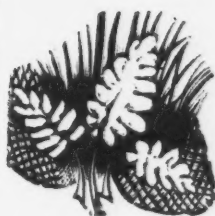


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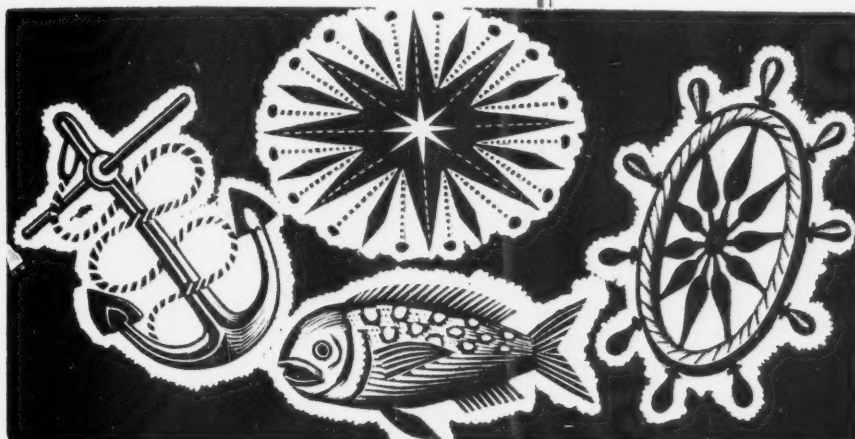
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THE ARCHITECTURAL REVIEW



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DECEMBER 1943. TWO SHILLINGS AND SIXPENCE

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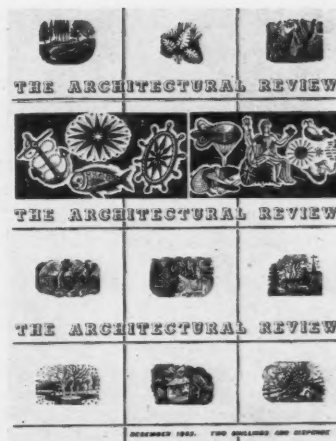
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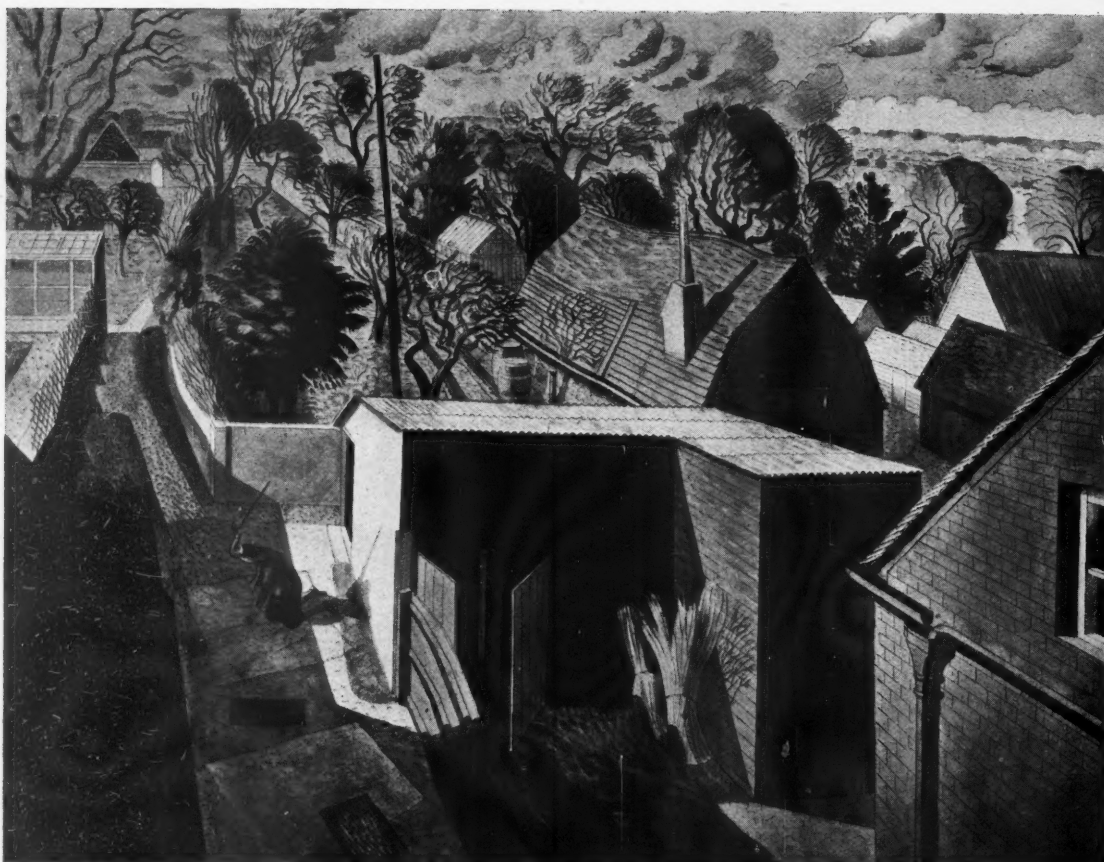
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TWO SHILLINGS AND SIXPENCE

THE COVER is a composition of Eric Ravilious woodcuts. Ravilious who was killed last year while on duty as a war artist was the most promising painter-designer of his generation. The soundness and freshness of his approach, and his position in the twentieth century search for a new style of ornament are discussed in an article on pages 155-162. The two large woodcuts were done for the Admiralty. They are Ravilious's last work of this kind. The others are from the Kynoch Press Note Book for 1933.





IN MEMORIAM ERIC RAVILIOUS

Just over a year ago Eric Ravilious was reported missing from a flight undertaken in the course of his duties as an official war artist. He was then thirty-nine years old. Six months later he was officially presumed to have lost his life.

He was first generally known by his wood engravings, and if he had confined himself to this technique alone he would have made a sufficient reputation; later, when he had widened the field of his work to include mural painting, water colour drawing, lithography and decorative design, it became clear that he was one of the best artists of his time, and also one of the most versatile.

His engravings were often associated with the finest productions of typography at a time when the standard of English typography was being raised to a very high level. He worked for the Golden Cockerel, Nonesuch and Curwen presses among others, and the Nonesuch edition of Gilbert White's *Natural History of Selborne* is one of the latest and best examples of his work as a wood engraver. His best known mural paintings are those which he did in collaboration with his friend Edward Bawden at Morley College, but he did work of this kind also at the new Merchant Taylors' School and at the Morecambe Bay Hotel. He held during the nineteen thirties three exhibitions of water colour drawings, chiefly landscapes, the success of which was as complete as it was well deserved. He was one of a small number of contemporary artists who retrieved water colour from something like amateur status and restored it to a place of the first importance in English painting. Two examples of his work in this medium are reproduced on this page: Great Bardfield, Essex, and Hammer-smith Terrace. Both were done in 1933.



Ravilious's work as a designer, which had engaged him only long enough to show that he could do it outstandingly well, is the subject of an article on pages 155-162.

He was a good athlete and fond of every kind of game. He lived as an artist should with a more than ordinarily keen appreciation of life, doing whatever he did with a gaiety and enthusiasm in which his companions could not but share. To be with him was to be sure of exhilaration and enjoyment, and to know him was to become his friend; and what perhaps chiefly made him rich and secure in friendships was a conscious and unfailing generosity and tolerance in which few could equal and none could exceed him, and which he had evidently made a habit of life.

Ravilious served in the Royal Observer Corps during the first months of the war. He was appointed an official war artist to the Admiralty in 1940 and was commissioned as a Temporary Captain in the Royal Marines. The chance of new experiences, the chance of adventure which this appointment offered him he took eagerly and used to excellent purpose; for he was of an adventurous disposition, and it was from an adventure that he did not return.



ORNAMENT IN MODERN ARCHITECTURE

By Sir Kenneth Clark

The original D.I.A. slogan that function equals beauty, and the original Corbusier slogan that a building is a machine are no longer sacred. The truth seems re-established that the two qualities of functional and æsthetic adequacy can (not must) be independent. These have for centuries been regarded as identical with construction and decoration. That is what makes the absence of any original idiom of decoration in modern building so alarming. If for good reasons it cannot exist, is not the architecture of the twentieth century doomed to remain sterile, because devoid of play and joy? Sir Kenneth Clark, the Director of the National Gallery, here puts forward serious and melancholy proofs, strengthened by historical evidence. They refer to architectural ornament only. Are Sir Kenneth's reasons not equally valid for ornament in industrial design and craft? Logically they appear to be.

Yet there is the work of such a man as Eric Ravilious, to whom the central article of this number is devoted. It is frankly and happily ornamental, not laboured, nor self-conscious, and contemporary in every line. And it comes off. How can that be? We only put the question. It may be that Ravilious's is an exceptional and therefore not sociologically or historically significant case. Or it may be that ornament is still (or again) possible in the flat, though not in three dimensions. Or it may be that Ravilious's return to the English vernacular instead of the classical and Gothic traditions of antiquarianism and connoisseurship heralds a new kind of ornament. There are many possibilities, and the problem is worth pondering.

ONE of the most interesting screens in the Rebuilding Britain exhibition of the R.I.B.A. showed the contrast between St. Paul's Cathedral and the Ministry of Pensions in Prague. The contrast was arranged to show how new materials transform the character of building, and the caption under the photographs told us that Wren would have used this more economical form of construction had it been available to him. But surprised, and perhaps delighted, as Wren would have been by this contrast in materials, he would, I venture to imagine, have been even more astonished at another contrast—the total absence of ornament in the modern building, which would have seemed to him almost an abdication of the architect's position.

In the last years we have been told so often and so emphatically that architecture is an affair of materials, construction and proportion, that we have almost forgotten what a part ornament played in the minds of the great architects of the past. But we have only to look through the collections of architectural drawings which have come down to us from the Middle Ages to Sir John Soane, to see how much time, thought and invention they expended on ornamental details. Michelangelo has left dozens of drawings for a single moulding, Borromini a score of studies for a single decorative palm. Or, if it be objected that these are rather pictorial architects, take that pattern of architectural orthodoxy, Palladio. Palladio was content to fill a whole sketch book with studies of the capital and entablature at the corner of the portico of the Villa Malcontenta. But I need not accumulate examples, for no one with any knowledge of history would deny that in the past ornament has been an essential part of architecture; and a great architect would not have thought of designing a building to which ornament could be added, or not, any more than a painter would have thought of designing a picture in which the shapes could be made into figures, or not.

So the complete absence of all ornament, even of the simplest mouldings, in modern buildings is really something very extraordinary; and we are forced to ask whether it is what art historians call an expression of the form-will, something positive and durable, like the Gothic arch; or whether it is an accident, a temporary impoverishment which does not respond to any real need in the human spirit.

The Historical Approach

Now this question—how far a phenomenon which

appears to be a retrograde step is due to will and how far to accident—is always an extremely delicate one, and demands from the art historian great wariness. So perhaps it would be prudent to recall the most famous instance of the problem—the transition from Classical to Byzantine art. In the arch of Constantine, 2, 3, are reliefs of several distinct types. Some of them are fully modelled, realistic, in the ordinary classical tradition; and others are flat, frontal, stiff, hieratic, what we would call primitive. Now it used to be assumed that these “primitive” reliefs were due simply to poor workmanship—were like that because of a decline in civilization, because the builders of the arch of Constantine could not do any better. But later historians pointed out that the builders of Constantine’s time could do very well in the Classical style when they wanted to, and that their standard of workmanship was quite high. And so the theory was advanced that the primitive-looking work of the third century was not due to a decline in culture but to a change of will—people really wanted primitive-looking art. The detached historian attempting to occupy what Jacob Burckhardt called “an Archimedean point outside time” may say that at such periods people actually want what is bad—by which we mean what is alien to their own tradition and incapable of a large range of expressiveness. They willingly impoverish themselves. But he will have to add that ages which produce imperfect forms of art are really ages of transition between one fully integrated culture and another; and (to return to our example) although the Classical reliefs on the arch of Constantine are better works of art than the primitive-looking ones, they look backwards to the Parthenon, whereas the primitive ones look forward, however unsteadily, to the mosaics of Ravenna, 4.

The Nature of Ornament

So much for the frame of mind in which an historian of art is bound to approach this question of the absence of ornament in modern architecture. Now let us approach the subject from another point of view and ask: What is the nature and function of ornament? In the past we might have begun by answering that ornament is an instinct; that man makes patterns on the objects he values as instinctively as he pats a dog or strokes a cat. This is certainly true of primitive man and of children; and the strength of this urge is proved by the fact that although in the past religious or moral reformers, for instance, the Cistercians, have more than once tried to banish ornament, it has always reappeared very quickly, often in a more effective and concentrated form.

In defining the nature of ornament we must consider its degree of subservience to the building. Of course all ornament must be closely related to the building, but there is ornament which exists primarily for its own sake and ornament which exists solely as an adjunct of architecture. The frieze of the Parthenon, as we all know, was barely visible in its original position; practically no allowance was made for the fact that it would be seen at a very sharp angle and that the light would strike it from below. At the other end of the scale lie the Classical ornamental motives—egg and dart, for instance—and even ordinary mouldings which, however admirable in their place, cannot be looked at for their own sakes. In between lies the naturalistic ornament of the thirteenth and fourteenth centuries. Now the disappearance of ornament which exists in its own right would not be surprising, because the use of fine sculpture as part of the decorative scheme of buildings has never been universal—it was a Greek and Gothic achievement, and from the Renaissance onwards was exceptional. Take away the sculpture from half a dozen representative post-renaissance buildings—the Villa Rotonda, Sta. Guistina, the Escorial, the Place de la Concorde, Hampton Court, St. George’s Hall—their effect would not be lessened; but take away their ornament in the narrower sense and they would be ruined. The strange, unprecedented thing about modern architecture is the disappearance of the ornament which is subservient to the building as a whole.

The old books rightly referred to this kind of ornament as a language and spoke of the “grammar of ornament.” That is a correct and valuable analogy. Ornament, like language, is a means of expression which depends on the acceptance of certain recognized forms. Those forms grow exactly as words grow, and like words they are subject to local variations. Of course ornament is a less complicated method of expression than language and has an infinitely smaller vocabulary—indeed the vocabulary of Classical ornament—palmette, egg and dart, acanthus, and so forth—is remarkably restricted, I. There was a moment when the grammar of ornament was upset by the outburst of Gothic naturalism, just as Latin grammar was upset by the Gothic languages. But quite soon naturalistic forms

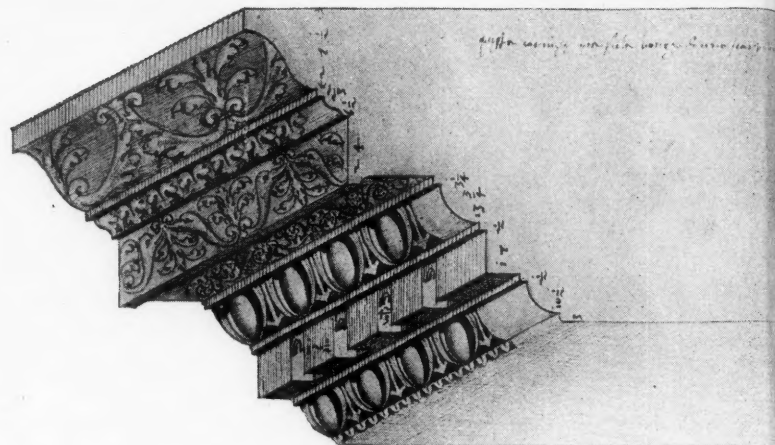
began to simplify themselves, to become systematized and ultimately almost assimilated into the old vocabulary of ornament. The lesson of this analogy is that you can no more invent a new system of ornament than you can invent a new language: you can expand, re-combine, but not invent—or at least, if you do, your invention will not be acceptable to anyone else. The ornament of *art-nouveau* is like a sequence of meaningless sounds. Its rhythms are like those of seaweed floating under the tide, which lacks the skeleton of growth. Yet it was a courageous effort to escape from the exhausted formalism of Classical ornament, and perhaps it would not be fanciful to see rather the same result in Joyce’s attempts, in *Finnigan’s Wake*, to escape from the worn-out forms of language.

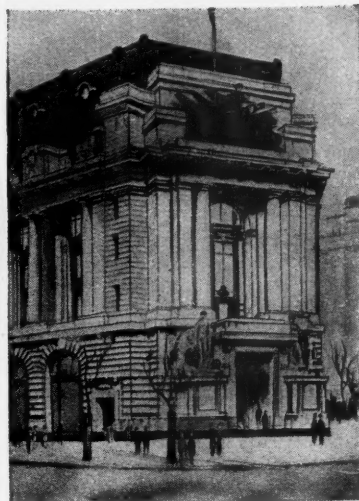
The functions of ornament are also twofold, and correspond, very roughly, with its dual nature: ornament can be emblematic or decorative (though very often both). The sculptures which adorned the Greek temples and the Gothic cathedrals were there because their builders felt that architecture should affect the mind as well as sheltering the body. Mass, line, proportion, can influence the mind by themselves, but not explicitly enough for an age which believes that it has important lessons to teach. Lessons, in the past, were taught by allegories or fables: that is one of the things which Classical and Christian teachings have in common. And the visual equivalent of the allegory or fable is the emblematic figure. For various reasons touched on later, the allegory and emblem have become so remote from us that we can hardly believe in a time when the emblematic sculpture on a building had more than a decorative purpose although old writers on architecture make it quite clear that this was so.* But we are all aware of the decorative function of ornament. In all works of visual art the eye requires certain points of concentration where it can dwell for a moment with a different tempo and perhaps a different focus. Without such points of rest the eye is apt to glance off a complex of forms like air off a streamlined surface. In architecture the choice of these points is indicated by symmetry, by pivotal points, by functional importance and by those parts of a building where important junctures take place—junctures which in any case involve an abrupt transition unless modified in some way. It is at these points that all architecture up to twenty-five years ago has introduced ornament. The most systematic of all ornamental schemes are, of course, the four Classical methods of dealing with the junction of vertical and horizontal—what are known as the Four Orders; and the proper use of the Orders used to be considered a test of an architect’s ability, just as a fugue was a test for a musician; although we know that ultimately both fugue and cornice are only valuable if they are expressive.

Why are modern buildings without ornament?

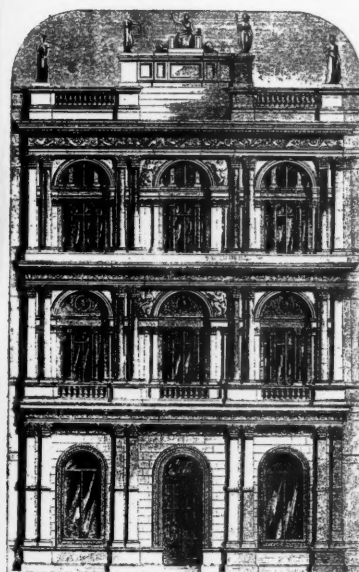
Let us now try to answer the question: Why are modern buildings without ornament? Is it a reaction? After the debauches of the nineteenth century our architects have such indigestion that they are condemned to a diet of Ryvita and Vichy water. If that were the correct answer, we should simply be witnessing one of the cycles of style which are to the art historian what trade cycles are to the economist. But the complete absence of ornament in modern architecture is something far more radical than that. It

* Readers will be familiar with the delightful books in which this point is proved by Emile Mâle. The last of his four volumes *L’Art religieux en France après le Concile de Trent* is the most relevant to my argument.

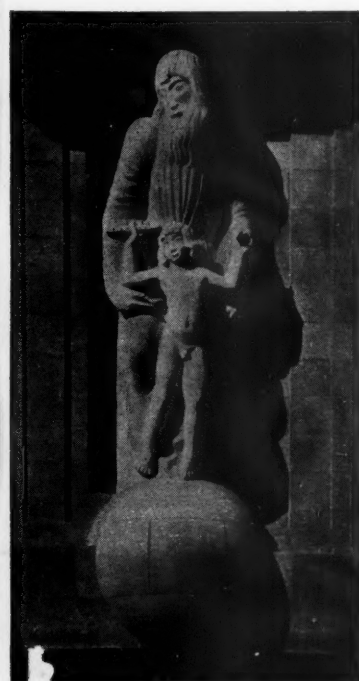




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is not a reaction against the abundance of ornament of the preceding age—as Classicism was a reaction from Baroque and Hellenism from Rococo—but against the utter meaninglessness, the complete superfluity of ornament in the conventional architecture of the last fifty or sixty years. Take away the sculpture from over the portico of (say) Australia House, 5, and no one would be a penny the worse; those tons of masonry, that mass of sprawling figures are a sham. The architect never really thought anyone would be the better off for it. I doubt if even the sculptor did. It was put there solely because of a conventional notion that an important public building must have a handsome allegorical group over the door. It is significant that an impartial observer, the social philosopher Veblen, could classify ornament as “conspicuous waste,” and maintain that it only existed in order to prove that the leisure class had power to exact tiresome and unnecessary labour from the workers. When Veblen wrote his *Theory of the Leisure Class* this grotesque proposition was very nearly true. How had this unprecedented state of the arts arisen?

The Measuring Mind

The answer given in books on modern architecture is “the machine.” We are all familiar with the story of the craftsman being gradually replaced by machinery. But after all machines, however efficient they are, do not design ornaments or carve sculpture. And it is the design and invention of the nineteenth century ornament rather than its execution which is feeble. The execution, as a matter of fact, is often remarkably good and craftsmen can still be found capable of the finest workmanship (and, incidentally, execution in the Middle Ages and eighteenth century was often outstandingly poor). In any case, art history teaches us to look for the cause of great changes in artistic forms in changes of spirit and not in mechanical changes. So I would trace the decay of ornament not to machines, but to the state of mind which led to the triumph of machinery. We can call that state of mind scientific or materialistic (just as we can call its converse religious or superstitious) according to its manifestations and our prejudices. Let us agree to call it the *measuring* or *quantitative* frame of mind. Now the measuring frame of mind produced, and is still producing, some of the greatest achievements of the human race: not only science itself, but the doctrine of the greatest good for the greatest number which, when based on statistics, becomes social science. But it is fatal to art, because art cannot be measured: and it is particularly fatal to public art—and architectural ornament is a form of public art—because there the test of measurement is most naturally applied. Judged by measurable standards—economy, solidity, social science, etc.—art in public is superfluous; it can only be justified by an inner conviction. To say that people will only believe in what can be proved is, unfortunately, far too optimistic. People still live by faith. The sum total of faith in the human mind is probably fairly constant, but it attaches itself to different manifestations at different periods. The bones of the saints, the Rights of Man, Dialectical Materialism, Psycho-analysis—all these have been the means of precipitating a quantity of faith which is always in solution. People probably believe as much nonsense to-day as they did in the Middle Ages. But we demand of our precipitant that it *looks* as if it could be proved—that it appears to be measurable. People would have believed in art during the last fifty years if its effects could have been stated in an immense table of figures or a very complicated graph: of course, they would not have checked the figures or understood the graph, but the existence of these credible symbols would have sustained their faith.

Now lack of faith is infectious, and soon communicates itself from audience to actor. And the moment an architect begins to say to himself “Is my cornice really necessary?” it ceases to be so.

As well as destroying the basis of belief in ornament, the scientific spirit impoverished the image-making faculty by invalidating the emblem. The forces of nature, the parts of the world, the virtues and vices and other general concepts instead of being allegorized were analysed and explained. As more and more people could read, it became less necessary to appeal to them through the eye. The shop sign, to take the crudest instance, ceased to be there for information, and so ultimately ceased to be there for decoration either. There was no point in putting up a group symbolizing Australia, 5, when one could learn all about Australia from books, films and those colossal Christmas numbers of illustrated papers which are an annual embarrassment to those of us who have relations in the Antipodes. As for virtues, vices, arts, sciences and other abstract concepts, it is hard for us to believe that people ever tried seriously to interpret the figures which symbolized them;

but the fact is that they did. To-day every one of the figures is forgotten—except, perhaps, for justice with bandaged eyes and scales—and learned men have to interpret what was common knowledge in the seventeenth or eighteenth centuries. Now the fact that emblematic figures are no longer accepted or understood is a very great handicap to anyone who would apply sculpture to architecture because it deprives him of his natural repertoire. The value of this repertoire to the architect is proved by the fact that it was used long after it had ceased to be accepted—look, for instance, at the Whitehall front of the Foreign Office, 6, covered with allegorical representations which no one ever pauses to interpret. And the collapse of the symbolizing frame of mind is particularly harmful at the present day, because many modern architects who have found themselves unable to use decorative ornament—the old grammar of ornament—have sought to create those points of focus I referred to earlier by the insertion of pieces of sculpture. But what could these pieces of sculpture represent? They could only symbolize some function of the building, and we have ceased to think symbolically. This lack of conviction and clarity in the symbol leads to vapidity and wooliness of form. The two figures on columns outside 66, Portland Place, seem to share in the embarrassment of any passer-by who is so tactless as to ask what they are doing there.†

Death of the language of ornament

So throughout the nineteenth century we have a decline in the general belief in the value of art; and we have a decline in the image-making and image-reading power. Finally we have the gradual death of the language of ornament. A language can die of its own purity, it can die of exhaustion, it can die from adulteration, and it can die because it is no longer expressive. In the nineteenth century the language of ornament died for all these reasons. Perhaps the historical process was something like this. Early in the century it began to die of its own purity; Classical ornament became so exquisitely pure and tasteful (in, for example, such a building as Holland's Southhill) that it lost vitality; and it may well have seemed that the Classical style was at last exhausted. At the same time the new range of travel and of historical study suggested the possibility of re-animating it by ornamental motives from other styles; but the mixture merely succeeded in adulterating the Classical style without revitalizing it. It is possible to revive a language by the gradual introduction of new words, but if it is suddenly mixed up with the grammar and vocabulary of other languages the result is Babel—or Esperanto. The only real alternative to the Classical system of ornament was the Gothic, and one can easily understand why an intelligent architect of the nineteenth century could think that a revival of Gothic was as likely to succeed in 1850 as a revival of the Classical style in 1450. He was shutting his eyes to the fact that conditions of life and thought in 1850 were totally different from those of the Middle Ages, and that the language of ornament must be expressive of its age. So in the end ornament died because neither of its traditional languages was expressive of the time, and no new language was gradually formed to replace them. In a way the most expressive ornament of the mid-nineteenth century was the most degraded—the ornament of piers and pubs, 8, and merry-go-rounds, a kind of crude, cheery, comfortable, vulgarized Baroque which manages to retain real vitality. Compared to the use of traditional ornament in the same period they are like music-hall songs compared to the Greek and Latin hexameters of sixth form school boys. It is true that some architects were able to use the traditional styles with such taste and learning that their ornament may be enjoyed almost as much as the Latin lyrics of William Cory; but after all English poetry in the last fifty years would have been considerably less interesting if it had been written entirely in a dead language.

Considering the architectural history of the nineteenth century, the surprising thing is not that architects have ceased to use ornament in the last twenty years but that they continued to use it for so long after it was dead. There are, of course, many bad reasons for its posthumous survival—convention, the weight of inertia, hypocrisy, desire for display or advertisement, etc. There was also a good reason—ornament is so desirable from the decorative point of view that architects did not quite see how they could do without it. Then came functionalism, new materials, glass, steel and concrete, the architectural revolution which is familiar to everyone—at least it ought to be, because no artistic movement has been more relentlessly publicized, and the flood, which had been held back for so long by the

† Incidentally the same street contains one of the few pieces of modern architectural sculpture which are entirely convincing as symbols, Gill's Prospero and Ariel on Broadcasting House, 7.

giant dam of convention, burst over architecture sweeping all before it, living and dead. Did it also sweep away the soil?

Attempts to create a new language

In cutting out ornament the creators of the modern style were quite confident that they were performing an act of will. They said that their style did not require any ornament, would indeed be better without it. That volume, line, movement, the fluid quality of space—a few less strong-minded ones have added colour and texture—had taken its place. In so saying they were making a virtue of necessity. What they really felt was “traditional ornament is dead, we cannot invent a new ornament, so better no ornament than bad ornament.” That is a negative kind of doctrine with which to promote a revolution, but it probably represents the truth. So, in spite of purists, new forms of ornament have continued to creep into modern architecture. There is the pseudo-Swedish, 9, which was imported into England just as it was going out of fashion in the country of its origin and so has a somewhat self-conscious and apologetic air. There is the Jazz style, 10, deriving from the cubism of the '20's and now current in cinemas, cafés, road-houses and other places of popular resort. This successor to the crude Baroque of pub. and prom. is more degraded because more arbitrary, being based on a short-lived stylistic experiment and not on a systematic formal language. Perhaps its banal colour and flat, edgy forms are really expressive of the anarchy of democratic taste; to an eye trained by tradition they seem the most sordid form of decoration ever applied by man to his artifacts. Finally there is the attempt to use in a decorative sense the shapes created by functionalism. That ornament should grow out of a mis-application of function is, of course, a common occurrence in art history—indeed a great part of ornament consists in the functional necessities of one medium expressed decoratively in another. When therefore we see streamlining, 11, applied to an object which is not able to move we should remember the origin of metopes and triglyphs before releasing our indignation. Does this mean that functionalism may gradually generate its own system of true and living ornament: that we have only to wait another twenty years or so and we shall see decorative streamlining reduced to a system like Ionic entablature? I do not think so. Although it would be prudent to suppose that an appetite so usual as the appetite for ornament will ultimately reassert itself, I do not think that it will affect architecture for a long time.

