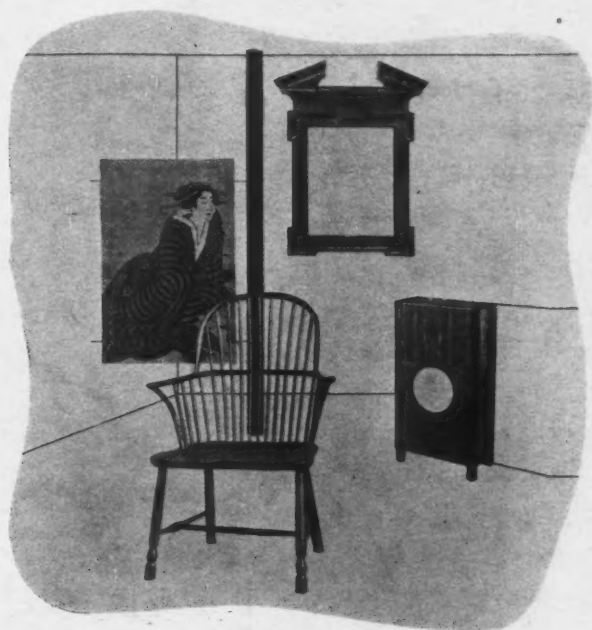


THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



Incorporating
THE
DECORATION
SUPPLEMENT



Two Shillings and Sixpence Net.

9 Queen Anne's Gate, Westminster, S.W.1.

Vol. LXXXIII

January 1938

No. 494

How **Mr. THERM** *cope*s *with* **rush-hour** **CATERING**

The beauty of gas-fired cooking and water-heating equipment is that it solves one of the biggest catering problems—that people all get hungry at the same time.

Gas, the most flexible fuel known, can be put into, and out of, action with much less delay and waste than any other. A gas-fired oven, for instance, or fish-frier, or café set, or hot-plate, or griller, can be brought up to full operating temperature in a very few minutes—and the moment the peak rush is over, it can be turned out so that no fuel whatever is wasted.

And then of course, there's the cleanliness and the ease of control of gas—the saving of space and labour needed for the storage of other fuels and the disposal of ash—the convenience of being able to put gas equipment wherever it is most handy—the economy that results from its high thermal efficiency.

Altogether, Mr. Therm can make light of



every job in a café or a restaurant—from serving a single cup of tea to cooking a banquet for fifty.

For all technical information and advice on the choice of equipment, please write to the British Commercial Gas Association, Gas Industry House, Grosvenor Place, London, S.W.1, who will put you in touch with the organization best equipped to help you.



THE ARCHITECTURAL REVIEW, January 1938



**BLOCK OF FLATS
ON SLOW CRESCENT**

APPROXIMATELY 1,300 TONS OF STEELWORK

Architects: Trehearne & Norman, Preston & Co.
Consulting Engineer: G. A. Dodd, A.M.I.Struct.E.
General Contractors: Harry Neal, Ltd.



REDPATH-BROWN

**& CO. LTD. + STEEL STRUCTURAL ENGINEERS
3 DUNCANNON STREET + LONDON + W.C.2**

Established
1802
Incorporated
1896

WORKS AND STOCKYARDS: LONDON, EDINBURGH, MANCHESTER,
GLASGOW. OFFICES: BIRMINGHAM, NEWCASTLE, LIVERPOOL &
SOUTHAMPTON. REGISTERED OFFICE: 2 ST. ANDREW SQUARE, EDINBURGH.

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

Vol. LXXXIII, No. 494

January 1938

CONTENTS

	PAGE		PAGE
THE NAUTICAL STYLE. <i>By</i> John Piper	1	COLOUR AND THE COTTAGE GARDEN. <i>By</i> Christopher Tunnard ..	37
FOLKESTONE TURNS THE CORNER	15	THE GARDEN HOUSE	39
FOLKESTONE FORESHORE DEVELOPMENT. <i>D. Pleydell - Bouverie, architect</i>	23	MONUMENTS TO THE WHITE MAN'S WARS. <i>By</i> George Godwin	40
THE SHADOW AND THE MIRROR. <i>By</i> Francis Watson	27	BOOKS :	
CURRENT ARCHITECTURE :		BOOK OF THE MONTH : An Encyclopædia of Glass. <i>By</i> Nikolaus Pevsner. (Review of "Glass, in Architecture and Decoration.")	42
The Hippodrome Cinema, Coventry. <i>W. S. Hattrell and Partners, architects</i> ..	29	Circle. <i>Edited by</i> J. L. Martin, Ben Nicholson, N. Gabo. <i>Reviewed by</i> J. E. Barton.	43
University College Library, Swansea. <i>V. O. Rees, architect</i>	31	Continual Dew. <i>By</i> John Betjeman. <i>Reviewed by</i> D. Cronyng	44
Flats at St. Edmund's Terrace, London. <i>Stanley Hall and Easton and Robertson, architects</i>	32	THE ARCHITECTURAL REVIEW SUPPLEMENT	
Extension of Heal's Furniture Store, Tottenham Court Road, London. <i>Edward Maufe, architect</i>	34	DECORATION :—	
Offices in Bruton Place, London. <i>Mitchell and Bridgwater, architects</i> ..	35	MODERN PERIOD CHARACTER MANIA. <i>By</i> Raymond Mortimer ..	45
ANTHOLOGY		MOBILE SCULPTURE. <i>By</i> Alexander Calder	52
Page 53		TRADE AND CRAFT	
MARGINALIA		Trade News and Reviews. <i>By</i> Brian Grant. Page liv	
Page 53			

Plates

DUNGENESS	Frontispiece
-------------------	--------------

Articles, photographs, or drawings sent with a view to publication will be carefully considered, but the Proprietors will not undertake responsibility for loss or damage. All photographs intended for reproduction should, preferably, be glossy bromide prints.

All articles and illustrations should bear the name and address of the sender, and postage should be sent to cover their return.

The Editor disclaims responsibility for statements made or opinions expressed in any article to which the author's name is attached, the responsibility for such statements or opinions resting with the author.

All communications on Editorial matters should be addressed to the Editor, THE ARCHITECTURAL REVIEW, 9 Queen Anne's Gate, Westminster, S.W.1.

Prepaid Subscription Rates

United Kingdom, £1 5 0 per annum, post free. U.S.A., \$8.00 per annum, post free. Elsewhere Abroad, £1 5 0 per annum, post free. Cheques and Postal Orders should be made payable to THE ARCHITECTURAL PRESS, LTD., and crossed Westminster Bank, Caxton House Branch.

Subscribers to THE ARCHITECTURAL REVIEW can have their volumes bound complete with Index, in cloth cases, at a cost of 10s. each, or cases can be supplied separately at 4s. 6d. each.

An index is issued every six months, covering the months of January to June and July to December, and can be obtained, without charge, on application to the Publishers, 9 Queen Anne's Gate, Westminster, S.W.1.

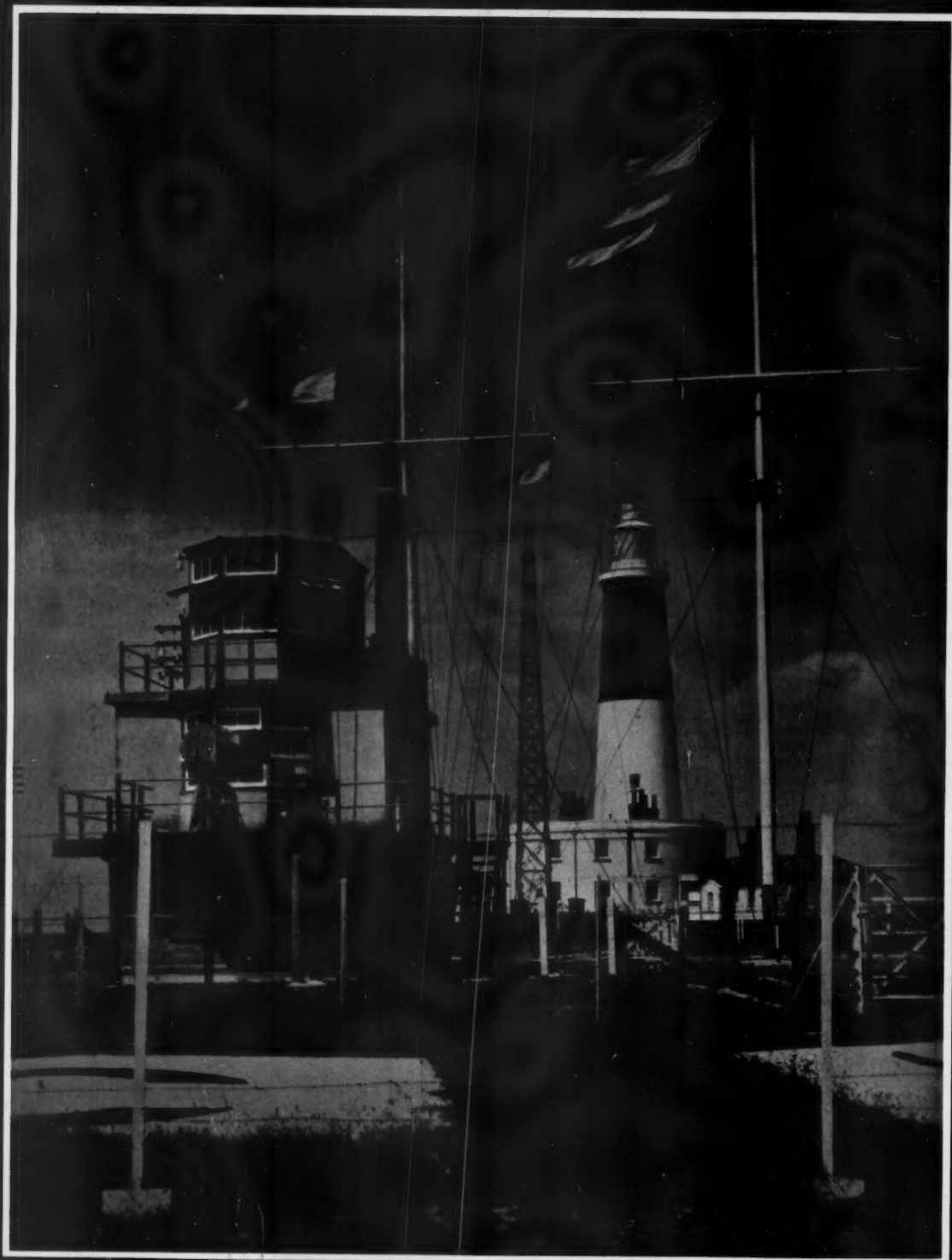
THE ARCHITECTURAL PRESS, 9 Queen Anne's Gate, Westminster, S.W.1

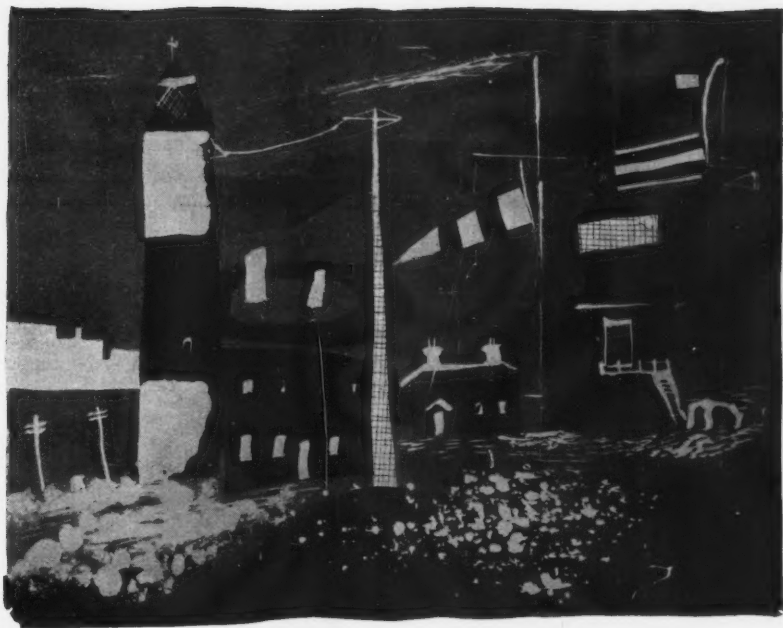
Telephone :

9212-7 Whitehall (6 lines)

Telegrams :

"Buildable Parl, London."





THERE is a clear tradition of sea-coast building—particularly in England, with its intense maritime pride and efficiency. This is a study of the fruits of the tradition, and of its development by generations of maritime builders; of the use they have made of the sea-influence and the frequent misuse that landsmen have made of it.

The tradition has a strong functional bias, and a vital one. This functionalism has two sides. On the coast waves break and salt foam scatters and denudes, gales blow stronger and the rain is more searching. Buildings must be sturdy and close to the earth. But besides that, the coast belongs to the mariner rather than the landsman. To the mariner the sea is a livelihood, but the coast is dwelling place, harbour, menace, shelter and everything else.

Sailor's taste has always played its part in coast building: the lighthouse is an obvious example. It is the most obvious of many functional buildings—the customs house, the lifeboat house with its slipway, the boat-building shed, the harbour itself—but even lighthouse builders have never banished taste altogether from their buildings. This taste is quite undefinable, but it has qualities that can be named. The first is gaiety. In colour, for instance: stripes, spots and a whole simple colour-symbolism belong to it—the gaiety that is reflected in sea shanties and in early naval prints. (And in "Sailors don't care.") The second quality is strength. Since a sailor has to depend on his boat for his life he never forgets, and sometimes exaggerates, the force of the wicked elements when he is building anything at all. The third quality is not so easy

THE NAUTICAL STYLE

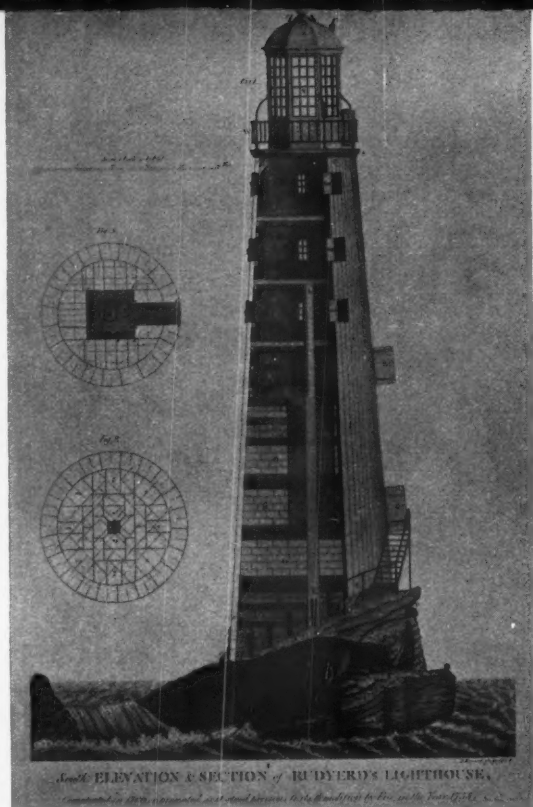
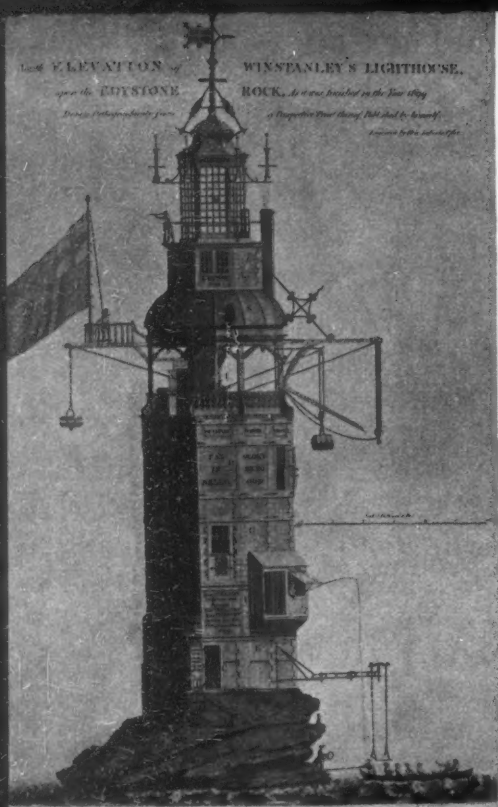
By JOHN PIPER

to suggest. It is the quality of strong contrasts, more than half functional but partly tasteful, found in the capacity to make a square stone jetty look right in a choppy sea, to put a simple cylindrical tower in the right place on a rounded hill, to cut water and air with sharp edges, to exaggerate the lightness of something that floats on the sea and the weight of something that resists it. Pure functionalism, centuries of trial and error, would never have got so far; would never be quite so right every time. Boat building is certainly the main direct influence on coast building in general, and boat building is by no means purely functional.

Above all these qualities there is a straightforwardness, an absence of *nuance*; but never an absence of romance. The *nuance* romanticist might find the whole nautical tradition harsh and disgusting but for one fact: that the tradition is itself one of contrast—contrast with the subtle colour and changes of colour in waves and in the sky over the sea, the subtle noises and silences of the sea, the exquisitely subtle, shifting, evanescent shapes of waves and sands and pebbles and cliffs. People think of this contrast when they say "I'm going to the sea for a change," or "for a breath of fresh air." (Or "Skegness is so bracing.") It is not simply the sea air that is such fun and

such a change, it is the whole gamut of heightened contrasts that the seaside provides, and that is strong enough and infectious enough to make life there seem fuller and gayer.

When sea-coast towns first became resorts these desirable nautical qualities were played on by everyone. Instead of reflecting inland-town building habits builders made the most they could of seaside convictions and seaside quirks, to everyone's immediate delight and to posterity's benefit. People who went to the seaside for a change got it—and it was a matter of more than the presence of the sea, that they were not used to, and the change of air. But for one reason and another (thoughtlessness, insensitiveness, development in too much hurry, for quick money) later builders largely forgot these desirable ways, and began developing the seaside town as if it were an inland town. "Home-from-home" ideas had something to do with it. People wanted a change when they went to the sea, but a change with home comforts; and that meant buildings (or so the builders thought) that looked as much as possible like the houses that visitors lived in all the year round. People also decided that seaside gaiety, when too gay, was "loud." These influences were slow in their effect, because the idiom was deep-rooted and reasonable. But they worked in the end, and the result



Three stages in the evolution of a nautical (as distinct from a landsman's) style of architecture, exemplified in the Eddystone lighthouse. Winstanley's building, left, was completed in 1695 and vanished in a great storm in 1702. Rudyerd's building, centre, was completed in 1709 and destroyed by fire in 1755. Smeaton's building, right, in which the science of lighthouse building was brought to perfection, was completed in 1759 and stood for 119 years until the undermining of the rock necessitated its demolition. Smeaton's lighthouse was re-erected on Plymouth Hoe when the present one was built. On the left, an engraving from Smeaton's own book on the Eddystone, which he gives to illustrate the natural form on which his design is based and to which, strangely, it has now been reduced since the building of the present one: see facing page.



was that many resorts lost the full force of their own charm and character; their personality became an affectation, their special fancifulness a tiring style, they became urbane in a commerce-conscious way, and they developed "wens" of their own. Worst of all, and a symbol of the whole proceedings, the snugness of the coastguard cottage (which was either snug or uninhabitable) was made a precedent for the seaside snugery.

The effects of these evil ways are not beyond remedy. The gaiety and change of the seaside is not something that the people at resorts *want* to lose. They are conscious that they have "amenities" to preserve: the trouble is that where these amenities are concerned they do not often realize what it is that provides their charming qualities. But the tradition is so strong that it will take a lot of breaking down before it is lifeless. It is strong enough to have absorbed rows of Victorian villas on cliff-tops, so far purged in less than a hundred years by their surroundings that they have become infected with some of the gaiety, as they have become incrustated with some of the salt spray, of the seaside. There may even come a time when the half-timbered, exposed-beam-ended

villa of today will become absorbed too, either by the tradition or by the sea itself. But this backhanded way of getting things right is hardly good enough. Even the way of Blackpool is better. There the tradition of gaiety has been flogged until it has run amok (providing excellent material for surrealists and mass-observers, who tell vivid tales of heightened contrasts), and while Blackpool lasts seaside liveliness, though it may be hectic, will not be dead. But there is a better way than that. What must be done is to show seaside dwellers, town councils and seaside authorities in general *what their amenities are*, how generously their predecessors provided them, and what can be done today to preserve them and to develop them. "Modern" architecture has a pull by the seaside, because its straightforwardness, its clarity and its functionalism are directly in the nautical tradition, and however dimmed that may be its elements are easily recognized.

People object to the half-timbered bungalow and the stucco-castellated shanty more strongly by the seaside than anywhere else (however much they feel it wrecks a view of the downs, or spoils the pleasant scenery in cornfields) and this is because they feel above all that it is inappropriate. Consciously or not, they feel that it is offending all the laws of coast building that have grown up with use and experience, and anyway that it looks extremely silly beside a coastguard

cottage or a lighthouse. In silly coast building today, it is usually the inland-town dweller who is offending, either as builder or client. He is spoiling his own fun as well as other people's. But the recent signs of a consciousness of seaside "atmosphere" in a few important buildings round the coast that have, on the whole, been widely accepted as sensible and appropriate, are hopeful.

And what is the "seaside tradition"? It is shown most clearly in the romance of the coast object. I christen those things "coast objects" that are neither houses nor ships (though they may be lighthouses or lightships), that are built on the coast or near it for a use directly connected with the sea; for guiding, warning or harbouring mariners. In their architecture beauty is hardly ever the conscious intention (but they always show "sailor's taste"), and their use is not the use of a staircase or a pavement, not an unconscious, unnoticed use. It is a didactic use. As a rule, they have to make themselves known loudly or brilliantly, or both.

In the case, for example, of the Eddystone lighthouse there has been a constant war with the sea carried on by the builders since the end of the seventeenth century. A lighthouse was absolutely necessary on the Eddystone rock, and one that would stay there was almost impossible to build. The subsequent form of it has been dictated, down to the final details, by the wind and waves it has had to resist. Its history is the best possible example of a

development of pure functionalism in successive buildings on the same site. Its story shows how prevailing fashions, kept in check from the beginning, have gradually given place to considerations purely of use. Every attempt to decorate it has ended in disaster. Of the four buildings that have stood on the rock the present one is by far the least self-consciously ornamental. The fact that it is in many ways the most beautiful of the four is a good argument for functionalism—but only when it is extremely pure! The Eddystone is a useful monument to return to when thinking about coast objects in general, because it shows in a far-gone way the general characteristics of all of them.

Coast objects are very romantic. (The sea is romantic enough in itself, but the idea of helping mariners tossed on relentless waves, etc., is still more popularly so.) Their design, severe and efficient, seems to deny this character, and naturally makes it more distant and more intense. In fact the romance is of a baroque kind; stuck on. The baroque lighthouse has been attempted (Winstanley's Eddystone was a remarkable kedgerie of bits and pieces—its builder had previously been known chiefly for some remarkable waterworks in Hyde Park) but when attempted its end has usually been one of exaggerated violence by storm or fire. The end of Winstanley's Eddystone, and of Rudyard's that followed it, are described by Smeaton (builder of the third, and first successful, Eddystone) with intense, rather morbid enjoyment. His vivid descriptions of them are only capped by his story of the triumph of his own building after an awful storm. This was the fate of Winstanley's building:

"Mr. Winstanley being among his friends previous to going off with his workmen, on account of reparations; the danger being intimated to him, and that one day or other the lighthouse would certainly be upset; he replied, 'He was very well assured of the strength of the building, he should only wish to be there in the greatest storm that ever blew under the face of the heavens, that he might see what effect it would have upon the structure.' It happened that Mr. Winstanley was but too amply gratified in this wish; for while he was there with his workmen and lightkeepers, that dreadful storm began, which raged the most violently upon the 26th November, 1703, in the night; and of all the accounts of the kind, which history furnishes us with, we have none that has exceeded this in *Great Britain*, or was more injurious or extensive in its devastation.

"The next morning, November 27th, when the violence of the storm was so much abated, that it could be seen whether the lighthouse had suffered by it, nothing appeared standing; but, upon a nearer inspection, some of the large irons, whereby the work was fixed upon the rock; nor were any of the people, or any of the materials of the building, ever found afterwards; save only a part of an iron chain, which had got so fast jammed into a chink of the rock, that it could never after-

wards be disengaged, till it was cut out in the year 1756."

And here is what Smeaton calls "the last awful scene, containing the fatal catastrophe" of Rudyard's lighthouse in 1755. The building was of wood, and Smeaton thinks that the heat of the candles burning in the wooden lantern for forty or fifty years had made them so dry and inflammable that a single spark ignited it. Anyway,

"When the lightkeeper then upon the watch (about two o'clock in the morning of the 2nd of December) went into the lantern as usual to snuff the candles, he found the whole in a smoke; and upon opening the door of the lantern into the balcony, a flame instantly burst from the inside of the cupola."

The man aroused his sleeping mates, and they tried to put the fire out, unsuccessfully. The building was destroyed and the men were rescued (after sheltering in a hole in the rock) by a boat from Plymouth at ten o'clock the next morning. The awful scene, however was not a simple one of burning and rescue. One of the men was looking up at the flames during the fire with his mouth ajar when a quantity of molten lead fell on him. He was taken home the next day, and at his death shortly afterwards his stomach was found to contain a piece of lead weighing seven ounces and five drachms. Another of the three men on landing at Plymouth made off as fast as he could, and was never heard of again; Smeaton being perfectly sure that he was "mad, not culpable."

These two stories are coloured with all the violent romance one associates with the coast object: the romance that makes a simple rocket-life-saving pole on top of a cliff on a calm day an object of awe. This romance, tied up with the association of human beings saving lives (romantically played on in the posters of the Royal National Lifeboat Institution, and borrowed by the Salvation Army and by Temperance Societies) has affected all builders of lighthouses, coastguard stations and sea-mark structures.

Nautical architects and engineers must have felt from the first a need to frighten the elements themselves in some way by putting up buildings of an ugly violence, or structures that would at least harmonize with them in a primitive force, and so get away with their lives. And all the time, in practice, considerations of resistance and efficiency had to come first: there must be no unnecessary ornament, no threatening arms or flying pennants.

In his description, Smeaton works up to the story of his conquest of the Eddystone gradually. He describes the waves during a storm there:

"At intervals of a minute, and sometimes two or three; I suppose when a combination happens to produce one overgrown wave, it would strike the rock and the building conjointly, and fly up in a white column,

enwrapping it like a *sheet*, rising at least to double the height of the house, and totally intercepting it from the sight."

When he had been in the building on another occasion, during the finishing of the work, he had noticed:

"the manner in which the waves began to *gather*, as soon as they came so near the house as to be sensible of the rocks underneath them. Those waves by degrees towering higher and higher as they came nearer, formed a deep hollow sea at the foot of the building; and then falling into it struck the building with all imaginable fury."

He leaves a Dr. Mudge to describe the final triumph in a letter to him, after a great storm in December, 1762, when

"*froth* blew clean over the walls of the *Garrison* at Plymouth; and in such quantities that in one situation a sentinel was obliged to quit his post. . . . The next morning early I had great joy to see that the *Gilded Ball* had triumphed over the fury of the storm; and such a one as before I had not a conception of. . . . It is now my most steady belief, as well as everybody's here, that its inhabitants are rather more secure in a storm, under the united force of wind and water, than we are in our houses from the former only."

Those are stories of coast architecture opposing the elements. What was learned from such experiences has been applied by coast builders everywhere. Indeed, lessons of functionalism, strength, simplicity were learned by force by builders of purely nautical structures long before they are found to have bitten in anywhere else. The nautical architect may have been shocked by his own straightforwardness when he planted a stark white lighthouse on a cliff top a hundred years or so ago. It happened that Trinity House built a lot of new lighthouses, or replaced a lot of old ones, at the height of the nineteenth-century Gothic taste. Here the battle in his breast must have been acute. Finials and pinnacles were out of the question. Buttresses were suspect. But the results were usually sound architecturally, and almost always beautiful. Somehow they are impregnated with the period flavour without having any of its mannerisms. The Trinity House crest embossed over the main door with a Gothic flourish may be the only definite clue, but the building is clearly of its period.

The student who studied native archi-



The present Eddystone lighthouse, completed in 1884. It is largely modelled on Smeaton's design, which it superseded. The remains of the latter can be seen on the left, looking like its tree-stump prototype: see facing page.

tectural idioms by referring only to coastal architecture, however, would soon be full of fantastic ideas. The nature of functional coast buildings, whatever their personality, is never a criterion of a prevailing style. To find out when a lighthouse was built, unless the material of the building itself shows it, one has to fall back on such things as quirks in the Trinity House crest, or the character of the brass handrail that surrounds the fog-horn generating plant.

In general, two principles seem to have guided the nautical architect or engineer in considering his forms. First, the resistance of wind and water by turning them back or aside, and forming some kind of buttress against them. And secondly, the making of an open-work construction through which wind and water can whistle and blow and break without being offered too much resistance. The use of these principles has often put the nautical architect far ahead of his time. He has learned a good deal from shipbuilders, and a good deal from nature. A jetty at Fécamp, in Normandy, has regular courses of single protruding stone blocks that break the force of the waves. The chalk cliffs neighbouring it have similar regular rows of projecting flints, that have helped the cliffs to resist the elements for centuries. The builder of the jetty must have imitated them. Small harbours often carefully exaggerate the conformation of the surrounding cliffs: merely help the cliffs to bottle-neck the waves, and leave it at that. Piers straddle the worst seas successfully with multiple spindle legs. The forms always show a consideration for the natural surroundings: usually a necessity for their continued existence. Unless they are efficient they are useless: unless they are simple they are stupid. That is why the architects of them are often pioneers.

For landsmen, lighthouses usually have a romantic attraction. Stand near one at night and the romance is obvious. At the Lizard, for instance. An enormous, complex structure of glass revolves in the glass top of a tower, making geometrical crystal patterns of points of light as each of the four faces of the structure turns towards you. There

is gloom all round, and the shafts form a revolving cross of light over the sea and the moor inland for twenty miles. Just beside the tower the shafts catch the smoke from the keeper's chimney, giving the whole thing scale and bringing it back to earth. Three engines that make current for the light and the fog-horn crash pistons and blow out exhaust gases at the other end of the building. The whole effect in sound and light makes one feel that a great, unknown, magnificent monster has crawled up the cliff and paused for breath. The form of the buildings is not imposing by daylight. They are white, neat and rather rambling. At night they come to life. The outbuildings and surrounding walls also take on an intensity of meaning. It is a *night-house*, that should be seen at night.

The coast object must be self-explanatory. At its best it proclaims itself and its use immediately. The concrete slipway from a lifeboat station with neat wide steps at one side, and greased central rollers, is a model of efficiency. It is not often used, and must be no less efficient for that reason. The landing gear for the lifeboat, probably with a turntable and hoisting engine, is usually admirably planned, and probably has been built with great difficulty under cliffs that are awash at their base.

And the same with colour. Black, white and red are the colours that show up best on the sea, or from the sea: separately or combined. Fishermen tar their beach huts, where they keep their gear; partly from convenience because tar is handy, and partly so that they can see them on a bleached littoral when they come in from the sea in their boats. Trinity House often stripes its lighthouses in black and white or red and white. Low lights, harbour lights, groynes and jetties are kept a dazzling white or are thickly tarred, or have a wide red stripe on a shining white flank. Smacks, trawlers, coasters, barges, using a channel marked with black, white and red buoys, have black, white and red hulls or funnels, and letters and numbers are emblazoned in white on their black sides. In a harbour at low water fishing boats heeling over are "artistic" subjects, but are not prominent against the dark mud and sea-weed-blotched stones until the eye catches the home-port lettering and numbering which has the same punch and promi-

nence as "LE JOURNAL" in a Picasso still-life. Walls that surround a lighthouse-keeper's allotment behind his dwelling have been whitened so often for so many years that you can hardly see the mortar between the stones: and from the beach below, and from the sea, the wall coruscates with the contours of the cliff so brightly that it is the only thing still visible in the twilight. Along the coast at intervals are simple open-work structures of wood, painted white, sometimes diamond-shaped on top of a pole, sometimes rectangular and about fifteen feet high—like an open-work cricket-screen—that are used for speed-testing from the sea. From the sea they are vivid against the green hills they stand on. There are some (rectangular, filleted animals) on the Chesil Beach near Portland. Against most skies, from a distance, erect objects in any colour but black or white are almost invisible.

