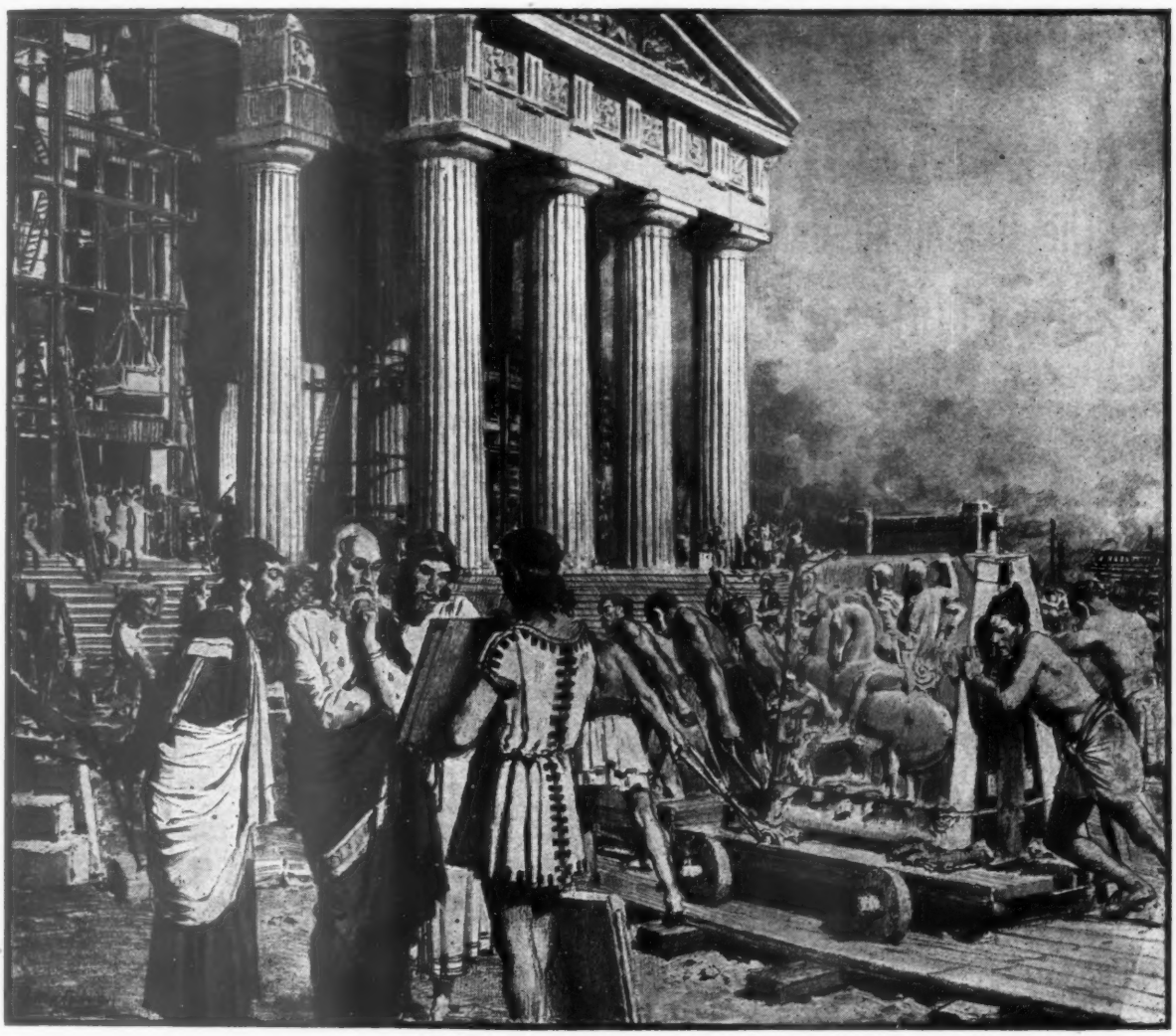
Alphabetical Index to Advertisers

For Appointments (Wanted or Vacant), Competitions Open, Drawings, Tracings, etc., Educational Legal Notices, Miscellaneous, Property and Land Sales—*see* pages xxxvi and xxxviii.



THE PARTHENON IN CONSTRUCTION—DESIGNED BY ICTINUS—DECORATED BY THE SCULPTINGS OF PHEIDIAS

The golden age of Greece saw a flowering of human genius unequalled in the history of the world.

The architecture of Callicrates and Ictinus—the discoveries of Archimedes, Pindar's odes and the philosophy of Socrates lit the lamp of learning which is still undimmed.

During the 4th and 5th Centuries B.C. Grecian cultural and military influence was world supreme. What was the reason?

The Greeks at that time enjoyed a climate which was temperate and very invigorating and it was to this, principally, that they owed their remarkable activity of mind and body.*

A benign climate has always been a powerful stimulus to the progress of civilisation. It is demonstrated by the concentration of early cultural influence within a climatic belt where an average temperature of 70° Fahrenheit coincided with areas of moderate humidity. For 4,000 years comparable civilisation did not develop outside this belt until man discovered adequate defences against extremes of climate and replaced the brazier and roof-smoke-hole by the hypocaust and and later by the chimney fire-place.

These primitive defences are recognisable as the rudiments of Air Conditioning and resulted in the extension of civilisation to less temperate areas.

The modern analogy is the Carrier installation producing in any enclosed space the atmosphere in which we may live and work with maximum comfort and efficiency.

** Since that time it is significant that deterioration in climate has been followed by deterioration in national prosperity and world influence.*

ROOFS of UNIT GARAGES

HY-RIB

The Combined Centering and Reinforcement ...

- NO TIMBER SHUTTERING
- CONCRETE SLABS CAST IN SITU
- SPEEDY CONSTRUCTION
- EASY TO ERECT

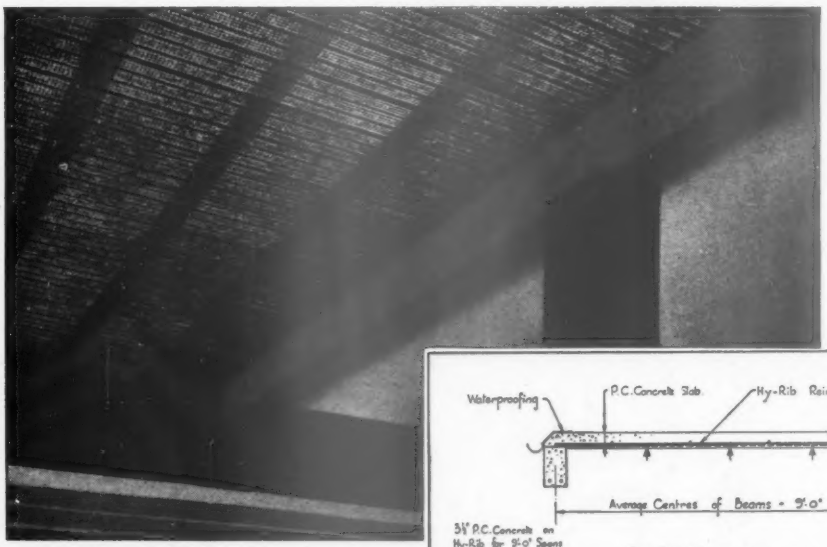
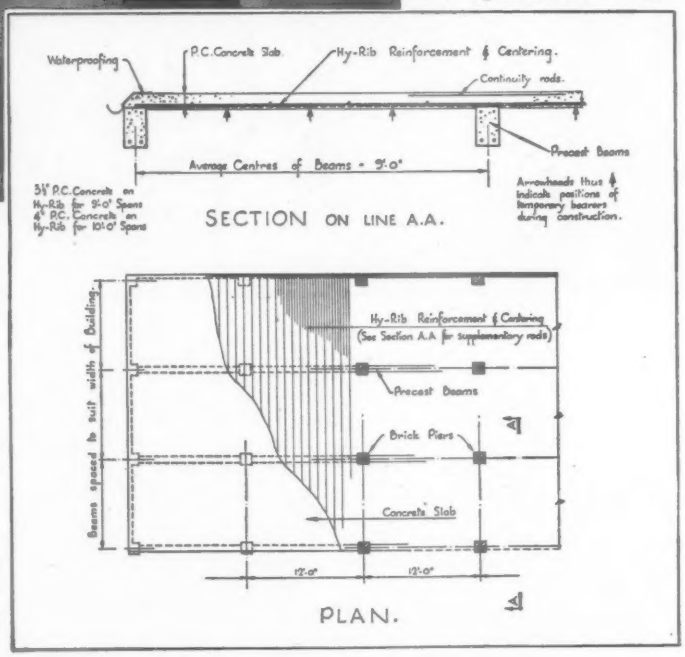


Illustration shows Hy-Rib centering and reinforcement after concrete of roof slab has set and temporary propping removed.

Typical details of unit garage showing construction of roof.



The use of Hy-Rib combined centering and reinforcement effects a double economy as timber shuttering is eliminated and the reinforcing steel is utilised in the constructional stages.

The use of Hy-Rib is a guarantee that the maximum strength is developed in the reinforcing steel. The sheets of Hy-Rib cannot "ride up" into the concrete during construction and become ineffective.

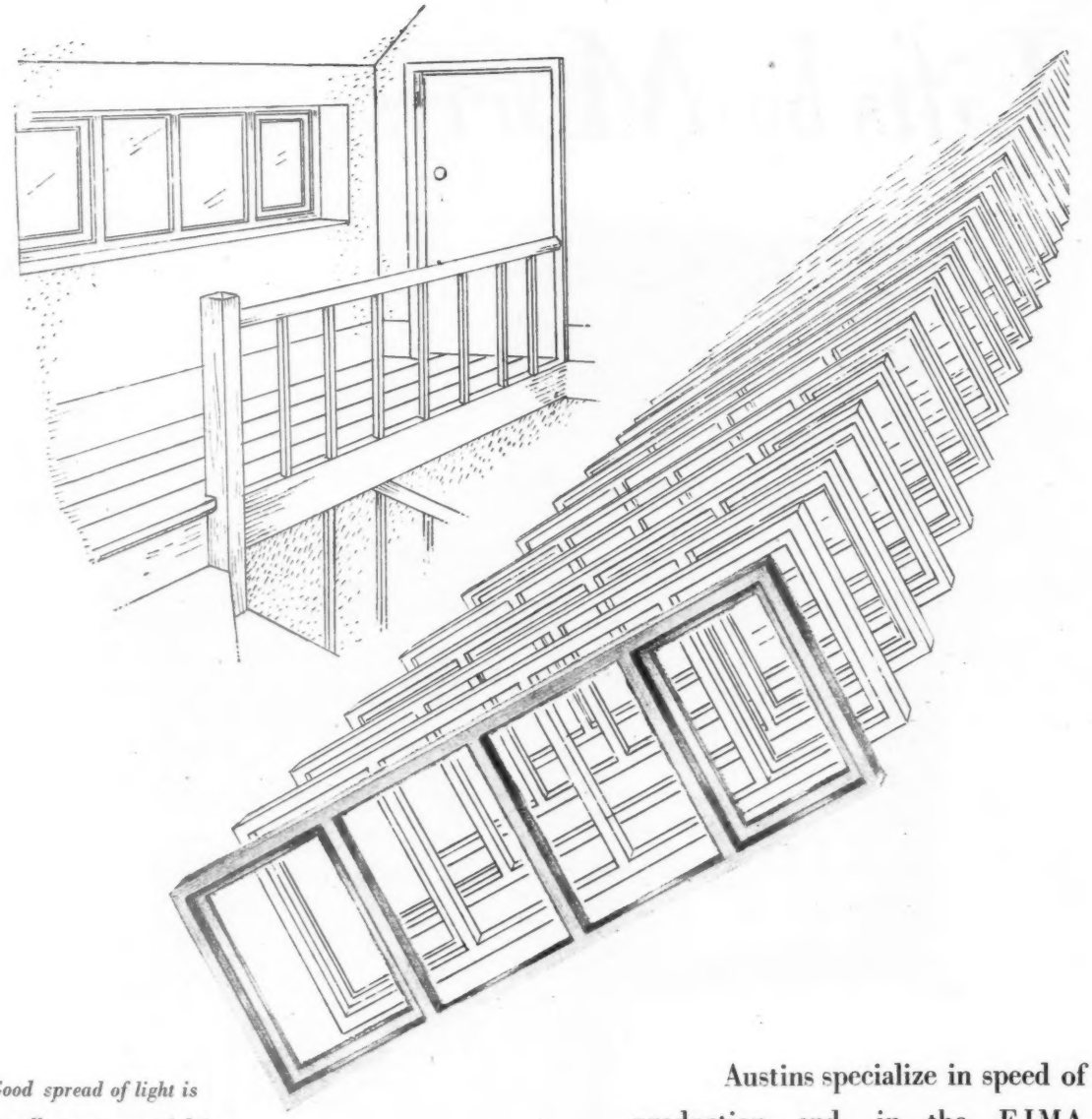
The Hy-Rib system of construction can be carried out by unskilled labour under the control of a competent foreman. Detailed working drawings are supplied for the guidance of the building staff.

HY-RIB SALES • 6 COLLINGHAM GARDENS

EARLS COURT • S.W.5 • PHONE FROBISHER 8141

HY-RIB
COMBINED CENTERING AND REINFORCEMENT

AN ADVERTISEMENT OF THE TRUSSED CONCRETE STEEL COMPANY LIMITED 4-543



Good spread of light is usually more essential in a landing or corridor than deep penetration. The EJMA range of Standard Wood Casements contains a number of types excellently suited to this condition.

Austins specialize in speed of production and, in the EJMA range of wooden windows, they now have a window for every need, of fine appearance, good quality and capable of being turned out at high speed.

AUSTINS
OF EAST HAM

LONDON, E.6 **[LIMITED]** **GRAngewood 3444**

Stoneham & Kirk


G L
VULCAN

TIME • • • IN THE MOUNTAINS

A THOUSAND MILLION YEARS TO PRODUCE AN IDEAL ROOF FOR MANKIND

FOR millions of centuries the work of Nature has gone on in the mountains which are now North Wales. Under pressure of uncountable tons per inch Time has produced a substance impervious to moisture, defiant of heat and frost and wholly suited to form a roofing that will give full service under hard conditions for a century or more.

There is no roofing like slate and no slate like that from North Wales. Their permanence, economy and the scope they afford for attractive roofing effects make slates-for-roofing an investment that no other roofing material can approach.

NORTH WALES SLATE
WALES FOR SLATE
QUARRIES ASSOCIATION

SLATES FOR ROOFING

SECRETARY 5 BANGOR STREET CAERNARVON

A dual-purpose Sadia

Sadia's POST-WAR PLANS

A constant hot water supply at the kitchen sink plus baths whenever required, that is the purpose of the SADIA Post-War Electric Water Heater.