The Measuring Mind will prevent a revival of ornament

The conditions which led to the death of traditional ornament still hold good and are as antagonistic to the birth of a new ornament as to the survival of an old one—perhaps rather more so. The belief that everything must be judged by measurable standards is more firmly embedded than it was a hundred years ago. Measurable standards in architecture means the proportion of expenditure to utility. And here I fear that the modern style has played into the hands of materialism—perhaps inevitably, because functionalism is, in the most literal sense, a materialist doctrine. Although the best modern architects may for a time exclude ornament for aesthetic and doctrinal reasons, far the larger part of buildings in this style will be without it simply because it costs money. Once it is realized that the lavish display of decoration on, shall we say, the Russell Hotel, no longer enhances its prestige and attracts customers, builders will be only too glad to cut it out of their estimates. Standing at the corner of Russell Square in view of the Russell and Royal Hotels, we can compare the merits of nineteenth century materialism attempting to hide its shame under a mass of “conspicuous waste,” and materialism unashamed, the naked materialism of the twentieth century. Whatever our conclusions, we may be sure that it will be a long time before the measuring mind will admit ornament on the estimates again. After all, the shortest way between two points is a straight line. Blake's man who built the pyramids has triumphed—one of the consequences which Blake foresaw when he said “Bacon's philosophy has ruined England.”

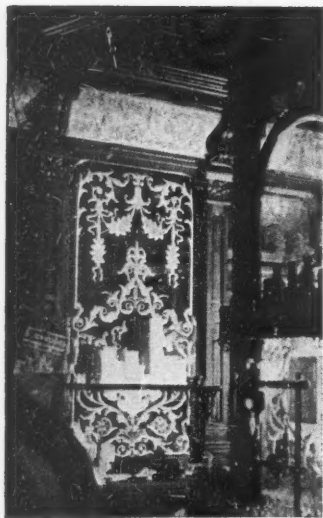
This mention of the great English prophet of measurement

reminds us that we must not give a too narrowly economic explanation of what is undoubtedly a spiritual phenomenon. Because, to return to the historical problem considered earlier in this article, I believe that the decay of ornament is the symptom of a change of spirit almost as revolutionary as that which separates the antique from the Byzantine world. Ornament has disappeared not only from architecture; it has disappeared from all the arts. No musician to-day can lead from one vital point to another with a passage of conventional ornament in the manner of Beethoven, still less create a whole pearl of ornament round a grain of meaning as Haydn does in his pianoforte sonatas. Every line of modern poetry labours with meaning and imagery, till we long to throw the floundering poet some empty, buoyant convention on which, for a few seconds, he could rest and recover breath. But conventions no longer sustain; they sink, deflated, and drag down the poem or musical composition with them.

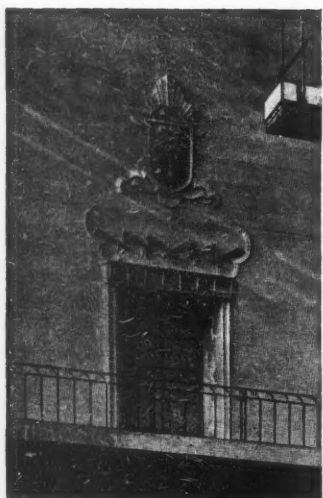
Ornament has disappeared from all the arts because it has disappeared from life. Now this absence of ornament from life, though rooted in materialist philosophy, springs immediately from two important discoveries of the nineteenth century. First, the specialization of function, that device which contributed so greatly to the prosperity of the period, and which, in spite of the anathema of Carlyle and the ridicule of Charlie Chaplin, remains the basis of modern economy. Specialization insists that art is art and science is science. One must not slop over into the other, as was the case in the old scientific books with their fine typography, engraved frontispieces and exquisite colour plates of shells, fossils or fungi. Illustrative details must be banished from maps, together with sea gods, spouting dolphins and similar nonsense. Articles of daily use must also be specialized, till only women's clothes are allowed to please the eye in addition to their proper functions of warming and concealing the body. In certain old-fashioned institutions, it is true, specialization is of very recent growth: in the army, for example, fantastic uniforms and an elaborate, useless ballet (known as drill) were retained for decorative reasons, the hierarchic system creating, as it always does, an instinctive aestheticism. Alas, it has been forced upon the army's notice that the function of the soldier is to fight, and the inevitable specialization has taken place. One of the few accepted displays of ornament in life has been removed.

And then we must admit that the disappearance of ceremonies, rituals and formalities, in which most of the ornament of life was involved, is part of a genuine desire to get back to essential values. We cannot have it both ways. Much as we may admire eighteenth century furniture and decoration, if we suddenly had to put up with eighteenth century conventions I think that most of us would find them extremely tiresome. Unfortunately our rejection of ceremony has gone far farther than the rejection of trivial formalities. Marriage may be considered, still, an important occurrence in an ordinary man's life; and how many of us prefer to be married in a registry office. Well, that is a reasonable point of view: but we cannot complain if there is not a beautiful piece of stained glass in the registrar's window. And if we are doubtful about the importance of marriage, there can at least be no doubt about the importance of death. Yet a large number of reasonable people prefer to be cremated with the least possible ceremony. Birth, marriage, death, spring, harvest—these are the fundamental things which all human beings have thought it right to honour with ceremony. For after all ceremony is one of the few ways in which man can cloak his bare necessities and give them something of order and dignity. And for a moment the unpleasant question crosses our minds, do we believe any more in the dignity of man and the harmony of the universe? How can we, when half-digested scraps of biology, anthropology, psycho-analysis and behaviourism are fermenting in our minds, persuading us that man is an accident of evolution, inhabiting, with futile automatism, a pointless and chaotic universe? If that be our unspoken belief, then we shall get back to essentials all right; back to birth and copulation and death—“under the bam, under the boo, under the bamboo tree.” We shall have no ceremony in life and no ornament in architecture, until some new and more promising faith reintegrates our lives.

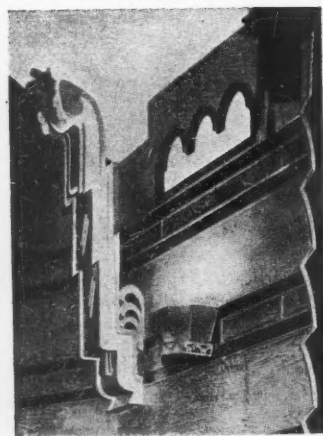
But perhaps that is an unduly gloomy view. We do believe in something—in the improvement of social conditions. To the precipitants of belief I mentioned above must be added the Beveridge Report, an instance of the measuring mind being invested with the power of magic. Unfortunately these great triumphs of measurement are not very satisfactory subjects for decorative ornament. Compared to the loves of the gods and the lives of the saints there are very few ornamental motives to be drawn from the Beveridge Report.



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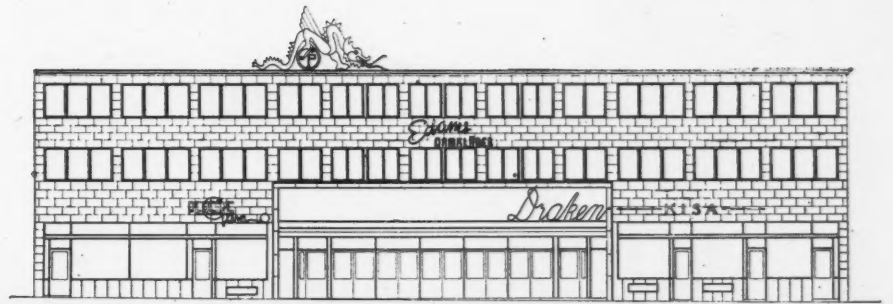
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THE ILLUSTRATIONS—The headpiece is from *Iconologia*, or *Morall Emblems*, by Caesar Ripa of Perugia, Wherein are Engrav'd Various Images of Virtues, Vices, Passions, Arts, Humours, Elements and Celestial Bodies, London 1700. 1 is a Palladio drawing at the R.I.B.A.; 2 and 3, reliefs from the Arch of Constantine; 4, a detail from a mosaic at S. Vitale, Ravenna; 5, Australia House, Aldwych, by Marshall Mackenzie; 6, Sir George Gilbert Scott's Government Offices in Whitehall; 7, Eric Gill's Ariel above the entrance of Broadcasting House; 8, a corner of a Victorian pub; 9, a detail from the Royal Horticultural Hall by M. Easton and Howard Robertson; 10, a detail from the Webwyn Theatre by L. de Soissons and A. W. Kenyon; 11, a child's coaster by H. van Doren and J. G. Rideout.

CINEMA AT STOCKHOLM



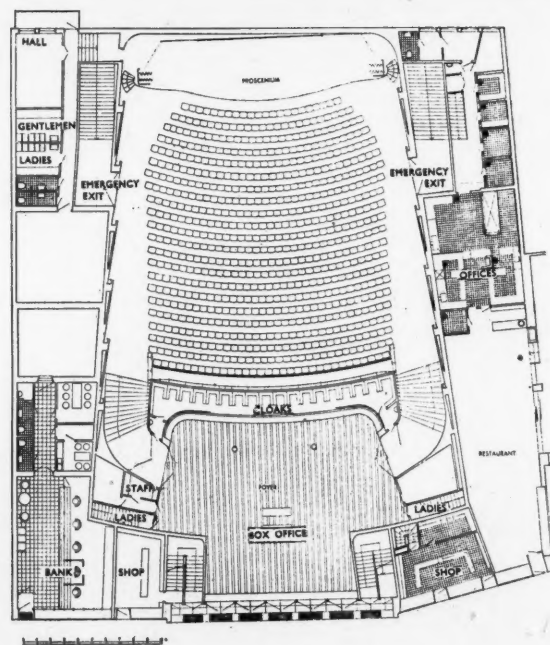
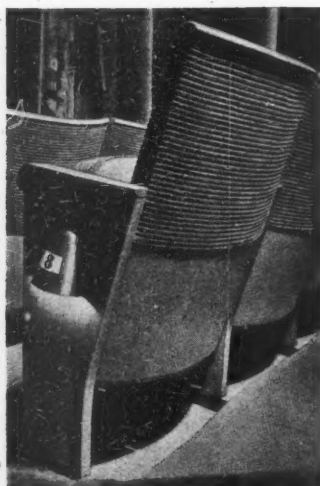


The Dragon Cinema in Stockholm is situated in a position where town planning restrictions forbid the singling out of any one building by special height or specially conspicuous façade design. The architect was therefore limited to a slight emphasis on the swing doors and fascia as against the shops on the left and right, and the sign of the dragon on top of the building as an ornament interrupting the even skyline. The upper floors had to be treated similarly to those of the surrounding buildings.

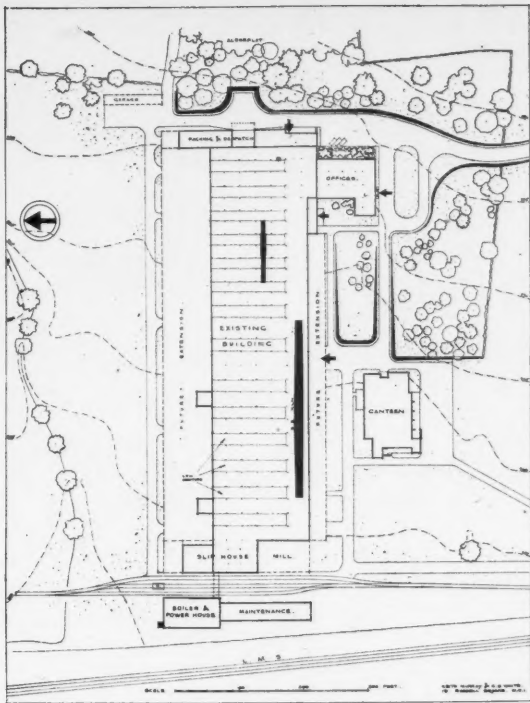
Inside there is a largish foyer with staircase to the left and the right and the box office in the centre. Ample cloakroom space is at the far end of the foyer. The theatre lies straight on, with 1,123 seats rising amphitheatrically so that the back rows are above the foyer. Between back rows and front rows are the boxes

exactly above the cloakroom. The effect of the interior is full and rich, in spite of an almost complete absence of ornament. Decoration is concentrated on the curtain. The size of the screen is 17 ft. 4 in. by 23 ft. 4 in. The walls are stepped vertically for reasons of acoustics and slightly tilted inwards so that they can be carried on without break into the vault. The framework is of reinforced concrete, covered inside with red beech panelling. This is cut into narrow horizontal boards which were delivered to the site in the right standard length and then applied straight to the concrete. The narrow horizontal stripes supply a pattern which is enlivened by the strip lighting up the joints between the steps. The back wall is fabric-panelled.

The seats are comfortable with fairly high backs and upholstery in a heavy ribbed material. The simple lighting of the gangway between the rows of seats is worthy of special note.



Ernst Grönwall



FACTORY AT BARLASTON, STAFFS

GENERAL—Josiah Wedgwood built his factory at Etruria in 1769. It was a model factory at the time, but with continuous growth, wear and tear, and congestion had become inadequate for twentieth century standards of manufacturing efficiency, hygiene and welfare. It was therefore decided in 1936 to remove the factory to a new site in the country, at Barlaston, seven miles from the old site, and $4\frac{1}{2}$ miles south of Stoke-on-Trent. The site purchased is 381 acres in extent. Of this 51 acres were reserved for factory purposes. The rest, with woods and pools, is to be divided between open space and workers' housing. The estate development with its careful preservation of existing trees and a good deal of new planting is in the hands of Louis de Soissons.

SITE—The site slopes from east to west. Railways and canal are in the west. The factory lies close to them, connected to the railway by sidings and a private halt. It is 680 feet long. All manufacturing processes take place on one floor, with storage space below in the western half. The residential areas are planned further east, separated from the factory by a wood.

PLAN—The product in the making passes on from west to east. Boiler and power houses are at the west end separated from the main block by the railway sidings on which raw materials arrive. These enter the building by the mill, then pass on to the slip house and from there to the potting shop. The main feature of this is the 273-foot long electrically fired tunnel kiln, the first of its kind in this country. All sections of the main shop have been planned to preserve as much flexibility of layout as possible, as future extensions are intended to be built towards north and south. The east end of the building houses packing and despatch departments. The office block projects near the south-east end. The canteen stands separate, some

**Keith Murray
and C. S. White**

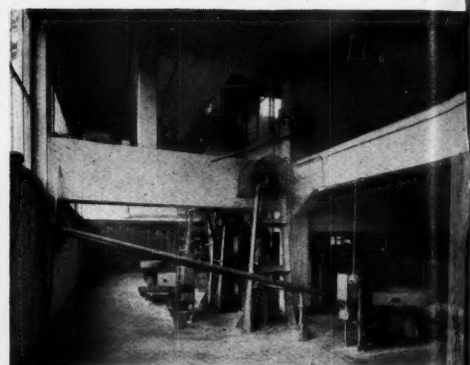
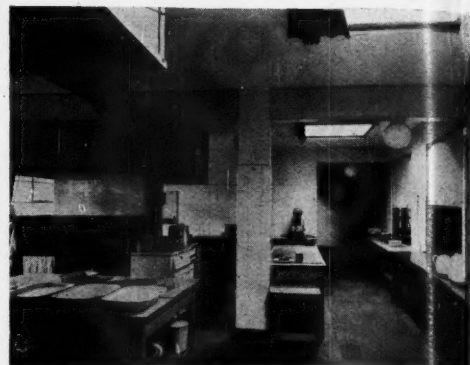
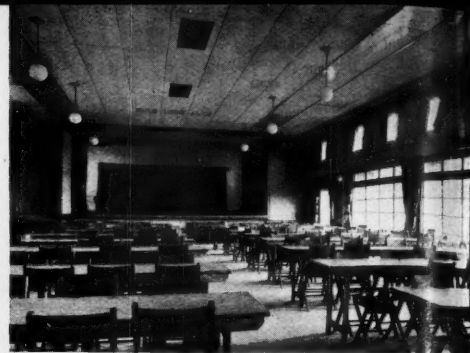
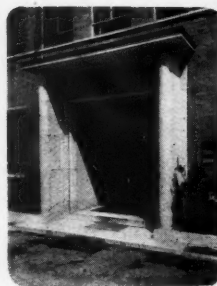


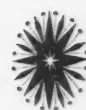
Four views of Wedgwood's new factory at Barlaston. Top, left, canteen; top, centre, east end of offices and factory; top, right, canteen and south wall of factory; bottom, the same south wall with the kiln bay, seen from a nearer viewpoint.

eighty feet further south than the factory.

CONSTRUCTION AND FINISHES—The factory is built of reinforced concrete with permanent outer walls of brick, temporary walls of corrugated iron, backed fibre board. The north walls are wholly of glass above bench level. The chief source of daylight, however, are the monitor roofs, running north-south. The canteen is sheet framed with cedar-boarded brick walls. It has a stage and can seat 700 for shows, 500 for lunch. The main rooms are gaboon-plywood lined.

Below, top, the office block—its asymmetrical porch appears in the small picture on the right—with the south wall of the factory and the canteen in the background. Existing trees have been preserved and the design takes their future growth carefully into consideration. Below, bottom, the weatherboarded south wall of the canteen. On the right, a strip of interiors. From top to bottom: canteen, canteen kitchen, slip house low level, slip house main floor level, kiln bay from east end, biscuit warehouse.





ERIC RAVILIOUS

as a designer

BY R. Y. GOODDEN



Keith Murray, whose new Wedgwood factory is illustrated on the two preceding pages, has, by his many vases, bowls, etc., for Wedgwood's, done more than anybody else to instil a new life into pottery design in Britain. When the success of his new shapes had convinced Wedgwood's that the idiom of the twentieth century could be as suitable for pottery as that of the eighteenth, they began to look round for a pottery decorator. For Keith Murray is a pottery shaper, not a decorator. In Eric Ravilious they found the ideal ornamentist. His style is crisp and vigorous, jolly and original, never mannered and always close to earth and human life. It is of the greatest promise to anyone hoping for a revival of genuine decoration in our age. The following article on Ravilious and his designs was written by one who knew him well, and is an excellent designer himself (Asterisk wallpapers). It shows, besides Ravilious's work for Wedgwood's, some experiments in glass and furniture design, and a small selection from his many designs for book decoration and typography. Mr. Goodden also contributed the In Memoriam note on page 146.

THE designs which Eric Ravilious made for industrial production are remarkable not only for their intrinsic excellence but also for the fact that to gain so much success he turned to his advantage two circumstances which might have been unpropitious; namely, that as a wood engraver and as a painter he had established himself as an artist of the first importance before ever he came to this work; and that he worked at a time when the invention of significant decorative designs was probably more difficult than at any preceding period in history. To judge how much he achieved as a designer it is against the background of these circumstances that his work must be seen.

The making of patterns and designs is the natural and irresistible expression of our intense enjoyment of the perception of light. Light is the fabric from which all works of visual art are made and by means of which they exist; and the tangible materials upon which the artist directly works—paint or clay or metal or stone—are only the agents through which light is fabricated to produce the visual sensation at which the artist aims. Light is a thing of extraordinary fascination: in its grandest and in its most delicate manifestations, in the soft fire of the Northern Lights and in the iridescence of an insect's



wing, in the flight of a meteor and in the lustre of a pearl, in the rising of the sun and in the sheen of a petal; light in all its variety of brilliancy and colour occasions in our minds the most lively and unfailing pleasure; the whiteness of snow, the redness of berries, the greenness of leaves, the blueness of the sky, these simple and familiar sensations assail our consciousness so freshly and so forcibly as to rouse us again and again to exclamations of wonder and delight.



WITH such an infinity of visual sensations as our natural surroundings present to the eye we might have been content. It might have been enough to scan the whole panorama of earth and sky: to watch the compact or deployed formations of the clouds; the innumerable beams of starlight; the changes, now sudden and now slow, of brightness and colour along the contours of the hills; to turn from these to examine the meticulous design of a spider's web or the skeleton of a leaf, or the particular alternations of brightness which show the texture of shingle or bark or ruffled water, or to experience the small sharp sensation of colour from a speedwell or a pimpernel. To see all this might have been enough to satisfy our visual sense during the waking hours of a lifetime. But man is a creative creature and it is not in his nature to confine his sensual experiences to those with which he is naturally provided. He can alter in countless ways the quality and intensity and arrangement of the light which reaches his eyes; he can create light where there was none, and darkness where there was light; he can divide light into colours, and use some and extinguish some; and if he can he will. Indeed he must, because all the creations of his hands are visible and since he can see them he will give himself as much pleasure as he can in the seeing.

So visual art is inevitably born of this union in ourselves of the necessity to create and the enjoyment of the perception of light. So the potter in his clay, the weaver in his yarn, the smith in his metal, the mason in his stone finds

not only the means of making a bowl, a cloth, a blade, a room for his domestic use, but finds at the same time a material with which he cannot help but arrest the passage of light, and so with the aid of tools, pigments, glazes and dyes can transform and order the arrested light into whatever arrangements of brightness, colour and form he most enjoys. Yet this is not enough; if the embellishment of ordinary household things is so pleasant to the eye, how much greater the enjoyment, how much deeper the conscious impression when by one of more than ordinary sensibility and skill the same means and materials are used for the single purpose of enlarging and intensifying the visual experience of others, by translating into visible light the experience of his own clear and imaginative vision.

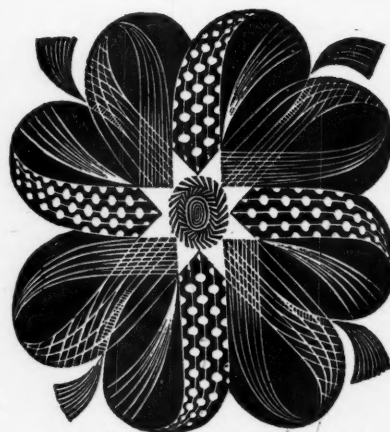
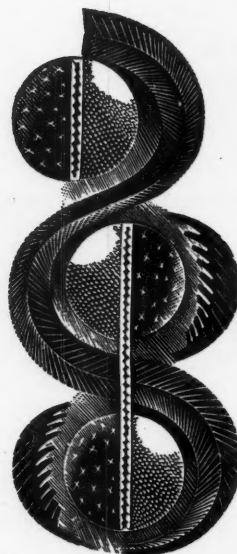
This the artist can do, and in doing it well he adds to the achievements of the human intellect and to the joy there is in life. If he can do so much he will not readily do less, for a man will work to the utmost of his ability and will not suffer lightly any restriction of his creative powers. So it is that the artist who turns his hand to decorative design for industrial production will generally have less success in this particular field than the good professional designer who has not aspired to a higher place in art, for such work involves much attention to manufacturing techniques and commercial requirements which to the artist are mostly an irksome encumbrance but to the designer are the familiar circumstances of his work. Eric Ravilious surmounted this difficulty. He was adaptable to the exigencies of commercial production without any sacrifice of freshness and vitality, and in consequence his designs have, for all their instant charm, a quality of true artistry which is rare in work of this kind.

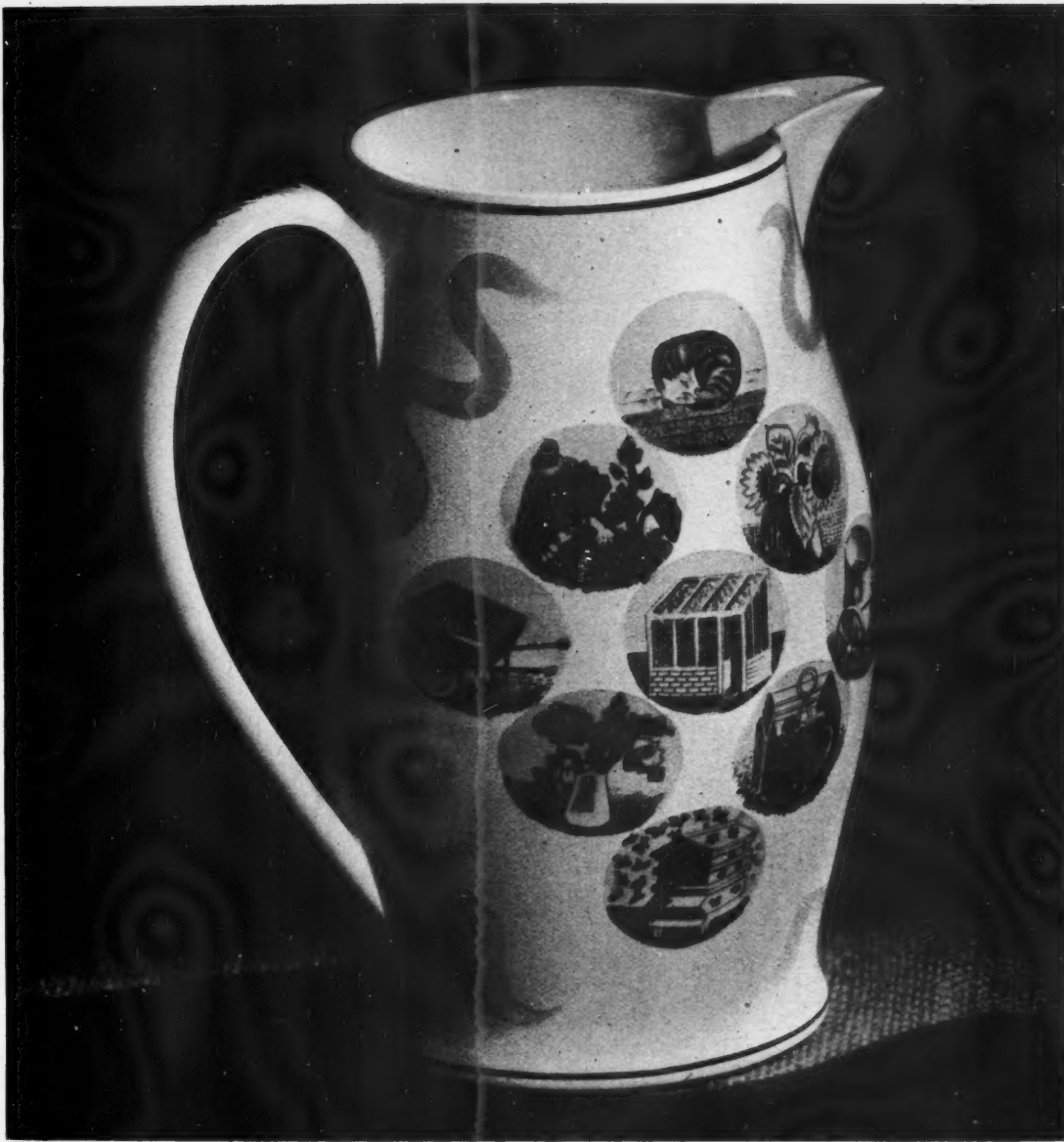


AS a general rule in any period there is evident in all the various kinds of visual art, whether they are for passing enjoyment or for more serious contemplation, a certain uniformity not only in their spirit and conception but

also in the detailed motifs of which the designer makes use. At a particular time particular forms and outlines are by general consent the ones most agreeable to the eye, and they occur repeatedly in the most diverse contexts and in every kind of material. The current style of architecture is generally the chief storehouse from which these elements of design are drawn. The slender pillar, the burgeoning capital, the pointed arch, the pinnacle and spire of Gothic architecture are repeated in miniature as a sculptured frieze on a wall, are carved in wood to make a canopy or screen or the frame of an altarpiece, are painted on glass round the figure of a saint, are drawn on vellum to illuminate a book; the elements of the classical orders are borrowed as freely to make the trimmings of a door, the front of a bookcase, the frame of a mirror, the setting of a portrait, a casket, a candlestick, a title page; while the favourite decorative details of the time, human and animal forms, flowers and foliage, quatrefoil and medallion, cusp and crocket and flute and reed are the stock-in-trade of every craftsman from the mason to the jeweller. These motifs are gradually selected and perfected throughout the period. Some of them are developed from what were originally the structural parts of buildings, some have a special significance in contemporary lore, some are chosen from nature or geometry for their decorative qualities, and some again are annexed from the art of other living or dead civilizations which the curiosity of the traveller or of the archaeologist has recently made known.

