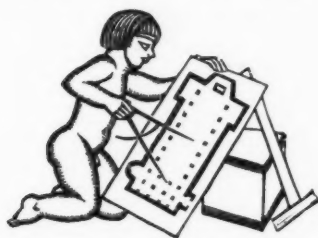


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CHRISTIAN BARMAN, *Editor*

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WEDNESDAY, JUNE 15, 1927.

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Owners of property in any part of London must begin to study the relation of rental values to exterior appearance. This applies in varying degree to every city in Great Britain. The external finish of a

building, the face it presents to the thoroughfare in which it stands, may be neglected just so long as its neighbours are in like case. Let one landlord "recondition" the front of his premises and general conditions thereabouts are forthwith altered. Attention is forcibly called to the contrast in appearance. The enterprising landlord can pick and choose his tenants at higher rentals than can be obtained by the owners of adjacent buildings which possess less attractive features. One of the most economical and certainly the most permanent method of refacing a business building is by the application of orthodox "Atlas White" Portland cement stucco. The illustrations on this page show two instances of such work—one at 33 to 34 George Street, Hanover Square, W., and the other at 28 Newman Street, Oxford Street, W. The architect for the renovation of each of these buildings was Mr. S. B. Pritlove. Many similar "Atlas White" buildings are scattered here and there throughout London. Why not inspect half a dozen of them, if you are interested? Write to me at Regent House, Regent Street, W.1, for the addresses of some of them.



Frederic Coleman



[A working detail of this shop entrance appears on the following page]

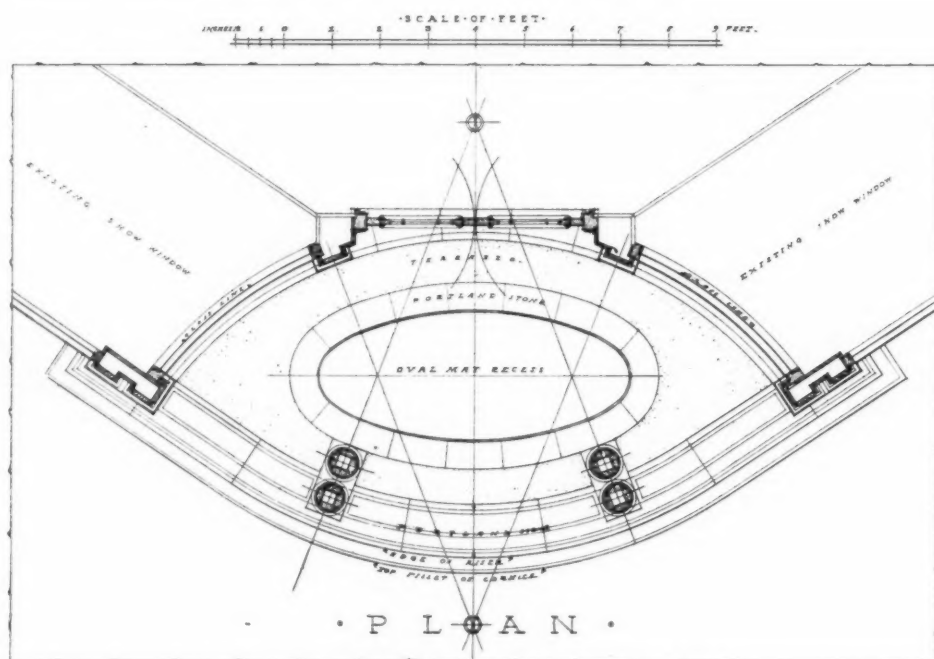
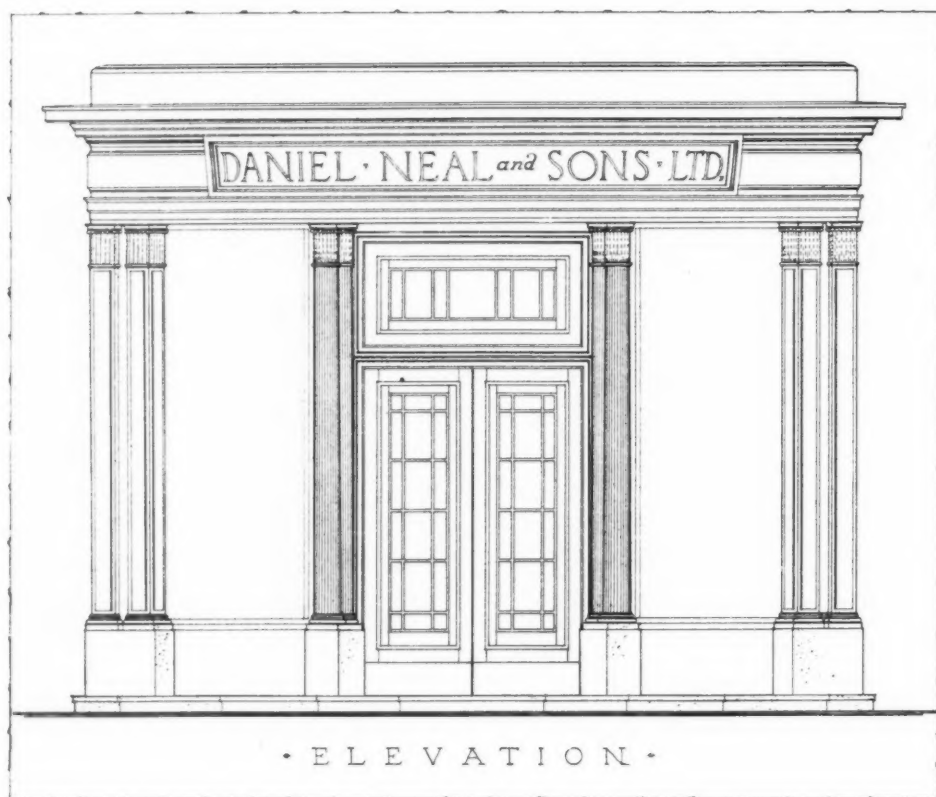
A SHOP ENTRANCE IN
EDGWARE ROAD, LONDON

BY W. NASEBY ADAMS

THE WEEK'S DETAIL

[BY W. NASEBY ADAMS]

This is a very successful treatment of a corner entrance where the architect was happily not encumbered with a heavy superstructure. The delicately fluted Adam columns are well proportioned and well spaced, and the semi-circular entrance with recessed doorway is decidedly inviting. The stone bases might, perhaps, have been preferably carried out in wood, as the change of material gives a rather harsh contrast, especially in the case of the isolated columns. The lettering in the fascia is clear and refined. The plan on the succeeding page shows an oval mat recess, but in the ceiling there is also a subtly detailed sky-light of a similar outline. Unfortunately the same treatment has not been extended to the windows on either side of the entrance.



• RECONSTRUCTION • OF • PREMISES •
 • EDGWARE • ROAD • LONDON •
 • DETAIL • OF • CORNER • ENTRANCE •

• ARCHITECT •
 • W. HASEBY ADAMS ARIBA •

A photograph of this detail is given on the preceding page.



Wednesday, June 15, 1927

OUR MODEST SHOP FRONTS

SURELY in the riotous individuality of modern commercial street architecture, and in the comparative dullness and staidness of the modern shop front, is to be noted a first-class architectural anomaly.

There are few enough opportunities in modern building conditions for indulgence in a certain exuberance and gaiety, in lightheartedness and fantasy, in pure design and daring combinations of materials and shapes. These opportunities exist in exhibition buildings, and, to some extent, in seaside pavilions, piers, and bandstands, but they exist in the greatest numbers in shop fronts. Yet, curiously enough, the licentiousness, the individuality of a modern shopping street exist, not in the shop fronts as they ought, but in the superstructure, thereby destroying the rhythm and the urbanity of the street and, incidentally, doing a disservice to the shopowner.

For the ideal shopping street in a modern city is surely one that has been carefully designed as a whole; one in which the individual buildings are part of an architectural entity massed up to a climax concentrated on a focal point, or designed with severe symmetry. Against this background the individuality of the shop front stands out clearly and delightfully, designed, of course, as a setting for the particular goods which are to be displayed through its windows. This is the logical shopping street, giving emphasis where it is needed and suppressing it where its presence interferes with a general impression of unity. It is now realized that window-dressing is a veritable art, and it is found possible to produce compositions of attractiveness with the most diverse material, so that an ironmonger can vie with a jeweller, a fishmonger with a milliner, a chemist with a court-dressmaker, a stationer with a draper, and a baker with a tailor. But each of these compositions requires its particular setting to show it off to the best advantage, as a picture requires its frame, and this it is the task of the shop front designer to provide. And in making the design there are various matters which should receive consideration, such as the scale, colour, texture of the articles, and even the convention which associates a certain type of front with certain shops.

The problem of the multiple store shop front is rather different, since the same window may be required to show various objects at different times. It may, therefore, be likened to the proscenium arch in a theatre; to a frame for a setting rather than to the setting itself. Here there is less scope for a display of inventiveness, individuality, and liveliness, since any too-pronounced treatment could scarcely accord with all the various goods with which the window would be filled at different times. Realizing,

however, that the different goods require their various settings to show them to the best advantage, it has now become the custom in the better multiple stores to insert a subsidiary frame or set between the permanent window design and the goods. Such settings are generally of a semi-architectural nature.

It is presumptuous, of course, to make suggestions to big business men, to captains of industry and such-like paladins, but since they maintain vast organizations for the purpose of stimulating sales over and above the normal demand, since their very existence depends upon exploitation of human weaknesses, of credulity, of acquisitiveness, of vanity, of the love of luxury, we hope they will not take it amiss if we repeat what we have already said in these columns, namely, that they underestimate the value, from their own point of view—from the point of view of salesmanship that is—of co-ordinated architectural schemes, and that in insisting upon individuality for their buildings and acquiescing to sameness and dullness in their shop fronts they are losing sales.

Brighter shop fronts might well become a slogan for those who desire to add to the amenities of our streets, for here, if anywhere, is the appropriate place for that note of humour, brightness, originality, attractiveness, which is so out of place in many of the positions in which it is at present sought to apply it. From the designer's point of view, too, the shop front affords a particularly good subject, for it is untrammelled by structural considerations or even by tradition, and almost any materials may be appropriately used, according to the effect which it is desired to create: timbers polished or painted, metals wrought or polished, stones, faience, all are at the disposal of the shop front designer. With such an extensive scope, the streets of London and of other big towns in England might have an added attractiveness, the absence of which is a legitimate ground of complaint.

For this unsatisfactory state of affairs architects themselves are not free from blame. And these lost opportunities have resulted in the passing of much shop front design from their hands. Architectural ingenuity and originality have lagged a long way behind the display of those qualities in window-dressing, and it is but necessary to walk down one of the newest shopping thoroughfares (to mention names would be invidious) to realize how much more developed is the sense of design and form in the man who dressed the window than in the man who designed the shop front. The former, whatever the merchandise, has usually achieved a gay and alluring composition; the efforts of the latter are usually dull and lifeless. There are notable exceptions. This week we have the honour to show our readers some of the most notable.

BIG WINDOW QUESTIONS

[BY HOLBROOK JACKSON]

IT is only within recent years that architects have realized the possibilities of the shop front. For a long time the architect was apparently dominated by the demands of the shopkeeper for the maximum of glazed area for the display of his merchandise. The result was a monstrosity: a building apparently resting upon sheets of glass. Many of these structures survive, apparently defying the laws of gravitation, looking more and more objectionable and not even functioning adequately as the media of display. The idea that architecture and the necessities of commerce are antagonistic has been successfully exploded. A shop can be a work of art as well as a church or any other public building; in fact, there are indications that in the immediate future the average of artistry in commercial buildings will be greater than that of public buildings. At the same time, architects have yet to go a long way before they reach full realization of the formal needs of expressive and impressive shop construction.

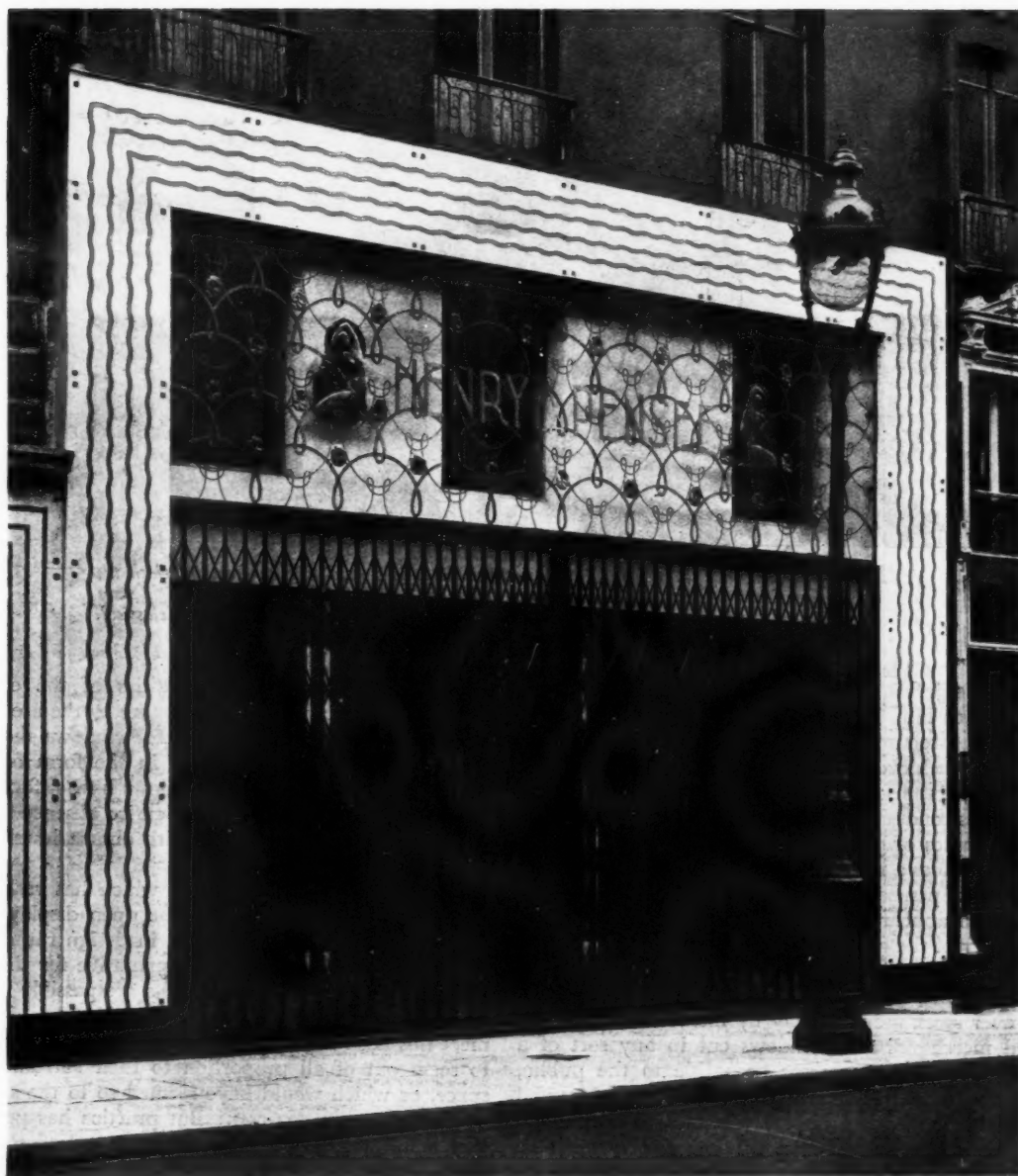
There are notable instances of well-designed and well-executed shop buildings; but in far too many the efforts

of architects are exhausted when they attempt to rise higher than the ground floor. I am not, of course, dealing with interior plans, but with the external appearance of the building. It would, however, seem that an intelligent principle has at length been evolved for the shop front which meets both the demands of taste and those of display. But most of the examples of modernist architecture in buildings of this class (and many of them are excellent in every way) end, as I say, at the ground floor or at the first floor at the most. Some imp of the perverse seems ever in the track either of the architect or of his client, with disastrous results. It is only necessary to walk through the main streets of London or any of the larger provincial towns, and many continental towns as well, to find abundance of evidence in support of this argument. The fact that the difficulties have been overcome in some instances suggests that it is possible to overcome them in all. In the meantime many of the most interesting features of modern shop buildings are confined to the windows and the entrance.

It may be a fantastic idea, but it is not without precedent,



Messrs. Edgar Brandt's shop front, Boulevard Malesherbes, Paris, designed by themselves. This is a good Parisian front expressing admirably the business of a decorator. It is an example of the ground-floor transformation of an old building, but it proves that when this is done boldly and modernly incongruity becomes attractive by contrast. In such work it is always better to strike a new note rather than attempt to imitate the older one of the building. A baroque front for this building would have spelled failure.



Henry à la pensée, Paris. An excellent example of the modernist tendency which is making rapid strides in Paris and other continental cities. The treatment of this front carries out successfully the principles of impression and expression. It is impossible to walk along the rue St. Honoré without being impressed by this front, and this impression quickly leads to an idea of the character of the goods sold in the shop. A novelty of this front is the inclusion of the first floor as a decorative frieze.

that this limitation of excellence to the ground floor is the result of the modernization of the display windows of old buildings. There are many examples of this sort of thing where the new window front or the new entrance is superior in taste and utility to the rest of the building. This sort of thing is in danger of becoming an order in commercial architecture—I have in mind a London building whose ground floor and mezzanine floors are austere modernist, but the rest of the building bursts into a variety of Renaissance like a bewildered wedding cake. Such adventures in stone recall the earliest railway carriages, which followed the lines of the stage coach; the earliest automobiles, which

were like victorias and landaus, with a motor instead of a horse; and the earliest aeroplanes, which resembled box-kites. Just as railway carriages, automobiles, and aeroplanes have evolved forms of their own which are beautiful because they serve and express purpose without trimmings of any kind, so the shop front will ultimately do the same thing. In fact, we have taken the first steps, and the rest should be easy.

It is elementary, but necessary, to consider in a few sentences the definite object of commercial buildings of this type. A shop is a retail distributing machine. It survives by rapid and adequate turnover of stock. In order



J. Holdron, Balham. By J. W. Stanley Burmester. This is a good English front in which the wide-span entrance and windows are harmonious in design and purpose. The two columns might have been better if they had been plainer, but they might have been worse if they had been more classical.

to achieve its object it must attract the passer-by and more or less convince him, by its external appearance, that he will be able to procure within the goods he requires. This result can be achieved architecturally in two ways: by attractiveness of appearance as such, within the convention of the business conducted, and by the provision of windows in which samples of goods may be displayed. The shop front thus becomes a means of attraction on the one hand, and a means of persuasion on the other. The attraction is in the general appearance of the building, the persuasion in the display of the goods. Every shopkeeper knows that the display of goods is more important than the architectural features of the building. It would be possible, for instance, to turn over stock more quickly by means of attractively displayed merchandise in windows cut in any sort of a wall, provided that they were accessible to the public, than in the most elaborately conceived and executed building with inadequate display windows. Incidentally, this necessary concentration on window display must be taken as a factor in the improvement of ground-floor fronts and fascias and the neglect of the upper floors. There is some evidence for this argument in certain London streets where the shopkeepers have realized that the first-floor windows may be used for display because they are practically on a level with the upper decks of the omnibuses, with their thousands of staring passengers.

So far as the window goes, and the window is all-important owing to modern methods of commerce, architectural improvements have been made possible by certain important changes in the principles of the display of merchandise. Display determines architectural form, not form display. The old-fashioned entirely glazed ground floor was a product of what is known as mass display. This was the principle (still used successfully with certain improvements in some prominent shops) of crowding the window with the maximum quantity of goods ticketed with various prices or marked one price. The old idea was that all you wanted was plenty of window space; neither form nor architecture was considered. Plenty of glass was the thing, and archi-

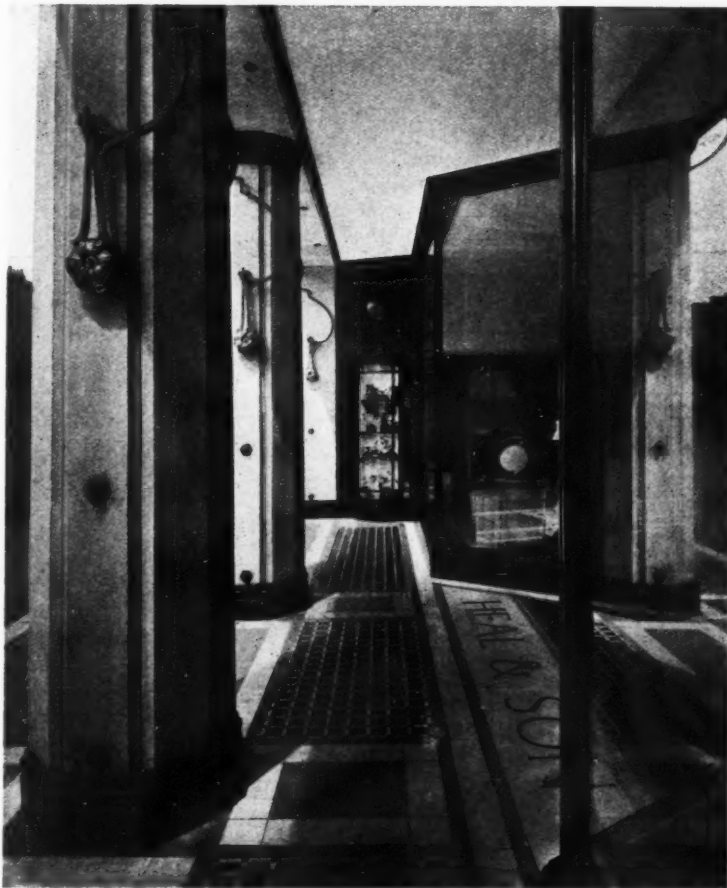
tectionics nowhere. The absurdities of the completely glazed front have now been overcome by the use of frontal arcades and embayments of graceful windows, the plentiful glass being graciously arranged in the form of external showcases. These showcase windows have a form of their own, due in many cases to the entire absence of frames. The glass is clipped together with almost invisible metal devices.

