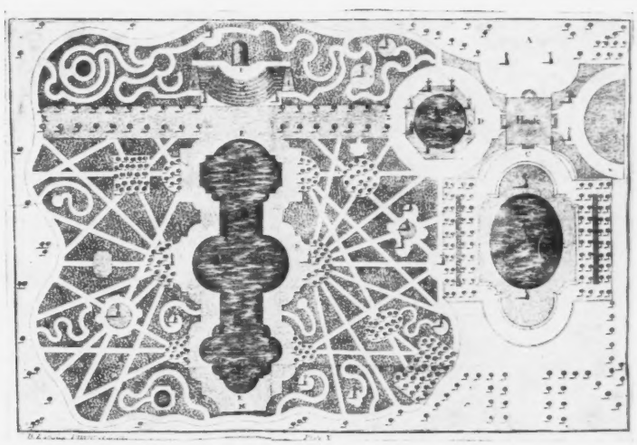
THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



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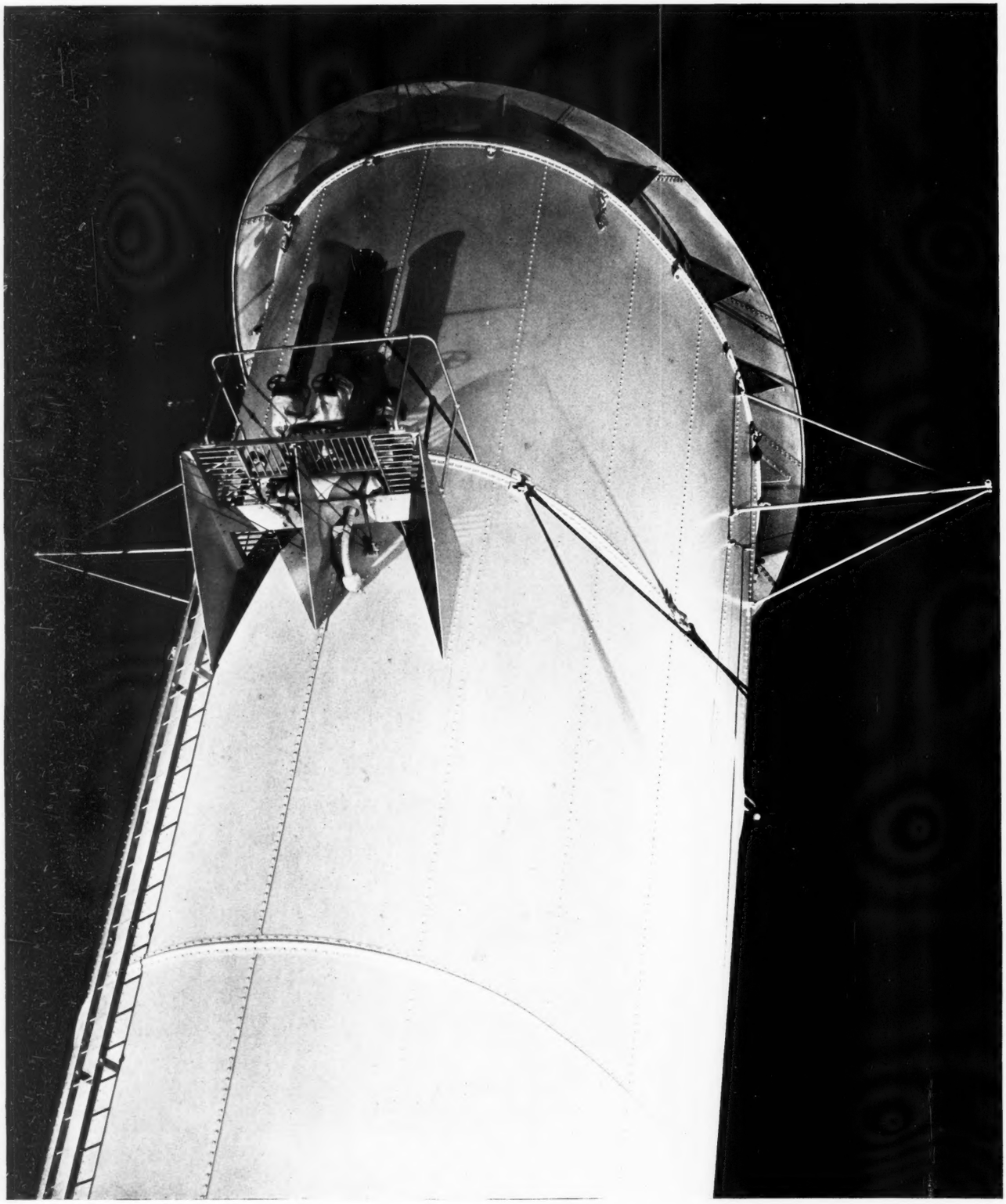


"The significance of the *Orion* is that for the first time a lay architect has collaborated with the naval architect in the design of the passengers' accommodation. Now that he has been let in, there is no doubt, after the success of the Anderson-O'Rorke experiment, that he has come to stay." This statement made in the ARCHITECTURAL REVIEW exactly two years ago has been confirmed by an increasing employment of architects by steamship lines. Now S.S. *Orion* has been followed by a sister ship, S.S. *Orcades*: illustrated on pages 155-159. Brian O'Rorke is again the architect. The photograph shows a view of the single funnel of S.S. *Orcades* by flood-light. A nine foot increase in its height in order to give a greater smoke clearance is among her many technical improvements.

Loyalties

By Clough Williams-Ellis

THE illustrations on this page and the quotations below them referring to the proposed King George V Memorial at Westminster, deserve very careful consideration. It is remarks such as these that make a really edifying controversy so difficult.

Supposing, for the sake of argument that *The Times* leader writer is right, then not only does it necessarily follow that the Archbishop of Canterbury is in error (which is always both regrettable and disquieting) but then also a very large proportion of the more cultivated and enlightened of our countrymen are thereby also condemned as hypocritical, which really does matter—or would do, if it were true.

But is it? Is *The Times*, usually so well-informed and so helpfully valiant in matters affecting public amenity, really a safe guide in this particular case? Unlike the Archbishop it admits with perfect candour that an initial sacrifice of architectural beauty and association will be called for and must be made, but then proceeds to defend a perfectly logical position by the worst possible argument.

We are invited, out of affection and loyalty, to make away with just a little more of the beauty and association that still remains to London, *because* anyway most of it has already been callously " swept away for merely commercial advantage " by the sort of people that most of us would greatly dislike to be seen talking to.

It is a singularly unpersuasive argument.

Could it be shown for certain that the ultimate gains would assuredly outweigh the losses—why then it would indeed be no more than silly sentimentality (I still don't quite see how " hypocrisy " comes in) to oppose a scheme that guaranteed us, without peradventure, more convenience, more dignity, and more beauty than were enjoyed at present.

Inigo Jones no doubt destroyed a lot of admirable Tudor buildings to make way for the new palace he projected for Whitehall, and Wren was admittedly ruthless at Hampton Court.

Yet, I for one, forgive all that may have been done by these two in the way of demolition, for the sake of what they gave us in the place of what they removed—a new nobility of building, a new commodity, and a new beauty.

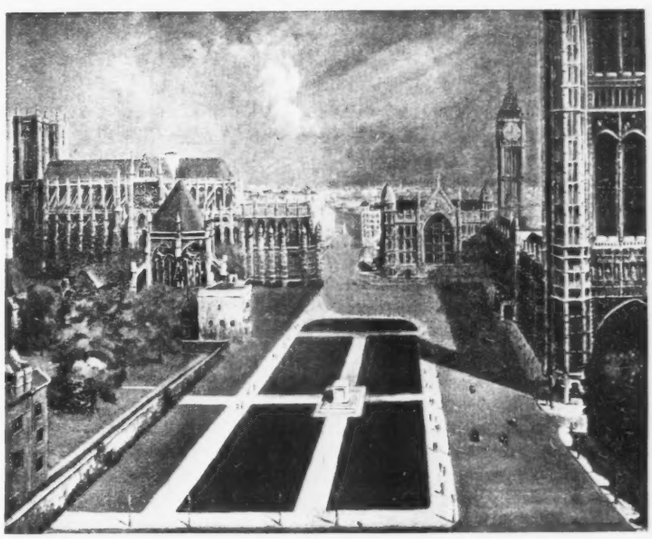
At the time, no doubt, I should have hotly opposed their high-handed doings, but I should have been wrong, because, clinging to the good, I should have been ignorantly hampering, or trying to hamper, the fulfilment of genius.

Maybe, of course, we who now seek to retain the familiar charms of the grouped architecture of Abingdon Street, that happy accident of unstudied urbanity born of perfect good manners, we too *may* be wrong.

Perhaps (should we succeed in our opposition) some inspired alternative to the thing-that-is that might have come from the brain of some at present unsuspected genius to dignify our capital will, because of us and our timid interference, remain unrealized for ever, to our eternal loss. But I doubt it. For one thing, the resultant site even when cleared will be too small for any lay-out of real magnanimity. We have been given no details whatsoever of this scheme on which its merits could be judged—upon which *only* they could be judged.

Indeed what is really most unnerving about the whole business is the bland way in which its promoters seem ready to commit themselves and all the rest of us to a specific site before making

"*If the Scheme were realized it would result in the demolition of a number of old buildings which had no particular architectural distinction to commend them. . . .* "(*The Archbishop of Canterbury, as reported in* The Times *of May* 16, 1936.) *Above, the buildings in Old Palace Yard which it is proposed to demolish to make way for the King George V Memorial.*



"*Some loss there must be, no doubt. The houses in Abingdon Street and in Old Palace Yard are not without their beauty and association; but in an age which has allowed so much beauty and association to be swept away for merely commercial advantage, only hypocrisy would lament a small loss for so great a gain as the memorial to a beloved King.*" (Times *leader, May* 16, 1936.) *Above, a drawing of the proposed Memorial Square.*

sure that, having spent their (or later *our*) hundreds of thousands of pounds, the final result will quite certainly be more acceptable to a reasonably civilized as well as a reasonably loyal citizen than is the *status quo*.

And here again I feel that *The Times* is disingenuous in seeming to imply that not only the stigma of hypocrisy but also that of disloyalty must necessarily attach to all those who are so reasonably cautious as not to applaud this still nebulous but none the less disquieting scheme of "glorification" that threatens to enthrone grandeur in the place of beauty.

That is what Big Business has been doing all over London ever since the war. Conceivably Edward VII and his reign might have been not so altogether inappropriately commemorated by the sort of thing we now dread for Abingdon Street (possibly unjustly) —the commercialized competition-fostered Pomp and Circumstance that, for the present, does duty for urbanity and uneasily expresses our civic and our national pride. But surely a great deal of the general affection and respect that was undoubtedly felt for George V was due to his subjects' belief in his essential simplicity, his self-effacing unspectacular assiduity in the conscientious discharge of his duty.

To stage a big show of imperial swagger in the name of a plain and modest man who (unless we have been deceived) detested display, formality and ceremonial pomp, is, it seems to me both gross and unimaginative. The idea of the Playing Fields as part of the National memorial was a very good one, but why must we so flatly contradict the sense and sensibility which prompted that proposal with this other that does so little honour either to the King or to ourselves?

"*Only hypocrisy would lament a small loss for so great a gain as the memorial to a beloved King.*"

That both begs the question and assumes too much.

There are those deserving of our attention who aver that the loss will be not "small" but extremely grave, whilst however beloved the King, I fail to see how we can hail his monument as "so great a gain" until we know in the precisest detail what it is going to look like.

There is still a suspicious reticence as to this. Perhaps something so admirable is even now preparing for us that we shall all be converted to the project. That is an admitted possibility. The probability, however, is that we shall get an arid set-out of official monumentalism in the place of our friendly old Abingdon Street, and London will have lost another piece of her shrinking soul to gain, not the whole world, but its amazed derision. One is reminded uneasily of an enterprising patriot who, soon after the war, propounded a grandiose scheme for the "doing-over" of Westminster around the Abbey and its precincts, and the clearing of a great space to accommodate a huge war memorial building of his own which I recall he rather naively described as "looming up like some vast chimera" above its older neighbours.

That abortive threat was more easily combated than the present one because of its more obvious vandalism and because its author incautiously published the details of his proposals, even exhibiting a model in a plumber's window in Victoria Street. (I am glad by the way, to remember that for my own small part in this engagement in defence of the amenities, I was awarded notice of an action for libel).

The Memorial Committee, the promoters of the Abingdon Street Scheme, are, we may be sure, single-mindedly anxious to bring into being what they conceive to be a worthy memorial, an adornment to London, acceptable to the people at large, and, if possible, not obnoxious to those who's particular interest is in architecture, town planning and æsthetics.

Perhaps they will soon be issuing detailed particulars of what is actually intended, so that, before they are too deeply committed, they may hear and consider the views of those whose opinions deserve attention.

Or, better still, perhaps they will look elsewhere for a site, somewhere where even "*a small loss*" will be not necessary and where all that is done can be counted as gain.

What about clearing away the clutter of undistinguished shops and offices in Bridge Street, that at present lie between the Houses of Parliament and the site of the new government offices?

Here, in Old Palace Yard, is an example of town-planning in that essentially English tradition whose achievement it has been not to impose itself ruthlessly on existing sites but to adapt its requirements to existing conditions. Above is the view from Parliament Square, a grouped effect which has resulted from the calculations of generations of builders. The white stone building is the climax of the effect. It is flanked by brick buildings carefully disposed to make the awkward deviation into Abingdon Street while preserving an architectural effect. Below is seen the square completed by the Victoria Tower of the Houses of Parliament, judiciously placed to balance the brick building on the right. Beyond can be seen the ragged skyline of modern buildings which will be fully revealed when the square is demolished. On the right is an open area admirably suitable as a site for a Memorial. Its use for this purpose would prevent all the unnecessary destruction involved by the project shown on the previous page.

Think of the gain in the approach not only to the Palace of Westminster but also to Westminster Bridge. Or what about a clearance on the south side of the river—perhaps on the Duchy of Cornwall estate, in which, I believe, King George V took a real and beneficent interest?

Why not, if "clearance" there is to be (and heaven knows it is needed over most of London, though not as it happens in Abingdon Street), should it not be where it is obviously notoriously, and urgently wanted?

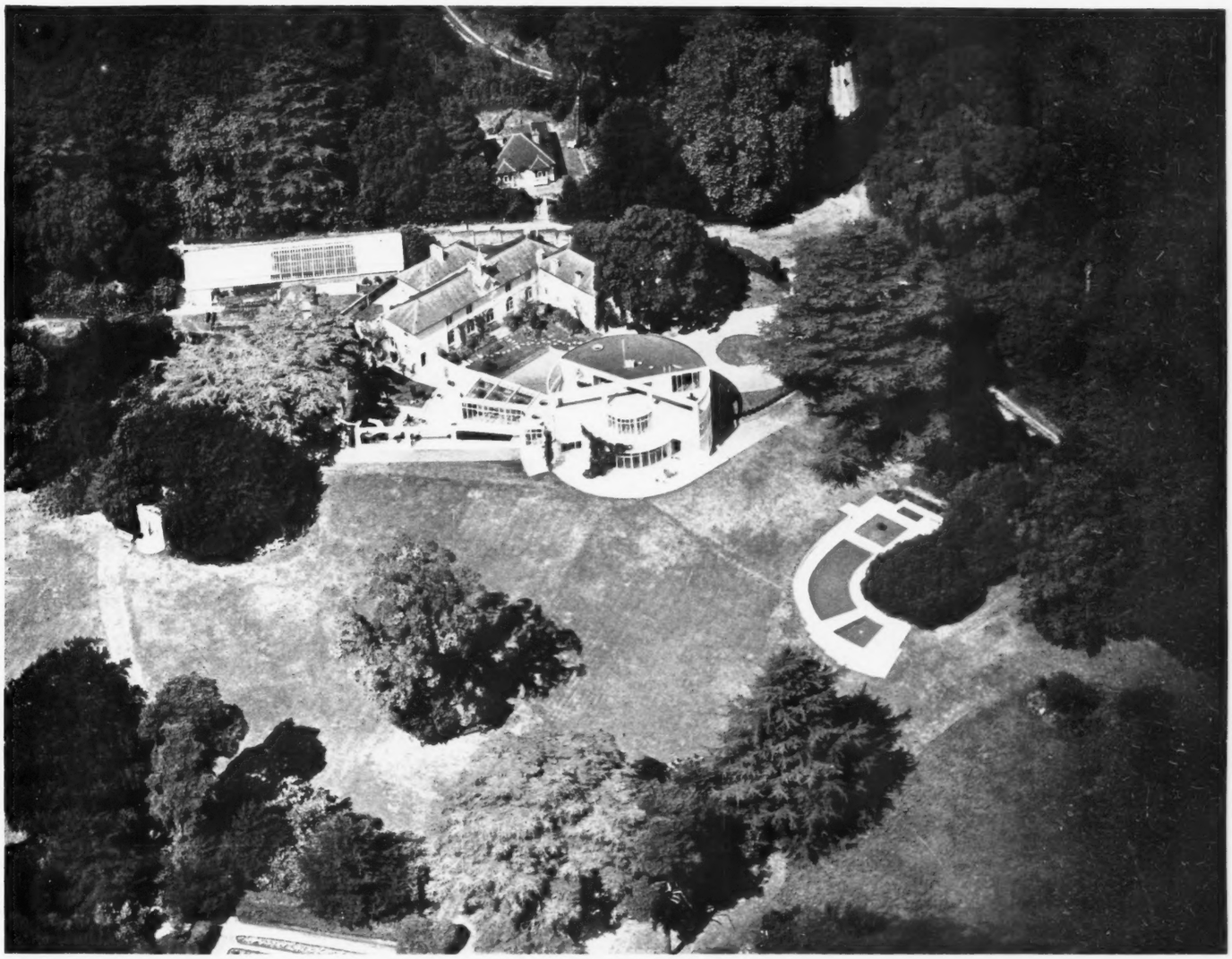
There is nothing surely derogatory in even a Royal memorial being useful instead of unnecessary or even actually mischievous?

To think otherwise is indeed a poor sort of loyalty, even something of a betrayal of the popular legend of a homely, hard-working, constitutional King, who cared much more for the condition of his people than for any sort of magnificence. The Playing Fields are his true and apt memorial, but a statue, it would seem, there needs must be (which in the words of the Archbishop of Canterbury) "it was hoped would be the work of some distinguished and gifted sculptor"; and that statue must of course have suitably impressive surroundings.

Place it then in Lambeth or in Southwark, where the provision of a worthy setting would mean virtual re-planning and re-building and re-generation of a whole borough.

That no doubt is something more than the Memorial Committee are prepared to stand for, but I like to believe that it is just what King George V would have thought a job of work worth doing.

HOUSE IN SURREY

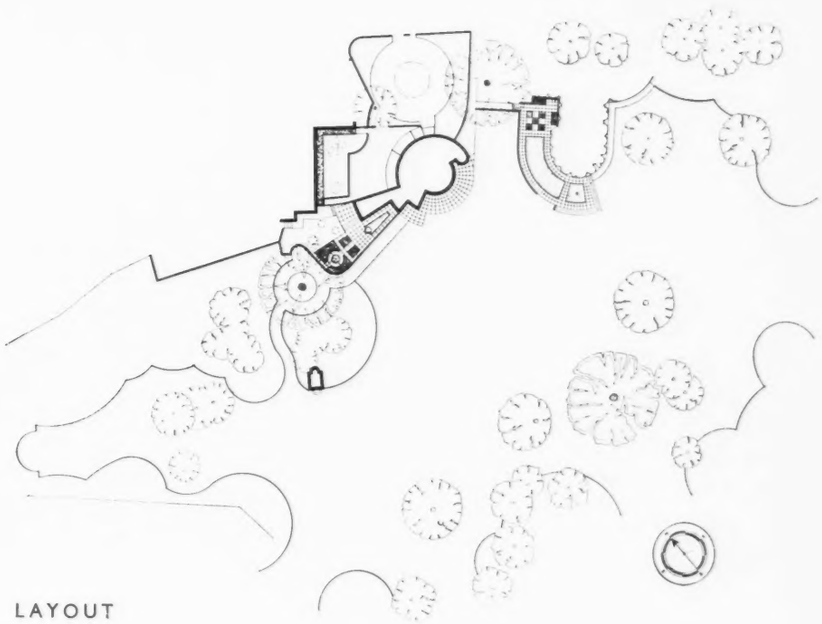


1

RAYMOND McGRATH ARCHITECT

CHRISTOPHER TUNNARD LANDSCAPE ARCHITECT

This reinforced-concrete house is situated on the exact site of at least three earlier houses, on the crest of twenty-five acres of old parklands, laid out in the eighteenth century with the assistance of Charles Hamilton, the creator of Pain's Hill. Of the dilapidated buildings which preceded it the old stable wing has been preserved to form the new service courtyard. The winter garden forms the connecting link. The new house is round, sliced out like a cheese on the southern side. On a July day, the morning sun reaches the entrance door and in the afternoon is back to this starting point. Existing vistas also prompted the circular form. Windows of hall, study and dressing-room are a framing for one cedar. Study, living-room, dining-room and pools in the formal garden are on the axis of a second.



LAYOUT

H O U S E I N

2

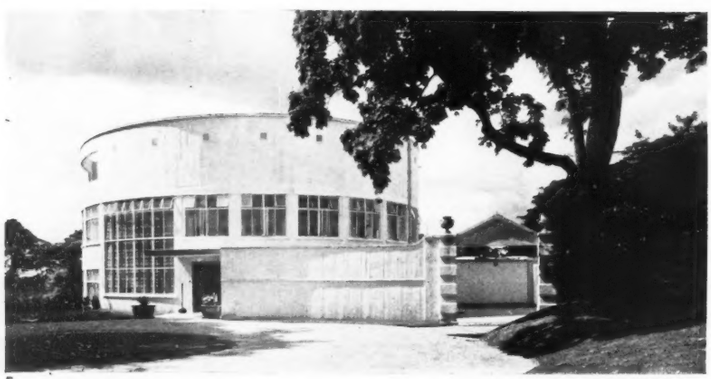
2. A view from the south-west, shows the house in its setting of landscaped garden with, left, the old Temple of Friendship, 1792. 3 and 4 are the architect's sketches of the previous Regency house which incorporated portions of older buildings and had itself aged beyond repair. 5, is the north "front," with left, the large stair window and the entrance door and, right, an old gateway to the courtyard joined to the house by a reinforced-concrete wall which screens the service entrance.

3

4

NORTH

SOUTH



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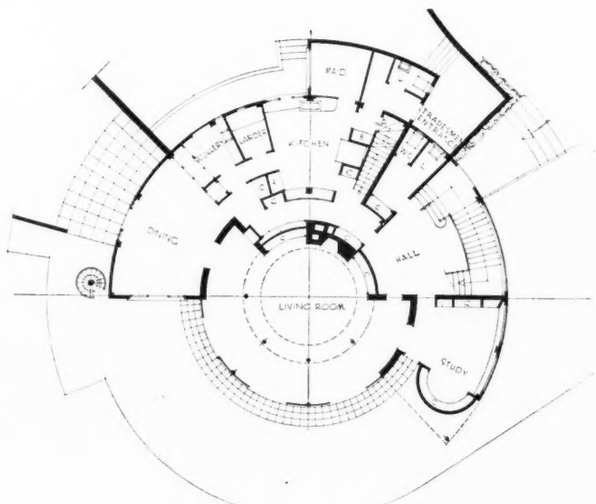
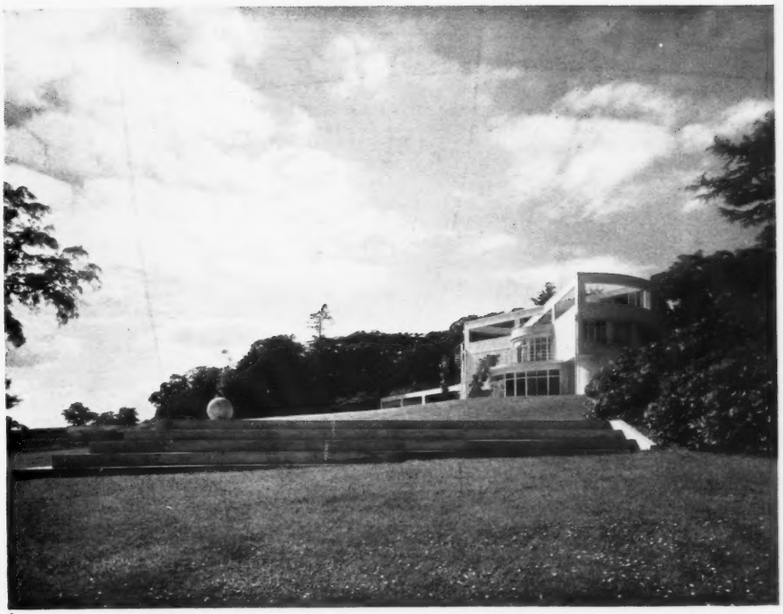


GROUND FLOOR PLAN.

S U R R E Y



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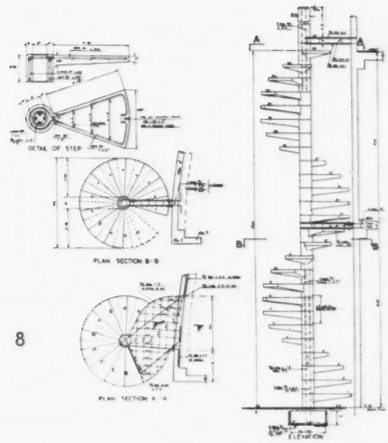
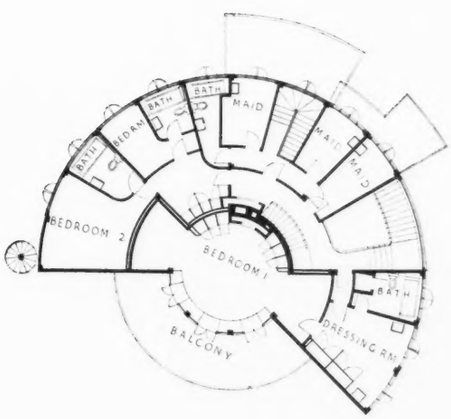


8

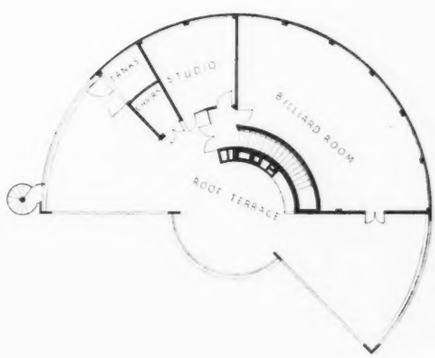
CONSTRUCTION OF SPIRAL STAIRCASE

9

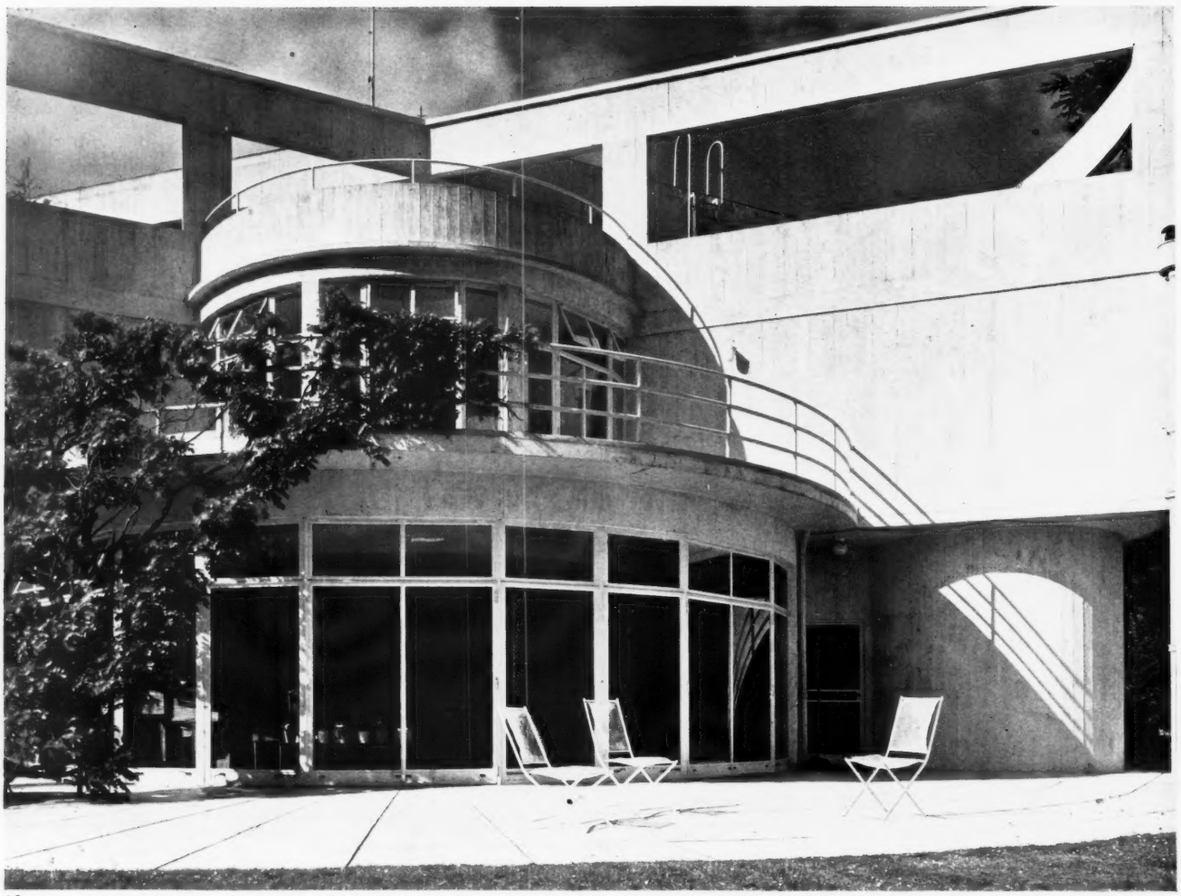
The construction of house, winter garden and pool is reinforced-concrete, the consulting engineers being L. G. Mouchel and Partners. As the progress photograph, 9, indicates, the shell of the house consists of three "ring" beams at each floor level with 10-in. columns spaced at regular intervals. The floor slabs are continuous. There are no radial beams. Thermal insulation is obtained by the use of compressed cork slabs on the inner face, applied at the time of shuttering. Externally, as the architect was averse to rendering, rough Oregon boarding was used for vertical shuttering and the surface texture of the wood is retained. Soffits and beams were shuttered with "Masonite." The concrete exterior is painted with a silicate paint, walls a pale pinkish grey, soffits a jade green. Metal casements are finished cream. The reinforced-concrete roofs are insulated with cork and asphalted, with a further insulating finish of crushed spar. The roof-terrace, 7, is paved with "Paropa" patent slabs. 6, is a view of the house from the south-west. 7, is the roof-terrace with the best-bedroom terrace below and the swimming pool beyond. 8, is a detail of the reinforced-concrete spiral stair to the roof-terrace. Each tread is precast with its section of the central shaft. This staff is "threaded" on to four $\frac{3}{4}$-in. reinforcing bars. Internally, the concrete floors are finished with either terrazzo, "Cellulin," wood-strip flooring or carpet. A continuous flush heating panel, skirting to cill,



FIRST FLOOR PLAN



SECOND FLOOR PLAN

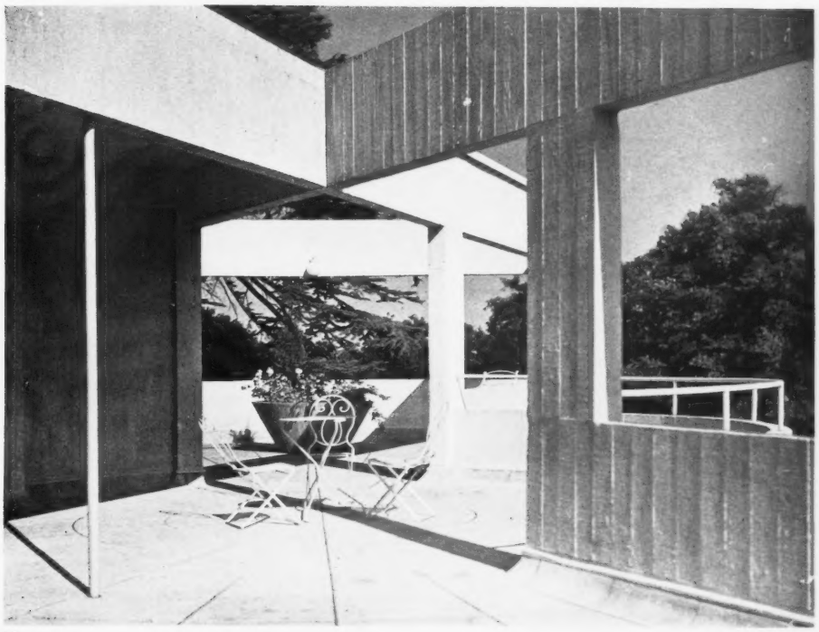


10

encircles each floor, except in living-room, dining room and winter garden where the heating grids are placed in floor panels of terrazzo or granolithic under the windows. Glass silk has been used for the sound insulation of internal partitions. The windows are glazed with polished plate to ensure a clear, undisturbed view of the lovely landscape which they command. The roof of the winter garden, which is used for the cultivation of tropical plants, is patent glazed. Floods for the night lighting of the formal garden are mounted on the roof.