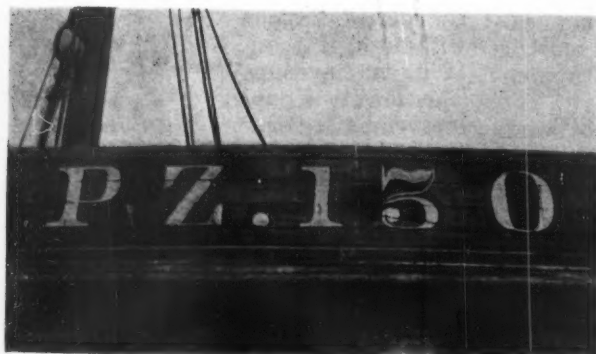
The nautical architect has had few colours to play with, as he has had few forms. But in his highly practical search for efficiency he has ranged through the whole gamut of romantic suggestions and implications known to artists and architects in the form and colour of his structures. Architecturally, he is usually severe, and always stylistically restrained. But, keeping this restraint, his structures range from the simple phallus lighthouse to the curious band-stand lighthouse-shelter of the kind found on the end of piers in some sea-coast towns. There is a Victorian one at Weymouth (see page 7), whose architecture is evidently influenced by current municipal practice. Then there are those curious structures consisting of balls, and cones and cylinders hoisted on poles, that are used to warn shipping in a narrow harbour entrance that the channel is impassable; or to signal approaching storms. They are always very prominent, very authoritative, and very melancholy. Then there are rockets. (All possible romantic perquisites are brought into play in connexion with coast objects.) In official language, the distress signal by night is:

"An explosive rocket followed after ten seconds by a rocket giving a white light. The signal will be repeated after ten minutes."

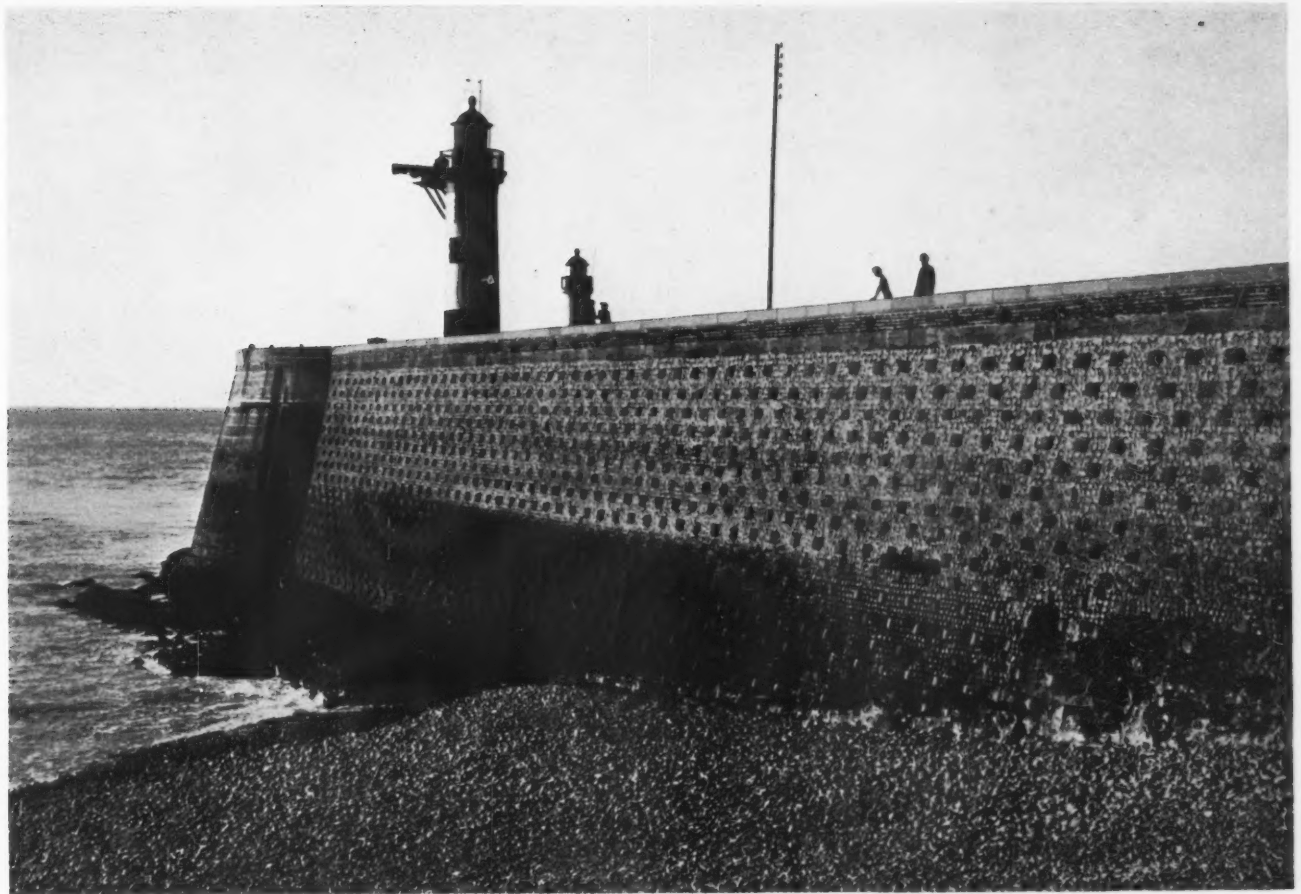
Again:

"The reply to the signals made by Start Point (Sanday) Lighthouse will be made by the Sanday Life-saving Apparatus Company who will fire 1 explosive signal showing white stars on bursting. This lighthouse will also reply to the signals made by the Dennis Ness (North Ronaldshay) Lighthouse by firing 1 explosive signal accompanied, in daylight, by the display of a red flag, repeated as necessary every 10 minutes."

(Official maritime language as found in the *Nautical Almanack*, the *Admiralty Manual of Seamanship*, and so on, always has this tone of combined romance and practicality—exactly the tone of maritime architecture at its best.)



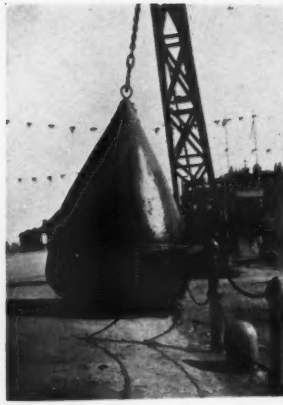
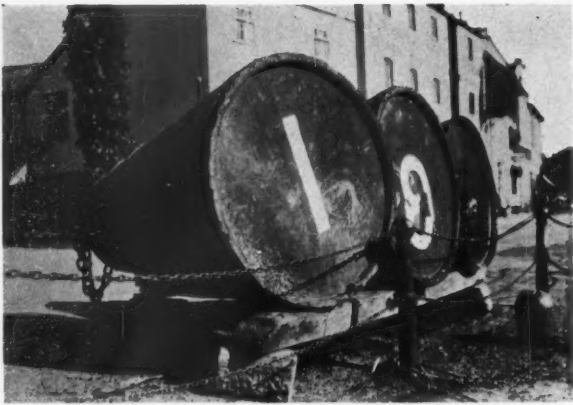
Demands of visibility produce their own decoration in characteristic nautical style. White lettering on the black hull of a Cornish fishing boat.



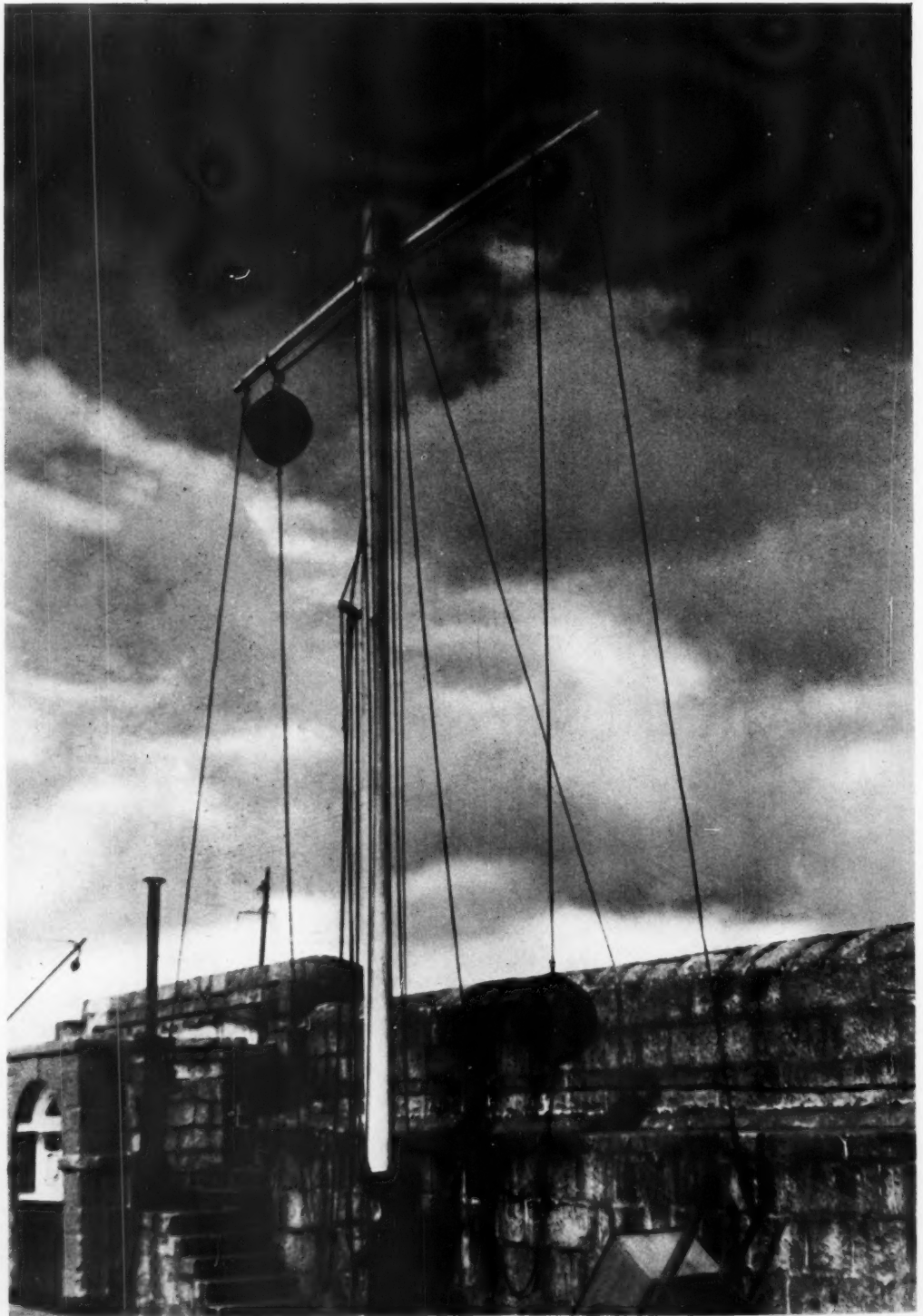
Nautical building, being continually in contact with the elements at their most severe, learns much directly from nature. The jetty at Fécamp in Normandy has projecting blocks of stone that serve to break the force of the waves beating against it. These increase its endurance in the same way that the rows of projecting flints embedded in the chalk have increased the endurance of the cliffs behind it.

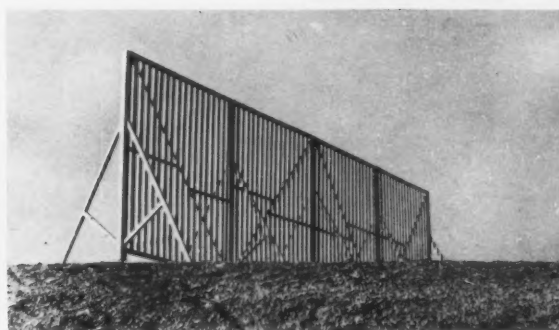
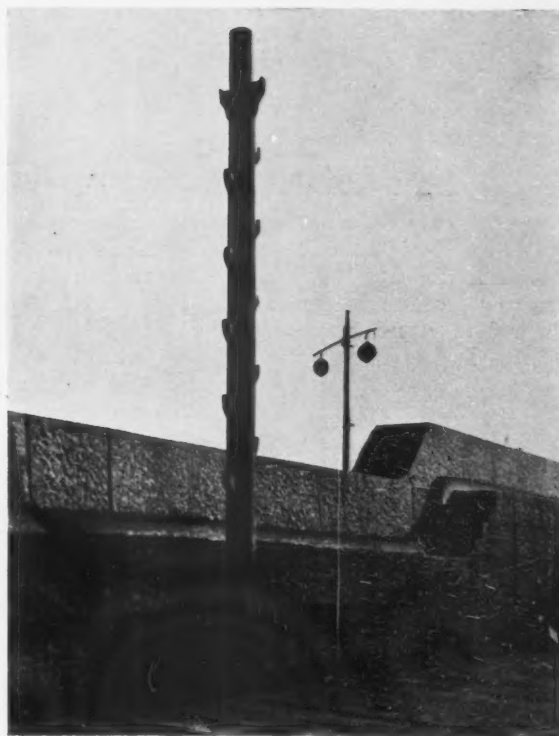


THE NAUTICAL STYLE



The utilitarian objects associated with nautical activities show nautical design at its simplest and most characteristic. The uncompromising geometry and restricted symbolic colouring of the standard Trinity House buoys are here seen echoed in the more romantic structure of a signal mast that stands on the harbour jetty at Penzance to give warning of navigation conditions. The form of the nautical object is severe and the architectural quality is evocative rather than decorative.





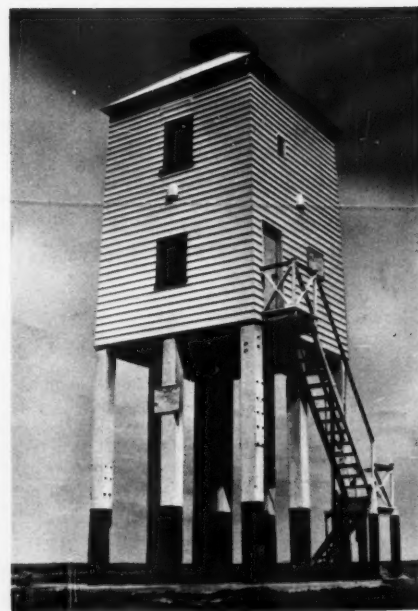
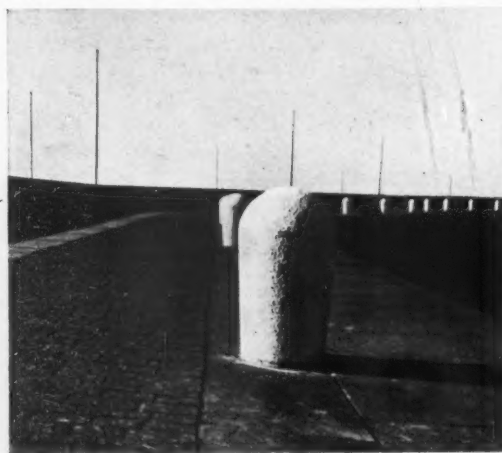
On the ends of piers and on beaches a wide variety of objects and structures show this same spare geometrical quality. Four typical specimens : a harbour light at Ramsgate, an iron harbour mark at Port Isaac, a wooden pole for observation at Penzance, and a speed-testing mark on the Chesil Beach.



The nautical object has the quality of being able to assimilate foreign architectural idioms without losing its own characteristic style. Here are two pierhead lighthouses ; one, at St. Ives in Cornwall, of typical maritime architectural form, and another, at Weymouth, that has based its design on the more sophisticated architecture of the Victorian seaside but still preserves its nautical sparseness and gaiety.

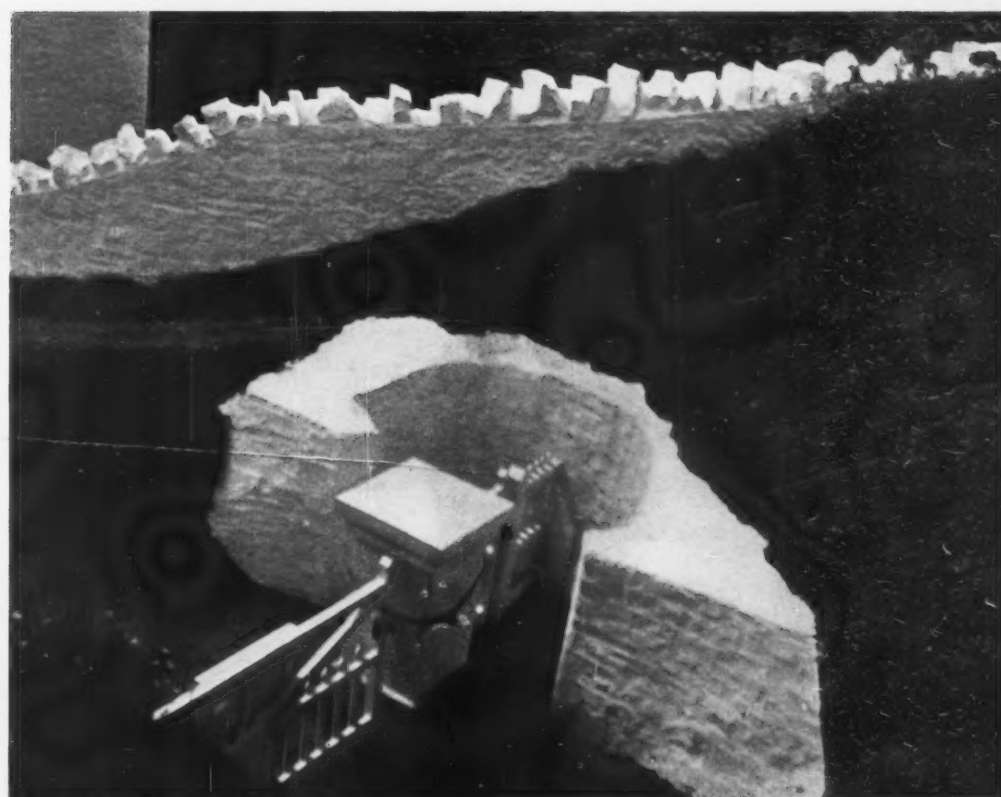
THE NAUTICAL STYLE

With this page we reach more strictly architectural examples. A characteristic of the nautical style is its gaiety, notwithstanding the fact that gaiety is usually associated with ornament, which in seaside architecture is reduced to a minimum. Here gaiety is derived largely from the simple use of contrast. Below are the Customs House at St. Ives—Customs Houses and Harbour Masters' Houses form a recognizable architectural category of their own—and a view along Ramsgate jetty, showing the gay contrast between the perspective of chalky white bollards and the strong parallel lines of the stone-flagged pier. On the right are a close-up view of the lighthouse at Portland, the lighter wooden superstructure of the pier at Broadstairs and the striking watch-tower on the sands at Burnham-on-Sea.

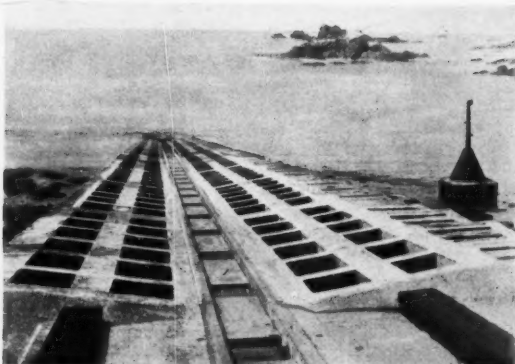
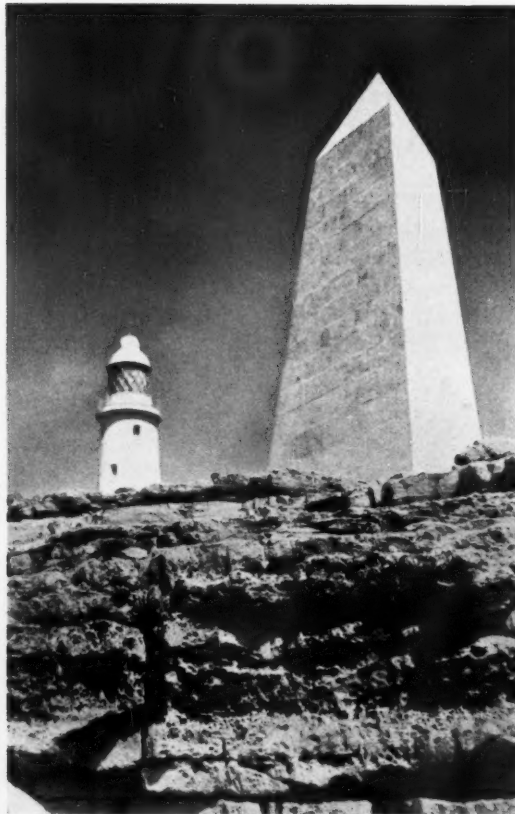




Besides gaiety, strength and the appearance of strength are characteristic of the nautical style. The consistent association of these two qualities is one of the surprises it offers. The solid satisfying workmanship of nautical machinery, as in the tackle-block hanging from a ship's boom, and the massive structural quality of harbour architecture, as in the arched openings pierced in the pier-walls at Penzance and the solid harbour steps at Porthleven, obviously derive this quality of strength from being designed for constant resistance to the severity of the sea. A feeling of strength also derives from nautical architecture's habit of close contact with the ground. It embeds itself in the cliff, as does this gateway to the lighthouse at Hartland Point, which covers itself also with countless layers of whitewash to produce a monolithic effect, as though of a geological formation.

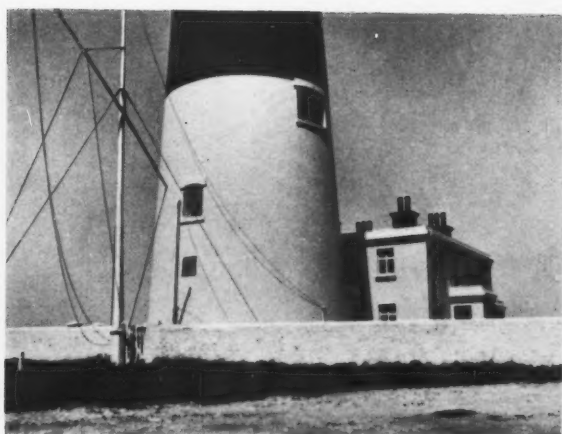
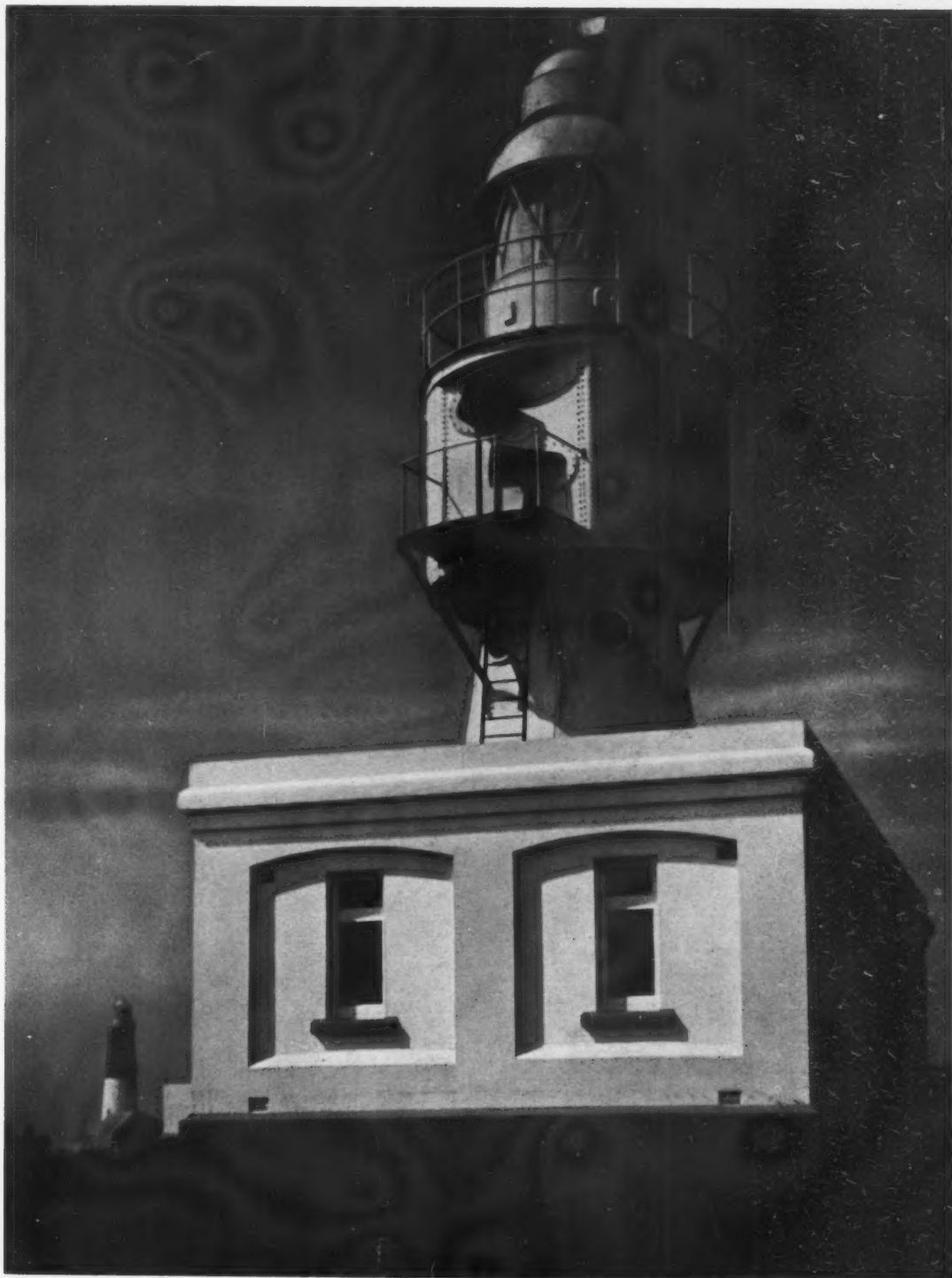


THE NAUTICAL STYLE



Further examples of strength in nautical architecture: of buildings planted in expressive contact with the cliff, the rocks or the waves themselves. An old windmill near the Lizard converted for use as a seamark, a whitewashed seamark of similar shape on the cliff-top at Portreath, another, this time of obelisk shape, on the last rocky edge of Portland Bill, the massive concrete lifeboat slip at the Lizard, and another view at Portland showing this same elementary quality of strength in the prows of boats—themselves the most uncompromising examples of nautical design. The small gate in the wall of the lighthouse at Pendeen is given to show this quality of strength echoed in ordinary architectural details, a typical example of the consistency of the nautical style.

some more examples of nautical architecture in which the qualities we have already illustrated, of strength, gaiety and geometry, predominate. Most of them are lighthouses, where the nautical style is found most evident. The island lighthouse at Godrevy, off the coast of Cornwall, a self-contained nautical community, and the undulating whitewashed boundary wall of the lighthouse at Hartland Point; on the right, the modern lighthouse at Dungeness, showing the fine architectural quality of nautical engineering; at the foot of the page, more geometry at Dungeness, the lighthouse group at Portland and—introducing another familiar category—a tall row of fishermen's sheds at Rye.



THE NAUTICAL STYLE



Up till now the illustrations have shown nautical objects, and nautical architecture in the sense of architecture whose purpose it is to house nautical activities. But the important characteristic of the nautical style is that it is apparent in all kinds of architecture contiguous to the sea. The landsman who builds near the sea finds himself infected with the nautical outlook, and imitates the spirit of the nautical buildings. The link between the two is illustrated in the photographs above, where the residential buildings ancillary to the lighthouses at Start Point and the Lizard are built in the same spirit as the lighthouses themselves. The other illustrations show typical examples of the architecture of the seaside town, where the gay, bold qualities we have been discussing appear in domestic or civil contexts. At the top are bay windows at Weymouth (the bay window is a favourite seaside motif) and a row of Victorian villas at Perthleven which, though ordinary individually, have somehow fitted themselves into their nautical setting; next is the Market Hall at Poole, an example more ebullient of its kind than would ever have been erected inland; and at the bottom of the page are a street scene in Poole and one in Broadstairs, both unmistakably nautical in style and association.



Form and colour contribute to the "didactic" nature of lighthouses and other objects that are landmarks from the sea. They are at nodal points, and are there to elucidate their surroundings. At Portland Bill the old low lighthouse (disused) is back from the shore: a not very imposing structure. The new one is close to the rocks, much taller, striped red and white to separate it visually from the sloping landscape and the wide sky behind it, and it throws its beam at night backwards, north-east and north-west, as well as forwards. Another landmark here is a large white triangular-section needle, on the actual point a few feet from the rocks.

One of the busiest nodal points on the English coast is Dungeness. Here there is a great variety of coast objects. The site is open. Flat shingle stretches from Dungeness inland for miles—Romney Marsh lies at the back of it—and no rising ground is to be seen at all except in clear weather, when the low hills level with Hythe and Folkestone show in the distance. Channel gales blow here in full force. The ness is explained to mariners by two lighthouses. One is a "black tower with a white band and white lantern" (as the *Nautical Almanack* describes it), 130 feet high. The outbuildings have black chimneys and drainpipes, and the tower rises from level ground which is dun coloured and grey-spotted with sand and shingle. The other is a low lighthouse close to the actual point, a quarter of a mile away. This is painted shining white. A large wireless mast and some flagpoles connected with the coastguard station, where flags are constantly run up to salute passing vessels (which come close inshore here, rounding the point in deep water) make quite a museum of maritime structures and appliances.

These are all functional objects, described in their surroundings, at work. I have described them at length because they are an ideal of coast building; they all have a good deal of the point, the clarity, directness and gaiety that one associates with the seaside, that should be the ideal for everyone building there; just the qualities that are lacking in much of the building that has been done round the English coast in the last thirty years or so. (Though they are consciously used in all the best building that has been done there recently.) Such building helps to provide the *change* that everyone feels on a trip to the seaside. The straightforwardness and simplicity of it is a positive example, and a cleansing tonic.

For centuries architects and builders of seaside villas, coastguard cottages, martello towers, customs houses, warehouses and so on—semi-maritime buildings, or dwellings for people with maritime occupations—have created gradually a rather wide, yet well-defined tradition. It is seldom that an

old building near the sea is unflavoured by its site. How wide the tradition is—how far from the simple functionalism of the coast object near-the-sea buildings can go, and yet keep a strong seaside character—can be seen in the front at Brighton. The wave of Brighton washes up through the town towards the front, and breaks on the promenade in the wonderful efflorescence of Regency to meet and dominate the incoming channel breakers. It is the antithesis of the coast object. It is what Winstanley tried to do in a small way on the isolated Eddystone, with catastrophic results. It is as far removed from functionalism, directness, clarity as possible. And yet it is not only its period flavour, the fact that we accept it because it stands for something and we are used to it, that allows it "to get away with it." For it has that one essential quality of good coast building—gaiety. Nobody could say that the mass effect of the Regency houses along the front from Hove to Black Rock was not gay. They are positively jaunty, elbowing one another for the best view of the breaking waves on the shore. You may think they are ridiculous, crude, boastful or uncomfortable, you may criticize them in plenty of different ways, but you must admit one thing about them—that they are "good seaside."

Of coast buildings in general that suggest a moral, the early twentieth-century cliff-top hotel is one that might be selected for pride and boastfulness, and for the disgust it must cause the right-minded nautical architect. A landmark by accident, it is put there so that the view may be admired. The rows of Victorian villas—*Canberra, Tor Point, Rose Cot*—are much closer to the tradition in their colour and their partly stylized form. But the older coastguard cottages with their roofs and walls blackened or whitened with thick tar or whitewash are closer still to the real thing.