The new principle in display which has really helped architecture is that known as the open display. It is a method of showing merchandise in design rather than in mass. Extent of space is not imperative for this kind of display. Equally attractive results are possible in a small or a large area. Some of the best architecture designed to meet this need has evolved windows which are so small as to seem out of all proportion to their surrounding wall space, or which would have seemed so to the shopkeeper of even twenty years ago. But practice has proved that such small windows with a large surround of stone, woodwork, or even ornamental glass are successful from the business point of view, as well as from the point of view of good taste.

But the most important development for open displays of merchandise is the use of the wide span. This has been most successful where the purpose of the shop window has been frankly recognized. The best fronts of this type are simple even to severity. The ornamental wood and iron are abolished, and a plain sheet of glass is framed in undecorated slabs of stone. In some instances the wide span is impracticable, because it would obscure daylight from the ground floor of the building. In these cases the vertical window remains, but the same treatment has been applied with agreeable results. But the shop front of the future ought to be designed so as to provide for the wide-span oblong window. This type of window might be compared with a picture on the line at an exhibition. The aim should be to permit the observer to visualize the whole area and its contents at a glance. There should be nothing to distract attention. The window-frame of a perfectly designed



Above. The modiste shop of Messrs. Montorsi, Via Condotti, Rome. By Marcello Piacentini. Built of travertine with wrought-iron lamps. An example of the vertical window, good in its way. Signor Piacentini's Roman shop front overcomes the difficulty of lighting the first floor with skill and genuine artistry.



Below, Messrs. Heal and Sons, Tottenham Court Road, W.C. By Dunbar Smith and Cecil Brewer. Here we have the pioneers of the modernist shop front in London, and the fact that the reconstruction was carried out before the war and is still beautiful is evidence of good taste and practical foresight.



Above, Daniel Neal and Sons, Kensington High Street, W. By P. J. Westwood and Emberton. An example of the arcaded front which is being widely adopted throughout Great Britain. A long span of fascia is boldly supported by columns, and the central windows have given place to showcases which provide a greater area for the display of goods.



Below, Bateman's, Manchester. By Charles Swain. Modern simplicity has been achieved in this front, but the upper elevation on the left seems curiously disharmonic. Had the design of the building been carried out similarly to the right-hand side, success might have been more nearly complete. The front itself is satisfactory; it has dignity, ample window space, and agreeable proportions.

shop is a focusing point and nothing more. Architectural charm should be achieved by form rather than decoration.

There are instances where it is impossible to carry out the principle to its full logical conclusion. The rule here would seem to be the limitation of decoration to its minimum expression of form. At the same time there are instances of effective shop fronts which have good form with the maximum of decoration. The construction of these is a peril to the uncertain or ill-informed or harassed designer. Their success depends upon circumstances and the special needs of a situation or a business; and also upon the designer, who ought to be an artist as well as an architect.

In the days before the great department store, the small shop had a character of its own because it did not depart very far from the domestic architecture of its surroundings. Some of these small shops still survive, and they have attracted the attention of shopkeepers with the result that they have been copied. The effect is sometimes pleasing, in spite of the fact that such fronts must be anachronisms in a modern street. Good old shop fronts should be preserved where possible, but never imitated. The most notable example of the latter is Liberty's magnificent Tudor building which achieves all the objects of impressiveness, but fails as an instrument of display. Modern display and "period" windows are not on marrying terms.

The development of the shop front to meet the needs of modern retail distribution is at present most satisfying in the smaller kind of shop. Admirable examples may be seen in most towns, both at home and abroad. There are probably a greater number possessing genuine distinction

in Paris than in London, but the movement is developing in the West End. It is not in the main streets that the best examples are always to be seen. These small and expressive little shops differ widely in character, and the treatment varies from modernized "period" to the most austere forms of a more exact cubism, if that word means anything definite, than is to be found in pictures bearing that label. A good example of the latter is the shop of Paris Trades, Ltd., in Berkeley Street (page 830).

The larger shops and stores have a more difficult problem to face because of the variety of merchandise clamouring for a place in the sun. Here a high window acreage is indispensable, and although the wide-span oblong window has been successfully adopted, notably by Peter Robinson's, these larger shops seem to be solving their problem by arcades and embayments. The new Barker building in Kensington is a very good example of the former, and a further development may be seen in Messrs. Stagg and Russell's reconstruction of the old Leicester Lounge, where the greater part of the ground floor has been turned into an arcade. The new west front of this building is a very good example of spacious simplicity. It is probable that the arcade will be widely adopted in the immediate future. For it not only solves the problem of window space, but provides a shelter from the rain, a matter of no little importance in a variable climate where shopping has become a pastime dependent to a considerable extent upon the weather. There is an opportunity here for associated effort on the part of shopkeepers, for a street of arcaded shop fronts, similar to the Rows of Chester, but on the ground floor, would have advantages similar to those of the "all-weather" motor-car.



Hermann Gerson, Berlin. This front is well conceived and designed. The decorative treatment of the capitals of the pilasters is calculated to distinguish the shop, and the spacious simplicity of the whole fascia is the correct modern note. The front would have looked better if the entrance had been farther to the left of the picture so as to obviate the narrowness of the windows, but there were probably structural reasons against this. The background of the windows is, unfortunately, out of keeping with the architectural features.



Above, garage in Paris. By Legrand. Below, garage in Paris. By Legrand. Two excellent examples of the wide-span front which is admirably suited for the purposes of automobile display. The ample architraves and their supports give the necessary idea of strength, the former providing excellent spaces for the names of the firms. The chamfered plinths in the top illustration are inexplicable. They might easily have been a foot or more lower, permitting the columns to rest on a square base, as in the lower illustration. A plain black marble would also have been an improvement; but, better still, a fluted treatment similar to that in the lower illustration.



Swan and Edgar's new building, Piccadilly, had to make the best of a predetermined scheme. The result so far as the front and the windows are concerned is, on the whole, good. Wherever possible the wide-span window has been adopted with success. The simplicity of the window frames is admirable, and the co-ordination of the entrances with the windows gives a further example of wise procedure. It should be noted here that window embayments have been adopted for the entrances, which is a general and useful modern tendency.



Peter Robinson's men's shop, on the east side of Great Portland Street, W. By T. P. Clarkson & Son. It has the defects of its larger brother, but the ground-floor and the first-floor fronts are altogether admirable. The Oxford Street windows are the finest windows of their kind, and will doubtless look as well a hundred years hence as they do today.

THE INTIMATE SHOP

[BY I. M. CHECKLEY]

THE intimate shop front of today, as distinct from that of the departmental store, is a type with a tradition. It is the lineal descendant of the booth in the agora, the garlanded shop front of Pompeii, the medieval bulk-borne stallboard, and the small-paned façade of the Georgians. In ancient and classic times the sale of goods was carried on with temporary stalls in a market. The first traces of shops were found in the Græco-Roman colonies of Southern Italy, where are remains of painted structures with marble-fronted benches and stepped counters behind, for the display of wares. In the Middle Ages the market was still the main scene of activity, though, for a permanent show of his goods, the craftsman might utilize the fore part of his workshop, and the general tradesman the front ground-floor room of his house. The primitive shop window was an opening, closed at will by upper and lower shutters, hinged to form shelter and stallboard respectively. The latter, of specifically limited projection, was supported at first on trestles, and later on bulks, the nightly couch of the apprentice—"bulk" shops exist at Shrewsbury and Lavenham, and did so until recently in parts of London. The transition from this improvised type to the designed shop fronts of the seventeenth century must have been more gradual than is apparent from records or remains. Essentially a product

of the Renaissance, the shop front from then on followed closely the general trend of architectural development. The windows consisted of sashes, glazed at first with small, broad panes and wide, flat bars, and later in larger and relatively narrower units divided by bars, more slender, but of increased projection. Doors would be panelled in wood or glazed; if the latter, with a treatment lighter and more patterned than that of the windows, so as to make spots of interest. The stallboard tended to decrease in height and to project from the glass line only enough to take the shutter, which would be housed at the top in the grooved soffit of the fascia board. A number of examples of eighteenth- and early nineteenth-century façades are to be found strewn about London, well-known ones being those of a stationer in Dean Street, a grocer in Spitalfields, a tobacconist in the Haymarket, and, until last year, a confectioner in Cornhill. Admirable French work of the same period is that of Percier and Fontaine, among whose shop fronts one of the best is that of a perfumier in the rue de Richelieu in Paris. The Regency in England brought the introduction of plate-glass, and with it a new kind of window typical of Nash's Regent Street. It was followed by Victorianism, characterized by a riot of ostentation and a decadence in fittings, lettering, and detail generally.



The Flower Garden, Heath Street, Hampstead. By Ewen Barr. A single-story shop like Charringtons, shown on page 832, the Flower Garden enjoys the further amenity of a corner site. Its rounded angle, though defaced by a letter-box and some irrelevant street names, remains a strong pylon contrasting with the glazed surfaces on either side. Here the window-bars are valuable in imparting some air of mystery to the flowers which appear more brilliant by being partly obscured. The splayed side windows give satisfactory depth to their jambs.



Femina's Czechoslovakian shop front at Brno, by Jareslov Grunt, which has a Dutch horizontality, may be loosely described as being of abstract form, from an apparent independence of tradition suitable to so fashionable a firm, the doorway, with rounded jamb, being of peculiar interest in this respect. Unbroken white wall surfaces, rough in texture, show to advantage the relatively small windows, each displaying few goods, which are lightly framed and are glazed without subdividing bars. The building has a plinth of dark marble.





Yvelise, a Paris bonneterie. By Siégl. This façade is interesting as a wooden treatment much more delicate than that of Chez Francis Jourdain, shown on page 835. The thin vertical rhythm of the shafts, echoed in the door, contrasts with a deep fascia, plain except for oval number plaques at either end and a vigorous signature in the centre, telling in its looseness against the rigidity of everything else in the design. The windows are glazed as usual, with unbroken expanses of plate.

The coming of plate-glass effected a revolution in shop-front design greater than could have been achieved by that of any other material. As Mr. Burford puts it (ARCHITECTS' JOURNAL, January 4, 1922): "A business which depends for its success on its sound reputation or the necessity of its customers may well find the small-paned shop front an ample indication of its existence. But it must be recognized that to the generality of tradesmen the sole object of the shop window is that of advertisement. . . . The plate-glass front is clearly the natural outcome of modern methods of trade." This advent of plate-glass was, of course, a less revolutionary affair for the intimate shop than for the great store. A small shop, if devoted, like Woolworth's, to the sale of multifarious cheap goods, must show as much as possible. The better type may be more subtle and merely hint at its contents, while, in the case of a firm of established reputation, the purpose of the façade may be to attract attention rather to itself than to its wares. It has to say merely, "'This is the address of my establishment'" (H. Bartle Cox, ARCHITECTS' JOURNAL, January 2, 1924). Actually, it is the size of the wares rather

than of the business which must determine finally the scale of the glazing, large articles requiring uninterrupted expanse for their display, while smaller ones may benefit by subdivision.

In practice, the modern tendency for all types of shop window is, on the Continent anyway, definitely in the direction of plate-glass. Most of the best new French shop fronts, of which many were to be seen at the Exposition, show unbroken areas of glass, such tracery in metal or wood as may exist being confined to the fanlight, the door, or the frieze between transom and fascia, to some place, in fact, where it will cause no obstruction. In England, more traditional always than the Continent, the modern small shop window tends to follow closely eighteenth-century precedent, a procedure clearly right when the window forms part of a "period" façade, but otherwise a little dull. Regent Street has several fairly new fronts in the eighteenth-century manner. Two good examples are those by Mewès and Davis's for Morny's and Ciro Pearls. Both are happy in colour, as is Isobel's by Yates, Cook and Darbyshire. Other façades designed to



Parfums d'Orsay, Paris. By Süe et Mare. The façade of this shop is successful in suggesting the select and expensive character of the business which it enshrines. Its admirable effect is induced principally by the quality of the materials used, which, marble without and velvet within, combine to form a scheme of colour in tones of brown and gold. The ornament, within its strict architectural bounds, is appropriately and exuberantly floral.

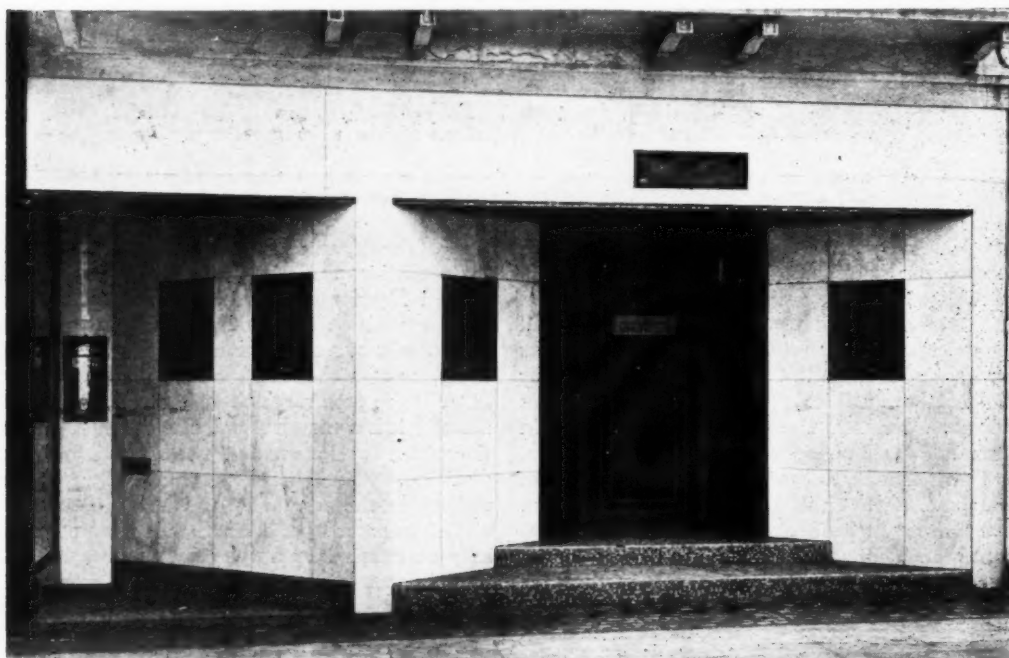
accord with Georgian work are those of Falaise, Romalys, and the Beauchamp Book Club in Beauchamp Place, of Viola in Albemarle Street, and, in Wigmore Street, of Auret, and Green and Abbott. These are all illustrated and briefly described in this issue, as are The Flower Garden of Hampstead, and Charringtons of Finchley Road, both glazed to small scale; and, of a rather different and continental character, Emile, of Edgware, and, in Berkeley Street, Paris Trades, a relic of the Exposition. Paris shop fronts incline to embrace the latest whim of fashion, and have always the merit of novelty at least. *Bijouteries, parfumeries, confiseries*, and such-like are in general the most amusing. They are usually the work of decorators, a race generally more elastic than architects in mind as in medium. The strongly modern tendency of these façades shows itself in abolition of orders, use of unmoulded surfaces, concentration and conventionalization of ornament, emphasis of structural members, and lavish use of colour in shades alternatively crude and barbaric or anæmically pastel. Shop fronts illustrated here are those of Chez Francis Jourdain, Desagnat, Parfums d'Orsay, Colette et

Suzy, Girault, and Yvelise. More traditional and reticent in character are the Belgian Le Petit Magasin and Danish Hirschsprung, of which also photos are shown.

As regards general composition, the small shop front may consist of a single main window with one or two side doors, or of a central door with flanking windows. The latter is the type more characteristic of French work, but actually it is a matter usually determined by the fenestration of the façade over and by the requirements of internal planning. A setback from the building line, so advantageous in the case of large stores, is not suitable to an establishment of small area, but a rather similar effect may be induced by a splay back to the central door, an arrangement common in Paris. Sometimes the glass curves back concavely or convexly; but, as a general rule, it may be said that "bent" glass has gone out, owing to its inevitable distortion. The depth of the window space is fixed by the character of the goods to be shown, but, for a small shop, will not exceed 4 ft. or 5 ft., and, as in the case of a jeweller's or scent shop, will often be less. The height to the ceiling may be 8 ft. to 10 ft., any additional



In the Mall, Edgware. By F. B. R. Brown. Emile, coiffeur de dames, is French in character as in title. Fronted with marble, the façade is treated with a breadth appropriate to its material and valuable as a frame to the interest of the window. Its otherwise satisfactory composition seems to be disturbed by the glazed lozenge of the entrance door, which affords an emphasis unnecessarily violent; the swinging sign in conjunction, perhaps, with some lettering on or over the door, would have been enough.



Paris Trades. A fancy goods shop in Berkeley Street, W. By C. Spencer Wilmott. This un-English façade is faced with marble. The very small windows gain in isolation what they lose in capacity, the few goods displayed in them appearing incredibly precious. The plan shows an interesting sequence of splays giving an effect of recess from the thoroughfare and of importance to the single door, which is further emphasized by the relief which surmounts it. The lettering is most unobtrusive.



Messrs. Hirschsprung, a tobacconist's premises in Copenhagen, Denmark. By Paul Baumann. This angle shop front has windows glazed in scale with its small wares, and is treated generally with a dignity and restraint suggestive of a firm of good standing. The patterned window areas gain in effect from the heavy piers which divide them, as does the door from the great depth of its jambs. The lettering is of an appropriate type. Certainly this elevation is expressive of the serious character of its traffic.

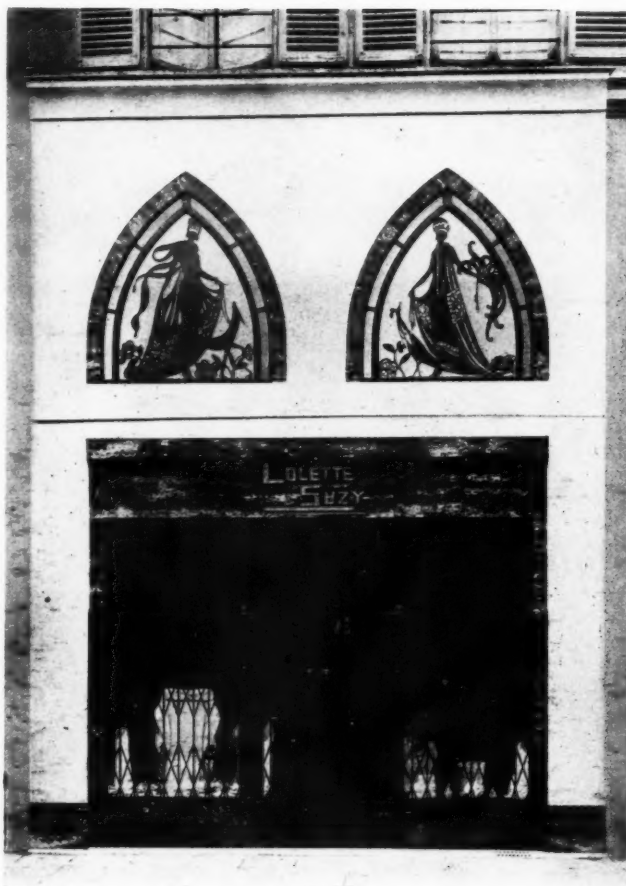


This café front, in the Kohlmarkt, Vienna, by Professor Otto Prutscher, is typical of the city which it adorns. Its plain marble surround combines simplicity appropriate to the material with a subtlety of line, and is well designed to show up the loose, delicate metal tracery as well as the more substantial dainties displayed. The lighter tone and great depth of the fascia and crowning moulding serve to dissociate the window from an unsymmetrical first-floor.



Above. One of Messrs. Charringtons' coal order offices in Finchley Road, N.W. By John Seeley and Paul Paget. This discreet shop front is suitable to a business such as that of a coal merchant, in which the display of goods plays really no part. Its eighteenth-century character is appropriate to the traditions of the firm and is consistent throughout, notably in the design of the period lettering. As a one-story building it is fortunate in having no superstructure with which to conform.

space up to the fascia level being glazed, if light is required, as a clerestory or, in the case of arches, as fanlights. At this transom line, if any, are fixed the light points and the blinds; the latter, gay in colour and pattern, are a feature of many continental façades. Doors, as already remarked, are often glazed less openly than windows, but are rarely solid, as being too heavy in appearance; they are nowadays of the swing and not of the slow, revolving type, and are so hung that they may be fixed open without causing obstruction. Naturally, the name of the shop is an important feature of



Below. This Parisian shop for the sale of lingerie is more successful than Etam, illustrated on page 838, in its presentation of intimate ware. Exceedingly simple in its general lines, the front relies for interest on the two arched panels which are set over the windows and treated with a delicacy appropriate to the matter in hand. In pattern the façade is a little unresolved and is not isolated sufficiently from the tiers of windows over, which fail, unfortunately, to pick up its two vertical axes.

the elevation. It must be presented in lettering which, from its character and location, will be readily legible as well as decorative. In some continental work it is highly bizarre. Painted lettering is easily changed, but is proportionately perishable, and in good-class work it has now been superseded by tiles in metal, enamel, or some material of more permanent character.

The question of materials throughout is, perhaps, too wide a one on which to embark, as the structure itself may naturally be of any one of a vast range of normal building materials. In



detail it will often be found that the plinth is of granite or of some hard-wearing marble, the window framing of wood or more usually of bronze on a wood core, and the fascia of marble, wood, or sometimes plate-glass. Naturally, for external work, colour which is intrinsic is preferable to that which is applied; hence the decorative value of all kinds of marbles, of coloured metal alloys, of

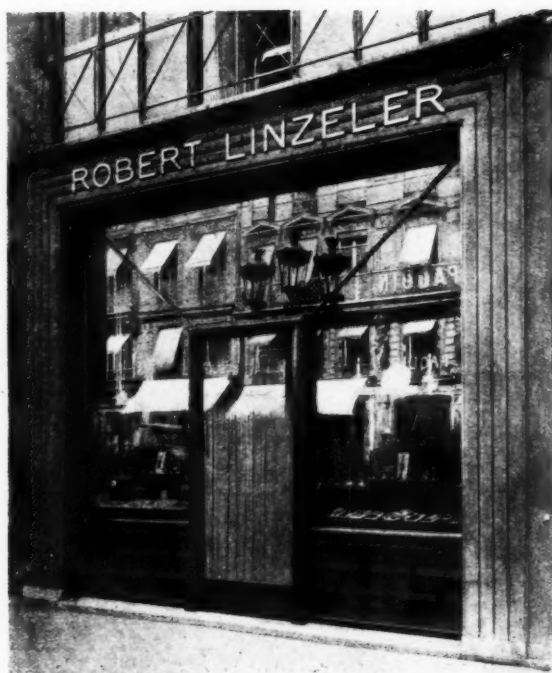
enamels, and of tiles, all of which media are used less in England than elsewhere. For internal work there are the limitless resources of painted wood or plaster, and of fabrics. Of course, the main factors determining the material and the colour of a shop front are the material and the colour of the wares which it is designed to display, since it is essentially a setting.



