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A Magazine of Architecture & Decoration



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November 1936

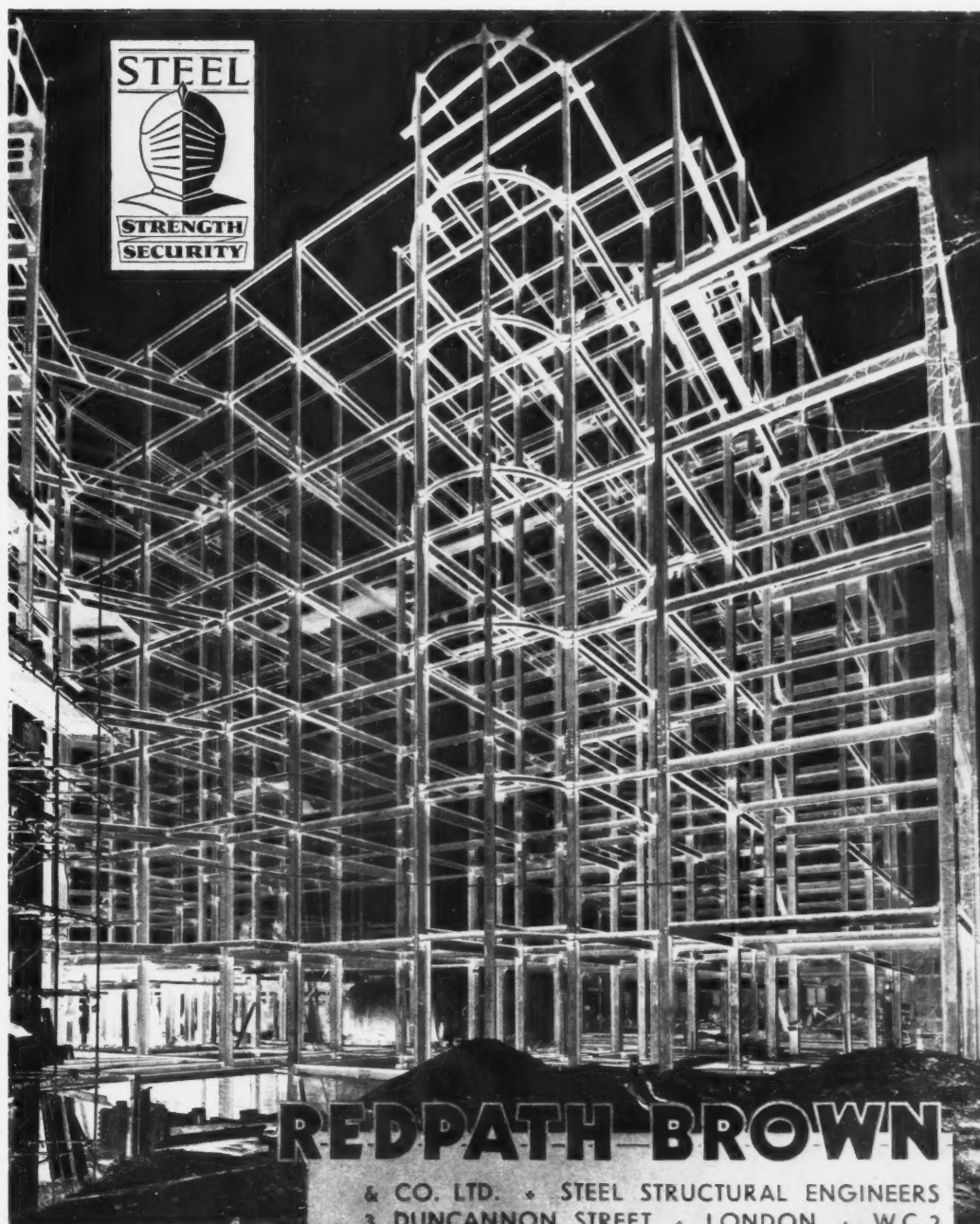
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THE ARCHITECTURAL REVIEW

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Vol. LXXX, No. 480

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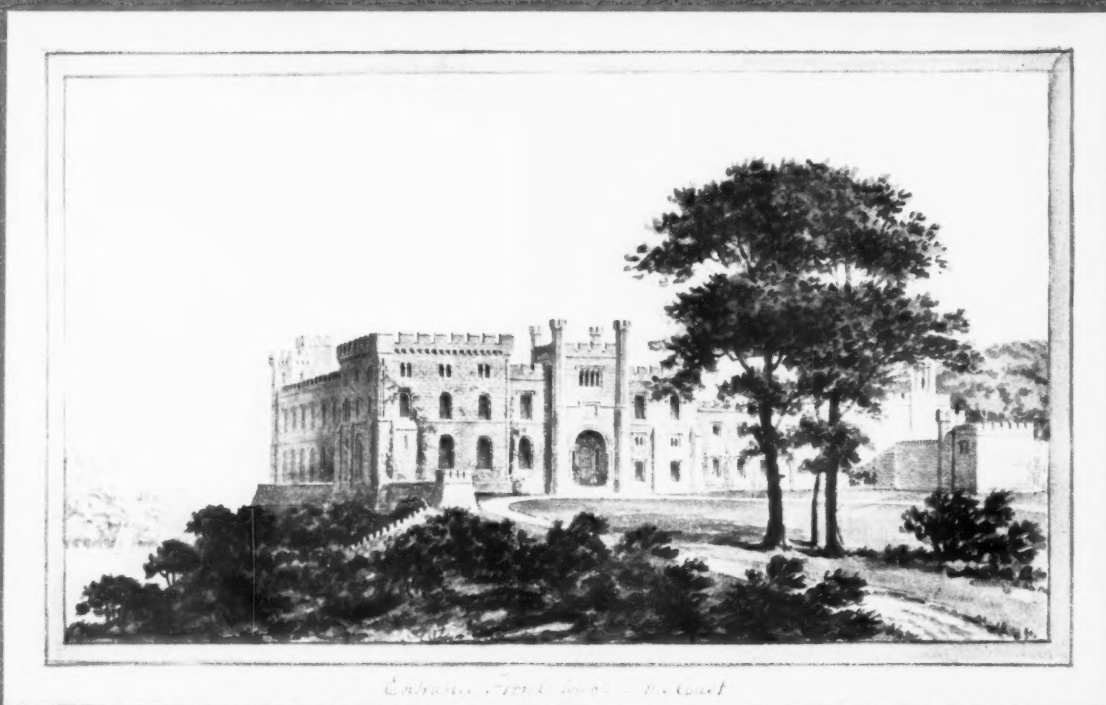
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Humphry Repton, the celebrated landscape architect, was commissioned in 1799 to lay out the Park belonging to Lord Camden at Bayham Abbey in Kent and to design him a new mansion. Repton submitted his proposals in one of his customary red note-books. The landscaping was completed, approximately to the original designs, but the project for the house was abandoned, though a house of very different character

was eventually built on the same site three quarters of a century later. Above is Repton's design for the house, reproduced from the note-book by permission of the present Lord Camden, in whose library it is preserved. An article by John Steegmann describing and further illustrating Repton's designs, and comparing them with the present design of the same landscape, appears on pages 195-200.

PLATE I November 1936



COUNTRY LIFE

By A. Trystan Edwards

THE recent death of Mr. Edward Hudson, the founder of *Country Life*, provides an occasion for appraisal of the great services of that journal to many excellent causes. Started originally with the intention of catering for the hobbies of the country squire, it has gradually increased its range of subject and its authority, until it has now come to be regarded as a cultural medium of national importance. It was, of course, eminently worth while to provide the public with first-rate articles about horses, dogs and birds and about the various sports, such as hunting, shooting and fishing, which are practised by a large section of Englishmen. But the proprietors of *Country Life* soon realized the necessity of interesting themselves in a certain element in the country scene not at all concerned with sport, yet an essential and characteristic part of it—namely the buildings which occasionally adorn it. It would be untrue to say that *Country Life* discovered the English country house, but it undoubtedly deserves the credit of being an agency second to none in the valuable work of making the average Englishman aware of the treasures of domestic architecture which England has inherited from the past. In addition to this *Country Life* has an honourable record as a disseminator of news concerning the progress of the domestic architecture of today.

Thousands of people who would not normally read an architectural journal have been first made aware of architecture through the pages of *Country Life*, and there is no question that the architectural profession itself has been the gainer thereby. In innumerable cases, the owners of large country houses, whose interests were not concerned with the art of building, have turned from a perusal of articles on their favourite subjects, perhaps horse-racing or the rearing of sheep, to an account of some beautiful country house, so informative and readable that an enthusiasm for architecture has been aroused. While discreetly introducing the subject of architecture in this manner, *Country Life* has never failed to insinuate that there exists a special kind of person called an architect. This latter service to the architectural profession was all the more commendable because it was completely disinterested.

After the discovery of the country house the next step was to illustrate and discuss the garden associated with it. The numerous articles on garden design, both ancient and modern, constitute an important and valuable feature of the paper. It was an inevitable process of intellectual advance to extend the enquiry until it embraced the major aspects of architecture and of the relationship of buildings to their environment. In the second half of its career we find *Country Life* is devoting itself more and more to matters which concern not only the country squire but the nation as a whole. Even articles on street architecture begin to appear and it is realized that a liking for beautiful buildings, when once it is aroused, cannot be confined to country houses but must extend to civic design in general. And for a similar reason an interest in garden design soon developed into a profound concern for the appearance of the countryside.

As our beautiful English landscape is in danger of being spoiled, it is necessary not only to describe it but to defend it. Hence a new note of combativeness and the highest kind of public spirit began to inspire the pages of *Country Life*. There have been numerous signs in the last ten years that it is becoming aware of a new mission—to preserve our national heritage not only of beautiful landscape and beautiful detached houses, but of beautiful urban development as well. More and more it gives rein to writers who are capable of expressing trenchant views upon the architectural misdemeanours of the present time. The tragedy of the situation is that these misdemeanours are for the most part attributable to those who have a sincere admiration for the country. The trouble is that far too many people now want to live in the country. Yet the proprietors and contributors to *Country Life* have never themselves been ardent protagonists of the Garden City idea, which appears to rest upon the assumption that there exists half-way between the town and the country, something which can combine the virtues of both. Latterly *Country Life* has distinguished itself by a series of articles devoted to exposing such a fallacy. In particular one may mention the contributions of that redoubtable exponent of urbanity—Mr. Thomas Sharp, who shows so clearly that the only way to preserve the beauty of the country is to understand and to cherish the beauty of the town.

The distinction between "urban" and "rural" requires to be reconsidered. A district is usually described as "rural" if it contains no large town, but has a number of small villages. And a village is supposed by many people to be something quite different in character from a town. But this is an erroneous belief. Two hundred years ago, when the industrial revolution had not yet been thought of, the vast majority of the population

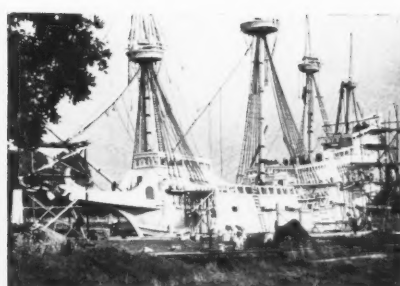
of England worked on the land. But they did not live in garden suburbs nor in garden villages, they lived in small urban centres, each one of which was as much like a town as it knew how to be. The difference between a little village of the seventeenth or eighteenth centuries and a town of the same period was not one of kind but merely of degree. The village exhibited the same urban qualities as did the town, but it exhibited them in little. The continuous street in Broadway in the Cotswolds, where the whole population of the place is only 2,000, has a grander scale and far more architectural dignity than any part of Letchworth or Welwyn Garden City for the simple reason it belongs to a period when the street was considered to be a pleasing and natural expression of the art of building.

It appears impossible to discuss the problem of the relationship of town to country without mentioning ribbon-development. One is sometimes haunted by the rather wicked thought that if the so-called ribbon-development had occurred in the eighteenth century it might have been perfectly charming. For a rather long distance outside our big towns the highways might have been lined by noble terraces which it would have been a pleasure to behold, and their occupants, provided of course that they had motor cars or were on a tram or bus route, could really have the best of both worlds. The backs of their houses would look on to the open country while their fronts, in proper urban style, would contribute to a grand architectural vista leading to an urban centre where all the amenities of civilized life would be provided. What makes the present ribbon-development so disagreeable is the mediocre architectural effect of the houses themselves, which is in no small part due to the compulsory convention of "open development," whereby the noble street formation has been smashed as with a brutal hammer. It seems a strange paradox that at the present day an area should be described as "town planned" when the maximum density of the houses in it is 12, 8, 6 or even 4 to the acre. What the regulation really means is that in this particular spot the architectural qualities of a town are strictly forbidden to make an appearance. And unfortunately this arbitrary rule not only makes the city itself an outlaw in the very place where the standards appertaining to the city should be supreme, but it has the further baneful effect of spoiling thousands of acres of the best English landscape. These are some of the modern circumstances which *Country Life* has to deal with, and we may hope that its courage and authority will continue to increase and thus enable it all the more effectively to serve the objects so well defined by the Council for the Preservation of Rural England.

Yet a propagandist journal, if it wears its heart too patently upon its sleeve, is apt to fail in its purpose, and it is one of the conspicuous merits of *Country Life* that it never wearies its readers by lecturing them or by becoming too harshly insistent upon what it conceives to be the truth—but gives to them a pleasant and varied fare suitable for all tastes. The present writer, as is perhaps becoming in an architectural journal, has dwelt upon these activities of *Country Life* which have been concerned with architecture, but even in the present context there should be a mention of the admirable sections of *Country Life* which deal with such multifarious subjects as nature photography, furniture-design, china, jewellery, painting, design of motor cars, holiday resorts, ladies' fashions, the theatre and books. By means of such articles a large circle of readers has been collected, but the question one naturally asks with regard to any popular journal, is "What does it do to and with its readers when it gets them?" As far as *Country Life* is concerned the answer to this question is clear enough. It entertains and educates its readers and succeeds in persuading very many of them to combat ugliness and vulgarity and to help to beautify what has been described as the "Face of England." The remarkable tributes which were paid to *Country Life* on the occasion of its 2,000th issue last year show that its cultural influence is widely appreciated.



MESSRS. JOSEPH, ARCHITECTS



The Film Factory

By R. P. Ross Williamson

The three chief claims to notoriety made by the London Film Production's new studios at Denham are that they are the biggest, the most efficiently arranged, and the best equipped on this side of the Atlantic. They are, there is no doubt, an achievement which Hollywood itself would not be ashamed to possess. Actually the difficulties encountered in designing a studio in England are considerably more than they are in America. Admittedly a great deal has been learnt from that pioneer country in studio construction, but however many tips it has been possible to borrow from California, it has not been possible to import the greatest of her gifts, her golden climate. It is the English weather

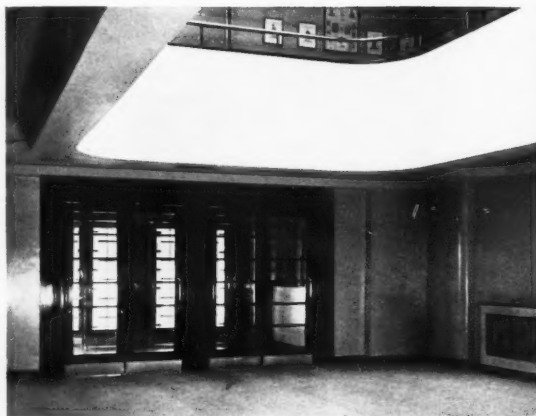
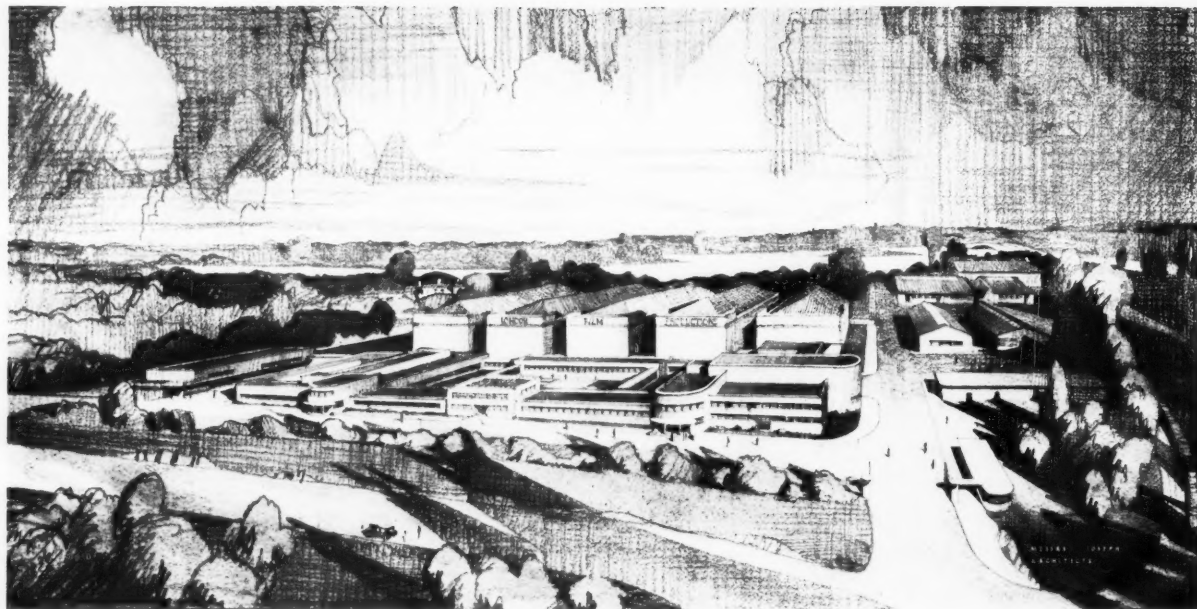
which has been arch dictator in the design of these studios, by making, as the first essential, the provision of absolute immunity from all its vagaries.

When you have to shelter people all day long, through every month of the year, from the time they arrive at the studio doors in the morning until they leave them again at night, and when you know that most of these people will spend their whole time moving about from one department to another, from wardrobe to dressing-room, from stage to restaurant, and so on, it is plain that the matter of communication becomes one of the greatest importance. It is probably the most interesting feature of this design. Broadly speaking, it has resulted in a compactness of which Hollywood knows nothing, losing at the same time by this concentration as little as was

L O N D O N F I L M S T U D I O S , D E N H A M

KEY

1. Commissioners and First Aid
2. Garage and Filling Station
3. Main Entrance to Administrative Offices
4. Scoring Studio and Private View Theatre
5. Sound Department
6. Sales Theatre
7. Centre Office Block
8. Main Communicating Corridor
9. Dressing Rooms
10. Artists' Entrance and Casting Department
11. Make-up and Hairdressing
12. Wardrobe Department
13. Hairdressing and Haberdashery Shops
14. Restaurant
15. Incinerator
16. Plaster Modellers' Store
17. Pressure Tank House
18. Plasterers, Modellers, Paint Shop, etc.
19. Property Building and Papier Maché, etc.
20. Stage 1
21. Stage 2
22. Stage 3
23. Stage 4
24. Stage 5
25. Stage 6
26. Stage 7
27. Future Stages
28. Timber Salvage Shed
29. Carpenters' and Machine Shop
30. Scene Dock
31. Future Scene Dock
32. Workmen's Canteen
33. Boiler House
34. South Fan Chamber
35. Power House
36. North Fan Chamber
37. Bore Hole Pump



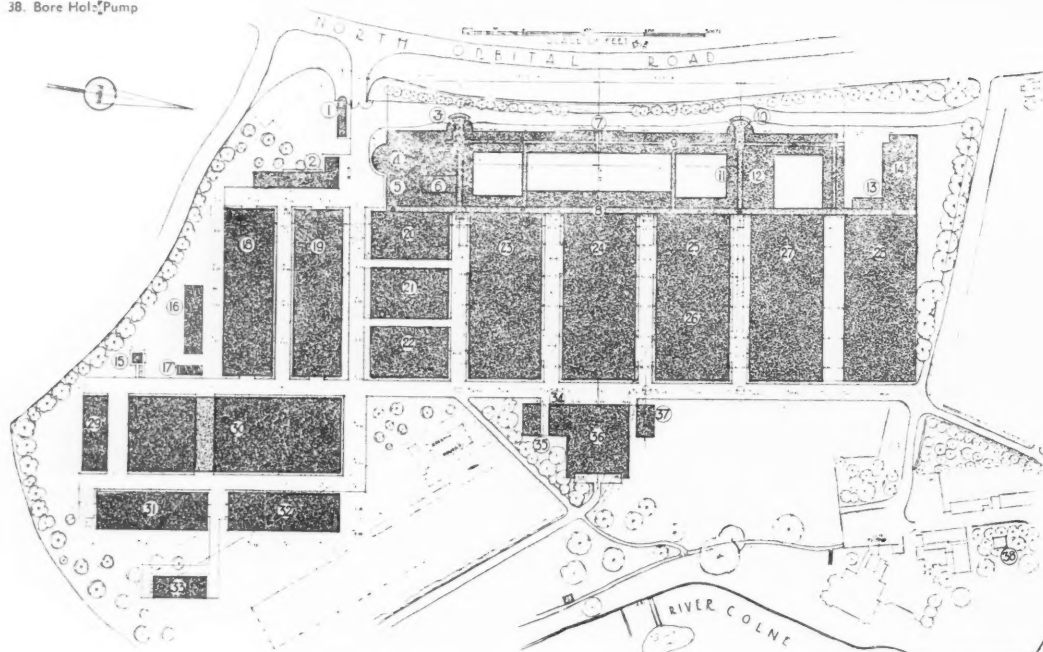
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LAY - OUT PLAN

possible of the "flexibility" provided by the more loosely-knit lay-outs of Californian studios.

The site, 1, lies beside the Denham-Rickmansworth section of the North Orbital Road. It covers 28 acres of an estate consisting of 165 acres of extraordinarily varied scenery which has already been of great value in exterior sets. For instance it allows a Spanish galleon, 2, to be built (with perhaps more noise than would have produced its prototype) far enough away not to disturb the "shooting" of a scene laid in the grounds of a country villa near St. Petersburg, 3. The already existing lake, 4, is found to be a particularly valuable asset.

The frontage of the buildings, facing the Orbital Road, 8 (also shown in the perspective drawing), is 1,000 ft. long. It is occupied by the administrative offices, dressing rooms for stars and small-part players, a restaurant and a

S T U D I O S , D E N H A M



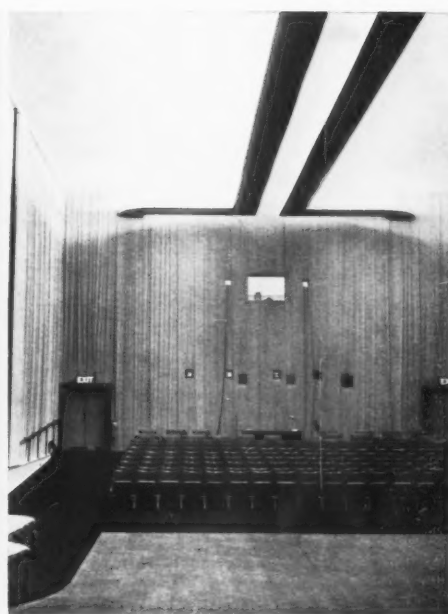
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cafeteria. In the background rise the bulk of the sound stages. Leaving the public highway you approach the studios on a private road, part of the admirable system of concrete roads, shown in 6 and 8, which serve the entire complex of buildings. If you have come to do business and not to act you will go in by the main entrance, 7, and find yourself in the hall, 5, which serves the executive, publicity and sales offices. It also serves the review theatre, a sales theatre, 9 and 10, the scoring studio and the department which deals with the sound processes. Mr. Alexander Korda, the managing director, has his white enamel-walled office, 12, above the entrance.

If you have come to act you won't want to distract the business men on the administrative side, so you will go in by the artists' entrance, further along the façade. Here, if you are a Star you will go to your suite, complete with a dressing room, 13, a bathroom and cloak cupboards, exactly the



9



10

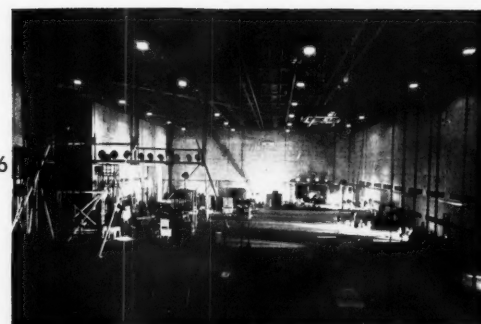


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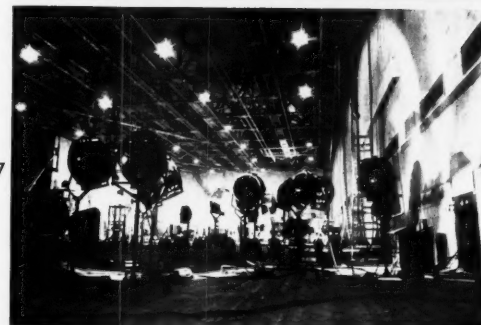
size of all the other suites allotted to stars. (This exact apportionment of space among notoriously temperamental people is a not unimportant contribution towards the smooth running of the whole machine). If you are "crowd," you go to one of the big communal dressing rooms, 14, fitted with rest rooms, showers and lavatories. It should be noticed that the larger number of people is accommodated nearer to the places, i.e. the stages, where they are most likely to be wanted. The wardrobe, work-rooms, make-up rooms and hair-dressers' shops, 15, are in this part of the building. The stars, both male and female, are saved the humiliation of having to use the main corridor to gain the stages—a route along which they might encounter almost anyone—by the provision of smaller corridors which communicate directly from their quarters to the great corridor immediately serving the stages.

The producers, too, are given this direct access between their suites in the administrative block and the stages. These glass-walled corridors, 11, form the sides of formalized garden courts filled, during the summer months, with flowers in a splendid and concentrated blaze of colour. The sunlight, reflected from the towering walls of the stages and thrown back from the white concrete of the garden walks, produces a light in these courts which, one would imagine, is more natural to the Pacific Coast than to tree-clad Buckinghamshire. But this glimpse of glory, allowed to the hurrying passenger for these 50 or 60 ft. is most stimulating.

And so we arrive at the great corridor into which all the tributary corridors run and which is the main artery of the whole complex. It is 800 ft. long. This means, since—for some odd reason—we still use our English cathedrals for standards of measurement, that it could beat the total lengths of 15 of Norwich and Worcester combined and have 1 ft. in hand at the end of it. One does not realize the huge extent of the studios until this corridor is seen following the contours of the land



16



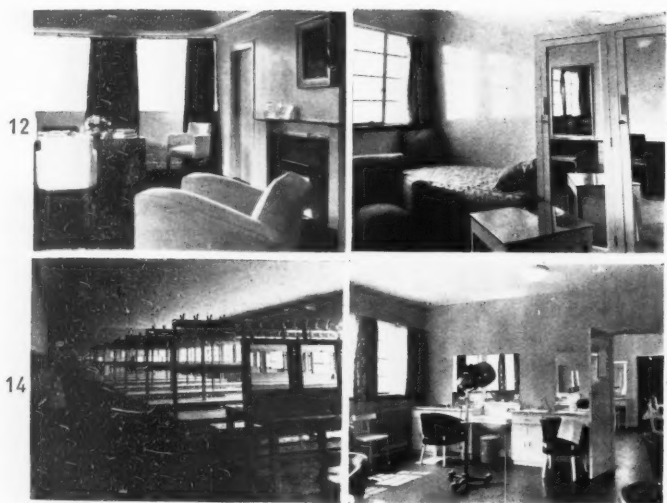
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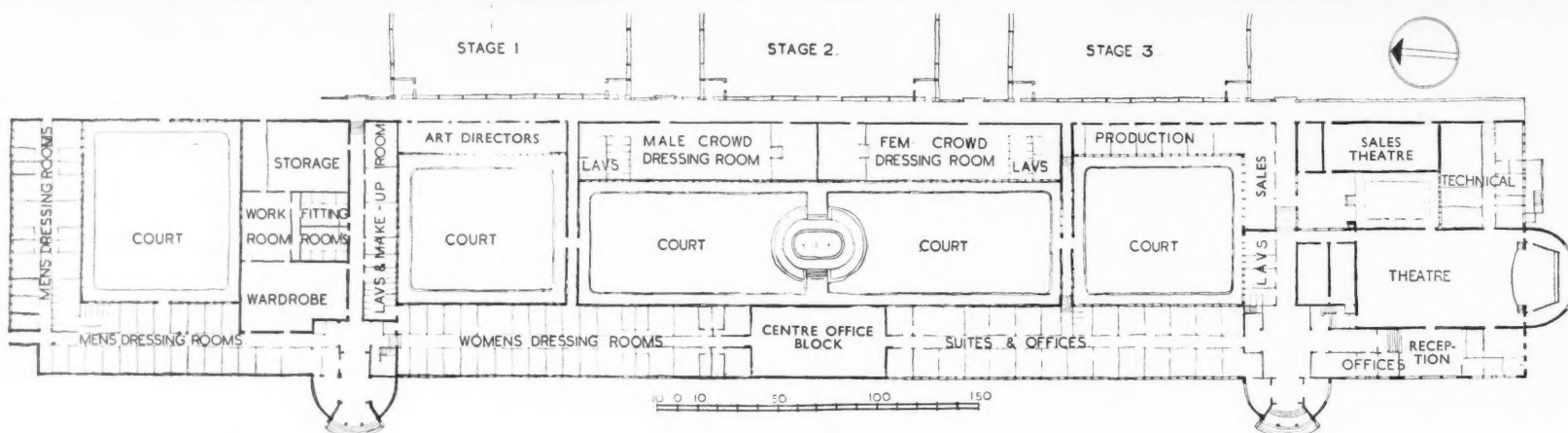


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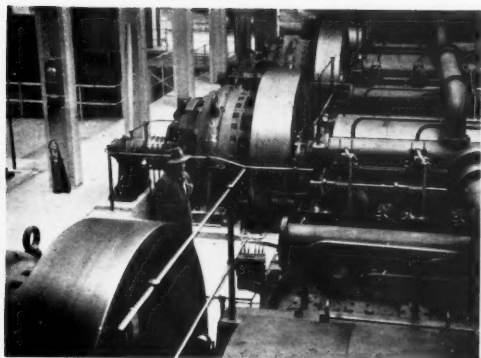
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PLAN OF THE ADMINISTRATIVE BUILDING (3-14 ON THE LAY-OUT PLAN)



up or down hill in its course. There is a drop in the ground level of 16 ft. from north to south. This is negotiated by three pairs of ramps. Access to the seven stages is from this corridor.

