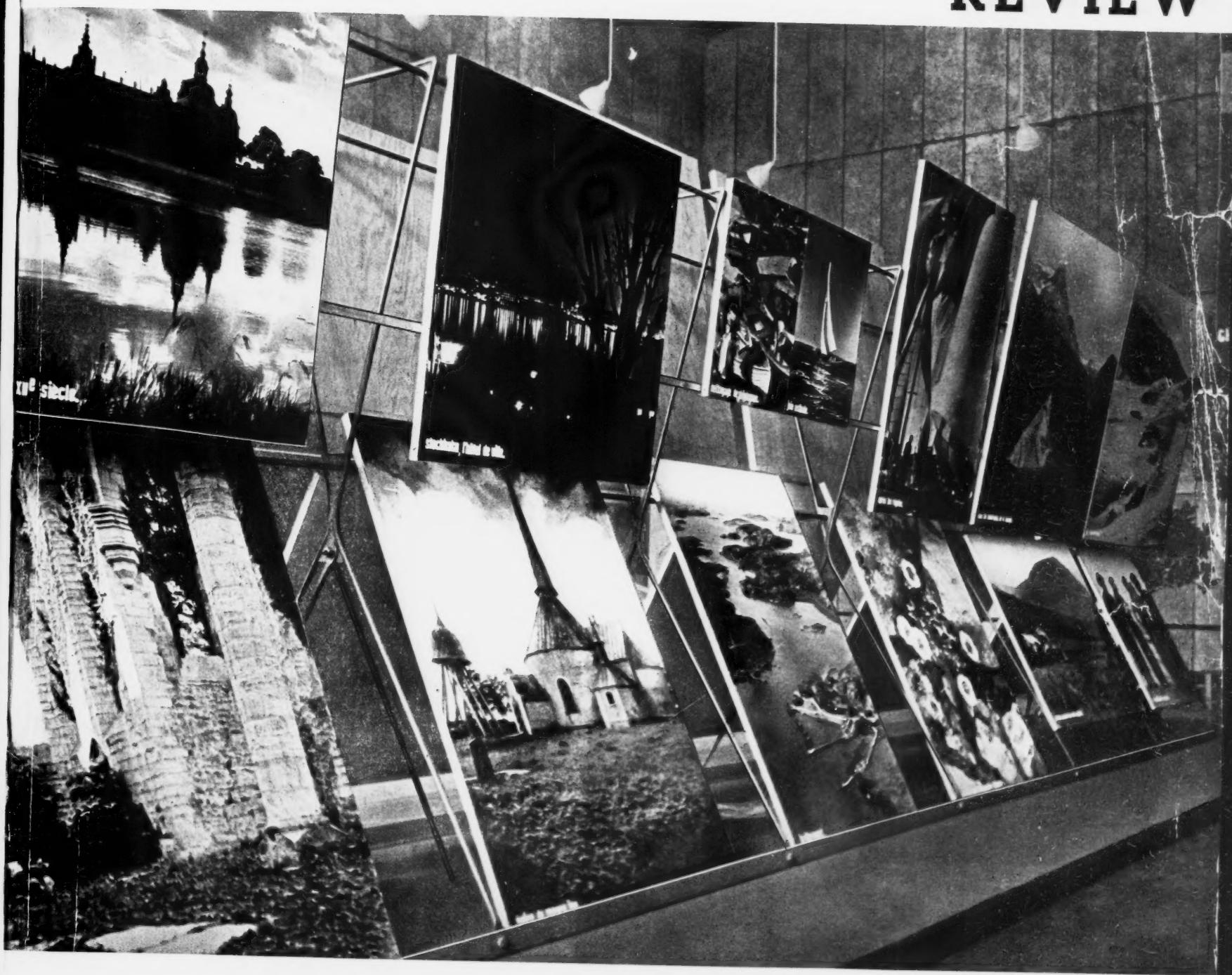


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THE ARCHITECTURAL REVIEW



special issue

THE PARIS EXHIBITION

SEPTEMBER, 1937

PRICE TWO SHILLINGS AND SIXPENCE

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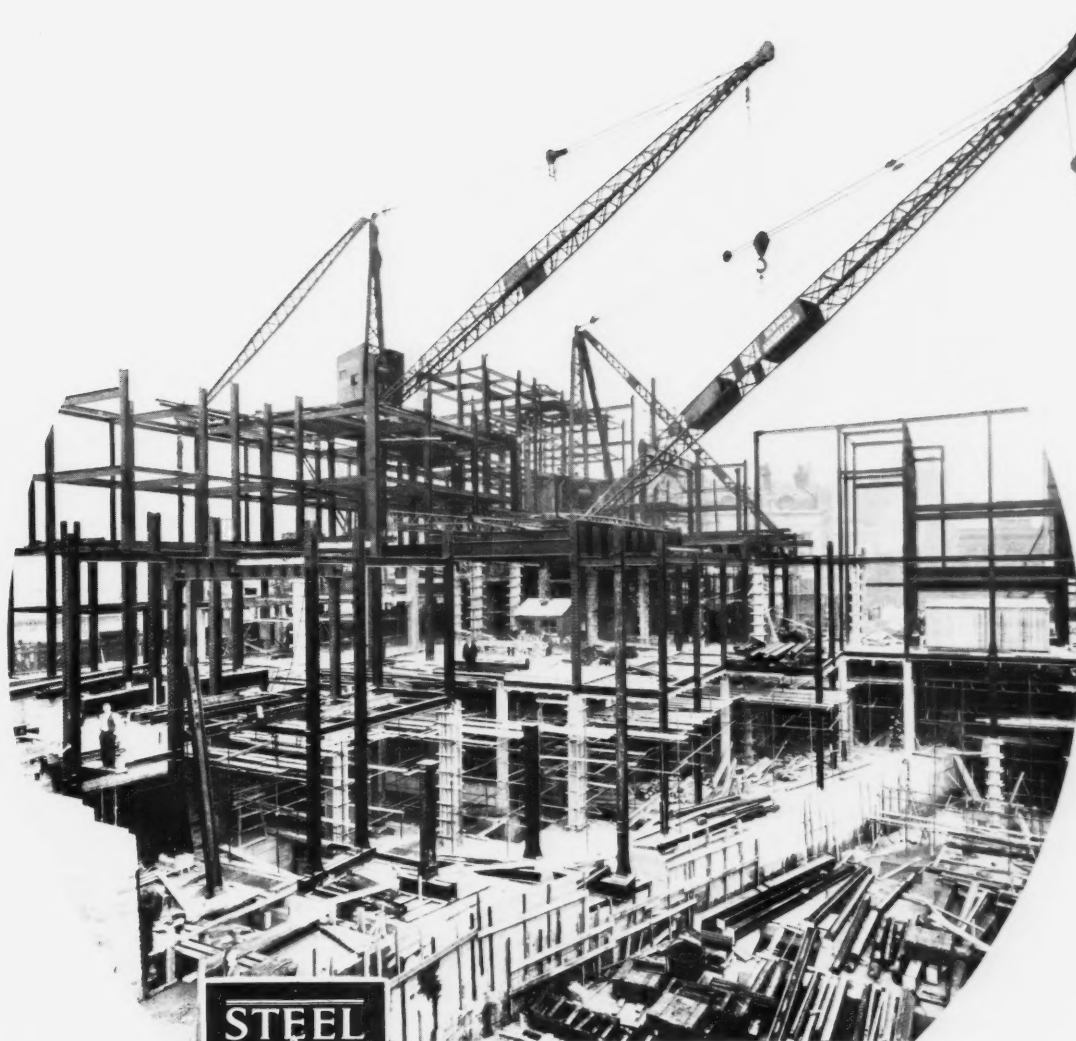
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THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

Vol. LXXXII No. 490.

September, 1937

CONTENTS

SPECIAL ISSUE:

THE PARIS EXHIBITION

FOREWORD. By the Editor	85
THE INTERNATIONAL EXHIBITION : a survey of the past	87
CIRCULATION : DISPLAY : DESIGN : the architect at the Exhibition. By Serge Chermayeff	91
CRITICISM : a study in comparison	97
THE PROBLEM OF NATIONAL PROJECTION. By J. M. Richards	105
THE NATIONAL PAVILIONS	107

PLATES

Plate i Paris at Night.	Plate viii Porte d'Alimentation.
Plate ii Switzerland.	Plate ix Palais de l'Aéronautique.
Plate iii Finland.	Plate x Pavillons de l'Elegance : du Louvre.
Plate iv Great Britain.	Plate xi Sweden.
Plate v Sweden.	Plate xii Finland.
Plate vi Peace Pavilion.	Plate xiii Czechoslovakia.
Plate vii Art Moderne.	Plate xiv Union des Artistes Modernes.
	Plate xv Publicity : Photography.

ANTHOLOGY
Page 111

MARGINALIA
Page 111

TRADE AND CRAFT
Trade News and Reviews. Page 1x

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FOREWORD

By the editor

It is part of the character of an international exhibition to be a medley of inconsistent styles, and Paris 1937 is true to type. Not since Stockholm 1930 has a large-scale exhibition been conceived as a unity and appeared a unity. Paris however does display the analagous virtue of breadth of vision in the planning of its site. The French have a traditional genius for monumental planning: here they have exploited it to the full; no-one else would have conceived—let alone carried off—the boldness of the central idea: that of an exhibition city itself set down in the centre of a great metropolis. The essential circulation of neither is impaired in the process.

This grandiose conception of a plan and the effective way it dominates the Exhibition is the noteworthy achievement of Paris 1937, and as it is an achievement impossible to illustrate on paper tribute must first be paid here to the French architects of the Exhibition, M. Greber and his assistants, who have been responsible for it. That tribute having been paid, how can the rest be illustrated? The area of the Exhibition is so vast and its styles so various that even a special number given over entirely to it cannot set out to describe all its parts generally and comprehensively.

Selection is necessary, and on the pages that follow an attempt has been made to select, out of the quantity of material that offered itself for description, first, the title of this journal being what it is, that which is primarily architectural in character, and, secondly, that which appears to have some real architectural significance. This number is an attempt to weed out the original architectural invention, the recognizable architectural achievement, from the bad and the ordinary, including the latter only for occasional purposes of comparison and deduction. It

must be taken for granted that, besides the subjects illustrated, the Exhibition contains also the hundreds of almost standardized fair buildings, the miles of kiosks and pavilions (whether of familiar exhibition style or reflecting in their style some fashion of the moment), the acres of period houses and African villages carefully reproduced from their originals, that are inseparable from a great international exhibition.

It will be noticed that a large proportion of the subjects selected for illustration are from one section of the Exhibition: that of the National Pavilions. This is to a certain degree due to the fact that this section, an exhibition complete in itself though only a part of the enormous whole, is the most finished—the only one completely finished at the time of going to press. But in any case it is in the various National Pavilions that the most interesting architectural problems are set and the most interesting architectural ideas discoverable. Isolated buildings in other parts of the exhibition are included where their merits (and state of completion) seem to deserve that notice.

And as for criticism—how can an international exhibition be criticized? Permanent criteria are here often irrelevant; and it appears eventually that it can be criticized intelligibly only in terms of itself. The comparisons, that is to say, that are the most useful language of criticism, must be sought within the Exhibition area. By relating a building, a piece of detailing or an idea in display, not to absolute ideals but to the same problem attempted elsewhere in the exhibition, the exercise of ingenuity and imagination can be tested on not unfair terms. The existence side by side of a series of National Pavilions, in which much the same problems are solved by many different architects, offers a special opportunity for this technique of illustration.

If this issue is not an exhaustive record of the Paris Exhibition, it may serve as a record of what is worth remembering in it.

THE MAJORITY OF THE PHOTOGRAPHS FOR THIS ISSUE HAVE BEEN SPECIALLY TAKEN FOR "THE ARCHITECTURAL REVIEW" BY ITS OFFICIAL PHOTOGRAPHERS, M. O. DELL & H. L. WAINWRIGHT.

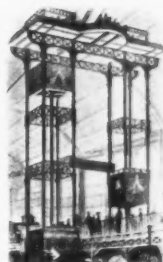
THE INTERNATIONAL EXHIBITION

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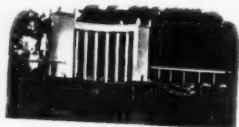
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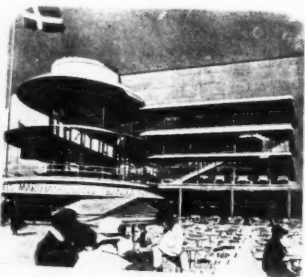
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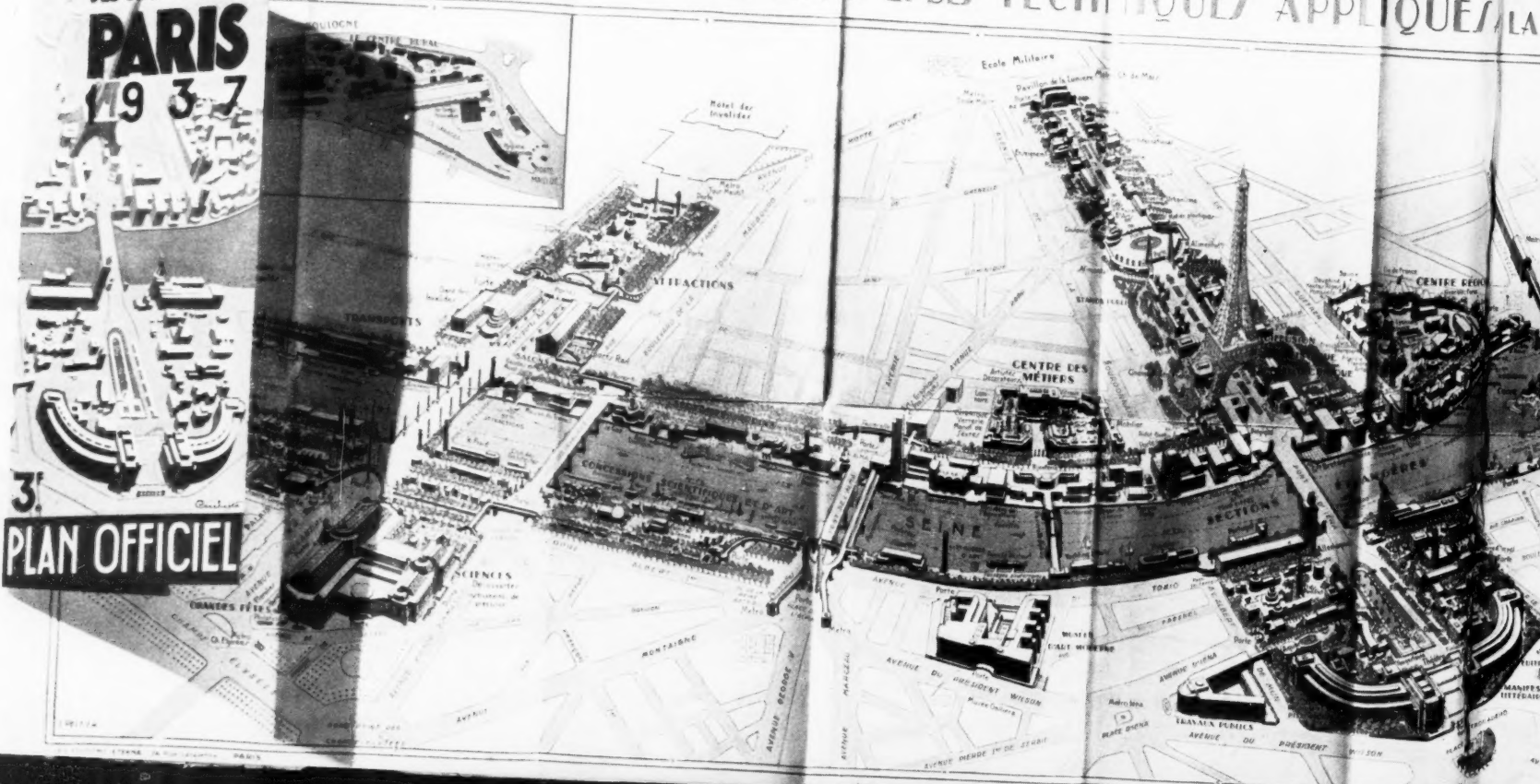
EXPOSITION
INTERNATIONALE
DES ARTS ET
DES TECHNIQUES

PARIS

1937

PLAN OFFICIEL

ON INTERNATIONALE DES ARTS ET DES TECHNIQUES APPLIQUEES LA



THE INTERNATIONAL EXHIBITION

Since the first great exhibition was held in Hyde Park, London, in 1851, the International Exhibition, the cosmopolitan descendant of the mediaeval fair, has served consistently as a nursery of new architectural ideas. Whether the reason lies in the stimulus given by international rivalry, in the popular nature of an exhibition that releases its architecture from the dominion of the academies, or in the temporary character of its structures allowing experiments that would be considered too rash elsewhere, is not important. What is important is the results; and the history of modern architecture can be summarized in the progressive steps—mostly forward, sometimes back—for which the International Exhibitions provided the impulse.

The historical importance of the building that housed the Great Exhibition of 1851 has been sufficiently discussed recently. That was this country's only contribution of its kind. During the second half of the nineteenth century it was Paris that was the scene of a series of exhibitions whose pioneer influence can hardly be exaggerated. Much that is essential to the modern movement as we know it today derives from the work of the engineering geniuses to whom the Exhibitions of 1867, 1878 and 1889 gave their opportunities. The structures of Cottancin, de Dion, Gustave Eiffel and the rest, in particular the great free spans of the various *Galleries des Machines*, remain the monuments of the wonder age of engineering.

The influence of these is growing still. In America, on the other hand, the influence is only now declining of the Chicago Exhibition of 1893. The choice of an ambitious Roman renaissance as the style for that exhibition represented a victory of reaction over the modern school that Lloyd Wright and Sullivan had founded. In Sullivan's own prophetic words:

"Thus architecture died in the land of the free and the home of the brave—in a land declaring its

democracy, inventiveness, unique, daring enterprise, and progress. Thus ever works the pallid academic mind, denying the real, exalting the fictitious and false. The damage wrought by the World's Fair will last for a half a century from its date, if not longer. It has penetrated deep into the constitution of the American mind effecting there lesions significant of dementia."

True enough, for more than thirty years America stuck faithfully to her classical eclecticism, and Europe followed suit, adding only as her contribution a transitory fashion for orientalism. It was not till the Stockholm Exhibition of 1930 that architecture emerged alive again, though at Gothenburg in 1923, and at Stuttgart in 1927, signs of this emergence had been visible and earlier still, in 1914, the *Werkbund* Exhibition at Cologne had shown important pioneer design, but this cannot be described as an *International* exhibition. In the period that intervened between classical Chicago and truly modern Stockholm two exhibitions were outstanding: both at Paris. That of 1900 spread abroad the gospel of Art Nouveau. 1925 set the fashion for what is known nowadays as "modernistic," a fashion that has proved an even more insidiously destructive one than the classical falsity that Sullivan deplored in 1893. Of the dismal provinciality of Wembley the less said the better.

And since Stockholm? No subsequent exhibition has recaptured the *unity* that Stockholm achieved in 1930, but we breathe more freely now; and this year in Paris we can at least find a spirit of modern experiment, and isolated examples of a truly contemporary architecture amongst the variety of style characteristic of an International Fair. We are still searching for unity as well as contemporaneity, with our eyes at the moment on New York. America will have there the opportunity of acquitting herself at last of Sullivan's historic reproach.

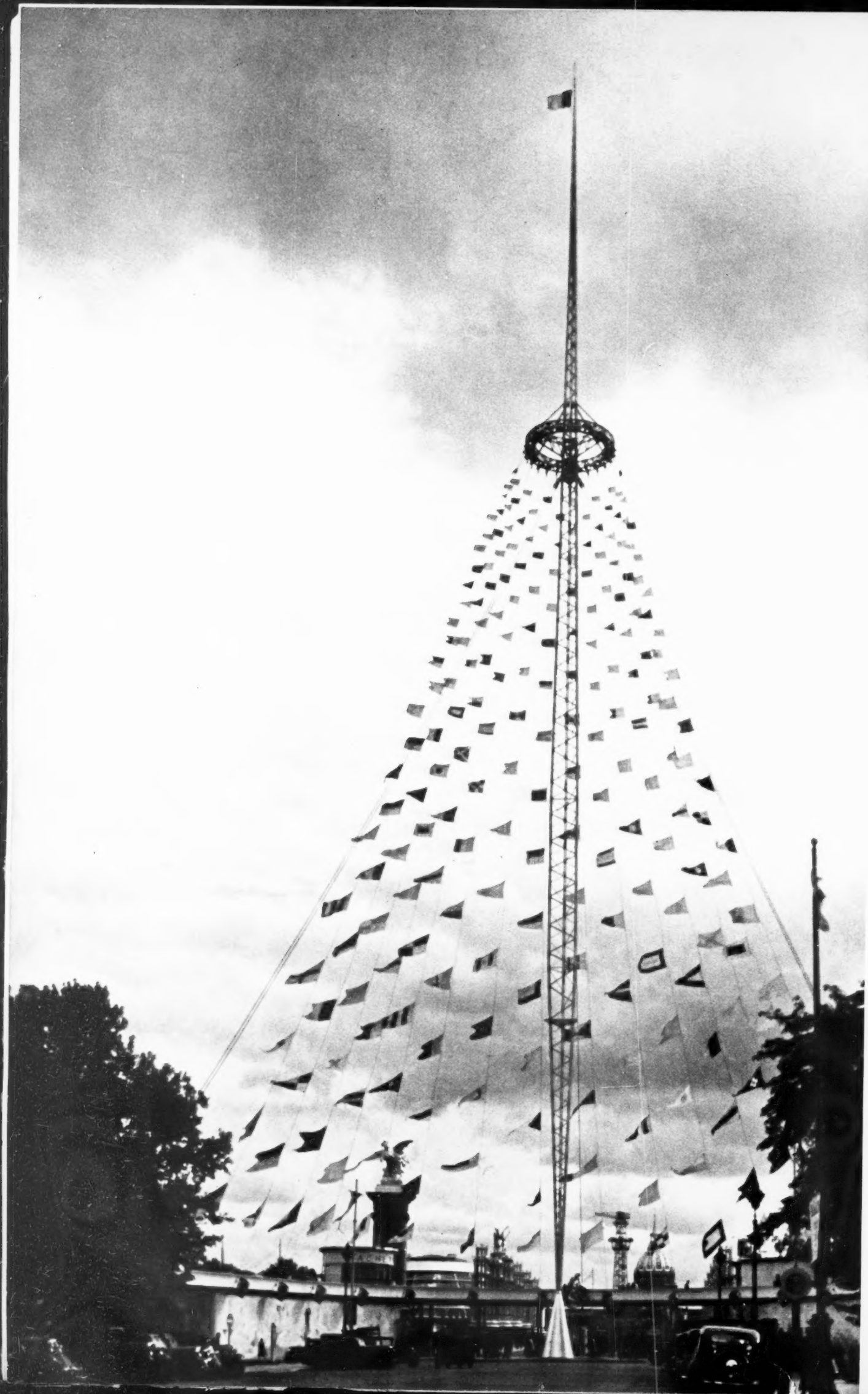
LES LA VIE MODERNE - PARIS 1937



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Circulation: Design: Display

THE ARCHITECT AT THE EXHIBITION

By Serge Chermayeff

THE layout, the situation and the vista which the Exhibition spreads out before the onlooker, are all in their respective way magnificent, unrivalled and impressive. A visiting English architect has no alternative but to admit immediately that this sort of thing is done much better abroad; or at least this is true of the comparable exhibitions of the last decade or so.

It is relevant to note, in considering the Paris Exhibition site, the consistency with which for 70 years the French have staged all their important National Exhibitions on the same or approximately the same terrain in the immediate centre of Paris. The more ambitious the scope of the exhibitions became, and the more the difficulties of traffic and control multiplied, the more thoroughly were the various technical and economic resources applied to make realization up-to-date and

complete. The ruthless completeness and, at the same time, the success of such a policy, might be a model for any National or Municipal enterprise engaged in a similar undertaking. No doubt New York will take much from Paris of that which is valuable as precedent in achieving its own project in 1939.

The authorities in Paris have evidently realized that an exhibition is primarily a problem of circulation and display. They have set about solving this problem with a wholeheartedness which the various architects concerned, under the leadership of M. Jacques Greber, must have found stimulating, and which has made possible a solution which is dramatically and technically most effective. The major task was to handle and distribute the enormous number of visitors without interruption to the normal Paris traffic and life. To this end, entire bridges over the Seine have been isolated from the city and confined exclusively to the internal traffic of the exhibition grounds. Others, while passing directly through the exhibition, have been so spanned, covered and outwardly adapted as to preserve both the actual and visual continuation inside and outside. The variety of levels which had to be dealt with in the process and the ingenuity of the various individual solutions in this respect alone are of the greatest interest. To take one example, communication between the Quai de Tokio and that of Passy was maintained by constructing a single admirably illuminated but unconscionably noisy *autostrade* tunnel under the Russian and German pavilions. The camouflage of the various bridges over the Seine in the vicinity of the exhibition I prefer to consider as a symptom of the same spirit of generosity rather than an endeavour to bring them into line with the prescribed 1937 outward form of things. Certainly some of the steel and iron bridges have lost a great deal in the process. A coat of paint might have been simpler, cheaper and more effective.

In fact there is no doubt that the French contribution of merit should be measured in terms of plan and scale, which more than compensates for the absence of any outstanding building and the disappointingly safe and unimaginative individual architecture of 1937. There are a few outstanding buildings which I will mention later, but it might be as well to say at this stage that far and away the best thing in the exhibition is the old Eiffel Tower: younger, more beautiful, vigorous and real today at the age of 50 than any of the structures, French or foreign, round it. Nor, I am convinced, is its superiority and dominance to be calculated in terms of size, any more than was that of Eiffel's first bridges or England's own lamented Crystal Palace. Compared with the Eiffel Tower the partly reconstructed old *Trocadéro*, with various additions all swathed in a veil of plaster-work of typical French skill to hide a multitude of structural sins beneath, is architecturally retrogressive. Both the new *Trocadéro* and the Museum of Modern Art—*Vieux Pompiers* renderings of Renaissance up to date—are worthy to stand with the Peace Palace at Geneva among the most dismal architectural failures of any size. As I have indicated, the most valuable architectural lesson to be learnt in Paris is that exhibition is primarily a question of circulation and display. Success and failure demonstrate this principle wherever one may look, and it is on these lines that this survey is made.

Apart from the general application of this

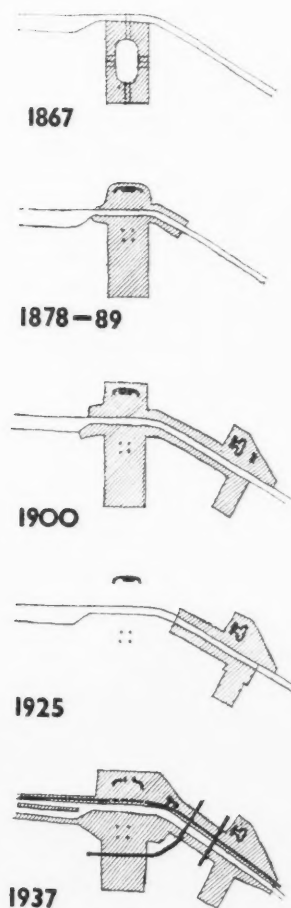
essential to the whole plan of the exhibition, the individual pavilions which I visited made this point abundantly clear. I make no apology for obvious omissions within this article. Some things no doubt I omitted to observe; more often still I was unable to see much owing to incompleteness. Fortunately a large number of exhibits were actually opened shortly after my visit and so have been photographed and are reproduced in this issue, although not included in my review. I will confine my remarks to the national pavilions which were for the most part completed early. These are grouped on the axis between the new *Trocadéro* and the Eiffel Tower one way, and on the left bank of the river for a short distance to each side.

The entrance to the exhibition through the *Trocadéro*, with its immense flights of stairs descending to the fountains playing below on the site of the old *Trocadéro* ornamental gardens, is the *clou* to the whole exhibition. It is from here that the visitor sooner or later must see the whole panorama. Almost the first things that strike one is the important part played by the trees in the composition, whether in the day time or at night, when they are excellently and glarelessly floodlit from among their own branches. I have been told, and have no reason to doubt my informant, that in spite of the innumerable buildings of totally different character concentrated here, only 50 trees of the original park have been partially or entirely cut. It is particularly on this north and south axis that the beauty and importance of the trees has been fully appreciated and taken advantage of by most of the architects responsible for the smaller national pavilions. For the most part they have adopted a free plan which has followed the changes in site levels and have employed trees, grass banks and flowers as elements in their composition.