This jeweller's shop, in the Via Nazionale, Rome, by Arnaldo Fossini, is executed entirely in travertine, with plaques in bronze and window grilles in bronze and wrought iron, the metal contrasting strongly in both tone and texture with the light, plain surfaces of the marble. The precious quality of the goods to be sold is stressed in this shop front by an essentially secret character expressed especially in the close infilling of the windows. The lettering is well designed and disposed. In the lower illustration the centre showcase is empty, and the wrought-iron and bronze gates are closed over the larger window and entrance.



Viola, Albemarle Street, W. By J. Kingwell Cole. This shop front is an instance of one designed to accord with the rest of the façade. From the nature of its business, large window area for display was essential, but any appearance of consequent weakness has been obviated by strong corner supports, and by a deep fascia and balcony over, which to some extent isolate the ground floor. The detail of the shop front is sumptuously suggestive of the nature of its wares.



Robert Linzeler, jeweller, rue de la Paix, Paris. By Süe et Mare. In this jeweller's shop front the frame around the window is the first and principal interest, and incidentally it satisfies the eye in relation to the weight of the superstructure. The shop name is superimposed on the frame rather than being provided with a plain backing, and is repeated on the plain glass door. The grilles with their effective interlacing pattern reflect the motif of the surround, and supply evidence of security.



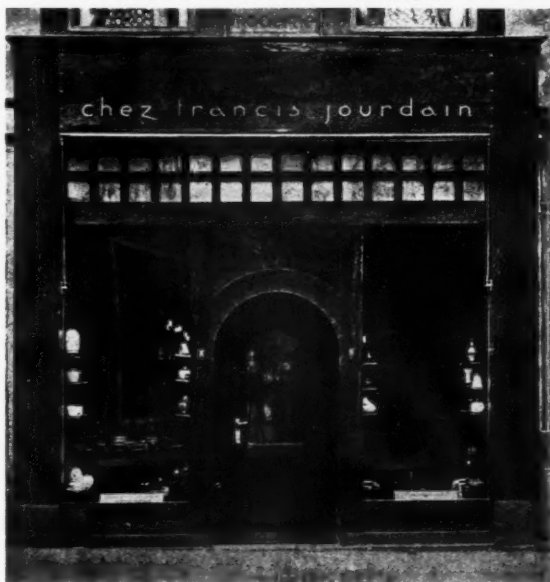
Girault. A hairdresser in the Boulevard des Capucines, Paris. By Azema, Edrei et Hardy. It is enriched with ironwork of an exuberant character. This façade was, at the recent Exposition, placed first of all the shop fronts erected in Paris in that year.



Desagnat. A decorator's shop in Paris. By Edgar Brandt. This exotic window surround is in its looseness typical of up-to-date Parisian metalwork. As a pattern in itself in contrast with the plain, light piers, it is highly amusing.



De Nicola, Rome. By E. del Debbio. This façade, for an engraver and stampcutter, in the very narrow Via Vittoria, Rome, is, like other Italian examples illustrated, of marble, the material being travertine and the treatment a simplified classic.



Messrs. Francis Jourdain's shop in the Rue de Sèze, Paris, designed by themselves. It has, largely owing to its material, a resemblance to furniture suitable to the display of ornaments and fabrics. The windows are glazed without bars to avoid obstruction, and the whole treatment is of an excessive plainness and heaviness not characteristically French or intrinsically very beautiful, but satisfactory in this instance as giving maximum value to the delicacy and brilliance of the goods shown.



A men's shop in the Brinklaan, Bussum, near Amsterdam, Holland. By Herman Everts. Insistently horizontal in its rhythm, this Dutch shop front in characteristically fine brickwork is typical of the modern architectural movement in that country.



Le Petit Magasin. A men's shop in the Place de Brouckère, Brussels. By Frederick Sage. This façade, which is by a Belgian designer, shows a door deeply recessed, with a single window rounded back to it, and glazed without bars except for an angle vertical and a horizontal at frieze level, picking up the line of the door-head. The exceedingly heavy, moulded frame which surrounds door and window is successful in isolating them; over is a mezzanine window with a plain margin and similarly unbroken glazing.



Jesurum, Rome. This shop front, in the Piazza di Spagna, Rome, by G. B. Milani, is designed for the display of Venetian lace. It shows a similarity of door and window treatment which gives it a restful symmetry. Its quality is dependent on flowing line and on a happy blending of materials, the main wall surface being in rough grey plaster, the panels in green marble veined with white and framed in white stucco, and the window architraves of travertine. A bronze lantern marks the centre of the façade.



The modiste shop of Messrs. Delli and Botti, Via Sistina, Rome. By Professor Venturoli. The duality of these arched openings is resolved by means of a generous rectangular sign made out of a single block of travertine. On this block brass letters are applied. The wall is finished in stucco painted buff.



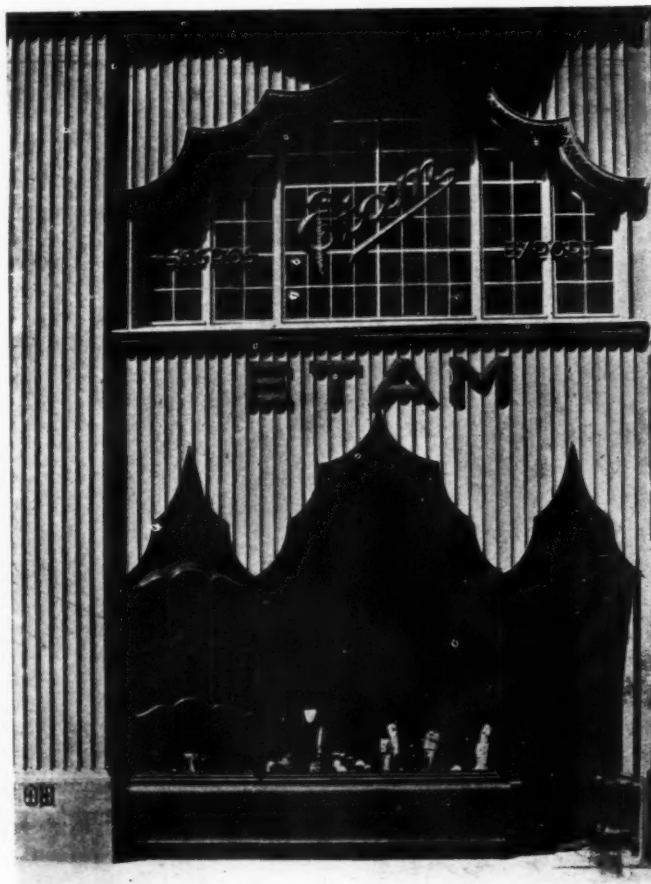
Above, Messrs. Green and Abbott, decorators, Wigmore Street, W. By T. P. Bennett and Son. This shop front is, by a heavy lintel and a continuous balcony, sufficiently cut off from its superstructure to allow of independent treatment. The window, which is tied to the heavily detailed door by an entablature darker in tone than the walls, is slightly bowed and is glazed in small panes. Here, again, there is a swinging sign.



Below, the Beauchamp Book Club, Beauchamp Place, S.W. A book club wants to show only its half-dozen newest or choicest volumes, and to such modest display, as also to the size of individual wares, this small-scale glazing is appropriate. The window has, like those of Romalys (page 839) been inserted in the ground floor of a house, not, however, of so good a period, and in its way it is as successful. The lettering is well in character.



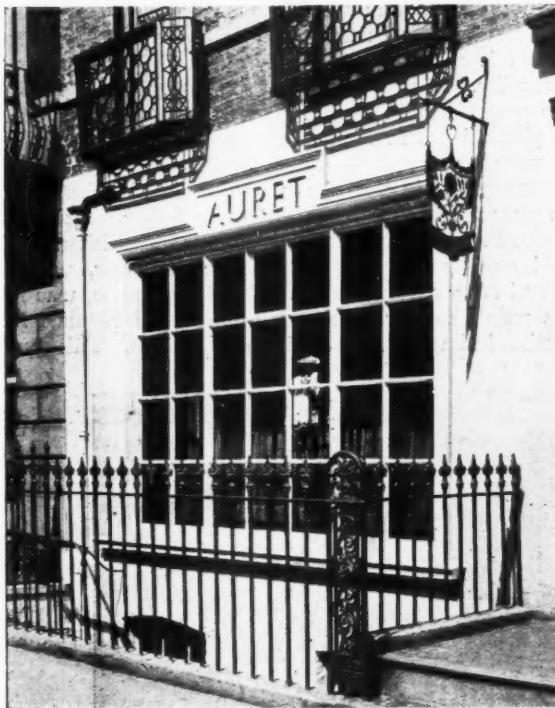
Above, *The Bakanik Café, Madrid.* Frivolously suggestive of its trade, this shop front to a Spanish café is restrained by a broad architrave from disturbing too much the serenity of the academic elevation over, which is helped to a further isolation by its range of balconies. The wall surface is amusingly patterned with white panels, variously shaped, in dark frames, and is spotted with little animal and vegetable reliefs, all highly dynamic. The lettering is well in character.



Below, a hosiery shop in the Friedrichstrasse, Berlin. By Paul Zucker. This shop front seems an erection altogether too fierce and too vast for the fragile goods which it shows, since ware so intimate demands a setting intimate too. In themselves the crazy Gothic arches are interesting, but they are not particularly happy in relation to the powerful vertical flutes with which the wall surface is striped. The mezzanine window is, in contrast with that below, confusingly glazed.



This firm in Beauchamp Place, S.W., too reticent to state its business, is well served by this delicate and restrained front, which has been contrived at the base of an early nineteenth-century terrace house. The detail of the wood pilasters and entablature to the door and windows is chastely classic, and the small-paned glazing appropriate to that of the windows over. Deep fascias, in conjunction with shadow from the balconies, minimize any effect of weakness induced by enlargement of the ground-floor openings.



This window in Wigmore Street, W., by E. Guy Dawber is of similar type to those for Falaise on the right, and the Beauchamp Book Club (illustrated on page 837), though in detail it is much weightier. The central breaking up of the architrave to form a panel for lettering is well calculated to reconcile the two first-floor windows with the single wide one under. The swinging sign is a decorative feature increasingly favoured for shop fronts.



A dressmaker's shop in Beauchamp Place, S.W. By Walter Nash. This front shows a problem identical to that presented by the Beauchamp Book Club, and a solution very similar. Both windows are slightly bowed with pleasing effect and have small glazing, less appropriate perhaps to the display of frocks than to that of books. Falaise has the advantages of a deeper fascia to isolate it from the first floor over, and of a tone uniform with that of the walls.

Mdlle. Hortense, rue des Capucines, Paris. By Gallot Frères. This shop front is one of a pair on a corner building in Paris. Large gilt lettering is placed on the building itself above these windows. The eighteenth-



century gilt lettering on the glass, however, both marks the entrance and gives distinct quality to the window display. The timber setting to the upper part is unfortunately unworthy of the window itself.

SIGNS OF OUR TIME

[BY G. G. WORNUM]

Any concentrated study of shop fronts, at home and abroad, would lead one fairly quickly to certain definite conclusions. The most important of these conclusions is this, that the shops of character, the shops that have a real intimate appeal, are those that build their show windows round their name and trade. If any shop front could quite suitably suffer a change of tenant by the substitution of another name on the fascia-board, the original occupants have never established themselves in a properly pictorial way. The pictorial presentation is the essential factor in all successful advertising. In definition it covers all those things which are intended, by meeting the eye, to communicate interest to the brain. The more this communicated interest is centred on the goods for sale the more successful is the pictorial presentation. Interest is, therefore, the first desired requisite, and specific direction the second requirement. The unusual or the bizarre in shop front design will always call forth a certain amount of public comment in whatever city it may occur. It becomes, however, a most wasteful loss of advertisement if both the name of the business house and its products are not closely associated in the minds of the public in combination with this newly-found interest.

Let us visit for a moment some recent premises in the West End of London: Paris Trades, in Berkeley Street (page 830).

The new shop front to these premises is completely novel in effect, arresting in colour, and quite unusual in the design of its show windows, which are but peep-holes. The public, in its newly-aroused interest, is left in no ignorance, however, as to what is for sale in these premises. Each peep-hole window has inscribed on its glass in a naïve decorative way some classification of the several goods that are for sale. The name of the firm itself is indelibly impressed on the public mind by a process of repetition. This name is written in blue paint on a white ground on the window-blind box fixed to every window on every floor. All this lettering does not shout, however; it is like the attractive piping of a small child. This particular shop front is described here because it succeeds notably by means of its expressed personality. It proclaims itself as an individual luxury shop specializing in French novelties and frivolities, and the pictorial presentation would be suitable for no other sale purposes.

It will probably cross the mind of the reader that other sale purposes cannot be so effectively individualized. It may be thought that the premises of Cod, the fishmonger, could equally well suit Hake, the fishmonger, who is situated farther up the street. This is, of course, true up to a point, but for successful business Cod requires his premises intimately associated with his name. This must



Boot and shoe shop in the rue Saint-Lazare, Paris. By M. René Prou. This is an example of a shop façade kept down to the scale of the small goods exhibited. The lettering has been used to serve as its decorative ornament. The marquise marks the entrance in an important manner. The door itself is a small one and allows of a small showcase on either side. The large upturned light cowl under the marquise is an unusual feature and completes a scheme of indirect lighting used throughout the entire shop front.



The ground-floor exterior of the Galeries Lafayette, Paris, by M. Chanut, is a remarkable example of the use of glass and indirect lighting on a very large scale. The upper portion of the building is not of recent date. The new ground floor with its many entrances and island showcases is entirely in the modern spirit, and has been almost ruthlessly imposed on the old building.

be achieved although his slices of salmon, his mackerel, and his lobsters may be entirely similar specimens to those displayed by the rival firm of Hake.

Having selected a fishmonger as an example, the strikingly successful shop and sign of the Mac Fisheries is recalled to mind. Established at one time in Bond Street, and with branches all over London, the design standardized by this

firm is familiar at a glance wherever one may run across it. It has the merit not only of displaying its goods in a most tantalizing way (a subject dealt with elsewhere in this issue), but also that display is inextricably associated with the name of the firm. This is a fine achievement on the part of the designer, Mr. Leslie Mansfield.

One regrets, from the critical point of view, that some





The detail of the new glass work of the Galeries Lafayette, Paris, by M. Chanut, is of considerable interest. The underside of the long marquise has been designed in facets, so giving additional interest to the work when seen in daylight, when the translucent effect of electric light is absent. The glass itself is decorated with transparent enamelling and etching. Thin raised borders are fused to the glass to define the patterns of the designs on the ornamental squares. These spaces are then floated over with colouring matter and baked to a transparent enamel quality.





The design of the show windows and entrances of the *Galerie Lafayette*, Paris, by M. Chanut, are perhaps a little crude in form for a permanent building. The scale of the long glass canopy is also too large and overbearing for what is both above and below it. Apart from such criticism, however, the work is of great interest and is a most successful attempt to impart definite character to a large department store. The design does more than this, however: it provides a really practical and a distinctively decorative solution



Above, wine shop in the Rue Marchéaux Pantels, Brussels. By M. Leon Goovaerts. This shop, by means of its vertical sign, brings notice of its wares almost at neck level of the thirsty passer-by. The chief achievement of the design has been a downward reduction of scale. This has enabled both the central entrance door and the side office door to be comfortably placed in their setting. The lettering has been mainly designed for artificial lighting.



Below, music shop in the Boulevard des Capucines, Paris, for Francis Salabert. By De Valerio. This shop sign is an attractive combination of the smith and electrician. Such signs in the past, although without the electrician's aid, gave a decorative and intimate air to the shopping streets of cities, and might well be in greater use today. They enhance the usual poor furniture of the streets, and have no detrimental effect to architectural façades when well designed.



Chemist's shop in Northampton. By H. W. Harrison. This shop displays a very large number of very small articles. The small lettering on the fascia is both legible and distinctive. Its chief merit, however, is that it is in scale with the small goods displayed. The small glass squares have also been introduced with the same object in view.

of these branch shops sell vegetables in addition, because this is detrimental to the pictorial presentation. This regret is able, undoubtedly, to bring home the point that the shop front suffers as soon as the initial specific sale purpose is lost sight of. This particular style of shop front was designed for the sale of a certain firm's fish; the design was not intended to display vegetables as well. Had such been the original intention, a different design altogether would have been made in order to attain such a high standard of display.

The province of this present article is the fascia-board or name-sign rather than the shop front itself, which is written of on other pages. From the arguments already

advanced, however, it is to be understood that the fascia-board lettering is something much more important than the mere choice of a type. The name lettering, both in its character and placing, must be an organic part of any successful design. By successful design is meant something more than a good architectural or decorative effect. The term refers to a design successful, first and foremost, from the trader's point of view. A large number of successful examples are illustrated here which have been collected from several countries. In respect of the English examples, it will at once be noticed that the fascia name is very little featured in comparison with the foreign examples.



Joannard Frères, Lyons. By Maison Majorelle. Although allowing only a modest area of show window, this shop front has distinction and individuality. The metal letters built up of bars, serrated and plain, give excellent weight to the name, and are handled in a decidedly decorative manner. Further metal work is introduced in the doorway, which latter, to give scale to the adjoining windows, has been reduced down to the smallest dimensions.

The English shop fronts, having gone through a bad period of vulgar lettering, are now receiving the attention of architects and specialist firms. Both the latter have succeeded in introducing into our shop fronts lettering and signs that are in infinitely better taste than was prevalent at the end of the last century. But in order to achieve good taste it should not be necessary to stifle entirely impulse and initiative. From the point of view of architectural effect the change is all for the best. This change in lettering as it stands at present, however, has not gone far enough to benefit the shopkeeper to any great extent—rather to the contrary.

The type that is being most patronized for fascia work at present is the Trajan type of letter. This is a very beautiful type in itself—it has probably never been excelled—but its original application is an incised one, being cut into a stone face. It stands to reason that when paint is being used, or applied wood or metal, for large-scale lettering, the medium should have some imaginative consideration. When the painter's brush is in his hand why should he limit the application of it to the narrow confines suggested by an incised letter?

There is a stronger argument still to advance. Why should the shopkeeper be restricted to these narrow lines when the broadcasting of his name is essential to his livelihood?

The example shown here of the fascia-board of Lock and Company is an instance of a wider type of letter obviously suited to its medium—paint. A good example of modern lettering in paint is on "His Master's Voice" premises in Copenhagen. The fascia lettering Maitland on a chemist's shop in Bloomsbury is another successful combination of design and medium, the lettering being cut out of thin wood.

As examples of lettering on glass by means of gold leaf, a medium admitting of unlimited flourishes and conceits of the brush, the two examples of Savory and Moore in Bond Street, and Mlle. Hortense in Paris are representative of old and new work. Several good examples of metal lettering are shown, most of them continental. This metal lettering can take many forms. The introduction of letters to form a kind of fanlight grill in the show windows of the Galerie des Archers, Lyons, is a clever idea that gives the shop front both a name and distinction. The metal letters on the premises of Joannard Frères, also in Lyons, are an excellent example of smith's work which admirably suits its purpose and gives a note of individuality to the house.

The growing popularity of illuminated name-signs still further proves the necessity for the trader to keep his name before the public, not only by day, but also by night. These signs, which are little dependent on structural features, give scope for considerable imagination and originality. The illuminated name-sign on the wine shop Tanganyika,

in Brussels, gives the premises distinct individuality, and cannot fail to arouse some interest and curiosity in the passer-by. The little sign on Tedd's tea shop in Copenhagen is extremely effective although modest in size. The hanging sign outside the Maison Salabert is of a larger size. It is an excellent piece of decorative ironwork.

Illuminated name-signs are frequently introduced into a marquise. This may suggest almost as contentious a statement as that concerning the hen and the egg. It no doubt frequently occurs to the trader that in order to catch the public eye his name should project out over the pavement. Having that desire in view, it is but a step further in thought to conceive of this name-sign in the form of a marquise. Several of these features are here illustrated, most of them with names essentially embodied in their design.

Whether the hen or the egg wins, it is obviously unsuitable to put a lettered fascia-board above a projecting marquise, and it is equally obviously desirable for the trader to have his name placed over the entrance to his premises. The idea of advertizing a name on the supporting brackets of a marquise is a clever one, and an example is shown of Simpson's new entrance in the Strand. The lettering here has provided the decorative motif. An upward tilt is generally given to these features—for practical reasons to get rid of the rainwater, for æsthetic reasons to give a sense of welcome to the entrance way and to counteract any optical illusion that the heavy construction might be falling on the pedestrian's head.

A marquise can be an extremely useful adjunct to the design of a façade, and is by no means to be despised from an architect's point of view. Built of glass and metal it can give as much sense of frivolity and lightness to a building as the designer wishes. The entrance to the Ambassadors Club, London, for instance, has given just the right touch of frivolity.

The rather conservative lines of the entrance to Messrs. Marshall and Snelgrove, in comparison with the more playful entrance to the Bon Marché in Paris, is an interesting contrast in national psychology. The entrance to Austin Reed's premises in Liverpool gives the right suggestion of initiative and efficiency one would associate with the firm. These examples of the marquise have all succeeded because they are not suitably interchangeable in design one with another.



A shop front in Regent Street, London. By Yates, Cook and Darbyshire. This pen-and-ink drawing imparts very little of the final character of the executed work in a shop front of glass and hammered iron. This shows how the designer requires to be extremely familiar with his decorative materials. He cannot commit to paper more than the main lines of his ideas, and the ultimate result by such means can only be visualized in his imagination.



