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REVIEW



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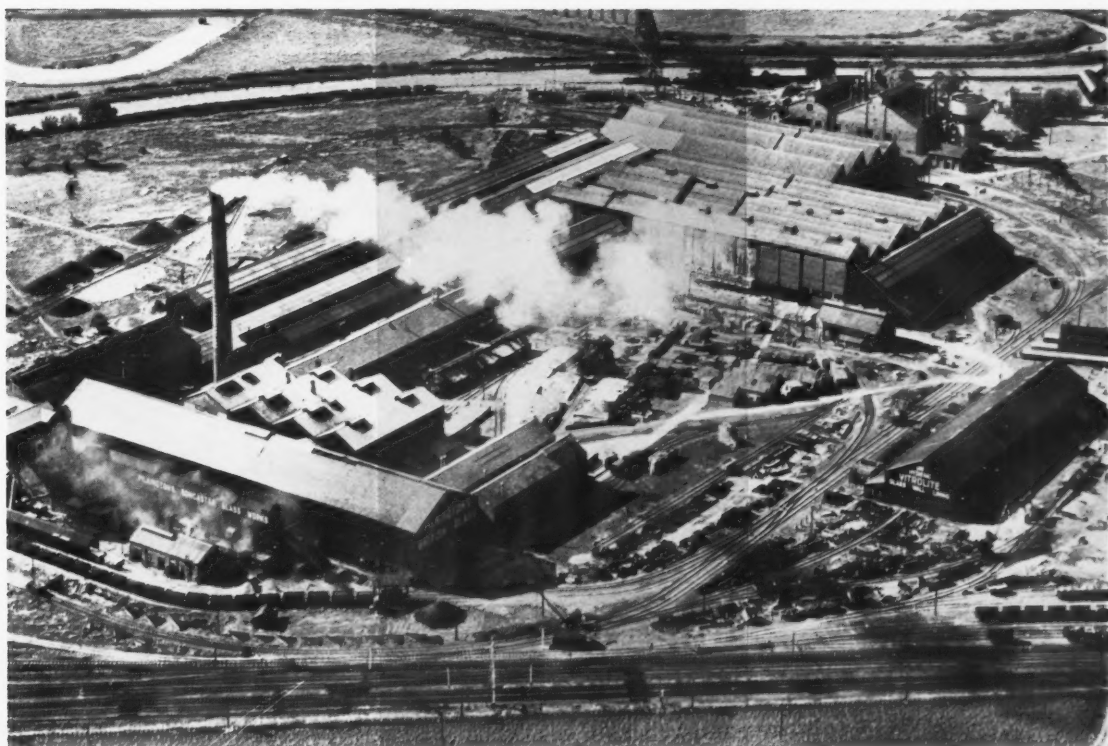
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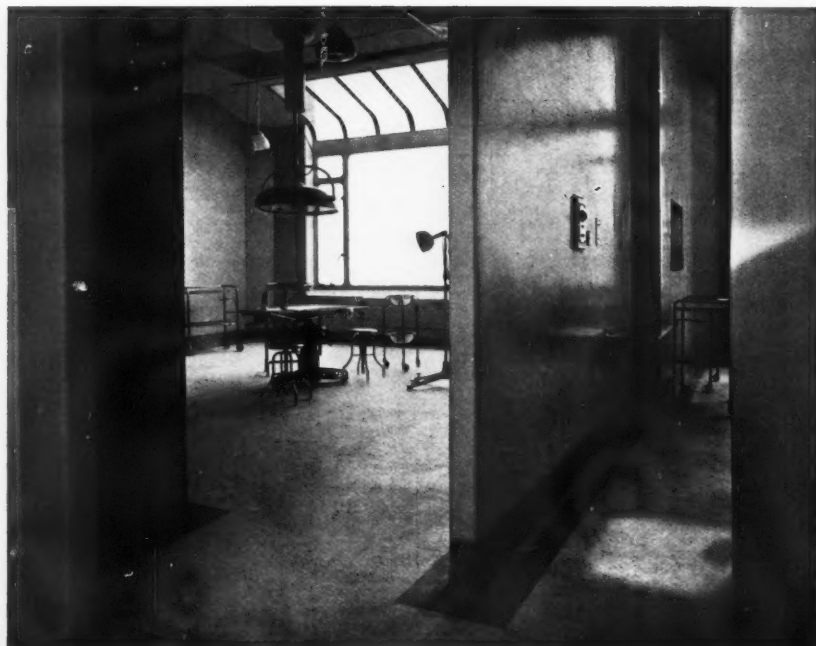
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V.T. 36



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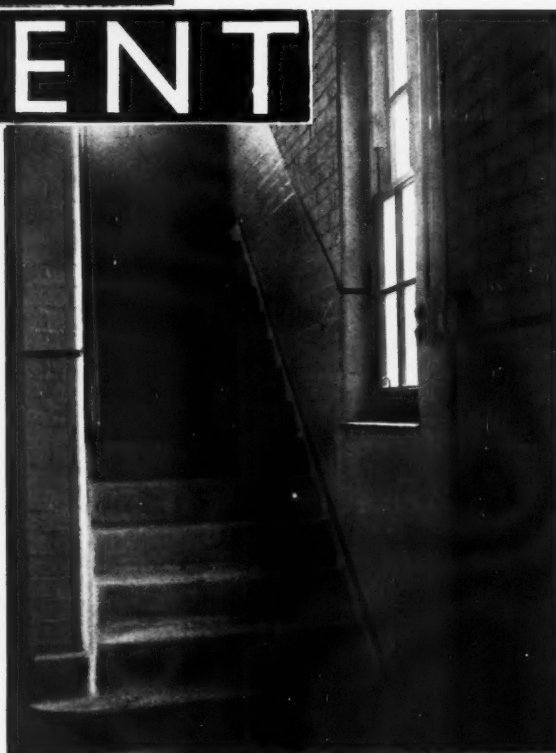
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Architects : J. M. Sheppard and Partners, FF.R.I.B.A.

● "Glazement" was applied direct to the sand lime bricks on the corridors and staircases at the above.

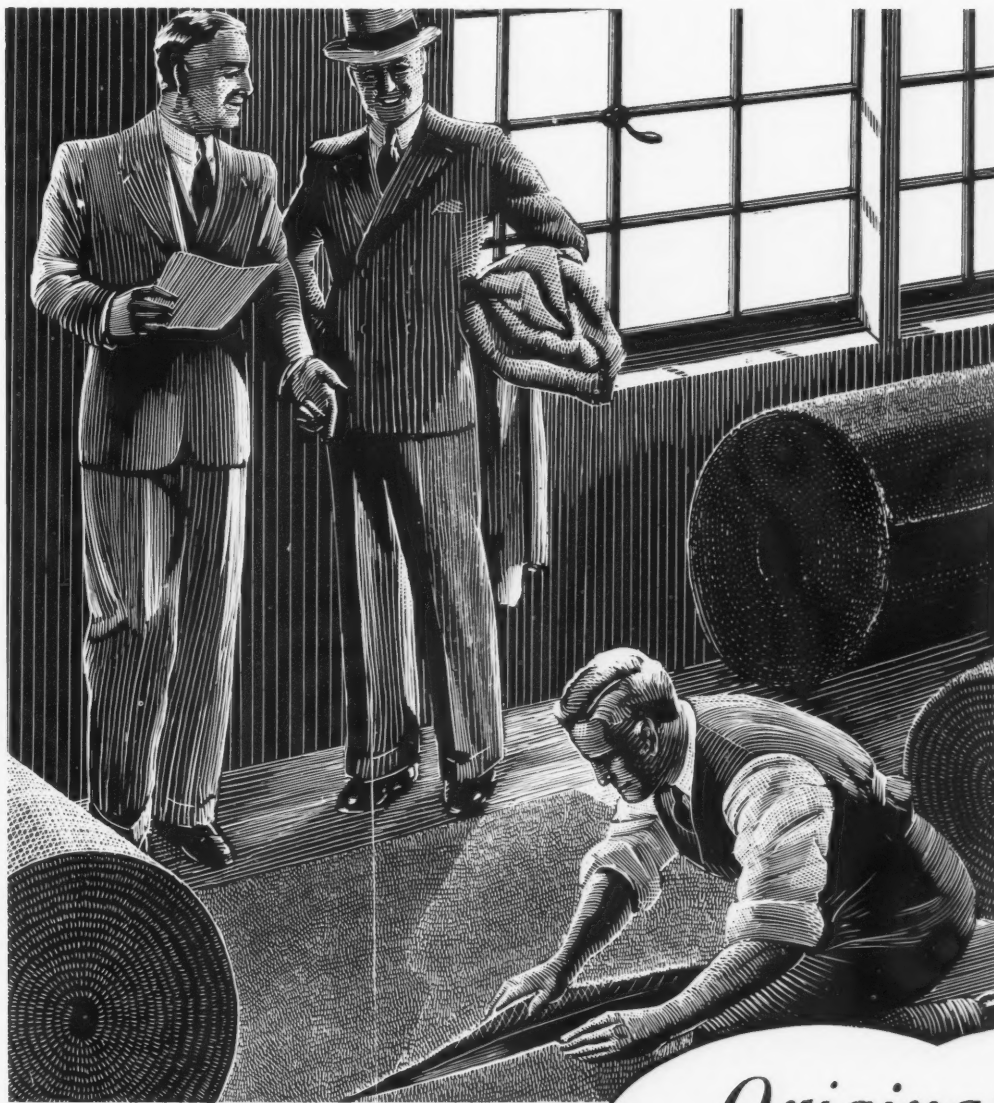
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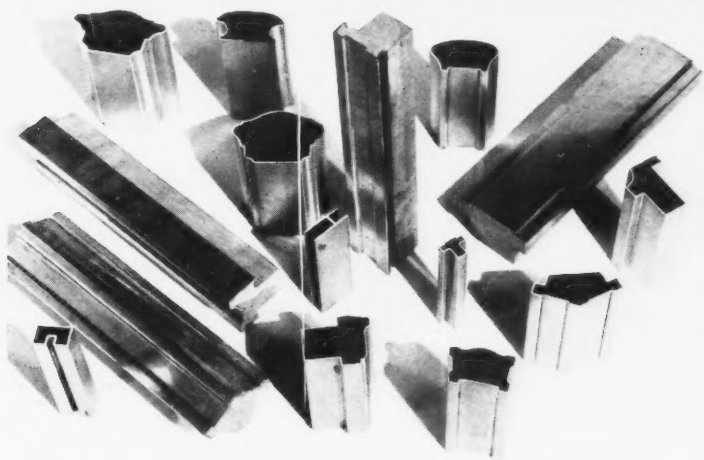
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A.15



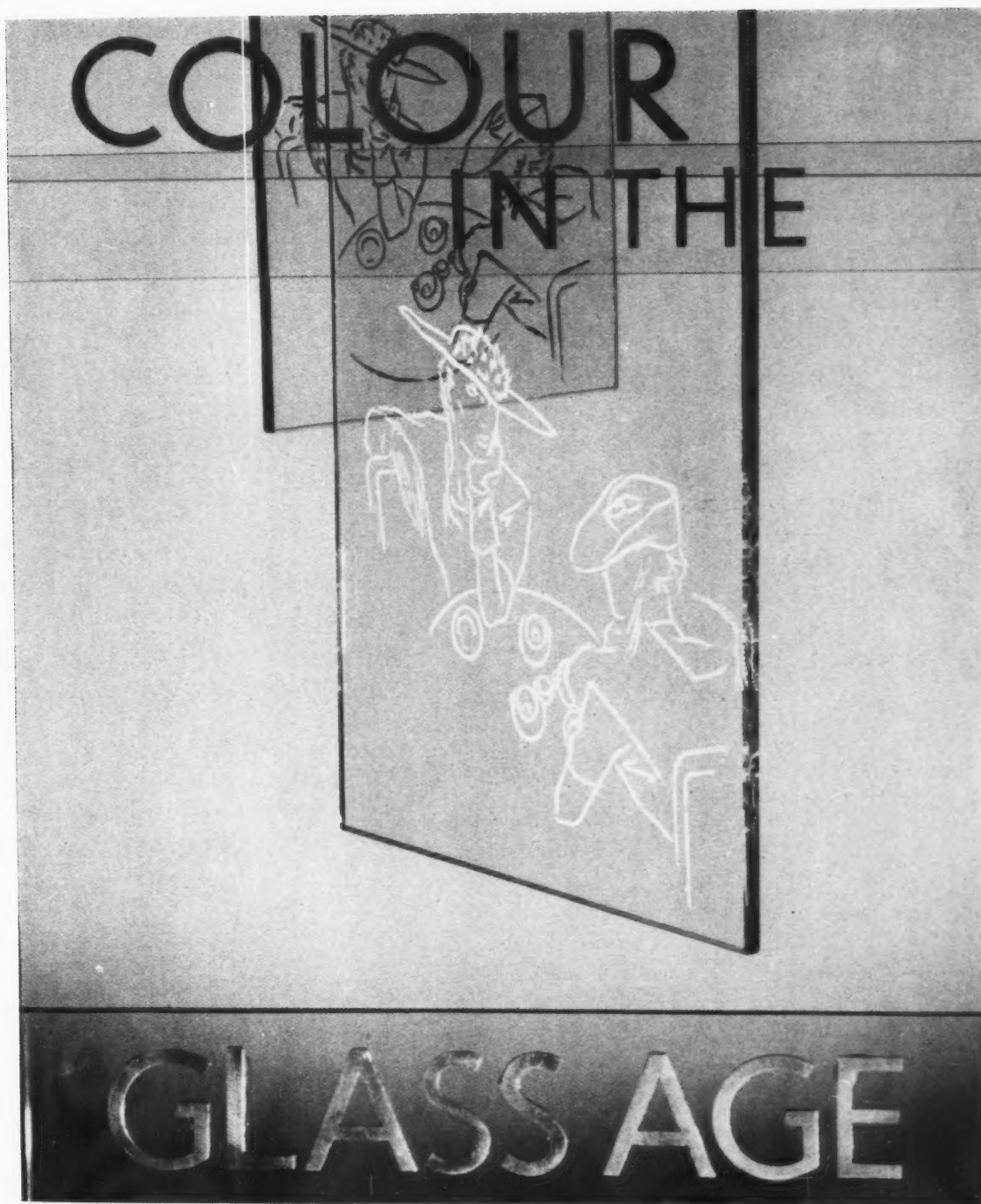
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G.26

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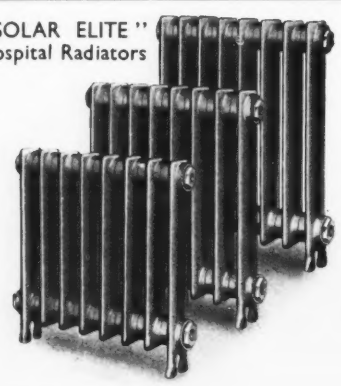




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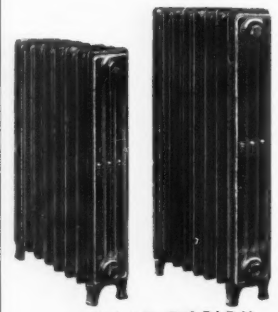
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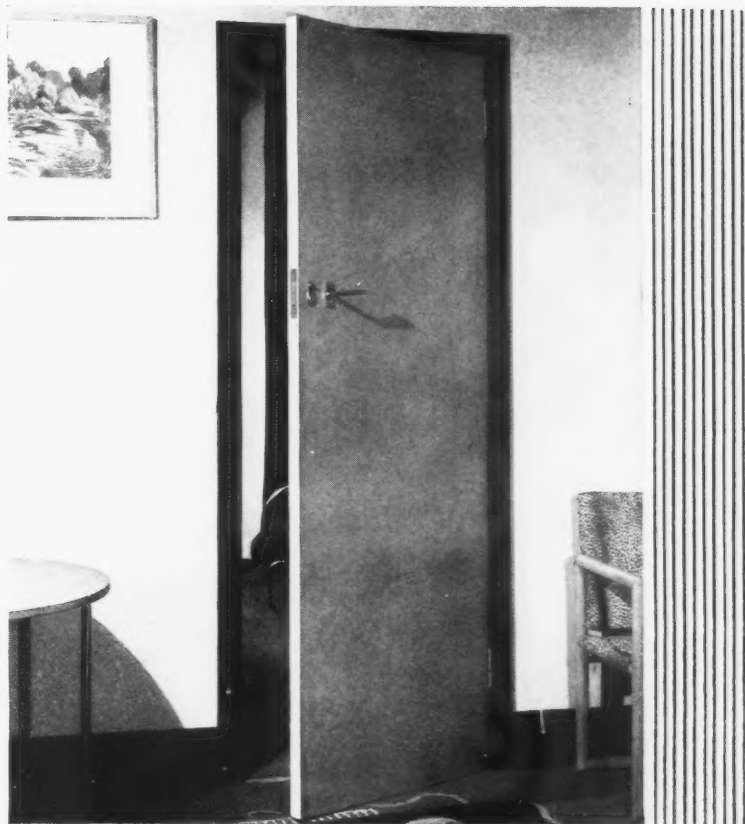
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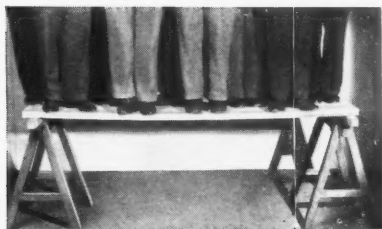
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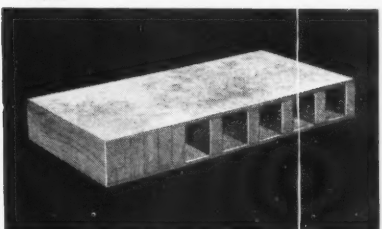
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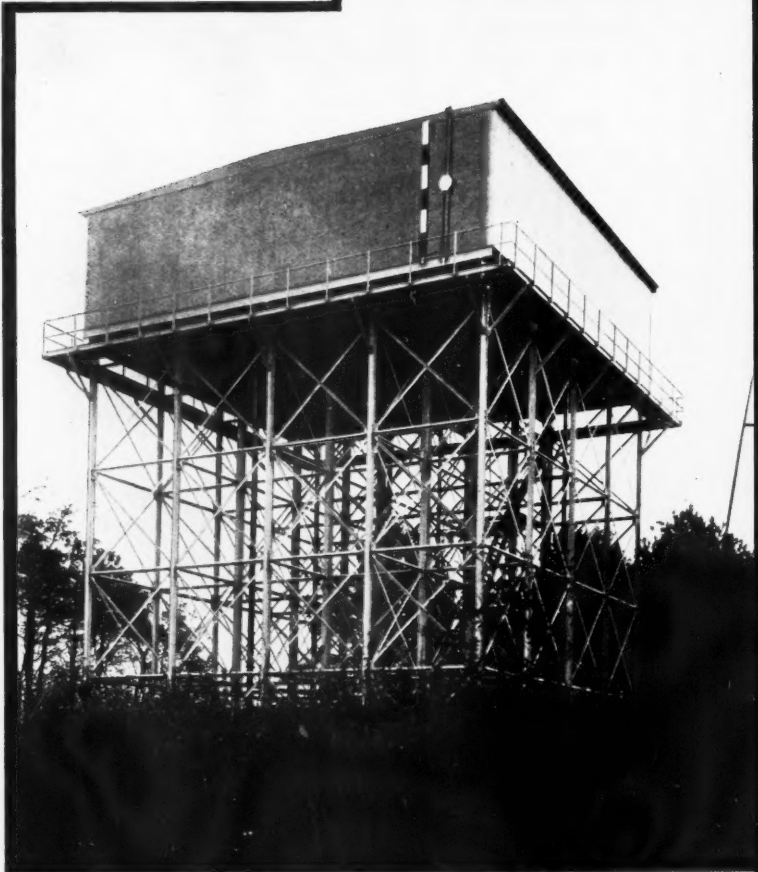
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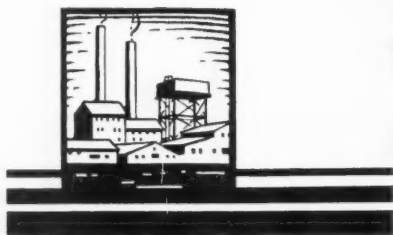
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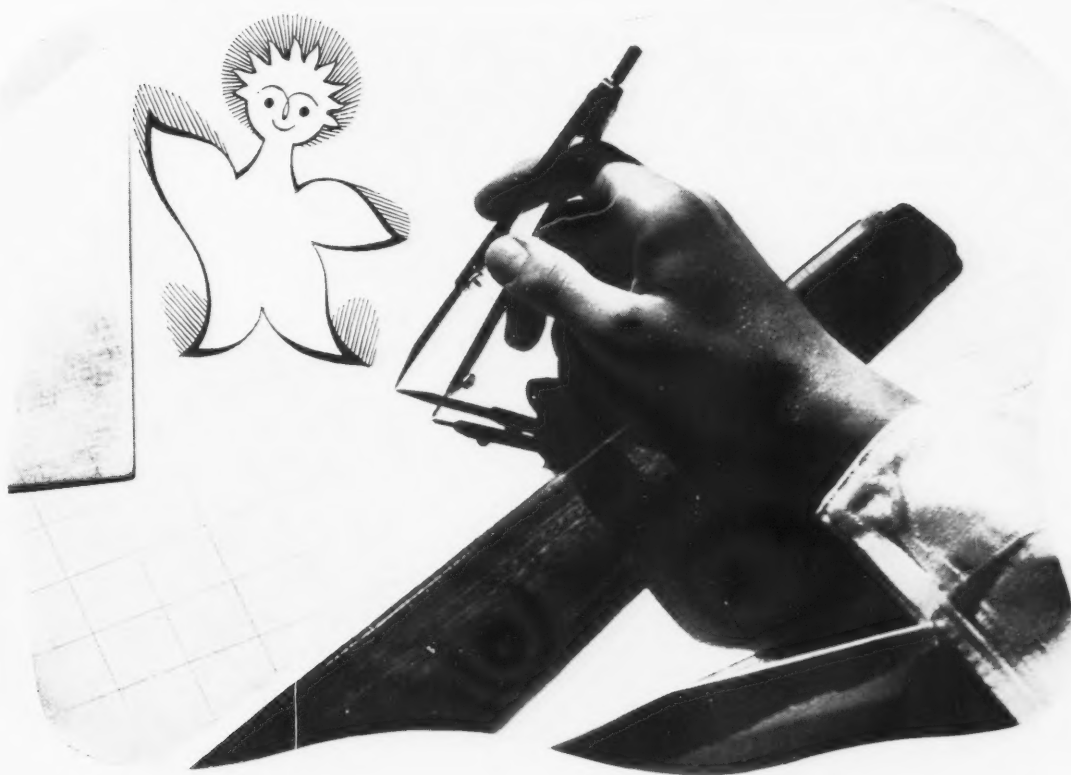
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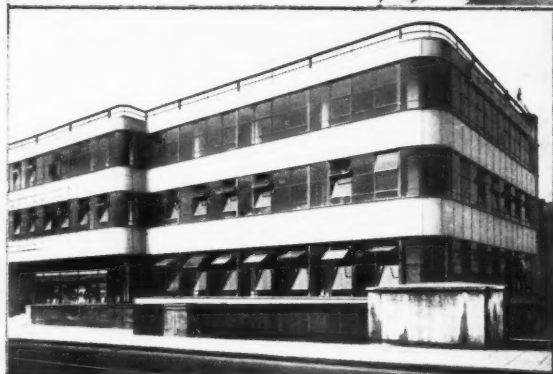
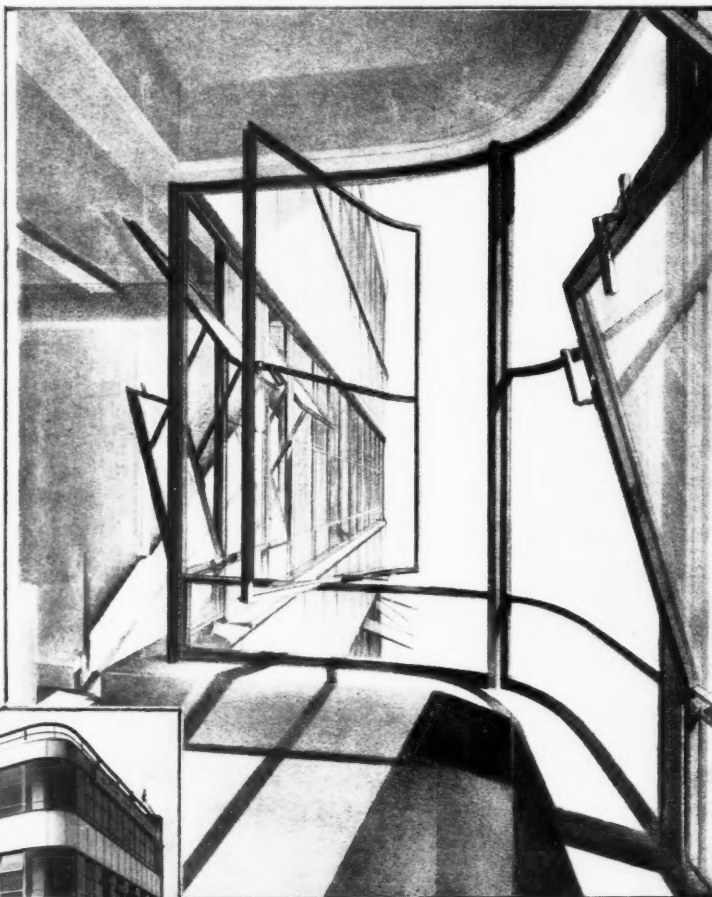
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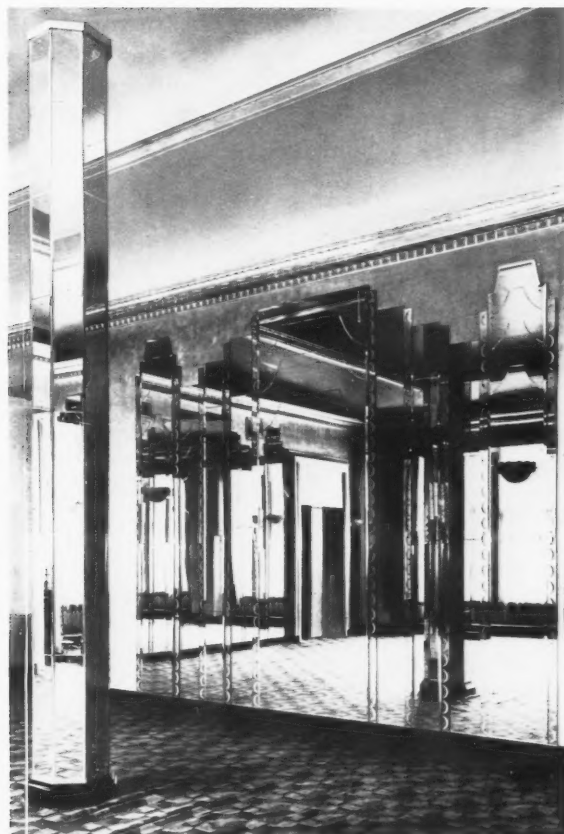
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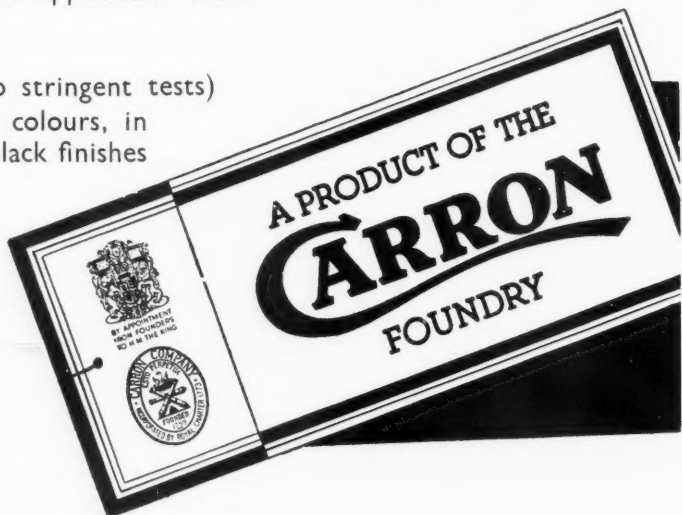
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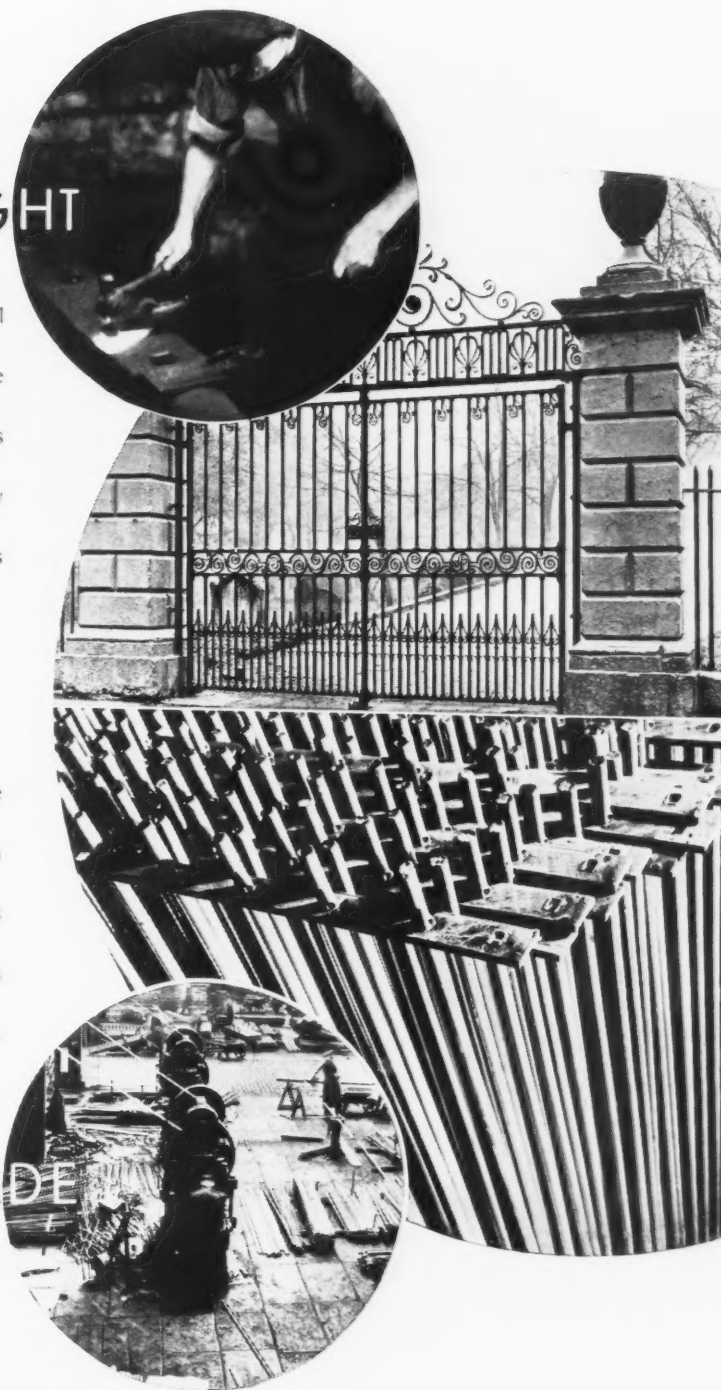
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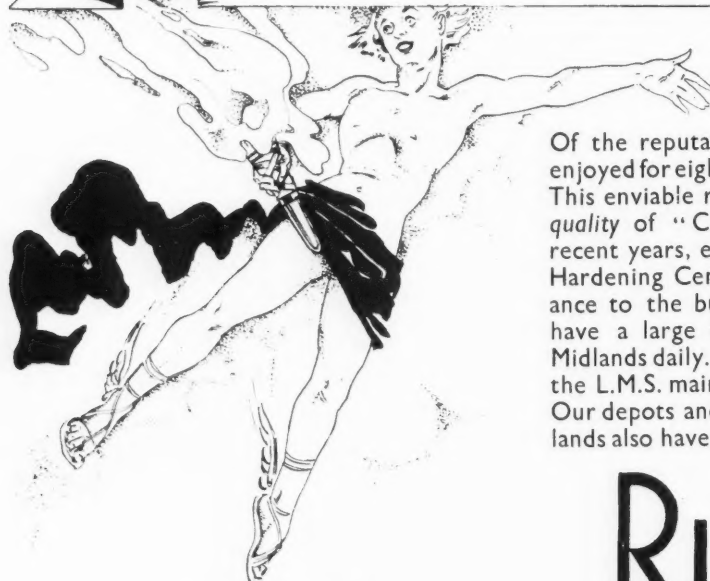
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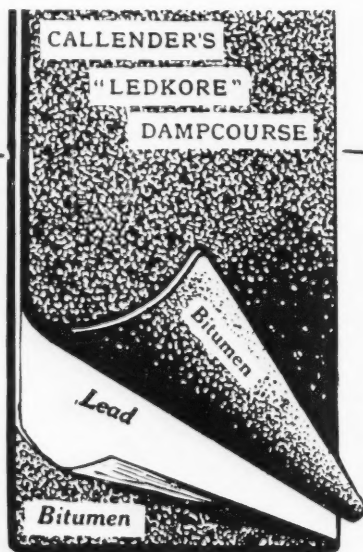
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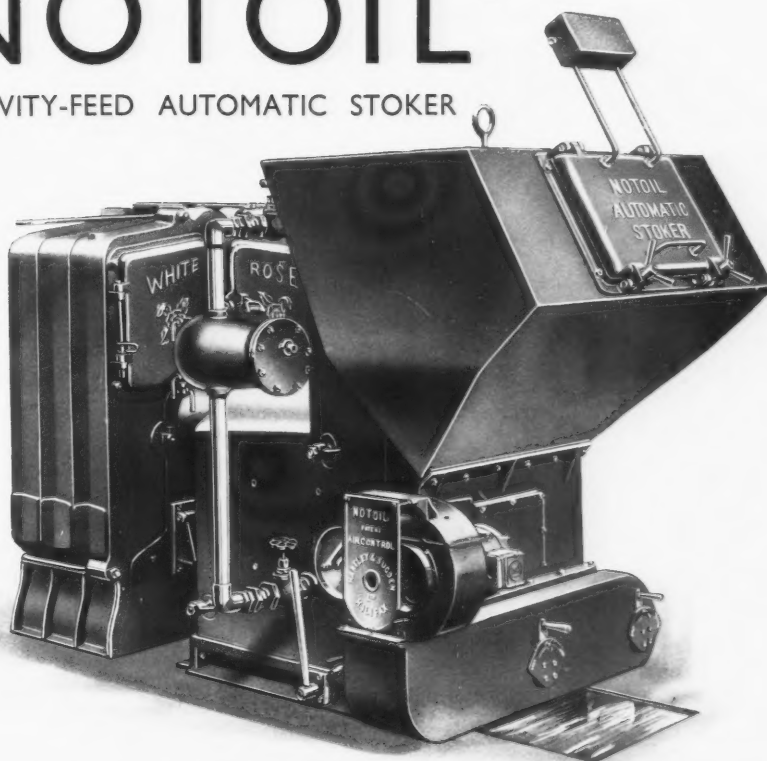
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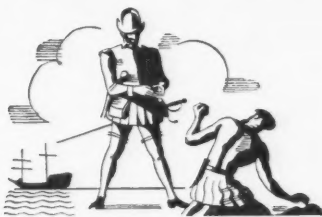
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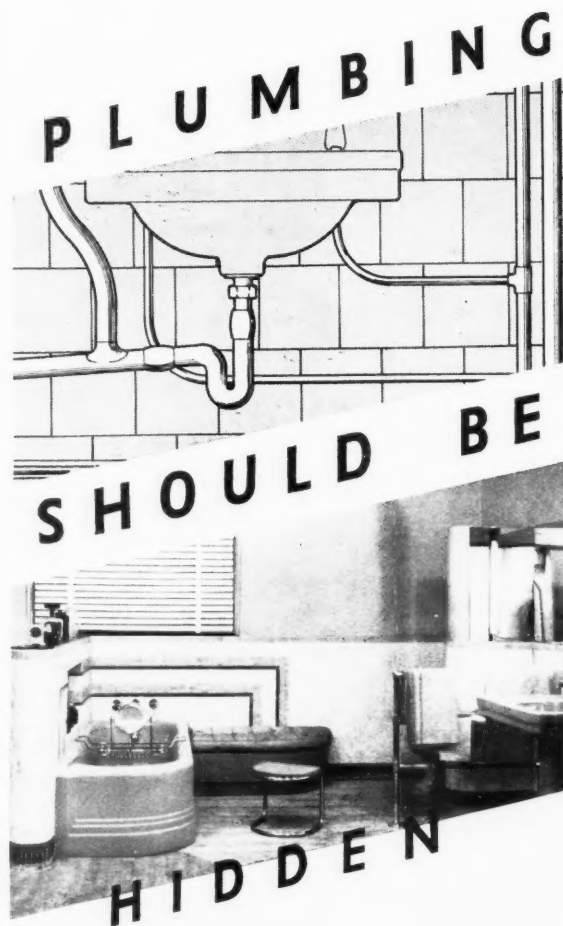
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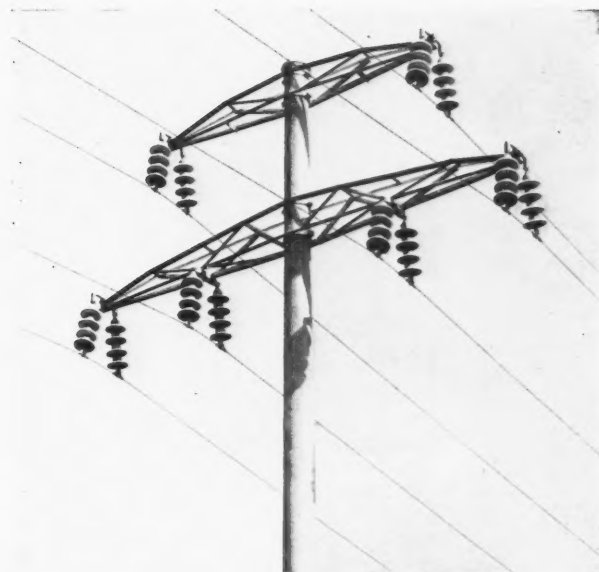
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Towards a Rational Aesthetic



An Examination of the Characteristics of Modern Design with Particular Reference to the Influence of the Machine

By J. M. Richards

● "The real problem is not to adapt machine production to the aesthetic standards of handicraft, but to think out new aesthetic standards for new methods of production." Herbert Read: *ART AND INDUSTRY*, introduction.

● "Face to face with these new machines and instruments, with their hard surfaces, their rigid volumes, their stark shapes, a fresh kind of perception and pleasure emerges: to interpret this order becomes one of the new tasks of the arts." Lewis Mumford: *TECHNICS AND CIVILIZATION*.

● "By beauty of shapes I do not mean, as most people would suppose, the beauty of living figures or of pictures, but, to make my point clear, I mean straight lines and circles, and shapes, plane or solid, made from them by lathe, ruler or square. These are not, like other things, beautiful relatively, but always and absolutely." Plato: *PHILEBUS* (quoted in the catalogue, *Machine Art*, of the Museum of Modern Art, New York).

● "Standardization is not an impediment to the development of civilization, but, on the contrary, one of its immediate prerequisites. The standard can be defined as that simplified practical exemplar of anything in general use which embodies a fusion of the best of its anterior forms." Walter Gropius: *THE NEW ARCHITECTURE AND THE BAUHAUS*.

THE factor which dominates contemporary life is power production. I say particularly power production, not machine production. The use of machines or tools as weapons in man's constant effort to improve his environment is a characteristic of almost every period; in fact, in varying degrees, of every period. Machines have been used throughout history as an extension of handicraft—for saving labour and performing new operations within the framework of the handicraft order. With the advent of power production the machine acquired new values, as something more than an implement, in the sociological, industrial sphere; and it is these values which make the new order, the machine age, different in kind, not merely in degree of utilization of machinery, from any previous age.

Gropius has summed up this essential change, as seen in manufacture, in saying that "the difference between industry and handicraft is due far less to the different nature of the tools employed in each than to subdivision of labour in the one and undivided control by a single workman in the other." That is the key to the difference between the products proper to the handicraft age, which persisted in its own right until the beginning of the nineteenth century (and persisted beyond in the shape of resistant movements and reactions against

a changing order), and the products proper to the machine age, which is the present one.

The changed conditions of which this difference is symptomatic are gradually bringing about, as a reflection of the order that determined it and as a criterion of our success in assimilating the machine, a new machine aesthetic, unselfconsciously developing, not being imposed from without. To this new aesthetic the opportunities of rationalization that the machine brings, the progressive impersonalization of design, the new emphasis on the product rather than on the process of making it and the discovery of the abstract aesthetic virtues of machines themselves have all contributed. The difference is, in brief, that which lies between a humanistic aesthetic and an abstract one.

The Search for Order

It might be asked why the necessity for a new aesthetic, which almost implies a new philosophy, should arise from the mere application of power to industry. What fundamental change does power production imply that goes beyond even the material and sociological issues referred to? The answer is that the application of power to industry is itself only one material manifestation of a fundamental historical process—the application of science to life. The foundations of the new order of civilization

were laid, as Lewis Mumford points out in his book *Technics and Civilization*, by the school of natural philosophers of the seventeenth century. Descartes, Galileo, Newton, Pascal first saw the universe as a system in which order predominated over disorder. They made a search for the underlying order the function of experimental science, and they established the technique of laboratory research which is the foundation of scientific progress. Without the conviction of an underlying order none but a purely empirical thought is possible.

The emergence of a sense of order or routine is indeed the basis of technological evolution, together with the application of scientific thought to succeeding branches of knowledge. For the origins of this revolution in thought we must go back still earlier; to the dawn, in fact, of the objective consciousness. As Mumford suggests, the elementary factors were the development of the sense of time and space. The routine of the monastery was probably the first manifestation of a sense of time as a repetitive progression. With that routine the invention of the clock is linked, and it is significant that throughout subsequent history the clock as a piece of mechanism is nearly always more perfect than any other contemporary contrivances. "The monasteries," to use Mumford's own words, "helped to give human enterprise the regular collective beat and rhythm of the machine; for the clock is not merely a means of keeping track of the hours but of synchronising the actions of men. . . . It dissociated time from human events and helped create the belief in an independent world of mathematically measurable sequences: the special world of science."

The other essential stage in the approach to the new intellectual curiosity was concerned with the sense of space. To the mediaeval mind space and time were unrelated. Quoting Mumford again: "The word anachronism is meaningless when applied to mediaeval art: it is only when one related events to a co-ordinated frame of time and space that being out of time or being untrue to time became disconcerting. Because of this separation of time and space, things could appear and disappear suddenly, unaccountably: the dropping of a ship below the horizon no more needed an explanation than the dropping of a demon down the chimney. Objects swam into vision and sank out of it with something of the same mystery in which the coming and going of adults affects the experience of young children, whose first graphic efforts so much resemble in their organization the world of the mediaeval artist. The connecting link between events was the cosmic and religious order. . . . Between the fourteenth and the seventeenth centuries a revolutionary change in the conception of space took place in Western Europe. Space as a hierarchy of values was replaced by space as a system of magnitudes. One of the indications of this new orientation was the closer study of the relations of objects in space and the dis-

covery of the laws of perspective and the systematic organization of pictures within the new frame fixed by the foreground, the horizon and the vanishing point. . . . The measured space of the picture reinforced the measured time of the clock. Within this ideal network of space and time all events now took place. . . . In Renaissance space the existence of objects must be accounted for: their passage through time and space is a clue to their appearance at any particular moment in any particular place. . . . The very existence of such an order was an incentive to explore it and fill up the parts that were unknown."

It is not necessary to trace the whole growth of this emergence of order and detachment through several centuries, by way of the development of commerce and finance—themselves dependent on order; by way of the military arts—in which are found the earliest manifestations of orderly planning and of the manipulation of a number of identical units; or through the study of astronomy—the identification of a mechanical system, serving as an incentive to the creation of system in everything; all leading up to the philosophic conception already referred to of the whole universe in terms of system. The first steps having been taken the rest follows; but these first steps are the keys to the whole contemporary way of thought and activity. The basis of the modern aesthetic is knowledge and system, from which spring all its characteristics of clarity and exactness and its refusal to be content with what is only approximate or ill-defined.

The Problem of Assimilation

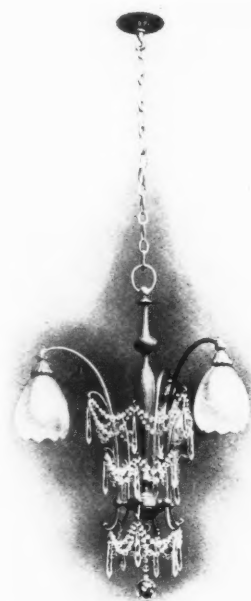
What is known as the industrial revolution was a material application of that world of scientific order that was defined by the school of natural philosophy, made possible by the mechanical discoveries that concentration on the factual aspects of existence led to. The important contemporary factor

is, as I have suggested, power production, which is a further step in the establishment of an absolute system. The machine, instead of being an extension of his own faculties becomes, for man, a mechanical equivalent of nature: a physical manifestation of the world of order and scientific thinking, giving him a sense, in inventing power machinery, of himself contributing to the orderliness of the universe. The machine itself becomes organic—and coincident with this realization, it is interesting to note, is the disappearance of organic or naturalistic form from the machine and its products.

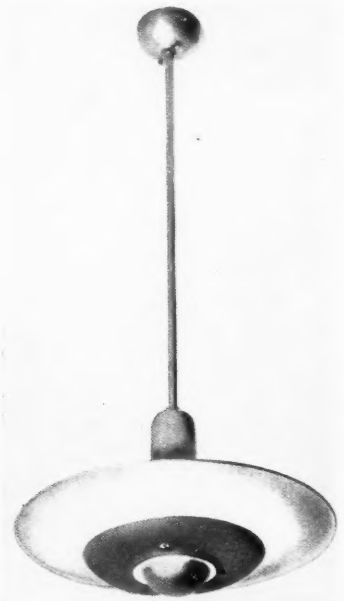
At the same time power enabled the machine, through the process of specialization of labour observed in Gropius' definition, to make its other great contribution to civilization—the technique of co-operative enterprise. The products of the machine are no longer, as with the handcraft machines, the result of a single operation (or of several closely related operations), but the complex result of a whole co-operative industrial system, in which interference by the personal factor, after the first creative or selective impulse, is reduced to a minimum.

A quality common to all periods of good design is that which Herbert Read has called "a certain community of feeling and imagination"; a kinship between the parts and the whole prevailing order. Present-day chaos in the province of manufactured objects, of architecture as well as of the everyday things for which architecture is the setting, is due simply to the absence of this underlying consistency. The more the complicated organization of modern society approaches the calculated rhythms of a machine the more unbearable are the examples of non-conformity of parts of the new order with the whole. The problem today is to bring about a new co-ordination of the arts, manufacture, architecture and planning as well as of social conditions and

Typical of the products of the New Movement, 3, as distinct from those of a previous generation, 2, is reliance on simple shapes deriving from the machine instead of on superimposed ornament derived from an earlier handcraft epoch. The two light-fittings are from Best and Lloyd's 1916 catalogue and their 1935 catalogue respectively.



2



3

politics in terms of the new machine order, which we have just established as the basis of the contemporary system. Neither the intellectual renaissance of the seventeenth century nor the industrial revolution of the nineteenth will be complete until this re-synthesis has been achieved.

Modern Characteristics

Conformity with a new set of conditions—with a new world of experience—means the adoption of a new aesthetic. The nature of this machine aesthetic is perhaps best defined by examining the typical qualities of such objects and designs as have already been produced to conform with it; the common characteristics, in fact, of modern design, particularly in the way they differ from those of handcraft design: the new vocabulary of the Modern Movement.

First of all, by a machine aesthetic is not intended, of course, an aesthetic admiration for machines as substitute works of art. It implies appreciation of those qualities that have been introduced into art by the machine. It means perception of the machine art-forms and acceptance of the modification of the handcraft art-forms brought about by the machine. It means a changed vocabulary in conformity with the new unity of values.

What are the characteristic terms of this new vocabulary? The first is simplicity. Simplicity is almost a prerequisite in modern design for several reasons. One, the least important, that we are undergoing a reaction against the elaborate ornamentation of the nineteenth century—a subjective and ephemeral reason for simplicity which would only have importance if the Modern Movement were being interpreted as a new style, similar in kind to the many conflicting styles of the nineteenth century, instead of as the natural outcome of a new scale of organization. Secondly comes the growing complication of modern existence, resulting in our being subjected to a perpetual succession of stimuli, to counteract which a negative rather than a competitive environment is essential. The products of handcraft were designed to hold interest; those of machines to distribute it. Thirdly, the effect of our greater knowledge of materials. Knowledge of materials means interest in materials for their own sake, and greater respect for them. Simple surfaces, of a nature appropriate to mechanical processes, take the place of applied ornament, which destroys the integrity of the material. Finally, probably the most important cause of simplicity in modern design is an even more immediate result of the application of power to industry—of the source of energy being divorced from the control of it: the loss of the virtue that attaches to complication in execution. In the handcraft period technical virtuosity, resulting in elaboration of forms and detail, was an expression of the personal skill of the worker. With emphasis transferred from the worker to the work done the urge to virtuosity disappears. The machine has destroyed the belief that a thing is more beautiful because more

expertly made or because more difficult to make. It has not destroyed the virtue of craftsmanship. It has liberated the craftsman from the routine of production, and transferred his special qualities from the process to the object.

Given that the present rather purist phase of modern design is still one of transition between the handcraft and the machine aesthetic, it is natural to ask whether the disappearance of ornament is only temporary. There is no reason why a vocabulary of machine ornament should not emerge, though ornament in the sense of elaboration

is hardly compatible with the compulsion to simplicity. It is more likely to take the form of emphasis and variation of surface provided by an incidental machine process—taking as a precedent textiles rather than, say, carvings—together with refinements of colour and surface. Finely finished colour and surface can be their own ornament.

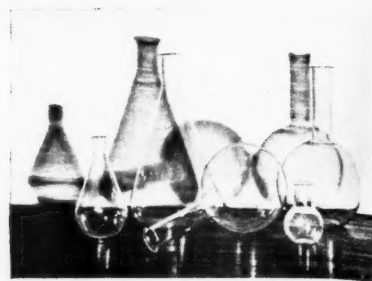
Those English designers of the late nineteenth century, who are now regarded as pioneers of the Modern Movement, Voysey and Mackintosh, and Van de Velde and the leaders of the *Kunstgewerbe* movement on the Continent, saw the need for the new



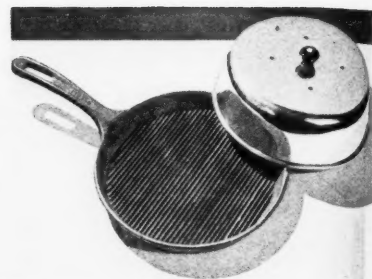
Besides the simplicity that comes from machine processes, modern conditions demand a background of simplicity as a relief from the perpetual succession of stimuli in everyday life. Simplicity of surface also brings out the intrinsic qualities of materials that elaboration destroys. 4, a typical late Victorian bedroom; 5, a contemporary bedroom (architect, Guy Morgan; furniture designed by J. Duncan Miller).



6



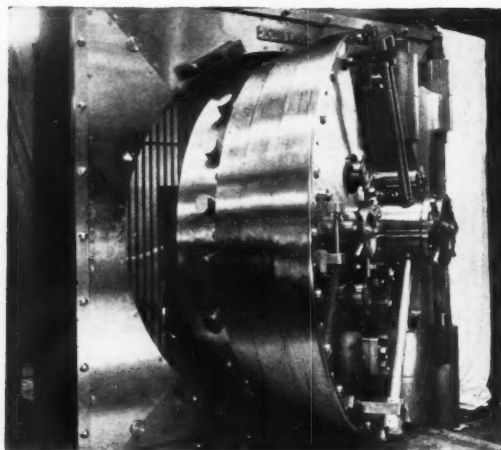
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The characteristics of modern design are already apparent in many objects which form our everyday environment. Their designers have concentrated on the economical, logical use of the appropriate material, and their forms have reached æsthetic perfection by the progressive modification of a type over long periods. Such objects as these, besides anticipating the qualities of industrial design, have had considerable in-

fluence in forming a typical contemporary idiom. 6, a collection of leather goods (by courtesy of Messrs. Fortnum and Mason) in which standards of finish and craftsmanship create their own æsthetic values. 7, a strong-room door, by John Tann; the beauty of mechanical precision. 8, laboratory glass by Chance Brothers and 10, porcelain laboratory vessels by Messrs. Doulton and the Worcester Royal Porcelain Company;

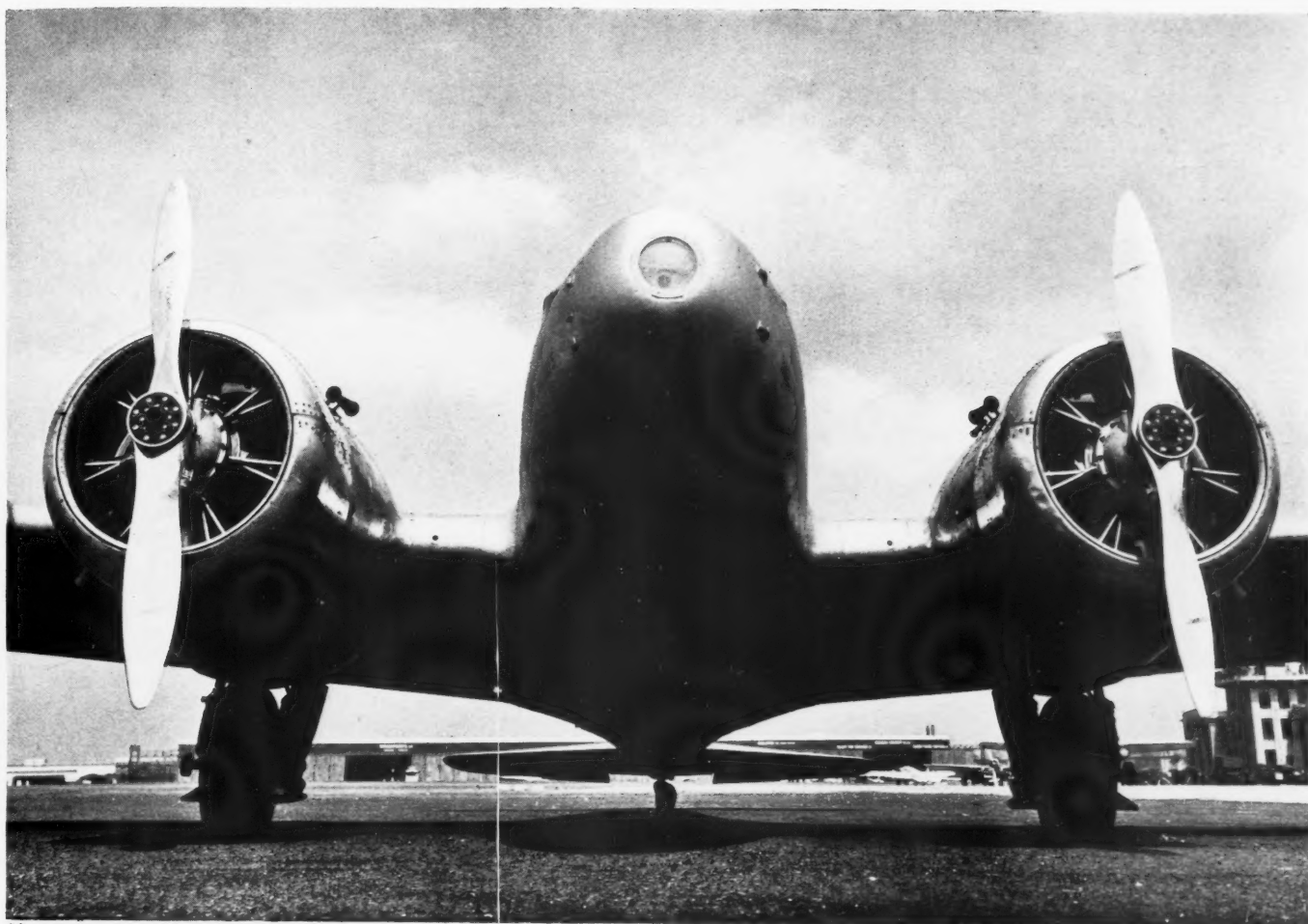
simplicity, but pursued it by returning to the primitive or vernacular instrument or method rather than in the perfection of the machine method.

The Machine as Precedent

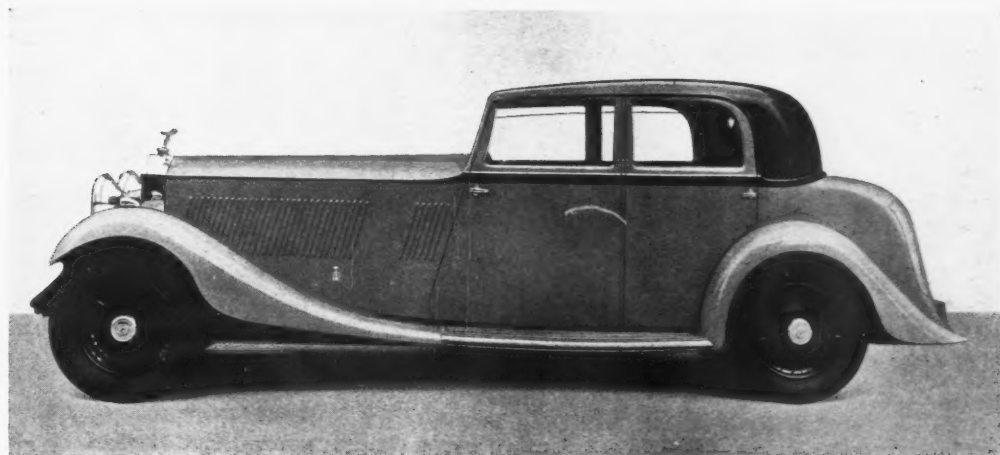
The abandonment of the craftsman's own personal part in execution, as distinct from his influence on design, leads us to the second modern characteristic: emphasis on the impersonal. Modern design concerns

itself with generic types rather than with *ad hoc* products. The search for the standard or type form is the paramount task of the modern designer. This characteristic is, of course, closely bound up with the question of standardization—the factual corollary of mass production—the most typical contribution of the industrial revolution to everyday life. The impersonal nature of modern design has, however, other causes than the impersonal nature of the

machine process. The chief of these is the example, as a design precedent, of the machine itself. That an efficient machine is *ipso facto* a work of art is a belief, that of pure functionalism, that cannot be seriously sustained. Many machines (including in that category works of engineering) are also works of art, owing probably to unconscious selection of alternative solutions for æsthetic reasons on the part of the designers; but if machines generally



11



12

ideal examples of the aesthetic advantages of standardization. 9, a portable griller, by Bell's Heating Appliances: exemplifying the design influence of practical household equipment. 11, an Imperial Airways monoplane. Aeronautical design has been particularly prolific as a source of new design-forms, owing to the necessity thorough exploration into all possible economies and refinements. 12, a Rolls Royce car.

are not works of art their nature underlies modern works of art. Study of machines as objects and analysis of their several beauties have added many qualities to the designer's vocabulary: among these is an appreciation of the formal, abstract relationships of machine forms. There is no need to point out the debt to the machine owed by certain schools in the so-called "fine" arts, notably the cubists and the constructivists. Both the machine and

the artist have been engaged in resolving the organic world into its essential geometrical elements. The constructions of such artists as Pevsner, Gabo and Moholy-Nagy are in fact machines that happen to be non-utilitarian in the purely productive sense. The possibility of their existence, incidentally, points *per contra* to the weakness of the "beauty out of pure function" theory. So many of the formal values of the machine have little connection with the

machine in operation. The distinction has to be maintained between the machine as an aesthetic object and the machine as a source of aesthetic form. Literal functionalism claims the validity of the former—given practical efficiency—although, as Geoffrey Scott has worded it (ironically enough, in *The Architecture of Humanism*): "Forms impose their own aesthetic character on a duly sensitive attention, quite independently of what we may know, or not know, about them."

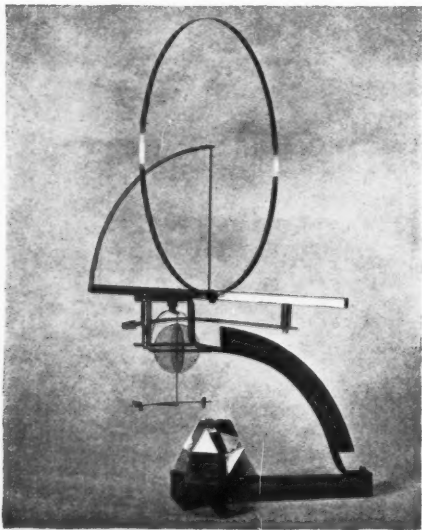
In rejecting the simple philosophy of pure functionalism, modern design also avoids the functional exhibitionism that is its aggravated form: the conscientious display of the means, and the unnatural emphasis on characteristic forms. The misleading phrase, "to express its purpose," is made the excuse for a new, a historical brand of stylization.

A sharpening of our perception of abstract formal relationships, through the observation of machines and machine-made things, is accompanying the disappearance of the handcraft quality—the personal contribution of the skilled workman. Design, as with culture, is becoming abstract rather than humanistic.

Standardization

The admirable definition of standardization made by Gropius is quoted at the beginning of this article. Elsewhere in the book in which the definition appears, *The New Architecture and the Bauhaus*, he points out that the tendency to reduce unlimited variety to a number of type forms is typical of a high standard of civilization in most periods. Power production and its equivalent in terms of work, mass production, have made standardization applicable to almost every sphere of design.

It cannot be too often repeated that standardization, a word that is often misapprehended, does not mean monotony or sameness. It means, rather, a liberation of objects with certain intrinsic formal characteristics from accumulations of the ephemeral and the inessential. Standardization is a pre-requisite of mass production and mass production is typical of power technique, but examples of standardization—even of mass production—are by no means unknown



13, *The non-utilitarian machine*. The "fine" arts have acquired a new vocabulary derived from machine forms; exemplifying the new appreciation of abstract formal relationships fostered by the machine. Sculpture by N. Gabo (from "The New Vision," by L. Moholy-Nagy.)



14, *The evolution of a design*: two fountain-pens of the same make, the lower one bought in 1929, the upper one in 1935. The unconscious assimilation of a new design idiom is seen in the difference between the two models. The only technical improvement is the incorporation, in the case of the later model, of the clip as part of the cap. The other changes take the form of a refinement of shape—the tapering end, the entasis given to the previously cylindrical cap, the more subtle contour of the barrel and the more delicate filling lever—a kind of streamlining, derived in part from the example of genuine aerodynamic streamlining. Despite its non-functional origin, however, the new character is not stylistic, because it is only the result of unselfconsciously conforming to the contemporary design vocabulary.

in the handcraft era—quite apart from the fundamental standardization of goods in the form of money. The commonest example is, of course, in printing, the printed page being a perfect mass product. The military arts produced the earliest examples of mass production in industry in the same way that they were the birth centre of much technical invention. Mumford cites the military uniform as the first large-scale demand for absolutely standardized goods, and the mass production of muskets at the end of the eighteenth century (including the standardization of interchangeable parts) and the even earlier assembly of wooden ships out of standardized units by Bentham and Brunel as important innovations. He also instances the parade ground itself as the prototype of modern industrial organization, with its tendency to turn the individual into an impersonal unit, personal determination on part of which is a hindrance to efficient action instead of an aid to it. Indeed, many characteristics of the modern aesthetic existed separately in various phases of the historical periods; for example, the tendency towards dehumanization and mechanization of labour in Egypt, and the Hellenic impulse towards clarity coupled with a progressive geometrical refinement.