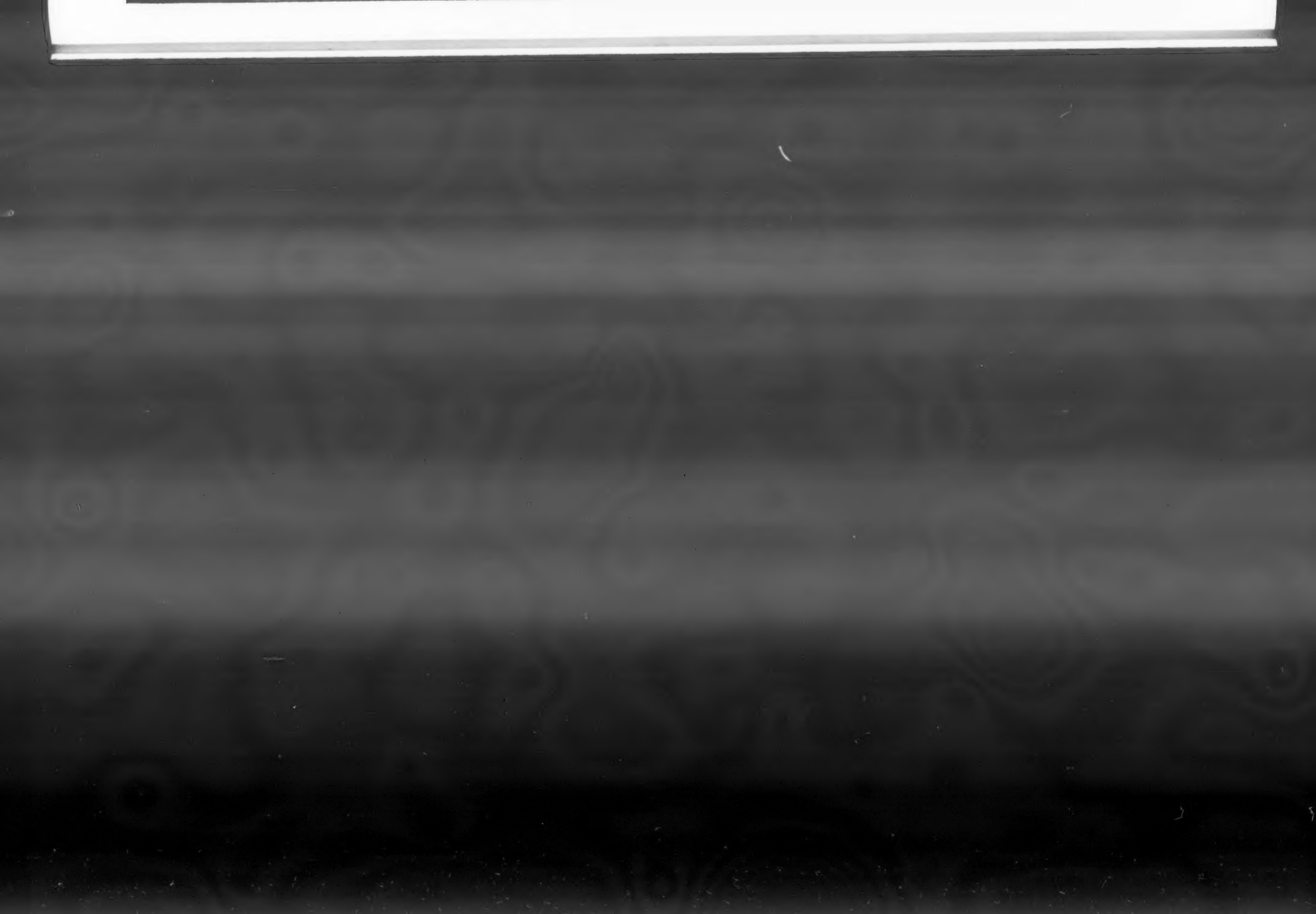
Designed to fit in with future kitchen units and occupy the least possible space, the SADIA Type U.D.B. (UNDER DRAINING BOARD) will be welcome to both architect and user. To the Architect because it provides a complete hot water installation with the minimum of pipe work, no flues or ventilation required, thereby saving on constructional costs. To the User, because it is entirely automatic, silent, fumeless, odourless, constant and so cheap to run.

Write for further particulars before planning new houses.

SADIA TYPE U.D.B.
AUTOMATIC ELECTRIC WATER HEATER

Aidas Electric Limited, Sadia Works, Rowdell Road, Northolt, Middlesex. 'Phone: WAXlow 1607

Scottish Agents: W. Brown & Co. (Engineers) Ltd., 89, Douglas Street, Glasgow, C.2.



"Excuse this writing, Mum...."

He hopes she can read it . . . how's the garden — and Bill? He's thinking of home. He'll have a home one day . . . and lashings of light — yes, in his own home . . . when . . . For this man — and a million like him — new homes are in the planning. Homes to whose modern amenities Edgar's are ready to lend a long experienced hand . . . in installations for lighting, cooking and heating.

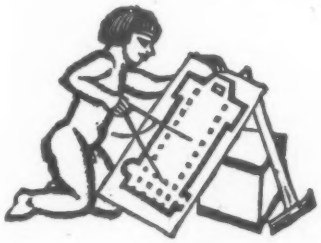
WM. EDGAR & SON, LTD.

Gas Apparatus Manufacturers and Contractors

BLENHEIM WORKS · HAMMERSMITH · LONDON, W.6

Telephone: RIV. 3486

In common with every other periodical this JOURNAL *is rationed to a small part of its peacetime needs of paper. For this reason it is virtually impossible for Newsagents to accept new orders for the* JOURNAL *for the time being, and the Publishers are also now unable to enter new subscriptions. Intending subscribers should, however, send in their names either to their Newsagent or direct to the Publishers to be recorded on the "waiting list" when they would be advised as soon as a vacancy occurs. The annual post free subscription rate is £1 15s. 0d.. Single copies, 9d., postage 2d. Special numbers, price 1s. 6d. are included in the annual subscription. Back numbers more than 12 months old (when available), double price. Volumes can be bound complete with index, in cloth cases, for 15s. each; carriage extra. Goods advertised in the* JOURNAL, *and made of raw materials now in short supply, are not necessarily available for export.*



DIARY FOR JUNE JULY AND AUGUST

Titles of exhibitions, lectures and papers are printed in italics. In the case of papers and lectures the authors' names come first. Sponsors are represented by their initials as given in the glossary of abbreviations on the front cover

BISHOPS STORTFORD. *When We Build Again.* Exhibition and Film. (Sponsor, TCPA.) JUNE 2-10

CHELMSFORD. *The English Town: Its Continuity and Development.* Exhibition, and *When We Build Again.* Film. (Sponsor, TCPA.) SEPT. 1-9

GRANTHAM. *The English Town: Its Continuity and Development.* Exhibition. At the Guildhall, Grantham. (Sponsor TCPA.) JULY 12-26

LONDON. *RA Exhibition.* Weekdays 9.30 a.m. to 7 p.m. Sundays 2 to 6 p.m. Admission: One Shilling. JUNE 1-AUG. 7

National Buildings Record Exhibition. At the National Gallery. Photographs of buildings of architectural interest throughout the country taken during the past three years for record purposes. Most parts of England, from Northumberland to Cornwall, will be represented and the subjects will range from the Central Tower of Durham Cathedral to Georgian wallpaper in a house at Falmouth. (Sponsor, National Buildings Record.) 10 a.m. to 12.30 p.m., 2.15 p.m. to 6 p.m. JUNE 2-JULY 15

West Wycombe Rural Cottages Competition. Exhibition of all the designs submitted. At Regent Street Polytechnic School of Architecture. (The winning designs were illustrated in the JOURNAL for April 20). 9.30 a.m. to 5 p.m. JUNE 1-3

Chartered Surveyors' Institution. Annual General Meeting. At 12, Great George Street, S.W.1. Announcement of results of election of Council. 5 p.m. JUNE 5

Dennis Chapman. *Social Survey Technique of obtaining Information for Housing.* RIBA Architectural Science Board lecture. At 66, Portland Place, W.1. 6 p.m. JUNE 6

Harold Morris. *Sawmilling.* At City of London College, Electra House, Moorgate, E.C.2. Chairman: L. A. Bayman, President of the London Sawmillers' Association. 6 p.m. JUNE 7

Films at 2, Savoy Hill, W.C.2. *English Town* (British Council), *The River* (U.S. Dept. of Agriculture), *When We Build Again* (Cadbury Bros.) (Sponsor, TCPA.) 1.15 p.m. JUNE 8

ABT Westminster Branch Film Show. At the Alliance Hall, Palmer Street, S.W.1. Films to be shown: *An English Method of Prefabrication as applied to Housing* (the Seco System;; and *World of Plenty*, an analysis and a solution to the world's food situation. Tickets from the Branch Secretary, D. E. Morrison, A.R.I.B.A., 3a, Heathway Court, Finchley Road, N.W.3. Tel., Speedwell 1996. Price 1s. to members of the ABT and 1s. 6d. to non-members. Early application is invited in view of the limited accommodation. (Sponsor, Westminster Branch, Association of Building Technicians.) 6.30 p.m. JUNE 8

A. M. Chitty. *Science and Housing.* RIBA Architectural Science Board Lecture. At 66, Portland Place, W.1. 6 p.m. JUNE 13

Miss Judith Ledeboer. *Post-War Housing.* At 2, Savoy Hill, Strand, W.C.2. (Sponsor, TCPA). 1.15 p.m. JULY 6

Sir Albert Howard. *Fresh Food and Town Planning.* At 2, Savoy Hill, Strand, W.C.2. Chairman, Lord Portsmouth. (Sponsor, TCPA.) 1.15 p.m. JULY 20

Competition for the best Design for an International Airport for London. Promoters *The Aeroplane*, Bowling Green Lane, London, E.C.1. Assessors: Austin Blomfield, M.A., F.R.I.B.A.; H. Roxbee Cox, B.SC.; Air Vice-Marshal D. C. T. Bennett, C.B.E., D.S.O.; W. R. Verdon Smith; and Dennis H. Handover. Prizes: 1st, £500; 2nd, £100; 3rd, £50. Closing date December 31, 1944. Overseas entries must arrive at the offices of *The Aeroplane* by February 16, 1945. (See page 397). DEC. 31

NEW MALDEN, SURREY. *The English Town: Its Continuity and Development.* At the Public Library. (Sponsor, TCPA.) AUG. 19-26

PEMBREY. *When We Build Again.* Exhibition and Film. (Sponsor, TCPA in collaboration with Messrs. Cadbury Bros.) AUG. 5-15

PRESTON. *Homes to Live In Exhibition.* At Harris Art Gallery, Preston. (Sponsor, BIAE.) JUNE 1-5

READING. *When We Build Again.* Exhibition and Film. (Sponsor, TCPA in collaboration with Messrs. Cadbury Bros.) JUNE 18-25

SUDBURY, SUFFOLK. *The English Town: Its Continuity and Development.* Exhibition. (Sponsor, TCPA.) SEPT. 21-30

UPPINGHAM. *The English Town—Its Continuity and Development Exhibition.* At the Church Rooms. (Sponsor, TCPA in collaboration with Messrs. Cadbury Bros.) JUNE 1-14

NEWS

THURSDAY, JUNE 1, 1944
No. 2575. VOL. 99

Though no feature in the* JOURNAL *is without value for someone, there are often good reasons why certain news calls for special emphasis. The* JOURNAL*'s starring system is designed to give this emphasis, but without prejudice to the unstarred item which are often no less important.

★ *means spare a second for this it will probably be worth it.*

★★ *means important news, for reasons which may or may not be obvious.*

Any feature marked with more than two stars is very big building news indeed.

As a result of negotiations between representatives of slate quarrying interests in Scotland, and the Building Materials Committee of the Scottish Development Council, the industry has now formed a

SCOTTISH SLATE QUARRIES ASSOCIATION.

It has been felt for some time that in view of the post-war house-building programme the demand for Scottish slates will be large, and the industry has felt that if it is to be in a position to satisfy that demand, the first step should be to form an Association so that problems of common interest may be more effectively discussed and more quickly overcome. The Association has its headquarters at the Scottish Building Centre, 425/7, Sauchiehall Street, Glasgow, C.2.

Mr. G. H. A. Hughes, F.S.I., for the past fifteen years Director of the Eastern Federation of Building Trades Employers, has been

APPOINTED DIRECTOR OF THE LONDON MASTER BUILDERS' ASSOCIATION.

The decision to appoint a director is due to the increase of organization work brought about by the war and the big increase in the membership of the LMBA during recent years. Mr. W. J. Rudderham, who has been Secretary to the Association since 1919, remains in his present position. Mr. Hughes, in addition to being Director of the Eastern Federation, has been employers' secretary of the Eastern Counties Regional Joint Committee for the Building Industry since 1929.

from AN ARCHITECT'S *Commonplace Book*

THE IMMEMORABLE TRADITION. [*From a Foreword by Joseph Hudnut, Dean of the Graduate School of Design, Harvard University, to* Can Our Cities Survive? *by J. L. Sert and CIAM. (The Harvard University Press)*]. Because our cities are compounded not of streets and buildings merely, nor of aggregations of people merely, but equally of the heart and content of society, so it may happen that the arts which serve that society may be compounded also from its will and its aspirations. Not as something added on in the name of art, but as an essential part of those processes by which material things are shaped and assembled for civic use, these will be given the meanings which architects—continuing their immemorable tradition—will discover in the new attitudes of our collective life. It is precisely at such times, when they share the methods and aims of science, that the arts attain their greatest power over our hearts. Therefore I do not despair of an architecture of cities—by which term I mean cities which are patterned not only by those intellectual forces which seek to bend natural law to human betterment but also by those spiritual forces which throughout human history have left repeated imprints upon human environment.

A competition for the best DESIGN FOR AN INTERNATIONAL AIRPORT for London has been promoted by The Aeroplane.

The assessors are Mr. Austin Blomfield, M.A., F.R.I.B.A.; Dr. H. Roxbee Cox, B.SC.; Air Vice-Marshal D. C. T. Bennett, C.B.E., D.S.O.; Mr. W. R. Verdon Smith; and Mr. Dennis H. Handover. Prizes are 1st, £500; 2nd, £100; 3rd, £50. In the Conditions of Entry it is stated that the scheme should not be prepared for any specific site, but the site should be assumed to have the following characteristics: (*a*) Generally level; (*b*) not in a built-up area; (*c*) with rail and road communications to London; (*d*) of an area not greater than 20 square miles. The scheme should be prepared to take the largest aircraft visualized for trans-ocean and world-wide air services, while still allowing for the smaller aircraft operating to British and European airports. It should include an artificial lake for use by flying-boats of the largest size. The promoters of the competition are *The Aeroplane*, Bowling Green Lane, London, E.C.1. The closing date is December 31, 1944, and overseas entries must arrive at the offices of *The Aeroplane* by February 16, 1945.

The Parliament Hill Fields house building proposal is VIEWED WITH PROFOUND DISMAY in Hampstead.

Hampstead Heath and Old Hampstead Protection Society has reported to the councils and others concerned its "profound dismay" at the proposal of St. Pancras to appropriate part of Parliament Hill Fields for house-building, and declares that such a project is contrary to the conditions under which this area was vested in the Metropolitan Board of Works as a public open space.

To start post-war building by thrusting ersatz dwellings on the people is A TRAGIC MISTAKE says Mr. Luke Fawcett.

Criticizing the Government policy of building substitute houses in a pamphlet, *We Can Build All the Houses*, Mr. Luke Fawcett, general secretary of the Amalgamated Union of Building Trade Workers, says: The Government's policy is one of stimulating the provision of any kind of cheap shelter for the people—Nissen huts, steel and concrete houses, the conversion of war-time hostels into dwellings, timber houses, prefabricated houses, blocks of tenements—all kinds of substitutes instead of decent, well-equipped, up-to-date worthily built houses. Housing of this kind is sure to be nasty. We assert that to start the post-war housing programme by thrusting ersatz dwellings on the people is a tragic mistake. Good houses can be built to any number required.

Edmonton Borough Council has made a PRESERVATION ORDER FOR TREES on the last remaining local natural beauty spot.

The Preservation Order has been made on the suggestion of the Ministry of Town and Country Planning. Describing the trees as being of appreciable amenity value, the Ministry states that the Order will prevent them being cut down or uprooted. They are on a site being used for industry during the war and afterwards to become a public park.

The first scheme for a PIPED RURAL WATER SUPPLY has been put forward by the Thingoe (Suffolk) Rural District Council.

The scheme, planned under the Government's new rural water supply proposals, provides for a triangle of trunk mains 60 miles long, joining three reservoirs with subsidiary mains leading to each village. Half a million gallons of water a day will be supplied for domestic and agricultural purposes, and the approval to the sinking of three bores is being sought.

The Association of Building Technicians has sent us the following Press statement on an OVERTIME PAY for Clerks of Works Claim by the Association.