There are cliff-top churches and chapels whose builders recognized the non-decorative necessities of coast building. There is a chapel on St. Alban's Head in Dorset—a square stone box with hefty buttresses—that must be one of the oldest buildings anywhere on the English coast, still absolutely sound. It has no ornament outside at all, except some corbels discreetly hidden under the eaves on the north wall, facing away from the sea. Not far from this, on a cliff above Kimmeridge Cove, is an eighteenth-century colonnaded tower, a sturdy yet pathetic attempt at baroque coast building, six hundred years younger than the Romanesque chapel but already crumbling to pieces.

Warehouses, net-drying and boat-building sheds—such as those at Hastings and Rye, and in the Essex estuaries—usually built of tarred

boards, tall and steep-roofed, almost form a tradition of their own. So do customs houses, in which there is a definite convention (round the south and west coasts of England, anyway) of pale yellow walls, bay windows and elaborate lion-and-unicorn crest in high relief, and a wide door, with or without a pillared porch.

The smaller ports almost always provide some good examples of architecture with a maritime flavour. A town like Bridport in Dorset preserves a definite nautical air (though it is over a mile inland from its port of West Bay) with seventeenth- and eighteenth-century houses on each side of a wide High Street, with a market hall with round arches and a cupola at a cross-roads. The houses are of brick, some with white- and yellow-washed plaster, and into some of them new shop fronts have been embedded. Others have their old shop fronts; others again charming porches and chaste fanlights over doors. Bridport is not special—merely characteristic of the near-sea town with a definite, though indefinable, maritime flavour.

A contrast in seaside architecture. Two cliff-top buildings; one, barely two hundred years old, in conventional taste and already in a state of dilapidation; the other, perhaps eight hundred years old, solid and squat in characteristic nautical style, and still in perfect preservation. The first is above Kimmeridge Cove and the second on St. Alban's Head.



THE NAUTICAL STYLE

There are two details of coast-town building that deserve special attention: the bay window and the verandah. Whether the bay window was invented for the seaside or not, it is particularly appropriate to it. It is nice to imagine a retired sea-captain conning the horizon with a telescope through the ordinary, flat, sash window in his room on the parade, bumping into the what-not and knocking over the pot of ferns in an attempt to catch the last sight of a vessel after it has crossed the seascape in front of him: and then inventing the bay window. That may not be how it was invented, but in any case it blossomed and rioted by the sea. It is to be found in coast towns in every shape from the slight excrescence to the swelling, half-round feature; from the functional, wider-view-of-the-bay window to the self-important back-street imitation. But wherever it is found in a sea-coast town it looks right, because it is a symbol and a realization of seaside generosity and ebullience. The spirit of the bay window is the spirit of a Rowlandson print.

The verandah has had its say on the front, too, more than anywhere else. The sea is a thing to sit and look at, and there is nothing like a verandah to sit and look at it from. It has the excuse of being a functional feature, and the merit of lending itself to the simplest or the most extravagant fancy in design.

Since sea-bathing became popular and the seaside resort developed as an entity each building period has evolved a seaside idiom of its own. Regency houses by the sea are more florid and more fanciful than those of inland towns.

More fragmentary, too; partly because the gales and driving rain on the front have often denuded them of plaster and added architectural detail; but also because the sea spurred builders on to exercise an imposing fancy which they often did not back up with enough solid worth in building. (A modern æsthetic parallel to the Regency house on the front is to be found in the classical-fragment compositions by the surrealist painter, Chirico.) The seaside also produced in its Victorian villas a special line in rakish fantasy, in which iron balustrades and patterned tiles in bright colours play an important part. Stained glass, stucco in all grades and shades, of white, brown, yellow, grey and chocolate, decorative names and numbers on glass doors, elaborate ridge-tiles, vicarage-like bay windows, verandahs, slated porches, barge-boards—all the Victorian villa accoutrements seemed to blossom by the sea. Certainly, to study eighteenth- and nineteenth-century building without going to the seaside is to miss a lot of the essential force of style in those centuries.

A thing worth noticing is that seaside buildings are nearly always very fresh-looking or very decrepit. The clean rain by the sea does not smut or streak them, but on the other hand the salt in the air soon takes the freshness off their new paint and plaster. Some of the present charm of the Brighton façade is in its mixture of clean paint and clean decay—clear yellow and white, and clear pale brown and grey, so unlike the predominant dark stone

and general dinge of Pimlico or Shepherd's Bush.

And what is the moral? What must be done to get back to the sound tradition of maritime building that we have begun to lose track of, and to infect with so much inland urbanism? England's coast is its most important individual feature. It would be far better to allow coastal gaiety to infect the whole country than to let it be squeezed out by the inland habit. At present there is a great danger that it will be squeezed out, but there are also signs that the danger is recognized. What there is of English seaside tradition should be preserved, and everyone responsible for developments to come should keep an eye on it.

"Everyone responsible" generally boils down to Councillor X who is in charge of "Entertainments and Sea Front amenities," and, by legend, the business man who thinks only of what pays. His business is to bring people to the town. He will reflect perhaps that what brings people to the coastal town is the desire for change, not merely for the change which the sea inevitably effects, but for a change of spirit and change of environment, and change of values. In the seaside tradition of building he has at hand the very thing he wants, or a background which to the landlubber from the great city is as fresh as its own paint. This background it is within Councillor X's powers to destroy—or enhance—with the new swimming pool, the beach café, or the new pavilion on the pier.

The photographs that illustrate this article were taken by John Piper and J. M. Richards.



✓

FOLKESTONE—watering-place, cum-pleasure-beach, cum-channel-port, cum-fishing-town on the south coast of Kent—is, by very reason of its indeterminate character, a useful example of a coastal town to which the lessons set out in Mr. John Piper's article on the preceding pages can be applied. Mr. Piper pointed out that the greatest asset a seaside town has is its character of being a seaside town, and described the fine tradition of seaside building that has grown over centuries, and that can be utilized by whoever builds by the sea today to maintain the distinctive seaside character. The one thing the various parts of Folkestone—the harbour, the old town, the beach, the classy hotel quarter on top of the cliff—have in common is that they all owe their existence to the sea—and one might hope therefore to find in Folkestone a town of seaside character. One might, indeed, hope to find a town of exceptional character and quality, as Folkestone has had the initial advantage of a fine aspect and dramatic situation on a number of different levels. Unfortunately, however, although the older part of the town retains some of its charm, and the Victorian cliff-top development has certain admirable civic virtues, the modern growth of the town has been on less clear-cut lines and has produced a place that might be anywhere but at the seaside. It is a town of missed opportunities, and on the following pages an attempt is made to suggest the nature of Folkestone's problems and the failures and successes that have punctuated its growth. Encouragement in doing so is given by the fine quality of the most recent addition to the town's rather spasmodic efforts at improvement, which is illustrated in some detail at the end.

Folkestone and its Foreshore



THE SITE



OPENING UP

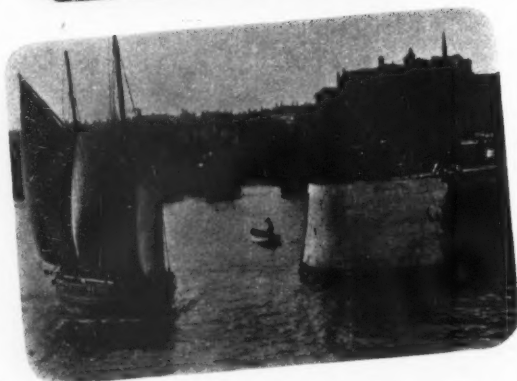


DEVELOPMENT

FOLKESTONE AND ITS



Folkestone's early character as a fishing port still survives around the harbour, providing scenes and contrasts of primitive nautical charm.



The older harbour works have a robust architectural quality, and show an expressive pictorial relationship to the activities for which they are a setting.

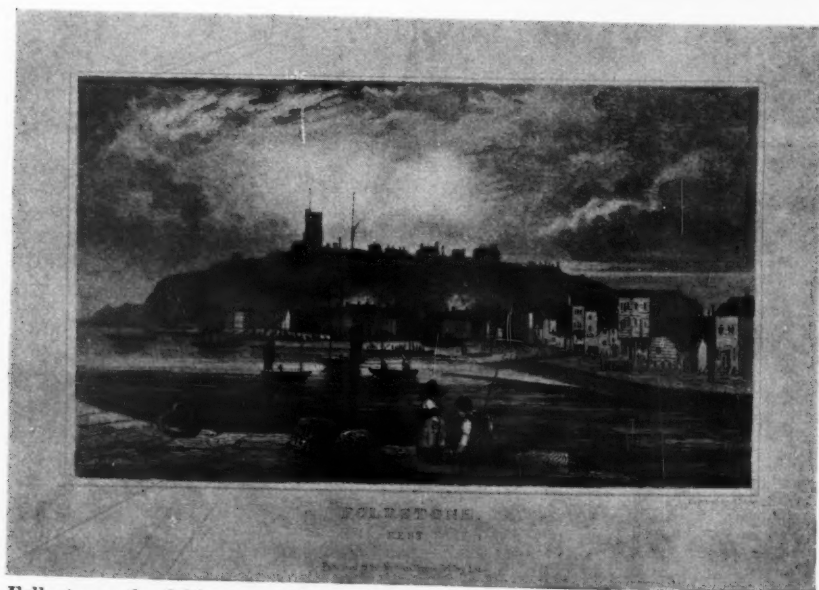


While the old streets behind the harbour, even those of a humble kind, show the simple good taste that often goes with seafaring activities.



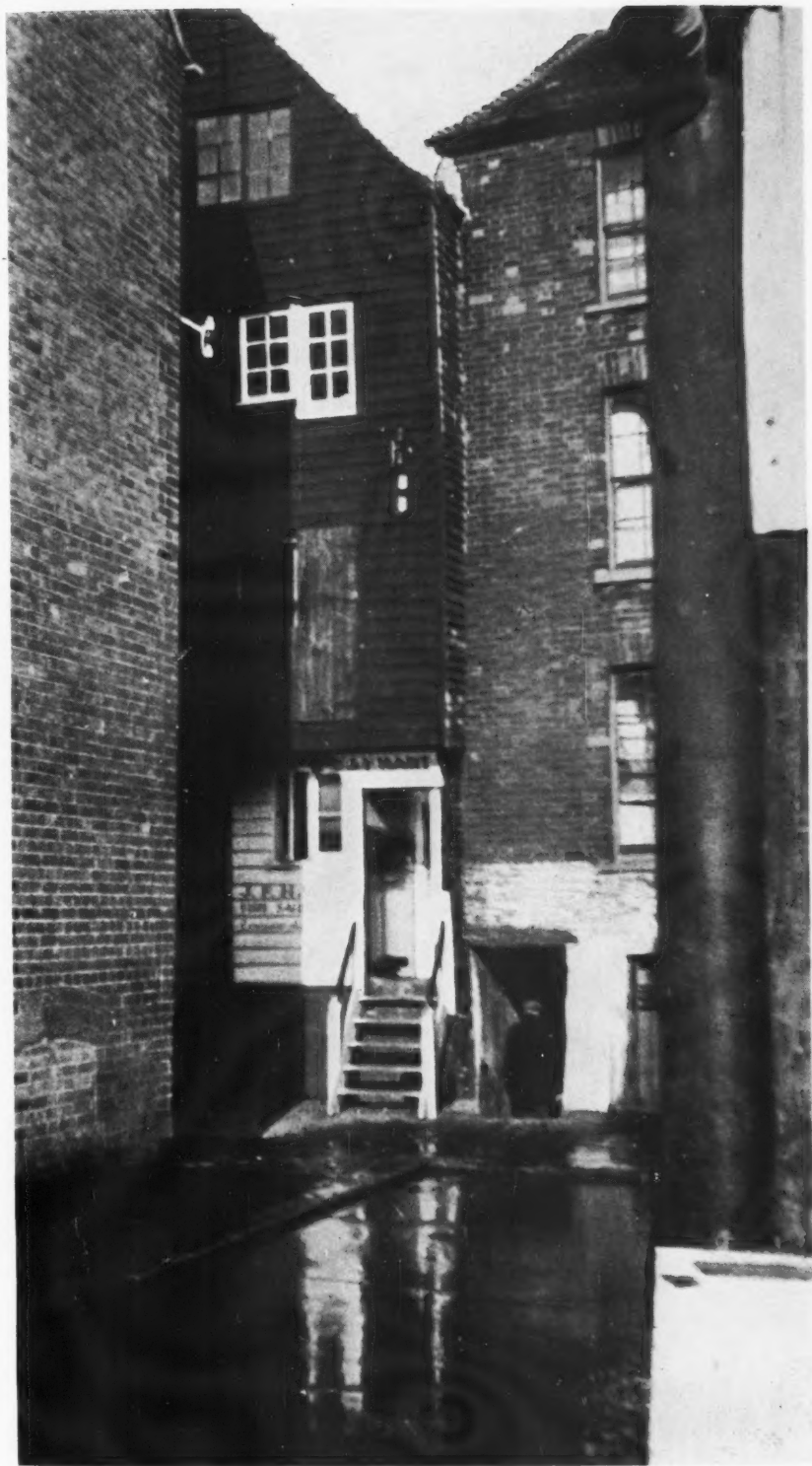
"You can sit at your open window on the cliff overhanging the sea beach and have the sky and ocean, as it were, framed before you like a beautiful picture, but with such movements in it, such changes of light upon the sails of the ships and wake of steamers, such dazzling gleams of silver far out to sea, such fresh touches on the wave tops as they break and roll towards you, a picture with such music in the billowy rush upon the shingle, such charms of sight and sound as all the galleries upon earth can but poorly suggest. If, therefore, you want to come out of town . . . for the enjoyment of any of these pleasures, then come to Folkestone."

CHARLES DICKENS



Folkestone: the fishing port. Isolated building only on the cliff-top, and the town's activity centred round the harbour.

FORESHORE



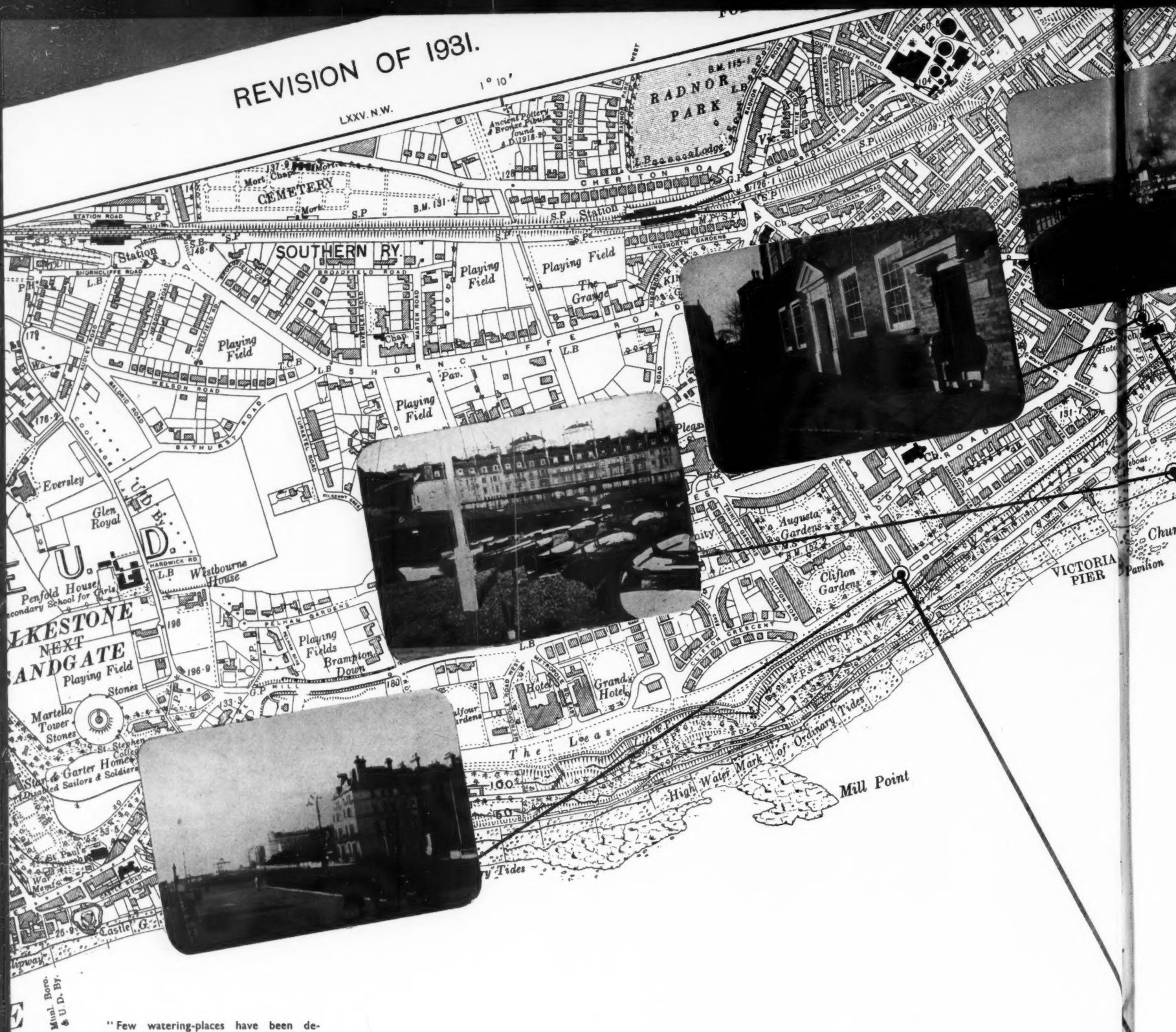
Folkestone at its best. In its day Folkestone has done a number of things well, of several architectural kinds: tall unfussy buildings in simple materials for seafaring activities; hotels and residential terraces in more sophisticated style, of a boldness and imagination that nearness to the sea often seems to inspire; and civilized town houses in the best local traditions. The photograph immediately adjacent on the right shows a section of Bouverie Square, architecturally probably the best thing in the town.



REVISION OF 1931.

LXXV. N.W.

1010'



"Few watering-places have been developed on such admirable lines as Folkestone. In too many cases the transition from the fishing village of the eighteenth century to the populous seaside resort of the nineteenth was accomplished with but slight regard for the permanent interests of the place concerned . . . In some instances 'vaulting ambition' o'er leapt itself in the provision of succoed terraces of deadly dullness and monotony; in others 'freaks' and bizarre structures of every kind were encouraged . . . At Folkestone no such mistakes have been made."

WARD LOCK'S GUIDE BOOK

"His art had run away with him and produced a modern mansion in the 'best Folkestone style'; it has a central hall with a staircase, a Moorish gallery, and a Tudor stained-glass window, crenellated battlements to the leading over the portico, an octagonal bulge with octagonal bay windows, surmounted by an oriental dome of metal, lines of yellow bricks to break up the red and many other richnesses and attractions. It was the sort of house, ornate and in its dignified way voluptuous, that a city magnate might build." . . .

"KIPPS," By H. G. WELLS





THE FOLKESTONE FORESHORE

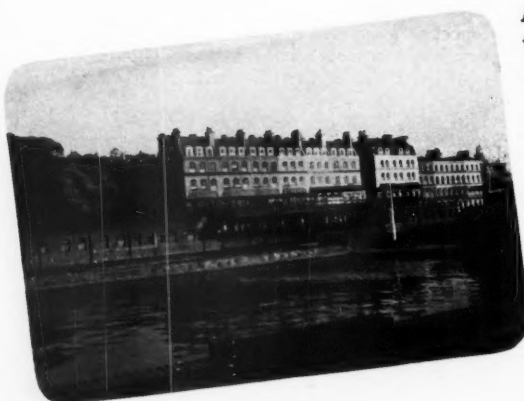
Along the eastern portion of the foreshore, in front of the centre of the town, the place of honour is occupied by railway sidings.



Railway coaches form a foreground to the front view of the principal hotel—

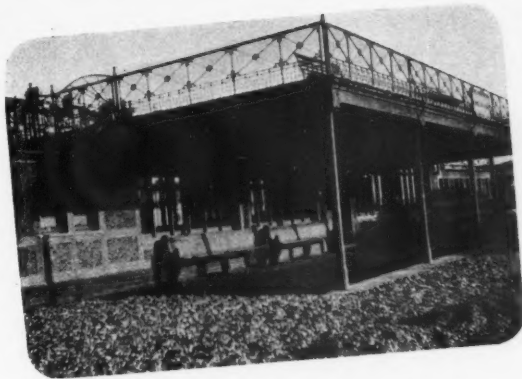


—and a background to the seats Folkestone hospitably provides for its visitors.

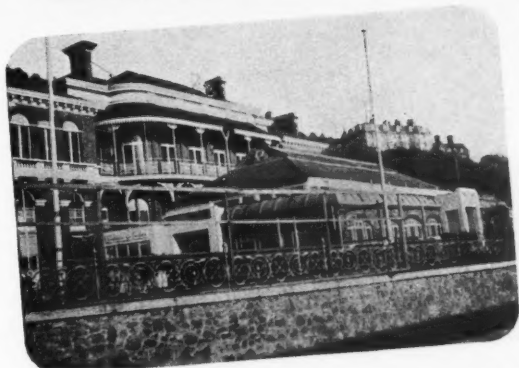


And is this still another railway train drawn up the whole length of the new boating pool?

The portion of Folkestone we are here particularly concerned with is the Foreshore. It has already been defined, overleaf, as the part of the town that caters for the short time visitor—the holiday quarter. The problem is indicated above, on the left, by a photograph of the East Cliff beach in summer time. Along the stretch of Foreshore between the harbour and the Victoria Pier serious attempts have been made to provide necessary accommodation and additional attractions for the visitor; but, as the view immediately above, taken from the cliff-top, shows, on such a short-sighted plan that the result, even if the design of the individual sections had been of a high standard, would still have been chaos. The new swimming pool is one unit, and turns its back on the newer entertainment centre. Between, occupying the central position, is a car-park. And the confusion of the whole is aggravated by the intrusion into it of railway sidings that belong to the harbour on the east. See the series of illustrations on the left.



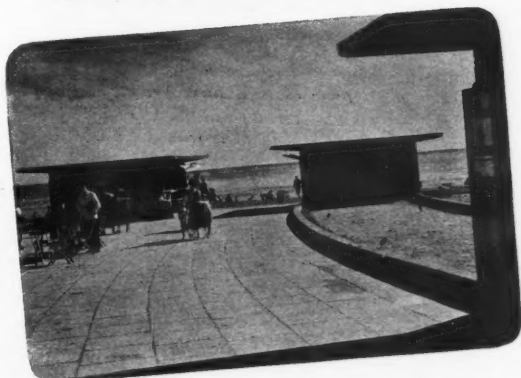
It is only a grimy Edwardian public lavatory with its row of small windows, with which the newest building scheme has had to be incorporated.



Further along the foreshore is the Lido, in red brick, with coloured classical trimmings—



And, half way between the two, the quite recent open-air swimming bath, modernistic in style, with yellow cement walls and orange drain pipes—also the wooden palings of the car-park.



However, we do come at last upon sensible design: the new quartette of kiosks adjoining the swimming baths. They are gay and spacious and recognize the sea as the logical focal point. They form an extension of the new development further east which is illustrated later.



But the enlightened quality of this latest bit of development does not necessarily prove that Folkestone has reformed, for an indeterminate shed-like structure with corrugated iron roof is already going up almost on top of the main entrance of the fine new scheme.



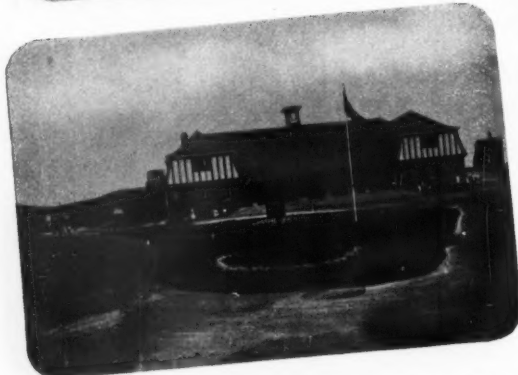
Some of the special qualities that the good new development has are indicated above: lightness and transparency, so that people using the shelter or the restaurant have the full sea-view, and the sunlight penetrates everywhere; seamanlike neatness (beach kiosks in the winter are apt to present a messy apologetic appearance, but here neat winter shutters have been specially designed); and attention to detail just where inattention would have the worst results: these teak litter-boxes, with containers removable for emptying, of pleasant appearance, are now being standardized along the foreshore.

FOLKESTONE

There are various ways of designing the actual buildings at the seaside; first, the anti-quarian—on Folkestone harbour quay ancient fishermen's cottages that had to be demolished have been rebuilt in approximate imitation of their old appearance.



Secondly, the period revival—the new East Cliff Pavilion has been built in a curious mock-Tudor country farmhouse style. The nautical flag-mast in the foreground looks sadly out of place.



Thirdly, the modern, as in the new foreshore development. The airiness and feeling of space that one associates with the sea has its echo in the simple lines and layout of the buildings. Here the nautical flag-mast obviously belongs.



To analyze further the undoubted quality that these new foreshore buildings possess we can refer back to Mr. John Piper's article, printed earlier in this issue. He described the nautical tradition of building already existing, that has moulded itself on the demands of seaside conditions and the nature of the seaside scene. It possesses thereby a character of its own, and it is only logical to follow this tradition in our new seaside building—with due regard, of course, for modern technique. The small photographs on the left suggest the typical seaside architecture of which this tradition consists. Folkestone itself can look at the Martello Tower to find similar precedents within her own boundary, and it is from such architecture that the glimpses we can get of the new Folkestone, below, derive their inspiration.



TURNS THE CORNER



1

THE NEW FORESHORE DEVELOPMENT

D. PLEYDELL-BOUVERIE, ARCHITECT

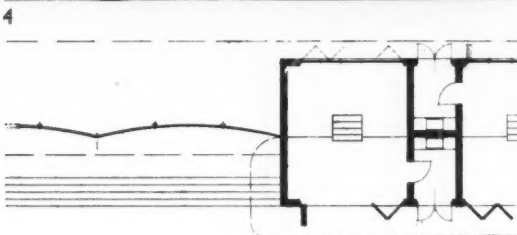
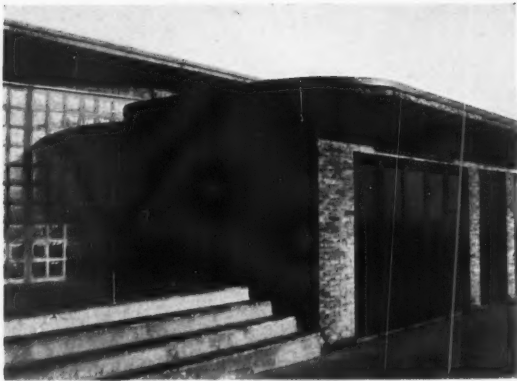
The setting of this building scheme has already been described and its spacious seaside quality commented on. On this and the following pages it is illustrated in more detail. The scheme consists of a restaurant, a shelter, some small shops and a "fun-fair," all surrounding a boating pool (see the plan overleaf). 1, the shelter, looking along the seaward side. It is composed of a series of curved bays of concrete and glass, with a reinforced concrete roof, and is mounted on a quarry-tile platform and steps. 2, the return of the steps, showing the neat finish against a dwarf brick wall. 3, a detail of the floor, showing the pleasant effect of the sunlight diffused through the panes of glass.



2



3

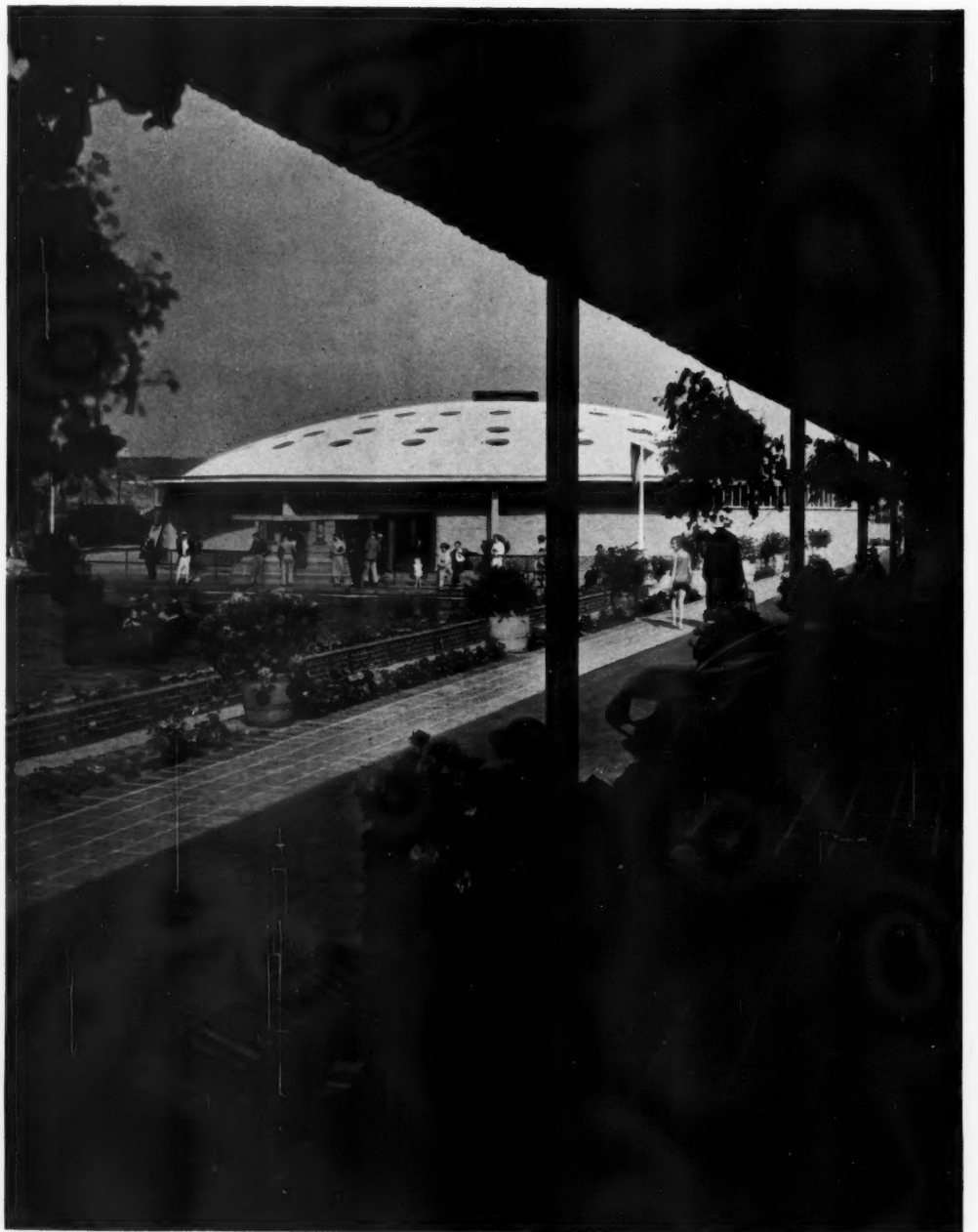


PART PLAN OF SHELTER AND SHOPS



6

The shelter, illustrated on the previous page, terminates in a row of small lock-up shops. The standard repeating unit of both is shown in a view from the beach and in plan in 4. The photograph shows the shops shut for the winter. When the shops are in use during the summer season the glass doors fold right back allowing public circulation through the shop to the pool and "fun-fair" on the landward side. Each shop is provided with a small covered storage yard, as shown on the plan, accessible through a louvred door. The shelter is placed so that it shall protect the whole scheme from the prevailing south-west wind (see lay-out plan). It is covered on the leeward side, 5, where it overlooks the central boating lake. At the far end of the lake is the focal building of the scheme, a circular structure with domed roof to house the various stalls and shooting galleries of a "fun-fair." 6, looking along the edge of the pool in the other direction with the shops on the left and a segment of the wall of the "fun-fair" building on the right. A concrete slab roof links the two to mark the principal entrance to the pool.



