

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



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ARCHITECTURAL DETAILS

This is a book of photographs and scale details of work carried out in Japan by the well-known architect, Antonin Raymond. The subjects chosen cover a very wide range from foundations to roofing, from wood and paper to concrete and steel, from week-end houses to large factories. The character of the details is suitable to Japanese conditions, but the principles are universal, and applicable to any country or climate ; and they will be found to be of very great interest and a source of inspiration to progressive architects in this country. The scheme of the book is to devote two pages to each subject, with scale details on one page and photographs showing the details actually executed on the facing page.

Mr. Raymond's work is, of course, well known in this country, and includes hospitals, schools, office buildings, club-houses, factories, embassies, housing schemes, etc. Among the subjects dealt with in this book are walls, floors, roofs, ceilings, windows, stairways in concrete and wood, towers, altars, and all manner of domestic details including living-room, dining-room, bedroom, bathroom, kitchen, fireplaces, furniture, etc.

The book contains 120 pages size 12 ins. by 9 ins., and is attractively bound by the Spirax process in a cover of natural coloured hand woven grass fibre.

By Antonin Raymond

PRICE 21s. Postage 6d. inland

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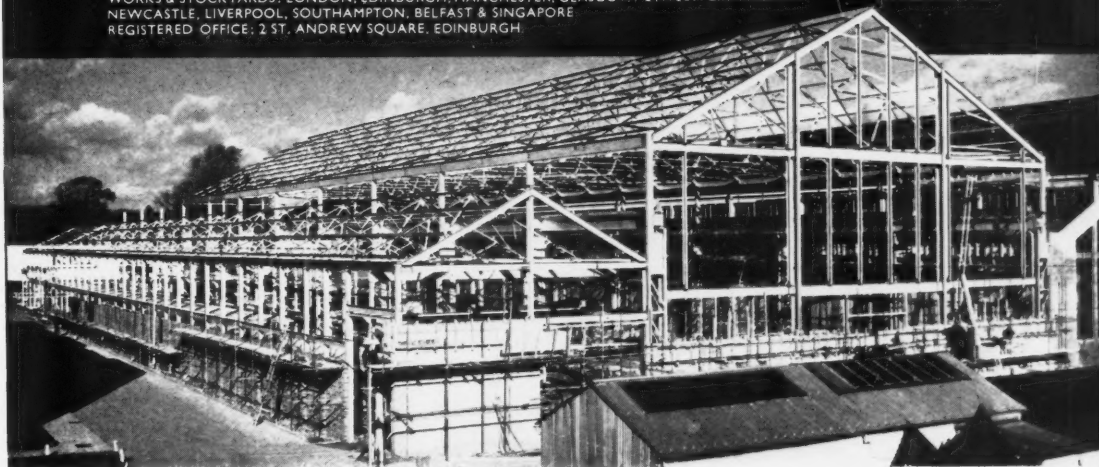


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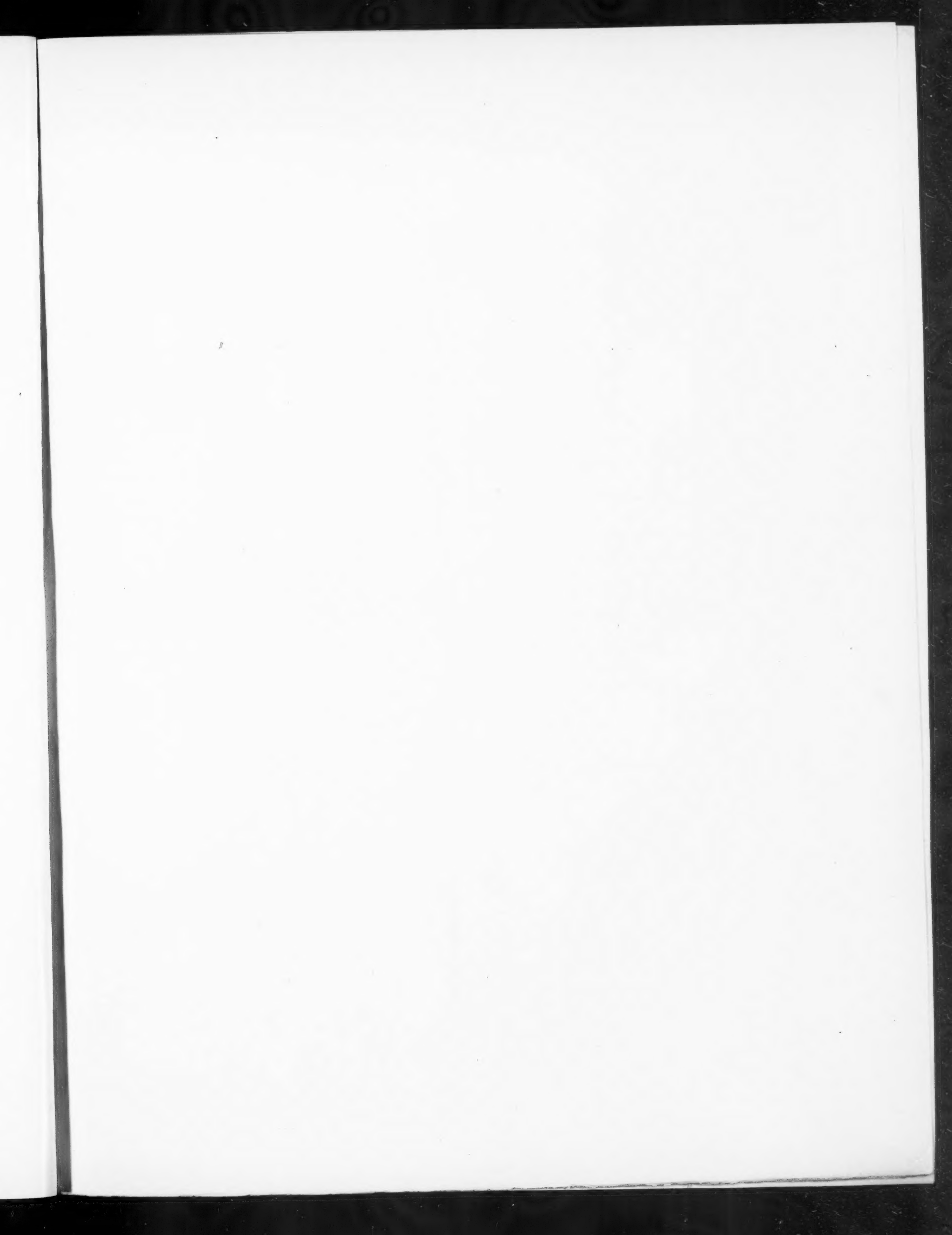
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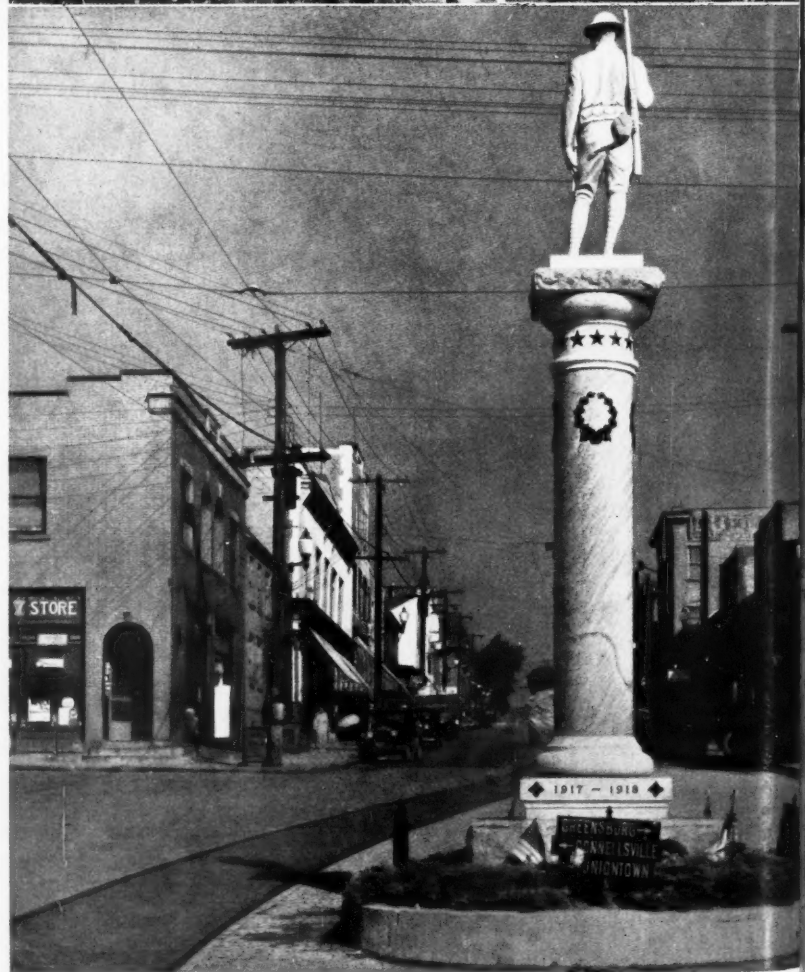
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Travellers to America who never get beyond New York, and those who get their impressions from the films, see various superficial aspects of the country, but not the real America. The essence of the latter has, however, now been displayed to the public by the American photographer Walker Evans, in an exhibition of his work recently held by the Museum of Modern Art. The pictures on this page are from the book* just published by the Museum as a catalogue to their exhibition. The America he illustrates is that of Main Streets in Pennsylvania towns, squalid and at the same time romantic, with a native American vitality; that of low timber-framed buildings, the descendants of the Colonial settlement and the mining camp, instead of the more famous skyscrapers; that of flimsy workers' houses, railroad shacks and auto dumps. The unique and purely American character of these scenes and their social origin is described by Anthony West in the article which begins on the facing page.

* *Walker Evans: American Photographs.* With an essay by Lincoln Kirstein. New York: The Museum of Modern Art. Price \$2.50. The three plates reproduced on this page are entitled as follows: above, Main Street of County Seat, Alabama, 1936; top right, "Roadside View, Alabama Coal Area Company Town, 1936"; centre right, "Street and Graveyard in Bethlehem, Pennsylvania, 1936"; bottom right, "Main Street of Pennsylvania Town, 1935."

Middletown and Main Street

By Anthony West

YOU will never get to Prester John's Empire, nor eat off gold in Eldorado, the boats don't go to Atlantis any more, and the only islands off the Irish coast are little stacks of rock smelling of the seaweed the islanders use as manure. There's only one place left to dream about: where the workmen drive to the factories in their own cars, where everybody can send their children to college, where everybody has central heating and the telephone, the land where there's always a chance and nobody starves. The new civilization, the new world, the dream land of the twentieth century. But it isn't there. The America of glass and concrete, thousands of automobiles, high wages and easy living is a legend built up by advertising men. The big years of American development fall between 1850 and 1920 when the population increased by 82 millions. The towns weren't made by the automobile, and all the influence that form of transport has had on the cities and towns of America has been limited to adaptation and adjustment; the main stream of American life flows along channels created by the railways and horse-drawn drays. At first the giant buildings, the streamlined trains, and the aeroplanes mesmerize one, and the bright patina hides the worn-out jerry-built stuff at the foundations. But as one becomes inured to the slow tempo of the life which makes the speed of the airplanes and cars seem so fast one discovers the essentially 19th century quality of the buildings and the scene.

The great period of exuberant development ran from the Presidency of Grant until the Presidency of Theodore Roosevelt, when the first uneasy stirrings of the public conscience led the government to resume some small portion of its responsibilities to the community. But from 1868 until 1904 anything went, and as the railways felt their way from mineral deposit to mineral deposit across the continent, brick and wooden towns sprang up wherever there was a smell of profit. But while some people made fortunes of hundreds of millions of dollars first in the south and then in the north the lower ranks of labour were Africanized. Unrestricted individualism developed a philosophy for the nation: the prosperity of business meant prosperity for the nation; poverty fought against the prosperity of business and was therefore a crime against the nation. The poor were poor because they were immoral, the rich became rich because they were good. So America thought of itself as divided into a worthy class and a vicious class; the worthy class deserved nothing but the best, the vicious—"the man who cannot live on bread and water does not deserve to live." The unskilled white working men who lived without practising such American virtues as thrift and investment in industry deserved nothing better than the negro standard of life, and if the American born would not accept the conditions the negroes or the immigrants would. On the other hand, the hard worker who made prudent investments had a rich reward; the people who put up the original \$857,000 of the Credit Mobilier's funds made 23 million dollars on the financing of the Union Pacific Railroad between 1868-72; (as the not unnatural result a 50 cent bushel of wheat had to pay 75 cents freight to get from the wheat belt to New York

and the viciousness of the vicious increased proportionately), and in 1899, at the other end of the period, Carnegie was able to sell a company valued on its own books at 75 millions for 492 millions. As well as a hundred cities and a thousand towns the great period left an America scarred by the contrast between unlimited wealth and unrelieved poverty. Within ten minutes' walk of the skyscrapers of the Wall Street section of New York there begins a dreary stretch of street after street of six- and seven-storey brick tenements whose fronts are festooned with iron fire escapes. It is that contrast which dominates the American scene today.

The three million dollar plant of the Standard Steel Car Company could turn out 60,000 freight cars a year, and 1,000 passenger coaches. It was a consistently profitable concern and finally Pullman thought it worth buying for fifty million. It was created in 1899 as part of Frick's vendetta against Carnegie, the works springing up on a bare site near Butler, Pennsylvania, in the course of a year. Part of the installation was a company town for the thousands of employees and it was run up in a month or so. Lyndora was the name given to it. Row after row of flat-roofed, wooden houses, each with its earth closet behind it, straggles up the hill opposite the black sheds of the factory. The roads are of ash and slag rolled into the ground, grey-black, and the wooden houses are all painted with a red wash of the cheapest earth colour money can buy. Lyndora has only one public building but the citizens are not especially proud or fond of it—a mounted police barracks at a ten minutes' trot from the town. It has to be close to the town because most of the workmen are foreign-born hunkies and do not readily adapt themselves to living conditions in Lyndora. They don't like seven dollars a month docked from their wages as rent for these chicken coops, and they are not very fond of being paid in scrip on the company shop. The houses are not draught-proof and the walls are covered with old magazines and newspapers to take the place of plastering. The men's wives like the covers of the *Saturday Evening Post* and the gayer advertisements to show, and it is queer to see a family sitting down to a can of beans and bread and dripping with all the glossy girls and boys pushing \$50 watches, \$100 wireless sets, matched towels for the guest rooms, and trips to the Bermudas in the background. As you go back to Butler under the sagging telegraph wires and telephone lines the business man's wife who drove you out to Lyndora much against her will tells you what a good thing the quotas are and that thanks to them there aren't any more hunkies coming in to lower the American standard of life. You remember her and Lyndora a week or two later when you come to the company towns of Koppers mines in West Virginia and Kentucky. Here are the same wooden clapboard houses painted the same red earth colour and the same earth closets. The miners here are paid quite a fair wage in the company's own elegant aluminium coins. They sit down to meals of potatoes, beans, and pig belly in the same squalid newspaper papered rooms—but these are the children of Kentucky mountaineers, Americans of pure descent from the settlers of the 17th century. These people are worse off than the

Lyndora hunkies, because they are paid on a curious system with a fortnightly basis; at the end of each fortnight they are paid for the preceding fortnight and the debt which they have at the company store for the current fortnight is deducted from the money. After deductions for funeral funds, water, rent, company hospital, and so on the miner is left with perhaps a couple of company dollars which are not necessarily worth their face value. In 1932 Koppers had assets of 186 million dollars and its nett income for the year was over two million dollars. These are extremes, but the wooden company houses with the rows of steel gondolas on the company siding beside them are as typically American as the skyscraper.

Between the two lies the everyday America, an extraordinary unplanned chaos. Telephone and telegraph lines on rough wooden posts run slap down its main streets which tend to be built like film sets; all the shops may be one- and two-storey buildings, but they have brick masks with sometimes two dummy storeys above the working front. In the middle of a town of respectable six-storey Victorian houses suddenly sprouts a business centre with a couple of office buildings, a huge Federal Post Office, and a community centre and hospital, all rearing up for twenty storeys—a height that is perhaps justifiable on the ground of space starvation, but here it is surrounded by vacant lots used as bowling alleys and car parks. Five miles out along the parkway is the Garden City development of 1928 where the trim, unfenced lawns run back from the street to Colonial style houses brightly painted white with apple-green shutters; three miles out the development of 1910, now invaded by the clerks and the foremen and the shopkeepers and breaking into the dark greens and reds of the earth colour paints that mean a district is going down. Between that and the town lies the old white middle-class district and the working-class districts that have become negro ghettos and foreign sections; here there are huge vacant lots cleared as factory sites in the boom years before the crash where the old men and the unemployed toss horseshoes, orange street-cars clustering outside the carbarns, gangs of white children and gangs of black over eight years old, and black and white gangs of younger children. The buildings are the sinister reds and greens of the cheap paints and often the silver-grey of wood that was creosoted a long time ago. But perhaps the part of the town that is most characteristic and stamps it on the memory is the quarter that was smart and wealthy in the seventies and eighties. The builders had money to play with and they usually worked in wood; they were thousands of miles from the types and examples to which antiquarianism might have tied them and they set out on their own. Their architecture was a wild tangle that defies classification, gothic arches rear above pedantic ionic pillars, façades pay flying visits to the Alhambra, Medieval France, and Tudor England between the ground and the eaves, whole houses seem to have been run up by people who wished to do no more than to demonstrate the possibilities of the fretsaw. Now the dark reds and greens give that liberated fantasy a sinister accent, "rooms to let" signs are nailed to the gotho-mauresque pillars of the porches, and big signs advertising funeral parlours, dancing tuition, Hibernian Clubs, take the shadows of the writhing and dripping bargeboards. These districts have a strange beauty that is wholly continental and has nothing to do with Europe; it is the romantic beauty which is often created in the destruction of traditions. Early in the 19th century, America turned its back on the culture and traditions of Europe deliberately and self-consciously, and her people were set free to do as they thought fit. Some men were enabled to create these strangely beautiful buildings but others could approach the task of creating a government and a society with as little restraint. The disorderly society they produced tolerated poverty and disclaimed responsibility for the poor; and now that the destitute and the rightless sit about on the porches of these decaying houses built for the wealthy and secure, America can count the cost of her repudiation.



The above illustrations, reproduced from the Museum of Modern Art's book of photographs by Walker Evans (see frontispiece) show "Main Street" America in its architectural aspect. The titles are, from top to bottom: License Photo Studio, New York, 1934; Main Street Block, Selma, Alabama, 1936; Houses and Billboards in Atlanta, 1936; Jigsaw House at Ocean City, New Jersey, 1931; and Birmingham Boarding House, 1936. The last two illustrate the weird timber style of the end of last century, described by Anthony West in his article.



CURRENT ARCHITECTURE

BROADCASTING STUDIOS

WILLIAM LESCAZE
EARL HEITSCHMIDT, ASSOCIATE

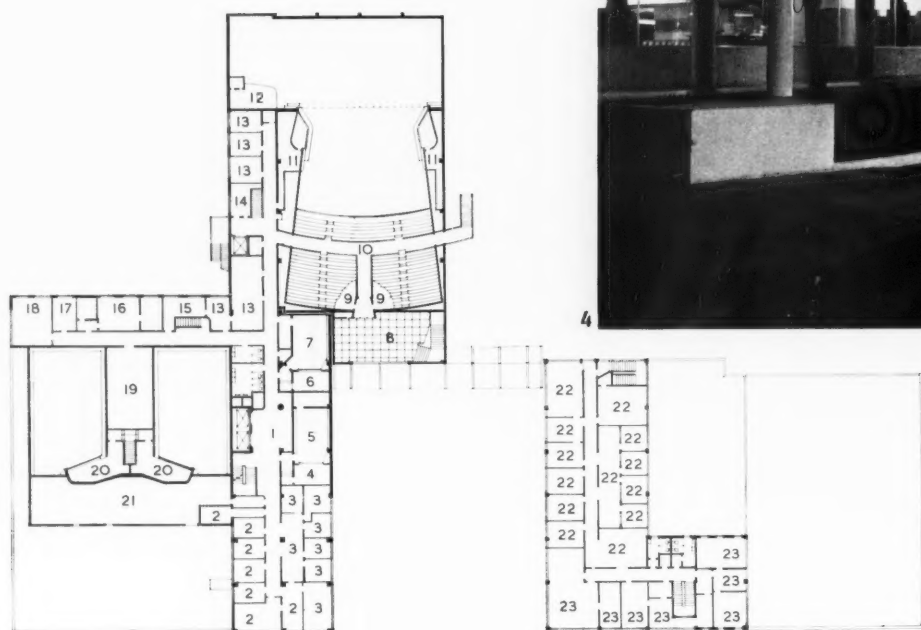
THE SITE was an open plot on Sunset Boulevard, Hollywood district of Los Angeles, California, the road frontage facing due south. The main buildings are concentrated along the Boulevard frontage with vacant space at the rear for future television building extensions and for a car park occupying rather more than one-quarter of the site area.

1, the main studio and office block from Sunset Boulevard. 2, night-view of the main building. 3, the Radio Center Restaurant flanking the main drive-in.

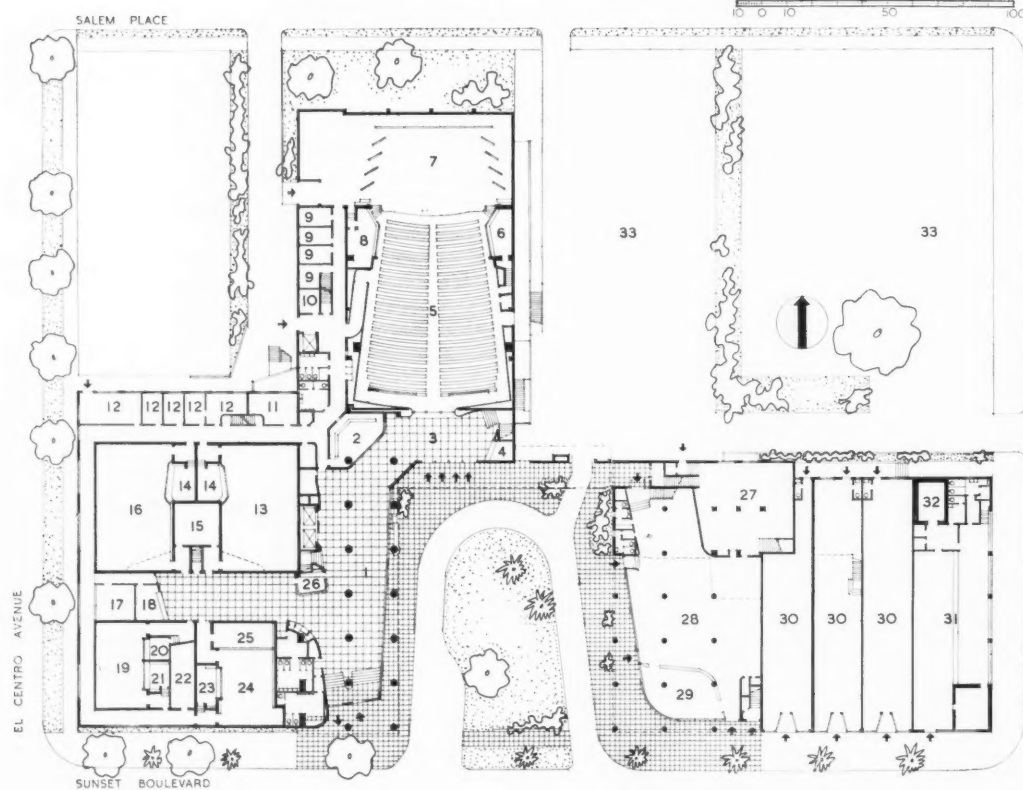


BROADCASTING STUDIOS

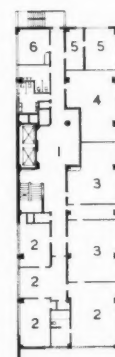
WILLIAM LESCAZE
EARL HEITSCHMIDT, ASSOCIATE



FIRST
FLOOR PLAN



GROUND
FLOOR PLAN



FOURTH
FLOOR
PLAN



PENT-
HOUSE
PLAN

PLANNING The main building is divided into three more or less separate structural masses: A "tower" office building supported on free-standing columns, a low studio building divided into small individual units, and a low theatre section open to the public. On the opposite side of the entrance patio are sited management offices, talent agency, rentable space and a restaurant. The largest internal unit is the theatre studio, with seating capacity for 1,050 persons. A semi-portable orchestra shell provides a stage that can be used for symphony or concert programmes. Alternative sets are used to give the correct acoustical conditions for musical comedy and variety programmes.

STRUCTURE AND EXTERNAL FINISHES The whole of the building group is in reinforced concrete. The main structural problem was that of effectively sound-insulating the studios, which was achieved by: 1, designing each studio as an essentially separate unit within the outer concrete shell of the building. 2, separating floors, walls and ceilings of each studio from the main structure of the building by means of flexible supports. 3, use of double doors to all studios. 4, isolating all vibrating machinery by means of flexible supports. 5, use of honeycomb absorptive cells in all ventilating ducts. 6, use of acoustic plaster in all corridors, lobbies and public spaces in the vicinity of each studio. A further structural consideration was that of minimizing "room flutter"—the repeated reflection of sound between parallel walls of studios. This was overcome by inclining the walls inwards 1 foot in 10, the resultant effect being not only to eliminate "flutter" but to do so without introducing diffraction irregularities. A third structural problem was introduced by the necessity of aseismic design. At the outset, programme requirements indicated a clear division of structure into three distinct units. Under the influence of earth tremors, however, a tall office unit, partly supported on relatively slender columns would sway freely, while torsion would take place owing to flexible support at the entrance and rigid support elsewhere. The low studio unit, on the other hand, would have an exceptional degree of rigidity and earthquake resistance. The obvious course therefore, and that which was actually followed, was to combine the two units.

INTERNAL FINISHES AND EQUIPMENT Internal finishes generally are in hard plaster painted, with studio finishes arranged with one "live" end and one "dead" end acoustically. Hard plaster finish to wall and ceiling provide the "live" surface with absorptive materials distributed over the remainder of walls and ceiling, and staggered checkerboard fashion to facilitate sound diffusion and increase absorption at low frequencies. Installations include oil heating, air conditioning and standpipe fire protection.

KEY TO PLANS Ground Floor Plan: 1, entrance hall. 2, master control room. 3, foyer—studio A. 4, check room. 5, studio A. 6, clients' room. 7, platform. 8, control room. 9, dressing-room. 10, building superintendent. 11, musicians' lockers. 12, engineering department. 13, studio No. 1. 14, control room. 15, storage room. 16, studio No. 2. 17, artists' lounge. 18, check room. 19, studio No. 3. 20, clients' room. 21, control room. 22, storage room. 23, control room. 24, studio No. 4. 25, organ chamber. 26, information. 27, kitchen. 28, restaurant. 29, cocktail bar. 30, stores. 31, bank. 32, vault. 33, parking.

First Floor Plan: 1, reception room. 2, programme and continuity department. 3, production department. 4, control room. 5, studio No. 6. 6, control room. 7, studio No. 5. 8, balcony foyer. 9, plenum. 10, balcony—studio A. 11, spotlight booths. 12, switchboard platform. 13, music department. 14, mail room. 15, unassigned. 16, transcription rooms. 17, chief announcer. 18, announcers' lounge. 19, unassigned. 20, clients' rooms. 21, fan room. 22, artists' bureau. 23, rentable area.

Fourth Floor Plan: 1, reception room. 2, executive offices. 3, audition rooms. 4, unassigned. 5, public events. 6, unassigned.

Penthouse Plan: 1, recreation room. 2, teleplex. 3, dressing-room. 4, machinery.

4, a night view of entrance patio and driveway. 5, the theatre studio. 6, the entrance hall. 7, a typical small studio with clients' (the commercial programme sponsors') room and control room seen to the right through the sound-proof windows.



H O U S E

O L I V E R H I L L



1

THE SITE is at Poole Harbour, Dorset, on a hill-top near Sandbanks. There are extensive views over the tops of pines to the open sea on the east, and of Poole Harbour and the Isle of Purbeck to the south and west.

PLANNING The configuration of the knoll forming the site together with the desire to retain many of the existing pines dictated the rather long, narrow plan; all living- and bedrooms were then placed on the south side. It was required that all bedrooms should open on to a continuous balcony and that a glazed-in sunroom and a terrace should be provided on the roof. The greater part of the south wall is recessed to form—with the balcony over—a long loggia on the ground floor, the roof being extended out to the same projection. Double doors connect dining-room with hall, on the opposite side of which folding and sliding screens lead to the living-room; thus all three compartments can be thrown together to form one unit.

STRUCTURE AND EXTERNAL FINISHES The main walls are of cavity-brick construction, rendered and white-washed externally. The external stair leading from balcony to garden terrace is in reinforced concrete. Soffits to loggias and balcony and the inner side of the curved screen wall are in pale salmon colour, metal casements in blue-green and doors pale yellow. The terrace paving is of a light Pompeian red with joints of a deeper tone.



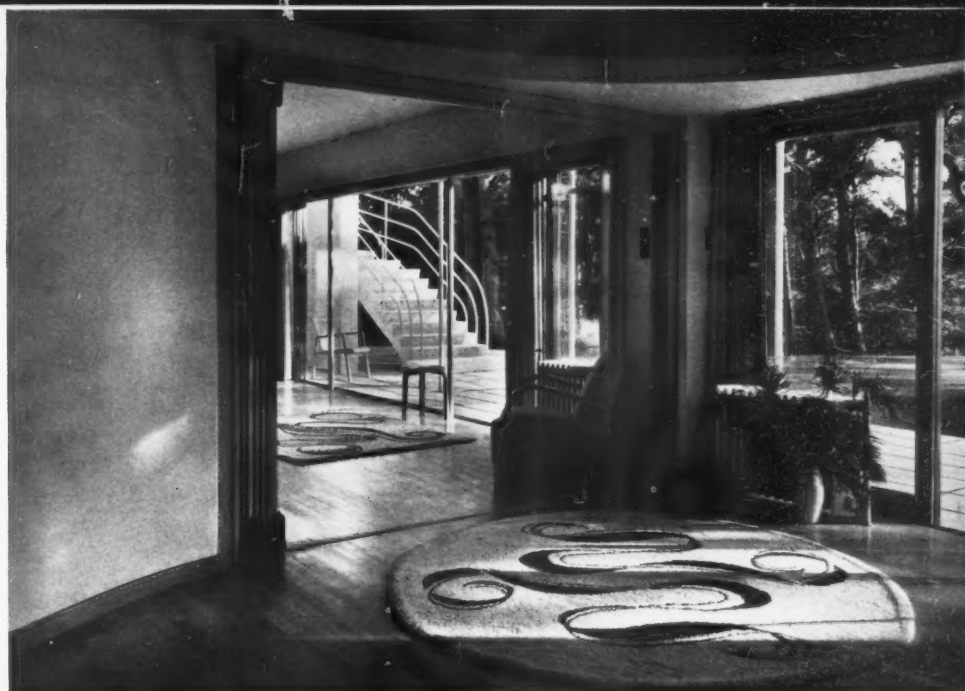
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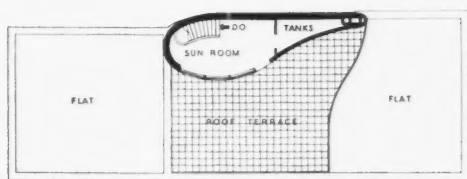
3

INTERNAL FINISHES AND EQUIPMENT Hall and staircase walls are finished dead-white and rough textured, with ceilings in pale yellow. Hall curtains are of a plain woven fabric in yellow with a circular rug by Marion Dorn in off-white with motif in nigger-brown. The stair carpet is of plain rough-textured pile in a warm brown colour. South walls of both hall and living-room are of plate-glass sliding screens in cedar frames. A low Perrycot Stone fireplace is placed in the centre of the north living-room wall, with continuous low bookcase fittings on either side. To the right of the south wall is a cocktail cabinet with radiogram fitment under. North and east walls are matt-distempred a warm pine-bark colour, other walls being matt-white with the ceiling in pale lime green. Woven fabric to the settee and easy chairs are in the same lime green with plain woven curtains in dead white. The hardwood flooring is mostly of ivory-coloured silkwood, laid in narrow strips, joinery being of western red cedar left in its natural pinkish-grey colour. The dining-room has two adjacent walls matt-distempred a light Venetian red, the remaining two walls—acting as reflectors—being in a soft pink. The carpet is a warm brown with chintz curtain in brown with a white leaf motif. An open "ship's stair" leads from first floor to the sunroom above, the south wall of which is in plate-glass. The rear wall to the sunroom continues round the tank-space and includes the chimney stack (see plan).