Allied with the implications of standardization is what might be termed the aesthetic virtue of regimentation: the appreciation, typical of the machine age and deriving from machine forms, of the series

or the group of identical units. The search for order already referred to is reflected in the delight taken in the regularity of sheer repetition. This addition to the aesthetic vocabulary has probably been increased by air travel and high building—by the bird's-eye view, in which such repetition of identical forms commonly occurs, and which gives a toy-like quality to organic objects repeated to a minute scale that conduces again to the typical objective vision.

New Appreciations

The quality of exactness demanded of modern design has already been referred to as a further reflection of the new order which is based on system, the search for knowledge and order having resulted in dissatisfaction with what is approximate and indefinite. The appeal of vagueness and of the picturesque gives place to the aesthetic satisfaction of the mathematical equation. This characteristic of exactness is also the product of the machine itself, whose intrinsic beauties have added to our vocabulary of beauties, and to the high degree of mechanical exactness possible with machine technique. The increased use of machines has, further, increased our appreciation of both their formal and functional virtues. As an example of the latter, the satisfaction to be obtained from driving an efficient motor-car is without doubt partly aesthetic. The surgeon's praise of "a beautiful operation" is by no means the misuse of the word "beauty" it might appear to be.

The demand for the same æsthetic sensations elsewhere has encouraged qualities of precision and economy in modern design. In architecture theatrical effects of mass, weight and so on, give way to effects of poise and lightness. Accurate structural elimination is the contemporary virtue instead of imposing structural solidity.

This question of solidity brings us to the consideration of the "factor of safety." Our greater knowledge of the limitations and capabilities of materials enables us to use them with greater economy and accuracy. There is no longer need for oversizing to allow for ignorance. We no longer believe that exact sizing is not worth the labour of exact calculation. For this advance the refinements of aeroplane design amongst other things have been greatly responsible.

Our whole attitude to the right use of materials has also undergone a certain amount of change. Previously we knew about materials in terms of our own experience with them: we had handled wood and stone—even steel—on a small scale, and knew instinctively when their substance was adequate on a larger scale. In the case of the new synthetic materials, of which reinforced concrete is typical, their properties are not within the bounds of common experience and have to be taken on trust: a new influence in the impersonalization of design. This change does not mean that knowledge of structural properties can be a substitute for visual satisfaction with their adequacy. Geoffrey Scott's reservation from *The Mechanical Fallacy*, already quoted, is still valid; but we have to adapt our perceptions to the abstract values of new materials to the extent that they differ from the handicraft values of the old.

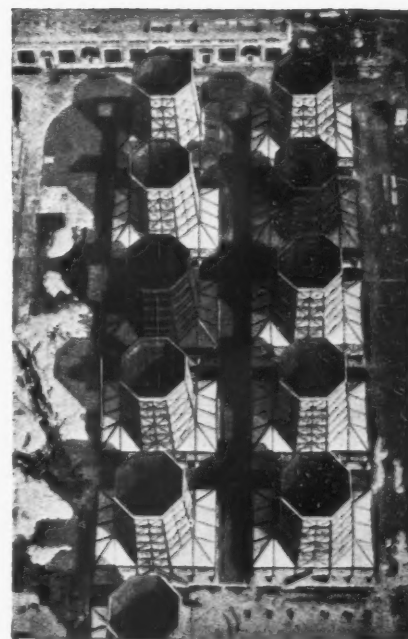
Exactness, cleanness, precision of form and finish are the representative modern qualities. They are present in machines themselves as conditions of the machines' functional efficiency. They are present in the products of the machine, partly because the processes of machine manufacture produce these qualities, and partly also in imitation of the machine, from the use of those art forms which study of the machine has contributed. The prevalence of "streamlining," for example, is an illustration of the influence of a mechanical idiom; its influence being seen in stationary objects where aerodynamic considerations are quite irrelevant.

The distinction must here be made between this influence, which is the unconscious assimilation of an idiom common to our mechanical surroundings, and the deliberate application of a so-called "modern" idiom: the stylization of modernity producing the *moderne* or "modernistic," wherein the building or object has applied to it (or is forced into) certain shapes for eclectic or decorative reasons. The result is, of course, no more modern, in the true sense, than my foot—in fact, a good deal less. In the same way that abstract art, directly it loses what might be called the tension or concentration that gives it its æsthetic significance, becomes empty pattern-making without



15

The typical modern virtue of regimentation, the æsthetic value of the serial repetition of identical forms, is displayed in 16, an air-view of a battery of cooling towers (from "The New Vision," by L. Moholy-Nagy). The photograph also suggests the extent to which the development of air-photography has assisted the appreciation of this quality. 15 shows the same quality to a smaller scale, apparent in the pattern value of the keys of an accounting machine, by the National Cash Register Company.



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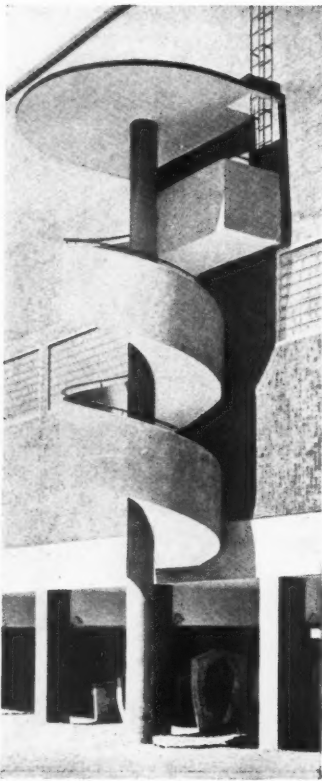
vitality, the vitality of the modern machine product depends on its retaining some of the formal significance of the machine, not on its imitating a few superficial characteristics.

In the nineteenth century this preoccupation with superficial style, this habit of capriciously varying the shape or colour of an object entirely apart from any attempt to improve it, either in economy or efficiency, was a typical instance of refusal to accept the new order of the machine. It provided an alternative avenue of escape to that of the antiquarian and the student of the primitive and the vernacular. It made design the slave of fashion, from which its antithesis, standardization, now releases it. At the same time recovery from the partial anaesthesia which the prevalent ugliness of the nineteenth century induced in the senses should result, in time, in the sharpening of our sensitivity to simple relationships and proportions, to take the place of the connoisseur's unæsthetic interest in variation of style.

Changing Values

Certain qualities belong essentially to the handicraft age. One of these is rarity. The

advent of the machine has devaluated rarity. The craftsman produced single objects; the craftsman-designer now produces objects as patterns, to be reproduced in infinite numbers to the same standard of workmanship. Along with rarity goes antiquity, like rarity the concern of the connoisseur, whose appreciation is based primarily on historical knowledge and education. To antiquity we prefer newness; not for its own sake because it will embody the latest fashion, but because it will embody the most complete solution and the latest technical improvements. The machine is responsible for the purification of æsthetics from the irrelevances of archaic taste.



17. The typical geometrical vocabulary of modern architecture, derived from an exact study of structure and materials, is part of the vocabulary of the modern aesthetic: precision and grace instead of mass and solidity. A spiral staircase from the Permanent Exhibition Buildings at Brunn, Czechoslovakia. Architect: Bohuslav Fuchs.

The disappearance of the false romanticism of the antique, with which is associated the cult of the curio, does not mean that romanticism as a spiritual or intellectual quality is incompatible with mechanization. Romanticism as preached by William Morris and by Goethe, and as practised by many Arts and Crafts movements, as an alternative to the machine, no longer has the same appeal. The impulses that provoked it, as an action of escape, are catered for in our broadening machine aesthetic. Turner first saw the possibilities of romance in the world of machinery, though he tried to translate them into terms of his predecessors' interest in the merely picturesque. Kipling,

much later, revealed the same possibilities in literature.

When it signifies achievement of aesthetic satisfaction through the exact allocation of means to function an essential modern virtue is economy. It is the quality that pure engineering has in common with architecture. But when it signifies the smallest cost for which an object can be produced it is aesthetically quite irrelevant; though it is a common fallacy that cheapness as a virtue is somehow concerned with aesthetics. It often happens, however, that the necessity for cheapness compels the designer to discard the handicraft qualities of technical virtuosity; thereby giving the product aesthetic merit as it were by mistake, and it often happens that high cost in an object is an indirect criticism of its mechanical integrity, though it may also be an indication of its designer having aimed at an absolute rather than an economic standard of quality.

The Designer

The various characteristics of machine design outlined above demand two qualities in the designer: the objective outlook of a mind unprejudiced by a stock of ready-made solutions, and a sympathy with the whole technological order that will give to his work the necessary community of direction with this order. In addition to these are, of course, the craftsmanship qualities of familiarity with his materials, machines and processes. It might be felt, with the constant reference above to an aesthetic dominated by the machine, that the design itself was determined by the machine: that a machine aesthetic tended to substitute technology for art. The answer is twofold: first, that the machine itself is a human product, undergoing a constant process of humanization; secondly, that the designer's primary function is the civilization of technology, with the machine as a means to an end; in this complicated era, an end of order and equilibrium.

In machine design the original pattern is everything: the rest an automatic process. The whole responsibility rests,

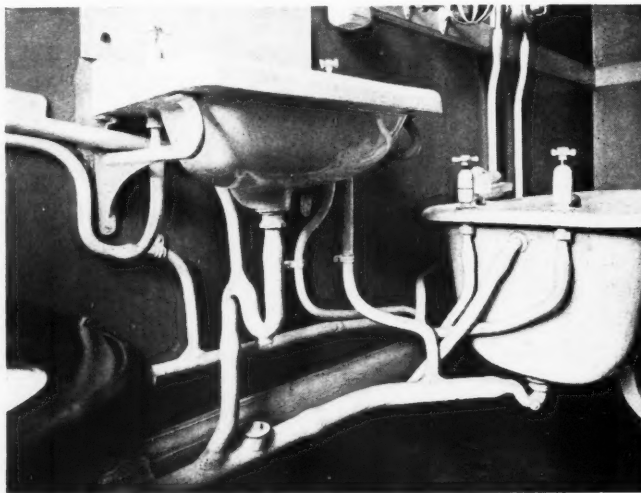
therefore, on the designing room. This becomes less a studio, in which paper designs are evolved on a capricious basis of appearance, than a laboratory of research in which the methods of scientific analysis are employed (but employed by a scientist under the influence of aesthetic sensibility) in the apt utilization of the machine and the perfection of standard forms.

Gropius says: "Handicrafts and industry may be regarded as opposite poles that are gradually approaching each other. The former have already begun to change their traditional nature. In the future the field of handicrafts will be found to lie mainly in the preparatory stages of evolving experimental new type-forms for mass-production."

The World Men Carry in their Heads

The aeroplane is a representative modern product. The average piece of architecture, furniture or household equipment is not. To say that the furniture should be more like the aeroplane is so incomplete a statement as to be misleading in its implications: but it should have an affinity with the aeroplane, as the argument of this article sets out to show, because of its dependence on the same conditions of machine production. It can be examined in the light of the same aesthetic, and it has its own duty of contributing to the unity and common direction of the contemporary environment. It must reflect the real, essential world of scientific order that underlies our civilization: the "world men carry in their heads," of which the aeroplane is a typical inhabitant.

The business of the Modern Movement is to bridge the gulf, as Marcel Breuer has expressed it, "between appearance and reality." This gulf is only widened by the make-believe of historical escapade, by the trite formulae of period styles, or by efforts to perpetuate the obsolescent culture of an earlier epoch. We have to start with power and the machine, which dominate our existence. "Our capacity to go beyond the machine," to quote Mumford once more, "rests upon our power to assimilate the machine. Until we have absorbed the lessons of objectivity, impersonality, neutrality, the lessons of the mechanical realm, we cannot go further in our development toward the more richly organic, the more profoundly human."



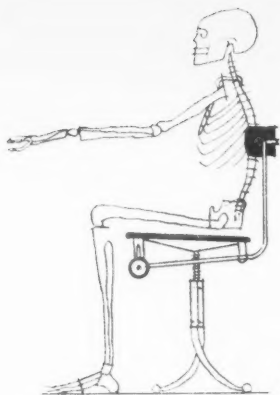
By courtesy of GREENWOOD AND HANSON

The story of the condition of chaos which has developed in the design of everyday things, and the moral that attaches to it, is simplified overleaf into a cartoon, drawn by Mr. T. Gordon Cullen. The story is one of loss of a common unity and common direction between objects and their environment. It indicates also where hope for better co-ordination in the future may lie—a hope that is justified by the illustrations that fill the rest of this journal, showing the large number of existing designs in which such a co-ordination has already been achieved.



Form means nothing—

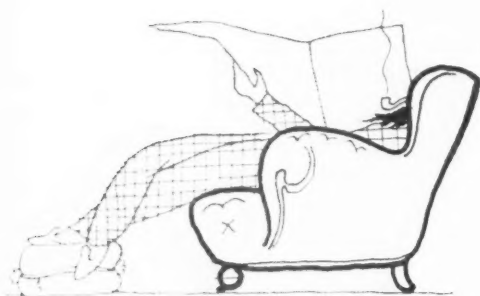
without function



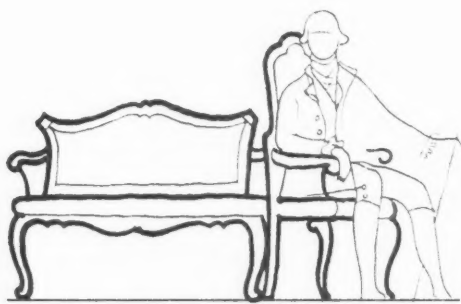
But form depends on
function



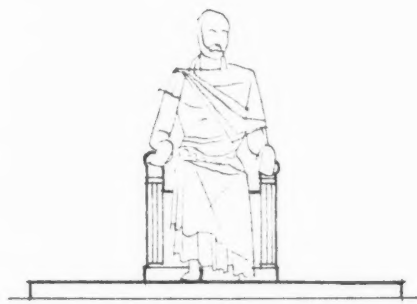
in character as well as
structure



COMFORT

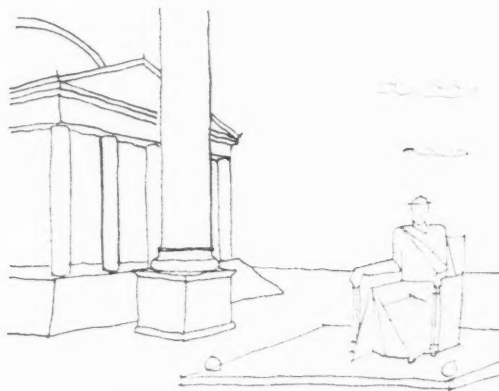
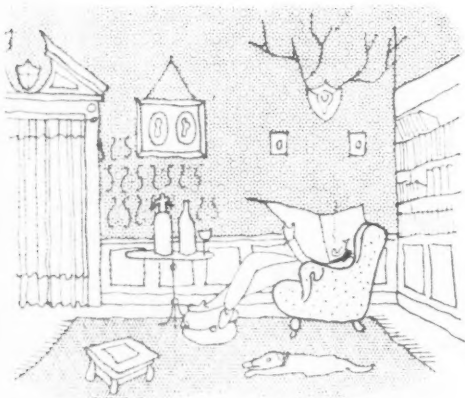


ELEGANCE

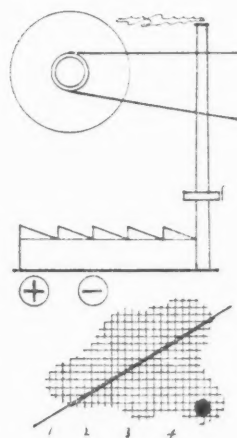
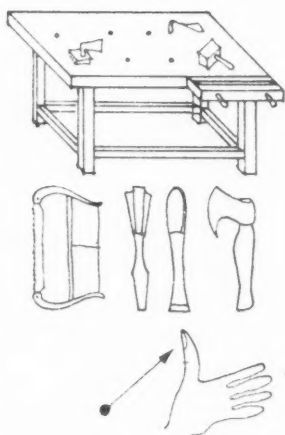
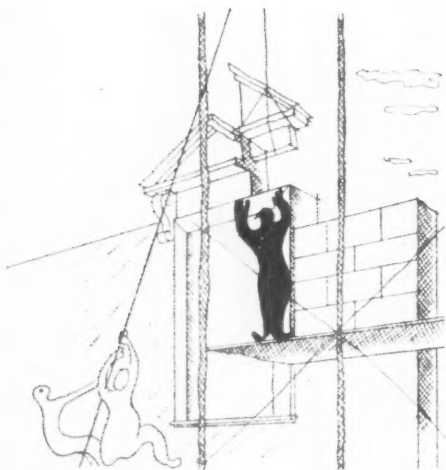


AUTHORITY

Different periods may have concentrated on a different aspect of function

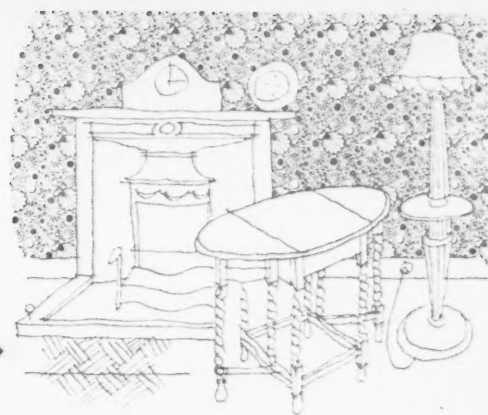
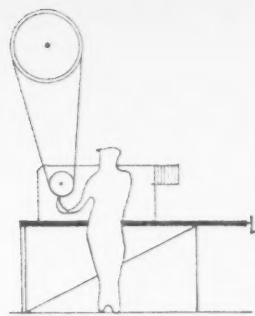
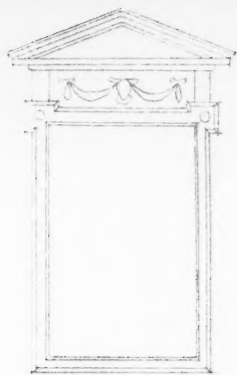


But each applied it in terms of its own background



Unity was achieved when the same tools were used for large work as for small. In the hands of those properly adjusted to their background they evoked a consistent idiom in design

Before long the technique of making things underwent a revolution. New materials, machines and tools, the product of a new set of conditions, produced a new environment

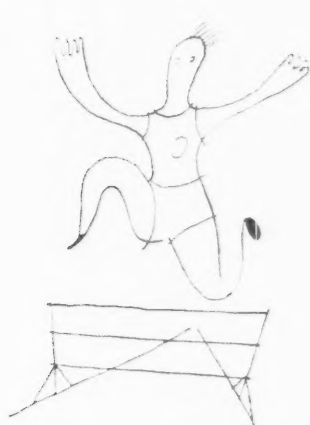


At the same time, social changes resulted in the decay of conventional good taste and the loss of a sense of the appropriate and of restraint—symptoms of the inability of the eighteenth-century's humanistic culture to cope with the revolution

Machine power and the advantages of machine power were the background of the new civilization

but when people didn't attempt to escape back into handcraft, they only used the machine to reproduce the appearance of handcraft objects. The result was CHAOS—the antithesis of a consistent idiom

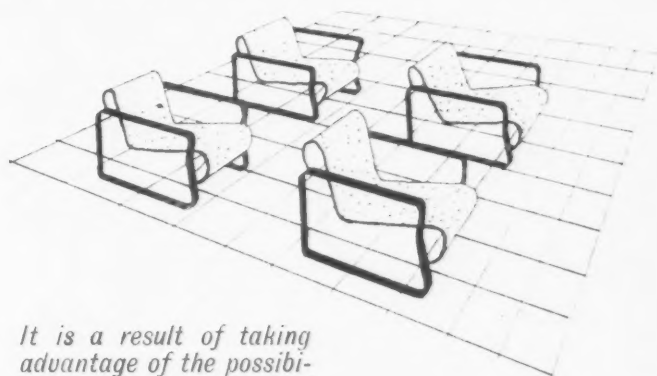
THE PROBLEM TODAY IS TO RE-ESTABLISH A CONSISTENT IDIOM IN DESIGN BY ADJUSTING OUR STANDARDS TO THE REAL CIRCUMSTANCES OF MODERN LIFE. IN THESE CIRCUMSTANCES WHAT IS A WELL-DESIGNED OBJECT?



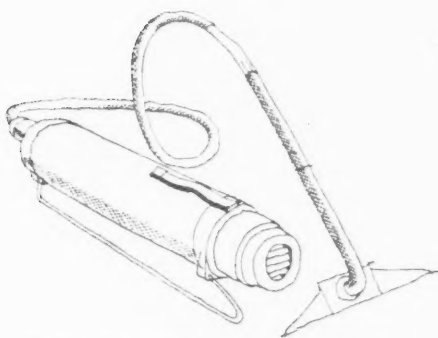
It is appropriate—



to the occasion



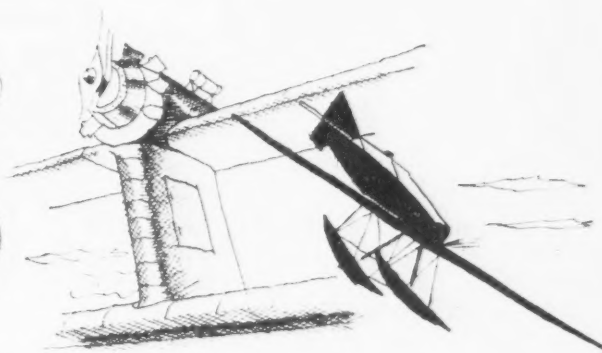
It is a result of taking advantage of the possibilities and economies of modern technique—the application of science to production



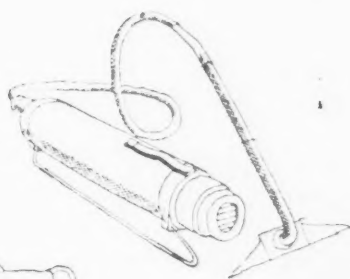
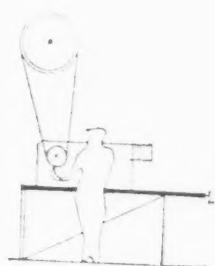
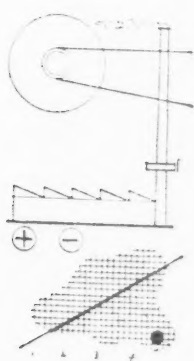
It has learnt honesty and economy from the mechanical products which form its everyday companions



It is also the result of the application of æsthetic sensibility



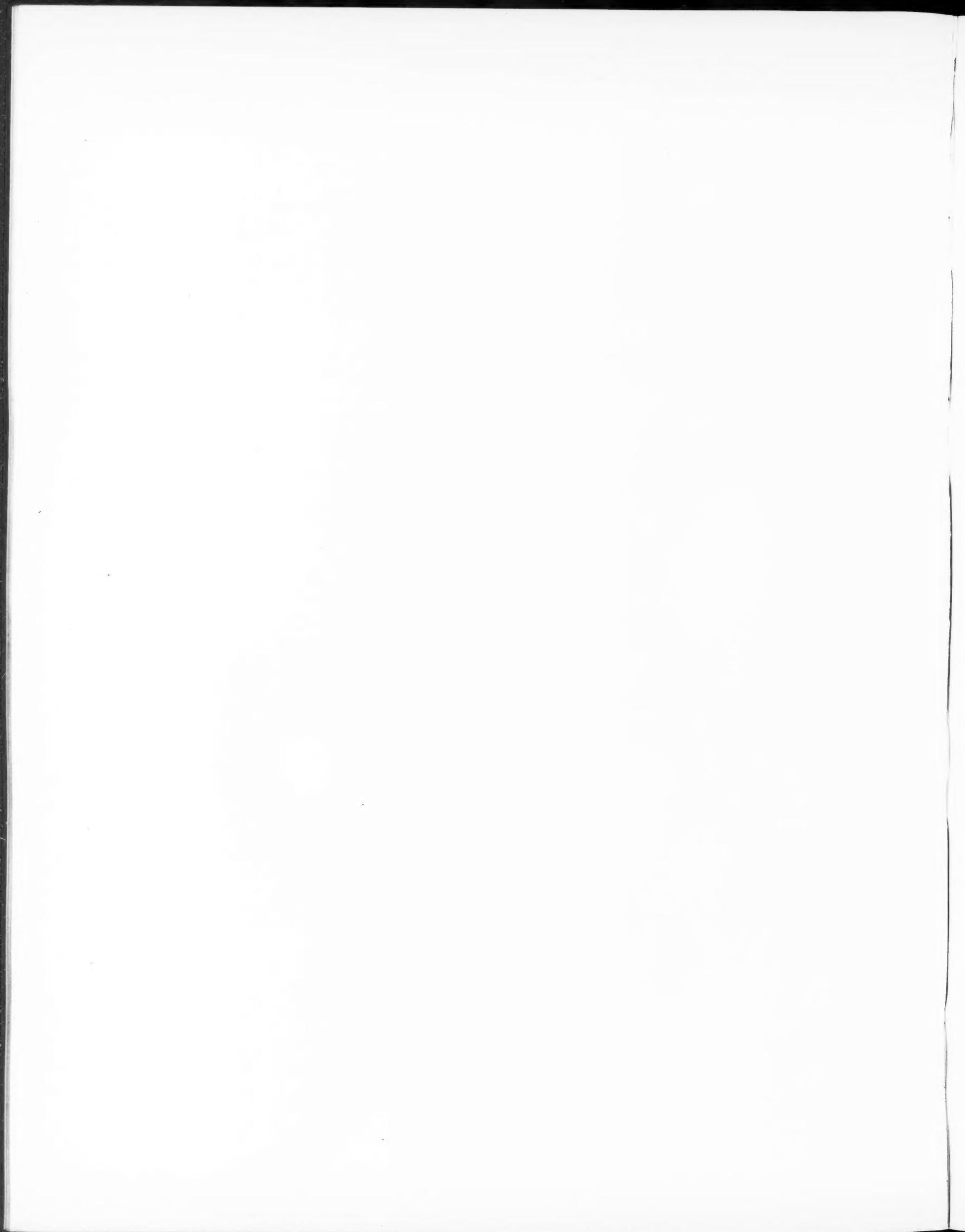
—and it works



Having these qualities, the manufactured articles of every day can play their part in the re-synthesis of environment, and ways of work and living. Architecture and the appurtenances of architecture again become a unity



Drawn by T. Gordon Cullen



F o r e w o r d

By the Editor



The pages that follow are intended to form, quite simply, a catalogue of what well-designed objects of everyday use are available on the market today. This catalogue is in a sense a reply to those critics who have accused the ARCHITECTURAL REVIEW of taking up an obstructionist attitude towards certain recent exhibitions, notably the Exhibition of British Art in Industry held at Burlington House. We are far from saying that such exhibitions have had no good results. We believe that they have exercised influence in drawing popular attention to the fact that "design" exists at all in the field of equipment; but we believe that there is a tendency amongst exhibition promoters to concentrate on exhibition stunts (such as furniture covered with crocodile skin, for instance) either in the belief that stunts are the backbone of the modern idea, or in the belief that the public cannot be lured into an exhibition unless they are given something sensational. Whatever the motive, the stunt exhibit, or even the specially-designed-for-the-occasion-all-personal-work-never-been-shown-before exhibit, obscures at the present moment what it is of the greatest importance to make clear: that there is already in being a great range of excellent standard types, of household objects and equipment, which are being produced by a large number of manufacturers as part of their ordinary programme of production. These articles of equipment, produced by designers who are not straining after art or modernism, arrive at what is called a modern expression merely by being themselves. Their final form is derived from fitness and appropriateness, as those terms are understood by us today.

The exhibition that is needed is one with the single purpose of seeking out and exhibiting these articles. Such an exhibition would include, of course, the simple cheap products of the sixpenny chain stores as well as highly finished examples produced for occasions where price is not the first consideration—concentrating all the time on objects of standard routine production.

It seemed a sensible idea to produce the catalogue as a reference of its own quite apart from an actual exhibition—on paper instead of "in the round." There seemed no reason why the record of the good things that are to be found should not have absolute usefulness, as well as greater portability, in the form of illustrations. That is the simple explanation of the origin of this issue.

The quantity of material that demands consideration for a place in such a catalogue is, of course, immense; we do not pretend to have exhausted the field; but we have made a start. Mr. R. Dudley Ryder, who was organizing secretary of the 1933 Dorland Hall Exhibition of Industrial Art, was co-opted for the purpose of collecting the available material, and from that material a final selection has been made by a selection committee of three, which does not include the editor

or any member of the staff of this journal. The committee, for obvious reasons, remains anonymous.

There are a few points that should be made clear in introducing the pages of illustrations that follow. The first is that there is no question of searching for an absolute standard in design. The objects illustrated are not presented as ideals, but as a record—to repeat the definition already used—of what is best in design among articles of interior house equipment available on the market today. *Its availability to the public in Great Britain as a standard product is a condition of the inclusion of an article in the issue.*

Secondly, although the selectors have preferred articles that they know to be efficient, they naturally cannot give an absolute guarantee of mechanical efficiency. At the same time they have given particular attention to quality of material and soundness of construction in relation to the price at which the article is sold.

If this issue succeeds in encouraging more manufacturers to add to the existing mass of good designs, and encourages the public to look for good design when making its purchases and furnishing its homes, then the labour involved in compiling it will have been justified. This labour has fallen very largely on Mr. Ryder, whose energy and knowledge have turned an idea into a reality. The editor takes this opportunity of expressing his gratitude both to him and to the selection committee for their work.

The organization of this issue, and the work of collecting the material from which the committee made their selection was done by Mr. R. Dudley Ryder.

The design for the cover of the issue is the work of Mr. E. McKnight Kauffer.

A large proportion of the photographs have been specially taken for the ARCHITECTURAL REVIEW; most of them by Mr. Alfred Cracknell. Other photographs are by Messrs. Rex Smith and Norman Waite, Alfred Caske, Dell and Wainwright, Gee and Watson and S. W. Newbery.

The special drawings in the Heating, Kitchen and Bathroom sections are the work of Mr. N. A. Baldwinson.

- All the articles illustrated on the following pages, being standard products, may be obtained through the normal retail channels.
- In the captions beneath the illustrations titles of articles or numbers quoted are the manufacturers' or retailers' trade names and catalogue numbers.
- In every case prices refer to single articles. In certain instances special prices are quoted by manufacturers for large orders. Prices of articles may vary throughout the country according to the special circumstances of the retailers handling them, and must in all cases be regarded as approximate.
- The names of firms mentioned are the names of manufacturers or their agents; where the words "obtainable from" appear before the name of a firm they indicate either that the articles referred to are obtainable only from that firm (who may be the manufacturer or the retailer), or that it is not possible to give the name of the actual manufacturer. In the latter case the firm mentioned is the retailer through whose courtesy the articles are illustrated.
- Owing to limitations of space it is not possible to give in all cases such particulars as alternative sizes and finishes, additional or alternative fittings, installation charges, hire purchase terms, etc.
- The size of the photographs is not intended to be an indication of the merit of the articles they illustrate. Size and disposition of the photographs was determined by the appearance of the page and the quality of the photograph obtainable; nevertheless reasons of space have made it impossible to reproduce all the best photographs as large as could be wished.
- The selection committee, not the editor, is responsible for the final choice of articles illustrated.
- The editor would be most interested to receive, either from readers or from manufacturers or retailers, their opinion as to gaps that might be filled and articles that might be included to make the collection more comprehensive.
- In the event of further information being required readers are invited to make use of the enquiry form inset in the issue.



There are certain categories of everyday objects that already possess most of the qualities of good design, but which are not commonly recognized as categories in which the question of design enters, because their qualities have been acquired unself-consciously. Nevertheless they have, in fact, anticipated the nature of everyday design in a far wider sphere. One of these categories is that of sports

equipment. In sports equipment unnecessary ornamentation or stylized design is unknown. The objects here illustrated, I, have acquired their elegant standard forms through a process of refinement due to progressive improvement on the primitive model, approaching with each slight modification nearer to the ideal type form. This selection of sports equipment is illustrated by courtesy of Fortnum & Mason, Ltd.

I

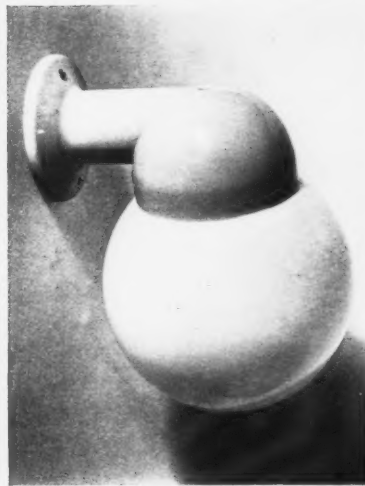
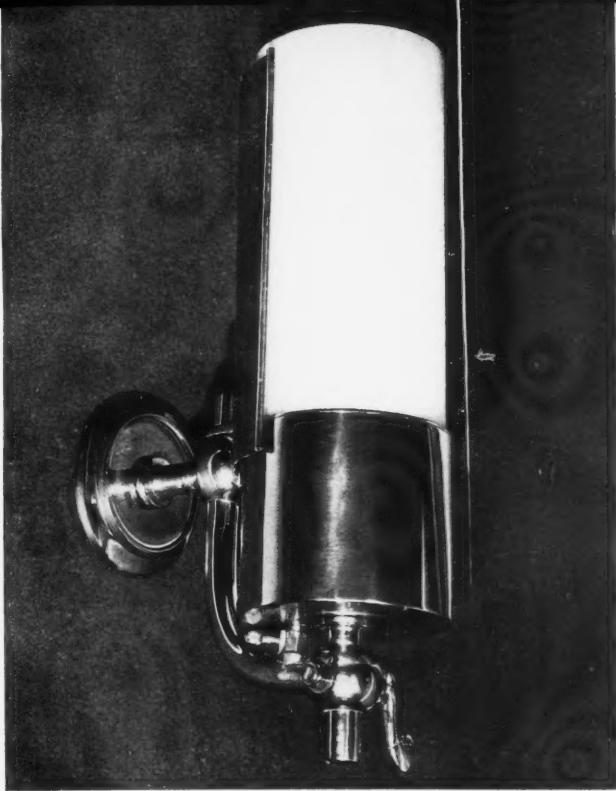
INTRODUCTION



Another category of everyday things in which a high standard of design has been unselfconsciously achieved, through the constant modification of type forms, is that of tools. Above, 2, is a selection of gardening implements and of joiners' and other tools, illustrated by courtesy of Richard Melhuish

(London), Ltd. Reading from the bottom left-hand corner to the top right are: gardener's wooden trug, watering-can, stainless steel spade, rake, lawn trimmer, stainless steel fork, skew-backed cross-cut saw, pincers (Lancashire type), spoke-shave, chisel, bricklayer's trowel and claw hammer.

TOOLS



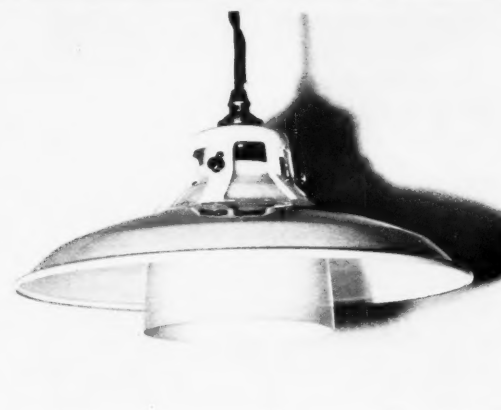
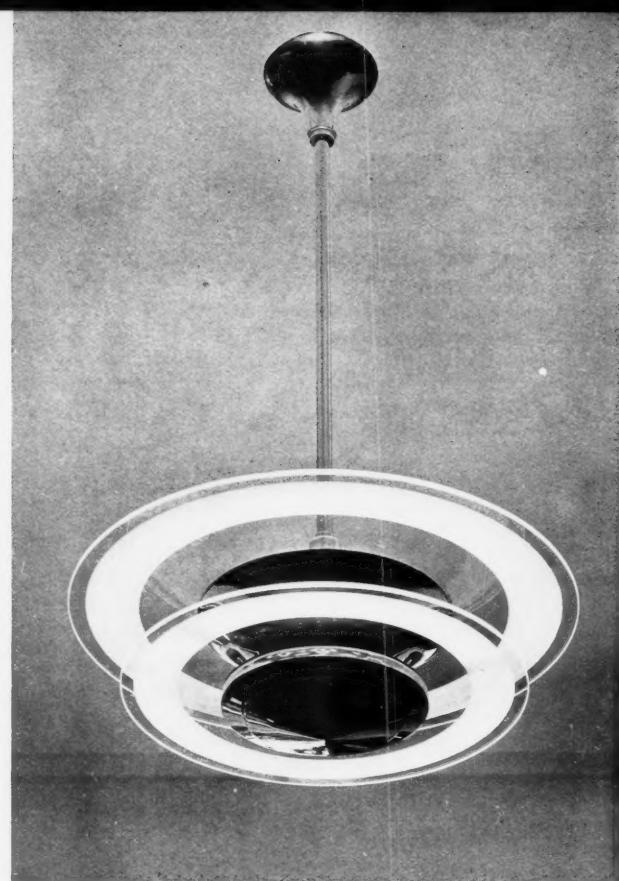
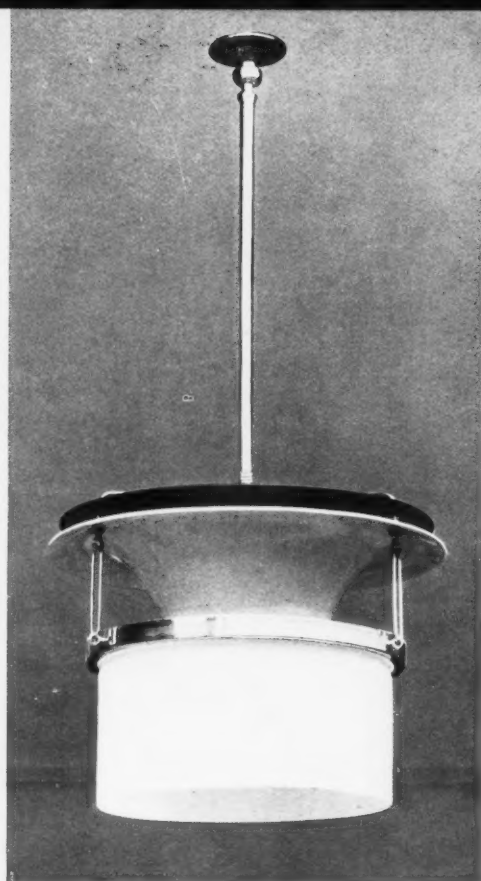
3, Gas bracket. No. 4378/58. £2 18 0. Evered & Co., Ltd. 4, "Anglepoise" wall bracket. No. 1208A, chromium plated, 4 guineas. No. 1209A, dull black, 3 guineas. Desk and other models available. Herbert Terry & Sons, Ltd. 5, Bed head light. The current is switched on or off by opening or closing the hinged shade. 27/6. Obtainable from Heal & Son, Ltd. 6, Majolica moisture-proof fitting. No. 2722. Designed for bath-

rooms, lavatories, and places where condensation occurs. 1' long. 25/-. Oswald Hollmann. 7, Wall bracket. F 10309. In "Roanoid," with white glass, 24/6; coloured, 25/6. General Electric Co., Ltd. 8, Metal wall bracket. B.R. 125. 1' 4" x 9". Fitted with reflector No. 176. £6 17 6. Allom Bros., Ltd. 9, Wall fitting. No. 32204. 21/6; (chromium plated, 25/3). Best & Lloyd, Ltd.

3	4		
5	7	8	9
6			

LIGHTING

WALL BRACKETS



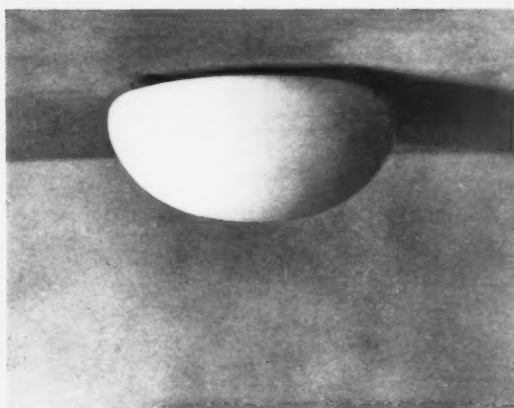
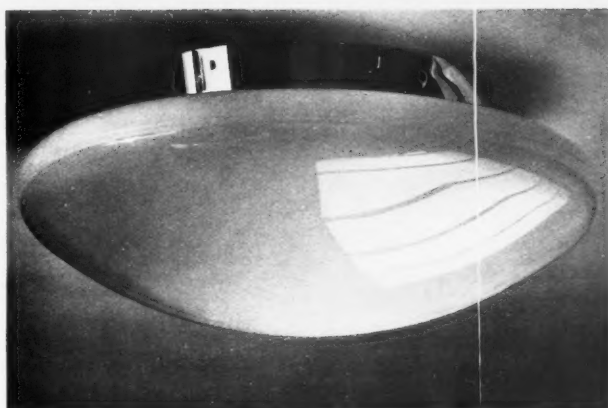
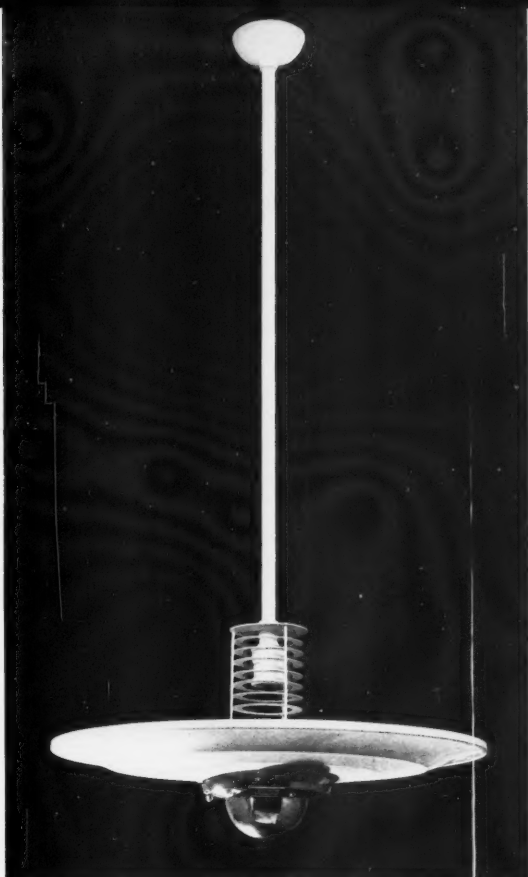
LIGHTING

10	11	12
13	14	15

10, F 613. 1' 8" diameter. In white flashed opal glass. £5 8 6. Troughton & Young, Ltd. 11, Gas Pendant. No. 4249. Fitted with distance control. In Bronze. 4-light burner, 1' Diameter, £4 12 0; 6-light burner, 1' 2" diameter, £5 6 6; 8-light burner, 1' 4" diameter, £6 1 0. Evered & Co., Ltd. 12, P.D. 124. Chromium plated, 2' 7" diameter. £16. Allom

Bros., Ltd. 13, F 618. 1' 9" diameter. £4 3 6. Troughton & Young, Ltd. 14, "Benflux" reflector. F 16463. 10½" Diameter, white glass, 4/6. General Electric Co., Ltd. 15, "Benflux" reflector. F 16101. 1' diameter. Metal reflector with white glass shade inside. 12/9. General Electric Co., Ltd.

CEILING FITTINGS



16, M 537. 1' 7" diameter. £3 15 0. Tucker & Edgar. 17, Stepped reflector. J. St. 12. 1' 7" diameter. £5 16 0. Smaller sizes available. Zeiss Ikon Ltd. 18, M 541. 1' 8" diameter. £3 7 6. Tucker & Edgar. 19, U 26. 1' 2 $\frac{1}{4}$ " diameter.

£1 9 6. Troughton & Young, Ltd. 20, No. 2338. 8 $\frac{1}{2}$ " diameter. White glass, 19/-; champagne-coloured glass, 20/-. Oswald Hollmann. 21, M.A. 151. 8" diameter globe. £2 to £2 7 6 according to finish. Obtainable from The Merchant Adventurers Ltd.

16	17	18
19	20	21

LIGHTING

CEILING FITTINGS



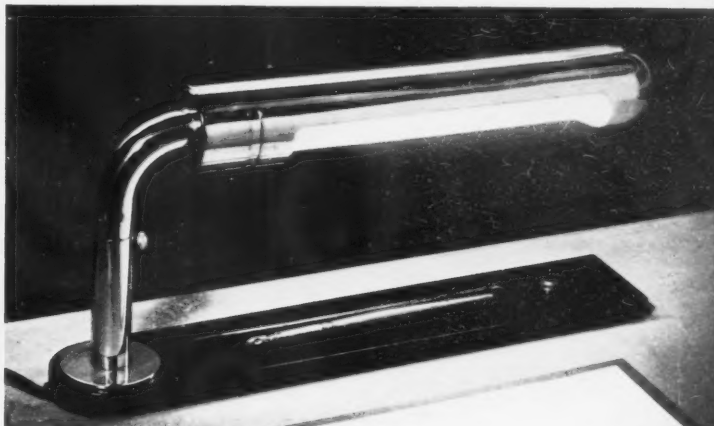
LIGHTING

22		23
24	25	26

22. "Mekelite." Type U.A.T. Chromium plated adjustable arms and reflectors. Bases black, red, blue or green. Left, fitted with reflector type R.A., 29/6 to 31/6, according to colour of base. Right, fitted with reflector type R.D. 38/6 to £2 0 6, according to colour of base. Mek-Elek Engineering, Ltd. **23.** Reflectors for flood-lighting. J.K. 200. 7 $\frac{7}{8}$ " diameter. Can be arranged horizontally

or vertically. With ceiling rose, 25/-; with universal joint, 30/- each. Zeiss Ikon, Ltd. **24.** "Polo." No. 3183. Finished in black, cream, brown, red or green. Black, 22/6; coloured, 25/-. Oswald Hollmann. **25.** With adjustable glass reflector. 5/11. Obtainable from A. W. Gamage, Ltd. **26.** M.A. 153. 1' 2" diameter, £3 10 0 to £4, according to finish. Obtainable from The Merchant Adventurers, Ltd.

STANDARD LAMPS

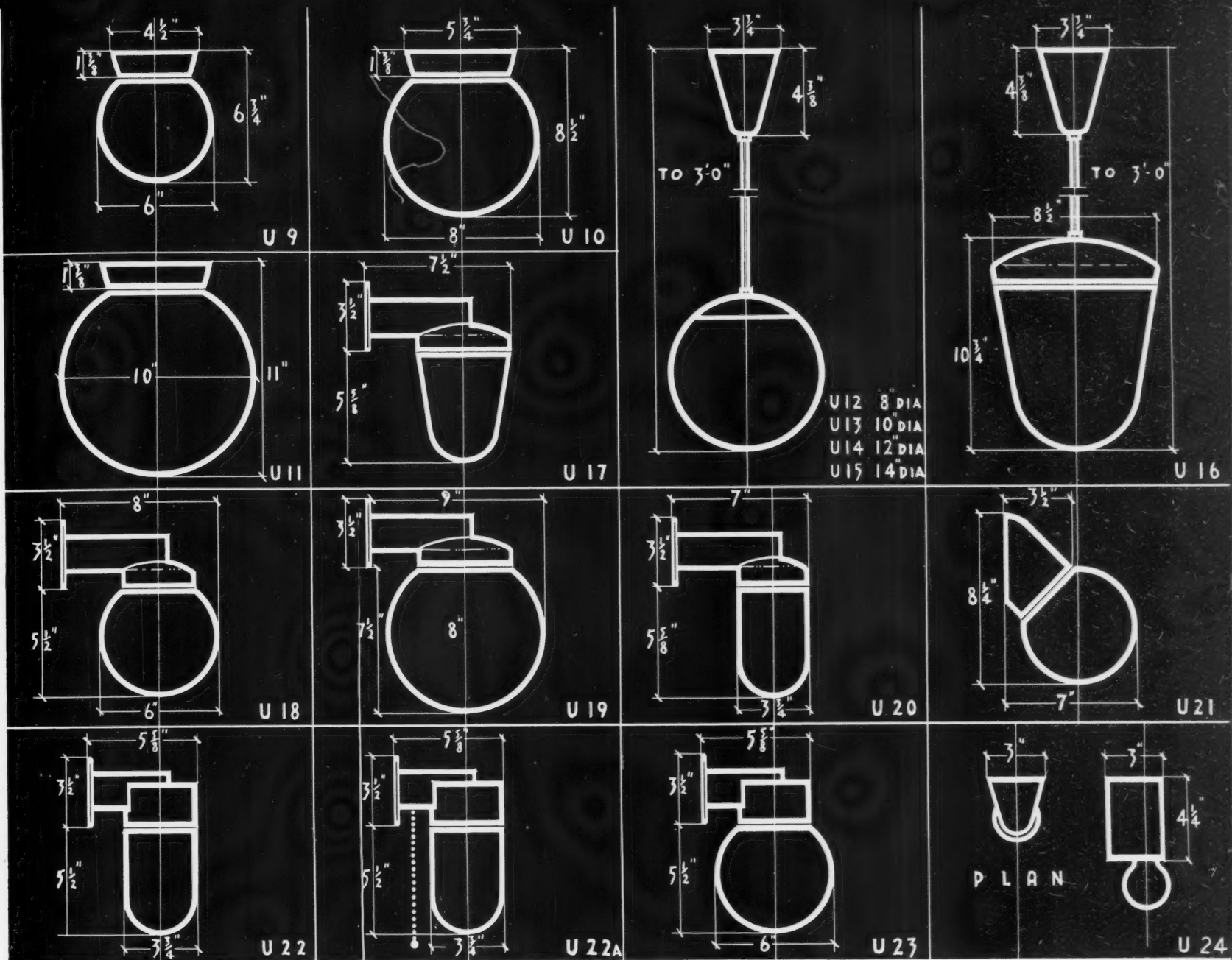


27, "Shutterlite." Fitted with revolving shade and designed for use between twin beds or for nurseries, £2 14 6. Best & Lloyd, Ltd. 28, Table standard. Plated, with black base. 3/11. Obtainable from Marks & Spencer. 29, "Bestlite" No. 29532. Universal movements. Chromium plated and black, and standard colours, 35/-. Best & Lloyd, Ltd. 30, No. 30557. Parchment shade. 1' 6" diameter. Chromium plated with coloured

base. £2 2 6. Best & Lloyd, Ltd. 31, "Bestlite" floor standard. No. 29893. Universal movements. Chromium plated and black, and standard colours, with 6" shade, £3 2 6. No. 31766 with 1' diameter shade, chromium plated and black, and standard colours, £3 8 6. Best & Lloyd, Ltd. 32, Desk lamp with chromium plated adjustable reflector mounted on swivel arm. £3 15 0. Obtainable from Heal & Son, Ltd.

27	28	29
30	31	32

LIGHTING

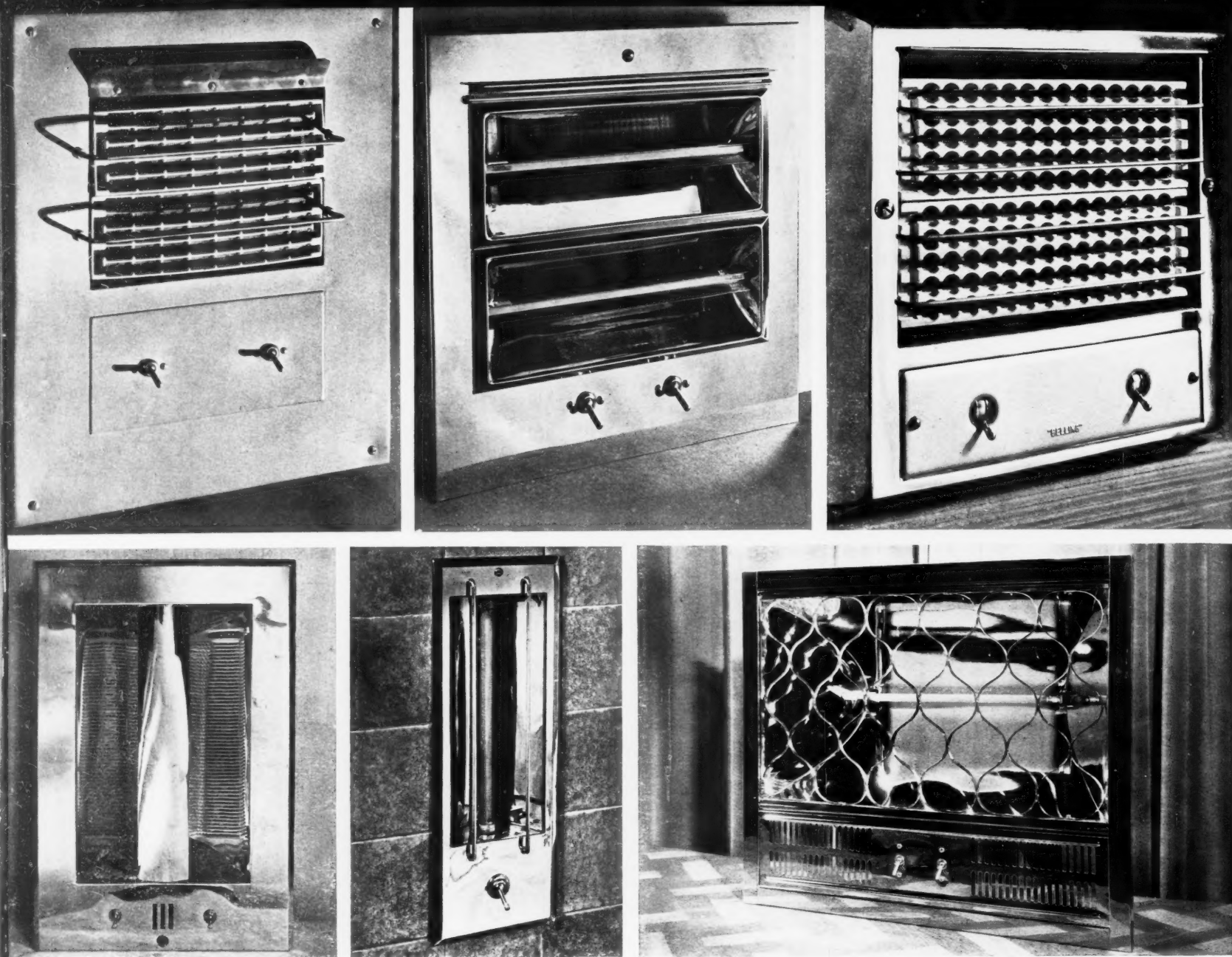


or over, add 1' per lamp up to 8' 2½". Single-lamp lengths in aluminium for all six sections illustrated, 6/6 each. Two-lamp lengths or over, 6/3 per lamp length. Types "B" and "K" only are also obtainable in chromium plated brass; single-lamp length, 8/6; two-lamp lengths or over, 8/- per lamp length. Linolite, Ltd. 36, 37, "Ultralux" fittings :

U.1	16/3	U.2	16/3	U.3	24/6	U.4	24/6
U.5	33/-	U.6	21/-	U.7	15/3	U.8	5/9
U.9	13/6	U.10	18/6	U.11	20/6	U.17	29/6
U.12	31/6	U.13	34/6	U.14	38/6	U.15	46/6
U.16	56/6	U.18	22/6	U.19	27/6	U.20	21/6
U.21	19/9	U.22	23/6	U.22A	24/6	U.23	24/6
U.24	12/3.	Chromium plated or cellused in six colours, with white glass. Troughton & Young, Ltd.					

37

LIGHTING



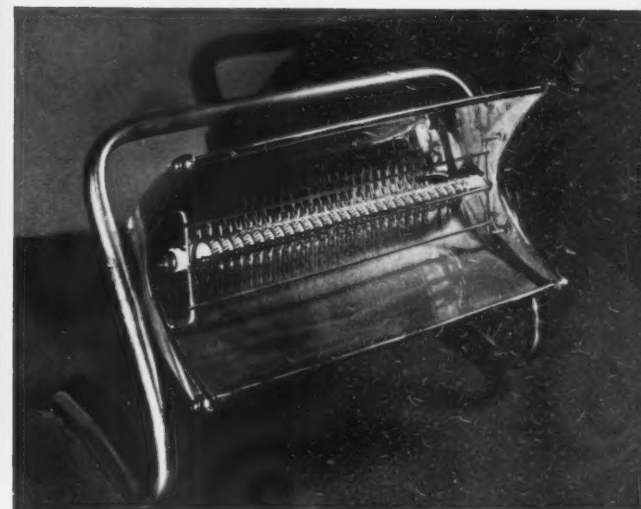
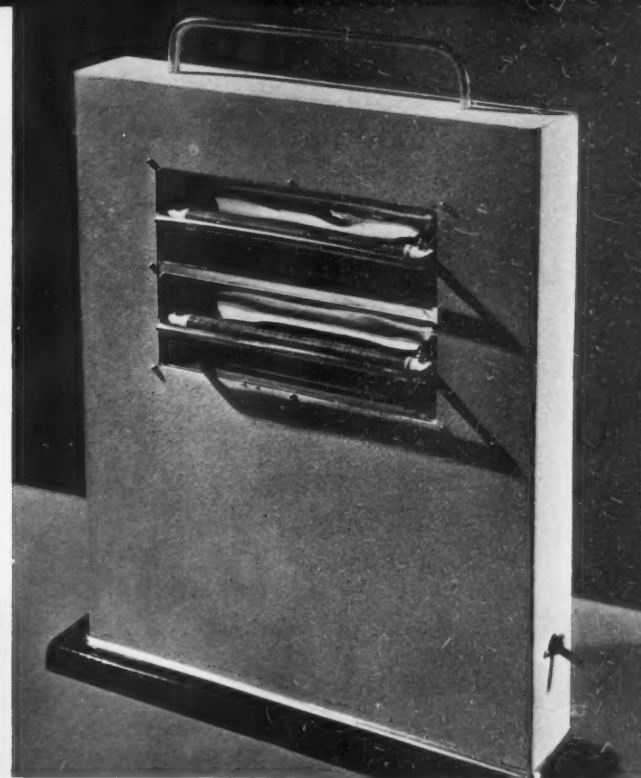
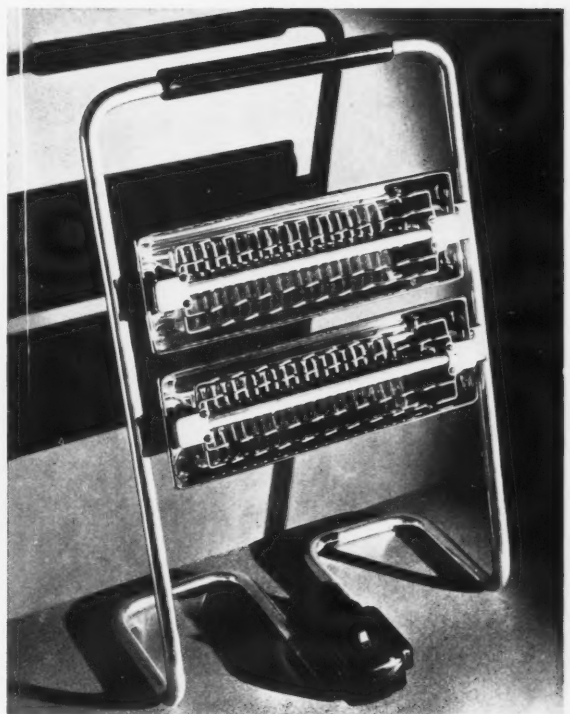
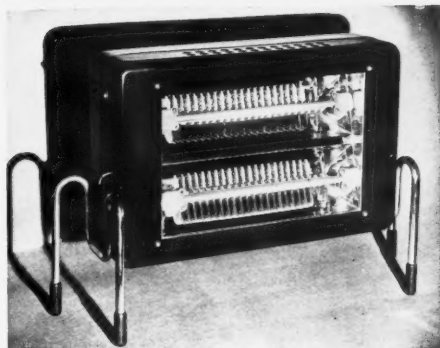
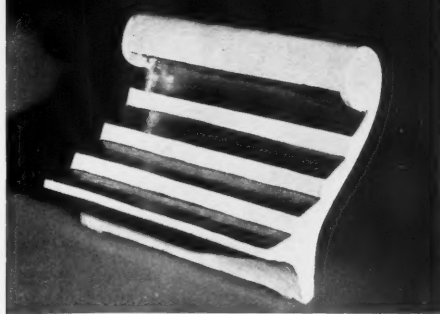
HEATING

38	39	40
41	42	43

38. No. 111 inset. Spray bronze finish, £2 5 0; colours, £2 7 6; rustless steel, £2 17 6. Bratt Colbran, Ltd. **39.** No. 60 inset. In rustless steel. 1 kW., 37/6; 2 kW., £2 17 6; 3 kW., £3 17 6. Berry's Electric, Ltd. **40.** C/2 inset. Bronze or beige majolica enamel, 30/-; chromium plated,

32/-. Belling & Co., Ltd. **41.** "Creda Inigo" H 945 inset. Chromium plated, £6 7 6. Simplex Electric Co., Ltd. **42.** "Magnet" inset reflector. D2721. Chromium plated, 22/-. General Electric Co., Ltd. **43.** No. 3310 inset. Chromium plated, £10 10 0. Screen, 17/- extra. Ferranti, Ltd.

ELECTRIC FIRES



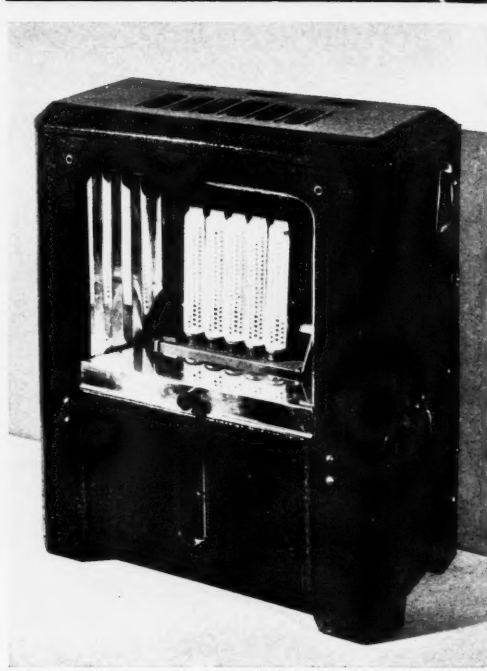
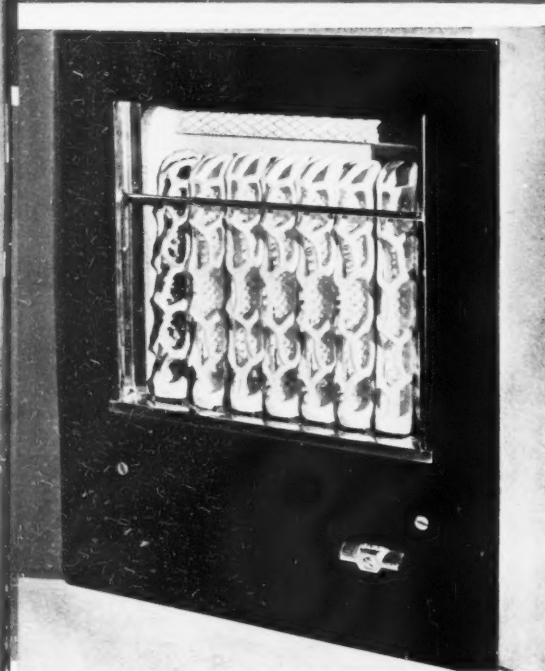
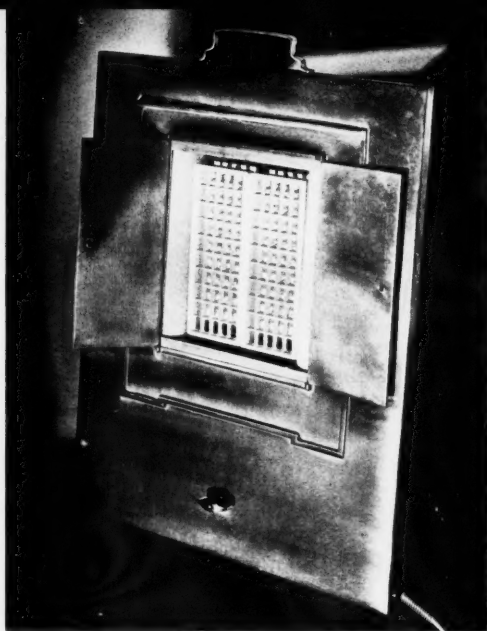
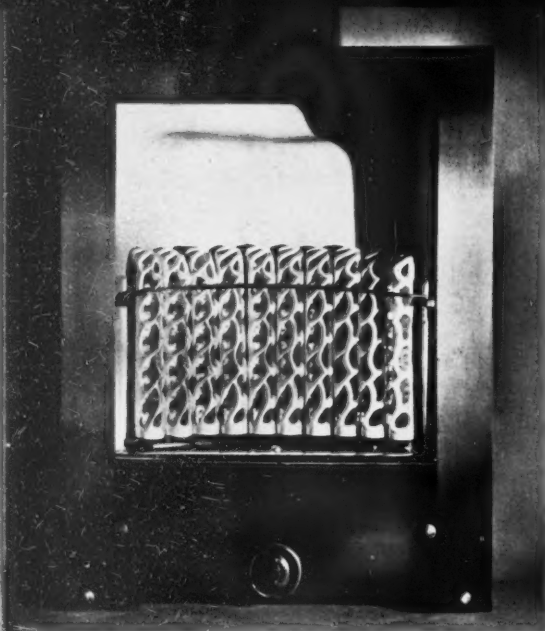
44. Portable fire in glazed fireclay. Single element with stepped reflector. £2 5 0 and £2 10 0, according to colour. R. M. Catterson-Smith. 45. "Magnet" pedestal heater. Copper finish. 13/6. General Electric Co., Ltd. 46. "Raystone." No. F 43. Stone colour with black base. 35/-. British National Electrics, Ltd. 47. No. 1022 L.R. Red and black enamel. £2 10s. Inventum Elec-

trical Appliances, Ltd. 48. "Modern Two-Way." Fitted with two elements which may be used separately or together. The upper element revolves so that the top of the fire may be used for boiling. 19/6. J. Russell & Sons. 49. No. 1023. Chromium plated. £2 10 0. Inventum Electrical Appliances, Ltd. 50. "Essco." No. 1114/A. Chromium plated. 17/6. Joseph and Jesse Siddons, Ltd.