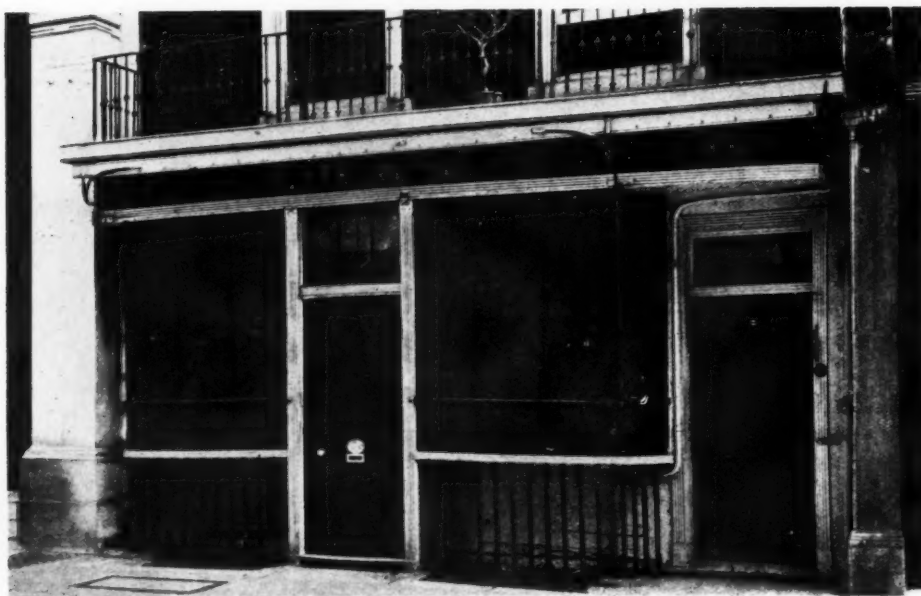
Galerie des Archers, Rue de l'Hôtel de Ville, Lyons. By M. Francis Jourdain. The lettering has been employed to provide the entire decorative motif for the front. No further distractions are offered, therefore, to the public inspecting the art-dealer's exhibits in the windows. The striped door and fanlight of glass are a novel feature of the front, and further aid the attempted simplicity of the whole design.



This watchmaker's shop front in Paris, by Bagues, although small in size is by no means obliterated by its larger neighbours. Very definite character has been imparted to such a small area. The half-round sunblind is a good feature and frames an interesting area of ornamental glass. The central clock face as a motif is suited for its purpose.



Tedd's Tea Shop. Copenhagen, Denmark. By Herr Helweg-Miller. This small illuminated name-sign graces a Danish tea shop. It gives a decorative effect by very economic means. Although the shop front itself is without interest, the sign and the lettering below give sufficient cause to arrest the pedestrian's attention and lead him to the window display.



Below, left. An old chemist's shop in a Bloomsbury backwater. These letters have been suitably designed for their material, namely, cut out and applied wood. They are in the fashion prevalent in the first half of the nineteenth century. This type is being far too readily replaced by the thin Trajan style of letter. The excellent scale of these letters in relation to the shop front is to be noted. Weight and prominence are given to the chemist's name without undue emphasis or vulgarity.

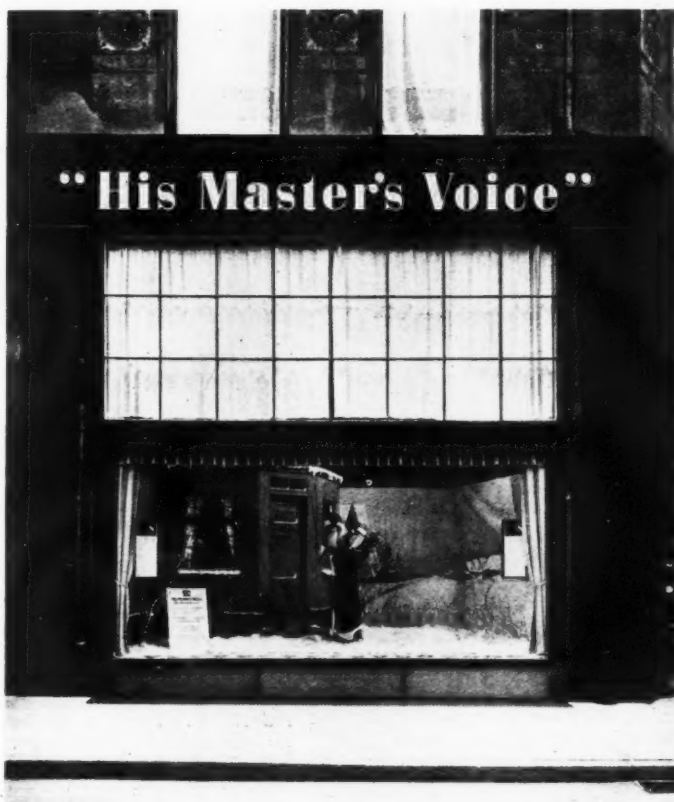
Above. The well-known late-Georgian shop of Messrs. Lock & Company, the St. James's Street hatters. May this shop front and the lettering on its fascia-board long remain with us. The latter is of a type that is fast disappearing from London. It is painted in a style that is finely traditional and represents the summit of the letterer's art. The wideness of the downward stroke is very desirable to give prominence to the shopkeeper's name, and the painter has counteracted all coarseness by the thinness of the upper strokes.

Below, right. Savory and Moore, Bond Street, W. The front of this chemist's shop (circa 1750) has suffered various vicissitudes. The charm of the lettered glass panel in the window still happily remains. The lettering of gold leaf applied to the glass, with its modest flourishes, is an excellent example for shop front designers to study. The lettering on the fascia-board through frequent repainting has lost subtlety. Compare this with the lettering of Lock & Company, illustrated above.





Kettners' Pianohandel, Utrecht. By J. F. Staal. The fascia lettering is most successful in its handling, and certainly original. In order to give a deep soffit to this lettered fascia, without loss to floor space below, the upper part of the shop window has been designed in recessed planes. This solution of the problem is rather more original than successful. The entrance doorway appears to suffer considerably from the treatment, and it does not appear to have sufficient space allotted to it.



His Master's Voice. This window, by M. Paul Baumann, belongs to the Scandinavian Gramophone Company in Copenhagen. The striking effect of the shop front is attained by simple means. The fascia lettering forms the chief architectural ornament. It has been most carefully studied, both for purposes of scale and weight, and consists of nothing more than paint. It is to be noted that the position of the sunblind at transom level causes no interference with the fascia-board. The curtains to the upper portion of the window serve as a sun-screen above.



This marquee marks the entrance to an hotel in the Boulevard Raspail, Paris. Apart from being an exceedingly rich example of wrought ironwork, it is a remarkable study in solid geometry. Each glazing bar is curved in three dimensions, and no two squares of glass are alike. The support of the marquee is effected by the small brackets on either side, and by curved cantilevers from above, from which the outer frame is suspended.



Simpsons Restaurant, Strand. By Easton and Robertson. An interesting example of modern decorative work in London. This marquee affords excellent shelter, and, without vulgarity, provides a striking reminder to all those who know the nature of the premises. A certain substantial weight was required to mark this entrance, and, although only glass and thin metal have been used as materials, the desired result has been most pleasingly achieved.



The Aeolian Hall, Bond Street, W. By E. Young, in collaboration with K. A. Braden. This marble entrance-way was not designed to take a marquee. The subsequent introduction of the latter was not, therefore, an easy problem. The maximum amount of projection over the pavement has been arranged, while the metal-work has been kept well back.



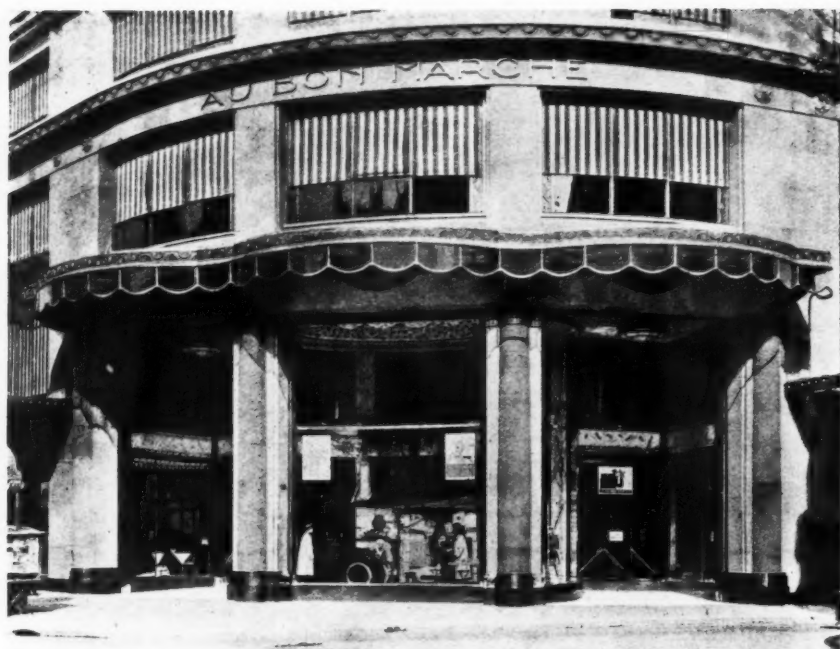
Ambassadors Club, Conduit Street, W. By Durand and Allison. Owing to the front area, this marquee does not offer a great deal of shelter. The design is extremely successful, however, and greatly enhances the front of the Ambassadors Club. The radial and intersecting curves have both grace and vitality. They are finished in bronze.



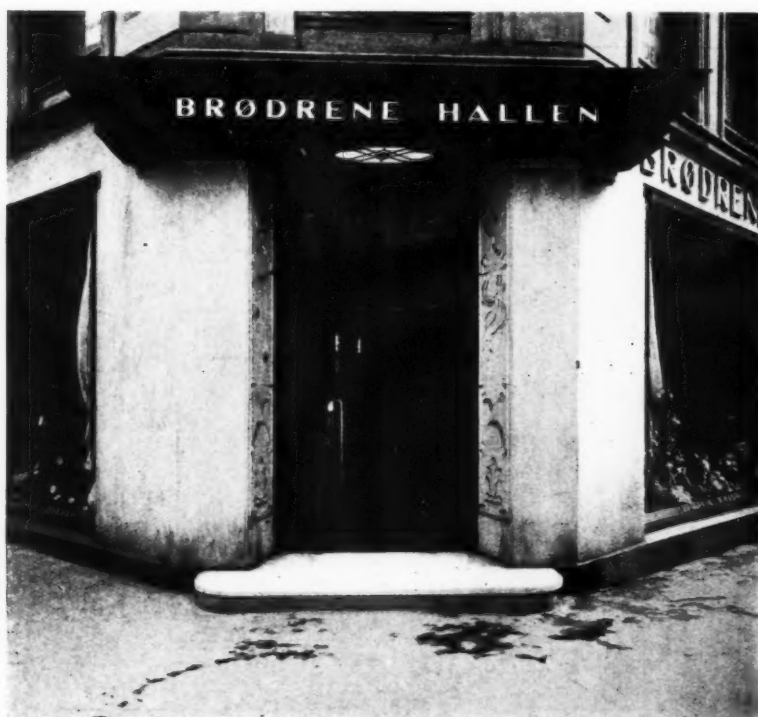
Marshall and Snelgrove, Oxford Street, London. By Gibson and Gordon. This marquee is familiar to Londoners in Oxford Street. It has been carried out in glass and coloured enamelled bronze. Unlike many others, it projects completely at right angles to the façade. Any apparent tendency to fall on the pedestrians beneath is negatived by its lightness of treatment. The metal work is kept to thin decorative dimensions only. The opaque glass and coloured enamels complete this sense of lightness and provide very decorative quality.



Austin Reed, Liverpool. By Westwood and Emberton. This marquee has been designed as an integral part of the entrance, and consequently has no appearance of being applied afterwards. Assertive in design, together with the show windows, it has set out to subdue the old-fashioned premises above it, so giving an appearance of entire modernization. The lettering, which is of the Trajan type, is not sufficiently assertive to be a decorative feature. The architects have chosen to keep it as quiet and inoffensive to their design as possible.



This new annexe to the Bon Marché in the Rue du Bac, Paris, has been designed by M. Boileau. The marquee most successfully enhances the quadrant curve of the corner entrance, and is able to link together the two entrance doorways on either side of a central show window. The materials used are well applied, and just a touch of frivolity has been introduced.



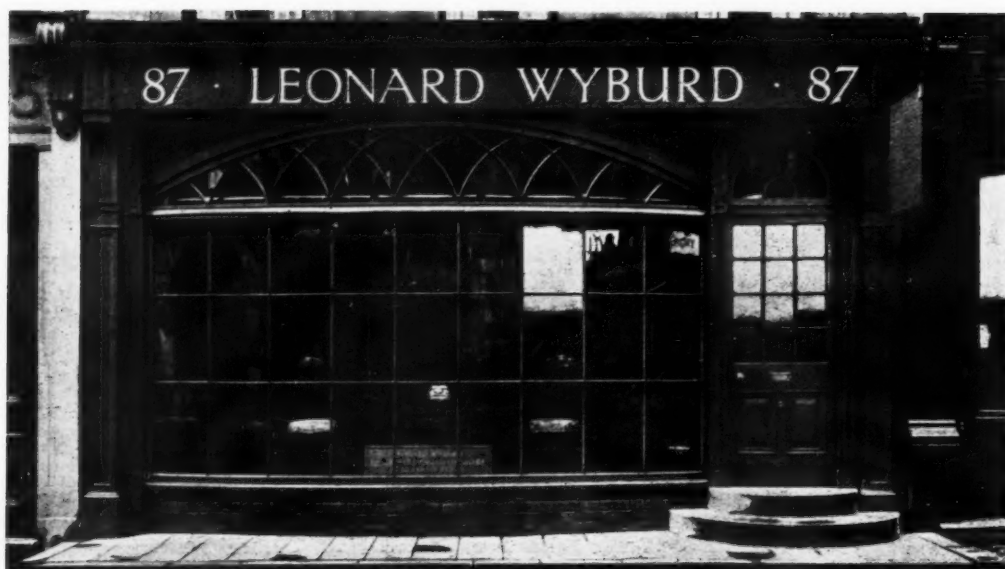
A marquee of slight projection and a corner entrance to a glove-maker's shop in Oslo. By Herr Severin Colban. The supporting piers are of granite. The splayed reveals on either side of the entrance are conventionally carved, and both by their angle and their carving give a greater sense of depth and support. The doorway is of metal. An individual character is given to the lettering, and the ceiling light is a happy completing feature.



Above, a men's shop in Paris. By Siegel and Stockman. The articles displayed are small in scale. These are well set off by the plain and rather precious marble surface and the refined and comparatively delicate hammered ironwork. A remarkably large area of glass window has been attained on this street frontage without detriment to architectural effect.



Below, a shop front in Birmingham, for Messrs. Kimble. By Collier and Keyte. The usual position for the fascia board is occupied by a carved wood string. Should the firm on the ground floor require their name on the building, it will, no doubt, take the form of a hanging sign or as letters on the wall above. Owing to the overhanging first floor, no blind-box was required.



An old furniture shop front in Wigmore Street, London, designed in a traditional style by the owner. Before the invention of plate-glass these wide shop windows were divided into small squares in a great variety of patterns. Though the designer has actually used plate-glass here, he has deliberately selected his design from a former period. The eighteenth-century period selected is admirable for its purpose, namely, for the display of old furniture for sale purposes. The lettering on the fascia board is a good example of boldly painted type.



An old shop front in Trinity Street, Cambridge. For convenience the photograph was taken when the shop was closed. It is not difficult, however, to imagine how extremely suited these windows are to the display of old books. The general design in itself very much suggests a Chippendale bookcase. A refined type of letter has been used for the fascia, deriving character from its unusually close spacing rather than from the type of letter used. The hanging sign, both in its design and lettering, is an opportunity unfortunately missed by its designer.

THE USE OF DECORATIVE MATERIALS

[BY ALWYN R. DENT]

It is only within a comparatively recent period that the possibilities inherent in the design of the shop front have begun to be realized and considered with reference to architectural principles; and they still present a problem, the solution of which must vary considerably according to individual and type requirements, and to a certain extent be influenced by the materials employed. The great variety of materials that can now be utilized have opened up possibilities to the designer which would have been undreamt of a hundred years ago; but here, as elsewhere, the greater scope with regard to materials had not until recent years resulted in a corresponding development in design, and the tendency to a stereotyped and banal expression supposed to embody the shopkeepers' requirements is still apparently hard to eradicate. The demands of the shopkeeper for the maximum unobstructed space, made possible by the development of plate-glass and light stanchions, may well have created a problem of exceptional difficulty in the Victorian period; and even such an authority as the encyclopædic Guadet, in his monumental discourse on public and private architecture, dismisses the subject entitled "Shops" with the remark: "Que pourrais-je vous dire des boutiques? . . . C'est le désespoir de l'archi-

tecte . . ." His only conclusion is to "make a shop a shop" (as, to call a spade a spade) and to avoid giving it a monumental character which does not belong to it.

Since then, however, what was the despair of the architect has developed into a field of perhaps the freest expression—due to its variety, its expansion and, one may say, even to its transient character—that the modern designer can wish for. This change is, perhaps, to a great extent due to the growing appreciation of the variety of methods with which goods can be displayed, and the value of a definite solid frame to enhance their attraction. From the examples here shown we can deduce the tendency of recent design and the more significant trend of logical development of form and function. In no branch of architectural design is there freer scope, greater variety, or less precedent to guide or to hamper expression. The shops of Pompeii restored by scholars, and the booths of the Middle Ages resuscitated by Viollet le Duc, offer but vague inspiration in this connection. It must be frankly admitted, too, that the many charming examples of the eighteenth-century shop fronts, with their carved wooden pilasters, cornice, and glazing bars, are only capable of adaptation in a limited number of cases, where goods of certain character and size



The Cottars' Market, Brompton Road. By Decimus. This is a type of intimate shop where the use of a small Georgian pane is appropriate and well justified. The effect of the glass set at different angles gives an unusually interesting light reflection. The lettering in the fascia is refined and distinctive, but the connection between this and the window is not of the happiest. In the old days the fascia would have followed the line of the shop front (as in the famous double-bowed front in Dorking High Street). The complete "frame" to the picture is missing, owing to the retention of the existing pilasters and consoles, which are out of character with the new front.

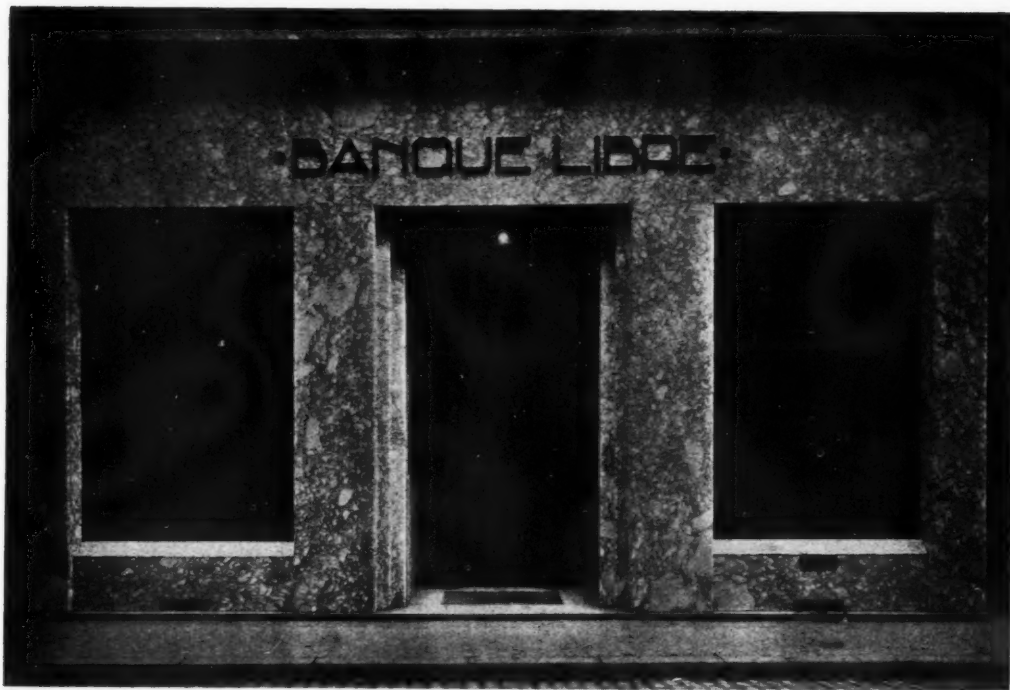


Boots' Shop, Palmerston Road, Southsea. By F. W. Gregory. The shop front here illustrated is carried out in silver-white granite pilasters and fascia, with royal-blue granite plinths, the shop framework being in teak and bronze, the upper part in 2 in. hand-made, sand-faced bricks, and Portland stone carving and cornice. Messrs. Boots must be congratulated on the distinctive architectural effect here obtained by the judicious employment of English traditional motifs. The arrangement of the recessed front is well conceived, with its dual entrance for circulation and inspection of goods. The Greek Ionic of the eighteenth-century apothecary is here utilized with excellent effect. With regard to the general composition, the feeling of duality, generally to be avoided, is produced by the close spacing of pilasters below and the solid panel above. A central window would have unified the composition in a more successful way.

require to be exhibited; and many very successful modern Georgian shop front treatments are to be seen carried out in natural or painted woodwork, or occasionally in metal with lighter proportions. A solution, however, is required upon broader lines, where the maximum of light and show-cases are required, and at the same time a reasonable solidity to the base of the building, together with an open and inviting entrance. It is obvious that the effect of many modern examples relies upon the amount of solid which can be obtained and treated either as pure material or decorated with applied ornament, as contrasted with the actual void or window frame. The allocation of limited space in this way is more possible in the case of the intimate type of shop, appealing to a limited clientele, or where the intention of display is for a few articles rather than a general selection necessary to attract the general public.