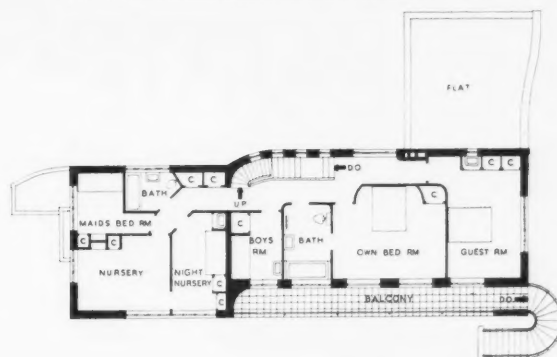
1, sunroom and roof terrace. 2, south front, showing loggia and balcony to bedrooms. 3, the reinforced concrete stair from first floor balcony to ground floor terrace. 4, the hall looking south and towards the living-room. 5 and 6, two views of the living-room. 7, the hall looking towards the stair. 8, the kitchen.



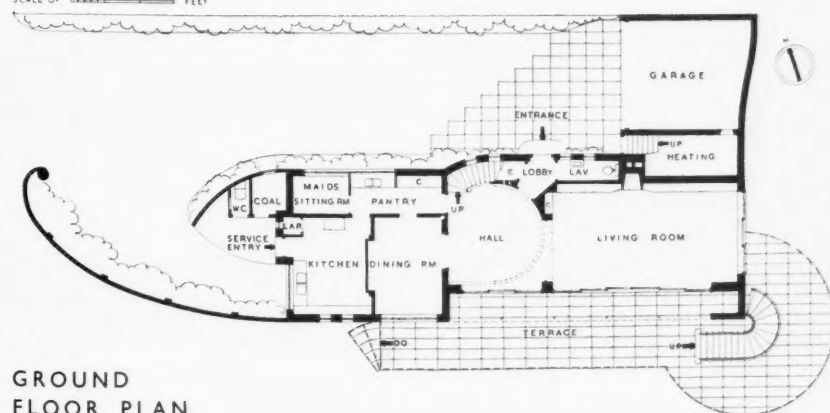
SECOND FLOOR PLAN



FIRST FLOOR PLAN



SCALE OF 1" = 10' FEET



GROUND FLOOR PLAN



H O S T E L

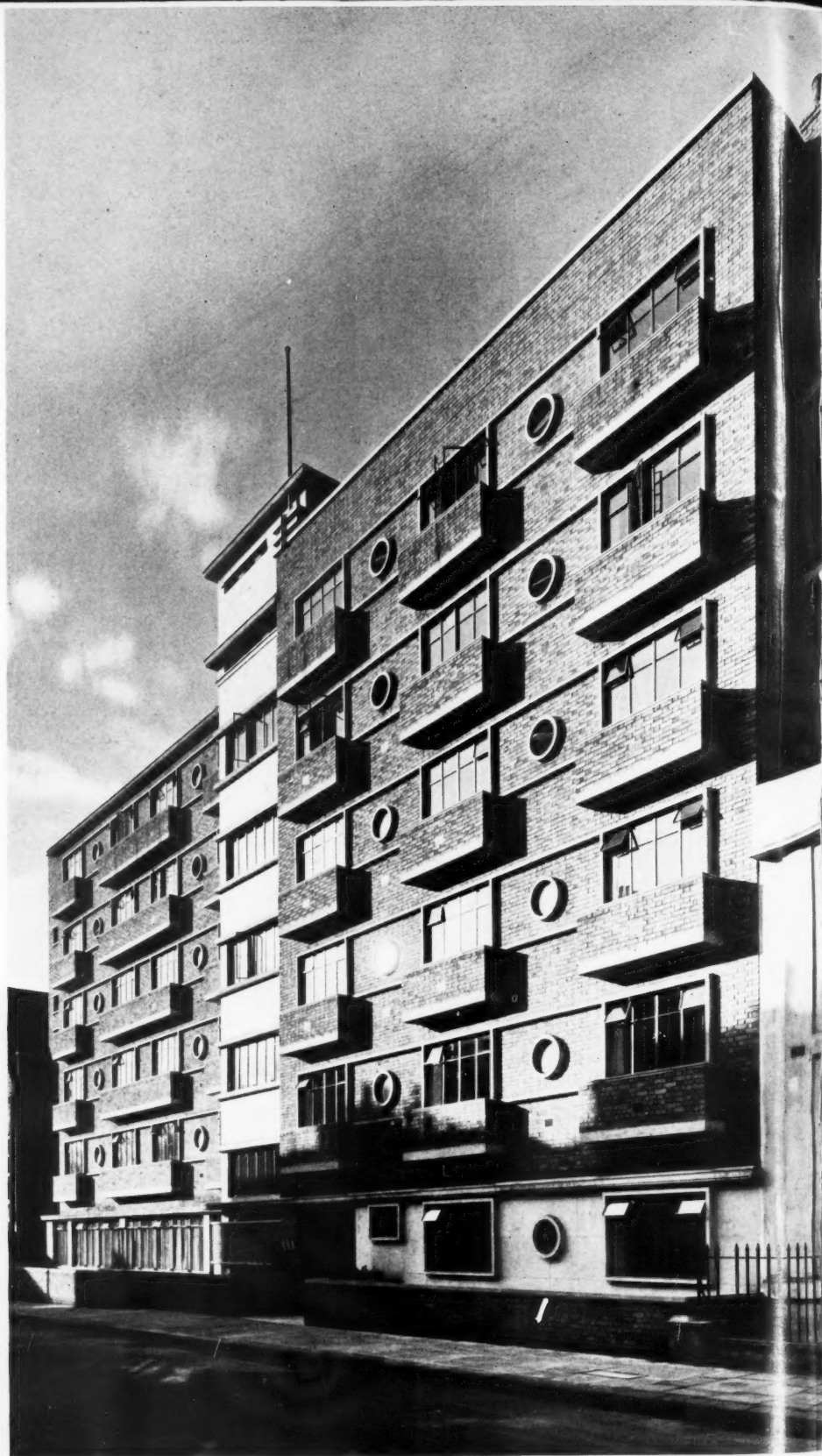
MARSHALL AND TWEEDY
S. F. BURLEY, ASSISTANT

THE SITE is in Bloomsbury, London, bounded by Heathcote Street and Prospect Terrace.

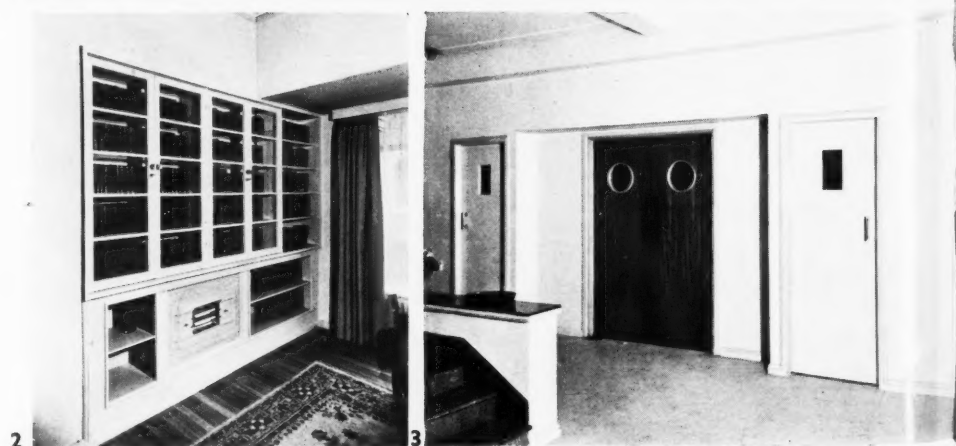
PLANNING requirements were for a hostel to accommodate 70 women and women-students of a number of nationalities. In addition to reasonably spacious bed-sitting rooms, public rooms were to include a central dining hall and a recreation room. The probability had also to be borne in mind of a future extension of the building to the east of the present site. A foyer under the central tower gives on to the main stair, with lift-shaft in the stair well.

STRUCTURE AND EXTERNAL FINISHES Construction is of reinforced concrete frame with reinforced concrete and hollow-tile floors. External walls are in 13½-inch brickwork with internal partitions in 2½-inch hollow block. 2-inch Dutch facing bricks are used, of a slightly variegated brown shade, with dressings to windows and parapets in artificial stone. Artificial stone slab facings are used to the ground floor and entrance tower wall surfaces. Standard steel casements are fitted to all windows.

INTERNAL FINISHES AND EQUIPMENT The dining-room is panelled in elm with sycamore dressings, the floor being in oak strips. Panelling to the lounge is in Australian walnut and sycamore, with flooring in gurjun strip. The bed-sitting rooms are finished in a hard plaster and colourwashed, with flooring in pine strip. Corridors have painted plaster-finish walls and ceilings, with cork tile floors. The entrance hall is tiled in terrazzo and the lift is glazed with obscured glass. Services include a low-pressure hot water system from hopper-fed solid-fuel fired boilers.



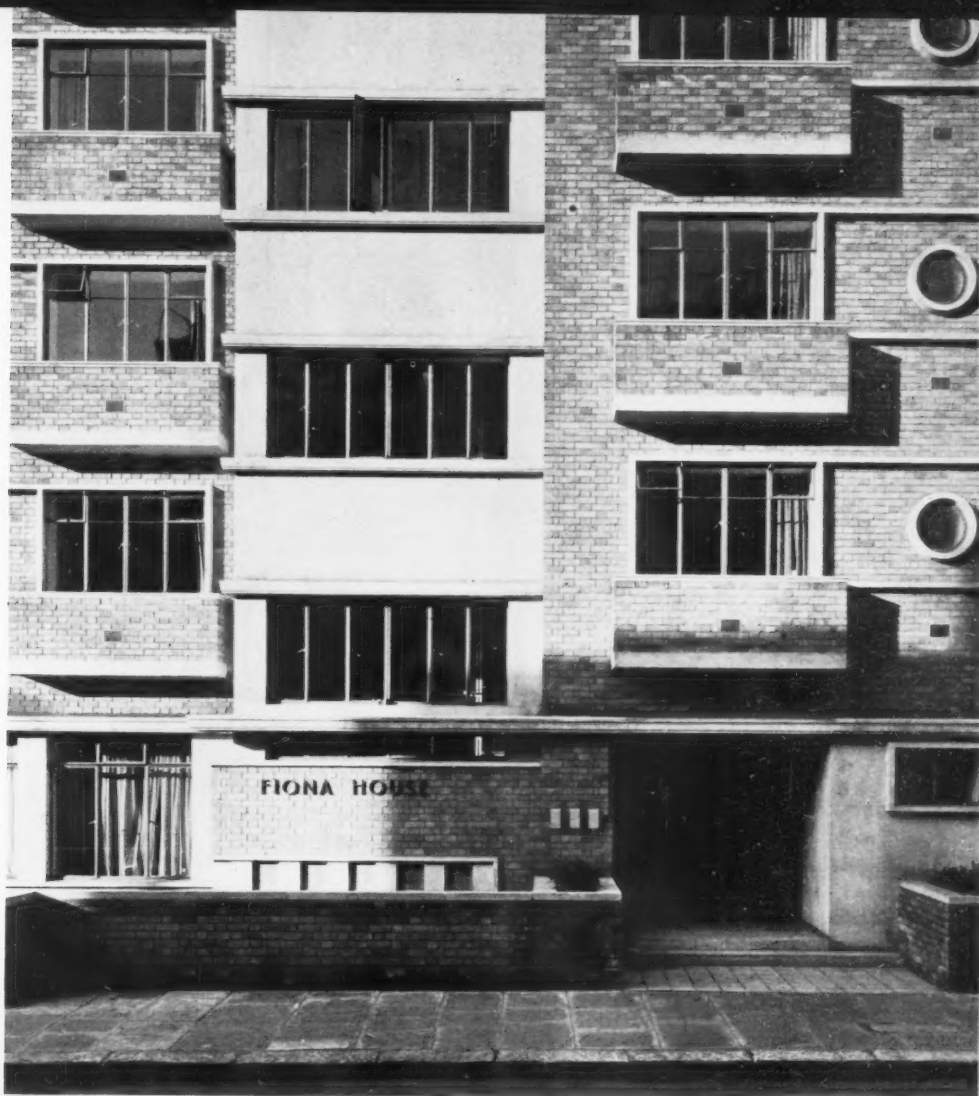
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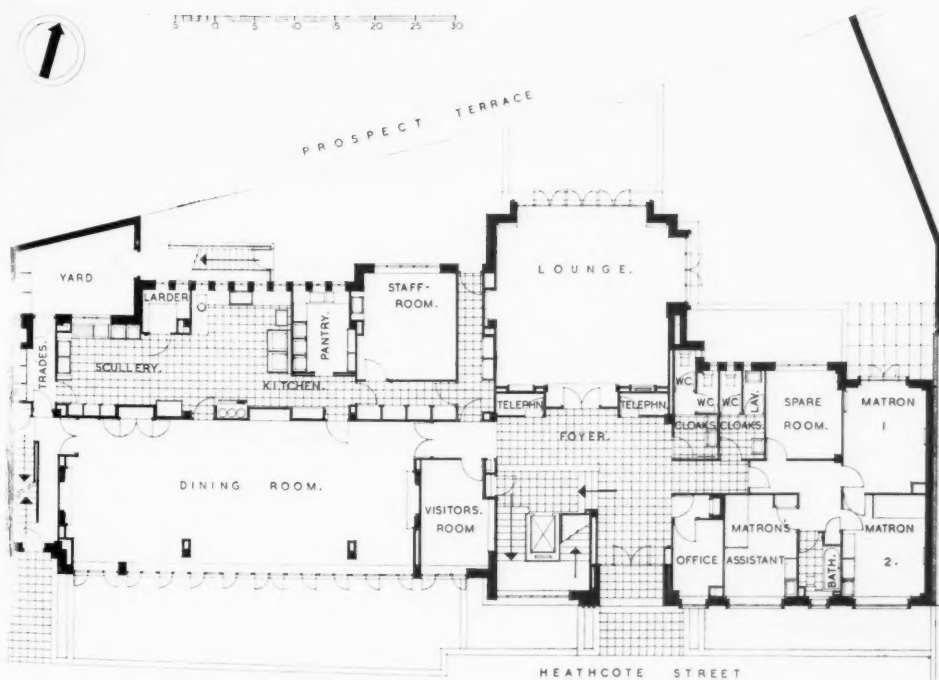
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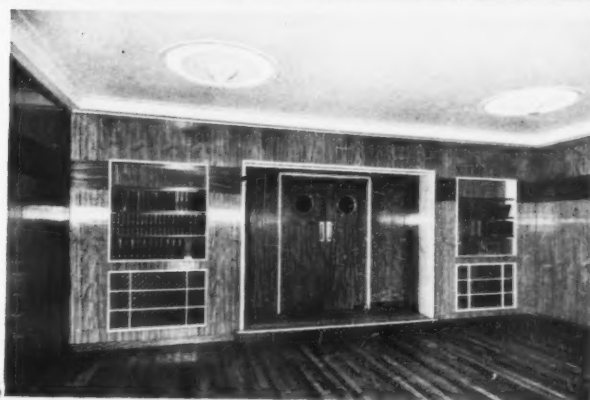
1, entrance front to Heathcote Street, showing the entrance tower and circular windows to bathrooms. 2, detail of the visitors' room. 3, entrance hall with main stair left, double doors to the lounge beyond, and telephone booths on either side. 4, entrance front detail on Heathcote Street, trim to the 2-inch brown Dutch facing bricks being in artificial stone. 5, the dining-room. 6, the lounge.



TYPICAL
UPPER
FLOOR
PLAN

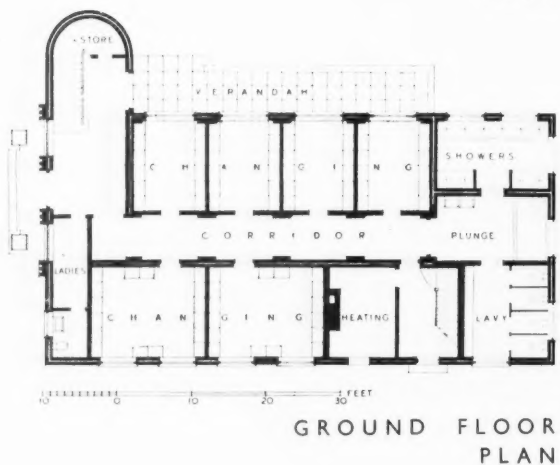
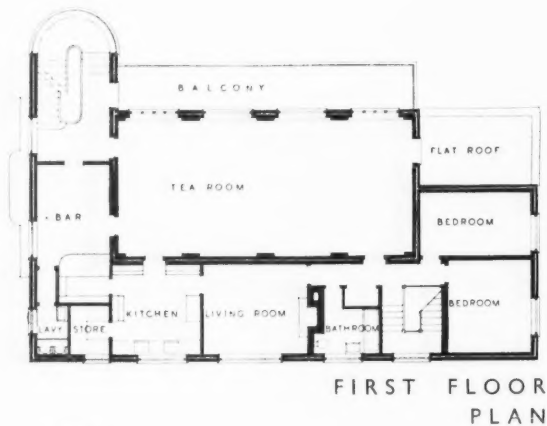


GROUND
FLOOR
PLAN



SPORTS PAVILION

MITCHELL AND BRIDGWATER
E. G. MEMBERY, L. W. AKED, ASSISTANTS



THE SITE at Stag Lane, Middlesex, falls away slightly on the longitudinal axis of the building.

PLANNING The problem was a simple one of providing a usual sports pavilion accommodation for the United Athletic Club of the Royal Dental and Charing Cross Hospitals' staffs. Planned on two floors, the ground floor is devoted to changing rooms with verandah, the first floor to tea room with balcony, bar, kitchen and a small flat.

STRUCTURE AND EXTERNAL FINISHES Main walls are of 11-inch hollow brick, the balcony is of timber with metal rail, windows are of metal and floors and roof of timber. Brown facing bricks are used. The curved window head to the stair unit is carried on metal stanchions painted bright red to contrast with the pale grey of the window inside.

INTERNAL FINISHES The entrance hall floor is tiled, that to the tea room being in hardwood for dancing. Bright colours have been used throughout for skirtings and door surrounds.

1, the main front from the sports field. 2, the tea room. 3, the bar, the counter being faced in plywood.

1



2



3

LONDON TO BATH



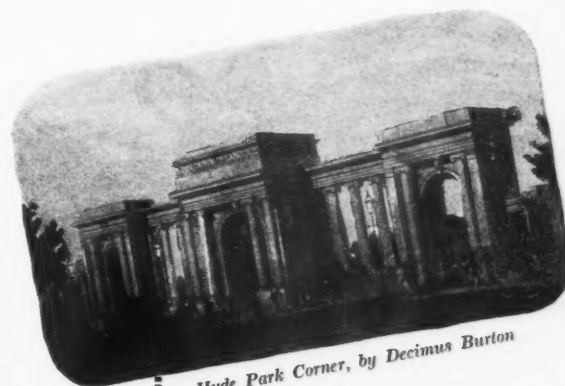
A Topographical and Critical Survey of the Bath Road, written and illustrated by John Piper

This is a study of the present state of a representative English main road. The Bath Road has these features in common with most main roads from London to distant places: a lot of modern "development"; difficult passages through towns that have grown up round it; tremendously increased near-London traffic. It differs from most other main roads in these ways: that it was extremely well planned from the beginning, and so has had its course and its character altered less than most roads in order to adapt it to modern traffic; it is approached from London today by the Great West Road—the most critically assailable arterial road in England, and one from which many lessons ought to be learned; it has preserved more than a usual number of its earlier features—houses, lodges, inns, toll houses and so on—which are elegant appendages to it.

This is not a historical study. It is a critical account of the road, and its features, as they exist today.

The Bath Road is measured from Hyde Park Corner, where for a hundred years till 1825 there was a turnpike gate—at the western outpost of London. The road goes through Kensington to Hammersmith Broadway, and down what is now King Street to Turnham Green and Brentford, emerging on the Great West Road at Hounslow. The old road from Brentford to Hounslow still has traces of its coaching-day character. Largely deserted by through traffic, it has kept some of its old houses, though they are jostled by new half-timber and cement. Monkey-puzzles still peer from behind advertisement hoardings.

The roundabout junction with the North Circular Road at Gunnersbury is a good place to begin a modern survey.

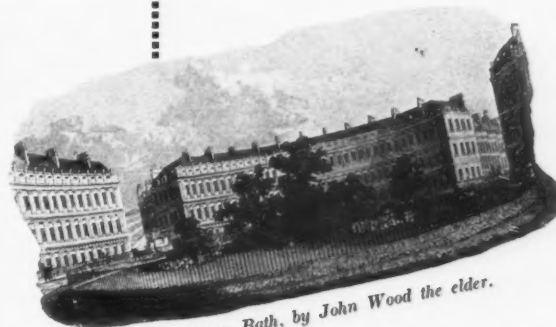


Hyde Park Corner, by Decimus Burton

SLOUGH
MAIDENHEAD
READING
NEWBURY
HUNGERFORD
MARLBOROUGH
CALNE
CHIPPENHAM

To Sloane Street, Knightsbridge, Mid-lesex - - - - -	—	1 1/2
l. to Putney Church 4 1/2 m. Kensington, Palace Gate - - - - -	1	1 1/2
Hammersmith - - - - -	2 1/2	4
Turnham Green - - - - -	1	5
A little beyond the 6th milestone, l. through Kew to Richmond 3 1/2.		
* BRENTFORD - - - - -	2	7
Cross the Grand Junction Canal.		
Just before the 8th milestone, l. to Twickenham 2 1/2 m.		
Smallbury Green - - - - -	2	9
* HOUNSLOW - - - - -	3 1/4	9 3/4

GUNNERSBURY The Great West Road from Gunnersbury to **TO SLOUGH** Hounslow is an awkward child of advanced parents. Well-grounded in early years, the times in which it has been brought up, and a lack of parental interest and training, have forced it to develop a number of awkward ties which are likely to stay with it for the rest of its life. An arterial road was essential here as soon as motoring developed from a menace into a habit. The road was well planned, and to this day would be adequate but for two all-pervading features—traffic crossings and abutting houses. The crossings were necessary, though they ought to have been better and more expensively planned from the beginning. There is no excuse for the houses. It is folly not to sterilize a wide strip on each side of a new arterial road. The lesson has still not been learned, and it ought to have been learned twenty years ago. The simple reason for building houses on a main road is that it puts money into somebody's pocket. The simple reason against it is that it is a downright nuisance to every user of the road every minute they use it for generations. Odious comparisons with German practices in building arterial roads are now common. The cases are not the same. Big German towns are more alike in relative importance than big English towns, and so arterial roads in Germany connect towns. In England they lead from a big town



The Circus, Bath, by John Wood the elder.

The map at the top of the page and table of distances that accompanies this ITINERARY are reproduced from "Paterson's Roads," published in 1808. In the latter the second column of figures gives the distance from Hyde Park Corner, London.



Emblem in the centre of the cast-iron bridge at Colnbrook, dated 1834.

THE STATION AT SLOUGH

"It is curious, nowadays, to look back upon the time when the Great Western Railway was first built. The authorities of Eton College, together with the Court, had effectually driven the railway from Windsor and Eton, and the College people had also secured the insertion of a clause in the Company's Act forbidding the erection of a station at Slough. Notwithstanding this, however, trains stopped at Slough from the very first. The Company did this by an ingenious evasion of the spirit, if not the letter, of their Parliamentary obligations. By their Act they were forbidden to build a station at Slough, but nothing had been said about trains stopping there! Accordingly, two rooms were hired at a public house beside the line where Slough station now stands, and tickets were issued there, comfortably enough. The Eton College authorities were maddened by this smart dodge, and applied for an injunction against the Company, which was duly refused."

From THE BATH ROAD
by Charles G. Harper.
(Chapman and Hall, 1899.)

GREAT WEST ROAD



Typical scenes on the Great West Road. Top, looking along the road: ribbon building as far as the eye can see. Centre, a roadside café: gay signs and advertisements cover the front of what was once a stucco villa. Bottom, another unwanted villa in process of demolition.

ROADS measured from HYDE PARK CORNER.

[Gunnersbury to Slough, continued.]

in a direction, but not to a place: therefore traffic increases tremendously the nearer you get to the town. Towards London there must always be bottle-necks. The point is that the neck of the bottle should not, from the very start, be turned into a dirty waste-pipe.

If there must be building on arterial roads, it is better to have factories than houses. They cause less disturbance at all times of the day, and they are on the whole better designed and so nicer to look at. Beyond Gunnersbury, the factory-lined stretch between *Maclean's Toothpaste* and *Coty Perfumes* is easier for the driver than any other before Hounslow. Next in order of ease is the stretch from *Smith's Crisps* to *Maclean's Toothpaste*. At *Gillette Razors* begin the houses, and they hug the road along the miles to Heston airport as if it was a road on a new housing estate built only for their service. These houses were originally built behind their own parallel service roads, set back behind grass verges, but tradesmen's vans delivering goods and the cars of residents and visitors have always caused a constant menace to through traffic. Lack of imagination has caused these trials, in this order: stoplights, roundabouts, innumerable signs, a central curb, footbridges, iron railings to prevent pedestrians crossing except by the footbridge, and—finally—widening of the whole road by cutting into the grass verges, abandonment of the service roads and conversion of them into cycle tracks.

From the Hounslow corner to the Colnbrook fork (where the road follows the old course) things get a little better. The Staines-Exeter road with its distinct traffic separates at the roundabout immediately, and then the Heston airfield provides a green patch on the right. Cranford presents an extraordinary scene: three French chateaux, with slated turrets (housing shops and an hotel) on three corners at a crossroad, amid a welter of bricks, tiles and blown-on half-timber—the fourth corner being occupied by an advertisement hoarding, pending its purchase by someone who will put up a fourth chateau to complete the design. In the middle of all this there is a thatched petrol station. Nowhere else in London's outskirts is to be seen more ingenious architectural fun. Before many years it should have a rich nostalgic charm.

Now the first relics of the old road begin to put in a shy appearance: there is a stucco house here and there, and one or two inns that trade on their coaching days' appearance. The first notable free green patch—on the Colnbrook by-pass—begins at the fork by the half-timbered "Peggy Bedford." (Here is a wonderful zoo of road signs.) It has garages and transport cafés, but it is only beginning to be littered with derelict car, 'bus and tyre dumps. It is un-beautiful, but at present serviceable.

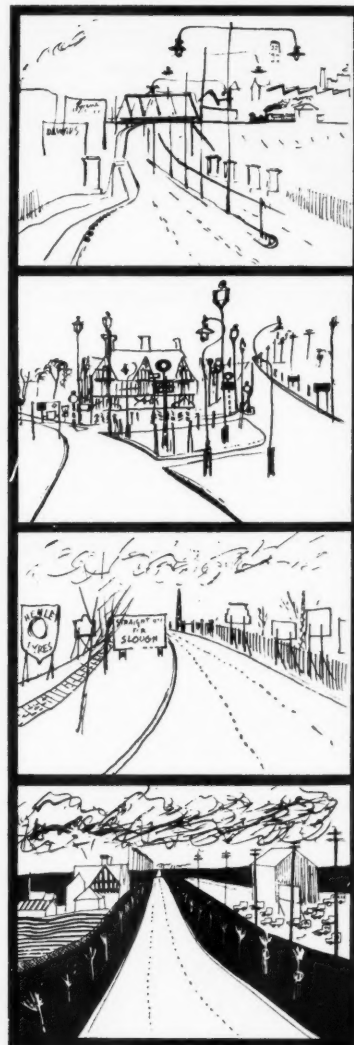
The old road from the "Peggy Bedford" through Colnbrook preserves in a remarkable way the look of a main road twenty years ago. Crossing the east-iron bridge at Longford, it goes through allotments and fields to narrow-streeted Colnbrook, joining the by-pass a mile further on.

From the junction to Slough fragments of the past glimmer between advertisement hoardings; distant Windsor Castle flickers between Tudorized inns and untidy garages.

BUILDINGS.—(See above.)—None of the factories or houses on the Great West Road are worth noting individually. Together they form the best existing study of architectural horrors in a small space; but they are not, like those on many main roads, without any assertive character at all. They present a heavy,

* To HOUNSLOW, Middlesex, p. 37 -	9 3/4
l. the Mail Coach Road to Exeter 163 1/4 m.; and to Poole 103.	
r. over Hounslow Heath to	
* Cranford Bridge -	2 1/2 12 1/4
* Sipson Green -	1 1/2 13 1/2
Longford - - -	1 1/2 15 1/4
Cross the Coln river.	
* Colnbrook, Bucks -	2 17 1/4
1 1/2 m. farther, l. to Windsor, by Datchet, 3 1/2. London to	
* WINDSOR 22 m.	
* Slough - - -	3 1/4 20 1/2
l. to Eton 1 1/2 m.; thence, cross the Thames to Windsor 3. London to	
Eton College 22 m.	
London to	
* WINDSOR 22 3/4 m.	

The Great West Road: top, railway bridge, factories and hoardings; second, zoo of sign and lamp-standards; third, more advertisement hoardings; fourth, an attempt at planting, unplanned building.





Colnbrook

The by-pass from the "Peggy Bedford" towards Slough has left Colnbrook high and dry. It is today a perfect museum-specimen of the early motoring days, and even of the coaching days, and is full of charm. The narrow street is lined with late eighteenth-century houses and inns (one or two of the buildings are much earlier) which preserve their good details and many of their fittings. Above and on the right, the north side of the street, with the tall archway of the inn leading to the coaching yard behind.





Maidenhead Bridge

One of the few remaining old bridges on the Bath Road is the fine stone-built bridge of seven arches, where the road crosses the Thames at Maidenhead. It was built by John Gwynn: mid 18th Century.

Villas at Maidenhead

Characteristic of villas on main roads out of many English provincial towns, those on the Bath Road outside Maidenhead are also rather special on account of the town's popularity as a river resort, and as a salubrious residential area 30 miles from London. The six photographs below are arranged both in chronological order and in the order in which they are strung out along the road. They illustrate about forty years of the development of the middle-class villa, from the severe geometry of the late Georgian brick façade to the romantically verandahed early Victorian stucco villa.



ROADS measured from HYDE PARK CORNER.

* Salt Hill - - - -	$\frac{3}{4}$	21 $\frac{1}{4}$
* Maidenhead Bridge -	4	25 $\frac{1}{4}$
Cross the Thames river.		
* MAIDENHEAD,		
Berks - - - -	$\frac{3}{4}$	26
r. cross the Thames to Great		
Marlow, Bucks, 5 m.		
London to		
* GREAT MARLOW		
31 m.		

[Gunnorsbury to Slough, continued.]

steady downpour of modernism—pleasing, if only in its strength and conviction—not simply a grey drizzle. On the old main road from Chiswick through Brentford to Hounslow are many good houses of all dates from the early Georgian onwards. There are particularly good Victorian villas, jostled in many places by new housing estates, and disappearing year by year. Longford: cast iron bridge, dated 1834. Colnbrook: many brick and stucco houses; also good shop fronts. "The Ostrich" inn was a famous coaching house. There is seventeenth century building in the main street (as well as much eighteenth). One house on the left has a wide arched entrance through it into a coaching yard. The whole present-day appearance of Colnbrook is rather that of a small town in Ireland, or a thumbnail sketch in an early number of "Cycling."

SLOUGH It is impossible to imagine Slough ever developing a period charm—what one expects, ultimately, from a manufacturing town and what one always gets from railway stations, workhouses and even gasworks. (The fine railway station at Slough is its best feature.) Traffic in it is congested, and driving through it one has time to stare at the unremarkable shops and public houses. One or two are noticeable as extremes of *Ye Olde*; most of them for the absence of any character whatever. A couple of recent municipal buildings in the borough have set some kind of architectural standard, though an academic one. But housing estates and trading estates have enfeebled the place too much for any good influence to have much effect.

HOUSES.—(See above.)—A few early Victorian villas with verandahs, on the London side. One or two remarkable late Victorian villas, with and without monkey-puzzles, on the Maidenhead side.