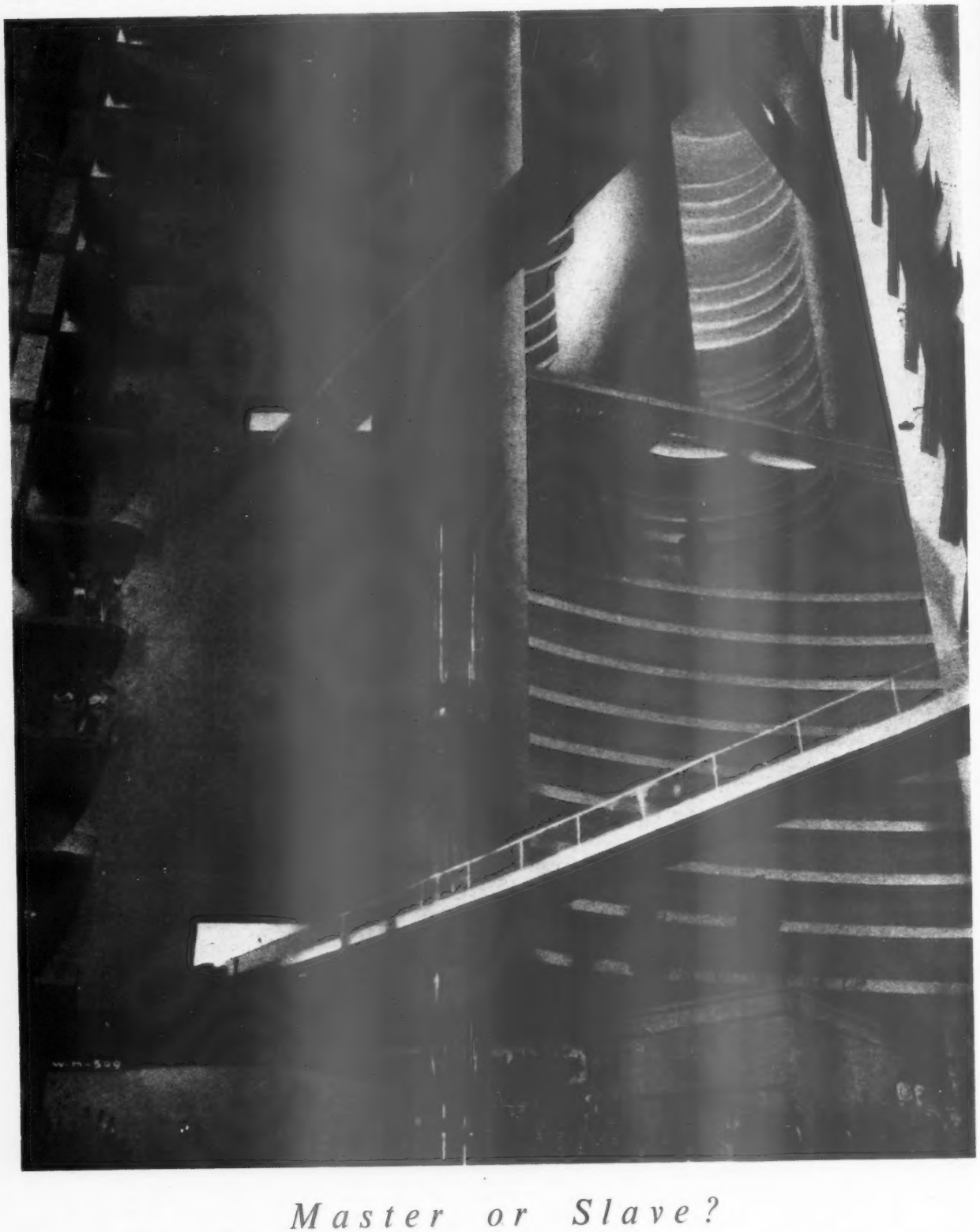
The Association of Building Technicians recently made application to the Lambeth Borough Council for increases in salary and for payment for overtime to Clerks of Works employed on war damage work. The Borough Council refused to discuss the claim and the ABT thereupon put the matter in the hands of the Ministry of Labour, who referred it to the National Council for Local Authorities' Administrative, Professional, Technical and Clerical Services. The case was heard by the Tribunal of the London District Council of that body, and after hearing evidence from both sides, the Tribunal recommended that the Clerks of Works should be placed on a grade (plus Cost of Living Bonus), which would mean an immediate improvement for the worst-paid, and made the following recommendations with regard to overtime: That the normal working week for Clerks of Works employed by the Lambeth Borough Council should be 44 hours. That overtime worked over and above the normal 44-hour week should be paid for in addition to salary and bonus at the following rates: Over 44 hours and up to 52 hours—plain time rates. Over 52 hours and up to 58 hours—time and a quarter rates. Over 58 hours—time and a half rates. The Association of Building Technicians has accepted this recommendation, which is of great importance for Clerks of Works employed by local authorities.

The home of the late Lord Hawke, WIGHILL PARK, IS TO BE SOLD by public auction.

Wighill Park, three miles north of Tadcaster, formerly belonged to the Stapilton family, having been bought by Sir Brian de Stapilton in 1375. The parish church contains elaborate memorials of the Stapiltons, and one slab, dated 1503, was used and reused, for it bears fresh inscriptions dated 1779. Dame Joan Stapilton, who died in 1542, was a daughter of Sir Lancelot Threlkeld, mentioned in Wordsworth's "Song at the feast of Brougham Castle, on the restoration of Lord Clifford, the shepherd, to his ancestral rights."

Mr. Philip Tilden, F.R.I.B.A., has been elected President of the DEVON AND CORNWALL ARCHITECTURAL SOCIETY.

Other officers of the Council elected are: Vice-presidents: F. J. Taylor, F.R.I.B.A. (Plymouth) and H. V. de Courcy Hague, F.R.I.B.A. (Exeter); past president, A. Cunes, L.R.I.B.A. (Exeter); hon. treasurer, J. Bennett, F.R.I.B.A. (Exeter); hon. auditor, W. J. M. Thomasson, A.R.I.B.A. (Exeter); hon. secretary, O. Parker, L.R.I.B.A. (Exeter). The Branches have elected the following Members of Council: *Exeter Branch*: Fellows—Miss F. Barker, A.R.I.B.A.; J. C. C. Bruce, F.R.I.B.A.; J. Challice, F.R.I.B.A.; E. F. Hooper, L.R.I.B.A.; H. H. Hounsell, L.R.I.B.A.; E. Kemeys-Jenkin, F.R.I.B.A.; J. A. Lucas, F.R.I.B.A.; J. Sidey, L.R.I.B.A. Associates—G. A. C. Hayman (*ex officio*); L. A. J. Heywood; R. J. Lane; A. Palfrey, L.R.I.B.A. *Plymouth Branch*: Fellows—E. G. Catchpole, A.R.I.B.A. (*ex officio*); E. Cannon, F.R.I.B.A.; E. U. Channon, F.R.I.B.A.; J. Leighton Fouracre, F.R.I.B.A.; C. Lloyd Jones, L.R.I.B.A.; A. S. Parker, F.R.I.B.A.; Stanley Pool, A.R.I.B.A.; H. J. Sloggett, L.R.I.B.A.; R. F. Wheatly, B.A., F.R.I.B.A. Associates—J. H. Serpell.



Master or Slave?

This Wellsian scene come to life through the medium of the film shows a giant city driven underground by the constant threat of aerial attack. Artificially lit and ventilated, with lifts humming inside shimmering glass tubes, carrying the little people on their way between the gleaming pinnacles in which they have made their home—it poses an urgent question: Will a new machine autocracy turn our environment into a Frankenstein monster, reared on science and technology, which will enslave us in soulless uniformity? This danger is no mere figment of Wellsian fantasy; it is a tendency discernible in many aspects of the contemporary scene. This week's JOURNAL in contrast shows visual mastery over environment as an important factor in the history of human culture and tries to point a way to regain it in an age of technics, so that we may create a landscape of which we are masters rather than slaves.

The Ministry of Health has issued model specifications for CONCRETE ROADS FOR HOUSING SITES.

The specifications are issued in connection with the preparation of housing sites to be put in hand by local authorities this year to enable the building of houses to start without delay when circumstances permit. They have been drawn up by the Institution of Municipal and County Engineers, at the request of and in consultation with the Ministry of Health. There are two specifications, one where mechanical methods of compacting the concrete are used, and the other where the concrete is compacted by hand. They are being issued to local authorities by the Ministry of Health, and are intended as a general guide to engineers charged with the supervision of site preparation.

Full production of the MOW EMERGENCY HOUSE will be about two thousand a week.

This figure was given by the Parliamentary Secretary to the Ministry of Works to the House of Commons last week. He said: it will take about six months after approval of the prototype of the Portal prefabricated houses for jigs and tools to be got ready. Once production starts it will take about three months to work up to full production of about 2,000 to 2,500 houses a week.

It is far better to have TEMPORARY HOUSES *than no houses at all.*

Sir William Jowitt, Minister Without Portfolio, made this statement in giving his views on post-war reconstruction, at a luncheon in London of the Women's Advertising Club. Concerning housing, he said: People are apt to make the mistake of thinking that the success of the housing programme depends upon having fixed the details of your actual land policy. That is not so. We have enough land already to go on with housing for a very long time. We propose to get together an army of skilled people and to devote their activities in the main to the building of houses. We are going to build all the houses we possibly can by every means that we can employ. I do not regard the temporary prefabricated steel houses as a permanent solution. I only want them because it is far better to have temporary houses than no houses at all.

Britain's first "Brown Way" Cottages COST £4,031.

The final cost of the four Farm Workers' Cottages, erected at Hildenborough and Capel, was £4,031 14s. 3d. This total, which includes both the sites and the buildings, exceeds the original estimate of about £900 for each cottage. The figure is disclosed in a report on the cottages to Tonbridge Rural District Council. The council resolved to apply to the Minister of Health for approval of the extra expenditure. Owing to the exceptionally high cost compared with the rent, the council also decided to ask the Minister of Health, Mr. Willink, to have the Exchequer subsidy increased from £10 to £12 a year. Included in an additional expenditure of £208 6s. 7d. is £156 17s. 9d. for "unproductive overtime and travelling expenses necessitated by the application of the Essential Work Order." The men worked 60 hours a week and charged overtime at the usual rate of time and a half.

VISUAL PLANNING

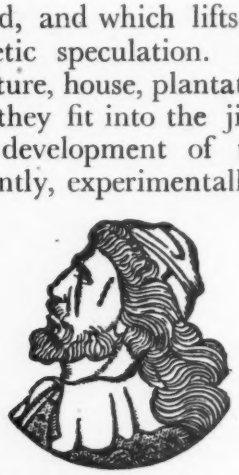
NOW that *lasser-faire* has given way to some form of planning, and a long-suffering society begins to organize its resources rationally for the solution of its problems, great changes are to be expected in the contemporary landscape. With a technique of planning there occurs once more the chance to regain visual mastery over environment, which was lost somewhere in the late 18th century. For only when the many forces at work in the contemporary scene are integrated to some purpose, does there arise the possibility of visual coherence in the landscape. Such coherence is at present lacking. Yet visual unity is a hollow thing if it is not the outcome of a real unity in society. Visual unity can be bought too dearly; the totalitarian countries have got it, in a manner no one will envy. Visual order is intimately linked to the society it serves. More than just an expression of social organisation in terms of the landscape, it is a valuable instrument of that order, which it advertises by constant impression on the eye. None knows that better than the autocrats of the world. They have constantly employed designers of the landscape to bolster up their prestige, and have found them, in a way, as important as the Swiss Guards in front of the Tuileries, or the S.S. in Berlin. Men of various merit have served in that manner. Michelangelo and Bernini, Le Notre, who glorified the regime of Louis Quatorze, and Haussman, who built the new Paris for another Louis; Speer, reported to have worked in the Chancellery of Adolf Hitler, and Bel Geddes, who spellbound the credulous with the visual allure of a *parvenu* machine autocracy—by courtesy of General Motors.

But it is not the job of the landscape designer in a democracy to think of new and glamorous prison houses for the human spirit. Nor is he to produce a static landscape to domineer for the thousand years to come. His job is more modest, more subtle and yet more responsible. The masquerade of the vista mongers must be as unpalatable to him as the new formalism, for example, the Suprematism, Prounism, Tatlinism and Constructivism that were offered to the Soviet people and rejected by them in the early twenties. For though landscape design is powerful as a servant of society, it is sterile when practised as an art in its own rights and without ties to the realities of its day.

In a decisive period like the present, when great issues are hanging fire, the job of the designer is more complex than ever. It will not be his task to put the finishing touches to a cultural edifice, or to work in an established cultural stream; rather he will need to dig the ground and lay the foundations.

This issue of the Journal surveys the ground on which the landscape designer can build up the new technique of visual planning, a technique that is anchored in the realities, political, social, economic, and cultural, of the contemporary

period, and which lifts design out of the realm of detached æsthetic speculation. In order that all objects, whether furniture, house, plantation, field or town, may be so designed that they fit into the jigsaw of the contemporary landscape, the development of this technique must be undertaken fervently, experimentally, and in co-operation.



The Architects' Journal
War Address : 45, The Avenue, Cheam, Surrey
Telephone : Vigilant 0087-9

NOTES & TOPICS

SHARAWAGGI

An extraordinary stimulating editorial article appeared in the January issue of the *Architectural Review*, called *Exterior Furnishing or Sharawaggi : the art of making urban landscape*, which has caused a good deal of discussion and controversy. It's an important article, not only because it provides a fresh approach to the visual side of town-planning, but because for the first time the policy of the *Review* is here clearly expressed—" a profession of æsthetic faith on the part of this paper." Here are a few extracts which will help to explain its meaning.

★

" Price, the greatest of the apologists, advises a ' variety of compositions and effects ' as against the oneness of composition felt to be proper by English Palladians ; intricacy as against easy visibility, and roughness of texture as against the crystalline smoothness of the classical facade. In one word *Sharawaggi*. Sharawaggi, Sir William Temple wrote in 1685, is a Chinese term for irregular gardening. Mr. H. F. Clark, in his yet unpublished *Landscapes on Earth*, adds that the word is Japanese and means : *not being regular*. Being regular, the belief in rules to be learned and applied, the belief in symmetry, stands for the Neo-Classical, the Palladian, the Academic outlook, right down to the Royal Academy plan for London : Sharawaggi for that Picturesque landscaping tradition to which England owes its most personal æsthetic character. How can we achieve an urban Sharawaggi ? "

★

" Uvedale Price was perhaps the first man in history to reveal that an object may be ' ugly ' in itself and yet in a suitable context may have æsthetic possibilities. . . . In their development of a visual æsthetic capable of including the awful and the odd (Sublime and Picturesque), the eighteenth-century intelligentsia cut right across the centuries linking Salvator Rosa with Salvador Dali. There seems to be a fate which turns architects into one-idea men, wedded to rather infantile solutions of the urban muddle they deplore, and suffering a form of arrested visual development. . . . One type sees behind the muddle (rather clearly) a tidy and tasteful world of eighteenth-century streets and squares, and builds tasteful and painstaking Neo-Georgian or Bankers' Georgian—or Monumental Queen Anne—with the idea of completing the eighteenth-century pattern (which doesn't exist any more). Its opposite number sees (rather dimly) the new Jerusalem all open space and white concrete. Neither side is anxious to give up its day-dreams so far as to admit that one ideal is as unlikely of realization as the other ; that English cities, with one or two exceptions that prove the rule, will always be an extraordinary hotch-potch of competing elements ; that the visual problem is to coax these competitors into a larger harmony. Yet surely it is clear by now that the real as opposed to the ideal city, far from being all crystal towers and tennis courts, will be a thing of infinite variety, where for instance the Victorian dolls-house must be politely encouraged to lie down with Mr. Frederick Gibberd's flats."

★

" Here lies for the urban planner the great romantic opportunity. Were it one that went against the English grain the outlook would be bleak. It happens, however, to present the kind of problem in æsthetics which not merely Sir Uvedale Price but Billy Brown of London Town, and all the other strap-hangers have proved themselves fertile in devices for exploiting in other ways. In this respect indeed The Man in the Street is often far ahead of the architects. He uses Price's arguments—subconsciously of course—in furnishing and gradually remodelling the house in which he lives. In his own rooms the planned-for behaves often as independently and as imaginatively as in his back-garden. His ideal of Interior Furnishing is just the opposite of that of his wealthy fellow citizen who goes to Partridge's, or Maple's, or Gordon Russell's and buys suites of genuine antique, imitation antique, or good contemporary furniture. . . . And he is right in this. An interior to be successful should be the result of growth, of attachments formed over years to things old and new. . . . The æsthetic qualities of the individual items are quite irrelevant. Let them be ugly, let them be incongruous. What matters alone is the unity and congruity of the pattern. Now all this can perhaps be taken for granted in the interior pattern. When it comes to the urban pattern, its legitimacy has yet to be established. It has yet to be said and recognized that the urban planner's job is one of Exterior Furnishing."

★

" May not the salvation in our world of large-scale architectural operations lie in the acceptance of a whole building as an ornament ? Perhaps we should not look for patterns in the detail of the building, but in the relation of building with building, or building with trees. Here lies one of the secrets of modern Swedish architecture. . . . And the future may show how architecture of the past can be thrown into relief and can receive a new meaning by deliberate connections or contrasts with neighbouring modern building. If Bush House had been designed as a foil instead of as a feeble echo of St. Mary-le-Strand, St. Mary's would have become the ornament of Bush House, and Bush House could have done without its Neo-Classical detail."

★

" There is an urgent need for a commonly accepted visual standard, *a visual policy for urban landscape*. Without a visual policy a physical planning policy is a kind of monstrosity. . . . Whether we call it Exterior Furnishing or landscape architecture, whether we call it the Picturesque, or the Romantic Movement—or whether we just call it Sharawaggi—it is found to be, in essence, an æsthetic method which is designed to reconcile by various means—contrast, concealment, surprise, balance—the surface antagonisms of shape which a vital democracy is liable to go on pushing up in its architecture in token of its own liveliness."

