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The Editor will be glad to receive MS. articles and also illustrations of current architecture in this country and abroad with a view to publication. Though every care will be taken, the Editor cannot hold himself responsible for material sent him.

THURSDAY, APRIL 10, 1941. NUMBER 2411: VOLUME 93

PRINCIPAL CONTENTS

Owing to the paper shortage the JOURNAL, *in common with all other papers, is now only supplied to newsagents on a "firm order" basis. This means that newsagents are now unable to supply the* JOURNAL *except to a client's definite order.*

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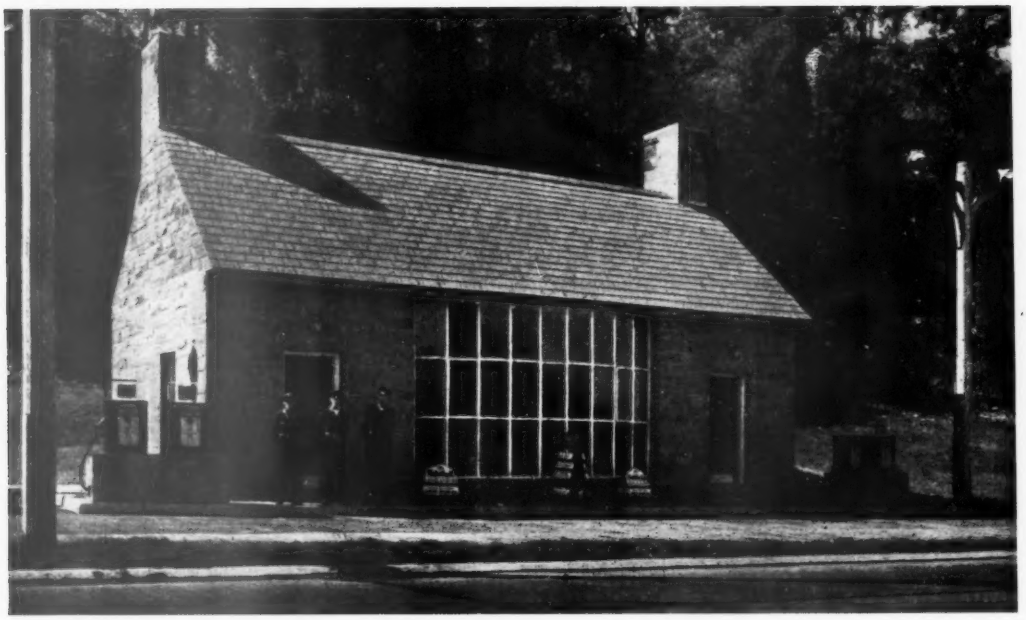
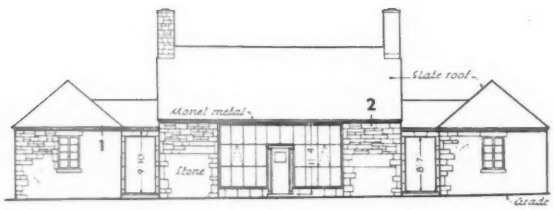
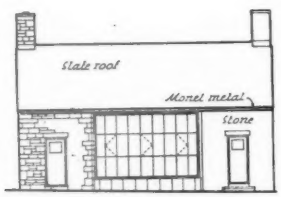
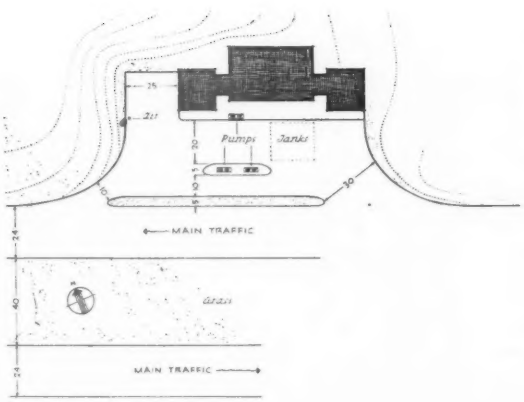








NEW YORK FILLING STATIONS

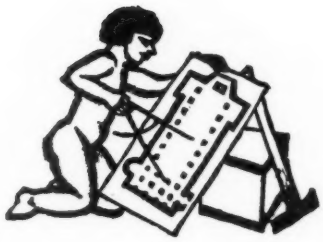
With the development of parkways round New York the Parks Department has been faced with the question of the design of filling stations, and on this page are illustrated three of the type finally approved. They are built of stone and slate, and the draw-in space is floodlit at night from timber posts. The stations contain display room for miscellaneous accessories, lavatories, telephones, and staff accommodation. The pumps, usually the bane of filling-station design here, are in standardized stone and metal casings, and only a few proprietary signs are displayed.

The stations are designed by Aymar Embury II. The illustrations are reproduced from "Pencil Points."

OPENING UP ST. PAUL'S

When the post-war reconstruction of London is being widely discussed there is a danger that one or two suggestions which make a special appeal to public sentiment should acquire by repetition an undue importance. Such suggestions may be put forward in the first instance by well-informed people only as examples of the type of proposal which deserves to be examined; but by repetition they become definite suggestions, their merit is exaggerated, and finally they become popular catchphrases which are accepted without question or examination.

One of these catchphrases or clichés of London reconstruction is that the buildings around St. Paul's should be set back and the Cathedral be thus more fittingly displayed to public admiration. On another page of this issue Astragal gives his reasons for holding that Wren designed St. Paul's to be seen only in three ways: as a dome and spires over roofs; up Ludgate Hill from the west; and as a series of glimpses on other sides. The photograph on this page, which shows St. Paul's partially opened up on one side, gives support to the contention that the Cathedral was not meant to be seen in its entirety from ground level. In familiar views of St. Paul's the junction of the drum with the body of the church is always masked: from this viewpoint its abruptness is exposed. And it would be a pity, as Astragal states, if architects' admiration for Wren led them to support without due consideration the popular catchphrase and thus to "open up" that which Wren never intended to be displayed.



CANALS' TURN

IN the last decade before the war reviewers of multitudinous books on how to see our native land evolved a clever way of diminishing the crushing boredom of their job. They competed with each other ; the object of their rivalry being to suggest as the only proper route and means of locomotion that which was little known and rarely used.

In this competition main roads and motors were marked together as scoring nothing and beneath contempt. There was some good reason for this scorn of the customary. For the majority of those for whom guide-books were written were in search of *Typical England* (or Scotland, Wales or Eire), of sheep on hillsides, quaint old villages, stately mansions, and all else which is difficult to find in any case and quite impossible to spot through chinks in the ribbon development along main roads.

The most obvious alternative suggestion was train journeys, and there was a freshness about this proposal with which the discoverers made great play, and only the rarity and discomfort of trains on the best sight-seeing lines and the absense of hotels prevented its being put into practice by those comfortably off and in search of the unspoilt.

Horseback, walking, bicycles, and ponies and traps followed the railway idea in quick succession, and if one cannot recall that any reviewer suggested searching for England in an aeroplane it is doubtless only because one has not read enough reviews. These methods of locomotion failed to achieve popularity; but that was not the reviewer's fault. Readers were a thoroughly decadent lot. They couldn't ride and wouldn't walk, bicycling was dangerous and verged on social solecism in the best suburbs, and most people would have as soon juggled with Russell's vipers as tried to cope with a pony and trap. So everyone went on using motors and main roads and lamenting the decay of England's beauty; and when one more suggestion began to be made—that the canals of Britain should be used for holiday-making and seeing Britain—no one paid any attention.

Yet there was much more in this suggestion than in the others. British canals are far more numerous than Britons suspect, and their aggregate mileage is astonishingly large. Far more to the point, they wander, throughout the majority of their length, through unspoilt, undeveloped, untouched rural Britain—just the Britain for which the millions of readers of guide-books were perpetually looking. In a boat (without possibility of sea-sickness), propelled by a relatively silent but comfortably reliable engine, nearly always within easy walking reach of motoring hotels, canals might have offered Britons all that they said they wanted on holiday, and none of the evils they feared. What is more, they would have had a chance to get something back for all the money their forefathers put into canals and then lost when the railways pinched the freights.

Today Britain's canals lie, for the most part, silent, unvisited, and partly choked with weeds, with only a rare rusting wharf to interrupt the long grass of the towpath. Locks moulder in the sunshine, and a child peers out from the former lock-keeper's cottage at the astonishing sight of anything moving on what was meant to be an anterial highway.

