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THE EAST ANGLIAN FARMHOUSE

"From about 1660 onwards, a more elaborate shape (of gable) came into vogue, enhanced by an additional convex curve at the base. This 'Second Norwich' style became eventually the most popular gable shape in East Anglia, examples being found in places as widely separated as Broughton in Huntingdonshire and Beaumont-cum-Moze in Essex." Above is shown a farmhouse gable end in the Second Norwich style at Ormesby St. Margarets, near Yarmouth, Norfolk.

As the basis of most rural building forms—behind the characteristic solution of an architectural problem—is commonly to be felt the gradual development of generations of native improvement. It is this sensed quality of slow, local growth that gives to vernacular architecture its sense of deep-rooted unity with the soil. Yet from time to time building forms, even those accepted as typical of an architecture, can be shown as transcriptions from a foreign idiom. In this article the author throws new light on the Dutch origin of the characteristic gable end of East Anglia as an interesting example of such an exact transplantation.

The Dutch Gables of East Anglia

By C. L. Cudworth

THOUGH the characteristic brick gables of East Anglia, which are also found to some extent in eastern Kent, are casually termed " Dutch," few students of architecture seem to have considered if the title is merited or even whether gables of similar shapes really are to be found in the Netherlands. There is a popular notion that buildings bearing such gables were erected by Dutch or Flemish settlers, an idea which is however quite untenable, since most of the plans are unmistakably English. But though the term " Dutch " must be considered a courtesy title only, since very few of our gabled buildings show anything but English workmanship, nevertheless, the original form of the curved or shaped gable undoubtedly came to Eastern England from the Low Countries, where one can still find many gables closely related to those in this country, which appear to have been the prototypes of the latter.

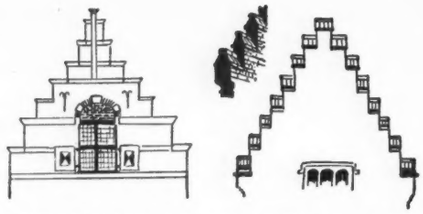
It is well known that the art of bricklaying was re-introduced into England from the Netherlands during the thirteenth century, having been entirely neglected since the time of the Romans, and that the bricks of this and later periods were also imported from Flanders and Holland; but there seems otherwise to have been comparatively little mutual influence between the two countries during the early Middle Ages. In those early days, when English kings were more than one-half French and perpetually meddling in the politics of that country, England was more under Gallic than Dutch, or even Flemish, influence. Some of the great churches of Marshland and the coastal districts near the Wash, however, have towers which do seem to indicate some intercommunication of ideas between the church-builders on the facing shores of the North Sea; the finest example being of course the Boston " Stump," which is very much like the tower of the Groote Kerk at Breda, in North Brabant. On the other hand, the brick churches of Essex, which one might expect to show more signs of such influence than the stone-built churches of Marshland, are for the most part completely English in character, only the brick tracery showing any evidences of Dutch design.

It was not until almost the end of the Middle Ages, when the dawn of the Renaissance was at hand, that foreign ideas, other than French, really began to influence the builders of eastern England. The earliest buildings to show this new tendency are the well-known Suffolk gatehouses, such as those of West Stow Hall, and Hadleigh Deanery. These buildings show a definite affinity with that late medieval brick or " bakstein Gothik " architecture which had been slowly developing in Northern Germany and the Netherlands, and which can be seen at its most resplendent in the old Hanseatic cities, such as Lübeck, Danzig and Bremen, and in those of their competitors, the Flemings and the Dutch. By this period (the 15th century), bricks were a familiar, everyday material, and the many fine manor-houses and halls erected in the eastern counties were often finished with lofty, " stepped " gable-ends, crowned sometimes with massive, decorated brick chimneys.

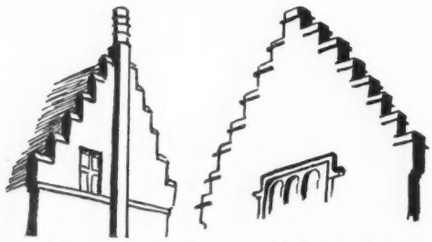
Stepped gables, apparently derived from the battlements of medieval military architecture, were a common feature of the period throughout Northern Europe. Most of our English examples seem to derive from the type common to the banks of the lower Rhine, including the old Dutch province of Rhijnland. In this style, the steps are at once smaller and more numerous than is usual in the ordinary Dutch stepped gable, which has rarely more than ten or twelve steps. In East Anglia, on the other hand, gables with fifteen steps or more are quite common, and there are some examples with as many as eighteen tiers of steps, as at Thurton in Norfolk. Exceptions to this rule, the well-known Tudor dovecote at Willington in Bedfordshire, and on its nearby, but less famous, companion, the old Manor House, have six and seven steps respectively. At Trinity Hall, Cambridge, there is a gable with flat-topped steps, which, although rare in this country, are commonplace in Holland, each gable-step being finished with a flat coping of imported stone. In some Dutch examples, where stone was not used, the builders devised a slanting coping of bricks, giving each step a miniature roof to throw off the rain, and it was this type that was adopted in East Anglia, where good building stone was very expensive.

Stepped-gables, although not often seen in the towns, are quite common in the rural districts of Norfolk and Suffolk. They seem to have fallen out of use from 1600 onwards, although one occasionally sees later examples, as at Kirstead Old Hall, Norfolk, built in 1614. In Holland they were still being erected in the late seventeenth century, though much changed in form and with still fewer and larger steps.

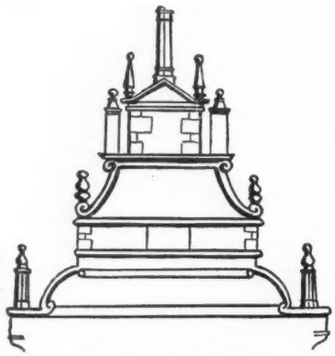
Towards the end of the sixteenth century, the Dutch were rapidly coming to the fore in art, politics and commerce, to become the most prosperous nation in Europe. Trade, which until then had been in the hands of the Hanseatic cities and their protégées, the Flemings, became almost a monopoly of the Dutch merchant-princes. At the same time, the neo-classical ideas of the Italian Renaissance were penetrated to northern Europe, and Dutch artists and architects took up the new designs with gusto, applying them to every art they practised. The results, although undoubtedly sometimes crude, were usually vigorous, and attracted innumerable imitators in all the north European countries. Wherever the merchant-princes of Amsterdam spread their extensive business connexions, there one may find buildings in which some attempt has



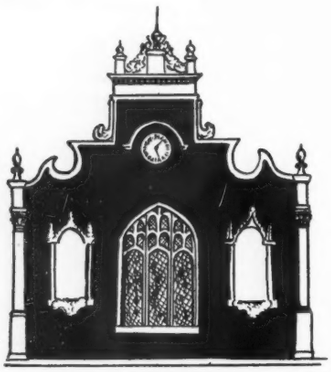
Stepped gables are rare in the towns but quite common in the rural districts; left, the Dutch type, right, the East Anglian type.



Dutch and English examples of stepped gables; left, at Rhynsburg Castle, near Leyden, and right, at Trinity Hall, Cambridge.



The Renaissance gable made its appearance in the late sixteenth century, an early example being that at Bourn Mill, Colchester, shown above.



Originally designed for execution in brick with stone detail, Cambridge provides a Renaissance gable in stone from Peterhouse Chapel, commenced in 1633.

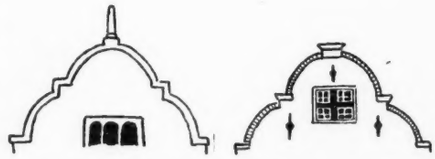
been made to imitate the gabled façades of Holland. But those façades were no longer crowned by the old, simple stepped-gables. Would-be Italian volutes and curves were now in fashion, and those queer distortions of classical architecture which are so characteristic of the period; strapwork, lozenges, pinnacles, pyramids and all the other heterogeneous details of which we are apt to think as being peculiarly English and Jacobean, but which are actually to be seen in almost every country in the north of Europe. The most striking development of this fusion of Gothic and classical architecture was the Dutch *curved* or *shaped* gable, examples of which can be found not only in the Netherlands, but also in England, Denmark, Sweden, and Prussia, on the shores of the Baltic, along the Rhine valley, and even in Java, and at the Cape of Good Hope. Here in England, one of our earliest and most interesting examples is Bourn Mill, at Colchester dating from 1591, its gables, curved, voluted and pinnacled, resemble those of many sixteenth century Dutch façades, as that of the Noordhavenpoort, at Zierikzee in Zeeland.

Another English building, in a related style, though considerably later in date, is the college chapel at Peterhouse, Cambridge. It has been suggested* that this stone building, which was commenced about 1633, was originally designed in brick, with stone details. Brick certainly suited the new gabled style better than stone, which was generally confined to copings and decorative details. Dutch builders made considerable use of stone for decorative purposes, for although the Netherlands are practically devoid of that material, it has been imported from the neighbouring countries from very early times and distributed throughout the country by means of the canals and other internal waterways. Thus a considerable amount of stone was always available, and the Dutch builders made full use of it, almost in the way that a painter uses pigments, to obtain strong effects of contrast, or more delicate compositions of light and shade. The English builders on the other hand were more limited, transport was undeveloped and builders tended always to use immediately local materials. The Dutch buildings consequently are extremely elaborate in their decorative details, and enriched with a wealth of carved stone, while the English gables were adapted from the simpler Dutch types, being for the most part built only of brick, or with the most moderate use of stone. Dutch design concentrated usually on a high and narrow façade, tended always to be two-dimensional, whereas English gabled buildings have a much more solid, three-dimensional appearance. Even when the gable was built to face the road, in the true Dutch manner, the entrance was commonly at the side, in accordance with the traditional English cottage plan.

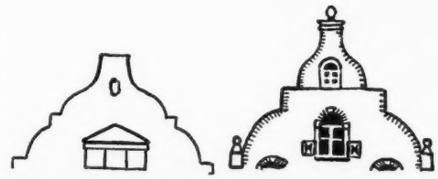
In Holland, gable shapes are of bewildering variety, but in England, once the initial impetus was received, certain shapes became traditional, and some even quite local in their application. In both countries there is a considerable "time-lag" discernible in the buildings of different localities, owing to the conservatism of local builders and their tenacity in clinging to traditional methods and styles. An architectural fashion, long outmoded in London or Amsterdam, may be in full vigour half-a-century later in rural districts or even in big provincial towns, and for that reason it is often very difficult to date any particular building. In this respect, Dutch builders were more thoughtful than their English brethren, for they often inscribed dates on their buildings, although these can be misleading, when they merely record renovations or repairs. One Dutch method of dating was also employed in eastern England, and consisted of the use of iron "ties" (Dutch "ankers") ornamented with a figure or initial letter. Dates formed by means of these ties are usually fairly trustworthy, both here and in the Netherlands. A third form of dating was by means of header-bricks, and these again are obviously quite reliable, except in the event of wholesale rebuilding.

In the early years of the seventeenth century, many large gabled mansions were erected in this country, by no means in eastern England only, but throughout the county. The gables of these larger houses are mainly of that "Jacobean" type best evidenced, perhaps, by Blickling Hall in Norfolk, which bears the date 1620. The Jacobean type of gable is of quite simple form and can be paralleled at Delft, on a house at the east end of the New Church. There are also numerous examples in Gelderland and along the Lower Rhine. Although soon neglected elsewhere, it remained in continuous use in East Anglia throughout the seventeenth century, and there are some examples which may even date from the eighteenth century.

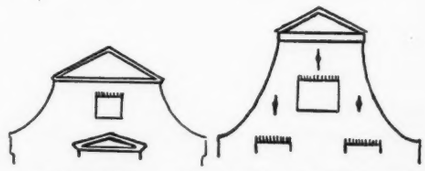
The next type, which we may perhaps term the "Carolean" seems to have had a much shorter vogue, examples dating mostly from circa 1620–35. This type, based on ogee curves, may have originated in the Arnhem—Nymegen area of Gelderland, although it was considerably changed by its English adaptors. Most of the extant English examples seem to be in Suffolk and Essex.



Curved gables may be grouped under three headings, Jacobean, Carolean and Mid 17th century; left, a Jacobean gable from Blickling, Norfolk, right, from Delft, S. Holland.



The second, or Carolean, curved gable dating from 1620-1635 is based on the "ogee" curve; left, a Suffolk gable from Claydon, right, a gable from Amsterdam.



The Mid 17th century gable was commonly surmounted by a pediment; left, a Cambridge gable from Rampton, right, a gable from Alkmaar, N. Holland.

* See H. C. Hughes, in the Cambridge Antiquarian Society's Proceedings, Vol. XXXVII.

STEPPED GABLES

Above are four examples of East Anglian stepped gables, together with two Dutch examples included to illustrate the resemblance between the English gable and its prototype. Left to right, top to bottom : the Manor House and Dovecot, Willington, Beds. ; Trinity Hall, Cambridge ; 17th century houses, Haarlem ; a street at Monnikendam, N. Holland. Right, those of the first Norwich style, from top to bottom, are : the "Bird in Hand," Tasburgh, Norfolk ; St. John's College, Cambridge ; a house at Walsingham, Norfolk. Below, the Renaissance gables, from left to right, are : Peterhouse Chapel, Cambridge ; Bourne Mill, Colchester ; Huntingfield High House, Suffolk.

The 1st Norwich Style

THE RENAISSANCE GABLE

The 2nd Norwich Style

The North Norfolk Gable

THE "OGEE" STYLE

THE LOCAL VARIANTS OF STYLE

THE WAVENEY STYLE

The example of the second Norwich style is of the Shire Hall, Woodbridge, Suffolk, and that of the North Norfolk gable, a barn at Aylsham, Norfolk. Those of the "Ogee" style, from left to right, are: the "Sun Inn," Wymondham, Norfolk; Furneaux Pelham Hall, Essex; and a Dutch examplar, a street façade, Amsterdam. The local variants of style are, left to right: at Halesworth, Suffolk; Herringfleet, Suffolk; and at Over, Cambs. The Waveney style examples, from left to right, top to bottom, are: the entrance and two views of the Hospital for Decayed Fishermen, Gt. Yarmouth; and a Dutch prototype, a façade at Zaandam, N. Holland. Above is shown the inscription, "Nothing without work," erected by Dutch engineers at Fen Drayton, Cambridgeshire.

A more classical type followed, dating from about the middle of the century onwards, based both here and in Holland, on the Italian church façades. In this country one can find examples in most of the south-eastern counties, and it is equally widespread in Holland.

Amsterdam, the Dutch commercial capital, seems to have inspired many of our English gable designs, particularly those of the later seventeenth century. At that time it was probably the richest city in Europe, and its systematic enlargement provided the architect P. Vingboons and his followers and imitators, with an almost unique opportunity for new designs. Many of the stately dwellings then erected can still be seen and amid the extraordinary diversity of their gables, some will be found which apparently formed the originals of certain of our English types, such as those of the first and second "Norwich" styles and the "ogee" type found in the same district of Norfolk. Some of these Norfolk houses bear quite a striking resemblance to those of late 17th century Amsterdam, although they are on an altogether humbler scale than the residences of the merchant-princes. One such house at Tasburgh, about nine miles south of Norwich, is a four-storied building with a narrow, lofty façade, so remarkably like those of Amsterdam that it would occasion far less surprise if seen there than in its actual situation in the midst of rural Norfolk, where it looks distinctly odd. It is really surprising that a style so appropriate by the crowded canal-side streets of the Dutch cities should have been transferred with so little change to the open English countryside, where land was comparatively cheap and there was no real need to erect these rural skyscrapers.

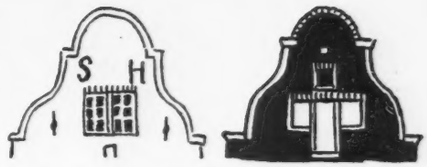
The type of gable referred to as the first "Norwich" style is quite common in and around the East Anglian capital. Such villages as Eaton, Cringleford, Swardeston, Mulbarton, Dunston, Ashby and so on all have excellent examples of this simple but dignified gable design, dated from about 1650–1675 Occasionally one sees double or even triple gables of this type which are also to be seen in Holland, at Schiedam and Franeker, among other places. From about 1660 onwards, a more elaborate shape came into vogue, enhanced by an additional convex curve at the base. This second "Norwich" style became eventually the most popular gable shape throughout East Anglia, examples being found throughout the eastern counties, in places as widely separated as Broughton in Huntingdonshire and Beaumont-cum-Moze in Essex. It first appears as part of even more complex gable-shapes erected in Holland during the latter half of the sixteenth century.

The Waveney Valley has many examples of a gable-type closely related to those of the second Norwich style, from which it differs only in being finished with a small pediment or cycloid instead of the large semi-circular upper portion usual in the two Norwich styles. Examples of this Waveney style date variously from 1655 to 1741. A similar shape was quite popular in Holland usually in combination with additional curves at the base. An early Dutch example is the Kerkboog at Nymegen, erected in 1603.

Another late seventeenth century gable-type seen most often in the Norwich district, is referred to above as the "ogee," a name which is self-explanatory, in that the shape is based on an ogee curve. The best known example is probably the "Sun Inn" at Wymondham in Norfolk but there are many others, one very isolated example being as far away from there as Winchester in Hampshire. As mentioned above, there are quite a number of these ogee gables to be seen in Amsterdam, one particularly fine example being situated on the Raamgracht, not far from the English church on the Groenburgwal.

In the northern districts of Norfolk, at Cley, Aylsham and elsewhere, are many late seventeenth century houses with gables apparently derived from those on the outbuildings at Blickling Hall, which in their turn were copied from a type of building, long and narrow, with high, gabled dormers, of which the former Stadhuis at Leyden was probably the most famous example, and which was quite common throughout the countries most under Dutch architectural influence. In course of time, the gable-shapes based on those of Blickling underwent a certain amount of transformation, in some cases blending with those of the second Norwich or the ogee styles. Some of these north Norfolk gables bear a close resemblance to a similar group found in and near the town of Gennep, in North Brabant. One of the Norfolk examples, at Kimberley, dates from 1716, and must have been almost the last gabled building erected in that district. At Aylsham one sees, too, many examples of that earliest "Jacobean" gable type, but dating in some cases from the early eighteenth century. The late local survival of this particular shape may also have been due to the powerful influence of Blickling Hall, which is not far away, and seems to have long remained an object of great admiration in the district, so much so that when it was restored in the otherwise severely classical eighteenth century, it was treated with unusual consideration and its main features, including the gables, left quite unaltered.

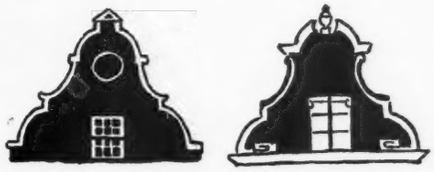
Beside the main East Anglian gable types are many variants, sometimes occurring where one type has influenced another, at other times appearing to be the result of local development or tradition, or even the inspired fancifulness of a rural builder. Several local styles can be seen at Yarmouth and Gorleston, one being of a true Dutch façade, high and narrow, with the gable facing the street. There is an admirable example in Queen Street, Yarmouth, dated 1651 in iron ties. Another local type, near Lowestoft, has a curious, snake-like coping.* The best extant example is at Herringfleet, and dates from 1655. And there are many other-



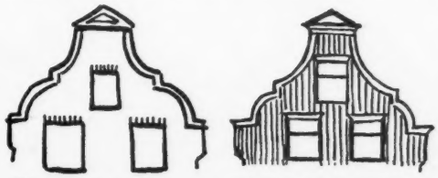
The "Ogee" gable, based on the ogee curve, developed in the late 17th century; left, an ogee gable from Wymondham, Norfolk, right, an Amsterdam gable of similar design.

The North Norfolk gable developed as a double or treble ogee; left, a Kimberley, Norfolk, gable, right, its Gennep, N. Brabant, counterpart.

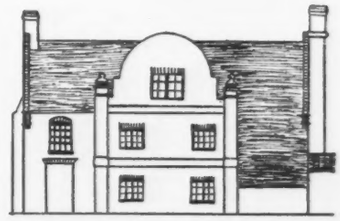
First of the five specific "styles" of curved gable may be called the First Norwich style; left, an example from Norwich, right, its Amsterdam prototype.



The Second Norwich style emerged as a more mannered First Norwich gable; left, a Woodbridge, Suffolk, gable, right, a parallel example from Zaandam.

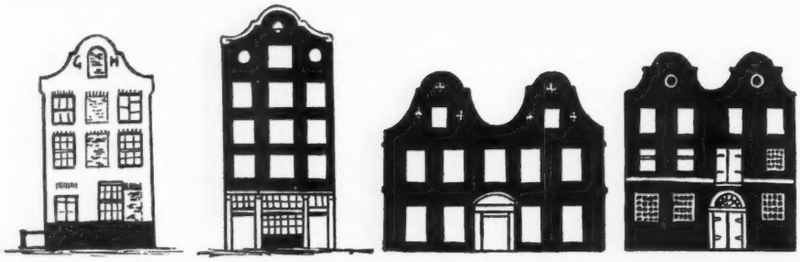


The third or Waveney style included a small crowning pediment; left, a Waveney gable from Botesdale, Suffolk, and right, a wooden Zaandam gable.



Local and mainly rural variants of gable design are found with moderate frequency; above is shown a local style of gable end at Over, Cambridgeshire.

* In J. Blaen's "Thoneel der Steden" (Amsterdam, 1649) there is depicted a gable of precisely similar form, at Tyel, in Flanders.



"Some of these Norfolk houses (in the First Norwich style) bear a quite striking resemblance to those of late 17th century Amsterdam . . . . At Tasburgh (left) a narrow lofty façade in the midst of rural Norfolk looks distinctly odd." Next to the Tasburgh façade is an example from Amsterdam. The third façade shown above is from Mangreen Hall, Norfolk, which compares amusingly with a warehouse façade at Schiedam on the right.

wise unique gable-types in Cambridgeshire and Huntingdonshire, some very fine and dignified, such as the house at Over. This house is a curious combination of the normal English farmhouse plan and a typical Dutch street façade. Gables of a somewhat similar semi-circular shape are quite common in the Netherlands, but so far as I know, this is the only example of its kind in England. That Dutchmen were actually living in the neighbourhood at the time of its erection was probably only a coincidence, owing to the activities of Sir Cornelius Vermuyden and his fellow drainage-engineers, but they have left behind them indisputable evidence of their presence in an inscribed doorway, still standing in the nearby village of Fen Drayton. It is dated 1713 and the inscription reads: "Niet Zonder Arbyt" or in English: "Nothing Without Work." It was probably erected by an unknown Dutch engineer, engaged in the drainage of the Fens, nearly fifty years after the death of Vermuyden, to whom local tradition rather rashly assigns the inscription.

Curiously enough, although Vermuyden and his fellow Dutchmen were busy in the Fens throughout the seventeenth century, the district is practically devoid of the contemporary gabled buildings which are so common on the nearby high ground. Most of the houses in the Fenland date from after 1800 and are hideous almost without exception, being box-like erections with poor, mean roofs of slate, and walls of the ugliest kind of nineteenth century brickwork. The reasons for this appear to be two-fold. The Fenland levels, although partially drained, were almost uninhabitable until the introduction of steam pumping engines in the early nineteenth century, and furthermore, the communities seem to have suffered, even more than most in England at that time, from disastrous outbreaks of fire. Add to this a remarkable period of prosperity following the coming of the railways and the introduction of fruit-farming, and it is obvious why the Fenland villages are so generally unpleasing when they might have been as charming as those by the Norfolk Broads. The few local houses of any architectural merit seem to date from the latter part of the eighteenth century, and have rather steep roofs, with straight-sided gables, finished with "oblique" or "staggered" brickwork. This method of gable construction is very common in Holland, where it was developed (before 1600), to combat the yielding foundations inevitable in a marshy country. The earliest dated English example is at Westerfield near Ipswich, where one of the Hall outbuildings is inscribed 1656. Subsequently it became very popular throughout south-eastern England, particularly where there was any danger of yielding foundations, as in the Fens. Examples are to be seen bearing dates of the eighteenth and nineteenth centuries, the later gables being usually constructed to suit the mansard form of roof, with plaintiles below and pantiles above. Roofs of this form are in fairly general use in Holland now, Dutch builders having adopted the type from the French about the same time.

Towards the end of the seventeenth century, Dutch pantiles were brought to East Anglia, and before long became the standard roofing material throughout the region. Later, in the eighteenth century, the Dutch method of glazing the tiles was also introduced, and roofs of shiny, blue-black tiles are now almost as common in some parts of the eastern counties as they are in North Holland. In the Fenland area, where excellent reeds were then available for thatching, it was a long time before the new manner of roofing became universal, but eventually even most of the Fenland builders adopted tiles and many old houses can be seen there, with steep roofs obviously intended for thatch, but now tiled and with their sharp, high gables standing perhaps two feet clear of the tiles.

Bricks, gables and pantiles are by no means the only evidence of East Anglian indebtedness to the Dutch builders. In the south-east are to be found clock-towers, warehouses and even an occasional 17th century town hall, all showing unmistakable signs of Dutch influence. The Shire Hall at Woodbridge, in Suffolk is probably the finest as well as the best known of these, and although much restored in the past, its affinities with such buildings as the Stadhuis at Schiedam in South Holland are undeniable. The double flight of steps is particularly typical of Dutch town halls and weigh-houses, and the stone coping of the gable is much more Dutch than English.

It seems very likely that many buildings of a similar type were erected in the south-east corner of England, but long since demolished to make way for others. The old public buildings of Dover were cases in point. Their gabled façades can still be traced in the *Prospect of Dover*, published by the brothers Buck in the early eighteenth century, but all the old Customs Houses and warehouses have alike disappeared, to say nothing of at least two typical Dutch lift-bridges. At Sandwich, too, there were formerly many more gabled houses than one can see there at present. Old books and prints show a number of unusually interesting buildings there, including part of the former town hall. Returning to East-Anglia, the former "Town-building" at Lowestoft has disappeared, as well as a number of gabled houses in the streets, but nearby Yarmouth has managed to preserve its peculiarly-named Hospital for Decayed Fishermen, a true Dutch *oudemannenhuis*. This almshouse has four Waveney style gables, and an archway topped by a cupola and a nautical windvane, in the genuine Dutch manner, and closely resembling that built at Cape Town Castle by an early Dutch governor, Simon van der Stel. Yarmouth Hospital was built in 1702, as can be seen in a long inscription on one of the gables.