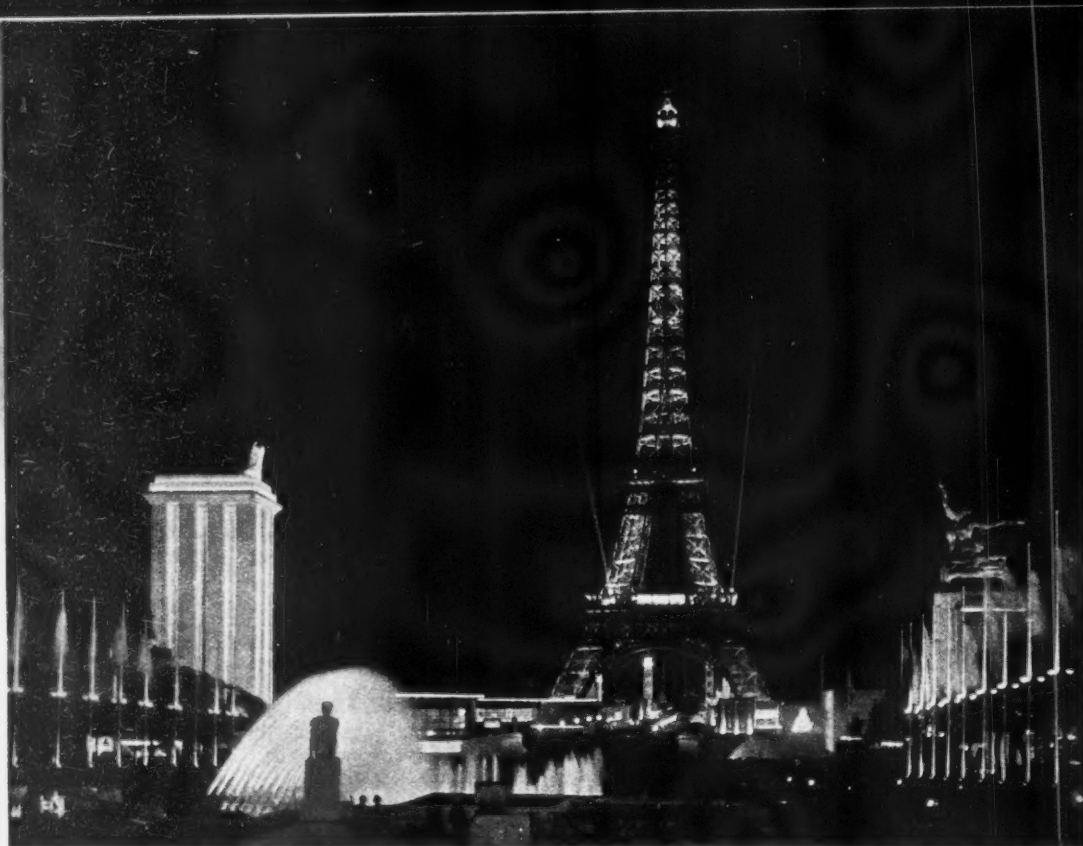
A sad exception is the example of the Russian pavilion, where neighbouring trees have either been ignored and pop their branches into a window left unglazed, or have been simply swallowed up and partially disappear in the masonry (see illustration, page 97).

The most individual and moving solution in this context is that of Alvar Aalto in the Finnish pavilion. His ingenuity and lightness of touch make him the perfect connoisseur's architect. Employing for the most part his native material wood, the structural possibilities of which he knows so well, he has produced a building which has all the invention, elegance, charm and logic only equalled by the Japanese in this type of construction.

The neighbouring national pavilions, notably Denmark (by Tyge Hvass), Austria (chief architect, Prof. Oswald Haerdel), Holland (by S. M. Van den Broek), Spain (by Sert and La Casa), and Poland (rotunda by Prof. Pniewski and Brakalski; other pavilions by Prof. Lachert and Szanajca), all manage to capture the attention of the discriminating visitor and to hold it, in spite of the aggressive vulgarity of the Russian and German pavilions apparently cursing each other across the open space just below. Both these pavilions contrive to make even very costly structural materials like stone, marble and mosaic look like tawdry wallpaper and commit some architectural sins which a first year student would be diffident to own up to. In the Russian pavilion the drama of the 100-foot high figures is somewhat minimized by the weakness of the pavilion itself which forms their base. The architect apparently remained undecided as to whether it should subscribe to the vertical or horizontal emphasis. These two pavilions are the last down this main



Comparative plans showing the ground occupied by the five most important International Exhibitions held in Paris. (By courtesy of "L'Architecture d'Aujourd'hui"). The black lines on the 1937 plan show the main arteries of town traffic within the Exhibition area but completely separated from it.



The exhibition at night: a familiar view from the terrace of the new Trocadéro: the flood-lit Eiffel Tower flanked by Germany and Russia with illuminated fountains in the foreground.

avenue which can be seen from above, although at water level there is a charming pavilion of Cologne, separated for some obscure reason from the mother body, and the Portuguese building which, nestling in the shadow of its giant German neighbour, provides almost a political cartoon.

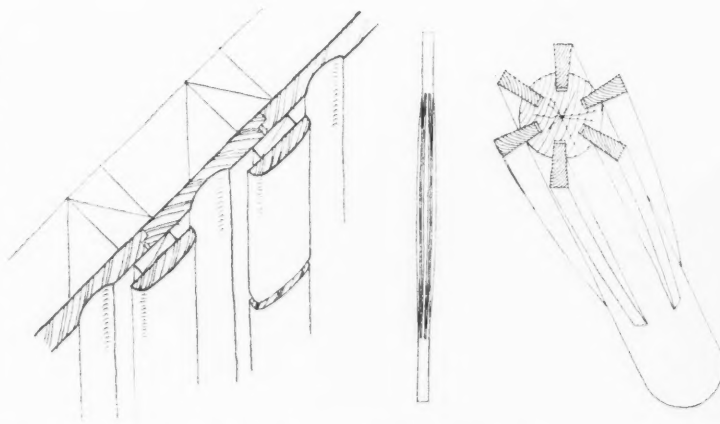
It is along the left bank of the Seine, facing you, that the rest of the national pavilions lie stretching right and left of the Eiffel Tower on a steep section between a back road approach at high bridge level and the low embankment level in front. And it is here along the river, with its ingeniously contrived and beautifully illuminated fountains, with little steamers and launches, and decorated (alas overdecorated) bridges, that the whole life and show of the exhibition is centred; where from restaurants and pavilions lining its banks the whole medley, colour and pattern is at its liveliest and most attractive.

A note of criticism must be introduced here: on all this, and unique in this respect, the British pavilion has resolutely turned its back. Where elsewhere, as for instance in the Swiss, Italian, Swedish and Czechoslovakian pavilions the restaurants and the movement of the public, with its own colours intermingling with those of flags, have been allowed to make a lovely and attractive spectacle, Britain has relegated to emptiness the best part of an acre of paving, which lies aloof, covered with equally empty chairs (see the illustrations on page 97), and placed its restaurant at the back. That this desert should have been created close to the principal bridge and immediately opposite the principal groups of illuminated fountains, makes it all the more poignant.

In complete contrast is the Swiss pavilion which is, on the whole, to my mind, the most successful in the show. Here the architect (Braüning, Leu and Dürria) have taken the fullest advantage of the situation and solved their problem with the simplest possible structural means; and these, in spite of being familiar steel, glass and corrugated sheet, succeed in looking subtly Swiss. The pavilion, **Plates i and ii**, which consists of an enclosing semi-transparent envelope, sits lightly on its stanchion bases and connects the main exhibition hall, at road level, to the restaurant and garden

on the embankment level with external balconies and stairs, all of which are part of the whole animated composition. The movements of the public can be followed by onlookers from a great distance. In fact, it has obviously been the purpose of the architect to use the moving figures of the visitors as part of his pattern. In this he succeeds admirably. Additional decoration is provided by the waitresses in bright prints and large hats of native costume, which show up to advantage against the white of the building.

Considered architecturally, the exhibition pavilions can be classified, first as those which are obviously "imitation," structurally speaking, and conform outwardly to the covered hall type of exhibition stand such as we are accustomed to see in Olympia; and secondly as those which are structurally complete statements: buildings in the fullest architectural sense of the word designed to fulfil their particular purpose on their specific sites



The Finnish pavilion is full of ingenious and imaginative uses of wood. Left to right: the vertical ribbed boarding with which the building is faced (for its effect, see Plate iii), clear varnished its natural colour; elevation and detail of the posts

supporting the north loggia (also shown in Plate iii); the miniature internal garden serving both as decoration and as a source of light, occupying the centre of one of the galleries. Ivy growing up a number of closely set wood

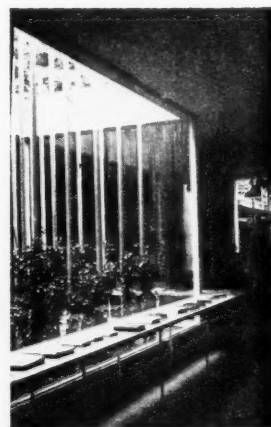


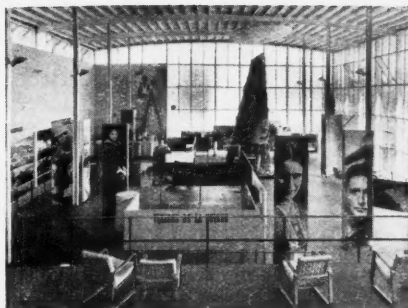
Characteristic details of the Swiss pavilion: waitresses in the restaurant, picturesquely dressed in local costume; the interior of the main hall showing dramatic use of more-than-lifesize photographs; and views from opposite directions in

and possessing structural and architectural significance.

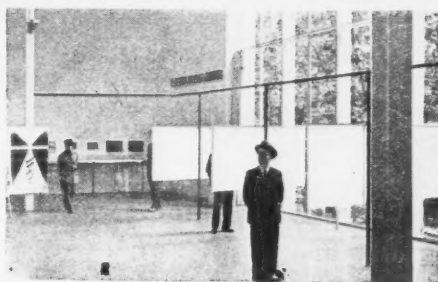
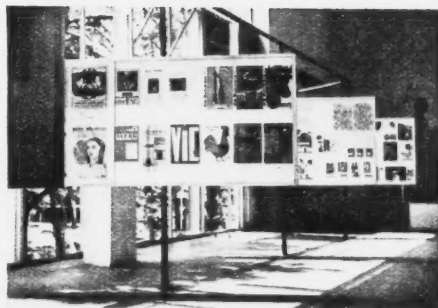
The best in the second category are, to my mind, the Finnish, Danish, Austrian, Dutch, Spanish, and Polish pavilions already mentioned, together with those of Japan by Sakakura, Czechoslovakia by Krejcar, and Sweden by S. I. Lind. It is perhaps this latter which is the most direct and simple in its treatment. Apart from its admirable planning the building, **Plates iii and xi**, is of the greatest structural interest. The construction is a very light welded steel frame, with the lattice roof-girder exposed externally; the filler panels and floors, originally designed to be of wood, another native material of Sweden, had to be replaced on the site at the last moment by heraklith slabs and precast concrete floor units owing to an originally unspecified regulation with regard to fire risk applicable to structures immediately under the firework-scattering Eiffel Tower. The heraklith, left unpainted, together with exposed structural steelwork and glass of various textures, gives a most interesting exterior surface and provides an admirable background for display inside.

The Japanese pavilion is equally interesting. The candidly exposed steel structural elements are important architectural motifs in the whole composition and are as successful here as in the Swedish and Spanish examples of the same technique. Indeed, all three have many outward resemblances and in some cases employ identical structural units and partitions. In the Japanese case the national characteristics prevail, although they suggest a curious Japan-via-Europe-via-Japan origin. Japanese elegance in wood construction is expressed through steel.





the typography section showing not only the high standard of the display, but also the admirable restraint with which one side of each screen has been left blank, emphasizing the direction of circulation.



Le Corbusier's pavilion in the exhibition annexe at the *Porte Maillot*, which is largely devoted to a statement of the aims of the C.I.A.M. (the International Congress of Modern Architecture, of which the M.A.R.S. Group is the English section) is probably the most interesting experiment considered as a purely exhibition building: that is to say as a temporary structure housing an exhibit. The exhibit, arranged on a steel framework surprisingly lacking in elegance of detail, stands free in a space enclosed by that most temporary of all structural envelopes—a canvas tent, stretched in this case between steel lattice verticals guyed back by innumerable cables. I cannot, however, disguise my doubts as to either the practicability from the point of view of economy of cost and space or of resistance to weather of this technically difficult construction when compared with the identical conception of enclosure and exhibit achieved with more familiar means in the Swiss pavilion.

However, the architectural significance of the better pavilions is by no means confined to their formal and structural interest. To have achieved this is only a preliminary to their most important function—that is to say, having attracted the visitor in the first place, to display before him in the second place the statements and wares of the exhibitors. It is to illustrate this particular aspect of exhibition building that the sketch plans of some typical pavilions, with public circulation lines indicated on them, accompany this review.

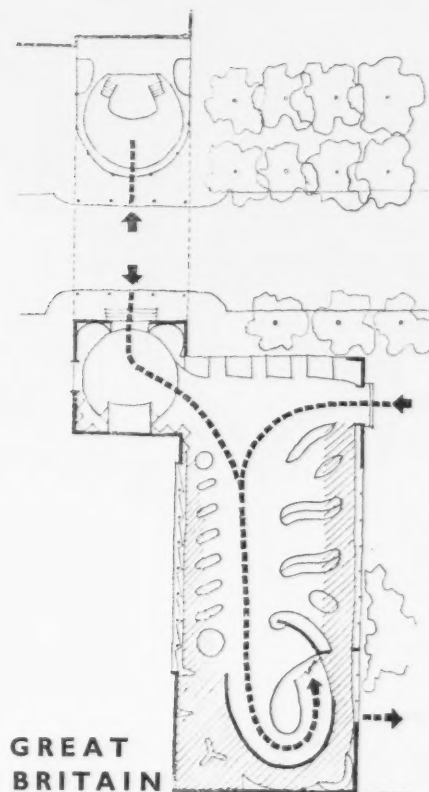
The problem of circulation has been variously tackled. The line of least resistance is taken in such pavilions as the Russian and the German,

where the visitor is admitted through a well accentuated main entrance and thereafter is left entirely to his own devices, to wander at will among exhibits arranged quite loosely on the available floor space or escape the best way he may through various openings. Such a plan, although allowing for the arrangement of some dramatic centre piece or focal point, fails to insure either a complete examination of all the exhibits or to aid the control of traffic within the building. The unobtrusive circulation control within an exhibition building has been beautifully solved in some pavilions.

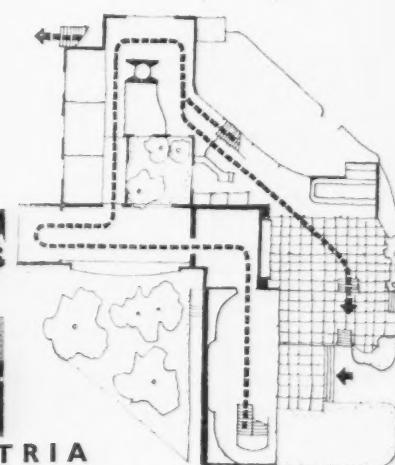
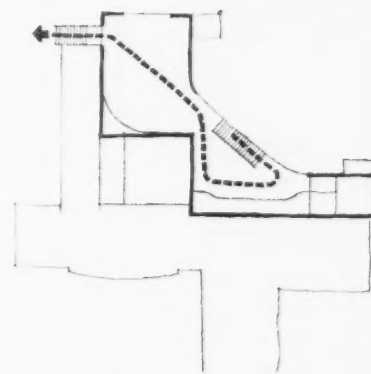
The architectural interest of such control lies not only in the consideration of the purely practical problem of circulation, but more particularly in the fact it is the only method which ensures that a sequence of presentation and effect is seen by the visitor as calculated by the exhibitors and their architect. For example, this is admirably achieved in the Swiss pavilion, where open exhibition floors at various levels, linked together by easy flights of stairs (see illustration on this page) overlook each other and prepare the visitor for each group of exhibits. A similar inevitable sequence is excellently maintained in the Finnish, Danish, Austrian, Polish, Spanish, Dutch, Japanese and Temps Nouveaux pavilions.

The last two are particularly interesting in that both Corbusier and his late pupil Sakakura have acted on Corbusier's dictum that "stairs are the enemy of the public," and have employed ramps exclusively, as has also Mr. Hill in the British pavilion. A further point of interest is the difference in application. Whereas Corbusier uses ramps as part of the exhibition space, Sakakura frankly treats them as means of communication only between structurally clearly separated elements and finishes with an exit ramp from the restaurant placed logically and simply outside his building but woven delightfully into the garden pattern. In the case of the Spanish pavilion the

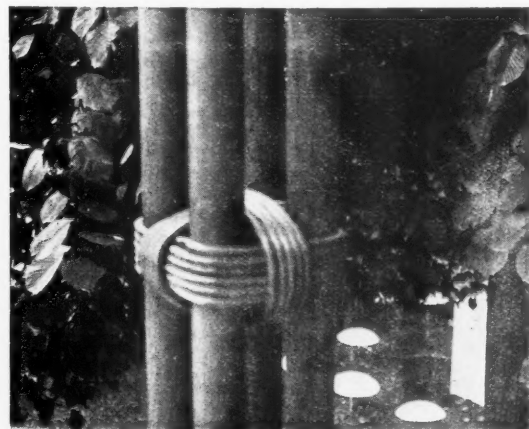
Below are plans of two pavilions, the British and the Austrian, with a dotted line to indicate the direction of circulation. In the British alternative circulation is from road-level along and down the ramp to the river side or vice versa. The disadvantage of this usually flexible system (also employed by Italy, Belgium, Russia and Germany) is that portions of the display—for example the part shaded on the plan below—are easily missed by the visitor. The Austrian pavilion has a compulsory one-way circuit starting at the lowest level below the great window (shown in the small exterior photograph) and passing actually through it. Further, pavilion plans, for comparison, are given overleaf.



GREAT BRITAIN

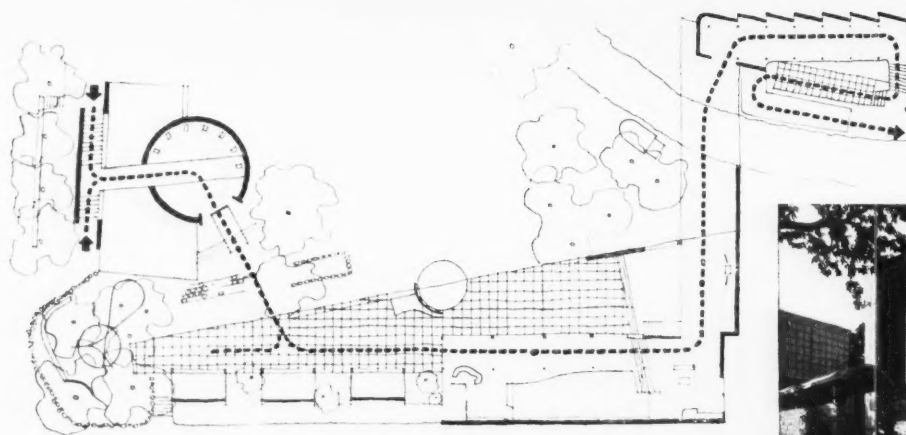


AUSTRIA

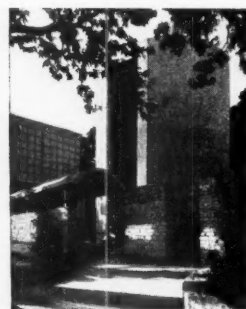


poles gives a similar pattern to that seen in our own hop fields. Finally the plaited bent-wood binding which ties together the units of the quadruple posts supporting the other loggia. Some of the mushroom ground-lights can also be seen in the photograph.

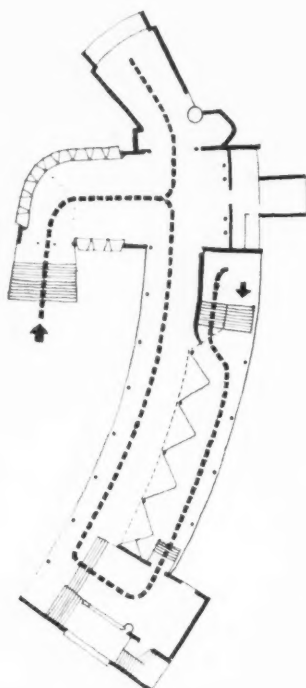




Plans of three more pavilions, with circulation marked by dotted lines: the Polish, consisting of several independent buildings (see photographs below) with free but not compulsory progress from one to the other; the Dutch, another example of the one-way system, entering on the upper level and leaving from the lower; and the Danish, a feature of which is the two-storey entrance hall (see photograph) and dramatic stair sequence.



POLAND



exit is an ingenious combination of ramp and stair.

An admirably dramatic trick of vast staircase progression is exploited in both the Russian and the Danish buildings, but whereas in the Danish

pavilion the stairs are the result of accepting the site peculiarities and using them to the best advantage, in the Russian they have been deliberately contrived. They are to my mind dramatically successful in both.

Another point in planning which is worth noting is the position of restaurants or rest rooms in such pavilions as possess them. In almost all the national pavilions which I saw, with the exception of the Polish and Japanese, situated off the main avenues and therefore peculiar in having peaceful gardens, the restaurant is to be found in the logical position in the planning system. That is to say at the end, where a visitor may gratefully patronize them after a tiring round of sightseeing. The exception to this simple rule, other than those mentioned above, is again Great Britain. In this pavilion the restaurant is on the opposite side of the road to the main entrance, and the persistent visitor who emerges through the final exit is either debouched on to the deserted concrete of the pavilion embankment or is given the choice of toiling up innumerable stairs or escaping gratefully to the invitation of the neighbouring Swedish or Czechoslovakian restaurants.

A necessarily brief stay makes a detailed survey of individual points of architectural interest impossible but the following notes are offered for what they are worth; less as a guide to future visitors than as pleasant reminiscences of a very exciting experience.

• • •

France

The delightful series of "montage" advertisements linked by a trellis, making a lovely and simple entrance at the *Champs de Mars* (Plate viii).

The wood pylons and pedestrian bridges in timber at the *Pont de l'Alma* entrance: a fine piece of engineering by the Department of Forestry, built up in laminated glued and bolted small units of wood, which owes nothing to the desultory "art carving" about the base.

The worthy offspring of the Eiffel Tower, a typically French steel constructional *jeu d'esprit*, the steel mast decked with pennants, at the *Pont Alexandre III*, with a crow's nest placed exactly and perfectly to arrest its verticality (page 90).

The St. Gobain glass works pavilion, with its curved plate glass front and armour plated flights of stairs.

The admirably contrived and technically perfect fountain rafts moored in the river, which project illuminated water so enchantingly, and the giant

[continued on page 95]



DENMARK



SWITZERLAND

A night view from the *Pont d'Iéna*, looking across the Seine to the Italian and Swiss pavilions, and an interior view in the Swiss pavilion. The latter, in contrast to the rather monumental character of the former, is designed as a very light shed-like building with the display inside arranged at different levels on platforms entirely independent of the semi-transparent sheltering structure. The architects of the Swiss pavilion were Bräuning, Leu and Dürig.

PLATE II September 1937

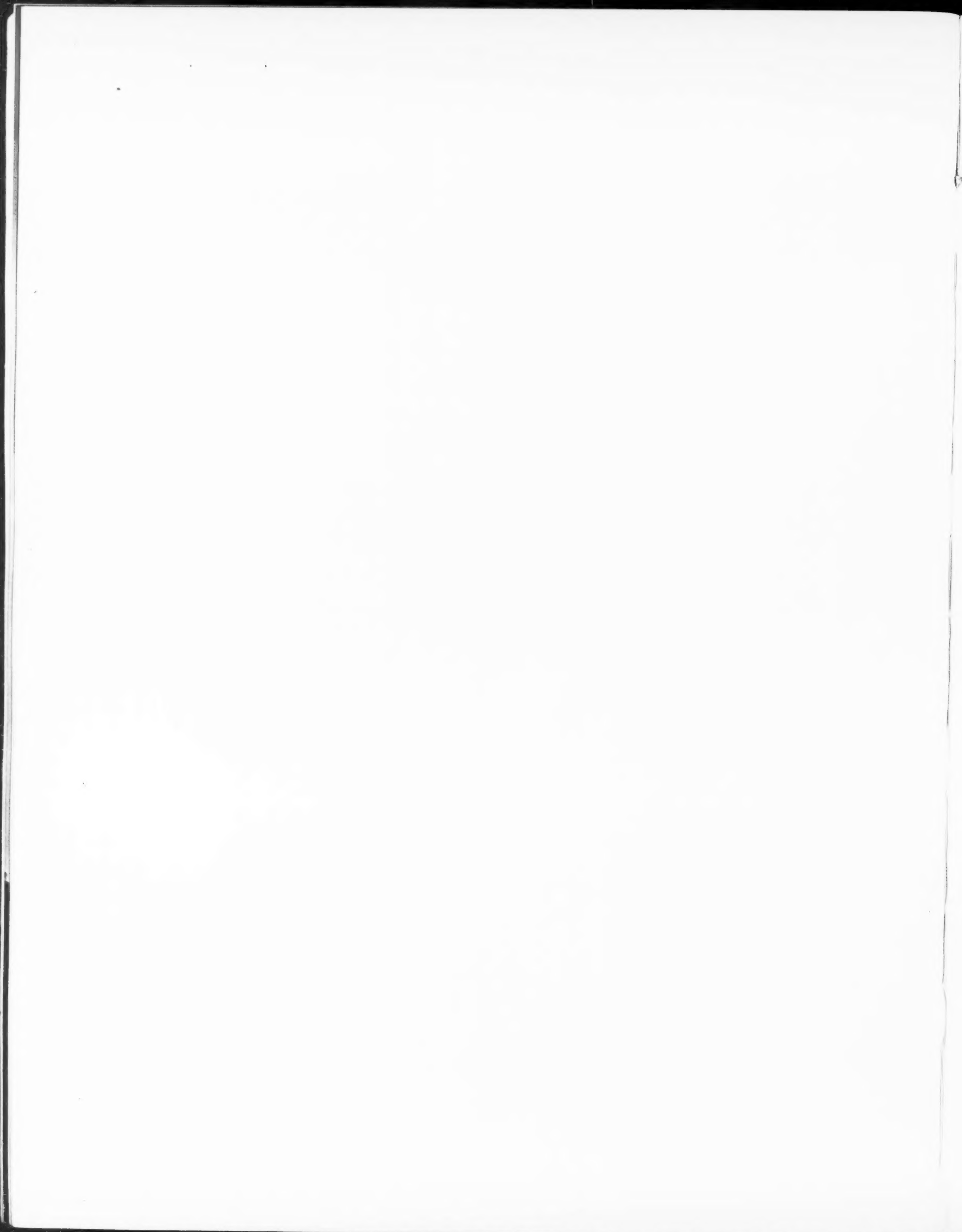


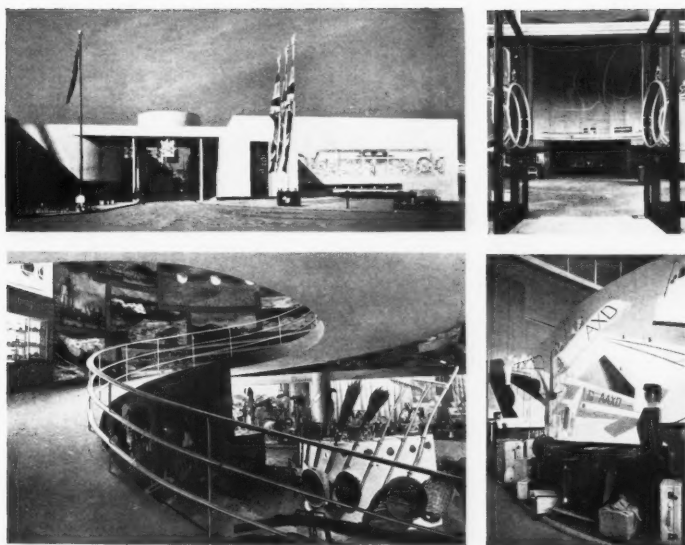
FINLAND

The Finnish pavilion (Alvar Aalto, architect) has adventurously taken advantage of an interesting if difficult site, and charmingly grouped itself on different levels around existing trees. It is chiefly concerned with the staple Finnish product wood, used in a number of ingenious ways. Top photograph: the wall facing and loggia; lower photographs: an openwork globe exhibited inside another loggia and a portion of the fascia removed to show the wood structure.

