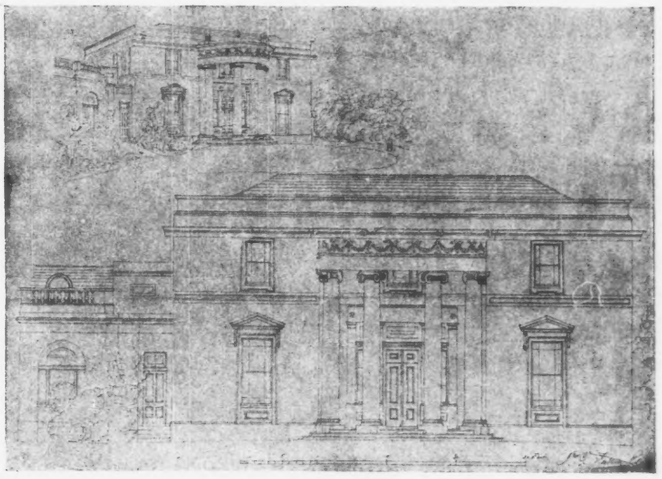
THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



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Vol. LXXIX June 1936 No. 475

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1936 Comes to Portman Square

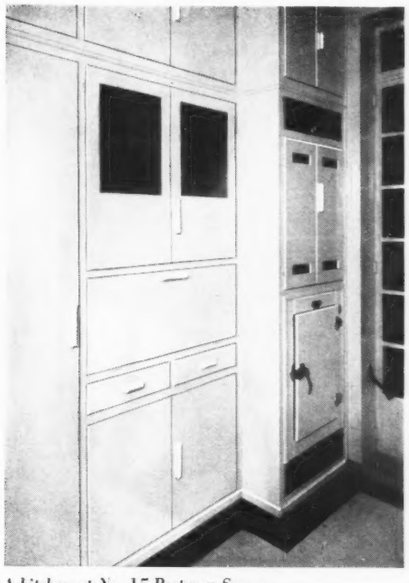
Magnificent Modern Block of Flats at No. 15

No. 15 Portman Square — *Architect: W. E. Masters, F.R.I.B.A.*

LONDON is changing—gradually, but none the less surely. A building disappears and another takes its place, usually with little comment and little regret for what has gone.

Then one day the house-breaker and builder invade a locality hallowed by generations of association with distinguished people. Then things are different. There is sometimes protest, from residents who are naturally jealous of the traditions of the place. Usually, thank goodness, the architect respects these traditions and there rises a building in keeping with those that remain, only larger, more modern, more useful and often more beautiful. The residents accept it and secretly are proud of it.

That has happened in Portman Square. 170 years ago the Adam Brothers built those massive houses that became the homes of so many famous people, including Lady Hamilton, Spenser Percival, Mrs. Montague, John Elwes, the famous miser, and Thomas Assheton Smith, "the modern nimrod." The late Princess Royal, the Duchess of Fife, lived at No. 15. Now No. 15, with Nos. 16, 17 and 18, has come down and the new No. 15 has taken their place. It is a magnificent 10-storey building containing 109 flats, and designed in close sympathy with its surroundings. The owners are the London County Freehold and Leasehold Properties Ltd., who own over 7,500 flats in London, best known as "Key-Flats."



A kitchen at No. 15 Portman Square
Note the gas refrigerator

Lavish Equipment

Needless to say, the flats in the new No. 15 are worthy of the building and its surroundings. Their rents range from £165 to £925 per annum and, whether the rent is £165 or £925, the equipment is as complete as can be and of the most modern design. The bathrooms are glass panelled and are provided with showers. The kitchens are clearly the designs of a practical architect who has kept function first. It is difficult to imagine more convenient arrangements.

An example of the architect's thoughtfulness is the fitting of each kitchen with a gas refrigerator. The fitting of flat kitchens with refrigerators is a growing practice. A refrigerator has an important influence on the letting of a flat.

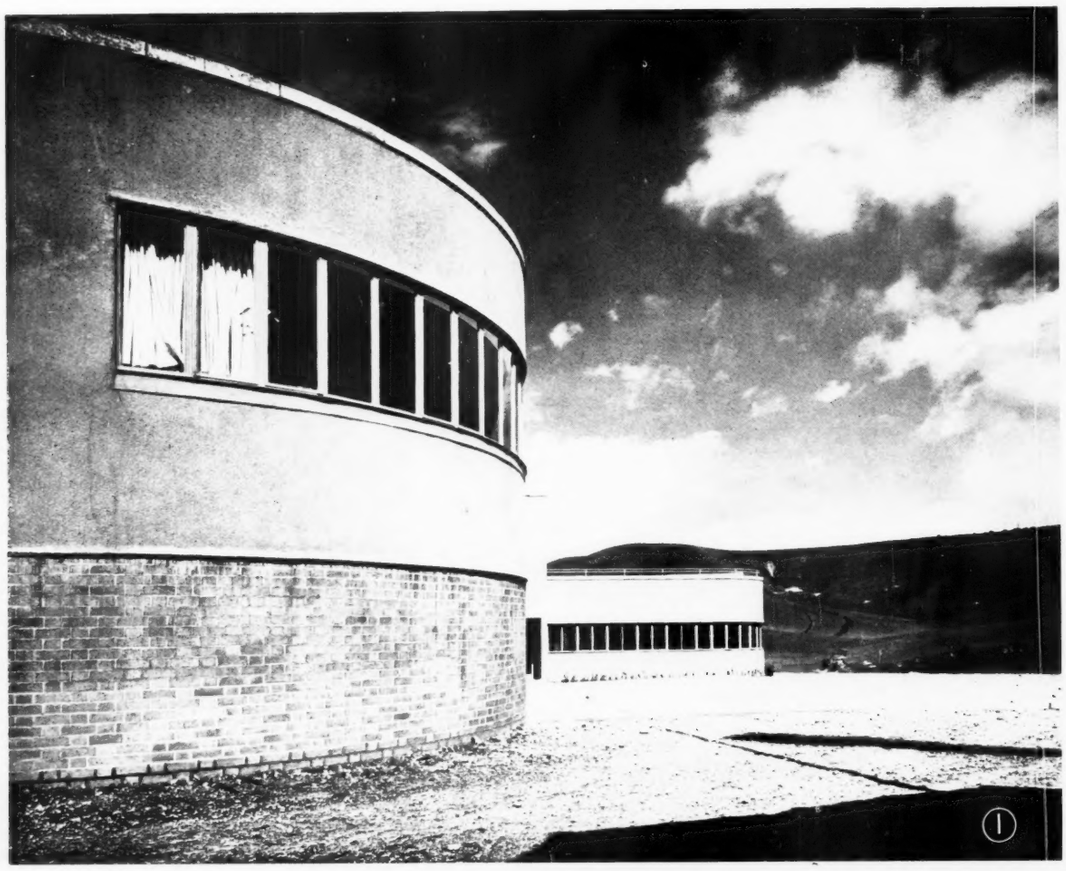
Gas Refrigerators

At No. 15, however, gas refrigerators made by the Electrolux Company have been fitted. Gas refrigerators have the important advantage of being absolutely silent in operation and remaining so. They have no moving parts and for that reason need hardly any servicing. Incidently, they do not interfere with radio reception.

Architects wishing to follow this suggestion will always obtain ready co-operation from their local gas undertaking or from the central body, the British Commercial Gas Association, 28 Grosvenor Gardens, London, S.W.1, or, of course, from the makers, Electrolux Ltd., 153 Regent Street, London, W.1.

Twelve firms have contributed to the planning and construction of No. 15 and the result is in every way a tribute to them. The owners have, of course, had unrivalled experience in the management of modern blocks of flats and that is probably why everything about No. 15 is so completely satisfying. There is no substitute for experience.

LONDON GLI



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1 View of the
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2 Looking into
from 1st Floo
3 Looking into
the Entrance

THE TENT
Astor
Hyde 3014-3019

LIDING CLUB · DUNSTABLE

AN admirable example of the wide possibilities of TENTEST both as a structural material and decorative medium. The whole of the interior, with the exception of the Staircase, is lined with this fibre board, including walls and ceilings, the latter being plastered and painted with enamel finish, the former being painted or distempered.

Further, TENTEST to which roughcast has been applied, is used on the exterior walls, above the brickwork.

As is well known, this Gliding Club is in a very exposed position and it will be recognized that the ways in which TENTEST has been used very clearly indicate the value of this board both as an exterior and interior lining.

It will be well worth while for any Architect to visit this Club, where he will be quick to appreciate the way the Architect has made full use of the qualities of this high grade insulating board.

1 View of the Club looking towards the Downs.
2 Looking into the Lounge from 1st Floor Landing.
3 Looking into the Bar from the Entrance Hall.
4 Fireplace in the Lounge, surrounds of Travertine Marble.
5 Dining Tables. The Lounge.
6 The Bar—note the bevelled panelling.

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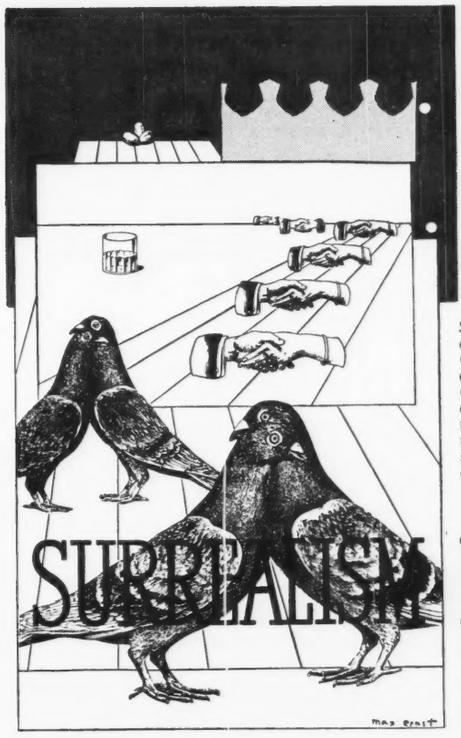
Architect : CHRISTOPHER NICHOLSON, M.A.

SILENT FLIGHT

A "Kirby Kite" glider or, more strictly, sail-plane, sail-plane being the term given to an advanced engineless machine that is designed for soaring flight as distinct from merely delayed descent. The soaring, by which the machines reach a height of several thousand feet, is achieved by utilising the upward moving columns of warm air that, rising, form the woolly cumulus clouds so typical of fine-weather skies. The sail-plane is here seen circling in clear sky to attain a favourable position beneath a bank of cumulus. The London Gliding Club, the biggest centre of gliding in this country, has just completed its new buildings on the Dunstable Downs. The buildings, which have been designed by Christopher Nicholson, are described and illustrated on pages 253-262 together with a brief account of the activities that the sport of gliding entails, the nature of which of course largely determines the siting and design of the club buildings.



Surrealism, a movement which for some while has been an important influence among artists and the intelligentsia on the Continent, and among a few native artists who have reacted to Continental happenings, this month receives its official introduction to this country on the occasion of the retrospective exhibition of Surrealist Art that opens at the New Burlington Galleries on June 12th. The history and early development of the movement have already been outlined in Mr. David Gascoyne's book "A Short Survey of Surrealism" (Cobden-Sanderson) on the cover design of which, by Max Ernst, the adjacent title piece is based, but in the exhibition the actual products of the Surrealist painters will be on view, concurrently it is hoped with some of the celebrated cinema films, presented for the first time as the creative manifestations of a coherent intellectual movement.

SURREALISM IN OUR TIME

BY FRANCIS WATSON

BETWEEN the wayside pulpit and the guide-lecturer the direct approach to experience becomes daily more difficult. The question "What is Surrealism?" might be met in the first case by André Breton's "It is the cowl of the hotel mouse dear to Victor Brauner," and in the second by an extract from the Resolution of the Second International Conference of Revolutionary Writers (1931): "This movement constitutes a reaction of the younger generation of intellectuals of the privileged middle class, provoked by the contradictions of capitalism in its third phase of development." Yet a third answer may perhaps be supplied by the International Surrealist Exhibition which opens this month in London at the New Burlington Galleries.

It is, for a start, an unsatisfactory word, as blatant an anglicism as "Michael Angelo." But those who prefer to speak of super-realism seem now to be heavily outnumbered, and such private coinages as "Romania," which I occasionally use in the early morning in conversation with myself, are unsuited to a wide currency. Let it, then, remain Surrealism, so long as it readily connotes the concept of a super-reality, an extension of the field which we have been accustomed to regard as covered by the term "reality." "I believe," wrote Breton in the First Manifesto of Surrealism (1924), "in the future resolution of those two seemingly contradictory states, dream and reality, into a sort of absolute reality, a super-reality if it may so be called." The perfect Surrealist picture would thus be Lewis Carroll's "Looking-Glass," cunningly focused on both worlds.

It seems simple enough, suggesting that if Lord Leighton had been given Freud's *Interpretation of Dreams* instead of the *Myths of Greece and Rome* to read, he might have produced Surrealist pictures, since the association between the individual dream and the folk-myth is now well established. Even in this year's Academy the veteran Melton Fisher shows a painting called "Dreams" in which the curious association of objects and symbols and the charming *fin-de-siècle* atmosphere should find Surrealist approval. For Surrealism, at first glance, appears new only in the sense that the subconscious is a recently named and still imperfectly charted territory long acknowledged by inexact science to exist. Sigmund Freud, whose eightieth birthday roughly coincides with the International Surrealist Exhibition, no more invented the subconscious than Columbus invented America, and just as Cornwall was warmed by the Gulf Stream before any Cornishman had seen the Gulf, so art was nourished by Breton's "seemingly contradictory states" before the publication of the Surrealist Manifesto. It is tempting, indeed, to insist that a true work of art of whatever period is precisely the result of that synthesis, that resolution of dream and reality, of subconscious and conscious, to which Breton looked forward in 1924. "All art worth the name is already super-real," proclaimed Wyndham Lewis when attacking the Surrealists in his pamphlet *The Diabolical Principle* (1931). The Surrealist Group themselves, while selecting from among the artists and writers of the past particular favourites such as Breughel, Bosch, de Sade and Carroll, claim no monopoly of their principles in their general application, as the historical and ethnographical section of the London exhibition will presumably show.

The first necessity is thus one of distinguishing between Surrealism and the Surrealists. The romantic element which is so challenging in Surrealism in its wider sense, the diabolism which Wyndham Lewis (dealing more especially with its literary manifestations) so severely castigates, and the whole heresy of providing the plastic arts with "subject-matter" either fictional or super-real according as the terms are understood: these are the features that rouse the hostility of the "Abstractionists," "Non-Figuratives," or whatever the main opposing school of æsthetic opinion may be called. And the overt electioneering which in many quarters now takes the place of polite conversation has so sound a basis in western dualism that no sooner are we asked to choose between Abstraction and Surrealism (as between our money and our life in a hold-up,

or a long and a short match-stalk in a party game), than all the other twins in the ward set up a terrifying howl; Classicism and Romanticism, Nominalism and Realism, the Naïve and the Sentimental, Apollo and Faust, Form and Content, Reason and Instinct, the higher and the lower brain-centres all contesting loudly for our decision. As architects, if we are forced to vote, it must inevitably be for the Abstractionists, whose work displays a number of the architectural virtues; for form as opposed to content, reason as opposed to instinct; allowing license to rococo fancy only so long as it is firmly supported by baroque proportion. But we vote only under compulsion. Unless we are to find ourselves at last choosing between the sun and the moon we shall have to recognize that the concepts of Abstraction and Surrealism are complementary rather than mutually exclusive. How otherwise can the fact be explained that Alberto Giacometti, Henry Moore and Joan Miró, who are all exhibiting with the Surrealists, were represented also in the exhibition entitled "Abstract and Concrete," held in April of this year at the Lefèvre Gallery? For the latter show was organized under the auspices of the quarterly review, *Axis*, in the first number of which Surrealism was editorially dismissed as "a literary pursuit . . . producing pictures from a fictional subconscious, which, like bad poetry, say too much and leave no room for self-expansion."

Self-expansion is, nevertheless, one of the planks in the Surrealist platform. The difficulty is perhaps a verbal one, and the poverty of language to deal concisely with matters of the imagination, which Eugène Jolas has adduced as evidence of the necessity for Surrealism in literature, may itself account in part for the unwieldly breadth that the doctrine so often presents. Broad it must be to afford simultaneous shelter to Henry Moore and Salvador Dali, the former a sculptor of classic reticence whose concern is primarily with form and material, the latter a competent and lively draughtsman producing clinical records of subconscious fantasy. A view of art as in some sense a magical pursuit is, indeed, almost the only confession necessary to admission into the Surrealist Church.

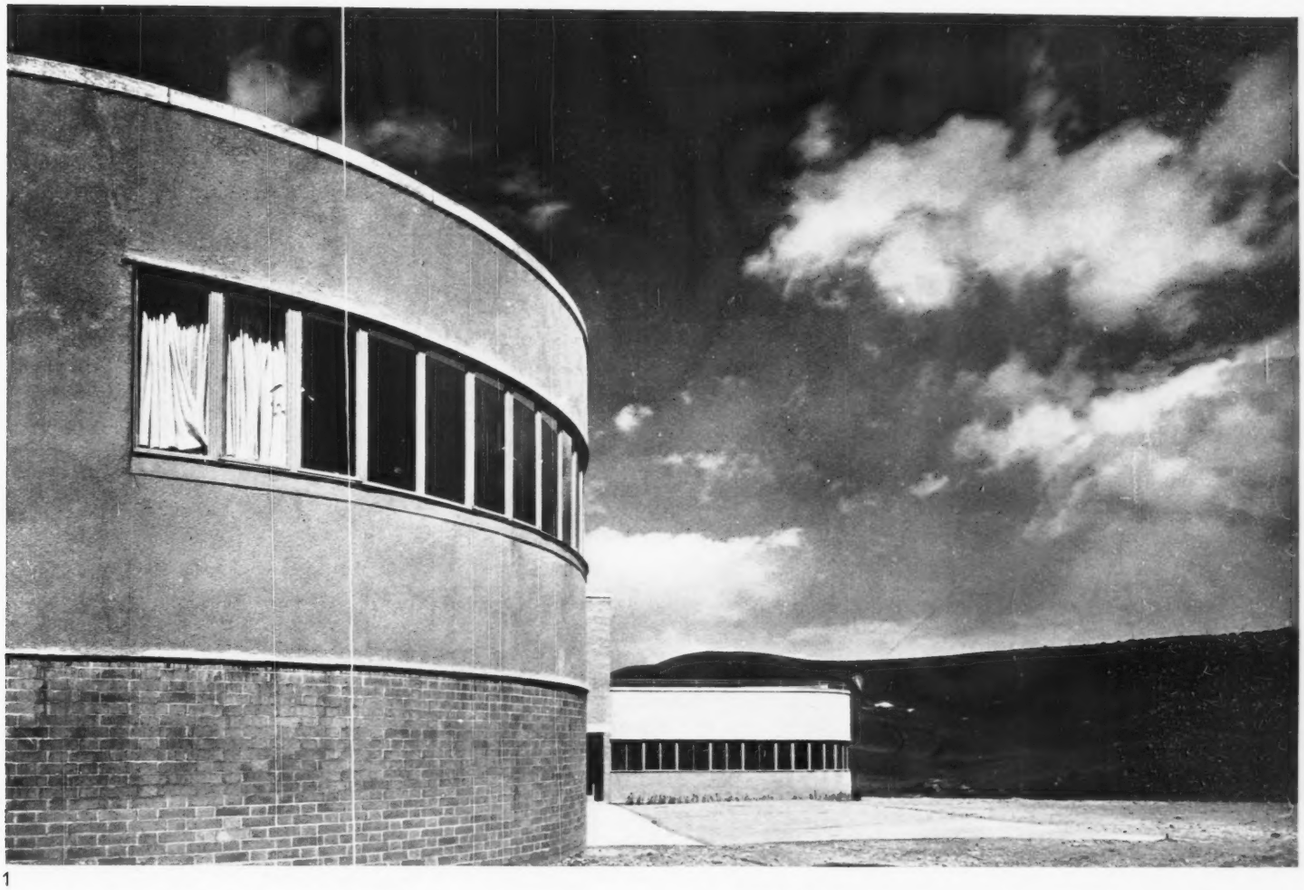
It is not so with the hierarchy. The official Surrealists, subscribers to the two Manifestos and to similar encyclicals, are of many nationalities ("the dream has no racial characteristics," announced *Transition* in May, 1927), but Paris is their spiritual home and the seat of the directorate. They form, it must be remembered, an actively revolutionary group, although Moscow, searching always for a "proletarian" art and searching in vain, has hitherto been exceedingly cautious in replying to their gestures of solidarity. There is no reason why a staunch Tory should not produce a work of art worthy to be shown in the Surrealist Exhibition, but he could never attain to the priesthood. The Surrealists are no less concerned than the Marxists with the destruction of bourgeois ideology, and in the interests of world-revolution they are ready to play their part by applying the methods of dialectical materialism to the imaginative basis of art. To many students of the history of the movement its revolutionary allegiance appears a trifle self-conscious. In the early literature of the group one detects an insistent dismay that no very notable cultural upheaval followed the chaos of the war when by every rule it should have done so, and an equal determination to supply such an upheaval by the readiest means available. "Art was born free—everywhere one sees it in chains" was not a difficult rallying-cry to produce. It may even be thought to have come a little too pat to the tongue, and there have been secessions from the Group on the political issue. But the energy and consistency of André Breton have been remarkable, and the movement, after some shaky phases, is very much alive today.

Official Surrealism, moreover, follows the psycho-pathological theories of Freud with more particularity than many of its supporters are at present disposed to do. Of special importance in this connection are Freud's investigations of the psychic necessities underlying what we are pleased to call chance. The man who falls under an omnibus, even though it may appear the purest accident, does so as the direct result of a subconscious impulse to suicide. Similarly Surrealist paintings, poems and "objects" (objects are included in the London exhibition), can be produced by processes which seem to the lay observer to be entirely fortuitous, but which are theoretically, for that very reason, dictated in the forms that they assume by subconscious necessity. Strict adherence to such principles leads directly to the abandonment of any kind of specialization in the arts, and one can think of few artists, whether sympathetic to Surrealism or not, who would accept all the implications of such a tendency. Certainly it would involve, or could only follow, radical alterations in the structure of society, and the adherence of the Group to international Communism is thus seen to be by no means illogical even though it may not have been spontaneous.

If artistic production is thus to be conditioned by chance, by psychic necessity, by pathological states such as that of hysteria, or by simple automatism, art can no longer be a privileged activity. It will be available to every man, woman and child who will recognize the super-reality of existence and draw upon his own resources as revealed to him by Surrealist doctrine. This is the inheritance of Surrealism from Tristan Tzara and his cultural anarchists of Zürich, and it is on this that it bases its claim to be something more than a school of æsthetic theory. Discovering, as they fancy, the level on which poetry and painting merge, these Surrealists call for an indiscriminate activity on this level, a constant self-expression which takes no more account of the hitherto accepted limits and categories of art than do the Surrealists themselves of the family, of capital, or of religion. From a distance, it is interesting to contemplate, but the imminence of a Surrealist milennium might appal many now sanguine supporters of the movement.

Surrealism is undoubtedly the most exciting creed to which the young Romantic of today may give his allegiance. But that does not yet give it the full status of a cultural movement, embracing all thought and every kind of artistic pursuit. In certain media it has already made, or may shortly be expected to make, significant and valuable contributions. In literature, even though we may not accept every Surrealist extravagance, it is already a vitalizing force. In the cinema its possibilities are especially interesting, and no one should miss the opportunity of seeing such of the Surrealist films as can be shown at the International Exhibition. But it is difficult to conceive of a cultural force that does not produce its own characteristic architecture, and Surrealism cannot do that. Architects who, though admitting that certain imaginative features in the design of a genius may proceed from a plane of consciousness not entirely controlled by the will, can yet retain a sufficient grip upon the old concept of reality to respect the laws of physics and dynamics, will be needed to build the houses in which Surrealists may dream their exhilarating dreams. For a Surrealist building, to put it bluntly, would fall down.

THE LONDON GLIDING CLUB, DUNSTABLE



1

CHRISTOPHER NICHOLSON, ARCHITECT

Photographed by M. O. Dell and H. L. Wainwright, official photographers to THE ARCHITECTURAL REVIEW

The new club, in which both the club proper and the hangar which accommodates the machines are combined in one building, stands on high ground in the Dunstable Downs in a saucer-like hollow with a steep ridge of higher ground bounding it on the east. This ridge, from which the gliding machines are launched, can be seen in the distance in 1. 2 is a general view of the building taken from the direction of the high ground, showing the 60 ft. hangar opening.

2

THE LONDON GLIDING CLUB, DUNSTABLE

3

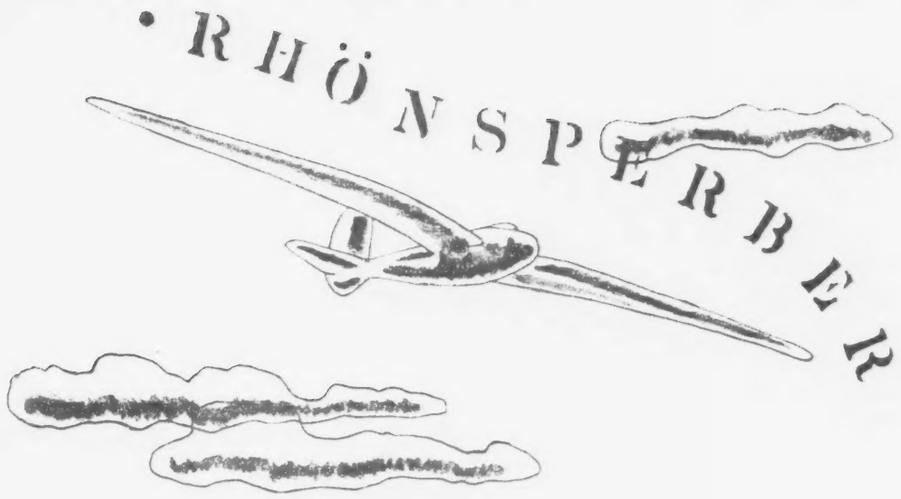
4

5

6

7

There is room in the hangar for about 25 machines, which are stored fully rigged for gliding. 3 shows one of the largest machines, a " Falcon III " two-seater with 58 ft. wing span, on the concrete apron outside the hangar doors. 4, 5, 6 and 7 show four stages in flight—see also the notes about the manner of gliding in the article on the facing page. 4 shows one of the latest machines, the " Rhönsperber," on the ground with the pilot in the cockpit (this is a totally enclosed machine of full cantilever construction with 52 ft. wing-span) ; 5 shows a " Hjordis " sail-plane in the act of being launched, with the elastic rope visible below the nose of the machine ; 6 shows a " Rhönbussard " in full flight in what are known as " thermic " conditions, that is to say when varying air movements make soaring and controlled flight possible ; and 7 shows a " Grunau Baby " preparing to land.



GLIDING A SOCIAL ACTIVITY

THE PROGRAMME AND ITS SOLUTION

By J. M. Richards

BEFORE we can examine this new building of the London Gliding Club simply as a piece of architecture it is necessary to have some understanding of the kind of activities that constitute the sport of gliding. Not only can the design of any building be but imperfectly understood unless the activity it serves be understood as well, but, in a building such as this, the architectural expression depends on more than convenience in planning and judgment in design: it depends on a subtle relationship between purpose and formal expression, a kind of community of feeling, in this case between gliding and architecture as different forms of similar scientific adventure, that offers a rare opportunity for homogeneity between form and function. It is only necessary to look at the scientific exactness of design, and to appreciate the formal beauty, of the advanced type of glider to recognize its affinity with the geometrical vocabulary of modern architecture. Some brief notes about gliding may also be of interest simply because it is a new scientific activity whose capacities and potentialities are strangely little known.

It is not generally understood how complete is the control of the gliding pilot over his machine; how near the glider (or, more accurately, the sailplane) approaches, in favourable weather conditions, to the freedom of movement possessed by the power-driven aeroplane. In the early days of gliding the sport consisted in no more than the name suggests; in a downward flight from a high level to a lower, achieving distance by delayed descent by means of the buoyancy of the glider's wings. Since those days such great advances have been made, the chief advance being, of course, in the discovery of the technique of soaring, that it has become an entirely different sport. In 1924 the gliding record was a 10-minute continuous descent covering a distance of about two miles. Today the height record is about 13,000 ft., the distance record 310 miles (achieved simultaneously by three German machines that flew this distance and landed together at the same aerodrome—a remarkable example of controlled flight) and the time record about 36 hours. In improving gliding performances, and in improving the design of gliding machines, the lead has always been taken by Germany, in which country are the most important centres of gliding enthusiasm. In England, in recent years, however, there has been plenty of serious scientific study of the subject, and Dunstable is probably the most important English centre. It is interesting that the event that was to a great extent responsible for the interest in gliding in Germany was the Treaty of Versailles, which so strictly limited German ownership of power aeroplanes.

The technique of gliding may be briefly described as follows. Simple gliding, or delayed descent, is easily understood. Soaring, or rising flight, is achieved in two ways: first by using the rising air-currents formed by the wind striking against the face of the slope from which the glider is launched. The glider is always launched into the wind. Up-currents occur up to about 600 ft. above the top of the hill when the wind is blowing towards it and enable a glider, "tacking" up and down the ridge, to climb relative to the ground to about this height. This method of ascent is, of course, limited to use fairly close to the ground. For greater heights the second and more interesting method is employed; what is known as "thermalling." This is the utilization of the columns of rising air that are always in existence under certain weather conditions. These are caused by air being warmed immediately over patches of ground that have been especially exposed to the sun or that have retained the sun's warmth longer than the surrounding ground. This warm air rises and, so long as the change in relative temperature persists, forms a column of rising air approximately cylindrical in shape, eventually forming itself into a cumulus cloud at a considerable height. The technique of "thermalling," therefore, consists in watching the movements of cloud-formations, guiding the sailplane into one of these air columns whose presence is indicated by the cloud forming above it, and circling within the column, being carried upwards with it. A sailplane performing exactly these evolutions is shown in the frontispiece to this issue, Plate i. The upward movement of the sailplane is indicated on a sensitive altimeter called a variometer. By this method, in good weather conditions, an ascent of several thousand feet can be made in a few minutes. When once the height has been attained controlled flights over great distances can be made by gradual descent, loss of height being recovered when desired by rising again within another cumulus-forming air column. The steering and other controls in a sailplane are exactly as in a power machine.

The method of launching off the slope is usually by an elastic rope, the middle of which is looped over a hook on the nose of the machine. This is stretched by half-a-dozen men who run forward with each end of the rope, so that when the machine is released it is catapulted into the air, the rope falling free as soon as it is no longer taut. This operation can be seen in illustration 5 on the facing page. The glider can also be launched by motor car, which tows it at sufficient speed to enable it to rise into the air, and release itself when it reaches an appropriate height. It can also be launched from a flat site by means of a wire rope and a winch, which winds it into the air after the manner of a kite. The machine lands in the same manner as an aeroplane, but on a central skid instead of on wheels, turning always into the wind to lessen the gliding angle.

It is now possible to turn our attention to the Dunstable Gliding Club and to understand the site and planning of the club building in the light of some slight familiarity with gliding technique. As can be seen in the site plan on page 258, the site of the club is an ideal one for gliding; the flat area on which the building stands is terminated on the east by steeply rising slopes of the Dunstable Downs, from the top of which the launching can take place. The prevailing wind blows up the slopes away from the club, in a direction that is suitable both for launching and for landing into the wind in front of the club-house and hangar. The building is placed well back on the site so as to leave the landing-space free, and allow a simultaneous view of all the gliding activities from the club-house windows. An additional advantage of this orientation of the building is that the hangar doors are protected from the wind and the machines can be taken out of the hangar without danger of their being upset by sudden gusts of wind; nor is there danger of a high wind blowing direct into the hangar through the wide-span doors and imposing an extra lifting strain on the roof.

THE LONDON

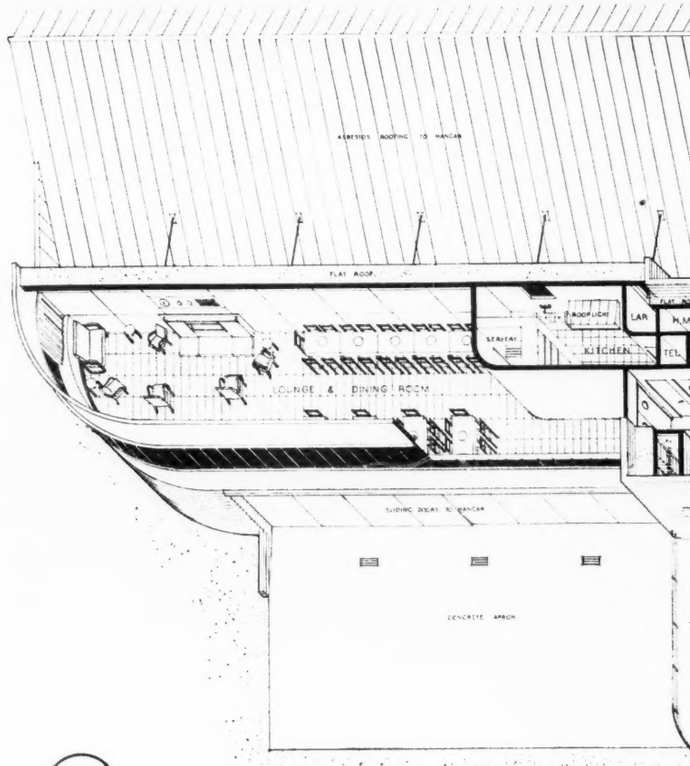
Now gliding, besides being an applied science, is a social activity, so that a gliding club becomes a good deal more than a shelter and service station. The planning of the building must recognize the social nature of its function, and the most important portion of this building, next to the hangar itself, is the main lounge which runs across the building on the first floor over the hangar doors. Here the members may congregate and watch the weather and the gliding in progress. The continuous 90-ft. window of the lounge commands the soaring slopes, the landing ground and the concrete apron immediately in front of the hangar, where the machines are rigged. A similar view is obtained from the tea-terrace over the bar and, to a limited degree, owing to its lower level, from the windows of the bar itself. The lounge is also ideally orientated for this reason: that in the afternoon, when most of the gliding takes place, the sun does not enter directly into the room, which would be easily over-heated with so great a window-area, but lights up the whole of the slopes and foreground towards which the windows face, giving the lounge the virtues of a sheltered grandstand overlooking an ideally illuminated scene.

