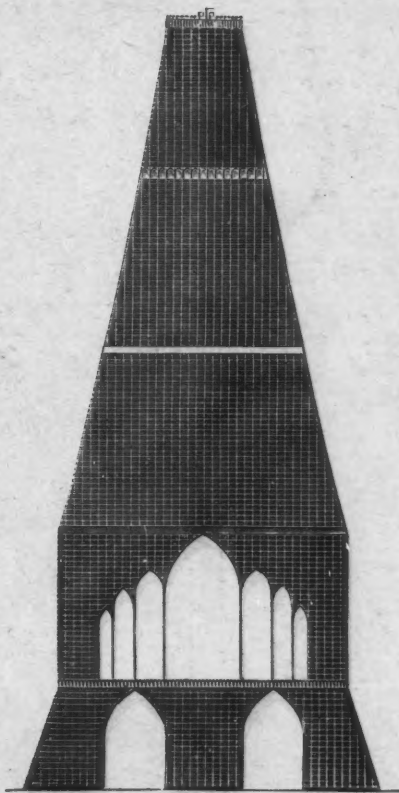


Architectural
Library

THE ARCHITECTURAL REVIEW

NOV 25 1940

A Magazine of Architecture & Decoration



Incorporating
THE
DECORATION
SUPPLEMENT

Two Shillings and Sixpence Net.

Vol. LXXXVIII

November 1940

No. 528

BOOKS ON A.R.P.

CIVIL PROTECTION

By *Samuely & Hamann.*

An analysis and explanation of the Government's standards for the protection of civilians as required by the Civil Defence Act, and as set out in the publications of the several Ministries. The authors' discussions of the problems together with the suggestions and recommendations, should be of great value to all Architects and Surveyors, Engineers and Builders. The book, size 12½ × 9 inches, contains two hundred pages and is fully illustrated by tables and diagrams. Price 8s. 6d. Postage 8d.

PLANNED A. R. P.

By *Messrs. Tecton. Architects.*

For the first time the protective value and the value for money of the various types of shelters are here expertly assessed, the possible character of air raids which are to be expected, and the best means of guarding against their effects is shown in simple language and excellent illustrations. Finally, the authors' own scheme for the Borough of Finsbury is given, providing shelters holding seven thousand to twelve thousand people. Price 5s. Postage 7d.

Prospectuses of these books or a complete catalogue will be sent on request to the Publishers:—

THE ARCHITECTURAL PRESS
45 · The Avenue · Cheam · Surrey

WORKING DETAILS

Volume I. Domestic

Edited by *Mildred W. White, A.R.I.B.A.*

A series of photographs and fully dimensioned working drawings of architectural details in modern houses designed by well-known architects. The principal aim has been to show various types of contemporary construction and built-in equipment.

Price 10s. 6d. Postage 7d.

144 pages, size 12½ ins. by 9 ins.

THE ARCHITECTURAL PRESS
45 The Avenue, Cheam, Surrey

MODERN ARCHITECTURAL DESIGN

By *HOWARD ROBERTSON, F.R.I.B.A., S.A.D.G.*

"This is by far the best attempt which has yet been made to explain the principles upon which the best modern architects are working. It is not an apology for that extreme 'modernism' which so many people find repellent; indeed, Mr. Robertson himself regards some recent buildings as part of a regrettable, if natural, excess of enthusiasm for the new principles"

This very practical as well as interesting volume is provided with a great many illustrations, excellently reproduced, of the most striking modern buildings in this country and abroad, together with plans.

Mr. Robertson deals in detail with planning, structure, materials and external details, and his book will be found interesting by the layman as well as those professionally concerned with architecture." *"The Estates Gazette."*

Containing about 240 pages and over 100 photographs and plans. Bound in cloth. Size 9 in. × 6 in.
Price 15s. net; postage 7d. inland.

THE ARCHITECTURAL PRESS
45 The Avenue, Cheam, Surrey



REDPATH BROWN & Co. Ltd.

Structural Engineers,

3 DUNCANNON STREET · LONDON · W.C.2

WORKS & STOCKYARDS: LONDON, EDINBURGH, MANCHESTER, GLASGOW
OFFICES: BIRMINGHAM, BRIGHTON, GLOUCESTER, HULL, LIVERPOOL
NEWCASTLE, SOUTHAMPTON, BELFAST AND SINGAPORE · REGISTERED
OFFICE: 2 ST. ANDREW SQUARE, EDINBURGH · ESTABLISHED 1802

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

VOL. LXXXVIII No. 528

November 1940

CONTENTS

TOWERS IN THE FENS

By John Piper ... 131

CURRENT ARCHITECTURE:

DRESS SHOP AT BERKELEY, CALIFORNIA. John Ekin.
Dinwiddie, architect ... 135

HOUSE AT STANMORE. Rudolf Frankel, architect ... 136

SAVILLE ROW POLICE STATION. Sir John Burnet, Tait
and Lorne, architects ... 138

INFORMATION BUREAU, TRAFALGAR SQUARE.
Messrs. Joseph, architects ... 140

A TOWER FOR LONDON

By J. M. Richards ... 141

RECENT BUILDINGS IN SLOVAKIA AND

HUNGARY. Oscar Singer, architect ... 145

CRITICISM:

By James MacQuedy ... 149

BOOKS

THE BAROQUE TASTE IN ENGLAND. By John Steegmann.
Review of "Country House Baroque" by Anthony Ayscough ... 150

COMMON SENSE ON FURNISHING. By Nikolaus Pevsner.
Review of "Furnishing Your Home" by C. G. Tomrley ... 153

THE ARCHITECTURAL REVIEW SUPPLEMENT:

DECORATION AS STORAGE:

6. NURSERY STORAGE ... 155

PLATES

PLATE I. WEST WALTON CHURCH. By J. S. Cotman. PLATE II. GEDNEY TOWER.

ANTHOLOGY
Page 159

MARGINALIA
Page 159

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

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

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

All communications on Editorial matters should be addressed to the Editor, THE ARCHITECTURAL REVIEW, 45 The Avenue, Cheam, Surrey.

Prepaid Subscription Rates

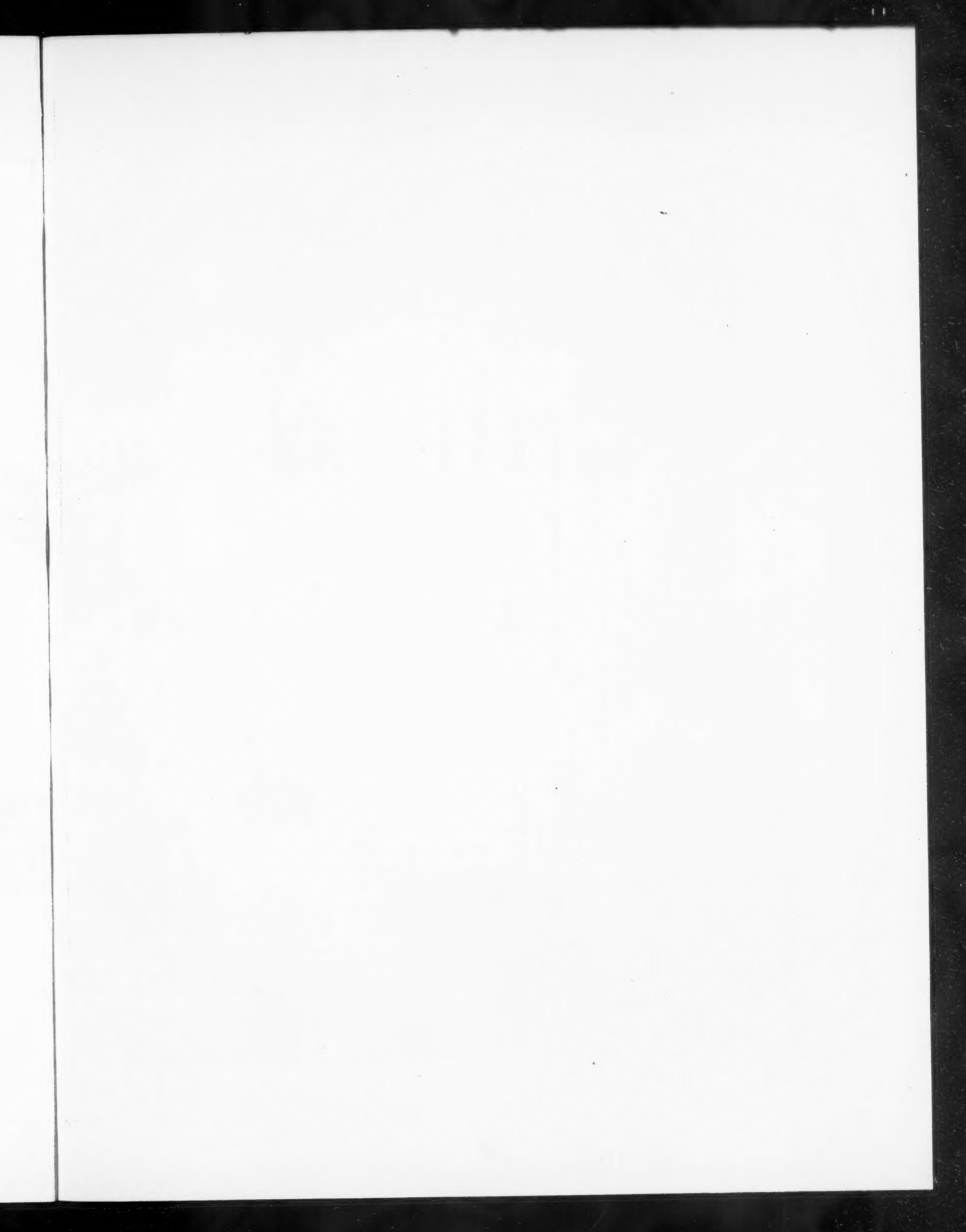
United Kingdom, £1 5 0 per annum, post free. U.S.A., \$8.00 per annum, post free. Elsewhere Abroad, £1 5 0 per annum, post free. Cheques and Postal Orders should be made payable to THE ARCHITECTURAL PRESS LTD., and crossed Westminster Bank, Caxton House Branch.

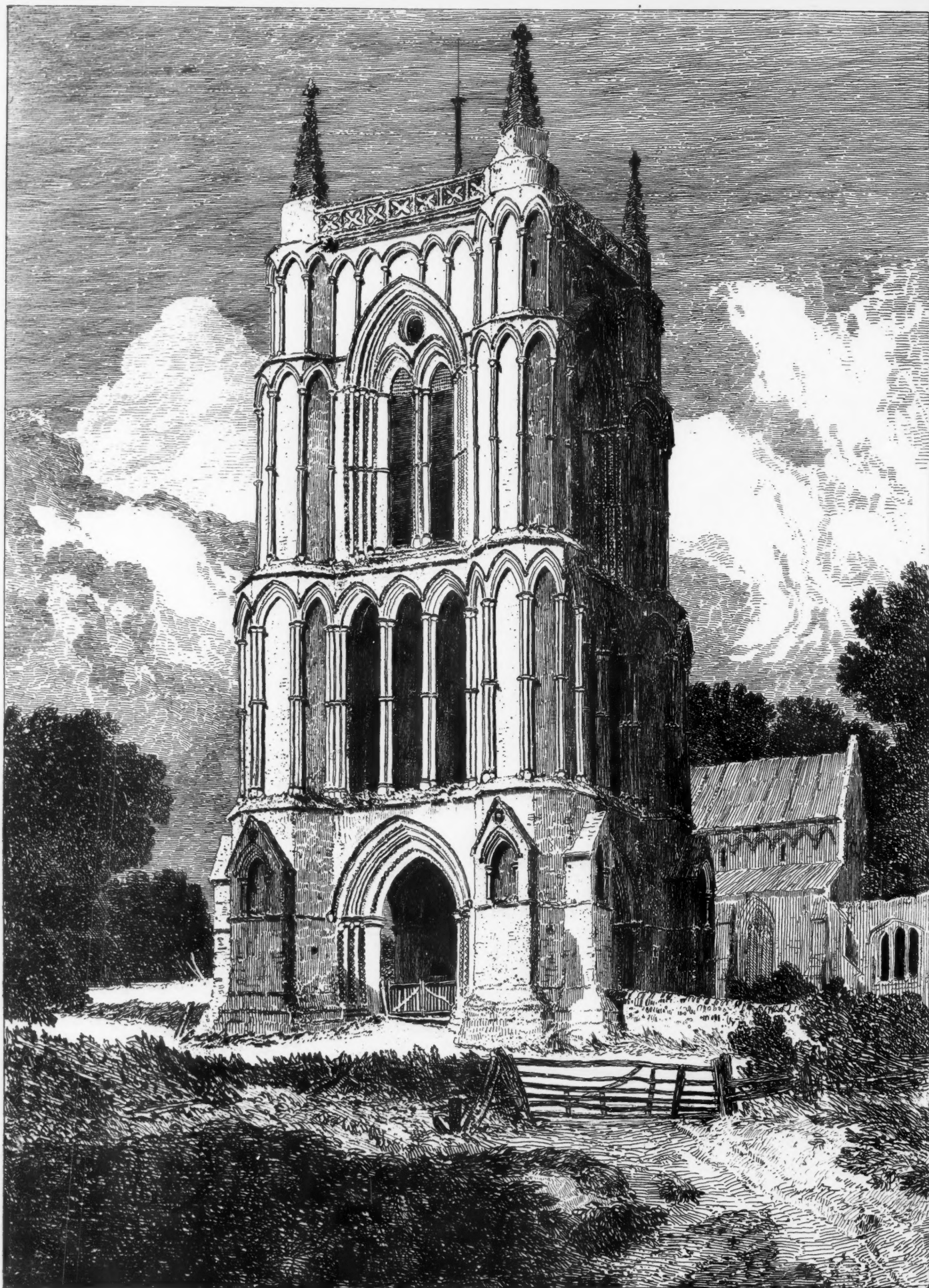
Subscribers to THE ARCHITECTURAL REVIEW can have their volumes bound complete with Index, in cloth cases, at a cost of 10s. each, or cases can be supplied separately at 4s. 6d. each.

An index is issued every six months, covering the months of January to June and July to December, and can be obtained, without charge, on application to the Publishers, 45 The Avenue, Cheam, Surrey.

THE ARCHITECTURAL PRESS, 45 The Avenue, Cheam, Surrey.

Telephone: Vigilant 0087





TOWER OF WEST WALTON CHURCH.
*To Henry Hare Townsend Esq^r Patron of the Lords Mediety
 of West Walton Norfolk This Plate is most respectfully Dedicated by
 his Obedt. Servant John J. Colman*



*Boston Stump can be seen from
twenty miles away, across the Fens.*

TOWERS IN THE FENS

By John Piper

I climb the hill: from end to end
Of all the landscape underneath,
I find no place that does not breathe
Some gracious memory of my friend

No gray old grange, or lonely fold,
Or low morass and whispering reed,
Or simple walk from mead to mead,
Or sheepwalk up the windy wold

Calm is the morn without a sound,
Calm as to suit a calmer grief,
And only through the faded leaf
The chestnut pattering to the ground:

Calm and deep peace on this high wold,
And on these dews that drench the furze,
And all the silvery gossamers
That twinkle into green and gold:

Calm and still light on yon great plain
That sweeps with all its autumn bowers,
And crowded farms and lessening towers,
To mingle with the bounding main.

TENNYSON: *In Memoriam*.

On the facing page, the tower of West Walton church, in the Fen country near the Wash, from the etching by John Sell Cotman made in 1813. Cotman was sensitive to the special character of beauty in decay that the author of this article finds today in Fenland churches. The work of the original builders has not been marred by wind and weather, in spite of their fierceness in this exposed country. Instead, wind and weather have carried further the original builders' intentions and made their work even more mature.

THE best churchyards in the Fens have long grass, bent in the wind, tangled and brown here and there between the grey and ochre gravestones, matted round the base of the church walls. New green grass eddies with the breeze into the angles of the tower buttresses. These buttresses have been worn by the weather into shapes with contours that Cotman was a master at representing. From a distance their upright outlines are straight enough, but straight and upright with an unaccountable richness. Closer, they are seen to have dissolved away round their stratified core of stone as if they had been under water or had been sand-blasted by a vague and artistic mechanic. The serrations in the surface of each block of stone are as deep as the gaps made in the joints by the weather, and so the substance of the wall has become a sculptural whole, its surface carved by nature with infinite feeling and mastery. It is incised and pitted by the weather; lichen stars or spreads it with yellow and gold; the mouldings of windows and arcades have become encrustations of curving ribs.

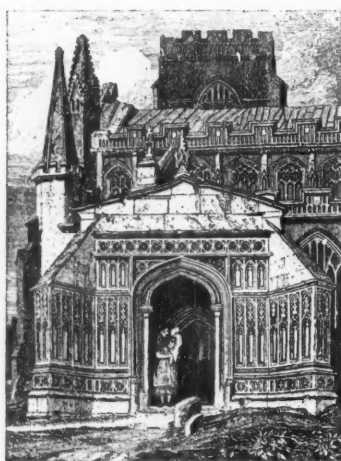
John Sell Cotman set out to etch "all the ornamented antiquities in Norfolk" in 1811. Most country churches were then at an extreme of beauty. Ready to drop like over-ripe fruit, they were in an exquisite state of decay. In almost every village church a derelict wicket gave onto a porch strewn with straw, and a creaking door led into a nave full of worn grey box pews. The walls were patched with new plaster in places; in other places scored stonework was visible where the old plaster had fallen away and had not been renewed. Clear glass windows let in the sunlight that streamed over the faded umbers, ochres and greys of the walls, furniture and floor, and the whole scene was enriched by the splash of brilliant red of the tattered hangings on the high pulpit. There was, too, the jewelled colour of fragmentary glass in the tracery lights. Cotman saw that a church in such a place could be a perfect setting for precise mediæval mouldings, just as he had already seen a tangled garden

PLATE I November 1940



Left, the church tower of Fleet, Lincs.: a tower and spire built apart from the church in the Fens, probably so that if either building showed a tendency to weaken on its foundations it would not disturb the other. Centre, the tower at Szwineshead, between Boston and Sleaford. The towers of the Fens are not a closely-related family. It is their relationship with the vast, level landscape that makes them seem so. But if there can be said to be a "Fen type" at all, this

is it. Right, Long Sutton: an Early English tower with its original lead spire. Heavy skies suit this spire: against them it looks pale, weightless and ethereal. But a light sky, as in the photograph, shows up the beauty of the ribbing. Tower builders in the Fens were conscious of the sky: so much of it is to be seen there. There were few trees and no hills to form a background to their work.



An etching by Cotman of the west end of the church at Terrington St. Clement, Norfolk. He has made the whole church look like a piece of sculpture carved out of the block, its shape complicated and its surface intricately decorated. This is exactly the effect of the Fen Towers, when seen in their surroundings. Compare this etching with the detail of the tower at Gedney, facing, and notice that the same sculpture-like appearance there is not a trick of the camera.

as the perfect setting for the precise proportions of a classical urn on a pedestal. When drawing a Norman door he never omitted the straw or the cracking plaster that neighboured it. Such a church was at least half the product of nature. Half-ruinous, it had indeed become almost one with nature—and Cotman was a specialist in ruins. There were hundreds of these knots of interest among the hills and marshes of Norfolk, and with immense enthusiasm he set out to draw *all* of them. Dawson Turner, the Yarmouth banker and archæologist, encouraged him, and products of the labour occupy two large volumes of etchings: *Specimens of Architectural Remains, chiefly in Norfolk*. Other products were the beautiful drawings in pen, monochrome or colour that Cotman did on the spot, and from which the etchings were afterwards worked during long evenings in the studio at Yarmouth's suburb of Southtown.

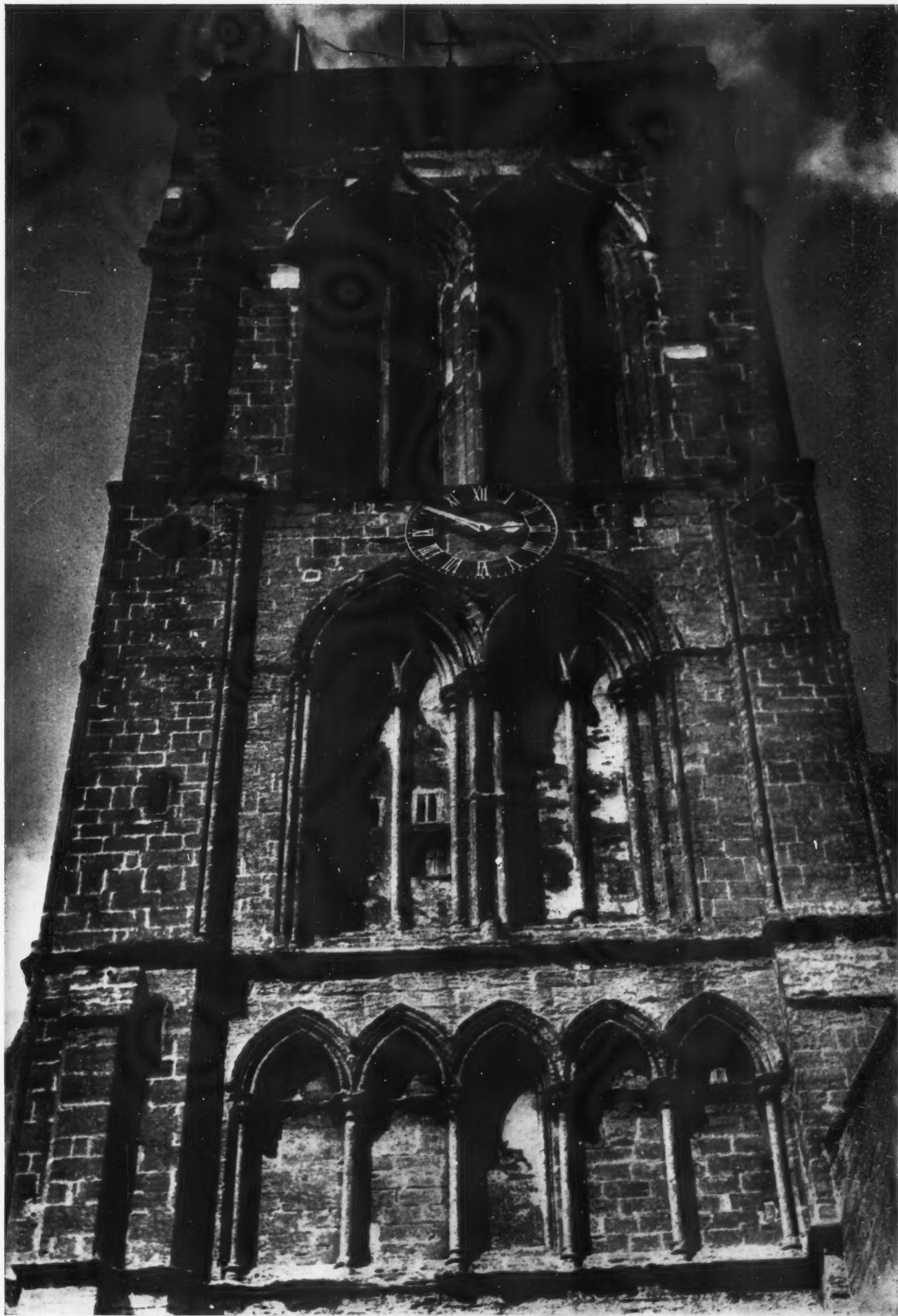
These drawings dwell on three facts: the beauty of texture of decaying stonework and woodwork; the clear light of East Anglia, and (in the exterior views) the wholeness, the oneness—like a good piece of sculpture—of each church in relation to its landscape. The archæologist and the topographical draughtsman had not been struck by this last point. Cotman was: and his drawings are still alive and real in consequence.

