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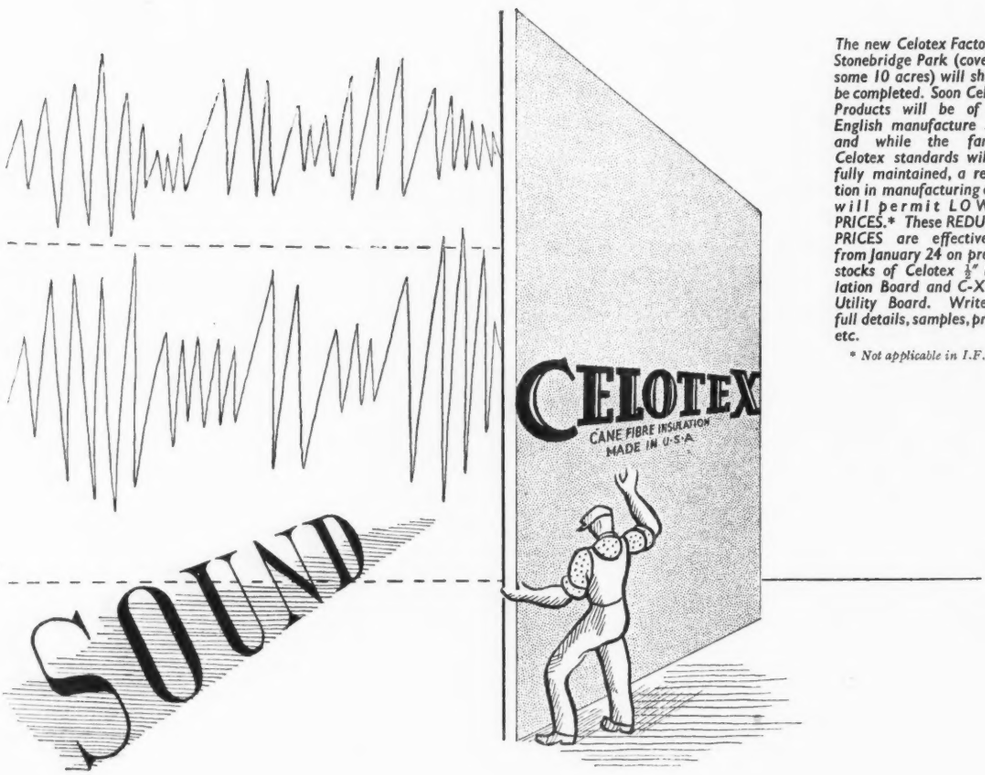

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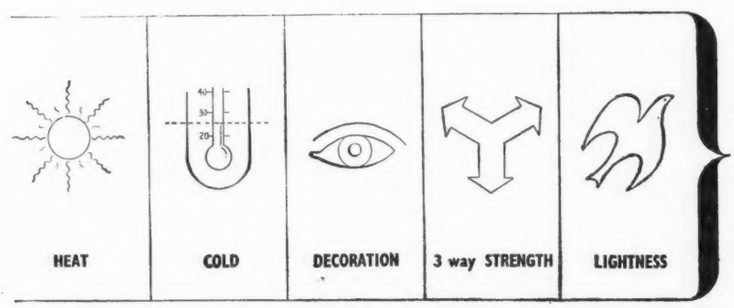

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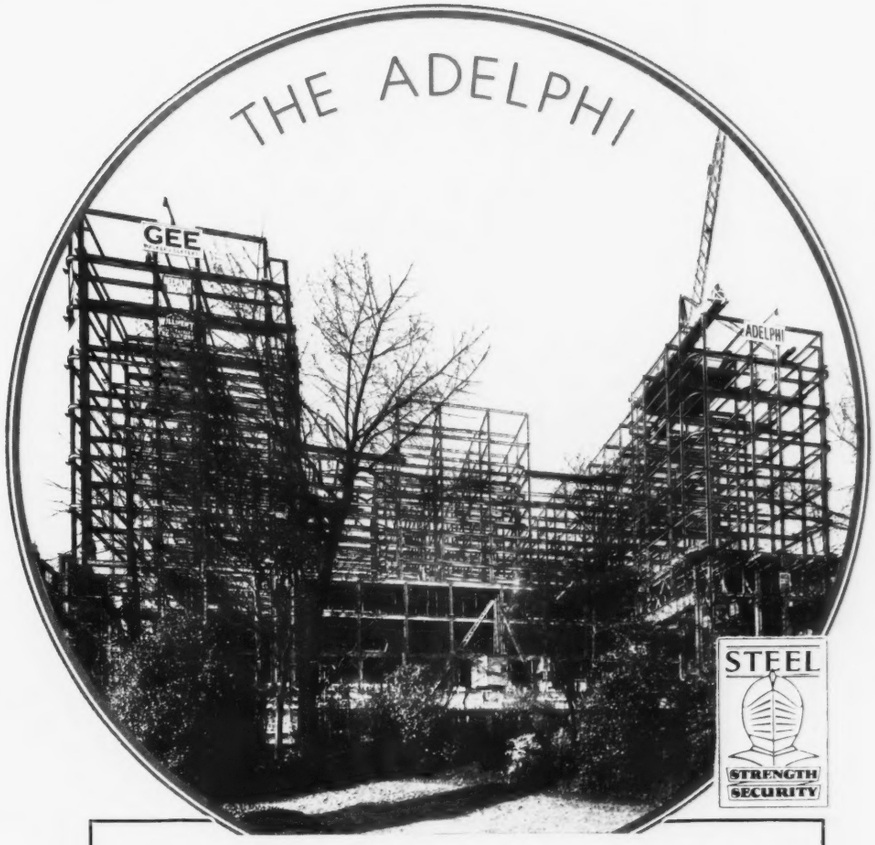

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THE
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Vol. LXXXIII, No. 497 April 1938

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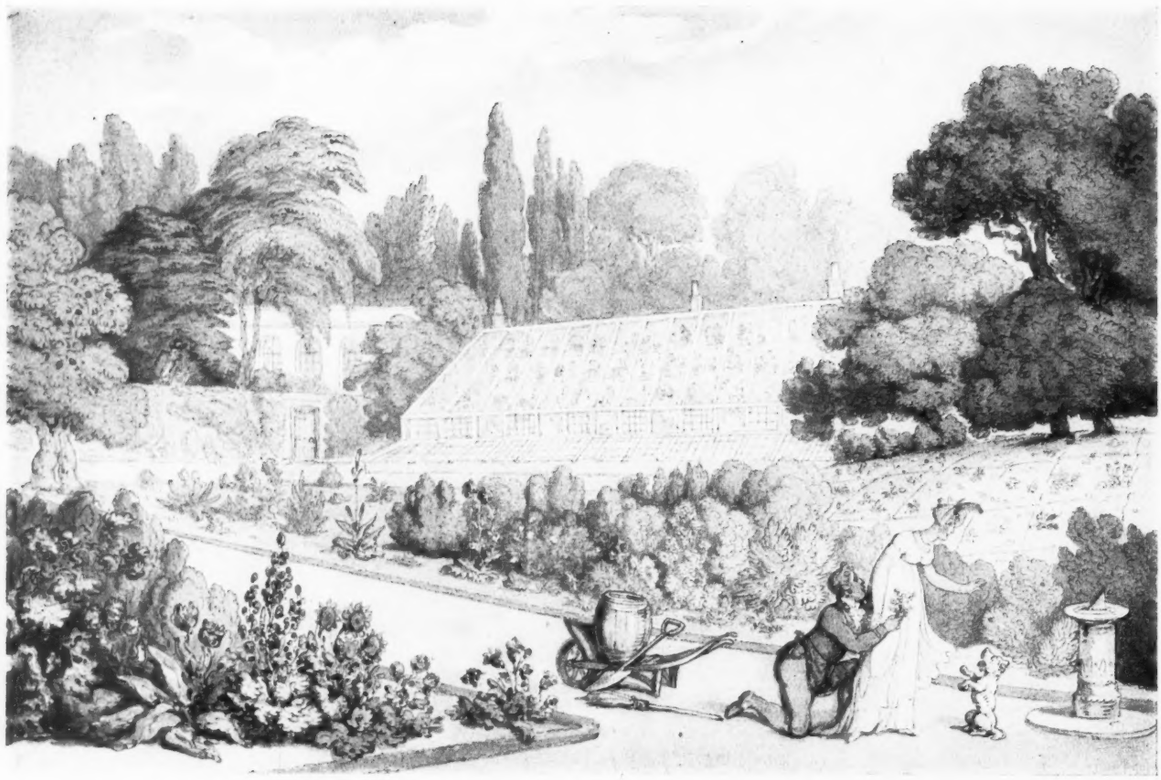

"The Gardener's Offering," by Rowlandson, from the collection of Henry Harris, Esq. It provides an admirable illustration of the appearance of the English flower garden at the end of the eighteenth century, before the enterprise and Wanderlust of the Victorians had enriched it with so many exotic blooms, the difficulty of whose cultivation was in inverse proportion to their suitability to the English scene. This water-colour drawing is reproduced in "Narrative Pictures" by Sacheverell Sitwell, reviewed by Osbert Lancaster on page 201 of this issue.

Recent events in Austria give this article, written by one of the leading modern architects in Vienna, peculiar significance. He describes the influences that have dominated the Austrian architectural scene up to the present year, but it is all too probable that for Austria the present year means the end of the modern epoch. Architectural reaction seems inevitable with Austria's amalgamation with the German Reich.

MODERN AUSTRIA

PERSONALITIES AND STYLE

By Felix Augenfeld

Three distinct stages in the evolution of modern Austrian architecture are represented in the view, above, of the "Michaelerplatz" in Vienna. On the left is the Heberstein Palace, designed by Karl König in 1897: on the right, an apartment house and store by Adolf Loos, 1910: and in the centre, the Hochhaus, designed by Theiss and Jaksch, 1932.

THE relationship between Austria and modern architecture is, to a certain extent, similar to that existing between an ancestral home and a son who has emigrated. We in Austria were witness to the birth of that young scion, we looked upon his first attempts at walking, we observed the various complaints of his childhood and we remember the first successes he won in spite of lack of sympathy and understanding. Now, however, he has worked himself into a responsible position in the world and we follow his victorious career from afar. But, even if it be true that there is much in him that is new and quite unfamiliar, yet he has not become a total stranger to us; in many cases, on meeting him, a single glance at his face allows us to recognize the well-known features of his younger days.

Actually, modern building design in Austria has an older tradition behind it than is the case in any other cultured state. It has a glorious history; but at present it is existing largely on the legacy of the preceding generation; a legacy which has since become the general property of Europe.

Hence it happens that, when discussing the present position of the modern movement in Austria, we are compelled to use more names of dead persons than would be necessary anywhere else. Even the word "movement" rings strangely in our ears. The movement is a thing of the past, and what is left behind is a definite state of being.

The date of birth of the new style of building can be given with unusual accuracy, for Otto Wagner (1841 to 1918; Professor at the Vienna Academy, 1894–1911) who, until about his fiftieth year, continued to conform to the traditional outlines of stylistic architecture in his buildings—though, of course, in his own personal and abstracted manner—arrived at the new style of his later years after pursuing numerous philosophies. He himself, conscious of the importance of his discovery, did not wish to speak of a new "Renaissance" but called his achievement the "Naissance" of future building design. His Post Office Savings Bank building in Vienna (1905) might be called the first modern building in Europe. The battles which Wagner had to wage against his contemporaries, and the uproar that accompanied them, bear testimony to the originality of his achievement. His great schemes were practically all incomprehensible in the eyes of his own generation. At the opportune moment of its development into a great city, Vienna missed the opportunity of becoming the most modern city in Europe.

Wagner recommended a scholar as his successor at the Academy, Josef Hoffmann (born 1870). He declined, and retained his Professorship at the Vienna *Arts and Craft School*, which he had held since 1899. Europe knows his name. We all know what the development of design in building owes to him. He freed it from the last of its fetters. Thirty years of Austria's culture in art are embodied in his own personality. In his conviction of the unity and interdependence of all things, he abandoned altogether the pedestal of Wagnerian monumental architecture and, inspired by his vision of artistic totality, busied himself with even the smallest details, such as furniture, textiles and carpets, which he subjected to his own methods of design in the small dwelling house. He concentrated, in other words, on applied art, on the art of modelling as applied to practical articles. His influence and his results were amazing. Anyone having occasion to speak of Austrian architecture really meant Josef Hoffmann, and the two are often equivalent even at the present moment. He has stamped the mark of his productive and artistic personality on Austrian creative work and this mark is still clearly visible.

Adolf Loos (1870–1932), who was Hoffmann's great opponent, obtained a much smaller amount of support, and his visible influence was much less. Loos looked for salvation from the

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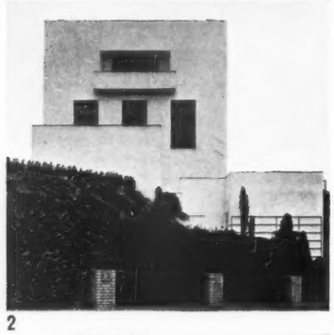

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1, *The Vienna Post Office Savings Bank, designed by Otto Wagner in* 1905. *In its use of glass, steel and aluminium to produce new architectural forms this building might be called the first example of modern architecture in Europe.* 2, *one of Adolf Loos' later buildings, a house in Prague, built in* 1930 *and,* 3, *a living-room designed by him in* 1912. 4, *a house built by Joseph Hoffmann in Döbling, Vienna, in* 1924; *a typical example of his work.* 2, *and* 3, *are from "Adolf Loos," by Heinrich Kulka, and are reproduced by courtesy of Anton Schroll & Co., Vienna.*

West, particularly from the Anglo-Saxon countries, and a paper published by him in 1903 was headed "Paper for the introduction of occidental culture in Austria." Anything that was English seemed to him to be good; in fact, he went so far as to say that everything which appeared to him to be good, had English as its name. His passion for reform did not restrict itself by any means to furniture and interior decoration, but extended itself to the suitable expression of all articles of utility, and thence to all questions appertaining to modelling people's lives and the conduct of them. As with Hoffmann nothing seemed to him to be unworthy of inclusion in his studies. Whereas, however Hoffmann, in his dream of artistic totality, sought to raise himself to the rôle of the creative artist responsible for the whole range of practical articles right down to table cutlery and ash trays, Loos dealt with these things with an entirely different aim. He tried to remove them from the grip of the artist, and fought for the maintenance of handicraft, which progresses naturally, is impersonal, is without ornamentation, and therefore durable. Loos delved far into the future in his campaign for the genuine and against ornamentation; and he foresaw more from it than his contemporary Hoffmann, with whom he was associated in a lifelong and bitter antagonism.

If we consider Hoffmann as Austria's representative in Europe, we can consider Loos as the representative of European thought in Austria. Hoffmann quietly took his pencil and designed every day articles for the *Wiener Werkstätte*. Loos, who looked upon the pencil as the author of all that is harmful, seized his pen and wrote: "Beware of seeking to be original; drawing only encourages it," and again: "Evolution of culture is synonymous with abstention from ornamentation in articles of utility," and again: "One should only conceive something new when one can conceive something better.". . . "The amalgamation of art and handicraft has caused endless harm to both of them and to mankind as well. Mankind no longer knows what art is." . . . "Architecture does not belong to the arts. Only a minute part of architecture can be considered as art—the tomb and the monument." Twenty years later, Le Corbusier was saying "Be discreet, and do not often bring the word art to your lips."

The significance of this prophetic spirit was late in being recognized. As recently as 1921 Loos was able to give the title *Ins Leere gesprochen* ("Spoken into Space") to a collection of his articles and polemical writings put together in book form. No one can read this book without being deeply moved by the man's temperament, his extraordinary earnestness, and the eternal truth of his statements. During the last ten years, recognition of the significance of this prophetic genius has grown from year to year. The none too numerous works carried out by him have not aged; his activities left behind them deep impressions on the evolution of contemporary ideas.*

We have been describing an intellectual stream which had its source in the years before the world war, or at least which reached a point of maximum importance at that time. And it was necessary to do this, not from any wish to engage with the antagonists once more and live again the campaigns of this bitterly contested and passionately opinionated period; it was necessary to depict the pioneers in order to understand the later scene.

The world war altered many things. It is particularly true of architecture that the development of its intellectual powers is bound up with the economic

* An English edition of Loos' architectural and literary work is now in the course of preparation.

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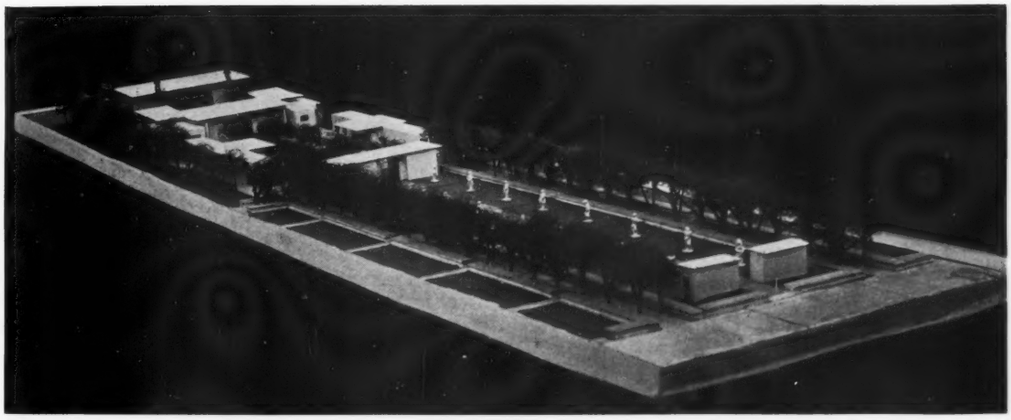
conditions of the time. The iron rule of economic conditions resulted in Austria, which had become so reduced in size since the war, being denied the opportunities of solving any important problems in a modern way.

There is, however, one single exception. This exception was the building of working-class dwellings which were erected in great number under the Municipality of Vienna during the years 1923 to 1934, in accordance with an extensive programme. For this work use was made of the co-operation of private architects. During this period 57,000 dwellings were completed for the working classes, thus partly relieving the housing shortage, which at that time was a burden on the population inherited from the days when the task of providing houses was left entirely to the caprice of private speculation; but now the housing programme, undertaken by the Vienna Municipality, was carried through in accordance with officially established standards, which laid down minimum requirements for light and air. This was a great achievement from the hygienic, social and political points of view, and was much admired and much copied. The welfare installations, such as baths, children's playgrounds, wash-houses, etc., have often been taken as models.

The system of planning adopted was that of a series of blocks of buildings, grouped round a large central garden square, with three or four apartments, accessible from each staircase landing. Contrary to the practice in earlier tenement buildings, there were no areas or light wells. All openings led direct into the large garden or into the street; which led to an idea which had never been expressed before—the small W.C. window as a motif on the façade.

Whilst there was a tendency at the beginning to make use of a variety of different styles of design, these buildings later settled down to a certain definite style, and gave Vienna a definite and uniform character, particularly in large areas of its outer suburbs.

Apart from the dwellings mentioned, in the design of which the official standards in particular did not admit of any extensive individual freedom, the Austrian architect was not offered any real opportunity of evolving new ideas or of developing existing ones. It must be understood that, with such a restricted field for experiment, the standardization of the building industry



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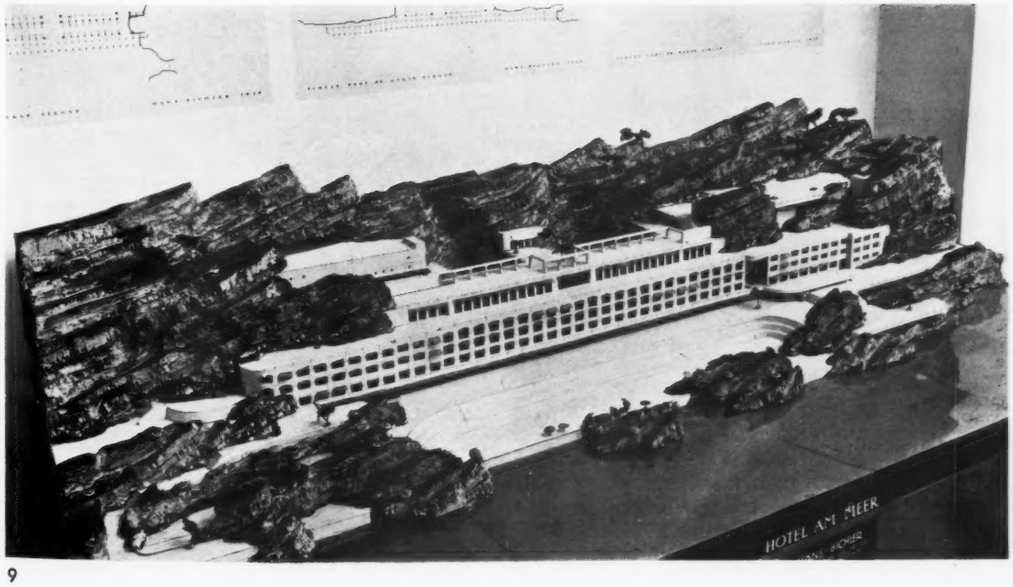

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5–9, Examples of the work of Oskar Strnad. 5, is a house in Koblenzerstrasse, Vienna, built in 1910, *and 6, a living-room designed by him in* 1912. *7, is an example of his more modern work, a semi-detached house in the Austrian "Werkbundsiedlung,"* 1931. *Very little work was actually carried out by Strnad, but he made numerous projects, one of which, a competition design for a crematorium in Vienna, is shown in* 8. *9, shows the work of one of his pupils: a project for a lakeside hotel, made in* 1929 *by Hans Bickler.*

10

11

As a result of existing economic conditions, Austrian architects have not been able to attempt large-scale developments in any particular field of building. An exception to this are the 57,000 *working-class dwellings which were built by the Municipality of Vienna between* 1923 *and* 1934. 10, *shows part of a large block of flats in Heiligenstadt, Vienna, formerly known as the "Karl Marx Hof." 11, is an air view of another block at Kaisermühlen.*

and the creation of technically and æsthetically high class building elements could not make such strides as in countries where greater building activity resulted in the cheapening of good class buildings, while on the other hand a certain obvious level of quality was maintained. Even from the points of view of construction and the utilization and perfection of new materials, Austria was bound to leave the lead to the Western countries. It is sufficient to say that the steel-frame building, which in Western Europe and America has become the customary method, was only used in a few isolated building works in Austria.

From what has been said, it can be understood that, during the last two decades, the national characteristics of Austrian building design have not had a chance of acquiring complete expression in representative works of an appreciable size. It is vain to search the streets of Vienna and other Austrian towns for modern architecture on a large scale. It has withdrawn into the studio of the architectural school, where it has been leading its strongly individual life.

It is rather in the small dwelling, the country house, and in the middle-class living-room, that we at present find the practical and active Austrian contributions to the problems, which, at the opposite end of the scale from monumental architecture, lie within the scope of simple daily life. Within this sphere, and combined with the great skill in craftsmanship belonging to an older and greater culture, we find a mass of talent directing its best efforts towards the completion and improvement of what we could call the "Viennese style of living." The fine quality of small house building and interior design have already attained a world reputation, particularly in its cultivated dislike of any constructional excess, and in its qualities of refinement and elegance. And this work is not without its influence on the remainder of Europe.

When we attempt to find out what are the influences from which this "Viennese living-room," this "Austrian touch" is derived, we do not find much of the idea of combining individual art and craft as expressed by Hoffmann, nor of the atmosphere cleansed by Adolf Loos of any individualistic caprice, but we find instead traces of the personality of a third man, now dead, Oskar Strnad.

It is a peculiar case, the activity of this great artist. The scholar of the future will find it difficult to trace the outline of his personality and to trace out the fertile effect which his rich and deep mind exercised on his contemporaries and on all his pupils. Even now, three years after his death, it is difficult to build a complete picture of his activities. When Strnad died in 1935, in his fifty-sixth year, he left little completed work behind, with the exception of a few small country houses and a few domestic interiors, practically all already altered and disfigured.*

The many qualities of this genuine artist were never made full use of. They were wasted on projects: on the many designs made by him and never executed. During the last fifteen years of his life he took refuge in the theatre, and here his genius for interior design found its greatest opportunity of expression, in collaboration with music and poetry. A master of form and colour, the symbolic power of his ideas embraced all spheres, from the simplest romance to the most ponderous tragedy. Over a hundred scenic designs in Vienna, Salzburg, Berlin, Florence, London (The Miracle, 1932), sprang from his hand.

An important part of his activities, perhaps the most important part, was his teaching. It was a fortunate day for the development of Austrian architecture when Strnad, in his thirtieth year, was appointed lecturer to a class at the Vienna *Arts and Crafts School*, on the advice of Hoffmann. This happened in 1909, in that Periclean epoch when Otto Wagner was still influencing the Academy, young Hoffmann and Alfred Roller the *Arts and Crafts*, and Gustav Mahler was at the head of the Opera House. He came from the Karl Königs School; that is from the classical tradition, of which he had the profoundest knowledge.

The purpose of architecture to him was to acquire harmony from geometric shapes, which the architect brings to life in that he breathes a soul into them. Was that an "unmodern" theory? Listen to the definition given by Le Corbusier: "Architecture is a plastic creation, whose innermost laws and whose proportions make a chord in us vibrate, perhaps because they harmonize with the laws of the world." It is the same intuition.

It is clear that whoever places the claim of spiritual values in architecture before anything else, cannot wish for things to be new at any price. But whoever creates something new, cannot fail to admit the eternal significance of this spiritual side. Herein lay Strnad's importance. Seen through the spectrum of his teaching, any design that was developed thoughtlessly, with mere technique and construction, revealed itself as an empty formula. Within the sphere of his schooling there was no fashionable commonplace; every architectural conception was the result of concentrated creation out of the sum of experiences in the sense of space, mobility and lighting—yes, even including the senses of smell, hearing

[continued on page 173]

* The fragments of Oskar Strnad's work left in existence have been collected in a volume by Max Eisler: *Oskar Strnad* (Gerlach and Wiedling), Vienna, 1936.

CURRENT ARCHITECTURE IN AUSTRIA

12

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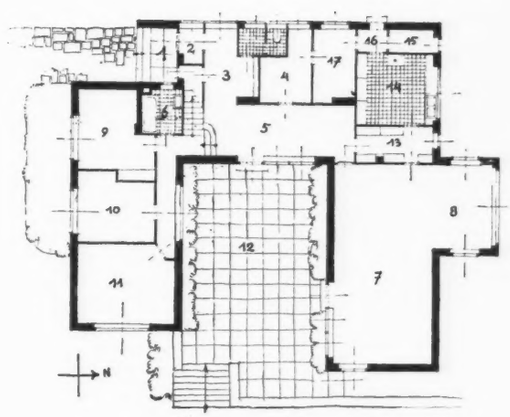
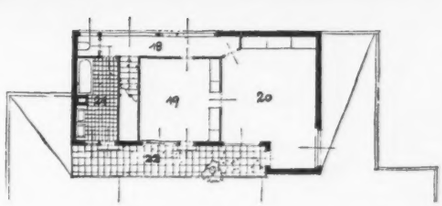
KEY

1. ENTRANCE.
2. PORCH.
3. LOBBY.
4. SERVANTS' ROOM.
5. HALL.
6. BATHROOM.
7. LIVING-ROOM.
8. DINING SPACE.
9, 10, 11. BEDROOMS.
12. COURTYARD.
13. OFFICE.
14. KITCHEN.
15. LARDER.
16. SERVICE ENTRANCE.
17. SERVANTS' ROOM.
18. CORRIDOR.
19. BEDROOM.
20. BEDROOM.
21. BATHROOM.
22. BALCONY.