As one proceeds westwards from the eastern shores of England, Dutch-gabled buildings of late seventeenth century date become less and less frequent. A few are to be found in Cambridgeshire and Huntingdonshire, but they are quite obviously stragglers from the main body of examples in Norfolk and Suffolk. West of Huntingdon curved gables are rare indeed, and most of those are of the large, Jacobean mansion type, dating from the earlier years of the seventeenth century. The same is true of Southern England, where the coastal districts of Kent can show quite a number of gabled houses, of fairly late date, becoming much less frequent as one journeys inland. There is a small group in the Guildford district of Surrey, and some isolated examples in Buckinghamshire (Denham, Quainton, Whitchurch, etc.), but neither can compare with the Waveney Valley, or the Norwich region, where practically every village has at least one example. Here and there, throughout the length and breadth of England, one comes upon isolated gabled houses, usually of the large mansion type, and of comparatively early date, for wherever there are bricks there are gabled houses. Sometimes one finds the style taken over by stone masons, as in Northamptonshire, but the Dutch influence is always at its best when the true Dutch medium of brick is used.

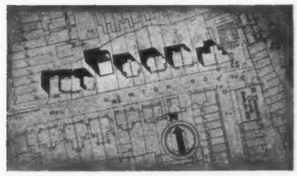
The Dutch influence lasted without interruption for over a century, from 1600 onwards. The very last genuine example seems to be a converted barn at Ormesby St. Margaret's, in Norfolk, which bears the date 1741 in iron ties. After that year even the most conservative of East Anglian builders seem to have abandoned the construction of curved gables, until they were re-introduced in the stylistic revivals of the nineteenth century.

The East Anglian scene.

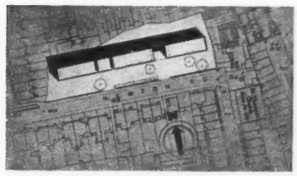
NEW BUILDING IN A LONDON STREET

The site of the house illustrated on the following pages is on the north side of a residential street off Westbourne Grove, one that had once had a consistent character and scale, but which had already been spoilt by the rebuilding of some of the houses. The remaining original houses (seen in the top photograph) date from about 1840. The vacant site that was to be built on contained several trees.

The accommodation required in the new house was considerably more than in the existing houses adjoining. As ground area was limited this necessitated a building of much greater height. In order to prevent this difference from ruining the scale of the other houses the new house was set well back from the road. There was, in any case, no consistent existing building line and the extra set-back had the additional advantage of keeping as much of the garden as possible on the south side of the house and enabling the trees to be preserved.



This setting-back of the building line of the new house also sets a good precedent for the time when the whole street comes to be rebuilt, probably to an increased height. A possible complete rebuilding scheme, on the same lines as the new house, is illustrated on the right, consisting of maisonnettes with penthouse flats and with the large front garden space thrown into one along the length of the street. A similar scheme could, of course, be devised with detached or terrace houses, the virtue of all of them being the recovery of the original unity of the street.



It is more likely, however, that the street will be re-developed in a more individualistic way, as for example in the bottom picture. This probability has been considered in siting the new house. Not only will the preservation of the trees help to give the street a general consistency even if architectural consistency is absent, but, alternatively, a more emphatic design of the garden, as suggested, could be made to give an architectural centre to an otherwise haphazard street and bring the architectural treatment back into the foreground if the set-back building line was not adopted elsewhere. A further alternative would be to give more unity to the street by a consistent garden-wall treatment.

The plans on this page are based on the Ordnance Survey and are reproduced by permission of H.M. Stationery Office.

THE STREET

A MODERN HOUSE

A COMPLETE REBUILDING SCHEME

AN "INDIVIDUALISTIC" ALTERNATIVE

THE TOWN HOUSE

It is a truism that the important thing about a town house is that it is part of a street, although it has consistently been forgotten—or ignored—by architects since about a hundred years ago. The nineteenth century street generally showed a closer resemblance to the suburban ideal of planning, allowing its own centre of interest to each of a number of adjoining three-dimensional compositions. The disappearance of the true street architecture, with its continuous façade relying on repetition for effect is, of course, especially due to the piecemeal development of street property, and it is this factor also which has prevented even modern architecture, which shows renewed sympathy with the qualities of the street architecture of a hundred years ago, from putting its appreciation into practice.

Indeed almost none of the modern houses that have been built in towns in the past dozen years have been strictly town houses; mostly they have been free-standing villa houses based on the suburban tradition. However, the house that is illustrated on these pages is a town house. It is not part of a street in the sense of being a unit that is repeated to form a street—it was built, in accordance with present practice, on an isolated site for a private client—but it does possess the essential characteristics of street architecture and has consciously been designed with these in mind.

The first of these characteristics is of course that in effect it is only a façade, and belongs therefore to an entirely different architectural category from that of the free-standing house that is composed to build up in three dimensions. Secondly, its ground area being restricted, it has a compact plan of small area repeated on several stories, and consequently its façade has a vertical emphasis.

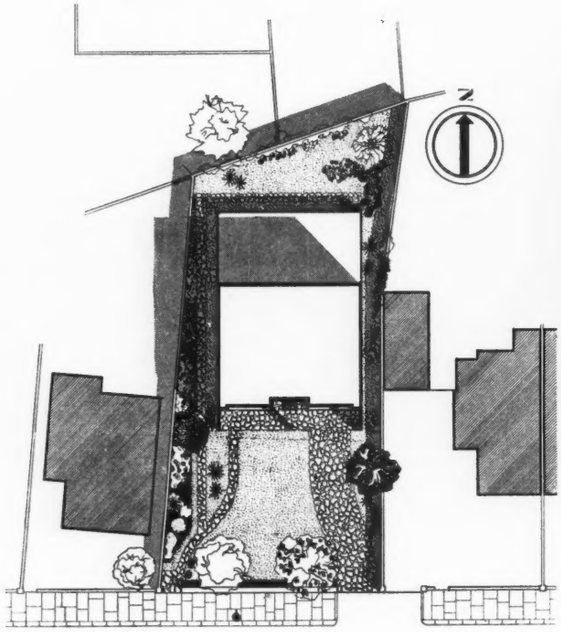
Although it is an isolated unit, not forming part of a street designed as a whole, the fact that the side walls of this house are always hidden by adjoining houses still allows the façade to dominate, as with all town houses. It can be studied as a single façade that also sets a precedent for the future development of a modern street according to a consistent formula.

The problem the design of the exterior set to the architect, apart from questions of siting which have already been discussed, consisted therefore

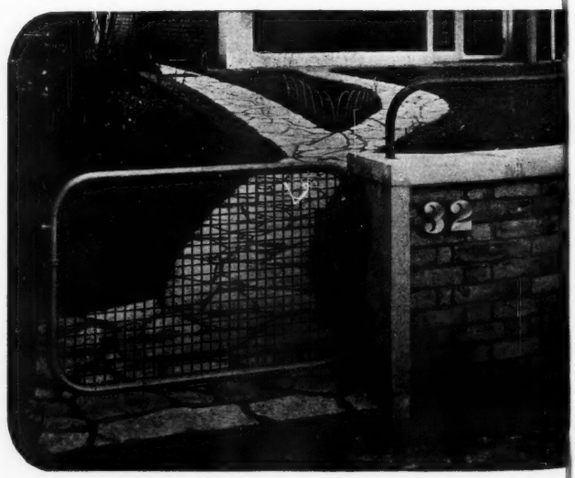
[continued on page 126]

Site Planning and the L.C.C.

The plans as originally submitted to the London County Council included a maximum set-back of the house on the site, for the reasons discussed on the preceding page. The original plans were however refused, alignment with the house immediately on the east being requested, as well as preservation of as many trees as possible. This siting would have meant loss of more trees than that suggested by the architect, and on this ground and on the grounds that no consistent building-line existed in the street and that the height of the new house justified a deep set-back, the scheme was re-submitted. After five months delay it was eventually accepted with a set-back a little less than the original one. It is interesting, in view of what commonly happens, to note that at no stage did the Council take exception to the design of the house itself, nor to its planning.



SITE PLAN



HOUSE IN NEWTON ROAD, PADDINGTON

DENYS LASDUN, ARCHITECT

The house is built on a typical town-house site on the north side of a road off Westbourne Grove, as described on page 119. Above is the road façade, the only one visible to the public. The concrete frame and the concrete screen walls of the upper portion are painted white. The middle portion of the façade is faced with matt brown tiles. The side walls are of London stock brick. On the left is the entrance to the front garden from the road.

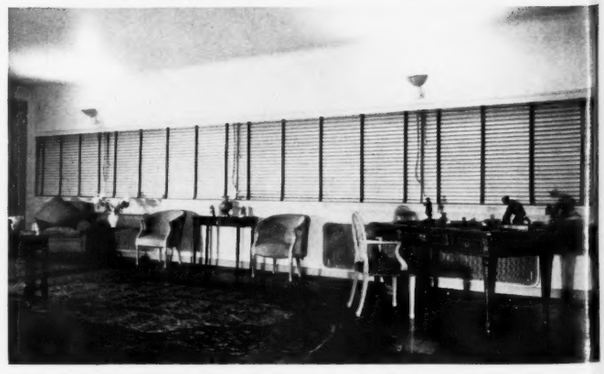
The photographs on the following pages are a series specially taken for THE ARCHITECTURAL REVIEW by Alfred Cracknell. That on this page is by John Havinden.

The Entrance

The front entrance is in the centre of the façade and is set back beneath a sheltering overhang supported on a circular column. From a small entrance hall the staircase leads immediately to the first floor where the principal rooms are all placed; the ground floor containing only a garage and the service quarters (see plans on page 125). Left, the lower part of the façade taken at night, showing the glass-brick surround to the front door lighted from within and the aluminium Venetian blinds to the first floor window. Right, the entrance hall from the staircase, looking towards the front door. The floor is of polished cork.

The Living-room

On the first floor the whole width of the front of the house is occupied by the living-room, a general view of which is shown in the small photograph above. Continuous windows run across the front and are shown on the right in the day-time and at night, when they are covered by Venetian blinds. The windows are of the sliding type except for the smaller unit at either end, which is a top-hinged casement of reeded glass. The living-room is L-shaped, the shorter leg, through which the room is entered from the head of the staircase, serving as a dining portion. Both portions are shown simultaneously on the extreme right (facing page). The dining portion is lit by a glass-brick window in the side wall of the house (see page 128), and contains a built-in dresser fitment in Kvesingo (West African) veneer in the centre of which is a hatch with a lift from the servery on the ground floor. The floors are of polished cork tiles and the walls are covered with grass-cloth.



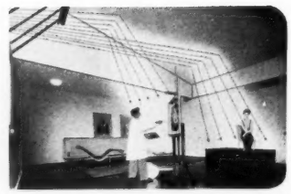
The principal rooms of this house have been designed as a background to a collection of antique furniture of various periods, and to display pictures and *objects d'art*. The only exception, as can be seen in the photograph below, is that the furniture for the dining-room end of the living-room is modern. Some notes on the architectural problems involved in designing a modern interior for antique furniture appear on pages 130 and 131, together with some illustrations of this room furnished in alternative styles. Above is a detail of the living-room wall shown in the general views below and on the facing page, taken at night to illustrate the concealed lighting in the book-case recess.

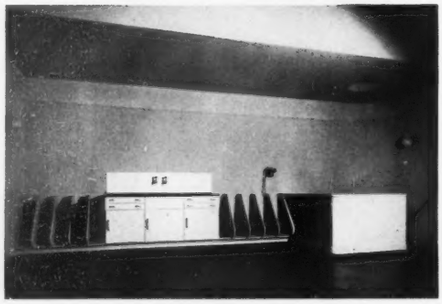
The Staircase

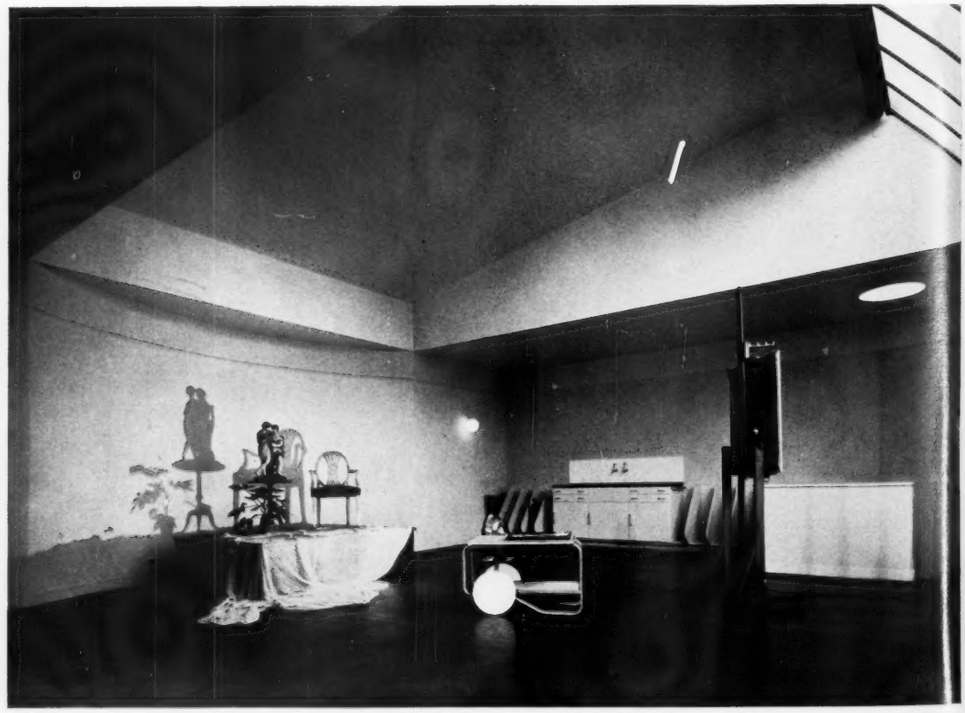
The two staircases linking ground and first floors and first and second are lighted from the back of the house through large windows of obscured glass. They are designed with solid balustrades consisting of painted panels with metal tube supports above and below and a hardwood handrail. Metal tube rails take the place of the panels where corners are turned at half-landings. Left, looking up towards the second floor landing. Right, looking down from the same landing. Each photograph shows the landing balustrade in the form of a flower box.

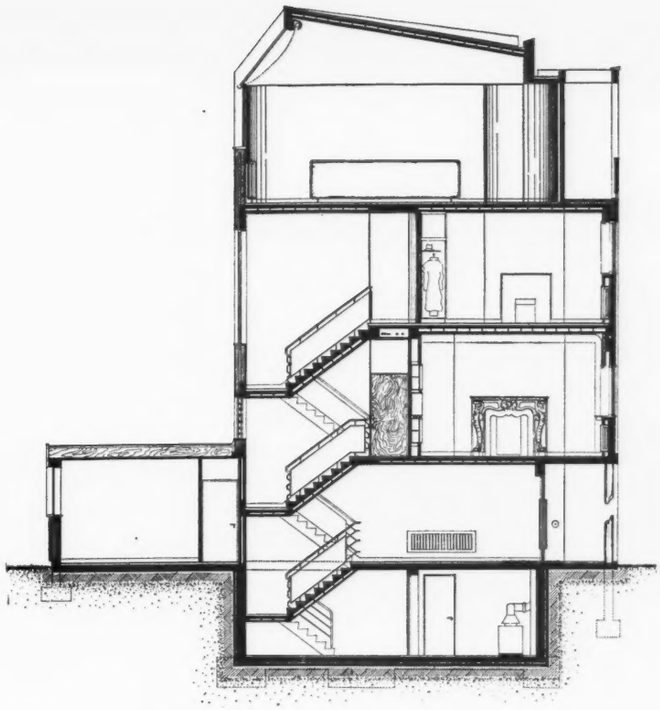
The Upper Floor

On the second floor are three bedrooms and two bathrooms. Below is a typical interior of one of the two identical bedrooms over the living-room, along the front of the house. The bedrooms have sliding windows similar to those of the living-room (here shown curtained at night). Note the neat inset picture rail and louvred ventilation opening. From the second floor landing, through the door with the circular aperture seen in the right-hand photograph above, another stair leads to the studio which occupies the whole top floor of the house. It has a sloping north light window and a ceiling and curved back wall designed to reflect the light correctly, the latter controlled by a spring-mounted penoleum blind. Below are a general view of the studio and a detail of picture-storage racks arranged either side of the sink cupboard. On the right (facing page) is the terrace balcony overlooking Newton Road, which is reached from the studio.





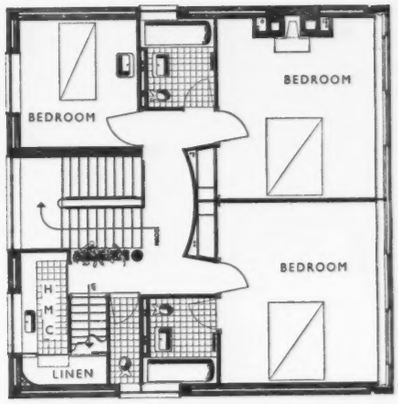




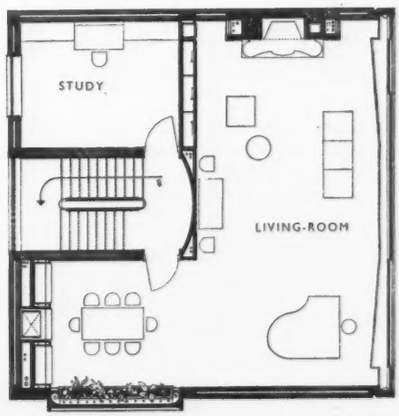
CROSS SECTION

An interesting point in the planning is the isolation of the service quarters, which are all on the ground floor and form in effect a self-contained flat. A garage is also included inside the house on this floor. The living-rooms are all on the first floor, the dining-room at the back being served direct by lift from the servery adjoining the kitchen. Bedrooms occupy the second floor and a studio the whole of the top floor, the latter having a covered terrace overlooking the front. In the basement are the heating chamber and storage space.

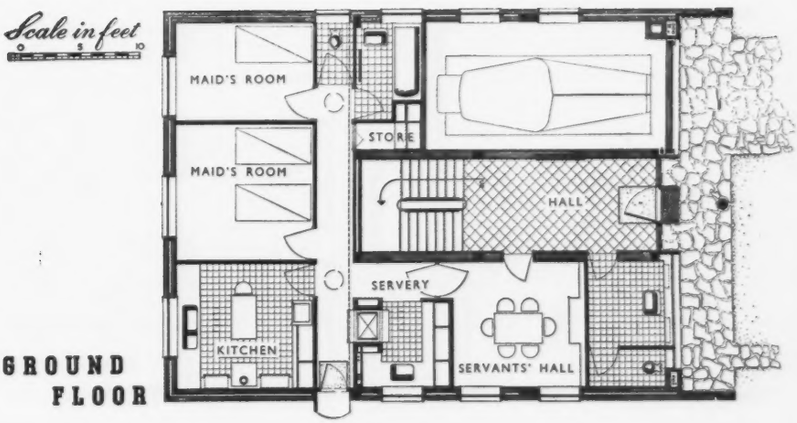
THIRD FLOOR



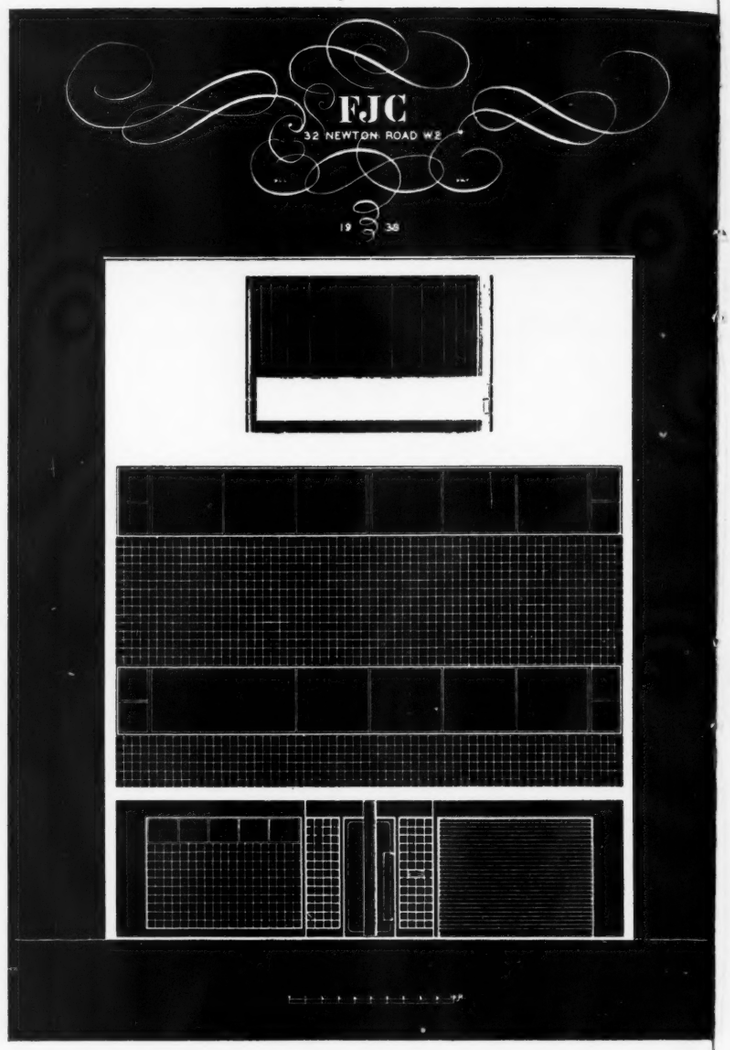
SECOND FLOOR



FIRST FLOOR



GROUND FLOOR



[continued from page 120]

in the proper organization of the street façade, both from the point of view of proportion and scale and from that of producing an architectural character of the appropriate degree of urban sophistication. In the design of the façade pattern it was important to prevent the conflict of scale with the adjoining houses which a flat-wall surface simply punctuated with windows would have produced, as a result of the

Increase of height produces discrepancy in scale.

difference in size. For this reason emphasis of the window openings was avoided, the whole centre portion of the wall surface being framed into one large panel of glass and coloured tiles, the small unit of the latter and the carefully arranged subdivisions of the former preserving the scale effectively.

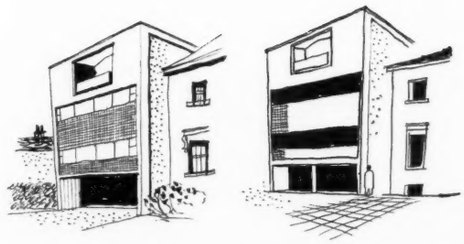
On the front the ground floor has a set-back which encloses the entrances both to the house itself and to the garage. The overhang is terminated at either end by the concrete frame that encloses the whole house and the nature of which the set-back expresses. The column which supports this overhang in the centre of its span is not absolutely necessary structurally, but has been wisely provided to prevent the large volume of the recessed portion from being uncomfortably out of scale. The difference is illustrated in the accompanying sketches.

The façade as a whole quite naturally expresses the frame structure of the building and this is also made evident by the roof beams that run at right angles to the road façade being exposed, so that they link up with the frame of the façade itself and form a cornice to the brick flanking walls.

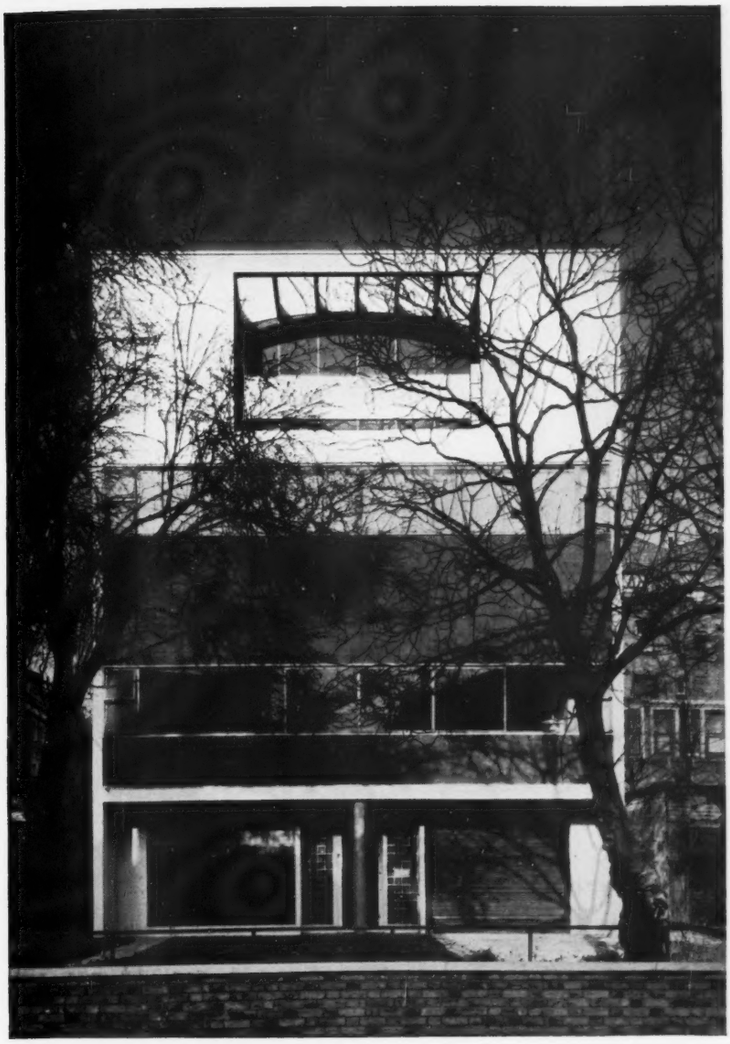
Interest and quality of surface treatment has been achieved by contrast of texture and colour in the materials used—apart from the sensitively studied proportions and scale already referred to.

First, the character of the façade as such is brought out by the contrast between its smooth white concrete and the rough-textured brickwork with raked out joints of the flanking walls. On the façade itself lesser contrasts are provided by the matt brown tiles that fill the centre panel, the terra-cotta tiles in the shadow of the porch, the glass-brick surround to the entrance and the ribbed surface of the garage doors.

Finally, the choice of materials is also influenced by the fact that a town house must withstand a town atmosphere. Tiles and glass, of course, do not collect dirt, and can be easily washed down. Exposed concrete is reduced to a minimum and where the circular wall of the studio is exposed on the front (forming the back wall of the balcony terrace) it has been grooved vertically to counteract the defective surfacing which is always liable to occur in circular work in reinforced concrete. The wall itself is painted dark grey-blue with the grooves left white.



Discrepancy in scale resolved by panel treatment of façade; showing also the importance of the central column.