A train journey through the flats of Lincolnshire seems to tell you of a remarkable family of church towers, all related—as closely for instance as the towers of Somerset. In this abnormal country any tall pile looks rather like any other—more like than it is. But there is another reason for the look of family likeness. The builders of the Fen towers realized from the first that here was an opportunity of producing pure architecture, architecture at one of the poles of the art—the sculptural pole, removed as far as possible from the pictorial pole. The vast waste of the Fens would be an unpromising setting for a Fonthill Abbey or a half-timbered gate lodge; but as a setting for the architecture of giant sculpture there are few places like it. So it is fanciful but suggestive to imagine that these towers have been carved out of the level Fens, and the whole area of the land round them reduced in height by a hundred feet or so, leaving them solid and whole, like some Indian rock temples. In the distance, from the train or the road, the towers look like solid bodies from which a mould has been removed, leaving them isolated on a vast green dish.

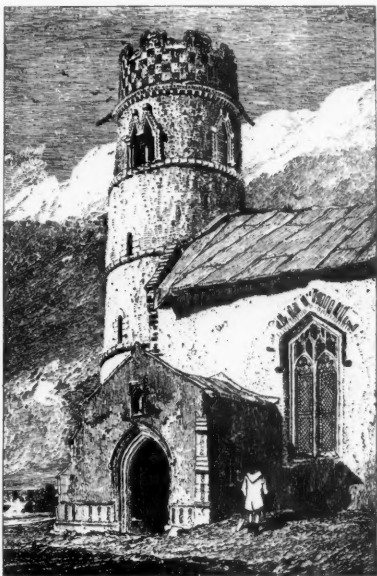
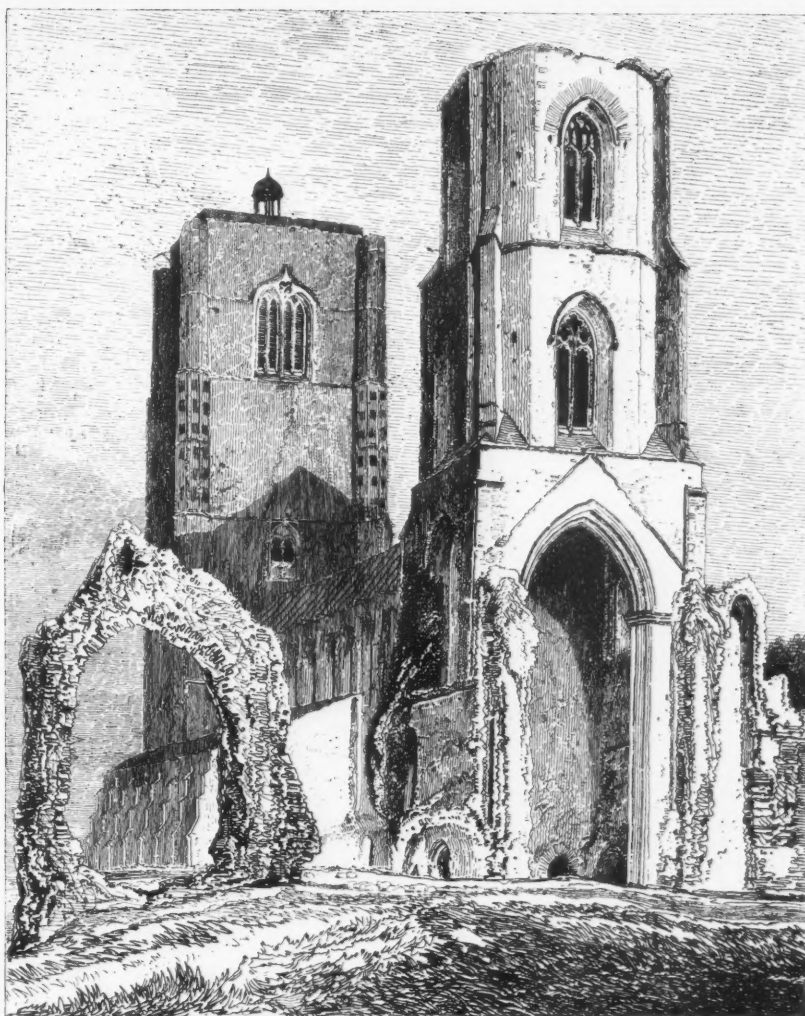
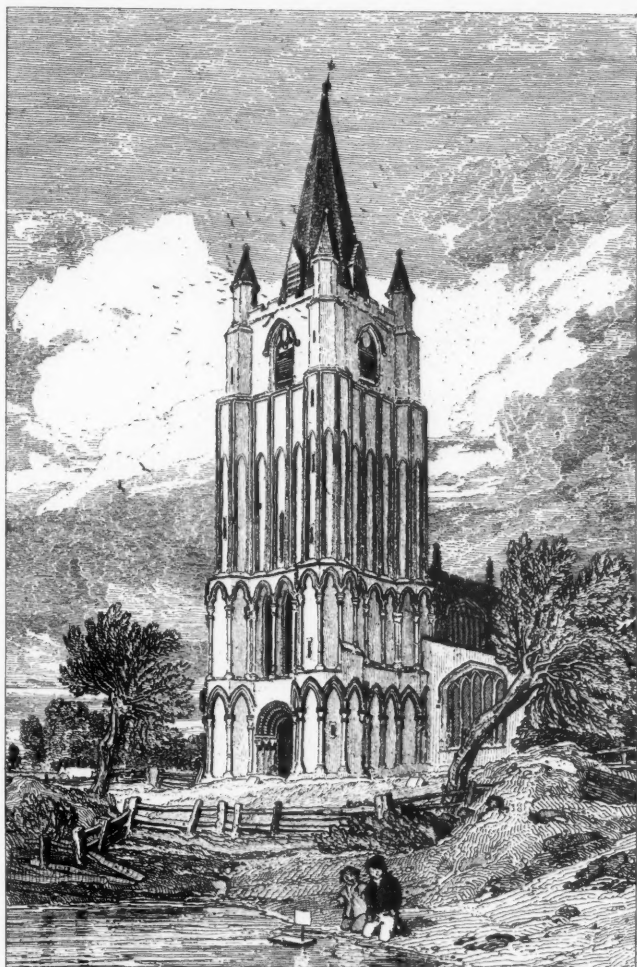
Seen from anywhere within twenty miles of it Boston Stump soars out of the level plain to form a distinguished bulk on the skyline. Far more distinguished in mass than in detail, it shows the mediæval builders using majestically the Fens as a plinth—the best plinth for sculptural architecture in the whole country.

Wisbech, in Cambridgeshire, is a good place from which to explore the giant sculpture of the Fens. The north-west Norfolk collection is out towards the Wash, between here and King's Lynn. Near at hand are Walsoken (with high-class-wedding-cake arcading) and West Walton (see frontispiece), where the same builders must have had a hand, though here they built the tower away from the church, and pierced each side of it at ground level with a wide arch. Long grass still washes up to its base in the wind as it did when Cotman drew it in 1813. Further on is Walpole St. Peter, which has preserved as many mediæval beauties as any church

[Continued on page 133]



This photograph shows how the body of a tower in the Fens, at Gedney, exposed to the open force of wind, sun and rain, seems to have become a solid mass of sculptured stone. Windows and arcades look as if they have been carved out of the block. The joints between courses look only surface-deep.



In the Rev. Thomas Ellison, M.A. Rector of Haddiscoe, we have seen the tower of the church, as now so delightfully described by Elia

On August 25th, 1811, Cotman wrote to his patron Dawson Turner, the banker of Great Yarmouth (for whom all the Norfolk church etchings were done), "Lynn will be my route: Castle Rising and Castle Acre my chief objects. But should I hear of anything either to the lee or to the windward of me, I shall crowd all sail. Happy shall I be should I make a prize." He heard of a great deal. The churches were then unrecorded, and Cotman's enthusiasm on discovering a real prize was terrific. Walsoken was one of the places he found on this journey, and he made at least four drawings, from one of which he afterwards did this etching, left above. Another place he visited was Wymondham, Norfolk, right above. His etching of the church there shows an East Anglian silhouette of great beauty. In his etching of Haddiscoe, near Lowestoft, left, Cotman has commented on the texture, and the excitement provided by the 12th-century belfry windows. Round towers show a gradation of light; none of the mystery provided by shadowed buttresses, but all the beauty of a simple shape in a countryside of low hills and marshes. The clear East Anglian light suits them.

[Continued from page 132]

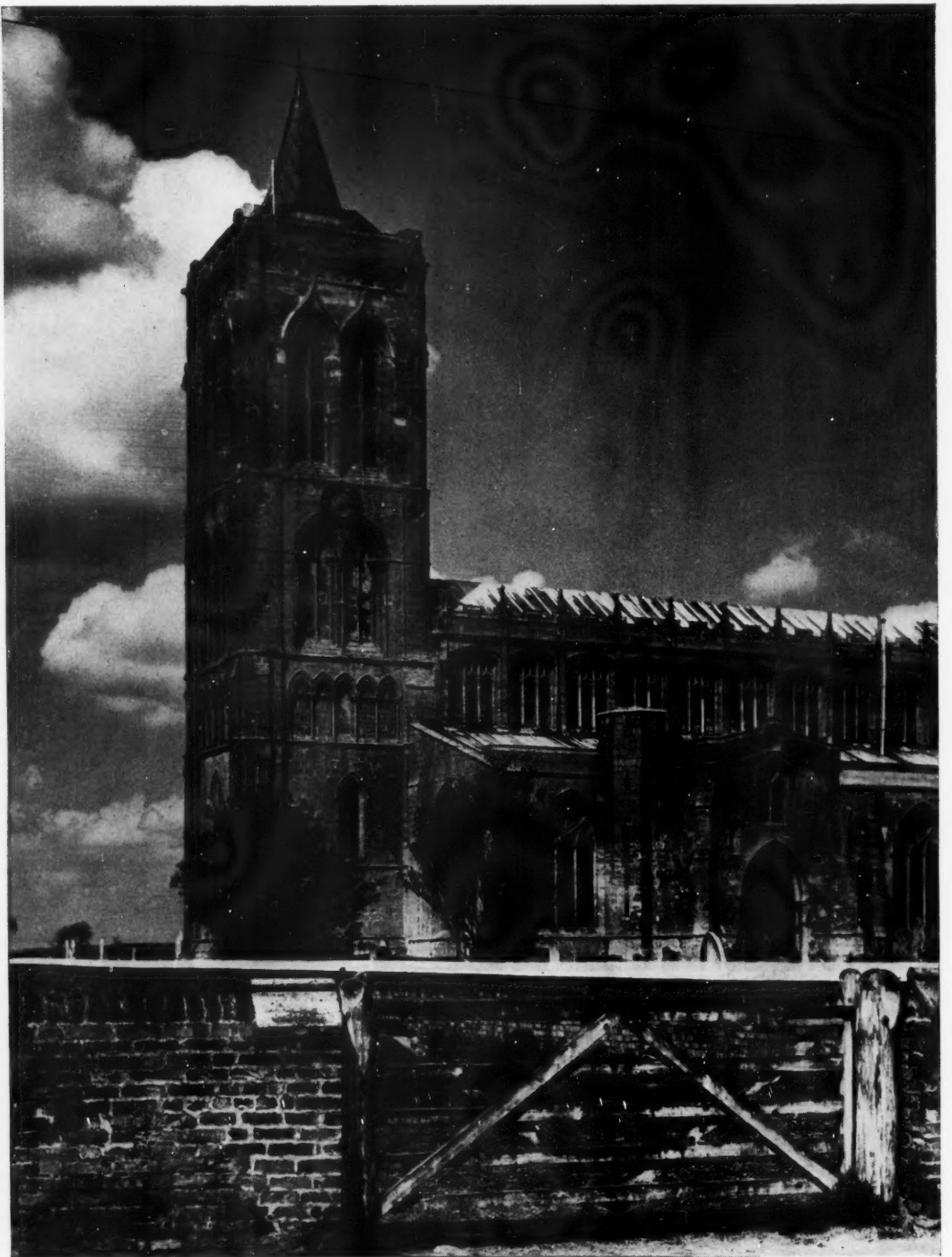
in England, and near it are the Wiggenhalls, the Tilneys and the Terringtons. Cotman's etching of Terrington St. Clement shows the elaborate sculpture of the church building up in recession from the porch to its final climax, the tower. West of Wisbech across the flats is Crowland, with its much-sketched ruin, north-west is Spalding, and north are the towers of Sutton Marsh—Long Sutton, with its lead spire and, near it, Gedney and Fleet. (There ought to be a guide book story suggesting that these towers are brother and sister: "Gedney for leadership, Fleet for grace"). Towards Boston from Spalding there are more fine towers: Pinchbeck, that looks as if it is trespassing from Somerset; Surfleet that leans so much that you hurry past in case it should drop on you, and Swineshead with stone spire and pinnacles. North of Boston, and north-west towards Lincoln, there are more, as far as the Fens reach. There are always spires and towers to be seen in this green world of reeds and long grass, of outlying farms beside dykes, and scattered Dutch-tilled villages—and cramping bungalows.

The spire at Long Sutton was covered with lead when it was built in the thirteenth century, and after seven hundred years it has become a magical grey-white colour. It plays tricks with the sky in many lights, now pointing a white finger into a deep blue expanse, and now getting almost lost against silver-grey clouds, making its presence known to the eye only by its criss-crossing diagonal ribs with delicate shadows under them.

At Gedney the tower is a tall rectangle of stone with very small angle buttresses, the whole welded by the marsh winds and rains into a solid mass. The lowest stage has a small lancet in each face, and from here upwards the arcading and the windows in each stage grow bigger and more elaborate. The Early English work at Gedney was stopped half way by the Black Death, and the Decorated top stage is a masterpiece of tact: dashing and personal, yet full of reverence for the work below. From Fleet, a mile or so away across the Fen, the

Gedney Church was built by the monks of Crowland Abbey. Stone was easily available, but the peat-bogged floor of the Fens was an unpromising foundation. They set the tower on a raft. The author of Highways and Byways in Lincolnshire discovered that if you jump on the floor of the porch you can distinctly perceive the vibration of the ground. Here the church is shown from across the flat fields it stands in and from the road that passes it on the south side. See also Plate ii, a detail of the tower. At the bottom of this page is Boston Stump. Stone from the Ancaster quarries near Sleaford provided the material for most of the towers of the Fens. It could be transported cheaply and easily by water through this flat country. Many of the towers showed beacon lights: Boston certainly. The lantern was added in the middle of the fifteenth century.

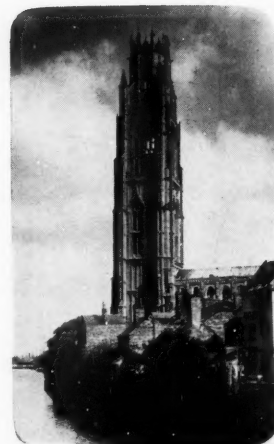
The photographs illustrating this article are by the author.

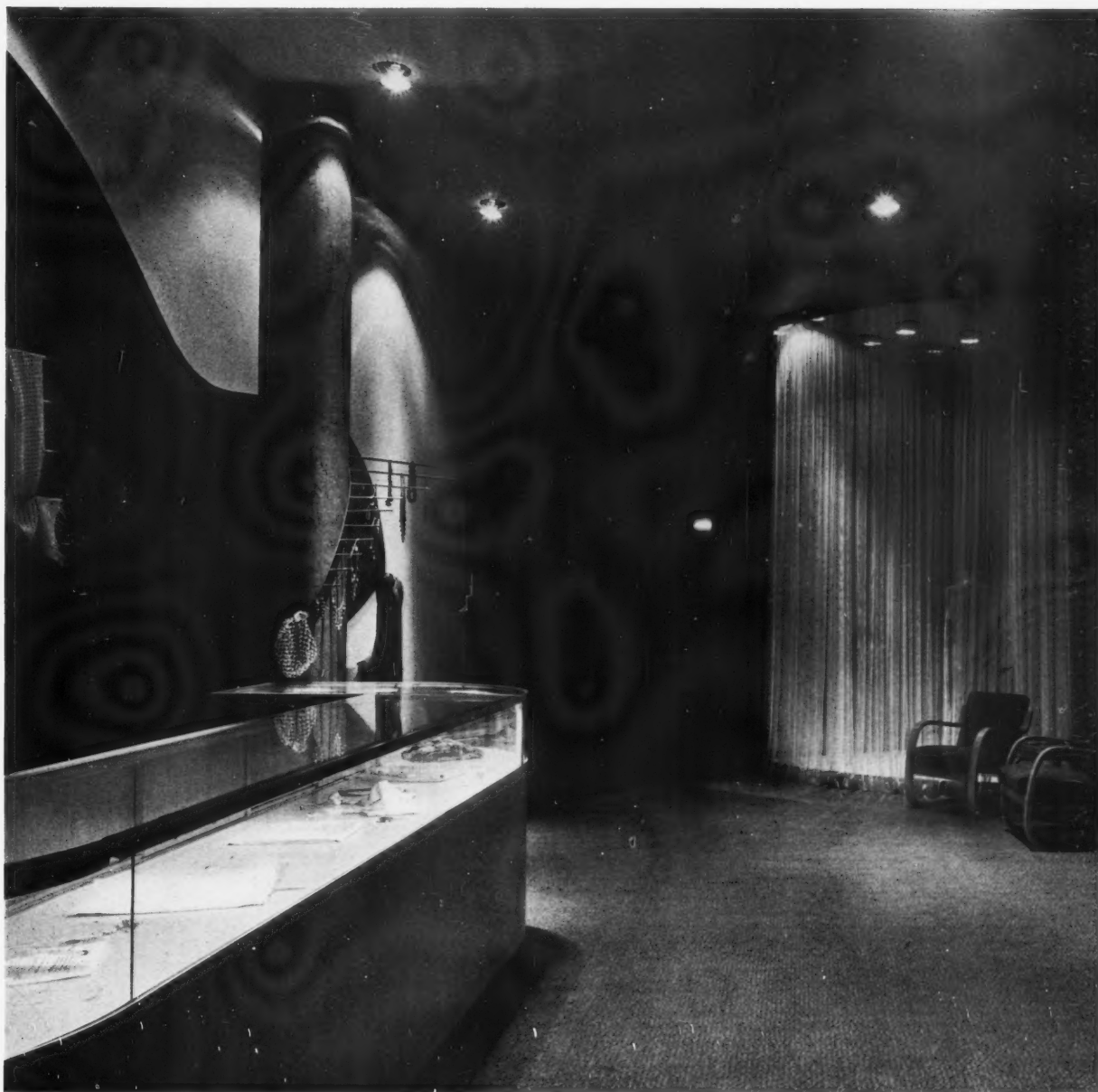


dignity of Gedney tower is quite as impressive as when you are standing close beside it. It dominates the marsh by its height, and yet in many lights it is spectral, because its colour is absorbed in the expanse of bright grass and waving reeds. At Fleet the tower is detached and stands among tall poplars that it dwarfs. It has a stone spire with delicate flying buttresses, and the tower is heavily buttressed at the corners. Sunlight gives the base a deep contrast of light and shade, from which the spire rises into clear air.

Plate tracery and blind arcading are much used in these towers, because they were a means of moulding and decorating the solid-looking, sculpture-like surface of the mass that had been set on the marsh without punctuating it too much with the holes of windows. Cotman's etchings of West Walton and Walsoken show that he saw this point, for he accentuated the boldness of these features, and in the etching of West Walton he heavily shaded one side of the tower, to show how solid it looked, in spite of the fierce scoring of the arcading.

Erratic and indefinite, the colour of the East Anglian towers has defeated most painters. But Cotman fixed it by looking at Norfolk towers for a lifetime, and then putting down a pictorial précis of the information his eyes had collected for him. Grey and gold and brown, and sometimes none of these, the towers are always afloat on a sea of Fen-green. Changeable skies give them bodies of infinitely varying light, sometimes pale and almost white against heavy clouds and shadowed marsh, sometimes burnished, sometimes glimmering, sometimes vivid, sometimes dim.



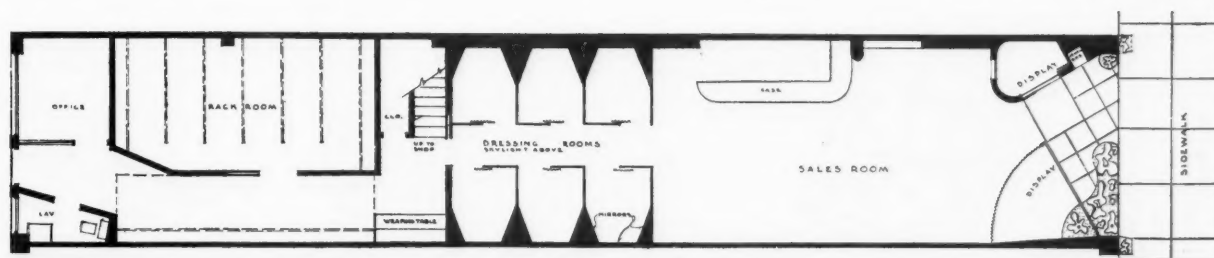


S H O P S

JOHN EKIN DINWIDDIE

SITE AND PLANNING A dress shop at Berkeley, California. It is in an existing building of reinforced concrete frame construction with wood frame partitions. The front part of the long narrow site is used as sales space and is kept as open as possible. Behind are six dressing-rooms, with office and storage accommodation at the rear.