11

12



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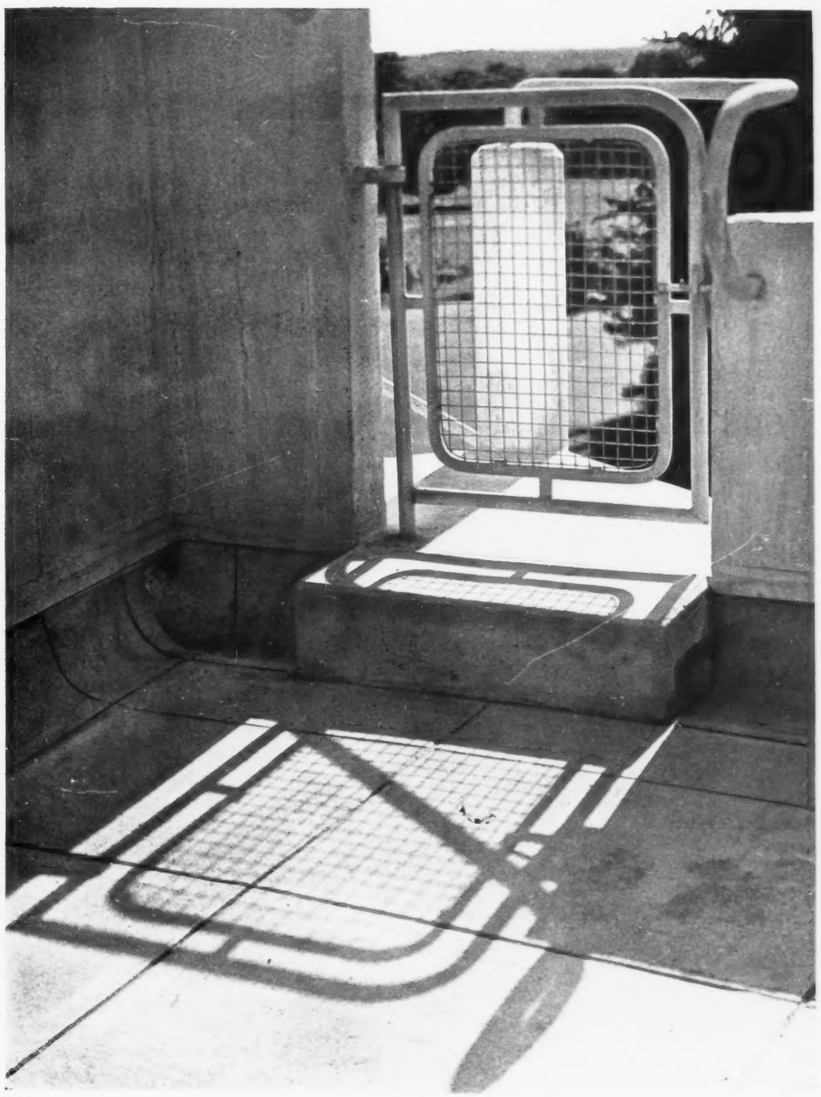


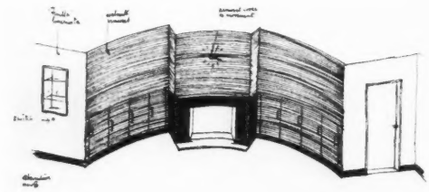
14

15

16

10, the southern aspect, living-room terrace and best bedroom balcony. 11, the winter garden seen through the screen of the formal garden. 12, the old wistaria vine to which the new house was "fitted." 13, roof terrace. 14, tubular gate at the head of the spiral stair. 15, staircase from first to second floor. 16, main staircase hall. The balustrade has stainless steel balusters, cellulosed flat rails and a handrail of polished birch.

17



18

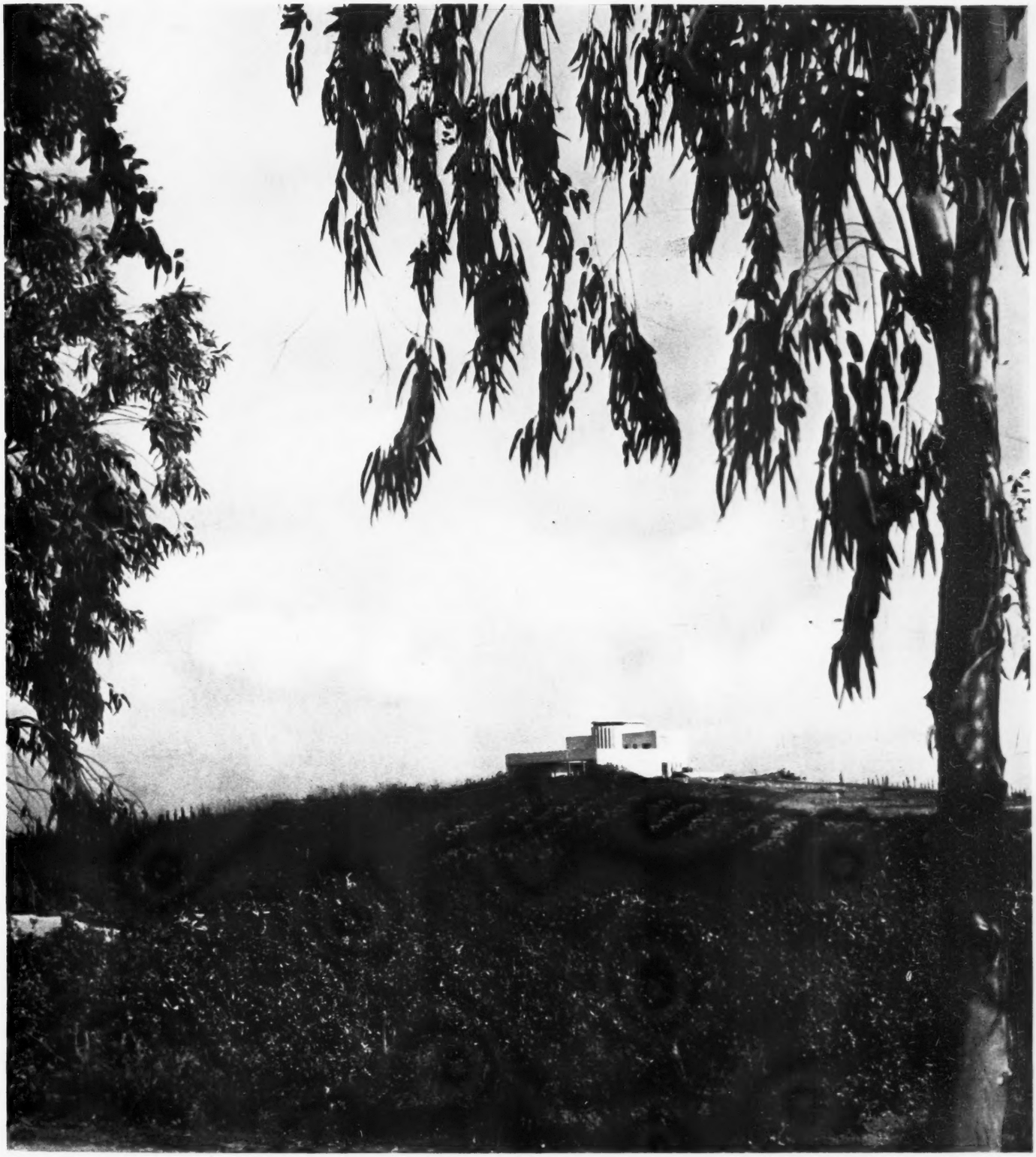
19

20

17, the terrazzo or paved main entrance hall which is reached by a flight of four steps from the higher level of the forecourt. There is a completely mirrored west wall which visually doubles this entrance space. On the facing curved wall is a "Vitroflex" panel etched with a decorative version of the garden plan. 18, the architect's sketch for and, 19 and 20, photographs of the living-room with its walnut panelling and flooring and columns sheathed with polished copper. The interior furnishings were designed by the architect in collaboration with Christopher Tunnard.

HOUSE IN SURREY

HOUSE AT REHOBOTH, PALESTINE



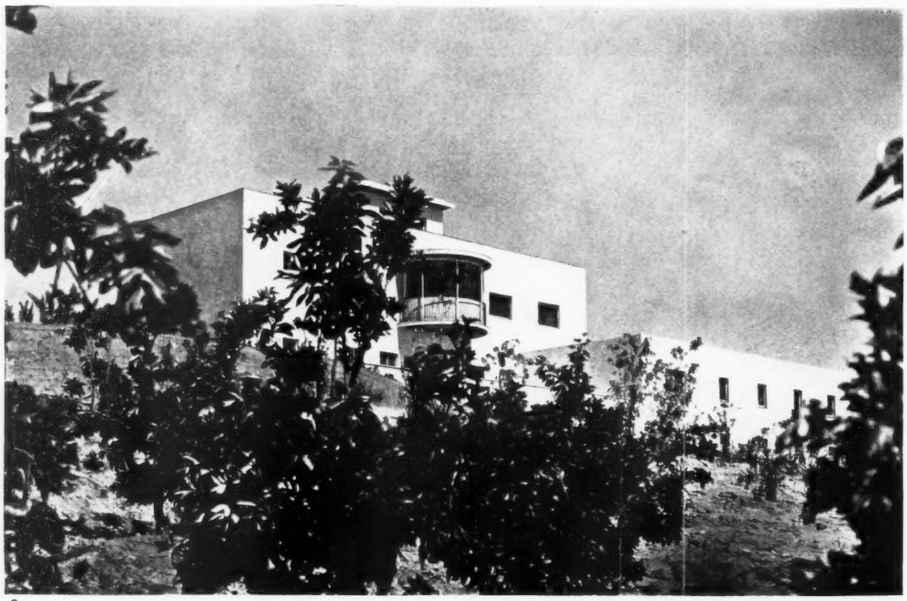
1

ERICH MENDELSOHN
ARCHITECT

Built on a hill with dominant views of the Mediterranean Sea to the west and the Judæan Mountains to the east, this house for Professor Weizmann is surrounded by vast orange plantations and its own terraced gardens, with clives, almonds, cypresses, mimosas and eucalyptus. There are blossoms and fruit the whole year round. Orientation follows exactly the prevailing winds during the day from the west, during the night from the east. 1. A view of the house in its natural setting.

H O U S E A T R E H O B O T H,

2

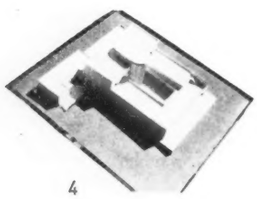


3

The structure is a reinforced-concrete frame filled with 13-in. breeze blocks. There are two layers of heat insulation material; cork and heraklith with crossed joints covered with jute for avoiding plaster cracks. The outside is finished in cream coloured marble and white cement. The floor slabs are composed of hollow tiles and sound-insulating cellular concrete screed. Windows in main rooms are steel with roller fly-blinds in bronze. 2, European houses have to be built to catch the sun as much as possible both for heat and light, because there is so little of it. Oriental houses have to hide from the summer sun for the sake of coolness and shade, because there is an abundance of sunshine. Therefore living-rooms open on to a patio with circular windows for cross-ventilation only. 3, East front with bay window of owner's bedroom. Service quarters are in the lower wing. 4, a model of the house.

KEY TO LAYOUT

1. Caretaker's lodge
2. Drive
3. Garages
4. Tennis court
5. Garden terraces. Evergreen flowering bushes and perennials, olive and fig-trees
6. Lawn with poinciana regia, jacorandas, magnolias, oleanders and cypresses
7. Rosarium
8. Flower-beds on terraces
9. Entrance to orange groves
10. Orange groves
11. Pumping station
12. Orchard
13. Vegetable garden
14. Main entrance
15. Staff entrance



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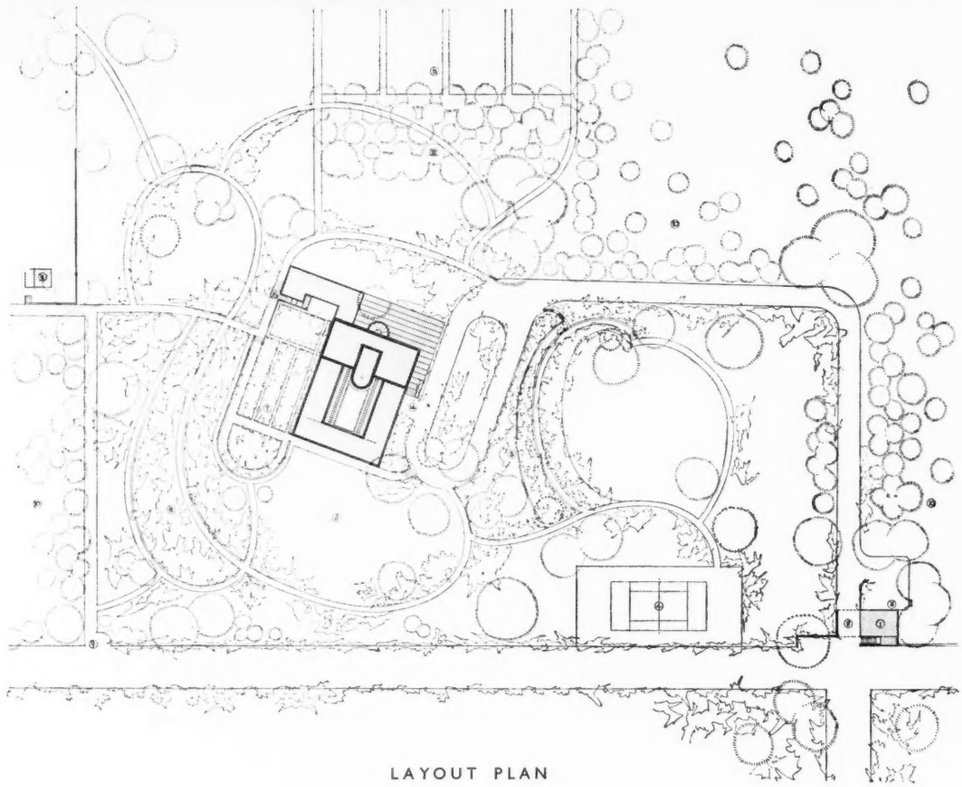
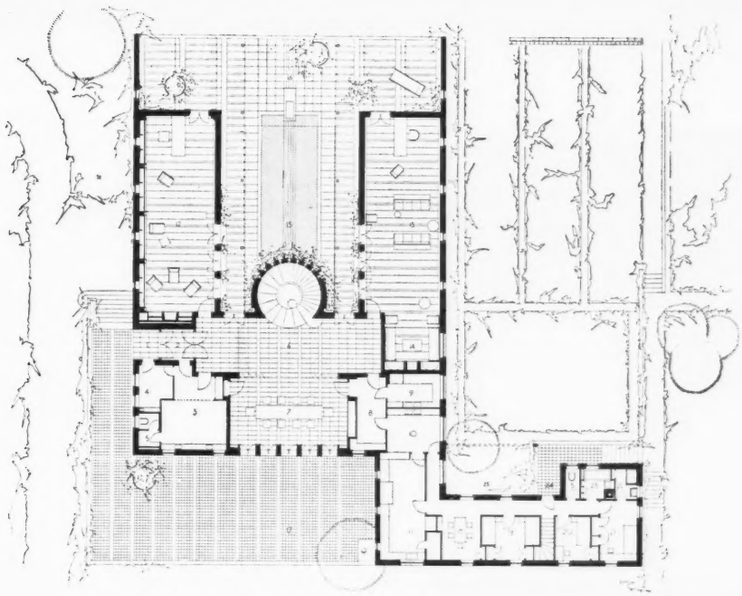


LAYOUT PLAN

PALESTINE



GROUND FLOOR PLAN

KEY TO GROUND FLOOR

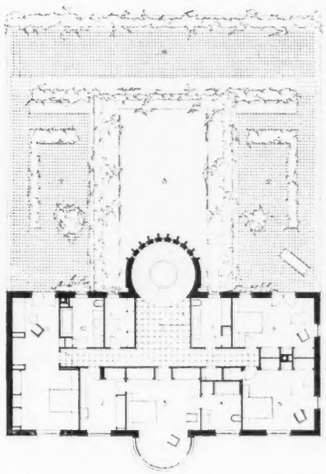
1. Main entrance recess
2. Lobby
3. Cloak room
4. Flower room
5. Ante-room w.c.
6. Hall and circular staircase
7. Dining room
8. Servery
9. Pantry
10. Scullery
11. Kitchen
12. Library
13. Drawing room
14. Fireplace recess
15. Swimming pool
16. Covered part of patio
17. East terrace
18. Maids' sitting-room
19. Maids
20. Cook
21. } Butler
22. }
23. Maids' bathroom
24. Back entrance and service yard

KEY TO FIRST FLOOR

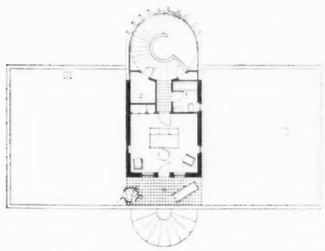
1. Lady's bedroom
2. Owner's dressing room
3. Owner's bedroom
4. Owner's bathroom
5. } Guest rooms
6. }
7. Guest's bathroom
8. Staircase hall
9. Sewing room
10. Lady's bathroom
11. Lady's sitting-room
12. Roof garden
13. Void above patio
14. Sun-bathing

KEY TO SECOND FLOOR

1. Nurse's bed-sitting room
2. Tanks
3. Bathroom
4. Roof terrace

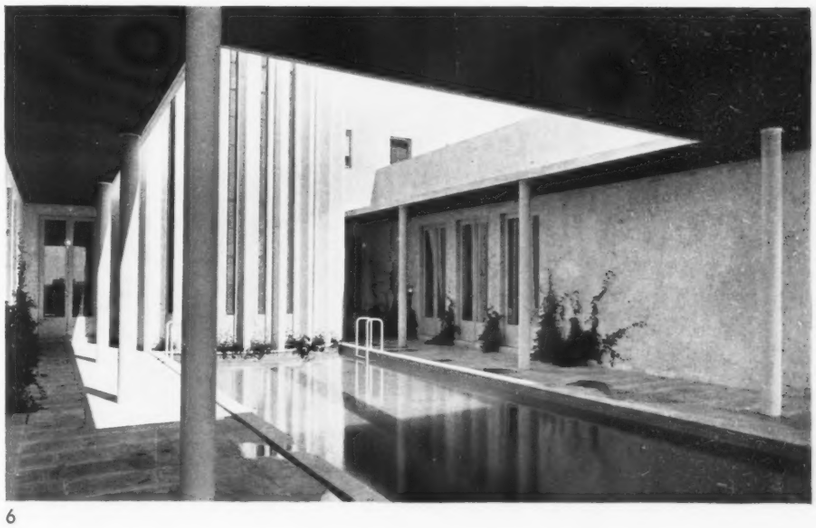


FIRST FLOOR PLAN



SECOND FLOOR PLAN

5

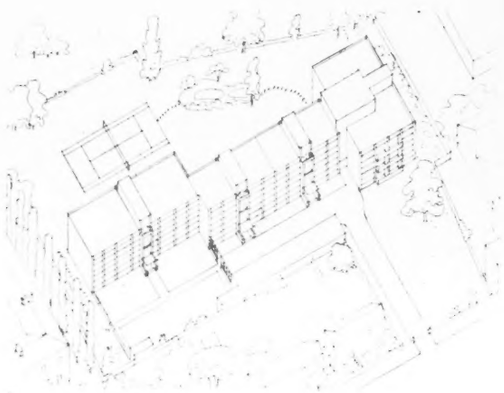


6

5, West front with view of circular staircase at the end of the patio. 6, the patio with the swimming pool. Undersides of terraces and canopies are painted indian red. Pavement and staircase projections are of stone in the same colour, mixed with polished cream terrazzo slabs. The pool is lined with tiles in mauve and indian red.

FREDERICK GIBBERD ARCHITECT

The site is the grounds of an old house containing lawns, trees, flowering shrubs, and a hard tennis court, which have all been preserved. The flats are in four independent blocks and have a drive approach from Southgate High Street. Being a considerable distance back they are well insulated from street noises and dust. At the back of the site is a cricket field and all flats are arranged with their principal rooms overlooking either the cricket field or a garden at the side of the entrance drive. Each block is of the direct access type. That is, the entrance door is approached direct from the staircase and not by means of a long internal corridor or access gallery. The cost of the extra staircase is compensated by the saving in floor area of corridors, and improved amenities such as increased privacy. 1 and 2 show the general layout, 3 is a view of Block C, and 4 the elevation overlooking the cricket field. 5, the entrance front. The carrying up of the staircase block above the general roof level was a condition enforced by the local authorities who insisted on the "breaking up" of the skyline. 6, a view showing the concrete canopies protecting the entrance doors. 7, a detail of the balconies.



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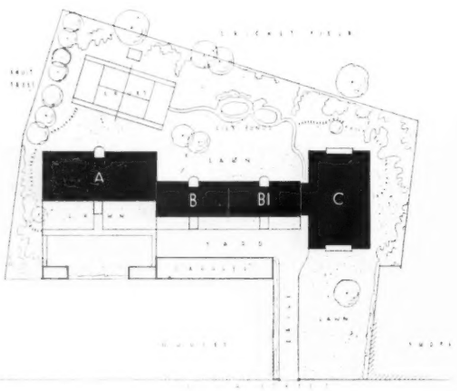

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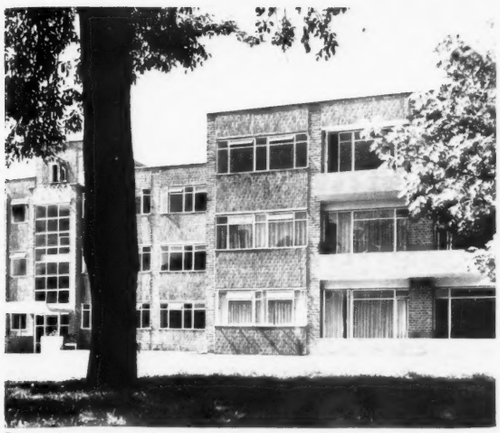

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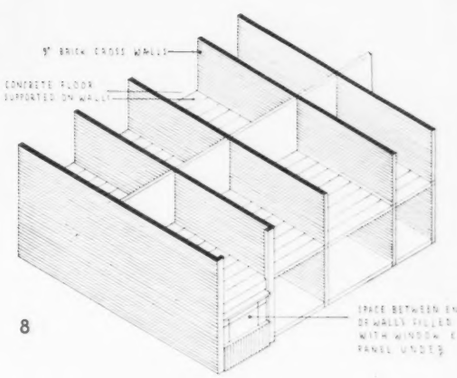
The structure was devised to give simple rectangular rooms, free from projecting beams or columns. It takes the form of parallel walls of 9 in. brickwork which form the divisions between the flats and give excellent insulation against noise. Floors are of reinforced concrete and span between the cross walls. The external walls thus become a series of panels and are treated as such with vertical brickwork expressing their non-structural nature. 8, is a diagram illustrating the structural system.



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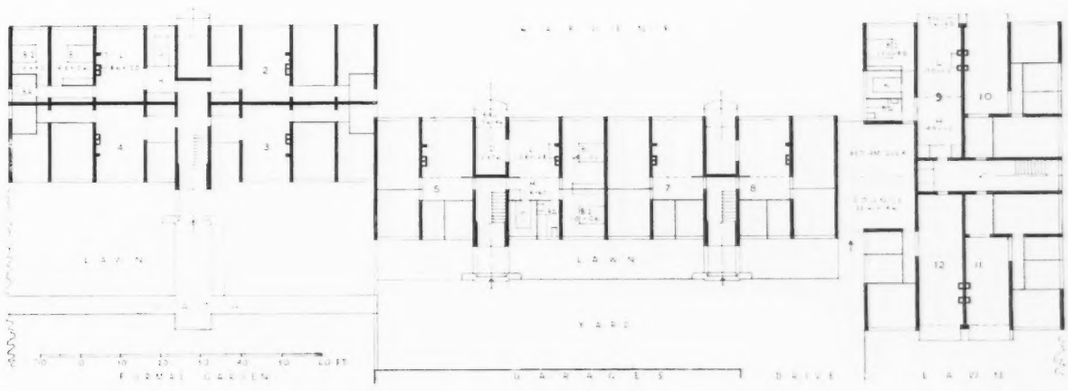

GROUND FLOOR PLAN

ELLINGTON COURT, SOUTHGATE

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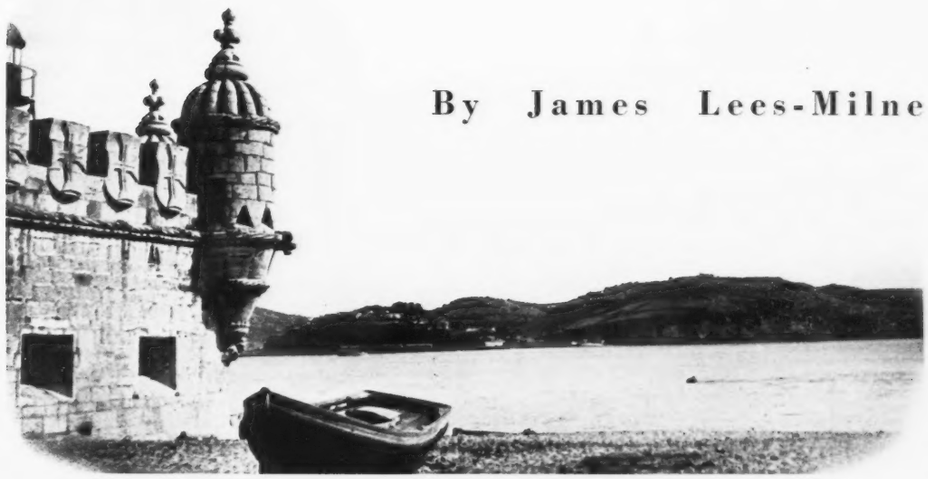
The living-room in a present-day flat serves for all the various activities that took place in separate rooms in the houses of our fathers. The living-room is therefore large, and arranged so that different parts of the room can be set aside for different purposes without interfering with the general circulation. The living-room in all the flats is divided from the hall by a glass screen with double-folding doors, so that these two rooms can be thrown into one for entertaining. Living-rooms are centrally heated and the heater enclosed in a grilled cabinet. A coal fire is also provided with a surround in polished marble. Windows are steel and are fitted with a special combination of curtain rail, permanent ventilation and draught-preventing pelmet boards. Floors throughout are finished in a special linoleum. Walls of bathrooms and kitchens are painted and those of the remaining rooms are finished in a washable distemper. 9 and 10, views of the living-room. 11, a kitchen.

