INDUSTRIAL DESIGN

SPECIAL NUMBER OF THE ARCHITECTURAL REVIEW FOR OCTOBER 1946

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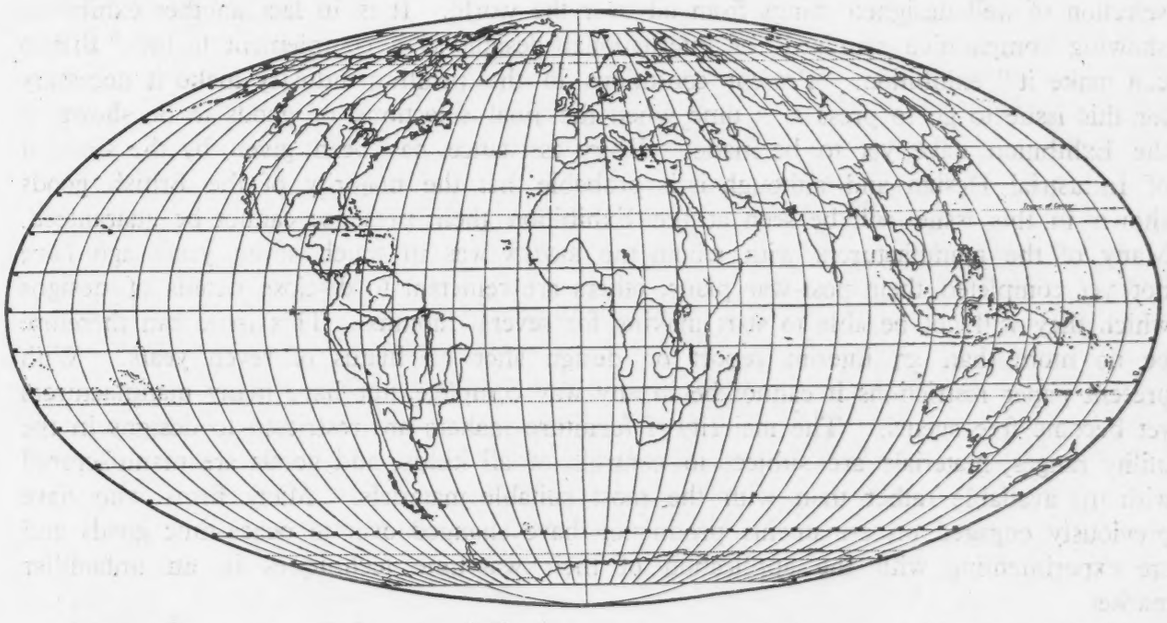


FOREWORD

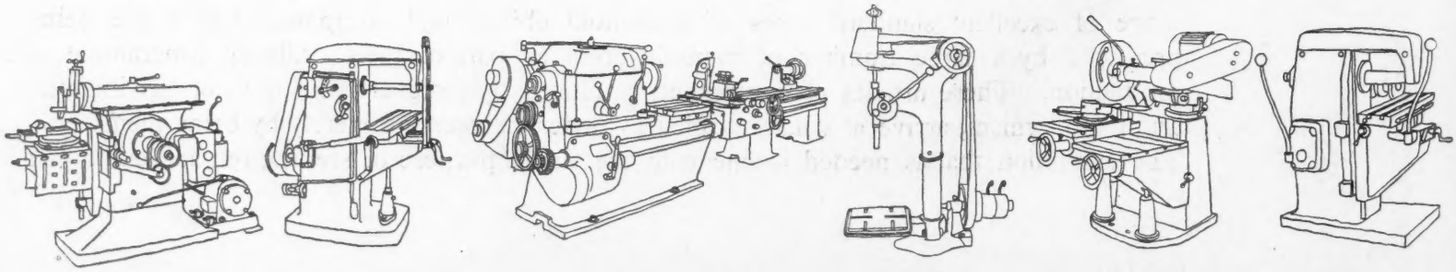
Nearly eleven years ago, THE ARCHITECTURAL REVIEW devoted a number to the interior equipment of the house. At that time, December 1935, there had been a series of "Industrial Art" exhibitions which had been rather self-consciously artistic and almost entirely divorced from industry. THE ARCHITECTURAL REVIEW set out, therefore, to produce what was virtually a catalogue to an exhibition which did not then exist. In the Editorial foreword the object of the issue was clearly stated. "There is already in being a great range of excellent standard types of household objects and equipment which are being produced by a large number of manufacturers as part of their ordinary programme of production. These articles of equipment, produced by designers who are not striving after art or modernism, arrive at what is called a modern expression merely by being themselves. The exhibition that is needed is one with the single purpose of seeking out and exhibiting

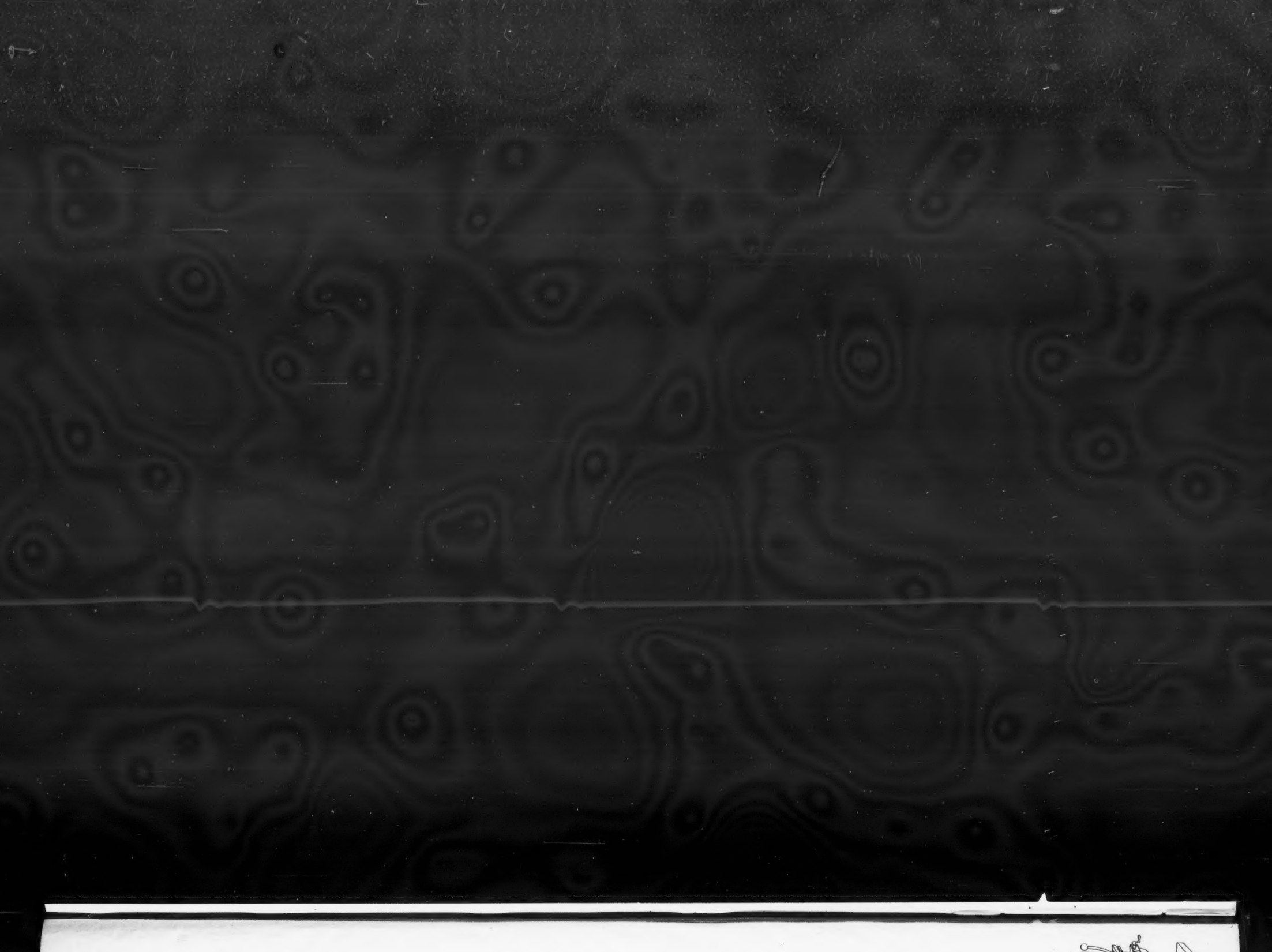
these objects. Such an exhibition would include, of course, the simple cheap products of the sixpenny chain stores as well as highly finished examples produced for occasions where price is not the first consideration—concentrating all the time on objects of standard routine production."

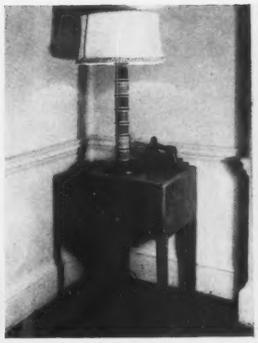
Now, stimulated by the need for increased exports, the Council of Industrial Design has sponsored an exhibition with a programme differing only in detail from the one set out above. Yet this is not, so far as can be seen, an occasion where the REVIEW should therefore murmur *nunc dimittis* and leave the whole question of industrial design to a Government department or to any other organisation, however able. While the buyers of other nations have always been prepared to believe that "Britain can make it," they may sometimes have doubted whether it was really worth making. Far too many manufacturers appear to believe that "British Made" should be enough to guarantee excellence, and that the lack of exports is merely another burden placed upon the shoulders of the white man by the perversity of foreigners who worry about imponderables such as design. Government sponsored exhibitions are no new thing in this country, but the one now running at the Victoria and Albert Museum is the first industrial exhibition in which particular stress has been laid upon design. There has been none of the take it or leave it atmosphere of a British Industries Fair where the producer pays for space and displays what the buyer ought to want. In a world which is one vast sellers' market, the Council of Industrial Design has had the unenviable task of selling *design* to manufacturers who must know only too well that *output,* however shoddy, cannot possibly overtake demand for several years to come.

The purpose of this issue is to present side-by-side with their British counterpart a selection of well-designed things from all over the world. It is, in fact, another exhibition showing comparative standards of international design, as a complement to the "Britain can make it" exhibition. Present conditions in the printing industry make it necessary for this issue to go to press at a time when the final selections of goods to be shown at the Exhibition have yet to be made. Every assistance has been given by the Council of Industrial Design and although it is probable that the majority of the British goods shown in this issue will be seen at the Exhibition their presence cannot be guaranteed. Many of the manufacturers with whom the REVIEW was in touch seven years ago have not yet completed their post-war plans, others are reluctant to disclose details of designs which they will not be able to start making for several months. This issue can therefore be no more than an interim report on design after an hiatus of seven years. With present paper restrictions it cannot be in any way complete, nor have many manufacturers yet become free agents. The majority of furniture makers are restricted to designs in the utility ranges, materials are subject to controls of all kinds, and goods are manufactured with the available rather than with the most suitable materials. Many firms who have previously engaged on armaments production have changed over to peace-time goods and are experimenting with the application of their war-time techniques in an unfamiliar market.

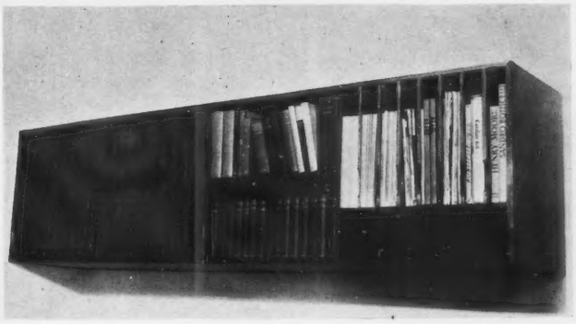
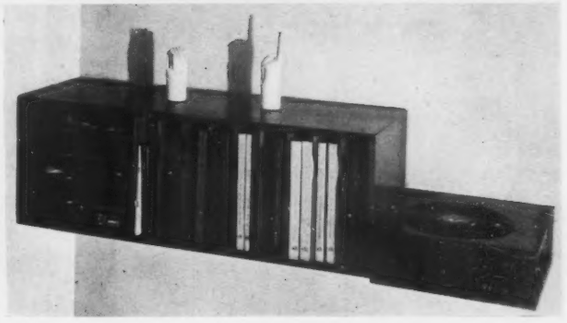
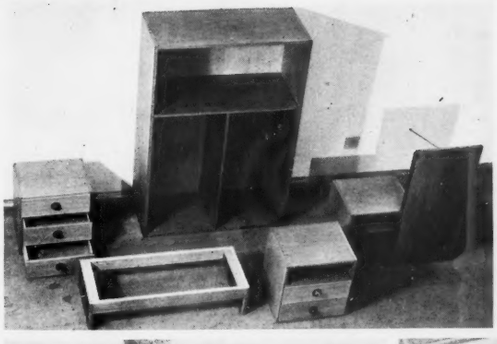
Finally, it should be added that one of the inflexible rules of the 1935 number has been re-applied here. All the goods illustrated are either in current production or will be produced just as soon as conditions permit. Some of the British goods are at the moment restricted to the export market, but they are now being made and it is assumed that they will in due course be available here. Whenever possible prices have been given, but few manufacturers can be persuaded to commit themselves to a figure for goods not yet in production.







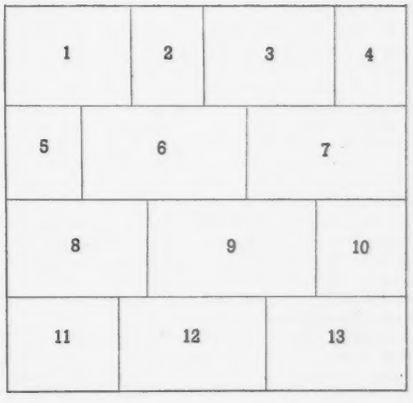







FURNITURE

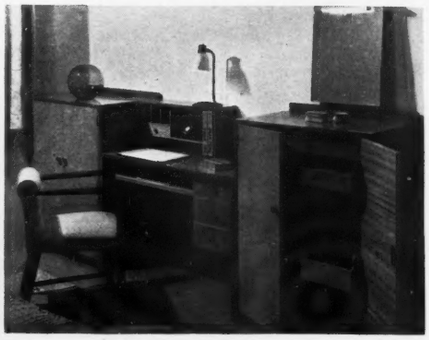
1, 2, 3, 4, 5, 6 and 7 (Gold Coast). This furniture was designed by Maxwell Fry and Jane Drew while they were advisers to the Resident Minister, West African Colonies. It was made in a small experimental workshop which was set up in Accra, Gold Coast, to investigate the possibilities of a local furniture industry using the very beautiful local timber, which before the war was only exported to Europe and America in the form of logs. The furniture was brought home in sections and assembled in England. The experiment having shown that there was both a local and an overseas desire for well-designed furniture, and that the timber showed no deformation during the journey from the tropics to Europe, the Gold Coast Government has now embarked upon a more ambitious scheme under its Industrial Development Board. See also lighting fittings (101 and 102) on page 99. 8, 9, 10 and 11 (Hol.). Standardized furniture designed by E. Berkovich for Metz & Co., Amsterdam. 8 shows the various basic units, 9 their arrangement, doubled, and with the main carcase horizontal to form a sideboard, 10 vertical to form a writing desk and 11, a single unit giving general storage and shelf space. 12 and 13 (Hol.). Adjustable table for a small room designed by E. Berkovich. The three sections of the small table slide outwards to allow the insertion of the extra panels. Produced by Metz & Co.

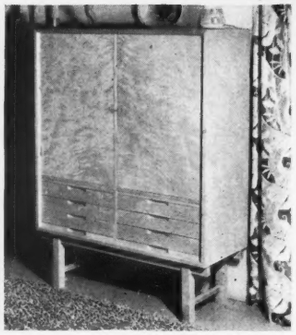
During the occupation of Holland the whole problem of industrial design was examined by a group of designers and economists, and their report was submitted to the Government in exile. In the spring of this year the Dutch Government appointed a commission to advise on the whole question of industrial design, with terms of reference approximately the same as our own Council of Industrial Design. At the moment Holland is extremely short of industrial machinery, much of which was removed to Germany, and raw materials are even shorter, save for a little flax, rushes for floor coverings and willow canes for chair and basket making.



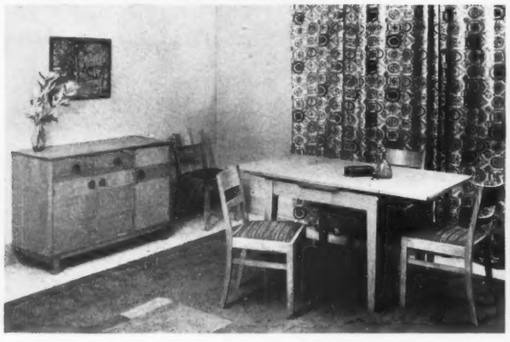
furniture





FURNITURE

14 (Nor.). Bookcase in birch. Designed by Gunnar Eriksen and produced by P. T. Möbler, Oslo. 15 (Nor.). Desk in oak. Designed by Arne Remlow. 16 (Den.). Desk in pine. Designed by Borge Mogensen and produced by the Danish Co-operative Society. 17 (G.B.). Unit furniture in birch and walnut for a bed-sitting room. Designed by Christopher Heal. Heal & Son. 18 (G.B.). Mahogany desk with deep double drawer in pedestal. Edgleys. 19 (G.B.). Weathered oak writing table with chair to match. Heal & Son. 20 (Nor.). Tallboy for mass production. Designed by Alf Sture and produced by Hiorth & Ostlyngen, Oslo. 21 (G.B.). Cupboard in Australian walnut and olive ash. Designed by Clive Latimer and produced by Heal & Son. 22 (G.B.). Spring and hair stuffed armchair, feather and down loose cushion. Heal & Son. 23 (Nor.). Sideboard in teak. Designed by Alf Sture and produced by Hiorth & Ostlyngen. 24 (Nor.). Rocking chair in birch and sewing table in pine. Designed for mass production by Alf Sture and produced by Hiorth & Ostlyngen. 25 (G.B.). Taper-leg dining-room suite. Designed and produced by Dunn's of Bromley. 26 (Den.). Chairs of beech and table in pine, with rush floor covering. Designed by Borge Mogensen and produced by the Danish Co-operative for the lower income groups. 27 (Can.). Dining-room furniture designed and produced by Eatons Tambs, Toronto.

Of the English furniture shown on this page (Nos. 17, 18, 19, 21, 22 and 25) No. 17 will be found in the Council of Industrial Design Exhibition, but this and the remainder are still reserved for export. Nos. 17 and 21 are post-war designs and the others are from 1939 ranges.

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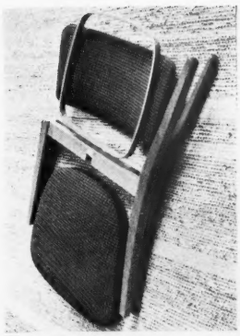








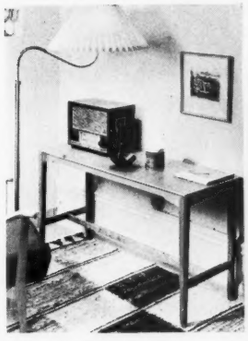






FURNITURE

The Scandinavian countries have developed unit and package furniture to a marked extent, partly for those who shop by post, partly to save freight charges on export. When furniture is to be assembled by the buyer the tools must be limited to the family screwdriver and the joints must be made without glue. First-class workmanship is therefore required, and it has occasionally been assumed that the price will therefore be too high, but the Swedish examples shown here could be sold in this country at a reasonable price even allowing for duty and purchase tax, this applies also to the Danish Portex.