5



7



8



9

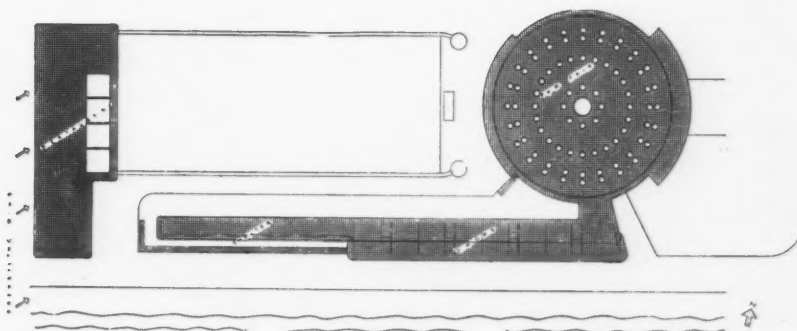


10



7, the eastern end of the scheme, seen from the beach. On the left is the corner of the end one of the row of shops, and beyond is the circular "fun-fair" building with its row of clerestory windows. 8, 9 and 10, three close-up details of brickwork at various points on the latter building. 8 shows the neat brick curb with a coping of tiles forming a flower-bed base to the flagstaff, which occurs at either eastern corner of the boating pool. 9 shows a typical section of the brick walling of the rotunda itself, the brickwork being in the nature of infilling between the reinforced concrete piers that support the dome. One of these piers is shown in the photograph; also the blue quarry-tile paving round the building. 10 shows in detail the internal angle of the rotunda wall that is also seen in 7. Similar decoration by means of plants set in recesses in the brickwork, and similar use of built-up flower-beds as part of the architectural design, occur elsewhere in the scheme. Dwarf walls, for example, carrying tile-edged flower-beds line the pool on either long side. They can be seen on the left in 5. The use of brick—in this case

a pink brown Dutch clinker brick, with a blue brick for plinths and dwarf walls—as the general facing material, is a successful and welcome change from the concrete or cement rendering so often for some reason thought necessary on a modern building. A natural-weathering material is particularly wise in a situation like this, owing to the destructive properties of sea air, and the exposure of the building to driving winds and spray. In other parts of the building, owing to the exposed situation, particular care has been taken to choose materials that need no upkeep; all windows and doors, for example, are of teak, untreated, instead of softwood or of metal which would have to be periodically repainted. Where reinforced concrete is used, as for the canopies, and for the roof of the verandah in front of the restaurant, it has a rough exposed aggregate of natural colour. The edges of the canopies are finished by their asphalt covering being turned over and painted. Reinforced concrete is also used for the structure of the rotunda, of which 11 is a section. It is illustrated more fully overleaf.



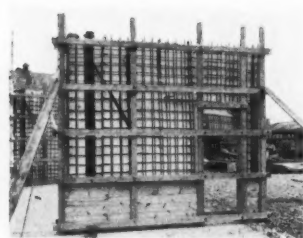
LAY-OUT PLAN: THE ARROWS ON THE LEFT SHOW THE DIRECTION OF THE PREVAILING WIND



12



13



16



17



18



14



15

12, a view from the wide verandah of the restaurant at the west end of the pool, shows the whole length of the shelter and shops on the right (or south side) and the axially placed "fun-fair" rotunda at the east end. Exterior views of the rotunda have already been shown. 13, is a close-up of a portion of the roof—from above and from the distance the most striking feature of the scheme. The reinforced concrete saucer dome has circular glass discs let into it flush with the surface. It is covered with asphalt which is finished by rolling into it crushed fragments of blue glass. The effect is a rich sky blue colour, slightly iridescent. 14 and 15, the interior of the rotunda, by night and by day. The rotunda in the season will house a "fun-fair." The stalls will be arranged chiefly round the circumference, but also standing free in the middle. The only restriction on their arrangement being that they must not be high enough to obstruct the clerestory lighting, and the colours used in them must avoid too great a quantity of greens and blues. In its empty winter state the rotunda has white walls and a bright red floor. At night the surface of the dome will be floodlit from a source on the top of a centre stall. The rotunda is of reinforced concrete construction with panel walls of brickwork between the concrete piers. Three progress photographs, 16, 17 and 18, illustrate the construction: 16, reinforcement in position for one of the rectangular piers; 17, the twelve piers completed; 18, the formwork to take the R.C. dome built on the supporting piers. The structural engineer was Mr. F. J. Samuely, and acting for the client were Mr. G. G. Balfour and the staff of Messrs. Smith, Woolley & Co.



An exhibition of seventeenth-century art opens at Burlington House on January 3rd.

The illustrations that accompany this article are from works of art included in the exhibition.

Above is Van Somer's portrait of the Earl of Arundel in his sculpture gallery.

The Shadow and the Mirror

AN ASPECT OF SEVENTEENTH-CENTURY ART

By Francis Watson

WHILE William Dowsing and Blue Dick of Thanet were zealously carrying out Parliamentary instructions for the annihilation of what was left of English mediæval art—breaking down here “1000 pictures superstitious”, there “two mighty great angels with wings”—John Evelyn was making his continental tour, admiring, cataloguing and occasionally purchasing the work of foreign masters. In Rotterdam he found Dutch *genre* pictures and *drolleries* exposed by the hundred in the open market, where, owing to a shortage of real estate they were eagerly sought as capital investment. In Paris he visited the vast collection of the Comte de Liancourt, and in the garden remarked “a

very agreeable deceit” of a stream “seeming to flow for some miles by being artificially continued in the painting when it sinks down at the wall.” In the Ducal Palace in Florence he was as well pleased with “a horse’s tail of a wonderful length” as with “at least 40 ranks of porphyry and other statutes”; and here also he paused in wonder before the “confusion and turning of the limbs” in Giovanni da Bologna’s *Rape of a Sabine*, completed in 1586, a work which has been acclaimed by the industrious German critic Robert West (i.e., the Countess Anna von Schlieffen-Renard) as “a first free and defiant recognition of baroque.”

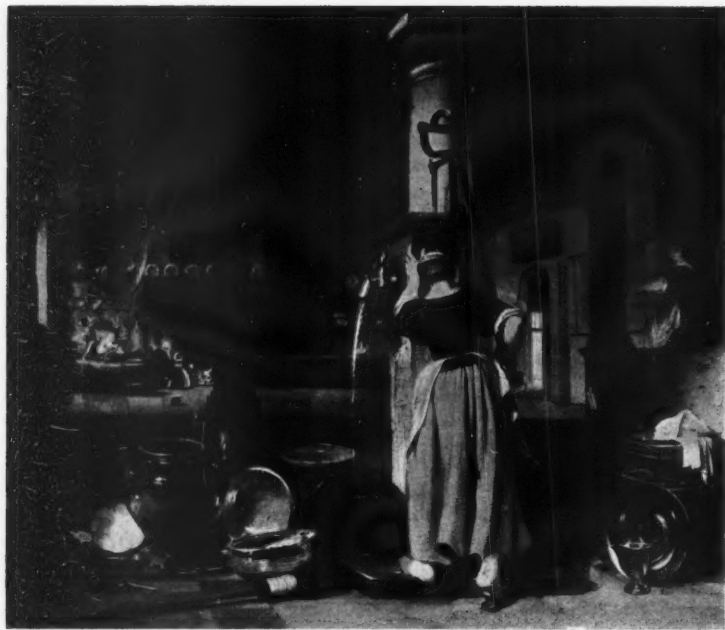
Bacon was but twenty years dead, and John Locke was still a Westminster schoolboy. Yet already Evelyn was dignifying curiosity with the name of “our new philosophy.” Alongside the passion for “truth” which made him a member of the Royal Society went the pleasure of being deceived by artistic legerdemain. He was his own Baedeker, interested in the measurements and the cost of all that he saw, taking up the most apt positions for the view of intriguing perspectives. When we think of him strolling about the Rome of Urban VIII it seems cruel that Leonardo had failed to invent the camera.

The time was ripe for it. The century that saw the arrival of the telescope and the mezzotint would have shown Daguerre the way to a knighthood. Whether the consequent depreciation of mere ingenuity would have set in in time to save Rembrandt from bankruptcy may be doubted, for the Protestant preoccupation with the visible world was already well served by the *camera obscura*, that popular device which allowed the sun to design pictures but left it to the artist to preserve them in a permanent form.

The Visible World is indeed the title—or part of the title—of a treatise by Samuel van Hoogstraten, the intellectual Dutch painter whose elaborate architectonic compositions, with those of Fabritius and de Hooch, prepared the way for Vermeer’s radiant boxes of light. And Simon de Caus, the Gascon drawing-master of Prince Henry, the first great English collector, had as early as 1612 published his *Perspective, ou Raison des Ombres et Miroirs*. This is not yet the Age of Light, but it is very clearly the age of optics. It will not do to speak of realism, even when confronted with the miraculous objectivity of a Dutch interior. We know, or Mr. Wilenski knows, that Vermeer turned his back upon his subject, and painted what he saw in a mirror. We know that in painting *Las Meniñas* for the very different patronage of the Spanish court, Velasquez did the same. And of Rembrandt, the rebel, the drunkard, the tragedian, who fits so ill in any pragmatic category of the art of his time, it has become a cliché to observe that after 1642 he turned his gaze inward.

It is a matter of shadows and mirrors, of tenebrous Catholic ecstasies and business-like Protestant reflections. Nor will the utmost stretching of the ill-used word *baroque* discount the necessity of drawing between two aspects of seventeenth-century art the geographical line which after bitter warfare was drawn between Catholic and Protestant. Velasquez and Rembrandt must still be treated separately, but our shadows and mirrors will give us at least as sound a line of attack as the distinction between *Barock-Völkische Subjectivismus* and *Klassisch-Internationale Objectivismus*.

The warfare itself has the importance of removing German painting from the catalogue,



"This is not yet the Age of Light, but it is very clearly the age of optics." The picture of the "Girl at the Pump" by N. Maes is a clear example of this approach as exemplified in the work of the Dutch painters. The picture on the right, Rubens' "The Brazen Serpent," represents, on the other hand, the obscurity and the complexity of composition that followed the Catholic tradition of the Baroque. "The Mirror and the Shadow," these are the extremes towards which painters were working in seventeenth century Europe.

and scattering it among Dutch, English and Italian schools. And upon the issue of the Thirty Years' War everything waited. Political decentralization determined the lines which German culture was to take under the patronage of her territorial Princes, and the tide-mark of the Counter-Reformation set the limit of purely baroque architecture. If the Lutheran north, for special reasons, later developed a baroque style of its own, it is still true to say that in no country where the stricter Calvinistic forms of Protestantism had won their victories did baroque penetrate. The Jesuits carried it to Pekin and Mexico City, but it crossed neither the Channel nor the Maas. From a Flanders still Spanish, Rubens came over to decorate the banqueting-hall from which Charles I was to walk to the scaffold. His influence, on the one hand, dwindled through Thornhill into eclecticism, and on the other, through the *Château de Steen*, came at last to full fruition in the landscapes of Constable. The churches were closed to him. Inigo Jones studied Palladio in Lombardy, and Wren met Bernini in Paris, but Vitruvius had not been a saint. For the rest, the new English aristocracy of the seventeenth century was well enough pleased with the middle-class art of Holland. Protestantism and expanding trade had cleared the studio of Virgins and Martyrs, of souls damned and blessed, and filled it with household objects of solid value and with moneyed sitters worth the flattery. The windows were thrown open, the mirrors arranged. A prosperous light flowed about everything, lest men should think upon darkness and death.

These were left to the Catholic world that had condemned the glass of Galileo. Aquinas had harmonized Aristotle, but the Renaissance Popes had failed in their attempt to graft a classical hedonism upon Christianity. *Nihil*

profanum nihilque inhonestum apparent, declared the Council of Trent. The sensualism had been too secular. A new religious art was required to take the direction pointed out by Michelangelo and Tintoretto, a direction which in his own way El Greco had taken at about the time that San Juan de la Cruz wrote his *Dark Night of the Soul*. In Spain, where a shadow is itself a beneficent thing, the influence of the great mystics of the latter part of the sixteenth century helped to produce a style of baroque painting more passionate and less theatrical than the new religious art fostered by the Jesuits in Italy, though the concentration of wealth in a court avid of every kind of sumptuous entertainment served to control the latent mysticism and gave Velasquez higher employment than Zurbaran. And if we speak of the Italian art of the *Seicento* as theatrical it is because the Jesuit genius is fully recognized. The importance of Loyola, in this context, is that he successfully reduced ecstatic states to a tabulated programme. The tragic prophecy of Michelangelo's last years was succeeded by an age in which Guido Reni could declare that there were above two hundred ways in which beautiful eyes could gaze at heaven. The canonization of St. Theresa in 1622 laid fresh emphasis on ecstasy, and what had not been learned from Giovanni da Bologna of dramatic gesture and "confusion of limbs" could be studied in Loyola's Exercises.

That this should lead to eclecticism is in no way astonishing. Manners of painting were established in the seventeenth century that are not yet entirely abandoned. France, with a brief but important tradition of religious toleration, took both the shadows and the mirrors, and made them academic. She produced baroque painters of religious subjects such as Le Sueur and Dumesnil de la Tour, as well as the Lowland low-life of the Brothers le Nain.

But above all, with Poussin and Claude, she fathered upon northern art rules of taste and composition of which Burlington House will remain the witness when the Seventeenth Century Exhibition has given place to the Academy of 1938.

But while Claude and Poussin walked and taught in Rome it was all new and exciting. Gallery conversation was born in the seventeenth century, and the vocabulary has haunted us ever since with its *terribilita*, *morbidezza*, *chiaroscuro*, *picturesque*, *grotesque*, and so forth. What we shall recognize beyond the shadows and the mirrors in the Burlington House Exhibition is bound to require some of these words. The picturesque style, for instance, which formed in every country a second school whose artists had studied in Rome, will be well represented. Here and there, maybe, it will be dismissed indiscriminately as theatrical, which is simply to ignore that the seventeenth century was the great age of the theatre, in which Inigo Jones evolved the proscenium, and a square in Paris took its perpetual name from the first public Carousal of Louis XIV.

It is the age of the theatre, the age of academies, the age of optics and mathematics, the age of the Counter-Reformation. And in England it is the age, not of the artist, but of the collector. Charles I's great collections are made and dispersed, with Cromwell buying a few select pieces. Elsewhere, in town and country houses, the choice of the age to a large extent remains, to be brought out for our inspection on such rare occasions as this. And if it seem at first glance to be overloaded with portraits, and pretty good portraits at that, we must be grateful that in the absence of the ardently awaited camera there were Van Dyck and Dobson and Lely and Kneller to show us who it was who bought pictures while so much was being destroyed.

CINEMAS

W. S. HATTRELL AND PARTNERS

THE SITE

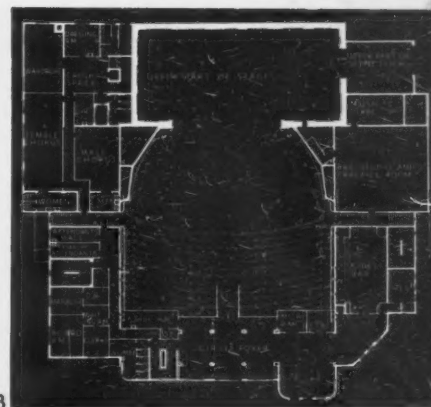
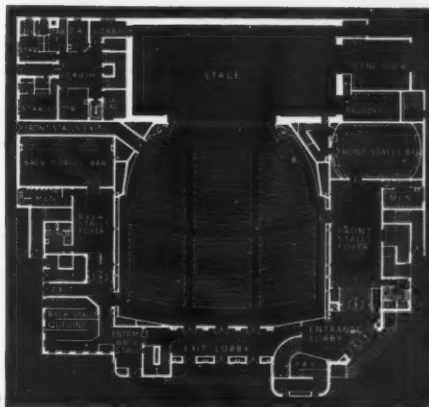
Hales Street and Chauntrey Place, Coventry. The main entrance was placed on the angle made by these streets, enabling the theatre traffic to be diverted from the main flow in Hales Street, and simplifying the circular flow of traffic to and from the municipal car park. The position of the main entrance away from the main axis has made possible the placing of exits at the back of the auditorium leading via a lobby direct into the street. The planning of the exits generally has been given very careful consideration, as in the case of a variety theatre such as this, providing two separate shows nightly, it is of vital importance that the auditorium should be cleared at the end of the first house without interfering with the public entering the theatre for the second house.

PLANNING

From the main entrance lobby situated on the south east corner, there is direct access to the front stalls foyer which connects direct to the auditorium. At the far end is the front stalls bar. Also from the main entrance, passing the booking office, the staircase leads to the circle foyer. Opposite the top of the stairs is the cloakroom; to the right is the front circle bar with lavatory accommodation adjoining, and to the left of the staircase is the milk bar, lounge accommodation and ladies' rest room. The circle is reached from the vomitory situated in the centre of the main foyer. There is a separate entrance on the south side, with booking accommodation for the back stalls patrons and a queuing space is arranged for those not requiring reserved seats. There is similar lavatory accommodation and lounge, together with ample bar space arranged on the west side for these patrons. The upper circle patrons enter on the west side and there is bar accommodation provided for them at the back of the upper circle, with lavatory accommodation.

THE VIEWS ILLUSTRATED

1, the main entrance, 2, ground floor plan, 3, circle plan, 4, the circle foyer and milk bar.



C I N E M A S

W. S. HATTRELL AND PARTNERS

MATERIALS AND EQUIPMENT

In the past, orchestral broadcasts from theatres' orchestra pits have not been absolutely successful from the reception point of view. Also these broadcasts have interfered to a certain extent with rehearsals on the stage. In this theatre a special broadcasting room has been provided for broadcasting concerts given by the theatre orchestra. This room can also be used for rehearsals, and has access both from the orchestra pit and stage. Loudspeakers have been provided for the amplification of certain turns, when necessary, the tone and volume being controlled from a panel adjoining the vomitory entrance to the circle.

Mr. Hope Bagenal acted as consultant for the acoustical treatment of the auditorium.

The auditorium and bars are heated and ventilated by a plenum system including air washing and purifying plant. The remainder of the theatre is heated by the panel system with panels of pipe coils concealed in the ceilings and floors.

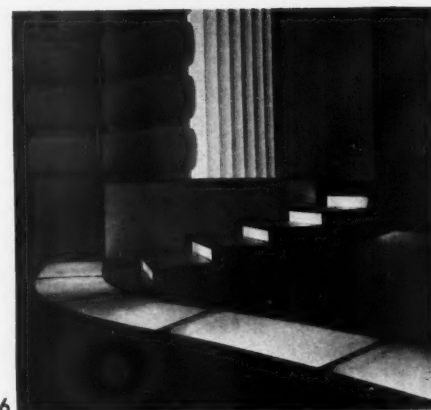
An illuminated runway with steps down from the stage forms the orchestra rail. This enables the chorus and other artistes to establish a close contact with the audience—a very important feature in a variety theatre. The majority of the lighting in the auditorium is concealed, and all sections of the stage and auditorium are dimmer controlled.

FINISHES

The interior decoration of the auditorium is a warm mushroom pink colour, the foyers and bars being carried out generally in pastel shades.

THE VIEWS ILLUSTRATED

5, the proscenium. 6, the runway from the stage to the auditorium. 7, the front stalls bar. 8, the circle bar.



LIBRARIES

V . O . R E E S

THE SITE Singleton Park, on the western outskirts of Swansea. Singleton Abbey, the Strawberry Hill Gothic residence of Lord Swansea, and its grounds were bought by the Corporation. The grounds are utilized as a public park and a considerable area of land was presented to University College, on part of which the new University Library has been built. The Abbey is used as the administration centre and the new building, is linked up with it by steps and terraces.

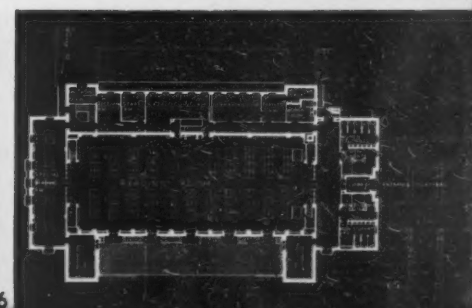
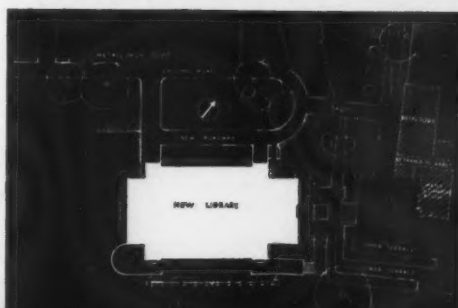
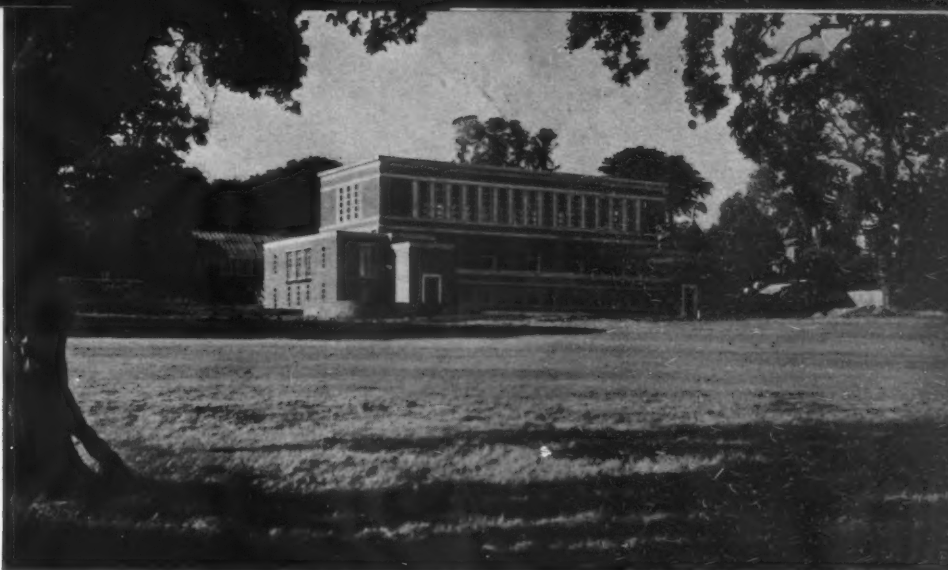
PLANNING The building is planned as a unit in a larger development to include an assembly hall and a building or buildings for the Faculty of Arts. The original (competition) design was amended so that the stack room might in future hold 160,000 volumes on two floors. The stack is placed under the whole building, which gives maximum space, and is arranged to be used in sections as required.

CONSTRUCTION The whole building is in reinforced concrete with the exception of the outer walls to the Seminar rooms. The reading room is constructed with trusses of 40 ft. span carrying the coffered concrete ceiling 30 ft. above the floor. The internal structural concrete to trusses and ceiling is everywhere exposed to view and has an aggregate of local Pennant stone. The concrete ceiling of the reading room, arranged in large splayed coffers, has a thickness in places of only $4\frac{1}{2}$ ins. On this has been placed screeding, 1 in. of asphalt and $2\frac{1}{4}$ in. of vibrated concrete tiles to protect the ceiling concrete against extremes of outside temperature.

MATERIALS The building externally is faced with $2\frac{3}{4}$ in. buff bricks worked 4 courses to 13 ins. giving $\frac{3}{4}$ in. joints. The bricks are bedded in a lime mortar, with a 5 in. cavity and 3 in. internal tile partition on which the plastering to rooms was applied or against which metal stacks were placed. Where the Portland stone dressings butt against concrete they have been coated on the inside with an elastic bituminous product against cement stains.

THE VIEWS ILLUSTRATED

1, view from the south east. 2 and 4, the reading room. 3, section through reading room wall. 5, lay-out plan. 6, ground floor plan.



LIBRARIES

V . O . R E E S

EQUIPMENT

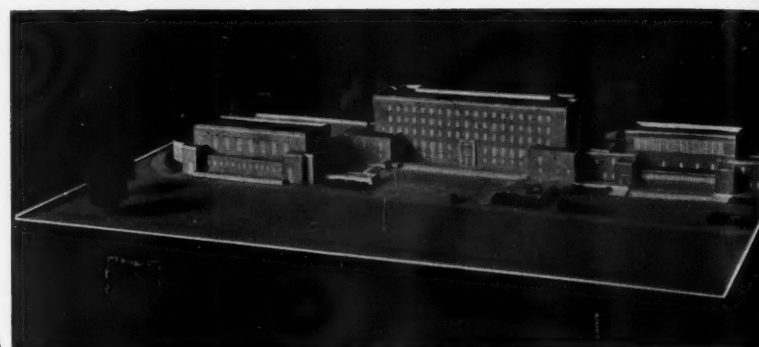
The warming of the reading room is by means of coil pipes over the entire area of the floor, bedded in 5 in. of screed on which has been laid 1½ in. teak strips. "Finned" pipes have been carried under the clerestorey behind a splayed capping on top of the upper stacks as a precaution against down draught. Warmed and cleaned air is supplied to the stack rooms through ducts and extracted by a fan on the roof: it is used for about 1½ hours a day.

FINISHES

The various tones of the concrete aggregate have been brought out by using a special solution of silicate of soda. Metal shelving throughout has been stove-enamelled a royal blue colour.

THE VIEWS ILLUSTRATED

7, view from the west. 8, a model showing the relationship between the library and the proposed assembly hall and Faculty of Arts building.



F L A T S

STANLEY HALL AND
EASTON AND ROBERTSON

THE SITE

St. Edmund's Terrace, Primrose Hill, London. The site is very sloping with garages in the mews at the rear, allowing for a heating chamber, with coal bunker over, under the forecourt. The lower ground floor looks out over a formal garden at the rear. The front flats look out over Barrow Hill, and the situation is very quiet.

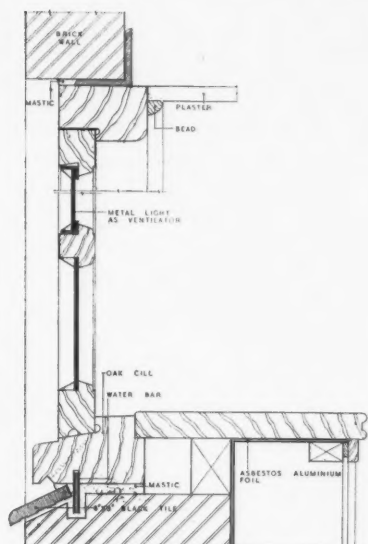
THE VIEW ILLUSTRATED

1, the main front to St. Edmund's Terrace.



FLATS

STANLEY HALL AND EASTON AND ROBERTSON



SECTION THROUGH
WINDOW

PLANNING There are 29 flats and a porter's flat, store rooms and 12 lock-up garages. Except on the ground and second floor, the sitting-rooms in the front block are all lofty studio rooms, 13 ft. 6 in. high on the first and third floors and 10 ft. on the fourth floor. The flats are very liberally equipped with cupboards and the "studio" type have box rooms over the kitchens.

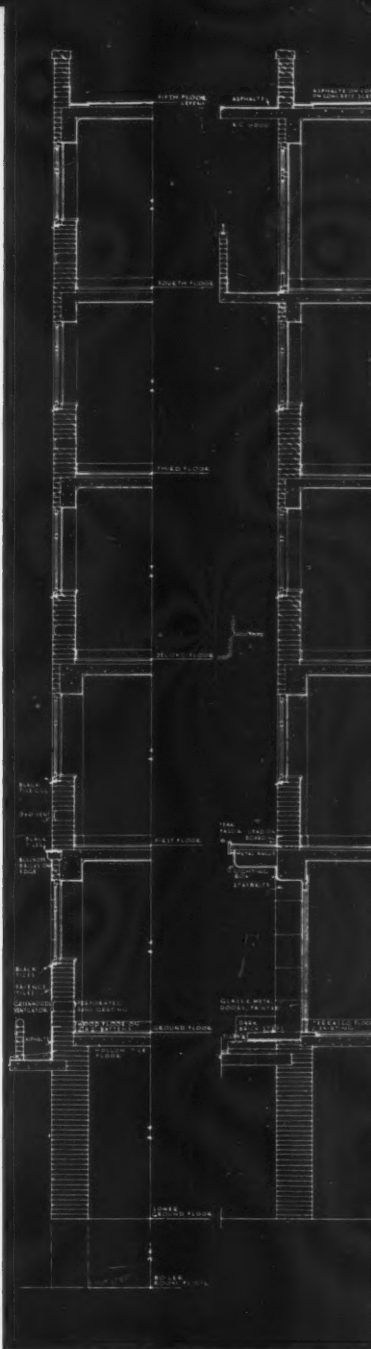
CONSTRUCTION The building is in solid brickwork with reinforced concrete floors. The only steel-work is at roof level below the tank room and lift motor room.

MATERIALS Externally the main features of the building are the metal and black cement bays to the studio rooms. Black pointing is used for the yellow stock brickwork, the idea being that the building should present well, not only when new, but after a number of years. Yellow was chosen for the facing tiles on the entrance front, the roof tiles and brickwork, to distinguish the block and give it a cheerful character.

THE VIEWS ILLUSTRATED 2, sections through front and rear walls. 3, the studio windows and service balconies. 4, one of the rubbish chutes. 5-8, plans.

KEY TO PLANS

A. LIVING-ROOM	F. BOILER ROOM
B. SITTING-ROOM	G. FUEL
C. BEDROOM	H. TENANTS' STORE
D. KITCHEN	J. ENTRANCE HALL
E. BATHROOM	



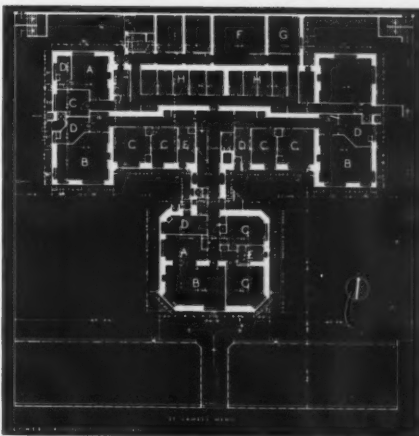
2



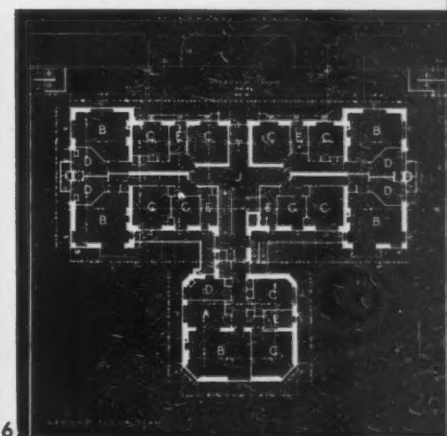
3



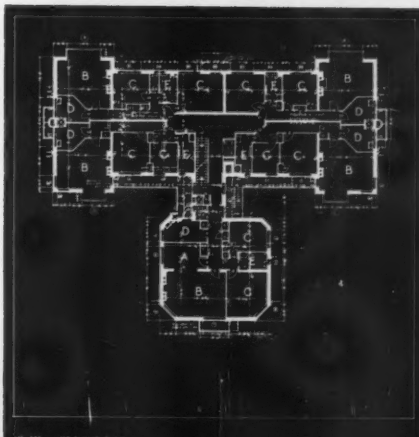
4



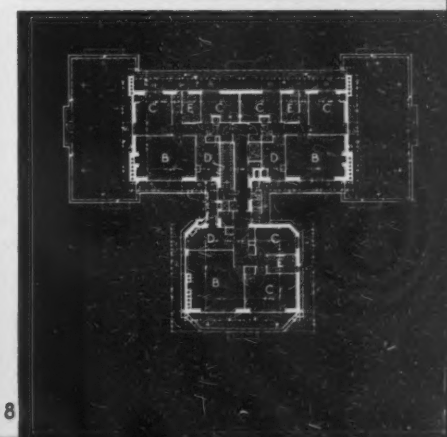
5



6



7



8

FLATS

STANLEY HALL AND
EASTON AND ROBERTSON

THE VIEWS ILLUSTRATED

9, the main entrance. 10, the ground floor
entrance hall.