GROUND FLOOR PLAN



FIRST FLOOR PLAN

The illustrations on the preceding pages summarize the work done by those pioneers of modern architecture who made Austria the nursery of the Modern Movement in the early twentieth century. Those on this and the following pages have been chosen with a view to showing work of the various schools on which more recent Austrian work has been founded and to include typical examples of the work done up to today. It is particularly characteristic of Austrian architecture that, as a result of economic conditions since the war, building activity has been necessarily limited, and, with the notable exception of the ten years' housing programme of the Vienna Municipality, has in general been confined to small scale, and particularly domestic, design. But in this particular field the influence of the pioneers, notably of Loos, Hoffmann and Strnad, and the appreciation of their significance in academic circles, has resulted in an almost universal acceptance of modern standards of design in such new work as is being carried out. Political events taking place at the time of writing may, however, indicate that this period is at an end. A characteristic example of recent Austrian domestic building is the small house at Döbling, Vienna, 12 and 13, designed by Joseph Frank and Oskar Wlach in 1936.

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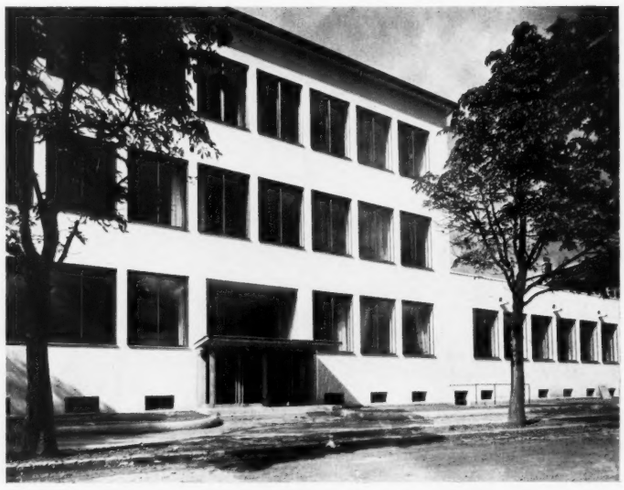

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In Austrian architecture "Frank is at present probably the greatest representative of the spirit of international modernity, in the most valuable sense of the word." Designs in this idiom are rare in Austria, where the style of Austria's own pioneers and particularly the "Art and Craft" ideals of Hoffmann, are more often followed. 14 shows a block of flats designed by Frank for the Vienna Municipality, and 15 a hall, by Frank, and Oskar Wlach, in a private house in Vienna. 16, a girls' school at Hietzing, Vienna, designed in 1932 by Theiss and Jaksch, architects who are obviously working on very similar lines.

17

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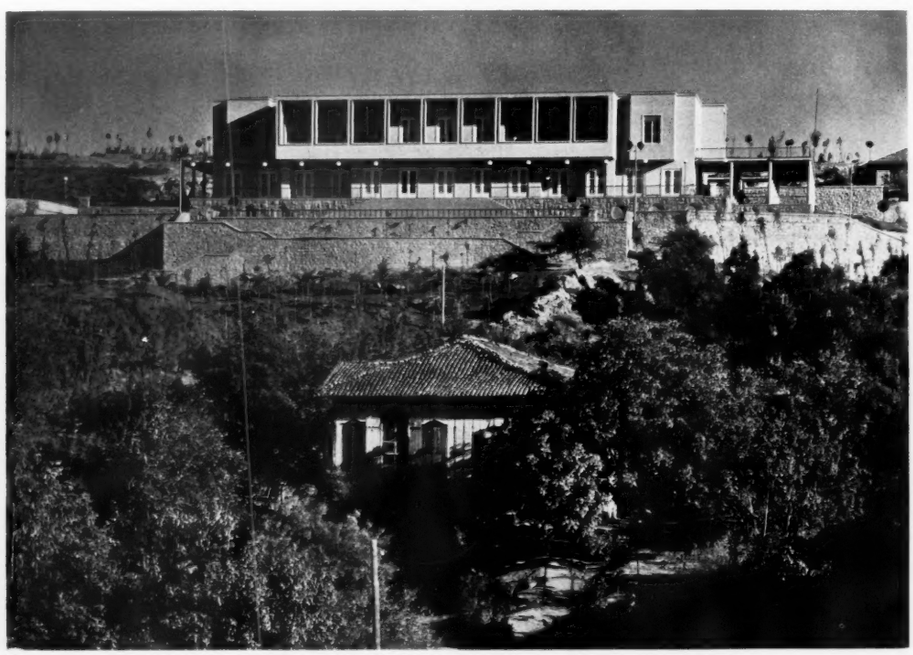

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In contrast to the international idiom of Frank are the buildings of Clemens Holzmeister, whose work has been largely influenced by the rural vernacular of his native Tyrol, many of whose motifs he uses, though he puts a distinct modern interpretation on them. Examples of this, essentially Austrian, style of his are the country house on the Attersee, 17, and the Hotel at St. Anton, Vorarlberg. But buildings in this style are hardly suitable for export, and the palace which he designed for Kemal Atatürk at Ankara, the new capital of Turkey, 19, shows the freer form of design which he has evolved when working outside this regional tradition. Like many of his predecessors in the modern movement in Austria, Holzmeister holds an official position as Professor of the Academy, a post which he has held since 1924.

AUSTRIA

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Economic conditions in Austria have not been in recent years such as to encourage the construction of large offices and stores, with the result that Vienna's central streets have not been transformed like those of the majority of European capitals or their scale disturbed by the building of vast new business houses. Such examples as there are of this sort of development, as exemplified by the combined apartment and business house erected last year in the Singerstrasse, Vienna, 20, designed by Karl Hoffmann and Felix Augenfeld, do not materially affect the scale of the existing streets. The shop-front in Vienna, 21, designed by Viktor Grünbaum in 1936, does on the other hand represent a type of architecture that has come to be regarded as being particularly characteristic of the modern movement in Austria.

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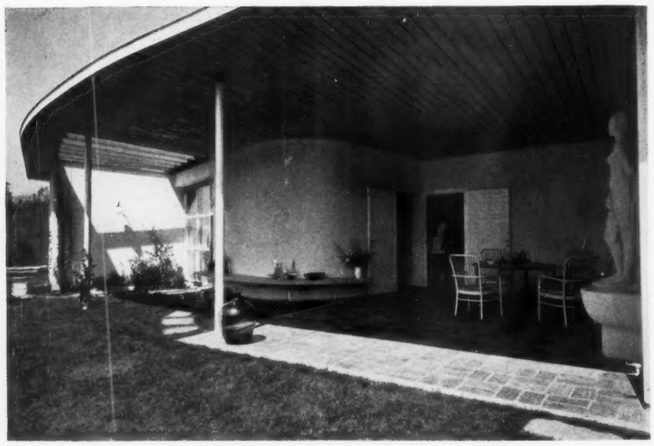

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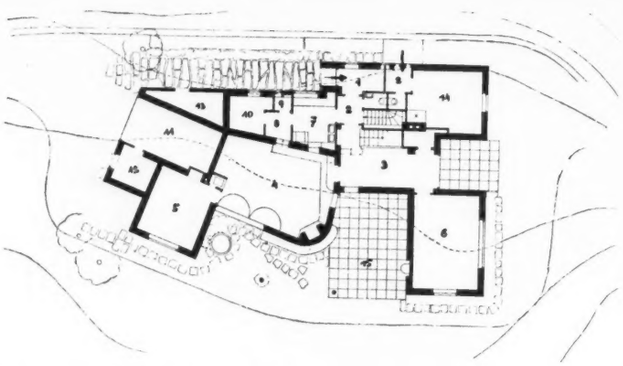
KEY

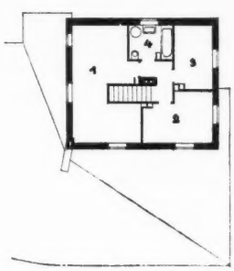
1. PORCH.
2. LOBBY.
3. HALL.
4. LIVING-ROOM.
5. STUDIO.
6. NURSERY.
7. KITCHEN.
8. OFFICE.
9. LARDER.
10. SERVANTS' ROOM
11. GARAGE.
12. CHAUFFEUR.
13. TOOL SHED.
14. HOUSEKEEPER



GROUND FLOOR PLAN

KEY

1. BEDROOM.
2. CHILDREN'S BEDROOM.
3. GUESTS' ROOM.
4. BATHROOM.



FIRST FLOOR PLAN

Perhaps the most characteristic of all modern developments in Austrian architecture is the "week-end" bungalow and the small country house, forms of building which lend themselves admirably to experimental design. 22 and 23 are views of a country house in the Beskiden, designed by J. Groag in 1936.

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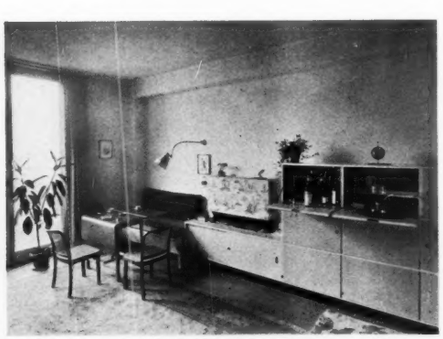

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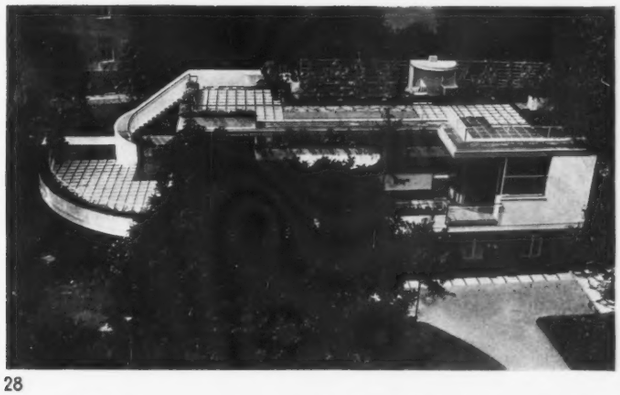
The modern architectural movement in Austria has revolved all the time round the design of the home and has established particularly characteristic forms of interior design. The dining-room in a country house at Prague, 24, designed by Walter Sobotka in 1936, shows a typical interior with a decorative treatment which elsewhere would be labelled "modern" but which in Austria has established itself as the academic tradition. Its "decorative" treatment is in obvious contrast to the two interiors, 25 and 26, designed by Karl Hoffmann and Felix Augenfeld in 1932, which show a more "purist" approach to interior design, but which obviously owe something to the tradition to which the former example belongs.

27



28

29

Two examples of modern domestic architecture in Austria. 27, *the "Haus Rosenbauer" at Linz, designed by Lois Welzenbacher: an example of a house designed to make the most of its situation, and,* 28 *and* 29, *a guest house in the Vienna Prater. Franz Singer, architect.*

[continued from page 168]

and taste. Design in this sense does not depend upon learning, but upon intuition founded on sensibility.

The modelling of the living-room, for example, means to him: study living requirements. As with Loos, it is with him "more a question of cultural decency," not of art. In applying his philosophy to the last details of living, he became the creator of the new middle class living-room, so full of intimately human values, of illuminating transparency, and of gentle delicacy.

We find the same qualities in the creations of Josef Frank, who was drawn along Strnad's path, and in earlier years combined with Wlach, his collaborator. Frank is at present probably the greatest representative of the spirit of international modernity, in the most valuable sense of the word. He is the author of the phrase "Not all that is modern is good, but certainly all is bad which is not modern." This sentence might have come from Loos, with whom Frank had much in common. An exhibition organized in the *Werkbund* in 1931 by Frank crystallized the new European conception of the building of small houses, and was a valuable stimulus. The greatest merits of Austrian building ideas were exemplified in his living-rooms and villa houses; they are carried out with great lightness and charm, and with skilful judgment. The inspiration of Eastern Asiatic architecture is also apparent in them.

Similar problems have recently been dealt with by others in the same spirit, partly as a result of the Strnad school, but even where this is not the case, keeping close to Strnad's ideas. There is an important connexion between these works and Swedish interior design, which exhibits very similar progress in its method of approach.

Finally, apart from this group, we see another one at work, led by Clemens Holzmeister (born 1886; Professor of the Academy since 1924). He is Tyrolean born and shows clearly the influence of the traditions of rural building in his designs. He shows a preference for large surfaces and for solidity, and often allows himself to make use of older principles of construction in walls and wooden roofs—even to the use of the round arch. The characteristics of his work can be seen in the numerous church buildings which he has designed (inside and outside Austria, about twenty altogether); also in the spaciously planned Government

30

31

32

Three distinct aspects of the work of an Austrian architect, Ernst Plischke. **30**, *an office in Vienna:* **31**, *a living-room in a private house:* **32**, *a country house on the Attersee.*

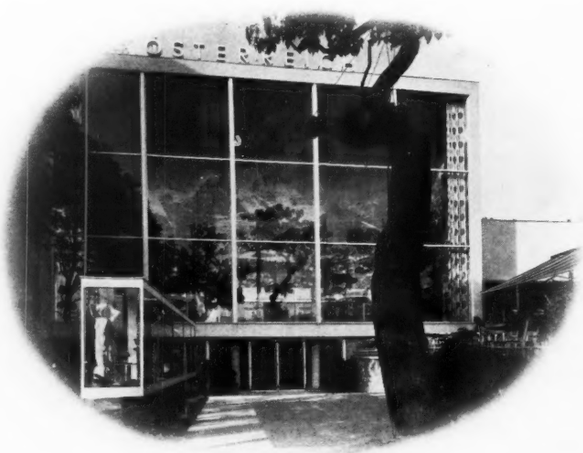
buildings of Ankara, and many other similar buildings.

There arise from Holzmeister's school those alpine buildings, sparsely scattered in the Tyrol and Salzburg, which harmonize well with the landscape, and which comprise a genuinely modern building style, in spite of the use of homely wood as the building material. Derived simply from the vernacular tradition, more bound to the past than looking to the future, this tendency stands apart from the broad European lines of development in its provincial and climatic individuality, and represents a specifically Austrian deviation of more local significance.

We will refrain from giving more details of the characteristics of these individual designers; nor does space allow mention to be made of the many others whose works have merited notice. We must rely on the collection of photographs that accompany this article to make the survey more complete. They have been selected in an attempt to include in a small compass characteristic examples of the various schools on which modern Austrian work is founded as well as some typical examples of the work which has been done more recently.

Additional influences that should be mentioned are English habits of living, the new French and American ideas of building (Richard Neutra, by the way, is of Austrian origin), Swedish interior culture, and other minor influences.

However, the fundamental substance is Austrian, and is due to the ideas of Wagner, Hoffmann, Loos and Strnad, which were all blended to produce an essentially independent character, which has thoroughly demonstrated its vitality and its permanent value.



The vitality that the modern movement in Austria still possessed was shown in the fine design of the Austrian pavilion at the Paris 1937 Exhibition. The architect was Professor Oswald Haerdtl.

A HOUSE NEAR HELSINGFORS

1

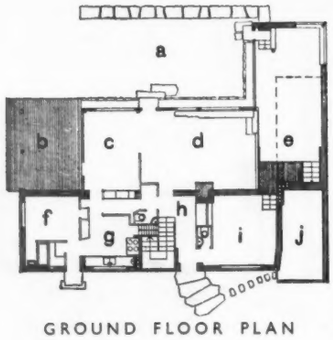
The house has been built by the architect for his own use. It is planned to combine a private house with the studio and offices required for architectural work. It stands on the slope of a steep hill surrounded by pine woods, in the garden city of Munksnäs, outside Helsingfors, and displays in a characteristic way Aalto's sensitive use of wood, both as a facing material, where it contrasts with brick and white stucco, and for decorative detail. 1, the south-west elevation, showing the exterior dining space, with its trellis for climbing plants, and above, on the left, the roof terrace. In front of the house is a roughly paved terrace courtyard. 2, a general view, shows the house in its natural settingof pine woods.

2

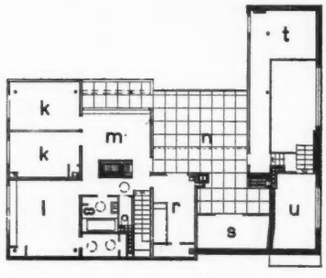
ALVAR AALTO
ARCHITECT

AALTO'S OWN HOUSE

3



GROUND FLOOR PLAN

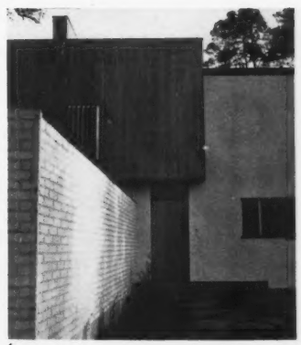


FIRST FLOOR PLAN

KEY

a. COURTYARD TERRACE
b. COVERED DINING SPACE
c. DINING-ROOM
d. SITTING-ROOM
e. STUDIO
f. SERVANT'S ROOM
g. KITCHEN
h. ENTRANCE HALL
i. OFFICE
j. GARAGE
k. NURSERY
l. BEDROOM
m. HALL
n. ROOF TERRACE
r. GUESTS' ROOM
s. DRAWING OFFICE
t. BALCONY OF STUDIO
u. ARCHITECT'S ROOM

NEAR HELSINGFORS



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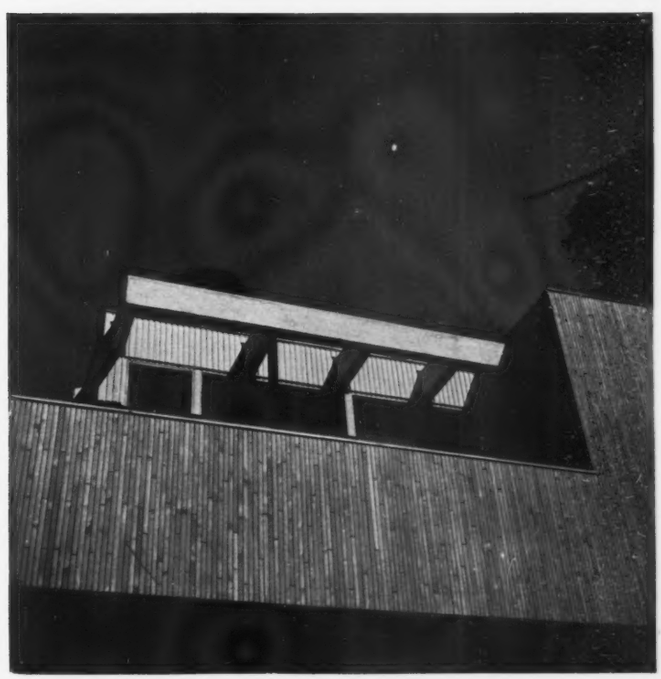

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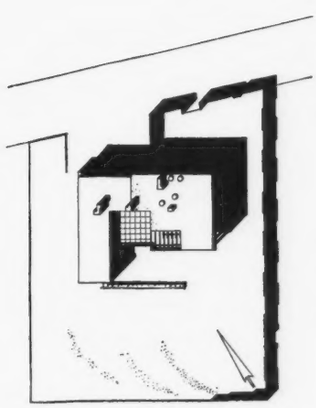


LAYOUT

7

The building is planned in three parts. The work rooms (studio, architect's room and office) are of two storey height and the residential rooms (hall, nursery, bedroom, guest room and drawing-room) on the first floor are separated from the upper level of the workrooms by a central roof terrace. On the ground floor are sitting and dining rooms, kitchen, etc. The dining room and sitting room are divided by sliding wall partitions. Structurally the building is formed of brick and steel for the vertical construction and reinforced concrete for the horizontal. A special form of construction, in which timber is wedged in reinforced concrete, is used on the east and south walls. The roofs are covered with gravel and insulated with special double bitumen sheets. The structure of the building, where it is exposed to the open air, is covered at ceiling level with corrugated sheets. The inner walls are covered with canvas, fibrous matting or wood in natural colours. 3, the paved courtyard terrace, showing also the special timber treatment of the south wall. 4, the main entrance, showing the contrast in facing materials between the brick of the garden wall on the left and the timber and stucco of the house itself. 5, the east corner of the house. 6, the roof terrace. 7, the large living-room windows seen from the terrace courtyard.

8

9

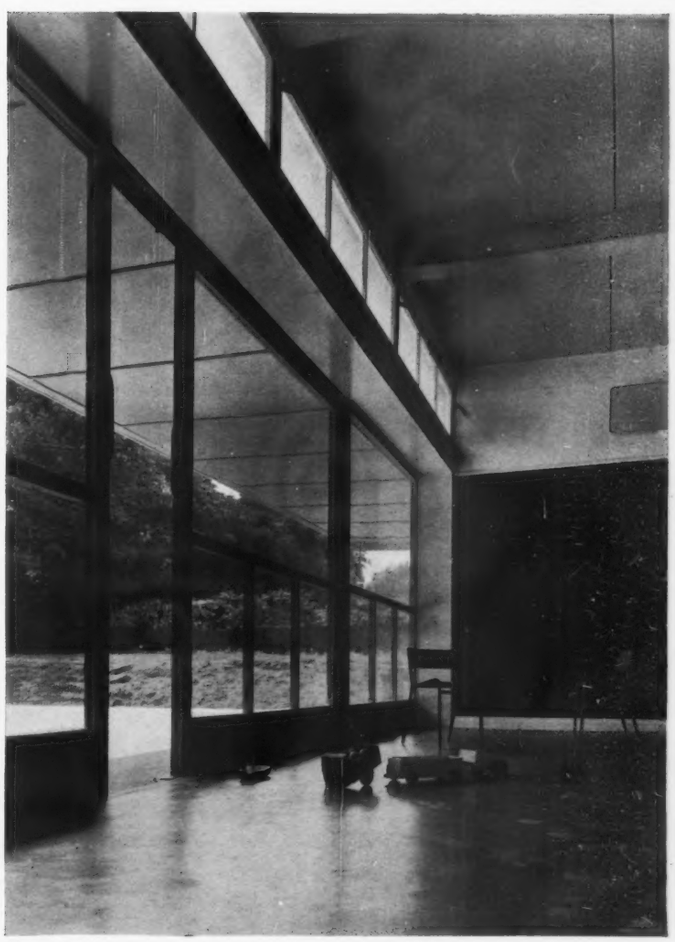
8, the roof terrace which divides the offices from the living quarters of the house. On the left can be seen a balustrade, formed of timbers left in a natural state. 9 and 10, views of the courtyard terrace on the south-west side of the house.

10

A NURSERY SCHOOL AT DULWICH

1

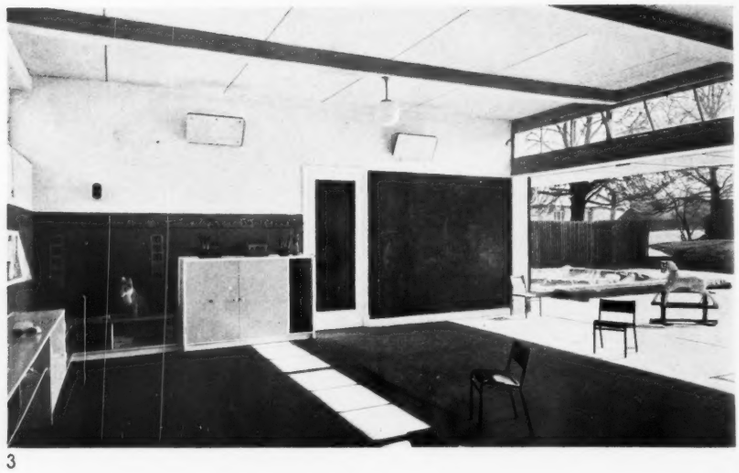
SAMUEL AND HARDING, ARCHITECTS



2

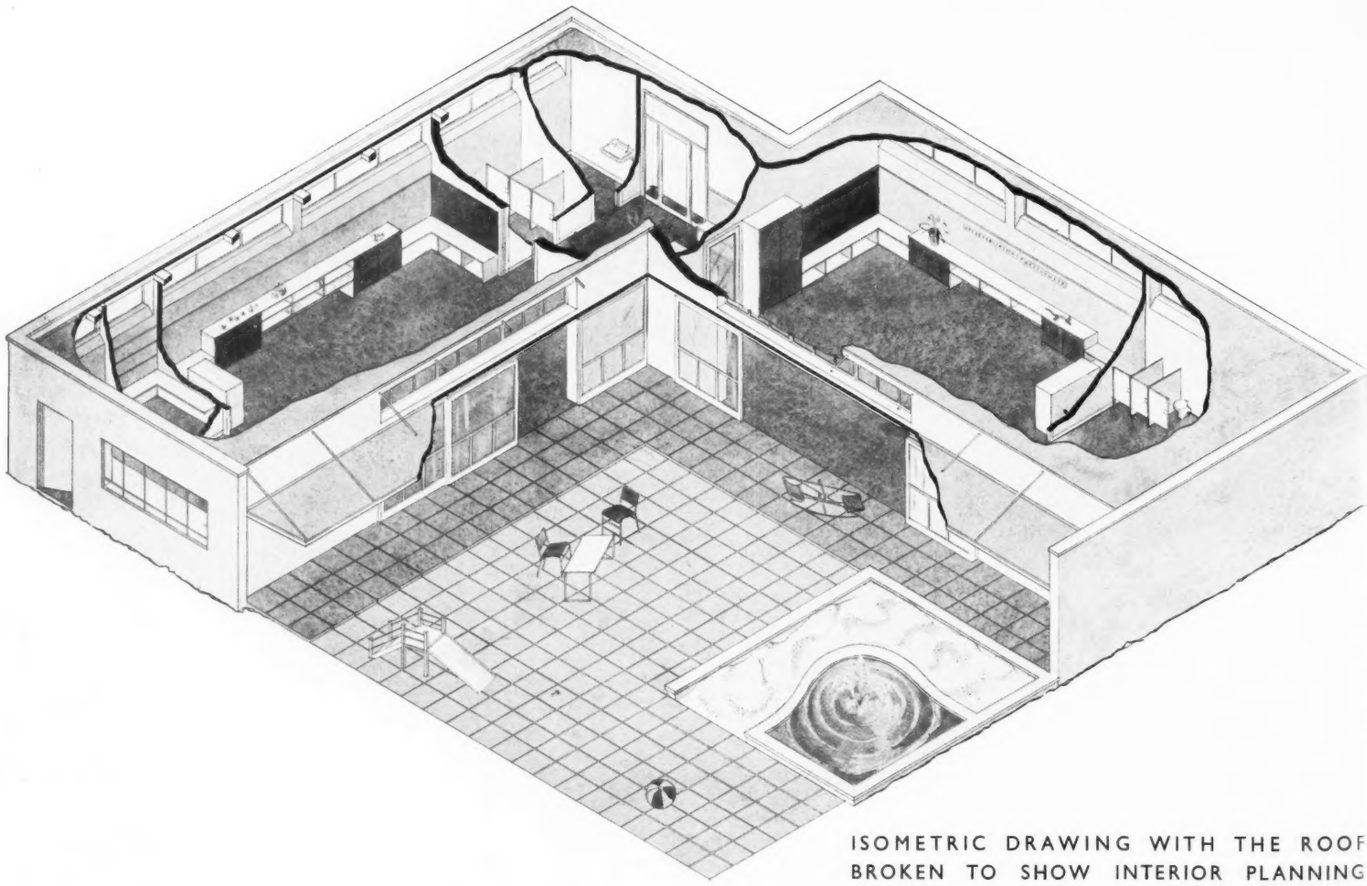
This school has been built in connexion with an existing middle class preparatory school for 500 boys. The principals found that there was an urgent need in the neighbourhood for a nursery school and decided to build one which should be self-contained and not necessarily a preparatory school for the main school, but should replace the existing nursery class which was in many ways unsatisfactory. The capacity was to be for 45 children and the cost not to exceed £2,000. The site is level and surrounded by very big trees and the playground opens off it into a paddock. The space for building was very restricted so that there was practically no alternative to the L plan which was adopted. 1, looking across the playground enclosed by the two wings of the building. 2, looking across one corner of the playground through the large sliding windows.