28, 29 and 30 (Swe.). Three stages in the assembly of the Swedish Priva chair, one example of a range of packaged furniture designed by Elias Svedberg for Nordiska Kompaniet, Stockholm. 28, the chair as it comes from the package, 29 the frame assembled, and 30 the chair with its upholstery. 31, 32, 33, 34 and 35 (Den.). Portex, the Danish equivalent of Priva, designed by O. Molgaard Nielsen and Peter Hvidt for manufacture by a group of producers for export only. With the exception of the chairs, which are arranged to stack, the furniture is designed for flat packaging. 36 (Swe.). Table and chairs designed by Elias Svedberg for Nordiska Kompaniet: table with elm top, birch framing and legs. On the right Priva package cupboards shown also in 39 and 41. 37, 38, 39, 40, 41, 42 and 43 (Swe.). Further examples of the Priva furniture shown in 28, 29 and 30. The table (37) serves also as a base for the drawer unit (38) which in turn may support the cupboard (40). The cupboard may also be used with low level feet (39) and be built up as shown at 41. The cupboard unit (42) can be arranged with drawers, sliding trays or adjustable shelving and used as a chest of drawers for the bedroom as well as a sideboard. There is a considerable market for package furniture in Sweden since many consumers in the remoter districts are accustomed to shopping with a mail order catalogue. Many Stockholmers also move out to cottages in the Archipelago during the summer months and can take essential furniture with them packed flat in a minimum of space. 44 (Nor.). Drawing-room furniture in mahogany, designed by Karen and Odd Brockmann and manufactured by Monrads Works, Oslo.

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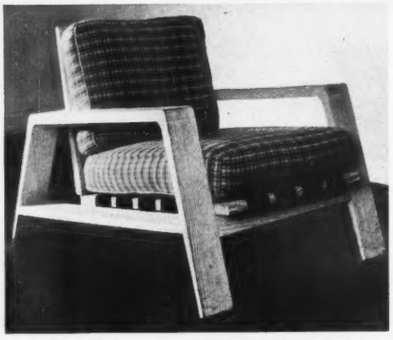
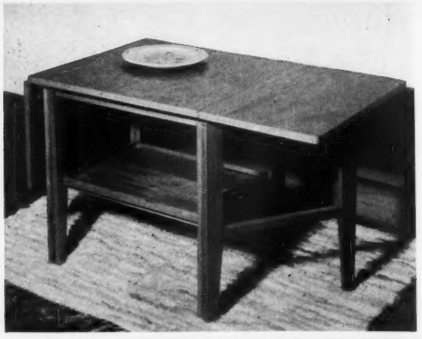
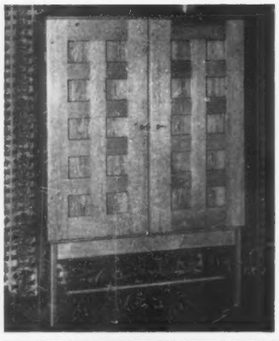
furniture

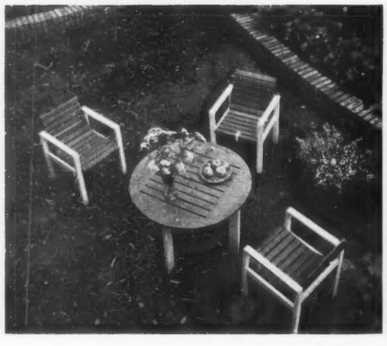


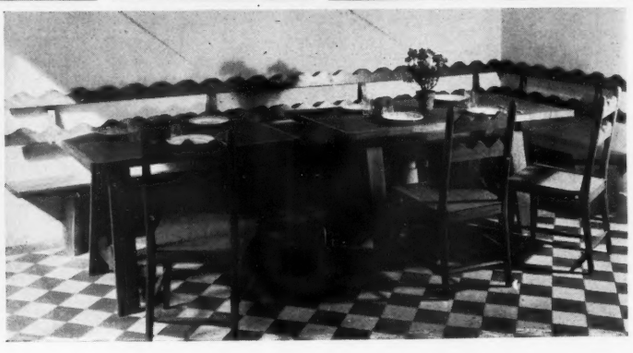








FURNITURE

A page of designs from abroad, the majority of which are in current production. The international shortage of materials is evident in the French designs, which are of the simplest possible construction owing to lack of machinery and labour. Norway, too, will be unable to produce luxury goods until the needs of the re-housing programme are satisfied.

45 and 46 (Swit.). Two Swiss designs for beds, the first in walnut, the second in metal tube and very similar to one of the British Utility designs. Embru-Werke A.G. Zurich. 47 (Nor.). Settee for quantity production designed by Alf Sture for Hiorth & Ostlyngen, Oslo ; the printed fabric in the background is from the Hjula Works, Oslo. 48 (Nor.). Armchair in birch designed by Gunnar Eriksen, produced by P. T. Möbler, Oslo. 49 (Fr.). Chair in white oak designed by Jean Royère. 50 (Swit.). Bentwood chair in beech or oak with cane seat and back. Designed by M. E. Haefeli and produced by Möbelfabrik Horgenglarus A.G. 51 (Nor.). Occasional table in elm with tray. Designed by Gunnar Eriksen and produced by P. T. Möbler. 52 and 53 (Nor.). Two tallboys designed by Alf Sture and produced by Hiorth & Ostlyngen, 52 in pine for quantity production, 53 a more expensive model in mahogany, ash and zebrano with decorated panels. 54 (Nor.). Furniture in painted wood ; the floor standard is in walnut, with a parchment shade. Designed by Bjorn Ianke and produced by J. von der Lippe Möbler. 55 (Swe.). Table with mahogany top and birch legs, another example of the Priva package furniture designed by Elias Svedberg and produced by Nordiska Kompaniet. 56 and 59 (Fr.). Standardised furniture for the canteens of a large group of French factories. Designed by Jean Royère. 57 (Fr.). Garden chairs and table designed by Jean Royère. 58 (Fin.). Garden furniture in pine. Designed by Alvar and Aino Aalto and produced by Artek, Helsinki.

45	46	47
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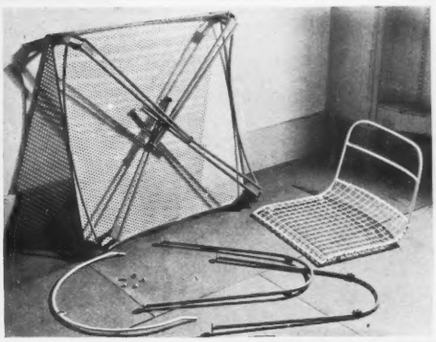
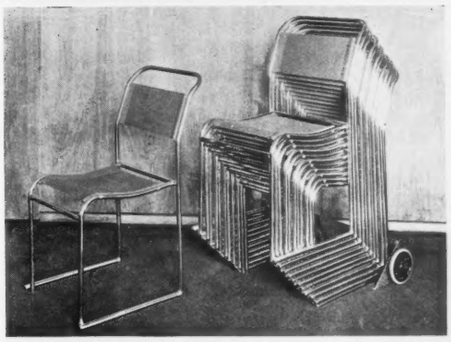
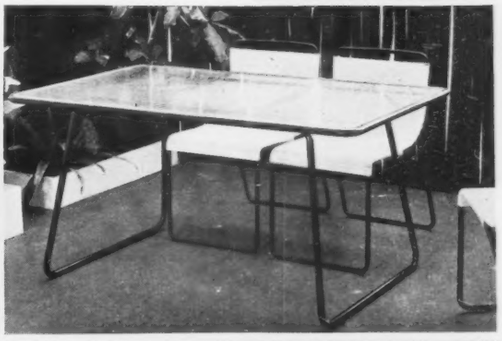
57	58	59








FURNITURE

60 (U.S.A.). Chairs with moulded seats, backs and frames, table with dovetailed corners and moulded legs, cupboards with drawers or sliding doors. Designed by Charles Eames. 61 (U.S.A.). Chair with moulded back and seat and shock absorbing mounting to metal frame. Designed by Charles Eames. 62 (U.S.A.). Low chair with leather covered foam rubber upholstery ; coffee table with moulded elm top and detachable metal legs. Designed by Charles Eames. 63 (Nor.). Mass produced chair designed by Alf Sture and produced by Hiorth & Ostlyngen A/S, Oslo. 64 (G.B.). Garden chair of wrought iron with mesh covering, any two colours : weather resisting enamel. Price £8. Heal & Son. 65 and 66 (G.B.). Folding garden table and chair £13 12s. 6d. and £4 10s. 6d. Heal & Son. 67 (Swit.). Light alloy chair with seat and back formed from a single sheet. Designed by H. Coray and produced by P. & W. Blattmann. 68 (G.B.). Stacking chairs, fabric covered, produced by Pel. 69 (G.B.). Stacking tables and chairs : Chairs upholstered in fabric, painted wood top to table. Price : Table, £5 16s. 6d. Chairs, £2 17s. 7d. Heal & Son. 70 and 71 (U.S.A.). Tables and chairs by Van Keppel & Green. Chairs wrapped with light cord, table tops fluted glass. 72 (Fin.). Garden chair in pine designed by Aino & Alvar Aalto and produced by Artek, Helsinki. 73 (G.B.). Wheeled garden chair. Price £9 10s., mattress £4 5s., canopy £1 9s. 6d., cushion £1 7s. 6d. Heal & Son.

This chair and Nos. 64, 65 and 66 are finished in weather-resisting enamel and in any two colours. Furniture of this type (with Nos. 68 and 69) is almost the only kind now available to the general public in this country other than the utility range. At the moment it seems probable that no timber furniture, other than utility, will be on sale here for at least another twelve months, though the output for export is quite considerable, particularly in the higher price ranges.

60	61	62	63
64	65	66	67
68	69	70	
71	72	73	

utility furniture

UTILITY FURNITURE

Much of the utility furniture which was produced during the war met with a somewhat discouraging reception from the general public. Only a rather low grade of hardboard was available for the panelling, and it is particularly difficult to avoid a ragged edge when cutting this material. Now that timber supplies have slightly improved the whole range of utility furniture has been revised by a Board of Trade Design Committee under the chairmanship of Mr. Gordon Russell, and with representatives from the furniture manufacturing and selling interests. The design problem is complicated by the fact that the furniture must be made by both small and large firms, and a very rigid specification is necessary to avoid disputes. So far prices have not yet been fixed, but they will fall into three broad price grades, A, B and C, according to the timbers used. 74. Tallboy No. 5303 oak, No. 5304 mahogany. 75. Kneehole dressing table, oak No. 3052, mahogany No. 3053. 76. Chest of drawers with mirror, oak No. 254, mahogany No. 256; also available without mirror. 77. Chair No. 1450. 78. Small table, oak No. 2052, mahogany No. 2053. 79. Fireside chair oak No. 1452. 80. Open armchair, one of the war-time utility range. Price £3 12s. 81. Armchair No. 10A, also available as a settee, No. 10. 82. Settee No. 9, also available as a chair No. 9A. 83. Left, chair in oak No. 750, mahogany No. 751. Right, chair in oak No. 756. 84. Expanding table in oak No. 705, medium price range. 85. Sideboard in oak No. 552. 86. Sideboard in oak No. 558, in mahogany No. 559. 87. Sideboard in oak No. 550. 88. Sideboard in mahogany No. 563.

All the furniture illustrated on this page will be made in Great Britain by a number of manufacturers. The reference numbers quoted are the official numbers allocated by the Board of Trade and it is intended that they shall be applied in shops throughout the country.

74	75	76	77	78
79	80	81	82	
83	84	85		
86	87	88		

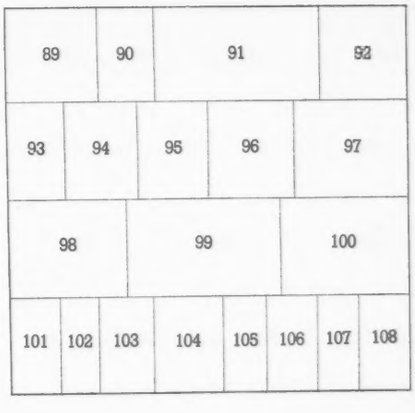
lighting fittings

LIGHTING FITTINGS

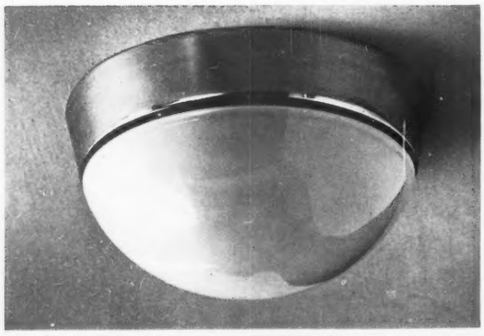
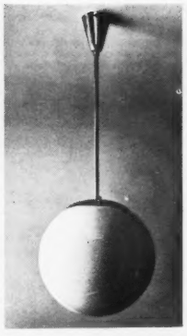
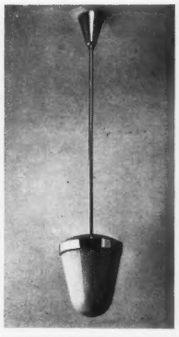
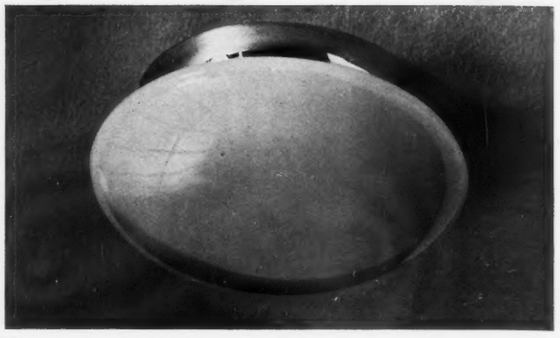
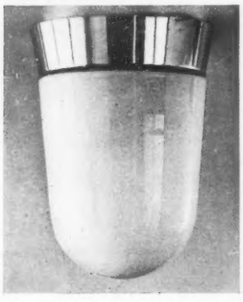
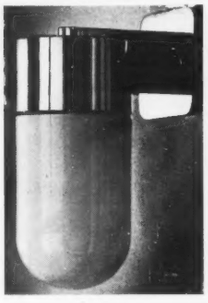
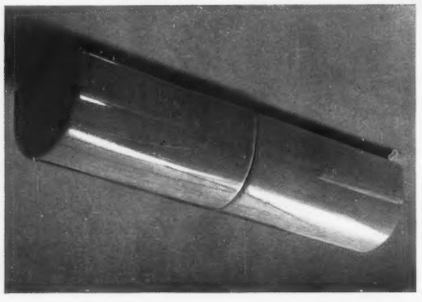
With the exception of Nos. 105 and 107 all the designs shown on this page are post-1939. The timber shortage in this country makes it impossible to produce wooden floor standards, but copper and aluminium tube is freely available and is being widely used.

89 and 90 (Fin.). Two fittings designed by Paavo Tynell and produced by Taito Oy, Helsinki, 89 in basket work with a parchment diffuser, 90 in painted steel. 91, 98 and 104 (Fr.). Three lighting fittings designed by Jean Royère. French design is limited to easily available materials, and the three fittings shown here are produced from bent and welded steel tube, parchment and sheet metal. 92 (G.B.). Plastalux fitting designed and produced by E. K. Cole. The metal shade holder can be detached from the shade with a bayonet movement and the latter removed for cleaning without disturbing the lamp. Price 4s. 11d. 93 (Fin.). Lampshade in spun brass designed by Paavo Tynell and produced by Taito Oy. 94 and 95 (Den.). Paper lampshades designed by Professor Kaare Klint and produced by Le Klint Lampeskærme, Copenhagen. Denmark had virtually no glass or metals during the war. 96 (G.B.). Table lamp in bronze. Price £12 15s. Heal & Son. 97 (G.B.). Table lamp, price £8 14s. Designed by A. B. Read and produced by Troughton & Young. 98 (Fr.). See 91. 99 (G.B.). Desk lamp in copper tube and sheet with cord binding ; to take two 40-watt lamps. Designed by Gerhard Kallmann and produced by Rands & Co. 100 (G.B.). Desk lamp in metal sheet and plastic ; the curved upper reflector gives general light distribution with additional diffused light from the plastic front. Price £8 8s. approx. Designed by Peter Moro and produced by Truvox. 101 and 102. West African lighting fittings designed by Maxwell Fry and Jane Drew. See page 93. 103 (G.B.). Floor standard, price £10. Designed by A. B. Read and produced by Troughton & Young. 105 (G.B.). Floor standard in anodised aluminium, price £8 15s. Heal & Son. 106 (G.B.). Floor standard with glass head, price £14 14s. Designed by A. B. Read and produced by Troughton & Young. 107 (G.B.). Bestlite floor standard, No. 31766. Best & Lloyd. 108 (Fin.). Floor standard in painted metal with the upright bound in cane. Designed by Paavo Tynell and produced by Taito Oy, Helsinki.

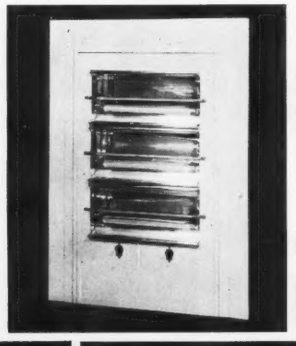
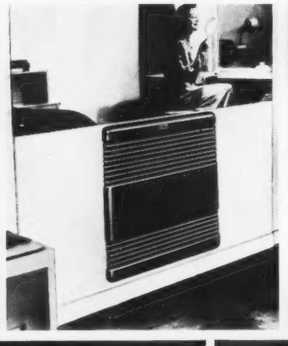
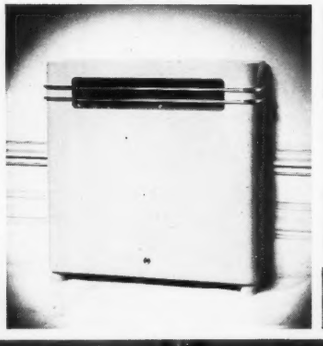
All the prices on this page include purchase tax.

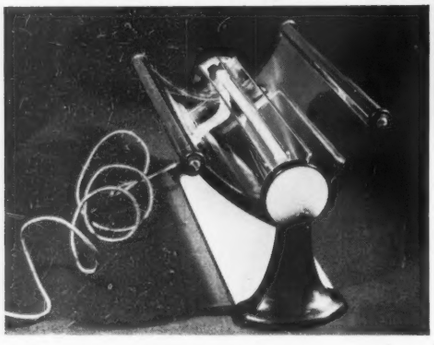
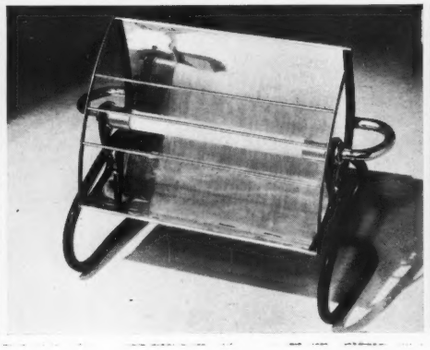
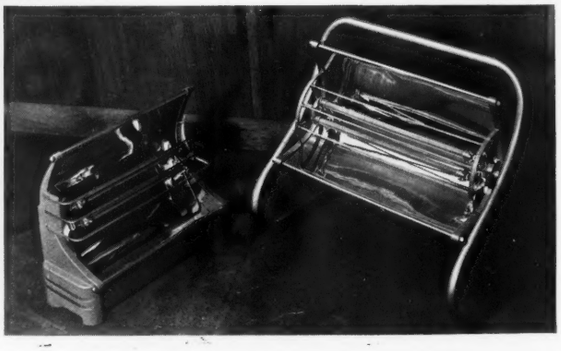


lighting fittings

electrical appliances

LIGHTING FITTINGS

109, 110, 111, 112, 113, 114 and 115 (G.B.). These and some other Ultralux fittings are still in production. All of them are designed by A. B. Read and produced by Troughton & Young. 109, U.4, price £2 7s. 7d. 110, U.15, price £3 13s. 2d. 111, U.16, price £5 4s. 112, U.30, price £1 12s. 113, U.6, price £1 8s. 1d. 114, U.22, price £2 10s. 8d. 115, U.100/2, price £3 2s. 3d.

ELECTRICAL APPLIANCES

Electric fire design has not changed greatly since 1939, though there is a growing tendency to employ convection heaters instead of the more usual direct radiants. Development has been directed mainly towards increased efficiency of air flow through the convected types, and longer life for the elements in the direct radiant models. Several of the convection heater models embody adjustable thermostats, and it is intended that they should be left on almost permanently in the colder months with the thermostat set to a lower temperature during the night. Tests show that the current used is reasonable, particularly if the heater is properly placed in relation to the window and not stood in the fireplace.