9

10



SHOPS

EDWARD MAUFE

THE SITE

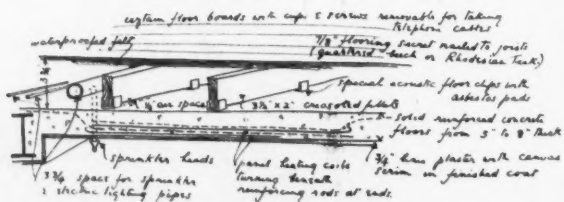
Tottenham Court Road, London. The new
work is an extension of the Portland stone
front designed for Heal's by Smith & Brewer
in 1916.

ALTERA- TIONS

The old façade has been extended and
continued round to what will soon be a new
long south front. The arcade has been
doubled in length and new non-reflecting
windows installed. Special brackets for green,
black and white banners are incorporated in
the design so that the banners can be attached
from inside the building. Six metal panels
at the second floor level, designed and made by
Joseph Armitage, bear symbols which
illustrate the various branches of design and
industry with which Heal's are associated.

MATERIALS AND FINISHES

The lift cars and their enclosure are made of
glass with light metalwork of green and silver.
The risers of the stairs are of Swedish green
marble and the strings of Travertine, while the
treads are of scrubbed oak. The curved and
faceted walls are finished with a special
glazed plaster. The staircase is illuminated
by concealed lighting from plaster troughs
under each flight. Rhodesian teak is used on
the ground floor; all quartered beech flooring
on the upper floors and beech blocks in the
basement.
Below is a detail showing the floor
construction.



THE VIEWS ILLUSTRATED

1, the main front to Tottenham Court Road.
2, the non-reflecting windows. 3, general
view of the display area on the top floor.
4, lifts and staircase.

2

3

4



OFFICES

MITCHELL AND BRIDGWATER

THE SITE Bruton Place, London. The offices have been built by the architects for their own use.

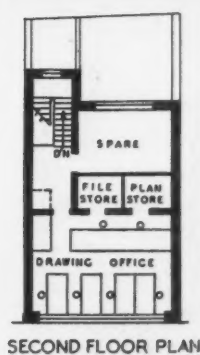
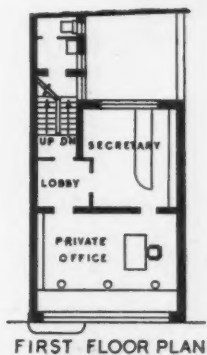
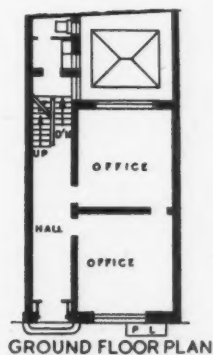
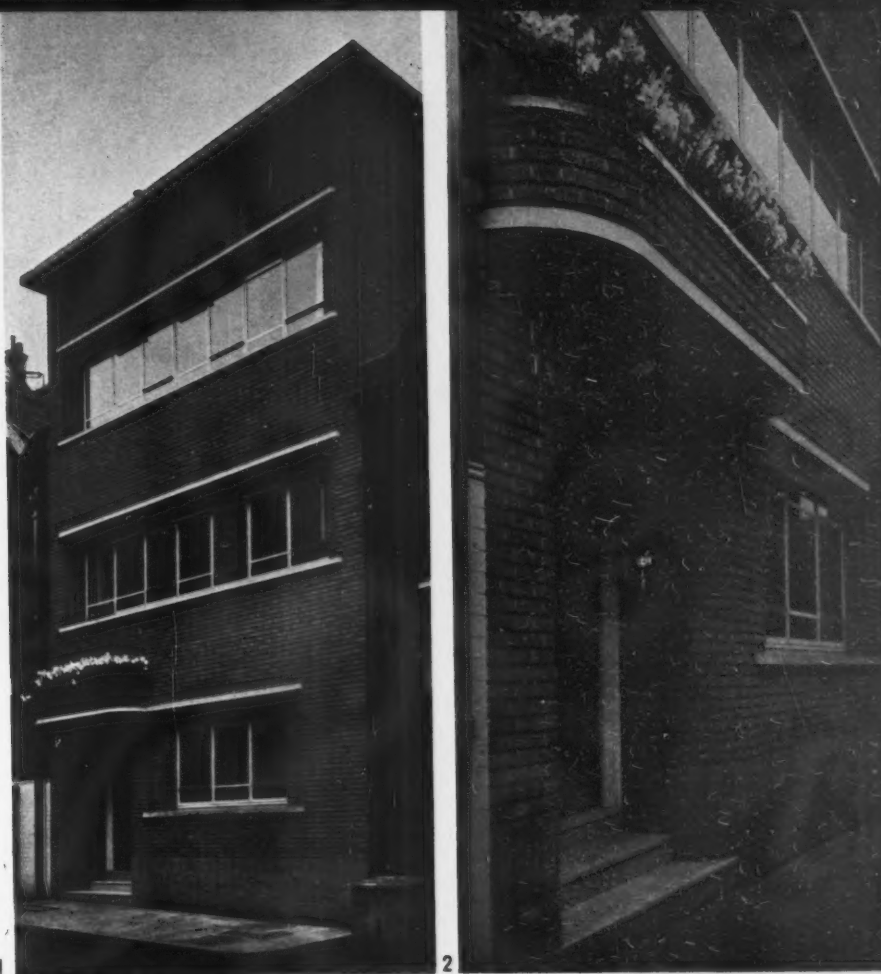
PLANNING The ground floor and basement are let off as office showrooms. The architects' offices occupy the remaining floors.

CONSTRUCTION AND MATERIALS Partly steel framed. The front elevation is of 2 in. brown bricks with deeply-raked $\frac{3}{4}$ in. horizontal joints and flush verticals. Internal partitions are of hollow blocks: floors in precast concrete. Cills, window-heads and projection at top of building are all in reinforced concrete, rendered and painted with stove paint: their under-sides painted sky blue.

EQUIPMENT Heating is by low temperature electric panels in the ceiling. These are backed with 2 in. of cork for insulation, and the outside wall similarly treated. The system is thermostatically controlled.

FINISHES Walls are everywhere distempered a light buff colour. Floors and stairs are finished in dark cork tiles. The solid balustrade has a black marble handrail. Architraves and skirtings are everywhere in wood painted blue green. Cills are of black egg-shell tiles throughout. The private office has walnut furniture with rubber linoleum laid on top. Furniture in the drawing office is black.

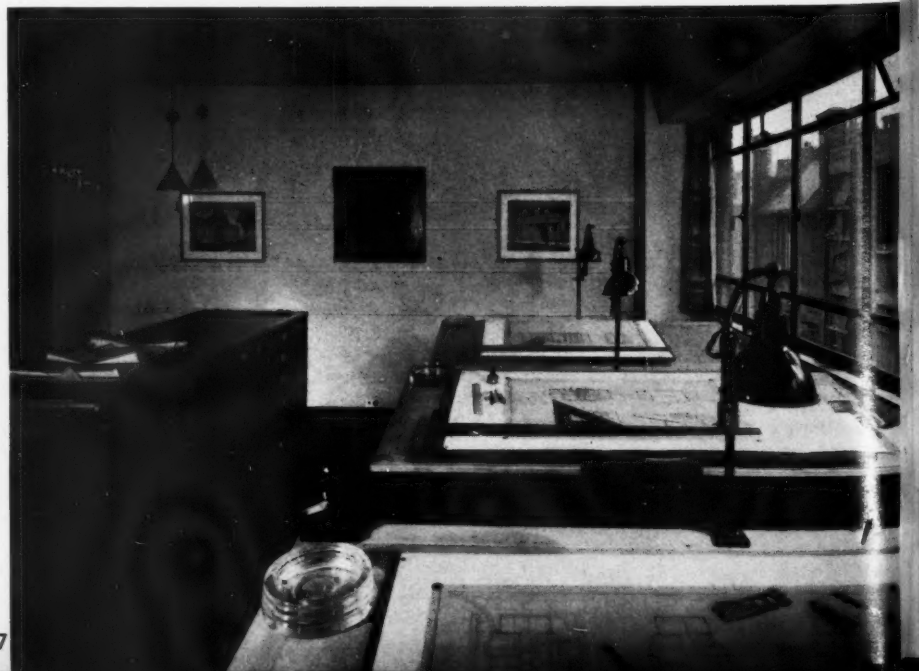
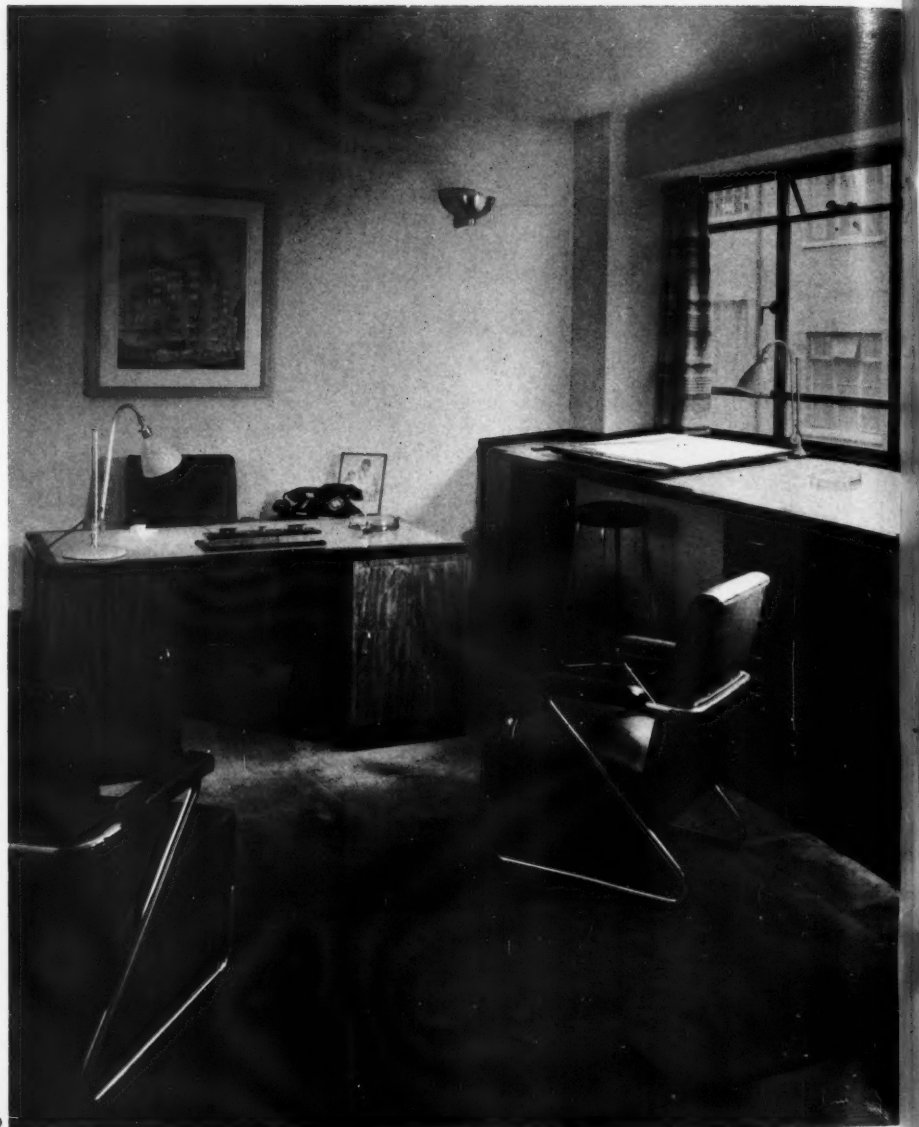
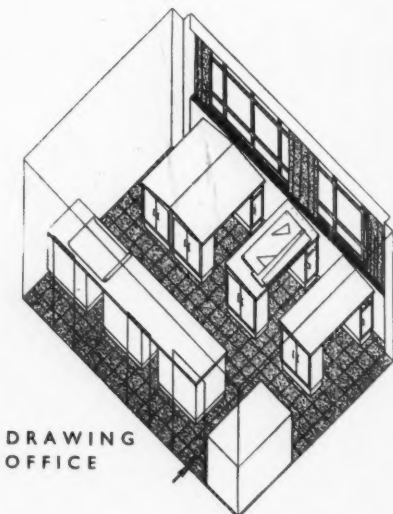
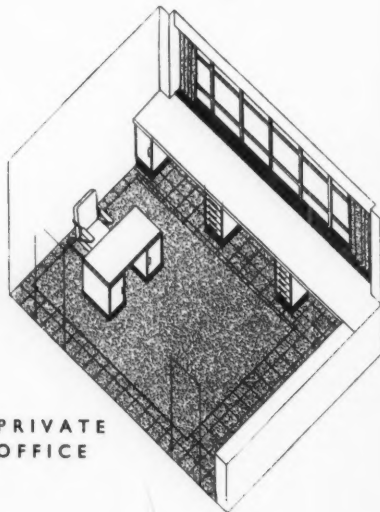
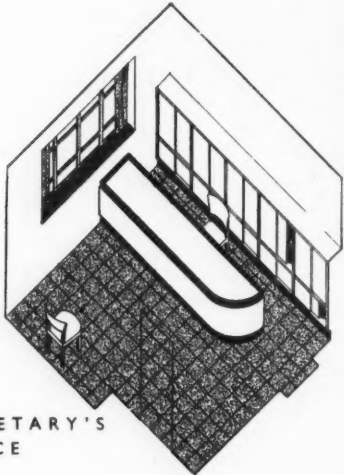
THE VIEWS ILLUSTRATED 1, the front elevation. 2, detail of entrance. 3, the entrance hall.



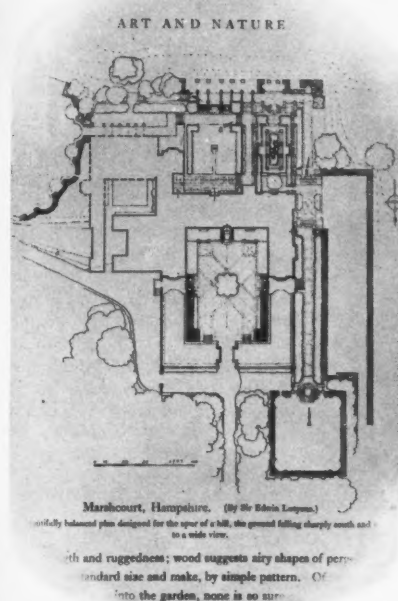
OFFICES

MITCHELL AND BRIDGWATER

THE VIEWS ILLUSTRATED 4, the waiting lobby. 5, secretary's office. 6, private office. 7, drawing office. Below are a series of axonometric drawings showing the internal arrangement of these rooms.



Colour and the Cottage Garden



By Christopher Tunnard

FOLLOWERS of the mid-Victorian style of gardening, complacently accepting the incongruity of their creations in the old landscape parks, and the architects who had made Italian gardens at country seats like Shrublands in Suffolk, were rudely awakened from their contented dozing by the publication of William Robinson's *The English Flower Garden* in 1883. This work contained Miss Gertrude Jekyll's views on garden colour.

The æsthetic values of colour had concerned eighteenth-century garden makers but little. Kent and his followers had dabbled in questions of light and shade, but remained faithful to sombre reds and browns and the golden shades which lit the glowing Claudian sunsets; when the introduction of new and showy flowers made the subject one for urgent consideration, the matter was ignored. At first, those plants which were brightest were considered best, much as the gaudiest toys are cherished in the nursery. Until their novelty wore off, geraniums, calceolarias and lobelias, representing the most vivid tones of the three primaries, were the favourite bedding subjects. The notions of colour blending and of colour stimulus in pattern, more familiar to us today, were indirectly fostered by the camera, when painters like Sargent, whose technique consisted largely in "seeing with the camera's eye," discovered that the apparatus recorded effects of light which could be reproduced in painting by judicious combinations of the light-reflecting pigments. The palette was

split up into a hundred different shades, many of which had hitherto been considered "muddy" or drab but were now found to be necessary for successful imitation of the camera's vision. This idea resulted in the degenerate derivative paintings which even today adorn the walls of the Royal Academy and the covers of chocolate boxes, but it also made way for the experiments in colour forms which enabled constructional painters like Cézanne and original romantic painters like Van Gogh to assume the significant positions they hold in the history of modern art.

What colour did for gardens is another matter. It enabled Miss Jekyll, the first horticultural Impressionist,* to translate gardening straight into terms of painting, viz. :—

"Should it not be remembered that in setting a garden we are painting a picture—a picture of hundreds of feet or yards instead of so many inches, painted with living flowers and seen by open daylight—so that to paint it rightly is a debt we owe to the beauty of the flowers and to the light of the sun; that the colours should be placed with careful forethought and deliberation, as a painter employs them on his picture, and not dropped down in lifeless dabs, as he has them on his palette?"

So we return to pictures, but this time in search of a technique rather than an ideal. Impressionism, fifty

* Francis Jekyll's memoir of his aunt recalls that she retained throughout her long life a profound admiration for the French Impressionists and that an illustrated book on Manet was a source of enjoyment during her last winter.

years old and in process of being discarded by painters, seeks a new home in the garden.

And thus, with the help of Robinson, the herbaceous border came into being. The author of *The English Flower Garden* in a protest against formalism, demanded large beds of simple shape and the use of hardy flowers, which he advocated in a long chapter on "waste," together with the abolition of fancy edgings, as making less demands on the gardener's time than the popular system of bedding out. He ridiculed the formal "decorative" style of design, and prophesied that "reform must come by letting Nature take her just place in the garden." This was not to be brought about by "reproducing uncultivated Nature" but by selecting such of Nature's material as seemed compatible with the romantic tumbled aspect of the English cottage flower border. In the cottage garden which had remained unchanged through the centuries Robinson found material as inspiring as that which Burne-Jones and Rossetti discovered in medieval manuscripts and the paintings of Gozzoli. "I am never concerned with Claude," he says, "but seek the best expression I can secure of our beautiful English real landscapes, which are far finer than Claude's," forgetting perhaps for a moment that it was from the works of this painter among other sources that the English landscape had sprung.* In his eagerness for a native as against an adopted Italian style, Robinson was as active in the garden sphere as William Morris (the father of the Arts and Crafts Movement) in the field of industrial art, and, in a similar way to that in which we now look upon Morris, in spite of his extreme and often reactionary views, as the link between nineteenth-century industrialism and the modern movement, we may regard Robinson as the unwitting link between the old and the very new in garden design.

* It is not generally recognized that some of our famous national landmarks and "beauty spots" (examples are Chancerybury Ring on the South Downs and the wooded valley of the Thames at Goring Gap) are not spontaneous phenomena but results obtained by eighteenth-century landowners working in the landscape tradition.

The pioneers of palette gardening also revived the wild garden, claimed to have been advocated by Bacon,* though in the "heath" or wilderness of his essay he had not pictured the type of flowery meander which present-day landscape architects set about conjuring from oak woods. This most ephemeral of garden styles, the apotheosis of naturalism, offers all the charms of escape for those who pursue this policy in their waking lives—the type (as exemplified by Miss Jekyll in her nephew's memoir) which prefers animal to human society and deprecates the advance of science and of civilization. In the wild garden they are in fairyland. As a style it is something of an anachronism today; in the past, however, it has provided the milieu for useful experiment concerning the adaptability of plant life to particular conditions.

The lasting value of the work of William Robinson and Gertrude Jekyll lies in their establishment in popular favour of the hardy plant. Both were gardeners, unlike the planners that had come before; garden-making for them had to be tempered with respect, with curiosity and with experiment. They were pioneers in the art of adapting living material to the site, as indeed they had to be to illustrate their favourite dictum that planting should appear to have "happened" rather than to have been artificially planned. No one having seen a Lutyens' house of the early period will deny that the accompanying garden by Miss Jekyll is suited to it—an opinion confirmed by the equal value of house and garden as manifestations of the vernacular style. The garden in this famous collaboration is thus the perfect adjunct to the house. That, one might think, is a very good reason for it being unsuitable for a modern house, but as yet in this country no alternative to the "colour garden" has been devised.

* The writings of Spenser, Bacon and Milton have provided material for corroboration of the arguments of landscape and "formal" enthusiasts alike who sometimes forget that these magicians of the written word in their descriptions of delectable gardens were often concerned with more-than-earthly scenes—the unobtainable paradises to which men can only aspire in dreams. Small wonder that here all tastes can find perfection!



The style of the cottage garden was a reaction from the ornamental carpet bedding characteristic of the Victorian period, which still persists in the lay-out of municipal gardens. The floral clock from the Princes Street gardens in Edinburgh is a "tour de force" in this type of design.



Heading the reaction against Victorian formalism are the gardens of William Robinson and Gertrude Jekyll. Perhaps the most characteristic feature they evolved was the herbaceous border. This example is at Millmead, Bramley. The house, commissioned from Sir Edwin Lutyens by Miss Jekyll, she intended, together with the garden, as an example of what could be made of a narrow site.

The end of the nineteenth century was not without its planners, although these could scarcely be called of a revolutionary turn of mind. They consisted of a few architect garden planners, who fought the natural school in a manner reminiscent of the battle of the same period at the end of the preceding century . . . Milner and Robinson taking the place of Brown and Repton, and Blomfield heroically donning the mantles of Price and Knight, from whose writings he had drawn freely for his methods.

But the publication of Mr. (now Sir) Reginald Blomfield's *The Formal Garden in England*, to which Robinson's book was in the nature of a reply, although springing an attack on the degenerate nature-copyism of the day, did little to stem the flow of

public opinion towards the wild and rock type of gardening which is still with us.* In the light of modern experience, it is a reactionary work, showing a devotion to formalism more dogmatic than were the opinions of its opponents on naturalism, and so it partly defeated its purpose, but many of the author's remarks on the absurdities of the Landscape School remain extremely apposite:—

"The word 'natural' can only mean something belonging to nature, or something done in accordance with nature's laws, as, for instance, planting a tree with its roots underground instead of upside down; but when the landscapist uses the word 'natural,'

* The new generation of landscape gardeners now had the overwhelming novelty of colour blending to increase the strength of their already popular arguments.

as when he calls his system a 'purely artistic and natural' style, he means by it a style which imitates the visible results of natural causes, as, for instance, the copy of a piece of natural rock in a rockery. Now there is nothing more natural, properly speaking, about this than there is in the formation of a grass bank in the shape

of a horseshoe. In fact, this vaunted naturalness of landscape gardening is a sham; instead of leaving nature alone, the landscapist is always struggling to make nature lend itself to his deceptions."

Compare Croce:—

"The artist sometimes has naturally existing facts before him, in producing



"No one having seen a Lutyens' house of the early period will deny that the accompanying garden by Miss Jekyll is suited to it." On the right is shown a product of this famous collaboration: Fisher's Hill, Woking, Surrey.



A pavilion by "Capability" Brown at Corsham Court. The pinnacles and stained-glass windows are said to have been added by Nash.

A new open design left is

the artificial instrument, or physically beautiful . . . From this comes the illusion that the artist *imitates nature*; when it would be perhaps more exact to say that nature imitates the artist, and obeys him. The theory that *art imitates nature* has sometimes been grounded upon and found sustenance in this illusion, as also its variant, more easily to be defeated, which makes art the *idealizer of nature*. This last theory presents the process in a disorderly manner, indeed inversely to the true order; for the artist does not proceed from the extrinsic reality, in order to modify it by approaching to the ideal; but he proceeds from the impression of external nature to expression, that is to say, to his ideal, and from this he passes to the natural fact, which he employs as the instrument of reproduction of the ideal fact."

Mr. Blomfield's main object was to obtain recognition of the house as the dominating factor of the garden layout, a point of view perhaps to be expected from an architect. In this he succeeded and today this once vexed question does not occupy our attention. It should, however, be noted that it is possible to create beautiful gardens without houses, as witness some of our loveliest parks, in which architecture is only incidental. These, of course, display the very type of art at which this author cavils. One cannot forgive him for his ridicule of the founders of the landscape movement; he has passed by the more important of the eighteenth-century contributors to the art of garden design—the theorists of Sharawadgi,* for instance, who had no faith in mathematics and deified irregularity; who found beauty in infinite variety and treated natural material according to that material's own potential organic pattern. No such interesting philosophies as theirs influenced the garden art of his own age, which has prolonged itself in melancholy fashion to the present day.

* See "The Quest of the Sharawadgi" in *William Shenstone*, by A. R. Humphreys, Cambridge University Press, 1937.

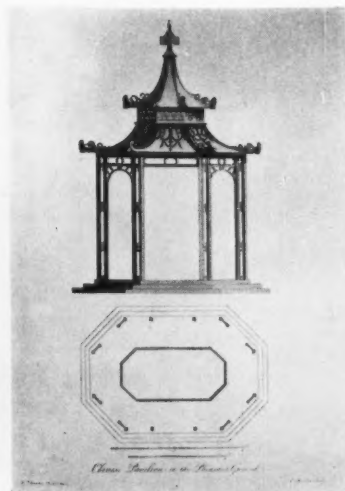
T H E G A R D E N H O U S E



A very early Gothic Revival garden house in stone, built about 1735-40 at Stourhead, Wilts. There is only one room, which was furnished with farmhouse chairs and a table adorned with bones.

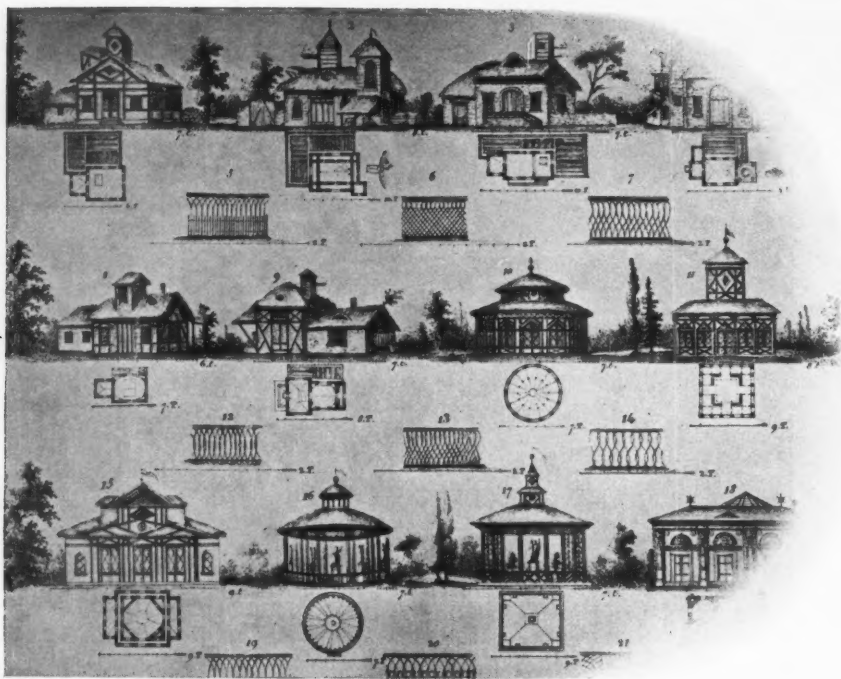


Left, another 18th-century example in wrought iron: The Arbor, Melbourne, Derbyshire, designed by Robert Bakewell in 1706. Bakewell was one of the English smiths who drew his inspiration from Tijou but nevertheless displayed great individuality. Right, a garden house from St. Ann's Hill, built by Charles James Fox in 1794. The lower storey is open and designed in the "Grotto" tradition with elaborate stalactite decoration.



A new phase of the Chinese taste for garden embellishments was opened up when Sir William Chambers produced his authentic designs for Chinese garden buildings in 1757. Above on the left is an example of his designs, some of which were executed in

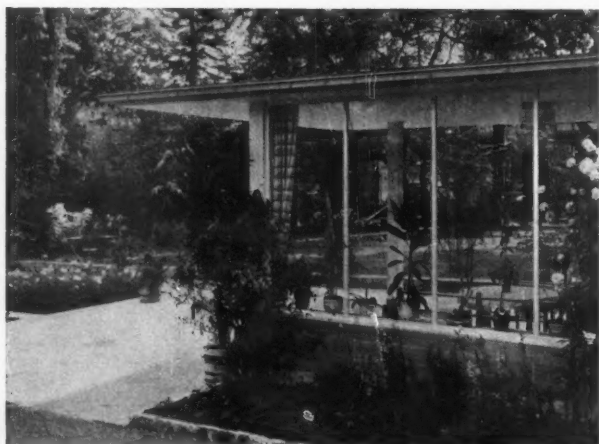
Kew Gardens. On the right are two examples of the early nineteenth century, showing the prevailing taste for rusticity and the romantic outlook on garden design. Both of these are from Mrs. Holland's book on *Whiteknights*.



The elaborate eclecticism of early nineteenth-century garden architecture is well illustrated in these designs by Gabriel Thouin.



In reaction from such nineteenth-century fancies as those shown above, designers discarded elaborate stylization and returned to a simple use of materials and structure.



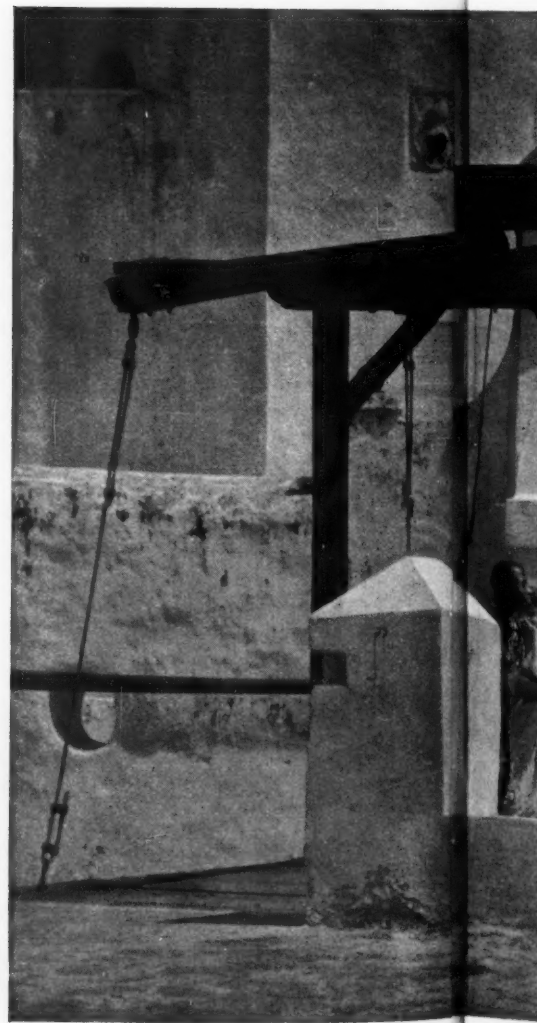
Today the garden house develops alongside the house in exploiting new technical possibilities, particularly in utilizing glass to obtain less rigid forms of enclosure. An example at Stuttgart by Otto Valentien.