SLOUGH TO MAIDENHEAD Seven miles of growing wretchedness. Dumps, garages and development—here more straggling and untidy, if less concentrated. Past the recreation ground (with remarkable eagles on several gates) the road goes narrowly and awkwardly to Salt Hill. The turnings to Eton and Windsor are too cluttered with houses, and make this already narrow strip still less easy. At Salt Hill begins the Slough Trading Estate, a space where factories have been concentrated. The main line of the G.W.R. runs across it, parallel with the road. Housing estates are growing up all round. Traffic serving them often congests the highway badly: the congestion becomes particularly bad at Cippenham, where a lot of untidiness has recently been created. The latest addition here is a super cinema, fronting on the main road.

Taplow is still amid greenery, to some extent. Housing estates are encroaching from the east. Past the castellated "Dumbell" Hotel, the road crosses the Thames into Maidenhead.

BUILDINGS.—A good study—extraordinary modernistic villas on the left, just beyond Cippenham. Factories on the Slough Trading Estate. Those flanking the road on the right have fanciful, red-brick façades. Just built, they are already museum-pieces of *moderne*. The *Berlei* building is reasonably successful modern—probably the best on the Bath Road—intelligent in use of materials.

MAIDENHEAD Maidenhead is a creation of the river and the railway rather than of the Bath Road, but the road's influence, discernible in the earlier villas and inns, has been responsible for its best features.

The Bath Road crossing Slough Trading Estate: perspective of villas, lamp-standards and telegraph poles.



A NIGHT JOURNEY

"Wishing to go down to Bath the other evening, I repaired to the Swan with two Necks, and there booked myself for the box seat on Cooper's coach, considering it the fastest and best-regulated night-coach; and also because it is driven by Parr, who is a good waggoner, and generally manages to amuse his box-passenger till he gets down to Thatcham, where he is succeeded by Charley Higgs.

At a quarter before six every other evening, Parr may be seen gathering his ribbons up, and with a 'chi-chi' away he goes to Hounslow, where four fresh horses are put to in less than as many minutes, and it being an eight mile stage to Colnbrook over level ground, we get along at a pretty quick pace. At Maidenhead passengers generally light their cigars, and take 'something short,' in which perhaps, coachman and guard join. As it gets dark and we get further from town, the horses and harness do not look quite so good; but all the horses are able to go, though some have not much appearance of 'go' in them. Twenty minutes before twelve you arrive at Cooper's Cottage at Thatcham, where you find a good substantial supper laid out, consisting of ham, beef, fowls, meat-pies, etc., with waiters to carve and attend on you, and as twenty minutes is allowed, you have plenty of time to discuss the various articles before you. As you pass one of the up-coaches, the down-coachman wishes the up-coachman good night, and the down-guard does the same to the up-guard. In the dead of the night, when all is still, you reach Hungerford, or some place a few stages from Thatcham. A conversation now takes place about the horses; the coachman gives orders to the horse-keeper to pole up the little horse a few links tighter, to put the old white near wheel next journey up, and the little chesnut mare off leader. Then perhaps there is a collar or trace to go to the saddler's, and it is hung on the lamp iron with an oil-can, which the horse-keeper wants filled, oil being the liquid with which he never fails to drench the harness. This conversation being finished the coachman mounts, and the guard stands by the leaders till they give a fair start, as it sometimes happens that leaders, instead of going forward, prefer wheeling sharp round and making a bolt for the stable-door; but with a little coaxing of the guard and horse-keeper, and after one or two rears up and twisting about a little—one trying to turn round, another to hold back, and a third to bolt forward—off they go, sometimes cantering, sometimes trotting along, on a hard road, making rather a musical and pleasing sound in a clear starlight night when everything else is perfectly still."

From a newspaper article, 1837.

ROYAL MAIL & COACH ESTABLISHMENT, Belle Sauvage, LUDGATE HILL.

DAY & NIGHT FAST COACHES

TO	
Bath	Liverpool
Bristol	Leeds
Birmingham	Manchester
Brighton	Nottingham
Cambridge	Norwich
Cheltenham	Oxford
Devonport	Portsmouth
Exeter	Sheffield
Hastings	Southampton
Ipwich	Weymouth

AND ALL PARTS OF THE KINGDOM.

Mr. *Reed* Carriage
Portage
1/6

Thomas Koster, } Porters.
Henry Andrews, }
10,000, Nov., 1839.
J. Smith, Printer, 9, Dorset Court, King Wm. St., City.



A fine period example on the Reading side of Maidenhead. A tall dark-red brick and terra-cotta house in the "Queen Anne" revival style, dated 1905. It has a decorative porch in the same style.

"The interest of the excursion did not flag as I came back. Pigott and I marched along the causeway leading from Hungerford to Newbury, now observing the effect of a brilliant sun on the tawny meads or moss-coloured cottages, now exulting in the fight, now digressing to some topic of general and elegant literature. My friend was dressed in character for the occasion, or like one of the FANCY; that is, with a double portion of great coats, clogs, and overhauls: and just as we had agreed with a couple of country-lads to carry his superfluous wearing-apparel to the next town, we were overtaken by a return post-chaise, into which I got, Pigott preferring a seat on the bar. There were two strangers already in the chaise, and on their observing they supposed I had been to the fight, I said I had, and concluded they had done the same. They appeared, however, a little shy and sore on the subject; and it was not till after several hints dropped, and questions put, that it turned out that they had missed it. One of these friends had undertaken to drive the other there in his gig: they had set out, to make sure work, the day before at three in the afternoon. The owner of the one-horse vehicle scorned to ask his way, and drove right on to Bagshot, instead of turning off at Hounslow: there they stopped all night, and set off the next day across the country to Reading, from whence they took coach, and got down within a mile or two of Hungerford, just half an hour after the fight was over. This might be safely set down as one of the miseries of human life. We parted with these two gentlemen who had been to see the fight, but had returned as they went, at Wolhampton, where we were promised beds (an irresistible temptation, for Pigott had passed the preceding night at Hungerford as we had done at Newbury), and we turned into an old bow-windowed parlour with a carpet and a snug fire; and after devouring a quantity of tea, toast, and eggs, sat down to consider, during an hour of philosophic leisure what we should have for supper. . . . The next morning we rose refreshed. We jogged on as before, my friend setting me up in a genteel drab great coat and green silk handkerchief (which I must say became me exceedingly), and after stretching our legs for a few miles, and seeing Jack Randall, Ned Turner, and Scroggins, pass on the top of one of the Bath coaches, we engaged with the driver of the second to take us to London for the usual fee."

From HAZLITT'S essay entitled "The Fight."

ROADS measured from HYDE PARK CORNER.

[Maidenhead, continued.]

The centre of the town has little charm and a lot of congestion (There is a daytime traffic diversion past Maidenhead station, for west-going traffic, pending the construction of a by-pass.)

BUILDINGS.—Maidenhead Bridge, built by John Gwynn (he also built Magdalen Bridge, Oxford; English Bridge, Shrewsbury; Atcham Bridge, Salop, and Worcester Bridge). River villas: some very characteristic ones (bargeboards, stucco). Georgian houses over the bridge: the best of these has recently had its fine front garden split up for the erection of variegated villas—*Tudor to Moderne*—against the road. (One called "Dawn.") Almshouses: red brick, eighteenth century, on the right. "The Bear": altered coaching inn: still good outside. Church at the Windsor-Marlow crossing at the top of the high street: pretty Decorated-Revival. "Queen Anne House" (just beyond, on the other side): brick, 1905. Villas: detached and semi-detached, up the hill out of the town, and flanking the road on the hilltop: pilasters, pavilions, greenhouses, etc. (See illustrations.)

MAIDENHEAD TO READING At Maidenhead today one is still not in the country, by any means. From here, as with any other near-London main-road town, the road carries a ribbon of houses into what would otherwise be country like an uncleanly animal emerging from a marsh and leaving a trail of sludge. Maidenhead Thicket, beyond the thirty-mile limit end and the Henley fork, is the first large open space out of London, and here the Bath Road first becomes a real road: for six miles to Hare Hatch it is pleasant and easy. The Twyford by-pass then runs for two miles—straightening the old route slightly—and being of recent construction is open and largely free of building. But land on it is for sale, and there seems nothing to stop the birth of another two-mile long bastard of inefficiency with features of half-timber and pebble-dash. The road takes up its old course (leaving Sonning, on the river, to the right) and when it crosses over the Great Western main line it becomes Reading-urbanized. Modernistic villas and shops are succeeded by a wonderful jumble of pylons and electrical works. The first view of Reading, over Sutton's seed grounds, has real character, with its distant gasometers, spires, chimneys and hill-climbing rows of villas.

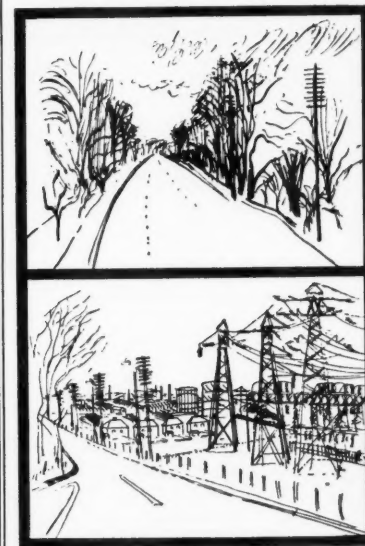
BUILDINGS.—None remarkable. The usual garages, road houses, inns, villas. Some good old-fashioned main road building in by-passed Twyford.

READING People avoid Reading, thinking of it as a dismal manufacturing town largely built of terra-cotta. Modern signs and traffic controls indicate for the Bath Road a route that avoids most of its beauties. But even the streets of terra-cotta shops and houses in the centre of the town have a good deal to be said for them, when you know them in different lights. A setting sun with a slight evening mist, or a damp day during open weather in February or March gives them an air that separates Reading in character from every other south-country town. Such an air as this a town like Slough completely lacks. The washable, weather-resisting surface that will hardly change with centuries of wear, changes its looks constantly with the different lights of different days, and has plenty of delights to satisfy an unprejudiced eye.

The course of the Bath Road through Reading is not very satisfactory. Local industries (particularly *Huntley and Palmer's* factory) make

* Golden Fleece - -	3	26 $\frac{3}{4}$
r. to Oxford, by Henley, 31 $\frac{1}{4}$ m.		
Maidenhead Thicket -	1	27 $\frac{3}{4}$
Hare Hatch - - -	4 $\frac{1}{4}$	32
Twyford - - - -	2	34
Cross the Loddon river.		
Within a mile of Reading, l. to Oakingham 7 m.		
* READING - - -	5	39
Cross the Kennet river.		
r. to Henley 8 m.; Wallingford 15 $\frac{1}{4}$; l. to Basingstoke 16.		

Maidenhead Thicket, the first considerable stretch of open country since London, and a remarkable forest of pylons and other electrical structures before entering Reading.





Maidenhead

One of the last remaining of the old shops in Maidenhead. Its decorative painting and ornamentation is an excellent form of advertising. How much more sympathetic than Neon signs! The lettering on its scroll is painted direct on the brickwork; the elaborate iron cresting to the canopy is painted and gilded.



Reading

Above, Gascoigne's office and warehouse: a Georgian front, in mellowed red brick, with good proportions, and restrained lettering. Right, similarly shaped buildings at opposite ends of Reading. The first, the offices of the Reading Industrial Co-operative Society, a brick and cement pile with a good deal of character, built about 1905. The second, the Greek Revival St. Mary's Church in Castle Street, built nearly a hundred years earlier.





R e a d i n g

The Bath Road as it enters and leaves Reading is lined with good examples of domestic architecture of several kinds. Above, two blocks of terrace houses in stucco, one at each end of the town, in Castle Street and London Road. Below, an early Victorian verandah addition to a Georgian brick house in London Road: the bold ornamentation of this period at its best.



ROADS measured from HYDE PARK CORNER.

Calcot Green - - -	2½	41½
* Theale - - - -	2	43½
Pantfield - - - -	1½	45
r. to Wallingford 13½ m.		
3 m. farther, l. to Kingsclere 9½ m.; and to Basingstoke 10½.		
* Woolhampton - -	4¼	49¼
Thatcham - - - -	3¾	53
* Speenham Land -	3	56
Or, NEWBURY 3¼ m.		
r. to Oxford 26¼ m.		

Between Reading and Newbury: top, folly tower on a hill at Pincent's Farm, near Theale; second, entering Theale Village; third, fourth and fifth, roadside scenery between Theale and Newbury: an old inn, a new garage, a mansion in its park.



[Reading, continued.]

traffic in the town congested, and it is hardly fitted on account of them to be the knot of south-country roads it is—and quite satisfactorily was in past times.

BUILDINGS.—Greek Revival chapels and entrance gate to the cemetery. Early Victorian villas, succeeded by Georgian houses in brick nearer the town centre, in London Road. Albion Terrace—an excellent block of stucco houses in London Road. Georgian houses in London Street. Obelisk by Soane in Market Place, now standing above some public lavatories. It has recently been cleared to some extent of unsightly notices. Elaborate late Victorian shop and office buildings in the main centre streets. Many brick and stucco houses in Castle Street, including one block built in a slight bow, nearly opposite, but just west of St. Mary's Church, Castle Street which is 18th century, with portico and gabled cupola. Gascoigne's warehouse-front and offices (red brick). Terrace of stucco houses beyond, with round-headed first-floor windows. Other brick houses near these, some with bowed fronts. Villas-in-their-own-grounds, mid-Victorian, Gothic, Italianate and fancy going west from Castle Street (later in date further west.) Late Victorian gate lodges to Coley Avenue.

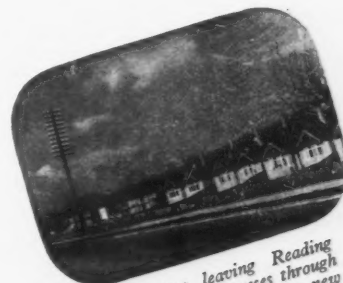
READING TO NEWBURY “The road from Newberry to Reading leads through lanes, from which a flat and woody country is exhibited on the right, and rising grounds on the left. Some unpleasant common fields intervene.” (William Gilpin, going in the opposite direction in 1789.) Today, there is sludge again going out of Reading, but it is relieved by two old Bath Road estates on the right—Prospect Park and Calcot Park (the first a public park, the second a golf club: both have fine Georgian houses). Calcot Row, in the “common fields,” shows a complete indifference to road decencies. There is a lot of advertising and an air of litter, and just beyond it a glare of new villas at the moment crawling into the open fields. Theale has a narrow street, and traces of coaching character. (Theale and Thatcham are the only problems on this stretch.)

All the way from Reading through Newbury to Hungerford the Bath Road, the main line of the G.W.R., the River Kennet and the Kennet and Avon Canal neighbour one another—never much over a mile apart, usually closer. This continual counterpoint in the flat valley has a pleasant effect. The near landscape is almost treeless, with low wooded slopes lying back on each side. The villa disgrace dribbles on in patches, but the villages related to the main road are sensibly related—usually something over a mile away. Between Theale and Thatcham, to the north of the road, are Englefield, Bradfield, Beenham, Bucklebury Common, Midgham and Cold Ash and to the south, all just over a mile from the road, with their own approaching lanes, and all preserving their rural beauties, Sulhampstead, Ufton Nervet, Padworth, Aldermaston and Brimpton. The straights are not too long and “arterial,” the curves are easy, the intersections well-managed (notably to Pangbourne on the right and to Basingstoke on the left) and there is good tree-planting here and there—some of it recent. In many places there are wide grass verges. People trumpet “medievalist” if any but a perfectly straight road is suggested as a model for modern road building; and yet this nine miles between Theale and Thatcham is easier for present-day traffic, less dangerous, more beautiful—and perhaps slightly slower—than nine miles on a new road.

After Theale the only places that interrupt the open run are Woolhampton and Thatcham. Thatcham has an awkward corner.



Along the western exit from Reading is a good collection of mid-Victorian villas in their own grounds, with striking architectural character, Gothic or Italianate, and with planting in period.

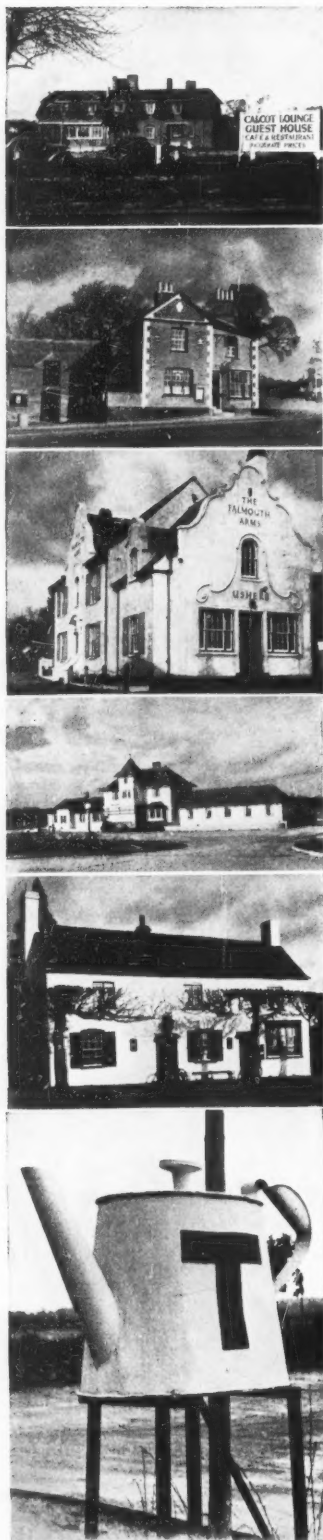


Soon after leaving Reading the Bath Road passes through a double lane of glaring new villas, that are eating up the green fields in the direction of Thatcham.



Heading from the “Reading Mercury,” perhaps inspired by the character of Bath Road lodges and toll-houses.

OLD AND NEW INNS



A collection of roadside inns and their modern equivalents, the latter being in each case an example of how not to build today. From top to bottom: "Guest House" at Calcot; a charming Georgian wayside pub near Theale; the "Falmouth Arms," Woolhampton, yellow stucco in modernistic Dutch style; "The Tower" Transport Café, Beenham, an aggressively chateau-like road-house; an attractive Georgian pub near Thatcham, white-washed with pleached lime trees; finally, a modern sign (for a tea-shack) near Beenham, passably good on American lines.

OLD RHYME

"The famous inn at Speenhamland
That stands beneath the hill
May well be called the Pelican
From its enormous bill."

ROADS measured from HYDE PARK CORNER.

[Reading to Newbury, continued.]

BUILDINGS.—(Many coaching-day relics—some of them models.) Prospect Park and Calcot Park (see above). Calcot Row: cottages ornées, with projecting roofs supported on poles (on the right). Toll houses: one Gothik, near "Mac's Café"; one stucco Classical, on the Newbury side of Thatcham. Inns: two specially notable coaching-road inns, displaying that best kind of advertising—elegant structural colouration painted quoins. They are "The White Hart," near Theale, and "Jack Booth's" or "The Three Kings," between Theale and Aldermaston Station. There are other good simple inn-buildings in Theale and Thatcham. In Woolhampton there were two inns both called "The Angel." Both have been rebuilt; the one still called "The Angel" in harmless neo-Georgian: the one now called "The Falmouth Arms" in remarkable "quainte" Dutch-gabled style. Row of pale-yellow painted stucco houses on the south side of Theale main street—with flights of steps and half-bowed fronts. Theale church: elaborate Gothic Revival (French thirteenth century). Notable horrors: villa development here and there: particularly near "Mac's Café" and west of Thatcham, "The Tower" transport café, Beenham, "Falmouth Arms," Woolhampton.

NEWBURY The Bath Road goes through the north end of Newbury—or Speenhamland. The road is narrow, and a by-pass road is planned. It is lined with houses, many of them excellent Georgian and Victorian. The modern imitation Butter Cross is wonderfully inept and inconvenient.

BUILDINGS.—Modern Roman Catholic Romanesque church on the left. Many fine Georgian and later houses that were coaching inns and residences at this half-way place from London to Bath. Going into the town from the London side there are three or four on the right: a red-brick Gothik house, with carved stone doorway and steps behind iron railings is notable: also a Gothik gate lodge, near it. "The Chequers" inn, in stucco, and the houses near it, in stucco and brick, are characteristic. The Gothik toll-house at the Oxford road fork is threatened with destruction (see THE ARCHITECTURAL REVIEW, January, 1939) since a by-pass is planned—why? The by-pass will also cut away part of the garden of the fine Georgian house just behind this.

NEWBURY TO HUNGERFORD At Newbury the Bath Road changes its character. It becomes much more a remote main road leading towards an object through open country. It carries less and less local traffic. The country is more undulating. The curves and slopes are gentle, and it is noticeable how little alteration it has needed since its first building. The grass verges are narrower but the road is comfortable, the hedges low, the scenery pleasant. There are no villages on this stretch, except Speen, near Newbury, and a hamlet called Halfway.

BUILDINGS.—Speen Hill House and Speen Lodge, on the left: the first a specially good, large, Classical main-road house. Obelisk on the left at Goldwell (between Speenhamland and Speen). Large late Georgian house, nearly opposite. Piers of Gate Lodge to Benham Valence Park. (On the left, $\frac{1}{2}$ mile from Speen. These came from Hampstead Marshall, 2 miles S.W., when the house there was burnt down in 1718. Three other pairs are set up on high ground in the park there. Five other pairs are in the walls of the great garden.) Gate Lodge to Barton Court, Kintbury on the left (Gothik). Sham-castle toll house between Halfway and Elcot turning: fanciful and pretty, in Batty Langley Gothik, prototype of mantelpiece ornaments.

HUNGERFORD The town is approached through a flutter of garages and tea-houses. The notices on one of the latter completely obscure its red-brick charm. Hungerford has little development on the Bath Road, which is bottle-necked near the High

* Speen Hill	- - -	$\frac{1}{2}$	56 $\frac{1}{2}$
Speen	- - -	$\frac{1}{2}$	57
Halfway House	- - -	3	60
Before Hungerford, cross the Kennet river.			
* HUNGERFORD	-	4 $\frac{1}{2}$	64 $\frac{1}{2}$
r. to Oxford 30 $\frac{1}{2}$ m.			
Cross the Kennet and Avon canal.			

Top, Donnington Castle commands the landscape from a hill-top outside Newbury. Second, the hamlet of Halfway between Newbury and Hungerford. Third, a wooded stretch of road near Kintbury.





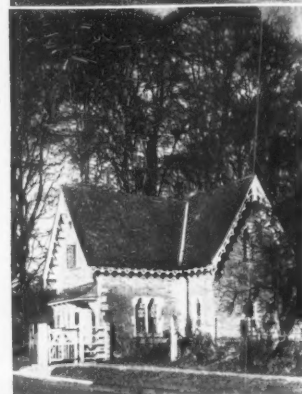
Bath Road Houses

Left, a Georgian brick house at Thatcham, characteristic of this large village, which has kept a good deal of its earlier character. The delicate entrance with the fanlight over the door is a particularly good example of its kind. Right, an early 19th century brick Gothic house at Speenhamland, Newbury: well-preserved and unaltered, with carved stone doorway.

Newbury

The "Chequers" inn and the stucco houses alongside it make a dignified stretch of town street. The stone obelisk, right, stands on a patch of grass beside the Bath Road between Newbury and Speen.





Beckhampton

A beautiful stretch of the Bath Road approaching the Devizes-Swindon junctions (illustrated on page 243). The trees cause no obstruction, and add great beauty here. Avebury village is half a mile along the Swindon road to the right.

Bath Road Toll Houses

Many of the original toll houses survive along the Bath Road, particularly in the portion between Reading and Marlborough. The samples shown on the left illustrate the remarkable variety of their architecture. Some of them are straightforward examples of the domestic tradition of their time, as the first two: an early nineteenth century stucco one near Thatcham, and an eighteenth century brick Gothic one in Newbury (the latter is now being pulled down by the local authority). Others have offered opportunity for typical late eighteenth century fantasy, as the sham castle at Halfway, near Hungerford, and the last two which mark the entrance and exit to Savernake Forest. The first, Puthall Gate, is in brick in typical *cottage ornée* style. The second is in flint stone and stucco, its woodwork painted pink and white.

ROADS measured from HYDE PARK CORNER.

Froxfield, Wiltshire -	3	67½
Cross Ford - - - -	1½	69
l. to Bedwin 2 m.		
Savernake Forest - -	2¾	71¾
* MARLBOROUGH	2¾	74½
r. to Swindon 13 m.; l. to Andover 23¼ m.		

The Bath Road between Hungerford and Marlborough passes through Savernake Forest.



[Newbury to Hungerford, continued.]

Street and Salisbury fork, causing a suitable urban slowing down of main-road traffic, but not much inconvenience.

BUILDINGS.—"The Bear" inn was a famous coaching house. It is still a simple and good building. The garage just beside it has its petrol pumps sensibly housed. Gothic Revival church (Perp.) across meadows to the left (Hungerford parish church): very fine outside, and a beautiful colour; by Pinch of Bath, 1816. Built of Bath Stone brought by the canal. There are many good buildings in Hungerford main street (up the hill, not on the Bath Road), including a very chaste and worthy Greek Nonconformist chapel of 1840, decoratively painted.

HUNGERFORD TO MARLBOROUGH The road is now countrified and hilly. "A great part of the way is adorned with little groves, and opening glades, which form a variety of second distances." At Froxfield it crosses the village green diagonally, and the houses, mostly lying away from the road, cause no inconvenience. It is a decorative and unspoilt main-road village. The road goes through the north verges of Savernake Forest for two miles—an ordered woodland scene of great beauty, with no hedges or other hindrances to the view. It then drops down the long hill into Marlborough.

BUILDINGS.—Froxfield: Somerset Hospital. (Alms-houses of 1686, built round a grass courtyard, with a gatehouse giving on to the road and a chapel. The chapel rebuilt in Gothik, since modernized inside. Nice bad glass.) "Voronzo Gate" (cf. Voronzow Alms-houses, St. John's Wood) on the left: brick, with fancy bargeboards and chimneys. Two other excellent lodges to Savernake Forest. The first ("Puthall Gate"), brick with fanciful bargeboards. The second, fanciful Gothik, in flint stone and stucco.

MARLBOROUGH This—the first town after Reading built largely round the Bath Road—has a very wide High Street, planned in the first place with great intelligence, and admirably adapted to modern traffic. The hideous Market Hall makes the London side entrance to it too narrow, and St. Peter's church bottlenecks the Bath exit at the other end.

BUILDINGS.—"Albany Cottage" (just before the Andover turning, entering the town, on the right): brick with pretty decorative flint surrounds to Gothik windows, lattice wood porch. Chapel, now Masonic Hall, Georgian brick (near the Ramsbury turning.) There is a lot of excellent seventeenth and eighteenth century tile-hanging. The High Street has agreeable houses of all dates from the sixteenth century onwards, many of them well restored, though sometimes with too arty a tendency. Good inns. Some too-dainty tea-houses. Pantiles on north side of street. Handsome medieval churches at each end of the town. St. Peter's, at the west end, had its tower and other features well rebuilt in 1862 by T. H. Wyatt. (Churchyard shaped like a coffin.) Some good lettering over shops. Shop of V. Head, college tailor, has an excellent front with decorative lettering. Marlborough College, designed originally as a private house possibly by John Webb (mid seventeenth century) has some varied additions. The modern additions are mostly bad: particularly the ugly and obscuring arch over the Bath Road, by Sir Aston Webb, connecting two blocks—one flanked by complex iron gates, the other featuring complex drainpipes.

Newton's new Science block is a suitable and pleasant building, obscured from the road by his sinister heavily-pillared Memorial Hall. Chapel (by Bodley) dull. There are suburbo-scholastic buildings beyond. Bad features: the Town Hall, by Ponting, and the Post Office are the worst buildings in the High Street. At the "Ailesbury Arms" a Victorian portico over the pavement, with slender cast-iron pillars, has recently had an absurd rectangular casing put round its cover.

BATH ROAD CONSERVATISM

Gurney's "Steam Carriage" drove down to Bath in 1829, doing 16 miles per hour some of the way. It was stoned by the populace at Melksham.

MARLBOROUGH TOWN



Typical aspects of Marlborough. Top to bottom: stucco Georgian houses and a brick meeting house as you enter from the Hungerford direction; the celebrated High Street, one of the widest in England, with one of the two principal churches at the far end; the ornate Victorian Town Hall (with the second church in the background) at the other end of the High Street; Georgian bow window to a tea-shop, like several others in Marlborough good architecture but too artily spick and span; the Post Office, an unfortunate example of official architecture; and finally, Marlborough College, under whose Aston Webb arch the Bath Road passes on its way out of the town.

A well-known trade label, still in use, for a product made and obtainable locally.

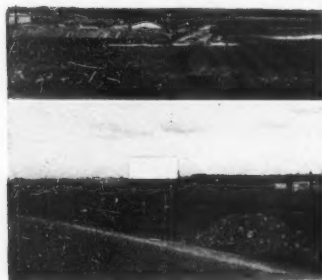
THE COLLEGE.

The nucleus of what is now Marlborough College was built possibly by Webb for Sarah, Duchess of Somerset. Here she entertained Dr. Watts, and Thomson (of "The Seasons"). Thomson dedicated "Spring" to her. She also obtained the pardon for Richard Savage when he was convicted of murder. This house was later a famous Bath Road inn, and when Wm. Pitt, first Lord Chatham visited it in 1767 (when he had retired from office on account of being mentally incapacitated by suppressed gout) "everybody who travelled the road was amazed by the number of his attendants. Footmen and grooms dressed in his family livery filled the whole inn, though one of the largest in England, and swarmed in the streets of the town. The truth was that the invalid had insisted that during his stay all the waiters and stableboys of the castle should wear his livery." It closed as an inn, 1843. Opened as a college in the same year.



© MARK THE BISHOP, CALNE—SOUTH WILT

ROYAL AIR FORCE



The Royal Air Force has chosen to dump one of its Training Schools in the middle of the Wiltshire Plain. So the Bath Road, as it passes through the rolling chalk country, hitherto only featured with barrows and monuments, is lined for quite a mile—just opposite the famous white horse—with shacks, huts, barbed wire and rubbish in messiest official style.

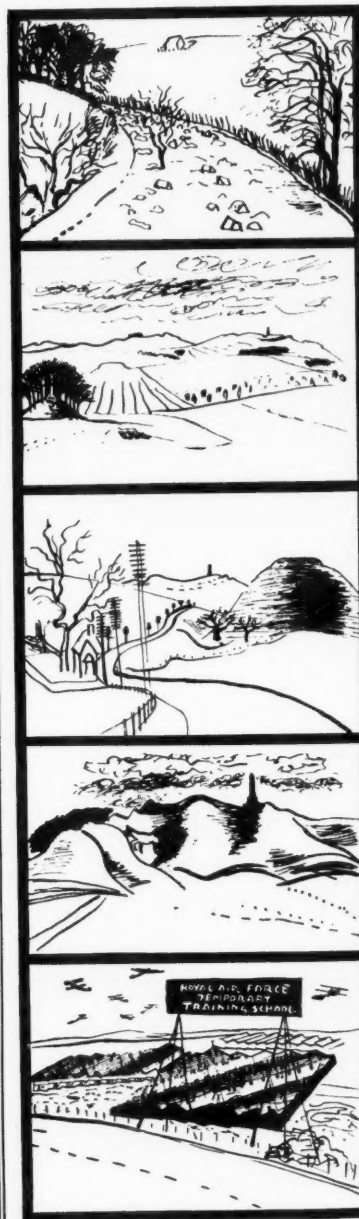
ROADS measured from HYDE PARK CORNER.

MARLBOROUGH The twelve miles' stretch of road from Marlborough to Calne has changed very little in two hundred years. William Gilpin, eighteenth century topographer, and William Stukeley, eighteenth century antiquary, would still recognize it. It crosses one of the Wiltshire plain regions which, in this case, was not specially admired or coveted by anyone except open-space lovers, sheep farmers and racehorse-trainers. The Government have recently fixed on Yatesbury Field as a suitable ground for a temporary Royal Air Force training station, and have so made a sore place whose infection radiates for miles. But though it is an eyesore and a noise-source, even this has not spoiled the character of the landscape, though it congests the traffic on this stretch of the road. Leaving Marlborough, the road approaches the plain gradually, past Fyfield and West Overton. On the crest of Overton Hill it crosses the Ridge Way, and this intersection of two early roads is at the centre of the most celebrated prehistoric site in Southern England. Avebury, itself approached by the stone avenue that connected it with the small stone circle here on Overton Hill (just left of the road; destroyed but marked with concrete posts), is less than a mile away. Silbury Hill is beside the Bath Road, a little further on. The West Kennet long barrow, crowned with trees, can be seen on the hill slope to the south; and there is a knot of barrows on Overton Down, some beautifully grown with beech trees. Apart from a shack or so and the distant R.A.F. depot, nothing has spoilt this area. It is still possible to see it as Gilpin saw it in 1789. "Marlborough Down is one of those vast, dreary scenes, which our ancestors, in the dignity of a state of nature, chose as a repository of their dead. Nature, in scenes like these, seems only to have chalked out her designs. The ground is laid in, but left unfinished." Again, "the ground is spread, indeed, as the poet observes, *like the ocean*; but it is like the ocean after a storm, it is continually heaving in large swells. . . . By the rays of the setting sun the distant barrows are most conspicuously seen. Every little summit being tipped with a splendid light, while the plain is in shadow, is at that time easily distinguished."