PLATE III

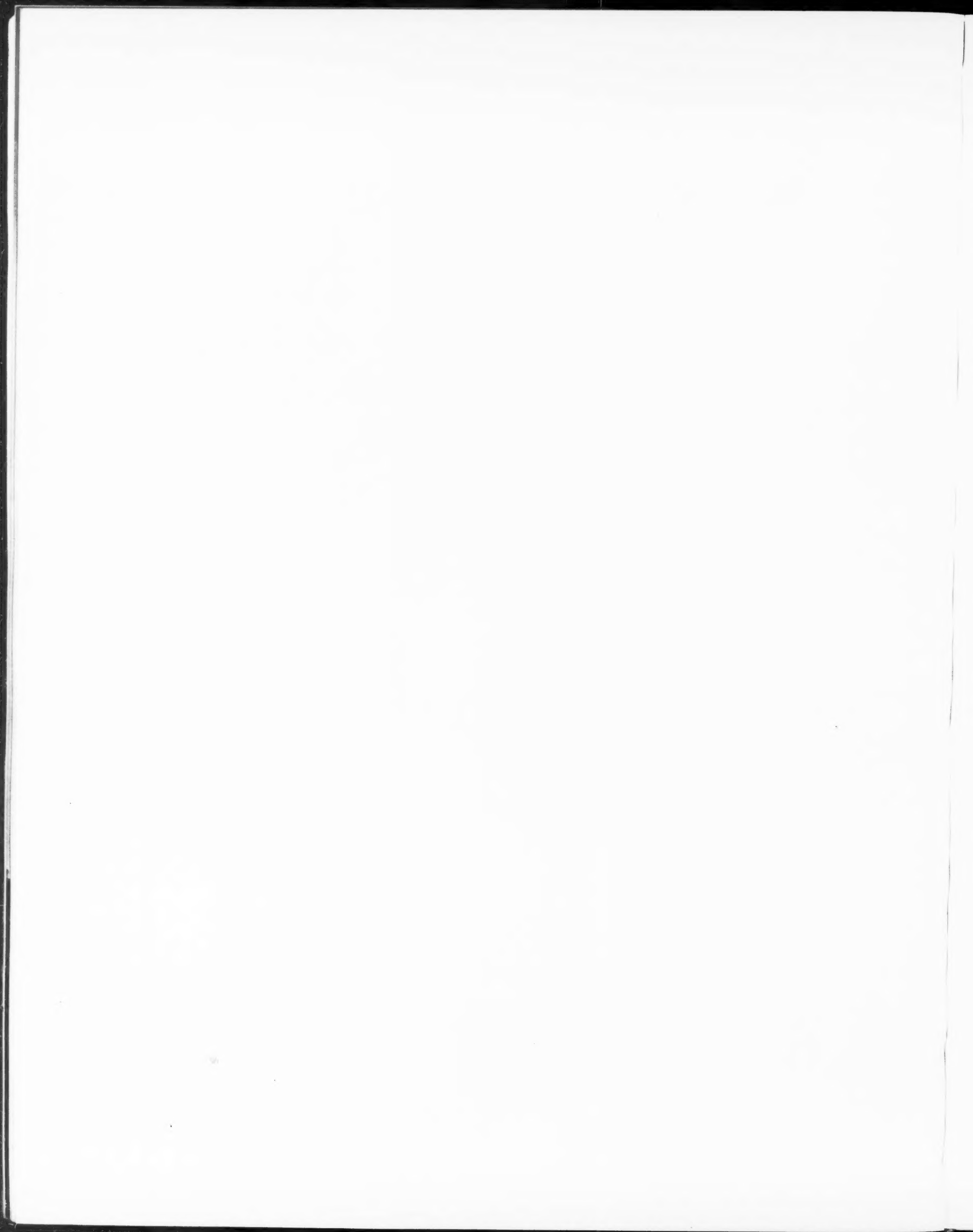
September 1937

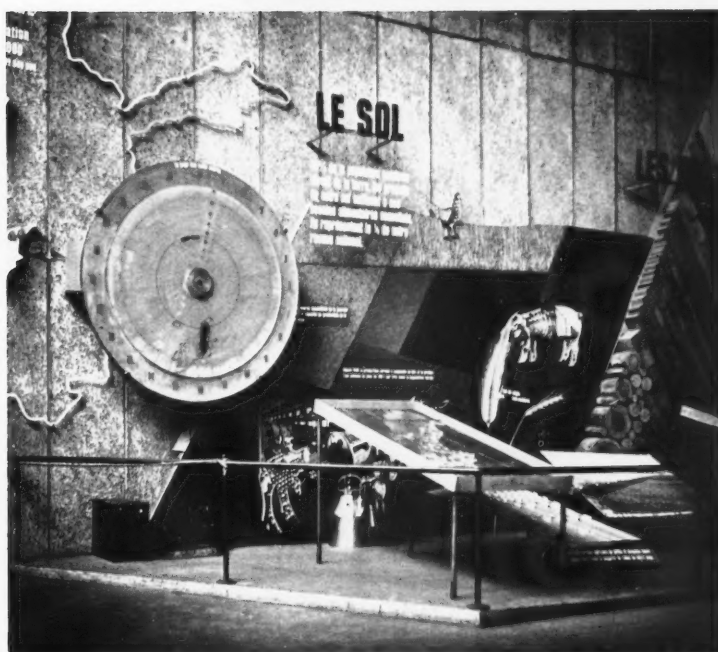




GREAT BRITAIN

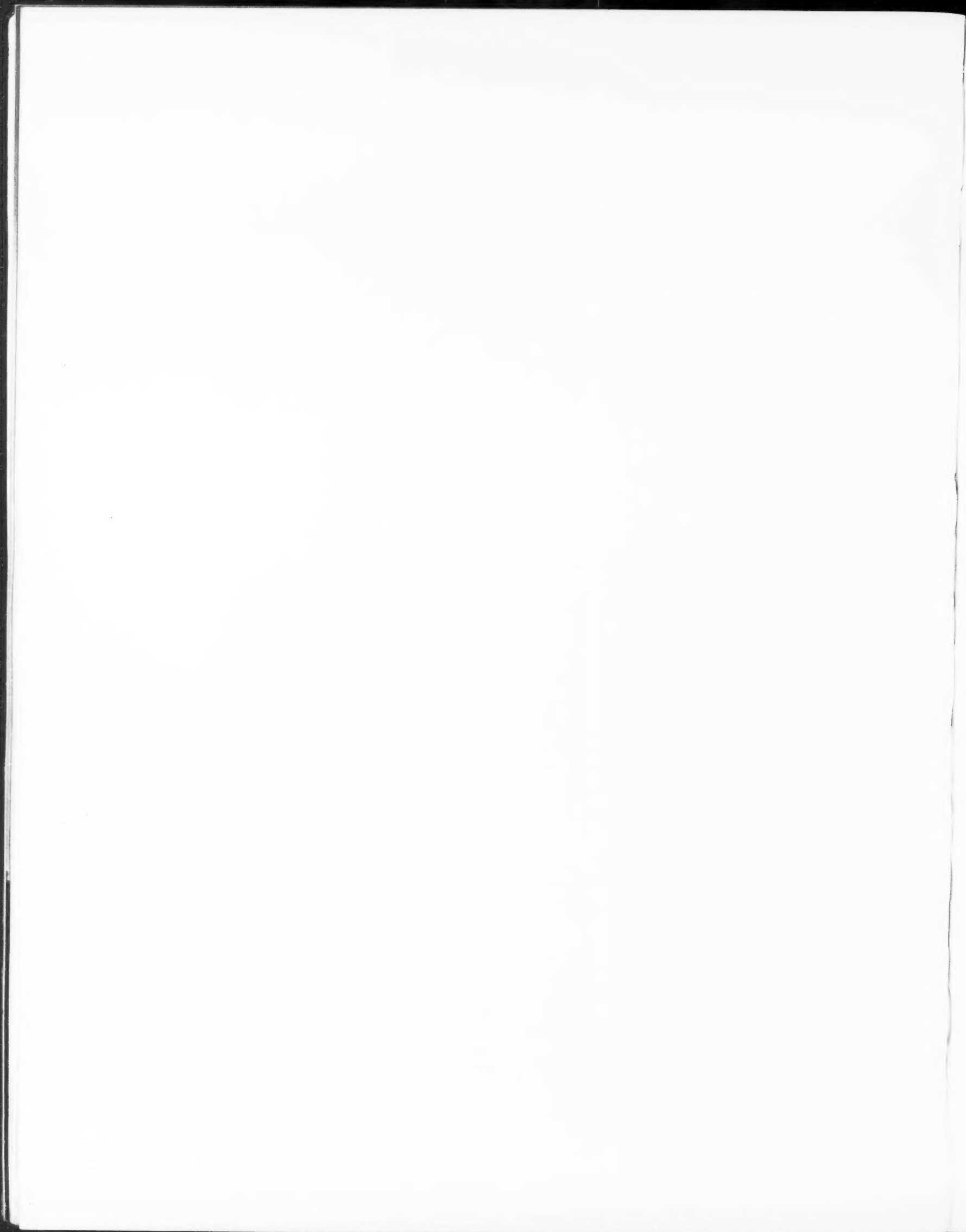
The British pavilion (Oliver Hill, architect) has a fine site on the river, adjoining the *Place d'Honneur*. Although the open view over the river has not been fully utilized, the changes in level the site entails have been cleverly taken advantage of to provide a dramatic interior approached up a spiral ramp from the lower riverside level. Above: the formal garden through which steps lead from the riverside terrace to the upper loggia. Left: the side of the pavilion from the *Place d'Honneur*; the spiral ramp already mentioned; the upper entrance, looking through the doors towards the large panel displaying varieties of glass, designed by Raymond McGrath; and the wall display of luggage etc., by Edward Bawden.

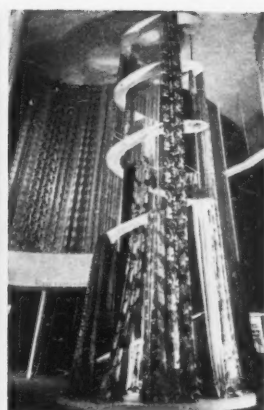
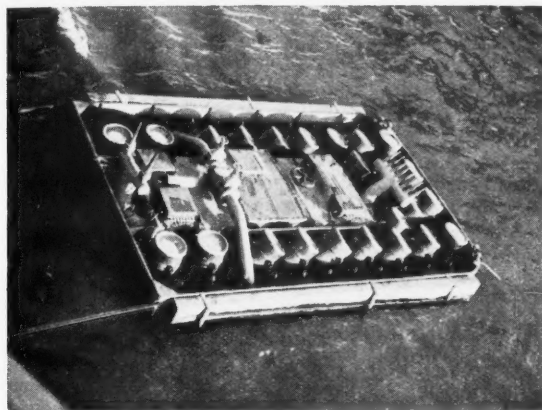




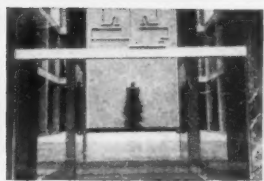
SWEDEN

The Swedish pavilion (S. I. Lind, architect) is remarkable for its very light and elegant construction—a welded steel framework with infilling of heraklith slabs—admirably suited to a temporary purpose; also for the comprehensive delineation of Swedish national life within. Above: the entrance; left: a display concerned with utilization of the soil, one of a group of displays illustrating the country's natural resources.





Above, two highly successful pieces of French architectural engineering: the neat design of a raft containing fountain jets and a battery of floodlights to illuminate them, and the wooden bridge in the Place de l'Alma. Right, four noteworthy pieces of display design: the St. Gobain glass pavilion; the fabric display in the British pavilion; a simple stand for pottery in the Swedish pavilion; and the all plate-glass swing doors forming the main entrance to the Italian pavilion.



horizontal jets below the *Trocadéro* issuing from a sinister looking battery of nozzles.

Finland

The external vertical wood boarding, varnished. The columns supporting external canopies of light poles laced together with basket makers' weave. And the elegant columns with projecting reinforcement fins of the same material (see illustrations on pages 92-93).

The structural detail left exposed at the main entrance: the binding of wood intermediary joists to the main steel (Plate iii).

The effective minimum of exhibition stands throughout.

The surround to a square of garden of boxing ringside rope and the centre court decorated with ivy climbing up closely spaced poles.

The illuminated mushrooms in the garden.

Denmark

The shop windows rising up the slope in an evenly effective progression.

The use of colour to emphasize the formal effect: brown, blue, white and occasional reds of window shades.

The well designed and comfortable cinema seat by Fritz Hausens of Copenhagen.

The amusing graphic statistics, the best of their kind I have yet seen.

The large space devoted to education, including some excellent school models and plans.

The display of photographs against light.

Japan

The gay colours and lovely texture effects of large wood lattice screens.

The transparency, lightness and elegance of the whole and the effectiveness of controlled repetition of motifs: structural steel, trellis screens and paving units.

The very large beautifully proportioned and unwarped doors pivoted top and bottom.

Belgium

The precast red terracotta external facing unit approximately 18 ins. by 9 ins.

Great Britain

The very interesting design sand blasted and engraved on a large panel of "smoke" glass with varying depths of incision and colour by Raymond McGrath.

The giant pages of the book and printing section arranged and excellently selected by Ashley Havinden.

The painting by Edward Bawden and the dachshund saddle display, unfortunately too close to each other for either to be well seen.

Switzerland

The simplicity of display stands throughout and their consistency. A really successful piece of background building.

The substitution of enormous title photographs of types of workers representing a group of exhibits, instead of the usual lettering.

The pottery by Boniface of real architectural scale, form and texture.

The excellent standard automatic telephone boxes, well insulated and ventilated, whose instruments are really designed into one satisfactory whole. G.P.O. please note.

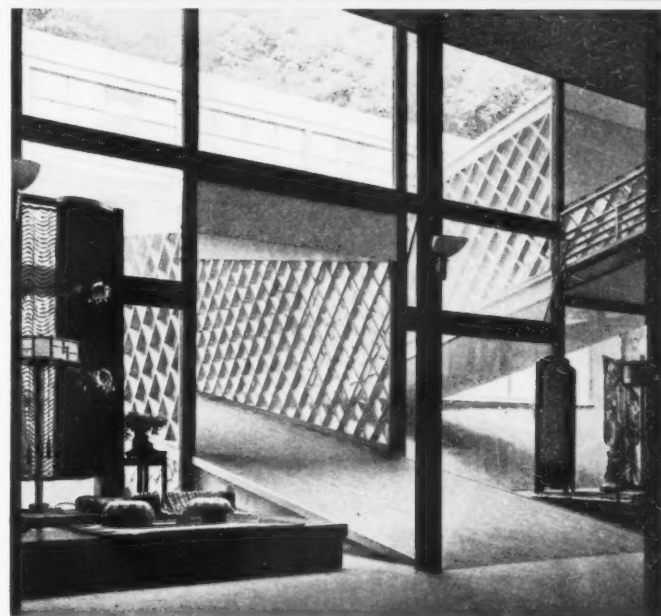
The restraint in display. The blank backs in the typography section (see illustration,

page 93) complying with the correct direction of approach and sequence.

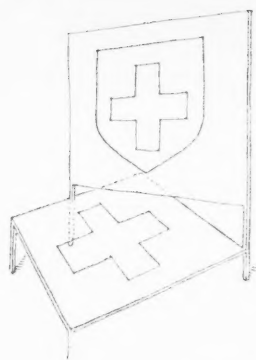
The acknowledgment to the inventor of the "zip-fastener."

Holland

The beautifully proportioned small glazed brick of the two end flanks and the chamfered drip pointing between.



In the Japanese pavilion, the ramp at its most architectural: a free external ramp linking the superstructure with the garden (see also page 98), and the parallel pair of glass-enclosed corridor ramps simultaneously linking different floors and two portions of the building. Architect, H. Sakakura.



Details from two pavilions. Top row, a gay use of solid pictorial statistics showing the growth of the Swiss republican area, an apt tribute to the Swiss inventor of the "zip-fastener", and a reminder that Switzerland is the home of the International Red Cross. Bottom row, sketch and photograph of the narrow grey glazed bricks in use on the lower end of the Dutch pavilion.



An effective way of displaying architecture in the Norwegian pavilion. Photographs and plans of each building are mounted on a sloping board and a model is set horizontally inside a circular hole.

The ingenious use of sound as an attraction to an exhibit in a dead end: the noise of churned sea below the ship panel by Veidjeiweld.

The most useful drop-down wash basin, closing neatly in the wall when out of use, in the room by Hamm (visible in the illustration on page 103).

Austria

The acknowledgment to Austria's great in the entrance.

The giant photo-mural of the principal façade behind an enormous symmetrical window placed asymmetrically over the lower entrance floor.

The best mural painting in the exhibition: an illustrated map of Austria beautifully and

thoughtfully placed in relation to the form of the pavilion and the neighbouring trees, on a large flank otherwise quite bare (illustration, page 99).

The charming garden in the inner court, to be seen from an open gangway, screened at the top by glass pelmets to cut off irrelevant views and concentrate attention on the flower arrangement against white walls (illustration, page 98).

Sweden

The elegance of the obscured and clear glazed walls of the entrance: extremely light sections of framing to very large sheets, made possible by welded ribs of streamlined tube on the inside, placed quite free of ceiling and floor for the sole

purpose of providing resistance to wind pressure (Plate v).

The extreme thinness of precast reinforced concrete floor units, and the lightness of the members of the welded steel structure.

The unselfconscious simplicity of the display stands comparable in excellence to those of Switzerland and Finland. "The goods are more important than the stands."

The delightful axonometric, by the architect of the pavilion, in the catalogue and guide.

The excellent bentwood furniture by Bruno Mathsson, comparable with Aalto's Finmar and Breuer's tube and aluminium strip.

Poland

The successful combination of exhibition under open canopy and garden in the second building.

Three excellent interiors of great elegance and originality, especially a room by M. Bruckalska.

A winter garden window turned in the wall towards the light, and paved internally as a continuation of the garden outside.

The effective linking of the Engineering Section across a road to the main pavilion by a canopy pierced by a regular all-over pattern of circular openings (see illustrations, page 94.)

Spain

The most formidable display of applied art as an essential element in the whole: murals by Picasso and Miro; a moving plastic of pouring mercury by Calder; and a dramatic and architecturally important piece of sculpture by Alberto standing as a terminal to the entrance terrace.

The electrically controlled roller blind covering an inner meeting court approximately 40ft. by 60ft.

Italy

The batteries of main entrance doors of armour plate glass, left unframed, and drilled for hinges and pulls. More entertaining than draft-excluding.

Germany

The scale and scope of two new building schemes represented by models: the water front colony on the Rügen Island, and the stadium and parade grounds at Nürnberg.

The steel flag masts beautifully tapered and drawn from one tube.

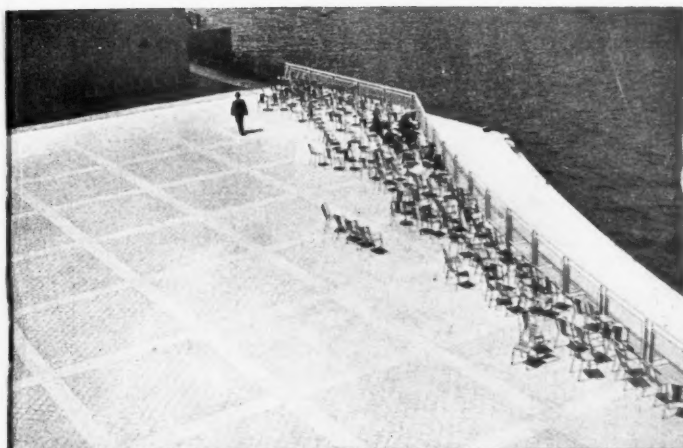
Norway

The method of presentation in the architectural section by photographs and models (see illustration adjoining).

It is my regret that this review is confined to matters architectural. The French encouragement of the arts is proverbial and nowhere is this more admirably proved than in the exhibition of 1937. The finest retrospective collection of French Art may be seen by the visitor at the newly completed Museum of Modern Art. The living artists have a most representative and exciting show at the *Petit Palais*. A Van Gogh exhibition, a model of its kind for both the amateur and the artist, is also at the Museum of Modern Art.

The virtues and defects of the British and the other pavilions have been noted elsewhere. Here we are concerned with the impressions of the architect, but unhappily visiting architects must draw the worst conclusions about the position of architecture in this country if they compare the "week end" strip section of English architecture with the comprehensive architectural section in the Dutch pavilion, the facing up to the urgency of the housing problem by Sweden, the magnificent space allotted to contemporary architecture in the Swiss, Danish, Italian, German, Norwegian, Belgian and other pavilions, and particularly when they consider the generous subsidy of the French Government to both the C.I.A.M. Congress held in Paris this year and towards the cost of the all architectural pavilion of the Temps Nouveaux.

The weakness of much criticism is that it is solely destructive. It is the designer only who designs. The critic can say "I don't like that," and he can say why he doesn't like it, but he is not normally in a position to say what ought to have been done instead. In an International Exhibition, however, we find the unique condition of the same problem faced simultaneously by a number of designers, as for example where each country is displaying a comparable range of products or ideas in the different national pavilions. And it is therefore possible to place the good solution beside the less good and criticize the latter in indisputable terms of what might have been done. It is this technique of comparative criticism that has been attempted on the following pages.



SITE A riverside site is a much sought-after one, and along the left bank of the Seine especial opportunities are offered by the broad free terrace at river level with the site proper rising above and behind it. But in the **BRITISH** pavilion these opportunities are ignored. The building presents a windowless front at the river end, and the riverside terrace is left a dusty bare stretch of concrete like a corner of Trafalgar Square.



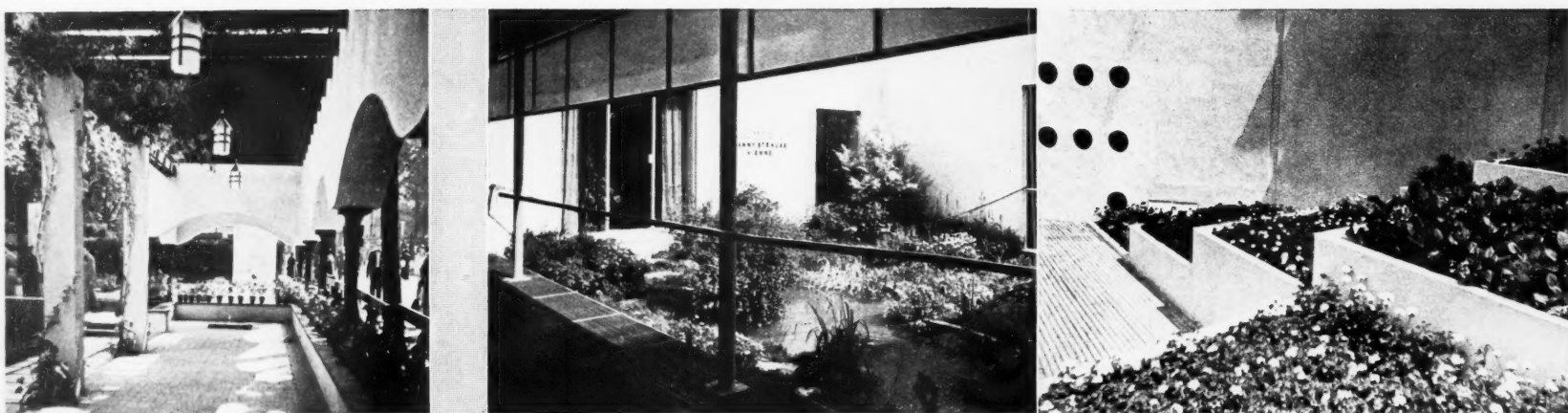
What can be done with a riverside terrace is shown by **SWITZERLAND**, whose café restaurant with its gay umbrellas, small tables and strolling crowds is enjoyable in itself and provides a lively interesting foreground to the pavilion behind. A supplementary restaurant is provided by a gaily-painted Swiss lake steamer moored alongside. **GERMANY**, though situated across the river where no terrace was available, has still contrived a charming riverside restaurant on a raft, approached from the far end by a flight of steps through the trees. In the case of Britain the restaurant is an indoor one at the other end of the pavilion adjoining the main road.



TREES The presence of trees on the site offers other architectural opportunities. **RUSSIA**, however, has ruthlessly pretended that they do not exist. The trees on her site either find themselves embedded in a concrete wall or growing into windows whose glass has had to be omitted to make way for them.



Two intelligent ways of making use of trees are shown by **AUSTRIA**, who arranges that a blank wall, floodlit at night, shall show up the shape of an elegant plane tree spreadeagled against it, using the tree as an architectural ornament; and by **JAPAN** who plans her whole building in relation to existing trees, with ramps and galleries freely disposed so that the trees make their effect actually from within the perimeter of the pavilion.



The conventional period garden, as exemplified in the cloistered court at the back of the **HUNGARIAN** pavilion, has little relationship in design to the architecture of an exhibition. A period exhibit is less successful than the same thing translated into contemporary form.

GARDENS

By contrast with the last one the small garden court in the middle of the **AUSTRIAN** pavilion has immediate architectural significance. It is not accessible to the visitor but is seen from a gallery that connects two exhibition halls; and the sight of it provides exactly the visual refreshment that is needed at this point in the circulation through the pavilion. The pelmet of opaque glass keeps the eye looking downwards to concentrate on the flowers, and prevents the disturbing vertical proportion that naturally belongs to a light-well or area. The **BRITISH** garden also, though less subtly characteristic, is architecturally designed in relation to the building and the site.



In the **BRITISH** pavilion, though its riverside site gives it a beautiful view from three sides of the building, a specimen room displaying furniture (in all other respects excellent of its kind) has its end wall occupied by a window behind which a painted scene represents the out-door landscape. The landscape is an effective piece of realism, painted in careful perspective.

VIEW



But, a less elaborate alternative, is shown in the **SWEDISH** pavilion (immediately adjoining the British) where a similar furnished room has real windows and balcony, utilizing the real view across the river to give a realistic setting to the furniture. This throwing open of one panel of the outer wall is made possible by the light frame construction.



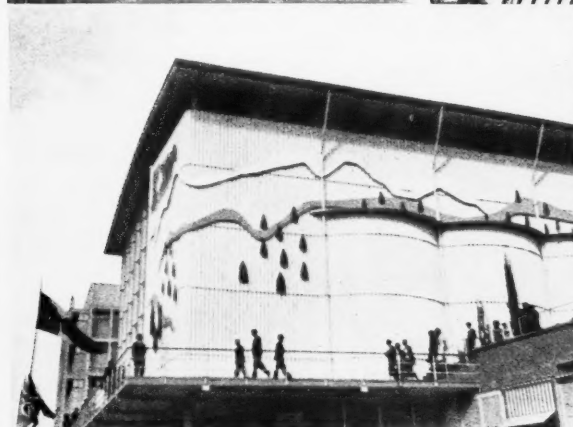
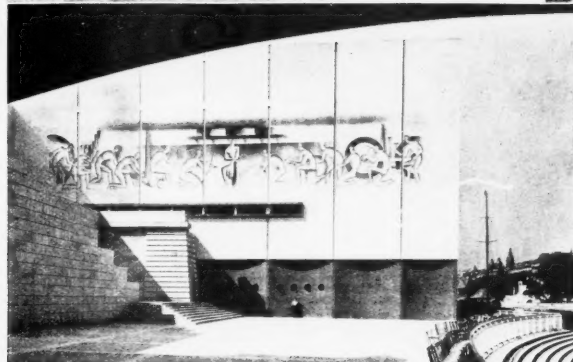
The main entrance to the **BELGIAN** pavilion is overweighted by its lettering of crudely distorted design. The entrance to the **CANADIAN** pavilion bears more conventional lettering, but badly proportioned and insensitively designed.