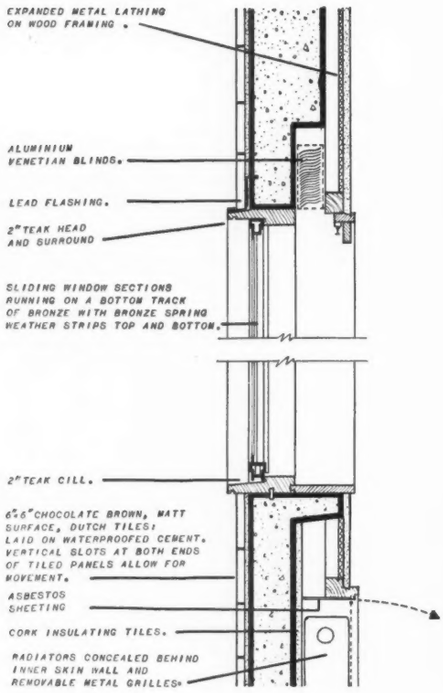


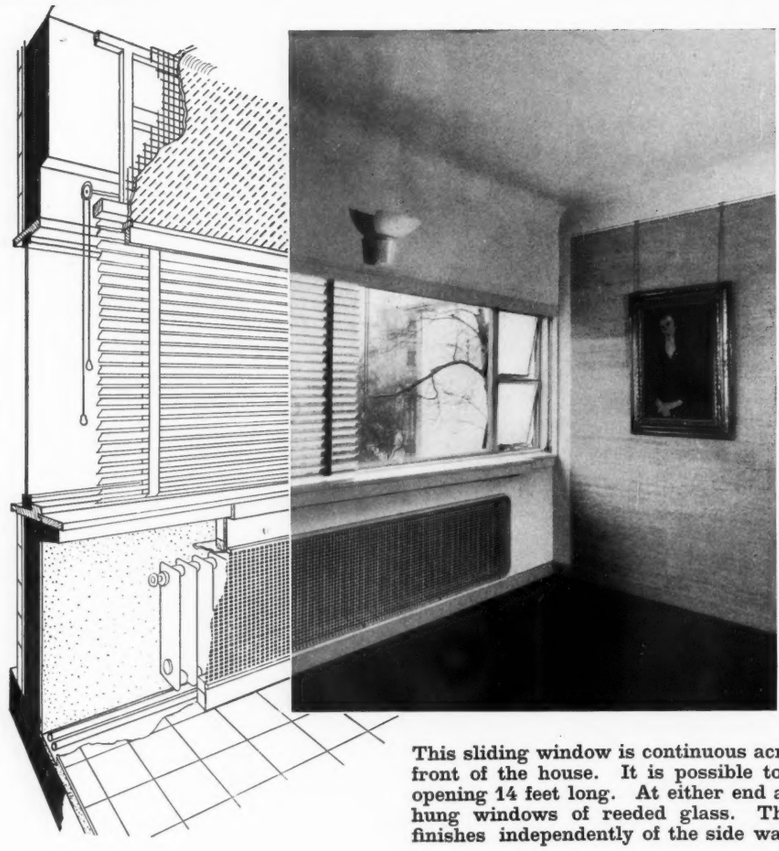
overleaf:

1, Exterior Treatment

In accordance with the principles already discussed, the house has been designed as a town house and conforms to the traditional nature of town houses, having a compact plan and one visible façade only, which is vertical in emphasis. Although the construction (see page 132) is essentially modern, it is interesting to note that the exterior effect bears a close resemblance to the typical London town house exterior, particularly to that of the early nineteenth-century when this part of London was developed. As can be seen in the photograph on the right, taken looking along Newton Road towards the new house, the old houses consist in effect of a stucco façade to stock yellow brick flanking walls, the stucco being returned a short distance to form a corner pilaster; and the same effect is equally logically obtained in the new house by the stock brick flanking walls being stopped at the corner by the white-painted concrete frame of the façade.

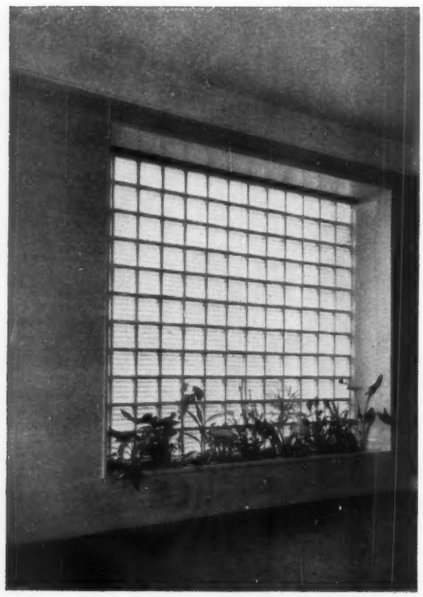
2, Some Interior Details



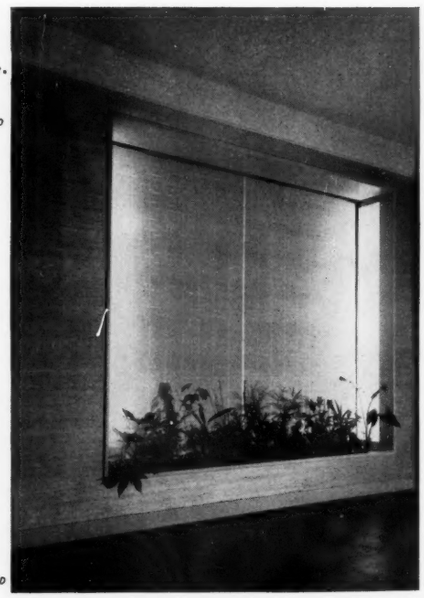


THE LIVING-ROOM WINDOW AND WALL TREATMENT

This sliding window is continuous across the whole front of the house. It is possible to have a clear opening 14 feet long. At either end are small top-hung windows of reeded glass. The shaped cill finishes independently of the side walls (see plan).

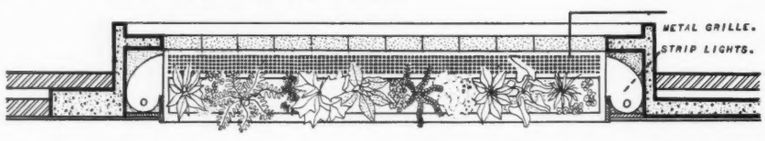


DAY



NIGHT

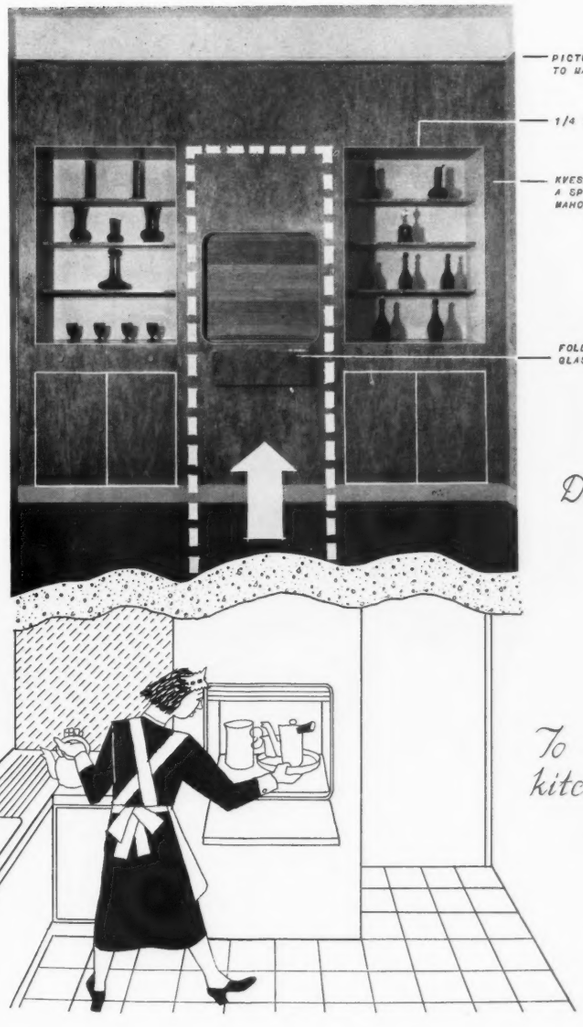
PLAN SHOWING FLOWER BOX



THE DINING-ROOM WINDOW

This window lights the dining-room portion of the L-shaped living-room, and is of glass bricks as no view is obtainable from the side of the house. The two photographs show the window by day and covered by a pinoleum blind at night.

On the left is the living-room, furnished, as already described, with antique furniture of various periods and incorporating a mid-Victorian carved marble fire-place. An opportunity has been taken of using this room as the background for an experiment in period and modern furnishing. SEE OVERLEAF.

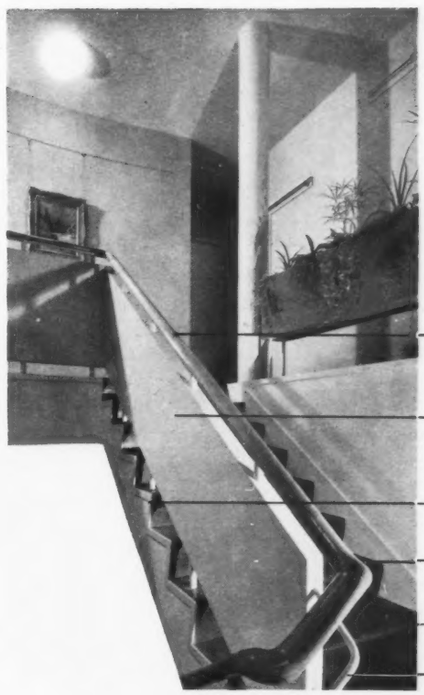


Dining Recess

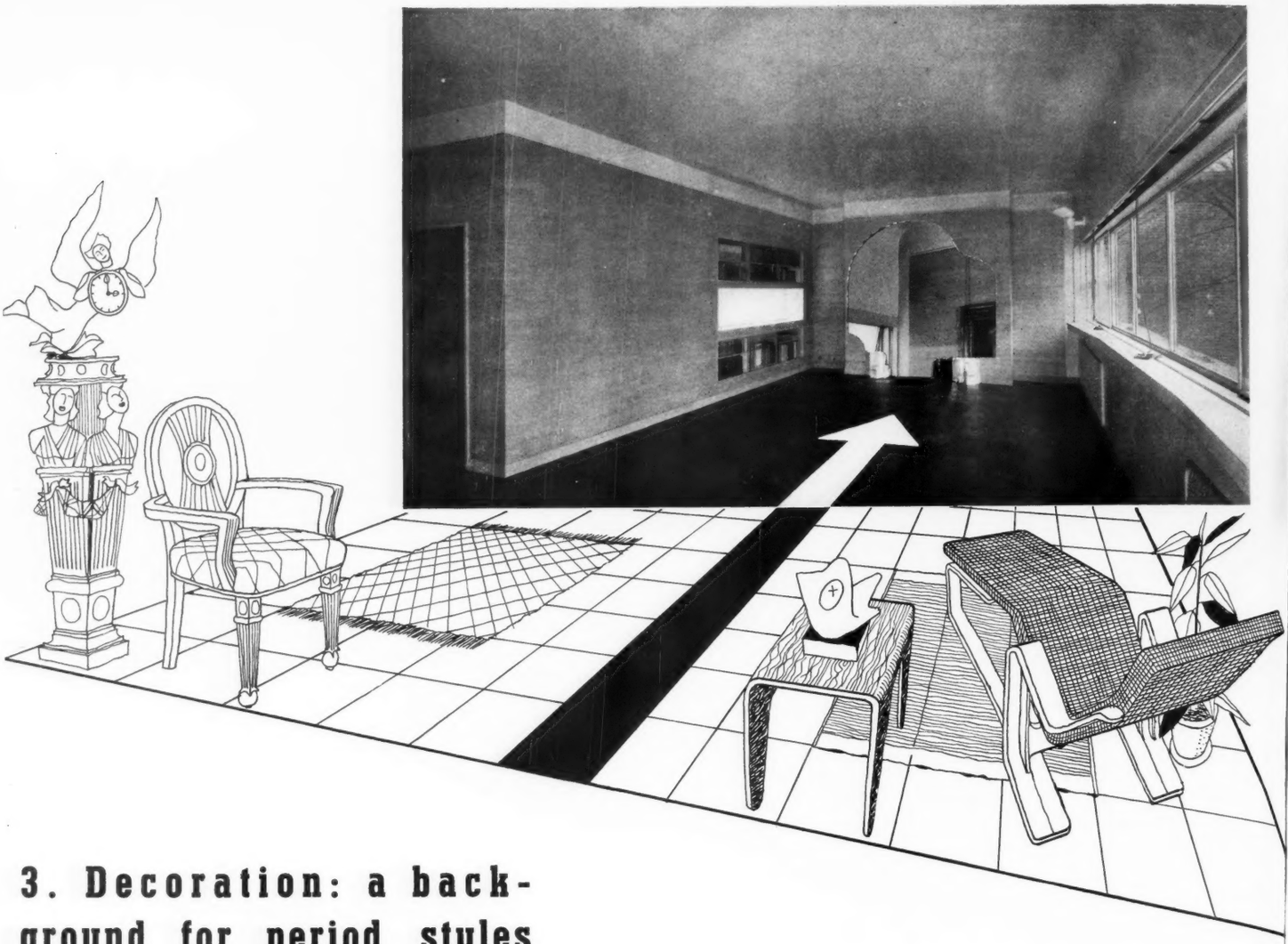
To the kitchen

DINING-ROOM SERVICE

The end wall of the dining-room, that at right angles to the window illustrated opposite, is entirely composed of a dresser fitment which incorporates the opening to a service lift. The lift-shaft is used as an extract for cooking smells and has an outlet behind the dining-room wall.



THE STAIRCASE



3. Decoration: a background for period styles

In designing the living-room, the principal room of the house, the problem before the architect was to provide a room which, besides possessing its own architectural qualities, should be an appropriate background to a collection of antique furniture that the client already possessed. The client also wanted wall space to display a collection of paintings.
The permanent, or "architectural" features of the room have, therefore, been subdued as far as possible, with the idea of providing an entirely impersonal background against which the existing furniture could display its own character. All structural excrescences have been avoided, in the way of projecting columns and beams, and each wall designed as a clean unbroken surface. The proportions have been studied to produce this effect, and particularly the placing of the window in the main wall. In order to stabilize its proportion in the room a generous amount of wall space is allowed over the window, and the junction between wall and ceiling is rounded to avoid a hard

line. The window itself is designed to read as a surface in itself rather than as a perforation in the wall. The picture rail, which runs round three walls, is recessed so as to be as inconspicuous as possible. The walls are covered with grass-cloth, which makes a suitable background to the paintings and presents at the same time a sympathetic surface.

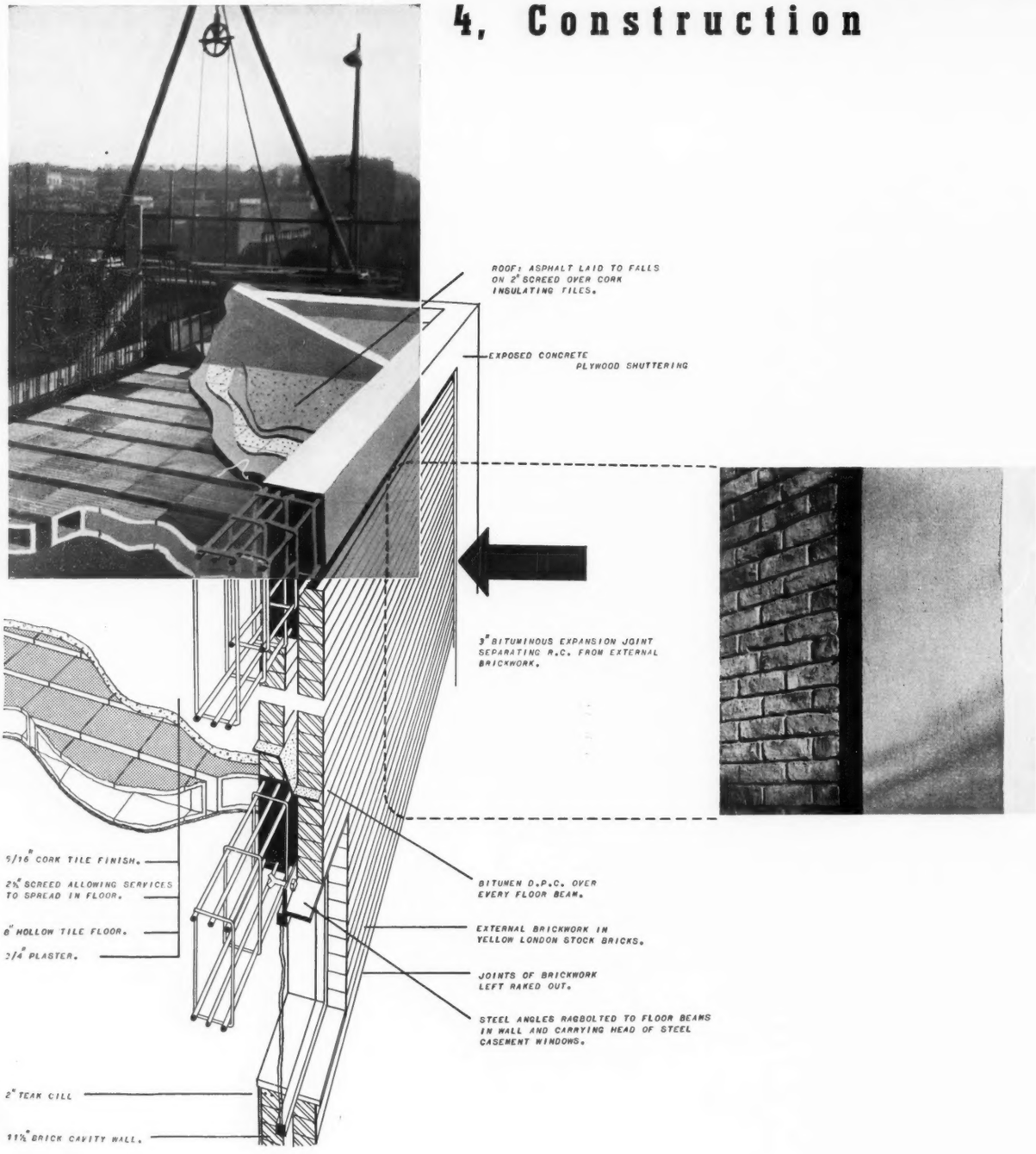
As an aid to the flexibility of the room as a volume in which the furniture can be freely arranged, the lighting is all indirect. Direct light fittings give a room a specific character derived from themselves and one that is therefore much less flexible.

AN EXPERIMENT IN FURNISHING STYLES

On these pages the same living-room is shown in three different states ; empty (on the facing page), furnished entirely with modern furniture, except for the built-in Victorian fire-place (this page) and furnished with antique furniture of various periods (page 129), the latter state being the one for which the room was designed by the architect as described in the accompanying note. Below are three similar views of the window wall of the living-room.

These illustrations serve, not only to test the success of the architect's endeavour to design the room as an impersonal background suitable for the display of furniture of various periods—the modern furniture does, in fact, fit into the room as well as the antique, and itself combines happily with the Victorian fire-place—but is also a demonstration of the principle that period styles need not be exclusive ; that good examples of any period combine well provided that they have character in common, character being a design attribute rather than a chronological one. It is often taken for granted that modern rooms must be consistently modern in period, thereby denying the designer the right to make use of centuries of experiment and achievement.

4, Construction



The limited size of the site necessitated the minimum encroachment of the structure on the floor-space, and planning and æsthetic considerations also demanded a structure that would allow of large spans without intermediate support, leaving the walls and ceilings free from projecting beams and columns.

A frame system of construction was therefore adopted, with reinforced concrete beams and columns, and an infilling of non-structural 11½ in. cavity brickwork carried on the floor beams. The floor beams have extra reinforcement that reduces their dimensions and allows them where necessary to be housed within the depth of the slab.

This method of construction was also an economical one, the total cost of the house, including fittings, being 1s. 11d. per cubic foot of which only 6d. is for the structure. The façade is entirely of reinforced concrete, the walls, which are insulated with cork, being part of the structure. The facing tiles are laid on a ¾ in. bed of waterproof cement, and have a vertical slot left round their margins to allow for movement. Similarly, the brick flanking walls are separated from the reinforced concrete façade by a 3 in. bituminous expansion joint, to allow for movement. The basement is entirely of reinforced concrete. It contains a gas heating installation, thermostatically controlled, supplying a "two-pipe up feed" gravity heating system. The hot-water system is of the "one-pipe" gravity drop type with an independent gas-heated boiler.

Great Britain has acquired in recent years an international reputation for her documentary films. In the note that follows Mr. Paul Rotha, one of the film producers chiefly responsible for the building up of this reputation, discusses the documentary film from the point of view of supply and demand, and refers especially to "Roads Across Britain," a new film made under his supervision. This film will receive national distribution after its first showing on March 1st, at the R.I.B.A. Roads Exhibition.

On this and the following page the film, which consists of eight sequences, is summarized and some specimen shots from each sequence are reproduced. One sequence, the seventh, is selected for illustration in greater detail, and in this case the shots are accompanied by some of the actual wording of the spoken commentary which forms part of the film.

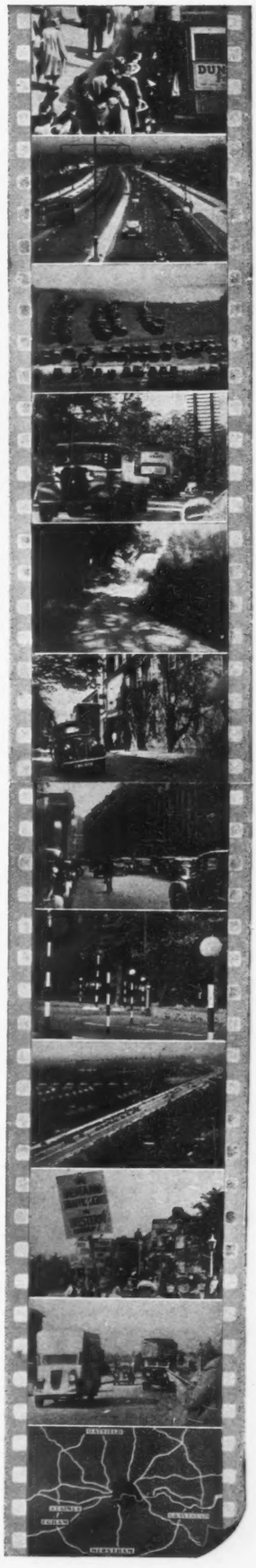
Films of Purpose

DURING the last ten years, the inherent powers of the cinema as an instrument for exposition have been developed by the documentary film-makers, not for the ends of sheer entertainment, but as a stimulus to public discussion. With its dual capacity for presenting a subject in terms of simultaneous moving pictures, spoken comment, emotional music and dramatic sound effects, the film has been exploited in Britain as a new technique for propaganda more than in any other country, possibly excepting the U.S.S.R.

How such films have been financed is of more than passing interest. Certain of the more enlightened public utility bodies and industrial firms have recognized that public discussion on the screen of matters of social interest is not only a part of a much-needed education in citizenship for the community but is, also, in the long run, beneficial to themselves. Thus films have been made dealing with such topical and controversial subjects as community living and social service, smoke abatement, slum clearance, economic planning, agricultural research, local administration, nutrition, schools and the mechanization of agriculture. Some of these films have found their way into the public cinemas, where their reception by audiences of all types has been enthusiastic. Regrettably, people who like them are often unable to discover when and where documentary films are showing, because the average cinema-manager only thinks in terms of his first-feature "star" picture. A method of rectifying this is for the public itself to ask cinema-managers to show documentary films and to advertise them. Apart from the ordinary cinemas, however, increasingly large numbers of people are able to see documentary films at specially organized showings, at film societies, institutes, lecture groups, co-operative halls, and other meeting places. At least four bodies are now organizing their showings on a national basis, and in many parts of the country such shows are no longer regarded as merely "something for nothing," or a substitute for the visiting lantern-lecture. The schools, also, are slowly being equipped with cinema-projectors. Such sources of film supply as the Empire Film Library at the Imperial Institute, London, the Post Office Film Library, and the Gas Industry Film Library are meeting with an ever-growing demand for their films, all of which have educational value. The film which is summarized on these two pages is typical of the sort of film that documentary producers are now in a position to make. It is entitled *Roads Across Britain* and has been produced by Realist Film Unit under the direction of Sidney Cole. It tries to put simply but dramatically the case for new roads in Britain, includes the Bressey Report examples of what another nation has done to meet its road problem, and ends with a plea for a national road plan to be put into immediate effect. Some four months were spent in taking shots at locations all over the country. In one sequence models were employed to show the development of a country cross-roads into a congested traffic crossing. A special sequence was taken in America and shipped to this country. The commentary, spoken by three speakers, including Mr. Herbert Hodge, the London taxi-driver, was drafted fifteen times before being finally recorded. The film also has special music and sound effects. The running time is seventeen minutes.

PAUL ROTHA

"ROADS ACROSS BRITAIN"



SEQUENCE 1

The film opens with the Motor Show in London, with hundreds of new cars, advance guards of the thousands which will pour out on to British roads this year. Next, we see the owners of motor-vehicles spending at least £116 million this year in licences, taxes on fuel and insurance policies, so that they can use the roads of Britain.

"Today the life of every person in Great Britain depends upon Road Transport."

SEQUENCE 2

How people depend on road transport to get to and from their place of work and how local road transport links the home with shops and stores. How, at week-ends, the automobile, the motor-cycle and the bicycle enable thousands of town-dwellers to reach the sea and the countryside.
How the roads are national arteries for industry and trade. Railway stations are fed by road transport. Airports depend on it. Roads serve docks. Britain could not maintain her place in world markets without road transport. Factories are freed from old industrial areas. Lorry and van become the travelling storehouse for raw materials and finished goods. The dependence of the farmer, the newspaper office, the food markets on road transport. Day and night, up and down the roads of Britain, go the convoys of lorries.

"But is Britain enjoying the full benefits of Road Transport? Are Britain's roads adequate to meet the demands made upon them?"

SEQUENCE 3

A brief historical sequence showing how our roads today are, for the most part, a legacy of the cattle-track and the military roads of the Romans. How, in the 19th century, the industrial life of the nation was centred round the railways. So, when the motor-car appeared, the roads were unprepared.

SEQUENCE 4

A summary of the attempts made to fit the old roads to the new traffic. Widening, straightening, restricting and controlling the old highways. Roundabouts constructed. Local authorities do their bit but opinions and methods differ. Bottlenecks and level crossings remain. Parking problems. Waste of time, money and temper result from this congestion. Relative speeds of today and thirty years ago. Patching brings an army of signs. Tibbett's Corner, Putney, taken as an example and described as "a proper funfair of distractions."

SEQUENCE 5

The new by-passes and arterial roads. How their purpose has often been defeated because ribbon development, unchecked by local authorities, has meant speed-limits and control.
A model sequence shows how a simple country cross-roads can, almost overnight, become a danger spot. Only through a planned road policy embracing the whole country can Britain enjoy the full benefits of road transport.

SEQUENCE 6

Taking over 4,500 miles of main trunk roads. What it *could* mean. 1938. Compilation of the Bressey Report. Outline of the Report with diagrams. New devices for fly-over and clover-leaf crossings, devices which have been successful in other countries.

"To see what can be done let's look at America."