The road drops down slightly into West Kennet, hamlet of farms and racing stables, and rises again over a flank of down where it has been banked and planted in excellent taste. Silbury Hill comes into view, dark and wonderfully shaped, like an inverted, hand-turned wooden bowl. The garage and tea-house just beyond it is a blot, but beyond that again, at Beckhampton, the road is shaded by tall beeches planted in an avenue along it, and the Devizes road branches at a finely planted and engineered corner. (This crossing is a model for road designers in its careful preservation of existing trees.) The Devizes and Melksham road was the alternative coaching road to Bath. Beyond this point the road climbs to the plain again. On Knoll Down there are visible signs of the old Bath Road going up through a cutting and through a clump of trees at the crest, and then dropping down on the other side of the hill through a deep gully. Here is the new R.A.F. airfield. The road drops down hill into Quemerford and Calne. The next section of country towards Bath unfolds from the hilltop. There are undesirable villa outposts of Calne on this side, but the country is beautiful, dominated by the dramatic buttresses of Cherhill Down and Calstone Down, with the Lansdowne Pillar on the top, fringed by the fierce ramparts

Fifield - - - - -	2 1/2	77
Overton - - - - -	1 1/2	78 1/2
West Kennet - - - - -	1 1/2	79
Silbury Hill - - - - -	1 1/2	80 1/2
* Beckhampton Inn - - - - -	1	81 1/2
Cherhill - - - - -	4	85 1/2
* CALNE - - - - -	2 1/4	87 1/4
l. to Devizes 7 1/2 m.; r. to Wotton Bassett 10 1/2.		

The Wiltshire Plain: top, Piggie Dene; second, the sweep of the Downs near Avebury, whose recently restored monoliths can be seen in the middle distance; third, the road as it circumvents Silbury Hill; fourth, the White Horse and Lansdowne Pillar on the south side of the road; fifth, opposite the above, the new R.A.F. Training School on Yatesbury Field.



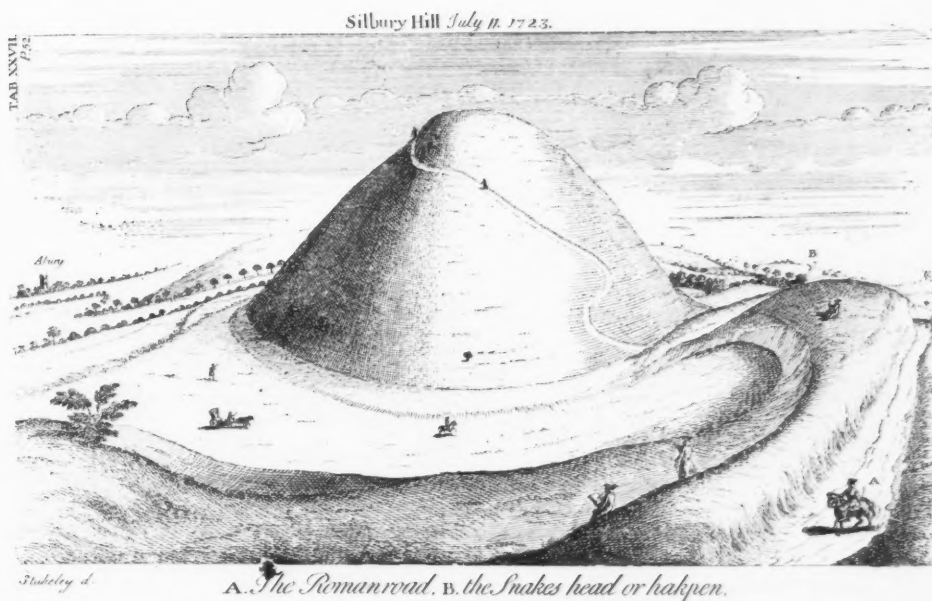


The Wiltshire Plain

Top, near Avebury. Tree-crowned barrows interrupt the smooth skyline. The left-hand photograph is a view looking west from the Ridgeway, across the country traversed by the Bath Road going towards Calne. Bottom left, a well engineered corner near Silbury Hill. Bottom right, the Devizes intersection at Beckhampton. An excellent example of widening where trees have been preserved without restricting the view.

Silbury Hill

An artificial mound that dominates the landscape round it. The engraving is from a drawing by William Stukeley, 18th Century antiquary. It appears in his book "Stonehenge and Abury,"—a long, unreliable, but highly imaginative treatise which archaeologists at once laugh at and revere. That Silbury Hill is pre-Roman is proved by the fact that the Roman Road to Bath was deflected by it. The small photograph shows an upstart garage and tea house in this prehistoric presence.





Bath Road Houses

Left, Hayle Farm, Quemerford : a simple early nineteenth century farmhouse set some way back from the Bath Road. It has pointed windows and is stone built in characteristic Wiltshire fashion. Right, a tall square Georgian house right on the main road at West Kennet.

Chippenham

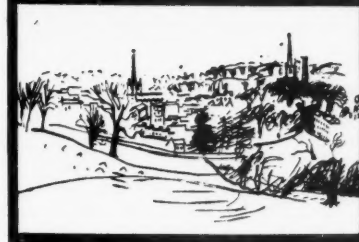
Chippenham is the last town of any size through which the Bath Road passes before it gets to Bath itself. Below is the Market Place, containing the same elements that go to make up many English country-town market places : Georgian shops and houses with brick and stucco fronts and ornamental lettering painted and gilded, the offices of the local Conservative Association, roomy inns, a classical monument and fountain and the Gothic parish church in the background.



ROADS measured from HYDE PARK CORNER.

Cross a branch of the Wilts and Berks canal.		
Derry Hill - - -	3 $\frac{1}{4}$	91
l. to Devizes 8 $\frac{1}{2}$ m.		
Cross the Wilts and Berks canal.		
* CHIPPENHAM -	2 $\frac{1}{2}$	93 $\frac{1}{2}$
Cross the Avon river.		
r. to Malmesbury 9 $\frac{1}{2}$ m.;		
Sodbury 16 $\frac{1}{2}$; and Marsh-		
field 9 $\frac{1}{2}$. A mile farther,		
l. to Melksham 6.		

Top, the Soho Inn, soon after leaving Calne; second, the long view from Derry Hill; third, also near Derry Hill, showing the junction of the Devizes Road; fourth, entering Chippenham, a distant view of the town focussing on the church spire.



[Marlborough to Calne, continued.]

of Oldbury Camp, and with the Cherhill white horse below it, flanked by the contour-scarps of strip-cultivation terraces.

BUILDINGS.—Fyfield church: Trans. Norman, Perpendicular tower; over-restored. Overton church (across the Kennet): effective, 1878. West Kennet: fine rectangular red-brick Georgian house on the right, and pretty thatched walls and farm buildings. Gothik farm ("Hayle Farm") to right of road, lying back, between Cherhill and Quemerford. (The White Horse on Cherhill Down was cut by Dr. Alsop, of Calne, in 1780. The Lansdowne Column above it commemorates the birth of King Edward VII.)

CALNE Calne, of old a cloth-making town, is now chiefly devoted to curing bacon. Messrs. Harris's enormous brick factory occupies its centre site, by the Bath Road, and brick and stone houses radiate from it. The main road has some awkward corners.

BUILDINGS.—There is not much distinguished building in the town, except in the square south of the church, which has some excellent stone houses with simple fronts and good details. The "Lansdowne Arms" has a long, impressive façade. Left of the road (between the turning to the railway station and the Melksham road) is a rectangular house in a fanciful French nineteenth century manner that has character. Church: Twelfth century, with later additions, and over restored. Elaborate Corsham stone reredos, by Pearson, 1882. The tower fell in 1628, and was rebuilt.

CALNE TO A mile west of Calne, where the Bath Road crosses the Calne branch of the G.W.R., is a queer, romantic patch of country, rather Somerset-like; the first indication, it seems, travelling down the road, of the real West Country. This is on the edge of Bowood Park, of which little is visible but which spreads a cloak of design and authority for a mile or so on the left, the Bath Road running close to the hem of it. There is conifer country at Derry Hill, and the road drops down through Derry Woods to join the road from Devizes. Here the country changes from chalk to limestone, and from here the road is good but rather characterless, through the pleasant elm country, until the first view of Chippenham opens, charmingly spread about the shallow Avon valley, with eighteenth century Monkton House (and the town gasworks at the back of the park) on the right, and two spires in the centre.

BUILDINGS.—Bowood: House by Adam brothers, with later additions. Orangery. Adam mausoleum. Derry Hill: Pretty modern church with a stone spire. Methodist chapel ("Little Zoar"), 1814. Just beyond the Devizes road junction, "The Swan" inn has an excellent sign—a stuffed swan in a glass case with green glass for water and a powder-blue background. Toll house (with usual solitary fir tree) built against the turning to Bremhill. Neighbouring by Pugin-like cemetery entrance gates; very slim.

CHIPPENHAM A busy town built round the Bath Road, which has a plain if slow course through it, with one sharp, right-angle turn. Chippenham has a good deal of charm as a country manufacturing town. (It makes cheese, condensed milk, wagons, railway signals, guns and cartridges, has a tannery and cures bacon.)

BUILDINGS.—There is a pleasant Market Place, with eighteenth and nineteenth century houses and shop-fronts. (A good bowed front to George's Wine and Spirit Vaults, for instance.) Going into the town, on

THE BATH ROAD PUMP



"It is just beyond Cranford Bridge that the pumps which are so odd a feature of the Bath Road begin. They line the highway on the left-hand side going from London, and are all situated in the same position. They are of uniform pattern, and are placed at regular intervals. These pumps are relics of the coaching age, but are peculiar to the Bath and some stretches of the Exeter roads. Placed here for keeping the highway well watered in the old days of road-travel, they have evidently long been out of use; in fact, their handles are all chained up. They recur so regularly that they might almost form part of a new table of measurement, as thus:—

63 paces	equal 1 telegraph-post.
19 telegraph-posts	" 1 mile
2 miles	" 1 pump
1 $\frac{1}{2}$ pumps	" 1 pub."

From THE BATH ROAD
by Charles G. Harper.

A Calne man was condemned to be hanged, whom a great many thought innocent. His brother rode to London to get a reprieve and the execution was stayed till 8 o'clock on a morning when he was expected to return. Shortly before the time, a horseman was seen riding back towards Calne over Cherhill Down, but though they waited he did not come. At last the man was hanged. Two days later the brother appeared. The reprieve had been signed in London at the moment his phantom had been seen on the downs.

(A Calne legend.)



An unusual house on the way into Chippenham. The stucco façade is decorated with lettering in relief.



A feature of the road between Chippenham and Bath are the quarries from which come the famous Bath and Corsham stones.

Sweet are yon' hills that crown this fertile vale
Ye genial springs ! Pierian waters hail !

Hail woods and lawns ! Yes, oft I'll tread
Yon' pine-clad mountain's side
Oft trace the gay enamell'd mead,
Where Avon rolls his pride.

Sure, next to fair Castalia's streams
And Pindus' flow'ry path
Apollo most the springs esteems
And verdant meads of Bath.

Introductory Stanzas of THE
NEW BATH GUIDE, by
Christopher Anstey, 1766.



THE SHAM CASTLE, BATH

ROADS measured from HYDE PARK CORNER.

[Chippenham, continued.]

the right, are several early brick and stucco suburban villas that are notable—including a pale yellow stucco "folly" house, with pinnacles and rectangle and diamond decorations. Monkton House (east of the town, by the Avon) is fine eighteenth century. The modern buildings are undistinguished. Forceful but un-beautiful Town Hall of 1857. Beautiful house front, pedimented with pilasters, by John Wood, Jun., of Bath, was destroyed by Woolworths about a couple of years ago. Brunel's magnificent railway arch (just beyond the Bath Road turning) is obscured by hideous advertising signs: its balustrade is invisible; its whole character destroyed.

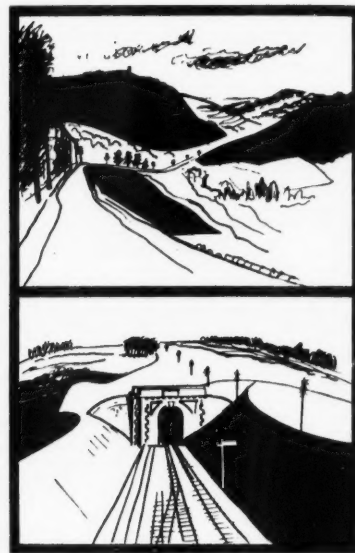
CHIPPENHAM TO BATH

A mile out of Chippenham the road crosses under the G.W.R. by a long handsome stone bridge, with a toll house on the neighbouring Lacock and Melksham fork. Then it runs through the edge of the park of Corsham Court to Lower Pickwick, which has orange-washed cottages. At Rudloe the first view of Bath scenery opens, with hill buttresses pushing in from each side. Down the long steady hill the road reaches Box, passing over the railway again just beyond the Box Tunnel exit. At Box the alternative coaching route through Melksham and Devizes rejoins the main road. From here the road follows the railway and the river in the valley bottom to Bathford, where unpleasant outer suburban development begins. The first eighteenth century Bath-influenced buildings begin in the terraces at Batheaston.

BUILDINGS.—Corsham Court, seen from the road down an avenue. Built 1582; much rebuilt, but partly of that date. Pickwick: good small houses, cottages, inns; orange-washed. Box: seventeenth century house with entrance gate on right, with stone balls on piers. Church medieval, much restored. Shockerwick House, on the right beyond Box: good Classical, in a small park. Fine Bath-influenced houses, detached and in terraces, in Batheaston.

Peckwick - - - -	4½	98
l. to Beckhampton Inn, by Sandy Lane, 16½ m.		
Box - - - -	2½	100½
3 m. farther, l. to Devizes 15½ m.		
Near Bath Easton, on r, the Foss-way to Cirencester.		
Bath Easton, Somersetsh.	3½	104½
Walcot, T. G. - - -	1½	105½
* BATH - - - -	1	106½

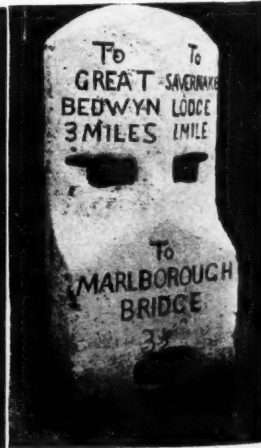
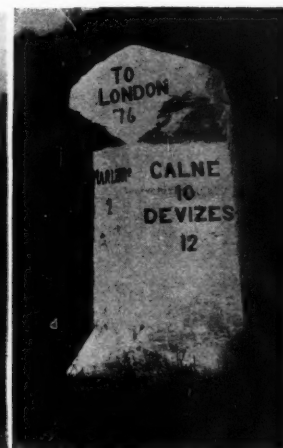
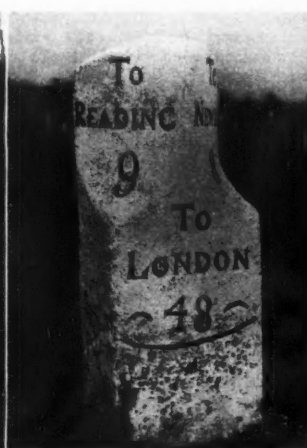
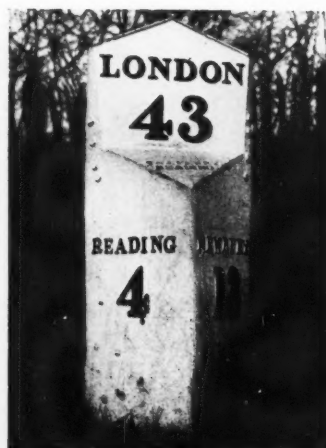
The first view of the Bath valley; and the entrance to Box Tunnel, seen from the Bath Road as it crosses the railway line in the village of Box.



The virtue of the Bath Road as a whole is that it is a *planned* road. Bath was a Roman city, but it is seldom that Roman roads—for all their directness—have lasted in use through the centuries, and not very much of the Bath Road today follows the Roman course. It was planned later for traffic that called for something other than a mere straight line. Bath—perhaps more than any other English town—has always been a bourne of expensive transport, and so the road that developed when travelling became more systematic and natural was laid regardless of expense, or effort. The result is that today it is one of the few natural English main roads, and one of the only ones which, with a minimum of alteration, serves fast modern traffic suitably. In spite of the false start nowadays down the Great West Road, and the misery that careless "development" here and there creates, it is still a magnificent highway. But—without care and forethought it might still (and in the near future) be completely ruined.

BATH-ROAD MILESTONES

The Bath Road boasts a variety of types of mile-stone, most of them well-designed and well lettered. Of the four on the right, the first is a cast-iron one, with lettering slightly raised. The other three are in white-washed stone, with black-painted lettering, the last having also a good example of the pointing hand.





1

ST. DUNSTAN'S HOME, BRIGHTON

FRANCIS LORNE, ARCHITECT
OF SIR JOHN BURNET, TAIT AND LORNE

The general purpose of the building is a convalescent and holiday home for blind ex-Service men of the last war. It is situated between Brighton and Rottingdean, only a few hundred yards from the edge of the cliff, on an exposed and steeply sloping site. The view above, 1, taken from the top of the site, shows the East Wing, containing service and staff rooms; and one of the two ward units which are symmetrically placed in independent wings either side of the main axis of the building. These wings face west across the bay and contains winter gardens, teaching rooms and wards, on the upper floors, and, on the ground floor, lounges, dining hall, dispensary, offices, recreation rooms, typewriting and braille rooms and talking book rooms. At the junction of the two wings is the main lounge.

2 and 3, two aspects of the main front showing the steep nature of the site. 3 clearly shows the symmetrical arrangement of the building. The centre block contains the main vertical circulation and sun terraces. The low block is the executive offices, and in the foreground is the chapel surmounted by a figure of Winged Victory.



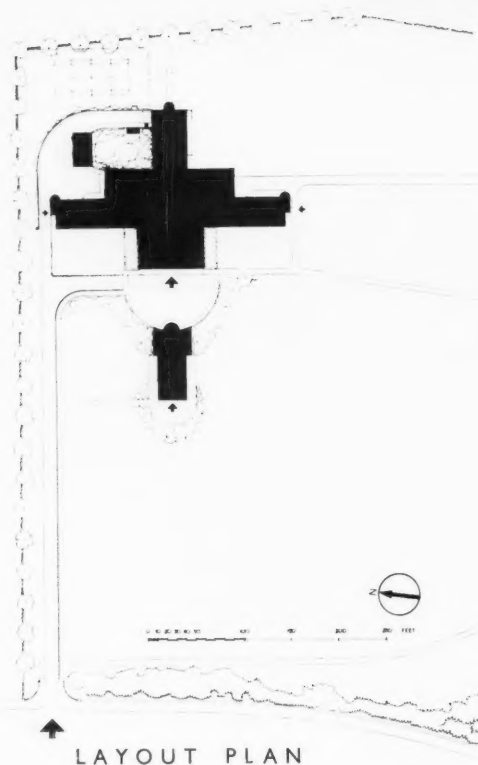
2



3



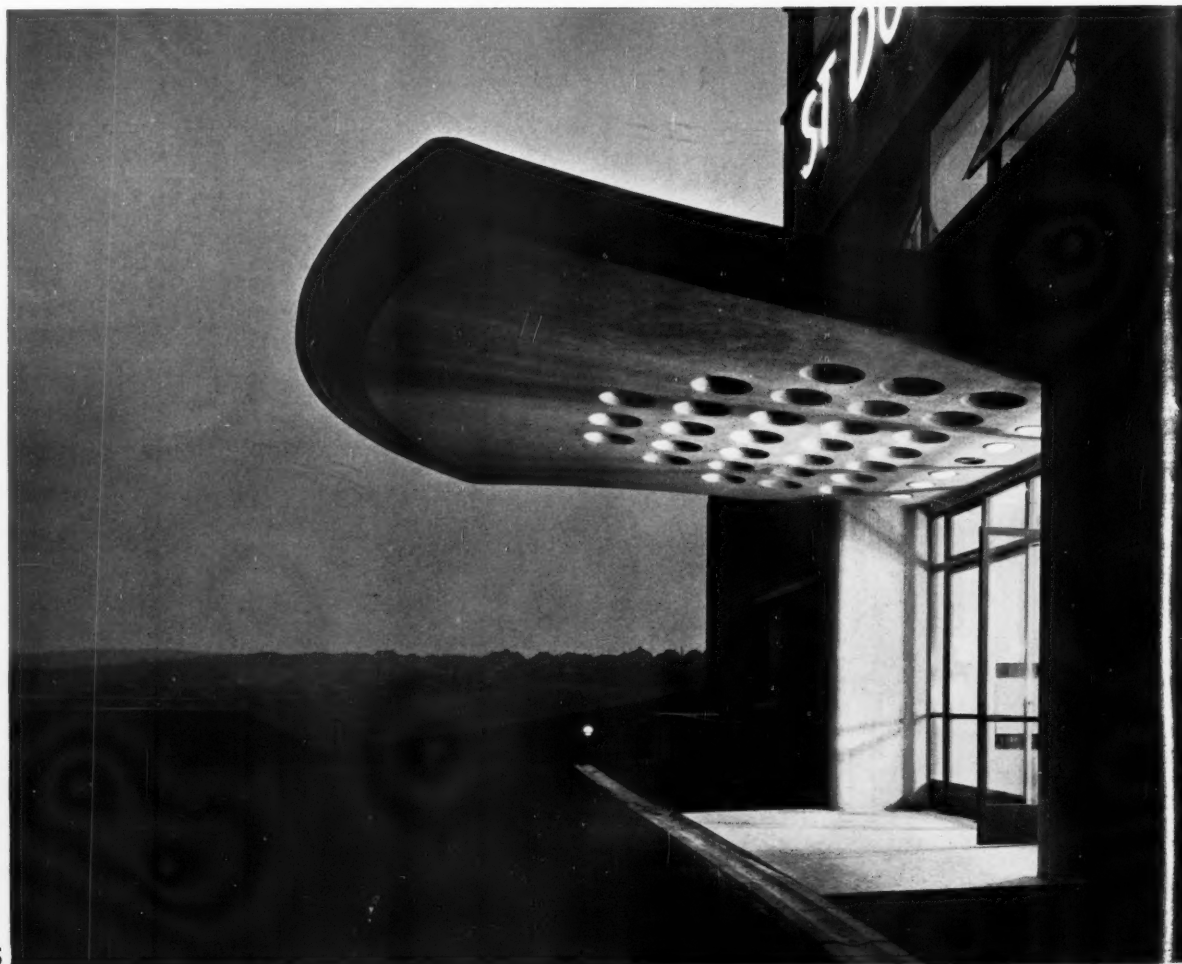
4



LAYOUT PLAN

4, the main entrance, which occupies the centre of the west front, from the drive. 5, a detail of the main entrance by night, showing the cantilevered concrete hood. The door jambs and threshold are in Travertine and the doors themselves are of bronze. Beyond the door is the continuous hand-rail which runs down to the entrance gates to enable the men to find their way about without assistance. 6, (facing page) the main stair from the first floor landing. The flooring is oak strip: the balustrade painted iron with ebonized mahogany handrail. The window casements are purpose-made in sheridized metal. Through the staircase window is seen the ground floor terrace to which the quiet lounge, type-writing room and braille room have access.

5



6





7, looking along the ground floor terrace showing the glass wall overlooking the bay. The block on the left contains the appeals office and special sick wards. Through the glass doors at the end can be seen the main hall, and beyond the other terrace. The columns are covered in buff tiles and the floor is paved. The balcony wall is higher than usual to prevent the men overbalancing. 8, a typical sun terrace, which occurs on each landing. The staircase handrail is carried completely round the perimeter and has steel studs inserted denoting certain obstacles (see page 251). The stairs have easy risers and the rule is to keep to the right. At the head of each flight are self-closing flap gates to warn the men of stairs going down. 9, a general view of the standard ward. An important point in the planning of a building of this nature is that all furniture must, so far as is possible, be fixed and of the same design so that the users can easily memorise the position of the various units. For this reason the fittings comprising wardrobes, bedside tables and radiator casing have been planned as a built-in fitting at the back of the beds. The mats are secured to the floor with press studs. At the right-hand end of the ward is an orderlies' cubicle with a glass panel for supervision at night. The floor is of oak blocks wax polished. 9



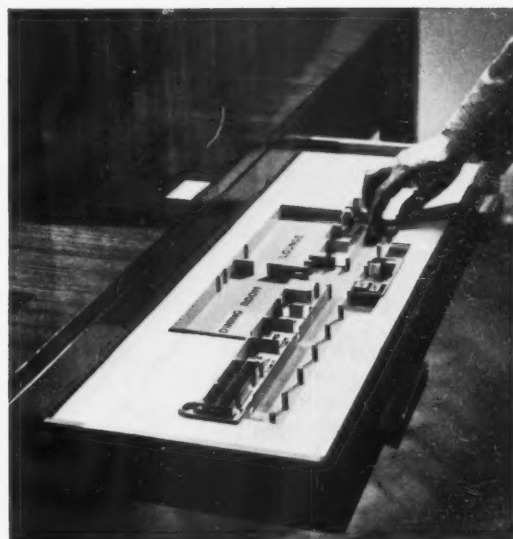
Planning for the Blind

Easy circulation free from obstructions is the chief factor in the planning of a building for the use of the blind. The plan must be so simply defined in layout that blind people are able easily to memorize the relationships of the various parts. This is, in fact, essential if they are to find their way about the building unaided. Moving as they do by sense of touch from one point to another within the building, the elaborate design of all fittings with which they come in contact should be avoided, since intricacy or obscurity of form in a frequently handled object tends to produce mental irritation. The blind person's physical awareness of space provides another problem. While a relatively small area is easily "felt," on entering a large circulating space the sense of contact with surroundings tends to become vague. For this reason guide rails are essential to the larger spaces—so placed that the "keep-to-the-right" rule in force throughout the building can be maintained (see guide rail to the landing window in photograph number 8 on the facing page). Lavatories need to be planned on a more lavish scale than is normally necessary. All equipment must be given a maximum amount of space to avoid collisions, and incoming and outgoing circulation allowed for to a generous degree. Some w.c.s, in this instance, are specially designed for the use of legless inmates.

A further point concerns lighting. It might be assumed that an abundance of light would hardly be necessary except where it was employed for some specific purpose such as sunbathing. This is not the case, however, since the blind though without visual awareness of light, develop, as has already been mentioned, an acute physical awareness of their surroundings which in its turn conditions mental reactions.

The psychological aspect of his subject is, indeed, a problem that must be kept to the forefront by the planner for the blind. It is obvious that to ensure the complete mental ease necessary in a convalescent home the inmates must be confident that all possible precautions have been taken to protect them from physical injury. Where it is not possible simply to eliminate obstructions to circulation, steps must be taken to avoid or to minimize the effects of collision with them. The details on the right show some of the ways in which this is done.

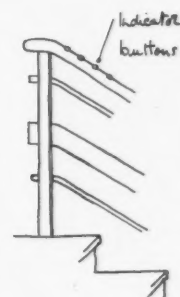
1, THE MODEL



A model of the building in relation to its site, and models of each floor, are provided, enabling the blind to visualize their surroundings and the disposition of units throughout the building. Above, the ground floor model, from which it will be noticed the staff wing is eliminated, since this is cut off from the inmates' circulation.

2, THE HANDRAIL

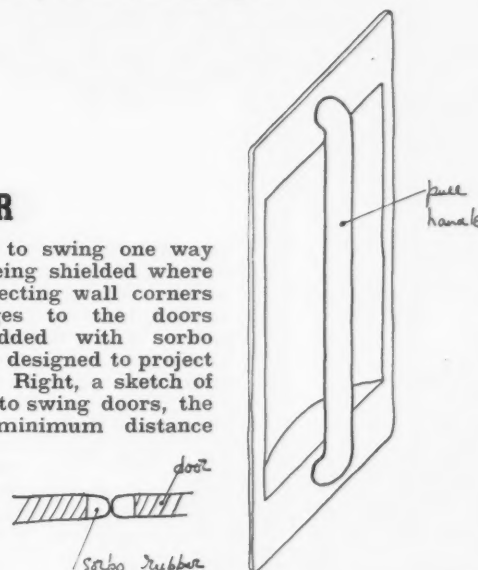
The main halls, the staircase, ward escape stairs and in some cases connections between rooms, are provided with handrails having stud indicators at certain points to denote floor levels, and as a warning of obstructions. Right, a sketch of the stairhead to the fourth floor with its indicators of the floor level reached.



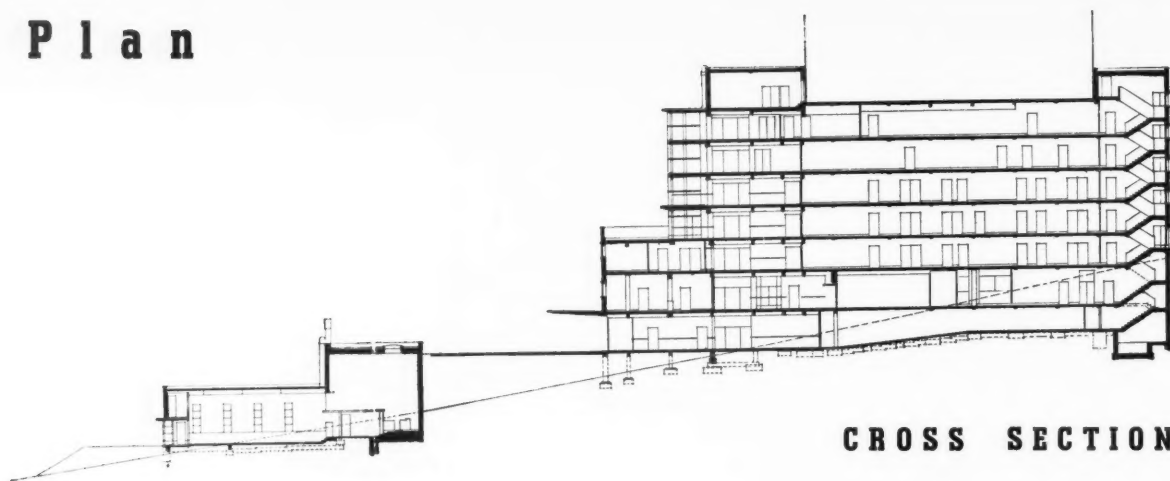
3, THE STAIR GATE To the main stair self-closing flap gates are fixed on the main landings at the head of each flight (see photograph number 8 on the facing page). These are handrail high, opening easily against pressure but serving to warn the inmates of stairs going down. As will be seen from the photograph—using the handrail running across the window the stairhead can be successfully negotiated and progress continued up the ascending flight.

4, THE DOOR

Doors are designed to swing one way only, the openings being shielded where possible and all projecting wall corners rounded. The edges to the doors themselves are padded with sorbo rubber. Handles are designed to project as little as possible. Right, a sketch of a typical pull handle to swing doors, the grips extending a minimum distance beyond the plane of the door itself. The smaller sketch shows the large rounded sorbo strips fixed to door edges.



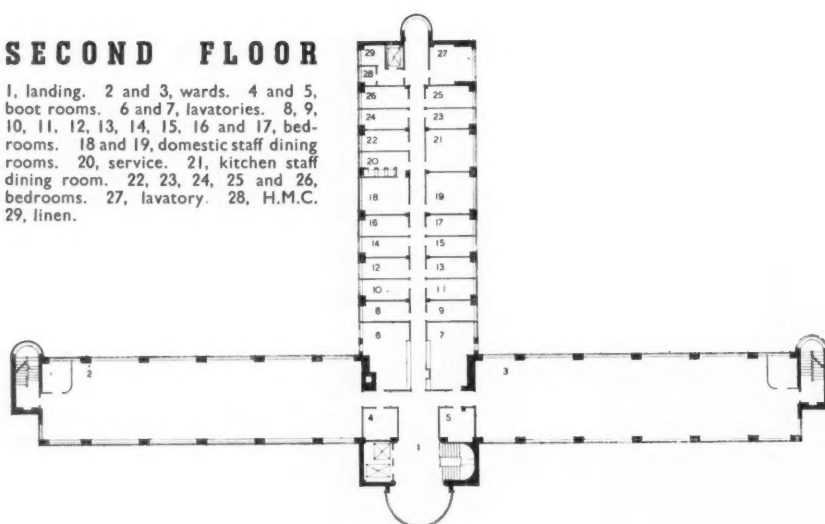
The Plan



CROSS SECTION

SECOND FLOOR

1, landing. 2 and 3, wards. 4 and 5, boot rooms. 6 and 7, lavatories. 8, 9, 10, 11, 12, 13, 14, 15, 16 and 17, bedrooms. 18 and 19, domestic staff dining rooms. 20, service. 21, kitchen staff dining room. 22, 23, 24, 25 and 26, bedrooms. 27, lavatory. 28, H.M.C. 29, linen.