N U R S E R Y S C H O O L A T



3

The building consists, as the isometric drawing and the plan on the facing page show, of a single story with flat roof. Each wing contains a large classroom with lavatories, etc., adjacent, and an entrance vestibule, which also serves as cloakroom, in the angle. A cantilevered hood forms a covered portion to the paved playground, which also contains a sandpit with central fountain jet and a paddling pool. The long side of each classroom faces this playground, and nearly the whole length of each of these walls consists of windows that slide away to open the whole side of the room to the air, as in 3. The windows are seen partly closed in 4. It can also be seen that clerestory windows above the continuous canopy give unshaded light and adjustable ventilation. The sliding windows are of teak, running on special rubber tracks that give an absolutely flush surface across the threshold. The remaining windows are of deal. 5, the pool in the playground.

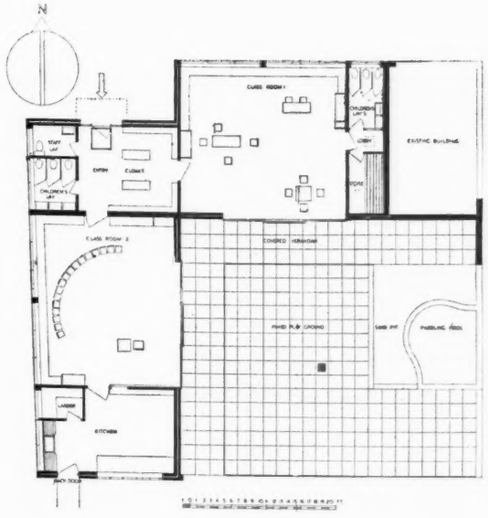


ISOMETRIC DRAWING WITH THE ROOF BROKEN TO SHOW INTERIOR PLANNING

DULWICH

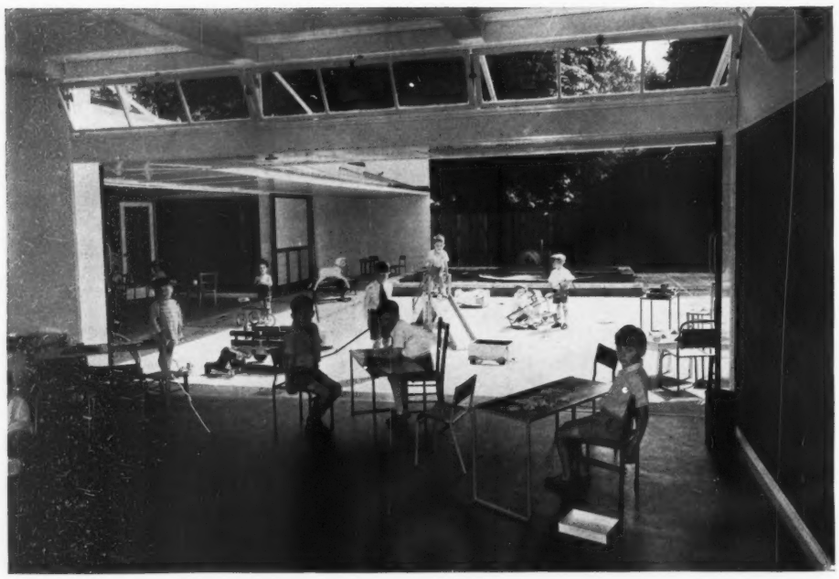
4

5



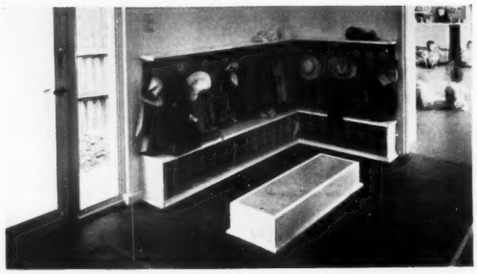
PLAN

The ground landlords, Dulwich College Estate, required that the building should be of red brick to conform with the existing buildings, which are late Victorian Gothic. Fletton brick carrying walls are used throughout, the wide openings being spanned by rolled steel joists. The roof is timber carried on steel binders. The brickwork of the walls facing the playground is distempered white and the underside of the canopy, which is of asbestos cement, is painted pale blue. The total cost of the building, including all equipment except actually movable furniture such as chairs, tables, cups, saucers and electric cooker, but including all other electrical work and wiring of cooker, playground, sand pit and paddling pool, was £1,900, or about £42 per place.



6

6, looking towards the playground from one of the classrooms. 7, the entrance vestibule, showing the central bench and small-scale clothes-racks and lockers. 8, built-in furniture and blackboards inside the classroom. The floors are covered with linoleum, dark blue in room 1 and terra-cotta in room 2. The blackboards are brown linoleum in room 1 and green in room 2, the cupboard fronts light blue in room 1 and green in room 2, and the dados of cork. The dado in the cloakroom is light blue linoleum. The classroom walls are plaster, distempered light cream, and all ceilings are of fibre board untreated. The lavatories and kitchen are finished with fair faced brick distempered. Heating is electrical throughout, by means of overhead radiant heaters supplemented by tubular convectors at floor level. The hot water heating and cooking is also electric.



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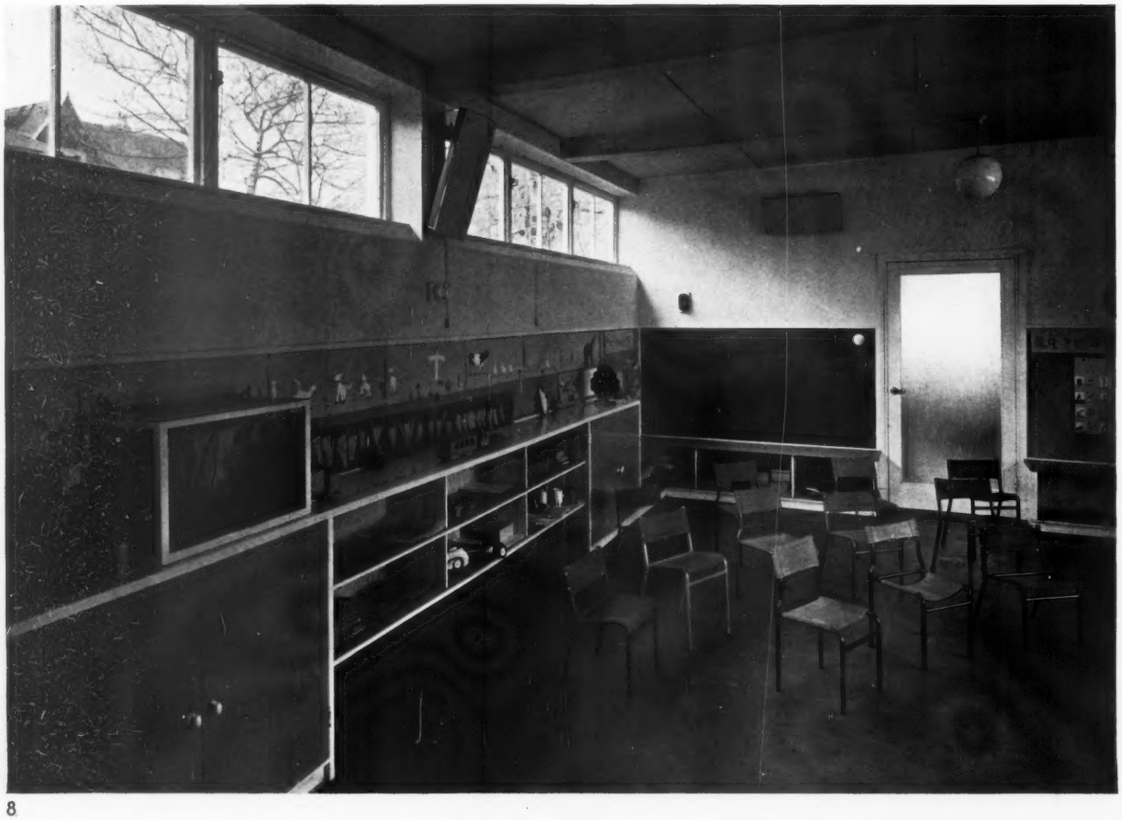


8

NURSERY SCHOOL AT DULWICH

The efforts of the U.S. Department of the Interior to make a record of the surviving architecture of the neo-classical period have included a complete survey of the Mississippi town of Natchez, a remarkable colony of free-standing country-houses, some of monumental proportions and mostly unchanged since the middle of the last century. American interest in Natchez has at the same time been aroused by the activities of a local preservation society. The dangers of the preservationist attitude to the architecture of the past has been discussed before on these pages. It tends rather to treat what should be live architecture as material for a museum catalogue and to discourage confidence in building in a contemporary spirit. We know that blinding ourselves to change only induces an unrealistic outlook, and this attitude is sometimes taken to an extreme in America whose short history encourages a too sentimental reverence for the past. In one of the photographs on the right the figures in costume posing beneath the portico only succeed in degrading the building to the level of a Hollywood film set. However, notwithstanding the sentimental emphasis on mere preservation that some of the activities described in Mr. Cutts's article suggest, there can be nothing but praise for the enterprise that sets out to record these buildings as elements in America's past. There is also intrinsic architectural interest in the Natchez houses whose temple form represents a very specialized development of the American Colonial style.

America Preserved

By Anson Bailey Cutts

A contrast from Natchez, Mississippi: disintegration and preservation. The upper picture shows all that is left of "Concord," the Spanish Governor's Palace, built in 1749: the twin entrance stairways and the "slave wing." The house, of brick and frame construction, was once the centre of Natchez social life. With it are associated the names of Philip Nolan, the "man without a country" and of Aaron Burr, the U.S. vice-president who killed Alexander Hamilton in a duel. The lower picture shows a famous Greek Revival house, "D'Evereux," in a perfect state of preservation. It was planned by the architect Hardy for William St. John Elliott in 1840.

An English generation that has complacently acquiesced in the wholesale destruction or disfigurement of eighteenth century London and many of the great country houses dating from that period, might learn a belated lesson from the vigorous and widespread efforts now being made to restore and safeguard the remnants of eighteenth century architecture and civilization in the United States, particularly in the Old South.

Modernization is of course necessary but many find it hard to explain why the really priceless must be sacrificed while so much that is notoriously commonplace and ugly is spared to plague future generations, as well as our own. In America the lesson also came late. Many of the finest Georgian Squares in Philadelphia, such as Rittenhouse, have been mown down. Nothing remains of the period in New York City and even Boston has shown somewhat alarming tendencies to follow suit. Yet it is safe to say that if any one of the historic Berkeley Square or Park Lane houses had been built in the United States it would have been preserved and restored with infinite care. The Adelphi would have been made a National Monument, the mecca of hundreds of thousands who revere great art and cherish associations with great personalities and great events. As a proof of this fact, one need only read the record of restored Williamsburg's (Virginia) sensational success as a National Park. Even visitors from as far away as Canada are visiting it in increasing numbers each year for the sake of the unique experience of living in the age of their forefathers two centuries past—complete in every minute detail. Yet it cost $14,000,000 and ten years of the most painstaking research and labour to restore and reconstruct Colonial Williamsburg, which today is about equivalent in area to what London has lost in the last three or four years.

Indirectly, the depression has had a most salutary effect upon this conservation movement, for it was in order to provide thousands of unemployed architects with legitimate work that the U.S. Government early established the *Historic American Building Survey* which has hunted out, photographed and made complete measured drawings of every building, large and small, with any claim to historic significance, from one end of the country to the other.

Some of these, such as the Colonial Theatre in Charleston, South Carolina, subsequently have been completely restored, with Federal Funds. All of the drawings and records have been deposited in the Library of Congress, so that never again in America will it be necessary to comb the world for data when future philanthropists undertake some such vast restoration project as Rockefeller's Williamsburg. If the Roosevelt administration had accomplished nothing else, it would be remembered for this.

A large part of the *Historic Building Survey's* work was done in the South, that part of the country which formed the Confederacy. This is natural, for there the Civil War left poverty and defeat. Industry and building construction stood still for a quarter of a century. And when, after fifty years, the industrialization of the South began in earnest, new centres of activity sprang up. Birmingham flourished but Mobile declined. Atlanta assumed a

The best American neo-classical tradition is exemplified in the fine house, "Dunleith," Natchez, built for General Cahlgren in 1847 *(lower picture); and its refined detail is exemplified in the doorway at Jefferson College, near Natchez. In the case of the South, the war of* 1860 *saved this tradition from being completely submerged in the spate of later nineteenth-century eclectic building; a solitary example is "Longwood," Natchez (top right), conceived by a Yankee in oriental style and barely finished when the war broke out. Its octagonal bulk was never completed and today the tools of the workmen lie where they were dropped at the first call to arms.*

Yankee aspect and prospered, but Savannah languished in obscurity. Jacksonville became the metropolis of the new Florida, but St. Augustine resigned itself to slow decay: while such leading centres of antebellum culture as Charleston and Natchez were left to brood over their vanished greatness and have scarcely changed a stone in seventy years. It is an ill wind that blows no one any good; the American Civil War and its aftermath unwittingly preserved on the banks of the lower Mississippi the last full flower of the Renaissance.

Natchez is in every sense the American Bath. There it stands, high above the broad sweep of the river, all white porticoes and cupolas and stately gateways—a classic city; the only city of country houses in America, probably in the world. Yet, until eight years ago, it was practically unknown beyond the borders of its own state—and Mississippi is one of the least known states in the Union. Then two events occurred to attract the attention of the outside world. That year the Garden Club of Natchez organized its first "Pilgrimage Week," threw open to the public the doors of twenty historic mansions and invited Southerner and Yankee alike to come and see what treasures had been held in secret all these years. The rebel Stars and Bars were hoisted to the flagstaffs once again. The residents ransacked their "attics" for the hoop skirts and high stocks their grandparents had worn. Gorgeous brocades and velvet tailcoats, old Confederate uniforms by the hundred, were brought to light. Pageants and candle-light balls were organized; negroes came in from the plantations to serenade the dancers with spirituals. For one delirious week the city remained *en fete*. In imagination, Natchez was alive once again. Since then the Natchez Pilgrimage has become an annual event that last April attracted 10,000 people

"The Briars," Natchez, left, where the Confederacy's first and only president, Jefferson Davis, married Varina Howell, is a good example of the small Georgian residence of the lower Mississippi region, though it was not built till 1816. *"Gloucester," centre (circa* 1800*), is situated about a mile outside the town on the Natchez-Trace road. It is surrounded by a forest of* 250 *acres and is a dignified design, marred only by the fact that no two of its columns are the same distance apart. These houses, and the others illustrated with this article, have been surveyed by the "Historic American Buildings Survey," undertaken under the direction of the U.S. Department of the Interior, which aims at recording and, if possible, preserving early American buildings of significance.*

Natchez, Mississippi, described as the "American Bath" represents, apart from the recently-restored Williamsburg, the best surviving collection of American classical buildings of the first half of last century, though in the form of detached country houses instead of urban squares and crescents. Many of these houses still retain their original interior furnishings. Left, two interiors at "Melrose," built in 1845: looking along the servant's passage which links the detached kitchen building, a characteristic Southern feature, with the main house; and a view across the dining-room, showing the slave-operated punkah over the table.

from 43 States. The dollars these visitors pay for the privilege will make possible the rehabilitation of some of the finest domestic architecture remaining from the eighteenth and early nineteenth centuries. Credit for the whole brilliant idea must go to Mrs. Balfour Miller, then President of the Garden Club.

Another factor in Natchez rebirth was the publication of Stark Young's novel *So Red the Rose*, the first of the recent series of immensely popular historical novels dealing with the rise and fall of the Confederacy. In the words of Mr. Young, "This old town toward which the Bedford's carriage was rolling along the hard dry dirt of the road, lay high up on the bluffs, above the Mississippi, which spread out below in a vast curve, with its yellow current and its timeless air of volume and full movement to the Gulf. It was this elevation, in contrast to the woods, the swamps, the low lying river lands—the richest land in the world—for miles about Natchez and also across the river to the West, that had given the town its fortunes. The village of the Natchez tribe, coming up from Mexico nobody knew when, was found here by De Soto's Spaniards in the year 1543, and he himself was thought to be buried in Lake St. John. The French came, then the British, then the Spanish again for nineteen years, until 1798, when Natchez became United States territory. Tobacco and indigo gave place to cotton, for which the climate and soil were so richly adapted that it was not uncommon to see a piece of land pay for itself out of the purchase price in two seasons. Most of the fine houses belonged to the planter class."

Little attention was given to the district until the war clouds of the American Revolution loomed on the horizon. In 1763, following the Colonial wars, many English veterans had been awarded vast land grants in the district, and these loyal subjects of the Crown, with many wealthy Loyalists, finding life unhappy in the seaboard section, moved to Natchez. On the only high bluffs in the whole territory was it possible to build substantial residences, quite removed from the floods that periodically ravage the river country. Jefferson Davis, ill-fated President of the Confederacy, was married to Varina Howell there at "The Briars," in 1845. Many of the greatest names in Southern history have been identified with one or another of these old houses. Statesmen, men of letters, musicians, financiers, made their way across the Atlantic and half a continent to this community, where the wealth and brains of the South congregated and cultivated the amenities of city and plantation life side by side. Of the seventy-five millionaires in America during the 1850's, twelve were residents of little Natchez. Living in town, daily visiting their estates, these plantation owners were probably the first regular commuters in modern history and they have left behind a unique architectural record of their life.

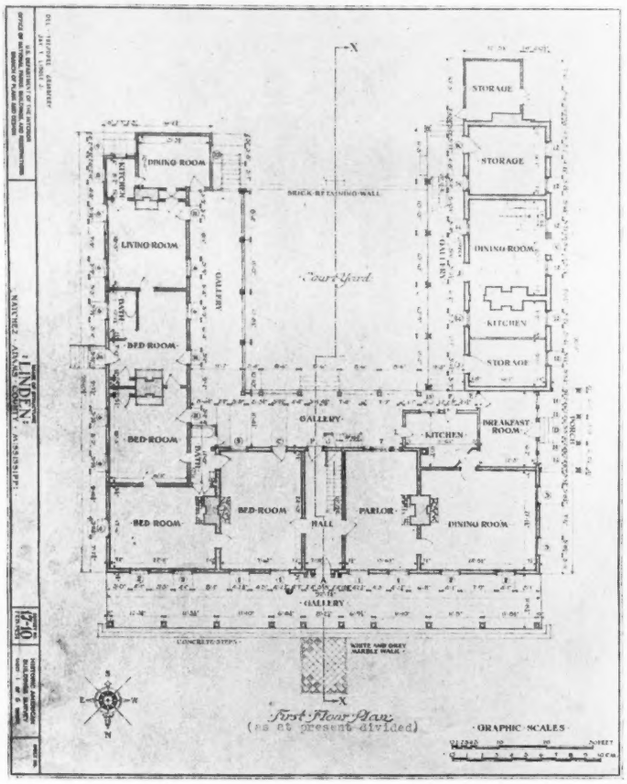
A large part of the survey work has been done in the South, particularly in the Mississippi Valley at Natchez and elsewhere, where the neo-classical traditions persisted well into the nineteenth century. Above, the Jackson house at Florence, Alabama, the epitome of the domestic style of this region, which evolved naturally, almost imperceptibly, from the country houses of the Georgian era to reach the characteristic temple form in the middle of last century.

The taste of the majority leaned heavily upon Europe—particularly upon England, where some had been born and others educated. The great houses of Natchez, in common with many elsewhere in the South, become repositories of art works and antiques. Gardens were laid out by imported disciples of Le Notre and several of the greater houses were planned by distinguished architects. But the "planters" were as often their own designers, and today decaying mansions without number bear witness to minds of the finest æsthetic balance.

By 1830, the Greek Revival was in full swing, and as it surged across Britain and America it reached the peak of refinement and utility, under French influence, in the lower Mississippi Valley. Even at the height of the Revival in England, the temple form was not widely utilized for living purposes. The ponderous neo-Grec and Roman prostyles and peristyles were reserved for banks, museums and churches or an occasional garden temple. In the American South, however, the temple dwelling evolved logically, almost imperceptibly, from the more famous Georgian country houses of the Atlantic seaboard. Classic orders and decorative features were reproduced largely in the same perishable material that had given them birth at the very dawn of ancient Greek civilization. As Aiken, the Regency architect, pointed out, nothing could have been more rational than the wooden columned ambulatory encircling these plantation houses. Rational, perhaps, but doomed to decay, as one is painfully aware throughout the South today. For this reason, other vast restoration projects are imperative if any considerable number are to survive the second quarter of this century.

In the long pageant of architectural history, the hour of Dixie upon the stage seems brief indeed. Yet Civil War and impoverishment did save one part of the Anglo-Saxon-speaking world from the orgy of tasteless building which the nineteenth century means for us elsewhere.

"Linden Place," Natchez, built mostly before 1780, is typical of the earlier architecture of the town. It surrounds a paved courtyard, only the central portion being of more than one storey. The carefully dimensioned plan is part of the "Historic American Buildings Survey" which has made a record of all the Natchez houses.



Two examples of Natchez, Mississippi, architecture of rather different style from the timber-frame domestic work already illustrated. The temple form of the mansions is a style all of its own, but these are much more closely allied to English building of the same type, though of several decades later. Left, outbuildings at "Monmouth": the old cistern shed and dairy The rooms above were quarters for house servants. Right, Church Hill chapel, a rare example of Southern Colonial gothic.

HOSPITALS

ADAMS, HOLDEN AND PEARSON

THE SITE

This building, which is a Nurses' Home for the Westminster Hospital, is on an island site, bounded by Horseferry Road on the north, Page Street on the south, St. John's Gardens on the east, and Marsham Street on the west.

PLANNING

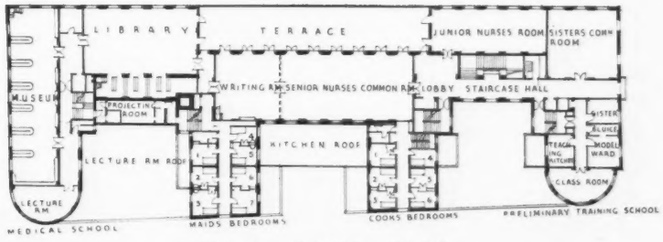
Under the same roof as the Nurses' Home is the medical school, the interior of which is nearly finished. This is planned as a self-contained building. The Nurses' Home occupies about two-thirds of the building at the south end of the site, with the entrance in Page Street : the medical school the north end, with the entrance from Horseferry Road. The hospital, the steel frame of which is being erected, occupies a separate site on the east of St. John's Gardens. A subway will connect the Nurses' Home with the hospital.

THE VIEWS ILLUSTRATED

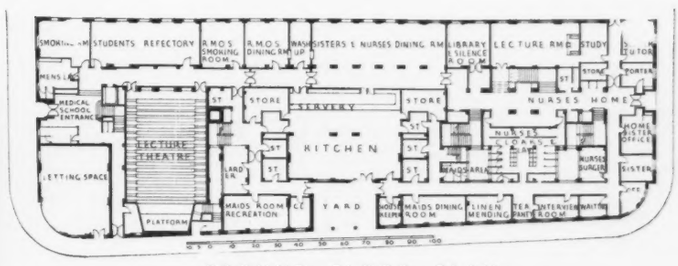
1, a general view of the building ; 2, the main staircase, looking down to the ground floor and up to the first floor.

1

2



FIRST FLOOR PLAN



GROUND FLOOR PLAN

HOSPITALS

ADAMS, HOLDEN AND PEARSON

STRUCTURE AND MATERIALS

The building is of steel frame construction, faced externally with multi-coloured Sussex stocks, and having a red brick base and Portland stone strings and copings. The windows are metal casements, opening outwards, with fanlights. Cork composition paving has been adopted generally for the entrance halls and corridors, with marble or black tile cove skirting, and there are fibrous plaster ceilings in the most important rooms and in certain parts of the entrance halls.

EQUIPMENT AND FINISHES

The sisters and the nurses and maids have their own staircase, and there are lifts for the nurses and maids. Provision is made for a lift for the sisters at a later date. On every floor are ironing-rooms, pantry and shampoo rooms. The boilers and steam-raising plant serve the nurses' home and medical school, and later will serve the hospital. The plant includes calorifiers and hot-water supply arrangements. A mechanical ventilating equipment is provided for the main lecture theatre, the basement and certain rooms on the ground floor, the kitchen and internal lavatories and bathrooms and fume extraction plant for the laboratory and fume cupboards. All pipes are hidden and are accessible from access panels treated in keeping with the adjacent wall surfaces. Coal fires are provided in the main common rooms. House telephones are installed and public call boxes on the ground floor. The common rooms on the first floor, overlooking St. John's Gardens, have Australian walnut dados, door linings and architraves, with fabric covered panels above and oak strip boarded floors with Australian walnut margins. The main staircase is of reinforced concrete with oak treads and Australian walnut balustrade and risers. A dado of similar material is fixed to the first floor staircase hall. The sisters' and nurses' bedrooms have painted plaster walls; floors are screeded to receive linoleum and each room fitted with a built-in wardrobe and recessed lavatory basin and a gas fire. In addition the sisters are provided with a built-in writing-desk. The bathrooms and lavatories, etc., have cork composition tiled floors, the dining-rooms and certain other rooms teak blocks. The walls of the main kitchen are tiled for the full height, and a false ceiling is formed with white glazed asbestos in sheets 4 ft. square.

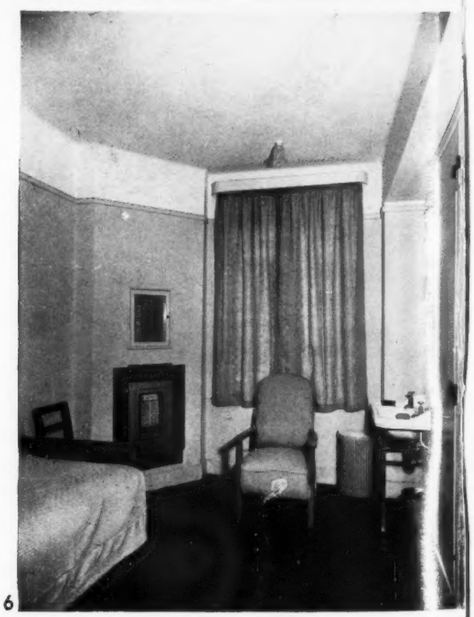
THE VIEWS ILLUSTRATED

3, the east elevation, facing St. John's Gardens, 4, the kitchen. 5, the senior nurses' common room. 6, a nurse's bedroom.