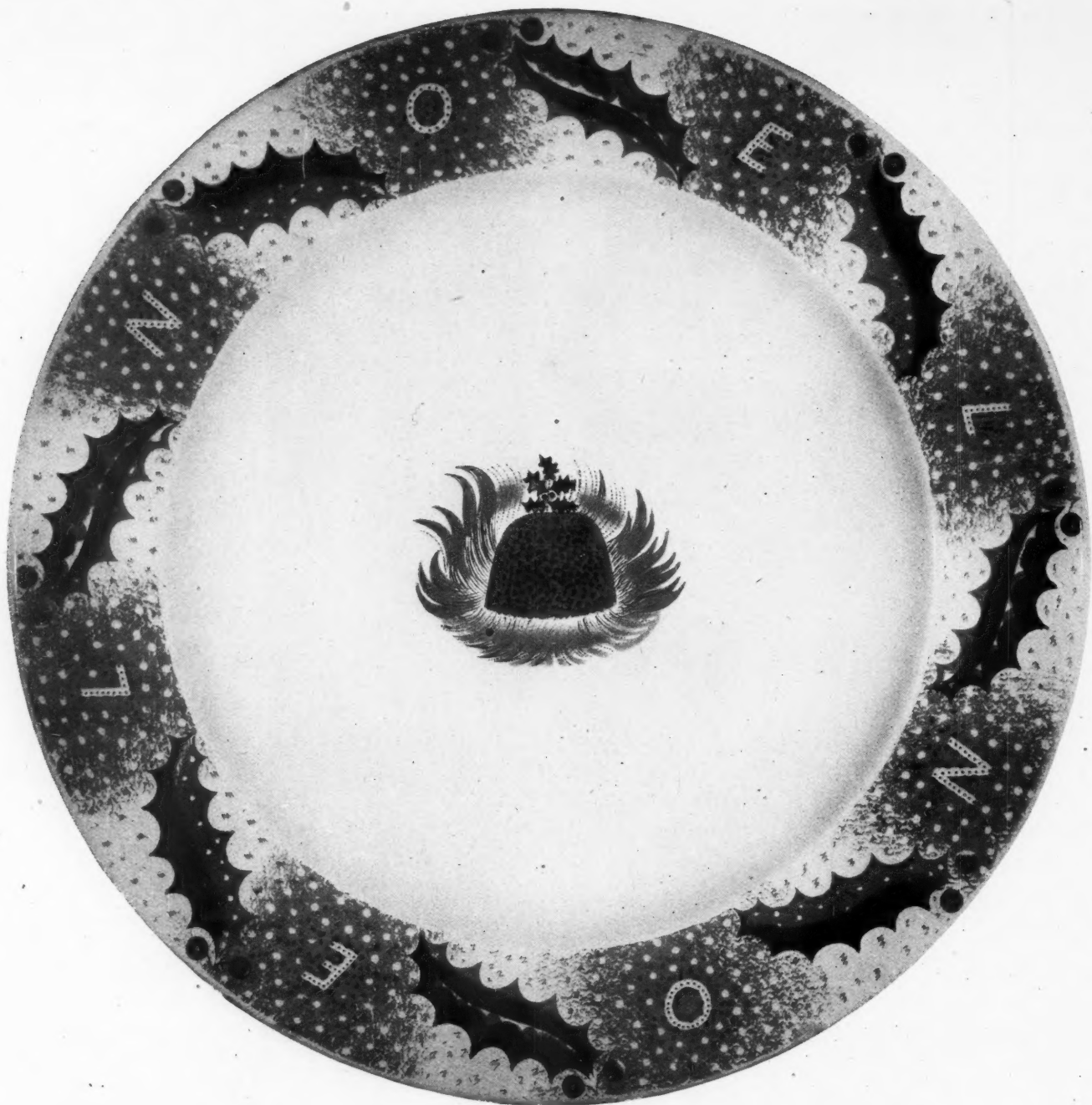
Thus so long as he lives at a time when the course of artistic development is fairly set the decorative designer is ready equipped with a set of forms and symbols of contemporary significance which are generally liked and understood. His concern is to use this currency with economy and effect for the expression of an imaginative idea; at the best he may change or increase it by his own powers of invention or originate fresh ways of using the familiar symbolism; at the worst he can eke out an unfertile imagination by regular raids on the common store, a policy which will often win him considerable applause so long as he faithfully observes the traditional usages and does not transgress the rules of taste obtaining at the time.





Designs for Wedgwood's. Left : Garden accessories. Below, left, top and bottom : Garden scenes. Centre, top : Eric Ravilious's only designs for glass, a range of pieces done for Stuart Crystal in 1935. Centre, bottom : Garden implements. Right : Boat Race.





Top : Eric Ravilious's last set for Wedgwood's *Noel*, not yet put on the market. The leaves are dark and light green, the rest of the decoration chiefly greys and reds. The plate was kindly lent to *THE ARCHITECTURAL REVIEW* by Mrs. Ravilious. Below : the only suite of furniture designed by Eric Ravilious ; it was done for Dunbar Hay and repeated several times. Mahogany with metal inlay. It is interesting to see that here Ravilious went to the eighteenth century and not the early Victorian era for inspiration. The photographs were taken by permission of Lady Sempill from the suite in her possession.





But if there was one period remarkable above all others for the lack of these particular conditions it was the years which have just gone by, the years within which Eric Ravilious worked. There had been no continuity of design for the better part of a century; such artistic forms and conventions as had survived or been revived were either worn out and due for the boxroom or else had been fetched out from there and dusted and repaired when their useful life was long since over: in either case they were practically meaningless; the unifying force which should have permeated and vitalized all branches of art had been diverted and spent in driving the wheels of an industry directed to the making of fortunes but not of wealth; and if the dispossessed designer repaired to the storehouse of architecture in the hope of replacing his equipment he came away with little but the promise that something nice was on



order. The cupboard was not only bare; it was being spring cleaned.

To say this is simply to state the fact and not to regret the circumstance. It was as imperative for the vitality of architecture to clear away the choking encumbrance of dead styles and conventions as it is to prune hard back to the live wood a tree from which the aimless tangled growth of years shuts out the light and air and threatens

to choke away the life. And just as the gardener finds when his work is done a long forgotten pleasure in the purposeful structure of the living tree and sees no fault in its present bareness but rather the promise of vigour and fruitfulness to come, so in the clean and purposeful forms of the newly disencumbered architecture was found a beauty so fresh and exhilarating that for the time it was wholly satisfying.



To those who created it and to those who understood the process of its creation, its structural economy, its air of lightness and space, the lithe interplay of its parts and the contrasting textures and colours of its materials gave visual enjoyment enough. In their eyes it needed no ornamental trappings and indeed at first it could have none, for an appropriate code of ornament did not exist and could not be conjured out of nothing.

Architectural ornament is a slow organic growth and must develop with the parent body. The young architecture of a primitive community may appropriately be decorated with simple geometrical designs or with equally primitive adaptations of natural forms; but this new architecture, though wilfully primitive in one sense, was not the creation of a primitive society. It was the product of an intense concentration of mental effort in a civilization possessing

almost unlimited technical resources, and whatever examples of it were produced with integrity and understanding had about them the consciousness of a long inheritance of intellectual development. In these circumstances any improvised code of architectural ornament must and did appear trivial, while to expect a sudden growth of something more natural and appropriate would have been as illogical as to expect leaves and flowers to sprout overnight from the newly pruned tree.

But however right and inevitable was the lack of a current code of architectural ornament, for most people it made the unfamiliar beauty of the new buildings doubly hard to appreciate. For a time, too, its influence (or the influence which brought it about) prevailed in other fields, so that wallpapers gave place to a wash of distemper, the oriental carpet to the plain pile or haircord, chintzes and damasks to unpatterned fabrics, and all the paraphernalia of daily life assumed a puritan character of simple shapes and natural textures and colours and did not attempt the added charm of surface decoration; while the most precious sources of visual enjoyment, paintings and sculpture, were simply relegated from the room and consigned to the dry official environment of public galleries.

This was a kind of voluntary starvation diet which was just the treatment after the injudicious surfeit of late Victorian and Edwardian times, but

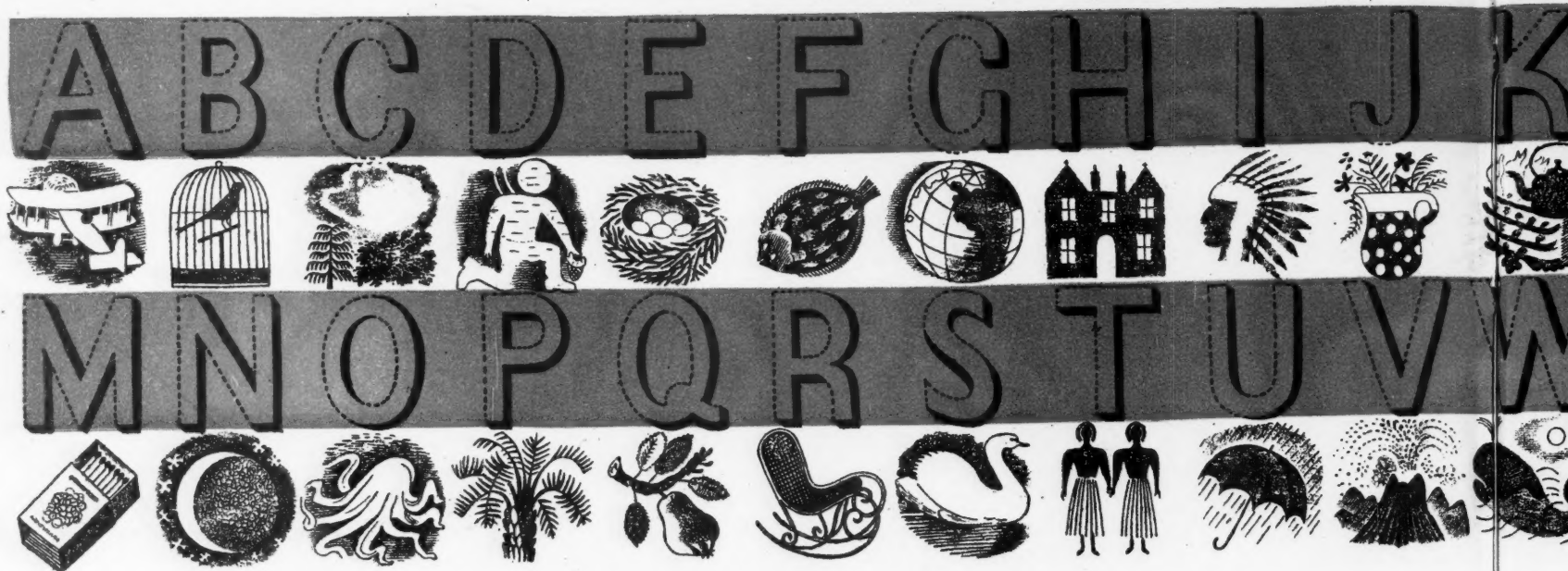


which with a return of healthy appetite was totally inadequate. The perception of light was still a fascinating sensation; to add to the vividness and diversity of the sensation by reining this celestial energy, by directing it into deliberate forms and patterns, brightness and colours, was as enjoyable as ever. To have the means of doing so and not to do it to the full was altogether abnormal—a wilful denial of a natural and vigorous desire. So presently the puritan phase began to wane and a new delight in the fine and applied arts succeeded it. Paintings and sculpture, pattern and ornament wherever they could rightly be used, in furniture, textiles, pottery, glass, metalware, evoked a fresh and lively interest, an interest which was perhaps focused the more intently upon these other branches of art because in them must be found the



easier and more intimate daily enjoyment which architecture in its present stage of slow bare winter growth could not supply.

The designer, enlivened by the same stimulus and encouraged by the growing awareness of the delight which his work could give, was in a quandary. He was full of speech but had no language in which to express himself, or rather he could command a dozen tongues from classical Greek to the English of the Regency, but none of them had meaning. It was for him,



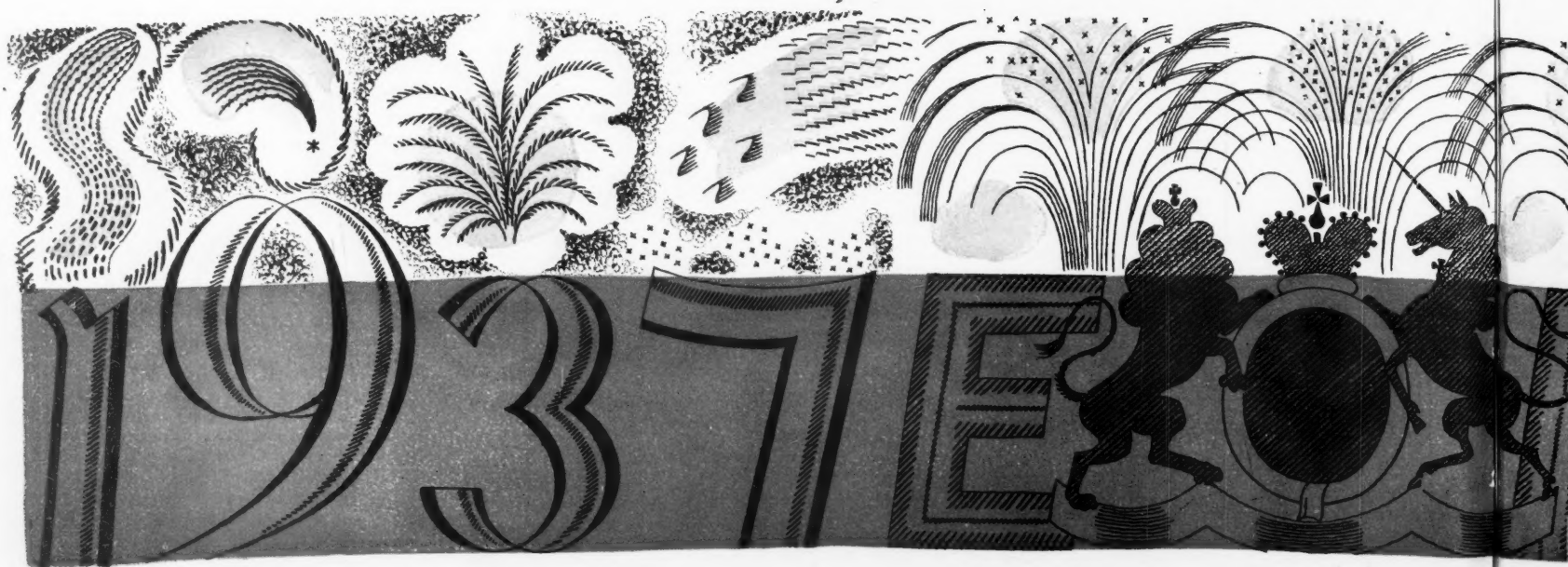
Nursery mug and Coronation mug for the coronation of Edward VIII. - They were both designed for Wedgwood's and executed by lithographic appliqué.



so to speak, the reciprocal of Pentecost. He had not only to be fertile in ideas but to improvise a language in which to communicate them, and so far from being able to borrow forms and conventions from architecture he was called on to supply these very things which architecture lacked. So he was thrown back very literally on his own devices, and his ability to overcome this difficulty, whether by pure imaginative invention or by imparting fresh values to the old inexhaustible treasury of natural and geometrical forms, is the measure of his achievement.



OUTSIDE the present context it would perhaps be pedantic to describe the creation and enjoyment of works of visual art in terms of the manipulation and perception of light, for an artist will not necessarily work the better for thinking of his materials as agencies for controlling light rather than as the stuff of which the finished work is





composed, neither will the distinction necessarily help others in their appreciation. But in looking at Eric Ravilious's work a preoccupation with the idea of light can hardly be avoided, for he shows over and over again how fascinated he himself was by it. It was not only the stuff with which his works were made, but in its most direct and striking manifestations was frequently the subject matter of them. Whether this peculiarly vivid enjoyment of light was always so strong in him or whether it gained force from the brilliant contrasts of darkness and light to which wood engraving—the first technique of which he made himself master—so plainly lends itself, he seems to have retained or recaptured for the visible phenomena of light the wondering impressionable vision of childhood, and yet to have passed on his experience of them with a virtuosity born of patient study; for he had an astonishing ability in the transcription of such effects and could create in his paintings the most vivid impressions of light while using a quite restricted range of tonal contrast. Many examples of this have been shown among

the paintings he did as an official war artist for the Admiralty and Air Ministry, and the titles of many of his war pictures—'Searchlights at Dusk': 'Midnight Sun': 'Firing a 9-2" Gun'—betray at once his predilection for this sort of theme.



IN his work as a designer Ravilious had to surmount the difficulty which was common to all who worked temporarily in this field and which has already been remarked—that there was no current body of accepted decorative forms and conventions from which the raw material of his designs could be drawn. He had to supply this deficiency from his own imagination, and his imagination leapt to the challenge. There came from his graver and his pencil such a sequence of decorative devices, all of them highly personal in idea and treatment yet capable of immediate enjoyment by others, most of them imagined and executed with a brilliant clarity of definition, all of them delightful and many of them enchanting, as to tempt the belief that he was never conscious of the difficulty, that it was essential to his genius that these circumstances should exist, or that the vigour and originality of his imagination were so great that he would have chosen to work out his own vocabulary of decoration even if a satisfactory one in general use had been ready to his hand.

To this feat of invention his intense susceptibility to the visible phenomena of light contributed greatly. Here was a capital source upon which to draw; celestial bodies, pyrotechnics, illuminants of every kind are found at large among the imagery of his designs and flash with the spark of his own sustained enthusiasm for such things.

Those devices of pure invention which he engraved for the decoration of books seem almost to be made by a conjuring trick which materialises light and makes it tangible, a ribbon of light for ever tied in a decorative knot. But his vision ranged abroad and found delight in many other places, in animate and inanimate nature, in the signs of the seasons, in houses and gardens, in a game of tennis and in afternoon tea; and wherever he found delight he found, as an artist must, the means of communicating his own keen personal enjoyment to increase the enjoyment of others.



ONE other source upon which Ravilious drew for the material of his designs deserves special mention. This was the alphabet, and in common with others he recognised in it a surviving currency of graphic design which still retained appropriateness and meaning and possessed great decorative possibilities. These symbols were indeed a happy hunting ground for many at this time. Their ornamental value was accepted and used in the new architecture when all other forms of added decoration were discarded as inappropriate, and they alone sat aptly and gracefully upon it even in the strictest puritan phase. They invited the designer's attention for their own sake as well, and a great deal of energy went to the designing of new type faces and the rehabilitation of the old. But the general tendency of all this work (if we except those faces intended specially for advertising display) was either towards the classical models of roman and italic type inherited chiefly from the eighteenth century—the founts of Caslon, Baskerville, Gara-



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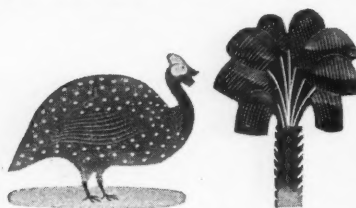
mond and their kind—or else to the stripping of letters and figures down to their bare essential forms, the sans serif types of Johnston and Gill, Bodoni and Arrighi, who had their admirers, stood just on the threshold of the realms of fancy, but this was about as far as most people were willing to venture.

For Ravilious the threshold was only there to be crossed. He made repeated expeditions into the enchanted territory which lay beyond, returning again to fascinate our eyes with a gay new version of the alphabet, like a traveller who brings back from a holiday abroad



a present of some strange and delightful foreign variety of a thing we love. He was a great connoisseur of letters, as one should be who gave so large a part of his creative energy to the illustration and decoration of fine books; he loved them and used them in all their variety, roman and italic, upper and lower case, cursive, sans serif and ornamental, old and new, and he enriched each kind with his own creative interpretation; and it was natural that in his decorative designs for processes other than typography he should employ to such advantage a currency of graphic devices which possessed such evident decorative value and of which he was such a master.

In turning his hand to industrial design Eric Ravilious did not forsake the fields of painting and wood engraving in which he had already done so well. He did these things concurrently and drew for lithographic reproduction as well, and his industrial designs are the product of perhaps a quarter of his creative energy during less than half a decade. He has left many more examples of his genius in paintings and engravings than in industrial designs, but enough of the latter to make his excellence in this form of art no less plain than in the others. In fact, while there were other painters as good, and wood engravers



who might challenge him, the best of his work for Wedgwood's had no rival worthy of the name.

The greater part of his designing work, and this the most successful, was done for Wedgwoods. He made one essay in engraved decoration for glassware, and curiously failed by his own high standards. For one so susceptible to the fascination of light, glass might have been the most congenial of materials, and the clear definition of his technique should have been easily adaptable to the decoration of it; but the shapes of the glasses were rather clumsy and uninspiring and the partnership of mutual interest

and confidence which Wedgwood's and he achieved together may have been lacking in this collaboration. In any case it was his first attempt at industrial design and nothing can be argued from the failure. He also made one essay in the design of furniture for Dunbar Hay, a firm very much alive to his exceptional ability who encouraged his work as a designer and commissioned various other work from him. This furniture, a dining-room set made in mahogany and inlaid, is elegant and, for a first work, remarkably assured; but it is not more, for it has an evidently traditional parentage and lacks, save in small details of the inlay, the quality of positive inventiveness which was so strong in most of his work. And he made for the British Pavilion at the New York



World Fair one essay in designing in metal—a series of decorative symbols for a great map illustrating the maritime commerce of Britain. As a whole this work cannot here be appraised for lack of first-hand experience, but of the brilliant success of the detailed symbolism, engraved on copper and inlaid with enamel, there can be no question.

The conjunction of the stars of Wedgwood and Ravilious was an event of happy augury; from their side came the still unsurpassed beauty of Josiah Wedgwood's shapes, the conscious tradition of excellence of workmanship which, carefully fostered, is the particular asset of a family business, and a customary production of ware of the highest technical quality; from his an unfailing native inventiveness, an admirable clarity and directness of execution, and a sensibility to artistic propriety which enabled his designs to be gay but not trivial, serious but not solemn, and rich but not pretentious. A more perfect ceramic recipe, in which the exhilarating freshness of the decoration added such an agreeable zest to the classical simplicity of the shapes, could hardly be devised, and the fulfilment of its promise is to be seen in the mug which commemorates the transfer of Wedgwood's factory from Etruria to Barlaston. This, the last product of an association between maker and designer which during its short existence grew into friendship and close understanding—a relationship which is greatly to be



welcomed if industry is to profit fully by what the designer can give—shows an unmistakable maturity of design without any loss of originality or zest, and a richness of colour achieved very characteristically by the use of colours which in themselves are comparatively subdued. It is a fitting climax to the work of this partnership.

Latterly, Eric Ravilious had been trying his hand at textile designs, and to judge by the evidence he left was certain to have matched in this kind of work the success he achieved in whatever others he thoroughly attempted. He was also doing some fascinating experiments in the reproduction of textures by a lithographic process, and others in the use of much more brilliant and exciting combinations of colour than had been his habit. He had lost nothing of the liveliness of his imagination, nothing of the enthusiasm which he brought to everything he did; he was full of plans for new work after the war, and whether the star of his genius was already at the zenith or whether it was still climbing, it seemed destined to shine as clear and bright on fields which had not known its radiance before, had not the course of destiny been changed.



THE ILLUSTRATIONS IN THE TEXT:

The small bits of decoration above the title, page 155, and between the various parts of the text, were done during the war for an Admiralty periodical. They are illustrated by permission of the Admiralty. The woodcuts on page 156 come from John Murray's *Autumn Book List* for 1937 (ears and stars), the title-page of the catalogue of a Ravilious Exhibition at Zwemmer's in 1933, the standard book jacket of "Everyman's Library," and a note of the Westminster Bank to clients about the annual subscription to the Royal Horticultural Society. A similar knot by Ravilious appears on all recent volumes of the "Everyman's Library." The woodcuts on page 159 were commissioned by the Kynoch Press for their 1933 notebook. From the same source come the special initials. The inset photographs on page 162 reproduce symbols of many parts of the Empire and were part of the Map of the British Commonwealth at the New York Fair of 1939. They were executed in various metals. The type used for Eric Ravilious's name in the title on page 155 is Thorne shaded. It was one of Ravilious's favourite printing types. Stephenson Blake's copied it from a Robert Thorne letter of about 1810. It appeared in Thorogood's specimen book of 1820. Messrs. Stephenson Blake kindly presented THE ARCHITECTURAL REVIEW with the letters needed for the title.



LANDSCAPING FOR INDUSTRY

Industrial location is primarily a problem of economics, then of sociology, but as soon as any transfer or extension of industry actually takes place, it becomes a problem of architectural æsthetics. The visual aspects of industrial planning, especially in the open country, are too often overlooked and nearly always misunderstood. Overlooked, where an industry is allocated a site regardless of its visual suitability; misunderstood, where rural district councils concern themselves only with insisting on an architecture for factory and outbuildings which imitates the traditional character of the district. That way achieves not harmony but banality.

G. A. Jellicoe

The plan and model published in these pages is a rare instance of the right approach to

architectural planning for industry in the open country. A Portland cement works in the Midlands decided, at the suggestion of the Council for the Preservation of Rural England, to call in Mr. G. A. Jellicoe and ask him for a comprehensive plan to cover the development of the works, including their excavations of limestone and clay, and the development of the countryside around, as far as is owned by them.

Mr. Jellicoe's report, of which a précis appears below, is an exemplary application of the principles underlying classic English landscape architecture and gardening of 1750-1830 to wholly contemporary needs. The report, drafted after consultation with Professor Lea of the C.P.R.E., the Regional Planning Officer of the Ministry of Town and Country Planning, Mr. Fraser Story (as adviser on afforestation), and the acting manager of the works, covers developments over a period of fifty years. The model, specially photographed for THE ARCHITECTURAL REVIEW, shows the works with their lakes, woods, clumps of trees and isolated trees as they will appear in the year 1993. A new landscape will then have been created, and the old one preserved just as far as the industry permitted. Lakes will gradually appear in place of clay pits, trees nearby will transform the quarry faces with picturesque motifs, and playing fields will mediate between the factory and the landscape. The general view will not differ much from that of an eighteenth century landscape. But the improvements are no longer done with a view to enhancing the effect of a private country house and the enjoyment of a landowner and his friends. The purpose of the new landscaping is to provide for the well-being of a community, and the initiative comes from a public-spirited industrial combine. This industrial and social background caused interesting variations on the classic landscaping scheme, and the following report and notes will explain them.

Censorship regulations make it impossible to publish plans; but photographs and explanations give a sufficient idea of the lay of the land and the spatial qualities of the scheme.

report

The utilization of the resources of a small country often causes conflicts of interests. To avoid such conflicts is the first objective of good planning, and probably nowhere else in the world is this becoming so essential as in England. The ultimate objective of planning, however, is not merely toleration, but rather that several national assets shall be combined to their mutual advantage.

In the present instance there is conflict between the utilization of two wholly different resources. On the one hand there is an historic landscape, and on the other a highly productive industry; and both are of national value.

When therefore it had been de-

cided to draw up a development plan, it was evident that such a plan would have to combine industrial and social with æsthetic considerations. In the past too often landscape plans or amenity plans were only prepared after industrial plans were completed, and social plans were entirely neglected. The three plans should, however, be one and the same.

Sociologically the most interesting aspect of the present case is the impact of industry on an agricultural community. The Scott Report has made a preliminary survey of the problem. Some of its points are convincingly illustrated by the plan.

Integration between newcomers and existing inhabitants appears

essential if both are to have the full benefits of what each can give.

This suggests that while the villages can give the required facilities for mixing in winter, the works can supply outdoor facilities beyond the means of any village community. These should include cricket, bowls, golf, boating, bathing and fishing, and, in addition, football in winter. For the factory worker particularly it is hoped that the newly created scenery will give him a fuller perception of nature than would a normal agricultural landscape.

The works under consideration are situated in a fertile valley between bare hills. The beauty of the scene lies in the contrast of the two, the timelessness of the one and the vitality and changefulness

of the other. It is essential to retain in mind these two associations of ideas.

The works lie at the foot of the hills, the quarries above, and the exposed clay pits in the valley. The waste from the quarries has been used to form a platform on the hillside. The stone is carried down the slopes through a visible surface tunnel, but the clay is pumped underground through invisible pipes. The buildings themselves are well and compactly grouped, and, on the side towards the valley, lie beside green playing fields.

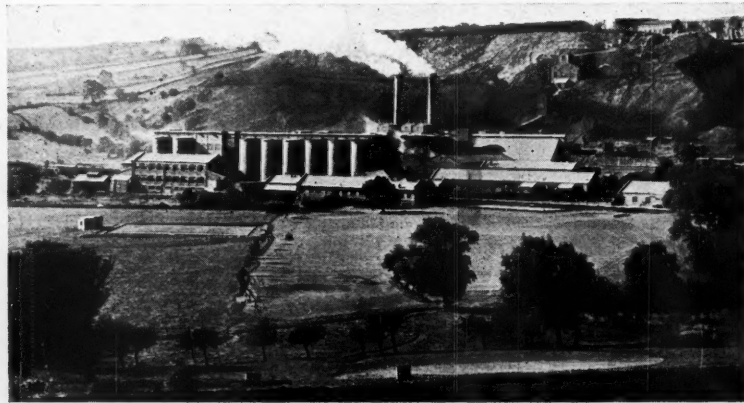
The conflict of ideas may be summarized as follows:—

(a) THE LIMESTONE QUARRIES and the platform disturb the contours, denote change,

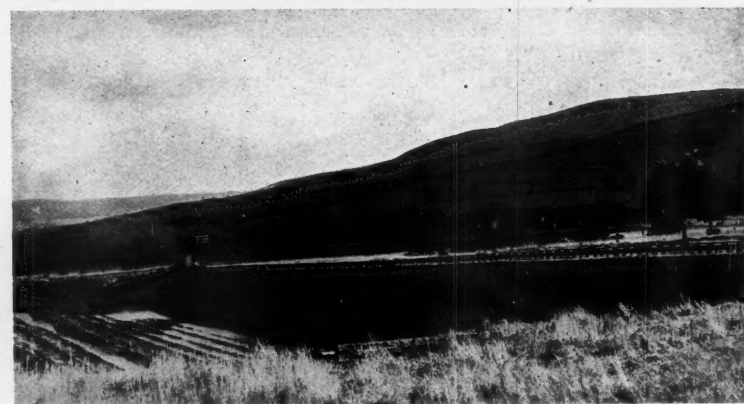
the site in its present state



3,4



5,6



3, the quarry. 4, view from the north-west across the works towards the quarry. 5, view from the quarry across the works towards north-west. 6, the clay excavations in the countryside.