LETTERING



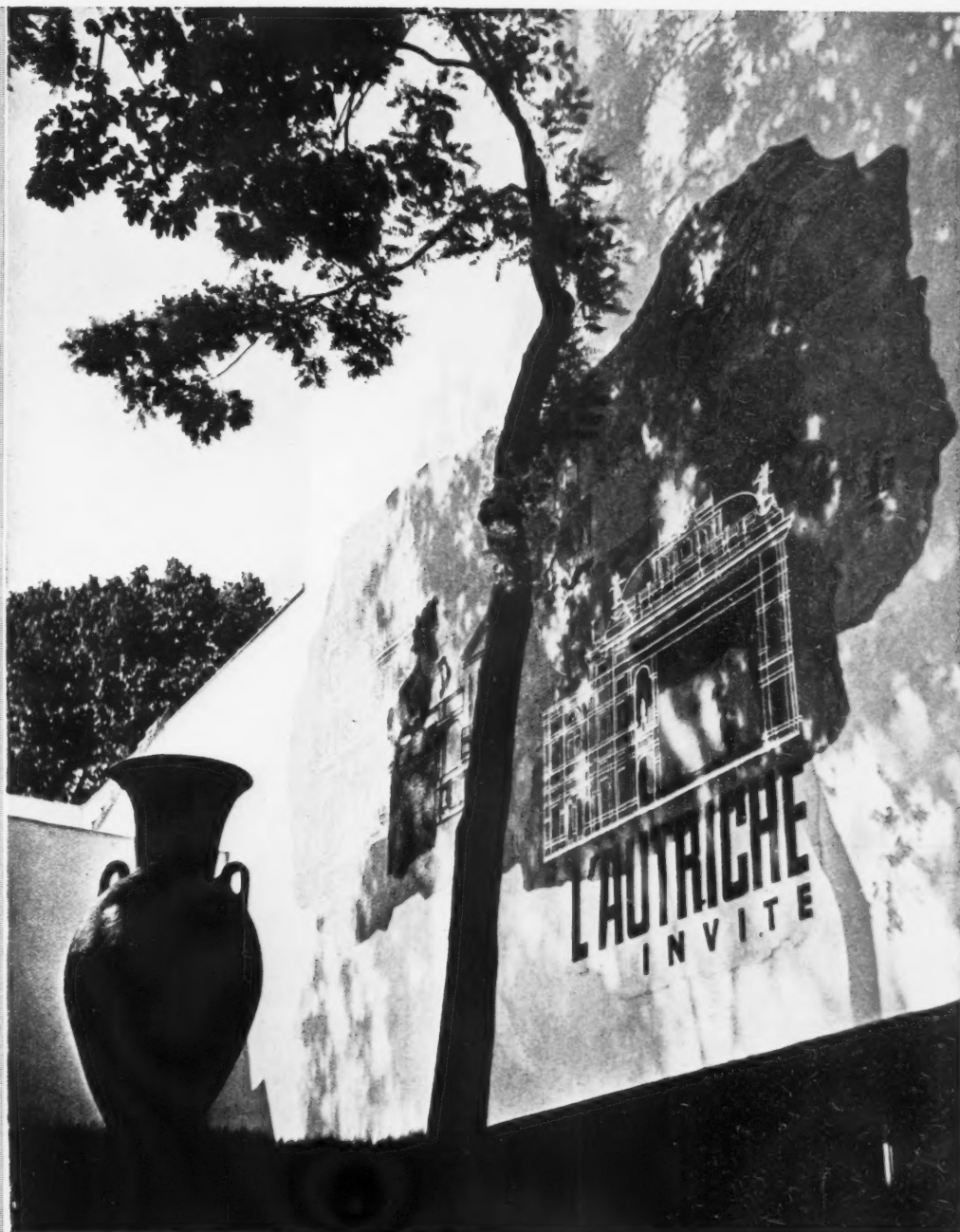
The lettering on the Swiss pavilion has far more spirit and imagination. That over the entrance from the lower terrace (right) shows in particular great virtuosity. The letters, semi-transparent, are fixed in front of the glass of the normal screen wall and are cut out in perforated zinc sheet, painted an orange red.



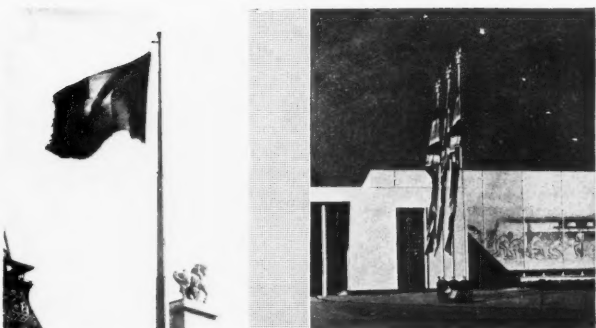


Compare the realistic frescoes applied to one of the entrances with little relation to the architecture, the trivially designed mural drawings on the **BRITISH** pavilion and the coloured wall decoration (in many ways charming, but destructive of scale and architecture) on the **SWISS** pavilion with—

MURALS

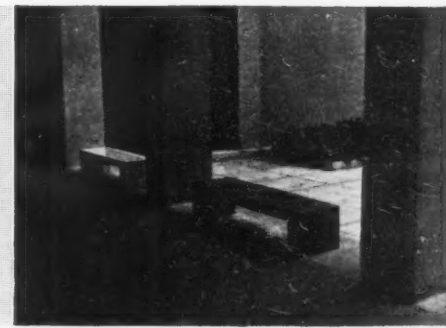
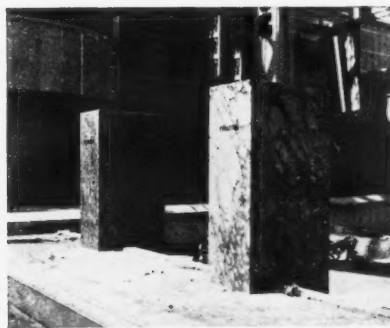


—the mural decoration on the back wall of the **AUSTRIAN** pavilion. It takes the form of a map of Austria in a rough cement, slightly raised from the smooth stucco surface of the wall, with drawings of characteristic buildings and the like incised in the cement to show with a white line. The blending of greys, blues, whites and sepias, interesting in texture but slight in relief and with little difference in tone, gives the mural its striking quality of being an integral part of the building.

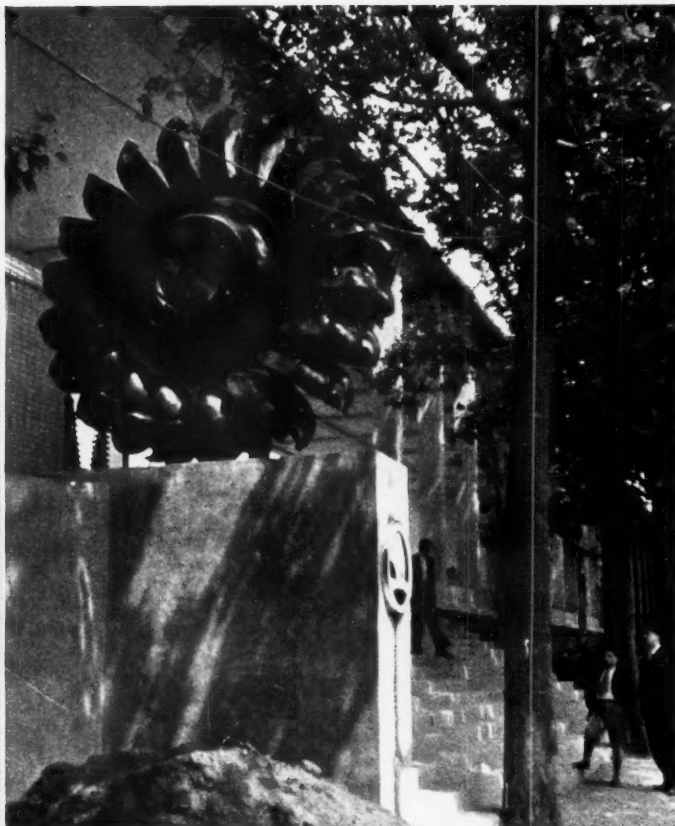


The clear sharp value of a flag as decoration is spoilt by enriching its edges with a fringe, as is done beside the **BELGIAN** pavilion. The rich effect of grouped flags is well used in the **BRITISH** pavilion.

FLAGS



MARBLE Alongside one of the main avenues in the exhibition the **FRENCH** marble companies display sample blocks of the varieties of marble obtainable. But the **ITALIAN** pavilion improves on this to utilize its marble specimens in the form of seats around the central courtyard, with the name of the marble neatly engraved on each.



An exhibition provides many opportunities for the display of sculpture. Besides the groups and figures disposed about the grounds most of the national pavilions have sculpture to enrich, for example, their entrances. The conventional more or less academic figure group, good though it may be as sculpture, is often out of character with the exhibition architecture it adorns and is rather without significance: the entrance to the **SWISS** pavilion (top left) and to the **HUNGARIAN** (bottom left). The **CZECHOSLOVAKIAN** pavilion has had the effective alternative idea of using in the place of sculpture one of her engineering exhibits, a turbine from the Skoda works.

SCULPTURE



There is everything to be said for providing seats along the outside walls of a building for the benefit of tired visitors, but the seat should be made the right height for sitting on: **GREAT BRITAIN**.

The same thing done efficiently and decoratively: **BELGIUM**.

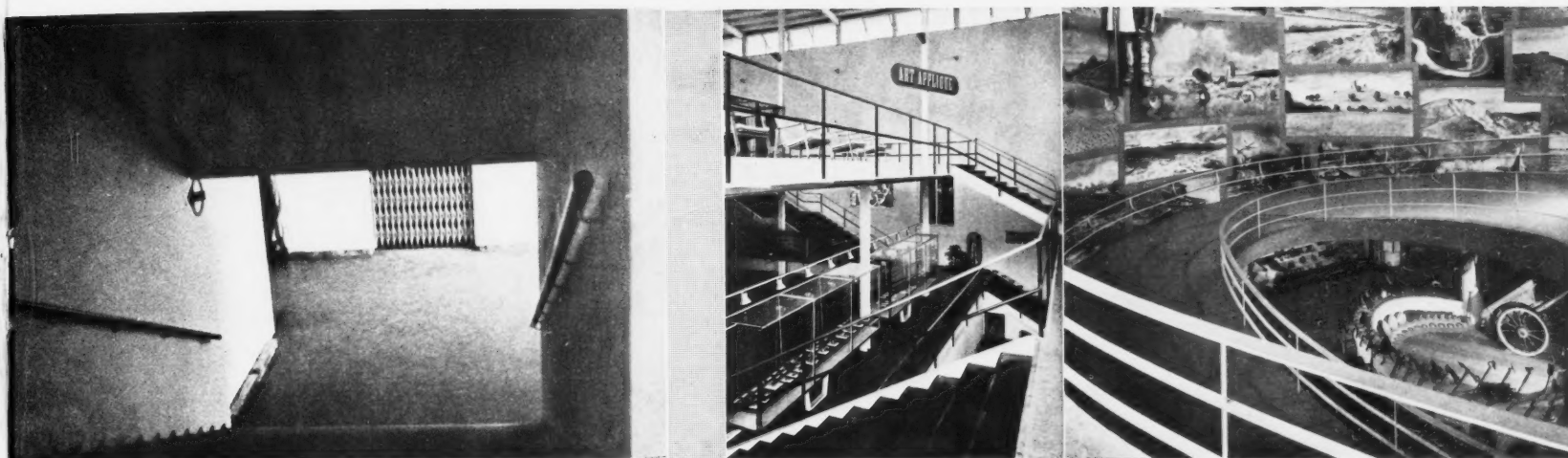
SEATING



Much of the quality of an exhibition is given to it by the design of the standard equipment that occurs all over the grounds. In Paris the ubiquitous sign (left) directing attention to the little river steamers is poorly designed: otherwise the standard is high; blue-painted metal nesting chairs, red-and-white-striped wooden seat, and litter basket in enamelled metal, adorned with advertisements.

STANDARD EQUIPMENT

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STAIRS

In an exhibition building changes of level provide a great opportunity for dramatic display, but in the ITALIAN pavilion the staircases and landings show nothing but the blank walls of an all-too-solid structure.

What can be done with staircases is shown in the SWISS pavilion where open flights form part of the display lay-out, providing drama in the approach to the exhibits and emphasizing the continuity in an imaginative sequence. In the BRITISH pavilion, also, a ramp takes advantage of changes of level to provide well-used exhibition space of its own character.



THE GALLERY

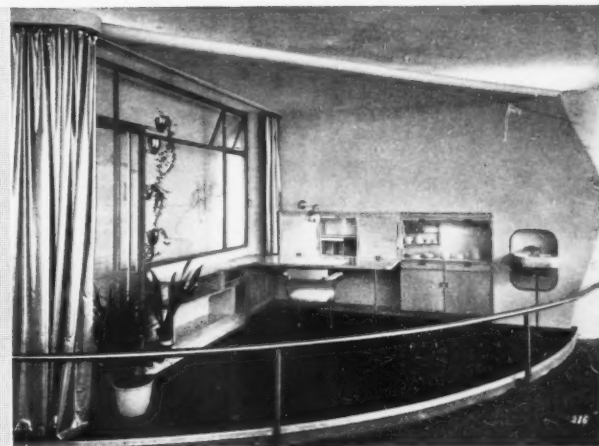
This gallery, connecting two important sections of the ITALIAN pavilion, displays an extraordinary medley of modern and period objects and exhibits: a double row of plaster Corinthian columns (reaching not quite to the ceiling), some pictures mounted on screens, a central row of geometrical flower-beds studded with assorted light fittings and, to justify the whole display, between the columns small blue baskets containing Italian lemons. The visitor passes behind the large screens.



By contrast, a gallery in a similar position in the DUTCH pavilion is a consistent piece of design, simple in its architecture, with the interest concentrated on the samples of furniture and interior decoration displayed in bays on the left; the function of the gallery as a passage as well as a showroom is properly appreciated.



VISIBILITY In the DUTCH pavilion: one method of arranging specimen furnished rooms. The effect is realistic but the visitor, peering through the glass front, can see little and is conscious only of a feeling of frustration at being unable to penetrate farther.



Another method, also in the DUTCH pavilion (a detail of the gallery illustrated above). Open bays retain enough of the aspect of a room but are accessible for close inspection.

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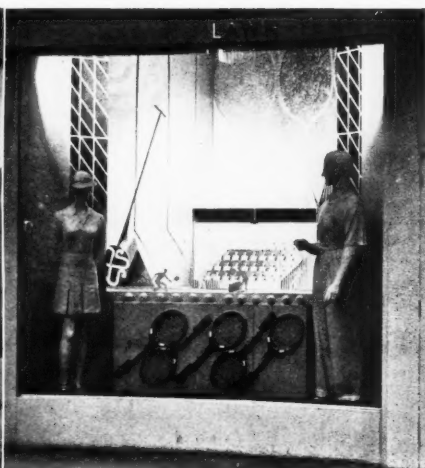
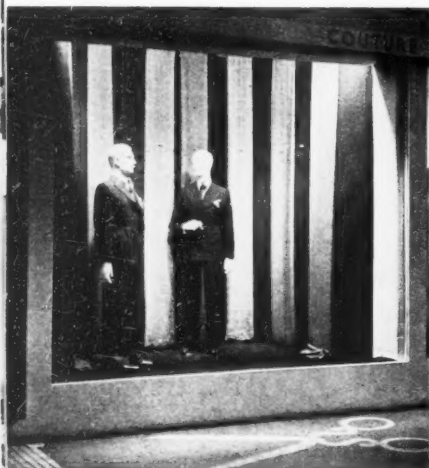


There are more effective and more imaginative ways of using photographs than hanging them in blackwood frames from brass chains with small brass labels giving their title: CANADIAN pavilion.

PHOTOGRAPHS

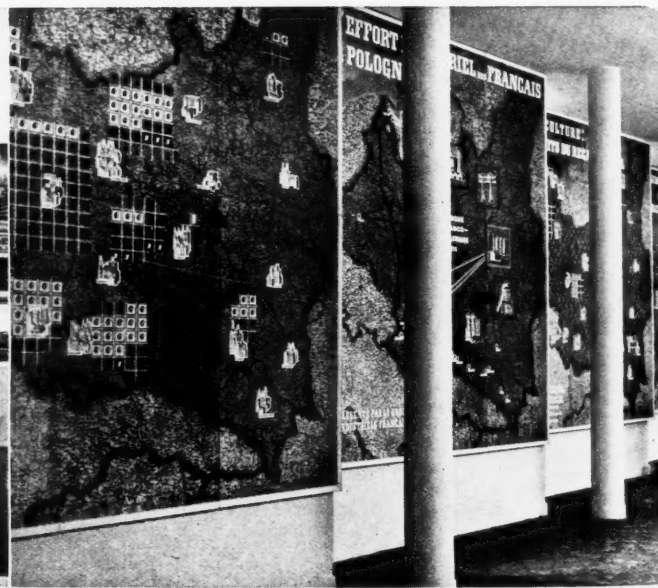
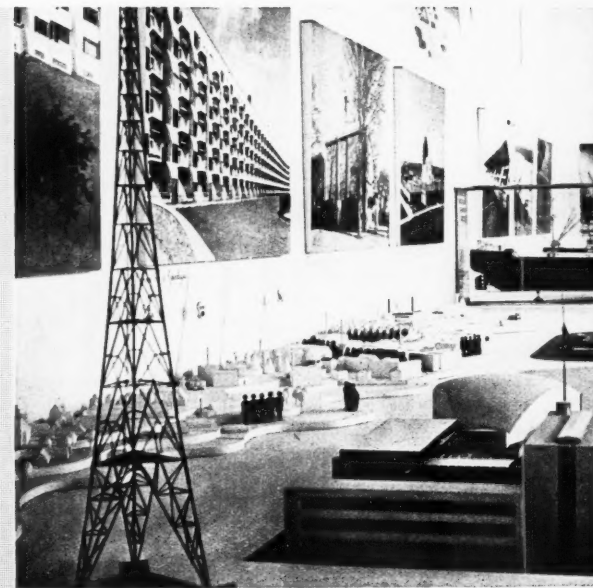


As, for example, photomontage, combining them with drawings and colour (BELGIUM), using them as transparencies mounted on the window (BELGIUM), or letting them make their own statement as flat objects of intrinsic decorative value (SWEDEN).



Dummies are probably necessary for the display of clothes, but the insipid realism of the conventional tailor's figure makes the whole display (in the left-hand photograph) look insignificant and spoils the effect (centre photograph) of a charming "tennis" backcloth, painted by Eric Ravilious. Both are in the BRITISH pavilion. SWITZERLAND (right-hand photograph) shows one of the more appropriate and more architectural conventions: the skeleton wire frame.

DUMMIES



There are more interesting and more stimulating ways of displaying statistics than writing them up on a board: RUSSIAN pavilion.

STATISTICS

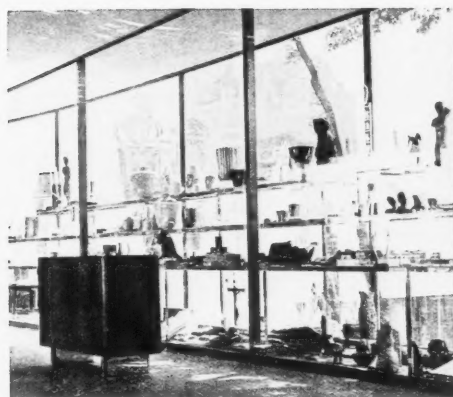
DENMARK, for example, translates her statistics into the form of highly conventionalized models—a three-dimensional elaboration of the well-known Vienna method—thereby making their significance much more easily apprehended than could any mere figures. POLAND combines them with maps in a semi-pictorial way, making good use of the decorative virtues of the latter.



THE SHOW-CASE The photographs are sufficient to emphasize the difference between this showcase in the GERMAN pavilion, its clumsy monumentality suitable neither in form nor scale to the exhibits it is intended to show—



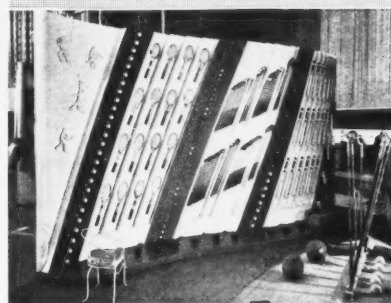
And this showcase in the SWISS pavilion, functional yet elegant; giving the contents of the case every opportunity and at the same time establishing a subtle architectural relationship between the contents and the exhibition gallery they decorate.



SPACING In arranging a showcase restraint is important. In these two examples, the Decorative Art section in the AUSTRIAN pavilion and the Plastics section in the BRITISH, overcrowding prevents any of the exhibits from getting the attention they deserve in the confusion that results. It is quite unnecessary to exhibit several specimens of each article.

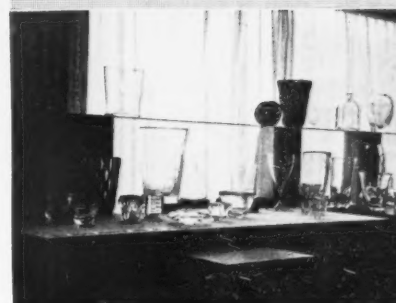
In the Glass section of the SWEDISH pavilion one only of each specimen is widely spaced on a simple stand to give the beautiful Swedish glass maximum opportunity to display its quality.

There are, on the other hand, occasions when the deliberate repetition of a quantity of the same object can be used to good decorative effect. In an exhibit in the ITALIAN pavilion the least is made of this opportunity; a large number of apples in irrelevant assorted baskets present a completely negative whole. In the BRITISH pavilion, however, repeated specimens of sporting implements form an interesting geometrical pattern.



REPETITION

In principle the idea of arranging glass against the natural light from a window is an admirable one, but in the BRITISH pavilion the idea is spoiled by the unnecessary use of heavily reeded glass to fill the windows, whose lines and reflections confuse the appearance of the exhibits themselves. In the NORWEGIAN pavilion (lower photograph) the simpler background concentrates the attention on the shapes and texture of the exhibits.



GLASS DISPLAY



A contrast in styles: the interior of the GERMAN pavilion is an extreme example of heavy ostentation. All-too-solid architectural "features" show a determination to turn back from today—



whereas the interior of the SWISS pavilion shows an imaginative acceptance of the *esprit moderne*. Natural light pervades the interior, the structure has an appropriately impermanent elegance (in contrast to the tomb-like solidity of the German); the design of its elements revels in the technical opportunities of today.

**CONTEMPOR-
ANEITY**

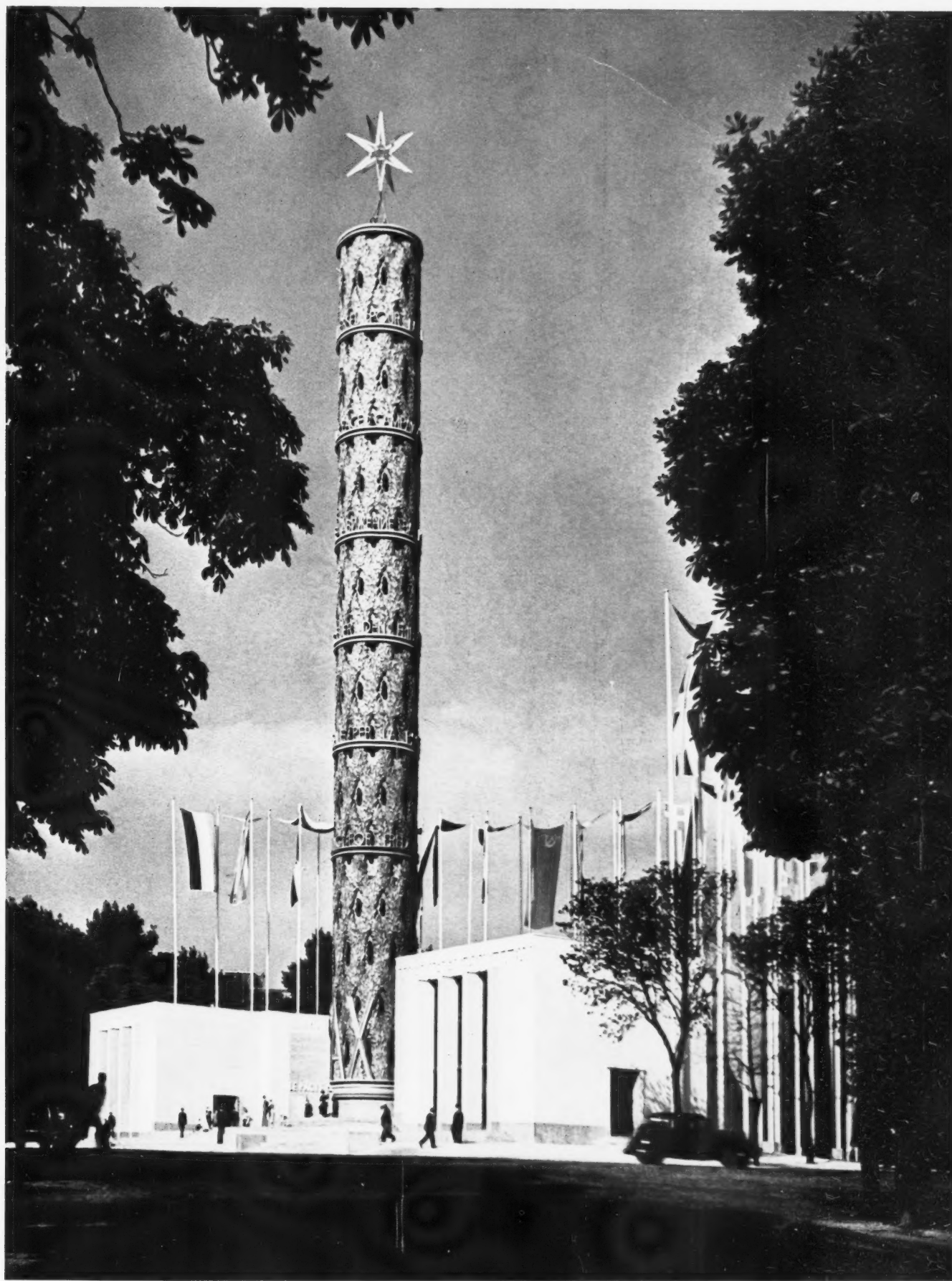
Finally, a contrast in subject matter. Equally prominently displayed in the BRITISH and SWEDISH pavilions are notices which read respectively as follows: "Shooting. Pheasant, partridge, grouse and innumerable other game birds abound in Great Britain where the sport of shooting is a social institution"; and (translated into English), "In Sweden we seek to solve the difficulties of the hour by social reforms." The right mean between flippancy and solemnity is indeed difficult to estimate, as also is the influence that a possibly quite legitimate gesture of emphasis will have on the effect of the whole.



**SPECIALIZA-
TION**



Tail-piece: some chairs, sketched in the Exhibition by Hugh Casson. Left to right: from the Swedish pavilion, from the Union des Artistes Modernes, and two types of chair standardized in the Exhibition cafés.



PEACE PAVILION

The main cross-axis of the exhibition, closed at one end by the Eiffel Tower, is now closed at the other by the green cylindrical tower of the Peace pavilion, situated in the centre of the *Place de la Trocadéro*. The architects were Laprade and Bazin. The building's chief architectural virtues are the intelligent use of flags as decoration and the medium dark tone of the tower, which enables it to make a far more satisfactory effect as a distant vertical than a more staring white shaft would have produced.





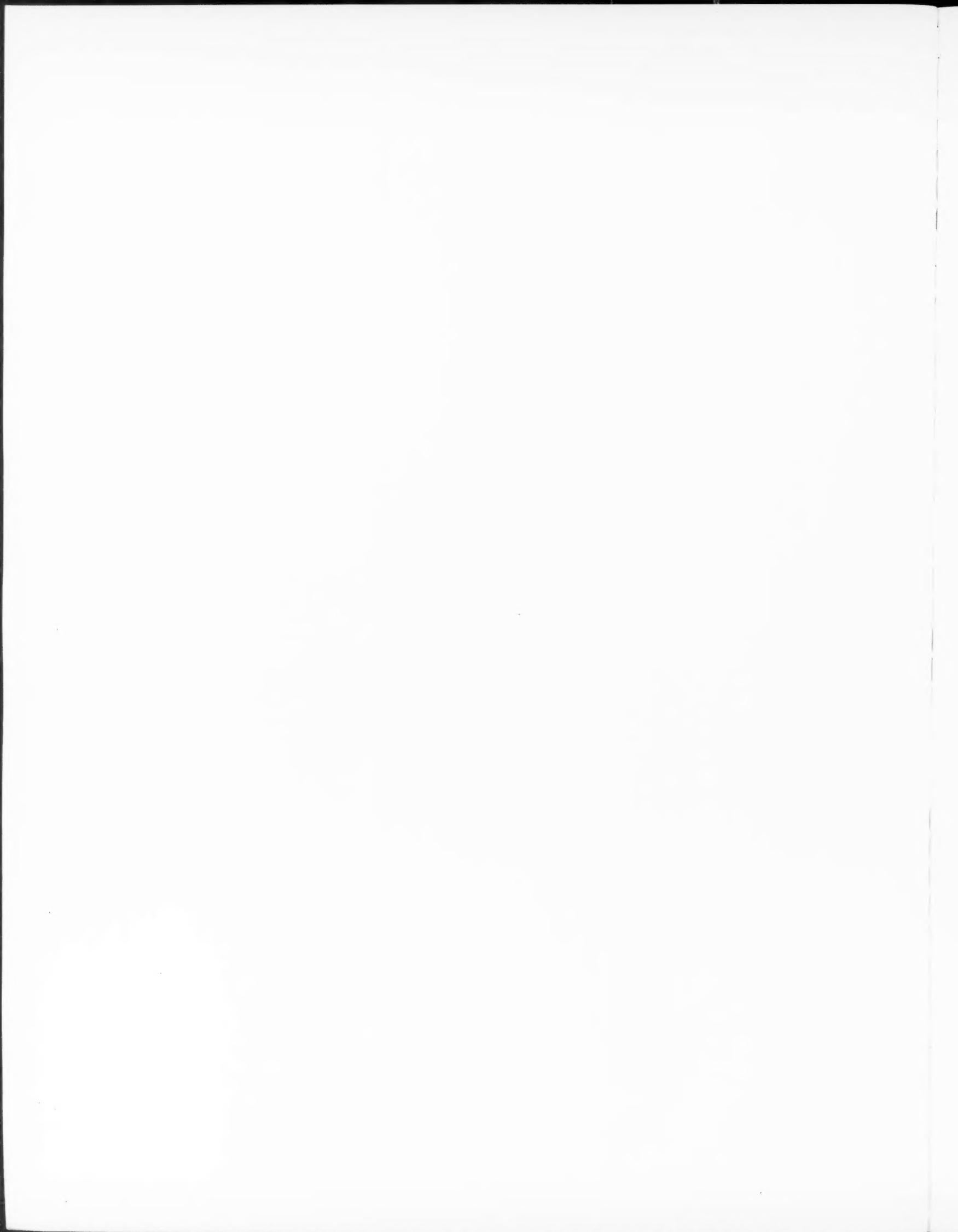
ART MODERNE

Though erected concurrently with the exhibition buildings the new Museum of Modern Art is a permanent addition to the Paris picture galleries. It houses at the moment a magnificent representative collection of French painting from the ecclesiastical primitives to the Impressionists. When this exhibition is over it is to provide a home for the national and municipal art collections now housed at the *Luxembourg* and at the *Petit Palais*. A neo-classical building, consisting of two wings, linked by a loggia, enclosing a courtyard, it occupies the site of the old *Manutention* on the *Quai de Tokio*. The architects were Dondel, Aubert, Viard and Dastugue.