Leaving out of the question for the time being the intimate shop and the large store, in the first of which greater flexibility of design is permissible, and in the latter a monumental quality pertaining to the whole building is

obtainable, we have to consider the average—perhaps transient in character—shop or store. How should this be related to the general façade, yet be individual in character, expressive of its purpose, and display of its goods? In the first place, it may be said that no shop front will succeed unless it has a good frame to it. A shop in this respect resembles a picture: attention must be focused within by means of a rigid framework comparable to the rich, decorative original frames of old paintings, which instantly rivet the attention and are also in keeping with the subject, as are the severer type which harmonize with a modern etching or aquatint. We feel that the eighteenth-century shop front was as perfect and fitting a frame for the goods it displayed as the contemporary picture frame; but the development of the shop in variety and character has reached an extent which requires a frame character of a greatly different kind to express its purpose. The shop window, paradoxically, has ceased to function as a window through which the shop itself is glimpsed (except in special cases), but becomes a showcase of varying depth cut off



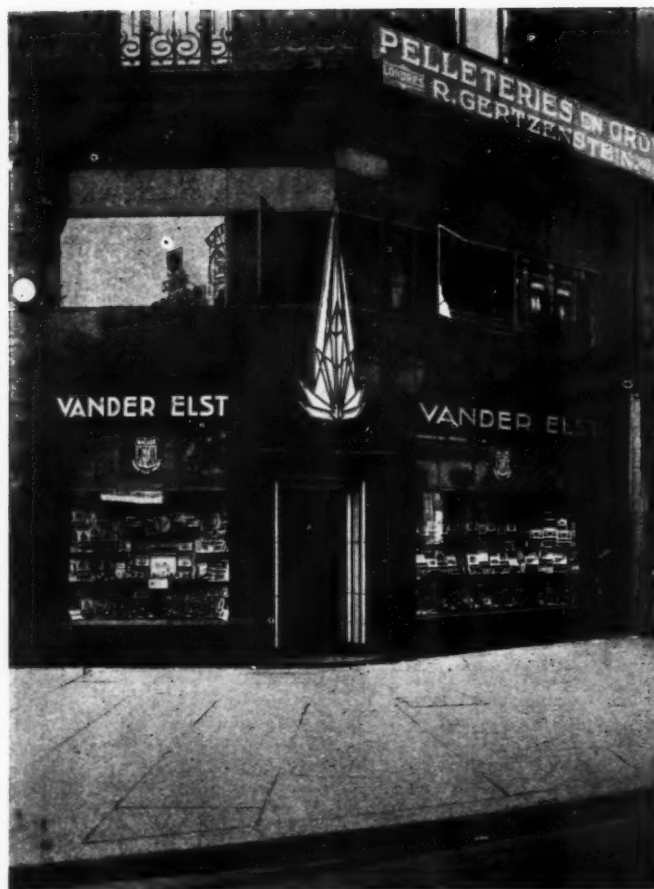
Above, The Banque Libre, Lyons. By Michel Roux-Spitz. This is an extremely successful front. It radiates security and solidity, and at the same time indicates a discreet luxury in the richness of its material, highly attractive to potential depositors or investors. The imposing effect of the doorway is obtained by an extremely simple yet unusual device, setting back of the sides only in reveals, and the lowering in scale of the actual door. The lettering is forceful and effective. The side windows seem to come rather near the ground for a bank premises, but it is to be presumed that interior shutters offer ample security.



Below, Worms, Confections pour Dames, Lyons. By E. Band. This little scent shop possesses those eminently French characteristics, elegance, refinement of detail, and clarity of expression. The duality of the composition is justified by the narrowness of the site and the fenestration above. Possibly a firmer transome would have formed some sort of a base for the richly carved lunettes, which suggest the luxury of the attractions to be obtained within. The bronze framework of the shop front itself and the doorway is of the slenderest, as if to offer no contrast with the richness of the marble frame.



Above, Vander Elst, Avenue Louise, Brussels. By M. Steynen. This is an extremely successful example of the homogeneous marble surround. The impression of strength and solidity is admirably and consistently maintained in all the detail, and not only gives ample support to the façade above with its deep band, but corresponds with its openings to the upper fenestration without imitating it. The door architraves are a study in effective simplicity. The bronze lettering is here boldly applied in metal, and offers a curious contrast in its two scales of type.



Below, Vander Elst, Place de Bronckère, Brussels. By M. Steynen. This is a highly ingenious treatment of a difficult corner site. The transition from an obtuse-angled corner to a splay for the doorway is masked by an arresting decorative design which immediately attracts attention. Comparing it with Vander Elst in the Avenue Louise, it will be seen how much more impressive is the effect of the darker frame for the display of goods. Here the shop itself appears light in comparison. The light-reflecting value of the polished surface is worth noting.

from the interior, and having a definite picture value as a composition of articles varying in scale from the smallest wares to the largest; for it is ultimately the unit article which should dictate the showcase arrangement, the size of the window opening, and the character of its surround; from the light, delicate treatment of Phryné and the small show-cases of Worms' scent shop to the large scale of Louis Vuitton's trunk store or Guérins' furniture shop. In each

is obtained. This can be seen in the new Galeries Lafayette, in Paris, where the first rebuilding was executed in light white marble and gilt surrounds, and the latest, adjacent, in dark polished granite, slightly relieved with gold mosaic lines, the goods, drapery, etc., being shown against a simple background of grey curtains, and the too sombre effect of the granite relieved at night by an ingenious system of lighting from an overhead canopy of changing



(A)



(B)



(C)

case the frame has a definite relation to the character of the article displayed. The adjustment of neighbouring frames to each other to avoid the mutually competing effect is a difficult matter, but where an apparent convention exists that shops must be separated by badly-designed consoles and possess sloping fascias with large and ill-conceived lettering, no treatment within can save the façade. A plain, continuous stone band is preferable to a post-and-lintel treatment, as the eye is not led away to extraneous architectural points. Compare A, B, and C.

Moreover, as the shop itself should be the chief source of light, with a darker frame a far more impressive effect

coloured prisms; the picture-frame here is perfectly unobtrusive, satisfying as an architectural base to the building and a contrast to the vivid lighting in the shop itself, and yet in itself a light reflector, from its highly-polished surface. This, of course, is a large store treatment, but eminently possible also for the small individual shop, as can be seen in Isobel's in Regent Street, and again in Vander Elst (Place de Bronckère), Brussels, both extremely successful.

The most obvious points of decoration, where the character of the shop demands it, are the portion above the transome which can be treated with glazing bars or ornamental



Stewart and Arden, Ltd. By Arthur H. Davis and Partners. This front has an eminently sane and straightforward appearance, and the combination of stonework, marble base, and bronze framework and door is well thought out. The lettering in the fascia is striking and yet in scale; but a more monumental effect would have been obtained by simply incising it in stone (see Austin Reed, page 861). The applied pilasters are, perhaps, a rather weak feature of the design, and the scale of the whole would have been greatly improved by their modification.

lettering (as in Cecil, Brussels), and the portion below the stallboard, where prismatic lights are not required, as in Chaussures Raoul. The doorway also should be of an inviting appearance, without competing with the adjoining showcases, very successfully achieved in Perugia. In this connection the recessed shop front or arcade has great advantages, especially where the narrowness of the pavements renders inspection of goods from the outside very often a far from pleasurable occupation; a good example of this is Boots' shop at Southsea. Means of lighting the shop from clerestory windows or top-lighted areas at the back are in many cases feasible. The question of shop fronts carried out in two stories raises a more complex problem with regard to the carrying of the superstructure and the proportions of the façade. In many cases the necessary effective support can be obtained by a heavy projecting balcony, as in Chaussures Raoul and Cecil, Brussels. An effect of greater scale is thereby obtained, *vide* Rowan, Glasgow, and Vince, Brussels.

The idea of the definite picture-frame either by a continuous surround or by a post-and-lintel treatment having been arrived at, the most important consideration is that of expression of character—from the light, gay treatment of painted woodwork and arabesques for the confectioner, the scholarly traditional treatment for a bookseller (very well achieved, for example, in Messrs. Bumpus's book shop in Oxford Street, and Messrs. J. M. Dent's in Bedford Street), to the broader, more monumental treatment of a furniture store or motor-car store. All have their different

scales of treatment, though often confined within the same width of frontage. Many of the modern French examples in this respect come amazingly near to giving us a formal synthesis of the character of the shop in the façade, without any undue straining after effect or merely symbolical application of ornament—as in the scent shop of Worms and the shoe shop of Raoul. Where such individual variety exists below it is evident that far greater effect would be obtained where there is a more or less uniform background in the arrangement of the street façade as a whole, in which each individual shop is an interesting episode. This is very evident in Paris, where, in the great boulevards, the façades themselves, from this point of view, appear simply as a pleasing background—as the walls of a room—against which the pictures or shops are "hung"; and do not distract the attention with alternate gables, domes, pinnacles, and other mutually competing architectural effects which distinguish such thoroughfares as Oxford Street or Bond Street.

With regard to the use of decorative materials, the possibilities of glass itself have not yet been fully investigated. Incised and prismatic glass, with its combination of colours and shapes, offers an avenue for the enterprising manufacturer and designer, as can be seen in the Galeries Lafayette. Bronze conveys a feeling of economy of strength, efficiency and beauty of line, either straightforwardly used, as in the Fiat motor store in Albemarle Street, or fashioned into fanciful shapes, as in the Chaussures Raoul. Marble conveys an impression of richness and luxury, especially

Shoe shop in the Rue du Faubourg St. Honoré, Paris. By Martine. The two-storied composition of this front is altogether charming: the simplicity of the matt surface treatment, the softened angles to the reveals, and the free ironwork detail. ■ The recessed panel for the lettering is an unusual and successful idea, and also has a value of leading the eye away from the solidity of the central pier over the void. The shoes to be displayed are shown just at the right level, as near the ground as convenient, against a brightly curtained background. The whole gives an impression of refined economy in design and decoration.





Austin Reed, Sheffield. By Westwood and Emberton. This is an excellent example of a simple and efficient type, a plain granite surround with a base of darker material. While giving the appearance of ample support to the building above, it also satisfies the shopkeeper's requirements. The lettering has great dignity, restraint, and good taste.



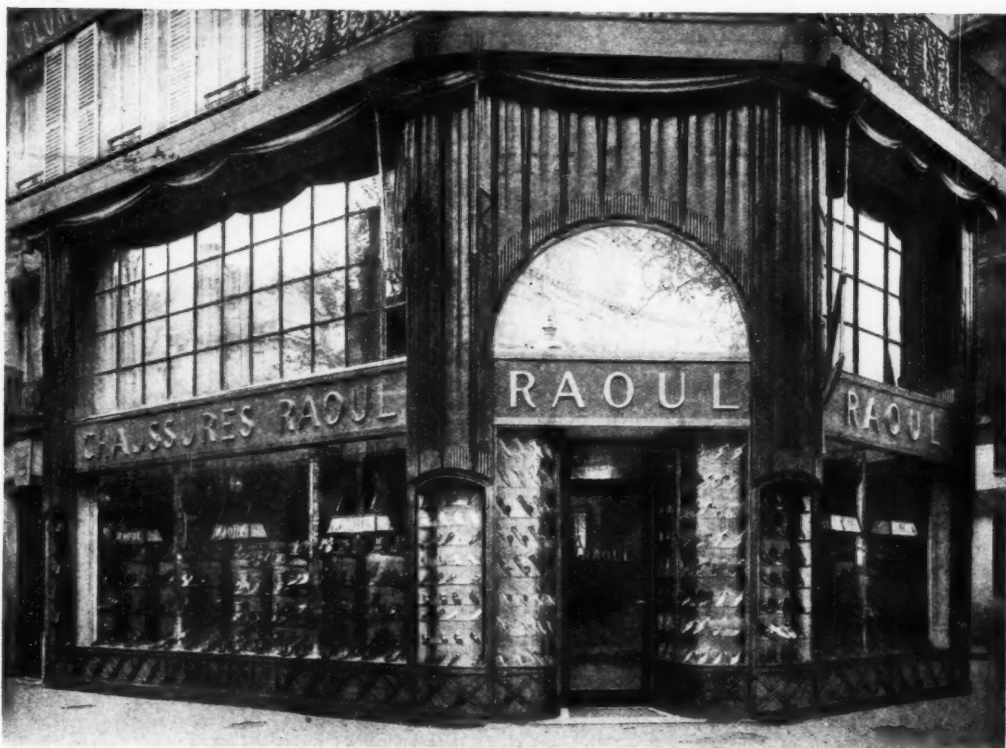
Chaussures F. Pinet, Paris. By Süe et Mare. In this example the continuous frame or architrave motive is not adopted; but instead, a treatment which is a modern variant of the traditional column and lintel. This has a somewhat hard, mechanical appearance, which is not mitigated by the regularity of the block lettering. The shop front itself has more interest, in the metal bandeau ornament in the stallboard and the door architrave. The fanlights over the show-cases are unusually high in proportion, giving a half-way line which would be much more effective at the level of the door head.



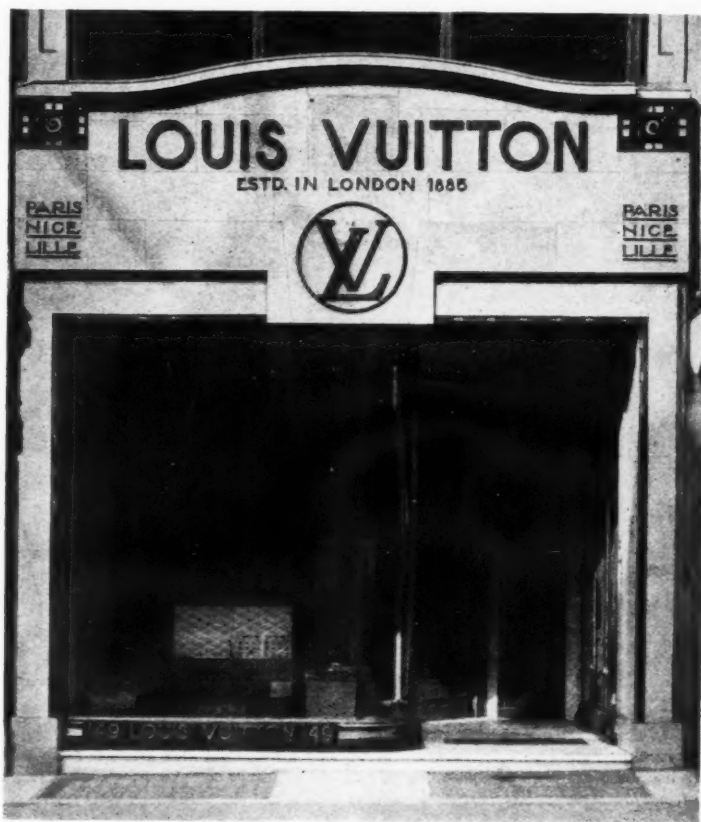
Guérin Frères, Rue du Faubourg St. Antoine, Paris. By Coudyser. This shop front is carried out in oak, tinted in various colours. The material is highly appropriate to the furnishing firm whose goods it displays. No transoms or stallboards obstruct the view of the large-scale articles exposed. The reeded architrave below the fascia is very effective as a continuous frame. The carved and painted pilasters are refreshingly original, and together with the lettering suggest a highly modern type of furniture within. The continuity of the glass area is not even broken into by the doorway, which is of noticeable simplicity. Here the whole shop itself becomes a showcase.



Shoe shop in the Rue Neuve, Brussels. By M. Kielbaye. This shop possesses a light and fanciful note. It exemplifies also the fact that metal imposes naturally a vertical treatment, having entirely different proportions from a marble frame. The upper façade is well separated and supported by the strong projecting balcony with its scalloped fascia and shaped brackets. Marble is here used as a base, though perhaps bronze would have better maintained the consistency of the treatment. The clustered metal columns nicely hold the balance between lightness of effect and structural strength. The decorative motif in the fanlights should be compared to the simplicity of the corresponding feature in the Chaussures Raoul, Paris (page 863).



Chaussures Raoul, Boulevard St. Michel, Paris. By Süe et Mare. This shop front by Süe et Mare is carried out entirely in bronze, with a decidedly large-scale treatment. A development of similar motives employed in the Chaussures Pinet (page 861) will be noted; the imitation of the folds of textile fabrics in metal is an amusing tour de force, as is the way in which a solid pier suddenly turns into a glass void displaying shoes.



Louis Vuitton. By Charles Abella. This is a type of front where the fascia for advertising purposes is exaggerated in comparison with the frame. This is a quite legitimate form of attracting attention and possesses the architectural value of giving a good support to the superstructure above. Here the frame itself, with radiating stone joints and a reeded bronze angle, is well conceived. The name above in plain block letters, with the trademark breaking into the architrave, instantly attracts notice.



Lanthorne House, W., the new premises of Messrs. Osler and Faraday. By Constantine and Vernon. The architects were here in the fortunate position of being able to design the shop front at the same time as the building to which it belongs. They have inserted four windows of the traditional Georgian type and chiefly remarkable for the excellent bronze grille below and for the fact that the rounded bay is set back under the lintel, which is tangential to it.



Messrs. Eyre's "costumier" shop, Milsom Street, Bath. By Silcock and Reay. This highly orthodox Corinthian front seems particularly appropriate in the eighteenth century town of Bath, into whose architecture very few jarring elements have been allowed to intrude. The intercolumniation does not attempt to follow the window spacing above too exactly, and is narrower at each end where the doors occur. The wooden columns are carefully studied, and the windows, like those in the older superstructure, present an unbroken expanse of plate-glass.



Messrs. Charles and Charles' footwear shop, Milsom Street, Bath. By Alfred J. Taylor and A. C. Fare. This little shop is remarkable for several things. It belongs to the recessed front type, but the showcases on either side of the entrance have been joined together by an elliptical arch which is tied to the fascia by a keystone.



Rowan & Co., Ltd., Glasgow. By P. J. Westwood. This is a distinctly modern shop front, with an entrance which rather ruthlessly punctuates the old façade. It justifies itself by its extreme logic and definite value as a picture-frame and its broadness of scale. The simplicity of the stallboard is noticeable.



The Oriental rug and carpet shop of Messrs. Bettelheim and Jomek, Vienna. By Paul Fischel and Heinz Siller. Stucco is here used in a more exotic manner than would be admissible for the average type of shop, but it seems in keeping with the goods sold. The name of the firm is given in microscopic letters.

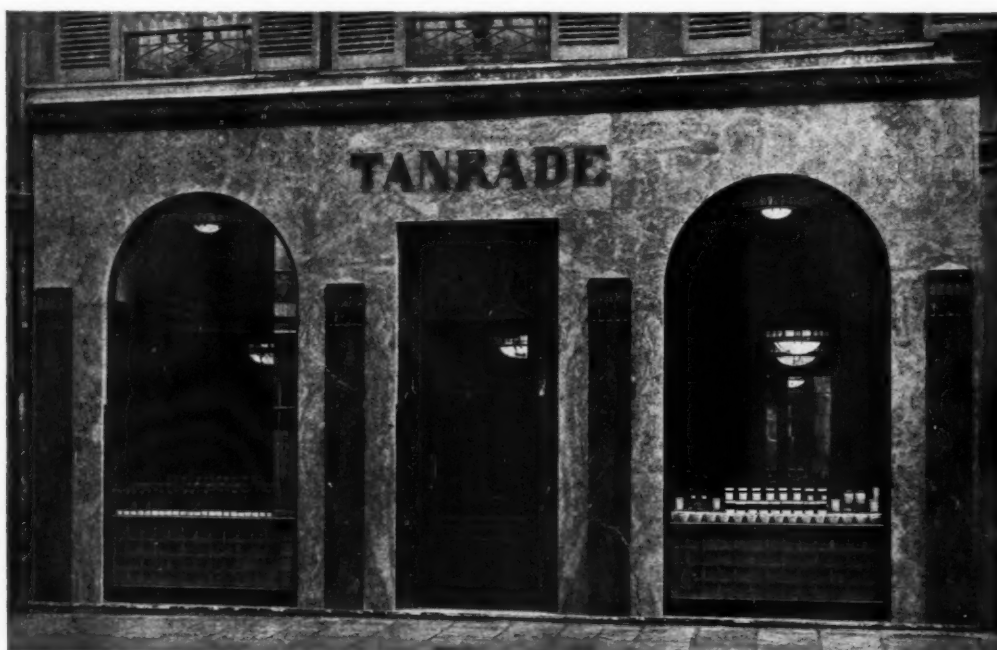


Phryné, Rue du Pont Neuf, Brussels. By Frederick Sage. This is a light metal shop front treatment in two stories, which relies entirely upon the delicacy of its proportions and composition for effect. No attempt is made to obtain, in such a narrow frontage, any special continuous surround.



in conjunction with other materials (Worms' scent shop, Michel's shoe shop) or, best, relying on its own natural veining (Vander Elst). Granite, with its tremendous potential strength, can be rugged and severe or, polished to an unrivalled finish, has the most powerful light-reflecting surface (Galleries Lafayette). One material has not been much exploited for shop front designs, but there seems no reason why a very interesting treatment in moulded brick-

work should not be very appropriate in suburban districts where a brick treatment prevails. Then, again, stucco, white or tinted, offers a variety of surface treatment only obtainable at great expense with other materials, and gives a homogeneous surface character quite its own. This material has great possibilities, and its life, as may be demonstrated in many old London squares and streets, is quite as long as the great majority of shopping thorough-



Above, Anna Gauturon, Rome. By Mario de Renzi. This shop front for a modiste's in Rome is carried out completely in peperino stone, the oval cartouches being in white stucco, wrought-iron lanterns, and gilded bronze lettering. Below, Messrs. Tanrade, Paris. By Siegel and Stockman. This is a front of the marble surround type for Messrs. Tanrade's jam and pickle shop in Paris. The general composition is very effective, especially in the relation of solid to void.



The Sun Insurance Offices front, Charing Cross, by Hayward and Maynard, is an example of a commercial façade treated as a shop front for no apparent reason except the admission of the maximum of daylight into the ground-floor offices. The Portland stone surround has here been fitted into a nineteenth-century brick front. Within this surround black marble and bronze have been used with great discretion. The trade emblem in the centre window is gilt.