44	45	46
47		
48	49	50

HEATING

ELECTRIC FIRES



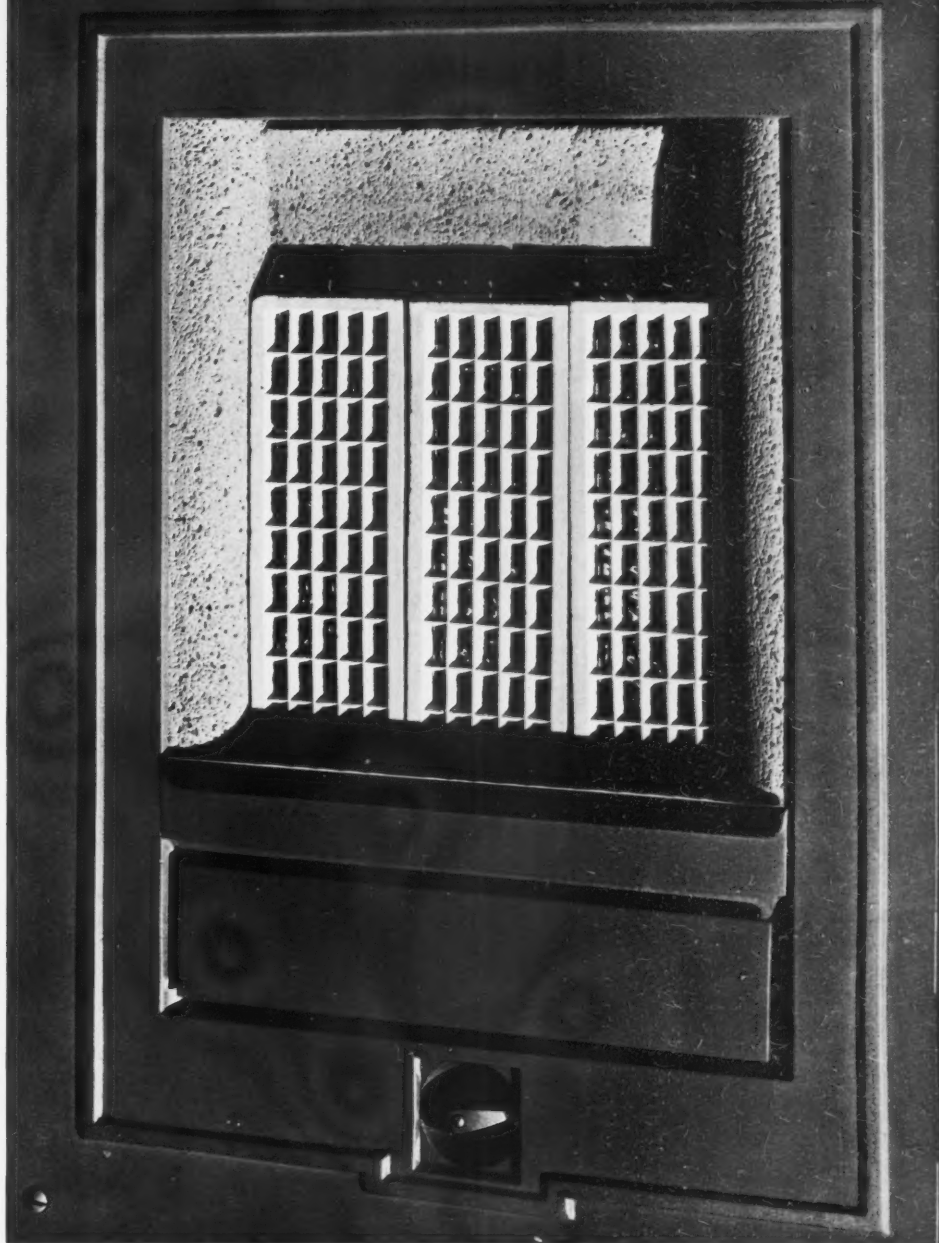
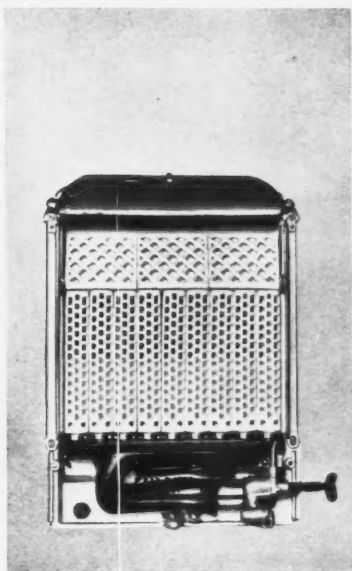
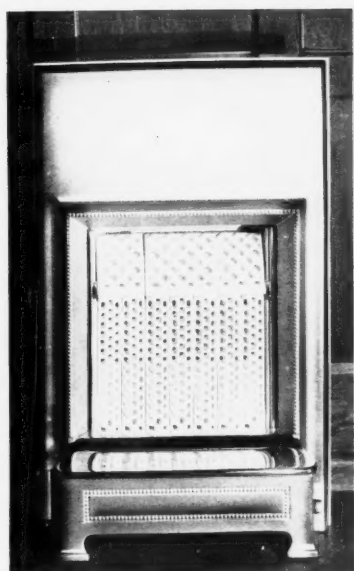
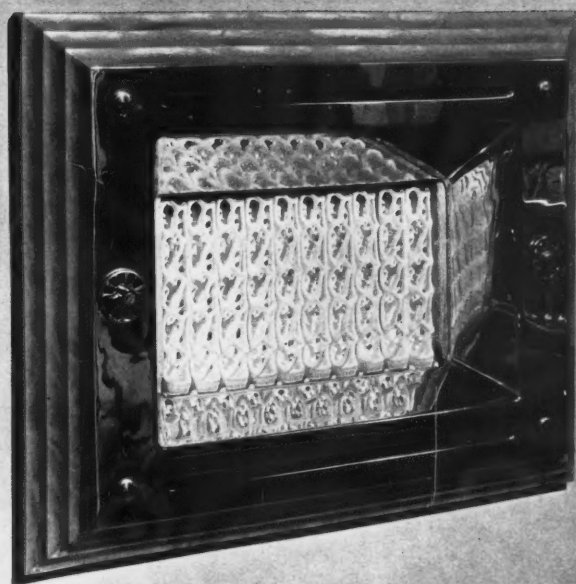
HEATING

51	52	53
54	55	56

51. "Red Sphinx" inset hearth type. No. 113/10. Dull black, £3 18 6; rustless steel, £6 5 0. William Sugg & Co., Ltd. **52.** "Panella F" inset. In black or colours from £4. The Davis Gas Stove Co., Ltd. (Radiation, Ltd.). **53.** "Portcullis" 2-unit screen fire. Portable, for placing in front of an open fireplace. In colours, £3 15 0; rustless steel, £5 5 0. Single unit size available. Bratt Colbran,

Ltd. **54.** "Beatrice" inset. No. 3113. Black, £2 4 0; chromium plated, £3 2 0. John Harper & Co., Ltd. **55.** "Health Ray" portable gas heater. Polished metal bowl with nickel plated guard. £2 5 0. Radiation, Ltd. **56.** "Aladdin Paradiant" fire. The fuel is paraffin which is converted into a gas before being consumed. £5 10 0. Aladdin Industries, Ltd.

GAS FIRES



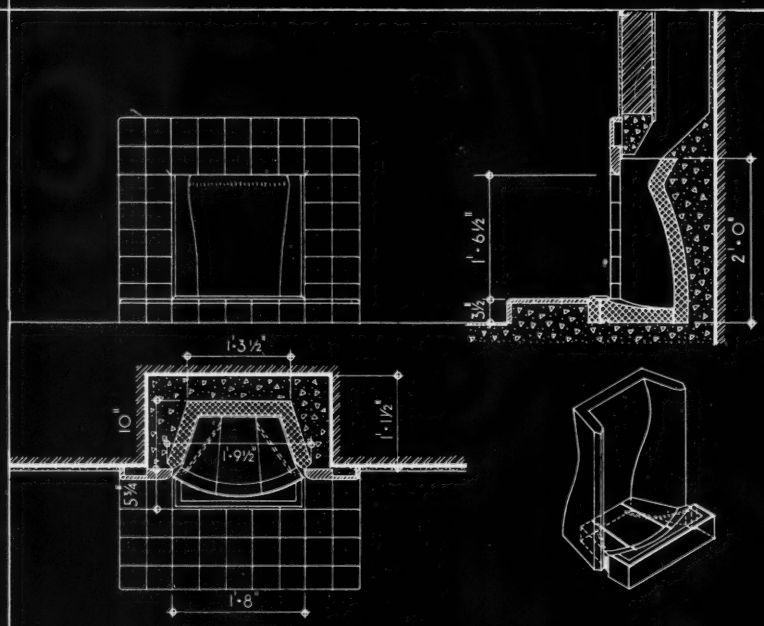
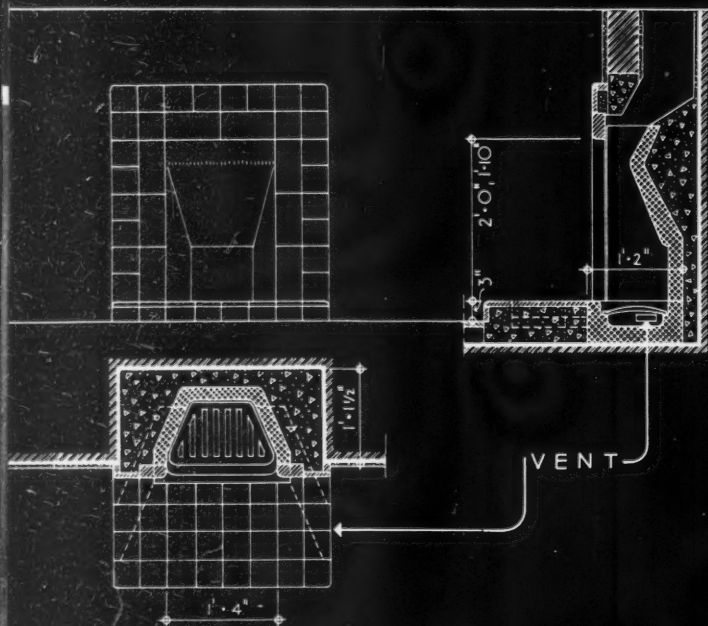
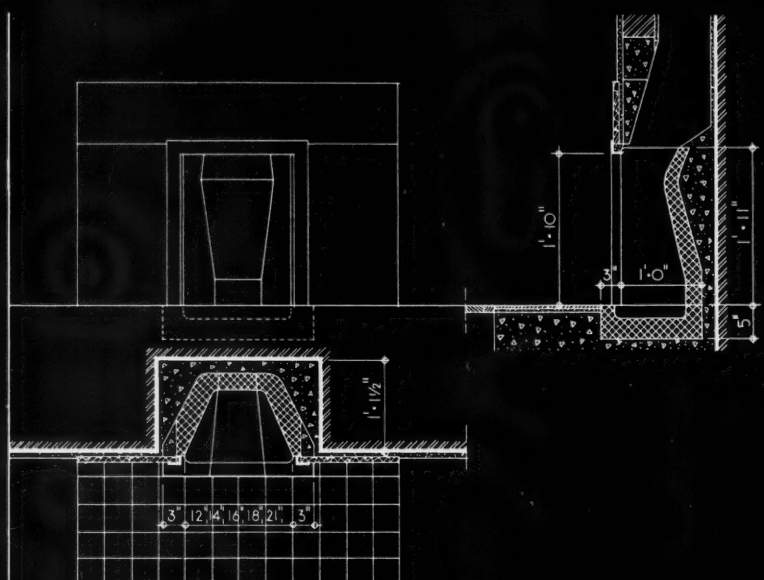
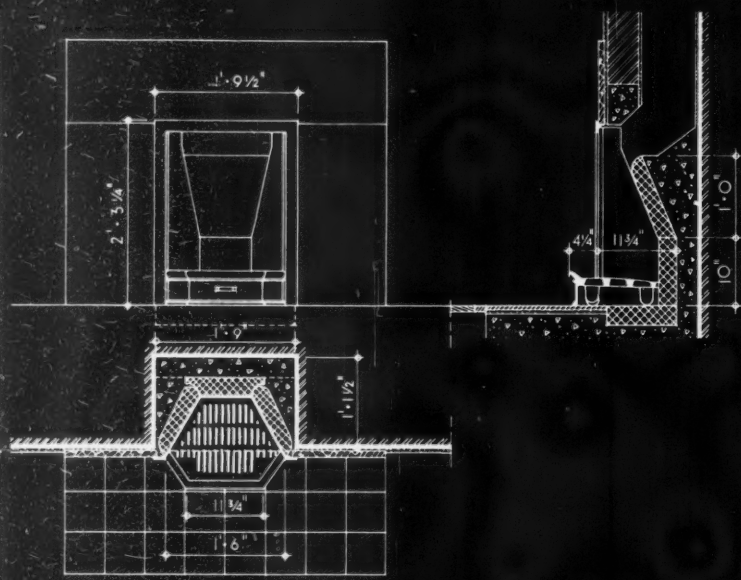
57, "Sunsquare" inset fire. Chromium plated. Self-lighting tap. From £8 18 6. The Davis Gas Stove Co., Ltd. (Radiation, Ltd.). 58, "Portello" inset fire. Composed of two fixing units and a separate front. 3-unit fire in plain colours, £4 10 0; in stainless steel, £8 15 0. 2- and 4-unit models available.

Self-lighting tap, 12/6 extra. Bratt Colbran, Ltd. 59, 60, "High Beam" (Richmond's "Castile") hearth type. Self-lighting tap. The cover and working parts form two units complete in themselves. 59 shows complete fire. 60 shows working parts only. From £2 10 0 complete. Also made in inset types. Radiation, Ltd.

57		58
59	60	

HEATING

GAS FIRES



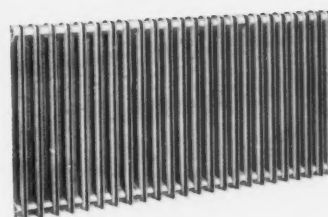
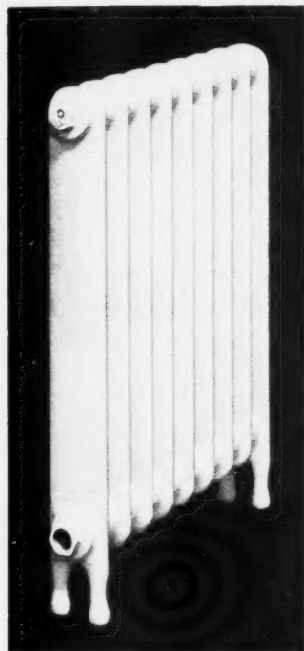
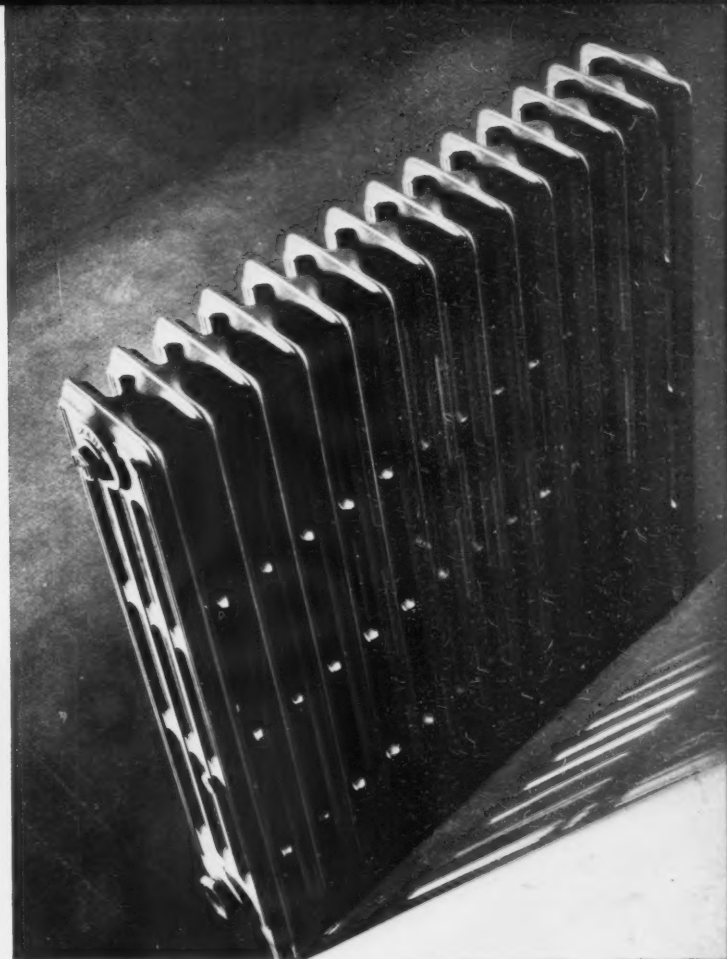
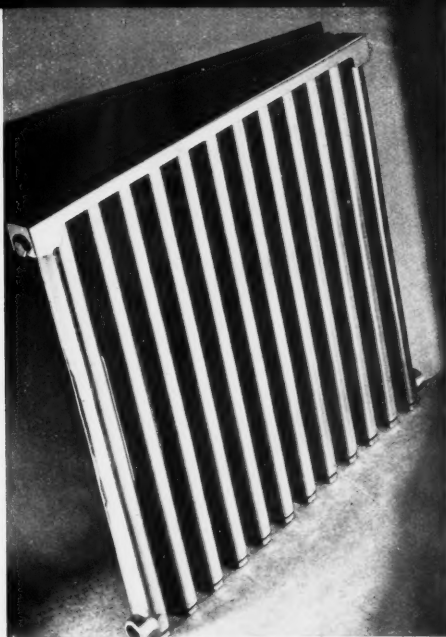
HEATING

61	62
63	64

61, "The Heaped Fire." 18" fire with No. 630 interior and rustless steel frame, £4 17 6. Six other sizes available. Bratt Colbran, Ltd. 62, "The Devon Fire." 18" No. 1 sunk type fire, interior only, £2 17 0. 5 other sizes available. Candy & Co.,

Ltd. 63, "Well Fire." 16" fire, interior only, £3 15 0. 5 other sizes available. The Well Fire & Foundry Co., Ltd. 64, "Bell" sunk fire. 18" fire, interior only, £1 18 6. 20", £2 10 0. Bell Fireplace Co.

SOLID FUEL



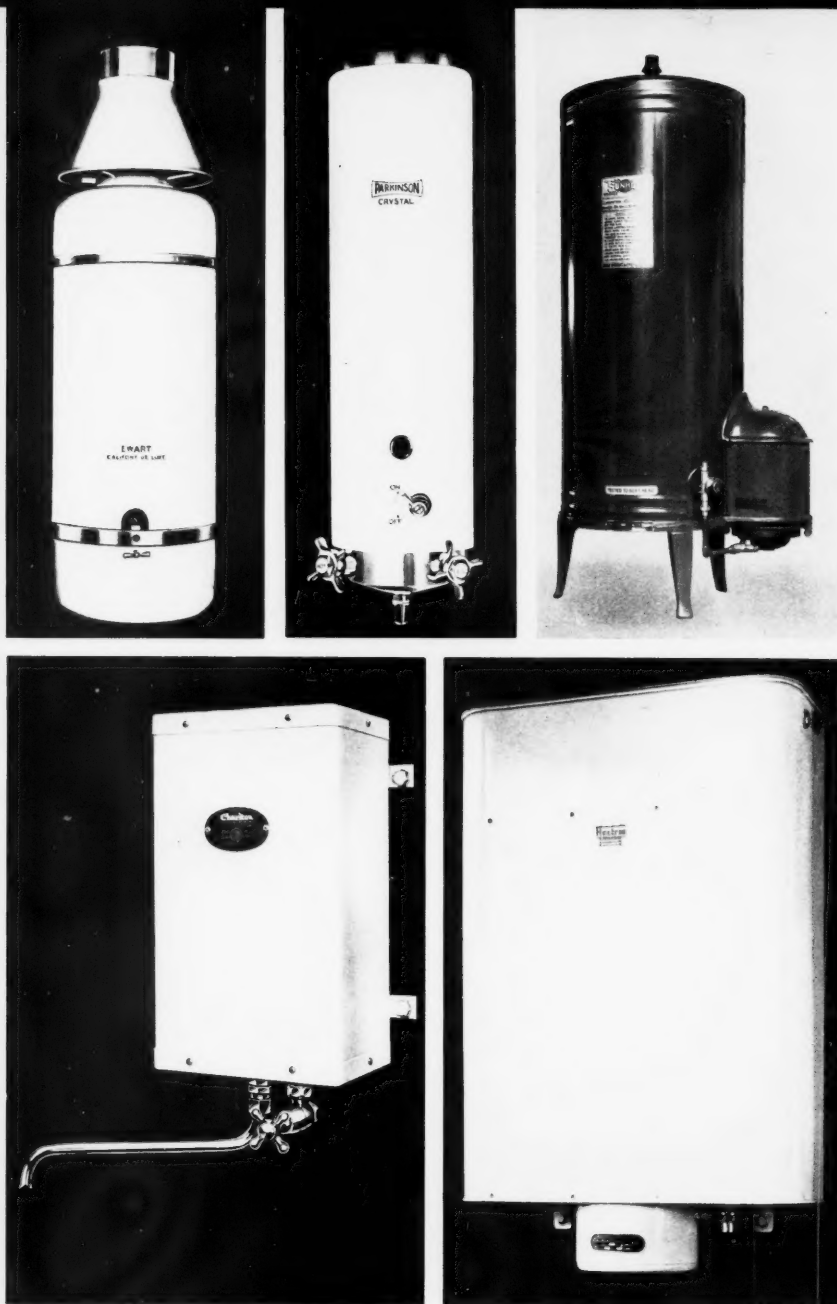
65, Pressed steel radiator. Joseph Sankey & Sons, Ltd. 66, "Pall Mall" six-column radiator, showing deflecting shields. By deflecting the heated air into the room these shields largely eliminate blackened areas of wall above the radiator. Crane-Bennett, Ltd. 67, "Pall Mall" four-column radiator. Crane-Bennett, Ltd. 68, "Ideal Neo-

Hospital" radiator. The smooth surfaces and wide spacing of sections facilitate cleaning. Ideal Boilers & Radiators, Ltd. 69, 70, 71, "Ideal Rayrad". No. 24. Primarily designed for installation in window recesses. 70 and 71 show the back and front views of the "Rayrad." Ideal Boilers & Radiators, Ltd.

65	66	67	
68	69	70	71

HEATING

RADIATORS

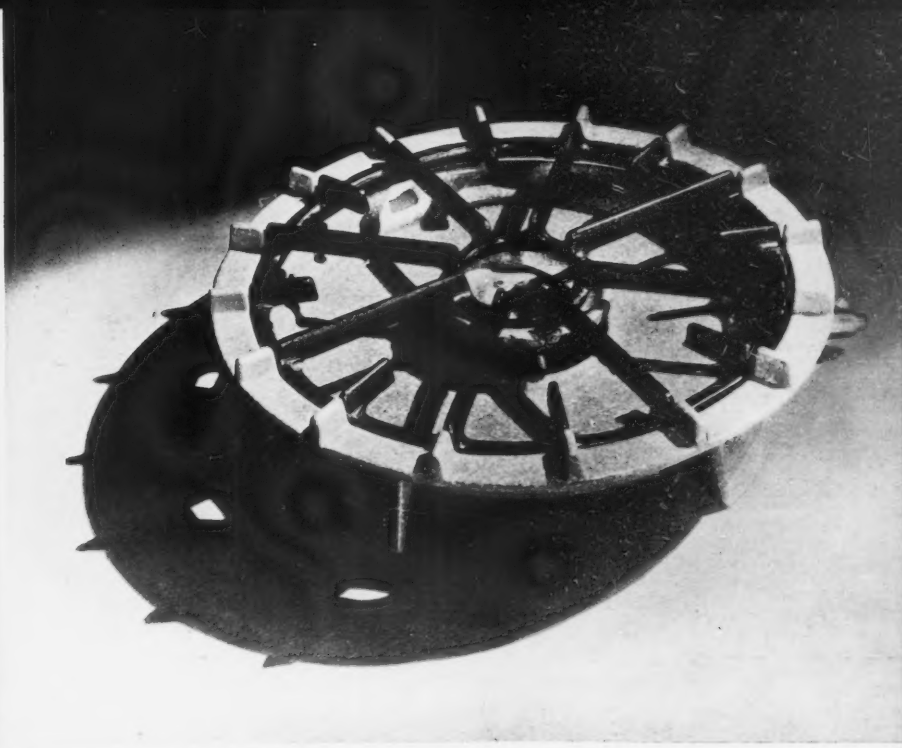


72	73	74	75
	76	77	

72. "Ascot" multi-point gas water heater. Type N.E.A.30. Capacity 2.7 gallons per minute (raised 45° F.). £12 12 0. Ascot Gas Water Heaters, Ltd.
 73. "Ewart Califont de Luxe." Multi-point gas water heater. Capacity 3½ gallons per minute (raised 40° F.). £15 15 0. Ewart & Son, Ltd.
 74. Parkinson "Crystal" gas water heater. Capacity 7 pints per minute (raised 40° F.). £5 12 0. The Parkinson Stove Co., Ltd.
 75. "Sunhot" gas heated

storage boiler. Calorifier type suitable for hard water. Fitted with automatic control of gas. From £15. John Wright & Co., Ltd. (Radiation, Ltd.).
 76. "Charlton" electric storage water heater. Non-pressure type. 1½ gall., £5 15 0. 3 gall., £8 9 6. 5 gall., £10 10 0. Johnson Phillips, Ltd.
 77. "Heatrae" electric storage water heater. Cistern type F.B. (flat). Automatic control. 5-6 gall., £12. 12 gall., £15 8 0. 15 gall., £18. 20 gall., £21. 30 gall., £25 5 0. Heatrae, Ltd.

WATER HEATERS



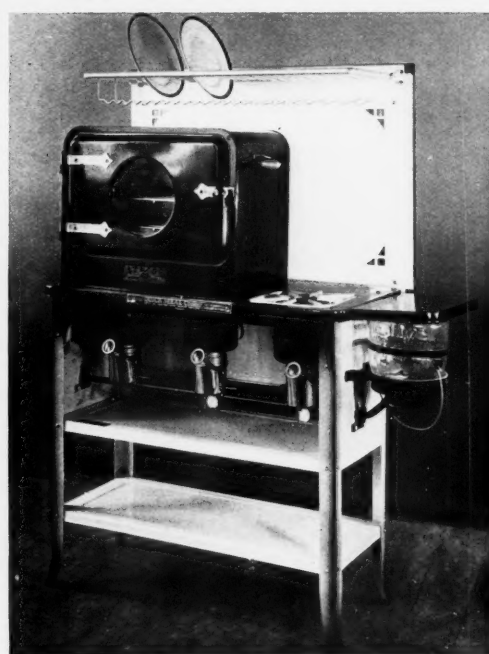
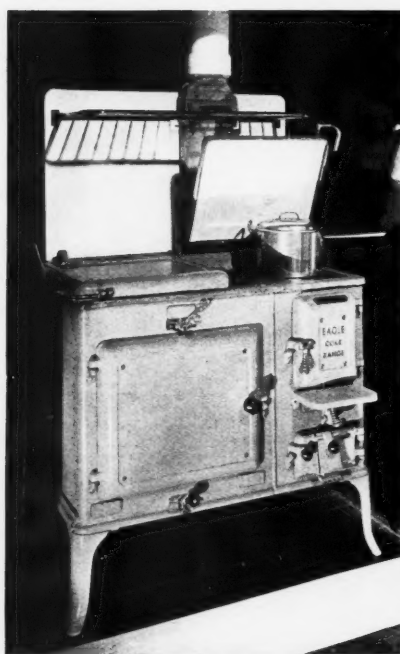
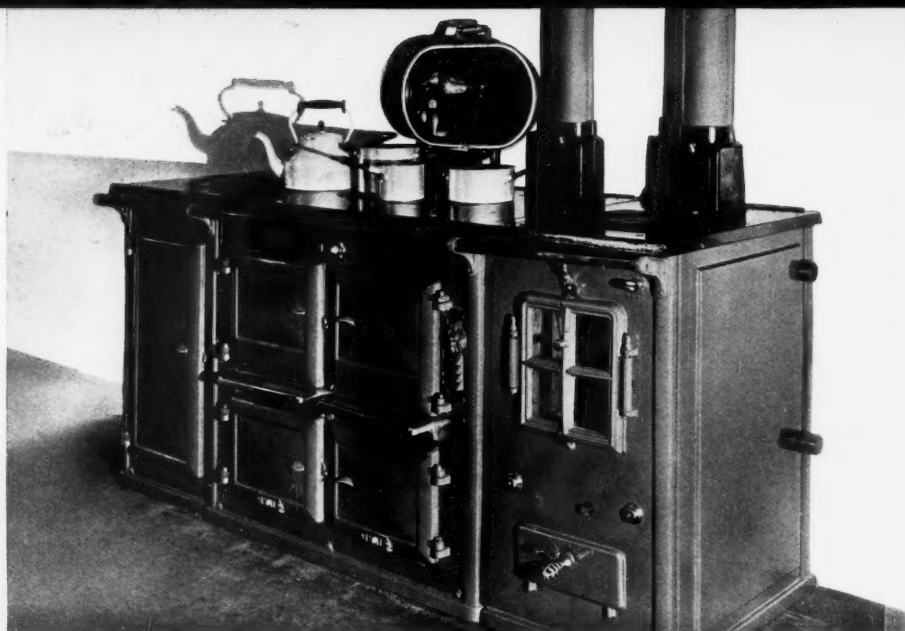
78, "New World" gas cooker. Oven heat automatically controlled. In porcelain enamel finish, from £15 18 0, including gas lighting-match. Radiation, Ltd. 79, "Vulcan Multi" boiling-plate No. 928. 13½" diameter (large enough to heat kettle and two saucepans simultaneously). Bowl to catch spilt liquid. Grid removable for cleaning. Black finish, 9/9. Mottled porcelain enamel, 14/-. The Vulcan Stove Co., Ltd. 80, "Kabineat" gas cooker, "Academy" model. Oven heat automatically controlled. Oven fitted with "Armourplate" glass door. The lid of the cabinet contains an automatic self-locking

plate rack. Made in two sizes AK 12, £17 2 6. AK 16, £20 10 0. Sidney Flavel & Co., Ltd. 81, "R.A." gas cooker. Designed by the makers in conjunction with Mrs. Darcy Braddell. Burners automatically lit by pressure on a small button. Oven heat automatically controlled. £29 15 0. The Parkinson Stove Co., Ltd. 82, "Minette" gas cooker No. 1212. Fitted with hinged cover forming a splash-plate with shelf when open, and totally enclosing the hotplate and taps when closed. In grey mottled enamel, £8 2 6. The Parkinson Stove Co., Ltd.

78	79		
	80	81	82

KITCHEN

GAS COOKERS



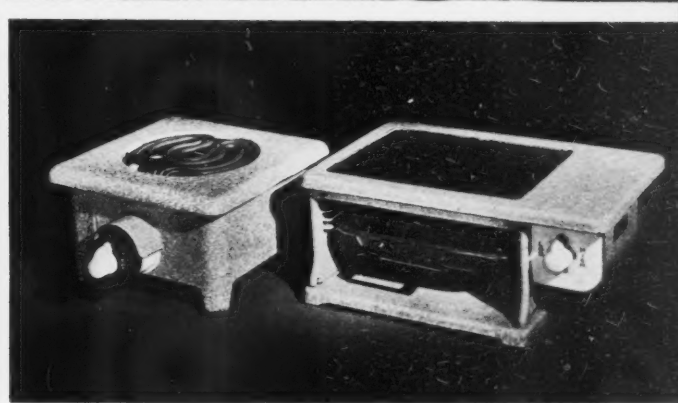
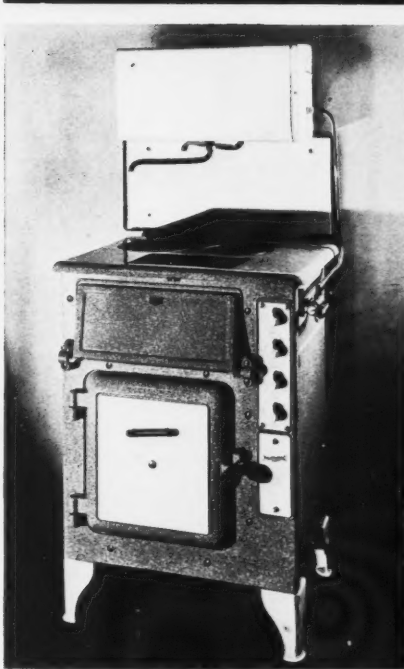
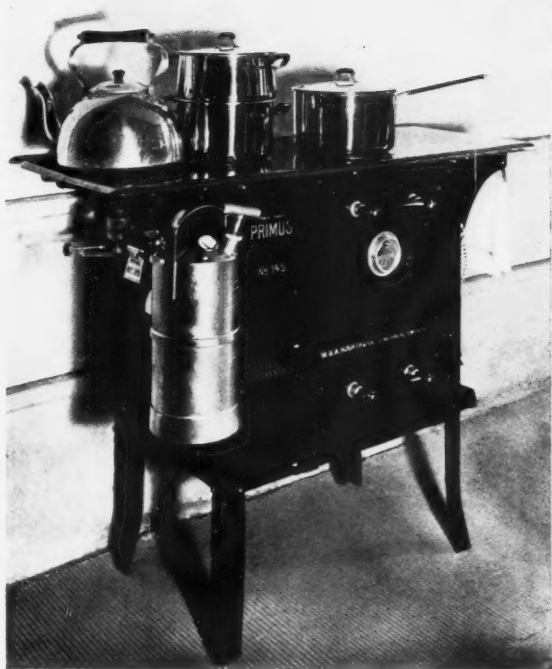
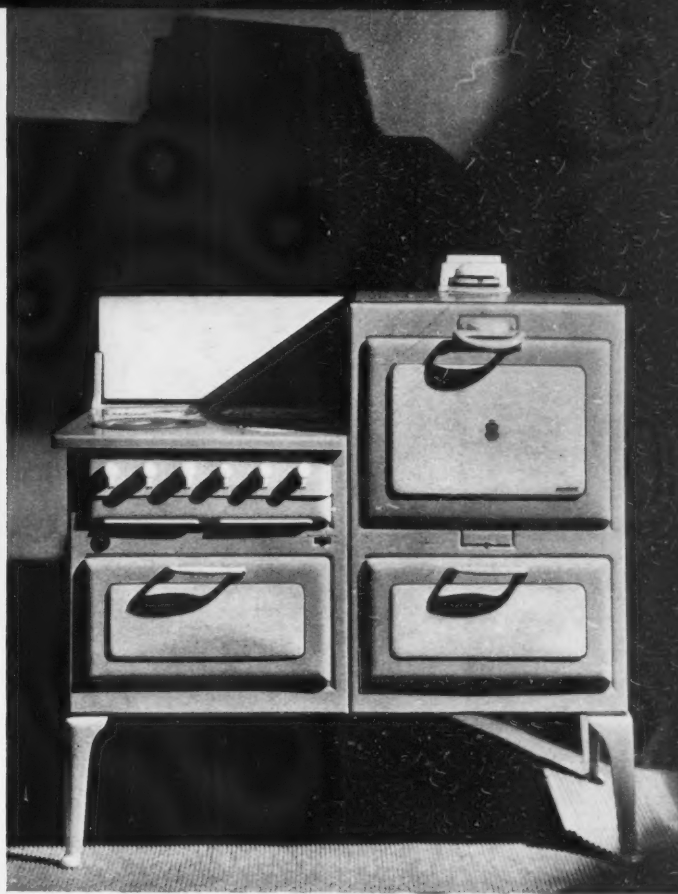
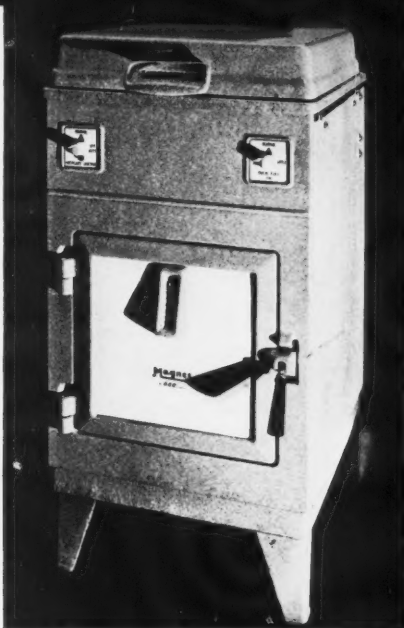
KITCHEN

83	84	
85	86	87

83, "Briffo," double oven cooker. Fuel: kitchen nuts. The whole of the top plate, which has an area of approximately 10 square feet, may be used for cooking. £90. Smaller model available. Crittall Cookers, Ltd., incorporating the Briffault Range Co. **84**, "Esse" heat storage cooker with auxiliary oven (left) and water heater (right). Fuel: anthracite. Cooker only, £65. With No. 11 water heater, £78 6 0. With auxiliary oven, £80. With water heater and auxiliary oven, £93 6 0. Smaller model of cooker

available. Smith and Wellstood, Ltd. **85**, The "New Standard Aga" heat storage cooker. Fuel: coke. £47 10 0. Larger model available. Aga Heat, Ltd. **86**, "Eagle" coke range. Thermostatic flue control. 38 guineas. Wrought-iron water circulating boiler, 5 guineas extra. **87**, "Quick-Meal" paraffin cooker. No. 41043. With plate rack and porcelain enamelled back, £10 8 0. "Atmos" oven, No. 21224, covering two burners, 33/-. Falk Stadelmann & Co., Ltd.

COAL, PARAFFIN



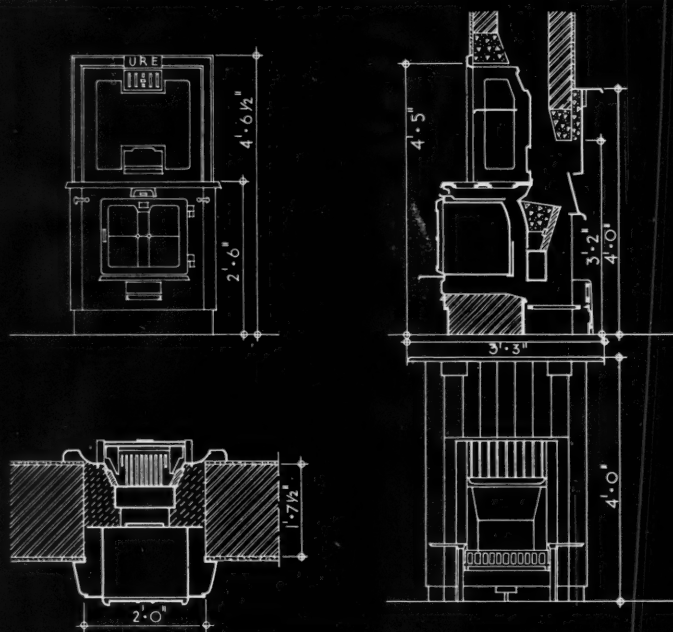
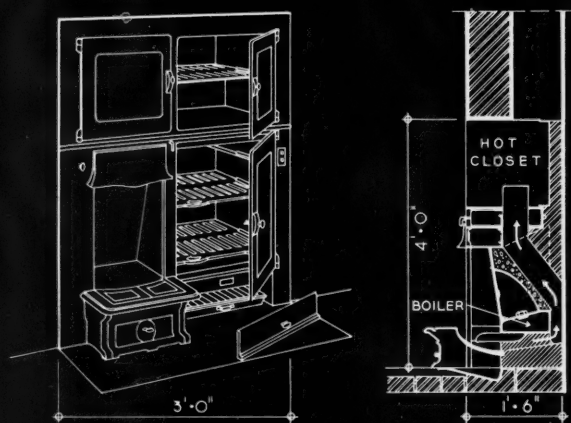
88, "Silent Primus," No. 5 portable paraffin stove. 15/-. Condrup, Ltd. 89, "Magnet" all-storage electric cooker, D.C.86. Total load, 500 watts. Designed particularly for cases where the cost of transmission of current is such as to make the installation of heavily loaded apparatus economically prohibitive. Including 3½- and 5-pint saucepans, 8" frying pan and 3-pint kettle, £20. General Electric Co., Ltd. 90, "Moffat" electric cooker. Model 30-M. Oven heat automatically controlled: temperature indicator. Large drawer for general

use immediately beneath the switch panel. In french grey and white porcelain enamel, £32 10 0. In two-tone colours, £34 5 0. Moffats Ltd. 91, "Primus" paraffin range, No. 145. £11 10 0. Condrup, Ltd. 92, Combined cooker and water heater, No. 6032 T.T. The water heater has a capacity of 1½ gallons and is heated by an immersion heater controlled by thermostat. £22 17 6. The Hotpoint Electric Appliance Co., Ltd. 93, Left, electric boiling ring, H.59099. £3 2 6. Right, electric breakfast cooker, H.41550. £2 13 0. Siemens Electric Lamps and Supplies Ltd.

88	89	90
91	92	93

KITCHEN

ELECTRIC COOKERS

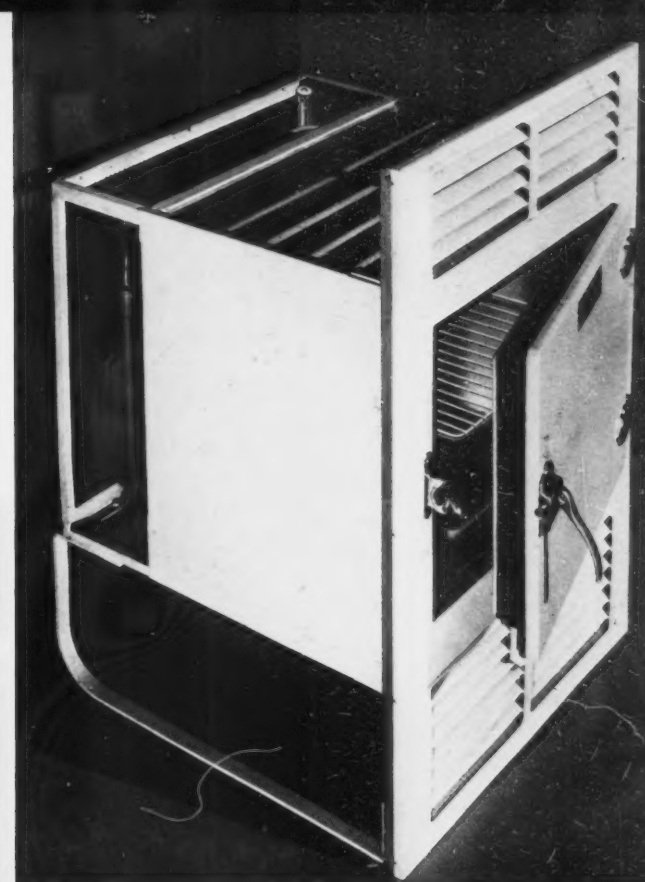
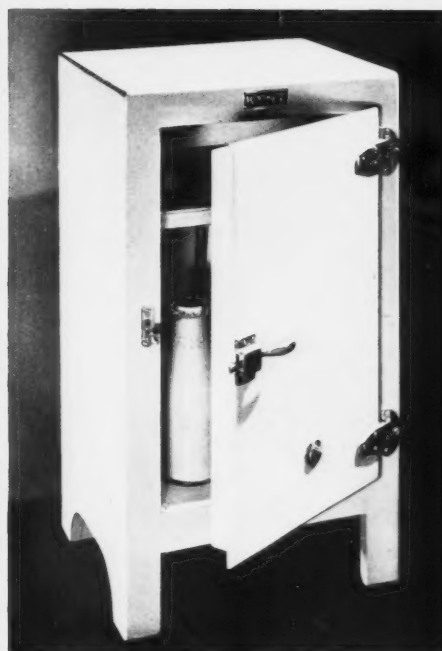
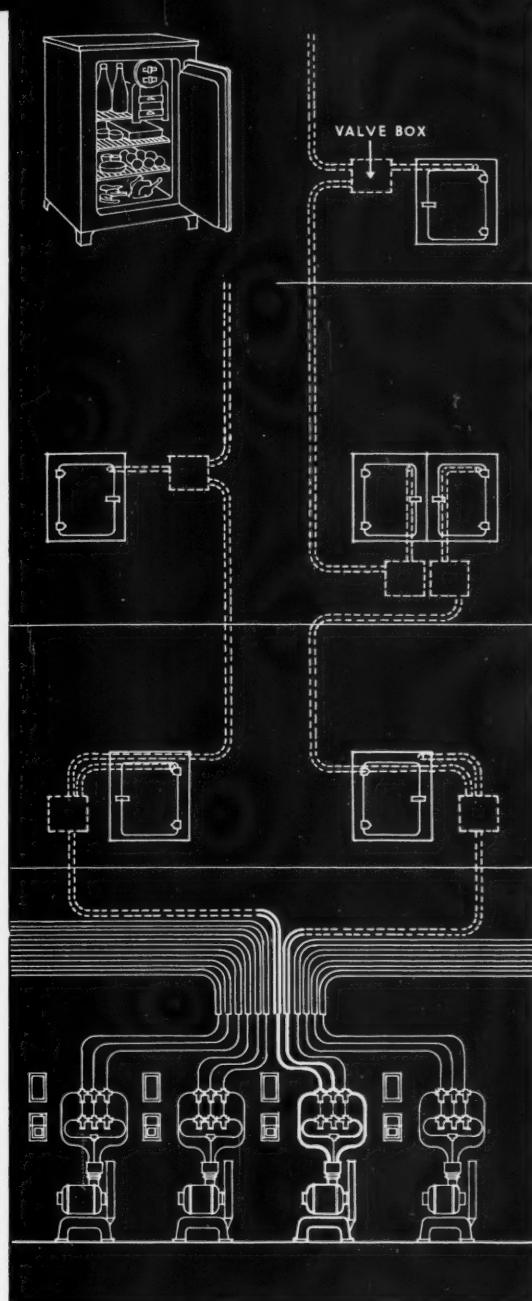


94	95
96	97

94. "Servall" portable stove with open fire. Boiler will heat a 25 to 35 gallon cylinder. From £8 2 6 to £10 10 0, according to finish. Allied Ironfounders Ltd. **95.** "Triplex Grate," "C" pattern, including boiler suitable for connection to 30 gallon cylinder. In porcelain enamel with doors prepared for tiling, £18. Triplex Foundry, Ltd. **96.** 26 inch "Selfix Interoven" cooking and heating stove. Can be

fixed without any ornamental surround. Enamelled black with tiled oven door, £6. Wrought steel boiler suitable for connection to 30 gallon cylinder. £1 10 0. The Interoven Stove Co., Ltd. 97, "URE" back-to-back grate. Fireplace fitted with No. 124 mantel register, £10 10 0. Wrought welded h.p. boiler, £1 extra. Allan Ure & Co., Ltd.

244



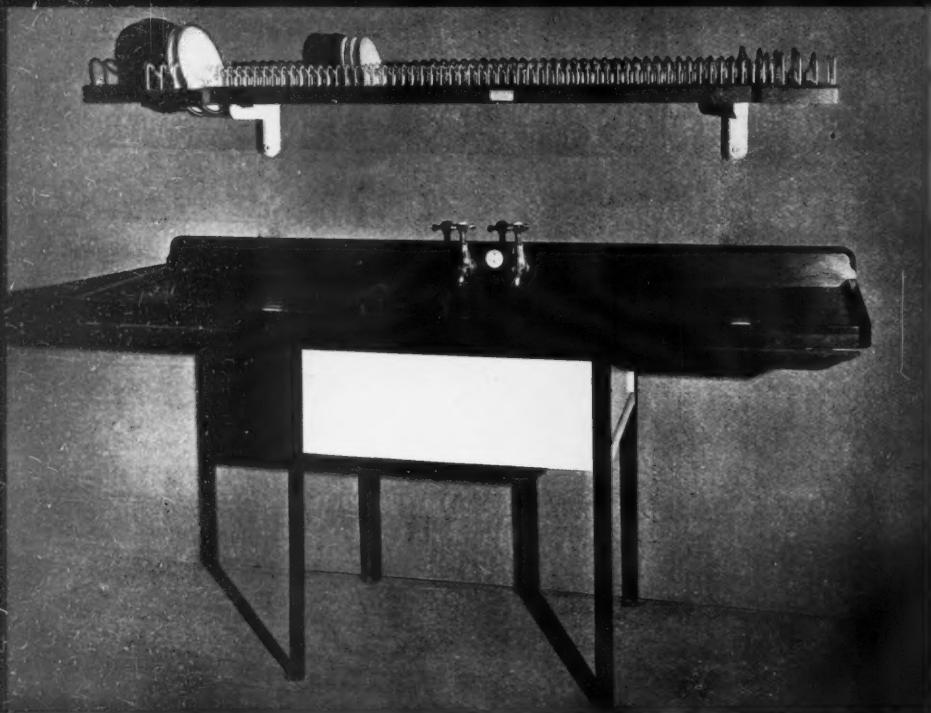
98, Multiple flat system of refrigeration. Drawing shows part section of installation for 144 flats. Frigidaire, Ltd. **99**, "Kelvinette" L.T.2 (electric). Capacity 2.2 cubic feet, £27 6 0. Kelvinator, Ltd. **100**, Silent gas refrigerator, model M.D.A. Capacity 1 cubic foot, designed for building in. The sleigh base is provided so that the cabinet may slide easily into any required position such as beneath a sink or draining board, £19 10 0. Electrolux, Ltd. **101**, Nursery ice cabinet. Capacity 1.25 cubic feet. £4 18 0. George

Kent, Ltd. **102**, Refrigerator (electric). The door may be opened without using the hands by means of a toe-operated pedal. Model M45, capacity 4.5 cubic feet, £44. Model M66, capacity 6.5 cubic feet, £55. If required for D.C. current, £1 extra for each model. Moffats, Ltd. **103**, Refrigerator (electric), fitted with silent circulator. Model 54, capacity 5.4 cubic feet, 45 guineas. Model 62, capacity 6.2 cubic feet, 60 guineas. Model 72, capacity 7.2 cubic feet, 70 guineas. H.M.V. Household Appliances, Ltd.

98	99	100	
	101	102	103

KITCHEN

REFRIGERATORS



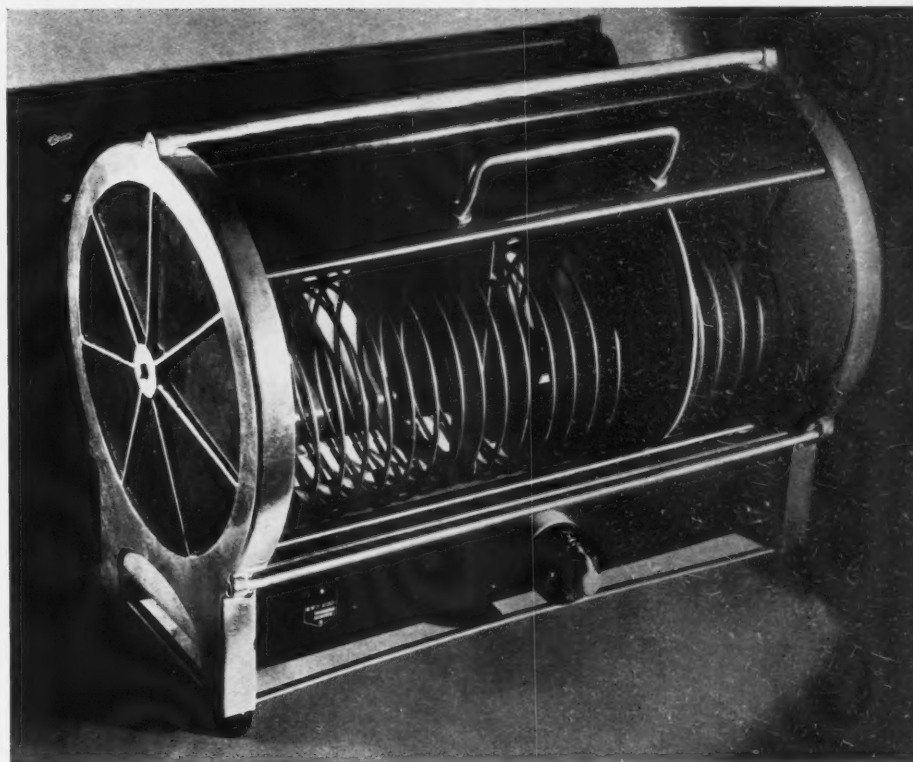
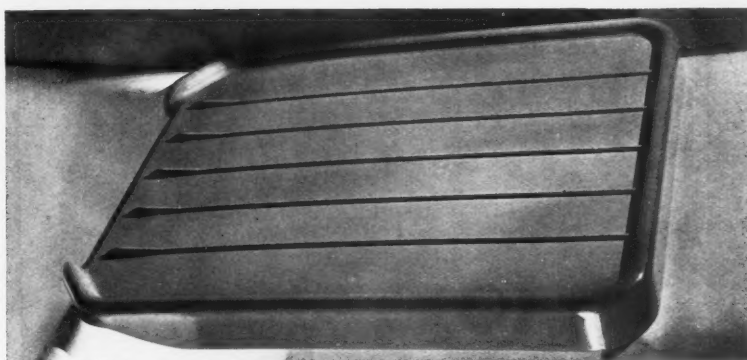
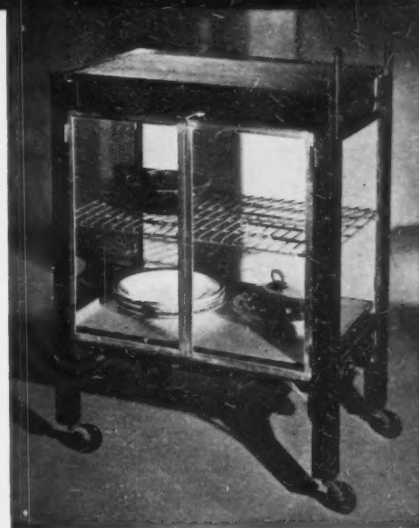
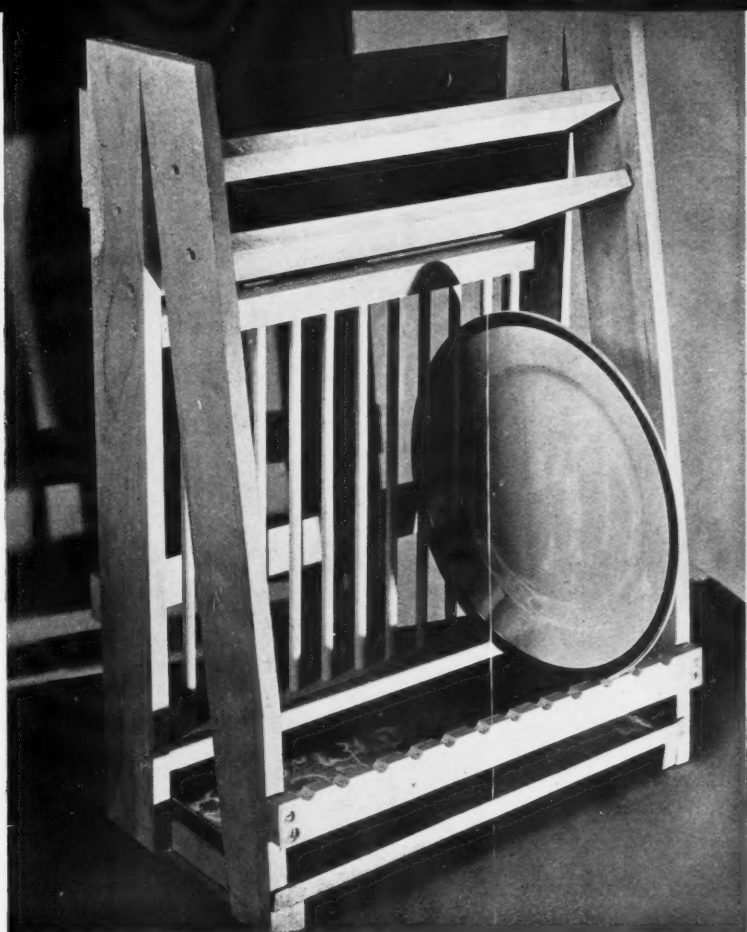
KITCHEN

104	105
106	107

104. "York" teak sink. 6' 3" by 2' 2", £11 17 0. Other sizes available. Plate rack shown above sink constructed of pitch pine or teak rails with stout wire divisions. Pitch pine, 7/- per foot. Teak, 8/- per foot. Galvanized brackets, 3/8 each. Obtainable from Linterns, Ltd. **105.** "Save-stane" stainless steel sink. Type C.M.6019. £17 18 6.

Other sizes and types available. A. Johnson & Co. (London), Ltd. **106.** "Nevastane" stainless steel sink. Type B1, with 18" drainer on each end, £9 14 0. Other sizes and types available. Benham & Sons, Ltd. **107.** Monel metal sink unit. No. 1046 G.L. With 28" draining board, £12 15 0. Other types available. Henry Wiggin & Co., Ltd.

SINKS : DRAINERS

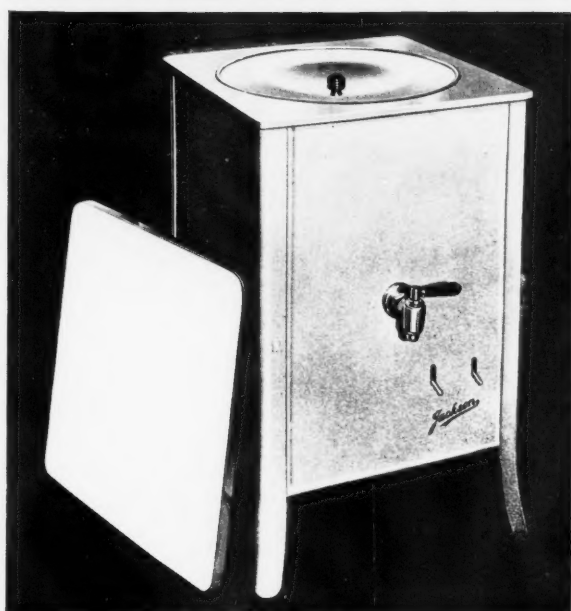
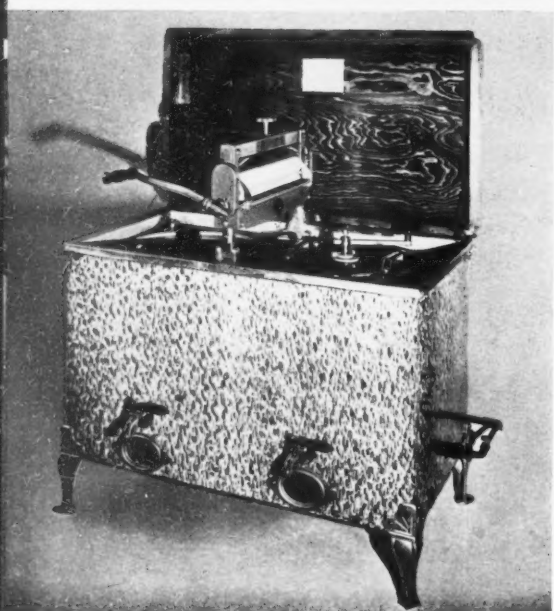
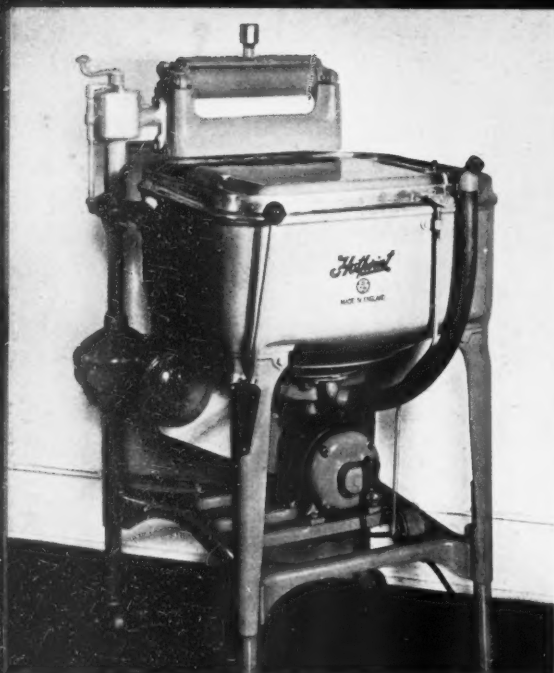


108, Wooden plate rack, fitted with detachable metal tray, 6/11. Obtainable from Staines Kitchen Equipment Co., Ltd. **109**, "Cushion" plate and cup rack in stainless steel. S.882. 23/-. J. & J. Wiggin, Ltd. **110**, Electric buffet. Model B. Comprises dinner wagon, hot plate, carving table, hot cupboard. £12 12 0 in oak. Bertram

Thomas. **111**, Moulded draining board in "Beetle" or "Scarab" plastic. Available in 12 colours. "Beetle", 25/-; "Scarab", 18/6. Special metal supporting brackets are obtainable. Domestic & Industrial Mouldings, Ltd. **112**, Electric plate warmer. 12-plate heater, £4. 24-plate (as illustrated), £5. Bertram Thomas.