★

Well, there's the argument, and as the author is aware, this outlook " might conceivably be regarded by a sceptical reader of orthodox views as a mere essay in casuistry. It is far from being that. On the contrary it is in the nature of a profession of faith." And as a profession of faith, it is bound to find antagonists. Mr. Hartland Thomas is one of them, for in his lecture which concluded the recent ASB series he said that an appeal which " is superficial is the æsthete's advocacy of a return to the cult of the Picturesque—in the landscaping sense of the direct appeal to the eye. . . . As will be recognized, I am joining issue here with the current policy of the *Architectural Review*, chiefly for an exaggerated stress on the visual appeal which is bordering upon the ridiculous." This is surely an unfair criticism of the article since its scope was confined to the visual side of urban landscape. Isn't the *look* of a town vitally important, not only in giving pleasure or pain in itself, but as an outward and visible sign of an inward and invisible grace (or dis-

grace)? Are any other alternatives to Sharawaggi in any case open to us at the present time, except the puritan dullness and artificiality of Letchworth or the unimaginative inhumanity and equal puritanism of the new town designed from scratch with its lifeless geometric unity? Do we yet live in a sufficiently healthy and creative age that can build entirely new cities which are anything but crude, callow and boring to the eye? At least the Sharawaggi town would not be dull, but a genuine expression of contemporary life.

★

This doctrine of the Picturesque is an attempt to make the synthetic best, with typical English compromise and tolerance, of a situation in which life is chaotic, and cultural standards appallingly low and disunited, while retaining some democratic liberty in taste. As the article says: "How can an æsthetically exacting popular art develop where majorities rule? Can democratic opinion which is by its nature diffuse be brought round to the saving grace of a Bauhaus style without the application of force? Is not the answer that the Bauhaus must accept Sharawaggi? The safety valve of inconsistency should remain open. The Picturesque approach is that safety valve."

★

Obviously a general æsthetic appreciation cannot be forced, and can only develop in a democracy through an improvement of economic conditions. Meanwhile until those conditions arrive under which a spontaneous and united philosophy and æsthetic can grow and our towns become gracious and serene, both without dull formality or squabbling confusion, why not the tolerance of Sharawaggi?

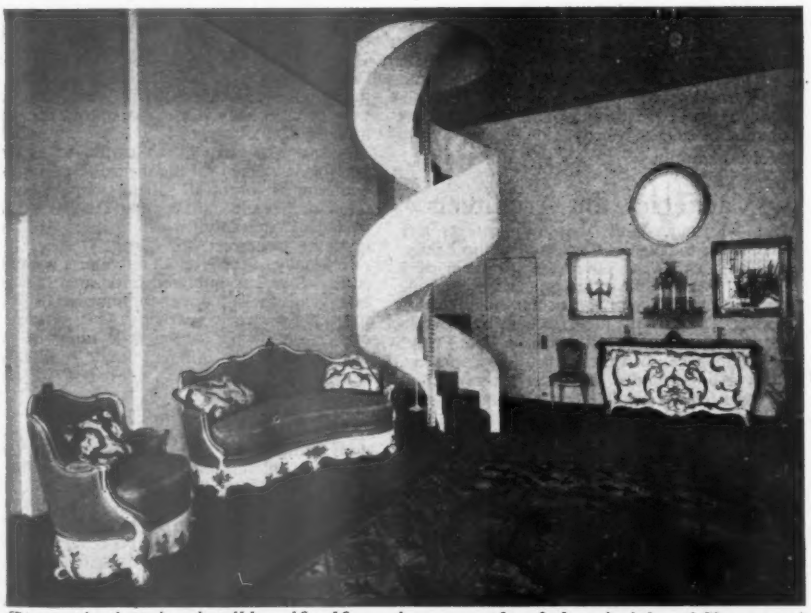
★

If there is an argument against it, it is that to be effective far more subtle and sophisticated minds would be needed on the job than those which could create even a tolerable formal design. There is nothing sophisticated about Billy Brown, and I must confess that only where a rare fluke has lent a hand have I found "unity and congruity of pattern" in the æsthetic muddle of Billy Brown's domain. In nearly every case it's just "anything will have to do until we can afford something better."

★

But read this article in the *Review* for yourself. Whether or no you agree with its arguments, like Sharawaggi, it's not boring, and in these days that's a lot to be grateful for.

ASTRAGAL



This sophisticated and striking, if self-conscious, example of the principles of Sharawaggi applied to an interior—a roof-top flat in Paris designed by Le Corbusier and furnished by the owner—shows how styles can be mixed effectively if æsthetic judgment, unhampered by the formal criteria of chronology or fashion, is applied. See Astragal's note.

LETTERS

H. L. Barton, A.R.I.B.A.
Provincial
R. B. Hague
Jane Drew, F.R.I.B.A.
A. H. Hulett
G. B. J. Athoe
Cyril Sjostrom, A.R.I.B.A.

The RIBA Election

SIR,—Over a year ago you were good enough to publish a letter signed by some eighty members of the RIBA asking that RIBA meetings and Council elections should be resumed. More recently you informed your readers of a request by over 160 members addressed to the Council of the RIBA that a postal ballot on this question should be held.

There is satisfaction among the members that general meetings have been resumed and that elections are now to be held. In addition to those nominated by the Council, nominations to stand for election have been made from among the supporters of the memorandum as follows:

Fellows: T. P. Bennett, W. Fraser Granger, J. Alan Slater, M. Hartland Thomas, F. R. S. Yorke.
Associates: Arthur Ling, Colin Penn.
Licentiates: Bernard H. Cox.

London. H. L. BARTON.

SIR,—In view of the length of time which has elapsed since the present RIBA Council took office, the forthcoming election is of more than usual interest and importance.

One suspects that many members must be in the difficult position of knowing very little of the views of those standing for election and that their votes will therefore be given, without very good reasons, to someone whose name happens to catch the eye.

Would it not be a great help if all candidates nominated for the election could be persuaded to state briefly their views on current problems and the lines of action which they would be most enthusiastic in supporting?

I suggest, Sir, that if you are in agreement with this idea, you should open your columns

What is on this dinner plate? A typical sample of the dust which collects on and in the clothes of Mr. R. B. Hague, a Pembrokeshire farm worker. The dust was sent to the JOURNAL *by Mr. Hague in the tobacco tin also shown in the photograph, after reading the correspondence on the planning of houses for rural workers. Considerable controversy arose among our correspondents concerning the position of the bathroom. Should it be on the ground floor or on the first floor? For Mr. Hague's answer see his letter on this page.*

to the extent of say, 30 lines apiece, to all standing for election, and that you should use all your endeavours to persuade every candidate to take advantage of this. Those of us who use our voting papers seriously could draw our own conclusions regarding candidates who refused such an offer to state their views.

PROVINCIAL.

[*The suggestion of our correspondent seems to be a very sensible one. We have never understood why candidates for election to an Institution should be expected* not to say what they stand for, *a convention which amounts to a reversal of the democratic idea. The cure, however, is in the hands of the candidates themselves. To start the thing off we suggest that the candidates who are put forward in Mr. Barton's letter (on the previous page) should declare their platform.—Ed.*, A.J.]

Farm Workers' Dust

SIR,—I am a farm worker of four years standing. Enclosed is a typical sample of the dust which collects on and in my clothes. Were I unfortunate enough to occupy a cottage with a first-floor bathroom, this would be deposited on hall, stairs and landing.

Haverfordwest, Pembs. R. B. HAGUE.

US Kitchen Equipment

SIR,—I would be glad if you would correct a misapprehension which may arise from your report of my statement on American kitchen equipment.

Whereas it is true to say that central heating and refrigeration are common in *all* income group American homes, washing-up machines and washing machines are still only found in the high income groups. There is a great hope however that this will be altered after the war.

We as yet have not even achieved central heating in our low income group homes; let us for our future housing set as high an equipment standard as they.

London JANE B. DREW

Prefabrication

SIR,—Awfully difficult word, I find, as do many others. Now, I suggest some alternatives as follows:

(*a*) Premade (premaking); pleasant sounding, true in meaning.
(*b*) Prebuilt. Only fault is that building is usually associated with the "site."
(*c*) Preformed (preformation, preforming, preform). Sounds good to me and does suggest reformation — some — new in building, etc., also well sounding and true in application.

Maybe your readers would like to pass opinion or suggest a better title?

Wolverhampton. A. H. HULETT.

Vacancies for Architects

SIR,—I understand that applications are invited for the post of City Architect in Exeter, and that candidates must be members of a certain Institute. As this practice of limiting applications to one particular membership appears to be on the increase both by Government and municipal authorities I would crave a little space in which to utter a protest. Such a limitation is of course grossly unfair to other institutions like our own, and possibly still more so to that large body of fully qualified architects who are registered under the Registration Acts, but are not members of any professional body.

I fail to see why the authorities in question should thus seek to limit their field of selection quite unnecessarily and with quite gratuitous injustice to architects who may not happen to be members of the institution so signally favoured. If there be any adequate or justifiable reason for such arbitrary procedure, or if the public interests are thereby furthered, I should be glad to hear it; but if not, then, in the names of the thousands of architects who are not members of the institution in question I must request some explanation.

So far as I know this practice is not followed in other professions: or, if a particular institution is named, the qualifying phrase "or other like qualification" is invariably inserted. This seems to be much more in accordance both with common sense and common justice.

G. B. J. ATHOE,
London. Secretary, Incorporated Association of Architects and Surveyors.

Architectural Criticism

SIR,—An interesting question was raised at the AA meeting on May 16: "Do architects want criticism of their work to appear in architectural journals?"

I ventured to reply, but owing to extreme nervousness when raising my voice at a public gathering, I forgot all salient points I had in mind and made a somewhat incoherent and irrelevant utterance, which I hope you will allow me to correct.

Personally, I believe all architects welcome constructive and unbiased criticism. It would be difficult for any one man, however brilliant, to put forward constructive suggestions in every case owing to the wide range of conditions ruling for different kinds of building work. This, of course, does not refer to æsthetics only.

Surely it is possible for the Editor, when necessary, to consult architects and engineers with actual experience of the kind of work under consideration.

With regard to the question of libel, the architects whose work is under review will not bring a libel action provided the criticism is free from unrestrained and bitter comment which, apart from its inherent inadvisability, is liable to inaccuracy; and where pros and cons are duly weighed in the balance, or examples of alternative solutions cited.

No publicity or comment should be accorded to buildings which, in the opinion of the Editor, possess no merit, whereby the risk of wholly unfavourable comment is ruled out.

London. CYRIL SJOSTROM.

PHYSICAL PLANNING

THE JOBS TO BE DONE

We have now reached a stage in the survey of the physical planning jobs where we must consider the visual effect the plans will produce. Mastery of the new technique of all-over physical planning is essential; there must be no gaps in our surveys; our resources of men and materials must be accurately assessed; we must agree on the standards for which we are planning, and we must achieve a high level of co-ordination in working towards those standards. But when all is accounted for, the whole process and the standards it aims to achieve can be set down in figures and tables, or drawn out on graphs and two-dimensional plans. We cannot yet visualize clearly the picture we want to make of our surroundings; we can, perhaps, conjure up hazy and dream-like fragments, but we are unable to link the fragments and bring form to the many-sided composition which would make a pleasing and coherent landscape. This article is the first step in an attempt to solve the difficulty. The authors begin by considering the state of the contemporary landscape—the familiar daily picture. By tracing its historical development, the influences which lie behind the changing picture of each age, they outline the visual complement to a physical planning policy. For that is the only way by which we can hope to regain the visual mastery we have, for so long, lost in our landscape.

WE MUST FORMULATE A VISUAL PLANNING POLICY

by G. M. Kallmann and Ian McCallum

35

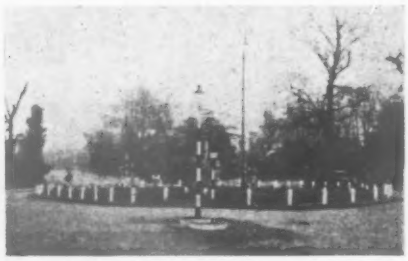
index

The Job

G. M. Kallmann, AA. Dip. and Ian McCallum, ARIBA, AA. Dip., joint authors of this week's article on visual planning, are architects who studied at the AA. Ian McCallum has worked as assistant architect at the Wellcome Research Institution. Both took part in the production of the RIBA's Rebuilding Britain exhibition. G. M. Kallmann, who is a previous contributor to the Architects' Journal and to the Architectural Review, is now at work on exhibitions for ABCA dealing with planning issues. Ian McCallum is an assistant editor of this Journal.

THE CONTEMPORARJY PROBLEM

This series of articles has ranged over the field of physical planning in its technical aspect. The problems connected with the best use of land and with the provision of a physical framework that will satisfy the needs of our everyday life have been considered. It is now time to tackle the visual problem; we cannot be satisfied with a landscape that merely works well, it must also look well. The complexity of this problem has not yet been sufficiently understood. Many plans have recently been produced for town and country-side which show an excellent appreciation of people's needs so far as work, home, play, transport and community are concerned, but they also show an extremely inadequate conception of their visual consequences. True, grandiose aerial views abound, so do fashionable perspectives in the more dated style of the architectural salons, but no clear picture is presented to the man who is literally in the street, and who will see from the eye level, either at walking speed, or at that of a bus, train or car, not only the new houses, green spaces and community centres, but also the lamp-post, the obelisk, the telephone box and the fire hydrant. We appear to be still far from the understanding that



Three aspects of the 20th century landscape. This is the everyday scene of the man-in-the-street, and it is not an achievement to be proud of. However, it provides an emphatic argument for those who intend to take more heed for the demands of the eye in planning the post-war landscape.

is necessary in order to integrate all those elements which go to make the contemporary landscape picture, whether urban or rural.

the failure of attempted solutions

It is not surprising that our generation should find this a difficult problem. The facilities for increased speed of movement developed during the last century have resulted in a complete change of scale in the landscape. From a community structure which was predominantly local and rural we have moved towards one which is predominantly national and urban. There need be nothing fundamentally harmful to our landscape in this, if it were not for the fact that breathless technical progress has resulted in painful indigestion. The inability to assimilate the developments of modern science and to organize them for the benefit of the whole community is harshly reflected in our landscape, where local character and nearly all that relates to the human scale is being rapidly destroyed. It is also reflected in an attitude of mind which comes dangerously near to *laisser-faire*. The prospect of vast forces, evolving from increasingly powerful and apparently inaccessible central sources, shaping the surroundings with complete disregard for the individual, has, apart from the establishment of a few preservation societies and the appearance of letters in *The Times*, aroused little protest from the public. The experts, it is true—the town planner, the architect, the sociologist, the professional utopians—have protested continually and vehemently and, what is more, have produced a host of alternative suggestions, some of which have been realized. But even they have not yet exhibited an ability to assimilate the new developments and to produce a visual solution that would accord with the complex requirements of a planned democracy in England.

why the failure?

Why is this so? Firstly and mainly, because such an achievement must be imagined and created, even at the blue-print stage, on the new scale. The large number of specialists necessary on the technical side of physical planning necessitates a new type of organization for group working based on extremely close collaboration and a revised attitude to training. The same is true in the translation of the technical framework into a landscape picture. That is why for the purposes of this article the process is termed visual planning. For, although it differs from other physical planning jobs in so far as it enters the realm of æsthetics, it is nevertheless an integral part of physical planning. In fact, as in any applied art, whether the object of creation is a gas cooker, a house or a landscape, the satisfaction of functional needs is the basic factor from which the artist must work. In the case of the landscape, the scale we see evolving in the technical sphere makes it increasingly apparent that the visual planner must evolve a parallel technique suited to his particular job. How the technique might evolve and what its implications would be is considered later in the article.