116 (G.B.). Type 202, 1 kw. panel fire, price £2 5s., panel £1 12s. 6d. extra. Bratt, Colbran. 117 (G.B.). Type 215, 3 kw. portable fire, price £8 10s. Bratt, Colbran. 118 (G.B.). Thermovent inset convection heater, 1 kw., price £5 10s., 2 kw., £8 15s. Thermostats available. E. K. Cole. 119 (G.B.). 2 kw. convection heater, price £10, thermostat 27s. 6d. Bratt, Colbran. 120 (G.B.). 2 kw. portable fire on tubular metal upright. Bratt, Colbran. 121 (G.B.). 2 kw. adjustable angle reflector fire, price £8 6s. Belling Electric Co. 122 (G.B.). 1 kw. fire with element protected by silica tube. Designed by Oscar Kriwaczek and Hoyles, price £3 15s. Truvox. 123 (G.B.). Two 2 kw. fires by Morphy Richards.

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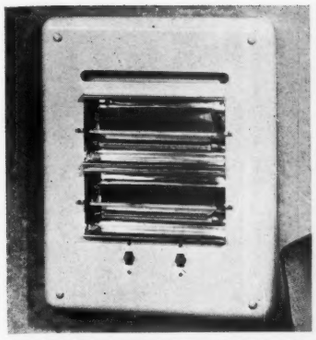
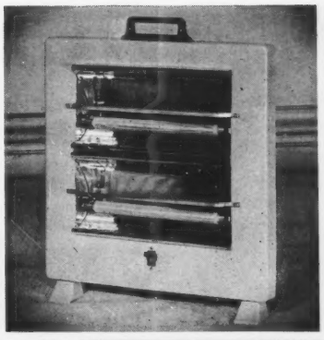
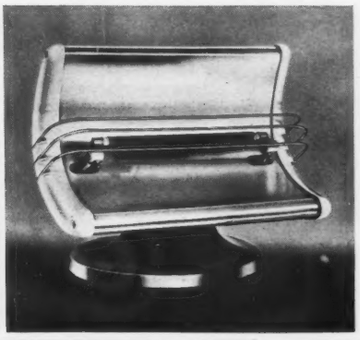
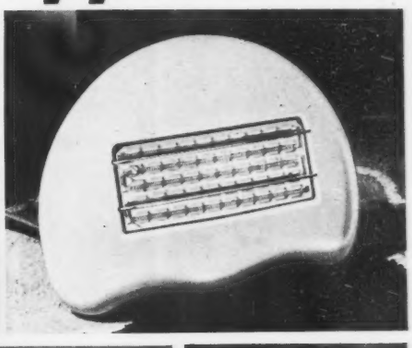
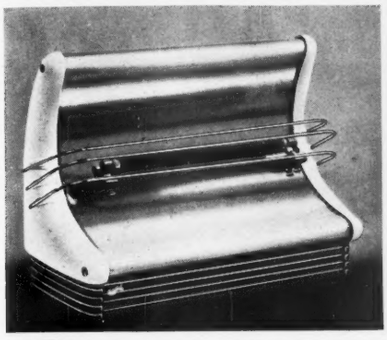
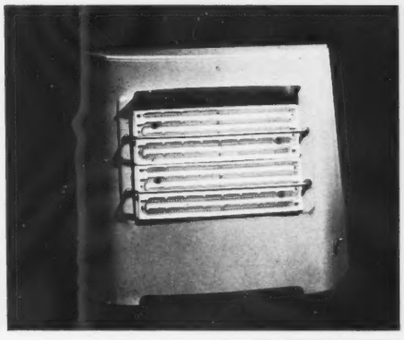
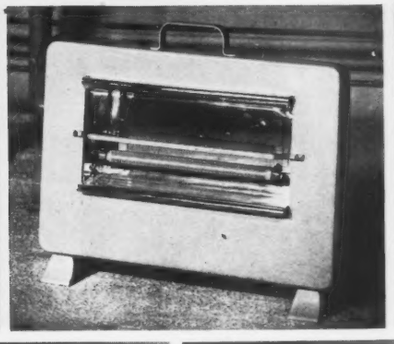
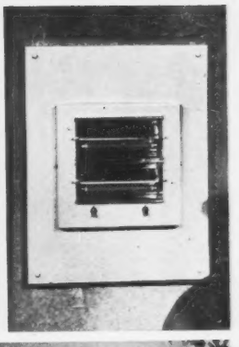
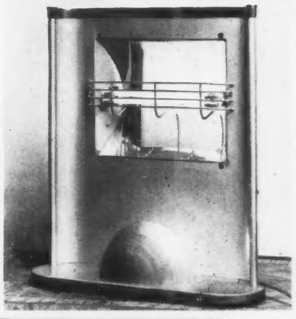
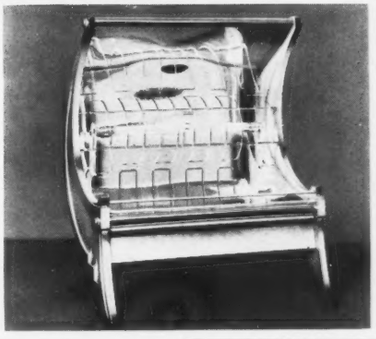
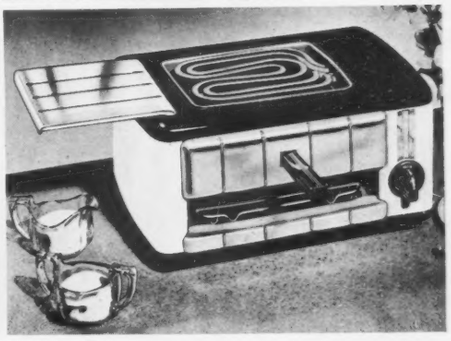
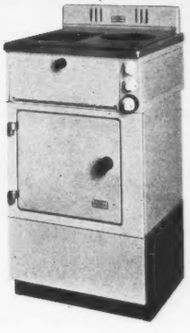
electrical appliances

ELECTRICAL APPLIANCES

124 (G.B.). Type 205 wall panel, 2 kw. Price £4 7s. 6d. Bratt Colbran. 125 (G.B.). Type 201 portable fire. Price £4 5s. Bratt Colbran. 126 (G.B.). Welbeck reflector fire, 2 kw. adjustable angle. Finished in various colours. H.M.V. Household Appliances. 127 (G.B.). Belgrave wall or floor fire. ¾ or 1 kw. finished in green or beige. H.M.V. Household Appliances. 128 (G.B.). Portman 2 kw. reflector fire. Finished in various colours. H.M.V. Household Appliances. 129 (G.B.). Type 211 radiant fire, 2 kw. Price £3 8s. Bratt Colbran. 130 (G.B.). Type 200 reflector fire, 1 kw. Price £2 10s. Bratt Colbran. 131 (G.B.). Type 203 panel reflector fire, 2 kw. Price £3 18s. 6d., panel £1 13s. 6d. Bratt Colbran. 132 (G.B.). The Firerad, a hot-water radiator for background heating with a 1 kw. electric fire inset for topping up. Price £7 10s. Ideal Boilers & Radiators. 133 (G.B.). 2 kw. reflector fire. Coloured finish. Ferranti. 134 (G.B.). 1 kw. adjustable angle reflector fire. Ferranti. 135 (Can.). Handi-Chef breakfast cooker 1½ kw. The shelf at the side is hinged and drops into the cooker top. Moffats, Weston, Ontario. 136 (G.B.). The Ritemp 2002R cooker with extra large oven. The large boiling ring has a simmer control (1 kw.) with an extra 3 kw. for quick heating. English Electric. 137 (G.B.). 315G cooker in cream and green. Moffats, Blackburn. 138 (G.B.). Light alloy cooker. Parnall (Yate). 139 (Can.). Type 994 cooker. Thermostatic oven control and automatic timing clock. Moffats, Ontario. 140 (Nor.). Electric cooker with thermostatic oven control. Elektra A/S.

The design of the British electric cooker has been considerably improved in recent years and the majority of manufacturers fit an oven thermostat, no doubt under the stimulus of the gas companies. Americans seem to like small breakfast cookers (135), which can be used on the table. Further examples of this type will be found on the Postscript pages at the end of this issue.

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136	137	138	139	140

gas equipment

GAS EQUIPMENT

Many of the gas appliances designed since the war are fitted with non-aerated luminous burners which have the advantage of silence compared with the aerated Bunsen type, and are simple to maintain. Water heaters, of course, have always had non-aerated burners. 141 (G.B.). Multi-point water heater with draught diverter within the casing. Output 3½ gallons per minute. White plastic casing with green louvres. Price approximately £18. Design consultant G. G. Wornum, produced by De La Rue Gas Developments. 142 (G.B.). Empire multi-point water heater. Output 3½ gallons per minute. Finish in white and chromium plate. Price £19 10s. Ewart & Son. 143 (G.B.). N.E.A.32, T.3, multi-point water heater. Output 3¼ gallons per minute. Finish in black and white. Price £18 7s. 6d. Ascot Water Heaters. 144 (G.B.). Multi-point water heater. Output 3¼ gallons per minute. Finish white. R. & A. Main. 145 (G.B.). Equator thermostatic storage water heater. Radiation. 146 (G.B.). Single point sink heater. Output 1¼ gallons. Price £8 19s. 6d. Ewart & Son. 147 (G.B.). New World single point storage heater. Radiation. 148 (G.B.). Newlyn single point sink heater. Radiation. 149 (G.B.). Multi-point sink heater. Output ½ gallon per minute. Finish in white or black. Ranalah. 150. (G.B.). Water circulator for use in summer with the existing hot water system. Thermostat fitted. Barralets. 151 to 157 (G.B.). A group of current cooker designs. The pre-war types have been modified to give a standard hotplate height of 36 inches, so that they line up with standard kitchen cabinets. Nearly all cookers now have thermostatic oven control. 151 (G.B.). HF.202 by Radiation. 152 (G.B.). Renown Mark II with folding lid and oven hinged at the bottom. Parkinson. 153 (G.B.). New World, Type 345. Radiation. 154 (G.B.). Double oven, Type 345/8, with feet arranged for easy cleaning. Radiation. 155 (G.B.). Type G.G.A.31 with plastic taps and hinged cover. Allied Ironfounders. 156 (G.B.). Bed-sitting-room fire with small oven and gas ring. Radiation. 157 (G.B.). New World, Type 345, table model, with stand for saucepans. Radiation. 158 and 159 (G.B.). Two boiling rings with non-aerated burners. Friedman-Athill. 160 (G.B.). Silent Beam fire with boiling ring on hinged plate. Radiation.

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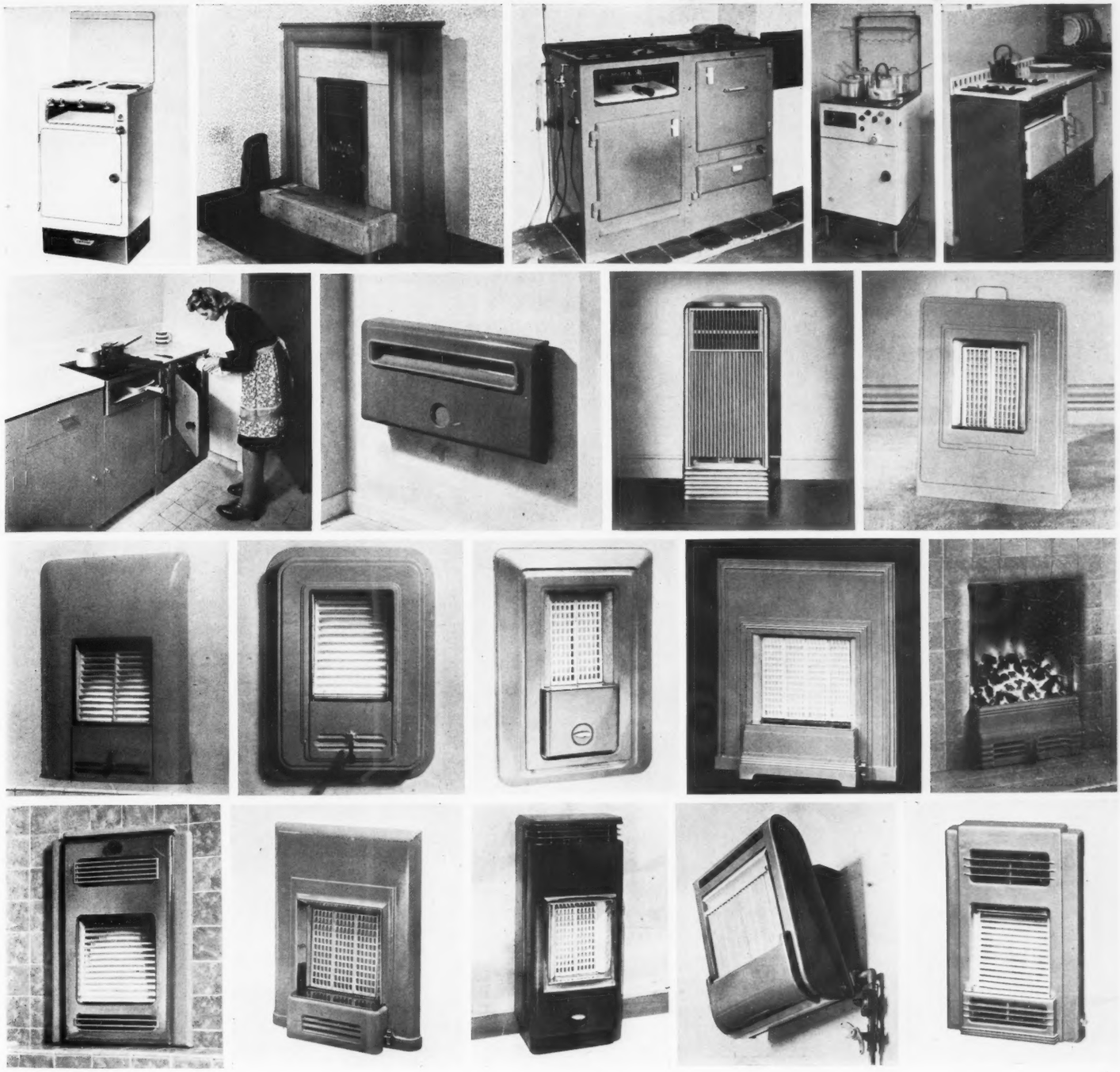
gas equipment



GAS EQUIPMENT

161 (G.B.). Henley Type K.509 cooker, Cannon Iron Foundries. 162 and 163 (G.B.). Combined solid fuel and gas cooker of back to back type. 162, the living room side of the appliance. This consists of a continuous burning openable stove with a back boiler for hot water and a convected warm air system for the upper floor; 163, the kitchen side: the right-hand oven is warmed by the solid fuel with supplementary heating as necessary by gas. The left-hand half of the unit is a gas cooker with thermostatically controlled oven and hotplate. Price £68 11s. 9d. Wilson & Mathieson. 164 (G.B.). Type 177 Cooker with safety taps, R. & A. Main. 165 (G.B.). Cooker and table top combined with separate warming cupboard beneath grill. Radiation. 166 (G.B.). A similar type, less cupboard. Radiation. 167 (G.B.). Vek wall panel heater. S. Flavel & Co. 168 (G.B.). The St. Stephen flueless radiator, brown finish. Radiation. 169 (G.B.). The Portette portable "2 unit" gas fire. Price £3 10s. Bratt, Colbran. 170 and 171 (G.B.). "Silent beam" fire incorporating non-aerated burner and new type radiant. 170, Hearth and 171, panel types. Radiation. 172 (G.B.). Portcullis "2 unit" pressed steel panel fire. Bratt, Colbran. 173 (G.B.). Penrith "4 unit" free-standing fire. Various finishes. Price about £11. Bratt, Colbran. 174 (G.B.). The Fulham Grate, a gas-lighted solid fuel type for housing purposes. The Gas Light & Coke Company. 175 (G.B.). Silent non-aerated fire with additional convected warm air supply. General Gas Appliances. 176 (G.B.). Northolt "3 unit" non-aerated self-lighting fire. Bratt, Colbran. 177 (G.B.). "2 unit" flueless heater with easily detachable case. Bratt, Colbran. 178 (G.B.). Overhead radiant non-aerated heater for nurseries, etc. Price £8 12s. Bratt, Colbran. 179 (G.B.). The C.R. fire. Convected as well as radiant heat with non-aerated burners. Allied Ironfounders.

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166	167	168	169	
170	171	172	173	174
175	176	177	178	179

SOLID FUEL

The chief developments in solid fuel heaters have been brought about by the urgent need for saving fuel. More attention is being paid to the insulation of cookers, but the ordinary open fire has been modified to heat the water, to provide convected as well as radiant heat within the room, to give background heating in the first floor rooms via warm air ducts, and sometimes to do the cooking as well. In several models the combustion air is ducted from outside the house to the base of the fire. Many of the slow-combustion stoves have been modified to look more like the normal open grate when the doors are open, and several of the open fires are provided with covering lids so that they will burn overnight. 180 (G.B.). The "Heaped" fire, an unchanged pre-war design. Bratt, Colbran. 181 (G.B.). "Marathon" fire with covering lid for continuous burning. Convected air for first floor: gas ignition. Price £14 11s. 6d. Allied Ironfounders. 182 (G.B.). A.1 projector unit, convection heating to room only. Price £6 6s. to £7 9s. Allied Ironfounders. 183 (G.B.). Neofire, gas-lighted fire with back boiler. Price £6. Ideal Boilers & Radiators. 184 (G.B.). The Coal Utilisation Joint Council radiant and convected air fire. Combustion air ducted. Several makers. 185 (G.B.). The inset Otto stove, free-standing and boiler models also made. Price £15 to £22. Allied Ironfounders. 186 (G.B.). The Eagle Sutton. Convected air heater with back boiler. Radiation. 187 (G.B.). The British Coal Utilisation Research Association hearth model. Radiant and convected heat: water heating. Several makers. 188 (G.B.). Forester stove for wood burning only. Price £8 10s. Allied Ironfounders. 189 (G.B.). Diana openable stove and boiler. Price £18 10s. Allied Ironfounders. 190 (G.B.). Siesta 2B stove and boiler. Several makers. 191 (G.B.). Sentry open closed stove and boiler. Sentry Stoves. 192 and 193 (G.B.). The Janus back to back range for room and water heating and cooking: continuous burning. Price £33. Allied Ironfounders. 194 (G.B.). Signet combined multi-duty unit. Price £43. Federated Foundries. 195 (G.B.). Advance No. 31 cooker with insulated lids and boiler. Radiation. 196 (G.B.). Esse heat storage cooker and boiler. Price £33. Smith & Wellstood. 197 (G.B.). Rayburn No. 2 cooker. Price £44. Allied Ironfounders. 198 (G.B.). Aga Model D with boiler. Price £87 10s. Aga Heat. 199 (G.B.). Solid fuel wash boiler. British Coal Utilisation Research Association.