The hangar takes up, of course, the greatest area of the building, measuring about 90 ft. in either direction. It is of steel frame construction, its roof and back and side walls covered with corrugated asbestos sheeting. The leaves of the hangar door slide away on a track round the corner inside the hangar, leaving an absolutely clear opening of 60 ft. The hangar has a capacity of 25 machines, stored already rigged for flight. The construction of the lounge over the front part of the hangar is ingeniously contrived for simplicity and economy. As can be seen in the axonometric plans on this page, a deep plate girder forms the lintol for the hangar opening, and its top flange forms also the cill of the lounge windows above. On this girder are built tubular steel window-mullions which support the lounge roof. The floor of the lounge spans across to a lattice girder which, faced with insulating-board, forms the back wall of the lounge, and which spans across the hangar parallel with the girder over the doors. From this lattice girder the steel trusses that form the main roof of the hangar spring at right angles. A valley gutter along the top of the girder drains one slope of the roof. The construction of the rest of the building is similar to the lounge: a light steel frame, covered with expanded metal on insulating-board, resting on a brick base.

Except for the kitchens serving the lounge, which is also a restaurant, and the tea-terrace, the rest of the club is planned on the ground floor. It takes the shape of a rectangular wing alongside the hangar, and projecting in front of it so that the circular-ended bar, the other social room, also overlooks both the landing-ground and the concrete apron in front of the hangar. The bar is approached directly from the entrance hall, which occupies the centre of the club wing. The circulation from this hall is a good example of the efficient simplicity that only comes as the result of thorough analysis of the planning problem: swing doors forming the entrance to the club, at the side of this wing, are faced by corresponding doors across the hall, giving immediate access to the hangar. Between them on one side is the glazed screen closing off the bar, and on the other are the door to the cloak rooms in the back portion of this wing as well as adequate space for the foot of the stairs. The stairs work in a most satisfactorily simple way, as the change of axis inseparable from a two-flight staircase exactly compensates for the necessary change of axis from the line of the entrance door in advance of the face of the hangar to the line of the lounge entrance on the first floor just behind the same face. The back portion of the club wing, besides cloak-rooms, services, etc., contains a temporary week-end dormitory which will later be converted into a large locker room when a future extension containing a dormitory has been built.

The funds that were available for putting up this building were strictly limited, and it was essential that certain minimum accommodation should be provided. It is a remarkable achievement on the part of the architect that he has been able to provide the necessary accommodation, and still keep a high standard of finish and craftsmanship, for such a low cost. The cubic cost of the building, including all services, electric heating, etc., and all the furniture, works out at the astonishingly low figure of 6d. per ft. cube (4d. for the hangar portion and 11½d. for the club). Even allowing for the fact that a considerable proportion of the total cubic content is clear hangar space, this must be one of the least expensive properly finished buildings that have recently been put up. How has this cheapness been achieved? First, by proper organization of the plan, so that the necessary accommodation is provided without complication and without duplicating circulation or structure where thoughtful contrivance can avoid it, an instance of the latter being seen in the planning of the main lounge, as already described, within the height of the lattice girder spanning across the hangar; secondly, by making the most of all opportunities of standandarization in materials and equipment. Throughout the building standard units are used almost exclusively, and the low cost of this building is a significant pointer to the progress that can yet be made towards a systematic building method that relies on prefabricated standardized units, the logical outcome of modern industrial organization.

Besides light-fittings and service equipment, all windows and doors are completely standard. Typical of the ingenuity with which opportunities for standardization have been sought are the glazed doors that divide the bar from the entrance hall. Here the effect of an open screen and the simplicity of scale given by a single sheet of glass were essential. This has been contrived, not by single-pane purpose-made doors, but by using standard metal doors from which the centre rails containing the lever handle have been cut out, and fixing a simple bar handle and door closers to the wide metal flange. In the lounge upstairs there are standard flush doors with a circular porthole pierced in their upper part and glazed, and the back wall of the room is finished with standard-size sheets of insulating-board butted with a V-joint. The asbestos external covering of the hangar is also in standardized sheets, of a particularly attractive section unlike the ordinary corrugated variety. The simplicity of the finishes in the lounge is also exemplified by the treatment of the window-cill, which is formed by the top member of the plate-girder spanning the hangar opening. The cill is finished merely by glueing a strip of linoleum on to a cement screed immediately on the top plate of the girder, the effect of which, as of the rest of the room, is one of neatness and serviceableness without ever degenerating into crudity. The only richness is in the surface-texture of the travertine marble that surrounds a particularly well designed electric fire. The disposition of the services has again been contrived with great economy, all service pipes and drainage being collected in a single open duct in the back portion of the club wing, where space has been left for the services to the extension that is later to be added to this end of the building. Pleasant, spacious interiors are achieved throughout the building by the large



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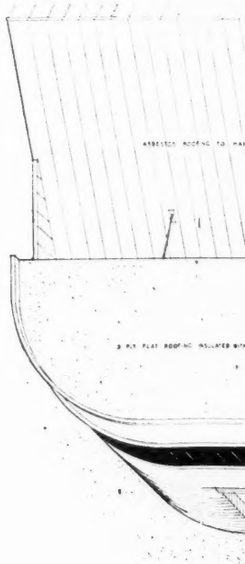

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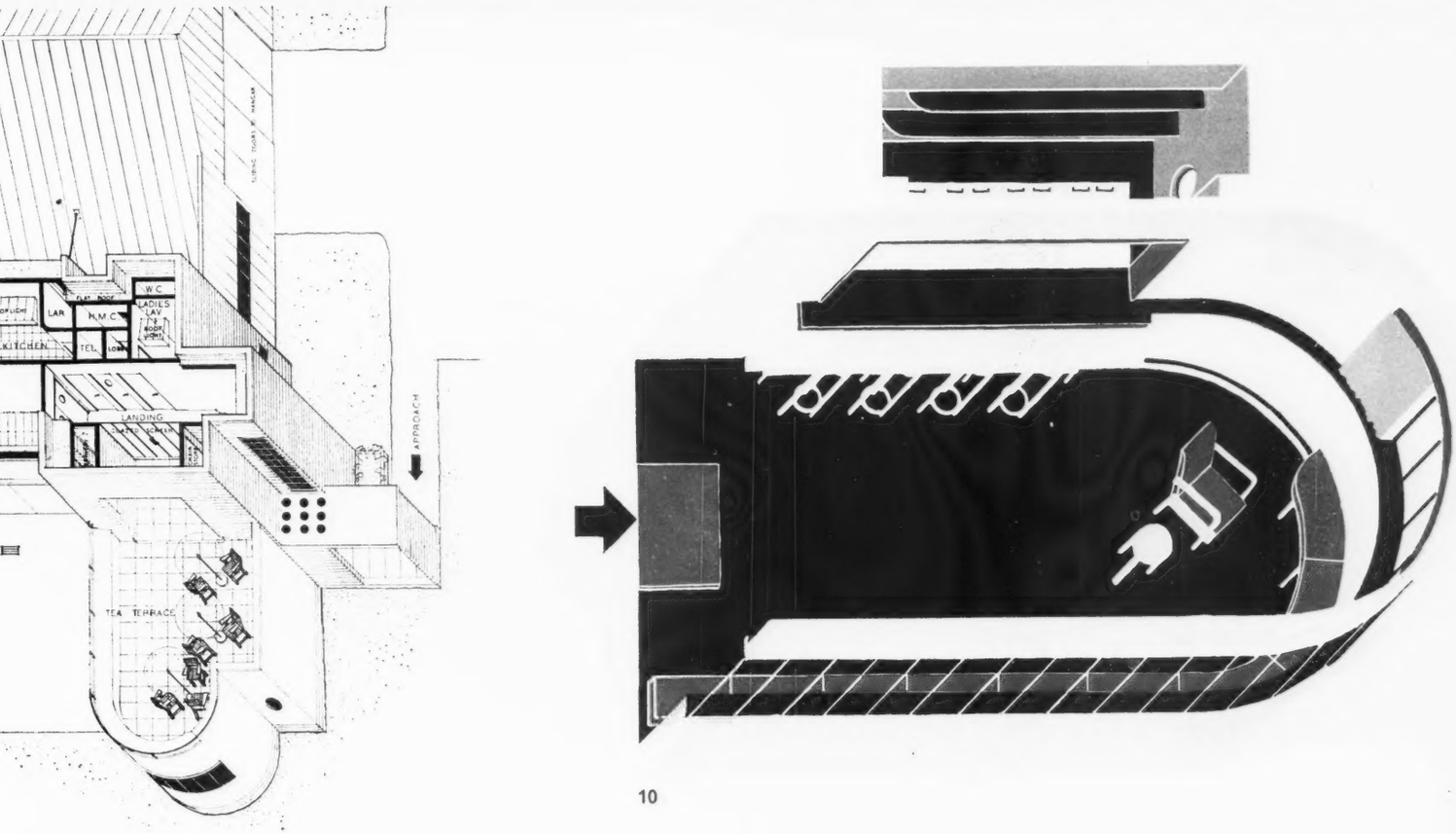

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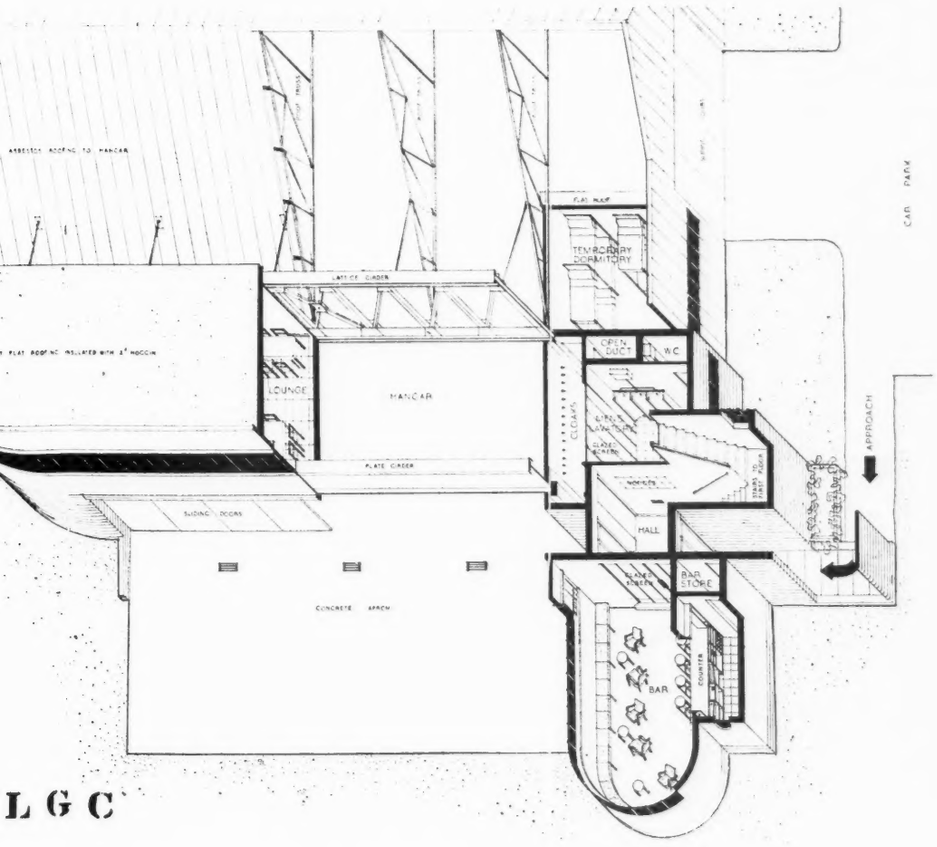
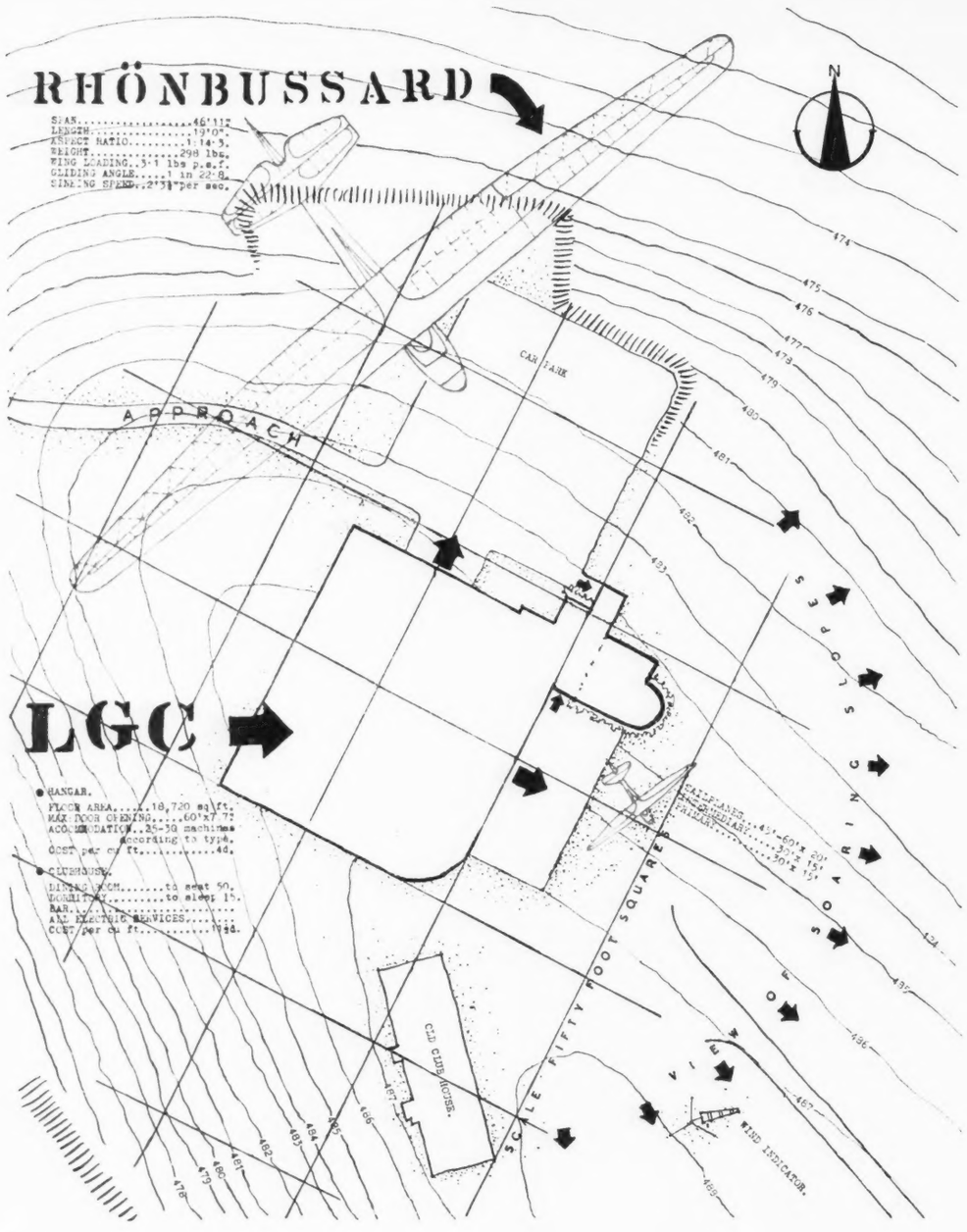


The lay-out of the two floors of the Gliding Club building is shown in 8 *and* 9; 9, *the lower floor, shows the structure of the hangar and the disposition of the club rooms around the entrance in the middle of the club wing. The entrance is approached by way of the car park seen on the right of the drawing, access to the hangar being either through the entrance vestibule of the club or else through the subsidiary sliding doors opening direct on to the car park.* 8, *the upper floor, taken above the roof of the hangar, shows the lounge and restaurant which runs the full width of the building over the main hangar doors and the tea-terrace on the roof of the club wing. The colour sketch,* 10, *shows the colour treatment in the interior of the ground-floor bar ; also the effect of the greenish colour of the external rendering.*

L G C



11

The drawing, **11**, *shows the lay-out of the club building both in relation to the surrounding country in which the gliding takes place, and in relation to the sizes of the gliders which the hangar has to house. The particular type of glider which the super-imposed drawing and the brief specification beside it represent, the Rhönbussard, is one of the most up-to-date types in use at Dunstable. The same machine, drawn to the same scale as the building, is also shown in front of the hangar doors. It is shown in flight in illustration* 6, *page* 254. *The club is ideally situated in that the prevailing wind blows up the gliding slopes away from the club building itself.*

plain painted surfaces in light colours chosen with noticeably exact judgment and by the simple rhythm of the large window units. Stronger patches of colour are added in the soffit of the entrance canopy, the interior of the bar and the upholstery of the furniture. Decoration is later to be appropriately provided by a wind-gauge (worked from the roof) over the lounge fireplace, and by a relief map on the stairs, the latter flood-lit during the day by the vertical windows on either side and at night by concealed strip lighting.

Colour has been intelligently used on the exterior. The rendering of the upper portion is coloured quite a strong green, a pleasant relief from the cream and white of most modern steel and concrete buildings—the colour of external renderings is a subject badly in need of study and experiment—the brickwork below is a light yellow and the strong horizontal line of the hangar doors is a warm grey rather darker in tone than the natural grey of the asbestos sheeting. Externally the rather prominent yellow band marking the lower flange of the hangar-door lintol, and the treatment of the coping to the parapet over the bar (the break in which rather spoils the effect of the curving bay) might be criticized as not being completed with quite the same sureness of touch that is seen in the interior; but the junction of the differently scaled portions, the hangar and the club, is very satisfactorily made, and the scale and proportions of the exterior are well adjusted to the site. The former virtue of a well-knit whole is particularly vital in this case: buildings often reveal faults in composition and articulation when seen from above that are unseen from the ground, and this building is of course commonly seen from a high level (though from a certain distance) from the top of the gliding slopes, as well as actually from the air when gliding is in progress.

The line drawings on this and the preceding pages are by Hugh Casson.

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GLIDING CLUB, DUNSTABLE

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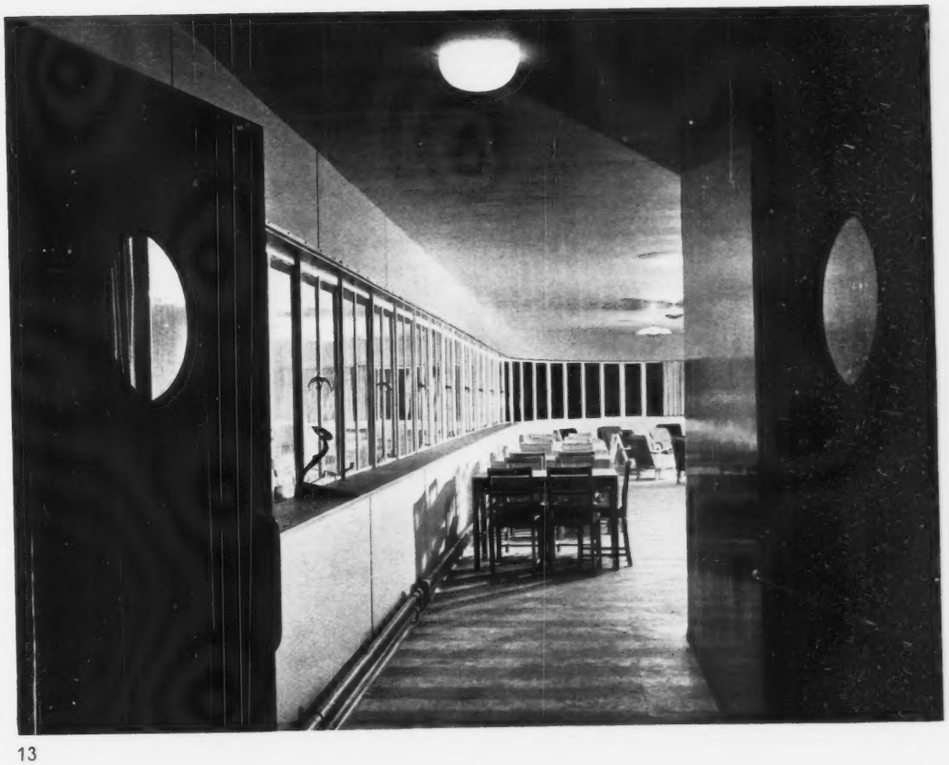

13

The most important room in the club is the lounge and restaurant that runs across the front of the building over the hangar entrance. Its continuous 90-ft. window, seen in 12, overlooks both the slope of the downs from which the gliders take off and the landing ground in front of the club. The interior finishes are insulating-board or plaster, painted, with a plywood floor and standard tables, dining chairs and armchairs, the tables designed by the architect. 13 is a view, taken after dark, looking into the lounge from the first-floor landing.

14

14 is a detail of the fireplace in the lounge, placed near one end of the long wall opposite the window. The fireplace surround and the floor slab in front of it are in slabs of travertine marble, and the electric fire itself in stainless steel. The fire has been ingeniously designed so that the elements are concealed behind the uppermost plate, making it possible to dispense with any kind of guard rail without danger. Behind the fireplace can be seen the wall finish of standard-size sheets of insulating-board. A wind indicator will later decorate the wall-space over the fireplace. 15 is another view of the long curved window in the lounge. From the first floor landing outside the lounge, 16, from which there is also access to the tea terrace, the staircase, 17, leads down to the entrance hall. The staircase wall is the site for a future relief map, which will be lit from the side by the tall windows seen in the photograph. At the foot of the staircase there is a view across the entrance hall, 18, through a glass screen into the bar. For the decoration of the interior of the club, the choice of colours and so on, E. Q. Nicholson has been responsible.

15

C L U B , D U N S T A B L E

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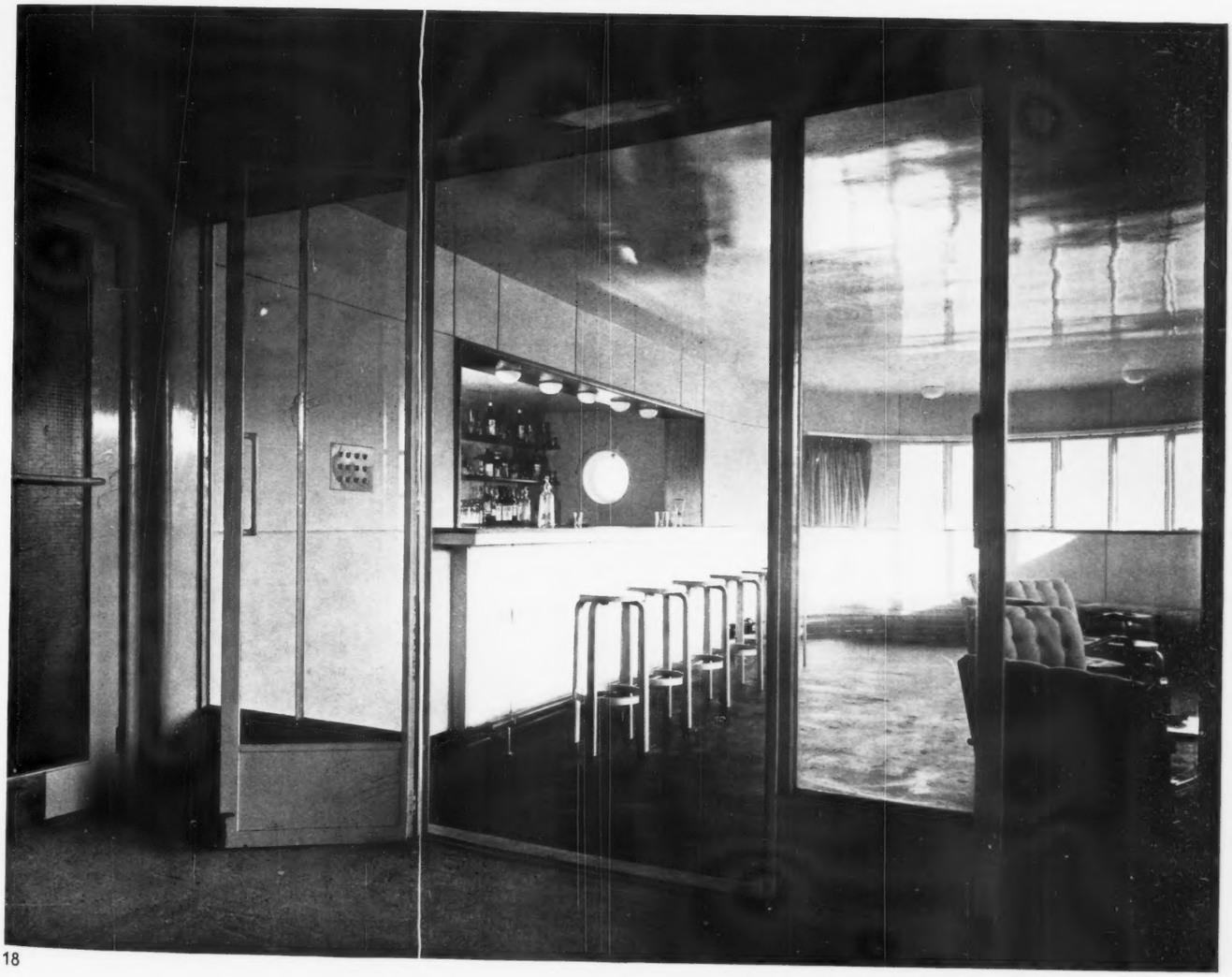

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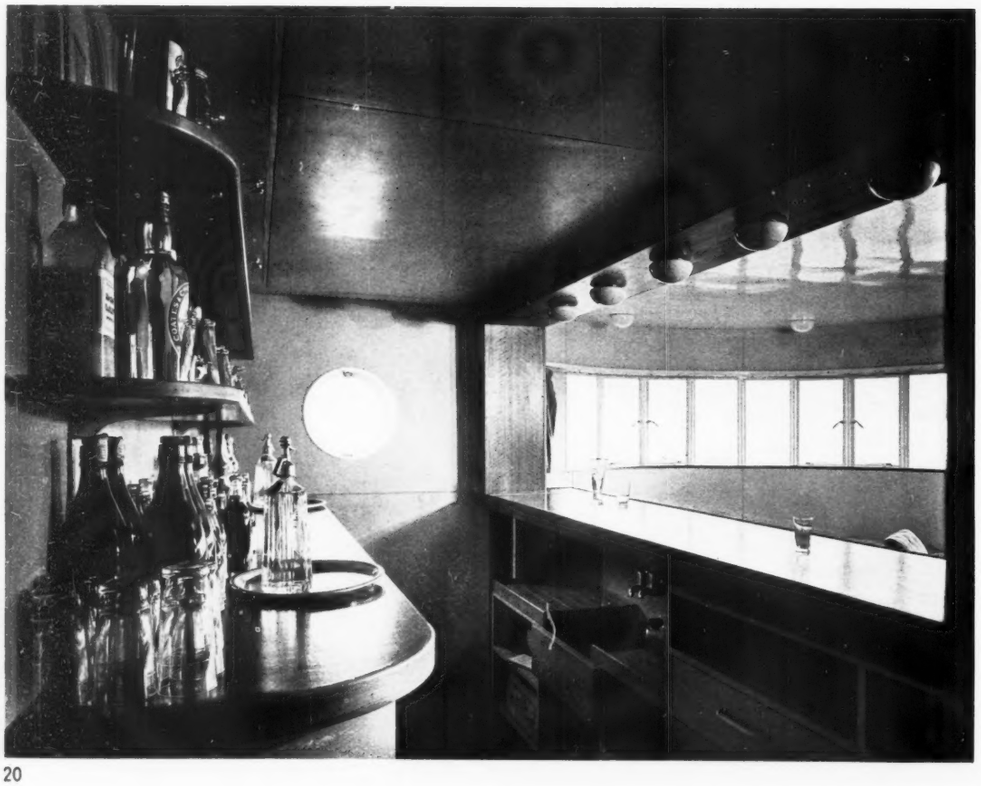

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Two views in the bar on the ground floor, 19 and 20, are taken outside and inside the service counter. 19 is taken at night and shows the illumination on the soffit of the bar opening and the concealed lighting of the end wall. The opening can be closed, to cut off the bar completely in accordance with the licensing laws, by shutters that fold back flush into the ceiling, as seen in 20. The colour-scheme of the bar is shown on page 257.

It has been observed before that sometimes juvenile commentary possesses freshness that greater sophistication lacks. It has also been observed that the generalizations of the juvenile mind, while often based on ignorance, are for that reason usually free from prejudice and other results of conventional over-education.

★ EYES AND NO EYES IN EAST ANGLIA

A Schoolboy's Holiday Tour

By Archibald Angus (aged 14½)

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1, "*Jumbo*," *Colchester's giant water-tower.* 2. *the swan at Mistley.*

WE certainly had a very interesting time on our motor-tour through Essex at Easter. The weather was rather cold but there was quite a lot of sunshine, which was a good thing as I had brought my new camera with me and was able to take quite a lot of photos.

My father, who is an architect, is frightfully keen on old churches, and we often do tours to look at the churches in places he hasn't been to before. Sometimes, if it is warm enough, he does some sketching. This time he brought his sketch-book with him but not his water-colours. For Easter we had decided to explore the farthest away part of Essex. It was very interesting as I never knew before what a lot of ports there are in Essex. I like ports and harbours very much, and almost every place we came to, even if it seemed miles from the sea, had wharves with sailing barges and steamers. They weren't seaside places like the South Coast as the port parts are up long creeks that are navigable a long way from the sea. We called in at a whole succession of little ports, like Manningtree, Wivenhoe, Brightlingsea, Tollesbury and Maldon; also at Harwich, which, of course, is a big port.

We left home directly after breakfast, or almost directly as the car wouldn't start. We had planned to stay the night at Colchester as my father knew of a good pub. there—at least he called it a pub., it was really an A.A. hotel. Our car is an Austin twelve 1932 model we got second-hand. We reached Colchester in time for tea, having had sandwiches on the way. We didn't stop anywhere, not even at Chelmsford, as we went round it along the new by-pass road. I wanted to see Chelmsford as I like seeing towns I haven't seen before, but my father said we could stop there on the way back. It is rather a dull drive.

When you come to Colchester from the Marks Tey side you get quite a surprise when you find you are almost there. It looks much higher up than you'd think, and there are hardly any suburbs that side, so it looks like one of those prints you see of mediæval towns sticking straight up out of the fields, and a huge square tower makes you think it's the cathedral. Really it's not a cathedral at all but a water tower, but I took a photo of it all the same, 1. The Colchester people call it Jumbo.

We spent the evening looking round. There are a lot of churches and Roman remains and things in Colchester, and an awful Town Hall that my father didn't like much though he said it was in a very sound tradition. There is also the Castle, which doesn't look much, but my father said some of the walls were 30 ft. thick. We couldn't go into the Museum inside because it was closed, but I was quite glad because flint arrow-heads and things like that are awfully dull, and the same everywhere. In some side streets there are some very nice Georgian houses, 7, and I also found some yellow brick almshouses by the water-tower, round three sides of a big lawn with Provident 1837, 11, written on them.

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At Manningtree :

3, a steep Georgian street, with the Methodist Chapel at the top.

4, malting houses.

5, the far corner of the High Street ; where it turns down towards the river.

6, Manningtree railway station.

7, beautiful Georgian house in Colchester.

I slept in a room looking into the courtyard of the hotel, with an awful flower wallpaper and shiny furniture. I don't know why so many bedrooms have a dressing-table right in front of the window with a huge swing mirror on it that cuts off all the light. But there was a lamp over the head of the bed with a switch of its own so you could read in bed.

We started off first thing next morning to go to Harwich, We went through Ardleigh, where we stopped for my father to look at the church, but he said it had been over-restored. Next we got to Manningtree which is a town not a village on the Stour, which is quite wide here, and is a proper port. Manningtree is one of the nicest small Georgian towns I have seen, and is full of funny-shaped malting houses, 4. The main street runs parallel to the river and there are other streets of small red-brick Georgian houses running off it very steeply uphill and a part at the top with grander houses and a Methodist Chapel with a cupola, 3. I looked in the guide-book we had brought with us to see what it said about Manningtree, but all it said was :

> A small market town on the south bank of the navigable Stour. The town includes the parish of Manningtree and parts of the parishes of Mistley and Lawford. The church (St. Michael), erected in 1616, and twice enlarged, is a poor building, of brick. There are extensive maltings, and a considerable trade is carried on in iron and timber.

Then it goes on to Manuden and Maplestead. It seemed very silly not to tell people what a nice town it is and all about the rows of little Georgian houses. It is true the church is poor—you'd hardly notice it—but there are lots of other things to make up. Of course my father was disappointed about the church but he had to admit it was a nice place when I made him stop and explore, and he even admitted that the classical Methodist chapel on the hill suited the town very well. He said the detail was very coarse and it lacked the typically English quality of Gothic churches. I said I liked Methodist chapels better than real churches, which made him rather annoyed and he said the English parish church was a heritage everyone ought to be proud of. Of course I didn't really mean it. At any rate Methodist chapels haven't always been restored.

I forgot to say that on the way into Manningtree we passed the railway station, 6, (which is some way from the town) and it is the best country railway station I ever saw. It has very long platforms with those roofs with pointed wooden teeth all along the edge, quite open and supported on very very thin iron pillars, and it stands at the top of a slope, with holly trees all round. It is painted that yellow-ochre colour you only get in railway stations. I said I thought country railway stations were an English heritage too.

After going along the main street of Manningtree, 5, the road turns sharp to the left and brings you right out in the open, with lots of boats and things lying on the mud, and then turns to the right and runs along close beside the river to Mistley. Mistley is the name of the next place. It is a funny place because you can't really tell where it begins or leaves off, so it isn't like a proper village. But it is an awfully interesting place with some very queer things in it. The first queer thing you see is two big towers exactly alike with domes on top, 8, standing, in a cemetery-place between the road and the river as you come from Manningtree. They weren't very well kept; it must be a dis-used cemetery, and some of the plaster was falling off showing the bricks under-

At Mistley, a village and small port on the Essex bank of the river Stour, there is an unexpected swan in the main street. Several times life-size and painted in natural colours, it is perched in the centre of a small circular pond. The setting is a tiny square, formed of brick and plaster houses. Along one side of the pond flows the main stream of motor traffic going to Harwich.

PLATE ii *June 1936*

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At Mistley: 8, *a pair of strange monuments in a disused cemetery at the end of the main village street;* 11, *a closer view of one of the monuments;* 9 *and* 10, *dock machinery and huge brick warehouse buildings on Mistley wharves.*

neath. My father said the detail was Adam and they had large glass fan-lights in the lower storey like the ones over the doors in Adam houses. The R.A.C. scout on duty there told me where to stand to take a photo. He said they always stood about there. I asked him if he knew what the towers were. He said yes he did, they were the two towers of a new church they had started to build and then not gone on with. My father said afterwards that was nonsense; they couldn't be the towers of a church. He said he thought they must be family monuments of some kind, but he couldn't quite place them. The close-up photo I took, 11, makes them look like Italy because of the cypresses.