7

and destroy the sense of loneliness.

- (b) **THE CLAY EXCAVATIONS** have created a derelict area in the midst of fertility.
- (c) **THE BUILDINGS** denote a manufacturing rather than an agricultural industry.

The suggested improvements are as follows:—

THE LIMESTONE QUARRIES. The purpose should be to give the illusion that the form of the hill is undisturbed. Examples of railway and canal cuttings suggest that, except when seen in direct line, the eye may be encouraged to pass over the deepest quarry. This art of perspective was brought to the highest pitch with the eighteenth-century ha-ha or sunk ditch; and its purpose was to promote a sense of space. The mouth of the quarry, therefore, should be kept as small as possible and planted in such a way as to allow rail tracks to run through the trees. The quarry itself should work fanwise from the mouth. In regard to waste, the platform now breaks the contour of the hill, and the horizontal line should be here and there adjusted to the adjoining slopes. New waste can first fill the adjoining quarry and re-create the original hillside; topsoil should be provided and the whole grassed to match the existing hill. Subsequent waste can be disposed within the quarry itself. It is not recommended that there should be artificial planting inside the quarry, nor that the quarry face should be altered from the vertical; for the quarry within itself is impressive. There should be no continuous planting on the hillside round the top of the quarry, for this would merely emphasize the void that has been created.

THE CLAY EXCAVATIONS. Because they have laid waste parts of a fertile valley, these excavations are deplorable. The first consideration is that they should be brought back to use to conform with their surroundings. A series of lakes with planted banks is suggestive of a landscape even more interesting than existed before. The classic example of this is the lakes created by the dams on the Tennessee river, which have turned the area adjoining the great production plants into a scene of boating and fishing. Where lakes are not possible hardwoods should be planted to match those existing in the valley.

THE BUILDINGS. Care had already been taken before the report and model were begun to site housing satisfactorily. In future any buildings likely to be

dissociated from the main group should be placed with all regard to scenery. On each side of the works, trees must be planted, not only to conceal tips and unsightliness, but also dust and smoke from shunting trains. Behind the works clumps of trees must be planted almost to the quarry mouth. This is based on planting in adjoining valleys. The purpose is to suggest that the valley trees creep up the hillside to give human protection.

The planting in the landscape, with one or two exceptions, should in general be informal.

outline specification of works

1. This Plan is in outline only, and the exact fulfilment, especially in regard to planting of all kinds, is left to local interest and initiative. It is believed that this initiative is already latent. The lakes, particularly, lend themselves to a scene of beauty, and here could be not only a sanctuary for the fauna and flora of the district, but also a home for new plants from further afield.

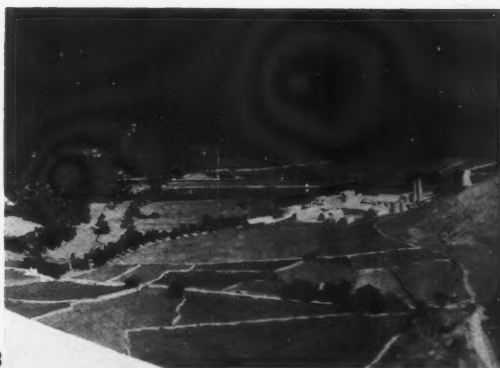
2. Allowing for the growth of trees, the final shape of the Plan will not materialize in the present century. There is therefore an intervening period when work will be in continuous progress, and it is during this period that particular care must be taken to minimize the appearance of waste on the landscape. For this purpose it is proposed to plant the excavations year by year. The outlying meadows of Marsh Farm will be surrounded with mixed hardwood trees as soon as permissible, which will mature in sufficient time to act as a screen when operations begin. Two main points must, however, be emphasized. The areas shown as water will be derelict until that particular excavation is completed; and, although the new tree planting will be seen at once, it will be some years before the trees become effective, both as a screen and as enrichment to the ground. The only known way at present to obtain a more or less immediate effect of cultivation to waste areas is to return the top soil during excavation; and in the working of these excavations this does not appear a reasonable proposition.

3. **The Limestone Quarry.**—The waste from this is first to fill in the existing lower quarry faces, and thereafter to be returned and dumped inside the quarry in a position convenient to the operations in progress, not to show above the edge of the quarry, and

not to be easily visible through the mouth of the quarry.

4. **The Quarry Platform Banks.**—These to be roughly grassed. The only precedent lies in the grassing of railway embankments or colliery dumps. Experience with the latter shows that to be

fully effective in the early stages it is necessary to provide adequate top soil to a depth of at least 2 in., and wattles or some other device to prevent subsequent soil erosion. This process is elaborate, and I recommend, as a test, that top soil be lightly spread over a small



8



9



10

the model

The model shows the site in its completed form, fifty years from now. The views are taken, 1 and 2 (on page 163) from east, 7 from west, 8 a little further south than 7, 9 from west, and 10 from south-west. The scheme keeps the works roughly in the centre. The quarry in the west is to be developed fanwise so that it does not break open too much of the hillside. Planting is to screen the quarry mouth. In the west are the clay excavations. They will gradually change into ornamental lakes with boating and bathing for employees and villagers. A grove is to grow to the west of the lakes. Between the works and these lakes a formal pool is proposed and further north-west generous playing fields. 1 has the quarry on the left, the formal pool in the centre, with the playing fields behind, and the lakes and wood on the right. 7 has lakes and wood on the left. On the right appears the screen covering the quarry mouth. In the centre behind the works is the tree screen hiding the factory building from a near village in the south. This also appears in the centre of 10. The other pictures can easily be read.

area and worked into the existing surface, and that grass be lightly sown on this. This may be adequate, since an appearance of green on new slopes is more important than that the grass should be of good quality.

5. *The Factory Precincts.*—A good deal of tidying up could take place, and local dumps could be concealed. Particular care should be taken at the exact junction of buildings and playing-fields. Experience in army camouflage has shown that one or two small temporary buildings awkwardly placed may become disproportionately conspicuous.

6. *Playing-fields.*—Additional trees may be added round the miniature golf course, if desirable. It is suggested that there should be concrete blocks forming a kind of landing stage between the playing-fields and lake; this to extend across the opening between the pleached limes. Further buildings in the landscape, such as a diving-board, could be in concrete, but should be gracefully designed. More substantial buildings, such as a boat-house, should be associated with trees.

7. *Marsh Farm.*—The surrounding edge should be planted with mixed hardwood as indicated,

as soon as reasonably possible. The future position of the wash mill to be fixed, and planting to take place round this according to the drawings.

8. *Tree Planting.*—The waste areas will be approximately levelled with a bulldozer, or by other means, and, when necessary, drained by open surface drainage. All new plants must be protected from rabbits, either individually or as a wired-in area. The planting is to follow a special planting guide attached to the report. The photographs below refer to this. There should be, in addition, low planting as necessary, to encourage bird-

life.

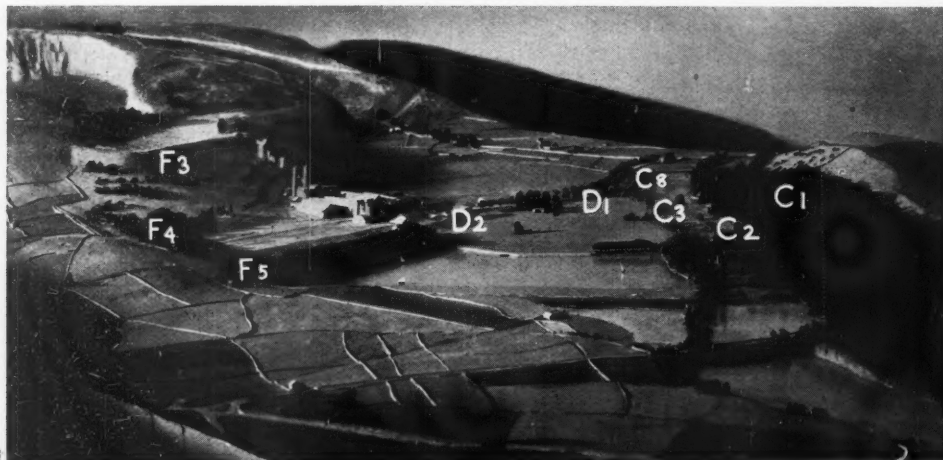
9. *Tree Nursery.*—It is recommended that this be established forthwith.

10. *Setting-out.*—All setting-out may be approximate only, according to the drawings, except for the following:—

- (a) All lines so indicated must be parallel to or at right angles to the buildings.
- (b) The intersection between the two angles forming the one side of the boating lake and the playing-fields must be reasonably opposite the centre line of the bowling pavilion.
- (c) The dimensions described in

the tree-planting notes should be reasonably adhered to.

- (d) The curve of the quarry bank now being formed should be reasonably rounded in conformity with the neighbouring slopes of the hillside; the purpose is more to re-create the hillside than to make an artificial bank.
- (e) The three tree lines at the quarry entrance are to be equidistant one from another, parallel, and at approximate right angles to the factory buildings. The individual trees on the platform are to be set out on an approximate grid.



the planting plan

- A1 Sycamore (*Acer pseudoplatanus*), mountain ash (*Pyrus aucuparia*), birch (*Betula verrucosa*), hornbeam (*Carpinus betulus*), black Italian poplar (*Populus serotina*), wych elm (*Ulmus montana*). 15 ft. apart, planted 3 ft. high, 1 cu. yd. of soil. (This may be less as soil becomes easier.) Planted equidistant and in equal proportion of numbers. The disposition of species to be miscellaneous. This area particularly to be drained by open ditches.
- A2 As for A1, but omitting black Italian poplar and wych elm along fringe.
- A3 Crack willows (*Salix fragilis*), not continuously planted.
- A4 Occasional waterside planting, with one or two weeping willows (*Salix babylonica*) and weeping ash (*Fraxinus excelsior pendula*).
- B1 Sycamore, mountain ash, birch, hornbeam. Planted 2 ft. high, in soil 15 in. by 15 in. by 12 in. deep. To be interplanted among existing willow.
- B2 Special planting on bank, chosen from native Berberry, Spirea, Snowberry, Laburnum, Bird Cherry, double Scarlet Thorn, etc. Interplant with one or two acacia (*Robinia pseudacacia*).
- B3 Crack willows, continuous, but with intermittent gaps.
- B4 As for A4, but more closely planted.
- C1 Sycamore, mountain ash, birch, hornbeam. Planted 2 ft. high, in soil 15 in. by 15 in. by 12 in. deep. Planted equidistant and in equal proportion of numbers. The disposition of species to be miscellaneous.
- C2 As for C1, on existing banks.
- C3 Crack willow, as for B3, but with occasional crimson bark dogwood (*Cornus alba sibirica*) adjoining water.
- C4 This area to be designed as a bog garden: it might include Scarlet Dogwood, Yellow Barked Osier, Spirea Douglasii, etc., together with Flag Iris, Ozmanthus, Water Lilies, Bulbs, etc., and Buddleia in the drier parts.
- C5 Grove of crab apple (*Pyrus malus*: *Floribunda*, *Spectabilis*, etc.), 15 ft. apart.
- C6 Lombardy poplar (*Populus nigra italica*). Planted in three rows, 10 ft. apart, twelve in all.
- C7 Yellow flowering lupins on bank are suggested.
- C8 One only: Scarlet oak (*Quercus coccinea*), Copper beech (*Fagus sylvatica cuprea*), Ash (*Fraxinus excelsior*), Acacia (*Robinia pseudacacia*), if thought desirable in regard to use.
- D1 To have additional planting to match existing, if thought desirable in regard to use.
- D2 Lime (*Tilia vulgaris*). Planted 4 ft. 6 in. in two rows, 10 ft. apart. To be pleached and clipped square, with underside at least 9 ft. above ground.
- D3 Various garden species.
- E Trees as existing.
- F1 Black Italian poplar. Triple row, 15 ft. apart: planted in staggered formation.
- F2 Sycamore: (a) 3 parallel groups: each of two rows, 15 ft. apart, each way, 16 in each group. (b) Single specimen trees.
- F3 Hawthorn (*Crataegus monogyna*), to match existing.
- F4 As for F3, but with occasional wild cherry (*Prunus padus*).
- F5 As for F1, but planted in a group.
- F6 Scotch pine (*Pinus sylvestris*), 3 ft. high, 10 ft. apart, soil as required.



Theatre Royal, Bristol *By John Summerson*

THE theatres of this country have never been much studied as architecture, though many books have been written on their owners, lessees and managers, their audiences and the men and women whom these audiences have applauded. It is difficult to get accurate information on the building history of any theatres, other than the very new. Pictorial records are scarcer than for any other type of building. And in the case of very old theatres which have been reconstructed, recast, redecorated and remodelled by successive generations of profit-eager lessees, the detective work involved in putting together a correct story is formidable.

The Theatre Royal, Bristol, which, thanks to Bristol public spirit and to CEMA, has sprung from obscurity into being Britain's historic theatre *par excellence*, still has to be correctly analysed and described. The war having put the lid on historical research, the obligation to do this must wait. In the meantime we only have the evidence of the fabric itself, the odd bits of information transcribed by Latimer in his *Annals of Bristol* and fragmentary information from one or two other printed sources.

From these it is known that the Theatre Royal was begun at the end of 1764 and finished in the spring of 1766. How much work of this date exists, apart from the structural walls, it is difficult to say, but my impression is that there is hardly any. Although the plan and general arrangement provide a most striking example of early theatre design, none of the visible architecture can confidently be dated before 1800. It is tempting to put down the Doric orders supporting the dress circle

and gallery as James Paty's original work, but the reeded (not fluted) columns can hardly be as early as 1764-6 and are more probably a substitution made when the gallery was constructed. The proscenium arch with its flanking pilasters likewise have an early nineteenth-century character, a likely precedent for the floriate ornament in the pilasters being Benjamin Wyatt's Drury Lane, finished in 1812. As for the ornaments in general, it looks as if the whole auditorium had been taken in hand round about 1855-60 by an addict of *carton pierre*, whose ingenuity every square foot of panel, frieze, soffit and die bears intricate witness.

The question is, to what extent do the present elements of the auditorium supersede similar elements dating from 1764-6? Did Paty erect a balcony supported on Doric columns: did he have Corinthian pilasters flanking the proscenium opening? If he did, which seems possible, we have to look round for a precedent for these things, and again we find the obvious prototype in Drury Lane—not, of course, Wyatt's Drury Lane, nor yet Holland's of 1794, but the building of 1674 which Christopher Wren designed and which stood, with minor alterations, for well over a century. In 1764 it was in Garrick's hands and the pre-eminent theatre of its time. It is known that Paty and some of the Bristol Theatre proprietors visited Drury Lane and brought away plans from a Mr. Saunders, the theatre "carpenter."*

* Perhaps the Saunders who built the Manchester Theatre in 1775. This cannot have been George Saunders (as the A.P.S. Dictionary assumes), who was born in 1762 and published a book on theatre design in 1790. Was it his architect brother Thomas, who died in 1798?

What these plans were we do not know, but there are essential elements in the Bristol Theatre Royal as it stands which clearly echo the Drury Lane of Garrick's time. The most impressive likeness is in the arrangement of the stage boxes and proscenium door. The Restoration theatre bequeathed to the eighteenth century an arrangement comprising two proscenium doors on each side of the stage, with stage boxes over-looking an "apron" stage extending into the auditorium. Such an arrangement is clearly shown in the Wren drawing of Drury Lane at All Souls, and Colley Cibber† describes how, early in the eighteenth century, the proscenium doors were removed and a stage box substituted, while a new proscenium door was built further

† Quoted in A. Nicoll, *The English Theatre*, pp. 116-117.

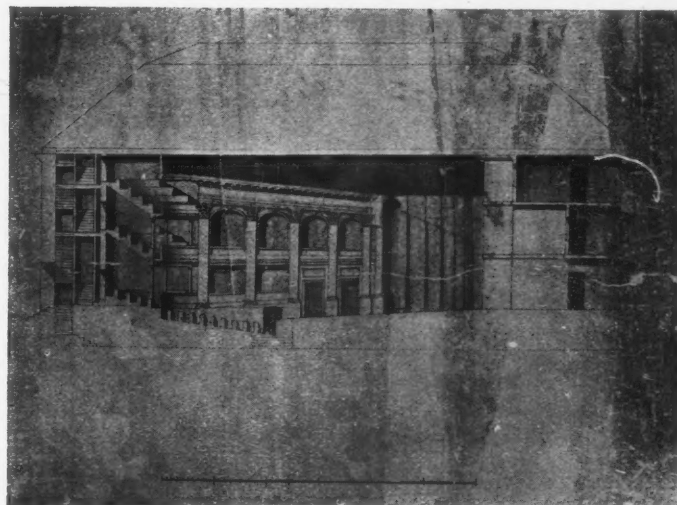
back. The resulting arrangement is precisely what we see at Bristol. The existence of an apron stage can safely be argued from the mutilation of the left-hand pilaster pedestal and the rather rough concealment of the original housing. Over this we have the stage box (appropriated sometimes to musicians, sometimes to audience) and, on the right of it, the proscenium door—a unique and truly astonishing survival.

The actual shape of the auditorium owes rather less to Drury Lane, for whereas Wren's auditorium seems to have terminated in an ellipse, Paty's is semicircular; it is said to have been the first auditorium in England to take this form, doubtless on the advice of Saunders. On the other hand, the idea of the raised tier of boxes and the Doric columns sitting on the balustrade is almost pure Drury Lane. It is not surprising that Garrick, finding his own theatre so neatly echoed in the much smaller structure at Bristol, declared it "the most complete, for its size, in Europe."

It is, as I have said, quite impossible to reconstruct the theatre's original appearance without more documentary data than appear to exist, but the likely story seems to be this. Paty left the theatre with a very plain auditorium comprising a pit and one semicircular ring of boxes, with a gallery above. Conceding Corinthian proscenium pilasters as part of the design one must restore their entablature and suppose the shafts either plain or fluted. The ceiling, level with the top of the entablature, would be perfectly flat, and an immense chandelier would hang from its centre. This simple, elegant interior was embellished only by the work of Michael Edkins, a painter much employed to execute flower decorations on Bristol china and glass.‡

Such an interior as this would have the intimate drawing-room character one associates with provincial theatres of the time.

‡ A jar painted by Edkins is illustrated in *Burlington Magazine*, 1905, p. 148. He was active from 1762.



The Theatre Royal at Bristol was built in 1764-66 by James Paty, on the model, it seems, of the original Drury Lane Theatre. An engraving of this appears at the foot of the preceding page. The Theatre Royal was re-modelled in the nineteenth century, probably about 1855-60, but as it has now been restored and cleaned under the supervision of Mr. Ralph Edwards and taken into use by CEMA it is one of the most pleasing theatres in Britain.

COLOUR IN BUILDING



Wine & Spirit Vanelli. York

In 1779, a new lessee, John Palmer of Bath, erected "over the centre of the dress circle . . . a second tier of boxes." These must have greatly diminished the gallery accommodation, so that, in 1800, the whole of this new tier was given over to boxes and a complete new gallery thrust up into the roof, the ceiling being tilted (probably raised as well) to provide the galleryites with a view of the stage. This new ceiling may, from the first, have been encrusted with some of the charming ornaments now existing, though the impression they give is rather of the Beazley era of theatre decoration which came 25 years later. With the insertion of the gallery, the upper order of columns became for the first time necessary and, as an indirect result, a new lower order had, I surmise, to be constructed. The present proscenium arch may conceivably be of this date.

Finally, of course, the theatre was wrought into its present gay, tinselsque self, the Corinthian entablatures lopped off the pilasters and the fancy-work tympana contrived.

That is a summary—perhaps a wrong one. The story may be ten times more complicated. The charms of the Theatre Royal to-day are gloriously miscellaneous, but straddling them all is the mid-eighteenth century plan got directly from Wren's Drury Lane. The theatre is, in

effect, almost as much a monument of the Restoration stage as of that of the later Georges, and it is not only in the structure itself that theatrical history is crystallized. Archaic devices like the "thunder run," the "sloat" system of raising scenery, the "drum and shaft" method of hanging it, still survive at Bristol. Some of these tap traditions even older than the Restoration, going back to the early Stuart Court theatre of Jonson and Inigo Jones.

When the theatre was reopened last May, it had been redecorated, under Mr. J. Ralph Edwards, in tones of green with a background of delicate pink; the pilasters of the stage boxes had been restored in gold leaf and the ceiling cleaned. The work was strictly limited by war-time conditions, but it is doubtful if any more radical rehabilitation would ever be desirable. It would be commendable, however, to rebuild the ugly 1900 building through which the auditorium is approached. It may be possible, one of these days, to tell how the many interesting and charming features of the theatre came together in the course of a century or so of periodic alteration and to determine whether anything but the layout and structural walls really goes back to 1766. Even if nothing does, the tradition embodied in the theatre's general shape is not only as old as 1766 but about a century older.



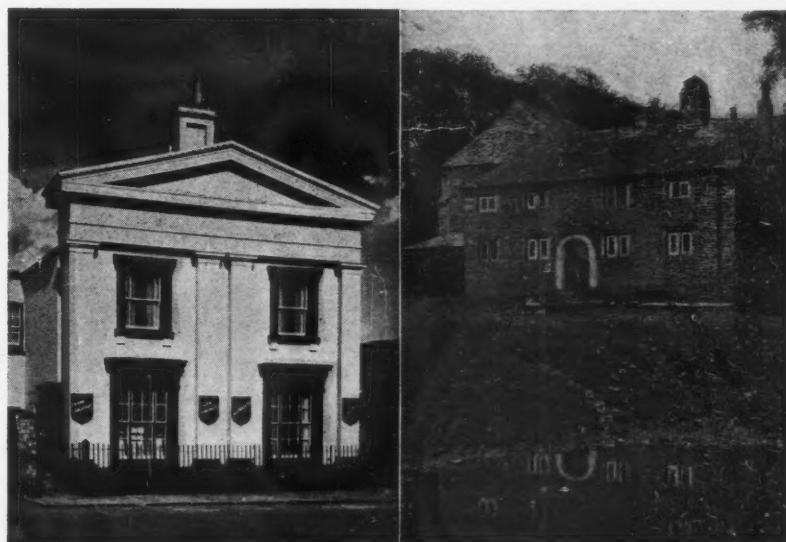
colour and display *By John Piper*

Wartime camouflage, the painting of buildings for self-concealment, has produced some effective results which might well be retained after the war for their beauty. But self-advertisement, not self-concealment, is the present point. And first, functional self-advertisement.

Buildings in remote parts, small farms in the Lake District and The Pennines, in the clouded mountain regions of Scotland and Wales and in the misty valleys of Cornwall, are often painted to increase their visibility. The commonest practice is to surround doors and windows with a broad band of white; rather less common is a broad band of black round the openings of a white house. Tar and lime-wash are the handiest and most often used materials. A farm-building in such a place, of local stone or granite, unpainted, will die into the treeless landscape so as to be invisible from a short distance even on a clear-lighted summer day. And to grasp the practical point fully, think of farmers returning from market across boggy fields and moors on misty November evenings, or labourers going out milking on winter mornings early, and looking for the invisible cow-house door across the yard. The whole building, or simply the walls facing most of the weather, may be tarred or whitened (tar having the added advantage of sealing the joints), but in any case these wholly pleasant habits will, in such places, have a practical basis. (A good self-advertising adaptation for town use is seen in the striking façade at Boston, Lincolnshire.) For the remote dweller, always close to nature in the raw, and not usually a smiling nature, the man-made appearance of the simple rectangular painting has a further charm. Near villages, æsthetics begin to come into the picture. Pale pink for a whole wall often takes the place of white; or pale yellow, or pale powder blue. A very pale powder blue (white with a dash of blue), the colour and tone of a wet roof reflecting a sunless sky, is popular in Cornwall. So also are creams and pale yellows, as well as white, with a tarred horizontal band at the base for cob-walled cottages in village streets. This, in Cornwall, Devonshire and the West generally; but also in the rest of England wherever cottage walls are plastered outside. Mr. Grigson tells me that in his native village of Pelynt, in south-east Cornwall, there were twenty years ago no cottages in the village without this tarred band against the road. Most of the bands disappear with the arrival of damp-courses and drains, but enough remain there and elsewhere to show how much a village street or square is improved in appearance by the practice. When the bordering road slopes, the black base band is stepped, insisting on the particular level of each cottage.

Another obvious use for colour as a practical advertiser is in shop and warehouse fronts. But to-day good examples are hard to come by. Modern shop-fitters largely ignore colour, favouring rather chromium, glass and marble veneer. One good front is illustrated, from York, which is a lesson for Messrs. Woolworths in how to use much red and little gold. The warehouse front at Spalding, Lincolnshire, with its fading black lettering on white-painted, plastered bands, is a distinguished unit in the riverside terrace of dim

Above, white for conspicuousness; left, a warehouse at Spalding, Lincs.; right, a farm in Cwn Cynfal, near Festiniog. Below, black for conspicuousness, farmhouse at Teilian, Merioneth. At the foot of this page shop at Boston, Lincs., and farmhouse near Launceston, Cornwall. On the facing page the red front with lettering of the right weight and colour (not overdone as in Woolworth fronts) is of the Wine and Spirit Vaults, York. The Doll's House on page 170 belongs to Anthony West. It was made in a Hampshire village. The houses on page 171 are, left, between Denbury and Torbryan, Devon (similar houses in the Newton Abbot and Totnes neighbourhood); right, Meadow Terrace, Polperro.





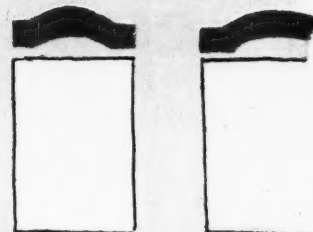
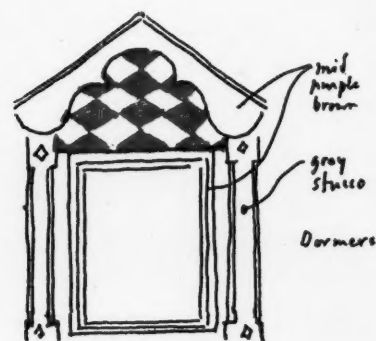
Georgian houses.

Most of the best examples of colour used for display depend in origin on the ingenuity and inspiration of small old-fashioned builders and decorators in provincial towns and villages, and in the suburbs of cities; decorators working for more or less pretentious house-owners of the middle and lower-middle classes. Occasionally it is the house-owners who show the ingenuity, but it is far more often the decorators. Gay painting that can be respected is to-day more likely to be found in Wolverhampton, Macclesfield, London, N.W.5, or semi-remote country districts than in Stratford-on-Avon, Frinton-on-Sea, Kensington, or any other sophisticated borough or neighbourhood, where it will always be found to have been overlaid by self-consciousness, fashion, or "good taste." The "good taste" of manufacturers is ousting it rapidly. Even good taste of the kind learned by decorators' apprentices at evening classes soon becomes stereotyped, and deserves to be spoken of in inverted commas; unless the apprentice has sensibility, and shows fight.

And, as a rule, the local decorator no longer has his "specials," which he used to recommend whenever the house-owner had no particular ideas of his own. It is easier for everyone concerned to choose a line from the wholesaler's wide range than it is to mix, and invent combinations. And in any case, the "good taste" (stamping out all *lively* bad taste as well as *dead* bad taste) of the cinema and the radio tends to remove the demand for the aesthetically enterprising small decorator.

What could be more charming and gay than the lively bad taste of Meadow Terrace, Polperro, with its complex quoining? Or the marbling and the naturalistically coloured, cast-iron, vine-leaf-and-grape pattern in Heriot Street, Gospel Oak? They are lessons in how not to be self-conscious; they invite the unsophisticated, or the fully sophisticated—any but the commonplace and half-sophisticated—eye. But they would be frowned on by any taste-editor of our streets and squares.

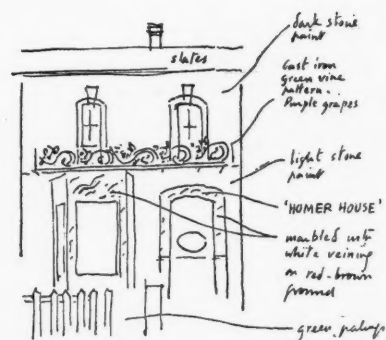
The doll's house illustrated was made quite recently by a working man in a Hampshire village in the Kingsclere neighbourhood. It is not a Victorian production, nor is it a smart comment on the Picturesque tradition. It is an expression of an ideal which, since it is a portable object that can be kept on a nursery table and not a normal-scale house vying in taste with neighbouring houses and contemporary fashions, arouses no adverse comments from the neighbours, and is as honest as it is suitable for its purpose. Disobeying all respectable rules and having a (presumably) German-Swiss-through-Victorian ancestry, it is wholly satisfactory and wholly English, and suggests a noisy but cosy Christmas party after a journey by train to an early railway station. From the historian's point of view it probably shows the



Decy doors & windows.