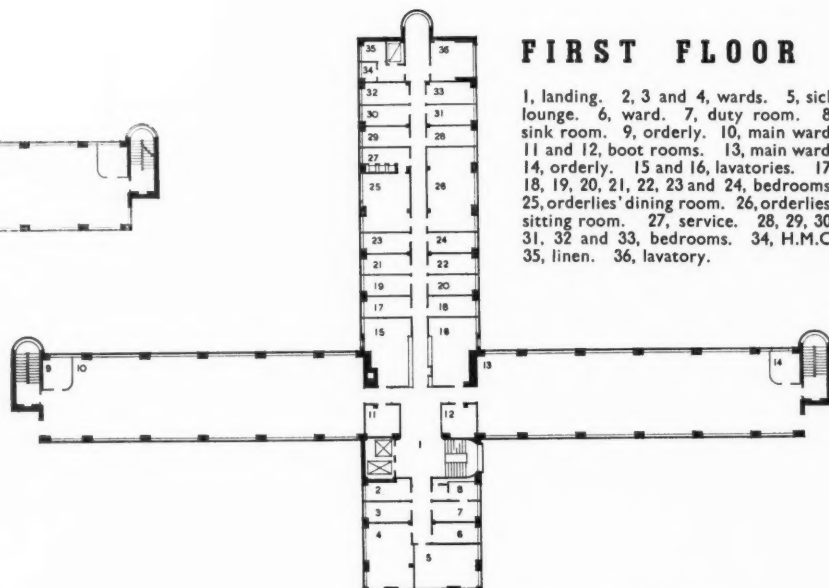


The site is approximately 12½ acres in area, situated on the Downs between Brighton and Rottingdean—the downland rises about 200 ft. to the top of the hill and has a westerly aspect with the sea to the south. Gradients on the site vary from 1 in 5 to 1 in 15 at the top. No buildings adjoin the site which is windswept and was devoid of trees; subsequently the planting of only small shrubs and trees has been possible. The building line was placed at some 500 ft. back from the roadway, leaving about 4 acres for the main structure. This largely dictated the multi-storey design adopted. The sloping site made a stepping-up of blocks necessary and partly governed the plan form. Below, the west terrace, showing the vertical circulation of the main stair.



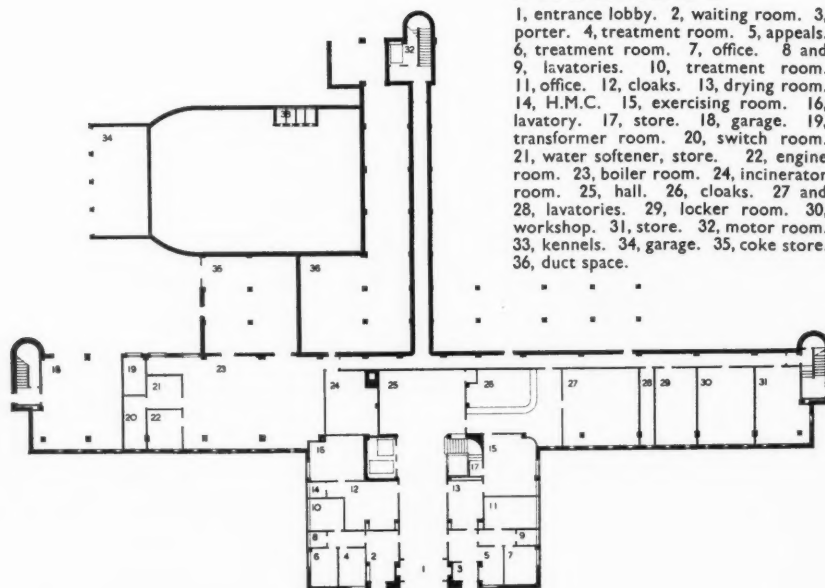
FIRST FLOOR

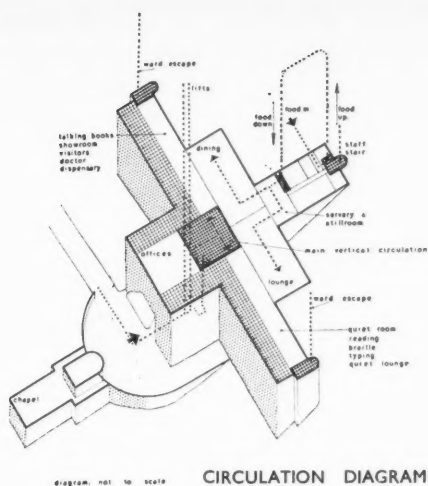
1, landing. 2, 3 and 4, wards. 5, sick lounge. 6, ward. 7, duty room. 8, sink room. 9, orderly. 10, main ward. 11 and 12, boot rooms. 13, main ward. 14, orderly. 15 and 16, lavatories. 17, 18, 19, 20, 21, 22, 23 and 24, bedrooms. 25, orderlies' dining room. 26, orderlies' sitting room. 27, service. 28, 29, 30, 31, 32 and 33, bedrooms. 34, H.M.C. 35, linen. 36, lavatory.



BASEMENT

1, entrance lobby. 2, waiting room. 3, porter. 4, treatment room. 5, appeals. 6, treatment room. 7, office. 8 and 9, lavatories. 10, treatment room. 11, office. 12, cloaks. 13, drying room. 14, H.M.C. 15, exercising room. 16, lavatory. 17, store. 18, garage. 19, transformer room. 20, switch room. 21, water softener, store. 22, engine room. 23, boiler room. 24, incinerator room. 25, hall. 26, cloaks. 27 and 28, lavatories. 29, locker room. 30, workshop. 31, store. 32, motor room. 33, kennels. 34, garage. 35, coke store. 36, duct space.

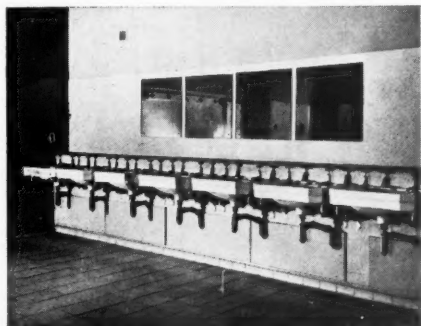




The general plan form resembles that of an aeroplane—a similarity that has proved useful in explaining the layout to the men. Open planning of this nature made possible a maximum amount of window space and cross ventilation, having also the advantage, for the staff, of providing magnificent views across the surrounding downland. The main entrance is in the centre block which contains the chief vertical circulation of lifts and stair. Also contained in this block are lavatories and bathrooms to the ward wings.

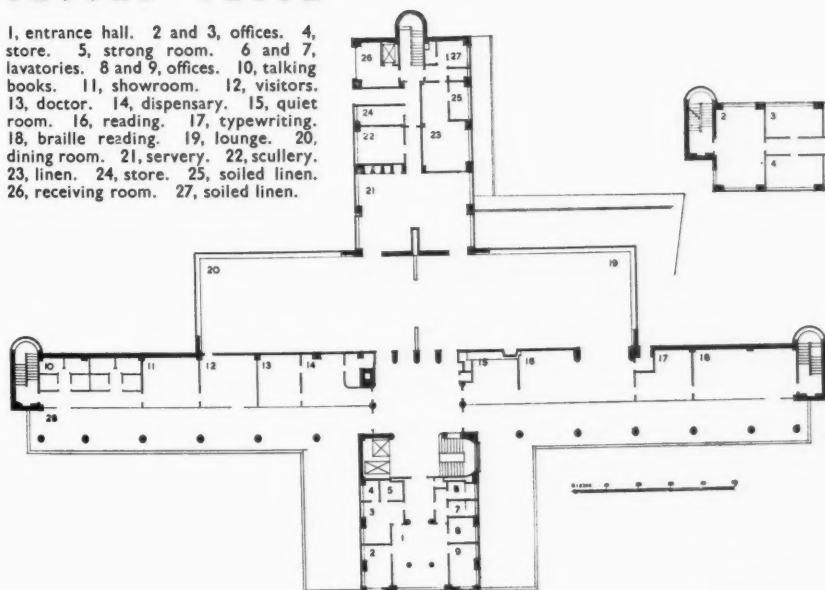
The East Wing is devoted to staff use, and is completely cut off from the main circulation.

The North, South and West Wings include the wards and general rooms for the inmates. A feature of these wings is the provision of "talking book" rooms—small soundproof cubicles furnished with a chair and a gramophone on which is played special recordings of book-readings; each recording plays for three-quarters of an hour. Below, a typical lavatory, in which unusually large circulating space is provided to minimize the risk of collision between inmates.



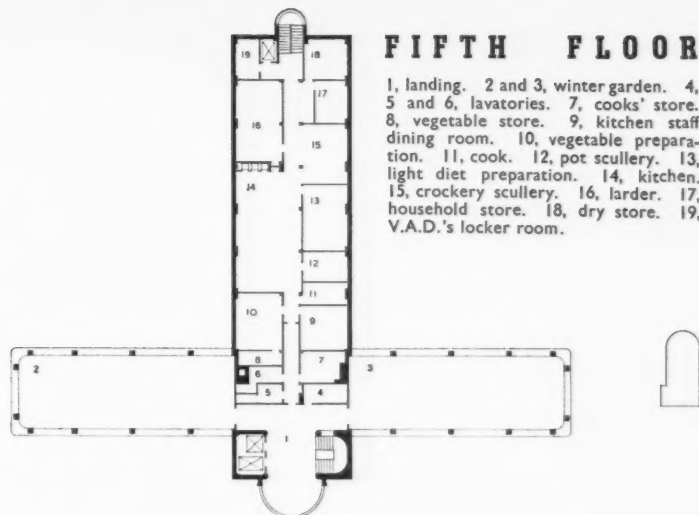
GROUND FLOOR

1, entrance hall. 2 and 3, offices. 4, store. 5, strong room. 6 and 7, lavatories. 8 and 9, offices. 10, talking books. 11, showroom. 12, visitors. 13, doctor. 14, dispensary. 15, quiet room. 16, reading. 17, typewriting. 18, braille reading. 19, lounge. 20, dining room. 21, servery. 22, scullery. 23, linen. 24, store. 25, soiled linen. 26, receiving room. 27, soiled linen.



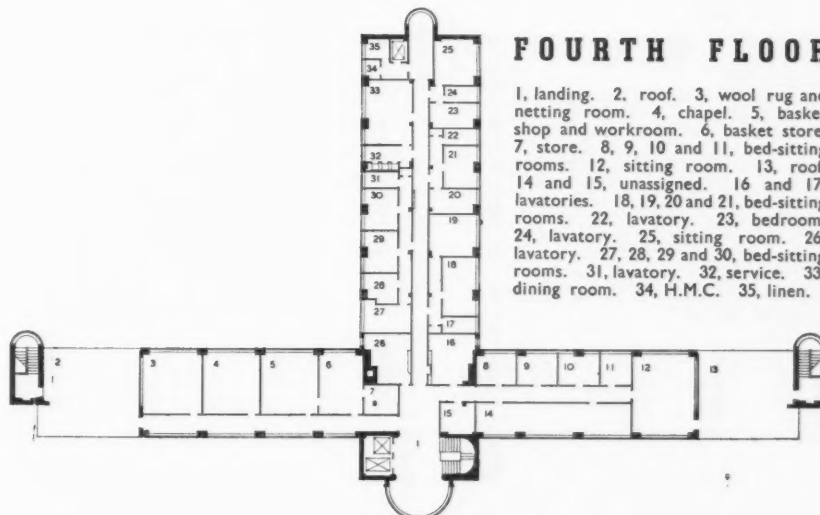
FIFTH FLOOR

1, landing. 2 and 3, winter garden. 4, 5 and 6, lavatories. 7, cooks' store. 8, vegetable store. 9, kitchen staff dining room. 10, vegetable preparation. 11, cook. 12, pot scullery. 13, light diet preparation. 14, kitchen. 15, crockery scullery. 16, larder. 17, household store. 18, dry store. 19, V.A.D.'s locker room.



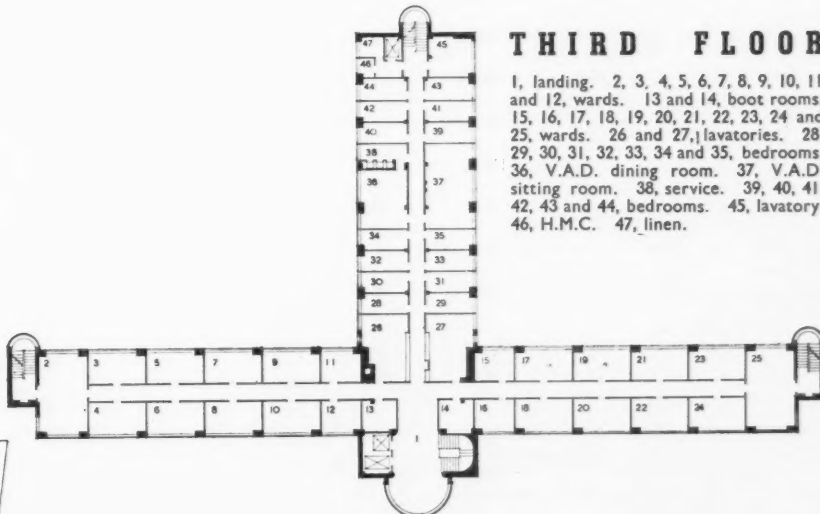
FOURTH FLOOR

1, landing. 2, roof. 3, wool rug and netting room. 4, chapel. 5, basket shop and workroom. 6, basket store. 7, store. 8, 9, 10 and 11, bed-sitting rooms. 12, sitting room. 13, roof. 14 and 15, unassigned. 16 and 17, lavatories. 18, 19, 20 and 21, bed-sitting rooms. 22, lavatory. 23, bedroom. 24, lavatory. 25, sitting room. 26, lavatory. 27, 28, 29 and 30, bed-sitting rooms. 31, lavatory. 32, service. 33, dining room. 34, H.M.C. 35, linen.



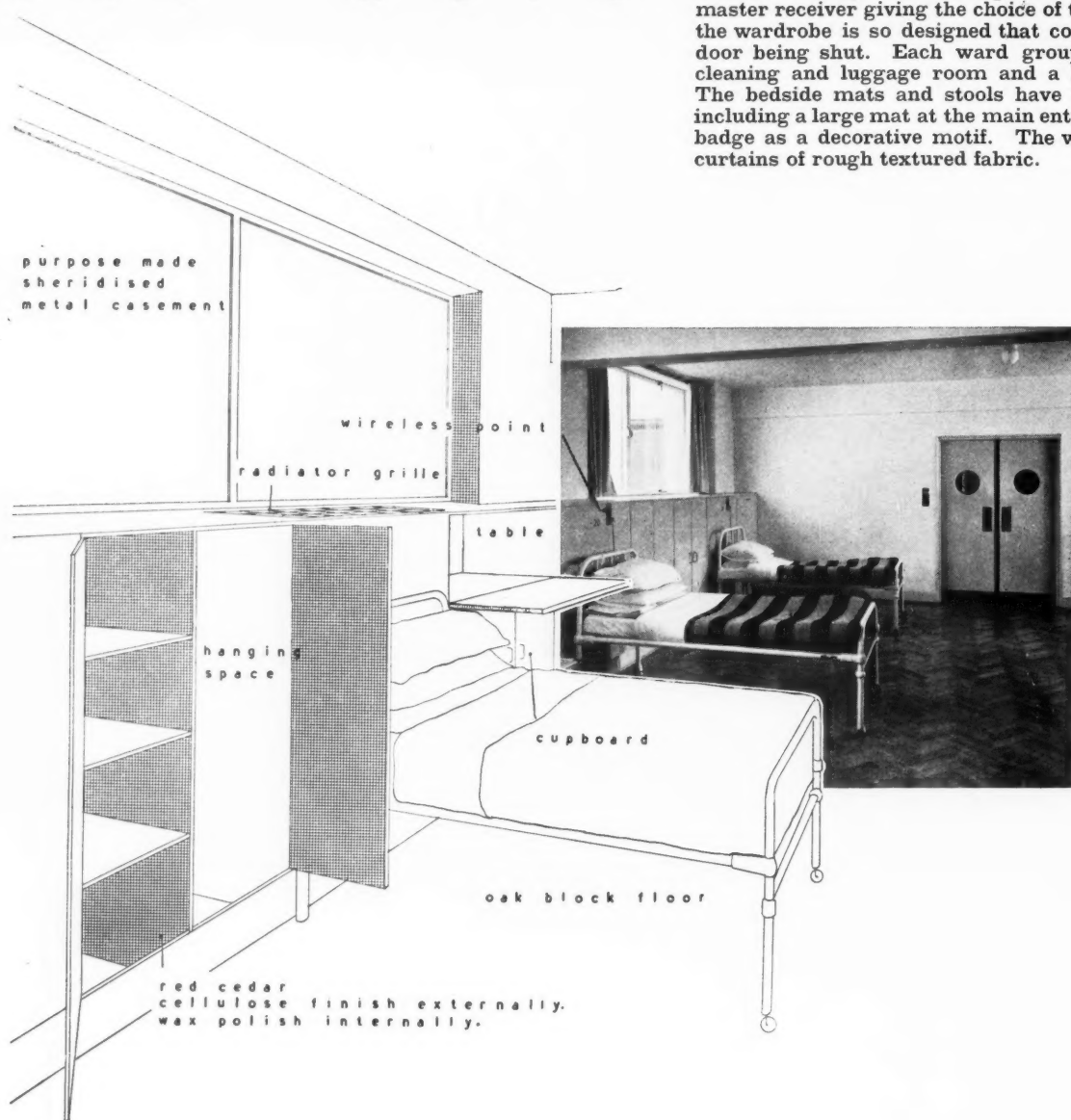
THIRD FLOOR

1, landing. 2, 3, 4, 5, 6, 7, 8, 9, 10, 11 and 12, wards. 13 and 14, boot rooms. 15, 16, 17, 18, 19, 20, 21, 22, 23, 24 and 25, wards. 26 and 27, lavatories. 28, 29, 30, 31, 32, 33, 34 and 35, bedrooms. 36, V.A.D. dining room. 37, V.A.D. sitting room. 38, service. 39, 40, 41, 42, 43 and 44, bedrooms. 45, lavatory. 46, H.M.C. 47, linen.



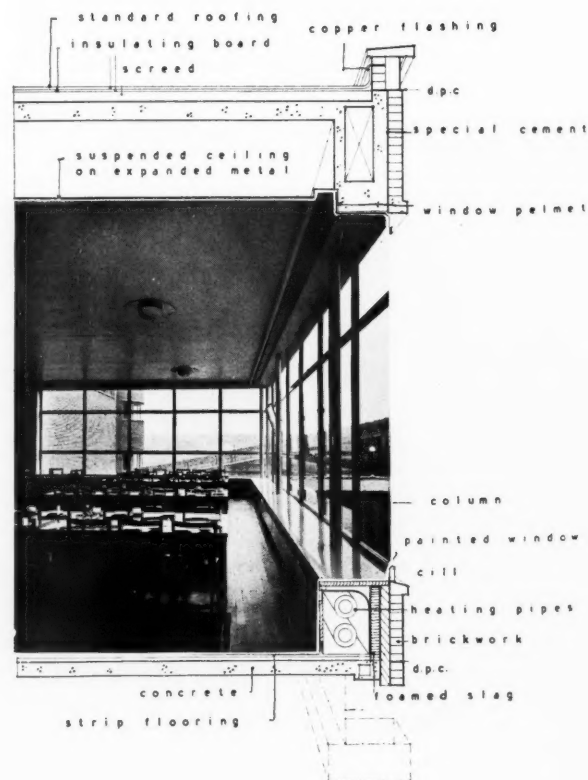
The Ward

The fitment at the bed-head comprises wardrobe, bedside table and radiator casing. A radio point is also provided, controlled from a master receiver giving the choice of two programmes. The rail hanger to the wardrobe is so designed that coats cannot stand out to prevent the door being shut. Each ward group is provided with a separate boot cleaning and luggage room and a lavatory with bathrooms combined. The bedside mats and stools have been made by the men themselves, including a large mat at the main entrance incorporating the St. Dunstan's badge as a decorative motif. The walls are finished in a light tone, with curtains of rough textured fabric.

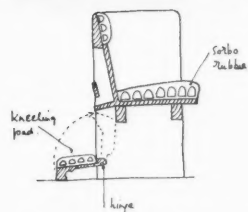


The Dining Hall

The dining hall on the ground floor has an east and north aspect with continuous windows running completely along two walls. Encased heating pipes are housed beneath the windows. Main lounge and dining-room can be converted into one large unit of about 135 feet by 30 feet for special occasions. Wherever possible in the Home, the products of war-blinded men have been used: the dining tables, small tables, dinner wagons, waste paper baskets being examples of their work. The tables themselves are fine testimonies of the craftsmanship of the men. They are of Australian walnut, a difficult timber to work, topped with armour-plated glass. Dinner wagons are of the same wood. Altogether sixty-two tables and eleven dinner wagons made by the inmates are in use. A clearly distinguishable arrangement of tables and chairs, and an even distribution of units was strictly adhered to in the furnishing layout of the dining-room. Each chair is marked with a number corresponding to that given each man on arrival, and which is placed on each article provided for his use.

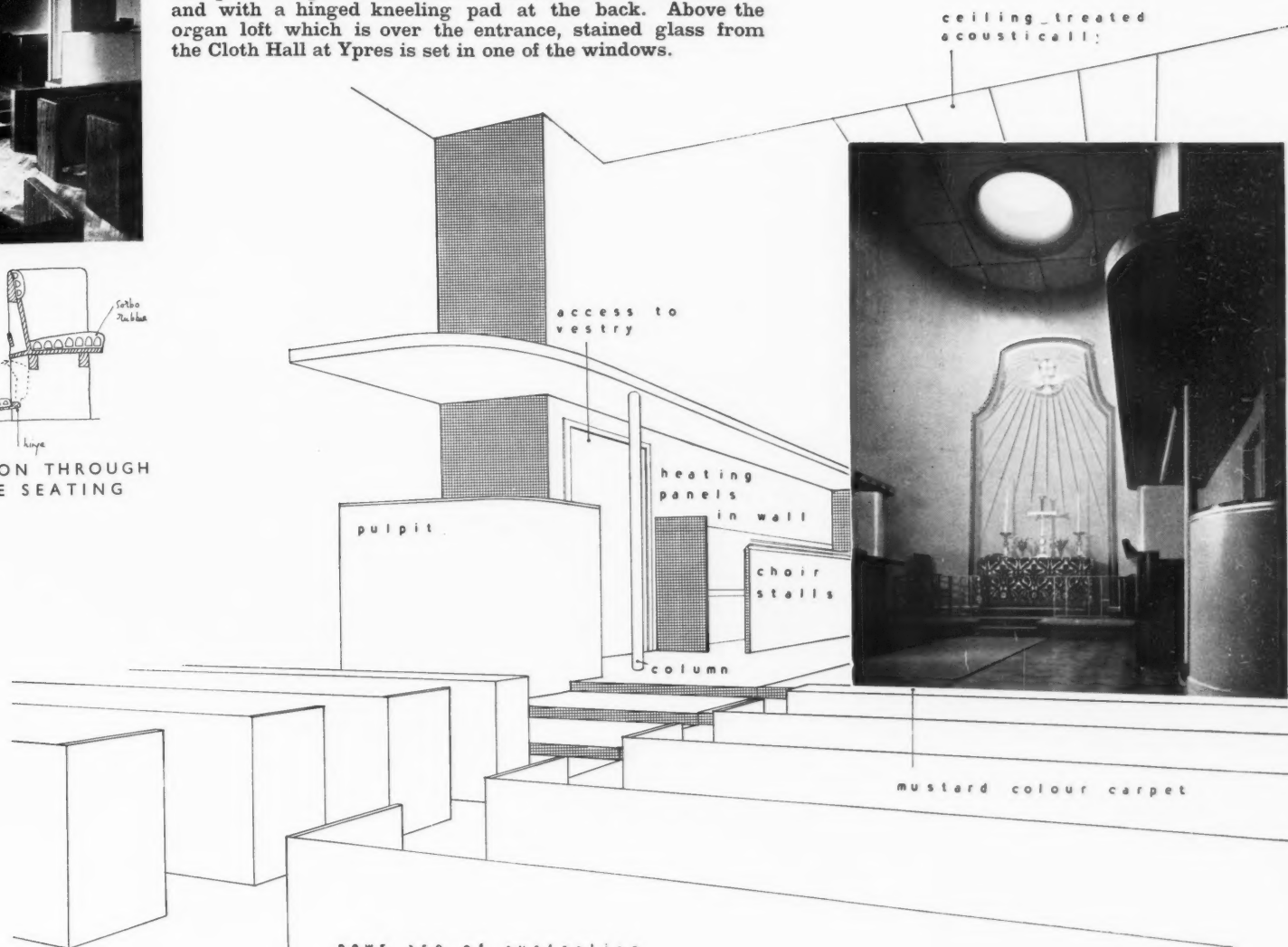


The Chapel



SECTION THROUGH THE SEATING

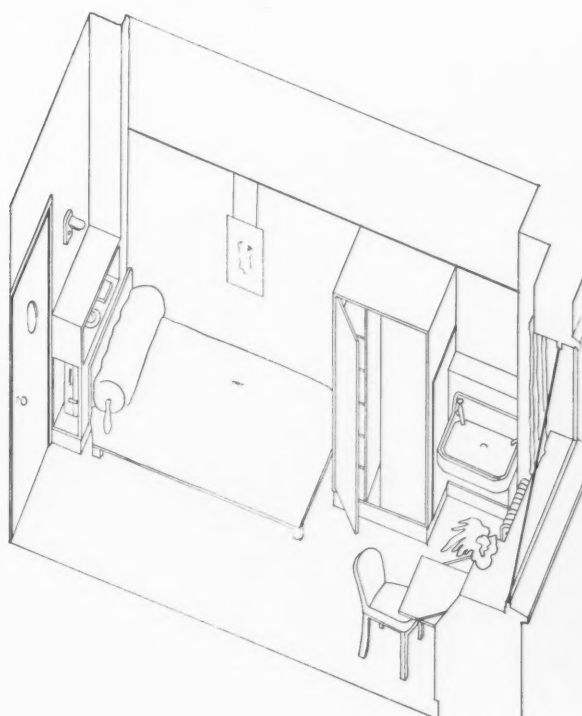
The chapel is planned at a lower level to the west of the main building. Accommodation for about 150 has been provided. The pews are padded with sorbo rubber covered with leather and with a hinged kneeling pad at the back. Above the organ loft which is over the entrance, stained glass from the Cloth Hall at Ypres is set in one of the windows.



pews are of australian straight grained walnut with sorbo rubber seats and kneeling pads

The Staff Room

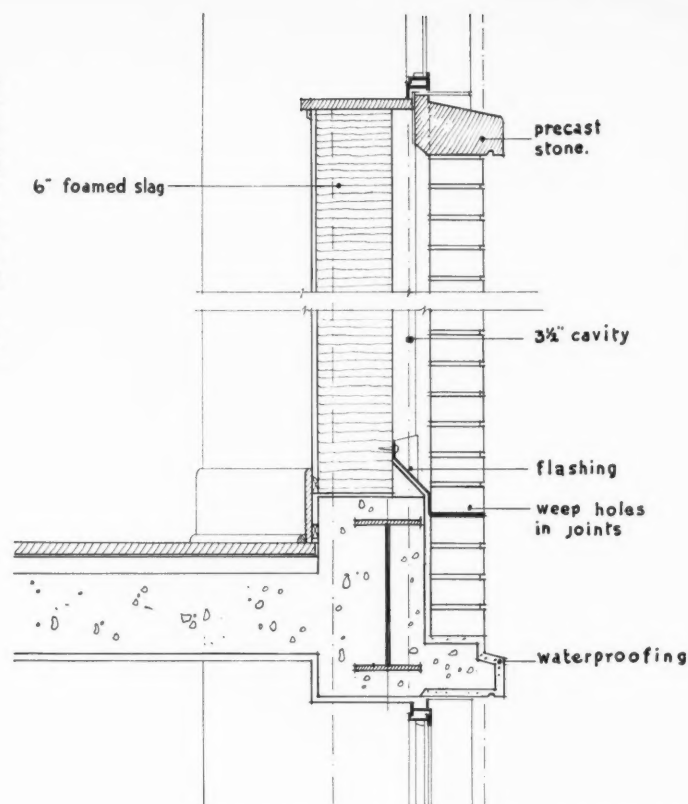
All staff rooms are of standard design and fitted with standard equipment: this includes a built-in ward-robe, writing desk, wash basin and a fitted carpet. V. A. D.'s rooms are slightly larger than those for the domestic staff. At the bed-head is a fitment for luggage storage together with a bed-light. The wall finish in all cases is in light tones of distemper with floors of wax-polished oak blocks. The flush doors are painted blue. Curtains are in folk weave with chair fabrics and bed covers of similar material. Head staff rooms are provided with radio.



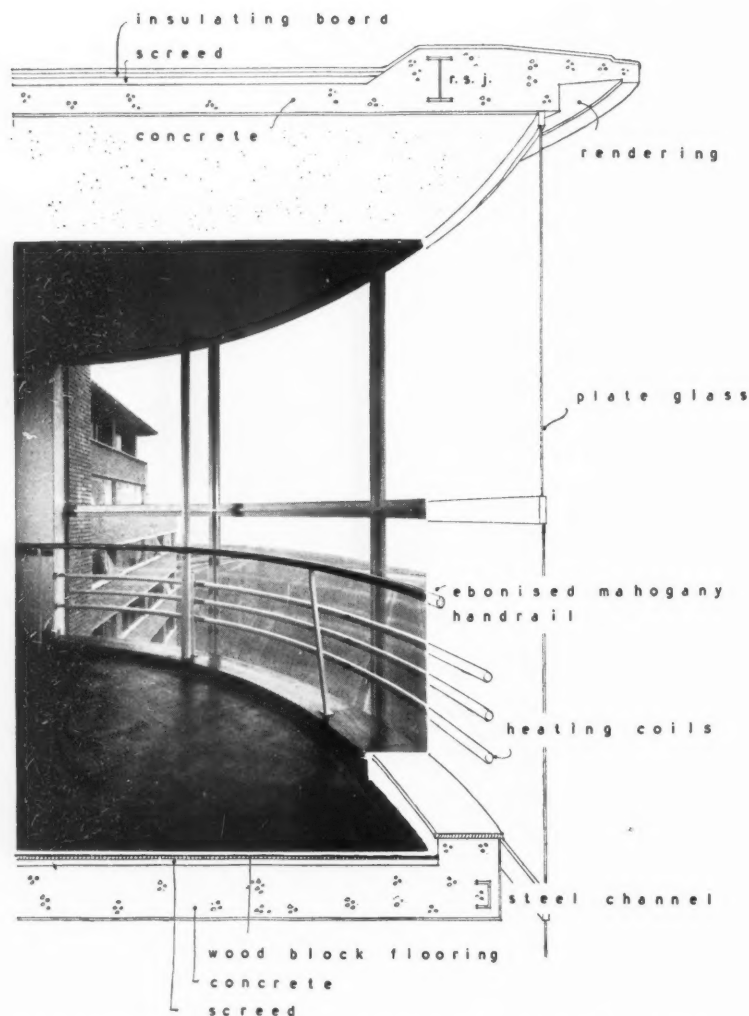
Construction

The building is of steel framed construction with external cavity walls formed of 4½ inch facing brick, 3 inch cavity and 6 inch foamed slag as an inner membrane. Owing to the exposed nature of the site, particular attention was paid to weather proofing: the walls are designed on the thesis that the outer skin will always be soaked. Foamed slag blocks are used for duct and interior stanchion casings, all forming a check against condensation: stanchions and beam casings in the cavities are of water-proofed cement. Special sheridized metal jambs are fixed from the window frames into the cavity to prevent moisture crossing the cavity at this point. Roof slabs are of solid concrete covered with ply roofing. The floors generally are of hollow tile construction.