The second reason for our apparent inability to solve the visual problem now arises from the nature of the landscape itself. Just as the house gives visual expression to the activities, the living standard, the cultural outlook of the family who inhabit it, so the landscape, which encompasses the field of nearly every activity, gives visual expression to these activities as well as to the living standard, the cultural outlook, the very structure of our society. Because planning means looking ahead, it is easy to see, therefore, how much simpler it is to produce merely the technical framework for a future society and to leave the detailed visual proposals, which have to take so many more factors into account, until an unspecified date.

a policy is needed

We can no longer afford to do this. For, since we are agreed that a large measure of planning is essential to our future well-being, and since planning implies forethought—the translation by the planner of the latest technical and cultural advances into plans at once practical and imaginative enough to arouse desire for their achievement—it is evident that work should be well under way now, if there is to be any chance of realization when the war ends. And so it is, on the technical and social side of planning, although little of the work is yet backed up by effective legislation. But what the proposals really mean to the man in the street will only be brought home to him when he sees them, as he is used to seeing their less efficient counterpart, as an element in the everyday scene. In order to do this it will be necessary for our finest artists and designers who have an interest in the function and formation of the landscape, to collaborate with the physical planners, in the role of visual planners, and to present to the people from whom support for the plans must come, not dream fantasies, but real pictures showing the exciting and as yet largely incalculable visual possibilities of the contemporary landscape.

outline for a policy

This part of the planning job is so important, and at the same time raises so many new problems that it makes essential the formulation of a policy and technique which will be an integral part of the general policy and technique of planning. The consideration of a policy and technique for visual planning, which is the purpose of this article, must begin with an enquiry into the state of the contemporary landscape. If such an enquiry is to prove of any value it must survey a wide field of influences. The sequence of historical changes in the landscape must be studied, not only in order that we may understand them where they still form part of its material expression, but also that we may benefit from the achievements and the mistakes of past periods and trace, perhaps, the line of a vital tradition which may have been lost. It must also consider the influences which have determined the sequence of these historical changes—man's changing attitude to nature, the growth of trade and the development of political organization—all those forces which have moulded and continue to mould the landscape of to-day, and which the visual planner must learn to mobilize.

HISTORICAL SURVEY

The landscape presents a picture in constant transition; a piece of work fashioned through the centuries and mirroring our history. What we add to it and what we take from it is not merely of concern to ourselves, for, at best, our contribution can be no more than an episode in its evolution; an episode which will grow from the past and mature in the future. An understanding of the history of the landscape is the only means by which we can estimate the tendencies in its formation and thus make the present episode a positive contribution to the future.

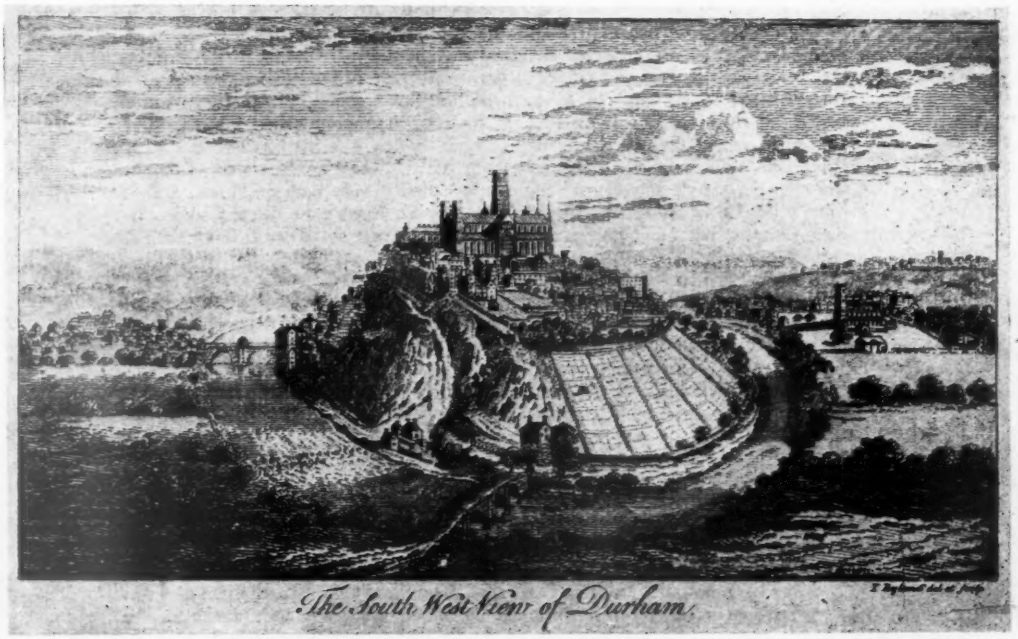
The medieval picture

For as long as we know of man's existence on this island, he has carved the traces of his activities into the raw material of the land. First, over long stretches of slow evolution, he makes no more than negligible inroads on the wilderness. He sets a light footstep on the path of the mammoth, the horse, the reindeer; both hunter himself and hunted by his fears. Much later when he emerges into the observation range of accurate historical knowledge, in the transmutation of the dark Iberians and Celts, he performs the great building feats of military earthworks, of trading ports, of the great trackways along the north downs, and under the ridge of the Chilterns. He builds the fishermen's settlements around the sheets of fresh water and links the wheat-growing communities of East Anglia with the downland civilisation near Avebury and Stonehenge. There follows the interlude of urban colonisation under the Romans, of whose municipia and villadom the later nordic invaders leave no more trace than abandoned town sites, the image of the emperor on the golden coins in the river bed and the efficient highway system to help their own conquest along. It still takes about a thousand years of anglo-saxon rural labours, and the pillbox pattern of conquest employed by the Norman barons, to get on something like even terms with the wilderness of nature; by no means a victory, an armistice perhaps. For beyond the manorial estate of early medieval man, and the few fields of narrow lots, lie the wild marshes, heath and forest, impenetrable as in the days of the druids and dark like the superstitions of the serf, who lives physically and intellectually isolated in the protective shadow of the manor. It is only when the rural feudal organization falls apart, and the power of the barons is ceded to King and Parliament, that the medieval town grows to its full stature. At first sought for the purpose of shelter against the marauders that infest the countryside and against seignoral wilfulness, it blossoms into a centre of trade and crafts, providing abundant goods for the new leisured class which has grown rich on primogeniture and feudal inequality. In the co-operative security of the town the instruments of man's emancipation are forged; the institutions and corporations of learning and social arrangement, which make the later Renaissance adventure possible.

The gradual thickening of the medieval fabric of life, brings forth the medieval town, hitherto man's most dramatic act of self-assertion in the landscape. But it fails to produce a coherent picture of environment.

In the countryside the pattern of a primitive agriculture is seen against the wilderness, whilst in the town, in the confused jumble of hovels around the institutionary buildings, new ideas

are struggling to be born, which aim at something beyond mere physical survival. The form of the town is shaped to no conscious plan and resembles the instinctive gathering of a herd around its shepherd. Thus the tightly packed quarters provide no more than the close confinement needed at this stage to build up co-operatively the resources for future individual freedom. The metaphysical climate of life which in the town is condensed to a collective act of worship, does not make for a clear consciousness of human relationship with the physical realities of environment; these do not tempt curiosity to explore their true nature, but are allegorical of the other world, towards



The medieval town of Durham; a dramatic concentration of buildings in the landscape, the result of instinctive grouping rather than conscious organization. The tilled fields on the outskirts are all that separate it from the unsubdued wilderness of the countryside.

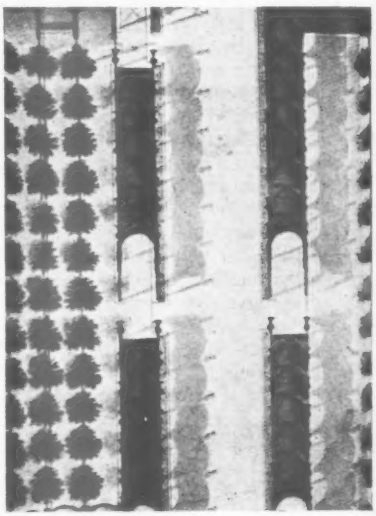
which the medieval somnambulist is irresistibly drawn. The objects of material reality are not seen in any visual relation. Their origin and destiny, their position in space and time, remain undefined in a state of magical occurrence, that is not in the least disturbing to the medieval mind. In consequence, an air of mystery, of pre-natal darkness shrouds the visual world, far even into the times of the Renaissance.

Eventually, out of the dark stirrings, the painful feuds, plagues and peasant revolts, modern man is born. The narrow confines of corporate life, of guilds and dogmatic theology are left behind. Man looks about himself and at the world with new eyes, and there appear to be no limits to the scope of the individual mind and conscience. But first out-grown social forms have to be discarded, before the spirit can venture into the past, to the new-old sources of learning in Greece and Rome, and forward to the unknown world across the seas. Orders and institutions cede their power to the national state, which administers the common law. The printing press makes knowledge accessible. In the new age of learning the brilliant triad of humanism, Erasmus, More and Ascham conquer new frontiers of the mind, and in later Tudor times the English language is raised on to the plane of high literature in the writings of Spenser, Marlowe, Shakespeare and Bacon. But though words and music flower in the Elizabethan garden, there are no equal riches in the physical surroundings. Fine manors are built for merchants, and farmhouses for yeomen, but the general picture of environment is not substantially changed. The Elizabethan landscape, with its still feudal, agricultural pattern, is cluttered with the now lifeless medieval relics. They lie upon the land rather like the husks in a Paul Nash landscape painting. In this chrysalis stage, the landscape will remain suspended for another century, before the imago of the eighteenth century picture emerges in radiant loveliness.

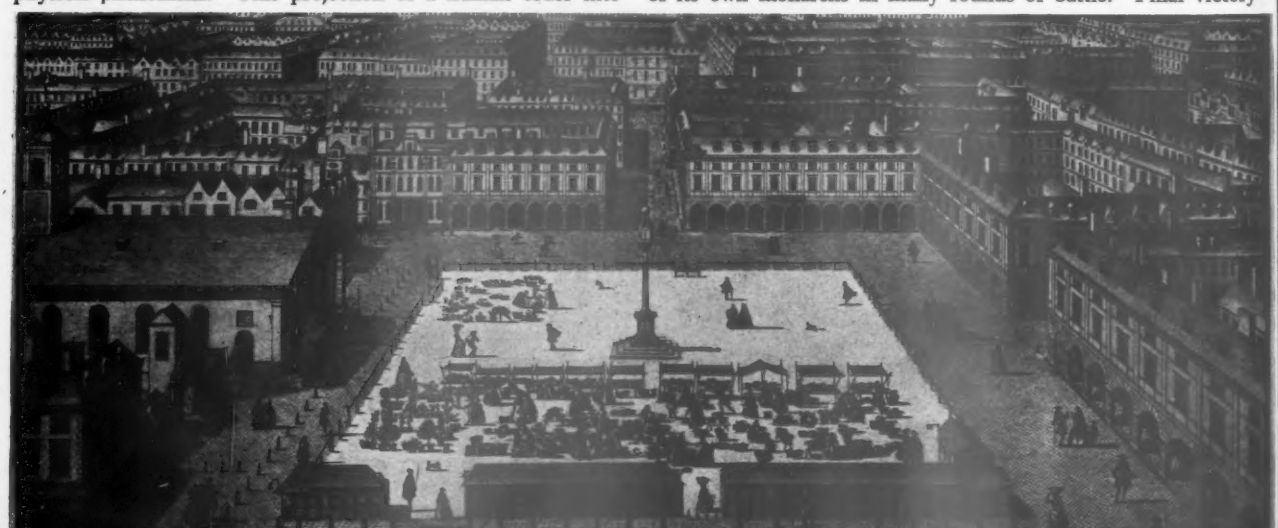
The 17th century picture

In the meantime the revolution in people's minds begins fundamentally to affect the attitude which saw nature as a wilderness. The new interest in the material world, which makes this the age of discovery and conquest, demands a clearer definition of man's position in it. An intellectual system of co-ordinates is produced, which is based on what is rediscovered of scholastic and aristotelean thought, and on the mathematics of the great astronomers Copernicus, Kepler, Tycho de Brahe. Similar to the pythagorean conception of the universe, a mathematic formula is sought, which will provide a code of behaviour for physical phenomena. This projection of a human order into the wilderness is the key to the visual discoveries of the age; perspective, a system of recording objects in time and space relative to the observer, is its true child. In the town this brings the new unity of the street, with the prospect in the distance built into a perspective design. In the gardens of the seventeenth century the projection of an intellectual conception into the landscape is practised on a big scale. It is as primitive as it is brazen, a crude act of visual conquest. There is no coming to terms with nature in this, no partnership, only brutal domination. The land beyond the reaches of the formal garden is not assimilated, though great avenues are possessively driven into it. "Nature" is still identified with chaos, and has as yet little part in human culture.

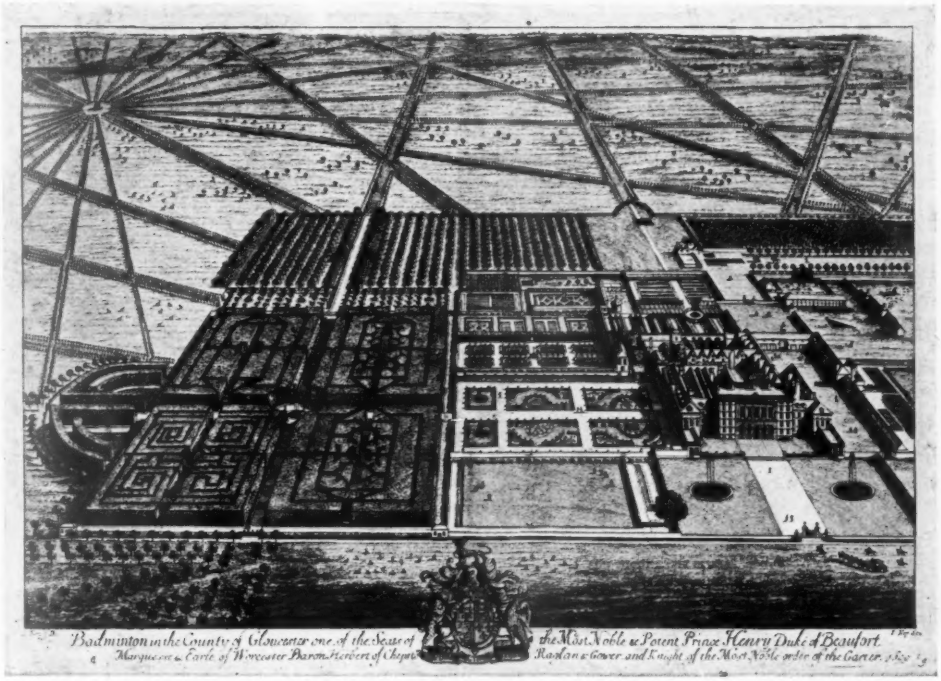
It is significant that the grand manner in England is never carried out on quite the same scale as abroad, or applied to urban schemes of any significance. For in many ways England has parted company with France, to which it had been bound so closely by Norman feudalism. In France medieval parliament has decayed, and the people remain doubly tied by religious tyranny and the new secular power of the absolute monarch. In England meanwhile the struggle for personal freedom from religious and political intolerance succeeds. During the seventeenth century a parliamentary government, with a House of Commons of squires, merchants and "common lawyers," defeats the autocracy of Louis XIV abroad, and constantly curbs the power of its own monarchs in many rounds of battle. Final victory



The wilderness tamed in the gardens at Marly in France. Here the art of topiary, the quintessence of the 17th century attitude to nature, carves the hedges into green vaults over the footpaths. Covent Garden, below, shows the urban expression of the 17th century outlook in England, which never attains the same singleness of purpose as autocratic France.



of the law over princely power is won in 1689. In the field of thought and literature the prestige of Locke's philosophy, the puritan idealism of Milton and Bunyan are ranged on the side of freedom, whereas Dryden's satire is the ammunition, and Congreve's conceits the opiate of the restoration monarchy. Meanwhile the court, under strong French influence, attempts to introduce the pattern of absolutism if not in politics, at least in *parterres*. In the country seats of the nobles the baroque order can take shape without meeting too many obstacles. Trees can be ordered to stand at attention alongside avenues even if stubborn subjects will not do so. Any large-scale urban attempts of the sort are, however, doomed to failure. Wren's and Evelyn's plans for the burnt-down City of London, which were inspired by the great Italo-French tradition, cannot be imposed on democratic London, and are turned down by shrewd King Charles.



Badminton Park, seat of the Duke of Beaufort. A 17th century lay-out with avenues projected into the wilderness. An uneasy domination of nature in which it remains antagonistic and is therefore not assimilated into the landscape picture.

The 18th century picture

The eighteenth century brings the fulfilment of what the preceding sixteenth and seventeenth had promised. The power of the law is securely anchored in Parliament, the right to freedom of press, speech and person is established. The country is ruled by a new race of landed gentry whose fortunes were made in the Civil War, the Whigs, whose country seats are centres of art and learning, as much as of agricultural pursuits and sports. The village is the social unit of the age. Village life is balanced, culturally self sufficient, and invigorated by industries established in the cottages. In spite of great difference of living standards there is no class hatred as yet, and the yeoman and apprentice accept their station in society without question.