Polperro, Cornwall

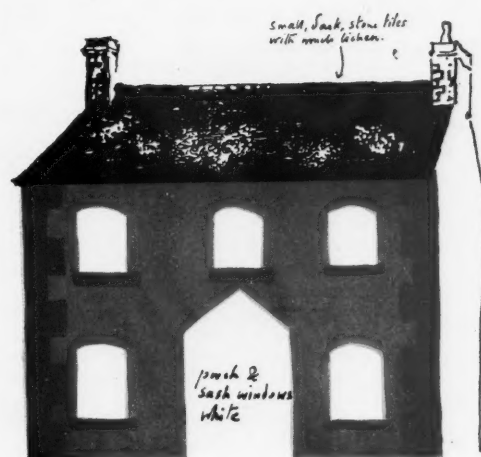
Heriot St., Gospel Oak.



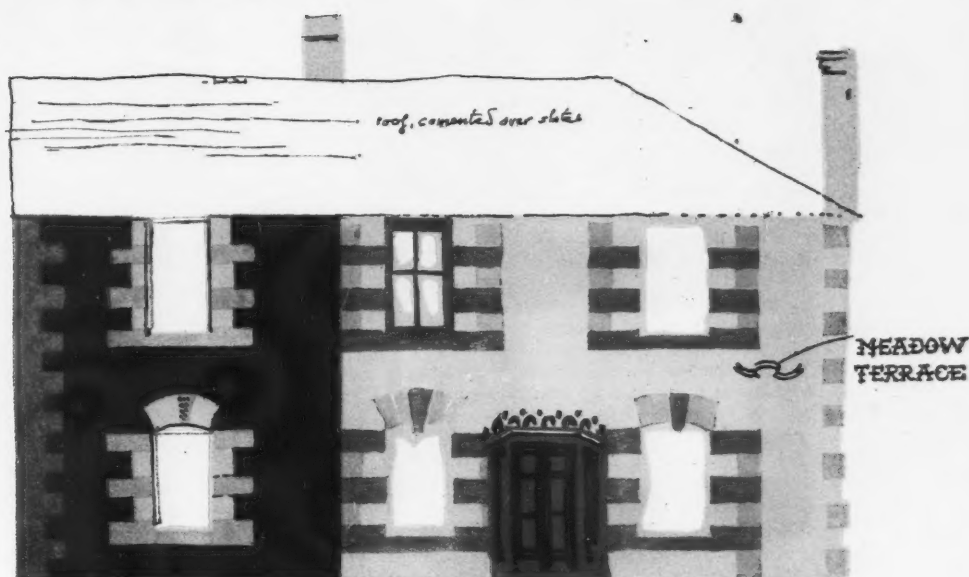
Detail of column

persistence of a tradition—the tradition of toy-shop doll's-house building rather than of actual villa building—but the chief point in its favour is its richness. It is rich simply because its builder suffered from no doubts and repressions caused by what the neighbours might say; and let himself go. The colour is used as all good display colour is used—to accentuate idiosyncrasies. The barge-boards and fancy surrounds to the windows are picked out in a pale colour against a dark one—the old friends, light stone and mid-purple brown—with no thought as to whether or not the whole design may be overweighted with detail; which in fact it is, with most desirable results.

Another fragment (little is left to us but fragments) of good-tasteless self-expression of a similar kind is to be seen in the dormer from Polperro. "It looks like a doll's house" is a comment often used by superior people. Those at whom it is directed are sometimes justified in accepting it as a compliment, especially if questions of colour are involved.

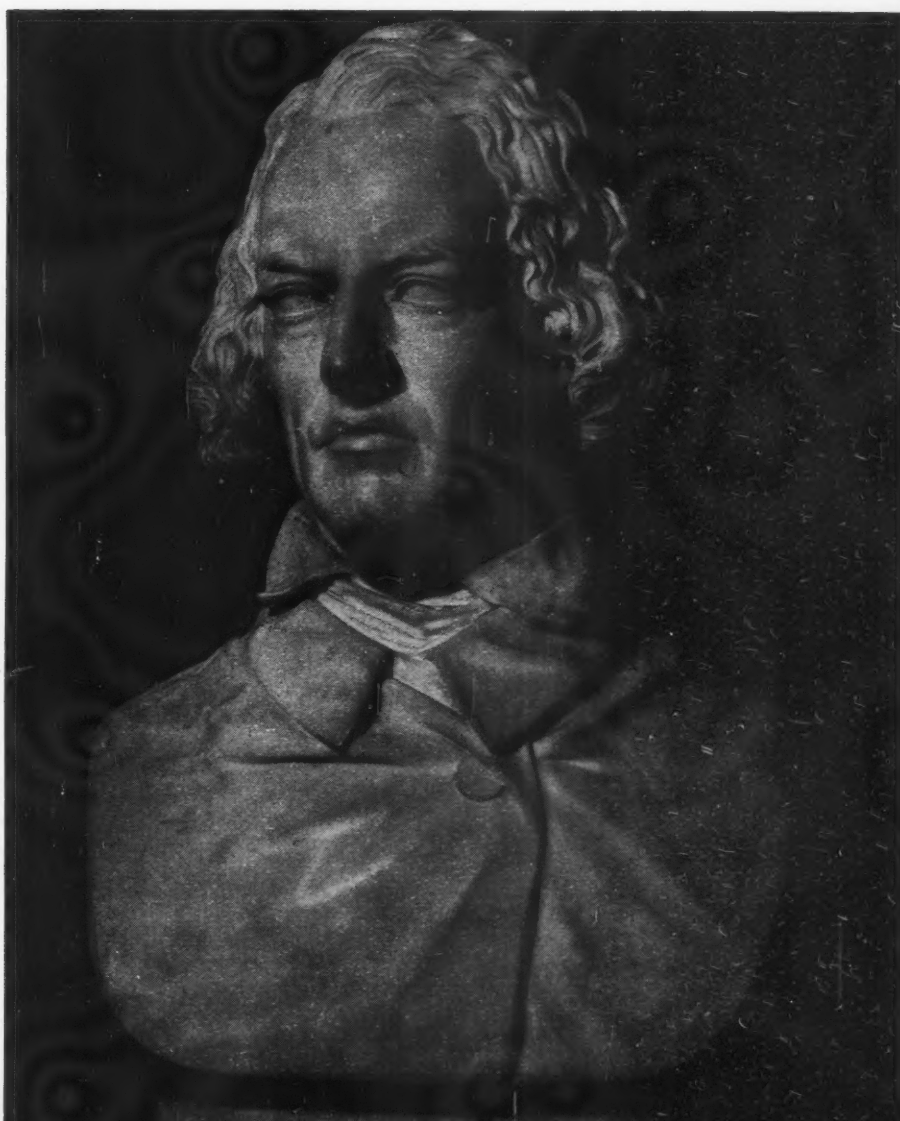


Between Denbury & Torbryan, Devon.
Others of similar character - Newton Abbot, Totnes
Barnstaple



another warburg discovery

It has been shown in the July issue of *THE ARCHITECTURAL REVIEW* how an intelligent photographer in co-operation with an intelligent art historian has discovered in the monuments of the Baroque at Westminster Abbey visual values never realised before, and made them accessible to a public which had left them unnoticed for a hundred years though familiar with the originals. But the discoveries were not confined to the Baroque, or even the period 1660 to 1830. There are many earlier monuments less neglected by the public, and yet not seen in the revealing light of the Warburg photographs. A future number of *THE ARCHITECTURAL REVIEW* will show some of them. This month a nineteenth century discovery is illustrated: Thomas Woolner's bust of Tennyson, a piece of sculpture so clear-cut and vigorous that it places Woolner all at once into a category quite different from that so far assessed to him. Woolner (1825-92) is known as the P.R.B. sculptor, a foundation member of the brotherhood. He had had a thorough training with Behnes, a successful portraitist, before and while he studied at the Royal Academy. His first exhibited work was Eleanor sucking the poison from the arm of Prince Edward—a national and a medieval theme. That was in 1843. In the next year he had a life-size Death of Boadicea at Prince Albert's Westminster Hall Competition, the competition meant to revive national history painting and sculpture in England. In 1847 he met Rossetti, whom he may also have impressed as a poet. For in *The Germ*, the P.R.B. paper of 1850, several poems by Woolner were printed. He knew however that, as he said to Bell Scott, poetry was not his proper work in the world. "I must sculpture it, not write it." So much more disappointing was it for him that he did not obtain the first prize in the first important competition in which he participated, that for the Wordsworth monument in Westminster Abbey. The disappointment made him abandon all hopes of a career in England. He joined the rush of the gold-diggers to Australia. Madox Brown's famous *Last of England* portrays the Woolners leaving port on July 24, 1852. Woolner came back, once again disappointed, in 1854. His bust of Tennyson for Trinity College Library, Cambridge, of which the bust in Westminster Abbey is a replica, was his first great success. It was modelled in 1857. After that success never failed him. He was even Professor of Sculpture to the Academy from 1877 to 1879. As early as 1856 he had written to Madox Brown: "I am convinced, unless an artist go somewhat into society, he can never get the opportunity to develop himself." He had been less accommodating, five or ten years earlier. Holman Hunt describes him as of burning ambition and violent talk, fair haired, dark-eyed, robust, and visibly self-confident. In the early days of the P.R.B. he was violently "antipleb," and at the same time full of disdain for the governing classes. Such was the sculptor who could chisel into Tennyson's portrait so much pride, scorn and sensitivity.



BOOKS

American State Housing

STATE HOUSING AGENCIES. By Dorothy Schaffter. Columbia University Press. 50s.

THIS is a competent and exhaustive study (of 808 pages) of the administrative and legal aspects of American State housing agencies.

"The first section presents a summary and criticism of the various theoretical plans for state housing agencies which have been published by unofficial sources; the second section deals with the numerous types of administrative organizations used in setting up state housing agencies; this is followed by a long discussion of the existing and potential functions of such agencies; the fourth section contains summary materials relating to their employees and the administrative finances; and the final section presents certain individual conclusions and recommendations."

The pattern of U.S.A. administration is based on the trilogy of local authority—state—and federal government. "While a process of increasing gain in power and responsibility by the state has lessened the importance of the work of the local unit, the state itself has been losing its importance through continual accessions of power by the national government. A continuous process of centralization has been going on." Federal legislation setting up the United States Housing Agencies neglects this traditional trilogy and is based on the collaboration of federal government with local authorities. "The state governments, forming a fundamental part of the structure of our federal system and performing such extensive and important duties in connection with social functions similar to public housing, have been almost entirely omitted."

Dorothy Schaffter sets out to prove the desirability of including the states in the team. "At present, the conspicuous gap occurs in the case of the states. If one examines the impressive contributions which are made by the states to the furtherance of programmes of public education and public health, it will be possible to imagine how valuable it would be if the states were to participate in the public housing program to the same extent."

... "Prior to the beginning of the Great Depression (in the 1930's) interest in public housing was confined to a very few individuals and, aside from Massachusetts, California, North Dakota and New York, few state governments had even experimented in this field. Suddenly (in 1930) the national government made provision for assistance in the financing of housing construction, not so much because of a primary interest or belief in public housing, but as part of a huge plan for relieving the unemployment characteristic of a major economic depression." This seems not to have worked very satisfactorily, as the state laws (except in New York) did not enable them to use federal aid, in spite of a "mild epidemic of state legislation."

A second attempt was made by the Federal Government by carrying out itself some fifty large-scale projects in co-operation with local authorities which acted in an advisory capacity.

The third (and present) national housing programme is highly centralized, but nevertheless more scope is given to the local area than in the two preceding attempts.

ERNÖ GOLDFINGER

Eldorado Banal

WEST INDIAN SUMMER. By James Pope-Hennessy. Batsford. 12s. 6d.

Thus sung they, in the English boat,
An holy and a cheerful note;
And all the way, to guide their chime,
With falling oars they kept the time.

THAT is how Marvell imagined that English travellers approached the Bermudas; but Marvell never went there, and Mr. Pope-Hennessy details the discomforts endured by those who made the voyage some thirty years after the poem had been written. "As the ship neared the Equator, the tallow-candles drooped in their gilded sockets; the butter melted; the travellers sweated horribly and their skin burst

out into pimples and spots." These were times in which a husband thought it a rare proof of loyalty if his wife would follow him "ad incertam Bermudae insulam." In more recent ages a more genial note has been struck; Dr. J. Hawkes, for instance, in his *A Steam Trip to the Tropics* (1864) enjoyed every moment of it; "thunder, thump! pant, pant!" he cried, watching "the restless piston dance with its wild plunge, up and down, up and down, night and day, fair or foul—thunder, thump! pant, pant!—all the way to the tropics!" Mr. Pope-Hennessy is a delicate and perceptive writer, and his exceptional mobility of interest ensures for the reader a continual and animated stream of pleasure; but animal spirits are not his most notable trait, and I do not fancy that he very much enjoyed the journey. Once ashore, however, there need surely have been no such sustained malaise as is reflected in the general tone of this charmingly dejected volume. One senses that for him the courts of the Tranquillity Tennis Club were rolled and watered in vain; there was nobody much to talk to at Government House; the pressure of Victorian routine effectively obscured the physical magnificence of life upon the islands. Yet it is not only through the journals of earlier travellers that the West Indies can regain their original powers of enchantment. Mr. Pope-Hennessy has delighted us in the past with his sense of historical style, and not least in respect of architecture. It was legitimate to hope that in these pages we should learn something of Codrington College; the main building of this was begun in 1716, and has been compared, not wholly in insolence, to the New Buildings at Magdalen. The survivor of a cyclone, and sited among the cabbage palms which Kingsley compared to the pillars of a Doric temple, this example of an immigrant style deserves an informed observer. Not less curious, on Barbados, must be the deserted and crumbling Lord's Castle, built in 1820, with walls indestructibly thick; this was formerly furnished in an advanced Citizen Kane style, with forests of Chippendale and acres of dazzling plasterwork, the whole reflected in hall after hall of enormous mirrors. This in a way is ungrateful talk, yet Mr. Pope-Hennessy gives so delightful a texture to his essays upon former visitors to the islands that one regrets that so little of the substance of the book is his own.

In form the book consists of ten essays, each concerned with the published impressions of a previous traveller, each containing points of reference to Mr. Pope-Hennessy's own stay in the islands. Himself the grandson of a Governor of Barbados, he went as A.D.C. to the Governor of Trinidad. From this point of vantage the punctilio of colonial life contrasted oddly with the vehemence of the natural scene. Oddly, and not to our credit; he found "always an imitation of some aspect of English life that was in essence tawdry and trivial; little of English dignity or English worth. We could not expect, nor should we like, to find a Barchester in Guatemala. We might have liked, but cannot now expect, to find one in Jamaica or in Trinidad." He turned for relief to the history of English intervention in the islands. In a practical sense this had not always been for good; but as a parade of the English character in all its rare variety one could not wish better than whom Mr. Pope-Hennessy has marshalled—Robert Dudley, Walter Raleigh, Sir Hans Sloane, Trollope, Kingsley, Froude and Mrs. Carmichael, one of those anonymous domestic marvels on whom Mrs. Woolf's fancy most liked to play. The book, if anything, insists too little; Mr. Pope-Hennessy could afford to be more dull, so rich is his matter. Here again one might, if judging the book from an architectural point of view, complain of an omission. Sir Ralph Woodford, Governor of Trinidad in the 1820's, is said to have done for the island what Haussmann did for Paris; little, however, emerges of this from the present book, although through the resource of its publishers it contains lithographs of the Anglican and Roman Catholic cathedrals erected in Port of Spain at Woodford's instance. Here we miss Mr. Pope-Hennessy's guidance; the Italian-Gothic police barracks must also, one would think, have called for mention. And though Mr. Pope-Hennessy has shown himself an admirer of Chantrey, he

does not speak of what must be a curious exiled object, the Woodford monument by this great memorialist. Such specialised trifles apart, the book may be commended as likely to kindle any heart. Its effect may aptly be compared to that produced by the work of the young Mendelssohn; all other writers must in this respect admire its cogent formality and delicate precision of means. If, however, there is a warning in this analogy, it is that tours de force of this kind may not be repeated indefinitely. Mr. Pope-Hennessy need not look beyond his own family to find examples of the enlightened use of academic scholarship; it would be a service both to literature and to the fine arts if he became himself a solid illuminant, unafraid of flat passages.

JOHN RUSSELL

Second-hand Painting

VICTORIAN PHOTOGRAPHY. Selection and Commentary by Alex Strasser. Introduction by A. Krasznai-Krausz. The Focal Press. 13s. 6d.

HOW suitable it is that it should have been the Victorians who developed photography. It needed serious minds and hours of unrepaying labour, but it also involved playing with mechanical toys and taking part in the Romance of Science.

Mr. Strasser deals well with the subject in the short space of forty-five pages, including a useful table of "Isolated experiments in mechanics, optics and chemistry leading to the invention of photography," with dates for reference, and explanations of the Daguerrotype and the Calotype, and of the Collodion and later processes. He also finds room for many funny stories, including some about early visits to photographers' studios, and instructions to sitters ("the hands should never rest upon the chest, for the motion of respiration disturbs them so much as to bring them out of a thick and clumsy appearance, destroying also the representation of the veins on the back which, if they are held motionless, are copied with surprising beauty"); and encounters with outdoor users of the Collodion process, whom he describes, in view of their many difficulties and their necessary paraphernalia as "the shock troops of modern photography."

But the point of the book is in the illustrations. Some of them are familiar, including several of David Octavius Hill's. (Incidentally it is a true remark of Mr. Strasser's that "the apparent smoothness and elegance of Hill's pictures as they are known to many, is due to over-publication of beautified prints made at the close of the nineteenth century.") But most of the photographers are quite unknown now. Their work, of a bewildering variety of character, makes a helpful and amusing collection of pictures, and brings out well the fundamental point about Victorian photography (dwelt on by Mr. Krasznai-Krausz)—that photographers used up the remnants of all the styles which were going out of vogue with the painters. Thus, fifteen years too late, photographers became enthusiastic Pre-Raphaelites; then, this time twenty years too late, they became Impressionists. There were among the pioneers exceptions to this rule. Octavius Hill and some others were painters themselves, and tried to deal with the current concerns of painting as to grouping and lighting rather than with painting's corpses; while Julia Margaret Cameron, who, with her philosopher husband, had a house in the Isle of Wight that became the meeting place of intellectuals, including Darwin, Ruskin and Tennyson, was a genuine, up-to-the-minute, photographic Pre-Raphaelite. The straight photographs of details from the cathedrals, then only recently "over-restored" (R. Fenton, 1854, and others) are among the most interesting and surprising of the pioneer works reproduced. There were, in fact, about as many exceptions to the rule as there are to-day. For even to-day the Victorian rule holds. Photographers still set out too often to make pictures—academic or *avant-garde* as the case may be—instead of using the camera as the highly efficient and narrow-minded recorder that it is.

One use of this book is that it shows the malpractices of *picture-making* with a camera in a sharp light, by reference to the extraordinary habits of sixty to a hundred years ago.

JOHN PIPER

From Village to Industrial Town

The Leeds and Skipton railway runs along a deep valley of the Aire; a slow and sluggish stream, compared with the neighbouring river of Wharfe. Keighley station is on this line of railway, about a quarter of a mile from the town of the same name. The number of inhabitants and the importance of Keighley have been very greatly increased during the last twenty years, owing to the rapidly extended market for worsted manufactures, a branch of industry that mainly employs the factory population of this part of Yorkshire, which has Bradford for its centre and metropolis.

Keighley is in process of transformation from a populous old-fashioned village into a still more populous and flourishing town. It is evident to the stranger that, as the gable-ended houses, which obtrude themselves corner-wise on the widening street, fall vacant, they are pulled down to allow of greater space for traffic and a more modern style of architecture. The quaint and narrow shop-windows of fifty years ago are giving way to large panes and plate-glass. Nearly every dwelling seems devoted to some branch of commerce. In passing hastily through the town, one hardly perceives where the necessary lawyer and doctor can live, so little appearance is there of any dwellings of the professional middle-class, such as abound in our old cathedral towns. In fact, nothing can be more opposed than the state of society, the modes of thinking, the standards of reference on all points of morality, manners, and even politics and religion, in such a new manufacturing place as Keighley in the north, and any stately, sleepy, picturesque cathedral town in the south. Yet the aspect of Keighley promises well for future stateliness, if not picturesqueness. Grey stone abounds, and the rows of houses built of it have a kind of solid grandeur connected with their uniform and enduring lines. The framework of the doors and the lintels of the windows, even in the smallest dwellings, are made of blocks of stone. There is no painted wood to require continual beautifying, or else present a shabby aspect; and the stone is kept scrupulously clean by the notable Yorkshire housewives. Such glimpses into the interior as a passer-by obtains reveal a rough abundance of the means of living, and diligent and active habits in the women. But the voices of the people are hard, and their tones discordant, promising little of the musical taste that distinguishes the district, and which has already furnished a Carrodus to the musical world. The names over the shops (of which the one just given is a sample) seem strange even to an inhabitant of the neighbouring county, and have a peculiar smack and flavour of the place.

The town of Keighley never quite melts into country on the road to Haworth, although the houses become more sparse as the traveller journeys upwards to the grey round hills that seem to bound his journey in a westerly direction. First come some villas, just sufficiently retired from the road to show that they can scarcely belong to anyone liable to be summoned in a hurry, at the call of suffering or danger, from his comfortable fireside; the lawyer, the doctor, and the clergyman live at hand, and hardly in the suburbs, with a screen of shrubs for concealment.

In a town one does not look for vivid colouring; what there may be of this is furnished by the wares in the shops, not by foliage or atmospheric effects; but in the country some brilliancy and vividness seems to be instinctively expected, and there is consequently a slight feeling of disappointment at the grey natural tint of every object, near or far off, on the way from Keighley to Haworth. The distance is about four miles; and, as I have said, what with villas, great worsted factories, rows of workmen's houses, with here and there an old-fashioned farmhouse and outbuildings, it can hardly be called 'country' any part of the way. For two miles the road passes over tolerably level ground; distant hills on the left, a 'beck' flowing through meadows on the right, and furnishing water power, at certain points, to the factories built on its banks. The air is dim and lightless with the smoke from all these habitations and places of business. The soil in the valley (or 'bottom,' to use the local term) is rich; but as the road begins to ascend the vegetation becomes poorer; it does not flourish, it merely exists; and instead of trees there are only bushes and shrubs about the dwellings. Stone dykes are everywhere used in place of hedges; and what crops there are, on the patches of arable land, consist of pale, hungry-looking, grey-green oats. Right before the traveller on this road rises Haworth village; he can see it for two miles before he arrives, for it is situated on the side of a pretty steep hill, with a background of dun and purple moors, rising and sweeping away yet higher than the church, which is built at the very summit of the long narrow street. All round the horizon there is this same line of sinuous wave-like hills, the scoops into which they fall only revealing other hills beyond, of similar colour and shape, crowned with wild bleak moors—grand from the ideas of solitude and loneliness which they suggest, or oppressive from the feeling which they give of being pent up by some monotonous and illimitable barrier, according to the mood of mind in which the spectator may be.

MRS. GASKELL (*The Life of Charlotte Brontë*, 1857).

Mr. Churchill and Reconstruction

"We shape our buildings, and afterwards our buildings shape us."

"Certainly we must do nothing which appreciably detracts from the war effort, but what we have to do in the first instance is to make up our minds and have a plan, and have the preliminary work and survey effectively done, so that at the end of the war, if not earlier, we can start without delay."

Here are two more sayings to be added to the arsenal of planning quotations from speeches of the Prime Minister. They come from Mr. Churchill's speech of October 28 to move that a Select Committee be appointed to consider a speedy rebuilding of the House of Commons. Mr. Churchill pleaded for rebuilding now on the old foundations and with the use of the old walls. His arguments were functional in the right, wide sense, not in the narrow utilitarian one. The rectangular shape of the House of Commons as against the semicircular shape usual abroad separates the parties more sharply and makes "crossing the floor" more of a venture. The smallness of the room gives it intimacy and facilitates "the conversational style with . . . quick informal interruptions and interchanges" which characterizes the English parliamentary style. It also adds "a sense of crowd and urgency," when for exceptional occasions more members appear than can be seated.

It was a brilliant speech, including its finishing, "Be it ever so humble, there's no place like home." Few orators could risk such an end to a harangue.

The County of London Plan again

The exhibition of the plan at County Hall has met with such exceptional public interest that it has now been transferred to the Royal Academy. Two models have been added of which one shows a layout for the redevelopment of a part of Stepney, the other of a part of Bermondsey.

THE ARCHITECTURAL REVIEW proposes, now that comments are coming in from many sides, to treat it and the comments in detail in one of its next issues. The most illuminating controversy so far is that between the Town and Country Planning Association and various papers, notably *The Architects' Journal*, and various correspondents to the newspapers, notably Mr. Lewis Silkin, Chairman of the L.C.C. Town Planning Committee. The point is that the Town and Country Planning Association protests against the densities suggested by Mr. Forshaw and Professor Abercrombie. They insist on the low density which they are carrying on in their programme from the time when they called themselves still frankly the Garden City Association. In reply Mr. Silkin has pointed out in *The Times* (November 3) that to comply with these garden city standards, London would have to remove over two millions of her population. It would cease to be London and become "a large provincial town plus 50 scattered towns

... or, say, 150 to 200 Letchworths or Welwyn Garden Cities." The argument is convincing. The "flat phobia" of the T.C.P.A. would destroy one of the greatest merits of the County of London plan, its metropolitan, business-like, non-utopian character.

The end of Mason Croft

Readers of THE ARCHITECTURAL REVIEW who remember Mr. Casson's article last March on Marie



Corelli's Stratford home, will be interested in the public sale of its contents which took place at the end of October. "Prices were not abnormally high," reports a daily paper. Apparently they were not. Arthur Severn's *The Angry Sea*, purchased by Marie Corelli for £525, sold at two guineas; the famous Venetian gondola in the garden at fifty-seven.

An R.I.B.A. Memorandum

The R.I.B.A. has published in its *Journal* for October a memorandum on short-life housing after the war.

In its attitude it is somewhat alarming. It shows no sympathy with, nor a serious attempt at investigation into, new methods of fabrication and assembly, as they will no doubt be brought into the organization of the building industry immediately after the war. The war and American experiments have taught us some lessons. One would have liked to see them supplemented by a considered statement from a competent R.I.B.A. committee as to the prospects and pitfalls of prefabrication in its various existing techniques. On all this the memorandum keeps silence. Instead of that the R.I.B.A. expresses its antagonism to short-life housing as such, the extension of unskilled labour in the building industry which it would entail, and the continuation of the controls without which no creditable standard of house-building qualities could be secured, as soon as other than the established and familiar materials and processes are used. No new methods then, but plenty of skilled building craftsmen, even if the public, including the returning men and women of the services, don't get their promised houses for years, and even if in the end they get them at higher cost. A singularly barren document, or a singularly unhappily worded document.

The Destruction of Benevento

It is about time that the War Office should release reliable lists of

war damage to monuments of historic and artistic value in Sicily and Southern Italy. Surely the occupation of Sicily at least is safe enough to make the publication of such a list permissible, and the public in Britain is nearly as anxious to hear what has happened to Palermo and Naples as it was about air-raid losses in England in 1940-42. So far, however, the War Office—which, we hear, has got an excellent staff of experts working on the preservation of ancient monuments—has said hardly anything officially.

The only detailed account of which we know is one of Benevento, contained in a front report to the *Baltimore Sun* by its military correspondent, Mr. M. S. Watson. According to this the Triumphal Arch is uninjured, but the cathedral "is totally and irretrievably gone," gone its splendid thirteenth-century bronze doors, gone its interior, and on the point of collapsing what is left of its façade. Of the treasure the report says nothing.

District Heating

In recent technical papers (*Electrical Times*, September 30 and October 14; *Engineering*, October 8) it has been criticized as a serious omission in the County of London plan, that the importance of district heating has not been sufficiently stressed. In fact, very little has yet been done in Britain of that preliminary experi-

menting that would be necessary to establish the undeniable claims of district heating to universal inclusion into municipal estate planning. Quarry Hill, Leeds, has it, and Coventry has just agreed to incorporate it in its reconstruction programme.

Foreign countries have been much more enterprising. Russian area heating uses already now more heat for this purpose than is conveyed by all the town-gas of Britain. In Germany, too, it has been tried and more and more widely adopted for well over twenty years. The New York district heating plant uses 750,000 tons of coal annually.

Yet the advantages in district heating for Britain are glaring and apparently not denied by anybody. Power stations in converting coal into electricity use only 20-30 per cent. of total energy. The rest is wasted. Of this coal energy a great proportion could go straight into district heating. The distribution of waste heat has proved economical at a distance of seven miles and more—quite a sufficient distance to satisfy demand anywhere in a large city.

Another method is to have the coal in boiler stations on the periphery of a city and then transmit the steam through large pipes to turbo-generators in the centre where conversion takes place. Thus up to 90 per cent.