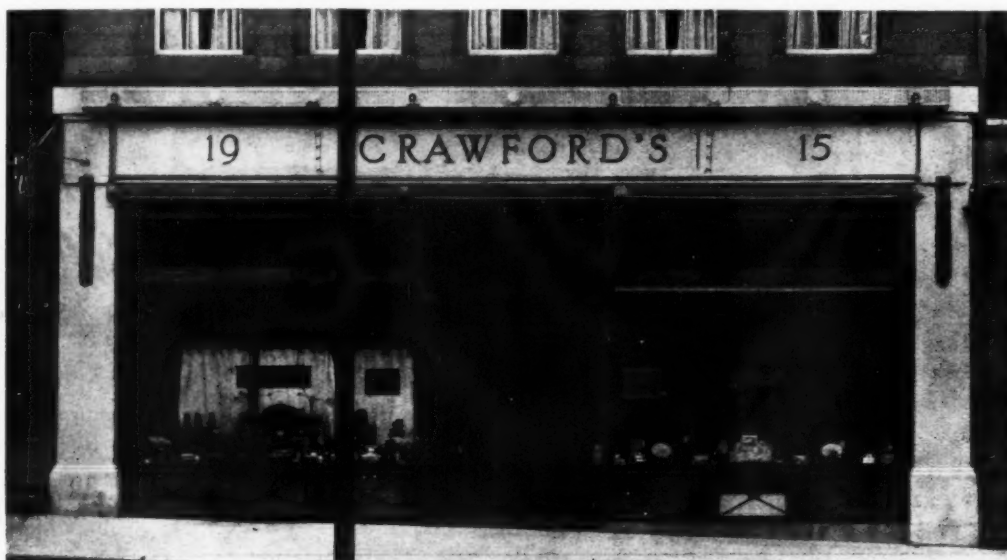
The office of a steamship agent at The Hague, Holland. By F. de Bruijne. The slabs of travertine of which the surround is made up are bolted through in the fashion inaugurated by the Viennese school of modernist designers. The deep stone architrave has been left unencumbered with lettering, the latter being relegated to a comparatively narrow strip above it. The window between the two entrances has been frankly treated as a showcase.



fares require, and is gradually recovering from the undue measure of opprobrium which it received during the period of the Gothic revival, when it was conceived as a false and temporary expedient.

To sum up a review of the latest development in shop front design, we have to note three distinct types of shop. 1: The intimate shop, where there is the freest scope for individual expression in design and materials; 2: the general street shop, with its increasing variety and latent possibilities, and with a wide gamut of scale treatment in the same relative area; 3: the large store, where a definite and continuous architectural framework can be designed independent of the light filling-in of the showcases. The exterior framework, where not supplied in the design of the street façade, has two general types: the continuous surround, whether of marble or of bronze—deep, shallow,

or merely a light band—and the post-and-lintel treatment, either traditional or freely modified as to its proportions. In all the examples shown, a definite picture-frame is the keynote to success, to concentrate attention on the display within and to separate it from adjacent showcases. This frame also should definitely appear to support the superstructure, and the piers or lintels so utilized are in themselves a decorative and attracting medium of equal value with the actual void or window space. It may not be an exaggeration to say that it is the development of the design of the shop front itself which may ultimately revolutionize the design of the main street façade; and the individual experiments here shown have their ultimate value in the development of the future shopping thoroughfare, in which the individual unit will be harmoniously expressed within the larger civic conception.



Above, Messrs. Crittall, Leicester. By Clement C. Ogden. The doors and windows of Messrs. Crittall have been designed to indicate in themselves the metal windows they manufacture. The lower panes have been glazed with plate glass in order to give an unbroken view of other windows on show within. Below, Crawford's Café, Hanover Street, Edinburgh. By the late Alan K. Robertson. Here opportunity is given for the frank display of delicatessen and confectionery, restrained use only having been made of stamped metal ornamentation.

SHOP ENTRANCES

[BY V. M. CHRISTY]

SHOPS are the most numerous of what may be termed semi-public buildings. Next to them in numerical importance come offices, some of which, such as banks, shipping offices, and others, fall into much the same category as shops as far as their entrance fronts are concerned. Where a whole building is devoted to the interests of one particular business, for which the entire architectural conception is designed, the expression of the entrance may strike a conspicuous note in the whole elevational symphony. In a building accommodating shops at its ground floor and offices or flats above, the upper floor may be so different in every essential from the lower that it is difficult to achieve any apparent natural relation between the shop front and the superstructure. Very frequently a rectangular opening

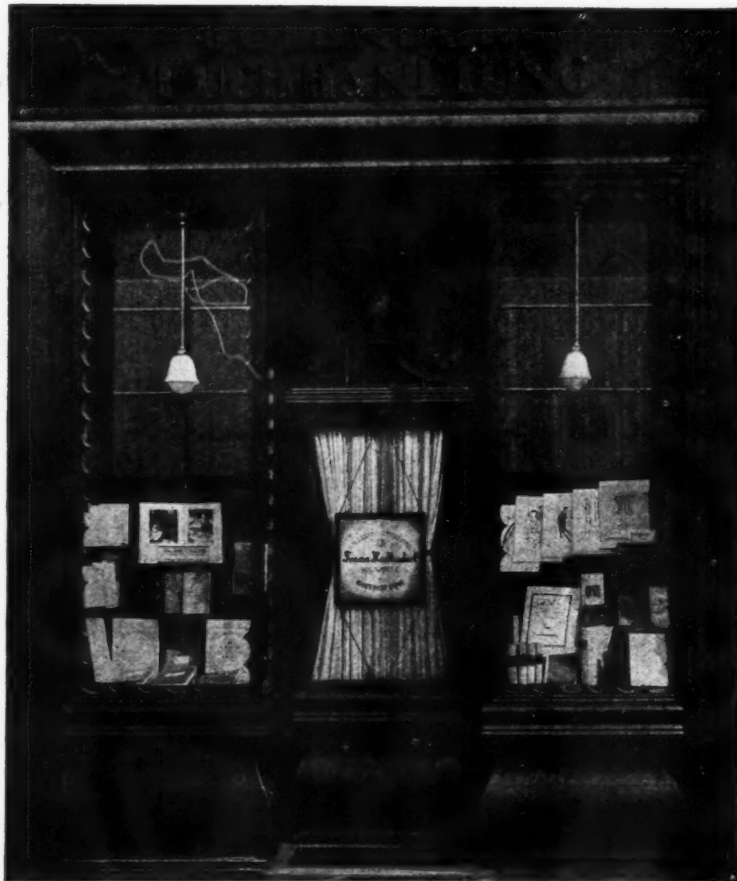
is carved out of the base of an existing building for a shop front to be inserted. This third opportunity for shop-front treatment is the least likely of the three to result in any particular regard for relations between upper and lower portions, since the new shop or office is obviously the product of a different set of ideas from those governing the portions of the building that remain. The shop front in all cases tends to assume a more or less independent existence from its superior and lateral neighbours. The design of shop fronts and business entrances has become a special branch of modern architectural study, because it has been perceived that care must be taken lest shop fronts become blots upon otherwise good street façades. Moreover, the possibilities and scope offered by semi-public



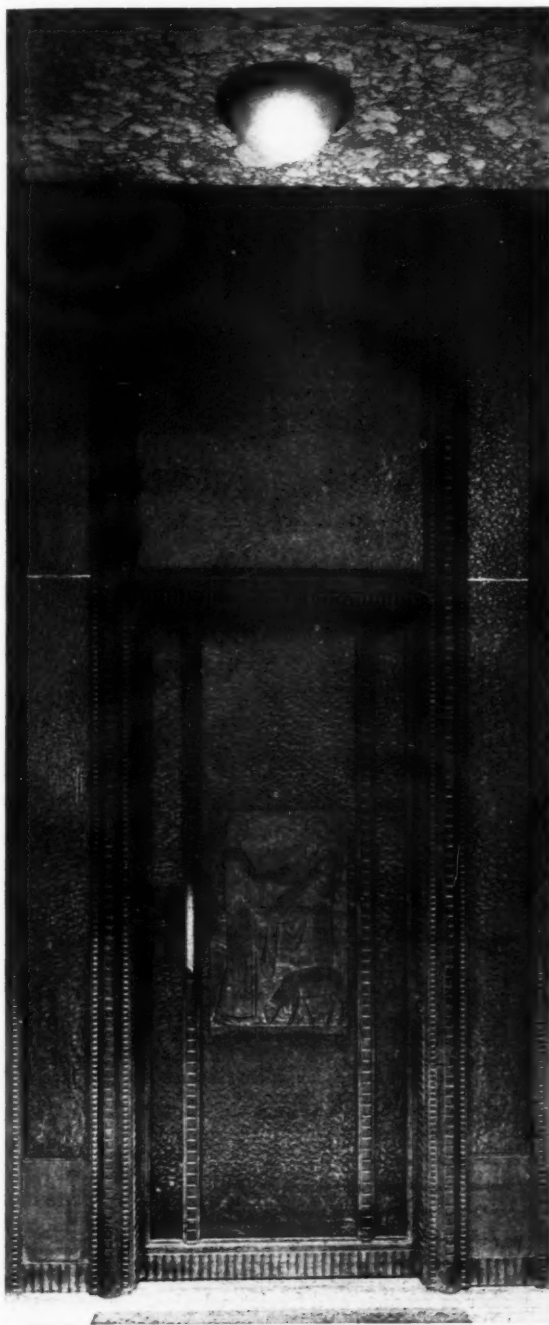
Messrs. A. C. Bang, Copenhagen, Denmark, furriers. By Wittmack and Hvalsø. The entrance and shop front proper are two distinct entities, and yet, by carrying the outline framing the doorway to the height of the shop window beside it, a very complete unity is produced, and a dignity worthy of a centenarian establishment. Note the "private-house" nature of the doorway, emphasized by the recessed porch and the small scale of the inscriptions.



Above, Elliott and Fry, Baker Street, W. By Imrie and Angell. Within this open vestibule a hint of the business is given by the marble-framed portraits. The inner door, itself somewhat like a portrait frame, and the windows flanking it reveal an interior akin to that of an hotel lounge. Portrait photography is an art requiring for its successful practice that the subject should be in a mood of leisure and contentment with himself and his world.



Below, Bookshop in the Tauentzienstrasse, Berlin. By Paul Zucker. The strong curves of the base of this shop front, and the moulded frame enclosing the two narrow windows, are happily proportioned, so that the effect is taut, trim, and of a certain gravity. Inside the principal frame the windows are decoratively outlined, and the centre opening stressed above the transom. The scale unit is supplied by the glazing bars. The woodwork is dark green.



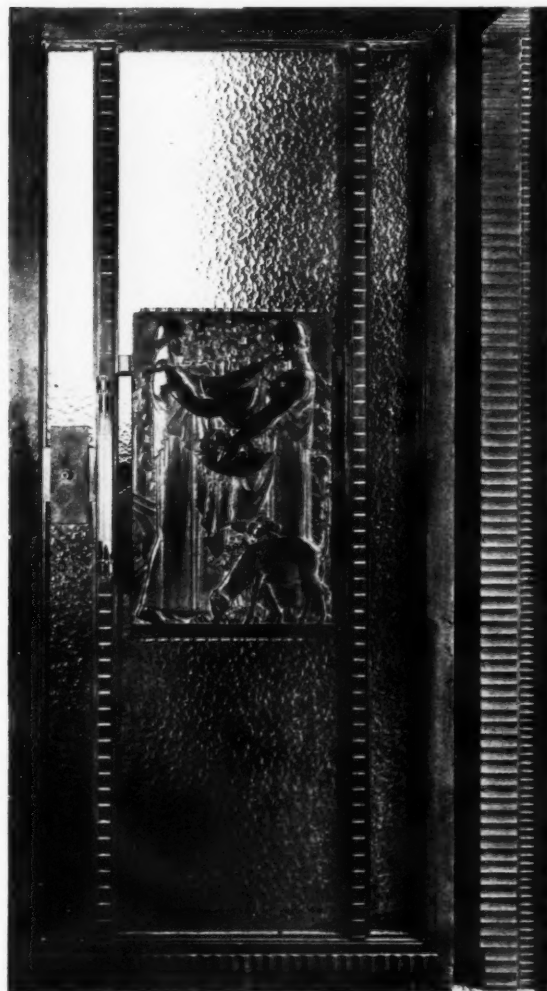
entrance design justify the utmost thought and ingenuity on the part of the designer, both as an independent entity and in reference to the building above and beside it. It must be remembered that the modern shop differs both in its needs and in the available means of meeting them,

Banque Libre, Lyons, France. By Michel Roux Spitz. This door of bronze and glass, set in a surround similarly treated, presents the effect of security combined with novelty and elegance. The symbolic plaque represents "Exchange" between local silk products and agriculture. This entrance is one with no accompanying windows, the rough glass being only incidentally an inlet for light, and primarily part of the setting of the door. Detail on right.

from those of less than a century ago, although space precludes any discussion of the past history of shop-front design or of modern structural details.

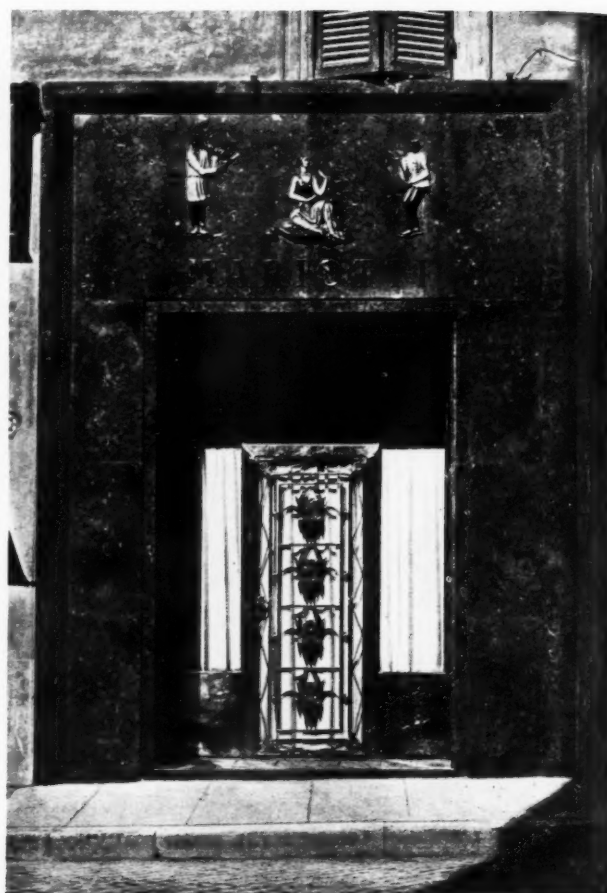
Considerations of the shop front resolve themselves into three chief points. The first principal *raison d'être* is to supply a suitable entrance to the premises; secondly, the name of the firm and the nature of the business must be in evidence; thirdly, arising from this, comes the provision of some method of display. The third of these requirements, whether met by windows or the many kinds of showcases, is an increasingly important branch of shop-front design. The scientific art of salesmanship has become elaborated as psychology is called in in aid of commerce, and art no longer disdains to serve advertisement.

Each type of business and each individual example achieves its ends by different means, but in all good design there must be a sense of unity with itself. Some lay emphasis on the entrance, some on the showcases, some show novelty in methods of announcing the name. Some, by sweeping curves or narrowing or broadening lines, invite clients to enter, others assume an interesting air of mystery, or of candour; some suggest intimacy, and a particular understanding of the needs of individuals, others indicate generous and catholic service for large numbers of persons. Even details of door furniture may hint at variations on the

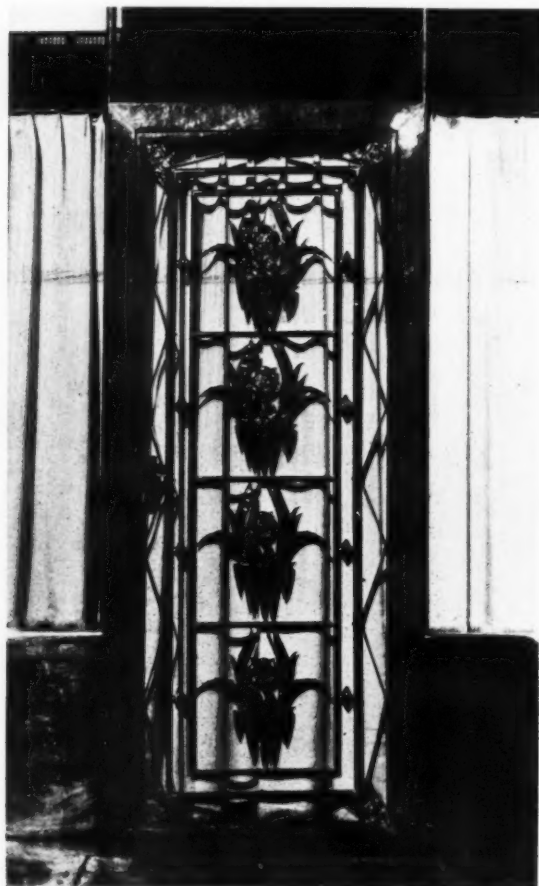


themes of intimacy or broad welcome. The relative importance of entrance, name and display may vary as may the scale and style adopted, but almost always some outline defining or framing the whole is present, to constitute the shop front or the entrance a complete and often independent entity. The surround may sometimes define the whole opening, sometimes more particularly the doorway, or the window, whether having showcase or illuminating function, or both. Sometimes two or more floors are included in the composition, with or without an intervening subsidiary transverse framing line. The absence of any kind of clear definition to the opening produces effects of patchiness, looseness, and indecision, marring the sum total of the scheme.

Banks and newspaper offices are among instances where the first of the three prime needs takes natural precedence. No provision is generally necessary here for the display of commodities, and the interest can be concentrated on the door itself, provided that a suitable place for the name-lettering is supplied as an incident to this. An important detail is the problem of the doors themselves. In private houses doors are more often shut than open; in public and semi-public buildings they are more often open than shut. If, in the latter case, the door forms an essential part of the complete design, then the effect may be spoiled when the door is open. Indeed, in some business premises it is impossible to appraise the entrance front at its true worth except out of business hours. Brief mention must be made of the many types of door in this connection. Restaurant



Mariotti, hairdresser and wigmaker, in the Via del Pozzo, Rome. By Gaetano Rapisardi. Here is a distinctly original decorative "shop sign." The small figures of the lady and the hairdressers are in coloured ware on a plain background of polished, grey marble flecked with black and white. The elaborate copper door, given in large on the left, is given chief decorative position in a slightly raised recess in the otherwise flat composition. And the whole suggests a certain discretion combined with modern luxury.



doors need to be of such a nature that many persons can move in and out at rush hours, with easy entrance, but slightly less easy exit, since leisured and hurried alike must pay their bills. A private-house type of door and doorway suggests a certain exclusiveness unattained by other means, and appropriate to the establishment of a court dressmaker or modiste or a furrier, who is often rather more a specialist consultant than an ordinary shopkeeper. A bank door must have some means of effecting security, and should also create such an impression. The same applies to some extent to a jeweller's door. Such a shop front lends itself naturally to showcase treatment as a whole. Variations on some form of strong-box or casket scheme may hint at the value of the wares, besides providing apparent and actual security for them. At the same time the beauty of gems and precious metals must be displayed in a suitable setting, assisted by appropriate disposition of natural or artificial lighting.

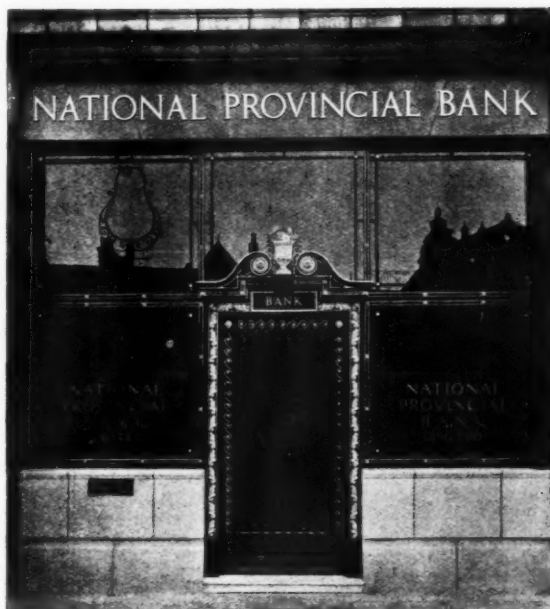
The lighting of shop windows and showcases is a part of the whole question not always fully appreciated. It includes consideration of possible reflection of objects



Skandinavisk Grammophon, Copenhagen, Denmark. By Paul Baumann. This shop front includes two sets of windows, one above the other, not simply the show windows. Apparently one of the special requirements was ample space for conspicuous lettering. This and the street numbers are in projecting panels.



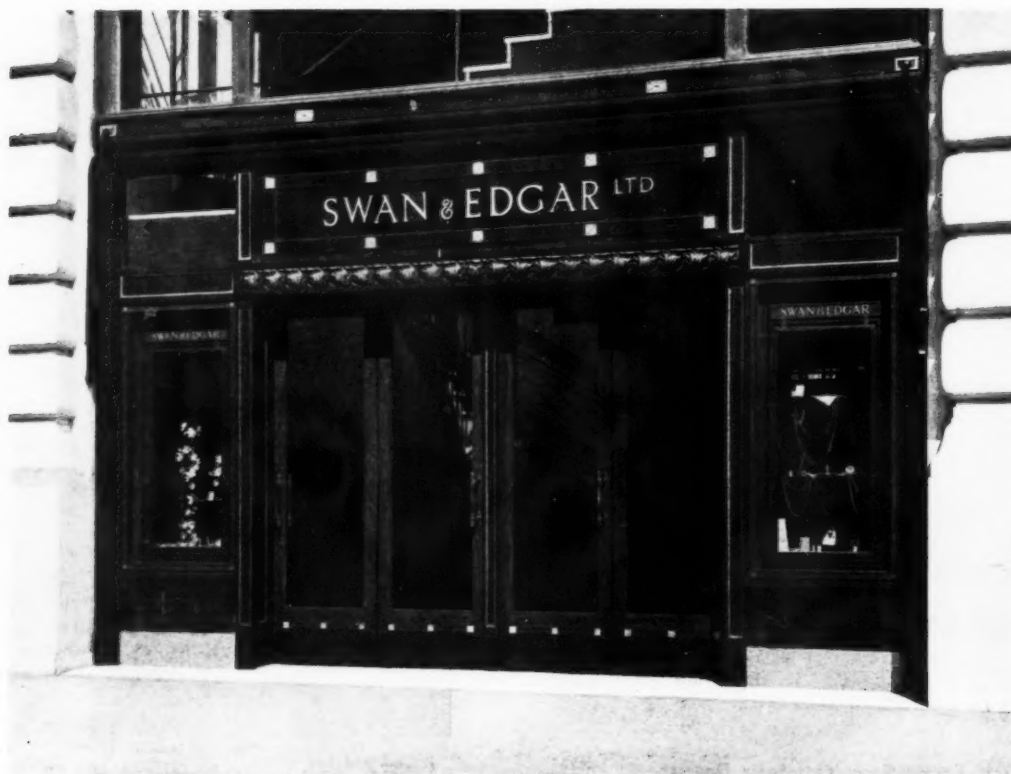
Gustav Nebehay, Vienna. By Professor Josef Hoffmann. The treatment of this entrance is comparable with that of the Chemiserie Gilmondré, which is illustrated below. The sides of the doorway itself are lined with showcases, which attract the notice of the passer-by without seriously incommoding the width of the entrance.