The emphasis on the sanctity of the law in political life, which dates since the hard struggle of the preceding century and the last of English revolutions in 1689, brings a hardening of the arteries. The institutions, whether church, university, the civil service or town corporations, shelter behind their chartered rights and become dead and ineffectual. This brittleness of all administrative machinery towards the end of the century, exemplified in a Tory government obstinately refusing any reform measures, becomes an essential weakness when confronted with the revolutionary changes of the industrial era.

The first half of the eighteenth century stands at the end of a long development, of which it is the peak, rather than at the beginning of a new one. It is the age of common sense, of reasonableness in thought and conduct of life. The great writers of the Augustan era, Defoe, Swift, the essayists Addison and Steel, Pope and Johnson, all stress this aspect. In the arts, the rich patrons still look to France, and in music the Italian opera and Handel are favoured. Whilst the upper class pursues the civilized ideal of reason and elegant manners, the lower orders, as depicted by the pen of Hogarth, live a mob life of great vitality, of rude pleasures and violence, in which the debtors' prison and the mad-house are not unfamiliar. Here it is not Johnson's talk, nor the writings of the Augustans that occupy people's minds. For in the shadows old ghost stories are told, cottage fireside tales, and ballads, which add to the rich store of popular romanticism. Already in higher realms Blake and Burns give expression to similar trends. They foreshadow the downfall of the Augustans in the coming romantic revolt: it is a climacteric in human development, another facet of which is the much grimmer upheaval commonly known as the Industrial Revolution.

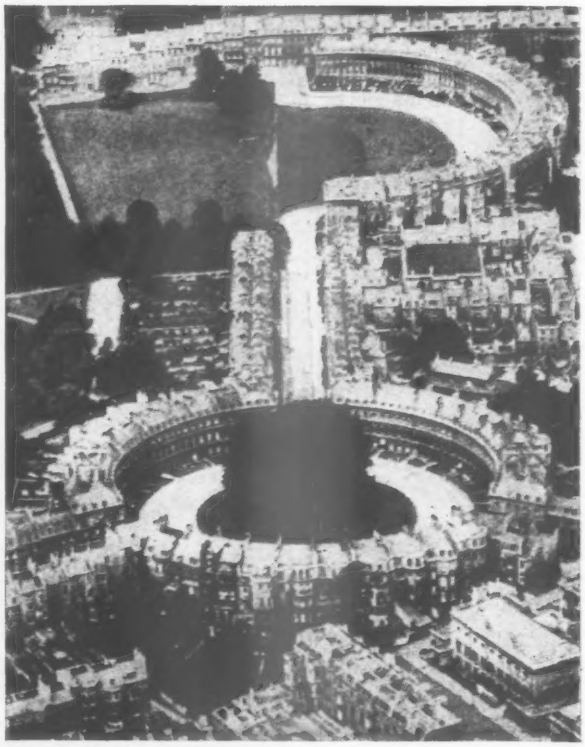
But before the sun sets on this civilized society, it shines resplendent in a world of privilege and culture, in which life itself is turned into a piece of art; and what is more, its essence is distilled into an almost perfect landscape picture.

The eighteenth-century environment is the product of a civilizing process, which aims at fusing all elements of the physical world into a unified scheme. Every object, the knife, spoon, fork, and glass, the furniture, the painting on the wall, the house, the street, the town, the hillside, falls into place to form the Georgian picture. It is a time when all cultural efforts merge, and rich is the harvest that falls to such a period. Although eighteenth-century society is exclusive, it is also sufficiently well established for its influence to permeate the lives of all. Its happiness and enthusiasm leaves an imprint on everything it touches. In the towns the formal baroque order is adapted to middle-class life. The street, the happy invention of the preceding century, is no longer accessory to the vista, but a living unit. The individual houses are joined in free association to form rows of terraces and domestic squares

—a far cry from the piazza. The universality of the late baroque viewpoint is demonstrated in a very clever juxtaposition of town and country, of buildings and open space, in the dancing pattern of Bath, the new town of Edinburgh, and the Regents Park development.

Yet great as the urban achievement is, the most notable contribution of the eighteenth century to the English landscape is in the countryside. Here lives, for the greater part of the year, the big landowner and patron of the arts. The new type of English gentleman, his taste and manners subtly influenced by the great essayists, representative of an age which sets out to reform human conduct to more gentle ways. It is not, however, till the middle of the century, that his rolling acres begin to reflect the changed outlook. Up till then, a formal garden around the house, with perhaps an avenue, and beyond some open fields, wild heath and forest, present a scene discouraging to that philosophical contemplation which befits a gentleman of taste. Addison asks in the *Spectator* : "Why may not a whole Estate be thrown into a kind of Garden by frequent Plantations ? A man might make a pretty Landskip of his own possessions." Whereupon a wealth of zeal and cultural energy are turned to the country estate. By 1750 Walpole writes : "The country wears a new face ; everybody is improving their places." A new face because improvement is guided by new rules of æsthetic theory, obeyed by amateur and professional alike. The Grand Tour, by now part of a gentleman's preparation for life, brings acquaintance with Claude's idealized Appulian landscapes, and Salvator Rosa's version of the alpine wilderness. For those awakening to romanticism and untutored in such new visual delights, the works of the Italian painters come as a revelation. Enthusiasm grows to recognize the soft hues of a Claude or the wildness of a Rosa in the everyday landscape and where they cannot be recognized, to create them. So develops the cult of the Picturesque. The habit of seeing the landscape as a series of pictorial compositions becomes so widespread that, as an aid to the connoisseur, the Claude-Glass is invented, which reflects the landscape as if painted, with composition and lowered tone.

An explanation for this æsthetic revolution can be found in a once more revised attitude to "Nature." This has now changed from one that saw in it an inversion of human order, to the perception of intrinsic qualities, which provoke love and idealization. Since Newton a less intellectual conception of the

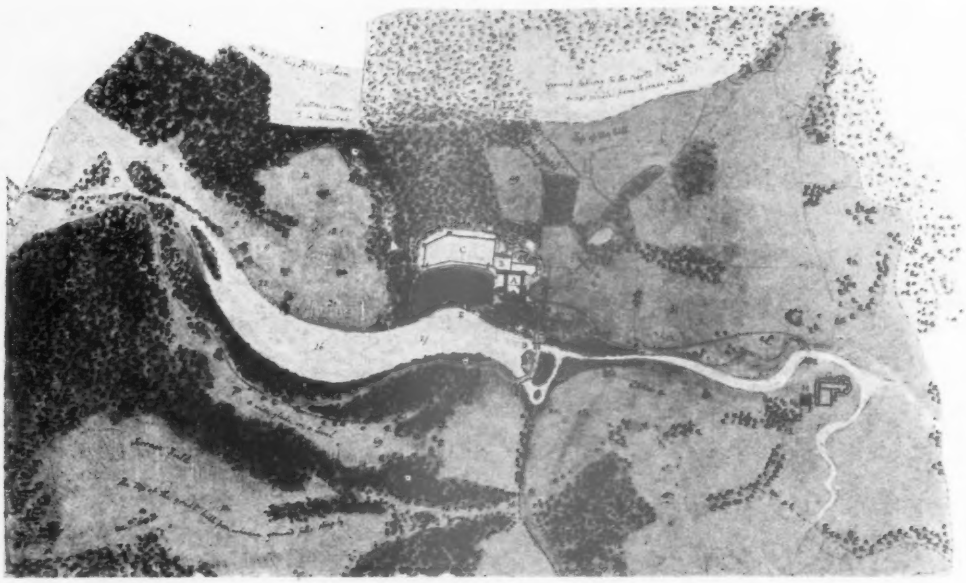


Above is the Circus and Royal Crescent at Bath. A happy juxtaposition of town and country based on the wider vision of the 18th century. It is a dignified urban landscape, both intellectually and emotionally mature. Below is the type of heroic Claudian landscape whose discovery by eager Whig aristocrats making the Grand Tour accelerated the Picturesque Movement of the 18th century.

universe has developed, which recognizes that nature possesses an order far more complex and subtle than any human order so far imagined. It becomes men's ambition, therefore, so to develop " nature's wilderness " that its hidden harmonies are expressed in perfectly composed landscape pictures, each picture being a succession of contrasts, and evoking in the spectator emotions conducive to philosophical contemplation.

The Picturesque movement which stretches over roughly the hundred years from 1730-1830 undergoes many changes. Three main phases can be recognized in its development. The first, which is the period of the great Augustans, is that of intellectual approach and discovery. Nature's subtlety is realized and irregularity is introduced, for it is recognized that this too is part of nature's newly discovered order. The desire to evoke classical associations is dominant, and so the accessories of the Grand Manner—the Grove, the Urn, and the Temple, are piously kept as part of the picture. The second phase, which is so dominated by Capability Brown that he is reported to have refused an invitation to go to Ireland on the grounds that he had not yet finished England, is the phase of popular acceptance. The strong classical and intellectual basis gives way to a less exacting approach, one more suited to the busy practice of the professional man, whether his popularity is based upon the mound-clump-belt formula of Brown or the Chambers theme of pseudo-chinoiserie. The third phase shows the culmination of the Picturesque. Price and Payne Knight revive the approach through painting because that is the approach through feeling. The landscape picture, complete and satisfying in

An example of the 18th century landscape designer's technique. Two illustrations from one of Humphrey Repton's Red Books. They show the effect before and after carrying out his design for a view in the proposed improvements at Bayham Abbey. Repton, who invented the term Landscape Gardener to describe his professional activities, was with Capability Brown the principal populariser of "Landscape" in the technical 18th century meaning of the word—that is, of the natural composition built up without recourse to "systematical arrangement," the antithesis of the Grand Manner of the European mainland. This, unquestionably the greatest contribution England has made to visual æsthetic theory, was largely the result of the discovery that Man *and* Nature *were not contradictory expressions.*



Repton's plan for the landscape improvements at Bayham Abbey is shown on the left. His proposed alterations included a considerable amount of replanting, and the merging of the meandering streams into one stretch of water. Below is a view in the same park which survives today. It typifies that beauty in the English landscape which is too often taken for granted. A heritage such as this lays a heavy responsibility on succeeding generations—one they have been tragically slow in accepting.

every aspect, is now an aim in itself rather than just a means to the evocation of classical associations. The element of utility is admitted, and with it, once more, the terrace and formal *parterre*, which at the height of the landscape phase had been banished as too formal.

During these hundred years a superb new landscape is created in England. For the first time in the world's history we see the conscious formation of a countryside based on æsthetic theory. It is the product of a unique combination of elements; social stability, cultural agreement and co-operation among the leaders of taste, and a high standard of knowledge among the leisured class which results in the vital encouragement of

intelligent and critical appreciation.

The landscape movement of the eighteenth century is not only of importance to the appearance of the land, but also significant in a wider cultural context. For with the exception of Keats's poetry, perhaps, it alone bridges the gap between the Augustan and the Romantic age. In the work of the landscapers at the height of their development, the elusive balance is found between imagination and the intellect, between enthusiasm and the critical faculties of the mind.

Yet already within the movement there exist the agents which later on will cause the destruction of eighteenth century purpose. In the ghoulish phantasies of Chambers's "Valley of Shadow of Death," near Dorking, in artificial ruins, in certain tendencies of the followers of nature, the Brownists, and in the wild nature worship of the late century, there exist already the seeds of full-blown romanticism. With a growing appetite for the delights of the informal, the will to form at all is weakened, and from appreciation of eastern pleasures and medieval motives, it is only one step to the stylistic licence of the nineteenth century.

Part of Sir William Chambers' proposed improvements in the Chinese style at Virginia Water. A first step towards the stylistic licence of the 19th century.

The 19th century picture

By the beginning of the nineteenth century landscaping, when faced with the violence of the new machine era, has no longer the backing of thought it formerly enjoyed. The design tradition is thoroughly undermined, and attempts to carry it lack conviction. The disruptive tendencies of the great rejuvenator, the Romantic movement, are by now apparent. Its exponents become themselves involved in the tragic implications of romantic philosophy. Shelley hurls himself to self-destruction; Lord Byron follows delightedly an invitation to death ; Coleridge sinks into the oblivion of opiate ; Wordsworth's gifts evanesce as he surrenders to the forces of reaction. Although this is not the last of the Romantic movements, it is perhaps the last literary movement which affects the landscape picture in a noticeable way. The qualities that romanticism can still impart to the landscape in its alliance with the picturesque, are in future applied on a diminishing scale, in the grounds of the Victorian villa, the

small cottage garden, and even later in the suburban plot.

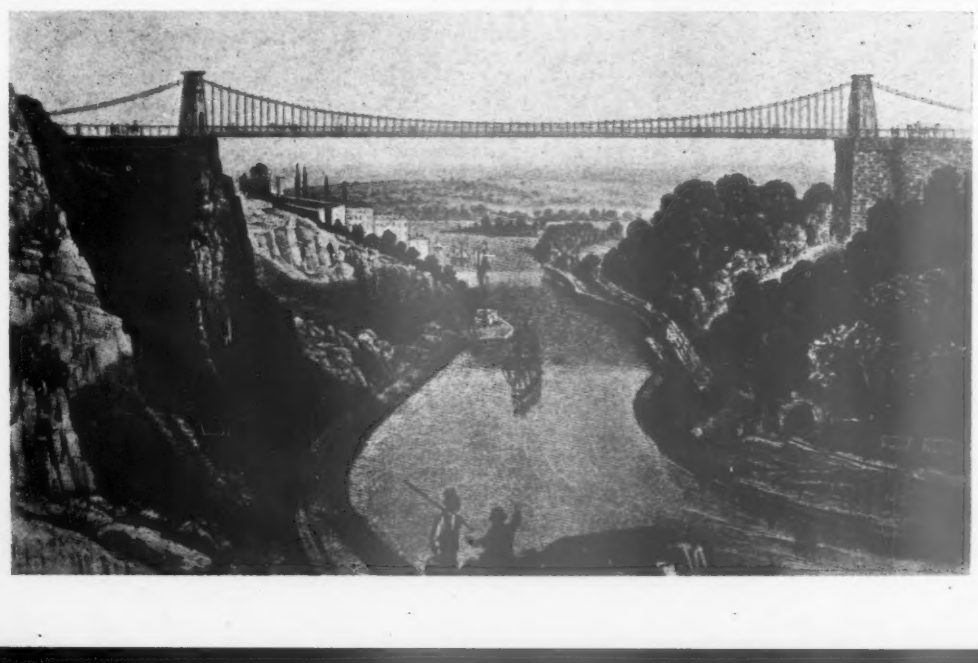
Henceforth it is other factors that predominantly condition environment. The phenomena of technical machinery, Bentham's utilitarian philosophy and Darwin's *Origin of the Species by Natural Selection*. For right through the eighteenth century a new influence has been at work. A Trojan horse, introduced into the arcadian scene, hides forces which are to develop tragically distant from cultural activity, the forces of mechanization and of rising industrialism.

The improved roads and the new canal system, which traverse the countryside in the reign of George III, accelerate the coming of the industrial age by facilitating the transport of coal, thus establishing it as the new source of power. The Enclosure Acts, although necessary in order to grow more corn for an increasing population, drive the small owner from his land, and add him to the number of those who drift towards the new industrial centres. Irretrievably large tracts of the eighteenth-century scene, whether in town or country, succumb to the pressure of the machine age. Between 1760 and 1820 the population of the country is approximately doubled, and a chiefly rural people become an industrial one. The political history of the period is a bitter struggle to master the new social facts and meet them with adequate governmental machinery. Its lowest mark is reached when, under a hateful police regime, the massacre of Peterloo awakens the nation to an awareness of the crisis.

The first stirrings of the Democratic movement are felt. The cause of reform is voiced by Price and Priestley, later by Tom Paine, the parliamentary Whigs, and Fox. Under the chartists and a two-party system their efforts mature in later years to produce a series of parliamentary and social reforms : the Factory Act, the Corn Law Repeal, the Miners Act, the Public Health Act, and the extension of franchise to miners and agricultural workers. Slowly the political task of the century is achieved, that of broadening the basis of government to include the middle classes and workers as partners.