THE GARDEN HOUSE

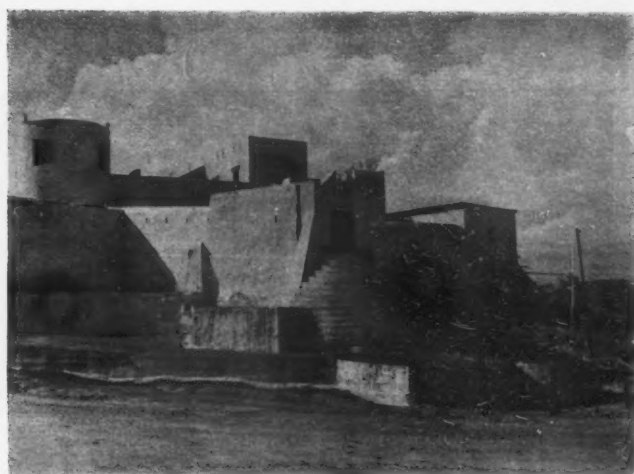
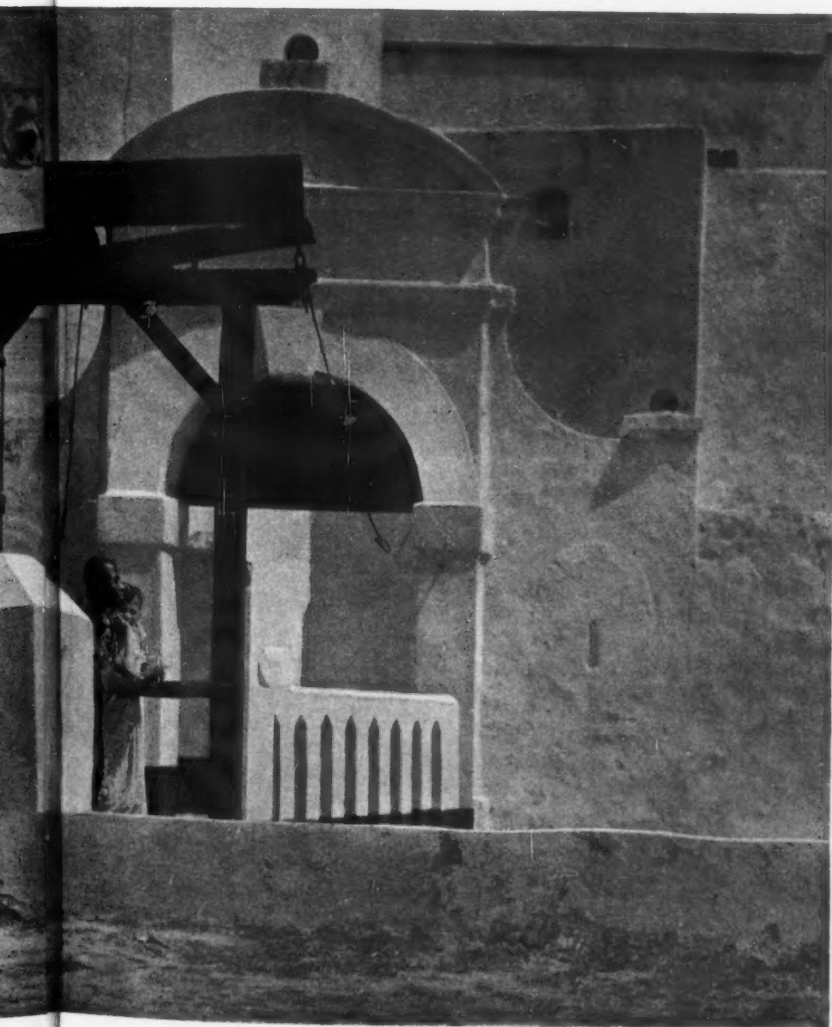
MONUMENTS TO T

By George Godwin

Trading and its attendant wars have deposited throughout the world a curious residue of exported European architecture. An interesting field for buildings of this type is the Gold Coast of Africa, where successive waves of adventurers each grafted something of their national styles of building on to what is still recognizably a native vernacular. We have here a clear illustration of that dependence of architecture on its economic background which is too often obscured in the familiar forms of native European architecture. In the case of Elmina Castle, for example, history reveals three influences, historical and economic: Portuguese, Dutch and English: gold, slaves and cocoa. A corollary to the pioneer spirit of these traders is their use of novel building methods. At Elmina the Portuguese brought over the whole building in sections. This, in the year 1482, is probably the first known example of pre-fabricated building.



TO THE WHITE MAN'S WARS



SHAMA CASTLE. The origins of this curious fortress are lost. Today it has one interesting feature—the semi-circular steps to the entrance gate. This feature was, no doubt, added subsequently to the period when the building was primarily a fortress, since it constitutes a military liability. Until 1600 Shama belonged to the Dutch, who rebuilt it in that year. In 1604 a British force under Captain Holmes attacked and ruined the castle—a prelude to the Dutch War of 1664-1666. The castle was not occupied, however, until the general sale by the Dutch to the English of their coastal possessions in 1872.

ELMINA CASTLE, built by the Portuguese and later enlarged by the Dutch, retains evidence of both influences in the stately Dutch gateway and the graceful steps in the main courtyard. It was once the palace of Portuguese grandees and Dutch governors. Tradition gives 1383 as the date of its origin, which is reputed French, but its authentic history starts at 1482 when a Portuguese expedition arrived with the whole building in sections in three ships. Captured by the Dutch in 1637, it remained in their hands for 250 years. In 1872 it was acquired by the British by purchase.



CAPE COAST is the largest and most important of the coastal castles. Built by the English in 1662, it withstood siege by the Dutch in 1665 (De Ruyter's Expedition). It was the headquarters of the romantic Company of Royal Adventurers trading to Africa, under Royal Charter of Charles II. This Company guaranteed 3,000 slaves per annum for the West Indies.

In the 18th and 19th centuries it was the headquarters of the British, and had a substantial garrison. The castle's records give a picture in striking contrast to the Gold Coast of today: it is chiefly a record of deaths. Of the first two companies to arrive in 1823, only one was living in December, 1824. Living thus, with death at their elbow, the garrison made the most of their short lives. One custom was to fire salvoes throughout a dinner party at every toast.



KOMMANDA, a small castle, now ruined, built in 1673 by the English. The whitewashed building in the foreground, designed to serve as a meeting place, is a curious example of the statement of European architecture in terms of the native vernacular.



MONUMENTS TO THE WHITE MAN'S WARS

Book of the Month.

An Encyclopædia of Glass

By Nikolaus Pevsner

GLASS, IN ARCHITECTURE AND DECORATION. By Raymond McGrath and A. C. Frost. London: The Architectural Press. Price £3 3s.

WHEN we at last have a competent history of art and architecture in the 19th century, the discovery will spread that the real achievement of the all too glibly indicted age, which began when universally accepted, naturally grown styles had come to a tragic end, i.e., about 1760-90, was not David, nor Delacroix, nor Manet and not Cézanne either, in fact not pictorial at all, but architectural. This is so, in spite of the decorative chaos prevailing between 1760 and the early 20th century. About 1750 a style could still be defined in terms of palaces and churches; nowadays one has to look for office buildings, factories, bridges, schools, hospitals, libraries, and building estates, to appreciate the fundamental qualities of the new style. Scarcely one of these building types existed as such, i.e., as an individual type with individual requirements, before 1760. The 19th century has conceived and developed them all, but it could not have done so had it not at the same time conceived or at least developed the use of certain new building materials not familiar to past styles: iron (or steel), concrete and glass.

Of these, iron and steel are mainly used as frame-work, concrete as frame-work and for a short time past also as walling material, but glass more and more for a wide variety of

purposes and effects. Why is it that glass plays such a prominent part in modern architecture? Because it is the only seemingly weightless building material, because it enables us to open wide surfaces to a free in and out circulation of light, annihilating the former opposition of in and outside worlds, because its reflecting qualities produce welcome spatial illusions, and because it allows sweeping expanses of an even, glossy, impermeable appearance. Now all these qualities of glass in building and decoration can be used by two different schools of thought in two different ways. One is the scientific way of increasing the functional value of a building by means of weatherproof glass slabs outside, wide windows, and clean glass tiles inside; the other is the romantic way of adding to the aesthetic appeal of a room or a façade by the aid of the magic properties of glass.

Raymond McGrath is one of the outstanding of the romantics. From "Finella," which made his fame, to the Embassy Club and his recent house at Chertsey, he dreams, thinks and designs in terms of glass, fascinated as a true romantic by the subtle nuances in the process of the gradual elimination of identity which glass, and only glass, can offer. Nothing is fixed, stable, "classic"; all seems dissolved into an uncertain number of partly transparent, partly solid strata. Brilliant cutting, silvering, acid-embossing, sand-blasting—he takes advantage

of any available process, and he does this scientifically with the thoroughness of the fanatic.

So the monumental volume which he, A. C. Frost, and H. E. Beckett have written for the *Architectural Press* is an admirable synthesis of æsthetic, technical, commercial, and scientific considerations. This book of 664 pages, provided with nearly 500, mostly full page, illustrations is, so far as my knowledge goes, easily the most comprehensive, the most scholarly, and at the same time the most exciting account ever published on the subject in any language. With its four parts on *The Making of Glass*, *Glass in Architecture*, *Glass in Decoration*, and *The Nature and Properties of Glass*, and its appendix on glazing, fixing and cleaning, a fully illustrated list of British-made glasses, and a trade glossary, it will no doubt be of absorbing interest to the layman as well as to the practising architect, and there will be news in it for everybody. The architect may know the difference between Hammered Cathedral No. 1 and Reeded Figured-Rolled, or the secrets of transmission of radiant heat through various types of glass, but is he also familiar with the different meanings of the terms Cast (or Plate), Sheet (or Broad), and Crown glass? Does he know that blown and spun Crown was introduced into medieval Europe by Syrian craftsmen; that Broad glass, made of cylinders which are blown and then flattened, was also well known to the Middle Ages but was ultimately re-conceived in this country when the processes of machine-drawing flat sheets were invented; that Plate glass, i.e., glass pressed on a metal table and cast under rollers, was invented in France about 1675?

Or, to give an instance from the historical section, who is really conversant with the vicissitudes of glass used architecturally in the 18th and 19th centuries, with the complete evolution from "aperture" to "transparent part of a wall"? Rightly the book emphasizes the important part played by the greenhouse in this evolution. Illustrations show Paxton's work at Chatsworth, the Kew Palm House, and the Crystal Palace, in which the greenhouse culminated. The fact that the Crystal Palace was erected in only 17 weeks, mainly out of prefabricated unit components, proves once more the immense evolutionary significance of this building. Shop windows are treated with equal accuracy, the account being documented by photographs of 18th-century sash windowed shop fronts and streets, 19th-century plate glass fronts, and a few 20th-century examples. An interesting section deals with arcades, and is supplemented by a description of Paxton's surprising and very little known scheme of the "Great Victorian Way," an oval of glass-covered boulevard-arcades, over ten miles long, 180 ft. high and 72 ft. wide, incorporating a system of eight atmospheric railway lines. The development of railway stations and other buildings requiring wide-span halls follows, and in every case instances are given from the early, mid, and late 19th century, as well as from the early 20th century and the present day. The combination of glass and concrete is, of course, discussed at due length.

The space of a review does not allow me to dwell upon the various sections of the part dealing with glass in decoration. Mosaic (with tessellatum and sectile) and stained glass, occupy some twenty pages; mirror-glass and the many modern treatments of the surface of glass, such as engraving, etching, brilliant-cutting, sand-blasting (surface and gravé), and pattern-pressing occupy about thirty-five. It is even

more a matter for regret that the seventy-five pages on the *Nature and Properties of Glass*, compiled by Mr. H. E. Beckett of the Building Research Station, cannot be commented upon as they apparently deserve. I say apparently, because I should not be competent in any case to judge so thorough and comprehensive a scientific account. This section helps considerably to make the volume what it is without doubt, the one existing standard work on its subject.

The Gospel of Constructivism

CIRCLE: INTERNATIONAL SURVEY OF CONSTRUCTIVE ART. Edited by J. L. Martin, Ben Nicholson, N. Gabo. London: Faber and Faber. Price 21s.

THIS is a volume in which painters, sculptors, architects and writers of fourteen nationalities "have combined to give a complete exposition of their ideals and practice." Of the fifty or more minds whose thought or creation is indicated in these pages, it would be fairer to say that what is offered is a pioneer synoptic and cosmopolitan attempt to set forth the modern constructive aim. As such, the book is important; not less so for the very reason that "complete exposition" is the last thing to be expected from, or indeed to be attempted by, a group of distinguished artists who know themselves to be feeling their way towards new standards, and who would agree that in the arts, as in poetry, life is its own valuer.

Most of the writers or practitioners concerned in *Circle* belong to that widespread fraternity which is dubbed "abstractionist" by the public. In such aspects of their work as relate to communal or civic or domestic planning, they inevitably join hands for the time being with social reformers, hygienists, D.I.A. functionalists, bicycle-makers, and other practical persons. But behind and beyond all utilities, we find expressed in these pages an æsthetic idealism which insists that form, being an experience of the soul, is a reality within itself. In effect, these exponents of constructive art declare: "The art you call abstract is not an abstraction, but a fact—a mode of spiritual living which can supply the world with new motive forces, like any other true religion, and an essentially concrete way of seeing, which is the very thing to guide us towards an ordered unity out of the present confusion." If you opine that this new art, which dismisses narrative and description and fancy, is alien from nature, their answer is that the true and higher nature of man, if he would only develop it, finds its harmony in "the culture of pure relationships."

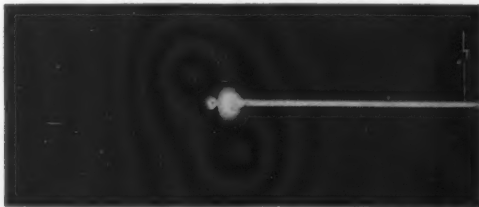
I suspect that *Circle*, to any reader equipped both in æsthetics and in theology, might suggest instructive parallels between two types of mysticism. The mystic moves always from the particular to the universal. Religious mystics, while they build on inner certitudes which are essentially private, believe in the communion of saints. The new artist, while he insists that all art is a personal experience, and repudiates the "search for a collectively understandable content," aspires nevertheless to some kind of leavening society, whose vision may influence the world. Such influence will have no concern with prestige or celebrity, pomp or circumstance. Carnal symbolism—the weakness to which our poets,

like Brooke in *The Great Lover*, have confessed themselves prone—will be abjured. The warm confusion of daily human living, inexhaustible in visual imagery and emotional suggestion, is to be excluded. An æsthetic elect will express and reveal, through "neutral constructive elements," the "true life," which is quite distinct from "the life which we live."

The best "fine" artist-writers in this book, admitting that they seek art for art's sake, are careful to explain that their art is not just a form of escapism. They accept the truth that artists are human beings, impinged upon at every moment by ordinary images and facts. But they argue that such impact is only the first condition by which the artist is enabled to create. In other words, while much of the art comprised in *Circle* is by aim and character impersonal, it could not be realized unless the artist had a complex realm of objectivity from which to react. He sheds mere individuality, but his formal discoveries are not sterile, not an "isolated pleasure in proportion and space," but on the contrary are of high social significance, because they are "an unconscious manner of expressing our belief in a possible life."

This is well put, and deserves consideration from all who may have been in the habit of dismissing impatiently what they call "purism" in the plastic or pictorial sphere. In this book however, as in the whole region of modern thinking and arguing about art, there appears to be no very solid common ground between the seekers after "absolute" shapes, and those others who view the arts mainly from an architectural or a sociological standpoint. Far too many of our more readable critics have been unduly preoccupied with painting and sculpture. This fact accounts partly for the almost unbridgeable chasm between a few, who have immersed themselves in the experiences of formal art, and the general public (I do not mean the stupid or uneducated) which for centuries has only perceived æsthetic quality through some practical or figurative medium. No healthy creative age has either supposed or discussed any dilemma between formalism and functionalism. Man is at one a spiritual, a civic, and a sensual being. Hence he evolves from operative to craftsman, and from craftsman to artist, insensibly: and the process involves all sorts of religious, social, and animal motives. The psycho-analysis of the medieval mason, revealed in his mouldings, shows the ebb as well as the flow of significant form, but all introspection on such a matter is wisdom after the event. The scientific and architectural writers in *Circle* agree that "a return to representation"—with a difference, of course—is inevitable if the "fine" arts are once more to be influential in the public scheme. One of the clearest expositions is that which deals with the vital importance of anonymous tradition as distinct from the pernicious academic cult of names. The ideal aim today, as another contributor puts it, is to "fuse art with technique." By such means only can we restore something of the lost vernacular spirit and unity, without which no society can draw real sustenance from the arts as a whole.

Many stimulating illustrations reinforce the text. I have not singled out particular authors, for the obvious reason that *Circle* asks to be regarded as one book. It would be unfair to



Two of the large series of photographs from "*Glass, in Architecture and Decoration*" which illustrate the light transmission of window and illuminating glasses. They are in effect photographs of a plane section of a beam of light before and after transmission by the glass sample. Left, the result with a beam of normal incidence on a sheet of Pot Opal glass: Right, with Plain Rolled glass, with the ribs horizontal.

demand a perfectly consistent gospel from so wide a body of collaborators: but there is a pervading tone of sincerity, and little or no affectation even in the pages that cope with rather intangible phases of the central theme. The more practical and socially-minded of the group unite freshness with good sense. The formal theorists present their case in such a way as to invite sympathy from disinterested readers, including those who share Mr. Aldous Huxley's belief that all art, whether representational or "pure," is ultimately reckoned by what it conveys to us about "human destiny and the universe at large." Decidedly a work to be studied.

J. E. BARTON.

Mr. Betjeman

CONTINUAL DEW. By John Betjeman. London: John Murray. Price 7s. 6d.

"UNDENOMINATIONAL." This is the first line, and turns out to be the refrain, of a new lyric. Who is it by? I think one can justly say that there is not more than one verse writer who could pack this kind of punch. Mr. John Betjeman; who returns in a cloud of Great Western glory to his old themes of gas lamps, sin, outer-suburbs and the indigent Irish nobility, in *Continual Dew*, decorated outside by Mr. Kauffer and inside by Mr. Osbert Lancaster and other 19th-century illustrators.

The allusion of the title escapes me, but the moral of the illustrations does not, and since they throw some light on the nature of Mr. Betjeman's muse they may be worth a moment's inspection.

A well-known left wing poet has described these poems as "full of the prejudices of the 19th century Bourgeoisie in their most corrupt and inverted forms," from which one gathers that exception is taken to the artificiality, the unreality of Mr. Betjeman's themes, which appear at the best to be incommensurable with any practical modern ideology, and at the worst to purvey a range of fictitious values which ought to share the odium of the Milne-Barrie-whimsical Front.

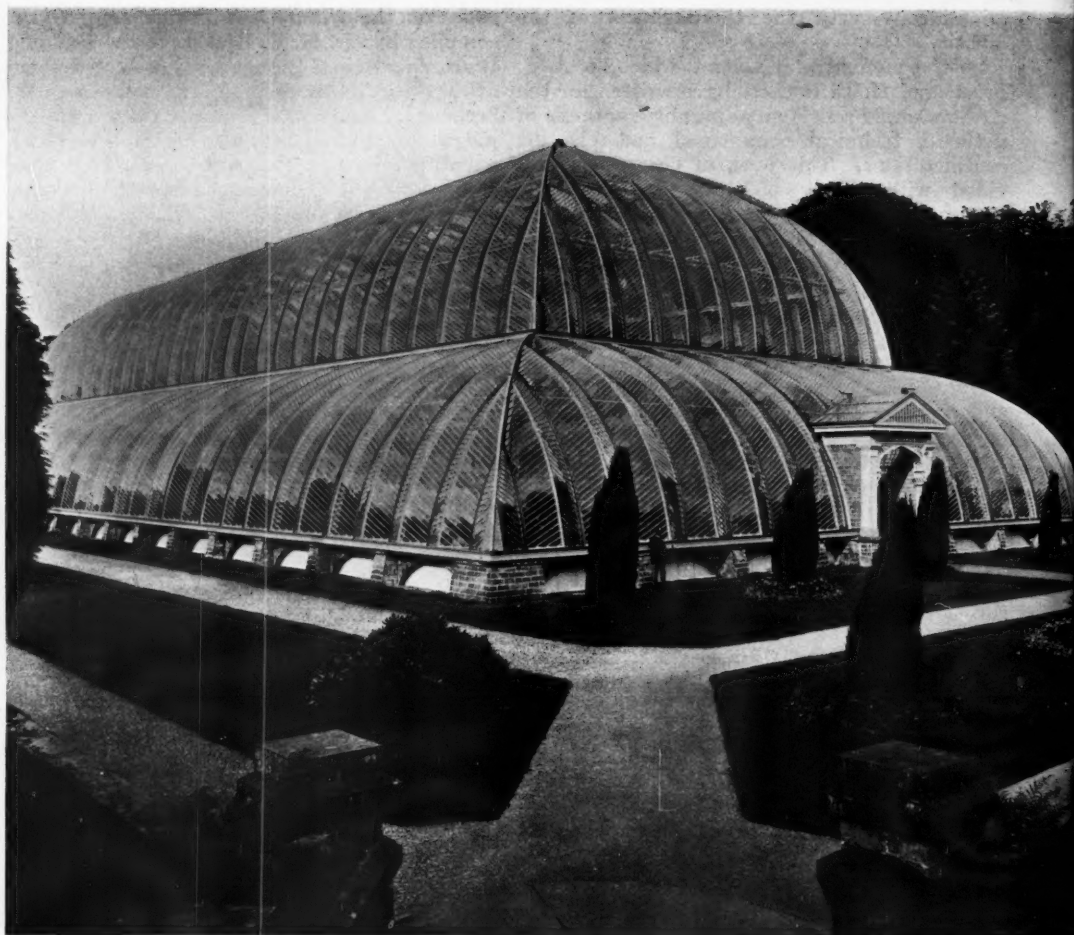
One appreciates the well-known left wing poet's prejudice against the whimsical and the fantastic; but the illustrations in *Continual Dew* make one ask whether Mr. Betjeman's moods really come within these categories, for a proper admiration for Mr. Lancaster's art cannot blind one to the fact that neither he nor the less illustrious comic illustrators who abound throughout these pages, reflect successfully the tone of Mr. Betjeman's poems. If Mr. Betjeman's poems had an element of the fantastical they would. The more "fantastic" the drawing the greater the outrage to the verses it decorates. Pure "photographic" representation of the steel engraving order alone enhances their drama.

It is not that these poems are representational, but they draw their inspiration from the representational world, the world of the cad in the car, the *banal* world, which others find lacking in content but which Mr. Betjeman seems to find diverting. He loves this world. His affection illumines it. When he is genuinely indignant with it, as in *Slough* he is much less entertaining—indeed this poem gives the impression of having been resurrected from his juvenilia. But when he allows his love full play, even the bungalow, the revving sports-car, the tough young gentleman from the R.M.C., even the suburban railway

"White down the valley curves the living rail*" silhouetted against a *Surrey* sunset and the rolling Coudson woodlands, reveal, suddenly, not as one would expect their inherent fictitiousness, but a kind of unearthly beauty. They reveal their little souls. Frantically clutching at some greater reality the Spread of Orange from the Gas Fire on the Carpet exposes for an instant, the instant in which the keener flame of Mr. Betjeman's affection illumines it, that which in a gas fire is not meet for ridicule.

That awareness of what one is bound to call the divine, in the *banal*, no facetious illustration (such

* "Southern Electric, 25 mins." is a typical footnote to this line.



The great Conservatory at Chatsworth, designed by Joseph Paxton in 1837. "No glass structure of such a size had ever been seen before. The dimensions were 277 feet long, 132 feet broad and 67 feet high at its highest point. This impressive cascade of glass—the first mature work of Paxton after a juvenilia of greenhouses—was demolished only a few years ago, the only solution to the problem of upkeep having been found in dynamite. The glass used was sheet in 4-foot lengths made by the cylinder process introduced by Robert Lucas Chance." This is one of the series of illustrations of examples, historical and modern, of the applications of glass from "Glass, in Architecture and Decoration," reviewed on the previous page.

as that on page 42) can interpret, for it is the function of such to reveal what is irrelevant, but the irrelevant, or a conjunction of irrelevancies, fascinates this particular poet only as material. His muse it seems to me is really a tragic muse, and his facetious manner a technique of extraordinary audacity by which he finds himself in command not only of a new vocabulary, but of a new tragic note.

How intensely the facetious jingle, the facetious rhyming, the affectation of facetious indifference heighten the sense of tragedy in *Croydon*, *Leamington Spa*, and *Cadogan Hotel*. In the last Oscar Wilde is seen surprised by the police after the trial.

"Mr. Woilde we 'ave come for tew take yew
Where felons and criminals dwell:
We must ask yew tew leave with us quietly
For this is the Cadogan Hotel."

He rose and he put down the *Yellow Book*,
He staggered—and terrible eyed—
He brushed passed the palms on the staircase
And was helped to a hansom outside.

Here, it will be observed, the final tragic sequence is preceded, Shakespearean style, by the kind of broad farce associated with the Bobby, his large boots, his comic Scotland Yard dialect, but the point is this, the dialect is not really that of Scotland Yard or of any known constable. It is no genuine dialect: it is the dialect of W. S. Gilbert. Thus, using the well-established and widely understood conventions which may be described as

the classical style of the facetious, the poet expresses the quintessence of what we dimly apprehend to be the absolute tragedy of the case; that the drama of that celebrated arrest, far from lying in the intrusion of the hard factual world of Scotland Yard into the hide-out of an ageing fairy, lies in the tragic circumstance of two equally unreal worlds, that of the decadent and that of the *banal*, which have absolutely nothing in common, which are incommensurable, and which have thus no moral right to impinge upon one another, and which are loth to do so, making a physical contact which is itself an unnatural crime.

The refrain of this particular ballad, "This is the Cadogan Hotel" and one line, "he brushed passed the palms on the staircase," raise in those who share Mr. Betjeman's feeling for background a peculiar excitement, for Mr. Betjeman has the particular felicity of seeing people invariably in terms of their architecture and never as "characters" without an architecture as the boring novelists do. For him the background and the human drama are one. In death Croydon and Uncle Dick are not divided. And to the souls of both—for it is with the soul, not the intellect, that Mr. Betjeman is pre-occupied—he brings a pure, an almost Christ-like devotion, for which, until he invented it, there was no proper medium of expression. He has transposed the key from the satirical to the facetious and has thereby gained a new pacific. He has forged a lingo of love out of the raspberries of the lesser-public-school boy.

D. CRONYNG.



Modern Period Character Mania

By Raymond Mortimer

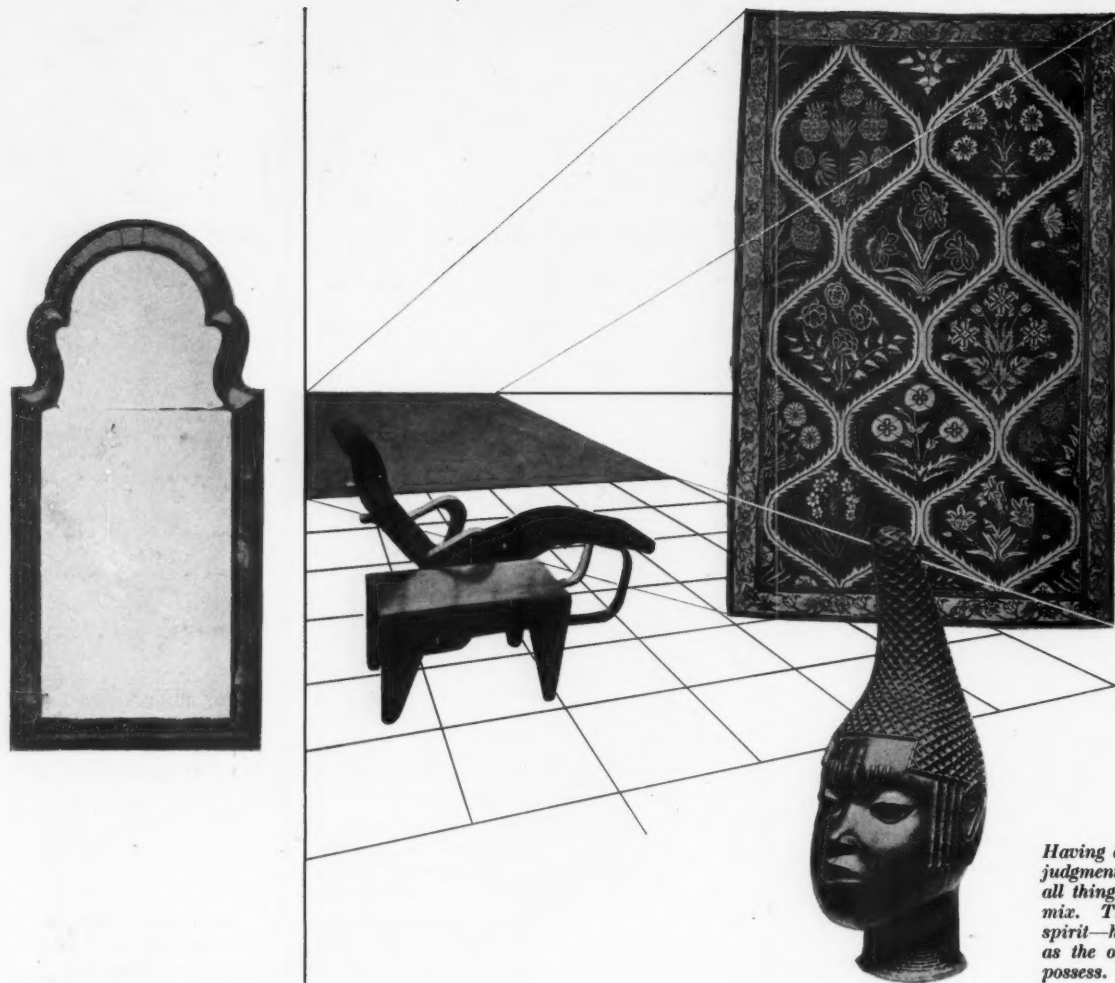
We are indebted to the modern architect for providing us with a contemporary alternative to the two familiar conventions of the interior decorator, that of the period invitation room and that of stylized period pastiche—"modern Swedish" and the like. But there is always the danger that the modern room should itself become a style to whose restricted idiom all the contents would be forced to conform. In this article Mr. Mortimer suggests another approach to the design of interiors that avoids the artificial limitations of style and enables the designer to rely on genuinely æsthetic criteria instead of on criteria of chronology or fashion.

THIS article, the writer of which is neither an architect nor an interior decorator, aims at representing the point of view of the consumer or client. Of course, there is no such thing as "the" consumer: there is Lord Jones, who has made sudden millions out of frozen meat or motor-cars or patent medicines, and does not know the difference in style between St. Pancras Station and St. Pancras Church. Then there is Mr. Brown, equally ignorant, but earning four pounds a week instead of four pounds a minute. I do not claim to speak for either of these, though like the rest of us they have to furnish their homes. The latter will probably buy goods on the hire-purchase plan, and unless he is careful may get goods as shoddy as they are ugly. (Hire-purchase is too often a disguised form of usury.) The former, if he is lucky, may fall into the hands of an architect or interior decorator who has taste, and thus acquire surroundings that his new friends will not laugh at. More probably he will go to some large firm with a reputation for furnishing large hotels and ships, and buy from them large quantities of large furniture for a large price. A third type of consumer is Sir Robinson Robinson, who knows exactly what he likes, and how to get it: he can look after himself. But the chap I am speaking for, Mr. Smith, has just enough money to give himself a pleasant interior, and enough education to want one. But he is a little distrustful of most of the professionals who invite his patronage. I have architects and interior decorators among my friends, and I hope they will forgive me if I try to explain the reason for Mr. Smith's distrust.

Imagine that he has bought a house: it is solid, convenient and well-situated, but it has no character, or else it is Victorian—the dadoes are linerusta; the fireplaces gleam with figured tiles. How is it to be made habitable? He is first approached by a successful and old-established firm of interior decorators. They have their schemes all ready: the drawing-room is, of course, to be Queen Anne, off-white or beige (oh, blessed word!) with pickled or lacquered furniture and pelmets of extreme magnificence; the dining-room panelled in unpolished wood or



The three rigid types to which the modern interior tends to confine itself: the period room, the decorator's stylized modern room and the architect's impersonal contemporary room. The personal taste of the owner can only be brought back by utilizing his personal non-stylistic judgment.



Having accepted the principle of mixing styles—æsthetic judgment supplanting period consistency—we realize that all things that are good of their kind do not necessarily mix. They must have been conceived in the same spirit—have some abstract æsthetic relationship, such as the objects in this group and in those on page 51 possess. The drawings are by Gordon Cullen.

else painted duck's-egg green, with an Adam chimney piece, bogus Panninis and more or less Dutch Still Lifes; the bedroom demure in Wedgwood blue and white, or quaint in quilted chintz with silhouettes and spotted china dogs. (If the decoration is entrusted to one of the younger members of the firm, there may even be a Victorian room, complete with coloured glass, papier-mâché chairs, wax fruit and a Gothic clock under a glass dome—so amusing!) Half the houses one goes to are done up on these impeccable lines, and if Mr. Smith likes not to know whether he is in his own house or some one else's, he cannot do better.