At the other end of the village street there was another queer thing. The street widened out to make a kind of square and in the middle of it was a round pond raised up inside some railings. In the middle of the pond was stuck a figure of a swan about three times life-size, all painted in natural colours, 2 and Plate ii. It looked very nice though we couldn't think what it was for. We looked in the guide-book but the silly book said nothing either about the swan or the queer towers, or about the village itself. All it said under Mistley was:

On south bank of the Stour, possesses a substantial quay where a considerable trade is carried on in corn and malt. The church (St. Mary) is a fine modern building of Kentish rag, 14th cent. style, erected in 1870–1, with tower and spire 140 ft. high. At the west end are several mural monuments removed from the old church.

We passed that church and even my father didn't want to stop. Guides don't seem to notice anything at all but Gothic churches (even if they aren't really old) and earthworks and Roman remains. There was a red brick building looking out on the swan that might have been a custom house. We walked down from the swan to look at the wharves, 9 and 10, which were very nice ones with barges with big red sails and very tall yellow and red brick warehouses. There was a shed open, full up to the ceiling with sacks of malt.

Harwich is on a peninsula, but it isn't really a large place when you get there. Near the middle of the town, by the railway station, there is a tall lighthouse in the middle of the street, 12, at least it must have been a lighthouse once but now it looks as if it is lived in like an ordinary house, and it has a chimney added on. It is painted grey outside. You would get a lovely view from the platform at the top. It is built of brick when you get close up, 13, with the front door on the first floor with an iron balcony and a flight of outside stairs. Next to it is a Salvation Army citadel, 19, built to look like a citadel with battlements, which I thought was a good idea.

Harwich has a little promenade where you can watch the shipping coming in and out of the harbour with public lavatories and railings, and a very derelict hotel that has been closed down. We had tea in the little hotel next door, in an upstairs room that the others said was hideous. It had dark blue wallpaper with a large pattern, a lot of big pieces of furniture varnished black or chocolate brown, and thick lace curtains, but it had a lot of awfully interesting things hanging on the walls like brass cobras to put a candle in, and African knives and things and a picture (my father said it was a Steel Engraving) called "The Last Eleven at Maiwand" with some soldiers—I didn't count them, but I suppose there were eleven—firing with sun helmets on and

some dead ones on the ground, and a horse lying down, with rolling eyes, in the foreground. While we were having tea a big steamer came into the harbour. It had a red, white and blue flag which I think is the Dutch one, but my father didn't know. It looked awfully grand steaming past the windows without making any noise, but my mother said it was a shame when there were so many English ships lying idle.

From Harwich we drove along secondary roads across country, stopping at places to look at the churches. The one at Wix was restored in 1888, the one at Weeley was rebuilt, except for the tower, in 1881, and the one at Thorpe-le-Soken was all rebuilt in 1876, but my father found some interesting bits, and I found a nice row of brick cottages near Thorpe-le-Soken.

We finished up in the evening at Brightlingsea, where everyone was very busy getting ready for the yachting season. It's not a very interesting place. The town is so far from the water-front that it's not like a waterside town at all. By the quays there was a nice ship-builder's shed, 14, painted khaki colour, covered with interesting lettering in pink and white and blue. I would like to be a sign-writer and do things like that. I don't see why it is overdone like my father said; the lettering on my father's drawings has all the S's falling over sideways and a kink in the cross-parts of the A's. The nicest things besides the shipyard were all the shops that sold rope and anchors and charts and things. The church has a lot of good brasses and a fine eighteenth-century monument which my father said was very typical of the work of the period. I thought the Town Hall, 18, was very funny, and I asked my father if he thought it had been the subject of an open competition. Wivenhoe is a much nicer place; only a village, but with nice quays and more boats lying on the mud and almost nothing but jolly good little houses in regular streets. It's funny how you can tell from the look of it, even in the middle of the village, if a village has something to do with the sea. I took a photo in a street in Wivenhoe that reminds you of boats and things at once, 16. Perhaps it's because they use tar a lot. Also you always seem to find houses with bow fronts along the quays in places like this, 15. Perhaps sailors like them to live in when they retire. The guide-book says Wivenhoe suffered badly in the great earthquake in 1884—the only interesting thing in the guide-book so far. Otherwise it only tells you about the church (" 15th cent. style, lavishly restored in 1860 at a cost of £3,000 ").

From Wivenhoe we had to go back to Colchester as you can't take cars on the ferry that goes across the Colne there to Fingringhoe. Wivenhoe Park has awfully pretty gate-lodges, 24, with pointed windows and a veranda with a roof with tooth edging like the country railway stations. I said I thought they were lovely but my father said they were

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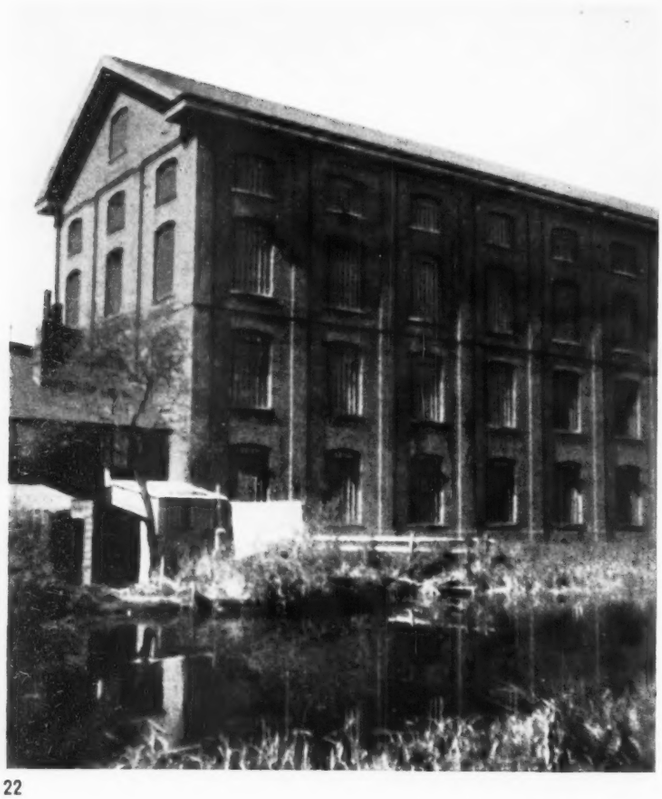
At Harwich: 12, *the grey lighthouse in the middle of the town, converted into a home;* 13, *the same lighthouse; a detail of the doorway.* 14, *shed at Brightlingsea with coloured lettering.* 15, *bow-fronted houses on the quays at Wivenhoe.* 16, *a nautical corner in the village.*

17, *the village street at Tolleshunt D'Arcy, with brick and weather-boarded cottages.* 18, *Brightlingsea Town Hall.* 19, *The castellated citadel of the Salvation Army, Harwich.* 20, *the railway station at Tolleshunt D'Arcy.* 21, *cottages planned in streets; Great Totham, near Maldon.*

Victorian. We spent the rest of the day driving about the part between the Colne and the Blackwater, visiting lots of villages and going into all the churches. We came back to the main road again at Tiptree, where they make jam, and finished up at Maldon. It is not such rich-looking country as it is near the Suffolk border, but it is very nice and very well cultivated. The names of the villages sound awfully exciting. We went through Layer Marney and Layer de la Haye, Malting Green and Abberton, Langenhoe, Layer Breton, Tolleshunt Knights, Tolleshunt Major and Tolleshunt d'Arcy, and Peldon, Wigborough, Tollesbury and Wickham Bishops. And all the ones close to the sea have creeks (called fleets where they get oysters) and marshes and saltings named after them too.

Layer Marney has a wonderful gateway that my father said was very famous. It stands all by itself and looks quite different from anything else as if it had been moved there. There was lots about it in the guide-book this time. I think the small houses and cottages are nicer in Essex than almost anywhere: the kind built of wood with long horizontal boards, the brick ones and the plaster ones. What I particularly like is the habit of doing them differently on different sides. The white boarded cottages are often tarred black at the ends and so are the red brick ones, or the red brick ones are painted white. It seems such a good idea to paint any building a different colour round the corner and shows up its shape awfully well. I like the bright pink colour they sometimes distemper the plaster cottages, and the idea of painting the half-timber ones cream and white instead of black and white like they do in other places that often looks so untidy. Of course, these cottages must be awful to live in but no one seems to mind. They look as if there wasn't much light inside and usually the street door opens straight into the living room straight off the pavement. I believe it's the people who've never tried living in one that admire English villages most, but I suppose they're very warm. Of course, the guide-book doesn't say anything about the villages at all except about the churches.

Some of the churches were nice ones, particularly Layer Marney and Tolleshunt d'Arcy. Langenhoe is an ugly new one because the old one was quite wrecked in the 1884 earthquake. Most of them had been restored. In one of them, I forget which, they were very proud of the pew-ends and the man there said they were all different. The vicar had written a little book about the church, that was sold for 6*d.* in aid of the Organ Fund. My father bought one. The Tolleshunt villages, 17, and Tollesbury are on a single-line railway running from Kelvedon and ending at Tollesbury, that hardly seems to be used at all. The station at Tolleshunt d'Arcy, 20, is the smallest station I have seen. I went to look at it while my father was measuring the font. Tolles-



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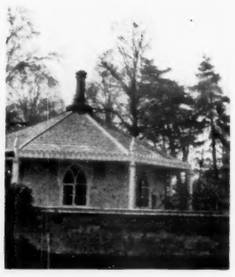

24

22, a fine brick factory on the canal at Maldon. **23**, *the Friends' Meeting House at Chelmsford, opposite the station.* **24**, *Victorian gate-lodge to Wivenhoe Park.*

bury is a port too, for oysters, with a pier of its own on the Blackwater.

Coming into Tiptree we passed a four-cross-roads with a shop at each corner. I thought it was rather funny, all four shops were butchers' shops, and the butchers were standing outside looking at each other. One shop had " Butchery " written up over it which I thought meant something quite different. All round here there were an awful lot of little villas being built, all pretty beastly which seemed so silly when they had such nice brick cottages left to copy from. They all had names like Redcote, Fairdawn, Newhaven, Goodview and Littleholme. They grow fruit all round there to make into jam, and there were orchards and orchards of fruit trees. The blossom looked nice, but things like fruit don't make nearly such nice scenery as farming; they're rather untidy. Of course, the market gardening we saw everywhere much nearer London is a lot worse. It makes everything look an awful mess. We kept on hearing the cuckoo.

I saw a lovely big monkey-puzzle tree in a front garden and wanted to take a photo of it but my father wouldn't stop. Near Great Totham, where we stopped to look at the church, I saw some interesting rows of small cottages, **21**, built in narrow, parallel streets. I had never seen them grouped together in a small space like that before right in the country, and not even in a village. There were four rows of plastered cottages two storeys high with the front doors of one row looking on to the backs of the next, with one long slate roof and trellis-work porches. I showed them to my father and said I thought it was the best thing to do about ribbon development (though these were old ones), but he said that people preferred at least being semi-detached, and a country cottage ought to have plenty of individuality. The best thing about Maldon, which is high up on a hill, was an awfully good old factory, **22**, in yellow brick at the bottom of the hill beside one of the creeks, really in Heybridge. It looked huge and like a Greek temple made solid. There is nothing else special in Maldon, which is quite a big place. The hill leading up into the town from Heybridge is very steep, and then the main street slopes gradually down to the river end where they have bathing places. Of course it is a port, though there didn't seem to be much going on. Of course both Colchester and Chelmsford are ports too, as the rivers are navigable right up.

Our last day we started from Maldon and drove to Chelmsford along the road via Danbury. There is nothing to write about this, as Danbury is an ordinary sort of place, though it looks quite exciting in the distance from the Chelmsford side, as it stands on such a sudden hill and the country round is very flat. The church is an interesting one, although, according to the guide-book, the last restoration was " a vigorous one under Sir Gilbert Scott in 1866–7." Just beyond Danbury is Danbury Palace belonging to the Bishop of Rochester. It is a big house, red all over, in a nice park with beautiful trees.

We stopped in Chelmsford for a bit. It has one nice wide street with the Shire Hall at the end of it, but that is about all. The cathedral isn't really one at all. I rather liked the Friends' Meeting House near the station, **23**. Then we went back to London again along the way we had come, and got home late in the evening after a very enjoyable four days' tour.

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CURRENT ARCHITECTURE

THREE LONDON SHOPS

ONE

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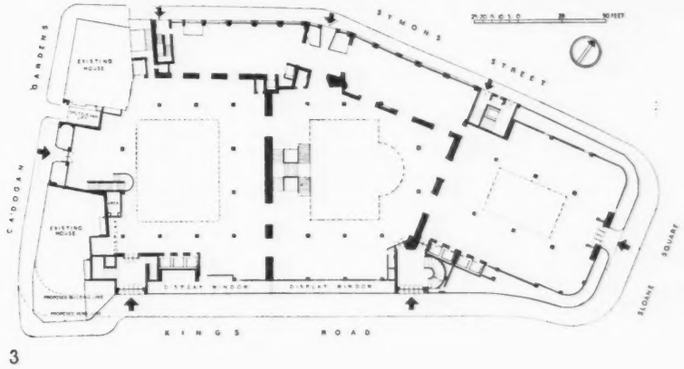

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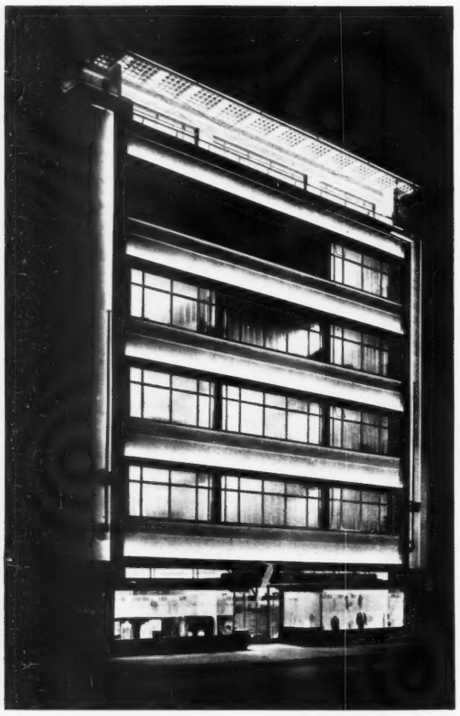
Of the buildings completed in London during the past month perhaps the most spectacular is the new shop in Sloane Square for Peter Jones. This is only the first instalment of a larger scheme, but even as now completed sets a standard of straightforward urban design that, in disorderly London, badly needs to be maintained. The corner site, as shown in 1, has been treated in elevation in a massive dignified way, though perhaps the very close spacing of the vertical mullions gives an unnecessarily restless effect to the wall-surface. An excellent feature is the long range of show windows, which runs round the whole base of the building with minimum obstruction, as can be seen in 2. This is achieved by cantilevering all the front wall as well as the canopy over the pavement from internal stanchions. The wall spandrels between the windows on the upper floors are faced with glass, coloured a greyish green. 3 is the plan, showing efficient use of a difficult-shaped site. The architects are Slater and Moberly, with Professor C. H. Reilly and W. Crabtree as consulting architects.

THREE LONDON SHOPS

TWO



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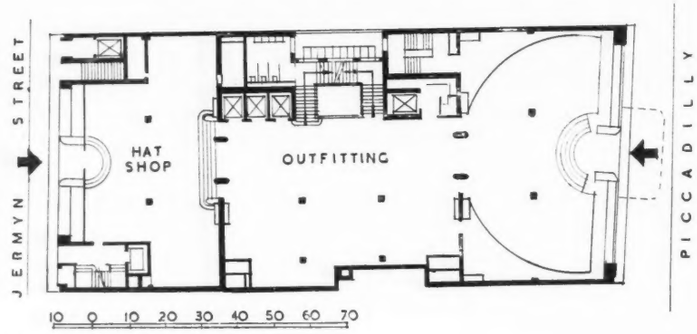

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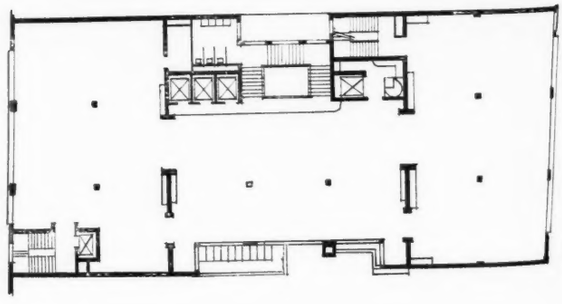

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Mr. Joseph Emberton, the architect of Simpson's store in Piccadilly, the second of the three shop buildings here illustrated, has also set, perhaps under even more difficult circumstances, a standard of urban design that deserves emulation. Among the essays in various academic styles that form its immediate neighbours, his building stands out as noticeably sensible and contemporary, with real refinement of its own kind. It is appropriate that its predecessor on the same site, James Pennethorne's Geological Museum, was the best piece of architecture in the Piccadilly of a few years ago. A facing of Portland stone was demanded for this building by the landlords, but it has been used frankly as a facing material, without pretending to be structural. The elevation is particularly effective at

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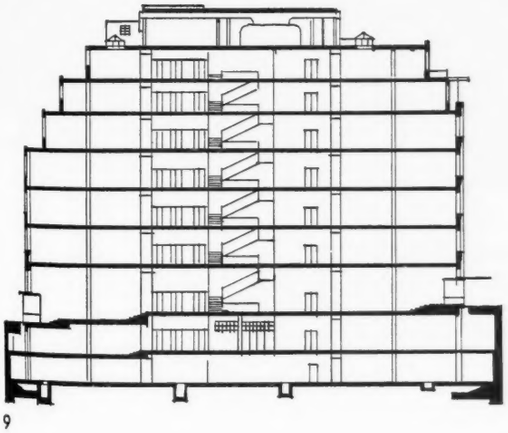

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night, as seen in 4, the modern demands of neon lighting having been fully recognized as an influence in elevational design. The interior, two departments of which are shown in 5 and 8, has been very thoroughly detailed. The service demands of the different departments have been well utilized to give each its own character (note the interesting small-scale pattern effect of the shoe cases in 8) while a homogeneity of style is still preserved throughout the building. 10 is the staircase which, while excellent in colour and finish, is again made a little restless by the very closely-spaced window mullions. 6 and 7 are the ground floor and typical upper floor plans and 9 a section. The construction is of welded steel supporting panel walls of brickwork.

THREE LONDON SHOPS

THREE

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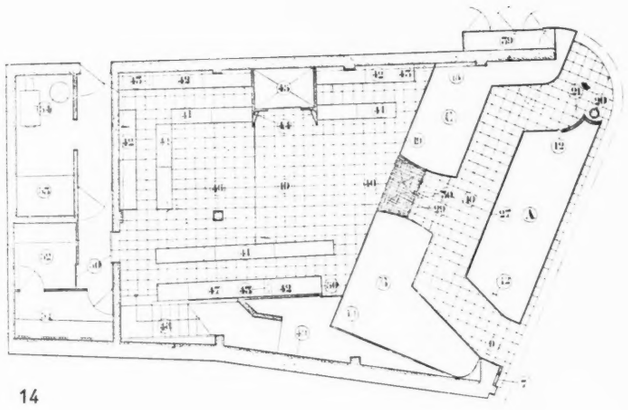

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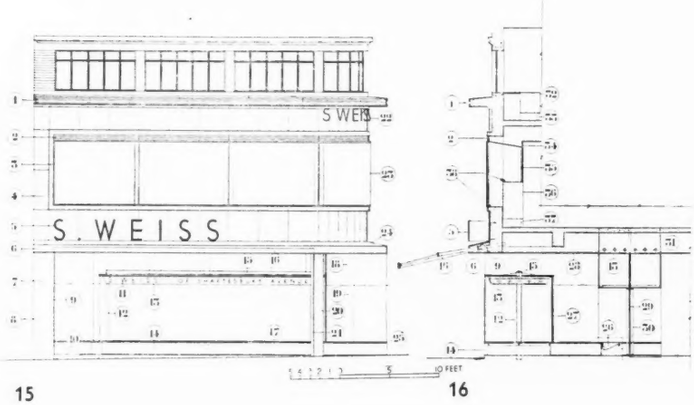

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1. Cornice cement rendered.
2. Ventilation louvres.
3. Cement rendered window framing.
4. Grey opaque glass facing.
5. Metal letters with free-standing neon tubing.
6. Blind box.
7. Cellulosed wall-board.
8. Gearing of blind.
9. Flexible mirror-glass facing.
10. Terrazzo paving and riser.
11. Neon lettering (blue).
12. Supporting stancheon.
13. Metal light-box with prismatic glass panels.
14. 15 in. x 4 in. metal channel forming stall-board riser.
15. Rolled steel joist supporting light-box and top of show-case.
16. Sun-blind.
17. Anti-condensation vent.
18. Inside show-window, painted white.
19. Inside show-window, dark grey obscure glass sliding sashes.
20. Reinforced concrete column, painted red ochre.
21. Screen; blue flexible glass facing.
22. Neon letters (red).
23. First floor show windows.
24. Lead covering to blind box.
25. Stainless steel glazing bead.
26. Trough lighting.
27. Sliding plate-glass sashes to island show-window.
28. False ceiling.
29. Door glazed with Georgian and wired plate.
30. Stainless steel tubular handles.
31. Accessible space for lights and services inside shop.
32. } Interior fittings.
33. }
34. Ventilation louvres.
35. Translucent glass sliding sashes.
36. } Interior fittings.
37. }
38. Lighting for first floor show-windows.
39. Cleaners' cupboard.
40. Mat.
41. Counters.
42. Fixtures.
43. Pneumatic tube stations.
44. Light panels.
45. Lift.
46. Reinforced concrete column.
47. Grey glass panel.
48. Showcase.
49. Electric switchboard.
50. Sliding doors.
51. Pneumatic tube station.
52. Telephone switchboard; inquiries.
53. Pneumatic tube motor and pump.
54. Boilers.

A. } Show windows; window bottom in plywood; lighting by prismatic glass panels.
B. }
C. }

This is the reconstruction of an existing building in Golders Green : a ladies' clothing store, planned on three floors, with a deeply-recessed shop-window arcade, entered on the corner, as seen in the exterior, 11 and 15. The elevation is designed in simple bright colours with sheets of plate glass set in a curved wall faced with opaque grey glass. A clever use of standard material is shown in the ground floor show-windows, which rest on ordinary rolled steel channels, the glass being flush with the outside edge of the flange and the web being exposed and painted grey, giving a conveniently recessed base. The interior, 12 and 13, is again very thoroughly detailed, particularly in the lighting, and the whole effect has a slightly fashionable, well-groomed air, most appropriate to the subject. 14 and 16 are the ground floor plan and a section through the front. The architect was Ernö Goldfinger with R. Jensen as assistant.

ACADEMY ARCHITECTURE, 1936, A BRIEF REVIEW

BY DARCY BRADDELL

ONCE a year, when May comes round and brings with it the Summer Exhibition, the Royal Academy, in what would seem to be a spirit of contemptuous charity, gives a small and remote chamber to the illustration by drawings and models of current Architecture. It is then, when the visitor has diffidently broken the hush of this quiet little room, and has cast about him a furtive glance to see if he is observed, that he is tempted to ask himself, as the Irishman in a street brawl once did, "Is this a private fight or can anyone join in?" Phrased in other words, he is saying to himself, "Am I intruding on a scene not intended for me, John Citizen, man-in-the-street, but one reserved for a profession which keeps itself to itself, only admitting perhaps a few laymen to its councils?"

If that is somewhere near the truth of the impressions gained by the ordinary visitor to the Architectural Room, then there follow these questions in natural sequence, "Is this room intended by the Royal Academy to interest the general public in Architecture? If so, has it succeeded in its purpose better this year than it has in others? Has it ever succeeded in any year? If not, what is the matter with it and what can be done to put it right?"

The answer to all these questions depends entirely on the stand taken about the importance of the best way of showing to the general public what the Royal Academicians believe to be some of the best examples of the Architecture of the day. My own view is that the Architectural Room in its present form and with its present conditions never has claimed, and never will claim, anything more than the merest shadow of interest among the general public. Why? Because the public do not go to the Royal Academy for any other purpose than to see pictures and possibly glance at a little sculpture. It is not because they take no interest in architecture—that is far from being the case. It is because they do not look upon the Summer Exhibition as the proper place to show that interest. This is not the least surprising. People cannot be expected to look at large quantities of pictures and sculpture, and at the same time examine at length, and in detail, illustrations of architecture (which must be so examined if they are to mean anything), all in one morning or afternoon.

If the Royal Academy wants to see a greater interest taken in architecture by its visitors, and it is evident nowadays that such interest has only to be fanned skilfully in order for it to leap into flames, then it must recognize certain factors which at the moment it ignores. These are that: first, it is quite useless to throw a crumb or two of architecture mixed with a little stained glass into the middle of the large meal of painting and sculpture served up yearly at the Summer Exhibition; secondly, that architecture, being an art in itself, cannot be shown at all at any exhibition, it can only in part be illustrated; further, that such illustrations need not be confined to graphic art at all, since a large-scale photograph may very often be a far more successful method of illustrating a building than a rendered drawing; lastly, that such an exhibition, to be in any way representative, needs a great deal of wall space and much time to take it in.

The only possible way of fulfilling all these conditions is to hold a separate exhibition altogether at a time different from the Summer Exhibition, but not necessarily every year. In this way the Royal Academy, which still carries, whatever anyone may say to the contrary, very great prestige in the public estimation, could prove that they do care deeply for the future of architecture, and furthermore, that as an Academy of Arts they do consider that the maintenance of a high standard of architecture is their very immediate concern.

Treated, then, from the point of view of what it actually is, a show of rendered drawings depicting, on closer examination, various scenes of architectural interest, it may be said at once that the general ensemble of this year's exhibition is a great success. The walls give an impression of being not too closely hung or too carefully packed. Most of the drawings are good in themselves, whatever may be said of their subjects. Since it is quite unfair to criticize any building from a perspective drawing (which, incidentally, is almost invariably found to be made by someone other than the author of the design itself), depicting only one aspect of a building, often without even a plan to explain it, the only reasonable attitude to adopt on the critic's part is to recognize these facts and reserve his comment for the presentation and merits of the drawings, and for the pictorial qualities of the buildings which are to be discovered in them.

The largest and by far the most arresting of these pictures, then, is a brilliantly executed street scene, 5, by Mr. Walcot (1438), where Mr. Vincent Harris's designs for the new Government offices in Whitehall can be noticed.

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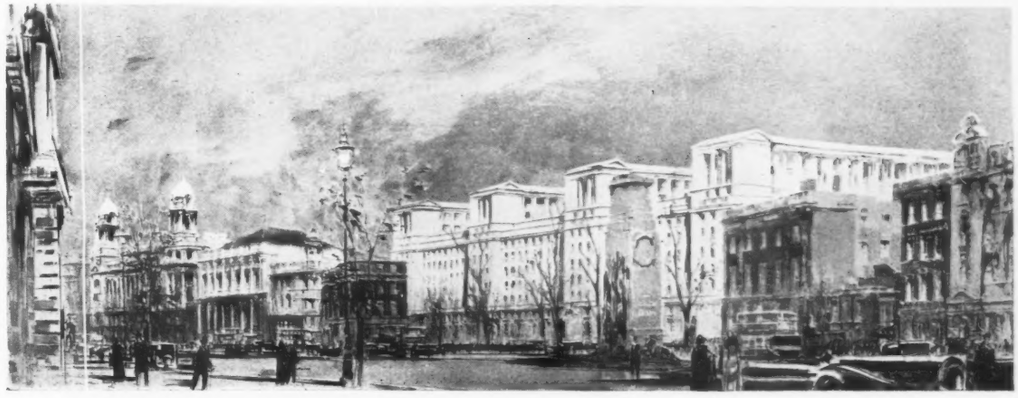
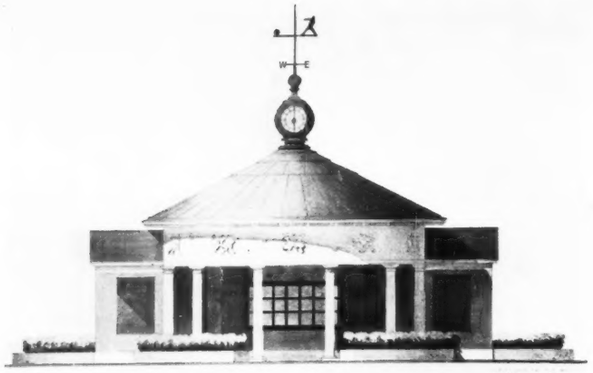


Architectural renderings at the Royal Academy Summer Exhibition: 1, Ashley Chase, Dorset, by Guy Dawber (drawn by P. D. Hepworth); 2, London University, by Charles Holden (drawn by R. Myerscough Walker); 3, The National Archives Building, Washington, by John R. Pope; 4, Central Offices, Hertford, by C. H. James and S. Rowland Pierce (drawn by J. D. M. Harvey); 5, New Government Offices, Whitehall, by Vincent Harris (drawn by William Walcot).



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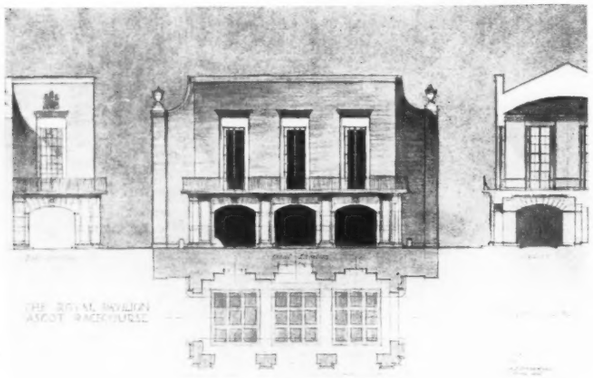

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Beyond the fact that these buildings are treated in a series of similar blocks, each crowned with a pavilion whose roof terminates in little pediments which unexpectedly do not face the street but are at right angles to it, the visitor will not gather much of the truth of this scheme when executed. About all he will be able to say to himself will be, "Well, this seems to be the sort of thing I should expect, nothing startlingly modern, all of it well up to the standard of the rest of the Government architecture in the neighbourhood." Then there is Mr. T. S. Tait; he too is working for a government, that of his own native Scotland. He shows us an elevation of his new Edinburgh building with a fine drawing giving a view of an architecture of a very different kind from that of its sister in Whitehall. An intensely vigorous, rather heavy, dominating thing, it leaves no room for half and half opinions. Edinburgh will either accept it wholeheartedly or reject it *en bloc*.

Another street scene depicts Sir Reginald Blomfield's designs for the completion of what he has already executed in Piccadilly Circus. This is a far more explanatory though infinitely less exciting, picture than Mr. Walcot's.

There is an exquisitely delicate pencil drawing, 3, of Mr. John Russell Pope's National Archives Building in Washington, U.S.A. This certainly is an exception to the rule, because it is a real architectural drawing, explaining very well the building as a whole, and doing much to suggest what one knows is certainly true, that it is beautifully detailed. One wonders how it got here, but it is a very welcome addition to the Exhibition and, one hopes, will be the forerunner of many other exhibits from distinguished architects practising outside the United Kingdom.

In the same category, of drawings which are successful in illustrating the whole of a building project, can be included one which illustrates very well a worthy subject. This is yet another example of Sir G. G. Scott's astonishing mastery of monumental brickwork, his design for the Park Royal Brewery.

Mr. Charles Holden has chosen Mr. Myerscough Walker to illustrate his London University with a strikingly theatrical drawing, 2, for a building conceived on such ascetic lines. In these days of flood lighting, however, there is this to be said, that the drawing very probably gives an extremely accurate representation of one, the night, aspect of what is surely some day going to be one of the sights of London.

Just on the other side of the doorway hangs a spirited drawing by Mr. Hepworth, 1, of Mr. Guy Dawber's Diploma work, Ashley Chase. This house reminds one of the good old days when there would have been a couple of dozen houses of this scale in each year's exhibition. Today domestic architecture seems to be confined to very modest dimensions. This exhibit of Mr. Dawber's shows him at his best, a master of vernacular building.

Messrs. Knapp-Fisher, Powell and Russell send their Imperial Service College, Windsor; a very nice, well-balanced block of brick houses with no nonsense about them. The drawing is by Mr. Knapp-Fisher himself, and in spite of bearing a curious resemblance to a coloured almanac, probably because of its layout, it is a very able and attractive piece of work.

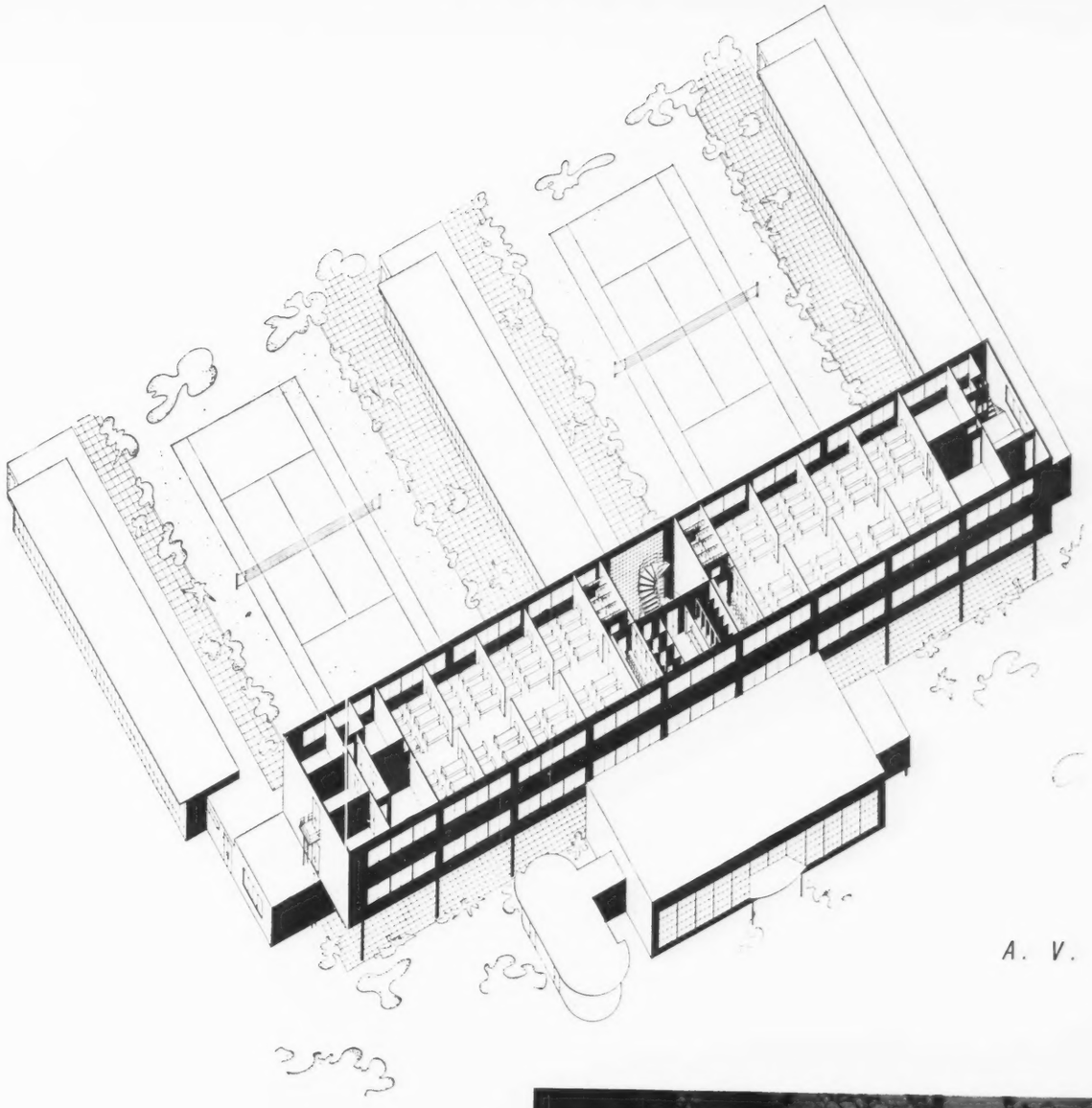
Of the civic buildings shown, the two most important are Messrs. C. H. James and S. R. Pierce's Hertfordshire Council Offices, 4, and Mr. Webber's Municipal Offices at Dagenham, 9. The former bears the hall-mark of the sensitive work one is learning to expect from these two able men. It is shown in a charming simply-stated drawing by Mr. Harvey who has many other examples of his attractive draughtsmanship in the room, all, be it said, to the decided enhancement of their subjects. Mr. Webber's design shows this virile and successful architect at work in a mood strange to him and to us, one that suggests it was forced by the dictates of fashion and not conviction.