3

4

5



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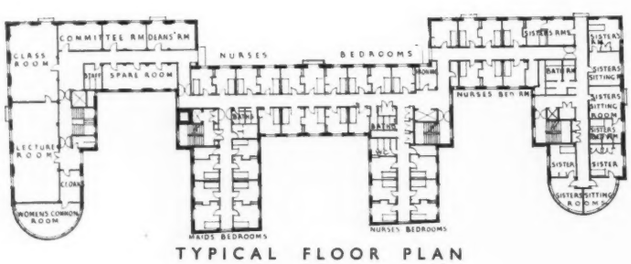
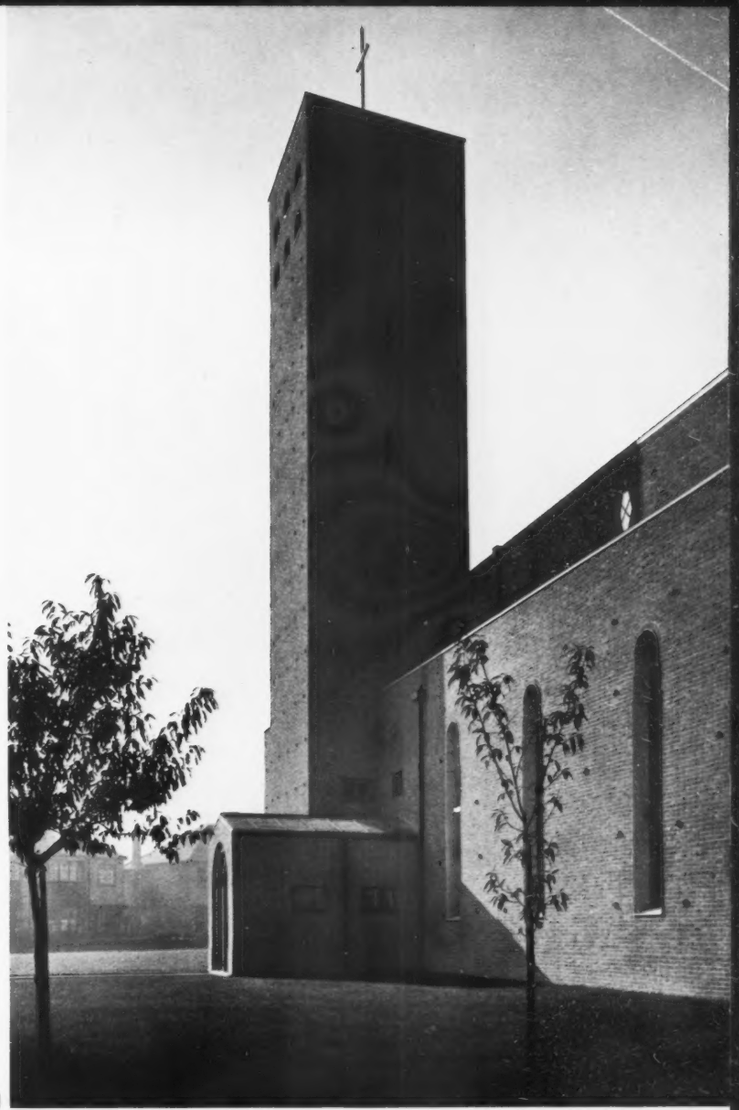


TYPICAL FLOOR PLAN

CHURCHES

ARTHUR W. KENYON



1

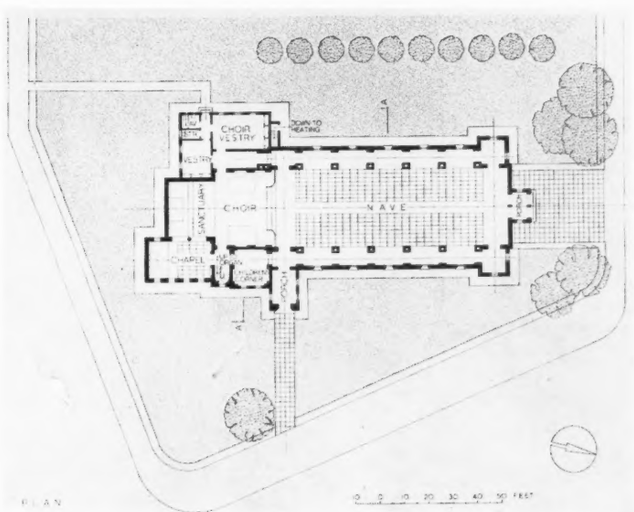
THE SITE North Harrow, Middlesex. The Church, which is dedicated to St. Alban, is on a level site bounded by three roads. A stone curb round the site and surrounding lawns leaves the building open to its surroundings on all sides.

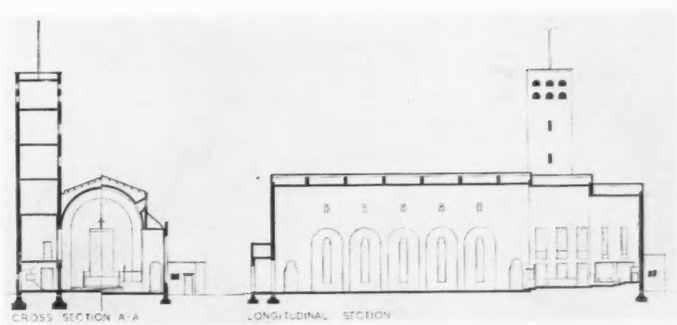
STRUCTURE AND MATERIALS The building is constructed with a reinforced concrete frame supporting a main barrel vault over the nave and secondary vaults between the piers. The outer walls, tower, Lady Chapel and vestries are of solid brick. The facing bricks are Dutch, mottled golden brown. Slightly projecting headers make a pattern over the wall surfaces. Vertical ribs rising from the main points of support in the nave, above the barrel vault, carry the wooden roof purlins and serve to buttress the external wall above springing level. The main roofs are covered with copper, the aisle roofs are of pantiles and the flat roofs asphalted. The main windows are steel, glazed with crown glass, and the smaller windows have oak frames. The doors are of oak.

THE VIEWS ILLUSTRATED 1, the tower, seen from the north. 2, a general view from the east. 3, the east entrance porch.

2

3





CHURCHES

ARTHUR W. KENYON

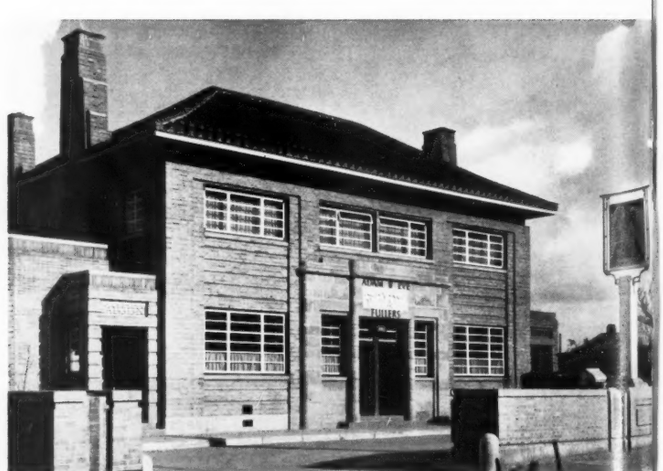
5

EQUIPMENT AND FINISHES Heating is by means of air warmed by two furnaces with inlet and return gratings placed in the floor near the chancel steps. The nave is lit by hanging frosted spheres which have a gilt "halo"; these are hung by plain wooden brackets and cords in two tones of blue. Wall and vault surfaces are finished white and rough textured. The main vault and west wall are covered with acoustic plaster. The floors are of stained pine : the pews British Columbian pine : choir stalls, altar rail and general joinery, oak. The chancel and sanctuary floors are paved with black marble. The altar frontal is red and oatmeal, the back cloth blue and silver and the riddels cream and blue. Above is a plain black cross.

THE VIEW ILLUSTRATED 5, a general view of the nave.

PUBLIC HOUSES

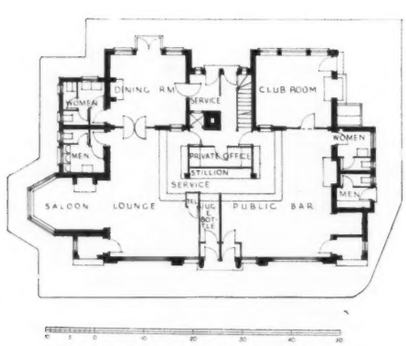
H. REGINALD ROSS



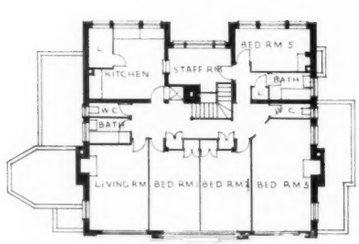
1

THE SITE Uxbridge Road, Hayes, Middlesex. The building replaces a previous public house, the "Adam and Eve," whose name has been retained.

THE VIEWS ILLUSTRATED 1, A general view of the exterior. 2, a detail of the saloon entrance. 3, the public bar.



GROUND FLOOR PLAN



FIRST FLOOR PLAN

PUBLIC HOUSES

H. REGINALD ROSS

PLANNING

In view of the comparatively small size of the house a Private Bar was not considered necessary, and the extra space gained thereby has been utilized in providing a large Saloon Lounge and Public Bar. The house is so designed that both bars can be extended into the dining-room and club room, while the loss of the latter would be accounted for by new one-story extensions into the garden.

STRUCTURE AND MATERIALS

External walls are solid throughout, being chiefly 13½ in. with the recessed portions in 9 in. brickwork. The facings are 2 in. Bedford greys, laid five courses to a foot, certain portions being rusticated. It was considered permissible to use 9 in. solid walls in view of the considerable overhang of the eaves (some 2 ft. 6 in.) and the fact that all 9 in. work is recessed back from the main face. In practice no trouble has arisen. A certain amount of steel has been used internally, but generally speaking the walls are weight-bearing. The 30° roof is covered with boarding and felt, and "under and over" Spanish pattern hand-made tiles. The panel, designed by Miss Gertrude Hermes, over the door, is in Empire Stone. The inn sign has been executed on armoured glass by Cosmo Clark.

EQUIPMENT AND FINISHES

Mechanical ventilation is used, although natural cross ventilation in very hot weather can be obtained by opening the dining-room and club room doors. Additional heating to that provided by the open fires is obtained from a boiler in the basement and ordinary ventilators. These are entirely hidden by teak casings, with bronze grille vents. The internal flush panelled doors are mainly in teak, with teak frames and Australian walnut architraves. Dadoes are mostly veneered in two heights with Australian walnut and Indian laurel, with Australian walnut capping and sunk teak skirting. The dado panelling to the Public Bar and club room is in selected Columbian pine sheets. The stillion is mainly in teak with Australian walnut capping and columns. The sandblasted frieze to the stillion is also by Cosmo Clark. The cornices are run in fibrous plaster. Floor finishings are cork carpet in the saloon and hardwood strip elsewhere.

2

3

J

CINEMAS

BERTIE CREWE AND KAY

THE SITE

Kennington Road and Princes Road, London.

PLANNING

The auditorium provides seating accommodation for 2,500 people. There is a fully equipped stage with grid, property rooms, scene dock, dressing-rooms, etc. From the entrance foyer there is a staircase leading to the tea-room and circle. On either side are draught-lobbies giving access to the stalls. Overlooking the entrance hall is a tea-room, separated by a glass and metal barrier. It contains a soda fountain and milk bar. From this draught-lobbies give access to the circle foyer. Behind the cinema is a large car park.

1

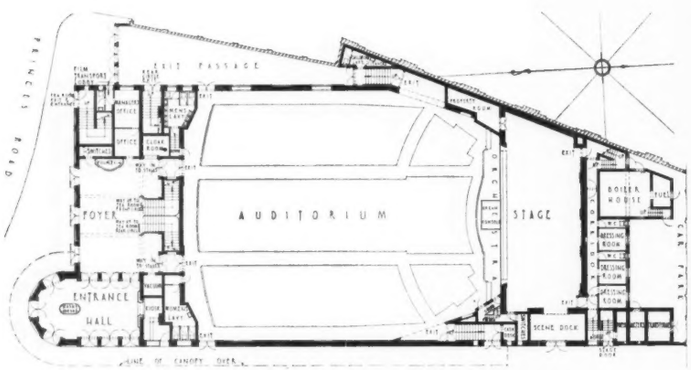
CINEMAS

BERTIE CREWE AND KAY

STRUCTURE AND MATERIALS Yellow stock brick, with Portland stone dressings. The materials were selected in consultation with Mr. Louis de Soissons, architect for the Duchy of Cornwall Estate on which the building is situated, as being suitable ones in the surroundings.

EQUIPMENT AND FINISHES The building is air-conditioned by a Plenum plant, augmented by radiators. A decorative scheme in green, cream and pink has been carried throughout the building.

THE VIEWS ILLUSTRATED 1, general exterior. 2, main entrance bay. 3, a detail showing the fascia and metal letter plates. 4, the auditorium.



GROUND FLOOR PLAN

2

3

4

POLICE STATIONS

G. NOEL HILL

THE SITE The building, the Manchester City Police Headquarters, designed by the City Architect, occupies a roughly rectangular site, bounded by South Street, Jackson's Row, and Bootle Street, Manchester. The main frontage is in South Street. The centre portion of the site forms a rectangular courtyard, approximately 150 feet by 50 feet, part of which is roofed over.

PLANNING The majority of the offices are facing the courtyard, which gives better light than the street frontages, and has the additional advantage of being quiet.

STRUCTURE AND MATERIALS All main walls are of brickwork and are faced in South Street with Portland stone. The remainder of the facings are in bricks of a golden brown shade. Floors and flat roofs, with the exception of the basement and lower ground floor, which are of solid reinforced concrete, are of hollow tile and concrete construction. Internal partitions are of plaster slabs.

1

POLICE STATIONS

G. NOEL HILL

2

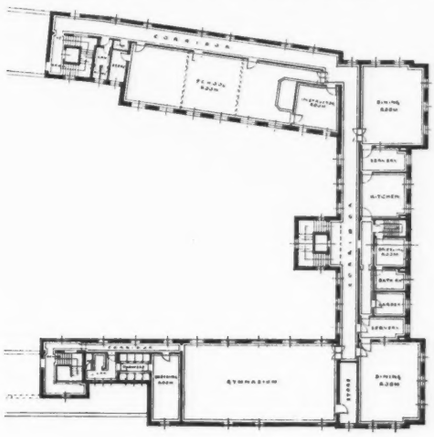
EQUIPMENT AND FINISHES

A chemical laboratory, with balance room and store, and an optical laboratory, with two dark rooms, are equipped for criminal investigation. The optical laboratory is a general optical workshop and may be used as a photographic studio. Equipment is being provided for the enlargement, projection, and minute examination of crime exhibits on a screen. Provision has been made for finger print records and for the examination of finger prints. The offices are equipped throughout with steel furniture and counters.

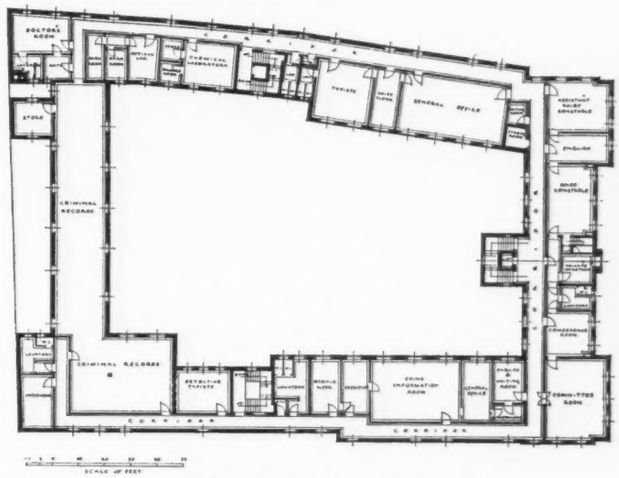
Two large sectional boilers are provided for heating, each fired by a thermostatically controlled mechanical stoker. Hot water is circulated throughout the building on the forced circulation system. Some of the principal rooms are fitted with a thermostat. The telephone installation consists of a private branch of six lines from the G.P.O. Exchange. This system is supplemented by a private telephone installation of "Dictograph" house phones for the use of the Chief Executive Officers and their staffs. Radio interference suppression devices have been provided to all the electrical apparatus and motors, so that radio service will not be interrupted. The floors of offices are finished with Rhodesian teak or Burma teak blocks; lavatories have Terrazzo tiled floors and the main entrance hall is floored with Hopton Wood stone. The "A" Division parade room has a floor of coloured asphalt and the laboratories and Police Surgeon's room have wood block floors. Hopton-Wood stone has been used for the walls of the main entrance. Walls to offices and corridors are covered with hydrolized hydraulic lime, finished with synthetic paint on the dados and water paint above. Lavatory walls are tiled. The panelled dado in the Committee Room is of laurel wood. Silver greywood has been used for the panelled walls of the Chief Constable's office. The remainder of the principal rooms have dado panelling of oak.

THE VIEWS ILLUSTRATED

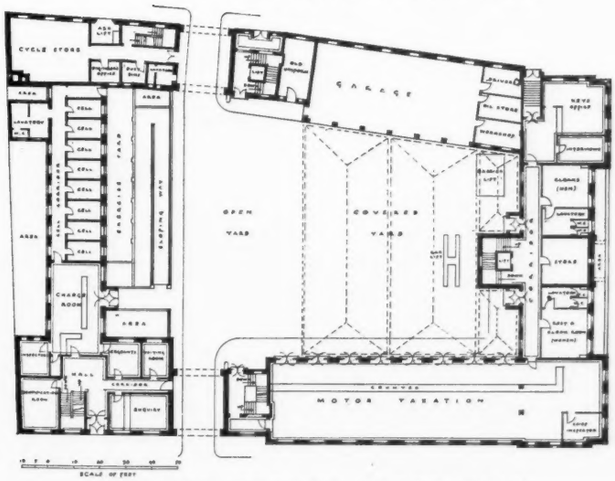
1, a general view of the building from South Street.
2, the Committee Room.



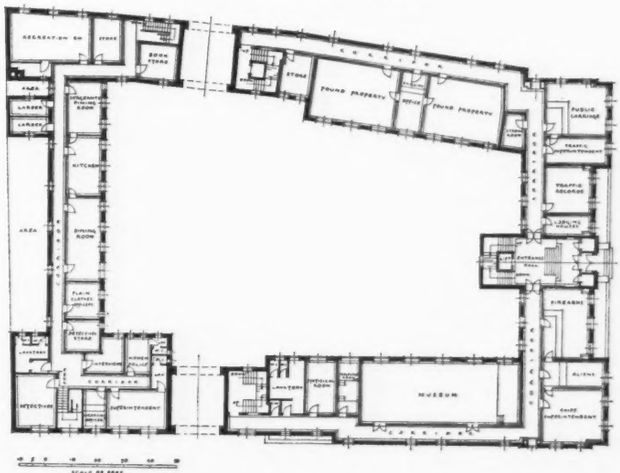
SECOND FLOOR PLAN



FIRST FLOOR PLAN



LOWER GROUND FLOOR PLAN



UPPER GROUND FLOOR PLAN

POLICE STATIONS

G. NOEL HILL

THE VIEWS ILLUSTRATED 3, the Criminal Records Office. 4, the Chief Constable's Office.


3


4

TRAVEL BUREAUX

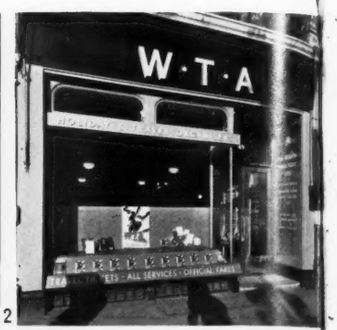
MAURICE A. WIMBLE

WRITING RECESS AND LITERATURE RACKS

THE SITE

Cannon Street, London. The premises taken over for the purpose of installing a travel bureau were an old type teashop, with a white and gilt exterior and an interior of marble with white glass ceiling.

1



2

THE EXTERIOR ALTERATIONS

Reasons of economy did not allow the installation of an entirely new front. The main problem was to produce a new, clean cut front by adapting and restyling the old features so as to obtain an elevation suitable to, and harmonious with, the new interior. A fascia of black marble was fixed over the window and surrounds of Egyptian green. The letters W.T.A. of metal were lacquered chrome yellow on the faces and Egyptian green on the returns. The soffit over the entrance was lined with a flush ply panel, while a narrow width lining extends across the whole width of the shop-front between the pilasters. The rather elaborate section of the transom over the window was boxed-in to permit the fixing of chrome yellow coloured lettering, and a new stall riser sign-board replaced the old glass and metal board used by Lyons. New mahogany doors, fitted with satin chromium kicking- and finger-plates and handles took the place of the original panelled oak doors. The glass and gilt sign panel to the right of the entrance doors was then removed and the new sign panel of plymax was installed. It should also be added that a new window enclosure and bottom was erected, the whole of the window side of this being finished in french grey.

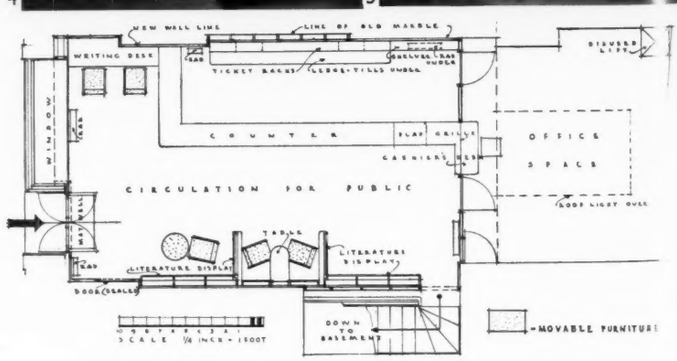

3

THE INTERIOR ALTERATIONS

After removal of all mirrors, sealing up the fireplace and plugging the marble walls to take deal grounds, and the erection of a partly glazed partition at the rear of the shop, the walls were covered with building board. Starting with boxing-in the existing cornice (it was not permitted to remove the latter) with building board, and continuing it to the height of 6 ft. 7 in. from the floor, the same board was used to form a dado up to door height. The frieze portion of the walls were painted ivory white, while the remaining panels below were polished in the natural shade of the board. $1\frac{1}{2}$ in. by $\frac{3}{8}$-in. cover fillets were used throughout, the finish being ivory white above 6 ft. 7 in. and French grey below. The fittings, with the exception of the counter, ticket racks, window enclosure (shop side) were also finished in French grey. The counter was designed with a sloping front and recessed plinth, and was faced with gaboon mahogany. The glass top permits the display of boat plans and maps. The ticket racks were adapted from the old containers by selecting the most functional type and making it a pattern for the other three ; roller shutters were then fitted as providing the best method of closing the racks after use. A small alcove, (3 ft. high) the external sides of which formed literature racks, was built. This encloses a table, at which, seated on comfortable chairs, plans can be discussed without congesting the counter. Similarly, a writing desk, the top lined with black linoleum, provides a means of filling up booking forms while the counter clerks are attending to other clients. The floor of the bureau was covered with a slate grey battleship linoleum, toning with the grey of the fittings.


4


5



PLAN

THE VIEWS ILLUSTRATED

1 and 2, the shop before and after reconstruction. 3, 4 and 5, general views of the interior.

The Functional Aspect of Garden Planning

By Christopher Tunnard

THE modern garden architect has as much to discard as had the painter, sculptor and architect of a decade or two ago. He is faced with the necessity of ridding himself of so many comforting, if worthless, technical aids in planning that very little can be left to guide him. He must therefore evolve a new technique as a basis for contemporary garden planning.

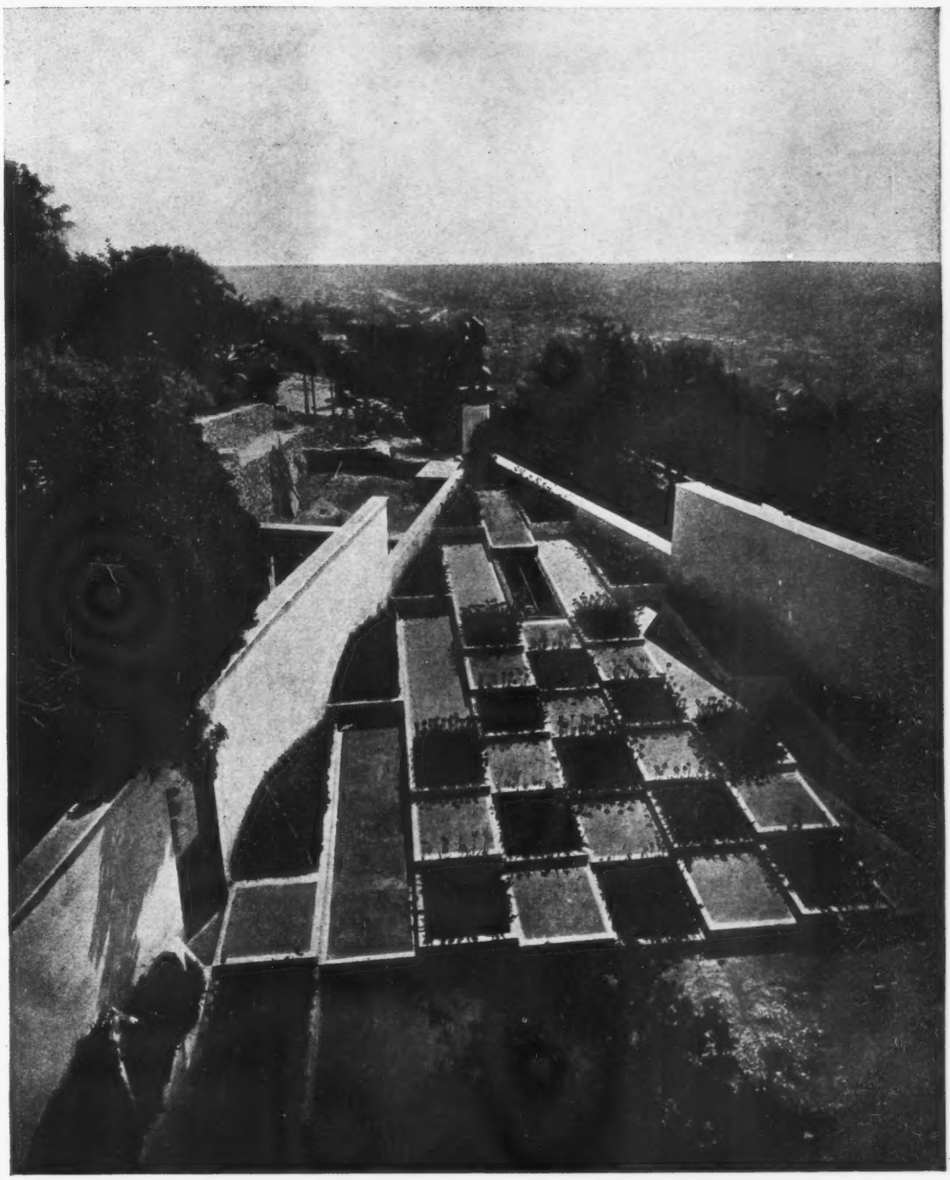
There are, at least, three main sources of inspiration available to him, one of which is likely to exert a direct influence upon the modern garden in spite of conscious attempts on the part of reactionary designers to prevent it. The others, derived broadly from oriental and from modern western art, though they should not be translated literally or taken from their context without adaptation, are a useful source for study. The three, co-ordinated or synthesized into a practical æsthetic for landscape design, could provide the necessary background for a modern technique. It is possible that the modern garden will arrive by other means than those which the writer is about to discuss—the modern spirit in design, is, or should be, a way of thinking and feeling rather than a ready-made formula for achieving an effect — but it would be a mistake to imagine that even the freest forms of planning are not based on unalterable laws and systems of values, and since we are faced with finding a new set to satisfy contemporary needs it can do no harm to suggest some obvious possibilities.