PLATE vii

September 1937

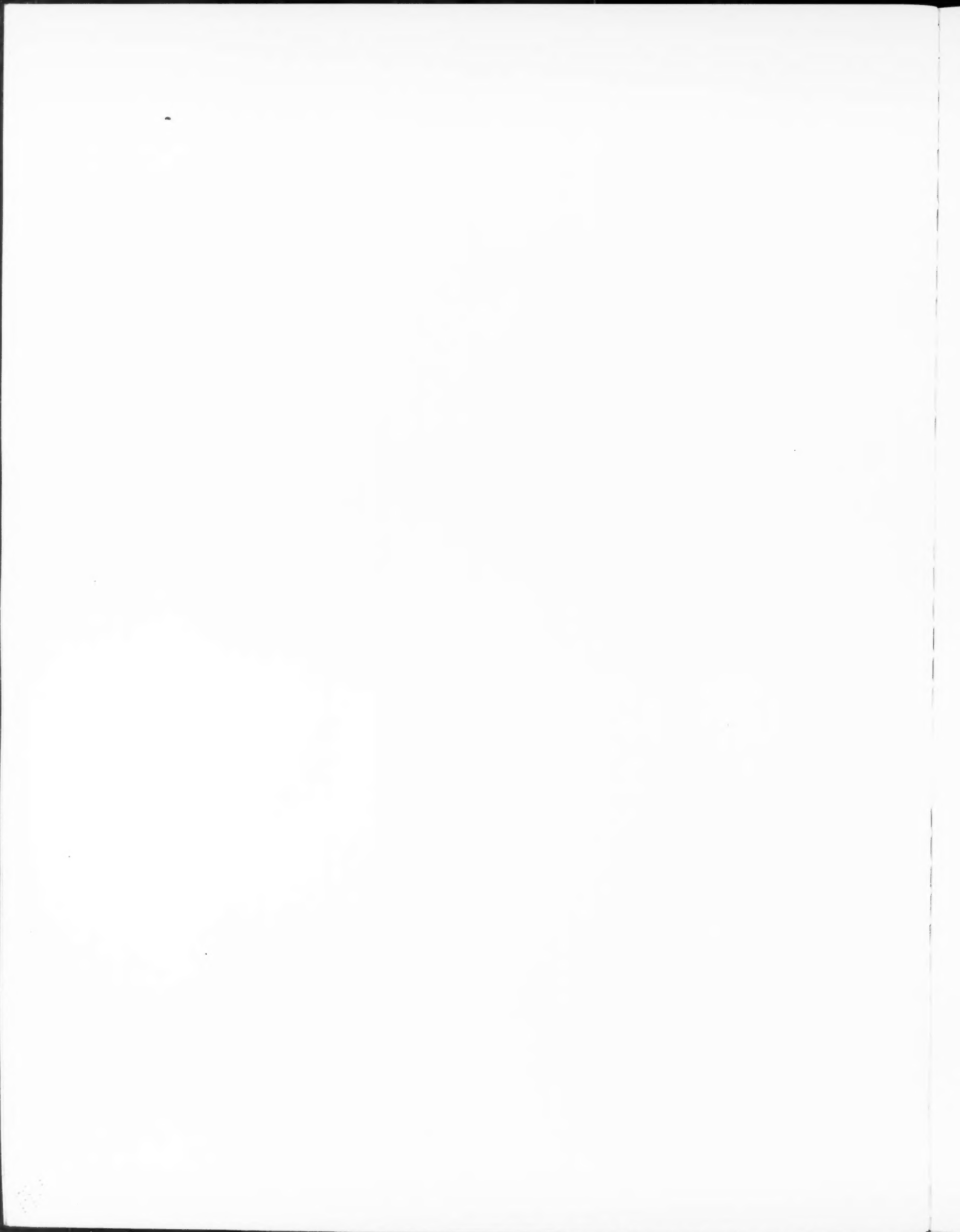






PORTE D'ALIMENTATION

One of the most successful pieces of cohesive design in the exhibition is this entrance at the far end of the main avenue from the *Trocadéro*. It consists of symmetrical pylons in the centre of a crescent of cylindrical kiosks, the latter linked by a trellis backed by a screen of trees. The whole is painted white and decorated in bright colours with advertisements relating to the provision section of the exhibition into which the entrance leads. The architect was Graveriau.





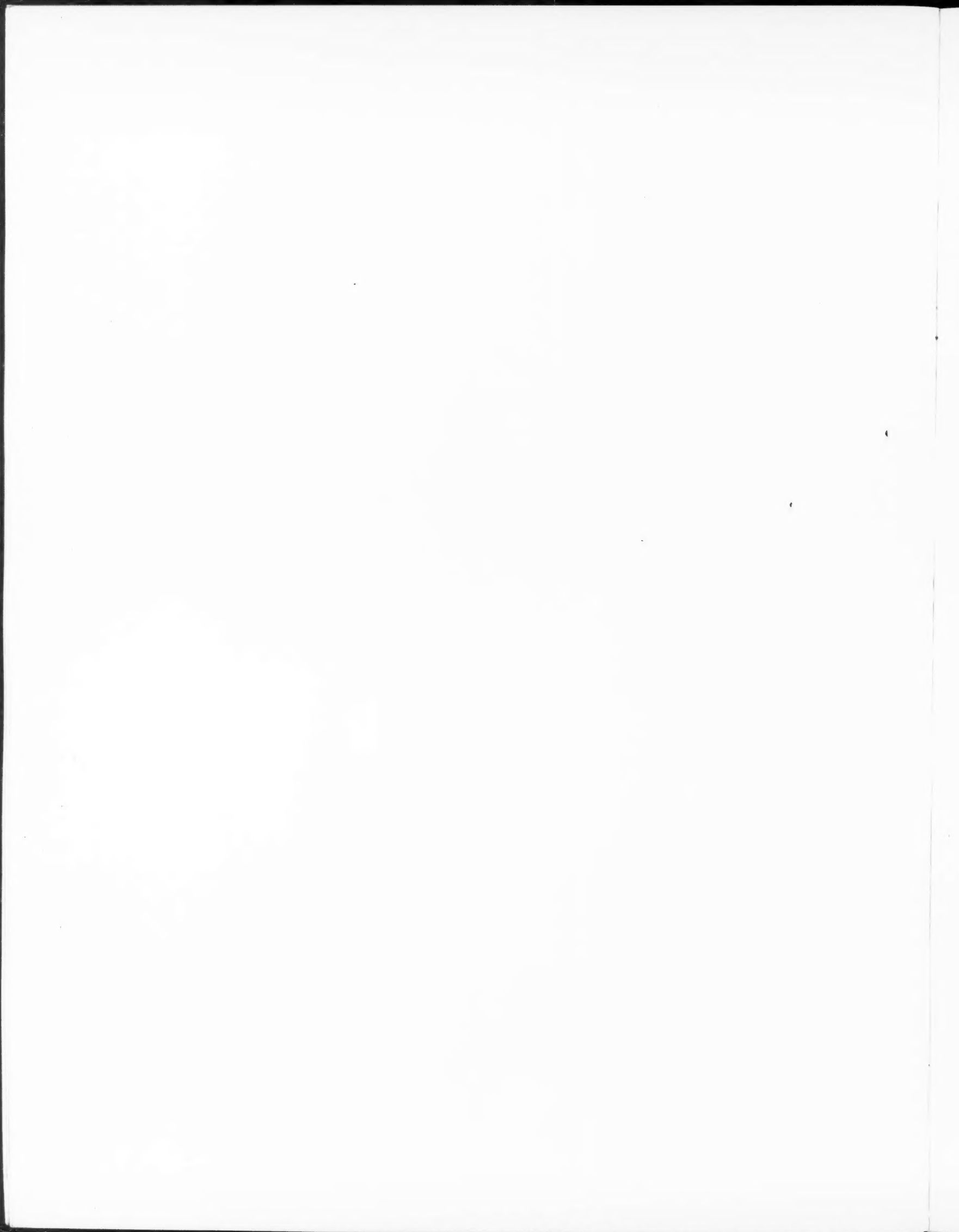
PALAIS DE L'AERONAUTIQUE

A series of very ambitious French Government pavilions is devoted to various categories of transport. Above, Air Transport (architects, Audoul, Hartwig and Gérodiás): the end of the main hall facing the *Pont Alexandre III*. Below, Marine Transport (architects, Bonnier, Saltet and Dubard de Gaillarbois) with which is included Navigation, Harbours and Fisheries. The building is appropriately placed alongside the river and utilizes its site to display specimens of buoys and a scarlet light-ship moored alongside. The smaller photograph shows a giant propellor exhibited on one of the terraces.

PLATE ix

September 1937







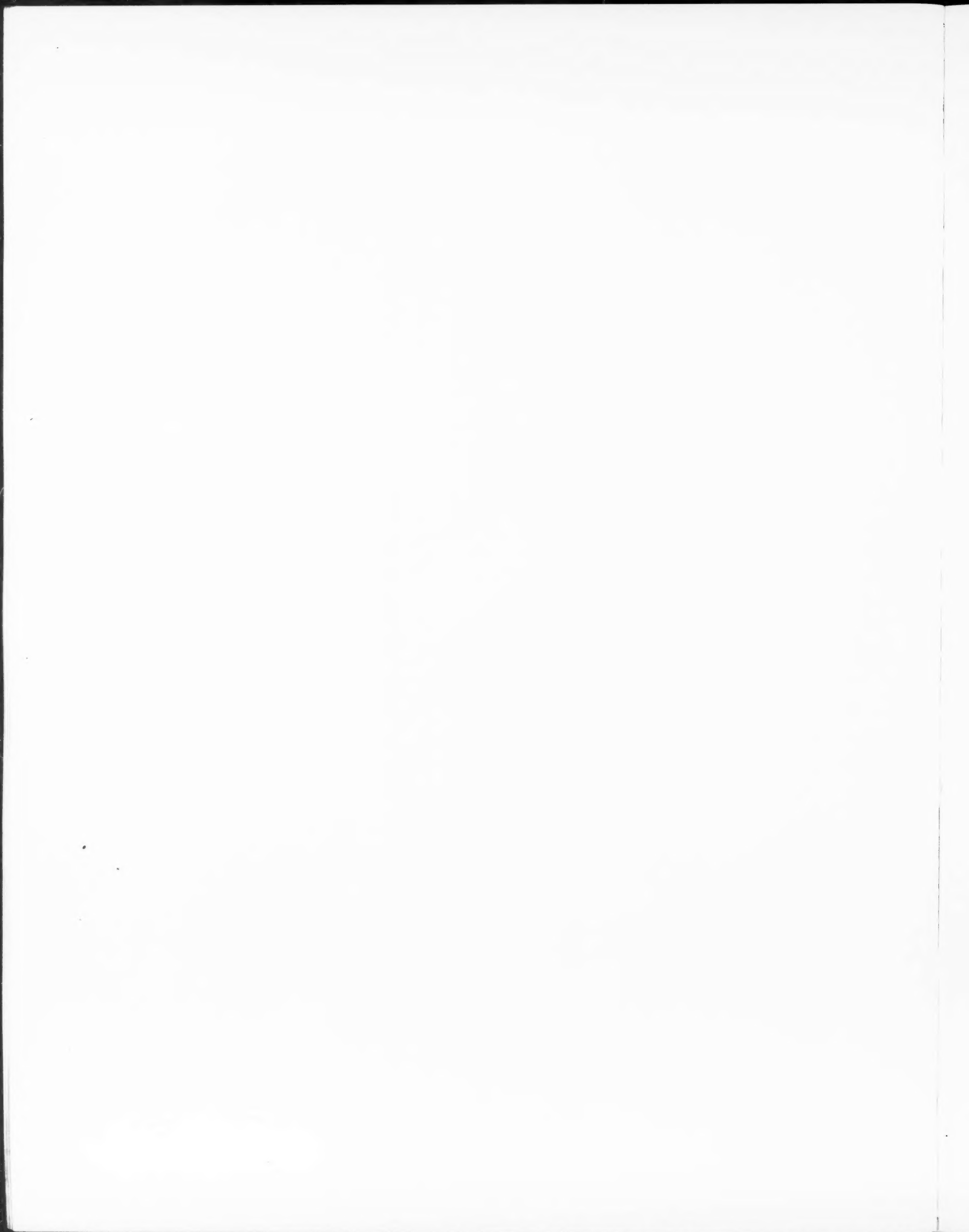
PAVILLONS DE L'ÉLEGANCE : DU LOUVRE

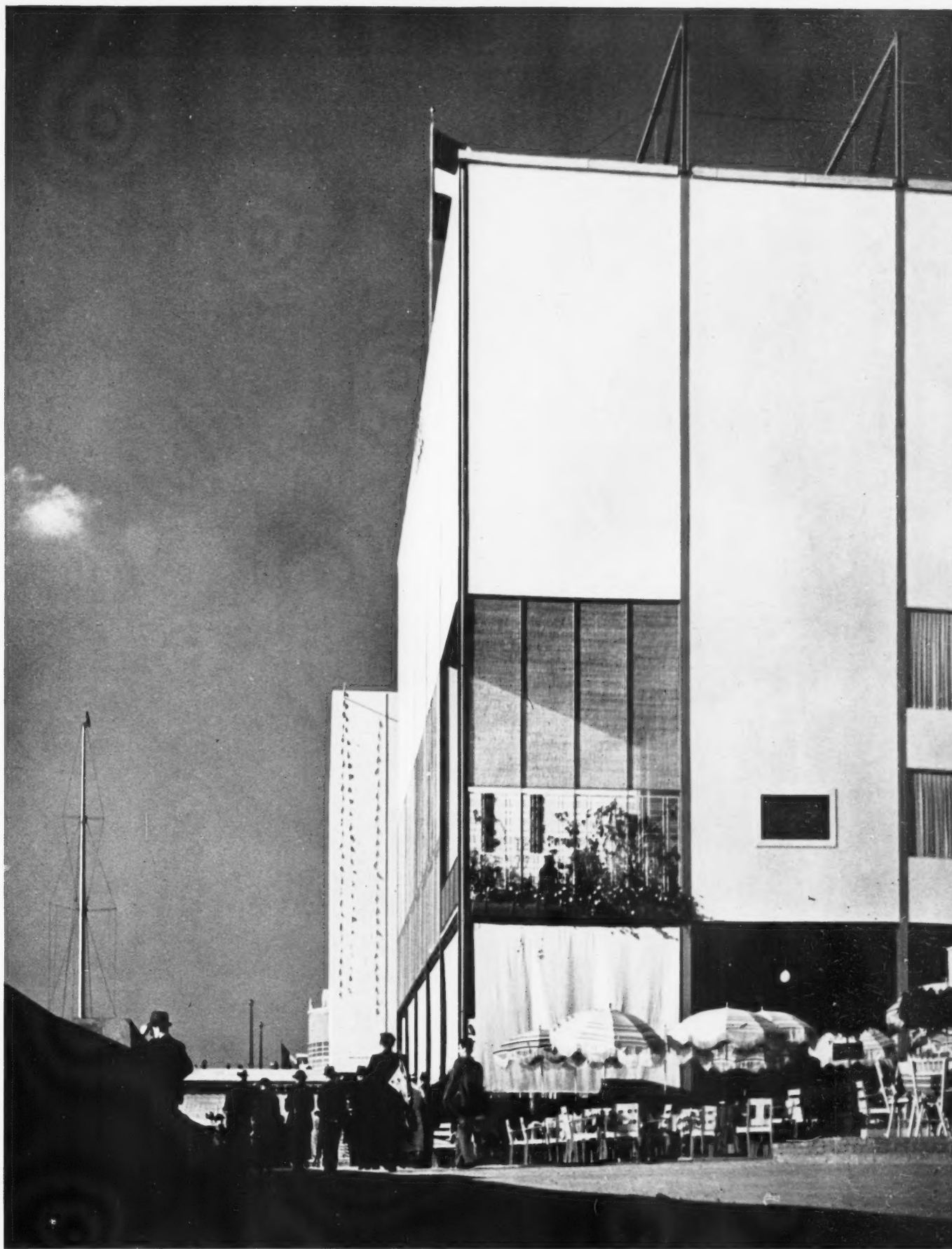
The fashions pavilion (architects, Aillaud, Kohlmann and Ventre) and that of the "Louvre" department store (by the same architects) successfully maintain a rather slight feminine character which, if not of great architectural significance, aptly expresses the transitory modish nature of their subject. Above: the main entrance to the *Pavillon de l'Élégance*. Below: left, a gay sculpture group in white and terra-cotta on the flank of the same building; centre, the lower corner and right, the entrance to the Louvre pavilion.

PLATE x

September 1937







SWEDEN

The Swedish pavilion, of which the above is a view from the lower terrace, makes use of its riverside situation in its open-air café and in the view from the open-air room in which out-door furniture is displayed. The latter is accessible from the main exhibition hall and is formed by opening a corner bay of the panel infilling between the steel stanchions as shown in the photograph. See also page 98. The architect was S. I. Lind.



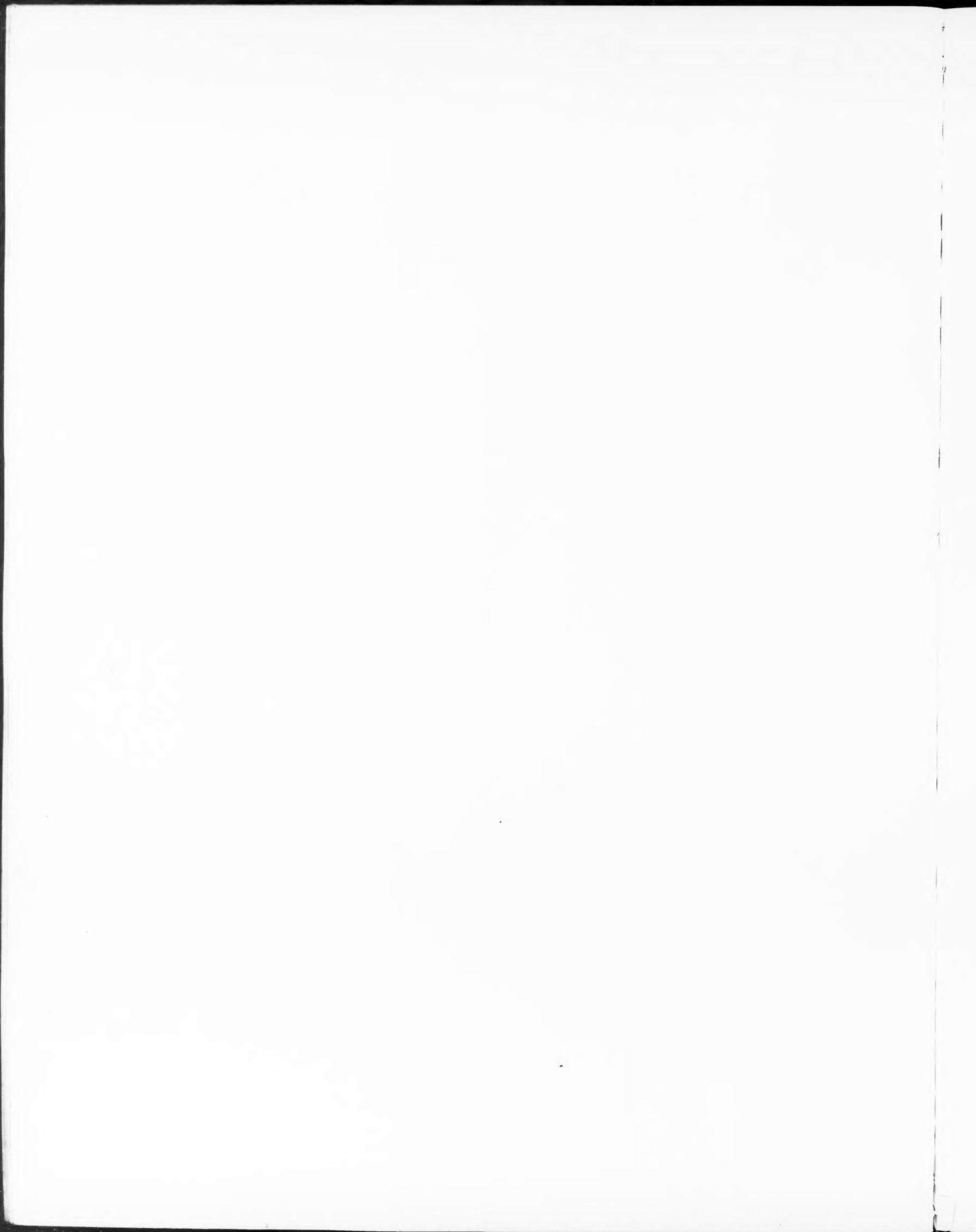


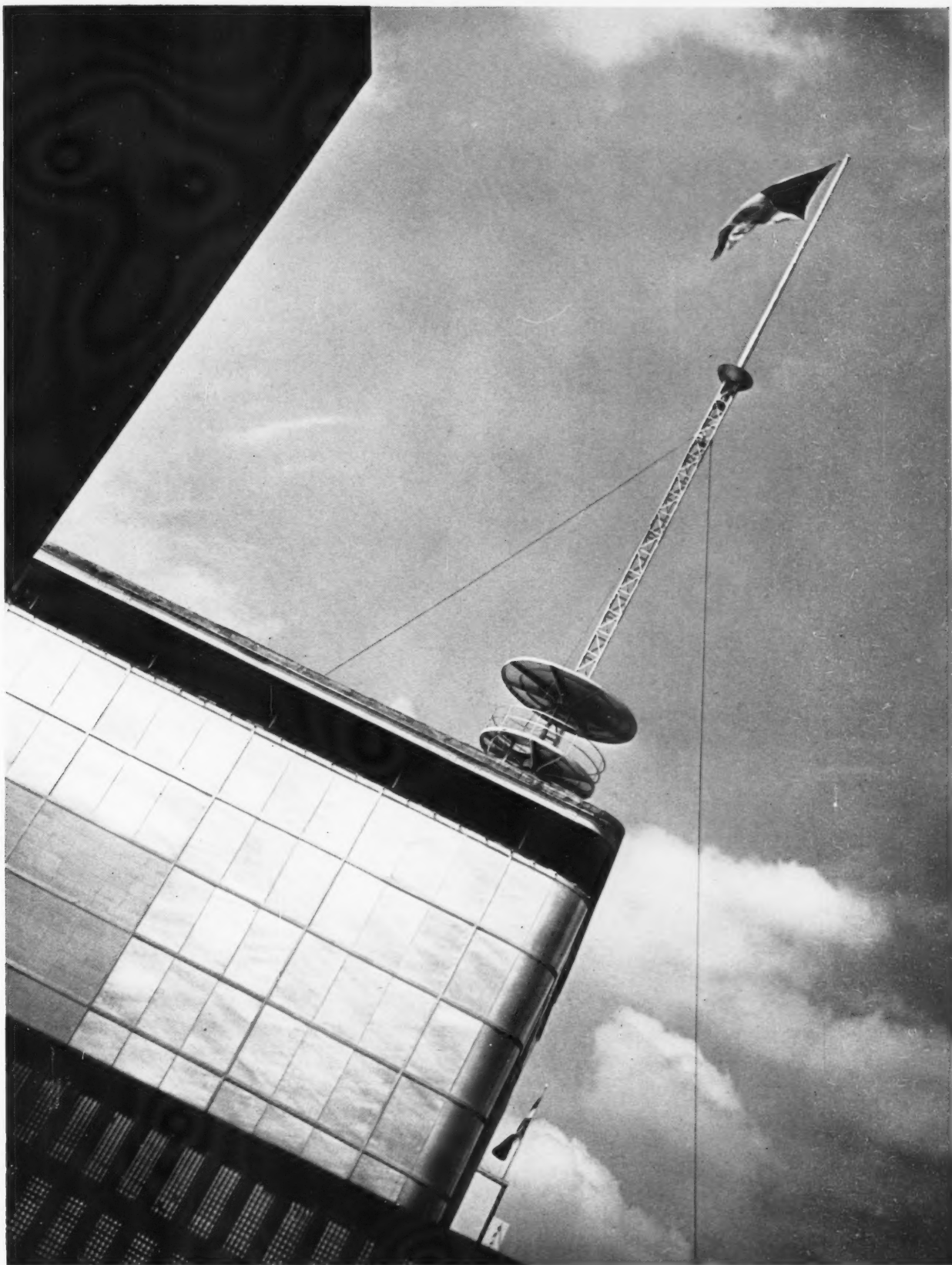
FINLAND

A display window in the upper loggia of the Finnish pavilion (architect, Alvar Aalto) illustrates the many forms taken by the staple Finnish product wood, and the uses to which they are put. The window is effectively lit from closely set circles of bent plywood in the ceiling.

PLATE xii

September 1937



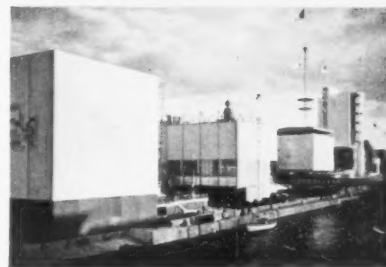


CZECHOSLOVAKIA

The Czechoslovakian pavilion adjoins the Swedish on the south bank of the Seine; see the small photograph alongside, showing the British Swedish, Czechoslovakian and U.S.A. pavilions, taken from the *Pont d'Iéna*. The building consists of an uncased riveted steel framework of several storeys with an infilling of semi-opaque glass. On the roof is the above elegant steel mast and stair. The architect was Krejcar and the engineer J. Polivka.