[continued on page xlv]

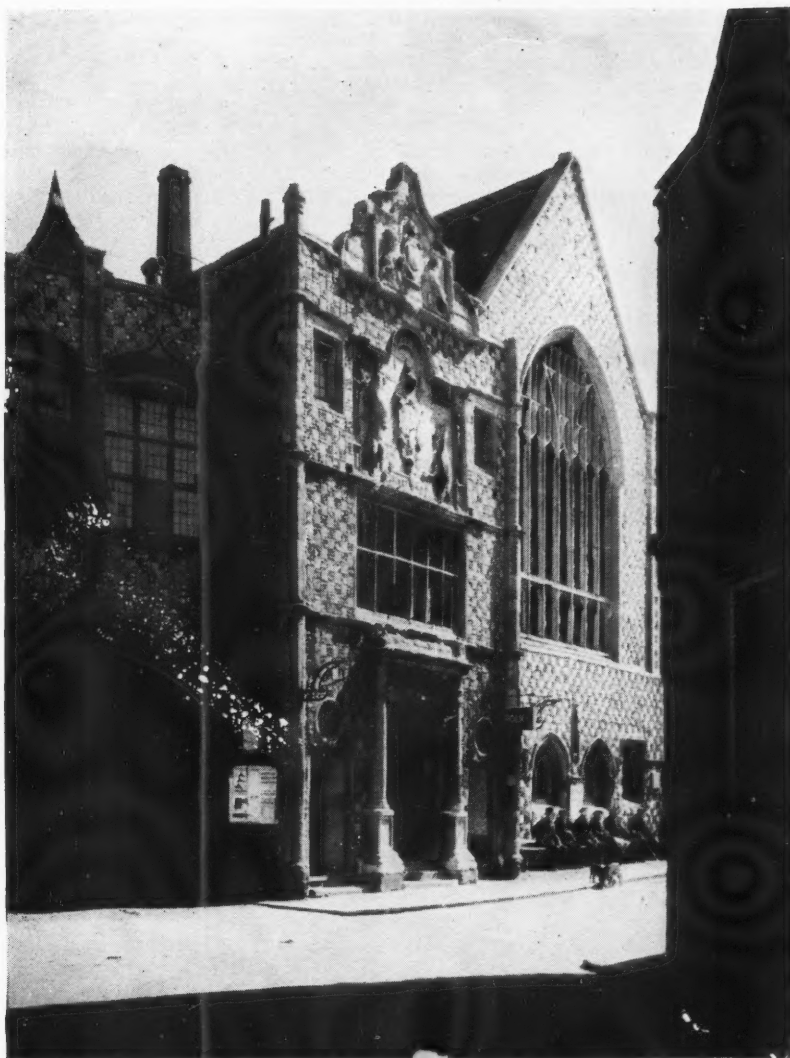


DERBYSHIRE RAM Sculptured in Hopton-Wood Stone by H. WILSON PARKER

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L. E. Warner, Photo.

THE GUILDHALL, KING'S LYNN

THE large hall dates from 1423 and was originally the Hall of the Trinity Guild, an association of merchants. The entrance, unmistakably Elizabethan, displays the arms of that monarch but also, above, the heraldic bearings of James the First, which delightful piece of masonry was once part of the

demolished St. James' Church. Without this seeming redundancy the building would be the poorer, and so, too, it may be said that much work done with bare sufficiency by the use of plain Portland cement would be more satisfying if it had a modicum of 'PUDLO' Brand waterproofer.

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continued from page xlv]
efficiency can be realised.

However, whether the one or the other method proves more successful, the fact remains that any district heating on a large scale would result in an enormous saving of coal.

Sir Aurel Stein

With Sir Aurel Stein, who died at Kabul on October 26, one of the most conspicuous characters has gone from British archaeology. His exploration of Turkestan was as daring as it proved to be scholarly, and one can be sure that before long the first picturesque novel on his life and work will appear.

Stein was a Hungarian Jew by birth. He attended school at Budapest and Dresden and studied at the universities of Vienna and Tübingen. In 1885, aged twenty-two, he went to London to learn oriental languages. His dream was already then the heart of Asia, the unknown plains north of the Himalayas. Three years later he happened to secure a job in India, hoping to get a chance of fulfilling his wish. However, he had another twelve years to wait—first as principal of the Oriental College at Lahore, and then as registrar of the Punjab University—before he was sent out by the Government of India on a first archaeological expedition into Chinese Turkestan. The results created a world-wide reputation for him at once. They were

published in an official report in 1907 (*Ancient Khotan*). Meanwhile he had gone on a second even more fruitful expedition (1906-9, official report *Serindia* in five volumes). Since then he went on travelling and never ceased to the very end of his life (Central Asia and Persia 1913-16, Baluchistan, etc., 1926-28, South Persia 1932-33, Western Iran 1935-36, Iraq and Trans-Jordan 1938-39).

He was short, sturdy, and hard as nails. At the end of his 1906-9 tour all the toes of his right foot had to be amputated, because of the severe frost in which he had persevered on an ascent to 20,000 feet. In 1929 he started flying, realizing the tremendous archaeological possibilities of air surveying. On one occasion, the Group Captain who was his pilot wrote to *The Times*, he

flew for five hours in an open cockpit—a feat of great tenacity for a man of sixty-seven.

Sir Aurel Stein took British naturalization papers in 1899, he was knighted in 1912, given honorary doctorates by Oxford, Cambridge and other universities, and gold medals by the Royal Asiatic Society, the Royal Anthropological Institute and the Society of Antiquaries.

The Building Illustrated

FACTORY AT BARLASTON, STAFFS.

Architects: Keith Murray and C. S. White

Quantity Surveyors: Cameron and Stephens

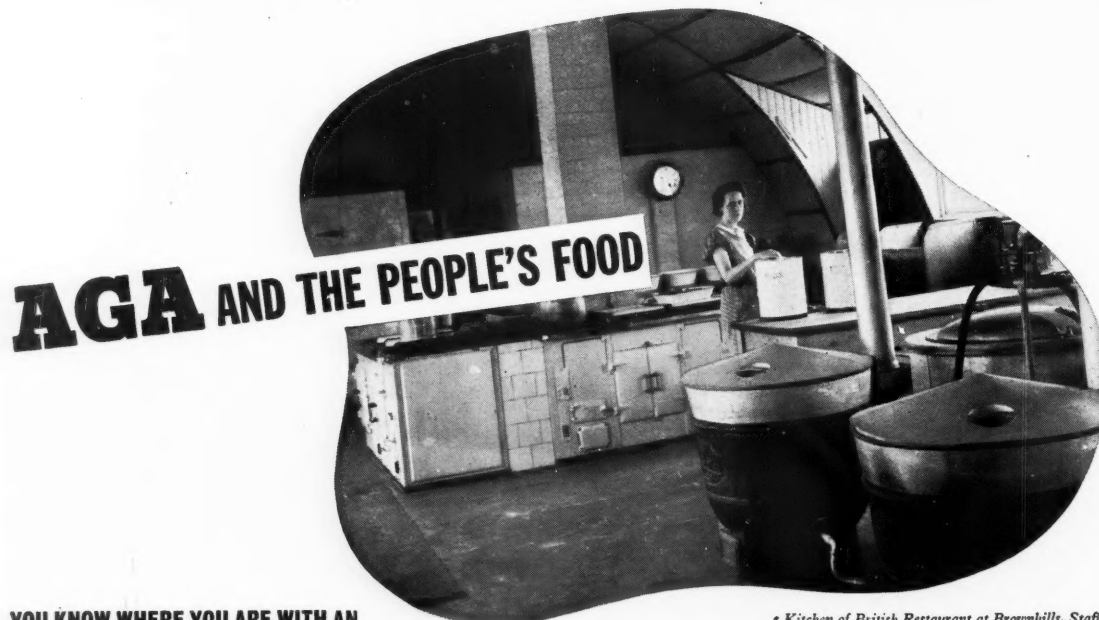
Consultants: R. D. Farrington (steel and reinforced concrete), A. T. Henly (heating and mechanical equipment), Wilkinson and Platts (roads and sewers)

Clerk of Works: J. A. Bligh

The general contractors were Wilson Lovatt & Sons Ltd. Principal sub-contractors were as follows: G. N. Haden & Sons Ltd., electrical work; Matthew Hall & Co. Ltd., heating and hot water supply and external plumbing; British Brown-Boveri Ltd., electric kiln and turbines; Brookes

Ltd. and Concrete Casehardening Co. Ltd., granolithic floors; Herbert Morris Ltd., electric hoists; Rustproof Metal Window Co. Ltd., windows; D. Sebel & Co. Ltd., steel doors, stairs and grid floors; N. F. Ramsay & Co. Ltd., ironmongery and cloak fittings; D. Anderson & Son Ltd., roofing; Twyford Ltd., sanitary fittings; Benham & Sons Ltd., kitchen equipment; Colville Constructional Co. Ltd., structural steelwork; Chatwood Safe Co., strong room door; Dennison, Kett & Co. Ltd., roller shutters; Esse Cooker Co., canteen kitchen cooker; Express Lift Co., book lift; Lancastrian Asphalte Contractors, asphalte; O'Brien Thomas & Co. Ltd., sliding door gear; A. Quilgotti & Co., terrazzo; Screeton Paintmaker, paint; Fredk. Sage & Co. Ltd., main stair balustrade; Tarmac Ltd., reconstructed stone; Twistell Reinforcement Ltd., reinforcement to roofs, etc.; Paragon Glazing Co. Ltd.,

roof glazing; Amplilux Lighting and Illumination Co., light fittings (factory); Best & Lloyd, light fittings (offices and canteen); Association for Promoting the General Welfare of the Blind, mats; Atlas Sprinkler Co. Ltd., fire fighting equipment; Briton Manufacturing Co. Ltd., toilet equipment and transfer notices; Esavian Doors, sliding folding screen; G. A. Harvey & Co., metal grilles; Haywards Ltd., roof lights; B. Holden & Co. Ltd., linoleum; Val de Travers Paving Co. Ltd., asphalte; Luxfer Ltd., cellar flap; Walter MacFarlane & Co. Ltd., rainwater heads; Mundet Cork Co., cork paving; Merchant Trading Co. Ltd., flush doors; Venesta Ltd., plywood partitions; T. Walley Ltd., facing bricks; Wolverhampton Corrugated Iron Co., R.P.M. roofing; Elsa Booth and Heal & Son, Ltd., curtains; Tarslag Ltd., preliminary excavation; Danks Ltd. boilers.



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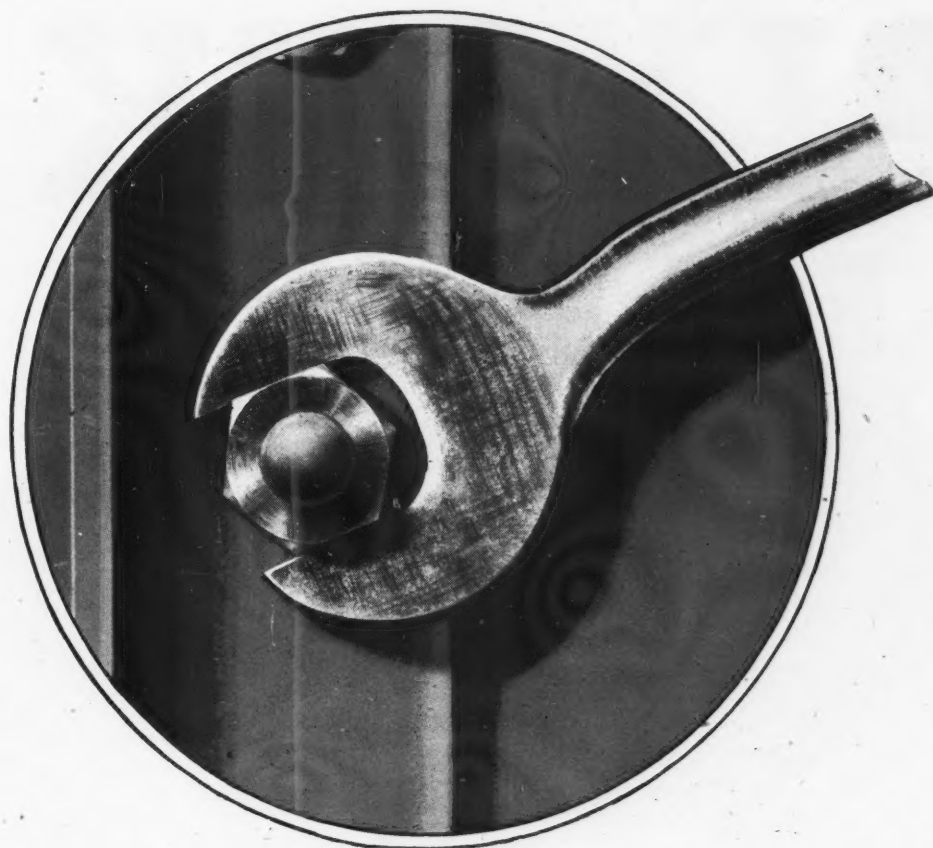
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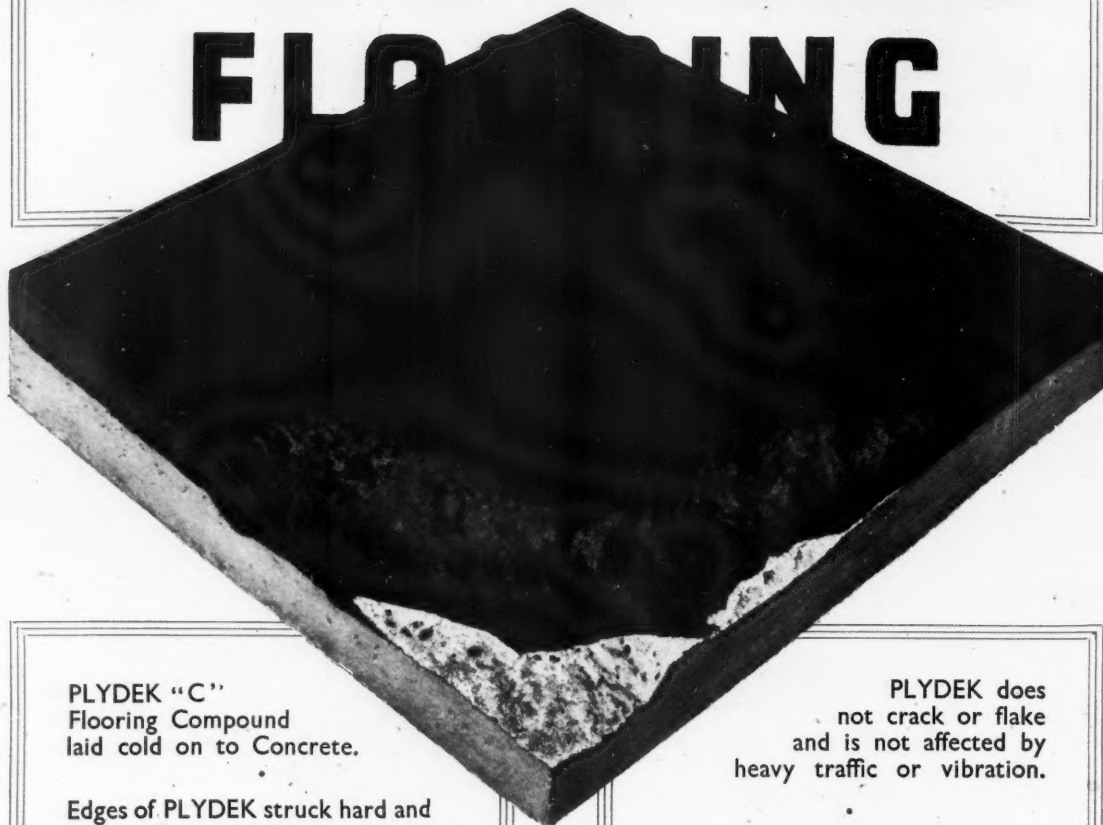
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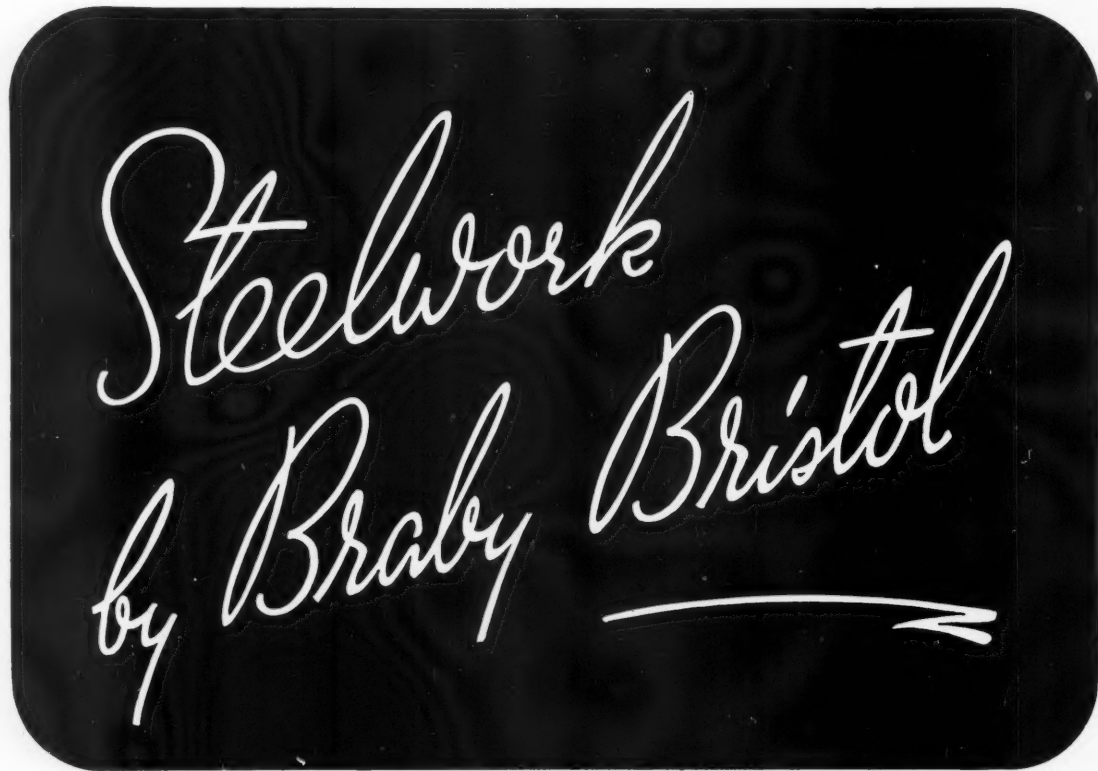
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Stoneham & Kirk

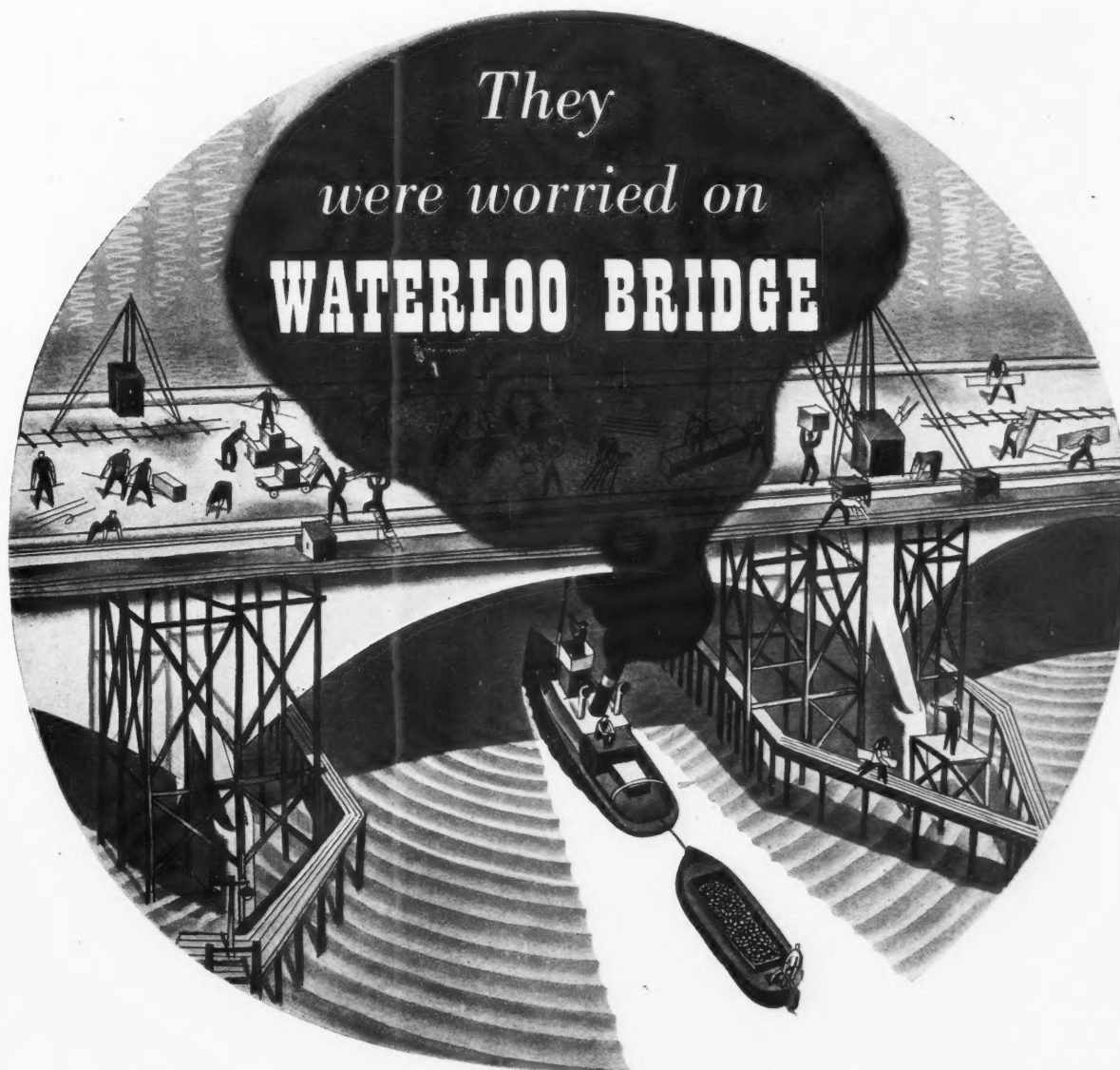
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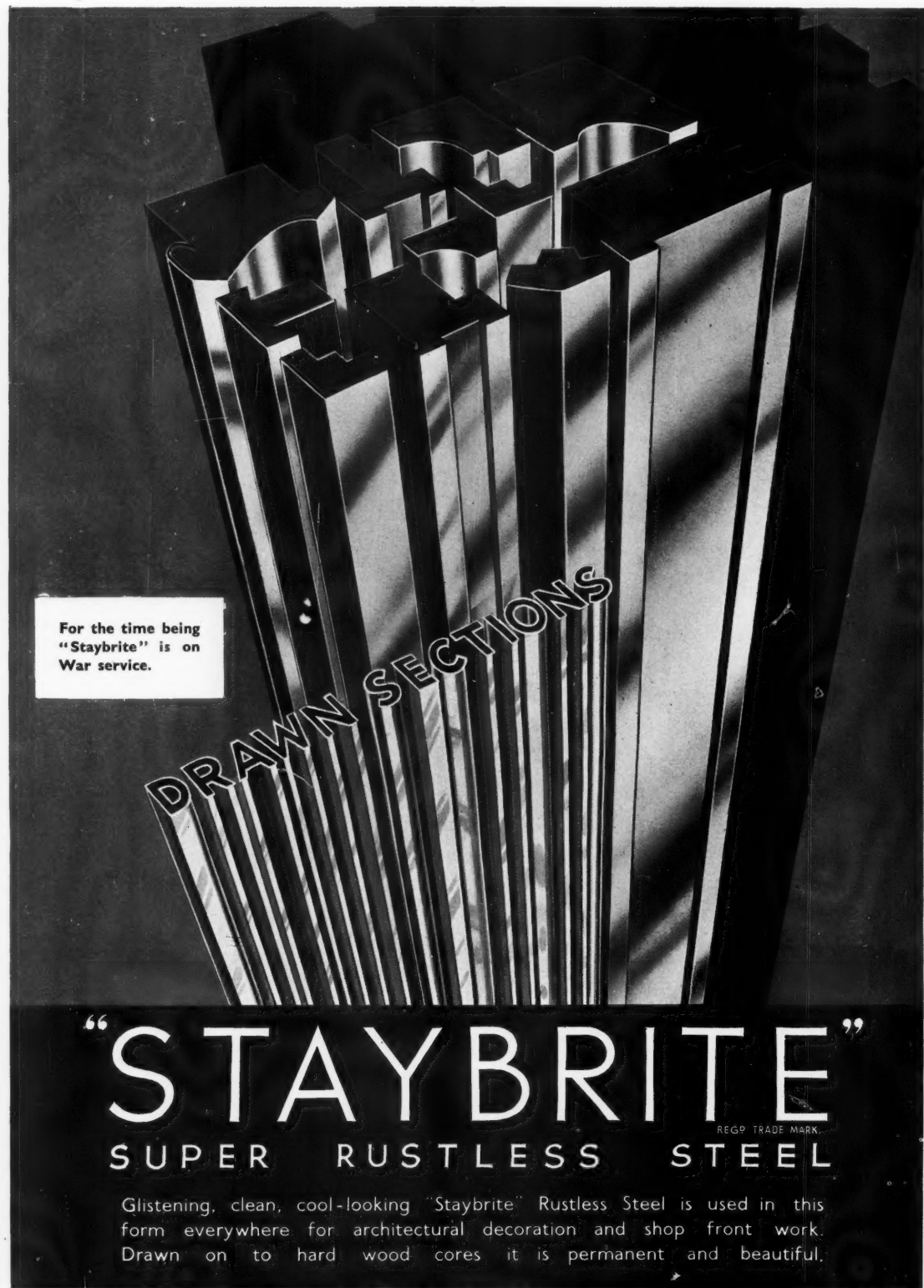


Chaps who build bridges are queer people — they are always asking for the impossible! On the new Waterloo Bridge they  wanted this thing to have a cylinder put round it like this  and yet the cylinder had to be smaller than the two ends. As this was a practical impossibility and they knew the steel tube people were impossibly practical, they called them in (like sensible people). The S.T.A.C. designed special tools and did the job with weldless steel tubes. It just goes to show . . .

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in the present building which was opened in 1931. Designers introduced sensational effects in 1804 when nautical dramas were being featured. A great tank was built beneath the stage, fed by the New River which flowed nearby. Vessels floated across the stage, and it is easy to imagine the reality given to the story when a heroine could fall overboard with a genuine splash and her lover could plunge in after her and make much of the rescue scene. The "Wells", and its tank 90 feet by 24 feet by 5 feet deep, indeed became the talk of the town.

for Steelwork in theatres of the future

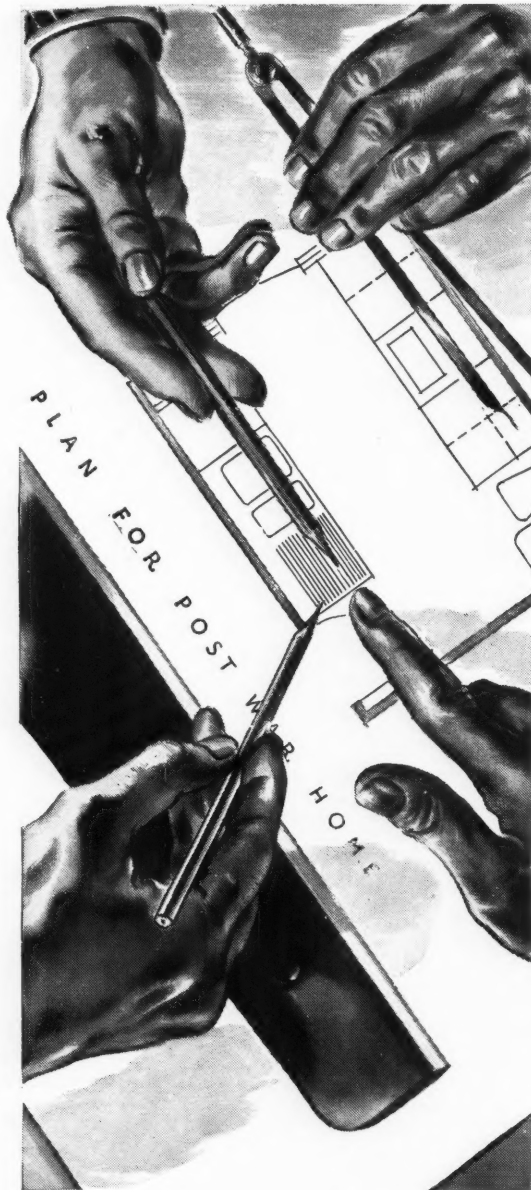
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STRUCTURAL ENGINEERS

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"Now is the time for all good men..."



"Now is the time for all good men to come to the aid of the party."

That good old manual-of-typewriting phrase makes as good a motto for today as any other.