But not all of the canals are in this plight. Anyone who likes bustle and activity can find it on the Grand Union Canal, a waterway almost as busy, and far more pleasantly busy, than the Great West Road. And those who like drama without abruptness should visit the summit of the Avon-Kennet Canal near Devizes, whence it drops down a cascade of twenty-nine locks to the Avon valley below—an engineering achievement of magnificence.

And in the late eighteenth century achitecture and engineering had not yet suffered their unnatural separation. They can be found graciously hand-in-hand in Georgian mode on the westernmost section of the Thames-Severn Canal. From the tower of Cricklade Church its course can be seen for many miles, picked out by the windmill-like cottages built for lock-keepers, until, near the source of the Thames, it enters a brick-cutting and then disappears for three miles into a tunnel under the Bathurst estate. The entrance of the tunnel, with its columns, riches, and rustications, are worthy of Vanbrugh, and is set off nicely by a high-shouldered eighteenth-century inn,* whose blind windows and deserted yard distil the sinister atmosphere of the first shots of a horror film.

For canal lovers, a small devoted band, the news that Mr. Frank Pick is to examine the possibilities of all canals for conveying war-time traffic and that older yachtsmen are needed to man barges must have brought mixed feelings. They will be glad their special possession may do a valuable war-time job, and dismayed at thought of canals, once revived, laying throughout post-war Britain long trails of the atrocious boat-handling, endless screams and endless gramophones of the Norfolk Broads, they can only hope that if canals do become a post-war playground, Mr. Pick will stay on to look after them.

* A drawing of this entrance, by Mr. Hugh Casson, is reproduced on p. 240.

The Architects' Journal
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NOTES & TOPICS

CLICHÉS OF THE TIMES: NO. 1 . . .

THE post-war remodelling of London into a much better place is so big an idea that it is exceedingly difficult for the ordinary man to obtain an initial mental grip on it. It is therefore natural that the public should grasp eagerly at any catchphrase or witch-word —Bressey Report or Christopher Wren—which gives them a feeling of being in the swim and of knowing the right thing to do. It is equally natural that this eagerness and the knowledge that Wren once made a plan should lead to something very like belief that all that modern London needs is an outsize Wren plan to be imposed on it.

*

Architects, of course, realize the absurdity of this belief. But architects have so often referred to the opportunity lost after the Great Fire and have so often expressed their admiration for Wren that there seems a very real danger that the profession will end by appearing to advocate just this outsize-Wren-plan idea. With this danger in mind, I looked up Wren's plan for the City, and I reproduce it on the opposite page.

*

The plan applied to an area one hundredth or one five-hundredth of the size of modern London (it depends how you define London), and to one which, apart from a very few sewers and conduits, had no subterranean services. But, these matters aside, it is still not much of a plan. It bears an unpleasant resemblance to the checker-board-and-diagonals layout which has proved so ruinous in the U.S.A., and manifestly its chief virtues are that Wren drew it up and it eliminated a multitude of narrow and twisting alleys. To the problems which will face us after the war in an area vastly greater, honeycombed with services, swarming with transport, and merely pockmarked by destruction, the plan has no relevance at all—except that it portrays a *desire* to make good use of the opportunity provided by destruction.

. . . AND CLICHÉ NO. 2

But Wren's plan does help us to remain clear-headed about another aspect of general Wren-enthusiasm: the suggestion that buildings around the City churches should be set back so that these great works can be more fully displayed—especially St. Paul's. There is probably no suggestion for the improvement or embellishment of London more common than this one: that St. Paul's should be made the centre of a great square or should close the vista down a great street from one direction or another, has been suggested in innumerable speeches and papers and is always certain to evoke an almost automatic handclap.

*

Now it can be seen from Wren's plan that even when that plan was drawn up Wren did not expect that the Cathedral, new or restored, would be seen from any distance at ground level except from the west. And when the foundation stone of St. Paul's as we now know it was laid nine years later the Cathedral's relationship with surrounding buildings was not very different from that of today (which I also reproduce) as far as vista and viewpoints were concerned.

*

It is therefore at least arguable that Wren intended and designed St. Paul's to be seen in three ways and three ways only—as a dome and two spires over roofs; as a composition of mounting grandeur from Ludgate Hill; and as a series of glimpses at short range and in foreshortened perspective from all other streets. This contention is borne out by the photograph reproduced elsewhere in this issue.* It is taken from the side to which the Cathedral site has been already "opened up" so that almost the whole of St. Paul's can be seen at once from ground level. And I do not think it is merely unfamiliarity which makes one think the process should be most carefully examined before being further encouraged. The drum of the dome does not, from this point, float above the west pediment and towers: it descends abruptly and alone into the body of the church. Nor, from this point, does the angle of view compel the eye to jump straight from the richness of curtain-wall detail to the peristyle which, once again, floats above: detail has begun to fade into vague patterns, the underlying stratagem begins to be apparent and some charm of mystery departs. It would be a pity if, in opening up St. Paul's, we opened up things which Wren never meant to be seen.

WELWYN REVISITED

Last week I expressed the hope that the first aim of London's replanners would be to increase local feeling where it already existed and instill it where it did not, and I said that it seemed essential, if this aim was to be realized, for rehousing for central areas to be carried out in central areas.

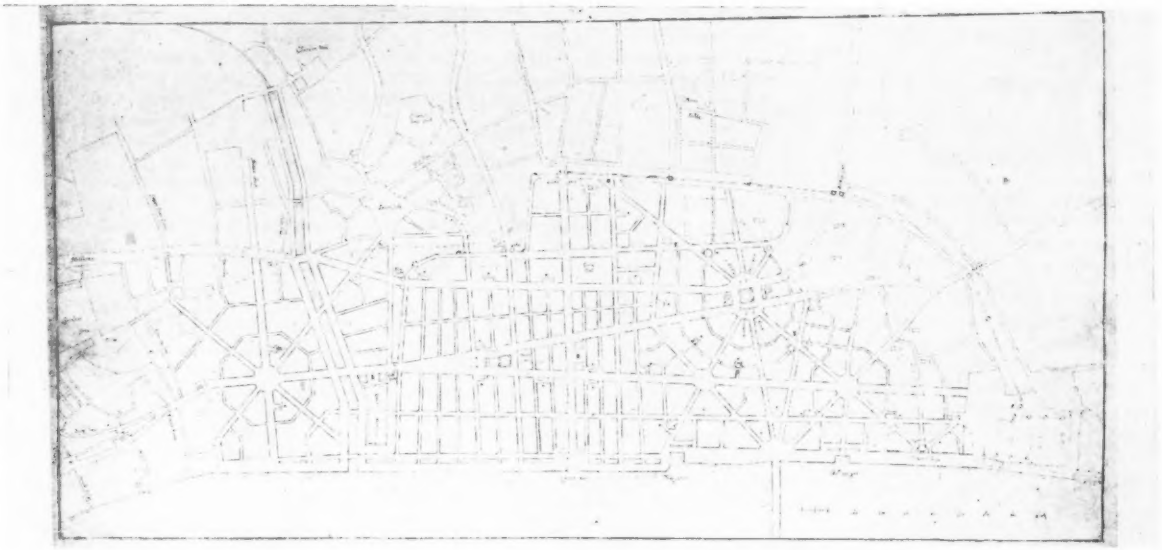
*

It happened that I was thinking over the other part of this problem—that of seeing that new suburban development is unlike pre-war development—when going to stay for a few nights at Welwyn Garden City. And comparisons were therefore inevitable.

*

Future suburban development, it will be generally agreed, should possess a number of positive and negative qualities. It should not obstruct traffic to and from the neighbouring city. It should be laid out so that shops, schools, and similar places of public resort can be reached from every house on foot within ten minutes or so without crossing a main road. And each estate or small group of estates should

* Page 236.



be designed to become, as soon as possible, independent of the neighbouring city as regards shops, social services, entertainment and recreation.

*

Welwyn Garden City has a great many of these qualities. Standards of appearance and the layout of the Centre are good—so good in comparison with new suburbs that one feels almost in a different country. People look more pleasant; near the Centre there is a sense of position, direction and room to move, and even in the industrial quarter one knows where to go and is certain of good lighting and convenient access. But as one gets away from the Centre these virtues diminish. Towards the North Road houses are well built and superior, in a slightly self-conscious way, in appearance, but otherwise come near to ordinary suburban. Outer Welwyn straggles. Sense of position and direction are lost, and I much doubt whether anyone in outlying Garths and Closes can get to the nearest shop in under twenty minutes' hard heel and toe. There is no variety of building: only houses, and mostly detached fifteen-hundred-pounders and upwards.