The Portuguese Manoeline



By James Lees-Milne

THE Manoeline style of architecture is as distinct from what is termed Italian "Renaissance" as Romanesque is from Gothic. In one sense only do the two stand for the same thing. Only in that the Manoeline expresses a regeneration, a casting aside of the Mediæval in favour of a new and more enlightened culture, does it share the same inspiration as the style derived from the Italian peninsula. In this respect by "Manoeline" is meant Portuguese Renaissance. It was driven off the field all the same by bastard Italian Renaissance, just as the Romanesque was ousted by the Gothic. In all other respects the two are indeed dissimilar.

The first half of the 16th century was an undeniably revolutionary era and the countries of Europe arrogated to themselves strange and dangerous cults. In remote Britain and remoter Germany a religious Protestantism was disastrously affected; in France a cynical scepticism; in Italy a neo-paganism. In little Portugal on the contrary, together with an astounding outburst of Imperialism, a concomitant strengthening of the Catholic faith was most miraculously attained. The divergent tendencies were all indisputably evidenced in the character of the countries' art, and, above all, in architecture. In Portugal the Manoeline style is supereminently Imperialistic and Christian. But, alas, Portugal was none the less a small power, whose inhabitants were an unsophisticated people, susceptible to the stronger influence of foreign cultures, and the culture of Italy, by way of neighbouring Spain, ultimately proved too much for her. The spirit of Italy speedily prevailed, and the "Renaissance" ousted the vernacular "Manoeline."

The Manoeline lasted—to give it its extreme duration—from about 1495 to 1535. Its duration was astonishingly short and as remarkably important because it was the only style to arise in the Iberian peninsula ever to promise a development on vernacular lines. In Spain a style, on the surface vexatiously similar, appeared, which later developed into the Churrigueresque and the Plateresque of the 16th and 17th centuries, and in real essentials bore no relationship to the Manoeline. This Spanish affectation was predominantly of "mourisco" derivation, sprung from a romantic flirtation of Moorish art with an effete Gothic tradition, and nothing besides.

The Manoeline coincided with two great factors of which in effect it was the expression and the symbol. They were an unprecedented Imperial Expansion and a Religious Proselytism. As regards Portuguese Imperialism, it began as early as the reign of João 1 (1385-1433), the founder of the House of Aviz, a bastard who in default of a territorial heritage was obliged to turn to commerce. He was succeeded in these enterprises, though not on his throne, by a younger son, the millionaire, scientist, ascetic, Dom Henriquez, the Navigator. Under him the age of discovery and of the acquisition of colonies was fairly launched. In 1431 the Azores had been discovered and annexed to Portugal, in 1446 Diniz Dias had doubled Cape Verde, and Madeira and Gambia had been captured. The influence of the Navigator lasted after his death in 1460. In 1484 the Congo was discovered. Two years later Bartholomew Diaz rounded the Cape of Good Hope. In 1495 Dom Manoel came to the throne in the full heyday of discoveries and colonization, from which inheritance he

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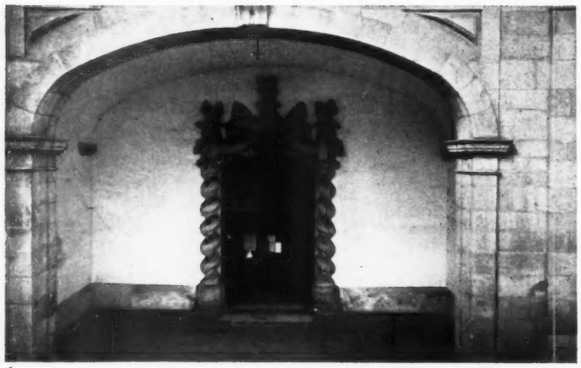

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Comparative doorways: 1, *doorway of the Palaçio de Sobre Ripas at Coimbra, showing the depressed ogival head that indicates an early Manoeline stage.* 2, *a typical round-headed doorway at Thomar, with the Aragonese hoodmould.* 3, *entrance to the Arab Bath at Sintra.* 4, *the astonishing tree-shaped doorway of the Igreja da Carmo, Evora.*

promptly and comfortably profited. The triumphs of the House of Aviz were now bordering on dizzy heights. Manoel, intoxicated by success, had conferred on him by the Pope the acclamatory title of "Lord of Guinea, and of the Navigation, Conquest and Commerce of Aethiopia, Persia, Arabia and India," and could boast that his standard flew upon fortresses at Aden, in the provinces of Abyssinia, in Mozambique, in Madagascar and along the coast of Malabar. Still the spirit of Dom Henriquez produced fresh fruits, though the new reign saw their penultimate harvest. In 1497 Vasco da Gama reached India, the goal of all mediæval explorers. Though Manoel contributed personally so little towards and profited so hugely from these ventures, his heart was abundantly with his sailors in their perilous penetrations into the unknown. In 1500 Brazil was reached and twenty years later commercial relations were opened with Pekin. Then came the death of Manoel and the accession of the bigot, João III. The end of the colonial expansion was well in sight, hastened by that stultified monarch's dismissal of Columbus and Megalhães.

In consequence of these events money poured like rain into the royal coffers. Since material resources were superabundant it naturally transpired that the most effective way of putting them to account was by building. Architecture was accordingly patronized profusely.

A material aggrandizement was by no means the only nor the primary objective of these pioneers in colonization, Dom João, Dom Henriquez and Dom Manoel. On the contrary, exploitation was merely incidental to the main objective, which was quite simply that of gaining more souls over to the faith. A religious proselytism, only too often exercised with an unscrupulous and repulsive zeal, was the overweening motive.

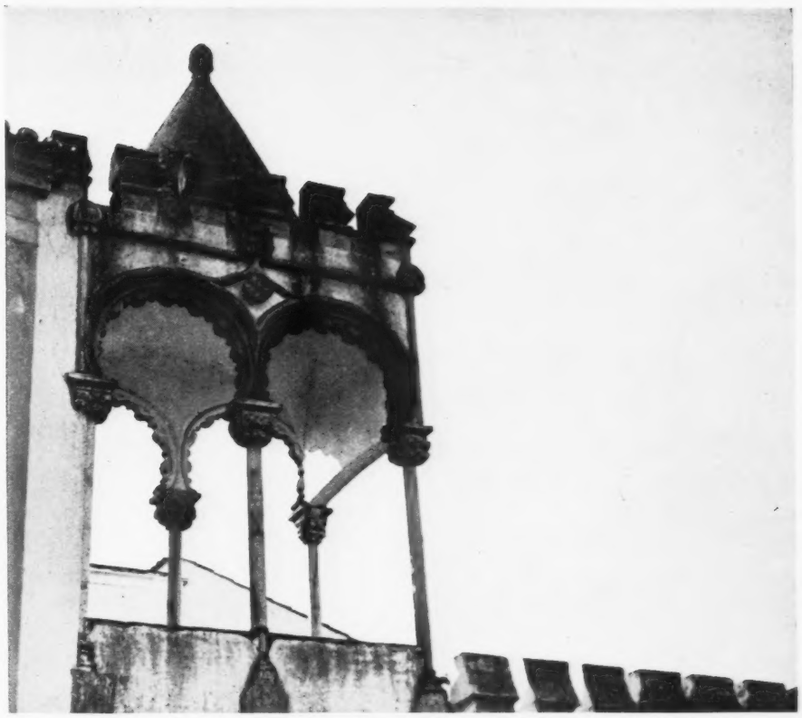
The Manoeline then is first and foremost an expression in stone of the epoch and of the state of mind that the epoch itself engendered. As the Italian Renaissance discarded the vertical architecture, or the Gothic, in favour of a horizontal or neo-classic, so did the Portuguese discard the Gothic in favour of the Manoeline. The most characteristic feature of the new style is undoubtedly the shape of the arch. It provides the only reliable clue to an attempt at categorizing. The pointed arch and the ogival (*vide* the windows of the Palaçio de Sobre Ripas, at Coimbra) are rare and betoken the early transitional stages. The round arch, as seen in the window heads of the nave at Belèm or in the beautiful door into the Sala de D. Fernando at Batalha, is common; so is the multivariant trefoil, seen in the north doorway of São João Baptista, at Thomar, and elsewhere less straightforward in infinitely elaborated versions; then come depressed wavy curves, such as the head of the south window of the Chapter House, Thomar; again sharp angles and curves together, convex curves, three or four of them, and so many as to form one half of an octagon, as the outer order of moulding on the famous entrance doorway to the Capellas Imperfeitas, at Batalha.

And yet in the face of this wide diversity there is always an indefinable something in the horizontal flow of the lines of the arch, no matter whether it be trefoil, flat ogee or convex curve, which is unmistakable Manoeline. As instances of this, take the astonishing tree-shaped doorway of the Igreja da Carmo, Evora, and the diadem portal of the Igreja de Vestiaria, near

Alcobaça, neither of which conform to the regular shapes elaborated above. Yet both these heads could only be Manoeline. The capitals of the arches, when not dispensed with altogether, are not so easy to go by. They are usually bell round, covered maybe with very heavy and realistic leafage of some sort, or eight-sided like those from which spring the segmental arches of the Arab bath at Sintra. Otherwise the distinguishing marks of this anomalous style must be looked for rather in the treatment pertaining to the three traditions whence the Manoeline is sprung, and which will be taken in their respective orders.

The Manoeline unfortunately lasted too short a time fully to develop as we understand the expression. It had its traditions but it had no settled phases. In remote mountain districts local architects would in 1530 still be building in the manner favoured at Lisbon or Thomar in 1495. The Manoeline therefore never evolved and had no time properly to assert itself. All that is left is a conglomeration of uncoordinated inspirations. The style collapsed prematurely with the Empire, upon the advent of the foreigner and the Spanish usurpation.

The three traditions from which the Manoeline is physically derived are the Gothic, the Moorish and the Asiatic or Hindu. The style never properly assimilated their attributes before disaster overtook it, but even so there are instances where it showed signs at least of character, strength and promise, and where beauty of the classical kind is not lacking.



5, A Manoeline pavilion at Evora under the distinct influence of the Moorish.

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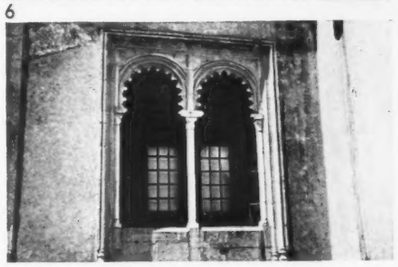

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The west doorway, 6, of the Igreja de São João Baptista, Thomar, is an example of the transition from Gothic to Manoeline. The north doorway, 7, is almost entirely Manoeline in character. 8, one of Dom João de Aviz's windows at Sintra, about 1300, in the Moorish tradition. Compare with Dom Manoel's windows, 9, executed about a hundred years later.

Gothic Influence

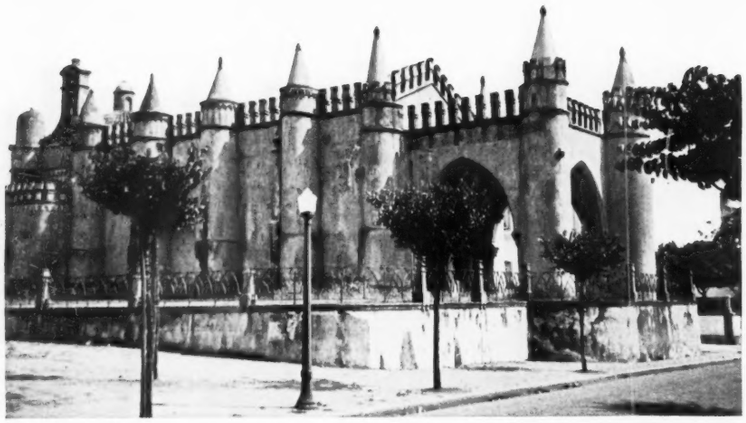
At Thomar, an important little inland town, there is a church in the centre square called the Igreja de São João Baptista. São João is of considerable interest for, begun in 1494 and finished in 1510, it affords an example of staged transition from late but unaffected Gothic to Manoeline. Conveniently enough it has three different doorways, each of which marks a step from the one into the other. Whereas the modest south portal shows unadulterated Gothic design, the west and main portal is a mixture of Gothic and Manoeline. It consists of a large ogival arch and thrusts its spiked finial through a crested drip stone. This drip stone is supported at either extremity by two vertical shafts so as to enclose the ogival doorway within one rectangular framing. Though the dripstone and shafts are Gothic in character the whole framing forms a feature, peculiarly suggestive of Moorish portal and fenestral architecture, which is an interesting example of early Manoeline work where Gothic is the pervading influence, and the oriental not at all reflected in the picture. But it is in the treatment of this strange but beautiful doorway that we get signs of the approaching style. The moulding in the recesses of the ogee is Manoeline, a naturalistic coral-like work that will become so familiar in a more refined state later on.

The third and north portal is almost entirely Manoeline in character. The whole portal is likewise enclosed within a rectangular framing, the two sides of which consist of slim and loosely twisted shafts with naturalistic capitals. The hoodmould is filled with coral work, more refined than that of the West door, although more damaged. The doorhead is a trefoil and in the tympanum is a typical Manoeline device. Here we see the Manoeline in its early stage: Gothic fundamentally, and free from the eccentricities that were later to deform it.

A useful example of very early Manoeline work of Gothic extraction is the frail and intricate retable, built by one Olivier de Gand in the Sé at Coimbra. The Convento de Jesus at Setubal is another. A different example is the famous chancel of the Sé, Braga, only here the heavy and sophisticated stonework shows the influence of a more florid and degenerate Gothic.

Moorish Influence

The Moorish influence must not be confused with the oriental and Hindu. The latter was a new, foreign and untried influence that acted



10, The Igreja de São Braz, at Evora, is a pre-Manoeline building of obvious Moorish extraction.

with hurricane effect, whereas the former was the culmination of a culture of long duration that came from within. After all the Moorish strain was part and parcel of the Peninsula, for the Moors had first come over in the 7th century and with varying fortunes had remained ever since. By the beginning of the 16th century Moorish manners could be safely interpreted, for had not the Moorish menace by now long ceased to be an actuality!

The Palace at Sintra is generally considered the best example of Manoeline work based on the Moorish tradition. The Palace was certainly once a Moorish stronghold, and the plan and layout, with gardens, fountain pools and grottoes, are still very much what they once were. Actually the Palace was rebuilt about the year 1400 by João de Aviz who employed Mozarabic workmen. Dom Manoel when he extended the Palace a hundred years later carefully followed the tradition of his predecessor, and as his famous windows at Sintra became the pattern for much Manoeline work of similar taste elsewhere, it may be said that Dom João's romantic application of the Moorish was the source of a great part of the Moorish flavour in Manoeline times.

A comparison of Dom João's windows at Sintra with Dom Manoel's is not unrewarding. In the earlier windows you see a closer proximity to the real Moorish. In the latter the Moorish fundamentals in the twin lights, the blunt cusps and the square framing of the surrounds are no less evident. But the simple capitals have developed into wreaths of vegetable matter, the quiet cusps have become acorns and a vigorous but ingenuous naturalism is given free play.

There are of course innumerable instances in Portugal—chiefly south of the Tagus—of Manoeline work under the direct influence of the Moorish; in the Castello at Alvito where the twin lights are horseshoe shaped, of red brick finely cuspated; or in the Chapter House of São João at Evora with its twisted shafts, a typical Moorish attribute, and its bell capitals, fluted, leafed and roped. But at Sintra above all can the Moorish tradition best be traced in a castle which, itself of Moorish foundation, faithfully followed the Moorish tradition in each subsequent addition or modification.

Asiatic Influence

We have already seen that the great impetus given to the Manoeline school was the new Imperial spirit. The material effect of colonial acquisition was so overwhelming as occasionally to be disastrous. The most ingenious illustration of Porguguese Imperialism is probably the famous west façade of the Coro at the Castle of Thomar. Here the spoils and treasures brought home from the east to a nation bewildered and inebriated by the profusion of them have been indiscriminately but literally crystallized upon this building. It is patent that the artists of the west façade had become as hysterical as the people over the discoveries of the New World and that their work was influenced accordingly. For everywhere there is crude evidence of maritime adventure in the corals, anchors, chains, ropes and swirling sails used as a means of decoration, without their having undergone the slightest modification. Yet, strange as it may seem, amongst this uncoordinated fantasy there is an indefinable beauty, for the façade is redeemed by workmanship as skilled as it is remarkable.

This then is the Imperial and maritime effect unconnected with the Asiatic influence which elsewhere, notably at Belèm, is positively in evidence. Dom Manoel was at least a man of artistic enterprise, which he fostered in his courtiers. One of these, Garçia de Resende, actually despatched trained architects on Vasco da Gama's expedition, and spared no pains to propagate oriental designs in art. His taste for the exotic in art was insatiable and he encouraged the reproduction of Indian architectural proclivities in his buildings, especially at Evora, his native city.

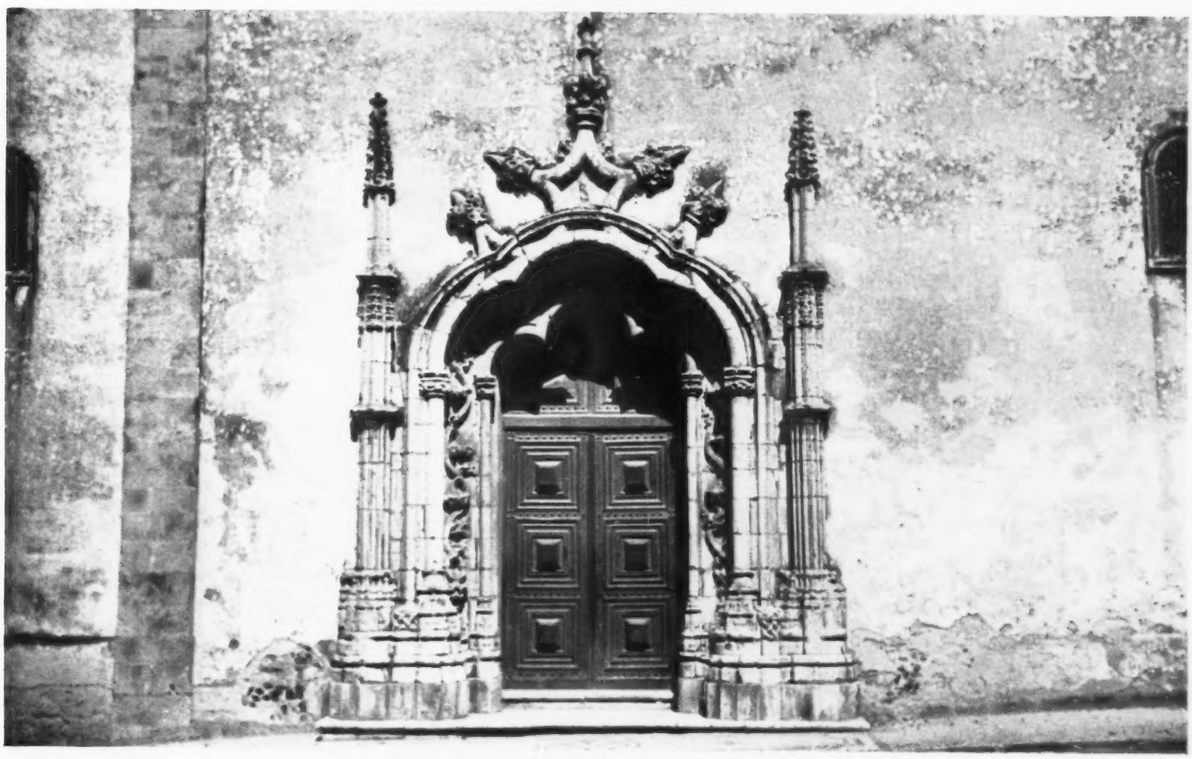
At Belèm, the familiar tower on the shores of the Tagus is quite decidedly Asiatic, notably in the turn of the projecting cupolas, which resemble minarets, and in the moulds of the balconies. The adjacent monastery of Belèm is literally inspirited by the sea, the orient and all that they have meant to Portugal in her greatness. Though there is much of the Gothic in the gorgeous fan tracery of the interior, much Renaissance ornamentation on those astonishing piers relieved in figurations, the flat vaulting, the structural lie of window and doorway proclaim the horizontal and the oriental. In the Cloisters, despite the apparent strain away from the Manoeline towards the Renaissance—for these Cloisters date from late Manoeline days—there is a heightened seasoning of the oriental not only in the structure but in the treatment, particularly in the canopies, pinnacles and cornice, encrusted with diamonds in relief. The buttresses between the openings of the upper storey draw their inspiration direct from Asiatic sources and do not resemble any features handed down in the old Moorish traditions of Portugal; they are round and spirally grooved, finished with pointed pinnacles that look like the tall headdresses worn by Siamese dancing girls. In front of the buttresses and upon the dividing frieze are thrust figures like little Buddhas that may well have been fashioned by Hindu artists, under canopies of palpably Indian design, while from a string course below them sprout fantastic gargoyle fishes and masked monsters like those fabled by Marco Polo.

Developed Manoeline

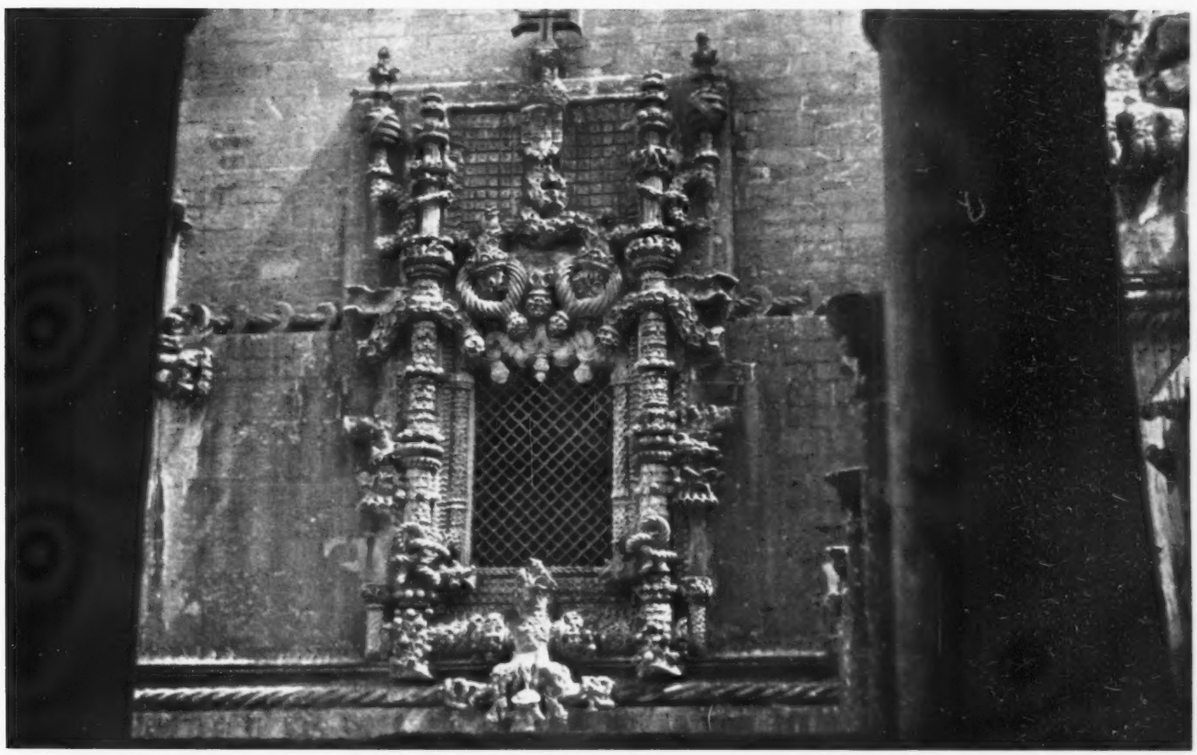
In so far as it is possible to attribute any Manoeline building to one phase—for architectural work was carried out slowly over a number of years, and those Manoeline years were limited, the work at Batalha may be attributed to the most fully developed period of the Manoeline style. As the Batalha of Dom João de Aviz reaches the height of Gothic achievement, so some of the work in the Manoeline style executed one hundred years later attains a level that has never been surpassed.

In the Claustro Real at Batalha and in the great doorway leading from the patio to the Capellas Imperfeitas we see the Manoeline at the greatest stage of its development. Here the best of all the traditions we have previously remarked so particularly in evidence in individual buildings, are blended together, unselfconsciously and so imperceptibly as to produce works of art in a new style, of a new creation. The glory was an ephemeral one. There is something infinitely pathetic about this period of Portugal's history. Side by side with some of the best work ever produced by Christian inspiration there is other contemporary work utterly worthless and debased, such as the incomplete loggia in the Capellas Imperfeitas. It is a not insignificant fact that the good work at Batalha was done by Portuguese artists, the Fernandes father and son, whereas the debased loggia has always been attributed to the great architect João de Castilho, of foreign extraction.

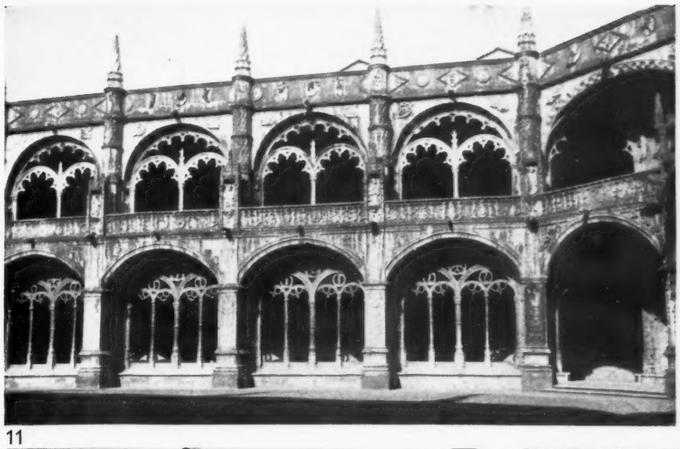
In the Fernandes' Cloisters we have a direct advance on the geometric designs of the late Gothic artists. Here the naturalistic is given full play in the stone tracery of the openings. It is exuberant without being restrained. From the lotus bud, symbolizing the awakening of Portugal's soul in her new and distant Empire, is woven an inextricable device of leaf, blossom and flower. The great doorway into the unfinished chapels is the most exuberant, the most ornate, the most audacious product of this egregious style, distinguished above all for



Two Manoeline doorways. Above, the doorway head with trefoil interlacement at the University Chapel at Coimbra. Below, a design of sharp angles and curves, from Santarem.



Portugal's Imperial expansion, one of the main factors determining the architecture of the Manoelian period, at times inspired the most curious decorative features. Above, is a turret at Thomar girded with the Order of the Garter, a decoration conferred on the Portuguese King. Below, the west window of the Coro at Thomar, decorated with an extraordinary assortment of maritime objects.



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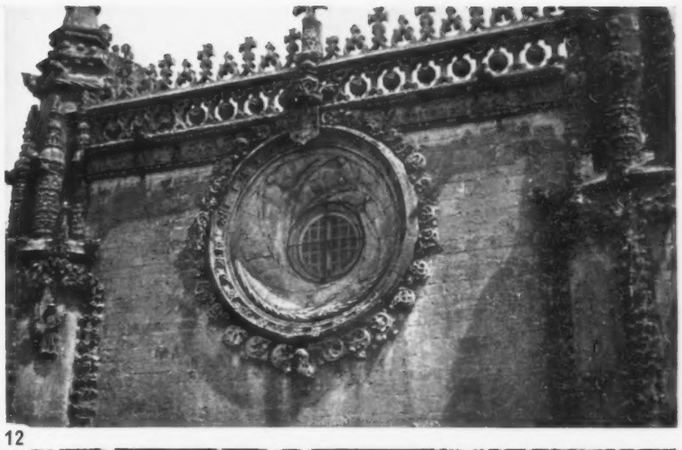

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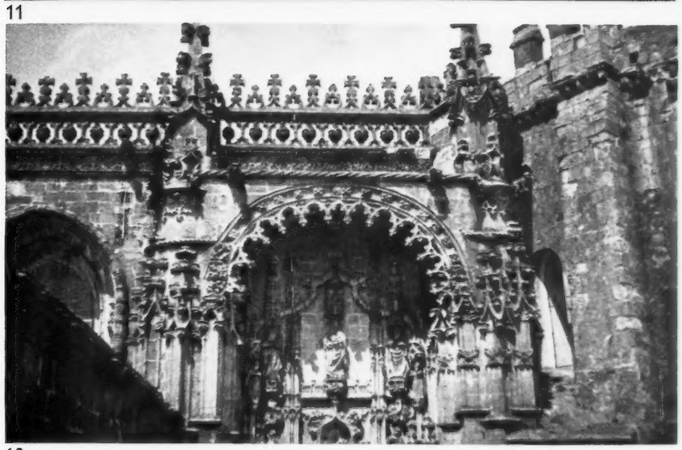

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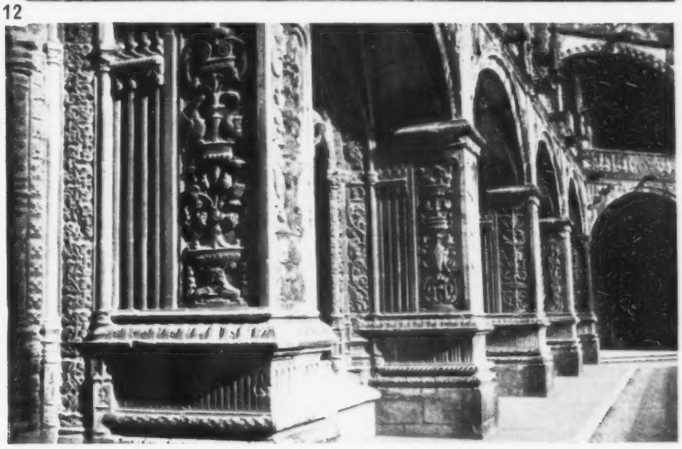

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Details from the Coro, Castello de Thomar. 11, *a doorhead and balustrade detail and,* 12, *a view of the window with the peculiar swirling sail motif. The cloisters of the Monastery at Belèm,* 13, *built by the versatile João de Castilho, draw their inspiration direct from Asiatic sources.* 14, *a detail showing the treatment on the opening of the cloisters, indicating the strain towards the Renaissance.*

extravagance of detail. It is indeed the *chef d'œuvre* of the Manoeline School. The huge double-faced portal, sculptured from top to base into miraculous stone lacing, comprising innumerable gradations of polycentric arcading, must be seen to be believed. It is a complete departure from the Gothic outline and withal shows no flavour of the Renaissance.