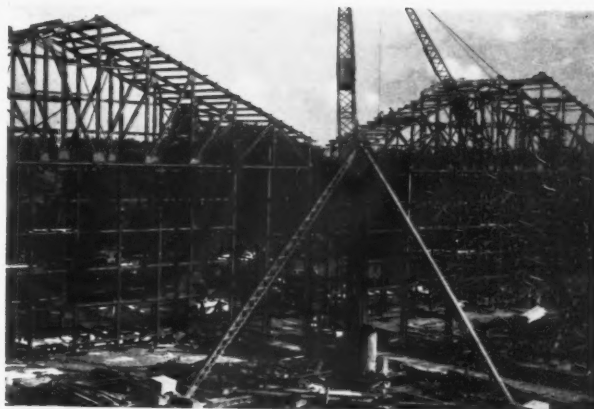
Three of these stages are 250 ft. long by 120 ft. broad and approximately 45 ft. high to the underside of the main roof trusses. Eventually there are to be two more like them. 16, one of the big stages in practically an empty state, and, 17, filled with a battery of the movable spotlights. (It is more usual to find them filled with the sort of things seen in 18 and 19). The floor is so designed that sections of it can be removed at any time and the hollow space underneath used for production effects.

The stages are of steel frame construction with large span roof trusses, 24. The steel frame was encased in reinforced concrete and then enclosed in a wall of the same material, 25. On the inside this is sound-proofed with wood rock, plaster board and American rock-wool in blanket form. Tests have shown that as an acoustic treatment this method of absorbing noise is entirely successful. It is uncanny to hear how suddenly a noise will die in a building whose very size would normally make it a vast playground of echoes. The floors consist of concrete piers supporting floor joists on which are two layers of boarding, the under one running diagonally.

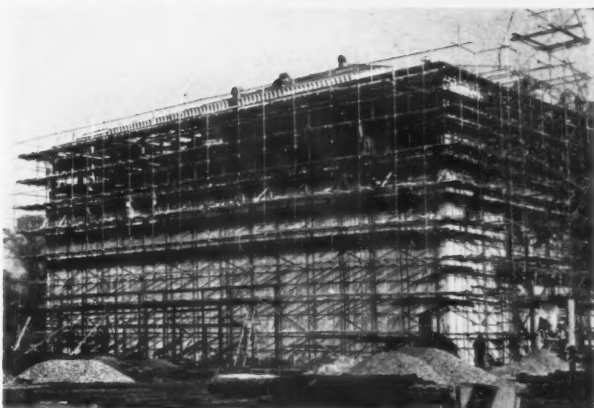
It is claimed that these are the only stages in Europe that are air-conditioned, enabling shooting to be carried out in any state of the weather. Fresh air, warmed, screened and washed, is introduced into the stages by concrete underground ducts on either side of the building under the flooring, and rising ducts discharge it into the building about 12 ft. above the floor level. The grilles through which this air comes can be seen on the right of 17. The foul air is extracted at a level above the ceiling. The fan chambers are situated at the back of the stages above the annexes which contain various technical offices. 20, the power plant, generating what is probably the largest private output of electricity in the country, and 21, the control room.

Then come the workshops. The two ruling uncertainties of studio life, those of never knowing what will be asked for next and how short a time will be allowed for getting it, have made it necessary to have workshops large enough and equipped fully enough to supply any conceivable demand at the shortest notice. The simulation of reality is carried to such heights of perfection in these shops that they are the most unsettling of places for a doubting mind to

linger in for long. With their army of carpenters, plasterers, metalworkers and scenery-painters, they make the studios entirely independent of a slow and exiguous world outside. The largest of the lot, the carpenter's shop, 22, measures 350 ft. by 120; the smaller ones, such as the plasterers' shop, 28, 270 by 80. The exteriors of these workshops, of which 27 is typical, with their cleanliness of line and simple architectural distinction, contrast strikingly with the



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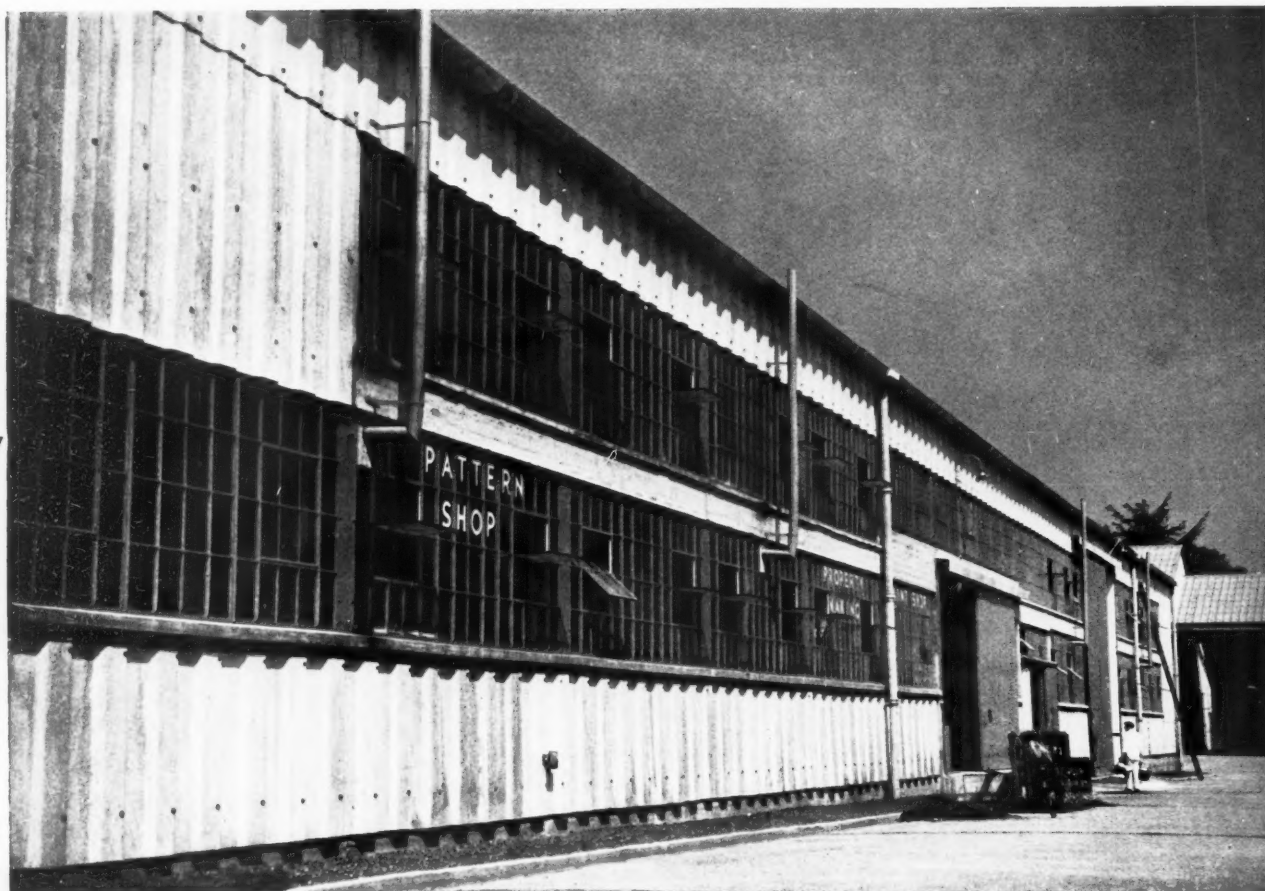
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LONDON FILM STUDIOS, DENHAM

27



28



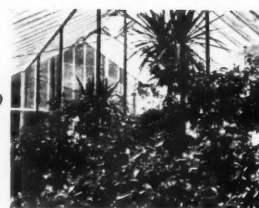
sheds and outhouses that usually serve a similar purpose elsewhere. They are constructed of a light steel frame, faced with standard asbestos sheeting, whose natural grey surface gives a very pleasant texture and colour. The steel trussed roofs are also covered with asbestos sheeting, of a green colour.

For those articles of furniture and ornament for which there may conceivably be a demand sooner or later, there is a large two-storeyed property room, 23. An additional and unusual extension of the "property" department is the hothouse, 29, in which palm trees and out-of-season flowers are grown for studio use.

But the great thing to remember about a film studio—and it is a

difficult thing for the casual visitor to grasp at all—is that it is a factory. And its goodness or badness as a factory depends not so much upon the size of its swimming-baths, the luxury of its bars, or the beauty of its surroundings, as upon the arrangement of all the working parts, especially in the matter of the communication between them, so that they may function with all the ease that is possible. So far—they are scarcely half a year old yet—the Denham Studios seem to be working very well. 30, shows a "still" from the new film "Rembrandt," in which the full resources of both this remarkable factory and its natural setting were used for the first time in a London Film Production.

29



30



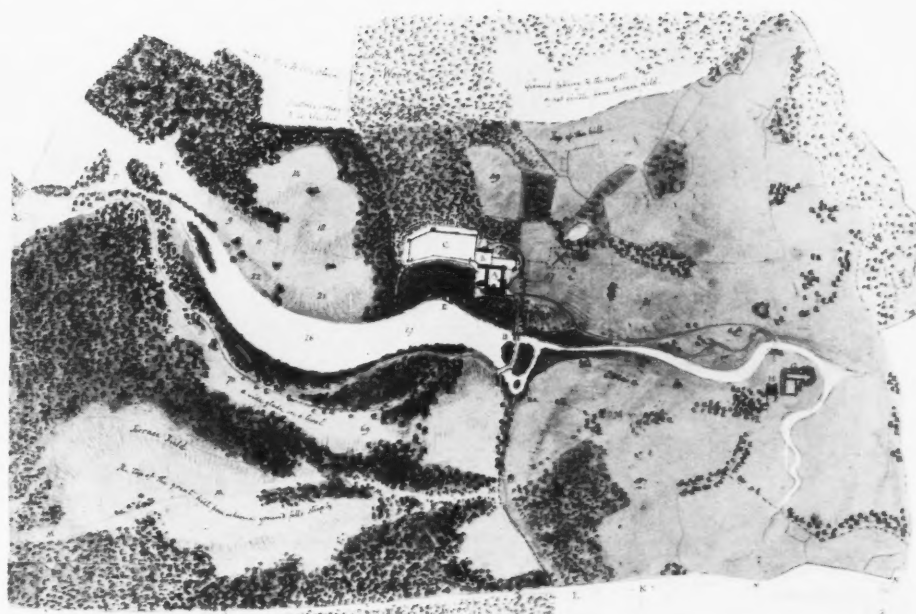
BAYHAM ABBEY DESIGNS FOR A HOUSE AND VIEW

BY
**HUMPHRY
REPTON**

DESCRIBED
AND
ILLUSTRATED BY DRAWINGS
FROM REPTON'S NOTE BOOKS

ALSO
**The Present
Landscape**

DESCRIBED AND ILLUSTRATED
BY PHOTOGRAPHS



By John Steegmann

The writer is indebted to the Marquess Camden for permission to make use of his Repton note-book, and to Mr. H. S. Eccles for much valuable information.

HUMPHRY REPTON first visited Bayham in May, 1799, with the purpose of selecting a site and producing designs for a new mansion for the second Earl Camden. He delivered his Report, with plans and sketches, in April, 1800. These are incorporated in a Red Book, still in the Library at Bayham; this note-book consists, like those at Welbeck and elsewhere, of a MS. text written out by a clerk, and water-colour sketches by Repton or his son, with "slides" that can be raised to show the views before and after treatment. Nothing was done at the time, except that a beginning was made with landscaping the water; in 1814 Repton was apparently consulted again, according to a MS. letter pasted into the end of the note-book; by then Lord Camden had been created Marquess. Repton had sustained a spinal injury through a carriage accident in 1811, but it evidently did not prevent him from travelling, since the 1814 letter, which is in the nature of a second Report, is dated from Bayham Abbey, 13th April, 1814.

In the 1814 Report Repton says "I can only repeat and confirm what I said fifteen years ago, without having had reasons from my subsequent experience to contradict any part thereof"; consequently the original remarks in the note-book of 1799-1800 are the essence of

Repton's projects and general reflections. First, there existed (and still exist) the ruins of a Premonstratensian Abbey, 9, and a farm-house with a Gothic front stuck on to it, 8; this "neat little Gothic house," as Horace Walpole called it in a letter to Bentley of 1752, had been used by the families of two Lords Camden as a retreat, their principal residence being The Wilderness, near Seale, in Kent. Repton had, therefore, to decide whether to build the new house on the site of the existing villa or to select a new site altogether; in the former case he would have to make up his mind what to do with the ruins and how to rearrange the river, and, in the latter case he would have to choose a new site, to decide what to do with the superseded villa, what to do with the ruins and, again, what to do with the river.

The situation when Repton was first consulted is seen in 3. The Gothic villa is relieved against a background of firs, the ruins are lost amidst meadows and the river meanders in several distinct streams.

There are two significant silences in the note-book; Repton never discusses the question of pulling down the ruins, and never plans the new house on the site of the Gothic villa (though he does plan the destruction of the latter); evidently, therefore, he regarded the ruins as being

important perhaps archaeologically and certainly scenically; if they had not been scenically important he would have built the new house on the site of the old villa, down by the water in the sheltered valley; since they were, the new house must be built where the ruins would form an integral part of the view. With this in mind, Repton says "the Abbey itself is made more conspicuous by removing the tall firs by which it is oppressed, and even lowering the present house when a mere cottage will be all that is necessary in that place." This project is illustrated in 4, which is the same sketch as 3, with the adjustable slide lifted up; in addition to replacing the Gothic villa by a Picturesque cottage, he advocates isolating the ruins by a thick hornbeam hedge "leaving only five or six ft. from the outer walls to satisfy the antiquarian." The ruins themselves, within their hornbeam hedge, were to be preserved as they were but with straight gravel paths formed in the grass between the walls, which would "lead the inquisitive stranger to every interesting or striking part of the ruins without danger of wetting his feet." After which he defiantly adds, "however much this artificial path may be condemned by the enthusiastic votaries of picturesque wildness I think, as the repairing and preservation of this fine fragment is indebted to the care, attention

and good taste of Lady Camden, it is a just compliment to the neatness and delicacy of the sex to make it at all times accessible as belonging to the scenery of the more dressed part of the place."

So much for the ruins and the Gothic villa; the next problem was the rearrangement of the river, which meandered down the valley and distributed itself, at this focal point of the view, into several unimpressive rivulets.

If the Abbey were to play an important part in the view seen from the new house, that house must be on a site slightly distant from and slightly above the ruins, which in the circumstances meant somewhere on the wooded slope overlooking the river; the river must therefore be made to play a double rôle: in the foreground it must conform to the character of the house and in the distance to that of the ruins. In the latter rôle, the rivulets of 3 were to be diverted into the serpentine but respectable stream of 4: for the former rôle a lake was essential, therefore the little river which in 1 is hidden behind the fence in the foreground must be enlarged by dams to fill the whole valley, as is suggested by 2, which is the same as 1 with the slide lifted; the dams, of course, were to be raised sufficiently clear of the water to be thickly planted, so as to conceal its termination and give

it the appearance of being merely the part of a limitless lake.

So much for the water; next, the House itself. Here Repton had two problems: first to select the site and secondly to determine the character most suitable to that site.

The chief consideration governing the selection of a site was aspect, "that it would look to the south, sheltered and backed by woods to the west and north"; in his 1814 Report Repton amplifies this in saying "the best rooms should be to the south a little turned to the east, and perhaps the best aspect for all seasons is what by the gardeners is called *eleven o'clock sun*." After the consideration of aspect came the necessity that it should command the greatest possible extent of its own property, and the desirability that the water should serve a utilitarian as well as a scenic purpose. The new mansion therefore must be built sufficiently far along the valley to command the ruins, and sufficiently high up to command the prospect over the Camden estate, yet not too far above the lake to make it inaccessible.

The site selected gave a view of the ruins lying away to the left, or east, dominant yet remote, separated by the river from the neighbourhood of the house; its relation to the widened upper part of the river, or lake, is seen

in Plate ii, where the cow-inhabited meadow in the foreground, depicted on the movable slide, is the land to be flooded by the dams, and the field which contains three hop-poles and the architect's chaise (to give the scale) is the site for the house. The map, the headpiece to this article, makes the whole clearer, A, B and C representing the projected house, stables and gardens, G and H the existing ruins and Gothic villa; Repton, incidentally, laid it down that the part to the east, towards the ruins, should be kept in the character of a Park and be fed by sheep and cattle, while that to the west should be in the character of a forest rather than a dressed park and be fed by deer.

So much for the site; next, the character of the house to be built upon it. Repton did not forget that it was to be "the established Mansion of an English nobleman's family; the character should be that of Greatness and Durability"; *compactness*, therefore, fortunately for the architect, was out of the question. Magnitude being presupposed, there were four styles open to choice: the Grecian, the Castle, the Abbey, and the Elizabethan (the Palladian does not enter Repton's world). The Grecian style is soon dismissed, for the characteristic Portico will invariably look "like a Grecian temple affixed to an English cotton-mill," though it may be suitable for a pavilion or for a

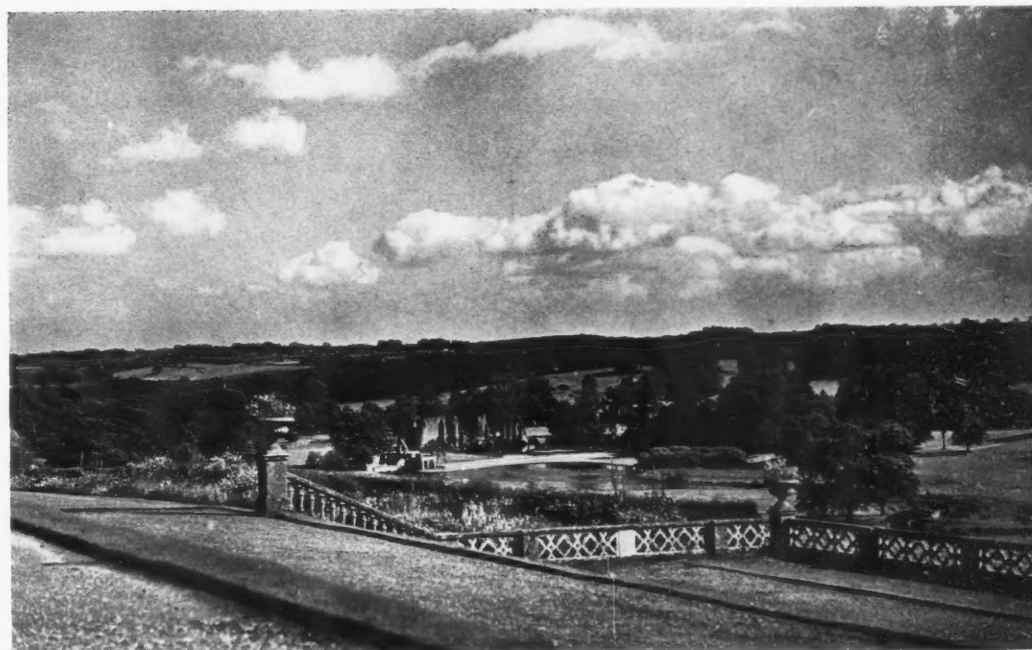




The illustrations of Bayham Abbey as Repton found it and as he proposed to alter it are taken from the water-colour drawings in his own note-book, which is now in the library of the present Lord Camden at Bayham. In this note-book, containing his report on his proposals as well as his sketches, Repton follows his usual practice of utilizing "slides" or movable slips of paper covering a portion of each drawing. The landscape as he found it is depicted on the slide and, when the slide is lifted, the landscape is disclosed as he proposes to make it. 1 and 2 are both reproduced from Repton's sketches of the view looking north, slightly to the west of the site he was to choose: 1 with the slide in place, and 2 with the slide lifted. His intentions include, as can be seen, the replacement of arable land by park land with a small amount of additional planting and the merging of the small streams and irrigation channels into a wide stretch of water. 3 and 4 show similarly the view eastwards from the site of the house. The proposed alterations in this case included a considerable amount of replanting, the merging of the meandering streams, again, into one stretch of water and the removal of the 18th century Gothic villa so as to leave the more romantic mediæval ruins as the sole eye-catcher in the view. As can be seen in 5, which is a photograph taken this year from as near as possible the same view-point as Repton's drawings, the landscaping that Repton proposed was generally carried out (the very same trees can be seen in the photograph as Repton indicated 13 years ago) but the Gothic villa has been allowed to remain. The house, from the terrace of which the photograph is taken, was not built till 70 years later and then to a very different design, though on the same site as Repton selected. The lay-out of the park, and the direction taken by the views reproduced, can be better understood by consulting the map which serves as a headpiece to this article. The map, also, is taken from Repton's note-book.

public building in a city, and a further objection is that the Grecian style implies *symmetry*, and symmetry "will make a large building look small as irregularity will make a small building appear large." The Abbey style is also dismissed, on functional grounds, "for every building ought to tell its own tale and not look like anything else; witness hospitals that look like palaces, churches that look like theatres, and theatres that look like warehouses . . . let us preserve the light elegance of Gothic Abbeys in our Chapels, but not in our houses."

Thus the style most suited to the new Bayham would be something which externally would approximate to the Castle but internally would be less mediæval and would have some of the more modern conveniences of the Elizabethan; but Repton was primarily a landscape-gardener rather than an architect, and so the external appearance of the house was of greater importance than its internal





6

arrangement; the mediævalism suggested by the ruins and the Magnitude and Durability demanded by the status of his patron left him really no choice but to build something that at any rate looked like a castle and was not a mere "*pasticcio* or hodge podge of discordant parts."

Plate i, the frontispiece to this issue, shows what he had in mind; its relation to the water and the surrounding scenery is seen in the coloured Plate ii, already described. As a corollary, Repton adds that "the hall and passages should be rather dimly lighted by painted glass, to

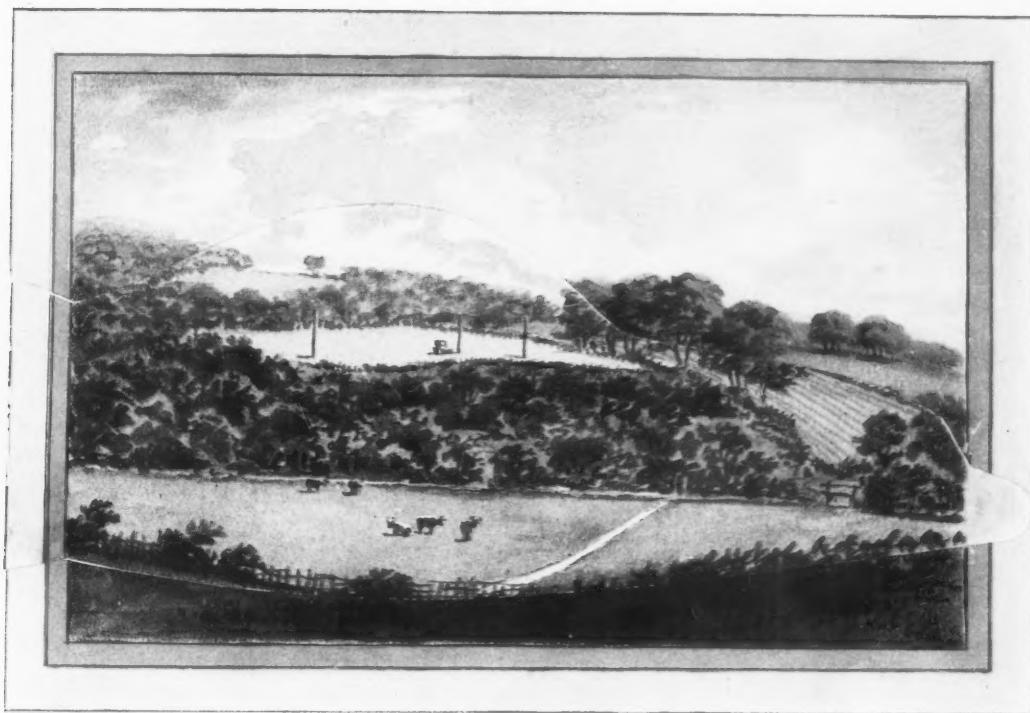
impress a degree of gloom which is essential to grandeur and to render the entrance into the rooms more brilliant and cheerful," an idea which was being adopted at about that moment by Sir Richard Morrison at Shelton Abbey, Co. Wicklow.

So much for the house; finally, the approach, Plate iii, Repton rightly says "there seems a degree of absurdity in speaking of the approach to a thing which does not yet exist" and that "every building so completely alters the character and effect of a place that we can seldom foresee those points to which it may be advisable to bring the approach to show the object to its greatest advantage"; but while he was not able to plan his approach until after the house had been built, he makes certain generalizations, most of which, however, depend for their effect on a knowledge of local geography. First of these is the necessity for the entrance "to be marked by an appropriate gate or lodge, very different from the miserable little double tea-caddies of modern taste." Secondly he urges the preservation of a "scene of Sylvan sublimity which can neither be described by words or painting;



7

6 and 7 show the house, Bayham Abbey, as it exists today: 6, as seen from the ruins, with the stream (which, though it was improved, was never widened into the imposing lake that was intended), and 7, looking across the stream from the high ground on the other side. Compare these photographs with Plate ii, opposite, which shows, exactly in the manner it is presented in the note-book, the same view as Repton found it and as he proposed to make it. Again in this case the planting of the beginning of last century is recognizable today, but the gentle slope up to the house still remains in place of Repton's more romantic precipice, and the house itself is, of course, the mid-Victorian one, in place of Repton's castle that was never built.



A plate from Humphry Repton's note-book, in which he illustrates his proposals for a new house and park at Bayham Abbey. It shows the site he selected for the house, as it was when he was called in to advise and, beneath the movable slide, his proposals for the house and its setting. Compare these with the photographs on the facing page of the same view as it is today. The curious objects shown in the field in Repton's drawing of the original view are his own chaise, which he had driven in to the field before making the picture to give an idea of the scale, and three hop-poles, planted at intervals of 50 ft. and 100 ft. for the same purpose. See also Plate i for a closer view of the proposed house.





Another illustration from the note-book, showing Repton's proposals for the approach. A, the existing agricultural view; B, with the slide lifted, showing park land substituted for arable, the hedges cleared away to allow a prospect of the stream and the ruins on the other side of it, and the approach road winding through the trees in the foreground.





8



9

In the park at Bayham Abbey today: 8, the Gothic villa, of remarkably early date (before 1752) which Repton proposed to demolish. 9, the mediæval ruins nearby, which Repton proposed should be preserved and planted with grass and neat gravel walks, and which he utilized as the centre of his intended views from the house. The ruins can be seen in his drawings, 3, 4 and Plate iii (B). His proposed treatment of them was carried out, and one of the gravel walks appears in the foreground of the photograph.

this View is a proper situation for an appropriate building as a shepherd's house or woodman's cottage." The rest consists chiefly of local place-names and already existing features of the local scenery, but in his 1814 Report, Repton, remembering perhaps his own carriage-accident, discusses the requirements for a drive through woods in the neighbourhood of a house. These drives, he assumes resignedly, have generally been formed rather "with a view

of giving access to shooters than to show the beauties of the place or to make easy lines of communication . . . the drive should always be near good trees, if such exist, but in its course should glance aslant the declivities and not cross them at right angles, as these drives frequently do with no small danger to a carriage."

So Repton prepared and submitted his two Reports. What was done?

1 and 3, Plate ii and Plate iii (A) show

what Repton found on his first visit in 1799; 4 shows his intentions towards the view from the projected new house; The photograph, 5 shows that view as it now is, and it will be seen that the water has been organized, though in a lesser degree than he intended; the lake in front of the ruins in 3 is left but the minor streams are abolished, as in 4; the Gothic house remains as in 3, being just visible in the photograph in the heavy shadow to the

right of the ruins; the ruins themselves are preserved as Repton urged and the space between the walls duly planted with grass and crossed by straight gravel paths, like that in the close-up photograph of the ruins, 9; the cutting-down and replanting which he suggested in 4 remains almost exactly similar today, as in 5, and in fact the only major difference is that the Gothic house, very fortunately, remains.