Plumbing is on the one pipe system with all pipe runs internal and encased, and access panels where necessary. Heavy pattern sanitary fittings have been used and all hot taps placed on the same side throughout.



SECTION SHOWING TYPICAL WALL CONSTRUCTION



SECTION SHOWING TYPICAL FLOOR AND ROOF CONSTRUCTION

Finishes

The chief external finish is in 2 inch buff hand-made bricks, built with a ½ inch raked joint. Cills, copings and chapel figure are of reconstructed stone: window heads and canopies are rendered to match. Windows are purpose-made sheridized metal sections, all horizontal pivot hung, counter balanced against storm pressure, and when left open do not project into rooms as obstacles for the blind. Roof slabs are of solid concrete insulated with cork, covered with ply roofing and, where used as terraces, are finished with proprietary roofing slabs.

Internally recreation rooms, wards, staff rooms, offices and halls have plaster finishes to walls, and ceilings finished in paint or distemper in light tones, stronger colour being obtained in the rough-textured curtains and equipment fabrics. Floors are generally in oak block, waxed finish, and in the main stair in oak boarding. The escape and service stairs have granolithic finish, lavatories and secondary stairs cold glaze dadoes. Kitchens, lavatories and service rooms have buff quarry tile floors with paint finish to walls and ceilings. Mechanical rooms have granolithic floor finishes and cement rendered walls and ceilings. Metal windows, doors and railings have a painted finish after galvanizing or sheridizing. Sound-proofing construction is carried out in the talking book rooms and the main kitchen, and acoustical treatment is used in the chapel wall finishes.

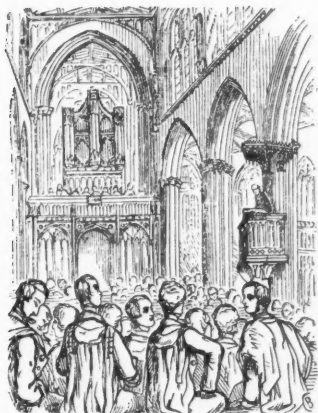
BOOKS

Town and Gown

AN OXFORD UNIVERSITY CHEST. By John Betjeman.
London: John Miles. Price 15s.

A CAT may look at a king and the king may not mind in the least, but the courtiers sometimes do not like it. There was a time, it may be so still, when anyone in process of being educated, or who had recently gone down, felt impelled to write a novel, if not directly at least remotely, about Oxford. Only publishers' readers know the full extent of this horrid activity. Mr. Compton-Mackenzie and Sir A. Quiller-Couch have much to answer for. I do not think Mr. Max Beerbohm has had many imitators, the reason being that the first two gentlemen look so easy to imitate; the last does not.

Mr. Betjeman's book is of a very different kind. It is a guide book; a guide book to Oxford, but hardly the kind of guide book to Oxford that has been written before*. For one thing the 18th century is given, at last, precedence over the crumbling Gothic, and for another Mr. Betjeman's great powers of heart are employed to attack the

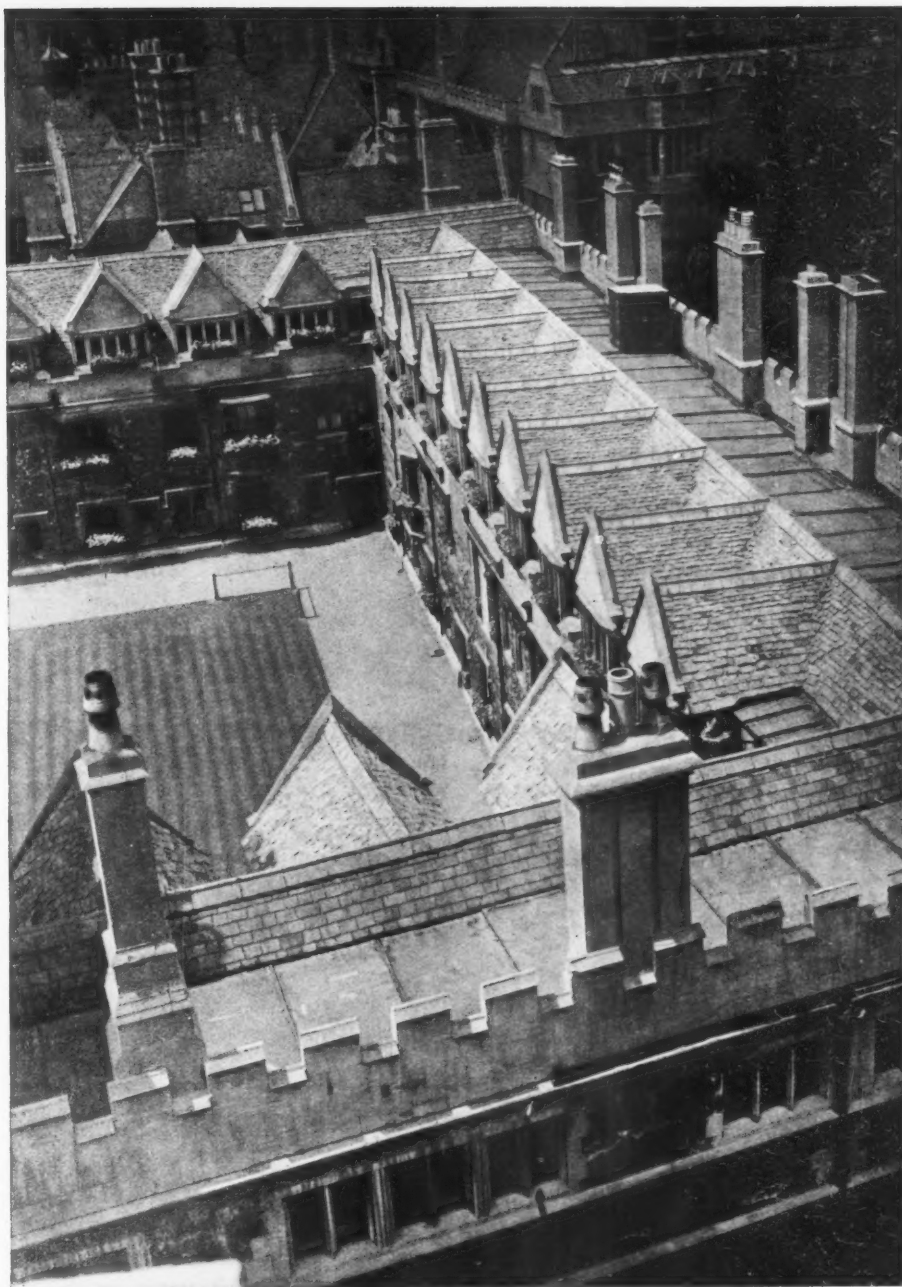


philistinism of the dons. Here, almost certainly for the first time, is a book where the eye (Mr. Betjeman's, Professor Moholy-Nagy's camera's, and Mr. Osbert Lancaster's) is used to appraise a Seat of Learning's pretensions to be a Seat of Culture.

And what is the verdict? Alas, much though we may admire the brilliance of his prosecution, we are bound to admit the weakness of Mr. Betjeman's case. Oxford is today one of the most beastly towns in England, but it is an English, not a donnish, beastliness. It is, in fact, quite fallacious to try to connect Learning with Looks. The English, unless they get a dictator or at least a speculative builder of the old bold kind, will continue to revert to type. Confronted with the civilized dwellings of Rome the Anglo-Saxons refused to live in them.

When, however, he deals with the University, Mr. Betjeman seems to labour under a misconception as to what it is, which has an unfortunate effect

* Incidentally, the Parks are so called because His Late Majesty Charles I. parked his artillery there; the word is not the plural of Park, the English paradise.



Brasenose College from the Radcliffe. "That building of somewhat municipal appearance, with elaborate Gothic bow windows . . . all in public library perpendicular . . ." is Mr. John Betjeman's description of the College in "An Oxford University Chest" reviewed on this page. The two line engravings on the left are reproduced in Mr. Betjeman's book from Ingram's "Memorials of Oxford" (1837).

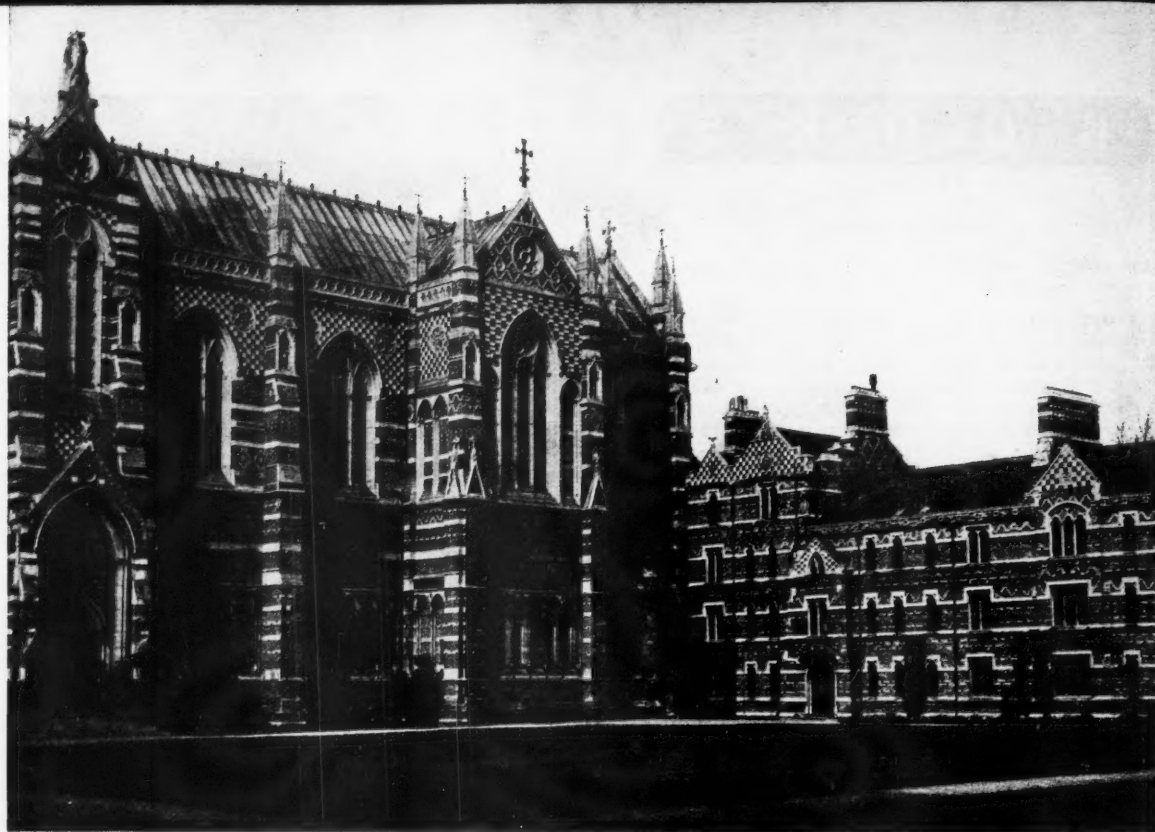
on what he has to say. He implies continually that Oxford offers her children a stone for bread, that for Culture is substituted pedantry. He remarks that the English School is really Anglo-Saxon, Northumbrian, and tedious medieval poems. He draws a sad picture of Miss Angle extending her few wits over Gutnish in the Bodleian. The inference is that all is to be Keats and Shelley, or lectures on Ghastly Good Taste. But the University is first and foremost the abode of the Scholar. That is to say, its business is with the learning and teaching of concrete subjects, which can be apprehended and taught. The kind of culture which Mr. Betjeman desires to see much more of may arise as the humane end of study, but this cannot affect the official preoccupation of the University with the routine means to that end.

Scholarship is only dry as dust to the non-scholar, and the University must cater for the highest, not the lowest, standard of scholarship. There is no law to compel people to take academic courses, and if you don't like Gutnish, or think it waste of time, don't do it. But what would be really serious would be an inability to obtain all the Gutnish there is and the very best brand of it from the University, if you

did want it. It is to supply exactly these wants that the Universities exist. Mr. Betjeman would object to the inclusion of Gutnish in an English course leading to a degree. The time could be more profitably spent on something else less remote. But a degree is a *teaching qualification*, a fact which many people still seem surprised to learn, and the University is concerned with its graduates being rather more than superficially acquainted with a subject, and having spent rather longer than a few months at it. The subjects which Mr. Betjeman finds boring are part at least of the basis of the English language.

The whole matter is, in fact, academic, and it is idle to quarrel with an academy on such grounds. As to what use it all is, people take different views, but at least it is of importance that there should be centres primarily devoted to the accumulation and increase of knowledge, in contradistinction to centres of art criticism. A University composed of ill-read and semi-literate art critics might be a centre of culture but it would be a highly uninformed and strictly limited culture.

Finally, the Universities and not least Oxford perform one all-important function. They cultivate



Above, Keble College (1870), by William Butterfield, "a great Gothic revival architect at his best;" below, North Oxford Street scene. Both from "An Oxford University Chest." The photographs included in the book, several of which are reproduced on these pages, were taken by L. Moholy-Nagy.

a sincere passion for truth. Dons may hate and quarrel, undergraduates may idle and slave, but all at one time or another have discovered the unforgivable sin; dogmatism, which is a kind of idolatry of the half truth, and a determination to force it on others. Hence Mr. Cheap's curious verbal subterfuges, which are almost the best things in the book. That this is not an unimportant point is evidenced by certain events in Russia, where, according to Professor Minns, the teaching bodies were compelled by law to teach that Totemism was a stage in human development. This they conscientiously

taught. The law was subsequently changed, and the exact reverse became the official doctrine. The teachers, however, had no chance to change with the law, as they were liquidated for having taught what turned out to be false.

This does not mean that Mr. Betjeman does not get in some shrewd blows by means of his *Comedy of Manners*. Indeed, he has already won the gratitude of those who still want to preserve a little dignity and order in the surroundings of life.

MAURICE HASTINGS

The Domestic Museum

PERIOD FURNITURE FOR EVERYMAN. By W. G. Menzies. London: Duckworth. Price 7s. 6d.

By "period furniture" Mr. Menzies means the kind of furniture that connoisseurs and museums collect; that is, furniture made not later than the death of Sheraton in 1806. Up till this date the collector is entirely on safe ground from the point of view of taste; it has long ago been decided what it is proper and what it is not proper to admire, and



"Trinity looks best from Parks Road where the large seventeenth century gates look on to a stretch of grass." Above, Trinity College. Left, a view of the High Street. Below, a line engraving, "Oxford Breakfast," taken by Mr. Betjeman from Ingram's "Memorials of Oxford." All are illustrations from "An Oxford University Chest."



Mr. Menzies (who was, until recently, Art Sales Correspondent of *The Times*) knows all there is to know about collectors' pieces. But it is a pity that he presents his book as one for "everyman," and particularly that the publishers introduce the book by saying that it shows, "how it is possible to acquire good antique furniture cheap, how faulty taste and the unsuitable arrangement of period pieces can be avoided, and how fakes can be detected. Everyone who wants to make a good job of furnishing a house, not in the ultra-modern style, will find this book and the expert advice it contains a valuable investment.

It will serve to prevent many expensive mistakes, and to provide new and original ideas." The amateur who is furnishing a house is surely presented with his greatest opportunities by avoiding period pieces and exploring the very periods that Mr. Menzies does not discuss. The nineteenth century, for example, when so much good furniture was made as well as so much bad, offers the buyer of household furniture a real chance of exercising taste and discrimination, of exploiting accidental charm and underlining those human qualities that make an interior with "new and original ideas" something worth having.

For "everyman" the least important qualities are those derived from a museum label. I make this point, not only at the risk of appearing to disparage the charm and interest, for example, of the variations of the Chippendale chair-back, which Mr. Menzies so ably describes, but also at the risk of committing the crime of criticizing a book for not being what it never set out to be. But although it is only the title that raises false hopes, and the book as a handbook for the connoisseur is admirable, the author in his outlook betrays all too clearly that his interest in furniture is not, in fact, an interest in the house furnishing problems of everyman, but in the antiquarian problems of the museum-curator; the amateur collector being himself in effect only the curator of a domestic museum. He gives himself away altogether in his chapter on fakes and their detection, when he takes it for granted that a reproduction so good as to deceive is entirely worthless if found out. There is, it is true, an intellectual pleasure to be obtained from the knowledge that an object is actually old; and there is everything to be said against the deliberate copying of the antique. But it is the attitude of people like the author that does most to encourage the faking of antiques by people who ought simply to be making furniture. On any grounds the sudden change from reverence to contempt when a piece of furniture that looks genuinely old is discovered not to be so is indefensible. Design must remain the first criterion. Genuineness is the first criterion for dealers and museum officials. But not for everyman.

J. M. R.

Timber Design

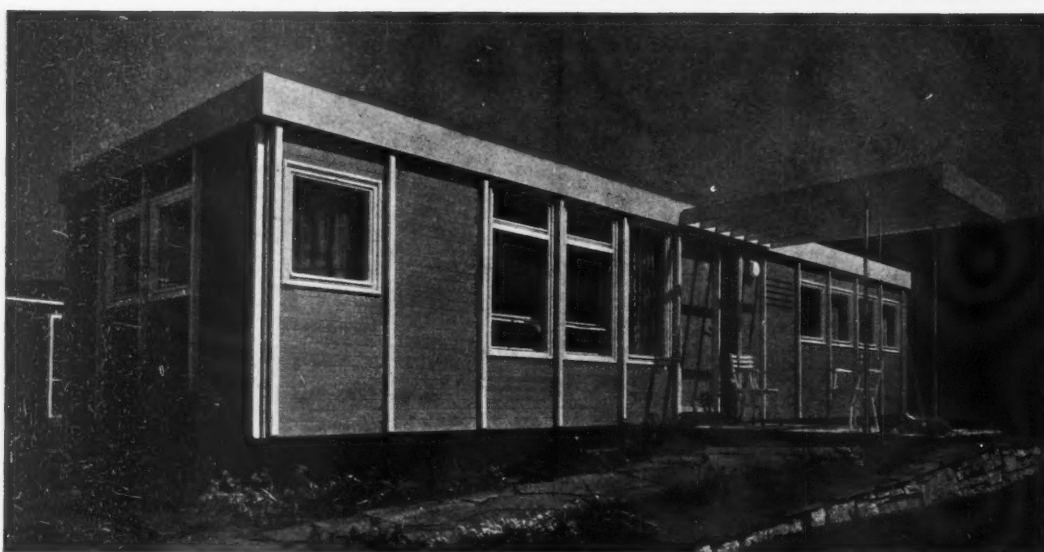
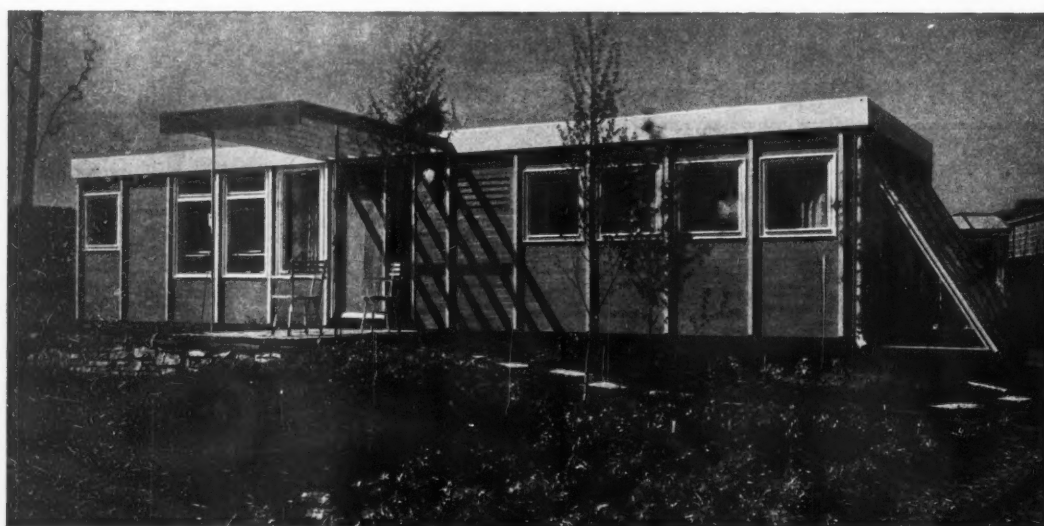
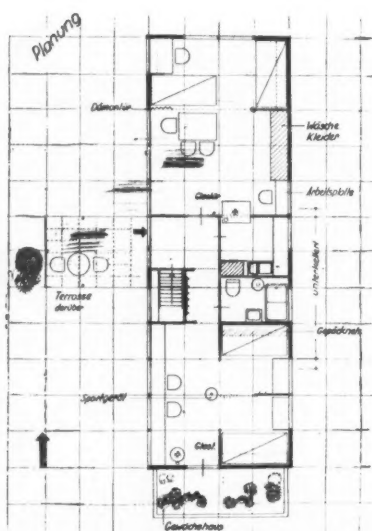
TIMBER BUILDINGS FOR THE COUNTRY. By E. H. B. Boulton. London: Country Life, Ltd. Price 7s. 6d.

THIS book is a sequel to *Timber Houses*, by the same author, published last year. It should be popular, but one would have appreciated it if he had told more and shown less—if his careful editing had been accompanied by a more discriminating selection of illustrations. "It is a heartening reflection that outwardly a timber building is almost incapable of looking unpleasant" writes Mr. Boulton in his introduction. Eager to believe this, the reader then turns to the photographs, to be confronted by illustrations of buildings, some of them truly the most charmingly facile and graceful creations, but others possessing only too many claims to those qualities they are supposed by the author to be incapable of.

The book is conveniently divided into sections on small houses and cottages, garden houses, and buildings for sport and education; with, in addition, a few good examples of churches, exhibition buildings and bridges. But in one's own mind a more obvious classification imposes itself: first, the timber building erected by those whose real delight is to work with it, to feel and play with it, appearing in countries where wood is the time-honoured traditional building material, (in this respect one regrets there are not more examples of Finnish work); and, secondly, the alternative category of buildings, unfortunately with few exceptions most of them British, where wood is handled apologetically and often unskillfully, where the tradition is that of the army hut and the war-time soup kitchen. The best examples of the former category illustrated in the book, where the material is treated in terms of itself, organically, flexibly, and with dignity, are the Polo Club at Bremen, parts of Lescage's Summer Camp building in Pennsylvania, and Neutra's plywood house at Los Angeles; as well as the Lake dwelling in Upper Austria, where the designer has consciously and unashamedly reverted to basic archaic principles: a traditional approach, but one widely divergent from the use of midget Doric columns supporting a pavilion roof that occurs in one of the examples.

It is only recently in this country that heavy, wasteful and outworn methods of roof spanning have given way to rationally designed joints, the use of cramps, stressed beams and plywood wall surfacing, and the many possibilities of prefabrication. So it is perhaps an appropriate time for such a book as this to appear, even if (quite fortuitously) it acts as a sort of cautionary guide as well as a stimulus towards good building.

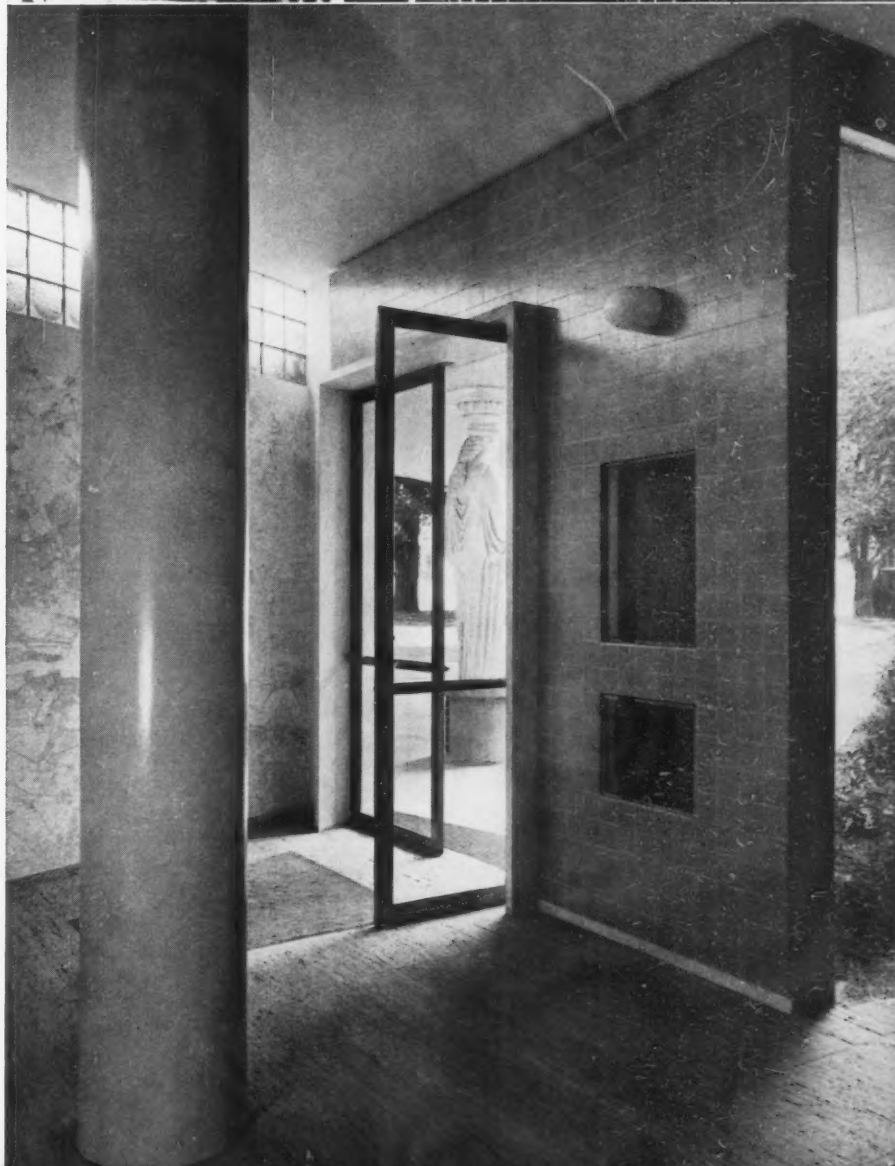
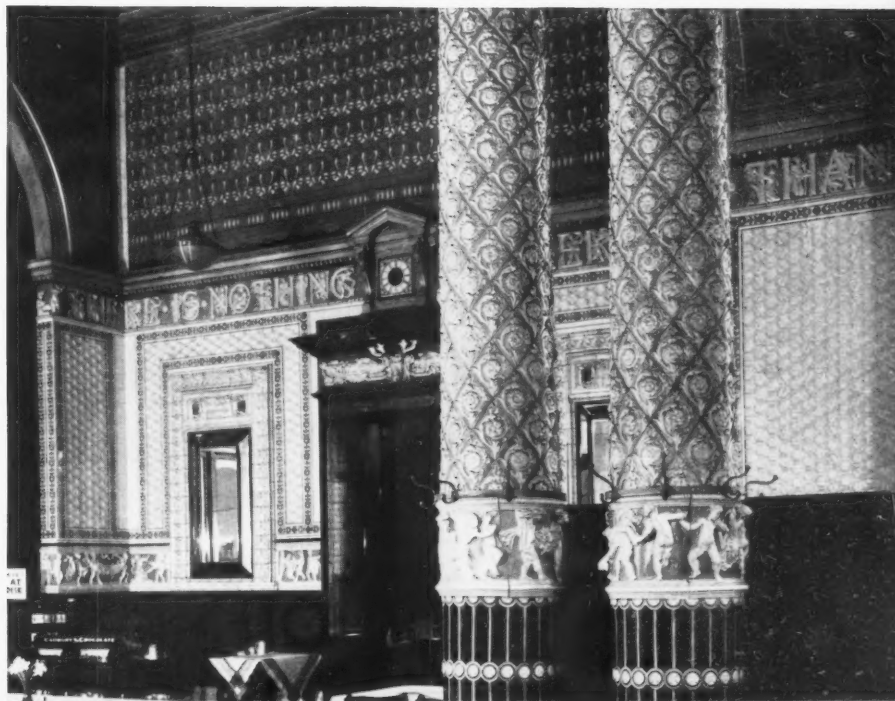
MAX LOCK



Above, two views and the plan of a bungalow in timber with standard wall panels designed by Professor Hans Scharoun of Berlin. In the upper photograph a lean-to greenhouse is seen attached to the end wall of the building. From "Timber Buildings for the Country."

TILES

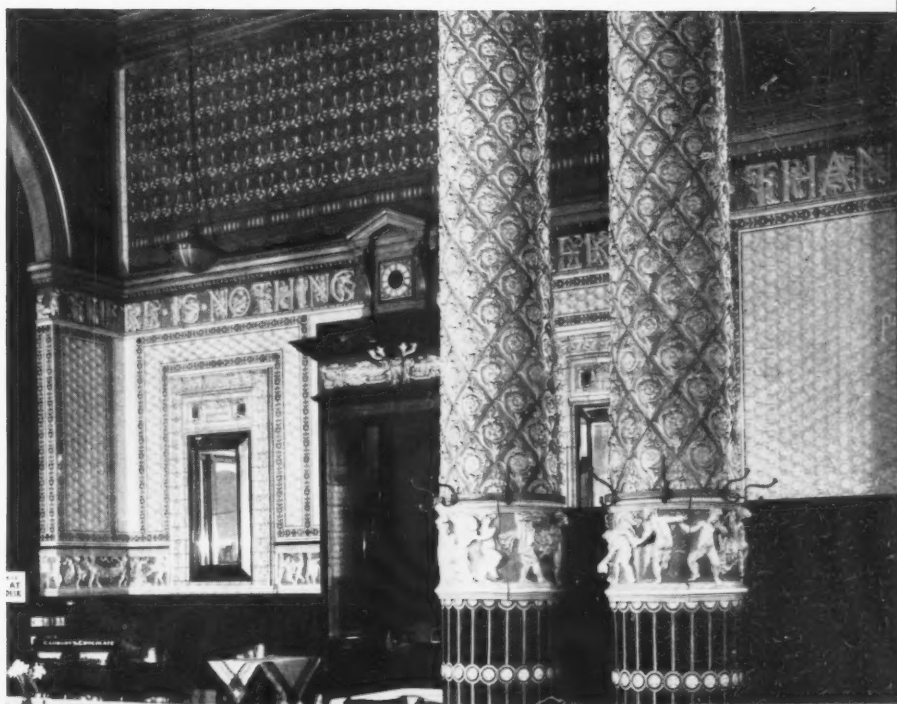
This is the fourth of a series of supplements each dealing with a different material. The supplements are planned as a continuation of the special issues on materials that have been periodically published by THE ARCHITECTURAL REVIEW during recent years.



Two examples of interior tile-work that provide an interesting contrast in showing the changed approach to the use of the medium over a space of seventy years. Above is shown the restaurant at the Victoria and Albert Museum, the relief-moulded tiles on the walls and columns of which were designed by Godfrey Sykes and J. Gamble about 1863. Below, entrance vestibule to Highpoint No. 2, a block of flats at Highgate, London, designed by Tecton.

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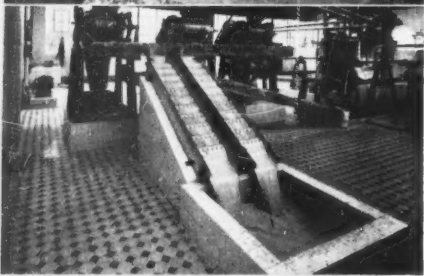


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TILES



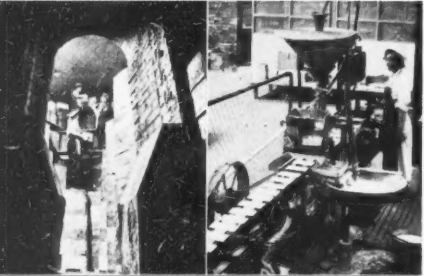
THE FLINT CYLINDER is charged as a first stage in the manufacture of glazed tiles. Raw materials for the "dust body" of the tile are: flint, 40%; ball clay, 30%; china clay, 20%; Cornish stone, 10%. The flint is ground for some 23 hours after being burnt in a kiln. The other ingredients are also ground or pounded with water.