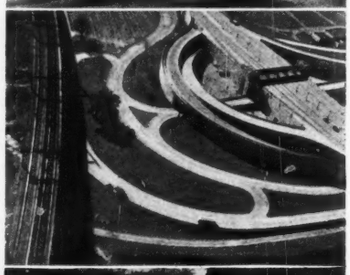
"What has been done in America"

The first six sequences of "Roads Across Britain" have been summarized very briefly on the preceding page, with specimen shots of each. On this page the seventh sequence, entitled "What has been done in America," is illustrated more fully. Alongside the specimen shots is given the wording of the running commentary written by Alistair Cooke that accompanies this sequence of the film.

SEQUENCE 7

"The Americans were the first to revolutionize road-making for car-traffic, in the early twenties. The principles they used are the principles on which the Germans have built *their* new highways.

"For over ten years they have had roads like this, interlacing all the forty-eight states over an area of nearly six million square miles. This is not a special highway, it is an ordinary state road. It might be going through the Arizona desert, it might be climbing the Rockies of the North West or bridging the swamps of the deep South. It happens to be New Jersey State Road No. 2. Through all the 48 states the Government lays down Federal roads that are through roads. But wide cement roads were not enough.



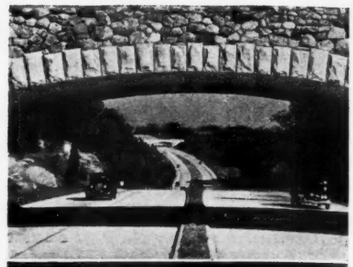
"To the universal problems of increasing population and road deaths, the United States had its special problems created by its geography and its well-being. The United States has two-thirds of the world's motor highways, on which it must drive more than sixty per cent. of all the world's cars.

"These problems had to be treated at the source. They demanded a new approach, and departments of traffic research were established in several universities. Here are some of the modern solutions which Americans have made into facts.

"Manhattan houses more human beings than any similar area in the world. It used to take an hour to get to the surrounding country, it now takes six minutes from almost any part of town. On each side of the island, special highways have been built. The entrance to these is a clover-leaf which separates the dense city traffic without slowing it down into traffic jams, and which also separates it into incoming and outgoing lanes, and here sends heavy traffic under the river, light traffic over it.

"On the East Side, which has miles of suburbs, the great Triboro' Bridge was built, linking and separating all the traffic between three of New York's five boroughs. This three-mile bridge at once raises all traffic above the city, divides it for different destinations and guides it on to several outgoing parkways, where the final separation is made and commercial traffic, lorries, motor vans, trucks turn off on to one road, private cars on to another.

"The American parkways are the most imaginative, modern, practical development of road-building.



"This is a parkway. It is not a highway across country. It is a road specially built to by-pass suburbs and towns, and its trees and lakes were planted and dug to frame it. This road helps motorists go pleasantly at their own leisure and to avoid a network of small and large towns which lies less than half-a-mile away to the right.

"Parkways are for motor-traffic only. They are essentially adjuncts of crowded cities. These cars have just come off a big parkway on to this smaller one, which gives them several alternative ways into the city and helps prevent bottle-necks even at the city's edge.

"Throughout the east, the mid-west, the deep south and all the west, many-laned roads like these decentralize the nerves of city traffic, compel commercial traffic to go one way, and private cars another, until the town is negotiated, so that all who drive cars—for pleasure or for their daily bread—may get the best from their countryside.

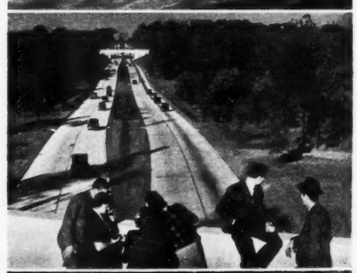
"The Merritt Parkway combines the main principles by which the United States are solving their road problems and by which the British could solve theirs.

"First, it is wide—it has room for four cars abreast in each direction.

"It is always below smaller roads and thus avoids intersections.

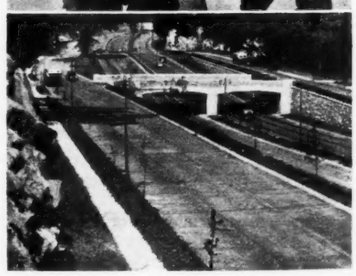
"It goes straight and when it turns winds slowly, allowing a long time to see corners . . . and to identify your turn-off ahead.

"On steep corners it is smoothly banked the new way, so that you do not need to lessen speed, so you can see oncoming cars as easily as on the flat.



"It completely divorces pedestrians from the motorway, but shares with them the countryside. They don't need to be alert or to keep moving; they can dawdle as pleasantly as these school children, who overlook the Merritt Parkway, which begins forty miles from New York City and brings you into it without a traffic light or an intersection.

"Here is the achieved ideal of the world's best system of civil roads. This sort of thing could be done in Britain."



SEQUENCE 8

"What will be done?"

"Today the Bressey Report is an imaginative new plan for London. Is it, like Wren's Plan, to be left on paper? Or is it to mark the first step towards better roads for you and me—the people of Great Britain?"

The End

1

CURRENT ARCHITECTURE

SHOPS

J. DUNCAN MILLER

On this and the following two pages are illustrated three shops and one interior decoration scheme carried out for the same clients, the work in some cases including complete re-design and in others re-modelling of the façade only.

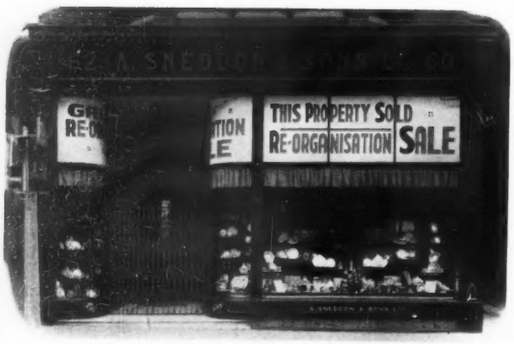
GLASGOW On a deep site with a narrow frontage, the departments being planned in order of use : thus the wool section, subject to a heavy traffic of small sales is placed in the front of the shop, behind it the general sales section and beyond, fitting rooms and underwear department. The wall giving on to a side street is almost entirely glazed, natural-lighted positions for display being thus provided both inside and out, while the end wall abutting the goods yard at the back is constructed in obscured glass bricks.

1, the main elevation to Buchanan Street with its central show-case and recessed entrance vestibule ; the house name appearing on an illuminated glass-brick fascia. 2, a view of the general sales section.

2

S H O P S

J. DUNCAN MILLER



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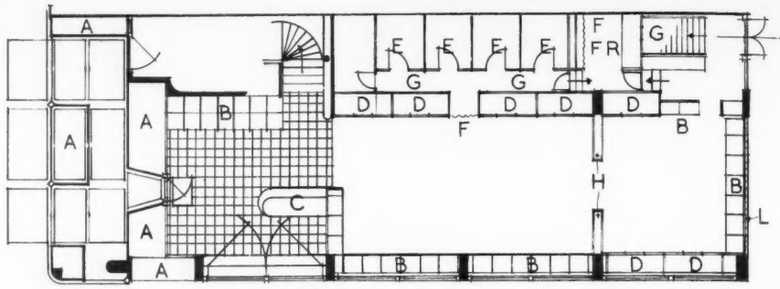
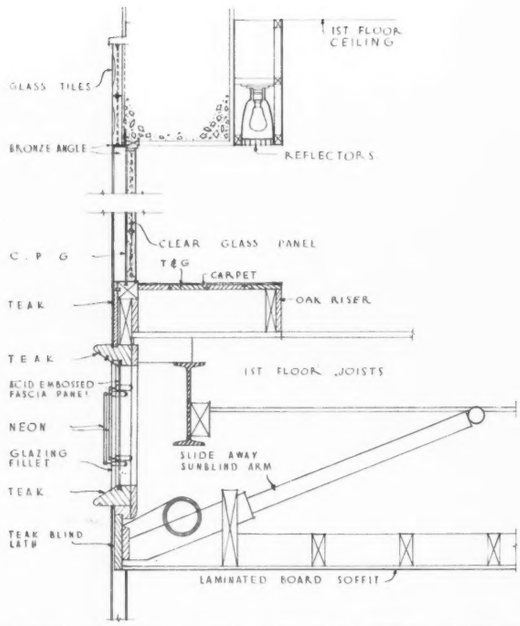


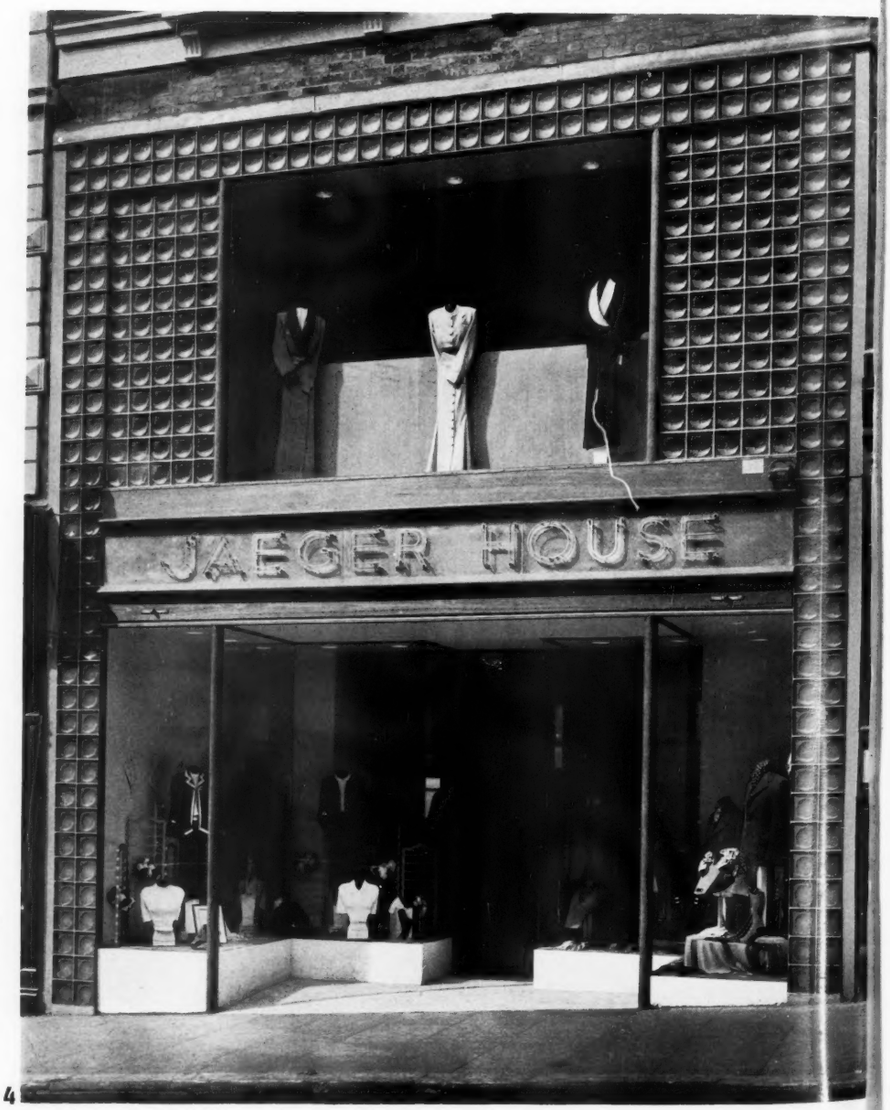
GROUND FLOOR PLAN

KEY : A, showcases surrounding entrance vestibule. B, lockers. C, wool sales counter with hinged stock-cases of honey-comb pattern behind. D, stock cupboards. E, fitting rooms, F, curtains. G, glass partitions. H, flower boxes. L, glass-brick screen wall. FR, fitters' room.

3, the entrance front before reconstruction. In the new design, though the actual frontage remains the same, an impression of greater width is obtained by running the windows round to the long façade of the side street.



SECTION THROUGH FASCIA AND FIRST FLOOR WINDOW



4

NOTTINGHAM In Market Street, the site being on a narrow, busy thoroughfare. It was therefore necessary to incorporate the first floor in the shopfront for display purposes. The main surround, embracing ground and first floor display windows, is of green glass tiles, the vestibule floor and step risers are of Roman stone and the woodwork generally of teak. Fitting rooms are situated immediately behind the glass-brick screens flanking the first floor display window. The name-sign on the fascia is in double-line neon in three colours.

4, a general view of the shopfront. A section through the fascia and first floor window appears above.

5

WOLVERHAMPTON 5, in Queen Square, the site having a moderately generous frontage but falling away steeply to the right. Owing to the steep slope of the site and the consequent difficulty of resolving the horizontal lines of the façade, the method of running the window piers—two structural and two non-structural—down through the plinth-line to the pavement was adopted. The deep fascia is in glass brick, and the entrance surround and window piers are faced in teak.

6

LONDON 6, in Regent Street, the scheme consisting of the re-design internally of several sections of the existing shop. The guiding idea has been to give an appropriate setting to the particular clothes being offered for sale. The view shown is that of a new floor for selling country clothes. Walls are painted white, the carpet is green and the furniture in oak and bamboo. The chair and couch covers and the window pelmets are in awning canvas.

C A F E S

MISHA BLACK AND WALTER LANDAUER

1

THE SITE Market Street, Manchester, for the proprietors of a chain of similar cafés in other parts of the country.

1, an interior view showing the sales counter adjoining the entrance vestibule and cash desk.

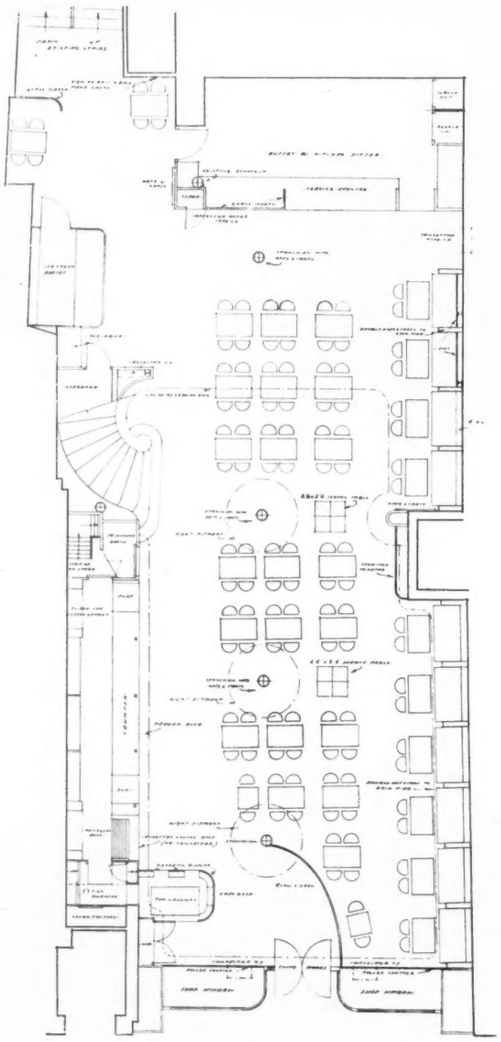
C A F E S

MISHA BLACK AND WALTER LANDAUER

2

3

PLANNING Neighbouring shop premises were incorporated in the existing ground floor restaurant, the plan taking into account the proprietors' intention of incorporating the basement premises at a later date.



GROUND FLOOR PLAN

4

5

STRUCTURE AND MATERIALS From the structural point of view the scheme constituted an alteration job rather than a new design, steel stanchions and joists being incorporated where necessary to carry the remodelled interior. The unavoidable positioning of a stanchion line on the main axis of the plan has been utilized in the interior treatment to break up the elongated floorspace into a series of units.

EQUIPMENT AND FINISHES The predominant finishing materials are inside, mahogany, and outside, teak, the standard finish—and to some extent the standard design—for this group of cafés in London and branches in other parts of the country. Lettering throughout the design is standardized and usually carried out in bronze on a teak or mahogany ground. A feature of the interior is the decorative plaque-work carried out in a light-coloured plastic inlaid in mahogany. The designs together with incised plaster decorations were by Milner Gray.

THE VIEWS ILLUSTRATED **2, the original café which was incorporated, together with premises on the right, in the new design. 3, the new entrance front carried out in teak with bronze trim and blue neon lighting. The smaller name-sign on the side of the canopy is an example of the standardized lettering adopted elsewhere in the design. 4, an interior view from the entrance vestibule which is separated from the restaurant by a mahogany-framed glass screen. Above the wall panelling are the mahogany plaques with inlaid designs by Milner Gray. 5, the stair leading to the mezzanine floor. The laylight above is of obscured glass in a heavy mahogany frame.**

WAREHOUSES

W. A. JOHNSON

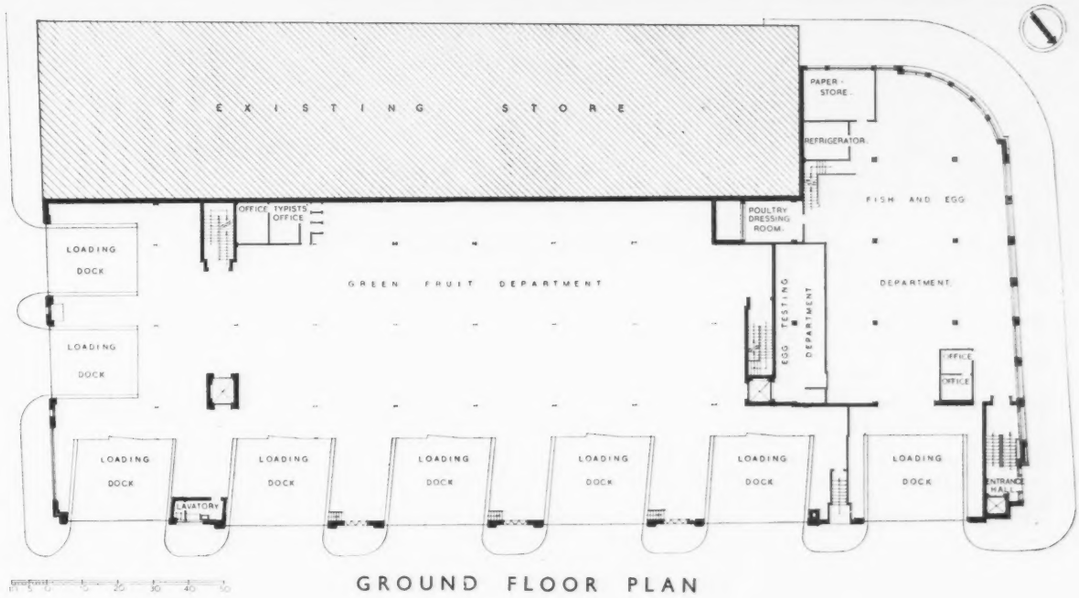
J. W. CROPPER, ASSISTANT

1

SITE AND PLANNING Adjoining the Manchester general produce markets the warehouse serves also as a distributing centre for green fruits, fish, game, poultry and eggs to the various co-operative retail stores. The plan was dominated by the necessity of providing loading docks to accommodate 22 lorries simultaneously.

STRUCTURE AND FINISHES The warehouse is of steel frame with reinforced concrete floors and brick facings with reconstructed stone dressings, loading dock openings have a plinth in blue brick. The flat roof to the fish and egg department is in reinforced concrete ; the roof to the main warehouse section being pitched, boarded and slated, with large opening roof-lights. Internally the walls are of lime-washed common brick, those to the offices being cement rendered and finished with a hard plaster. Floors to the warehouse are of reinforced concrete, those to the offices and sales-rooms being screeded and covered with $\frac{1}{4}$ in. cork carpet. Two goods lifts and one passenger lift to the offices on the first and second floor are provided. Heating is the low-pressure hot water pipes and radiators.

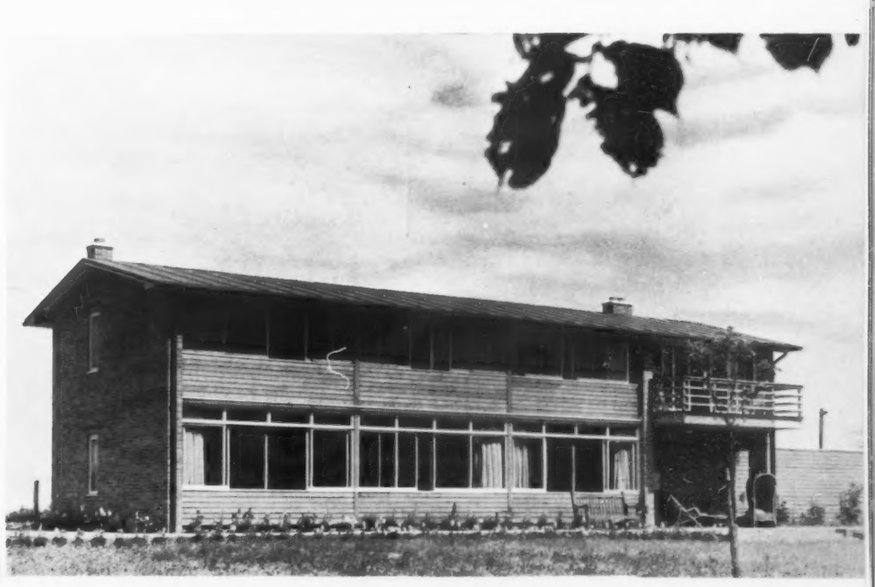
1, a general view of the Rochdale Road elevation.



GROUND FLOOR PLAN

HOUSES, 1

SAMUEL AND HARDING



1

THE SITE Part of a large field on high ground at Hinksey Hill overlooking Oxford to the north, the site itself consisting of about one acre. The boundary to the south is fringed by woods.

1, a general view of the south front.

HOUSES, 1

SAMUEL AND HARDING

2

3

PLANNING Despite a generous site it was important to keep the plan-form as "thin" as possible, first—an important consideration—to avoid the shadow of trees to the south, and secondly to take advantage if possible of the view over Oxford. The library being the client's most-used room became the largest in the house, together with the dining-room, loggia and terrace having a south aspect. Above, the three principal bedrooms and the sitting-room with its balcony, are on the same front. The fenestration to the first floor corridor on the north entrance front is run along as a continuous strip from stairhead to bathroom. The kitchen and pantry were planned for direct service to the loggia as well as to the dining-room.

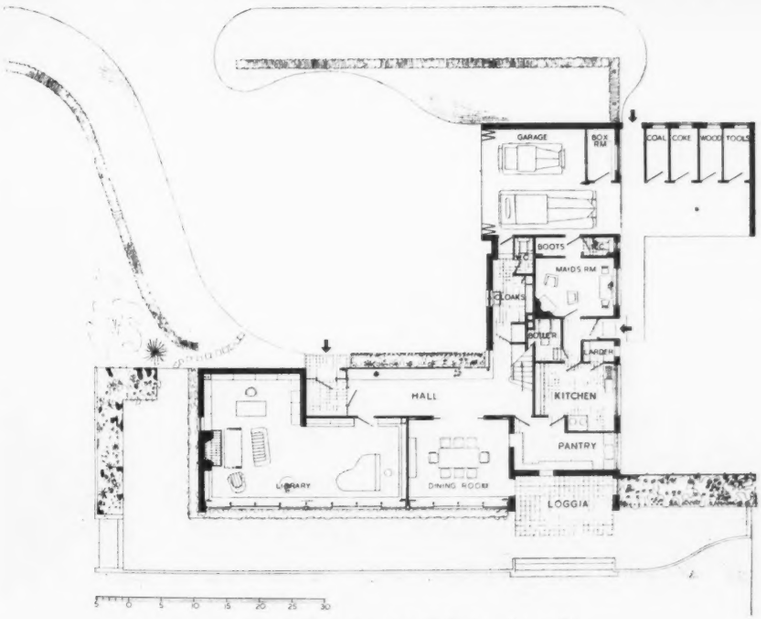
STRUCTURE AND MATERIALS The walls are of 11-inch cavity brick, the south front being of light timber frame with cedar boarding between the large sliding windows. The low-pitched timber roof is copper-covered, insulated with fibre board. Ceilings are of plaster-board, skimmed.

4

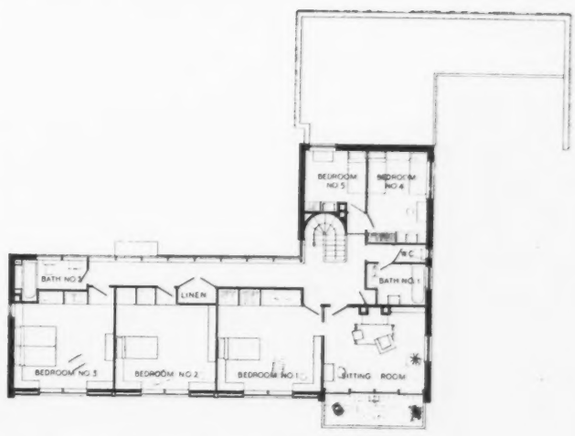
EQUIPMENT AND FINISHES Externally, facing bricks are of a light red in slightly variegated shades. The weather-boarding to the south front is in natural-finish cedar, the sliding windows on this front being provided with external sliding shutters. Internal joinery, including the library fittings for books and files, is of oak. The central heating equipment and domestic hot-water supply are fired by oil burners. Drainage is by the one-pipe system carried in internal ducts, rainwater gutters and downpipes being in asbestos cement.

THE VIEWS ILLUSTRATED **2, a general view from the north entrance front. 3, the loggia, with service hatch through to the pantry, and balcony above to the first floor sitting-room. 4, the library. 5, the hall from the entrance vestibule.**

5



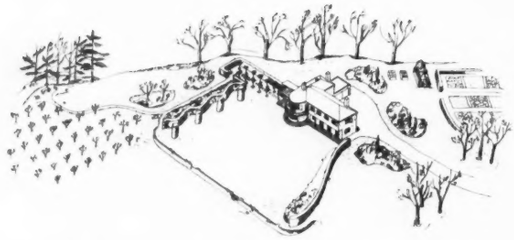
GROUND FLOOR PLAN



FIRST FLOOR PLAN

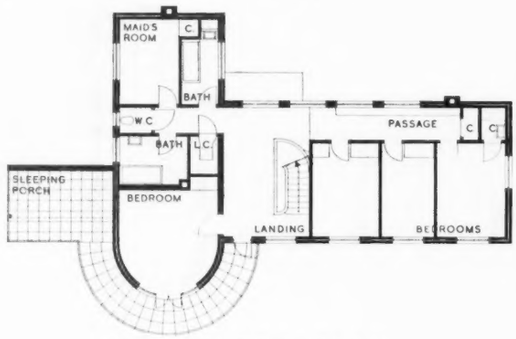
HOUSES, 2

GIBB AND LOW



THE SITE On the Reading-Nettlebed Road, comprising about eight acres and sloping to the south.

PLANNING The client required a weekend house with the possibility of using it permanently at a later date. The living-room was made as large as possible since it might on occasion be used as a dining-room as well. In the interest of economy the bedrooms were kept to a minimum size. The first floor staircase hall may be used for serving breakfast and gives access to the covered sleeping porch.