Mr. Edward Maufe exhibits what appears to be a tempora painting of the interior of his Guildford Cathedral. In spite of being unmercifully "skied," it managed to arrest with its simple grey masses and its atmosphere of peace and dignity. Turning from the care of the soul to that of the body and the mind, we find one good hospital, Messrs. Waterhouse and Ripley's, and one good school, by Sir J. Burnet, Tait and Lorne, each illustrated very well, the former by Mr. L. Roberts in a very pleasant, old-fashioned brown wash drawing, and the latter by Mr. Myerscough Walker, in a dashing, flaunting style well suited to the slickness of its subject.

Mention has already been made of Mr. Dawber's House. The rest of the domestic architecture is like it in one sense, that is to say, it is all traditional and the sort of thing that might have been seen in the Academy in pre-War days. Clearly the hanging committee was having nothing to do with concrete and plate glass and flat roofs and very little windows and very large ones. Is it wise? Perhaps this story may be of interest. Two young men came in and looked for some time at one of the exhibits. One said "Now *that's* exactly the kind of house I'd love to live in." The other said "Would you? It would make me vomit." I cannot close this notice without making mention of one quite trifling little design, 6. It is a pavilion on the Foundling Site by Mr. Bucknell, and quite the most amusing and imaginative little thing in the room.

6, Pavilion on the Foundling Site, by L. H. Bucknell; 7, The Royal Pavilion, Ascot, by A. E. Richardson and C. Lovett Gill; 8, St. Austell Bay Hotel, by Louis de Soissons (drawn by N. Westcood); 9, Municipal Offices, Dagenham, by E. Berry Webber (drawn by Cyril Farey).

A SCHOOL AT PRESTON PARK

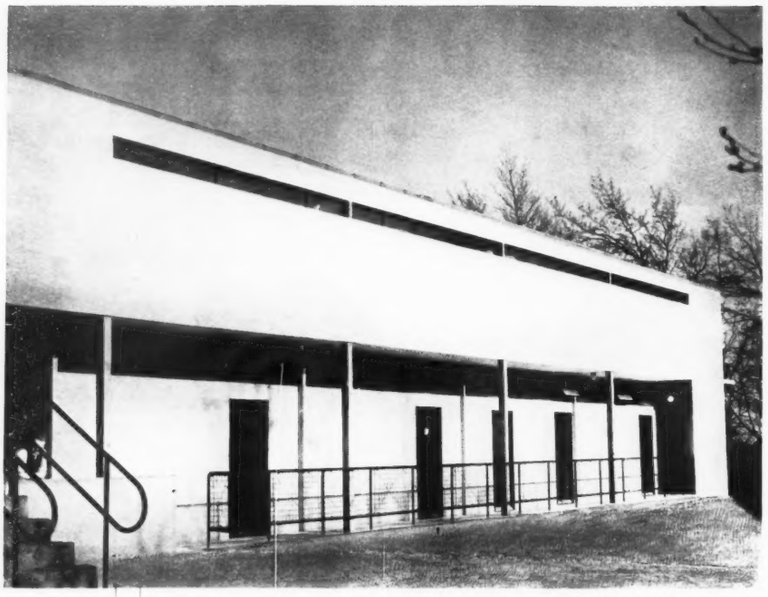


A. V. PILICHOWSKI, ARCHITECT

Whittinghame College is a boarding school for about 100 boys at Preston Park, a suburb of Brighton. It is constructed in reinforced concrete and welded steel and has been planned as a long two-storied block with three single-storey wings at right-angles to it, as shown in the isometric drawing, 1. The centre wing has not been included in the scheme as now completed, but will be added, together with an extra storey on the main block, at some future date to increase the capacity of the school to 200. Another single-storey block on the north side of the main building houses the assembly hall. 2 is a general view looking into the playground space between the two wings.

2

A SCHOOL AT PRESTON



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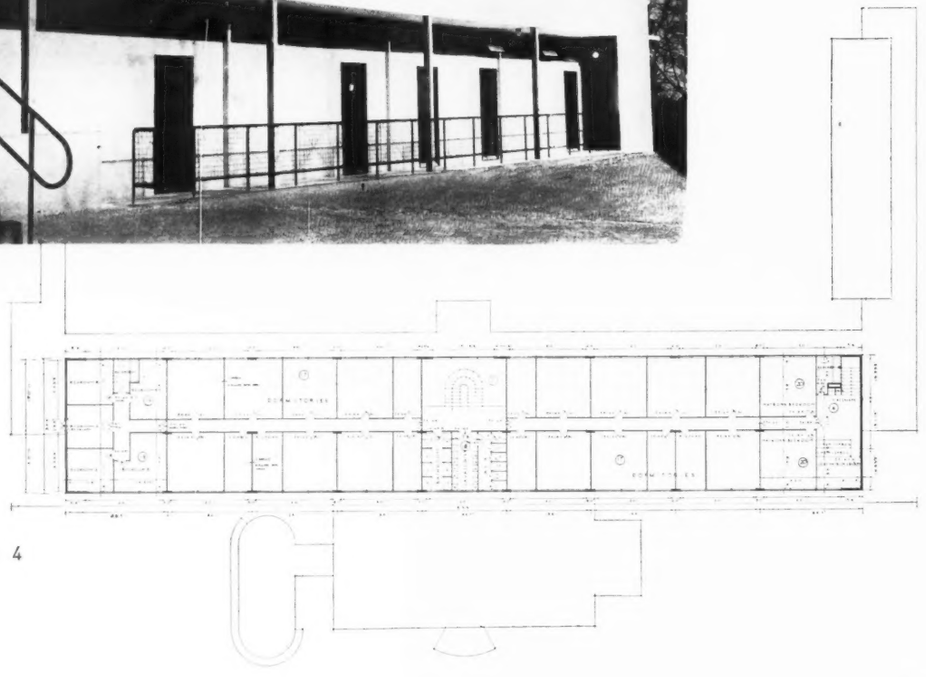

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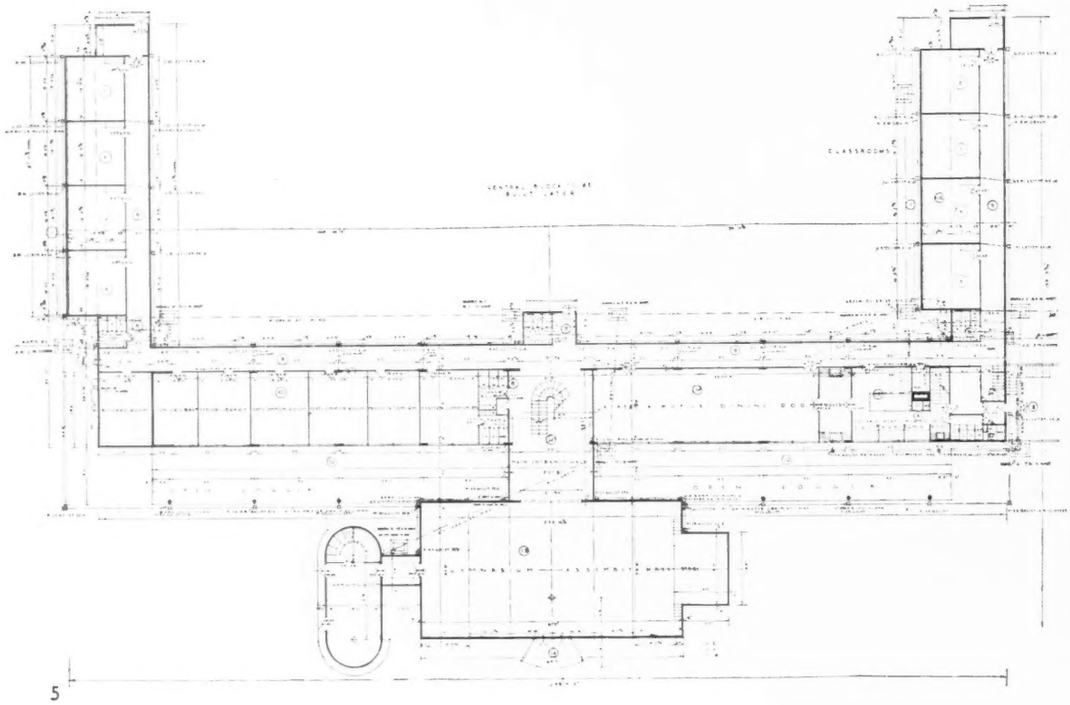

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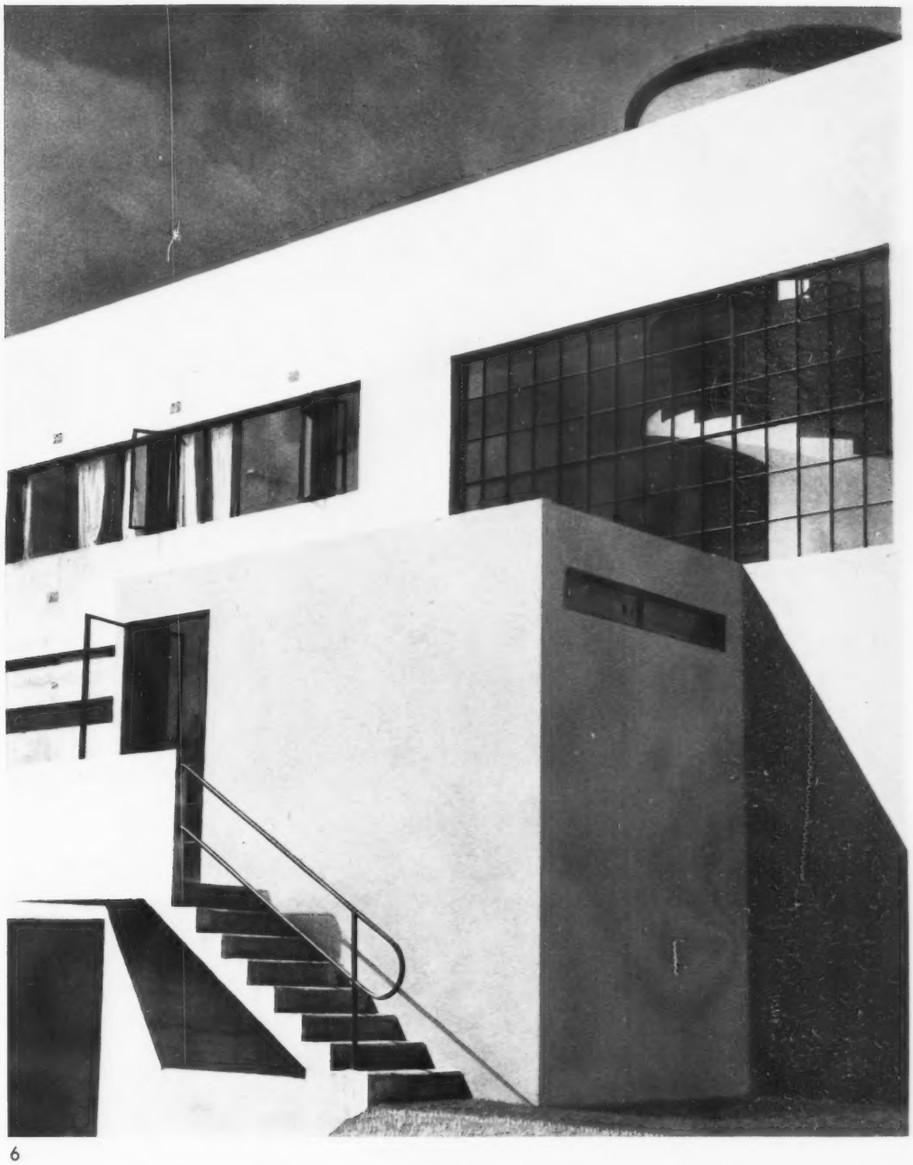
The main block, two storeys in height, contains, on one side of a central entrance hall, the libraries and common rooms, and on the other the dining-room and kitchen, all on the ground floor, and two large dormitories above. The classrooms occupy the two single-storey wings. Direct circulation between the central portions and the gardens that surround the building is by means of an open loggia on the north side of the main block, separating it from the assembly hall. A subsidiary service corridor runs along the south side, cross-ventilation in the rooms still being maintained by means of clerestory windows above the corridor roof. In the case of the classroom wings a similar plan is employed; the wings being one room in depth with an external corridor of less height to allow clerestory windows for cross ventilation. The main windows of the classrooms look out on the central gardens and receive sunshine throughout the morning—the part of the day when they are chiefly occupied. The dormitories on the upper floor are also cross ventilated and the dividing partitions are not carried up to full ceiling height to allow better circulation of air and warmth and easier supervision. 3 shows the west classroom wing with

P A R K , B R I G H T O N

the classroom doors opening off the external corridor. 6 shows the central portion of the main block with, below, the lavatory connection to the future wing, and above, the large window lighting the staircase and part of the range of dormitory windows. 4 and 5 are first and ground floor plans. 7 shows the single-storey, free-standing changing-room block, which serves at the same time the gymnasium and the playing fields. 8 shows the end of the loggia, looking up the flight of stairs that forms the main school entrance. The main block is constructed in reinforced concrete (see 10 on next page), with walls acting as beams carrying their own weight and half the floor load. There is a central spine beam with thin wall stanchions with hollow-tile floors spanning across it. The classroom wings are constructed in lightweight welded steel with dove-tail steel-sheet covering and concrete screed. The floors are concrete with cork insulation. The interiors are simply furnished with plaster, painted, and plywood panelling, the permissible expenditure being strictly limited. The total cost of the building is about £16,000, giving the low cubic rate of 10½d. per cubic foot.



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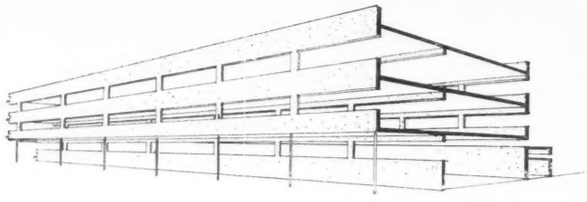

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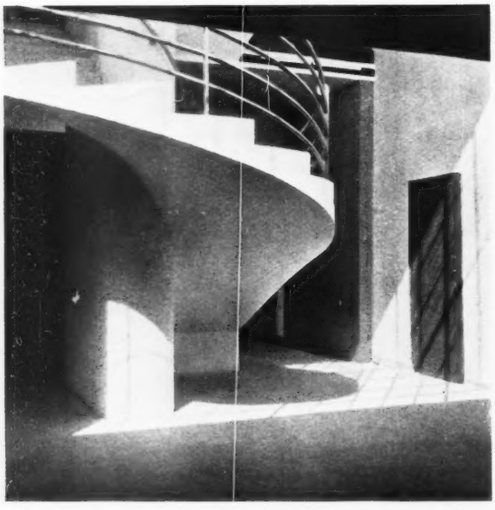
9 is a view in the central entrance hall, showing the foot of the cantilevered spiral staircase. 11 shows the same staircase from the back of the hall. 10 is a diagram drawn to show the structural principles of the main block. 12 is a view into the central garden through the windows of one of the classrooms.



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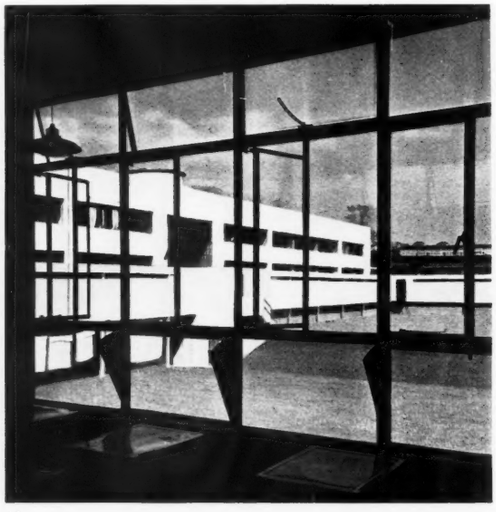

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III. John Buonarotti Papworth

Architect to the King of Wurtemburg

By R. P. Ross Williamson

To have built the first gin-palace in England, to have invented that form of sepulchral monument known as the "severed column," and to have been the first architect in history to use cast-iron for the roofing of buildings, are the three chief claims made to fame by John Buonarotti Papworth.

Born in 1775, plain Mr. John Papworth was the son of a tradesman—a term used then in its proper sense, as most things were in the eighteenth century—in the Office of Works. He was one of the last of a great race of plasterers and ornamental stuccoists who by his skill became the first man in the Kingdom in the practice of the art. He worked for Sir William Chambers, James Wyatt and "Athenian" Stuart. As a man he was ambidextrous and very proud.

Papworth's second name, Buonarotti, was added in 1815, after he had painted a picture entitled "A Tropheum" to record the victory of Waterloo. It was sent to the Academy but was not hung, "to the great disappointment of his friends, and to himself a great injustice," as his chief clerk remarks; "but that jealousy in some quarters did what it could, I confidently aver." Nevertheless, his friends paid full compliment to the composition which, they swore, manifested more of the great Tuscan fullness than the work of any other artist of the day, and to show that they meant it they bestowed upon him the second name of Michael Angelo.

The title following his already supplemented name, "Architect to the King of Wurtemburg," is suggestive of patronage in the grand eighteenth century manner. But it is only an instance of that popularity enjoyed by "The English Taste" throughout Europe in the days of our Regency. English horses and English dogs overran the Continent, "The Repository of the Arts" was as much reverenced as the works of Nimrod as an encyclopedia of English taste and behaviour, and English architects were imported, especially in the case of the German principalities, to build sedate mansions and villas in the severe style dictated by the English interpretation of the Second Classical Period. In 1816 King William of Wurtemburg made overtures to Papworth respecting his "intention to anglicize some of the Royal Domains." But the plans seem to have been too expensive to carry out, the drawings were exhibited at the Royal Academy where they were much admired by Soane and Lord Elgin, and Papworth was awarded the diploma of "Architect to the King." This honour, we are told, was a lasting source of gratification to him.

And perhaps, before going further in advancing the claims of this remarkable man, it would be as well to substantiate the first three with which we have effected his introduction. The gin-palace was built at No. 94, Holborn Hill, for Messrs. Thompson and Fearon in 1829–32. In 1879 his son proudly claimed priority for it in that particular sphere of English architecture which, although so much lavish design and so many precious materials have been expended on it, still lacks a biographer. For many years the façade of this building was considered a feature of art in that formerly inartistic and undesirable locality. The "severed column" funereal monument, without whose replica no decent cemetery in the Anglo-Saxon world is complete, consisted of a Grecian fluted shaft, broken at the top, where it had a wreath around it. It was erected on the Field of Waterloo to the memory of Colonel Gordon, of a Highland Regiment, who fell in the battle.

The iron roofs, of 30-ft. span, were used at Galloway's Engineering Factory in Smithfield in 1821. They remained perfect until the demolition of the building many years later.

But it is as a town planner that Papworth will be remembered. Born into the only age in which this country took town-planning seriously, and somewhat over-shadowed by the great figure of Nash, he has never been awarded quite the notice he deserves; but the greater part of Cheltenham remains today as a memorial to his powers in this capacity. In 1825 he met Pearson Thompson, the owner of a large plot of land which was eventually laid out by Papworth and given the name of the Montpelier Estate. It is almost unknown today except by its inhabitants, consisting for the most part of retired Service people, who, taking first-class stucco work for granted, are blissfully unaware of its increasing scarcity. Besides the Estate, Papworth designed the Rotunda (taking the place of the old Pump Room) and many neighbouring houses and terraces in Cheltenham, which, in spite of additions and subtractions since his day, still remains one of the most beautiful and orderly towns in the country.

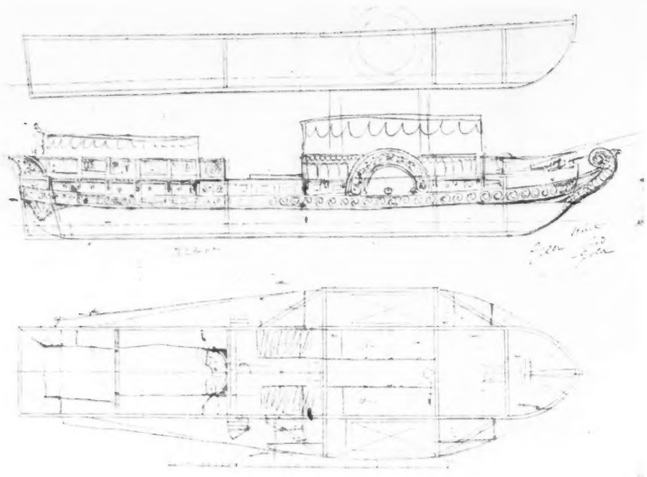
About two years later he met another remarkable man. This was William Bullock, traveller, naturalist, and antiquarian. His collections of works of art, objects of natural history, and many curiosities brought by Captain Cook from the South Seas, were for many years a great draw at the Egyptian Hall in Piccadilly. Having won the admiration of the public by his spectacular adventures in Mexico, where he became the friend of the Emperor, he published a book called "A Sketch of a Journey through the Western States of North America." In this he tried to entice people to join him in a proposed emigration to Cincinnati, where he had bought a large tract of land on the Ohio river with the intention of developing a "town of retirement," to be called Hygeia. Papworth, already a fashionable architect, was engaged to draw up the plans of this Utopia. But, alas, the speculation was a failure. Mr. Bullock had been deceived.

Papworth had so much work to do that he was not very put out over this. He immediately set to and designed the Maison Dieu Estate at Dover, another good example of planning which was not, however, carried out until many years later.

Two years previously his services had been engaged by two of the many companies formed in the first quarter of the century to project new thoroughfares in the City. Today, when all hope of unwinding the chronic chaos of City streets has all but disappeared, it is still interesting for us to consider the efforts made by past generations to combat the same problem. Papworth's first scheme was to be called "New Mansion House Street," to run from the Mansion House to the north end of Southwark Bridge. It is interesting to note that the cost of the scheme, including compensation, would have been £600,000. How much would it cost today, one wonders? The second proposal was to drive a street from the Mansion House to join Finsbury Square. This was to be called "Bank Street." It never seems to have got beyond the prospectus. The third was a plan for "The City of London Central Street" in continuation northwards from Fleet Market, running across Holborn Bridge to the North Road. This would have cost £800,000, and it was considered the ideal spot for the newly proposed London University. But the great panic of 1825 came to put a stop to all such projects, and it was not until 1831–32 that a Bill was passed for an emendated "New Street" from London Bridge to the Mansion House. This was the first of the City Improvements. And how much the City needed improving then we may judge both from the need today and from those beautiful "Select Views in London," Papworth's own work published by his friend Rudolph Ackermann, the great publisher of prints and of "The Repository of Arts," without whose help we should be sadly deficient in our knowledge of the

2. A line-of-vision model made in the days before the railway was considered to be an asset to the English Scene. Its purpose was to discover how much of the railway (at the bottom of the slope) would be seen by an observer standing (a) at the meeting bar of the lower window, and (b) from the highest window, in a house which Papworth was about to build in the North of England. The headpiece to this article is a drawing of the proposed portico to the Rotunda, already completed by Papworth at Montpelier Spa, Cheltenham.

The source of practically all the information concerning Papworth is the biography written by his son. It was privately published, but there is a copy of it in the R.I.B.A. Library.



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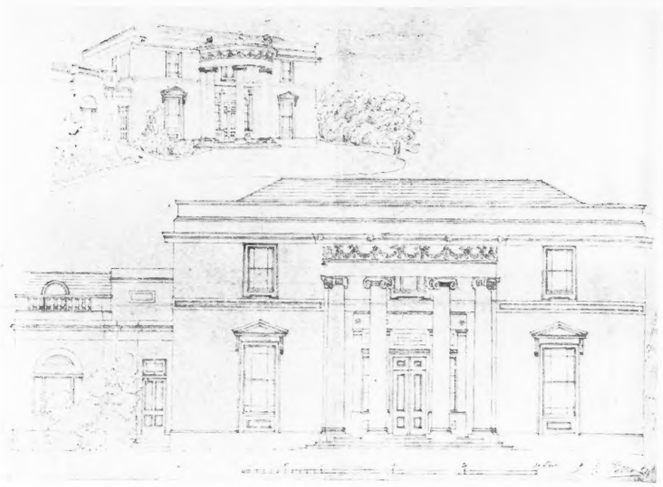

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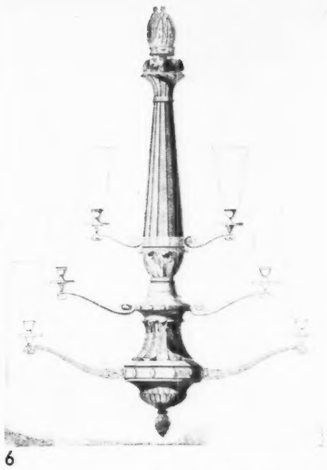
3, *Papworth's first sketch for "The London Engineer," the first steam pleasure boat on the Thames*; 4, *his sketches for a house for Mr. Fuller, at Streatham*; 5, *Lansdown Terrace, Cheltenham, where much of his fine architecture still survives*; 6, *a drawing for a chandelier*; 7, *a newspaper rack for Mr. Morrison*; 8, *an armchair.*

furnishings and decorations of the early nineteenth century. Papworth was Ackermann's most important contributor between the years 1812–23. He was a beautiful draughtsman and colourist, as even his most trivial working-drawings can show. He built Mr. Ackermann's famous shop in the Strand which, for many years, was a fashionable rendezvous for polite and artistic society. As a matter of fact, Papworth's fame could rest alone quite safely on his achievements as a designer of shop windows. The boom in trade following close upon the end of the Napoleonic Wars made the shopkeepers of London realize that they must display their goods to better advantage. The small panes of "best Newcastle Crown Glass" which were universal at that time did not do full justice to the beautiful new method of lighting one's premises by gas-light. Plate glass, in spite of the high duty levied upon it, became all the rage and entirely altered shop-window design. It was considered not quite the thing for an eminent architect to indulge in work of this sort in the seventies—at the time when Papworth's son wrote his memoir. But in their day Papworth's shop fronts created something of a sensation and were greatly admired. It was the first time that any man of note had attempted anything in the way of commercial display and to him is due, incidentally, the view we have today of the spire of St. Bride's Church from Fleet Street. Until a fire in 1823, Wren's finest steeple design was entirely shut out from view of the street by a row of houses. St. Bride's Avenue, flanked on either side by shops, was designed by Papworth who, after strenuous opposition, thus managed to preserve for us one of the most surprising views in London.

But it is not only as an architect that John Buonarotti should be remembered. In common with the great architects of that age which he so greatly admired he could turn his hand to pretty nearly anything; from the designing of handkerchiefs for the great merchant, Mr. James Morrison of Fore Street, to the decoration of the first paddle steamer that plied on the River Thames, or to directing the manufacture of a Chair of State all of glass for the Shah of Persia, nothing came amiss to him. The steamer, "The Engineer," caused a lot of notice at the time. Lord Albemarle notes in his diary for January 17, 1821, "the next morning I took my place on the outside of one of the Greenwich stages, which were then running twice a day to and from London. The driver called my attention to a little steam-boat wending its way down the Thames. It was the first I ever remember to have seen. There were, I believe, a few of these boats plying 'between the bridges,' but it was thought a rash act for one of them to venture so near the river's mouth. 'There's the things,' said my Jehu, 'that will ruin us coachmen'." The carved decorations, all by Papworth, were remarkable. At the bows was a figure of Science inscribing a problem of Euclid on a tablet. The ports were circumscribed by oak wreaths, and along the whole length of the vessel there ran a border composed of marine emblems and foliage. There is an engraving of the vessel in the "Repository of Arts" for August, 1819. Another curious order came to Papworth in 1838 for the decoration of a special railway coach for Mohammed Ali, Pasha of Egypt. He also designed the railway station of Alexandria.

So successful was he in the design of candelabra and chandeliers, decanters and lustres, and more particularly in a species of lustre with oblong drops full of prismatic beauty, that they became all the rage, not only in the drawing rooms of London, but in the palaces of Persia and Egypt, whose occupants were just beginning to look to the West for their artistic stimulation. There is one other point which we should not forget about Papworth. (As a matter of fact, as we shall see, it would be not very easy to forget if we wanted to.) It was he who revived the use of coloured tiles for pavements; those indestructible tiles, dank and glaring, found in every building, civil and ecclesiastical, erected in the spacious reign of the Great Queen. The tiles were first of all required for Mr. Morrison's house at Basildon, and the persistence with which he prosecuted the revival of a lost mediæval art has had such results that the incident seems worthy of quotation in full from his son's memoir: "The following letter from Mr. Papworth, addressed to Messrs.



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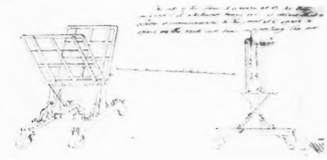

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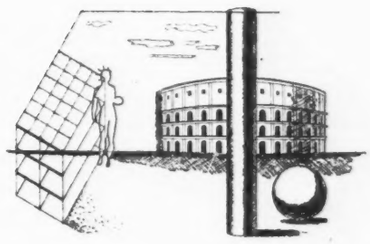
Alfred Singer and Co., Potteries, Vauxhall Bridge, touches on the commencement of a manufacture which is now carried out very extensively [1879]" . . ." 1837, Dec. 10; The enclosed is a drawing for Pavement Tiles, and fully described. I do not know if any have been made in the same style for the purpose, and am not sure that they are suitable to your manufactory, but if they are and they can be made in a way corresponding with the intentions and at a moderate rate, a great number will be required of different designs, besides these. I shall be obliged by an immediate reply.—J. B. P." The reply was, "Messrs. Singer and Co. have received Mr. Papworth's letter respecting the Pavement Tiles. They are not aware that any such have yet been manufactured in England." The field was clear. Papworth took advantage of it.

So even if we choose to ignore Mr. Papworth, shatter his chandeliers, allow the stucco to fall off his houses—built in that Greco-Roman style which he considered the *only* style to use at all—he has at least an eternal revenge. For those tiles never wear out.

Street by Street



A Critical Tour of Famous Thoroughfares

By Professor C. H. Reilly

IV. EUSTON ROAD

Euston Road, that early tree-lined boulevard, laid out no doubt, with hope and sincerity and leading to both our best and to our most ambitious railway terminal, begins at Great Portland Street Station, 3, with a stretch to the Tottenham Court Road of unbelievable mess and rubbish, which no country but our own could produce or tolerate so near to the centre of its metropolis. The mess is largely due to the authorities half-heartedly allowing first one-story buildings and then higher ones over the front gardens of the early nineteenth-century houses. The rubbishy look is mostly due to the fronts and flanks of these irregular structures being plastered with advertisements, 4 and 5. Whole buildings are covered with the crudest blue and white enamelled cross signs or with gilt lettering. The owners of them probably think they are public-spirited people with their endless announcements, each detracting from the other, whereas their buildings are really a public nuisance. The result of this childish shouting in the street is that every other building has to send up its pathetic little cry if it is to be heard or seen at all. Even comparatively modern ones, like the big Pirelli House, a large corner block in stone on the right-hand side with a coarse, but straightforward framing of big windows in heavy pilasters, has to paint great letters on its exposed brick flank as well as hang others in the front if it is to be noticed. The over-emphasis of post-war classic was not enough. Some day, it is clear from the setting back of Stanhope House, 6, on the left-hand side, the authorities will have to pay heavily for their carelessness in allowing the setting forward. This building, by the way, is a simple decent German-looking one in the Höger manner, with such richness of surface as it has given by slight projections of uncut bricks. It houses a big car mart, but advertises that fact with becoming discreetness. The result is that the mart, by contrast, looks the only really prosperous concern in this part of the street.

1

Hidden among these deformities on the right is a small modern two-storeyed building in white cement with long spans to the windows; the lower part of which is occupied by the Post Office. It is amusing, therefore, to see how that very gentlemanly institution, the Office of Works, which looks after our post offices, with its predilection to safe Georgian negation, has adapted itself to these conditions. It will be noticed that its chief palliative—a rather pathetic one—from which I hope it gets relief, is the addition of marginal bars to the big modern windows.

2

Bedraggled and distressed in mind, like the buildings of this terrible hundred yards of main London thoroughfare, one reaches the Tottenham Court Road corner. Here, anyhow, should be space and some sort of elegance and dignity. Does not 'the greatest furnishing firm in the world', as it calls itself, frequent this corner? Actually it is not at the corner. There stands facing one, with Maples, 7, on all sides of it, another letter-covered building, Charles Baker and Company's clothing store, with its name put up on its façade seven times in varyingly sized letters, from one to ten feet high, for those of its customers who are still learning to read. The larger letters cover, I noticed, some twenty poor Victorian Gothic

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windows, but they would cover, I feel sure, equally heartlessly any sort of window. What is the use of all our struggles when this is the treatment our buildings eventually get? Opposite Baker's, however, is Warren Street Underground Station, with its long blue canopy edge, and what appears to be one of Charles Holden's clean, lean, stone-veneered buildings rising above it, to look I am sure, when it is finished, thoroughly elegant and lady-like in such surroundings. The other two corners are occupied by a commonplace stone Westminster Bank in the Ionic classic of a few years back, and an ordinary dull public-house in dirty London stock which the brewers have tried to liven up with the magic word "Allsop" in great white letters and with great white arrows pointing to a big 'bloody hand' on a white ground. This is how two great thoroughfares meet in London today, and there are hundreds of others far worse, for not every corner has the promise of an unscribbled-over Holden building.