EQUIPMENT AND FINISHES In the front of the shop only one glass-topped display case interrupts the floor space. A curved section of the wall behind this is recessed and finished in chocolate brown stucco to form a background for goods displayed on steel rails. To concentrate attention on this section the remaining walls are plain, painted oyster-white as a contrast in texture as well as colour to the display recess. The ceiling and dressing alcoves are painted grey-blue and the rear wall and ceiling coral. The floor is covered in a broadweave carpet and the display case is of maple.



GROUND FLOOR PLAN

1, looking towards the entrance. The chocolate-brown stucco finish of the display recess on the left is carried up in the supporting stanchion which terminates the line of the display counter.



2

S H O P S

JOHN E K I N D I N W I D D I E

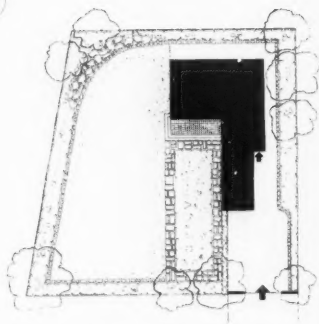


3

2, the sales space, with the dressing-rooms in the background. 3, the exterior, showing entrance and window display. The shop-front is set back from the pavement and the intention is that the prospective customer shall be led into the shop by the triangular planning, an apex being formed by the entrance door and the display case of similar size. On the right is a small brightly-lit case to attract the passer-by. It is generally used for the display of jewellery. The exterior walls are golden tan except for the return wall which repeats the chocolate-brown stucco of the interior. The same colour is used for the tiling in the entrance.

H O U S E S

R U D O L F F R A N K E L



S I T E P L A N

SITE At Stanmore, Middlesex. The site was originally part of an old park surrounded with large trees and reached by a private road only. The building was placed in the north corner (see plan alongside) with large chestnut trees as background, leaving a garden well screened from the public approach.

PLANNING All the living- and bedrooms face south and west and as the house is placed in a corner they overlook the whole garden. To secure the utmost privacy a long single storey wing on the east side separates the road and entrance from the garden. This wing contains a garage for two cars, storeroom, a laundry with a bath for the servants, and the boilerhouse for the central heating plant. At right angles to this wing are a large hall and living-room, which is joined to the dining-room by a sliding door. Both the latter rooms

1, the house from the road showing the projecting service wing with the garage at the end, and the main entrance with covered porch at the angle of the main block. The service wing screens the garden and terrace from the entrance.



1



2



3



4

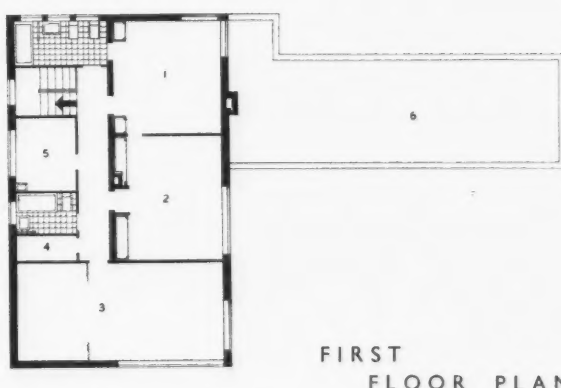
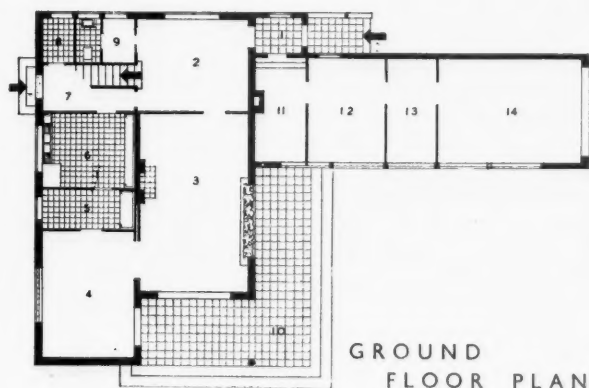


5

open on to a covered terrace facing the garden. On the upper floor, besides the bedrooms, there is a large nursery (see page 157 of this issue) which is divided by a curtain into sleeping- and playing-space.

CONSTRUCTION AND EQUIPMENT The house is a brick building faced with light yellow sandfaced bricks but with plinth, entrance steps and terrace in dark blue industrial bricks and tiles. The parapet walls have thin stone copings. The specially made metal windows are painted grey-blue and have copper cills. The equipment includes a central heating plant with full automatic oil burners.

2, the house from the garden, showing the covered terrace that opens off both living-room and dining-room. 3, another garden view looking directly into the terrace 4, the living-room. The window above the flower box has aluminium venetian blinds. The colour scheme is terra-cotta, brown and beige. 5, the staircase, with handrail of polished teak.



KEY TO PLANS

GROUND FLOOR	
1 Entrance Vestibule	10 Terrace
2 Hall	11 Boiler House
3 Living-room	12 Laundry
4 Dining-room	13 Store
5 Pantry	14 Garage
6 Kitchen	
7 Back	
FIRST FLOOR	
1 Bedroom	
2 Bedroom	
3 Nursery	
4 Cupboard	
5 Maid's Room	
6 Flat Roof	

POLICE STATIONS

1, the front to Savile Row, showing the centrally placed main entrance protected by a concrete canopy. The walls are faced with "Shelly-bed" Portland stone with a base of reconstructed granite and window mullions of travertine. The metal windows are painted blue. 2, the sergeant's mess.



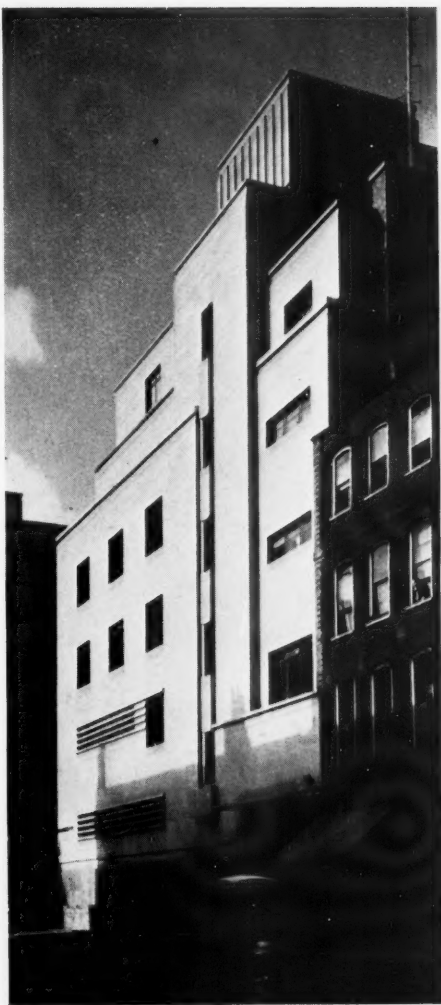
2

SIR JOHN BURNET,

SITE In Savile Row, London, on the western side at the corner of Old Burlington Street. It was planned to supersede the old Vine Street Station as the principal station of the Metropolitan Police in the West End. It consists of six floors above pavement level, as well as a basement and sub-basement.

CONSTRUCTION Trial holes on the site revealed a high water level, so the whole sub-structure is tanked with asphalt and the foundations and retaining walls carried out in "super-cement" concrete. The superstructure consists of a steel frame with reinforced concrete floor slabs, those over the basement and sub-basement being specially designed to withstand a possible collapse of the upper floors in an air raid.

FINISHES The external walls are faced with "Shelly-bed" Portland stone with reconstructed granite base and travertine marble mullions.



3



4



5

TAIT AND LORNE

On the Old Burlington Street front horizontal concrete ribs are projected from the wall main face and the spaces between filled with glass and concrete. In addition to this treatment on the outer face of the wall, there is a second skin of glass brick on the inner face. This inner panel stops short of the cill of the cells within, to allow a space through which both inner faces can be cleaned. "Shelly-bed" Portland stone is also used, polished, for lining the walls of the main entrance hall. The staircases and landings have green terrazzo treads and risers, with cream terrazzo borders and dados. Oak block floors and cork tiling have been used in corridors and special rooms, and linoleum floors and dados in the various offices.

EQUIPMENT The mechanical plant comprises automatic coke-fired boilers, a plenum and extract ventilation system for the cells, kitchens, internal lavatories, etc., a gas filtration A.R.P. plant and a diesel installation for emergency lighting and power.

3, the front to Old Burlington Street. Again the general wall-facing is "Shelly-bed" Portland stone. The spaces between the projecting ribs on the lower part of this façade are filled with glass bricks. 4, the main entrance hall. 5, the general inquiry office. 6, the service bar in the canteen.



6

INFORMATION BUREAUX

MESSRS. JOSEPH

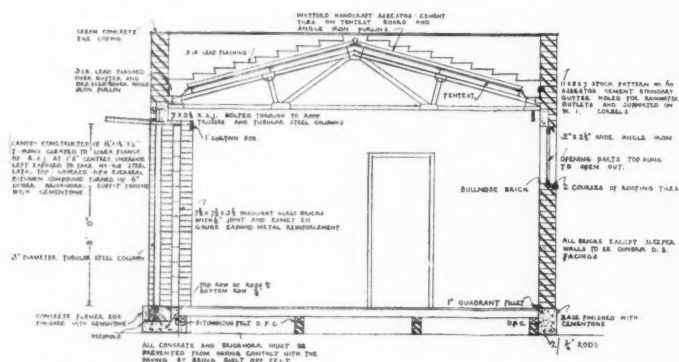
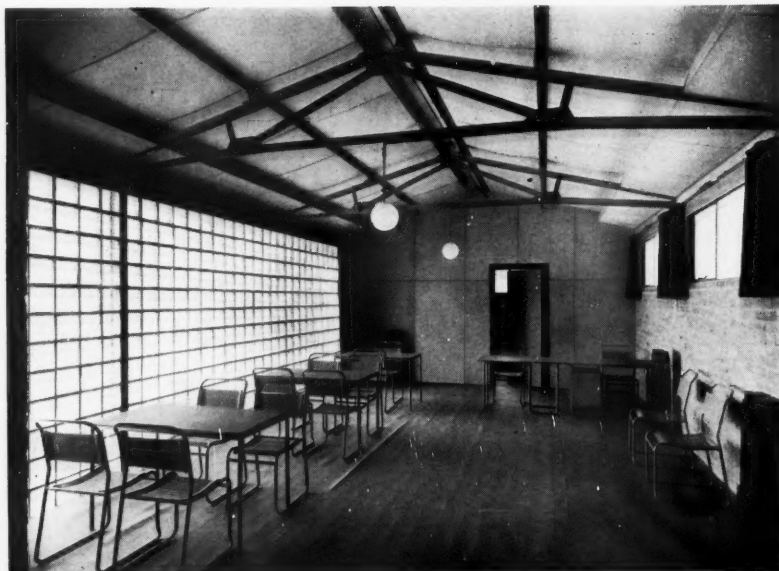
SITE Trafalgar Square, London. The building is an information bureau for members of His Majesty's Forces and has been erected for the Welfare Branch of the Eastern and London Command. The space is divided into one large enquiry office and a small private office.

CONSTRUCTION AND MATERIALS

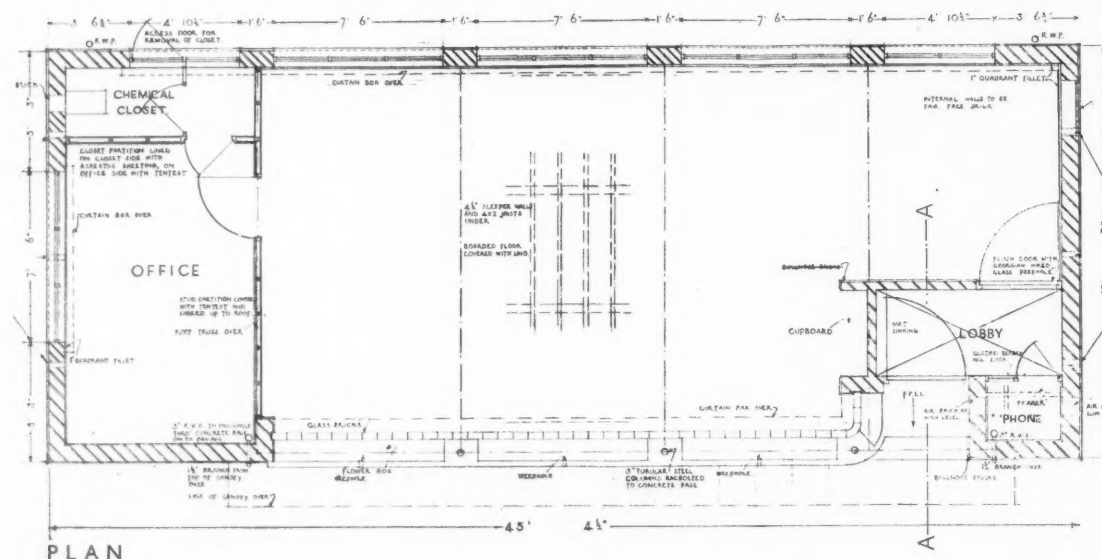
The walls are 9 in. brickwork, with yellow stock bricks having a raked joint externally and fair face internally, with flush joints. The coping is of concrete tile and the roof of asbestos cement sheeting and fibre board supported on a light steel truss. The wall of the main enquiry office facing into the square is composed of glass bricks, the brickwork above being carried by a rolled steel joist supported on 3 in. tubular steel columns. The windows facing the street are steel casements, with obscured glass. The projecting hood is constructed of T-sections cleated to the underside of the beam at 18 in. centres, the intervening spaces being filled with expanded metal lathing and rendered.



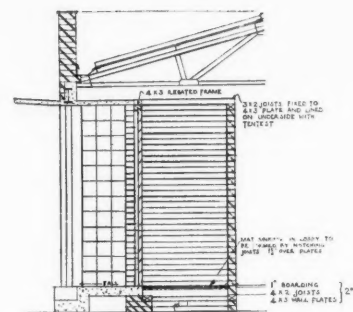
1, the exterior from Trafalgar Square (the rim of one of the fountains is in the foreground). 2, the interior looking from the entrance.



TRANSVERSE SECTION

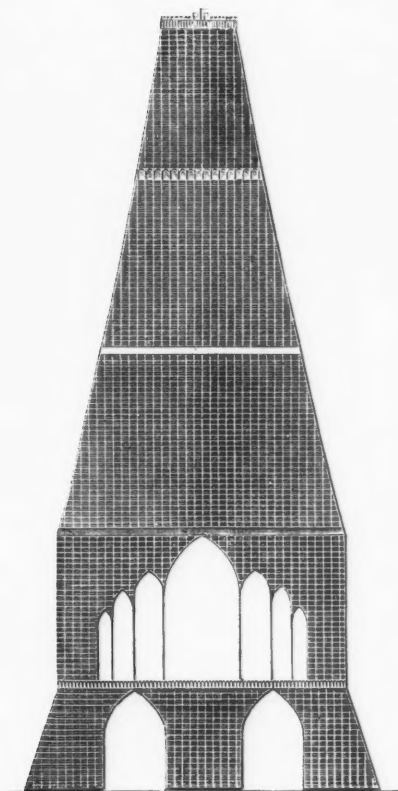
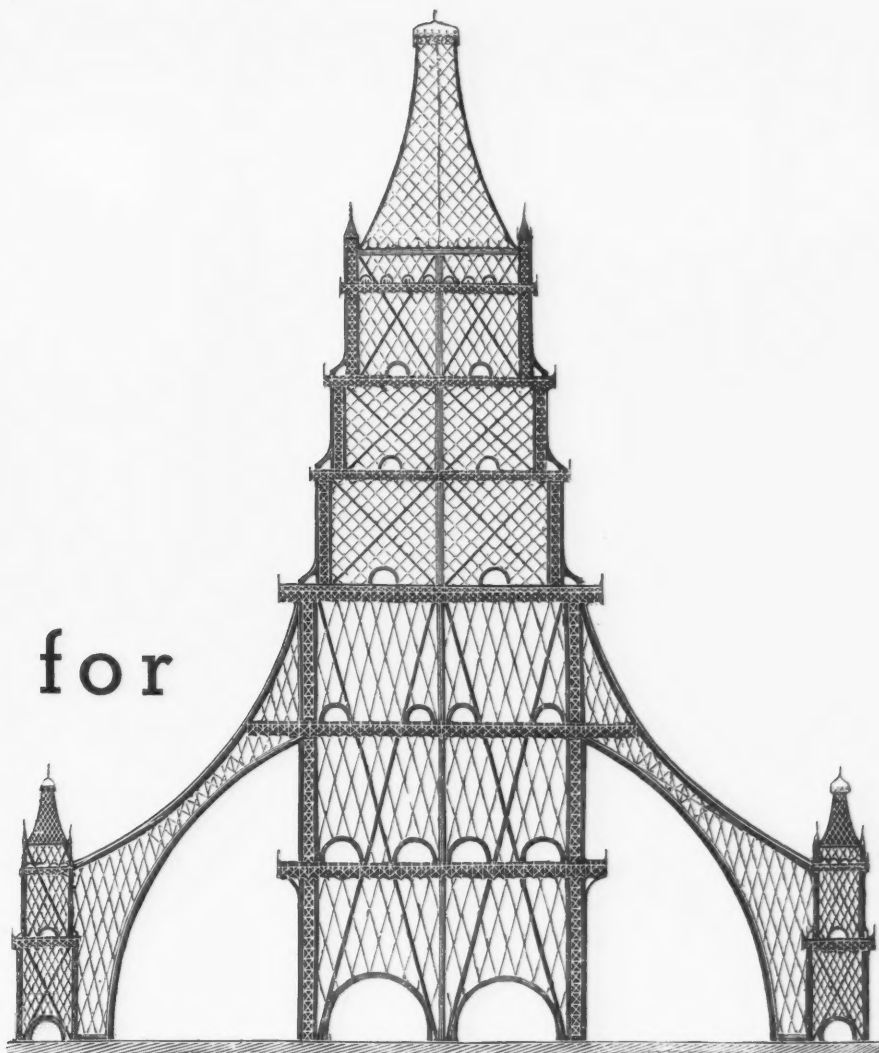


PLAN



SECTION A-A

A Tower for London



Submitted in the Great Tower competition of 1889 by "Multum in Parvo" (R. Nettle of Redruth). 1,500 feet high, in steel and iron. The design at the top of the page is by J. Kelly of Winchmore Hill, London. 2,000 feet high, 1,672 feet square at the base, in steel and "designed for the special requirements of holding several exhibitions simultaneously upon the different stages."

THE public sensation caused by the Eiffel Tower in the Champ de Mars, Paris, built as part of the Paris Exhibition of 1889, is well known. From the moment when the project was first discussed it was surrounded with rumour, scepticism and disbelief; while under construction it was the subject of the most virulent attacks; and when it was at last successfully completed and had suffered none of the catastrophies predicted for it, it became the rallying point of the Exhibition and has, indeed, remained in many eyes the most distinguished structure in all the subsequent exhibitions that have been held on the same site.

It is less well known, however, that London very nearly acquired a Great Tower of even more sensational dimensions, if not of such epoch-making quality in design. For at the end of the summer of 1889 a company was formed, inspired by the success of the Eiffel Tower, with the purpose of building a similar one in London, not in this case as part of a public exhibition but simply as a commercial enterprise. For the Eiffel Tower had been not only popular but profitable; during the 1889 Exhibition its takings were £260,000, a sum almost equal to its cost, and during the autumn following the closing of the Exhibition the average weekly receipts (excluding the rents obtained from shops and the profits from the restaurants) were £1,148. As is often the habit with financial speculators the promoters* of the Tower Company, Limited, were pleased to see themselves in a dual rôle

as benefactors both of humanity and their own shareholders.

"The Eiffel Tower," said their prospectus, "has already rendered valuable service to science, besides affording special opportunities for observation and research, which, owing to its altitude, are not otherwise attainable. Taking into consideration the enormous popularity of the Eiffel Tower and the consequent pecuniary benefits conferred on those interested in that undertaking, it is not too much to anticipate that, in the course of a short time, every important country will possess its tall Tower."

And again: "It is proposed that the Tower shall be much more spacious and of greater altitude than the Eiffel Tower, with a view to its being still more useful, and to accommodate a larger portion of the public. Special facilities for pleasure-seekers will be provided, such as Restaurants, Theatre, Shops, Turkish Baths, Promenades, Winter Gardens, and a variety of other amusements, which will not only afford healthful recreation for the million, but, it is anticipated, will ensure a profitable return for the shareholders."

"The Tower will be provided with Elevators, and upon the top stage will be an Observatory and rooms for scientific experiments, which will form a very interesting feature of this undertaking. Experiments in signalling from the Eiffel Tower have already been made, with the result that it has been successfully accomplished at a distance of 75 miles. Observations in recording the intensity and direction of the wind under varying conditions, the micrographic study of the air, and the question of the existence of bacille in certain pure and rarefied media, are only a few of the important investigations that would be demonstrated. Astronomical observations from this immense height, with such purity of air, and freedom from mists, will extend our knowledge in this branch of science, and render meteorological photography more perfect."

"Doctors in Paris have already discovered the benefits to be derived by patients suffering from

* The promoters were Sir Edward Watkin, Bart., M.P., E. H. Carbutt, Esq., M.Inst.C.E., William Mewburn, Esq., Captain Francis Pavy, R. W. Perks, Esq., Henry D. Pochin, Esq., J.P., and T. A. Walker, Esq. (the latter being the contractor for the Manchester Ship Canal, the Severn Tunnel, and other famous works).

A TOWER FOR LONDON

pneumonia and throat affections, and many under their advice have availed themselves of the 'pure air cure' on the Eiffel Tower with very beneficial results, thus the Tower may be utilized in the interests of suffering humanity."