Period decoration can be beautiful. A house like Southill, in which every piece of furniture was designed for the place it occupies is fascinating and utterly satisfactory. If you have the luck to inherit rooms decorated by Chippendale or Kent, you would of course be silly not to leave very well alone. But the synthetically produced period-room seems to me almost always inanimate and yawnworthy. I like Hondecoeter and Pannini, but the mass-produced furniture—pictures in their styles seem to me an affront to the intelligence. The *reductio ad absurdum* of this type of room is that you find yourself confronted with a wireless set disguised as a tallboys, a *Chinoiserie* cocktail cabinet, and a telephone lurking in what appears to be a nice six-volume set of Gibbon. But so much well merited ridicule has been heaped on the period-room that the point need not be laboured. Mr. Smith—whom I assume to be youngish rather than oldish—will not even be tempted.

More probably he will approach some architect of his own age. (And here I know I am entering very dangerous waters. For though this article is written by a consumer, it is meant to be read by producers.) The modern architect—and by that I mean the architect who does not design pastiche except under compulsion—will, of course, welcome Mr. Smith very warmly, especially when he discovers he is not being asked to produce fake Georgian or Jacobean style. He will then produce a

scheme for modernizing the house. He will insert bathrooms, which will be excellent, and recondition admirably the kitchen quarters. Then he will set to work on the rest of the house. First and foremost, there will be no ornament whatsoever, except perhaps a geometrical design on a rug; as far as possible all the furniture will be built in; and parsimony in the use of colour will be compensated for by prodigality in the use of glass and stainless steel. Very possibly doors will have been banished, and the rooms will possess the subtle charm of corridors, so that every bedroom noise echoes through the dining-room, and confidential talk can be achieved only in the W.C. Now such an interior has many advantages. It is "labour-saving," it looks "progressive," and if Mr. Smith wants to have his tonsils or appendix cut out, the sitting-room will make a theatre admirably adapted to that purpose.

"The house," Corbusier has declared, "is a machine for living in"—a good definition which has been misunderstood. It means, surely, not that a house should look like a machine, but that it should be designed for habitation, as a yacht is designed for navigation or a locomotive for locomotion. The essence of a machine is not to look mechanical, but to perform a function. And a sitting-room that looks like a surgery is as unfunctional as a surgery that looks like a sitting-room. These modern interiors, I suggest, proceed from an oddly oversimplified view of the business of living. Of course, Mr. Smith wants light, air, heating and cleanliness in his room, but he wants more than that—he is a civilized man. The room you have given him would make a good setting for his physical jerks, or for a lecture on Pavlov or Einstein. But Mr. Smith likes listening to music, he likes chatting, he likes sitting by himself and reading Miss Austen or a detective story or Balzac. (I have called him Mr. Smith—it might just as well be Miss Smith or Mrs. Smith, of course, but I think women succumb less easily than men to the so-called logic of the modern interior. A less

[Continued on page 51]

PERIOD STYLE

The illustrations on this and the following pages are examples of domestic interiors in which the furniture and equipment are selected on the principle discussed by Mr. Mortimer in his article, with a taste that takes no account of period consistency but utilizes the products of any age—including the modern—where they are compatible in spirit. 1 and 2 are a sitting-room and the dining-room in Mr. Kenneth Clark's house in Portland Place. It is an Adam house, and the rooms have their original fireplaces, cornices, etc. The sitting-room, 1, contains a painting by Cézanne, a modern rug by Marion Dorn, curtains of a modern fabric with traditional pelmet, a Regency couch and a Queen Anne bureau. The dining-room, 2, has modern curtains, of the pattern designed by Duncan Grant for Allan Walton, and a modern electric fire, French Impressionist pictures, including one by Seurat, antique chairs, Italian renaissance bronze candlesticks on the table and majolica ware on the side table. 3 is a modern room in a flat in Paris designed by M. Nicholas du Plantier, with the characteristically simple modern surfaces of floor, walls and ceiling (the two latter of terra-cotta colour) and with modern furniture, but ornamented with classical sculpture.



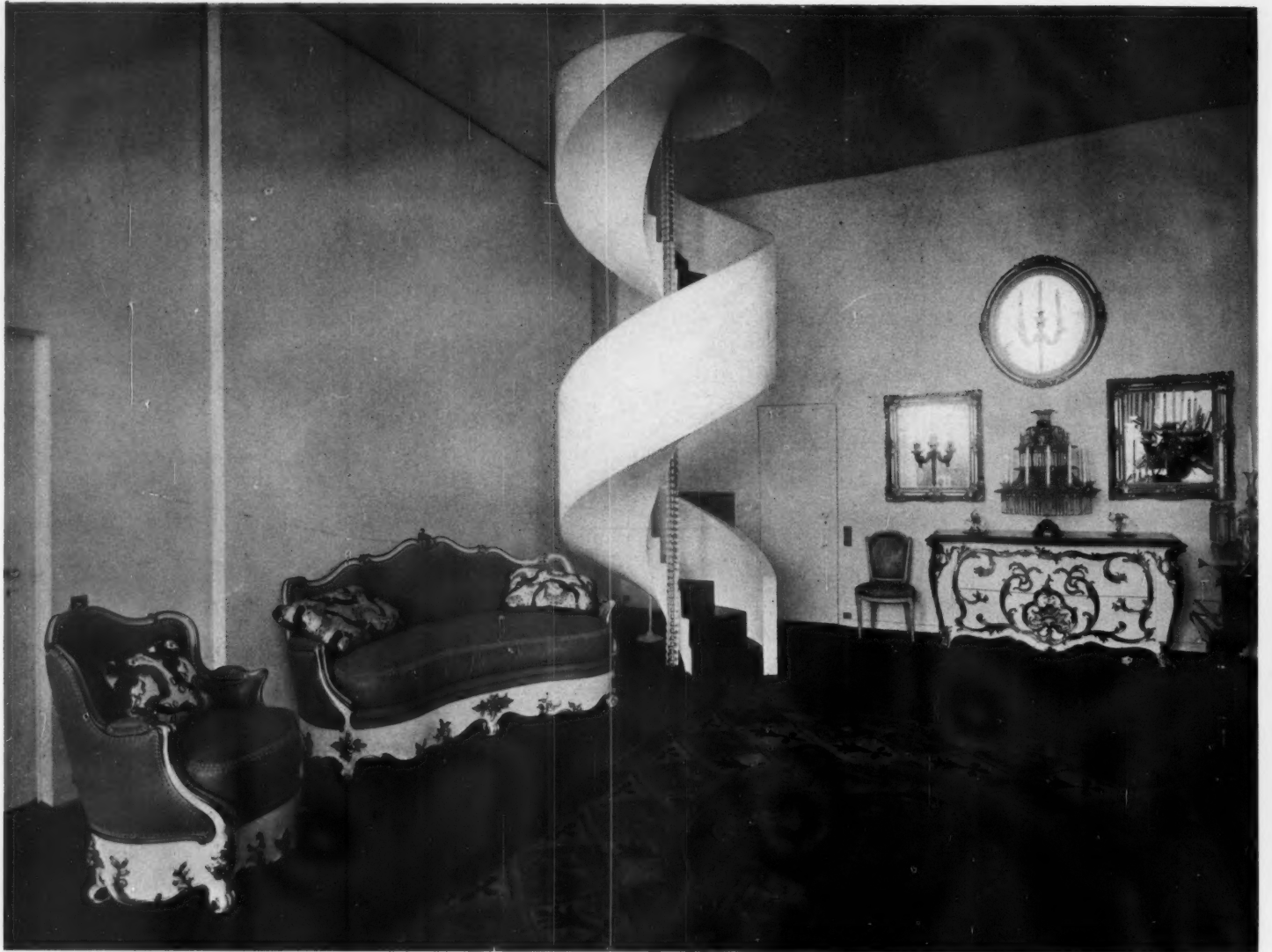
2



3



1

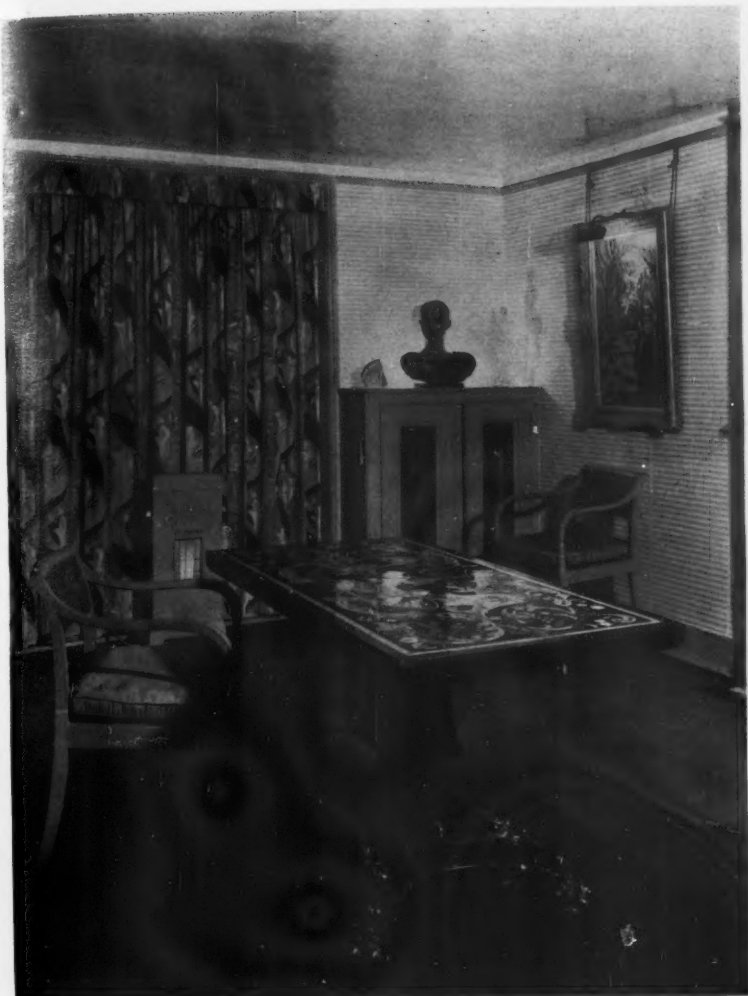


4



THE ALTERNATIVE
TO PERIOD STYLE

5



6



7

On the facing page : a striking example of the effective mixture of periods: the roof-top flat in Paris, designed by Le Corbusier and furnished by the owner, M. Carlos de Beistegui. In the salon, 4, M. Le Corbusier's elegant spiral staircase contrasts with rococo furniture in white and gold, and in another corner of the salon, 5, large modern plate glass windows adjoin a crystal chandelier, a large figure in Dresden porcelain and an ottoman of Napoleon III. 6, the dining-room of a house in Bloomsbury : modern American wall-paper, a modern floor of cork squares and a modern gas radiator; curtains in another fabric designed by Duncan Grant for Allan Walton, a Vanessa Bell painting, English Regency chairs, a seventeenth-century Venetian table of inlaid marble, an eighteenth-century majolica wig-stand and modern cupboard-panels by John Banting. 7, a room in a Nash house in Regent's Park, with characteristically simple modern furniture designed by David Booth, including a built-in electric fire, but with a Stubbs oil painting as its ornament. 8, a connoisseur's room, that of Mr. Osbert Sitwell in a Victorian house in Cayle Square. The room contains, amongst other things, a table by Kent with Chelsea figures and Venetian glass, opaque blue Bristol glass in the alcoves, modern pictures and a bust by Dobson, nineteenth-century chairs and a patchwork cushion.



8

THE ALTERNATIVE TO PERIOD STYLE

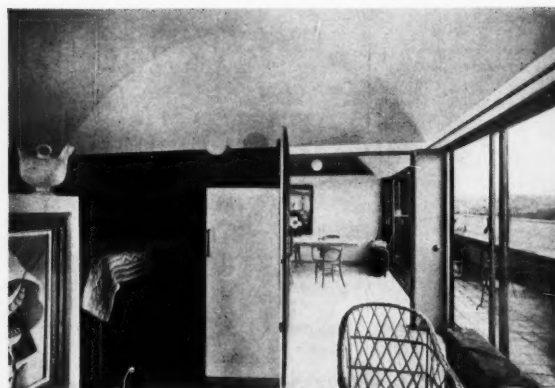


9



10

9, the drawing-room in an early nineteenth-century house in St. John's Wood, containing the original fireplace with basket grate, a Matisse painting, Persian rugs, a French eighteenth-century chair, an English Regency sofa, and painted decorations on the walls by Duncan Grant. 10, in a Victorian house on Primrose Hill: modern Finnish furniture, a Kelim carpet, a mid-nineteenth-century coloured steel engraving and early nineteenth-century English pottery. 11, in M. Le Corbusier's own flat in Paris: a characteristically spacious and airy modern interior, with paintings by Fernand Léger, but with decorative use also made of the pattern of a Victorian basket chair and the form of an Etruscan vase. 12, the dining-room in a house in Regent's Park with a modern flush door and modern table and mirror, Regency chairs and side table and the same figured curtain fabric as that illustrated in 2. 13, another room in the St. John's Wood house illustrated in 9, of simple non-period character, with its original mantelpiece supporting early nineteenth-century and Wedgewood busts, and with modern pictures, a Victorian or Edwardian armchair, curtains of French Napoleonic design and an eighteenth-century chair in front of the window.



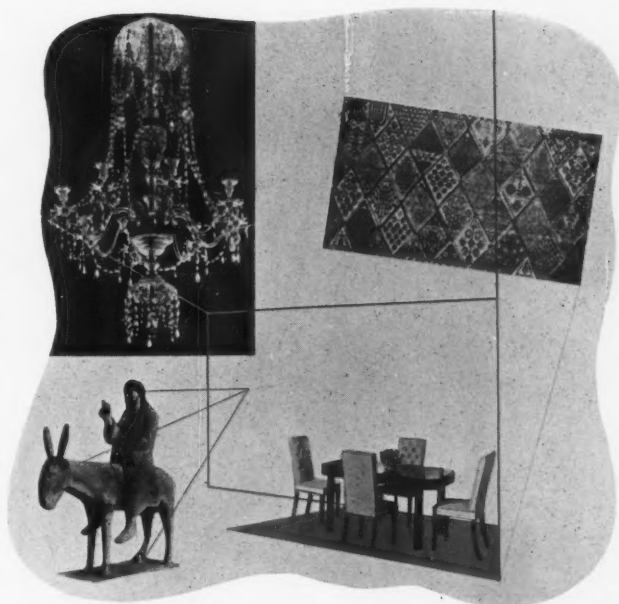
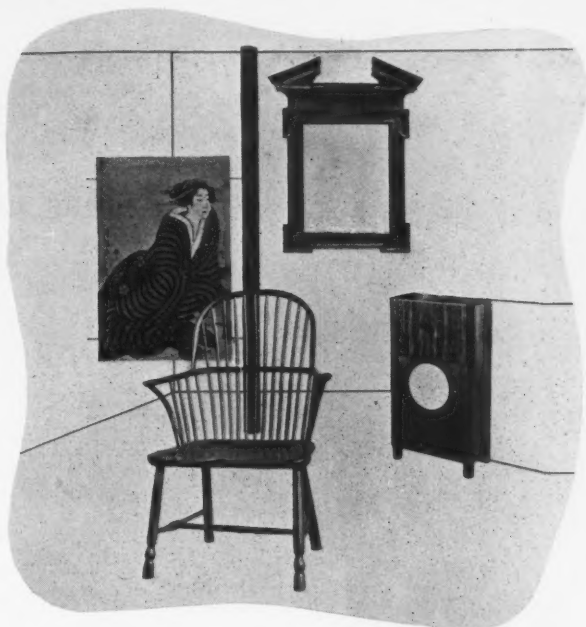
11



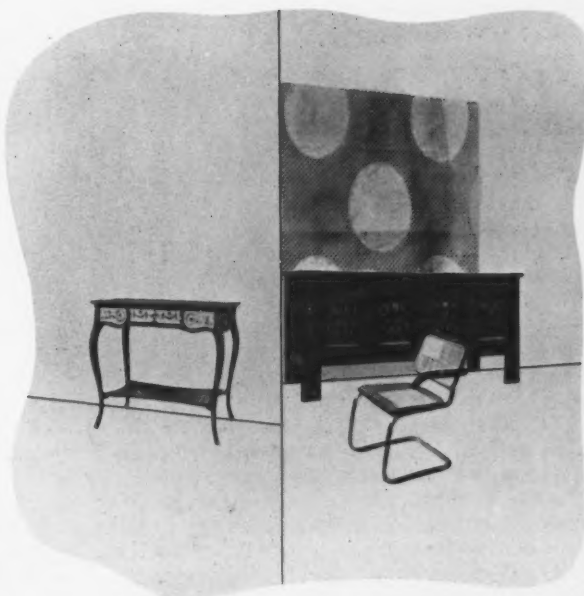
12



13



The two groups reproduced above are further hypothetical examples of objects of different periods that mix well by virtue of some common spirit in design. In the upper group everything is simple, direct in the use of materials and rather masculine; in the lower, much more sophisticated.



[Continued from page 46]

ascetic setting makes them feel more enigmatic and consequently on better terms with themselves.) But Mr. Smith also has his softer moments: he may sometimes even want to make a pass at a girl, and he cannot feel that your interior encourages any such relaxation. This rigid, hygienic, puritanical style is, in fact, well suited to the disciplined delights of life in a Totalitarian state, but the unregenerate Smith would be called a bourgeois in Russia, and a Cultural-Bolshevik in Germany. That is to say, he has a sense of humour, a feeling for art, and no need of a Civil Servant to organize his leisure. He wants his house to be genuinely functional, to be suited to the purposes for which it is intended, to fit the sort of life that he leads. He is not a monk; and though he may be a surgeon, he does not want his home to look like his place of business. In fact, he considers that a truly functional interior needs not only to be comfortable, but to look comfortable.

To all this the architect indignantly answers that the rooms he has designed are in the only style that is alive, and that if Mr. Smith does not like them, he is out of touch with modern art. Here I also get cross, and tell the architect that he is out of touch with modern art himself. For with a few shining exceptions architects now care and know little about the allied arts of painting and sculpture. Writers, musicians, painters, sculptors meet and are interested in one another's work. How rarely, by comparison, does one find an architect in this sort of world! To see how remote the architect can be, you have only to enter the R.I.B.A. building. It is plastered with decoration from various hands, all of it, as far as I can see, utterly mediocre, and the colours employed are boring beyond bounds. Already it dates in the worst sense. Yet there are in this country brilliant decorative painters and sculptors.

But the "modern" architect, I shall be told, is less isolated than his academic colleagues. I am not so sure. Either he calvinistically disapproves altogether of decoration, or he so far relents as to allow you an abstraction by Mondrian or a construction by Moholy-Nagy. Such works will not add to Mr. Smith's gaiety, nor, indeed, can I believe that they are more than an unimportant byway in modern art, a byway that is a blind alley. To make paintings on architectural principles is as mistaken as to make buildings on pictorial principles. I believe that I was one of the first persons in this country to write enthusiastically about such architects as Corbusier and Gropius. Perhaps I may be forgiven if I beg their disciples not to be more rigid than these pioneers. I am all in favour of rooms being designed functionally, but so-called functionalism has now become a "style" that is offered as an alternative to Tudor or Louis Seize.

Firstly I want to persuade architects to study contemporary painting, by which I mean not the geometrical abstractions that ape the forms of buildings and machines, but the works of such acknowledged masters as Picasso, Matisse, Bonnard, Braque and Rouault. Here they will find an audacity and subtlety in the use of colour unsurpassed in the history of art. Yet if an architect decorates a room, usually he confines himself to blue and beige, or red and grey, or yellow and black. Is

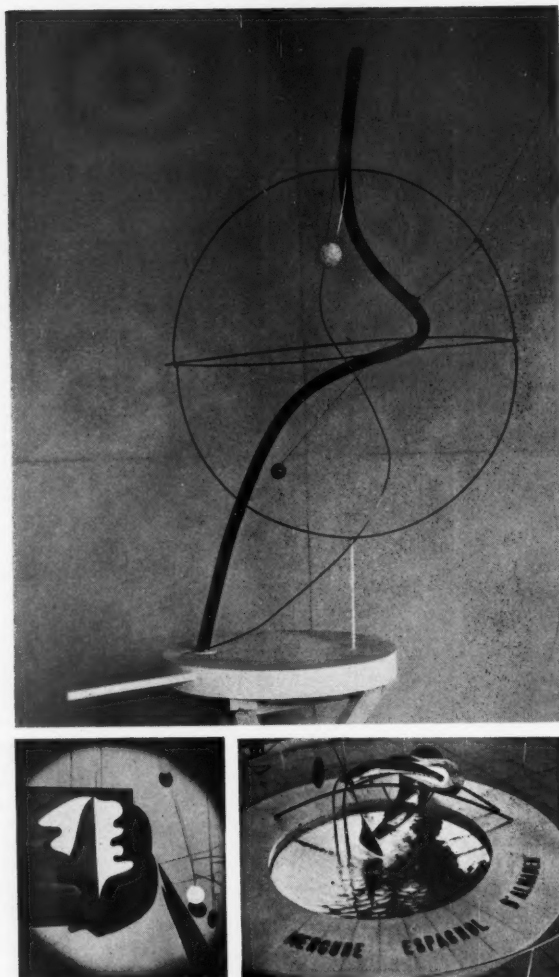
The group on the left is a cautionary example; all the elements in it being good of their kind but having so little in common in feeling or use of material that they have no significance together—are, in fact, actively displeasing.

it not absurd that architects should concern themselves so little with colour in an age when painters are conspicuous for their inventiveness in its use? Secondly, I wish to suggest to architects that their servitude to the idea of time should be modified. We have all heard, and I myself have used, the argument that our surroundings should be in harmony with our lives, that as we do not wear knee-breeches or drive in carriages, we should not pretend, when decorating our houses, that this is the Eighteenth Century. The argument seems to me perfectly sound, but it has been pushed to ridiculous lengths in some quarters, and there are persons who will not have anything in their houses that is not as modern as their motor-car. I hope they do not apply this rule to the brandy that they drink; and in any case it must be a disadvantage to have to change your furniture as often as you change your car. Also such an interior is not in fact in harmony with your life. For you do not read only modern books, look at only modern pictures, and listen only to modern music. At least I hope that you don't. For if you care nothing for Milton, Rubens or Beethoven, it becomes difficult to believe in your enthusiasm for Auden, Braque and Sibelius. Presumably you sometimes prefer walking or swimming to motoring or flying, and you are on occasion so behind the times as to bring home a bunch of marigolds or wall-flowers or anemones. Seriously, the æsthetic value of an object is independent of its age. A lot of antiques are hideous: Tutankhamen's furniture and Louis Quatorze Boule and Jacobean chimney pieces are all apt to be just as ugly as the worst would-be cubist carpet in the Tottenham Court Road. But it is grotesque, I maintain, to wish to consign to museums and the houses of the tasteless all the beautiful furniture of the past, merely because it is not modern. There is a house in Paris where on the same wall hang pictures by Watteau, Picasso, Teniers, Braque, Wilkie and Dali—and very well they all get on together. Similarly in most of the pleasantest rooms I know the furniture and decorations come from various periods and countries. Of course, the fact that two objects are both excellent of their sort does not mean necessarily that they will make a happy marriage—careful selection is required—but I wish to argue in favour of the "mixed" room against those who admit only of a period style, whether it be the style of 1727 or 1827 or 1927 or 1937.

In most of the great houses of England each generation, like a tide, has left something behind, and the result is usually more felicitous than anything a period decorator achieves. Most of us, who do not live in great houses, have inherited furniture and pictures—some of which we are glad to part from. But my Mr. Smith is fond, with reason, of his father's Regency chairs, of the chandelier from his grandmother's drawing-room, of the terrestrial and celestial globes that fascinated him as a child. And he is very unwilling to gratify his architect by surrendering these. With luck he will be allowed to keep the green-handled knives, the Georgian spoons, the Worcester tea-set, and even the Persian carpets. And, presumably, he will not be invited to sell or conceal his nice sets in calf of Richardson, Johnson and Voltaire. Why may he not keep the other things, too? The Heppelwhite chairs would, in fact, look at least as well as any modern chairs in his dining-room, although this has modern curtains and a modern table. The chandelier will delightfully enliven the sitting-room and play in perfectly with his modern pictures and his modern carpet. The globes have no quarrel whatsoever with his wireless or his negro sculpture. I would go further, and say that if Mr. Smith has not inherited or accumulated some such objects, he or his architect in many cases would be wise to procure them. Only the surrealist will want to set an Aubusson carpet side by side with one of Marion Dorn's admirable rugs, or to mix tubular metal chairs with Chinese Chippendale. But with enterprise, imagination and an eye, the game of Happy Families can be played quite regardless of period. Indeed, the fetish of the pure period-room is a recent invention. In the past ancient Roman sculptures, Chinese lacquer and porcelain, and Renaissance paintings have been used to adorn English houses by every generation since the time of Charles II.

The illustrations to this article will make my points better than words can, though in most cases, through no fault of the photographer, they do not do justice to their subjects. The best-looking rooms, like the best-looking persons, are not usually

MOBILE SCULPTURE



Alexander Calder (see also page 56) whose experiments with wooden balls on slender threads, cut-out shapes and wire have introduced the element of mobility into the practice of sculpture, has been holding his first English exhibition at the Mayor Gallery. The sculptures show not only a decorative gaiety and the economical play of abstract shapes that gives them their affinity with the abstract movement in modern art, but also a welcome humour. Above are a "mobile" that springs from a wooden stand and one that hangs from the ceiling with the bright colours of its principal member displayed against a board fixed to the wall. The third illustration shows his work used as an element in architectural design: his mercury-pouring fountain which adorned the centre of the courtyard in the Spanish Pavilion at the Paris Exhibition.

the most photogenic. In any case these illustrations are intended to be suggestive rather than imperious. I would not dream of saying "imitate this room"—I mean merely that Mr. Smith would like a room similarly amiable. Good manners in human beings come from a mixture of spontaneity and self-control, and a room can, as these examples show, be profitably arranged with an analogous taste, avoiding alike formality and anarchy. To some persons these arguments will appear paradoxical, others will dismiss them as platitudinous. I believe the latter to be in the right.

Architecture and Economics

The factory and the rows of small houses, between them, illustrate a curious inconsistency in modern life. While production has become increasingly a matter in which large groups are concerned, our general outlook, in everything that we regard as outside the sphere of politics and economics, has tended to become more and more individualistic. This is true not only in matters of art and culture, where the cult of self-expression has led to an anarchic revolt against every kind of tradition and convention, but also—perhaps as a reaction against overcrowding—in the daily lives of ordinary men, and still more of ordinary women. In the factory, perforce, there is social life, which has produced the trade unions; but at home each family desires isolation. "I keep myself to myself," women say; and their husbands like to think of them sitting at home waiting for the return of the master of the house. These feelings make wives endure, and even prefer, the separate little house, the separate little kitchen, the separate drudgery at housework, and the separate care of children while they are not at school. The work is hard, the life monotonous, and the woman almost a prisoner in her own house; yet all this, though it frays her nerves, she prefers to a more communal way of life, because separateness ministers to her self-respect . . .

All this would be changed if it were the rule, and not the exception, for married women to earn their living by work outside the home. In the professional class there are already enough wives earning money by independent work to produce, in big towns, some approach to what their circumstances make desirable. What such women need is a service flat or a communal kitchen to relieve them of the care of meals, and a nursery school to take charge of the children during office hours. Conventionally, a married woman is supposed to regret the necessity of working away from home, and if, at the end of her day, she has to do the jobs ordinarily done by wives who have no other occupation, she is likely to be seriously overworked. But given the right type of architecture, women could be relieved of most of the work of housekeeping and minding children, with advantage to themselves, their husbands, and their children, and in that case the substitution of professional work for the traditional duties of wives and mothers would be a clear gain. Every husband of an old-fashioned wife would be convinced of this if, for a week, he were to attempt taking over his wife's duties.

The work of a wage-earner's wife has never been modernized because it is unpaid, but in fact much of it is unnecessary, and the rest should, for the most part, be divided among different specialists. But if this is to be done, the first reform required is an architectural reform. The problem is to secure the same communal advantages as were secured in mediæval monasteries, but without celibacy; that is to say, there must be provision for the needs of children.

BERTRAND RUSSELL

(In *Praise of Idleness*: George Allen & Unwin)

The M.A.R.S. Exhibition

One of the handicaps with which those who try to propagate in this country the ideals of the Modern Movement in Architecture find themselves burdened is the fact that the average member of the public has never seen a piece of modern architecture. And he is so apt to think of architecture in terms of style that the Modern Movement appears to him only to be the label of an alternative style in which are lumped also the jazz-modern and the *moderne*; one which is distinguishable by white walls (generally, if the building is old enough, dirty white), flat roofs and plenty of chromium plate.

The genuine contribution that the Modern Movement can make to our civilization, through being a movement to escape from styles and recreate instead the civilized quality of style, can never be realized in full until those who are in a position to put its ideals into practice are familiar with its character and actively appreciate the opportunities it offers. And in this democratic day these people are the public—or else the public expressing its wishes through its local governments, its institutions and its civil servants. These are the modern equivalent of the old aristocratic patrons.

In brief, architecture as a civilizing factor—and as an art—is waiting on the spread of architectural enlightenment. This being so a large-scale exhibition that sets out to expound the Modern Movement in architecture in particular terms of its relationship with modern life, modern industry and modern science is not only a landmark in architectural history—being the first English exhibition of its kind—but is also of the greatest social and educational importance.

Such an exhibition had been projected for a long time by the M.A.R.S. Group before they were finally able to announce that they were actually working on the details of its preparation and that it was to open in the New Year at the New Burlington Galleries. Only ten days after this issue comes out the Exhibition will open; that is on January 11th. Unfortunately THE ARCHITECTURAL REVIEW goes to press too soon

TELEVISION OF ARCHITECTURE



An experiment was recently made in the utilization of the obvious possibilities of television in explaining architecture to the public, when the B.B.C. included in their television programme a talk by Professor Julian Huxley, secretary to the Zoo, and Mr. Lubetkin (of Tecton the architects) about the new Elephant House which the latter has designed. The programme centred round a model of the proposed building, which is seen above in front of the television camera, with Professor Huxley on the left and Mr. Lubetkin on the right. The building is to be in reinforced concrete, faced with terra-cotta tiles and will house six elephants and four rhinoceros.

for it to be possible to publish in this issue any advance illustrations,* but the proposals for the exhibition have been sufficiently described to make it evident that the Burlington Galleries in January are going to be converted both to present in themselves a remarkable piece of modern architectural design and at the same time to illustrate architecture as potentially a living art in a sense in which it has not been alive for at least a hundred years.

In any case it was obvious that the M.A.R.S. Group were the right people to prepare such an exhibition. They were, indeed, the only organization with the authority to do so; for, besides having among their members all the modern architects of any

importance practising in this country, they officially represent England in the C.I.A.M. (the *Congrès Internationaux d'Architecture Moderne*) and are therefore one of the components of a movement whose international character and universality are among its notable characteristics.

The Exhibition seems successfully to have avoided the numerous pitfalls: its purpose being educational, it must be popular in presentation, but must avoid at the same time the too easy path of dramatization of irrelevant architectural appearances; it must revolve inevitably round the technique of building without making a mystery of technicalities; it must find a way of exhibiting the new materials without becoming a trade show; it must explain the means of building

without losing sight of architecture as the end in a confusion of technique. It must not advertise the achievements of a clique but the promise of an idea.

The avoidance of these pitfalls represents only negative success. It must be left to the Exhibition itself to demonstrate the M.A.R.S. Group's positive success; among other things the re-establishment in this country of architectural awareness on a collective instead of on an individual scale.