Walking on, always hopefully, past more irregular one-storey buildings of the most rubbishy kind, as well as a few dreary factories of the old Manchester type, at Gower Street the road suddenly opens out, 8, into something wide and plain and simple. The change is startling, yet all it means is that the old undistinguished, flat-fronted, rather dirty and dreary houses, 9, are left intact on either side for a hundred yards but with their gardens, instead of being built over in any indecent way, cut back and wide pavements formed. This little stretch shows clearly that if we would only give up making "architecture," but have our streets of sufficient width and line them with simple continuous buildings faceable to the street and caring more for it than for individual advertisement, we should at small cost have once more a pleasant, decent, sunny town. One walked along this hundred yards of plain wide street with an air. One was in a town again instead of among just a jumble of buildings. Looking back there were the two Metropolitan Euston Square Stations standing out like little lodges, not very good, certainly pre-Holden and possibly pre-Pick, but expressing an idea and giving scale to the widened street.

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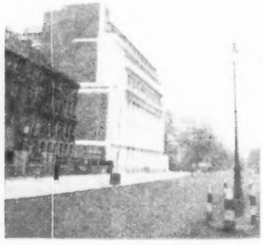

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After this relief one plunges again, not into meanness, but into depressing grandeur. I suppose that is a shade better. Before this happens, however, one has a sad shock. Sitting back on the right-hand side and half hidden because it is dirty is Unity House, the headquarters of a great Trades Union. I suppose one ought not to expect a Trades Union to show more intelligence and taste than an ordinary Capitalist, but somehow one does. This building is merely pretentious and silly. One can judge of its unity from its alternate bays of windows with leaded lights and windows with sash bars and its taste from its front railing decorated with semi-circular panels in the best Golders Green suburban manner.

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The two great stone buildings, which close the length of broad, quiet street, 10, are, on the left-hand side, the Welcome Institute of Research, dull and pompous with enormous Ionic fluted columns against a background of little stones, and the almost equally big Friendly Society Building (The National Amalgamated), 11 and 12, with much more character in its classical detail. This latter spreads round one side of Euston Square and was, I believe, designed by that elegant connoisseur, the late Professor Beresford Pite who, like others, in his latter-day doctrines was a modernist. There is plenty in this building to show the quality of his ingenious and fertile mind.

7

12

At last we are in Euston Square, 13, with its feathery trees and, with their beautiful verandas, 14, the best Regency plaster houses outside Brighton. Both are soon to go, trees and houses alike, so one hears. The new Euston Hotel, it is rumoured, is to reach right out to the road and the noise. May I beg the President of the R.I.B.A. to save a few trees of this poor boulevard if it is still possible? But why, if this is true, is the hotel once more going to mask and block the approach to the station? Have we learnt nothing yet about the separation of functions? Before the present Euston Hotel, 15, was built the approach to the station in hansom cab days was rather fine and well suited to that state of locomotion. First one drove between the pair of little stone lodges and the two gardens, then through a courtyard, then under the great propyleum (where is that going by the way? May I suggest the edge of the low cliff overlooking the landing stage and the Mersey at Liverpool would be a good place?), then across an inner courtyard, to be landed at the great hall with its dramatic flight of steps to end the vista. That was before the statue of George Stephenson was dumped immediately in front of these steps, and long before in its turn a great enquiry office was put immediately under his nose. Certainly railway directors have progressively lost their sense of architecture. May they be regaining it now under Mr. Percy Thomas's guidance! He has a grand task, but the real question is whether his clients today are grand enough.

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13

Coming out of the station again, into which we have inadvertently wandered, we find facing us the long, low, solid-looking Quaker building, 16, quiet and friendly in a well-to-do Quaker-like way, and with a really charming garden at one side. The Weights and Measures building next door is good, too, surprisingly so, and then there is a solid-looking post office in stript Georgian and a Barclays Bank in an over-dressed version of the same style.

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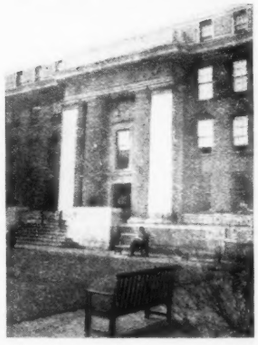

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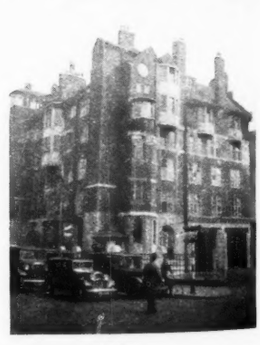

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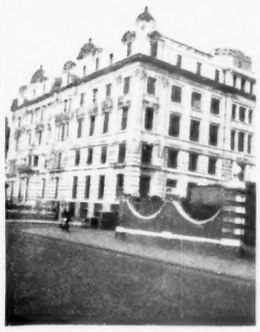

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Across Woburn Place, partly shielded by invaluable trees, is the Inwoods' great church, 17, pagan, elegant and ever splendid in its quiet way. What a lot these Greek classicists knew that we have forgotten, which we shall have to learn again one day even if we use the knowledge in a different way!

Opposite, on the left, is a romantic red brick and stone fire station, 18, an amazing pile, with all sorts of strange tricks. Why are all fire stations so romantic-looking? I suggest it has something to do with sliding down greasy poles from bedrooms in a great hurry. Beyond is another Friendly Society building, 19, the worst yet. It is called "The Hearts of Oak," but it is made of sloppy half-melted sugar, which is running down the building in drops of various sizes. There is in front a little bronze statue of King Edward VII. Why he should be used as an advertisement as well as the sugar architecture is not clear. Though Sandringham shows that his architectural taste was not impeccable he really did not deserve this.

20

Across Churchway, still on the left-hand side, is the Elizabeth Garrett Anderson Hospital in the old London School Board stock and red brick architecture, but with a good simple tower of plain stock added in the background. Then occurs on either side another stretch of shambles on what were once front gardens and then, beyond Ossulton Street, the long lines of St. Pancras Goods Station, 20. It is in Gilbert Scott Gothic, but what a rest even that can be after what we have just been seeing! Down Ossulton Street one gets a glimpse too of the new town the L.C.C. has built, 21, rather after Vienna, but very welcome, as, indeed, most things are after certain stretches of the Euston Road. On the opposite side of the street is a large cleared site with cranes appearing over the hoarding. May the new building be by someone under forty, for that is I feel, with a few exceptions, the chief hope today!

21

At last we come to St. Pancras Hotel and Station, 22, with, on the opposite side, the half-finished St. Pancras Town Hall, 23, clearly, from the detail, out of Lutyens' stable. This last need not detain us until we know more about it, and the hotel and station are really enough to take one's breath away. What men they were in those Gothic revival days with their towers, their elaborate oriels and gables, and their great carriage ways, and what money they had to spend! St. Pancras really deserved to stand on a fine boulevard. I suppose when it was built there was some such hope for the Euston Road, or even Sir Gilbert, with his energy, could hardly have carried away the railway directors in the way he did. One was to arrive from the north and at once look out on to something fine, not just on the slum we have made of it in our day. Walking on and looking back at the great pile, it seems in the evening mist like a Liverpool sketch design of ten years ago for half a dozen cathedrals at least on a rocky island. The great station roof, which the hotel blocks and screens and hides and hinders in a shameful way, is like a dark wash spilt on the background of the drawing at the last minute, generally a mistake.

Kings Cross Station, with its great twin arches, the finest features in the street, and its rather silly clock tower, seems to gaze down scornfully on the slum, for it does not take the trouble to face it squarely. Of late years, too, it has littered its own foreground with a slum of its own creation. The hotel, however, is in the right position away from the station traffic, and with a little clearance of shanties an open court for manœuvring cars, not only necessary today, but architecturally valuable, could still I think be made.

The street ends here as it began in muddle, dirt, advertisements and desolation. This is what we bring men from the ends of the earth to see.

22

23

Book of the Month

The Real Dutch Contribution

By P. Morton Shand

BOUWEN (BAUEN, BÂTIR, BUILDING), HOLLAND. By J. B. Van Loghem. Amsterdam: N. V. Uitgevers Maatschappij "Kosmos." Price 4 Florins, 90 cents.

THE Dutch, German, French and English texts of this important book on *Neues Bauen vers une architecture réelle built to live in* open in a direct and businesslike manner with a tuning-fork quotation from the guide to a modern architectural exhibition organized by "Opbouw" in 1928:

> "We know why walls have angles.
> We know why the inside of a bath is smooth.
> We know why a door needs to be two metres high.
> But who knows why utilitarian buildings like Railway Termini, Stock Exchanges, Electric Substations and Public Urinals must be historically representative, if not theatrical, monuments?"

The work it illustrates is that of architects and engineers in roughly equal numbers—J. J. Oud, G. Rietveld, J. B. Van Loghem, C. Van Eesteren, Mart Stamm, Jan Wils, J. G. Wiebenga, J. Emmen, W. Van Tijen, the late L. C. Van der Vlugt, J. Duieker, and Theo Van Doesburg, and two or three younger men—belonging to one or other of two groups, "Opbouw" in Rotterdam, already mentioned, and "De 8" of Amsterdam. A few excellent examples of anonymous engineering architecture are also included.

These men are mostly of international eminence, and their collective contribution to the New Architecture (here still bluntly called Functionalism and well defined as "a poised play of forces") is clearly intended to differentiate Netherlands wheat from Netherlands tares by tacit emphasis on what it excludes. Thus the first thing to strike an English architectural student is that while the work of Dudok is absent, Berlage, though of an older generation, is represented by his far too little-known office building in London. The reason why can hardly be explained in words. It will either be almost at once intuitively grasped by the reader, or else leave him puzzling even after he has turned the last page.

As one of its earliest pioneers, Van Loghem contributed far more materially to the rational development of Functionalism than is generally appreciated. Coming from an engineer of great precision of mind, such a remark as "a technically impeccable modern building is not necessarily functional, nor does a building that has certain technical imperfections necessarily cease to be functional on that score" carries double force; and when he says that "tension and rigidity are best expressed by a smooth finish" we do not admire this as a typical flash of Corbusier rhetoric, but accept it as a carefully considered judgment. Van Loghem points out how little Functionalism's immediate genesis in the brief (and purely Dutch) wartime interlude of Cubism is understood, or rather how purposely it has been misunderstood. Cubism was only a transient disciplinary phase, —a sort of Pride's Purge from every aspect of representationalism—borrowed from the Mondrian school of contemporary painting, in which a few discerning architects (like Van Doesburg, Van t'Hoff and Van Loghem himself) saw the chance of being able to express realities in abstract forms and perhaps grope their way forward to something far more vital. But from it directly sprang our new spatial vision in architecture.

Functionalism to Van Loghem is an architecture more human than any there has yet been—at once essentially in harmony and yet in essential contrast with nature—because it is the logical embodiment of this century's craving to apprehend life as an all-embracing whole, and organize our unbalanced, top-heavy planet as we know its engineers and architects could replan it for us. The old individualistic "one man one style, one style one value" architecture of set forms and sterile reproductions has only accentuated the economic catastrophies of our age. These evils are the inevitable aftermath of the unplanning and social selfishness of *laissez-faire* whose deepest and most tenacious roots are embedded in our archaic and irrational town-planning, which keeps building costs artificially high by keeping constructional technique artificially backward. But so long as the private interest of ground-landlords is allowed to prevail over the welfare of the community, no radical change for the better can be expected. Like Gropius, Van Loghem believes that the future must lie with dismountable prefabricated houses requiring very light foundations, and the complete isolation of all residential areas from traffic thoroughfares.

This well-illustrated and well-produced volume is a most welcome addition to the few really authoritative books on the New Architecture. The pity is that the already drastically abbreviated English text should be largely incomprehensible without continual reference to the equally short French or German versions. All the quotations in the present review have had to be re-phrased. Surely an essentially international body of polyglots like "CIRPAC" (to which both "De 8" and "Opbouw" are affiliated) could ensure that what ought to be invaluable translations appended to important publications by its members should be properly revised by others for whom the various languages employed are mother tongues. The fine book published last year in Switzerland on Corbusier's work since 1929 suffered from the same grave defect. A bad translation is always a bad investment because it means a loss of potential converts.

More Shell Guides

Devon: edited by John Betjeman. Dorset: edited by Paul Nash. Somerset: edited by C. H. B. and Peter Quennell. General Editor: John Betjeman. The Architectural Press. Price 2/6 each.

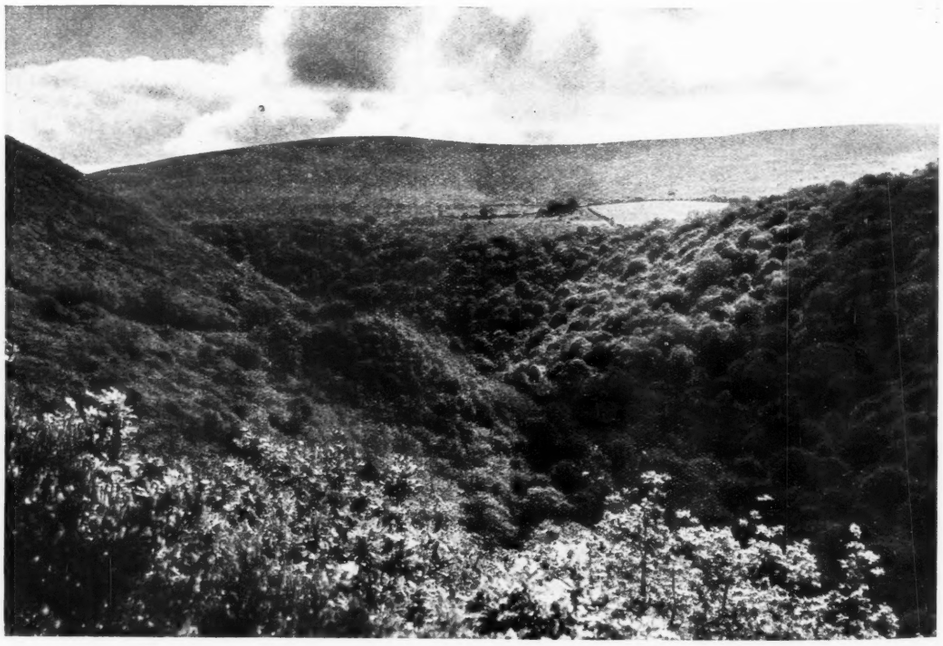
THE publication of three new volumes dealing with Devon, Dorset and Somerset, in the Shell Guide Series will be welcomed by many who were delighted by the freshness of form and matter of the earlier volumes. They will find that the newcomers are well up to the standard in the quality and interest of their illustrations, and that, like the earlier ones, each guide does more than record objects worth visiting in the several counties. It does so in an intimate and personal way that one finds altogether charming or quite the reverse according to one's reactions to the personality revealed in the Guide. In fact, within its limits of space, specially designed as it is for single-handed use by motorists, a Shell Guide must be the best substitute there is for being shown the district by somebody who knows it well.

For my part I am very content to have as my guide to Dorset an artist of distinction who is able to describe his county in water-colour drawings as well as in the written word. Mr. Paul Nash's volume catches the spirit of what must be one of the loveliest parts of England in a remarkable way, seeing that his space is so limited. His description of the main divisions of the county, based on the underlying rock formations, could hardly be bettered. Even so, one is not disposed to blame him when for the description of the Great Heath he abdicates in favour of Thomas Hardy, whose famous account of Egdon Heath has made this little corner of the earth a richer place for all who know them both. The shaded geological map which follows the general description is an excellent idea, though the attached geological note is a little disappointing in that it refers only to the oolitic deposits of the Jurassic system. The gazetteer, too, seems to have lost a little in usefulness, though it has perhaps gained in coherence by having the adjacent villages grouped under the headings of the principal towns. But these are minor details. Other features of the guide include a section on Sport, by Brig.-General F. R. Patch, Flora and Fauna (Dorset is unusually rich in the number of its species) by Mr. A. G. B. Russell, and an interesting list of Dorset dialect words. Besides monotone reproductions of four water-colour drawings by Mr. Nash, the Guide contains many fine photographs of buildings and scenery.

I should be very glad, too, to trust myself to the authors of "Somerset" for a tour of the county, though their geology is a bit sketchy and not very happily worded, and their sermon on the use of local building materials is not strictly according to the truth. I seem to have heard that the pantiles which form such a delightful feature of the villages in the Bristol and Bridgewater neighbourhoods, were originally brought over as ballast from the Low Countries and France. It is therefore unwise to condemn Welsh slates and Scottish granite as *foreign* materials. On the other hand the authors provide a useful survey of the antiquities of the county and an excellent brief account of the personalities and buildings of eighteenth-century Bath. Their gazetteer follows the normal pattern and is pleasantly written. There are also articles on "Rocks and Flowers of Somerset" by Miss F. Dunchideock, and on "Sport" by Major K. Dawson.

Among the attractions that the Devon volume has to offer is a well-informed account of the little-known early nineteenth century architecture of Plymouth. Many readers may be inclined to smile at Mr. Betjeman's claim that this period was "the greatest period for good building in England," but his enthusiasm has led him to assemble a good deal of information that might be hard to find elsewhere. He also conducts his readers into some of the lesser-known parts of Exeter, which for him still measures its distance from London by the post road. I understand that his Cornwall guide has reached a second edition. If a similar fate awaits the Devon volume it would be well if he described the rock formations underlying the central part of the county as Culm Measures instead of Millstone Grit.

W. A. EDEN



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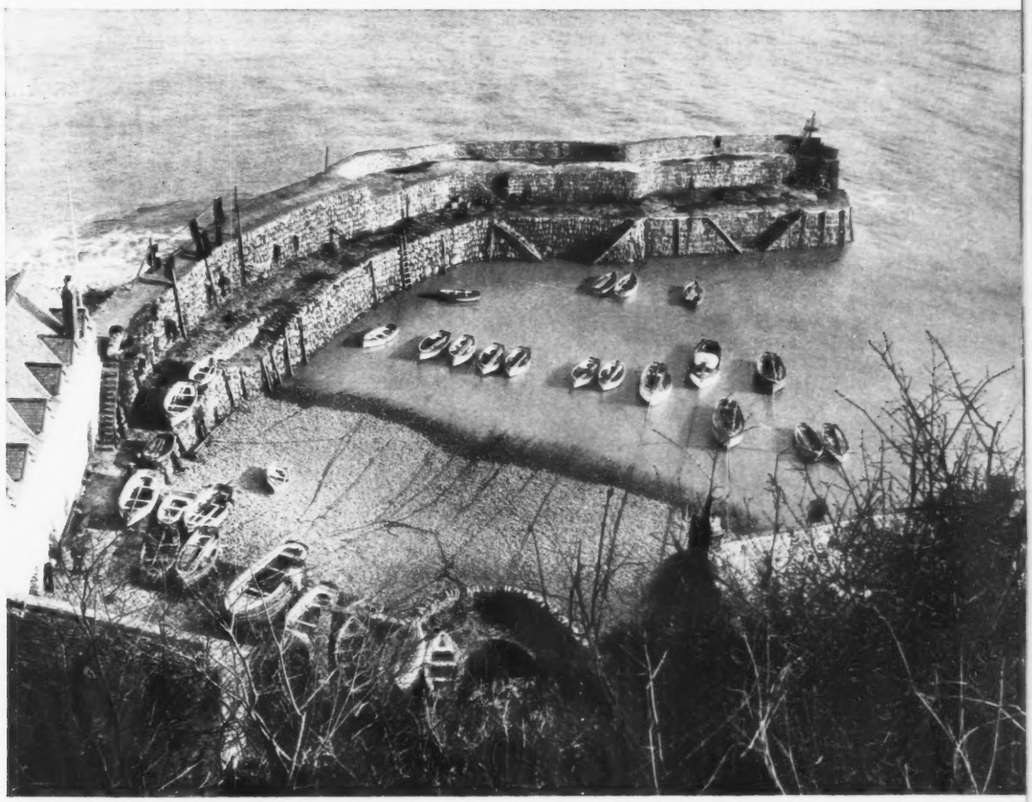

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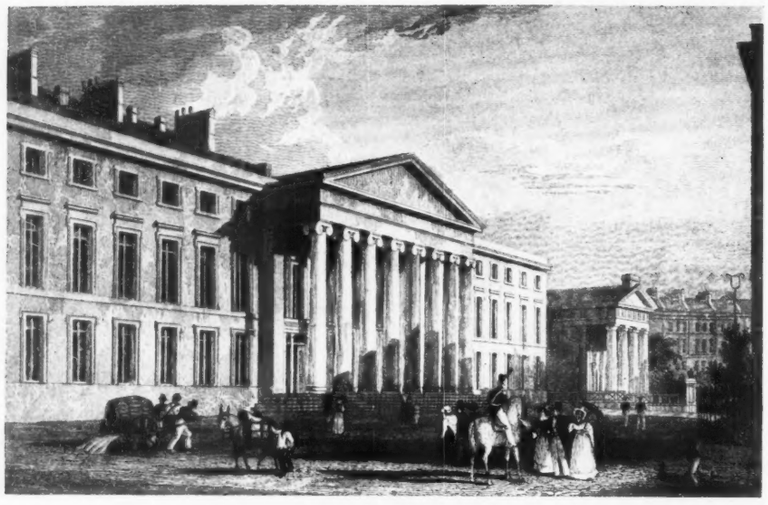
1, *Exmoor, the Horner Valley, from "Somerset," by C. H. B. and Peter Quennell.* 2, *Chesil Bank and* 3, *a model of a bronze-age grave and the skull found in the grave, from the Pitt-Rivers Museum, Farnham; both from "Dorset," compiled by Paul Nash.* 4, *Clovelly Harbour, from "Devon," by John Betjeman.*



The Theatre Royal and Athenæum, Plymouth, built about 1830. *From "Devon," by John Betjeman, one of the three new volumes in the Shell Guide series, published by The Architectural Press, reviewed on the preceding pages.*

Decoration at Home

THE STUDIO YEAR BOOK OF DECORATIVE ART. London: The Studio Ltd. Price 7/6 net.

MR. C. G. HOLME in his excellent introduction to The Studio Year Book of Decorative Art for 1936, claims to be sitting on two stools. The stools to which he refers are the hard "kitchen-stool of utility" and the soft de-luxe article of decorative art. On a previous occasion he has been criticized for failing to choose between them, and including in the same Year Book the boudoirs and bath-rooms of the rich and the gas-cookers of the poor. For our part, we have always considered it commendable, where two stools are concerned, to avoid falling between them. But, while congratulating Mr. Holme on escaping this indignity, we consider that even two stools form a somewhat restricted base from which to survey the problem of Decorative Art.

There is no doubt that the title—Decorative Art—does present one with a problem. Is it to be interpreted in the narrow sense of interior decoration—the colour of the walls, the texture of the fabrics, and the shape of the furniture—or is it to embrace every aspect of the "make-up" which covers the face of contemporary life? Can a Year Book of Decorative Art include photographs of a Shooting Box and a Cabinet Ironer, but exclude illustrations of cars at the motor show, fashion plates from *Vogue*, or a selection of posters from the Underground? Should there be chapters on Exteriors of Private Houses, Entrance Halls, Living Rooms, Kitchens, Bathrooms, Fabrics, Glassware, Metalware, and Pottery, but not a single photograph of a Window Display, a Film Set, or even of an interior of a restaurant? It is clear that Decorative Art to the Editor means only the decorative art of the home. He confines himself to the private life of the individual, and arbitrarily excludes any aspect of his public activities. This means that he will show a cloak room lobby in an individual flat, but not the entrance hall to the main block. He will show a bachelor's bathroom but not his office. He will let us see Miss Dolores del Rio's dining room, but not her dress or her car.

There is a tendency in consequence to exaggerate what is individual and to omit the universal. The incidental is stressed at the expense of the essential, and too much space is taken up with trivialities. Clever ideas and hints for the little woman in the home are apt to take the place of significant commentary on the pictorial aspects of contemporary life. Decorative Art is too often used as an excuse for what we may call the "cupboard under the stairs" approach to architecture.

Having said this, we must add that the illustrations are for the most part well selected, admirably presented, and annotated, forming as a whole an attractive anthology and, within a limited field, a valuable record of the best work of the past year.

WILLIAM TATTON BROWN.

A Pioneer of the High Renaissance

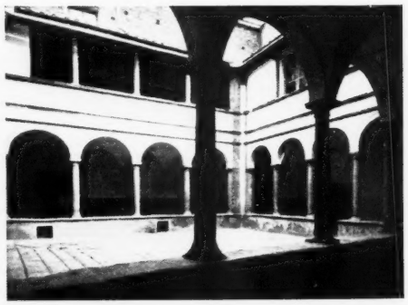
ANDREA SANSOVINO. Sculptor and Architect of the Italian Renaissance. By G. Haydn Huntley. Cambridge (Mass): Harvard University Press. Price $5.00 net.

DR. HUNTLEY'S carefully documented account of Andrea Sansovino's (1460–1529) life and work fills a conspicuous gap in the scientific literature of renaissance art. The elder Sansovino occupies a key position in the vital style development that separated the quattrocento generation of Botticelli, Pollajuolo, Giuliano da Sangallo from that of Rafael and Michelangelo. He was one of the pioneers of high renaissance classicism, and it is significant of the influence of fashion and taste even on scientific research into the history of art, that not a single monograph of scientific pretension has been devoted to this artist since Schönfeld's biography published in 1881.

Since that time both the technique of research and the available documentary and photographic material have been greatly improved and Dr. Huntley was able not merely to produce a reliable account of Sansovino's entire career, but also to give a convincing description of his stylistic development. Despite their almost wholly negative results, Dr. Huntley's researches into the hitherto entirely neglected field of the artist's work in Spain and Portugal (1491–93 and 1496–1501) are of the greatest importance. Contrary to the belief so far widely accepted (a belief based on the account of Vasari), that Sansovino remained in Portugal during the entire last decade of the fifteenth century, Dr. Huntley succeeded in adducing documentary evidence for the fact that the artist returned to Florence in 1493 and remained there until 1496. Sansovino was thus able to keep in touch with the fundamentally important artistic developments that were taking place in his home town during that decisive decade, a fact which satisfactorily solves the puzzling problem of how to account for the stylistic change that distinguishes his Pollajuolesque quattrocento work (e.g., the Corbellini Altar—of the late 'eighties) from his mature quinquecento achievements (e.g., the famous group outside the Florence Baptistery, that was commissioned shortly after the artist's return from abroad). Sansovino's claim for distinction as an important figure in the development of renaissance art rests mainly on his work as a sculptor. Dr. Huntley has no difficulty in tracing his indebtedness (most marked in his earlier work) to his master Pollajuolo and in showing how the principles absorbed by the young artist in the famous circle of art students and æsthetes that met under the leadership of Bertoldo da Giovanni in Lorenzo Magnifico's villa near San Marco, took magnificent shape in the style of Sansovino's maturity (e.g., the St. Ann, Virgin and Child of 1512—that is one of his finest achievements). Nevertheless, the few remaining examples of Sansovino's architectural work, in which sober, classicistic simplicity is often combined with constructive ingenuity (e.g., the cloister of S. Agostino in Monte San Savino designed in 1523—prove that he was an architect of no mean distinction. He worked in close contact with the elder Sangallo and perhaps Bramante, and for a time collaborated with Rafael in the supervision of the work of St. Peter's Cathedral. For many years he was in charge both of the architectural and sculptural work on the Santa Casa of Loreto.

Throughout his career Sansovino was in touch with the most advanced movements of his time. Nurtured in company with the greatest figures of the succeeding generation in the great tradition of Florentine art, he transferred his activities to the court of King John II and later of King Emmanuel of Portugal at a period when that court was the centre from which the discovery of a new world was being organized; later, when all the ambitions for the consolidation of Italy as a modern, rationally administered nation-State were centred in the Papal court, he took part in the great exodus of progressive artists to Rome. While Dr. Huntley makes no attempt to trace the basic roots of Sansovino's style development in the social reality of his time, his severely objective description of that development and the magnificent documentation he provides form the indispensable basis for this final elucidation of Sansovino's significance.

F. D. KLINGENDER.

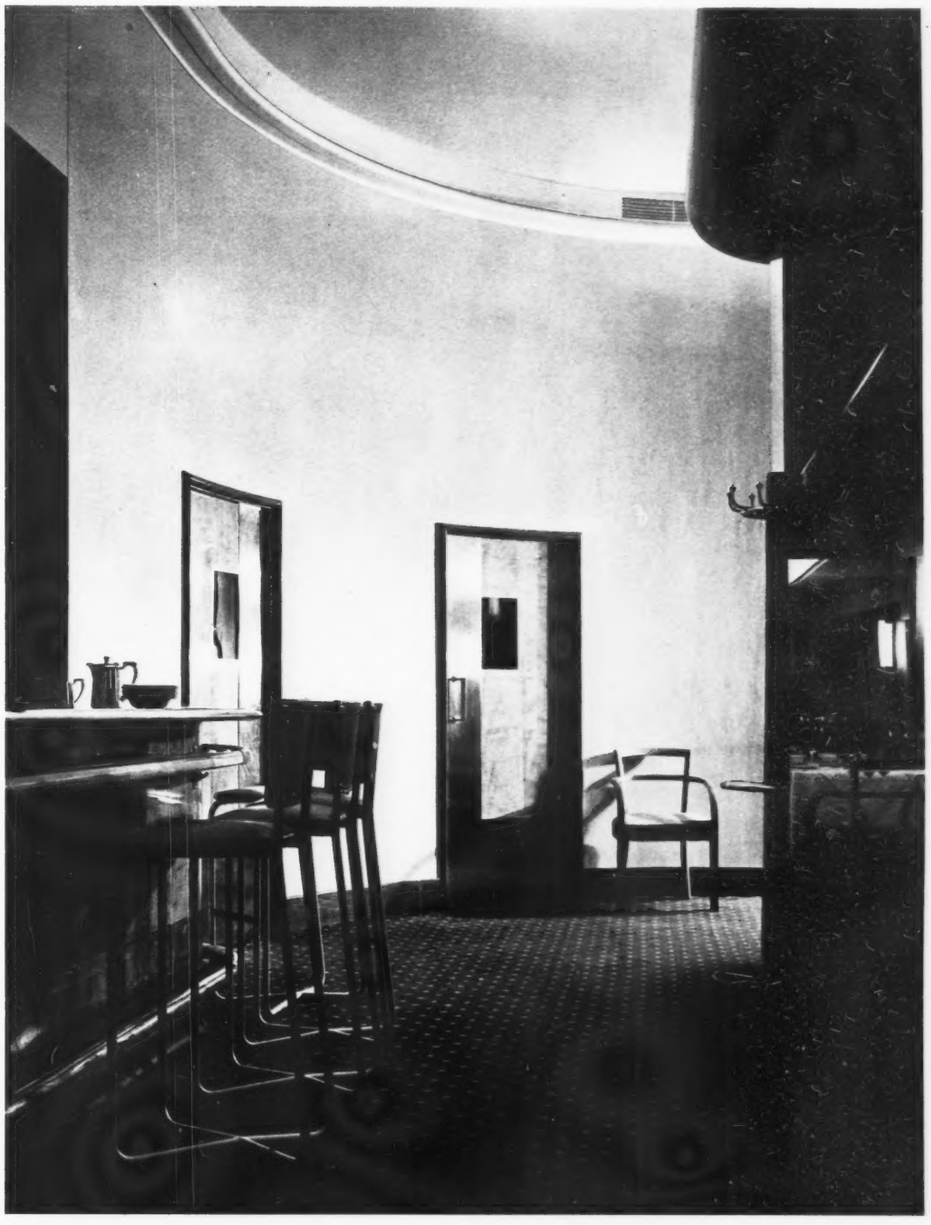


The Cloister of S. Agostino, Monte San Savino: one of Andrea Sansovino's major architectural works. From "Andrea Sansovino," by G. Hadyn Huntly.


EXIT

OVERLEAF: *AT CLOSE RANGE*

Lunch counter; the ornamental value of well-chosen materials, finely finished but without distracting ornament, is shown in this photograph of a corner of the restaurant at Robinson and Cleaver's, Regent Street. Machine-like "slickness" emphasises the use of the modern geometrical vocabulary, allows the intrinsic qualities of the materials to be properly displayed, and is at the same time serviceable in use. The materials here are sycamore veneer for the doors, stainless steel and hide for the counter stools, and linoleum for its top. This restaurant is given added interest by the fact that the architect was largely responsible for the design of the portable equipment and utensils, such as are seen here in use on the counter, as well as for the design of the room itself. These utensils are illustrated in detail on page 289. The architects were Pakington and Enthoven.



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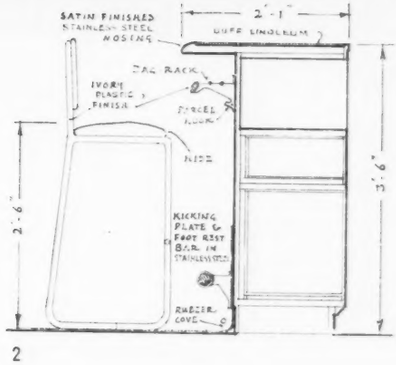
RESTAURANT IN REGENT STREET
PAKINGTON AND ENTHOVEN, ARCHITECTS

The recent reconstruction of the interior of Messrs. Robinson and Cleaver's store, half-way up Regent Street, included the provision of an entirely new restaurant. The space available was a rectangular one, with large windows along two sides and two structurally necessary stanchions in the centre of the room. These stanchions, one of which is seen on the right-hand side of 1, have been faced with mirror so as to interrupt as little as possible the view across the room, and made to support a lighting trough from which the ceiling is illuminated. An area at the corner is enclosed to provide service space, the doors to which are seen in the middle of the photograph, and a lunch counter, seen on the left, occupies the wall facing the windows. 2 is a sketch section through the lunch counter.