108	109	110
	112	
111		

KITCHEN



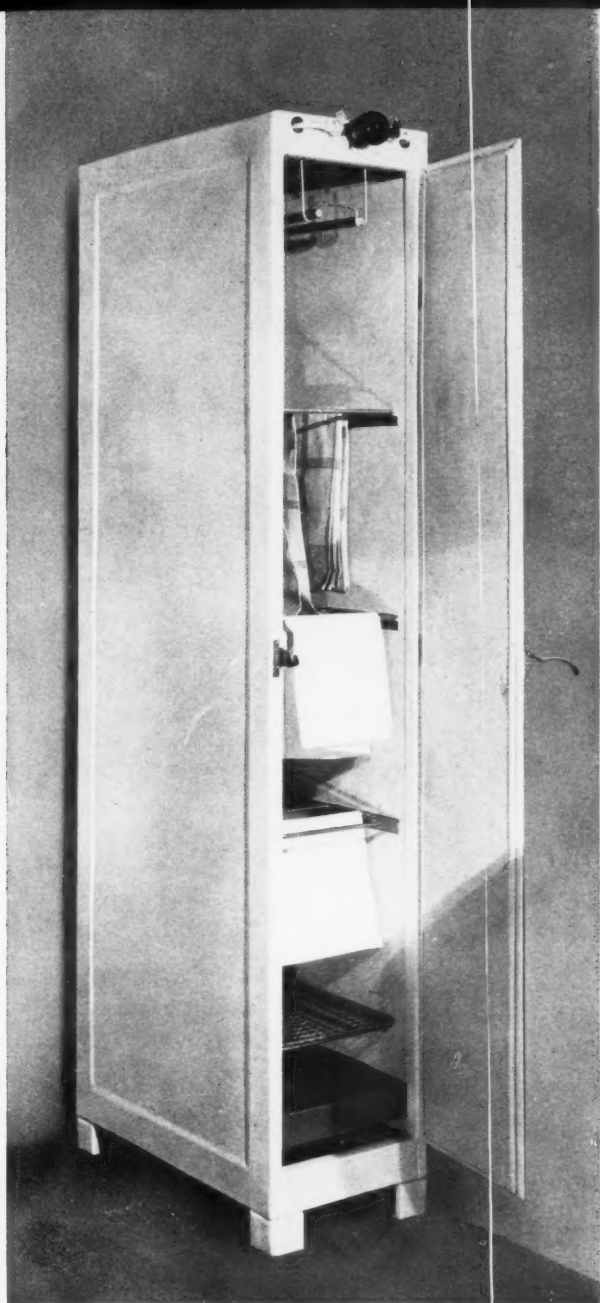
KITCHEN

113	114	115
116	117	118

113. Electric washing, wringing and ironing machine. £35. Without ironer, £25. The Hotpoint Electric Appliance Co., Ltd. 114. "Thor Electric Servant." Model 48. Includes wash tub with automatic time switch, wringer, ironer and food mixer. Detachable top of stainless metal serves as a kitchen table when in position. Storage space in the cabinet itself for the various attachments. Washing machine and wringer, £45. Ironer and food mixer, £7 10 0 each extra. Hurley Machine Co. 115. "Acme Cabinet Wringer." The wringer and support for clothes

basket fold away into the cabinet leaving the top clear for ironing purposes or for use as a table. £4 4 0. Acme Wringers, Ltd. 116. Gas heated washing machine. Dual model. Pattern 583, cabinet type, £12. W. H. Dean & Son, Ltd. 117. "Hurro" gas wash boiler. Capacity 10 or 12 gallons. Model S10, enamelled cream and black, £3 15 0. Two cheaper models available. The Hurry Water Heater Co. 118. Electric wash boiler. No. 173, capacity 10 gallons, £5 10 6. The Jackson Electric Stove Co., Ltd.

WASHING APPARATUS



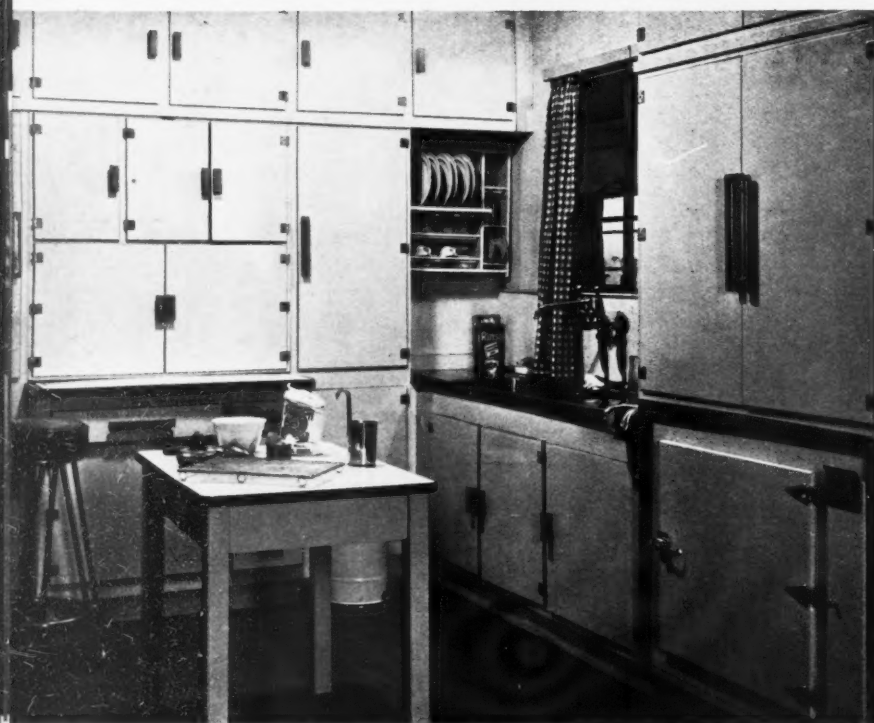
119. The "G.L.C." gas-heated drying cabinet. Fitted with thermostat control, 6' 2" high, 1' 1½" wide, 2' 1½" deep, £15 2 6; including cost of fixing to suitable point. Obtainable from The Gas Light & Coke Co. 120. Irons. The lower right-hand example is the "Pyramid" electric iron. P.301. With moulded "Bakelite" handle, 22 6. Birmingham Electrical Manufacturing Co. The other two form the "Phantom" gas-ironing set, comprising two irons, heater and trivet. No flexible tube or flame in the irons themselves are necessary. 25/- complete.

John Wright & Co., Ltd. (Radiation Ltd.). 121. Whitewood table. 2' 3" × 1' 4½". Fitted with detachable slatted undershelf, 32 6. Obtainable from Dunn's of Bromley. 122. Combination step ironing boards. When used as steps the projecting top of the ironing board acts as a leg support, enabling the user to lean well forward from the top step in absolute safety. Left, No. 85, 4' × 10", 19 6; cover 1 9. Right, No. 85A, 4' × 1' 1", 22 6; cover 2/- "X" Chair Patents Co., Ltd.

119	120	
	121	122

KITCHEN

DRYING AND IRONING



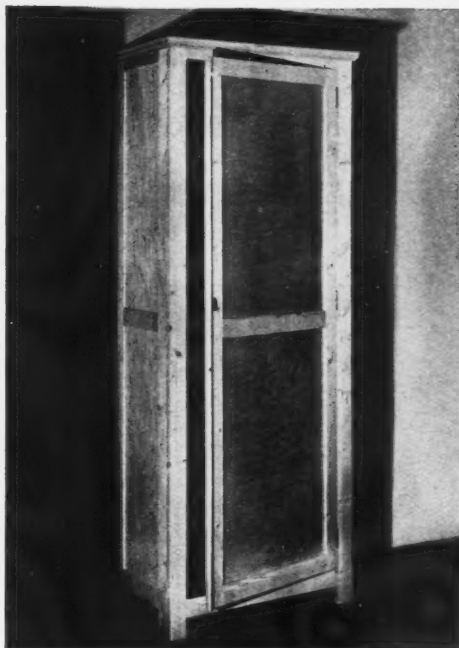
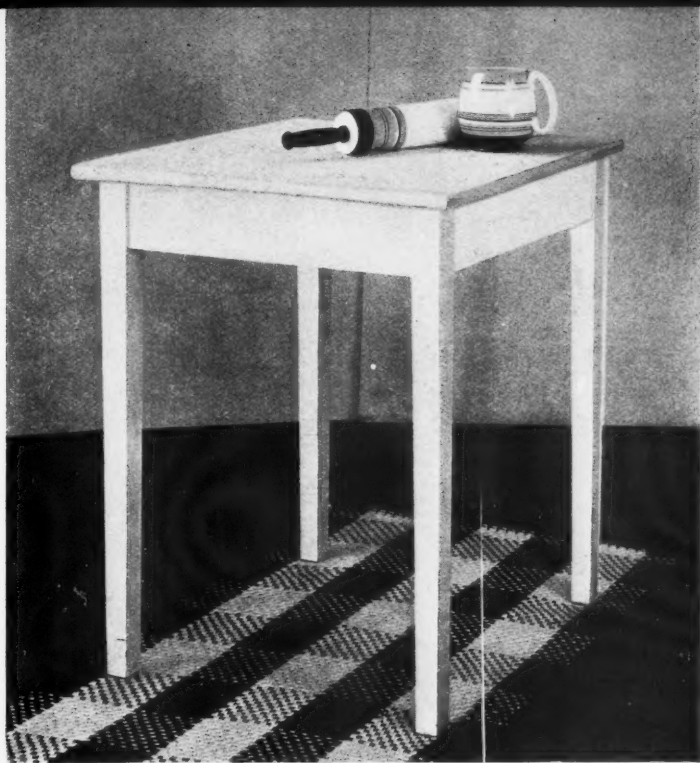
KITCHEN

123	124	125
126		

123. Kitchen cabinet and broom cupboard. U12, 5' 11" high by 3' 9" wide by 1' 4" deep. Enamelled white, yellow, blue or green, £8 17 6. Broom cupboard only, U2, 1' 3" wide, enamelled, £2 17 6. Compactom. **124,** Kitchen cabinet unit. No. 590. In British Columbian pine, 6' 9" high $\times$ 4' 11" wide $\times$ 1' 1" deep. Comprises cabinet with fittings in stainless steel, ironing board, broom

cupboard and a cantilevered birch table. £10 10 0. Peerless Kitchen Cabinets Ltd. **125.** The "London Model" kitchen cabinet. 6' 6" high $\times$ 3' 0 $\frac{1}{2}$ " wide $\times$ 1' 10 $\frac{1}{2}$ " deep. In oak, £12 12 0, including fittings. Easiwork, Ltd. **126,** Interior of a kitchen showing a kitchen cabinet with side units, under-sink cupboards, larder and refrigerator units. Easiwork, Ltd.

KITCHEN CABINETS



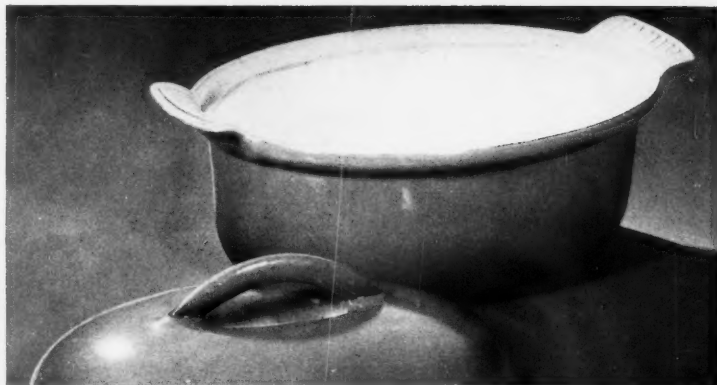
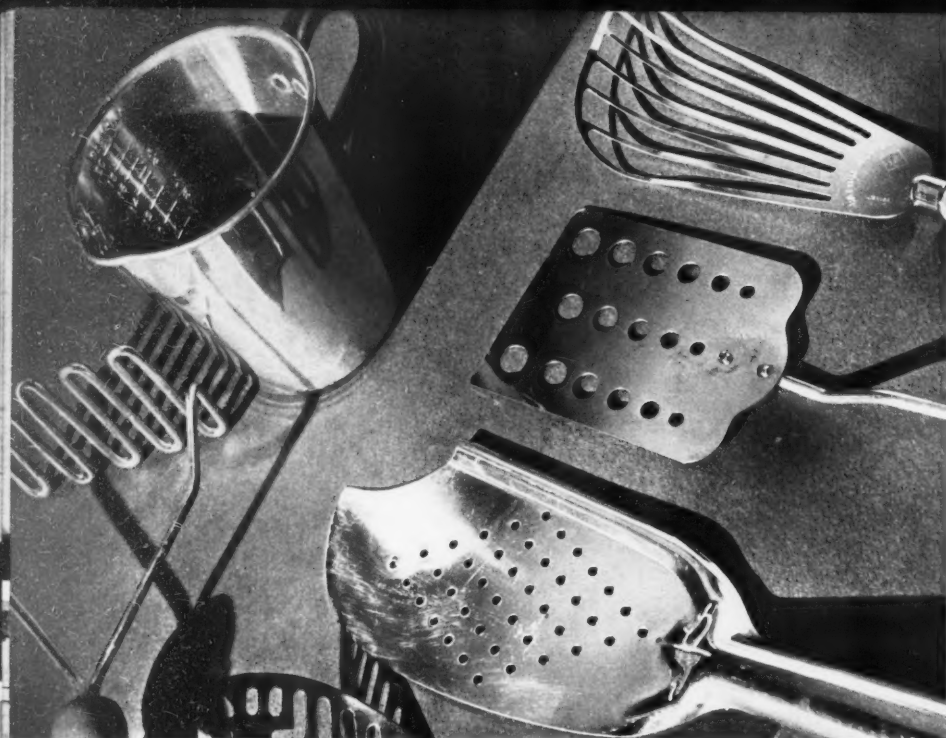
127, Whitewood kitchen table. The top, which is 2' x 2', is constructed of narrow boards, $\frac{7}{8}$ " thick, to prevent warping. 11/6. Obtainable from Dunn's of Bromley. **128**, Cook's table in unpolished deal. 6' x 2' 10". Fitted with marble and pull-out wooden pastry boards. One drawer lined with tin for flour. £13 15 0. Obtainable from Heal & Son, Ltd. **129**, Table-dresser in unpolished spruce. 3' 6" x 2' 6". Top fitted with

marble pastry slab and hardwood chopping board. The plain wood extension and padded ironing board slide beneath the top of the table when not required. £8 15 0. Obtainable from Heal & Son, Ltd. **130**, Store cupboard in deal and plywood. B.14. 12/6. J. Carr & Co. **131**, Combined meat safe and cupboard. No. 5. In unpolished beech with perforated zinc panels, 30/-. Fleetway Manufacturing Co., Ltd.

127	128	
129	130	131

KITCHEN

TABLES AND CUPBOARDS



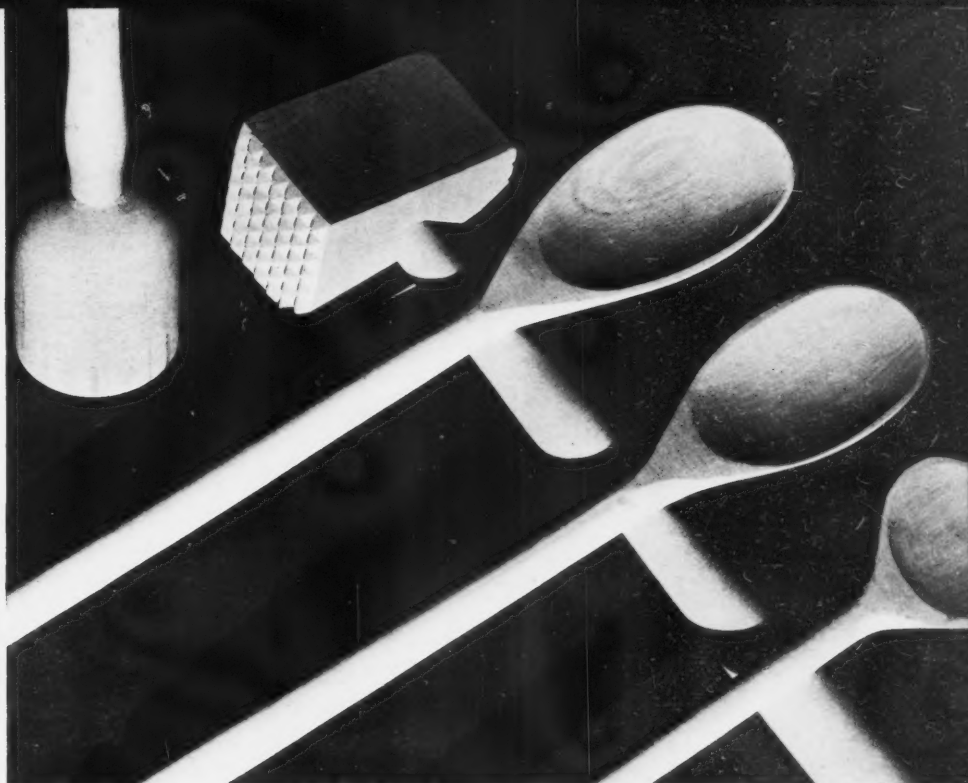
KITCHEN

132		133
		134
135	136	137

132. Selection of cooking utensils ranging in price from 3d.-6d. Obtainable from F. W. Woolworth & Co., Ltd. **133.** Oval omelette dish in enamelled cast-iron. HO 1, 7½"×4½", 4 8; HO 3, 9¾"×5¼", 5 10; HO 4, 10"×6", 6 4. Obtainable from Aga Heat, Ltd. **134.** Casserole in enamelled cast-iron H.B.P. 4, 6½"×4¾", 10 -. Obtainable from Aga Heat, Ltd. **135.** "Sona" aluminium saucepans. B21. Not suitable for stoves with hotplates; lids

provided with recessed knobs and "Bakelite" handles with finger grips on the underside and ribbed thumb grip on the top, 22/- per set of four. N. C. Joseph, Ltd. **136.** Stewpan in aluminium; handles insulated against heat and knob on lid recessed. CD. 50, capacity 5 pints, 14 -. Other sizes, deep or shallow, available. Obtainable from Aga Heat, Ltd. **137.** Range of simple enamelled kitchen utensils 3d.-6d. Obtainable from F. W. Woolworth & Co., Ltd.

COOKING UTENSILS



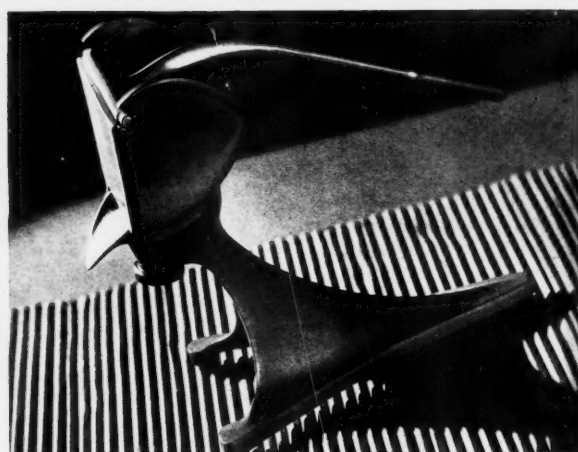
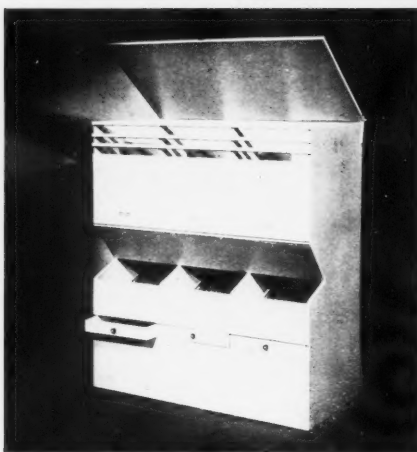
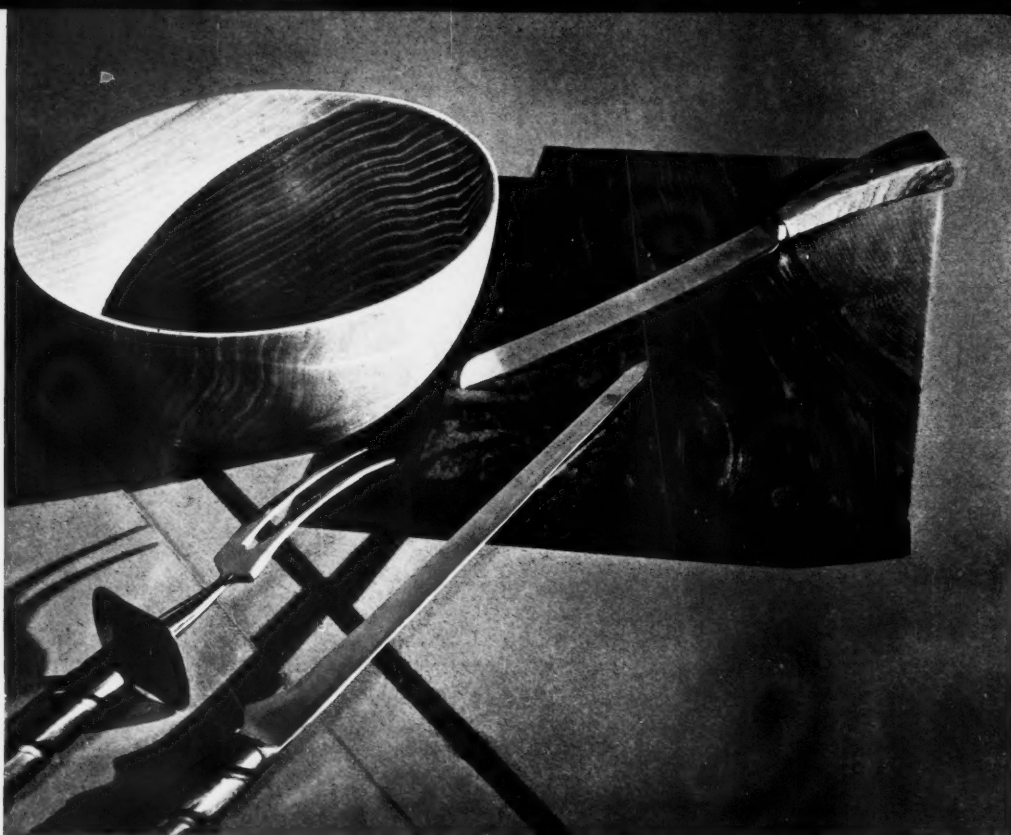
138. Four-pint aluminium kettle, 2/3. Chromium plated teapot, 5/3. Plain wood tray, 6/-. Round tray, cellulosed in plain colours, 3/9. Obtainable from Staines Kitchen Equipment Co., Ltd. **139.** Potato masher, steak beater (for making meat tender) and three wooden spoons. Set, containing also rolling pin and wooden wall bracket, 4/6. Obtainable from Staines Kitchen Equipment Co., Ltd. **140.** Left to right: 12" beef knife, 3/11; hollow-

ground ham knife, 5/9; 8" boning knife, 3/3; 8" chef's knife, 3/3; 6" palette knife, 2/3; 6" chef's knife, 2/3. In the background: teak silver tidy, 4/6. Obtainable from Staines Kitchen Equipment Co., Ltd. **141.** Electric hotplate. E.100. Heating surface, 1' 6" x 9 3/4". Stainless steel top with chromium-plated tubular stand, £3 7 6. In copper, £2 15 0. Larger sizes available. Obtainable from Heal & Son, Ltd.

138	139
140	141

KITCHEN

KITCHEN ACCESSORIES



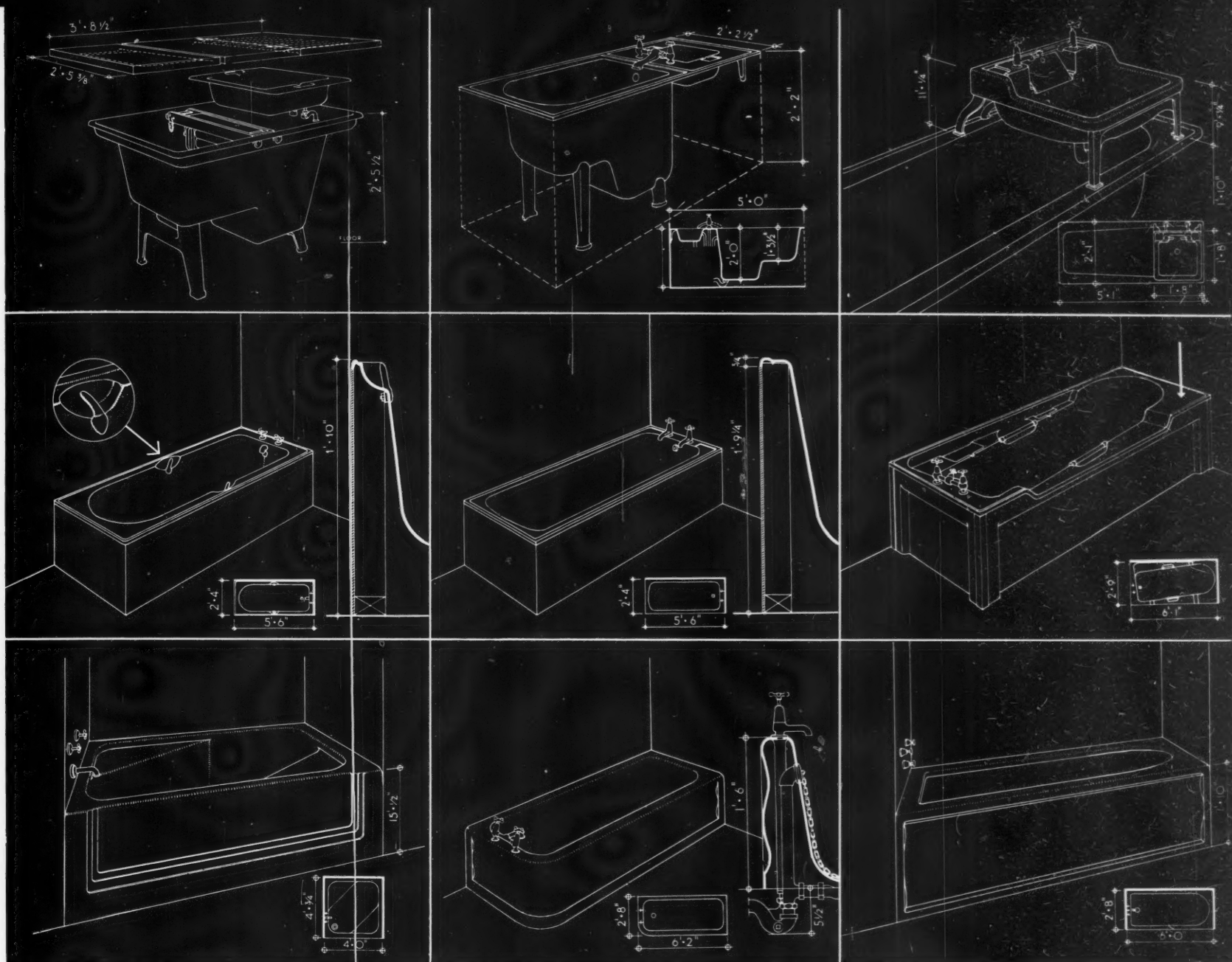
KITCHEN

142	143	
144	145	146

142, "Worcester Ware." Left, toe-operated refuse bin, No. 120. 11" diameter $\times$ 1' 4 $\frac{1}{2}$ " high, fitted with loose galvanized lining. 10/9. In background, vegetable rack No. 85. 1' 3 $\frac{3}{4}$ " $\times$ 8" $\times$ 1' 10" high. 6/9. In foreground, selection of canisters and spice boxes. Obtainable in different enamelled finishes. Canisters No. 84: large, 19/6 per doz.; medium, 14/9 per doz.; small, 11/9 per dozen. Spice boxes, 2/9 per set of six. G. H. Williamson & Sons, Ltd. **143**. Elm salad bowl, 7/6. Walnut bread board with portion of each end under-cut to form handles, 5/6. Bread knife with serrated edge and walnut handle, 2/3. Ham carver and fork with walnut handles, 22/6. Alga. **144**, Electric table cooker. Will cook

food by placing the cooker face downwards over a plate containing food, leaving only the plate to be washed afterwards. An aluminium casserole for roasting, a metal grid for cake making, and a lid to fit either the cooker or casserole, are also obtainable. £2 5 with flex. Cooker only, 27/6. Stokes Appliances, Ltd. **145**, Vegetable bin, fitted with three drawers for trapping loose soil. 4' $\times$ 2' $\times$ 2' 10" high. £3 18 6. Other sizes available. Obtainable from Linterns, Ltd. **146**, "Empire" juice extractor. Table or clamp model. Polished metal, 12/6; anodized lemon colour, 17/6. Obtainable from Staines Kitchen Equipment Co., Ltd.

KITCHEN ACCESSORIES



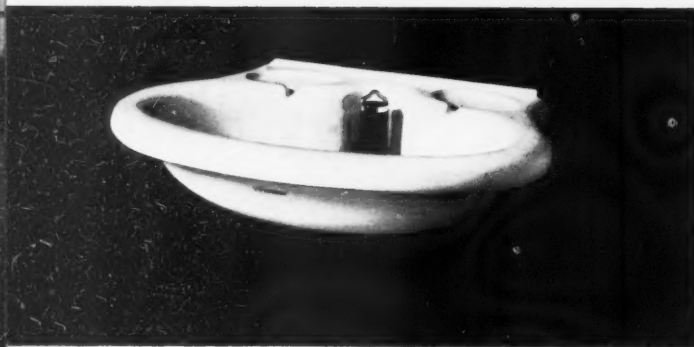
147, "I.B.A.5 Purpose" bath. Comprises table for general use, washing basin, kitchen sink with draining board, laundry, including wringer, bath for adult or child. £12 17 6. Standardized by International Bath Association, Ltd. Produced by members of the Association. **148, "Nusyt" bath and basin.** In white porcelain enamel. A. Hutchison & Son, Ltd. **149, "Swan White, I.B.A. Artisan" bath** combined with lavatory basin. The movable brass flap placed between the taps directs the water from the taps either into the basin or, by pulling the flap forward, through a separate duct into the bath. In white porcelain enamel complete with taps and fittings, £12 18 8. Wilsons & Mathiesons, Ltd. **150, "Hutchison-Bentley" bath.** In white porcelain enamel. A. Hutchison & Son, Ltd. **151, "I.B.A. Magna" bath.** Any type of panel may be fitted. With standard panel in pressed steel, without

fittings, £6 15 0; with fittings, £6 12 3. Standardized by International Bath Association, Ltd. Produced by members of the Association. **152, "Augustan" bath.** The bathing space, being set at an angle in the rectangular top, provides on one side a long wide soap and sponge tray and on the other a space wide enough to form a seat. In white porcelain enamel, without fittings, £20 1 6. M. Cockburn & Co., Ltd. **153, "Neo-Angle" bath.** P.2100E. In white enamelled cast iron, without fittings, £26. Ideal Boilers & Radiators, Ltd. **154, "Venetian" bath.** Plate 6085. One-piece cast-iron bath, white porcelain enamelled inside and outside. With fittings and pillar taps, £25. Also obtainable in five standard colours. Shanks & Co., Ltd. **155, "Adamant" bath No. 83/3.** In white enamelled fireclay, with fittings, £38 3 9. Twyfords, Ltd.

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BATH

BATHS AND BASINS



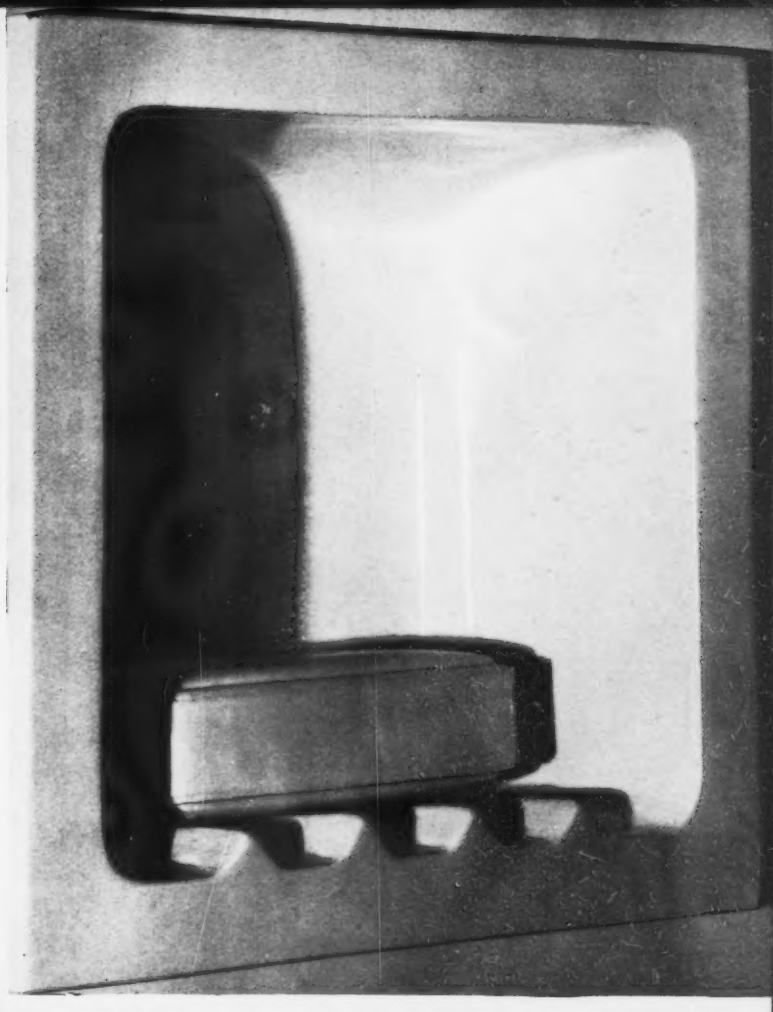
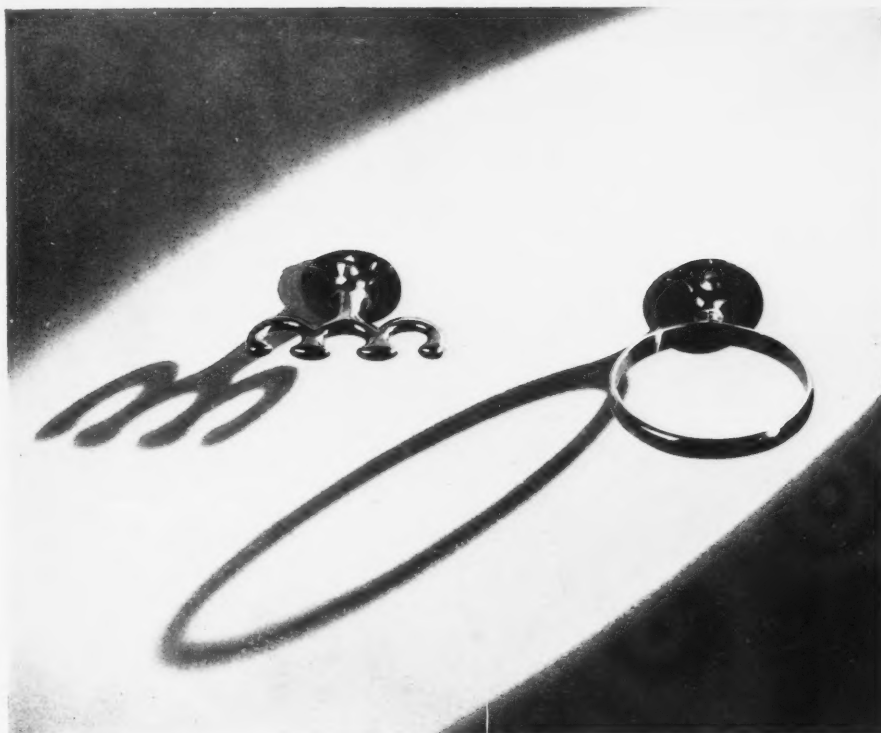
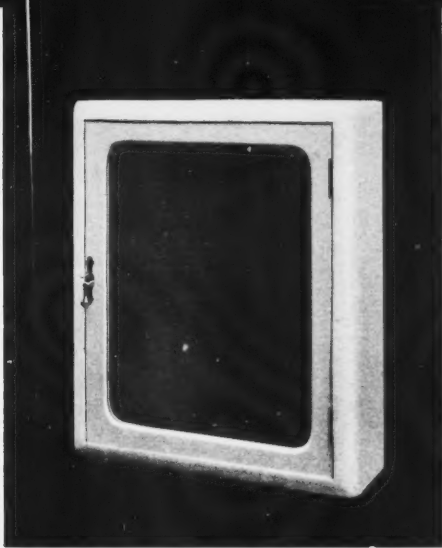
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156. "Angulex." No. F2009. In white glazed earthenware, without fittings. 22" x 18", £1 15 0: 24" x 18", £1 15 0: 27" x 20", £2: 30" x 22", £2 17 6. Edward Johns & Co., Ltd. **157.** "New Glenholm." No. 814. In white glazed earthenware, 25" x 18", £1 12 6: 27" x 19", £2 6 0. Doulton & Co., Ltd. **158.** "Carmen." F377. In white vitreous china, without fittings, 20" x 18", £2 14 6. In colour, £3 8 0. (Concealed hanger included in price.) Ideal Boilers & Radiators, Ltd. **159.** "Adamant" hospital lavatory. No. 2090/2. In white enamelled fireclay,

with wrist-action anti-scalding supply fitting and vulcanite overflow tube. £10 11 3. Twyfords, Ltd. **160.** "Duramant" pedestal lavatory, No. 1504P 6. In heavy earthenware. Supply and waste pipes can be concealed in pedestal. With fittings, 30" x 22", £14 11 3: 33" x 24", £16 17 3. Twyfords, Ltd. **161.** "Reymez" pedestal wash-basin with self-contained electric storage water-heater. Basin of "Adamsez" enamelled fireclay. With chromium-plated fittings and electric heater, £20 to £22, according to rating of water-heater. A. Reyrolle & Co., Ltd.

WASH BASINS



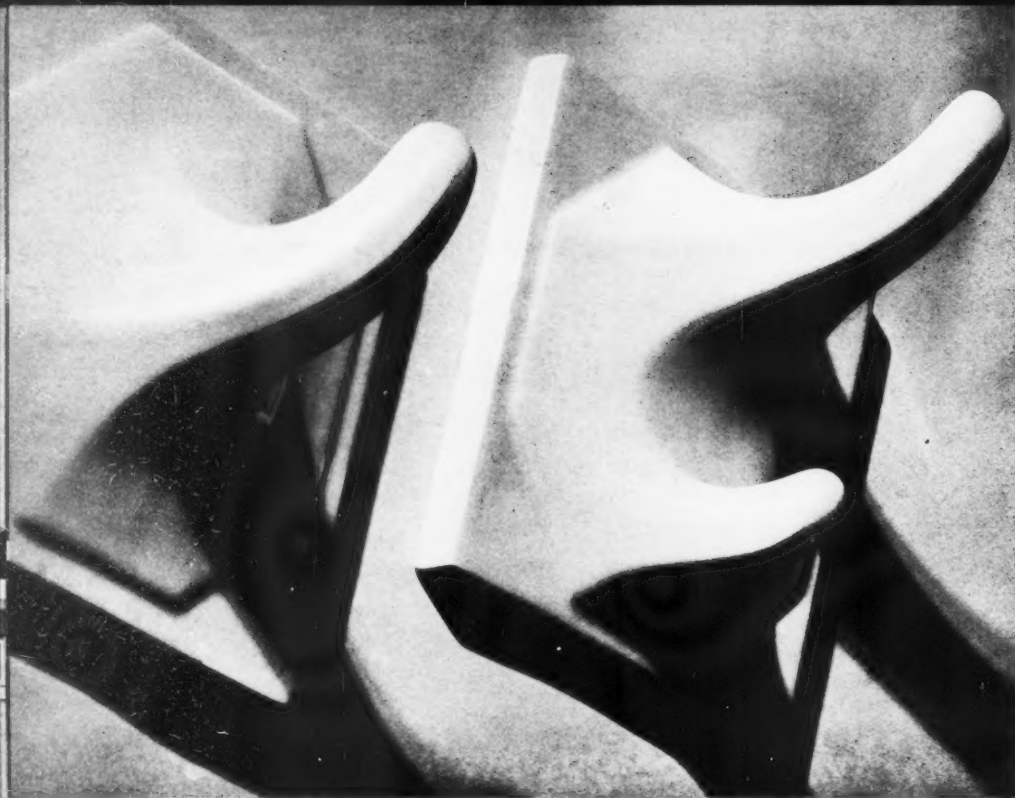
162. "Popular" box stool. No. 130P. Painted wood. Top covered with cork, $15\frac{1}{2}'' \times 12\frac{1}{2}'' \times 16\frac{1}{2}''$ high, 11/9. "X" Chair Patents Co., Ltd. 163, Cabinet No. 133X. $22'' \times 18'' \times 6\frac{1}{2}''$ deep, fitted two plate glass shelves, lock and mirror, $18'' \times 14''$. White porcelain finish. £5 5 0. O. C. Hawkes, Ltd. 164, "Recesso" lipless soap holder, No. 4. In glazed earthenware for building into wall. $6'' \times 6''$. Obtainable in white or in

colours to match tile finishes. In white, 6/8. Richards Tiles, Ltd. 165, Left, "Brittex" tooth brush rack. No. 252/3. Chromium plated, 1/6. Right, Tumbler holder, ring type. No. 706. Chromium plated, 1/3. C. Brinkman & Co., Ltd. 166, Semi-recessed earthenware shelf for building in. No. 1016. Length $18\frac{1}{2}''$. In white, 14/4; coloured, £1 8 8. Twyfords, Ltd.

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B A T H

BATH ACCESSORIES



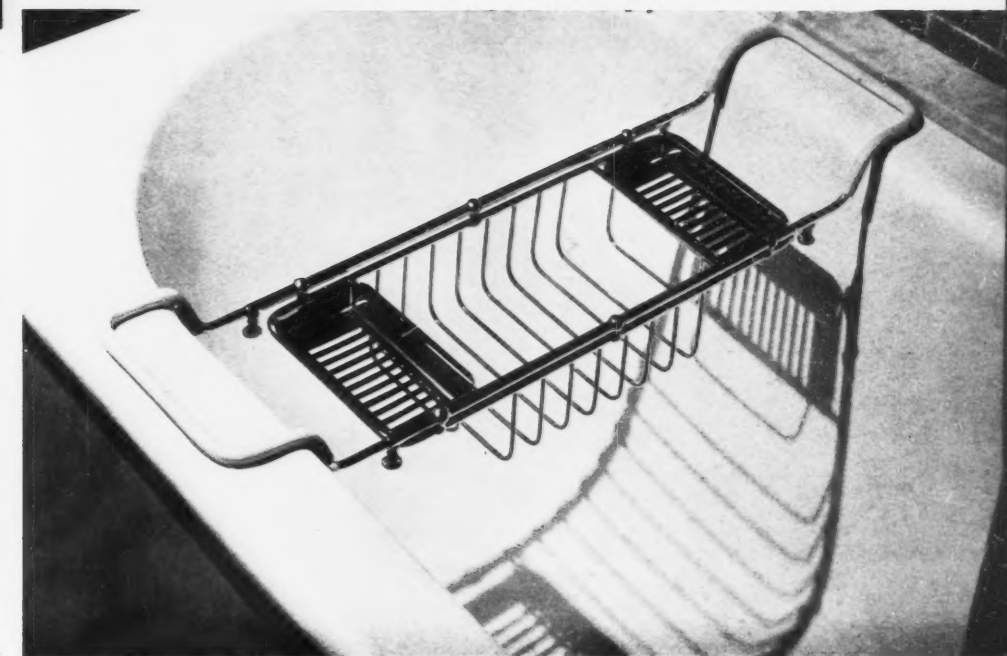
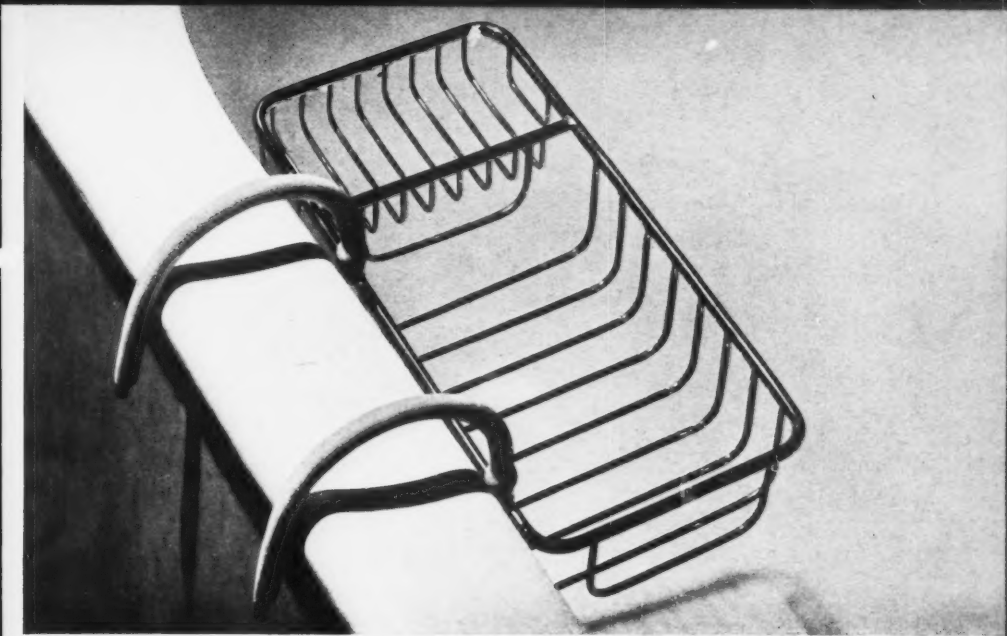
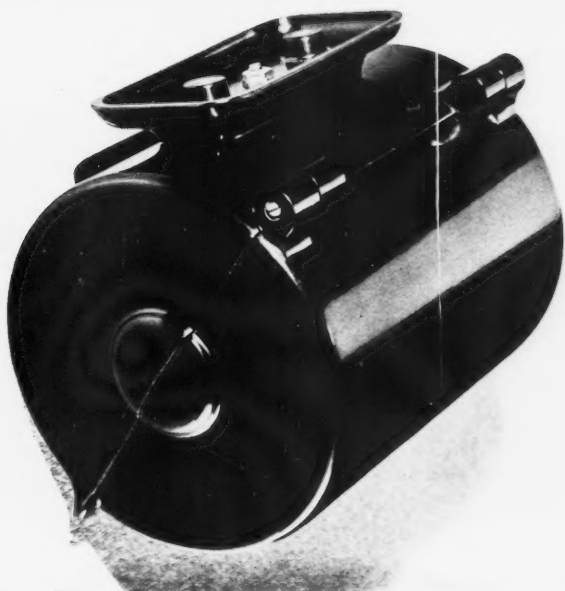
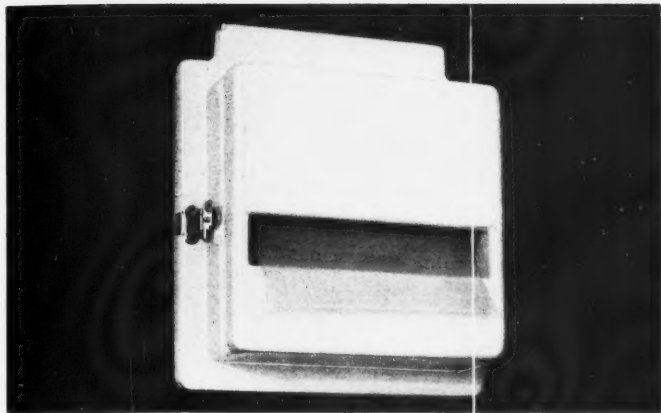
BATH

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167, "Recesso" coat hooks. In glazed earthenware for fixing in conjunction with 4" tiles. Obtainable in white or in colours. Left, single hook, No. 61, 4/-; Right, double hook, No. 98, 5/3. Richards Tiles, Ltd. **168**, Flushing cistern. No. 814. In white glazed earthenware, 2 gallon, £3 8 3; 3 gallon, £3 10 6, including brackets and chain pull. Doulton & Co. Ltd. **169**, Chemical closet. Model 55. Suitable for places where sewage installations do not exist. £5 5 0. Other models available. Elsan Manufacturing Co. **170**, "Vitromant" Bidet. No. 74/1. Fitted with ascending spray. In white earth-

enware, with fittings, £3 14 3. Twyfords, Ltd. **171**, "Vitromant" silent syphonic toilet. In white earthenware with 2 gallon cistern, £7 13 0. Twyfords, Ltd. **172**, Left, solid black rubber closet seat. Seat 1 1/4" thick, cover 3/8" thick, £2 10 0; without cover, £2 7 6. Ernest R. Smith & Co. Centre, "Aristocrat" closet seat. Single flap open-front model covered in black or white "Cellulite," 29 3. Valbania, Ltd. Right, moulded "Bakelite" seat. The fixing bolts are adjustable, which enables the seat to fit most pans. In black, walnut, or mahogany finish. 26/-; without cover, 16/-. Moulded Products, Ltd.

LAVATORY FIXTURES

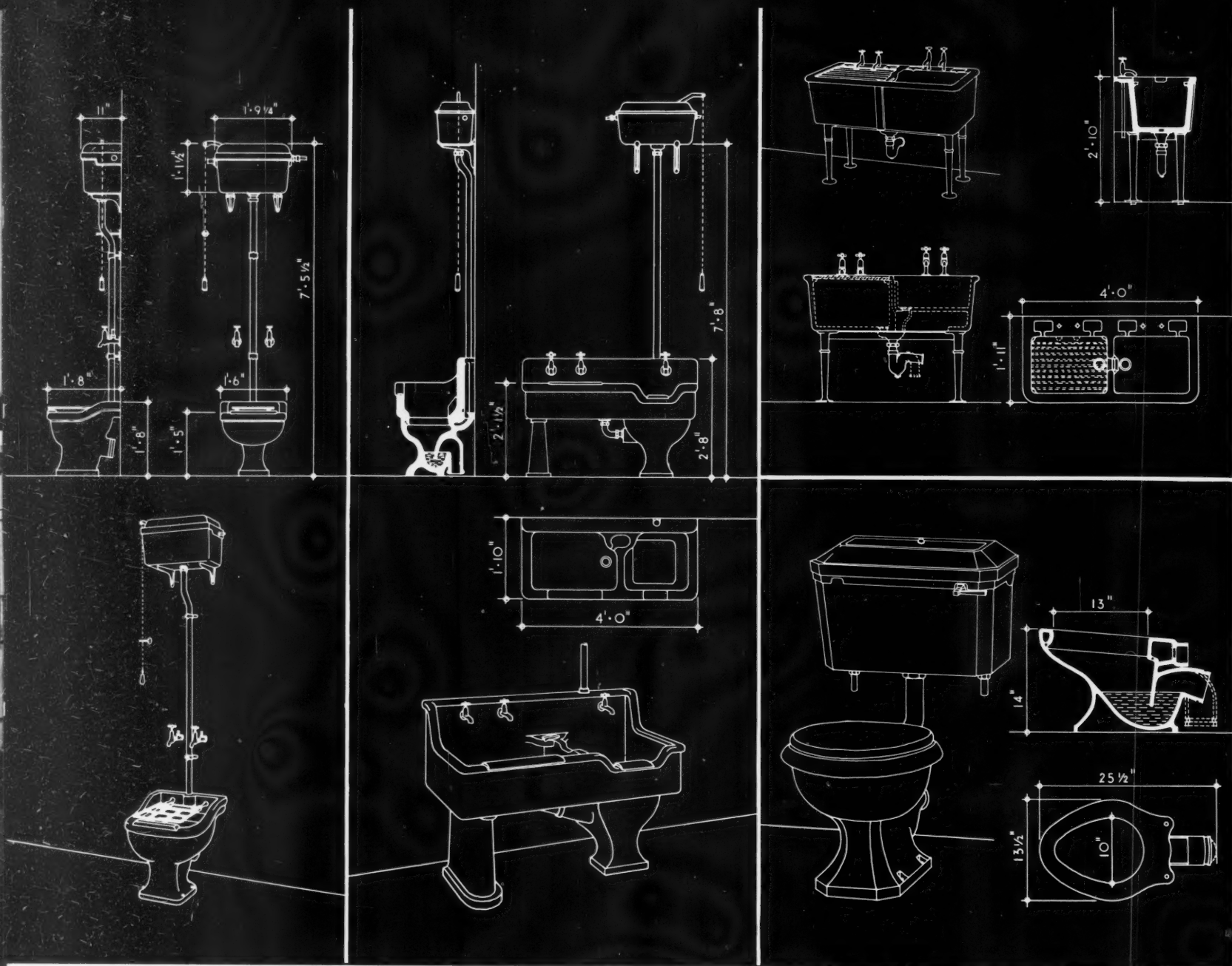


173, Toilet roll fitting. No. 699X. In white porcelain finish, 18/-. O. C. Hawkes, Ltd. 174, Toilet paper box. No. 700X. In white porcelain finish, 15/-. O. C. Hawkes, Ltd. 175, "Brittux" soap and sponge basket. No. 403. Chromium plated with adjustable rubber-covered hangers and buffers, 12½" x 6" x 3".

21 -. C. Brinkman & Co., Ltd. 176, "Banda" toilet roll fitting in plastic material. Walnut or mahogany finish, 3/11. Colours, 5/6. Brookes & Adams, Ltd. 177, "Brittux" bath tray. No. 404/R. Chromium plated with extending rubber covered supports. 17" x 7" x 4", 37/6. C. Brinkman & Co., Ltd.

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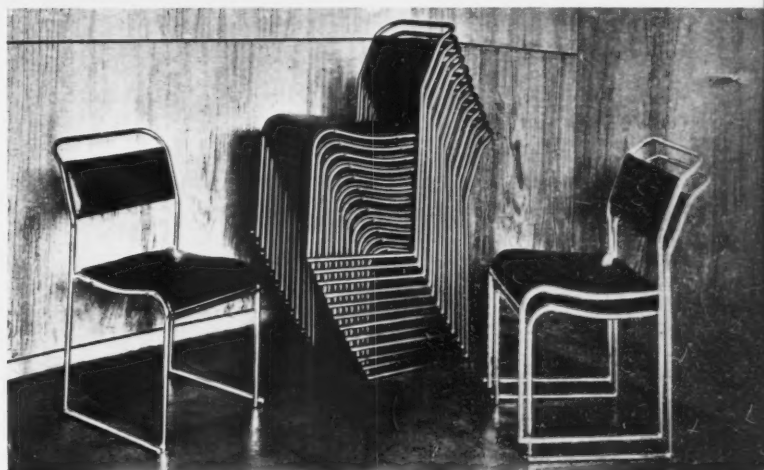
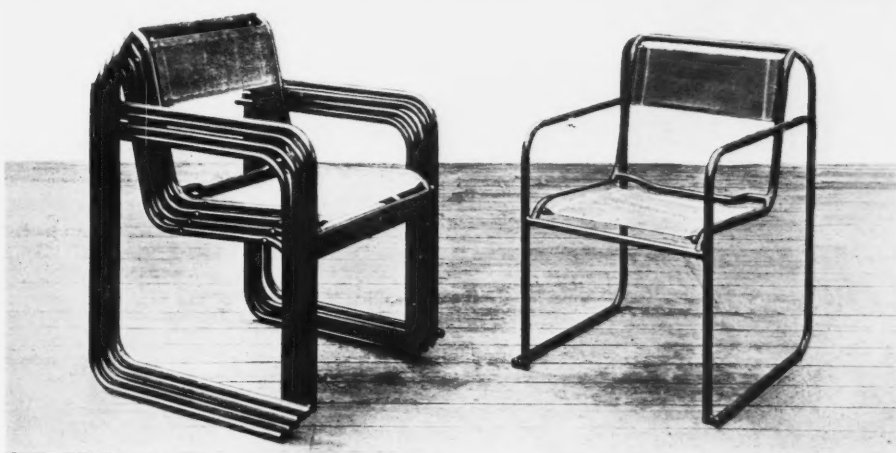
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178, "Duramant" slop-hopper. No. 801/1. In heavy earthenware with hinged bucket grating. £12 3 0 complete. Twyfords, Ltd. 179, Combination slop-hopper and sink. Plate M 4892. In glazed fireclay. With fittings, £31 10 0. 180, "Monosan" laundry and kitchen sink. Plate 7498. One-piece two-level sink in white glazed fireclay with detachable teak draining board and porcelain enamelled iron legs. With fittings, £15 3 3. A detachable clothes wringer

is obtainable as an extra for fixing to the division between the two sinks. Shanks & Co., Ltd. 181, "Remirol" closet. Negative 5044. The low height and sloping top are recommended from a health point of view. The closet is also particularly suitable for children. In white vitreous china. Pan and cistern complete, £8 5 0. Also obtainable in five standard colours. Shanks & Co., Ltd.

SLOP-HOPPERS: SINKS



182. Armchair with shaped cellulosed wood seat and back. S.P.43F. Chromium plated, £2 16 0; enamelled, £2 5 0. Pel, Ltd. 183. "Plan" armchair. M.7. Chromium plated: upholstered in fabric. £8 10 0. Henry Stone & Son, Ltd. 184. Nesting armchairs. R.P.7. Chromium plated with canvas upholstery,

£3 3 0; enamelled with canvas upholstery, £1 13 0. Pel, Ltd. 185. Nesting chairs. R.P.6. Chromium plated with calico upholstery, £2 7 6; "Rexine," £2 12 6; hide, £2 17 0. Enamelled with calico upholstery, 32/3; "Rexine," 34/6; hide, 39/-. Pel, Ltd.

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FURNITURE



FURNITURE

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186. Armchair. M.R.534. Chromium plated, upholstered with canvas. Designed by Prof. Miës Van der Rohe. £5. Obtainable from Thonet Bros., Ltd. **187.** Tall-back aluminium armchair upholstered in fabric. Designed by Marcel Breuer. £10 4 0. Obtainable from P. E. Gane, Ltd. **188.** Chromium plated chair. S.P.1. With cane upholstery, £2 8 0; with seagrass upholstery, £2 5 0. Enamelled, cane upholstery, £2 2 0.

Enamelled, seagrass upholstery, £1 16 0. Pel. Ltd. **189.** Left, M.41. Enamelled, with webbing upholstery, £1 7 0; leather cloth, £1 10 6; hide, £2 0 0; chromium plated, 15 - extra. Right, M.122. Enamelled, with leather cloth or standard fabric upholstery, £1 10 0. Chromium plated, 15 6 extra. Cox & Co. **190.** "Plan" armchair. M.11. Chromium plated, upholstered in fabric, £7 17 6. Henry Stone & Son, Ltd.

METAL CHAIRS



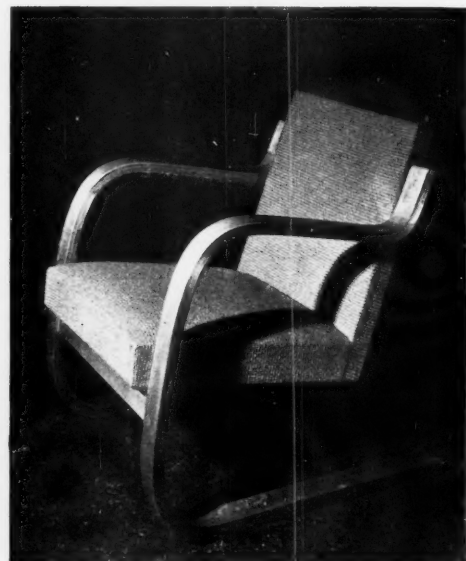
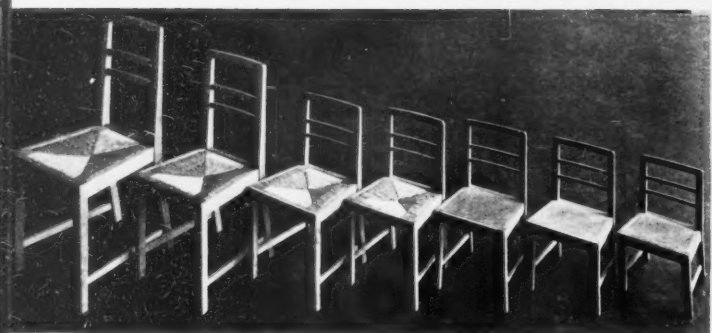
191, Bentwood and cane chairs, B 246, 35/-. Table, Z155, 35/-. Obtainable from Thonet Bros., Ltd. 192, Bentwood furniture. Left to right: A 477F, £2 6 6; A 288, 25/6; A 470, 23/6; A 477, 37/6. Table with glass top and shelf, T 236, 24/-. Thonet Bros., Ltd. 193, Bentwood and cane chairs. A 811/1, 30/-. With arms, A 811/1F, 37/6.

Table veneered with walnut, T 253, £2 17 6. Obtainable from Thonet Bros., Ltd. 194, Armchair cut out of single sheet of plywood, £3 15 0. Makers of Simple Furniture. 195, Birch nesting chair. CIP. Designed by Alvar Aalto. Lacquered in red, blue or black, 19/-. Finmar, Ltd.

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FURNITURE

WOOD CHAIRS



FURNITURE

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196. Verandah chair in polished birch. Designed by Alvar Aalto. CVO, £1 10 0. With red, blue or white seats, CVP, £1 12 6. Finmar, Ltd. **197,** Left, Wheelback armchair finished dull wax polish, 21 9. Centre, wheel-back chair finished dull wax polish, 12/-. Right, Plain lath chair, 7/6. A. E. Woodbridge & Co., Ltd. **198,** Range of oak chairs. No. 105.

With rush seats, 1' 5½", 1' 4", 1' 3", 1' 2" high. £1 19 6 each. Obtainable from Staverton Builders, Ltd. **199,** Sycamore easy chair. Designed by Marcel Breuer. £10 18 0. Obtainable from P. E. Gane, Ltd. **200.** Upholstered spring wood chair. CSU. Designed by Alvar Aalto. £3 10 0. Finmar, Ltd.

WOOD CHAIRS



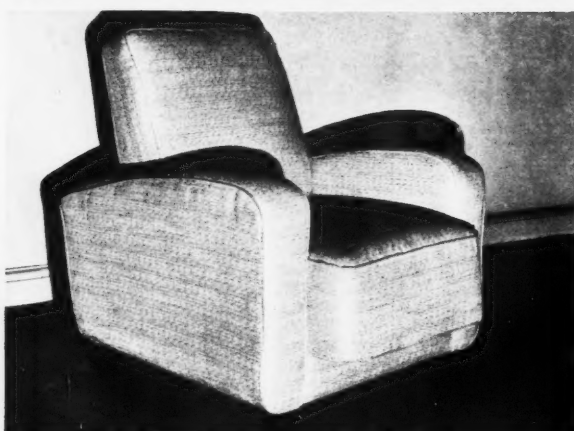
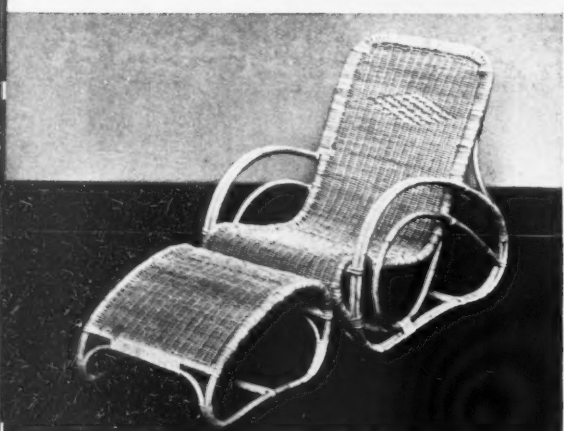
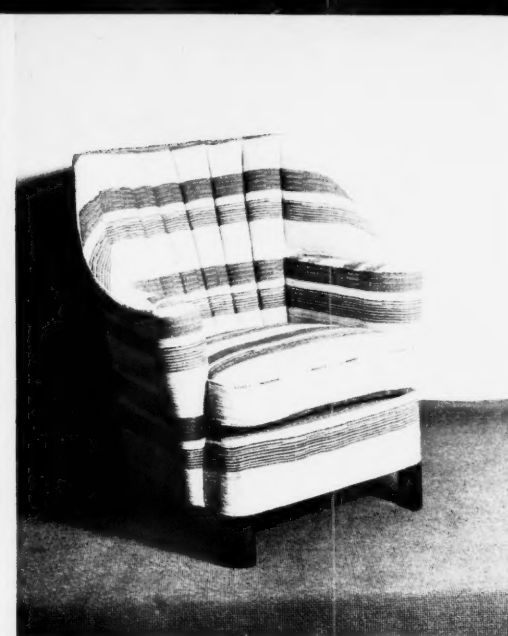
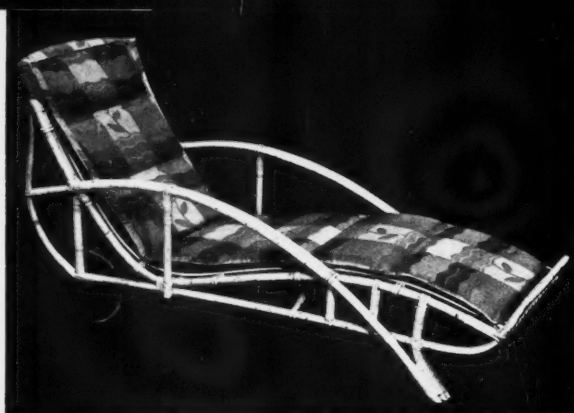
201, "Plan" armchair. W.5. Detachable upholstery partially removed to show method of suspension. £5 15 0. Henry Stone & Son, Ltd. 202, "Parker Knoll, Ashton." P.K.135. Loose upholstered seat and back removed to show the system of tension suspension, which consists of a number of covered detachable coil springs. Frame: oak or mahogany. With upholstered seat and back, £4 10 0.