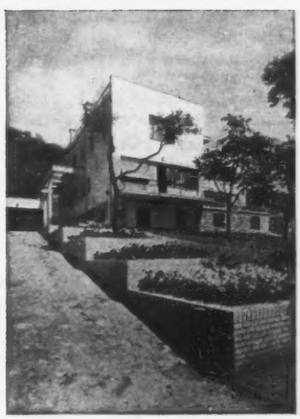
The first of these three influences to be considered then, is that which is exerted by what has been generically termed the doctrine of "fitness for purpose." The form of art which is architecture has been marked in this movement by a return to functionalism, a principle which demands simplicity and clear statement in planning.

Now a great many people who write about gardens and most of those who make them will say that this happy result has been obtained. The following extract is a typical example of the attitude towards garden planning of well-informed persons today: ". . . only with the present century, so one likes to think, has that just alliance of interesting detail, coupled with broad and simple lines, untrammelled by particular style or fashion, been achieved."* But is this really so?

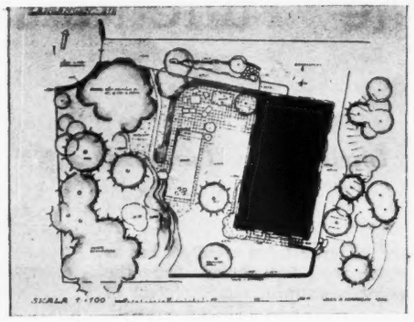
Unfortunately, it is not. Style and fashion still cling to the "interesting detail" and the "broad and simple lines" of most contemporary gardens. There are few places where the Italian, the Oriental, the Rustic, the Tudor or the Alpine curiosities are completely banished. And what fashion has ever swept and held a

* "The English Country House," Ralph Dutton, Batsford, 1935.





Variations on an architectural theme. The garden at Hyères by Gabriel Guvrekian, top, with its focal sculpture by Lipschitz, now a decade old, was the forerunner of several similar gardens; notably the garden beside the British Pavilion, by Oliver Hill, in last year's Paris Exhibition, and an English example near Bristol, bottom left, by A. E.Powell. In the garden of the Villa Schultz, Switzerland, bottom right (architect, Ernst Mühlstein), brick-built flower-boxes lend an architectural balance to the architect's composition.



Left, the garden of the Swiss Pavilion at the Paris Exhibition, 1937. *A feeling for texture in mass planting gives progressive Swiss garden planners an important place in the modern tradition. Above, a garden by Sven A. Hermelin, near Stockholm. A simple house plan evokes equal simplicity in the garden.*

country so thoroughly as that for the natural rock garden during the last twenty years in England? One feels that the " broad and simple lines " are too often employed in the service of axial planning much as they were under Italian influence at Holkham and Kedlestone in the 18th century; the Italian tradition of the axial vista, revived by Victorian architect garden planners eighty years ago, has not yet been discarded although it is a pompous anachronism which has had its day. Unfortunately one cannot agree that the contemporary garden is " untrammelled by particular style or fashion "; the influence of classic shapes and idioms may be seen in the designs of lily pools and swimming baths all over the country. And what does the author mean by " interesting detail "? Can it be the romantic gesture to the past embodied in the Italianate lead figure on its pedestal, the Classic Urn or the well-turned balustrade? Surely it is truer to say that wherever we look in the conventional garden of today we shall find the styles influencing both the method and the matter of design.

Let us hear what Le Corbusier has to say about the academic tradition :†

" **The styles are a lie.**

Style is a unity of principle animating the work of an epoch, the result of a state of mind which has its own special character.

Our epoch is determining, day by day, its own style.

Our eyes, unhappily, are unable yet to discern it."

What then is the 20th century substitute for the " Styles "? As long ago as 1897 we find the Austrian architect Adolf Loos writing : " The lower the standard of a people, the more lavish are its ornaments. To find beauty in form instead of making it depend on ornament is the goal to which humanity is aspiring." For Loos beauty in a work of art was attained by the completeness of its utility and a high degree of harmony of its parts—a view which followers of the modern movement have not yet seen fit to alter.

Thus the doctrine of function in modern art is accompanied by a fresh conception of form. How much importance this latter factor should be given in landscape planning is a debatable point—here it is sufficient to say that the poets of pure form in architecture, like Wright and Le Corbusier, have accepted it as a sufficiently strong foundation for the new way of building.

While the appreciation of pure form is the basis of æsthetic satisfaction in architecture, the other arts are not very differently inclined. Painters, with the exception of one notorious modern group, no longer point a moral finger and are content with patterns of line and colour; in some cases with the pattern only. Sculpture becomes the rhythm of plastic form in relation to an expressive medium. Music belongs again to mathematics. And the industrial arts, in which artists are at last allowed to speak, become the complement of all the others in economy of form, trueness to material and relation to contemporary living. The relationship between the arts has become closely knit, as in all previous great periods of artistic endeavour. Yet the art of gardens has remained so far aloof from this combined activity. Clearly it is in need of the invigorating modern spirit. The sculptor and the painter once

† Translated by Frederick Etchells.

A garden for a week-end house at Cobham. The land is frankly planned as a playground and for low upkeep cost. A combined swimming-pool and boating lake is flanked by a sandy foreshore for sunbathing. All original trees remain on the site and new planting consists of flowering shrubs and waterside plants. The house (and the houses in the two lower illustrations on the facing page) is designed by Raymond McGrath.

participated in gardens — nowadays they are shut outside, in spite of the fact that the best of modern sculptors are designing for open spaces and the painter's conception of form and colour is essential to a modern appreciation of garden planning.

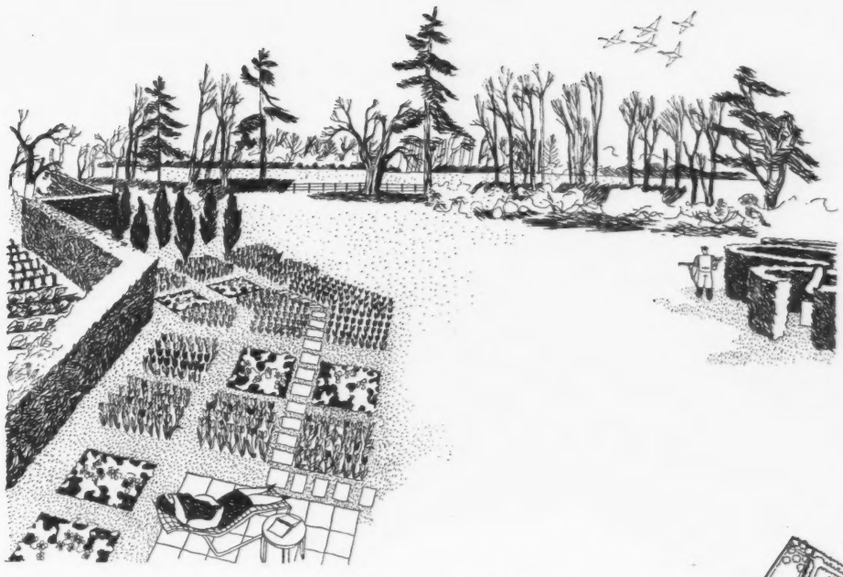
The fact that garden making is in part a science does not free it from the duty of performing an æsthetic function—it can no more be turned over to the horticulturist than architecture to the engineer. That it has a place beside the other arts is more than clear from a study of the past, and that it still has a mission to fulfil, is, in the light of the demands of contemporary life, an obvious reality. We need gardens for rest, recreation and æsthetic pleasure; how, then, can we neglect the art that makes them rational, economical, restful and comprehensible?

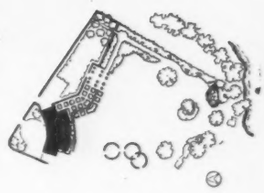
This last adjective is the key to our solution of the problem of landscape design for the future. Understanding cannot be complete unless the pieces of the puzzle fit, and where house and garden, dependent on one another now as always, are maladjusted, æsthetic comprehension is impossible. The modern house requires modern surroundings, and in most respects the garden of today does not fulfil this need.

It will be apparent from what has been said that the modern garden should be the logical outcome of the principle of economy in statement and the sociological necessities which have influenced the modern house.

As we have seen, once in its history at least architecture has followed the lead of the garden makers; today it is the turn of the latter to learn the lesson of the modern way of building.

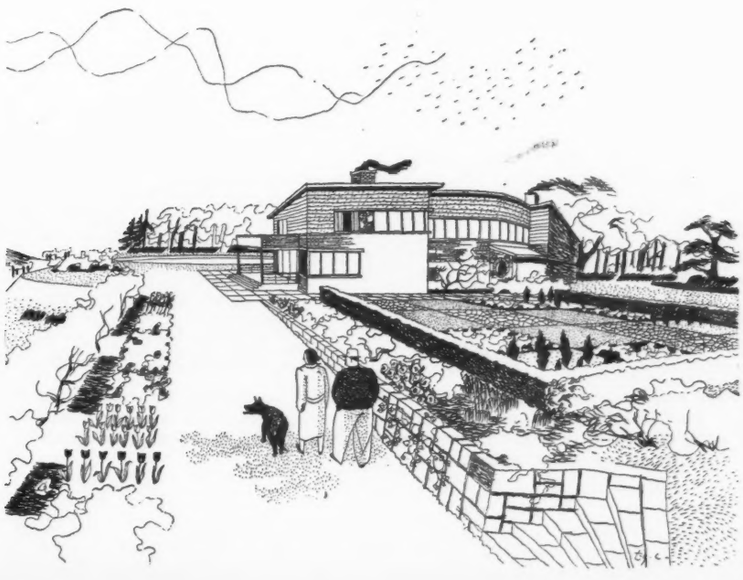
The functional doctrine of planning has, in fact, made some headway among a few isolated groups and



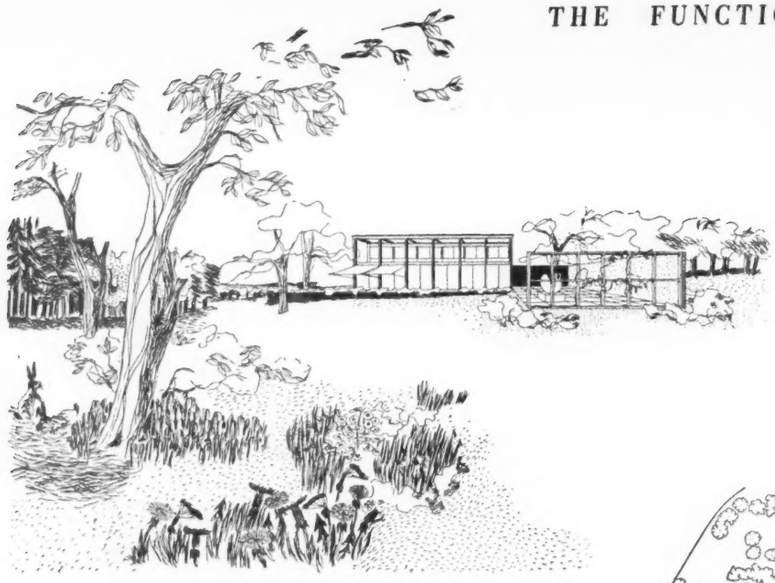


Geometric shapes in a garden at Walton-on-Thames. To the left a combined rose and tulip garden leads to a walk between flowering shrubs which borders the entire plot (about an acre in extent.) A hedge divides the garden proper from a kitchen garden running alongside the road. Asymmetric as opposed to axial planning saves the main lawn area from unnecessary sub-division. To the right are circular spaces enclosed by hedges designed for the display of sculpture.

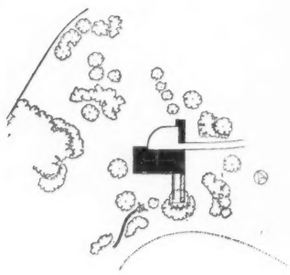
An architectural garden, part axial, part asymmetrical, at St. Ann's Hill, Chertsey. Screen walls frame the distant views. A sheltered position allows many half-hardy subjects to be grown, including Cordylines and the Chamaerops palm. The sculpture on the right of the sketch is by Willi Soukop.



A garden for a country house near Leicester. The view from the principal rooms extends over a circular plunge pool and ha-ha and across thirty miles of typical Shire landscape. The enclosed garden on the right is planted with alpines and dwarf shrubs set in flat beds between alternate squares of grass and paving. Local stone is used in the construction of the retaining walls and steps.



House and garden near Halland, Sussex. Except in the immediate surroundings of the house the arrangement of the beds and borders is of a non-architectural character. Irregular " atmospheric " plantations of flowering trees and shrubs link the house to the landscape. In common with all the other examples in this series of sketches, the house and terrace command distant views, yet, as can be seen, the framing of these views has been carried out differently in each case. The architect of the house is Serge Chermayeff.



The gardens shown in the drawings on this and the previous pages have been designed and laid out by the writer of this article. The drawings are by Gordon Cullen. The plans are drawn by H. F. Clark.

individuals practising the art. The following are extracts from a paper submitted by the President of the *Swedish Garden Architects' Association* at the first international congress of garden architects, held in Paris in 1937. The full significance of this paper lies in the fact that it was a group effort and not the product of any one individual's ideas.

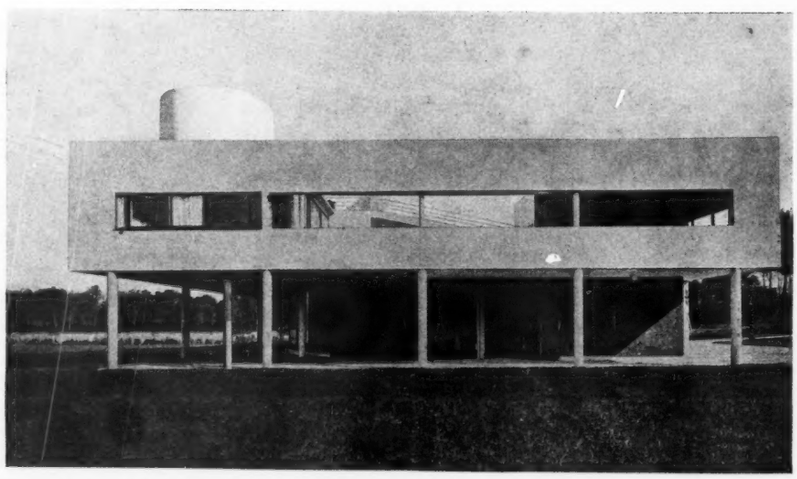
" The utilitarian style has strongly influenced the construction of domestic buildings; they are often asymmetrically planned, have large windows exposed to the sun and, if possible, are sufficiently free from screening to permit of distant views.

" Ordinarily, the garden is planned in such a way as to form a direct relationship with the house, access from one to the other being everywhere facilitated. The garden thus becomes a part of the dwelling. Its arrangement is decided more for the activities of people—especially of children—than for flowers. It allows for seats and benches resting on paved areas which relate to the house, and lawns as extensive as possible though not always mown. Paths and walks are reduced to the minimum and often consist only of stepping stones between which grass or creeping plants are allowed to grow, thus conserving a homogeneity between the units of the plan. Pools for the children are much appreciated and, when possible, they are made deep enough to allow for bathing. In general, trees are not numerous in these gardens; most people prefer to have flowering shrubs. When herbaceous plants are used they have a definite part of the plan devoted to their culture and need not, as formerly, be confined to the conventional flower bed. There is little room in gardens now for the bedding plants which for so many years have enjoyed such a wide vogue."

" The utilitarian style of building has exercised a profound influence on gardens, which it appears to be ridding of conscious symmetrical planning. The arrangement of gardens is freer and more mobile than formerly. One does not look for axial construction and the monumental planning of former styles, which could never be prevented from looking severe, above all when close to the house, the hard lines of which look much better when softened by subtle plant arrangements. One strives to create a contrast between the disciplined outlines of terrace walls, paved spaces, pools, etc., and a free and luxuriant vegetation designed to produce a happy decorative effect and to give the impression that it is a work of nature or of chance. It is pleasant to leave an existing gnarled pine in a paved courtyard the aspect of which is otherwise strictly architectural, or to arrange matters so that trees with heads of interesting shapes appear to detach themselves from the smooth walls of the house, their rigidity being softened by the foliage. It is admissible that between the paving stones of courtyards, spaces should be left for isolated plants to give the impression that they have grown there spontaneously."

These passages provide a clear view of the break with tradition which has taken place in Swedish gardens since the advent of a rational architecture in the Scandinavian countries. The styles, axial and symmetrical planning, ostentatious decoration — all this rhetoric has been discarded to make way for the simple statement. Only one stumbling block to future progress seems to lie in the path of these clear-headed pioneers. From the last extract quoted it appears that the romantic conception of Nature has not been entirely swept away. This acts perhaps only as a qualification to their statement. The influence of a wild and beautiful countryside which has played its part in creating the new technique is still too strong to loosen its hold. It is, however, unfortunate that for the Swedish garden architect the spontaneous intrusion of Nature into the garden scene is not enough and that she must still be eulogized as the inspirer of effects which are the creation of man's own artistry.

Nature - worship, commendable enough in its rational aspects, suffers from an almost universal romantic interpretation which in the past has proved dangerously stultifying to the free development of garden design. It is therefore all the more alarming to see that this cult, in its most romantic



House by Le Corbusier at Poissy, " rising above the long grass of a meadow " (see the quotation from Le Corbusier's writings on this page), provides an extreme example of the natural garden, though it will be observed that in the background some attempt at the humanisation of the surroundings has been made.

form, has been embraced wholeheartedly by one of the foremost of town planners.

"I shall place this house on columns in a beautiful corner of the countryside; we shall have twenty houses rising above the long grass of a meadow where cattle will continue to graze. Instead of the superfluous and detestable clothing of garden city roads and byways, the effect of which is always to destroy the site, we shall establish a fine arterial system running in concrete through the grass itself, and in the open country. Grass will border the roads; nothing will be disturbed; neither the trees, the flowers, nor the flocks and herds. The dwellers in these houses, drawn hence through love of the life of the countryside, will be able to see it maintained intact from their hanging gardens, or from their ample windows. Their domestic lives will be set within a Virgilian dream."*

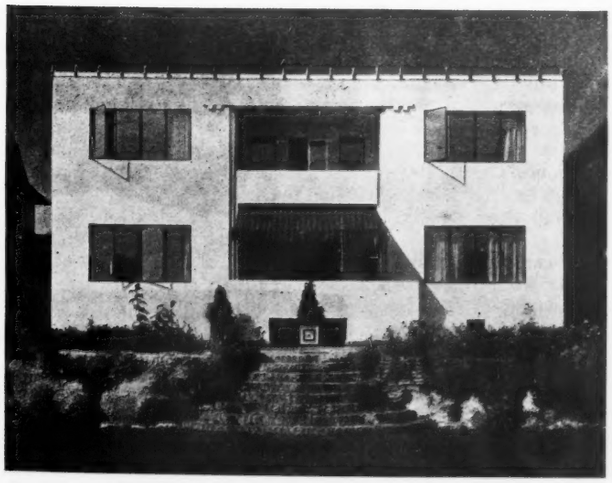
The dreams of Virgil can be said never to have included a vision of modern woman getting her feet wet in the long grass, but Le Corbusier must be congratulated on extending the natural garden style to its logical conclusion. Few people want to be condemned to languish at a window and exercise exclusively on a roof garden. Yet, to the author quoted, the levelling of a space for recreation† in the long grass of the meadows and the banishment of the flocks and herds would seem to be a sacrilege and certainly a desecration of the contours of the virgin soil. The sportsman with his gun can take his pleasures in purely agricultural country but most of us soon find that Nature unadorned (even with the alternative of a roof garden‡ by Le Corbusier) is not enough: that the landscape or at any rate the surroundings of the house must be planned in accordance with human needs. Certainly the old conception of the garden designed as a series of pretty pictures must be put aside and a new and economical technique be used. The garden as an organization, whether that organization be only a path and a plant, must exist and can be ordered into a perfect and satisfying relationship with the house and the landscape.

A recognition of the importance of the plan as an organizing factor would help to make this functional garden planning a reality. The plan as co-ordinator must be translated into its three dimensional terms, those of plane, line and mass, the first denoting spatial values (open and closed areas), the second linear values (lines of communication, division, etc.), and the third, mass values of inanimate and living material. That which is necessary in such a planning system automatically becomes that which is good and the need for space filling or accentuating decoration disappears. The designer thus confines decoration to the integers of the plan, whose functions will determine their form. This does not mean that his initiative will be restricted; on the contrary; he may claim, for instance, the right to use all available plants in a given scheme, or he may decide to employ only one. He is no longer bound by the conventional necessity for picturesque representation, and looks upon the imitation of Nature as a long-perpetuated artistic fraud. He shakes off the academic yoke of the styles, free to interpret the message of his work of art in a new and more forceful manner. The functional garden avoids the extremes both of the sentimental expressionism of the wild garden and the intellectual classicism of the "formal" garden; it embodies rather a spirit of rationalism and through an æsthetic and practical ordering of its units provides a friendly and hospitable milieu for rest and recreation. It is, in effect, the social conception of the garden.

* "Précisions," Le Corbusier.

† In other works, notably in "The City of To-morrow," Le Corbusier emphasises the need for humanising the surroundings of his buildings.

‡ In Stockholm, where the roof garden was introduced in tenements for workers, it has largely been discarded since it was found that the tenants showed a marked preference for the gardens which surround the buildings.



An early modern English house by Prof. Behrens, at Northampton. The conventional dry-wall and circular steps which form its garden setting are left-overs from the vernacular period and fail entirely to harmonize with the character of the house.

GATES AND FENCES

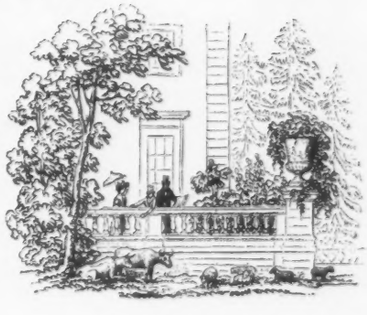
A CHRONOLOGICAL SUMMARY OF ENGLISH TASTE

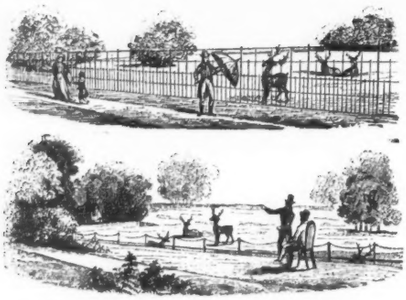
17TH CENT. ***Aristocratic magnificence and the principles of formal garden planning brought the monumental gateway into prominence. One of several fine iron gates at Harrowden Hall, Northants.***

18TH CENT. ***Iron gates on a more domestic scale at Emral Hall, Flintshire, designed by the brothers Roberts. Though still axially placed, the gates stand out as isolated architectural elements from a system of less formal park fencing.***

EARLY 19TH CENT.

With the final development of the park the countryside is made almost to lap the walls of the house itself. A type of fence sketched by Repton in his "Sketches and Hints on Landscape Gardening."



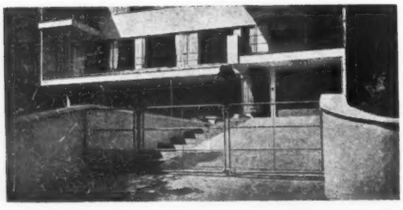


EARLY 19TH CENT. ***Another Repton device: the "invisible" fence or Ha-Ha, shown in the lower sketch to contrast with the "fence called invisible" above. The device enabled him to compose the landscape from the house.***

LATE 19TH CENT.

The rustic fence and archway, a manifestation of the romantic age in garden design.

EARLY 20TH CENT. ***The craftsmanship tradition: garden gateway and walling at Godalming by Sir Edwin Lutyens, in brick and local sandstone, representing the revulsion from the Gothic and Italianate styles of the nineteenth century.***



TODAY ***Gates planned for use rather than as a vehicle for ornament, but possessing an elegance derived from a proper use of modern technique. Concrete boundary walls and tubular metal gates designed by E. Maxwell Fry for a house at Hampstead.***

GATES AND FENCES

Book of the Month

Ripeness is All

By William Tatton Brown

"MODERN BUILDING—ITS NATURE, PROBLEMS AND FORMS." By Walter Curt Behrendt. London: Martin Hopkinson. Price 10s. 6d.

IN SPITE of Mumford, Hitchcock and the New York Museum of Modern Art, the American public is still largely ignorant of Modern Architecture. The well-worn phrases and the old old story have not yet been told too often, and the ideas and arguments which fall on deaf ears in Europe assume a new validity across the Atlantic. It is refreshing, therefore, to find coming from America a serious book on a familiar subject and one which, though intended primarily for the United States, is at the same time not without significance for this country. This book is an English edition of one recently published in the United States as the first comprehensive statement of what modern architecture means.

"To build is to make a plan. To plan is to follow a definite concept of order." Dr. Behrendt is primarily interested in concepts. Because he believes that architecture is the result of a conscious effort of will, he is concerned with finding out what ideas architects have held, and what has been their philosophy of life. At the beginning of a movement, theory is more vital than practice: ideas are more influential than environment. The voice in fact, crying in the wilderness is more important than the wilderness.

Tracing the history of these concepts, he brings to light some amusing incidents. Maxmillian of Bavaria, for instance, held a competition for the invention of a new style, about the middle of the last century. The preamble runs "The basic idea of our epoch may be described as the striving for freedom, for free development and easy practice of physical and moral strength. Modern circumstances have changed the life of the people. Should it not be possible to create a new style?" Some twenty-five years later Sullivan, discussing a plan, criticized it for its "suppressed functions" and so hit on the catch-phrase of the last decade. It is true that these ideas bore little fruit. Maxmillian's competition was a ludicrous failure, while Sullivan's buildings were fussy and ornate. But this does not discourage Dr. Behrendt. He ascribes their failure to the age in which they were annunciated. The time was not ripe. The material conditions were not yet sufficiently developed for their realization. The important thing for him is that they were uttered at all.

This attitude enables him to approach the period of post-war modern architecture from a much more critical standpoint. Instead of regarding the Germans—Behrens, Gropius, and Mies Van der Rohe, or the Dutch—Oud, Brinckman and Van de Vlught, as the victims of some economic determinism, reacting automatically in response to the material forces of the age, he sees them as the happy heirs of Semper, Morris, and the great figures of the *Art Nouveau* Movement, working in an age in which these ideas had become practicable. Dr. Behrendt does not believe in determinism. He rejects the notion that "Modern construction will produce of itself, somewhat in the way of cause and effect, the new forms of architecture." A formal interpretation is necessary. If the post-war architects were unable to produce one, it was because they were no more than "the points of intersection of the various social forces." They could only create new types "important for the manner in which they formulate problems rather than for the æsthetic nature of their temporary solutions."

He fully recognises the fact that they are temporary and hopes that those who follow after will not stop short at the point where they left off. Such an attitude would lead to a sterility as dead as that of the old academies. For Dr. Behrendt in fact, the difference between a modern architect and the eclectic—ancient or modern—is primarily in his concept of order. If he subordinates every element in his design to a conscious effort of will, then he is modern. This vital decision must be implicit in every detail.