The site chosen by Repton for the new mansion was evidently approved of, but for various extraneous reasons the house was not built. In 1870, however, the 3rd Marquess Camden decided to build on Repton's 1799 site and instructed David Brandon (1813-1897: no relation to the better-known J. R. Brandon) to prepare plans. These were adopted and work was

begun at once, but Lord Camden died two months before the house was completed, in 1872. 6 shows Brandon's mid-Victorian Jacobethan mansion as it appears looking north-west from the ruins, and in 7 it is seen from a point across the water looking due north from almost exactly the same spot as in Plate II. Although Repton's site was chosen, his other suggestions here were not carried out; the water immediately in front of the house has been left as a small stream down in the hollow and the ground slopes gently down to it instead of being turned into Repton's steep and wooded cliff: the gradual and cow-grazed slope is actually better suited to Brandon's domestic-looking mansion than it would have been to Repton's formidable castle, but had the castle been built the abrupt and

wooded slope would have been necessary.

Repton's plan for the lake was carried out in principle, but instead of continuing in front of the house it was stopped by a dam a short distance to the west; its extent and the thickly-wooded south bank are shown in 10 looking down a drive planned by Repton and recently cleared once more, eastwards along the lake to the dam, beyond which the ruins are just visible. It is a good instance of the view of Sylvan sublimity which he urged as a proper situation for a shepherd's house or a woodman's cottage; the present rustic seat from which the photograph was taken, though by no means uncomfortable, would be more worthy of the view were it placed in front of a small *cottage ornée* in the manner of, say, J. B. Papworth.



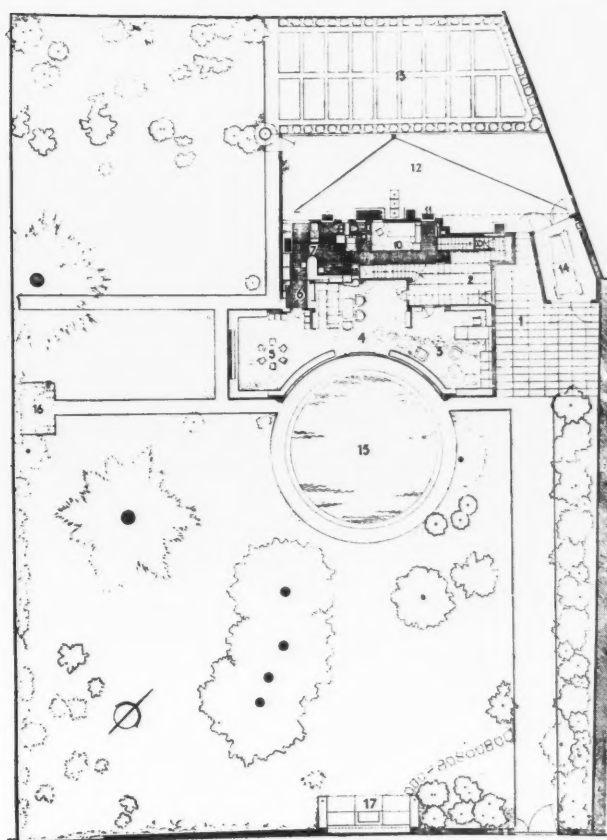
10. A piece of Repton landscaping that survives today. This drive, one of the portions of Repton's proposals for Bayham Abbey that were carried out at the time, was recently re-cleared by

the present Lord Camden. It is cut through the thick planting that he designed alongside the lake, and allows a distant view of the ruins across the water, which can faintly be seen in the photograph.

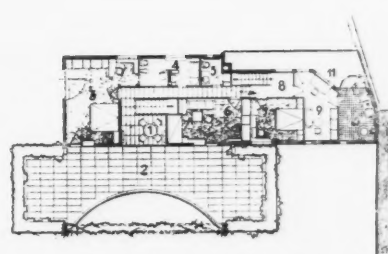
HOUSE AT SAINT MARTIN - LES - METZ



OTTO ZOLLINGER,
ARCHITECT



GROUND FLOOR PLAN



FIRST FLOOR PLAN

GROUND FLOOR : 1, entrance forecourt ; 2, vestibule, cloak-room and W.C. ; 3, smoking - room ; 4, drawing-room ; 5, dining-room ; 6, pantry ; 7, kitchen ; 8, larder ; 9, servants' bathroom ; 10, servants' hall ; 11, back entrance ; 12, courtyard ; 13, kitchen garden ; 14, garage ; 15, pond ; 16, pergola ; 17, summer-house. FIRST FLOOR : 1, breakfast-room ; 2, terrace ; 3, owner's bedroom ; 4, bathroom ; 5, guest's dressing-room ; 6, son's bedroom ; 7, guest's bedroom ; 8, service stairs ; 9, ironing-room ; 10, scullery ; 11, balcony.

The site of this house seems to have been formerly part of the private park surrounding an old house that once belonged to Marshal Bazaine, the French defender of Metz during the Franco-German war ; which makes it all the more appropriate that it should have been built for a French client by a German architect. There was an ornamental circular pond on the site, surrounded by a group of fine Scots firs, which the architect has used as the central motif of his design, the house being planned, as shown in 1 and on the ground-floor and garden plan adjacent, with its garden front curving round an arc of the pond.

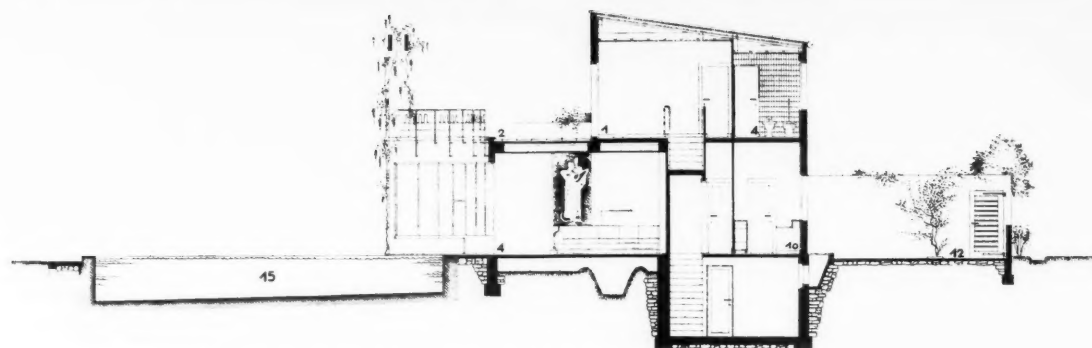
H O U S E A T S A I N T - M



2



3



SECTION THROUGH HOUSE AND GARDEN

(for explanation of numbers see key to plans on previous page)

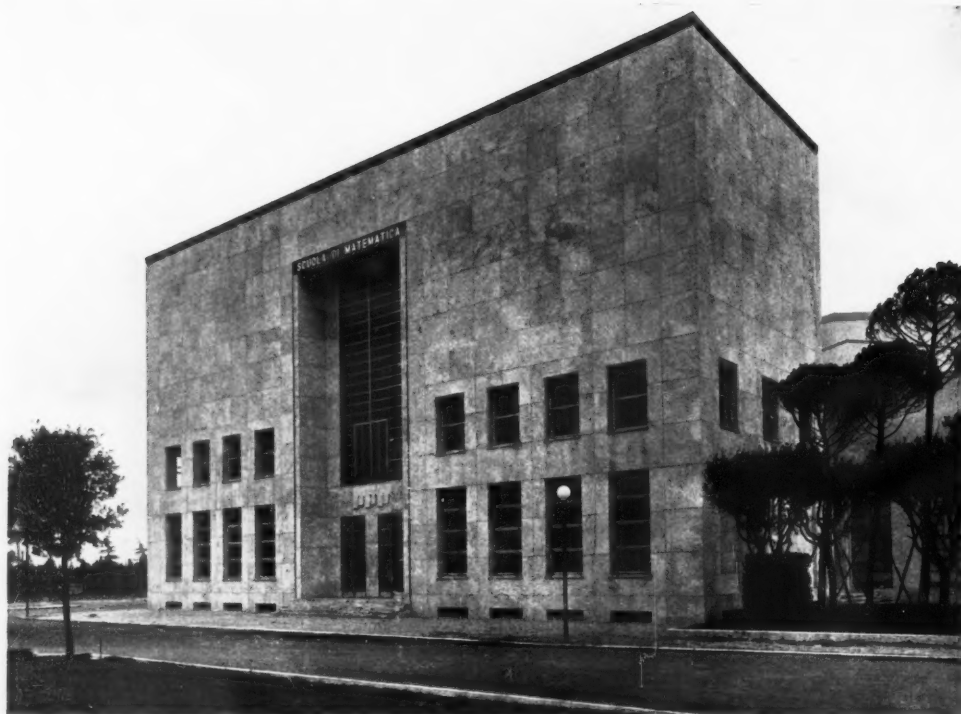


4



The house is entirely constructed in reinforced concrete, the architect having found after investigation that, in the circumstances in which it was built, this was the only method of construction that allowed him to realize the client's rather specialized demands without exceeding the price-limit set. The walls are 16 cm. thick, insulated with 5-cm. fibrous slabs which were used as permanent shuttering to insure perfect adhesion. Externally the concrete walls have been left in the rough, the only finish being a coat of waterproof paint. All walls are insulated against sound as well as against heat and cold, and the ceiling under the projecting sun terrace has insulating air-spaces as well as the fibrous slabs, which are used throughout on a 2-cm. layer of sand packing to isolate them from the concrete. The total cost of the

building, including furnishing and the laying out of the garden, was just under 456,000 francs (at the time, approximately £6,090). 2, the summer house and loggia at the end of the garden, with painted decoration depicting running deer. 3, a side view looking across the garden. 4, a view looking out on to the circular pond from the window of the smoking-room, one of the three intercommunicating living-rooms which occupy the garden side of the house. This window is designed to slide open the whole width of the façade, its effect when open and when closed being seen in the two interiors of the drawing-room, 8 and 9. 5, the dining-room from the opposite direction. 6, another view of the drawing-room, showing the mural decoration, also seen in the section. 7, the kitchen.



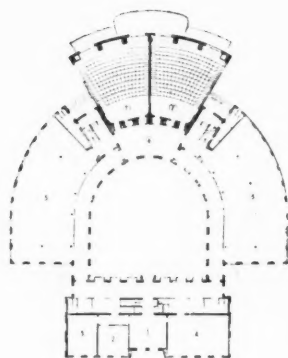
GIO PONTI,
ARCHITECT

This new and ambitious addition to the buildings of the University of Rome is situated on the transverse axis of the Forum. It covers an area of 3,600 square metres. Its plan is symmetrical, and consists in effect of two tall blocks, linked together by lower wings, curved on plan, to enclose a central court. The front rectangular block, which is four storeys in height, contains lecture rooms, the library and the professors' rooms, and the rear block contains three large auditoria superimposed on each other, with ramped tiers of seats and ceilings curved acoustically. Its plan form is the familiar fan-shaped one, also dictated by acoustic considerations. The two wings contain large draughting rooms. Construction is of reinforced concrete, and the external design is generally a straightforward expression of a specialized content and of constructional method. The front elevation, however, 1, has been treated in an academic way, which contrasts oddly with the other aspects. 2, the side elevation, showing the curved wings and a corner of the auditorium block. 3, the projecting end of the auditorium block, showing the triangular-shaped windows, which obtain their shape by following the rake of the seats.

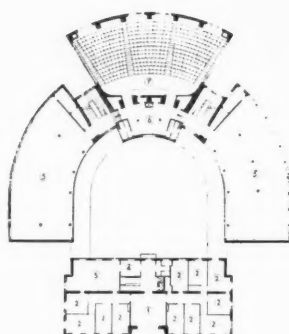


2

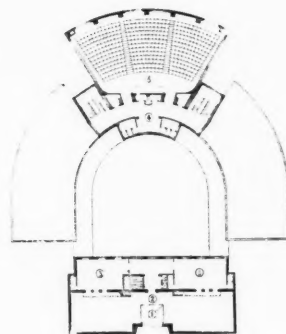
- GROUND FLOOR
1. Entrance Hall
 2. Lecture-room, seating 30
 3. Lecture-room, seating 40
 4. Lecture-room, seating 80
 5. Draughting Rooms
 6. Foyer
 7. Auditorium, seating 250
- FIRST FLOOR
1. Professors' Common Room
 2. Professors' Studies
 3. Committee Room
 4. Ante-room
 5. Draughting Rooms
 6. Foyer
 7. Auditorium, seating 450
- SECOND FLOOR
1. Upper part of Professors' Room
 2. Library
 3. Reading Rooms
 4. Foyer
 5. Auditorium, seating 450
- THIRD FLOOR
1. Upper part of Library
 2. Library Stack Room
 3. Tank Room
 4. Upper part of Auditorium



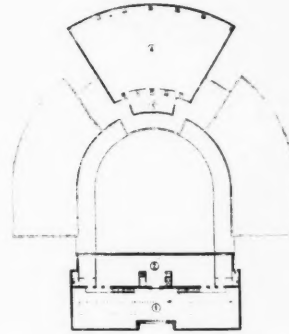
GROUND FLOOR



FIRST FLOOR



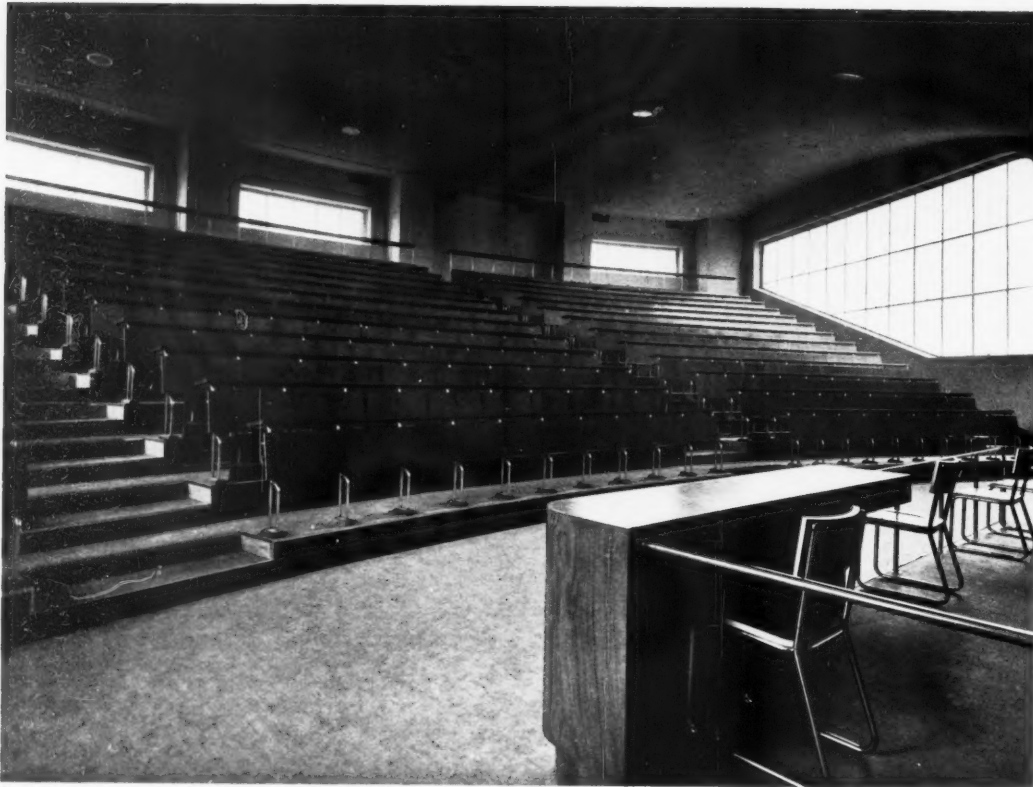
SECOND FLOOR



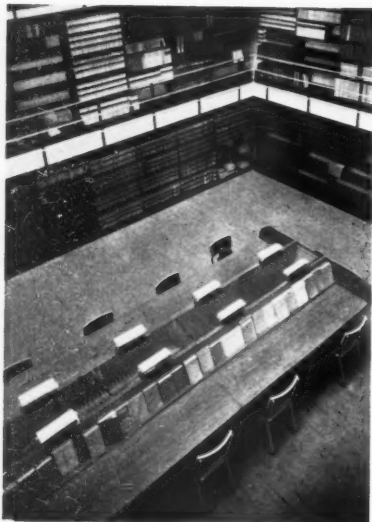
THIRD FLOOR



SCHOOL OF MATHEMATICS, ROME



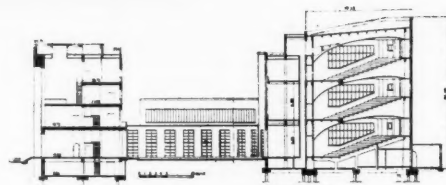
4



5



6

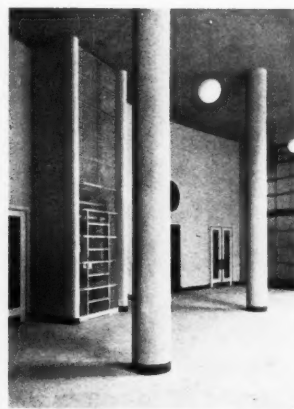


SECTION

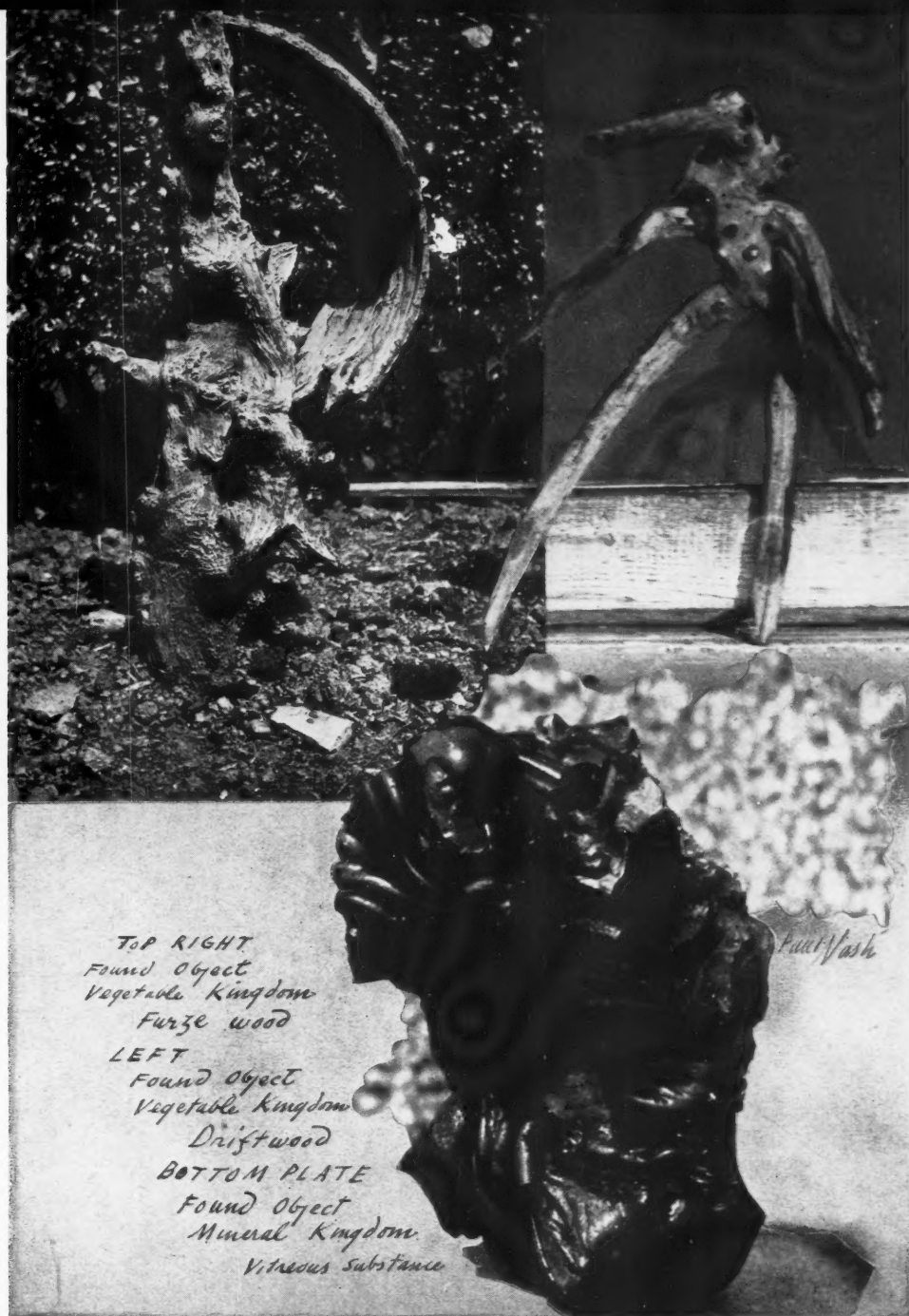
4, one of the three superimposed auditoria, with seating for 450 students. The section shows how the profile of the acoustically curved ceiling of each auditorium tallies exactly with the floor of the one above, which is raked to ensure good visibility from all seats, so that no space is wasted. 5, the library, looking down on one of the study tables. 6, another view of the library (see also Plate iv). The library has a capacity of 100,000 volumes. 7, one of the curved corridors connecting the front and rear blocks, beneath the draughting rooms, with glazed doors giving on to the courtyard. 8, the vestibule of the rear block, which forms a foyer to the auditoria.



7



8



THE OBJECT

By Paul Nash

OBJECTS, particularly those recognized as Natural, Found or Ready Made, must now be regarded as a new source of ornament and decoration. It is a mistake, however, to identify them inevitably with Surrealism. In fact, to quote Salvador Dalí, "L'objet, surréaliste est impraticable . . . l'objet surréaliste est uniquement fait pour l'honneur, il n'existe que pour l'honneur de la pensée."

During the International Surrealist Exhibition, recently held in London, quite a number of misunderstandings arose. Many of these were brought about by the newspaper critics; sometimes innocently, but more often through an irrepressible desire to have a shot at, what looked to them, about the biggest kind of artistic Aunt Sally they had seen for years. One could not blame them. It is hard work cracking jokes on the absolute abstract,

and, Heaven knows, there had been little else for them to do since Picasso became an old Master.* It was *The Times* who said of my Found object (see 1 above) that "it must have been an awkward thing to have knocking around in the unconscious." Now, I do not suppose Mr. Marriott believed for a moment that the object in question inhabited my unconscious, or that he was being profound about the universal unconscious, or anything of that kind; no, he was simply having his little joke like all the rest, and I should like him to know that I, for one, laughed. But also, I sighed at the apparent necessity for joking in English art criticism. I could not help wondering how many thousands of innocent readers such a remark would lead into a quite unnecessary confusion of mind. That little joke was not really so much at my expense as on the public. From that remark anyone might say to himself, Oh, so that is what Mr. Nash finds in his unconscious; whereas, actually, I found it on the Romney Marsh. It is not that I resent my unconscious being credited with any or all of the vivid personalities in this illustration.

*So far as the Press is concerned.

one of which, the most Freudian, was found by a lady, on Egdon Heath. It is misleading, merely, to make out a case for them which does not apply.

But there is a more important side to this matter. Surrealism, for all the holes you can pick in it, has one quite endearing ideal. Surrealism aims at making art a universal experience. That is not to suggest everyone may become an artist, in the fullest sense. To be an artist is to be an expert, and that takes most of a lifetime. But the surrealist says—you, and you, and you over there, can each enjoy something of the artist's experience. There are certain means of expression open to all; you can make pictures and you can make objects, you can learn and begin to feel something of the method and the achievement of the poet, the painter and the sculptor. All that you require is scissors, paste, an illustrated paper, some pieces of stuff, perhaps dried leaves, flowers, shells, hair—any substance suitable for making a collage† or, for the object—stones, sticks, pieces of cork, wire—but, of course, the number of materials is incalculable. . . . There is but one essential qualification—some spark, at least, of imagination, or breath of fantasy. The purpose of this essay is to refute the critic's imputation of a pathological phenomenon and to show the object in relation to ourselves and our surroundings. To suggest by illustrations its possibilities as a quarry for sport, for instance, as a vehicle for poetry and, particularly, as an irrational form of ornament and decoration.

In the first place, it might be useful to make some rough category of objects taking a recent number of *Cahier D'Art* as a guide. There are about ten different types, the principle ones being *objets naturels*, *objets trouvés* (our found objects), *objets irrationnels*, *ready made*, *interprétés* and *objets mobiles*. The Found objects seem to me typical of what anyone with an observant, searching eye might collect. Only one is interpreted, and that by the simplest device, yet, erected on a pedestal, it played a dominating part in the Surrealist Exhibition, even in proximity to the immense canvases of Max Ernst. Of Natural objects, the close allies of the above, I have chosen a somewhat perverse example, but it is interesting for two reasons; as a type of object immensely varied and beautiful, and fairly easily acquired—the bleached osseous form, and also, as a presentation, very rare today, the precise intelligent drawing in place of the now universal photograph. In the class called Ready Made, I possess an unusual specimen which was acquired only a few days ago from Mr. Nan Kivell, of the Redfern Gallery. Mr. Nan Kivell was able to buy a number of parts of the equipment from R.Y.S. "Britannia," the late King's yacht, recently broken up. Some of these parts have been used in assembling his new premises in Cork Street, but many have been mounted on blocks to serve as object-

†Cut out pieces to form a picture.



2. Skull of a young giraffe: from the "Intellectual Observer," circa 1860.



3

3. Object: type, Ready-Made (hank of the mainsail of the yacht "Britannia.") Collection Paul Nash. 4. Object poem, by André Breton. Collection Roland Penrose. 5. Mobile object, by Alexander Calder. Collection Paul Nash. 6. Smoke-filled clock, by Man Ray, 1920. 7. Pendant object, by Eileen Agar.

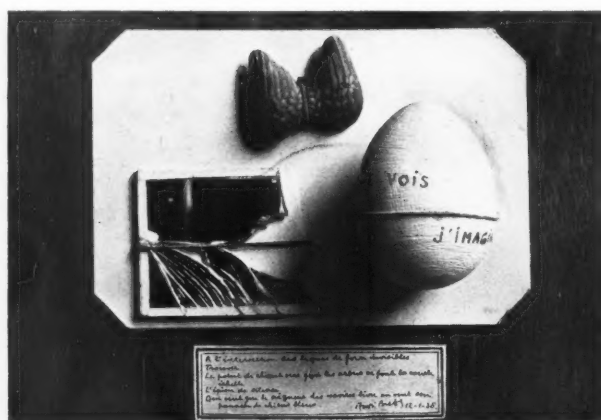
ornaments. The one shown here is the hank of the mainsail, a massive interlocking figure of solid brazen metal—not brass, however, but a dignified substance known as Admiralty gunmetal. This exhausts my illustrations of objects not consciously directed. All belong to the common world, equivalents of each might be found, literally, anywhere by anyone. But, again, there is a qualification; to find you must be able to perceive. Years ago Mr. Webster, in his Dictionary, gave as one of the definitions of "aesthetic" "the perception of beauty in objects. . . ."

The remaining pieces are in a very different field. Perhaps, all are not beyond the reach of inexpert creation, but most are. Two are conceptions of mystery and

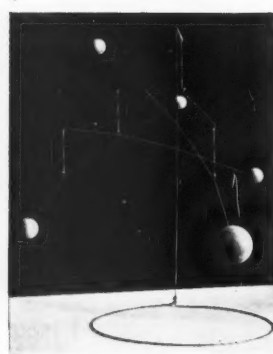
poetry: one is the work of highly original invention. I fell in love with André Breton's object-poem the moment I discovered it at the New Burlington Gallery. It is impossible to regard it without regretting that Rossetti knew nothing of the object; how well a sonnet might have looked beneath some pre-Raphaelite *fétiche*. And Blake—what could he not have made? Breton's composition is supremely evocative; disquieting, too, in a delicate degree. Perhaps, no one has done so much to honour the object as Man Ray. With the astonishing reach of his art he has shown objects to us which we could never have seen. Only an artist of great intelligence, combined with rare sensibility, could have divulged such a varied, strange

sequence of hidden beauty as his photographs reveal. I have included this object by Eileen Agar because it is the only thing of its kind I remember to have seen. It is a pendant to hang a few inches out from a wall and it is made from the thin canes of a dismantled carpet-beater. As may be seen, it has distinct personality and a nice capacity for complicating itself with shadows. Shadows bring us to Calder, who is a wizard and, so far as I know, the original inventor of mobile sculpture and so, also, of the "objet mobile." The mobile object is not now confined to Calder's invention; both Max Ernst and Duchamp have made various pieces of this nature. Calder and Man Ray are America's principal contribution to contemporary art; if they are but two men their work is without parallel in its peculiar value in the modern world.

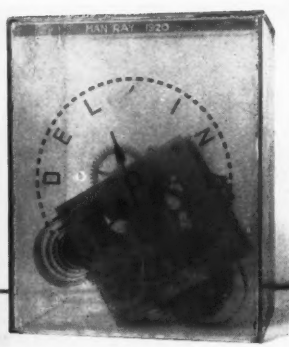
With the highly individual excursions of Marcel Duchamp and Salvador Dali, into the philosophy of the Surrealist object, this short review cannot be concerned. Either demands a chapter to himself, both move a little beyond the understanding of the uninitiated. I have attempted here merely to arouse interest where, previously, it was not alive, or to warm enthusiasm which had cooled off for want of stimulation. Next spring, London may be the stage for a comprehensive exhibition devoted to the object. You have been warned in good time.



