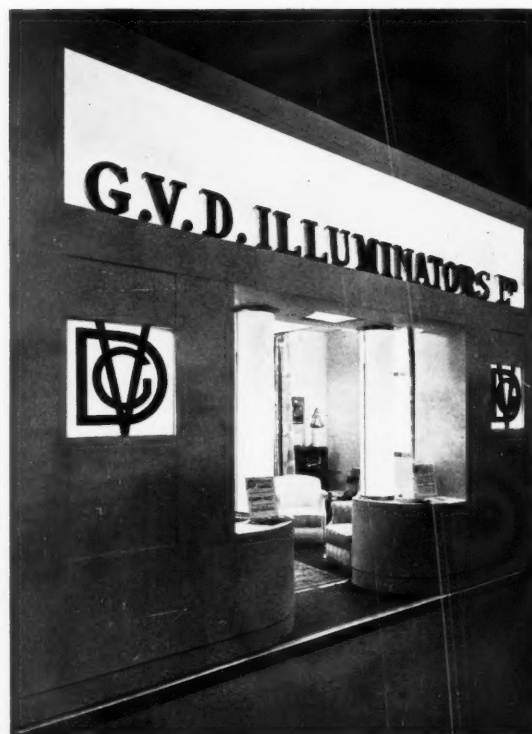
I turn to my Webster and am informed that "Efficiency is the *quality* of being efficient or producing an effect or effects." My pocket dictionary tells me that Efficiency is "the *act* of producing effects"; and now

in five minutes' time I am being taken to an Efficiency Exhibition.

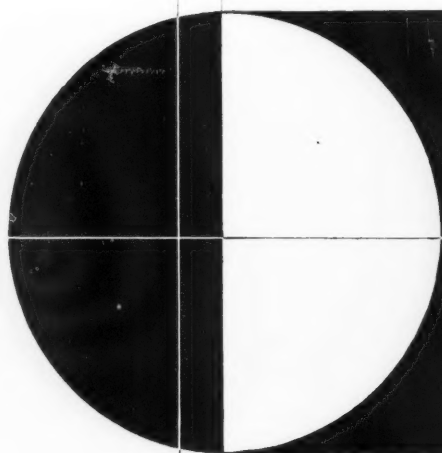
The Business Efficiency Exhibition at the White City

I am always taking my hat off to the inventiveness of man. Equally frequently, however, do I find myself deploring the wretched uses to which he puts it.

The man who invented poisonous gas had a brain—until it became poisoned.



*Stand designed by H. St. J. Harrison for
G. V. D. Illuminators Ltd., at the recent
Shipping Exhibition at Olympia.*



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I walked round the White City bare-headed—that saved a lot of trouble.

Modern business equipment is ingenious. In the preface to the Exhibition Catalogue it is stated that every one of the exhibits "has been produced to save time, error or money, and make the work of managers and their staffs more productive of highest results with least efforts."

How amazingly competent is the robot office worker. Is it frivolous to predict that generations hence managing directors, managers and the whole staff right down to Herbert the office boy, will be able to direct the entire organization and operation of business duties from their respective golf courses, tennis courts and dog race tracks?

The exhibition as a spectacle, as a piece of exhibition design, was, I thought, disappointing. The general arrangement of the stands was simple and satisfactory, but lacked by a very wide margin that indefinable "it" that all exhibitions should have but never do.

I had fully expected to find a section devoted to office and factory planning, structure and lighting; it was, indeed, this fond hope alone that induced me to journey to Shepherd's Bush. Surely, intelligent planning, good lighting, proper ventilation and experienced attention to acoustical matters are of concern to the Big Business Man who would get the utmost efficiency from his loyal staff. But, nay, such items were apparently deemed to be outside the scope of the exhibition.

Having been, I fear, almost studiously



AN OLD TIMBER HOUSE IN EAST LONDON. This three-storey house was rebuilt about the year 1667. It is built entirely of wood and is one of the last of its kind in London.

futile in my remarks so far, let me finish on a note of brusque efficiency.