THE LITTLE HOUSES

Do you know the little houses so attractive, neat and new?

There are quite a lot in my town; I expect in your town, too.

You may see their lattice windows freshly painted white or green;

And their pretty strips of garden with the garages between.

If you know the little houses, then I'm sure you will agree

That the people who live in them must be nice as nice can be:

Tiny families of children, or a newly-married pair,

Or a charming white-haired lady (I can see her standing there!)

Truth to tell, the little houses mean to me so many things—

Happy homes, the love of children, and the joy that marriage brings.

So I breathe a prayer each morning as I pass them on my way:

"Please give me a little house, God, for my very own—some day!"

M. K. T. IN "HOME CHAT."

The Lion and the Unicorn

Far and away the nicest unicorn in London has lost his horn. In view of the fact that his rival and companion who shares his vigil on the opposite brick pedestal across the High Street entrance to Kensington Palace was recently photographed and

embodied in a dashing Coronation cover design by Mr. McKnight Kauffer, it seems only fair that he should have a new horn. For what is a unicorn without his horn? Let the Office of Works answer that if it can!

Postman's Hat

Once more the cry of the postmen ascends to high heaven if not to the Postmaster-General. They complain that the monstrous new hat with which for no conceivable reason they were provided a few years back is not only far less comfortable than the old one, but is cunningly designed to direct a stream of water from the top of the pillarbox straight down the back of the neck on stooping to rummage for the letters, an inconvenience that the fore-aft design of the old model skilfully prevented. One is thus in a position to plead for its prompt restoration on functional as well as sentimental grounds. This matter has already been referred to in these columns, for the question is symbolic of larger issues, such as the destruction of London's squares and the senseless preference displayed by the builders of the new London for red brick in preference to the traditional and equally serviceable London stock. It is just another example of the idiotic passion for change for the sake of change regardless alike of convenience and tradition, which is rapidly robbing the most individual of capitals of every vestige of character. London is neither a metropolis of the Middle West nor a modernistic Balkan capital, so why try to make it resemble either of these two unattractive models? Before we know where we are we shall find that the policeman's helmet has followed the fireman's into oblivion and that the guardians of the peace all look like storm-troopers or minor commissars. Already the London lamp-post is rapidly becoming extinct (superseded incidentally by a model that is twice as ugly and gives no more light) and doubtless before long the old red pillarbox will vanish in favour of a series of those beastly continental holes-in-the-wall that render posting a letter abroad so protracted a misery.

That certain other capitals confronted with similar perils are alive to the situation, is

* An illustrated record of the Exhibition will be published in a later issue.—ED.



St. Paul's Church, Sheffield. "This fine renaissance church is in serious danger of being pulled down owing to the congested state of the centre of the city. It is widely hoped that it may be re-erected in a new area." From "The Protection of our English Churches." (See note on this page.)

proved by the following extract from an article by Lewis Mumford in *The New Yorker*, dealing with recent developments in New York.

When will the L.C.C., the Ecclesiastical Commissioners, the Crown Commissioners and private enterprise realize the importance of a sense of neighbourhood?

... "What is important about these buildings, however, is that they show a sense of the neighbourhood. They manifest concretely what New York is most in need of—a belief in the possibility of order. It may be that Radio City, despite its many extravagant mistakes, has contributed to this sense, and has even set the pattern in its specific use of limestone slabs and glass. Small buildings, indeed, can utilize its good qualities without imitating its pattern of congestion. In Stockholm, I believe, there are block committees that are devoted to keeping up the general character and man-

ners of street and neighbourhood; every new building must have their approval before being built. There are dangers in this sort of supervision, for these committees tend to lay too heavy a stress on mere conformity, and they might oppose, even more effectively than current building regulations, experimental departures like the Corning Building. It would be better if each architect and owner acquired for himself a notion of his æsthetic responsibilities, a belief in orderly and urbane building. Such order is the very foundation of individuality in neighbourhoods."

Ecclesiology

In the past few of the references to the architectural and restorative activities of the Established Church that have appeared in these columns have been favourable: and rightly so. Now, however, the opportunity presents itself of bestow-

ing unreserved praise, on the occasion of the publication of the seventh report of the "Central Council for the care of Churches," a two-and-sixpenny volume entitled *The Protection of our English Churches*. Throughout this work there is evident an enlightened and contemporary outlook, that is, if one may say so, indicative of a change of spirit as welcome as it is unexpected. That the editors themselves are aware of this change of heart the following quotation will show:—

"Of great importance is the complete change that the Advisory Committee system has made in the Church's attitude towards the work of the English renaissance. It is true that a few uneducated people still occasionally voice the old prejudices against what was called 'Georgian' or 'pagan' in Victorian times, but this is only in a few suburban or provincial areas, and in no sense represents responsible opinion in the Church of England today. The unfortunate and peculiar circumstances attending the removal of the church of All Hallows, Lombard Street, in the City of London, ought not to be cited as suggesting that the authorities intend to remove more of the City churches."

The tactful reference to the fate of All Hallows is masterly.

There then follows an admirable and trenchant statement of belief, which as it embodies much which THE ARCHITECTURAL REVIEW, Mr. Byron and others have long been saying, merits quotation in full:—

"At the same time the Council does not consider the present position as to this question as satisfactory, and they are concerned at the survival, here and there, of the Victorian attitude to the art of the English renaissance. This attitude is mistaken, and, if persisted in, will inevitably lead to difficulties. Early training and per-

sonal preferences ought not to be allowed to override that wise appreciation which refuses to condemn the really good work of any period. The wider outlook of today rejects the discrimination of the nineteenth century between styles as such. While artistic criticism is valuable in its place, it is an abuse of it to decry work of the eighteenth century merely because it is different from that of the fifteenth. After the rise of the industrial era, a new kind of cheap, commercial, almost mass-



Richmond Church, Surrey, an example of "intelligent" restoration illustrated in "The Protection of our English Churches" (see note on this page). Above is the west end as it was: "Mediaeval tower arch blocked by worthless modern gallery, royal arms dismembered, monuments skied." Below, as it now is: "Tower arch exposed, royal arms repaired, monuments lowered and cleaned."

production work made its appearance, alien in conception from all that went before it: some of this is in one style, some in another. Buildings and fittings of this type can scarcely claim to be preserved, any more than the merely cheap or commercial productions of our own time can claim artistic value. But there is a wide difference between this and the architectural and artistic work of the eighteenth century. There is an increasing demand today that the same care which is bestowed on the work of the Gothic periods should also be extended to that of the renaissance, and it should be known that this is what might be called the 'official view' held by responsible authority in the Church of England to-day."

The whole of this book is conceived in a similarly modern and unprejudiced spirit, as the following extracts will serve to show.

On stained glass:—

"We have shown that until the coming of the Gothic revival the artists of each successive generation from the thirteenth century to the middle of the seventeenth had given some individual contribution to the craft they practised, making it thus inevitably a contemporary and living art. There is no reason why we of the twentieth century should not follow this example, but if we are to make a worthy contribution to the artistic history of the country, the stained glass which we allow to be perpetuated in our churches must be sincerely original, and representative of the best we can produce of design, craftsmanship and materials. There must be no more encouragement given to the would-be followers of nineteenth-century artificiality."

ALEXANDER CALDER



Mr. Alexander Calder, the American sculptor, who is seen above in his studio, is notable as a pioneer in the use of movement as an attribute of sculpture. He has just concluded his first English exhibition at the Mayor Galleries, London. Some photographs of his work are reproduced on page 52.

On tombstones:—

"There is no doubt that the popular desire for white marble has been stimulated and encouraged by those who have a commercial interest in the sale of it. There are places where the public is now beginning to realize this. It is also a fact that the stock designs used in the white marble trade are mostly of very poor artistic quality; and it must always be borne in mind that the dislike of white marble churchyard monuments is wellnigh universal among educated people in the country, many of whom sincerely regret that they are generally unable to obtain stock designs in British stones. This is emphatically not one of those questions on which it can be said that competent opinion is divided."

A NEW AMENITY

"In the event of an air raid the 1,500 inhabitants of Woodstock, Oxfordshire, will be sheltered in the underground corridors of Blenheim Palace, the home of the Duke and Duchess of Marlborough. This was announced at a meeting of the Woodstock Council to-night, when the Duke, who is Mayor of the borough, was thanked for his offer. After the meeting the Duke of Marlborough said it was not intended to have the corridors made gas-proof. His offer was intended to provide a temporary shelter from incendiary bombs. The corridors will accommodate at least 3,000 people."

THE DAILY TELEGRAPH

This news suggests that the time has come for a reconsideration

of the merits of our great architects from an entirely new angle. "Ah what avails the Gothic nave, ah what the dome divine!" if one may parody Landor, when the bombs come hurtling down. From henceforth a reassuring solidity will be among the most desirable features of architecture. Looked at in this light Vanbrugh's stature seems greater than ever; "Lay heavy on him earth for he Laid many a heavy load on thee" now becomes one of the most splendid epitaphs that any architect could desire. In the past Sir Edwin Lutyens' fondness for walls of abnormal thickness has, one understands, frequently proved a little discouraging to his clients, now doubtless it will be quoted in all the house-agents' circulars and be worth another couple of thousand on the purchase price. In the same way the late Norman Shaw's elephantine productions, such as Bryanston, will enjoy a new lease of life. On the other hand the work of certain other architects will presumably suffer in proportion. The stucco glories of the immortal Nash will, one imagines, provide but a flimsy protection against aerial bombardment, and Heaven forbid that one should find oneself when the sirens go in one of Mr. Wyatt's masterpieces.

Corrections

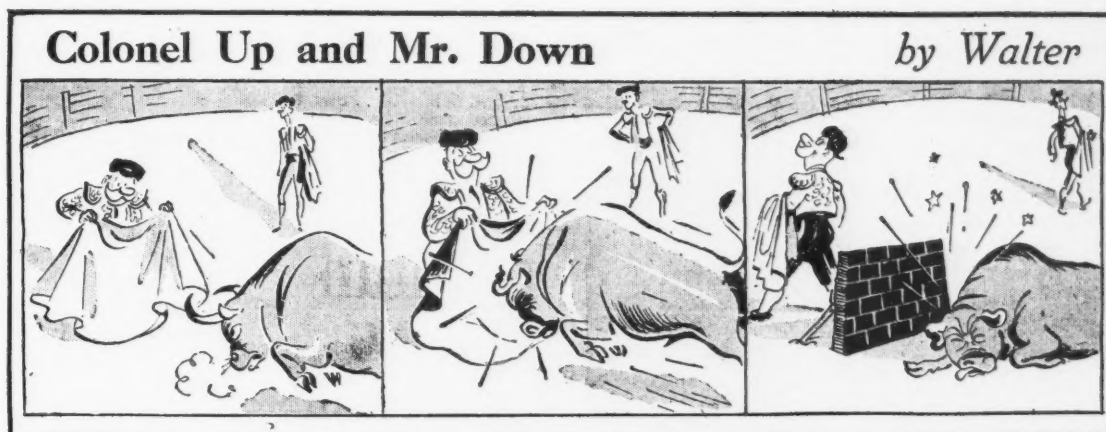
We are asked to say that the flat designed by Miss R. E. Benjamin, illustrated in our last issue, was in Highgate, not in Hampstead; also that the house at Bramshott was designed by David Stokes, not by Adrian Stokes.

Acknowledgments

A number of the photographs of Folkestone, reproduced on pages 15-22, are by Messrs. Halksworth and Wheeler of that town, and we have to acknowledge their kindness in giving permission to reproduce them.

For the photographs of sheds at Rye, reproduced on page 11, we are indebted to Miss Frances Flaherty.

The headpiece to Mr. Christopher Tunnard's article on page 37 is reproduced from *Gardens and Design* by J. C. Shepherd and G. A. Jellicoe by kind permission of the publishers, Country Life, Ltd.



Reproduced by kind permission of the DAILY EXPRESS

—YOU CAN BE SURE OF

MARSTON BESPRES FLETTONS

Standard types :

**PLAIN • SLOTTED • WEBCEL
BARK RUSTIC FACINGS**

IMMEDIATE DELIVERY—NO MATTER HOW BIG YOUR ORDER



MARSTON VALLEY BRICK CO LTD • LIDLINGTON • BEDFORDSHIRE
Sales Office: Clifton House • Euston Road • London • N.W.1 • Tel: Euston 2861-6

Trade News and Reviews

By BRIAN GRANT

January 1st, NINETEEN THIRTY EIGHT being the date upon which these notes will be "served up" in cold print, I have succumbed to the temptation to deviate somewhat in my search for "copy" matter.

The evening of January 1st begins, appropriately enough, with a brand new moon. A good omen, it is to be hoped, for long-suffering humanity. I have during the past fifteen years set myself, as an annual duty, the task of penning a lengthy Christmas document to a friend who exists in almost solitary confinement in one of the furthest removed posts of Empire. I endeavour in the compass of some thousand words

to give an intelligent summary of the situation on the "home front," political, social and economic. I turn to my large "guard book" of press cuttings and read again the harrowing headlines and pungent paragraphs which have, in the course of the year, generously bespattered our daily news-sheets. It is a grim volume that "guard book," it has been for the past many years, and it is depressing to have to report annually that "conditions are much the same as they were twelve months ago" and that "Europe is still a very poorly patient, unsteady of temperature and with many ugly blemishes on divers parts of her anatomy." It seems that for the past five, six or is it seven years that I have been sending to my solitary far-off friend an almost complete repetition of each previous year's document. Specific details may have differed and the "ugly blemishes" may have moved from one part of Europe to another but in general it has been the same sad story of indetermination, misunderstanding, short-sighted intolerance and obstinacy.

In my "guard book" of 1937 I have pasted in-to the "Road Supplement" published in THE ARCHITECTURAL REVIEW in April last. Nothing that I have read elsewhere (and, I imagine, some millions of words have been written around this subject) has given so alert and so clear a definition of the road transport problem as it exists in this country, and so intelligent and comprehensive a conception of what must inevitably be the method of solution adopted if we are ever to pro-

vide adequate facilities and satisfactory amenities for future transport development.

Approximately a century ago this country was confronted with an almost identical problem, when the menace of the steam engine, with a speed potentially as great as that of the internal combustion engine, led to the steam-car's isolation behind wire entanglements where shiny metal tracks were laid to keep it on the right lines. To quote from THE ARCHITECTURAL REVIEW Road Supplement—"It is for a potential development as great, as revolutionary, as that which was inaugurated by the railways, that the present Minister of Transport has got to prepare in laying down those railless lines on which the new locomotive can fulfil its destiny." It is not enough, even for immediate purposes, that we compromise with a complicated system of studs, traffic lights, roundabouts and beacons. The widening of existing roads, the easing or by-passing of dangerous bends, the improvement of gradients and the reconstruction of inadequate bridges can be regarded only as convenient and temporary palliatives.

Consider these facts and figures. "During the 40 years of the motor era, not one half of one per cent. has been added to the mileage of roads that was extant in England in the reign of Queen Victoria." Whilst in that same 40 years "the number of 'through' vehicles travelling has increased many hundreds per cent. It runs to millions." We have,



The Great West Road, a bad example of ribbon development and of indiscriminate mixing of domestic and industrial building.



The great new military road-system of Germany, the "Reichsautobahnen," accepts the modern through motor-road as essentially a speedway. Above, the road from Frankfurt-am-Main to Heidelberg.

FOLKESTONE FORESHORE DEVELOPMENT



Architect :
D. PLEYDELL-BOUVERIE

Contractors :
Messrs. C. JENNER & SON, LTD.
FOLKESTONE



WATERPROOFED CONCRETE BOATING POOL

DO you remember that old building term—a “proper” door frame? It was a good name, for it meant that the solid, rebated wood frame was entirely suitable for its purpose, and free from superfluous ornament. In that sense, this is a proper boating pool, because it exactly suits the purpose it serves and avoids any useless complexities of form or finish. The materials chosen for its construction were likewise proper for their purposes, and included ‘PUDLO’ Brand cement waterproofer, which was used in the concrete of the pool, and with Portland cement, for the fixing of 80 circular roof lights in the domed roof of the Rotunda.

‘PUDLO’

BRAND

CEMENT WATERPROOFER

KERNER-GREENWOOD & COMPANY, LIMITED
MARKET SQUARE KING’S LYNN

Sole Proprietors and Manufacturers

The word “PUDLO” is the Registered Trade Brand of Kerner-Greenwood & Co., Ltd., by whom all articles bearing that Brand are manufactured or guaranteed

approximately, 300 per cent. less roads per vehicle than any other country.

Of the 316 miles of the Great North Road from London to the Scottish border there still remains nearly two-thirds of its total length where the road cannot conveniently and safely accommodate more than one line of traffic in each direction. Despite the Act of 1935, ribbon development along main arterial roads and the indiscriminate mixing of domestic and industrial building still continues. To date some hundreds of miles of road have been irretrievably disfigured, and thousands of people are living in surroundings where there is as little hope of fostering a spirit of civic responsibility as there is in the slums which we are trying so hard to abolish.

Official casualty figures issued in December show that for the eleven months of 1937 the number of people who suffered death or injury on the roads was 213,951. Deaths in that period totalled 5,995, an increase of 128 on the figure for the same period in 1936.

With such figures before us how can we possibly pretend that the temporary measures and restrictions being enforced by the Ministry of Transport are in the least satisfactory or effective and it is to be hoped that the contents of THE ARCHITECTURAL REVIEW Road Supplement have percolated through to the authorities and those in "high places" whose responsibility it is to plan ahead

for the future of road transport in this country. I understand that reprints of this supplement are available and will do my utmost to secure copies for any interested persons who might apply.

Design in Everyday Things

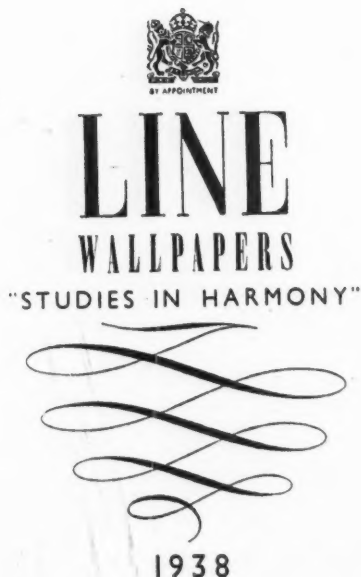
I have devoted a great deal of space in these monthly notes to the subject of "Industrial Design" and "Design for Living." I have criticized harshly the widespread activities of Mr. Speculative Builder with his "Olde Worlde Bijou Homes" and his "Modernistic Villas" and have pleaded with manufacturers for a better understanding of what is really meant by "good contemporary design." How many of these Builders and Manufacturers have, I wonder, "tuned in" during October, November and December to the excellent series of broadcast talks by Anthony Bertram on "Design in Everyday Things"? All these talks have now been published in weekly issues of "The Listener" and I commend them as good sound reasoning on a subject that so many people seem to regard as being strangely perplexing and obscure. I have recorded in my "guard book" some of Mr. Bertram's very pertinent observations. He deplores the "money wasted on pseudo-Tudor features, stained glass, fussy gates and all sorts of gimcrackery to catch the eye, instead of being spent on sound construction and good design." He quotes

from a letter received from the tenant of a flat near Newcastle—"The pantry," she writes, "is situated between the fireplace and the hot water tank in the bathroom with the hot water pipes running through it. Consequently no fresh food can be kept in it. The only other cupboard in the house is the meter cupboard. There is absolutely no pretence or suggestion of soundproofing. Conversation unless very moderate is distinctly audible to those living immediately above or below. Most of the windows will only open with the aid of a hammer, but as the doors and windows fit so badly there is always a good air current circulating." That is not a description of a slum but of a new flat—a shining example of twentieth century Design for Living.

Soundproofing

In the construction of flats and attached houses the amount of consideration given to soundproofing is quite inadequate. One may feel tempted to blame the architect, indeed he must accept a portion of the censure for not being sufficiently insistent that his recommendations shall be incorporated, but responsibility rests finally on those building owners who attach greater importance to decorative stunts and all sorts of visible gimcrackery to catch the eye of the prospective tenant than to sound design and construction. An architect friend of mine was designing a series of

MAKERS OF WALLPAPERS & PAINTS



**We extend to members
of the Architectural
Profession and Building
Trade heartiest good
wishes for a very
Prosperous New Year**

JOHN LINE & SONS LTD · 213-216 · TOTTENHAM COURT ROAD · W.1

"Experimental !

Good Heavens, No Sir "



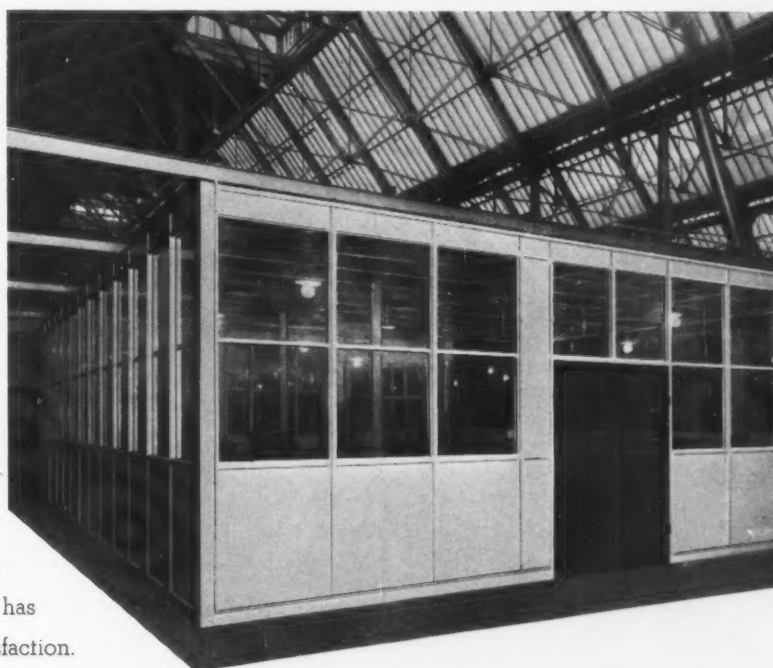
THE GYPSTELE SYSTEM OF UNIT CONSTRUCTION has been adopted by many leading Architects throughout the country. For several years now it has been used in many and varied types of buildings with great success. You see—existing buildings can easily be converted without interfering with either the general structure or with business.

Walls and a false ceiling forming an office within a factory building are shown in this illustration.

The following points should defend GYPSTELE against all arguments.

- EASILY HANDLED
- LIGHT WEIGHT
- STRUCTURAL STRENGTH
- LABOUR COSTS LOW
- SIMPLE CONSTRUCTIONAL DETAILS
- HIGHLY SKILLED LABOUR UNNECESSARY
- EASY TO ERECT
- SALVAGE VALUE 100%

'Gypstele' like 'Gyproc' is an approved product. Where used, 'Gypstele' has always given the utmost satisfaction.



GYPSTELE

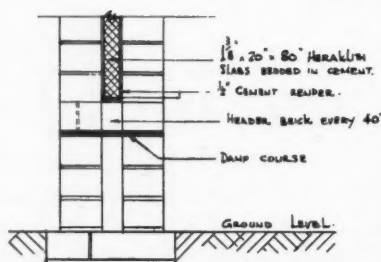
GYPROC + STEEL = GYPSTELE
(Registered Trade Mark)

HONEYWILL & STEIN, LTD., 15, REGENT STREET, LONDON, S.W.1

Phone: WHITEHALL 3021 (7 lines)

C. R. Casson 54

semi-detached houses for a speculative builder in north London. His plans included the adequate soundproofing of the dividing walls which involved an extra expenditure of approximately £15 per pair of houses. The builder noted this with surprise and disapproval. He had, he explained, to sell his houses for the round figure of £1,200 in competition with Blank's houses on the neighbouring estate. He took my friend along to view a Blank house and pointed knowingly to the stained deal laths pasted on to the brick front-elevation in imitation of Tudor beam construction; he drew attention to the *arty-crafty* door furniture and to a lot of meaningless zig-zagging ornamentation in the principal rooms, including two minute and quite useless stained glass windows in the all-Tudor lounge. "These, Mr. Architect," he said "are the features that *sell* houses. Nobody bothers about the construction." My friend then demonstrated how inadequate were the main party walls in Mr. Blank's houses by adjourning to the Tudor lounge at No. 119 and singing a little song, not very loudly, which could be heard quite plainly by the builder standing in Tudor lounge No. 117—surely, he suggested, a few demonstrations like this will very soon bring all Mr. Blank's inquirers scampering across to your estate and if you don't think they will stand for the extra £7 10s., then we can save that by cutting out a few of the very unnecessary internal knick-



An economical method of sound insulation in a party wall.

1 1/2" x 20" x 80" Heraklith slabs are applied to 4 1/2" brickwork with 1/2" cement and the face of the Heraklith cement rendered when the other 4 1/2" of brickwork is erected. There should be no steel ties between the walls and no solid contact with bricks or concrete must be permitted above the header brick.

knacks. It all sounds very reasonable to me but Mr. Builder did not think so, and Mr. Architect therefore resigned the commission rather than bear any responsibility for the erection of houses in which unhappy families of Jones, Browns, Smiths and Thompsons would for ever after curse his good name.

Let me conclude with one further quotation from Mr. Bertram's radio talks

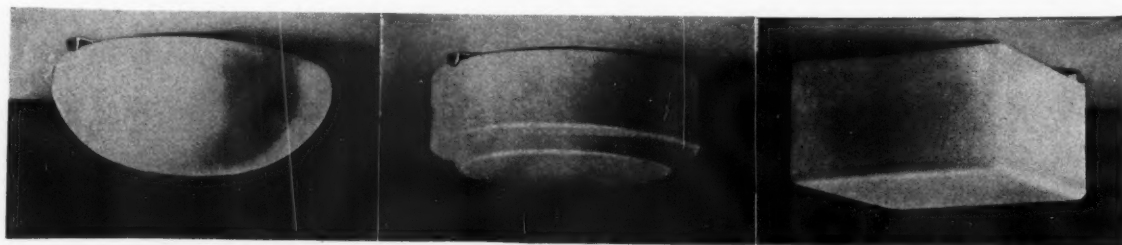
("What is a House"—published in "The Listener" on October 13th, 1937):—

"I should like to suggest just four questions as a sort of preliminary test of a house. Does it fulfil its purpose efficiently, and does it look as if it were meant for that purpose? Is it built in the best way for its purpose, and does it look as if it were built that way? Is it built in the best material for its purpose, and does it look as if it were in that material? And, lastly, has it beauty, not the beauty of the past, but the beauty of today? Because it is a twentieth-century house for twentieth-century people we are after."

Mr. Builder and Mr. Architect, resolve for 1938 to ask yourself continually these four questions . . . and if you cannot answer them satisfactorily take up "demolition."

Rectifying Mistakes in Coal Utilization

At the third National Coal Convention held at Harrogate in October last a paper was read by Mr. H. L. Pirie, Chief Engineer of the Coal Utilisation Council. This Paper has now been printed in brochure form, with accompanying diagrams and sectional drawings, and contains quite a lot of information that the conscientious architect will like to have. The C.U.C. have learned from experience that the average coal consumer when in trouble *blames the coal*, with the result



OSWALD HOLLMANN

Telephone : MAYfair 3464

26, HANOVER SQUARE
(Entrance in George Street)
LONDON, W.1



**THIS LABEL GUARANTEES
PERMANENT HYGIENE IN
THE BATHROOM.**



"Ideal" Vitreous China

**for permanent
hygiene . . .**

It is the only material that remains truly sanitary, as it is absolutely non-porous throughout, the body being as hard as the glaze to which it is amalgamated, a glaze that cannot craze. Other ware has a porous body beneath its glaze which will absorb moisture once the glaze crazes.

Apart from these advantages "Ideal" Vitreous China is a material of great strength and durability. For new buildings and modernisation schemes specify "Standard" Sanitary Appliances which are made of "Ideal" Vitreous China. There is a great variety in design suitable for all styles of decoration.

Write for descriptive printed matter and prices.

IDEAL BOILERS & RADIATORS LTD., IDEAL WORKS, HULL. Showrooms: LONDON, Gt. Marlborough St., W.1. BIRMINGHAM & HULL

that all complaints from consumer to distributor tend to be directed against the quality of the coal supplied without considering whether the trouble may not be due to faulty equipment, installation or operation. They decided, therefore, upon a thorough investigation and coal distributors were asked to notify the Council's Technical Department of all complaints received, so that competent combustion engineers might be sent along to examine the offending fuel. Mr. Pirie's paper is a collective record and analysis of 1,000 such examinations and shows that :—

faulty equipment, installation or maintenance accounted for 55.8 per cent. of the complaints; faulty control or operation for 37.6 per cent.; troubles due to coal accounted for 5.4 per cent., of which 2.5 per cent. were attributable to unsuitable size. 1.2 per cent. of the complaints were found to be unjustified.

These one thousand investigations included 525 industrial plants, 269 central heating installations and 206 small domestic appliances. Of the 558 cases attributable to faulty equipment, no less than 437 were traceable to draught troubles, and in a further 125 cases defective draught conditions were responsible as a result of the faulty control and operation of the coal-burning appliances. Some of the more interesting cases investigated are described in detail and particulars are given of the methods of

rectification adopted. The Coal Utilisation Council have also issued recently a technical bulletin dealing with "Heating efficiency in the Home" which confines itself to small domestic installations for heating, hot water supply and cooking. Copies of these and other technical bulletins may be obtained from The Coal Utilisation Council, British Industries House, London, W.1.

A Plea to Advertisers.

Is it quite impossible for manufacturers in the building industry to agree upon a standard size for catalogues and technical brochures? And will they please resolve for 1938, and for ever after, to refrain from publishing useless "prestige" booklets filled with the worst sort of "advertising blah." Really, the busy architect is very little interested in the fact that your fine company was established by one William Bloggs in the year 1756 and is quite untouched by the portrait of the aforesaid William Bloggs, showing him probably to have been a rat-faced man with mutton-chop whiskers. He is, however, only too anxious that you should keep him well informed upon all important matters relating to your materials and products, but finds it all too difficult to devise any sort of convenient filing system so long as you continue to send out your catalogues and technical brochures in a wholly unrelated assortment of shapes and sizes.

The Buildings Illustrated

Folkestone Foreshore Development.

Architect : D. Pleydell-Bouverie.

Assistant : R. D. Knott.

Consulting Engineer : F. J. Samuely.

General contractors were C. Jenner & Son Ltd. Among the sub-contractors and craftsmen were the following, A. H. Herbert & Co., Ltd. (facing bricks and quarry tiles), Banister Walton & Co. Ltd. (steel columns), Ellis & Ward Ltd. (electrical and pumping installations), J. A. King & Co. Ltd. (precast concrete windows and roof lights to rotunda, glazed concrete screens to shelter, and concrete roof glazing to restaurant), Sliding Door Manufacturing Co. (teak sliding doors and gear, and glazed teak screens), A. Olby & Son Ltd. (sanitary fittings), George Jennings-Hamer (Windows) Ltd. (metal windows), Permanite Ltd. (asphalte and roof finishes), Kerner-Greenwood & Co. Ltd. (concrete waterproofing to pool), Cement Marketing Co. Ltd. (exposed aggregate obtained by the use of Retardo), Taylor, Pearce & Co. Ltd. (door furniture), Runnymede Rubber Co. Ltd. (rubber flooring—restaurant), Stonart Asbestos Flooring Co. Ltd. (composition flooring—rotunda), General Tarpaviors Ltd. (macadam paving to pool surround), Ace Laminated Products Ltd.



CRAFTSMANSHIP WITH SPEED

at the
Royal
Masonic
Hospital

Architects :
Sir John Burnet
Tait, and Lorne



The photograph shows the Porter's Desk at the Royal Masonic Hospital—a strikingly effective design in Indian Greywood, carried out by "Hickman" to the designs of the Architects.

"HICKMAN"
1928 LTD
Shopfitters

"HICKMAN" 1928 LTD., SHOPFITTERS, NORTH CIRCULAR ROAD, CRICKLEWOOD, N.W.2 Telephone : GLAdstone 6262