Such a distinction enables him to include in the movement two architects as different as Le Corbusier and Frank Lloyd Wright. "Le Corbusier," he says, "is in every respect the antithesis and antagonist of Wright. Le Corbusier's art is based on an experience of Education, that of Wright on an experience of Nature. Le Corbusier's art is sophisticated and decidedly intellectual, and it is founded on a principle of structure created by reason, not on the elementary laws of organic growth. His art is predominantly urban, that of Wright emphatically rural. Wright's houses were built in complete harmony with their surroundings; Le Corbusier's buildings are built against nature, having no contact with their surroundings and knowing even the landscape only in the artificial form of roof-gardens and terraces . . . .

The art of Le Corbusier is revolutionary without being new, that of Wright is new although it is not revolutionary . . . .

As the nature of the problem which the modern movement has endeavoured to solve is defined in the two opposite terms "Architecture" and "Building," the question of its future development simply reads "Corbusier or Wright?"

Dr. Behrendt prudently does not answer this question. He gives it to be understood that his personal preference is for "Building"—but he is too much a scholar to commit himself to one side rather than the other.

The book is written with admirable detachment and a keen critical sense. At times it suffers from a too literal translation of the German idiom, but this is clearly the result of the fact that the author is not writing in his mother tongue. The American edition was first published last year, but one has the impression that the material on which Dr. Behrendt bases his essay was collected at an earlier date. He says for instance, "As a matter of fact, England—apart from the organising concept of the Garden City—has since 1896 made no further contribution to the solution of the multiplying problems which from then on engross the modern spirit of building." His book, however, is written in such a way that as

time passes, future chapters can be added without in any way invalidating the main argument. Dr. Behrendt believes that it is only a matter of time before these concepts reach their full fruition. One hopes very much therefore that he will visit this country in two or three years, and add some chapters to a later edition. Such an addition would make this book one of the most valuable contributions yet written on the modern movement.

Every Picture Tells a Story

NARRATIVE PICTURES. By Sacheverell Sitwell. London: B. T. Batsford. Price 21s.

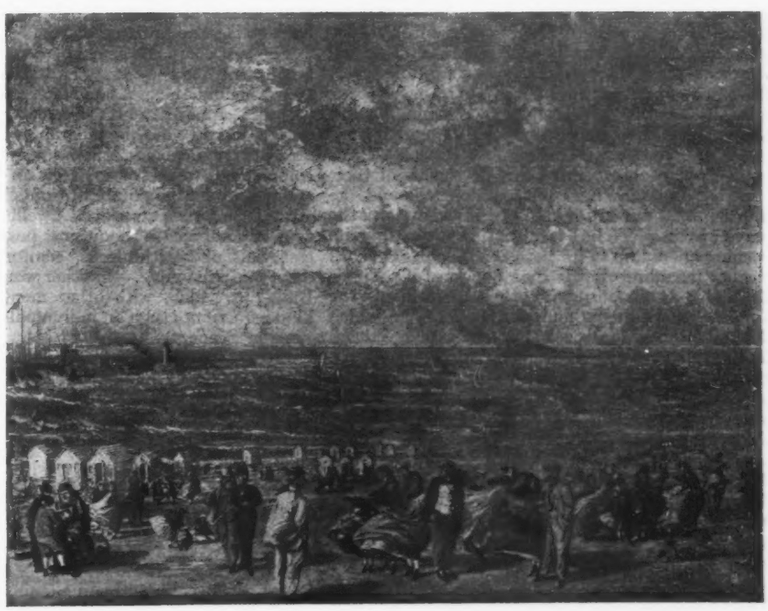
Among the numerous myths industriously propagated by the æsthetes and intellectuals of the 'nineties none provided greater satisfaction or enjoyed greater vitality than the belief that some special glamour attached to artistic decadence: that the products of a silver age give off a characteristic phosphorescent and romantic glow. They assumed, which was perfectly correct, that they were living in a decadent age, but also that Pater and Wilde, Rossetti and Beardsley were the typical representatives of this period of decline, which was nonsense, or at the most only partially true. While it is improbable that a perfectly healthy culture would have produced Rossetti, though it quite possibly might, I fancy, have produced a Beardsley, the true representatives of the English silver age in the arts are painters such as Millais, Wilkie and Frith: men of quite exceptional technical excellence whose works, nevertheless, in their emptiness, their preoccupation with finish and detail and their sacrifice of objective artistic perception to subjective sentimentality, exhibit all the stigmata of decline. But one may look in vain for any signs of that phosphorescent glow, that romantic languor that so excited the patrons of the Grosvenor Galleries and the denizens of Vigo Street.

The reign of George IV, as Mr. Sitwell very properly points out, covers a period of great literary and artistic activity when England, for almost the only time in her history, enjoyed a lonely pre-eminence in the arts (Mr. Sitwell's suggestion that Russia in some ways shared this distinction is just, although Quarenghi, whom he mentions, died in 1817, and his last important work, the Smolny Institute, was completed in 1808). But, alas, this final flowering of the English genius, in so far as art and architecture were concerned, bore within itself the seeds of decay. Somewhere towards the end of the first quarter of the century the great tradition died—the death of Soane may perhaps be taken as a suitable date—and the corpse was hastily interred to the accompaniment of the sanctimonious jeers of the Camden Society, and was later provided with the bitterest of epitaphs by the prophetic Mr. Ruskin. If Soane is the last exponent of the grand manner in architecture, then Lawrence is the last in painting, and after him came the deluge of anecdotage, didacticism and truth to nature.

It is with the flotsam and jetsam that this tide deposited in our art galleries and museums that the present work is chiefly concerned. Although in order to justify the title, Mr. Sitwell has been forced to cast a very wide net and includes painters so robust and so far removed from any taint of decadence as Hogarth, nevertheless it is works of dying culture which furnish the author with the greater part of his subject-matter. Delving with great pertinacity and a most acute sensibility among much that is totally worthless, save for the presence of a certain period charm, he has succeeded in retrieving a great deal that is exceedingly interesting, a little that is artistically valuable, and one or two things that are very odd indeed.

The two paintings reproduced by the talented, but homicidal, Mr. Dadd are quite obviously the works of a lunatic but are, nevertheless, of absorbing interest and provide quite fresh insight into the pictorial background of the early Victorian mind. It is like looking into a house the whole of whose façade has been removed by a bomb leaving the furniture untouched; everything in it is familiar but the atmosphere which has hitherto existed has vanished and all the chairs and the pictures and the wallpapers have taken on a new and extraordinary significance. Stranger still, because more sane, are the works of Fuseli. One aspect of his art, the official one with which Mr. Sitwell does not, very rightly, concern himself, reveals nothing more than the debased Michelangelesque stock-in-trade of a third-rate disciple of Herr Winkelmann, but the aspect revealed in his drawings and an occasional painting is very different. This nightmare gloom, these strange inhuman figures may possibly, as the author suggests, be the outcome of a romantic *Zeitgeist* that produced the novels of Maturin and the operas of Marschner, but there is more to it than that. These vast and beautifully drawn females are first cousins to *La femme à cent têtes*, and could one look out of the windows of their elegant boudoirs one would, I fancy, gaze upon one of those ominous marine landscapes across which gallop the wild horses of Monsieur Chirico.

Apart from these exotics the most interesting and some of the loveliest things in the book are the reproductions of the occasional paintings of artists who were not strictly speaking painters at all. While the nineteenth century witnessed a most melancholy decline in painting, in the allied art of illustration there occurred a glorious renaissance—Leech, Keen, Doyle, Cruikshank are the true glories of the Victorian age in art and the inclusion of paintings by the first and last of these is therefore a matter for the most profound gratitude. Notice



Above, "The Travelling Showman," by William Kidd. Below, "Scarborough Sands," by John Leech. This is one of the series of enlargements in oils which Leech made from what he considered to be the best of his drawings for "Punch." It was exhibited at the Egyptian Hall, in Piccadilly, in 1863. *From "Narrative Pictures."*

particularly Leech's charming painting of Scarborough Sands reproduced on page 87 of the book, which appears to combine the sound tradition of Rowlandson with, in the treatment of the sky, a hint of impressionism more than a little reminiscent of Boudin.

In the rest of the book, apart from the earlier section in which the author recovers much of the ground he traversed in his recent work on Conversation Pieces, the material, it must be confessed, despite Mr. Sitwell's ability to wring every ounce of interest from it, wears a little thin and the inclusion of such works as Cotman's "Norwich Market," Turner's "Plymouth Hoe" and Malton's charming view of Dublin seems to indicate that the author was not unaware of the difficulty. However, he has much of interest to say of Millais, whom he regards as the great master *manqué* of the era, a position for which personally I cannot help feeling Wilkie has the better claim. But it is perhaps ungrateful to advance a charge of neglecting to keep within the confines suggested by the title as Mr. Sitwell has long been recognized as one of the great masters of the pleasant art of digression, of which art the present volume remains a most fascinating example.

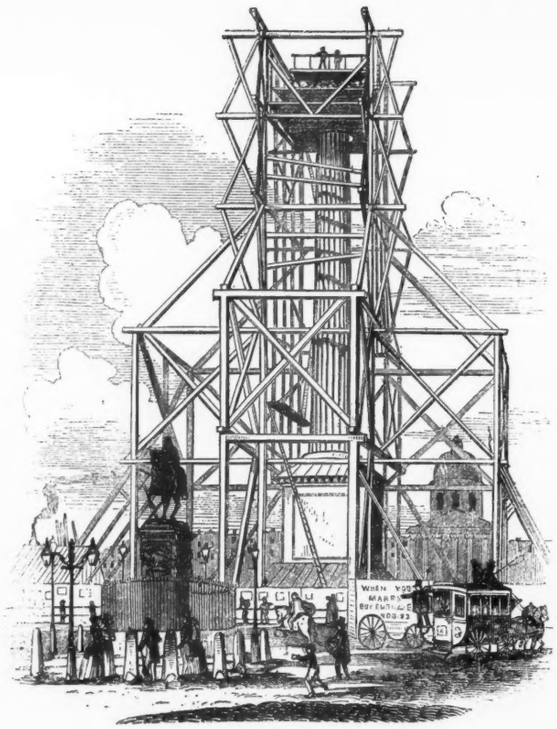
OSBERT LANCASTER

Nineteenth Century London

THE LONDON MISCELLANY. Compiled by Robert Harling. London: William Heinemann. Price 8s. 6d.

THIS is a scrap book, a collection of bits and pieces about London in the nineteenth century. And a scrap book, as we have good reason to know by now, is a species of publication which particularly lends itself to facetiousness. But anybody who thinks that he will get fun out of the Rev. J. Garwood's *Observations upon the Unlicenced Cab-Driver and the Extreme Depravity of Their Class*, or out of John Fisher Murray's *Notes Addressed to a Young Man concerning the pitfalls to be avoided in the Endeavour to Get on in London*, will be losing his time. In any case it is a very brave man, or a very foolish one, who today would treat the subject of London during those hundred years as a humorous one.

Mr. Robert Harling must have spent an immense amount of time "going to his sources," as the historians say. And in very few cases do these sources turn out to be those which, because of our still shamefully superficial knowledge on the subject, would seem to most of us to be the obvious ones. There is not much from *The Times*, even less from *Punch*, but people like the neglected Charles Knight, better known as the publisher of the *Penny Magazine* and, more particularly in our case, the editor of Knight's "London," and Louis Blanc, the French newspaper correspondent of the sixties, are honourably resuscitated as authoritative observers of the Metropolis of their period. And another sign, if one should be wanting, that our editor has not shirked his job is the brave way in which he has taken the century from its opening almost up to its close as his field. This has meant including both the London of Pierce Egan's "Swellmobsman," the Corinthian, the Top-of-the-tree hero, and the London in which General Booth organized his *Household Salvage Brigade* to deal with its refuse; and the London, grown serious and self-conscious, in which bottles have become a "fertile source of minor domestic worry," where "huge mountains of empty tins lie about every dustyard" and in which "newspapers accumulate in our houses until we sometimes burn them in sheer disgust." It is not at all easy to show how that roystering London of the Regency, with no more people in it than there are in Leeds today, grew into a disastrous and complex phenomenon before the century was out; to explain how the "rookery" gave place to the "slum." Books there have been about Georgian London and many more on Victorian London but the story of the transition of one period into the other is altogether another business and one that few people so far have been either brave enough or competent enough to undertake. Mr. Harling has made a skilful compromise by making the actors speak their own lines.



A view of Trafalgar Square in 1842, *showing the Charles I statue, "with the unfinished Nelson Testimonial." It is reproduced in "The London Miscellany," together with a quotation from Whittock's "Picture of London"* (1836) *outlining the story of the Eleanor Cross and the Charles I monument which replaced it.*

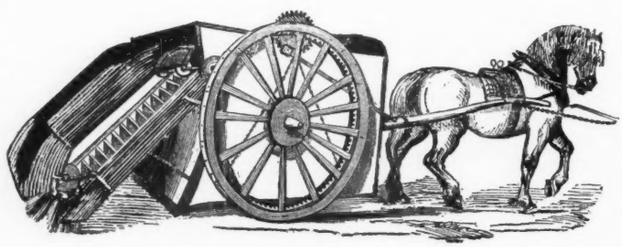
The scene, architecturally, opens upon a London whose chances of salvation so far as planning is concerned are fairly good. Mr. David Hughson, walking in 1817 through the London of the *Metropolitan Improvements Act* finds already that Portland Place is one of the finest streets in Europe. It is true that when he reaches the crescents that lead from it into Regent's Park he has to admit that the post-war slump has brought building to a stand-still and that grass has grown on top of the unfinished walls, but it doesn't depress him. So much improving is going on all over the place, from Hammersmith to Stratford, that one hold-up is of no great account.

The best comment is made, so far as architecture is concerned, in the last excerpt in the book. It may be a trifle oblique as a comment but its implication is quite apparent. It is a letter—"a modest, manly letter," as his biographer remarks—from Mr. George Peabody, on his retirement from the commercial world of London in 1862 to those trustees he had appointed to undertake the "construction of such improved dwellings for the poor as may combine, in the utmost possible degree, the essentials of healthfulness, comfort, social enjoyment and economy"—in other words, the Peabody Buildings which, with other monuments of their kind, contribute such an individual character to the London Scene.

In 1826, a Russian, in spite of the Improvements, didn't think very much of us as builders: "What is wanting in accuracy of design in church architecture of long standing, is compensated by a solemn gloom; built in barbarous times, they are designated by the barbarians who suffered them to be reared. Germany, as well as France and England, abounds in these *Gothic* churches. Many of the builders, too, brought from the most southern extremity of Europe, being enemies to our faith, indulged in sportive designs, intended to ridicule their employers and to scoff at their worship." But in 1889 the *Illustrated London News* thought a very great deal of the new Savoy Hotel and its brass "twin" bedsteads supplied by Messrs. Maples, its wall hangings of Japanese papers, its pottery of the choicest description and the contrivance by which the hotel clerk in his office, can, by looking at a dial, tell at a glance how long it is before any call has been answered by a servant."

But it is not only with the architecture of the last century that Mr. Harling is concerned. He has attempted to portray its sports, fashions, music, painting, literature, gossip, newspapers, reforms, inventions, and the sort of bargains that people would pick up in the shops. Those fogs which we, in our generation, have never known and do not quite believe in, the garrotters of the 'sixties who fell upon you from the branches of trees and the tops of walls in broad daylight, and even the mid-century debris of the London gutters: "egg and oyster shells, broken delf, and cabbage stalks"—things, surely, we should never have thought of, are some of the very small but not wholly unimportant constituents that make up the background of those tremendous years.

R. P. ROSS WILLIAMSON



"*Patent Road and Street Cleansing Machine*," *in use in London about* 1843, *in which year it is described in the "Illustrated London News." From "The London Miscellany."*

DECORATION

APRIL 1938

1

ELECTRICITY SHOWROOMS IN REGENT STREET
E. MAXWELL FRY, ARCHITECT

The architectural scheme of the Regent Street façade is fixed and unalterable, only slight deviations from the existing front being allowed by the Commissioners of Crown Lands. The architect of this showroom for Central London Electricity Limited has, however, succeeded in achieving a piece of modern design within this framework by the logical though unprecedented expedient of setting back his shop-front on a plan independent of that of the building above. The front is planned in a free shape with a large display window set at an angle and a spiral staircase, 1, forming a projecting bay. The existing stone-faced piers, instead of being incorporated in the shop-front, are left standing free, 2, with the pavement extended into the site. The backs of the piers are used to support small additional showcases.

2

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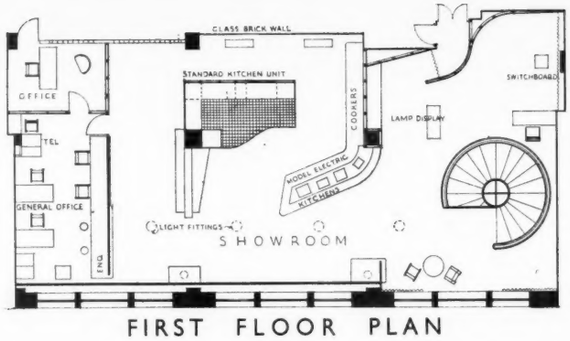
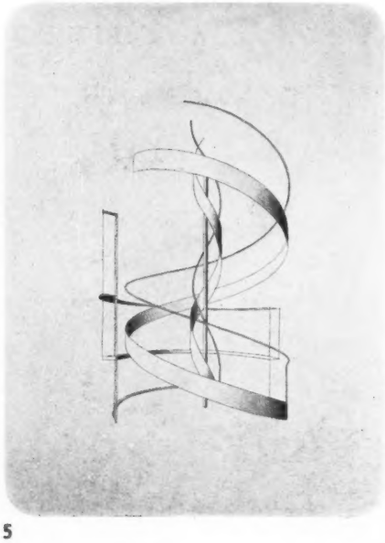
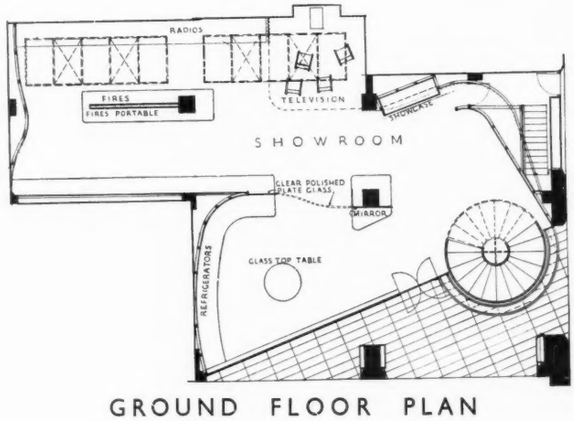


FIRST FLOOR PLAN

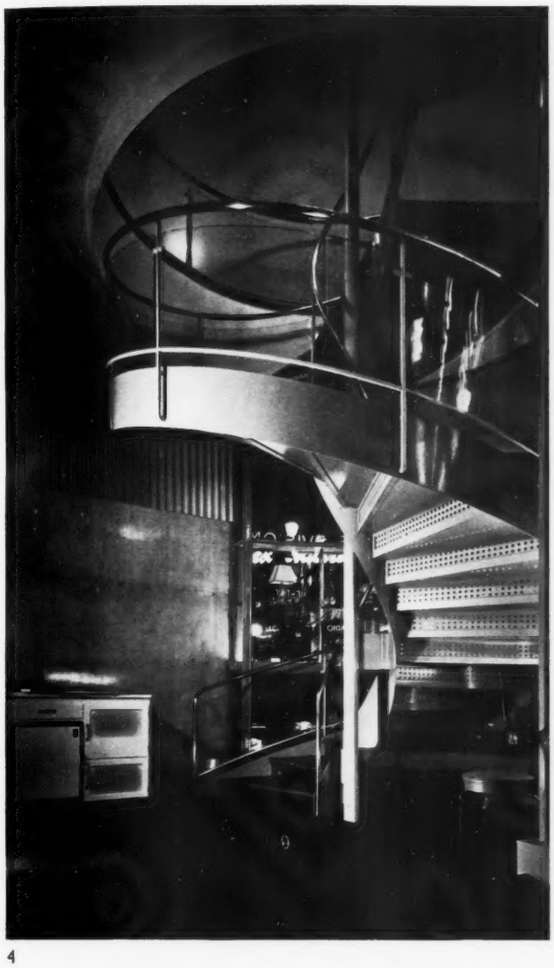


5

The dominant feature of the showroom front is the glass-enclosed staircase, which leads up from immediately inside the entrance to the larger first-floor showroom. The latter also contains an office where accounts can be paid. The staircase is wide and of very easy going. It is constructed in cellulosed steel, grey in colour on the under side of the treads, which are covered in red rubber. The balustrade is of sheet glass with a tubular steel handrail cellulosed yellow. 3, the staircase from outside, showing the circular showcase, glazed on both sides, that encircles it. 4, the staircase from the ground-floor showroom. 5, a diagrammatic drawing of the staircase disembodied from its structure.



GROUND FLOOR PLAN



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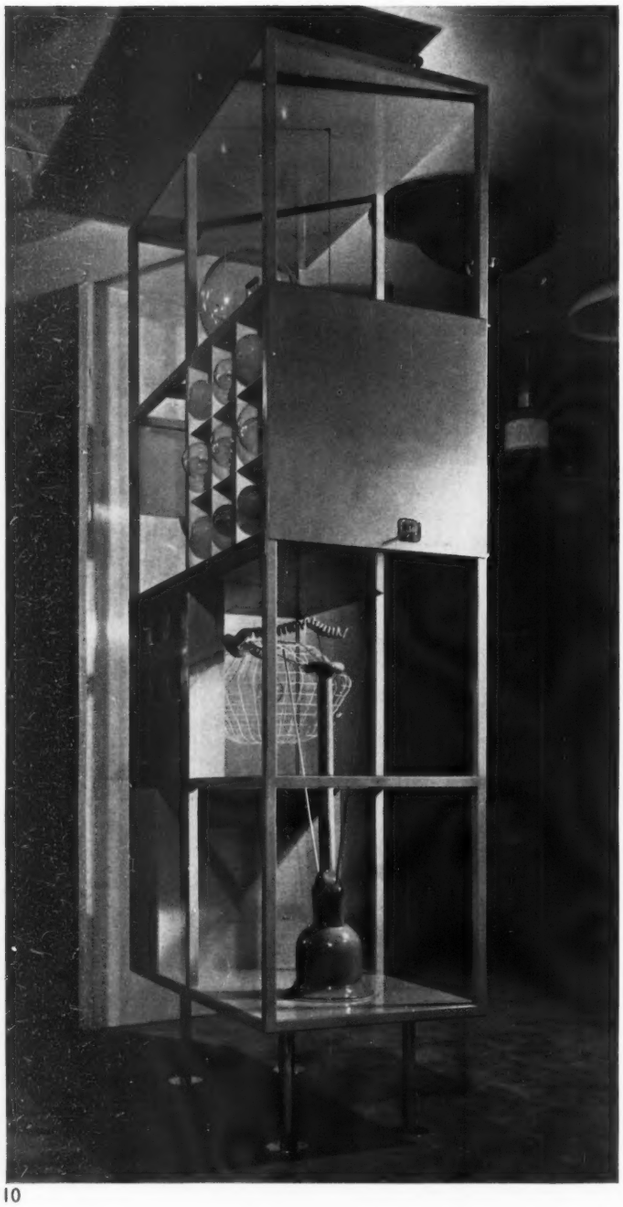
On the ground floor that part of the shop which is visible divides itself roughly into two major displays; on the left-hand side looking in from the street is a platform and background which will take displays of varying sizes and descriptive matter immediately above, and on the blank wall up to the ceiling is a photo-mural (designed by L. Moholy-Nagy) showing the story of electrical generation and distribution. In the free space in front of this stand there is room for one solo display which can be spot-lighted at night so as to be effectively seen. Behind the staircase to the right is a display of refrigerators with a curved veneered wood screen as a background. These two displays are within the immediate vision of the public on the pavement and may be considered to be as much as could easily be digested in passing. In the background is a longish space which carries a higher concentration of general equipment—fires, radiators, wirelesses, small equipment, etc., and in one corner of this space television views can be arranged and shut off by means of a curtain which can fold away when unnecessary. Flexible spot lights can be directed where required and are in addition to the line of reflectors recessed in the ceiling immediately behind the plate glass window. Further lighting is provided in the rear portions from laylights which already existed and from certain suspended fittings which it was considered wise the showroom should display. On the first floor the accounts department and office, though placed at the far end of the room, is the first thing visible on ascending the staircase. The office is planned to accommodate manager's office, two typists with possible extension for four, and two cashiers with possible extension for four. The central feature of the display portion of this floor is a prefabricated kitchen and bathroom unit of the latest American type. Around this cookers and other kitchen equipment are displayed both in the form of photographs and of actual examples. Along the Regent Street front, the windows of which are screened by opaque glass panels, are shelves containing smaller equipment, a range of vacuum cleaners, etc. The bay beyond the stairhead contains the lighting display in which fittings are seen against a photo-mural background. 6, the head of the spiral staircase showing the indirect lighting unit flooding the central column. 7, the model kitchen, pale yellow in colour and raised on a platform above the carpeted floor of the showroom. 8, the office counter, showing the glass-brick wall which is used as a display background. 9, the glass-panelled screen on the Regent Street side. The display shelves are backed with perforated aluminium panels.



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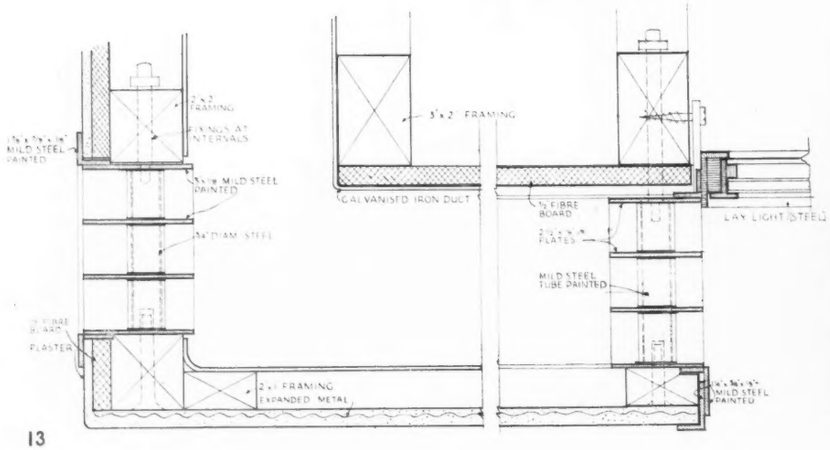
12

A number of details of display design : 10, a free-standing display on the upper floor concerned with lamps. The grey cellulosed metal frame contains in various compartments a magnified model of a coiled filament, a three-dimensional diagram of light distribution from a central point and a number of separately controlled lamps arranged to display their comparative intensity and current consumption. 11, the switch panel controlling the display of fittings in the lighting department. A photo-electric cell on the panel registers the intensity of each light or combination of lights. 12, a neatly designed showcase on the ground floor set into a panel of corrugated aluminium.