In such a mixture of spurious scientific jargon and commercial optimism were the Tower Company, Limited's, prospects presented, but apparently it found some support. The prospectus was published in the autumn of 1889, and by the time the promoters were ready to select a design the site had already been chosen:

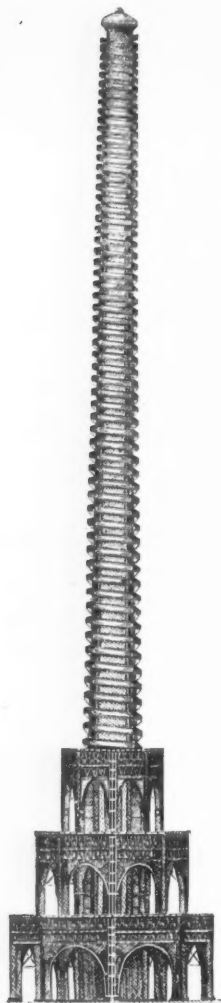
"Many sites," a further communication says, "have been suggested as suitable for the Tower, with the result that the high land between Willesden and Harrow at Wembley Park* has been selected (subject to further consideration), consisting of an estate of 280 acres, of which 150 may be appropriated for the use of the Tower and surrounding Park. This Tower would stand at a considerable elevation instead of, as in the case of the Eiffel Tower, being at the river level. The natural beauty of this well-wooded country, and facility of access (being only 12 minutes from Baker Street by railway), render it a most desirable site, particularly as the Metropolitan Railway passes through it, and that company is constructing a special station for the accommodation of visitors."

The design for the Tower was thrown open to public competition. The conditions were issued on November 1st, 1889. A first prize was offered of 500 guineas and a second prize of 250 guineas. The jury consisted of nine people: Sir Frederick Bramwell, F.R.S., M.Inst.C.E., Benjamin Baker, M.Inst.C.E. (later Sir Benjamin, the distinguished engineer: designer, with Sir John Fowler, of the Forth Bridge), Sir Edward Harland, Bart., M.P., Prof. Alex. B. W. Kennedy, F.R.S., M.Inst.C.E., Charles Liddell, C.E., J. F. Moulton, Q.C., F.R.S. Assoc. Inst.C.E., T. A. Walker, Assoc. Inst.C.E., and Thomas Verity, F.R.I.B.A., together with E. H. Carbutt, the chairman of the promoting company. The designs had to be submitted by the end of February, 1890. The conditions were very brief, the only points of importance being that steel was to be preferred as the material, "but the designer is not to be confined to the use of that or any other material," that lifts must be provided, either as one continuous lift or in a series of stages, and that "the Tower must be divided into such number of storeys as the designer thinks will best suit his design, while giving adequate floor-space, and each of these storeys must be capable of bearing the weight of restaurants, offices, etc." Designs were to be accompanied by bills of quantities and estimates of the weight (with description) of material, the cost of lifts (with description) and the cost of labour and superintendence in construction.

Sixty-eight designs were submitted, from all parts of England and Scotland as well as from Ireland, the U.S.A., Canada, France, Sweden, Naples and Constantinople. Most competitors had adopted the promoters' suggestion and used steel, though there were several designs in cast or wrought iron, one in concrete and one (no less than 2,296 feet high)† in granite. The designs, as the specimens illustrated herewith suggest, varied between orthodox engineering structures more or less resembling Gustave Eiffel's tower, to the most eccentric extravaganzas; some of the latter utilizing period architectural motifs to a monstrous scale, others, like the Eiffel Tower, relying on the form that a structural system suggested but far outdoing it in the startling nature of the result. It is possible that some of these more eccentric designs contained the germ of a brilliant structural idea, but it would seem that they were too little supported by evidence of their prac-

* The selection of Wembley is of interest in view of its becoming the site of the Empire Exhibition 35 years later—and, incidentally, in view of the fact that this Exhibition's failure was attributed to the unfortunate choice of site.

† The Eiffel Tower is 980 feet high.

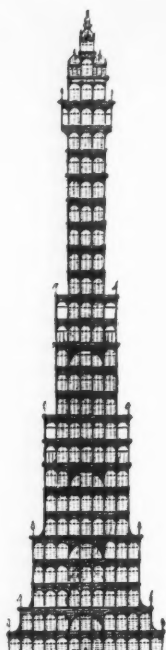


Circular tower with octagonal three-tier base. By "Century Tower" (J. W. Couchman, of Tottenham, London), 1,900 feet high. In steel.

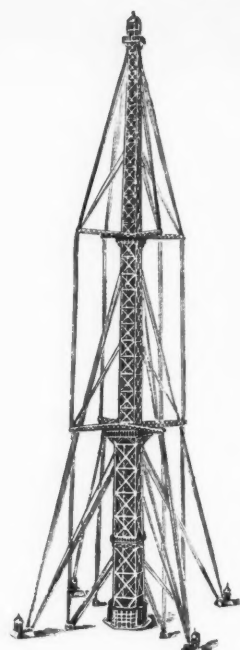
The quoted portions of these captions are from the competitors' reports. All the illustrations are reproduced to a uniform scale of 300 ft. to 1 inch.



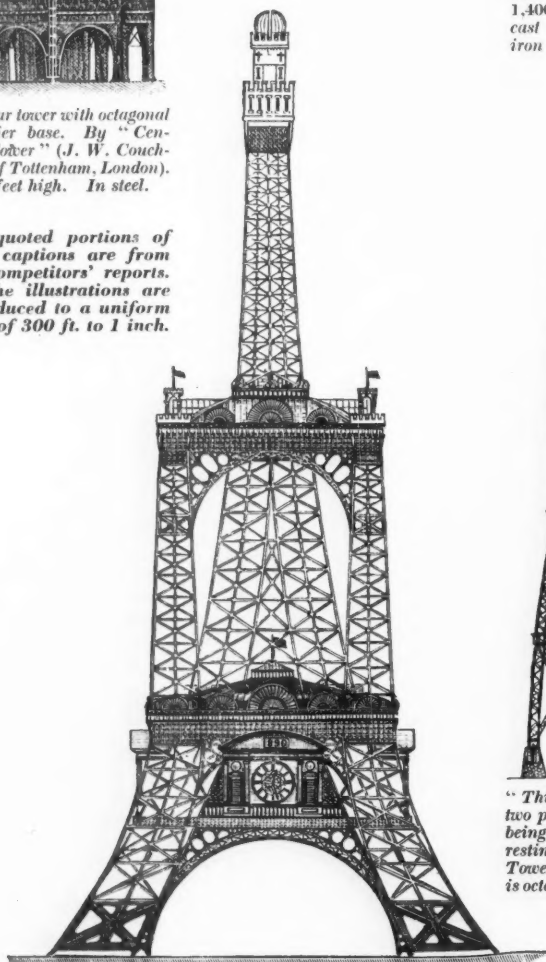
"The main uprights of this Tower consist of four piers of cast iron columns, each 50 feet square, with a clear space at the bottom of 187 feet between them, and connected by intermediate platforms at intervals of 300 feet vertically. In each pier there is a stairway." By Sir Bradford Leslie, of Willesden Lane, London. 1,200 feet high. In cast and wrought iron.



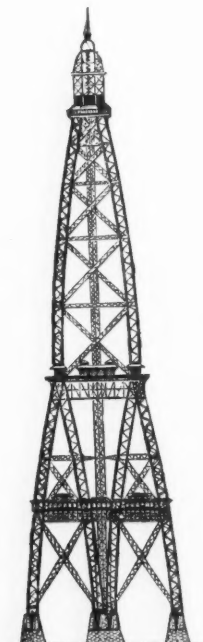
"The elements of the design are those common in Rome, invented some 2,000 years ago. Being of cast iron it is cheaper than steel and better suited to glazing. The Foundation would be a bed of concrete 10 feet thick." By "Utility" (Philip E. Masey, of London). 1,400 feet high. In cast and wrought iron and glass.



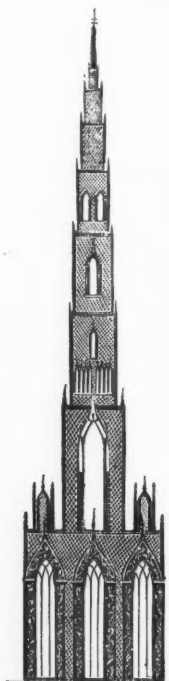
"This Tower consists of a Central Mast, stayed against flexure by wire ropes. The balconies are reached by staircases fixed outside the Mast, in addition to which are 4 hydraulic lifts working within the Mast. Should it be desired to remove this Tower, it could be done with the greatest facility in the course of six weeks." By "Ad Coelum Jussus Ibit" (C. E. Findlay, M.I.C.E., W. S. Rendel, M.I.C.E. and Halsey Ricardo). 1,200 feet high. In steel.



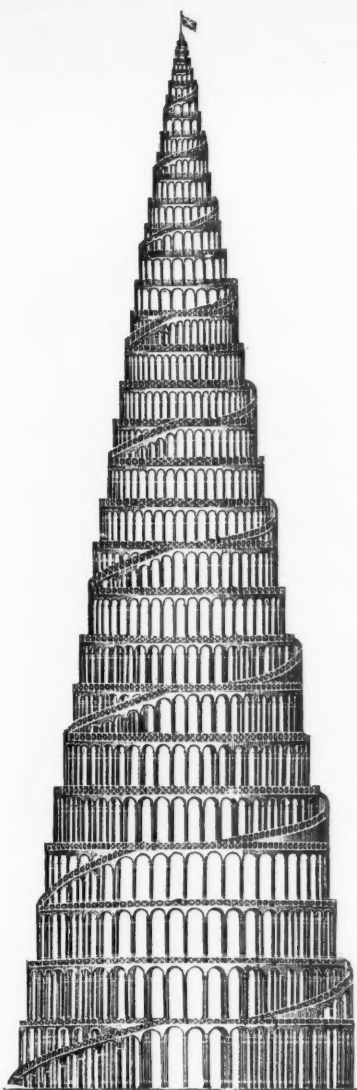
"A large floor area and a spiral road of about 2½ miles under which a descending Railway is constructed, the incline of both being 1 in 20. A captive parachute to hold 4 persons, led in guides, is fitted in one of the corner towers. This tower to be fastened down by 64 steel bolts 36 feet long, and 3 feet diameter." By J. H. M. Harrison-Vasey, of Sunderland. 1,820 feet high. In steel.



"This Tower consists of two portions, the upper one being an independent Tower resting upon 4 separate lower Towers. The third platform is octagonal in shape. Above this is an upper floor, surrounded by a gallery which can be used for scientific purposes." By H. E. Sketchley, M.Inst.C.E., of West Kensington. 1,264 feet high. In steel.



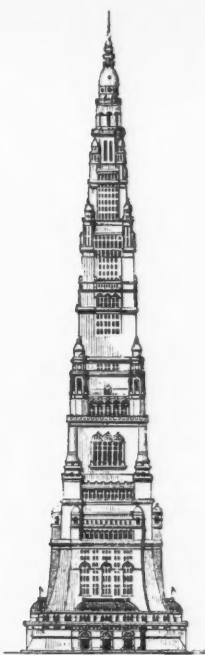
"The skeleton of the Tower consists of cast steel tubes, and it is designed to differ as much as possible from the Eiffel Tower. The ornamentation consists chiefly of representations of the Rose, the Thistle and the Shamrock. Tubes, each 10 feet long, are placed vertically. Joints made telescopic." By O. C. D. Ross, M.Inst.C.E. 1,260 feet high. In iron and steel.



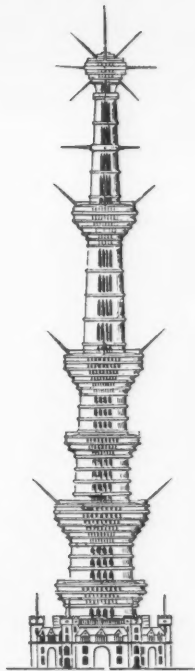
"A spiral column ornamented to form a 'National Monument'—in short, a 'Monument of Hieroglyphics emblematical of British History during Queen Victoria's reign.' It is suggested to run a locomotive and train half-way up the spiral gradient. The gradient would begin at 1 in 20 and gradually increase to 1 in 10." By S. Fisher, of London. 2,000 feet high (but "capable of being reduced to 1,700 feet, 1,500 feet or 1,250 feet"); circular base, in each case with a diameter equal to one-third of the height. In cast and wrought iron.

ticability and that the jury were forced to value reliable presentation of cost and construction estimates over brilliance of conception, for they gave the prizes to two disappointingly ordinary designs, both resembling the Eiffel Tower in silhouette and divided similarly into stages, octagonal in plan with a wide-spreading base. The first prize-winner had a height of 1,200 feet, it was estimated to cost £352,222, and the ornamental portion of the steelwork (balconies, parapets and entrance pavilions) was to be of oriental character. Its authors were A. D. Stewart, M.Inst.C.E., and J. M. Maclaren and W. Dunn, A.A.R.I.B.A., of London. The second prize went to John J. Webster, M.Inst.C.E., and T. W. Haigh of Liverpool. The design of Max am Ende, of London, was honourably mentioned. His was a very elegant structure, 1,550 feet high, completely and elaborately gothic in character, though ingeniously contrived in steel. The jury also "expressed a high opinion of the ingenuity displayed in many of the other designs."

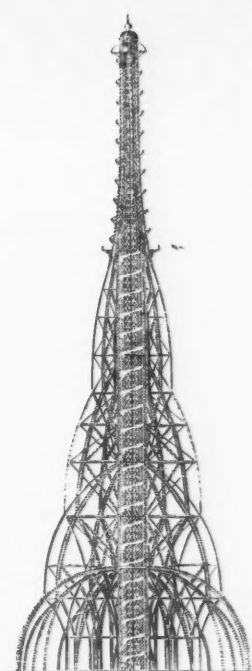
At this point, alas, the story stops. Like many other enterprises of this ambitious character, when the stage of actual execution



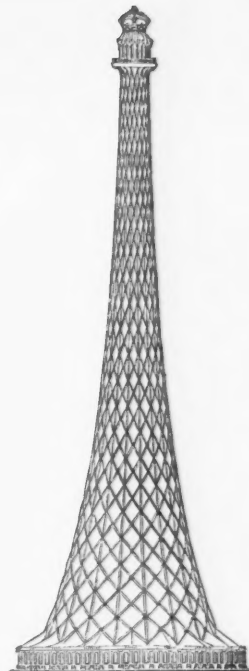
"To be built in concrete"—no other details given. By "Neloah," of Stockwell Road, London. 1,200 feet high.



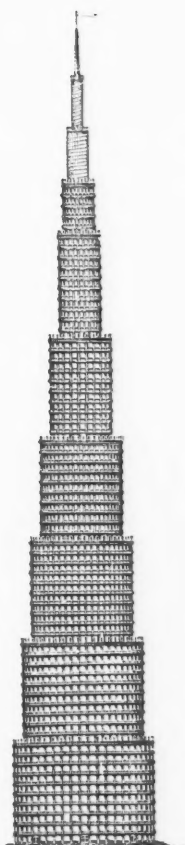
"The Tower may be considered as a great tree, hollow centrally, with roots well fixed down to iron beams in solid concrete. It is enclosed all round, so as to protect visitors from inclement weather." By Edwin Roundtour, of Helensburgh, N.B. 1,236 feet to highest stage. Circular in plan. In steel.



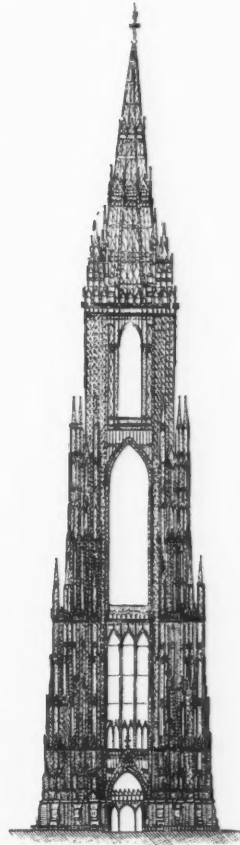
"This design offers little space upon which the wind can act without breaking its own force. The Tower consists of a series of Domes. The bottom one may be glazed to form a 'Winter Garden.' There is a spiral up to the full height up which visitors may pass. It is proposed to train mules to carry people up the spiral incline." By J. Tertius Wood, F.G.S., of Rochdale. 450 feet diameter. In Bessemer steel.



"This design is emblematical of the 'Crown,' supported upon the United Kingdom (represented by the 'Rose, Shamrock and Thistle') with the Colonies and British Possessions for a base. There are 18 vertical girders bound together, and at the top is the Crown, the interior of which is lighted by 18 arc electric lamps. By Thos. V. Trew, of London. 1,267 feet high. In steel.



"Capable of being taken down in sections—each section being useful for other purposes. The factor of safety would be increased if the glazing were to be blown out in a hurricane." By C. Baillairge, City Engineer, Quebec, Canada. 1,600 feet high. In cast and wrought iron.



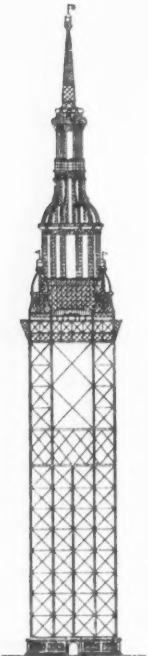
"This Tower would be a monument of the progress in iron and steel manufacture and engineering industry. Footpaths, 1 in 9, as well as lifts are provided. The lifts resemble ordinary means of locomotion, and consist of a spiral railway worked by steam." By Max am Ende, of London. 1,550 feet high. In steel.



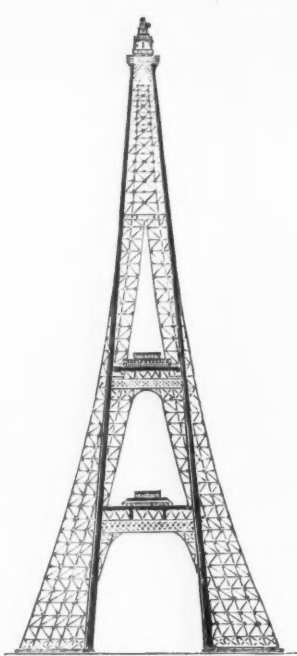
"The roof is of steel and glass. The rectangular shaft is 125 feet square at its narrowest points. The top stage overhangs the shaft by 35 feet." By E. Worral and Co., of Liverpool. 1,200 feet high. In mild steel.



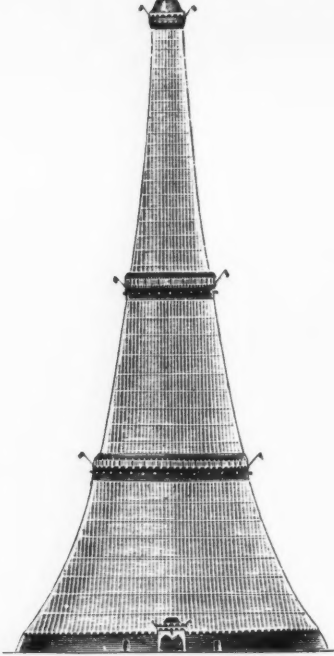
"The design is composed of a group of five Towers, a main central one supporting a large terrestrial globe, and four secondary ones. The great spaces, both inside and outside the Globe, will form the principal attractions to the Tower. The interior of the Sphere will be divided into several floors." By Lamont Young, of Naples. 1,450 feet high. In iron.



"The general outline of the Tower is taken from one of the finest works of Sir Christopher Wren, viz., the spire of Bow Church." By W. P. Gibson, of London. 1,232 feet high. In steel.



"The main supports consist of four steel tubes, 3 feet diameter at top and 15 feet diameter at bottom. The absence is claimed of all strains except compression. The upper end of each tube is to form a cistern for water. The top of the Tower is arranged for lighthouse illumination." By "Northumbrian" (John Batey, of Dublin). 1,216 feet high. In steel.



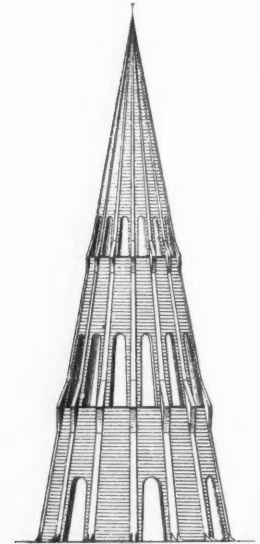
"The designer proposes to build this Tower in Kennington Gardens, or in the Exhibition Road, and that it should be used for model lodgings, residential flats, public and private offices, observatories, exhibitions, shows, library, patent office, courts of arbitration, stock exchange, County Council, scientific institutions, and all other measures tending to civilize and educate the human race, including the supply of pure air to houses in the neighbourhood, laid on by pipes as gas is. The downward motion of the lifts will supply the pure air. All metal is to be enamelled. This Tower would, in case of war, be used for signalling." By "My Tower" (F. Wilkins, of London). 1,234 feet high. In steel and glass.



"The shell of the Tower to be constructed of corrugated steel with 60 corrugations. The corrugations to run in straight channels from the bottom to the top. The bottom plates to be 1 inch thick, with a radius of 4 feet 6 inches, and to taper to the top of the Tower to corrugations 9 inch radius of 3 inch plates. A Spiral Promenade from the bottom to the top is provided, also a Spiral Road for tramcars reaching only half-way up. A telescopic lift 150 feet long is intended to be used in calm weather, worked by hydraulic power." By J. Horton, of Halifax. 1,200 feet high. In corrugated steel.



"The eight main ribs or vertical girders are formed of four cruciform shaped columns. A two-track spiral electric railway, gradient 1 in 6, would travel at 5 miles per hour, and 1,600 passengers per hour could be conveyed by it. There are six Bungalows on the 3rd stage and a Photographic room. On the 4th stage are four club-houses, to be let to London Clubs. On the 5th stage two large Dining or Reception Rooms to be let for private entertainments. On the 6th or top stage there are four look-out Bays, one Meteorological Room, Photographic Room, small Café, and a room for a siren Fog-horn to be used in conjunction with a Phonograph for advertising purposes. A powerful Electric Searchlight would be fixed in the Lantern, and a projector provided." By "Altiora Peto" (Henry Rose and E. J. Edwards, of London). 1,274 feet high. In steel framing, carrying tiles or terra-cotta panels.