Write now to the Office Appliance Trades Association of G.B. and Ireland at 6, St. Bride Street, London, E.C.4, for a copy of the Exhibition Catalogue—"Modern Business Equipment." It contains particulars of all the exhibits and will prove most useful to those who would explore the very real merit of modern filing and accounting systems; duplicators that will turn out hundreds, nay thousands, of letters in astonishingly quick time; internal telephone systems that are almost as obliging as Aladdin's lamp, and quite a score of other intricate and drudgery-saving mechanical devices.

Economy in Bath-water

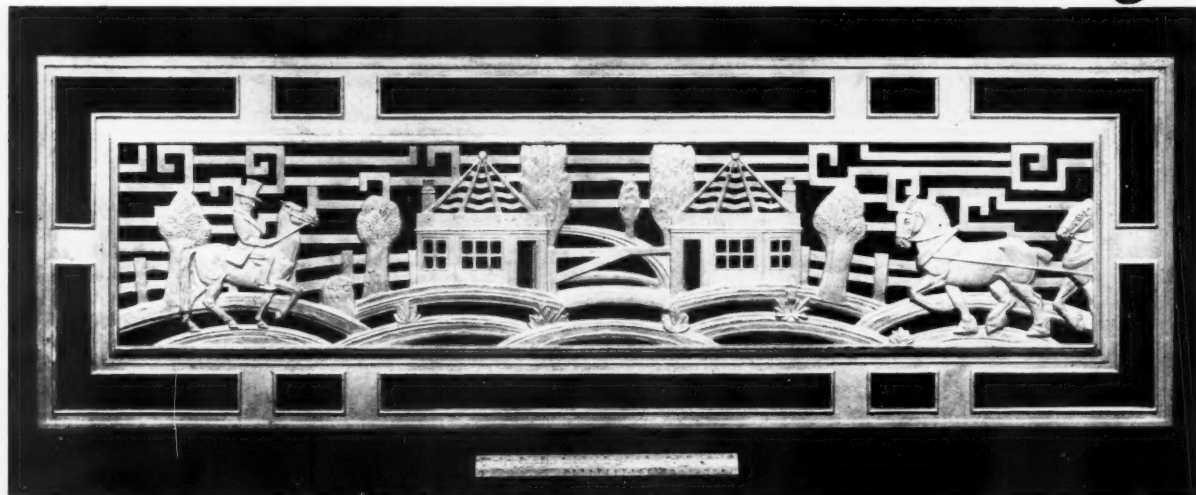
I have received from the International Bath Association a table showing some astonishing figures in bath-water economy.

Wallowing in that piping hot bath of yours, have you ever reflected upon the unnecessary depth of water at the end where your ten toes and four ankles are soaking?

Though the majority of baths (luxury baths excepted) do taper slightly towards the foot-end, they could without disadvantage be tapered considerably more.

Just think about this: Estimated annual water saving based on six baths per week per house (90,000 houses) by installing I.B.A. standard baths = 168,480,000

Decorative Utility



Ventilation Grille for Turnpike Lane Underground Station, by H. Stabler, Esq.

A casting in Anodised Aeral Alloy, 4' 6" x 1' 5½"

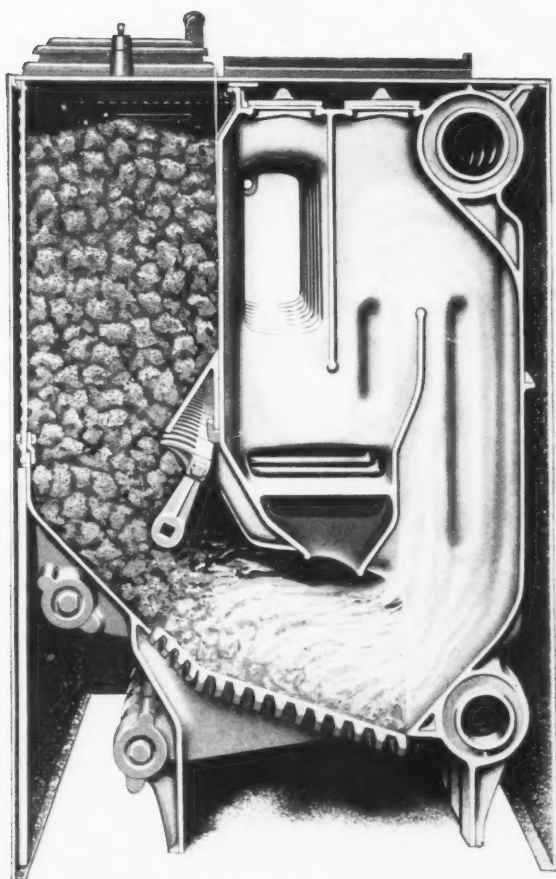
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gallons. Which, by simple deduction, my dear Watson, means that each one of us individually uses approximately 900 more gallons of water per annum than comfort and cleanliness demand.