For reference purposes the little Church of N.S. de Popolo at Caldas da Rainha (dating from 1500 and of the utmost simplicity), the beautiful west portal of the Monastery of Belèm, where are the kneeling figures of Dom Manoel and his Queen, the Madre de Deus at Lisbon (built in 1508 and incidentally containing sumptuous Manoeline fittings) and the naturalistic Sacristy Doorway at Alcobaça should at all costs be included in this summary.

Foreign Influence and Decline

One of the most competent architects that ever worked in the Iberian peninsula was João de Castilho. He has left work that will compare with the best in any European country. His talent and versatility were prodigious and such masterpieces as his Manoeline Sacristy Doorway at Alcobaça and his Renaissance Chapel of the Conçeição at Thomar testify to this. Yet his adoption as master architect by Dom Manoel was a tragedy. The great error that Dom Manoel committed was the introduction of foreign artists. The Manoeline style as such was the only truly vernacular style to which Portugal gave birth. It was thoroughly and essentially Portuguese, the reflection of the greatest period of her history. The first Manoeline work, inspired by Portuguese artists, was carried out by Portuguese craftsmen. By a foolish kind of snobism Dom Manoel, otherwise a man of taste who was not a man of overweening wisdom, courted foreign artists. He had not the understanding to appreciate that a great national inspiration could only be brought to bear fruit by the men who first gave it breath. Instead, fired by an ambition to emulate the glories that Renaissant Rome could vaunt, he determined to gratify his thirst for magnificence and to do honour, as he thought, to the new status recently acquired by the Portuguese Empire, by an ill-timed introduction of second-hand goods.

Castilho was a Basque whose culture and training came from abroad. His versatility at first allowed him to adapt himself to the growing vernacular architecture and for a time he worked in that medium. But he soon associated with other foreign artists introduced by the King, notably with Mestre Nicolas Chanterène at Belèm; finally he discarded the vernacular

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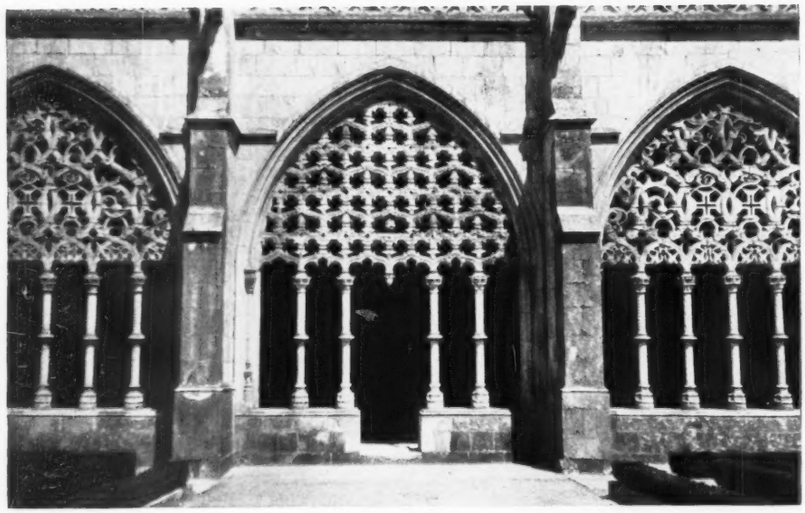

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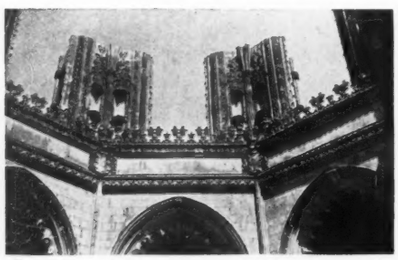
The cloisters at Batalha, the work of the Fernandes, father and son, show the Manoeline at its best. 15, *twin openings from the lavatory.* 16, *another view of the cloisters.*



17

18

The Capellas Imperfeitas at Batalha is another building of the Fernandes: 17, *the truncated jambs, and,* 18, *a detail of the great doorway "sculptured from top to base into miraculous stone lacing."*

19. The kneeling figure of Dom Manoel in the doorway at Belèm.

architecture and adopted the Italian. Had Castilho been a lesser architect the Manoeline might not have been doomed.

Fernandes the Younger dying in 1528, Dom João III, who had in the meantime succeeded Dom Manoel, called upon João de Castilho to continue the work upon the ill-fated chapels at Batalha. By this time Castilho had ceased to take the Manoeline seriously. With a total disregard for tradition he erected the double-light loggia over the great Doorway. It is surprising that Castilho should never have questioned whether this bastard Renaissance stuff was applicable here.

The example at Batalha is most reprehensible, but before this loggia was perpetrated there were signs of the coming disintegration of the Manoeline generally. The pulpit in Santa Cruz Church, Coimbra, designed by Jean de Rouen in 1522 is an exquisite work, but it has already ceased to be Portuguese. It is well on the way to the Italian. The façade at Santa Cruz, due to Castilho's brother and Mestre Nicolas, is as much Renaissance as Manoeline, with its cramped little turrets and nondescript embellishments. Again the South portal at Belèm, which is fundamentally Manoeline, has Renaissance treatment superimposed. The discrepancy is illuminating. By the time of Castilho's death in 1551 the Manoeline was utterly extinct. Indeed it is doubtful whether it had lingered in any part of Portugal to so late a date as this. The continental culture had prevailed.

From these observations it appears that the Manoeline cannot simply be attributed to Moorish, English, French, Flemish, German, Spanish, to Gothic, Mohammedan or Hindu influence. Certainly it has drawn from all these sources. Of this there is no question. But it is compounded, even so, of deeper elements. A pervading spirit purely Portuguese, a spirit live and tense, is breathed into it, expressing the flickering greatness of an extraordinary epoch, at once maritime and frenziedly Christian. It is not enough that you discern in so much Manoeline work the unmistakable influence of, say, Dom João's mozarabic window heads, of the magpie ceilings and the geometrical symbolism at Sintra; that you discern here evidence of the rose window tracery of Gothic Batalha; there of the Provencal efflorescence of Dom Pedro's sepulchre at Alçobaça; now an adaptation from Olivier de Gand's fibre-like panelling at Coimbra, of that Aragonese hood moulding at Thomar; and lastly, an ingenuous application of subaquean monsters, or of the exuberant animalism of Asiatic deities. These influences and many more combine in one grand climax, where vegetable realism runs riot and geometrical precision out-distances itself, heedlessly, vainly perhaps, yet in the strangest concord, as though to memorialize the potential greatness of the Portuguese people during an interlude in their history of a mere thirty years or so.

CURRENT ARCHITECTURE

I

C. HOWARD CRANE

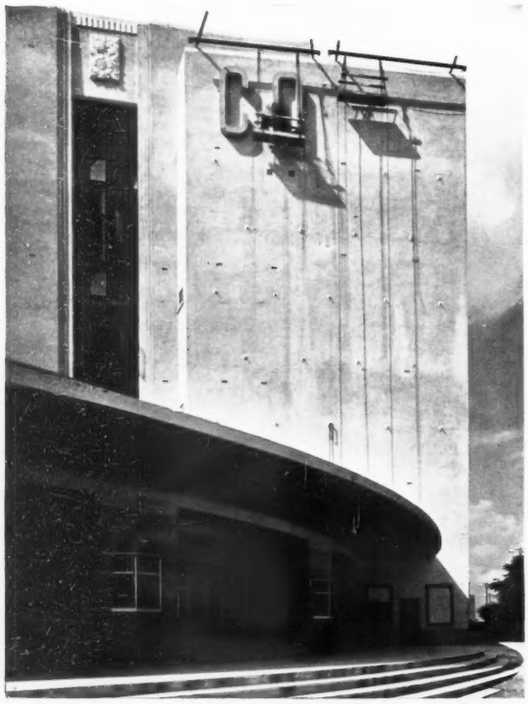
1

THE EARLS COURT SITE

2

The Building Exhibition and the Royal Tournament at Olympia: boxing matches, folk dancing, Sir Oswald Mosley and the Oxford Group in the Albert Hall: cage birds, brass bands and baby-shows at the Alexandra Palace: water polo and ice hockey at Wembley: the British Industries Fair (or a section of it) at the White City: the brewers and the municipal engineers at the Agricultural Hall: visitors must traipse diagonally from one side of London to the other, and even then fully half the exhibitions they see are held in buildings not designed for the purpose. Earls Court is an attempt to produce a single building which will be capable of providing the proper setting for everything from a prize fight to an exhibition of model railways, or even for both at the same time. As a point of primary importance, the position of the site is about as good as could be found anywhere, for Earls Court is one of the key stations of the whole of the Underground system. The Inner Circle links it directly with all the main line stations except Waterloo, the District runs to Wimbledon, Richmond, Hounslow and Uxbridge on the west and to Barking on the east, while the Piccadilly line goes north to Cockfosters. Triangular in shape, the site has good access at two of its corners, 1, and the West London Extension Railway, running the full length of the east side, makes the delivery of heavy goods easy, via the private siding and unloading docks at basement level. From the constructional point of view, however, the site was by no means ideal, for there were no less than six railway tracks running across it, and these had to be covered in before any building could be started. It was considered, too, that these tunnels would cut the basement area into too many small isolated sections, and the main floor has therefore been raised some 15 feet, the gentle slope of the approach roads taking up this height without any difficulty, 2.

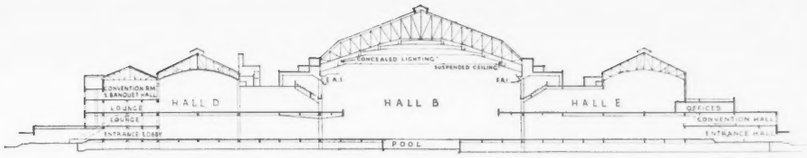
3



4

MAIN FLOOR PLAN

Throughout the building there is a standard stanchion spacing of 50 ft., and this is large enough to allow the gangways between exhibition stands to run diagonally between the columns as well as parallel to the grid pattern. All columns contain gas, water, telephone and electricity services, as well as flues and drains. The plan shows an unusually large number of exits and entrances, but it must be remembered that the building is to be used not only for exhibitions where visitors will be arriving and leaving steadily all day, but also for special displays or spectacles where anything up to 20,000 people may be arriving within half an hour. Hence the large car park (2,000 cars) arranged in two stories on the other side of the railway, reached by the bridge 7, (left) and the ring road, Apart from the entrances and foyers, the main floor is given over entirely to exhibition space, and in the centre of it is the main arena, 350 ft. by 200 ft., with a swimming pool in the middle of it. The upper floor contains further exhibition space, and between the two there is a mezzanine with a series of convention halls and four restaurants from which it is possible to look down into the main arena. But a total of nearly 450,000 square feet of exhibition area is



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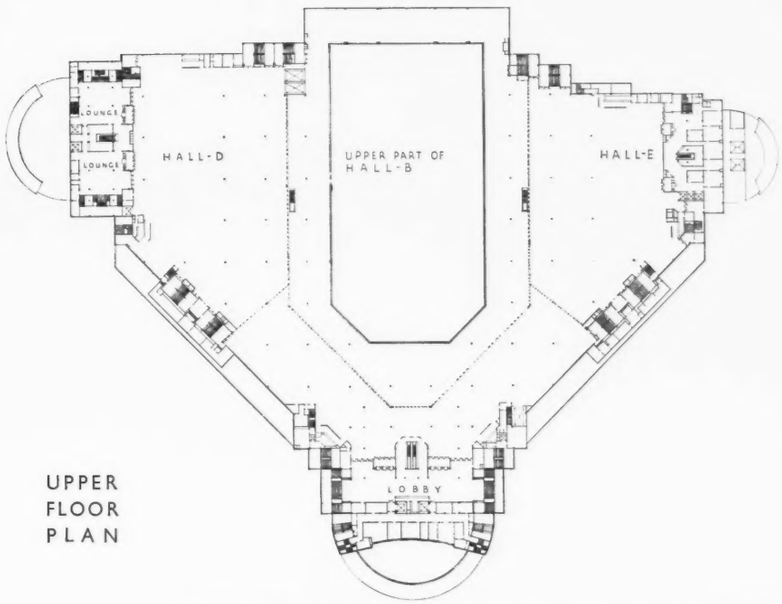
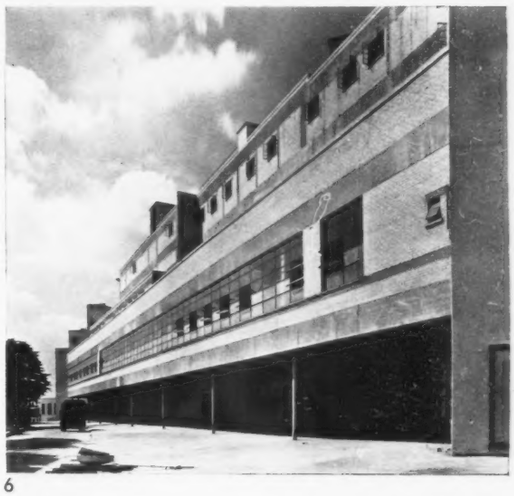


UPPER FLOOR PLAN

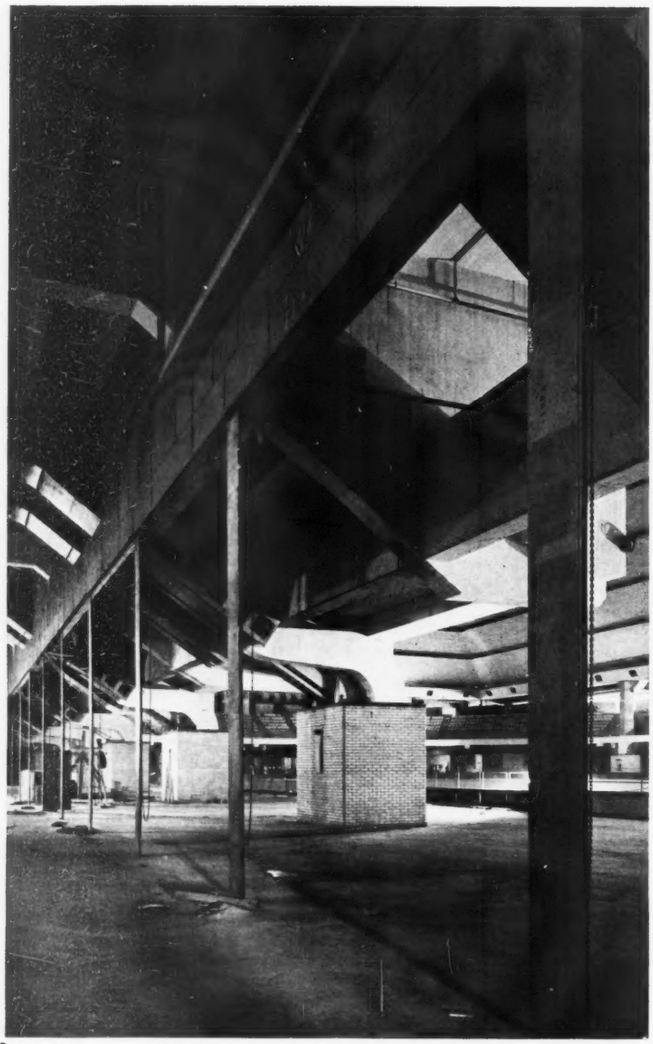
5



6

7

more than enough for most shows, and arrangements have therefore been made to subdivide this area so that there may be anything up to four exhibitions in progress at the same time, for, by means of rolling shutters between the columns, the upper floor can be arranged for three separate shows, two of them with their own smaller exhibition halls (D and E on section) of 100 ft. span. The position of these shutters is shown dotted on the plan above. The various convention halls can also be arranged to form a single unit with these smaller halls, so that meetings and exhibitions can be held without interfering with the rest of the building. The most important entrance is in Warwick Road (3 and 4) facing the Underground Station, and here the exhibition offices are placed, on the three floors over the marquise. The projecting bosses seen in the two photographs are for the easy attachment of any necessary signs and lettering; 5 and 7, show the subsidiary entrances; 6, the west elevation. In 7 there is also shown the source of the main constructional difficulty in the form of the six lines of railway track (two single and two double) curving to the north-east and south-east across the site from



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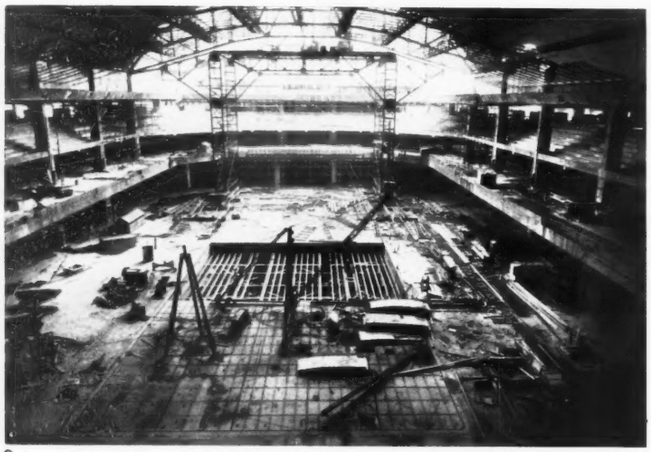

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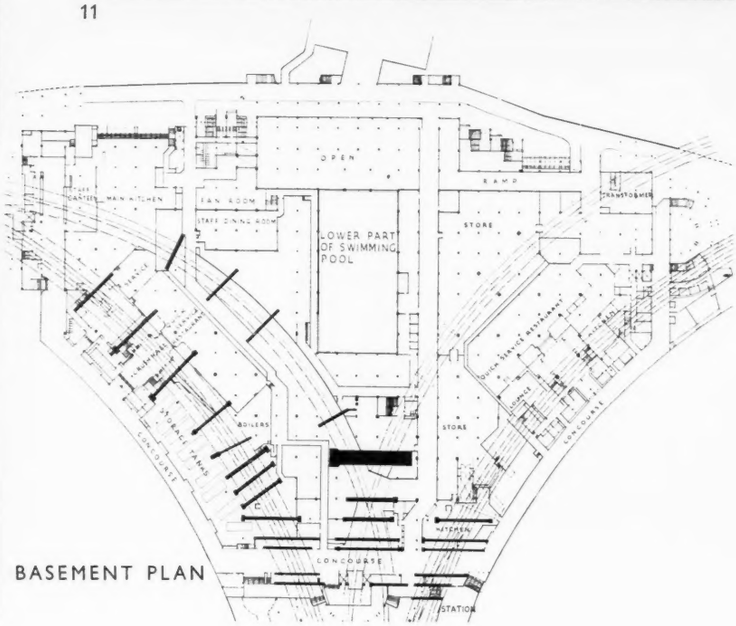
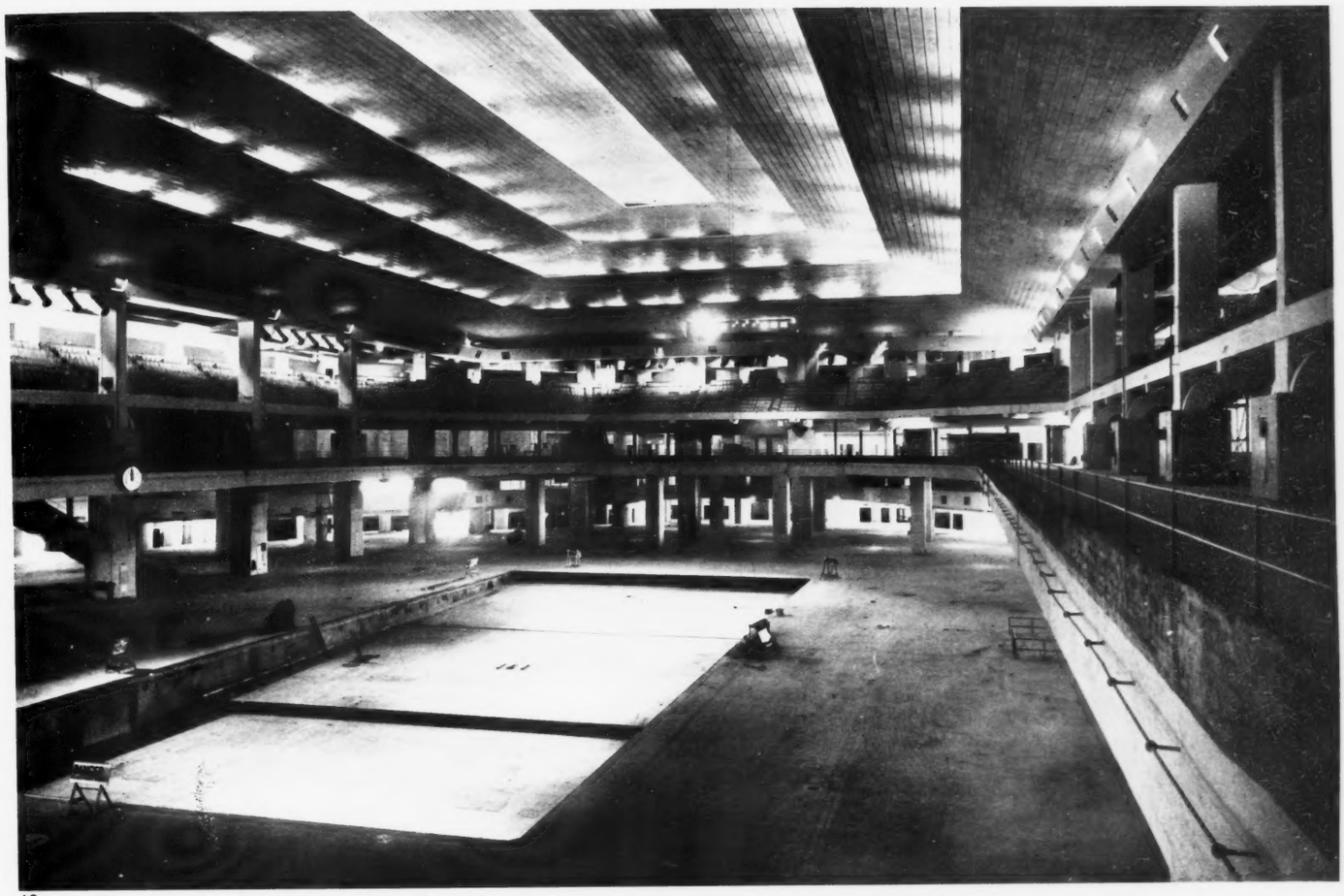


BASEMENT PLAN

Earls Court station (10). These tracks were covered in, but no load could be placed on the top of the tunnels, portal frames being used to pick up the feet of the stanchions ; these are shown blacked in on the basement plan. The layout of the tunnels has nevertheless made it possible to arrange a pair of escalators direct from the District and Piccadilly lines to a concourse (11) in the basement, and from here roadways lead to all parts of the building. Artificial light only is used in the main arena, a three-colour system being installed in troughs (12) in the ceiling. This method does away with the upkeep costs of a large area of glass, and exhibitors have the advantage of constant lighting conditions ; a certain amount is also saved in heating costs since the asbestos-cement roof covering and the suspended lining give a high degree of insulation. The seven main roof trusses span 250 feet and are designed so that scenery can be suspended from them. Figure 8 shows the main hall under construction with the travelling gantry for erecting the trusses. Gallery seating (13) is permanent, but during special displays, when the arena is cut off by the rolling shutters (7) temporary seating is installed to carry on the line of the gallery down to the edge of the swimming pool area, giving a total seating capacity of 20,000. This temporary seating is normally stored over the railway bridge, whence it can be



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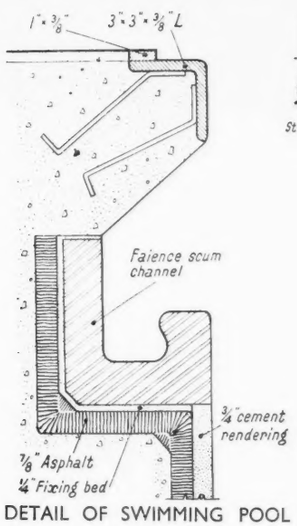
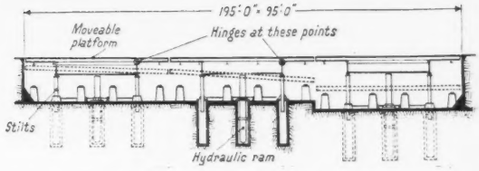


DETAIL OF SWIMMING POOL

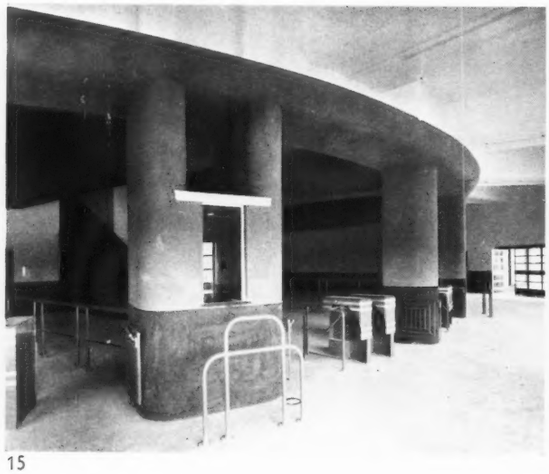


SECTION THROUGH POOL

13

run through rolling shutters to the arena. Since the swimming pool will probably be used only on special occasions, some method of covering it in had to be devised, and it was established that some 200,000 cubic feet of storage space would be necessary for the storage of a temporary floor, and that it would take about eight days to erect it. The final solution was to allow the water to remain permanently in the pool and to arrange the floor in three independent sections adjustable for height by hydraulic rams. As a result, this movable floor can be kept at main floor level for ordinary exhibition purposes, raised five feet to form an elevated stage or lowered to form the bottom of the pool, the centre and one end section being arranged to tilt. (12) shows this floor in the swimming pool position, (9) shows it under construction. Heating is by thermal storage tanks of which there are no less than seven installed in the building, each 45 feet long with a diameter of 11 feet. 185,000 gallons of water are heated by three 4,000 kilo-watt electrode boilers. The operation of these boilers is controlled by the Fulham Supply Company, current being taken not during the usual early morning off-peak hours, but at any time during the day to suit the main power station load. This is probably the largest thermal storage installation in the world. In the exhibition

14



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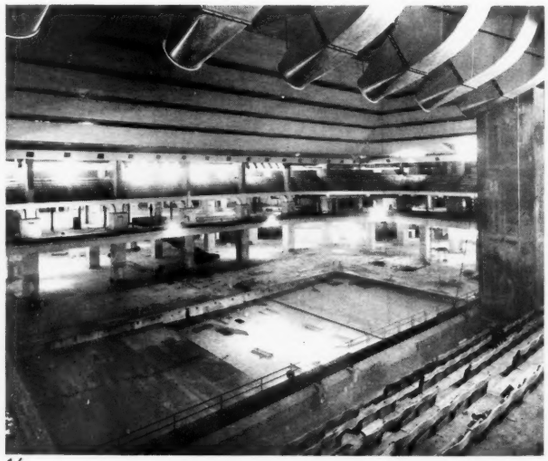

16

areas no attempt has been made to disguise the structural form of the building. The ceilings of the three halls are lined with acoustic slabs, but elsewhere they are left untouched from the shuttering : fresh air inlets (16) and ducts are left exposed : turnstiles and ticket offices (15) are plain and straightforward. In the offices the walls are plastered and in the restaurants (14) a certain amount has been done with painted wooden beadings, otherwise concrete is left as concrete and brick as brick. Whether or not this building is the biggest in the world (47 million cubic feet) may be a point of some doubt, but the figures for some of the secondary services are worth quoting. Four restaurants seating 4,000: three banqueting halls seating a further 2,500, five tea lounges and twenty-five bars. Throughout the work the suppliers have had to comply with strict specifications, sample bricks, for instance, being sent to the Building Research Station for all standard tests, including frost. The cost of the building was £1,500,000, of which about £900,000 was accounted for by wages.