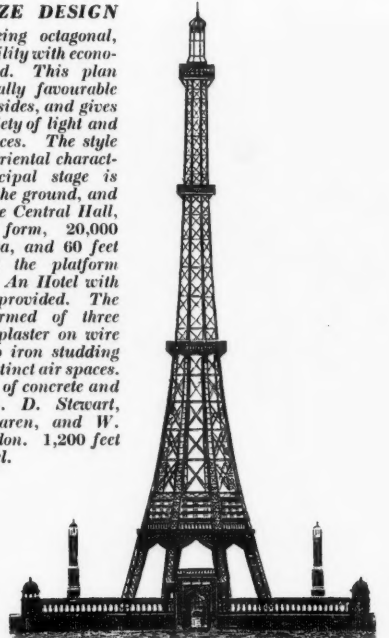


By "Upas Tree of Java" (Nicholas C. Vouros, of Constantinople.) 1,070 feet high. No details given.

approached it faded away instead of becoming more real. Presumably for lack of financial support, the project was shelved and eventually abandoned. We hear no more of it after the summer of 1890, though the sixty-eight projects which remain the total of its achievement were collected in book form and sent by the promoters, from their offices in St. Stephen's Chambers, Westminster, to all competitors as a souvenir. It is from this book that the accompanying illustrations are reproduced. Seen in the mass, they at least show the adventurous spirit that was still at large even as late as 1890, when fancy was still free from the inhibitions that later

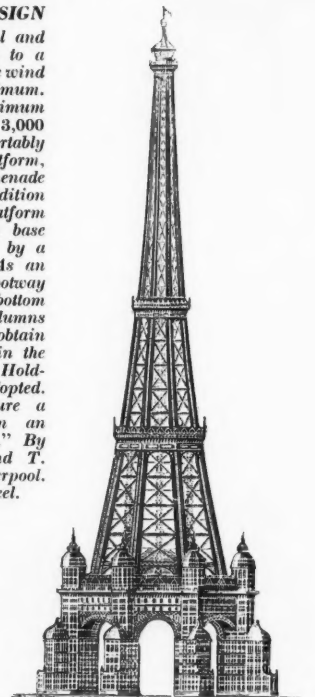
FIRST PRIZE DESIGN

"The plan being octagonal, the greatest stability with economy is obtained. This plan admits of equally favourable views from all sides, and gives a sufficient variety of light and shade on its faces. The style adopted is of Oriental character. The principal stage is 200 feet above the ground, and contains a large Central Hall, of octagonal form, 20,000 square feet area, and 60 feet high. Around the platform is a balcony. An Hotel with 90 bedrooms is provided. The walling is formed of three thicknesses of plaster on wire netting fixed to iron studding forming two distinct air spaces. The floors to be of concrete and steel." By A. D. Stewart, J. W. MacLaren, and W. Dunn, of London. 1,200 feet high. In steel.



SECOND PRIZE DESIGN

"The form is octagonal and being a near approach to a circle the resistance of the wind is reduced to a minimum. It occupies a minimum space on the ground. 3,000 people can be comfortably seated on the first platform, leaving a broad promenade round the seats. In addition to lifts, access to every platform and every floor in the base buildings can be made by a convenient staircase. As an alternative, a spiral footway is proposed. The bottom lengths of the vertical columns are filled with ballast to obtain the necessary stability in the most economical manner. Holding down bolts are also adopted. The rents would ensure a handsome dividend on an expenditure of £450,000." By John J. Webster, and T. W. Haigh, of Liverpool. 1,300 feet high. In steel.



placed an almost moral restraint on eccentricity; when one man's taste was still as good as his neighbour's. Contrasted with contemporary projects by French engineers, they also illustrate an essential difference of temperament. The French, wholeheartedly engineers, are willing to accept with an open mind what their scientific investigations offer them, and look for effects arising directly therefrom. The sixty-eight designers represented in this book, mostly English, start with a preconceived conception of a tower and exercise their engineering talent in translating it into a structure.

J. M. RICHARDS

RECENT BUILDINGS IN SLOVAKIA AND HUNGARY

OSCAR SINGER, ARCHITECT



School at Nitra

This and the other buildings on these pages were all completed shortly before the outbreak of war. The architect is now working in this country. The site is on the northern bank of the river Nitra, in Slovakia, on the outskirts of the town of the same name. It is part of a newly developed neighbourhood, and occupying the adjacent site (see plan below) is a workers' co-operative centre. The school is one provided by the Public

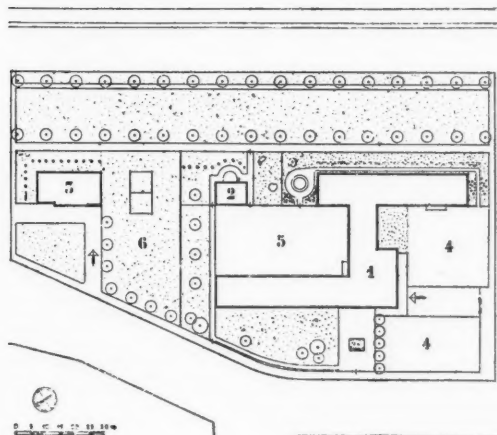
1, the complete building scheme from the east, showing both the school buildings and (on the right) the workers' co-operative centre. The latter is further illustrated on page 147. In the angle formed by the classroom wing of the school building is a house for the headmaster. A closer view of this is seen in 2. A garden courtyard separates it from the school and tennis lawns occupy the space between it and the co-operative centre. 3, the south and west sides of the main school block. Beneath the canopy are the pupils' entrances, flanked (in the foreground of the photograph) by a bicycle shed faced with brown glazed tiles. Behind is the tall glass-brick window lighting the staircase hall.



2



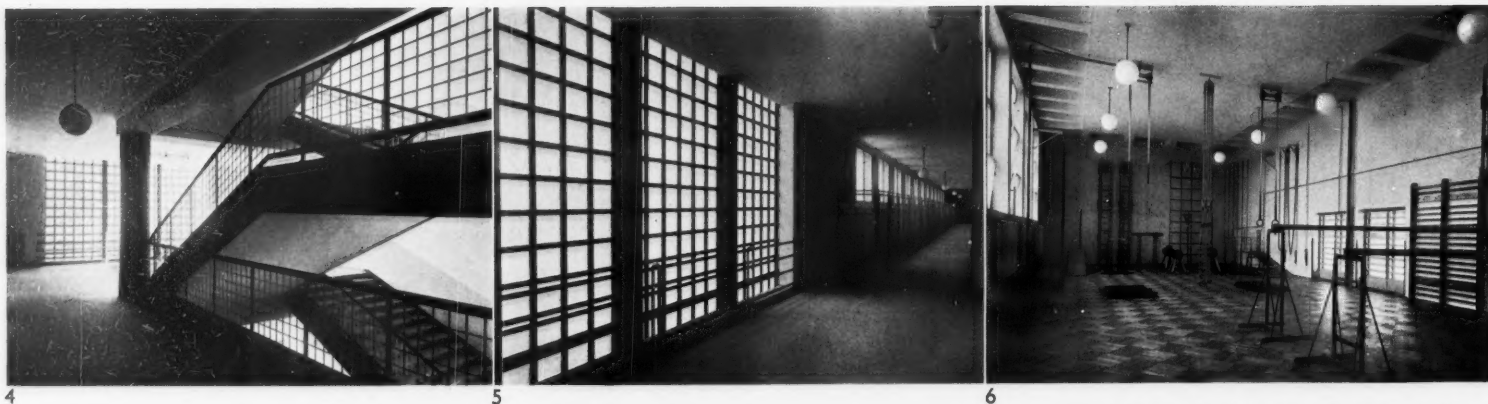
3



KEY

1. School.
2. Headmaster's house.
3. Workers' co-operative centre.
4. Playground and physical training ground.
5. Courtyard.
6. Tennis lawns.

SITE PLAN

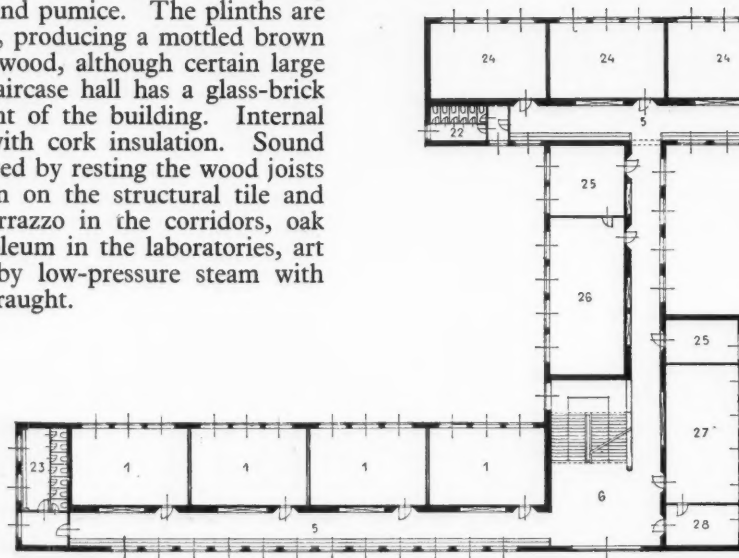


Authority for girls and boys between ten and fourteen years. The classes, however, are not mixed: the two sexes each have their own classrooms, although the specialized rooms, such as laboratories, art rooms and gymnasium, are used by both, but at different times.

One of the chief industries of the Nitra district is brickmaking, and all the buildings are of brick construction with hollow-tile floors and flat roofs supported on reinforced concrete beams. The external walls are all rendered white, with a rendering composed of cement, sand, lime and pumice. The plinths are rendered with a clinker aggregate, producing a mottled brown colour. Windows are mostly of wood, although certain large windows are of steel, and the staircase hall has a glass-brick window continuing the full height of the building. Internal partitions are of hollow brick, with cork insulation. Sound insulation between floors is achieved by resting the wood joists on cork pads, which rest in turn on the structural tile and concrete floor. Floors are of terrazzo in the corridors, oak blocks in the classrooms and linoleum in the laboratories, art room and kitchen. Heating is by low-pressure steam with automatic coal firing and forced draught.

4, the main staircase. It is of reinforced concrete construction with treads and risers of light grey granite and the strings and column faced with black granite terrazzo. 5, the ground floor hall from which the stairs lead, showing the glass-brick window and, in the centre, the corridor serving the classrooms. 6, the gymnasium at the end of the south-west wing. 7, (on the facing page) the whole school building seen from the west. The gymnasium is the one-storey block on the extreme right.

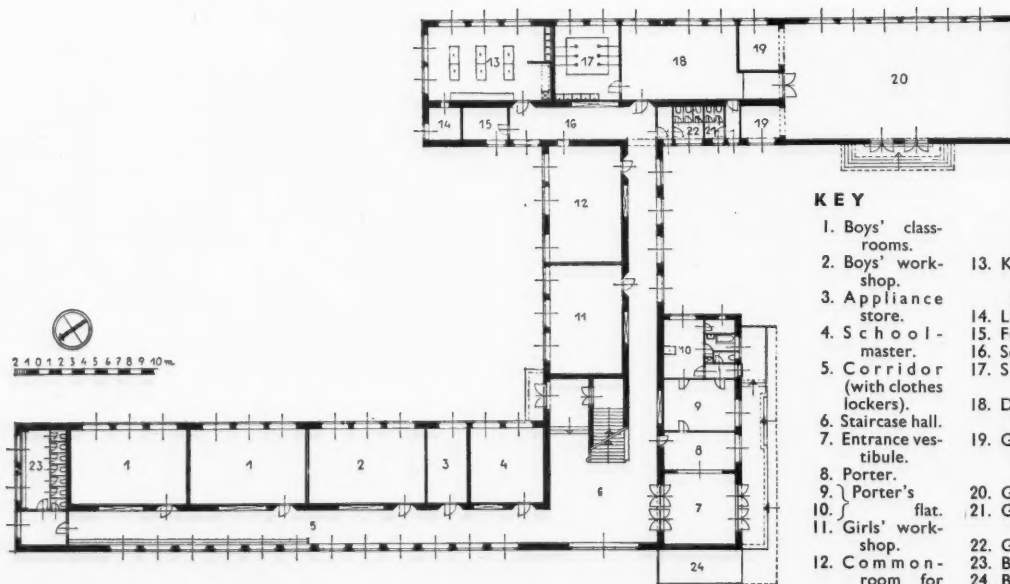
FIRST FLOOR PLAN
(The second floor plan is identical)



KEY

- | | |
|-------------------------------------|--------------------------------|
| 1. Boys' class-rooms. | 25. Appliance store. |
| 5. Corridor (with clothes lockers). | 26. Art room. |
| 6. Staircase hall. | 27. Teachers' conference room. |
| 23. Boys' W.C.s. | 28. Parents' interview room. |
| 24. Girls' class-rooms. | |

GROUND FLOOR PLAN



KEY

- | | |
|-------------------------------------|---|
| 1. Boys' class-rooms. | boys and girls. |
| 2. Boys' work-shop. | 13. Kitchen (for instruction in cookery). |
| 3. Appliance store. | 14. Larder. |
| 4. School-master. | 15. Fuel. |
| 5. Corridor (with clothes lockers). | 16. Servery. |
| 6. Staircase hall. | 17. Shower baths. |
| 7. Entrance vestibule. | 18. Dressing-room. |
| 8. Porter. | 19. Gymnasium appliance store. |
| 9. Porter's flat. | 20. Gymnasium. |
| 10. Girls' work-shop. | 21. Gymnasium W.C.s. |
| 11. Common room for | 22. Girls' W.C.s. |
| | 23. Boys' W.C.s. |
| | 24. Bicycle shed. |

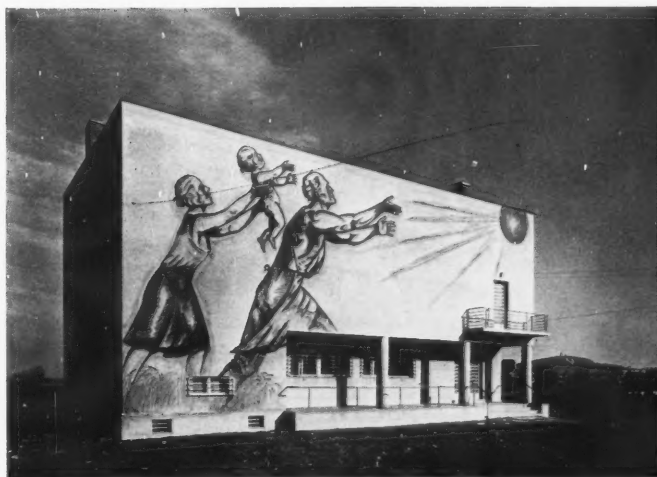


7

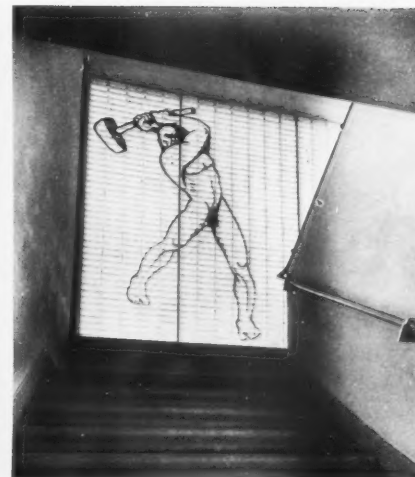
Co-operative Centre at Nitra

Adjoining the school just illustrated (see site plan on page 145) is this small building planned to serve as a co-operative cultural and social centre for workers of the district. It consists of a library, secretary's offices and caretaker's flat on the ground floor and a large hall occupying, with its entrance foyer, the whole of the floor above. The building is of brick, rendered white, and is similar in construction to the school just described.

8, from the north. The entrance, under the canopy, is approached across a garden forecourt. **9**, the staircase leading up to the hall. The external mural painting and the decoration on the glass of the window are both by Michael Biró. The main elevation of the building, facing the street, is seen in the photograph at the top of page 145.



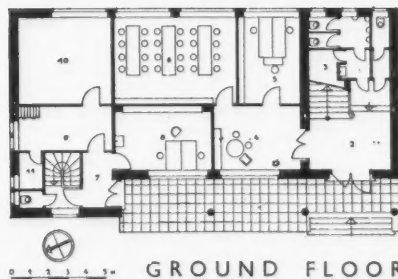
8



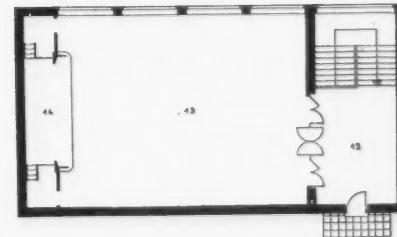
9

KEY

1. Covered entrance.
2. Hall.
3. Filing store.
4. Waiting room.
5. Secretary's office.
6. Library.
7. Entrance to flat and office.
8. Co-op. administrative office.
- 9, 10 & 11. Caretaker's flat.
12. Foyer.
13. Lecture hall.
14. Stage.

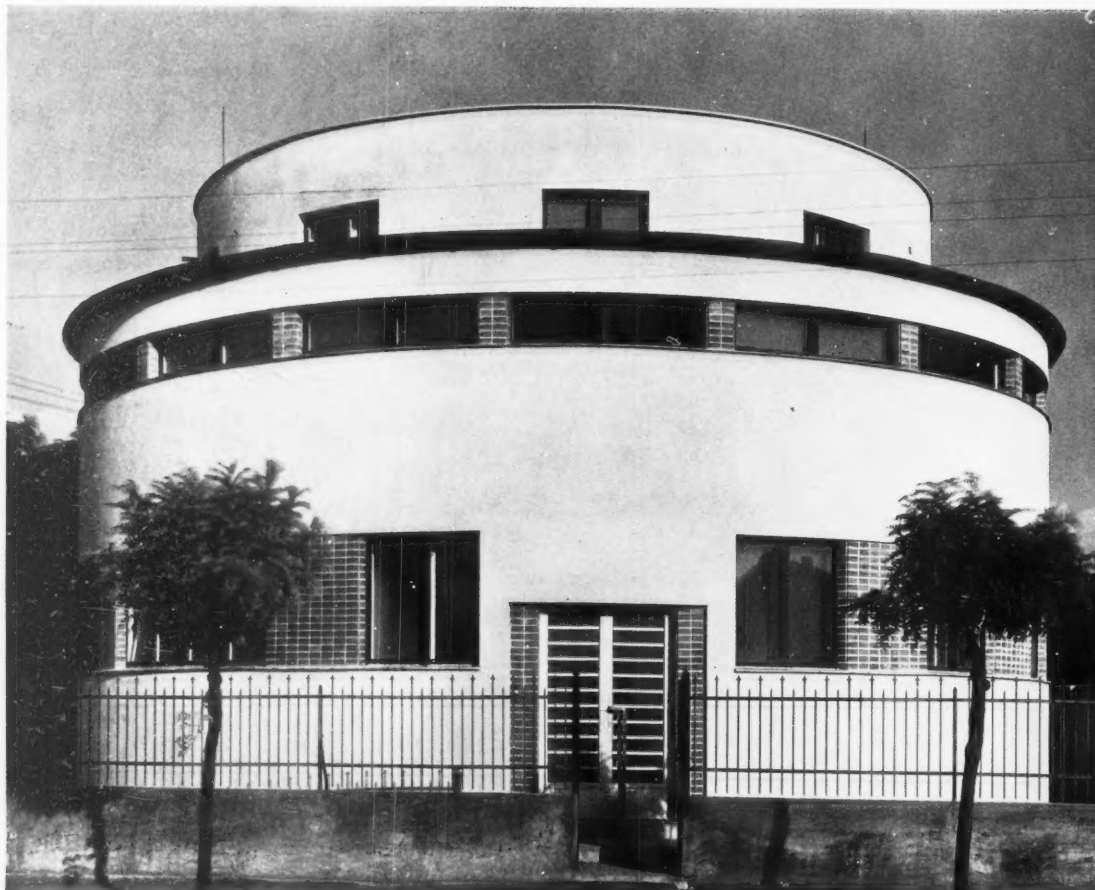


GROUND FLOOR



FIRST FLOOR

Public Baths at Surany



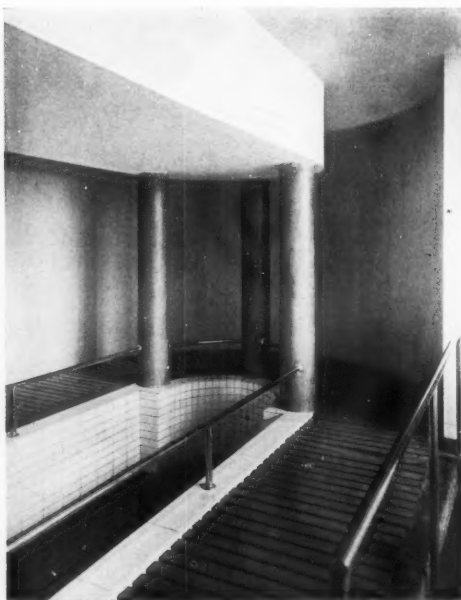
10

This building at Surany, Hungary, provides public bath accommodation with special features for a religious community. The planning is based on the strict observance of ritual, which involves among other things the collecting and use of rainwater. As can be seen from the section, the building has been designed to provide daylight and direct ventilation to all the interior apartments by a system of clerestory lighting. It is of brick construction, rendered white on the outside, with reinforced concrete and hollow tile floors and roof.

10, the exterior looking at the main entrance. Glazed tiles fill the panels between the ground floor and clerestory windows. 11, the circular corridor giving access to the individual bath cubicles, showing the clerestory lighting. 12, the ritual basin which occupies the centre of the building.



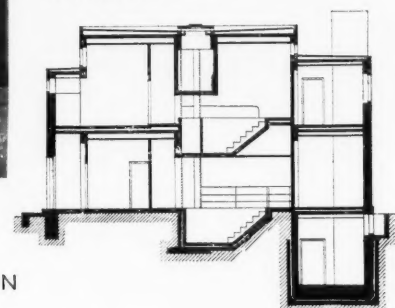
11



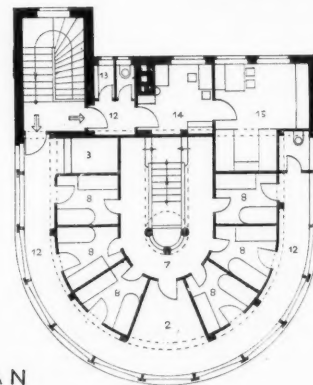
12

KEY TO PLANS

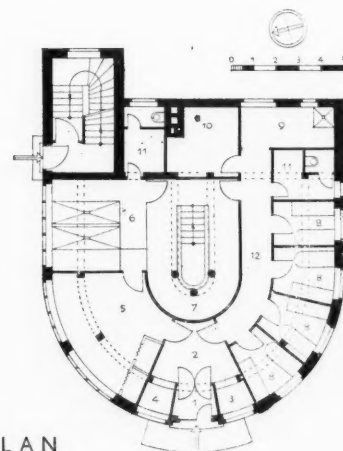
- | | |
|------------------------------------|-------------------------|
| 1. Foyer. | 9. Massage. |
| 2. Waiting-room. | 10. Turkish bath. |
| 3. Cash. | 11. Lavatory. |
| 4. Linen. | 12. Corridor. |
| 5. Dressing-room. | 13. Larder. |
| 6. Shower bath. | 14. Kitchen. |
| 7. Basin (for religious purposes). | 15. Bed - Sitting Room. |
| 8. Private baths. | |



SECTION



FIRST FLOOR PLAN



GROUND FLOOR PLAN

These monthly articles are frankly about the æsthetic aspect of architectural design. They are written in the belief that we can now take the practical basis of modern architecture for granted. They claim, that is to say, that we have got beyond the stage when we were so thankful for sheer reasonableness and efficiency that these were sufficient recommendation in themselves, and that there is room now, in criticism as in actual design, for study of the æsthetic basis that the art of architecture also postulates.