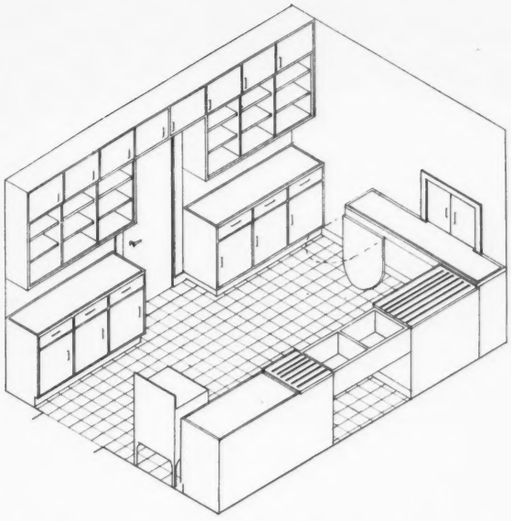
FIRST FLOOR PLAN

GROUND FLOOR PLAN

1

2

3



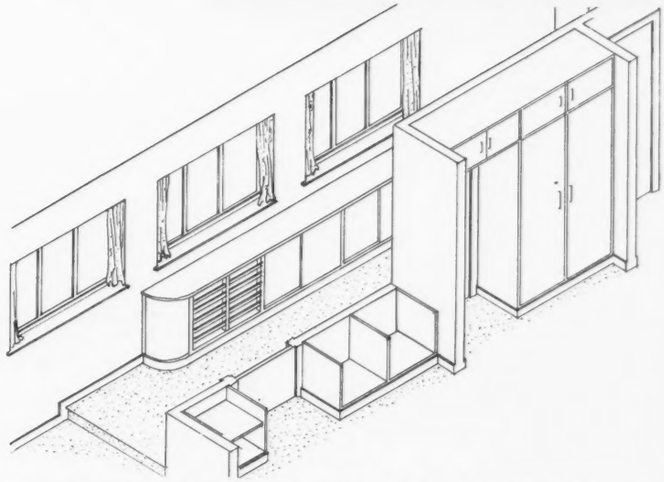
AXONOMETRIC OF THE KITCHEN SHOWING BUILT-IN EQUIPMENT

4

STRUCTURE AND MATERIALS 11-inch brick cavity walls, steel casement windows in wood frames, the roof being covered with grey Delabole slates.

EQUIPMENT AND FINISHES Externally the walls are colourwashed white. The living-room floor is in 18-inch oak-plywood squares and that to the dining-room in 12-inch polished cork tiles. The bedrooms generally are close-carpeted. The house is centrally heated throughout, open fireplaces being provided additionally in the living- and dining-rooms.

THE VIEWS ILLUSTRATED 1, a view from the south-west showing the ha-ha wall in the foreground. 2, a detail of the main bedroom and dining-room with the covered sleeping porch to the left. 3, looking south from the sleeping porch. 4, the living room. 5, the first floor passage.



AXONOMETRIC OF THE FIRST FLOOR PASSAGE SHOWING BUILT-IN CUPBOARDS

5

SCHOOLS, 1

WILLIAM LESCAZE

VERNON F. SEARS, ASSOCIATE

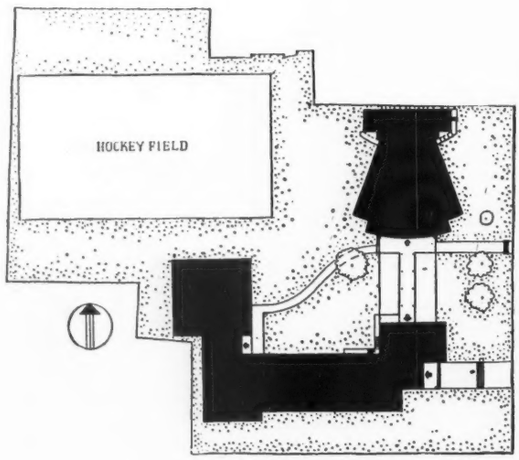
1

THE SITE Ansonia, Connecticut, U.S.A., being an irregularly shaped plot to include a sports field for the 150 students.

1, a detail of the main entrance front facing east.

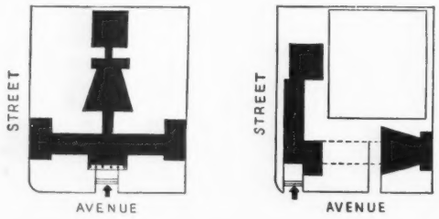
SCHOOLS, 1

WILLIAM LESCAZE
VERNON F. SEARS, ASSOCIATE



SITE PLAN

PLANNING The Ansonia High School, Connecticut, consists of three loosely-knit elements: the classrooms, the gymnasium and the auditorium. Since the auditorium is used by the public as well as students it was sited near to the road and given a separate entrance; the gymnasium was placed next to the playing field with classrooms linking the two buildings.



LEFT, symmetrical plan-form but poor circulation and access to auditorium and gymnasium. RIGHT, plan-form actually adopted; asymmetrical, open porch between auditorium and administrative offices, classrooms on two floors. (A comparison of siting from the *Architectural Forum.*)

STRUCTURE AND MATERIALS The building is of steel frame construction with solid brick wall facings backed by hollow tiles. Internal walls are of hollow tiles, floors of concrete slabs and the roof of wood framing.

2

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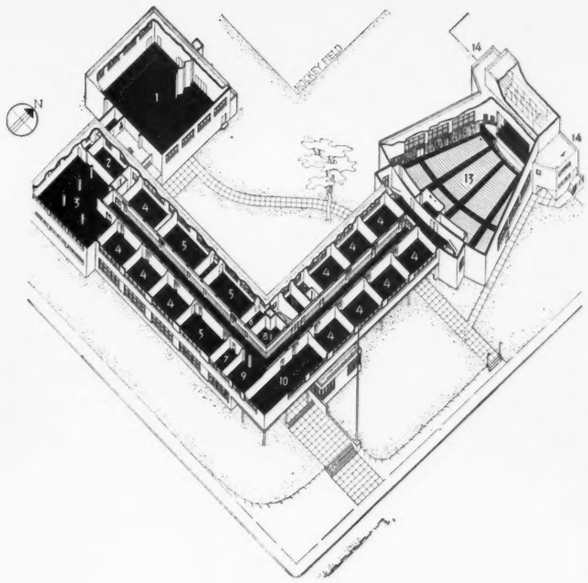
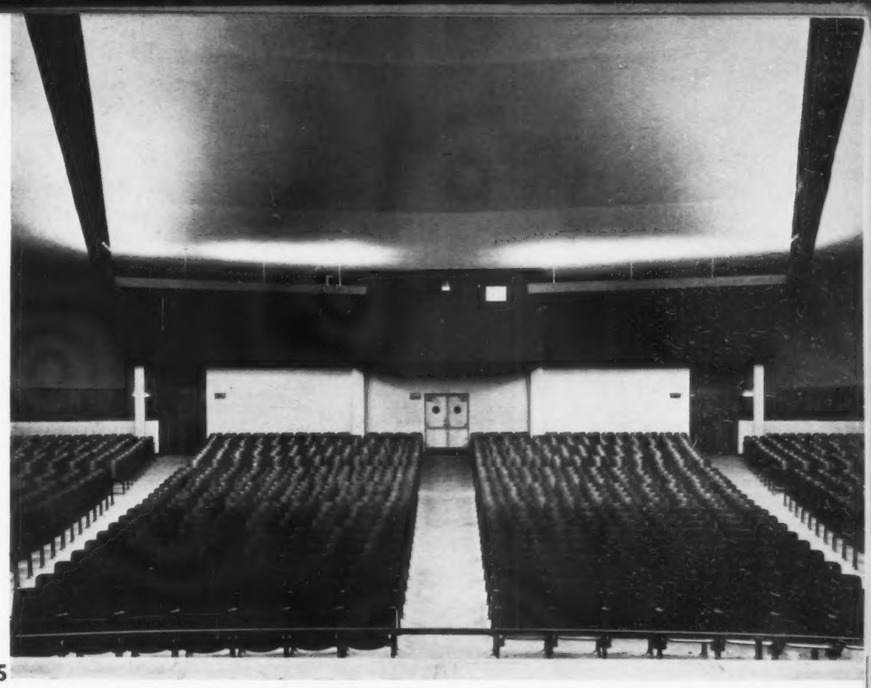


AXONOMETRIC SHOWING THE PLAN FORM

KEY 1, gymnasium. 2, kitchen. 3, cafeteria. 4, classrooms. 5, laboratories. 6, boys' toilet. 7, storage. 8, fan room. 9, locker space. 10, library. 11, girls' toilet. 12, men's toilet. 13, auditorium. 14, dressing room. 15, clinic. 16, women teachers' room. 17, lobby. 18, students' council room. 19, principal's office. 20, reception room.

THE VIEWS ILLUSTRATED 2, the main classroom wing from the sports field. 3, a typical classroom interior. 4, the covered way from the administrative offices to the auditorium, with classrooms over. 5, the auditorium from the stage.

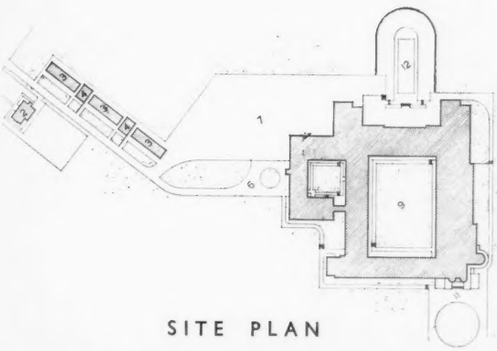


5

EQUIPMENT AND FINISHES External walls are faced with a salmon-coloured local selected common brick. Lobby floors are in terrazzo, classroom floors in asphalt tile, that to the auditorium in a cement finish and to the gymnasium in maple on cork cushioning set in mastic. Wall finishes to the classrooms are in hard white plaster, to the auditorium in plywood and the gymnasium a smooth-face tile. Doors throughout are flush, birchwood faced. Windows are of metal sash painted grey. Heating is by low-pressure steam.

SCHOOLS, 2

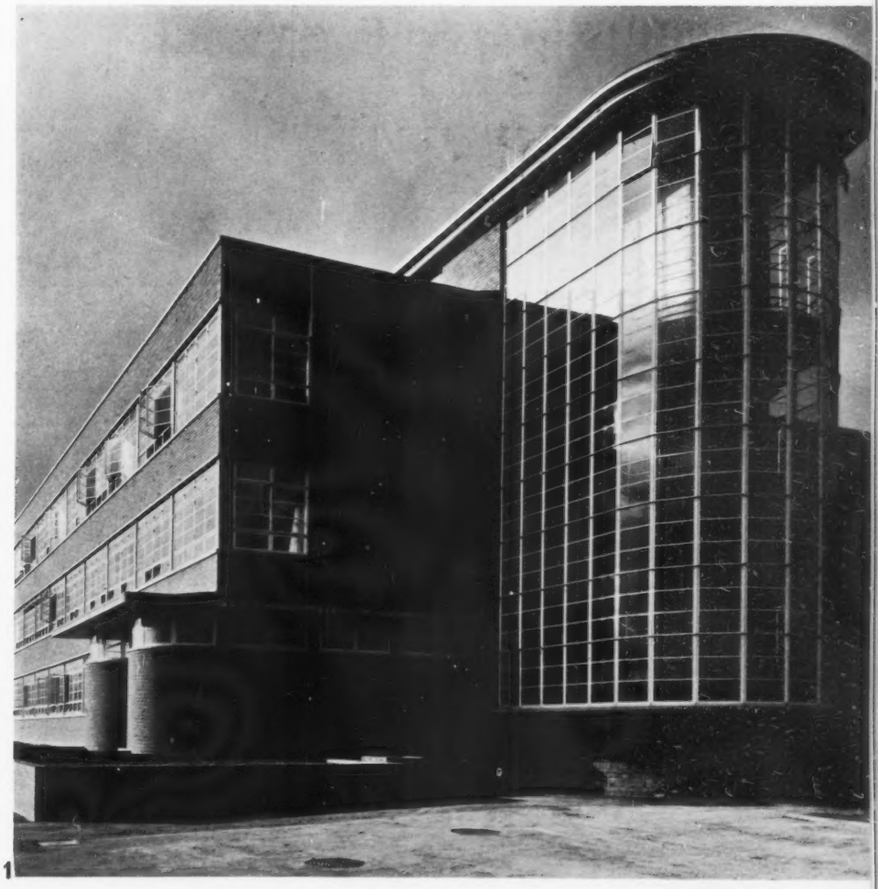
W. H. ROBINSON



SITE PLAN

KEY : 1, minor games. 2, caretaker's house. 3, bicycle shed. 4, fives court. 5, football pitch. 6, kitchen entrance. 7, playground. 8, cricket area. 9, school courtyard. 10, rugby football pitch. 11, main entrance. 12, swimming pool.

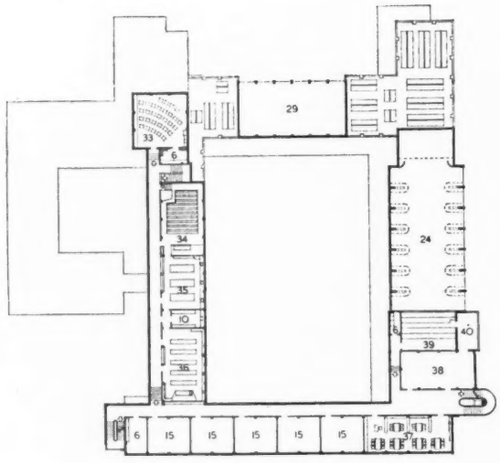
THE SITE At Sidcup, Kent, on the junction of two by-pass roads. The slope of the site necessitated variations of floor levels.



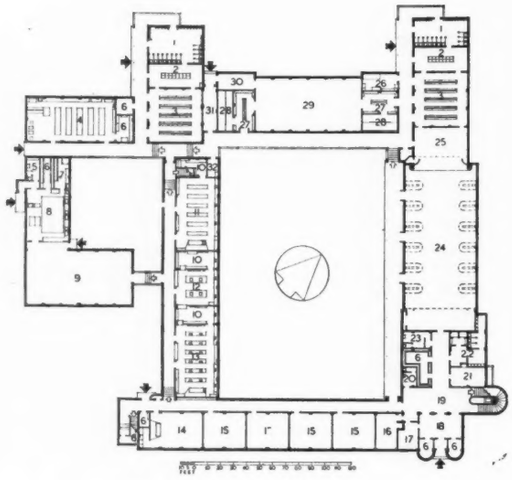
1, the main entrance with the staircase window to the right.

SCHOOLS, 2

W. H. ROBINSON



FIRST FLOOR PLAN



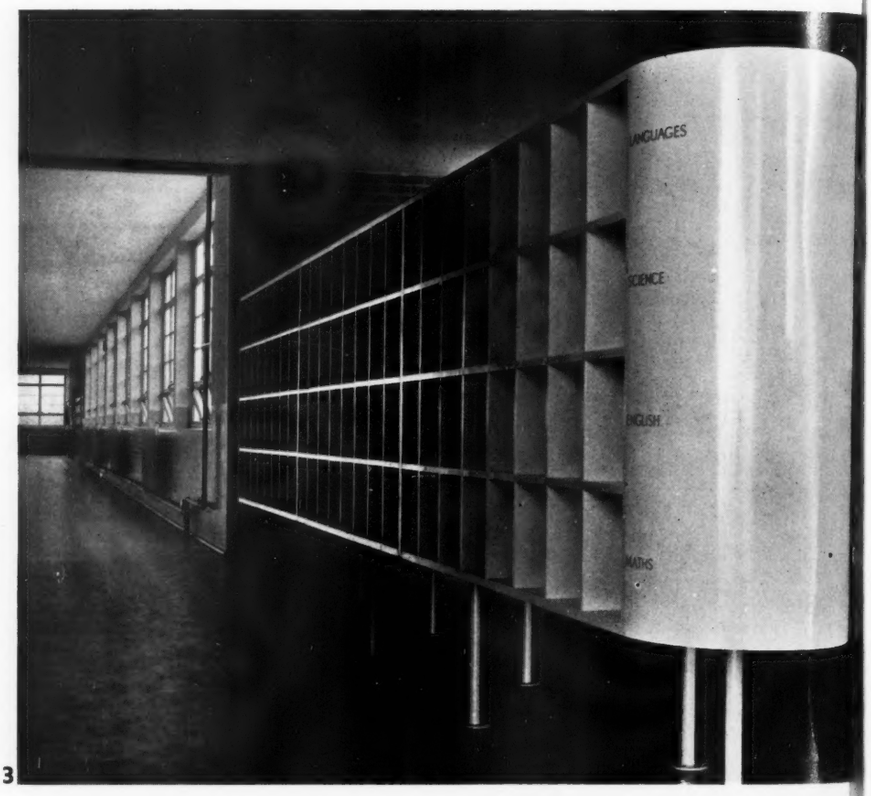
GROUND FLOOR PLAN

PLANNING Classrooms are grouped in a three-storey block facing south-east, and science rooms in a two-storey block facing north-east.

STRUCTURE AND MATERIALS Reinforced concrete frame with concrete floors and roof. External walls are of 11-inch cavity brick construction.

EQUIPMENT AND FINISHES External walls are faced with reddish-brown, sand-faced bricks, internally sandlime facings pointed in white cement mortar being used. Ceilings and internal columns are painted cream-white. Classroom and corridor floors are in 1-inch oak blocks, the entrance hall and vestibule being floored in sheet rubber. To the library, fittings are in waxed oak with the floor of Tasmanian oak strips.

2



3

THE VIEWS ILLUSTRATED 2, the main entrance front facing south-east with the entrance to the right. 3, a detail view of the library. 4, the assembly hall looking towards the stage. 5, an interior view of the main stair showing the treatment in conjunction with the continuous window.

4

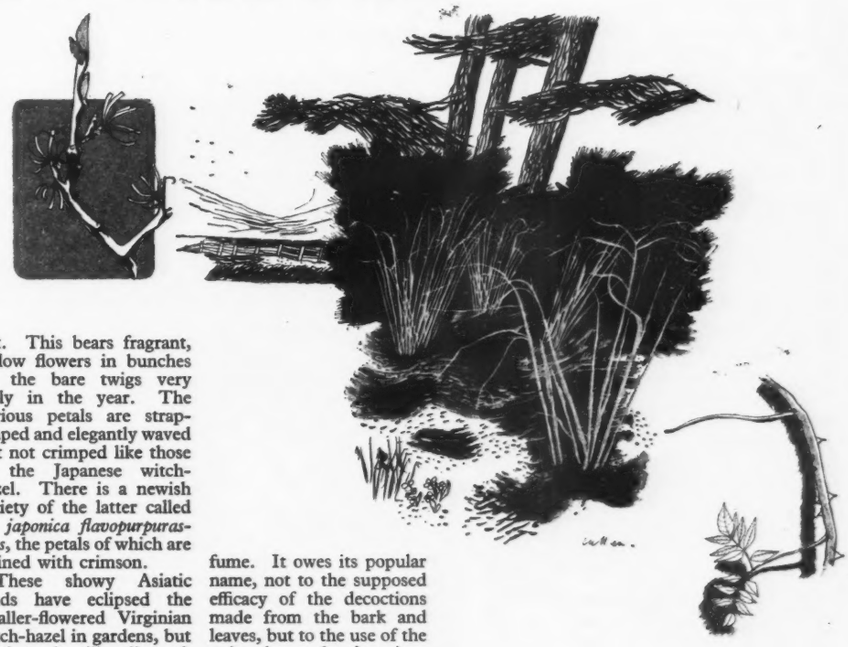
5

ARCHITECTS' PLANTS

The plants illustrated are intended as examples of useful structural material and have not been chosen especially for their interest when in flower. Nor are they strictly the formes architecturales ***which M. Correvon, the Swiss plantsman, has taken pains to identify, but are rather a selection from those subjects which in various ways can be employed to contribute to the shape or atmosphere of certain familiar settings. No claim is made for the botanical accuracy of the sketches.***

3. Shrubs for Garden Decoration in Winter

Rubus Giraldianus (white-stemmed bramble); *Hamamelis mollis* (Chinese witch-hazel).



On the right of this sketch are shown clumps of *Rubus Giraldianus*, which is not grown for its insignificant purple flowers and black berries, but for the waxy whiteness of its arching stems which becomes apparent at the fall of the leaf. Against a background of dark evergreens it presents a luminous fountain of growth from November until April. This is a species introduced in 1907 from China, but all the white stemmed brambles are effective and accommodating. The stoutness and waxiness of their stems, however, is improved by planting in a rich loam.

A good loam, with the addition of some leaf mould in the early stages of growth, is also the best medium for the slow-growing Chinese witch-hazel seen on the left. This bears fragrant, yellow flowers in bunches on the bare twigs very early in the year. The curious petals are strap-shaped and elegantly waved but not crimped like those of the Japanese witch-hazel. There is a newish variety of the latter called *H. japonica flavopurpurascens*, the petals of which are stained with crimson.

These showy Asiatic kinds have eclipsed the smaller-flowered Virginian witch-hazel in gardens, but the latter is still well worth growing for its subtle perfume. It owes its popular name, not to the supposed efficacy of the decoctions made from the bark and leaves, but to the use of the twigs by early American settlers for dowsing.

COMMON PLEASURES

> "He hath left you all his Walkes,
> His private Arbors, and new-planted Orchards, On this side Tyber, he hath left them you, And to your heyres for ever: common pleasures To walke abroad, and recreate yourselves."

Since the reforming time of Shakespeare's verse the public have been walking hard, and not a little disappointedly; there has been plenty to see but nothing much to do. Even at that date the eye was being distracted by the occupations of those who were early making the park a parade ground of fashion. In London, in the seventeenth century, there existed St. James's Park, and "another much Larger, Hide Parke, which is for Riding on horseback, but mostly for Coaches . . ." already a place in which to see and be seen. The riders were railed off from the public and had a gravel way, but the pedestrians were lent compensations in the shape of a green space full of deer and "large ponds with fish and fowle." Gardening innovations later provided more distractions (again only for the eye); when deer parks became landscape parks all over the country in the eighteenth century the urban scene acquired the latter too, as it did the advice of nineteenth century carpet and tropical bedding experts. But in this century a new thing is happening to parks, and for the first time it is a development which is breaking the connexion with romantic or picturesque gardening.

If any form of construction was ever dictated by the exigencies of use, that form should certainly have been the public park. When towns started to accelerate in growth and open spaces of some sort became a vital necessity, their planners, faced with a new problem, chose the unimaginative course of adapting

16th century open-air festival on the Rhine.

The 19th Century

WHY THE RAILINGS WERE PUT UP:

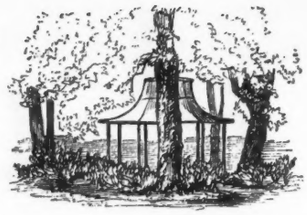
"It is all folly to expect in this country to have parks like those in the old aristocratic countries. When we open a public park Sam will air himself in it. He will knock down any better-dressed man who remonstrates with him. He will talk and sing, and fill his share of the bench, and flirt with the nurserymaids in his own coarse way. Now we ask what chance have William B. Astor and Edward Everett against this fellow-citizen of theirs? Is it not obvious that he will turn them out, and that the great Central Park will be nothing but a great bear garden for the lowest denizens of the city, of which we shall yet pray litanies to be delivered?"

(From a leading article in the *New York Herald* in the seventh year of the Central Park enterprise.)

an existing pictorial garden style to fit the needs of those to whom life at its best was far from presenting a picturesque appearance; and the first new park, Paxton's, Birkenhead, was a gardener's triumph. The public parks of the nineteenth century displayed before the eye a rich and romantic tapestry, fringed with oriental decoration and shaded with the decaying substance of the landscape planting technique. In England, the Chinese fancy in garden architecture holds its own to this day in the parks of Midland towns, where the spotted laurel, the zig-zag shrubbery, and the pagoda kiosk, are married to the exuberant bedding-out system. Colourful as this may be, the gardening of parks is a heavy item of expenditure in municipal government, too heavy in proportion to the amount available for recreational facilities.

In the United States, from whence comes the reborn art of park planning, another and socially more promising idea lay behind early efforts to provide green parks in cities. F. L. Olmstead, the creator of park systems in many American towns, a man of wide human sympathies and ideals, himself a countryman and farmer, saw with dismay the hardening of man's attitude to his fellow-creatures in artificial surroundings, where "minds are brought into close dealings with other minds without any friendly flowing toward them, but rather a drawing from them." His travels in France and England showed him the amiable concourse of the French boulevard, which was the model for his American parkway, and the pleasant leafiness of Repton's English parks, which became his inspiration for the large urban spaces entrusted to him. His proposals for Prospect Park, Brooklyn, containing a much-indented lake and a Long Meadow, are an example of this impossible *rus in urbe*—impossible because of the inevitable gardening activities which crept in as soon as the authorities were left to themselves. His Breeze Hill, a grassy plateau with a view out to sea quickly became a Colonial garden, and a Vale of Cashmere arrived when a sumptuous enough collection of rhododendrons could be got together to fill it. However, the mistake was not theirs originally, since Olmstead's own conception of the park can be called a gardening one, based on the English landscapists' tradition. Bringing the country to the town was a failure, as he himself admitted, although one is at liberty to call it a splendid failure in the light of his achievement with the New York Central Park, which is based on a wider sense of social needs in recreation and amusement.

"The nineteenth century endeavoured to combine philanthropy (crowds) with naturalism (privacy). Today we must plan the entire region with special zones and structures appropriately set off to fulfil each personal and communal function." These are wise words from a modern planner. The site is important only in its relationship



19th century pavilion in a London park.

AN ARGUMENT FOR TAKING THEM DOWN:

"Twenty years ago Hyde Park had a most pleasing, open, free, and inviting expression, though certainly it was too rude, too much wanting in art; but now its art is vexed with long harsh lines of repellant iron-work, and here and there behind it bouquets of hot-house plants, between which the public pass like hospital convalescents who have been turned into the yard to walk about while their beds are making. A great object of all that is done in a park, of all the art of a park, is to influence the mind of men through their imagination, and the influence of iron hurdles can never be good."

("Public Parks and the Enlargement of Towns," F. L. Olmstead, 1870.)

AWFUL PROSPECT FOR SERPENTINE BATHERS:

"It is needless to point out how beneficial a series of baths would prove to the population of London, by placing within reach of all the means of practising in the open air, and in the pleasantest manner, the doubly-useful exercise of swimming. By the Serpentine, the army of the great unwashed is so densely packed that none but those with the least-developed sensibilities could enter the water; indeed, it is not quite agreeable to go near the margin when the crowd is away, for the authorities make no sanitary provision whatever and the place is filthy to a degree not pleasant to see within a few hundred feet of the most fashionable lounge in Europe. A good suggestion has been made as to bathing places in the centre of islands in such a piece of water as the Serpentine. More convenient would be little bays opening from the main sheet of water and surrounded by dense plantations."