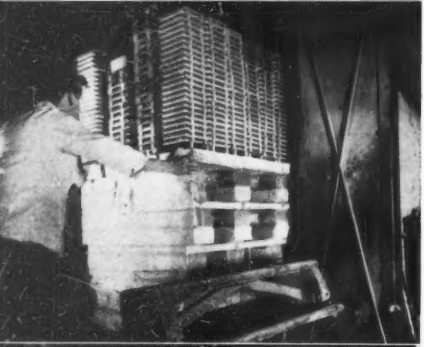
THE MIXING TANK then receives the four constituents. Known as the "slip" the resultant liquid is thoroughly mixed and passed through a series of sieves, then over electro-magnets to remove particles of iron. Surplus water is removed in trays with canvas between where the slip is pressed into cakes, stove-dried and ground to a fine powder.



THE PRESS is filled with tile dust at a specific humidity to a depth of 1 inch. The tile is formed by subjecting this dust body to a pressure of 12 tons in three successive stages until the tile-thickness is reduced to $\frac{3}{8}$ inch. The tile is then ejected, dusted and stored ready for firing.



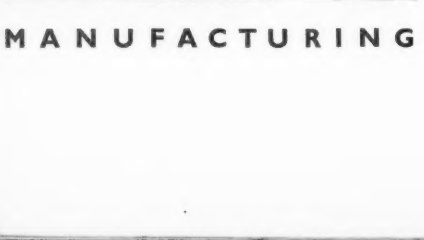
THE BISCUIT OVEN, left, receives the tiles bedded in sand in fire-clay boxes for firing, which lasts for seven days.



GLAZING, right, consists of fusing a vitreous surface on to the face of the biscuit. The flux may have a lead, soda or potash base. Colouring matter can be added in the form of metallic oxides.



FIRING THE GLAZE is carried out in a Dressler tunnel. The tiles are here seen mounted on trays just before their second firing. They travel at a speed of one inch a minute while the temperature is gradually raised to 1900° F. and then cooled to normal.



SORTING is always carried out by hand. It takes place at two stages in the manufacture. After the biscuit firing when wedge-ended or twisted tiles are thrown out, and ground up again to form the "plastic-body" tiles described later. The second sorting consists of grading the tiles into "Best," "Commercial" and "Seconds," according to their degree of conformity with an arbitrary standard of size and shape.

MANUFACTURING PROCESSES

Baked earthenware coated with a glaze is impervious to dirt and damp and does not readily absorb heat. A coloured glaze cannot fade, and painted decoration fired in a glaze has a permanent luminosity and brilliance that can be equalled in no other medium. Glazed tiles on the outer walls of a building protect it from storm and sun; indoors, on the floor, they are cheaper than stone paving and more hard-wearing than wood; and on inner walls they give a durable surface of attractive texture that can be washed without damage and retains its coolness in hot weather. These are the practical considerations, varying naturally in terms of climate and available material, that have at all times justified the use of tiles in architecture. Beyond this they can be beautiful in themselves, and by their effect in mass and detail they can enhance the beauty of a whole building.

There is an *Exhibition of Tiles and Tilework, old and new*, now being held at the Victoria and Albert Museum, illustrating the resources of technique and design that tile-makers have put at the architect's disposal in Europe and the Near East from the 13th century till our own time.

This Exhibition deals chiefly with the design of tiles, individually or as elements to form a pattern. In the following pages, tiles are looked at from the point of view of their architectural utilization. The Supplement is divided into two parts: first, an historical sketch, written by Mr. Arthur Lane of the Victoria and Albert Museum's Department of Ceramics, and illustrated with typical examples of tilework in its architectural setting from the various past styles in which tiles were used; secondly, a survey of the use of tiles in modern architecture, written by Mr. William Tatton Brown. The connection between the two parts is, of course, the precedents that the tile-work of past ages offers to modern architects, whose use of tiles is mostly severely practical. The æsthetic and decorative values of tiles under modern conditions have still to be thoroughly explored.

1, TILE-WORK IN THE PAST

By Arthur Lane

FOR the most inspired and exhaustive use of tile-work we must look to the Mohammedan countries of the Near East, and especially to Persia. The basic building material was brick, often laid to form geometric patterns, which, in the twelfth century, were emphasized by the use of bricks

colour-glazed on their outer surface. From glazed bricks evolved the tile-mosaic. Earthenware slabs already glazed and fired were sawn into the shapes required and fitted together face downwards on a cartoon of the design; liquid plaster was poured over the back, binding them together; and when dry the whole panel,

strengthened by inset canes, was raised and fixed in position against the wall. Stiff geometric designs gradually gave place to curvilinear plant-forms, amazingly supple in view of their laborious technique, and by the fifteenth century tile-mosaic had appeared on buildings from Konia to Samarkand. Its contrasting glazes had a depth and richness of colour never equalled in the painted imitations, which dispensed with the enormous labour of sawing out every piece of the design from baked clay slabs. The tile-work often covered the entire exterior of a building, including minarets and domes; it deployed the rich colours that the Persians loved, and concealed their drab, monotonous brickwork.

Inside Persian buildings the upper walls were usually covered with stucco ornament, depending for effect on the play of light over deeply-moulded inscriptions and arabesques. Below it ran a dado of tile-work—hexagons arranged in patterns of contrasting colour, or stars alternating with pointed crosses. The tiles of the dado and the prayer-niches indicating the direction of Mecca were often superbly painted with delicate patterns in shimmering gold lustre.

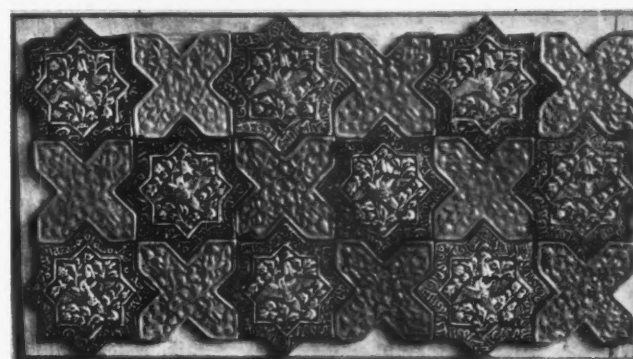
In Turkey, the growth of the Ottoman Empire in the sixteenth century stimulated the outburst of architectural activity that has left us the great mosques of Constantinople. On the outer walls, tile-work would have veiled the austere counterpoint of their construction, but in deliberate contrast to this show of strength the interiors are a miracle of lightness and grace. For half their height, the walls and columns are covered with tiles brilliantly painted in scarlet, blue, turquoise and green; an effect of spaciousness is given by the pure white ground over which climb patterns of jagged foliage, exotic flowers, billowing cloud-forms, and tortured arabesques. There is something impersonal and almost cruel about the painting, with its merciless clarity of line and clash of absolute colour. Nothing could be further from that sensuous appreciation of texture which runs through Persian art. The tiles were made at Isnik in Anatolia by a host of captive Persians, Syrians, Greeks and Armenians, who sank their racial differences and collaborated to create an entirely new style. These incomparable tiles were used not only in mosques, but in secular buildings too—especially in the Imperial Palace at Constantinople; they were exported to Egypt and to Syria, where inferior local imitations were made at Damascus. Londoners can see Syrian tiles in a reconstructed setting at Leighton House in Holland Park Road; their massed effect is good, though in their more slovenly drawing and duller palette they fall short of their Turkish prototypes.

Spain, conquered by the Arabs and Moors in the eighth century, retained the oriental patterns of life in its southern provinces long after the returning tide of Christendom had overwhelmed the Moorish princes, the last of whom was expelled by Ferdinand and Isabella in 1492. Brick architecture, as in Persia, was inevitably accompanied by mural decoration in moulded stucco and

glazed tiles. In the Alhambra Palace at Granada, mainly dating from the fourteenth century, colonnades surrounded each fountain court; on their brick walls a dado of tile-mosaic, with radiating patterns in soft harmonious colours, formed a severely geometric foil to the riot of stucco arabesques that escaped upwards to break into a cascade of "stalactites" across the vault. Reclining with his favourites in the cool-tiled alcoves of the bathroom, the Moorish king forgot the Andalusian sun and the Christians furiously raging in the north.

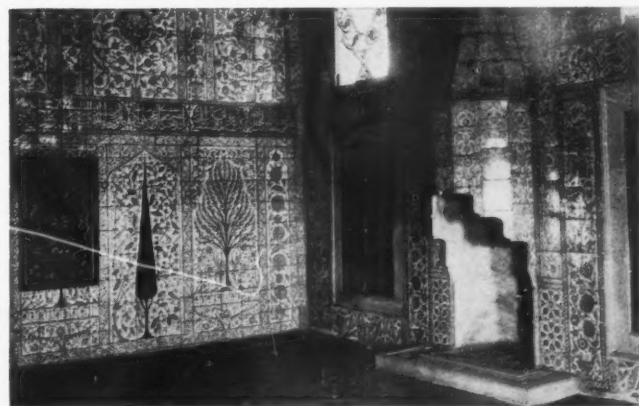
But the Christians themselves, now established in Seville, gladly accepted a form of architecture so well suited to the climate, and if the cathedral reared itself as a gaunt, Gothic protest against Islam, the Alcazar of the Christian kings was an oriental palace down to every detail of stucco and tile-mosaic. The Casa de Pilatos and the house of the Duke of Alba, built early in the sixteenth century, continued the Moorish tradition, but in place of the laboriously sawn tile-mosaic, there now appear rectangular tiles with continuous patterns whose raised outlines kept their glaze colours from running together in the firing. Renaissance motives filtered through from Italy, and assumed weird, spiky forms in the hands of the subject Moors who filled the artisan classes; from Italy, too, came the technique of painting flat tiles with classical designs, stylized flowers, and figure subjects that spread over a number of tiles to form a large picture. Almost every Seville church has its dado of decorated tiles; they appear on the walls of houses inside and out, between the rafters of the ceiling, and set at intervals among plain slabs on the floor. In gardens they bordered the paths and covered benches, well-heads, and fountains, their gay colours an admirable substitute for flowers parched away by the sun. The tile-factories still flourish at Seville; the traditional patterns are still appropriate, and the painting retains much of its vigour. Northern Spain, never so saturated in Moorish culture as the south, made less use of tile-work. In Valencia and Catalonia floors were paved with admirable tiles painted mainly in blue; their Moorish makers in the fifteenth century adopted a boisterous Gothic style. Forbidden by European custom to cover the walls, the tiles sometimes appear between the ceiling-rafters; one class, painted with crude vigour in red and black, was made specially for that position, and it is surprising that the beams could support so great a weight.

Medieval Europe lagged far behind the East in culture. The laity dwelt in fortresses or hovels, and art had its proper place in the church. Stone walls invite no veneer of tiles; these first appeared on floors in the twelfth century as a refinement on trodden earth or a cheap substitute for stone. The *opus Alexandrinum* floors of coloured marble mosaic, common in Italy and occasionally seen in the north, as in the presbytery of Westminster Abbey, were imitated in glazed earthenware by the French and English, for whom marble was not available. The natural tone of red clay, a white pipe-clay slip, and a green or blue glaze made up the



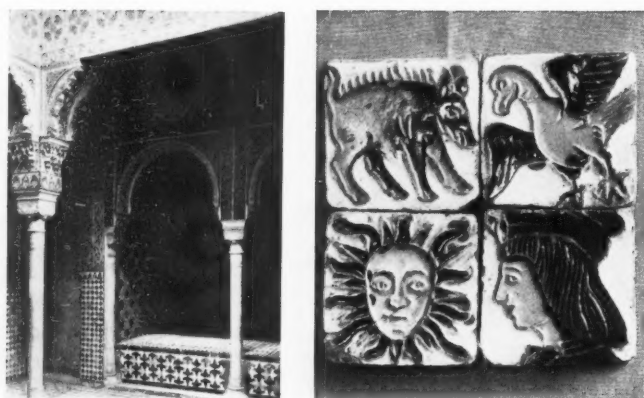
Above, a detail of the Great Mosque of Yezd, the walls being entirely covered with tilework. Below it is shown a closer view of the tiles, which were laboriously sawn from slabs after glazing and firing, and set in plaster panels before applying to the brick wall. Photographs: Robert Byron.

P E R S I A N



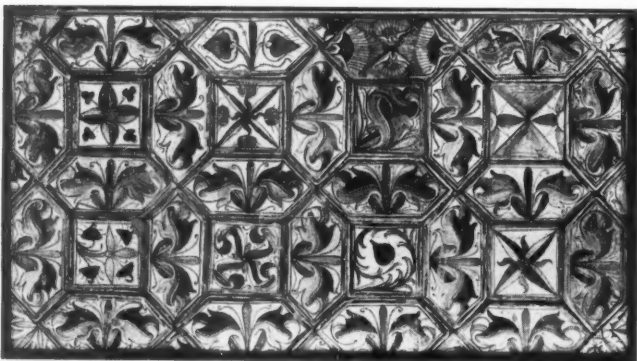
Above, tiles of the 17th century in the Sultan's Chamber of the Yeni Valideh Mosque, Constantinople. The brilliant white ground and fresh colours give an effect of spaciousness and light to designs that might otherwise become oppressive. Photograph: Iskander. Below, 16th century tiles were noteworthy for colours of amazing purity and brilliance. Here the background is deep blue, the cloud-scrolls scarlet, the plants touched with blue, scarlet and emerald green.

T U R K I S H



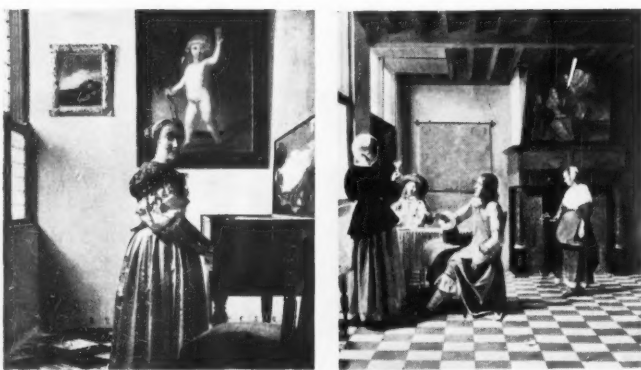
Left, a bathroom of the Moorish kings at the Alhambra. The tile-mosaic, seen from slabs and glazed in three different colours, successfully challenges a modern convention that tiles should be rectangular or square. Photograph: A. Watson. Right, floor tiles, each about two-and-a-half inches square, were frequently set as points of brilliant colour in a pavement of plain red slabs.

S P A N I S H



Polychrome tiles from Viterbo, in the late gothic style, made about 1470. Though painted earthenware tiles are unsuitable for floors, since the patterns are easily obliterated by wear, Renaissance Italy found in them an outlet for a super-abundant genius for painting.

I T A L I A N



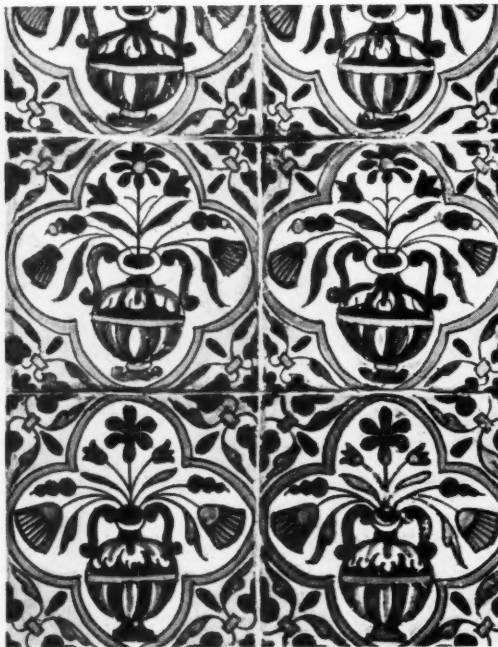
Above, left, a Vermeer interior showing a skirting of blue-and-white tiles set flush in the plaster walls. Their utilitarian function is to provide a butt for the plaster to finish against, but they also frame-in the black-and-white marble flooring. Above, right, an interior by De Hooch, about 1658; panels of blue-and-white tiles enliven the fireplace, which is the focus of interest in a sparingly furnished room. Right, early 17th century wall tiles with a continuous pattern in bright, fresh colours. Set in panels between windows they played a part in the decorative scheme now more commonly assigned to textiles.

D U T C H

colour-scheme of these geometric compositions of small shaped tiles, whose vogue in the twelfth and thirteenth centuries was shortened by the inconvenience of making and laying them. Stone slabs with patterns of inlaid composition, such as appear in the Abbey of St. Omer and the retro-choir at Canterbury Cathedral, were next imitated by the tile-makers; the patterns were stamped deep in the soft red clay with a carved wood-block, and the recesses filled with contrasting white pipe-clay before glazing and firing. The tiles were normally shaped in small, convenient squares, but the patterns, expressing the Gothic idiom of the day, would often extend over a whole group of adjacent pieces. Reddish brown and yellowish white, tempered by nuances of tone due to impure materials or uneven firing, made a sombre colour scheme well exemplified by the thirteenth century pavement of Westminster Abbey chapter-house, the finest inlaid tile floor surviving in England. These tiles were very practical; they could be produced in large numbers with little labour, and the deeply inlaid patterns were not easily worn away. They passed from fashion with the Gothic style, and it is a pity that the tasteless mechanical reproductions made by the nineteenth century revivalists have brought the technique into its present disrepute. The medieval floor-tiles of Germany were also stamped with patterns from wood-blocks, but were never inlaid and seldom glazed. The attractive designs on examples at the Victoria and Albert Museum Exhibition make one ask why such a cheap and simple method of decoration is not used today.

In Italy ornamental tiled floors appeared in the fifteenth century owing to the national passion for covering any flat surface with painted

decoration. The tile-painters lavished their exquisite genius on a frail film of white glaze which, when trodden underfoot, could hardly survive undamaged more than a few years. Moreover, they succeeded in transplanting their unworldly art to France and the Low Countries. It was perhaps familiarity with brick architecture, perhaps cultural contact with Spain, where the appropriate uses of tiles were understood, that led the Flemings to rescue their painted tiles from the floor and set them on the wall. By the end of the sixteenth century the Spanish was had driven most of the Flemish potters northwards into the newly-established Dutch Republic. Now began, at Delft, Haarlem, Rotterdam and other towns, that vast production of painted tiles that has survived unbroken till today. At first the tiles were painted in bright polychrome, then, under the influence of imported "blue-and-white" Chinese porcelain, blue monochrome became fashionable, with purple monochrome as a rarer alternative. They were never used on floors. In dairies, kitchens and passages, where damp was most to be feared, they often covered the whole wall surface; in living-rooms they were confined to the large fireplaces, to panels between doors and windows, or to the skirting. The designs show enormous variety; at first, continuously repeating patterns of stylized fruit and flowers overlap from tile to tile, then the complementary arrangement gradually weakens till each tile bears a design complete in itself. Flowers, fruit, animals, birds, human figures, ships, landscapes—the whole gamut of the Dutch school of painting appears in miniature, and often on a large scale, too, for the "tile-picture" was as popular here as in Spain. It could be used with telling



effect among tiles with smaller patterns, and out of doors might serve as a sign for houses or streets. The tiles were all hand-painted, but mass-production was facilitated by the use of paper cartoons, pricked with the outlines of the design; these were laid over the white surface and dusted with a dark powder, which sifted through the pin-holes and left a "ghost" to be filled in with the painter's brush. By this method mechanical uniformity was avoided and scope was given for a free and delicate touch.

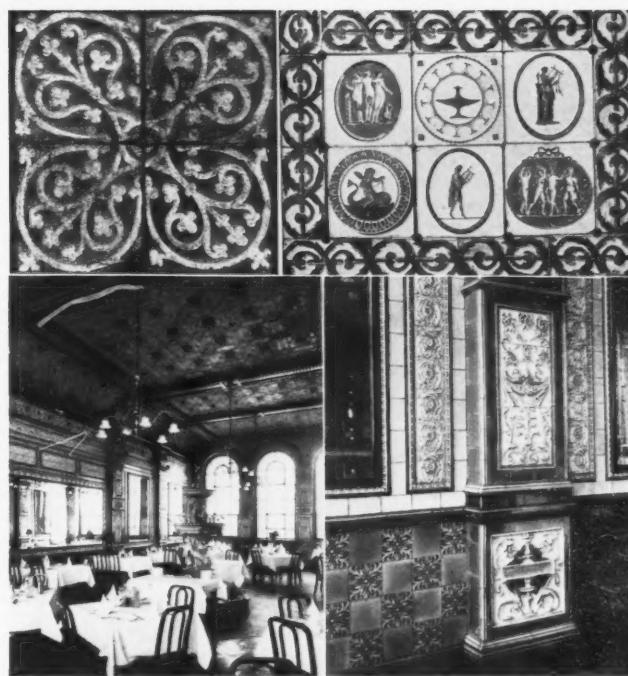
Wall-tiles in the Dutch style were made in England at the Lambeth, Bristol and Liverpool factories during the eighteenth century, and used for similar purposes.

At Liverpool an innovation of the 1750's was the application to tiles of transfer patterns from copper-plates; the genre designs of human and animal figures, usually painted in black or red, were excellent in themselves but mostly so fine in detail as to give a smudged appearance when seen from a distance. The technique of transfer-painting might be advantageously employed today, provided that clarity and simplicity of line is above all things observed.

The turgid revivalism of the nineteenth century, conflating the styles of all previous epochs, made great use of tiles. A plastic element is

strong in the examples illustrated: Reggiori's Restaurant at King's Cross, and one room of the restaurant at the Victoria and Albert Museum. The tiled columns of the old Ceramic Gallery in the Museum have now been tastefully concealed from view. Sir E. J. Poynter, P.R.A., designed limp allegorical figures for the dim tile-pictures in another room of the Museum Restaurant. William De Morgan expressed the aims of the Morris movement in tiles decorated from painted transfers, whose colouring and design was based on the Syrian and Turkish tiles of the sixteenth and seventeenth centuries; they now have a dank, period appeal.

Today, sickened by our nineteenth century excesses, we have practically discarded ornament. The more intelligent modern tile-makers have concentrated on producing monochromes of an often exquisite texture. Yet, examples of the past show that tiles could make a positive, even a decisive, contribution to architectural decoration. There is no reason why architects should not themselves create designs for tiles, to be carried out by the manufacturers. For the latter, with few honourable exceptions, are showing a woeful lack of imagination. It is perhaps unnecessary to point out that the ubiquitous brown mottled fire-place tile is a by-product of the Fumed Oak movement in contemporary furnishing.



Top, left, 14th century floor tiles from Keynsham Abbey; the gothic designs were stamped deep into the soft red clay with carved wooden blocks, and the recesses filled flush with white pipeclay before glazing and firing. Top, right, Liverpool tiles painted in black with a wash of emerald green, probably from a fireplace in the neo-classical style of the Adam brothers. Below, two views of late Victorian tile-work in Reggiori's Restaurant, London.

E N G L I S H

2, TILE - WORK TODAY

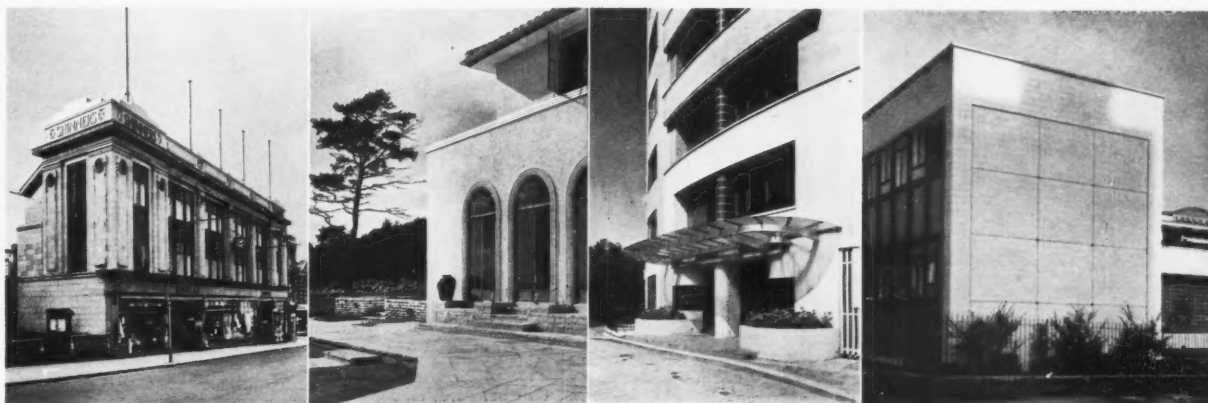
By William Tatton Brown

One of the most striking developments of modern architecture has been the use of tiles. Until recently, faience and terra-cotta were a substitute for masonry, a clean and shiny substitute, it is true, but one whose brittle richness belied the structural story it was supposed to tell. Now they are used in a way more suited to their inherent qualities, as a tight-fitting skin neatly moulded to walls and columns. The change is welcome, for the old blunt dentils and arrises which disfigured even the best terra-cotta cornice were inevitably less sharp than if they had been chiselled in marble. Tiles are more suitably used as a surface covering, especially as a covering for rounded surfaces, where they can express the fact that they are formed in a mould.

A curious paradox in the decay of terra-cotta ornament is noticeable in the jointing of the facing material. Previously, terra-cotta was elaborately bonded to give fictitious strength to arches and columns which carried nothing, while behind, real stanchions did all the work. Now these stanchions, covered with tiles, are shown on the face of the building. Tile-jointing runs through; terra-cotta jointing is bonded. But the eye has grown so accustomed to the sham of terra-cotta, that straight joints have now assumed greater structural significance. The size and disposition of the bonding is very important. For tiling a surface is not so much a process of covering it with tiles as covering it with joints. The tiles themselves become invisible, leaving instead a network of black or white lines drawn like a veil over the surface of the building. Too many joints will look fussy; too few will spoil the scale. For tiling a surface is equivalent to under-lining it. It must be worthy of emphasis, and set against a contrasting material whose texture will not compete.

In opposition to this conception is the latest introduction at the Underground Stations of St. Paul's and Aldgate, where individual tiles with little designs have been placed at random in the general tiled surface. The intention is to distract

Until comparatively recently faience and terra-cotta were used merely as substitutes for masonry, as shown in the first photograph. Later, a truer use was found in their decorative possibilities. In the third photograph, structural members are revealed in recognizable form, clothed in a thin, vitreous skin. In the fourth example, tile-work is used straightforwardly over the whole wall surface as a skin to the structural frame.



the too-critical eye from the slight imperfections of jointing which inevitably occur, and beguile it with a charming drawing. It is an idea which might be pursued further, and with more conviction, covering the whole surface with elegant embossed designs. At present the surface is broken up arbitrarily at one or two points and is too reminiscent of those jazz stripes and dots which we have only just shaken off from our bathrooms and public lavatories. And yet there need be no regret that the rogue for designing tiled surfaces without any decoration or relief is short lived, for it is almost impossible for the manufacturer to make tiles which will be identical in size and shape and a certain amount of irregularity is inevitable. Glass, cork or rubber can be cut with a far greater degree of precision and will give a more mechanically slick effect than tiles or terra-cotta. The comparative roughness of tiles should therefore be used where it will contrast with materials capable of finer adjustment, just as bare wood looks well against polished steel. For in spite of the many processes that it has to go through in the course of manufacture, a good tile will always betray the source of its origin, the earth.

A S U M M A R Y O F T I L E T Y P E S



F L O O R T I L E S

PLAIN COLOURED red and buff tiles are produced from coloured clays. Black, chocolate, grey, fawn and salmon are obtained by adding a stainer such as manganese. Firing time is approximately three weeks, and is a delicate matter as the clay is liable to distort, and the colour to bleach. Thickness of tile $\frac{1}{2}$ inch, thickness of bed $\frac{1}{4}$ inch. Cost per yard, 10s. 6d.



VITREOUS OR WHITE TILES are made from felspar with ball clay, china clay and flint added to keep its shape. Stainers can be added to the white body to give blue, green, pink and grey colours. The high temperature of firing (2,200° F.) makes it difficult to manufacture a vitreous tile more than 4½ inches square. Thickness of tile $\frac{1}{2}$ inch, thickness of bed $\frac{1}{4}$ inch. Cost per yard, 16s. 6d. for 3 inch by 3 inch white, other colours and sizes extra.



CERAMIC MOSAIC is made up of small sized floor tiles known as tesserae in the ordinary way from dust bodies. When fired they are stuck face downwards on stout paper to form the design required and delivered to the job in sizes convenient for handling. Thickness of tile $\frac{1}{4}$ inch, thickness of bed $\frac{1}{4}$ inch. Cost per yard, 30s.



QUARRY TILES are made from natural clays in a method similar to that of frost-proof tiles. The clay is ground to a stiff paste and pressed in a screw press. They are not glazed and are consequently only fired once. They have a robust texture and are cheaper than any other floor tiles. Thickness of tile $\frac{3}{4}$ inch, thickness of bed $\frac{1}{4}$ inch. Cost per yard, 7s. 6d.

W A L L T I L E S

INTERNAL WALL TILES. Glazed tiles made from an earthenware or dust body are described in detail in manufacturing processing on page 262. They have a large range of colour with a fine glaze and a high degree of mechanical precision. Thickness of tile $\frac{3}{4}$ inch, thickness of bed $\frac{1}{4}$ inch. Cost per yard, white-glazed, 11s. 3d.; coloured glossy, 18s. 9d.; eggshell, 20s. 6d.

EXTERNAL WALL TILES are made from a plastic body, which consists of equal parts of ball clay and fired clay or water biscuit from the dust body tiles. They are tougher and more vitreous than earthenware tiles, and are frost-proof, and have a more robust or structural appearance. Thickness of tile $\frac{1}{2}$ inch, thickness of bed $\frac{1}{4}$ inch. Cost per yard, 20s. 6d.

FIRECLAY TILES may also be used externally, and are frequently made to represent glazed brickwork. Thickness of tile $\frac{3}{4}$ inch, thickness of bed $\frac{1}{4}$ inch. Cost per yard, 25s.

UNGLAZED TERRA-COTTA is made from clays similar to those used in floor tiles. It is hand pressed and formed into moulds before firing. Glazed terra-cotta is made from a plastic body like that of frost-proof tiles, and formed into moulds. The glaze is applied to the body in an unburnt state. It is supplied in the form of blocks or alternatively slabs up to 18 inches by 12 inches. Thickness of tile 1½ inches, thickness of bed $\frac{1}{4}$ inch. Cost per yard, 30s.

FAIENCE is exactly similar to glazed terra-cotta, with the exception that the biscuit is fired before glazing as well as after. It may be prepared in the form of blocks to suit special designs or as tiles. The sizes in this case are limited by the risk of distortion caused by the shrinkage of the materials during firing and seldom exceed 18 inches by 12 inches by 1½ inches. Thickness of tile 1½ inches, thickness of bed $\frac{1}{4}$ inch. Cost per yard, 30s.

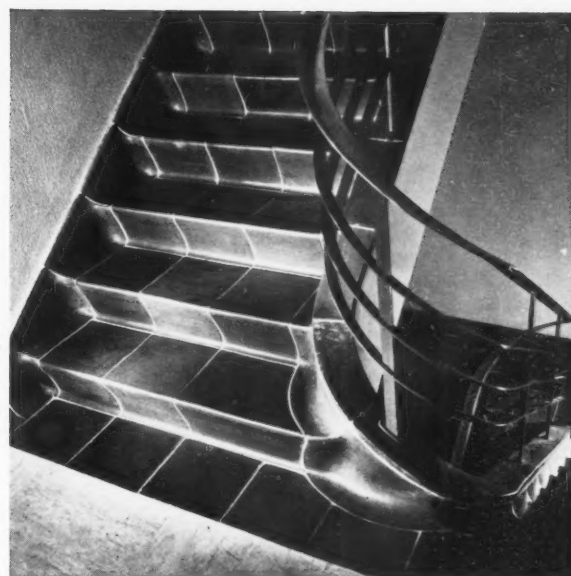
FAILURES IN TILES

The obvious advantages of tiles and faience as wall covering have led them to be used so extensively that inevitably occasional failures have occurred. These failures are not always the fault of the tile manufacturer, and it is worth mentioning one or two aspects which concern the architect.

The first cause of disappointment is bad setting out and the use of cut-tiles. This is primarily due to faulty design. If every tiled surface has a space where slack can be taken up and any irregularities of the structure or tiles lost, then a good job can be obtained even with tiles of second quality. Centre lines and the places from which tiling is to be started should be shown, but it is impossible to expect a complete degree of conformity between tiles and drawing.