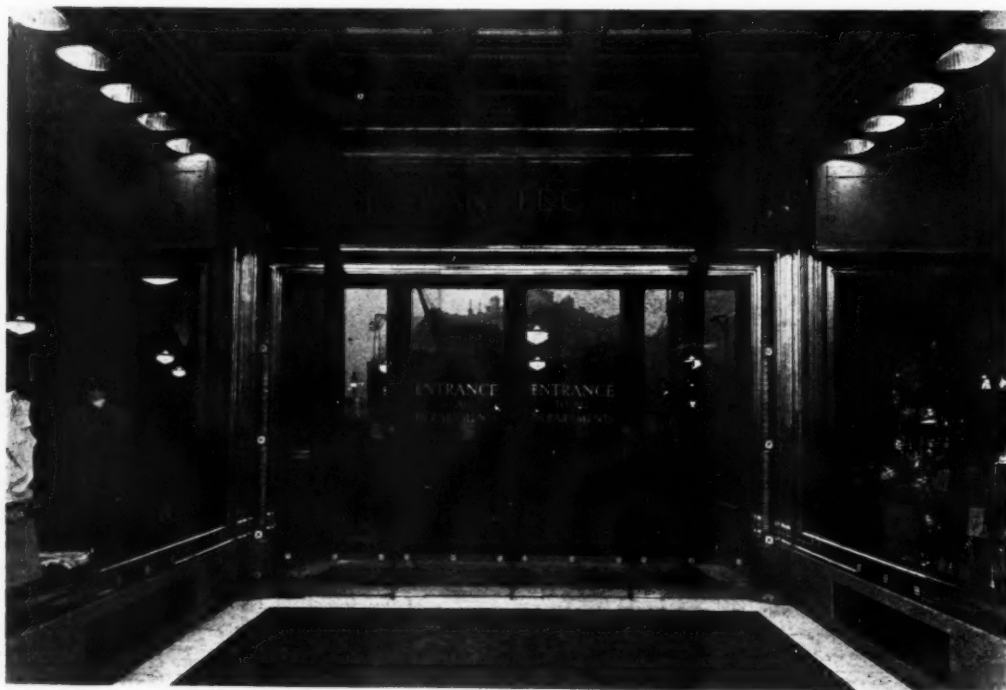
National Provincial Bank, Lewisham. By Palmer and Holden. Here the single door is a definite part of the whole design, but since its principal function is to act as a fortified fence at night, the surround and the crowning adornment lack no vital portion of the composition when the entrance door is open.



Chemiserie Gilmondré, rue de Rivoli, Paris. By Eck. On this corner shop front the actual entrance is perfectly plain, while the plan supplies a distinction greatly augmented by the originality of the oval showcases. A touch of discernment and imagination is seen also in the way the lettering curves.

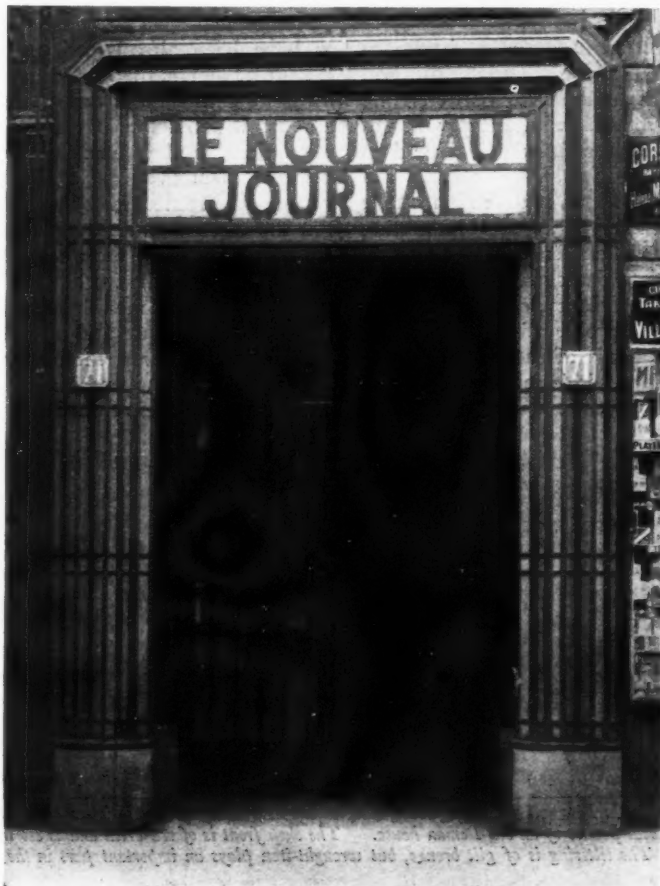


Swan and Edgar, Piccadilly. The building by J. J. Joass; the shop windows by Louis Llanc. Here is an example from a new London shop building. The entrance has a double set of doors, there are elegant little showcases as part of the flat composition, and the name is reiterated on different scales. The fact that the entrance front has to act also as a lighting place for the interior detracts somewhat from the general effect of a group of simple but pleasing parts. In the Piccadilly Circus entrance (below) the difficulty presented in the other is absent. The coffered ceiling, by shutting off the upper parts, concentrates attention upon the entrance. The showcases form a persuasive avenue to the doors, and the fragmentary decoration on their simple frames sounds a prelude to the slightly greater stress on decoration round the door frames. Lighting, inside and outside the showcases, is made part of the whole scheme.

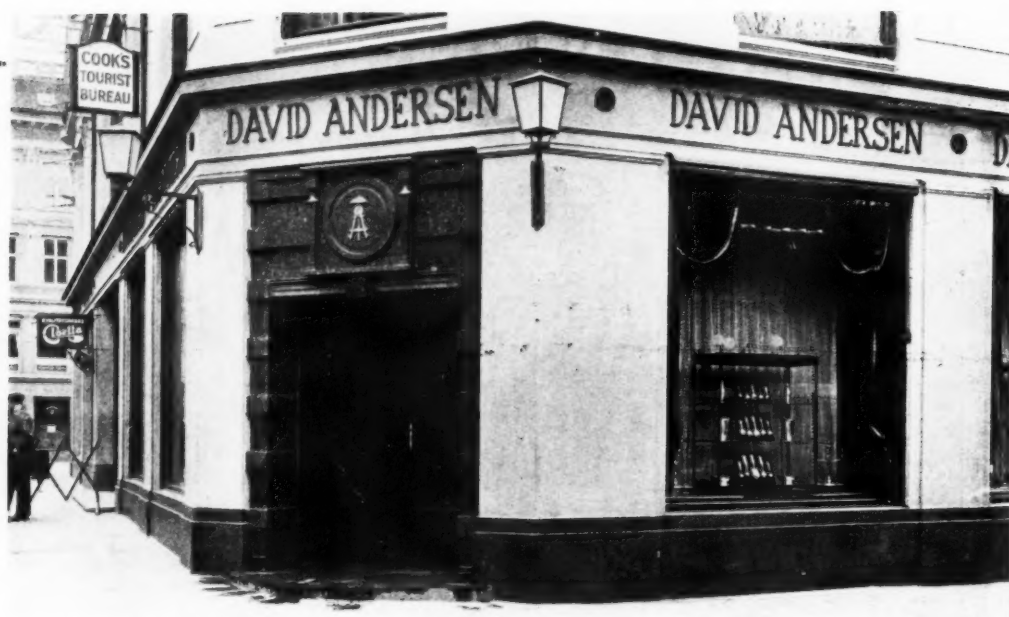




Above, Glasgow Herald London Office, Fleet Street, E.C. By Percy Tubbs, Son and Duncan. This front suggests a newspaper poster done in marble and metal. Utilitarian points, such as the door, grille, lettering, and figures, play a rôle in the decorative scheme, while every piece of decoration has meaning. The Scottish thistle, draped on the plain marble and framing the lettering, is repeated unobtrusively on the grilles to the door and stallboard.



Another newspaper office entrance, that of Le Nouveau Journal, Rue de la République, Lyons, France. By M. Trévoux, architect. The simplicity and directness of the straight lines of the doorway are made interesting principally by repetition. The double-curved scroll motif in the centre throws up the straight lines, but loses its full value when one or both doors are open. The same applies to the stepped inverted pyramid above. Straight lines are also emphasized in the treatment of the name lettering.



A jeweller's shop in Egertorvet, Oslo, Norway. By Bjercke and Eliassen. This Norwegian example treats the corner entrance as the chief centre of importance. Security is suggested by the treatment of the double doors, but the curves and rosettes mitigate the severity of the marble and metal. The windows are simple, giving opportunity for the actual exposition of wares to provide the only decorative effect, at a level best suited to their nature.

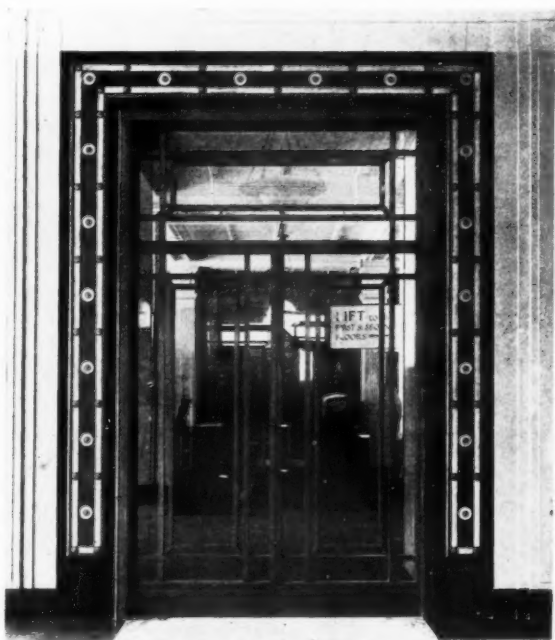
outside, as well as the illumination of those within. It is sometimes considerably complicated by the need for providing light not only for the objects in the window, but also for the shop behind, which, while the reasonable use for windows in ordinary circumstances, is but a subsidiary function of the modern shop window. Such double function in a shop window often necessitates the lower portion being shut off by a screen or background, and the upper part of the glazing transmitting light to the shop. In these days of metal and expanses of plate glass, shop windows can no longer count upon the pleasant contribution made formerly by the scale of small panes and interesting glazing-bars, save where such effects are deliberately contrived. Recent work in plate glass shows, however, that interest and beauty, as well as efficiency, can be produced when real study is made of the problem in hand. Apart from the windows, the many kinds of showcase, inserted into angles or set alone in island isolation, or applied to structural portions of the façade, are a means of giving

interest and variety. The actual entrance door itself may be turned to uses of showmanship when revealing the interior of the shop.

Alongside of such principal and subsidiary considerations as have been already briefly enumerated in regard to shop-front design, there are other points, such as ventilation, fitting of shutters and sunblinds, accessibility for cleaning and for window-dressing, as well as the question of local regulations, and a host of lesser problems which may present themselves in different circumstances. Very various are the methods by which the problems may be met, but the three chief needs are almost invariably the same, whatever the kind of shop, and whether it be situated in one of the capitals of the world or in a village street. Of those three factors mentioned the most significant today is usually that of the adequate and attractive display of goods. In some cases, however, merchants of discernment rely for publicity upon the architectural quality and distinctive character of the shop front itself.



Giusti's sportswear business in the Piazza Fontana di Trevi, Rome. By Mario Loretì. This is an extremely curious example of a shop adapted within a medieval portico of an old Roman house. The shop front is of red brick and is set in a plasterwork surround of a warm yellow colour. The lettering is of gilt bronze, but wrought-iron plays an important part in the design of the windows.



Messrs. Marshall and Snelgrove, Oxford Street, W. By Gibson and Gordon. Each of the two doors is a complete unit in itself, though they both bear close relation to the fanlight above and to the decorative portion of the door frame and surround. The bronze panel below the glass is also associated with the panel on the outer flat pilasters in a manner which produces a satisfactory sense of unity in the composition.



In this exquisite little draper's shop front in the Corso Vittorio Emanuele, Milan (by Dr. Giulio Magistretti), two kinds of marble have been used. The framework of jambs, architrave, broken pediment, and suspended archivolt are of Siena marble, while the background is formed of veined Serravezza. The handles to the entrance doors, which follow the curve of the glazing-bars, should be particularly noted.

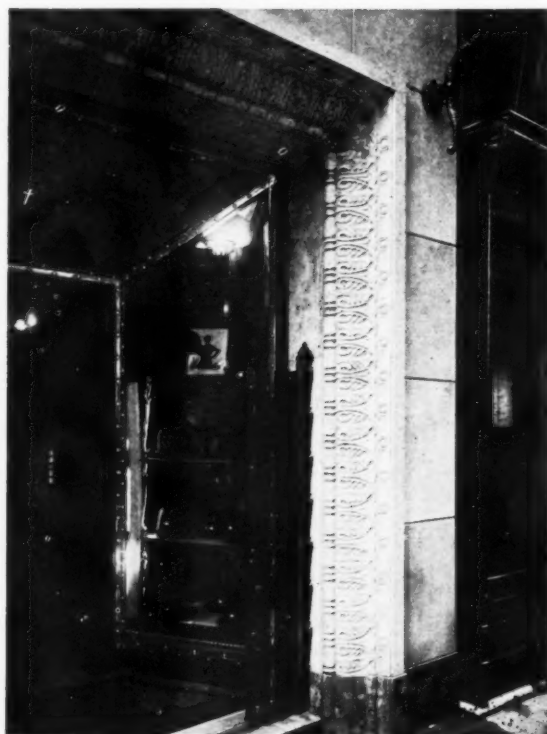


Sisson's Café, Southport. By Haskins. This shop front is independent of any building above. Being situated beneath the roof of a covered way there is no need to provide for sunblinds, but the upper portion has to be completely glazed, so as to admit all possible light. This gives a distinctive character to the whole. The methods of ventilation are given a certain decorative value.



F. Fabrizi, Via Convestite, Rome. By M. de Renzi. Above, the façade, which is in white polished Trani stone, with a plinth of brown marble; the window frames are brass, and the doors of carved walnut. The squareness of the opening is to some extent relieved by the weight of the stone above it in contrast with the comparative slenderness of the supporting masses. A sense of composition is introduced by the placing of the bronze lamps, lettering, and grille, this last being picked out with studs of turquoise enamel.

Below, left, the interior of the shop, showing the carved walnut doors, the black and yellow silk panels in the windows, the cream stucco ornament on the ceiling, and the polished mahogany furniture. Right, a detail of the façade, showing the carving of the Trani stone and its brown marble plinth. The convergence of the showcases towards the doors above, as well as on the sides, forms an interesting reconciliation between the conflicting shapes of the inner and outer doorways.





Above—an interesting early nineteenth-century shop in Eastcheap, E.C. The balance of its parts, the appearance of stability, and a bold, but not blatant, decorative element make up an eminently satisfactory whole. The limitations imposed by the absence of steel girders, plate glass, and other modern inventions are to a large extent responsible for the reposeful efficiency of this entrance front, where a private entrance as well as a shop door had to be considered.

Below, Knobloch's Successors, Vienna. By Professor O. Prutscher. This furniture shop door strikes a note of modernity appropriate to an up-to-date shop of the kind. Lighting has not been given the amount of attention accorded in some other cases, and the inscription is a little crowded on the wide piers. Interest accordingly centres on the ironwork, whose intricacies are steadied by the vertical lines of channelling and by the straight lines of the doorway.



A jeweller's shop front in the Piazza di S. Giuseppe, Milan. The jambs are built up of large slabs of Cipollino marble. The door and fanlight are of bronze and wrought iron, the latter being set in a surround of beaten copper. The lintel on which the business of the firm is described is also of copper.



A confectioner's shop in the Corso Umberto, Rome. By Vinallia. The stone of which this succulent-looking little shop front is constructed is fawn-coloured, and is finished in a medium polish. The lunette of soft white stone has the lightness of a meringue. Note the peculiar window-boxes. Each contains a single box plant.



Braendli e C., Corso Umberto, Rome. By Mario de Renzi. This decorator's entrance shows the originality of which Rome is not afraid, though the effective use of inscriptions and figures is a legacy from the days of the triumphal arch. The wrought-iron lanterns are attractive incidents, and, together with the grille above the door, give completeness and weight to the airy lines of the whole. The bronze lettering on a veined yellow marble tablet is distinctive.

THE DRAPED WINDOW

[BY BASIL IONIDES]

IT is a peculiar weakness of the London shop front that it makes so little use of pelmets and of decorative draperies generally. The number of shop fronts in which one sees a pelmet worthy of the merchandise displayed is very small indeed. It is difficult to think of an adequate reason for a great decorative opportunity being so generally missed. No doubt many of the specialists who design the shop windows are both unimaginative and unenterprising; it is quite a common thing to see a London street composed of various shop fronts in which are displayed ties, cakes, underwear, pearls, trunks, sausages, and toilet requisites, and upon looking more closely one will notice that all the shop fronts are exactly alike; it seems as though it was too much trouble for the majority of the designers to think out the problem anew each time. It was probably found a good deal easier to do "as before with a slight variation," but the transition from pearls to sausages is not a slight one, and it is possible to urge that the shop-front designer has fallen short of his obligations if he shows himself insensitive to the difference that separates his goods from those in the shop next door.

It is sometimes objected that valances and pelmets tend to reduce the effective glass area of the shop front and so darken the shop during daylight hours. Against this must be set the great facility with which they lend themselves to effective flood-lighting of the interior of the shop window.

With regard to the obstruction of daylight, this objection can easily be reduced by hanging the pelmet from a cross-bar which may be of clear glass, for unless the window is exceptionally deep, the pelmet need not necessarily be hung at the very top. It is possible to see the whole contents of even quite a low window from the top of a passing bus if it is not set back too deep from the line of the shop front. Where this method is adopted and a pelmet hung half-way up the window, one may shape the top of the pelmet as well as the bottom. It also becomes all the more important to pay very great regard to the choice and disposition of the material of which it is made. Among the few pelmets that one sees used today there is an astonishing lack of variety, which is made all the more apparent by an economy of material for which there can be little need. Many beautiful silks and velvets are available, and yet most pelmets seem to be made of a nondescript fawn-coloured cloth entirely devoid of charm, which may or may not be trimmed with string-coloured braids and cotton tassels. There need be no fear that any colour used in a pelmet will distract the eye from the goods shown in the window, and if the neutral tints that are so popular are chosen with an eye to this possibility, they certainly betray an entirely groundless fear. The pelmet, even if it is hung half-way down the window, is too far from the goods to



This dressmaking shop, by Oskar Kaufmann, is a remarkably complete whole, and the pelmets play an important part in the scheme, as they really do form part of the architecture and are essential to it.

compete with them in interest, and it is fulfilling its function all the better if it attracts the eye of the shopper by means of an unexpected touch of colour.

The form of the pelmet and the degree of elaboration that is given to it must always depend upon the design of the window, but it is even more important that it should pay due regard to the nature of the goods to be displayed. In an elegant dress shop, for example, a light rococo touch would be charming and appropriate. The pelmet in such a shop should be made of silk or satin and braided, fringed, and tasselled as delicately as you please; and a boot shop might very well have a leather pelmet with cut edges and blind or coloured tooling. A pelmet made of this material would doubtless have to be designed with particular care. To the pelmet of a man's shop might be imparted some of the severity of the suitings spread out below. But why—a shopkeeper might ask—go to all this trouble to provide what is only a setting for the contents of the window? One often hears it said that people do not notice these little things. To this there are two answers: the first is that the majority of people are unconsciously affected by surrounding objects in a way that they would hesitate to acknowledge, even if it were pointed out to them by more sensitive and more observant persons; the second answer is that the ultra-critical who pay regard to decorative details are not voicing an opinion of their own, but are expressing in a slightly exaggerated form the feelings of the majority of people.

In designing a pelmet it should always be borne in mind that it is not a piece of interior decoration, properly speaking, and that it is seen as a part of the façade of the building. This fact is particularly important in dealing with cording, fringing, and other trimmings. Fringes and tassels should always err on the side of weight and importance. Where the pelmet is draped it is a good thing to have long cords from it; with a flat one this is, of course, impossible. It is much easier to make a pelmet look thin and insufficient than to make it cumbersome. Occasionally, materials such as muslin and lace chiffon have been used to form pelmets

and valances, and though made in this way they have been able to soften the hardness of a framing, they give the appearance of being temporary only. In addition, of course, they add an essentially feminine touch to the shop window. Pelmets of a heavier kind could be made out of wood or metal painted in scroll-work or arabesques, and to these it would be possible to give a strong architectural character. Glass is also a possible material; I have recently designed pelmet-like finishings of glass for a shop where a great deal of daylight is needed, and where at night the lighting behind the window is unusually pleasant in appearance. One sometimes sees pelmets hung down the sides of the window, as at Maple's shop in Tottenham Court Road, London, but these side pieces are seldom successful; they are apt to produce a depressing effect and they also mask the contents of the window more than is desirable.

The pelmet would seem to offer a very special opportunity to the owner of the multiple shop, for it enables him to give to his various establishments a uniform note which he might possibly be unable to impose upon their architecture. A pelmet of individual colour or design with a device or monogram worked into it would make a cheap and highly effective piece of uniform window equipment. From every point of view its advantages are so many that the minor troubles which beset it seem well worth facing. Pelmets sometimes may be badly affected by condensation, and if the window is one with a south aspect there may, of course, be danger of bleaching by the sun. Where the pelmets are not equipped with a fringe and tassels the sun may also cause them to curl up at the edges, but this difficulty is one which ought to be overcome by good workmanship. The pelmet is capable of such a variety of expressions that it is essential to place its design in capable hands. It should preferably be carried out by the architect of the building itself. In producing it the architect should bear in mind only the design of the building and the nature of the merchandise to be displayed in the window, and should put all the previous pelmets of history entirely out of his mind.