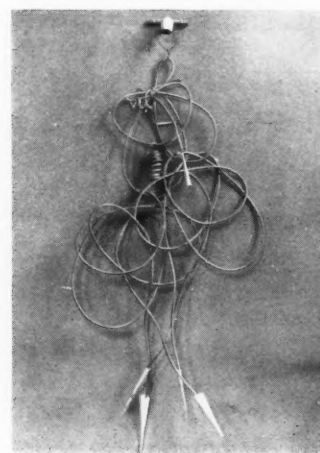
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6



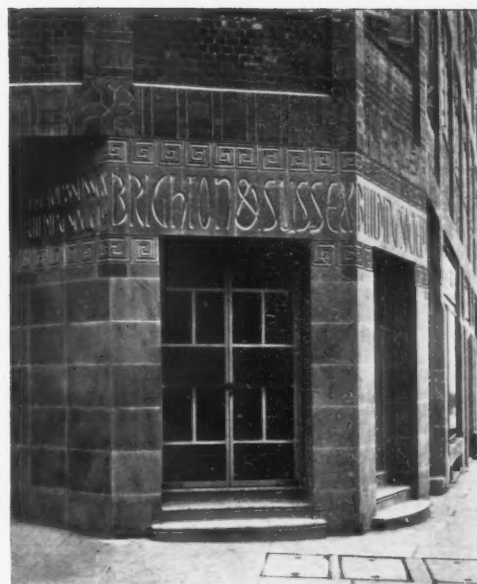
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CURRENT ARCHITECTURE 1

H. S. GOODHART-RENDEL AND
W. F. ANDREWS, ASSOCIATED.



1



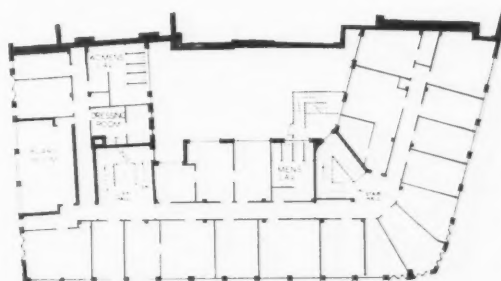
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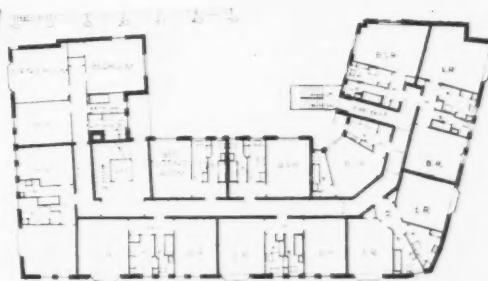
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GROUND FLOOR PLAN



FIRST FLOOR PLAN



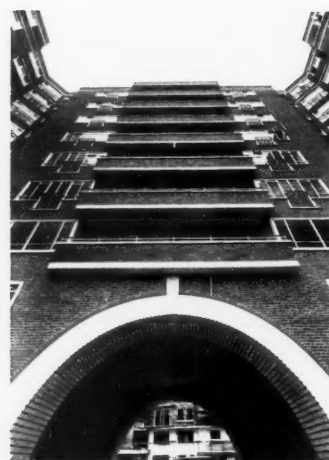
TOP FLOOR PLAN

This building in North Street, Brighton, provides offices and banking hall for The Brighton & Sussex Building Society with, above, on the second and third floors, office letting space which has been leased by His Majesty's Office of Works. There are also ten flats on the fourth floor, three shops on the ground floor, and, in the basement, a small restaurant as well as storage space for the offices. The entrance to the upper floor offices and flats is in Princes Place and is provided with a lift. It is seen on the extreme left in 3. The entrance to the banking hall, 2, is at the corner of North Street, and from this entrance a staircase leads to the Building Society offices. 1 shows the rear and side elevations of the building from the public gardens. The building has a steel

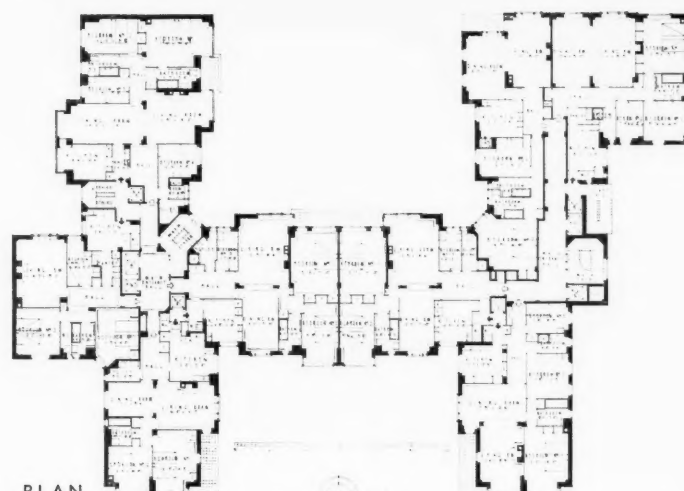
frame, and the steel structure is cased generally with brick, the actual beam and column casing being in specially made brown facings with blue glass mosaic strips set in the joints; the filling below the windows is in a brick of redder colour. The top storey is faced with diaper pattern brickwork in brown and red, and the ground floor walls with Broughton Moor green slate slabs. The cornice is in slate, copper covered, with slate corbels. The steel windows are painted light blue. The brick drum at roof level over the North Street corner houses the storage tanks. The panel on its face is in glass mosaic and represents a beaver, that being the crest of the Building Society. The panel was designed by Colin Gill. The banking hall, 5, has a dado, counter, and door

CURRENT ARCHIT

T. P. BENNETT & SON



8



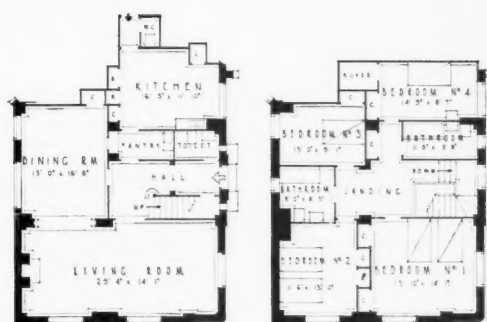
TYPICAL FLOOR PLAN

architraves of polished Portland stone. The doors are rosewood with brass inlay lines. All metal work in this room is in brass. The floor is of ceramic mosaic in shades of buff and red, and the walls and ceiling are in plaster painted 'off white.' Mural decorations by Thomas Derrick are to be added later. The lighting throughout is by fittings specially designed to give an equal distribution of indirect illumination with low current consumption. The circular fitting in the managing director's room, 4, contains one 150 watt lamp, the light from which is reflected evenly over the whole ceiling. This room, situated at the north-west corner of the portion of the building occupied by the Building Society, has decorative panelling and furniture designed by Betty Joel.

The large block of flats, 6, 7, 8 and 9, known as Westminster Gardens, is situated in Marsham Street, on a site which forms part of the large area of the Grosvenor Millbank Estate that was recently cleared. The building is ten floors in height, and is laid out on an H-shaped plan approximately, though not exactly, symmetrical. This plan has the advantage of avoiding enclosed courtyards and giving every flat (of which there are eight on each of the eight upper floors) outlook and cross-ventilation in at least two directions. The flats are isolated for sound by allowing only the least important rooms in different flats to adjoin. The lift-shafts, also, only adjoin unimportant rooms. Access to the flats is from pairs of lifts and a staircase hall on each floor, which are duplicated (with all their services, etc.) on the two sides of the building. These halls are



8



MAISONETTE: GROUND AND FIRST FLOOR PLANS



9

entered on the ground floor by public entrances in the corners of the inner court, which in its turn is entered through a large semi-circular arch, 6, in the centre of the Marsham Street front. An interesting and unusual point of planning in these flats is the provision of a number of maisonettes which occupy the ground and first floors. These are entirely self-contained, having their own internal staircases, and are, in effect, individual town houses, as they have their own front doors opening straight on to the outer court. These doors, which can be seen in 7, 8 and 9, are painted in different colours further to emphasize their individuality. The building itself, which is a steel-framed structure, is faced with red brick with stone trimming on the upper floors, and entirely with stone below second floor level. The flats have large balconies, 8 and 9, on to

which french windows open from the living rooms. The projecting bay windows give a long street view. The internal planning is notable for the absence of corridors, and the convenient sub-division of the space into three self-contained sections: the living rooms, the bed and bathrooms, and the service quarters with maids' rooms adjoining. The living rooms have been specially designed for entertaining, with folding doors that throw dining room and sitting room into one large room, in some flats as large as 40 ft. in its greatest dimension. There is also, however, separate access to each room, so that they can be used privately and independently. The equipment of the flats is very complete and includes built-in kitchen furniture, linen cupboards and bedroom wardrobes, and electric fires and clocks. The rents range from £300 to £475 per year.

CURRENT ARCHITECTURE 3

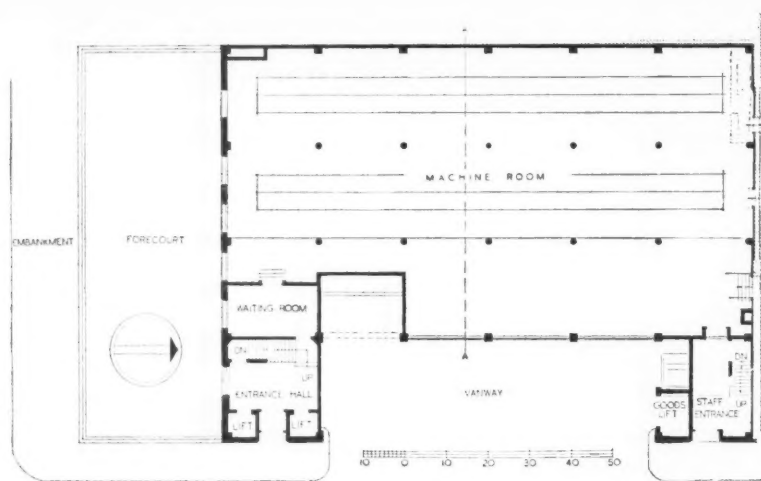
H. O. ELLIS AND CLARKE



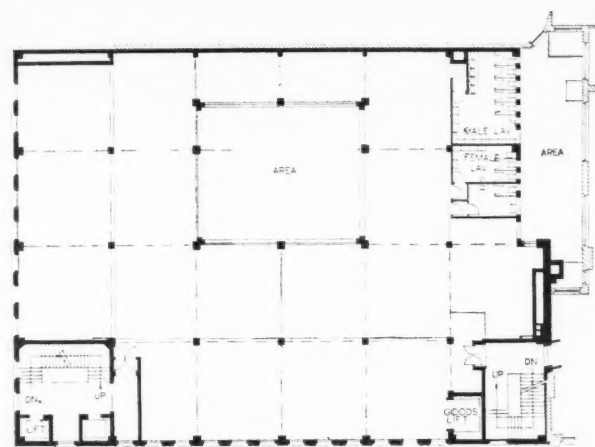
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11



GROUND FLOOR PLAN

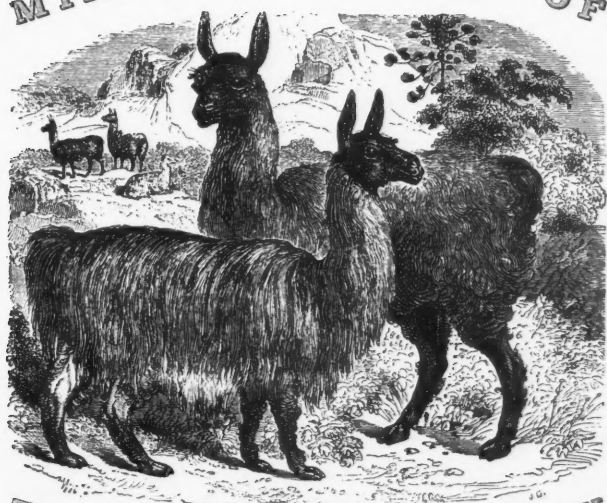


TYPICAL UPPER FLOOR PLAN

The new building for Associated Newspapers on the Victoria Embankment, London, 10, provides accommodation for extra printing presses and publishing space. The printing presses are housed at ground floor level, instead of in the more usual basement, because of the danger that deep excavation might have brought to the adjacent District Railway and adjoining buildings. Automatic conveyors bring the printed papers up to the first floor publishing room from the machine room, and the papers are sent down again on chutes to the vans at the

loading dock at the side of the building. On the upper floors are offices entered by a stair at the Embankment corner, 11. The building is steel framed, with stanchions carried down to a reinforced concrete foundation 5 ft. thick. Panel walls are brick, and floors and roofs of reinforced concrete, the latter insulated with cork and finished with asphalt. On the roof is housed the ventilating plant for the publishing room and machine room. The external facing is Aberdeen granite for the ground floor and Portland stone above.

MINOR MASTERS OF



THE XIXth CENTURY

Notes on some lesser-known architects

VII. Sir Titus Salt or The Lord of Saltaire

By J. M. Richards

"A man of iron will, he has made everything with which he has had to do bend to it. Strength, intellect, skill, fire, air, earth, water, and steam, have all obeyed his behests. By his own efforts, and the efforts of those in his employ, he has won for himself a name second to none in Yorkshire for nobility of action, generosity of sentiment, and princely benevolence. The name of Titus Salt is now familiar amongst the thickly populated nations of Europe; amongst the settlers in the 'Far West' of America, and the Creoles of the Savannas of the South. In India, in China, and in the far-off Australias his name is often repeated. . . . Perhaps no manufacturer of our time has made so deep an impression on mankind, or has been so loved and respected."

So says Sir Titus Salt's biographer.* The Victorians loved a great man, especially if his greatness was crowned with financial success and his financial success put by him to Christian uses. And the humanitarian industrialist was one of the several great types, possessing in many instances these ancillary virtues, which the Victorian age produced; types that will have no difficulty in surviving the temporary obscurity into which our dislike of the smugness of contemporary regard has often plunged them.

It was such men as these that made the 19th century what it was—not the architects, in the sense that they created

the 18th century. The architects adorned the 19th century with the outward signs of Progress, and helped to dress it in that fancy costume in which it parades before posterity as the confident possessor of the taste and knowledge of the ages; but progress in manufacture made the 19th century, and of progressive manufacturers Sir Titus Salt was one of the first, commercially and creatively. Little excuse is needed, therefore, for including his name in this series of articles. The sub-title given to the series is, "lesser-known architects of the 19th century." Salt represents no departure from the spirit of that title (for the reasons outlined) nor even from its letter—in the metaphorical (and most improving Victorian) sense he was an architect of that century.

The great monument for which he was responsible was, of course, the industrial colony at Saltaire; his own personal creation, the pioneer among model industrial villages whose influence on town-planning and on social and industrial standards was to be enormous.

Before we can study Saltaire itself we must look first at the conditions out of which it grew. It is right that we should praise those industrialists who put the fortunes they amassed to useful public purposes, for in the early 19th century the virtue in merely amassing a fortune out of industry is lessened by the opportunities that were awaiting any young

"The number of momentous and significant figures that the age produced was nothing short of amazing. Even in art, while we must criticize its results, we must admit that its exponents stood big in their trade or profession. The doctrinaire confidence that is to most of us so unattractive and so mistaken itself made the century the prolific parent of eminent figures. . . . The Victorians never for a moment doubted themselves. The middle class was rich and dominating, but not corrupt. It had a right to believe in its integrity; and similarly, even those who revolted most boldly from the Victorian idea of life, had the confidence in their own revolt that is an essential condition of monumental living and of great creative effort. That their quality is sometimes second-rate comes from the numerous conflicts of one ideal with another, from the fact that there was little united belief except the middle-class one."

H. J. and HUGH MASSINGHAM, *The Great Victorians*.

man with some brains, ambition and the capacity for very hard work. Titus Salt found his opportunity in Alpaca. His father, Daniel Salt, a good man of ordinary unaristocratic stock, resided in the Old Manor House at Morley, 1, between Leeds and Wakefield; a building which, as depicted in this contemporary engraving, is an epitome of all the birth-places of great men of humble beginning. Here Titus was born on September 20, 1803. When he was still young his father moved to Crofton, where he became a farmer and Titus attended the Heath Grammar School, near Wakefield. Later his father moved to Bradford and entered the wool trade as a wool dealer. Of such he became one of the most respected in the West Riding, and Titus joined him, when he came of age, as a partner in the business. The firm of Daniel Salt and Son speculated largely in Russian Donskor wool. This was used in the woollen trade, but Titus had a fancy that it could also be used in the worsted trade. However, no manufacturer would take up this idea, so Titus decided to set up in business himself as a spinner and manufacturer. He acquired a certain "Thompson's Mill," in Silsbridge Lane, Bradford. The project was a success and soon he was acquiring other mills as his business grew.

So far his career is conventionality itself. His first step in a more original direction was taken in 1836, in Liverpool, where he had gone on a business visit.

While in the warehouse of a Liverpool wool importer his eye was caught by some sacks of raw wool that had been lying there neglected for some months. This was alpaca wool. It had been shipped from South America as a speculation, had been welcomed by no purchasers and, despised by its owners as "frowzy nondescript stuff", was awaiting destruction or ignominious return to its port of origin. Titus Salt took away a sample, studied it and experimented with it, and offered to buy the whole cargo at 8d. a lb. When the owners had recovered from their surprise and Salt had convinced them of his sincerity, the deal was completed and the cargo of alpaca removed to Salt's workshops. Further experiment, and then the first manufacture of alpaca cloth was begun.* The sequel is common history: the manufactory was a great success: alpaca eventually came to be used in all the mills in Bradford: the average quantity imported annually rose from 560,000 lb. in 1836-1840 to 2,186,460 lb. in 1852; its price rose from 10d. a lb. in 1836 to 2s. 6d. in 1852. Alpaca cloth became not only widely used but fashionable. In 1844 Queen Victoria, who had a couple of sheep of the alpaca breed in the home farm at Windsor, sent two fleeces to Mr. Salt at Bradford

* This story of the young Titus Salt's discovery of the possibilities of alpaca is told by Dickens in his *Household Words*. It is given just as it happened, the only change being that the firm of Hegan, Hall & Co., in whose warehouse the derelict cargo was lying, is disguised by Dickens under the name of Fozzle & Fozzle.



1, The Old Manor House, Morley, Sir Titus Salt's birthplace.

* Abraham Holroyd: *Saltire and Its Founder, Sir Titus Salt, Bart.*, 1871.

to be manufactured into his notable cloth.

"Salt did his utmost to please his illustrious patroness, and he surpassed himself in the products the wool yielded. He wove an apron, which was a marvel of fineness and glossiness; a striped figured dress, the warp of which was rose-coloured silk, the weft white alpaca, and the flowers thrown up in the pattern alternately in one material and the other. Probably this was the first time in England where the product of the Chinese cocoon and the fleece of the Peruvian mountain camel were brought into contact, and it will serve to show the strides that had been taken in Salt's works, and the progress made in alpaca manufacture since 1836. There was also a plain dress fifteen yards in length, for which only 2½ lb. of alpaca were used. A fourth article was a plaid alpaca dress of the same length, a great novelty in those days, in which the white and black wools and lustres were splendidly blended, and so fine that there was considerable difficulty in telling whether it was not entirely woven of silk. There was also a woollen alpaca dress among the articles sent back to Windsor, so that we may see from these curious facts that Salt by the year 1844 had so extended the processes of preparing and weaving, that he could at will produce the finest and most exquisite materials from alpaca, in combination with cotton, wool, or silk. It may be added that these articles so charmed Her Majesty that fashions were revolutionized, and the alpaca manufacture received an impetus which carried its staple into the first place among new home products."

The Salt fortune was as good as made, and it turned out to be one of the largest fortunes ever amassed by a captain of industry.

The first important step towards the creation of Saltaire was taken in 1850. By that year Salt could have retired from business with all his wealth, like any other successful magnate. But he was a thoughtful man, he had a genuine social conscience and he had not been unobservant of the conditions evident around him. Furthermore, he had read Disraeli's novels, which had inspired him as it had inspired many other reformers to a more constructive attitude towards social problems.†

Instead of retiring with his fortune he decided to apply it to building a new factory: "Such a palace of industry as England had never seen, with dwellings for the workpeople contiguous"; a model industrial village away out of Bradford, which city had by now become smoky and dirty, its streams and canal polluted, over-crowded and insanitary. The scheme was an ambitious one, but Salt started on it confidently and systematically. He bought a tract of

* *Great Industries of Great Britain: Wool and Worsteds*. By William Gilson. Cassell, Petter and Galpin, 1876.

† Patrick Abercrombie in *Town and Country Planning* (Thornton Butterworth, 1933) says: "The relation between Salt's village and Mr. Millbank's factory and village in *Comingsby* (published 1844) is very close; Disraeli lived to see his ideas carried out." It is presumed that Prof. Abercrombie means Mr. Trafford's village in *Sybil*. The remarkable similarity between this imaginary village (described by Disraeli in 1845) and Saltaire (begun in 1850) is shown by the following extracts from *Sybil* (Book II, Chapter 8): "On the banks of his native Mowe he had built a factory, which was now one of the marvels of the district; one might almost say, of the country: a single room, spreading over nearly two acres, and holding more than two thousand workpeople. The roof of groined arches, lighted by ventilating domes at the height of eighteen feet, was supported by hollow cast-iron columns, through which the drainage of the roof was effected. . . . When the workpeople of Mr. Trafford left his factory they were not forgotten. Deeply had he pondered on the influence of the employer on the health and content of his workpeople. He knew well that the domestic virtues are dependent on the existence of a home, and one of his first efforts had been to build a village where every family might be well lodged. Though he was the principal proprietor, and proud of that character, he nevertheless encouraged his workmen to purchase the fee: there were some who had saved sufficient money to effect this; proud of their house and their little garden, and of the horticultural society, where its produce permitted them to be annual competitors. In every street there was a well; behind the factory were the public baths; the schools were under the direction of the perpetual curate of the church, which Mr. Trafford, though a Roman Catholic, had raised and endowed."

land on the banks of the Aire, near Shipley, and after laying his plans carefully began the erection of the first portion of the scheme, consisting of the factory, which was to be a model—mechanically and hygienically—of its kind, and the workpeople's dwellings, which were to be equally ideal. The work was begun in the autumn of 1851, and this first portion was completed in 1853. It was formally opened on September 20 of that year with a banquet of "unusual magnificence, at which its noble builder and founder in his address made use of the following remarkable words *:

"He might state, he said, that ten or twelve years ago he had looked for this day, on which he completed his 50th year. He had looked forward to this day, when he thought to retire from business and enjoy himself in agricultural pursuits, which would be both congenial to his mind and inclination. But as the time drew near, and looking to his large family, five of them being sons, he reversed that decision, and determined to proceed a little longer, and remain at the head of the firm. Having thus determined he at once made up his mind to leave Bradford. He did not like to be a party to increasing that already overcrowded borough, but he looked around him for a site suitable for a large manufacturing and commercial establishment; and for the beauty of situation, for the salubrity of its air, it was a most desirable place for the erection of dwellings. Far be it from him to do anything to pollute the air and water of the district. He would do all he could, and he had no doubt he should be successful, to avoid evils so great as those resulting from polluted air and water; and he hoped to draw around him a population that would enjoy the beauties of the neighbourhood, and who would be well-fed, contented, and happy. He had given instructions to his architect, who was quite competent to carry them out, that nothing should be spared to render the dwellings of the operatives a pattern to the country. If his life should be spared by Providence, he hoped to see satisfaction, happiness, and comfort around him."

On the day of the banquet, which was attended by the Lord Lieutenant, the Bench of Magistrates, the Mayors of adjacent towns, the Mayor and Corporation of Bradford and the Directors of the Midland Railway, Salt's workpeople, 2,500 in number, "marched in procession from his numerous mills and places of business to the railway station at Bradford, where they were conveyed

* Abraham Holroyd: *op. cit.*



The Peer who inherits an ancient estate,
And cheers many hearts with his pelf,
We honour and love: but is that man
less great
Who founds his own fortune himself?
Who builds a town round him; sends joy
to each hearth,
Makes the workman exult 'mid his toil;
And who, while supplying the markets of
earth,
Enriches his own beloved soil?
Such a man is Noble, whose name should
be first
In our heart, in our song, in our prayer!
For such should our cheers simultaneously
burst;
And such is the Lord of Saltaire!

Another poem, printed and widely circulated in Bradford on the same occasion, is by Abraham Holroyd:—

THE LORD OF SALTIRE

Roll on, gentle Aire, in thy beauty,
Familiar in story and song;
The subject of many a ditty,
From Nicholson's musical tongue:
But a greater than he hath arisen,
Who has linked thy name with his own;
He will render thee famous for ages,
And thou wilt to millions be known.

Chorus:

Then let us all join in the chorus
And sing of the qualities rare,
Of one who by nature is noble!
And hail him the Lord of Saltaire.

He has reared up a palace to labour!
Will equal the Caesars of old;
The Church and the School and the Cottage!
And lavished his thousands of gold—
Where the workman may live and be happy,
Enjoying the fruit of his hand;
In contentment, and comfort, and plenty,
Secure as a peer of the land!

From Peru he has brought the Alpaca,
From Asia's plains the Mohair;
With skill has wrought both into beauty,
Prized much by the wealthy and fair.
He has Velvets, and Camlets, and Lustres,
With them there is none can compare;
Then off, off, with your hats and your
bonnets,
And hurrah for the Lord of Saltaire.

From this year, 1853, onwards, while the factory was in operation and the workpeople in residence in their streets and squares of model houses, the rest of the project was being constructed. Schools, hospitals and places of worship were systematically planned to make the whole into a complete industrial and social microcosm, set, in contrast to the industrial world around it, amongst rural scenery, with views in all directions of trees and green hills and with a clean river flowing beside it.

The architects were Messrs. Lockwood and Mawson, a Bradford firm that also built the St. George's Hall, the Town Hall and the Exchange in that city. For many months the architects and Salt worked in close collaboration, discussing every detail of the equipment and the lay-out of each unit of the scheme. Many experiments

by special train direct to the works. Here the merry peals from the Shipley Church bells, and the discharges of ordnance in front of the works, welcomed the guests to the feast." Among the speakers were the Mayor of Bradford, the Member for Bradford (Mr. H. W. Wickham), Mr. Lockwood, the architect, and Mr. French, who represented the operatives. Mr. Salt occupied the chair. Mr. French read the following poem written for the occasion by Mr. Robert Story:—

THE PEERAGE OF INDUSTRY

To the praise of the Peerage high harps have
been strung,
By minstrels of note and of fame;
But a peerage we have to this moment
unsung,
And why should they not have their name?
'Tis the Peerage of Industry! Nobles who
hold
Their patent from Nature alone,—
More genuine far than if purchased with
gold,
Or won, by mean arts, from a throne!
And of Industry's Nobles, what name should
be first,
If not his whose proud banquet we share?
For whom should our cheers simultaneously
burst,
If not for the Lord of Saltaire?

Chorus:

For this is his praise—and who merit it not
Deserve no good luck should o'ertake
them,—
That while making his thousands, he
never forgot
The thousands that helped him to make
them!



3 "Crownest," near Halifax, Sir Titus's residence from 1844-58 and from 1867 till his death in 1876.

were made and many unheard-of improvements were introduced both into working conditions in the factory and social services in the town. The following description of the works is one sent by the architects to the Imperial Commission for the Paris Exhibition of 1867. (Salt was invited to enter Saltaire for the prize that the Commission was offering for model industrial settlements, but refused on the admirable and dignified grounds that his project was inspired by private and humane reasons, not for advertisement or financial gain. He allowed the details to be presented to the Commission, but only on the understanding that it was not to compete for the prize).

"The mills, warehouses and sheds at Saltaire . . . occupy a total of 9½ acres. The exterior of the several buildings is constructed in the Italian style, and in the stone of the district. The mill is 550 ft. in length, and 50 ft. in width. The ground storey being 16 ft. from floor to floor, and the upper storeys 14 ft. from floor to floor. The windows, which are large, are glazed with sheets of cast plate-glass, the upper parts being hung on pivots, and opening so as to admit air and exclude rain. Ventilation is provided for by flues in the walls and arches for the admission of fresh air, and other flues for the escape of vitiated air. In winter the rooms are warmed by steam pipes. . . . The sanitary condition and the comfort of the workpeople have been sought to be secured by the admission of abundant light, large cubical content of each room and shed, and by constant and very simple means for warming and ventilation.

"The cottages are built of stone, lined with brickwork; they contain a parlour or living room, a kitchen or scullery, a pantry and cellar, and three bedrooms; of the latter, one is appropriated to the husband and wife, one to the sons, and the third to the daughters. Some of the houses are designed for larger families, and others for boarding houses. Each house has a separate yard, a privy, a coal place, and ashpit.

"The baths and washhouses contain two plunge baths, twenty-four warm baths, and Turkish and douche baths; forty-eight washing, rinsing, and steam-tubs; forty-eight drying closets, hydro extractors, mangles and all other requisites; the charges made are little more than nominal. A literary and philosophical institution, with a museum, lecture-hall, and classrooms, is designed. The alms-houses, forty-five in number, are shown upon the plan. A Park on the bank of the river Aire, with cricket ground, croquet ground, and bowling greens, is laid out on the plan, and will in due time be completed."