Economy in Lighting Design

Here are some more figures, culled this time from the pages of an electrical paper and concerning economy in current consumption.

The facts and figures relate to the recently reconstructed lighting installation in the Restaurant at Mount Royal, Marble Arch.

The source of light distribution is from eight laylights. As first designed and carried out, each laylight contained thirty-two 30-watt lamps, a total of 256 lamps, with a current consumption of 7,680 watts.

In the reconstruction of the lighting the same eight laylights have been retained, each now being lighted by two 150-watt lamps: thus current consumption per laylight has been reduced from 960 to 300 watts, the total consumption of all eight laylights being reduced from 7,680 watts to 2,400 watts.

I am told that the efficiency of the lighting has been definitely increased and that the annual saving on maintenance and lamp replacement costs amounts to over £300.

The contractors responsible for the new installation at Mount Royal were G.V.D. Illuminators, Ltd., whose exhibit at the recent Shipping Exhibition at Olympia interested me considerably. A photograph of

this stand is reproduced on the first page of these notes.

Collins' "Architects' and Builders' Diary"—1936

To those who aspire to some degree of efficiency, how invaluable a companion is the pocket diary. We owe more than a little to the meticulous individual who first conceived the idea of producing these handy little "portable filing systems." Architects and builders are indebted, in particular, to Messrs. Collins, who publish each year their popular *Architects' and Builders' Diary*, the 1936 edition of which is now ready and on sale at prices from 1s. 9d. to 7s. It is obtainable from all booksellers and stationers.

A New Decorative Material

The British Vitrolite Company are now

marketing a new decorative material which they have called "Vitroflex."

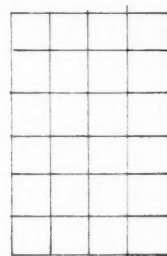
With the aid of the accompanying drawings I will endeavour to describe it—though, believe me, your best plan is to send for samples and gain your knowledge first hand.

Briefly, "Vitroflex" is flexible glass for wall and/or ceiling decoration. The small elevations below show the general types of pattern. The small squares or oblongs of glass (mirror-glass, crystal or slightly tinted, or coloured opaque glass) are laid on fabric and stuck permanently with a special adhesive cement. It should be noted that "Vitroflex" sheets may be bent either way: or in other words (see elevations), wherever is a line (i.e., joint), the surface may be bent in either a horizontal or a vertical plane.

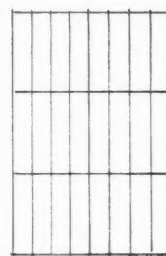
The general view reproduced on the next page is merely diagrammatic and shows the material in application to rounded arrises or



TYPE A



TYPE B



TYPE C



HOLBORN UNDERGROUND
STATION BOOKING-HALL.
L.P.T.B.

Holborn Underground Station

Booking-hall. Tobex was specified by the Architect for the L.P.T.B. because of its durability and ease of application to new surfaces.