CRITICISM By James MacQuedy

A COUPLE of months ago, when I was discussing one aspect of the contemporary use of ready-made motifs in architecture, I made a point of discriminating between this and wholehearted pastiche. In order not to confuse the issue I refrained at that time from considering what the place of pastiche in architecture, if it has one, really is. But it is obviously something that we have got to make up our minds about. For ever since architecture became conscious of itself as an art, the spirit of pastiche has been constantly present, in greater or less degree. Its influence is paramount, for example, in determining the nature of those periodical alternations—which make up most of architectural history—between a universal and an improvised style.

Pastiche is therefore closely bound up with the background questions of cultural and social change. As I suggested in my previous article, it is something deeper than a mere matter of borrowed plumage, having a purer and clearer aim. It is also to be distinguished from "period revival" architecture, being concerned only with effect and not with any moral intentions.

One can perhaps look at architecture as a flowing stream, that passes now through easy country where its way is placid and its course obvious, and now through difficult country where it has to carve its way amongst irrelevant obstacles. Its flow is periodically renewed by springs that rise unexpectedly from the ground or by its reaching a more helpful terrain; and is equally being constantly retarded by the river's habit of diverting itself into deceptive channels or promising short cuts that turn out to be backwaters leading nowhere at all. One might be tempted to say that at present the river has dived underground, so that its true course is no longer visible, or alternatively that it has become a swamp with all its various courses, true and false, inextricably confused, but still with some movement that saves it from stagnation and therefore with some promise that it will eventually gather itself together more purposefully. But perhaps such an analogy ceases to be helpful at this point. I only introduce it in order to define the relationship of pastiche with the progress of architecture itself. For at many periods in history a tendency to pastiche has coincided with the side-tracking of architectural energy into other channels; sometimes (as, for instance, in the opening years of last century) this tendency has become so strong that the whole river can be seen pouring itself over a picturesque cascade so that its true direction becomes altogether obscure.

But first, perhaps, pastiche should be defined. The *Oxford Dictionary* says it means a "literary or other work of art composed in the style of a known author." That suits our use of the word pretty well, though as we are not con-

cerned with literary art, for author we must substitute something less personal. The key word, of course, is "known." All architecture is composed in some kind of style, if only because all architects are working in some definite context. But a "known" style implies the self-consciousness essential to pastiche. The point is that pastiche not only relies on style for effect, but on knowledge of style being already present in the eye of the observer. It is therefore peculiar to a sophisticated culture: either an exclusive, intellectual sophistication, such as existed at the end of the eighteenth century, when familiarity with recondite styles was the hall-mark of taste, or a mass sophistication, like our own, that has merely grown out of our inability to take our pleasures at first hand and our consequent dependence on snobbish or fashionable standards of values, and on habit.

By contrasting these two periods we can see that pastiche is not itself synonymous with a low level of architecture. I spoke, in my analogy of the river, of an age of pastiche when the whole stream of architecture eventually cascaded over a precipice and lost its true direction. But this torrent only occurred because the whole bed of the river—the whole sociological background—suffered an upheaval for which the comfortable flow of architecture simply was not prepared. Pastiche itself might be better described as a current—a series of eddies—that, when carried along with the course of the stream and still supported by true architectural judgment, does not necessarily interfere with progress. It even sometimes gives sparkle and life to the surface; but it is a symptom that the water is running less deeply and less purposefully, that if at any moment the basic integrity fails—as in the catastrophe of the nineteenth century—the water may be swept by these playful eddies into backwaters and shallows from which there is no outlet. Pastiche is evidence both of adventure and unease. It is often the pride before the fall, and is also the aimless eddy in the pool below the fall which sometimes deceives itself into being the activity of a current flowing in a definite direction.

The fact that we owe a lot of delightful architecture to the spirit of pastiche is thus comprehensible as long as we do not confuse symptoms with events. I have already mentioned the end of the nineteenth century as an instructive period in this connection. At that time a vivacious effort to enrich architecture with the fruits of a new interest in the past, making an urgent romanticism of taste support a growing exclusiveness of culture, took place while the orthodox architectural criteria were maintained by the survival of a stable social order. The element of pastiche only provided a veneer of exciting new manners. It was born out of the revolt against the frigid orthodoxy

of Palladianism. When Stuart and Revett demonstrated the unfamiliar subtleties of a forgotten Greek architecture and the Adam brothers the exciting decadence of Diocletian's palace at Spalatro, the skilful manipulation of new motifs took the place of the correct application of familiar rules, and an age of pastiche was born.

Its most successful product was the Greek Revival, under whose influence an enchanting game could be played, of combining scholarly allusiveness with free inventiveness in composition, of introducing esoteric refinements of flavour into bold experiments in basic geometry; so that its best results were capable of pleasing the scholarly palates of the most particular, yet were never caviar to the general. While stable background conditions survived, architecture did not suffer from such sophisticated activities; rather did it gain in richness and flexibility. The Greek Revival remained a pendant to the English Georgian tradition.

I do not want to exaggerate the part played by pastiche in the architecture of this time, but this is not the place to undertake an analysis of all the factors at work on a very complex issue. The Greek Revival, of course, involved at times a much deeper study of architectural realities than I have suggested; indeed Sir John Soane especially, instead of composing surface variations on the theme of the classical tradition, found the tradition itself too superficial and looked deeper into the fresh study of abstract form. But the characteristic tendency is that which Professor Richardson has described as being concerned with "recomposing recognized pictorial effects," and this is what I am including under the title of pastiche.

I have mentioned the Greek Revival because its fundamental affinities with the English Georgian tradition are most obvious, but the same applies to all the transitory fashions of the Napoleonic period, the Etruscan, the Egyptian, the Oriental and the rest, and also to the early period of the Gothic Revival. Soon, however, by the processes we know so well, which are usually summarized as the Industrial Revolution, the secure foundations of the old architecture were swept away and the spirit of pastiche, no longer floating lightly on the steady stream of tradition, became part and parcel of the impure and aimless eclecticism of the late nineteenth century. Its impurity—the introduction of mixed styles—is further evidence of the decay of harmless fancy and the growth of style as an architectural end in itself. For there is all the difference in the world between pastiche and mere copyism. Pastiche is composition in a known style. It depends on purity of conception. What the nineteenth century lost as it grew old was this purity as well as the essential relationship between architectural ends and means. When any purity of conception



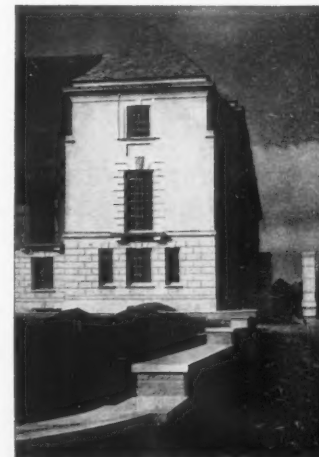
The scenic architectural effects of John Nash's stucco terraces show a strong element of the pastiche, which is common to much of the architecture of the early nineteenth century, Greek, Gothic or Italian. As a veneer of manners it was admirable, but when they lost their roots in the Georgian cultural tradition these elegant exercises in period taste declined into the confused eclecticism of the Victorian period.



For true pastiche cannot survive without a solid basis, and English architecture had to wait until the 'eighties for such to emerge again in Voysey's domestic vernacular (his house at Luffenham, Rutland).



Following the pioneer work of Voysey and his associates, the spirit of pastiche was again able to produce effective results, and Sir Edwin Lutyens embellished the new domestic architecture with masterly reminiscences of many past styles (his house at Sonning).



But, unattached to any stable architectural system related to its own time, the subsequent Georgian Revival has drifted again into pure eclecticism though it is sometimes superficially invested with the charm of pastiche. (Council offices at Trarbridge, by P. D. Hepworth.)

is found, as in the ecclesiastical phase of the Gothic Revival, which tried to escape from the turmoil by retreating into paths as narrow in their rectitude as the Palladian, or as in those monstrous but stylistically meticulous French châteaux that blossomed in the 'seventies to provide country mansions for the newly rich and an inexhaustible supply of lunatic asylums today, all the personal ingenuity they show and their skill in pictorial composition are not enough to compensate for their remoteness from both functional and cultural realities. The eddies which began by adding life and sparkle to the surface had carried the water irrevocably far from the parent stream.

For a revival of a spirit of pastiche close to the central stream of English architecture we must look very much nearer to our own day. I think we must look first of all to Sir Edwin Lutyens, though we must not deny Norman Shaw whatever share of credit is his due. Before the end of the century, as we have seen, even the most inventive architects were lost in a maze of antiquarianism or an equally meaningless search for the picturesque as an end in itself. But in the 'eighties occurred the well-known revival of English vernacular architecture, originally inspired by William Morris but led by Voysey, Mackintosh, Ernest Newton and the rest. In this movement English architecture emerged again as a clear stream, springing as if by magic out of the desert the Victorian age had seen it lost in; but it was a mild domesticated stream, without the authority to embrace the whole of architecture's scope. Lutyens's achievement,* in his great series of country houses built at the turn of the century, was that he added the grand qualities of scale and dignity which the new domestic architecture had hitherto lacked. He did this by reintroducing the element of true pastiche, working in witty allusions to the great mansions of England's past, dressing up domestic architecture with all the fancy his masterly grasp of character conceived and with impeccable taste, and at the same time keeping sufficiently close to Voysey's modest integrity once more to utilize the spirit of pastiche creatively, as the Adam brothers had done, making it serve as a bloom or source of added richness on the surface of a properly rooted tradition.

Lutyens's achievement laid the foundations of the Georgian Revival, the movement most typical of post-1918 architecture. Since then we have lived in an age largely dominated by a spirit of pastiche, but one, unfortunately that has, like the architecture that followed the Greek Revival, lost touch with the traditions that gave it authority. Perhaps it would be fairer to say that our present age has never had a chance to build up the tradition that Voysey rediscovered, for Lutyens's work, though stylistically linked with the opening up of a new era, following the *fin-de-siècle* emancipation from academic rule of thumb, was socially at the close of an old one. His country houses are the expression of Edwardian plutocracy, which died in the war of 1914-1918. The post-war Georgian style was therefore still-born; it was the architecture of an already obsolescent culture. Today's Georgian pastiche, skilful and superficially charming though much of it is—vide P. D. Hepworth's new Council Offices at Trowbridge, illustrated in THE ARCHITECTURAL REVIEW last month—and the other contemporary fashions, the Swedish, the modernistic, etc., that seem to follow each other with increasing rapidity, remain unreal because they are not rooted in a stable culture. Changes have taken place whose implications these fashions refuse

* I am aware that I am doing Sir Edwin an injustice by ignoring other qualities in his work that have nothing to do with the subject under discussion.

to accept; instead of subtly reflecting the varying light and shade that plays on the surface of authentic art, as did the fashions of a hundred years ago, this kind of pastiche is pure make-belief.

So the answer to our question—what place, if any, has pastiche in architecture?—is first to beg the question by saying that as long as it is not confused with architecture itself—as long as the superficial charms of pastiche are not allowed to stand as a substitute for the profounder delights of architecture*—its influence is not a vicious one, and then to add that pastiche is the product of an ebullience of taste which we can only afford to enjoy when we are already in possession of a soundly rooted architectural tradition. Its historical rôle is to bring romance and colour to architecture in times when essential principles are unquestioned and ripeness is all. As for our own times, until we have re-established an idea of architectural good form that indicates a proper fusion of cultural and social needs, the spirit of pastiche can only produce synthetic charm of surface which all too often denotes evasion of essential issues.

* Perhaps I should remind readers that in these articles I am deliberately regarding architectural design as an *aesthetic* problem only.



BOOKS

The Baroque Taste in England

COUNTRY HOUSE BAROQUE. By Anthony Ayscough, with a foreword by Sacheverell Sitwell and notes by M. Jourdain. London: Heywood Hill. Price, 12s. 6d.

IT is not much use pretending that "baroque" has an English aspect, or that there is such a thing as English baroque. One can cite Blenheim Palace, known to everyone, and a few pieces of sculpture by Bushnell, known to none but the rare specialists. There is St. Paul's of course, which is English enough and which is baroque in the sense that it can't quite be classified as anything else.

Nobody would dream of looking for the full-flavoured, tumultuous baroque in a northern, protestant, traditionalist country like England. Wren's churches, Vanbrugh's houses, Kent's furniture all show that their designers were perfectly familiar with the idiom but that their patrons were, quite firmly, protestant English gentlemen. To them, the baroque implied papishness, glaring sunlight, gloomy shadow, extravagant imagination, ostentatious scale and a dozen other qualities held to be un-English.



On the facing page, a ceiling centre depicting Venus and Adonis from Easton Neston, Northamptonshire; probably by Charles Stanley; c. 1730. John Steegmann describes it in the accompanying review as by far the best example of baroque stucco decoration in England. It is a free adaptation from Titian's picture and is supported by stucco spandrels decorated with trophies of the chase and musical instruments.

The walls of the room have pictures of sport by Snyders and Hondius set into them. Above, a painted "singerie" at Kirtlington Park, Oxfordshire; c. 1745. It is by François Clermont, a French decorative painter who worked for many years in England. Both these illustrations are from Anthony Ayscough's recent book of photographs, "Country House Baroque."

One of the very few English artists, other than Bushnell, who not only could but was allowed to work in the full flamboyant baroque taste was Sir James Thornhill. He flung his gods and goddesses across the walls and ceilings of Greenwich and Hampton Court, of Stoke Edith and one or two other houses. But the occasional conjunction of Wren, Thornhill and Bushnell, even if you add Vanbrugh to it, does not make an English baroque tradition. It is doubtful if even Lord Burlington, had he wanted to, could have acclimatized that taste here; but Burlington certainly did not want to and instead he established his version of the Palladian which was very much better suited to the English temperament and to the English climate. Baroque to be successful must astonish, and while it is one thing to be astonished when you are sight-seeing it is quite another to have to live permanently in a gasp. What was suitable for a Portuguese Infant, a Roman Cardinal or a Viennese Archduke was not becoming for an English nobleman whose house, however large and imposing, was always a *House* and (with the exception of Blenheim) never a *Palace*. If you wanted your house to have a rather grander designation you called it Abbey or Castle, even if Matthew Brettingham or Colin Campbell had just built it for you. It sounded comfortably feudal and implied a definite relationship with your tenantry. And that territorial relationship was an

essential part of the 18th century social structure in this country. The nobleman thought of his country-house as his home and his town-house as a place to visit for the season; he still does. The country-house has always been far more than just a house in the country, and therefore these great houses reflect the permanent requirements of the class which evolved them.

Those requirements, and conditions imposed by climate and race, are the constant quantity. The variable quantity is provided by the cautious adaptation of those needs to the demands of changing fashions and improved amenities. What is true of the English country-house is true also of the Irish. The Irish nobleman, almost invariably the Protestant alien landowner in a country of Catholic peasants, had his great place in Meath or Kildare or Wicklow and his Dublin town-house in Fitzwilliam Square or Merrion Square or Stephen's Green. He was, at any rate in the eighteenth century, far less of an absentee than is usually supposed. And Dublin was far more of an European capital than is usually realized. The season that had the Castle as its centre was the scene of as much high fashion as you would find at Leicester House or St. James's; the audiences at the Smock Alley playhouse were quite as smart and sophisticated as those at Covent Garden; and all the most celebrated dancers from Paris or singers from Italy visited Dublin as regu-

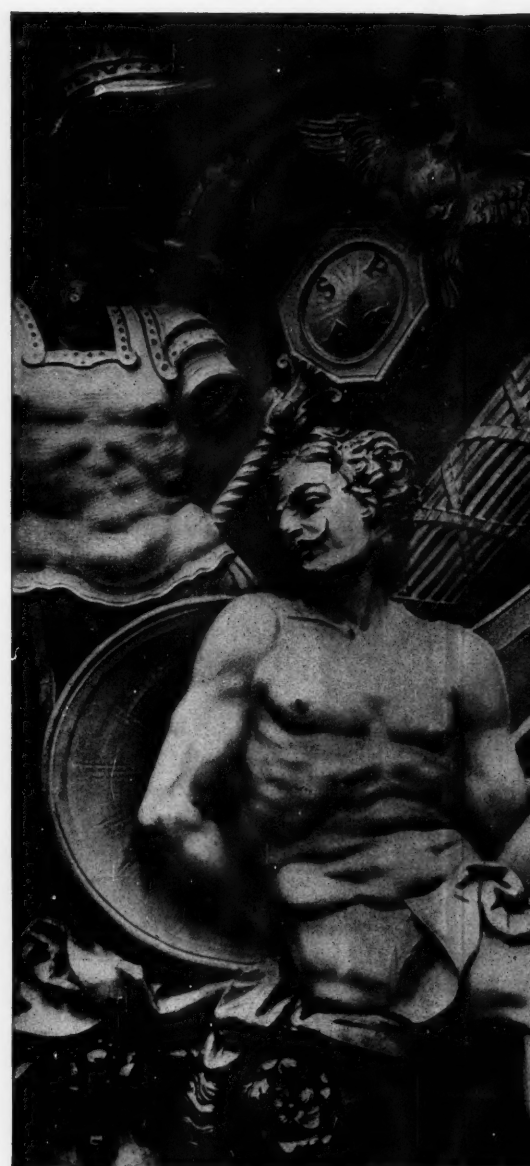
larly as they did London. Dublin has unmistakably the air of a capital city, and in the eighteenth century must have looked even more metropolitan; witness the famous engraved Views by Malton. It has moreover always looked faintly foreign to English eyes, just as the Irish country has done. Yet the major architecture in Dublin and the great country-houses have been the work of Englishmen.

Irish houses, both in Dublin and the country, are extraordinarily rich in decorative detail such as ironwork, plaster and stucco work, chimney pieces and door-cases. Some of the town-houses, like those in Harcourt Street, have declined into boarding-houses or, like those in Dominic Street, into slum tenements; some of the country houses were burnt in the troubles and others stand empty for lack of money to keep them up. Much of this rich material still survives, however, in the elegance for which it was originally designed. Castletown, in co. Kildare, is a good instance. It is an immense house, even bigger than its famous neighbour Carton. The furniture is exquisite and fully worthy of the admirable Palladian façade of about 1750. And in the hall are two features which are particularly memorable. One is the balustrade of the staircase, contemporary with the house, which is composed of brass rods set close together. An old dowager once told me that as a young married woman she used to go there for hunt-balls and, although her own Castle was less than twenty miles



Left, a stucco panel on a scagliola background in the drawing-room of Hall Place, Buckinghamshire; c. 1734. This combination of materials is not known elsewhere. The same room also contains a mantelpiece with stucco decorations commemorating the marriage of Prince William of Orange with Anne, Princess Royal. Centre, a detail of the hall ceiling at Moor Park, Hertfordshire; c. 1720. It is probably the work of Artari, an Italian stucco-craftsman much employed by Gibbs. Top right, "The Anger of Menelaus," from the saloon at Honington Hall, Warwickshire; c. 1730. It is ascribed to Charles Stanley, an Anglo-Danish stucco-craftsman who

was brought over to England by the Earl of Wilmington in 1727 to decorate the ceilings of Compton Place, and returned to Denmark in 1746. Bottom right, a celebrated example of "Chinoiserie": The Chinese Bedroom at Claydon House, Buckinghamshire; mid-eighteenth century. The group of figures, carved in wood, depicts a tea party. Chinese taste is rare in stucco-work, which was nearly always executed by Italian craftsmen, though there is a stucco Chinese room at Mawley Hall, Shropshire. All these illustrations are from "Country House Baroque," by Anthony Ayscough (Heywood Hill).



away, it always meant staying the night. This brass balustrade was exceedingly popular, for the light from innumerable bedroom candles on the long table in the hall and from those being carried upstairs by the procession of ladies going to bed gleamed and flickered off the brass with a most flattering effect on silk ankles.

The other feature in the hall is the stucco-work. Stucco decoration is a feature of the saloons and halls in many Irish houses, Carton, Castletown and Russborough being the best-known and probably the best. It was almost always the work of imported Italians like the Franchini brothers of around 1740, and is of the highest elegance. Certain great English houses, such as escaped redecoration in the Adam-Kauffmann epoch, also have this lovely form of embellishment. But there are not many. The earlier examples, of the 1720's and 1730's, are in the baroque taste with trophies of armour, captive slaves, *putti*, Roman emperors and large groups of Flora and the Zephyrs or

Bacchus and Ariadne or Venus, Apollo and Minerva against a background of turbulent clouds in *alto relievo*. The later examples, of the 1740's and 1750's, are rococo with flowers, vines and fruit, peacocks and cornucopias, monkeys and sphinxes, trophies of musical instruments and fanciful inventions of *chinoiserie*.

The most English-seeming house could permit itself a room or two by an Italian stucco-worker, or a French *singerie* like that at Kirtlington. Claydon, for instance, the typically English seat of the typically English Verneys, contains admirable examples of Georgian-Roman, Georgian-Etruscan, Adam-Gothic and Chippendale-Chinese. Its *chinoiserie*, though, extends beyond the familiar field of Chippendale mirrors and furniture and includes a carved wooden group of an unexpected stiffness, which hints at the wildly unlikely contingency of Arthur Devis having painted a Chinese conversation-piece.