*

This tendency seems to me to be heading Welwyn straight for being a somewhat self-satisfied colony for £700-a-year families who shop at London stores—certainly not for becoming a well-integrated go-ahead community. Such a community demands sharp differentiation of income, "satellite" small shop centres within a quarter mile of various parts, some *licensed* community centres and some open spaces with play pools and a nursery school or two. It demands less gentility and more ardour; more variety and more competition.

*

Welwyn Garden City now contains 20,000 to 22,000 people. It also contains one sweet and tobacco shop apart from the Welwyn Stores (I was told that a subsidiary shopping centre of two or three shops exists elsewhere; but in half an hour on a bicycle I failed to find it). Guildford, whose pre-war population was about 35,000, contains thirty to forty such shops. This may be far too many, but no one except non-smoking diabetics is going to stand out for the adequacy of one.

*

I am told that Welwyn has three or four public houses. During my visit I pedalled about quite a bit and I never saw any other than the awe-inspiring "Cherry Tree."

*

These are seemingly small but really vital points. Welwyn Garden City is in many ways streets ahead of uncontrolled suburbs. It should and could be ahead on all points. But it can only become so by supplying to its inhabitants all the services available in suburbs and supplying them better—in placing, appearance and service. If it does not do so it will become a town run for and exclusively inhabited by cranks or, what is worse, superior people.

LIGHT ON A MYSTERY

The *fin-de-siècle* revival of the Queen Anne style for urban mansions has never been fully explained. No book was published lauding Queen Anne, and the fashion can readily be distinguished from the Neo-Dutch Renaissance introduced by Norman Shaw. Mrs. Haweis in her little book *Beautiful Houses* (not in the R.I.B.A. Library) may throw some light on the matter. She says the Red House on Bayswater Hill, designed by its architect owner Mr. Stevenson, was "almost the first specimen of the free Classic style miscalled Queen Anne."

*

The waste of space of *Gothic*, according to Mr. Stevenson, when it had to be combined with nineteenth-century luxury, could be avoided by a *Classic* of "red bricks, arches, bands and other projections sufficiently accentuated to TELL in our dull climate. . . ."

ASTRAGAL

NEWS

R.I.B.A. RECONSTRUCTION COMMITTEE

The final list of members of the R.I.B.A. Reconstruction Committee differs slightly from the list of those asked to serve which was published in the JOURNAL last week. The final list of members is as follows:

*Mr. W. H. Ansell (President, R.I.B.A.), *Mr. Michael Waterhouse (Hon. Secretary, R.I.B.A.), *Mr. L. Sylvester Sullivan (Hon. Treasurer, R.I.B.A.), *Mr. Wesley Dougill, *Mr. Joseph Hill, *Miss J. G. Ledeboer, *Mr. Edward Maufe, *Mr. S. C. Ramsey, *Mr. Howard Robertson, *Mr. Raglan Squire, *Mr. W. Harding Thompson, Professor Patrick Abercrombie, Mr. T. A. Darcy Braddell, Mr. D. L. Bridgwater, Mr. A. C. Bunch, Mr. H. Chalton Bradshaw, Mr. W. R. Davidge, Mr. John Dower, Miss J. B. Drew, Mr. J. Murray Easton, Sir Banister Fletcher, Mr. J. H. Forshaw, Captain E. Maxwell Fry, Mr. H. S. Goodhart-Rendel, Mr. Stanley Hamp, Mr. F. R. Hiorns, Mr. Charles Holden, Mr. G. A. Jellicoe, Dr. H. V. Lanchester, Mr. Julian Leathart, Mr. Hubert Lidbetter, Dr. J. L. Martin, Mr. Brian Peake, Professor C. H. Reilly, Professor A. E. Richardson, Mr. Daniel Roth, Mr. Godfrey Samuel, Sir Giles Gilbert Scott, R.A., Mr. R. H. Sheppard, Mr. J. Alan Slater, Mr. C. G. Soutar, Mr. John N. Summerson, Mr. T. S. Tait, Mr. Ralph Tubbs, Mr. A. H. Verstage, and Mr. F. R. S. Yorke.

Those marked with an asterisk have been appointed to serve on the executive committee of the reconstruction committee.

The Committee's terms of reference are:

To consider and formulate the policy of the R.I.B.A. and Allied Societies on the subject of post-war reconstruction and planning in its widest aspect.

In addition each of the Regional Reconstruction Committees to be set up jointly by the Allied Societies would appoint a representative to serve on the Reconstruction Committee.

It is also proposed that the Reconstruction Committee should appoint a Publicity Sub-Committee with the following terms of reference:

Generally to further interest in the work of the architectural profession, and in particular to spread the views of the R.I.B.A. on reconstruction.

R.I.B.A. HONORARY FELLOWSHIP

Lord Reith, Minister of Works and Buildings, and Sir Wilfrid Greene, Master of the Rolls and Chairman of the newly-formed National Buildings Record, have accepted the invitation of the Council to become Honorary Fellows of the R.I.B.A.

GEOGRAPHY AND PLANNING

At the last meeting of the A.A., Professor Eva G. R. Taylor, D.Sc., lectured on the Geographical Aspects of the re-planning of England and Wales. Maps were exhibited in the lecture hall and an adjoining room. The object of the address was to explain these maps and show the importance of a scientific approach to planning. For this purpose the most important of the maps were reproduced as lantern slides.

Several maps were marked with a five-sided diagram approximately of a coffin shape. The apex of this diagram was near the spot where meet the boundaries of Yorkshire, Lancashire and Westmorland. From this point one line was drawn south-eastwards to Knaresborough, and another south-west to Rhyl. The long sides of the diagram extended to Billingshurst in Sussex and to the neighbourhood of Rochester, and a short line connecting these two points completed the diagram.

The lecturer explained that the area thus enclosed contained nearly the whole of English industry. The north-east coast was outside it, as was also South Wales and, of course, Scotland. The north-east coast and South Wales were both distressed areas.

At the two ends of the enclosed area lay the ports of London and Liverpool, which between them dealt with something like three-quarters of our external trade. The estuaries of the Thames and the Mersey gave port facilities which could not be created elsewhere without extraordinary economic disadvantages.

Maps were also shown illustrating the two-way accessibility of other places to London, Liverpool, Manchester and other great centres of commerce and population. The railways, said Professor Taylor, told you how quickly you could get to a place, but never showed you how slowly you would have to come back. Each of these maps was divided into four zones, the first representing the area within which it was possible to leave your home after breakfast in the morning, arrive at your destination within business hours, have your interview, and return in time for an evening dinner. The second zone showed the places where you could arrive in business hours, have your interview, and return all in the one day, but where it would be necessary to leave home early in the morning and return late at night. The third zone included the places where, in the case of a journey, you would have to stay one night from home, and the fourth those in which it would be necessary to stay away more than one night. It was notable that in the case of the provincial cities the first two zones were much smaller than in the case of London.

Maps showing facilities for road transport demonstrated that there was a great concentration of parallel roads between London and Liverpool, but there was, said the lecturer, a great need for roads crossing the country without coming near London. Such a road should be made from Southampton to Bedford and Luton and another from Southampton to Bristol. Red lines on this map showed where traffic was liable to be interrupted by snow. One such area was in north-east England, and another covered the roads between Yorkshire and Lancashire.

RAILINGS SURVEY IN LEEDS AND BRADFORD

The West Yorkshire Society of Architects are to co-operate with the Ministry of Supply (Iron and Steel Control) in surveying redundant privately-owned iron railings in and near the cities of Leeds and Bradford. At meetings in Leeds and Bradford, the Lord Mayors invited the assistance of the Society's local members, and in both instances the architects unanimously decided to offer their services. In Leeds they will work under the supervision of the city engineer (Colonel Cameron), and in Bradford under the Lord Mayor (Ald. Wm. Illingworth)—himself an architect—and the city engineer (Mr. W. Platt). The survey has already been launched in both cities and will probably be completed in the next few weeks.

The entrance to the tunnel in which the Thames-Severn Canal passes under the Bathurst estate in Wiltshire. This entrance, completed in 1788, is referred to in this week's leading article.

FLASHBACK

CHANGE in 1941 is very different from the mild, almost unnoticed process which used to go on around us in pre-war years. Today, change has invaded every home like a female Virtue with one arm pointing the way of duty and the other well placed in the small of our backs. Since August 31, 1939, almost everything about us has changed. The Thirties, whether we like it or not, have now joined the Nineties and Seventies in history—they are now a PERIOD.