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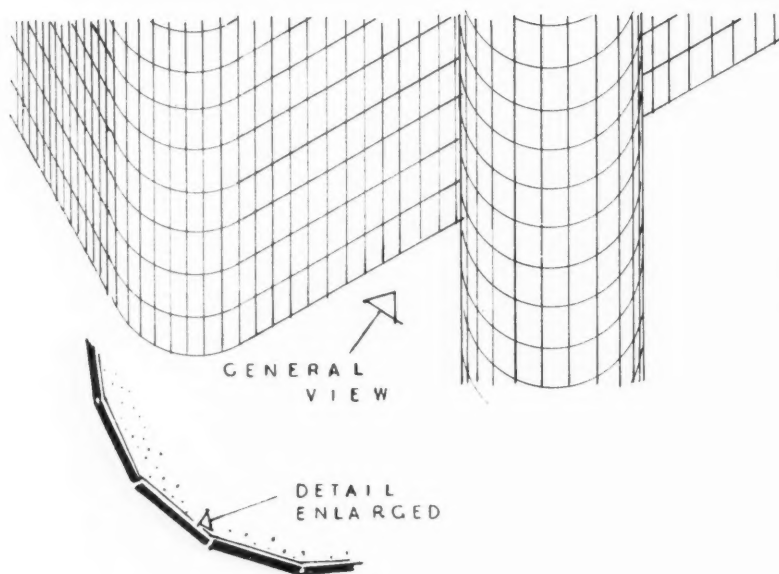


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The Church of Saint Paul, Charlton, S.E.
Central panel of the reredos of the high altar carried out in
carved wood, painted and gilded

Architects: Welch, Cachemaille-Day & Lander, F./A.A.R.I.B.A.
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curved surfaces. The enlarged detail shows the method by which the flat plane surfaces are bent to follow the line of the curve.

The sheets are made in standard sizes of 24 in. by 24 in. and 24 in. by 18 in. and can very simply be cut to varying shapes and sizes with a glass wheel cutter and a sharp knife. The standard sizes of the small glass units are 2 in. by $\frac{1}{2}$ in., 2 in. by 1 in. and 1 in. by 1 in.

Take a look at some of these colours, oh you interior decorative artists: vermillion, powder blue, green maize, peach crystal, ice crystal and purple moonlight.

Application for samples of "Vitroflex" should be addressed to the British Vitrolite Company, Ltd., at 7, Albemarle Street, London, W.1.

Through the Letter Box

Ideal Boilers and Radiators, Ltd., send me a copy of their new General Catalogue, which contains particulars and illustrations of all their current boilers, radiators and accessories. It is a compact volume, well indexed and classified, and free from all unnecessary sales jargon. If you will write to the company at Ideal House, Great Marlborough Street, W.1, they will be pleased to send this catalogue to you.

The Northern Aluminium Company (Bush House, Aldwych) have published a most useful reference book on aluminium extruded sections. In presentation it is somewhat similar to the "Information Sheet" book—the N.A. Company may take this as high praise.

I suggest that your information file will remain incomplete until you have secured a copy of this very intelligently and painstakingly produced handbook.

The Furnishing of Schools and Public Buildings is the title of a well-illustrated brochure issued by Gordon Russell, Ltd. I am always interested to see examples of Gordon Russell's work, and this book includes many excellent photographs of good furniture and woodwork.



Embassy Court, Brighton Architect: Wells Coates, Ph.D., B.Sc., B.A.