2

LOUIS OSMAN

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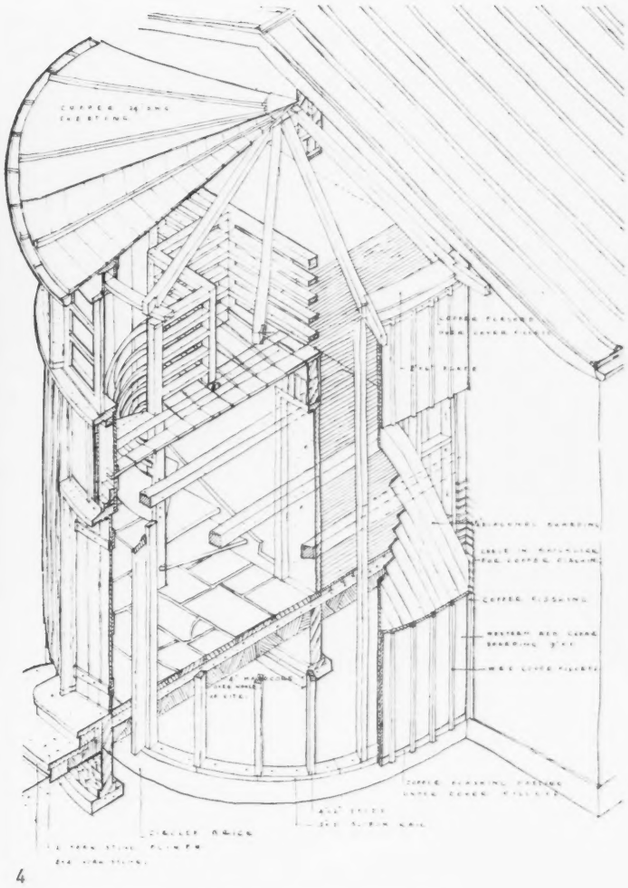

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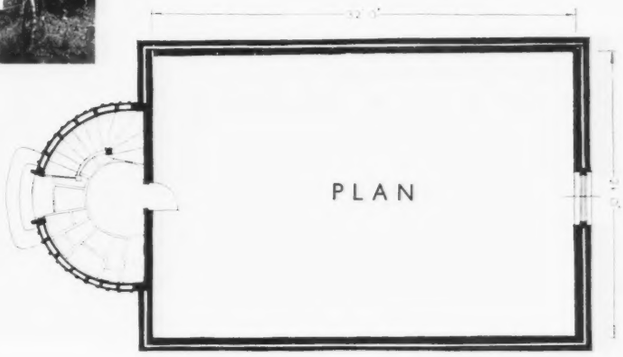


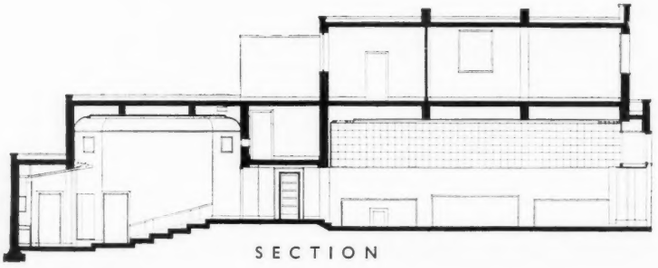
This squash racquets court is set in trees at the end of a path leading from a late Georgian house at Wallingford. The gardens stretch to the Thames and the large circled windows of the gallery of the court give wide views of the Thames valley. The porch and gallery are in cedar and English oak left a natural colour ; the court of cavity brick walls, lime-washed white. The rafters project to form wide eaves and are painted a brilliant Chinese red. The horizontal joints of the brickwork are recessed, the vertical joints flush pointed. Points of interest are the low pitched roof of copper laid on felt and boarding (the minimum at which the patent glazing would be guaranteed), the crooked beams supporting the roof without cross ties (all thrust being taken in the apex) and thus giving a maximum of natural light, and the timber construction of the gallery and porch. The stair, gallery rails, 2, and windows, 3, are in English oak. 4 is an axonometric drawing showing the construction and the materials used in the staircase and gallery bay.

3

G. GREY WORNUM

1

2



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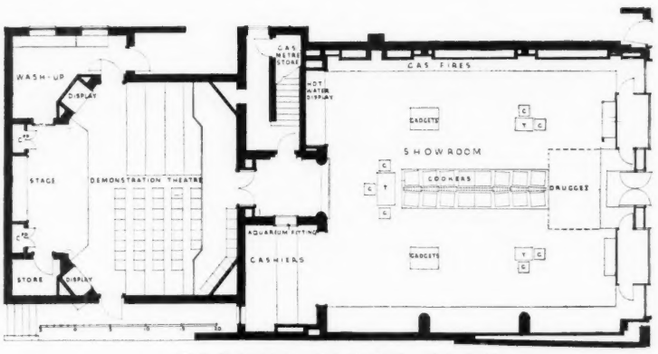
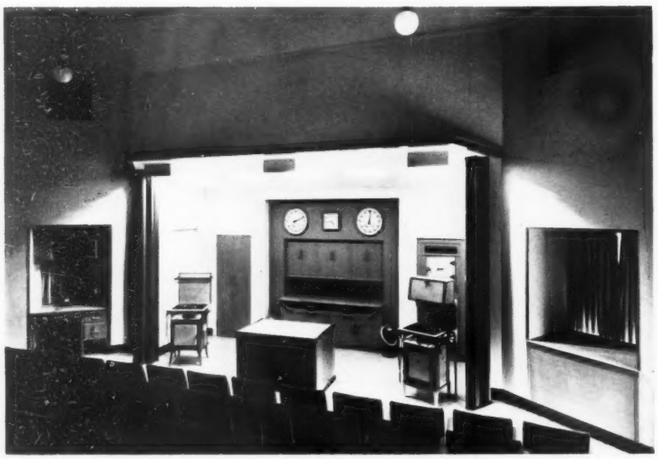


GROUND FLOOR PLAN



3

This showroom at Leytonstone is part of a scheme of general expansion by the Gas Light and Coke Company. It is one of a series of showrooms extending from Windsor to Southend. The scheme is directed by an advisory panel of six architects. Principal requirements were : the display of gas appliances, accommodation for clerical staff and a theatre for cooking demonstration and cinema shows. On the main front, 1, the lower facade is faced with grey granite having splayed joints to form a simple and decorative panelled surface. The main entrance gives direct access to the showroom, 2, for displaying gas fires, refrigerators, wash boilers, etc. The central fixture is a gas cooker display : there are side tables for smaller appliances. The policy is to allow the public to see right into the showroom from the street while still allowing for display at low level, thus obtaining at the same time a large amount of natural light in the showroom. The lower portion of the walls is carried out in a material which provides a washable and decorative surface. All hardwood is Australian black walnut. The floor is carpeted green Wilton. A small connecting lobby leads from the showroom to the theatre, 3, seating approximately 100 people. The stage is sunk so that the audience have a view of the top of the demonstration table. In an annexe a small kitchen is provided for the serving of teas. A mezzanine floor above the connecting lobby accommodates the projection room and ventilating chamber. On the first floor are clerks' office, accommodation for twelve clerks, typists and telephone exchange girl. The heating throughout is by a gas heater, which is on display in the main showroom.

LANDSCAPE INTO GARDEN

Reason, Romanticism and the Verdant Age

By Christopher Tunnard

A GARDEN is a work of art. It is also a number of other things, such as a place for rest and recreation, and for the pursuit of horticulture, but to be a garden in the true sense of the term it must first be an æsthetic composition.

The necessity for keeping this in mind arises from a two-centuries' old confusion between the idea of gardens as pure works of art, and as works of art in imitation of nature. When Addison said, "Gardens are works of art, therefore they rise in value according to the degree of their resemblance to nature," he propounded the most fallacious argument that it has ever been the lot of the landscape artist to try to confute. It was perhaps inevitable that, already using her own materials, the pursuers of this art who had just begun to break free from deep-rooted fears of nature as a tyrannical mother, and who now began to woo her as a mistress, should on occasions have confused the means with the end; even so, it could hardly be expected that Addison's initial error should have led others down the strange and tortuous paths which have brought the modern landscape architect to his present anomalous position. Painters, poets, novelists, musicians and architects were all dragged through the mire, so it is hardly surprising that the fashionable 18th century landscape gardeners did not emerge with their artistic integrities unstained; the matter for regret is that their counterparts of today have not profited by the experience of brother artists who, in almost every sphere of æsthetic activity, have wiped the mud from their shoes and set off on a straighter road towards a more clearly-defined horizon.

The occasion of Addison's visit to Italy, which roughly corresponds with the opening of the 18th century, marked the end of one literary age and the beginning of another. It also sounded the death knell of the old "formal" style of gardening. The next forty years saw the most complete revolution in gardening taste which the art has ever known; our quarrel, however, is not with the influence of that period, but of a later one. The earlier landscape gardeners contributed much to the enlargement of artistic experience . . . they gave us incidently the familiar outlines of our present countryside . . . and although their work contained the germ which gave rise to the subsequent æsthetic malady of gardens, these painters in nature's materials, as they have been called, were only its harmless carriers.

For an exact diagnosis it will be necessary to examine the development of gardens together with the artistic trends of the last two hundred years. At the beginning of this period, particularly, gardening was influenced by painting and literature in a manner so marked that these two arts have from the first been recognized as affecting English landscape design more strongly than the economic upheaval which was just beginning.(1) "The Greeks had no Thomsons because they had no Claudes" was an often quoted saying of the latter part of the century, and while English poets formed their taste on a study of Italian paintings, landscape gardeners drew their inspiration from both. A small acquaintance with the literary and artistic thought of the period makes it clear that gardening followed literature and painting fairly closely, and not architecture, as some writers would have us believe. On the contrary, this latter art was influenced by gardens to a certain extent. Certainly the revived cult of the Gothic in architecture first appeared in gardens, into which ruined abbeys and crumbling castles were introduced as likely to induce the feeling of pensive melancholy, considered a highly satisfactory reaction in the spectator of a landscape garden.

This inter-reaction of the governing ideals of painting, literature and gardening began with the enthusiasm for Italian landscape as seen through the eyes of painters like Claude and Salvator, and as elaborated in the writings of travellers who had made the Grand Tour, such as Addison, Thomson, Dyer, Gray, and later, Horace Walpole. The serene and glowing landscapes of Claude and the romantic savagery of Salvator were thought typical in the first case of the Italian plains and the country round Rome and in the second of the wildness of the Alps through which the English usually passed, at some hazard to their personal safety, on the journey to Italy. Paintings of both these artists found their way across the water and were praised above those of the Dutch masters in which the classical touch so much admired by the new generation of history-conscious "men of taste" was disappointingly absent. The Italian style was

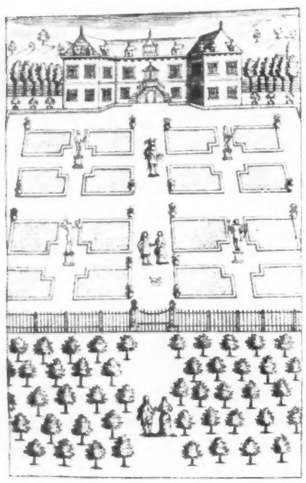
(1) Enclosure, which became legal in 1709, was largely the means of humanizing the landscape. The Enclosure Commissioners divided hundreds of parishes into neat square fields, the regularity of which to a great extent must have helped to create the contemporary feeling that "all Nature was a garden."

feverishly copied and England became a nation of amateur artists.

Was it not perhaps natural that those who found themselves only mediocre painters in oils and still wished to be accounted as following the fashion should turn to the new style of gardening when it evolved, as a supposedly more facile means of expression? Landscape gardening became the hobby of every English gentleman, and a resulting confusion of ideals was thus perhaps only to be expected.

The point to make clear is that the 17th century formal style, degenerate and cluttered with absurdities of decoration as it became, was an art in a sense that the landscape style was not. Though bound by innumerable sets of rules, an artist like Le Nôtre was at liberty to indulge his creative instincts without the necessity of producing a representational design. Within the limits of his walls and hedges there was room for free play of the imagination. The landscape gardeners set themselves no limit: the boundaries of their garden were the shores of England: but they were fettered by the conventional necessity for pictorial imitation.

What other features can be marked as revealing the essential nature of the landscape movement? To begin with, it did not arise simply "as a reaction to the excessively dull formal style of gardening," as the change is passed over by many of the gardening histories. Every reaction is caused by new ideas; without them each generation would remain content with the manners and makeshifts of its forefathers. Art follows the inventions of science, the changing standards of economics, and the adventurous feet of pioneers of exploration, and the period under review was not lacking in all three. We have begun to see how gardening was influenced in the highest degree by the arts of painting and literature; but such major events as the passing of the Enclosure Acts, the economic upheaval loosely referred to as the Industrial Revolution, the exploration of China and Japan by Jesuit missionaries, and the new interest aroused in the history of the Middle Ages among a class which hitherto had only been appalled by its barbaric aspects, all played their parts in the determining of the new landscape.



1. A pre-landscape garden: from "Systema Horticulturae"; J. Worlidge, London, 1677.

2

"Perhaps the landskips of Poussin are the best instructor which a gardener of genius and taste can follow." Essay on the Different Natural Situations of Gardens: Samuel Ward, 1774. 2. Poussin's landscape, "Phocion," illustrating the qualities of "picturesque" composition which were to be translated into the eighteenth century garden.

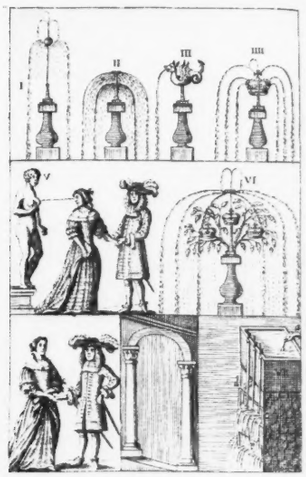
This landscape, before being taken into the garden and developed outwards from the house windows, already existed in the imaginations of men of taste, and without its help, our Kents and Browns could hardly have made the rapid strides they did in public favour. Brown's ridiculous clumps and mounds would have been laughed out of existence a good deal less laboriously than they were removed a generation later under the direction of Repton, had they not been softened by the backgrounds of trees which landowners had planted, frightened by the denudation of the countryside of timber used for ship-building and the development of towns during the reigns of the Tudors. Evelyn's "*Sylva*" had made a plea for the replacement of the national forests as early as 1664 and up to the end of the first third of the 18th century, when the wealthy classes had profited by his example and increased the stock, in almost every gardening and agricultural treatise one reads a plea for the replenishment of natural resources. "Improvement" was an accomplished practice in Restoration times before being recognized as a fashionable one in the age which followed.

Other existing factors helped the bold Kent to "forge a great system from the twilight of imperfect essays." The stiff brick-walled gardens of William III. and his gardening queen had been relaxed at their margins by the introduction of grilles and iron railings, imported, together with the taste for pug dogs and pine-apples, from the "Dutch morass," and these former, with the help of the new gates of wrought iron, also introduced by William, enabled the eye to glance through to the plantations beyond. What more inevitable than the transition from the half-wall to the railing and thence to the ha-ha, a sinking of the ground in the form of a ditch, at this time to be seen in France where it formed part of a system of military defence? And once the wall was down, there was no ignoring the landscape; something had to be done about untidy woods and fields that could be seen from the parterre. Kent's famous leap, therefore, had it not been merely a figure of speech, would in any case have called for small athletic prowess.

The hint of French influence in an art considered so unreservedly British in origin, has not so far proved very disturbing to horticultural historians. But Johnson,[2] whose information is usually reliable, mentions Dufresnoy, the successor of Le Nôtre, as being a creator of landscape parks in France round about the year 1700, which is at least a decade before they were attempted in England. According to this author, "his example was only admired by his countrymen and not followed." Any of Dufresnoy's works might have been seen by Addison during his travels in France before the historic essays were written. One would hardly like to accuse the French public of having seen the landscape garden, dismissing it as altogether ridiculous and illogical, and sending the device that made it possible over the channel to confound the English, who might be depended upon to play the idea to death while its Machiavellian originators in the wings laughed up their elegant, silken sleeves. It is, however, significant that later, when the French introduced Chinoiserie to Europe, they were inclined to restrict the innovations to garden architecture, tea pavilions, porcelain guinguettes and the like, and to disregard in great measure the Oriental abhorrence of avenue planting in straight lines. It is fairly safe to say that the majority of the French people remained faithful to the straight line even at the end of the 18th century when the cult of "zig-zag shrubberies and wheel-barrow mounts" was at its height in Europe.

Not so the English. "Is there anything more shocking than a stiff, regular garden?" asks Batty Langley in 1728, and proceeds to add weight to the claim by diversifying his own creations with winding valleys, dales, purling streams, serpentine meanders, enclosures of corn, wood-piles, precipices, cold baths and cabinets, to name but a few of the fifty odd component parts of "a beautiful rural garden." Regularity is a term which could scarcely be applied to scenes which included all the appurtenances of the old gardens, together with some of the new, and with the paraphernalia of rusticity thrown in. In this last he was anticipating the Wordsworthian ideals of rural beauty, but it was an early stage at which to confuse still further the imitators of Claude and Salvator, in whose paintings this quality had not so far been applauded. Doubtless their followers were quick to see in Lorraine's "The Ford" and similar works the symbol which they must at once have hurried to find.

(2) George W. Johnson, *A History of English Gardening*, London, 1829.



3, " . . . . the apparatus of a rude and hearty taste in outdoor amusement." From " Systema Horticulturæ." J. Worlidge, London. 1677.

The gardens of Langley, Switzer, Addison, Pope[3] and Bridgeman, if it had not been for their medley of styles. (Addison saw no reason why the Chinese and Queen Anne gardens should not be amalgamated in harmony), by reason of their transitional nature were more closely related to our present-day compromise of formality and informality than anything in the two hundred years between. The decorative scroll work of the parterre garden had been done away with during the reign of Anne, who had the parterre at Windsor covered with turf. Thus the ground near the house remained formal, but plain, and must have approximated to the modern terrace. Beyond lay " formal " gardens, usually with basins of water and fountains prominently displayed, and beyond that again the wilderness, albeit a wilderness more productive and entertaining than Elija's. Menageries, mirrors, waterworks, cones of fruit trees, and bird cages, were all relics of the age of William and Mary and of Louis XIV: the apparatus of a rude and hearty taste in outdoor amusement, soon to be superseded by the affectations of sentiment. The plan of Pope's garden made by his gardener Serle in 1744 is typical of the more restrained layouts of this time.

But whereas the tendency of the future will probably be away from " natural " gardening towards an architectural style, that is, away from unplanning towards conscious and balanced arrangement, the swing in those days was in the other direction. It is well-known that during the dictatorships of Brown, Wright, Holland and Eames, flowers and flower beds were practically abolished from English gardens. Such frippery would have disgraced " by discordant character the contiguous lawn." Yet the earlier landscapists had no such ruthless ideas. They had as yet few theories about colour, although they had been forced to cultivate a rather unwilling taste for the sombre reds and browns of autumn by academicians of the day, and were particular about the distribution of light and shade, which Kent effected by means of evergreen and variegated shrubs. Flowers were still to them the " wholesome herbs " of Shakespeare, in spite of the findings of expeditions to America and China; ignorance of the cultural requirements of new species at this time led too often to failure and distrust of any but the better-known favourites, " the jessamine, violet, lily, gilly flower and carmine rose."

The flowers with which Shenstone adorned his ornamental farm were of this kind. One can regard Shenstone, poet, essayist, and man of taste, as a typical artist of the first phase of the landscape movement. He was, of course, an amateur, but then some of the most admired of landscape gardens, Hagley, Persfield, Stourhead and Pain's Hill were laid out or developed by amateurs, with the great Price and Knight leading the host of gentlemen turned gardeners. He lacked pretension to architectural knowledge, in an age when every man was his own architect: he could never have achieved Kent's perfect little temples at Stowe, for instance: but without this, his poetic and pictorial gift sufficed in abundance for the charm of " The Leasowes," which he laid out to the admiration and envy of his many friends. Apart from the regrettable occupation of the place by fairies, whose presence, together with his reputation for indolence have always detracted from a general appreciation of their author's serious intentions towards art, the pictorial arrangement of the woods and fields, the grouping of ornament and the management of water (of which we have exact descriptions) represent the culmination of all the confused groupings of that time towards a consistent technique. Shenstone had imagination and created pictures; the garden is a series of them, compositions in melancholy, pensiveness, and (we cannot judge, but are prepared to take another's word for it) " sublimity", the three tenets of his artistic faith, founded upon a study of Burke and the painters. " Pleasing the imagination by scenes of grandeur, beauty and variety," was the sum of his demands of the garden as a whole.

For the reason already given and because of a lack of money, Shenstone left " The Leasowes " remarkably unadorned with buildings. On his arrival " he cut a straight walk through his wood, terminated by a small building of rough stone; and in a sort of gravel or marlepit, in the corner of a field, amongst some hazels, he had scooped out a sort of cave, stuck a little cross of wood over the door, and called it an hermitage; and, a few years after, had built an elegant little summer-house in the water, under a fine group of beeches " (which was afterwards removed by Mr. Pitt's advice). He had not, Graves goes on to say, " then conceived the place as a whole "; when he did he was far-seeing enough not to crowd the scene with bricks and mortar or to dot the open space with clumps of trees,[4] but

" taught the level plain to swell
In verdant mounds, from whence the eye

Might all their larger works descry," and was careful to frame his vistas on the neighbouring landscape, instead of some object near at hand, as Kent and Hamilton were content to do. By this means he created a feeling of dignity, interest and space, which, as will be seen, cannot be surpassed by all the resources of a modern technique.

Shenstone, though reputedly always in debt, managed to embellish his grounds on a mere £300 a year, while Hamilton at Pains Hill, an estate modelled from the pictures of Poussin and the Italian masters, is reputed to have spent forty thousand pounds on the grotto alone. No doubt this figure is greatly exaggerated.

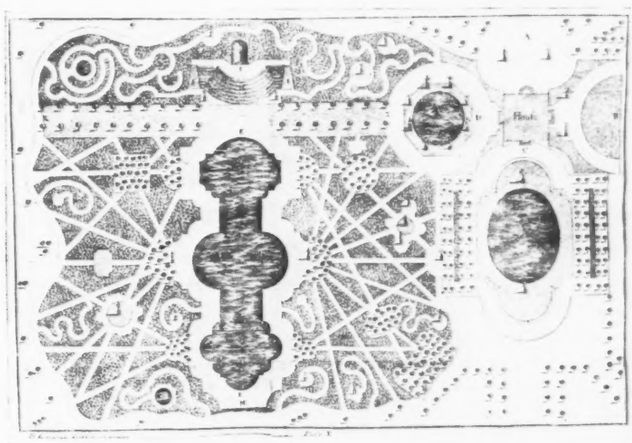
In *Unconnected Thoughts on Gardening*, from which I have already quoted, the technique of the artist is revealed. Almost alone among his contemporaries, Shenstone grasps the principles of form in their widest implications, and suggests our modern method of planning in a single sentence. " In designing a house and gardens, it is happy when there is an opportunity of maintaining a subordination of parts; the house so luckily placed as to exhibit a view of the whole design." Price, hailed as the originator of our present-day gardens, said very much the same thing. We may be sure, however, that Shenstone would have made beautiful gardens had he been living during the *Grand Siècle* or in the times of the Pharoahs. His chief claim to fame among his contemporaries and the generations immediately following lies in the remark, " I think the landscape painter is the gardener's best designer," which was later widely quoted from *Unconnected Thoughts*. as being in direct opposition to Addison's pronouncement on natural beauty. This remark has been attributed without very good foundation to Kent, but Graves says that, although Kent must have been aware of its implications, Shenstone was the first to make it public. He died in 1763

(3) Pope's observations on gardening reveal an interest in the mechanics rather than the æsthetics and little appreciative grasp of the growing landscape style. Spence gives an account of his idea for planting " an old gothic cathedral in trees " in which " good large poplars with their white stems (cleared of boughs to a proper height) would serve very well for the columns; and might form the different aisles or peristiliums, by their different distances and heights." As with the majority of his contemporaries, the towering beauty of the poplar could not be appreciated for its own sake; it had to be made either part of a picture or given some antique or sentimental value which appealed to the imagination. " The management of surprises " involved an appreciation of this point of view. Pope summed up his attitude to gardening in the following couplet:

" He gains all ends, who pleasingly confounds,
Surprises, varies, and conceals the bounds."

This might, in fact, have been an epitome of his methods of writing verse. The scrupulous search for perfection pursued by the classicists and exhibited in the balanced orderliness of such masterpieces of the prosodic style as " The Rape of the Lock " or " Windsor Forest," would in any case have made Pope unfitted for the pursuit of wild nature. It is true that " Windsor Forest " bears traces of the earlier lyricism which characterized the Pastorals, but this is rarely to be found in his later works. A younger Pope might have been truly the first landscape gardener; as it was, his interest in the art was aroused too late.

(4) " . . . to parcel out a lawn into knots of shrubbery; or invest a mountain in a garb of roses . . . would be like dressing a giant in a farsenet gown, or a Saracen's head in a Brussels night-cap." *Unconnected Thoughts on Gardening.*



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4, The beginnings of irregularity: from " New Principles of Gardening," Batty Langley, London, 1728. 5, A view of Shenstone's garden at the Leasowes. " One can regard Shenstone, poet, essayist, and man of taste, as a typical artist of the first phase of the landscape movement."

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6, A "picturesque" cottage for a retainer at Oatlands Park. Claremont was "improved" successively by Vanbrugh, Kent and Brown. The present mansion is reputed to be the only one ever built by Brown, although he altered many; here the architectural magnificence at which he aimed has somehow not materialised. In 1850 it was possible to write that "... its present royal possessor ... greatly enlarged the estate by the purchase of adjoining lands. These purchases were made to frustrate the speculating intentions of certain persons who were contemplating the erection of buildings around Claremont; by which its domestic privacy, and sweet retirement, would have been destroyed." At Claremont now we are being made aware that "sweet retirement" is the reward for service in India and "domestic privacy" the result of laying out £2,500 on an old-world home and planting a hedge of Cupressus Macrocarpa. 7, The entrance front. The lawn sweeps up to the house on all sides. To achieve this end, Brown carried the entrance to the servants' quarters through a tunnel which runs underground to the left of the cedar tree, 8. On the right can be seen Clare's Mount. 9, A view of the lake.

unconscious of posthumous fame in gardening and in literature, where he is now chiefly remembered as a precursor of the Romantic Movement. His "native elegance of mind" has always had an appeal for the French and his taste for elegiac fragments on urns and seats was not long in finding itself echoed in their gardens. Ermenonville was known as "The Leasowes of France" and contained an inscription to the poet's memory.

We enter upon the second half of the century with an awareness of the passing of rationalism—"the pleasure of being able to understand, the easy sense of simple orderliness, a smooth balance in ideas as in forms"—and the advent of a quickening sentimental feeling for the past, for exoticism and for the macabre. Poets now hymn their lays "by Tigris' Wandr'ing Waves," and the indigenous shepherdess of Shenstone's inspiration becomes the Persian Maid of Collins.' Nature is worshipped more fervently than ever before, but she is beginning to be considered apart from her discoverers, the Salvators and Thomsons. The latter in the concluding parts of *The Seasons* even finds in her aspects other than those of serenity, savagery and universal omnipotence, while the disillusioned author of "Verses Written in London on the Approach of Spring" makes bold to question the capacity of the unchallenged masters:

"Can rich Loraine mix up the glowing paint
Bright as Aurora? ...
Can savage Rosa
With aught so wildely noble fill the mind,
As where the ancient oak in the wood's depth
... deserted stands."

The painter's conception of landscape having by this time become widely known, it was beginning to be recognized by a few as slightly artificial, selected, and untrue; in fact, though it was undoubtedly good art, there was just a possibility that it might be bad nature. The artistic pedestal was being removed and the goddess set upon her own feet.

Here is the root of a growing trouble.

We hurry through the intervening years, dodging the shaven hillocks and close-planted clumps of Brown, and passing with difficulty along the zigzag paths of Chambers' Eastern shrubberies, with nothing more interesting to stay us in our flight than a profusion of temples in conglomerate styles. Gothic and Oriental race neck and neck for supremacy, with Classic, a pale shadow, struggling behind. But when gardens belong to nature and no longer to painted nature, these edifices cease to serve their purpose, existing only to mock the new and echo a vanishing style. Symbolism is dying, and devotees of the new cult seek to justify the use of grottoes, caves and ruins by concealing in them cattle sheds and herdsmen's hovels or by designing them (how, we are not told) "in a manner naturalized to the trees and woods."

This period is the age of Lancelot Brown, who held undisputed sway, except for the jealous bickerings of Chambers, from 1750 until his death in 1783. This man, who refused work in Ireland because he "had not yet finished England," was a tremendous influence and not altogether an unmixed blessing to the country he was so zealous in "improving." He could rise to magnificent heights, as at Blenheim, which has always been considered his masterpiece, but he could also stoop so low as to indulge in constant repetition and to alter ground unnecessarily for the sake of performing this fascinating work. To smooth a rocky crag into a bald hummock was his especial delight, and one can only surmise that having observed the magical transformations achieved by levelling and grading, and lacking any satisfactory theory to justify his prodigious activities, this aspect of his work became an obsession with him in the manner of the bottle with the toper. In other words, he was far from being an artist, and his clients suffered for it. We, to whom the work of all eighteenth and nineteenth century landscapists appears softened by the mossy layers of time, are thankful to Brown and his followers for their tree planting, though even today their remaining overcrowded plantations of ill-assorted specimens bear testimony to a lack of skill in grouping.

The demand for Brown's services was enormous, not because he did good work but because improvements were the fashion. His genial manner won him popularity and the literary and grammatical allusions with which he invariably illustrated his ideas no doubt helped to produce, in a gullible public, the sense of a competence which he was in fact far from possessing.

The landscape influence was felt in every garden in the land, from the surroundings of the palace to the enclosure of the smallest Thames-side villa. The two-acre estate of Squire Mushroom, the imaginary butt of Francis Coventry's wit in 1753, perhaps gives no very distorted view of the extremes in which landscaping could be taken:

"At your first entrance, the eye is saluted with a yellow serpentine river, stagnating through a beautiful valley, which extends near twenty yards in length. Over the rim is thrown a bridge 'partly in the Chinese manner,' and a little ship, with sails spread and streamers flying, floats in the middle of it. When you have passed this bridge, you enter into a grove perplexed with errors and crooked walks; where, having trod the same ground over and over again, through a labyrinth of horn-beam hedges, you are led into an old hermitage built with roots of trees, which the squire is pleased to call St. Austin's cave. Here he desires you to repose yourself, and expects encomiums on his taste: after which a second ramble begins through another maze of walks, and the last error is much worse than the first. At length, when you almost despair of ever seeing daylight any more, you emerge on a sudden in an open and circular area, richly chequered with beds of flowers, and embellished with a little fountain playing in the centre of it. As every folly must have a name, the squire informs you, that 'by way of whim,' he has christened this place 'little Maribon,' at the upper end of which you are conducted into a pompous, clumsy,

(*Continued on page* 151)

THE PICTURESQUE GARDEN IN THE EIGHTEENTH CENTURY

PAIN'S HILL, SURREY

1

Pain's Hill, one of the first and now the last of Surrey's celebrated landscape gardens, was being laid out in the forties and fifties of the eighteenth century by the Hon. Charles Hamilton, an amateur of the Picturesque. He planned the grounds "from the pictures of Poussin and the Italian masters," according to Mitford, among his other works being a waterfall at Bowood after a painting by Gaspar, and the grounds of his friend Charles James Fox. At the height of its fame the estate at Pain's Hill occupied about four hundred acres and was a centre of interest for the connoisseurs. Whately, Walpole and Uvedale Price were among the writers who praised its beauties, and even nineteenth century historians, surrounded by the paraphernalia of a revived formalism in gardens, could find no fault:

"The demesne of Pain's Hill has long been celebrated as one of the earliest and finest examples of English landscape-gardening. For this reputation it is indebted to Mr. Charles Hamilton, who was the first to take advantage of the natural disposition of the grounds, and with an artist's eye, and a refined judgment, strengthened by observation in foreign lands, so to distribute his plantations, and their artificial accompaniments, as both to create and command as rich a succession of picturesque and beautiful views as the situation could possibly afford."*

The "artificial accompaniments" to these picturesque scenes included a Gothic ruin, a grotto, a Roman mausoleum, a temple of Bacchus, a hermitage, a Turkish tent, and a Gothic temple of octagonal form. This last was restored in 1914 but the other buildings are in a state of dilapidation, with the exception of the hermitage.