We are too close to the Thirties to sum up their essential mannerisms as we can sum up Edwardian by high collars and horn gramophones. But we can, in moments of relaxation from sterner jobs, begin to sift from acts and habits which seem characteristic those which will eventually symbolize the Thirties. With this object, the JOURNAL *has commissioned Mr. Hugh Casson, one of the profession's most acute observers of the near-contemporary scene, to reproduce it for those who lately were* Of *it. Below we publish Mr. Casson's second collection of specimens in the belief that readers will be tempted to look it over if only to see what a gulf already separates them from their past.*

THE CRICKET PAVILION

By Hugh Casson

LADY BEEDON looked up from her correspondence and across the breakfast table. "Tom, dear," she said sharply—she was an imperious, large-featured woman, addicted to expensive tweeds and shoes that are usually (by the charitable) called sensible—"listen to this! It's a letter from Christopher Little. He says he'll be arriving for lunch today, and would like to see the site for the pavilion afterwards. You had better go with him and show him *exactly* where it's to go. These architects are *so* vague and unpractical. . . . Tom! are you listening?"

"What pavilion, m'dear?" said Sir Thomas. He did not look up from his task of cleaning marmalade from the pages of *Country Outlook*.

"Don't be *absurd*, Tom," laughed his wife, grinding her teeth; "you know perfectly well what I mean. It's the pavilion at Wintercoat which you are presenting to the village, and Christopher Little is the young architect Margaret recommended to us." She spoke clearly and deliberately as though to a child. "He's coming to lunch today and to see the site." Sir Thomas gazed at her vacantly. "Oh, well," she added in despair, "you'd better see the letter yourself."

She handed the chaste grey sheet across the table. Her husband took it gingerly and glanced at the heading. "Christopher Little," it announced in letters so refined as to be almost invisible, "Chartered Architect". It was only a matter of several minutes before Sir Thomas grasped the meaning of the letter. "Coming to lunch, eh?" he said. "Capital! I'll run him down to the village in the brake afterwards. Don't you worry, m'dear, I'll fix it all." His eyes strayed back to the pages of *Country Outlook*, and then brightened suddenly as he caught sight of an advertisement. "I say, m'dear," he said, "listen to this. Amazing thing! Just what we want." He read it out slowly. "Sectional huts now available for instant delivery in all sizes, suitable for tool-sheds, summer-houses, bathing châlets, or garages. Finished to represent brick, stone, or any material chosen by purchaser. Write for free catalogue to 'Hortikraft', Slough." He looked enquiringly at his wife.

"Don't be ridiculous, Tom," she said in the tone of voice she usually reserved for use during her annual appearance as a pageant organizer. "Sectional huts, indeed! What *would* people think?—Such common, vulgar, little things! Besides," she added, blowing out the flame under the silver kettle, "what would you say to Mr. Little? Dragging him down here, and then telling him your were going to buy a sectional hut." She rose and went to the door. "I'll tell Parker to be round at two-thirty to take you down to the village." Really, she thought as she closed the door behind her, Tom was unbearably stupid at times. Sectional huts! She hurried off to the kitchen, pausing now and then to straighten a mat or to tweak a curtain into place. She would have a steamed pudding for the sweet. Artists and those sort of people always looked underfed.

Sir Thomas sighed and reached for his penknife. Might as well cut the thing out, he decided. After all it might give young Little a few ideas. He placed the cutting in his pocket and, lighting his pipe, rose from the table. Carrying *Country Outlook*, he paddled off down a passage, and vanished behind a little door at the end. A key turned with a firm, satisfied click. The daily routine at Wintercoat House was proceeding as usual.

Some three hours later a battered little car pulled up unsteadily before the huge Palladian portico. Christopher Little extricated himself from its leather-lined belly, and stared nervously up at the soaring stone columns. He was a thin, fair young man, aged twenty-two, and this was his first job. For the hundredth time that day he wished he had more self-confidence. This porch made him feel all out of scale too, he thought miserably as he climbed the steps and rang the bell. The butler took his coat and ushered him into the study, which was empty and smelled strongly of boot polish. Christopher Little gazed mournfully out of the window while he awaited his host, and wondered if he had done right to put on a bow-tie. Just as he had decided that it was a fearful mistake, the door opened to admit Sir Thomas and Lady Beedon, followed by the butler bearing sherry.

After the introductions had been efficiently dealt with by Lady Beedon, a desultory conversation followed about his journey down and their mutual friend Margaret. Christopher found himself saying "Yes, rather" much too often, and was relieved to hear the butler announce lunch. During the meal Lady Beedon tried, as she expressed it to herself, "to draw the boy out". She asked him if he specialized in anything. She said she had always wanted to be an architect, but her family wouldn't hear of it. She asked him if he didn't think that women ought to make good architects, as men were so unpractical about cupboards. She announced that she didn't care for modern architecture, but that she thought Battersea Power Station was very remarkable—"almost like a cathedral." Finally she asked him point-blank how much it would cost—"just roughly of course"—to knock another window in the East wall of the room in which they sat.

Christopher kept his end up well, assisted by the sherry and the fact that the conversation was covering familiar ground. Soon the butler came in to announce that the car was waiting.

"You must have coffee first," said Lady Beedon; "I think we will find it in the library."

One of the pleasures of being rich, thought Christopher as he followed her from the room, must be not knowing where you will find coffee.

A few minutes later he and Sir Thomas were climbing into the shooting brake. "Down to the village please, Parker," said Sir Thomas; "I want to show Mr. Little the site for the new pavilion. Parker," he added turning to Christopher, "is the village slow bowler—one of our best bats too." Parker smiled deprecatingly, while Christopher forced out "Really? How very interesting." He loathed cricket, always had, and its queer vocabulary lay almost forgotten at the back of his mind. Desperately he tried to extricate the unfamiliar terms—average, crease, square-leg, potty bowling—and to fashion them into a convincing sentence. Before he could do so, however, Sir Thomas had launched into an anecdote which was to last them to the end of the journey. It concerned a friend of his who had employed an architect—"a very famous one with lots of letters and that sort of thing"—to build him a house, and the silly ass forgot to put in the staircase. Christopher laughed thinly at this tale—it was, you remember, his first job.

The car drew up on the green, and Sir Thomas pointed out the site, which was, Christopher noted with enthusiasm, a good one, with interesting levels and plenty of trees. He took a few notes and dimensions while Sir Thomas exchanged cricketing reminiscences with Parker, and soon they were whirling back to the house. Christopher's brain was already busy with ideas—local stone, he thought, with a bit of weather-boarding and lots of white paint—and he did not hear the drone of his host's voice as it recounted endless tales of the great matches of the past.

Over a hurried tea the question of accommodation was discussed and agreed upon, while that of the cost was tactfully avoided. Christopher bade an abstracted goodbye to his host and hostess and, absorbed in his new problem, drove off to London. He would paint the ceilings pale blue, he decided as he overshot a red traffic light, and perhaps he could persuade the Beedons to get some Truman furniture.

A week later a large envelope arrived at Wintercoat House and was opened by Lady Beedon. It contained sketch-plans and a saucy perspective on brown paper of a simple wood-and-stone building whose air of quiet gaiety even Lady Beedon was able to appreciate. In the last paragraph of the letter which accompanied the drawings Mr. Little estimated that the pavilion could be built for about £700 exclusive of furnishings.

Lady Beedon flinched. Seven hundred pounds! It was absurd! Fantastic! She would write Mr. Little a very strong letter. It was almost dishonest to suggest such a sum. Her indignation mounted. Architects, she muttered crossly, stuffing the papers back into the envelope, were all the same. Ask for a simple little hut and they give you a palace, and expect you to pay for it. She would go and speak to Tom about it at once.

She hurried off to the study. Her husband was not there, but on his desk lay a cutting from *Country Outlook*. Idly she picked it up and read it through. Then—she was a woman of quick decision—she pulled some notepaper out of a drawer, scribbled a note and addressed the envelope in her stiff, unwavering handwriting to Messrs. "Hortikraft", Slough.

A few weeks later she was showing a friend round the new pavilion, a gimcrack little shanty faced with corrugated iron cleverly disguised as Cotswold stone.

"No, my dear," she said in answer to a question, "we didn't have an architect. Not that we minded the expense, of course," she added hastily, putting her shoulder to a door which had warped and jammed within its frame. "But Tom and I found this wonderful little firm near London—*most* prompt and reasonable—and they arranged everything. We've always found architects so tiresome and unreliable."