This Italian decorator's shop in the Corso Vittorio Emanuele, Rome (by Marcello Piacentini), shows how curiously neglected the pelmets are in England. Nowhere can one find any here with such carefully designed decorations. The masonry surround is of light-coloured Subiaco stone, with a wooden architrave.



These windows in the Krausenstrasse, Berlin, have draped curtains to take the place of pelmets. This is an extremely distinguished method if one can afford to lose the light so shut out. The curtains may be lowered at night.



Left, this little nineteenth-century shop in Maddox Street, W. has in its window a decorated pelmet of damask that suits the goods shown and gives an air of exclusiveness to a small and unpretentious window. It is done by good proportion and graceful design. Right, this small shop front in one of the arches of Norman Shaw's Piccadilly Hotel, W., has a window that has no artistic or display value in itself, but its added pelmet gives it a character that makes it dominate all its neighbours.



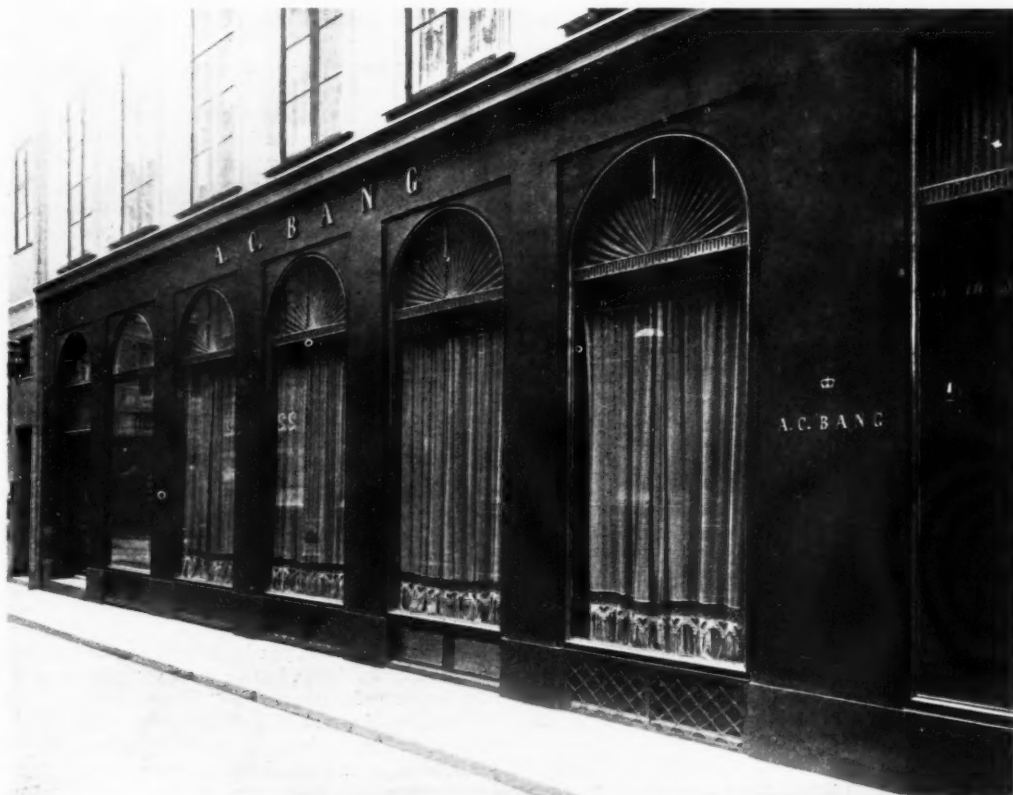
A dressmaker's window in Knightsbridge, W. Very similar in design to that in the Mary Nash front, but different in proportion, this pelmet fulfils a totally different rôle. It does not predominate, but only frames the display.



Messrs. Meaker's, Piccadilly. By Bower and Gibbs, in collaboration with Murray Adams-Aclon. These small narrow pelmets fitted into this Italian Renaissance front certainly lend character to the design. They would, however, have been more useful if they had been made of better material, which would not show the crevices.



Charming in themselves and charming in colour, the pelmets in Atkinson's new scent shop in Bond Street, W. (by Vincent Harris) bear no intimate relationship to the windows.



Messrs. A. C. Bang's fur shop, Copenhagen, Denmark. By Wittmack and Hvalsö. It has its windows treated in the manner of a private house, with gathered gauze in the lunettes and lace-edged gauze curtains below.

THE REGISTRATION BILL

WHAT IS ARCHITECTURE?

A memorandum was submitted by Mr. W. Forbes Campbell, President of the Association of Architects and Surveyors, to the Select Committee of the House of Commons which is considering the Architects (Registration) Bill.

At the previous sitting the committee requested Mr. Campbell to prepare a memorandum in regard to the qualifications necessary for membership of the Association, together with particulars as to the method of selection and election of members.

Mr. Campbell's memorandum stated that the Association was founded and incorporated in September 1925; the work of organization of administrative services, etc., occupied several months; and the work rendered necessary by the Architects Registration Bill has considerably hampered the Association's activities in other directions, more especially in regard to educational matters and examination schemes. However, time has been found to form a committee to advise the Council of the Association on the latter matters, and schemes formulated by this committee are nearing completion. Pending the completion of this work, it was deemed necessary to establish a system whereby membership should be confined to persons whose experience, backed by credentials, provided irrefutable proof of their qualifications to practise in the professions of an architect and/or surveyor. In furtherance of this decision, an Applications Board was set up, and the procedure is hereinafter indicated.

There are two degrees of membership, i.e. Fellows and Associates, which are subdivided so as to cover each of the three main sections of the professions, viz.:

- (a) Architects,
- (b) Surveyors (land and building), and
- (c) Quantity surveyors;

in addition there is another grade of membership for "Registered Students."

Qualifications for Membership. Fellows. Applicants must be over the age of thirty and have been in practice or held an official position for a period of at least seven years, and must be otherwise able to satisfy the Council of their qualifications and experience.

Associates. Applicants must be over the age of twenty-one and have been in practice or held a responsible position with a qualified practitioner for a period of at least four years, and must be able to satisfy the Council of their qualifications and experience.

Registered Students. Applicants must be over the age of sixteen, have obtained a standard of general education equivalent to the Oxford and Cambridge Local Examinations or other approved examinations, and

(a) be attending a recognized technical institute or school of architecture or surveying;

(b) be an articulated pupil or assistant with a *bona fide* practitioner and at the same time be taking a course of instruction in professional subjects.

An application for election to membership is normally sent to the general secretary. On receipt of an application a form is dispatched to the applicant for completion and return. Such a form, properly completed, contains the following information:

(1) The grade of membership sought, i.e. Fellow, Associate, or Registered Student.

(2) The branch of membership sought, i.e. (a) Architect, or (b) Surveyor, or (c) Quantity surveyor.

(3) The applicant's full name.

(4) " " residential address.

(5) " " address of business.

(6) " " date of birth.

(7) Particulars of education.

(8) " " articles and training.

(9) " " technical education.

(10) " " technical examinations passed.

(11) " " actual experience.

(12) Profession practised by applicant.

(13) If in practice on own account and how long.

(14) Nature of any other business or profession (if any).

(15) If employee—name and address of employer.

(16) If a member of any other organization, giving full particulars, including degrees held and examinations passed.

In addition, the applicant must forward plans and specifications, vouched for as being his own work, and must produce two references from architects or surveyors (as the case may be) in regard to his qualifications to practise and general character.

Preliminary investigations are then made by the general secretary; references are taken up, and a local correspondent (a member of the Association), if available, is asked to submit a report in regard to the applicant.

The application of the candidate is then brought before the Applications Board, who carefully consider same, and the candidate's practical work is examined. The Board, when satisfied with the qualifications and *bona fides* of the applicant, proceeds to elect him under the appropriate heading, and he is designated accordingly. Where doubt exists, the applicant is asked for further particulars; if he resides in or near London he is invited to present himself at the next sitting of the Board, or if he lives at a distance a senior member of the Association in the locality is requested to interview the applicant and to report. Arrangements have also been made whereby an applicant who has been rejected can, on appeal, submit his case to the Executive Committee and, if necessary, to the Council for a final decision.

Reference has been made herein to the Board which decides applicants' eligibility, or otherwise, for membership. The Board is drawn from a panel of fully-qualified men, and at each meeting one or more, usually two, representatives of each of the branches of the allied professions, i.e. an architect, a surveyor, and a quantity surveyor (in addition to the chairman) are in attendance. Let it be said that many members of the older bodies, principally the R.I.B.A., have shown the greatest courtesy in sending testimonials and answering inquiries in regard to applicants in their employ or otherwise known to them, and permitting plans and drawings, executed by applicants, to be sent out of their offices for the Board's inspection.

The result of the system adopted has proved highly satisfactory in practice. The careful investigation into an applicant's *bona fides* has been favourably commented upon by independent and impartial persons. In this respect an extract from a letter received from a distinguished architect, a Fellow of the Royal Institute of British Architects holding a very important Government appointment abroad, may be cited. He says: "May I be permitted to express satisfaction that you are making careful inquiry. Some years ago I protested against the ease with which local applicants could enter all sorts of societies, and not necessarily architectural ones. There did not appear to me to be the same amount of investigation as would be made in the case of English applicants."

Sir A. Hopkinson asked Mr. Campbell for the Association's Memorandum of Association. He desired to know if it contained the names of the subscribers.

Mr. Campbell said he did not expect to be asked for that.

Sir A. Hopkinson: Has your Association made any provision for architectural education?—Certainly.

Sir A. Hopkinson: Where?—We are not at the stage yet of stating that.

Sir A. Hopkinson: I want to know where the classes are being held.—We have no regular classes.

And no lectures?—No.

As far as you know, you have no classes and no lectures?—We have no specific classes, but we are making thorough investigation into the state of matters.

Sir A. Hopkinson: I wanted to know how much you knew about architectural education. At present you are doing nothing?—

Mr. Campbell: I would not say that. I say that we have been investigating it.

Sir M. McDonald: Of course, the Association has only been in existence eighteen months, and that is why they have not perhaps got on their feet.

Sir A. Hopkinson: I am only asking for information.

The Chairman (to Sir M. McDonald): You must allow Sir Alfred to ask his questions in his own way. We cannot have members of the committee suggesting excuses or anything else.

Mr. Campbell said he felt sure that Sir Alfred was so interested in the education of architects that he would like to give him every opportunity of asking questions.

Sir A. Hopkinson: What are your qualifications for membership?

Mr. Campbell: At the present moment there is an admission fee and there is varied investigation into every particular applicant.

Do you know what the schools are in which architectural instruction is given at the present time in Scotland and England?

—In Glasgow there is, for instance, the Royal Technical School. I do not know a great deal about the leading schools in England.

Sir A. Hopkinson: What do you know of the London schools and colleges?

Mr. Campbell did not reply, but, in answer to a further question as to what an architect was, he said that primarily an architect was responsible for the design and construction of a building.

Are you an architect?—No, I am a quantity surveyor.

Will you say that anybody who is responsible for the designs of a building and is responsible for seeing that it is properly erected is an architect?—Provided he has the necessary qualifications.

How do you find those out?—By means of examination or tests of a practical nature. As far as my Association is concerned we have endeavoured to investigate what the work done by the various practitioners is.

What about a man who designs and erects a bridge? Is he an architect?—A bridge is not a building.

You would not say that Waterloo Bridge is not a building?—No, a bridge is a civil engineer's job.

Suppose a man erects a cotton mill and designs the exterior of it, and then an engineer puts in the gear and machinery, is he an architect?—In that specific way he is a factory architect.

Suppose an engineer was chosen to go on your register he would be deprived of charging any fees under Clause 12. You have just told us that the designer of a stone building is an architect.

Mr. Campbell: In the one case he would be entitled to charge fees as an architect, and in the other as an engineer.

Sir A. Hopkinson: Under the Act he would not be able to charge anything for the building, so really the effect of the clause would be that an engineer who designs a mill or even a mill lodge and also supplied the machinery will not be able to charge for the work as regards design and superintending the building.

Mr. Campbell: Certainly not as an architect.

In answer to Dr. Watts, Mr. Campbell said that in regard to examinations his Council had decided that there was to be no rush in evolving a scheme for education, as they considered it was necessary to investigate the matter.

Dr. Watts: Do you not think the Royal Institute could have done much more in regard to education than your Association?—The Institute has been in existence for a long time, and we have only been in existence for eighteen months. We do not want to have a system of cram.

Do you not agree that if architects are to be registered that the proper society in this country to have control would be the Institute?—I have already said I consider it wrong for any body to be the sole governing registration authority.

Do you think your Association should have it?—No, there should be representatives from the various societies.

Dr. Watts: You do not think they are the proper people?—I certainly think they are not.

Sir M. McDonald: There seems to be some little difficulty about the definition of architecture. Do you still say that all buildings of the type of Waterloo Bridge should be excluded from architecture?—More or less. I consider bridges are the work of a civil engineer. If it comes to the more specific decoration the assistance of an architect would be called in.

Would you debar civil engineers who put up bridges and railway stations from recovering their fees?—No.

Would you debar any engineer recovering fees for anything that

would be regarded by other people as architecture?—Not if he is qualified.

You would impose a double qualification on civil engineers? You would make him pass as a civil engineer and as an architect?—If he wanted to work his practice in both these spheres, yes.

Mr. Hirst: What particular purpose is being served by the formation of your Association in view of the existence of so old an institution as the R.I.B.A.?

Mr. Campbell: Our Association is the first which has members from the different professions, that is to say, we have architects and surveyors. There is every prospect of the development of the allied professions by listening to the voice of various angles instead of having the isolated view of a purely architectural decision on a point. It was considered that by having all the various allied professions together at a common council table we would be able to arrive at firm decisions in connection with the problems of architecture and the allied professions.

Mr. Hirst said he wanted to find out why this Association was necessary. He was not satisfied yet that reasonable evidence had been given on that point.

Mr. Tasker: Could not you accept the definition of an architect as being a skilled professor in the art of building whose business it is to prepare plans which simplify the erection of the building?—That is quite a fair definition.

Would not that be a fair definition to apply to the engineer?—It is a matter that should be carefully investigated.

Col. Moore: Are the members of your Council selected because they are known to practise their professions at the moment?—Yes.

There are no further tests?—No.

The Chairman asked Mr. Campbell to supply a printed list of his Association's membership. They had asked the same from the R.I.B.A. The committee would also like to have copies of balance-sheets, copies of any journals published, and any other publications they might have, as well as statistics as to the architect membership.

Mr. Campbell said his Association was quite willing to give all possible information to the committee, but they did not want it broadcast.

Mr. Bignall, chairman of the Association's Board of Architectural Studies was then examined.

Sir A. Hopkinson: Have you any relationship with any of the schools of architecture?—Not at the moment, because we are still drawing up our scheme of examinations.

Can you tell us the name of any well-known architects who have joined in framing the scheme?—Mr. Timball, city architect at Crewe.

Have you the name of any architect who is known in the architectural profession or in the artistic world?—Mr. Bignall did not reply.

Sir A. Hopkinson: You would rather not answer that question?—We have in the composition of the Board men connected with education.

Sir A. Hopkinson: I only want to know whether on this Board you have the name of any architect of distinction?—Only the members of this Society.

Does that mean that if they are members of your Association they cannot be distinguished architects?—Not at all. We have tried to meet the case by asking representatives from each section.

Mr. Harry John Hatley, of the Incorporated Society of Auctioneers and Landed Property Agents, who was next heard, agreed with the principle and the necessity of registration in the case of architects, and examined various clauses of the Bill in the light of the Society's views on the Bill.

Taking Clause 2, the witness said this clause interpreted Council as being the Royal Institute of British Architects. If this stood, all the functions of the Council which affected the public and many other architectural societies would be vested in one society. That would not be either just or fair. His Society agreed with the amendments provided by the Incorporated Society of Architects and Surveyors that the Council should be constituted in the manner prescribed in the third schedule as set out by them. In

the case of Clause 5, his Society considered it should be ensured that no qualified architect practising *bona fide* as an architect should be debarred from registration by reason of his being associated with other business or profession alien thereto. Unless Sub-clause (2) was widened an architect practising in a small town as a general practitioner might be ruled by the Admission Committee as unfit for registration. They suggested the following new clause: "Nothing in this Act contained shall authorize the Admission Committee to refuse registration on the ground that an applicant although practising as a *bona fide* architect is also associated with other businesses or professions allied thereto, and further, before the Admission Committee decide that a person is not entitled to registration they shall give such person an opportunity of appearing before them and stating his case." His Society felt that any architect member having prior to, not after, the passing of the Act satisfied his Society as to his qualifications for joining his Society and that he was a *bona fide* practising architect, should be in itself sufficient to admit him for registration without questions being raised under Sub-clause (2).

His Society considered that the Admission Committee should not solely consist of representatives of one architectural body, but should be strengthened, and agreed with the amendment proposed by the Incorporated Society of Architects and Surveyors.

In regard to Clause 10, his Society favoured a less costly means of appeal and power to appear before the Council and then proceeding to the High Court. As to the use of titles, the witness said that an applicant for registration might have an appeal pending against the decision of the Admission Committee, and as the clause stood he might be prevented from practising for a year. This was not reasonable. As to the proviso in favour of local authorities per persons performing acts or operations in connection with the construction of buildings, this seemed to the Society to nullify the objects of the Act, because it allowed local authorities to leave to unqualified men the important work of passing plans for houses and other buildings and improvements, and also to leave unregistered, and perhaps unqualified, persons to continue to act as architects.

The committee adjourned.

ANNOUNCEMENTS

Messrs. Lander and Tanner have moved to 181 Handside Lane, Welwyn Garden City, Herts.

Mr. Arnold Silcock, A.R.I.B.A., has moved his offices to 97 Jermyn Street, St. James's, S.W.1. Telephone: Gerrard 6902.

Messrs. Eiloart, Son and Inman, architects, have moved to 40 Chancery Lane, London, W.C.2. Telephone: Holborn 0041 and 0045.

The directors of the Midland Bank, Limited, have the pleasure to announce that they have elected Sir Harry McGowan, K.B.E., to a seat at their Board.

Messrs. A. Marshall Mackenzie and Son, architects, have moved their offices from 75 Victoria Street to 39a Maddox Street, London, W.1. Telephone: Ambassador 9720.

The watercolour perspective drawing of the buildings for the Friends' College in China, designed by Mr. Arnold Silcock, A.R.I.B.A., has been sold, as the result of being exhibited at the Royal Academy. The artist was Mr. H. L. G. Pilkington.

The partnership between Mr. Herbert A. Welch, F.R.I.B.A., and Mr. H. Clifford Hollis, A.R.J.B.A., has been dissolved. Mr. Welch will continue to carry on his practice at 7 New Square, Lincoln's Inn, W.C., as hitherto, and Mr. Hollis will practise in future from 53 Great Marlborough Street, Regent Street, W.1.

The London Association of Master Stone Masons made an offer to the Grand Lodge through their architects, Messrs. H. V. Ashley and Winton Newman, F.F.R.I.B.A., to provide the foundation

stone of the Masonic Peace Memorial, masoned ready for the carver. This offer has been accepted, and most members of the Association are taking part in the working of the stone.

COMPETITION CALENDAR

The conditions of the following competitions have been received by the R.I.B.A.

June 30. Designs for the planning of the Civic Centre, Birmingham. Assessor, Mr. H. V. Lanchester, F.R.I.B.A. Premium of £1,000 to the design placed first, and a further sum not exceeding £1,000 divided between the authors of other approved designs. Particulars from Mr. Herbert H. Humphries, M.Inst.C.E., City Engineer and Surveyor. Deposit £1 1s., which will be returned after the receipt of a design or the return of the documents supplied.

June 30. New school for 1,000 boys for the Governors of the Bradford Grammar School. Premiums, £300, £200, and £100. Assessor, Mr. Arnold Mitchell, F.R.I.B.A. Particulars and plan of site from Mr. W. Brear, Secretary, Grammar School, Bradford, Yorks. Deposit £1 1s.

July 1. The Reading Corporation invite architects residing or practising in Berkshire, Buckinghamshire, or Oxfordshire, to submit, in open competition, designs for a chapel which it is proposed to erect in a new cemetery. A premium of 50 guineas will be awarded to the author of the design placed first by the assessor, Mr. Charles J. Blomfield, F.R.I.B.A., and twenty-five guineas to the author of the design placed second. Particulars from the Borough Surveyor, Town Hall, Reading. Deposit £2 2s., which will be returned after receipt of a *bona fide* design. Should architects, on receipt of the particulars, not desire to compete, the deposits will be repaid provided the papers are returned within four weeks. Designs in sealed packages, endorsed "Design for Chapel," to Mr. Charles J. Blomfield, F.R.I.B.A., 13 Ashburn Gardens, London, S.W.7.

THE PRINCE OF WALES VISITS SLATE QUARRIES

The Prince of Wales, during his visit to the West of England, spent some time in the quarries of the Old Delabole Slate Co., Ltd. The Prince visited the huge pit, saw the rock taken out, and afterwards went to the saw-house to witness the large blocks being cut by saws, to see them split into slate, and afterwards cut to the size required. He also inspected the other branches of the works carried on there. At these ancient works, coal has been very largely used for producing power, but is rapidly being superseded by electricity, not only for pumping, but also for working the machinery. Round the three-miles brim of the Delabole quarries pit, according to the special correspondent of *The Daily Mail*, people waited in tense excitement for the Prince of Wales, knowing that a surprise had been prepared for him. At last, when he was seen walking towards the quarry, a flag was waved and instantly from the half-a-mile wide mouth of the pit thundered what was both a mighty welcome to the Prince and a signal that hundreds of tons of slate had been blasted from the quarry walls. Then the Prince jumped into one of the trolleys, followed by Mr. W. T. Setchell, managing director of the quarries. Five hundred feet below men, who looked like match sticks, could be seen standing by to receive the Prince's car. A quarter of an hour later he was on the surface again. "It was fine," he declared. As a souvenir of his visit the Prince received a slate ash tray.

OUR SHOP FRONT ISSUE

We are indebted to the following firms for their kindness in allowing us to reproduce photographs to illustrate certain articles in this issue:

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