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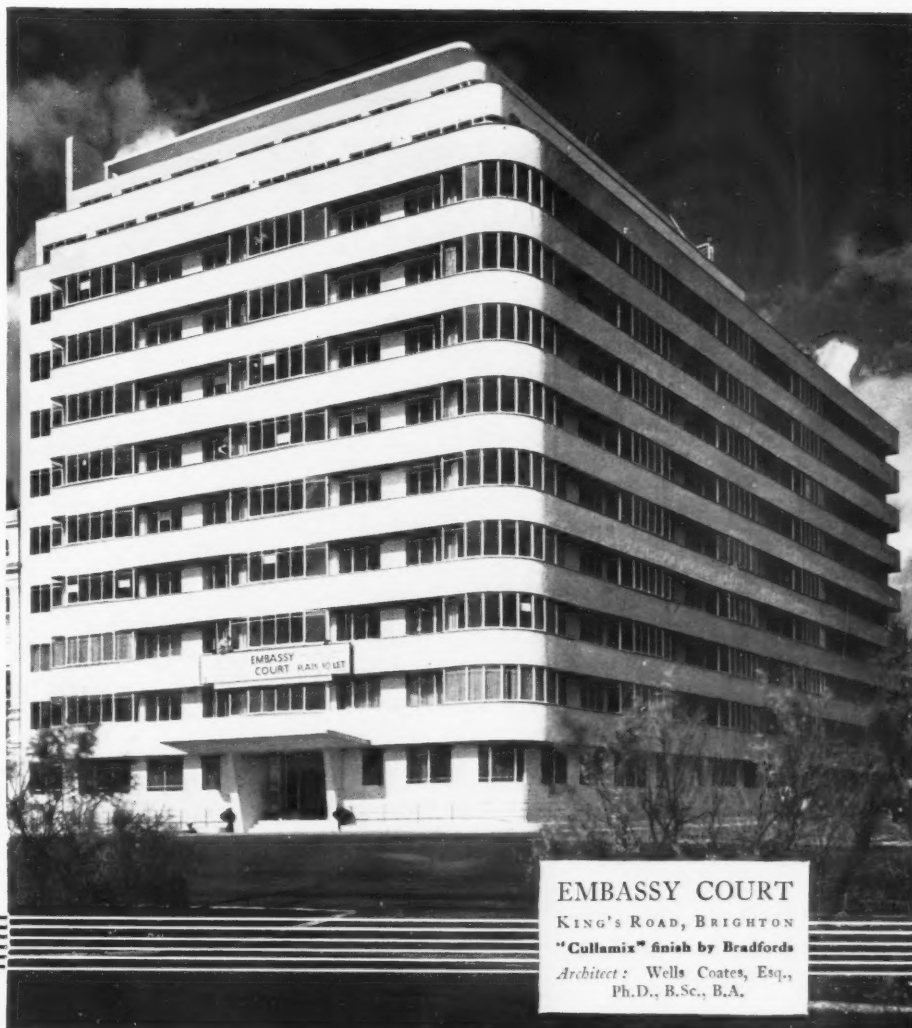
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The Buildings Illustrated

House at Chalfont St. Giles, Bucks.

Architects: Erich Mendelsohn and Serge Chermayeff.

The general contractors were Messrs. C. Miskin and Sons, Ltd. Among the sub-contractors were the following: Sika-François, Ltd. (dampcourses—sika in concrete), Ragusa Asphalt Paving Co., Ltd. (asphalt), Helical Bar and Engineering Co., Ltd. (reinforced concrete), Joseph Sankey and Sons, Ltd. (metal door trim skirtings), Carter & Co., Ltd. (tiles), D. Anderson and Sons, Ltd. (roofing felt—bituminous), Imperial Chemical Industries, Ltd. (partition blocks), Pilkington Bros., Ltd. (glass—Vitrolite), Joseph Ebner and Sons, Ltd. (patent flooring), Ashwell and Nesbit, Ltd. (central heating), Aga Heat, Ltd. (stoves), Ideal Boiler and Radiators, Ltd. (hospital radiators), Clarke & Co., Ltd. (electric wiring), Troughton and Young, Ltd. (electric light fixtures), Best and Lloyd, Ltd. (electric light fixtures), Plan, Ltd. (electric light fixtures), Ferranti, Ltd. (electric heating), A. Johnson & Co., Ltd. (stainless steel sinks), George Jennings & Co., Ltd. (sanitary fittings), J. D. Beardmore & Co., Ltd. (door furniture—cloakroom fittings), Crittall Manufacturing Co., Ltd. (casements and window furniture), G.P.O. (telephones), Educational Supply Association, Ltd. (folding gates), D. Burkle and Son, Ltd. (rolling shutters, joinery, furniture), James Gibbons and Sons, Ltd.

(metalwork), Venesta, Ltd. (Plymax), J. Whitehead and Sons, Ltd. (marble), Carter & Co. (tiling), Edinburgh Weavers, Ltd. (textiles), Plan, Ltd. (textiles and furniture), Fortnum and Mason (garden furniture), Wood & Co. (shrubs and trees), James Ritchie and Sons, Ltd. (lifts), Synchronome Co., Ltd. (clocks), Marion Dorn, Ltd. (rugs).