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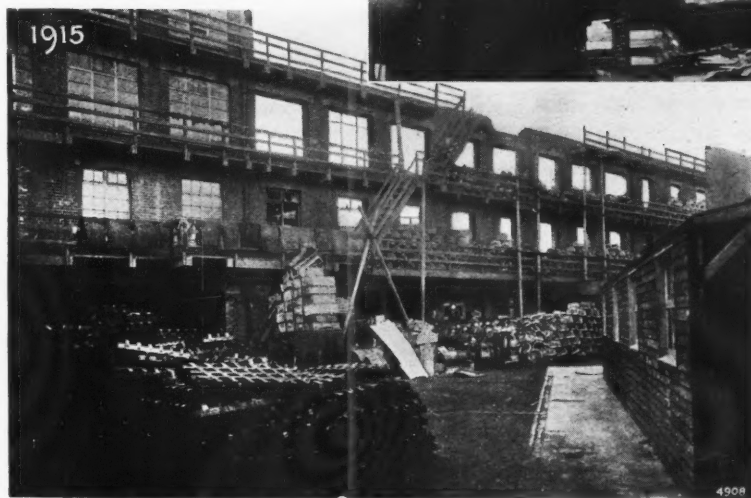


Prestcold Refrigeration

FOR POST-WAR HOMES

A PRODUCT OF THE PRESSED STEEL COMPANY LIMITED

Armoured FIRE doors...



In the first world-war, 1914-1918, bombs dropped from a Zeppelin started a fire which destroyed part of the building seen alongside. That portion of the building seen standing was saved by the Mather & Platt armoured Doors, which formed a fire guard in the party wall seen in the upper photograph.

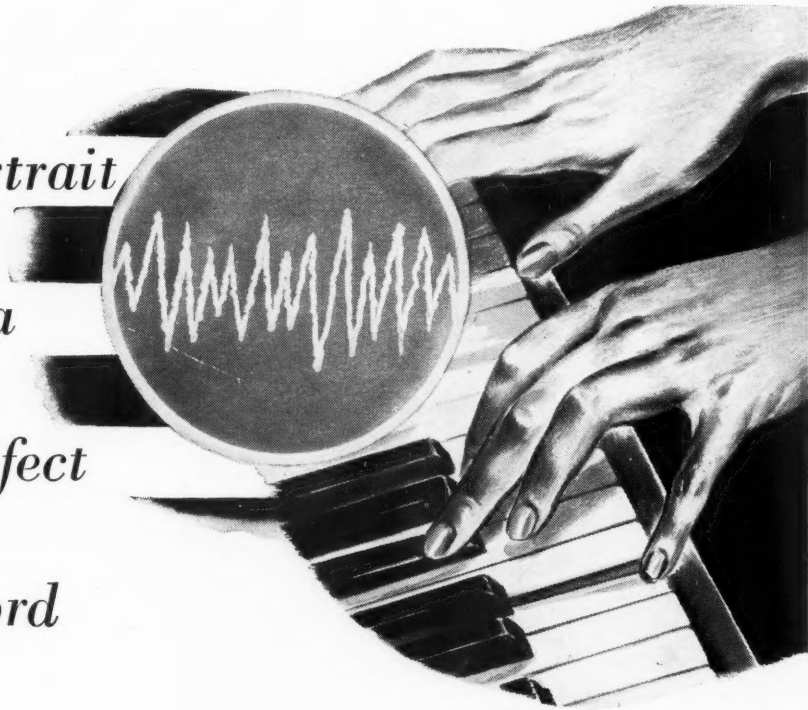


The photograph reproduced on the left was taken during the period of the 1940-1941 air raids on Britain. Although fire had wiped out one large building it had failed to reach the storeyed building seen in the background, thanks to the efficiency of Mather & Platt Armoured Fire Doors.

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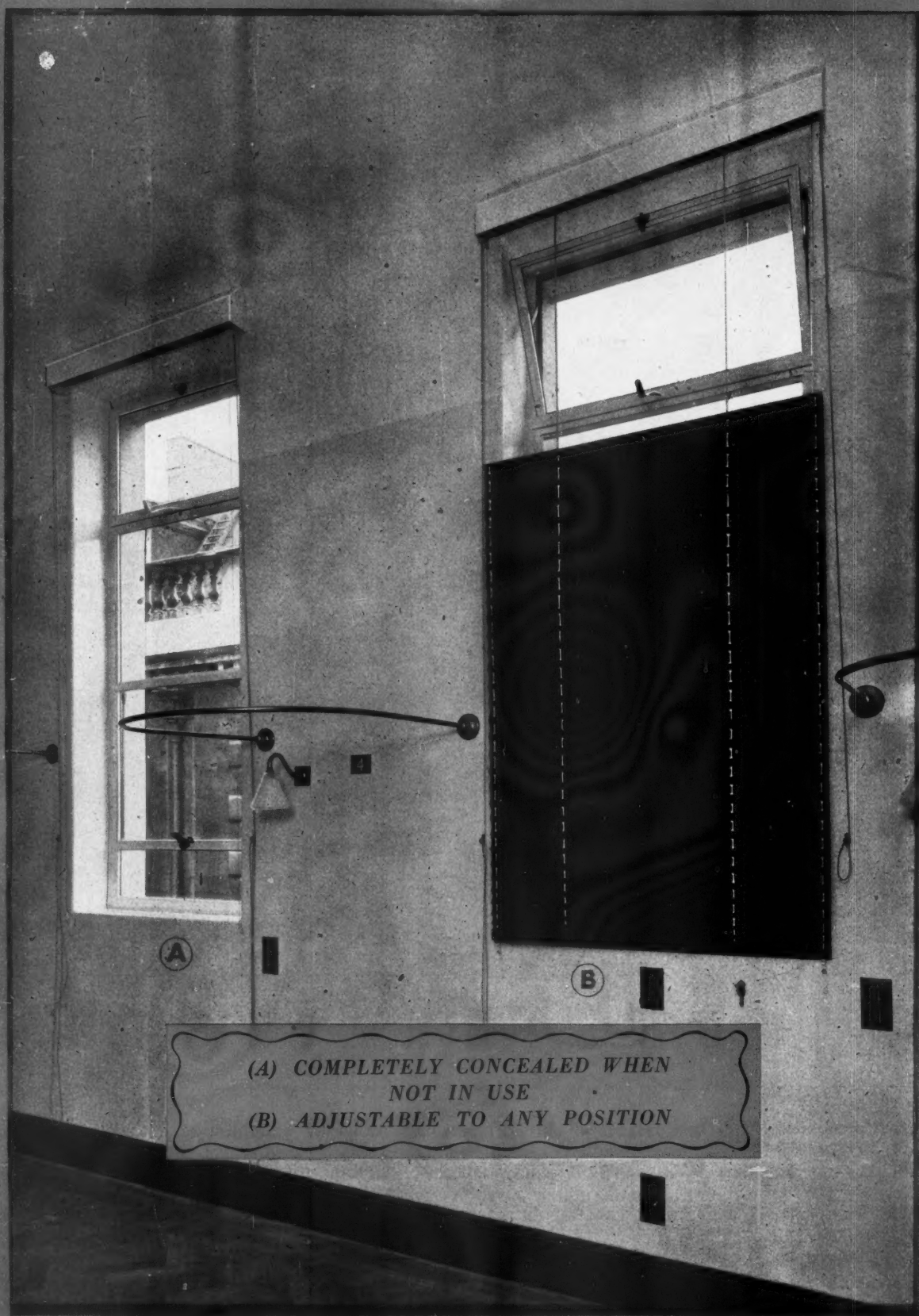
A R U S S I A N V I S T A

Russian in their vast size are these façades of old St. Petersburg—only the wealthiest of autocrats could build on so fantastic a scale. In all else these buildings speak of Europe—reaching back through France and Italy to classical origins. They represent the marriage of Russia and Europe for which Peter the Great founded his planned city on the Neva. In their easy reconciliation of poise and grace with enormous scale, they have a living message for today—and tomorrow! A vast building programme will be part of the post-war picture and will no doubt have a big place for Celotex insulating and wall board.

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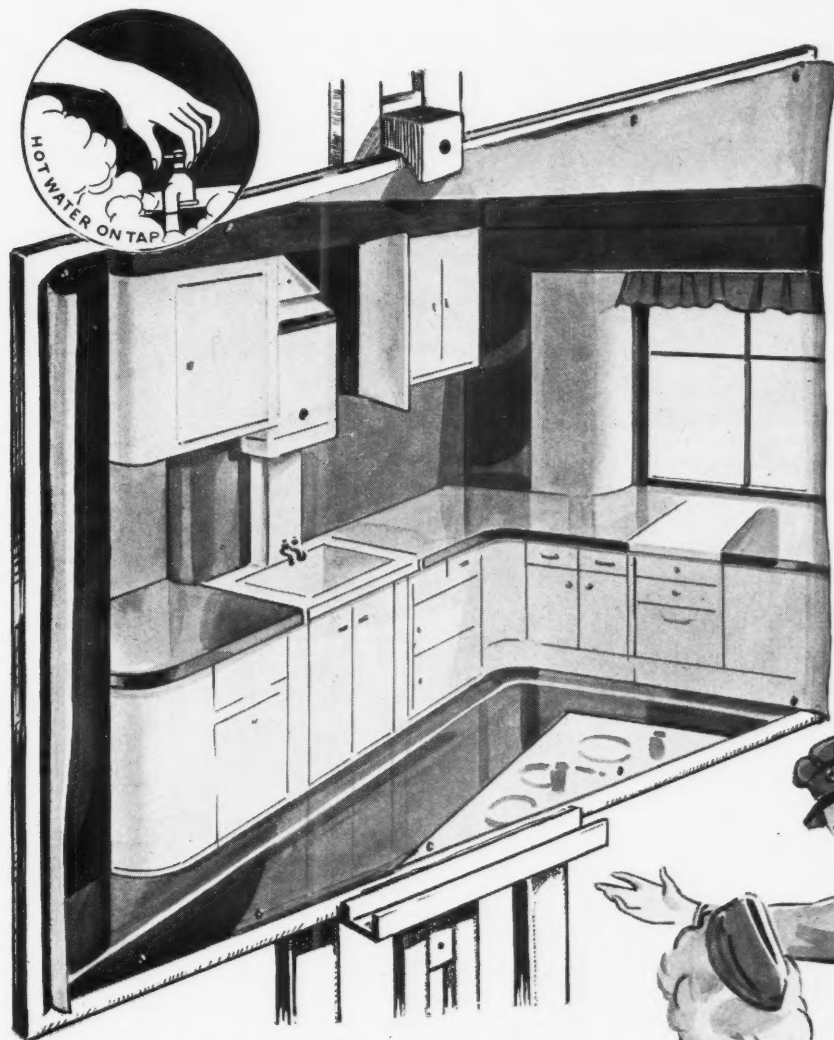
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M.W.53



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MR. LEACH writes: "A water heater should be considered as part of a built-in-kitchen equipment and not as a separate item to be provided afterwards. A place should be allocated for it—not on an external wall—but, for example, over the sink (see sketch), fitted between cupboards, open at bottom for ventilation and with a removable front access panel. Water services would be enclosed in a duct at back of sink and heater."

IF you have an interesting idea on Hot Water Heaters in Kitchen, Bathroom, the Flat or the House send it to Ewart. If considered useful Ewart will use it in this series of advertisements.

Meanwhile Ewart research continues and the range of Ewart post-war heaters will meet every demand of architect, builder and public.

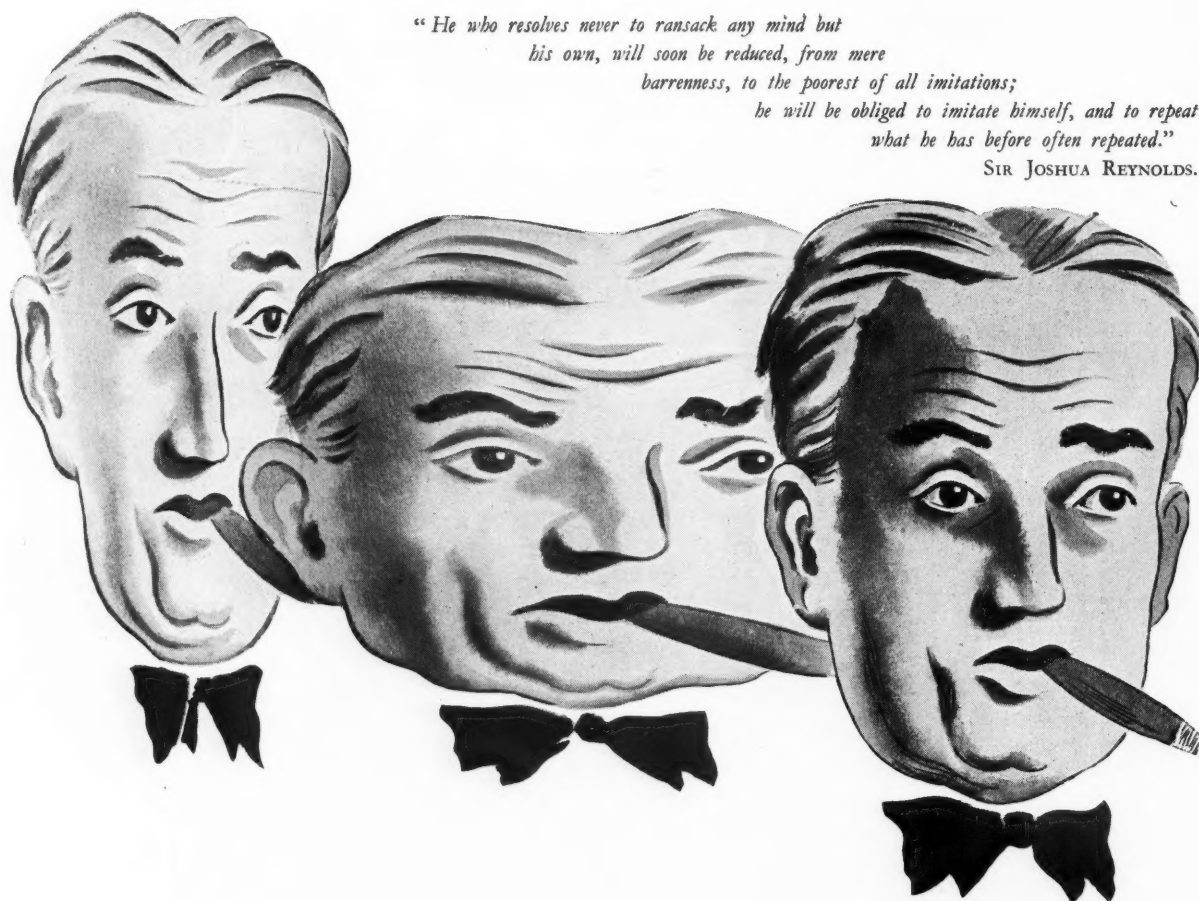


EWART GAS WATER HEATERS

Instantaneous AND STORAGE TYPES

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*"He who resolves never to ransack any mind but
his own, will soon be reduced, from mere
barrenness, to the poorest of all imitations;
he will be obliged to imitate himself, and to repeat
what he has before often repeated."*
SIR JOSHUA REYNOLDS.



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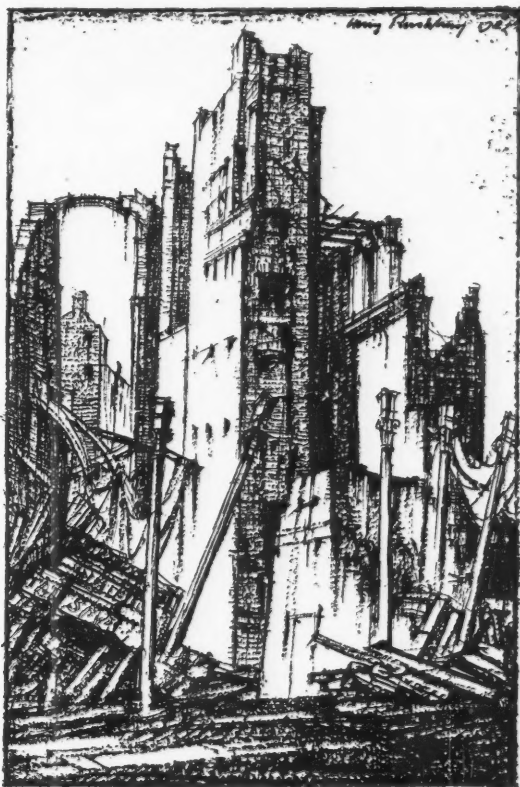
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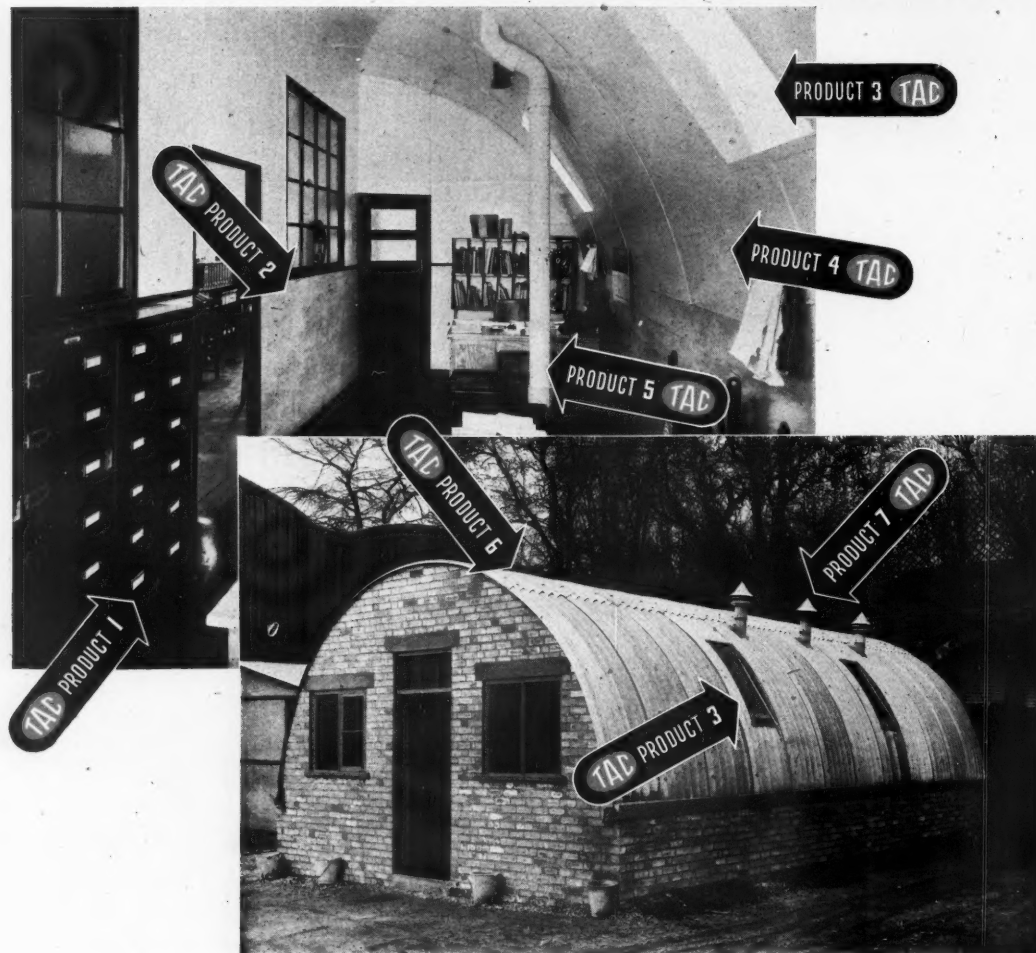
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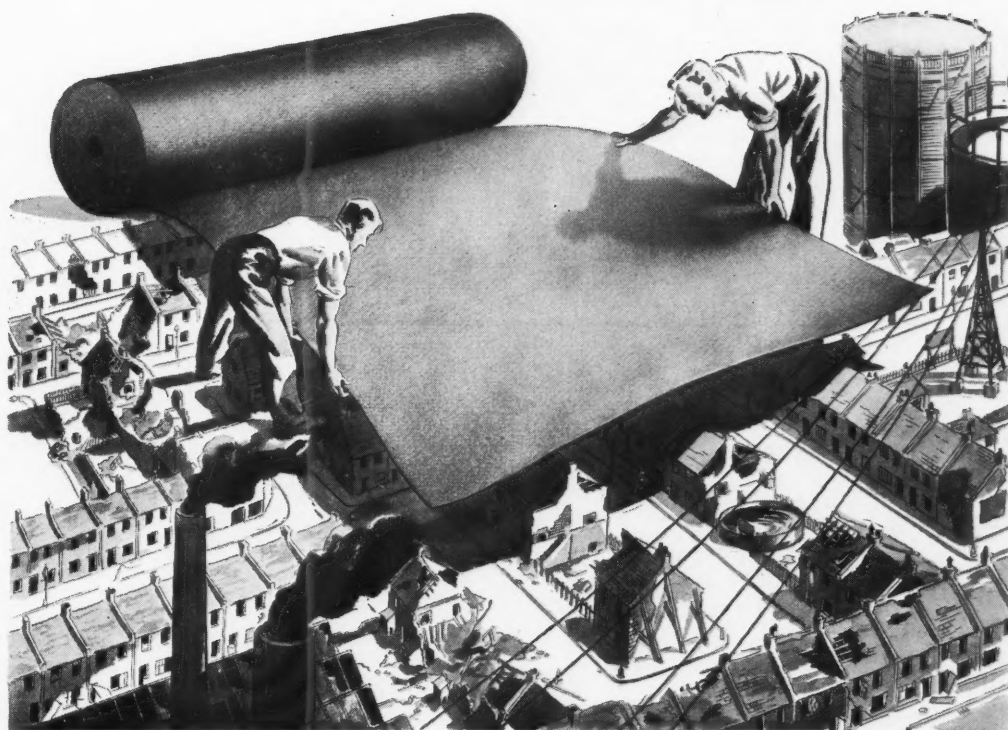
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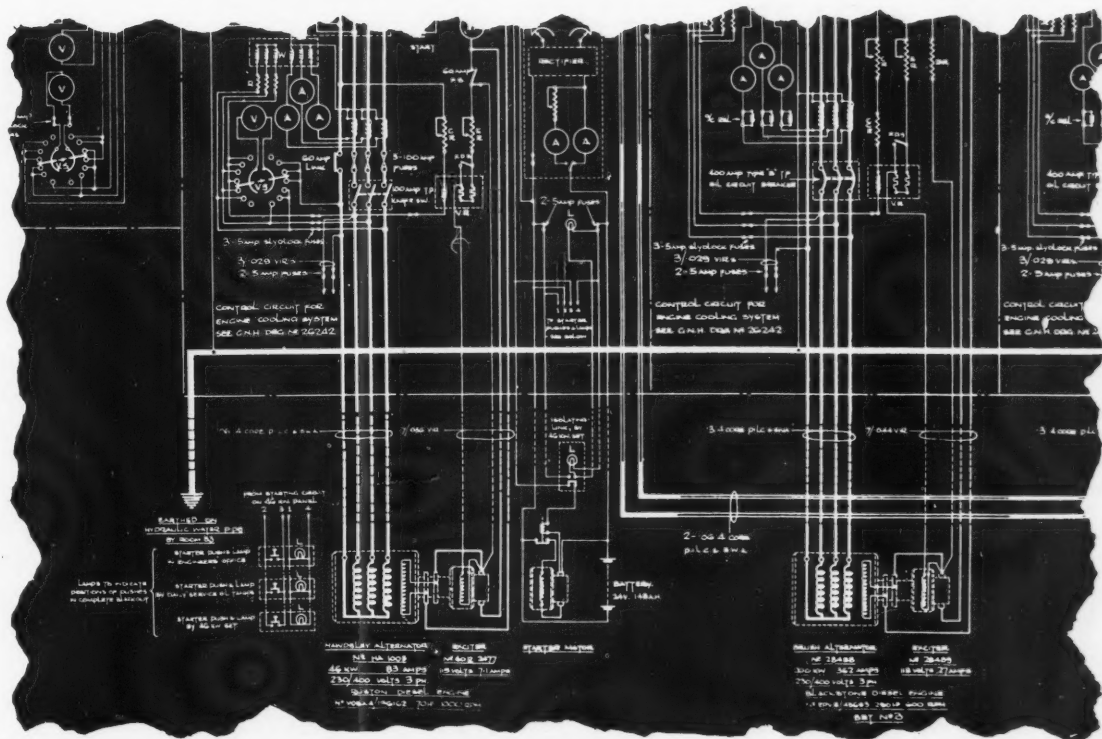
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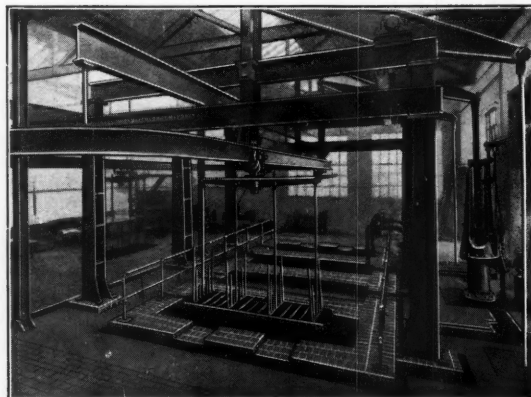
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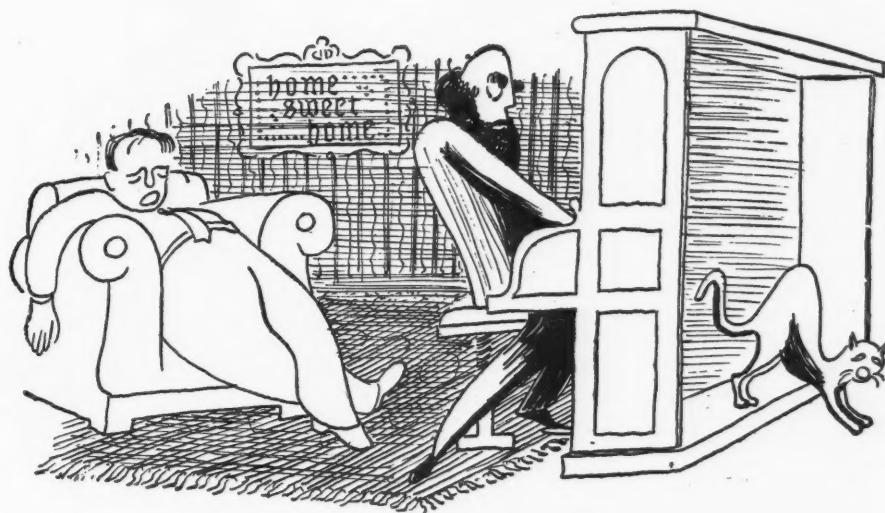