The door gave suddenly and precipitated her into a gloomy little room lined with cheap wallboard and varnished deal slats.

The friend gave it one horrified glance. "What a *charming* room," she said.

Lady Beedon picked up the door-handle which had fallen off during the struggle. "It is nice," she agreed; "simple, of course, but quite good enough for the village. After all, as I said to Tom, there's no point in overdoing things!" She closed the door and they strolled back to the car.

Lady Beedon raised her voice slightly to drown the noise of the door-handle as it fell once more with a cheap, tinny rattle to the floor.

"Besides," she said, climbing into the car, "from the road you simply *cannot* tell it isn't real stone. And, as I said to Tom, that's the *main* thing."

LETTERS

OSWALD P. MILNE, F.R.I.B.A.
L. J. BENTLEY, A.I.A.A.

Architects and Reconstruction

SIR,—There is always a tendency, and perhaps in these days it almost amounts to a disease, for the younger generation to assume that evils that are apparent are due to the shortcomings and lack of vision of the preceding generation.

It is surprising, however, that the ARCHITECTS' JOURNAL, which for so many years has recorded the trend of contemporary architecture, should run into the pitfall of making statement to suit conclusion, without regard to past history.

In your article of March 6, "Architects Must Standardise," you truly state that the R.I.B.A. is doing useful work in the publication of "Industrial Housing in War-time," but the suggestion that the R.I.B.A. and architects themselves have only just come to recognize that the small house is very much the business of architects is certainly not the fact.

During the war of 1914-1918 the R.I.B.A. was doing similar good work. It then organized, in concurrence with the Local Government Board, a great series of Regional Competitions for small house design, which culminated in the publication of an admirable volume of Cottage Designs in 1918. A glance at that book will show that architects did not neglect the design of small houses, their grouping and layout.

In the days before and after the last war, very much was done in various directions to bring home to the public the part that should be played by architects in the creation of small houses.

Country Life organized competitions and did much valuable work in instructing public opinion.

At Letchworth Garden City a competition for cottages actually erected from architects' designs was held, and aroused considerable interest.

Did not Sir Raymond Unwin spend his life in instructing the public in the value of architects' work in all matters to do with housing? He did this first by example in his work upon garden cities and afterwards as the Chief Architect of the Ministry of Health, where his energies were bent in trying to get municipalities and the public to employ architects for housing work.

In those days, as in these, the main difficulty is to get the public to realize that the services of architects are of value in connection with small house building. For good or ill, no doubt, the process of standardizing the elements of cottage building will go further than it has done at present, but this will not conduce to bringing such work into the hands of architects. The public will feel all the more that cottage building is merely a matter of collecting and assembling standard parts and that that is the job of the builder and operator.

To induce the public to grasp the importance of the architect in layout and arrangement is a battle that will require a lot of winning.

London OSWALD P. MILNE

London of the Future

SIR,—I should like to express my disagreement with your leading article of March 20.

You refer to Mr. W. H. Ansell's speech at the Royal Society of Arts and suggest that though "some architects may disagree . . . others may be disappointed" at what he said, nevertheless his words were well suited to his audience. London's citizens, you say, "do not want to be confronted too closely with the details of the many hard problems which will have to be solved." For Mr. Ansell to face his audience with realities "would have been, at the moment, both unexpected and injudicious." You imply that a speech that roused little but ribaldry in the profession should be listened to with respect by the lay public.

This is treating our prospective clients with dangerous contempt. Moreover, we are deceiving ourselves if we think that we are hiding the difficulties from the layman for his own good. We are really deferring our own attack on the organizational and political problems that we, as architects, have got to solve before we can put our technical abilities to work.

The decisive question is before the profession: either we go on building castles in the air, or we attack now, *in alliance with* the public, the obstacles between us and the real, human community that we all want.

Surrey L. J. BENTLEY

[*The* JOURNAL *stated that Mr. Ansell made clear, to anyone who cared to read, what would be the difficult parts of London reconstruction, and it suggested that in future architects should stress the prerequisites of good reconstruction with increasing insistence.*—ED. A. J.]

LAMB INN PAGHAM, SUSSEX

BY *ALAN D. COWARD*
AND
IVAN F. ROBERTS

GENERAL—The inn is licensed to sell beer and wine and was formerly a beer-house. The original structure was a rectangular timber-framed building with some fine oak roof timbers. The date of the building—1706—is still to be seen on the west gable. A shop with a baker's oven and bedrooms above was added on the north side about 100 years later, consisting of flint and rubble walls with a tiled roof. On the original roof of the main building, which consisted of oak rafters, king post trusses and tiles, a deal raftered, battened and slated roof was superimposed at a much steeper pitch, probably at the time of the additions. The shop remained until about 1910, and was being run as a combined baker, grocer and butcher.

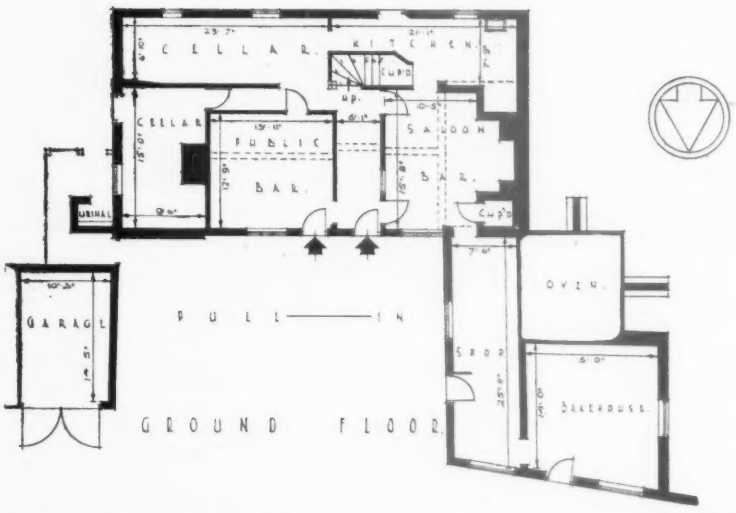
CONSTRUCTION—In the original building the walls on the front elevation were covered with deal boards to give the effect of half timbering. These were removed and old tiles hung vertically on all elevations to the height of the door heads. Below this the walls are in ivory-coloured cement with a brick plinth. The slate roof was removed and replaced with old tiles. The new external bar doors are oak with black strap hinges. Construction of the public bar necessitated demolition of the old baker's oven and surrounding brickwork and all internal walls. New lead glazed windows were inserted.

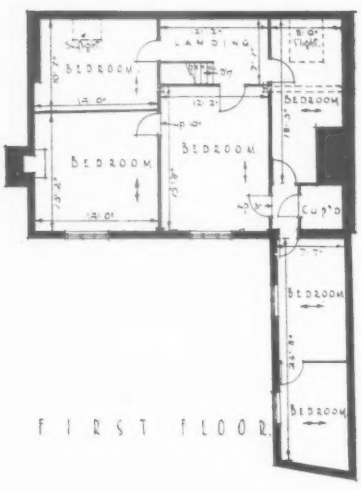
Top : The north front before alteration. Above : The north front after alteration.

PLAN—Until altered the building contained, on the ground floor, two small bars, public and private, served from the cellar, a small kitchen and case beer cellar, and on the first floor six bedrooms. The alterations comprise a new public bar on the site of the former shop and baker's oven, an enlarged saloon bar with central service between the two bars, new lavatory block leading from each bar, new kitchen and larder on the site of the bottled beer cellar, and living-room between kitchen and beer cellar.

INTERNAL FINISHES—In the reconstruction of the public bar an open fireplace of brick and tile was built, with old material from the site and a quantity of old oak from a fourteenth-century barn, consisting of posts, joists and brackets, was used. Wall finishes in the saloon and public bars are rough plaster, finished ivory colour, with a brick slip dado to the walls and the counter front in the public bar. The floors of both bars are teak blocks. In the saloon bar the existing oak framing was exposed and an open fireplace of brick and tiles with dormer head built in place of the Victorian register grate. Hot water and a new sewage plant were installed.

Top : The west front. Right : The north and east fronts. Bottom : Saloon bar.