* A Topographical History of Surrey. Edward Wedlake Brayley. London, 1850, Volume 2.

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1. A contemporary print of the lake showing the grotto island. 2. view to the house across the park. 3. the Roman Mausoleum (now lacking its original ornaments). 4. the ivy-clad Gothic Ruin. 5. view from the house, showing the evolution of eighteenth-century clump planting.

which was built of logs and gnarled roots and has long since disappeared. Hamilton is said to have hired an old man of venerable appearance to occupy this building but the hermit soon grew tired of constant visitors and resigned.

Brayley goes on to say:

"On its north-east and south-east sides, Pain's Hill is bounded by the serpentine meanderings of the River Mole: which gives an irregular crescent-like form to that portion of the grounds. On the western side, the park is nearly level: but on the side next the river, the grounds are varied by boldly-swelling heights, interspersed with glades and valleys, more or less abrupt, and ranging in different directions."

It was these "boldly-swelling heights" that Walpole compared with an Alpine scene, "composed of pines, firs, a few birch, and such trees as assimilate with a savage and mountainous country." Of this part of Pain's Hill he says, "all is great and savage and rude: the walks seem not designed, but cut through the wood of pines: and the style of the whole is so grand, and conducted with so serious an air of wild and cultivated extent, that, when you look down on this seeming forest you are amazed to find it contain only a few acres."*

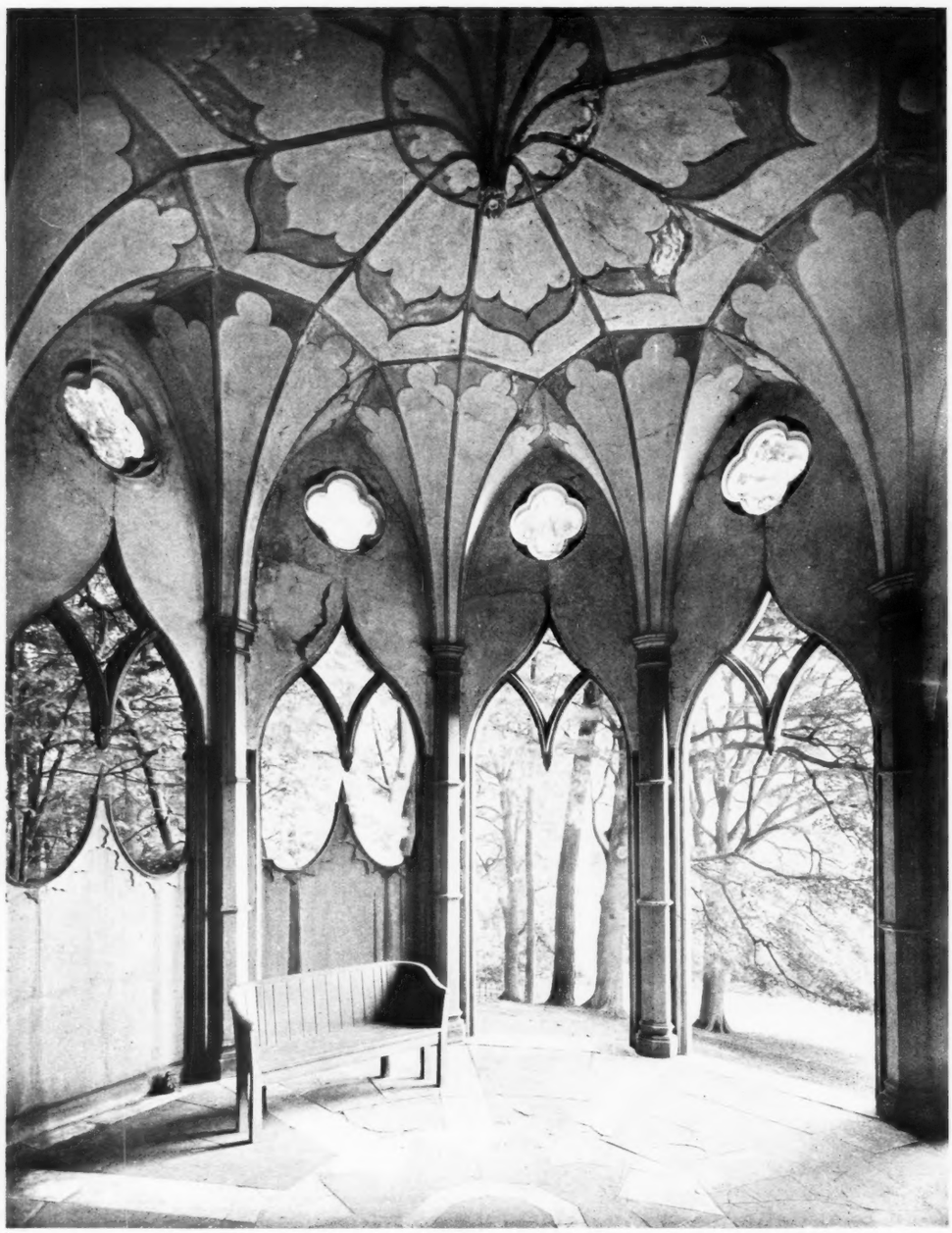
In Walpole's time, the Scots Pine was not the flourishing colonizer in Surrey that it has since become (no doubt as an escape from plantations such as that at Pain's Hill), and a wood of conifers may have been something of a novelty. Today the character of this part of the grounds, though still beautiful, has completely changed, and bears testimony to the ecological supremacy of the beech rather than to that of the tribe of conifers of which it was originally composed.

The walks appealed to Price, who at Pain's Hill "enjoyed the dear delight of getting to some spot where there were no traces of art, and no other walk or communication than a sheep-track," while at Claremont "a wood which Rousseau might have dedicated *à la rêverie*, is so intersected by walks and green alleys, all edged and bordered, that . . . they act as flappers in Laputa, and instantly wake you from any dream of retirement."

The lake, which is entirely artificial, is about twenty feet above the level of the river. It is thirty-one acres in extent. The present water wheel was manufactured by Bramah early in the nineteenth century: it is of iron, thirty-two feet in diameter and cost eight hundred pounds. In Hamilton's original wheel, water was conveyed "through a spiral pipe from the circumference of the wheel to the centre of it, from whence it was discharged into a trough," and from there through pipes into the lake.

Nowadays Pain's Hill is chiefly noted for its trees, and particularly for the Cedars of Lebanon, which are to be found on the lawn by the house, on the islands and by the side of the lake, and on the heights above. In 1904 the late H. J. Elwes,

* Essay on Modern Gardening.



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6 and 7. The Gothic Temple, from which a series of "picturesque" views are obtained. Arthur Young, visiting the grounds in 1768, finds these prospects "beautiful" rather than "sublime" (Pain's Hill is lacking in rough rocks, rude precipices and other accoutrements of awe.)

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8. the Watch Tower. the view from the leads of which Walpole compared with that of an Alpine forest. 9, the Water Wheel. 10, 11 *and* 12. *lakeside scenes. The grass track borders the entire stretch of water and shows to advantage against Brown's stiffly-edged gravel paths used for the same purpose at Claremont.*

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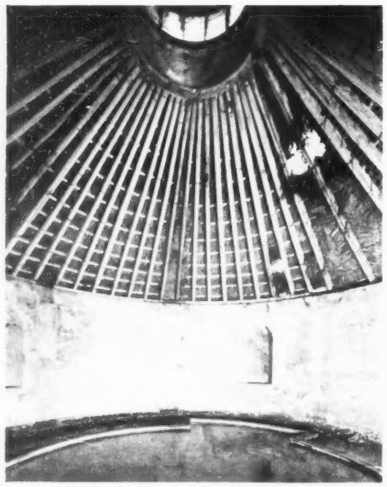

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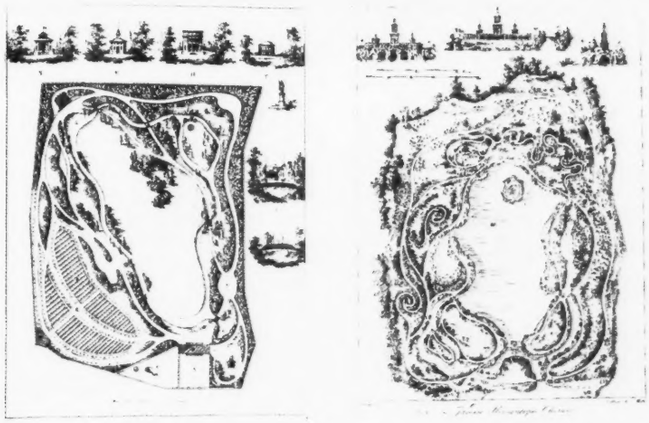
author of "The Trees of Great Britain and Ireland," found one of them to be 115 to 120 ft. high and 26 ft. 5 ins. in girth. He declared it to be the largest cedar known to him in the British Isles. The largest on Mount Lebanon is over 40 ft. in girth of trunk.

What of tomorrow? Pain's Hill is now under enlightened private ownership, but one is given to believe that this state of affairs will not last indefinitely, nor is it of much avail against the press of departmental planning. (A road-widening scheme is already prepared which threatens to sweep away the neat white lodges and a magnificent belt of trees along the Portsmouth Road.) If, as seems probable, Pain's Hill is one day to go the way of its neighbours, Esher and Claremont, there is at least a chance that the peculiar disposition of its wooded and open areas will suggest to those concerned with any future development schemes a system of orderly planning. They might take as an example the present state of the grounds at Oatlands, fourth of the great Surrey landscape gardens: there the park has been converted into a golf course, admittedly with less happy results than is the case with Repton's park along the lake-side at Stoke Poges—the glades at Oatlands are too narrow to be wholly suitable for fairways—but still without detracting in any great measure from the original character of the estate. At Pain's Hill the rolling meadows on high ground seem admirably suited for such a purpose, while between the river and the lake the landscapist's saucering has anticipated this suggested use. The house site suggests the possibility of a hotel, or (perhaps a worthier contribution to the problem of contemporary habitation on the edge of London) a self-contained block of flats.

If houses have to come, there is the high ground beyond the lake with views to the Surrey downs. This is beyond the garden proper and occupies perhaps one-third of the area of the estate. There, before our eyes turn from a most lovely example of eighteenth century art, towards the architectural reality that may lie beyond, let Hamilton's two hundred-year-old Alpine forest discreetly draw a veil.

CHRISTOPHER TUNNARD.

13 *and* 14. *The Roman Bath, sheltered by one of the magnificent cedars. The ventilator at the apex of the thatched roof is glazed with amber-tinted glass to shed a mellow light throughout the interior. A spring supplies the tiled pool.* 15. *Bramah's suspension bridge over the Portsmouth road.* 16. *a tufa arch through which the visitor passes on his way to the island grotto. Thanks are due to Mrs. Combe, the present owner of Pain's Hill, for her permission to take the photographs reproduced on these pages.*



The English garden in France: and the Chinese: from "Plans Raisonnés de Toutes les Espèces de Jardins." Gabriel Thouin, Cultivateur et Architecte de Jardins, Paris, 1820.

(*Continued from page* 146) and gilded building, said to be a temple, and consecrated to Venus; for no other reason which I could earn, but because the squire riots here sometimes in vulgar love with a couple of orange-wenches, taken from the purlieus of the play-house."

In the above we can identify the lake as the work of Brown, the hermitage as Shenstone's, the temple as deriving from Kent and the flower garden and grove as relics of good Queen Anne. Coventry concludes by describing a villa as "the chef-d'œuvre of modern impertinence," an epithet which points to the fact that the planning of villa gardens was looked upon as unimportant. The same attitude is regrettably prevalent today.

Brown's death increased the numbers and fervour of the Brownists, who before long completely outnumbered those who held that gardening should follow painting. These had a champion in Horace Walpole, who, as a connoisseur of the arts, commanded great respect, and in Whately, whose *Observations on Modern Gardening* was translated and had an influence on French taste. The Brownists, spurred on by the theory of an "S" "line of beauty" as promulgated by Hogarth, let this serpentine steed bear them as far as it would, falling back on the new war-horse of "utility" to carry them over the wider chasms in their argument. This latter term came into being when the inescapable difficulties in exploiting the picturesque point of view to its limit in gardens became apparent, though none could have been more impractical in his layouts than the master himself, who at Claremont carried the entrance to the servants' quarters underground so that the house could be entirely surrounded by lawn.

The phase we know as oriental gardening which enlivened proceedings at this stage was a by-product of the picturesque novel rather than an importation from China, and as developed by Chambers became an opportunity for indulging in ghoulish fancies like "The Valley of the Shadow of Death" which was incorporated in a pleasure garden (*sic*) near Dorking, and, decorated with coffins, skulls and appropriate inscriptions as to the vanity of man, gave a moral tone to the place which was thought highly edifying. In 1773 William Mason's *Heroic Epistle* so ridiculed this type of gardening that it quickly passed out of existence; the Chinese fashion in domestic and garden architecture, however, had as yet scarcely begun.

The followers of Brown and nature gained ground; and unplanning arrived to stay. It is as well to remember that the essence of the better creations of the early landscapists lay in their appeal to the imagination and had something in common with the subtleties of the now well-known Japanese methods of evoking response to a work of art. When this appeal gave way to the lure of "natural" composition, unselected, disunited, and without a guiding principle, something was lost from English gardens: that something which made it impossible to recreate beauties such as those at Hagley or Persfield monuments symbolic of an age and an ideal. The substitution of romance for sentiment ordered a change such as takes place in human relationships when passion succeeds friendship; but the passion of the romantic movement was unfulfilled; there was no consummation, only a vain striving after a perfection unobtainable within the limits of experience. And because this ideal was never realized, the movement degenerated into one of feeble and consolatory escapism. Irreconcilable Gothic castles and steam engines became its emblems and the puff-blown giants who had been its apostles sought refuge in moral theories or in idealistic philosophies.

A trio of Chamber's buildings at Kew, with ha-ha in right hand foreground.

THE GROTTO

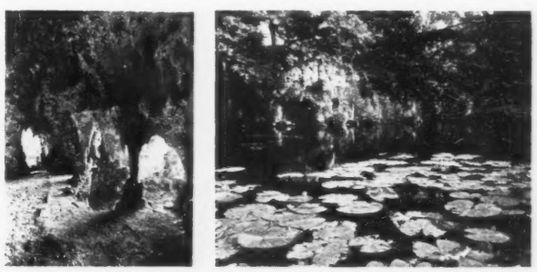
A MANIFESTATION OF THE TASTE FOR "AWFUL BEAUTY" IN THE EIGHTEENTH CENTURY GARDEN

VAUX-LE-VICOMTE

From France, where as a frame for sculpture or a shady retreat the grotto exists to grace the formal style, it was imported into England and became the toy of Evelyn and his contemporaries: later the rocky cave beloved of Salvator.

CLAREMONT

found its home at last as a means of escape to Arcadia in the gardens of the pictorial landscape style. (*See the series of illustrations of the Pain's Hill garden on pages* 147-150).



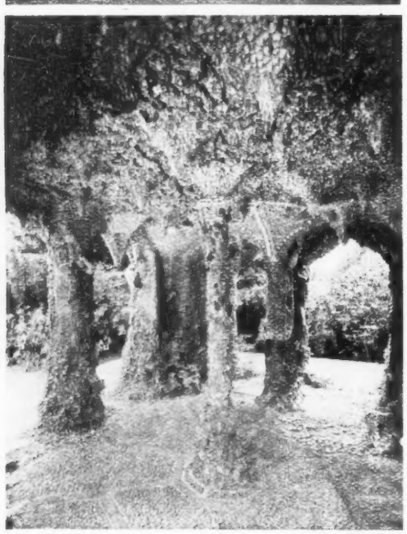
PAIN'S HILL

Here in the horrid gloom society shuddered with the poets. An elevating pastime? Yes, for beauty + horror = sublimity.

THE GROTTO

OATLANDS PARK

For upwards of 100 years the grotto was part of the background of English social life. This one contains a bath, made for the Duke of Newcastle late in the 18th century. Each of the four chambers has a dominating shell motif, each passage its shaft of filtered daylight. Convex mirrors, the skeleton ribs of epiphytic fern, bright mineral ores and fragments of Italian sculpture are composed to form a design of such complexity that it occupied a man and his two sons for five years in its construction.



SAINT ANN'S HILL

As a final example, a garden house with stalactite ceiling decorations, symbolical of that translation of garden romanticism into the sphere of architecture which was to affect so disastrously the architecture of the nineteenth century. See also detail photograph on Plate iv.

BUILT ON SAND

By Freya Stark

When the Italian Governor of Rhodes built his palace, he attended with loving care to every detail, so that the historical tradition of the place might be carried on worthily and no hideous discord shock those who see the new and old together. He went so far as to quarry the stone in its mediæval quarry, so that it might weather like the town behind it and be looked at with pleasure for centuries to come.

One thinks of such things sadly when one looks at the new British Agency in Kuwait.

It is not *badness*, it is the absence of *goodness*, which, in Art as in Life, is so depressing.

Everything about it is just a little wrong.

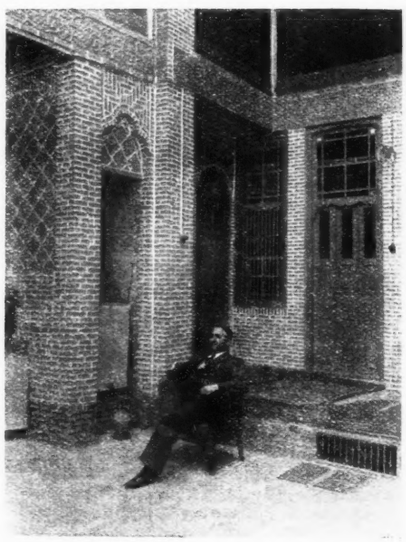
It embodies the national passion for compromise by being neither a semi-circle, a rectangle, nor a square. The arches which speckle it are dull and similar, unredeemed by that grace of proportion which makes a decoration of monotony. The veranda, which is a pleasant place, gets the sun in summer and the shade in winter. The dining room fireplace is lined with blue and brown tiles and, in a tropical country, makes one hot to look at. The staircase, which should rise from a cool and noble hall, where the gowns of the desert can sweep with dignity, is—like the road to Heaven—an affair of sharp and narrow corners. The redeeming feature, I was told, is solidity—and who ever heard of solidity being desirable in the Bad? Our lumber rooms are still groaning with the indestructible solidity of mid-Victorian furniture.

And if, as is only too probable, this is not the beginning and end of the matter: if Progress, marching hand-in-hand with Oil, is to erect her palaces over the length and breadth of Arabia, regardless of expense, what may we not fear?

The mind's eye, travelling in the future, sees the shores of the Persian Gulf lined with institutional mansions, homes of Oil Magnates, all modelled on the British Agency in Kuwait. Appalled, we will not linger on this vision, but consider the two possible causes that may make such disasters conceivable.

It is either that we really do not *know* what is lovely when we see it; or that, preserved from the necessity of having to live in it, the India Office, or whoever is ultimately responsible, orders a Government House as ladies in the Wild West order clothes—a measurement or two by post and Providence for the style and fit.

Nothing, one would think, could make an architect more happy than to be given the task of building a palace in an Arabian town. In Kuwait all is ready to his hand—he has only to look about him; the blank walls with wooden gutters and carved spouts, that throw long shadows down the sunlit streets; the long benches beside decorated doors, where little posterns are let in for daily traffic; the delicate use of windows; the simple turrets



The contrast between the native style of building and its unfortunate imitation by European architects is clearly shown in these two illustrations: above, old brick-work with modern windows in Nejf; below, a street in Kuwait.

that hold the corners of the palaces, where shafts of wind are caught for summer coolness; the inner courts and carved wooden porticoes and ceilings; the mud-built, pointed archways whose recesses fill the town with patterns of lovely shade. All is there; it needs only the seeing eye and a little study of the tradition of Arab architecture elsewhere, to combine these elements into a harmony that will not only fit with its background, but will also produce a house infinitely more comfortable to live in than what is evolved out of the inner consciousness of someone who has never been within some thousand miles of the Persian Gulf and its climate.

We are always criticizing the modern Oriental for the ugliness of his European imitations; Baghdad is filled now with streets of small villas that take all the zest out of one's life while one looks at them; but if we had spent our twenty years there in building something that could be remembered, something that was both beautiful *and* Arabian, it is possible that the modern nationalist might not have had to fall back on the suburban pattern brought him by a young officer from the Caucasus by chance. There is one excellent building in Iraq, and that is the Port building in Basra: that and the new English church in Baghdad; otherwise, the glory of the Abbasid arches, their exquisite treatment of brick so well-adapted to the stoneless land, their restrained and simple decoration, might just as well never have been, not to speak of older traditions of Babylon or Nineveh! We have ignored it all so completely that it is small wonder if our successors now continue to despise the products of their own land; nor can we blame them if they show a certain lack of discrimination in choosing among the many unsuitabilities of the West.

Meanwhile it is a sad and awful thought to think that the memory of great Empires lives by Architecture in the minds of men. We have done, may long continue to do, as mighty things as any; and if the Romans had built the pipe-line, as the truthful Roman wireless will soon no doubt be saying that they did, some monument would be there yet to make the world remember; as for us, we consider an aluminium tank or two sufficient, being concerned with Dividends rather than Immortality.

Right, a window in Kuwait illustrating the simple and expressive forms characteristic of Arab architecture. It needs only a little study on the part of the architect to adapt these forms to the requirements of European residents. The "Old" British Agency shown on the left, illustrates what can be done when the problem is intelligently approached. This particular building was converted from an existing Arab house.

Book of the Month

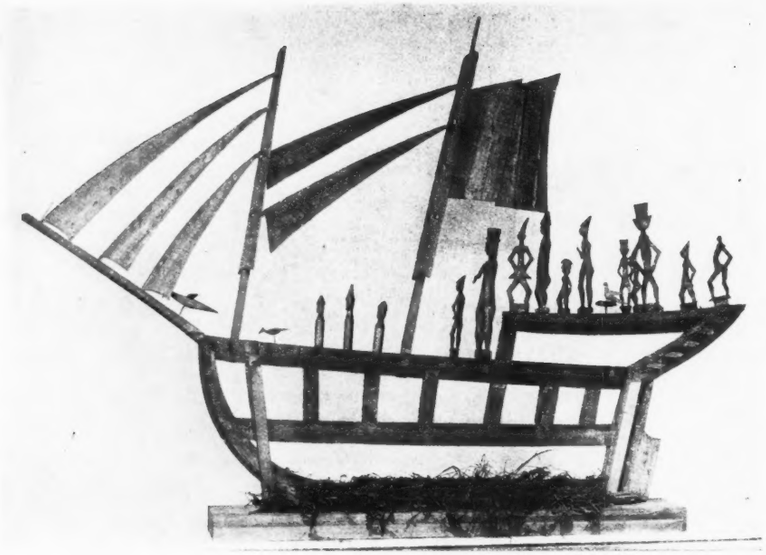
The Critical Savage

By Raymond Mortimer

Left, a wooden spoon from the Upper Zambesi shows the impression made upon the ignoble savage by the features of his highly civilized conquerors. Above, the white man as he appeared to a native of the Nicobar Islands in the Bay of Bengal. Professor Lips justly remarks that the subject " is immediately recognizable as an Englishman."

"THE SAVAGE HITS BACK." By Julius Lips, London: Lovat Dickson Ltd. Price 21s.

The device of satirizing European behaviour by looking at it through the eyes of a visitor from another Continent was first used, as far as I know, by Montesquieu, and his *Lettres Persanes* remains the masterpiece of the *gere*. James Dickinson's *Letters of John Chinaman* is the best modern specimen. Unfortunately most of the alien races upon whose lives we have impinged have not had the literary skill to depict us in the unflattering light in which we too often have appeared to them. But Professor Lips has had the excellent notion of collecting in a book a large number of carvings and paintings in which the backward peoples of Africa, America and Australasia have recorded their candid impressions of the white invaders. Most of these objects make us look extremely ugly and unpleasant. So much so indeed, that the authorities in Professor Lips' native Germany tried to seize his material. Such criticism of the noble Aryan by inferior creatures seemed *lèse-majesté*, not to say blasphemy. The Professor escaped from the enemies of science with his life, and with his documents, and his book is to be welcomed for its learning as well as for normal interest of the subject. The author may seem more



One of the most beautiful works in Professor Lips' book is this ship carved in the Nicobar Islands. The tall hats of the Europeans on board suggest that it was made in the first half of the last century. Right, a Christian convert in New Zealand piously carved for a church this Madonna and Child in the traditional Maori style, but the priest declined it on the ground that it was unclothed.

sensitive to the documentary than to the æsthetic value of his material, but in any case, judged as works of art, most of the objects illustrated are disappointing. None of them equals the first native art, such as has influenced Picasso and other modern painters.

The white man is shewn almost invariably grotesque, coarse, clumsy and brutal. In some cases the intention was probably not malicious or satirical. The native gods are similarly represented as terrifying or disgusting. Like them, we Europeans have inspired awe rather than affection. The magistrate who collects fines and inflicts punishments, the trader who cheats, the employer who uses the lash, the soldier who conscripts, and even the missionary who threatens and denounces—these are the white men who have spread terror, alcohol and disease to the remotest corners of the inhabited globe. Helpless before European weapons, the natives have submitted themselves to the yoke, profiting only in the songs and stories they make among themselves, and in the graphic representations of their mysterious tyrants. The savage has hit back by showing as Caliban his reflection in the glass of art.

The Caliph

BECKFORD. By Guy Chapman. London. Jonathan Cape, Ltd. Price 15s.

"The evil that men do lives after them"—how true, and how comforting! Few men are so self-effacing that they are never haunted by a desire to avoid in some degree the inevitable oblivion and it is a charming stroke of irony that there is nothing so likely to perpetuate a man's name as a rousing scandal, or better, a hint of scandal never finally resolved. Few qualities are so evanescent as wit and charm and had there been no Reading Gaol poor Oscar Wilde would not cut the posthumous figure he does today, for it were idle to suppose that literary achievements such as his could alone assure a comparable immortality. But, alas, so powerful a magnet is ill-fame, so tireless an interest does it provide, that there soon comes a moment when the stream of novels, and biographies, plays and pamphlets overwhelms and we cry "Enough, enough!" This has already happened in the case of poor Mr. Wilde and one's only reaction to the announcement of yet another book on that unfortunate conversationalist is a feeling of amazement that even the most tireless student of the social life of the last two decades of the nineteenth century or the most enthusiastic amateur of psychological peculiarities can find another word to say on the subject.

That this fate has not overtaken William Beckford, a rather similar figure in some ways, is due to a variety of reasons. First in his case the scandal, though of a similar nature, was not followed by so resounding a crash; it was comparatively soon forgotten and merely served to provide a vaguely sinister aura which successfully perpetuated his name from one generation to another. Secondly, a great deal more time has elapsed since the death of the subject of this biography. Thirdly, and most important, not only does the writing of his biography entail a great deal of laborious and highly skilled research, but it has been undertaken by men for whom the scandal, true or not, is merely a rather tiresome irrelevancy. And Beckford, of course, was a far more interesting man.

All of which is in the nature of a personal apology to Mr. Chapman, for I must confess that when I first picked up his book an unworthy suspicion crossed my mind that one had heard just about enough of Beckford. After all, I reasoned in my ignorance, he wrote one celebrated romance, some of the best travel-sketches in the language, and built a Gothic tower which fell down; do these achievements justify another biography on top of Dr. Oliver's admirable life? I had not got further than the preface when I realized how totally wrong I was; by the time I had finished the book I felt that the author should be forced to go straight back to the Hamilton Papers and not rest until he had produced another volume as large as this.

If the character of Beckford does not stand fully revealed as Mr. Chapman modestly maintains, a new and revealing light has been cast on all its sides. And what an astounding character it was! At once so modern and so typical of the eighteenth century *fin-du-siecle*. A cool objective vision and gift for presenting the character of persons or scenes in the most vivid manner that foreshadows and surpasses the achievements of Messrs. Fleming, Waugh and Co. and the rest of our modern hard-boiled school of literary travellers, together with, to us, an almost incomprehensible facility for prolonged and obviously enjoyable indulgence in sorrows similar to Werthers'.

Mr. Chapman's life of this fascinating character is exhaustive, beautifully written, and, in addition, is a remarkable piece of literary detective work which has many of the qualities of an admirable thriller. It only remains to add that it is full of most interesting sidelights on the Gothic Revival Romanticism and other aspects of the life and taste of an age in many ways so similar, although so remote from our own.

OSBERT LANCASTER

Standing Stones

MODERN PLASTIC ART. By C. Giedion-Welcker. Zurich: H. Ginsberger. Price 12s. 6d.