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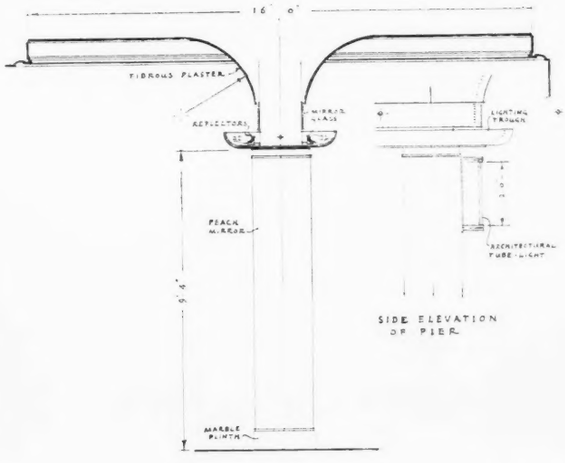
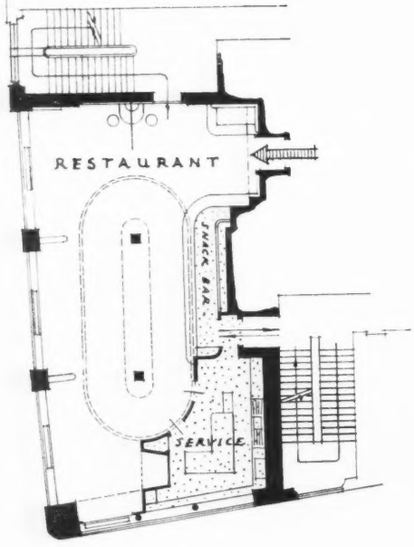


7 SECTION



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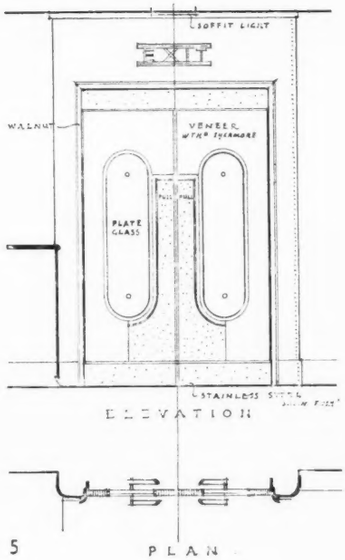

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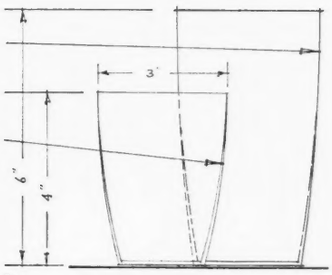

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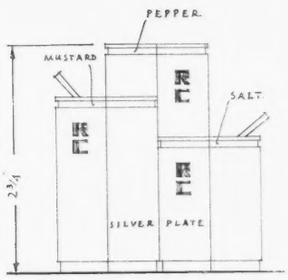
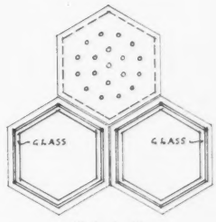


ELEVATION



PLAN

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3 is a general view of the restaurant from near the entrance, showing the disposition of the lunch counter and service doors already illustrated and the effect of the floodlit ceiling. 4 is the plan and 5 a detail of the entrance doors. The *motif* for the design of the latter, it will be noticed, has been taken from the plan of the room, the glazed panel echoing the central ceiling plan and the bar handle echoing the line of the lunch counter and service wall. Like the free-standing piers, the end wall is also faced with mirror, which gives to the room a very spacious appearance. This end, in the centre of which is a hide-covered settee, is shown in 6. 7 is a sketch detail of the trough-lighting of the centre ceiling panel. 8 is another view of the lunch counter. An interesting aspect of this scheme is that the clients had the initiative to give the architects a free hand not only in the general decoration but in the design of all the furniture and of the incidental details that are not, unfortunately, usually considered to be within the architect's province. 9 is a sketch of the glass tumblers made to the architect's design, photographed in 12: 10 and 14 show a neat solution of the unsightly cruet problem, and 13 shows some standard crockery for which the architect designed the decoration and monogram. 11 shows tea and coffee pots. The architect selected all the fabrics, including those for the waitresses' dresses, and the whole interior by this means achieves a notable homogeneity.

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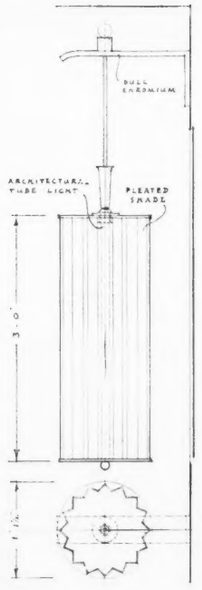

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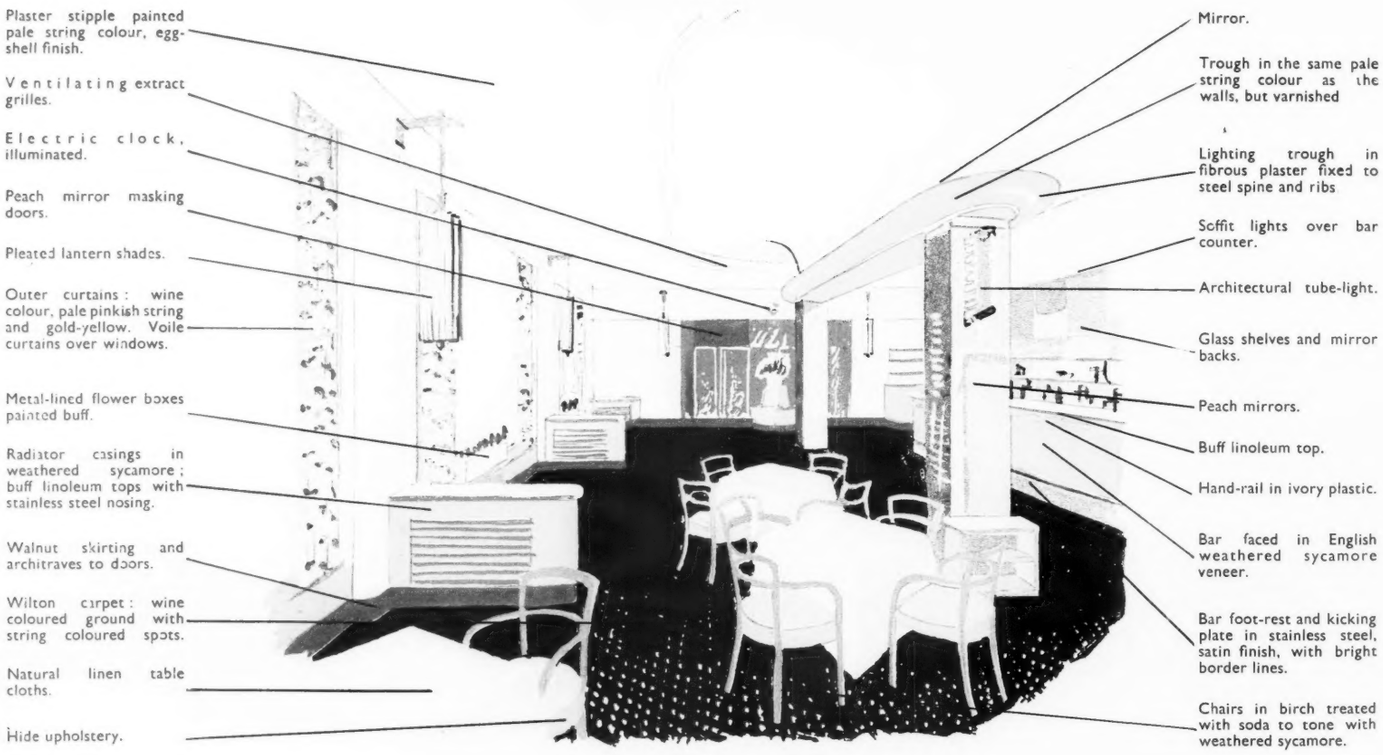
An intelligent piece of planning is seen in the radiators, 15, which, instead of being placed longitudinally between or under the windows, project at right-angles, in louvred wood casings, to divide the floor space into partially secluded bays. Their tops can be used as serving tables by the waitresses. 16 is a detail of the lanterns between the windows above the radiators. The perspective, 17, gives some idea of the warm beige, brown and wine colours employed, with some notes also of the materials.



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THE DESIGNER IN INDUSTRY

BY NIKOLAUS PEVSNER

2—Furnishing Fabrics

THE designer for industrial art has to face two fundamentally different problems. His task can be to shape objects or to decorate them. Designing a refrigerator is entirely a matter of shaping it, designing a wallpaper means creating a surface pattern to be applied to a material of hardly any intrinsic æsthetic significance. In the latter case the creative process is near to that which nowadays usually expresses itself in pictures; in the former case the spatial qualities of the architect are required.

In working for the textile trade, both methods of approach are equally important. To design a tweed the artist has to visualize the entire structure of the object—its roughness and smoothness, softness and hardness, thinness and thickness. The process resembles that of designing for pottery or glass, although the product is essentially two-dimensional. A Morris fabric, on the other hand, derives its value from its pattern alone. The special qualities of the background material are irrelevant.

Hence, in this article, I shall have to distinguish between design for "woven" and for "printed" textiles. The designer for "prints" does not require much special technical knowledge. Any artist of decorative faculties can create patterns for printed cretonnes or linens, provided he has acquired a certain insight into questions of repeat, and provided he is sufficiently familiar with the advantages and drawbacks of roller-printing, screen-printing and handblock-printing. It is a very significant fact that all the great personalities from outside the trade who have influenced textile design within the last fifty years are known for printed and not for woven fabrics. Morris's designs for his own workshops, and Voysey's for industrial production, the designs of Roger Fry's Omega workshops between 1912 and 1918, and the designs of Duncan Grant, Paul Nash, and Marion Dorn were and are exclusively or prevailingly done for the printers.

To invent new effects in weaves is impossible without a live knowledge of weaving.* Whether this should include a thorough personal experience of all the processes of machine production, or whether familiarity with such basic facts as any handloom can convey can be considered sufficient, I do not feel entitled to decide. Two manufacturers whom I met emphatically stressed the essential similarity of handloom and Jacquard loom. English art schools seem to be of the same opinion. Otherwise the Art School at Manchester could not be content with the possession of just two handlooms. More elaborate plants are as a rule confined to technical schools and technical colleges. This arrangement has its immediate consequences on the training of the designer. Unless a close co-operation between art school and technical school is secured (such as I found, for example, at Leicester where both schools are under the same roof, and where for the students of one school the attendance of some courses at the other is compulsory), the student is compelled to neglect either art or technique. In Manchester, the textile courses at the art school are almost entirely concerned with decoration for printed fabrics, whereas the excellent College of Technology can naturally not supply students with a sufficient introduction into the principles of architecture and decoration. This being so, very few Manchester designers come from the local schools, and very few manufacturers take an interest in them, by giving leave to boys to attend afternoon courses or by paying their fees. Designers for woven fabrics would usually have been through part-time courses at technical schools and would have acquired the bulk of their knowledge in the studio of some firm. They find that they have got on well without bothering much about "art," and consequently believe in *studio* training for the young generation. The majority of the textile manufacturers certainly holds the same view.

Amongst the several objections to a more specialized art education for designers that I came across one argument above all is worth mentioning: more than once doubts have been expressed to me as to whether it would pay to create ideal schools, since the actual demand for first-rate designers is so limited. One good designer can easily produce more patterns in a year than even a big firm can put on the market.

Nevertheless, the textile trade is one of the largest, if not the largest, user of designs in Britain. A famous house of dress materials with over 4,000 employees, that I visited, said that they need well over 800 designs a year (of which, incidentally, about 200 are for ties, about 100 for shirting, and about 50 for handkerchiefs). A well-known mass-producer of furnishing fabrics, with over 1,200 employees, turns out 50 new prints and 100 new weaves; the corresponding figures in a good Manchester firm, with about 700 employees, are 70 and 50. A smaller factory (300–400 employees) the reputation of which is mainly based on its reproduction prints, requires 80–100 designs a year; another factory famous for its exquisite linens and crashes (250–300 employees) puts 30–50 new patterns on the market within the same time. Apart from the manufacturers, there are also merchants who order materials to be decorated to designs supplied by them, and printers who sell designs to various mills, the cloth of which they decorate.

Designs for furnishing materials are produced in the same way as designs for carpets. Mill studios (and London studios of certain Lancashire, Yorkshire and Scottish mills) are one main source of designs; independent commercial studios are another. Free-lance artists are numerically negligible though artistically important. Captain W. Turnbull, in an instructive article on textile design (in the *Journal of Careers*, Vol. XIV, 1935, p. 91) states that 42 per cent. of designs come from works' studios, 42 per cent. from foreign commercial studios, 13 per cent. from English "Public Designers" and 3 per cent. from free-lance artists. My investigations on the whole confirm these figures: the large firm producing dress-materials, already mentioned: 25 per cent. studio, 75 per cent. bought from outside; the mass-producer of furnishing

* Cp. *Design and the Cotton Industry*. Board of Education. Educational Pamphlets No. 75, 1929, p. 5/6.

fabrics already mentioned: 66 per cent. to 44 per cent. in woven fabrics, 70 per cent. to 30 per cent. in prints; and one of the smaller producers: 20 per cent. to 80 per cent. The three most progressive manufacturers of furnishing fabrics in Britain gave me the following figures as their ratio of studio-produced and purchased designs: the first, some years 50 per cent. to 50 per cent., some years 60 per cent. to 40 per cent.; the second, in prints 40 per cent. to 60 per cent., in weaves 95 per cent. to 5 per cent.; the third, in prints the majority bought, in weaves the majority worked out between director and manager. In the last two cases, the contrast between the situation in designing for "weaves" and for "prints" is striking. The works' designer, who can keep in close contact with the technicians and the workers, is the right man for the creation of new weaves; the outside artist, who is supposed to be more imaginative or facile, because he is not restricted by the narrow life of a mill, is more appropriately employed for printed patterns. However, one has to beware of sweeping generalizations. A few of the best manufacturers give their designers considerable freedom, send them on frequent journeys, allow them to arrange their time as they like, and pay them generously.

The average payment of the head-designer in a firm of some standing is about £400–£500, or anything up to £1,000 and more.*

Studios are smaller than in the carpet trade. The biggest firm which I saw has a permanent staff of less than twenty in its drawing offices. This is certainly due to the fact that the adaptation of sketches for carpets is a more complicated process than the necessary redrawing for furnishing fabrics. It was also pointed out to me that, owing to the amount of time spent in colouring and finishing sketches bought from free lance designers and public designers, the mill studio worker does not find enough leisure for creative work and leaves the manufacturer much more dependent on outside sources than is the case with the mass-producer of carpets. Of the commercial designers, a good many in England and on the Continent run large studios and employ thirty and more designers, finishers, and apprentices (the proportion between these being, according to the Board of Trade Report mentioned, 35 per cent., 55 per cent., 10 per cent). A Manchester studio that I visited produces over 100 designs a year most of which are for printing, finished in roller size. The fees which commercial designers receive vary according to purpose and degree of finishing. The Board of Education pamphlet gives £4 as an average for a design for dress materials, and £12–£15 for a furnishing fabric. Capt. Turnbull's figure is £2–£15 and rarely more, up to £25. Two commercial studios questioned by me stated that £2–£5 was the usual fee for a finished design. However, one of these two also mentioned that for an elaborate chintz he may well receive a fee of £20–£30.

Besides English commercial designers, French and German studios are of foremost importance. There is hardly any difference in price between British and Continental sketches, though French and German may be slightly cheaper. The proportion between English and foreign designs purchased by firms varies greatly according to the artistic and political views of the manufacturers. I was given the following percentages of foreign designs used: 5 per cent. in one firm; 5–10 per cent. in another; 35 per cent. in another and 65 per cent. in another. Another firm used almost 100 per cent. foreign designs for prints and about 85 per cent. for weaves.

The highest fees are naturally paid to some free lance artists of renown, painters or designers whose names carry enough weight to justify an initial expense of £10 to £20, before the production of a new pattern is started. (One of the best designers in England receives usually £12, but also sometimes £8, sometimes £15 and more.) These few cases should, however, not detract attention from the fact that the majority of free-lance textile artists (designers as well as handweavers) can hardly make a living out of their work. This is a fact, although, very often, the introduction of new tendencies into the trade is due to these "unpaid research workers" (Turnbull).

Provided with the data quoted so far, we can now pass on to some questions connected with the artistic situation in the textile trade. The Modern Movement (including "Modernism") had in England, in spite of some early attempts such as those of the Omega Workshops, and in spite of the Paris Exhibition of 1925, hardly any influence on the trade before about 1930. An exhibition at Waring's organized by Serge Chermayeff in 1928, stands at the beginning. The new activity of the Edinburgh Weavers in a strictly modern spirit was the second symptom, the beginnings of Allan Walton's printed satins with patterns designed by outstanding young painters followed soon. Today, period reproduction has become rare in woven fabrics, except for certain damasks, brocatelles, velvets, etc. Figures I have received from three manufacturers are as follows: 97½ per cent. 50 per cent., 85 per cent. modern; from a commercial designer in London, 75 per cent. modern; from a department store in Oxford Street, 90 per cent. modern; from a department store in the South-west district of London, 90 per cent. modern; from a higher-price store in the North of England, "almost all" modern; from a department store in the North, "mostly modern" but, from perhaps the highest class department store in England, 40 per cent. period.

While this ratio corresponds to that which we found in the carpet trade, we are confronted with a remarkably different situation in printed fabrics. Here, period reproduction, or at least period imitation and inspiration from styles of the past, are still prevalent everywhere (and according to some manufacturers and buyers, have been newly in the ascendant since the end of 1934). Period prints in the same firms of which the figures for modern weaves were quoted just now come to: 10 per cent. only; 75 per cent. and 30 per cent. pure reproduction plus a large percentage of "period floral" in a more general sense; 75 per cent.; "majority"; "large majority"; 95 per cent. in linens and 90 per cent. in chintzes; 35 per cent. but upward tendency; and "almost all".

It is not easy to recognize the causes of this contrast between woven and printed designs. The most likely reason seems to me the extraordinary strength of the tradition in English printed floral decoration. For a long time the patterns of English linens, cretonnes and chintzes had been so outstanding as to influence the whole Continent, and Modernism proved unable to make a breach. Moreover, good designs of this type possess such a power of balance, such a perfect blend of realism and pattern effect that no need for improvement or change was felt. This argument appears to apply to oriental carpets as well; and yet Modernism has devastated the artistic standards of the industry; but it should not be forgotten that the tradition of English floral fabrics was a native tradition and not one imported from afar.

Less important, though probably also not without bearing on the point in question, is a technical argument. The preparation and production of a new design for weaving is far less costly than for large-scale printing. The cutting of the cards for the Jacquard loom may cost anything between £10 and £50. After selling 2,000 or 2,500 and, in some cases, less than 1,000 yards, this initial expense would be paid back. Moreover, a modern design requires as a rule much fewer cards than a period damask. The position is different in machine-printing. The engraving of the rollers costs between £50 and £300. The total expenditure, including trials and samples, before the marketing of a new number begins, can easily be estimated at £250–£600. Consequently, any design of which less than 3,000 or even 6,000 and 10,000 yards are sold, has to be considered a commercial failure. The corresponding figure in the Board of Education Report, referring probably to the cheaper Manchester trade, is 30,000–50,000 yards. No material is called a best-seller unless over 60,000 yards are sold. All this, of course, does not hold good in screen-printing or handblock-printing. The initial cost here would scarcely exceed £50, altogether. Here is, then, for once a legitimate reason why the most progressive goods in the textile printing industry are usually expensive.

In weaving, no such reason exists. Although certain qualities of feel and weight may be dependent on expensive yarns and expensive methods of production, there is no justification for the cheap and nasty effects of some cheap upholstery and curtain fabrics; that is to say, unless one feels inclined to agree with the contention of those manufacturers who assure you that it is the taste of the public that demands bad patterns. One of Britain's biggest textile manufacturers, a young, eager and modern-minded man, had to admit that amongst his best-selling woven materials there is at least one of a thoroughly bad and vulgar type. However, one is not much; and, as my illustrations show, most of the best-sellers reproduced are unobtrusive and anyhow far superior to the best-selling carpet designs. One can confirm this by going along Oxford Street, New Oxford Street, and Tottenham Court Road and looking at the windows of the furnishing houses. One may dislike the heavy effects of big waves and chevrons on the "suites" of settee and easy chairs, or the cheap sheen and jagged patterns of cotton and artificial silk curtains, but atrocities such as are found among carpets are rare.

And, on the other hand, woven fabrics of the highest artistic standards, standards not surpassed anywhere, are not rare at all. British tweeds, for dress as well as for upholstery, and certain linens and crashes, to mention only a few outstanding examples, would hold their own in Germany, in Sweden and in France.

Generally speaking, it seems to me that in

* Cp. *Design and the Cotton Industry*, l. c.: mills with 200–400 looms, £200–£250; larger mills, up to £400 and considerably more. Cp. also Turnbull, l. c.: £350–£500 and up to £1,000. Capt. R. D. Simpson in *Journal of Careers*, Vol. XIV, 1935, p. 89, gives £500–£1,500 as the usual salary. Of the industrialists whom I interviewed, one said that he paid his head designer "not under £500"; another, £750–£1,000.

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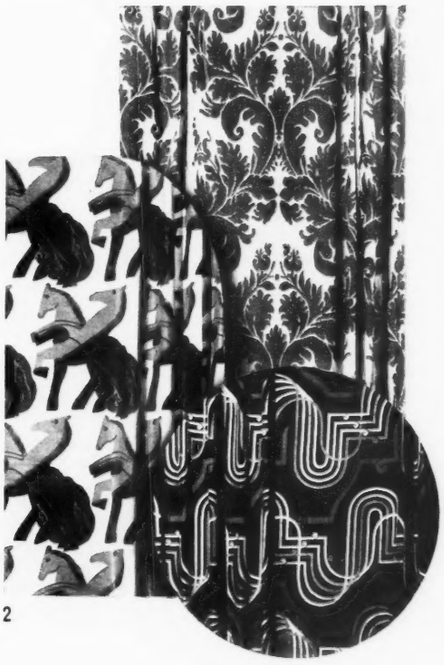

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1, *three fabrics produced by Edinburgh Weavers: top "Maskerade" in spun rayon on a broken satin ground; pastel colours; designed by Ashley. Centre, "Lindeth"; heavy textured coral, sand or maroon stripes on pale rayon ground. Bottom, "Frous," pattern printed in red on cotton ground; designed by J. C. Chirnside.* 2, *three fabrics, also by Edinburgh Weavers: top, "Ravenna"; lime-green pattern on wavy-striped satin. Centre, "Cavalho"; horses in turquoise and copper on semi-glazed natural linen; designed by H. Aufseeser. Bottom, "Merlin"; coral and cream lines on nigger-brown satin; designed by McArmfield.* 3, *four heavy woven fabrics by Donald Bros.: top left, "Moidart"; ribbed all-cotton material with cross-bands. Right, "Duntulm"; all-wool loosely-woven material in cream, nigger and some scarlet. Left, "Roslyn"; cotton and linen; natural colour with stub effect. Bottom right, "Leven"; cross-striped material containing linen, wool, cotton and jute.* 4, *four hand-block-printed fabrics, also by Donald Bros., of period design; entitled, from left to right, "Palermo," and "Herat" and, in foreground, "Chandos" and "Pembroke."*

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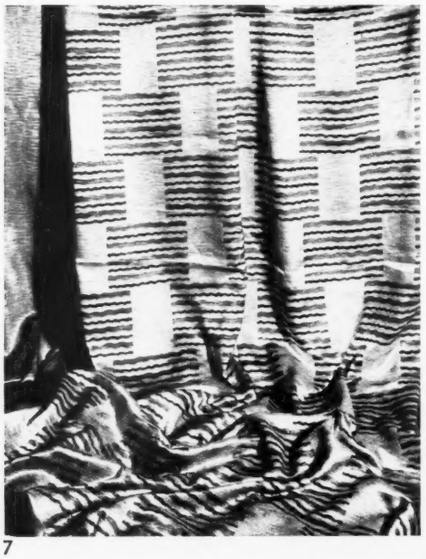

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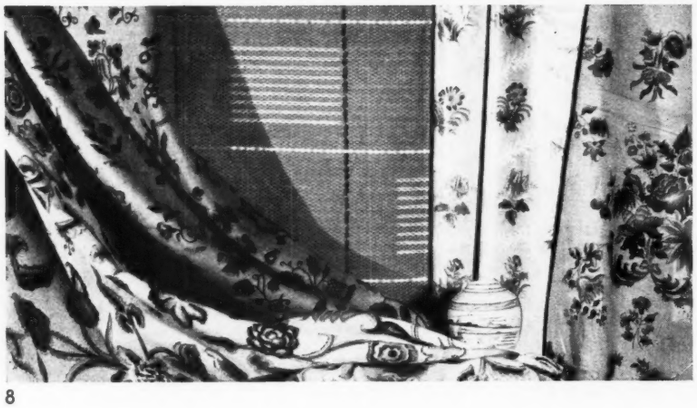

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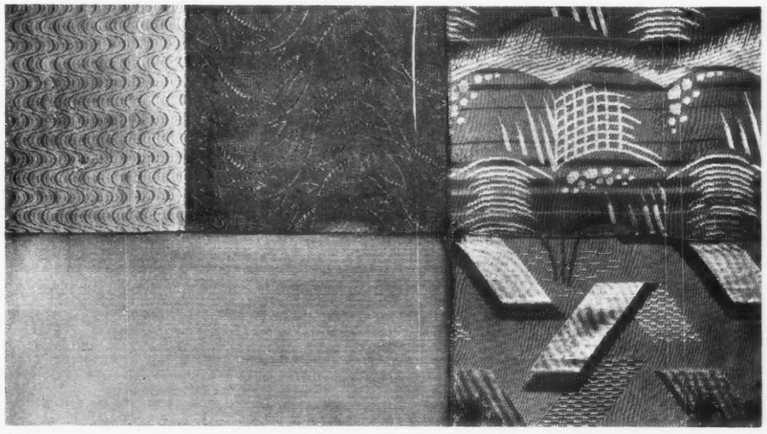

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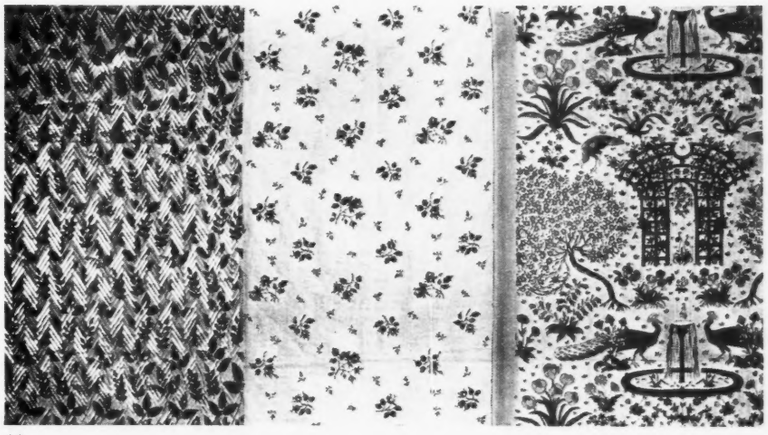

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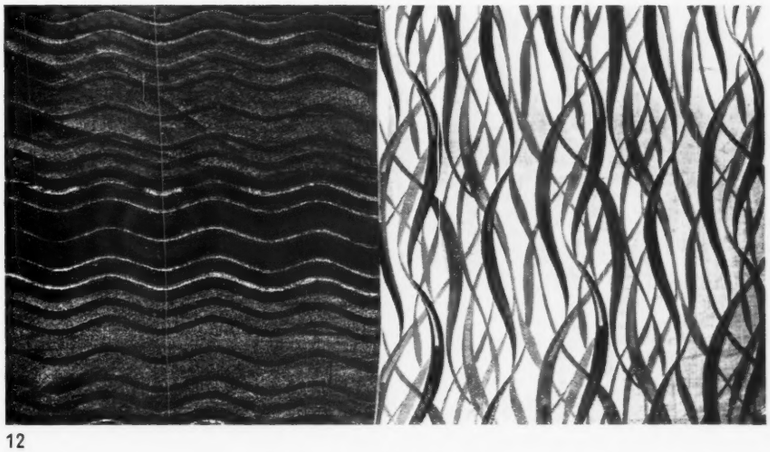

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5, five fabrics by Warner's: from left to right: "Bamboo Grass": printed linen: designed by H. Woodman: "Anchor": in white on navy blue; designed by Marion Dorn: "Waltham": loose weave in white on cream or green; designed by R. Silver: two chintzes, "Acorn and Oakleaf" and "Falling Leaf," both designed by Marion Dorn. 6, a group of tweeds, woven in Wales for Gordon Russell. 7, printed artificial silk, in red and black on white; designed by H. G. Bull for Allan Walton. 8, three more fabrics by Warner's: from left to right: "Derwent"; screen-printed linen: "Stanhope"; machine-printed linen: "Trevone;" tapestry weave; yellow or coral pattern on light blue or light brown ground: "Felday"; machine-printed chintz: "Campbell"; machine-printed linen. 9, "Chorale," a printed design by Marion Dorn for the Old Bleach Linen Company. 10, 11 *and* 12, "*best-selling*" *weaves and prints; the first two from one of England's largest manufacturing firms, and the last from a big department store in the Midlands.*

the ordinary English commercial production, simple texture effects or slight patterns such as indistinct stripes, etc. are æsthetically more successful than the more explicit motives. Daringly new decorative effects are risked by very few manufacturers only, and do not always come off so well as in some countries of a lighter and more playful disposition. Strong and pure colours are also not the *forte* of British commercial production. It is extremely difficult for retailer or public to get certain clear yellows, blues or greens without recurring to foreign materials. However, I do not know of any country where some such criticism would not be equally justified. As no trade in any country produces, under present social conditions, more than 15 per cent. or at the most 20 per cent. of its wares in creditable taste, the state of affairs in English woven fabrics is undeniably gratifying.

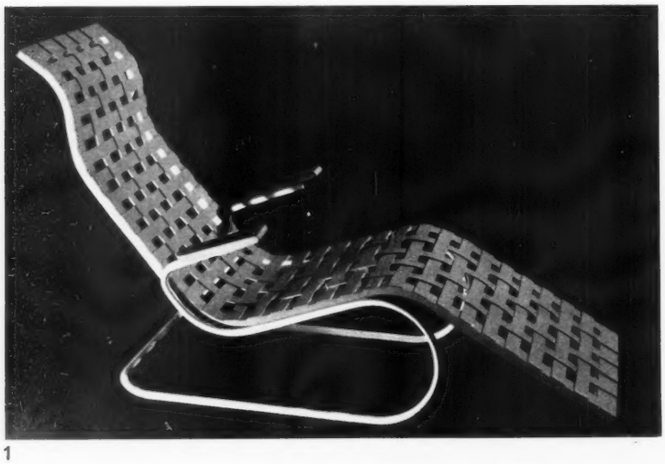
And the artistic value of English printed textiles is not lower; I know that in pronouncing this statement I shall be contradicted by many of the most passionate supporters of the Modern Movement who would like to destroy every bit of reproduction work. I myself would be quite willing to join in any persecution of sham Tudor architecture and furniture; but with regard to the best English prints it seems to me, as I have said before, that they have achieved the undated perfection of some English eighteenth century pottery and cutlery. Of course, these are the exceptions. The bulk of cheap prints is certainly far from satisfactory. But printed fabrics as unpleasant as three quarters of the figured carpets in the market, are again not frequent at all. And, on the other hand, there are period linens and chintzes, such as the ones illustrated on page 293, which are of the best artistic quality and yet retail at only 3*s.* to 3*s.* 9*d.* a yard. Good English prints of contemporary style are still rather unusual, less usual now, I should think, than they were in the days of Voysey. What there is, has all been created within the last three or four years.

The social and economic conditions and the artistic standards of British textile design have been outlined. It now remains to ask for reasons that might explain the excellent quality of some, and the creditable quality of most British furnishing materials. A few such reasons have been discussed already. Of prime importance is no doubt the strong and indigenous tradition in artistic prints as they have flourished from the days of the Tudors down to the time of Morris and Voysey, and also in home-woven tweeds, etc., which have been produced by weavers in Scotland and Wales without any conscious consideration of art, even after the industrial revolution had killed almost all village crafts in Britain.

The initiators of the Modern Movement in the English textile industry, men such as the late Sir Frank Warner, as Dr. James Morton or David T. and Frank J. Donald, consciously transferred this unconscious tradition of excellent weaving into the factory and carefully developed it. They are the same men who induced the great designers of the late Victorian decades to work for commercial production, and the satisfactory standard of design in British furnishing fabrics is, to my mind, more due to their personal initiative and that of some other manufacturers than to anything else.

In this connection it is interesting to place

BULLETIN OF STANDARD DESIGNS



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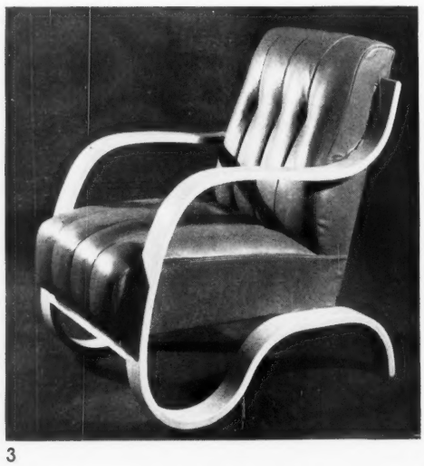

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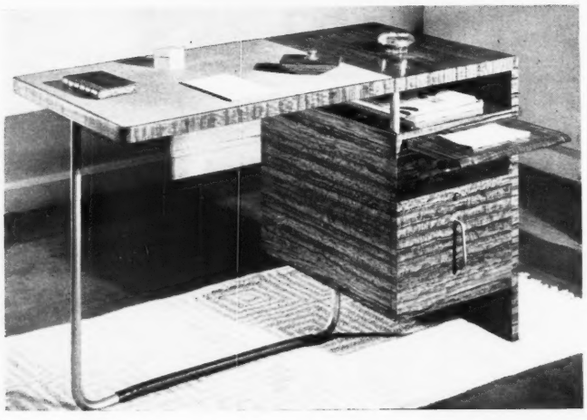

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This month's bulletin of standard interior equipment illustrates examples from the range of furniture that Heal's have recently exhibited in their gallery, designed at their request by a number of architects. 1, *chaise longue* for verandah or garden use, designed by Christopher Nicholson; frame of bent ash and cellulosed steel tube; seat and back of resilient interlaced ash strips; £8 10s. 2, chair, designed by Jack Howe; ebonised arms and legs; polished birch seat and back; detachable cushion covered in red tapestry; £8 15s. 3, chair, designed by Marcel Breuer and F. R. S. Yorke; in sycamore, upholstered in red washable leather; £13 5s. 4, desk, designed by E. Maxwell Fry; in Indian laurel, with chromium plated legs and linoleum top; £26. 5, wardrobe, in birch, designed by Christopher Heal; £22 10s.

on record one example of what a manufacturer of keen artistic interest can achieve: the memorable story of the Edinburgh Weavers. They started as a handweaving workshop at Letchworth belonging to E. and A. Hunter, but were after some time taken over by Dr. Morton as an independent branch of his firm, Morton Sundour Fabrics. This was done with the explicit intention of creating a laboratory for exemplary modern textile art. Dr. Morton was induced to make this step (the financial success of which was bound to be doubtful) by a strong feeling of responsibility, that responsibility which is one of the highest ethical qualities in a manufacturer. With the aid of some of the profits from his "bread and butter lines" Dr. Morton could carry the new firm over its first difficult years, and now they are well established and successful, besides being one of the most adventurous textile firms in the country.