Unfortunately slow progress both in social reform and the evolution of new governmental machinery is accompanied by a rapid expansion of industrial power. The obvious advantages of the machine technique are seized upon and exploited to the full. Whilst the lower classes are gradually enfranchised, they sink into a more serious economic dependence. By 1840 the face of the country is vitally changed. The black areas in the north are established. Railway lines cut into the eighteenth-century landscape without regard to its amenities. The potteries belch forth their smoke and obscure the sky, the only

Above, the 19th century picture—a factory slum whichgrew with fearful rapidity from the new technical discoveries. Artists and philosophers dissociated themselves, and many produced theories for escape. On the right is James Silk Buckingham's model temperance community of Victoria. Although, technically, far from escapist, its philosophical divorce from reality made it as impracticable as the numerous similar schemes which were to follow it. In the work of the Victorian engineers, as the illustration below of Telford's design for the Bristol Suspension Bridge shows, a synthesis was achieved between the cultural tradition of the 18th century and the new technical achievements of the 19th. It was a synthesis, however, which proved to be a brilliant spark before a deepening sooty darkness enveloped the latter part of the century.



real franchise the workers have in their insanitary quarters. The new scene is by far the most astonishing so far perpetrated by man. There is no more a need for Wordsworth's "fearful pleasures in the landscape," for the new fearfulness outstrips in scale and intensity anything the romantics could have dreamt of. Gone is all control in the eighteenth-century manner. There exists no unifying concept which could visually reconcile the contradictions of this split society. Great extremes of wealth and poverty appear. The employer no longer lives with the apprentice but removes himself from the source of his wealth. The workers' quarters consequently sink to the depth of the factory slum, whilst the tradition of improvement withdraws into the private grounds of the privileged. The new world is the product of greed, lust for power and profit. Thackeray scathingly portrays the profiteering class; Dickens, wounded for life by a childhood contact with the social substrata, appeals from the humanitarian platform. The leaders of thought and the artists progressively dissociate themselves from the machine age. The century abounds with theories for escape. Flight into the impossible—into nature worship à la Jean Jaques Rousseau, into the past with Pugin and Ruskin, into the Utopia of Buckingham's temperance community, or into the unphilosophical reality of the mid-Victorian boom period. In the general disintegration, and against the romantic iconoclasts, stand out the Victorian engineers. To them the world makes sense, if only it would make proper use of its potentialities. Here the seventeenth and eighteenth-century passion for invention is still alive; in the bridges of Thomas Telford and Brunel, their harbours, canals and railway buildings, and in Paxton's glasshouses, girdles and stations something of the eighteenth century formal tradition survives. In the minds of such men machine-industry is not ugly, nor the tool a robot, rather is it a sensitive instrument. The machine is used not to enslave man in gross materialism, but to free his imagination and give substance to his dreams.

Yet this signpost to a way of integration, to an everyday scene which could be human, remains unheeded. Those who in the preceding century had guided the formation of environment, now retreat from responsibility into an excessive individualism. Art is no longer anything to do with life, but a means of escape from it. The Pre-Raphaelite romantics advocate a return to the poetry and institutions of the past. Burne Jones is led to say: "I mean by a picture a beautiful romantic dream of something that never was and never will be—in a land no one can define or remember, only desire—and the forms in it divinely beautiful." While in the make-believe Chelsea-backwaters spurious recipes are produced, the nineteenth-century scene is formed without regard to painters, poets or reformers.

The 20th century picture

The Trojan horse of the eighteenth century turns into a veritable iron monster in the nineteenth. The forces it has set loose gather momentum and imprint an alarming picture on the landscape of man's inability to control them. Trevethick's locomotive in 1804, the opening of the first railway in 1825, the electric telegraph in 1835, lead by the middle of the century to a network of communications that reduces physical distance to a tenth of what it has been. In the 'eighties two new forces are added to technical equipment; the science of electricity brings the possibility of transmitting power by wire, and a new type of engine is invented which replaces steam by internal combustion. The motor car and the aeroplane make their appearance.

The first decade of the twentieth century sees the establishment of the mechanical revolution. The world war of 1914-1918 accelerates not only the development of the new mechanical inventions but also their application to a technique of production. In America Henry Ford evolves the moving assembly line. The world of material plenty is around the corner, but the dead hands of the unadaptable reach everywhere, supporting a defunct economic code, an outworn framework of administration, a transport network still based on the horse. Plenty becomes glut, administration a chaotic tangle, speed danger. New industries and housing for the operatives expand the size of the towns. The census returns of 1931 show that over 80 per cent. of the population live in areas classified as "urban." England is the most urban nation in the world. But its towns do not grow healthily. They sprawl into the country-side unplanned and unrelated to any known standards of human life. The work-home pattern of one decade becomes irrationally superimposed upon that of another; new industries spring up and

Urban Sprawl

Journey to Work

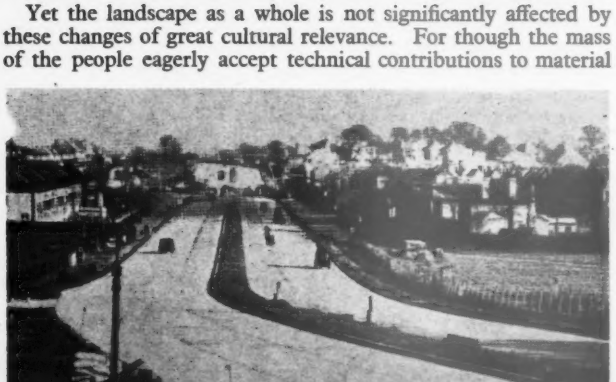
labour is drawn from a wider market; the journey to work becomes increasingly congested and wearisome. One after another the already too few green spaces are blotted out. The town is now a symbol of a reality too unpleasant to be faced. Periodic escape becomes the rule. The rich to estates and weekend cottages, the growing middle-class to the nearest mass pleasure resort, the poor, except on bank holidays, only find escape at the local football ground, dog track or cinema.

Whilst technics produce a multitude of marketable gadgets, which contribute to an ever more elaborate technique of life, theoretical science discovers new mysteries and acquires a more cautious outlook than that of the optimistic nineteenth century. At the beginning of the twentieth century, research into the nature of matter advances to the point where the X-ray and the observation of monomolecular films show a new pattern in matter, which is seen to consist of small electrical charges, protons and electrons, building up to a hierarchy of planetary systems, that move and group themselves in an infinitely complicated variety of relationships. More significant still is the discovery of radioactivity and the awareness of the exchangeability of mass and energy. Later, Planck's quantum theory, the work of Niels Bohr, and Schroedinger, as well as Heisenberg's scepticism as to the predictability of the movement of the electron, show a scientific unorthodoxy, very far removed from the classical preoccupation with the form aspects of matter, which predominated during the last centuries. Science now views nature more in terms of what it does, than what it looks like.

The new uncertainty about the material world is reflected in the work of contemporary artists. Although specialized

knowledge is necessary to understand the full implications of the new scientific theories, there is an instinctive grasp of how they affect the world picture. The paintings of Picasso, of Moore, Sutherland and Piper show the artist's vision conditioned by the new outlook. The departure from the old ideas of matter and form is evident. Mass is dissolved into patterns more subtle, through a mind that probes beyond extraneous appearance to the hidden underlying organization of which external form is only a manifestation. In architecture similar tendencies can be observed. The new æsthetic bias is towards an ætherialization of material in suspended structures, paradoxical pinpoint-supported loads, membranes stretched across the valleys.

Yet the landscape as a whole is not significantly affected by these changes of great cultural relevance. For though the mass of the people eagerly accept technical contributions to material comfort, they do not progress to a more scientific attitude of mind. Although they learn how to use and service the automata, they do not grasp the underlying implications of scientific thought. Suffering, as they do, under the maladjustments of the times, they turn to automatic entertainment, suburban witchcraft, the patent medicine, and other promised short-cuts to well-being. Thus they remain powerless to check the uncontrolled forces of economics and mechanized industrialism, which now dominate the landscape. It is the era of distribution following new developments in the means of production. The power of advertisement grows, based largely upon a mild form of terrorism and the aggravation of prevalent neuroses. During the year 1935, ninety-nine million pounds are spent on advertising in England alone, and with the increasing importance of communications, hoardings become one of the most menacing elements in the twentieth-century scene. New arterial roads are constructed but are soon be-ribboned with industry and houses, the work of the speculative builder, anxious to benefit



from the free facilities they provide. The gain that such public works seek to give is wasted for lack of powers to prevent their exploitation by the individual. Acts are passed but fail to operate successfully even as restrictive measures, since there is no guiding aim or policy behind their provision. The landscape grows increasingly dehumanized and hostile. The failure to integrate the new elements of mechanization in a conscious design, both reflects and aggravates the schizophrenic condition of society. A condition which is only temporarily resolved by the outbreak of the second world war.

Increased speed, mass-production, mass-distribution, the monster hoarding, all contribute to the sordid straggle of the 20th century scene. The inability to relate cause and effect is responsible for the attitude of laisser-faire *to the landscape. Rational planning, by which this might have been avoided, is either suspect or ignored. The visual mastery of the 18th century is entirely lost.*

SUMMARY OF THE HISTORICAL SURVEY

The preceding outline historical survey of the English landscape shows how closely it reflects the beliefs and activities of society in each period. Visual control is constantly determined by the prevailing attitude to nature. For through this attitude the main social forces of each period are translated either consciously or unconsciously into a landscape picture. Up to and beyond the Middle Ages there is no conscious formation of the landscape. Nature is viewed as a wilderness, a constant enemy to be fought for the barest necessities. There is no will to visual control of the physical world beyond single buildings, which crowd in disorderly fashion round the church or cathedral; outside, open fields make inroads into the wilderness.

Not until the sixteenth century does there appear any conscious desire to mould the landscape for other than functional purposes. Only with the Renaissance does there emerge a belief in the power of the human intellect. The discovery of perspective extends visual control from the single building to the street, and its rural counterpart penetrates into the wilderness as an avenue. This new attitude constitutes a landmark in the history of landscape design; it is, in fact, the first attempt at landscape design. A crude act of conquest, it is true, but an act full of significance for the future. It paves the way for a revolution in the attitude to nature which is to produce the eighteenth-century landscape.

From the concept of nature as a wilderness—an inversion of human order—a new attitude develops; the discoveries of Newton give rise to the speculation that in nature there may be a more subtle and complex order than any so far conceived by the human intellect. The physical world now outvies the metaphysical as the great mystery. The Italian landscape painters reveal some of the exciting visual implications of this new outlook. The approach through painting, next to the new scientific discoveries, is the most important event in the history of the visual control of the landscape. For the appeal of a landscape is also primarily through the eye, and the eighteenth-century designer's realization of this fact is the mainspring of his success. Through it, at the height of his power, he answers every requirement of a perfect landscape. By gaining a visual control which includes every element in the picture, he appeals both to the senses and to the intellect of the observer. This achievement becomes the envy and the example of Europe and the New World, but nowhere is it equalled.

From now on visual control is to regress until mastery is almost entirely relinquished. For the further progress of scientific research reveals forces latent in nature which man is not long in harnessing through the machine. The power he thus releases proves too great for sudden assimilation and the landscape begins to show wear and tear.

THE UTOPIANS

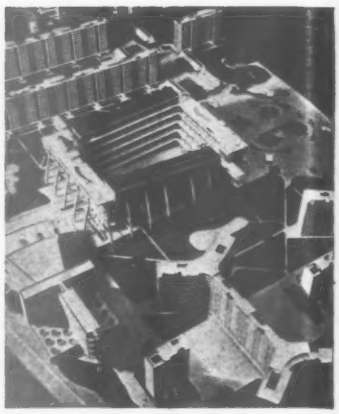
Attempts to stem the regression from visual control are made by numerous individuals and groups from the nineteenth century onwards. In our own time plans and theories abound, and they provide useful signposts to the tendencies which influence visual control. It is not possible here to discuss the visual merits of a great number of schemes, but it is possible to classify a few typical methods of approach, to one or the other of which, or to more than one at a time, most planning schemes produced up to the second world war will be seen to conform. Before naming these, an influence should be mentioned, which is not that of planning in the strict sense ; the proposals of various preservation societies. These are the curious by-products of an attitude of mind which prevailed in the first phase of restrictive town-planning. Although preservation of historic relics is elementary cultural decency, it is hardly a concept under which environment can be reshaped. It is not possible to sterilize large tracts of the country-side, or to condemn town parts to a Pompeian existence. This approach shows an ignorance of the true nature of environment, which is that of a landscape in constant evolution. It is necessary, however, to mention this viewpoint, because it gives an alternative of the negative kind, to the one which will be suggested later on with regard to historic buildings in the picture of the contemporary landscape.

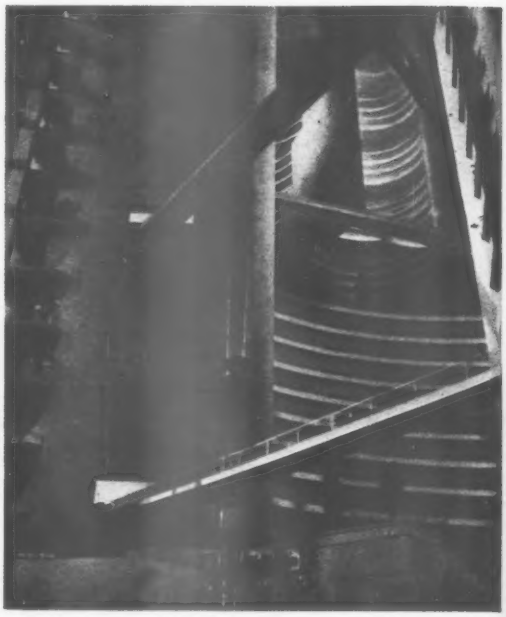
Very closely linked to the preservation attitude, is that of numerous planners and reformers, who revive patterns of the past, mainly those of the Renaissance. This is not remarkable, for, as has been noted before, the Renaissance plan is the most elementary act of visual domination. Yet if the imposition of autocratic plans was effectively sabotaged at the time of the Great Fire, there is even more reason that they should be to-day. That such suggestions should be brought forth at all, shows how little understood is the close connection between visual environment and the society it is to serve.

In most of the recent town plans, whether theoretical or practical, the influence of two main schools of thought can be detected, both of which raise important visual planning problems. These two trends may be identified as the back-to-the-country and the back-to-the-city schools of thought.

Both of them are architectural Utopias. Both are based on a theoretical society, and an ideal of living. The one, envisaging a society of individualists is essentially a child of the nineteenth century, the other serving an undefined, classless society of collectivist colouring, is of more recent birth. Like all Utopias that have been favourite objects of speculation since the Renaissance, they are trying to evolve a foolproof formula for the many needs of society. Since such a formula is not readily available, the problem is over simplified to fit a clear-cut solution.

Right, a model town by Marcel Breuer and F. R. S. Yorke. Below right, a set by Vincent Korda for the film of H. G. Wells' Things to Come. Below left, a residential close at Welwyn Garden City.





In the back-to-the-country schemes the accent lies on the environment for the individual, on the small house and its garden. In its more debased version, the garden suburb, each property is autonomous, and has to provide within its boundaries the illusion of sovereignty, as if for an eighteenth-century squire, who by circumstance has been reduced to a suburban plot. This misanthropical pattern has in the main provided a haven of retreat for sectarians, or a sanctuary for the middle-class fugitive from the uncongenial town. Its main visual contribution lies in the sympathetic treatment of the home in relation to planting, yet on a scale too small to be an effective help to the problems of community design. In the wider layout, perhaps because there is no real social pattern to relate it to, its inventiveness has been slight. Least successful, however, has been the garden city's attempt at marrying the town with the countryside. In this union, neither seems to gain. The scale and strength of the countryside is made trivial, the sense of urban confinement which was the merit of the medieval, the baroque and even the slum town, is lost, and no new scale or unity is put into its place.

The Metropolitan Utopia is of a different sort. To the task of realizing the intellectual edifice of their master plans, the

back-to-the-city-ites mobilize the full resources of contemporary science and technology. Not only is efficiency seen to be inherent in technics, but also new visual possibilities. The painter's and sculptor's experience is added to that of the architect and engineer. A fairy world is spun from glass, steel and concrete. But in the unwanted isolation of such contemporary artists, at best it is a product of inbred ideas showing a detachment as complete as that of the pre-Raphaelites in the last century. At its worst it implies a new autocracy which would be realized by a vaster machinery than was ever before put into the hands of dreamers. Such theories, whether for social or visual organization, through their preoccupation with technique and formal concepts of organization, tend to lose contact with individual preferences and prejudices and become intolerant of them. Their lop-sidedness leads to a, by now, familiar architectural megalomania, producing ambitious formulæ in the manner of the great plastic artist Le Corbusier, the constructivist Russian revolutionaries, or the popular streamliner Bel Geddes. They all appear improbable like the brave new world in Huxley's satire, of which they would be a fitting expression. The mechanist Utopians pursue a will-o'-the-wisp, tempting and uncanny, like the age-old homunculus in the bottle—although stimulating in perception, for the practical solution of complex human problems it has only didactic value.