Frau Giedion-Welcker's book is probably the most complete record of the achievements of the schools of non-figurative sculpture that has been published up to now. It should be explained that she uses the word "plastic" in her title in its widest sense, to include all sculpture—not only the glyptic kind, as the usual English connotation of the word might suggest. Indeed carved forms greatly predominate over modelled in the illustrations; for the non-figurative sculptor is especially concerned with the forms that materials evolve out of their own nature, especially responsive to the contribution to the final form made by the actual process of working the material. He is inevitably less interested in the free art of modelling in clay, and *a fortiori* still less in the unnatural effects of clay cast into bronze.

Frau Giedion-Welcker has allowed the illustrations to speak for themselves, assisted by occasional excellent brief notes (in English) and by apt quotation of statements by the artists. The 130 pages of pictures are preceded by an introduction, which is well translated into English by P. Morton Shand, and followed by some biographical notes. The former gives a survey of the evolution of the non-figurative idea and attempts the difficult task of defining an æsthetic to which all the sculptors whose work is illustrated could subscribe. In discussing this evolution the relationship of modern non-figurative art with various manifestations of primitive art is necessarily referred to, and it is gratifying to note that, besides modern English work being aptly represented by our most distinguished sculptor, Henry Moore, acknowledgment is given to the contribution that earlier and unknown Englishmen made to the perpetuation of an idea in stone, through the illustration of Me-an-Tol in Cornwall, and some of the standing stones from Stonehenge. The æsthetic precedent established by these and other such archæological remains is a subject that well deserves further study. J. M. R.

AT CLOSE RANGE: *GROTTO AT ST. ANN'S HILL, SURREY*

The little tea house at St. Ann's Hill, of which the grotto illustrated overleaf forms the lower chamber, was built by Charles James Fox in 1794. Derbyshire spar, the knuckle bones of sheep, and a multitude of the smaller marine shells, as well as clinker and cobble stones, are brought together in this "home made" memorial to a peculiar phase of eighteenth-century "taste." See also the series of illustrations of grottoes on pages 151 and 152 of this issue.

DECORATION

THE ARCHITECTURAL REVIEW SUPPLEMENT

1

OCTOBER
1937

●

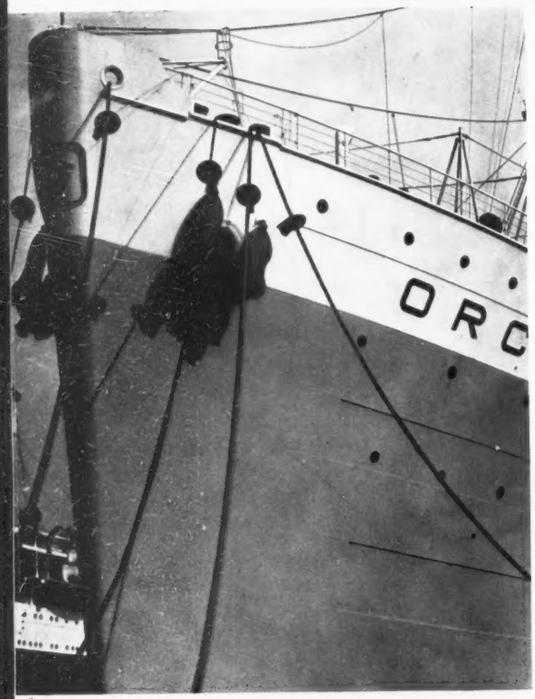
ORIENT LINER
S.S. ORCADES
BRIAN O'RORKE
ARCHITECT

BULLETIN OF
STANDARD DESIGNS

INDUSTRIAL DESIGNS
BY PAUL NASH

2

Since the days when "comfort" was first introduced into the modern liner, when a few easy chairs and an upright piano were sufficient for furnishing, and potted palms for "decoration," the tendency has been towards an increasing loss of unity between the structural architecture of the ship and her luxurious, generally "period" interior. In S.S. *Orion*, and now in S.S. *Orcades* this unity is seen once more asserting itself. In 1, the view of the Tourist swimming pool and promenade deck of the *Orcades*, shows the highly specialized architecture evolved in response to the peculiar demands of ship design. In the dancing space 2, these forms are echoed in the interior and used by the architect to decorative ends.



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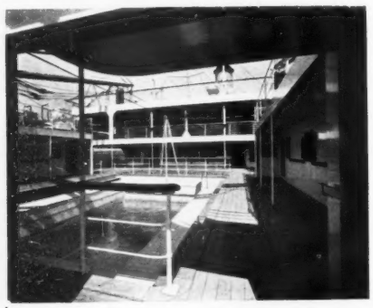

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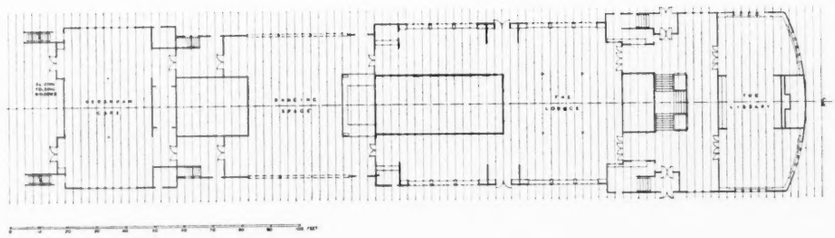

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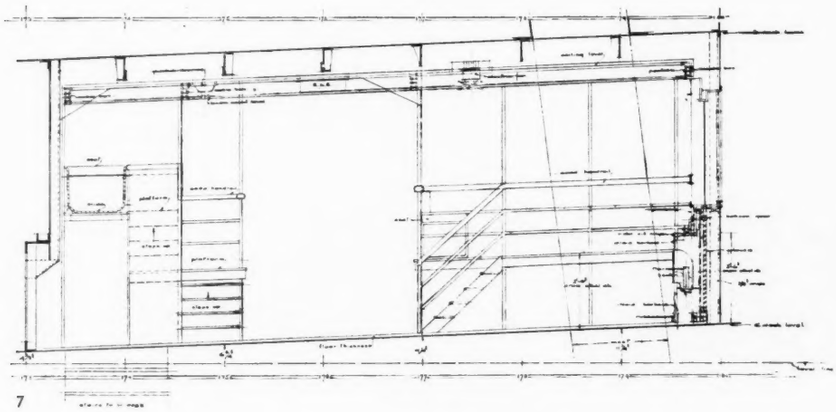


7

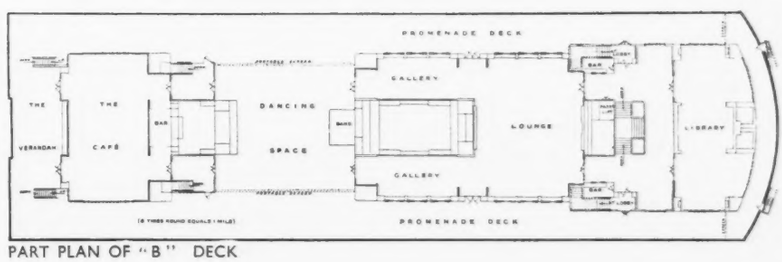
Co-operation between the interior architect and the naval architect is necessary at an early stage of the design. 6, is a small scale drawing on which such structural adjustments can be made as the interior architect may find necessary. The re-spacing of stanchion bays, a new placing of structural members to give uninterrupted ranges of windows, and the cutting away of steel plates protruding into the lounge were among the structural alterations made. 7, illustrates the particular problems met by the architect in designing the interior: the shears and cambers of the ship's structure make standardization impossible. The section shown is through the children's playroom, first-class, shown also in 5, which is fitted up with a miniature ship, slides and platforms and has a floor designed to represent seas, beaches and islands. 3, is a view of the ship's bows; 4, the first-class swimming bath.

8

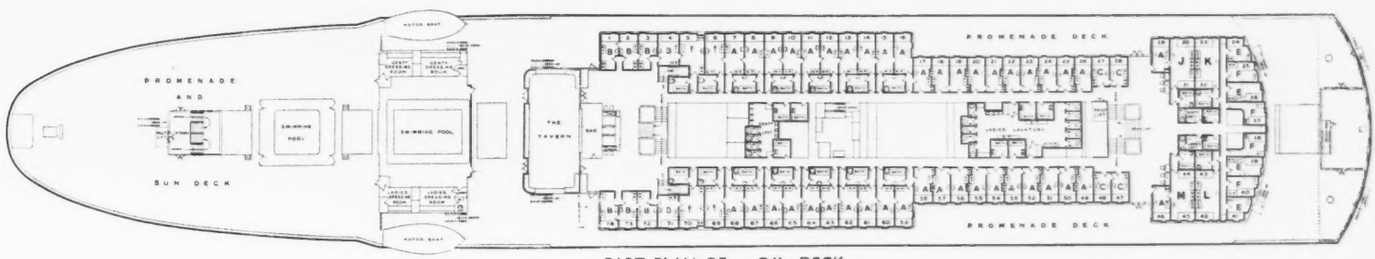
9

10

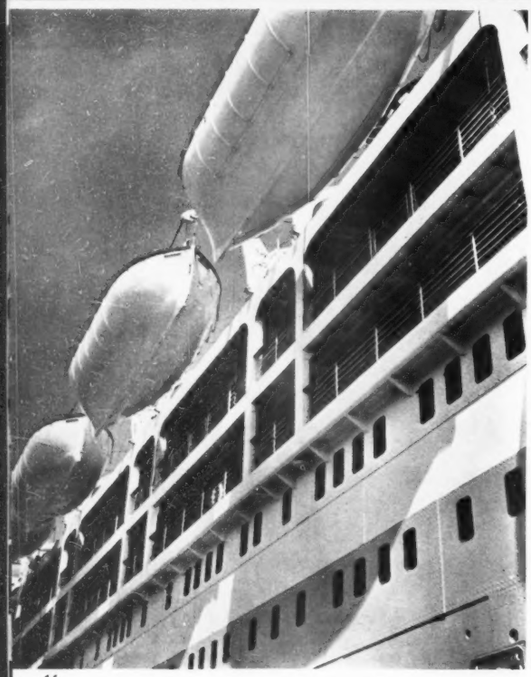
The cruising route of *Orcades* through tropical climates has been given special consideration in the design of the interiors. 8, shows the Library which is equipped with conditioned air. The room is panelled in London plane tree veneer, with built-in bookcases in plane tree burr. Curtains and chair coverings are in shades of steel grey, mushroom and yellow. 9, is the Lounge, first class, which has uninterrupted ranges of nearly 100 ft. of window on each side to take full advantage of cooling breezes. 10, is the first-class café which looks out onto a broad trellised veranda through sliding-folding windows. On the back wall is a green glass decorative screen, designed by F. H. Coventry. Tables are of rosewood, bamboo and birch : rugs of cord, in various shades of brown.



PART PLAN OF "B" DECK



PART PLAN OF "C" DECK



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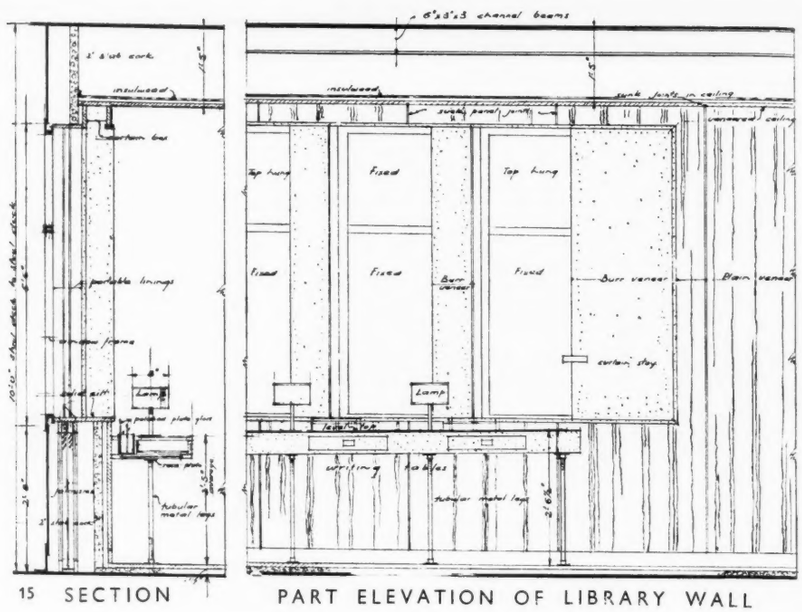
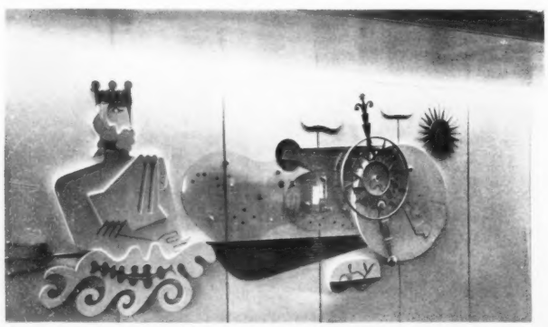


15 SECTION PART ELEVATION OF LIBRARY WALL

12



13

14

16

11, is a view looking up to the promenade decks. 12, 13 and 14 are decorative features: 12, a painting by John Armstrong which covers the whole fourteen seats of the end wall of the first class Lounge. 13, a composition of metal, wood and glass in the main Dining Saloon by Ceri Richards: 14, a pattern in inlaid rubber in the Foyer representing "Night." 16, is a view of the writing tables in the Library, and 15, a working detail. 17, shows the veranda of the first-class Café, with its sliding-folding windows. 18, is the "Tavern" on the deck below which has a similar arrangement of folding windows. An example of the standardized lettering used throughout the ship is given in 19. 20, is one of the first-class cabins showing the opening type windows introduced in *Orion* and retained in *Orcades*. There is also a block of experimental cabins equipped with conditioned air. Also air-conditioned are the two "Flats," each with its own bathroom and lavatory, entrance hall, boxroom, living-room and pantry. 21, is the bedroom of one of the Flats.

17

18

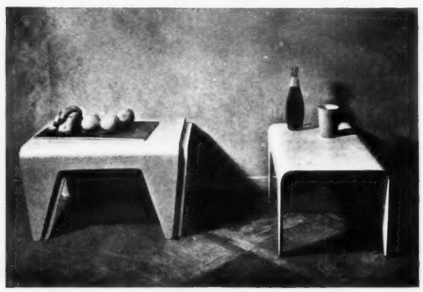
19

20

21

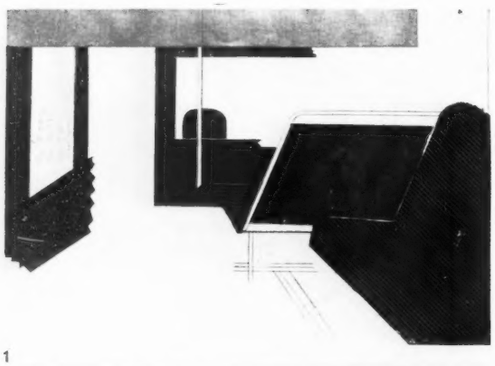
BULLETIN OF STANDARD DESIGNS

"Isokon" furniture designed by Marcel Breuer. Above, long chair, bookshelves and stool. The long chair is in birch, price £6 15 0, excluding cover fabric. On right, nesting tables of polished birch. Price £3 13 6, for the set of three.



INDUSTRIAL DESIGNS BY PAUL NASH

Examples from the exhibition of Industrial Designs by Paul Nash held at the Exhibition Rooms of the Curwen Press, 108 Great Russell Street, this month.



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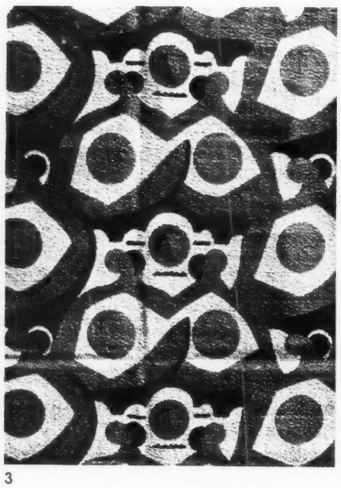
2

1, "Collage" in Rexine, cloth and paint to show colour-scheme for *L.P.T.B.* trolley-bus; 2. Two sherry glasses designed for *Stuart's Crystal*; 3. Printed fabric for old Bleach Linen; 4. Cover for *Bryant & May* advertisement booklet.



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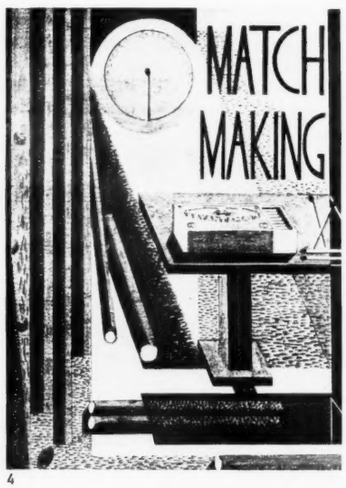


4

ANTHOLOGY

Paris 1900

When I was taken to the Champs-Élysées to play on the sand of the *Cirque d'Été*, then only partially pulled down, but whose demolition kept pace with that of the ruinous façade of the old *Palais de l'Industrie*, I saw the *Grand* and *Petit Palais* gradually going up. These edifices, it was remarked with pride, were not just lath and plaster; when the Exhibition ended they would remain. Alas, they remained! While in 1889 architecture was happily on the threshold of an age of iron and steel, in 1900 it had gone back to stone and styles such as those taught at the *Beaux-Arts*. The *Palais* were not even finished before forty-two prize-winning sculptors, sent by the authorities of Toulouse (Toulouse the Athens of 1900) were busy covering every available inch of sculpturable surface with various statues and academic trophies, ornamenting the cornices with urns and saucepans and the domes with variegated decorations. When there was no more room on this vast plynth an enormous glass railway station roof was placed on top. People used to walk round and round this masterpiece of Deglanes "where so many artists had each brought a stone," asking one another which was the most beautiful façade, that of the *Avenue d'Antin* or that of the *Avenue Nicolas II*? They were nothing but frescoes and murals, and polychrome friezes and allegorical statues "Science overcoming ignorance," or "Inspiration guided by Wisdom." Everyone appeared to consider it quite natural that the art of the nineteenth century should finish in this fashion. Bronze quadrigas with rearing horses tossing nude females heavenwards cut across the skyline at every angle and contrasted unfavourably as regards turn-out, with the carriage and pair of the Comte de Castellane which I used to see crossing the *Rond-point* complete with powdered footmen up behind.

Horrified, we look round us today at what remains of that *modern-style*: that is to say the decorative art of 1900; *Maxim's* restaurant, the *salle retrospective* of the *Musé des Arts Decoratifs*, the entrances to the Metro, *Tatigers* the jeweller's, the French Embassy in Vienna. This style is the expression of an age provided with enormous resources—money, technique, material, craftsmen—but capable only of a delirious, anarchic pretentiousness, of a pathological obscurity in its striving for the exotic. Never has taste fallen so low. Hailing from Vienna a cloud of error came pouring over Europe, indicating perhaps, the twilight of decline. It was a lethargy, a syncope. That which M. Arsene Alexandre called "the profound charm of serpentine curves agitated by the wind" was an octopus of a style; green and badly baked pottery, lines twisted and drawn out into pointless tentacles, material uselessly tortured. Brüno Paul and the Austrian Mucha brought to Paris by Sarah covered the walls with their posters of green women chewing irises. The son of the director of the *Beaux Arts* of Barcelona, Pablo Picasso, arrived in Paris to paint subjects *modern-style*, "Absinthe" or "the Morphine addict." The gourd, the pumpkin, columns of smoke, inspired an illogical style in furniture which was further enriched by the addition of bats and tulip roots and peacock feathers, the productions of artists who had fallen a prey to an evil passion for poetry and symbolism. . . . Furniture resembled the diseases studied by the clynical psychologists of the period. It was fully believed that the inspiration derived from nature—from leaves or shells, fishbones or ears of corn—but never was nature farther off. Rather was she insulted by the most senseless fabrications: mosaic crystals, mixtures of coloured glass, milky enamels on porcelain for lamps, decorations in poker work in wood or glass, cameos on yellow grounds studded with imitation cabochon turquoises. In an epoch of light and electricity, that which triumphed was the aquarium, the greenery-yallery, the hybrid, the poisonous. One would have said that a train had passed over the most everyday objects, that jewels were flattened out dum-dum bullets. Tin was rediscovered, that dreary metal, and used in the manufacture of vases and ink-pot and chalices. A chair of 1750 has a profound meaning; a tubular steel seat of 1930 has an answer to a need; but the sofa in which the young lady of 1900 reclined has none, neither now nor in a thousand years' time.

TRANSLATED FROM THE FRENCH OF
PAUL MORAND ("1900")

MARGINALIA

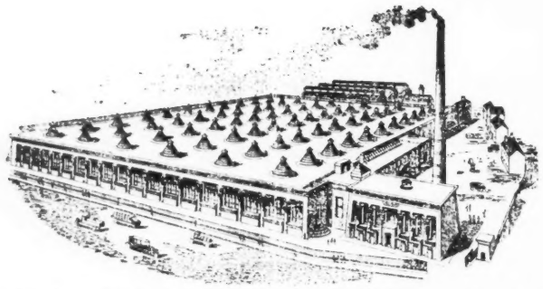
WHERE THE BRASS BAND PLAYS

"It is true that in the past it seemed to vie with the umbrella itself as the symbol of British respectability; but, whereas the umbrella suggested only the gloomier aspect of our character, and as such inevitably became the attribute of that difficult old lady, Mrs. Grundy, the bandstand was evidence that even the British could unbend. Even when it lingers a trifle forlornly in its faded green ironwork, unused and unregarded, at least on week-days, in Kensington Gardens, it still retains something of the flippant Regency air. 'I might be,' it seems to say, 'own brother to the Regent's ill-fated pagoda across the bridge in St. James's Park'; and though here too the glory has departed, and fashion no longer promenades the Park on Sunday afternoons to 'listen to the band,' the shadow of the bandstand lies, elegantly and harmoniously, across the full picture of Victorian England. In Mr. Coward's Cavalcade *it might be taken almost as the motive, for those sentimental or rousing old tunes that recalled so skilfully the past splendour and trial of England belong as much to the bandstand in the Park and on the pier-head as to the vanished old-time music-hall."*

"THE TIMES" THIRD LEADER.

The new bandstand is admittedly a sincere effort to cope with the problem of bandstand design. At the same time it is just the "flippant Regency air," the wrot ironwork and filigree decorations of that lively period, that one misses in it.

No, to see the masterpieces of the art one must go farther afield—to Southend, to Brighton or to the smaller French spas. At Nancy there exists what is



The above building is interesting in that whereas many factories are now built in the neo-Egyptian style, it is so far as is known, the only specimen to be designed from drawings specially made of the Temple of Karnak. It is outside Leeds and nearly 100 years old.

probably the finest specimen still in existence, a miracle of wrought ironwork. However, the whole subject has been grossly neglected and we eagerly await a scholarly and exhaustive treatise which would deal with such tricky matters as the influence of *Art Nouveau* on the bandstands of East Anglia. But doubtless one already exists, unknown to the cognoscenti, for it is difficult to imagine that some German has not already given to the world two stout volumes, fully illustrated, on *Das Kapellepavilion-Baukunst Europas von Anfang bis Ende des Neunzehntenjahunderts.*

Miss Stark's Next Book

We are indebted to Messrs. John Murray for making it possible for us to publish the article by Freya Stark on page 153 of this issue. The article will be included in Miss Stark's new book which is to be published towards the end of this month under the title of *Baghdad Sketches* (John Murray: 12*s.* 6*d.*).

THOUGHTS ON OUR PRESENT DISCONTENT

"We live in an age which has become conscious of the merits of simplicity. We know all about functionalism, the true æsthetic economy in using materials, we are acutely aware of the absurdity of misapplied ornament, and so on. We have stripped our houses till they are but bare boxes of brick or concrete, we sit on hammocks of leather spun across ribs of nickelled tubing, we have banished pictures from the wall, we know how ridiculous it is to weave roses into a carpet, so we step on cubes or on bars of music.

"The optimist was inclined to welcome the severity of this revolution from what might be called the coal age of Art to the electric age. He had a dim hope that once everything had been reduced to the bare bones of sheer constructive functionalism the only saviour from aridity must be a sense of basic proportion. The Victorian architect had all sorts of distracting devices; he could give you Greek porches, Roman facings, and Renaissance parapets to distract your eye from any general poverty of constructional sense, but, one thought, with all such things stripped away the architect will have to get down to the roots of his Art, proportion.

"And of the better architect this is undeniably true. Simplified, sound, yet unexpected, proportions, combined often with an ingenious yet legitimate use of textures in materials, give many a contemporary building a quality all its own. But having just returned from a rather extensive trip through France and parts of Italy, I find myself reflective. For what emerges vividly from such a journey is that a style once formed becomes . . . well . . . a style, no more and no less. And what happens to a style is that things become designed in that style, just because it is the style and for no other reason. And when that style contains such possibilities for sheer ugliness as our contemporary style contains, one begins to realize that applied ornament, even if sometimes most inappropriate, has a saving quality, it distracts the attention and acts as a kind of æsthetic buffer."

JAN GORDON
IN "THE OBSERVER"

FLOGGING THE OLD HORSE

"I am the more confirmed in my belief that the case for 'construction' has yet to be made out by finding that when construction is architectural I can be as keen on it as anybody. I do not go quite so far as to want to live in one of those new houses that look, as near as can be, like slices of cold cream—with apertures. I incline to think that, when all allowance is made for the new materials, there may still be something to be said for an adaptation of them to our affections as well as to our conveniences: to put it otherwise, that there may be more conveniences to be considered than have been considered as yet. Excellent elephant houses and aerodromes are to be had; the country cottage is more unmanageable. But I warmly support a friend of mine who ranks this new architecture as decidedly better than the early Victorian."

BASIL DE SELINCOURT
IN "THE OBSERVER"

Few will wish to quarrel with the greater part of the sentiments expressed above, but is it not time that people of Mr. de Selincourt's judgment and eminence stopped using the term "Early Victorian" as one of reproach—as the one criterion by which to estimate comparative worthlessness?

After all, is Mr. de Selincourt's anonymous friend really justified in his assertion? An age in which such figures as Barry, Cockerell, Smirke and Elmes flourished and worked is not one to be despised. Had he said late Victorian he would have been on far safer ground, for few people one imagines are going to rush to the defence of that sunset era rendered memorable by the buildings of Sir G. Scott and the decorations of Mr. Walter Crane.

EARL'S COURT BEFORE 1900

The Earl's Court Exhibition was first opened to the public in the Golden Jubilee year of 1887. Its orginator was a Mr. John Robinson Whitley, an impresario of outstanding ability, untiring energy and irrepressible optimism. He had travelled, he spoke languages, was on calling terms with presidents and kings, but more important he had that driving power which could carry a new and ambitious enterprise to success through every discouragement and difficulty. Of these he met more than his share.

The place that was to become one of the most engaging and light hearted of London's pleasure gardens was born of higher purposes. Mr. Whitley was a visionary and sometime in the eighties he conceived the altogether magnificent project of bringing to London a great exhibition of American industry and as much as he could collect of American education, science and art. He spent many months persuading American manufacturers to send specimens of their mechanical ploughs, of their printing machines and steam engines, indeed, all their latest inventions, to London for "the fostering of trade and promotion of good fellowship" between the two countries. So successful was he that over 1,000 American exhibitors fell to his bait.

Assured of his support Mr. Whitley set about finding a site and this he secured in a stretch of more or less derelict market gardens between Earl's Court

and West Kensington. He set 2,000 labourers to work in gangs by day and night and in four months had transformed the place into an imposing collection of exhibition sheds surrounded by a mass of very realistic American scenery. There was a diorama of New York Harbour while the switchback (then apparently a new sensation in this country) ran through the Rocky Mountains.

Mr. Whitley, as has been said, was a great showman and as such was completely in accord with the spirit of his time. He knew well enough that to secure the support of his Grand Committee, still more the favourable notice of Whitehall, Buckingham Palace, and even Marlborough House, he must keep ever in the forefront the fact that his exhibition was a high-minded effort to foster good relationships between two great countries, to educate the people of this country in the wonders of American reapers and American brewing plant, American surgical instruments and American water-colour painting. He was wise enough to instal an occasional switchback and wise enough not to say too much about it.

It was, however, on the amusement side that he made his greatest hit. He was one day calling on the President in Washington when there passed him a travelling show, a curious assembly of real cowboys and real Red Indians headed by the famous Buffalo Bill, Colonel Cody. Mr. Whitley at once saw the attraction of this novelty to English audiences and persuaded the Colonel to bring his show—lock, stock and barrel—to London. It was, as he foresaw, a tremendous draw, and a generation that had been brought up on Fennimore Cooper and his imitators flocked in their thousands to see the real Red Indians thwarted by the real cowboys in their attempt to capture the real Deadwood Dick coach. The Prince of Wales demanded a private view and so a little later did the Queen herself, the principal performers were introduced into the Presence. Her Majesty expressed herself delighted with the entertainment, graciously chatted with some real squaws and said that one day, if opportunity served, she would very much like to come and see the American mowing machines, and the education and the science and the American fine arts. There is no record of her ever having done so, but Mr. Gladstone did and made a thorough job of it.

Earl's Court was now launched on its career as a permanent exhibition centre in London. The busy brain of Mr. Whitley was already at work planning an Italian Exhibition for 1888: yet another "bond of friendship" between two peoples. He was graciously received by King Humbert who gave the enterprise his blessing and when the exhibition opened there were halls full of Italian ploughs and pottery and marbles and Venetian glass. The switchback now "plunged its undulating way among the mimic peaks of the snow Alps." Now could be seen the Roman Forum, the Blue Grotto of Capri, and the Coliseum. Entertainments were provided by Italian Mandolin players, Sorrento Singers and Tarantella Dancers—but the biggest attractions were the real Gladiatorial shows in the Coliseum.

1890

In 1890 Mr. Whitley turned his attention to France and his "big show" was a spectacle of North African life known as the "Wild East." Algeria was ransacked for the wildest shepherds, goatherds, wizards, and dancing girls, who were coaxed to display their arts in their native scenes. Now the switchback plunged through the picturesque mountains of the Vosges, and other attractions were a French *Bijou* circus, the *Café Concert des Ambassadeurs*, the *Folies Bergères*, a complicated maze and an outdoor panorama of the *Champs Elysées*. Does it seem that frivolity is beginning to claim more space, and interest is now not so strong in the impressive collection of industrial and artistic products of Modern France?