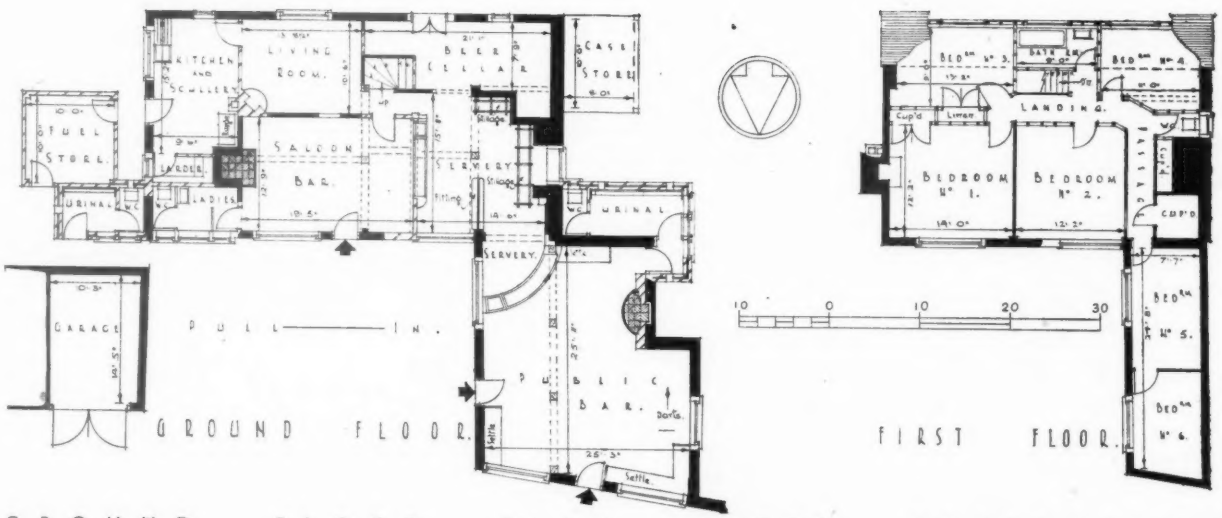
GROUND FLOOR PLAN BEFORE ALTERATION

LAMBIN—PAGHAM, SUSSEX

DESIGNED BY ALAN D. COWARD AND IVAN F. ROBERTS

The general contractors were F. Milton and Sons, Ltd. For list of sub-contractors, see page xvi.

Left : The south front. Bottom : Left, another view in the saloon bar. Centre and Right : The public bar.



GROUND FLOOR PLAN AFTER ALTERATION

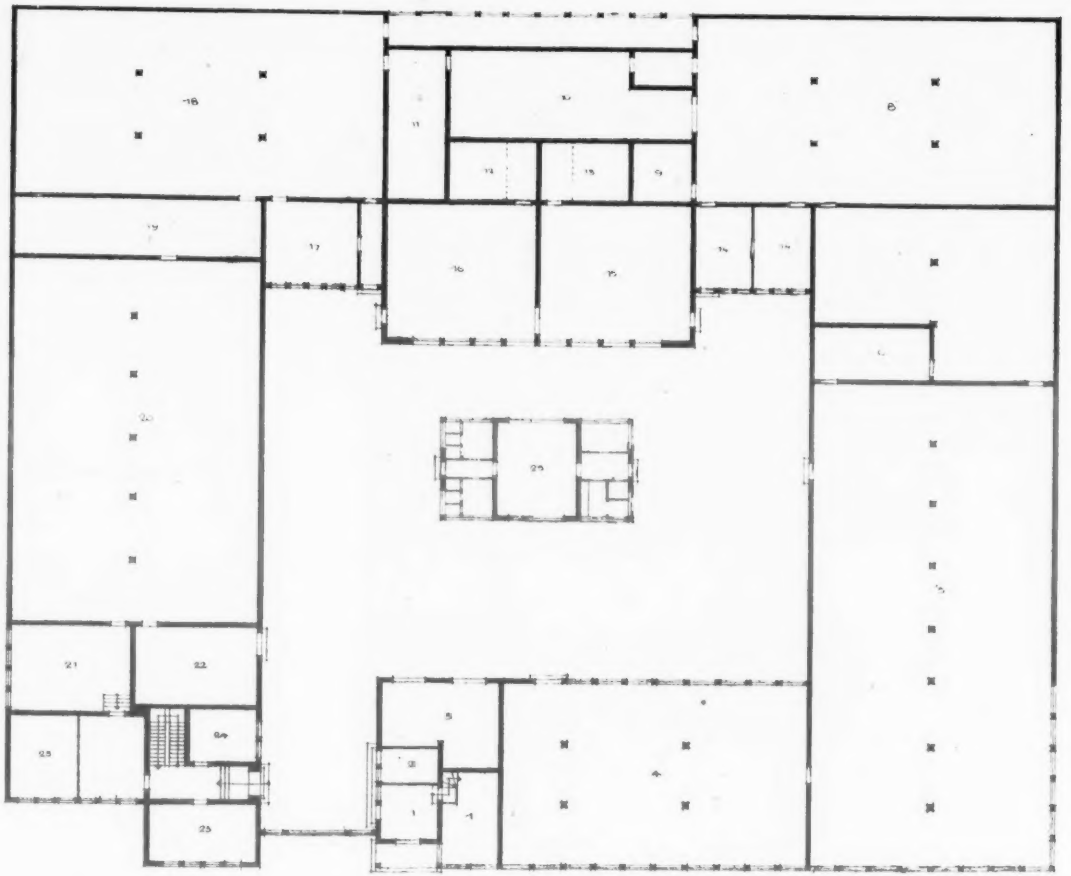
VELVET MILL, RUMANIA

PROBLEM—A velvet weaving mill near Bucharest. The scheme illustrated was intended to provide an up-to-date central plant for a factory which was soon to be enlarged.

PLAN—Arranged so that the silk yarn passes right round the building during various manufacturing phases. Future extension was designed to take place by pushing out all walls so that space in all departments is nearly doubled while each remains in the same place in the manufacturing chain. Service access is in the courtyard.

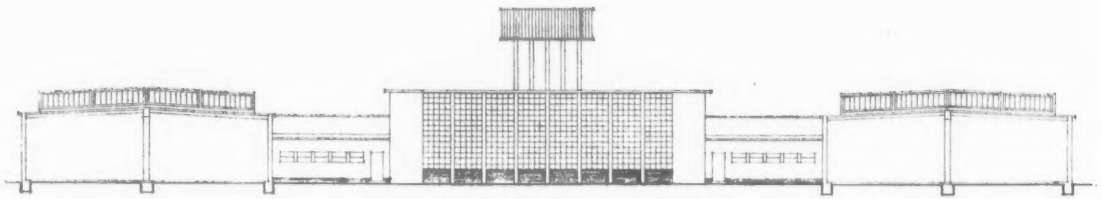
STRUCTURE—Reinforced concrete frame with reinforced concrete slab walls generally.

Above: The engine house. On the facing page: A general view of the factory.



KEY

1. Porter
2. Ambulance
3. Garage
4. Yarn Store
5. Weaving Mill
6. Finery
7. Raw Material
8. Dye House
9. Steam House
10. Drying House
11. Teasing House
12. Ventilation
13. Switch Room
14. Dye House
15. Engine House
16. Boiler House
17. Store
18. Aperture
19. Delivery
20. Store
21. Exhibition
22. Expedition
23. Office
24. Waiting Room
25. Welfare Centre
26. Apartment
27. Extension



DESIGNED BY RUDOLF FRANKEL

RUDOLF FRANKEL

Detail of the entrance gates to the courtyard.

VELVET MILL, RUMANIA

DESIGNED BY RUDOLF FRANKEL

DIAGRAMS ILLUSTRATING ADVANTAGES OF WELDED CONSTRUCTION, 2 :

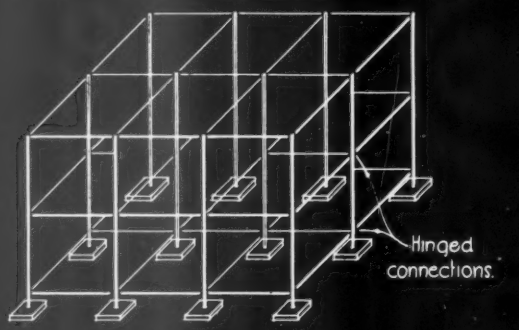


FIGURE 1 : Steel frame with beams hinged between columns (unstable).

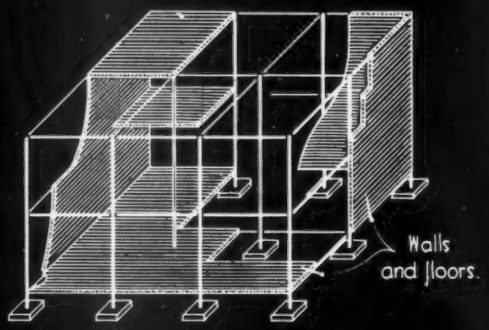


FIGURE 2 : Steel frame skeleton stiffened by floor and wall slabs.