Baroque and rococo decorations in an English

house are rare enough to have an improbable, exotic air about them. Painted walls and ceilings by Thornhill, Laguerre or Verrio are not common, stucco-work by the Franchini, Charles Stanley or indeed by anyone else in the long reign of George II is hardly more usual. And the field, such as it is, remains to a remarkable extent unexplored. Before 1914 the Georgian Society of Dublin did some handsome and lavish work in publishing the iron and plaster ornament of some Irish houses in several very important volumes. And now there has appeared this slim little work entitled *Country House Baroque*.

So grand a title implies a large and scholarly volume covering the domestic architecture and the decorative arts from, say, 1680 to 1740. For some reason (there must be a reason) this title is given to a small volume containing a four-page "Foreword" by Mr. Sacheverell Sitwell in his well-known evocative style; a seven-page descriptive text by Miss Jourdain, which is as scholarly and concise as



everything she writes; and forty-five plates from photographs taken by the late Anthony Ayscough. With one exception, the illustrations are of stucco-decorations from about 1720 to about 1760. By no means all of these are remarkable; or, rather, most of them are only remarkable for having been done in English or Irish houses. But one or two are superb. By far the best is the truly baroque Venus and Adonis at Easton Neston.

Anthony Ayscough died in a road accident in December 1939, at the age of 29. He was a gifted young man, possessing a wide-ranging mind and great sensibility, with a very acute sense of selection; he was also a first-rate photographer. Had he lived he would almost certainly have produced a really important volume covering the ground implied in the title of this.

JOHN STEEGMANN

Common Sense on Furnishing

FURNISHING YOUR HOME. By C. G. Tomrley. London: George Allen and Unwin. Price 8s. 6d.

YET another book on furnishing the home! And published at a moment when our only furnishing problems are how to convert the basement kitchen into a dormitory for five, without Bill and little (evacuated) Betty quarrelling





The great Georgian houses of Ireland are rich in examples of Baroque stucco decoration. Much of it is little known, and Anthony Ayscough was engaged in investigating and photographing it when he died last year. Above is a Dublin example from his book "Country House Baroque" (Heywood Hill), reviewed on these pages. It is the centre of the drawing-room ceiling of a house in St. Stephen's Green, and dates from the mid-eighteenth century. It shows the freedom and liveliness typical of the distinctive Irish style developed between 1720 and 1760 under the influence of two Italian brothers, Paul and Philip Franchini. They worked chiefly in Dublin and its neighbourhood and examples of their work can be seen at Carton, Russborough and Tyrone House.

on their mattresses every night, and Aunt Theresa neither being peevish by the draught in front of the cooker nor the mice behind.

Yet, extremely unfortunate as the moment may appear for the publication of Mrs. Tomrley's book, I sincerely wish it a wide circulation now, and a much wider when the rebuilding and refurnishing boom has started after the war. For even now owners of houses and flats will find a surprising amount of useful information in the book on things such as the painting of furniture, the making of curtains and pelmets, etc.

Mrs. Tomrley is not a decorator; she does not

revel in luxurious schemes. She is a woman of commonsense and discrimination with an unusual combination of business and propaganda experience gained at Lewis's, at Heal's, at the D.I.A., the Good Furnishing Group, the Council for Art and Industry, etc.

She tells you that your builder's specification should contain a clause about making good at his expense damage done to existing property, that the commercial bedroom suite with wardrobe and dressing table is a nuisance in most recently built houses or flats, that for cheap mattresses flock is used that may not be virgin material or hair that

is secondhand and neither sterilized nor cleaned, that it will not pay you to buy a porcelain set of an unusual shape because the makers will not keep replacements "in biscuit" ready for decoration, and you will have to wait for three months and longer, and that when getting your removal goods into the van a tall stepladder, a box of tools, hot water bottles, some supper and breakfast, an oil stove, etc., should be stowed right in front so as to be at once available after arriving at the new house.

And she does one very daring thing which has not, I think, been done in any previous book to the same extent—no wonder, considering the reticence of British firms and the understandable libel complex of British publishers—she mentions by name many manufacturers and retail shops and recommends them frankly, giving exact pre-war prices for a great number of articles, some of which may not even be familiar to all progressive and socially minded architects (moss granite linoleum, Wardle's heated towel rail, etc.).

While Mrs. Tomrley thus evidently addresses people of moderate incomes (the furnishing schemes at £66, £166 and £212 at the end of the book are well worth the closest study), she also tries to satisfy the interests of the wealthy, although it seems to me, not quite with that concentration which she has for the inexpensive products. Or why should the Aga and Esse Cookers be left out when washing machines, drying machines and smell extractors are discussed amongst kitchen equipment?

And while I am on the few minor criticisms I have, are not the pages on amateur cabinet-making and amateur lamp-making also a little out of place in a book in which the value of good workmanship is so rightly emphasized? Mrs. Tomrley knows very well that as a rule your own shelves in the recess will not be up to scratch, but she probably feels—convinced educationist that she is—how important amateur craftwork is for making people appreciate good work in what they buy.

Finally, is Mrs. Tomrley's distinction between "poster-picture" and "art proper"—i.e. between decorative painting and painting with a capital P—quite happy? In the Middle Ages was not even the most supreme painting in churches and manuscripts "produced with a definite and conscious aim in view" and none the worse for that? The slightening of such art, the gospel of "free" art, i.e. art not serving a social purpose, dates back only to the Romantic movement of 150 years ago, or perhaps ultimately to the Renaissance. Ruskin, I should say, was the first to see that and deprecate it. And, as to the art of our century, is it not one of the most promising symptoms of a re-birth that it is returning into decorative bonds? Surely, Hans Feibusch's wall painting illustrated by Mrs. Tomrley and expressly claimed as a piece of decorative (i.e. "poster") painting, is just as truly "Fine Art" as any easel picture by, say, Modigliani.

Still, I may be overstressing this point, just because everywhere else it is so evidently Mrs. Tomrley's intention never to be one-sided, but to give every attitude and tendency its due. Nor is she—this demands special emphasis—ever afraid of criticizing what is unreasonable, whether it comes from traditionalists or modernists. She is just as outspoken about the flamboyant frilly kind of middle class bedroom ("underwear style") as about the impracticability of modern "one-room living."

For—and here lies to my mind the chief merit of her book—her aim is to guide the consumer, not to blame the manufacturer. She is convinced that things are as bad as they are, because the customer is satisfied with what the trade offers, just as she may be satisfied with a "mass produced pork pie" instead of doing her own thoughtful cooking. In the very first paragraph of her book, she insists that readers should approach her book and any furnishing problem with the same wholehearted keenness and thoroughness which they might have for gardening or dressmaking. That is excellent and has, if I am not mistaken, never been said quite so pointedly before.

NIKOLAUS PEVSNER

DECORATION

A room that has undergone as much transformation as any other in the hands of the modern architect is the nursery. At one time it was any room set aside for the use of children; now it is a room with very special character and equipment, the former studied to conform with a child's needs and the latter adjusted in scale to a child's size. On the following pages the design of nurseries is discussed from the point of view of the decorative character its special storage equipment produces, the article being one of a series on the decorative effects latent in the necessities of storage. On the right is a nursery in a recently completed country house in Sussex (Moro and Davies, Architects) showing all types of built-in storage units, shelves and cupboards with both hinged doors and tambour shutters. Above the shelving on the side wall are two maps with a painted background of clouds and sky. Concealed lighting is behind the frame in the ceiling. Illustrations of this house will appear in a forthcoming issue of THE ARCHITECTURAL REVIEW.



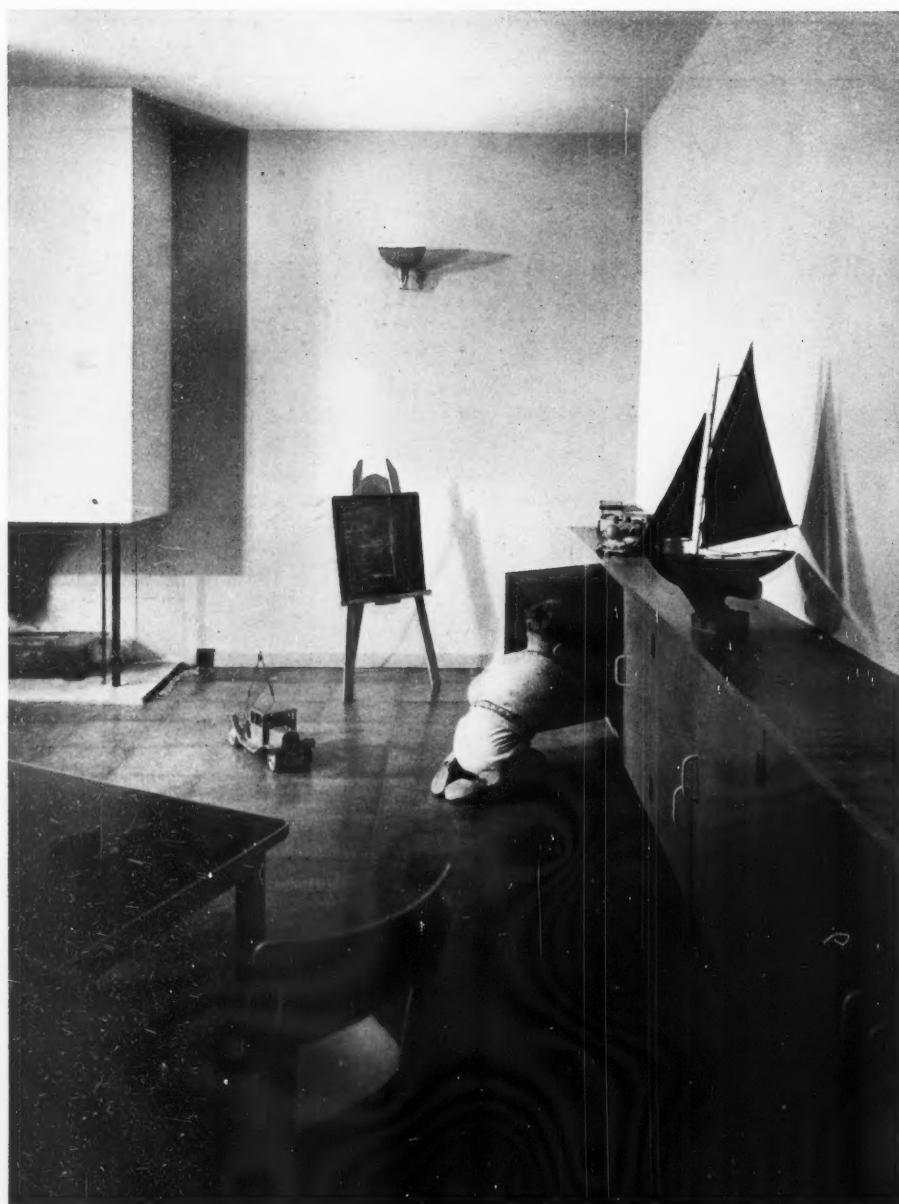
Decoration as Storage

The series of articles of which this is the sixth are an attempt to examine the possible decorative use that can be made of one particular function of the interior, namely storage. It will be realized on reflection that it is not far from the truth to say that nearly the whole of interior architecture is concerned with the problem of storage. The designless home is that in which all the owner's possessions are heaped in a litter on the floor; the well-designed home is that in which each object has its appointed place; and the well decorated home is that in which the necessity of storing innumerable pieces of property is made the opportunity for an interesting sequence of shapes and patterns. The bedroom is as much dominated by the wardrobe and chest-of-drawers as by the bed;

the dining-room as much by the china-cabinet as by the table; even the old-fashioned kitchen was dominated by that obsolete piece of furniture the dresser, while the modern kitchen often appears to consist of nothing but an array of cupboards from floor to ceiling and wall to wall.

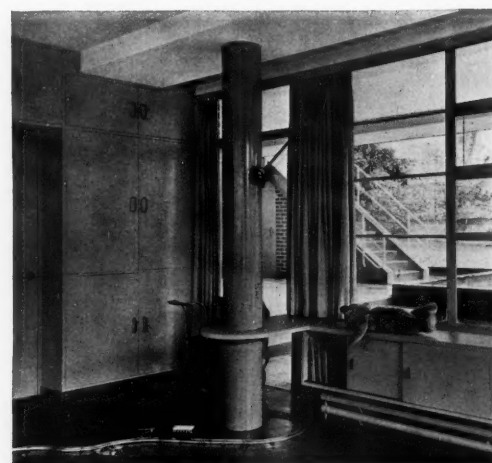
In these articles, by taking each object that has to be stored in turn, it is hoped to show what decorative effect the ingenuity of architects can extract from an efficient accommodation of it. The heading of the first article was Books; of the second Kitchen Storage; of the third Clothes; of the fourth Studio and Writing Materials; of the fifth China and Glass. This month it is Nursery Storage. The notes are contributed by Frederick Gibberd.

6 NURSERY STORAGE



2

2, the nursery in a house at Barnet (Ralph Tubbs, architect) with a range of toy cupboards occupying the whole of one wall. The top of the cupboard forms a shelf at comfortable level for a child to reach. The floor is of natural cork squares. 3, a ground floor day nursery, opening on to a garden terrace, in a house at Hampstead (Connell, Ward and Lucas, architect).



3

THE traditional Nursery was a room in which the child lived, first with its "Nanny" and later with the Governess: all too often lived in every sense of the word, for, apart from fleeting visits by the mother and the ceremony of being brought down to say "Good-night" to the father, the child was under the constant care and often domination of its nurse. Supervision was generally organized from the point of view of the nurse and not the child and, in consequence, the room was arranged for her convenience with furniture and fittings on an adult scale.

Through research into child psychology, nutrition and physical development all this has now quite changed. The early years of a child's life are no longer considered as a period during which it must be kept out of the way until it is fit for the serious business of a boarding school curriculum. Rather are they considered as the period in which the physical and mental development of the child must be sympathetically encouraged.

This change in attitude has completely altered the design of the nursery. Hitherto, it was designed for the nurse; now the room is designed for the point of view of the child and to his scale. It is recognized that the child is most susceptible to the impressions it receives from its environment at the earliest years of its life, and very great care is therefore expended on the design of the room to obtain pleasing forms, cheerful clean colours, sympathetic lighting and friendly surfaces.

The most numerous articles to be stored in the nursery are, of course, small toys and games. These may be kept in long ranges of cupboards, occupying one wall, as in 2 and 5; kept low so that their tops may be used for play at a higher level, and so that their insides can be easily seen when sitting on the floor. In some nurseries the cupboards are extended round three walls and even out into the room to form a continuous play shelf for model railways and the like; this is much appreciated by older children as they tend to stand up or sit in a chair, rather than on the floor.

In addition to the cupboards for small toys, shelving must be provided for books—most children's books are large picture books which require a wide shelf spacing—as in 1, and a large deep cupboard into which the floor

4, a large nursery occupying the whole width of the top floor of a house in Hampstead (Ernö Goldfinger, architect). Folding screens divide this long room into three at night: a nurse's bedroom in the centre and a child's bedroom either side. The walls are yellow, Wedgewood blue, white and red ochre and in each child's room one wall is left in natural plaster for the child to draw on. 5 and 6, nurseries with built-in cupboard fittings: the former in a house at Sevenoaks, Kent (Gropius and Fry, architects); the latter in a house at Stanmore, illustrated on pages 136-137 of this issue (Rudolf Frankel, architect). 7, a more elaborate system of built-in furniture, providing both shelf and cupboard storage space, in a nursery in a house at Bristol (Connell, Ward and Lucas, architects). The colour scheme is blue, red and biscuit.



finish extends so that dolls' prams, wheelbarrows, etc., can be pushed into them without lifting.

In a private nursery it is a good plan to arrange cupboards and shelving at varying heights to correspond with the various stages in the growth of the child; in this way the nursery always remains in scale with him. Average heights which a child can comfortably reach are: 2 to 5 years, three feet; 5 to 7 years four feet. 7 is a good example of varying shelf and cupboard height design.

Cupboards are often provided in the nursery for children's spare clothing, linen and similar things. As the adults only are to have access to these they may be placed high up and out of reach of the child, as in 3 and 8.

Considering the design of children's storage cupboards in detail, the first principle is that of simplicity; surfaces must be smooth and continuous without sharp or rough edges. Doors must be strong but light, so that if they swing to, fingers are not jammed. Door furniture must be straight-forward and free from elaborate mechanism. Bow handles with coloured synthetic finish, as in 2, in conjunction with light ball or roller catches, are excellent. Fittings must stand right on the floor or on plinths so that articles cannot roll under them. The finish can be in hard glossy or matt paint, which can be easily scrubbed down or re-painted at little expense; or alternatively in hard-wood veneer, provided the finish is neither too porous, which



holds thumb marks, nor too highly polished, which is easily scratched. Tops of cupboards may be covered with linoleum or similar hard wearing surface which is sympathetic to play on.

Whilst the general storage problems for a Nursery School are outside the scope of these notes, the storage for the nursery proper is of interest as it has a similar character and effect to the private nursery, the only difference being that it is much more extensive and elaborate.

The Nursery School Association has published a list of indoor toys for which storage must be found. The following is an extract giving the essential articles:—

"As rain may keep children indoors all day, the ideal Nursery School has space, even indoors, for certain fairly large toys, such as the 'door-way gym apparatus,' a large wooden engine on which a child can sit, a wooden steam-roller, and such toys as balls and bean bags.

Educational apparatus and materials should be provided as well as differing types of toys.

(1) Various kinds of sense-training apparatus are available, including Montessori apparatus, which is of value, also for developing muscular control and co-ordination.

(2) Plastic materials: clay plasticene, paper, crayons, chalks, paints, etc.

(3) Sorting and fitting materials: boxes of various shapes and sizes (nest of boxes) jigsaw puzzles, large wooden beads, shells, etc.

(4) Constructive materials: building blocks, hammers, nails, cork, wood."

As the toys will be varied in character to suit the interests and capacities of the child from two to five years, and as there will be sufficient for all the children to have a choice of playthings, a very large storage area is required. Most Nursery Schools are arranged with a long south-east wall in the form of sliding doors or windows on to a terrace with the wall opposite plain except for clearstory windows for cross ventilation. Storage cupboards and shelves may be stood against this blank wall and extend for the full length of the room, as in 9; this forms a broad horizontal unit, reduces the scale of the room and makes it more intimate. Storage cupboards may in addition be ranged on the end walls of the room and a small store room, with access both to the room and the outside play terrace, should be provided for wheelbarrows, push waggons, and other large toys.



8

8, a day nursery in a house at Hammersmith (E. Maxwell Fry, architect) with cupboards to the full height of the room arranged either side of the fireplace, and shelving between. In this case the storage is not planned for the child to reach. Note the rounded corners to all projecting edges. 9, a larger scale problem: a nursery school, involving multiple storage of the same materials but requiring the same consistency of miniature scale as the private nursery. This example is at Dulwich (Samuel and Harding, architects). The floor is blue and the black-boards brown linoleum.



9



THE FUTURE SCENE

*T*HE progress of architecture can be said to depend on man's acceptance of new materials. It may well be, therefore, that aluminium is destined to shape the future of architectural design to a new dignity. To build the great city of the future, to give it a new openness and new grace, aluminium will contribute its enduring strength to survive stress, its resistance to corrosion to reduce maintenance, its natural beauty and smooth finish to please the eye. Architects who are looking "Toward Tomorrow" are invited to consult our Advisory Service Department on any technical question concerning the application of this versatile metal.

 **NORTHERN ALUMINIUM CO. LTD**

Head Office: Banbury, Oxfordshire.

Telephone: Banbury 2244

**REINFORCED CONCRETE
GRANOLITHIC PAVINGS
CAST STONE
FLOORS in-situ and precast
STAIRCASES**

1840 TO 1940

STUART'S
GRANOLITHIC CO. LTD

HEAD OFFICE EMERGENCY ADDRESS : 26 West End Avenue, Pinner, Middlesex

EDINBURGH : 46 Duff Street. Telephone : Edinburgh 61506

MANCHESTER : Ayres Road, Old Trafford. Telephone : Trafford Park 1725

BIRMINGHAM : Northcote Road, Stechford. Telephone : Stechford 2366

The Village Church*

Meanwhile the Building slowly falls away,
And, like the Builders, will in time decay.

The old Foundation—but it is not clear
When it was laid—you care not for the Year ;
On this, as Parts decay'd by Time and Storms,
Arose these varied disproportion'd Forms ;
Yet Gothic all, the Learn'd who visit us
(And our small Wonders) have decided thus :
"Yon noble Gothic Arch," "that Gothic
Door :"

So have they said ; of proof you'll need no more.

Here large plain Columns rise in solemn
style,
You'd love the Gloom they make in either Aile ;
When the Sun's Rays, enfeebled as they pass
(And shorn of splendour) through the storied
Glass,
Faintly display the Figures on the Floor,
Which pleas'd distinctly in their place before.

But ere you enter, yon bold Tower survey,
Tall and entire and venerably grey,
For Time has soften'd what was harsh when
new,
And now the Stains are all of sober hue ;
The living Stains which Nature's hand alone,
Profuse of Life, pours forth upon the Stone ;
For ever growing ; where the common Eye
Can but the bare and rocky Bed descry :
There Science loves to trace her Tribes minute,
The juiceless Foliage, and the tasteless Fruit ;
There she perceives them round the surface
creep,
And while they meet, their due distinctions
keep ;
Mix'd but not blended ; each its name retains,
And these are Nature's ever-during Stains.

And wouldst thou, Artist ! with thy Tints
and Brush,
Form Shades like these ? Pretender, where thy
Blush ?
In three short Hours shall thy presuming Hand
Th' effect of three slow Centuries command ?†

† If it should be objected, that Centuries are not slower
than Hours, because the speed of Time must be uniform ;

Thou may'st thy various Greens and Greys
contrive,
They are not Lichens, nor like aught alive ;—
But yet proceed, and when thy Tints are lost,
Fled in the Shower, or crumbled by the Frost ;
When all thy Work is done away as clean
As if thou never spread'st thy Grey and Green ;
Then may'st thou see how Nature's Work is
done,

How slowly true she lays her Colours on ;
When her least Speck upon the hardest Flint
Has Mark and Form and is a living Tint ;
And so embodied with the Rock, that few
Can the small Germ upon the Substance view.‡

Seeds, to our Eye invisible, will find
On the rude Rock the Bed that fits their kind ;
There, in the rugged Soil, they safely dwell,
Till Showers and Snows the subtle Atoms
swell,
And spread th' enduring Foliage ;—then we
trace

The freckled Flower upon the flinty base ;
These all increase, till in unnotic'd Years
The stony Tower as grey with age appears ;
With coats of Vegetation, thinly spread,
Coat above coat, the Living on the Dead :
These then dissolve to dust, and make a way
For bolder Foliage, nurs'd by their decay :
The long-enduring Ferns in time will all
Die and depose their dust upon the Wall ;
Where the wing'd Seed may rest, till many a
Flower
Shew *Flora's* triumph o'er the falling Tower.