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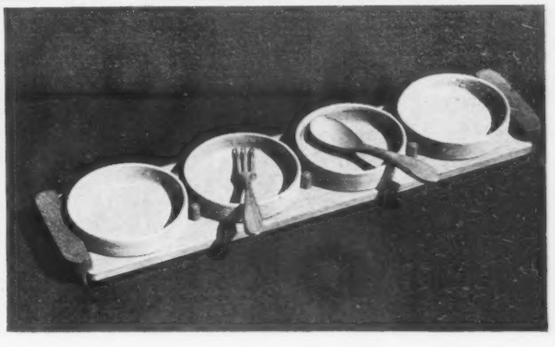

POTTERY

During the war years British pottery manufacturers have been producing utility ware for the home market, but at the same time have been exporting considerable quantities of other designs, particularly to South America. Most foreign buyers seem to expect Great Britain to produce nothing but reproductions of period designs, and the output of these is considerable. The more enlightened firms, however, are continuing their pre-war policy of employing contemporary designers to produce new shapes and patterns and to experiment with new reproduction methods such as lithography. 200 (Swit.). Coffee service designed by a Schweizerische Werkbund group for the Swiss Exhibition of 1939. Produced by Porzellanfabrik Langenthal. 201 (U.S.A.). Dinner set designed by Eva Zeisel for Castleton China, New York. 202 (U.S.A.). Experimental tableware designed by Florence Forst, of Minneapolis, not yet in production. 203 (G.B.). Jugs in plain colours, broken glaze finishes and with painted designs, set of three £1 12s. 6d. Designed by Truda Carter for Carter, Stabler & Adams. 204 (G.B.). Children's nursery ware in black printing with coloured bands. Small mug, porringer and plate, £2 8s. 11d., £2 and 17/9 a dozen. Designed by the late Eric Ravilious for Josiah Wedgwood. 205 (G.B.). "Garden" pattern jugs and beakers in cream colour Queensware. Jugs 17/9 each, beakers £2 7s. 5d. a dozen, with handles £2 13s. 4d. Designed by the late Eric Ravilious for Josiah Wedgwood. 206 (G.B.). "Pegasus" earthenware table service, an overglaze decoration in claret and white on a cream ground. For export only, Heal & Son. 207 (G.B.). Coffee set £2 12s. designed by John Adams for Carter, Stabler & Adams. 208 (G.B.) Traditional Wedgwood shapes in cream colour Queensware. Teapot 6/8, coffee pot 7/11, cups and saucers 16/7 and £1 1s. a dozen, plates £1 1s. 3d. a dozen. Josiah Wedgwood. 209 and 210 (Nor.). Handpainted pottery manufactured, 209, by Gro Arneberg, Oslo, and 210 by J. von der Lippe. 211 (G.B.). Hors d'œuvre set in stoneware with oak tray, the oak pegs hold the dishes in position. Designed by Bernard Leach.

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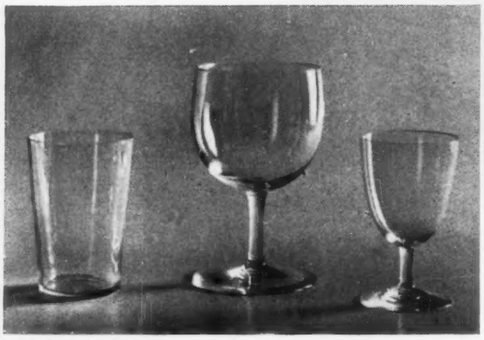
209	210	211

glass













GLASS

212 (G.B.). Bowls and vase in clear flint or coloured glass. Whitefriars Glass Works. 213 and 214 (G.B.). Pressed glass jug and tumblers. United Glass Bottle Co. 215, 216 and 217 (Nor.). Low price glassware designed by Sverre Petersen and Stale Kyllingstad. Produced by Hadelands Glassworks. 218 (Fin.). Engraved bowl, designed by Arttu Brummer and produced by Rühimäki Lasi Oy. 219 (G.B.). Glasses with fleur-de-lys pattern. The design is painted in white and applied by a new transfer process. Produced by Johnson Matthey. 220 (G.B.). Inkpots, ashtray and paperweight in bubbly glass. Designed by Whitefriars Studio and made by Whitefriars Glass Works. 221 (G.B.). Flint glass decanter, £1 4s. 6d.; glasses vary from £3 to £1 18s. 6d. a dozen. Whitefriars Glass Works. 222 (G.B.). Mayfly vase designed by Deanne Manley and produced by Stevens & Williams. 223 (G.B.). Bowl and vases designed by W. Wilson and produced by Whitefriars Glass Works. 224 (G.B.). Sherry set in flint glass designed by James Hogan and produced by Whitefriars Glass Works.

The pressed glass manufacturing technique (Nos. 213 and 214) is entirely different from the blown process and is inherently suitable for mass production when the cost of the necessary moulds can be spread over a large output. In the pre-war years it was employed for the very cheapest grade of table ware and for electric accumulator containers, and similar industrial uses. The technique involves the use of simple shapes with no hard arrises, and can have none of the sparkle of cut or engraved glass. Owing to the very considerable quantities which can be produced from each mould the prices are remarkably low.

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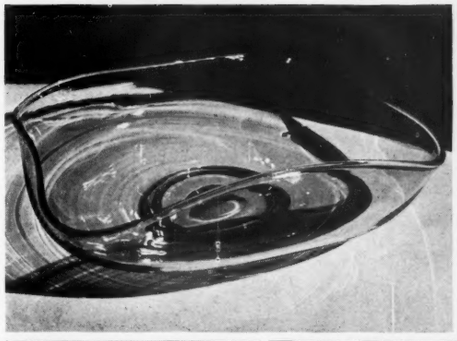
glass

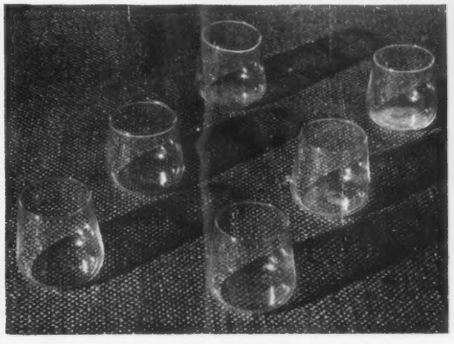












GLASS

225 and 226 (G.B.). Glassware by the Whitefriars Glass Works. 225, left to right, vase in sapphire blue or clear flint glass, bowl in blue, green, amber or clear flint glass, vase and ash tray in bubbly glass, sherry decanter and glasses, and two bowls in heavy glass; 226, left to right, lamp base with ribbon decoration £1 18s. 6d., sherry decanter and glasses, vase with ribbon decoration, height 9 inches, £1 2s., bowl £1 11s. All these designs are made in sea green, sapphire blue, golden amber or clear flint glass. Some of these designs are not yet in production. 227 (G.B.). Jug designed by Deanne Manley and produced by Stevens & Williams. 228 (G.B.). Decanters, jug and glasses, designed by Deanne Manley and produced by Stevens & Williams. 229 (G.B.). Cream jug and sugar basin in clear flint glass. Whitefriars Glass Works. 230 (G.B.). Oval bowl £1 18s. 6d., flat vase £2 6s. Both made in blue or clear glass. Designed by James Hogan and produced by Whitefriars Glass Works. 231 (G.B.). Dish in green, blue, amber or clear glass, £1 11s. 6d. Designed by T. Hill and produced by Whitefriars Glass Works. 232 (G.B.). Engraved crystal glass for export only. Heal & Son. 233 (G.B.). Vase designed by Tom Jones and produced by Stevens & Williams. 234 (G.B.). Whisky glasses, not yet in production. 235 (G.B.). Sherry glasses. Price 2½d. each. F. W. Woolworth & Co. 236 (G.B.). Lupin tumbler designed by Tom Jones and produced by Stevens & Williams. 237 (G.B.). Aqualux fruit and flower bowls. Chance Bros.

The majority of designs illustrated on these two pages are now in production, but some of them are still for export only. Broadly speaking the British glass manufacturer has been in much the same circumstances as the pottery trade (page 105) in that home market supplies have been restricted to the low price ranges, while the luxury have been produced in small quantities for export.

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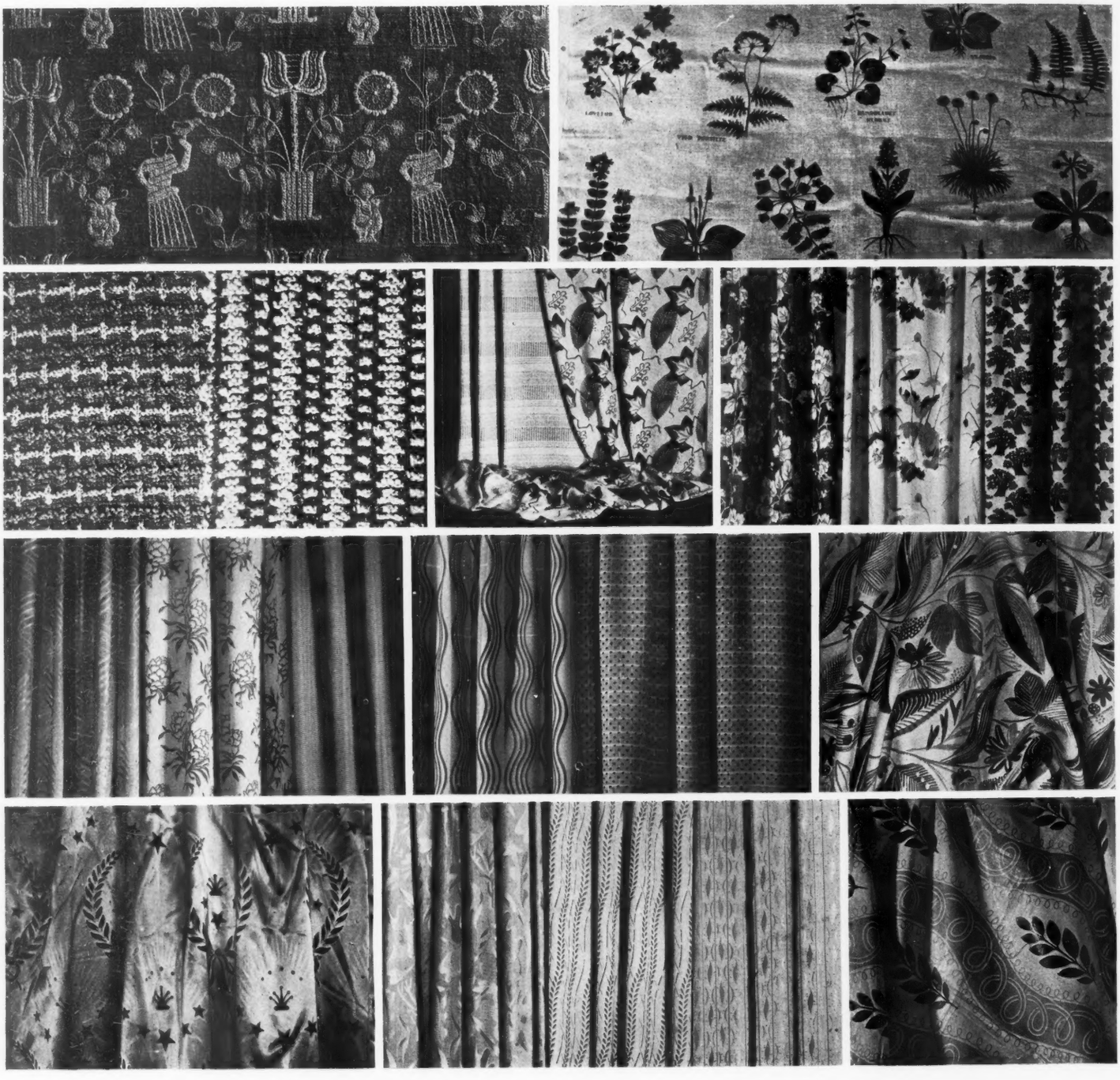

FABRICS

238 (Swit.). Design for machine printing on linen by Baer-Guyer, Zurich. 239 (Den.). "Hedgerow," a Danish hand block printed fabric designed by Marie Gudme Leth. 240 (G.B.). Two fabrics designed by Margaret Leishner for R. Greg. Left, shades of green; right, nigger brown, off white and a very little peacock green. 241 (G.B.). Left, Lochinvar, a figured cloth in an off white fabric composed of cotton, wool and rayon. The pattern repeats approximately every 11 inches of depth. Designed by William Robertson. Right, Killearn printed hemp and rayon cloth in two colours on a light ground. The pattern repeats on a 24-inch width and 18-inch depth. Designed by Barbara Pile. Both these fabrics are intended for curtains and are produced by Donald Brothers. 242 (G.B.). Left, screen print on a figured linen designed by Frank Gibson; centre, screen print on a heavy spun rayon designed by Frank Gibson; right, screen print on a figured linen designed by Alastair Morton. All produced by Morton Sundour Fabrics. 243 (G.B.). Left, rayon damask designed by Alastair Morton; centre, coarse cotton hanging material; right, covering fabric designed by Stanley Myers. All produced by Morton Sundour Fabrics. 244 (G.B.). Screen prints on spun rayon in two colours. Left, in gold and red; right, in gold and nigger brown. Twelve colours are available which can be combined as required. Designed by Alastair Morton and produced by Edinburgh Weavers. 245 (G.B.). Hand blocked cotton furnishing fabric designed by Michael O'Connell for Heal & Son. 246 (G.B.). Rosebank, a hand printed pattern on satin. Designed by Edith M. Turnbull and produced by Turnbull & Stockdale. 247 (G.B.). Three brocades in cotton and rayon designed by John Farleigh and produced by Edinburgh Weavers. 248 (G.B.). Kingsley waxed cloth fabric. Designed by H. Woodman and produced by Warner & Sons.

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RUGS

249 (G.B.). Top, rug in off white and blue, the darker one in blues and greens and the tufted rug in off white. Three designs by Highland Home Industries for Heal & Son. 250 (G.B.). Nigger brown ground with raised stripes of white and sandy pink, 2 ft. by 3 ft. Designed by Jean Finn for Heal & Son. 251 (G.B.). Tufted rug in white on a natural ground, 2 ft. by 3 ft. Designed by Jean Finn for Heal & Son. 252 (G.B.). Hand tufted wool rug with a leaf design in blue and green with rust coloured veining ; off white ground. For export only. Designed by Jean Finn for Heal & Son. 253 (G.B.). Black ground with tufts of natural, pale yellow, pink and blue, the colours being arranged diagonally, 2 ft. by 3 ft. Designed by Jean Finn for Heal & Son. 254 (Nor.). Carpet from Handels Bomull-Spinneri & Veveri, Oslo. 255 (G.B.). Washable machine-tufted nursery or bathroom rugs, 2 ft. 3 in. by 5 ft. At the top is a multi-coloured spot design on a white ground with the spots in primary colours and pastel shades. Centre, a design with white squares on a black ground ; in the foreground black squares and red circles on a white ground. Underneath at the top is a design with white curved shapes on a cherry ground ; in the centre long white stripes with red transverse stripes on a pale blue ground ; below, bright green stripes on a white ground. Designed by Sadie Speight for Morton Sundour Fabrics. 256 (G.B.). Hard wearing rugs in jute fabric designed by Ethel Mairet. 257 (G.B.). Top, rug in green, with oatmeal coloured band at each end and black fringe, 3 ft. 6 in. by 1 ft. 10 in. ; centre, brown and off white with tufted stripes, 9 ft. by 2 ft. 10 in. ; bottom, an off white or natural background with strands of black. Heal & Son. 258 (G.B.). Dunmail woollen tufted rugs designed by R. McAdam, and produced by Morton Sundour Fabrics. 259 and 260 (G.B.). Kymric cotton tufted rugs designed by Alastair Morton, and produced by Morton Sundour Fabrics.

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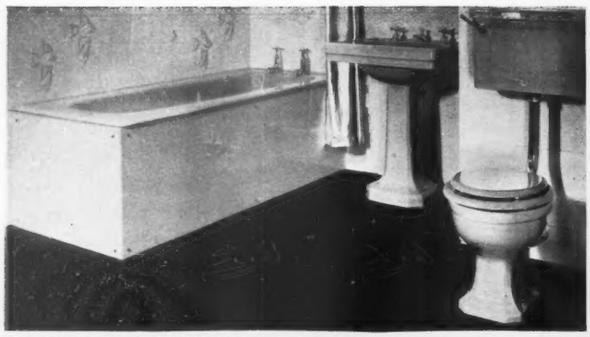
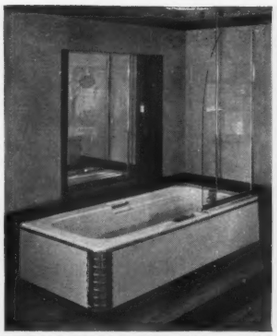
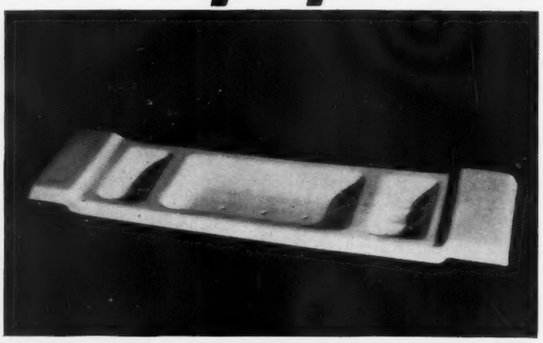
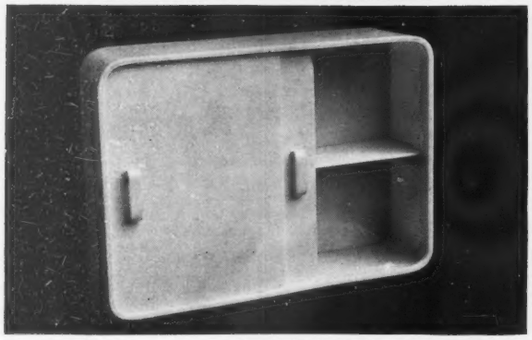
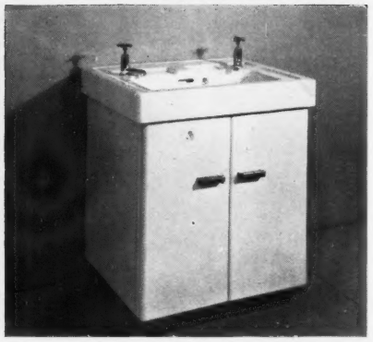
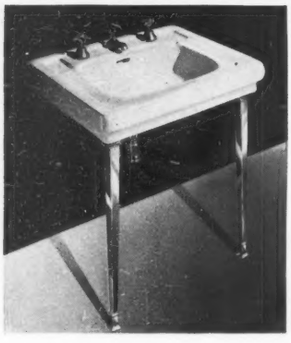
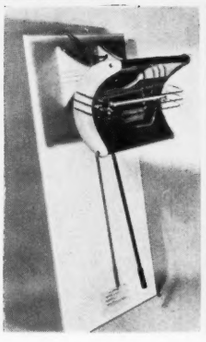
bathroom equipment






BATHROOM EQUIPMENT

Most of the baths and sanitary fittings which are now being produced are intended for the re-housing programme, and only a small range is available. Coloured fittings are not being produced. Before the war one firm of bath manufacturers produced no less than three hundred different types, but this figure has now been reduced to six. The manufacture of pressed steel vitreous enamelled baths will also start shortly in this country, and it seems probable that lavatory basins may be made of the same material, which has already proved quite satisfactory for sinks and draining boards. 261 (G.B.). Adapto bath, Surrey wash basin and Sano w.c. Ideal Boilers & Radiators. 262 (G.B.). Claudian bath with porcelain enamelled sides and stainless steel trim. Allied Ironfounders. 263 (G.B.). Perspex bath tray in various colours. I.C.I. (Plastics). 264 (G.B.). Prototype bathroom cabinet in coloured Perspex. I.C.I. (Plastics). 265 (G.B.). Duramant pedestal wash basin. Price £5 7s. 3d. Twyfords. 266 (G.B.). Vitromant wash basin. Price £3 3s. 3d. Twyfords. 267 (G.B.). Orwell pedestal wash basin. Price £6 15s. Allied Ironfounders. 268 (G.B.). Surrey pedestal wash basin. Price £7 16s. Ideal Boilers & Radiators. 269 (G.B.). Neo Devon pedestal wash basin. Price £5 17s. Ideal Boilers & Radiators. 270 (G.B.). Orwell cupboard basin. Price £19 4s. 6d. Allied Ironfounders. 271 (G.B.). Surrey wash basin with chromium plated legs. Price £8 14s. 3d. Ideal Boilers & Radiators. 272 and 273 (Swit.). Two wash basins originally designed for hospital use. Note excellent shelf space and ease of cleaning. 274 (G.B.). Wall mounting electric fire with insulated handle for adjusting angle. H.M.V. Household Appliances. 275 (G.B.). Unitas w.c. suite; no connections to make between low-level cistern and bowl. Price £10 3s. 2d. Twyfords.