("The Parks and Gardens of Paris." W. Robinson, F.L.S., 1883.)

The Square Montrouge, Paris, in the 19th century.

SHAMEFUL BEHAVIOUR OF THE BOURGEOISIE. THE *N. Y. HERALD* RECANTS

"When one is inclined to despair of the country, let him go to the Central Park on a Saturday, and spend a few hours there in looking at the people, not at those who come in gorgeous carriages, but at those who arrive on foot, or in those exceedingly democratic conveyances, the street-cars. We regret to say that the more brilliant becomes the display of vehicles and toilettes, the more shameful is the display of bad manners. We must add that the pedestrians always behave well."

(From a leading article in the *New York Herald* of later date.)

with others. Olmstead sought to provide "that sort of recreation which is to be obtained by strolling or driving in a pleasant country district" — now, improved cheap transport facilities urge the rival attractions of a real countryside, and the copy cannot stand comparison with the original. Neither is it so important in the park today to provide "depth of wood enough to shut out the city completely from our landscapes." We are not attempting to induce a mood, refreshing as such an attempt may be, so much as to fight a therapeutic battle. To this end, both the rural and the gardening traditions of the park must give way to the sociological point of view.

What seems to be more necessary than any immediate problem of style or design is a correlating survey of all out of door urban activities, including the pursuits of horticulture and recreation in its many forms. It is permissible to ask the London authorities, for instance, what they conceive to be the relationship between the green belt areas and the municipal allotments of, say, Bethnal Green. It is extremely unlikely that they will be able to find one. The green belt system is an emergency measure to sterilize land at such a distance from London's centre that its original purpose is impossible of achievement; although doubtless new uses for it can be found. Far better than any such haphazard methods of providing out of door amenities would be first to form a policy for recreational pursuits based on a comprehensive social investigation; but with the lack of any co-ordinating authority for London and beyond (such as the State of New York provides) an organization for leisure could guide only those whom it converted.

Allotments (it is said that Londoners have lost half their allotments in the last ten years), private gardens, rest and play areas, sports grounds, boating and swimming lakes, parkways and further out camping and riding grounds, in national forest reserves, auto camps and seaside reservations with access to the open country, can, however, be properly related for intelligent use. Notice that no mention of parks is made in this list. The park, it may be understood, is a hybrid in which eighteenth century beaux and present-day swimmers in bathing dress have somehow been trapped in a scene for a middle-class comedy of manners, amusing to the spectators but not very satisfying to the participants, who are playing to an awkward convention. It is not mere idealism to imagine the park of the future confined to the parkway, forming a link between home and countryside, a green lung for the stifled population and a way of approach to the specialized forms of layout already mentioned which must be provided for the healthy, intelligent and serene individual which one may hope will be the citizen of tomorrow.

CHRISTOPHER TUNNARD

The 20th Century

NO STREPTOCOCCI FROM THE SWIMMERS:

Mr. Ormsby-Gore (in reply to a question in the House of Commons): "There is no reason to suppose that the water of the Serpentine is being in any way befouled or polluted by people bathing in it." (Cheers.)

(*The Times*, May 26th, 1932.)

BUT . . . THE BOURGEOISIE ARE STILL OFFENDING:

Sir Walter Gilbey, presiding at a luncheon given at the Royal Agricultural Hall yesterday said that he was shocked to see so many people of both sexes riding in Rotten Row in costumes which were not only a disgrace to the Royal Park but to the country. . . . Thousands . . . would welcome some regulation to prohibit persons who were not suitably dressed from riding in the Row. . . . Last Sunday week he counted no fewer than thirty guilty of riding without hats. In addition there were others in stockings and pullovers of every variety and shade and every kind of kit quite unsuitable for riding. This was a real eyesore in a lovely park.

(*The Times*, May 1st, 1932.)

ANOTHER AND CONCLUSIVE ARGUMENT FOR GETTING RID OF RAILINGS:

The Hon. Member (Mr. Howard, Islington S., U.), pulled out from under the bench behind him a bar of iron about 6 feet long. This, he said, was one of the Hyde Park railings that had been torn up by the Redshirts and was taken away from a Communist by a friend of his to prevent its use as a weapon.

Mr. Batey (Spennymoor, Lab.), on a point of order, asked if the member were allowed to wave a thing like that in the House.

The Chairman (Sir D. Herbert) replied that it was very much to be discouraged. He was not at all sure that it was not entirely contrary to the Rules of the House. It would be advisable that very soon the Hon. Member should take the railing out.

(*The Times*, June 15th, 1934.)

BUT ONE TRADITION REMAINS INTACT:

"In Sheffield by four separate Acts of Parliament, the first passed in 1779, the last in 1810, not less than 7,350 acres of common and waste lands were inclosed without a single rod, pole or perch being set aside for public recreation."

("The Age of the Chartists," J. L. and B. Hammond, 1930).

"In a report prepared by the Hon. Secretary of the (Sheffield) Junior Chamber of Commerce, Mr. H. E. Ott, it is revealed that in the past ten to fifteen years about 400 clubs have been compelled to close down. In practically every case this is due to the purchase of their playing fields for building. There are 471 clubs now in existence who are playing on fields which might at any moment be taken over by the builders. . . . The municipality are at the moment allocating less than 4d. out of an 18s. rate to the parks and recreation grounds."

(From an article in the *Daily Mirror*, January 28th, 1939.)

Some Sculptured Piers in French Romanesque Churches

NOTES AND PHOTOGRAPHS BY R. H. WILENSKI

The central piers or trumeaux of 12th century doorways in French Romanesque churches have received less attention than the tympana above them though they have many interesting features, both formal and symbolic. Of the piers illustrated on this and the following page, in those at Beaulieu and Moissac an architectural feeling still holds the sculptor in control; in the—later—pier at Souillac the fertile and exuberant sculptors are in the saddle.

1, doorway of the Abbey Church at Beaulieu-sur-Dordogne (Corrëze) showing the central pier and lintel below the tympanum (early 12th century). In the front panel a caryatid youth stands upon beasts, while in 2, the left-hand panel, the bearded figure bearing the youthful caryatid may represent St. Christopher. In 3, the right-hand panel, a second bearded figure supports the lintel on his shoulders.

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4, pier in the church of Sainte-Marie at Souillac (Lot)—late 12th century. The sculpture in the left-hand panel depicts the Sacrifice of Isaac. At the top, the ram is caught in a thicket while in the centre, Abraham, knife in hand, stands with Isaac; below is shown the altar prepared for the sacrifice and with fuel beneath. The sculpture on the front panel shows four pairs of crossed birds of vulture type. In the spaces between the four X's thus formed the left-hand birds look back at, and attack, an antelope. At the bottom a frog bites one of the vultures' legs. The meaning of these sculptures does not appear to be known. M. A-J. Faurel suggests that the X form symbolizes the Law of God imposed as a beneficent rule on the four aspects of man's passions and vices here symbolized by the fighting beasts, but the motif would seem to have entered from Spanish-Moorish art, which had acquired it from Persian textiles.

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5, right-hand panel of the pier at Souillac, the whole being occupied by interlocked male and female figures attacked by the heads of vultures from adjoining panels. Both this and the Abraham and Isaac panel would seem to be influenced by the sculpture on Roman sarcophagi. 6, shows the front panel of the pier at Moissac Abbey (Tarn et Garonne). The beasts—dragons of lioness type—are oriental in general character and in detail. The arrangement seems to be a precedent for the crossed vultures on the pier at Souillac.

7, right-hand panel of the pier at Moissac. The figure depicted and a similar bearded figure, with a book, in the left-hand panel, are evidently the representations of prophets. The curious cross-legged stance is also found in some figures of this period formerly on the church of St. Etienne at Toulouse and now in the Toulouse museum. It becomes a walking motif in a figure representing Isaiah on a wall relief in the church at Souillac.

7

BOOKS

Revival Churches

CHURCH BUILDERS OF THE NINETEENTH CENTURY. A Study of the Gothic Revival in England. By Basil F. L. Clarke. London : S.P.C.K. Price 12s. 6d. net.

THIS is a most enjoyable and well-written book. It is the work of a clergyman who appreciates the shades of opinion which make the Church of England such a fascinating study :

> "But perhaps few have heard of the running amok of the Bishop of Manchester (Bishop Prince Lee) at St. John's, Higher Broughton. A Third Pointed chancel, properly arranged, had been added to that church. When the Bishop entered, he gave an exhibition of maniacal fury. He cast down cushions and altar cloths; he screwed off carved ornaments and dashed them on the pavement. On being informed that the chancel had been built by Mr. Bayne, he replied, 'Mr. Bayne? *Saint* Bayne, I suppose you mean . . . The man must either have been a knave or a fool.' "

It is also the work of a man who loves architecture and is not, like so many clergymen, an intolerant medievalist. The book is full of subtle observation and his summing up of Sir Gilbert Scott is a treat.

> "When I visited Denstone Church, Staffordshire, I said 'Street'; and so it was. But is it possible to visit one of Scott's churches for the first time and to say 'Scott?' At the best it must be a guess. It may be the work of Scott: but it may equally well be the work of any one of a hundred less well-known men."

Finally, the book is the work of a confirmed church-crawler. Mr. Clarke seems to have visited almost every nineteenth-century church in the South of England. "I hope that a better book will soon be written," he says in his preface. I think this is unlikely. There is too much material and too much that is not worth admiring by any standards, too much machine-made church furnisher's stuff, to make a complete catalogue of nineteenth-century church building worth anyone's while. In almost any secondhand bookshop you may come across huge shabby folios of printed designs for churches and parsonage houses and schools, all about 1860 or 70, and all rather hard and dull. And you may see the designs put into practice in any suburb and village of any size. Mr. Clark has sorted them over judiciously and spared us for his pains.

Such a book as Mr. Clarke's was badly needed. Eastlake did full justice to Butterfield, Pugin, Street, Brookes and early Pearson in his *A History of the Gothic Revival in England* (1872 not 1871). But he was too near the Commissioner's Churches of the Million Act and too much in with the pre-Raphaelites to appreciate anything Georgian. Sir Kenneth Clark in his *Gothic Revival* and Christopher Hussey in *The Picturesque* traced the romantic eighteenth-century origins of the Gothic Revival, but Sir Kenneth does not go late enough (he dismisses William Morris with a footnote and makes no mention of Bodley and Garner, G. G. Scott, Jnr., and Pearson and the rest), and Mr. Hussey is not primarily concerned with architecture, but with the theory of the Picturesque. Mr. Basil Clarke has written the first comprehensive study of the Gothic Revival. If he has any prejudice, it comes out in a slight contempt for cheap Gothic churches of William IV's time, which were, after all, often bold and original designs and far more in sympathy with the noble work of George Gilbert Scott, Junior, the greatest genius of the later period, than the more dreary Camdenian copying. His enthusiasm of Bodley tends to make him overstress George Gilbert Scott. If one may hazard a rather impertinent guess, Mr. Clarke started as an enthusiast for the Perpendicular Revival of Bodley and Garner, the two last Scotts and Comper and is working back to the Georgian Era.

He has confined himself mostly to the buildings of the Established church. This accounts for his omission, except in passing reference, of Brandon's Catholic Apostolic Church in Gordon Square (1855), which is the most important building of the middle period of the Revival. By confining himself to England he was unable to mention Francis Johnston's Castle Chapel, Dublin (1816), the first important ecclesiastical product of the first perpendicular revival in the nineteenth century. I should point out, also, that Pugin the Younger was not the first satirist of classic architecture in the country. An anonymous satirical pamphlet called *Hints to Some Churchwardens* appeared in 1825 with twelve coloured aquatint plates. At the other end of the century and as early as the 'seventies we find Alfred Rimmer in *Pleasant Spots Round Oxford* strongly objecting to the removal of box pews and the classic nave from Woodstock Church.

I hope we will see this book in a second edition. It deserves one. And I hope that when the second edition arrives Mr. Clarke's publishers will be induced to give us a better show of illustrations for our money. Their author has taken the trouble to collect contemporary drawings of most of his subjects. They should have been reproduced larger and, if it had been possible, in colour. And the book cries out for plans. The liturgical arrangements of nineteenth-century churches are most interesting and important and a few adequate plans would have saved the author many words of text.

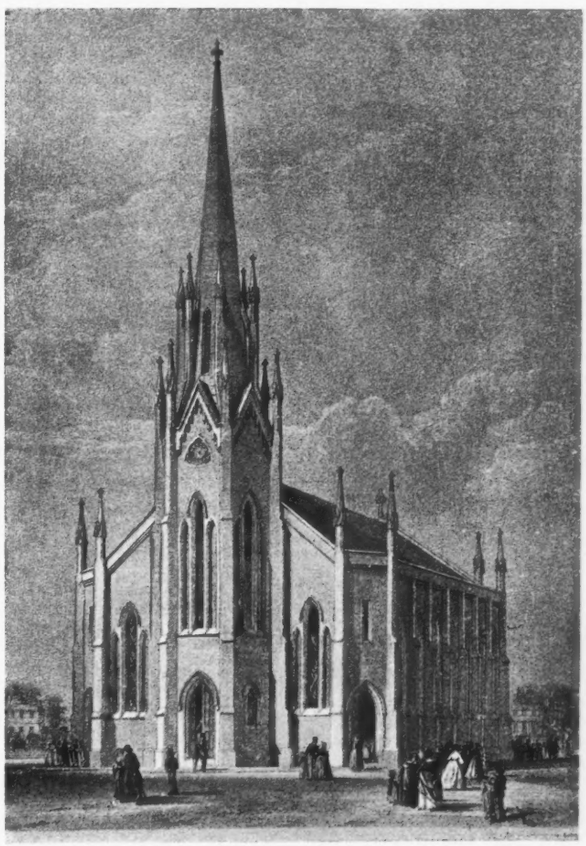
This criticism is intended as advice and is not written with an object of fault finding. Let me repeat that Mr. Clarke has written the first comprehensive study of nineteenth-century Gothic and written it with sympathy, enthusiasm and comparative detachment. Henceforward the Gothic Revival is no longer "funny," but a phase of architecture with principles behind it which the busier architects would do well to study.

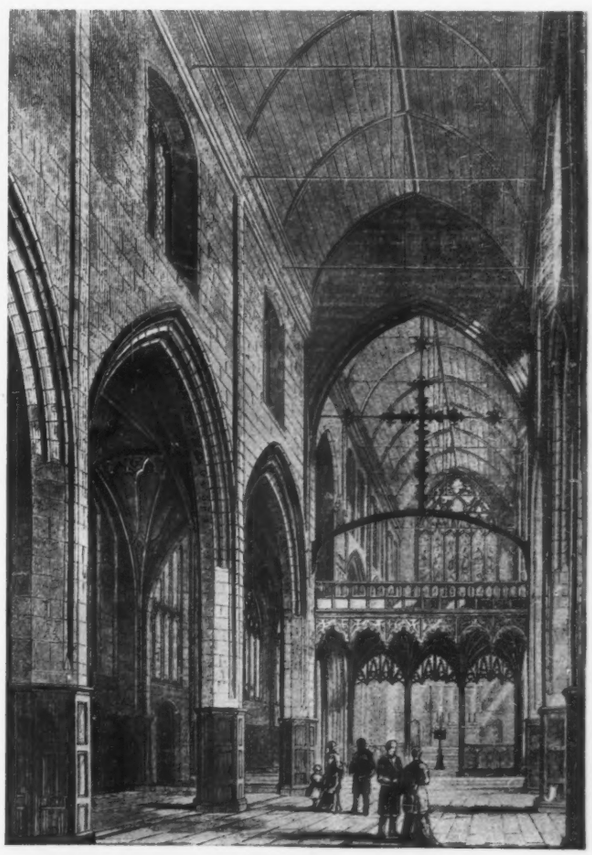
JOHN BETJEMAN

The Dynamic Garden

GARDENS IN THE MODERN LANDSCAPE. By Christopher Tunnard. Architectural Press. Price 15s.

WHETHER or no this publication can be called a scrap book (to use Mr. Tunnard's own phrase), it is certainly the first serious contribution for many years to garden literature. It is





1, "a cheap church in the Early English style." St. Michael's, Stockwell, by William Rogers, a pupil of C. Beazley. 2, the interior of St. Agnes', Kennington, by G. G. Scott, junior, a church in a simplified late 14th century style. Both of these illustrations are reproduced from "Church Builders of the Nineteenth Century" by Basil F. L. Clarke, reviewed on this page.

dogmatic and exasperating, especially in the way in which it debunks the styles and most accepted views in garden design; but if you can take the jolts you will be pleasantly introduced to the brave new world of landscape. Mr. Tunnard brings his landscape to you, and not you to the landscape. Instead of going forth to meet nature, the new garden takes on the character of nature and assaults the symmetry of man's dwelling, breaks up architecture, and reaches indeed as far as the roof.

This new landscape is so exhilarating and so convincingly described, that most readers will either be shocked from it altogether, or carried off their feet with enthusiasm. And in the same way as the latter (since the former do not count), the absence of the " static " may carry off much that stands for the dignity and order of living.

The obvious historical precedent, which the author analyses so well, is the English Park of the eighteenth century. Probably all who have any knowledge will agree that this is the greatest contribution that England has made towards the world's history of landscape. There is, in short, a universal appeal. Here nature is arranged pictorially in three-dimensional grouping, in a way that it is impossible either to photograph or illustrate by drawings. Somewhere in the picture is the monument that stands for a house, probably Palladian, sitting strong and unconcerned in the undulating scene. This combination of the static and dynamic makes a perfectly balanced work of art. It is interesting that when the building is Gothic revival, the essential dignity seems to have departed.

Again, there is stability of a domestic kind in the Japanese house and garden, such as that illustrated on page 85. Here the grotesque in nature is brought by degrees into the buildings by means of formal gardens. Apprehension today lies in the fact that too much power may come to be given to the forces of nature. Admittedly these are intended to be ordered and harnessed; but so volcanic are they that they may in time break free, and the law of the jungle reign once more. Already living plants have invaded habitable rooms, whose walls are open to surrounding scene, and ceiling bare to the sky. We may yet awake to find our home built up a tree and round the stem.

Like all good garden architects Mr. Tunnard merges towards the end of his book into the wider landscape. These concluding chapters are as good as any. He has an appreciation of architecture and landscape on the grand scale, while retaining an understanding of the personal element. Thus he advocates the building of terrace houses, each with their small garden butting on to a long communal garden. This idea is practical, and it is interesting to note that it has been worked out efficiently in the Holland Park area of London. This country has a peculiar advantage over others in that our eighteenth century estates are already planted and are crying to be saved from waste—a living heritage richer and more vivid than the Corinthian Order. In the Claremont designs one feels a harmony between architecture and landscape; whether such a scheme would be economically possible at the present day is doubtful. It is also doubtful if the intermixing of people is well designed, and whether in fact such towns are not so to speak too " draughty." The question of human association is vital.

In writing this book, the author has approached some of the most profound problems, social and otherwise, of the present day. One is so much in general sympathy with his outlook, that it is difficult to discuss and criticise points about which most of us who are studying along similar lines are highly uncertain. Among the most interesting chapters of all, for instance, is that devoted to the study of planting. This question has long been detached from architecture, and many have forgotten how planting in relation to architecture can be intensely beautiful and significant. Mr. Tunnard makes an opening which we hope he will develop as time goes on.

G. A. JELLICOE

Nineteenth Century Craft

NINETEENTH CENTURY ORNAMENTED TYPES AND TITLE PAGES. Nicolette Gray. Faber and Faber. 214 pp. Price 12s. 6d.

WEARING a bustle is not the only alternative to going naked; and depicting rustic logs on a filigree background is not the only way of decorating an alphabet. Nor was it, as some may think, the only nineteenth century way. The number of different variations of the simple letter-forms would appal a contortionist. But, as a result of Mrs. Gray's meticulous scholarship and research, the course of that wondrous spate of invention is now fully charted, and one has only to consult an index to discover the dates of the appearances of " Sans Surryph," Fat Face, Egyptian or three-dimensional letters (all of first-rate importance, and all invented before 1817), down to the later horrors, such as Runic.

The designs were evolved, not by artists, but by anonymous workmen trained in the foundry, and then picked out to be draughtsmen. The Industrial Revolution, which killed the craftsman-designer in so many other trades, did not affect type-founding; consequently the taste of the people can be studied in their type-designs perhaps better than anywhere else. (Costume-design, as Mrs. Gray says, though more sensitive to changing mood, is not faithfully embodied in fashion-plates but in the costumes themselves, and anyway was under the influence of Paris). So we find that although Victorian book-production was, like other arts, divorced from the people, and debased, the decorated type-designs in their best periods were rich and robust—vulgar, perhaps, but vital; and they achieved a ripe use as headings on the street ballads, that other interesting example of folk-art. (As late as 1830 a street ballad about a murder sold a million copies.) They were not much used in books.

The development of these type-faces occupies a hundred pages of Mrs. Gray's book, including a description of the ornamented title-pages. These are interesting for their own sakes as well as because they are the ancestors of the book-jacket. Forty pages give an almost exhaustive list of nineteenth century type-specimen books in existence containing other than book-founts, with notes on the foundries; ten pages list the first known appearances of the type faces; thirty pages are illustrations, and ten give a chart, attempting " to make a complete chronological list of all the ornamented or perspective types produced by any English founder between 1800 and 1900." This chart also is illustrated. Thus half the book is criticism and half is catalogue.

To compile it, Mrs. Gray has ransacked, among other sources, the collections of St. Bride's Library, the British Museum, Dr. John Johnson, Mr. Updike, and the American Type-founder's Library at Columbia University.

The making up of the book itself must have been a ticklish typographical job, but it has been handled with skill and appropriately queer good taste by Faber's. The type used is Baskerville. A solecism occurs on the jacket, where the Y's are fattened on the wrong arm.

Regarded as a whole the book is authoritative and of great importance, because unlike so many typographical books (and the wrong end of binoculars) its view is not remote and narrowing, but wide: it brings close to us the whole background of Victorian culture. Mrs. Gray was the right person for this book and we await her next with great interest.

Just a few points provoke comment. In the matter of calligraphic criticism, one can only be impressed by the flexibility of a mind which can compare printing ("pre-occupied with the search for a design which may allow the production of complexity and variety out of repetition and continuity ") with Calder's art of mobile sculpture. But the epithets she applies to type-faces are a trifle precious if not actually laboured; in fact, in attributing to a variety of Fat Face " an open-hearted, if slightly sham, magnificence," she neatly hits off her own style.

A more serious question arises when she says that the doctrine " that the primary purpose of all lettering must be legibility " excludes almost every great school of calligraphy, and omits to mention two of the greatest who are always legible: the Carolingian and the Koch. And distortion of the letter-forms, as opposed to decoration, though a feature of Badi' and those " manuscripts in peacock styles By Ali of Damascus " is not right with the Roman letter we of the West have inherited. It is in the varieties of decoration possible, while adhering to the essential forms, not perverting them, that the nineteenth century should be an inspiration to us. After commenting on the present mood of revivals, Mrs. Gray says: " Perhaps when we have run through the gamut of Victorian invention, we may be able to begin for ourselves." This book should certainly bring that day nearer.

R. McLEAN

The R.I.B.A. Catalogue

CATALOGUE OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS' LIBRARY: Vol. I, author catalogue; Vol. 2, classified index and alphabetical subject index. London: the R.I.B.A. Price, £3 10s. (£1 16s. to members).

THE publication of the second volume of this invaluable work is an appropriate occasion to review it as a whole. We say " review," but of course a work like this cannot be reviewed. Its accuracy and comprehensiveness being taken for granted, the amount of careful labour that must have gone to its compilation and printing can only be noted and the profession's gratitude expressed to Mr. Edward Carter, the librarian, and his cataloguer, Mr. Molesworth Roberts.

The completion of the catalogue is a vital stage in the complete reorganization of the library that Mr. Carter initiated when the Institute moved into its new building in 1935. What is probably the finest specialist architectural library in the world is now infinitely more useful to the student and architect on account of its efficient catalogue.

The two volumes are excellent in format and typography and remarkably cheap in price owing to the munificence of Sir Banister Fletcher. It goes without saying that every reference and university library should possess them.

It is interesting that the publication of the second volume coincides with the publication of Mr. Talbot Hamlin's important monograph on architectural libraries*; for Mr. Hamlin (who is librarian of the Avery Library of Columbia University, New York) recently made a tour of Europe to study the equipment and organization of architectural libraries, and in his book, which incorporates his findings, several tributes are paid to the R.I.B.A. library as a model of its kind (that is, the open access kind) particularly in planning and equipment.

In his chapter on *Catalogues and Cataloguing*, Mr. Hamlin has certain criticisms to make of the system whereby the author and subject catalogues are separated (as in the new R.I.B.A. catalogue), preferring, other things being equal, the dictionary system to avoid the complication of cross-references; but he has no doubt at all about the value of a printed catalogue such as the one under review. This opinion (and the rarity of such catalogues) is borne out by his reference to the fact that the forty-years' old printed catalogue of his own Avery Library is still constantly used as a bibliographical guide by European librarians.

J. M. R.

* *Some European Architectural Libraries; their methods, equipment and administration.* By Talbot Hamlin. New York: Columbia University Press (in England: Sir Humphrey Milford, the Oxford University Press). Price, 15s. net.

Some examples of type-faces designed between 1838 *and* 1881 *from "Nineteenth Century Ornamented Types and Title Pages" by Nicolette Gray (Faber and Faber), reviewed on this page; the penultimate letter reading from left to right being an I.*

THE ARCHITECTURAL REVIEW SUPPLEMENT, MARCH 1939

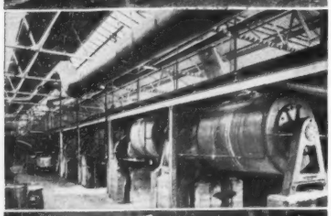
This is the second of a series of supplements each dealing with a different material. Emphasis is laid on decorative possibilities, but the supplements are also planned as a continuation of the special issues on materials that have been periodically published by THE ARCHITECTURAL REVIEW during recent years.

PAINT

A cinema interior at Godalming, showing the use of a sprayed cellulose metallic finish on plastic paint applied direct to new plaster; a successful example of a paint finish for high-pressure interior decoration. Robert Cromie, architect; Mollo and Egan, interior decorators.

The arrival of the raw materials: in this case gums from the Belgian Congo used in the varnish-making process.

A row of varnish pots standing over the furnaces.



Ball mills grinding pigments and at the same time incorporating them with the oil and varnish.

Another method of grinding pigments, for oil paints, the roller mill.

An edge runner mixing and grinding distempers.

The final tinting of a ready-mixed distemper.