Frederick Parker & Sons, Ltd. 203, "Parker Knoll, Leigh." P.K.198. Frame: oak or mahogany. £3 17 6. Frederick Parker & Sons, Ltd. 204, "Parker Knoll, Dunbar." P.K.60. Birch frame. £3 3 0. Frederick Parker & Sons, Ltd. 205, Dining chairs in Bombay rosewood. No. 7500. Left, with arms, £6 5 0. Right, £4 10 0. B. Cohen & Sons, Ltd.

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FURNITURE

UPHOLSTERED CHAIRS



FURNITURE

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206, "Belvoir" Rattan cane chair. No. 7601. With detachable upholstery, £2 12 6. W. B. Harrison & Sons, Ltd. 207, Slatted cane couch on rubber-tyred wheels. No. 718. £4 5 0 (roll-type cushion £1 5 0 extra). Dryad Cane Furniture. 208, "Parker Knoll, Garnforth" chair. P.K. 201. Frame: walnut or mahogany. £10 3 6. Frederick Parker & Sons, Ltd. 209, "Belvoir" Rattan cane chair. No. 7598. With detachable upholstery, £3 3 0. W. B. Harrison

& Sons, Ltd. 210, "Largo" easy chair. Covered in material supplied by purchaser, £8 12 0. The Buoyant Upholstery Co., Ltd. 211, Brown cane lounge chair and stool. No. 266. £3 18 6. Dryad Cane Furniture. 212, Easy chair designed by Walter Goodesmith. £10 10 0. B. Cohen & Sons, Ltd. 213, "John" easy chair. Covered in material supplied by purchaser. £6 15 0. Nesta, Ltd.

CANE AND EASY CHAIRS



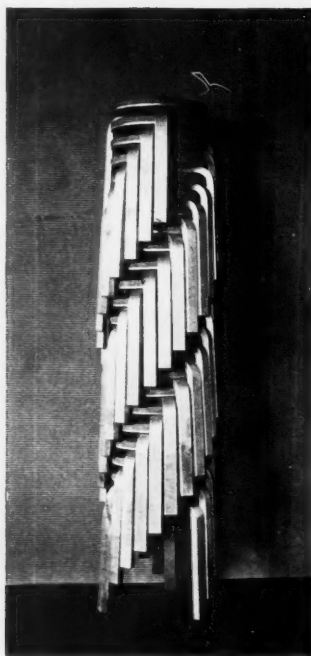
214, "New Berkeley Superlax," easy chair. £3 7 6. Obtainable from H. J. Searle & Son. 215, "Invitation" settee. 5' 6". Covered in material supplied by purchaser. £14 5 0. The Buoyant Upholstery Co., Ltd. 216, Settee, S.2. Chromium plated: upholstered in calico, £15 15 0; "Rexine," £18 18 0;

hide £22 10 0. Enamelled: upholstered in calico, £13 10 0; "Rexine," £16 10 0; hide, £19 10 0. Pel, Ltd. 217, 218, Unit corner settee. Corner unit, £10 10 0; straight unit, £9 17 6. Set of one straight and two corner units, £29 15 0. Obtainable from Bowman Bros., Ltd.

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FURNITURE

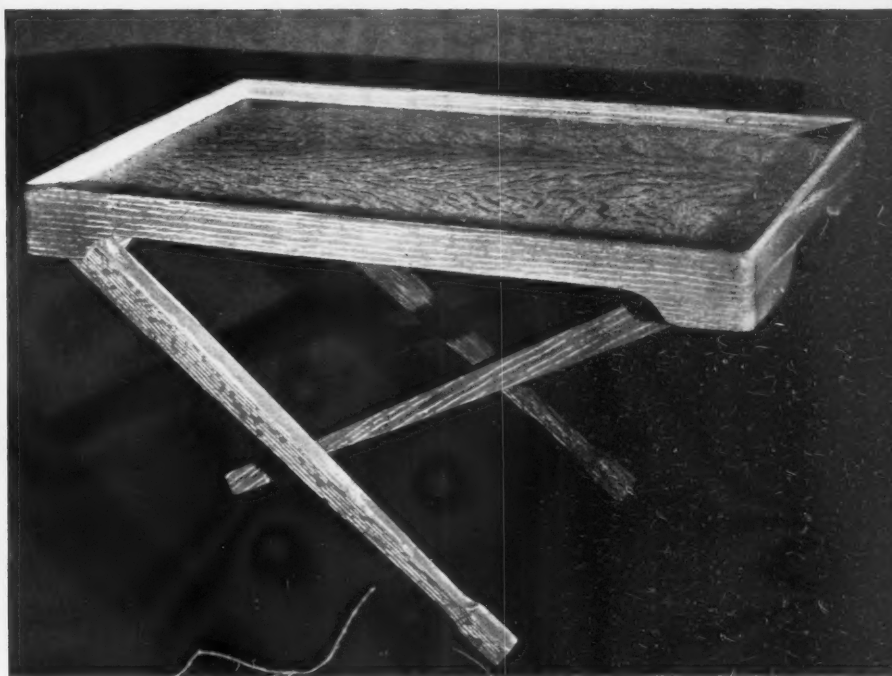
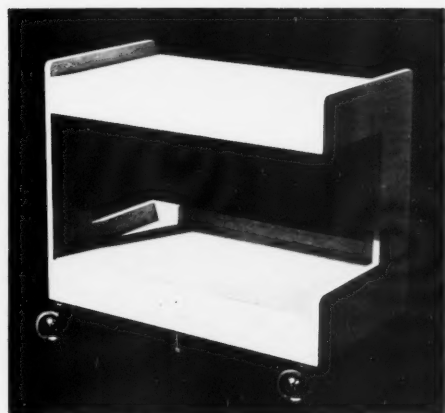
SETTEES



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219. Stool in white polished birch plywood. 6/-. Obtainable from Isokon Control Co., Ltd. 220. 222. Nesting stools in polished birch. Designed by Alvar Aalto. With wooden seat, SO., 8/-. Seat covered with cloth, SM., 8/6. Finmar, Ltd. 221. Chromium-plated stool. B.S. 2. Upholstered

in calico, £1 13 0; "Rexine," £1 16 0; hide, £2 5 0. Enamelled and upholstered in calico, £1 7 0; "Rexine," £1 10 0; hide, £1 16 0. Pel, Ltd. 223. Nest of tables. Chromium plated with oak tops, £6; walnut tops, £6 18 0; glass tops, £7 10 0. Enamelled with oak tops, £4 4 0; walnut, £5 5 0; glass, £5 5 0. Pel, Ltd.



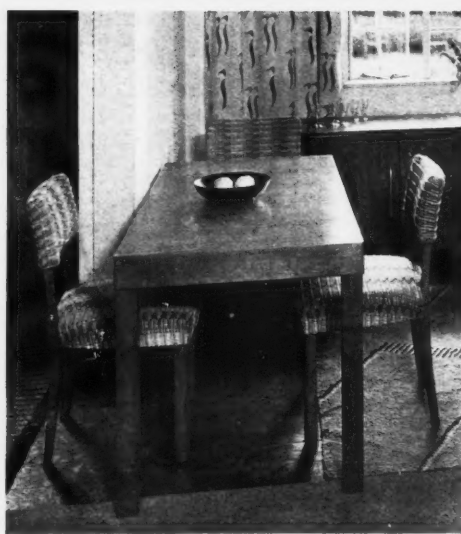
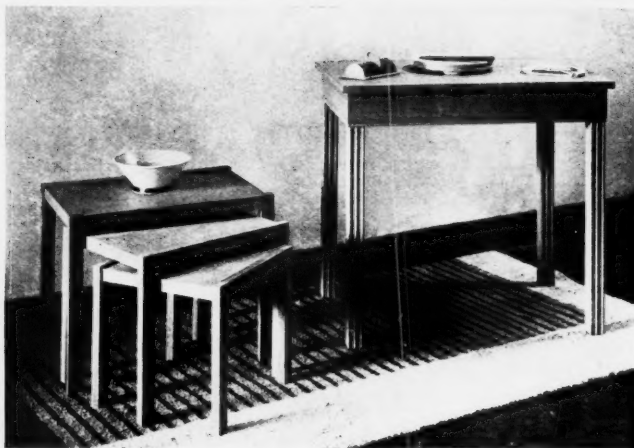
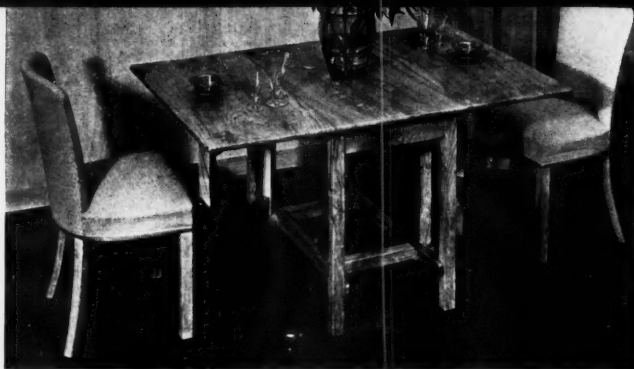
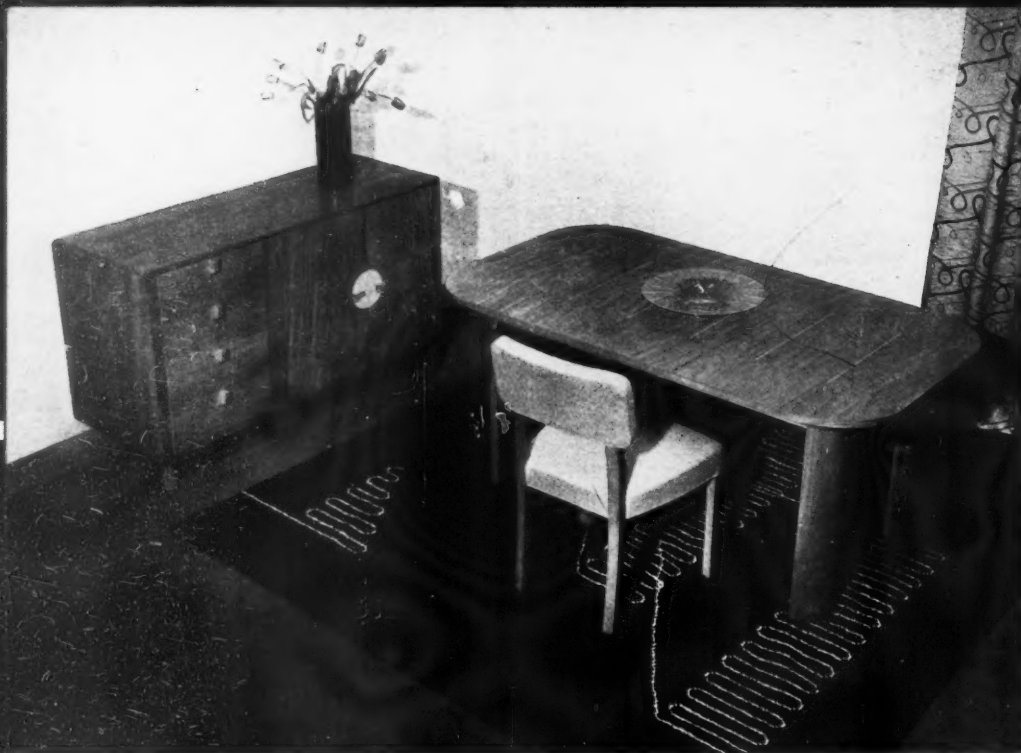
224, Folding table. In waxed beech, oak or mahogany, with green or brown felt top. 2' x 2', 13/9; 2' 4" x 2' 4", 15/9; 2' 6" x 2' 6", 16/9. The Vono Company. **225**, Chromium plated trolley with wooden shelves. No. 15001. 2' x 1' 4". £2 5 0. Marris's, Ltd. **226**, Trolley in Nigerian cherry. 2' 2 1/2" x 1' 3". £2 12 6. Obtainable from Dunn's of Bromley. **227**, Birch trolley finished in white polish. Loose rubber mats cover both shelves. 2' 6" x 1' 5". £6 6 0. Makers of Simple

Furniture. **228**, Nest of tables veneered in Nigerian cherry mahogany. The tables fit into one another by means of their handles which slide into grooves. £4 14 6. E. Gomme, Ltd. **229**, "Silverdale" table tray. While the tray is being carried the legs may be released or folded away by means of small finger-operated levers. "De Luxe" model No. 161. In limed oak of various colours, 30/6. Other finishes and models available. The "X" Chair Patents Co., Ltd.

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FURNITURE

TEA TABLES: TROLLEYS



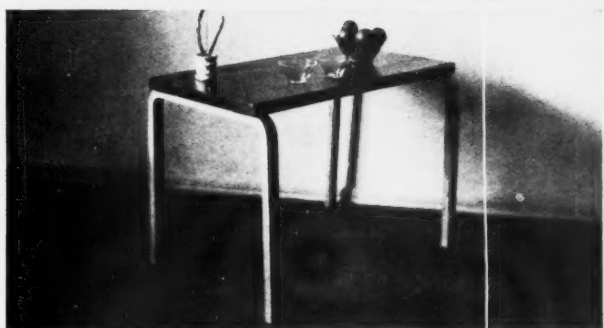
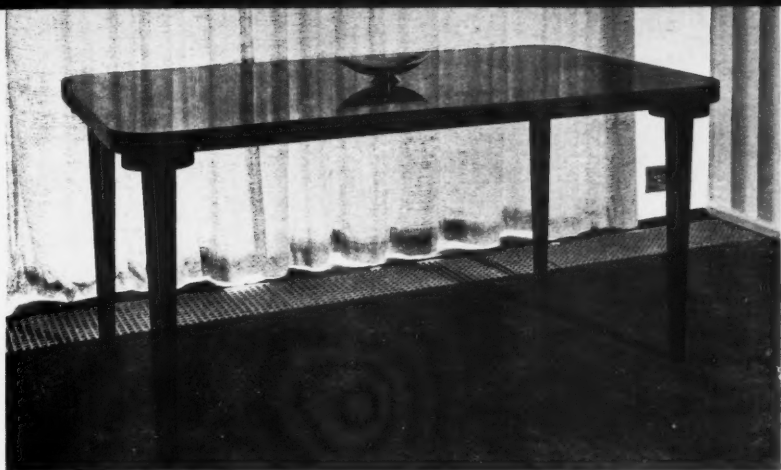
FURNITURE

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230. Furniture in mahogany, natural colour, wax polished. Dining table, No. 1097, inlaid with sycamore lines, 5' 3" x 3', £12 7 6. Single chair, No. 1098, in lining, £4. Sideboard, lined in oak, No. 1096, £23 2 6. Obtainable from Gordon Russell, Ltd. **231.** Walnut gate-leg table, No. 1562, 4' 5" x 3' open, 3' x 1' 8" closed, £9 18 6. Obtainable from the Rowley Gallery of Decorative Art, Ltd. **232.** Left: nest of tables in natural oak, No. 1085, £3 12 6. Right: serving table in

natural oak, No. 853A, 2' 9" x 1' 9", £3 15 0. Obtainable from Gordon Russell, Ltd. **233.** Oak table, No. 106, 3' x 2', £3 5 6. Oak chair, with rush seat, No. 107, £1 19 6. Obtainable from Staverton Builders, Ltd. **234.** Furniture in mahogany, natural colour, cellulose finish. Table, No. 1123, 4' 9" x 2' 4 1/2", £7 5 0. Single chair, No. 1098, in lining, £4. Obtainable from Gordon Russell, Ltd. **235.** Oak library table, No. 139, 3' diameter, £5 5 0. Obtainable from Staverton Builders, Ltd.

TABLES



236. Black dining table. Designed by Marcel Breuer. 5' x 3'. £11 5 0. Obtainable from P. E. Gane, Ltd. **237.** "Basic" dining table, No. 7500. Veneered Bombay rosewood. Extends to 6' 3" x 3'. £18. B. Cohen & Sons, Ltd. **238.** Small draw-leaf table in stained oak. Useful for bed-sitting rooms or small flats. 3' 9" x 2' 3", extended, £2 13 6; 3' 9" x 2', extended, £2 10 0. E. Gomme, Ltd.

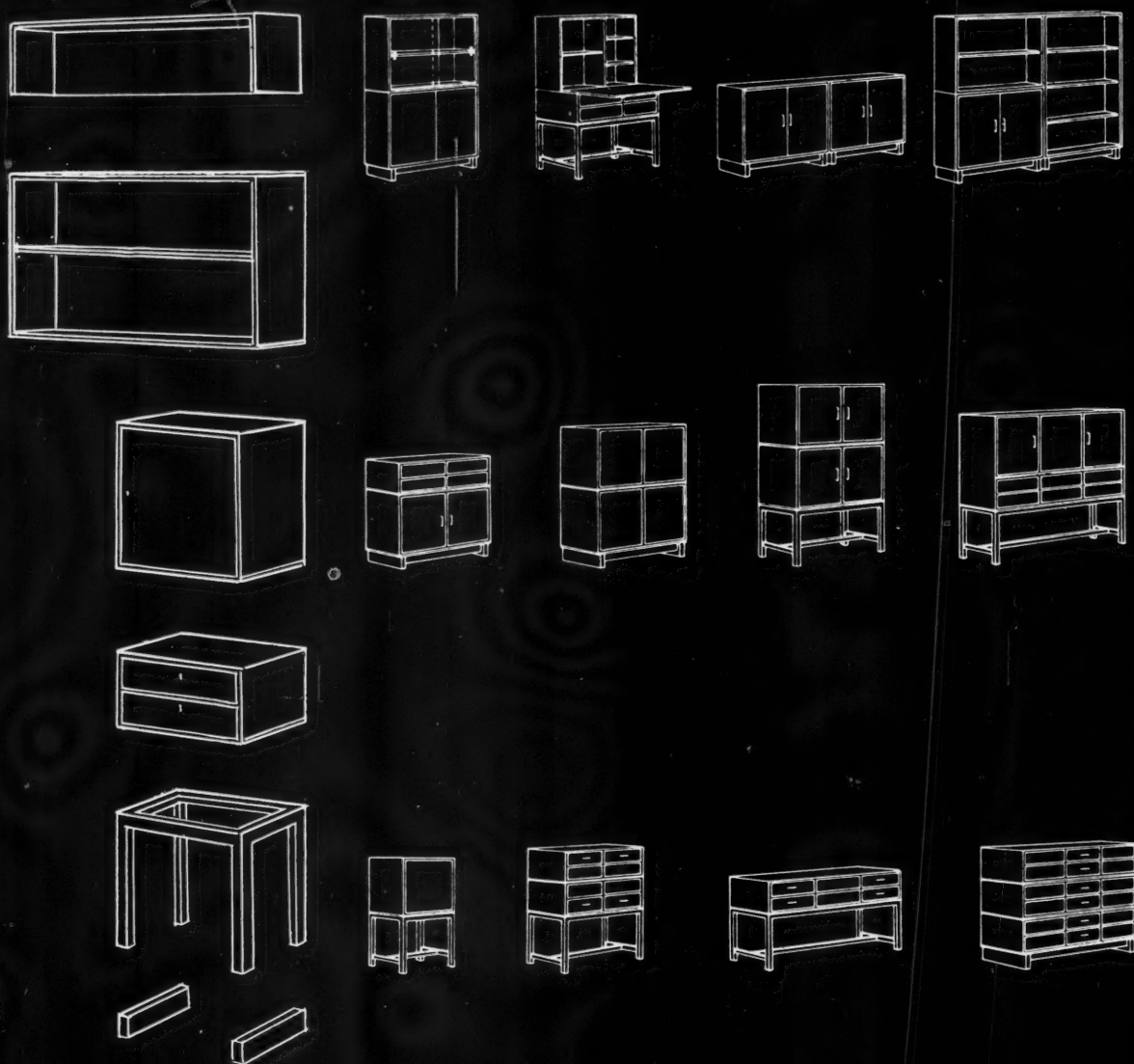
239. Polished birch table with black top, 3' 3 1/2" x 1' 11", TC/2, 27/6. Other sizes and finishes available. Finmar, Ltd. **240.** Birch table, finished in white polish, 2' 6" diameter, £4 4 0. Makers of Simple Furniture. **241.** Polished birch dining table, covered with white linoleum sheet and fitted with movable revolving centre piece. 4' 3" diameter, centre-piece 2' diameter. TDL, £7 10 0. Other finishes available. Finmar, Ltd.

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FURNITURE



BASIC UNITS



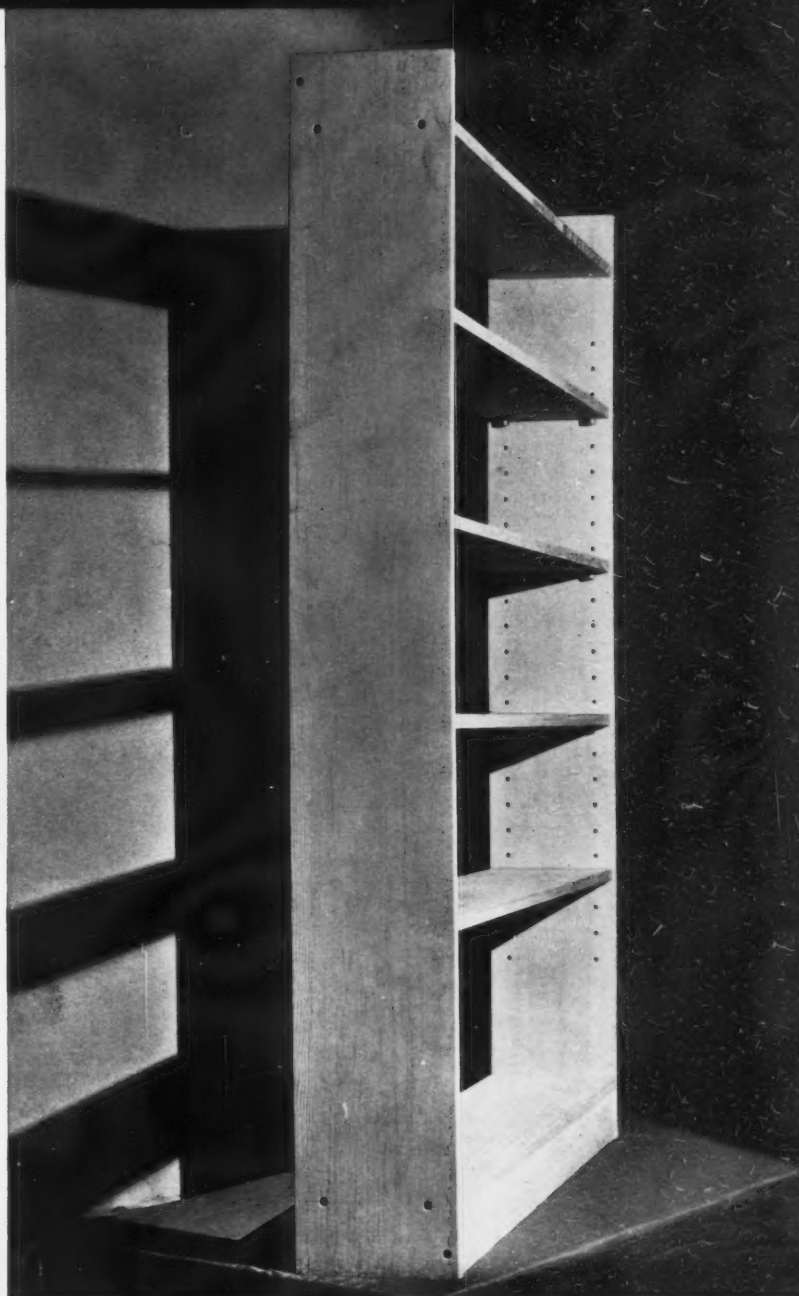
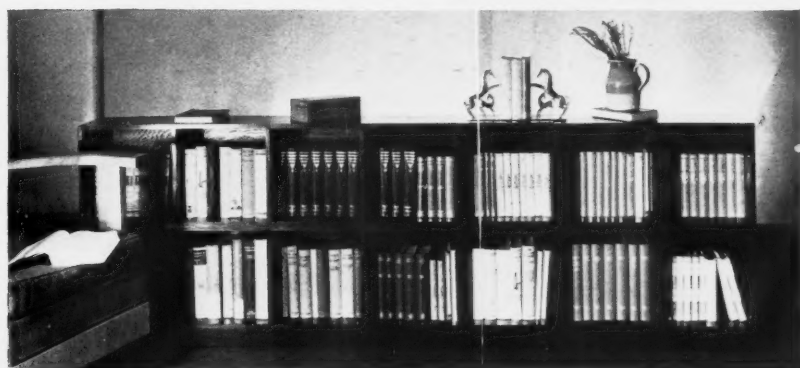
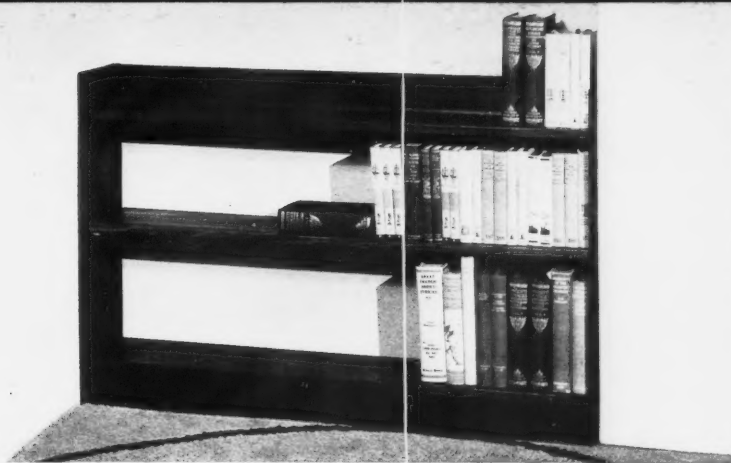
FURNITURE

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244	

242, 243, 244, Combinations of "Plan" unit furniture. 242, in oak, D1, £3, plus F2, 4/6. 243, in oak, C2, £6 2 6, plus D2, £5 5 0, plus T2, 22 6. 244, in oak, S1W, £6 10 0, plus S1, £4, plus S1G, £6 2 6, plus S1D, £6, plus F2, three feet-lengths, 6/9. **245,** "Plan" unit furniture, basic units. Single units in oak, reading from top to bottom: L, Link unit, 10" x 1' x 3' 4", 28/6. S1, Open shelf unit, fitted with adjustable shelf, 2' x 1' x

3' 4", £4. C1, Cupboard unit, shelf inside, lock and handle on door, 1' 8" x 1' 4" x 1' 8", £3 10 0. D1, Drawer unit, lock to top drawer and handles to both drawers, 10" x 1' 4" x 1' 8", £3. T1, Trestle unit, 1' 6" x 1' 4" x 1' 8", 20/-. F2, Feet (pair), 4" x 1' 3 1/2", 4/6. A selection of other possible combinations is also shown. "Plan" furniture is obtainable in a variety of finishes. Henry Stone & Son, Ltd.

UNIT FURNITURE

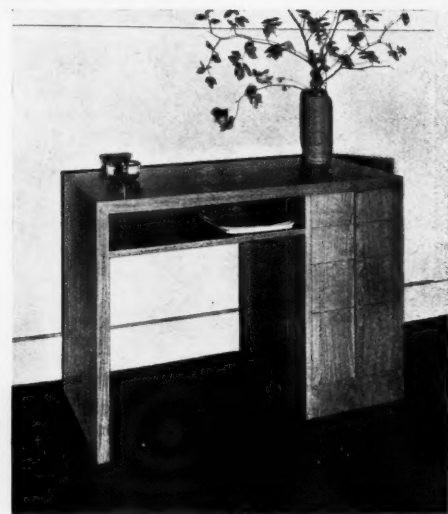


246, 247, "Made-to-Measure" shelving, designed by the National Book Council. In British Columbian pine with adjustable shelves. Finished in dark or medium stain or left untreated. The shelving is cut to within half an inch of the size required. A section of shelving similar to the one illustrated in 247, 4' 11" to 4' 6" high and 3' 0 1/2" to 3' 6" wide, with four adjustable shelves and two fixed shelves giving space for 211 to 244 books, costs £24 0; if the shelves are left untreated the cost is 15% less. 246 shows a typical section of shelving in situ. The Phoenix Book Co. **248**, "Unix" bookcases. Made of solid oak in a number of units 8" deep and 11" high in lengths as follows: 1 unit section, 11"; 2 unit section, 1' 9 1/2"; 3 unit section,

2' 8"; 4 unit section, 3' 6 1/2"; 5 unit section, 4' 5". Bases for each section 2" high are obtainable. Open, open and backed, glass or wood-fronted cases are made and are interchangeable. Standard finishes: natural waxed, weathered, stained dark or light. The illustration shows a combination 6' 2 1/2" long and 2' high. Composed of 2 fives, 2 twos, a base two, and a base five. Prices (any finish), open front and ridge back, £4 13 6; open front and backed, as illustrated, £5 9 6; backed and glass panelled, £7 14 6. The Phoenix Book Co. **249, 250**, Unit bookcases in birch finished in white polish, £3 3 each L-shaped unit. The illustrations show two units in different formations. Makers of Simple Furniture.

246		247
248		
249	250	

FURNITURE



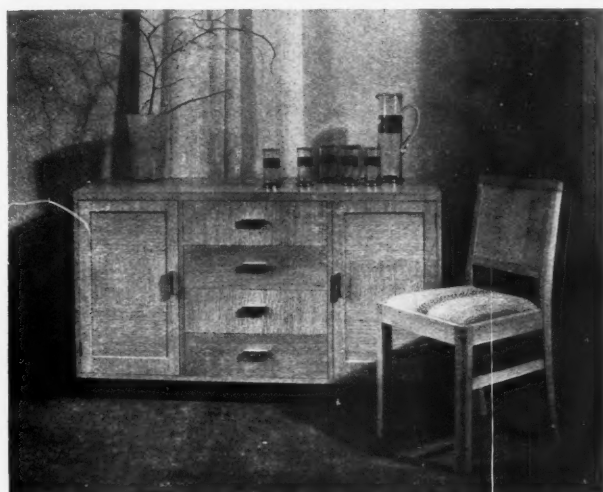
FURNITURE

251		252
253	254	255

251. Lacquered writing desk covered with linoleum. Designed by Alvar Aalto. 3' 9½" × 2' 3½". The drawers are contained in a separate case which may be drawn away from the desk itself. DL. £7 15 0. Other finishes available. Finmar, Ltd.
252. Oak writing table. No. 47. 3' 3½" × 1' 8½". £8 8 0. Alpe Bros., Ltd. (Photograph by courtesy

of Dunn's of Bromley.) **253.** Double pedestal steel desk. No. 6212. 5' × 2' 10". £12. Sankey-Sheldon.
254. Oak writing table. No. 250889. Designed by J. P. Hully. £12. Obtainable from P. E. Gane, Ltd.
255. Writing table in English cherry. Designed by John H. Butler. 3' 6" × 1' 10". £13 10 0. Obtainable from Practical Furniture.

WRITING TABLES



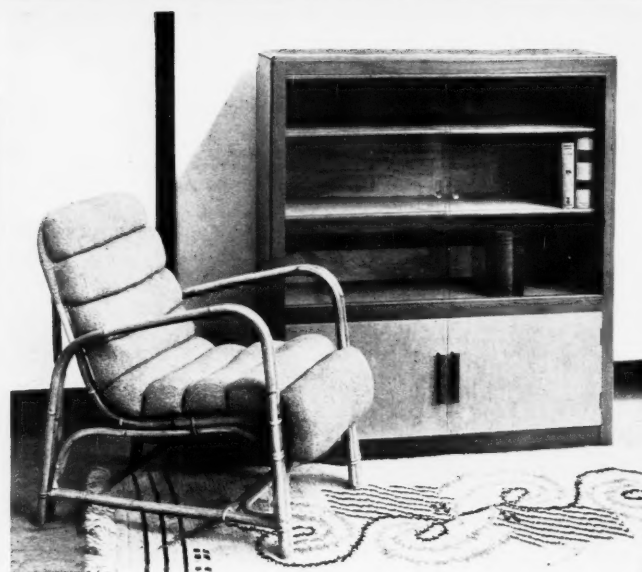
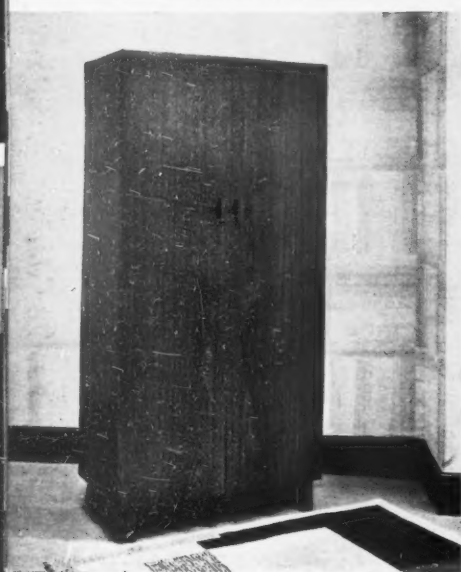
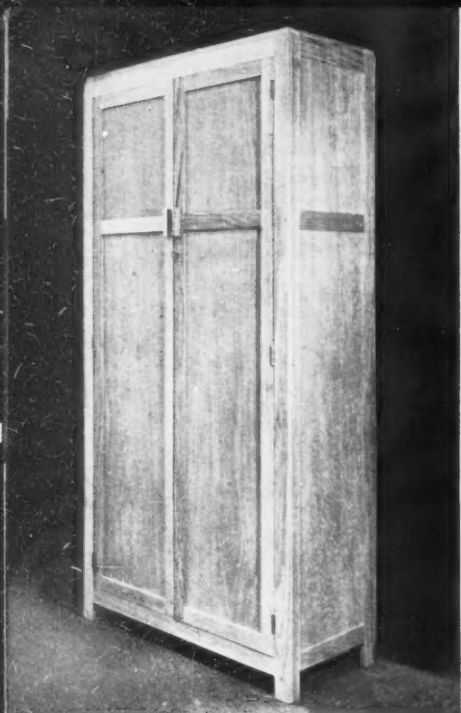
256, Oak sideboard. No. 250888. Designed by J.P. Hully. £10 10 0. Obtainable from P. E. Gane, Ltd. **257**, Sideboard in Bombay rosewood with elm lines. No. 1165. £45. Obtainable from Gordon Russell, Ltd. **258**, Oak sideboard, No. 45, £12 12 0. Oak dining chair, No. 760, £2 5 0. Alpe

Bros., Ltd. (Photograph by courtesy of Dunn's of Bromley.) **259**, Sideboard veneered in Nigerian cherry mahogany, top cellulosed black. £9 6 6. E. Gomme, Ltd. **260**, "Basic" sideboard. No. 7500. Veneered in Bombay rosewood. Designed by Tecton. £30. B. Cohen & Sons, Ltd.

256	257	
258	259	260

FURNITURE

SIDEBOARDS



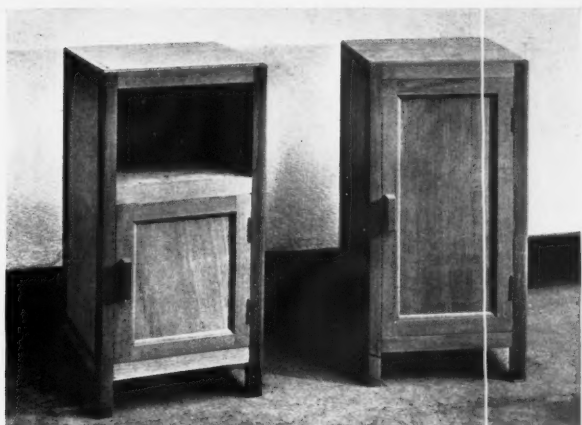
FURNITURE

261	262	263
264	265	266

261, Unpolished oak wardrobe, No. 14. £3 5 6. V. C. Bond & Sons, Ltd. 262, Wardrobe: men's model. In oak, 14 guineas; mahogany, 16 guineas; walnut, 17½ guineas. Everitt's Patents Co., Ltd. 263, Wardrobe in figured mahogany; ladies' model. YY. 29½ guineas. Compactom. 264, Wardrobe in walnut,

decorated with ebony. £39 10 0. Designed by, and obtainable from, Michael Dawn. 265, Cupboard in unpolished beech. No. 88. 2 guineas. Fleetway Manufacturing Co., Ltd. 266, Cupboard and bookcase with sliding glass front. £5. Kandya, Ltd. For particulars of chair, see illustration No. 209.

WARDROBES: CUPBOARDS

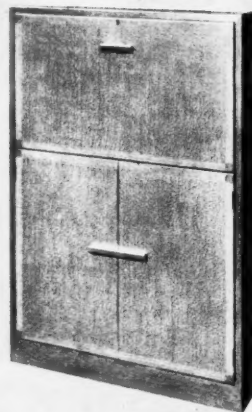
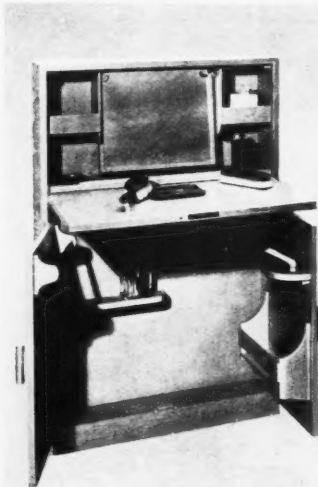


267, Cupboard and chest of drawers. £6 10 0. Kandya, Ltd. For particulars of chair see illustration No. 206. **268**, Pedestal cupboards in unpolished beech. Left, No. 510, 15/9. Right, No. 511, 15/9.

Kandya, Ltd. **269**, Chest of drawers in unpolished beech. No. 522. 37/6. Kandya, Ltd. **270**, Tallboy in unpolished beech. No. 27. 37/6. Fleetway Manufacturing Co., Ltd.

267	270
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269	

FURNITURE



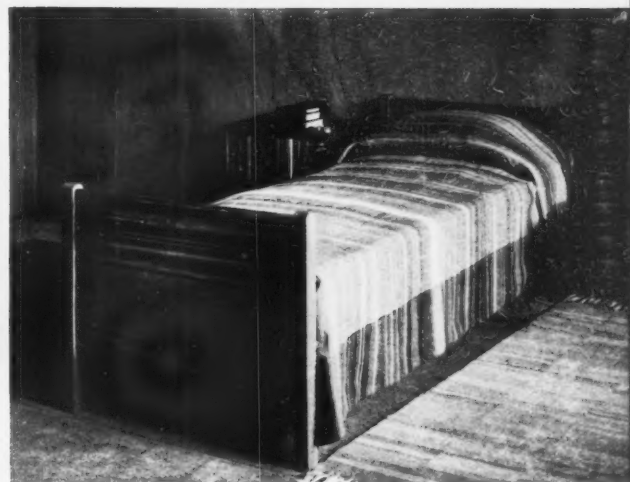
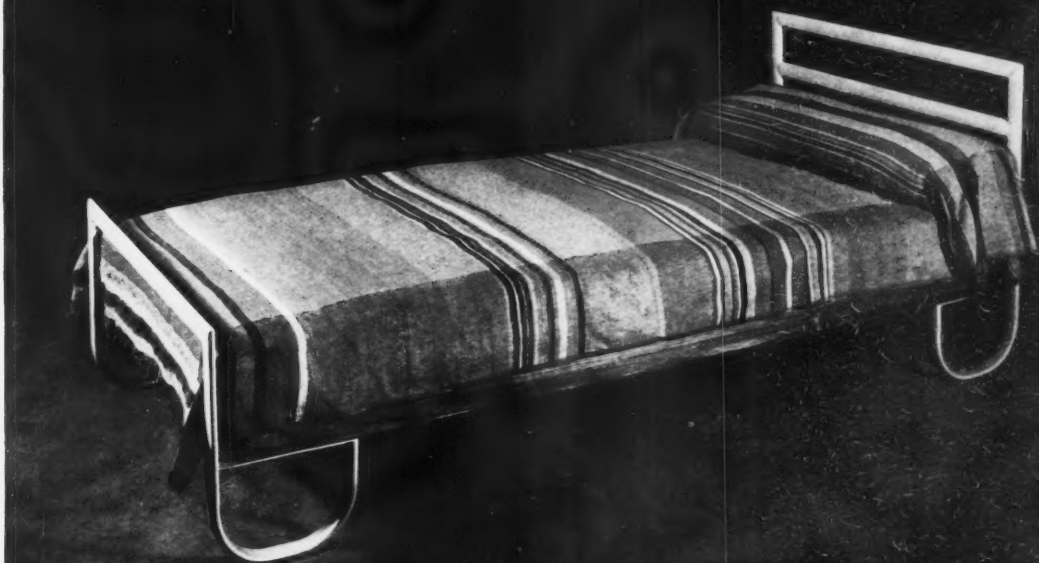
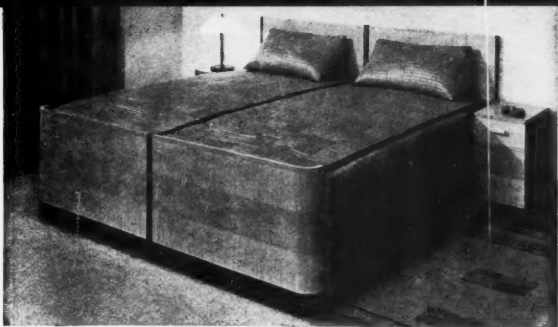
FURNITURE

271		272	
273	274	275	

271, Bedroom furniture in mahogany and macassar ebony, natural colour, cellulose finish. Dressing table, No. 1117, £16 5 0; mirror, No. 1104, £3 2 6; stool, No. 990, in lining, £2 5 0; chest of drawers, No. 1116, £12 5 0; wardrobe, No. 1114, £22 10 0. Obtainable from Gordon Russell, Ltd. **272**, Dressing table in stained oak, £10 10 0; dressing stool, 37/6. Obtainable from Bowman Bros., Ltd. **273**, Un-

polished beech table, suitable for use either as a dressing or writing table. 36/-. Kandya, Ltd. **274**, Wall dressing cabinet. No. 333. £7. Obtainable from the Rowley Gallery of Decorative Art, Ltd. **275**, Wall dressing table. In stained oak, £4 10 0; in mahogany, £5 15 0. Dressing stool, 37/6. Obtainable from Bowman Bros., Ltd.

DRESSING TABLES

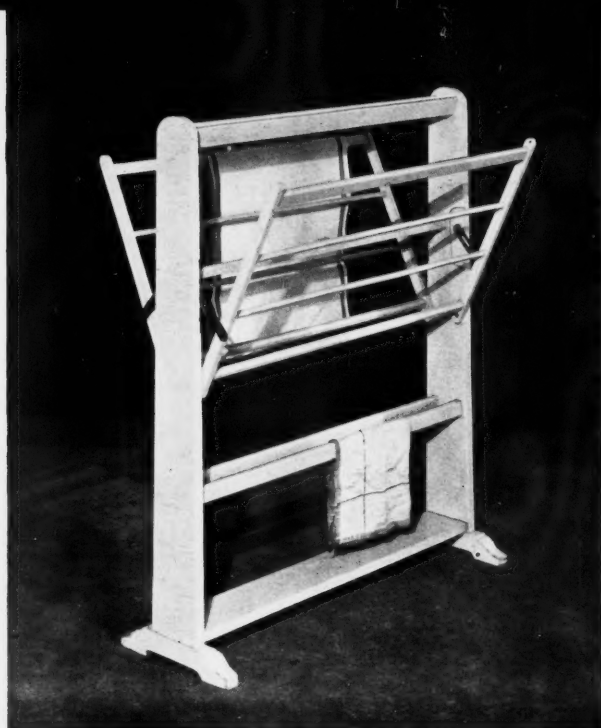


276, Bedsteads in sycamore and Indian laural. The two beds can be used singly, or placed side by side to form a large double bed. £12 12 0 each. Obtainable from Bowman Bros., Ltd. **277**, Japanned black iron bedstead. M.534. 2' 6" x 6' 6". £1 16 6. Obtainable from Heal & Son, Ltd. **278**, Bed chassis. M.1539. May be screwed to any wood-framed spring mattress. For 2' 6" beds or divans. Enamelled any colour, £1 10 0 head end, £1 5 0 foot end; chromium-

plated, £2 17 6 head end, £2 2 6 foot end. Other sizes available. Obtainable from Heal & Son, Ltd. **279**, Unpolished oak bedstead. 3' x 6' 6". £1 18 6. Other sizes and finishes available. Obtainable from Heal & Son, Ltd. **280**, Oak bedstead, No. 8036, £4 17 6. Oak pedestal cupboard, No. 79, £4 4 0. Alpe Bros., Ltd. (Photograph by courtesy of Dunn's of Bromley.) **281**, Oak bedstead, No. 956, 3' wide, £2 15 0. Obtainable from Gordon Russell, Ltd.

276	278	
277		
279	280	281

FURNITURE



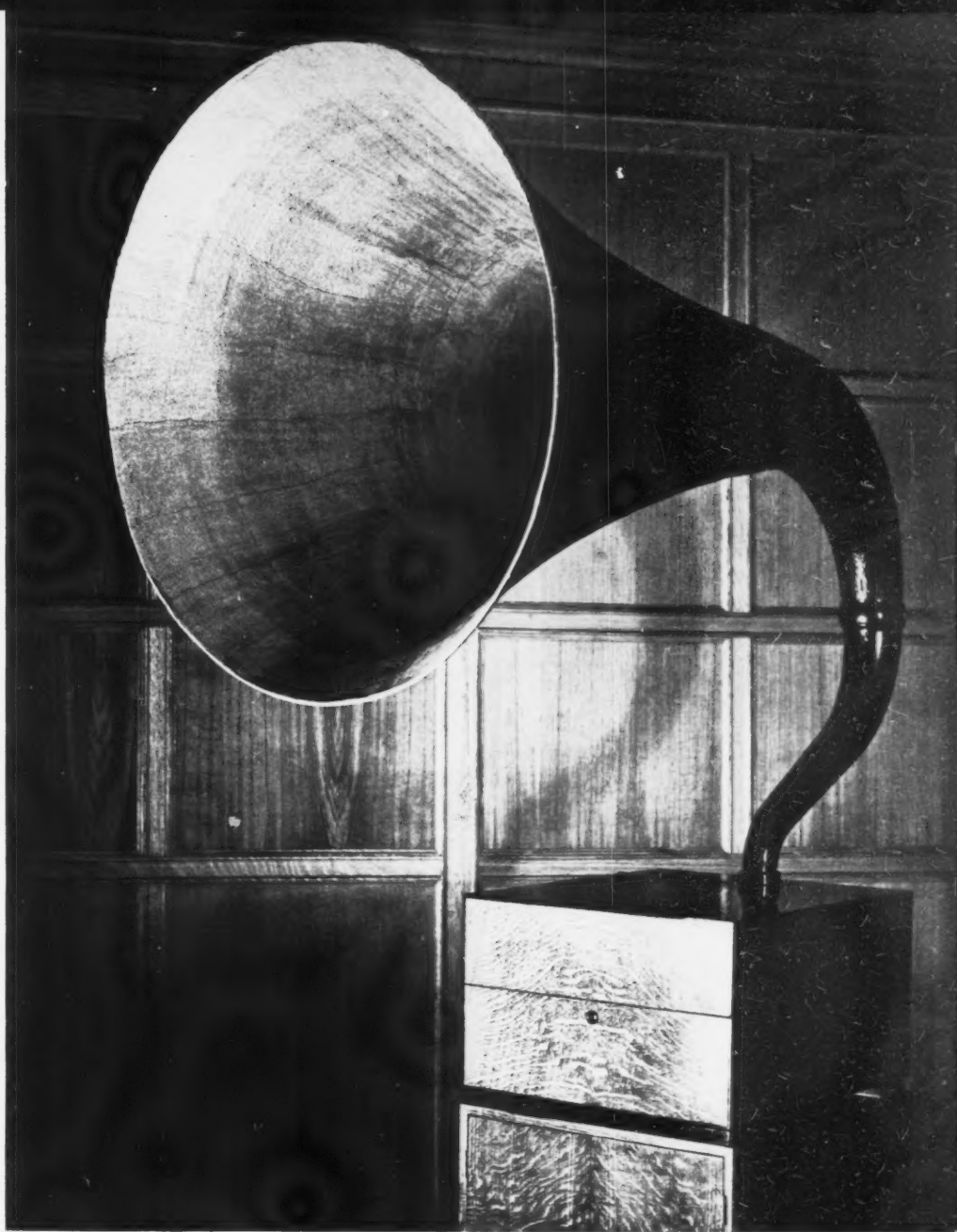
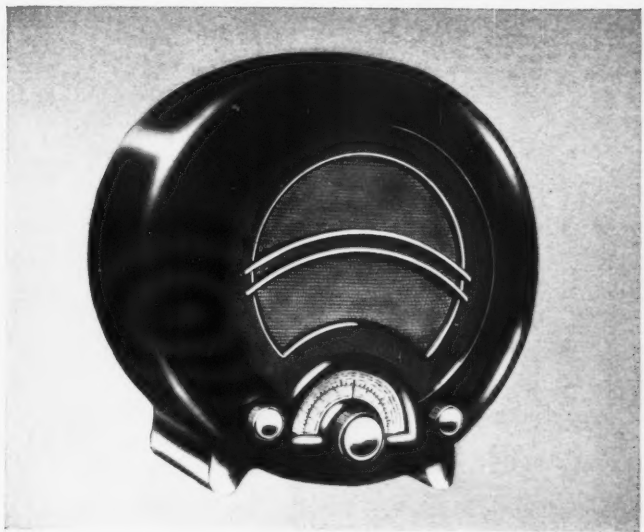
FURNITURE

282		283
284	285	286

282, Nursery furniture in unpolished oak. Dresser, C.1113, £6 10 0; toy cupboard, C.361, £3 15 0; food cupboard, C.805, £5 10 0; dressing table, C.477, £3 19 6; dressing stool, C.1280, 16/-; wardrobe, C.712, £4 15 0. Obtainable from Heal & Son, Ltd. **283**, Nursery linen-airer, M.W.2216. In unpolished spruce, £1 18 6; painted white, £2 15 0. Obtainable from Heal & Son, Ltd. **284**, Nursery furniture in lacquered birch. Designed by Alvar Aalto. Tables edged

with rubber. Table, TNB, 4' 1" x 1' 8" x 1' 11" high, £2. Table, TNS, 3' x 1' 4" x 1' 9" high, £1 15 0. Chairs, CN, 14/6. Shelves, SN, 4' 3" x 1' 2" x 2' 5 1/2" high, £3 15 0. Finmar, Ltd. **285**, Child's bentwood chair, Z.13, 7/6. Obtainable from Thonet Bros., Ltd. **286**, Children's resting couches in tubular steel (cellulose finish) and stretched canvas. The canvas is detachable. £1 1 0 each. Obtainable from Paul & Marjorie Abbatt, Ltd.

NURSERY

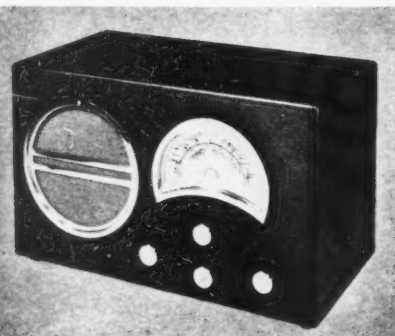
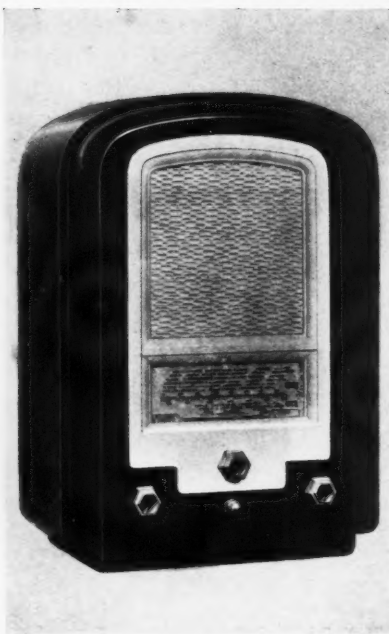
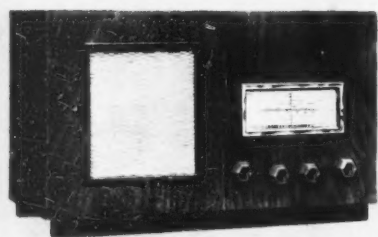
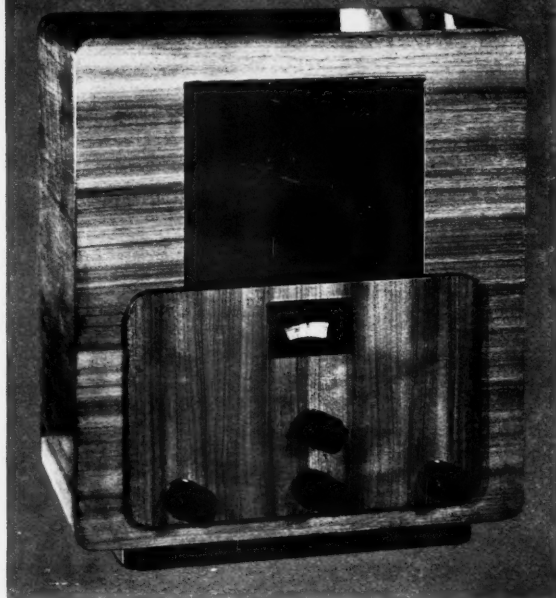
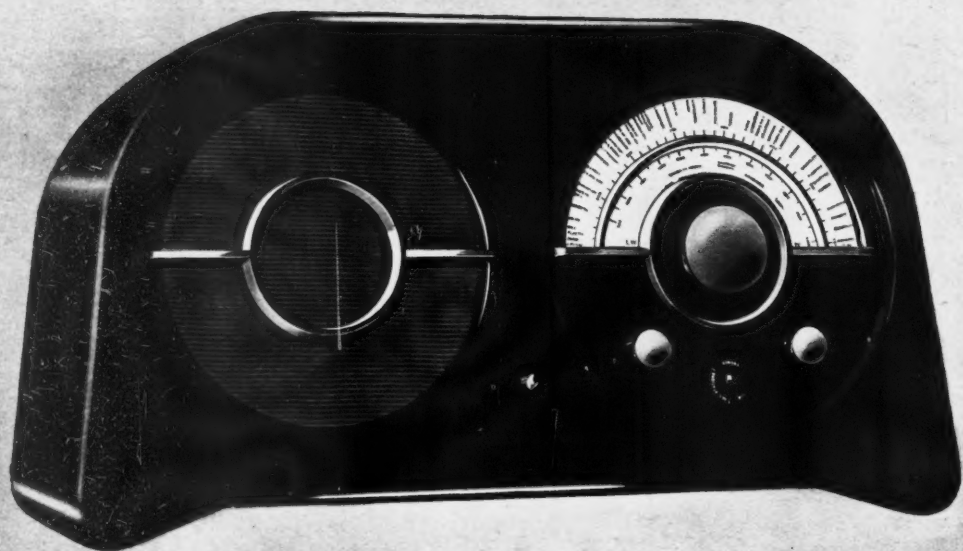


287, "Murphy Console" 8-valve wireless set. Cabinet in Indian laurel and walnut. A.28 for A.C., and D.28 for D.C. mains. £21 15 0. Murphy Radio, Ltd.
288, "Ekco" 4-valve wireless set. Designed by Wells Coates. Black "Bakelite" cabinet. A.D.36

for universal A.C./D.C. mains. 8½ guineas. E. K. Cole, Ltd. **289**, "E.M.G." gramophone. Mark X.B. In oak cabinet, with papier-mâché horn to give extra purity of tone. £32. E.M.G. Hand-made Gramophones, Ltd.

287	289
288	

MUSIC



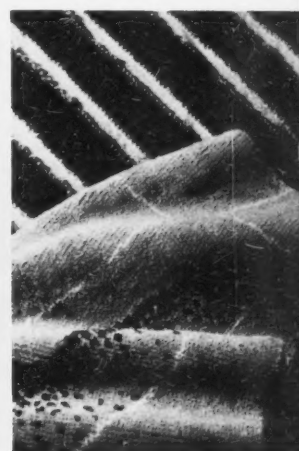
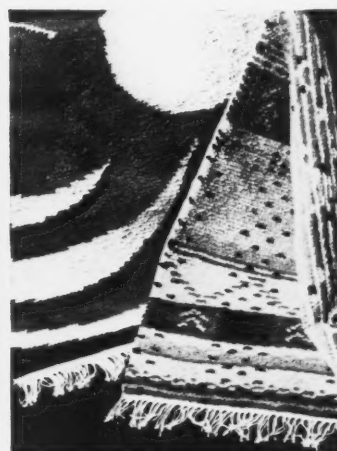
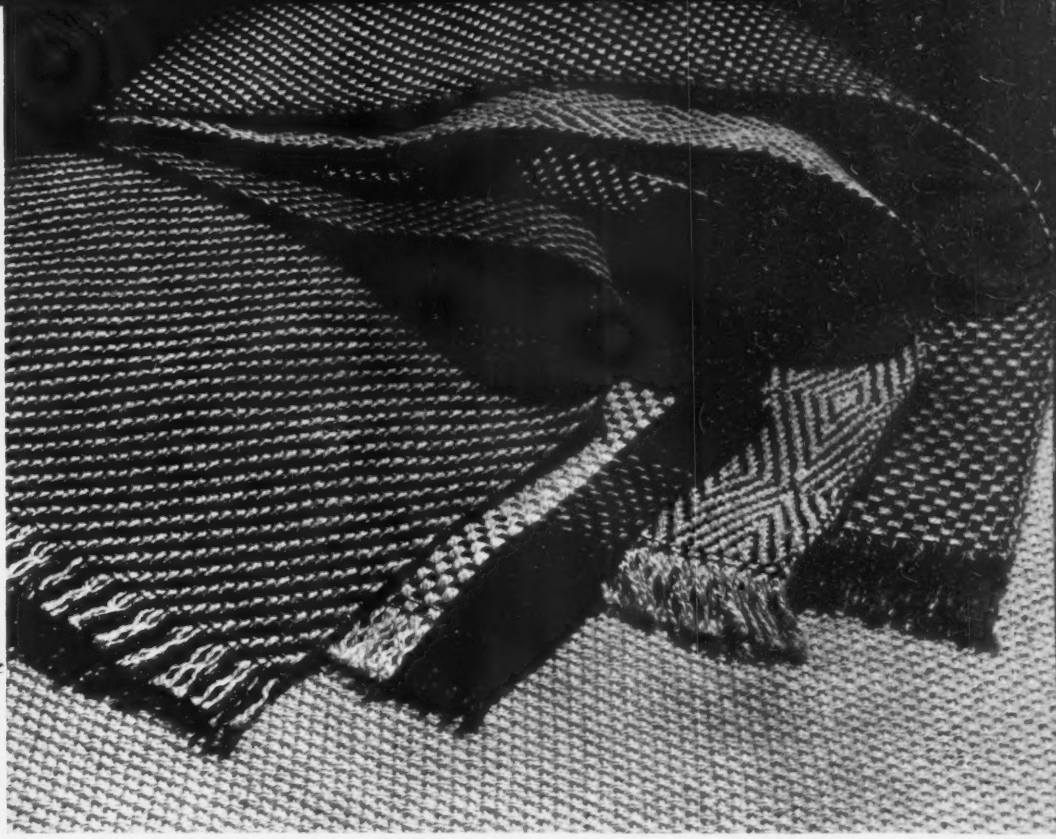
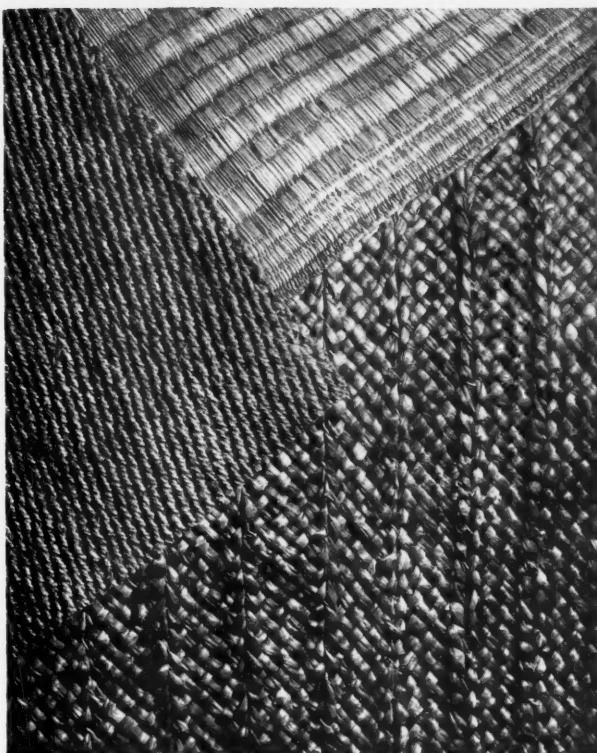
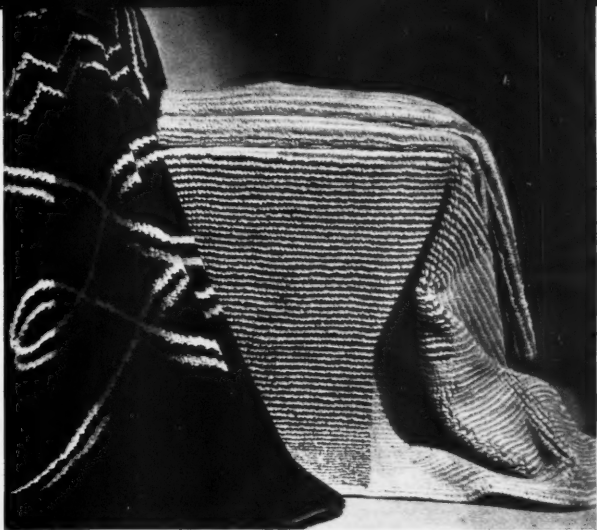
MUSIC

290		291	
292	294	295	296
293			

290. "Ekco" 8-stage superhet. wireless set. Designed by Serge Chermayeff. Black "Bakelite" cabinet. A.C. 86 for A.C. mains. 13 guineas. E. K. Cole, Ltd. **291.** Table model wireless set. Cabinet veneered in Australian walnut. For A.C. mains, £11: for D.C./A.C. mains, £11 5 0. Murphy Radio, Ltd. **292.** "Una Consolette" wireless set. Cabinet veneered in walnut. For A.C. mains. 8½ guineas. Ferranti, Ltd. **293.** 4-valve wireless set. Covered in black leather cloth. Model 235.