It is this exemplary attitude of the producer —as opposed to the lack of active interest in modern design found among carpet manufacturers—which has decided the respective value of British furnishing fabrics and carpets.

While in these two first articles the main emphasis has had to be laid on the importance of the producer, I shall try to tackle the problem next month from another angle, dealing then with the design of electric and gas fires.

ANTHOLOGY

The Architecture of Justice

Instantly he was in a different world, a world like nothing else. Here, hidden away in ten thousand lairs behind a chaotic jumble of façades in all styles, from venerable Tudor to the ludicrous terra-cotta of late nineteenth century, the least productive and yet the most necessary of professions practised its mysteries, flourishing on the imperfections of humanity, taking and never giving, destroying and never creating, concerned with neither beauty nor intellect, eternally busy with nothing but the altercations of dishonesty and avarice, the apportionment of gain, the division of amassed property, the pilgrimages of money, and the neat conclusion of disasters in proper form. Round about lawns and fountained gardens, trim alleys, spacious squares, and obscure courtyards, this singular profession, which mankind has united to curse, to revile, and to honour, laboured amid dirt and old usages, often in bizarre and foolish raiment, at operations sometimes useful, sometimes of an inconceivable fatuity, but invariably attended by rite and ceremony. From Chancery Lane to Sardinia Street, from Holborn to the Embankment, justice, a commodity unknown to nature, was retailed with astonishing results. . . .

He entered the Royal Courts of Justice by the Carey Street portal, which is the professional entrance. He had never before examined the immense grey building which in its shapeless plan, its ill-balanced frontages, its unpretentious situation, and its curious fine distinction, illustrates so perfectly the English character. There is an elaborate and yet unaffected honesty about the aspect of the Law Courts which could not fail to inspire confidence. Lawrence felt it. With his exaggerated sensibility to influences that escape definition, he thought vaguely as he walked up the steps : " After all, it is impossible that I should be wronged here." And he was accordingly reassured. . . . In spite of the rush of multitudes to and fro in the wide corridors—barristers, solicitors, clerks, suitors, witnesses, quidnuncs and unemployed—the vast interior had somehow the hush and solemnity of a cathedral; and not the sight of a restaurant in the obscure distance, with white tables gleaming under Gothic shadows, could destroy this impression of a temple. The architect, an imperfect genius, had certainly conceived a temple, and had put into it the religion of his life. Every detail of the austere decoration was ecclesiastical in origin, and showed in its simple, passionate sincerity, a horror of the theatrical and the meretricious. As Lawrence, ignorant of the position of the various courts, wandered at hazard through the interminable passages, knowing that he must ultimately arrive at his goal, the calm self-respect of the place produced in him an emotion which was almost awe. He went by court after court, each labelled in Gothic lettering, each protected from the noises of the corridor by double swing-doors, and though no sound whatever reached him from these mysterious retreats, he nevertheless felt in his most secret soul that justice was being administered therein with scales ineffably even. Stone walls and heavily-leaded glass could not prevent the effluence of those magnificent qualities which have earned for English justice the homage of the world. Here, he thought, is something pure; perhaps there is naught else so pure.

ARNOLD BENNETT.

Whom God Hath Joined (Ward, Lock & Co., Ltd.)

MARGINALIA

"The Times" Looks Back

" It cannot be said that the immense building activity since 1918 has thrown up any widely prevalent style of domestic architecture which is likely to commend itself to future generations or to win for itself some distinctive name for the present architectural epoch. Great ingenuity has been exercised in the use of materials and in methods of construction, and there is a great deal of sound building which has shown that economy need not mean ugliness."

Beanfeast

" Twenty pairs of eyes roamed critically over the various buildings of the vast new Runwell Mental Hospital on Wednesday.

" The owners of these discerning, appraising eyes were architects.

" They fastened with joy on to such features as the secret gutter on the veranda roof at the admission unit, standing aloft on ledges and craning their necks to discover the secret —that the gutter is so constructed that it cannot be seen !

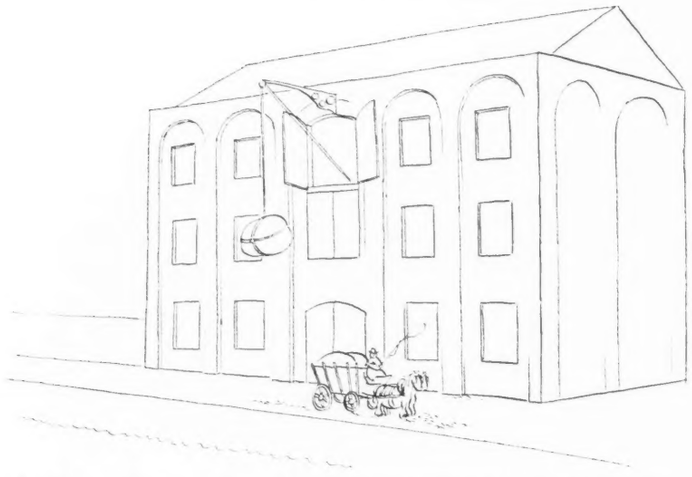
" It was a real architect's day out. ' A busman's holiday ' some people might say, but the members of the party did not seem to think so. They examined every room, every corner and every fitting almost with a delighted thoroughness."

SOUTHEND ADVERTISER.

In Russia

" The victory of reaction in architecture has been won after a vociferous battle of the styles, in which popular hatred of ' packing-case ' buildings carried the day just when the functionalists were learning to substitute the old Russian colours of strawberry-pink, orange, lemon, and pistachio-green

ONWARDS AND UPWARDS WITH THE ARTS



The frivolous emphasis of surface decoration of the eighteenth century—

Drawn by Osbert Lancaster.

Contrasted with the fitness for purpose and austere functionalism of the twentieth century.

for the ugly grey-black of unadorned concrete. Vitruvius has been republished. The American Embassy in Moscow, by Zholtovsky, with its Baalbekian pilasters and Pompeian ceilings, is acclaimed as a triumph of Bolshevist traditionalism. In capital and provinces alike, new buildings, though still ambitious to be thought American, now scrape the sky with careful classical arcades, thus enabling the tough, construction-fevered members of the City Soviet to murmur, "Oh, Renaissance merging into Baroque," with the authority of a Walter Pater. The theatre at Novo Sibirsk, originally designed by Grinberg in the functionalist style, provides an instance of the battle's effect on large enterprises. For two years work was suspended to await the battle's issue. Since then the design has been revised to include statues, grilles, and pilasters in the style of a West End bank. Architecture in Soviet Russia is succumbing to capitalist vulgarity, unredeemed by capitalist workmanship."
—*ROBERT BYRON in The Times.*

The Pendulum

On studying some plans of recent domestic architecture

We have melted the bounds,
we have smelted
The barriers our fathers
knew,
When the glass was cut off
from the china
With walls ten inches
through,
When the dining-room must
on no account
Observe what the parlour do.

Now all is one almighty
That was four and three and
two,
And the library melts to the
loggia
And the loggia melts to the
view.

Proclaim it from the
housetops,
Resound it through the
town,
Progress has blown her
trumpet,
The walls, the walls are
down.

Roll up the glib partition,
Slide back the folding door,
Fling space into the arms of
space
And unify the floor.

* * *

O children, O companions,
O Misters A and B
Who come, out of your
gentilnesse,
To spend a week with me,
Lend not the ear to what
you hear,
It is the wild wind's moan,
"Give back my captive's
freedom,
My cage of wood, brick,
stone,
My tight little box, with a
key that locks,
Where I can be alone!"

ADA HARRISON.

Empire Style

The new capital city of India, on the plains of Delhi, is now one of the official wonders of the East. To judge from the long special article which appeared recently in *The Times* everything possible is being done to add to

its earlier splendours. "The Viceroy's House," we read, "rises in dramatic beauty among modern gardens and pleasances incorporating features of the Mogul manner," but later on we are told that "this magnificent residence echoes something of the ancient palaces of England and Scotland," reminiscent of the Palace of Holyroodhouse or Hampton Court. It is approached by a "Royal Mile," flanked by secretariats "whose red and white sandstone buildings are surmounted by great domes and delicately enriched by campaniles; these recall the ancient communities of Italy and those Spanish architectural styles which the American has utilized with such skill and beauty in the new cities of California." Yet the shopping centre has "something of the tawdriness of a mid-Victorian seaside resort in the off-season." The Mogul Empire: seventeenth century Great Britain: twentieth century America: Italy: Spain: seaside England. A notable list of contributors! It is refreshing to know that whole-hearted eclecticism in architecture, so distinguishing a mark of the great days of Empire, is not quite dead.

Living Architecture

"With regard to movement in St. Paul's, he understood that on a hot day St. Paul's was larger than it was, say, last week. All buildings moved and 'breathed' and lived. When a building did not move one could be pretty sure that it was rotten."—SIR EDWIN LUTYENS *to the London Society as reported in the "Times."*

Help

Everybody who has heard of Mary, Queen of Scots, has heard of Fotheringhay Castle. It was the scene of the closing act of

THE PROFESSIONAL SIGN

1

2

3

4

The occupants' calling is made clear by the display of symbols such as these about the doorways of the houses in the little town of Quedlinburg at the foot of Hartz Mountains in Germany. Thus, the two lyres in the fan-light of 1 denote the house of a music-teacher, and the Cupids arrows fast coming to earth, 2, that of a midwife; the pretzel in the form of a door-knocker, 4, shows that a baker and confectioner lives within, and the two lions surrounded by vine leaves, 3, indicate the house of a watchman living near the vineyards. The vineyards in this case once belonged to the abbess who formerly ruled at Quedlinburg, and the lions symbolize her authority.

Fotheringhay Church

one of our most popular tragedies. But very few people have heard of Fotheringhay Church, although if it were not for the unimpressive mound which perpetuates the memory of Mary's last prison, it would have made this Northamptonshire village a place of pilgrimage long ago. It is a magnificent church, of pure Perpendicular design, a landmark far and wide across the great water meadows of the River Nene. It is worth visiting alone to see the two Renaissance tombs raised to the memory of the four members of the Royal House of Plantagenet by Tudor piety. But the church is in a bad way today. During the last fifty years the Restoration Committee has raised and spent £5,460 on it, but still the restorers feel, before they can report "that this generation has fulfilled its duty to generations of the past and of the future," another £1,000 will have to be raised somehow. This would not be too difficult a task in any town filled with the usual measure of civic pride, but Fotheringhay is a parish of six farms, and the number of souls to which its church ministers is only 213. It is an obvious case where help from outside is a necessity. Donations should be sent to R. A. Muntz, Esq., honorary Treasurer, Fotheringhay Church Restoration Committee, Tansor Manor, near Peterborough.

Ozenfant

The present congregation of distinguished European artists in this country, a result of political eccentricity and economic instability in many Continental countries, is a phenomenon on which we have been congratulating ourselves for some time. Most of these distinguished immigrants have been architects—from one of the Central European countries: now we have to welcome a newcomer from France—the Parisian painter and teacher of painting, Amédée Ozenfant, whose new *atelier* opened in London last month. M. Ozenfant is only the most celebrated of several painters and sculptors who are following the architects' example and leaving Paris for London. One hears stories of the deserted condition of the Paris studios; and, while regretting that the fine Parisian tradition of being the centre of the world's æsthetic activity should be obscured, we can rejoice in our own gain thereby. M. Ozenfant's venture is a particularly welcome one, as an English school of painting run on the lines of a Paris *atelier* will provide a kind of education we have felt the lack of—one in which the intimate pupil-master relationship, long divorced from art teaching, can perhaps be regained. M. Ozenfant is already a celebrated teacher but, his teaching apart, his influence will be a great acquisition. Since the early days of his most productive association with Corbusier fifteen years ago in producing that pioneering organ of modern æsthetic thought, *L'Esprit Nouveau*, his educational contribution to modern art has been continuous. It is understood that he intends later to open a school of architectural decoration and colour in connection with his *atelier*. For that we should be still more in his debt.

1936

"The general architectural scheme of the State of Texas Building and Museum of National History, will be classic modern, with touches of the Aztec, early Spanish, Southern Colonial and with suitable reminder that Texas alone of the Forty-eight States once was recognized as sovereign power."—
THE AMERICAN ARCHITECT.

Correspondence

The Editor,
THE ARCHITECTURAL REVIEW.

SIR,—Mr. Nikolaus Pevsner's criticism of British carpet designs in your April issue is so blunt that no doubt he will expect a blunt reply.

Carpets of British power loom manufacture are, in design, second to no country in the world—that is a fact.

Never, over my long experience, have I known any difficulty, on the score of design, in selling British carpets to any foreign country whatsoever. I need not refer to export quotas and other well-known handicaps to international trade at the present time.

Another fact. There is ample and keen competition in the carpet trade, which is among the most efficient of British industries.

By the way, has Mr. Pevsner any eye for beauty at all, or is he entirely ignorant that Kidderminster is surrounded by some of the most beautiful country in England?

Mr. Pevsner dislikes brown and orange. So do I. But what I like and what he likes is of no consequence whatever.

Let him remember, please, that the finer the texture the more beautiful can be the design of a carpet, and, in general, the finer the texture the more expensive.

It is no use confusing hand-woven carpets with those woven on power looms, they have entirely different limitations. This is almost invariably forgotten at exhibition time.

The duty of a carpet is to form a suitable background. However much room there may be for improvement in certain British-made carpets when judged as isolated pieces, they form a suitable background for the surroundings in which those who buy them live. What fault there is lies principally with some modern architects and modern furniture. What British carpet manufacturers most desire is to adorn buildings of dignity and grace, when such qualities may still be found in new buildings.

Complacent and supercilious criticism of British industry is nothing new. It usually comes from those who ought to know better.

Incidentally, I should be interested to know of (I have not seen) any carpets designed by artists of distinction in other spheres of art, which have approached in standard the better examples of those which come from carpet designing rooms, which Mr. Pevsner takes such pains to abuse.

He writes with great assurance, and then gives some apparently futile examples of what he thinks carpets should be. Even though some (not many I fancy) might agree with his choice, he overlooks one of the functions of carpet designing, that it should help the carpets to be durable and grow more graceful as they grow older.

I am not impressed by Mr. Pevsner's outspokenness. I am beginning to suspect that he is himself a beauty torturer. His disparagement of a leading British craft is, at least, somewhat ridiculous.

I am, Sir,
Your obedient servant,
E. H. O. CARPENTER.

Mr. Pevsner Replies

The Editor,
THE ARCHITECTURAL REVIEW.

SIR,—You ask me to reply to Mr. Carpenter's letter. I do not know, however, what I could say, except to repeat about half my article. I would rather allow the letter to stand as it is, as I could not wish for a more significant illustration of some of the points that I have made.

Your obedient servant,
NIKOLAUS PEVSNER.

Trade News and Reviews

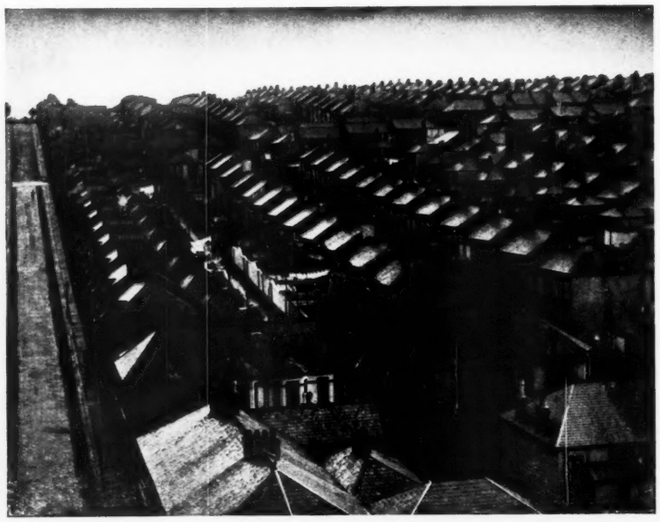
By BRIAN GRANT

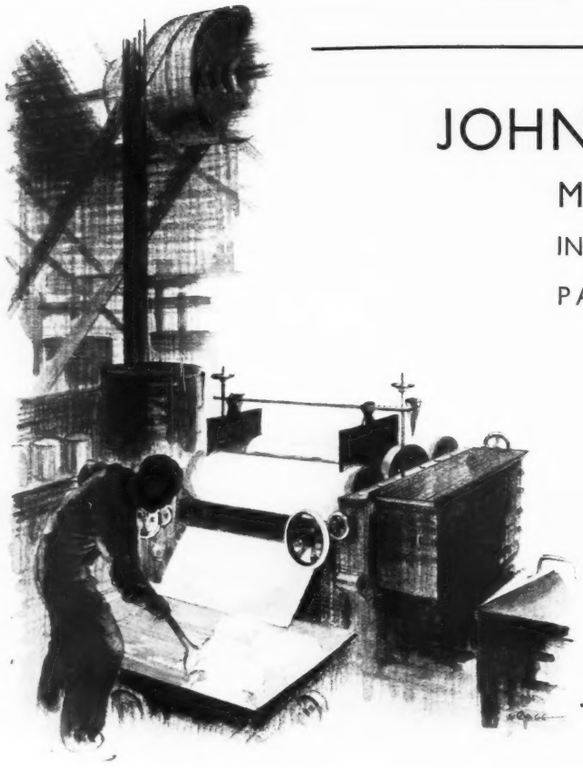
Suburban Sights

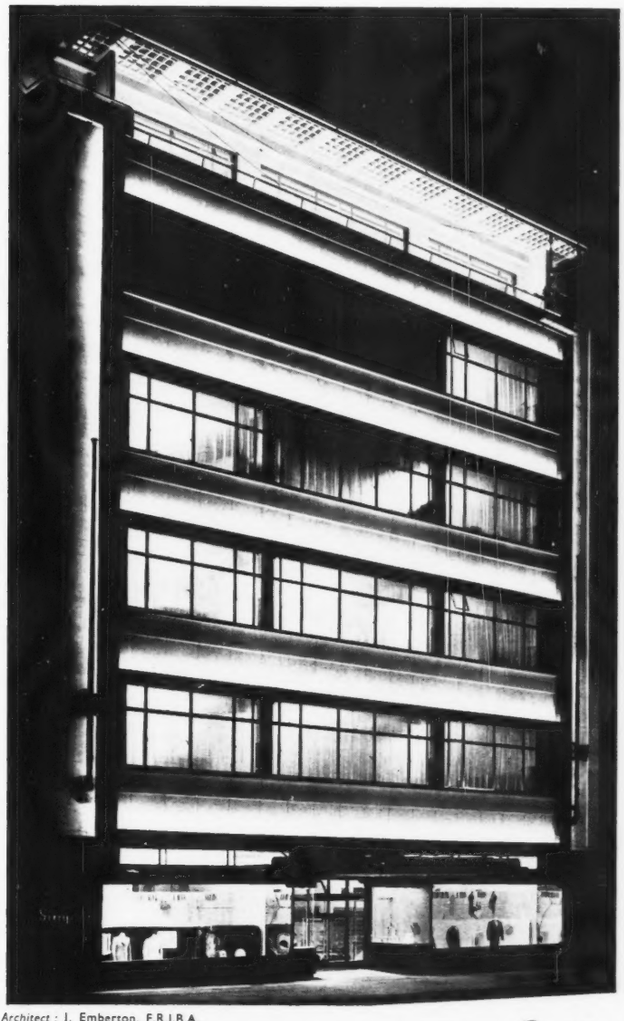
The illustration reproduced on this page bears the title "November in the Suburb": it is borrowed from "The English at Home"—a book of sixty-three photographs by Bill Brandt, with an introduction by Raymond Mortimer. Publishers, Batsford; price five shillings.

• • •

What particular "subbub" it is I do not know; the tragedy is that it is a fairly accurate representation of English suburban beauty in general. There are exceptions, but they are sadly few. Go North or South, to Acacia Avenue or to Bellevue Road and you will meet the same interminable row upon row. The inhabitants, brave souls, have made their attempt to infuse a little variety into the scene—you will find "Rose Villa," "Chez-nous," "Mayfield" and "Linksholme," neat little labels in a variety of fancy letters, but the structures they adorn are all as alike as Tweedle-dum and Tweedle-dee. M. Emile Cammaerts, speaking of the English, once asked: "Why are they so full of human sympathy, yet so tolerant of disgraceful social conditions?"







Architect : J. Emberton, F.R.I.B.A.

The Startling New Display Lighting for Simpson - PICCADILLY

The novel manner in which

CLEORA TUBES

have been used on this new building constitutes a real achievement in display lighting. In addition to the pure white effect, each section can be lit separately, and almost any colour can be produced at will, CLEORA illumination is not only extraordinarily effective but highly efficient and economical in final cost, and in application has the extreme flexibility long desired by architects generally.

—INSTALLED by CLAUDEGEN

Only by means of CLEORA TUBES (patented) can comparable results be obtained. CLAUDEGEN are specialists in Display Lighting, Signs, and Illuminated Publicity of every type, and offer to architects their co-operation and expert advice without obligation.

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THE GENERAL ELECTRIC CO. LTD.

£4,000,000 a Year Road-Lighting Plan

Mr. E. W. Salt (Cons., Yardley) moved on the Civil Estimates in the House of Commons recently that the lighting of highways should be dealt with on a national basis. The reason, he said, why lighting was chaotic and bad was due to the fact that it was controlled by no fewer than 1,400 local authorities. It was suggested that ten thousand miles of roads should be floodlighted at a cost of from 3½ to 4 million pounds a year.

• • •

Approximately ten million bicycles and more than two million motor vehicles are in active operation today. In the daylight hours the many millions of drivers steer their somewhat sorrowful courses aided and abetted (or harassed and embarrassed) by an everlasting procession of beacons, pedestrian crossings and Stop-Go signals, with, here and there (just to liven things up a bit) *les gendarmes avec* gong.

• • •

After nightfall the progress of he who travels by pedal or by petrol is thwart with danger and discomfort, and it is hardly encouraging to read that the Government, whilst admitting that road lighting is "thoroughly unsatisfactory," is of the opinion that the necessary legislation cannot be contemplated because of the already generous grants allotted for the maintenance of roads.

So, Mr. Motorist, you must rest content to grope dejectedly along the dim and shadowy highways. And, if perchance it happens that you should come forcibly into contact with an invisible pedestrian or cyclist, it will be your unhappy lot to stand in the box whilst some overworked J.P. reads you a long lecture upon the value of human life and the wickedness of he who drives recklessly.

• • •

The value of human life! Is it not a fact that a higher percentage of fatal accidents on the road are due to "thoroughly unsatisfactory" street lighting than to any other cause? And, or does my memory serve me falsely, did not the Government raid the road fund this year in order to provide a larger sum for expenditure on armaments for future extermination of human life?

• • •

Freightage—A Conundrum

If the freightage of bricks from Belgium to Brighton, a distance of 300 miles, including transport by rail, road and sea, costs *nine shillings and sixpence* per ton, what will be the freightage cost from Bedfordshire to Brighton, a distance of 100 miles? The answer is: *eleven shillings and ninepence per ton.*

Something wrong somewhere, surely!

These figures were quoted by Mr. A. W. Allard, vice-chairman of the Marston Valley Brick Company, Limited, at the Company's seventh annual ordinary general meeting in the course of a very pungent criticism of old-fashioned railway methods and high transport costs. Manufacturing companies of all classes are now providing their own transport facilities and are giving deliveries of products from their factories direct to their customers. The use of motor transport is increasing so rapidly that unless the management of railway companies undergoes a particularly thorough revision and modernization, then the railway waggon will have to retire from active service in favour of his younger brother, the motor lorry. To quote Mr. Allard: "The Railway companies and the Government have overlooked the fact that the cost of transport cannot be governed by antiquated and inefficient methods."

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250 Tons of Bricks per Day

The progress of The Marston Valley Brick Company is proof certain that the direction and development of the company's affairs is in very efficient hands. Three years ago they started producing a cheap facing brick at the rate of 50 tons per day; today the company is

A cocktail bar in an American night club. Architect: A. E. Keller.

manufacturing 250 tons per day . . . and, be it noted, every brick produced at their works during the past year has been sold.

• • •

Indubitably, the "barometer" so far as the building industry is concerned may be regarded as "set fair."

Architects will tell you that prospects are "bright and interesting." I like the addition of the word "interesting"—it seems to indicate that clients are becoming less dull and conservative in their demands. Manufacturers report that 1936 is "going along very nicely, thank you."

• • •

Celotex Utility Wallboard

Illustrated on this page is a convivial corner in Cleveland, Ohio, where the boys drop in for a "quick one." It is the Tap Room in the Golden Glow Night Club. The walls, ceiling and the bar counter are constructed of Celotex Hard Board. "Celotex" is, of course, as well known in this country as in the States—I think I am right in saying that it was the first insulating board to be introduced to English architects. Just recently the "Celotex" people have put a new product on the market—"Celotex Utility Wallboard." This is a $\frac{5}{16}$ in. thick, low-priced board supplied in sizes 3 ft., $3\frac{1}{2}$ ft. and 4 ft. wide and 8 ft. to 14 ft. long. One surface of the board is textured and the reverse smooth—the smooth surface is available in natural burlap colour or ivory white; the latter finish is to be recommended if any form of oil or water-colour is to be applied.

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Through the Letter Box

Burma Teak

I receive from the Burma Teak Shippers a thoroughly interesting brochure. It shows in a series of forest pictures the felling of teak trees, their transport over rocky ravines, steep jungle-covered slopes and down the waterways of Burma. In

this business of transport the elephant is certainly "public hero No. 1," and the whole forest organization is planned to suit his needs. To a lesser extent and only in accessible areas, buffaloes and cattle are employed, but no animal except the elephant combines the power, the cleverness and ability to work on steep slopes, and amid the rocks, the mud and the sand in the mountainous Burma forests. The brochure also includes a short general article on the uses of teak with illustrations of ships, railway trains, buildings, etc., showing of what infinite variety are the characteristics of Tectona Grandis (Burma Teak).

Architects who would like to receive copies should make application to Messrs. Wallace Brothers & Co., Ltd., 4 Crosby Square, E.C.3.

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Competition

for design for a Stand at the Building Trades Exhibition, Olympia. For particulars of this see page ii of the cover of this issue.

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Corrigendum

We wish to draw our readers attention to an error which occurred in the advertisement pages of our last issue. The advertisement showing the light reflecting advantages of white glazed bricks was issued on behalf of the Enamel Association and not the Enamel Brick Association was started.

A transport unit in a Burma jungle. But for the elephant the modern development of the Teak trade would have been impossible. Photograph reproduced by courtesy of The Burma Teak Shippers.

The Buildings Illustrated

Hangar and Clubhouse for the London Gliding Club, Dunstable

Architect: Christopher Nichol-son, M.A.

The general contractors were C. H. Boyd & Son Ltd. Among the sub-contractors and craftsmen were the following: Stuart's Granolithic Co. Ltd. (R.C. staircase), Cork Insulation Co. Ltd. (cork treads), London Brick Co. Ltd. (facing bricks), Smith Walker Ltd. (Structural steel), Standard Flat Roofing Co. Ltd. (3-ply Standard roofing to lounge and bar), Universal Asbestos Mfg. Co. Ltd. (corrugated asbestos sheeting to roof and walls), Chance Bros. & Co. Ltd. (cross-reeded glass to R.C. windows and staircase), Limmer & Trinidad Lake Asphalte Co. Ltd. (black acetas asphalte to bar), Archibald Low Electrics Ltd. (central heating), A. J. Tatham Ltd. (surround to memorial fireplace to lounge),

Well Fire and Foundry Co. Ltd. (special electric fire), Arthur Cozens (electric wiring), Oswald Hollman (electric light fixtures), Joseph Chater & Sons Ltd. (sanitary fittings), The Dryad Metal Works (Door furniture and staircase balustrade) Taylor Pearse & Co. Ltd. (door furniture), Lenscrete Ltd. (R. C. window), Williams & Williams Ltd. (metal windows), Post office, (telephones), The Sliding Door Mfg. Co. and Silent Gliding Doors, (sliding doors to hangar), Light Steelwork (1925) Ltd. (tubular balustrade), The Trussed Concrete Steel Co. Ltd. (terrace in Solcheck tiles), Donald Bros. Ltd. and Allan Walton Textiles (textiles), John Hall & Sons Ltd. (exterior and interior paintwork), Henry Stone & Son Ltd. ("Plan" chairs), Finmar Ltd. (stools), Eric Munday Ltd. (signs). The TenTest, Fibre Board Company Ltd. (TenTest insulating-board used for insulation and as an exterior and interior lining).

• • •

Whittinghame College, Preston Park, Brighton.

Architect: A. N. Pilichowski.

Consulting Engineers: Helsby, Harmann and Samuely.

The general contractors were Rice and Son Ltd., who also did the reinforced concrete work. Among the sub-contractors and craftsmen were the following: Ruberoid Co. Ltd. (special flat roofing), Helical Bar & Engineering Co. Ltd. (designing – reinforced concrete), Sanders & Forster Ltd. (structural steel), Marbolith Flooring Co. Ltd. (patent flooring), Nonporo Cement Co. Ltd. (waterproofing materials), Rayner & Meadows Ltd. (central heating), Pinching & Walton Ltd. (electric wiring and heating), Benjamin Electric Ltd. (electric light fixtures), Walter Cowen Ltd. (plumbing), Broad & Co. Ltd. (sanitary fittings), Nettlefold & Co. Ltd. and Dryad Metal Works Ltd. (door furniture), Rustproof Metal Windows Ltd. and A. H. Hamer Ltd. (metal windows), North of England School Furnishing Co. Ltd. (folding doors), Henry Green Ltd. (iron staircases), Steelway Ltd. (metalwork), Aquamellis Engineering Co. Ltd. (water-softening plant).

• • •

Restaurant: Robinson & Cleaver, Ltd.

Architects: Pakington & Enthoven, FF.R.I.B.A.

The general contractors were Frederick Sage & Co. Ltd., who also did the central heating, ventilation, plumbing, metalwork, decorative plaster and joinery. Waldo Maitland & Partners (lighting consultants). Among the sub-contractors and craftsmen were the following: Freeman Co. Ltd. (electric wiring), C. Harvey & Co. and Allom Bros. Ltd. (electric light fixtures), Allan Walton (curtains), B. Cohen & Sons Ltd. (chairs, settee etc.) Andrew A. Pegram (tables), Mappin & Webb Ltd. (silverware, cutlery, etc.), A. E. Gray & Co. Ltd. (crockery), Thos. Webb & Sons (glassware).

• • •

Simpson's Store, Piccadilly.

Architect: Joseph Emberton.

The general contractors were John Mowlem & Co. Ltd. Among the sub-contractors and craftsmen were the following: Goodman Price Ltd. (demolition), Dorman Long & Co. Ltd. (steelwork), Mather and Platt (shutters and sprinklers), Carrier-Ross Engineering Co. Ltd. (heating and hot water services, ventilation), Sturtevant Engineering Co. Ltd. (vacuum cleaning plant), Lamson Pneumatic Tube Co. Ltd. (cash tube installation), Express Lift Co. Ltd. (lifts), Art Pavements & Decorations Ltd. (terrazzo paving), Fenning and Co. Ltd. (travertine and marble), Carter and Co. Ltd. (tiles), W. N. Froy and Sons Ltd. (sanitary ware), Jas. Gibbons and Co. Ltd. (ironmongery), James Clark and Son Ltd. (Vitrolite, mirrors), Crittall Mnfg. Co. Ltd. (metal windows), J. A. King & Co. Ltd. (glas-crete window and glas-crete canopies), Haywards Ltd. (roof lights), Matthew Hall & Co. Ltd. (plumbing), J. Starkie Gardner Ltd. (main stair balustrade), Kleine Co. Ltd. (hollow tile floors), H. H. Martyn & Co. Ltd. (ventilation louvres), Armstrong Cork Co. Ltd. (cork floors), Webber and Corben Ltd. (stonework), Benham & Sons Ltd. (kitchen equipment), Inlaid Ruboleum Tile Co.

(lintile). Electrical installations Ltd. (electrical wiring). Joseph Avery Ltd. (curtains). Claude-General Neon Lights Ltd. (floodlighting). Becco Engineering Co. Ltd. (water treating plant). Fredk. Braby & Co. Ltd. (500 gallon break tank). Synchronome Co. Ltd. (synchronised clerks). F. Sage & Co. Ltd. (sports, shoe, cigar and gift shops. Bath Cabinet Makers Ltd. (clubroom and board rooms). D. Burkle & Sons Ltd. (third floor). George Parnall & Co. (fourth floor). Pel Ltd. (furniture). G. H. Morton & Sons (snack bar, telephone boxes). E. Pollard & Co. (show windows). Daymonds Ltd. (lettering). Eric Munday & Pickfords Ltd. (directional indicators). C. Harvey & Co. Ltd. (special light fittings). Best and Lloyd Ltd. (office light fitting). Trussed Concrete Steel Co. Ltd. (suspended ceilings). Highways Construction Ltd. (asphalte roofing). Marston Valley Brick Co. Ltd. (bricks). Cement Marketing Co. Ltd. (cement) Plastering Ltd. (plastering). G. K. Jensen & Co. Ltd. (kitchen lifts). S. G. B. (Dudley) Ltd. (glazed tiles). Cope & Co. Ltd. (tiling). Venesta Ltd. (Plymax doors). Francois Cementation Co. Ltd. (waterproofing).

• • •

Store at 2 Golders Green Road.

Architect: Ernö Goldfinger.

Among the sub-contractors and craftsmen were the following: E. Pollard & Co. Ltd. (structural steel, joinery, shop fittings, furniture). Thermolux Ltd. (Thermolux glass). Chance Bros. Ltd. (Reflectalyte glass). British Vitrolite Co. Ltd. (Vitrolite and Vitroflex). Diespeker & Co. Ltd. (patent flooring). H. Dutton & Sons (central heating). Ascot Gas Water Heaters Ltd. and Ideal Boilers and Radiators Ltd. (boilers). Duncan Watson & Co. Ltd. (electric wiring). Holophane Ltd. (electric light fixtures). Alfred Goslett & Co. Ltd. (sanitary fittings). Dryad Metal Works Ltd. and Parker Winder & Achurch Ltd. (door furniture). Bostwick Gate & Shutter Co. Ltd. (folding gates). Armstrong Cork Co. Ltd. (wallpapers). Marryat & Scott Ltd. (lifts). Smith's English Clocks Ltd. (clocks). Ionlite Ltd. (signs).