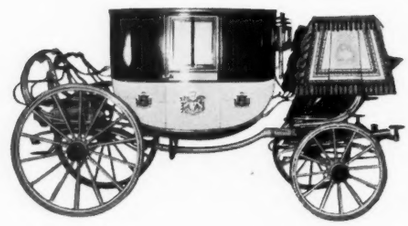
The labelling and dispatching process.

Chemical analysis of paint, testing in the laboratory.

Exposure panels facing south at an angle of 45° for testing processes under natural conditions.

PAINT

AS PROTECTION AND DECORATION



A review by William Tatton Brown

"Polychromie=Joie. La couleur éclate spontanément aux epoques créatrices; l'académisme fait gris."—Le Corbusier.

The Parthenon and Nôtre Dame were painted because architects then liked their buildings coloured. Today they prefer them plain. There is such a reverence for natural materials that texture and tone have largely taken the place of colour and the superstition that surfaces are best left untouched, dies hard. Paint has come to be regarded as a cheap finish on which one falls back when the money runs out, and there is still a notion that it should be used in imitation of something more expensive. This heresy was denounced by Ruskin, who found it "more than strange that a nation so distinguished for its general uprightness and faith as the English, should admit in their architecture more of pretence, concealment, and deceit, than any other of this or of past time." Yet in spite of Ruskin, paint is rarely used to play the rôle for which it is most fitted and in which it excels all other materials—that of introducing colour into Building.

In other industries it has been more intelligently used. There is nothing, for instance, to equal the old coach finish—with its depth of colour and quality of texture which excel the bloom on a flower, and is as pleasant to the touch as to the eye. The constituents and controversies in connexion with Paint are here discussed in an attempt to throw light on its place in Architecture.

The Constituents of Paint

The function of paint is dual—protective and decorative. In order to protect an object the surface is covered with a thin film. In this film is incorporated the pigment or colouring matter which fulfils the decorative purpose. All paints therefore consist of a pigment and a film vehicle. The vehicle is composed of a binder and a thinner. The function of the binder as its name implies, is to bind the particles of pigment together and assist in attaching them to the surface of the painted object. The thinner enables the craftsman to apply the material, and also economises on the time that is required to cover any given surface. Typical binders are raw linseed oil and varnishes, and thinners are turpentine and white spirit.

Paints may be classified by their method of setting. Some set by evaporation, some by oxidation and some by polymerization. Soft distemper colour washes and celluloses dry by evaporation. No chemical change takes place and consequently the process is reversible. The pigment can be removed by application of the original solvent—water in the case of ordinary distempers and organic solvents such as amyl acetate in the case of celluloses.

Washable water paints or patent distempers harden principally by oxidation. The chemical composition of the materials alter and they are no longer soluble in the original vehicle. In order to assist the process of oxidation, oxidisers are frequently added in the case of oil paints such as patent paste driers, terebine or liquid oil driers. The oxygen is obtained from the air and consequently the paint film must be thin enough to enable it to gain an even exposure.

"Synthetic Paints" harden by polymerization, a molecular change which takes place in the paint by means of which one molecule coalesces with another until, eventually, they all become one coherent mass, completely insoluble and almost irremovable from the surface to which they are attached.

The principal pigments used in paint manufacture are :—

Whites — titanium dioxide, lithopone, zinc oxide and white lead, and extenders such as barytes and the basic pigments used in the manufacture of distemper such as whiting and gypsum.

Reds—iron oxide, red lead, red stainers, organic dyes and struck on to white pigment.

Greens—made usually from chromes and prussian blue.

Yellows—chromic salts of lead and zinc.

Blues—ultra blue and prussian blue.

Blacks — drop black graphite and carbon black.

The choice of pigments is determined by their insolubility, light fastness, general stability, chemical inertness, ease of grinding and oil absorption. A pigment with a low colour strength or staining power but with a high oil absorption will be costly. For, either it will consist of a film so thick that it will not dry, or it will require a great deal of thinning which will reduce its obliterating power and necessitate a large number of coats. The object of the paint manufacturer is to reduce the oil absorption of his product and increase its obliterating power. This is achieved by the selection of the right vehicle for each pigment. Recent research has enormously increased the number of vehicles. Synthetic varnishes, resins and plasticisers have to some extent replaced the older vehicles such as turpentine and linseed oil, and each manufacturer has his own process and secret formula.

The Painted Surface

The choice of pigment is further limited by the surface which is to be treated. White lead, for instance, though excellent for undercoats, is attacked by sulphur and is consequently unsuitable for a finishing coat in town atmospheres. New cement and plaster are alkaline and will react with many oil paints. Hence the advisability of treating new plaster surfaces with distempers. The pigments in distempers are bound in a vehicle of casein or glue solution or an oil or varnish emulsion, and usually have no reaction with alkalis. The choice is, however, limited owing to the fact that some of the colours are not lime-fast. The range of colours is in consequence restricted.

In addition to the chemical properties of a material as a source of trouble to the decorator, there are the physical properties. The surface to be decorated must be absolutely smooth if a high gloss finish is required. Indeed, the quality of finish is far more dependent on the preparation of the surface than on the paint. Most decorators' work in this direction in the south of England, and to a lesser degree in the north, is far below the standard of the coach builder or his modern counterpart, the car manufacturer.

Compare, for instance, the knotting, stopping and priming and three-coat work of the average decorator-painted surface with that of the twenty-four coats applied in a traditional coach finish, each one rubbed down and all the holes filled ready for the succeeding coat. Even in the painting of the mass-produced car, the extremely fine surface of the car body is rubbed down by hand for twenty minutes by four men, before the application of paint, and then, in the case of a cellulose finish, the surface is thoroughly polished. There is no doubt that to obtain comparable results from paint as applied to architecture, a great deal more money should be spent on the choice of the material to be decorated and on the preparation of its surface.

Many architects consider that the struggle is not worth while. When using framed structures with parasitic in-filling active materials side by side with inert, cracks are bound to occur. Even with the most expert plasterers, no amount of care will achieve a perfect finish over the kind of cut-price partitions which are common practise today. The irregularities are smoothed over, the cracks are cut out, but as soon as the final coat of paint has dried and the decorators have left the job, they begin to appear again. In these circumstances, architects turn to plastic paint.

MANIPULATION OF PLASTIC PAINT, 1

THE TOOLS.
1, the comb.
2, the cork.
3, the stipple.

1

2

3

4

5

6

THE TOOLS.
5, the brush.
4, the squeegee.
6, the set square.

MANIPULATION OF PLASTIC PAINTS, 2

Plastic Paints

Plastic paint is, in a sense, the complete antithesis of the ordinary paints discussed so far. It breaks all the rules. Instead of arriving at a thin, almost transparent film, the plastic paints are thick and opaque; while the pigment in oil paints is so finely ground that it becomes intimately combined with the vehicle, in plastic paint, it consists simply of coloured powders added to patent adhesives. Whereas oil paints rigidly exclude all gritty impurities, the body of most of the best plastic paints is made up largely with such coarse materials as whiting and mica. It is, in fact, comparable less to paints in the old sense of the word, than to plasters. Its consistency and appearance resemble the setting coat of good plasters, since it can be used directly over a smooth rendered surface in lieu of the final coat. Nevertheless, it is an extremely useful material and can accomplish many things that cannot be achieved by oil paints.

Its chief property is its resistance to saponification. Whereas ordinary oil paints cannot be applied to green plaster, owing to the saponification of the oil by alkalis present in the cement, resulting in the softening and destruction of the paint film, certain plastic paints can successfully be applied two days after the plastering. They consist as a rule of whiting as a filler with or without powdered mica, bound in glue. In some cases the surface is subsequently treated with an oil paint to protect it, in others, the pigment is incorporated in the medium and the set is permanent.

The importance of plastic paints in architecture is not only in the time that they save in obtaining a decorative finish on new plaster, but also in their use on building boards, especially those with a plaster base and other jointed materials. Plastic paint will fill the cracks between one board and another, after the surface has been carefully prepared with metal gauze or tape, and a uniform surface can be obtained. This is a valuable property in these days of flexibility of requirements and temporary structures, and it seems possible that its usefulness in this respect may be explored further. Canvas stretched on battens and sprayed with plastic has considerable tensile strength, and may be used with advantage for false ceilings and other places where the risk of abrasion is small.

The number of textures obtainable through the application of various combs, sponges, corks or squeegees has inevitably led to the abuse of plastic paint as a decorative material. Enough scrumptious scumbles, mock marbles, pealing plaster effects in the best traditions of the oldest of old Spanish customs have been produced to make Ruskin turn in his grave. The real possibilities have been left largely unexplored. It is clear that the right way to use a plastic paint is not to make it resemble some other material but to use it to enrich the texture of the wall itself. This has been done in conjunction with the use of sprayed paints. These are applied in the form of coloured cellulose lacquers first to one side of the texture, then to another. The surface will then have a sheen of one hue or another according to the angle from which it is viewed. The same effect can be obtained by texturing the surface and lighting the relief from one side. Used in this way plastic paint can give valuable emphasis to form and an added interest to colour.

Maintenance

The architect is not primarily interested in the maintenance of paint. His responsibility is virtually terminated a year after the completion of the building. But the client has got to go on protecting his building until it falls down. What he is interested in, is not paint but life. He knows that the cost of labour in a re-painting job may be anything up to three times the cost of the original paint. His object is to buy a paint which will last.

A factor which has a wide effect on the length of life of a painted finish is damp. Damp atmosphere or frosty weather may upset the setting time of the paint film and cause unexpected reactions. It is far better to delay a job a few hours on a cold morning than to allow painters to start work when conditions are unfavourable. The difficulty lies in deciding whether or not it is safe to paint. No one likes to hold up the job and the decision to lay men off for something so intangible as a bit of frost still on the windows is one that no foreman is likely to make. He needs a more definite indication to supplement his own judgement. A simple indicator, such as a cobalt paper is required which, by a change of colour, will automatically give him the answer. The Building Research Station has already invented a type of hygrometer which, when laid up against a plastered wall, will show the degree of dampness in the wall itself, but will not show the superficial film of damp.

Every step in this direction is important since it narrows the margin of responsibility. Painting contracts are proverbial for the division of opinion on this subject. The arehitect says " That paint is peeling off those walls very badly " and the painter replies " Not at all, your bad walls are throwing off my paint." To avoid this, many bodies, such as the Office of Works, specify a certain length of life for their maintenance contracts, and leave the decorator to choose his paints and method of application. This throws the responsibility on to the craftsman who in turn, tries to unload it on to the manufacturer. He is not always successful, as the conditions of application can rarely be supervised by the manufacturers sufficiently for him to give an effective guarantee. A good method of clearing up this point would be for the decorator to send samples to an impartial body like the Building Research Station for them to apply to an analogous surface at the same time. Both samples could be executed in the presence of the manufacturer and the results compared in case of failure.

Manufacturer and Decorator

The secrecy which surrounds the manufacture of paint has the effect of lowering the prestige of the decorator. If he knows nothing of the composition of a proprietary paint, if he can not thin it without using a proprietary thinner nor change its colour without using a proprietary stainer he is obviously dependant on the manufacturer. If the latter can change the composition of his proprietary paint without altering the label of the container, as he is legally entitled to do, then he may be at his mercy.

One solution of the problem is, for the manufacturer to turn decorator and apply the paint himself. This has many advantages from the point of view of pinning down responsibility, in case of failure. But there would clearly be many instances where a particular finish was required which would be unobtainable with his products. Under these circumstances, a decorator becomes once more essential. But he must be a decorator with an inside knowledge of the manufacturer's processes, a degree in chemistry, some æsthetic training and a life-long experience in the application of paint.

Colour Standardization

The colour question in the paint trade gives rise to some confusion. Part of the difficulty lies in the lack of definition of the terms employed. The word " Standardization " is used in a variety of ways, and is apt to mean one thing to the architect and another to the manufacturer. By " Standardization of Colours " we mean the reduction of the number of different paints on the market in order that they all conform to one standard schedule of colours.

By " Standardization of Colour Nomenclature " we mean the reduction of different names employed to describe paints of the same colour until all paints of the same colour are called by the same name.

By " Standard Colour Grading " we mean the grading of *colours* in accordance with one system of classification, independent of whether or not there is a paint on the market which corresponds to them.

In the old days there was no need for standardization. The traditional painter mixed his own colours and could match the samples that were given him. He brought his own binders, thinners and driers, added his colour-grinders staining powders and made up his paints on the job.

Then, as with other trades, the craftsman was displaced by the industrialist. Enterprising manufacturers offered a " ready mixed paint." It sold at once. Instead of wasting time on preparation, the painter had only to open a tin. The saving to the contractor was enormous, and in many cases the quality of paint was improved. But the ready-mixed paint meant the end of paint manipulation, and with it, the loss of colour mixing on the job. For the manufacturer soon found that if he allowed the painter to add pigments to his paints, he might easily add other things, so he preferred his product not to be touched. The painter, meanwhile, rapidly lost his skill and degenerated into what he is apt to be today, merely a means of transferring paint from the pot to the wall.

The result is what all architects know. If the colour which arrives from the manufacturers is not exactly what is wanted, there is usually nothing to be done. The manufacturer sends a representative who may, in some cases, allow the use of special stainers. More often he insists that the paint be sent back to the works with a sample for the works' chemist to match up to. In practice, of course, there is rarely enough time for this delay and the architect accepts a colour which he does not like and which in the old days he would have changed.

In these circumstances it becomes very important to choose exactly the right paint, the exact shade must be chosen in advance and the decorator instructed to order it.

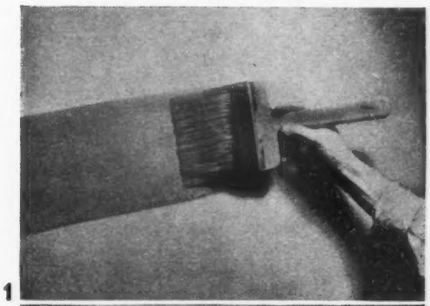
Ordering colours today is about as easy as choosing the winner of the Grand National. Every manufacturer has a likely candidate. A list was recently compiled by a firm of paint makers of all the names used by its competitors for one of its own colours. Thus " Venetian Pink " was found to be described as " deep shell pink, salmon pink, vermilion tint, terra-cotta, coral and old English rose." While " Alice Blue " was " light calamine blue, water blue, sky blue, flower blue " or even " sea green." It will be observed that not only does the same colour go by different names, but the same name may be used to describe totally different colours.

In order to put an end to this confusion, efforts have been made from time to time in the direction of colour standardization. The most important of these are those of the British Standards Institute and the British Colour Council.

The British Standards Institute set out in 1930 in consultation with the leading paint manufacturers to select certain colours which represented " The concensus of opinion to the most acceptable illustration of the colour-name attached." The schedule begins with No. 1 " sky blue " and goes through some 70 colours arranged in a more or less arbitrary sequence, ending up with " traffic blue " and " traffic red." It is published by the B.S.I. at seven-and-six.

The colours selected are those which previous to 1930 had been the best sellers, or colours which had been adopted by various official bodies, such as " battleship

METHODS OF APPLICATION



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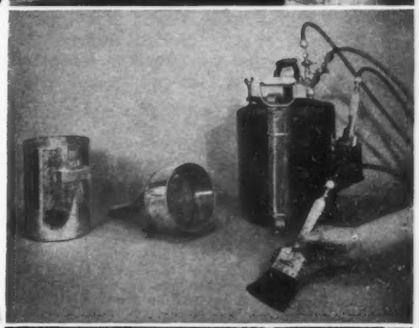

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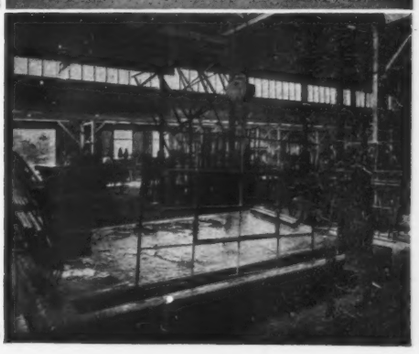


5

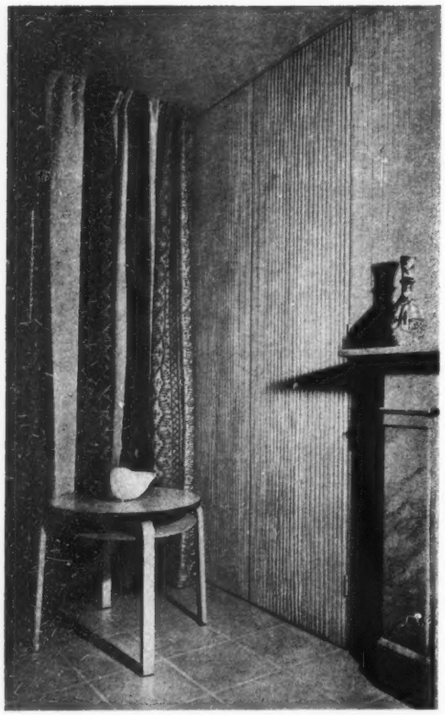
1, Distemper brush. The area covered by one man may average about 60 square yards per hour.

2, Oil paint brush. Owing to the greater consistency of oil paint a smaller brush has to be used. A man may cover approximately 20 square yards per hour.

3, Spray-gun. There are several different types of spray guns, gravity fed from a cup, or with pressure tanks operated at 30-50 lbs. per square inch Where regular interior spraying takes place, the Home Office requires an exhaust fan to remove fumes. The spray-gun is often used after the priming coat has been brushed on. More material is used, but it is often possible to achieve with three coats a finish equal to four coats of brush. Area covered by one man approximately 40 square yards, per hour.

4, Self-feed brush. Over large areas it may be advantageous to use a self-feed brush, fed by a tank of compressed air. Paint can be applied by several men operating from one tank, but brushes have to be specially cleaned after use. Area covered by one man appoximately 25 square yards per hour

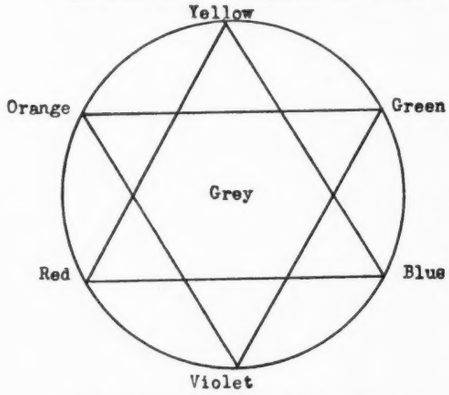
5, Dipping tank. A large number of industrial articles are painted by dipping. Drying angle is an important consideration, since there is risk of weep-marks from the lower corners.



The application of plastic paints to give a regular geometrical texture requires a great deal more skill than when it is used in imitation of some other material. Corner of a dining-room, Aileen and William Tatton Brown, architects.

grey " and " R.A.F. blue-grey." The B.S.I. has no power to compel manufacturers to adopt its nomenclature, and although some have welcomed it, a very large number retain their old colours in flat contradiction of the standards.

Just as the colours in the British Standards Institute are too many for the manufacturer so for the architect, they are too few. For a great many schemes there is no colour in the chart which corresponds and owing to



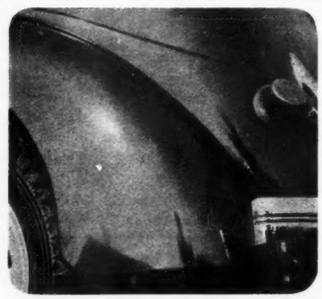
the absence of sequence in the arrangement of colours there is no easy method of specifying how the shade is to be made up. In order to meet this deficiency the British Colour Council brought out its system of nomenclature. Its aim was to produce a comprehensive list of colours arranged in their spectrum sequence, each one registered by its colorimetric constants. The method of assessing the colorimetric constants of a given sample employed by the National Physical Laboratory is to mix the required quantities of red, violet and green light by means of a rotating prism and project them on to a standard white until they match up with the sample. The colours are then registered in terms of quantities of red, violet and green light, to which they can be compared at any time.

The British Colour Council's system of nomenclature differs principally from that of the British Standard Institute only in the order in which the colours are arranged. It is possible to compare two similar shades by turning from one page to the next instead of going through the whole book. The fancy names remain: indeed they have become more picturesque. Instead of brilliant green, turquoise blue and deep Indian red, we have verdigris, cascade and conker. The large number of colours makes the task of naming them more complex and as the Colour Council's list becomes more comprehensive, the task of finding a suitable name will approach the impossible.

Nomenclature is, in fact, of only relative usefulness. The important thing is not colour naming but colour grading. Colours should be first set out in the spectrum sequence of full hues. These should then be mixed progressively with white to form tints and mixed with black to form shades. Finally the colours should be neutralized progressively by mixing two opposite and equidistant colours on the chromatic circle until they reach neutral grey.

Colour-grading helps both the architect and the manufacturer. It eliminates the two objections to standardization — restriction of choice on the one hand and the risk of carrying unwanted stocks on the other. The architect can select the exact colour he requires from his chart and specify it by number. The manufacturer is free to make as small a variety of colours as he likes, but his desire to be the only man to stock a certain colour in the chart, will tend to increase instead of limiting, the aggregate number of ready-mixed colours on the market. The matching of colours which are not ready-mixed, will be greatly simplified, since the manufacturer will know their position in relation to his standard hues, and from his experience of analogous shades he can mix them up readily.

Colour-grading will eliminate at last the endless confusion of colour names. It will save the architect the trouble of mixing colours on the drawing board and the manufacturer from matching up to colours produced in one medium with pigments bound in another. It should also make easier a greater modification of colours once they have arrived on the job, since the required colour need not be matched but simply specified from the chart, and by this means counteract the loss of freedom entailed by the use of ready-mixed paint.



There is a peculiar pleasure to be derived from the "feel" as well as the "look" of a fine painted finish. Velvet smoothness and the absence of any trace of spray or brush gives the surface a kind of bloom of great beauty. This is modern paint-work at its best in its supreme rôle as a source of pure colour.

Summary of Types of Paint

Whitewash Distemper
No. of coats, 1. Cost per yard, 4*d*. Consists largely of whiting and size with various pigments added to give different tints. Can be mixed with water and therefore highly unpermanent. Is useful for greenhouse roofs in summer to prevent over-heating, as it will be washed off by the rain during one season.

Patent Washable Distempers, Emulsified Wall Finishes and Water Paints
No. of coats, 2. Cost per yard, 8*d*. These are pigments bound in a vehicle consisting of casein or glue solution, with or without oil or varnish emulsified in it. Can be thinned with water or proprietary liquids, instead of turpentine, and are consequently considerably cheaper than oil paints. Patent distempers oxidise by drying and become insoluble in water after about a week's exposure. Choice of colours is limited.

Oil Paints
Primer, two undercoats and finishing coat. Cost per yard, 2*s*. Oil paint consists of four constituents, pigment, vehicle, thinner and drier. The pigment is usually ground to a stiff paste in a medium such as linseed oil, turpentine or water. Common pigments are white lead, zinc white, lithopone, titanium white or antimony oxide. These form the basis of most of the manufacturer's processes. In the past colouring agents were added to these pigments by the decorator on the job. Now it is more usual for the painter to receive these ready mixed.

Flat Oil Finish
May be obtained either by using a specially treated oil made up to a patent flat finish, or by using an excess of pigment in a suitable medium. Only suitable for interior work and is less washable than glossy finishes.

Gloss Oil Finishes
There are several different methods of obtaining a hard gloss finish. The commonest consists of applying a " flatting " coat to the oil paint ground, then a final coat of a selected varnish or gloss paint. Glossy finishes are hard wearing and good for outside use.

Enamel Paints and Synthetic Enamels
Enamels are obtained by use of a high quality varnish medium to which is added a small quantity of high grade pigment finely ground. They have a long life, but small opacity. Depth of colour is given by the undercoating, which is greatly enriched by the enamel film. Enamels are applied on surfaces which have been flatted and prepared the previous day, and a very fine finish can be obtained by subsequently rubbing down with pumice powder and hand polishing.

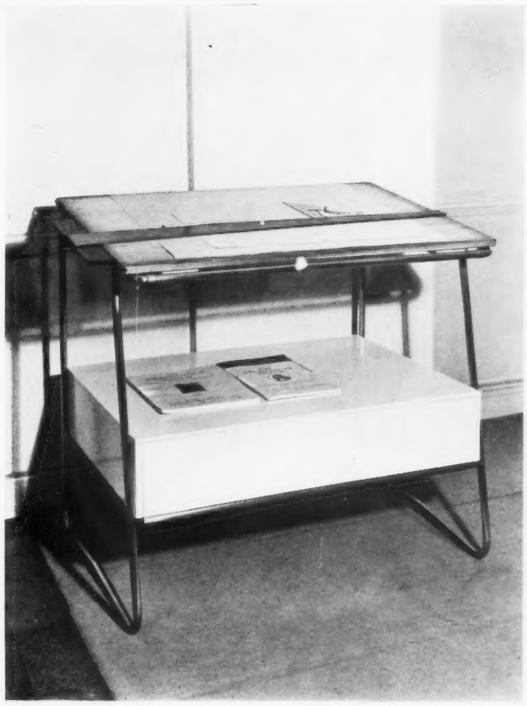
Cellulose Finishes
Primer, two undercoats, final coat. Cost per yard, 4*s*. These are pigments incorporated with various organic solvents such as nitro-cellulose or amyl acetate and dry by evaporation. Most frequently applied by spraying, since unless they are brushed on very carefully, the solvent in the subsequent coat tends to attack the first coat. Quick drying, and when polished give an extremely durable and resistant finish.

Synthetic Paint Coach Finishes
Primer, two undercoats and final coat. Cost per yard, 4*s*. Synthetic resins, and varnishes, are used as vehicles and dry by polymerization and oxidization. A very fine finish can be obtained on car bodies by use of synthetic paints and stoving.

Plastic Paint
One brushed coat, one sprayed. Cost per yard, 2*s*. Consist of whiting as a filler bound in casein or glue. Have a thick opaque quality which can be manipulated to give texture.

Stone Covering Paint
Two coats, stippled finished. Cost per yard, 2*s*. 3*d*. Pumice or sand mixed with silica, tung oil or gum emulsion media, possessing considerable waterproofing properties, are used on concrete and plaster externally.