PLATE xiii

September 1937





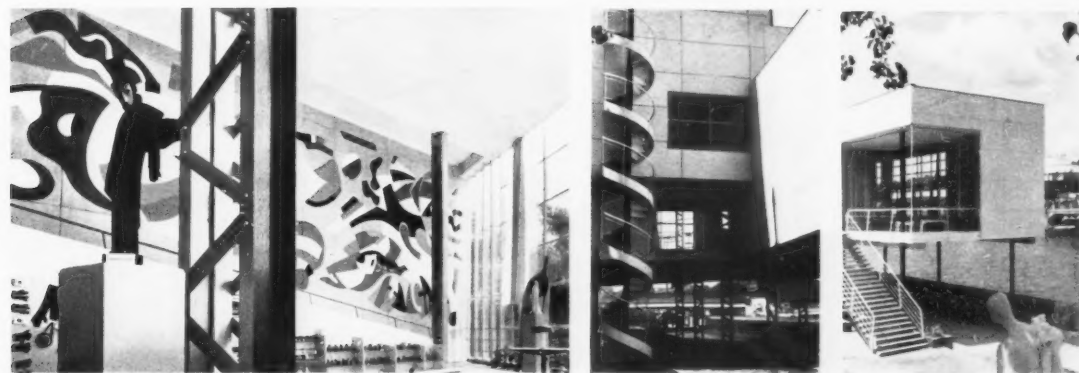


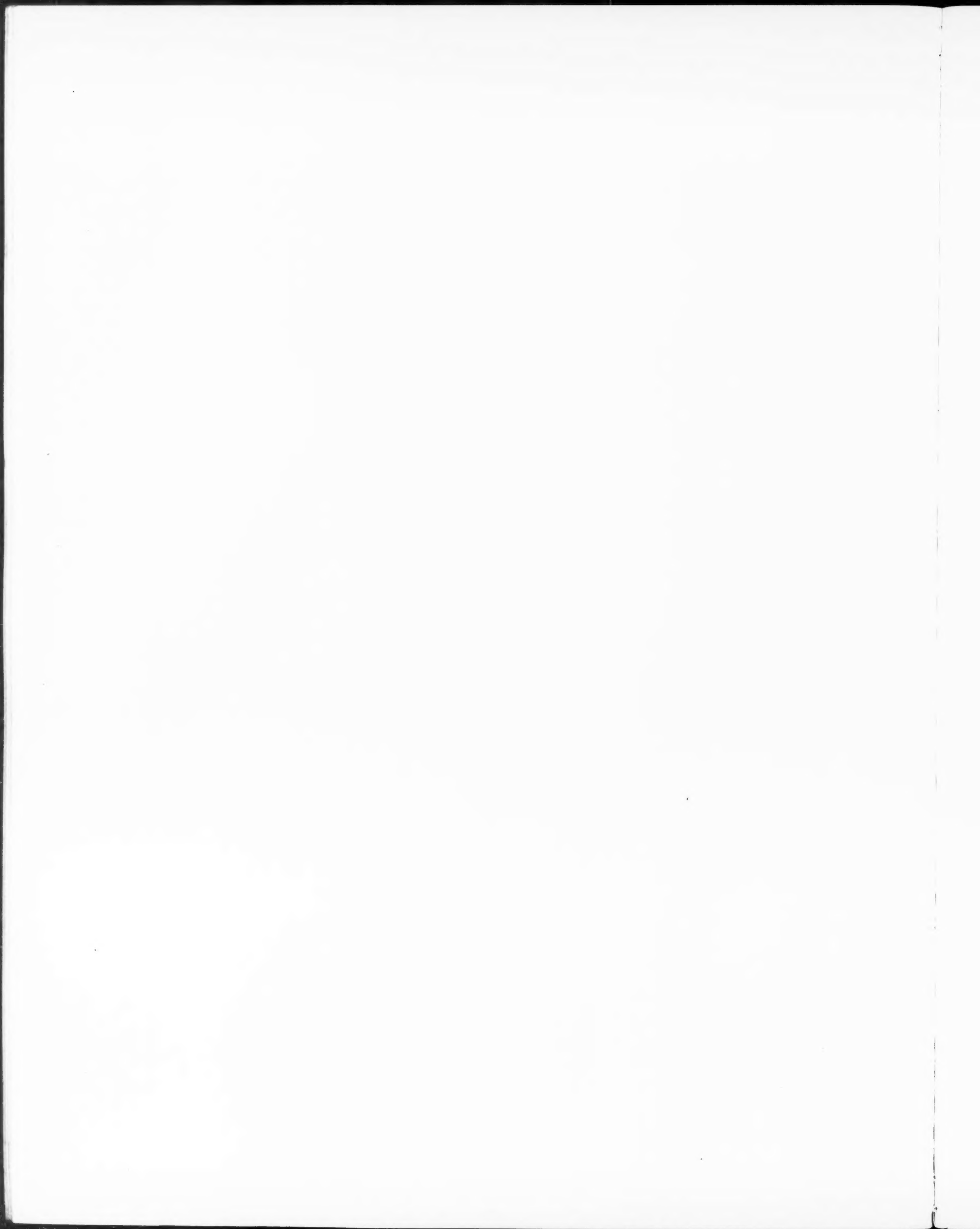
UNION DES ARTISTES MODERNES

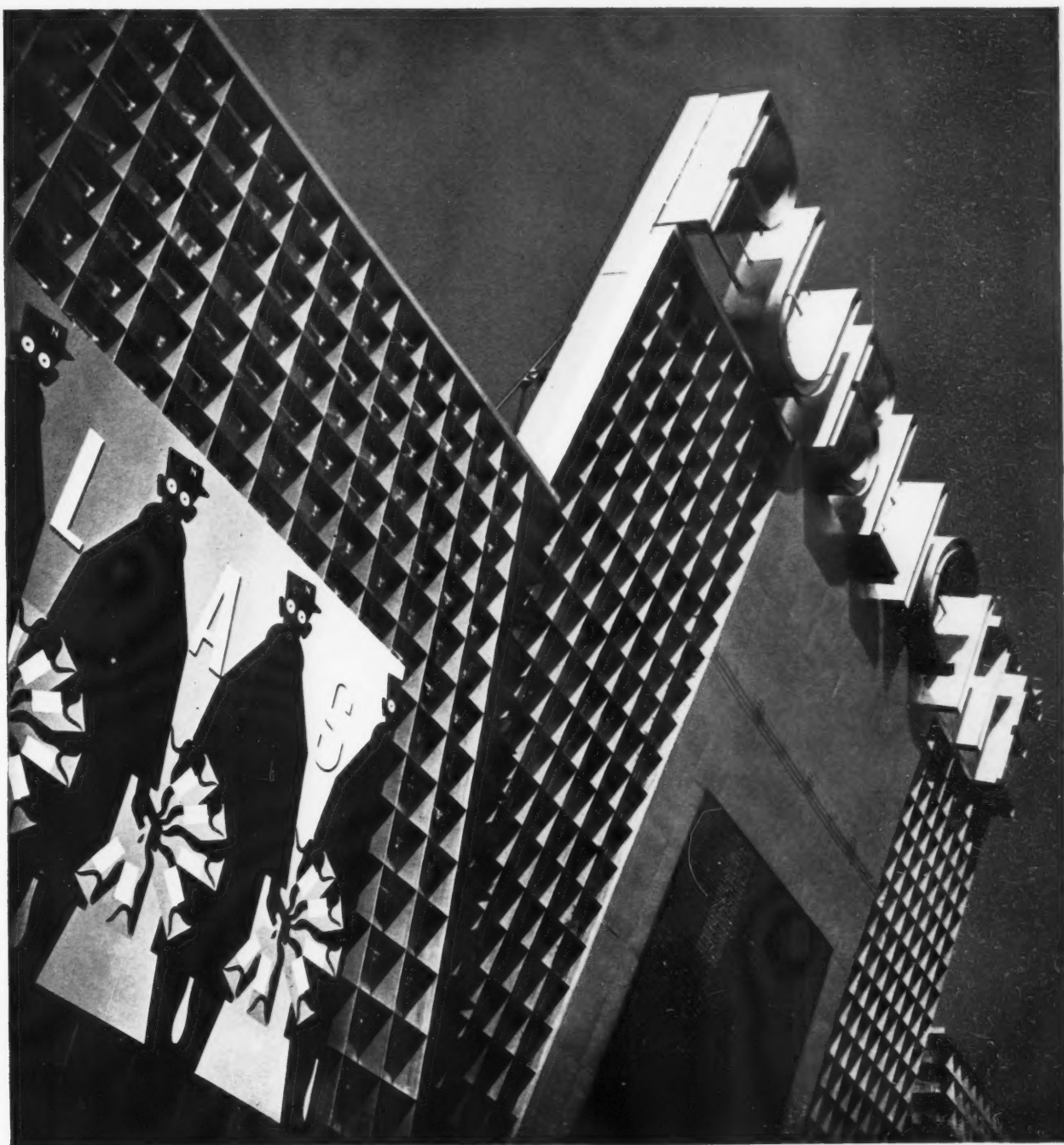
This, one of the most distinguished of the French pavilions, houses representative work by the painters, sculptors, commercial designers and interior decorators who comprise the membership of the *Union des Artistes Moderne*, a group recently formed by the more advanced designers. The architects were Pingusson, Jourdain and Louis. Above: a detail of the entrance, with the initials of the group forming a striking decoration in vermilion, ochre and blue on a white ground. Below: the interior of the main exhibition hall showing the large mural painting by Fernand Léger, and two other exteriors.

PLATE xiv

September 1937





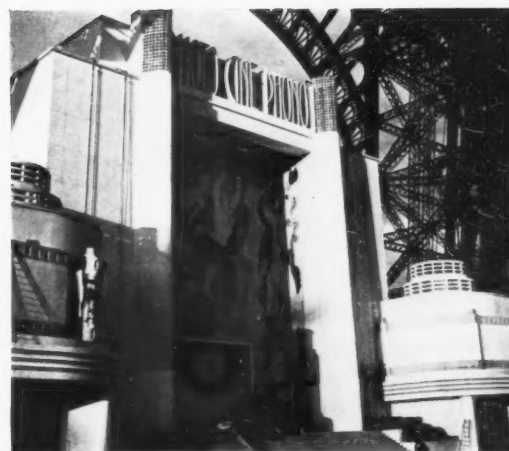


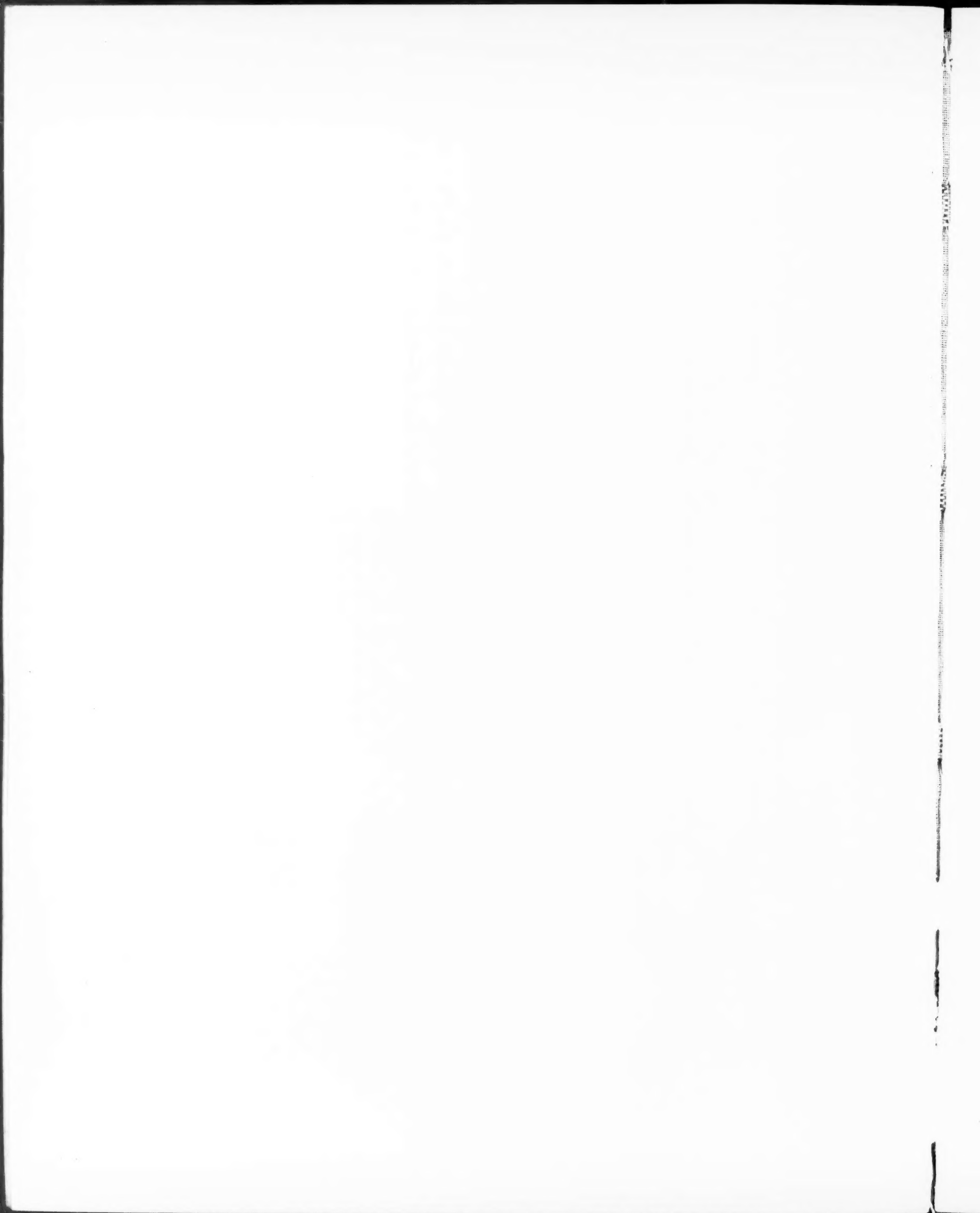
PUBLICITY : PHOTOGRAPHY

These two pavilions face each other across the main avenue close to the foot of the Eiffel Tower. The façade of the publicity pavilion, above (architects, Grange, Le Roy, Vandembensch and Vazeille), consists of a metal grille which serves for the display of large-scale advertisements. The centre portion, which inclines forward, also bears a moving "electric newspaper" panel. The cinema, photography and gramophone pavilion, right (architects, de Saint-Maurice and Lemaire), of more monumental design, is decorated by a mural painting and enlarged strips of cinema film. Attached to the pavilion is a large projection hall.

PLATE xv

September 1937





The Problem of NATIONAL PROJECTION

WHAT IS THE FUNCTION OF A NATIONAL PAVILION?
WHERE DOES BRITAIN STAND?

IN Paris the idea of national participation in an international exhibition is interpreted in almost as many ways as there are nations. At one extreme is the simple idea of using the national pavilion as a shop window to advertise national trade products; at the other is the equally simple idea of using it as propaganda for a national political belief. Between these extremes lies every kind of part-commercial, part-prestige exhibit; every mixture of advertising, display and popular illustration. Much of the interest in comparing some of these lies in the light it throws on the official attitude in the different countries to what has been called "national projection."

It hardly needs demonstrating that the solely commercial trade show is the least worthy and, in the long run, the least profitable interpretation of the idea of a national exhibit, and it is satisfactory to note that by this year, 1937, not one of the participating countries continues to believe in it. The fact that Great Britain was about the last country to abandon this too narrow and not very dignified ideal (in the Brussels Exhibition of 1935 the British exhibit consisted of a pavilion containing floor-space that was rented out to commercial firms for the advertising of their wares)—this fact need not diminish our gratification that this step has at last been taken. All the criticisms of what Great Britain has actually done at the Paris Exhibition, which we feel moved to

make in the following paragraphs, are made with full appreciation of the fact that it is only because this step has been taken that a British exhibit is at last open to criticism on level terms with those of other countries. Many unkind things have been said in the English press about Britain's show in Paris, but it is to be hoped that these will not cause the Department of Overseas Trade to regret the changes in exhibition policy that they have initiated. Their courage, on the other hand, should be warmly supported.

Having abandoned the policy of letting space and substituted the policy of a designed national exhibit, we can now ask ourselves what such an exhibit ought to be. The nature of a suitable ideal of national projection is what it is attempted to suggest here. The actual technique of display, the translation of the ideal into three-dimensional form—in fact the architecture of the exhibit—is dealt with elsewhere.

Great Britain has made one important step forward. But she has not yet shown the courage or the imagination to make the most of all the new opportunities that step forward creates. Her pavilion, in comparison with others, still makes one a little ashamed. The trade exhibits are no longer selected by the firms that manufacture them and that are willing to pay for exhibition space; they are now selected as the best Britain can produce by expert committees appointed (through the Council for Design in Industry) by the Department of Overseas Trade. With various exceptions that are unimportant here, and with the reservation that the heavy industries—on which Britain's manufacturing prominence is founded—are entirely neglected, and that land and marine transport—in which Britain in her time has led the world—almost entirely so (are we henceforward to be known abroad as dealers only in tweeds, toys and fancy goods?); with these reservations the taste with which the selection has been made is admirable. Nevertheless (and here we come to the substance of our argument) the British exhibit remains essentially a trade show: a well-arranged trade show, but is that enough?

What, we are asking, is the

function of a national pavilion? We must look at it with the eyes of the visitor—the Frenchman, the Czechoslovakian, the Norwegian. When he goes, for example, into the Danish pavilion, he finds a spacious hall displaying, in an amusing technique of solid statistics, how Danish people live; how many bicycles there are in the country per hundred of population; how the schools are distributed; how the land is divided up. He sees simplified models explaining current housing and town-planning projects. He sees Danish industry analysed as a national activity. Having seen that he can pass on to other rooms where the products of Danish industry are shown and look at them with some understanding of their relationship to the working lives of the people who made them. Denmark is only one example: Finland's exhibit shows with wonderful imagination that country's dependence on the raw material, wood; and her manufactured wood products are displayed as specific illustrations of this vital economic characteristic. At the same time are shown the national way these products are used; national schools with their new standard school furniture; national recreations seen in the climate and setting that shape them; again the life of the people. Holland has a separate gallery devoted to the study of urbanism in relation to the development of the Dutch cities. Sweden goes still further and gives the major part of her pavilion over to a magnificently objective analysis of her national scene. Her four major resources are indicated: forests, the soil, iron ore, water-power. Their distribution, influence and products concisely but imaginatively shown in pictorial maps and symbols and subtly grouped photographs. Her national organization is explained—finance and administration (a charming model with wooden men in different colours gives the representation of the different parties in the national parliament). Finally the social services, housing, welfare, medicine, child and adult education are described, not drily but with an exciting technique of display by means of photographs, pictorial statistics and models of school lay-outs and the like—and, what



is more, not by way of self-glorification; on the contrary, in the section devoted to housing a large proportion of the space is allotted to an explanation, with photographic illustrations, of the severe overcrowding prevalent in many working-class districts of the big Swedish towns and the urgency of the rehousing question.

Instances could be given from other countries, but these should suffice to suggest the spirit in which an enlightened nation projects its personality for the benefit of the foreigner. And now what equivalent effort do we find in Britain? At one end of the pavilion some of the trade goods are exhibited in model-form, in shop windows which purport to be scenes from real life. Beside the principal entrance in fact is a hunting scene, the riders of the stuffed horses dressed, we are told, in pink coats arranged with the advice of a real Master of Foxhounds, and on the other side an autumn woodland scene, with tweed-clad figures on shooting sticks, bearing (in English) the prominent legend, "Shooting. Pheasant, partridge grouse and innumerable other game birds abound in Great Britain where the sport of shooting is a social institution." With the exception of a shop window displaying coronation robes this is the only exhibition of our national life and habits. It is, however, not the unrepresentativeness of this that calls for comment. Indeed, it is arguable that this emphasis on sport, wealth and "le weekend," giving a picture of England so startlingly different from the picture offered in other national pavilions and so comfortingly like the foreigner's traditional idea of eccentric England, is a piece of particularly subtle, if perverse, exhibition technique. What is far more important is that this piece of social bravura, childish or Macchiavellian according to the way you look at it, despite the undue prominence that has been given to it by press publicity, is only a fraction of the whole display. The exhibit generally is simply one of manufactured products, which far outweigh any attempt to illustrate English life. True there is the gigantic photograph of the Prime Minister fishing that has been so much criticized; and, that is much more in the right spirit, more subtly characteristic; but where are our dramatizations of national life, distribution of natural resources, our town-planning projects, financial organization, architectural programmes, parliamentary representation; illustrations of the kind that form, the only vocabulary through which one nation can be interpreted to another? Have we

nothing that is at the same time dramatic and characteristic that we can show? It may unhappily be true that we have no national town-planning programme, and perhaps much of our latest housing is not a thing to be too proud about on the Continent; but, to speak at random, what of London's Green Belt (a programme that would lend itself excellently to dramatic exhibition display)? What of the Underground Railways, which fascinate all foreigners? What about our unique British Broadcasting Company: often called a model to the world but not mentioned in Paris? What about the work of the National Trust? And where are the small pieces of characteristic local colour that give the essentially national flavour: the specimens of national newspapers, coins and postage stamps that other nations have thought it worth while including? (Holland, for example, has had the apt idea of erecting, to serve the purpose of an ordinary telephone kiosk, a specimen of one of the standard call-boxes from the streets of Amsterdam—without comment, but with admirable judgment of the local flavour such an object gives). It is easy enough to be national without being political, though the propagandist display of the Russian and German pavilions, especially the former's exciting maps of current development of communications and town-planning, do at least give us a more definite idea of the country to carry away as a memory than the tastefully selected, well arranged but entirely uninformative collection of manufactured products that comprise the major content of the British pavilion.

And another aspect. The entrance to the Austrian pavilion consists of a small, simple but very dignified hall whose walls are lined with greyish marble on which are incised in classic lettering the names of the great men through whom Austria has contributed to civilization. A window looks out on to a garden and a single glass-fronted screen exhibits a selection of personal documents: original scores by Beethoven and Liszt, a letter in the handwriting of Fischer von Erlach, and so on. Austria summarizes her cultural history to introduce her visitors to her living present. In an unassuming way, with dignity, Austria acknowledges her past.

Now what occupies the equivalent position in the British pavilion? Gentlemen's suits; travel accessories; tennis racquets. And Britain is the country of Newton, Constable, Wren, Lister and Gilbert White. To the visitor to Paris we are indeed a nation of shop-keepers.

It is important now to make it clear that these indications of another way of regarding a national exhibit cannot be dismissed as Utopian. It is no use to say, "we would like to give space to culture and national projection and highbrow subjects like that, but we have got to make the most of our opportunities at the exhibition." For the average visitor is not the mindless dummy he is often taken to be: he has other qualities than the single one of sales-resistance which is all Great Britain gives him credit for. He has a very lively intellectual curiosity. He has an interest in ideas in the abstract and in the personalities of history. Trade products come off second best on grounds of popularity alone.

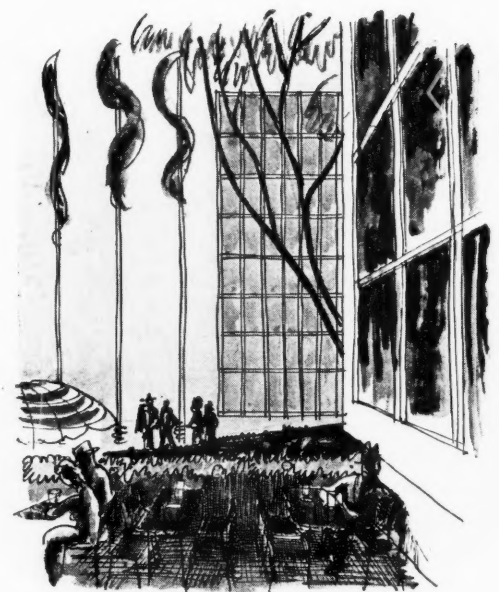
Moreover, supposing Great Britain for some reason must take the simple shop-keeping viewpoint. What British industry can benefit more from full representation at an international exhibition than the tourist industry? Yet Britain the country to visit is as falsely presented in the British pavilion as Britain the social organization or as Britain the source of culture. To be precise, a counter for travel information, a number of badly reproduced photographs of cathedrals and beauty-spots (the latter enriched by the coloured cardboard figures of a shepherd in an archaic smock and a girl in Welsh national costume) and a display (excellent in its way) of traditional farm implements, provide the only information that the visitor can discover of what he will find if he goes to Britain. With the purpose of attracting tourists, if not for the purposes set out above, some of the space

given over, for example, to furniture, china, glass or silverware might profitably—profitably in a literal sense—have been given to explaining the characteristics of the English scene and the means of studying it.

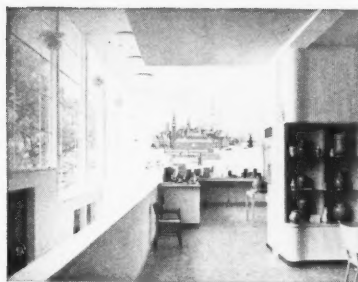
The British Government knows well enough the importance of prestige. The pavilion of a nation is that nation in miniature. In a few hours at the Paris Exhibition one can tour Europe and the Americas, admiring the customs and scenery of Switzerland, the highly organized public services of Sweden, the colossal new canal systems of Russia, the ambitious town-planning projects of Denmark and Holland and the cups and saucers of the United Kingdom of Great Britain and Northern Ireland.

A great international exhibition in New York follows, in 1939, this one in Paris. Well as the Council for Art in Industry have selected the British trade products for Paris, and well as Mr. Oliver Hill has displayed them, we cannot be satisfied with our plans for the next occasion unless Britain as a nation, the legacy of her past, her present activity (social as well as commercial) and her efforts at shaping her future, are made the subject of a serious national exhibit. The present one, based to begin with on the narrow and snobbish programme, "le weekend," for all the hard work that has been put into it, is after all only an artistic elaboration of the Wembley pyramid of apples—elaboration, as a matter of fact, is not needed. What the future exhibit must show is the wider vision that permits its picture of England to be in the best sense a National projection.

J. M. RICHARDS

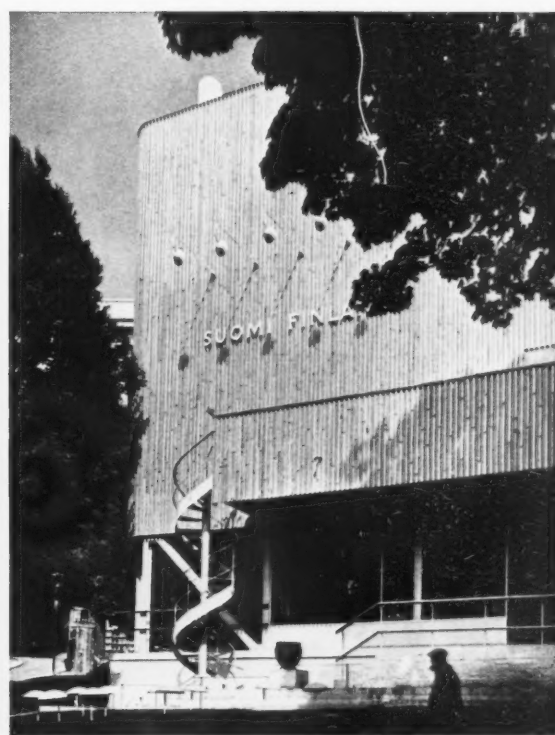
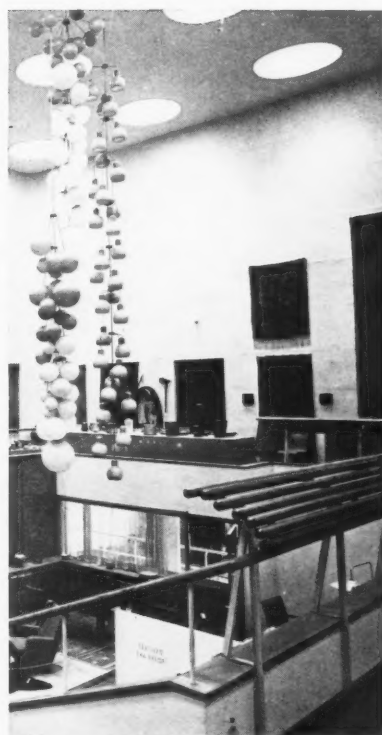


T H E N A T I O N A L P A V I L I O N S



It is appropriate that a survey such as this should begin with Denmark because it is the small Scandinavian countries that have made the greatest architectural contributions to all the recent International Exhibitions. The Danish pavilion this year could be taken as the type of the modestly but intelligently modern Scandinavian building. Its nearness to a type, in fact, is its one weakness. It is so efficiently impersonal that one rather misses the imaginative design the programme of an exhibition invites. But, deprived of the reliable taste that seems to be native to Scandinavia, the quality of the Exhibition would be halved.

The series of national pavilions in the foreign section of the Paris Exhibition affords an opportunity for comparative study of many different solutions to the same display problems; and this opportunity has been made use of on previous pages. But the same series of pavilions can be made the subject also of another kind of comparison—a comparison of the prevailing attitude to architectural design in the various countries concerned. It is admitted that every pavilion does not actually represent every taste current in the country it represents—the storm of disapproval with which some of the buildings have been greeted in their native press indicates that; and in any case architecture is still to some degree a personal expression of the architect—but for purposes of generalization a national pavilion can be taken to represent that nation architecturally: a confidently modern building means that modernism is at least acceptable; a conscientiously unmodern building means that modernism is frowned upon; confusion of architectural performance means confusion of architectural understanding. The characteristic photographs of some of the national pavilions on the following pages are accompanied by notes to indicate the way in which such buildings illustrate national architectural trends or opinions. The photographs are arranged approximately in the order the visitor will follow in a circular tour of the foreign section of the Exhibition beginning and ending at the Trocadéro entrance.