The factory contained 1,200 looms, capable of producing 30,000 yards of alpaca cloth per day, which, in the words of Sir William Fairbairn the engineer to the scheme, in his speech at the inaugural banquet already referred to, "would give a length of 5,688 miles of cloth per annum, which as the crow flies, would reach over the land and the sea to Peru, the native mountains of the Alpaca."

The main factory building, 11 and 12, was (and still is) six storeys high, its south front 545 ft. long, with a chimney 26 ft. square at the base, 250 ft. high. The four floors above the ground were divided in two by a central engine-house, but the top floor, which Holroyd claims was in 1871 one of the largest continuous areas of manufactory in the world, ran the whole length of the building. The floors rested on hollow brick arches, supported by long rows of highly ornamented cast-iron columns and massive cast-iron beams. The windows were, for that period, remarkably large. The structure is mentioned by Sir William Fairbairn in his *The Application of Cast and Wrought Iron to Building Purposes* (1854). It is also

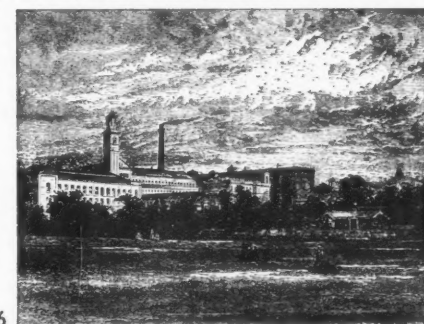
* cf. this with Disraeli's description of Mr. Trafford's village in *Sybil*, already quoted.

interesting, as well as typical of Salt's thoroughness and his awareness of what was significant in the world around him, that he and Lockwood (one of the architects) made a special expedition to London in 1851 to see the Great Exhibition, with the possibility in mind of purchasing Paxton's building when the Exhibition was over and using it as a weaving shed. However, though lighting and ventilation were perfect, they decided that it was too insubstantial to bear the strain of machinery.

The dwellings for the workpeople included, besides the standard dwellings described in detail in the architects'

report, arranged in tidy rectangular blocks, 14, 15 and 16, a group of 45 alms houses, also mentioned by them, for old and infirm workpeople (who received a pension of 7s. 6d. per week), built in the form of miniature Italian Villas, with a chapel adjacent. These were completed in 1868. By 1871 the town is described as containing 21 streets and 4 Places, housing altogether 4,000 workpeople.

In naming the streets of his model town, Salt, again with the thoroughness he shows in everything, paid systematic tribute to various persons for whom he felt loyalty, affection or esteem. Victoria Road and Albert Terrace are named



Three views of Saltaire taken in the '70's, a few years after its completion. 4, a bird's-eye view from an imaginary point above the far bank of the River Aire, looking over the canal at the factory (occupying the left-hand half of the picture), the Congregational Church and (beyond it) the Institute and some of the streets of houses. 5, the factory and factory offices. 6, a more distant view of the factory from the Recreation Ground.

after the reigning family, Caroline Street and Whitlam Street after his wife (Caroline, the daughter of George Whitlam, of Great Grimsby, whom he had married in 1829), eleven other streets (Edward Street, Mary Street, Fanny Street, Ann Street, etc.) after his six sons and five daughters and Lockwood Street and Mawson Street after his architects.

The model town of Saltaire contained all the public buildings a well-provided town requires, all built at the personal expense of its patron; the only thing missing being a public-house—places of public alcoholic refreshment, by the convictions of Salt himself, being barred from the town altogether; though it may be noted that he did not object to the provision in the workpeople's houses of a cellar where they could keep their barrel of beer for their own consumption. In 1859 was completed the Congregational Church, 18, an imposing building standing in large grounds and approached by a tree-lined avenue, of which Holroyd says, "it may safely be said to be the most exquisite example of pure Italian architecture in the kingdom." It is adorned with a portico and cupola and has adjacent to it the Salt family mausoleum, for Salt was himself a devout Congregationalist.

In 1863 were completed the baths and wash-houses, which are described in the architects' report already quoted, in 1868 the Wesleyan Chapel and in 1868 also the Saltaire Factory Schools. In describing the latter, Holroyd says:—

"Whatever art could invent or money buy has been brought together here, and every possible aid has been lent to the



7, The statue to Sir Titus Salt, erected outside Bradford Town Hall in 1874. It was removed to Lister Park about 30 years ago.

sacred cause of education. Outside, the ensemble reminds the beholder of some oriental temple, and the accommodations in the interior of the building are as noble as is the object to which they are devoted. On each side of the entrance from the gates are garden plots ornamented with trees, shrubs and flowering plants, the whole enclosed by strong but tasteful palisades of cast iron."

The schools, which accommodate 750 children, are, notwithstanding Holroyd's reference to an oriental temple, in the same Italian style as the other public buildings. They are symmetrically planned with wings at either end; and the latter have pediments containing sculpture: a coat of arms supported by a large Alpaca. Over the centre of the front is a bell turret with sculptured figures of children "holding instruments of instruction." The garden forecourt already described has at each corner, terminating the two ends of the railing, sculptured lions emblematical respectively of Vigilance and Determination. These lions, 8 and 9, were designed by Thomas Milnes of London and, together with the two lions facing them across the street on either side of the forecourt of the Institute, which represent War and Peace, were originally prepared for the Nelson Monument in Trafalgar Square, London. Other buildings completed about the same time as the schools include an Infirmary and a new mill, the latter being an addition to the factory, erected on a plot of ground between the canal and the river and connected with the larger works by an iron bridge over the canal. In 1871 the building projects were completed with the opening of the Saltaire Club and Institute, 19, which was, as its name suggests, both a social club ("to supply the advantages of a public-house without its evils") and an educational centre. It contains a library, a lecture-hall seating 800, a chess- and draughts-room and billiards-room, class-rooms, laboratories, a school of art, a curator's lodging and a rifle drill-room. Finally, also in 1871, Saltaire Park was opened, a large tract of ground beside the river to the north of the town, laid out as a playground for the workpeople. The river was embanked to prevent flooding and a safe bathing beach made.

It is hardly necessary to say that by this time, indeed long before it, Salt had earned the devotion of his workpeople by his constant attention to their welfare. His biographers give innumerable anecdotes instancing his patriarchal interest, general and particular, and the suitable gratitude with which it was

received and the respect in which he was held. And his workpeople expressed their attachment to him in numerous of the elaborate and ceremonial (but none the less expressive) ways typical of the period. In 1856 a Fête was held in the grounds of Crownest, Salt's residence, at which he was presented with a colossal bust of himself of the finest Carrara marble. The bust was mounted on a pedestal of Sicilian marble, consisting of a shaft supported by an Alpaca and an Angora goat; at the feet of the animals was an alpaca fleece enwrapping a cornucopia from which a cascade of fruit rolled out on to a relief model of the works and dwellings at Saltaire. The whole of this remarkable gift was 6 ft. 6 ins. high and weighed two tons. The sculptor was Thomas Milnes. Again in 1869 a portrait in oils of Sir Titus (as he now was—he was made a baronet in that year) by J. P. Knight, R.A., was subscribed for to be hung in the Institute.

Apart from his enterprise as founder and builder of Saltaire, Sir Titus was active philanthropically in many other ways and played many parts in public life. He was Chief Constable of Bradford. He was Mayor of Bradford in 1848–49, and Member of Parliament from 1858–1861. From the latter responsibility he retired because of ill-health. He initiated and aided the purchase of Peel Park, Bradford, for the public, he contributed to the building of St. George's Hall, and he contributed also to the Albert Hall in London, buying one of the largest boxes for £1,000.

"To literature and to literary men he has ever been a steadfast friend; and his help has always been ready to encourage whatever was good and useful. When Godwin's *Lectures on Atheism*, Wallace's *Lectures to the Working Classes*, and James Waddington's (Ralph Goodwin's) poems were published, he so largely contributed towards the expense, that thousands of those books were sold to working people at a nominal price."*

For a great part of his life Salt had as his residence Crownest, 3, a fine house at Lightcliffe, near Halifax. He rented the house from 1844 to 1858, but left it in that year when he took Methley, the seat of Lord Mexborough. In 1867 he returned to Crownest, purchasing it outright, made various improvements, including the construction of a lake in the grounds, and lived there till he died.

Crownest was a large symmetrical stone house of restrained and dignified appearance, if not particularly distinguished. The most remarkable feature of it was the range of conservatories, which were large enough almost to dwarf the house itself. The lake contained an island as a breeding-place for birds, and the large park contained vineries, pineries, and a banana house. Salt "took great delight in the cultivation of fruits and flowers, but the banana was his especial favourite, and at Crownest it attained dimensions rarely met with in this country."

The personal character and attainments of Sir Titus Salt are exactly those evidenced by his work. Public works of the nature already described and the personal management of the business that bore his name occupied all his time. His characteristics were an uprightness and seriousness typical of his kind, pertinacity and a thorough attention to detail. He was well known for his insistence on punctuality and he organized his family and his household with the same energy and completeness as he organized his factory.

* Abraham Holroyd, *op cit.*

As an illustration of the intellectual curiosity and readiness to experiment that made him the remarkable innovator he was, Baggins* tells a story of seeing him on the seashore at Scarborough during the great Lancashire cotton famine. He was examining specimens of seaweed: "I have been trying whether this stuff could be manufactured," he said, "but it won't do!"

In his young days he was a fine figure of a man; and venerable in his old age, though none too robust. He is described, the familiar figure who still paid occasional visits to Saltaire after his serious decline in health in 1876, as "silver-haired, wearing trousers of Scotch plaid, waistcoat of the same, with gilt buttons, and frock coat of black cloth."

Besides his constant care for the welfare of his workpeople, recorded in Robert Story's stanza already quoted: "That while making his thousands he never forgot
The thousands that helped him to make them,"

he also paid kind and personal attention to the animals from which his fortune was even more immediately derived. When the Earl of Derby's zoological collection at Knowsley was being sold he bought the whole flock of Alpacas (see the headpiece to this article) and gave them a home in his park at Crownest. However, they were difficult animals to keep alive in this country, and most of them were eventually exported to Australia and the Cape to be naturalized for wool-growing there. In 1877 only one was left at Crownest.

* Sir Titus Salt, Baronet: *His Life and Its Lessons*. By the Rev. R. Baggins. London, 1877.

As already mentioned Sir Titus Salt suffered a serious decline in health in 1876, and he died on December 29th of that year, at the age of 73. He was accorded a public funeral which enormous crowds attended, and the streets on the funeral day, January 5th, 1877, were lined with mourning people all the way from Bradford to the mausoleum at Saltaire, as for no-one else but royalty.

In 1874, two years before his death, a statue, 7, was erected to Sir Titus in front of the Town Hall at Bradford, "to mark their sense of his worth," by the citizens of that town. It stood there until about 30 years ago, when it was removed to Lister Park. The seated figure by J. Adams-Acton is covered by a canopy designed by his architects, Lockwood and Mawson. The tympana of the four arches contain statues of Justice, Prudence, Temperance and Charity. The monument is 40 ft. high, cost £3,000 and was unveiled on August 3rd, 1874, by the Duke of Devonshire.

That is his official monument. His real, lasting monument is the town of Saltaire—and the subsequent model communities that followed its example: Bourneville, Port Sunlight and the rest. Saltaire has been referred to in the past as "the first garden city," but is in fact not a garden city, but a compact community of entirely urban character, with the Yorkshire moors and dales as its communal garden, small enough to make access to the latter conveniently possible. It is the prototype not of Welwyn or of Wythenshawe but of the modern residential unit that we are now coming to appreciate as the only one capable of preserving for our continued use the distinctive advantages of the town and the countryside. Its



Facing each other across the main street of Saltaire are two pairs of sculptured lions, marking the entrances to the Schools and the Institute. They are labelled "War," "Peace," "Vigilance," and "Determination," and were the work of Thomas Milnes, sculptor, and were originally designed for the Nelson Monument, Trafalgar Square, London. 8, "Peace." 9, "Determination."



neat rows of terrace houses are not broken up by garden plots, and thereby gain both compactness and architectural unity.

Today, unfortunately, owing to the disrespect with which his example has been regarded, and the different standards from his own humane and altruistic ones that later generations have applied to town development, Saltaire is no longer the model village that it was. The fault is not Saltaire's. Its buildings still stand unaltered, their tidy planning and homogeneity of design in instructive contrast with the squalid suburbs that surround them, but these suburbs now stretch in unending commercial and dingy residential confusion all the way from Bradford to Leeds, hemming in Saltaire with an urban or suburban desert that deprives it of the country setting and accessible greenery that were the justification of its compact design. Now, consequently, its thoughtfully planned cottages seem sadly lacking in gardens, and its streets in trees, and its only surviving virtues are the sensible relationship the plan provides of dwelling-place to work-place and public services to both, the still up-to-date lay-out and hygienic provisions of the factory and the architectural homogeneity of the whole. Only from one direction does some vestige remain of the green setting its founder gave it: on the north, still close though partially suburbanized, is more or less open country, with the quite open expanse of Ilkley Moor beyond, and from the top of the main street, or of any of the residential streets parallel to it, one can look down the slope of the town, across the railway neatly concealed in its cutting, across the canal and the River Aire and the Recreation Ground (now more essential than ever Sir Titus can have anticipated) to a wooded hill, silhouetted against which the Italian cupola of the Congregational Church contributes some dignity and even a degree of architectural distinction.

It is a glimpse of the model world Sir Titus Salt imagined—and, for the time being, created; one that must have come as close to an industrial Utopia in its day as the unquestioning Victorian acceptance of arbitrary social and economic distinctions could have allowed. Today, its historic and humanitarian importance apart, Saltaire retains on the surface only a nostalgic period appeal. The queer quartette of couchant lions, sculptured with coy Victorian verisimilitude, still face each other in pairs across the street, guarding the entrance to the Institute and the Schools; these, with the chapels of various denominations, the Infirmary, the Wash-houses and the rifle drill-hall for the Saltaire Volunteers, in their prim Italianate costume, still testify to an enviably simple scale of virtues and serve as an incarnation of the three Victorian ideals of Cleanliness, Godliness and Adult Education. But, besides this surface appeal, the neat houses in the side streets, pleasant in spite of being deprived of their country setting and lacking the stylistic pretensions of the public buildings, have also a formal quality of more permanent value. The whole, an ordered island in a sea of trams and shops and garages and slums, has the effect of a toy—the contents, rather, of a box of toys, neatly arranged; one of each of a range of public buildings and the requisite numbers of the commoner kinds.

Saltaire's heyday lasted for some years after the death of its founder. The spirit that inspired him seems still to have persisted to inspire a conscientious adherence to the principles he believed

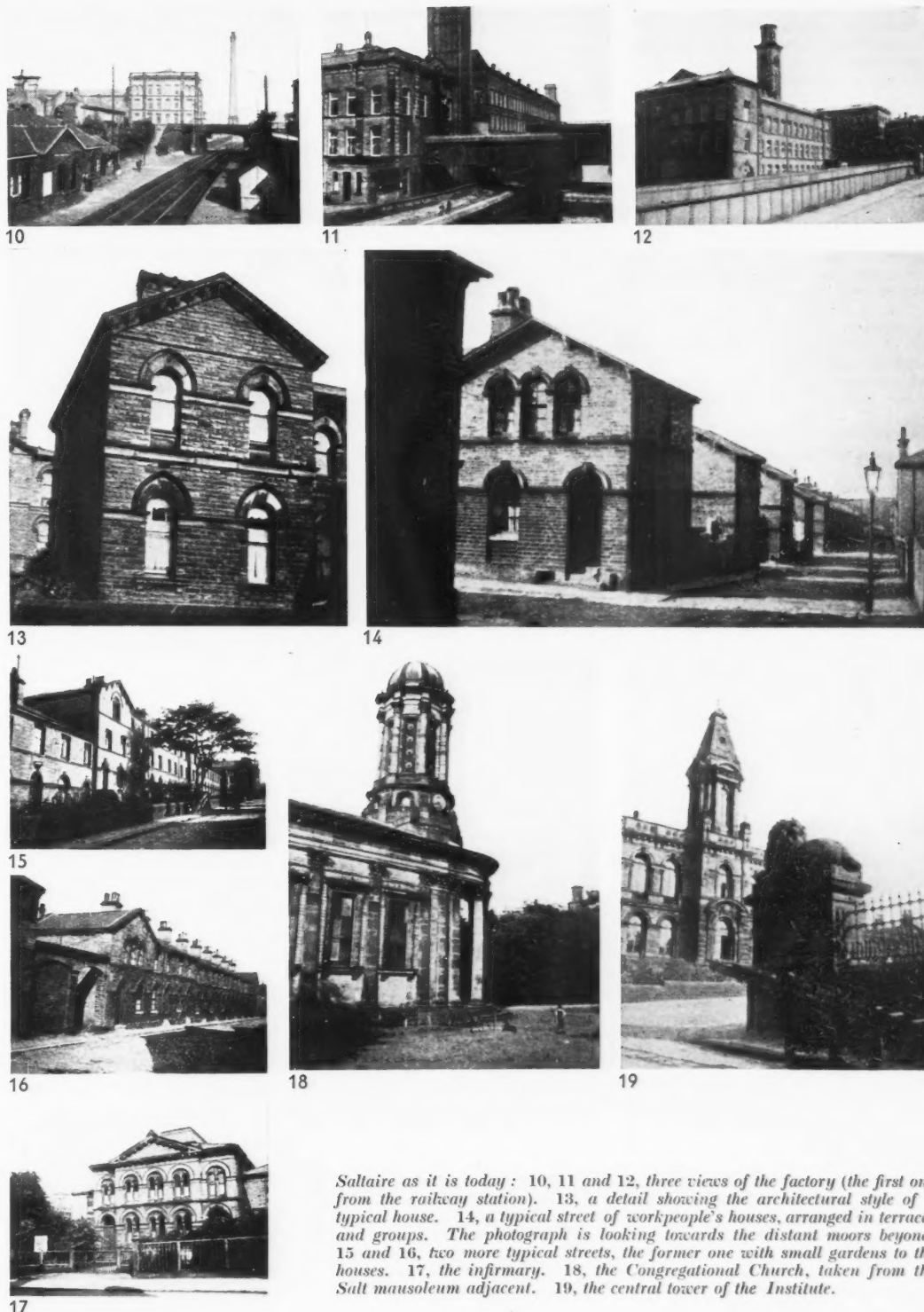
in. His memory was revered in many ways. The Rev. R. Balgarnie, writing some years after his death, describes, with true Victorian appreciation of the sentimental value of symbolic fact, how in the entrance hall of the factory offices, on a board on which are inscribed the names of the heads of the company, the name of Sir Titus still remains at the top of the list, with the movable slide against his name set permanently at "out."

During the second half of the nineteenth century Saltaire was frequently the goal of interesting and admiring visitors: students of sociology, sometimes from parts as distant as the Far

East. It also on one occasion allowed itself to be advertised before the public eye, and then for worthy reasons its founder could only have approved. This was in the summer of 1887, when the "Royal Yorkshire Jubilee Exhibition" was held within its boundaries. The object of the exhibition was to raise funds for the building of new Science and Art Schools as extensions to the Saltaire Institute. The exhibition occupied a series of temporary wooden buildings, was organized entirely non-professionally by members of the Institute, and was opened by Her Royal Highness the Princess Beatrice. The summary of its contents, as given in the Exhibition

Catalogue, a copy of which is to be found in the British Museum, shows a queer but characteristic mixture of exhibits, instructive, improving or entertaining in nature.

The Entrance Hall contained ancient armour, autotypes after pictures by Rembrandt, Titian, etc., woollen patterns dyed by students, and a series of Doulton panels in enamel illustrating the art of the potter. Along the Main Avenue were Indian Screens, scientific appliances, metals and tools, specimens of the Maxim and the Gatlin gun, models of British warships, telegraphic apparatus, natural history specimens (including a giant moose head), and the



Saltaire as it is today: 10, 11 and 12, three views of the factory (the first one from the railway station). 13, a detail showing the architectural style of a typical house. 14, a typical street of workpeople's houses, arranged in terraces and groups. The photograph is looking towards the distant moors beyond. 15 and 16, two more typical streets, the former one with small gardens to the houses. 17, the infirmary. 18, the Congregational Church, taken from the Salt mausoleum adjacent. 19, the central tower of the Institute.

Leeds Trophy, a decorative erection symbolic of that town's industries and commercial achievements. The rest of the exhibition consisted of a number of Courts devoted to, in Court I, music and education, cigarette-manufacture, and a tropical aviary; in Court II, watch-manufacture, a "modern bakery," artistic taxidermy, silk weaving and "hot air power"; in Court III, printing, the Royal Mint exhibit, ornamental wood joinery, medal manufacture and weaving; and so on, down to the last Court, which contained the model dairy, Japanese village, toboggan slide, maze, *camera obscura* and Alpine rockery. There was also a Concert Hall and a Fine Art Department.

This exhibition was the town of Saltaire's last public flourish, of defiance and of salute to the disappearing age when the captain of industry was king in his own almost illimitable kingdom, a gesture typical of the philanthropic endeavours of the best of this race of captains. We laugh at what appears to us absurd in this period's taste, at its sentimentousness, its smugness and its confidence in the permanence of its own ephemeral standards, but we admire the genuine reformist spirit out of which an enterprise like Saltaire grew. We can find far more than sycophancy, a genuine appreciation of the idealist viewpoint, showing through the conventional phraseology of those quaint

poems already quoted, which Saltaire inspired; as well as in the following one, composed by Abraham Holroyd on the occasion of the opening of the Saltaire Institute in January, 1871.

Rear high thy towers and mansions fair,
Thou gem of towns, renowned Saltaire!
Long may thy Fanes and Spires arise
In beauty, pointing to the skies;
For Labour dwells en-nobled here;
Our homes to bless, our hearts to cheer;
From morn to eve, the sun I ween,
Shines not upon a sweeter scene.

Sequestered in this lovely dale,
Here Art and Wealth at length prevail:
Blent with the hum beside thy walls,
Aire's gentle river murmuring falls:
At eve thy bells in silver chimes
Ring out the dawn of happier times,—
The Reign of Love, in Cot and Hall,
When men, to men, are brothers all.

If the "true pathos and sublime,"
Of life's "a happy fireside clime,"
This long-wished end, it seems to me,
May surely yet be solved in thee.
When Truth shall everywhere abound,
And Peace on every hearth be found,
When Learning finds a fitting home,
And helpless Age no more shall roam.

Then shall thy sires rest free from cares;
The heritage of virtue theirs.
Thy youths and maidens, too, shall prove,
The bliss which flows from constant love.
In all thy pleasant streets each day,
Thy children shall in hundreds play;
Or chant in song their hopes and fears,
As time unrolls the future years.

Book of the Month

The Pre-History of the New Architecture

By P. Morton Shand

"PIONEERS OF THE MODERN MOVEMENT FROM WILLIAM MORRIS TO WALTER GROPIUS." By Nikolaus Pevsner. Faber and Faber, Ltd. Price 10s. 6d. net.

THIS is the first book on a period that will ultimately be regarded as the most crucial in the whole of architectural history. In spite of vehement denials, we are still too close to that period in mentality, as well as in point of time, to be able to contemplate it as anything like a stereoscopic procession of cause and effect. All we can do is to sift relevant data for the surer analysis of posterity. Although little longer than a generation separates us from the majority of these pioneers even this is becoming more and more difficult. True, nearly all their buildings, furniture, drawings and books have survived—the task would be infinitely simpler if time and decay had reduced the mass of material in the usual arbitrary way—but several all-important dates which depend on men's memories can no longer be accurately determined, leaving the question

of who influenced whom a prey to conflicting conjectures. Asked in what year he designed the Winslow House, Frank Lloyd Wright could only answer "damned if I know!"

Little by little, however, essential facts are being unearthed and collated. The outstanding merit of Dr. Pevsner's book is that it contributes a number of important new ones, and brings out the significance of utterances which were to prove authoritative in the light of their first tangible fruits. It is as typical of the intellectual fog that shrouds much of the period that these can often be found in utterly unexpected mouths as that so many of its great revolutionaries—Voysey, Van de Velde, Hoffmann, Wright, even Loos—should in later years have disowned the logical development of their own vital achievements, when indeed they did not actually revert to the ornamentalism or traditionalism they had revolted against in their prime.

Some corners of Dr. Pevsner's canvas have been

C O M P E
H O L I D

Prizes were offered (of books to the value of 5 guineas and to the value of 3 guineas) for the best sets of four photographs, taken in the same locality, showing examples of spontaneous Surrealism, discernible in English holiday resorts. Mr. Paul Nash's article on Swanage, published in April, was cited as an example of the kind of perception that competitors were expected to show.

THE JUDGES' REPORT

In the announcement of the competition the hope was expressed that competitors would interpret the subject widely and find manifestations of the Surrealist spirit of an even greater variety of kind than was shown in the original Swanage article, the latter having been referred to only as a pointer to the possibilities latent in an otherwise ordinary place to a photographer with the Surrealist perception. It was gratifying to find, in a smallish entry but one of notably high standard, that nearly all the different aspects of Surrealism were covered by one photograph or another.

The entry of Mr. Luke Summers, which wins the first prize, stands out particularly as one in which the more subtle, poetic aspects of Surrealism are sensitively perceived, and these four photographs, though they may be excelled in photographic skill by individual efforts in other entries, together form a group that shows an extremely thorough appreciation of the super-real significance which objects in certain circumstances can acquire, and at the same time forms an interesting record of a circumscribed place with a specific Surrealist character. The photographs speak for themselves. The one of the whale's skeleton has the most obvious simple Surrealist content, but the one of the interior containing the Prince Consort's bust has in addition a strange poetic quality that is very difficult to analyse.

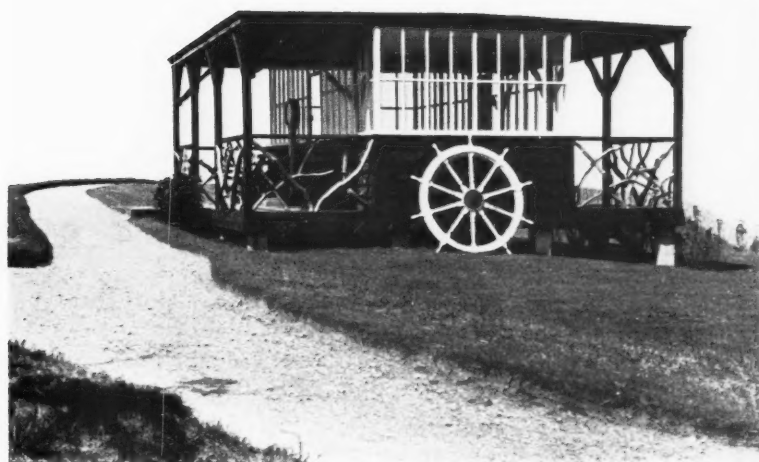
The second prize is won by Mr. Bill Brandt, with an entry of mixed quality. In photographic technique this entry was probably the best sent in, but the perception of Surrealism was more stereotyped than the winner's. Two of the four photographs submitted (those reproduced) are excellent; the one of rock formations is almost the best example we have seen of natural objects photographed to show their disturbing Surrealist content. This competitor had the advantage of magnificent scenery in the locality he chose, but has nevertheless not been tempted to confuse the strange with the picturesque.

The other photograph reproduced, from a commended entry by Mr. Bernard Mason, is a good example of the straightforward association of inappropriate objects, which naturally furnished the material for a large proportion of the entries.

PAUL NASH.
ROLAND PENROSE.
THE EDITOR.

E T I T I O N R E S U L T

D A Y S U R R E A L I S M



FIRST PRIZE

Left: four photographs of Blackgang Chine, Isle of Wight, submitted by Luke Summers: Skeleton of a whale; Shelter with ship's wheel; Chair; and Tea-house with Prince Albert.



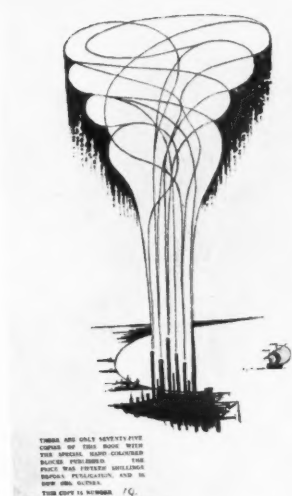
SECOND PRIZE

Above and right: two of the four photographs of the Scilly Isles submitted by Bill Brandt: Rocks; and Figure-head of a vessel wrecked on the island, standing in a rock-garden.

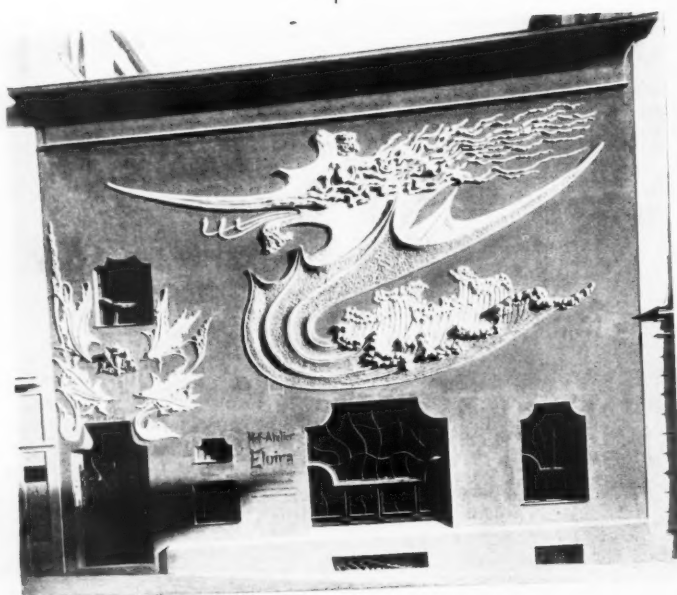


COMMENDED

Above: one of the four photographs of Guernsey submitted by Bernard Mason: Granite Memorial.