8½ guineas. The Marconiphone Co., Ltd. **294.** "Nova Consolette" wireless set. Black "Bakelite" cabinet. For A.C. mains. 11 guineas. Ferranti, Ltd. **295.** "His Master's Voice" portable gramophone. A special tray to carry 14 10-inch records is provided, and fits over the turntable. Covered in black waterproof cloth. Model 102. £5 12 6. The Gramophone Co., Ltd. **296.** "His Master's Voice" 15-valve autoradiogram. In walnut cabinet. Model 800 A.C. 110 guineas. The Gramophone Co., Ltd.

GRAMOPHONE: RADIO



297, "Wessex" hand-tufted rugs. Left, No. 6661. Designed by Ian Henderson Studio. Tartan green background with cream, white, yellow and scarlet pattern. 6' 4" x 4'. £11 16 0. Obtainable from Ian Henderson & Co. Right, No. 5838. Designed by Elsie Rogers. In panels of white and oatmeal, oatmeal and amber, and nigger-brown and oatmeal. 6' x 4'. £5 2 0. Wilton Royal Carpet Factory. **298**, Manilla matting. Available in several colours. 4' 6" x 2' 3", 7/3; 5' 6" x 3', 11/6; 6' x 3', 12/-. Also obtainable by the yard in standard widths. W. Armes & Son, Ltd. **299**, Left, coco matting, 3' wide, 3 11 per yard. Top, Chinese rush matting, 3' wide, 1/11½ per yard. Bottom, rush matting, 3' wide,

4/11 per yard. Obtainable in different widths. W. Armes & Son, Ltd. **300**, Hand-made rugs. Left, "Murat," No. 7238. Right, "Murat," No. 7244/14348. Obtainable in different sizes and colours. 5/3 per square foot. Alex Morton, Sons & Co., Ltd. **301**, Hand-tufted rug in beige and brown. Designed by Marion Dorn. 8' x 5', £18. Obtainable from Marion Dorn, Ltd. **302**, Top, hand-tufted rug in cotton weave. Designed and made by Jean Finn. 4' x 2' 6". £3 3 0. Obtainable from Gordon Russell, Ltd. Below, Hand-tufted rug, "Leaf." Designed by Marian Pepler. 4' 6" x 3' 6". £3 15 0. Obtainable from Gordon Russell, Ltd. Made by Wilton Royal Carpet Factory.

297	298		
299	300	301	302

FABRICS



FABRICS

303		304	
305	306	307	308

303. Left, "Kildary." No. 17236 (part wool). 50" wide. 6/9 per yard. Centre, "Laird Cornice." No. 17275 (cotton). 50" wide. 9/- per yard. Right, "Bracco Moire." No. 16180 (cotton). 50" wide. 4/3 per yard. Obtainable in several colours. Scottish Textile Weavers, Ltd. **304.** Left, No. 9034. Astrakhan material in red and white, beige and brown, or cream and green. 50" wide. 18/9 per yard. Right, No. 9108/2. Beige and white rayon spot material. 50" wide. 9/- per yard. Bottom, No. 9008/1. Hand-woven loop cloth. Lengths of over twenty yards made in any colour. 50" wide. 16/9 per yard. Designed by Marion Dorn. Obtainable from Marion Dorn, Ltd. **305** Left, "Eskdale." No. 0601. Figured cotton in five colours. 50" wide. 5/11 per yard. Centre, "Thetford." No. 0628. Rough cottage weave cotton in seven shades. 50" wide. 5/11 per yard. Right, "Denbigh." No. 0631. Rough cotton

with white spot design on pastel grounds. In five different shades. 50" wide. 7/11 per yard. Morton Sundour Fabrics, Ltd. **306.** Semi-glazed chintzes. Left, "Knotted Rope." 50" wide. 8/9 per yard. Right, "Crescent." 31" wide. 3/6 per yard. Bottom, "Ripple Stripe." 31" wide. 3/6 per yard. Obtainable in several colours. The Ramsden Wood Print Works, Ltd. **307.** Left, "Frons" fadeless print on cotton crepe. 50" wide. 9/9 per yard. Centre, "Nairn" textured cotton tapestry. 50" wide. 9/9 per yard. Right, "Glenisla" banded chevron in off-white and various colours. 50" wide. 16/- per yard. Edinburgh Weavers. **308.** "Rosebank" fabrics. Top, No. 6068. Printed linen. 30" wide. 3/9 per yard. Bottom left, No. 759E. Cotton jacquard. 50" wide. 3/11 per yard. Bottom right, No. 768E. Cotton jacquard. 48" wide. 3/6 per yard. Turnbull & Stockdale, Ltd.

FURNISHING FABRICS



309, Left. "Cadiz." UCH. Woven linen in several colours. 50" wide. 9/6 per yard. Right, "Downhill." UDG. Woven linen in several colours. 50" wide. 9/6 per yard. The Old Bleach Linen Co., Ltd. **310**, Top. "Elstree." Heavy cloth in green, copper, blue or red. 50" wide. 7/3 per yard. Below, "Moidart." Heavy ribbed cloth in green, mushroom, orange, wine red, blue or terra-cotta. 50" wide. 9/9 per yard. Donald Bros., Ltd. **311**, Welsh Tweeds. The illustration shows patterns of furnishing fabrics Nos. W.T. 332, 348, 352, 356, 370. Obtainable in several colours. 70" wide. From 12/- to 15/- per yard. Holywell Textile Mills, Ltd. **312**, Bottom left, "Mendip." All cotton tapestry produced in a range of three colours. Designed by Charles Grant. 50" wide. 13/3 per yard. Top left, "Bamboo Grass." Printed linen

in green and beige. Also produced as a chintz and on rayon cloth. Designed by H. Woodman (Warner & Sons, Ltd.). 50" wide. 8/6 per yard. Right, "Eversleigh." Printed slub satin in black and red. Also produced in other colours. Designed by Eva Crofts. 50" wide. 10/6 per yard. Warner & Sons, Ltd. **313**, Left, S/93. Right, S/94. Designed by H. J. Bell. Printed in a range of seven colours on artificial silk and slub satin. 50" wide. 10/6 per yard. Obtainable from Allan Walton. **314**, Printed fabrics. Left to right: "Scallops." White cotton satin. 50" wide. 12/- per yard. "Turkish" blue ripple satin. 50" wide. 12/9 per yard. "Smoke." White satin. 50" wide. 15/9 per yard. "Stars and Stripes." Dull blue ripple satin. 50" wide. 14/- per yard. Designed and printed by Nora Jean Campbell.

309	310	311
312	313	314

FABRICS

FLOOR

Per yard
super

1" Deal tongued and grooved flooring in batten widths ..	3/6
1" Pitch Pine ditto, polished complete ..	9/-
1" Oak tongued and grooved flooring in narrow widths, polished complete ..	12/-
1" Maple ditto ..	14/-
1 1/2" Pitch Pine block flooring, polished complete, and including screed ..	13/3
1 1/2" Oak ditto ..	15/-
Oak plywood, polished complete, excluding sub-floor ..	9/-
Walnut ditto ..	20/-
Oak parquet, polished complete, excluding sub-floor ..	13/6
"Noel" Oak Mosaic, polished complete, excluding sub-floor ..	15/-

Linoleum 4 mm. thick ..	6/3
"Lintile," plain colours ..	13/3
"Cellulin," polished complete ..	8/9
Cork Tiles, 3/16" thick, polished complete ..	12/6
"Korkoid," left clean ..	13/-
Sheet rubber, 3/16" thick ..	12/6
Rubber Tiles, 3/16" thick ..	16/-
"Poilite" rubber tiles ..	23/6
Hair carpets, jointed and on felt underlay ..	10/6
Pile carpets, ditto ..	14/-
Granolithic paving, 1" thick ..	2/9
Jointless flooring, 3/4" thick, polished complete ..	8/9
Quarry tiles ..	13/6

Encaustic tiles ..	16/-
Non-slip tiles ..	18/-
Glass tiles ..	34/6
Terrazzo paving, in squares with ebonite strips ..	17/6
Terrazzo tiles ..	18/-
Ceramic Mosaic ..	25/-
Marble Mosaic ..	30/-
Travertine ..	31/6
Sicilian Marble, in simple designs ..	46/6

WALL

Per yard
super

Two coats Limewhite (on plaster) ..	0/4
"Clearcolle" and two coats distemper, white (ditto) ..	0/6

"Clearcolle" and two coats distemper, coloured (on plaster) ..	0/8
One coat petrifying liquid and three coats paint (ditto) ..	2/3
One coat petrifying liquid, two coats paint and one coat enamel (ditto) ..	2/6
One coat primer and three coats sprayed cellulose (ditto) ..	3/-
Plastic paint, self coloured, exclusive of cement backing ..	2/3
Plastic paint, painted two coats of oil colour, high lighting and glazing, exclusive of cement backing ..	4/3
"Ensoflex," exclusive of cement backing ..	1/6
Wallpaper p.c. 3/6 per piece (on plaster) ..	0/11 1/2
"Rexine" (ditto) ..	5/-

Finishes and coverings for floors and walls come within the scope of this issue, but cannot easily be illustrated by drawings or photographs. It has been assumed, therefore, that the appearance of the various available finishes is familiar, and the information here given consists of a table of finishes with the cost of each. 315. A table of available

floor finishes, with cost per yard super of each. The costs are comparative only and are for finishes laid or fixed complete, including profit and overhead charges, taken as for November, 1935. Price for the 3/4" jointless flooring and prices for the ten pavings that follow in the Table, include screed under. Information supplied by Davis and Belfield, PP. A.S.I.

Silver leaf (on plaster) 42/-	$\frac{3}{8}$ " smooth-faced plaster board (to stud partitions) .. 3/1	$\frac{3}{8}$ " stainless steel "Plymax" (including battens plugged to brickwork) .. 87/-	Glass tiling, including screed .. 35/6
Gold leaf (ditto) .. 54/-			Terrazzo (ditto) .. 19/9
Render, float and set in lime plaster (on brickwork) .. 1/11	$\frac{3}{8}$ " rough-faced plaster board and skimming coat of plaster (ditto) 3/7	"Forssman" wood panelling, polished complete on plywood backing (ditto) 20/3	Terrazzo slabs (ditto) 32/-
Render and set in Sira-pite plaster (ditto) 2/-	$\frac{1}{4}$ " birch plywood, painted (including battens plugged to brickwork) .. 11/5	Jacobean Oak panelling, polished complete (ditto) .. 51/6	"Lap," without metallic leaf .. 72/-
Keene's cement on a backing of cement and sand (ditto) .. 2/10	$\frac{1}{4}$ " figured oak plywood polished complete (ditto) .. 27/-	Figured Australian Walnut "Flex-wood," polished complete (on plastered walls) .. 23/3	Roman Travertine Marble .. 60/-
Lath plaster, float and set in lime plaster (on stud partitions) 3/3	$\frac{1}{4}$ " figured walnut plywood, polished complete (ditto) .. 28/-	Cork tiles, polished complete, including screed .. 16/6	Rose Aurora Marble .. 75/-
Coloured cement rendering .. 4/10	$\frac{3}{8}$ " plywood veneered with "Bakelite," marble finish (ditto) 61/-	Rubber tiles, including screed .. 16/-	Opaque glass, including screed .. 32/-
Cement glaze stippled, including cement backing .. 8/6	$\frac{3}{8}$ " plywood, veneered with "Beatl" (ditto) 90/-	Leather panelling, felted, including hard plaster backing .. 11/-	"Vitrolite," including screed .. 34/-
Cement glaze, smooth, including cement backing .. 10/6	$\frac{3}{8}$ " copper "Plymax," polished and lacquered (ditto) .. 65/-	White glazed tiling, including screed .. 16/6	"Vitroflex," including backings plugged to brickwork .. 72/-
$\frac{1}{4}$ " wall board (to stud partitions) .. 2/11		Eggshell finish tiling (ditto) .. 25/-	Coloured ditto .. 81/-
			Coloured mirrors, including backings plugged to brickwork .. 90/-

315, 316. A table of available wall finishes, with cost per yard super of each. The costs are comparative only and are for finishes laid or fixed complete, including profit and overhead charges, taken as for November, 1935. Information supplied by Davis and Belfield, PP. A.S.I.

316

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WALL FINISHES



POTTERY

317	318
319	320

317. Left to right : Hooped ivory jug, 1-pint, 10d. Plain ivory jug, 1-pint, 10d. Barrel ivory jug, 1½-pints, 1/- . Bowl with blue bands and lines, ¾ pint, 7d. Jug with blue bands and lines, 2¾ pints, 1/3. Obtainable in other sizes. Adderleys, Ltd.
318. Set of three "Turtle" pots, 6d. Large "Turtle" pot, 6d. Soup cup and saucer in cream glaze, 3d. Obtainable from F. W. Woolworth & Co., Ltd.
319. Hors d'œuvre set in buff-colour glaze, with

bands of fawn and pale green edges. A.3040. Set of dishes with oak tray, 23 -. A. E. Gray & Co., Ltd..
320. "M.-Pyre Bramber Ware." In brown and amber glaze. Oval casseroles, B.R. 260, in six sizes: 1 pint at 1/- to 6 pints at 6/-. Round stock pots, BR 246, in five sizes: ½ pint at 1/- to 4 pints at 3/6. Oblong roasting dishes, B.R.241, in six sizes: 8" at 1/9 to 1' 4" at 5/6. Joseph Bourne & Son, Ltd.

DISHES : JUGS



321. Left to right : "Portland" jug in brown glaze. A 209, 8 pints, 4 -. Pitcher jug in brown and black glaze, A 19, 8 pints, 3 6. "Workshop" jug in brown glaze, 8 pints, 5 -. Joseph Bourne & Son, Ltd. **322.** Teapots. Left to right : "Greydale," with non-drip spout, 1 pint, 3 -. Joseph Bourne & Son, Ltd. "Rockingham Globe." In deep brown glaze, 1 pint, 1 4; 2 pints, 1 9; 3 pints, 2 8. "Chippendale Cecil." In deep brown glaze, with bands of lighter colour, 1 pint, 1 6; 2 pints, 2 1; 3 pints, 3 -. T. G. Green & Co., Ltd. Plain ivory "Gem" six-cup teapot, 3 6. Flat top of handle gives good thumb grip. A. G. Richardson & Co., Ltd. These teapots are obtainable in other sizes. **323.** Left to right : red earthenware pastry bowl, with cream

glaze interior. No. 1513, 4 pints, 9d. C. H. Brannam, Ltd. Mixing bowl in brown glaze, A 21, 6 quarts, 4 9. The purpose of the six lines round the outside is to indicate the capacity of the bowl. Joseph Bourne & Son, Ltd. Double-rim ivory pudding bowl, 2 3 pints, 10d. Ivory lipped bowl, 5 pints, 2 -. Adderleys, Ltd. These articles are obtainable in other sizes. **324.** Left to right : red earthenware pitcher, with cream glaze interior. No. 1333, 1 3. C. H. Brannam, Ltd. Cider jug in brown and black glaze, 2 pints, 1 9. Joseph Bourne & Son, Ltd. Brown stone jug, Toby shape, 3 pints, 6 -. Jug (originally designed as industrial acid jug), X 8952, in cream glaze. 2 quarts, 2 6. Doulton & Co., Ltd. These jugs are obtainable in other sizes.

321	322
323	324

POTTERY

BASINS : TEAPOTS



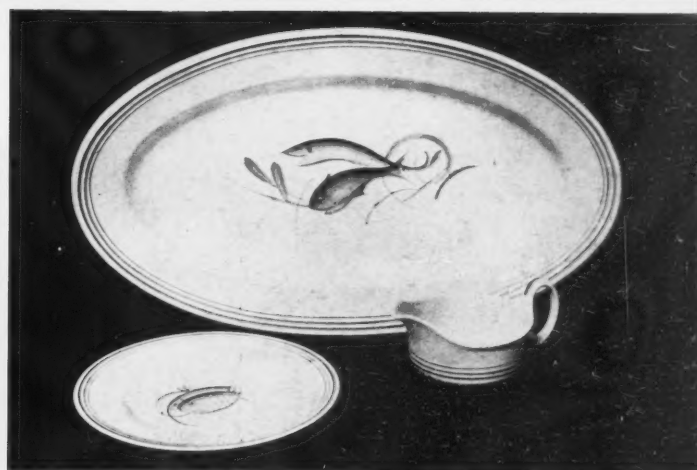
POTTERY

325	326
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328	329

325, "Cornish Kitchen Ware." In white with blue bands. Covered butter dish, No. 14, 1½ lbs., 2/2. Household jar, No. 17, 3 pints, 5/-. Flour dredger, No. 3, 2/-. Graduated milk jug, No. 1, 1 quart, 3/-. Rolling pin, No. 35, 3/3. Lipped bowl, No. 26, 6 pints, 3/6. Other sizes obtainable. T. G. Green & Co., Ltd. **326**, "The Circus" nursery set. Cream coloured semi-matt glaze, with painted decoration. Designed by Eileen McGrath. Set comprising mug No. 648, plate No. 557, bowl No. 366A, 10/6. Other pieces obtainable. Carter,

Stabler & Adams, Ltd. **327**, Chinese rice-bowls in pale green glaze, 5" diameter, 8d. each. Obtainable in Limehouse. **328**, Beer mugs in champagne-coloured glaze. Designed by Keith Murray. Left to right: No. 3971, 1 pint, 1/8; No. 3970, 1 pint, 1/8; No. 3874, ½ pint, 1/- each. Josiah Wedgwood & Sons, Ltd. **329**, "Cottage Toilet Ware." In red earthenware with cream glaze interiors. No. 1529. Jug, 1/6; basin, 6/-; soap dish, 2/-; sponge bowl, 2/9. C. H. Brannam, Ltd.

KITCHENWARE : MUGS : BOWLS



330. Tea set. V 836. In green, grey and white. Centre of plates and lower part of tea cup in solid green with white lines. Designed by Freda Beardmore. 21-piece tea set, 32/6. E. Brain & Co., Ltd. **331.** Blue porcelain ware. 21-piece tea set, 30/-; 29-piece breakfast set, £2 10 3. W. Moorcroft, Ltd. **332.** Dinner set and early morning tea set. A 2466. With beige bands and gold and brown lines. 26-piece dinner set, £3 12 0; early

morning tea set for two persons, 13/-. Afternoon tea and coffee sets also obtainable. A. E. Gray & Co., Ltd. **333.** Early morning tea set, "Polka Dot," No. 2 9695. Blue dots and flower centre on cream ground. Designed by Thomas Hassall. Set for two persons, 15/-. W. T. Copeland & Sons, Ltd. **334.** Fish set. Designed by Susie Cooper. 8-piece set, 21/-. The Susie Cooper Pottery.

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331			

POTTERY



POTTERY

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335. Coffee set. C.M. 3901. In matt white glaze with matt silver handles and knobs. Designed by Keith Murray. Set for six persons, £3 2 6. Josiah Wedgwood & Sons, Ltd. **336.** Dinner set, "Country Souvenir," O.868. In brown and grey on a dark cream jasmine ground. Designed by Pinder-Davis. 26-piece set, £3 18 0. W. T. Copeland & Sons, Ltd. **337.** Tea set. No. 1136. Design in strong lustre on background of pale pink lustre. In bone china. 40-piece set £3. Obtainable from Thos.

Goode & Co. (London), Ltd. Made by Chas. Allerton & Sons. **338.** Dinner and tea sets. No. 1143. Designed by Susie Cooper. 26-piece dinner set, £4 7 6; 21-piece tea set, £1 6 6. The Susie Cooper Pottery. **339.** Dinner set. "Blue Scroll." Designed by Norman Franks. 54-piece set, £4 19 0; 26-piece set, £2 19 0. Tea, coffee and breakfast sets also available. Obtainable from Norman W. Franks, Ltd. Made by Pountney & Co., Ltd.

COFFEE : TEA : DINNER



340, "Phoenix" oven-table glass. Designed by Raymond McGrath in collaboration with Elizabeth Craig. Top row: oval shallow casserole, OS520, $1\frac{3}{4}$ pint, 5/6; game casserole, C500, 2 pint, 7/-. Right, centre: pie dish, PD500, $\frac{3}{4}$ pint, 1/4. Bottom row: pie plate, PP520, $1\frac{1}{4}$ pint, 3/3; pie plate, PP500, $\frac{3}{4}$ pint, 2/-; custard cup, SP500, 8 oz., 1/-. Other sizes and dishes available. The British Heat-Resisting Glass Co., Ltd. **341**, "Pyrex" oven-table glass. Top row: pie plates, 9 $\frac{1}{2}$ ", No. 209, 3/3; 8 $\frac{1}{2}$ ", No. 208, 3/-; 7 $\frac{1}{2}$ ", No. 207, 2/3. Centre: round casserole with lid which may be used either as a separate dish

or as a stand to the bowl, $1\frac{1}{2}$ pint, A2670, 6/3; 2 $\frac{1}{2}$ pint, A2680, 7/6; 3 $\frac{1}{4}$ pint, A2690, 9/-; square casserole, 2 $\frac{1}{2}$ pint, A800, 8/3. Below: round divided dish with cover, 9 $\frac{3}{4}$ ", No. 134, 9/9. James A. Jobling & Co. **342**, Pressed glass jug and glasses. No. 34. In clear, emerald or amber. 3-pint jug and six glasses, 5/11; 2-pint jug and six glasses, 5/6. Geo. Davidson & Co. **343**, Pressed glass containers for use in refrigerators. One large, 9 $\frac{1}{2}$ " $\times$ 4 $\frac{3}{4}$ " $\times$ 2 $\frac{3}{4}$ " deep, and two small containers, 4 $\frac{3}{4}$ " $\times$ 4 $\frac{3}{4}$ " $\times$ 2 $\frac{3}{4}$ " deep, 7/6 the set. Chance Brothers & Co., Ltd.

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GLASS



POTTERY

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335. Coffee set. C.M. 3901. In matt white glaze with matt silver handles and knobs. Designed by Keith Murray. Set for six persons, £3 2 6. Josiah Wedgwood & Sons, Ltd. **336,** Dinner set, "Country Souvenir," O.868. In brown and grey on a dark cream jasmine ground. Designed by Pinder-Davis. 26-piece set, £3 18 0. W. T. Copeland & Sons, Ltd. **337,** Tea set. No. 1136. Design in strong lustre on background of pale pink lustre. In bone china. 40-piece set £3. Obtainable from Thos.

Goode & Co. (London), Ltd. Made by Chas. Allerton & Sons. **338,** Dinner and tea sets. No. 1143. Designed by Susie Cooper. 26-piece dinner set, £4 7 6; 21-piece tea set, £1 6 6. The Susie Cooper Pottery. **339,** Dinner set, "Blue Scroll." Designed by Norman Franks. 54-piece set, £4 19 0; 26-piece set, £2 19 0. Tea, coffee and breakfast sets also available. Obtainable from Norman W. Franks, Ltd. Made by Pountney & Co., Ltd.

COFFEE : TEA : DINNER



340, "Phoenix" oven-table glass. Designed by Raymond McGrath in collaboration with Elizabeth Craig. Top row: oval shallow casserole, OS520, $1\frac{3}{4}$ pint, 5/6; game casserole, C500, 2 pint, 7/-. Right, centre: pie dish, PD500, $\frac{3}{4}$ pint, 1/4. Bottom row: pie plate, PP520, $1\frac{1}{4}$ pint, 3/3; pie plate, PP500, $\frac{3}{4}$ pint, 2/-; custard cup, SP500, 8 oz., 1/-. Other sizes and dishes available. The British Heat-Resisting Glass Co., Ltd. **341**, "Pyrex" oven-table glass. Top row: pie plates, $9\frac{1}{2}$ ", No. 209, 3/3; $8\frac{1}{2}$ ", No. 208, 3/-; $7\frac{1}{2}$ ", No. 207, 2/3. Centre: round casserole with lid which may be used either as a separate dish

or as a stand to the bowl, $1\frac{1}{2}$ pint, A2670, 6/3; $2\frac{1}{2}$ pint, A2680, 7/6; $3\frac{1}{4}$ pint, A2690, 9/-; square casserole, $2\frac{1}{2}$ pint, A800, 8/3. Below: round divided dish with cover, $9\frac{3}{4}$ ", No. 134, 9/9. James A. Jobling & Co. **342**, Pressed glass jug and glasses. No. 34. In clear, emerald or amber. 3-pint jug and six glasses, 5/11; 2-pint jug and six glasses, 5/6. Geo. Davidson & Co. **343**, Pressed glass containers for use in refrigerators. One large, $9\frac{1}{2}$ " $\times$ $4\frac{3}{4}$ " $\times$ $2\frac{3}{4}$ " deep, and two small containers, $4\frac{3}{4}$ " $\times$ $4\frac{3}{4}$ " $\times$ $2\frac{3}{4}$ " deep, 7/6 the set. Chance Brothers & Co., Ltd.

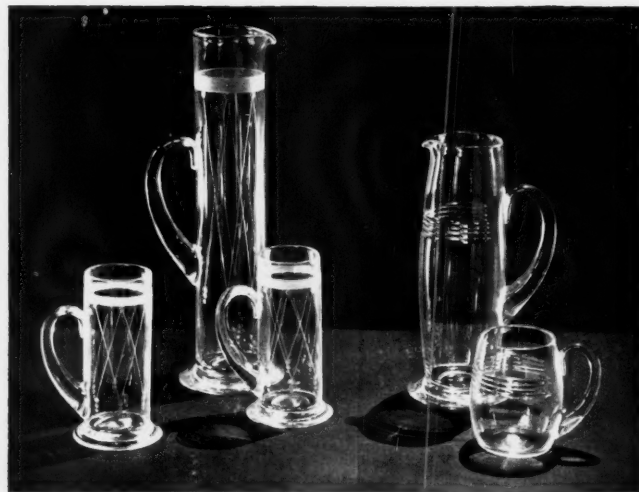
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GLASS

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344. Decanters and glasses in clear crystal glass. No. 14422, engraved with straight bands and spots: decanters, 21/- each; finger bowls, £2 19 6; glasses: port, 29/9; sherry, 29/9; claret, 37/6; champagne, £2 6 3; ½-pint tumblers, £2 1 6; liqueurs, 28 6; goblets, £3 per dozen. No. 14089, engraved with wavy lines: decanters, 16/- each; finger bowls, £2 1 6; glasses: port, 21/-; sherry, 21/-; claret, 24/9; champagne, 32/6; ½-pint tumblers, 24/9; liqueurs, 21 6; goblets, £2 1 6 per dozen. Thos. Webb & Corbett, Ltd. **345.** Glasses: claret, 13/6; sherry, 10/6; liqueurs, 10/6; ½-pint tumblers, 12/- per dozen; 2-pint jugs, 5/9 each. Thos. Webb & Sons. **346.**

Left, designed by and obtainable from Fortnum & Mason, set of six mugs and one jug, £3 5 0. Right, set of six mugs and one jug, £2 15 0. Thos. Webb & Sons. **347.** Sherry set, M.60. Designed by Barnaby Powell. Made in clear, sea green and golden amber glass. Decanter in clear glass, 10/6; glasses, 20/- per dozen; decanter in colour, 12 6; glasses in colour, 24/- per dozen. James Powell & Sons (Whitefriars), Ltd. **348.** Selection of glasses of simple shapes, including tumblers, cocktail glasses, large brandy glass and a finger bowl. From 1½d. to 6d. each. Obtainable from F. W. Woolworth & Co., Ltd.



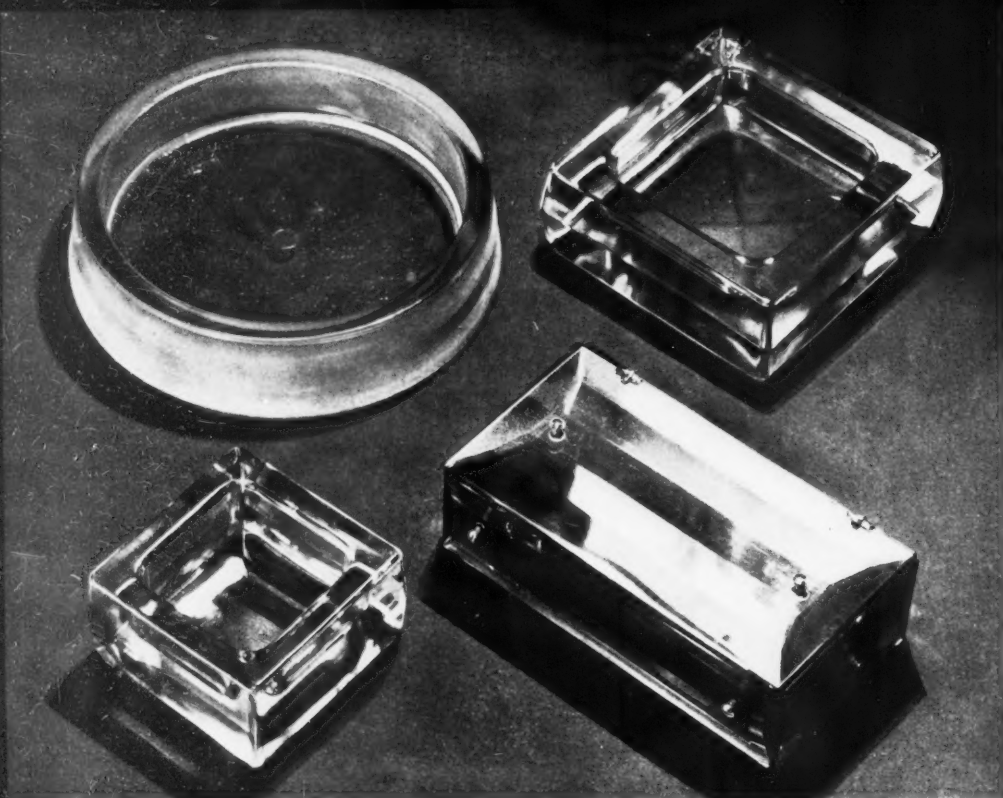


349, Whisky bottle, jug and tumblers, in cut crystal. Designed by Keith Murray. Whisky bottle, No. 590A, 35/-; jug, No. 565A, 20/-; tumblers, No. 565A, £3 per dozen. Stevens & Williams, Ltd. **350**, Lager set, six glasses and one jug, 39 6. Thos. Webb & Sons. **351**, Decanter and glasses, M.59, in clear glass. Decanters, 12 6 each; sherry glasses, 12/-; old brandy, 30/-; liqueur, 12/-; port, 12/-; champagne, 20/-;

claret, 15/- per dozen. James Powell & Sons (Whitefriars), Ltd. **352**, Decanter and glasses, No. 2481, in clear glass. Decanters, 15/- each; champagne glasses, 31 6; small goblet, 36/-; claret, 28 6; sherry, 22 6; large goblet, £2 14 0; port, 22 6; cocktail, 22 6; liqueur, 21/- per dozen. Also obtainable in golden amber and sea green glass. James Powell & Sons (Whitefriars), Ltd.

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GLASS



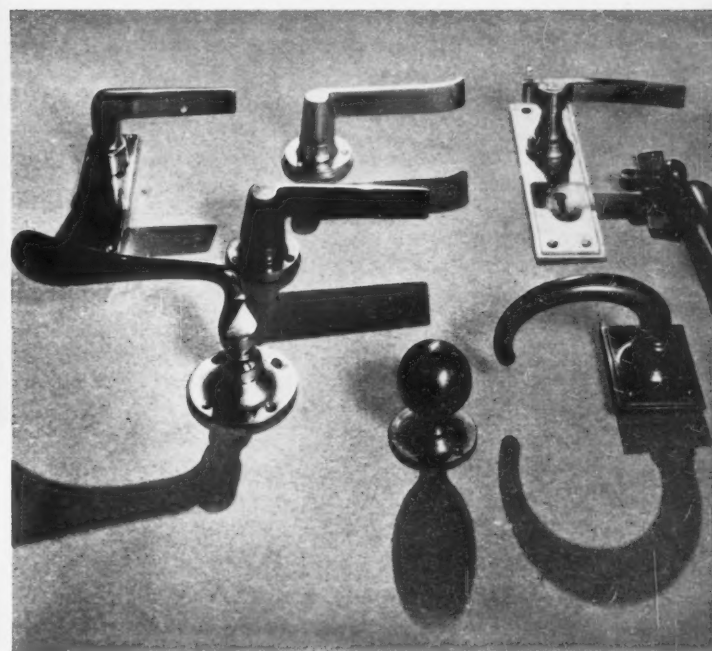
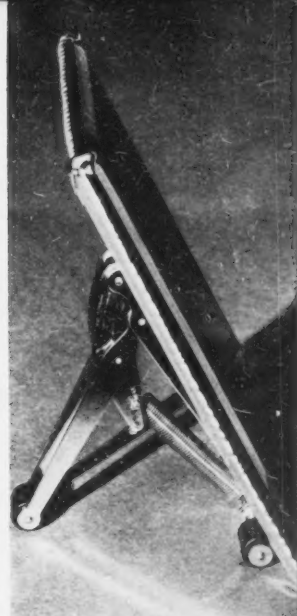
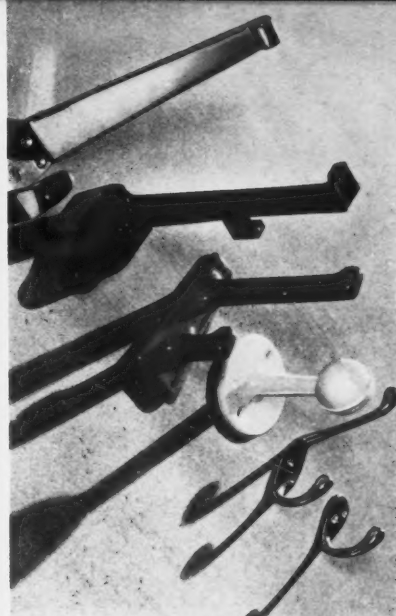
GLASS

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353. Ashtrays in pressed glass. Round, with sand-blast external surface, $8\frac{1}{2}$ " diameter, 10/-; square, in clear glass, $5\frac{1}{2}$ " $\times$ $5\frac{1}{2}$ " $\times$ 2", 7/6; 4" $\times$ 4" $\times$ 2", 3/9. Pilkington Bros., Ltd. Cigarette box made of five-facet bevelled mirror glass, lined with cedar. In peach, grey, amber, green, blue or white glass, 20/-. The London Sand Blast Decorative Glass Works, Ltd. **354.** A selection of glass containers for toilet preparations. Manufactured by Wood

Bros. Glass Co., Ltd. **355.** Pressed glassware, designed by R. Y. Goodden. Left, ashtray, 2/6; centre, bowl, 3/6; right, powder bowl, 4/6. Chance Brothers & Co., Ltd. **356.** Bathroom set in cut crystal glass with black glass tops. No. 519A. Designed by Keith Murray. Left, lotion bottle, 22/-; centre, powder bowl, 24/-; right, bath salts jar, 35/-. Stevens & Williams, Ltd.

ASHTRAYS: BOXES: JARS

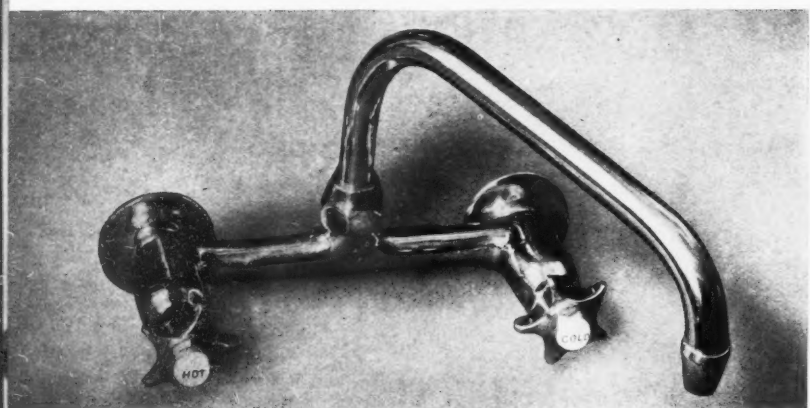
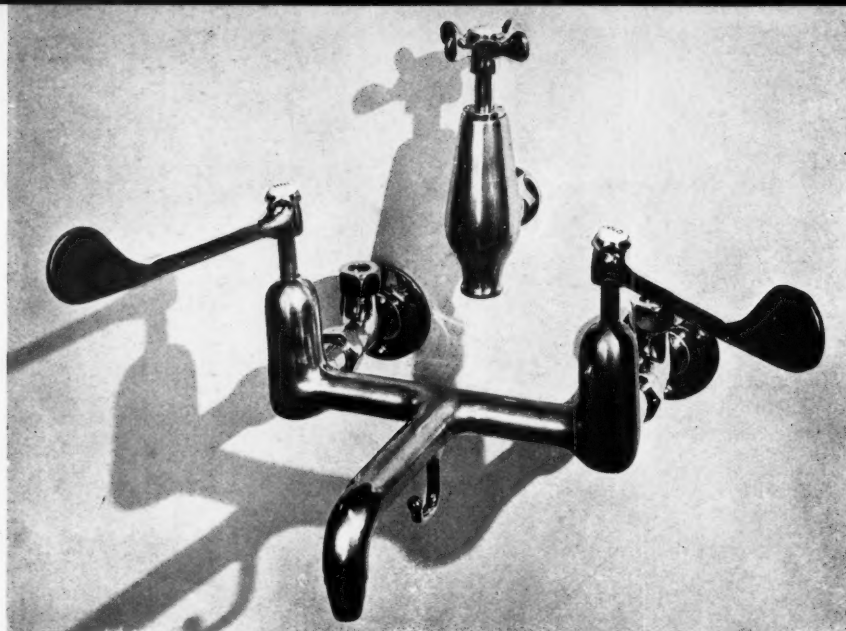


357. Top left, hand grip. No. 05028. In white "Bakelite" with black mounting, 6 $\frac{3}{4}$ " overall. With bronze fixing plate, 4 3; with chromium plated fixing plate, 4 6. Bottom left, hand grip in "Bakelite." No. 05070. 7" overall. With gold, silver, ivory, or orange grip. With B.M.A. fixing plate, 5 3; with chromium plated fixing plate, 5 6. Nettlefold & Sons, Ltd. Centre, three bow handles. Designed by Wells Coates. In tubular steel finished with "Taylorite" resin in black, ivory, neutral tint, light red, terra cotta, green or blue. 4" $\times$ $\frac{3}{16}$ ", 1 10; 7" $\times$ $\frac{1}{2}$ ", 2 3; 12" $\times$ $\frac{5}{8}$ ", 3 10; 18" $\times$ $\frac{1}{2}$ ", 4 8; 24" $\times$ $\frac{3}{4}$ ", 5 9. Obtainable from Taylor Pearce & Co. Right, cranked bow handle. No. 93. 15 $\frac{1}{4}$ " $\times$ 1 $\frac{3}{4}$ ". In bronze, 12 6; chromium plated, 14 6. Obtainable from The Dryad Metal Works. **358.** Left to right: hat and coat hook, No. H.64, in painted malleable iron, 9d.; bronze, 2/-; chromium plated, bright or matt, 2 4. Obtainable from The Dryad Metal Works. Shelf bracket, No. 04707, in black "Bakelite," 1 3 per pair; in cream, 2/- per pair. Hat and coat hook, D300, in bronze, finished with coloured "Doverite," 5 6. Rail bracket, No. 04705, in black "Bakelite," 1 6 per pair; in cream, 2/- per pair. Nettlefold & Sons, Ltd. Plated hat and coat hook, 3d. Plated wardrobe

hook, 2d. Obtainable from F. W. Woolworth & Co., Ltd. **359.** "Anglepoise" table mirror, 10" $\times$ 7", adjustable to any angle and mounted on rollers, to prevent scratching of polished table tops. 17 6. Herbert Terry & Sons, Ltd. **360.** Left to right: top row, lever handle with plate, No. K18, in B.M.A., 8 6 per pair; chromium plated, bright or matt, 9 6 per pair. Obtainable from The Dryad Metal Works. Upturned lever handle, No. 820, in anodized aluminium, 9/- per pair. Obtainable from N. F. Ramsay & Co., Ltd. Lever handle with plate, C.P. 2788, in bronze, 10/- per pair; chromium plated, 12/- per pair. Nettlefold & Sons, Ltd. Casement handle, No. 1703, in solid bronze, 5/- Obtainable from Henry Hope & Sons, Ltd. Centre: lever handle, No. 1000, in bronze, 10 6; chromium plated, 11 9. Obtainable from Taylor Pearce & Co. Bottom row: "Semprax" lever handle, hospital pattern, No. 04562, designed for opening doors with the elbow when the hands are full, 11/- Nettlefold & Sons, Ltd. Knob, B.50, in iron, 1 9; brass, 3 6; bronze, 4/- per set. Obtainable from James Gibbons, Ltd. Handle, No. 2218, in brass, 23 6; bronze or polished aluminium, 25 6; nickel silver, 32/- per set. Obtainable from Henry Hope & Sons, Ltd.

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HARDWARE



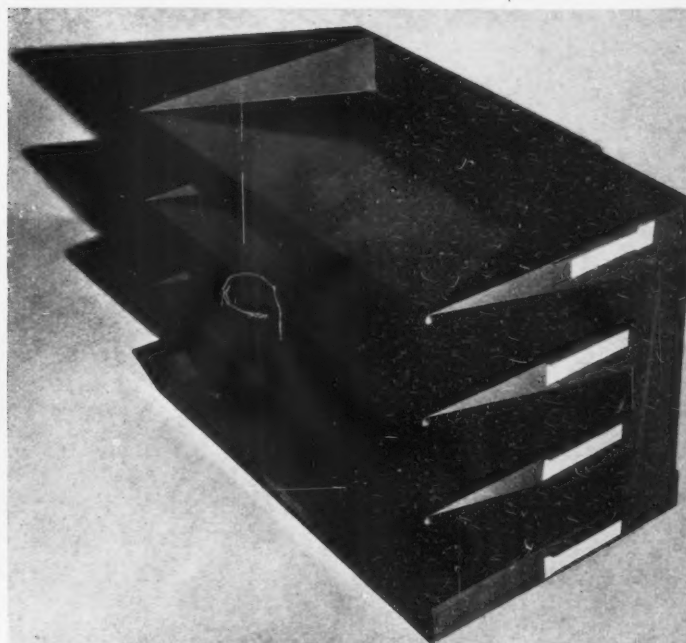
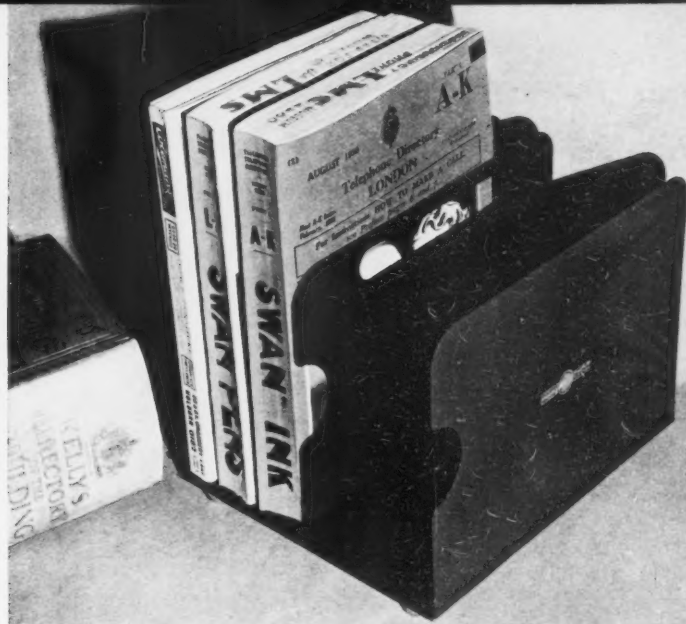
HARDWARE

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361, Taps in nickel silver. Left, M.4034, $\frac{1}{2}$ " M.O.H. easy-clean lavatory tap, 12/6 per pair. Shanks & Co., Ltd. Centre, X3919, $\frac{1}{2}$ " taps with combination shampoo fitting, £3 8 0. Right, No. 6616, $\frac{3}{4}$ " pillar tap, 27/- per pair. Samuel Booth & Co., Ltd. **362**, Taps in nickel silver. Top, No. 7165, globe tap, 26/- per pair. Chas. Winn & Co., Ltd. Bottom, X3900, $\frac{1}{2}$ " taps, elbow-action combination fitting,

29 -; $\frac{3}{4}$ ", 37/6. Samuel Booth & Co., Ltd. **363**, Nickel silver mixing tap, designed for use in conjunction with "Monel-Metal" sink units, £2 5 0. Henry Wiggin & Co., Ltd. **364**, J2060, elbow-action combination pillar fitting, with swan neck. In chromium plate, £3 17 6. Obtainable from John Bolding & Sons, Ltd. (Note, —this fitting is not sanctioned for domestic use by the Metropolitan Water Board of London.)

TAPS

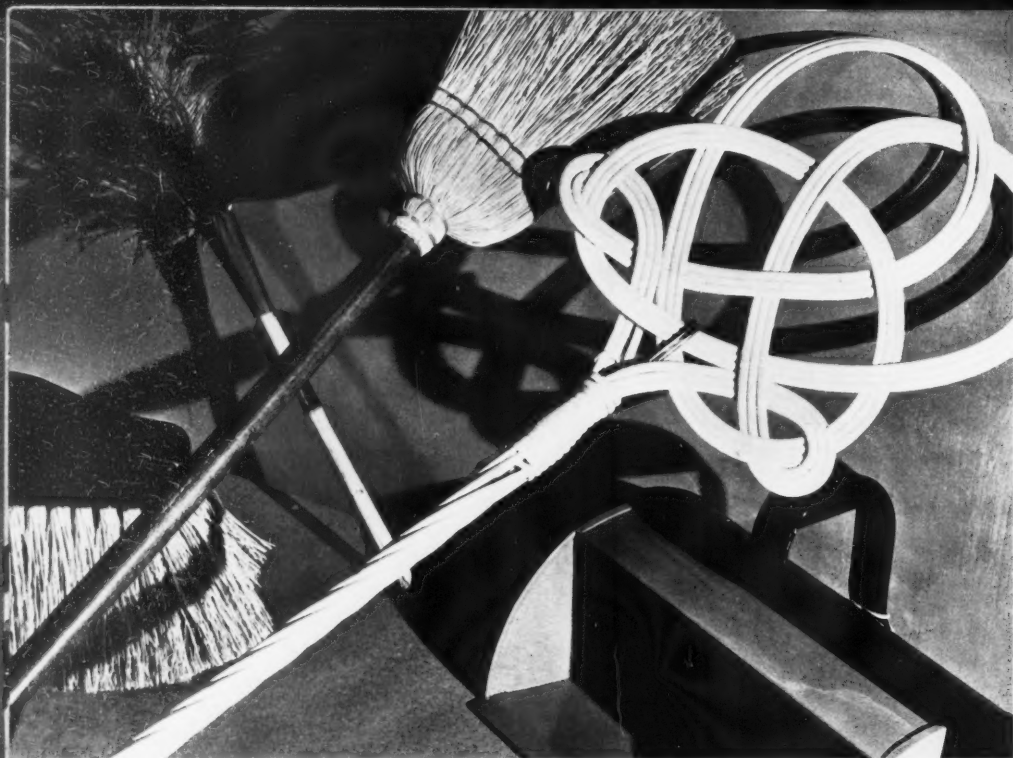


365. "Personal Filing Outfit." in steel, finished olive green or dark maroon, with alphabetical index folders and 30 tabbed folders. No. 350, 4to size, 28/6; No. 351, Cap size, 31/6. Roneo, Ltd. **366.**

"Spik Desk-tidee," No. 101D. In steel, finished olive green or maroon, 10/6. Roneo, Ltd. **367.** Steel letter tray. Finished olive green or maroon, 12/6. Roneo, Ltd.

365	366
	367

SUNDRIES



SUNDRIES

368	369
370	371

368. Left to right: stiff stair brush, 4/3; feather brush, 1/9; rush whisk, 1/6; cane carpet beater, 1/-; dustpan with revolving shutter, which automatically closes when the pan is raised off the floor, 2/6. Obtainable from stores and ironmongers. (Photograph by courtesy of Staines Kitchen Equipment Co., Ltd.) 369, "Bandolero" electric fan, type M, for wall mounting. Moulded in "Fabrolite" plastic and fitted with fabric blades. Particularly suitable

for nurseries, as no harm will result if fingers are placed in the line of the blades. £2 8 6. Desk model also available. The Hotpoint Electric Appliance Co., Ltd. 370. Stoneware footwarmers, ranging in price from 1/6 to 3/9. Joseph Bourne & Son, Ltd. 371, Aluminium footwarmers. Left, oval shape, 7/-; centre, ribbed type, 1/-; right, round, 5/-. Obtainable from stores and ironmongers. (Photograph by courtesy of Staines Kitchen Equipment Co., Ltd.)

BRUSHES: FAN: BED-WARMERS



Architects : Minoprio & Spencely, A.A.R.I.B.A.

Builders : Tarrant Builders, Ltd.

SPECIAL SHAPES

In this house at Wentworth, Surrey, interesting use has been made of special shapes in PHORPRES Rustic Facing Bricks. Double bullnose for window mullions, single bullnose for

reveals and string course beneath the stone coping to parapet, and single bullnose for double return brick architraves to the porchway are some very interesting features.



LONDON BRICK COMPANY & FORDERS LTD

EXPERIENCE HAS SHOWN

KENT AND SUSSEX
GENERAL HOSPITAL
TUNBRIDGE WELLS
KENT.

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

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



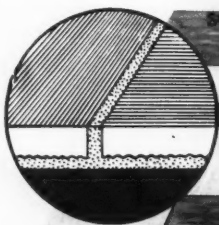
WHY RUNNYMEDE RUBBER IS THE IDEAL FLOORING FOR ALL PURPOSES



A large range of colours and designs for selection. • A unique surface with a permanent natural glaze. • Easily cleaned with soap and warm water. • A glossy but non-slip finish. • Manufactured and laid in rolls 6 ft. wide. • Cheaper to lay than other such flooring. • Absolutely waterproof. • Lies securely on the floor without stretching or buckling.

THE SECRET

Runnymede Rubber Flooring is composed of separate tiles permanently vulcanised together on a backsheet of specially prepared rubber. The diagram shows this unique method of jointing.



RUNNYMEDE

RUBBER

COMPANY
LIMITED

RUNNYMEDE RUBBER COMPANY LIMITED, 6, OLD BAILEY, LONDON, E.C.4.

Telephone: GLO 2421

Telegrams: Rubberflor

ANTHOLOGY

The Ottoman and the Whatnot

Anyone who has lived long enough will have noticed that a certain distance lends a violent disgust to the view—that as we recede there comes a period of oblivion and total unconsciousness, to be succeeded when consciousness returns by the ecstasy, the nature of which we are considering.

I, alas! can remember the time when the Ottoman and Whatnot still lingered in the drawing-rooms of the less fashionable and more conservative bourgeoisie: lingered despised, rejected and merely awaiting their substitutes. I can remember the sham Chippendale and the sham old oak which replaced them. I can remember a still worse horror—a genuine modern style which as yet has no name, a period of black polished wood with spidery lines of conventional flowers incised in the wood and then gilt. These things must have belonged to the 'eighties—I think they went with the bustle: but as they are precisely at the distance where unconsciousness has set in, it is more difficult to me to write the history of this period than it would be to tell of the sequence of styles in the Tang dynasty. And now, having watched the Whatnot disappear, I have the privilege of watching its resurrection. I have passed from disgust, through total forgetfulness, into the joys of retrospection.

Now my belief is that none of these feelings have anything to do with our æsthetic reactions to the objects as works of art. The odd thing about either real or would-be works of art, that is to say, about any works made with something beyond a purely utilitarian aim—the odd thing is that they can either affect our æsthetic sensibilities or they can become symbols of a particular way of life. In this aspect they affect our historical imagination through our social emotions. That the historical images they conjure up in us are probably false has very little to do with it: the point is that they exist for us, and exist for most people, far more vividly and poignantly than any possible æsthetic feelings. And somehow the works of each period come to stand for us as symbols of some particular and special aspect of life. . . . The fun of these historical evocations is precisely in what they leave out. And in order that this process of selection and elimination may take place, precise and detailed knowledge must have faded from the collective memory, and the blurred but exquisite outlines of a generalisation must have been established.

We have just got to this point with the Victorian epoch. It has just got its vague and generalised *Stimmung*. We think as we look at Leech's drawings, or sit in a beadwork chair, of a life which was the perfect flower of bourgeoisie. The aristocracy with their odd irregular ways, the Meredith heroines and heroes, are away in the background: the Victorian life is of the upper bourgeoisie. It is immensely leisured, untroubled by social problems, unblushingly sentimental, impenitently unintellectual, and devoted to sport. The women are exquisitely trained to their social functions: they respond unflinchingly to every sentimental appeal: they are beautifully ill-informed, and yet yearning for instruction: they have adorable tempers and are ever so mildly mischievous. The men can afford, without fear of impish criticism, to flaunt their whiskers in the sea breeze, and to expatiate on their contempt for everything that is not correct.

Here, I suppose, is something like the outline of that generalised historical fancy that by now emanates so fragrantly from the marble inlaid tables and the beadwork screens of the period. How charming and how false it is, one sees at once when one reflects that we imagine the Victorians for ever playing croquet without ever losing their tempers.

ROGER FRY

"The Athenæum," 1919. (Reprinted in "Vision and Design": Chatto and Windus.)

MARGINALIA

The Frontispiece

The frontispiece to this issue is an allegory. In the top left-hand corner is the Albert Memorial, symbolizing the energy and moral enthusiasm of the Prince Consort who conceived the Great Exhibition of 1851, and symbolizing at the same time the phase of Victorian architectural taste with which subsequent generations have been least in sympathy. The contents of the Great Exhibition (together with the contents of the other international exhibitions that followed it, particularly that held in Paris in 1855) set the standard for the design of manufactured objects for many years to follow. As a kind of extension, therefore, to the memorial to the Prince Consort—his monument in time as well as space—are seen a selection of objects from these two exhibitions, mostly from the former. Behind them rises the Crystal Palace, as it eventually appeared established on Sydenham Hill: an unrecognized influence in the background; so different in spirit from the works that it sheltered that two generations elapsed before its intrinsic merits and historical importance were realized: at the opposite pole of Victorian architectural achievement from Prince Albert's official memorial. The early automobile, of the end of the last century, symbolizes the arrival of new mechanical contrivances, already anticipated in the mid-Victorian era and to some extent responsible for the restlessness and unreality apparent in its products. The automobile is here seen somewhat detached from its background, rather as a ghost forecasting the mechanical invention that was to follow: at first only as a labour-saving device or as a toy, running on a parallel course to that of handicraft design, but later to join up with it in the form of twentieth-century mechanization, to which the rationalization first apparent in the Crystal Palace also contributed.

The examples of industrial design—or "Art manufacture," as they were called—are taken from the *Art Journal* for 1852, 1855, and 1856, where the objects are described as well as illustrated. Their appellations, with extracts from the *Art Journal's* observations about them, reading on the frontispiece downwards and from left to right, are as follows:—

Eseritoire and Chair in papier-mâché: "The former is a most elegant work of manufactured Art: it is Italian in style, both as regards form and decoration: the ornaments are of patent pearl and gold which, laid upon a brilliantly polished black ground, have a very chaste appearance. The chairs are of a good order in design, and are neatly but not extravagantly ornamented." Engraved Sheffield Plate: "the one thing

WITH OPEN EYES IN CITY STREETS



Drawn by Osbert Lancaster

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.

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. Last month we reproduced a picture of the exterior of S. Saviour's Vicarage, W.14. This month we go inside, and readers are asked to say how many periods are here represented and what objects are to be taken as representative of them.

The answers will be found on page 304.

wanted is GOOD DESIGN: this is indeed the 'all in all' required by so many of our manufacturers. Hitherto, Messrs. Skinner and Branson have striven for strong effects rather than for a purer order of ornamentation; but they are rapidly advancing in this respect." Table and Chairs in wainscot-oak: "the style adopted is the Renaissance. The designs are exceedingly chaste, and the carvings are favourable specimens of the work of English artisans." Clock: "the clock is a work of very considerable merit. It is wrought in gilt metal, and richly decorated with scroll-work on a frosted ground. The dial is very tastefully executed; the hour numerals are chased, gilt and enamelled; figures and flowers are introduced in the centre, and beneath them are groups of animals." Flower Pot Stand, in iron: "here the curves of the design, formed by the caryatides, and repeated to the upper table, are carried out in a manner most agreeable to the eye: the details of the

ornaments are also good." Jardinière in majolica ware. Chair in papier-mâché (see above). Brooch, of gold and hair. Deer Hound Hall Table: "the dogs are life-size, and very spirited in their action; emblems of the chase, mingled with the leaves and fruit of the vine, supply the decorations of the table top." Jug, in electro-plate. Hat and Coat Stand, in iron. Looking-Glass Frame: "it is of bronze, the figures being of statuary porcelain. The composition is entirely original: the modelling is of high excellence; and, altogether, the production may rank among the most meritorious examples of modern Art-manufacture. The naiads have just emerged from the sea, and are adjusting their 'lint-white locks,' seated among the foliage of aquatic plants. The several accessories will be readily understood." Hand Looking Glass, with frame carved in wood. Sideboard, in wood: "the entire design is in the purest taste of composition. It is unquestionably,

for elegance of design and beauty of workmanship, equal to anything of its class that appeared within the walls of the Crystal Palace. Our wonder is that it should not have been suitably recognized by the jurors who awarded the prizes."

Design in Utopia

1

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 stande joyned together in a long rowe through the whole streate without any partition or separation. The stretes be twentie foote brode. On the backe side of the houses through the whole length of the streete, lye large gardens inclosed rounde aboute wyth the backe part of the stretes. Everye house hathe two doores, one into the streete, and a posterne doore on the backsyde into the garden. . . . 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 certain kinde of plaster that is of no coste, and yet so tempered that no fyre can hurt or perishe it, and withstandeth the violence of the wether better than any leade.

SIR THOMAS MORE: *Utopia*.

2

We turned away from the river at once, and were soon in the main road that runs through Hammersmith. But I should have had no guess as to where I was, if I had not started from the waterside; for King Street was gone, and the highway ran through wide sunny meadows and garden-like tillage. The Creek, which we crossed at once, had been rescued from its culvert, and as we went over its pretty bridge we saw its waters, yet swollen by the tide, covered with gay boats of different sizes. There were houses about, some on the road, some amongst the fields with pleasant lanes, leading down to them and each surrounded by a teeming garden. They were all pretty in design, and as solid as might be, but countryfied in appearance, like yeomen's dwellings; some of them of red brick like those by the river, but more of timber and plaster, which were by necessity of their construction so like mediæval houses of the same materials that I fairly felt as if I were alive in the fourteenth century; a sensation helped out by the costume of the people that we met or passed, in whose dress there was nothing "modern." . . .

I thought I knew the Broadway by the lie of the roads that still met there. On

WATERPROOFED CEMENT FOR DAMP-PROOF COURSES



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Left:
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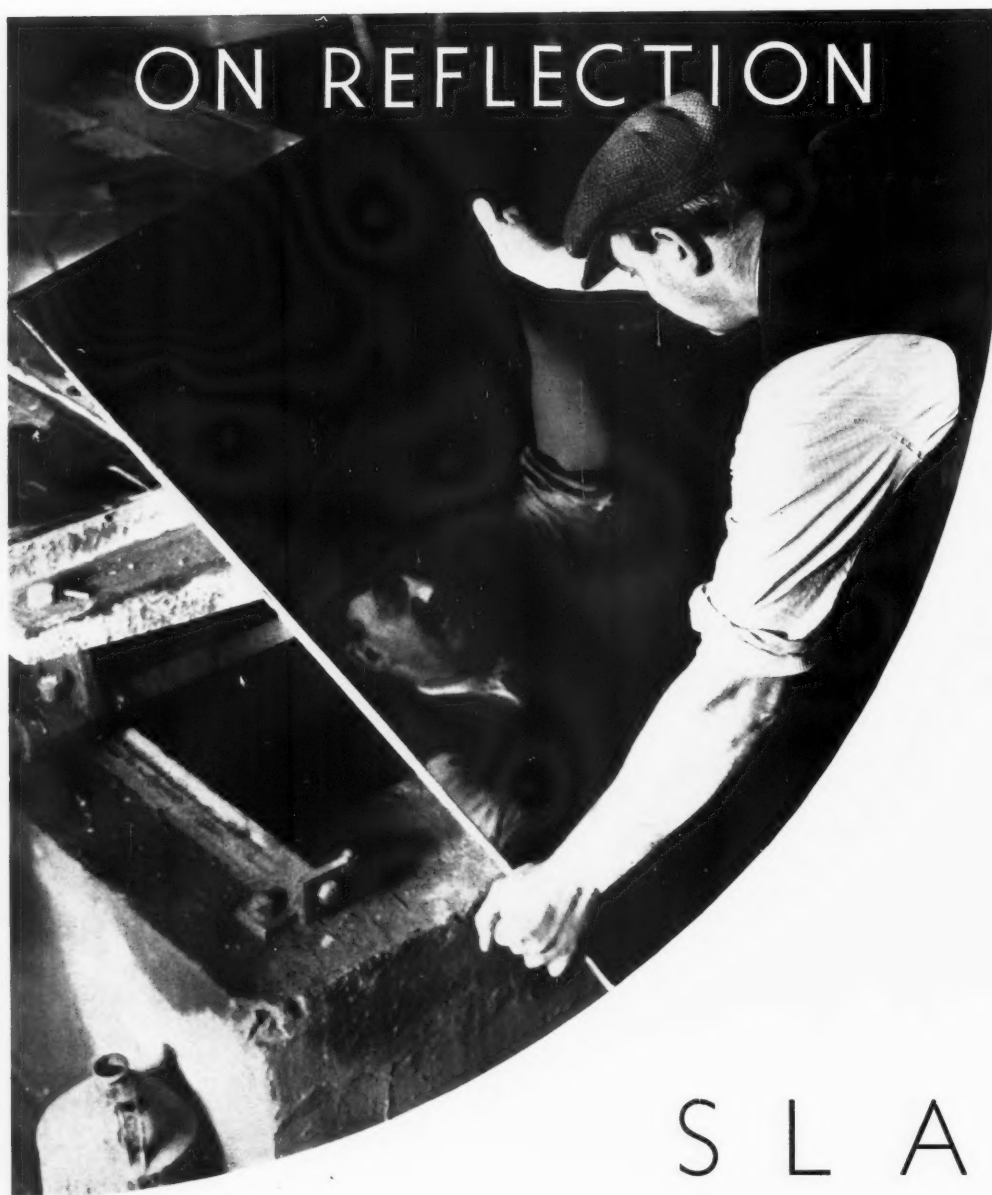
SIDNEY LITTLE, A.M.I.C.E.
Borough Engineer.

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IN the top photograph can be seen how the waterproofed cement vertical dampcourse is stepped back so that joints in successive coats do not occur in the same places. This is one of the many constructional details described in the Handbook of Cement Waterproofing which is yours for the asking. The adoption of 'PUDLO' Brand waterproofer for this work was a natural consequence of the satisfaction given to the architect by its previous use, in the same way, at two other cinemas—The Ritz, Edgware, and at New Southgate. In all three of these buildings 'PUDLO' Brand waterproofer was also included in the concrete floors laid on the ground. Before using our product for horizontal damp-proof courses, the Borough Engineer at Hastings, had proved its worth in a number of important works, and we make bold to say that if this advertisement influences you to do the same, the results will prove the wisdom of your choice.