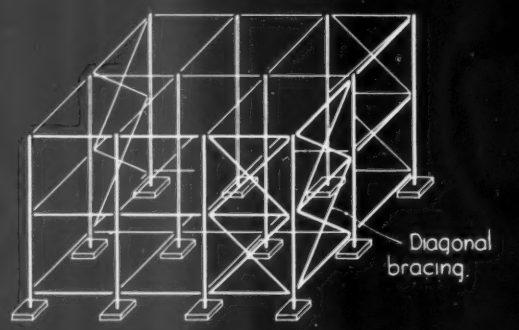


FIGURE 3 : Steel frame skeleton stiffened by bracing.

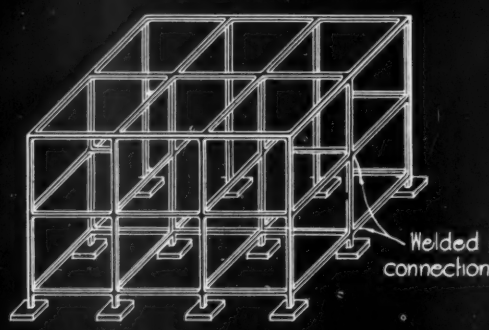


FIGURE 4 : Framed (welded) construction.

COMPARATIVE BENDING MOMENT DIAGRAMS OF BEAMS :

FIGURE 5 : Hinged beams.

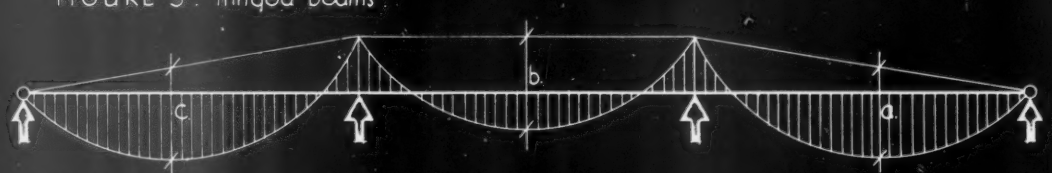


FIGURE 6 : Continuous beams over 2 supports.

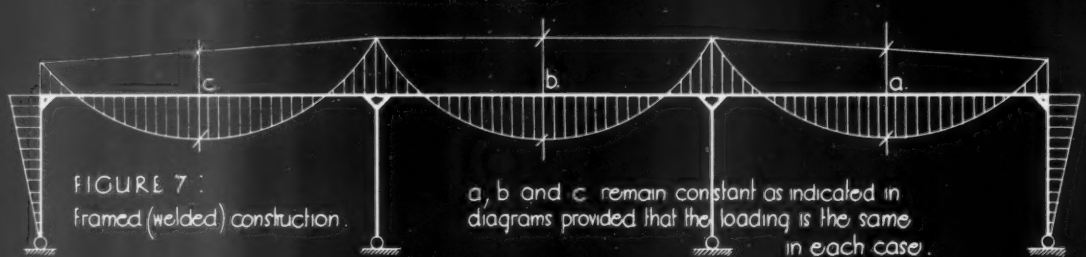


FIGURE 7 : Framed (welded) construction.

a, b and c remain constant as indicated in diagrams provided that the loading is the same in each case.

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INFORMATION SHEET

• 824 •

STRUCTURAL STEELWORK

Subject: Welding 4: Advantages of Welded Construction (*continued*).

General:

This series of Sheets on welded steel construction is a continuation of a preceding group dealing with riveted and bolted construction, and is intended to serve a similar purpose—namely, to indicate the way in which economical design as affected by general planning considerations may be obtained.

Both the principles of design and the general and detailed application of welded steelwork, are analysed in relation to the normal structural requirements of buildings. The economies in cover and dead weight resulting from lighter and smaller steel members and connections, are related to the preliminary arrangement of the building components to obtain a maximum economy in the design of the steel framing.

This Sheet is the fourth of the welding group, and illustrates diagrammatically the third main advantage—viz., rigidity, over the traditional riveted construction in steelwork. The previous Sheet illustrated the additional advantages of the saving in material and the more direct flow of stresses.

Types of Load:

Any building is subjected to two types of load, vertical loads and horizontal loads. The vertical load consists of the dead weight and the live load, while the horizontal forces are greatly due to wind, but incidental effects such as vibration, settlement, etc., often cause stresses equivalent to horizontal loads.

Load Transmission:

All that is necessary in order to transmit vertical forces only, are piers or columns and beams, and for the sake of simplicity these single members are often connected to each other in such a way that forces are transmitted but not bending moments. These connections act as though they were hinged, and a steel frame constructed in such a way is indicated in Figure 1.

Rigidity:

If any horizontal forces were to act on such a steel frame, it would collapse, but this can be avoided in several ways:

1. By stiffening the steelwork by means of walls and floor slabs, see Figure 2.
2. By the application of diagonal struts and ties, see Figure 3.
3. By the formation of rigid frames, see Figure 4.

It is obvious that the first two methods depend on the area being available for the walls and diagonal strutting and that if there is not sufficient area, only the arrangement shown in Figure 4 is possible. It can generally be stated, therefore, that the arrangement of rigid frames leaves the architect more freedom for design.

One of the features of welded construction is the fact that two members welded to each other are not able to move independently, as they can to a certain extent in bolted and even riveted construction. The assumption of hinged connections is not permissible with welded connections, and for this reason they are constructed rigidly, and this feature automatically provides the advantage of construction No. 3.

Distribution of Forces:

A rigid (welded) construction resembles that of reinforced concrete more closely than does a riveted steel construction.

Saving in Material:

Rigidity, if properly taken into account, also has the advantage of saving in material.

In Figure 5 the bending moment diagram for three simply supported beams is shown, in Figure 6 that of a continuous beam on four supports, and in Figure 7 that of a frame consisting of three panels. It is evident that the bending moment for the beam in Figure 6 is smaller than that in Figure 5, and the bending moment in Figure 7 still smaller than that in Figure 6.

If, for instance, a joist 20″×6½″ were required for the moment shown in Figure 5, a 16″×6″ would be necessary in Figure 6 and a 14″×6″ for the frame (Figure 7).

This reduction in size is possible owing to the continuity, and still more because the frame restrains the ends of a beam so that its deflection is less than that of an ordinary beam on two supports.

Previous Sheets:

Previous Sheets of this series dealing with structural steelwork are Nos. 729, 733, 736, 737, 741, 745, 751, 755, 759, 763, 765, 769, 770, 772, 773, 774, 775, 776, 777, 780, 783, 785, 789, 790, 793, 796, 798, 799, 800, 801, 802, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 816, 819, 822, and 823.

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SOME QUESTIONS ANSWERED THIS WEEK:

★ *AM I responsible for Purchase Tax on goods which were promised delivery before tax came into force?* - - - - - - Q682

★ *CAN you suggest a remedy for dampness in a bungalow?* - - - - - - Q683

★ *WHO is responsible for repairs to a shop, held on a sixty years' lease and subleased, which was damaged by enemy action?* - Q684

THE ARCHITECTS' JOURNAL

INFORMATION CENTRE

THE Information Centre answers any question about architecture, building, or the professions and trades within the building industry. It does so free of charge, and its help is available to any member of the industry.

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45 THE AVENUE, CHEAM, SURREY

—but in cases where an enquirer urgently requires an answer to a simple question, he may save time by telephoning the question to—

VIGILANT 0087

The reply will come by post.

Q682

CONTRACTOR, SUSSEX.—*I have a contract, entered into pre-war, for which twelve grates remained to be purchased previous to the PURCHASE TAX coming into force. The order was placed on September 9, 1940, and I was promised delivery by the manufacturers a fortnight later. The delivery did not take place and, therefore, the merchants wrote saying Purchase Tax would have to be added.*

The Council for whom I am erecting the houses and for whom the grates are required will not accept the responsibility of the Purchase Tax and regard it as my obligation. As I understand the law the user is the party on which the Purchase Tax falls, and I would be grateful for any information you can offer on this question of whose responsibility the Purchase Tax is. Further, the grates are specified under a p.c. sum, by which, if I understand it correctly, any goods purchased over or under the p.c. are an extra or credit, as the case may be.