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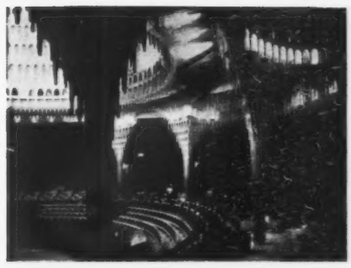
13, a drawing showing the framing of the longitudinal ventilation duct which runs down the middle of the ground floor showroom. Along either side are continuous grilles of steel louvres. 14, a general view of the room, in which duct, grilles and the adjoining laylight can be seen. A low central rib serves as background for a double row of electric fires. At the far end of the room is a photographic display in a pierced screen by L. Moholy-Nagy.

ACOUSTIC FORMS AS DECORATION



The "Grosses Schauspielhaus" in Berlin; architect, Hans Poelzig. The apparently arbitrary forms of the stalactyte decoration have in reality a definite acoustic value.

2

3

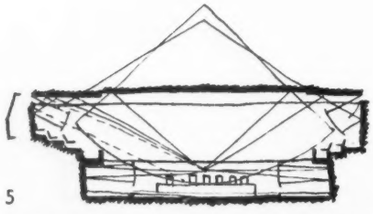
4

Modern architecture often looks to technical factors to provide a basis for its decoration. In a large category of interiors for public use the most important of these technical factors turns out to be the acoustic one, and the various special shapes and materials which are demanded by acoustic considerations often provide important decorative features in the interior. Such acoustic treatments fall, as far as decoration is concerned, into two fairly definite categories. First, there are the acoustic forms which result from a scientific control and direction of sound in the interior, and, secondly, the acoustic materials whose characteristic textures provide the architect with a whole range of new decorative treatments. For the moment we can confine ourselves to the first of these categories and study some of the decorative applications of acoustic forms.

Although the use of acoustic forms designed scientifically is solely a modern practice there are nevertheless historical examples such as the sounding-board, 4, from Gislingham in Suffolk. Generally the design of these sounding-boards is defective, as they seldom have the degree of projection which a scientific study of the problem has found to be necessary. It is, in fact, from an exact study of the behaviour and properties of sound that the characteristic shapes of modern acoustic features are being evolved. 2, shows a bandstand in the Stockholm 1930 Exhibition and 3, a similar shape used deliberately as part of the decoration of an interior. This example is from a dance hall in the Corso Cinema in Zurich (K. Knell and Ernst F. Burckhardt architects). (The mural decorations, seen on the right, are by Max Ernst.) Photograph, J. Meiner & Sohn, Zurich.

The type of interior in which acoustic forms are in evidence as decoration is necessarily limited. They are in fact largely confined to interiors where musical requirements demand an exact control of sound. In speech auditoria, which are generally small in size, acoustic design more often becomes a matter of avoiding obviously harmful forms such as the dome or the barrel vault, giving awkward concentrations of sound, and of a judicious use of absorbent and reflective materials. If any shapes can be regarded as being particularly characteristic they are the simple rectangular ones in evidence in examples such as the Hilversum Town Hall, 5, and 6, (W. M. Dudok, architect), whose acoustic properties are acknowledged to be excellent.

In the case of the concert hall, on the other hand, and to a limited extent in the case of the theatre, characteristic acoustic shapes begin to appear as part of the decoration of the interior. The design of the Stratford Memorial Theatre, 7, and 8, (Scott, Chesterton & Sheppard, architects), may be taken as an example. The value of the surfaces of ceiling, walls and proscenium splays in reflecting and distributing sound are shown in the diagram, 7, which shows how these surfaces act when the speaker is in two positions. The surfaces A, B, and C serve to reinforce the sound, and the ceiling is designed to reflect sound directly on the seats. For concerts the cyclorama is moved forward to provide a reflecting wall behind. Apart from these reflecting surfaces and their characteristic shapes, various acoustic materials: curtains, upholstery and asbestos felt, are used to provide absorption. There is a cube per seat of about 200 c.f. so that the proportion of absorbent is necessarily high.



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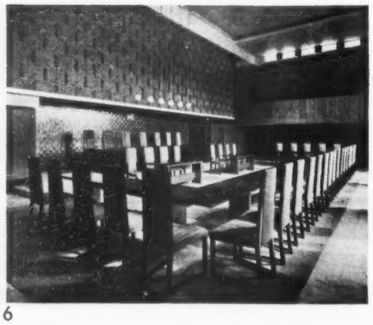

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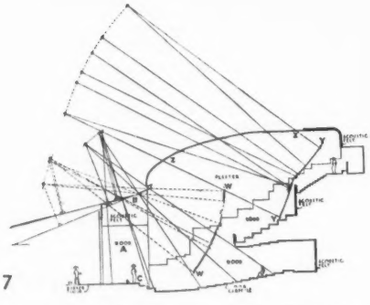

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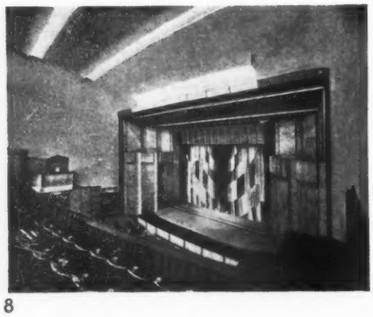

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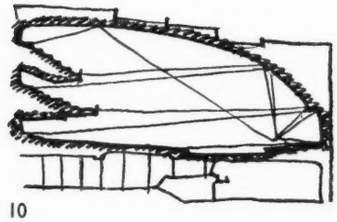
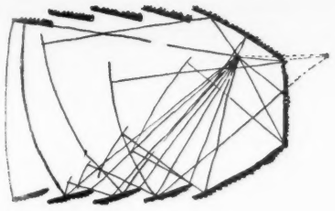


10

THE AUDITORIUM AS

9

In the design of concert halls we have examples of auditoria which have been specially shaped to provide good acoustic conditions; in which the whole auditorium becomes virtually an instrument, and, like an instrument, tends to assume a standardized acoustic shape. A classic example of this is the Salle Pleyel, 9 and 10, (André Granet, architect), in which the whole interior was shaped according to the recommendations of the acoustic expert, Gustave Lyon. Its efficiency as an acoustic instrument has often been questioned, but, apart from its actual merits, it does serve to illustrate the general forms which may be expected to arise from a careful consideration of acoustic requirements.



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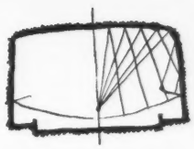

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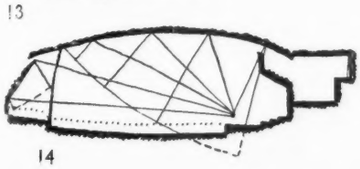

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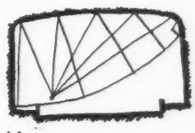
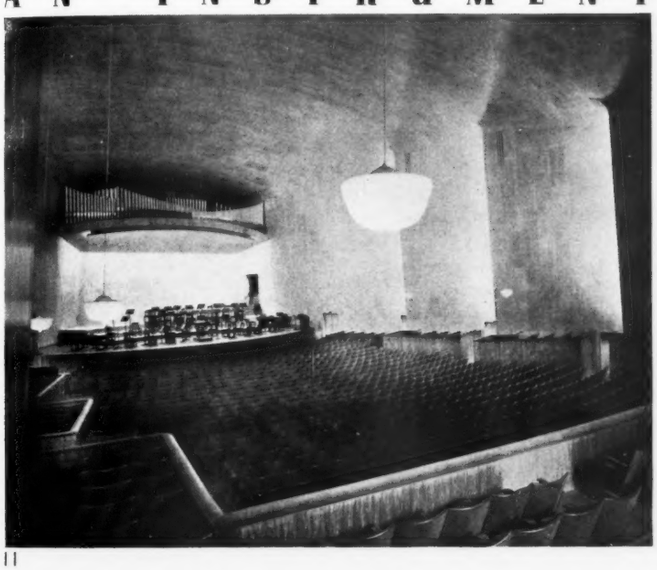


16

AN INSTRUMENT



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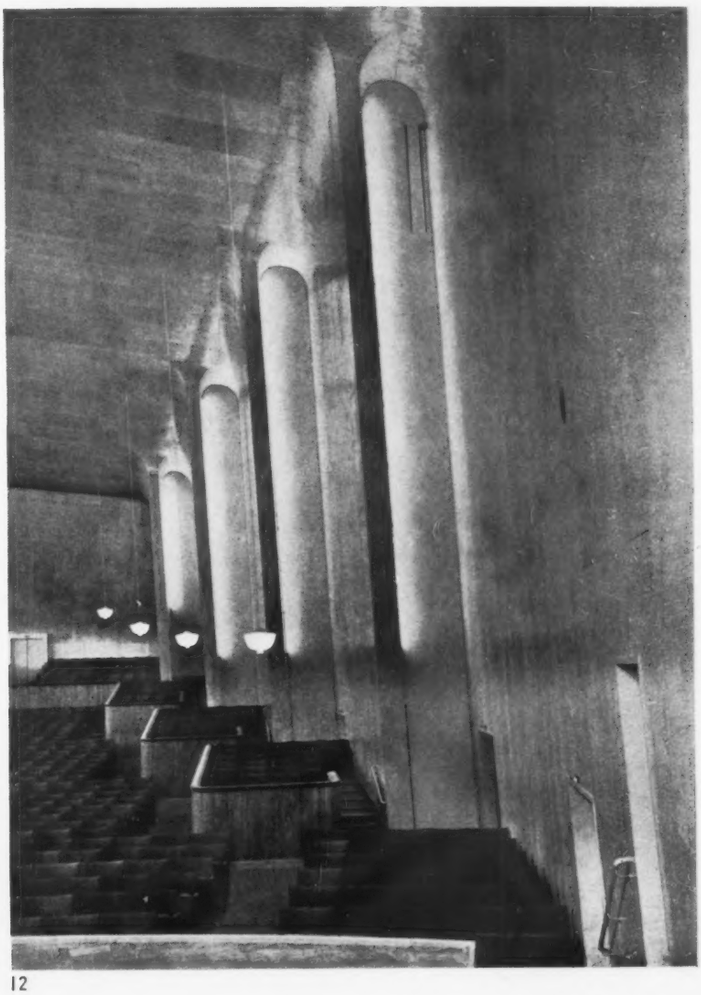


12

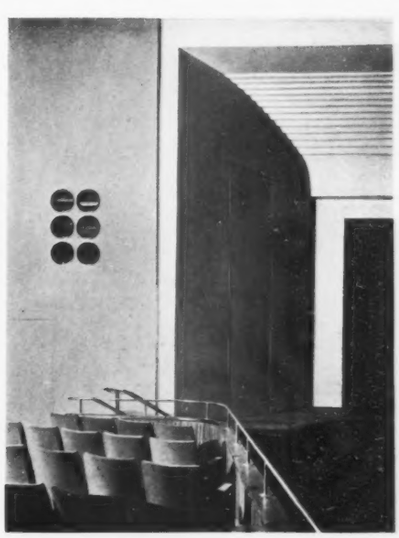
Another example of the auditorium designed as a musical instrument is the concert hall at Göteborg, Sweden, 11–16 (Nils Erikssohn, architect). Practically the whole of the auditorium is panelled in order to give the short reverberation which is desirable for all but heavily orchestrated concert music. As is shown in the accompanying drawings, 13–16, the walls and ceiling are shaped and a reflector placed over the orchestra podium in order to give an even distribution of sound to all the seats. The latter is particularly noticeable as a decorative feature; also the breaking of the side walls in order to give an even diffusion of sound.

ACOUSTIC FORM IN DETAIL

1. PROSCENIUM SPLAYS

Special decorative possibilities are suggested by the acoustic forms of ceiling coves and proscenium splays. The former are valuable acoustically in preventing the tendency of rectangular junctions of wall and ceiling, particularly those at the rear walls of galleries, to throw back sound on the orchestra or the speaker. Such rectangular corners cause long-reflected paths of sound which, in the case of concert halls, makes it difficult for the orchestra to play staccato passages. 17 and 18 are examples of proscenium splays giving valuable sound-reflecting surfaces. 17 is in the A.D.C. Theatre at Cambridge (Harold Tomlinson and W. P. Dyson, architects), and 18 in the De La Warr Pavilion, Bexhill (Erich Mendelssohn and Serge Chermayeff, architects).

17

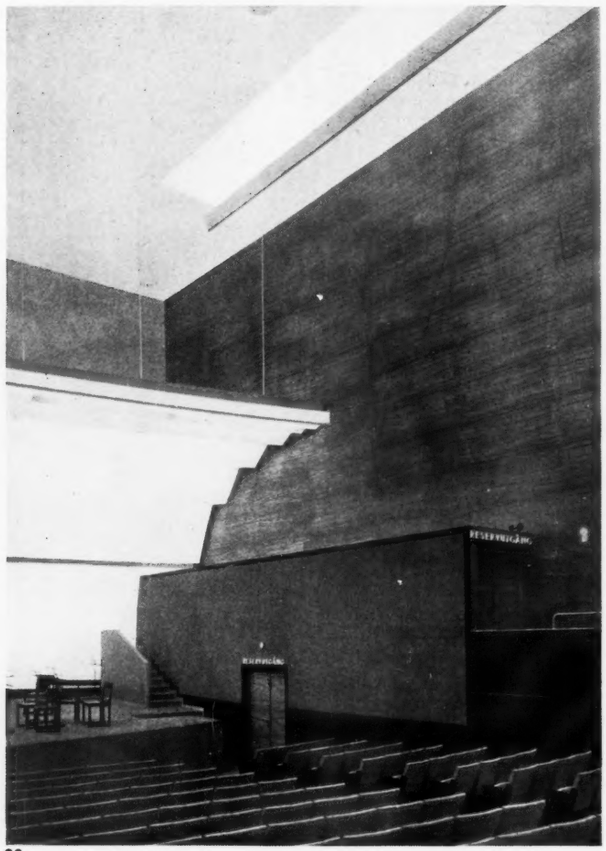


18

ACOUSTIC FORM IN DETAIL

2. REFLECTORS

19



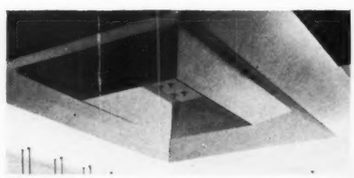
20

In the acoustically treated interior it is noticeable that certain features tend to detach themselves from the envelope of the auditorium and thus to suggest special decorative treatments. In this way the reflector over the stage in the theatre in Palazzo dell' Arte in Milan, 19 (Giovanni Munzio, architect), has, as it were, broken out of the accepted formation of the proscenium frame and has provided a new decorative form in place of the traditional elaboration of the stage opening. Two examples of specially designed reflectors over concert platforms are given in 20 and 21. 20 is in the Concert Hall at Hälsingborg, Sweden (Sven Markelius, architect), and 21 in the hall in the Viipuri Library, Finland (Alvar Aalto, architect). Both are designed to deflect sound to various parts of the halls and their shapes designed to give a suitable control of the sound energy in relation to the distance between the source of sound and the seats. In the Viipuri Library Hall the reflector is built up of wood strips to give a continuous surface. In the Halsingborg Hall the reflector is in seven separate segments which are designed individually so that

ACOUSTIC FORM IN DETAIL

3. CEILINGS

In most types of acoustically designed interior the ceiling becomes an important acoustic surface and demands some special treatment. Examples of acoustic ceiling treatments are given in 22-25. Many of them are designed for very special purposes, such as broadcasting, but they nevertheless suggest possible sources of decoration for the interior. 22 shows a specially designed ceiling in Broadcasting House, London. 23 is the broadcasting studio at Hamburg, showing the stalactite treatment common in German practice, a similar form of which has already been referred to in the "Grosses Schauspielhaus." 24 is a studio in the "Rundfunkhaus," Berlin, with a special fabric treatment insulating against air-borne aeroplane noise, and 25 the ceiling in the De La Warr Pavilion at Bexhill (Mendelssohn and Chermayeff, architects).



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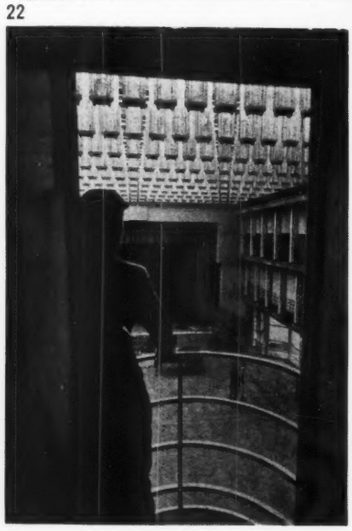

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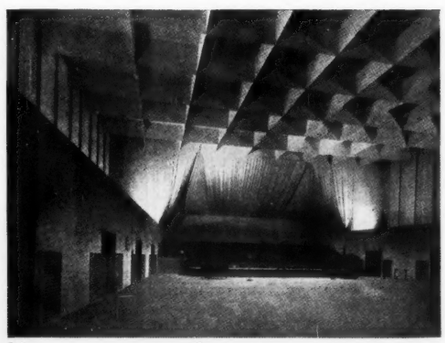

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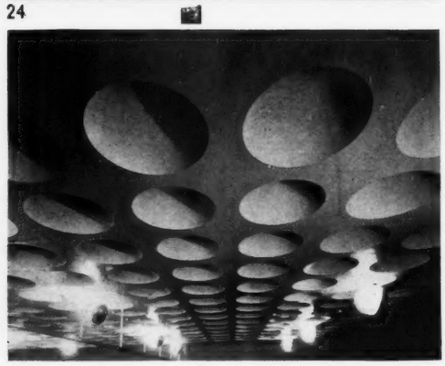

25

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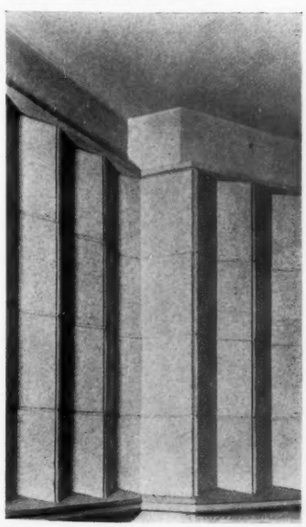
the reflected sound shall strengthen the direct sound and so that the comparatively weak direct sound waves received in the back seats is reinforced by a greater part of the reflected sound. The seats closer to the platform, where the direct sound is naturally stronger, receive, on the other hand, a lesser part of the reflected sound. The whole reflector is thus designed as a logical response to the condition that the lower part of the reflector is nearer the source of sound than the upper part and consequently reflects more sound energy per square unit. Although the calculations for this hall were made by Gustave Lyon, the same acoustic expert who made the calculations for the Salle Pleyel, it is clear that the two halls are designed from essentially different points of view. The Salle Pleyel has been shaped as an acoustic shell with certain surfaces, especially the ceiling, designed to act as reflectors to the galleries and to the back seats of the parterre. In the Halsingborg Hall, which is much smaller and has no galleries, the auditorium itself has been designed largely free of acoustic considerations and sound controlled by means of the reflector.

ACOUSTIC FORM IN DETAIL

4. WALLS



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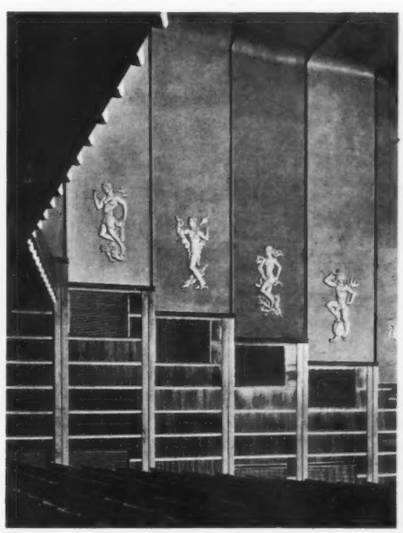
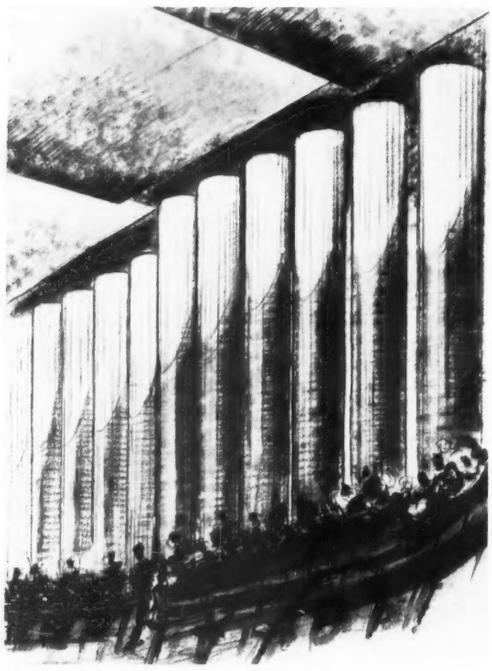


27

A special consideration in many types of auditorium which immensely complicates the acoustic problem, but may on the other hand indicate special decorative treatments, is the fact that many of them need to be used for what are from the acoustic point of view widely divergent purposes, often ranging from lectures to concerts with large orchestras. A similar consideration is the need for surfaces which shall act at the same time as reflectors and absorbents. 26, shows a wall designed to serve both these purposes and indicates the characteristic decorative forms which may be expected to arise from requirements such as these. 27, "Dreamland," Margate (Iles, Leathart & Granger, architects), shows another characteristic wall treatment, the wood panelling which serves to give resonance and tone for concert music. The stepping back is determined by a line drawn between the speaker on the stage and the rear seats of the gallery, above which line a reflecting surface is no longer desirable.

ACOUSTIC FORMS AS DECORATION

VARIABLE ABSORBENTS



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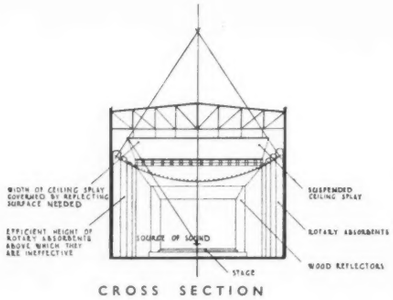
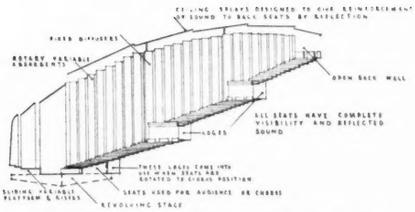
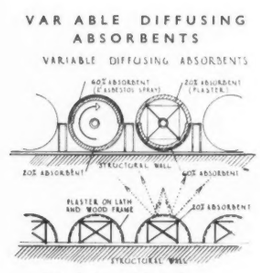


CROSS SECTION

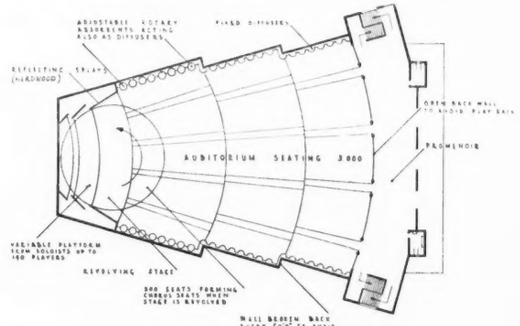


SECTION THROUGH AUDITORIUM



FIXED DIFFUSERS

31



PLAN OF AUDITORIUM

A special feature of the concert hall which may indicate special decorative treatments in this type of auditorium is the fact that different types of music demand different acoustic conditions. A violin requires different conditions from a pianoforte: Haydn's music needs a shorter reverberation than Brahms'. A possible solution lies in a system of reverberation period control by means of variable absorbents.

30 shows a project, designed by G. S. Inglefield and S. Mohilever, in which a special decorative effect is obtained by the use of variable absorbents. These are in the form of vertical cylinders, details of which are shown in 31, which are faced with absorbent material of, on one side, 20 per cent., on the other 60 per cent., absorbent efficiency, so that by rotating them to different positions an infinite variety of absorbent control is obtained. The absorbents are placed where this effect is greatest; the remaining wall surfaces are treated with semi-circular cylindrical diffusers. These break up and distribute the sound throughout the auditorium.

Other features of the project, such as the open back wall acting as a sound absorbent, the breaks in the side walls, and the platform which is variable, by means of sliding units, and can accommodate itself to the number of performers, are shown in the accompanying plans and sections.

BULLETIN OF STANDARD DESIGNS

Furnishing Fabrics. A, a group of fabrics designed by Miss Sturge Moore: left to right, "Wymington," 50 in. tapestry off-white design on terra-cotta; "Bodecca" hand-printed, 50 in. wide, terra-cotta design on off-white, printed in other colours to order; "Bettinge" screen printed satin, off-white design on chocolate. B, a group of new fabrics. Left to right; Sphinx unfadeable printed satin, navy on cream; also crimson on cream and brown on cream: designer, Diana Low; Sphinx unfadeable printed linen; green, pink and brown on white, also black, green and yellow on white, and black, green and gold on white; designer, Sheila Walsh; Sphinx unfadeable printed linen; green and brown on white, also in red and black: designer, Marion Dorn. Messrs. Heal.

A

B

ANTHOLOGY

An Ancestral Home

Unable to induce Jane to stop and chat with him, he resumed the scrutiny of his ancestral home which her passing had interrupted. He always took a look at Walsingford Hall at about this hour, and liked it less every time he saw it. To-day's bright sunshine showed up the celebrated eyesore in all its startling revolting hideousness, and it was with a renewed sense of wonder at the mental processes of that remarkable woman that he remembered that the Princess von und zu Dwornitzchek had once said she thought it cute. Sir Buckstone had often dredged the dictionary for adjectives to describe the home of his fathers, but "cute" was one which had not occurred to him.

Walsingford Hall had not always presented the stupefying spectacle which it did to-day. Built in the time of Queen Elizabeth on an eminence overlooking the silver Thames, it must, for two centuries and more, have been a lovely place. The fact that it now caused sensitive oarsmen, rounding the bend of the river and seeing it suddenly, to wince and catch crabs was due to the unfortunate circumstance of the big fire, which, sooner or later, seems to come to all English country houses, postponing its arrival until midway through the reign of Queen Victoria, thus giving the task of rebuilding it from the foundations up to Sir Wellington Abbott, at that time its proprietor.

Whatever may be said in favour of the Victorians, it is pretty generally admitted that few of them were to be trusted within reach of a trowel and a pile of bricks. Sir Wellington least of any. He was as virulent an amateur architect as ever grew a whisker. Watching the holocaust in his nightshirt, for he had had to nip rather smartly out of a burning bedroom, he forgot the cold wind blowing about his ankles in the thought that here was his chance to do a big job and do it well. He embarked upon it at the earliest possible moment, regardless of expense.

What Sir Buckstone was now looking at, accordingly, was a vast edifice constructed of glazed red brick, in some respects resembling a French château, but, on the whole, perhaps, having more the appearance of one of those model dwellings in which a certain number of working-class families are assured of a certain number of cubic feet of air. It had a huge leaden roof, tapering to a point and topped by a weathervane, and from one side of it, like some unpleasant growth, there protruded a large conservatory. There were also a dome and some minarets.

P. G. WODEHOUSE

(Summer Moonshine: *Herbert Jenkins*)

MARGINALIA

The Londoners' League

That good causes are frequently productive of harm in exact proportion to their inherent excellence, is a platitude that has not, alas, grown any less true through constant repetition. With the aims of the *National Fitness* campaign and similar efforts to provide opportunities for exercise and recreation on a large scale, one can have nothing but sympathy. With no immediate prospect of any general attainment of *mens sana* nothing should be allowed to jeopardize our chances of *corpore sano*.