1



2



3



4



5

1, Vignette, from C. R. Ashbee's first book: "Chapters on Workshop Reconstruction and Citizenship," 1894. 2, Exterior of the Elvira Studio, Munich, 1897-98, by August Endell. 3, Painting, "The Three Brides," by Toorop, 1893. 4, The staircase in the first "Art Nouveau" building: No. 12, rue de Turin, Brussels, 1893, by Victor Horta. 5, The Cranston tea-room, Buchanan St., Glasgow, 1897-98, by Charles Rennie Mackintosh. Illustrations from "Pioneers of the Modern Movement", by Nikolaus Pevsner (Faber and Faber).

left faintly blurred, and one or two of its salient features are rather summarily sketched in. Thus the chapter on "Eighteen-Ninety in Painting," the inclusion of which makes his omission to give proper consideration to the part played by Cubist painting all the more perplexing, is very loosely articulated with those that precede and follow it. These are almost inevitable criticisms, for it is doubtful whether anyone living could fail to incur them in some degree, or help filling in the most puzzling blanks with hypotheses.

The thesis of this book is that, thanks to Loos and Gropius, the New Architecture had definitely realized its present formalism by 1914, because as a result of the gradual congruence of three main influences—Morris's revival of handicrafts, nineteenth-century engineering, and Art Nouveau—there was a dawning consciousness about 1905 of the depravity of stuck-on ornament (Loos) and the anachronism of architectural frilling or archaeological servility in a now consciously mechanical age; the final impetus being a sudden realization that what made machine-work so vile was the inability to understand the nature of the machine and so design for it. But there was a fourth influence, perhaps more decisive than any of these since it not only provided the necessary stimulus to standardization, but provided it in a ready-made form which completely anticipated the eliminative rectangular aesthetic of the New Architecture. If Adolf Loos had not studied Bloomsbury and Marylebone terrace-houses, and grasped the immense sociological and formal significance of the rationalization achieved by English speculative builders in 1780, he could never have built his house on the Lake of Geneva in 1904 (not 1910 as stated in the caption on Page 192 under an illustration that actually shows Loos's Haus Steiner in Vienna) which was undoubtedly the first full-fledged prototype of the modern dwelling.

Dr. Pevsner refers to, but does not quote from, an unpublished memorandum on the mass-production and financing of standardized workmen's dwellings prepared by Dr. Gropius in 1909. This must obviously be a most important historical document, for, as he goes on to point out, the first conscious attempt at standardization that came to fruition was the "*Typenmöbel*" the Deutsche Werkstätte produced in 1910, which was inspired by American unit-bookcases. Bruno Paul and the other German architects who designed it stated in the firm's catalogue that they proudly acknowledged having evolved these simplified forms from the spirit of the machine itself.

That tardy avowal sounded the knell of a perverted cult of aesthetics which, though really a by-product of the Renaissance, had gained little currency before 1800. It proclaimed the artist a sacerdotally superior being, the evangelist of a higher message. This led progressively, first to the artist's withdrawal from the life of the community into an academic ivory tower, next to the creation for himself of a sort of Luna Park, called the *vie de Bohème*, barred to the "Philistine" layman; and finally to the popular conception of the artist as a hybrid of drone and buffoon, who wore long hair and comic clothes. Against this social and moral background "Pioneers of the Modern Movement" opens abruptly with a damning, but appropriately Gilbertian, quotation from Gilbert Scott I, to illustrate "the profound

artistic dishonesty" of the leading architect of Morris's generation.

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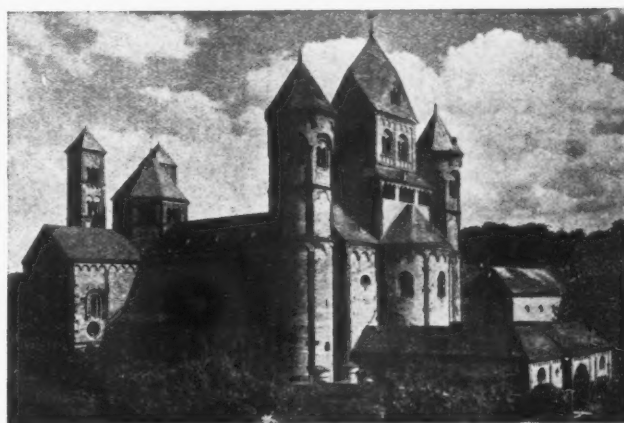
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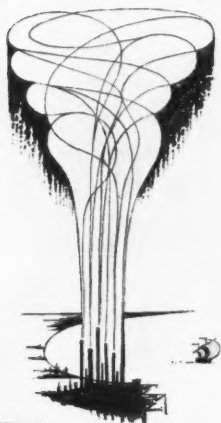
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THIS book gives a short and comprehensive account—the first such account to be published in English—of the principal ecclesiastical buildings in western Europe from the middle of the tenth to the end of the twelfth century, with a short introduction on the architecture of the preceding five centuries. Based, as is mentioned in the preface, on lectures delivered to the students of the Courtauld Institute and at Oxford, it is an account in which the student will





THESE ARE ONLY SEVENTEEN
OF THE MANY NEW
DESIGNS FOR LAMPS
AND CHANDELIERS
WHICH THE ARTIST
HAS DESIGNED FOR
THE CITY OF VIENNA.

1



2



3



4



5

1. Vignette, from C. R. Ashbee's first book: "Chapters on Workshop Reconstruction and Citizenship," 1894. 2. Exterior of the Elvira Studio, Munich, 1897-98, by August Endell. 3. Painting, "The Three Brides," by Toorop, 1893. 4. The staircase in the first "Art Nouveau" building: No. 12, rue de Turin, Brussels, 1893, by Victor Horta. 5. The Cranston tea-room, Buchanan St., Glasgow, 1897-98, by Charles Rennie Mackintosh. Illustrations from "Pioneers of the Modern Movement", by Nikolaus Pevsner (Faber and Faber).

left faintly blurred, and one or two of its salient features are rather summarily sketched in. Thus the chapter on "Eighteen-Ninety in Painting," the inclusion of which makes his omission to give proper consideration to the part played by Cubist painting all the more perplexing, is very loosely articulated with those that precede and follow it. These are almost inevitable criticisms, for it is doubtful whether anyone living could fail to incur them in some degree, or help filling in the most puzzling blanks with hypotheses.

The thesis of this book is that, thanks to Loos and Gropius, the New Architecture had definitely realized its present formalism by 1914, because as a result of the gradual congruence of three main influences—Morris's revival of handicrafts, nineteenth-century engineering, and Art Nouveau—there was a dawning consciousness about 1905 of the depravity of stuck-on ornament (Loos) and the anachronism of architectural frilling or archaeological servility in a now consciously mechanical age; the final impetus being a sudden realization that what made machine-work so vile was the inability to understand the nature of the machine and so design for it. But there was a fourth influence, perhaps more decisive than any of these since it not only provided the necessary stimulus to standardization, but provided it in a ready-made form which completely anticipated the eliminative rectangular aesthetic of the New Architecture. If Adolf Loos had not studied Bloomsbury and Marylebone terrace-houses, and grasped the immense sociological and formal significance of the rationalization achieved by English speculative builders in 1780, he could never have built his house on the Lake of Geneva in 1904 (not 1910 as stated in the caption on Page 192 under an illustration that actually shows Loos's Haus Steiner in Vienna) which was undoubtedly the first full-fledged prototype of the modern dwelling.

Dr. Pevsner refers to, but does not quote from, an unpublished memorandum on the mass-production and financing of standardized workmen's dwellings prepared by Dr. Gropius in 1909. This must obviously be a most important historical document, for, as he goes on to point out, the first conscious attempt at standardization that came to fruition was the "*Typenmöbel*" the Deutsche Werkstätte produced in 1910, which was inspired by American unit-bookcases. Bruno Paul and the other German architects who designed it stated in the firm's catalogue that they proudly acknowledged having evolved these simplified forms from the spirit of the machine itself.

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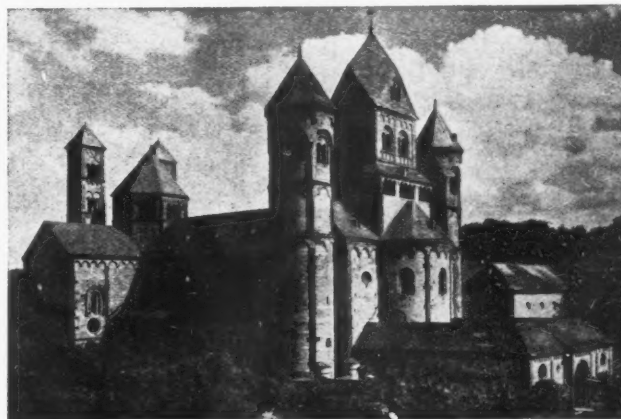
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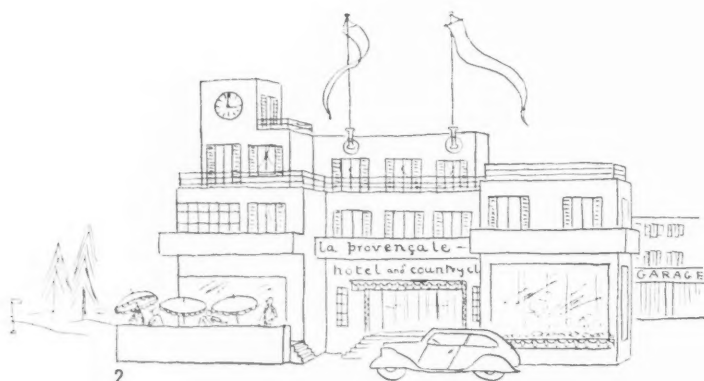
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Maria Laach Abbey; early 12th century, from "*Romanesque Architecture in Western Europe*."



1 Pelvis Towers, the residence of Sir Arthur Cingbois. 1875. 2, Pelvis Towers (Pelvis Bay Country Club, Ltd.), 1932. 3, the Fire Station. From "Progress at Pelvis Bay."



find an outline of the material for the study of western Romanesque architecture, arranged geographically and historically. Maps and numerous plans clarify the arrangement, and summary bibliographies indicate the means by which the outline may be filled in. The variations and development of structural forms are admirably shown throughout.

It is perhaps inevitable that so short an account—the text occupies only 197 pages—should appear rather as a collection of notes than as an essay which has a beginning and an end. This book certainly gives that impression, and only a page and a third at the beginning discuss, rather inconclusively, the implications of the word "Romanesque," while the last sentence gives a tentative dating for a Norwegian marble head, which is not illustrated. The bones of the material are left bare and lifeless, and no attempt is made to define the spiritual character or material triumph of Romanesque architecture, or to show its position in relation to earlier, timid adaptations of Roman Christian building, and to later Gothic architecture. The Romanesque achievement in providing massive and monumental architectural forms to house that concentrated religious spirit, of which the highly developed art of the reliquary and the book had hitherto been the outstanding expressions, and in providing the basis which made possible Gothic, perhaps the world's most astounding architectural expression, might have been elucidated even at the expense of some of the detailed references of the text. The student would have been more stimulated and less confused, and the general reader better enlightened, by Mr. Clapham's book had he—than whom none should be more fitted—attempted to describe the real character of western Romanesque architecture, and its place in architectural history. As it is, it is left to an interesting selection of plates, whose value is greatly enhanced by judiciously selected illustrations of decorative sculpture, to afford some

glimpses of the character and diverse spirit of Romanesque building. Nevertheless the book is invaluable as a small work of reference to a large subject, and should be extremely helpful to the imaginative student.

ELIZABETH SENIOR

A Triumph of Progress

PROGRESS AT PELVIS BAY. By Osbert Lancaster. London: John Murray. Price 3s. 6d.

READERS OF THE ARCHITECTURAL REVIEW are already familiar with the glory that is Pelvis Bay. They have glimpsed its steady progress towards perfection—seen a few fishermen's cottages (mere weather-boarded shacks) make room for the long grey, depressingly uniform rows of Regency buildings, observed the magic touch of the Victorian Age (which found Pelvis Bay plain stucco and left it terra cotta, glazed brick, cast-iron and all kinds of rich and exotic materials), and noted the still more gratifying transformation that has been accomplished during the last ten or fifteen years. Pelvis Bay is symptomatic of the immense improvement in taste, comfort and public morality that has taken place since Queen Victoria ascended the throne of her ancestors in 1837. It is a microcosm of Great Britain as a whole, for all over the British Isles the same stimulating changes have occurred, and drab Georgian, or pretentious Regency, edifices have given way to the flats, hotels, cinemas, bungalow-encampments and garden cities of the present day, as modern Progress strides on from triumph to triumph. Not the least of these triumphs is the "marine metropolis" to which Mr. Osbert Lancaster has devoted so much knowledge, skill and patient research work. Here are all the conveniences of life, allied to the elegances of modern art and architecture. Pelvis Bay is lucky in possessing an exceptionally enlightened Town Council; every problem that confronted them has received careful and sympathetic consideration, and only an atrabilious

highbrow—the sort of unenviably "advanced" young man who contributes to some weekly or monthly paper, identified with the political views of the Extreme Left—would deny that their decisions had been wise and progressive. For instance, there was the question of the delightful new housing estate built on the downs. Let me quote Mr. Lancaster: "... The Council is never forgetful of its duties as a custodian of rural amenities. The best example of this praiseworthy anxiety on the part of the Council for the preservation of that rustic beauty with which the immediate neighbourhood of Pelvis Bay is so singularly blessed, is perhaps to be found in the new housing estate on the west cliff ... The greatest care has been taken to avoid all suspicion of urban monotony and the utmost variety of architecture has therefore been encouraged." Mr. Lancaster drives home his point by an illustration of Belvedere Avenue—"A striking tribute to the Council's policy of insisting on the erection of dwellings with an individual character of their own, and turning a deaf ear to all those cranks and so-called Modernists who are so constantly urging the merits of vast stream-lined, undecorated blocks of flats ...; despite the fact that they are likely to have little appeal to a people whose proud boast it is that 'An Englishman's home is his castle'."

Space forbids that I should do more than refer in passing to the various excellences of Mr. Lancaster's well-produced, melodiously written and beautifully illustrated guide-book. Mr. Lancaster deals with all the most interesting features of this "marine metropolis"—its splendid hotel (*confort moderne: cuisine anglo-francaise*) which, after undergoing many metamorphoses, has at length emerged in Judaeo-Germanic magnificence of concrete and chromium plating; its shopping centre, works of monumental art, civic buildings and rapidly extending suburbs. Were his heart not so evidently in the right place, Mr. Lancaster might perhaps be described as a "philosophic" writer, for he is alive to the general—one might almost say, to the eternal or transcendental—aspects of his theme, and treats of it both as a poet and as an historian. The result is memorable. ... *Progress at Pelvis Bay* is a book that should find an honoured resting-place in the library of every architectural college, training school and public institution. There is a message for each one of us in Pelvis Bay!

PETER QUENNELL



OVERLEAF: *AT CLOSE RANGE*

In the newly completed School of Mathematics at the University of Rome (Gio Ponti, architect): the library, occupying two floors in height and accommodating 100,000 volumes. The detail shows the steel access stairs leading to the tiers of bookshelves. The stairs are painted white, with the outer face of each steel section and the verticals of the handrail bright red. Further illustrations of this building appear on pages 204-206.

PLATE IV

November 1936

DECORATION

20

THE ARCHITECTURAL REVIEW SUPPLEMENT



1

One of the beautiful Regency houses in Chester Place, Regent's Park, 2, provided a perfectly modern basis for the scheme of complete re-decoration and re-furnishing illustrated overleaf; the graceful proportion of its rooms, its neat planning and the large window areas demanded no structural alteration. 1, the owner's bedroom, showing the built-in wardrobes, painted in white enamel and lipped with sycamore, and the electric fire with surround of veneered Indian laurel wood.

DECORATION AND FURNITURE FOR A
HOUSE IN CHESTER PLACE, LONDON
DESIGNERS: ELSA BOOTH, DAVID BOOTH,
M. B. COOKE AND SYBIL COLEFAX



2



3

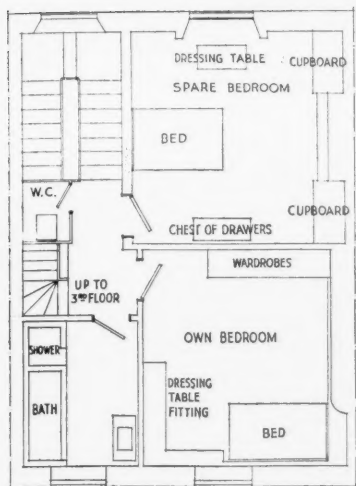


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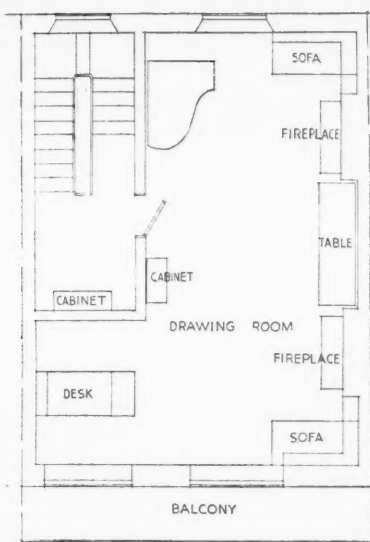


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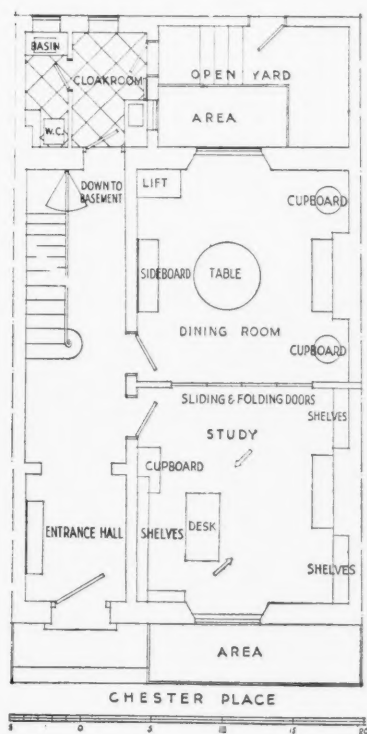
On the ground floor the study 3, and 5, and the dining room, 4, have been designed and decorated, and provided with the new fireplaces shown and all their furniture, by Elsa Booth and David Booth (of Nuttall Smith and David Booth) who were also responsible for the alterations, decorations and furniture generally. The study has walls of stippled paint of a broken white colour and paintwork of a slightly deeper tone. The furniture is veneered English cherry; the fireplace surround of Perrycot stone. The upholstery is in brown and white. The dining room has approximately the same colour scheme as the study, with the fireplace in *Bianco del mare* marble, with a copper and rosewood curb, and the furniture in rosewood, the chairs being upholstered in white leather. The table and the cylindrical cupboard in the dining room were designed by Betty Joel. The L-shaped drawing room, 6, occupies the whole of the first floor and has tall windows in the usual Regency style opening on to a balcony. It was designed by Sybil Colefax. Most of the furniture is painted white, including the large desk seen in the photograph; a cabinet is in black lacquer. The curtains and upholstery are green glazed chintz, trimmed with white cord. The spare bedroom, 7 and 8, has walls of broken white and furniture in glossy white paint, picked out in yellow. The upholstery generally is in rough textured blue fabric, the stool in yellow ribbed material and the curtains in blue and white striped glazed chintz. The owner's bedroom, 9, has furniture veneered in Indian laurel wood with brown and white upholstery on the stool and curtains in dark red glazed chintz with white spots. (see also 1).



SECOND FLOOR



FIRST FLOOR



GROUND FLOOR



6



7



8



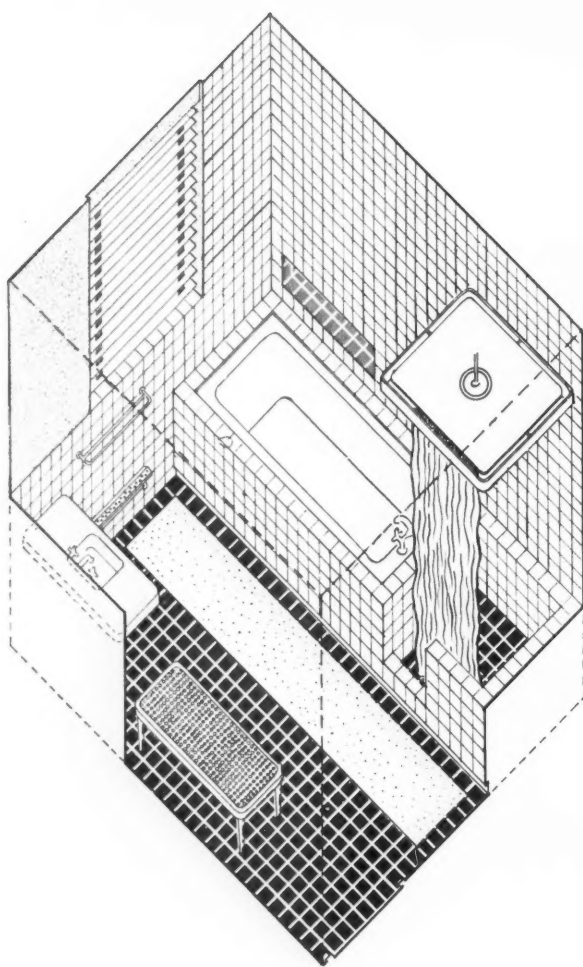
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10



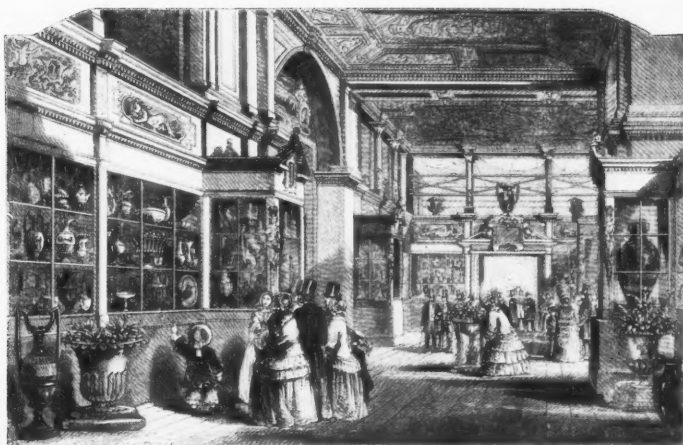
11



12

On the second floor, besides the two bedrooms illustrated on the previous page, is a particularly luxuriously fitted bathroom, 10, 11 and 12, designed by M. B. Cooke. It is lined in white tiles of eggshell glaze, and the same tiles surround the bath, an existing one adapted. The side wall opposite the bath and the portion of the end wall to the left of the window are painted a pale flat blue, as is the ceiling. The floor is of blue tiles, inlaid with a cork strip, and a recess in the wall over the bath is lined with bright red tiles, the same colour being used for the tapes of the white venetian blind, as shown in the drawing on the left. The canopy and pelmet to the shower bath are in plywood, painted a glossy white.

DECORATION



THE DESIGNER IN INDUSTRY

BY NIKOLAUS PEVSNER

6—The Role of the Architect

How many manufacturers try to obtain designs from architects? Very few. How many architects try to offer designs to manufacturers? Very few. How can this be accounted for? It is exceedingly important to find an answer to this question; for here we are most likely to find one of the main causes of the unsatisfactory standard of design of which we have had to complain in the previous articles.

Let us try first to enumerate existing connections between architects and manufacturing firms. There is Mr. Keith Murray designing glass, pottery and silver for three different firms. There are Mr. Serge Chermayeff and Mr. Wells Coates who were responsible for some of the most interesting radio cabinets ever produced. There is an Austrian architect whose name was not disclosed to me and who does most of the creative work for one of England's most progressive leather-goods factories. There is Mr. R. Y. Goodden who designed the Asterisk wallpapers. There is the "Plan" furniture devised by the German architect Schuster and remodelled for use in this country by Mr. Chermayeff. There is—if we look for a moment at foreign examples—Mr. Alvar Aalto who invented the Finnish bent plywood furniture. There was the Bauhaus creating furniture as well as lamps, wallpapers and other subjects. And there was—to return to England—Mr. C. F. Annesley Voysey whose designs for fabrics, wallpapers, furniture, etc., were amongst the

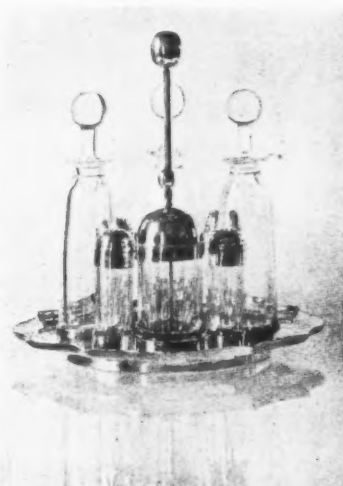
outstanding British contributions to the development of art at the end of the 19th and the beginning of the 20th century. Unquestionably these few examples carry a considerable weight. But only four or five of them are English and contemporary at the same time. It may be possible to add some more, although I do not think that I have forgotten any significant ones which I have personally come across. In saying this I want to emphasize that I am here only speaking of industrial art proper, leaving out the designing of individual pieces for special jobs, such as furniture for a wealthy man's house, chandeliers for a cinema, bronze gates for a bank, etc. It is with standard industrial products that we are concerned.

However, even if a dozen more cases of the kind enumerated above could be contributed, they would not alter the fact that far too little use is made of one of the most promising methods, if not the most promising method, for achieving high standards of industrial design. It is hardly necessary to enlarge upon the merits of the objects to which I have referred. Most of them have been illustrated and discussed in the pages of THE ARCHITECTURAL REVIEW at some time. If you can now buy English glass—table sets as well as vases and bowls—which for their beauty rely on the inherent qualities of the metal, on the simple shapes into which this is moulded and cut, and on some gracefully and tactfully applied decoration underlining the basic character of

the pieces, this is probably due to Mr. Keith Murray more than to any one other individual. His few designs for silver and silver plate strike you as something quite exceptional in their simple contemporary appearance directly you see them in a shop surrounded by articles of the usual types. Exactly the same is true of his Wedgwood vases, bowls, etc. Here again there is the simplicity and dignity, the straightforwardness and precision of the modern style in architecture, qualities which are not to be found to the same extent in any of the ceramics designed by studio potters or staff designers. Mr. Goodden's wallpapers are almost the only British wallpapers which can, as to standards of taste, compete with the best Continental products such as some of the Salubra and almost all the N.D.K. wallpapers. Mr. Chermayeff's and Mr. Wells Coates's Ekco sets are still amongst the foremost examples of how an independent, intelligent and appreciative approach to a new task can revolutionize the production of a firm and favourably influence its financial results.* And as to Mr. Voysey, it is for the historian now to analyse and recognize the far-reaching effect which his work has had. His name will always remain connected with the formation of the Modern Movement, since it was he who first ventured the decisive step beyond William Morris, both in style and in theory: in style, by introducing into industrial art some of the inspired lightness and clarity of his buildings; in theory by shaking off Morris's link with the middle ages, and by welcoming the conditions of machine production.

These examples should be encouraging enough for manufacturers to make them consider the employment of architects. Yet this is not so; the old systems remain, and no signs of a change of policy are visible. There is still the staff designer being responsible for most of the new models and new patterns which are put on the market—a man who more often than not is badly paid, inadequately trained, shut up in a dingy

* More about this will be found in the radio section of my book *An Enquiry into Industrial Art in England*, which is to be published shortly.



1, Condiment set, designed by C. F. A. Voysey.

studio in a slum district of London or, even worse, a small provincial town, and not regarded as a serious expert who can hold up his views against unappreciative directors or sales managers. I know that I am exaggerating and that some of the best British furniture—most of the Gordon Russell production, for instance—and some of the best British textiles are studio-produced, designed and worked out by staff members exclusively and without any help from outside. Still, it has been shown in the previous articles how rare satisfactory results under this system are, and how they are entirely dependent on broad-minded and design-conscious manufacturers. The normal procedure—used in, say, 75 per cent. of factories—is certainly not far from what I tried to describe: £300 to £500 a year are spent on obtaining mediocre work from a second-rate artist.