1891

However, Mr. Whitley was to have at least one more attempt to set the world to rights and this time he tackled Germany. He secured Duke Ernest of Saxe Coburg Gotha as President and influential committees in Germany itself sent over a thorough collection of German goods from model battleships to cuckoo clocks. There was a fine reconstruction of Heidelberg Castle, displays by German gymnastic societies, and the main attraction this year was "Germania," "an historical representation of four important periods in the military development of the Empire."

1892

In the following year there was an International Horticultural Exhibition, "a floral fairyland" with beds of flowering shrubs, a "paradise of roses," landscape gardens under cover, illuminations by Payn & Son, "scenes of endless beauty" and a reproduction of the Long Walk at Windsor Castle. Buffalo Bill with his Wild West show was back again providing the chief attraction.

1893

In 1893 there is mention of a water exhibition combined with an exhibition of forestry and gardening opened by the Duke of York. The famous water chute was by this time built. In the centre of the pond was an island peopled by real negroes and hockey was played by men walking on the water in pneumatic water shoes.

Combined with this was an exhibition of forestry and gardening and an architectural representation of Old Paris, old houses, churches and the *Bastille*.

1894

On May 12th, 1894, the Lord Mayor of London opened an Industrial Exhibition at Earl's Court with the usual concert rooms, theatres and again Captain Boynton's aquatic feats and a huge wheel "like that of Chicago" lifting 1,200 passengers 300 feet high. The spectacle this year was "Constantinople."

1895

In the following year the great Imre Kiralfy being by this time Director General, there was staged an Empire of India Exhibition. The public were

Last month we illustrated the design for the new Museum of Modern Art in New York. Above, for comparison, are shown the exterior and the vestibule of the New School of Architecture shortly to be erected at Cambridge, Mass.

invited to see "The Splendours of India," "The Queen's Court," "The Silver Lake and Indian Boats," "The Queen's Palace and Ducal Hall." There were exhibits of the East India Company's trophies. There was an Indian City, with merchants and mechanics, Hindoo magicians, fakirs and jugglers, a real Burmese theatre, Rowland Ward's Colossal Indian Jungle (stuffed ?), the band of the Grenadiers, the Coldstreams and Venanzi's Grand Orchestra.

Mr. Imre Kiralfy, it may be assumed, had invested lavishly on his reproduction of India at Earl's Court. He was, in any case, inclined to see what further dividend he could declare by keeping the buildings standing and adding only Ceylon "and other Crown dependencies."

1896

Thus in 1896 there was held an India and Ceylon Exhibition. This is described as "a veritable Eastern Exhibition" with a valuable collection of arts, crafts and jewels of the past lent by public bodies and private collectors.

1897

The year was celebrated as the Diamond Jubilee of Queen Victoria. Inspired by the occasion Imre Kiralfy exerted himself to the height of his powers and impanelled a most imposing Honorary Committee of which the Duke of Cambridge was President and the pick of "Who's Who" were members.

Their duty was to advise on the most suitable methods of celebrating in exhibition form the Sixty Years of Queen Victoria's reign. The title chosen was the *Victoria Era Exhibition*.

The scheme was ambitiously executed. There was an extensive exhibition of the British School of Art, paintings by Wilkie, Landseer, David Cox, G. F. Watts, and a hundred others, halls of Victorian sculpture and of Victorian engravings. There was a scientific section, an economic section, a commercial and industrial section, sections devoted to musical instruments and publications, to women's work, to district nursing, to Mrs. Meredith's prison mission, and more generally to philanthropy and education, including a working *Kindergarten*. But all was not so dry-as-dust. There were amusements in plenty, a Coronation Fair, a Marionette Theatre, Richardson's Show, a rifle range, Pepper's Ghost, an Eccentric photographer, fair booths, Sanger's Circus, an Infant Incubator, a Panorama of Ancient Rome, and above all the Gigantic Wheel.

1898

In 1898 Imre Kiralfy launched an *International Universal Exhibition* when the Empress Theatre housed a Grand Patriotic Spectacle in which were shown naval manœuvres, the fleet at night and an attack on the enemy forts. Other attractions were a Floral Lounge, the Chamonix Minstrels, the American Lilliputian Troupe, the Royal Javenese Troupe, Hagenbeck's Zoological Kindergarten, a Moorish Camp and again a captive balloon. What could be more universal and international?

1899

This was followed in 1899 by a *Greater Britain Exhition*. The Empire was represented by exhibits from Victoria, Queensland, British South Africa, etc. The water chute was re-christened for the occasion "The Great Canadian Water Chute," and the side shows included high rope walkers, an Egyptian city, bicycle polo, an African Gold mine, a tiger and a bear show: also a Hong Kong opium den. The Empress Theatre staged "Savage South Africa" with 1,000 Matabeles, Basutos, Swazis, Hottentots and Cape and Transvaal Boers. There were Basuto ponies, zebras, lions, leopards, tigers, baboons, wild dogs, a heard of elephants and a Kaffir kraal peopled by 300 natives. A star performer was Lo Ben, a son of the great Matabele chief Lobengula. He was said to be his 121st son. Lo Ben married an English girl, Kate Jewell, but the marriage was not a success for he tried to kill her with an assegai, threw bottles at her and bit her fingers. The marriage was dissolved.

The above details of the history of Earl's Court are taken from notes kindly provided by the proprietors of the new building.

A PROBLEM

To the Editor of THE ARCHITECTURAL REVIEW

Dear Sir,

I have been puzzled for a long time by the problem that I enclose. I wonder whether it would interest any of your readers and whether you could help me to a solution.

Yours etc.,

Binstead Rectory, Arundel, Sussex. *W. DRURY.*

It is suggested that the natural form of a city is not a round, or a square, or a star shape, but is linear with an axis, the theory being that this form secures the easiest communication between the inhabitants, which is what a city is for.

If an axis is once established it seems that it will be prolonged and maintained by spontaneous action on the part of each new settler who selects his site. The proof of this requires some mathematical knowledge or at any rate many calculations to plot out sites which are most advantageous.

A problem is therefore proposed, namely, to describe the shape that a new settlement will take on certain practical assumptions. It should be assumed—

1. That all settlers require an equal amount of space and will take it in the form of squares.

2. That there is no difference in fertility or natural resources in the land and that there are no natural obstacles to settlement any where, nor any artificial ones such as cost of land, nor any individual preferences among the settlers.

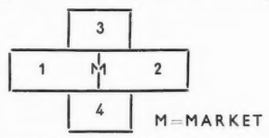
3. That the first two settlers have chosen adjacent lots in order to be able to exchange their products easily, and that the point midway on a line or pathway joining the centres of their lots is called the market.

4. That all later settlers, arriving successively, choose their lots solely with regard to access to the market.

5. That access to the market is most easily obtained by using the beaten tracks already made through the already occupied lots and that each settler starts his journeys to the market by taking the shortest line to a beaten track.

6. That the advantage to be gained by using a beaten track increases with the frequency with which it is used, i.e. a track used by three people will be three times as good as a track used by only one, and so on.

It seems that the third and fourth settlers cannot settle as near the market as the first and second can (or they would encroach upon the space required by the first two), and that they will be nearest the market and come at it most easily, by settling off the axis formed by the first two, but opposite the market, thus forming a new axis, but having twice as far to go as the first two, as shown.



It is suggested that the fifth and sixth settlers will choose lots on the axis formed by the first two settlers, and, on part of their journeys, will have the advantage of the beaten tracks formed by the first two in getting to the market from the centre of their lots. But each new settler will have a unit of distance to traverse on an unbeaten track until other settlers choose lots that lie farther from the market.

If the cost for each successive settler of getting to the market is reckoned on the basis of the increase of the goodness of a road being proportionate to the frequency with which it is used, it is suggested that the seventh and eighth settlers will settle on the same axis, and that before any settler finds it to his greatest advantage to settle on the other axis (formed by the third and fourth settlers), a group of three settlers will have formed itself around each of the fifth and sixth settlers using necessarily the same axis as them (the original one), and that by the position of their lots they will preclude any similar group ever forming around the third and fourth settlers and using their axis. The groups on the main axis will be found to grow from three to five, seven, nine, etc., as the other axis is extended by individual settlers.

How then will the two axes be related in length, and what curve will describe the outline of the settlement in plan?

Trade News and Reviews

By BRIAN GRANT

From the Marine & Engineering Exhibition, Olympia. A ship's cabin panelled in "Revine" leathercloth. Architect: Brian O'Rorke.

Ports and Shorts

Just before sitting down to compile these notes a paragraph in an evening paper attracted my attention – it concerned the S.S. *Orcades*, about which I am proposing to write, and reported that Captain O'Sullevan of the S.S. *Orcades* (now on a Mediterranean cruise) has received an urgent appeal from the Jugoslav authorities requesting that — "English women passengers while visiting Dalmatian ports be instructed to wear regulation skirts *and not shorts or bathing suits.*" This is, of course, a sequel to the protest made a few weeks ago by the Bishop of Krk (Jugoslavia) when in a letter to the local Governor he said of another visiting liner:

"In the name of Christian morality and general culture, I protest against the Captain of the ship for allowing people to exhibit their nakedness, publicly and unhindered, and forcing honest people to look at such behaviour in the ship."

The paragraph went on to state that the passengers on being appealed to by their worthy Captain all agreed to observe the ban so that when the good ship *Orcades* reaches port there will be a general scuffle from games decks to cabins and the cruising blondes and brunettes will hurriedly discard their happy-holiday garb for clothing of a more circumspect variety. Well, that's that, and the Bishop of Krk and his flock may set their honest minds at ease.

Ship-shapeliness

The *Orcades* is ostensibly a sensible ship for sensible people, for people who have no wish when travelling to be lulled into the belief that they are not really at sea at all but lazing luxuriously in the over ornate apartments of some super "Hotel Splendide." No attempt has been made to lavish her interior with a medley of extravagant detail. She is equipped and decorated for the comfort and pleasure of sea-loving persons and in such a manner that the novice, as well as the hardened sea voyager, will revel in an atmosphere that properly belongs to the great wide expanse of sea and sky. On the *Orcades* you will find no Louis XVI dining saloon, Roccoco drawing room or Olde Englishe tavern, only a very pleasing, exceedingly comfortable 20th century ship-shapeliness.

A staircase on the S. S. "Orcades." Architect: Brian O'Rorke.

English and Australian timbers

I was interested to note the increasing use of bent metal tube construction in the place of angle bars, notably in the supports of the boat davits and of the awnings; also the extensive use of stainless steel and the introduction of so many traditional old English timbers in the panelling of the public rooms and cabins. The first class library is panelled in nothing more or less than London Plane from Hampstead; other English woods used are elm, ash, sycamore, beech, cherry, walnut and pear. In No. 1 Flat on the port side of D deck the furniture and doors are made of elm from the foundations of the original Waterloo Bridge; a century in the Thames has turned this wood a cool silver-grey. Australian Maple has also been used extensively for panelling. Much of the woodwork in the passenger accommodation and crew's quarters is coated with a special fire-resisting paint.

Air-conditioning

Conditioned air, by the *Carrier* system, is supplied to many of the public rooms,

HALIFAX BUILDING SOCIETY, Eastbourne

Architects : Messrs. Peter D. Stonham & Son

CREATION WITH CRAFTSMANSHIP . . . . . .

The learned compiler of one modern dictionary which defines Thrift as *economical management in regard to property* may have been thinking of building societies. Or it is possible that he had in mind the fact that heavy maintenance costs can be avoided by a judicious choice of craftsmen and materials.

Architects who are also etymologists—the species is not so rare as it sounds—may prefer to find other interpretations of this word. For example, *vigorous growth as of a plant*. We rather like that one ourselves because, while certainly true of the great organisation a view of whose branch premises at Eastbourne is depicted here, it is equally applicable to our own business. And the third definition—*a thriving state or condition*—is, we are happy to say, adequately descriptive of C. P. activities to-day.

Courtney Pope work is represented here by wall facings of Tasmanian blackwood veneer with a capping of Australian walnut, while, in the Manager's office, a subtle distinction is achieved by the same craftsmen with Indian laurel. And once again Empire forest resources are made manifest by C. P. joinery.

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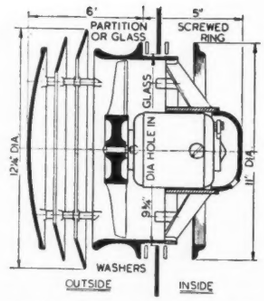
the special staterooms, flats, hairdressing saloon and inside cabins; in all other public rooms and in the accommodation of both passengers and crew the *Thermotank* mechanical system of ventilation is fitted. Air-conditioning is an essential part of the equipment of a ship trading on tropical routes. In the case of the *Orion* it was decided rather late in the design stage to introduce air-conditioning, with the result that many of the ceilings had to be unusually low and the decoration scheme consequently impaired. In the *Orcades* an increase of over 10 per cent. in height gives a noticeable sense of extra size to the rooms.

" Rexine " leathercloth

As an alternative to plywood panelling, in the tourist cafe and lounge the walls are covered in " Rexine " leathercloth in shades of cream, fawn and grey. Mural " Rexine " is made in a very wide range of standard colours and a number of different surface textures. The plain matt and gloss finishes are, I think, the most pleasing in appearance but for those who think otherwise there are various grained, embossed, plastic and stippled finishes. It is said to be scratchproof, stainproof and impervious to dirt, grease or moisture; certainly it is easily and quickly applied and maintenance consists simply of washing down with soap and water. On the previous page is a photograph of one of the staircases on the *Orcades*, the side panels of which are decorated with " Rexine " of plain dark blue: also a photograph of a ship's cabin designed by Brian O'Rorke. The latter is not one of the *Orcades* cabins but has been specially designed for I.C.I. (Rexine), Ltd., and forms the principal feature of their stand at the *Engineering and Marine Exhibition* at Olympia (the Exhibition closes on October 2nd). The walls and ceiling of the cabin are in two shades of brown, the dressing table and writing desk, also covered in " Rexine," are pale blue in colour. It is pointed out that the wall and ceiling panels can easily be removed to permit inspection of electric wiring or other services and that a special fire-resisting quality can be supplied.



Sectional drawing of the new " Vent-Axia " fan.

• • •

A new Vent-Axia fan model

The *Vent-Axia* has in a very short space of time won approval and popularity—it is so extremely simple to instal (whether in new buildings or old) and in appearance is neat and unobtrusive. With the window model there is, apart from wiring, nothing to do except cut a 6 in. hole in any convenient window pane and then screw the two halves of the fan unit together. Nor is the built-in model much more difficult. Consisting of a box 9 inches square it fits conveniently into two courses of brickwork and the depth from front to back is adjustable to any reasonable thickness of wall. The manufacturers have recently introduced a new and larger model designed to cope with 22,000 cubic feet of air per hour as against the 10,000 of the smaller model. A sectional drawing of this larger model accompanies these notes. Method of fixing is identical except that the hole cut in the window pane must be $9\frac{3}{4}$ in. in diameter. The unit is operated by a two-speed control from an ordinary rotary switch, current consumption is 30 watts and there are two types available, one for extract and the other for input purposes. The cost of each unit is £8 8*s*. including two-speed switch and 2 yards of three-core cab-tyre for wiring.

Two "Rosebank" fabric designs from the Paris Exhibition. Left: a hand printed glazed chintz. Right: a hand painted linen. Craftsmen: Messrs. Turnbull and Stockdale.

Radiolympia

The *National Radio Exhibition* at Olympia (August 25th to September 4th) was indeed a disappointment to me. I had not before been to this annual radio show and it amazed me to find that a science so inspiring and, even today, so revolutionary, could be presented in so mundane a fashion. Purely destructive criticism is both irritating and useless, and I would therefore like the organizers, *The Radio Manufacturers' Association* (to whom I am indebted for their kind invitation to visit the Exhibition) to understand the reasons for my very bitter disappointment.

• • •

I am not, in a practical sense, a wireless enthusiast, and have but the vaguest understanding of such technical terms as "Pentode I.F. Double-Diode for A.V.C. and detection," "inverse back coupling" and "mystic ray tuning." I approached "Radiolympia," however, with a feeling of great respect. As a peace-loving citizen I watch with interest and hope the development of international broadcasting and television; as an architect I am directly concerned with wireless apparatus as equipment for the modern building and I have, moreover, a considerable admiration for the *British Broadcasting Corporation*.

• • •

I expected "Radiolympia" to present a striking panorama of the immense service rendered to humanity by wireless telegraphy—of which service "entertainment" is but a minor feature.

Not forgetting that the organisers are concerned primarily with the entertainment aspect, that indeed the sole object of this exhibition is to create sales, to create a still wider listening public, and to persuade those who already are listeners to replace their old sets with the new improved model, it cannot be denied that greater success in this direction would be achieved if the Exhibition was

given a background and a setting more worthy of so inspiring a theme as radio. "Radiolympia 1937" was nothing more than a collection of rather mediocre "stands"—it showed us little more than we can already see by visiting the wireless department of any large store. It was an exhibition without a plan, without a designer.

Imagine what a Cochran would do with so exciting a theme as "Radio"!

No doubt economic considerations rule out the possibility of too ambitious a programme, but an "exhibition" to be worthy of its name must be something more than an assembly of manufacturers and their products. I do not know how many people went each day to "Radiolympia," but of this I am certain: without the television displays and the radio theatre the turnstiles would have played a sorry tune.

• • •

Next year let us have a more inspired "Radiolympia". Main hall display and stand design under the supervision of an architect and the introduction of special features designed to show the history and progress of wireless development generally. It is not difficult to enumerate a list of such features that would add immeasurably to the interest and usefulness of the exhibition and so attract the buying public in far greater numbers, which, presumably, is exactly what the organizers desire.

The Buildings Illustrated

A Reinforced-Concrete House in Surrey
Architect: **Raymond McGrath.**
Landscape Architect: **Christopher Tunnard**

The general contractors were Messrs. R. Mansell Ltd. and Messrs. Marshall & Co. for the swimming Pool. Among the sub-contractors and craftsmen were the following:—The Demolition and Construction Co. (demolition), The Limmer & Trinidad Lake Asphalt Co., Ltd. (asphalt), Messrs. L. G. Mouchel & Partners (reinforced-concrete engineers), Messrs. Frazzi Ltd. (Paropa roofing on roof terrace), Messrs. E. J. Elgood Ltd. ("Insulcrete" partitions), Messrs. Pilkington Brothers Ltd. (plate and sheet glass. domes), Messrs. James Clark & Son Ltd. (decorative glass), Messrs. Haywards Ltd. (patent glazing), Messrs. William Mallinson & Sons Ltd. (strip overlays in ash, walnut, Tasmanian myrtle etc.), Messrs. Cellulin Flooring Co., Messrs. Docker Bros., Messrs. "Terrazzo" Floorings Co. (patent floorings), Messrs. Armstrong Cork Co., Ltd. (cork tiling), Messrs. Ace Laminated Products (flush doors), Messrs. Lensecrete Ltd. (pavement lights), Messrs. William Furse (lightning conductors), Messrs. Comyn Ching & Co., Ltd. (central heating), Messrs. Bratt Colbran (fireplaces), Messrs. Lumbys Ltd. (boilers), Messrs. Troughton & Young Ltd. (electric fixtures and wiring), Messrs. W. N. Froy & Sons Ltd. (sanitary fittings), Messrs. Taylor Pearse & Co. (door furniture), Messrs. Crittall Manufacturing Co. (casements), Messrs. Light Steelwork, The Cleveland Art Metal Works (metalwork) Messrs. Gordon Russell Ltd. (textiles, furniture), Messrs. Salubra, Messrs. Arthur Sanderson & Sons Ltd. (wallpapers), Messrs. D. Burkle & Sons Ltd. Messrs. B. Cohen & Son Ltd. (furniture), Messrs. Dryad Ltd. (winter garden furniture), Messrs. George Jackman & Son (rhododendrons), Messrs. L. R. Russell Ltd. (winter garden plants), Messrs. Smith's English Clocks (clocks), Messrs. United Water Softeners Ltd. (water softening plant), Messrs. Atlas Stone Co., Ltd. (garden plant pots) Donald Potter (garden figure).

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Ellington Court, Southgate
Architect: **Frederick Gibberd**

The general contractors were Messrs. Alexander Wells Ltd. Among the sub-contractors and craftsmen were the following:—Messrs. H. Atkins (demolition), Messrs. Helical Bar & Engineering Co., Ltd. (reinforced concrete), Messrs. John Gillam (bricks), Messrs. Liverpool Artificial Stone Co. (artificial stone), Messrs. Patent Impermeable Millboard Co., Ltd. (insulating materials), Messrs. Permanite Ltd. (special roofings), Messrs. Hond and Langer Ltd. (glazing), Messrs. Hyman (Flooring) Ltd. (linoleum), Messrs

R. I. W. Protective Products Co., Ltd. (waterproof materials), Messrs. Brockhouse Heater Co., Ltd. ("Thermidair" heaters), Messrs. H. J. Sawyer & Son (plumbing), Messrs. Henry Wiggin & Co., Ltd. (Monel metal sinks), Messrs. Broad & Co., Ltd. (sanitary fittings), Messrs. W. N. Froy & Sons Ltd., Messrs. Paule & Moore, Messrs. C. F. Anderson & Son Ltd., Messrs. C. & J. Allgood Ltd. (ironmongery), Messrs. Williams & Williams (casements), Messrs. H. J. R. Hitchens Bros. (plastering), Messrs. Welmer & Sons (staircase balustrades), Messrs. Guaranteed Door Manufacturers (doors), Messrs. John G. Austin (Ilford) Ltd. (door frames), Messrs. "Hygena" Cabinets Co., Ltd. (kitchen fittings), Messrs. M. & R. Moore Ltd. (fireplaces), Messrs. Parkinsons (Wall Tiling), Ltd. (tiling), Messrs. T. & R. Williamson Ltd. (paint and distemper), Messrs. H. S. Hayward (decorations), Messrs. Bowman Bros. Ltd. (furniture).

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Earl's Court Exhibition Buildings

Architect : C. Howard Crane

The general contractors were Hageman-Harris Co., Inc., and the principal subcontractors and suppliers included: Baffrey-Hannebique Construction Co. (foundations and concrete superstructure), Robert Bowran & Co. (painting), Braithwaite & Co. (constructional steel), British Magnesite Flooring Co., Ltd. and A. D. Wire & Co. (magnesite flooring), D. Burkle & Son (joinery work), Carbo Plaster, Ltd. (plastering), Carter & Co. (tilework), Christiani and Nielson (concrete work) (Empress Hall), Clark, Hunt & Co. (miscellaneous ironwork and oil heaters), T. Clarke & Co. (electrical installations) (Empress Hall), George Cohen, Sons & Co. (demolition), Constructors, Ltd., and Flexo Plywood Industries (toilet partitions), R. C. Cutting & Co. (lightning conductors), Dawnays, Ltd. (structural steel) (Empress Hall), Dennison, Kett & Co., Ltd. (rolling shutters), Dent and Hellyer, Ltd. (plumbing), Electrical Installations, Ltd. (electrical installations), Excel Asphalte Co. (asphalt roofing), Haywards, Ltd., Garton and Thorne, Ltd., S. W. Farmer and Son, Estler Bros., and T. W. Palmer & Co. (miscellaneous ironwork), F. R. Freeman, Ltd. (concrete and brickwork) (car park), Gas Light and Coke Co., Ltd. (gas installation), J. Gerrard and Sons (foundations and concrete superstructure) (brickwork), A. Goldstein & Co. (glass and glazing), Gray's Ferro-Concrete Co., and Willment Bros. (foundations and concrete superstructure), Matthew Hall & Co. (temporary plumbing), Haslam Foundry and Engineering Co. (skating rink refrigerating plant) (Empress Hall), The Incinerator Co. (incinerators), Jeffreys & Co. (heating and ventilation) (Empress Hall), Kay-Zed, Ltd. (painting), Kendell's Paving Co. (granolithic paving), London Hydraulic Power Co. (hydraulic piping for swimming pool platform), Mather and Platt, Ltd. (sprinklers and rolling shutters), Metarock, Ltd. (car park cement paving), J. Mowlem & Co. (general builders' work) (Empress Hall), Norris Warming Co. (heating and ventilation), Patterson Engineering Co. (purification plant), Ragusa Asphalte Paving Co. (asphalting of swimming pool), Wm. F. Rees, Ltd. (roadways) (tarmac paving), Rigg and Remington, Ltd. (electrical substation) (Empress Hall), Rom River Co. (metal furring and lathing), Sharp Bros. and Knight (joinery work), Stitson White & Co. (plumbing) (Empress Hall), W. W. Turner & Co. (seating), Turner's Asbestos Cement Co. (asbestos cement roofing), W. S. Tyler, & Co. (turnstiles), Waddington and Son (brickwork), Waygood-Otis, Ltd. (lifts) (Empress Hall), Williams and Williams, Ltd. (metal windows), Benham and Sons, Ltd. (kitchen plant and equipment), Art Metal Construction Co. (metal cupboards and shelving), Hickman (1928), Ltd. (builders' work), Kelvinator, Ltd. (refrigerators), National Gas Water Heater Co., Ltd. (gas water heaters), Peerless Electrical Manufacturing Co. (labour-saving machines), Pressed Steel Co., Ltd. (wind cooling cabinets), Thomas Collins & Co., Ltd. (bakery equipment), Jackson Boilers, Ltd. (tea and coffee apparatus), Brighton and Preston Relay Station, Ltd. (public address equipment), J. B. Brooks & Co. (swimming pool lockers for main building), Evenlite Tube Lamp Development, Ltd. (evenlite fittings in

entrance halls), Frederick Sage & Co., Ltd. (bar fittings), Fulham Borough Council (electrical and heating plant), Bastian and Allen, Ltd., in co-operation with Sulzer Bros. (London), Ltd. (thermal electric storage central heating installation), Crompton Parkinson, Ltd., and General Electric Co., Ltd. (electrical equipment), Express Lift Co., Ltd. (lifts and escalators), Fraser and Chalmers Engineering Works (swimming pool platform), Hampton and Sons, Ltd. (staff accommodation), Highways Construction Co., Ltd. (forecourt and surrounds) (Empress Hall), London Spray and Brush Painting Co., Ltd. (painting in restaurants and lounges), Sign Construction Co., Ltd. (decorative neon lighting), Synchronome Co., Ltd. (clocks), Acme Metal Works (1921), Ltd. (gates), Armstrong Cork Co. (cork insulation), W. G. Beaumont and Son (painting), Comyn Ching & Co. (ironmongery) (Empress Hall), Consolidated Pneumatic Tool Co. (electric hammer, drills and bits), Crabtree & Co. (local control switches), Crompton Parkinson (ironclad oil switch gear and weighbridge), Falk, Stadelmann & Co. (restaurants, tea lounges, etc., lighting fixtures), W. F. Ferne and Sons (rainwater drainage), A. Foulds, Ltd., and Hickman (1928), Ltd. (joinery work), W. J. Furse & Co. (lightning conductors) (Empress Hall), General Electric Co. (temporary electric supply, electric conduits and ironclad switchgear), Gent & Co. (fire alarm equipment), Grierson, Ltd. (temporary electric supply), Hackbridge Cable Co. (V.I.R. electric cables), Hoyle, Robson and Barnett (paint, varnish, distemper and cement glazing), Ideal Boilers and Radiators, Ltd. (radiators), Kingfisher, Ltd. (seating), W. Lusty and Sons (seating), Matthews and Yates, Ltd. (fans), Merryweather and Sons (fire alarm equipment) (Empress Hall), Nettlefold and Sons (ironmongery, hardware), Parmiter Hope and Sugden (switchgear and fuseboards), Pirelli Cable Co. (electric armoured cables), Ratner Safe Co. (vault doors), Rheostatic Co., Ltd. (thermostatic control), Ryarsh Brick and Sand Co., and West London Brick Co. (sandlime bricks), S. and F. Contracting Co. (painting), D. R. Smart and Son ("Thermacoust" column casing), Universal Metal Furring and Lathing Co. (metal furring and lathing), W. F. Ferne & Sons (rainwater drainage), Crompton Parkinson (ironclad oil switchgear and weighbridge), Thermacoust Products, Ltd. ("Thermacoust" slabs), Alpha Cement, Ltd. (Alpha cement).

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Squash Court, Wallingford
Architect: **Louis Osman**

The general contractors were Messrs. Boshers (Cholsey) Ltd. The Structural engineers were Messrs. Collins & Mason. Among the sub-contractors and craftsmen were:—Messrs. Carters Sports Courts Ltd. (special finishes), Messrs. Frederick Braby & Co., Ltd. (special roofing), Messrs. Honeywill & Stein Ltd. (Heraklith Insulation), Messrs. Henry Hope & Sons, Ltd. (patent glazing), Messrs. Carters Sports Courts Ltd. (flooring, electric light fixtures), Messrs. Comyn Ching & Co., Ltd. (door furniture and window furniture).

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Gas Light and Coke Co., Showrooms, Leytonstone
Architect: **G. Grey Wornum (for Architects' Committee)**

The general contractors were The Demolition and Construction Co. The principal sub-contractors and suppliers included:—Moreland Hayne & Co. (steelwork), T. Potterton & Co. (heating), G. N. Haden & Co. (ventilating), Crittall Manufacturing Co. (metal windows), Fenning & Co. (granite), G. Jackson and Son (fibrous plaster), J. L. Green and Vardy, Ltd. (doors and some hardwoods), Diespeker, Ltd. (floors), Cellactite and British Uralite (ceiling panels), Taylor Pearse & Co. (door furniture), George Jennings (sanitary fittings), F. A. Norris & Co. (shutters), Cox & Co. (cinema seating), A. Johnson and Co. (stainless steel sink), R. F. Hunter (cinema screen), Stanley Jones & Co. (shop front), George Parnall & Co. (counter grille), Cellulin, Ltd. (cellulin flooring, carpets, curtains, etc.).