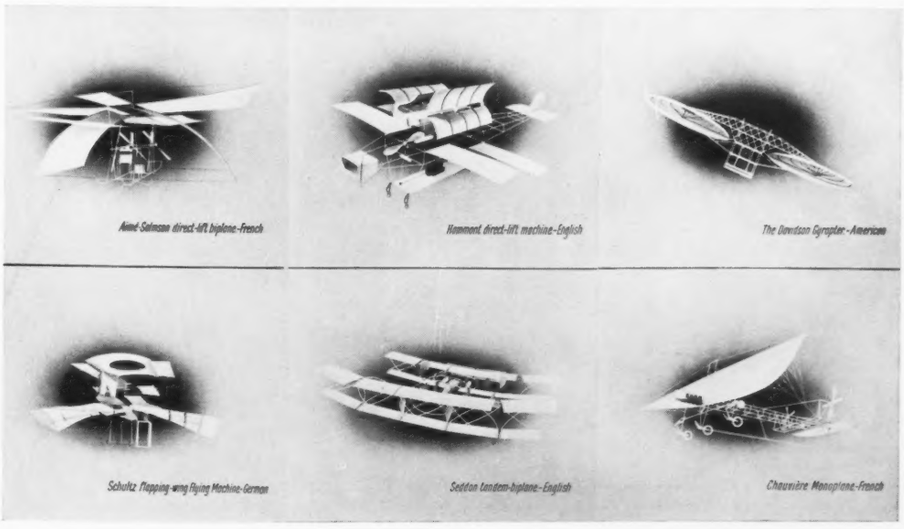
A DRAWING BOARD STAND



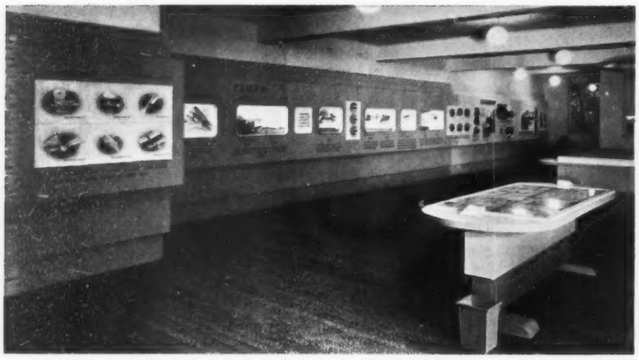
This drawing board stand in copper tube was designed and made by A. L. McMullen for his own use, to match some existing office equipment. It is framed in copper tube, $\frac{3}{4}$-inch bore by 18 S.W.G., half hard temper, the total length of tube used being 31 feet. Bends were made with a machine of the draw-bar type without annealing the tube, joints being soft solder capillary fittings in copper. About 12 inches of solder wire was required. The finish was obtained by rubbing down with steel wool before cellulose lacquering. The draw is cellulosed, being fixed with twelve $1\frac{1}{2}$-inch brass dome-headed countersunk screws. The total cost (excluding architect's time as designer and craftsman) was £3 5s. 0d., two-thirds of this sum representing the cost of the drawer which was made independently.

AN EXHIBITION OF AVIATION DEVELOPMENT

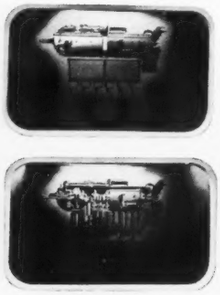
Sponsored by Shell and at present being held at Shell-Mex House, this exhibition depicting the history and development of aviation was designed by James Gardner and Barnett Freedman. The problem of presenting an essentially technical subject to a lay public and yet avoiding the superficial in treatment, has been surmounted by arranging in chronological sequence a series of wall exhibits of what may be called, cinematically, significant "shots" from the history of flight. The exhibits showing the slow progress of discoveries in aerodynamic design, each with its minimum subtitle ("1785. Blanchard and Jeffries—first Channel crossing by air-hydrogen balloon"), approach the poster-clearness of comprehension necessary in an "odd moment" exhibition. Beginning with first principles ("Efficient Feathered Lizard. Pterodactyls superseded") the earliest forms of mechanical flight ("Fashionable Painter's Fantastic Theory. L. da Vinci considers human flight possible") are shown in diorama. Modern achievement ("Atlantic crossed by Air") is shown largely by photograph and sectional model.



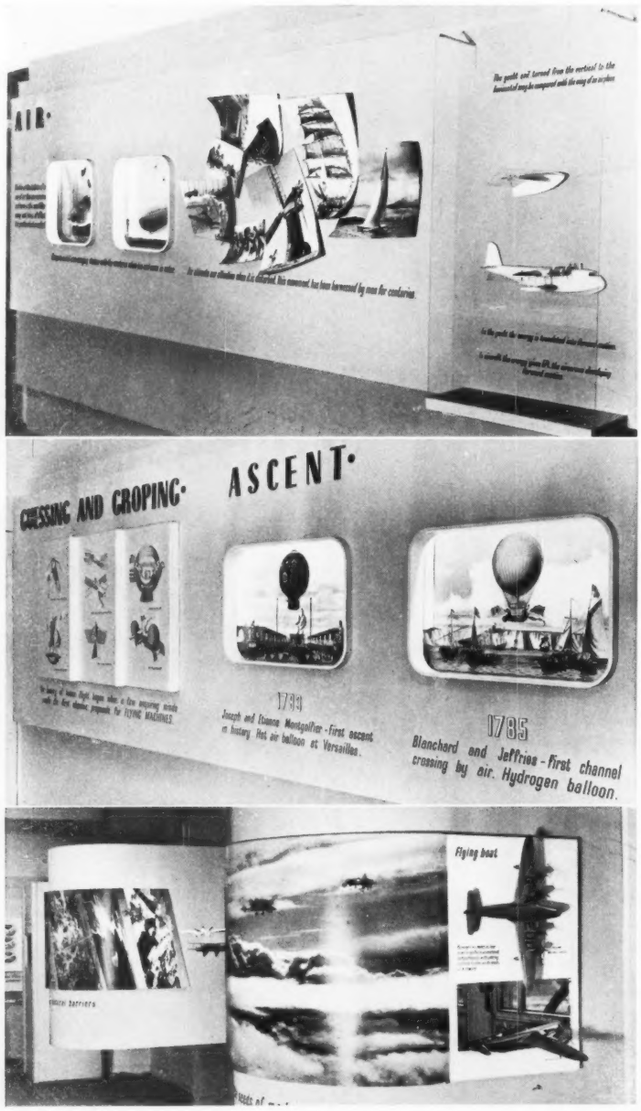
Many of the—to the lay mind—most ingenious of aerodynamic designs never took to the air at all, and some of these are depicted in a series of monochrome drawings. Those illustrated on this page ("Great activity at the Patent Offices, little progress in the Air") represent some of the most intricately contrived but least successful of the early aircraft.

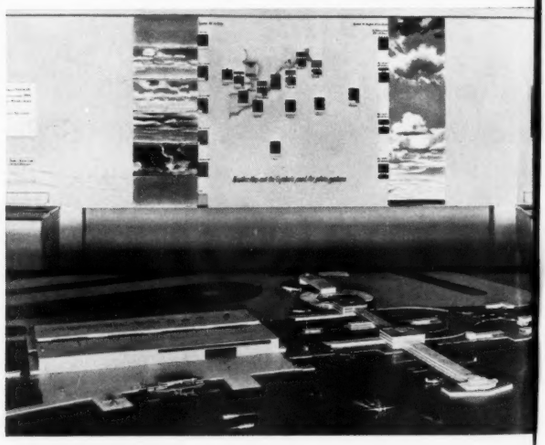


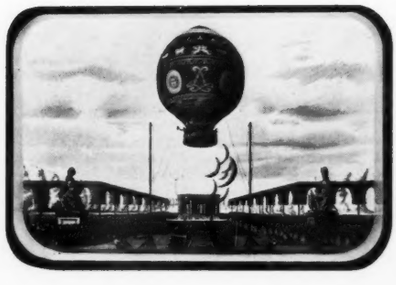
An "Illusion" Cabinet



Through the aperture of the cabinet the exterior view and the section of an aero-engine are made to appear and disappear in sequence and in exact register over one another. The mechanism is operated by a small A/C induction motor slowly rotating a shield round two 150 watt lamps. One drawing is mounted at the back of the cabinet, the other being set at 90 degrees to it and fixed above. The rotating light beam illuminates the drawings alternately, one being visible direct, the second being thrown in reflection on a sheet of plain glass mounted at 45 degrees between the two drawings.







On this page is shown a general view of one section of the exhibition and details of the wall-show. The lower illustration on the right shows the design for a World-Port by Nigel Norman. Right, the first ascent in history, by the brothers Montgolfier, 1783, shown in one of the series of dioramas in colour.

AN EXHIBITION OF AVIATION DEVELOPMENT

ANTHOLOGY

Dry Rot in Holy Writ

And the Lord spake unto Moses and unto Aaron, saying, When ye be come into the land of Canaan, which I give to you for a possession, and I put the plague of leprosy in a house of the land of your possession; and he that owneth the house shall come and tell the priest, saying, it seemeth to me there is as it were a plague in the house; then the priest shall command that they empty the house, before the priest go into it to see the plague, that all that is in the house be not made unclean; and afterward the priest shall go in to see the house; and he shall look on the plague, and, behold, if the plague be in the walls of the house with hollow strakes, greenish or reddish, which in sight are lower than the wall; then the priest shall go out of the house to the door of the house, and shut up the house seven days: and the priest shall come again the seventh day, and shall look: and behold, if the plague be spread in the walls of the house; then the priest shall command that they take away the stones in which the plague is, and they shall cast them into an unclean place without the city: and he shall cause the house to be scraped within round about, and they shall pour out the dust that they scrape off without the city into an unclean place and they shall take other stones, and put them in the place of those stones; and he shall take other mortar, and shall plaister the house. If the priest shall come in and look upon it, and, behold, the plague hath not spread in the house, after the house was plaistered; then the priest shall pronounce the house clean, because the plague is healed. And he shall take to cleanse the house two birds, and cedar wood, and scarlet, and hyssop: and he shall kill one of the birds in an earthen vessel over running water: and he shall take the cedar wood, and the hyssop, and the scarlet, and the living bird, and dip them in the blood of the slain bird, and in the running water, and sprinkle the house seven times . . . and make an atonement for the house: and it shall be clean.

LEVITICUS XIV.

MARGINALIA

Bristol

Today it seems probable that at last the architectural achievement of the 18th century will stand a chance of proper appreciation; the writing of a variety of critics and the propaganda carried on by the Georgian group and other such admirable bodies seems to be making a little headway and we may, we trust not prematurely, rejoice that the masterpieces, and the humbler works, of England's great building period are slowly being rescued from that pit of oblivion and contempt to which the archæological enthusiasm of our fathers and grandfathers had so unjustly relegated them. However the view of the eighteenth century held by many enlightened persons still remains in one respect a trifle one-sided. The old powder-and-patches-dainty-and-candle-lit conception, what one may perhaps call the Monsieur Beaucaire tradition, still enjoys surprising vitality. This inevitably tends to focus the limelight on the luxury aspect of that golden age and to cause people to overlook the fact that it was the eighteenth century which witnessed the first half of the Industrial Revolution and to neglect the very notable achievements in industrial and commercial architecture which marked the close of the period—the magnificent warehouses, the bridges and terraces of small dwelling houses—which although perhaps less superficially attractive than the pump-rooms and Palladian country houses are of far greater significance for us. Therefore now that we can rest tolerably well assured that the "Kunststadt" of the period as represented by Bath is safe it is exceedingly gratifying to learn of the enlightened and praiseworthy scheme of preservation set on foot in a great commercial centre of the eighteenth century as represented by Bristol.

From the Middle Ages onwards Bristol as a port and centre of commerce was second only to London and with the discovery of America its importance was still further increased and was maintained until the rise of Liverpool robbed it of some of the Atlantic trade. During the eighteenth and early nineteenth centuries, despite the hard blows dealt it by the American and Napoleonic wars, its prosperity was at its height. Not unnaturally therefore it was enriched by a great number of splendid examples, both on the grandiose and the utilitarian scale, of Georgian architecture. Then luckily for us, and one fancies ultimately for Bristol, came a period covering the greater part of the nineteenth century which almost everywhere else was one of expansion but for a variety of economic reasons Bristol only shared in a very limited degree. Thus the iconoclastic and antiquarian enthusiasms of the mid-century were in Bristol held in check by economic laws and as a result it is today singularly rich in buildings of the Georgian period.

However, much that escaped the Victorian Goths has everywhere fallen into the still less sensitive hands of the by-pass Vandals; and their appetite is still far from satisfied. It is therefore with the greatest enthusiasm that one welcomes the formation in Bristol under the auspices of the Council for the Preservation of Ancient Bristol of an admirable and generous schedule of buildings which should be saved; a list which admirably demonstrates that those responsible do not suffer from that curious form of æsthetic astigmatism which sees an ancient British earthwork or a couple of half-timbered pigstys in a rosy glow of pure beauty but remains completely blind to the merits of a Regency terrace or a Georgian door. Moreover the compilers of the schedule do not fall into the other great pitfall of over enthusiastic and completely impractical idealism; the buildings listed fall into two groups—starred and unstarred—and the former contains all those which the editors consider should at all costs be preserved while the latter comprises buildings which contain features of interest but have been either largely destroyed already or although of a good period are not themselves particularly worthy examples for the preservation of which they are anxious but at the disappearance of which they would not be inconsolable. This is enormously important, for a great deal of harm has been done to the cause of recent years by the unqualified enthusiasm of its supporters who are incapable of exercising their critical faculty when confronted with buildings of the eighteenth century and refuse to admit that the architects of that period, although immeasurably superior in the mass to their descendants today did not invariably deliver the goods. And further they refuse to admit that contemporary needs must have prior consideration

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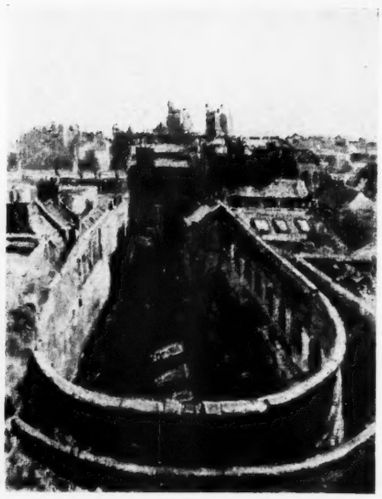

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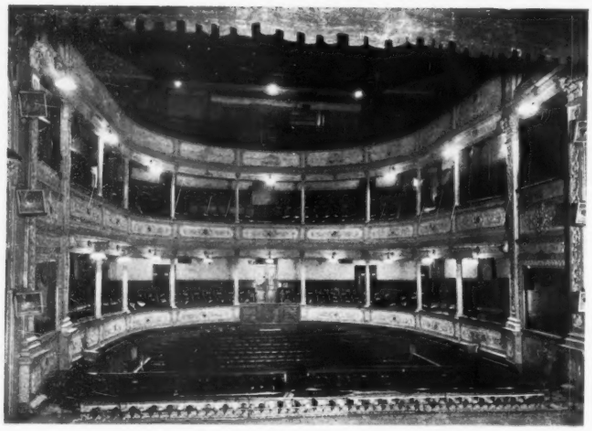

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GEORGIAN BRISTOL

1, Charlotte Street. An early 19th century terrace cleverly adapted to the slope of the hill.

2 and 5, views of the exterior and interior of a Georgian House, 7 Great George Street, Bristol, which has been given to the Bristol Museum and equipped with a fine display of contemporary furniture as an exhibition gallery.

3, " The Old Horse Repository," Bristol. From a collection of paintings of 18th century Bristol by Lord Methuen, R.B.A., now being held at the newly opened Georgian House.

4, The Corn Exchange by Wood of Bath. The circular objects in front are " nails ," on which money was formerly paid out hence the expression " paying on the nail."

6, the auditorium of the Theatre Royal, built in 1764. This theatre, in which Mrs. Siddons repeatedly appeared, is the only one of its date still existing in this country and retains almost all its original fittings and for period completeness, if not perhaps on purely æsthetic grounds, may be compared with the Residenz Theater in Munich of much the same date.

however regrettable the sacrifices involved. Such persons should reflect on the fact that no age has ever been so ruthless in its treatment of the past as the eighteenth century and the only thing which justifies nine-tenths of the activities of the various preservation societies is our justifiable lack of confidence in our own ability to substitute something equally good for that which we pull down—a form of nervousness from which the eighteenth century was happily and quite rightly free.

No. 7 Great George Street, Bristol

Preservation, however, is itself a negative, or at least not a constructive policy when divorced from all attempt at visual education in appreciation. It is not a ha'porth of good preserving buildings of the past, however noble, if no attempt is made to enlighten the general public as to why they are worthy of preservation. The idea that the ordinary man if left to himself has natural good taste is one of those happy myths which should long ago have been abandoned along with that of the noble savage; the two arguments which today are used to bolster it up will not bear a moment's critical inspection. The first, based on the assumption that some peculiar virtue lies in the proletariat which automatically ennobles any object which catches their fancy is too obviously the outcome of wishful political thinking, while the second which is founded on the equally pious belief that children have instinctively good taste can only be held by those who have never had anything to do with children or have completely forgotten their

own childhood. (How many of us can place our hands on our hearts and say with perfect honesty that at the age of ten we did not consider Street's Law Courts among the most beautiful buildings in the world?) It is therefore exceedingly gratifying to learn that not content with their schedule the Bristol authorities have recently opened a splendid Georgian house, No. 7 Great George Street, as a permanent museum of Georgian art fully furnished with contemporary furniture and pictures which will also serve from time to time as a home for various temporary exhibitions of paintings.

This addition to Bristol's already good museum facilities has been made possible by the generosity of the late owner, Canon Cole, who presented the house to the City, who have undertaken to bear the cost of maintenance. The house itself is an admirable example of late eighteenth century domestic architecture in stone, and was once the residence of the celebrated Bristol family of West Indian merchants and slave-dealers, the Pinneys, of which the most notorious member was the Lord Mayor of Bristol, who was imprisoned for negligence after the riots of the '30's. This addition to the considerable list of the city's eighteenth century treasures was officially opened by Lord Balniel, chairman of the Trustees of the National Gallery, who in a speech full of excellent good sense pointed out how fortunate in many respects Bristol was, in that it had suffered hitherto so comparatively lightly from the heavy hand of architectural progress, and that it now rested with city authorities to see that this advantage was fully maintained.

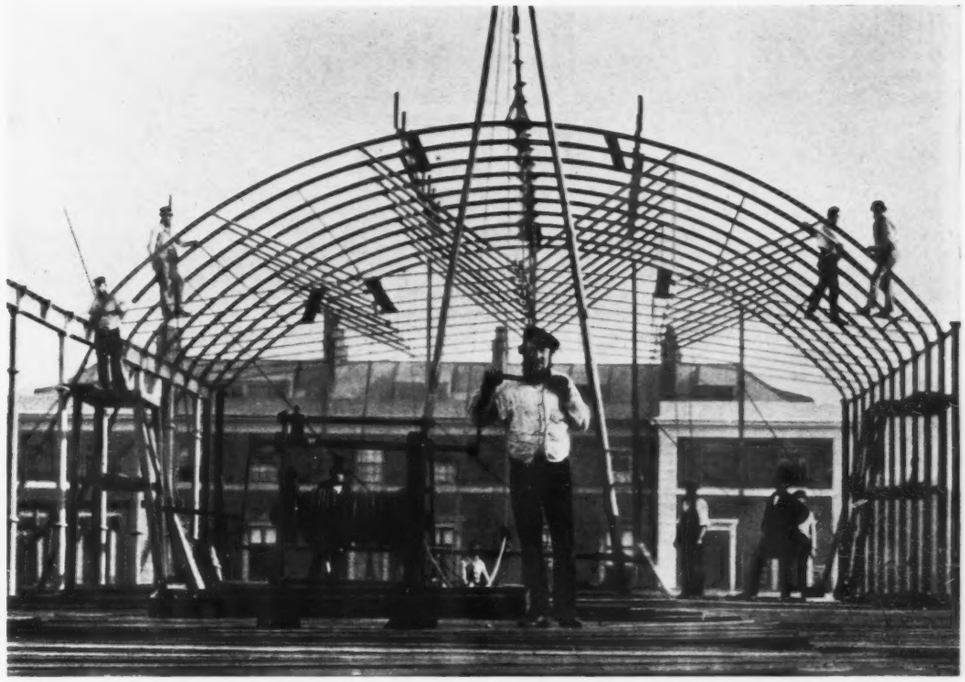
At the top of the house is a series of rooms in which it is intended from time to time to hold exhibitions, and which on the opening day were devoted to a show of paintings of Georgian Bristol by Lord Methuen; paintings in which the artist has succeeded in a very marked degree in recording that peculiar blue haze so characteristic of the city and its effects upon those noble houses and impressive docks, in an idiom that is impressionistic without being fussy.

THE EARLY CAMERA An Exhibition

The recent exhibition illustrating the early history of photography at the Victoria and Albert Museum must, one expects, have come as a revelation to the average visitor. We have come to look on photography so largely as an almost post-Victorian development, as to forget that it is now enjoying its centenary and are ready to be amazed at the extraordinary excellence of much of the earliest work.

It is an extraordinary thing that as far as portraiture is concerned little or no improvement, but indeed in many cases a steady falling off, appears to have taken place since the time of these early pioneers until our own day. The work of Messrs. Cameron and Silvé, however (the latter, represented here only by a landscape) provide admirable exceptions.

In the same way, while the daring and skill of the press cameraman frequently and generally excites our admiration today, how much more staggering are the results achieved by his forerunners in the days when every plate had to be developed within two minutes of exposure as there were no instantaneous shutters, or telescopic lens, who secured these remarkable photographs of the Crimea and the American Civil War. In fact, the chief impression left by this exhibition is ultimately a slightly gloomy one. Namely, that, save in the recording of movement, no progress has taken place in the art (or science) of photography since the time of its first practitioners.



The two photographs here reproduced date from the late fifties and show the erection of the oldest part of the Victoria and Albert Museum.

The "Warwick Arms" in West Kensington, a typical example of a comparatively restrained public house style of the very early 19th century. Good ironwork balconies are a frequent feature of this part of Kensington and many excellent examples may be found in the neighbouring Edwarde's Square, which according to tradition was put up by a speculative builder at the time of the Napoleonic invasion scare with the patriotic intention of providing suitable accommodation for the officers of the invading army. The drawing is by Osbert Lancaster.

The Illustrations

The engraved vignettes used in Marginalia this month are taken from *The Pictorial History of Germany during the Reign of Frederick the Great*. This volume, which represents high water mark of Victorian book illustration, was published in England in 1845. It was lavishly illustrated with what the advertisement quite correctly describes as "artistical productions . . . in the first style of German art" by the today unjustly neglected Prussian painter Adolf Menzel.

Menzel was an artist whose painstaking thoroughness in the matter of historical and military detail coupled with his popularity in Wilhelmine Germany, has tended now that such virtues are out of fashion, to eclipse his very real merits as an artist. Although his later paintings, in the impressionist manner, considering his age, and environment—are sufficiently remarkable achievements, they are not perhaps altogether happy, as a draughtsman he was by the most exigeant standards, superb. When, as in this book, he was in a position to give his historical and military enthusiasm full run and is not hampered by colour, the result is a masterpiece.

It is interesting to note that the utmost accuracy, the fruit of tireless research, is maintained throughout; all the historical personages are careful portraits based on contemporary prints and paintings and the architecture has in almost every case been drawn on the spot. But what perhaps is the most surprising feature of the whole book is the way in which the artist has caught the spirit of an age not his own; the measure of his success may be judged by comparing the illustrations in his book with such paintings as these of Mr. Marcus Stone, or Sir William Orchardson.

Finally attention must be drawn to the work of the engravers, most of whom were English, a few French and all anonymous. In the small vignettes reproduced here the full measure of skill is not perhaps fully displayed, but in the larger full page illustrations there is a richness and a fluidity which may have been possibly equalled by the Brothers Dalziel but has not been surpassed by anyone in the whole history of wood engraving.

The subjects of the various vignettes are, at the head of page 163, the Palace of Potsdam, on this page, third column, one of the gates of Dresden and the Castle of Rheinsberg in Prussia, enlarged and almost entirely rebuilt by Knobelsdorff and in the last column, the painter Pesne showing Frederick his celebrated centrepiece.

Vox populi

We print the following extract from a letter from a lady in Bournemouth which was recently received by a writer on architecture, without any comment, purely as an indication of what one member of a usually inarticulate section of the general public thinks about architecture. The writer is quite unknown to the recipient of the letter.

"I have wished for a long time to write to the Poole Corporation about the houses they are allowing builders to put up here, but I must be sure of my facts first, and I do not know any architect. These houses seem to get worse and worse. The middle-aged ones in this district are mostly one-third roof of red tiles, with gables and turrets and red walls, and the inevitable white paint to 'go with' the little bit of yellow plaster, or yellow plaster, or yellow drives, and with the dark green Pines, and blue sky one gets the three primary colours—the new ones are cream coloured boxes, with still a lot of steeply cambered roofs, and little porches and diamond paned windows—is it a fact that steep roofs with big eaves are only necessary in countries where there are heavy falls of snow? and could one say that most of the West End of London had flat roofs (to all appearances) before the war?

"Is it right to say that diamond paned windows are reminiscent of medieval squalor, and were used because people could not afford bigger panes, or hand-woven curtains or to keep an enemy from seeing in? I do not say that I shall ever have the courage to write to the Corporation about this, but I wish someone would. That is, if I am right in supposing that these roofs and windows are vulgar.—You will say—'but my dear young lady' (I am an aged Spinster) 'why nibble at this subject? why try to alter the opinion of people who are satisfied with vulgarity?' Why not?

"There have recently been built two or three houses near here in the pseudo-Tudor style, steeply sloping roofs, a very big gable and half timber (2 ft. by 4 ft. probably) and a Tudor porch, and now everyone will want one like this, but if a few nice Georgian Cottages were put up, they would go for houses like those.

"Visitors come here and say 'When we are married, or have a "rise" or retire we will have a house like that.'

"Why should the bus station at County Gates which faces due North and is always bitterly cold be built with such a lofty roof, expensive doors which are rarely seen, a dado of pea green tiles, inside 5½ ft. high, red floor, diamond paned windows, making it almost impossible to see the names on the buses, mullions, etc., etc.: when at the worst only five or six people use it at one time?

"Why have the C. now decreed that no garage may be built of wood, unless it is 10 ft. away from any fence: and so impel me to put up iron garages, more expensive, even though the said garage is very far from any other building?"

A Warning from the Antipodes*

The disfigurement of England is a tragedy. In Australia, where the most ancient building is a petrified wurlie, the tragedy may seem less obvious.

We forget that this country inherited a fine architectural tradition.

We forget that St. James' Church is one of the finest Georgian structures in existence.

Day by day the tide of senseless squalor eats at our rare islands of architectural decency.

Doubtless soon Elizabeth Bay House will go the way of Burdekin House as the ribald megopolis of King's Cross swarms down the waterfront.

In one suburb alone stands a memorial to one architect's belief that all modern buildings need not be ugly.

Utopian colonists, I am informed, live in Burleigh Griffin's houses at Castlecrag.

Griffin was a student of Frank Lloyd Wright, the greatest architect of the twentieth century.

He was laughed at as a crank, while the æstheticians of the Waverley Council look down complacently on the red scourge that has blighted the sandhills of Bondi.

Mr. Lancaster calls for wholesale destruction of whole suburbs of horrible buildings in London.

And we, in our modern Sydney flats, should applaud.

We have nothing to lose but our drains. . .

**From a review of Osbert Lancaster's "Pillar to Post" in the "Sydney Telegraph."*

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