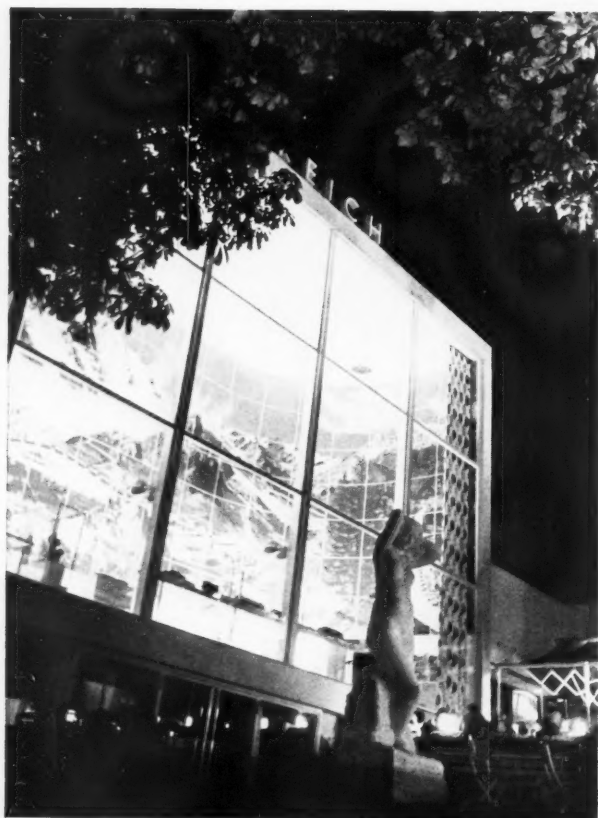
In the Finnish pavilion imagination is predominant. As in Denmark a modern expression meets with no official hostility in Finland, but in the Finnish pavilion the genius and personality of the architect converts a negative modern solution into a very personal modern building. It is full of original touches that in any less masterly hands might have appeared whimsical, and of refinements that the public, as distinct from the connoisseurs, may easily pass by.



Roumania (left-hand photograph above) and Luxembourg (lower right-hand photograph above), together with Hungary, Jugo-Slavia and Portugal, represent the modernistic, a style that really belongs to Paris of 1925, though many of this year's French buildings have also adopted some more or less up-to-date version of it. They reflect absence of any national architectural standard rather than the presence of a debased one. The modernistic is too cosmopolitan to reflect anything positively. Siam (the other photograph above) is given as typical of the safe solution of a period reconstruction, in this case of a miniature temple—evidence of conservatism rather than of any kind of taste: the same conservatism that inspired the British half-timber exhibitions of the past from which we have happily escaped. The same policy is followed by Egypt, which also reproduces a temple, and by South Africa which reproduces a Dutch style farmhouse.



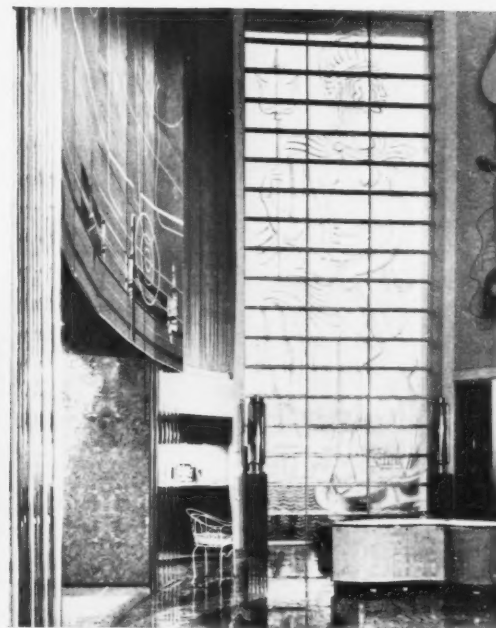
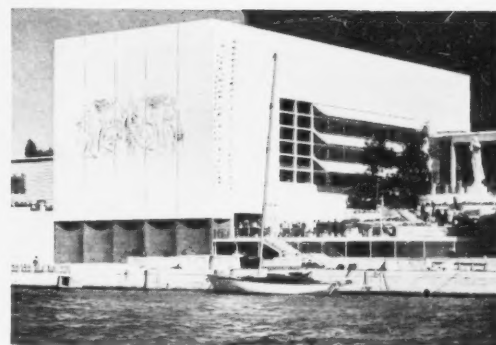
The debt of the modern movement to Japan has long been recognized. Here a Japanese pupil of Le Corbusier shows how his own native wood idiom can adapt itself to modern steel construction. In contrast to the fine quality of this building the goods inside it touch a very low level of ornamental triviality, a fact that brings misgivings as to the real standard of national design.



The excellent Austrian building is a reminder of tragedy: for in the old days Austria and Germany formed, with Czechoslovakia, the Central European nursery of the modern architectural movement. Austria in Paris bravely keeps the flag flying in the face of Germany's defection. Her building is truly national, as her interpretation of the modern idea shows also the suave sophisticated personality with which Vienna is traditionally associated.

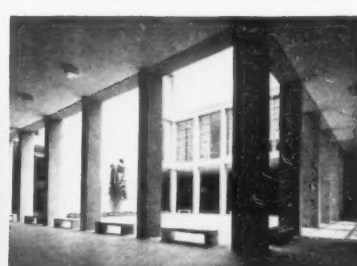
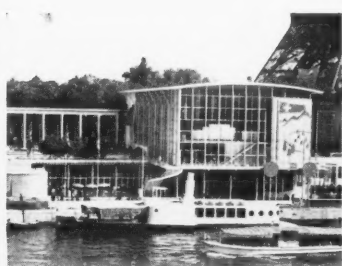
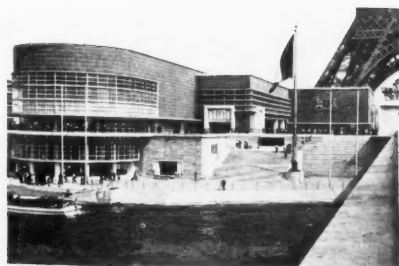
Russian architectural taste is the greatest puzzle of modern times. With her great financial and organizational resources, and the great interest of the material she has to display (the interior of her pavilion is full of fact, concealed by the clumsy presentation) she insists on presenting to the world a facade naively retrogressive: elaborately bourgeois. The most that can be said of it is that it shows more drama than the German building opposite which is similar in character.





A place of honour on these pages can justifiably be given to the British pavilion on the grounds of the great strides forward it shows, especially the interior, from those by which she has been represented at past exhibitions. Other countries may boast buildings of more confident modern design, detailed with a subtler and a surer touch, but for Britain, 1937 marks the overcoming of her habit of conservatism, and the

attempt at a modern exhibit architect-designed throughout. Aspects of the British pavilion are severely criticized elsewhere, but the interior as a whole possesses breadth and imagination in design. The official innovation of a unified national exhibit has justified itself. It is to be hoped that, after this, modern architecture will receive more of the encouragement from official sources that it so sadly lacks in England.



The Belgian pavilion is very Belgian: solid (perhaps too solid for an exhibition building) and a trifle unimaginative, but a serious piece of architectural design well adapted to the type of display and in most cases well detailed. The Swiss has been sufficiently described elsewhere: all round probably the most successful pavilion, it is a significant and original contribution to exhibition architecture. Switzerland

maintains her leading position in the international architectural field. The Italian pavilion, though a less good building than we know some modern Italian architects to be capable of, reflects exactly official Italian opinion. It is a curious mixture of the modern idiom well appreciated and effectively used with an almost too polished showmanship, and of neo-Roman striving to be monumental. The result is effective, if a little empty.

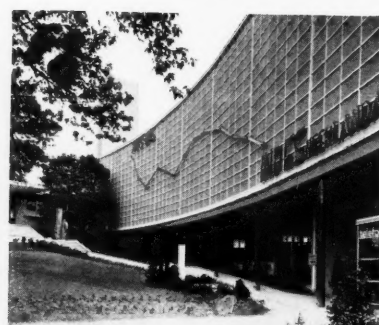
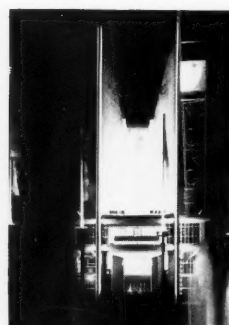
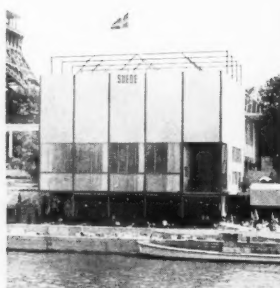
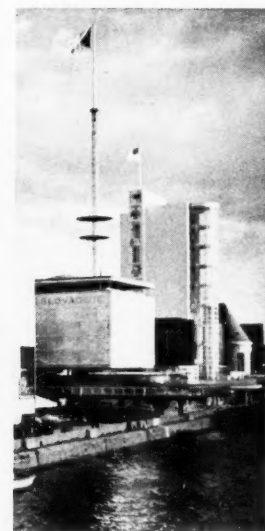
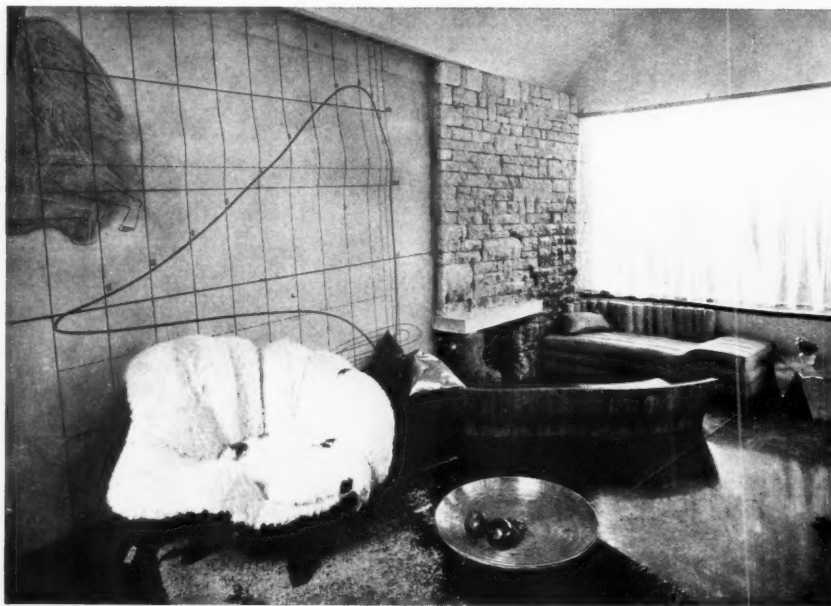
THE NATIONAL PAVILIONS



The tragedy of Germany has already been referred to: to have descended in less than ten years from the position of acknowledged leader of the modern architectural movement, from being the home of all that was most progressive and serious and scientific, to a state where she represents herself at an international exhibition by the feebly pretentious exterior and the clumsy, ineffectively ostentatious interior seen in these photographs. Germany has deliberately turned her architecture back to the time of Bismarck. As in the case of Russia we can only wait and hope.



Poland presents a curious assortment of independent pavilions at the Exhibition, presumably faithfully representing all shades of native architectural opinion by varying between the academic and the completely modern. The former are at least dignified and the latter, particularly the row of windows displaying furnished interiors (of which one is shown on the right), contain some of the most sensitive pieces of modern design to be seen.



The United States pavilion and the Czechoslovakian are seen in the tall photograph on the right. The former is a non-committal vertical structure and the latter a more ambitious and largely successful exploitation of modern engineering technique. Left to right, above, are the entrance to the U.S. pavilion; the Swedish, elegant and original, as we have come to expect from Sweden. It is

fully illustrated elsewhere; the Norwegian, like the Austrian designed to be at its most effective at night, but disappointing externally (its formalistic exterior too much like a stunt or like the Chicago Fair to be worthy of a decent Scandinavian country) and excellent inside; and finally the Dutch: as serious, practical and straightforwardly modern as most Dutch architecture.

The Primitive Vision

I had managed to finish a head, and for the first time in history a Dinka in Gogrial saw his own likeness. He went into peals of laughter, then, suddenly becoming serious, pointed proudly to his beads. I was at first somewhat disconcerted with the hilarity with which my paintings were received, but later discovered that a negro's laughter may mean appreciation, pleasure, or astonishment; in fact, it expresses almost every emotion. Their pride in their beads gave me an idea, and next time I left them out. My model took one look, went straight back to his chair, and sat like a rock. The painting was not yet finished. From then on, I had the upper hand, for I had only to leave the beads until last. If they slept—no beads; if they behaved themselves, I would paint them in one by one, even though later I had to take them out.

They showed little interest in the head, and I concluded that, with their primitive vision, they could not make it out. In short, I fell into the same trap as those art critics who have asserted for years that savages cannot understand either paintings or photographs, and (as the savages were unable to contradict them) proceeded to use this assumption to bolster up their latest theory on æsthetic vision. Their theories may be sound, but the major premises are false. The Dinkas (and no more primitive race can exist) are able to understand both photographs and paintings as well as any uneducated European. They show no interest in their own portraits, because, having never before seen their faces, they have no standards of comparison. Their beads they can recognize, and therefore criticize. Again, they are proud of their necklaces, and quite heedless of their own beauty. I doubt even whether they consider good-looks an asset; bravery, yes, and the possession of a valuable bull; but the straight nose and rose-petal mouth, which interfere so unpleasantly with our civilized lives, have little value in the marriage markets of "The Bog." It is, in fact, their lack of interest which has given rise to the assumption that a savage's vision is not fully developed. A drawing that I made of a chief's son at Gogrial was immediately recognized by his friends at Kajok, thirty miles away. They showed no surprise, merely commented briefly, then went on talking about cows.

With photographs there is more excuse for misapprehension, as primitive races will often hold a photograph the wrong way up. This fact was first noticed by some early settler, who did not trouble to inquire the reason—his job was to shoot elephants, or grow cotton. Via the Long Bar, the news came to the Café Royal, where it was greedily accepted by art-bores. Had they ever visited Africa they would have realized that the natives do not hold a photograph upside-down because they cannot understand it, but because they can see it equally well from any angle. In this, logic is on their side, for when you look down on a photograph it is, of course, actually horizontal. If you look at it through your legs, it is upside-down in relation to the room, and to insist that it is the right way up is as arbitrary as to say that North is above South, or Scotland on top of England. The Dinkas will sit in a group round an illustrated magazine without being inconvenienced, and must think it odd that white men should go to the trouble of craning over one another's shoulders. That they understood the pictures there was no doubt, for the vicar who advertises Three Nuns tobacco was always pointed out as my father, no matter whether he was standing on his head or his heels. If civilized children were not made by their nurses to hold their picture books "this way up, dear," and their knives and forks "properly," they might have the same adaptable visions as the savages, and like them, be ambidextrous.

RICHARD WYNDHAM

("The Gentle Savage": Cassell, 1937).

QUIET AND DIGNITY

To the Editor of
"The Times"

"Sir,—An old friend of the late Sir Herbert Jekyll reminds me that the British Pavilion in the 1900 Paris Exhibition was a quiet and dignified reproduction (under the advice of Sir Edwin Lutyens) of the Manor House at Bradford-on-Avon.

"A French saying at the time was: 'Votre Cottage anglais est très gentleman.'

"Sir H. Jekyll was Commissioner for the British section of the Exhibition.

"Yours faithfully,

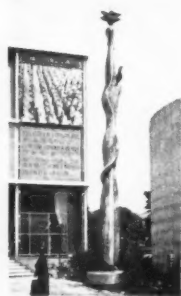
K.L."

FROM A LETTER IN "THE TIMES" OF JULY 3.

SI MONUMENTUM REQUIRIS—

"Sir — The London County Council, which manages with such skill our schools, our housing, our Fire Brigade, and our drains, and with somewhat lesser skill our roads and bridges, has little time for æsthetics. The statues of London are placed higgledy-piggledy all over the town. Some are excellent, such as Le Sueur's Charles I. and Hamo Thornycroft's Gordon; some are less excellent, such as Bacon's Prince Consort and Westmacott's Fox; a few are the object of ridicule.

"When the statue of Florence Nightingale was placed with that of Sydney Herbert (moved from the old War Office in Pall Mall) in front of the Guards' Crimean monument, everyone was delighted at the



A feature of the Spanish pavilion at the Paris Exhibition is the bold use that has been made of modern Spanish artists. The building was unfortunately not finished in time to be included in the survey of the foreign pavilions contained in this issue, but these photographs are available of some of the painting and sculpture designed as part of the building. Above (left), the gigantic mural by Pablo Picasso which occupies the whole of one end wall. The subject is the bombing of Guernica. Above (right), the large staircase mural by Joan Miro. Left, a piece of sculpture by Alberti in the forecourt. The architects for the pavilion were Gert and La Casa.

appositeness of the combination. As Parliament Square is reserved for Prime Ministers, why cannot Trafalgar Square be reserved for the Navy under the shadow of our greatest admiral, while Waterloo Place might be kept for the Army under theegis of the Duke of York. It should not be too late to suggest that Waterloo Place might be filled with our generals of the Great War.

"If the Statue of Edward VII were moved to the empty pedestal at the N.E. corner of Trafalgar Square, as a pendant to that of his great-uncle, then the equestrian statue of Haig could be placed in the centre, surrounded by those of French, Rawlinson, Byng, Wilson, Robertson, Allenby and Lord Horne.

"This would entail moving the statues already there. Franklin and Scott, as

sailors, might take the places of Hawke and Napier in Trafalgar Square. These two with the other two Indian generals from Waterloo Place, Lord Clyde and Lord Lawrence, might form a group in another of our squares. Sir John Burgoyne, the Crimean general, might stand in yet another.

"There remain three statues of Great War leaders to be designed, those of Kitchener, Jellicoe and Beatty. The two last would stand in Trafalgar Square and Kitchener should replace the Duke of Cambridge in front of the War Office. The Duke would look better in the Mall. Thornycroft's Gordon is quite out of harmony with the severe surroundings of Trafalgar Square and should be set in Whitehall Place.

"One last word. When are we to have a statue of

T. E. Lawrence? How many recollect the name of the village where he was buried, and is there even a stone over his grave?—Yours, &c.,

De V. Payen Payne.

THE DAILY TELEGRAPH.

Enjoyable as this prospect of a statuesque general-post undoubtedly is (one visualizes fleets of lorries tearing hither and thither with plumed and moustachioed faces emerging from the top), there are points which one would like to dispute. Heartily as one may be in sympathy with the proposal to group all the generals of the Great War beneath the shadow of that celebrated military genius the Duke of York, the transfer of the Duke of Cambridge from his present position would be an unthinkable outrage. For does not tradition relate that the site of his statue marks the very spot where he picked up a practically unique button, thus completing his vast and interesting collection of those fascinating objects?

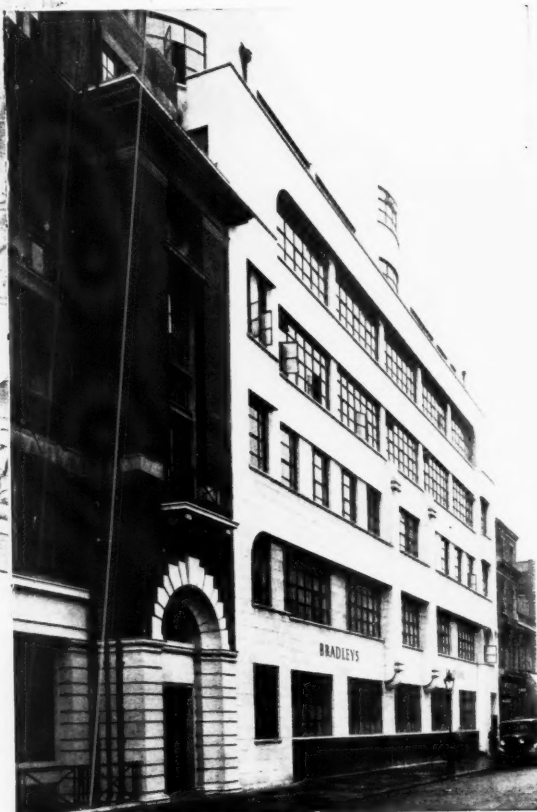
As for King Edward VII occupying the vacant plinth in Trafalgar Square, it is well known that that monarch foresaw the possibility and firmly recorded his understandable reluctance to act as a pendant to George IV. Despite the case of Sydney Herbert and Florence Nightingale, there are occasions when tact is greater virtue than appositeness.

Finally, would the subjects of the statues themselves approve? Recalling the story of Queen Victoria and the Statue of Queen Anne, one doubts it. The story, now made familiar by the publication of the memoirs of the Duke of Portland, is as follows. On the occasion of the Diamond Jubilee it had been decided to hold the service on the steps of St. Paul's in order that the aged Queen might be able to remain in her carriage. Someone pointed out that the statue of Queen Anne would block the view for a large number of sightseers and it was accordingly suggested to the Queen that it might be moved elsewhere, at least temporarily. The proposal was accorded the most glacial reception: "What,



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As at the height of the Italian Renaissance, so to-day Terra-Cotta demands the highest standard of design and workmanship. Here you see the process of "fettling," the term used for the finishing of a Faience block in the clay state. Every tiny imperfection, slight irregularity in form or line (things unavoidable in moulding) is smoothed out while the block is still soft and workable. A fine example of a Faience facing is provided by the illustration of the Premises for Messrs. Bradleys Ltd., London, faced with Burmantofts No. 5682 Faience slabs with black block plinth.

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move Queen Anne?" said the Queen-Empress, "why, if we did that, at some time in the future someone might suggest moving a statue of me." And that we should very much dislike."

Roads and Planting

"The Committee was, no doubt, anxious to mind its own business; but it could have performed a public service by suggesting in its Report that, once those new

footpaths and cycle-tracks are provided, the Government should cease to be afraid of the pedal-cyclist and pedestrian vote and should make regulations for their use. But in condemning monotony the Report does not advocate a fictitious variety. It dreads 'beauty strips' as only another form of ribbon development. The beauty must arise out of the harmony of the road with the landscape—not merely

with the land immediately adjoining the road, but with the landscape of the region. That, indeed, might be said to be the central lesson of the Report. In making or altering a road, study the locality; consult local experience; reveal as much as possible of the beauty of the region; plant and preserve only such trees and shrubs as grow well in the local soil, and among those none with leaves that are likely to cause skidding. Sacrifice hedges and even old bridges to the larger design. This harmony between road and landscape is only to be attained 'by concentrated study and forethought'."

FROM "THE TIMES" LEADER ON THE REPORT OF THE COMMITTEE ON THE TRUNK ROADS BILL.

It is comforting to feel that someone is alive to the danger of too much beauty. It is a sad fact, but true, that praiseworthy efforts to escape from the sickening ugliness of uncontrolled commercialization, from the dreariness and monotony attendant on a lopsided commercial civilization, too often only succeed in creating an irritating and offensive prettiness worse than the conditions which it is intended to modify. Those pathetic but awful strips of flower beds, those half dozen stunted saplings which may in fifty years' time shade half as many yards of road! All too frequently planting is carried out in a half-hearted and unplanned manner which is worse than no planting at all. An admirable example of good planting is to be seen on the Great North Road, where an austere but beautiful effect has been obtained with carefully pollarded willows, admirably suited to the fast and grave character of the surrounding countryside. Too often, however, the wrong trees are planted or the right trees are spoilt by careless and ignorant pollarding. Why, for instance, has the Kingston by-pass been planted with chestnuts, trees notoriously liable to suffer ill-effects from petrol fumes? and why does the sight of a lime tree, one of the most suitable of all trees for avenues, always seem to inspire the local authorities

with a fiendish passion for chopping and lopping, regardless of whether the tree needs it or not?

VERIFICATION

"Of the very large structures some, like Montacute and Hardwick Hall in Derbyshire ('more glass than wall'), are architecturally almost perfect; but others, like Blenheim and Castle Howard and Stowe, and Wentworth Woodhouse, are too deliberately ostentatious; it is whispered that some of them are not even comfortable to live in."

FROM AN ARTICLE ON COUNTRY HOUSES BY DEAN INGE IN "THE EVENING STANDARD."

In a recent article in the ARCHITECTURAL REVIEW Mr. Robert Byron remarked on the dislike habitually shown for classical architecture by the Church. It is interesting to find this discrimination again evident.

Trees

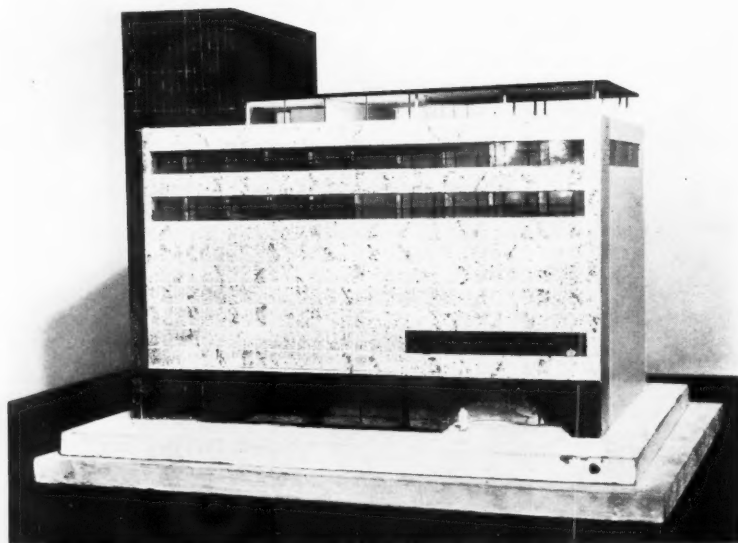
In reference to the foregoing we may add that it is well enough to admire trees as objects or as components of a landscape, but it is useful also to be able to tell one from another. A little book, just published, is an aid to this invaluable accomplishment: Mr. E. H. B. Boulton's *Pocket Book of British Trees* (A. & C. Black, price 5/-). It takes for granted all the descriptive or rhapsodic literature that exists on the subject and goes straight, by the most realistic route, to the point—that of a dictionary. Forty trees are illustrated with photographs—mostly of specimens in their winter condition, which allows exacter study of their characteristic form—reinforced with additional illustrations of leaves, fruit, etc.; and the information facing each example is tabulated under headings: County of Origin; Habitat; Form; Bark; Leaves; Timber, etc. There will henceforward be no excuse for ignorance.

EXHIBITION TAILPIECE

"Partly excusing a Pavilion that would do well at home but in open international competition comes



An astonishing exhibit in the Russian pavilion at the Paris Exhibition is this map. Displayed casually in a corner, by no means a *pièce de résistance*, it is a map of the Soviet Union carried out in rare marbles of various colours, the lakes and seas inlaid with lapis lazuli and the principal towns marked with real rubies and diamonds. The fact that it is not very beautiful does not prevent it being an effective gesture demonstrating the artificial nature of conventional economic values.



A preliminary model, subject still to minor alterations, of the new Museum of Modern Art in New York City; Philip Goodwin and Edward D. Stone, architects. See note on this page.

off badly, came a lame statement that dictatorial countries need the prestige more than Great Britain and the proud BBC boast by much-travelled Frank Pick, Chairman of the Council for Art and Industry: "No one has been paid in full for his or her contribution."

FROM AN ARTICLE.
"FAILURE IN PARIS"
IN "NEWS REVIEW."

The Museum of Modern Art's New Building.

The work of the Museum of Modern Art, New York, is well known in this country through numerous publications that have proved valuable additions to the literature of modern art and architecture; also by repute for its periodic exhibitions that are doing essential pioneer work in the United States of America. The Museum flattered England last winter with an excellent exhibition of modern English architecture.

Now comes the news that the long-awaited new building is to be begun, three-fourths of the million dollars required having been raised. The illustration of a model on this page shows the shape it will take.

The site is a whole block in depth with frontages on West 53rd and West 54th streets. The building will be five storeys high, consisting of a main block, faced on the front with white marble and on the back (where it looks on to its open garden) with glass brick and clear plate glass, and a tower faced with dark stone. The upper part of the tower will contain fan rooms, tanks, etc. As well as its exhibition galleries, which will all look on to the garden at the rear, the building will contain a lecture hall and accommodation for an important side of the Museum's activities, little heard about here—its Film Library. The architects are Philip Goodwin and Edward D. Stone.

Correspondence

To The Editors of
THE ARCHITECTURAL REVIEW:

Gentlemen,—For the false and misleading statements in the article by Henry-Russell Hitchcock in the July issue of THE ARCHITECTURAL REVIEW, the Taliesin Fellowship asks a satisfactory explanation or a retraction.

England and Europe are given an erroneous picture of the future of American architecture by such statements as: "it is probably true that

in the absence of any alternate sense of form, and above all else, in the absence of any new directing genius in America, our architects are best advised to accept European modern architecture."

Furthermore it does not

seem necessary to point out to the leading architectural magazine by going through a list of recent executed and unexecuted buildings by Frank Lloyd Wright, that the statement ending: "... as was Wright's in the days when he was an active architect before the War" is not only blatantly ignorant but, in the circumstances, libelous.