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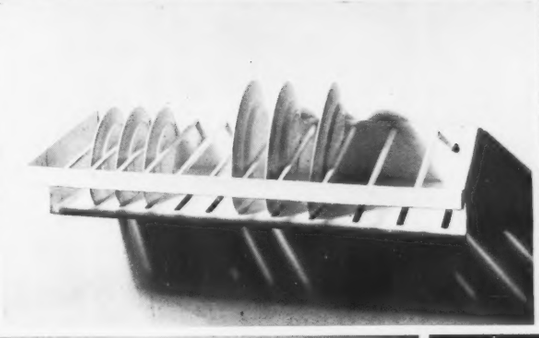
kitchen equipment



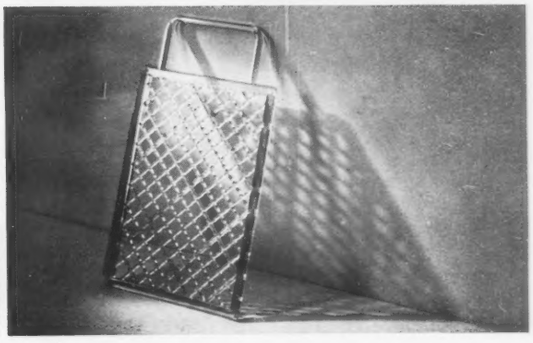










KITCHEN EQUIPMENT

276 and 277 (G.B.). Two new kettles. 276, the Bentinck in chromium with a non-drip spout and "steam-shield" handle. Rating 1250 watts with safety device. 277, the Chelsea, in polished aluminium. Rating 1250 watts with safety device. Both kettles produced by H.M.V. Household Appliances. Prices not yet fixed. 278 (G.B.). Kettle in aluminium with plastic covered handle and hinged lid which acts as a steam shield. Safety device in which the weight of the water keeps the current switched on. The kettle is automatically switched off when lifted from the table. Designed by Sadie Speight, of Design Research Unit, and D. C. Burton, engineer for Beethoven Electric Equipment. 279 (G.B.). Plate rack in light alloy designed for ease of cleaning; the trays can be removed when the spacers are pulled upwards. Designed by H. A. Neiboer and produced by E. Shipton. 280 (G.B.). Plate rack in plastic covered light alloy. Designed by Gaby Schreiber for Runcolite. 281 (U.S.A.). Pyrex tea kettle, double boiler and loaf pan. Produced by Corning Glass Works. 282 (G.B.). Radaware cooking utensils in cast-iron with a porcelain enamel finish in green, blue or beige. Also intended for use at table. Produced by Radiation. Price not fixed. 283 (G.B.). Colander and strainers in plastic. Designed by Gaby Schreiber and produced by Runcolite. 284 (U.S.A.). The "Juice King" juice extractor with cellulose acetate plastic compression cups and strainer. Produced by the National Die Casting Sales Corporation, Chicago. 285 (U.S.A.). The "Kitchenmaid" electric mixer; the mixing head pivots backwards to release the bowl. Designed by Egmont Arens and produced by the Hobart Manufacturing Co., Troy, Ohio. 286 (G.B.). Hand-operated mixer in aluminium. Prototype not yet in production. 287 (U.S.A.). The "Super Juicer" in moulded plastic. Designed by Barnes and Reinecke and produced by the Dazey Corporation, St. Louis. 288 (U.S.A.). Combination dust pan and broom. Produced by the Charleston Broom Manufacturing Co. 289 (G.B.). The Duzall plastic vegetable grater and dicer, which also has a cutting edge for slicing soft fruit and vegetables.

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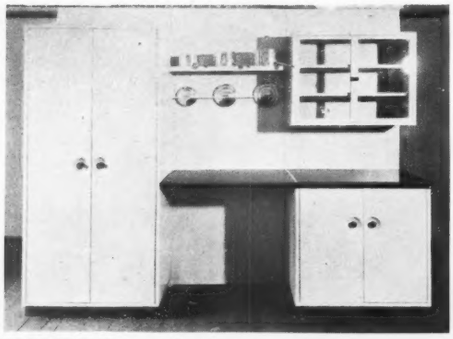
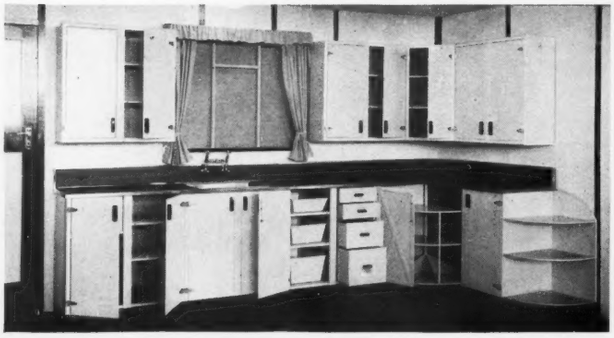
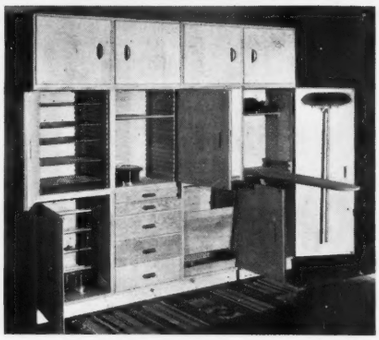
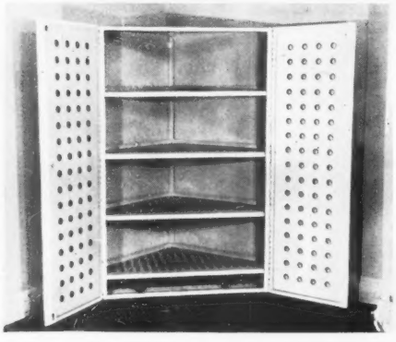
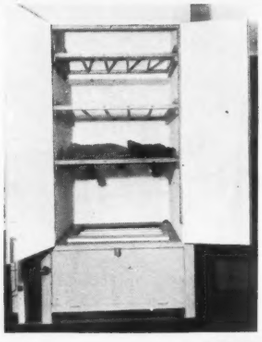
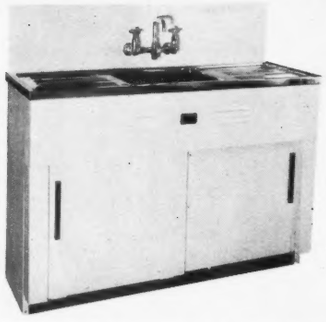
kitchen equipment

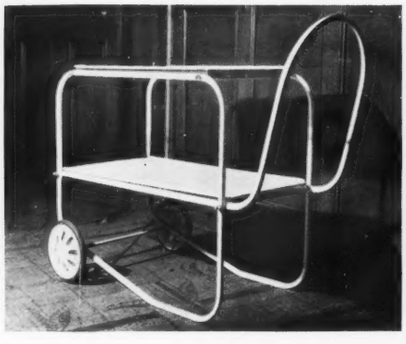
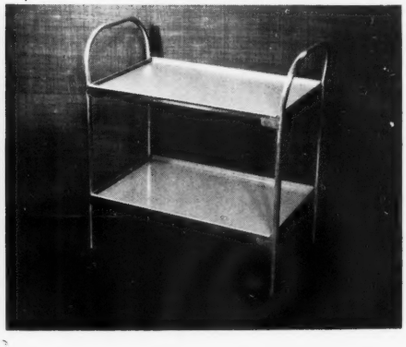









KITCHEN EQUIPMENT

290 (G.B.). Kitchen cupboards in aluminium with a plastic coating. Designed by Gaby Schreiber and produced by International Plastics. 291 and 293 (G.B.). Pressed steel stove enamelled kitchen cabinets ; the shelves of the corner unit rotate on a vertical spindle giving easy access to a normally wasted space. Wall units £8 11s. Floor units £12 2s. 6d. Consultant designer H. Vicars Lobb, produced by J. Samuel White, Cowes. 292 (Hol.). Unit kitchen furniture designed by Piet Zwart. 294 and 295 (G.B.). Two examples from the range of standardised kitchen cabinets produced by members of the English Joinery Manufacturers' Association. The units can all be bought separately and can be arranged to fit almost any space. Continuous tops in any length are available to cover the floor units and give a working height of 36 in. 296 (G.B.). Kitchen designed by Gaby Schreiber for Runcolite. Built-in refrigerator, gas-heated sink for laundry or fruit bottling (see also No. 311), and cupboard arranged to take wringer. 297 (G.B.). Plain wood kitchen fitting 8 ft. by 16 in. by 7 ft. high. Heal & Son. 298 (G.B.). Light alloy corner airing cupboard with electric heating elements in the base. Hunting Aviation. 299 (G.B.). Gas-heated airing cupboard. 300 (G.B.). Double stainless steel sink unit with sliding cupboard doors. Price £43 1s. Benham & Sons. 301 (Can.). The "Maidless" kitchen unit : Monel metal sink and splash-back cupboard unit combined with gas cooker. Produced by Robb, Mitchell & Co., Montreal. 302 (G.B.). Gas-operated refrigerator arranged for building into standard cupboards. Refrigerator produced by Electrolux, cabinet by Kandya. 303 (Can.). Refrigerator with storage space on inside of door, a method quite common in America, but not yet available here. Moffats (Ontario). 304 (G.B.). Service trolley in steel tube, painted. Produced by Neville Block. 305 (G.B.). Service trolley in light alloy. Produced by Thomas & Newman.

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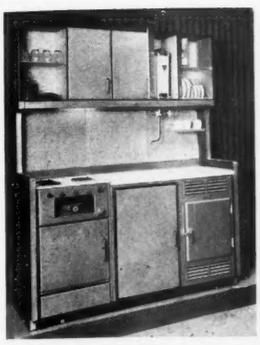
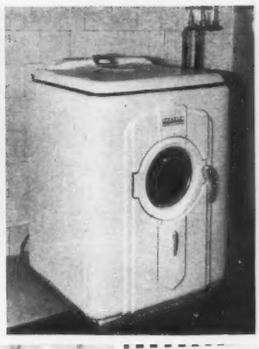
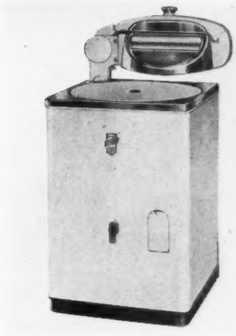
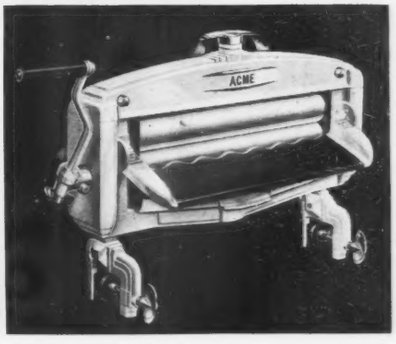
kitchen equipment

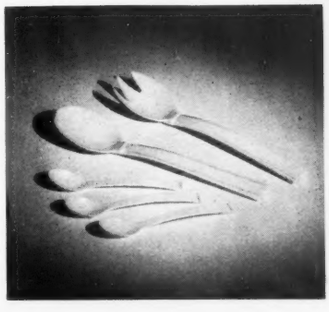













radios




KITCHEN EQUIPMENT

306 (G.B.). The package kitchen : a unit measuring 5 ft. 6 in. long by 6 ft. 9 in. high by 1 ft. 9 in. deep, including cooker, refrigerator, sink water heater, sink and draining board. Connection to water, gas and drain only required. Designed by Jane Drew for the Gas Light & Coke Co. Not in production. 307 (G.B.). Kitchen preparation table with white enamel top and swinging stool. Heal & Son. 308 (G.B.). The Bendix washing machine. Provisional price £60. Bendix Home Appliances. 309 (G.B.). The Thor washing and washing-up machine, the two processes carried out in separate drums. Spin drying of clothes. Price £50. Hurley Machine Co. 310 (G.B.). " Ritemp " Model E washing machine with power-driven wringer. English Electric. 311 (G.B.). Gas-heated sink for laundry, fruit bottling, etc. (see 296). 312 (G.B.). Gas-fired copper with wringer to fold away under cover. Radiation. 313 (G.B.). The Wringlet, a small light alloy wringer with open end for large articles. Price £3 19s. Parnall (Yate). 314 (G.B.). The Acme Wringer. Prices 16 in. £5 2s., 18 in. £5 4s. 6d. Acme Wringers. 315 (G.B.). Spoon and salad servers of white or pastel shade plastic. Designed by Gaby Schreiber and produced by Runcolite. 316 (Den.). Top to bottom, cake knife, paper knife, meat fork, fruit knife, cheese knife. Designed and manufactured by Kay Bojensen, Copenhagen.

RADIOS

317 (G.B.). Model 1803 Television set. Price £70-90. H.M.V. Household Appliances. 318 (G.B.). Model 451AC all-wave. Export only. Designed by Richard Lonsdale-Hands for A. C. Cossor. 319 (U.S.A.). Kadette radio in plastic case. Designed by Barnes and Reinecke for Kadette Radio Co. 320 (G.B.). " Companion " transportable set for AC/DC mains. Price £9 9s. Marconi.

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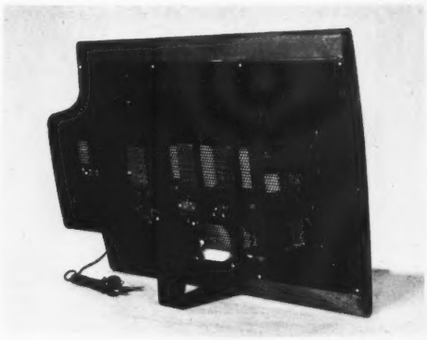
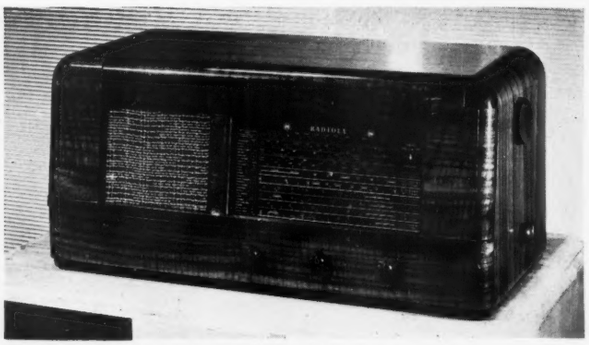
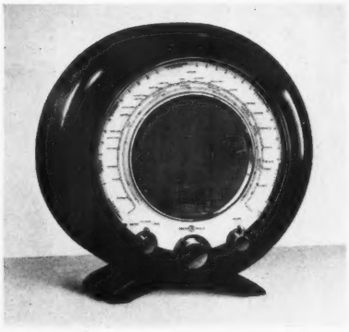
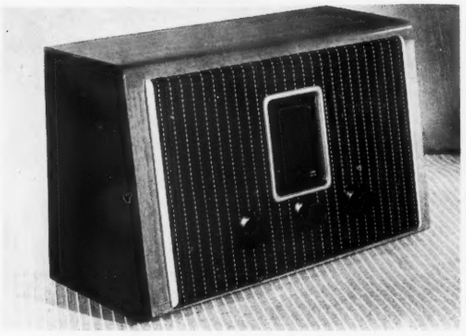
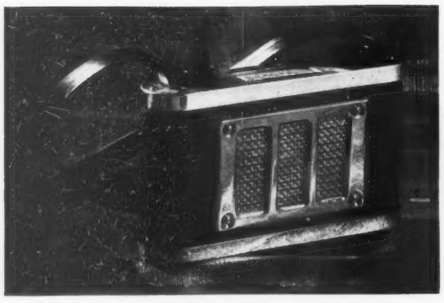
radios




electric irons





RADIO

The timber shortage is evident in the design of the majority of radio cabinets which make free use of one-piece plastic cases, particularly in the smaller models. The typical present-day set is an all-wave table model, and the console types are not yet in full production. Radio gramophones with self-changing equipment will not be available for some months.

321 and 322 (G.B.). The Baffle set for floor, shelf or to hang on the wall. The tubular adjustable support in 321 is not yet in production. Price £30 11s. 1d. Designed by A. F. Thwaites and produced by Murphy Radio. 323 (Aus.). Radiola all-wave table model. Amalgamated Wireless (Australia). 324 (G.B.). Portable radio with plastic case. Designed by A. F. Thwaites and produced by Murphy Radio. 325 (G.B.). Model A.22 all-wave. Price £17 17s. Designed by Wells Coates and produced by E. K. Cole. 326 (G.B.). Model U.102 all-wave. Price £18 6s. 8d. Designed by A. F. Thwaites for Murphy Radio. 327 (G.B.). Model U.102C. All-wave console model. Price £27. Designed by A. F. Thwaites for Murphy Radio. 328 (G.B.). Small portable set with aerial in shoulder strap. Price £14 14s. Romac. 329 (U.S.A.). Console radiogram with record storage. International Detrola Corporation, Detroit.

IRONS

330 (G.B.). Falco thermostatic iron. Allied Ironfounders. 331 (G.B.). Thermostatic iron. Price £1 19s. 6d. Morphy Richards. 332 (G.B.). Thermostatic iron. Designed by Sadie Speight, of Design Research Unit, for Beethoven Electric Equipment. 333 (G.B.). Silex electric steam iron. The steam is fed along the grooves in the sole plate. Price £2 19s. 6d. Bendix Home Appliances. 334 (Swit.). Thermostatic iron produced by Therma A.G.

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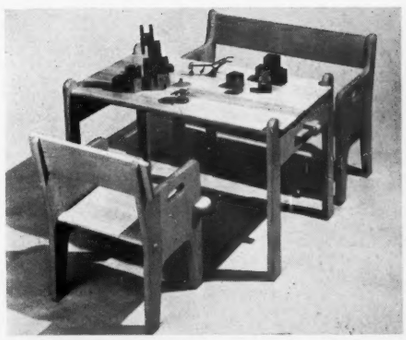
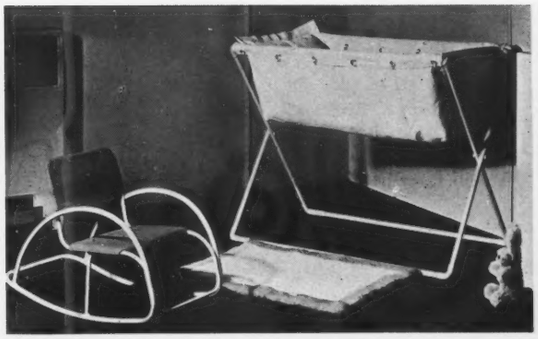
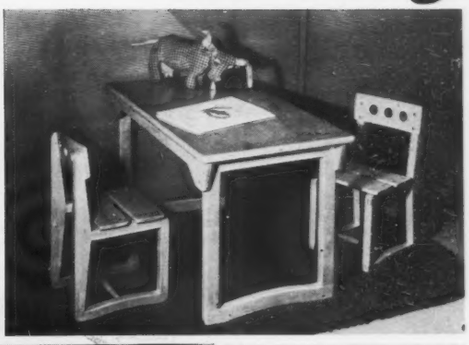


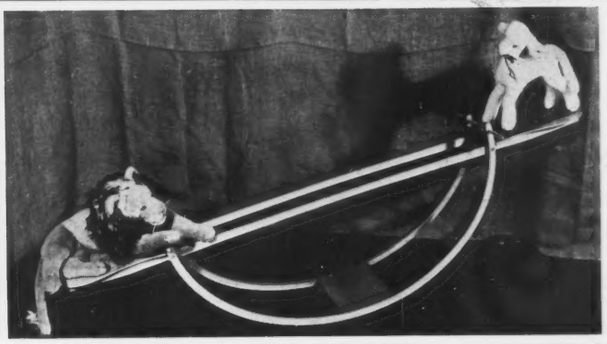
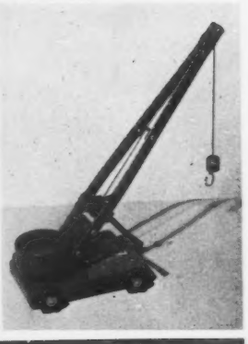



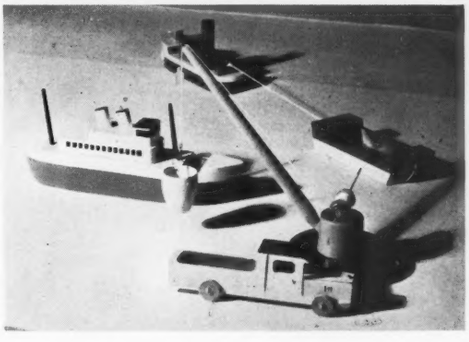
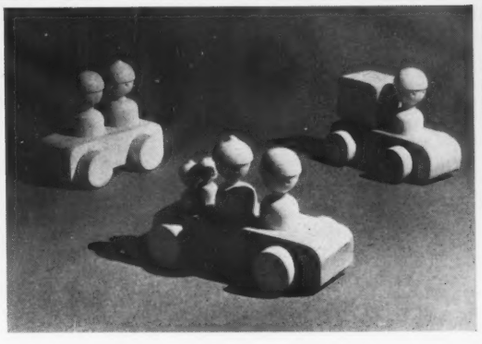
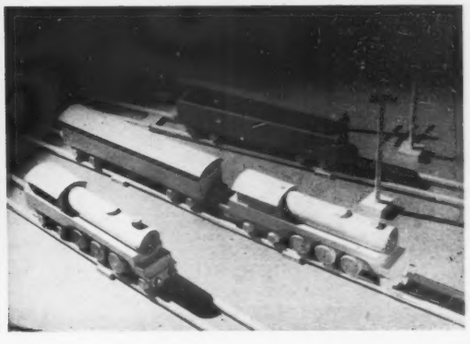

NURSERY

Once more the lack of timber becomes immediately obvious and no nursery furniture in wood, other than the utility range, is being made. So far as toys are concerned, it is interesting to note that the fair quality medium price ranges seem to offer better value for money than the low quality types which appeared in the shops soon after the end of the war. The present ranges are certainly expensive by pre-war standards, but the increases are roughly in step with the general rise in prices, while the quality and general level of workmanship seem to have considerably improved.