The occasional employment of a commercial designer instead is no better solution—that we have also seen. Here again the vast

majority are men of no standing, contenting themselves to do what they are told and unable to reject sales for reasons of conscience. Thus, design is with them in quite as unsafe a state as with the staff designer. Of course, one cannot generalize here either. Mrs. Marion Dorn and Miss Marian Pepler would probably be called commercial designers, or Hans Aufseeser, and yet their work is superb. It is not easy to draw the line, although it is obvious that a line must be drawn somewhere between the owner of a designing studio at Manchester who calls himself a businessman and boasts of not trying to educate the customer or the public, and the independent artist who is capable and willing to design for industry, if the manufacturer in his turn is prepared to accept what he is offered without introducing any alterations to which the artist has not agreed. The artist, in these rare cases, can be a painter—as Edward Hald and Simon Gate were, before they joined the Orrefors glass works—or he may be a practising craftsman, as William Morris

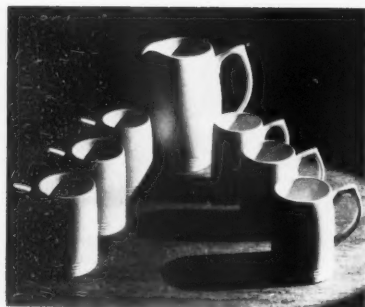
(although trained as an architect and as a painter) was and Mr. Harold Stabler, is or an architect, as Miss Pepler originally was. But I am not concerned here with such exceptions. The use of what the trade calls a commercial designer for textiles or wallpapers or furniture is, generally speaking, no better a solution of the problem than the use of the staff designer.

And with regard to painters and craftsmen, most manufacturers have an antipathy to them. What they say is that artists are touchy, highly-strung and inaccessible to "brass tacks." In this, manufacturers are probably right. The artist of today, or at least the artist of yesterday, is so intensely convinced of his message and consequently of his superiority over the *profanum vulgus* which is called the public, that he may quite often offer his designs with a scornful take-it-or-leave-it attitude. The same applies to a certain number of independent craftsmen, and the more so the more they are still under the spell of the dogma of the Arts and Crafts. This is changing rapidly now, but it must be admitted that there, too, the manufacturer may still encounter expensive disappointments.

All this is different with architects. Their use as industrial designers should entail almost unlimited advantages. *In potentia*, they possess all the qualities essential for the job. The evolution of the Modern Movement in Germany can be adduced as the strongest test of this. It is no exaggeration to say that the Modern Movement in the German *Kunstgewerbe*—and nowhere has modern industrial design conquered such strong and universal power as in Germany and the surrounding countries which depend on Germany—has been almost entirely the work of architects. Peter Behrens, Henri van de Velde, Bruno Paul, Richard Riemerschmied and August Endell were architects, although—this makes the case even more instructive—mostly architects who had started as painters and draughtsmen, undergone the "illumination" towards the Arts and Crafts by the influence of William Morris, and finally discovered that a sound and live style in industrial art pre-supposes a sound and live style in architecture. The younger men in the movement—Gropius, for instance—did not need this tortuous way. They started as architects and were able to pass over to work for industry whenever they wanted. The fact which cannot be stressed too emphatically in our connection is that those who created and first developed the Modern Movement in Germany found by experience that they had to become architects in order to save industrial art. The year-books of the *Deutscher Werkbund* which were published in 1912, 1913, 1914 and 1915 contain no small number of illustrations of industrial products designed by these men who had in the meantime become Germany's leading architects. They all designed furniture and not only special pieces for the houses which they built, but also suites for commercial and even for machine production. The Deutsche Werkstaetten employed Bruno Paul, Richard Riemerschmied, Karl Bertsch for their machine-made stock furniture. Peter Behrens designed lamps, ventilators, etc., for the A.E.G., one of the two leading German combines for the production of electric apparatus, and linoleum for the Deutsche Linoleum Werke. Architects were also amongst the most successful designers of fabrics and wallpapers for the Deutsche Werkstaetten.



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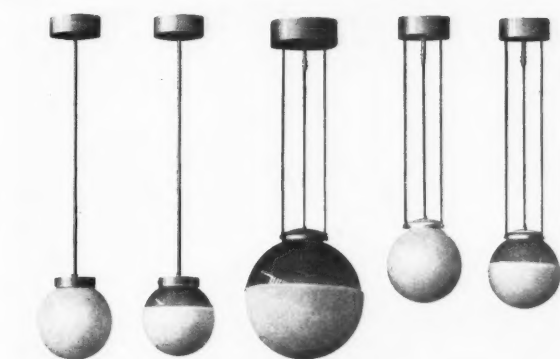


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4

Designs for industrial products by Keith Murray: 2 and 5, decorative glassware and cosmetic containers, designed for Stevens and Williams; 3, beer-mugs, designed for Wedgwoods; 4, silver-ware designed for Mappin and Webb.



6



8



7



9

6, metal lamps from the Bauhaus (from "The New Architecture and the Bauhaus," by Walter Gropius : Faber & Faber). 7, "Plan" unit furniture, designed by Schuster and Serge Chermayeff. 8, steel chair designed for mass-production by Mies van der Rohe. 9, stools, designed by Marcel Breuer. 10 and 11, electric fans and 12, lamp-fitting designed for German industrial firms by Peter Behrens, 1912. 13, silver and cutlery designed by Henry van de Velde, 1912.

Thus the new style was first accepted and first became popular in the *Kunstgewerbe*, long before it altered the outside and inside shapes of buildings. The architect seems to have forced his way into building tasks by means of industrial design.

It is easy to recognize why he has been so successful, and why he must indeed, as Mr. John Gloag once put it, be considered "the expert on design in the community."* The young man who believes in his artistic faculties and wants to train as an artist of some description will not decide in favour of the architectural profession unless he also possesses considerable practical ability. He knows that he has to learn a good deal about engineering and a good deal about business management, if he wishes to be successful. He must also have a live understanding of the inherent qualities of materials and the properties of particular industrial processes. Moreover he must be tactful, persuasive and accessible to other people's wishes. He must always be prepared to scrap a good design because it does not meet with the client's approval, and patiently start afresh on his never-ending mediation between imagination and production, between art as an aesthetic and art as a social phenomenon.

Now all these qualities are of the utmost importance to the designer for industry. He who possesses them or most of them is bound

* *Industrial Art Explained*, 1934, p. 179.



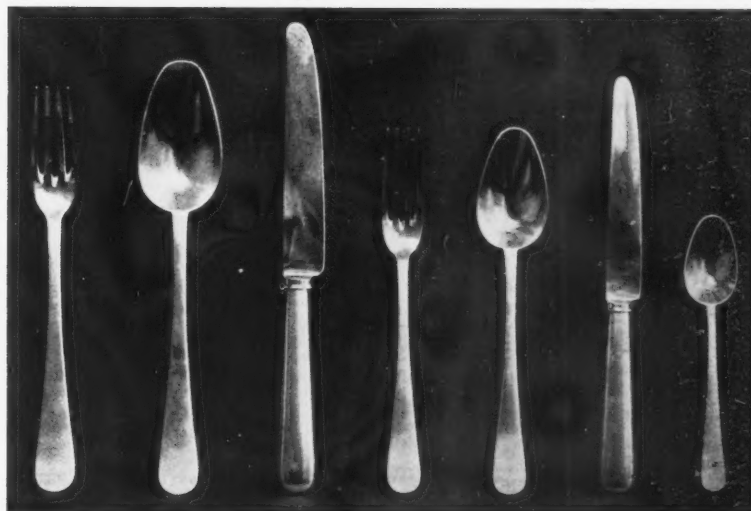
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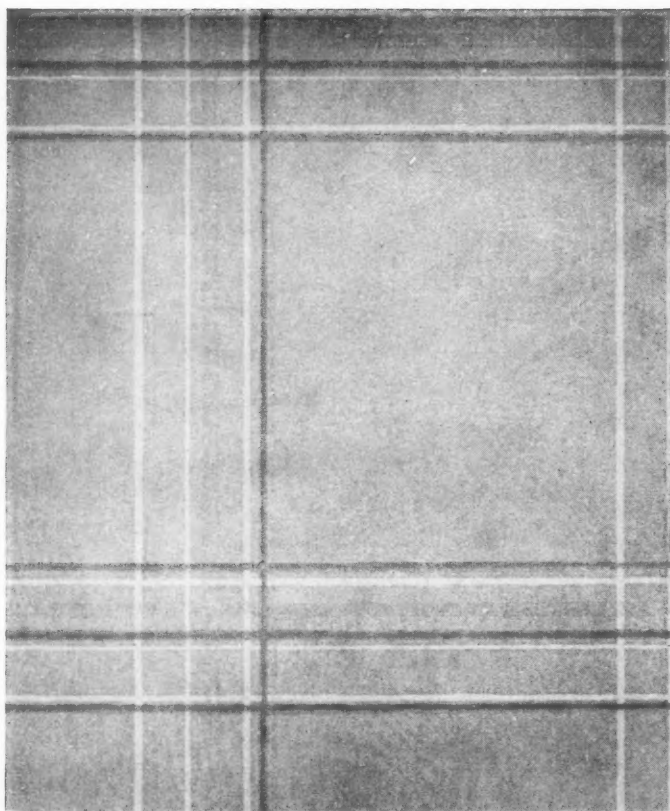


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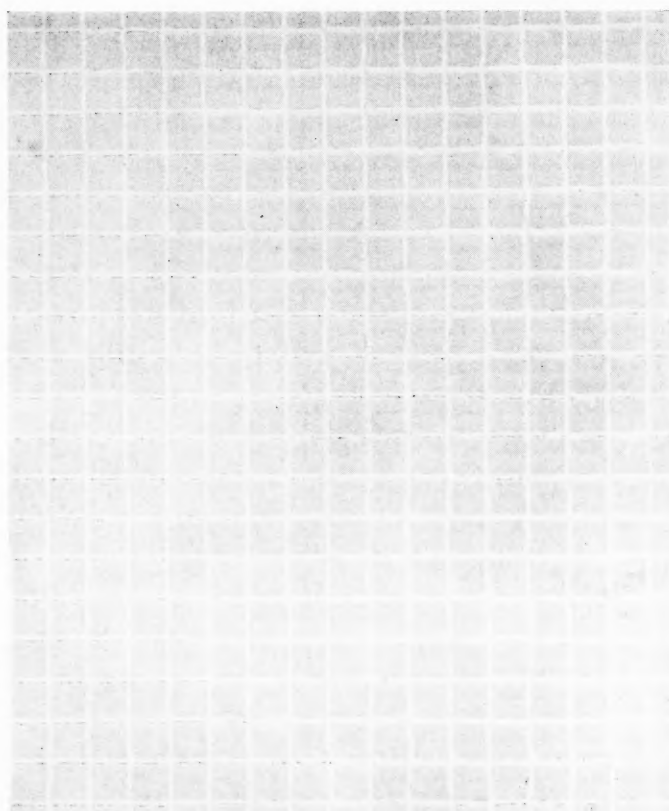


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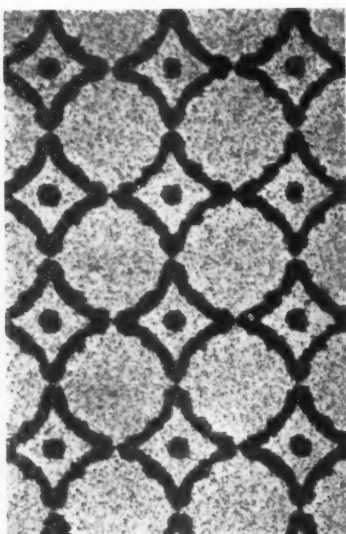
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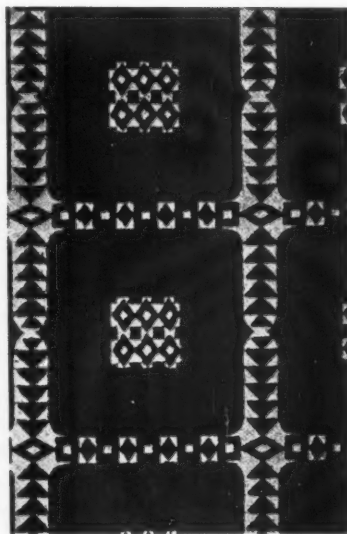
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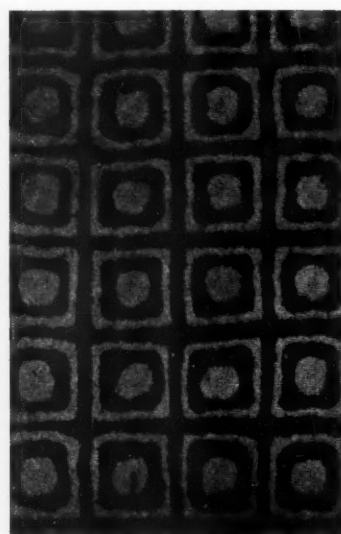
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17



18

14 and 15, two examples from the range of "Asterisk" wallpapers, designed by R. Y. Gooden. 16, 17 and 18, three designs for linoleum made in 1912 for German or Austrian firms by Peter Behrens, Josef Hofmann and Richard Riemerschmied.

to be the best man for the job. Have English manufacturers up till now overlooked this? It seems hardly believable; and yet it must be so. There was at least no industrialist whom I met during the years of my research who had any objections against the use of architects as designers. What they all said was that they could not judge for lack of experience. And instead of trying to obtain this experience, they go on paying £300 or £500 to a full-time staff designer satisfied with such a salary. How simple would it be in many cases to use

the same sum in fees to an architect who would remain a free agent, working perhaps for different industries, living in London and keeping abreast of new tendencies and fluctuations of trend. And if a firm making electric fires or wallpapers or pottery offered to such a man their £300 or £500 in fees of

£50 a design or a batch of designs according to what they were meant for, would they not get better service and fresher ideas? So far as my experience goes, there would be very few progressive architects of the younger generation who would refuse to consider a proposal of this kind.

This article brings to a conclusion the series by Dr. Pevsner. The material of the articles is to be included in a book by him on the subject of the designer in industry, shortly to be published by the Cambridge University Press.—ED.

Battle of the Titans

But in the intervals of other business, he encountered something graver. For he met the Gothic Revival in its severest form. In these years a noble impulse among architects was covering England with reproductions of the mediæval antique, of which the Law Courts are the stateliest, the Randolph Hotel at Oxford not the least worthy example. New public buildings were assiduously fortified against the light artillery of the fourteenth century, while some bore ineffaceable traces of the more spiritual purpose for which their originals had been constructed. So town halls disguised themselves as churches, and local Justices performed their work lit by the dim illumination of *meurtrières*. This revolution in design was not accomplished without controversy. But the banner-bearers of the Goths were warmed by a deep moral purpose and the perusal of forbidding contributions to a professional journal named the *Ecclesiologist*. None among these built truer or wrote more rousing pamphlets than Mr. Gilbert Scott; and when a competition was announced for the new Government offices, he was serenely uplifted by the opportunity of covering the intervening space between Downing Street and Palace Yard with spires and gables and bastilles. He designed a Foreign Office in the vein of his exquisite town hall at Halifax, and got the commission. The Tories were in office, and the Opposition made some unworthy capital of their choice. Lord Palmerston professed particular indignation at the prospect of a Gothic Foreign Office, preferred the Italian style, and spoke with genuine emotion of "that street of palaces, Pall Mall." For that ancient child of the eighteenth century preferred the ordered decencies of frieze, capital and *piano nobile* to the horrid confusion of the Gothic. The Government went out, and chance left Mr. Scott at his critic's mercy. The Prime Minister summoned the architect, told him that he would have nothing to do with this Gothic style, felt sure that he could do the Italian just as well, and requested him (with a bland unawareness of the enormity of his request) to prepare drawings in the Italian manner. The purist started, and went home to think. But his reflections were assisted by a subsequent suggestion (made in the Premier's most paternal manner) that he should be associated with a classical colleague. Every corbel in his system revolted at the thought. He went to Yorkshire, thought hard of the Venetian Byzantine, and produced a Foreign Office worthy of the Doges. Then he saw Palmerston again, who was still more emphatic against Gothic, called his latest blend "neither one thing nor t'other—a regular mongrel affair," and squarely demanded an Italian building. The wretched architect went off to Paris, looked at the Louvre, and built the Foreign Office in the hateful style, barely consoled by Mr. Ruskin's generous admission that he had done quite right. Such was Lord Palmerston's slightly devastating contact with the arts.

PHILIP GUEDALLA

"Palmerston," [Benn].

SPECIAL ISSUE

The next (December) issue of THE ARCHITECTURAL REVIEW will be a double number devoted to the Modern English House. In compiling it the Editor will have the assistance of Mr. F. R. S. Yorke, whose book, "The Modern House," published by The Architectural Press two years ago, is well known. The issue, besides illustrations of between 25 and 30 modern houses recently completed, presented to form a survey of this country's contribution to the modern movement in the field of domestic architecture, will contain an illustrated introduction by Mr. Yorke, describing the development of the modern house in England, some specially-made drawings showing typical construction methods, and an illustrated section on interior equipment arranged and annotated by Mr. Frederick Gibberd. The price of the issue will be 5s.

"AN ENQUIRY

INTO THE MERITS OF MR. REPTON'S MANNER OF USING SLIDES WITH SKETCHES, AS DISPLAYED IN HIS PUBLISHED WORKS AND PRIVATE RED BOOKS.

"I do not question Mr. Repton's right to the merit of having first applied slides, or folding slips of paper, to sketches for improving landscape scenery; though I deny what he affirms in several parts of his works, that he is the inventor of them. Slides upon a similar plan have long been in use for various purposes, and were employed by the late Mr. Walker, of Edinburgh, in teaching astronomy upwards of thirty years ago. My business, however, is to inquire into their merits, which will be easily discovered when their intended use is explained. The only avowed purpose for which these can be used is to save the expense or trouble of making two landscapes where it is thought one-and-a-half, or less, may suffice. Now the question is whether this is equally candid and gives the same degree of advantage to both landscapes, as the other method. I am decidedly of opinion that it is not, and for the following reasons:

"1. Supposing the objects drawn upon the upper slip of paper to be exactly the same as those on the under one—equally well executed, and equally agreeable subjects; the upper one would never please so much as the one under it, because the line which marks the boundary of the slip disturbs the harmony of the one composition, while by contrast the other is improved.

"2. The active principle of curiosity inherent in the human mind will ever prevent full satisfaction from flowing from that whereof the slip forms a part; for while we know that the slip is capable of being lifted up, the

mind will be in anxiety till that be effected. This would be strikingly proved, if the best subject were placed upon the slip, and the landscape in its present state placed under it. Reason might convince a scientific person that the upper one was preferable; but those who judge chiefly from feeling, and from what strikes the eye, would, unless there was a very manifest difference of character between the two, be best pleased with the one under.

"3. By having the two states of the landscape so connected in representations, it becomes impossible to give them a fair comparison. Every time that we compare any object in the upper one, or on part of the slip, with the same object improved in the under one, we decompose the slip, which, while it increases our dislike of the upper scene, adds to our prejudice for the secure and permanent effect of the one below. This of itself is so powerful a reason against slips, that no one devoid of prejudice can ever decide in their favour.

"These are the reasons to show the inutility of this contrivance, which are valid, though perfect justice were done to both drawings. I shall next show, that the artist, by the slightest difference in execution, may render the one disagreeable, and the other highly beautiful, though the subject of both were equally good. This will form another striking argument against the application of slips; especially when I remark, that this is universally the practice of Mr. Repton. And if this has been done by their supposed inventor and recommender, what may we not expect from imitators, should any such appear?

"1. The mere execution of either the draughtsman or engraver may render the one decidedly superior to the other.

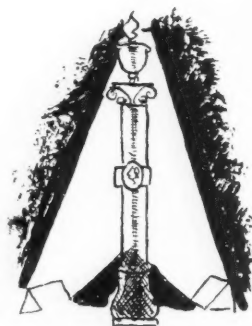
"2. The distribution of light may effect the same purpose still more strongly; and in buildings, those which in the reality would be disagreeable, may in the picture appear remarkably beautiful.

"3. Colour may affect the same thing in a still more powerful manner than either light or execution; as Mr. Repton's works strikingly evince. In

sketches for the improvement of grounds, colour should seldom be made use of, except for particular objects; forms are what deserve attention; and in rural improvement it is chiefly in the disposition or modification of them that real and permanent beauty can be produced. In sketches, colour on trees and ground may effect any emotion in the superficial observer; they may render him in love with the most disagreeable forms and grouping, and disgusted with the best.

"It would have been easy to have illustrated all these arguments against slips; but the whole is evidently a mere piece of QUICK-ERY, as must, from what has been said, appear to everyone. He that alters grounds or buildings from such deceptive schemes, proceeds on a basis too precarious for any but those who care not about spending money to no purpose, or who have minds incapable of discerning what is really beautiful."

JOHN LOUDON: "A Treatise on Forming, Improving and Managing Country Residences" 1806.



Kensington moves with the times

A few years ago residents in the Royal Borough were gratified to notice that, owing to the increased pressure of traffic, the Victoria Jubilee Memorial had been removed from its conspicuous but highly inconvenient position opposite St. Mary Abbots. The inhabitants of Warwick Road, however, viewed its appearance outside their windows with a modified rapture. Now the borough authorities, anxious presumably lest its beauties should be overlooked in its new and less



The old stone bridge across the river Conway at Llanrwst, inaccurately attributed to Inigo Jones

central situation, have installed two powerful floodlights so that it is now indeed a pillar of fire by night. Those who are unacquainted with this little gem of nineteenth century monumental art, will doubtless be surprised to learn that it takes the form of a polished granite table napkin, rolled up and encircled by a marble napkin-ring in which is set a life-size cameo of the great Queen, set on end and surmounted by a bronze urn. Staggering as is the effect of this remarkable column when floodlit, it has occurred to one at least of the ratepayers that the council could have found a more suitable outlet for their new enthusiasm for floodlighting, in increasing the number and improving the quality of the street lamps in the immediate neighbourhood: Melbury Road, Abbotsbury Road, and the adjacent streets are still wrapped in a Stygian gloom, which the distant glow of the Jubilee Column does little to dispel.

An Inigo Jones Tragedy

Comparatively few architects stand sufficiently in the public eye to be suitable victims for the debunker. Inigo Jones, however, has always stood well in the limelight, at least in Wales, where patriotic Welshmen like to claim him as one of themselves, and a purely Welsh genius.

Examples of his work are not many, even in London where he spent the greater part of his life, but Welshmen have for many generations pointed triumphantly to the old stone

bridge across the Conway, at Llanrwst. This bridge, called in the guide books the "Inigo Jones" bridge, and the chief attraction of the little market town, has been held to prove a romantic story concerning the beginnings of the brilliant seventeenth century architect who was Surveyor-General of Royal Buildings under James I.

According to this story Inigo Jones's real name was the Welsh Ynir Jones, and he was born, of poor parents, in Llanrwst. He became a labourer, and was given work on a bridge that was being built across the Conway. This bridge had seven arches, and one day Inigo Jones declared to a fellow-workman that such a structure would not stand the winter floods, but that if he had had the building of the bridge he would have made a large central arch, supported on two rocks, with a small arch at each end.

Sir John Wynne, the local squire, heard the workmen's talk, and called it to mind that winter when the floods swept the bridge away. He sent for Inigo Jones who, though he could not read or write, sketched on some flag stones the design of the bridge he advised, and showed Sir John the two rocks which would support the foundations of the main arch.

The man's design was so good, and he was so sure of himself, that he was put in charge of the building of the new bridge, which stands to the present day. That was three hundred years ago.

As the tercentenary of the building of the bridge falls this year Llanrwst decided to celebrate the occasion on a fairly

elaborate scale. It was known that the story of the first bridge of seven arches, and of Inigo Jones working as a labourer on it, had sometimes been questioned. Experts had suggested London as the most probable birthplace of the architect, and although the local legend stated that it was Sir John Wynne who sent Inigo Jones to study in Italy (where Ynir was changed to Inigo) as soon as the present bridge was completed, the same experts had put forward William Howard, the third Earl of Pembroke, as his patron. But Llanrwst had, at least, the Inigo Jones bridge, and a bridge of stone is worth any amount of legend.

Plans were well advanced for the celebrations to be held this autumn when an eminent Welsh bibliographer came forward with documents and manuscripts, chiefly from the Wynne family manuscripts, dealing with the period of the building of the bridge. He is Mr. Bob Owen M.A., and he has shown ample proof that Inigo Jones was not born in Wales (most probably he was born in the family home in West Smithfield), that he had only the most remote connection with Wales, that he was baptized Inigo after his father, a prosperous cloth manufacturer, and that he had nothing to do with the building of the Llanrwst bridge. In all probability Inigo Jones never saw either Llanrwst or Sir John Wynne.

Llanrwst, however, did not abandon the celebration of its bridge's tercentenary, but Inigo Jones is no longer the central figure of honour.

H. B. ALDRICH

COMPETENCE OF CORRECT MINDS

"It is not only the industrial age that is dead: the age of experiment also is dying and we are approaching, if we ever arrive at it—the age of achievement. By now we should have found the forms that satisfy us. The history of the past teaches us that art is not ceaseless experiment; it is perpetual renewal and constant practice. The great men worked outside the rules; the lesser men worked within them, and, keeping to

the niceties of grammar, were able to produce all those secondary masterpieces by which our age is put to shame. This is the secret, for instance, of the small Georgian house. Our necessity is for a grammar that will enable our own needs to take such easy and effortless shapes of comfort and content. These are not great talents: they are the competence of correct minds."

SACHEVERELL SITWELL
in *"Dance of the Quick and the Dead"* (Faber and Faber), 15s.

Portland Town

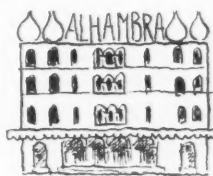
The preservation of historic and artistically valuable bits of London is an activity for which there can be nothing but praise; but occasionally those responsible are guilty of basing their public appeals on the wrong argument. The appeal to preserve Portland Town is a case in point. This small section of a remote district was until recently totally unknown to the majority of Londoners, who are now informed in the press and elsewhere that they are about to be robbed of a priceless survival of village life still existing in the heart of London. Columns have been written about its quaint cobbled streets (two in number), its old world pub., its tiny church: it is, in point of fact, a couple of rows of working-class houses erected at the beginning of the last century. While fully admitting that they may come as a surprise to those accustomed to more recent specimens of street architecture, one cannot escape feeling that to base the demand for their preservation on aesthetic grounds such as these is a mistake; largely because there is a so much better argument at hand. Were these buildings to be replaced by better accommodation for the class of people who live there, while one might regret the disappearance of old and familiar buildings, one would have little or no right to object. If, however, they are coming down and their tenants are being dispossessed solely in order to provide a site for the erection of another block of luxury flats for a totally different and more profitable

clientèle, then no effort should be spared in their defence. If only those who are conducting the campaign would hold up a little on the old-world village stuff and concentrate more on the social and economic side of the question, they would undoubtedly obtain a far more respectful hearing. After all, early nineteenth century workmen's cottages, though doubtless wholly admirable, are not priceless gems of European architecture, and for a generation which has let old South Africa house and the Adelphi go to raise Cain over Portland Town is indeed to strain at a gnat and swallow a camel.



Castles in Spain

In the excitement over the relief of the heroic defenders of the Alcazar and the torrent of indignation which the wanton destruction of that splendid relic of the Middle Ages has everywhere aroused, one or two facts of interest seem universally to have been overlooked. While the constantly voiced admiration for the powers of resistance that the mediaeval masonry has displayed in face of the most modern methods of destruction is doubtless justified, one is led to the conclusion that, on the three separate occasions on which it was blown up during the nineteenth century, the work of destruction must have been carried out with remarkable inefficiency. Or can it be that the credit for the solid construction of those historic walls should really go to some anonymous follower of M. Viollet-le-Duc?



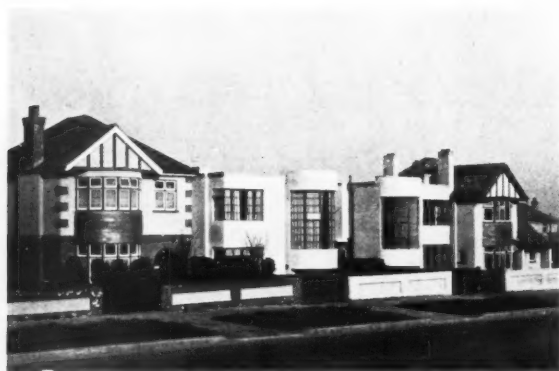
Another and perhaps contemporary masterpiece of Spanish architecture, or to be more exact, Spanish in name and inspiration, is, one learns, shortly to be demolished with equal ruthlessness, and pre-

sumably far greater efficiency. While the Alhambra, London, may lack something of the distinction of its prototype at Granada, the sentimental interest attaching to it, though more recent, is no less deep. The thought that all those rich arabesques, those jewel encrusted alcoves, that historic promenade where so many distinguished ladies and gentlemen have roamed and loitered, must all shortly disappear for ever, will undoubtedly provoke many a tear. Incidentally far from functional as was the style, few theatres were more comfortable or so well-planned: the stage was perfectly visible from every seat in the house, and fantastic and tawdry as was the decoration, it provided a perfect setting for a full-blooded entertainment that was vulgar in the best sense of the word. What such great music-hall performers as Marie Lloyd and her contemporaries would have said if asked to act in the barn-like surroundings of some of our latest chromium-plated and American cloth theatres, one trembles to think. Plush and gilt have their value no less than concrete and bakelite.

ART AND THE STATE

"There is still another department where a new relationship, not without a certain symbolic importance has been built up. That is on the decoration of important Federal buildings. For once, under Mr. Roosevelt's encouraging leadership, the anæmic sugar-and-water art that usually characterized such projects has been abandoned. In the face of a long line of dubious academic precedents, a group of leading American artists, all modern, all sympathetic toward labour, all distrustful of the genteel tradition, have been employed on two large projects: the new Post Office building, and the new Department of Justice building in Washington. In both cases the paintings put the buildings to shame: they are the one flash of life in their otherwise dead structures. Thanks to the timely initiative of one of

MODERN TREASURY — IV.