I would answer, that I understand so much, and mean that
they are slower in no other sense, than because they are not
finished so soon.

‡ This kind of vegetation, as it begins upon siliceous
stones, is very thin, and frequently not to be distinguished
from the surface of the Flint. The Byssus Jolithus of
Linnæus (Lepraria Jolithus of the present System), an
adhesive carmine crust on rocks and old buildings, was, even
by scientific persons, taken for the substance on which it
spread. A great variety of these minute vegetables are to be
found in some parts of the coast, where the beach, formed
of stones of various kind, is undisturbed, and exposed to
every change of weather : in this situation, the different species
of Lichen, in their different stages of growth, have an
appearance interesting and agreeable even to those who are
ignorant of, and indifferent to the cause.

The Rev. GEORGE CRABBE
(*The Borough*, 1810)

MARGINALIA

Constructive Research.

The optimistic statement is often
made that some ideas of permanent
value to architecture are bound to come
out of the various expediences that

war time makes necessary, thus pro-
viding at least some compensations
for the cessation of architecture in its
capacity of a constructive art of peace.
In a year of war, however, few promising
ideas have yet been seen : attempts

to adapt the construction of buildings,
for instance, to war-time limitations
of available material, have only re-
stricted, instead of enlarging, the vision
of their designers. But one original
contribution to the study of building

* See John Piper's article, "Towers in the Fens," on pages 131-4 of this issue.

methods has at last appeared in a
pamphlet issued by the Association of
Architects, Surveyors and Technical
Assistants. This pamphlet* deals with
the problem of the evacuation of
children under five and their mothers
from cities in danger areas, and their
proper accommodation either in con-
verted country houses, in specially
built housing units with nurseries, or
in a combination of the two. Its
recommendations appear to be ex-
tremely sound, but what is of equal
interest is that the pamphlet contains
a second part—one which, incident-
ally, merits being printed as a study in
itself—which sets out to show how
the recommendations contained in the
first part could be carried out with
the building materials available.

It has been pointed out before,
by R. Fitzmaurice of the Building
Research Station amongst others (in a
lecture to the R.I.B.A.) that the
materials which war-time shortage
denies the present-day architect the
use of, are particularly those which
will take a high tensile stress : steel,
reinforced concrete and timber ; and
that what the architect has therefore to
do, is to forget about the new tech-
niques the comparatively recent ex-
ploitation of tensile materials has
produced and adapt his methods to
utilize in a fresh way the more tra-
ditional techniques that rely largely
on compression.

The most logical first step is for him
to use the arch and the vault in place of
the beam and cantilever, but this being
granted, the limitations in span and the
dead weight of the materials concerned
have so far prevented these methods
from being applied at all extensively to
such typical war-time buildings as
factories and aerodromes. The authors
of the A.A.S.T.A. Report, however,
have both grasped the principle in-
volved and have realized that it is
economically applicable to buildings
of a more domestic scale. They have
therefore designed the series of model
buildings—family cottage, crèche and
nursery school—which they suggest
should be erected to meet the needs
analysed in the first part of their Report,
in terms of a standard building unit
devised by themselves to avoid the use
of tensile materials.

They actually suggest two methods.
First, a self-centering block arch of
standard span of 7 ft. (on which span
the plans of their buildings are based),
the arches spanning between solid cross
walls along the springing of each arch,
so that only the end ones of a series of
arches require abutments to take the
thrust. These arches would be of
pre-fabricated concrete or plaster units
and would need no centering. Their
second suggestion is a plaster arch
unit (also of 7 ft. span) supported at
the four corners and acting as an
arch in one direction and a beam in the
other. Both these methods have many
practical advantages that would be
valid in peace-time as well as now, but
the direction in which they open up
particular promise is that of liberating
three-dimensional architectural design
from the restrictions of the continuous
horizontal floor-slab. The effect that
further study of constructional methods
of this sort might have on the æsthetic
development of modern architecture
is already suggested by the charming
perspectives accompanying the Report.

* *Evacuation : The Under Fives*, fourth
report of the Evacuation Committee of the
A.A.S.T.A. Price, 6d.

"Ceramics in Art and Industry."

THE third number of "Ceramics in Art and Industry" has recently been published by Doulton & Company, Ltd.—we are sorry to learn that it is unlikely to be followed by a further issue until after the war.

Many readers of THE ARCHITECTURAL REVIEW will have seen Numbers 1 and 2 of this excellently produced House Organ. Number 3 is of particular architectural interest as it illustrates and describes the new Doulton headquarters and, printed on art paper throughout and with many colour plates, it provides a fine record of a notable building.

In the early pages there are many fascinating prints taking us back pictorially to the Lambeth water front of Pepys' day when he "went across the water to Lambeth, and so over the fields to Southwark" in 1660. It seems that Lambeth was the home of potters long before the days of Pepys. On old maps of London by Rocque and Pine pot works are indicated near the Archbishop's Palace, and in the reign of William and Mary many Dutch potters from Delft set up their businesses in the district. John Doulton and John Watts began business there in 1815, and although a comparatively late arrival it is today the sole surviving pottery.

One wonders whether there may be significance in these dates and events—in 1815, when the menacing rumble of the European war-drums rose to its climax at Waterloo and the dark shadow

Decorative panel in figured teak designed by Milner Grey for the British Pavilion at the New York World's Fair.



of Napoleonic despotism was finally swept away, the House of Doulton was founded in Lambeth; in 1915, when the Great War was at one of its most critical periods, the firm celebrated its centenary; and now in 1940, when the country is

once again in arms and fighting for its very existence, Doultons celebrate their 125th year of establishment and move into their new Lambeth headquarters.

Doulton House was illustrated in the February number of THE ARCHITECTURAL REVIEW and, round about that time, in most other architectural journals—Number 3 of "Ceramics in Art and Industry" deals with it in much greater detail and has been excellently edited and produced. We understand that copies may still be obtained from Messrs. Doulton.

Tectona Grandis.

Burma teak (botanical name—*Tectona grandis*) is best known for its utilitarian qualities, its "steadiness," durability and its fire and acid resisting properties. In shipbuilding it has always been extensively used, the old China Tea Clippers which in full sail raced from East to West at quite amazing speeds were of teak construction; the naval architect today uses it for decking, rail coping and exposed fittings and in battleships, because of its non-corroding quality, it is employed as a backing to the armour-plates. The railway companies have made much use of it in the construction of their rolling stock and for the exposed woodwork in booking halls and on platforms. In building work generally it is used primarily as a constructional timber and for special-purpose joiner. In laboratories and public houses, for instance, because of its hard wearing quality and its resistance to acid and



The Managing Director's room at Doulton House, Lambeth (T. P. Bennett, architect), paneled in figured teak: an illustration from "Ceramics in Art and Industry."

● DELIVERIES FROM STOCK



U L T R A L U X
*for Hospitals
and Offices*



U L T R A L U X 'G'
*for Schools
and Offices*



L O U V E R L U X
*for Showrooms
and Display*

TROUGHTON & YOUNG LTD
143 KNIGHTSBRIDGE • LONDON • SW1

moisture. Not very often do we find it used as a decorative timber; it is not exciting enough for some tastes, though figured teak, carefully chosen, has a very pleasing appearance; it is usually fairly straight grained and is of a uniform light golden brown colour which darkens considerably with age. The photograph on page 160 shows the Chairman and Managing Director's room at Doulton House, panelled with figured teak, and the second illustration—that at the head of these notes—shows one of the display units in teak designed by Milner Grey for the British Pavilion at the New York World's Fair. The late Oliver P. Bernard was a teak enthusiast and used it extensively as a decorative panelling, as for example at the Cumberland Hotel. When specifying teak it is as well for the architect to insist on Burma teak, for there are some timbers marketed as teak which in fact are not teak and have none of its special qualities. With regard to war-time supplies—teak is officially recognized as an essential war-time import and we are advised that ample supplies are available.

Pritchard, Wood & Partners.

P. W. and P., to use their own expression, "have been bombed but are not the least bit bewildered." They are operating now from their new offices at 13-15, Bouverie Street, E.C.4. We learn that from first to last they only lost about half a day's work.

Protection of Glass Windows.

The Building Research Station of the Department of Scientific and Industrial Research are carrying out tests on materials claimed to be anti-shatter and are compiling a list of approved materials which will be kept at the Research Station at Garston and also at the Research and Experiments Department of the Ministry of Home Security. This is good news, for there has been much confusion in the mind of the public and many misleading statements have appeared in advertisements and in the press generally.

All manufacturers are asked to submit their materials for testing and those whose materials are approved will be authorized to state the fact in their advertisements.

This information is sent to us by Cellon, Ltd., of Kingston-on-Thames, whose Cerux reinforced shatter-resisting process has been tested at Garston and is included in the list of approved anti-shatter treatments.

Gyproc Products, Ltd.

We have received the following notice from Messrs. Gyproc Products:—After October 1st, 1940, the Building Materials Division of our parent Company, Honeywill & Stein, Ltd., will merge with Gyproc Products, Ltd. This action has been taken in order to co-ordinate the sales and manufacturing sections. No change in staff will be made, and it is our inten-

tion to extend still further the technical service and the distribution of our products. We hope, too, to introduce new materials for war-time needs. Our address will be—Gyproc Products, Ltd., Great Burgh, Epsom, Surrey (phone, Burgh Heath 3470). Glasgow Offices—Gyproc Wharf, Shieldhall, Glasgow (phone Govan 614). Registered office—21, St. James's Square, London, S.W.1 (phone, WHITEhall 8021).

Impregnater and Polisher.

Paint preserves as well as decorates—this is a fact that should not be overlooked by property owners particularly at this present time when what is thought to be wise and patriotic economy is sometimes false economy. The periodical painting of woodwork and other surfaces is not merely a "poshing-up" process, it is primarily an operation designed to protect the surface and prolong the life of the material being painted. "J.M.B." Impregnater and Polisher is to marble, stone and artificial stone what paint is to wood and iron, it protects as well as polishes, it renders the surface water-proof, more durable and resistant to atmospheric disintegration and decay. Manufactured in liquid form it is supplied colourless or black and is recommended by the manufacturers for the treatment of marble, artificial marble, mosaic, terrazzo, terra-cotta, slate and all forms

FOR ECONOMY IN FUEL, LABOUR & SPACE! IN CENTRAL WARMING AND HOT WATER TAP SUPPLY

"WHITE ROSE" BOILERS

SUBSTANTIAL construction ensures long service, while specialist internal features guarantee economy with efficiency in operation and maintenance.



The "WHITE ROSE" Series include designs and capacities to meet the needs of every type of Building, large or small.

Illustrated Catalogue with interesting technical data on request.

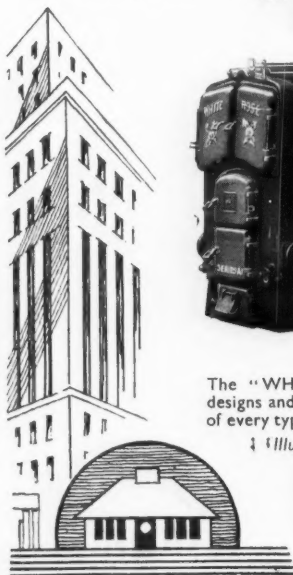
HARTLEY & SUGDEN LTD

WHITE ROSE BOILER WORKS · HALIFAX · ENGLAND

Also at: BIRMINGHAM, BRISTOL, GLASGOW, MANCHESTER.

London Office:

357 EUSTON ROAD, N.W.1





Architects in the Third Metal Age

The Third Metal Age is no mere slogan—it is an inescapable fact. We are in it now—this age of Aluminium—we are in it despite the wartime limitation of supply. It is inevitable because the raw materials for Aluminium are inexhaustible. If the nature of a structural material is the mould of architectural form, then architects will create with Aluminium a new technique of building. Every day our Research Laboratories are at work,

testing and developing the capabilities and applications of Aluminium and its Alloys. As the largest distributors in the British Empire of Aluminium and its Alloys in all commercial forms, we recognise and accept our responsibility for active, continuous research. Some of the results of our research work are published in our book, *Aluminium in Architectural Work*. It contains facts, diagrams and technical illustrations. If you have not received a copy please write to our London office.

ALUMINIUM UNION LIMITED
London • Montreal

THE ADELPHI, STRAND, LONDON, W.C.2 and at Shanghai, Osaka, Sao Paulo and Buenos Aires

A.B.3

of natural and artificial stone. The covering capacity of one gallon is approximately 50-60 square yards according to the nature of the surface being treated. The manufacturers, James M. Brown of Boving Works, Stoke-on-Trent will be pleased to send a trial sample and all particulars.

The Buildings Illustrated House at Stanmore.

Architect: Rudolf Frankel.

The general contractors were Fairweather and Ranger Ltd. Among the sub-contractors were the following: Haymills Ltd. (air raid protection), Anselm Odling and Sons Ltd. (fireplace), Ruberoid Co. Ltd. (roofing), W. N. Froy and Sons Ltd. (sanitary fittings), Brunswick Metal Case-ment and Engineering Co. Ltd. (metal windows), Lenscrete Ltd. (glass concrete construction), Heal and Sons Ltd. (furniture), Gordon Russell Ltd. (curtains, carpets, furniture).

Savile Row Police Station.

Architects: Sir John Burnet, Tait and Lorne.

The general contractors for the sub-structure were Higgs and Hill Ltd., the

general contractors for the superstructure being Wm. Moss and Sons Ltd. who also carried out the joinery, painting and coloured terrazzo work. Among the sub-contractors and suppliers were the following: Redpath Brown Ltd. (structural steelwork), South-Western Stone Co. Ltd. (Portland stone), Jos. Brookes Ltd. (granite base), Fenning & Co. Ltd. (granite window spandrels), J. Whitehead and Sons Ltd. (external marblework), Anselm Odling and Sons Ltd. (internal marblework), Diespeker & Co. Ltd. (terrazzo), Shaws Glazed Brick Co. Ltd. (faience, cell linings), Viger Bros. Ltd. (oak block flooring), Mundet Cork Products Ltd. (cork tile flooring), Noel Wood-Mosaic Ltd. (wood mosaic flooring), Limmer and Trinidad Lake Asphalt Co. Ltd. (coloured asphalt flooring), Leaderflush Ltd. (flush doors), Venesta Ltd. (cell doors), Birmingham Guild Ltd. (external bronzework), Broms-grove Guild Ltd. (internal bronzework), Henry Hope and Sons Ltd. (metal windows and patent glazing), James Gibbons Ltd. (ironmongery and door furniture), Smith's English Clocks Ltd. (through Bective Electrical Co.) (clocks), Stitson, White & Co. Ltd. (plumbing, drainage and sanitary fittings), Young, Austen and Young Ltd. (mechanical services, heating, ventilation and kitchen equipment), Bective Electrical Co. Ltd. (electrical works and electrical work re gas filtration plant), Waygood Otis Ltd. (lift installation), Carrier Engineering Co. Ltd. (A.R.P. ventilation and filtration

plant), Engert and Rolfe Ltd. (asphalt), J. A. King & Co. Ltd. (pavement, roof and stall board lights), Faulkner, Green & Co. Ltd. (glass and glazing), Surrey Engineering Co. (car turntable), Troughton and Young Ltd. (through Bective Electrical Co.) (lighting fittings), Daymonds Ltd. (box sign), Eric Munday Ltd. (lettering), General Plasterers Ltd. (plastering).

H.M. Forces Information Bureau, Trafalgar Square.

Architects: Messrs. Joseph.

The general contractors were Haymills (Contractors) Ltd. Among the sub-contractors were the following: T. C. Jones & Co. Ltd. (steelwork), W. T. Lamb and Sons (facing bricks (Dunbricks)), Universal Asbestos Mnfg. Co. Ltd. (asbestos roofing), Noelite Ltd. (coping and paving), Aygee Ltd. (metal windows), Carter & Co. Ltd. (cill tiles), Pilkington Bros. Ltd. (glass bricks), E. Pollard & Co., Ltd. (metal lettering), Gas Light and Coke Co. Ltd. (lighting and heating), Nettlefold and Sons Ltd. (door furniture), Pel Ltd. (tubular steel furniture), Tentest Fibre Board Co. Ltd. (roof lining), Masonite Ltd. (doors), Trussed Concrete Steel Co. Ltd. (Hy-rib expanded metal lathing), Joseph Freeman, Sons & Co., Ltd. ("Cementone" floors).

**Plan with a
VENUS
and you have
complete efficiency**

The guaranteed accuracy of grading of all 17 shades of Venus lead, due to its special colloidal process of manufacture, is one of the marks of efficiency that have made Venus the largest selling quality pencil in the world.

MADE IN ENGLAND
by THE VENUS PENCIL COMPANY LIMITED, LONDON, E.5

NH PAINTS & VARNISHES

ALBAGLOSS

Perfect white enamel drying with a hard, elastic film of beautiful lustre. High resistance to atmospheric conditions. For inside and outside use.

M. L. K.

An effective anti-corrosive metal primer forming a solid film of metallic lead, excluding air and moisture and banishing rust.

ALBAVAR

A pale durable Varnish for general use — inexpensive but of high quality.

BODICOTE

Ready mixed flat white undercoating with exceptional degree of obliteration. May be tinted with colours in oil. Has good flow — is strongly recommended for all interior work.

NOBLEX

The new, oil-bound washable distemper supplied in 30 fast-to-light colours. Quick drying, economical, non-poisonous.

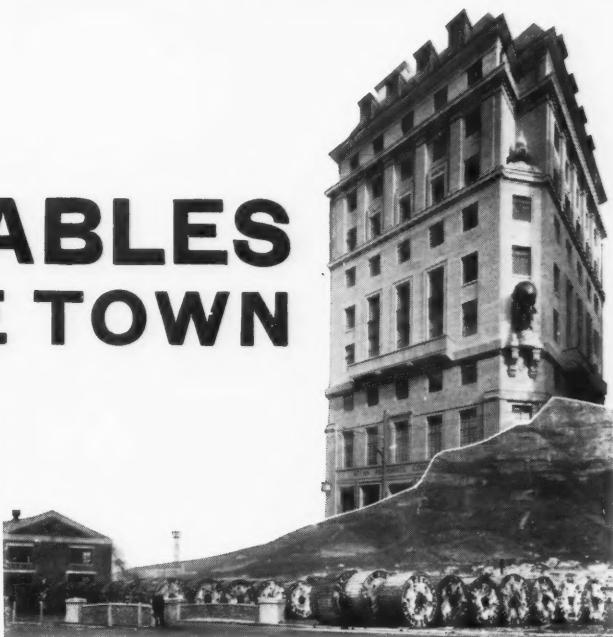
NOBLES & HOARE LTD.

Head Office & Works:
CORNWALL RD., STAMFORD ST
LONDON, S. E. 1.
Tel: WATERloo 4694.



B.I. CABLES

IN CAPE TOWN



THE illustration shows the new building of the Atlas Assurance Company Ltd., Cape Town. The Architects were Messrs. Hawke & McKinlay and the building, comprising nine floors in addition to ground floor and basement, has been wired throughout with **B.I. Cables** by the Electrical Contractors—Messrs. E. A. Shaw & Co. (Pty.) Ltd., 101, Bree Street, Cape Town.

BRITISH INSULATED CABLES LTD.

Head Office: PRESCOT, LANCs. Tel. No.: PRESCOT 6571

Press Opinions of some BOOKS

published by
THE ARCHITECTURAL PRESS

**THE ARCHITECTURE OF
ENGLAND. From Norman
Times to the Present Day.**
By Frederick Gibberd,
F.R.I.B.A., A.I.A.A.

Second
Impression **5/-**, postage 7d.

**A MINIATURE HISTORY OF
THE ENGLISH HOUSE.** By
J. M. Richards.

Second
Impression **3/6**, postage 4d.

**GARDENS IN THE MODERN
LANDSCAPE.** By Christopher
Tunnard, Associate of the
Institute of Landscape
Architects.

15/-, postage 7d.

CIVIL PROTECTION. By F. J.
Samuely and C. W. Hamann.

8/6, postage 8d.

"Though this is described as 'for the most part, a picture book', it is astonishing what an amount of information Mr. Gibberd has packed into its pages, and it is not merely information about facts but about the reasons why. It really explains English architecture, and in language that any intelligent person can understand."—TIMES LITERARY SUPPLEMENT.

"Mr. Gibberd's book . . . at the phenomenal price of 5/-, gives a delightful perspective of English architecture . . . This is a really sound book, of a kind which is badly needed."—ARCHITECT AND BUILDING NEWS.

"There is little to criticize in a book so useful as this. . . . School children and local councillors should be made to learn from his (Mr. Richards') book; others will find that it brings the dulllest town to life and makes the prettiest village something more than 'picturesque'."—SUNDAY TIMES.

"The little handbook most of us have wanted for a long time."—MANCHESTER GUARDIAN.

"This publication is certainly the first serious contribution for many years to garden literature. . . . Altogether it is a provocative and delightful book."—

G. A. JELLICOE in THE ARCHITECTURAL REVIEW.

"Though this is not a 'gardening' book, it will provide a fascinating study for those whose conception of a garden is something more than the intimate enclosure of the ground immediately surrounding the house. Every student of garden design, amateur or professional, is earnestly recommended to read it. He will find much in accord with his own sympathies, some things with which he will heartily disagree, and about others, some obscurity of intention that will leave in his mind a note of interrogation. Perhaps the author's aim was to give us to think; if so, he has succeeded."—THE STUDIO.

"The book is addressed particularly to architects and engineers, but because of its scope and thoroughness it will certainly find readers among all those, from employers to local Government officials, who are interested in the provision of air raid protection. It is at once a guide to A.R.P. legislation, a practical handbook on the building of 'blast proof' shelters and a textbook on the theory of designing protective structures in general."—

PETER JACKSON in THE ARCHITECTS' JOURNAL.

Write to the Publishers for a copy of their illustrated Catalogue of Books on
Architecture, Fine Art, Building Science and Building Practice. The address is:

45 THE AVENUE, CHEAM, SURREY