335 (Den.). Nursery furniture in pine, with simple wood joints arranged to be assembled by the children themselves. Designed by Hans J. Wegner and produced by the Danish Co-operative Wholesale Society. 336 (G.B.). Cot and chair in painted steel tube £3 5s. 1d. and £2 5s. 5d. The Treasure Cot Co. 337 (Nor.). Nursery furniture in birch designed by Bernt Heiberg. 338 and 339 (G.B.). High chair in steel tube with coloured leather upholstery and aluminium tray. In the folded position (339) the chair is intended to fit into the back seat of a car. Price £7. Designed and produced by Clairmonte Bros. 340 (G.B.). Laminated wood see-saw £7 7s. Classic Woodcraft; the lion and the lamb £1 5s. 6d. and £1 7s. 6d., by Jungle Toys. 341 and 344 (G.B.). A series of precision-made light alloy toys by Barronia Metals marketed under the name of Knight's Head. The manufacturers have spent the war on aircraft work and all the toys can be assembled with a single spanner-cum-screwdriver (supplied). Crane 7/6, mangle £1 12s. 6d., trolley 6/6, with handle 7/6. 342 (G.B.). Pressed steel tricycle £2 3s., cast aluminium scooter £3 12s. Ridingbery. 343 (G.B.). Racing car £8 10s. Slough Engineering Co. Jeep £6 6s. Triang Toys. The racing car is 5 ft. long with independently sprung wheels, the Jeep has a spare wheel, petrol can and folding windscreen. 345 (Nor.). Norwegian wooden toys. 346 and 347 (Den.). Toys in beech designed by Kay Bojesen, Copenhagen, and exported in considerable quantities.

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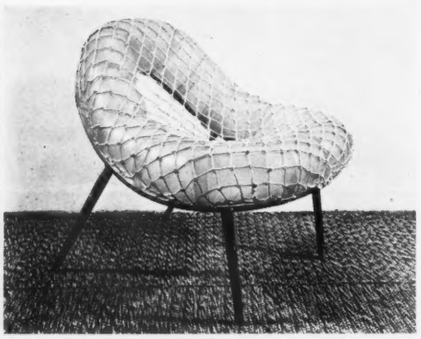
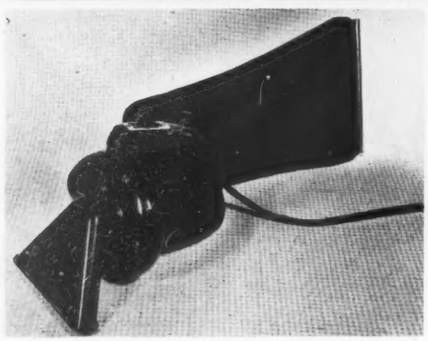
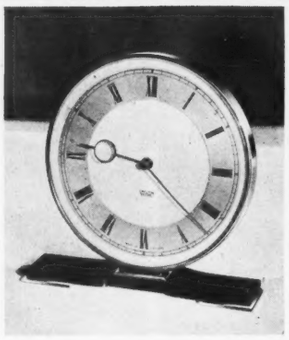
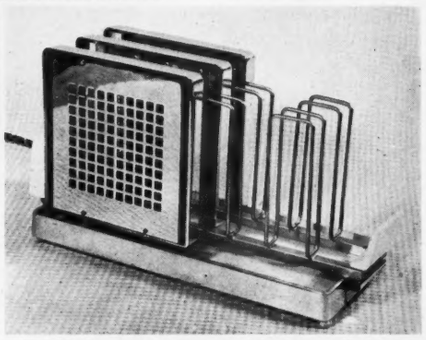
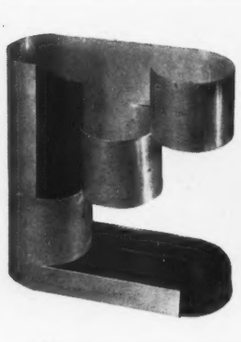
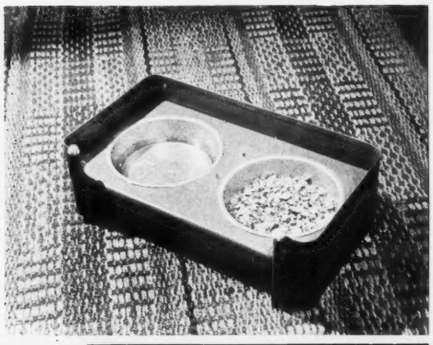
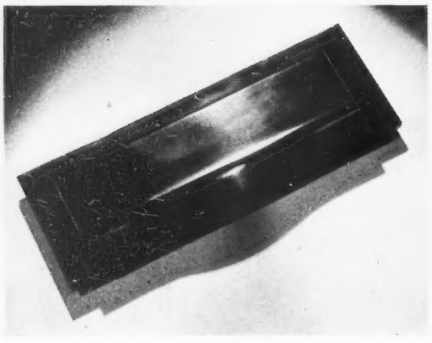
miscellaneous

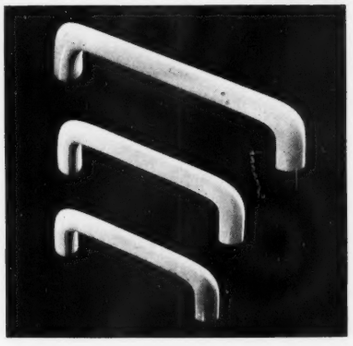






MISCELLANEOUS

In the general design of miscellaneous objects the lack of timber is noticeable, though less so than in furniture manufacture. Metals and plastics are the most suitable materials for the majority of articles shown on this page, but there are many other items of ordinary household equipment, such as bathroom cabinets and clothes airers which in 1939 would be in wood and are now in painted steel or light alloys at a markedly increased price. Wooden household step-ladders, for instance, at 8/11 in wood have been replaced by light gauge steel, painted, at a price of nearly £4.

348 and 349 (G.B.). Pneumatic chair, made by a firm of aircraft dinghy manufacturers; built-in bellows for inflation. Also made (349) as a portable garden chair. Price £5 5s. Designed and produced by Elliot Equipment. 350 (U.S.A.). Chair in inflated polyvinyl chloride with wood frame. Designed by William H. Miller and produced by Gallowhur Chemical Corporation, New York. 351 (Can.). Electric vacuum cleaner. Hoover (Canada). 352 (G.B.). The Dudley hand model vacuum cleaner for furniture and stairs. Price £6 6s. Co-operative Wholesale Society. 353 (U.S.A.). The Lyric holder for 50 gramophone records. Designed and produced by Replogle Globes. 354 (G.B.). The Exmoor clock in bronze or chromium plated finish. Price £3 19s. 3d. Smiths Electric Clocks. 355 (G.B.). Electric toaster. Designed by H. G. Hammond and produced by Hume, Atkins & Co. 356 (G.B.). Hall furniture: hat and coat rack, umbrella stand in cellulosed wood and chromium plate. Heal & Son. 357 (G.B.). Hat and coat rack in light alloy pressed and bent from a single sheet. Heal & Son. 358 (G.B.). Umbrella stand in light alloy. Heal & Son. 359 (G.B.). Dogs food and water bowl holder in light alloy. Dog basket in similar design also made. British Emulsifiers. 360 (G.B.). Letter box in moulded plastic. Designed by Gaby Schreiber and produced by Runcolite. 361 (G.B.). No. 2381 lever handle. Henry Hope & Sons. 362 (G.B.). Lever handle. S. Grahame Ross. 363 (G.B.). Type 2546 drawer and door pulls in urea or phenol-formaldehyde plastic. Price 8/6, 7/6, 4/6. Lacrinoid.

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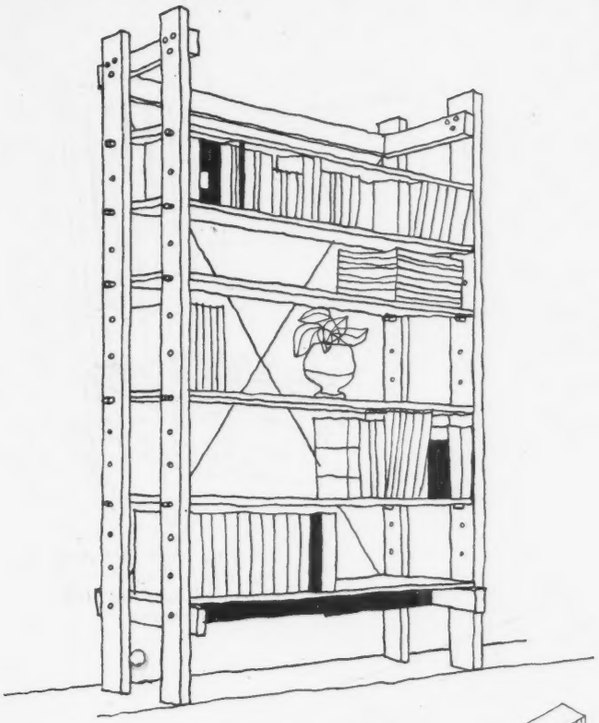
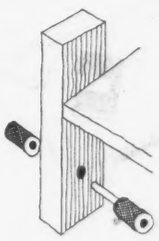
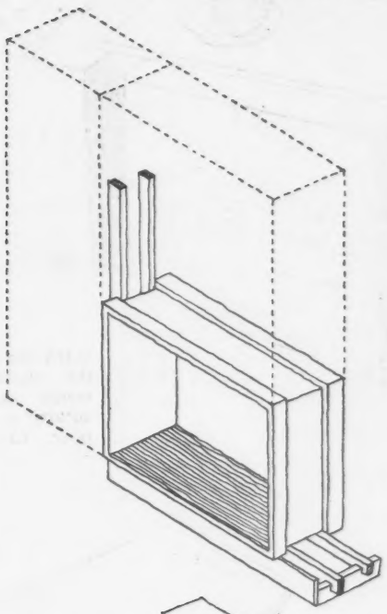
POSTSCRIPT

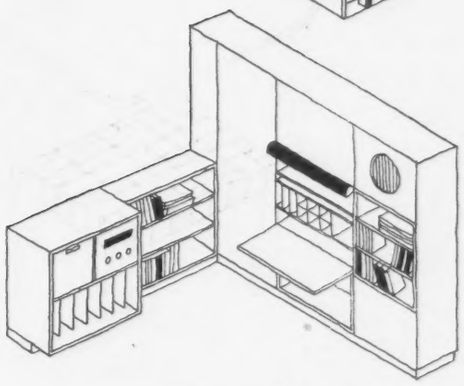
a miscellany of designs drawn by
T. GORDON CULLEN



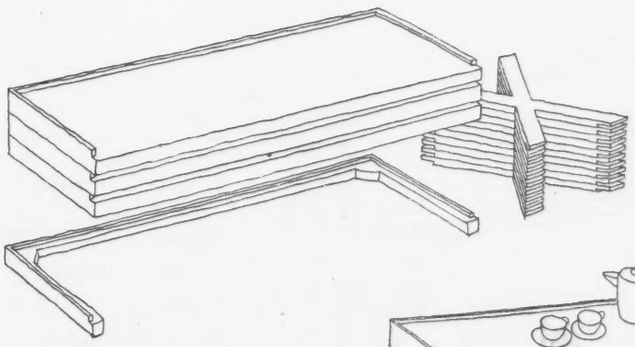


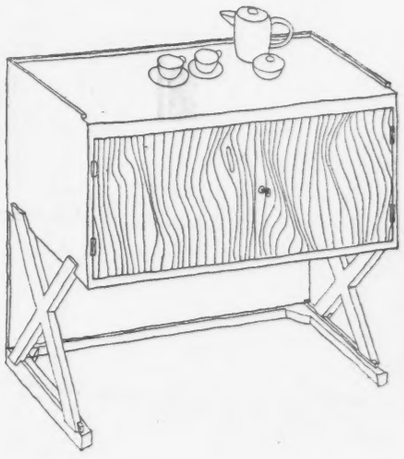
Adjustable bookshelves designed by Vico Magistretti. The metal supporting pins (detail, right) are covered with rubber tube, and the unit has diagonal wire bracing at the back. (Italy).



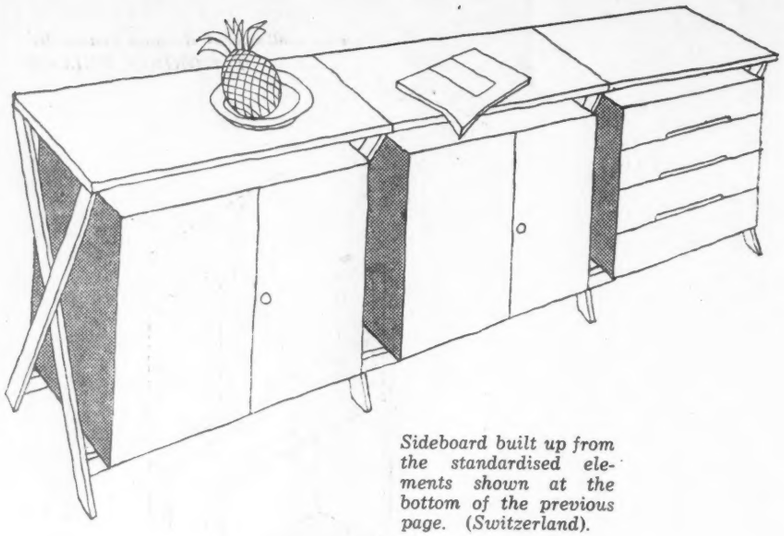


"Storagewall" units designed by Henry Wright and George Nelson. In standard units, joined by vertical connecting strips and floor bearers, these can also be used to form partitions with access from either side. (U.S.A.).



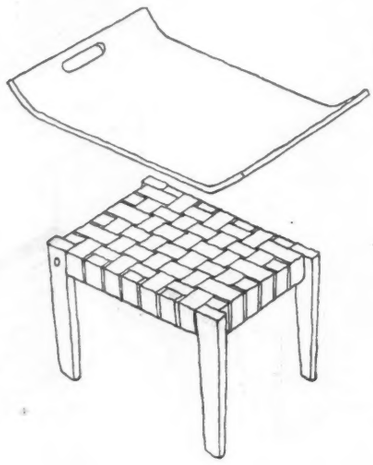


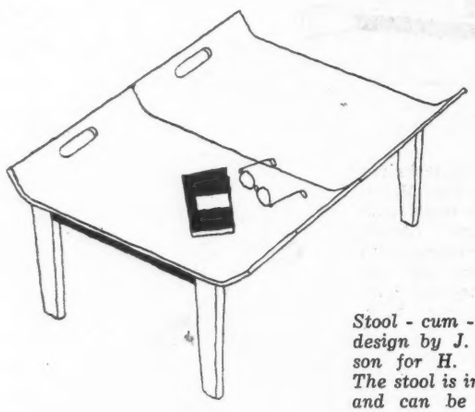
Left, furniture built up from standardised elements. Shelves and bases are made in three lengths and four widths and the supporting diagonals in three heights. Can be made up into tables, desks, cupboards, shelving, etc. Designed by W. Kienzle and produced by Robert Strub, Zürich (Switzerland). Right, plywood armchair designed and produced by Fritz Hansen (Denmark).



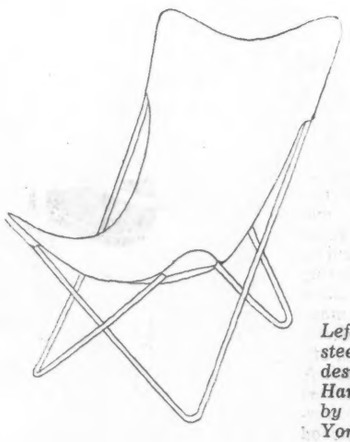
Sideboard built up from the standardised elements shown at the bottom of the previous page. (Switzerland).

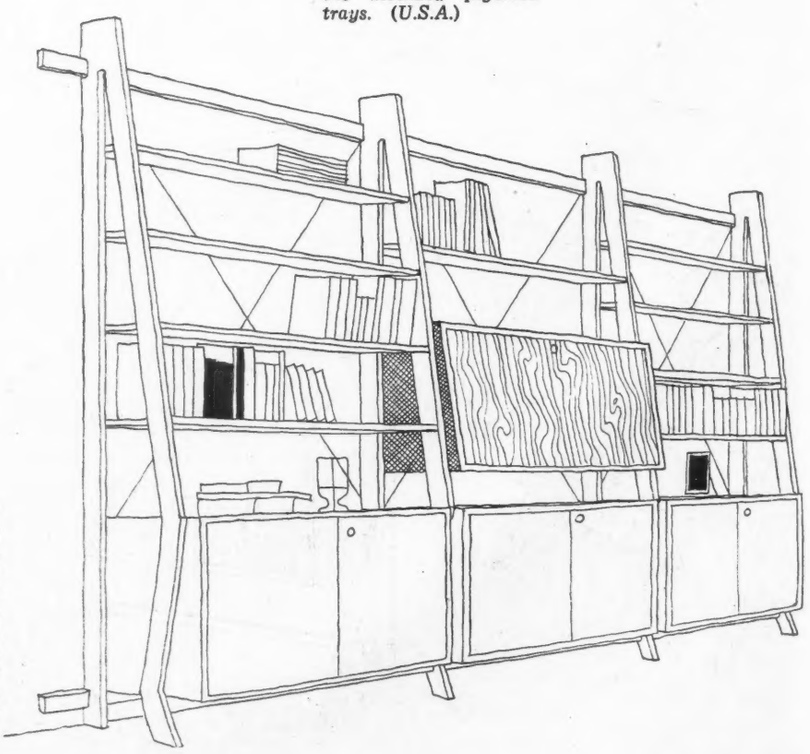
Rocking chair designed by Hans Wegner and produced by Fritz Hansen. (Denmark).



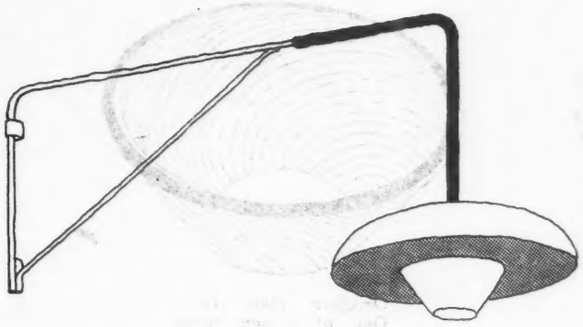


Stool - cum - table, a design by J. R. Sorenson for H. G. Knoll. The stool is in two sizes and can be converted to a table by adding the moulded plywood trays. (U.S.A.)