C.I.T. Offices, Regent Street, London.

Architects: Rachlis, Pulitzer-Finali and Manner.

The general contractors were H. N. Barnes, Ltd., who were also responsible for the electric and special neon lighting and the whole of the interior decorative work.

Embassy Court, Kings Road, Brighton.

Architect: Wells Coates.

The general contractors were Messrs. E. D. Winn & Co., Ltd. Among the craftsmen and sub-contractors were the following: Mollo and Egan (craftsmen), Bierrum and Partners (reinforced concrete), F. Bradford & Co. ("Cullamix" external rendering), Carter & Co., Ltd. (tiles), D. Anderson & Co., Ltd. (special roofing), Adamite Co., Ltd. (partitions), G. Stephenson & Co. (cork

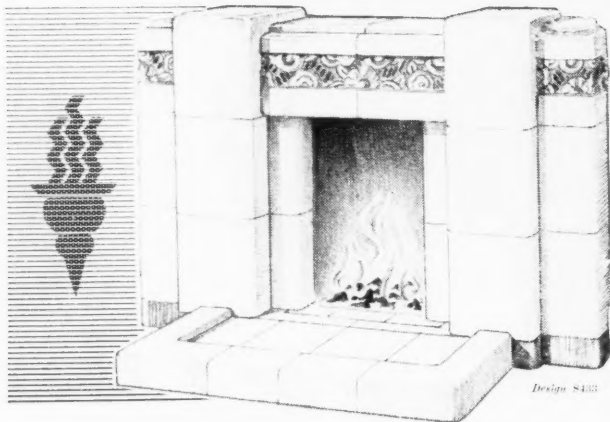
parquet flooring), Durolite Products, Ltd. (waterproofing material), Richard Crittall & Co., Ltd. (central heating), Smith and Hammond, Ltd. (electric wiring), Troughton and Young, Ltd. (electric lighting fixtures), George Jennings & Co., Ltd. (sanitary fittings), James Gibbons, Ltd. (door furniture), Henry Hope and Sons, Ltd. (casements and window furniture), Automatic Internal Telephones, Ltd. (telephones), Mather and Platt, Ltd. (rolling shutters), Haywards, Ltd. (fireproof doors), Imperial Chemical Industries, Ltd. (plaster), Tube Products, Ltd. (metalwork), Pel, Ltd. (metalwork and furniture), D. Burkle and Son, Ltd. (furniture), Marryat and Scott, Ltd. (lifts), Eric Munday, Ltd. (clocks, signs and lettering), Ace Laminated Products Co. (flush doors and laminated board for built-in fittings).

Alterations and Decorations at No 1 Fitzroy Park, Highgate.

Architect: Miss R. E. Benjamin.

The general contractor was Mr. W. Gilbert. Among the craftsmen and sub-contractors were the following: Marion Dorn (lounge rug), Fine Art Flooring Co. (wood block flooring), George Wright, Ltd. (grates), Best and Lloyd, Troughton and Young, Merchant Adventurers, and Conradi (electric light fixtures), Richard Crittall & Co., Ltd. (casements), J. P. White and Sons, Ltd. (joinery and furniture), Arundell Clark, Ltd. (furniture), B. Cohen and Sons ("basic" furniture in bedroom).

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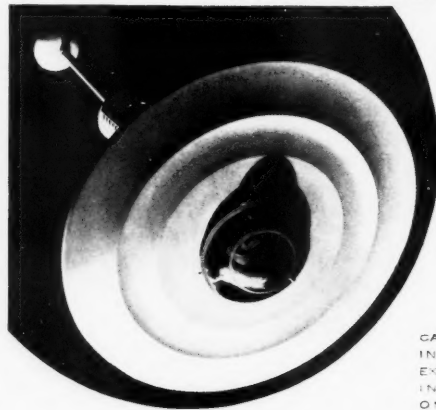


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