If your contract does not allow for fluctuations in the cost of labour or materials you cannot claim an extra because costs have increased. This fact was not altered by the outbreak of war although a contract could be

dissolved if its performance became impossible. For this reason we do not think that it is normally permissible for a contractor to claim the cost of Purchase Tax from his employer. Although we have not obtained a ruling on the subject, we think it is probable that the contractor would be considered the user of the goods and that the legislation affecting the Purchase Tax would not over-ride the contract.

If the goods purchased are covered by a p.c. the position is altered, as the employer determines the sum to be expended and the contractor is merely required to place the order, but the wording of the contract must be taken into account. Normally, the term p.c. is understood to mean the nett cost to be defrayed, as a prime cost, after deducting trade discounts, etc., and it seems to us that the "nett cost to be defrayed" must mean the actual cost, *i.e.*, including any increases properly incurred through statutory obligations.

Our opinion is that the employer can be called upon to pay the cost of Purchase Tax on goods covered by the term p.c., but we must emphasize that the Information Centre can in no circumstances undertake to give a valid legal ruling, and should a serious dispute arise, or the wording of the contract differ materially from the R.I.B.A. contract, you would be advised to consult a solicitor.

Q683

ARCHITECT, HALIFAX.—*I should be pleased if you would consider the following problem and give me your opinion as to cause and method of remedying the difficulty.*

A bungalow which I recently enlarged suffers considerably from DAMPNESS IN every room, more particularly the BEDROOMS.

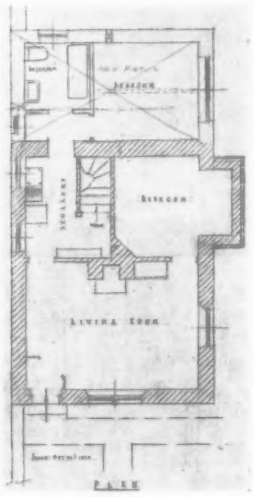
This dampness takes the form of moisture on the surface of the walls, all of which are painted with plastic paint in the style of rough cast. Some of the floors are of rock asphalt, and thus they hold pools of water until it is removed.

Condensation on the windows is very pronounced, running down into large pools on the window cills.

I enclose a sketch showing the arrangement of rooms.

Some condensation is probably unavoidable, but it is extremely likely that the trouble is aggravated by the warm moisture-laden air from the scullery passing into the other rooms. This would be particularly noticeable in the bedrooms, which are probably not kept at such a high temperature as the living-room.

We consider that a ventilator from the scullery into the unused flue behind the living-room fire should help considerably, as the flue will be warm and the air rising in it should draw off a certain amount of the steam. As an alternative, you could try an extract fan, but this



would be more costly both as regards initial cost and upkeep. Whichever method you adopt, it would be advisable to prevent the air passing into the other rooms as far as possible by means of draught excluders around the doors, etc. Should the scullery itself remain unpleasantly damp, you might like to consider repainting the walls and ceilings with an anti-condensation paint, which should effect an improvement and would not be costly for such a small room. Two such paints are given below.*

Q684

ARCHITECT, HERTS.—*A draper's shop held on 60 years' lease from freeholders is subleased for 21 years on same terms (i.e. full repairing lease) but at an increased rental.*

The damage so far is mainly broken glass, and my client (the first leaseholder) would like to know :

1. *Who is the "owner" according to the various regulations?*
2. *Who is responsible for paying for and seeing to—*
   (a) *First Aid Repairs?*
   (b) *Replacing glass, etc., when enemy has ceased?*
3. *The cost of* (b) *will doubtless be covered by insurance, but will* (a) *be covered?*
4. *Who has to make a claim and pay for work until insurance is received?*

It's the "first aid" that's the vital matter at the moment.

As the War Damage Bill has not yet been passed, we are confining our remarks to the Government Compensation Scheme.

1. "Owner" has not been defined. The First Report of the Committee on the Principles of Assessment of Damage states in Clause 3:

> "Questions affecting the ultimate relationship between Mortgagors, Mortgagees and other persons interested in property will have to be considered after the war. . . ."

And again:

> "We are not concerned with the partial interests in property or in assessing damage suffered in respect of those interests . . . the damage to be assessed is damage to the property, however the ownership may be carved up between different persons."

In practice it is usual for the person most directly concerned to submit a claim—i.e. the person who is likely to bear the cost of the repairs.

2. Neither the landlord's nor the tenant's obligation to repair extends to War Damage, and no one is necessarily responsible for paying for replacement of broken glass. Naturally, the landlord may choose to repair to preserve his property, or the tenant may choose to do so for his own convenience.

If the premises are rendered unfit for their original purpose the tenant may, if he wishes to continue his tenancy, serve a Notice of Retention, in which case he will be bound to do the repairs. Alternatively, he may serve a Notice of Disclaimer signifying that he wishes to end his tenancy. On receipt of the latter, the landlord can only enforce the continuance of the tenancy by serving a Notice to Avoid Disclaimer, whereupon he will be responsible for repairs.

Broken glass is not in itself sufficient grounds for serving a Notice of Disclaimer.

3. First aid repairs are not specifically included in the Government Compensation Scheme, and it is considered that they are not allowable (although it would be wise to claim for them). Should the War Damage Bill, in its present form, become law, it will be permissible to claim compensation for temporary repairs.

4. We think that this question has been sufficiently answered by the above.

* Cork-Tex-B : *Thos. Parsons and Sons, Ltd., 315-317, Oxford Street, London, W.1.* Fairfield Condensation Paint : *The Fairfield Paint Co., Ltd., London Colour Works, White Horse Lane, Mile End, London, E.1.*

Q685

ARCHITECTS, KENT.—*We shall be glad if you can let us know the name and address of the manufacturers of "Servall" Combination Grates.*

The manufacturers are the Coalbrookdale Co. Ltd., Wellington, Shropshire.

Q686

SURVEYOR, CAMBRIDGE.—*I am an unqualified Quantity Surveyor at present employed by the District Valuer here on the WAR DAMAGE Compensation Scheme, and was very interested to read Question* 636 *in* THE ARCHITECTS' JOURNAL *for January 30th. In the reply you mention the "Chartered Surveyors' Institution Journal," which you state will shortly have an article on War Damage. I cannot find the address of the Institute at the moment, and should be greatly obliged if you would be so kind as to let me know whether the Journal may be bought at a bookseller's or if it is issued only to members.*

The answer to Question 636 was published some time after the answer was posted to the enquirer, and the notes referred to were published in the *Chartered Surveyors' Institution Journal* for December, 1940. The address of the Institution is No. 12, Great George Street, London, S.W.1.

At the present time the Journals can only be bought, with the authority of a member, direct from the Institution.

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TRADE NOTES

Setting and Hardening of Concrete

FOR hardening and setting in frost, for speedy release of shuttering, and for waterproofing of cement and concrete, architects and contractors should investigate, if they have not already done so, the merits of "Antigele," 5, Oswald Street, Glasgow, C. 1. Antigele is a colourless liquid which it is claimed enables mass concrete work, cement rendering, or plastering to be carried on under the very worst of frost conditions, obviating stoppage if it is incorporated in the gauging water. Moreover, it is stated, the liquid is essentially a rapid hardener, under any normal conditions. The firm state that at a test in a Government factory, a floor was poured and finished at 5.30 p.m., the shuttering was struck the following day at 3 p.m., and the floor was immediately sand loaded to 40 lb. per sq. ft. on a surface designed to carry 30 lb. per sq. ft. Antigele was used in the proportion of one part to ten parts of water. It is also claimed that the liquid will enable shuttering to be struck in four hours if so desired, and that for precast work moulds can be cleared two or three times a day if necessary, using a wet mix. Among other claims made for Antigele are that it gives an increased density of concrete, low cost in use, saving of timber, that the moisture is maintained in the concrete during the curing period, and that it has no adverse effect on reinforcement.

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THE BUILDINGS ILLUSTRATED

LAMB INN, PAGHAM (pages 243-245). Architects: Alan D. Coward and Ivan F. Roberts. The general contractors were F. Milton and Sons, Ltd. Subcontractors and suppliers included: F. and G. Toynbee, Ltd., car park and forecourt; H. Young and Co., Ltd., structural steel; Vulcanite, Ltd., special roofings; Cobbetts Newling and Co., Ltd., woodblock flooring; National Radiator Co., Ltd., "Cookanheat" range; T. C. Daniels, electric wiring; W. and E. Farrer, Ltd., urinal slabs; Twyfords, Ltd., bath and W.C.; Adrian Stokes, Ltd., door furniture; Clement Bros., casements; W. H. Raggett, plaster; Franco-British Electrical Co., Ltd., signs.