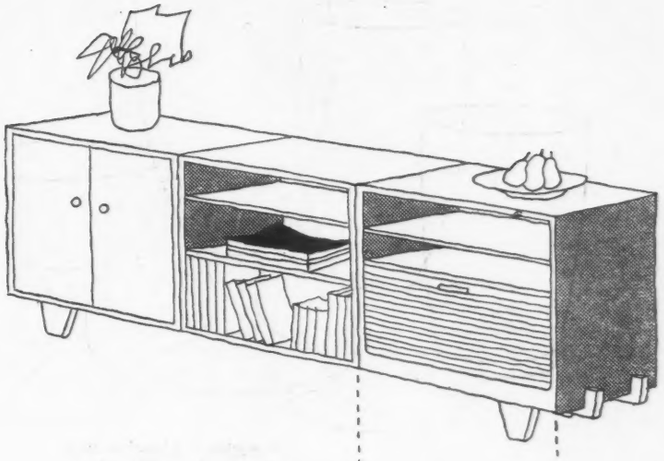


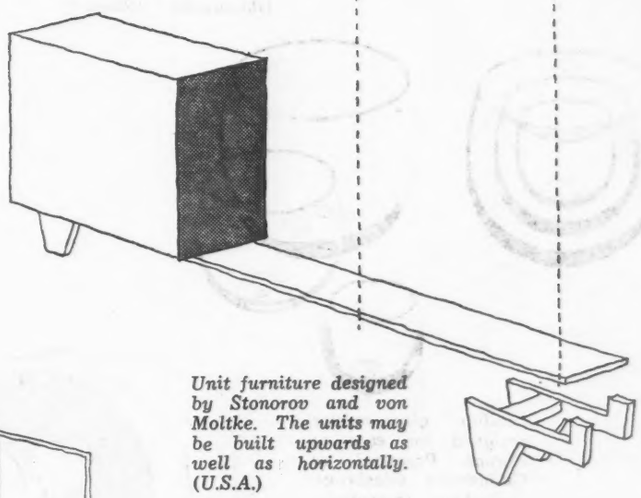


Left, leather covered steel frame chair designed by Ferrari Hardoy and produced by Artek-Pascoe, New York (U.S.A.). Right, "first aid" furniture for the bombed and shelled: a design for bookshelves and writing desk by Vito Latis (Italy).

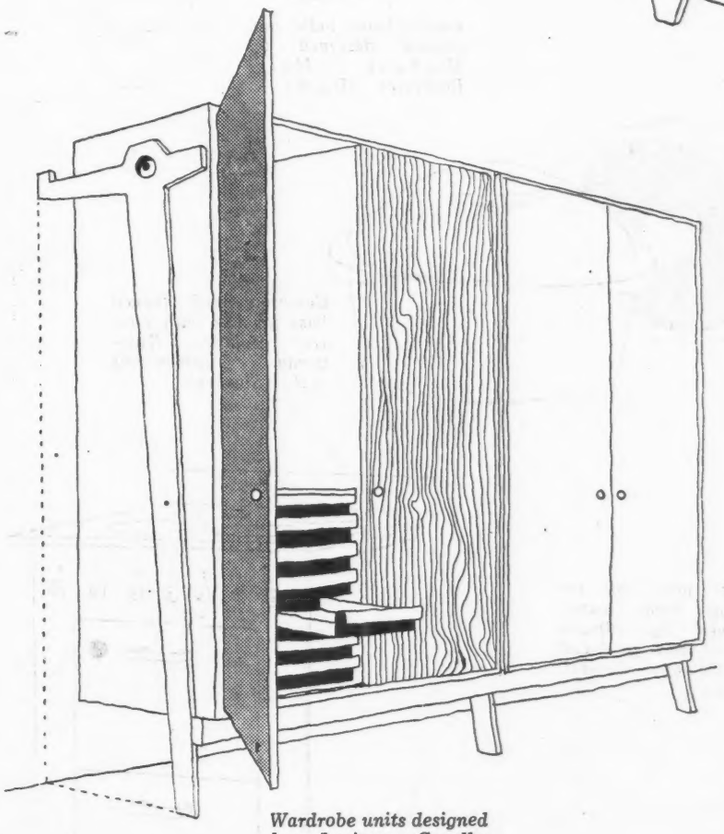


Wall bracket lamp produced by Rapetti, Milan. (Italy).

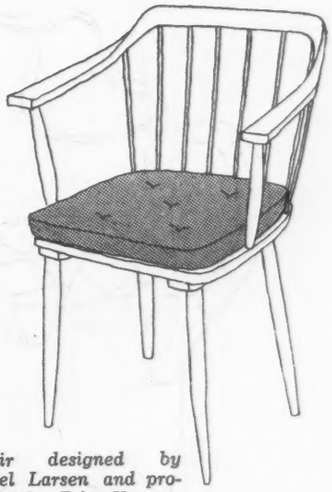




Unit furniture designed by Stonorov and von Moltke. The units may be built upwards as well as horizontally. (U.S.A.)

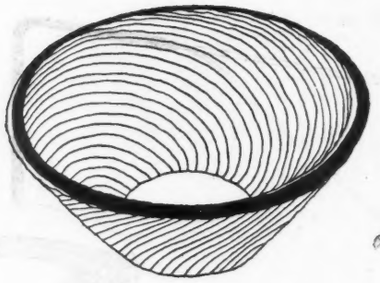


Wardrobe units designed by Luciano Canella. The sides of each unit are routed out to take the supporting leg which rests on the floor and against the wall, overcoming the difficulty of the skirting board. (Italy).



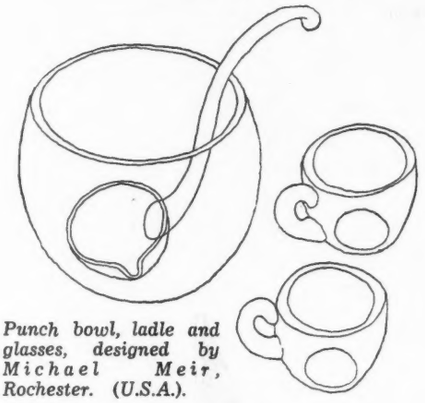
Chair designed by Aksel Larsen and produced by Fritz Hansen. (Denmark).

"Reflex" glass service, designed by Elis Bergh and produced by Kosta Glassworks. (Sweden).

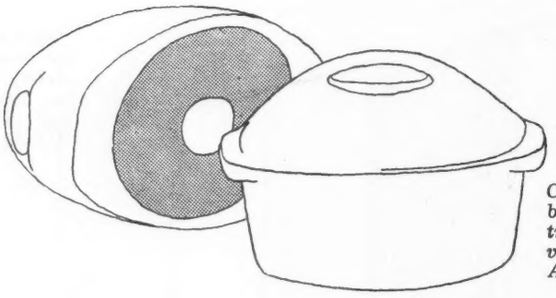


Orrefors glass bowl. One of a new range designed by Edvard Hald. (Sweden).

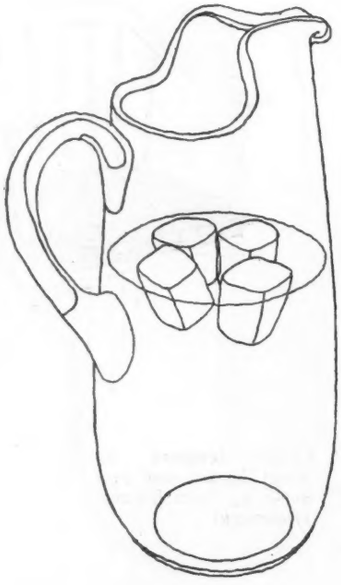
"Rullan" glass service designed for ease of storage. Produced by Gullaskrufs Glasbruks, Gullaskruv. (Sweden).



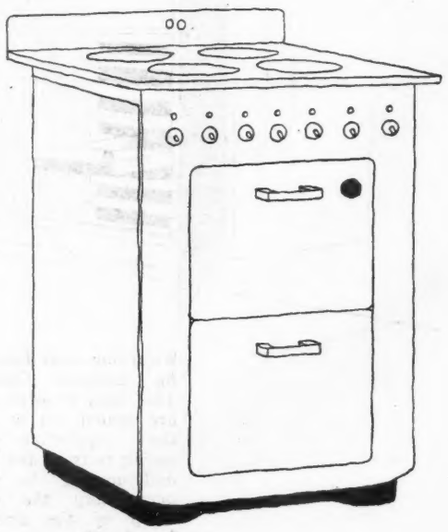
Punch bowl, ladle and glasses, designed by Michael Meir, Rochester. (U.S.A.).



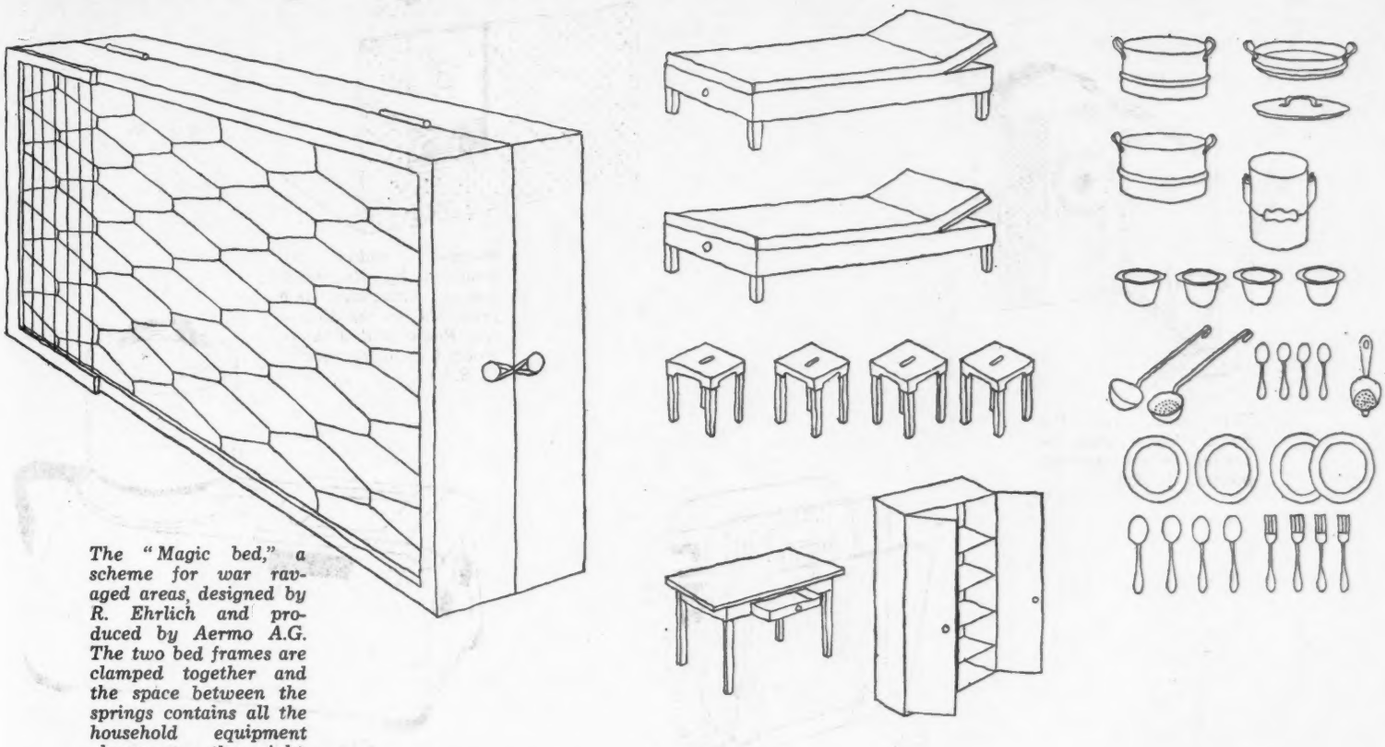
Casserole with turned base for use with electric cookers. Husqvarna Vapenfabriks A.B. (Sweden).



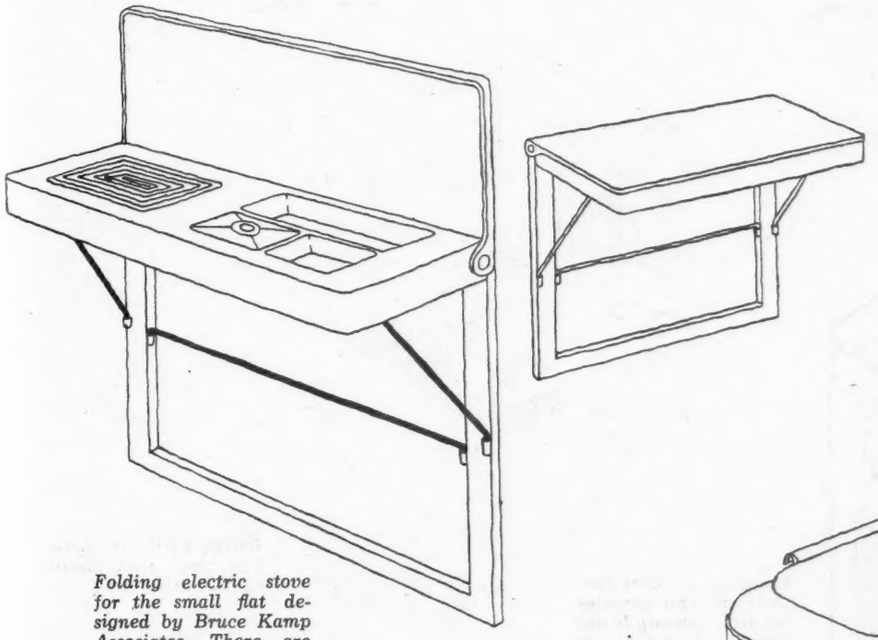
Pitcher with lips for pouring iced water. Designed by Pitman Dreitzer and produced by Colony Crystal. (U.S.A.).



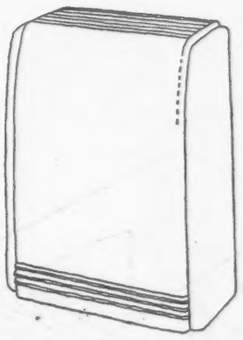
Cooker with thermostatic oven control and vitreous enamel finish. Produced by Helios Elektriska A.B. (Sweden).



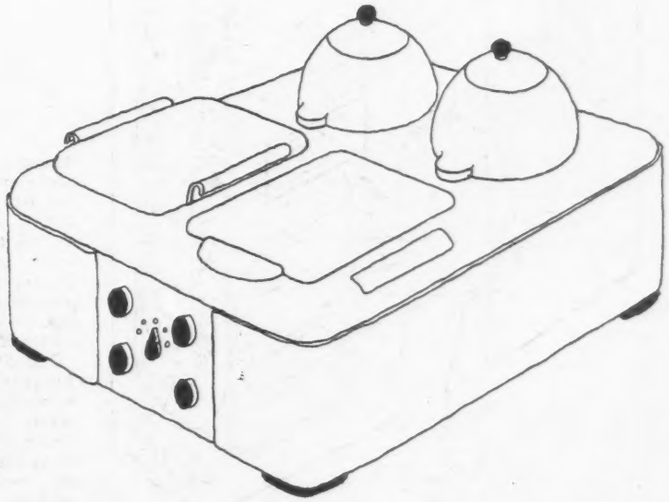
The "Magic bed," a scheme for war ravaged areas, designed by R. Ehrlich and produced by Aermo A.G. The two bed frames are clamped together and the space between the springs contains all the household equipment shown on the right. (Switzerland).



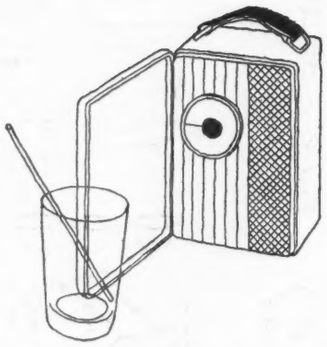
Folding electric stove for the small flat designed by Bruce Kamp Associates. There are three removable sunk cooking pans (right) over a single boiling unit and a second hotplate which can also be used for grilling when the cover is down. The hotplate folds down when the cooker is not in use. (U.S.A.).



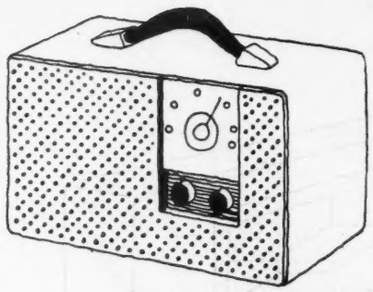
Portable flueless gas heater designed by Walter Dorwin Teague and produced by the Rheem Manufacturing Co. (U.S.A.)



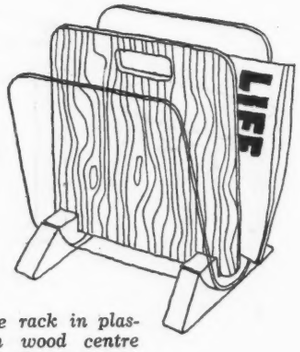
Electric breakfast cooker, comprising coffee percolator and milk warmer, hotplate, two toasting units and a cooking pan. Light alloy top and plastic sides. The idea of the design is to use the waste heat from an electric toaster to the fullest possible extent. (U.S.A.).



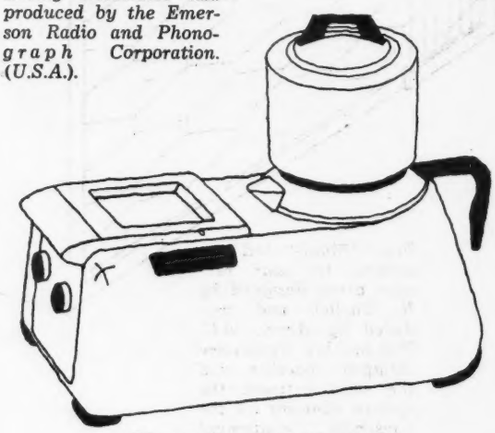
This radio set, the R.C.A. Victor, can be carried in an overcoat pocket. (U.S.A.).



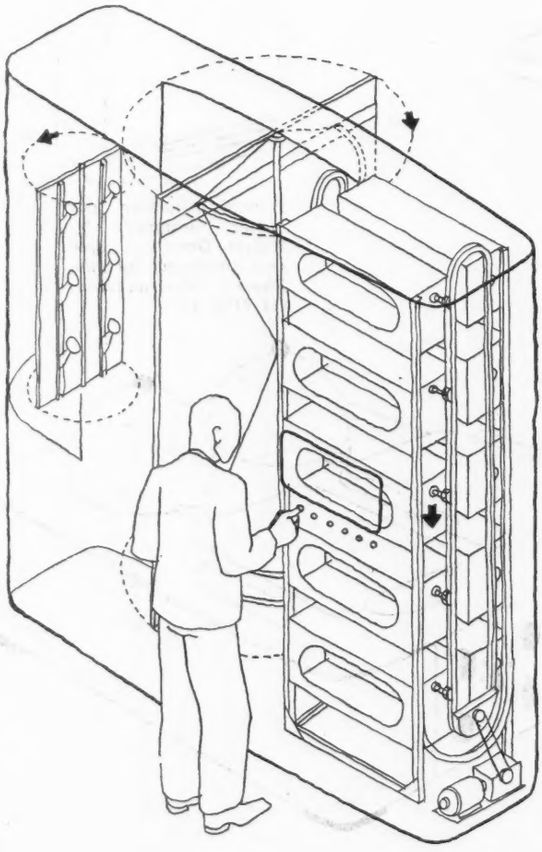
Portable radio set designed by Raymond Loewy Associates and produced by the Emerson Radio and Phonograph Corporation. (U.S.A.).