However, to some of the resultant methods as opposed to their intentions, one can only extend a decidedly chilly welcome. The new *Physical Training and Recreation Act*, for example, seems likely to reveal in operation, unless public opinion can be sufficiently roused to provide adequate safeguards, certain unfortunate features. And the whole trouble will be that it will, one fancies, prove exceedingly difficult to arouse the opposition of the general public to the workings of so admirable and, on the surface, so beneficent, a measure. Nevertheless, the powers of compulsory purchase that have been vested in local authorities for the purposes of acquiring playing grounds, etc., are the none the less likely to be abused because the motives behind them are so praiseworthy.

An actual case in point has arisen in Islington. There the Council last autumn announced their intention of acquiring, by virtues of their powers under the Act, some three acres in the Furlong Road neighbourhood. The district is exclusively residential in character and forms a part of an admirable piece of 1841 town planning. There is a fine well-planted avenue, a row of charming little neo-classic villas and a considerable number of private

THE LONDONERS' LEAGUE

PRESERVATION IN ISLINGTON

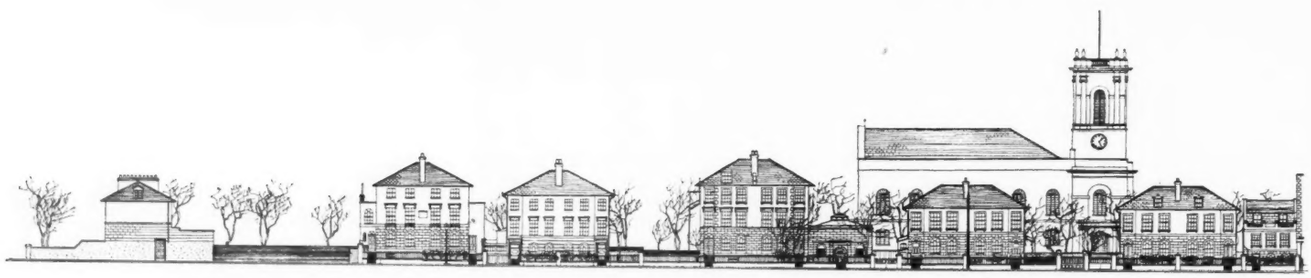
Early Victorian houses in Furlong Road, Islington, which were recently threatened with demolition and the future of which is discussed on these pages. Thanks to the intervention of the "Londoners' League" the Islington Council have announced their intention of looking for another site for playing fields. The League has now applied to the Chairman of the L.C.C. Town Planning Committee permanently to preserve the amenities of this district. Below is a drawing by Raymond McGrath showing a group of buildings along one side of Furlong Road.

gardens. The inhabitants, small builders and tradesmen, are not unnaturally apprehensive, and while not in the least opposed to the provision of recreation grounds, fail to see why a thoroughly satisfactory and well-planned housing scheme of an earlier generation should be wrecked and their homes sold over their heads for this purpose.

Moreover, the question is not quite so simple a one as it first appears. The actual body who covet this Naboth's Vineyard are the *Mary Ward Settlement*, a most admirable institution. Hitherto they have occupied premises in another part of London, but which they maintain they must now leave, as the quarter-acre garden at the back, of which they had been granted the use, was now required for a building site, and without the garden the L.C.C. would not continue their £700 a year grant.

Luckily the inhabitants of Furlong Road got in touch with the *Londoners' League*, who roused public opinion in a most spirited fashion with the result that while the order has not been rescinded the Council have announced their intention of looking elsewhere in Islington for a suitable site. Now the *Londoners' League*, with a certain scepticism in regard to municipal promises that past experience has proved to be too often justified, have issued an appeal to the Chairman of the Town Planning Committee of the L.C.C. permanently to preserve the amenities, architectural and otherwise, of this piece of London, on Section 17 of the Town Planning Act, 1932.

The moral of the whole story is, of course, that the Town Planning Act, by the time it actually appeared on the Statute Book, had been so mutilated that it was quite inadequate to fulfil the intentions which had originally inspired it, and while we live in an age when the erection of a block of luxury flats in Bloomsbury can affect the lives and



Numbers 8 to 28, Furlong Road, West Islington N.7

amenities of the inhabitants of a district at the other end of London, only a large-scale plan dealing exclusively with London embodied in an Act that does not have to take into account the totally different conditions prevailing in other parts of the country. Until such time as this Act appears we must all rely on the efforts of such bodies as the *Londoners' League*, who are in a position to co-ordinate information coming from various parts of London and combine enthusiasm for good architecture with a sound knowledge of the workings of the law. For next to the Barons of the Bypass and the Czars of the Luxury Flat, London has no greater enemy than the parochial bureaucrat.

A NEST OF SINGING-BIRDS

"*One of the most versatile of the modern lyrical song-writers is Cyril Scott, whose 'Lullaby' and 'The Blackbird Song' are well known. He is the author of several books on the occult aspects of music and is a student of Yogi philosophy. You will find him in an extraordinary house, which, despite its commonplace exterior, has been remodelled inside on semi-Gothic lines, giving an ecclesiastical atmosphere. Busts, shrines, and tall candles abound. In the panelled dining-room the long refectory table is surrounded by high-backed Gothic chairs. Books everywhere, a magnificent Burne-Jones window at the top of the winding staircase; and a green and gold piano inscribed with Yogi proverbs.*"

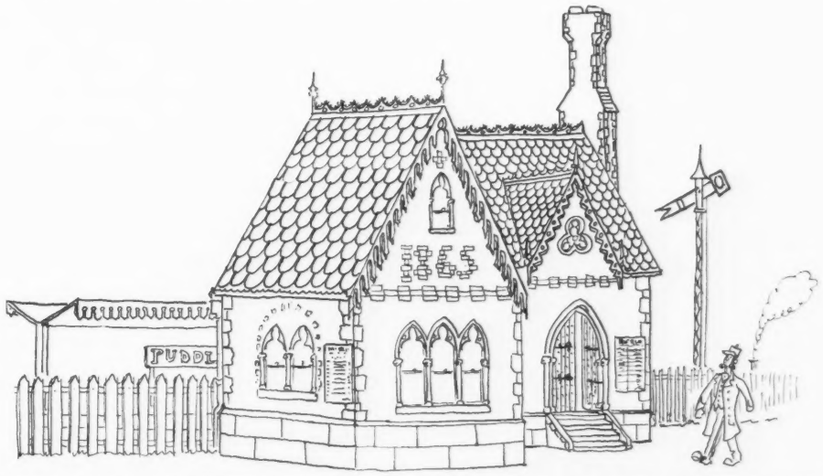
RADIO TIMES.
Feb. 18th.

ENGLAND REVISITED

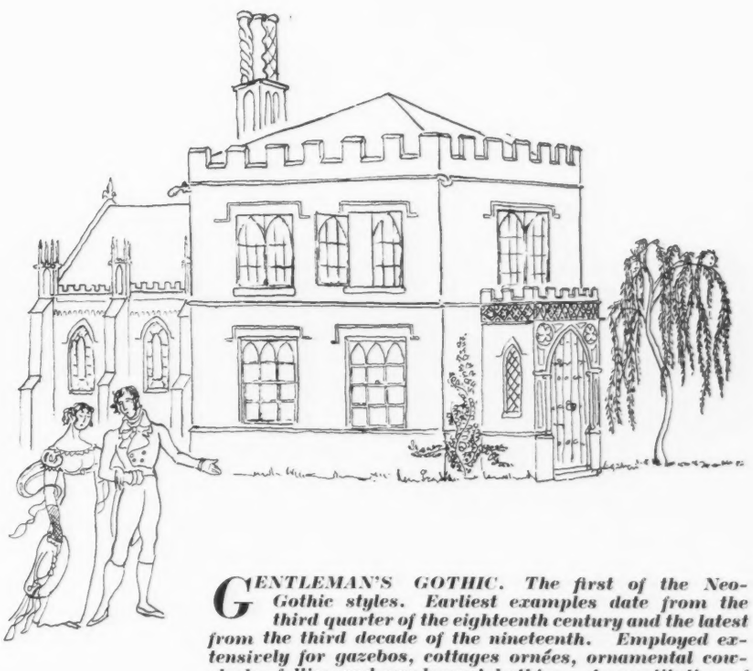
"*Spring in the air and a cloudless sky tempted an Englishman whom we shall call Ulysses, returned after many years abroad, to take a jaunt in his car through a part of the country that he had loved as a boy.*

A New Architectural Glossary

ITEMS FROM A NEW ATTEMPT TO ACHIEVE A CO-ORDINATED ARCHITECTURAL TERMINOLOGY, WITH ILLUSTRATIONS BY OSBERT LANCASTER.



***IRON-AGE GOTHIC.** Flourished from the early 'fifties to late 'seventies. Brilliant adaptation of the methods of building popular in ecclesiastical circles in mediæval times to the needs of the New Age. Widely used for vicarages, country railway stations, the larger public lavatories and the smaller public schools. Also for occasional boiler and alms houses. Morally very sound. Examples: Bembridge Railway Station, 1868. See also under Municipal and Prudential Gothic.*



***GENTLEMAN'S GOTHIC.** The first of the Neo-Gothic styles. Earliest examples date from the third quarter of the eighteenth century and the latest from the third decade of the nineteenth. Employed extensively for gazebos, cottages ornées, ornamental cowsheds, follies and gardeners' bothies. A prostitution of ecclesiastical ornament to secular, and frequently flippant, purposes. Stylistically impure and morally reprehensible.*

A view of the Thames waterfront looking towards the City from Whitehall by Canaletto, from the "Old London Exhibition" at No. 45, Park Lane. To the right of St. Paul's there can be seen the crop of Wren spires, later to be obscured by the waterfront buildings.

Understanding that the district was much changed in recent years, he took with him his friend Cato, a townsman learned in the laws and familiar with the neighbourhood, to be his guide." . . . "As they drove through the market place and out of the town, Ulysses exclaimed that he missed a number of fine Georgian buildings that he had used to admire. 'What, those ugly square houses?' asked Cato. 'The Colossal *cinema is where some used to be; the Chain Store has replaced another; and our slum clearance scheme got rid of the rest. But the quaint old parsonage is tasty now, isn't it?'*—Ye Highewayeman's Reste-House and Luxury Swimming Pool *is what I call architecture!'*

"'*This seems very narrow and crowded with traffic for a main road,' said Ulysses. 'Why did they allow all these new houses to be built so close to it? Besides, we must have come several miles already, and I have not had a glimpse of the country yet.' 'Didn't you ever hear of the housing shortage,' replied Cato, 'and how splendidly private enterprise answered the call? The Minister of Health himself congratulated us. Besides, these frontages are worth a lot of money. But the Government's Ribbon Development Act has put a stop to all that now.' 'I am glad to hear it,' said Ulysses. 'Perhaps we shall reach the country soon.' 'Quite soon,' said Cato, 'a few miles beyond these new estates.' 'But,' said the exile, 'you said there was no ribbonment.' 'Nor there is,' replied his guide, 'the new houses are all set back 200 ft. from the middle of the road. Pretty houses, too, ain't they, with their lead casements, old-world half-timbering, Gothic ornaments, and herringbone brickwork? Yet, would you believe it, the County Council and a lot of those d——d architects have called them an insult to the amenities of the neighbourhood! It's what the public wants, and, anyway, there aren't any amenities here.' With which Ulysses agreed: 'but,' said he, 'here is my lane. I remember it wound to nowhere in particular beneath great trees. Hullo! Have we make a mistake? This looks like an arterial road.' 'No, this is Shippon Lane right enough,' answered Cato. 'It don't lead anywhere much—an "unclassified" road, it was called—but it was in a bad state and its repair would have gone on the rates if the County Surveyor hadn't been clever enough to get the Ministry of Transport's grant. To get the grant we had, of course, to make it sixty feet wide, but our powers of compulsory purchase soon quieted old Mæcenas, who owned the trees. And the beauty of it is that, being a secondary road, the fellow who has bought the park and property can develop the frontages and get his supply services along it cheap. He'll get the new Rural Housing Subsidy, too, and no meddling from those—excuse me — architects either, since Parliament had the good sense to turn down the amendment that the subsidy should be conditional on an architect being employed. What? Aren't we going any farther?' 'No,' said Ulysses. 'No. I perceive a certain discrepancy between the expressions of our leading statesmen and the performance of local authorities. Distance lends enchantment. I am joining the "Keep away from Britain" movement.'"*

Country Life.

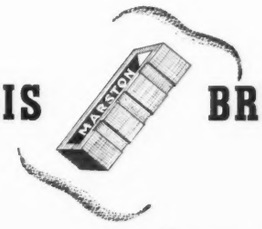
These unfortunate and unforeseen results of present road-planning legislation have already been noted in these pages. It is gratifying to find *Country Life* adding its own opposition to a tendency which, if not soon halted, will result in literally nation-wide suburbanization.

The Perils of Commemoration

A curious bystander was recently puzzled to observe that a long Leftist procession on its way down Victoria St. made a point of slowing up as it passed a certain house and letting off a volley of catcalls, clenched fist salutes, etc. The only readily observable mark distinguishing this building from its neighbours was a familiar blue L.C.C. plaque stating that Sir Arthur Sullivan once lived there. His bewilderment at the apparent extraordinary unpopularity of the late Sir Arthur in proletarian circles was only set at rest when he noticed that the ground floor was occupied by the Anti-Socialist Union.

Correction

We are asked to say that the timber house at Milton, Massachusetts, which was illustrated in the February issue was designed jointly by Mr. Royal Barry Wills and Mr. Hugh E. Stubbins, not by Mr. Wills only as the issue stated.

THIS 

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Trade News and Reviews

By BRIAN GRANT

Concerning Plaster

Some kind anonymous person sent to me recently several copies of a pleasant modest-sized journal bearing the title *Plastering Craft*. It is a monthly publication "devoted to the plasterer and his work." In the March issue the Editor enjoys a brief bout of good humoured but vitriolic ink splashing. It rather pleased me. I think you too may like it—anyway, here is a goodly portion of it reprinted verbatim:—

Rings

"*We all could make a classification of rings. We could (in spite of cynics) begin with wedding rings and end with price rings—and rackets.*"

"*Somewhere in between we could find some interesting rings. There is a special kind of ring called the vicious circle, there is the kind of ring that is put through bullocks' noses, and a peculiar ring of tradition, not far removed from the shape of a hoop.*"

"*I once knew a plasterer who had avoided running round in the vicious circle, he even showed a certain obstinacy against having a ring through his nose, only to be put through the hoop to order by fools and knaves. He jumped this way and that at the behest of a motley crew who wanted him to do a first-class job at a third-class rate.*"

"*Another man I knew, incompetent even in lying, told me that he did not believe in over-sanding a plaster mix. He was forced to do so, he lied, so as to compete with other plasterers' prices. I will forbear to point out that we are all 'the other man' to somebody else, but I will point out one thing:*"

"*That plasterer has been walking round for years inside the vicious circle—but he has never made any money.*"

"*I was told that the architect accepted the lowest price because he knew nothing about plaster and cared less.*"

Fair Prices for Fair Work

"*This is an old story. I am prepared to believe the worst of an architect, but architects are often reasonable men who know that if they want good results they must pay for them.*"

"*The shoddy excuses will no longer suffice: if architects are ignorant on the subject of plaster, it is the plasterers' business to teach them.*"

"*I feel no need to apologize for reverting to a theme that I have discussed before. When I write 'the plasterer,' it must be understood that 'this means you'.*"

"*Somebody must lead a campaign for higher prices as it is certain that much of the work passing muster today should no longer be tolerated.*"

There is little doubt that architects are insufficiently informed on the subject of plaster—but are they to be blamed for this? They have been incurious, perhaps; have shown too little interest in plaster as a "20th century material." Content to regard it as one of the oldest of all building materials they have failed to keep in touch with modern research and development and are inclined to pass over the specification details too casually. It is the old story—"familiarity breeds . . .", well, not exactly contempt, but a sort of superior sang-froid.

• • •

Every architect uses plaster—tons and tons of it—and it always seems that on nine out of every ten building jobs the plasterer today is regarded as "Number One pest and hindrance"! It is always the plasterer, or the plumber, who has to bear the cusses and the kicks.

Let me quote one more pungent paragraph from *Plastering Craft*:—

"*Although my hopes for plasterers are fading, I have long ago given up all hopes of intelligence from plaster manufacturers. That a man who is not specially bovine can use 'Fall-off' or any other patent plaster and not know what it is made of reveals a rotten state of affairs. Why do not manufacturers leave the sheltered anonymity of branded names and tell us what their materials are.*"

With that suggestion I do most heartily concur. There should be a greater measure of co-operation between plaster users and plaster makers. We have the *Timber Development Association, The Clay Products Association, The Copper Development Association* and many other such organizations formed to provide a central bureau of information—why not a *Plaster and Plasterboard Development Association* to which architects, builders and decorators might apply for sound advice on all matters pertaining to the use of plaster and plasterboards?

• • •

In selecting the right plaster for any particular job there are many considerations that should be studied. If selection be left to the plasterer it is likely that he will favour a material which he is most accustomed to in use; almost certainly he will choose a finishing plaster that gives the least trouble and is simplest for his operatives to handle. Often the decision is left to the builder and then the plasterer has to work with what he is given and make the best of it. Material so chosen is seldom the best for the specific job in hand—the guiding principle is often habit or, sometimes, something even more unsatisfactory and unpleasant.

• • •

The selection of the finishing plaster should be made only after consultation between the architect, the plasterer, the builder and the decorator. The cheaper plasters are by no means the most economical for every purpose. If time is a factor, and it so often is, the quick hardening and drying of the gypsum plasters will probably more than offset their extra cost. Then there is the decorators' preference to be considered, because decorating material can be saved

"*The Ancient House,*" *Ipswich, formerly known as* "*Sparrows House.*" *The exterior is decorated with some of the finest parquetry extant. It is believed to have been executed in* 1577. *Photograph from* "*Plastering Craft,*" *by W. E. Harrison and Sons.*

Messrs. John Barnes & Co., Ltd., Finchley Road, N.W.3

Architects :
Messrs. T. P. Bennett & Son

CREATION WITH CRAFTSMANSHIP

Mortal Martians have recently staged an exhibition, described by Mr. george bernard shaw* as " a violent reaction against impressive architecture."

Without resort to violence, and scrupulously avoiding reactionary trends, Courtney Pope apply the policy of combining faultless workmanship with a discriminating choice of materials. While assisting the architect to satisfy the modern desire for serviceability before impressiveness, Courtney Pope are not unmindful of one valuable characteristic of ancient architecture—durability.

Among the examples of C.P. craftsmanship in this building are the joinery and veneered work in the two entrance halls to the flats, the construction of the shop windows and arcade, and the supply of the greater part of the departmental equipment.

** Our authority for the small initial letters is the Martian editor of the exhibition programme.*

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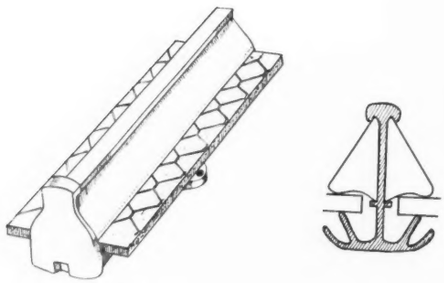

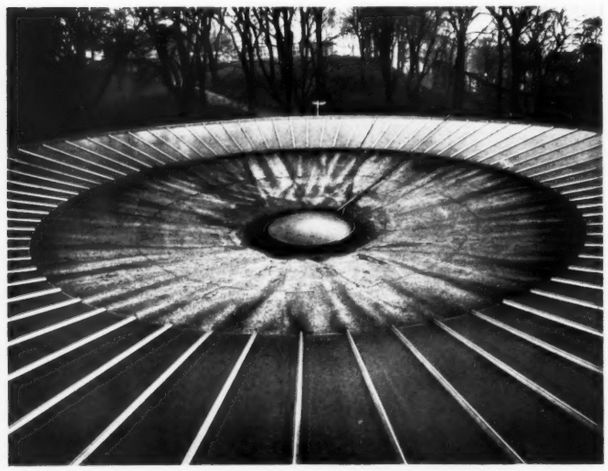

The Williams & Williams aluminium glazing bar. On the right is the double glazed roof to the Bird House at Dudley Zoo; architects, Tecton.

or wasted dependent upon the plaster surface on which it is to be used and, moreover, certain paints and decorative finishes cannot be applied successfully to certain plaster finishes.

• • •

There is a great deal that we would like to be told about modern plastering practice and if the Editor of *Plastering Craft* and the manufacturers of plaster and plasterboards would care to write to me on the subject I shall be happy to publish such excerpts from their opinions as are practical and unbiased.

• • •

Aluminium glazing bar

Messrs. Williams & Williams, Ltd. have patented and are producing a new aluminium glazing bar which has much to commend it. It is light, strong and not subject to deterioration through atmospheric action. It requires no protective coating; being constructed wholly of one metal, without sheathing, it can be sawn or drilled without fear of moisture percolation.

A section of the bar accompanies these notes. The glass is held by a continuous self-locking spring aluminium cover strip giving cushioned support to absorb vibration or shock and compensating for expansion and contraction while holding the glass firmly without storm clips or

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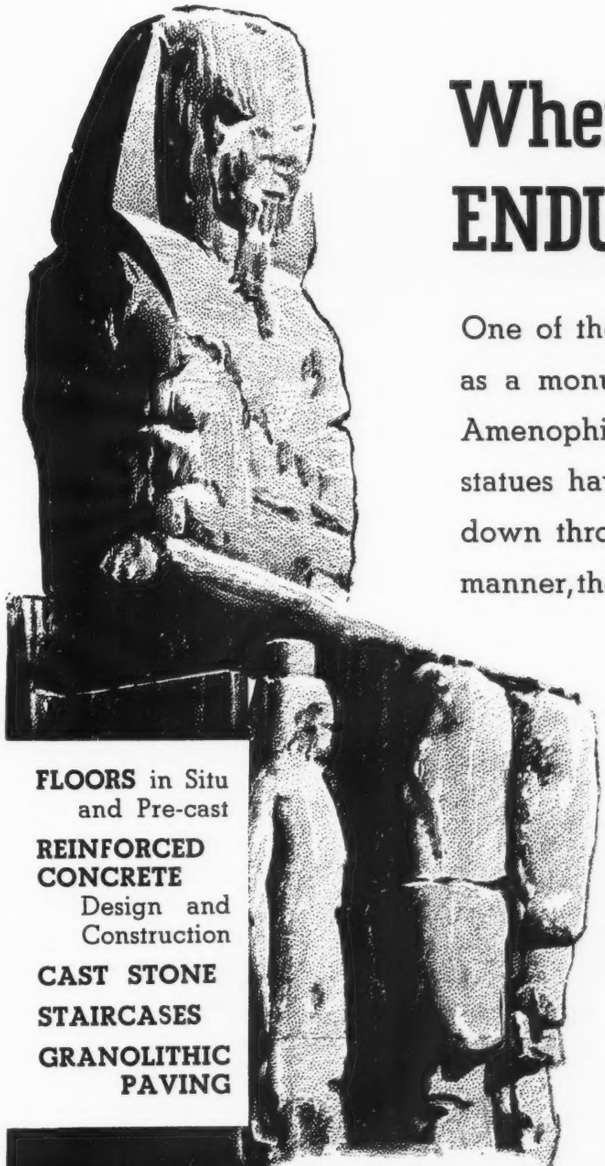

When you see ENDURING WORK

One of the Colossi at Thebes—erected as a monument to his own glory by Amenophis III, these gigantic stone statues have helped to carry his name down through the ages. In the same manner, though not for a similar purpose, many modern buildings in every corner of the globe will bring a message to posterity. A message telling of faultless craftsmanship and fine materials—such qualities as spell the name of Stuart.

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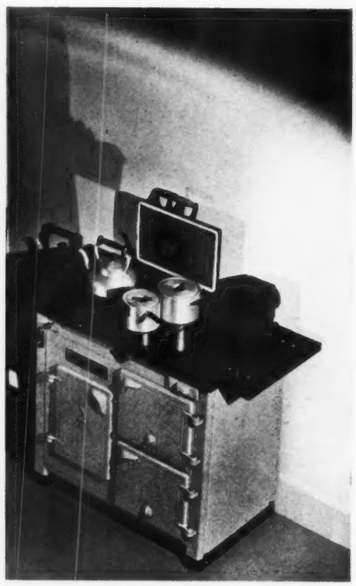
similar expedients. Because it is quite weatherproof, the bar can be used at exceptionally low pitches and there is a saving in weight of anything up to 1¾ lb. per square foot of glazing. Ventilators, formed in the same metal, are made with all their weathering flanges as integral parts of the aluminium bar section. The finished appearance is clean and workmanlike, and a happy freedom from clumsy detail, often regarded as unavoidable, is particularly noticeable in the case of double glazing (see the illustration of the double glazed roof to the Bird House at the Dudley Zoo on the previous page).

Application for all details should be made to Williams & Williams, Ltd., Reliance Works, Chester, or to their London office at Victoria House, Southampton Row.

• • •

A New Cooker

The *Esse Fairy* is the latest edition to that good-looking and efficient family of heat storage cookers being manufactured by Smith & Wellstood. You will agree that in appearance it has all the seemliness of the larger *Esse* models—actually, in construction, equipment and principle it differs only in one or two minor points. Thermostatically controlled, it is simply operated and gratifyingly economical in use.



The new Esse "Fairy" heat storage cooker specially designed for the requirements of a small family. Manufacturers: Smith & Wellstood Ltd.

Smokeless fuel, preferably anthracite, not larger than 1¼ in., by ⅞ in., should be burned, and it is estimated that weekly consumption cost (continuous burning) will not exceed two shillings.

Equipment:—There are two ovens: a top oven for roasting, etc., and a lower oven for slow cooking and plate warming. The oven dimensions are, respectively, 12 in. wide by 10 in. high by 15¼ in. deep, and 12 in. wide by 10 in. high by 16½ in. deep; both are suitably ventilated.

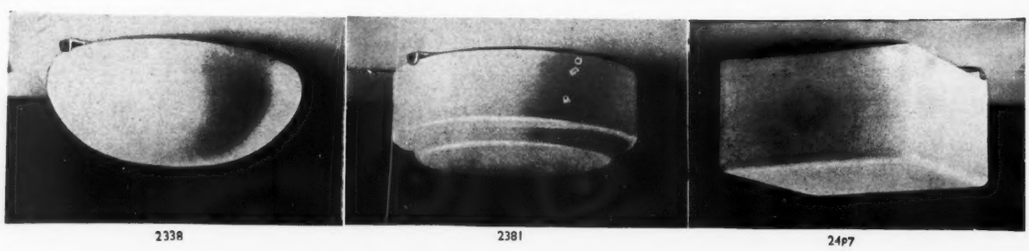
The top plate is generous in size for so small a cooker—around the heat accumulator boiling-plate, which occupies the central position, there is ample space for simmering and warming. Approved cooking utensils with perfectly flat machined bases are supplied as part of the standard equipment. As with the larger models the *Esse Fairy* is heavily insulated to prevent loss of heat.

Prices:—Mottled porcelain enamel finishes £32; porcelain enamel finishes in self colours (cream, light blue or light green) £34.

Overall dimensions of the cooker are 33 in. wide by 20 in. deep by 31¾ in. high.

The plate rack and back panel, supplied only when specified (extra cost 45s.), increases the overall height to 51¾ in.

All particulars may be obtained from The Esse Cooker Company, 63, Conduit Street, W.1, or from the manufacturers, Smith & Wellstood, Ltd.



OSWALD HOLLMANN

Telephone: MAYfair 2454

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