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ITEMS FROM A COLLECTION OF DESIGN CURIOSITIES



1



2



3

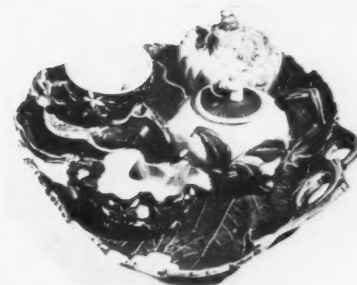


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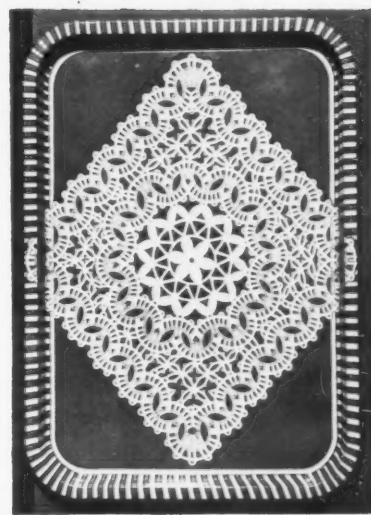


5

1, 2, 3, and 4: an example of early Victorian rationalization; a pair of candlesticks for the traveller. 1, the compact box to fit the pocket; 2, the box open, showing the candleholders; 3, the holders screwed to the bases which form the box; 4, the candlesticks in use. 5 and 6, a Victorian tea set, as richly embellished as could be imagined with vegetable ornament. Note, in 5, how the plant-stem forming the handle curls underneath the teapot with almost surrealist verisimilitude to form the base, and continues into the spout — also the life-like mushroom lid. 7, an interesting study in the evolution of ornamentation seen in a metal tray, obtainable from Woolworths. The lace-d'oyley motif genteely placed diagonally across the centre represents a stage in evolution that is often passed over: the motif has been retained for decorative purposes, but is in no sense an imitation of the original. It is a frank piece of symbolism indicating the object's ancestry.



6



7

the north side of the road was a range of buildings and courts, low, but very handsomely built and ornamented, and in that way forming a great contrast to the unpretentiousness of the houses round about; while above this lower building rose the steep lead-covered roof and the buttresses and higher part of the wall of a great hall, of a splendid and exuberant style of architecture, of which one can

say little more than that it seemed to me to embrace the best qualities of the Gothic of northern Europe with those of the Saracenic and Byzantine, though there was no copying of any one of these styles. On the other, the south side, of the road was an octagonal building with a high roof, not unlike the Baptistery at Florence in outline, except that it was surrounded by a lean-to that clearly

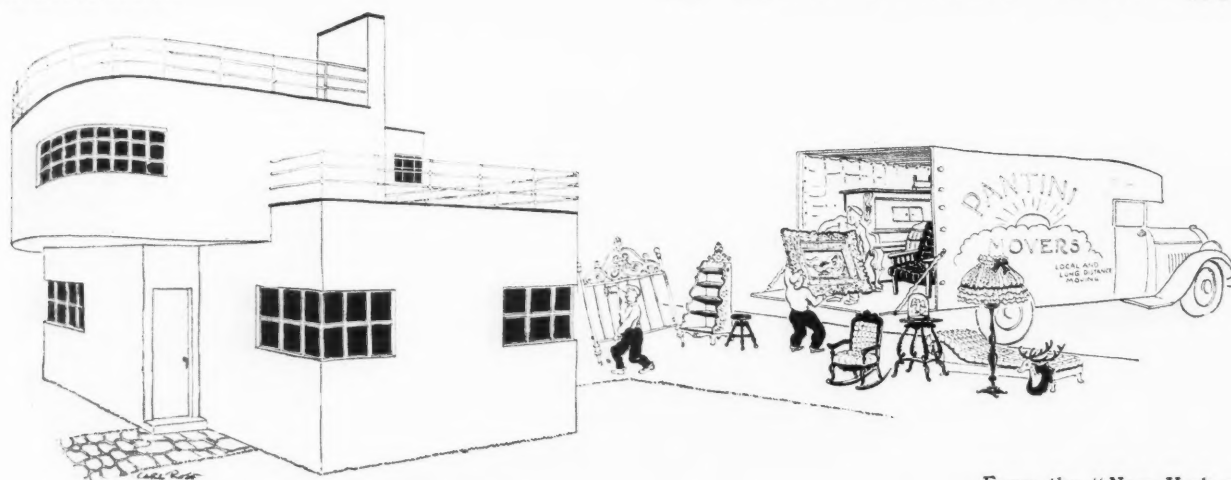
made an arcade or cloisters to it: it also was most delicately ornamented.

WILLIAM MORRIS:

News From Nowhere. (By permission of the Trustees of the late William Morris and Longmans, Green and Co., Ltd.)

3

Since the middle of the twenty-first century there has been a world-wide



From the "New Yorker."

reappearance of the individual home, more particularly on the countryside, by the sea, and amidst forests and mountain scenery. But it has reappeared in a new form. It is not really the same thing as the old cottage and country house. The idea of a home made of portable material, constructed at some convenient industrial centre and sent to any desired site, was already in the minds of such restless innovators as Henry Ford before the Decline and Fall. The country college, the country house, is an imaginative outlet. For great numbers of men and women comes a phase when the desire for that little peculiar place, with its carefully chosen site, its distinctive long-coveted amenities, its outlet upon the woods, the mountain, the jungle or the sea, has an overpowering appeal. There they will live, dream, work and be happy. Few of the many who had that dream could satisfy it in the old days. Some rare, rich persons were able to buy land, build elaborately after their desires, make gardens. When they died or became bankrupt other people without the leisure to make their own homes bought the abandoned home. They would far rather have made a place for themselves, but there stood the predecessor's desire in brick or stone, solid and irremovable, and they did what they could, by means of alterations, to eliminate the taste of him.

But as plenty and mechanical power increased . . . it became easy not only to clear away and obliterate the traces of houses that were done for, but to bring a pleasant individualized country house within the purchasing power of an increasing proportion of the population. The mastery of power in our time is manifested almost as much by its swift scrapping and scavenging as by its limitless productivity. Nowadays a man or woman may hit upon an unoccupied site, spend a few pleasant weeks planning and

revising projects and designs, and give his order. In a month his home is ready. It is hardly more trouble than ordering an aeroplane or an automobile.

H. G. WELLS:
The Shape of Things to Come.
(Hutchinson & Co., Ltd.)

4

Our visitor would notice scattered about the green countryside, many buildings, mostly of one story: for there is plenty of room on Neptune even for the million million of the Last Men. Here and there, however, we have great architectural pylons, cruciform or star-shaped in section, cloud-piercing, dignifying the invariable planes of Neptune. These mightiest of all buildings, which are constructed in adamant materials formed of artificial atoms, would seem to our visitor geometrical mountains, far taller than any natural mountain could be, even on the smallest planet. In many cases the whole fabric is translucent or transparent, so that at night, with internal illumination, it appears as an edifice of light.

Our visitor from the earth would soon discover that the low buildings, sprinkled on all sides, were the homes of individuals, families, sexual groups, and bands of companions. Most of these buildings are so constructed that the roof and walls can be removed, completely or partially, for sun-bathing and for the night. Round each house is a wilderness, or a garden, or an orchard of our sturdy fruit trees. Here and there men and women may be seen at work with hoe or spade or secateurs. The buildings themselves affect many styles; and within doors our visitor would find great variety from house to house. Even within a single house he might come on rooms seemingly of different epochs. And while some rooms are crowded with articles, many of which would be incomprehensible to the stranger, others are bare, save for a table,

chairs, a cupboard, and perhaps some single object of pure art. We have an immense variety of manufactured goods. But the visitor from a world obsessed with material wealth would probably remark the simplicity, even austerity, which characterizes most private houses.

OLAF STAPLEDON:
First and Last Men. (By permission of the Author and Methuen & Co., Ltd.)

Exhibition

An exhibition of articles of interior house equipment, selected from those illustrated in this issue, has been arranged by J. Duncan Miller, Ltd., at 10 Lower Grosvenor Place, and will open on December 12.

Embassy Court, Brighton

In the November issue, in which was described the newly invented system of projecting photographs direct on to a wall, employed in the hall at Embassy Court, Brighton, it should have been mentioned that the system is the invention of Messrs. Mollo and Egan.

With Open Eyes in
City Streets

The Answers

<i>Jacobean</i>	Whole sofa and coal stoop
<i>Spanish Baroque</i> ..	Lamp
<i>Tudor</i>	Hanging lamp
<i>17th Century Flemish</i>	Left-hand picture frame
<i>Italian Renaissance</i>	Radiator grille
<i>18th Century English</i>	Curtains, gas stove and wall brackets
<i>18th Century Chinese</i>	Wireless set
<i>Empire</i>	Mirror
<i>Early Victorian</i> ..	Bell handle and wax fruit
<i>Art Nouveau</i> ..	Frieze
<i>Modernistic</i> ..	Armchair



A happy blending of 'period' and contemporary design—the bedsteads inspired by the period of Charles II, and the bed recess in the modern manner, with concealed lighting at the sides.

Estimates for Decoration and Furnishing Schemes submitted upon request.

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The Equipment of Flats

By Frederick Gibberd

Perhaps the most remarkable building activity at the present time is the erection of blocks of flats. Many schemes have been carried out in London, and now the provinces are being attacked. Although there are pessimists who say that saturation point has been reached, there is no indication that the erection of flats is in any way slowing down.

As a result of all these new buildings the public is becoming "flat conscious." They demand central heating, refrigerators, and all kinds of equipment which hitherto have been looked upon as luxuries.

If the architect is to be successful—and his success depends upon the letting of the flats—he must pay more and more attention to the selection and organization of the equipment for his building.

LIVING AND BEDROOMS

The chief letting factor is the size of the room, the aspect, and the floor finish: the

equipment, compared with that of the working zones, is of minor importance.

Coal Fires

It is customary to provide coal fires in addition to central heating in large blocks of luxury flats, whilst small blocks on the outskirts of towns often have coal as the only form of heat.

It is desirable that the coal storage cupboards should be accessible from the service landing and from the interior of the flat, access to the service landing being by a trades lift as coal is a heavy material. The trap doors to the coal store must have security locks to render them burglar-proof.

Fireplaces are usually of the open hearth variety, with reconstructed stone and wood surrounds.

Gas Fires

Gas fires yield 45 to 50 per cent. radiation efficiency plus 10 per cent. convection, and owing to their low running costs are popular

as heating units. Due probably to the keen competition between the gas and electric industries, the design of gas fires has enormously improved during the past few years.

Particularly notable designs are the panel varieties, with special radiants, which can be fixed at any height. In the absence of the hob they are no longer reminiscent of coal fires, for which they have hitherto resembled cheap substitutes.

A six to eight radiant fire is normal for a living room in connection with central heating, or for a bedroom; but in minimum rental flats, where gas is the only form of heat medium for the living room, eight to twelve radiants will be necessary.

Gas fires must have a flue, and this is provided by special blocks 4½ in. or 9 in. wide which can be built into the partition wall. Manufacturers of these flues will provide working drawings, showing the rakers and corbels, when they submit their estimate. Flue costs are from £2 to £3 per fire, which may prohibit the use of gas fires in the bedrooms of minimum rental flats.

Electric Fires

An efficient electric fire has approximately 70 per cent. radiation efficiency, the balance being convection.

Its particular advantage is that no flue of any description is required, which simplifies the planning and construction, and makes flat roof gardens possible.

Manufacturers offer a wide choice of designs, ranging from the modernistically decorated varieties with imitation coal and

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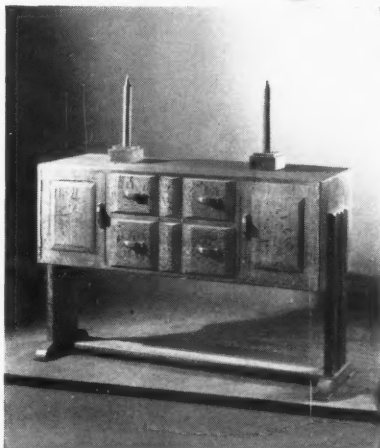
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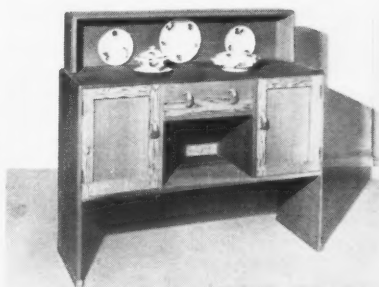
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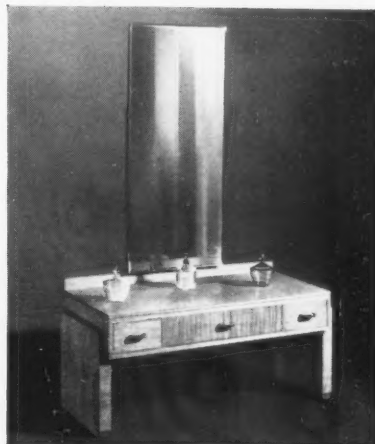
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artificial flicker, reeking with nostalgia for the coal fire, to 100 per cent. efficient parabolic reflector types finished in chromium or copper plate.

The most useful size is the two bar—two kilowatt—each bar having its own switch.

Where bedrooms have central heating a 15 amp. point only is installed, the tenant providing his own portable fire.

Electric tubular heaters are often used to supplement electric fires in small flat schemes where there is no central heating. They are constructed of steel tubes with filaments giving 60 watts per foot run, and are supplied complete with brackets for either floor or wall fixing, a simple operation.

Light Points

Ceiling fittings reduce the apparent size of the room by providing focal points. In the living room wall brackets should be supplemented by plug points at skirting level, which would be used for a standard lamp, and vacuum cleaner. Swivel brackets over the fireplace are appreciated by the tenants, as they save them the cost of purchasing a fitting.

In the bedrooms it is advisable to fix 60 watt brackets, in chromium steel with flashed opal glass or spun aluminium shades, complete with switch over the head of the bed, and a ceiling or skirting point adjacent to the dressing table position.

Electric Clocks

A synchronous electric clock running



Typical living room equipment; electric fire, radio and swivel light bracket. Designed by Frederick Gibberd.

from A.C. mains is a letting factor, as it will record continuous Greenwich time.

Simple and pleasant clock face designs can be obtained, which are fixed into special cups by bayonet clips.

The cup or metal casting can be built into the fireplace or let into the wall, as the clock movement can be easily withdrawn for inspection without interrupting the current supply.

Doors and Frames

A feeling of space and airiness can be obtained by having a glazed living room door which unites the room with the hall; this effect will be further emphasized if the doors are double. Hollow flush doors 6 ft. 6 in. by 2 ft. 6 in. by 1½ in. are now practically standard equipment to bedrooms.

Steel door frames complete with hinges and striking plate welded on, are an alternative to the traditional wood frame and architrave.

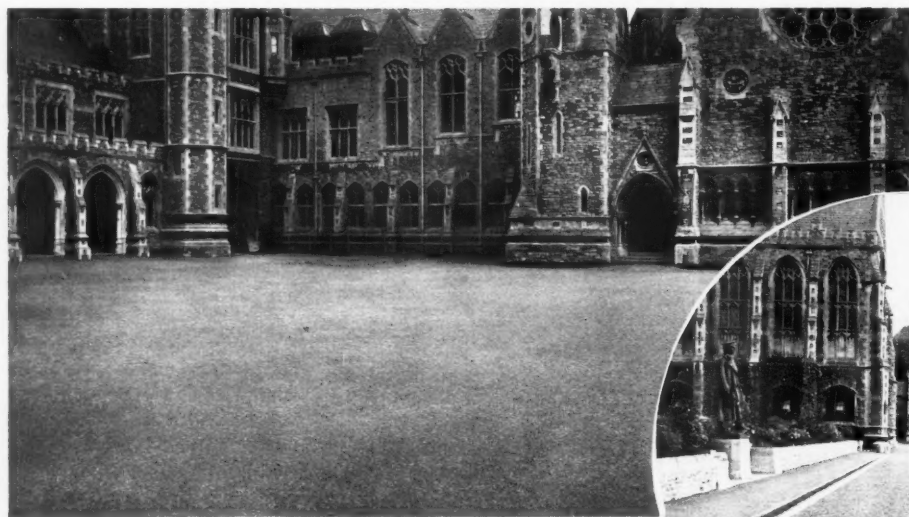
Door furniture for living and bedrooms is usually lever handle or knobs with mortise latch, or tubular mortise lock and bow handles.

Windows

The ideal window for the living room is one that gives an uninterrupted view.

There are on the market standard windows both in steel and wood which slide and fold against the reveals in a concertina action, enabling the whole of one wall of the room to be opened to the outer air. There are also standard sliding steel windows carried on fibre rollers, which allow large glass areas to be used, but they have the disadvantage that only half the window can be open.

Sliding and folding windows are expensive, and for the average flat scheme the standard section steel window is both cheap and efficient. It can be obtained in a variety of shapes and sizes, but the normal glazing bar divisions—a vertical bar in the centre with horizontal bars at 1 ft. intervals—is most



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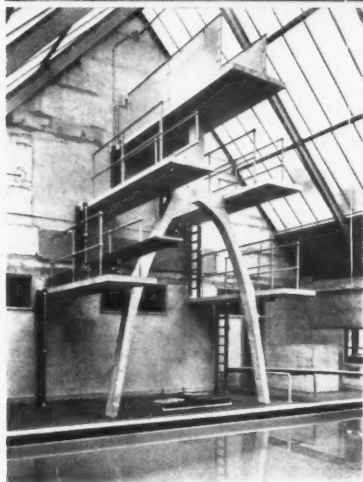
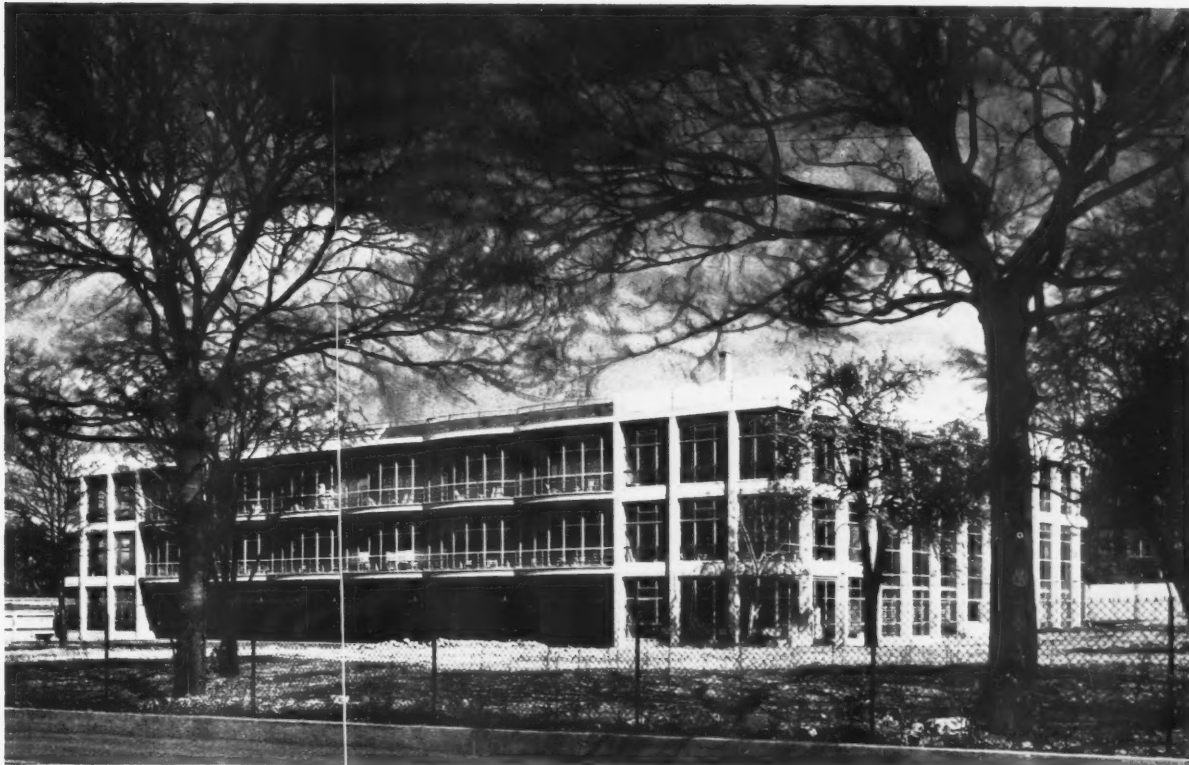


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unsuitable for flats, since a 5 ft. window has no fewer than forty corners to clean. Almost as unsuitable are the horizontal glazing bar type, marketed, no doubt, in a misguided attempt to go "modern."

If a larger glass area is required than that offered by the standard section, a medium universal section might be adopted.

Living room windows might have one pane opening right down to the floor level to give maximum air circulation in the summer; and bedrooms equipped with hopper lights for night ventilation.

KITCHEN

Since labour saving has become a national hobby, there is on the market kitchen equipment in all shapes and sizes.

The success of a kitchen depends to a far greater extent on such details of the lay-out as a continuous sequence in cooking operations, and a constant working level throughout the room, rather than on ingenious pieces of mechanism. It would be a boon if manufacturers of cookers, refrigerators, sink units, and cooks' tables would collaborate and standardize such dimensions as a constant working height.

Cookers

Solid fuel burning cookers, although there are many excellent types available, are seldom used in flats, the tenant being given a choice of electric or gas. The tenant hires his particular choice of model from the local supply company, the landlord providing a

½-inch gas point and a 30 amp. electric point.

Both gas and electric cookers have reached a high standard of design. They are constructed of sheet steel with rounded corners with a vitreous enamel finish. Latest models are fitted with controls which maintain a set temperature.

In one room and small service flats, small electric "breakfast" cookers are often installed; the smallest of these have a small cast iron hob, and a grill chamber, size about 12 in. by 12 in. by 6 in.

Refrigerators

A refrigerator is nowadays practically standard equipment for, apart from being an attractive letting factor, it enables the larder as such to be eliminated, and a small ventilated cupboard substituted, thus saving valuable space.

For one or two bedroom flats a 2½ to 3 cubic foot model is suitable, but for larger flats a 4 cubic foot is necessary. Most makers will fit a salad humidor, which is worth the small extra cost it entails.

Apart from refrigerators running from electric motors, there is one type that will run from gas, electricity or oil and has no moving parts of any description.

Installations with central condenser and motors, water cooled, in the basement have been used with success in several blocks of flats. Their principal advantage is that the space normally occupied by the mechanism in the refrigerator carcass is saved.

The advantage of small refrigerators is

that they can be built in under sinks, or their tops can be used as a table. Makers of standard kitchen equipment have been very enterprising in this direction, there being several types of units consisting of refrigerator and storage cupboard; and in particular



Kitchenette with one cubic foot refrigerator and "breakfast" cooker above. Designed by G. Kay Green.



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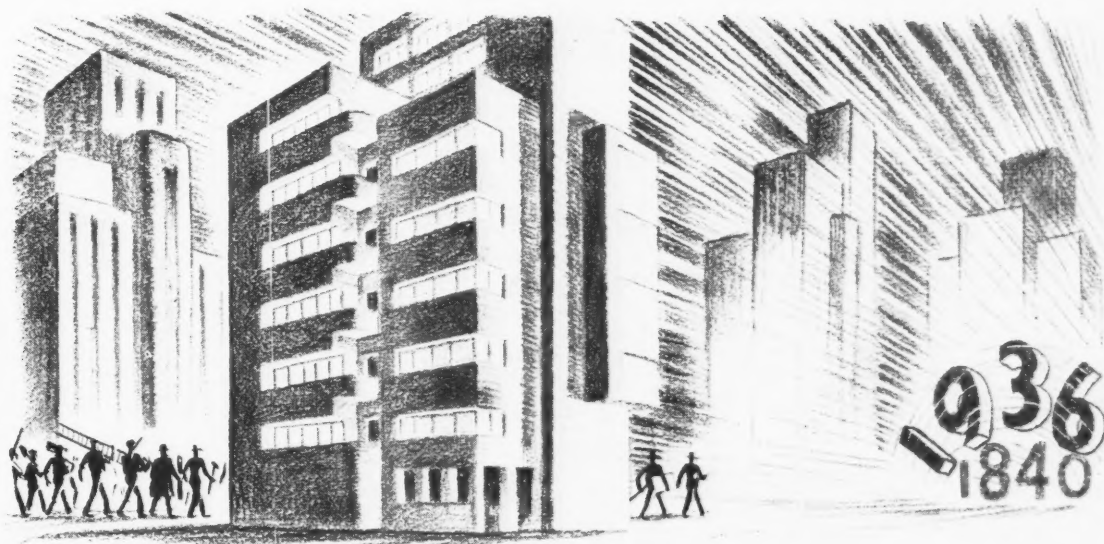
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one brilliant piece of design which combines sink, refrigerator, and gas cooker in one vitreous enamelled pressed steel unit.

Sinks

Where cost is every consideration, London pattern sinks with grated washers are installed, but for the ordinary low rental flat the specification usually adopted is 24 in. by 18 in. by 10 in. white Belfast pattern, with weir overflow, plug and chain, hot and cold chromium plated easy clean bib cocks, and painted iron cantilever brackets.

Stainless steel sinks, obtainable in a variety of designs from single to double sinks, complete with double draining boards, splash back, and swivel mixer taps, though rather more expensive, will prove a big letting factor.

Light Points

The necessary points are a 5-amp. iron plug, 5-amp. refrigerator point, or one single point with a two-way adaptor, and one 60-watt ceiling point. The light fitting should be watertight with the bulb totally enclosed in double flashed opal glass.

Storage

Storage space must be provided for the various kitchen tools and cooking utensils adjacent to the equipment with which they operate. For instance, the pastry board, rolling pin, and choppers should be in drawers and on shelves under the cook's table; the saucepans and kettles in racks near the cooker; and the dinner and tea

services in racks and shelves above the draining board.

A cupboard ventilated at the top and bottom either to a duct or open air is desirable as a standby to the refrigerator, where the perishable goods are, of course, stored. It is a good plan to have wire mesh shelving near the bottom of this cupboard for storing fruit and vegetables; in any case the shelves should be slatted or kept away from the sides to allow a free air circulation. Dry goods that are in constant use, such as flour, tea, and coffee should be in containers above the cook's table.

The metal bin for refuse and the pails will be stored in a cupboard under the sink or draining board; and a tall cupboard for vacuum cleaner, brooms, and other cleaning apparatus should be near the door.

BATHROOM

It is hardly an exaggeration to say that a flat without a tiled or synthetically finished bathroom will not let. A niggardly finished and equipped bathroom is a false economy, as without question this is the biggest letting factor in the flat.

The Bath

Apart from the "Situ," which is not suitable for flats, the cheapest rectangular bath is the "Artisan." This bath can only be used when the flat is letting on the rent, as it looks small owing to the taper on the inside. For medium rental flats a typical bath specification is as follows, 5 ft. inside



Bathroom equipment; lavatory basin with hot towel rail below, built into soiled linen cupboard. Designed by Frederick Gibberd.

rectangular cast iron porcelain enamel bath, 1½ in. waste, 1½ in. hot and cold easy clean valves, I.R. plug and chromium plated chain.

Care should be taken in the selection of the taps, as manufacturers appear to be con-



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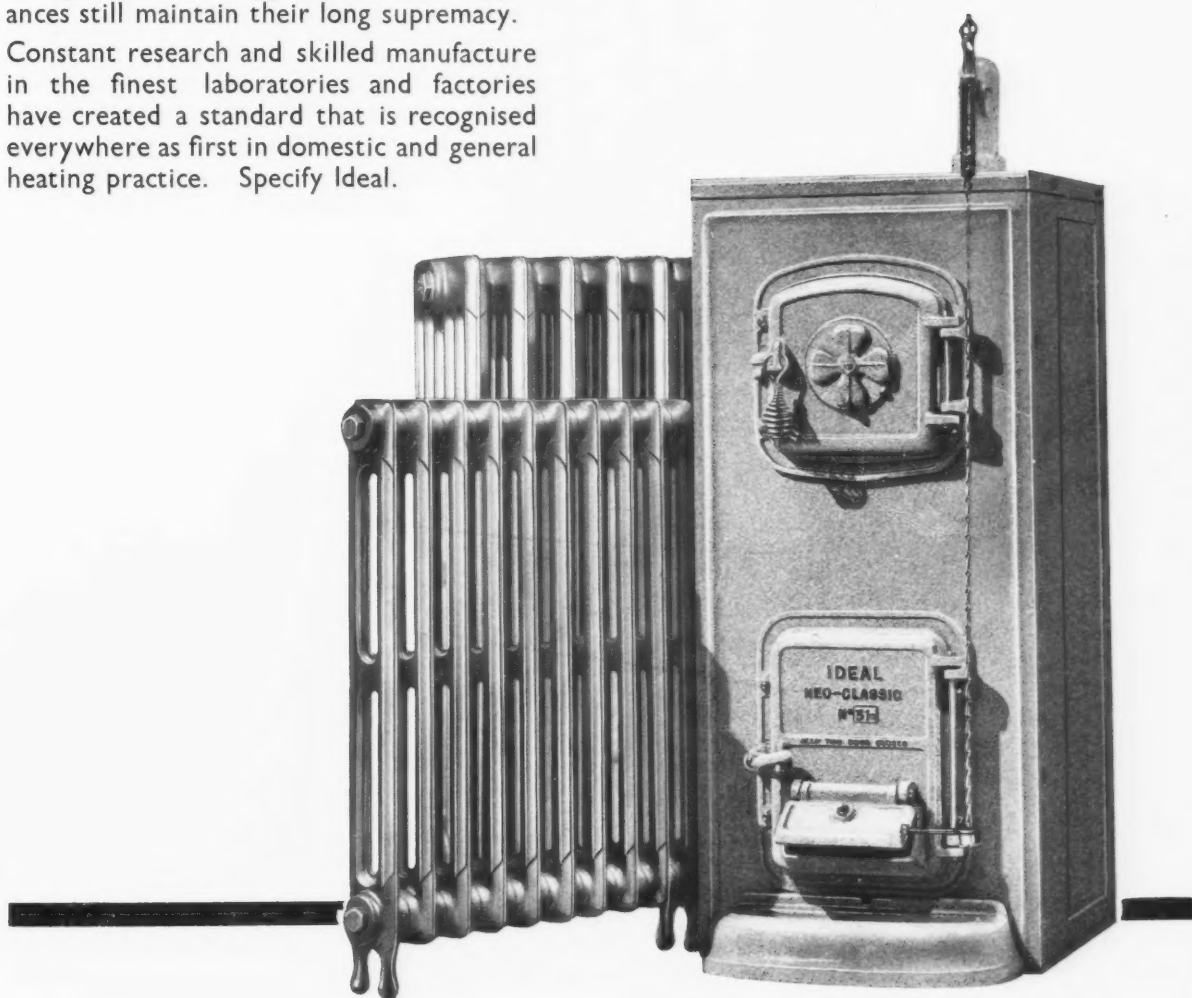
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centrating on providing square and splayed designs, which are unpleasant to hold and difficult to clean. Mixer taps for either roll or inside fixing are popular, whilst a mixer and hand shower will go straight to any tenant's heart.

Standard metal, asbestos and slate panels in a multitude of different finishes are supplied for enclosing the sides of rectangular baths.

Lavatory Basin

The lavatory basin in low rental flats is usually 22 in. by 16 in. white fireclay, equipped with weir overflow, 1½ in. waste, I.R. plug, chain stay and union, with hot and cold easy-clean pillar taps. If the basin is not carried on towel rail brackets, it might be built into a cupboard unit, which would be used for soiled linen.

For luxury flats, hospital pattern lavatory basins would be excellent, but the invariable practice is to install pedestal basins with bowls of various shapes and sizes.

W.C.

That hideous piece of apparatus the high level w.c. is fast disappearing from articles of flat equipment. Low level models can be obtained very cheaply indeed: it is unfortunate that the cheaper the model the more ornate it is.

Water waste preventers should be obtained with white porcelain or vitreous enamel finish: although the best way for them to be treated is to be painted and placed in a duct.

Mahogany seats and flaps are being replaced by those cased in synthetic resin.

Miscellaneous Equipment

Articles of miscellaneous equipment are as follows: At least 2 ft. of hot towel rail, and one cold rail: robe hook: soiled linen cupboard: medicine and toilet requisite cupboard: glass shelf: holders for toilet roll, soap, tumbler and tooth brushes: and a large well-lit mirror.

LANDLORD

Heating

Central heating is almost invariably on the accelerated low pressure hot water system with radiators in living room, hall and bedrooms, and hot water points to bath and lavatory basins, towel rails and kitchen sinks: the vertical riser running through the linen cupboard.

Where initial cost and lower running cost are everything, hand-fired coke will be adopted.

Automatic oil firing is, of course, a more suitable system, as the plant responds quickly to varying weather temperatures. It can be instantly switched on and off, and is quite clean to operate. This is also true of automatic coke firing.

The tax on oil fuel accounts for a sudden popularity of coal fed by mechanical stokers. I have found in several instances that this system works out considerably cheaper than either oil, hand firing, or thermal storage.

Gas-fired boilers, although seldom installed in flats, are most clean and efficient. They operate by atomising a mixture of gas and air, and burning this under reduced pressure in a bed of refractory material which, becoming incandescent, radiates heat to the surrounding water. Thermostatic control cuts off the heat when the desired temperature is reached. The running costs entirely depend on the terms offered by the local supply company.

Electric thermal storage, although perfect in theory, is usually ruled out on cost. Even with electricity at a ½d. a unit, the running costs are much higher than solid or liquid fuel when their respective inefficiencies have been accounted for, furthermore the initial cost of the installation is high.

For reasons of economy, electric or gas storage heaters are sometimes installed in each flat in place of a central system.

These heaters are fixed either in the bathroom or kitchen, and consist of a vertical tank heavily lagged with insulating material, and fitted with heating elements and thermostat. Pipes are run to the required hot water points, but if these are very far apart, it may be more economical to have heaters both in the bathroom and kitchen.

Lifts

Buildings more than three storeys high must have vertical communication by lifts. They are even today omitted on four-storey buildings, but unless the top floors are arranged as maisonettes, the letting of the fourth floor is bound to be difficult.

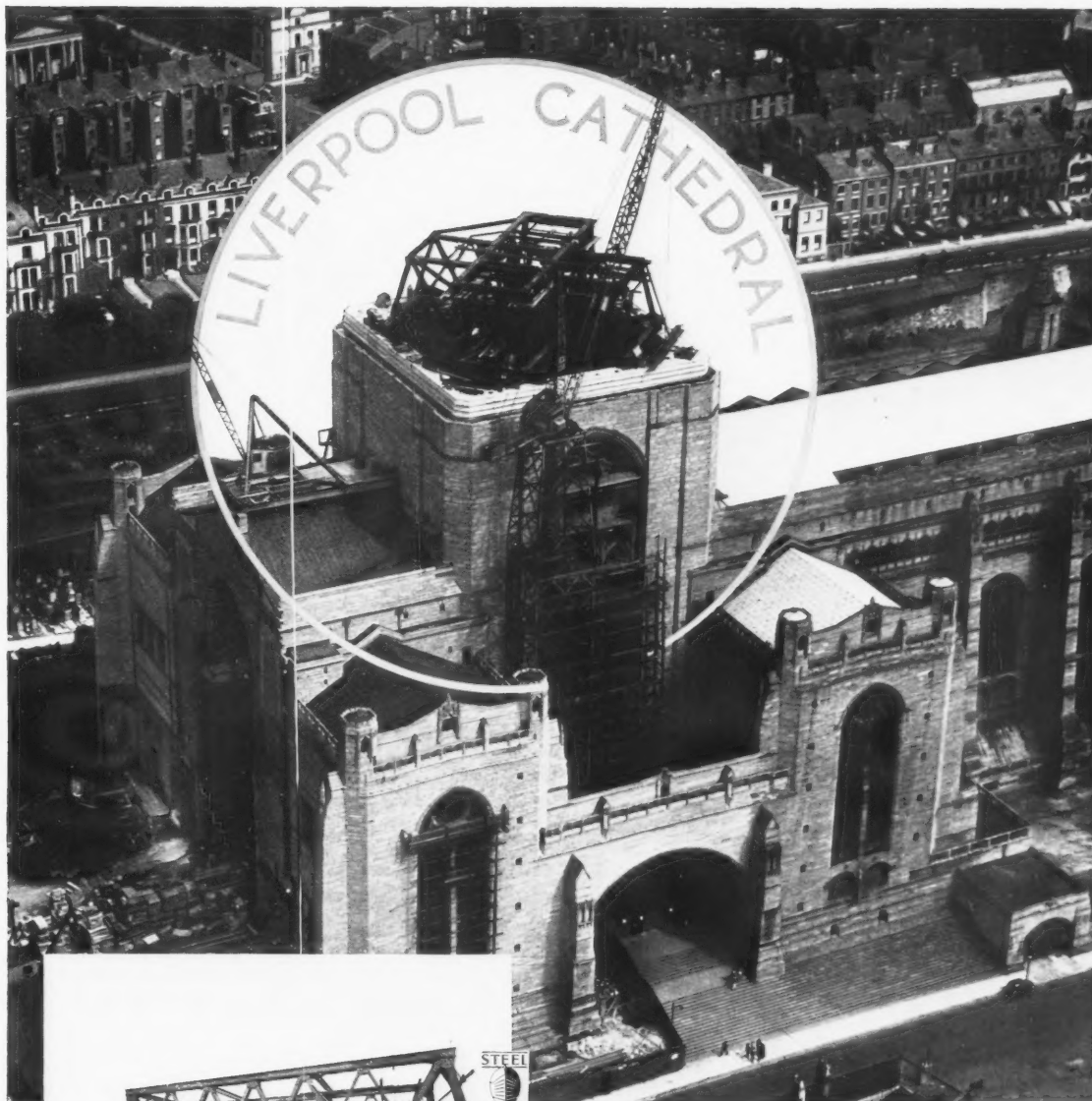
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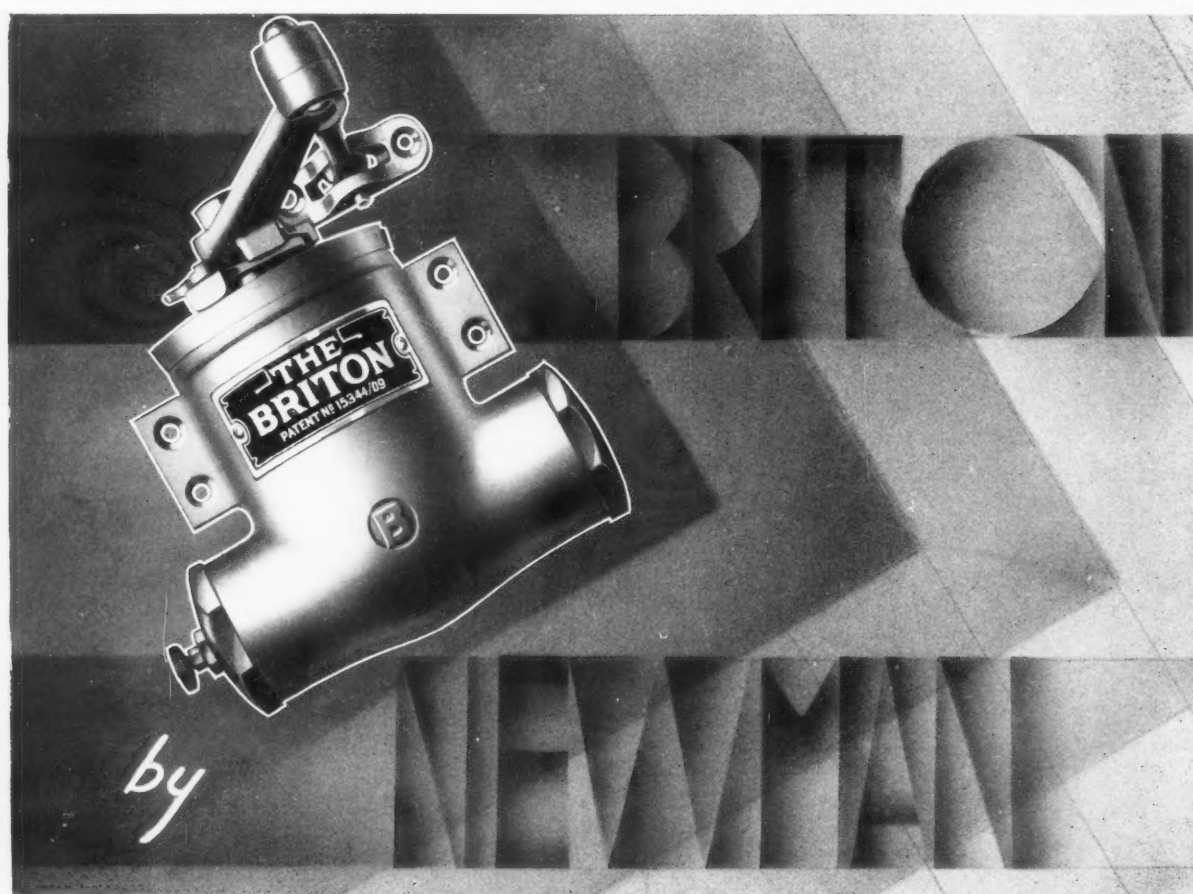
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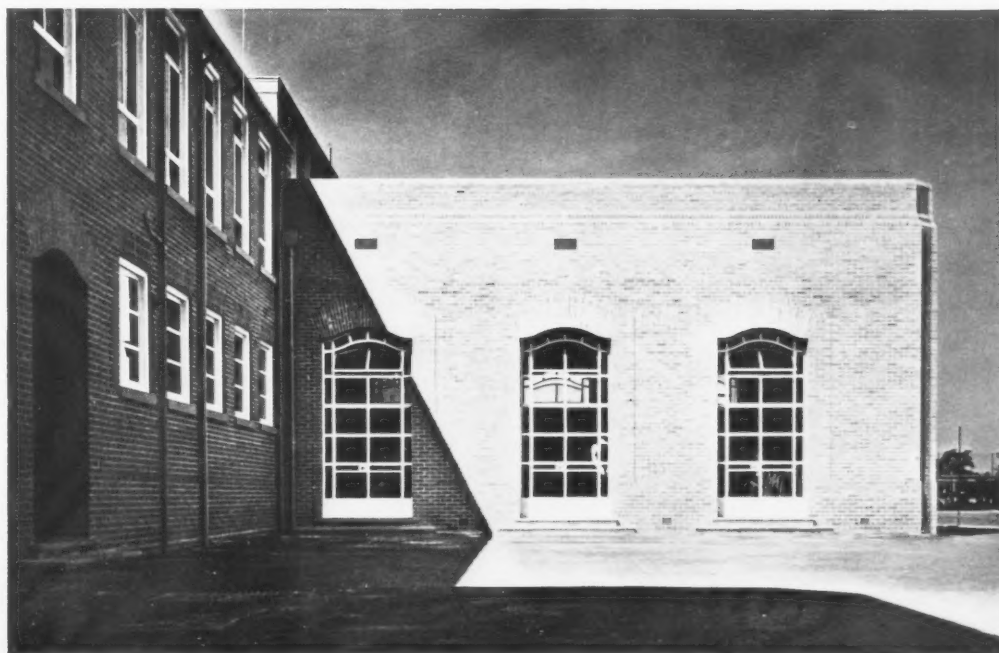
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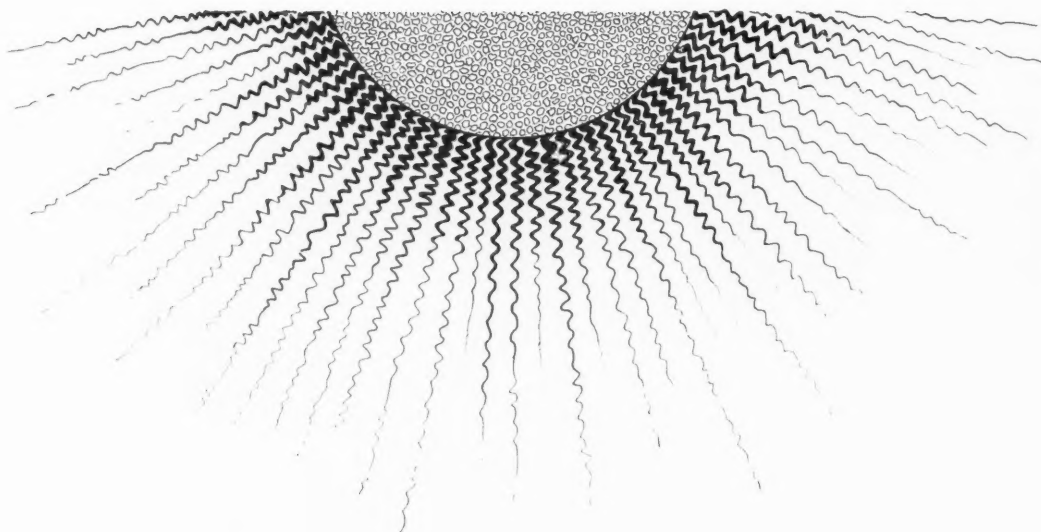
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For any surface, flat or curved, walls and ceilings, columns and coves, freizes or furniture, in fact wherever a modern decorative treatment is desired, scintillating "VITROFLEX" offers new and novel effects. In the hands of experienced fixers its scope is almost unlimited. Clark's have already carried out a number of applications and will be pleased to submit photographs and give full information, estimates, samples, etc. Please write for special Booklet, ask for a representative to call, or visit the Showrooms, where a number of articles decorated with "VITROFLEX" may be seen.

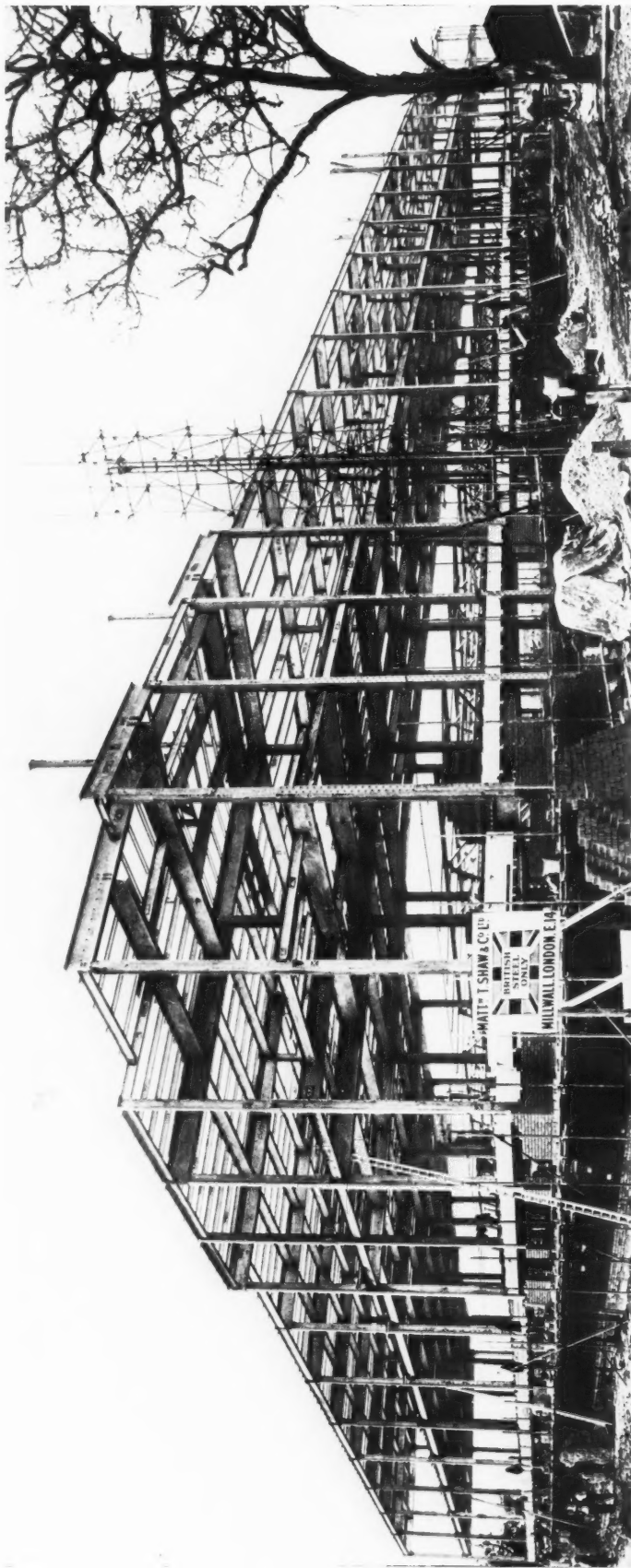
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Tiles by
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and
warming
are hand
in glove**

• These Radiant Convector Panels were made to suit an Architect's design. Air inlets are provided at the bottom of the Panels and air outlets at the top. These Panels provide even and very economical warmth.

• The skirting in this photograph consists of a Unity Skirting Panel Heater of the new architectural type. These heaters are extremely neat for the warming of private houses, flats and offices, and operate at a comparatively low temperature.

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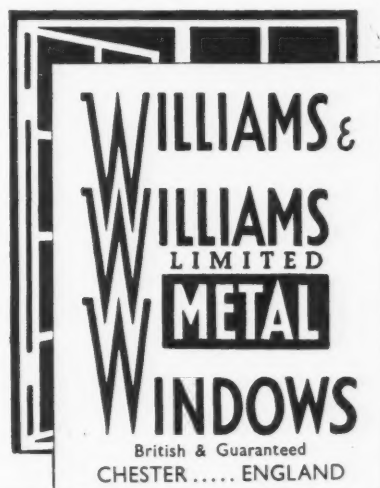


I N this STEEL AGE of ARCHITECTURE



Williams & Williams Windows at Wellesley Court Residential Flats, Maida Vale, London, N.W. 8. Architect : F. Scarlett, Esq., B.A., A.R.I.B.A. Contractors : A. O. Laird, Ltd.

● Williams & Williams Windows are specified primarily, of course, because Metal Windows are better windows. But because architecture is so bound up with the progress of a country—the industrial prosperity, the domestic amenities — another important factor doubtless has played some part in their selection. Metal Windows—as distinct from other types of partially foreign origin,



are British made—made of British steel in British factories, employing thousands of men both directly in the manufacture of Metal Windows and indirectly in the national coal, steel and transport industries. May we have your next enquiry? Williams & Williams Ltd., Reliance Works, Chester. Telephone: Chester 765-767. Telegrams : "Reliance, Chester." London Office : Sardinia House, Kingsway, W.C.2.



Grocery Dept. in a Co-operative Store. Architect: L. G. Ekins, Esq., F.R.I.B.A.

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Here is a lighting installation with *thought* behind it. All the light necessary for retail showmanship is evenly distributed over the entire department. There is no glare or shadow. Customers can examine the displays under ideal conditions, whilst the staff can work all day without the fatigue so frequently caused by constant readjustment of the eyes to varying intensities of light.

Only four lamps are used in each unit. Current consumption is approximately 75 per cent. less than would

normally be required for such an installation. Lamp replacements and general maintenance work are reduced to a minimum.

G. V. D. Lighting is scientifically planned to individual requirements. Complete technical service is offered and schemes will gladly be submitted on request.

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Modern walls have Character

The Architect of to-day does not attempt to disguise the nature of materials, but rather to give artistic emphasis to their real character.

Insulating walls of TenTesT for instance may be designed in bevelled panels without further surface treatment or with only a distemper or paint colouring. There are many other finishes and methods of jointing we can suggest—may we send particulars?



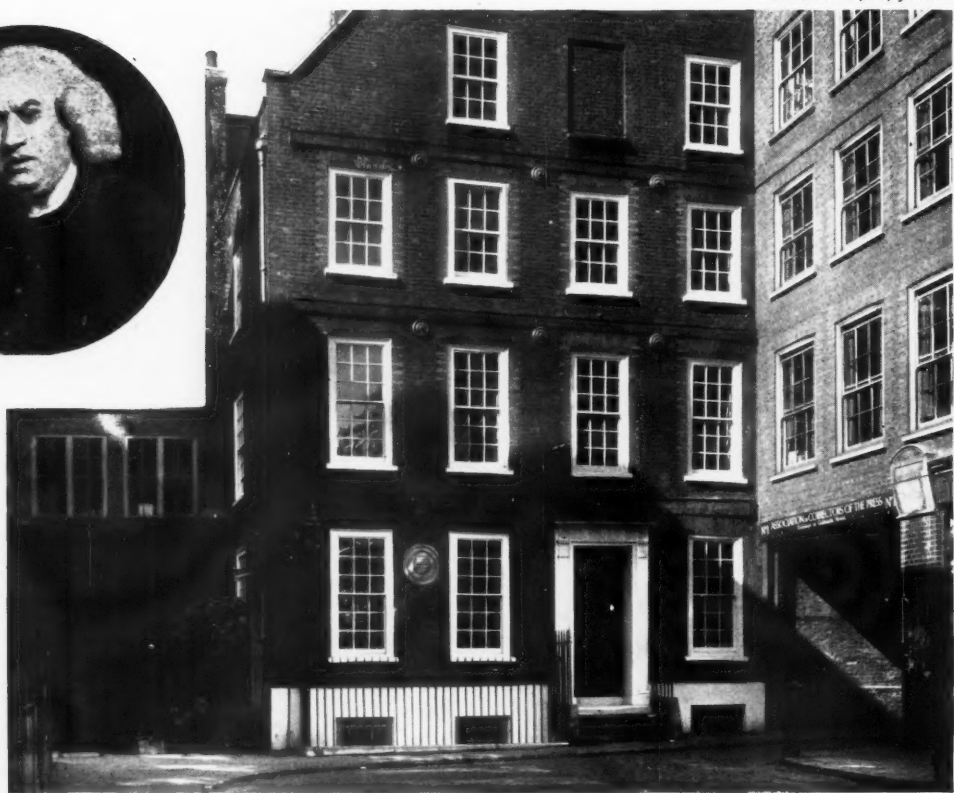
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than what is laid out for domestic satisfaction"**

—Boswell's Life of Johnson



DR. JOHNSON'S HOUSE PROTECTED FOR OVER 200 YEARS

THE exterior of Dr. Johnson's House in Gough Square, London, E.C., has only just been repainted with White Lead Paint for the second time since 1913.

Although no less than 7 years had elapsed since it was previously re-decorated (when White Lead Paint was also used), all the painted surfaces, of wood, stone and concrete, were found in good condition—striking testimony to the claim that "Lead Paint Lasts."

So far as can be ascertained, nothing but White Lead Paint has been used for the preservation of this interesting building since 1700. It is now a public memorial to Dr. Johnson and is open to visitors on week-days throughout the year.

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Opposite Bond Street Underground



Architects: Minoprio & Spence, A.A.R.I.B.A.

Panella

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First of their type

Full details and illustrations of the various models will be sent free on application to the Davis Gas Stove Co., Ltd., 7 Stratford Place — Oxford Street, W.1 (Opposite Bond Street Underground)

Radiation

• To see the complete display of 'panel' type gas fires of various sizes and styles.

• 'Panella F' Fires in a series of high-grade colour finishes with appropriate settings.

• Nautilus Plaques designed for use in conjunction with Nautilus Gas Flues.

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6 & 7 NEWTON TERRACE, GLASGOW, C.3

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Telegrams: Duralave, Glasgow

The position and number of lifts will be decided by the general planning, there is no standard or accepted arrangement: even in low rental flats examples vary from corridor type plans with 100 flats to one lift, to only two flats on either side of a small lift hall.

It is usual to be rather lavish on the finishing of the lift car: the absolute minimum size is 3 ft. by 3 ft. (3 sq. ft. per person) and the speed 120 ft. per minute.

Landing gates or doors should close themselves, either by spring hinges or a door engine.

Service lifts should be capable of carrying a minimum load of one hundredweight, and must be large enough to take furniture. The car should have a strong steel frame filled in with solid hardwood and lined to a height of 3 ft. 6 in. with sheet steel. The usual speed is 100 ft. per minute.

The machine room is placed above the lift, which reduces the wear on the cable, and the length of the cable by one-third.

The lift motor runs from alternating current, but to overcome the noise arising from the pulses, an all-metal rectifier is installed to supply direct current for the controls and brake control.

Precaution against noise should be taken by mounting the motor on anti-vibration pads, and having double walls around the room.

Refuse Disposal

The simplest method of dealing with the problem of refuse disposal is to install refuse chutes at convenient points in the building

and discharging into brick or concrete containers, which are periodically cleared by the local authority.

The porter has access to the dust bin by a trap door to a special cupboard in the flat, and each morning he collects it and empties its contents down the chute.

The overheads resulting from the labour attendant upon this system can be eliminated by having chutes, with hoppers, in each kitchen, delivering into a removable standard metal truck 4 ft. deep by 6 ft. long by 3 ft. wide which will fit the authorities' lorries.

Chutes are formed from galvanized sheet steel or glazed earthenware or asbestos pipes about 12 in. in diameter. The inlets at each floor level should be sealed by special metal hoppers, of which there are several standard designs.

Plumbing

The efficiency of the one-pipe system has been proved on several blocks. If the branch wastes are not long there is no question that it will show a saving in cost, with no loss of efficiency, over the old two-pipe system.

Anti-syphonage pipes with their prevalent intricacy can be eliminated by the use of special traps, of which there are at least three types on the market which will withstand the strongest syphonic pulls.

Useful data on plumbing systems can be found in *The Minimum Specification for the Installation of Soil, Water and Ventilating Pipes* and the *Combined System of Soil and Ventilating Pipes*, published by the Institute of Plumbers.

Ducts

Bathrooms, lavatories and kitchens might all be served by a common internal pipe duct through which the soil, anti-syphon, rainwater, and service pipes could run, so giving a tidy elevation. Ducts can be formed by having double partitions between the kitchen and bathroom, spaced about 12 in. apart or if not an actual part of the carcass, by erecting a wood framing and casing it with metal faced ply or some other hard faced sheathing. Access must be provided at each floor.

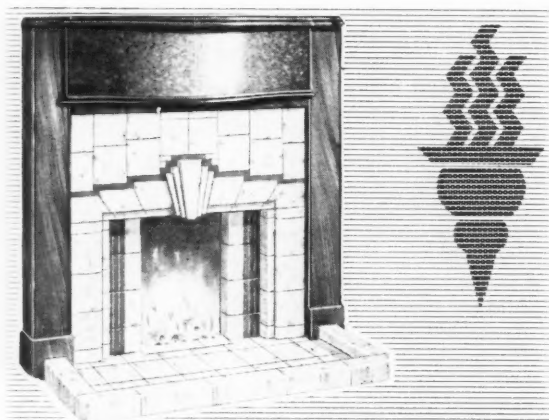
Electric Supply

The electric supply will be by alternating current, the tenants paying a fixed quarterly charge, 3d. or 3d. per unit for the current consumed either for heating or lighting.

The landlord's main switchboard is situated at a convenient point in the building for running the rising mains. It may be adjacent to a lift shaft or a vertical pipe duct, and is of the ironclad type mounted against a wall.

Wiring is executed in heavy gauge solid drawn conduit with screwed, welded, or brazed joints. Cable type or rubber-sheathed cable has been used in flat schemes, but these are not as efficient as conduit, for the wiring, being embedded in the plaster, cannot be withdrawn for inspection.

The tenants' meters should be so arranged that they are accessible from the inside and outside of the flat.



Design S 397

Fires for every decorative scheme

Architects are invited to come and see Devon Fires in the making at Heathfield, Newton Abbot, Devon, or visit our London Showroom, Candy & Co., Ltd., Dept. N, 60 Berners St., Oxford St., London, W.1.

THE **DEVON** FIRE

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Copies may be had at any local branch office of
WESTMINSTER BANK LIMITED

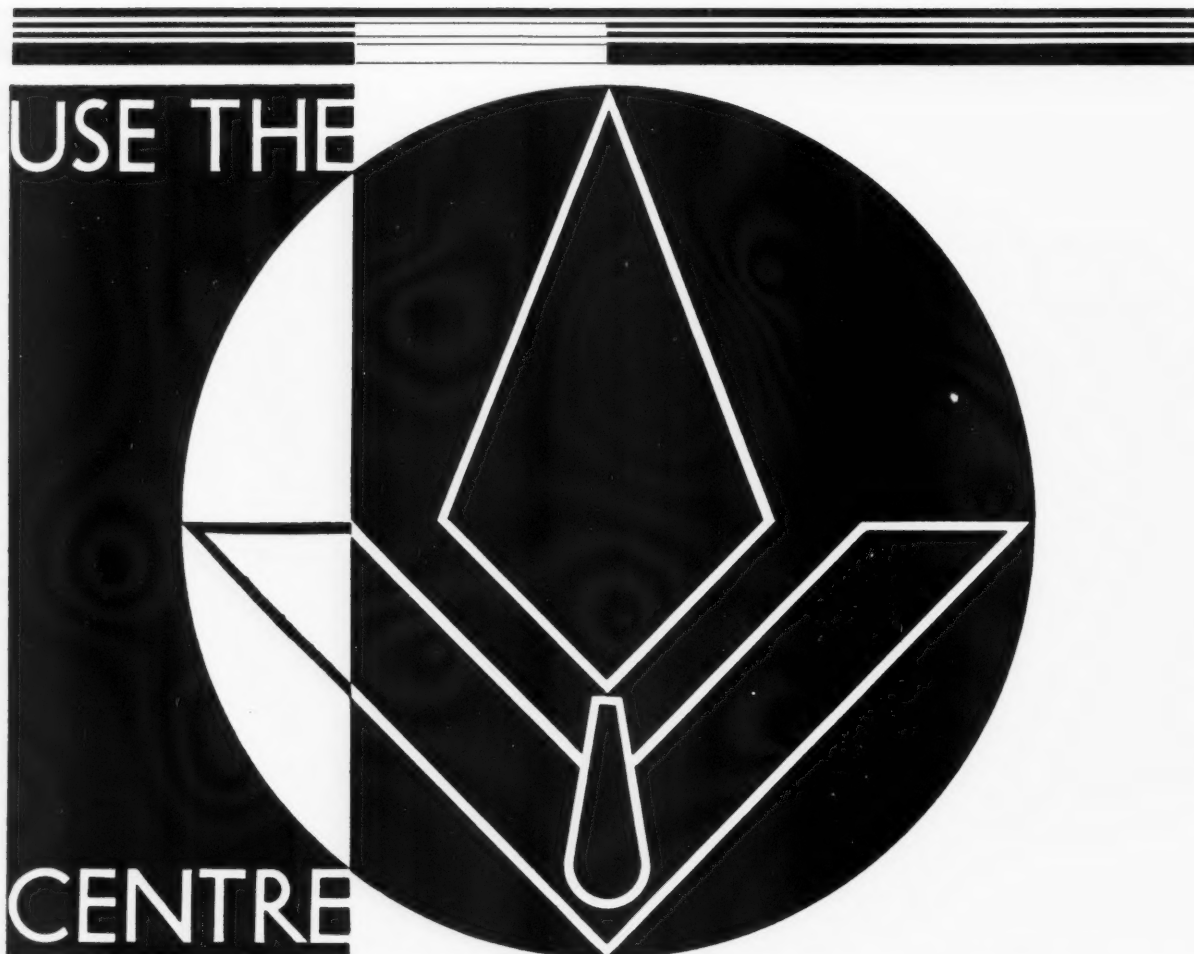
**a survey
of
interior
house
equipment**

Special Supplement of Advertisements

The advertisements in the following pages all relate to materials and equipment for the domestic interior.

They have been grouped together for the greater convenience of the reader and form a useful and well illustrated extension to the editorial pages.

THE ARCHITECTURAL REVIEW
DECEMBER NINETEEN THIRTYFIVE



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provides the finest opportunity in the British Empire to all interested in design in modern building equipment, to become acquainted with the best to be produced today. The Building Centre, organised and controlled by architects and builders for the benefit of the Building Industry as a whole, provides not only a permanent but continually changing exhibition of everything to do with building, but also a highly competent technical staff to give assistance and advice on the articles and products exhibited.

1,500 technical enquiries in connection with exhibits are dealt with every week.

The continually increasing number of visitors and exhibitors has necessitated big extensions embracing GRAFTON GALLERIES.

The Building Centre displays all the year round examples of many of the articles illustrated and commended in this special number of the "Architectural Review."

It is mutually understood between manufacturers and the Building Centre authorities that all enquiries by architects and others are treated in confidence, and that it is not the function of the Building Centre to press the sale of exhibits, but to give manufacturers an opportunity of showing in the one centre, to those interested, the very latest and best which is available for building in the widest sense.