• • •

Peter Jones Store, Sloane Square.

Architects: Slater & Moberly.

Associated with William Crabtree.

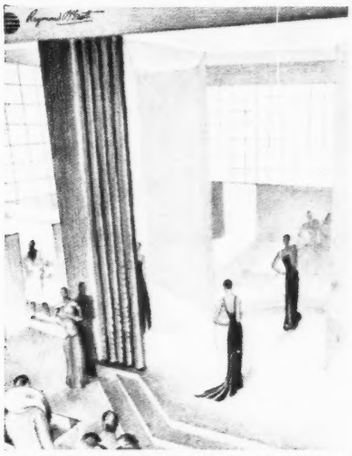
Consultant Architect: Professor C. H. Reilly.

The general contractors were John Lewis & Co. Ltd. Among the sub-contractors and craftsmen were the following: Coles Demolition & Excavation Ltd. (demolition and excavation). Sika-Francois Ltd. (dampcourses basement and retaining walls waterproofing materials). Trussed Concrete Steel Co. Ltd. (hyrib-reinforced concrete). Carter & Co. Ltd. (tiles). Imperial Chemical Industries Ltd. (pioneer blocks partitions). J. H. Sankey & Son Ltd. (partitions) Compton Bros. Ltd. (glass). Horsley Smith & Co. Ltd. (woodblock flooring). Bastian & Allen Ltd. (boilers). Zeiss Ikon Ltd. and Best & Lloyd Ltd. (electric light fixtures). Matthew Hall & Co. Ltd. (plumbing and water supply). Diespeker and Co. Ltd. and Malcolm MacLeod & Co. Ltd. (stairtreads). Yannedis & Co. Ltd. (door furniture and cloakroom fittings). Parker Winder & Achurch Ltd. and James Gibbons Ltd. (door furniture). Bostwick Gate & Shutter Co. Ltd. (folding gates). John Booth & Sons Ltd. (rolling shutters). Frederick Braby & Co. Ltd. (iron staircases). Caston & Co. Ltd. and Cooles (metalwork). J. P. White & Sons Ltd. (joinery). Fenning & Co. Ltd. and John Stubbs & Sons Ltd. (marble). Parnell & Sons Ltd. and Waring & Gillow Ltd. (shop fittings). Peter Jones Ltd. (textiles). H. Young & Co. (steelwork; cranes). Henry Hope & Sons Ltd. (windows; patent glazing). Haskins, (canopy, metalwork, sunblinds, signs). Helical Bar & Engineering Co. Ltd. (concrete floor and fireproof construction). Waygood-Otis Ltd. (lifts). Jas. Combe & Co. Ltd. (central heating). Shanks & Co. Ltd. (sanitary fittings). Hoyle Robson Barnet & Co. Ltd. (glazement).

FOR SALE

Four lime wood panels, size 3′ 3″ wide by 4′ 6″ high, carved in the spirit of Grinling Gibbons, also two carved lime wood door panels available. These panels are considered suitable for a large hall or Council Chamber.—Box 928.

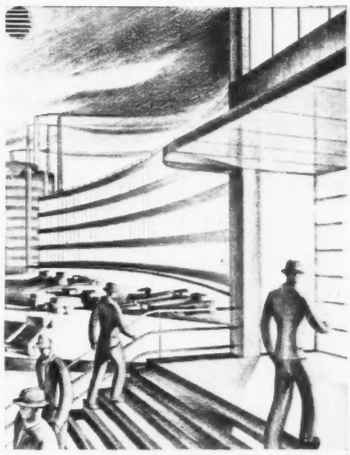
GUIDE TO THE GLASS AGE

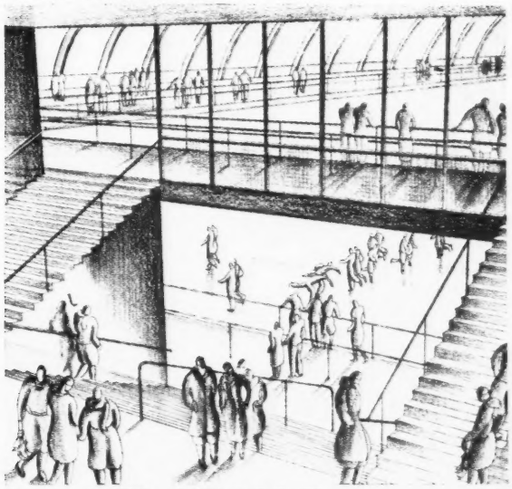


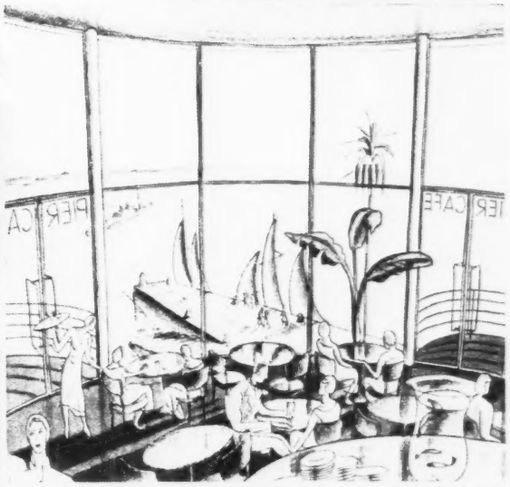
CONTENTS

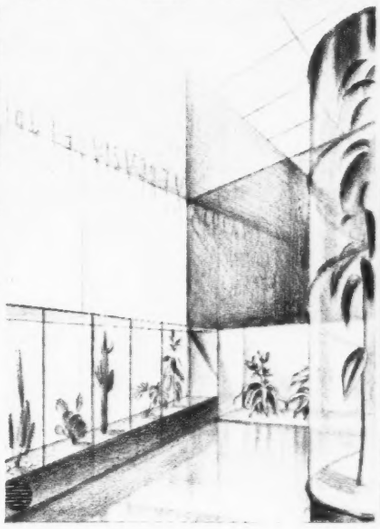
A survey of the applications of different types of glass in contemporary architecture; with a brief description of the properties of each glass and the reasons for its choice.

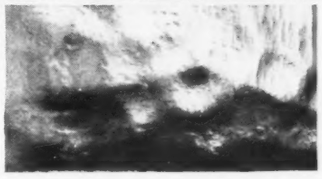
BRITISH GLASS "PB"











WHICH GLASS—AND WHY

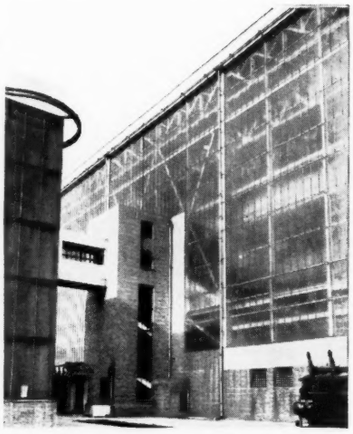
WIRED GLASS

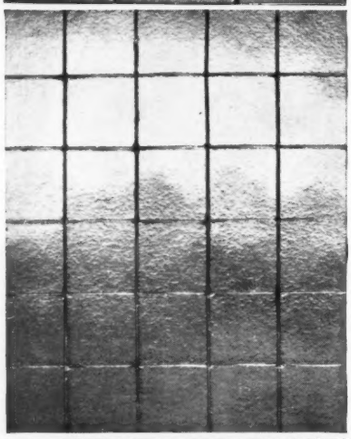
AN EFFICIENT SAFETY GLASS AND FIRE RETARDATIVE

WIRED ROUGH CAST

● Rolled glass reinforced with embedded hexagonal wire netting. When broken the loose pieces of glass are held together by the wire. Used throughout the Dunston Power Station —an example of modern fireproof construction.

Designers: Merz and McLellan.
Glaziers: W. H. Heywood & Co. Ltd., Huddersfield.





GEORGIAN WIRED GLASS

● Wired glass reinforced with a fine electrically-welded square mesh embedded wire netting. In appearance it is superior to the hexagonal mesh, and owing to the absence of any twist in the netting, is less likely to crack as a result of temperature changes. Used in the factory of Messrs. Carreras, London.

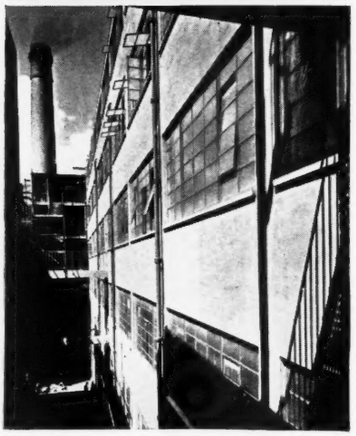
Architects: M. E. & O. H. Collins, F.S.I.
Glaziers: G. & J. Rae, Ltd.

This glass can also be used for internal partition glazing.

WIRED ARCTIC GLASS

● Owing to the deep pattern, the wire is less visible. Used in the Fur Factory of C. W. Martin & Sons, Ltd., Alaska Works, Grange Road, Bermondsey, as a fire retardative and safety glass, and because it gives a natural light essential for fur selection.

Architects: Messrs. Wallis, Gilbert & Partners, A. F.R.I.B.A.
Glaziers: A. Goldstein & Co.



Polished Wired Glass. *Wired glass with both surfaces ground and polished so as to give clear vision characteristic of Polished Plate Glass.*

$\frac{3}{16}$" **Wired "Vita"** *(Georgian mesh) is also available for Hospital Verandah glazing where it is desirable to combine safety with ultra-violet radiation.*

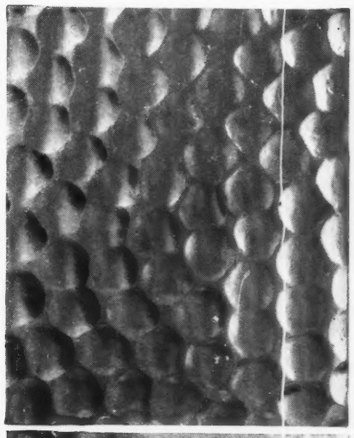
"Vita" is the registered trademark of Pilkington Brothers, Ltd., St. Helens, Lancs.

Issued by PILKINGTON BROS., ST. HELENS, LANCS, whose Technical Dept. is available for consultation regarding properties and uses of glass.

WHICH GLASS—AND WHY

CATHEDRAL GLASS

A Rolled Glass, on one surface of which a non-formal pattern or texture is imprinted, so that vision through the glass is obscured, thus assuring privacy.

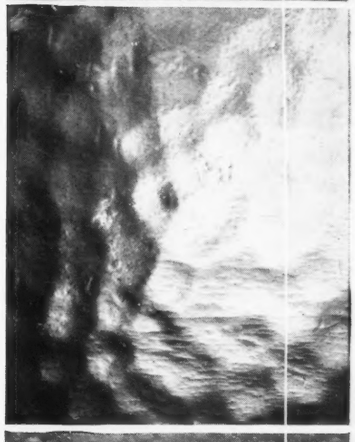


SMALL HAMMERED

● Used on the staircase of Arlington House, Arlington Street, London, to give privacy combined with pleasing appearance and partial diffusion of light.

Architect: Michael Rosenaur.

Glaziers: Wooton & Son.

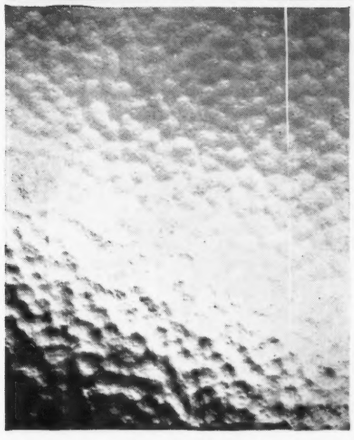


DOUBLE ROLLED CATHEDRAL

● Extensively used in Viyella House, Nottingham, the Headquarters of Messrs. W. Hollins & Co., Ltd. This glass was used to obtain maximum light with partial privacy.

Architect: E. A. Broadhead, F.R.I.B.A.

Glaziers: A. R. Knight, Nottingham.



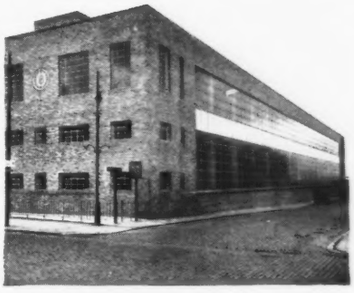
RIMPLED WHITE

● Used throughout in the Meter Shop of British Insulated Cables, Ltd., Prescot. This glass was used to obtain partial privacy without loss of light.

Architect: Dudley Nesbitt.

Glaziers: Williams Watson, Ltd., Liverpool.

This glass is also widely used for internal screens and partitions on account of its bright and pleasing appearance.



Other Cathedral Glasses *which are useful for similar purposes: Waterwite; Plain Cathedral; Clear Cathedral. Cathedral Glass can also be obtained in a variety of standard tints.*

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WHICH GLASS—AND WHY

FIGURED ROLLED CATHEDRAL

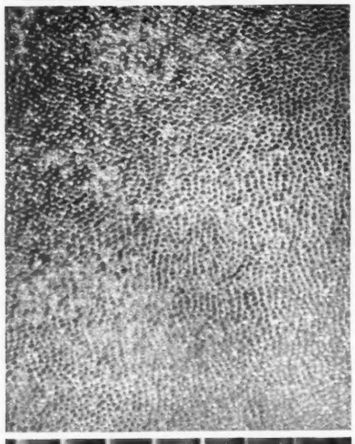
Rolled Glass, on one surface of which is imprinted a deep formal pattern. The pattern gives a high degree of diffusion, and adds an appearance of brightness to the glass, through which direct vision is almost obscured according to the depth of the pattern.

ARCTIC

● This figured glass was used in the Soap Factory of T. Hedley & Co., Ltd., Trafford Park, Manchester, to obtain maximum light with privacy.

Architects: W. H. Heywood & Co., Ltd., Huddersfield.

Contractors: J. Gerrard & Sons, Ltd., Swinton.



PINHEAD MOROCCO

● Extensively specified for D. H. Evans' new building in Oxford Street, London, to obtain restful diffused lighting.

Architect: Louis Blanc.

Glaziers: J. Chater & Sons, London.

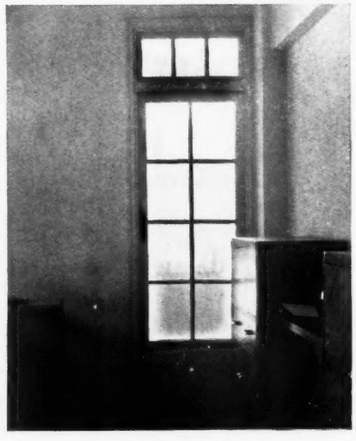
Other Figured Rolled Cathedral Glasses *which are useful for similar purposes:—*
Amazon; Japanese; Kaleidoscope (Large and Small); Morocco (Large and Small); Majestic; Muranese (Large, Medium and Small); Rippled.
Figured Rolled Cathedral Glass can also be obtained in a variety of standard tints.

FLUTED SHEET

● A Clear Sheet Glass with one surface slightly fluted sufficiently to prevent direct vision, and which gives some diffusion of light in a direction perpendicular to the flutes. Used in the flats at Forset Court, Edgware Road, London, to give maximum light with partial privacy.

Architects: Felix Goldsmith and John Osburn, A.A.R.I.B.A.

Glaziers: Higginbottom & Co.



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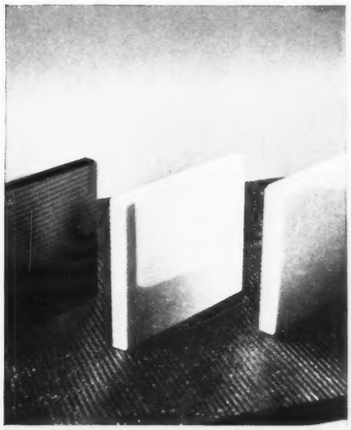
WHICH GLASS—AND WHY

"VITROLITE"

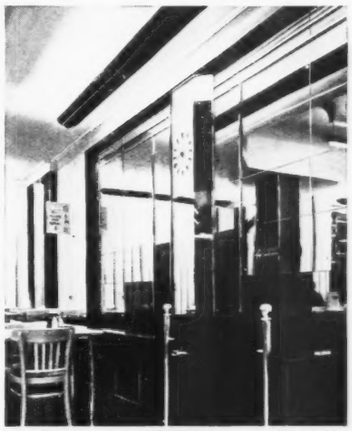
"VITROLITE" is a durable opaque glass material having a natural vitreous non-absorbent surface. The surface is unaffected by soap, grease, or steam condensation, etc., and is easily cleaned, so that it is an admirable material for either interior lining of walls or exterior wall facing.



"VITROLITE"

● Used in Messrs. J. Lyons & Co., Ltd., tea shop at Hyde Park, London, S.W.1.

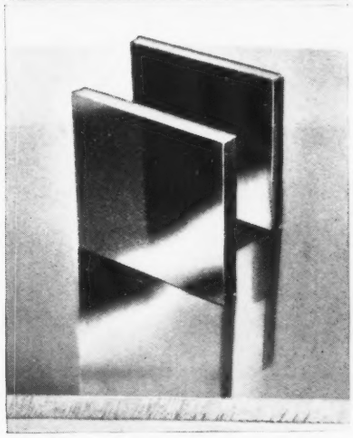
Architects and Fixers: J. Lyons Construction Dept.



AGATE "VITROLITE" (Marbled effect)

● Used extensively for the exterior and interior of Wigan Hippodrome in several colours.

Fixers: Messrs. J. Johnson & Son, Wigan.



BLACK "VITROLITE"

● Used as a decorative dado on the walls in the Mersey Tunnel, at the same time effecting a saving in maintenance costs.

Architect: Herbert J. Rowse, F.R.I.B.A.

Contractors: Mellowes & Co., Sheffield.

"**Vitrolite**" *is obtainable in black, white, ivory, pearl grey, green, turquoise, primrose, eggshell, Wedgwood blue, shell pink and tango, and in a number of "Agates" (marbled colours).*

"Vitrolite" is the registered trademark of The British Vitrolite Co., Ltd., 7 Albemarle Street, London, W.1.

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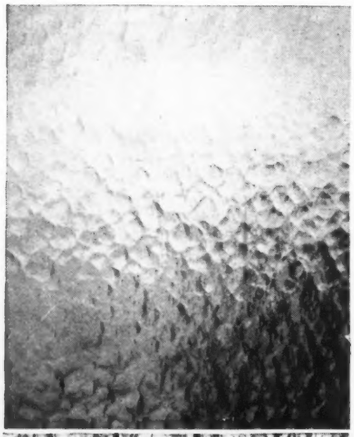
WHICH GLASS—AND WHY

ROUGH CAST DOUBLE ROLLED

A rough rolled translucent glass. A cheaper material suitable for roofing and all forms of factory glazing where the extra protection of Wired Glass is not required.

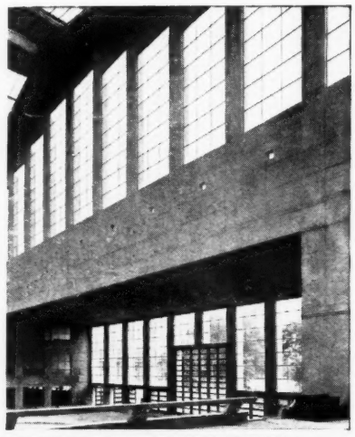


ROUGH CAST DOUBLE ROLLED

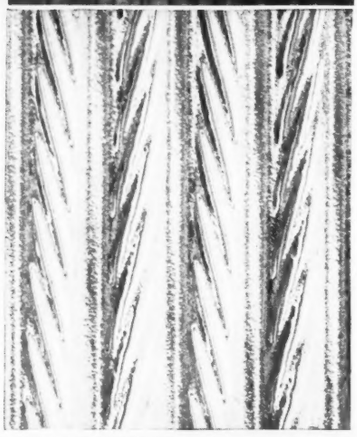
● Used for the vertical glazing at the Empire Swimming Pool at Wembley to obtain partial privacy combined with maximum light.

Engineer: Sir Owen Williams, K.B.E.

Contractors: Newton & Sons Ltd., London.



Plain Rolled. *A rough Rolled Glass having fine ribs on one surface which break up the direct rays of the sun and give a considerable amount of diffusion perpendicular to the direction of the ribs.*



FEATHERED WASHBOARD

● Used as a decorative feature for the pillars on this Building Trades Exhibition Stand at Olympia, 1934.

This glass lends itself to a variety of decorative treatments such as sand-blasting, acid etching, silvering, etc.

SHADED SANDBLAST PROCESS

● All glass, but particularly "Vitrolite," is suitable for treatment with the shaded sandblast process (U.K. Patent 420837) as used in this frieze design at the Kirk Sandall Hotel.

Designer: Sigmund Pollitzer.

"Vitrolite" is the registered trademark of The British Vitrolite Co., Ltd., 7 Albemarle Street, London, W. 1.

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WHICH GLASS—AND WHY

SPECIAL GLASSES

"ARMOURPLATE." A toughened glass made by subjecting ordinary Polished Plate Glass to a tempering process which greatly increases its strength and resistance to impact and sudden changes of temperature.

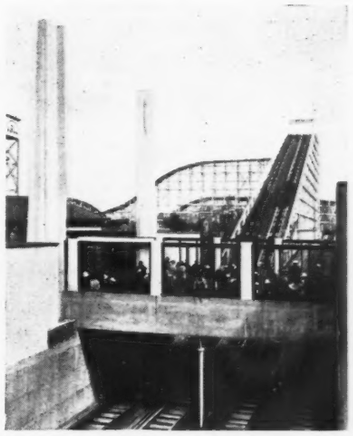
"ARMOURPLATE"

● Used in screens at Blackpool Pleasure Beach to provide clear visibility with an extra margin of safety.

Architect: J. Emberton, F.R.I.B.A.

"Armourplate" is the registered trad.mark of Pilkington Brothers, Ltd., St. Helens, Lancs.

Toughened Black Glass is recommended for use in all exterior shop-fitting and decorative work to minimise the risk of breakage due to climatic temperature changes.



CATHEDRAL "VITA"

● Used at the Phillips Memorial Hospital, Bromley, Kent, to obtain privacy and for health purposes.

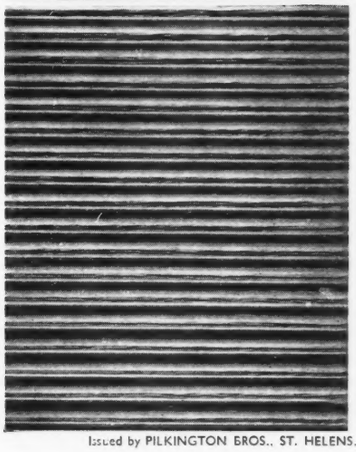
Architect: E. F. Duncanson, F.R.I.B.A.

Glaziers: Smith and Owen

Other types of "Vita" Glass available are Clear Sheet, Polished Plate and Georgian Wired.

"Vita" Glass. *A glass transparent to the health-giving ultra-violet rays of daylight.*

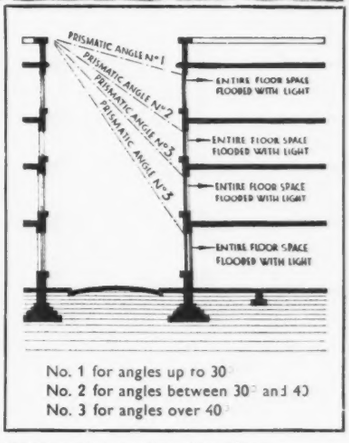
"Vita" is the registered trademark of Pilkington Brothers, Ltd., St. Helens, Lancs.



PRISMATIC

● A rolled glass, one surface of which consists of parallel prisms which are so arranged that light passing through the glass is refracted in any desired direction according to the angle of the prisms.

This photograph shows a specimen of Prismatic Glass which can be supplied in three different angles. Where windows are overshadowed by neighbouring buildings (as in narrow alleyways), Prismatic Glass increases the amount of light entering the room by as much as 80 per cent. The diagram shows how, with Prismatic Glass, the incident light is refracted across the room instead of falling only on the floor near the window.



No. 1 for angles up to 30°
No. 2 for angles between 30° and 40°
No. 3 for angles over 40°

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WHICH GLASS—AND WHY

POLISHED PLATE GLASS

Polished Plate Glass is a completely transparent glass which owing to its perfect planimetry gives clear and undistorted vision.

An example of a ground stippled design, outline brilliant cut, carried out by the shaded sandblast process on Pink Plate Glass.

Designer: : Siegmund Pollitzer.

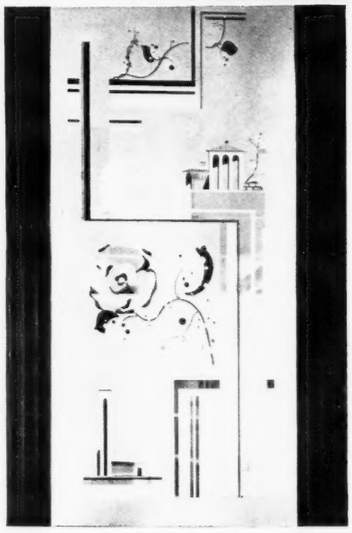
(Shaded Sandblast U.K. Patent No. 420837.)

SILVERED PLATE

● Used in the reproduction of Claudette Colbert's Bathroom at the Ideal Home Exhibition, 1936. An example of the modern decorative use of mirror glass. (Erected for W. N. Froy & Sons, Ltd.)

● Silvered plate glass—which can be obtained in shades of Blue, Pink, Amber, Green and Dull Grey—offers great scope to the architect in the decorative field, and can also be used to give the effect of added space.

Sheet Glass *Sheet Glass made by the most modern flat drawn process is used where clear vision is required at a reasonable cost, and where the price of Polished Plate Glass does not justify its use. Used extensively for glazing on Housing Estates.*



Here is a decorative panel carried out by acid obscured and stipple processes on Pink Plate Glass. *Designer:* : George Ramon.

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THESE WOODS WERE USED IN THIS BUILDING

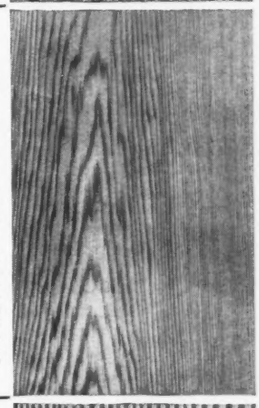
The House Boat at Radlett is a fine example of the appropriate use of material. Companion ways to the upper deck in teak. Dance floor, polished Austrian Oak. Shingling, Western Red Cedar. The play decks, forming the roof, have a slight camber only, and are designed to withstand alternate rain and sun as well as hard wear. Ordinary timber joists were used covered with Swedish deal boarding, with 3 layers of roofing felt, tarred and sanded, laid over. On top of the felt were laid loose battens soaked in pitch and tar to which the final Oregon Pine decking was nailed. The decking is actually "floated" on the roof. *Architect:* W. R. Davidge, F.R.I.B.A. Construction by Messrs. C. B. Heygate of Radlett.

Austrian Oak (Quarter Sawn)

GENERAL PROPERTIES: *Colour.* Light yellow-brown to deep warm brown. *Figure.* Very prominent silver grain when quarter sawn. *Workability.* Works well, finishes to a good surface, glues well, holds nails and screws well. *Durability.* Heartwood is exceptionally so: not durable in contact with acids. *Seasoning.* Requires careful drying: rather intolerant of high initial heat when green. *Wt. per cu. ft.* About 40-50 lbs. air-dry. SIZE AND AVAILABILITY: Logs converted according to length and girth, varying from ¼" to 6" thickness. USES: Veneers, panelling, wainscotting, carving, furniture, flooring. FINISHES: Stains well, lends itself to fuming, liming and silver treatment.

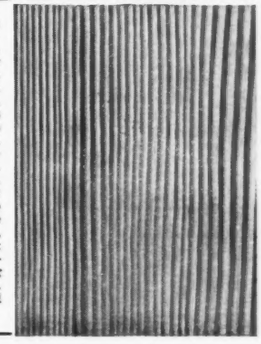
Western Red Cedar
(B.C. Red Cedar. Pacific Red Cedar)

GENERAL PROPERTIES: *Colour.* Reddish brown. *Figure.* Slight, pronounced when "slash" sawn. *Workability.* Works easily, excellent glue and nailing properties, straight grained soft, and light. *Durability.* Exceptional under all conditions. Insect resisting. *Seasoning.* Seasons easily and rapidly without warping or checking. Avoid high kiln temperature. *Wt. per cu. ft.* About 23 lbs. air-dry. *Strength.* Fairly strong for its weight, rather brittle. SIZE AND AVAILABILITY: Trees, 100 ft.-150 ft. in height, 3 ft.-6 ft. in diameter. Exported as shingles, weather boards, wainscotting, planks 10 ft. and upwards long, 6 in. and upwards wide, 1 in.-6 in. thick. USES: Roofing shingles, bevel siding, posts, panelling, mouldings, sashes, cabinet making. FINISHES: Stains, paints, enamels well.



Douglas Fir *(Oregon Pine. B.C. Pine)*

GENERAL PROPERTIES: *Colour.* Pink to light reddish brown. For flooring should be rift sawn. *Figure.* Prominent. *Workability.* Works comparatively well, machines well, usually requires sanding. *Durability.* Requires preservation for exposed work. *Seasoning.* Rapid, kiln temperature should not be high. *Wt. per cu. ft.* 30-33 lbs. *Strength.* Strong. SIZE AND AVAILABILITY: Marketed from 1" boards to squared logs and spars. Wide variety of dimensions obtainable, often clear of defects. USES: Doors, panelling, plywood, furniture, interior fittings, flooring (edge grain), wood blocks, etc. FINISHES: Stains, varnishes and polishes well.



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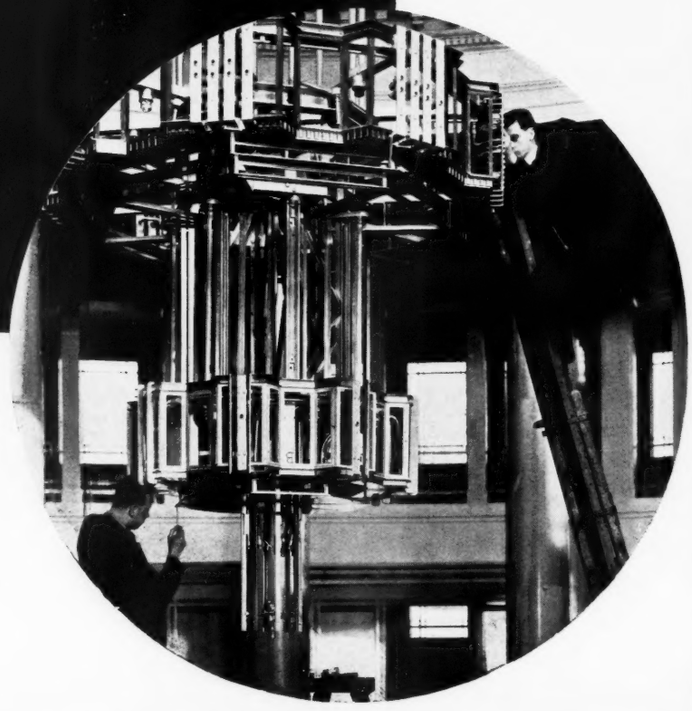

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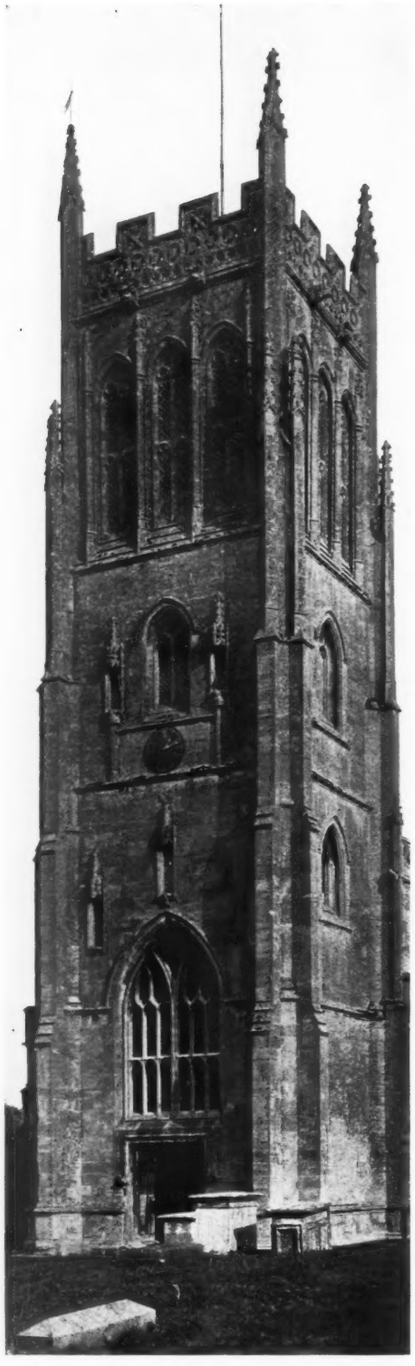

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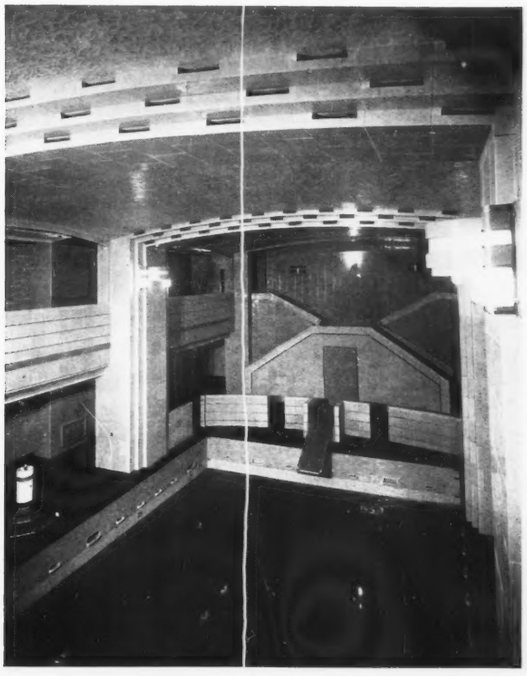

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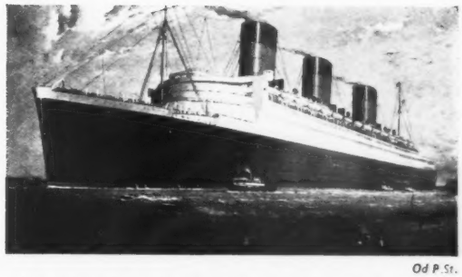

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