One of the charges levelled most frequently against the modern style of architecture is that it fails to blend with any neighbouring buildings; that it strikes a jarring note alongside specimens of more ancient architectural styles. The accompanying photograph disposes of this gibe once and for all, for here the architect has succeeded, not merely in reconciling his twentieth century achievement to the surrounding houses, but has actually combined the modern and the Jacobean in the same building!

these artists. Mr. George Biddle, a bad governmental tradition has been broken. No matter how faltering the economic course pursued by the present Administration may be, in painting it has leaned steadily toward the left. That bias is fortunate, for, as in Mexico, it is on the left that most of the talent lies."

LEWIS MUMFORD
in "The Listener."

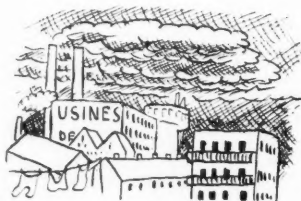
The fact that one Government at least has realized that the walls of public buildings are just as suitable for painting on today as they were in the 16th and 17th centuries is, indeed, a matter for congratulation. However, if the statement contained in the last sentence is true, unless the camera which took the photographs of the frescoes accompanying the article lies monstrously, the work of the artists of the right must be had beyond human conception.

Architectural Portraiture and its Strange Decay

A taste for the topographical in art though not perhaps very

exalted, is widely disseminated, and has in the past been productive of several individual painters and a quantity of schools. Today, alas, it seems to be a taste for which nobody is prepared to cater. This gloomy reflection was prompted by a visit to the recent exhibition of country house paintings at the Leicester Galleries. Here were exhibited pictures of different country houses painted by a variety of modern artists and it must be confessed the result was highly disappointing. The few paintings which had some claims to be considered works of art were all landscapes in which somewhere in the background a house was discernible, the rest were just dull and spiritless pictorial recordings of so much bricks and mortar. The dearth of talent in this particular field is indeed surprising, for the gifts for which it calls, though specialized, are not particularly rare. Although a number of very great artists have produced architectural paintings, genius is not essential or even perhaps desirable; it is the absence of that disturbing quality which, for the purist in these matters, makes the paintings of Bellotto more satisfying than those of Canaletto. Moreover, it is a field in which English artists have scored some notable triumphs, and one has

only to recall the work of Samuel Scott, Thomas Shotter Boys and Edward Lear, to realize what an exceptional dearth of good topographical artists exists today. However, there has recently appeared evidence that a worthy successor is at hand, namely, Edward Bawden. The charming little vignettes of country houses of interest within reach of London which are now appearing on the London Transport posters are in exactly the right tradition, mannered, but not affected; the character of the houses is not swamped by a mass of *plein-air* effects and superfluous landscape, and they represent the artist's skill in this direction better, perhaps, than his painting on view at the exhibition. It is to be hoped that Mr. Bawden will find it worth while to give us a great many more of his spirited representations of our most celebrated buildings.



AS OTHERS SEE US

The following extract from an article by Karl Hubacher in *The Listener* may perhaps act as a salutary lesson to those who are continually exalting Continental achievements in town-planning and industrial architecture at the expense of our native efforts. As by this time everyone with eyes in their head must be fully aware of the disgusting conditions prevailing in many of our industrial areas it will not, one trusts, increase a totally unwarranted feeling of complacency, but rather serve to encourage the efforts of those concerned by rendering them conscious of the lead which this country enjoys and of the necessity of maintaining it:

"And the same applies to housing. An industrial town on the Continent is a focus of chaos, dirt, congestion, gloom, hopelessness and disease. Though I have not seen many English industrial towns, those that I did see—Birmingham, Manchester,

Liverpool, Derby, Merthyr Tydfil, Swansea, Cardiff, Bristol, and the mining centres between them—were, I believe, fairly typical and these I studied pretty thoroughly. Birmingham is a paradise—at least one can see it and photograph it in that light! I know that by holding such views, and making this claim I am putting myself in a minority of one, that I shall be upbraided by my English friends and colleagues, and that I shall be bitterly attacked by all serious-thinking men and women on the Continent, who will waive aside the appearance of things as immaterial and insist on knowing the reasons, and the reasons for the reasons, of what I have just said. But I cannot help that. Measured by the standards of European misery and European senselessness, European brutality and European lack of the decencies of life, the English industrial town is a paradise!"

Metropolitan Improvements

A few years ago all true Londoners were horrified to discover that the beauties of Piccadilly had received overnight the notable addition of two smug and consumptive caryatids leering down from above the Burlington Arcade. Now the presence of workmen and scaffolding at the Burlington Gardens end raises the gloomiest forebodings, and presumably the uninspired but pleasant and familiar Renaissance entrance will shortly suffer the fate of its Piccadilly counterpart.

Tampering with the outside of this historic alley is bad enough, but worse is to come. Hitherto one of the most pleasing aspects of the Arcade has been the prolonged perspective of rows of exactly similar shop-fronts; now one or two of these have abandoned the old-fashioned black-glass and gilt, and are indulging in a wealth of old oak, and a noble vista is irretrievably wrecked



Trade News and Reviews

By BRIAN GRANT

"Best Sellers"

1. The Carpet Manufacturer

"That rug, Mr. Grant, is a 'best seller'."

I shuddered and blinked painfully down upon an article of most venomous appearance—6 ft. by 3 ft. of the brightest reds, yellows and browns tortured into a sort of sunrise effect upon a background of heavens knows what.

It was not necessary for me to attempt to disguise my displeasure, for the exhibitor of this singularly unattractive piece of merchandize was himself suffering the same qualms of mental and optical

discomfort. And he, poor man, was the manufacturer.

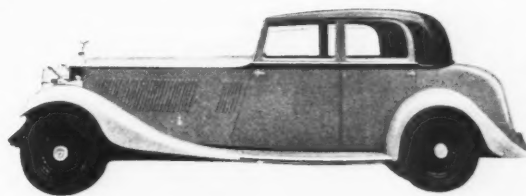
"Heavens," I murmured sympathetically, "Have you got to do this sort of thing?"

"I am afraid so," he replied, "production for art's sake is one thing, production for profit another. As a large limited company we have several hundreds of employees requiring regular payment, and a little band of shareholders to be satisfied at the end of each financial year."

2. Furniture and Fakery

Somewhere in our vast city of London is a factory wherein a hundred or so craftsmen (so called) spend the whole of each

livelong day engaged upon the manufacture of "antique" furniture—Cromwellian chairs with bobbin legs, walnut tallboys of the Queen Anne period, Elizabethan tables with heavily carved bulbous legs, and massive four-poster beds in exotic imitation of the Chinese Chippendale style. The chairman of the company drives to and fro in a very 20th century Rolls Royce. I suggested that it would be more in keeping with his trade if he were to hie himself hither and



An Invitation

An invitation is extended to the Architectural Profession to visit and use our showrooms. Here, displayed on large screens and in model rooms are wallpapers of exceptional interest—good in texture, colour and design.

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...the right note



How difficult to strike exactly the right note; to achieve that indefinable touch which gives to a building the stamp of unity. Such harmony of conception and execution can only result from a happy alliance of the right materials with the end in view. It is in this connection that Asbestos-Cement aids the Architect by placing at his disposal a variety of form to suit his every need. And, furthermore, it can supply just the right answer to the many unusual calls inseparable from imaginative and enterprising work. Today, this unique product of nature has been adapted to serve the needs of building with a versatile material which is fire-resisting, rot- and fume-proof, non-corrodible, extremely light in weight and easily cut and handled. For roofing work it is produced in the form of slates, tiles, flat and corrugated sheets, whilst there is a range of decorative products which introduce a note of freshness in any scheme. The moulded goods, too, will reveal many hitherto unsuspected solutions to structural difficulties.

The bandstand illustrated above is in the town gardens, Swindon. Architect: J. B. L. Thomson, Esq. It is covered with "EVERITE" "BIGSIX" Asbestos-Cement Corrugated Sheets, curved to the required radius. Inside, the stage lining is of Asbestos-Cement Flat Sheets with special Asbestos Troughs to carry the strip lighting. In addition to weather protection it possesses acoustic properties of unusual merit.

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GG. 31

thither in a private carriage of the early 19th century. He chuckled and lit a very fat cigar. Rolls Royces and fat cigars! More "best sellers" presumably.

• • •

3. The Speculative Builder

Mr. Blank, the Builder, is really quite a decent fellow with a reasonably sane and modern outlook upon things in general. He is one of the "better" types of speculative builders, and the new estate that he is developing at — has many points in its favour. He's making piles of money (what speculative builder isn't?), but those who purchase a Blank house do get a fair return for their outlay. The houses are well built of good materials; they are not crowded together so that every available square yard shall have rent producing value; the many fine trees have not been ruthlessly hewn down to make way for yet another "Chez Nous" or "Rose Villa," and Mr. Blank does engage the services of an F.R.I.B.A.

What are the houses like to look at? Well, I need not go into details. It will suffice if I tell you that in all Mr. Blank's advertisements he writes seductively about "Old-World Atmosphere" and "Lovely Tudor Houses with every Modern Convenience."



Dining-room suite in ebonyized birch and macassar, from the recent D.I.I. Selective Exhibition at Harrods.

And, Mr. Blank's houses are best sellers!

• • •

And yet, in the whole of Savile Row there is not a man with the wit enough to see that a fortune awaits him who will

blazon himself forth to the world as "The Tailor of Taste—the Maker of True-to-Period Habits, Garments and Costumes."

ALL GLASS LIGHTS



SHALLOW

Our All-Glass Lights are being used in 2, Chester Place, Regents Park, as specified by the architects.

We are very proud to say that in our range of All-Glass Lights with the special fixing device we now have a pattern and size to suit every taste and need, including waterproof lights for bathrooms and damp places. The shallow fitting depicted solves the problem of lighting rooms with low ceilings.

To be sure of obtaining maximum lighting efficiency coupled with beauty of line and finest quality material always specify Oswald Hollmann.

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• AN IMPORTANT ENDORSEMENT

A survey of recent G.V.D. installations reveals several interesting trends, one of the more noticeable being the extent to which supply undertakings are adopting the System. Far-seeing authorities realize that it is to their interests to educate consumers in the more economical use of light. To this end, a number of Electricity Showrooms in various parts of the country are illuminated by means of G.V.D. units.

A notable example is Glasgow Corporation Electricity Showrooms, where G.V.D. lighting effected economies of 33½ per cent. in current and 75 per cent. in lamps, and at the same time raised the intensity of the lighting by no less than 950 per cent.

Further information on request.

G.V.D. CONTROLLED LIGHT

The whole of the main lighting, including installations in the Entrance Hall, Banking Hall and Board Room, for the offices of the

BRIGHTON & SUSSEX BUILDING SOCIETY

(described in this issue) was carried out on the G.V.D. System to the instructions of the Architect, H. S. Goodhart-Rendel, F.R.I.B.A.



Dandee Corporation Electricity Showrooms. For the purpose of photographing, all lights in the room, with the exception of the G.V.D. units, were switched off. Notice the even distribution of light, and absence of glare, enabling the camera to record the details of the artistically designed ceiling boxes. Only one lamp is used in each.



All surrounding lights, with the exception of the four spot lights over the platform, were extinguished when this photograph of the Dandee Corporation Electricity Showroom was taken. Designed to show the possibilities of modern electrical illumination, the showroom has a large G.V.D. daylight of 424 ft. super. At daytime it admits natural light; by night it is illuminated by means of only four lamps, with a total consumption of 1,690 watts. The general effect is very pleasing, and the current consumption remarkably low for a unit of this size.

G.V.D. ILLUMINATORS, LTD., ALDWYCH HOUSE, ALDWYCH, LONDON, W.C.2.

Phone: HOLborn 7277-3

The D.I.A. and Harrods

The latest of the D.I.A. selective exhibitions organized in retail stores, recently on view at Harrods, was worth a visit—yes, even from those good people who revel in the charming old-world atmosphere of Mr. Blanks' Tudoresque estate.

The merchandize selected for exhibition had all been chosen from Harrods regular current stock, and the display on a whole was exceeding good to look upon. The fabrics are worthy of particular mention. I venture to suggest that in no other country in the world has the standard of modern fabric design reached so high a level.

I was enjoying the furniture until curiosity prompted me to examine the price tickets. Some of these rather frightened me. Must we pay *so* dearly for simple, unadorned cabinet work.

The display of china was limited and a little disappointing. In the glassware section the "death by a thousand cuts" sort of thing was conspicuous by its absence. Purely a matter of personal taste, of course, but I do like my glasses, my vases, and my bowls to be simple, shapely objects, free from the titivations of a master cutter.

This was the fifth exhibition of its kind organized by the Design and Industries Association. I do hope that Retail Stores up and down the country will discover that such displays of good contemporary design are good sense and good business.

More "fletttons" from Bedfordshire

The Marston Valley Brick Company celebrated the opening of their new fletton works at Ridgmont with an

informal luncheon followed by a tour of inspection.

The 'clerk of the weather' was in one of his pettish moods and I regret to have to inform the Marston directors that my colleagues and self brought



The five steel band conveyors at Ridgmont having a total length of 2,880 ft.—these conveyors feed the prepared clay into the brick Presses.

STRUCTURAL STEELWORK 3,700 tons fabricated and erected for DENHAM FILM STUDIOS by

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back to London with us quite a remarkable quantity of good Bedfordshire clay—this should not, however, seriously interfere with their total production capacity of 350,000,000 bricks a year.

As a spectacle brick making is not exciting but throughout the whole of the operations, from excavation at pit to the final loading of lorries for despatch, one is impressed by the 'dogged' persistency and efficiency of method.

Nothing ever stops. The clay once lifted from the bed of the pit is kept in a state of perpetual motion until finally it emerges from the presses as "green bricks" ready for stacking in the kiln chambers.

The Ridgmont works which commenced production in July of last year, has an output capacity of 150,000,000 bricks per annum.

Through the Letter-Box

The following catalogues and brochures have recently been issued:

Modern Furniture and Decoration

Illustrating the recent work of Julie Jacob, Ltd., 55, Curzon Street, W.1.

Rubber Floors — their place and purpose in the architectural plan

An illustrated brochure, in colour and half-tone published by Redfens Rubber Works, Ltd., Hyde, Cheshire.

Squash Rackets and Covered Sports Courts

An informative brochure dealing with the design, structure and interior finish of courts for indoor games.

Carters Sports Courts, Ltd., Clissold Works, 57-69, Green Lanes, London, N.16.

Automatic Coal Stokers

An illustrated catalogue describing the different types of automatic stokers manufactured by Hopes Heating &

Lighting, Limited, of Smethwick, Birmingham. London Office, 59, Berners Street, W.1.

Sheet Steel in Building Construction

A brochure dealing with steel window sub-frames and door frames, pressed steel floors, steel stairs and steel trim generally, with illustrations from a demonstration flat erected in the basement of Thames House, Westminster.

Published by The British Steelwork Association.

The Buildings Illustrated

Denham Film Studios.

Architects: Messrs. Joseph.

Technical Adviser: (London Film Productions Ltd.): Jack Okey.

The general contractors were Messrs. F. G. Minter Ltd. Among the sub-contractors and craftsmen were the following:—Air Conditioning Corporation Ltd. (ventilation and air conditioning), J. H. Nicholson & Co. Ltd. (heating and hot water), Absorbit Ltd. (insulation and acoustic work), Albion Clay Co. Ltd. (stoneware conduits), Artec Co. (spray painting), Banister Walton & Co. Ltd. (steelwork), Beca Engineering Co. Ltd. (water softening plant), Benham & Sons Ltd. (restaurant equipment), Brilliant Sign Co. Ltd. (letters), Carter & Co. Ltd.

(tiling), Caxton Floors Ltd. (patent flooring), Celluspray Ltd. (spray painting), Crittall Manufacturing Co. Ltd. (windows), Horace W. Cullum & Co. Ltd. (insulation and acoustical work), Dorman Long & Co. Ltd. (steelwork), Darbin & Sons (drainage, water supply and plumbing), Howard Farrow & Co. Ltd. (concrete roads), W. N. Froy & Sons Ltd. (sanitary fittings), Gliksten Doors Ltd. (doors), A. Goldstein & Co. Ltd. (glass and patent glazing), Hammond Pump & Equipment Co. Ltd. (pumps), Haskins Ltd. (rolling shutters), Hathernware Ltd. (faience), Haywards Ltd. (patent glazing), John Jones & Co. (steelerete floor), Kingsmill Metal Co. Ltd. (metalwork), Lensecrete Ltd.



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London Office: Caxton House,
Fenchurch Street, S.W.1.
Telephones: Leicester 1682 (7 lines)
and London: Whitehall 4017.

by Ellis

Technical College
Leip. S. R. 1936

Section of Sussex Hotel, Eastbourne.
Thorpe & Son, Eastbourne.

(roof lights), Lester Construction Co. Ltd. (water towers), Mather & Platt Ltd. (sprinkler installation), Merryweather & Sons Ltd. (fire appliances), Mellows & Co. Ltd. (windows and patent glazing), M. & R. Moore Ltd. (marble sinks), Nettlefold & Son Ltd. (door furniture), Newalls Insulation Co. Ltd. (fireproof duct linings), F. A. Norris & Co. Ltd. (iron ladders and staircases), Potter Rax Gate Co. Ltd. (metalwork), Powers & Deane Hansome's Ltd. (steelwork), R. Richards & Co. (artesian well), Rippers Ltd. (joinery), Rollo Products Ltd. (granolithic paving), Scaffolding (Gt. Britain) Ltd. (tubular scaffolding), Spanner Thimble Tube Boilers Ltd. (central heating and boilers), L. J. Speight & Partners Ltd. (sewage disposal), Turners Asbestos Cement Co. (asbestos roofing tiles), Uxbridge, Maidenhead, Wycombe and District Gas Co. (gas supply), Watling Joinery Works (joinery), F. H. Wheeler (electrical work), Wm. Wood & Son Ltd. (greenhouses), Limmer & Trinidad Lake Asphalt Co. Ltd. (asphalte), Western Electric Co. Ltd. (sound and recording installation), Meredith & Wise Ltd. (strip flooring), British Reinforced Concrete Engineering Co. Ltd. (concrete), Marston Valley Brick Co. Ltd. (bricks), T. Balmforth & Co. Ltd. (boilers), Veronese Ltd. (plaster), Honeywill & Stein Ltd. ("Heraklith"), Wood Products Ltd. ("Ensonit"), Universal Asbestos Manufacturing Co. Ltd. (asbestos tiles).

Princes House, North Street, Brighton.
Associated Architects: H. S. Goodhart-Rendel and W. F. Andrews.

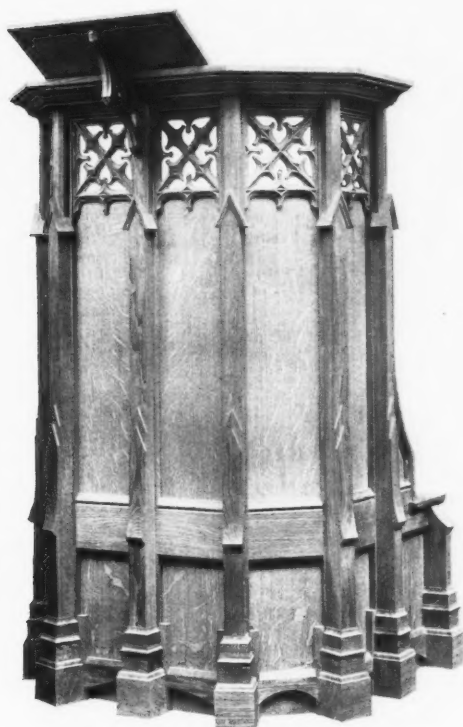
The general contractors were Messrs. T. J. Braybon & Son Ltd. Among the sub-contractors and craftsmen were the following: Art Marbles, Stone & Mosaic Co. Ltd. (stonework ground floor; Broughton Moor facing, corbels and copings; slate architrave to Board Room window and lettering over main door), D. Anderson & Sons Ltd. (felt roofing), Anselm Odling & Sons Ltd. (terrazzo, main stair and Banking Hall floor), Samuel Bysouth & Sons (stone facing to chimney), Christiani & Nielsen Ltd. (retaining wall), Chatwood Safe Co. Ltd. (strong room; Banking Hall counters; and safe and cashiers' drawer), Carter & Co. Ltd. (mosaic inlay and main stair; Banking Hall floors and entrance to Braybons Ltd.), Crittall Manufacturing Co. Ltd. (metal windows and fixing), Cellulin Flooring Co. (linoleum dado, first floor level and bathroom and kitchen flooring), James Clark & Son Ltd. (glass letters), Dawnays Ltd. (steelwork), Duranbrite Flooring Co. Ltd. (lunch room floor), Express Lift Co. Ltd. (lifts), Eaton Parr & Gibson Ltd. (Banking Hall glass panels), Samuel Elliott & Sons (Reading), Ltd. (Rosewood doors and screens), Fenning & Co. Ltd. (granite thresholds, in main entrance to Banking Hall; walls in polished Portland and radiator tops), Garton & Thorne Ltd.

(lift and hand-rail main stair balustrade; borrowed lights in Board Room; stall board grille in Banking Hall and radiator grille in entrance hall), G.V.D. Illuminators Ltd. (light fittings), Galliers Ltd. (electric wiring), G. L. Hills & Son (special tiling and fixing of mosaic to brickwork), Kleine Co. Ltd. (floors, concrete staircases), J. A. King & Co. Ltd. (pavement lights), Lenserete Ltd. (roof lights), Liverpool Artificial Stone Co. Ltd. (pre-cast stone copings), J. W. McGill (parapet railings), Marels & Co. Ltd. (fibrous plaster), F. A. Norris & Co. Ltd. (escape stair), James Powell & Sons (Whitefriars) Ltd. (glass mosaic panel "Beaver"), E. Pollard & Co. Ltd. (shop fronts, slate cornice, cills and heads to street; elevation corner feature), P. R. Skinner & Co. Ltd. (bricks), Young, Austen & Young Ltd. (heating and ventilation), Yannedis & Co. Ltd. (bronze cills radiator frames in Banking Hall).

• • •
Decoration and Furnishing of 2 Chester Place, Regents Park.

Designers: David Booth, Elsa Booth, Mary Cooke and Sybil Colefax.

The contractor for the alterations, decorations, fittings and furniture was Elsa Booth; for the drawing room decorations and furnishings, Sybil Colefax and for the dining room furniture, Betty Joel. Among the sub-contractors and craftsmen were the following: Shanks & Co. Ltd., Stitson White & Co. Ltd., and



A portable Pulpit in Austrian Oak.
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(steelwork), The Ham River Grit Co. Ltd. (ballast, etc.), The Limmer and Trinidad Lake Asphalt Co. Ltd. (asphalte), Fenning & Co. Ltd. (granite), Diespeker & Co. Ltd. (terrazzo work), Joseph Kaye & Sons Ltd. (locks, etc.), Roneo Ltd (movable unit steel partitioning), Richard Crittall & Co. Ltd. (boiler, warming sprinklers and ventilation), Crittall Manufacturing Co. (metal windows), Waygood Otis Ltd. (lifts), W. B. Simpson & Sons Ltd. (tiling), Rashleigh Phipps & Co. Ltd. (electrical installation), J. H. Holmes & Co. Ltd. (printing press drives), Stevens and Adams (wood block floors), Haskins, (steel shutters), Wotton & Son, Croydon (lantern lights), Comyn, Ching & Co. Ltd. (staybrite dado and bronze entrance doors), Sturtevant Engineering Co. (vacuum cleaning plant), Pontifex and Emanuel (sanitary fittings), Gillett and Johnston (electric clock), Clark, Hunt & Co. Ltd. (cast iron floor tiles), Keystone Paint Co. Ltd. (paint), A Luff & Sons Ltd. (forecourt layout), Troughton and Young (electric light fittings).

Compressed Pile Co., (concrete Piles), Braithwaite & Co. Ltd. (structural steelwork), Ames & Finnis (facing bricks), Diespeker & Co. Ltd. (structural floors), Gas Light & Coke Co. Ltd. (gas services), Emerson & Norris (artificial stonework), Crittall Manufacturing Co. Ltd. (metal windows), Gee Walker & Slater Ltd. (plumbing and drainage), Express Lift Co. (lifts), F. A. Norris & Co. Ltd. (metal staircases), G. N. Haden & Sons Ltd. (panel heating and hot water services), Lamson Store Service Co. Ltd. (letter chutes), J. W. Gray & Son Ltd. (lightning conductors), The Berkeley Electrical Engineering Co. Ltd. (electrical installation), Carter & Co. Ltd. (wall tiling), Gwynnes Pumps Ltd. (pumps), Eriesson Telephones Ltd. (telephones), Doulton & Co. Ltd. (sanitary fittings), H. W. Cullum & Co. Ltd. (sound-proof floors), A. Johnson & Co. Ltd. (stainless steel sinks), Tile Decorations Ltd. (floor tiling), Hitchins Flush Woodwork Ltd. (flush doors), Armstrong Cork Co. Ltd. (cork flooring), Diespeker & Co. (terrazzo), Kolster-Brandes Ltd. (community wireless aerial system), Konkerwind Ltd. (chimney tops), Smith's English Clocks Ltd. (electric clocks), Comyn Ching & Co. (door furniture), Pugh Bros. (mirrors), Le Grand Sutcliffe & Gell Ltd. (artesian well), John Bolding & Sons Ltd. (fireplaces), Troughton & Young Ltd. (electric light fittings), A. Luff & Sons (garden work), Potter Rax Gate Co. Ltd. (metal grilles and balustrading).

New Building for Associated Newspapers, Ltd., Victoria Embankment, London.
Architects: H. O. Ellis and Clarke.

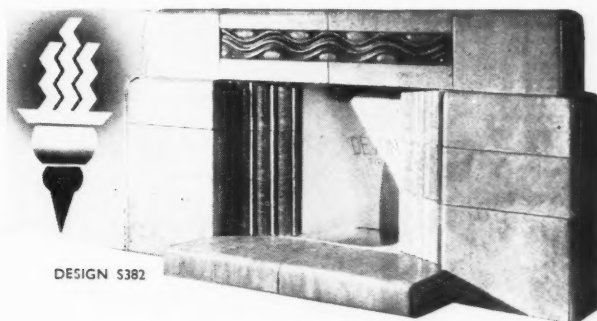
Westminster Gardens: Block of flats in Marsham Street, Westminster.
Architects: Messrs. T. P. Bennett & Son, F.R.I.B.A.

The general contractors were Trollope & Colls Ltd. Among the sub-contractors and craftsmen were the following:—
Demolition and Construction Co. (demolition), Moreland Hayne & Co. Ltd.

The quantity surveyors were Messrs. Gardiner & Theobald and the general contractors were Messrs. Gee Walker & Slater Ltd. Among the sub-contractors and craftsmen were the following: Franki

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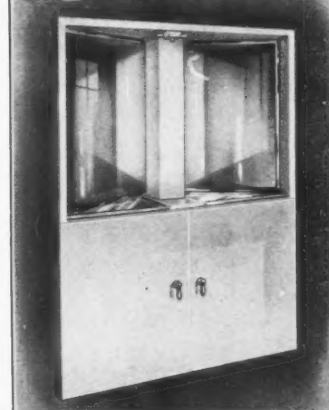
★ Write for The Devon Fire catalogue—illustrated, free—and for the name and address of your nearest ironmonger holding stocks of Devon Fires to CANDY & CO. LTD., DEPT. N, DEVON HOUSE, 60 BERNERS STREET, OXFORD STREET, W.1

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Stock recess cabinets are made on one brick depth, but can be supplied for narrow or breeze block walls to order.

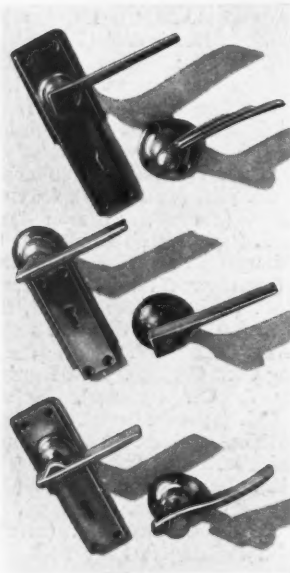


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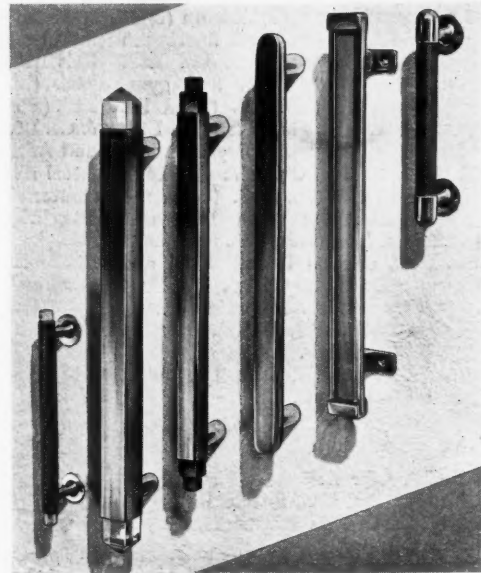


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