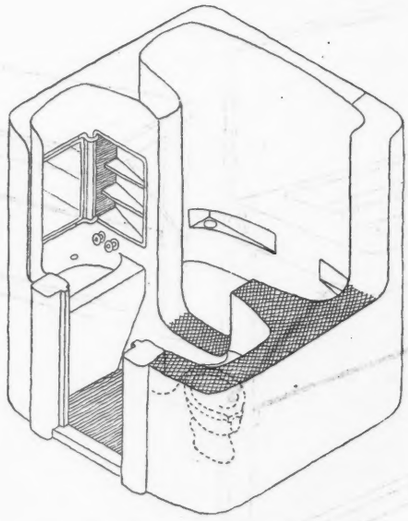
Magazine rack in plastic with wood centre and feet. Designed and produced by Sundberg Ferrar. (U.S.A.)



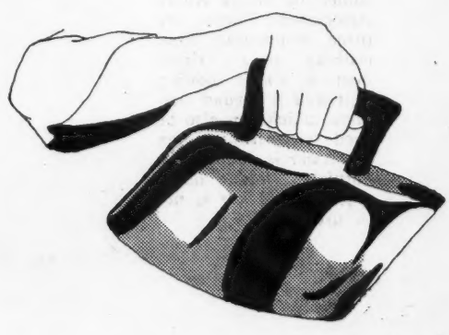
Electric breakfast cooker designed by Martial and Scull. Combined coffee percolator, toaster, grill and hotplate. (U.S.A.).



Above, prefabricated bathroom unit containing bath, lavatory basin, W.C.: connections to electricity, water and soil only required. Buckminster Fuller's production model of a 1936 design, produced by Fuller Houses Inc. Left, "Dial SOX." The same designer's "Ovolving" wardrobe with shelving motor driven to the single access panel. Suits and hats are hung on revolving doors. (U.S.A.).



Below, kettle in stainless steel with plastic handle. (U.S.A.)



ANTHOLOGY

Shopping in the 'Sixties

Counsel of such a kind, and the easy confidence in its worth, are, unfortunately, not confined to the haberdasher's shop. They seem inseparable from the purchase of every article which, from the nature of its design or manufacture, can claim to be of an ornamental character. When Materfamilias enters an upholsterer's warehouse, how can she possibly decide on the pattern of her new carpet, when bale after bale of Brussels is unrolled by the indefatigable youth who is equal in his praises of every piece in turn? Shall it be the " House of Lords " diaper, of a yellow spot upon a blue ground, or the " imitation Turkey," with its multifarious colours ; or the beautiful new *moiré* design, or yonder exquisite notion of green fern leaves tied up with knots of white satin ribbon?* The shopman remarks of one piece of goods, that it is "elegant"; of another, that it is " striking " ; of a third, that it is " unique " ; and so forth. The good lady looks from one carpet to another until her eyes are fairly dazzled by their hues. She is utterly unable to explain why she should, or why she should not, like any of them. Perhaps a friend is appealed to who, being a strong-minded person (with the additional incentive of a wish to bring the matter to an issue as speedily as possible), at once selects the very pattern which Materfamilias pronounced to be " a fright " only two minutes ago. In this dilemma the gentleman with the yard-wand again comes to the rescue, imparts his firm conviction as to which is most " fashionable," and this at once carries the day. The carpet is made up, sent home, and takes its chance of domestic admiration together with all other household appointments. It may kill by its colour every piece of *tapisserie* in the room. It may convey the notion of a bed of roses, or a dangerous labyrinth of Rococo ornament—but if it is " fashionable," that is all-sufficient. While new, it is admired ; when old, everybody will agree that it was always " hideous."

Glass, china, table-linen, window-curtains, tables, chairs and cabinet-work, are all chosen on this plan. The latest invention, although it may violate every principle of good design, is sure to be a favourite with the majority. An article which dates from a few years back is rejected as old-fashioned. This absurd love of change—simply for the sake of change, is carried to such an extent that if one desires to replace a jug or a tablecloth with another of the same pattern, even a few months after the first has been bought, however good the style may have been, it is extremely difficult, sometimes impossible, to do so. The answer is always the same. " Last year's goods, sir. We couldn't match them now."

This state of things is the fault, not of the manufacturer, but of the purchaser. So long as a thirst for mere novelty exists independently of all artistic considerations, the aim at Manchester and Sheffield will be to produce objects which, by their singular form of striking combination of colours, shall always appear *new*. From such an endeavour some originality, indeed, results, but also a vast deal of ugliness. Now and then a good thing finds its way into the saleroom or shop window, strikes the fancy of some buyer, and is sent home. But search for the same article next season, and you will, perhaps, find that it has been condemned to make room for some trash, which is in request, for no better reason than because nothing like it has appeared before.

For many years past there has been, as I have said, a great deficiency in public taste on such points, but by degrees people are beginning to awaken to the fact that there is a right and a wrong notion of taste in upholstery, in jewellery—perhaps in millinery, too—and in many other fields which stand apart from a connoisseurship of what is commonly called " high art." The revival of ecclesiastical decoration, for instance, has called ladies' attention to the subject of embroidery ; and they are relinquishing the ridiculous custom of endeavouring to reproduce, in cross-stitch worsted, the pictures of Landseer and Frank Stone. There is a growing impatience of paper-hangings which would beguile the unwary into a shadowy suspicion that the drawing-room walls are fitted up with trellis-work for training Brobdingnag convolvuli, and portraits of the once-celebrated Bengal tiger no longer appear on the domestic hearth-rug.

CHARLES L. EASTLAKE (*Hints on Household Taste*).

* This preposterous pattern has not only been employed for carpets, but is evidently very popular, and may be noted as an instance of the degradation to which the arts of design can descend.

MARGINALIA

The Cover

The cover of this number shows the Swedish Priva package furniture which is sold over the counter, boxed, and also has a large mail order sale in country districts. Furniture of this kind has to be produced to rather fine tolerances, but the saving in transport space is considerable, particularly with cupboard units. The drawing is by T. Gordon Cullen. Further examples of this furniture are illustrated on page 95.

An exhibition has been arranged during this month at the Building Centre, where several rooms will be equipped with this furniture.

Acknowledgements

For supplying photographs and information representative of contemporary work in the field of industrial design in other countries acknowledgements are due to the following:—Australia, Dr. Ernest Fooks; Canada, Dr. C. F. Englesmith; Denmark, Hans Erling Langkilde; Finland, Viljo Rewell; Holland, W. F. Geyl, Piet Zwart; Norway, Arne Remlow; Sweden, Svenska Slojdföreningen; Switzerland, Schweizerische Werkbund; the United States, Museum of Modern Art.

The material from Great Britain has been collected by Philip Scholberg, who has also been responsible for the organisation of the issue as a whole. All the line drawings are the work of Gordon Cullen, and a number of photographs have been contributed by Miss Sadie Speight.

Fountains Abbey

The news that Fountains Abbey is being bought by a group of Roman Catholics, with a view to its possible restoration as a memorial to English-speaking Roman Catholics who fell during the war, is more than a little disquieting. At the time of writing the intention seems to be to turn Fountains Hall into a guest house for international retreats, to build among the Abbey ruins a " Chapel of the Nine Altars," dedicated to the nine nations concerned (including the U.S.A.), and to install monks of the Benedictine order to officiate ; building operations would be in the hands of monks from Buckfast. The Duke of Norfolk, Lord Pakenham and Miss Barbara Ward are among the members of the executive committee.

Fountains Abbey was founded in 1132 by a group of monks who seceded from the Benedictine Abbey of St. Mary, York, and went there to live under the stricter Cistercian rule. Its remains are second only to those of Glastonbury in scale and completeness among English abbeys, but what gives Fountains its unique visual quality is the fact that the site was carefully, and brilliantly, landscaped in the latter part of the eighteenth century to form a setting for the ruins. This was done at the expense of William Aislabie, of Studley, who bought Fountains for £18,000 in 1768 ; the story goes that Capability Brown, who had tried his hand on Roche Abbey a few years earlier, offered his services but was turned down. William Aislabie's father had already laid out the Studley approach to the ruins, nearly half a century before.

In short, Fountains Abbey is at once both a medieval monument and a Georgian work of art. Anything tending to detract from its character as either is to be deplored.

New Ancient Monuments Boards

The Minister of Works has appointed fresh Ancient Monuments Boards for England and Wales under the Ancient Monuments Act, 1913. The names of the members of the Ancient Monuments Board for Scotland will be announced later. The members of the Boards for England and Wales are as follows : (England) Lord Harlech (Chairman), Leigh Ashton (Director, Victoria and Albert Museum), J. P. Bushe-Fox, Professor V. Gordon Childe, Sir A. W. Clapham, Sir Banister Fletcher, T. D. Kendrick, E. Thurlow Leeds, B. H. St. J. O'Neil (Chief Inspector of Ancient Monuments), Sir Charles R. Peers, Professor A. E. Richardson, I. A. Richmond, Professor A. Hamilton Thompson, Sir Charles Trevelyan.

(Wales) Professor Sir John Lloyd (Chairman), J. P. Bushe-Fox, Sir Cyril Fox, Willoughby Gardner, Wilfred J. Hemp, B. H. St. J. O'Neil (Chief Inspector of Ancient Monuments), Sir Charles R. Peers, C. A. Ralegh Radford, H. J. Randall, Robert Richards, B. B. Thomas, Herbert M. Vaughan, Professor Ifor Williams.

Carnegie Trust Report

News bearing on the community centre movement is to be found in the annual report of the Carnegie United Kingdom Trust for 1945. One of the oldest of the major policies of the Trust is the provision and improvement of village halls. This scheme is to be continued—but with a difference. In future, since grants of public money can now be made towards the erection of halls under the Education Acts and the Physical Training Act, the Trust will only make grants in cases of essentially rural communities with populations of under 4,000.

Planning Conference at Hastings

The Association for Planning and Regional Reconstruction, with the co-operation of the International Federation for Housing and Town Planning, has organized a conference on plans of the cities of Europe, to be held on October 8 in the Public Museum and Art Gallery at Hastings. The object of the conference is to discuss the degree to which the plans of different centuries are suited to twentieth century conditions of living, and papers will be read by Thomas Sharp (*Cities of the Middle Ages*), Cecil Stewart (*Cities of the Early Renaissance*), Furneaux Jordon (*Cities of the Grand Renaissance*), Max Lock (*Black Cities of the Nineteenth Century*), W. G. Holford (*Green Cities of the Twentieth Century*). Application for tickets should be made to the Association at 34, Gordon Square, London, W.C.1.

An exhibition of plans of European

cities, with air photographs, will be held at the Hastings Museum from October 7 to 20.

Distinguished Visitors

Señor H. L. Videla, President of the Architects Association of Bolivia, is in England on a visit arranged by the British Council. Señor Videla, who was recently responsible for redesigning the main square of La Paz, is a member of the City Planning Committee of the Bolivian capital, and a lecturer at the School of Architecture there. He is particularly interested in the social problems of urban development, and his programme includes visits to most of the larger provincial cities.

Dr. Bertel Olof Hintze, Director of the Fine Arts Exhibition Gallery of Helsingfors, also visited this country recently under the auspices of the British Council.

Dr. Hintze, who is President of the Finnish Society of Modern Art, saw several exhibitions of paintings by modern British artists, though currency restrictions at the moment have prevented him from making any purchase for collections in Finland.

Reorganization of the Design Research Unit

Under a new scheme recently put into effect by the Design Research Unit, Misha Black takes over the general administration and development of the Unit, while retaining his own architectural and industrial design practice and his place on the Unit's Design Directorate, which works under the Chairmanship of Herbert Read. The detailed administration of the Unit will be in the hands of a Business Manager, a newly created post which has been filled by Dorothy Goslett, recently released by the Campaigns Division of the Central Office of Information to take up the new appointment. W. G. V. Vaughan has resigned from the position of Managing Director of the Design Research Unit, having completed the development work for which he was appointed. He retains his seat on the Board and will continue to be available for technical consultation on design problems.

The Design Research Unit is still at its temporary war-time address: 12, Bedford Square, W.C.1, but hopes to get into its new building in the early autumn.

Montacute House as a Museum

At Montacute House, near Yeovil, the National Trust is trying out a new scheme. The house—a standard text-book example of its period—was built between 1588 and 1601. It became the property of the Trust in 1931, and after a short occupation by Lord Curzon it was opened to the public—empty. Closed during the war, it has now been opened again, but with many of the rooms containing furniture, carpets and pictures lent by the V. and A., the S.P.A.B., and private individuals, in addition to a number of outright gifts. The loans include an important collection of paintings from Haigh Hall (Lord Crawford) and some fine tapestries, Brussels and English, of the sixteenth to eighteenth centuries.

St. Nicholas, Deptford

A recent publication of The Ecclesiological Society (*The Church and Parish of St. Nicholas, Deptford: The Building, its History and its Associations with the Royal Navy*, 3s. 6d.) includes a description of the church and parish by B. R. Leftwich and of its monuments by John Summerson. In the foreword Lord Esher traces the formation of the "St. Nicholas Deptford Preservation Committee" and explains that "by reason of the movement of population, the awkward shape of the parish from the point of view of parochial organization, and the proximity of St. Nicholas to St. Paul's Church in the High Street, there is a possibility of its being regarded ecclesiastically as 'redundant,' but should this event happen, the Committee hope that its historical associations will ensure its being maintained as a Naval Memorial Chapel."

The Architecture of Swaziland

In the article by Mrs. Kuyper on *The Architecture of Swaziland* in the July issue acknowledgment should have been given to Miss Betty Spence, who did the drawings, and to the editor of *Libertas*, who lent the photograph on the cover and photographs on pages 20, 21 and 24.

The War-time Poster

The two posters, "When You Write Again" (4) and "Save Every Bone" (28), reproduced with the article on *The War-time Poster* by Eric Newton in the July issue, were designed by Bruce Roberts.

CORRESPONDENCE

Planning Prospect

A number of letters have been received commenting on the letter from Mr. Clive Entwistle published in the August issue. Shortage of space makes it impossible to print them all or to allow this topic to become the subject of further correspondence. The two letters which follow, however, are representative of those received.—ED.

To the Editor,
THE ARCHITECTURAL REVIEW

SIR,—It is difficult to understand on what basis you printed Mr. Entwistle's abusive letter, for it does not relate to "Survey before Plan," or to the review of that book. It is true that one phrase of the review appears at the beginning of the letter, but its meaning is quite clearly distorted in order to serve Mr. Entwistle's anti-Soviet aims.

"The only safeguard for the carrying out of the Executive's orders is compulsion" means simply, I should have thought, that you cannot break a law passed by Parliament without paying the penalty. Mr. Entwistle's ignorance of the working of his own country's laws is hardly an excuse for him to show his even greater ignorance of a country which has made such tremendous sacrifices for the defeat of Fascism. I regret that you should have allowed your correspondence columns to be fouled by such malicious slander against the U.S.S.R.

Yours, etc.,
ARTHUR LING,
Chairman, The Society for Cultural Relations between the British Commonwealth and the U.S.S.R.

To the Editor,
THE ARCHITECTURAL REVIEW

SIR,—A letter from Mr. Clive Entwistle in your August issue about—or ostensibly about—a review in your June issue seems

[continued on page lxii

Aluminium and its alloys have a big part to play in the vast building programme, and it is important that architects, engineers and builders should be informed of the technique of using these building materials in association with concrete, cement, and plaster.

Generally speaking, the effect of concrete on aluminium depends on its alkalinity and moisture content. Aluminous cement, with low alkalinity, does not react appreciably with aluminium; nor does plaster in dry conditions. Portland cement tends to attack aluminium during the curing period, especially if the moisture content is high, or if porosity is considerable, as in the case of light-weight concretes. Aluminium should in these circumstances be insulated from the concrete by means of bituminous paper, or by applying bituminous paint.

WE CAN GIVE YOU FACTS ABOUT ALUMINIUM

NORTHERN ALUMINIUM COMPANY LTD. BANBURY, OXON. Makers of NORAL Products

continued from page lx]

to me offensive, and I doubt whether a journal of your standing should have printed it.

It was hard to see how the review itself, a generally appreciative comment on Professor Taylor's "Survey Before Plan," could have provoked such a reply. Mr. Entwistle did not really deal with the review at all, but used some phrases in it which he apparently imagined expressed a communist point of view to make first a particularly nasty personal sneer at the reviewer, connected with his nationality, and then a scurrilous attack on Soviet Russia and Communism quite in the Goebbels manner.

Personal rudeness in print is always offensive. So also (especially at present) is rudeness towards an allied nation whose great part in defeating Fascist Germany cost her losses and misery so much more terrible than our own.

Not only the tone of the letter calls for protest but also its irresponsible silliness. Almost every paragraph contains startling propositions, such as that the war was fought for the preservation of freedom against the threat of its engulfment by "the Commissar," or that in Russia the arts and architecture are in a "morass of vulgarity without parallel in the history of civilization." Soviet theatre, ballet, film and music on the one hand and Western commercialism, with all its artistic and architectural vulgarity, on the other, are thus both waved away with wonderful unconcern.

But the main silliness is of such a brazen kind that it must be attributed to disingenuous propaganda rather than ignorance or prejudice. It is the attempt repeated several times in the letter to equate Russia with Germany, Communism with Fascism. This is an old device which may have worked in some circles in the pre-war haziness on these subjects. But to use it to-day after all that the war has revealed about both social systems, and in the face of the moral and political influence of Communism in large parts of the contemporary world—and not least among intellectuals—is really to insult people's intelligence.

Yours, etc.,
ANDREW BOYD.

Books for Hungary

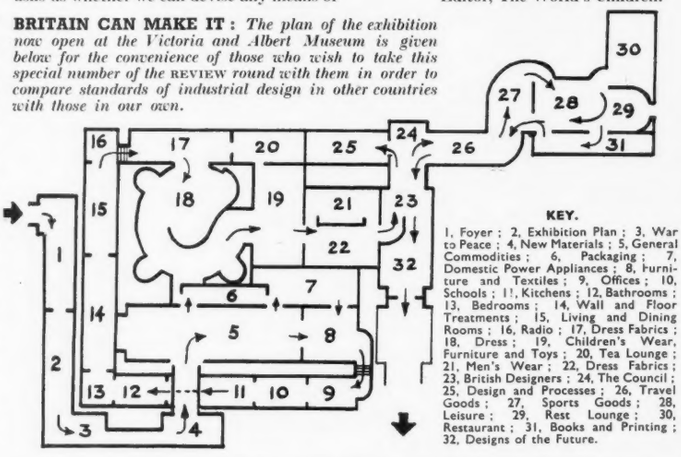
The Editor,
THE ARCHITECTURAL REVIEW

SIR,—From a correspondent engaged in social work in Hungary we have received a request which we venture to pass on to you and your readers. There is apparently in Hungary a great dearth of literature dealing with developments in English architecture. Our correspondent asks us whether we can devise any means of supplying copies of journals and other relevant books. It seems that it is not possible to expect payment, but it occurs to me that some of your readers may be moved to answer this appeal by passing on any information which they do not habitually file. If they could do this service it would be greatly appreciated by their colleagues in a country which has always—notwithstanding the sundering influences of war and inept political allegiances—maintained a great admiration for British methods, and the gesture would be of service in restoring friendly contact with a land in which diplomatic relations have lately been resumed.

I shall be glad to transmit any copies sent to me for the purpose.

Yours, etc.,
EDWARD FULLER,
Editor, The World's Children.

BRITAIN CAN MAKE IT : *The plan of the exhibition now open at the Victoria and Albert Museum is given below for the convenience of those who wish to take this special number of the* REVIEW *round with them in order to compare standards of industrial design in other countries with those in our own.*



KEY.
1, Foyer ; 2, Exhibition Plan ; 3, War to Peace ; 4, New Materials ; 5, General Commodities ; 6, Packaging ; 7, Domestic Power Appliances ; 8, Furniture and Textiles ; 9, Offices ; 10, Schools ; 11, Kitchens ; 12, Bathrooms ; 13, Bedrooms ; 14, Wall and Floor Treatments ; 15, Living and Dining Rooms ; 16, Radio ; 17, Dress Fabrics ; 18, Dress ; 19, Children's Wear, Furniture and Toys ; 20, Tea Lounge ; 21, Men's Wear ; 22, Dress Fabrics ; 23, British Designers ; 24, The Council ; 25, Design and Processes ; 26, Travel Goods ; 27, Sports Goods ; 28, Leisure ; 29, Rest Lounge ; 30, Restaurant ; 31, Books and Printing ; 32, Designs of the Future.