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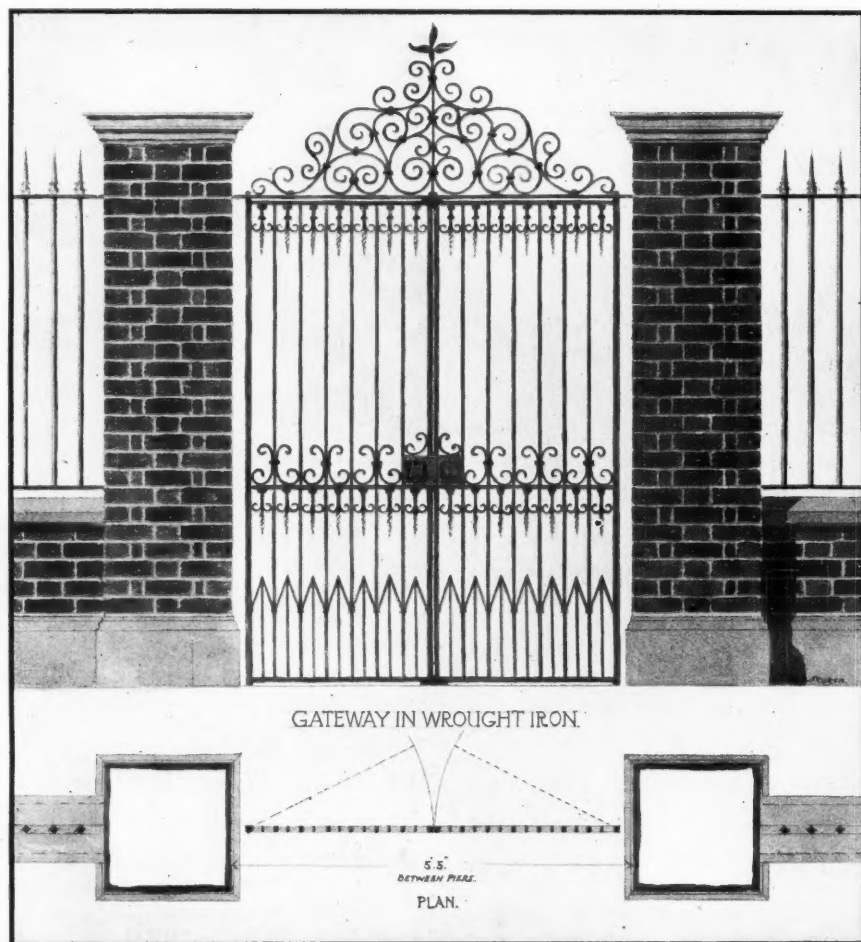
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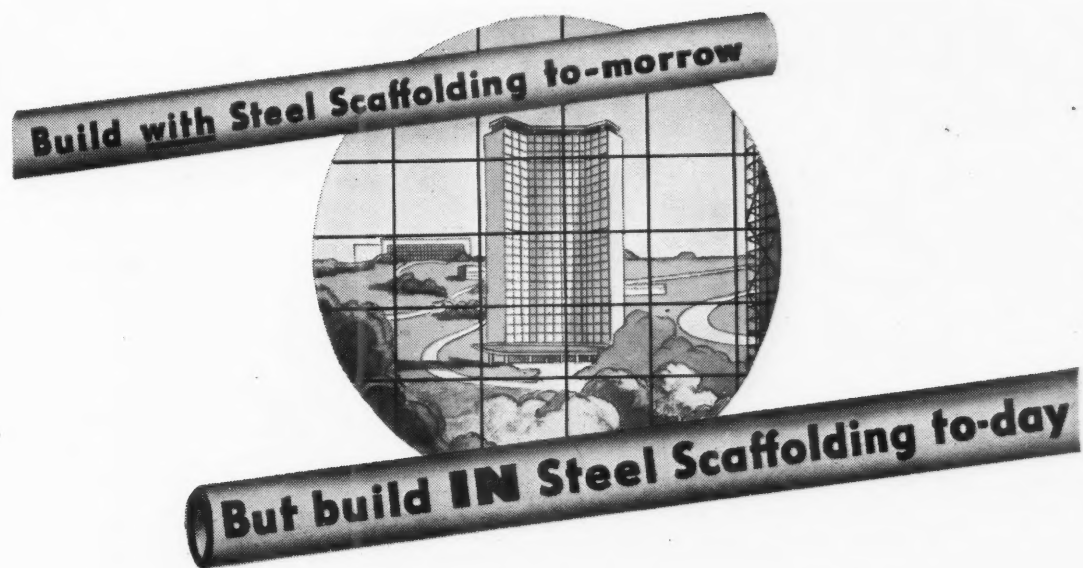
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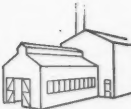
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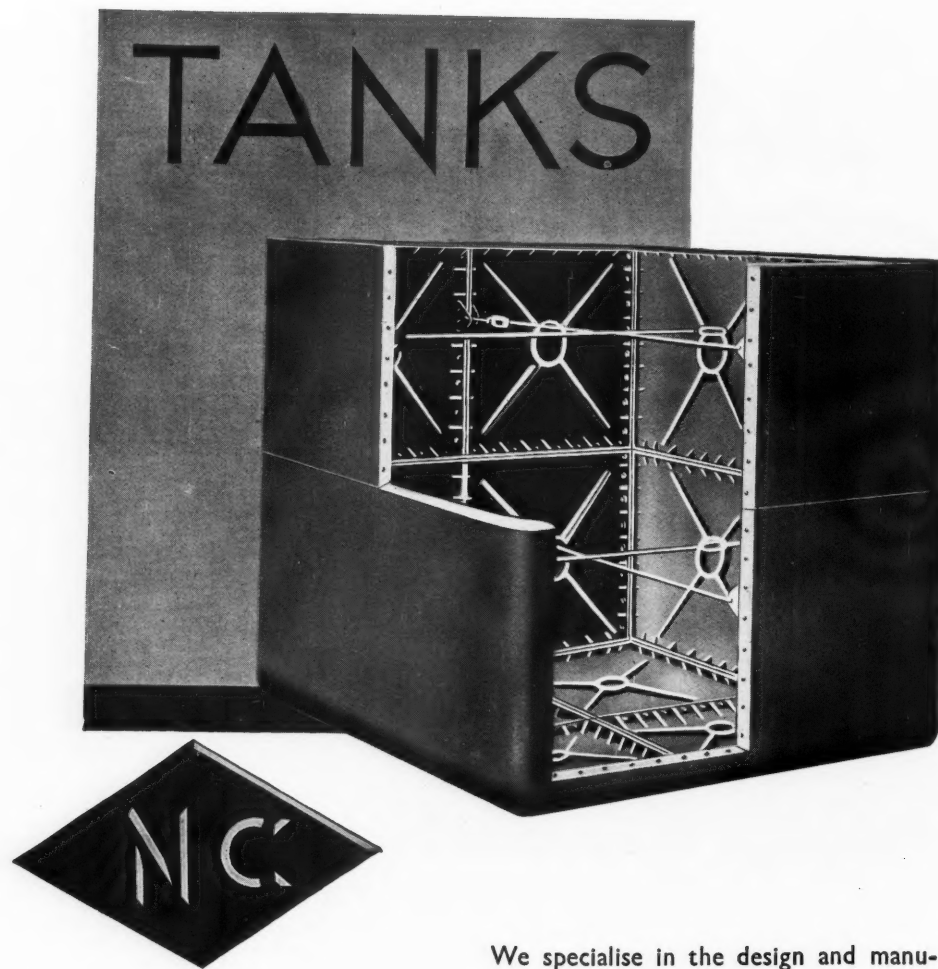
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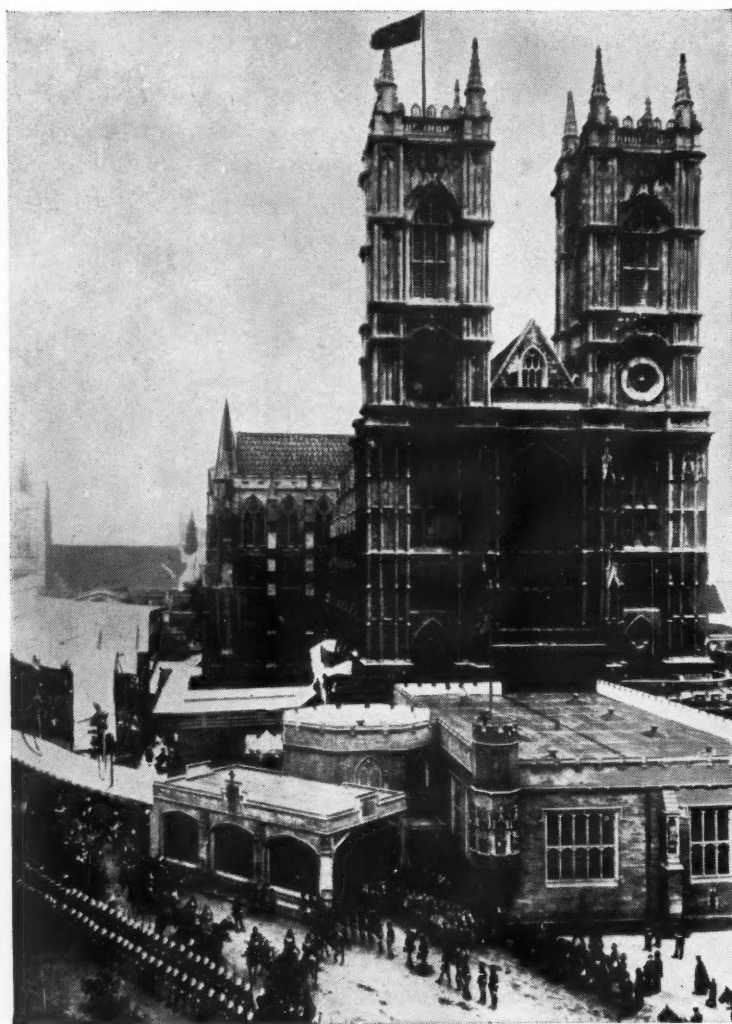
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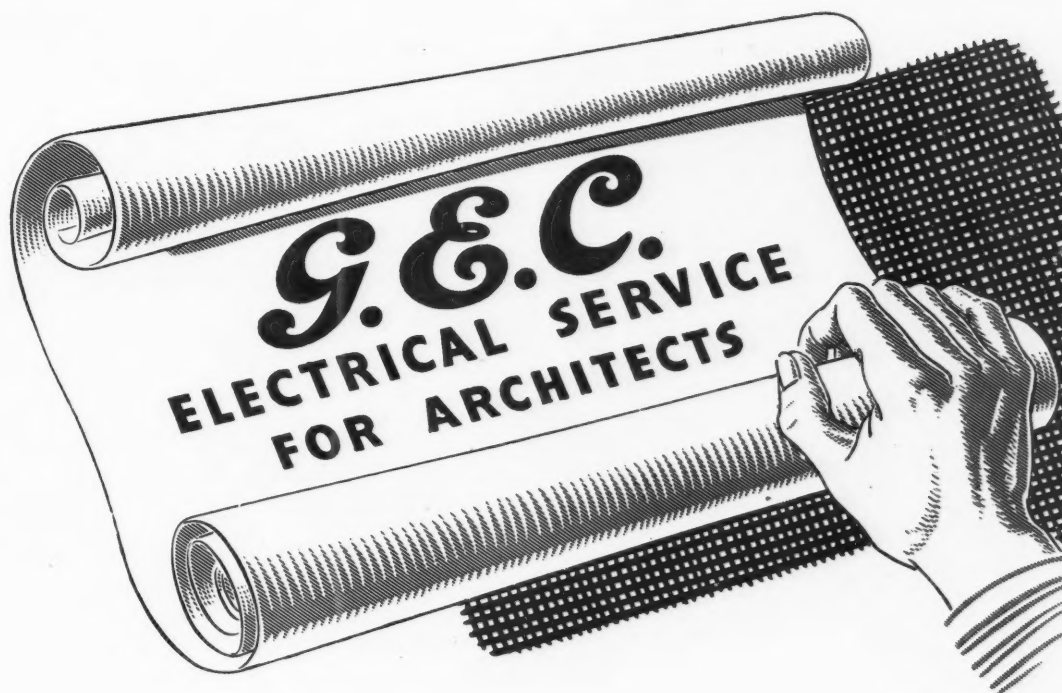
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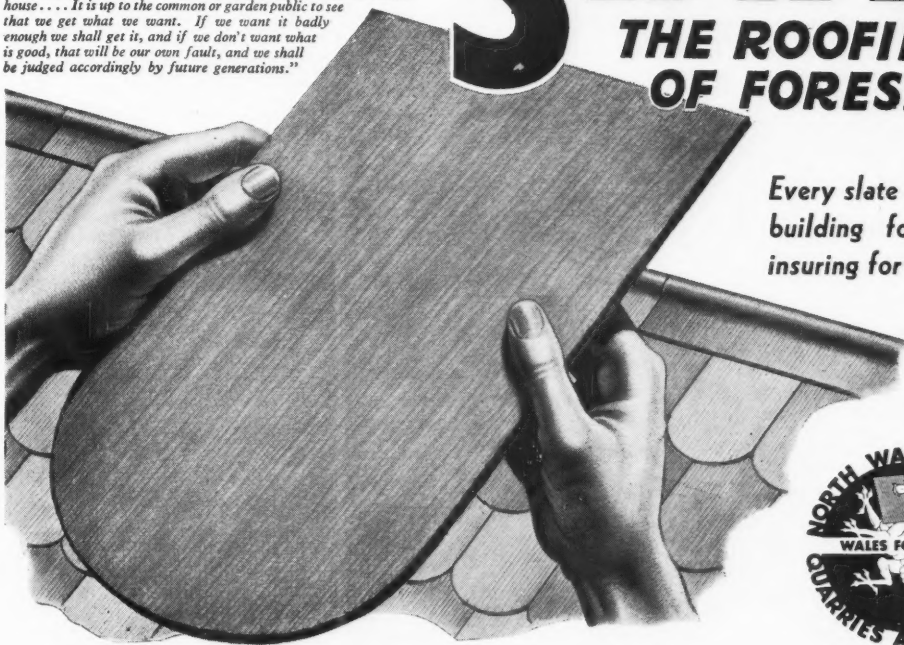
Lady Sinclair, Wife of Air Minister

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ADVERTISER'S ANNOUNCEMENT

ANY ANSWERS ?

A Session Not Broadcast last Tuesday

QUESTION MASTER : This week we continue our technical series. Our resident members are looking—er—rather grim and determined. Dr. Treat M. Roughly, Professor Noad-Hall, Captain Campstool and, once again, our anonymous expert, who appears more encyclopaedic and sphinx-like than ever. I can see that I shall need an iron nerve to handle such a tough trust. Well—here's the first question. Miss Dorothy Hoppleblossom, a land girl working in Much Digging, Yorkshire, asks: "What is the best size and shape of window to have?" Noad-Hall?

Professor Noad-Hall : That depends upon where you want the window. I don't have windows of the same size and shape in, say, my study and my stable. I should say the best size would be the smallest area of glass suitable to allow the required amount of light to enter the room.

Question Master : Or the stable.

Professor Noad-Hall : Yes—or, for that matter, the potting shed.

Captain Campstool : But surely this does not always apply. Look at the Crystal Palace—

Question Master : Er—Roughly?

Dr. Roughly : It seems to me that Noad-Hall has begged the question brilliantly. Of course there must be a direct relationship between the size—and, yes, the shape too—of a window and the amount of light you want to admit. But that's the whole point. What *is* the required amount of light?

The Expert : May I remind the company that a window has a two-way purpose. It lights the room, and it enables us to see out. To meet both these needs abundantly, generous window space must be provided. So far as *size* is concerned then, the *a priori* case is for the big window.

Captain Campstool : But doesn't that make the house cold and draughty? I know that the settlers in the western provinces of Canada—

Question Master : The question comes from Yorkshire—not Canada.

Captain Campstool : But—what I mean is—there's a fuel shortage.

The Expert : People seem to have a peculiar bias about windows making rooms cold. Why are tomatoes grown under glass? Glass acts as a sun-trap, because glass allows short-wave heat rays to pass through. These rays enter a glasshouse and are absorbed by the plants and other objects in the house. These objects re-radiate the heat in the form of long waves which cannot pass through glass. The same applies, of course, to rooms in dwelling houses. Hence the snugness of a glass enclosed verandah on a cold but sunny spring day—and the universal preference for windows having a southern aspect. True, we have to set against these advantages the fact that a little greater weight of curtain fabric and a little extra coal may be needed in the winter.

Professor Noad-Hall : Which brings us back to fuel shortage.

The Expert : But fuel shortage belongs specifically to wartime when there are no houses being built anyway. I submit, therefore, that the point does not arise. The fact is that big windows give us all the benefits, not only of the sunshine of high summer, but of all those sunny days we get in spring and autumn.

Question Master : That dispenses admirably with the question of window size. Now what about shape? Roughly?

Dr. Roughly : Shape is purely a matter of personal preference.

Captain Campstool : Yes. I love those high, narrow windows—nothing more than slits, some of them—that you see in Morocco and Southern Spain.

The Expert : Once again, I must disagree. The higher the window, the more light it lets in per square foot. On the other hand, if we are to see out, our windows must come down below eye level. This is, I think, a conclusive argument against the architectural fashion for horizontal windows.

Question Master : Thank you, Mr. Expert. I am sure we shall all be thinking vertically from now onward. Our next question comes from a gentleman of Lesser Scaffolding, signing himself "Draughtsman." He asks: "What is the length of life of window glass, and why does it sometimes turn purple in old houses?" Roughly?

Dr. Roughly : Just what is the longevity of glass I cannot say, but there are no instances, so far as I know, of glass having deteriorated, except in transparency.

Captain Campstool : Might not the change of colour denote a weakening in the glass? I remember, as a child, how soap bubbles always turned purple before they burst.

Question Master : I think, this is a question that only the expert can cope with.

The Expert : Barring breakages, the life of glass is indefinite. When an old building is pulled down, the glass is found to be as good as on the day it was put in. Glass always has a greenish tinge in it, and in the old days, they tried to overcome it by adding manganese, which counterbalances the green with a faint pink colour. However, when exposed to sunlight for a long time, the greenish tint fades, becoming yellowish, and this allows the purplish colour of the manganese to predominate. The amount of fading depends on the exposure, and I have seen in old cottages, panes of a variety of colours, according to age and exposure. But we have no need to add manganese these days.

Question Master : Well—without this able answer, we might have assumed any number of colours by now. Before closing, I must give special thanks to our eminent expert, who, I may say, is from Pilkington Brothers Limited, of St. Helens, Lancs. They were blowing glass as long ago as 1826—even before Captain Campstool began blowing bubbles.

The New Horizon . . 6



Original Painting by John Armstrong

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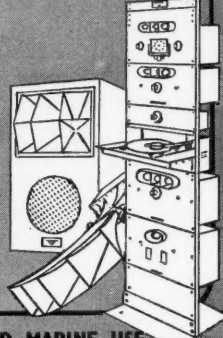
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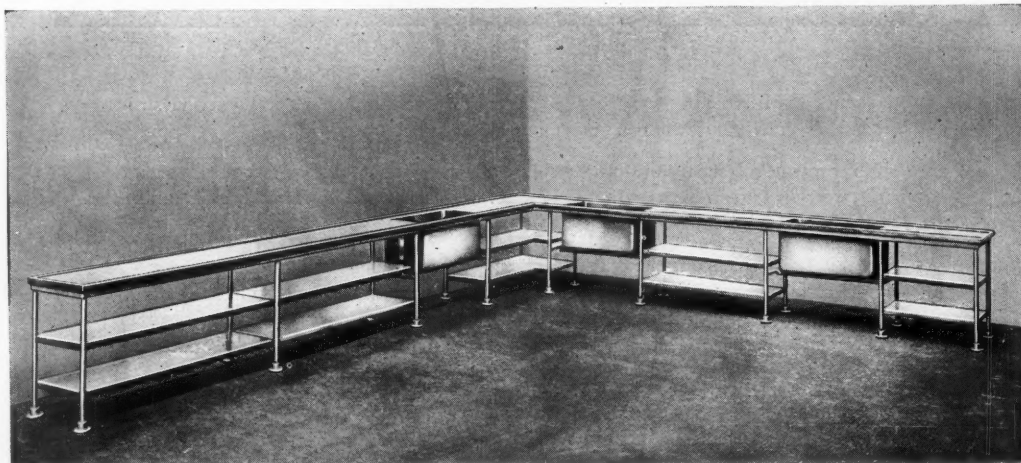
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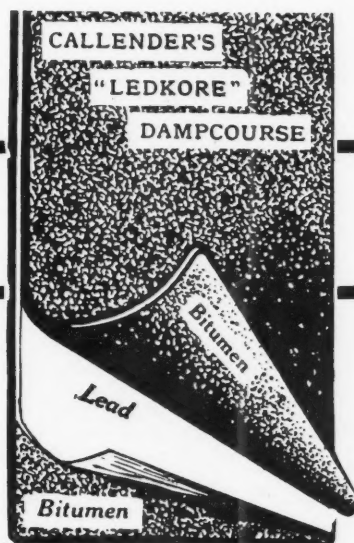
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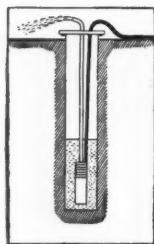
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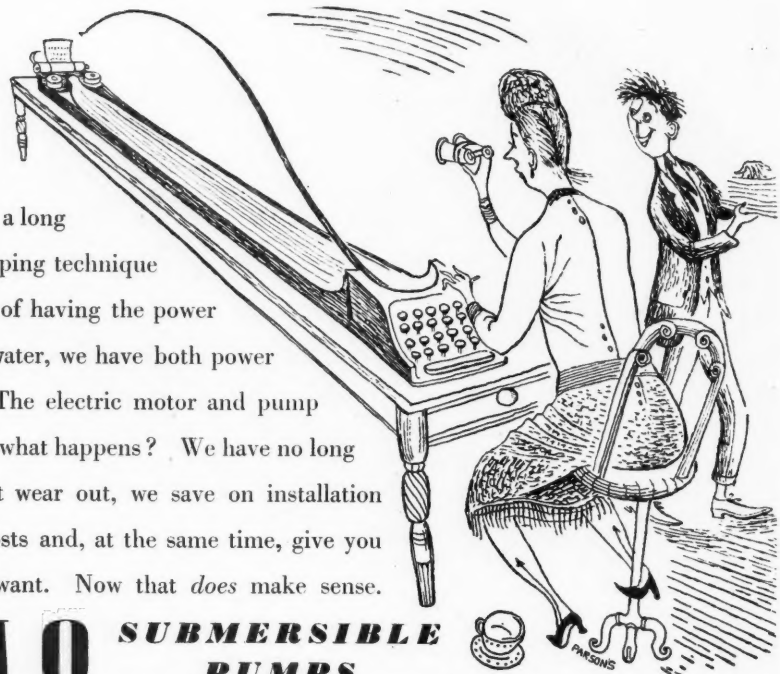
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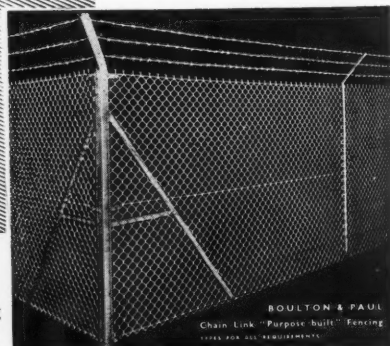
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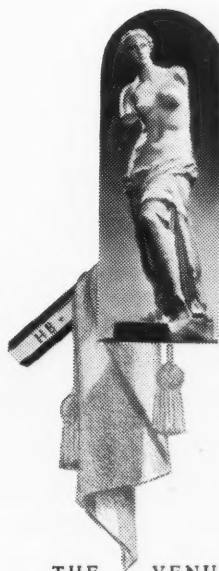
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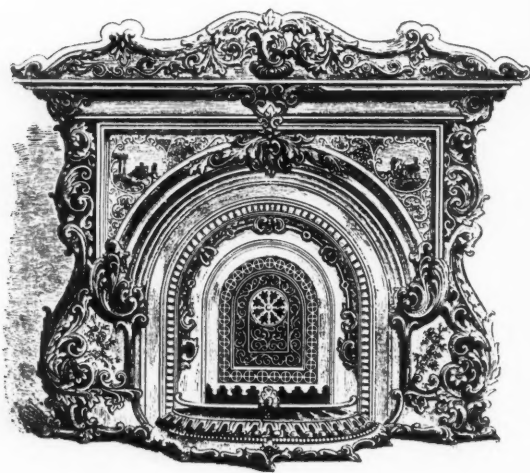
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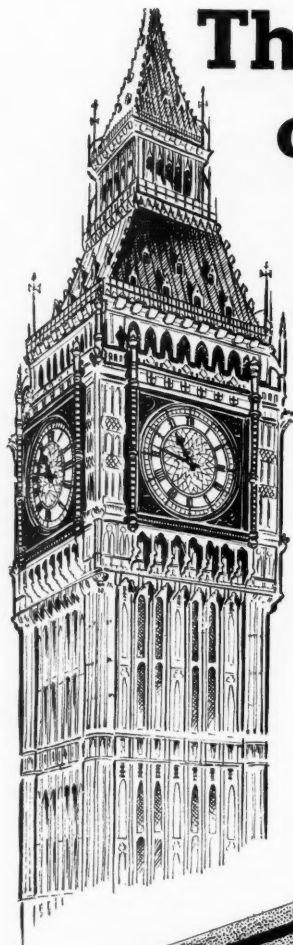
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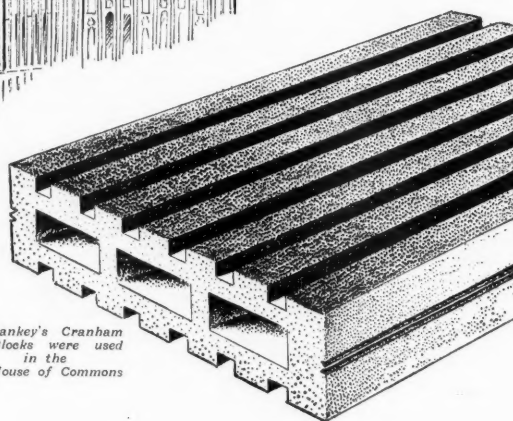
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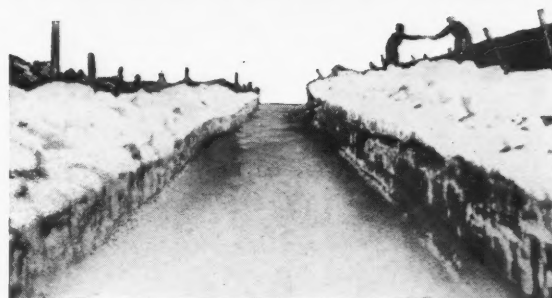
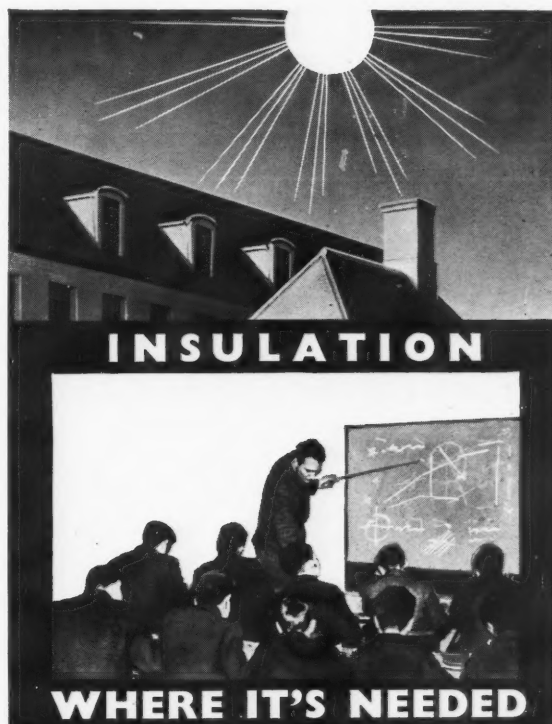
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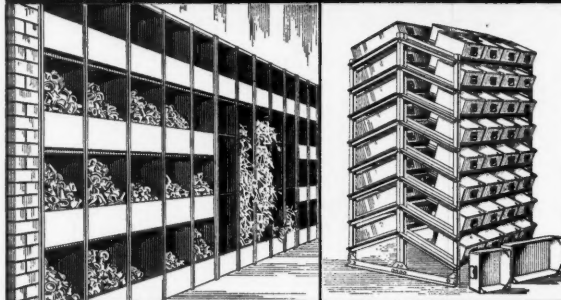
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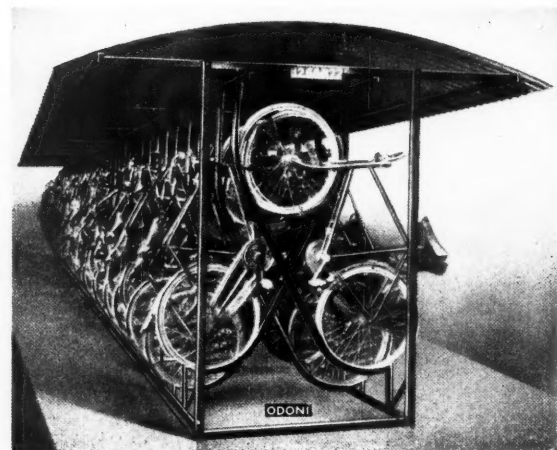
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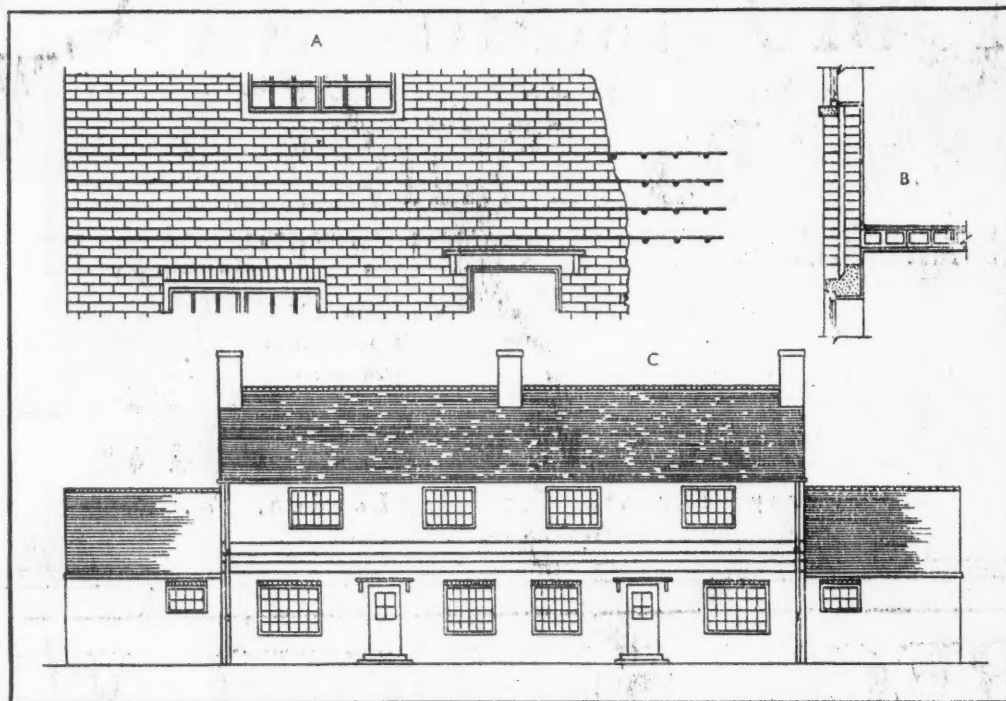
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