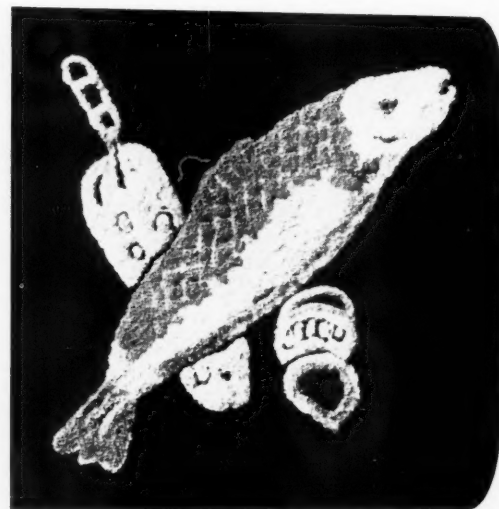
Sincerely yours,
The Taliesin Fellowship,
Spring Green,
Wisconsin.

Eugene Masselink, Secretary.

[The above letter has been sent to Professor Hitchcock for a reply, which we hope to publish in our next issue.—Ed., "A.R."].

In This Issue

Thanks are due to the Editor of *The Architectural Forum* of New York for permission to reproduce the two small illustrations of past American World Fairs that appear on page 87, and for the quotation from Louis Sullivan on the page following; also to the editor of *L'Architecture d'Aujourd'hui* for the information on which is based the sketches appearing on page 91 showing the comparative extent of past exhibitions in Paris.



In "The Buttery," the restaurant attached to the British pavilion at Paris, the chair- and settee-covers bear special designs representing traditional English dishes carried out in colours on a background of deep blue in a wool and linen mixture. The design above represents Salmon. The craftsmen were Edinburgh Weavers.



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Trade News and Reviews

By RAYMOND LOVEL

Overheated, deserted streets, and offices three parts uninhabited, proclaim the holiday season. It is a miserable time for those of us who are left behind to swelter and hold the fort and we should not be blamed for a little self pity. Even the anticipation of a holiday yet to come is poor consolation when the one heat wave of the year is rapidly slipping by and everybody who might ordinarily be persuaded to do one's job is away.

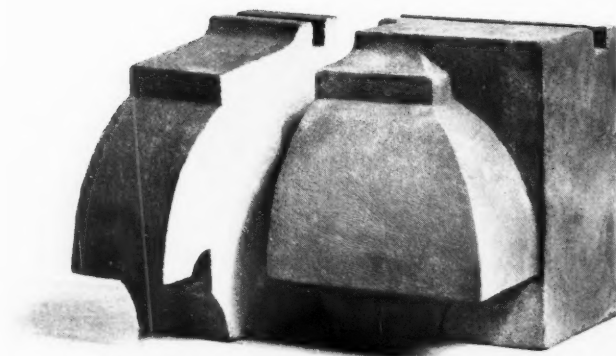
What I am trying to lead up to is that it was really quite a blow when Brian Grant announced his intention of spending a few weeks' relaxation by the sea and handed his mail bag and these columns over to me.

New Shape For Flettons

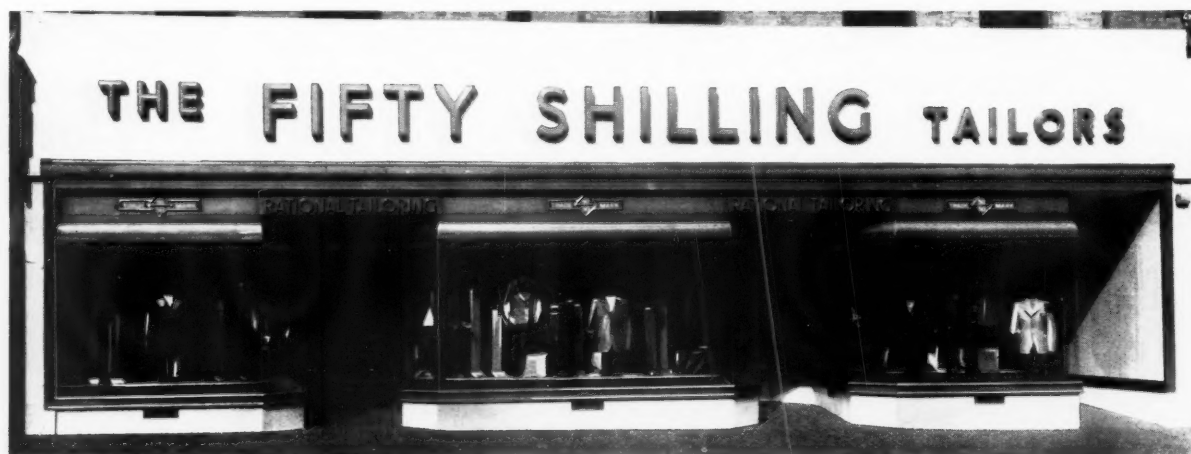
In these days when we so frequently hear the cry for standardized pre-fabricated building units we are apt to forget what is probably the first and certainly the best known and most used

example of standardization in the building industry — the brick.

Reproduced on this page is an interesting example of departure from the orthodox standard form of the brick. The illustration shows machine pressed fletton bricks manufactured by the



Special fletton's by the Marston Valley Brick Co. See the note on this page.



ARCHITECT - PHILIP S. B. NICOLLE, L.R.I.B.A., A.M.I.Struct.E.

"CRAFTSMANSHIP WITH SPEED"

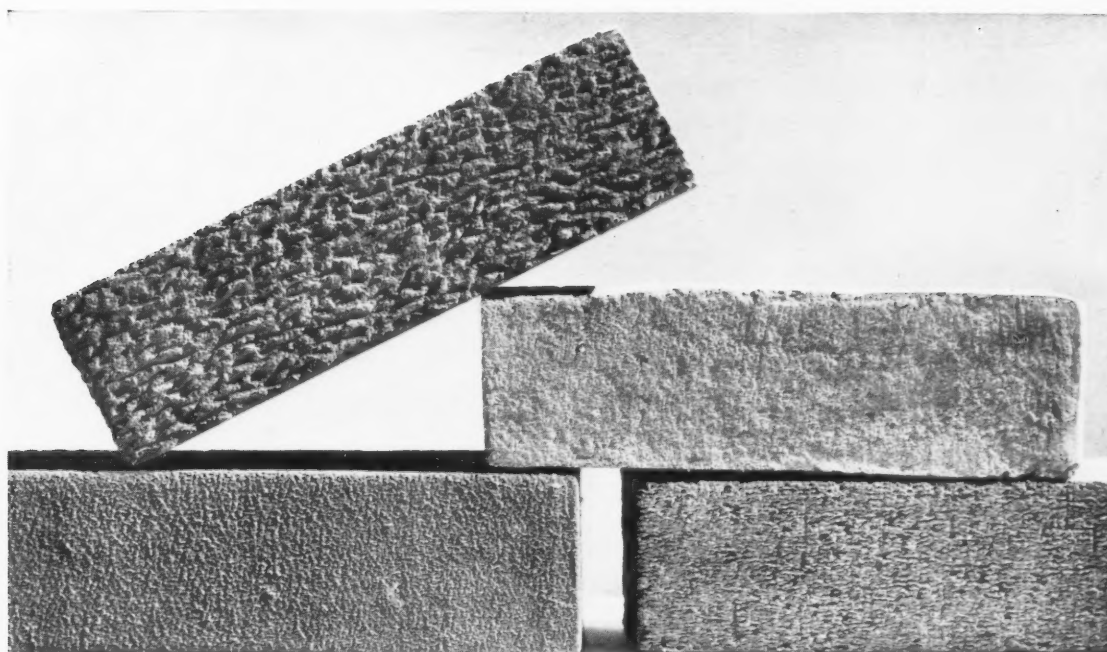
are not mere words but the active basis of all Hickman's work. One hundred Branches of the Fifty Shilling Tailors testify to the never varying high standard. That, and a close adherence in every case to the wishes of the Architect, have produced such creditable achievements as the example illustrated above.

The photograph shows the Lewisham Branch of the Fifty Shilling Tailors. The metal work is bronze with fascia, stallrisers, pilaster and the lobby floor of Travertine marble. The window enclosures, beds and all interior work are of flush veneered walnut.

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Their names are: (top left) "Nori" Ripple Rustic; (top right) "Nori Ducal" Sand Moulded; (bottom left) "Nori" Sand Faced; (bottom right) "Nori" Wire Cut Rustic. There are also Smooth Wire Cut and Pressed Red.

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Marston Valley Brick Co., Ltd.: they were specially designed for use on a block of flats for the Hackney Borough Council, the architects for which were Messrs. Joseph, A.R.I.B.A. 680 were supplied of the larger brick which measures $7" \times 7\frac{3}{8}" \times 5\frac{1}{2}"$ and of the smaller, which measures $7" \times 7\frac{3}{8}" \times 2\frac{5}{8}"$, 12,000 were supplied.

Salvaged Bricks

When reconstructing a building to occupy a site among or near existing structures, it is sometimes necessary for the architect to provide a similarity in character between the new and the old. It is also sometimes desired that a new building should, as soon as it is erected, already possess that appearance of maturity which ordinarily comes only with age. These are the occasions when salvaged bricks are re-used, a practice which is the subject of some interesting comments in a recently published bulletin of the Clay Products Technical Bureau of Great Britain.

The brickmaking industry would naturally be opposed to any practice which produced loss of market but the reasons offered against the use of salvaged bricks are certainly more than mere commercial considerations.

The long life of burnt clay brickwork is well enough known, and the salvaged brick will in itself possess all the strength

and other qualities that may be required of it. What has happened, though, is a change in the surface properties of the brick face. When a new brick is laid, mortar is drawn into the pores of the surface. It is this linkage between brick and mortar which gives real strength to the bond. However carefully a salvaged brick may be scraped the pores at the surface will remain blocked with the old mortar and consequently when re-laid, the new mortar fails to provide a perfect bond. Tests carried out on new and salvaged bricks showed that the brick to mortar bond is always weaker in the case of salvaged bricks, often to an extent of 50 per cent.

Crushed Brick and Concrete

Examples still remain of Roman lime-concrete where broken burnt clay bricks and tiles were used as an aggregate. That, together with the recommendation of modern research on the suitability of broken burnt clay as a concrete aggregate is sufficient to justify its widespread use. But once again new bricks should be used. Suitably graded concrete aggregates may usually be obtained from the brick manufacturer who uses special crushing plants for breaking damaged bricks and tiles.

If salvaged bricks are used the adherent plaster may quite likely contain gypsum

or other harmful soluble salts which would produce disintegration of the concrete.

A new form of lighting

The advantages of diffusing light source over large areas are well known and architectural or built-in lighting, having its source concealed and providing illumination by reflection off a large surface such as a ceiling has been deservedly popular. Electric discharge tubes (as opposed to the orthodox incandescent lamp) have always seemed to have an application to this form of lighting but owing to their low illumination efficiency and high initial cost they have never been adopted.

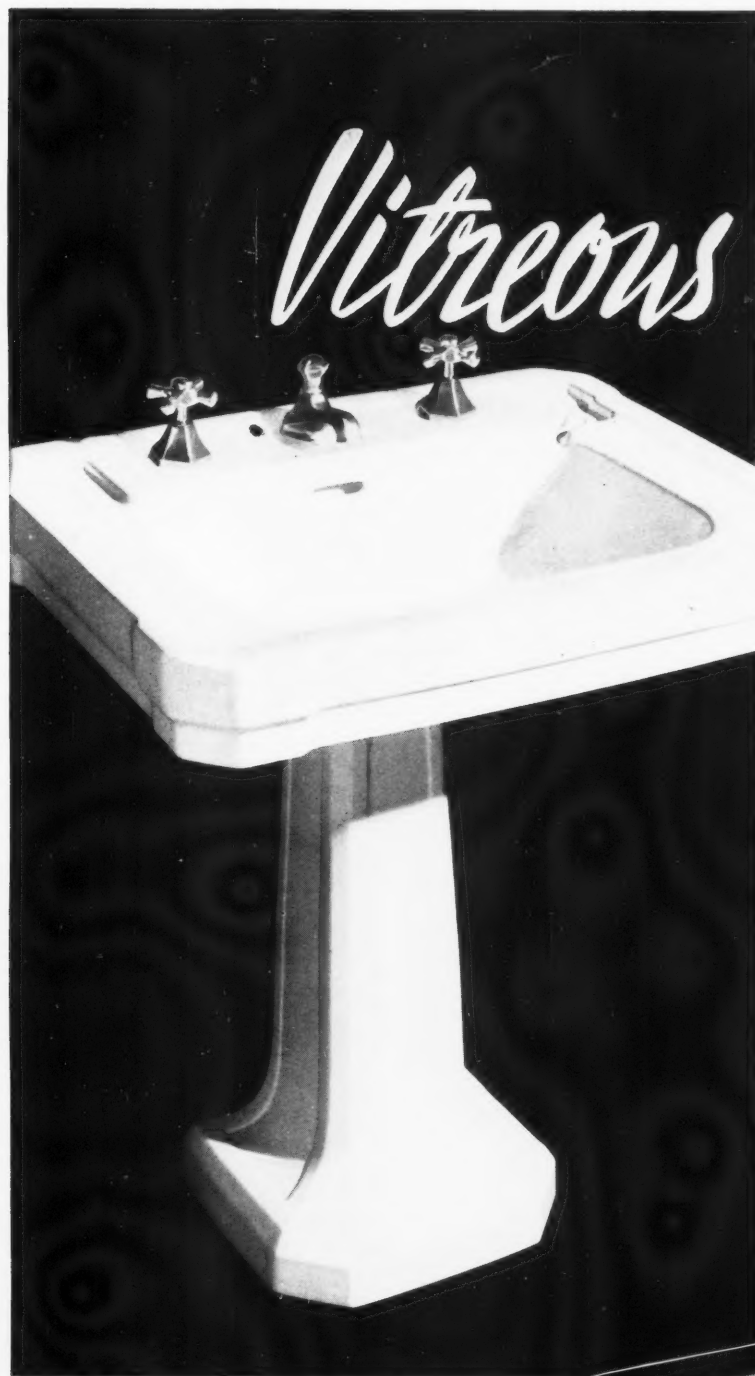
Electric discharge tubes have, however, now been put on the market by the General Electric Co. Ltd., which dispense with these drawbacks. They are named Osira fluorescent tubes, they possess high illumination efficiency and can be obtained in varying colours. Their variation of colour leads to an interesting development of this form of lighting. The inside of the tubes is treated with fluorescent powder so that otherwise useless radiations of the electric discharge are converted into visible light radiations. By variations of the fluorescent powder different colours may be obtained and it has been discovered that a white light built up from various colours correctly balanced is much more satisfactory than white light from a single source. And by

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adjusting the balance of the colours the character of the resultant light may be controlled.

The efficiency of individual tubes varies slightly according to their colour but combinations of tubes having a warmth of tone suitable for interiors have efficiencies of the order of 15 to 20 lumens per watt. When comparing these figures with other light sources one should remember that whereas an ordinary white light might need some form of colour medium to obtain a desired tone and as a consequence suffer a reduction in efficiency, Osira fluorescent tubes provide the requisite shade and quality without any loss.

I reproduce on this page a chart prepared by G.E.C. illustrating the effects obtained by various combinations of coloured discharge tubes. Architects who are anxious to learn more of this form of lighting are invited to visit the G.E.C. Showrooms at Magnet House, Kingsway, W.C.2, where a special section has been devoted to its display.

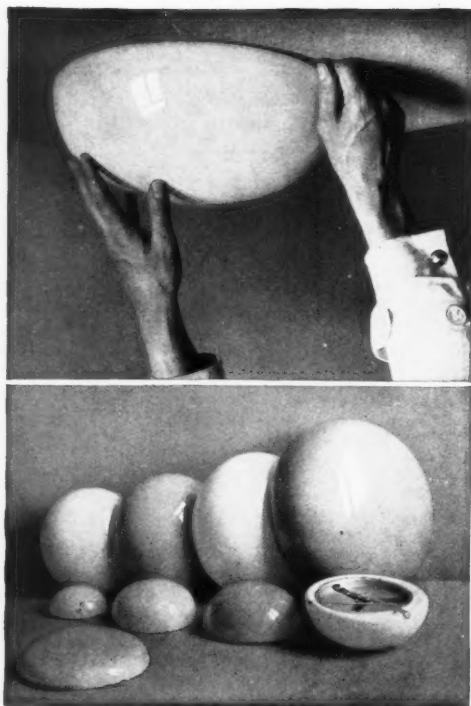


An interior lighted by the new G.E.C. discharge tubes: Messrs Bobby's restaurant, Bournemouth.

A. 2 Red tubes and 1 Green tube.
Resultant colour—Off-white.
Good rendering on fabrics and faces.
Cheerful—tendency to get warmer during life.
Slightly deficient in blue rays.

B. 2 Gold tubes and 1 Pink.
Resultant colour—A warm pinky amber.
Good on faces.
Suitable for restaurants, cinemas, etc.
Very consistent throughout life.

C. 2 Gold and 1 Green.
Resultant colour—Off-white.
Rather deficient in blue, otherwise good rendering of fabric colours.



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D. 1 Pink and 1 Green.

Resultant colour—Colder than other combinations.
Quite good on human face and fabrics.

E. 1 Gold and 1 Blue.

Resultant colour—Very light mauve.
Rather deficient in green.

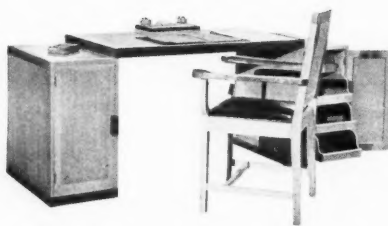
F. 1 Red, 1 Green and 1 Blue.

Mainly used for three-colour indirect lighting.
When used with a dimmer on each colour, very wide range of beautiful shades can be obtained.

• • •

Welsh Furniture

I have received a well produced catalogue from the Gwalia Works, Brynmawr, South Wales, illustrating more than 70 examples of Brynmawr Furniture. The Brynmawr and Clydach Valley Industries Ltd., is an independent co-operative enterprise run on commercial lines and provides a new industry for the depressed area of South Wales. Its success may be judged from the fact that in five years £25,000 has been paid out in wages.



Some specimens of Brynmawr Furniture.
See the note on this page.

Brynmawr Furniture is the result of specially trained local labour directed by artist-craftsmen of considerable experience. It may be obtained in three chief ranges of oak, walnut, and enamel-finished sycamore and cedar. The simplicity of design claimed by the manufacturers is not always apparent but there is an honest straightforwardness about this furniture which is quite pleasant to the eye.

Above I reproduce an example taken from the catalogue. The desk is of oak with walnut facings and the chair has walnut arms with seat and back upholstered in hide. The desk can be converted to the kneehole design by raising the top and sliding the pedestals inwards.

The ideals of the Brynmawr Furniture manufacturers are boldly published at the beginning of their catalogue. I believe

that they well deserve a place in these columns and here they are:

"We exist to provide creative employment at not less than Trade Union Rates of Wages for men and boys who would otherwise be doomed to idleness and frustration.

"We strive to produce beautiful furniture of high quality and good design.

"We believe that good design is consistent with the desire—widespread to-day in all new developments of life—to avoid shams, makeshifts and meretricious ornament: to escape a blind acceptance of fashion or convention: and, whilst respecting tradition, to express that freedom of spirit and imagination which is the keynote of all true progress.

"We believe that to be of good design an article must be supremely fitted for its purpose: the materials selected must be suited to their use and the design such as to employ their natural qualities: a harmony of line, colour and texture and a just balance of masses must be achieved.

"Towards these ideals our artist-craftsmen strive."

• • •

"Rolador" Catalogue

I have received a nicely produced and well thought out catalogue from Haskins devoted to "Rolador" Steel Rolling Shutters. By way of introduction is an impressive list of users of these shutters. Following this is a general specification



41 LOTHBURY: SIR WILLIAM TITE'S DOMED INTERIOR, 1838

Illustration, engraved on wood, reproduced from

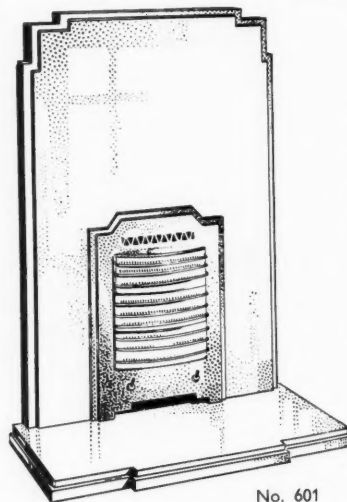
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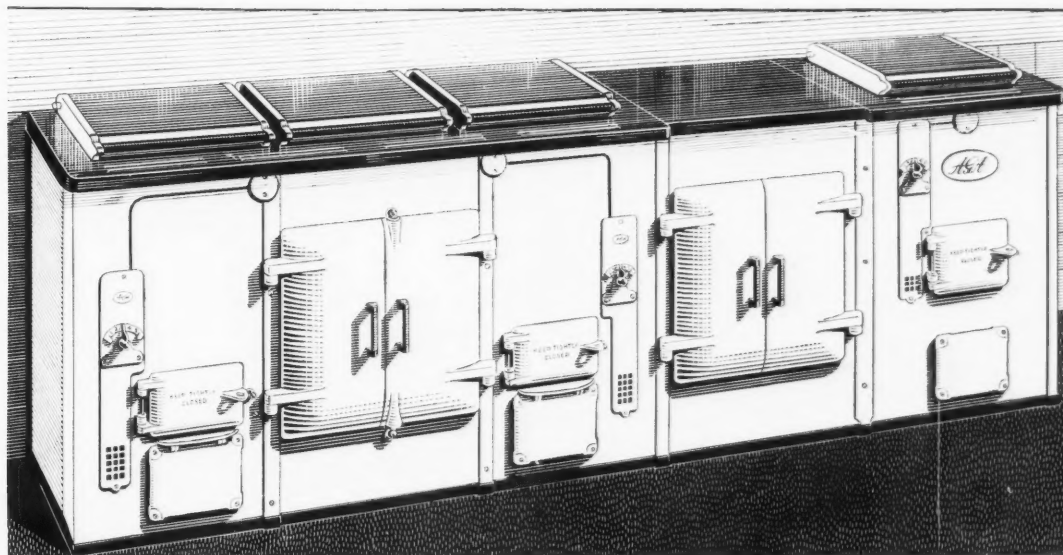
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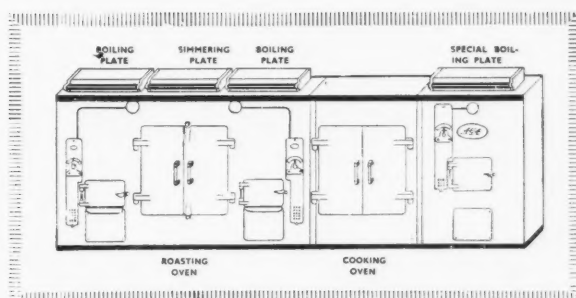
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with sectional details and illustrations of the various components. The main part of the catalogue then follows consisting of innumerable illustrations of "Rolador" installations on buildings varying from wharves to air-ports. The catalogue concludes with some worth-while notes on methods of installation and useful measurements. Copies may be obtained on application to Messrs. Haskins, Black Horse Lane, Walthamstow, E.17.

"Trefoil" Bakelite Sheet

Bakelite, Ltd., have issued a folder showing the colours and finishes in which "Trefoil" Bakelite Sheet may now be obtained, and describing some new uses for this material which is already well known to architects.

Because of its non-absorbent qualities and the fact that it will not crack or become defaced, "Trefoil" Bakelite is particularly suitable for counter and bar tops. These same properties make it an excellent material for wall panelling: by the use of interlocking fixing devices flush effects may be obtained, and it is easily cleansed by washing. The illustration on this page is of a room panelled in "Trefoil" Bakelite. It is obtainable in sheets 84" x 36" and 96" x 48", and thicknesses of from 3/64"-1 1/2" are available.

Copies of this folder may be obtained from Bakelite, Ltd., 68, Victoria Street, S.W.1.

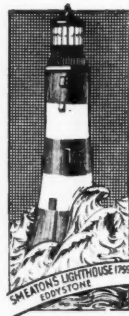


The reception room at the Birmingham Works of Bakelite Limited. Bakelite Laminated sheet was used for the flush doors, dadoes, architraves and window cills and for the surfacing of the desk. Colours are black, mottled green and walnut.

"Nulac" colour chart

Robert Kearsley & Company have recently issued a new form of shade card showing the complete colour range of

"Nulac" synthetic resin colour finishes. There are 48 shades in all, a selection of 42 approved by the British Standards Institution augmented with an additional six shades of broken white. There are



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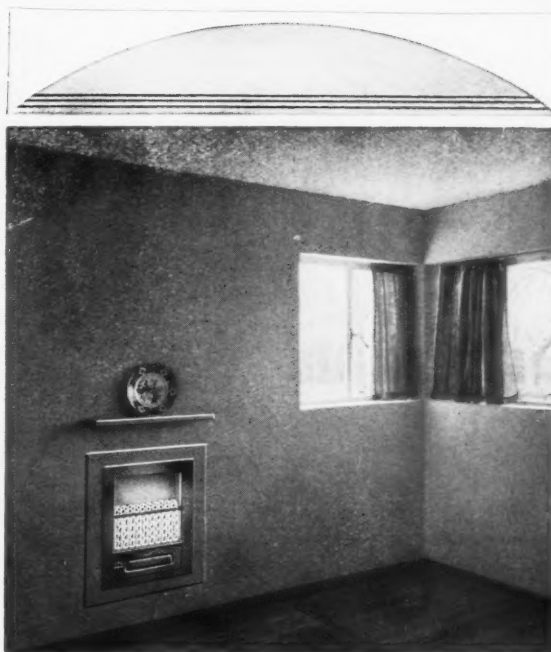
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some most attractive browns and autumnal tints and the range of greens is particularly happy.

Applications for this shade card should be made to the Company's Head Office at Ripon in Yorkshire, or to their London Office at 4, Carlton Gardens, S.W.1.

Regarding Catalogues

Whilst writing of catalogues I must mention a point which I am sure has been discussed in these columns many times before—but so far without result. It was recently necessary for me to make a short journey with a number of catalogues such as reach an architect's office each month. Most of them were well produced, some had obviously cost a lot of money; *but they were all different sizes*. The big ones stuck out, the little ones slipped out, and I have no idea whether I reached my destination with all or only half the number with which I started. Why cannot manufacturers get together and decide once and for all upon suitable standard dimensions for their catalogues. They would earn the gratitude of every architect in the country. A specially designed file containing the latest catalogues from the various manufacturers, neatly arranged in alphabetical order and of uniform size, seems to me such a simple way out of the chaos that exists today in this section of every busy architect's office.

Refrigerators for 1s. a week

Mr. I. Johnston (Labour) recently advocated in the House of Commons the need for making cheaper refrigerators available for the working classes. He described refrigeration as one of the greatest of recent technical advances in civilization and said that unless it is put within the reach of the people satisfactory diets are not possible.

By a coincidence, whilst he was speaking the London County Council were completing details of a scheme in conjunction with the Gas Light and Coke Co., to provide working class tenants on the Roehampton Estate with the opportunity of possessing Electrolux refrigerators. The scheme, now completed, enables tenants to hire refrigerators for 1s. a week, which includes the cost of gas consumed, the installation and the maintenance: in fact everything except the necessary contents.

It is certainly a commendable scheme, for working class tenants are usually ill-provided for in the way of larder space and suitable kitchen ventilation and will discover the refrigerator to be an invaluable piece of equipment.

Congratulations

Congratulations are due to Mr. A. J. Macphail, publicity manager for British Insulated Cables, Ltd., who has recently been invested as an Officer of the Order

of St. John of Jerusalem at the Chancery of the Order, London. He has also just been presented with a medal in recognition of his 40 years' service with that firm, whose publicity manager he now is.

Mr. Macphail started in the accessories department, of which in 1898, he was appointed chief. The following year he went out as engineer in charge of various contract works for his company. Subsequently he became representative engineer for the sale of accessories.

Mr. Macphail was in France early in 1915 with the rank of Captain, having joined the Volunteers as far back as 1910. He was seriously wounded in the second battle of Ypres, and after discharge took up recruiting duties, being second in command in the recruiting area comprising Warrington, Widnes, St. Helen's (for which he was also military representative), Prescott, and the adjacent district.

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Designs are invited for the decoration of one of the entrance halls of the new buildings of the Glass Department now in course of erection. Designs should provide for as full a use as possible of glass as the decorative medium.

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Designs must be submitted not later than Friday, October 15th, to the undersigned, from whom further particulars may be obtained.

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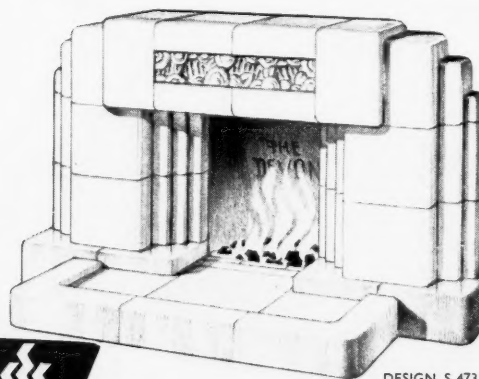
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