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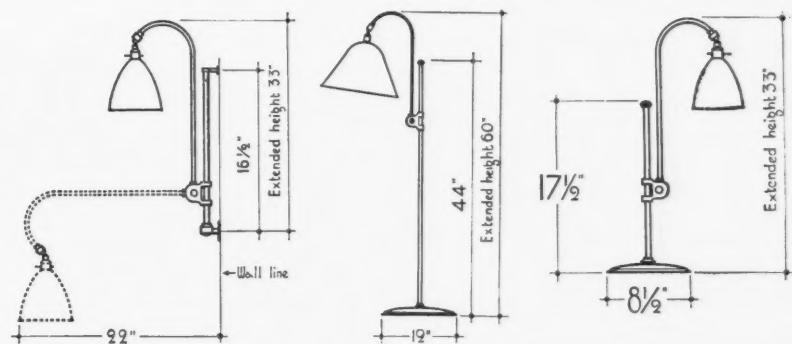
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REGENT 2701
(5 LINES).

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BEST & LLOYD LIMITED

MANUFACTURERS OF ELECTRIC LIGHT FITTINGS AND FIRES

Some fittings suitable for modern flats

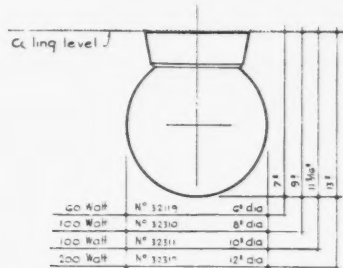
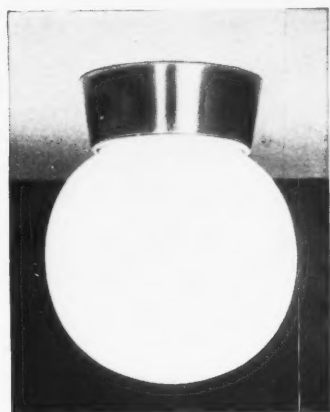
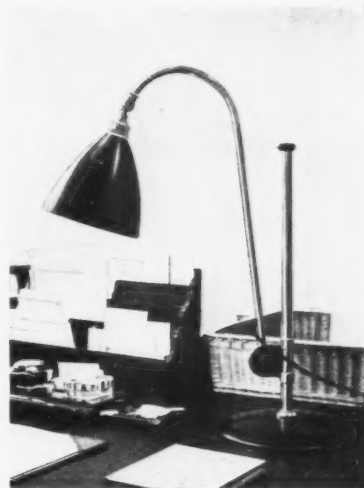


THREE OF THE "BESTLITE" RANGE

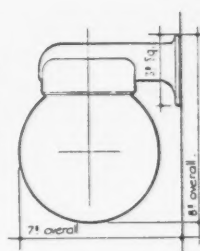
Wall Bracket
29542

Floor Lamp
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Desk Lamp
29532



A sixth turn of the opal globe locks it securely into the metal gallery



THE NEW BAYONET FITTING

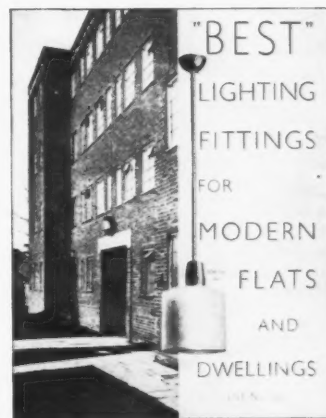
Ceiling Light
32119

Wall Bracket
32204

Quite apart from questions of style, the design of the small dwelling has given rise to new problems of illumination. Best & Lloyd have produced a number of simple standardised lighting units adapted to modern needs, of which those illustrated above are among the most successful. These unit fittings are an extremely valuable part of the modern designer's repertory. A selection of the most useful is given in List No. 200, available on request

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"Fittings for Modern
Flats and Dwellings"

'Best' fittings are available through all electrical dealers

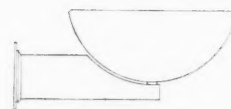
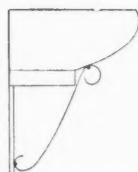
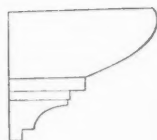


HEAD OFFICE & WORKS: HANDSWORTH, BIRMINGHAM, 21
LONDON SHOWROOMS: 40 GREAT MARLBOROUGH STREET, W.1



Above: Indirect and self-lighting pendant designed in co-operation with Messrs. Bishop & Etherington-Smith.

Right: The New Restaurant at Messrs. Robinson and Cleaver, Regent Street, lighted indirectly from the cornice by units at 1' 6" centres. The design and arrangement of the unit-reflectors provide a perfectly even diffusion of light over the whole surface.



LIGHTING DESIGN

The first principle of good design is "functionalism"—or, if you do not like the word, "efficiency."

A light fitting that looks pretty but lights badly is bad design; so too is a lighting installation that necessitates an extravagant expenditure upon lamps, current and maintenance. Good lighting, paradoxical though it may seem, invariably costs less than bad lighting.



Architects: Messrs. Pakington and Enthoven F.R.I.B.A.
Lighting Consultants: Waldo Maitland and Partners.

Architects are among the few who appreciate the extent to which a knowledge of the science of optics and reflections enters into Lighting Design. We, for our part, recognise that successful lighting demands the closest co-operation between the Illuminating Engineer and the Architect.



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Noel Floors apply genuine mosaic construction to wood, and are particularly suited to the requirements of our period—rapid construction—silence, hygiene, comfort, attractive appearance, durability, and they are INEXPENSIVE.



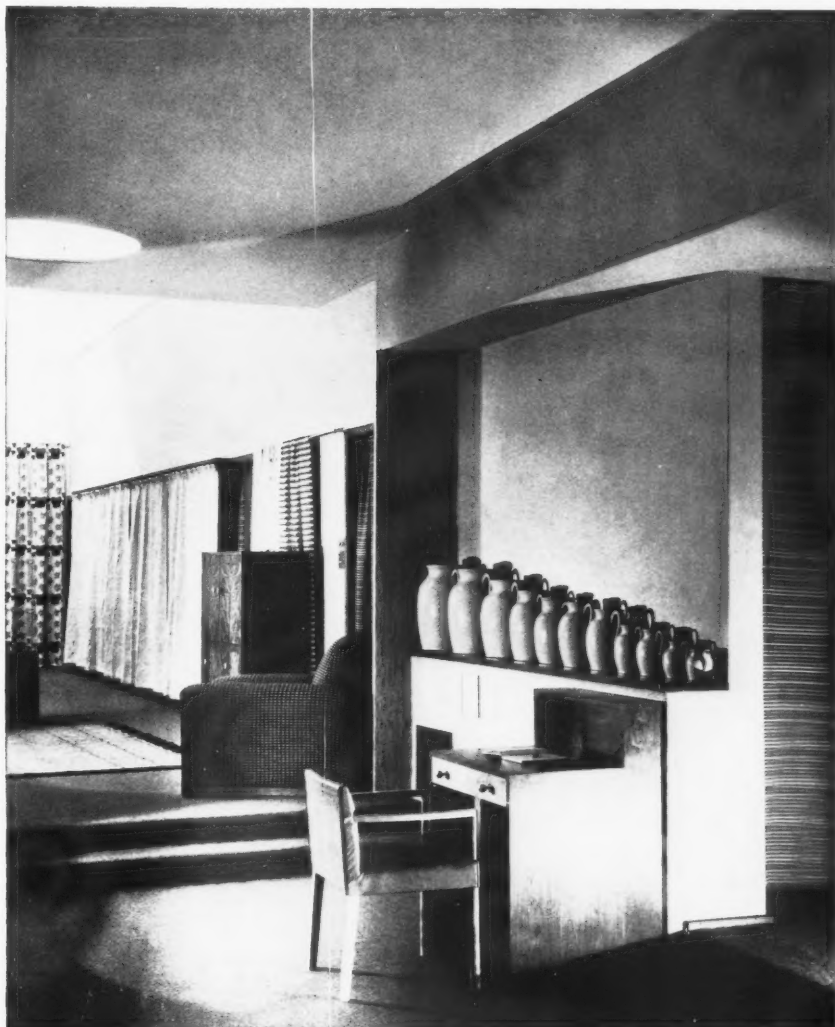
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70, LEATHER LANE, LONDON, E.C.1
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A Noel Floor laid to the design of Oliver Hill, Esq., F.R.I.B.A.

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GORDON RUSSELL LIMITED



Number 40 Wigmore Street, the extensive premises into which our London showrooms were moved in October, photographed before and after the alterations carried out by G. A. Jellicoe, A.R.I.B.A. The transformation is rather astounding, and the result one of the most interesting showroom treatments in London. They are of interest to architects for this reason alone.

After alteration

LARGER LONDON SHOWROOMS

at 40 WIGMORE STREET

Before alteration



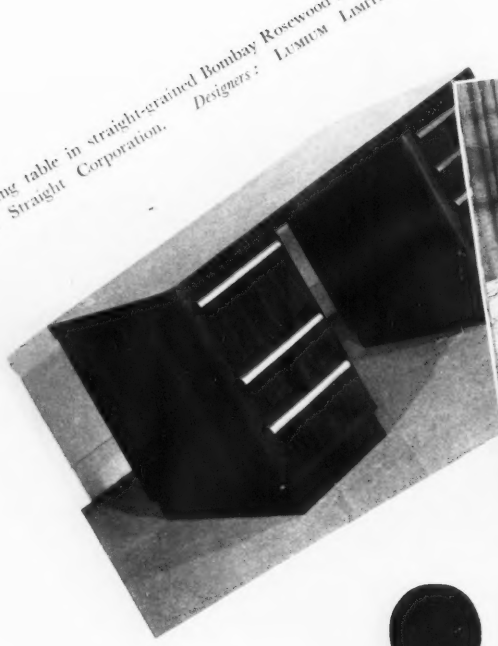
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Head Office & Showrooms at BROADWAY,
WORCESTERSHIRE. Telephone: Broadway 45
London Showrooms: 40 Wigmore Street.

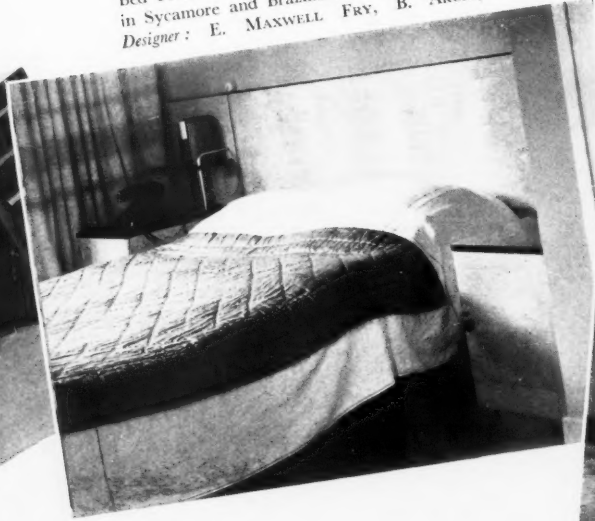
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We should be glad to send on request a copy of an illustrated book dealing with contracts we have recently carried out.

Writing table in straight-grained Bombay Rosewood for the Straight Corporation.
Designers: LUMUM LIMITED.



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Designer: E. MAXWELL FRY, B. ARCH., A.R.I.B.A.



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Designers: Pakington & Enthoven, F.F.R.I.B.A.



● FURNITURE



"BASIC" furniture in African cherry and Morocco, at Highpoint, Highgate.
Designers: M. B. COOKE, M. L. CHURCH and TECTON.



Writing table and chair in African cherry, at Highpoint, Highgate. Designers: M. B. COOKE, M. L. CHURCH and TECTON.

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B. COHEN & SONS LIMITED

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TELEPHONE: BISHOPSGATE 3361



Wall settee in hide and weathered sycamore, and chairs in weathered birch and hide in Robinson & Cleaver's restaurant. Designers: Pakington & Enthoven, F/F.R.I.B.A.

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In addition to the manufacture of these standard models Pel Ltd. are glad to estimate for the construction of special tubular steel fittings and furniture for architects and other designers.

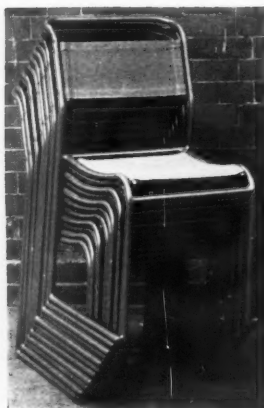
LONDON SHOWROOM

A full range of Pel models is kept at 15 Henrietta Street, Cavendish Square, W.1. The finishes, upholstery and coverings in which the furniture is obtainable can be seen in the Showroom. Samples of materials are sent on request.

★ HOSPITAL EQUIPMENT CATALOGUE

An illustrated catalogue of Pel equipment for surgical and clinical purposes is in preparation. Architects and others who would like a copy are requested to write to our Head Office: Oldbury, Birmingham.

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Chairs and tables on the Pel patented stacking principle (British Patent No. 344159) are being largely used for hotels, road-houses, cafés, concert halls, exhibitions, etc. The convenience of this furniture for storage is by now well known, but its decorative possibilities in the various coloured enamel finishes and seating fabrics are not perhaps so generally recognised.

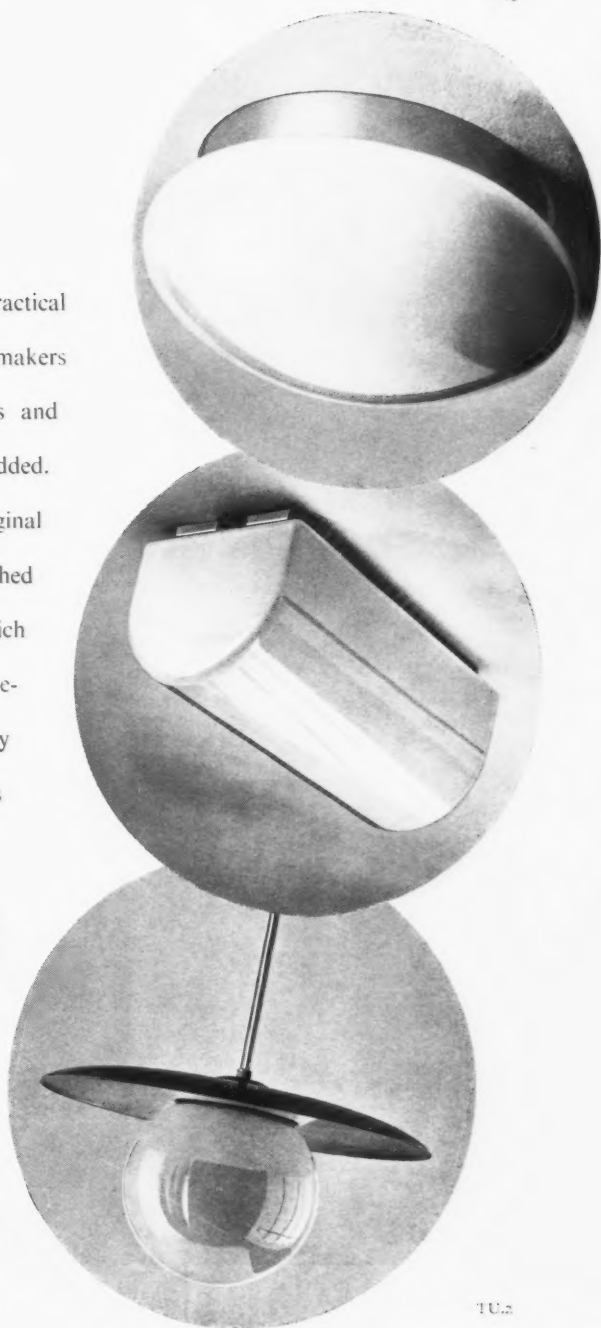


NEW SHAPES-NEW COLOUR IN ULTRALUX

Recognition by architects of the simple and practical good taste of Ultralux fittings has prompted the makers to develop the series still further. New shapes and interesting variants on old shapes have been added. Colour, too, has been introduced and any of the original fittings may now be had in white or maize flashed opal. All are on view at The Lighting Centre which has itself been completely reconstructed and re-decorated so that fittings may be seen to the very best advantage. The new Ultralux Book is ready. May we send you a copy?

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- can be applied without joints over large wall areas and taken round curves, corners and columns without difficulty.
- its natural colour is a pleasant buff shade, after a coat of size it will take any form of paint or distemper.
- is easily handled and fixed by any good paperhanger.

• above: a corner of the new Gordon Russell Showrooms.

Architect: G. A. Jellicoe, A.R.I.B.A.

• below: an exhibition interior designed by Oliver Hill, F.R.I.B.A.



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THE INTELLIGENT DECORATOR'S GUIDE TO



FABRICS

(With apologies to Mr. Bernard Shaw)

Of what use is it to create original fabrics if you don't give intelligent help to those who use them? It is true that Old Bleach make some of the most beautiful woven linens that are made to-day; that their range includes hand-printed linens designed by such famous people as **PAUL NASH** and **MARION DORN**; that every one of these fabrics is fast to sunlight, sea-air and washing, and very hard wearing. But the work of Old Bleach does not end there. They offer the most cordial help and efficient service to all decorators. They co-operate with them in creating complete schemes for private houses, hotels, liners and yachts. They can supply cabin bedspreads, curtains, covers, cloths and towels to match. They will design any fabric specially. Be as dependent or as independent as you like. But please come and see the Old Bleach range at Leith House, 47 Gresham Street, London, E.C.2 (Telephone National 8006.) At the least, you will find it a source of ideas and inspiration. At best—it will save you a great deal of unnecessary work.

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THE OLD BLEACH LINEN CO. LTD., RANDALSTOWN, NORTHERN IRELAND

THE USE OF WOOD IN INTERIOR DECORATION



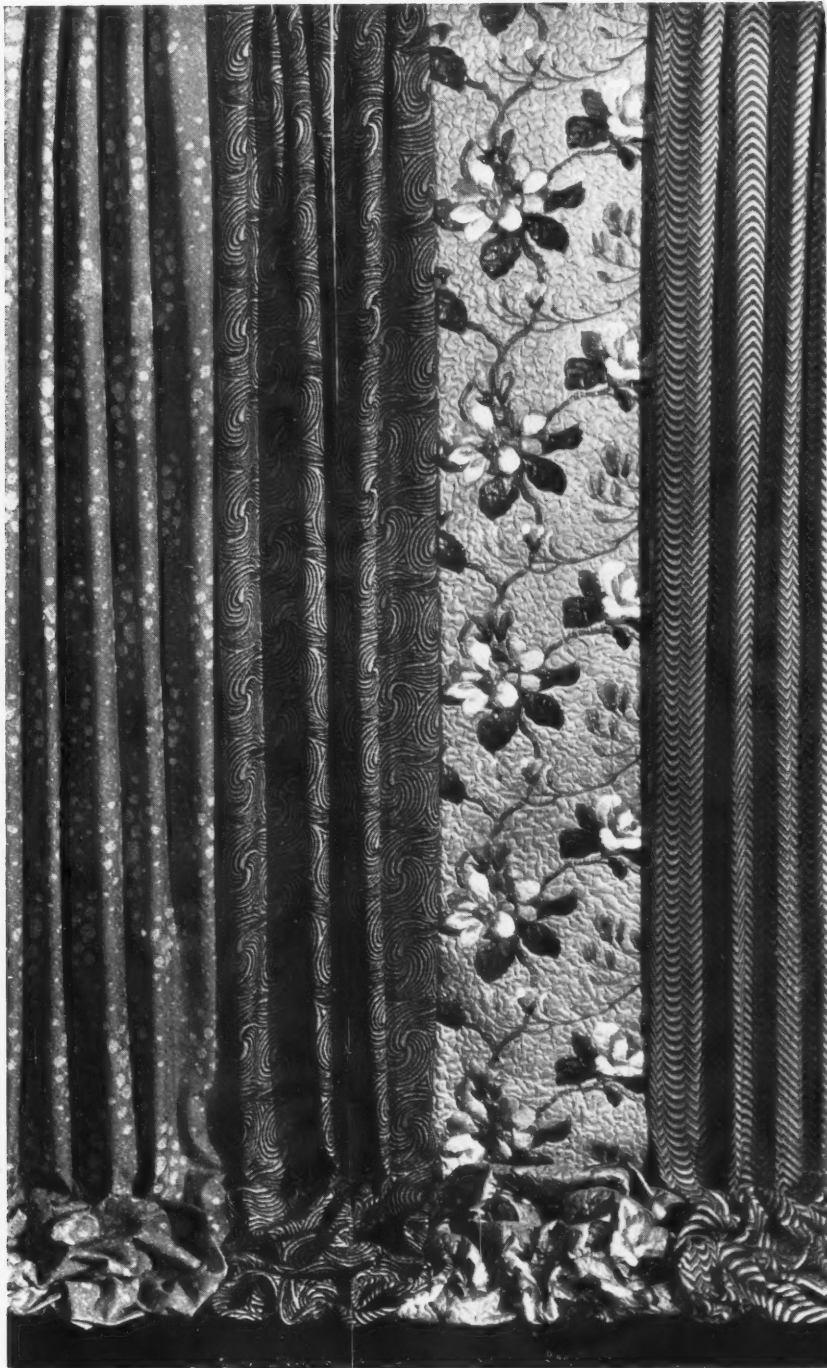
Room in a Chelsea house—walls covered with American Walnut Flexwood. Note specially the shaped alcove. Architect: Oliver Hill. Photo: "Country Life."

FOR lasting beauty in decoration, wood stands alone and supreme. Wood has a living beauty that can neither be truly imitated nor synthetically produced. Our concern is with wood in all its decorative aspects. Given the problem, we will propose the solution.

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EMBASSY COURT, BRIGHTON
Architect: Wells Coates, Ph.D., B.Sc., B.A.

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Architect: Colin Crickmay

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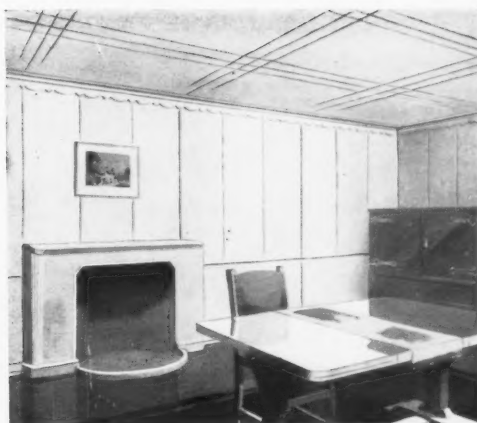
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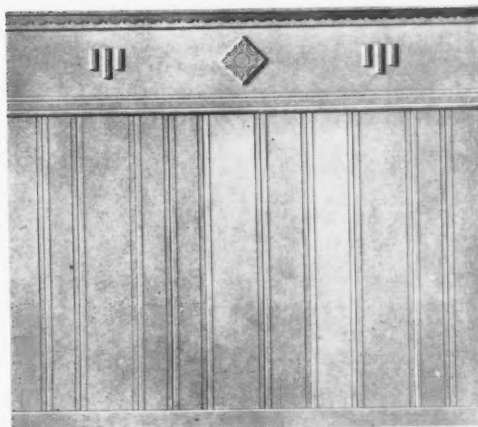
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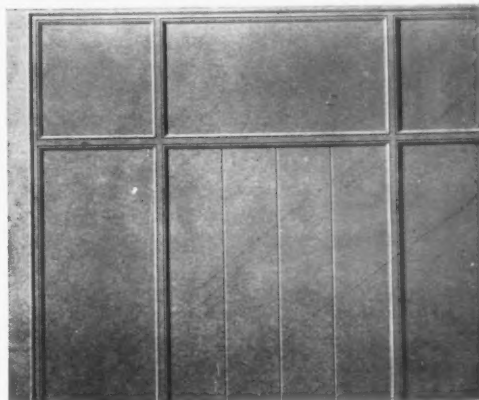
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Random plank effect, alternating smooth and rough surfaces with decorative pieces and cornices cut from Celotex Standard Board.



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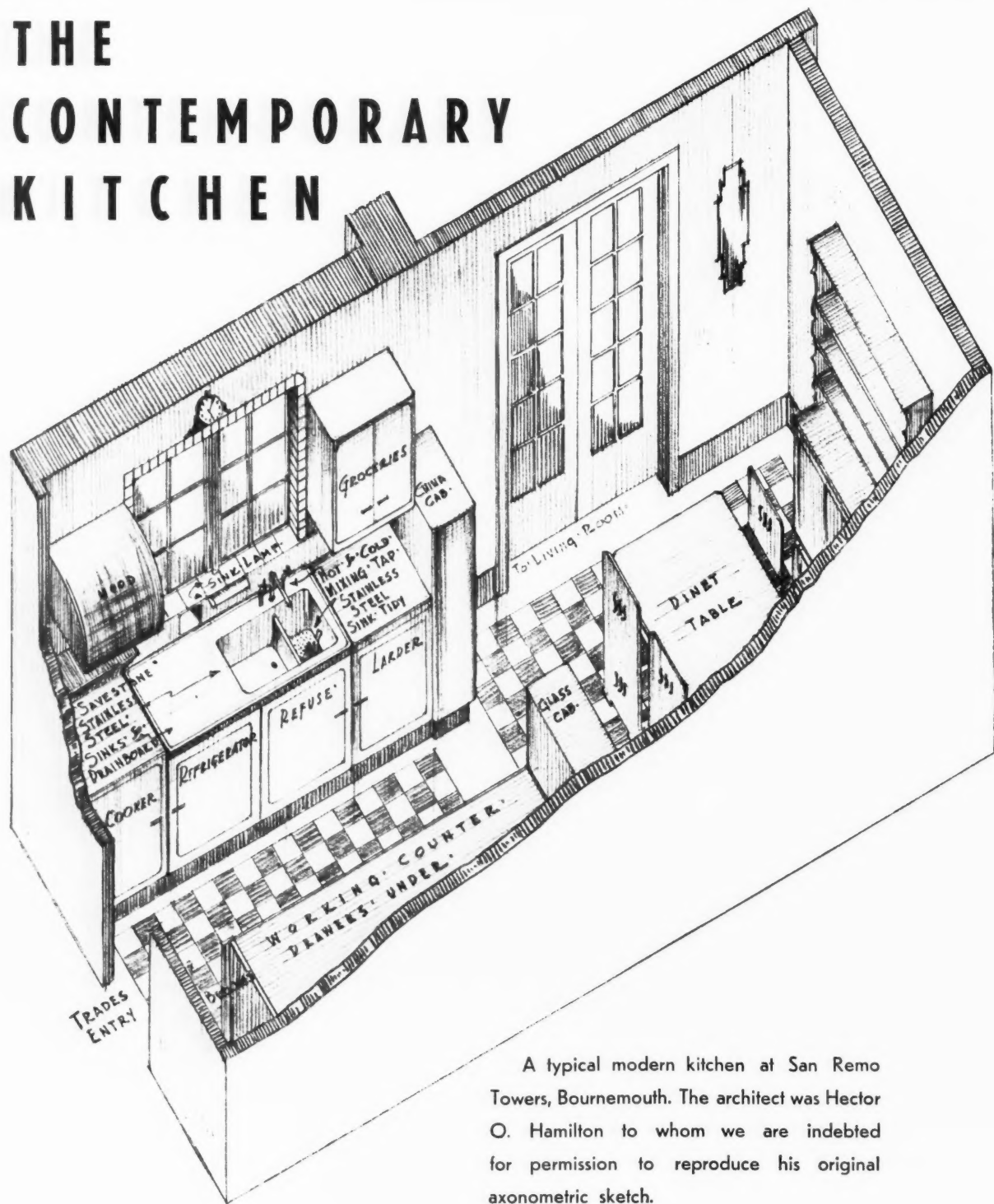
The image is a black and white architectural floor plan of a showroom. The plan is rectangular with various internal divisions. Dimensions are marked throughout: 16' 0" DOWN TO BASEMENT. (top right), 8' 0" (top left), 16' 0" (top right), 6' 6" (middle right), 3' 2" (middle left), 20' 3" (middle left), 8' 5" (bottom right), and 8' 5" (bottom right). Labels include "GOODS" (middle left) and "SHOW ROOM" (middle right). The plan shows a staircase at the top right and a door at the bottom right. The text "DUNCAN MILLER LTD. ARE OPENING THEIR NEW SHOWROOMS AT 10 Lower Grosvenor Place on December 12th, 1935" is overlaid on the plan.

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VICTORIA
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THE CONTEMPORARY KITCHEN



A typical modern kitchen at San Remo Towers, Bournemouth. The architect was Hector O. Hamilton to whom we are indebted for permission to reproduce his original axonometric sketch.

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The hotplate is an unusually large one extending over the entire width of the range, and capable of accommodating a large number of

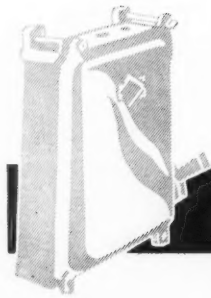
utensils at the one time. The hotplate has two "hot spots" for quick working. Specially insulated, spring-balanced covers enclose the hotplate when not in use. If desired, the Eagle Coke Range will be supplied with a water-circulating boiler, and a commodious warming chamber can also be fitted if required.

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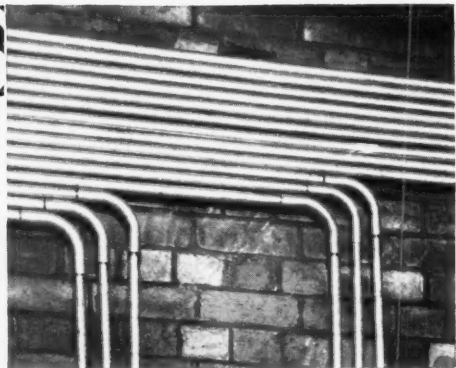
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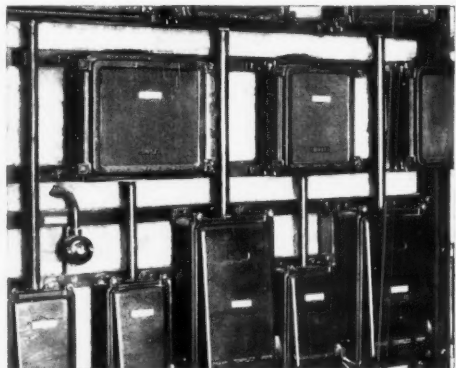


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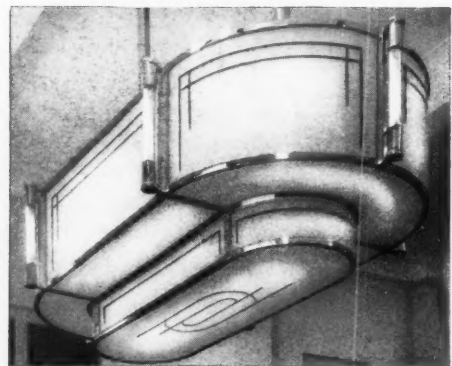
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The Charlton ceiling type electric water heater was designed for use in situations where wall and floor space are limited or required for some other purpose. It can be mounted immediately over the bath so that no floor space is occupied. The overall dimensions and electrical loadings are given in the table below.

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Ceiling type heaters are only one of a big range of electric water heaters manufactured by J. & P. The fullest information will gladly be given on request and the services of our electric water heater specialists are always at your disposal for consultation.

	Length	Width	Height	Loading
15 gall.	33½"	21"	24"	1.5 kW
20 gall.	33½"	24"	24"	2 kW
30 gall.	46½"	24"	24"	2.5 kW

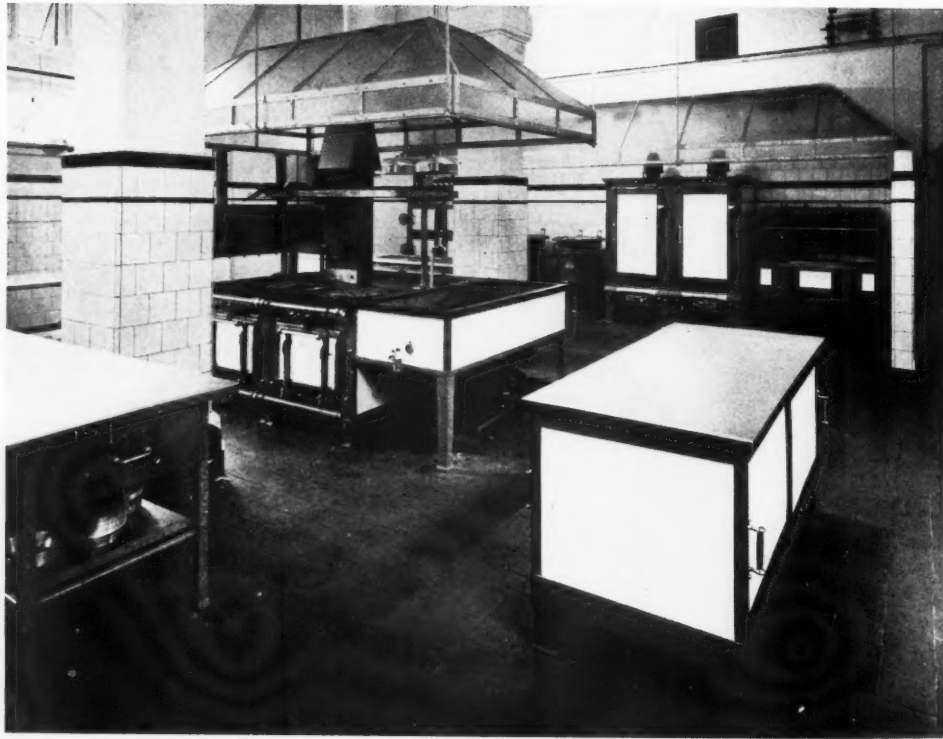
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ELECTRIC STORAGE WATER HEATERS

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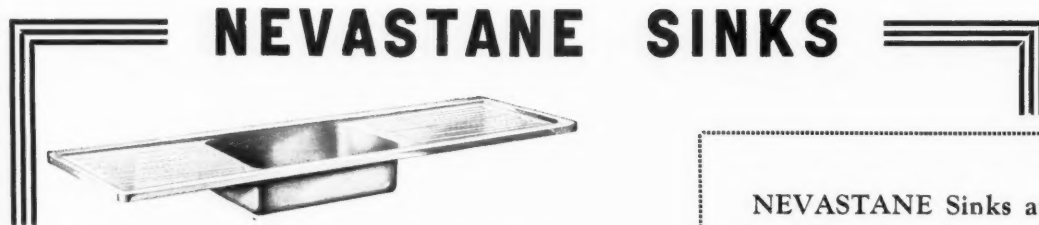




GONVILLE
and
CAIUS College
Cambridge

This illustration shows part of the new kitchen recently completed. Appliances are gas and steam heated, and the installation is an excellent example of kitchen modernisation. Architect: Noel Dean, Esq., M.A., L.R.I.B.A.

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- Drainers hygienically and effectively QUIETENED (patent)
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The Esse Heat Storage Cooker is an essential part of the modern home. It is a compact addition to any kitchen and occupies little floor space compared with the old-fashioned range. The model illustrated is the PREMIER ESSE Cooker which can be planned singly, or in groups of two or more, either against a wall or centrally (with *ascending or descending flues) and, if required, combined with Auxiliary ovens and with or without Water Heaters for domestic hot water supply.

In the case of Hotels or Institutions where cooking requirements are heavy, the appropriate model is the

*There are two flue nozzles available—either a top or back outlet, which can be connected up to any existing or new chimney.

ESSE MAJOR, which also is specially designed to allow of the separate units being combined as explained.

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British Patents Nos. 370680; 390119; 390674; 390749; 394177; and Licensed under British Patents Nos. 205071 and 332444

'URE' Back-to-Back Grates

See also page 244



'URE' OVEN and No. 124 MANTEL REGISTER as installed by R. A. H. Livett, Esq., A.R.I.B.A., in his Leeds Corporation Houses.

THE 'URE' is fixed in two adjoining rooms. There is one fire and one chimney. In the Living Room there is a cheery open fire-grate; in the Kitchenette the same fire provides a cooking oven and boiling hotplate together with a plentiful supply of hot water for domestic purposes.

The 'URE' is the pioneer Back-to-Back Grate. It is installed by Leeds, Manchester, Cardiff, Glasgow and many other Housing Authorities. Manchester and Glasgow have each installed over 20,000—and continue to use them.

● Write for Illustrated Catalogue and name of Local Dealer where you can see the 'URE' Back-to-Back Grate . . . It is on show at the Building Centre, New Bond Street, London.

SPECIFICATIONS

'URE' OVEN, 24 in. wide by 54 in. high, fine cast and blacked, having Iron Covers all round, Jamb Mouldings and Plate-rack with Polished Front, 30 in. high Hotplate with Polished Front (four breakfast cups of water will boil on Hotplate in about five minutes). Oven 18 in. by 14 in. by 14 in. with two inside Shelves and Polished Bracket Shelf (Oven guaranteed to cook 18 lb. joint). Door hinged on right or left as required, and with Poker, Raker, and Cuplifter.

No. 124 MANTEL REGISTER 33 in. by 48 in., Mantel Primed, Interior Blacked, Single Iron Shelf, Adjustable Canopy, Sectional Brick Back, 16 in. Fall Bar Fire and two Swing Trivets (or with Barless Fire and Table Trivet).

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Kitchenette 24 in. wide by 53 in. high.
Thickness of Wall - - - 19½ in.

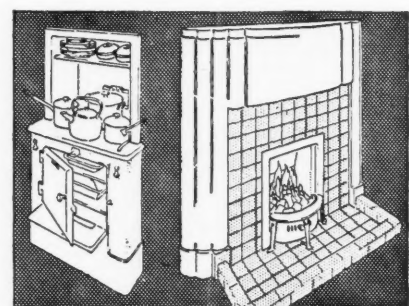
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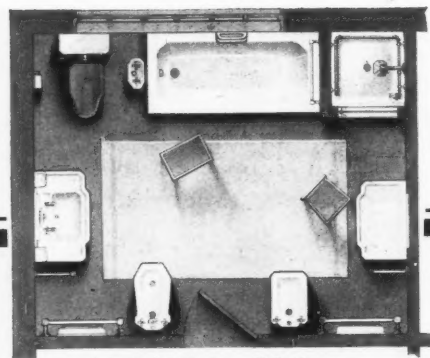
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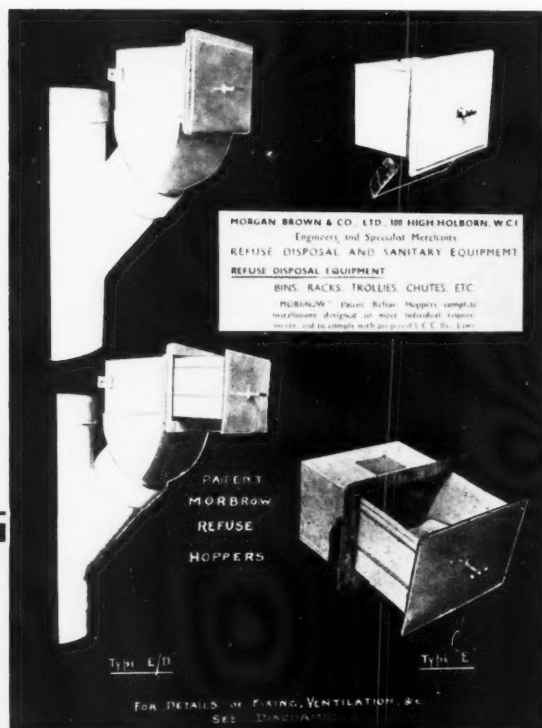
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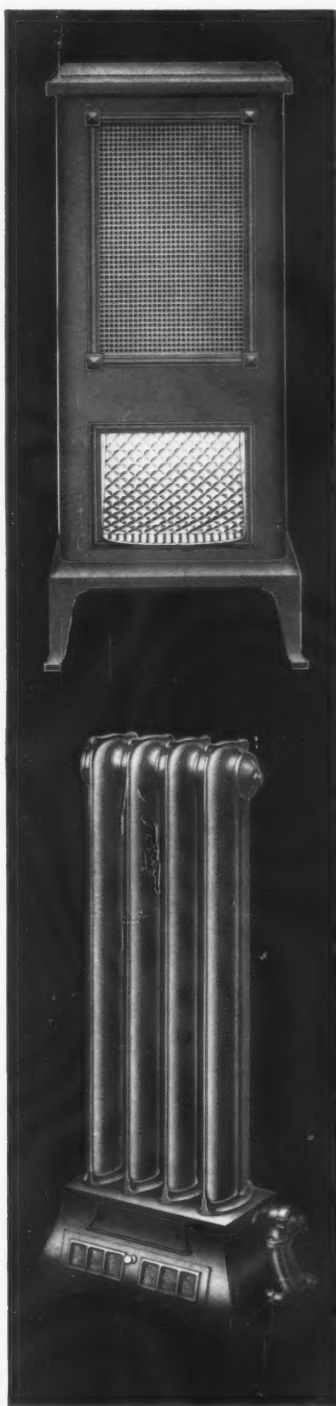
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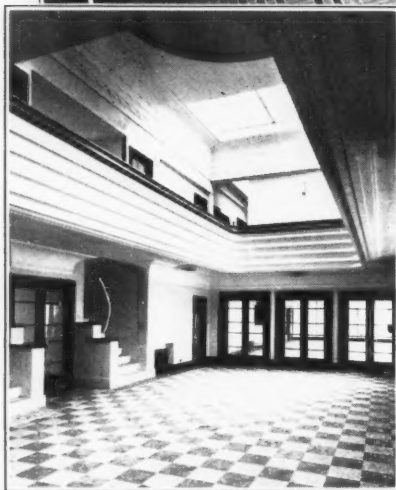


IN the "Loop" style of radiators there are four different designs, one of which, the "St. Vincent," is illustrated on the left. Other designs are the "St. David," "St. Martin" and "St. Bernard." With the exception of the last named these radiators are fitted with the famous 'Regulo'-control which maintains an even temperature and avoids wastage of gas. The "St. Bernard" is controlled by a governor. These radiators are available in sizes from 4 to 10 loops, and in six high-grade colour finishes.



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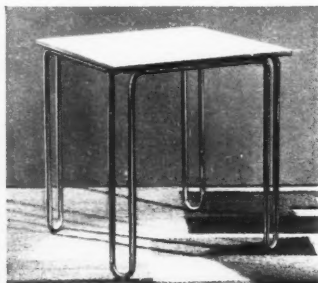
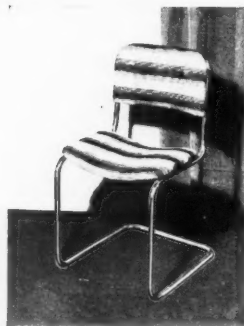
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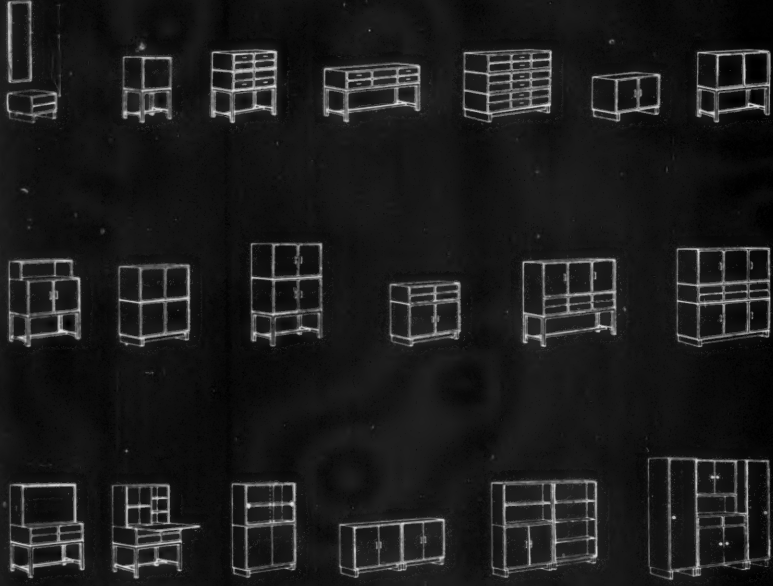
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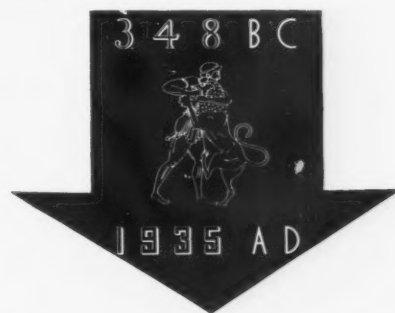
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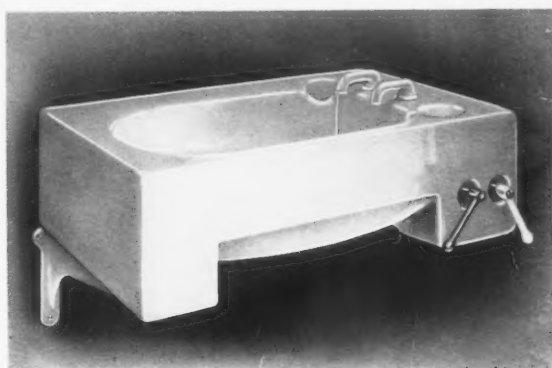


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A Terra-Cotta Bath-Tub in its original position, recently unearthed at Olynthus.



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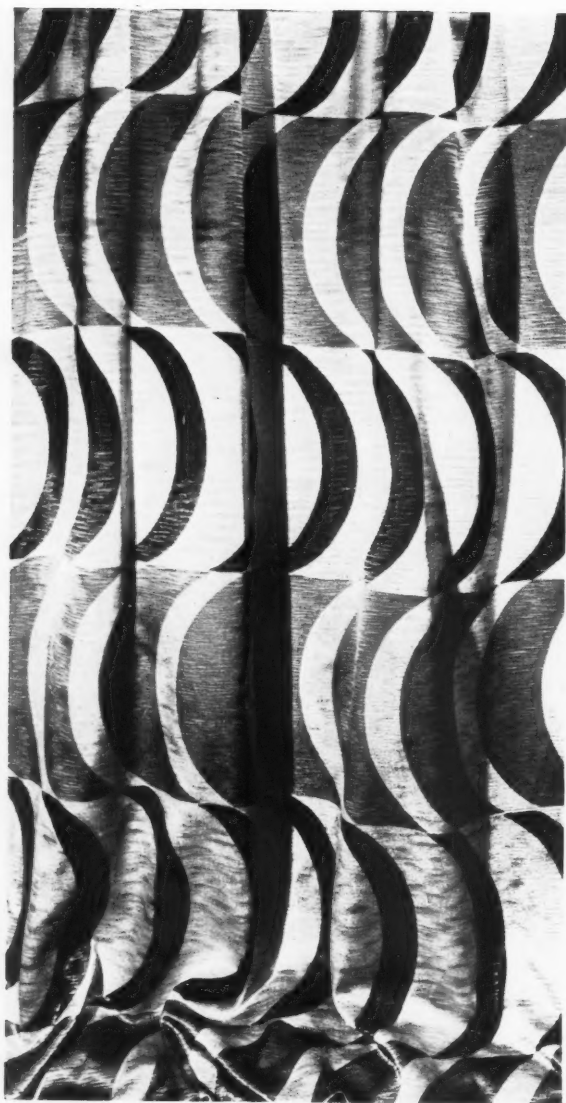


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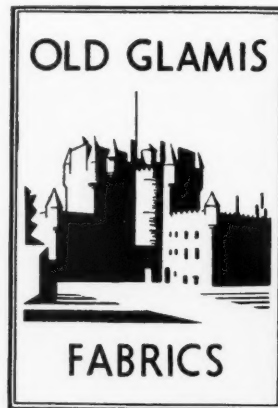
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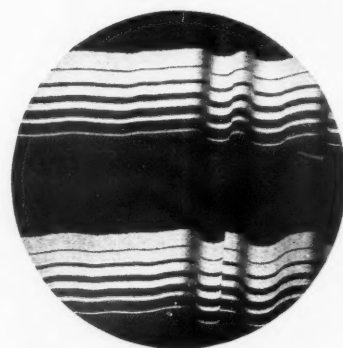
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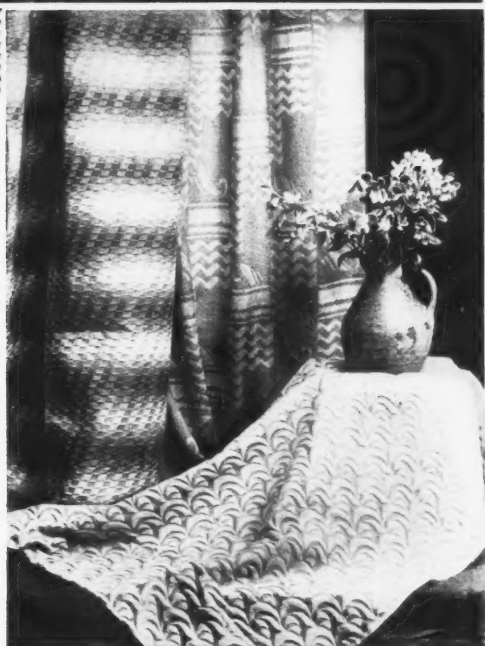
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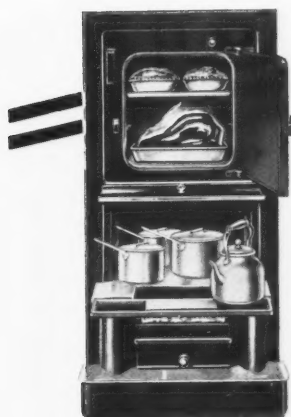
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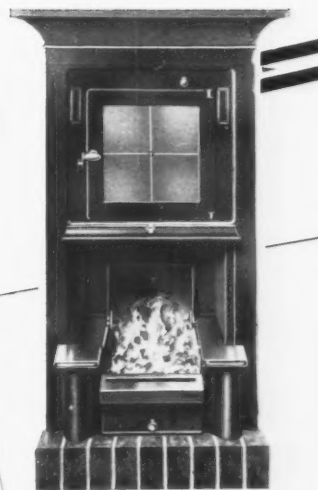
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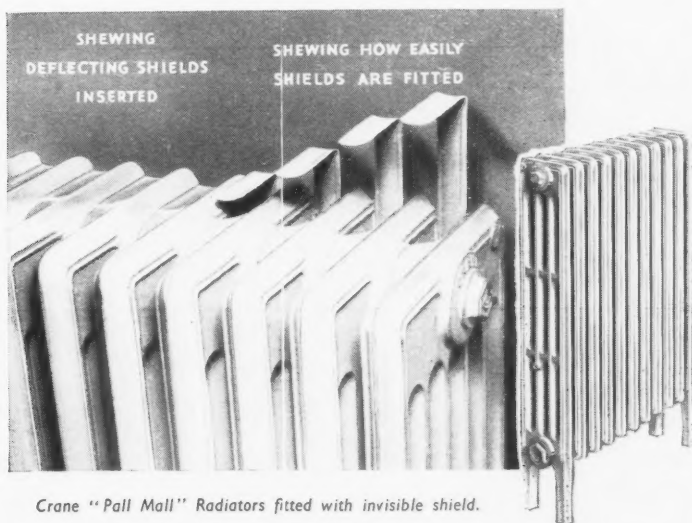
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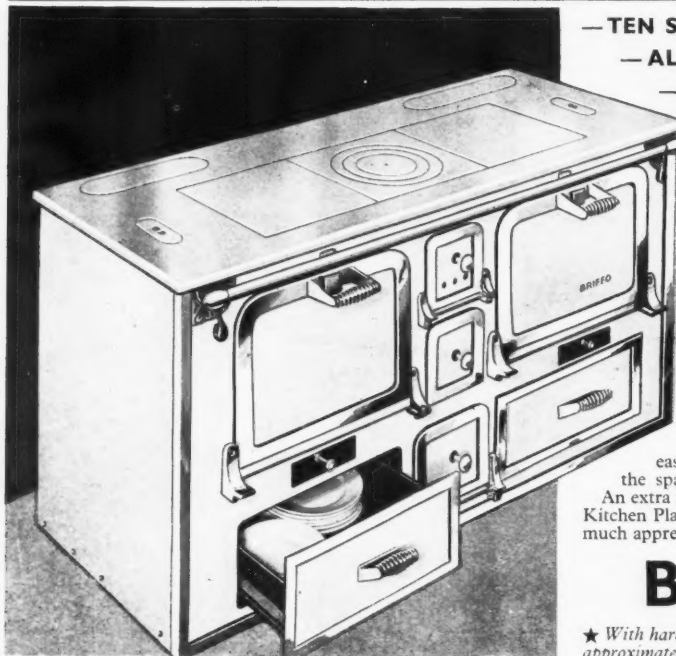
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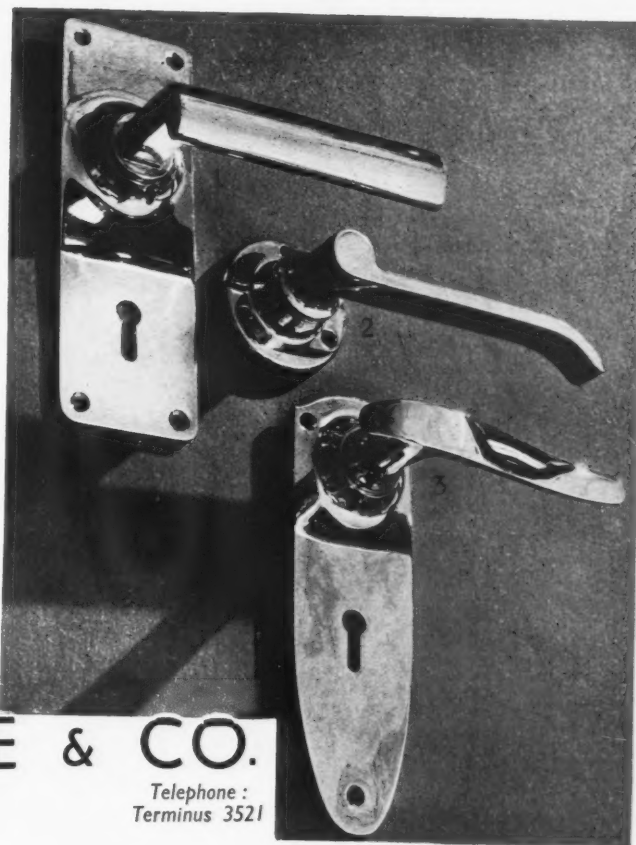
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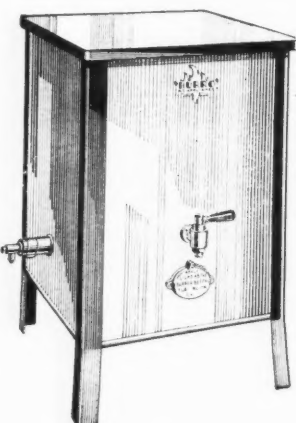


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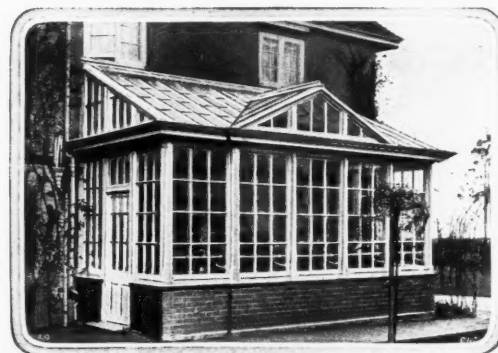
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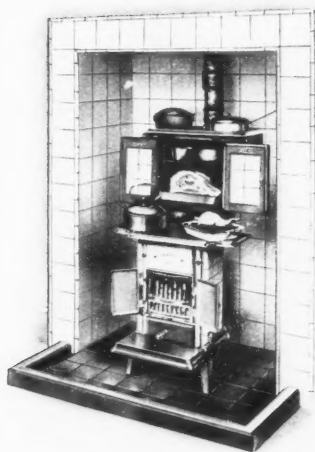
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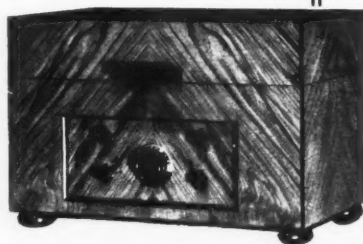
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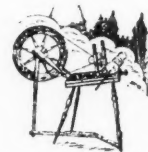


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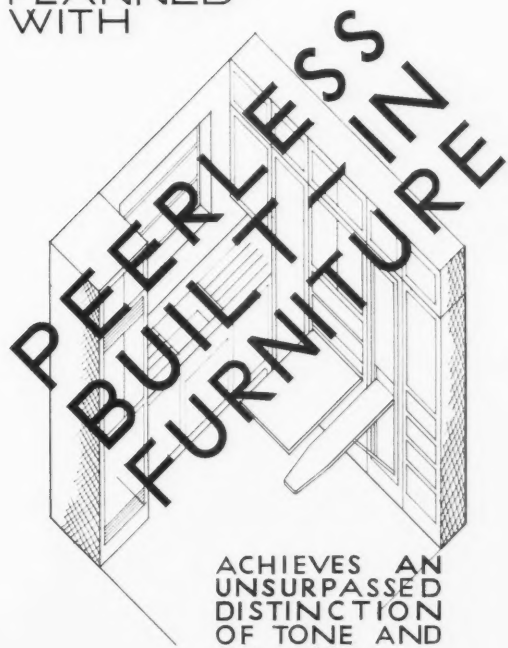
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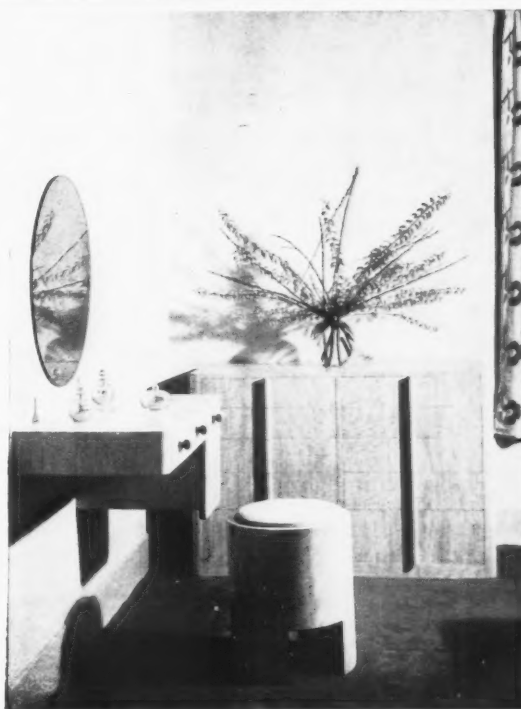
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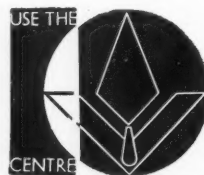
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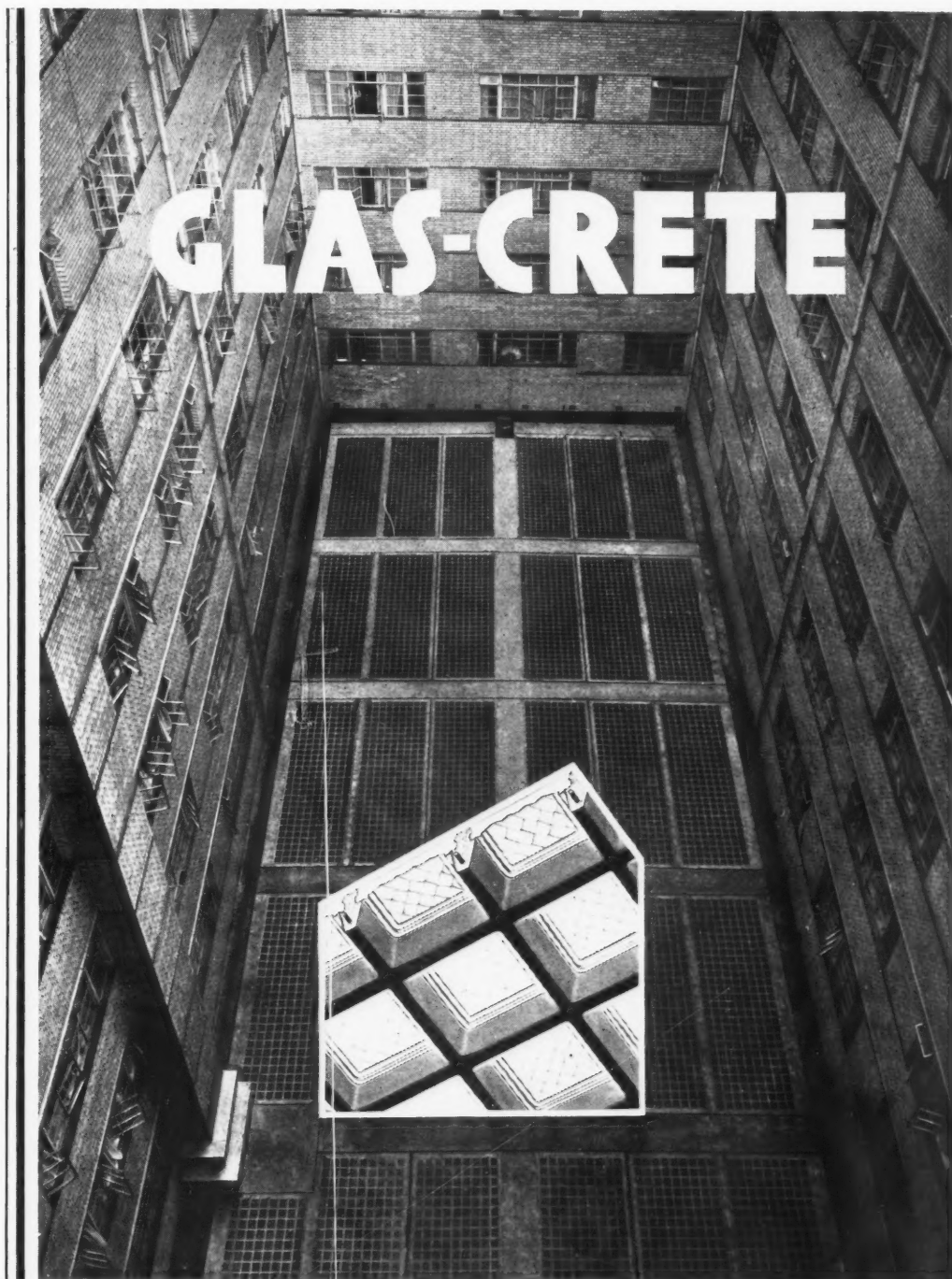
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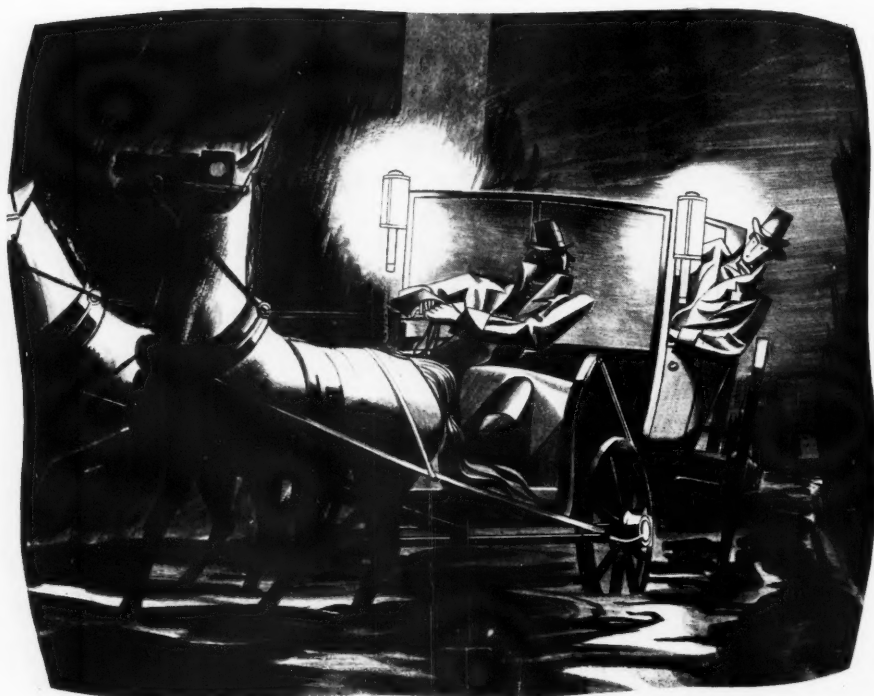
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