Defects of the tiled surface are usually due to the selection of the wrong material for the job. Flaking tiles on exterior walls are usually the sign of a dust body tile being used instead of one with a plastic body. Crazing is the result of the differential thermal expansion of the biscuit and the glaze in the process of manufacture.* It does not penetrate beyond the surface of the tile and in the case of first proof tiles is almost unavoidable and equally hard to detect. Discoloured joints may be caused by the use of the wrong backing and stains on the wall surface may be due to pre-cast terrazzo slabs being used in imitation of faience. The most common causes of complaint are in the question of adhesion. This may be due to a number of causes which must necessarily be investigated on the job. Here we can only list the various headings under which they may occur. First is the way in which the tile is fixed to its backing, due to insufficient soaking of both the tile and the rendering, robbing the cement of the water necessary for proper hydration; "killing" the cement by re-mixing new and old composites that have already started to set; "laitence," a white scum of water and cement which forms on the surface of the bed of floor tiles, if it is pressed up and down too much while the tiles are being levelled; disturbance of the tiles while they are setting, by vibration or hammering. Secondly, there is failure of the backing caused by lack of key between it and the wall surface or to use the wrong material such as coarse-stuff and lime and hair plaster being used instead of cement and sand; or to it being too new and not properly dried out. Finally, there is a risk of failure due to movement of the structure itself. This may be set up by thermal expansion or contraction, though this is unlikely to cause trouble owing to the similarity of the coefficient of expansion of tiles and bricks or concrete, or to stresses in the structure itself. Compression will cause the tiles to arch up and fall off the wall; tension will widen the joints or form cracks through the tiles.

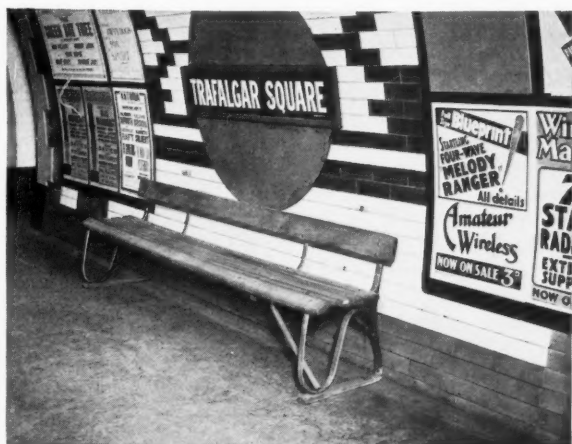
* See *Wall and Floor Tiling* by Carter and Hidden, published by Caxton for a further description of tile manufacture.



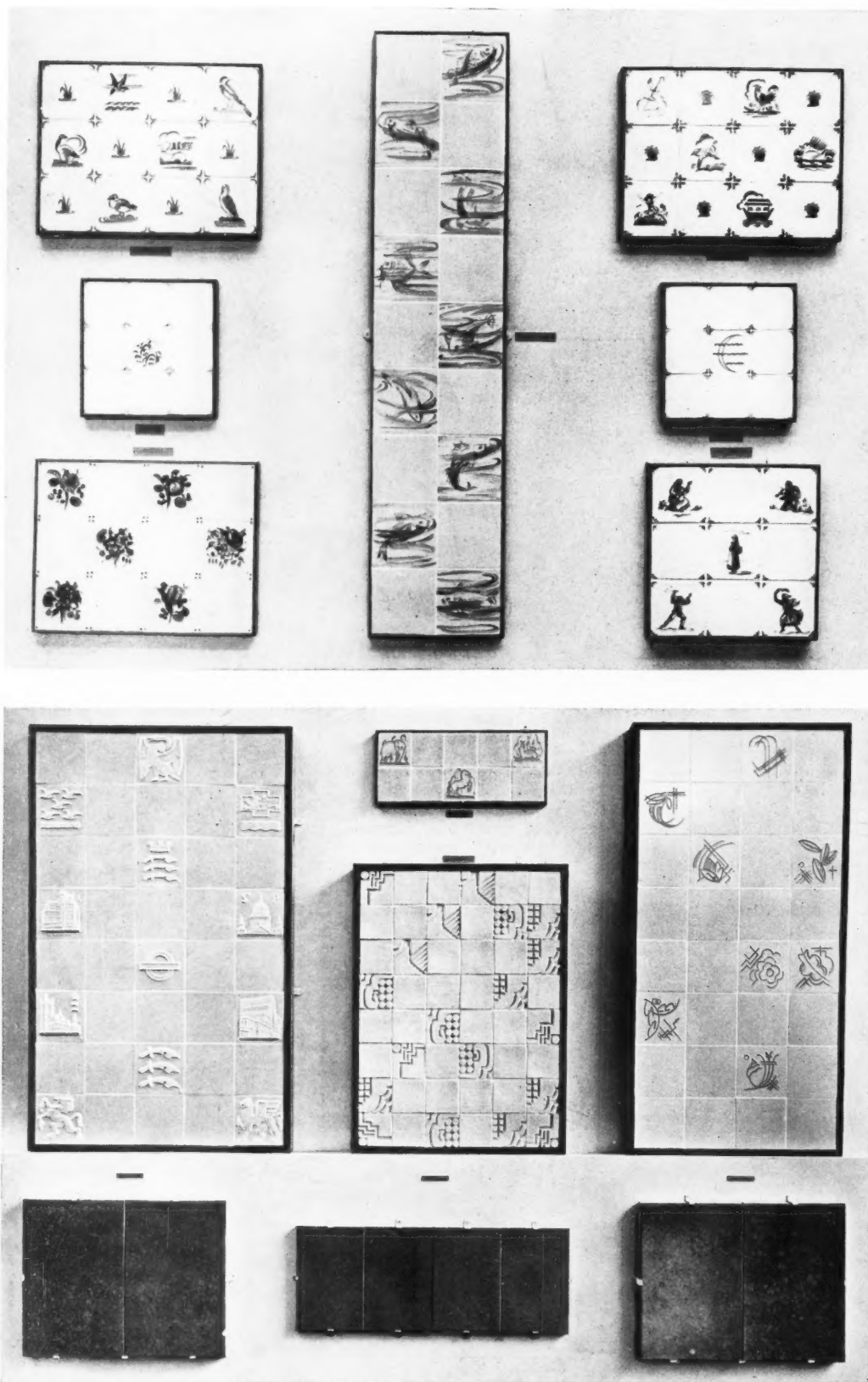
MOULDED TILES, TILE TRIMS

Above on the right are two examples of intelligent contemporary use of moulded tiles. Top, a moulded stair, each tile being shaped from specially designed templates; treads and risers, coves and strings are cast in one piece each, an interesting point of design being the form of the circular ramp at the half-space landings. Below the stair, is shown the moulded

tile surround to a window-opening, the plastic receding planes being designed in a form peculiarly suited to tile-work. Below, two examples of tile-work from London Underground stations. Left, an example of the familiar and untidy "over-all" pattern of the older stations, now happily discontinued. Right, the new Moorgate Station, an example of satisfactory design in tiles.



DECORATIVE TILING



Above are shown examples of modern decorative tile-work from the Exhibition of Tiles and Tilework, old and new now being held at the Victoria and Albert Museum. The moulded tiles shown in the lower photograph, top left, was designed by Harold Stabler for use in London Underground stations.

The use of tiles in bathrooms is too well known to need elaboration here. The most successful are those which have the smoothest contours and most flowing lines. For if the surface is too uneven, the eye becomes fatigued with broken joints and planes that are out of plumb. On the whole the standard of design is high. Fireplaces, on the other hand, have been sadly neglected. The tradition of "Dutch tiles" has completely disappeared and in its place, standard catalogues offer a dreary selection of drab and dull-coloured monoliths designed for the fumed oak interior. These fire-surrounds are almost always pre-cast, but instead of being decorated with bright colours and gay shapes, placed as flat panels in frames of another material, they are moulded and battlemented in imitation of marble bolections and stone mouldings. Tiled fireplaces are still in the terra-cotta masonry stage. Now that tiles have been used on façades in flat planes they are likely to come back in this form in interiors. Here is an excellent opportunity for decoration. So far the designers of tiles have hardly a foothold. There is no tradition and the demand is so small that their efforts are little more than dilettante. And yet there is tremendous scope for the production of standard decorative panels. The pressed line process enables an unlimited number of tiles to be pressed from the same dye, forming a raised line on the face of the tile. This line separates coloured glazes brushed on by hand. Stencilling, printing or spraying may also be used, and the coloured glaze can be applied before or after the biscuit is fired in the glost oven. In the latter case, there is a greater range of colours, since the colours, in the over-glaze process are melted on at a lower temperature. Designs obtained by the pressed line process are likely to have more of a "tile" quality than those which are freely painted by hand, and it is to be hoped that manufacturers will encourage artists to learn the exigencies of this technique.

Something

"I want to be something," said the eldest of five brothers. "I want to do something in the world. I don't care how humble my position may be in society, if I only effect some good, for that will really be something. I'll make bricks, for they are quite indispensable things, and then I shall truly have done something."

"But that *something* will not be enough," quoth the second brother. "What you intend doing is just as much as nothing at all. It is journeyman's work, and can be done by a machine. No, I would rather be a bricklayer at once, for that is something real; and that's what I will be. That brings rank: as a bricklayer one belongs to a guild, and is a citizen, and has one's own flag and one's own house of call. Yes, and if all goes well, I will keep journeymen. I shall become a master bricklayer, and my wife will be a master's wife—that is what I call something."

"That's nothing at all," said the third. "That is beyond the pale of the guild, and there are many of those in a town that stand far above the mere master artisan. You may be an honest man; but as a 'master' you will after all only belong to those who are ranked among common men. I know something better than that. I will be an architect, and will thus enter into the territory of art and speculation. I shall be reckoned among those who stand high in point of intellect. I shall certainly have to serve up from the pickaxe, so to speak; so I must begin as a carpenter's apprentice, and must go about as an assistant, in a cap, though I am accustomed to wear a silk hat. I shall have to fetch beer and spirits for the common journeymen, and they will call me 'thou,' and that is insulting. But I shall imagine to myself that the whole thing is only acting, and a kind of masquerade. To-morrow—that is to say when I have served my time—I shall go my own way, and the others will be nothing to me. I shall go to the academy, and get instructions in drawing, and shall be called an architect. *That's something.* I may get to be called 'sir' and even 'worshipful sir,' or even get a handle at the front or at the back of my name, and shall go on building and building just as those before me have built. That will always be a thing to remember, and that's what I call something."

"But I don't care at all for *that something*," said the fourth. "I won't sail in the wake of others and be a copyist. I will be a genius; and will stand up greater than all the rest of you together. I shall be the creator of a new style, and will give the plan of a building suitable to the climate and the material of the country, for the nationality of the people, for the development of the age—and an additional storey for my own genius."

"But supposing the climate and the material are bad," said the fifth, "that would be a disastrous circumstance, for these two exert a great influence. Nationality, moreover, may expand itself until it becomes affectation, and the development of the century may run wild with your work, as youth often runs wild. I quite realise the fact that none of you will be anything real, however much you may believe in yourselves. But, do what you like, I will not resemble you; I shall keep on the outside of things, and criticize whatever you produce. To every work there is attached something that is not right—something that has gone wrong; and I will ferret that out and find fault with it; and *that* will be doing *something*."

And he kept his word; and everybody said concerning this fifth brother, "There is certainly something in him; he has a good head; but he does nothing." And by that very means they thought *something* of him.

HANS ANDERSEN ("Tales": second volume, 1871).



statement that "We pique ourselves upon nothing but simplicity and have no carvings, gildings, paintings, inlayings or tawdry businesses." However, it is the paintings (not in the summer-house but in the house itself) that so provoked Horace Walpole's ire which today constitute the most interesting and remarkable features of the house. They are the work of a French painter, Jean Francois Clermont, who excelled in the painting of tropical birds, monkeys and grotesque and who worked for the Prince of Wales at Kew and also for the Duke of Marlborough who owned an island somewhat higher up the river in the neighbourhood of Windsor. His art is seen at its best in the long gallery where the ceiling has been divided into three bays of which the first is decorated with birds, monkeys and 'cello playing satyrs, the second with figures from the *Commedia del Arte*, and the third, which has been blocked up with a Victorian platform, with scrollwork. In room "D," there is a most remarkable piece of perspective painting in grisaille with elaborate architectural detail and figures peering over balustrades of a type which is seldom met with in this country. In addition to the painted ceilings there is an abundance of good roccoco plasterwork and a number of most beautiful fireplaces. The interior of the house is in excellent condition and all that is necessary to restore it to its Georgian state is to remove the partition and platform in the long gallery. Outside the same desirable metamorphosis could be effected without much expense by removing the mid-Victorian classic cornice and tower.

In 1903 Radnor House came into the hands of the Twickenham Council who threw open the grounds as a public park and utilized the house itself, without spending anything on its upkeep, for a variety of municipal purposes such as offices, an ornithological museum, etc. (Incidentally why is it that when they can think of nothing else to do with a house the authorities always seem to turn it into an ornithological or ethnographical museum? Kew palace is another example. Surely the passion for nature study is not so widespread that half the best public-owned architectural masterpieces in the country must be cluttered with badly stuffed widgeons and a couple of assegaïs?) On the amalgamation of the Teddington and Hampton districts with Twickenham the question again arose as to what was to be done with Radnor House. The new Council promptly advised its demolition but graciously consented to allow the Victoria and Albert Museum to take any of the fittings it wanted. In 1937 the Office of Works made a detailed survey of the house and submitted an estimate of the work which should be done to put it in complete repair. This amounted to £6,320 but it was pointed

MARGINALIA

Radnor House

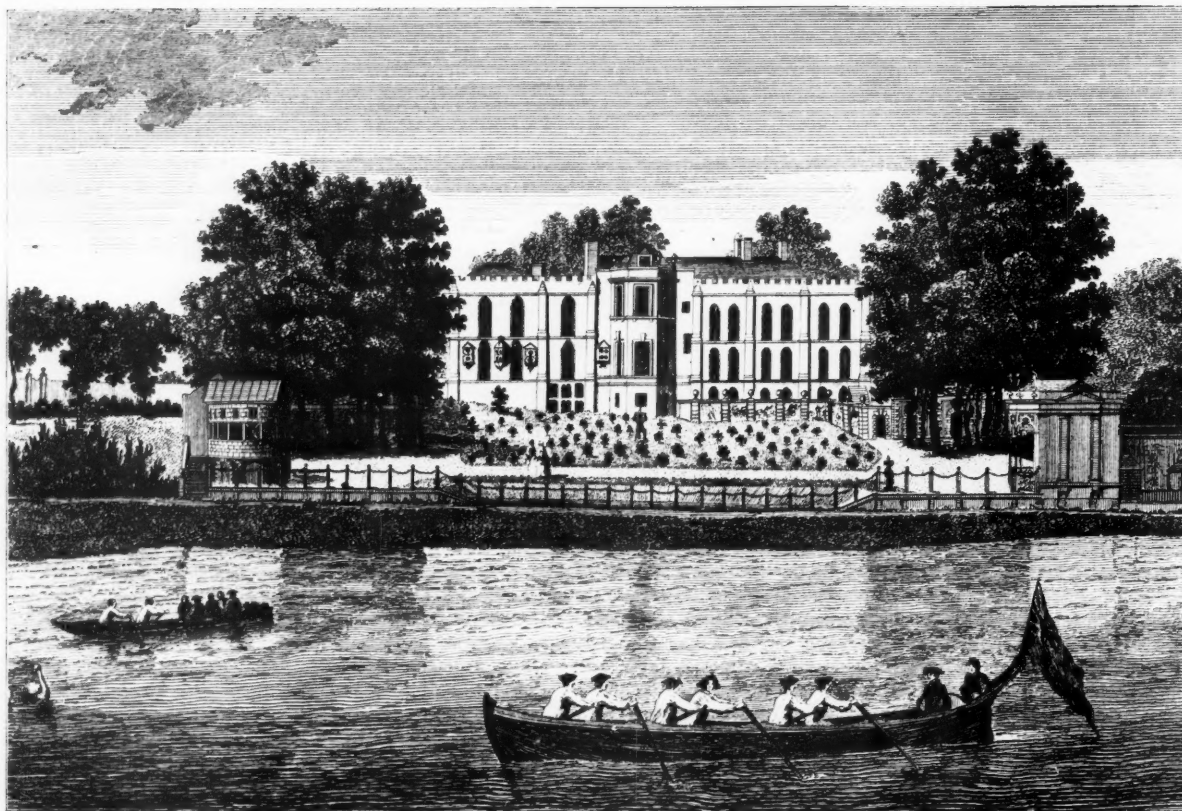
During the course of the eighteenth century the reaches of the Thames valley immediately above London were enriched by numerous noble specimens of aristocratic architecture—Hampton Court, Chiswick, Sion, Strawberry Hill—and although these great houses have now been surrounded by thousands of examples of a way of building that has little to do with architecture and even less with the aristocracy they are nevertheless not without value as symbols of another way of life and

an inherited architectural tradition, majestic yet forlorn amidst the surrounding deserts of redbrick suburbia. These well-known masterpieces are, one presumes, tolerably safe, although Strawberry Hill has suffered some lamentable additions and Chiswick had until recently been allowed to get into a truly woeful state of disrepair, but there does exist at least one smaller house of the period whose fate still hangs in the balance.

Radnor House was the residence of Horace Walpole's neighbour John Robartes who succeeded his cousin

in 1741 as fourth and last Lord Radnor of that family. Within it is an admirable example of the typical Palladian house of the period with the addition of some unusual and highly interesting features; without, on the river front, it is or rather was, as the addition of a Victorian roof and tower have considerably changed this aspect for the worse, a pleasantly light-hearted piece of Gothic scene-painting. There was also, on the river bank itself, an elaborate summer-house in the Chinese taste which provoked Horace Walpole to the sour and somewhat surprising

THE RADNOR HOUSE APPEAL



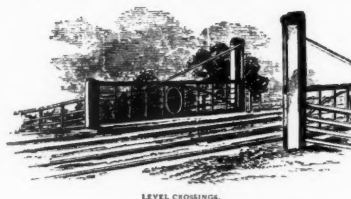
An appeal is being made (see the note which begins on the previous page) to restore Radnor House, Twickenham, and save it from demolition. It is an interesting example of an eighteenth-century riverside villa. Above, an engraving of the exterior, showing the Gothic front before the addition of some Victorian features which it is now hoped to remove. Left, one of the painted ceilings which are an important part of the interior decorations. The latter, which include some good plasterwork and fireplaces, are in an excellent state of preservation.

out that this sum could be spread over a number of years at the rate of £500 a year. This proposal met with no support from the local authorities. Meanwhile H.M. Queen Mary had visited the house and expressed her view that it was of quite exceptional interest and should at all costs be saved. Furthermore Her Majesty promised a generous donation to any fund for its preservation. The York House Society of Twickenham then came forward and offered to launch an appeal if the Twickenham Corporation would grant them a Licence to take possession of the building and carry out such repairs as were immediately necessary at a minimum cost of £2,000. To this proposal the consent

of the Corporation was, after considerable palaver, obtained. A small limited private company has accordingly been formed to raise the necessary funds under the directorship of Mr. Basil Ionides, F.R.I.B.A., the Hon. Mrs. Ionides and the President of the York House Society. The work which it is urgently necessary immediately to undertake is

- (1) Restoration of the roof;
- (2) Removal of the Victorian tower and cornice;
- (3) Restoration of the main outer walls where necessary;
- (4) Restoration of the painted ceilings.
- (5) Redecoration of the principal rooms.

To accomplish this the sum of £2,500 is required of which £1,150 has already been promised. The Appeal has the support of the following bodies, The Royal Society of Arts, the R.I.B.A., the Georgian Group, the London Society, and the Royal Academy. Donations should be sent to "Radnor House Appeal Fund," Lloyds Bank, Twickenham.



Bath

The poem under the above title, which has not been published before, was composed by A. E. Street, the son of George Street, the famous Gothic Revival architect. A. E. Street carried on his father's practice after his death, and himself died in 1918.

*Old Landor, who with large and
generous heart
Loved Nature first and next to
Nature Art,
With beauty's crown at stake
stood long perplexed
Which of all cities to place first,
which next,
Palermo radiant in her cup of
gold,
Her "conca d'oro", or a town-
ship old,
In that dear Western countryside
of ours,
Lovely in mellow Autumn's
lingering hours,
And lovelier still when like a bird
the Spring
Drops softly fluttering down on
snowy wing.
A humble singer I, yet bold to
swear
I hold no other English town so
rare.
Her terraced hills, her combs,
her leafy bowers,
Her fairy magic when the sportive
showers*

MARGINALIA

Play hide-and-peek with sunshine. Square and street, Circus and Crescent on my walks I greet
Each one with acclamation; here at least
England, so shy of order, sets a feast
Of gracious symmetry; so Bath for me!
Sweet Bath, half England and half Italy.

A. E. STREET.



Wisbech Takes Action

So often is the impending destruction of some of our finest architecture only announced when it is too late to take measures to stop it, that the formation of preservation societies to keep a watch on any place that possesses architecture worth preserving is a growing practice very much to be welcomed.

The Bath Society and the more recent Boston Preservation Trust already do admirable work. A new recruit has now been added in the shape of the Wisbech Society and Preservation Trust. Wisbech is not well known—perhaps that is one of the reasons why its beauties have survived—but it is in fact one of the most charming Georgian towns in England: a very complete example of the best kind of eighteenth century town-planning, incorporating a large number of admirable Georgian buildings.

The formation of the Society is particularly appropriate to this year, as it is the centenary of the birth of Octavia Hill, who was both a native of Wisbech and one of the founders of the National Trust.

A photograph showing a typical terrace of Georgian houses, the North Brink, is reproduced on this page. Below are some extracts from *The Isle of Ely and Wisbech Advertiser's* report of the inaugural meeting of the Society, which was held on March 17th in the Town Hall—itsself an excellent Georgian building. The principal speaker was the Earl of Rosse, a member of the Executive Committee of the Georgian Group.

Speaking of classical architecture, Lord Rosse said it was for buildings dating from the late 17th century to the early 19th century that Wisbech was justly famous. The Georgian Group was formed only about two years ago, because it was felt very specially active propaganda was necessary to educate public opinion to a true and just appreciation of classical buildings if any large amount of it in the country was to be left. Two very notable acts of vandalism in London were possibly what led most to the formation of their group, the destruction of the Adelphi and part of one side of

Berkeley Square. "Both," he said, "were acts of vandalism that would probably not have been permitted in any other country in Europe. I am ashamed to say it. We thought a great deal could be done by propaganda if only we could educate people to see that buildings of this date are every bit as important to preserve as earlier ones."

Medieval towns were only haphazard with tortuous streets conforming to no plan, said Lord Rosse. Consequently medieval buildings, where they had been left alone surrounded by hideous monstrosities, were entities in themselves and you could view them with pleasure no matter what the surroundings were, but so often Georgian buildings were laid out to a definite plan—streets, squares, terraces, and sometimes occasionally whole towns. If then one of those buildings was destroyed, the general effect of the whole was lost. There was a particular danger for Georgian architecture in London. The greater part of it had already gone, unfortunately, but they were making a valiant fight for what remained, but numbers of the best pieces had already vanished. Brighton was another large town where a great deal remained, but most of the most obvious parts were already destroyed. Of the bigger towns, Bath was left to show what a grand 18th century city was like. Cheltenham was another place, and there a similar society to the Wisbech Society had been instituted, but already the centre of the circle was ruined.

"You in Wisbech are luckier than that," he said. "There have been no major acts of vandalism in Wisbech as yet, and therefore this Society is being formed most prudently. You possess here fine examples of architecture of almost every date from late 17th century to mid 19th century. This richness of divergent styles makes this town particularly exciting and interesting to students of architecture because they are placed within such a very small space."

Going on to survey some Wisbech examples chronologically, he said there were not many important buildings before the 17th century, but there was a nice little block of three gabled houses in York-row. The two outside ones had already had their bottom storey rooms converted into shops, but the tops were intact. The bottom of the middle house was there, and one of the Society's chief

objects should be to try to retain that centre house in its entirety. He was sorry to learn that there was a rumour that "Woodlands," on the South Brink, was threatened for road widening by the Isle of Ely County Council. It was a beautiful house, and it would be an unutterable tragedy if it went. Even if it could not be averted, a tremendous effort should be made. Its Dutch gable was a unique feature in the town. If there must be widening there, it would be perfectly easy to build out sufficient width over the river, and he had been told that same afternoon that there would be no technical difficulty. An early 17th century building was the Station Master's House—for what reason he did not know, as there was no station about there.

Of the buildings of the early 18th century, Bank House was the most important in Wisbech. The outside was sufficiently fine, being a magnificent example of an early 18th century house, but the inside was positively overwhelming. He had no idea an interior so rich as that existed in the town. From the cellar to the garret there were beautiful examples of decoration, one magnificently carved mantel piece and work which reminded him of mid-18th century work in Dublin. There was a tradition that Italian workmen were responsible for certain things in Wisbech, and the work in Dublin was by Italians. No matter who was responsible, it was absolutely superb. Incidentally, there was a very good example how later additions should be made, for the mid-19th century wings were really excellent. They conformed with the 18th century, both inside and out. It was a perfect 18th century house which he hoped would be preserved.

Of other mid-18th century buildings, Nos. 50 to 54, Hill-street, which he was sorry to hear were also rather in danger, were in a very bad condition. The front was of quite an unusual design, with the enormous archway going through to the courtyard. Every effort should be made to persuade the new owner that, if possible, the building should be preserved.

On the South Brink, Ede's-terrace was a charming late 18th century block, and the Police Station and Sessions House, with its cupola, were very nice buildings. There was some rumour, he understood, of that group being lost, and it was another case the Society should be very active about. It was right in the middle



of the finest stretch of Wisbech architecture, and if it were removed it would be really a disaster. The Grammar School House had a very fine front, and another beautiful cupola. It was a good example of the unfortunate effect of the removal of sash windows and the replacement by plate glass.

Lord Rosse referred to two or three charming 18th century commercial buildings. The most spectacular were the old warehouses in the Old Market, very much influenced by the Dutch, and they were really remarkable examples. Other good examples of their type were Elgood's Brewery and the Union Brewery. All of those buildings were still used for their original purposes, and the owners were to be congratulated for keeping them like that instead of the Society having to suffer more horrible streamlined modern buildings.

Lord Rosse referred to the Crescent, and the Castle with its magnificent front porch. The original Castle had gone, but, on the other hand, it was considerable consolation for such an example of town planning of the period to take its place. The modern Castle was, of course, quite out of proportion to the beautiful gateway, but the building was very charming with its very delicate Gothic windows. It was particularly charming seen from the far side from the gateway. The whole area was very delightful, and the Museum was a very nice building of the period, its Greek touch being about the only one he had seen in Wisbech. The Society ought to pay special attention to this area in Wisbech, which came within the category he mentioned earlier, the whole area planned together being particularly liable to be spoilt by any devastation. They got an inkling of that by the Baptist Chapel which stood at one end, towering above the Crescent. If there were two or three more buildings like that, the entire area would be ruined. Of the early 19th century there were two particularly attractive examples on the North Brink, very reminiscent of Brighton, with flat bow fronts extending up to the roof. One of the houses had a



Georgian houses in Wisbech, a town which contains a remarkable wealth of fine eighteenth-century architecture, planned in terraces and crescents. A Wisbech Preservation Society has just been formed, which hopes to be able to ensure that the town's unspoilt condition continues. A report of the Society's inaugural meeting is printed on this page.

THE DEAD HOUSES OF BAYSWATER

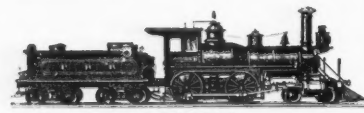


Part of Leinster Gardens, Bayswater. In the middle of the picture are the two houses, numbers 23 and 24, which are only dummy façades. See the note on this page.

very good regency porch. "I am impressed by the real effect of beauty Wisbech makes on myself and all strangers coming here," he said. "I had heard from one or two people in London, who said Wisbech was really quite unspoiled. I have heard of no real danger to any of these buildings, but there is still the need for a society to be formed." Nearly always, when buildings were threatened, nobody heard of the cases until the last moment. They must watch over their beautiful old buildings and keep an eye on them, and if they heard the slightest rumour they should have it investigated.

Mr. Arkell, of the C.P.R.E., spoke of the value of getting every man, woman and child in Wisbech interested in Wisbech, and as a means to this end he suggested having a suitable cinema film prepared.

Ald. Southwell, who expressed thanks to Lord Rosse, the Bishop, and other speakers, remarked that it was easy to destroy, it was difficult in these utilitarian days to preserve, and when £ s. d. was considered in the way of rates it was difficult to construct. He said they were all delighted to know Wisbech had features of such interest in the way of architecture.



A London Curiosity

A correspondent of *The Observer* has discovered in two sham houses in

Leinster Gardens another of those oddities that make London a city whose inner workings always surprise someone acquainted only with her very respectable exterior.

They form a curiosity that should be on record, and we quote below the description of *The Observer's* correspondent, which appeared under the heading "Dead Houses of Bayswater."

"To get the true effect you should see them in the evening, when most of the five storeyed houses of Leinster Gardens are brightly lighted and the street lamps shine down the length of this long street.

"No one has seen a light for many years in Numbers 23 and 24. Their windows, uncurtained, are strangely opaque as if a thick film of dust has settled upon them. Otherwise, the houses are like their neighbours. Leinster Gardens is Victorian, and dignified: Numbers 23 and 24 have the usual low reddish-brown wall in front, the same balconies, the same pediment over the first floor windows. But you may notice that they have no basements, and that an empty flagged space hides what would normally be area and basement window.

"Examine the houses closely. Other peculiarities appear. Number 23, which forms part of 'Leinster Gardens Mansions' has its number boldly on the door. But Number 22 has a light in the window and every sign of prosperity. Number 23, on the other hand, has neither letter-box nor knocker. And it seems impossible to open the door from the outside, because there is no handle.

"The portico of Number 24 has just been redecorated. This and the portico of Number 25 next door—which belongs to a hotel—shine in a coat of fresh cream

paint. There is a tall plant in a tub before the door of Number 25, and an identical one in front of Number 24. Yet it would seem that Number 24 is without knocker or knob. You will notice another curious thing: that neither 23 nor 24 has glass panels in the front door like the other houses of Leinster Gardens.

"The explanation? While looking at the houses you will probably hear a subterranean rumbling sound. That is the answer. If the noise prompts you to go around to the back of the 'dead houses' and walk up a little entry in Porchester Gardens you will find that the Metropolitan Railway tunnel is driven below Nos. 23 and 24, and that the houses that look so solid from the front of Leinster Gardens are merely dummies, supported by struts and girders.

"They were gutted when the railway was made. To avoid spoiling the symmetry of Leinster Gardens and leaving a gap as unsightly as a missing front tooth, the house-fronts were kept in position, dummy sash-windows painted, and everything contrived to give the impression that Nos. 23 and 24 were still occupied and that one day someone might peer from the houses or open the front doors."

Those who appeal for the preservation of the unity of London streets and squares seldom consider so elaborate an expediency as this among the ways of achieving their object.



The Engravings

The vignettes that decorate these pages are another series reproduced from *Our Iron Roads*, by Frederick S. Williams, one selection from the same book having been reproduced in the February issue.

This volume, packed with information on railway history and management, was published by Richard Bentley in 1888. Apart from its value

as a source of information it is also to be recommended as a documentation of mid-nineteenth century life, its pages containing innumerable anecdotes about travel and adventure on the railways.

Correspondence

The Editor,

THE ARCHITECTURAL REVIEW.

SIR,—My Committee have had their attention drawn to the statement made on page 62 of the February number of *THE ARCHITECTURAL REVIEW* that "When a town-planning scheme has been finally accepted, no appeal against the Council's verdict is possible." This statement is not true. Appeal may be made either to a tribunal or to a Court of Summary Jurisdiction, whichever may be stated in the particular town-planning scheme. The Tribunal of Appeal is to consist of one magistrate, one architect to be appointed by the President of the R.I.B.A., and one surveyor appointed by the President of the Chartered Surveyors' Institution. My Committee consider that the proper working of a Tribunal of Appeal is a matter of great importance to the architectural profession as well as to architecture in this country. It can be taken as a matter of course that the President will appoint architect members who are specially suited to the work.

My Committee hope that members of the architectural profession will do their best to make this Tribunal system a powerful influence for good architecture. Attacks either on the system or on the individual architects who are trying to make it efficient are unwise, if only because they will be ineffectual, since the system is now established by Statute.

Yours etc.,

ERIC L. BIRD,

(Secretary, Public Relations Committee, R.I.B.A.)



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