OUTLINE FOR A POLICY AND TECHNIQUE

A long gap occurs after the achievements of the great nineteenth century engineers—no further figures arise to challenge their mastery of mechanical phenomena. Imaginative speculation is driven out by financial speculation and this, harnessed to the new technical discoveries, leads to a complete loss of visual control. However, with the twentieth century some scattered attempts are made to regain control, they seldom extend further than the bounds of the individual or communal garden, but many of them exhibit a fine sense of visual co-relation, particularly in the use they make of existing planting and topography. But in each case the picture these designers have the opportunity to create is limited by the absence of community planning. The only opportunities that occur to co-relate all elements of the contemporary scene is in the garden cities, and their divorce (mainly a philosophical one) from the current tendencies of society, is a severe limiting factor to their success.

The job of visual planning is not to construct a Utopian vision from scratch, but to assess the activities of contemporary society and to relate all the elements which are the material expression of these activities to the natural features of the landscape. Its aim must be the creation of a unified and coherent landscape picture which satisfies the eye and stimulates the intellect of each person who inhabits it.

obstacles and hazards

It is clear, by now, that the main obstacle to the formation of a unified and coherent landscape picture is the lack of unity and coherence in our society. From the melting pot of war, however, certain trends emerge which make it appear likely that we may achieve a unity and coherence in the future. Even the temporary unity that the waging of a war imposes has already found coherent visual expression. Although in nearly every case it produces a picture which, by the very nature of the activity it expresses, is devoid of any appeal except that of order,

Above, one of a number of hostels for war workers, designed by a group of Architects for the Ministry of Works. The skill evident in the design and layout of these hostels is encouraging for the future of visual planning. Left, flats at Streatham by Frederick Gibberd. Below, Highpoint 1 by Tecton. Two of many fine attempts to regain visual control of the landscape, handicapped by the absence of community planning.

there are exceptions such as the Ministry of Works hostels, where the exigencies were not so strict as to forbid all freedom of creative expression. These hostels are, in fact, the most encouraging architectural event of the war. They were designed on the new scale of group co-operation, and they show an underlying unity of purpose, which if it was more widely evident in activities other than those connected with the war, would bode well for the future of our democracy and our landscape.

However, the same tendencies which we fight in other nations are not entirely absent in our own. The movement towards different forms of autocracy is, in varying degrees, a tendency of all mechanized societies. Since it is born from increase both of the social and physical complexities of contemporary life and grows with the retreat from individual responsibility in controlling them, and since it is nourished upon mental laziness and immaturity, the danger of it will be with us for many years to come. Although it is the easy way of cutting the Gordian knot, the example of Germany should have convinced us that it is not a way to follow. Its visual expression, which has so far appeared mainly in the urban sphere,

is terrifying in its coercion and its repudiation of the diversity of free creative effort. Similar to the Renaissance landscape, but a thousand times exaggerated, it appeals to a part-mental and part-emotional concept. It pays no homage to the sensuous demands of the eye, and therefore makes few demands on visual planning technique. The great vista focusing attention on the symbol of centralized power, whether a Chancellery, a Ministry, a bastion of Commerce or a National Bank, demands little subtlety of design; the background to mass spectacles, the stadium, the avenue, the triumphal arch, all the monumental paraphernalia of the autocracies of all-time, are a simple problem in design compared with that of providing a fitting background for every activity of a free community.

basis for a policy

A vital policy for visual planning, therefore, must be founded on a unity and coherence in society, based not on uniformity but on the diversity of an up and growing democracy. The visual planner must divine the potentialities of his times. The extent to which he succeeds in this will determine whether we once more regain visual control of our landscape. For we may formulate what policy we please but if it is not related to the aspirations and activities of contemporary society, it will take its place as just one more vision of a Utopia.

An understanding of this factor is apparent in parts of the, at present, half-built framework for physical planning, of which this series of articles has sketched a more complete picture. Because visual planning is part of this framework its policy and technique must be formulated parallel with the other physical planning jobs. Survey, diagnosis and planning will, in the same way, be carried out at the national, regional, and local levels, with emphasis according to their importance at each level.

On the national level, objects and characteristics of national significance must be surveyed and related to the new landscape picture, which will be the visual interpretation of the physical planner's proposals for this level. The national highway, sources and junctions of distribution and communication, the network of power-lines—all these express the scale of national organization. In addition, the growth of mass-production and the tendency to centralize goods-distribution introduces an increasing number of objects smaller in size, but expressing the same scale of organization. Before the war, owing to our inability to co-relate their design, these objects took on the appearance of so much *bric-à-brac*, cluttering up the landscape, destroying both its composition and local character. Along

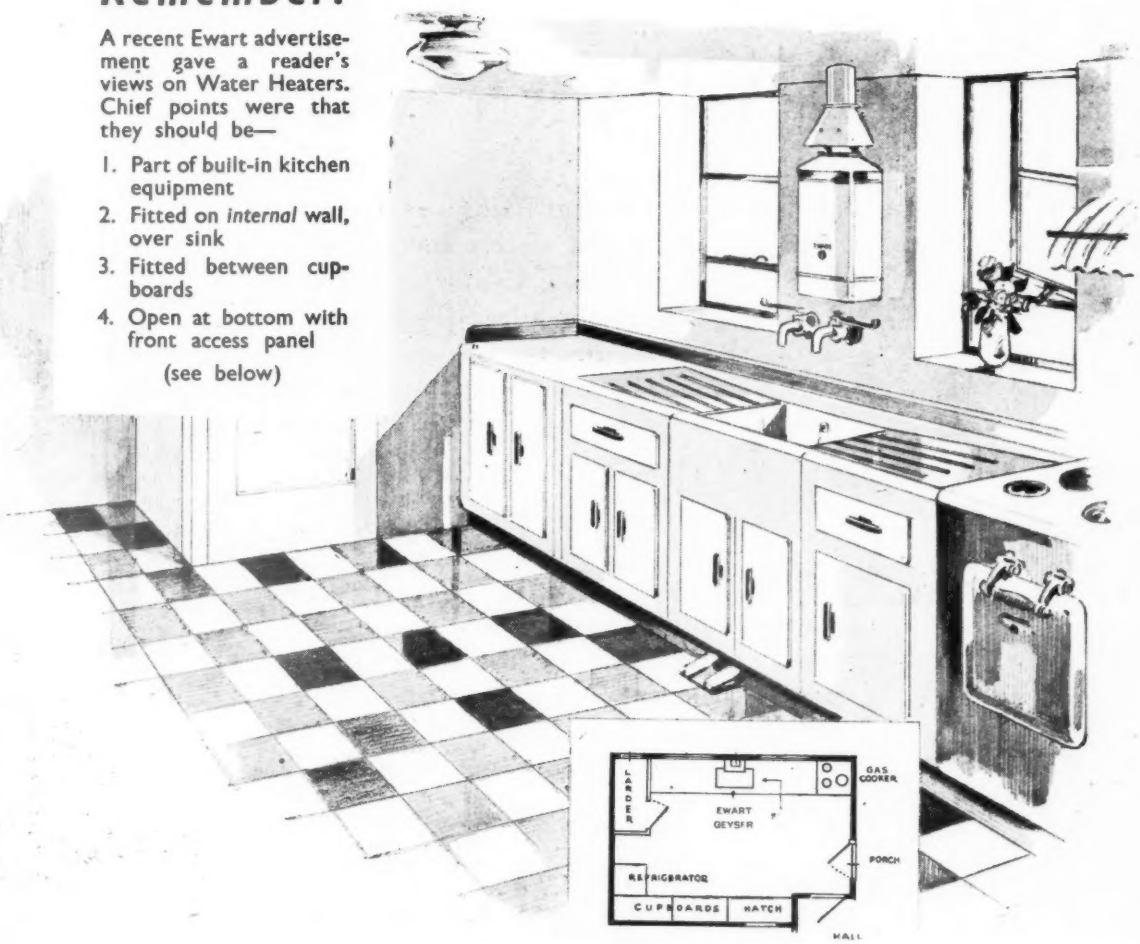
WHAT ARE *your* VIEWS?

Remember?

A recent Ewart advertisement gave a reader's views on Water Heaters. Chief points were that they should be—

1. Part of built-in kitchen equipment
2. Fitted on *internal* wall, over sink
3. Fitted between cupboards
4. Open at bottom with front access panel

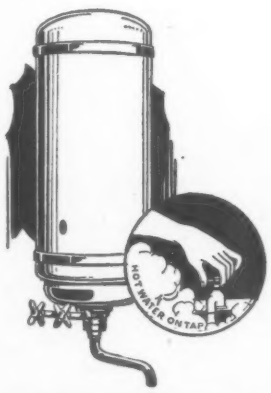
(see below)



ANOTHER READER SUGGESTS!

Mr. K. Onions sends the following suggestions (which our artist has endeavoured to portray) which he prefers to those outlined above

1. Most of housewife's time is spent at sink—*let her look through window.*
2. Drains and vent for heater—outside wall as a brick pier—pipes can still be concealed.
3. High taps—and foot controls ?
4. Run windows to ceiling height to prevent steamy ceilings—unopening glass pane at bottom of window to safeguard articles placed on sill.

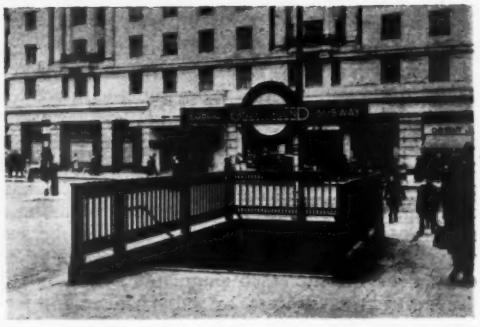


Meanwhile, Ewart research continues, and the range of Ewart post-war geysers will meet every demand of architect, builder and public

EWART
GEYSERS

EWART & SON, LTD. LETCHWORTH, Herts.—Letchworth 1191—Established 1834

1916



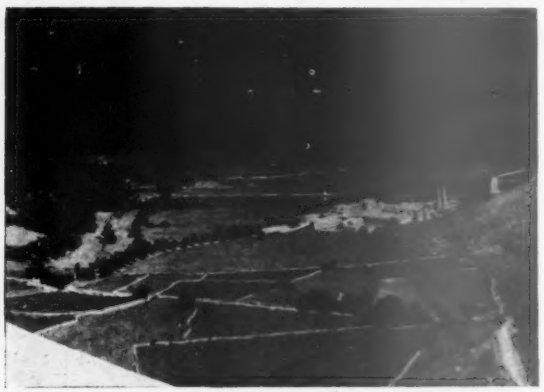
The chain-store, the lamp-post, the road sign are among the elements, many of them well-designed in themselves, which have cluttered the 20th century landscape. For they were ill-related and appeared as just so much bric-à-brac. *Soon the factory-made house will join them. But with successful collaboration between visual planners and industrial designers they could make a positive contribution to the landscape of the future.*

every road of any importance came the standardized lamp-post, phone kiosk, post-box, hydrant, signpost; into the smallest town came the chain store, the branch bank, the cinema, the milk-bar. Among future arrivals will be numerous emergency and non-emergency factory-made houses. However, there is no reason, provided there is collaboration between visual planners and industrial designers, why these objects should not be so related that they make a positive contribution to the landscape picture.

On the local level, the visual planner must achieve a sympathetic understanding of local culture and its tradition. For his purpose is not just to create a satisfying landscape and leave it at that. His advice will be sought continually in the formation of the ever-changing landscape picture, where past, present and future are mirrored. That unique visual quality of a village or small town, where the diversity of individual preference can be seen, not in conflict but in harmony with the activities of a coherent social unit, will need to be expressed in a new social pattern, whether it takes the form, in the city, of a new residential unit or a resuscitated borough, or in the country town of a mixed agricultural and light industrial home-work grouping. The National Buildings Record will prove invaluable in studying the architectural vernacular of each locality. By understanding the *genius loci*, new objects expressing a national or regional organization can be introduced into the local picture, and by skilful juxtaposition with existing objects of local character, can be given a fresh significance in each context. In many instances it will be found that local culture will have

given way to a new culture of wider significance, of a district or perhaps a region. It is the job of the visual planner to understand such changes as these. He must not obstruct them by senseless preservation, but must assist their acceptance by giving them visual expression.

For even though industrialization in the course of its unplanned expansion has atomized environment, the new age tends now towards new forms of grouping, to replace those that have been shattered—the boundaries of the former rural organization, the village, parish, county and even of the town. The new units are of the scale on which life proceeds to-day, a scale that evolves from increased population, speed of communication, industry, mechanized farming, and contemporary cultural,



Landscape design by G. A. Jellicoe, President of the Institute of Landscape Architects, for a cement works in the Midlands, 1943.

political, and administrative activities. A considerable amount of planning work has gone into the delimitation of such zones, which are bound together by communal interest, and are further defined by the specific part they play within the national organization. These new groupings will not be without effect on the landscape. The architectural unity of the old village or market town, which was destroyed by the urbanization that overtook them on the fringes of the expanding towns, or near the arterial roads in the countryside, can be replaced by new coherence on the regional scale. The provision of millions of houses for the increased population, need no longer continue the destructive process of suburbanization, so long as they form new types of settlement integrated into the larger framework of the region. A new juxtaposition of town and countryside will thus result. In it, both the unique background to the life of the individual, which was the great merit of the old village, and the elements of the technical and superlocal organization, which was evolved by the contemporary community for the solution of its bigger problems, will be joined into a partnership of clearly defined spheres of influence.

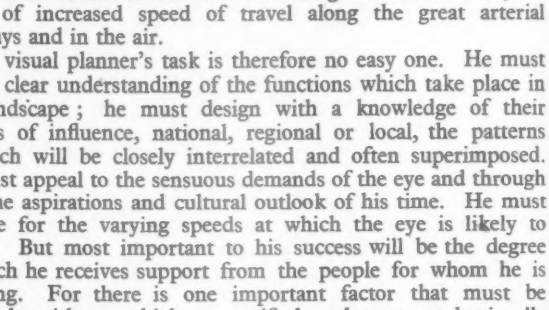
The nature of this partnership will be expressed in the picture of the landscape, and will give the key to the co-relation of the many, at present, still disjointed fragments in the surroundings.

groundwork for a technique

A visual policy which might form along these lines must be worked out between the specialists who participate in physical planning and the artists and designers who will act as visual planners. The great planning experiment, the TVA has, for example, employed such a design policy, and visual planners, in this case the architectural head office, have here worked in close conjunction with the other planners. The result has been a consistent formation of environment, which is satisfactory, because at all times convincing and not arbitrary. If a general visual policy is agreed upon, it becomes possible to estimate the size of the job in each case, the number of designers necessary, and the kind of training they will require. The development of a technique of visual planning on the various levels of planning has to be experimental. At all times contact and advice should be sought amongst individuals, groups, national, regional and local bodies, whose experience might prove valuable.

The new technique must aim to make visually satisfying what the physical planner has made efficient. Though it will stimulate the emotions and the intellect in so far as it expresses the social and cultural outlook of the period, its success depends first of all on the appeal it will make to the eye. In this respect a great deal can be learnt from the experience of the past, especially that of the eighteenth century landscape artist, who discovered through the study of painting a new optical approach to landscape design, which employs many forms of appeal : contrasts in light and shade, gradation of colour and tone, movement and repose. Also the eighteenth century approach, which is essentially related to the human vision in providing constant variation of outlook, visual surprises and quickly changing effects, gives a valuable precedent for the treatment of pedestrian environment, for which the formal Renaissance technique has only very little application. In addition there is the accumulated visual experience since the eighteenth century, the discovery of new patterns in the microcosmos, of new shapes, textures, and spatial effects occurring in technics, and the revolution of the painter's vision in the nineteenth and twentieth centuries. A recent contribution of importance to the evolution of a visual policy is the study of form and texture relationship in abstract painting, and the experiment of surrealism in the co-relation of incongruous objects in imaginary landscapes. A new factor which must be accounted for is the enlarged scale of vision, the result of increased speed of travel along the great arterial highways and in the air.

The visual planner's task is therefore no easy one. He must have a clear understanding of the functions which take place in the landscape ; he must design with a knowledge of their spheres of influence, national, regional or local, the patterns of which will be closely interrelated and often superimposed. He must appeal to the sensuous demands of the eye and through it to the aspirations and cultural outlook of his time. He must provide for the varying speeds at which the eye is likely to travel. But most important to his success will be the degree to which he receives support from the people for whom he is planning. For there is one important factor that must be assumed, without which no unified, coherent, and visually satisfying landscape is possible. That is the widespread desire for, and progression towards, a vital democracy. A democracy which, in peace, must be enthused with as strong a unity of purpose for construction as its bastard war-born brother is for destruction. If we achieve this we may once more regain the visual control we have for so long lost in our landscape.



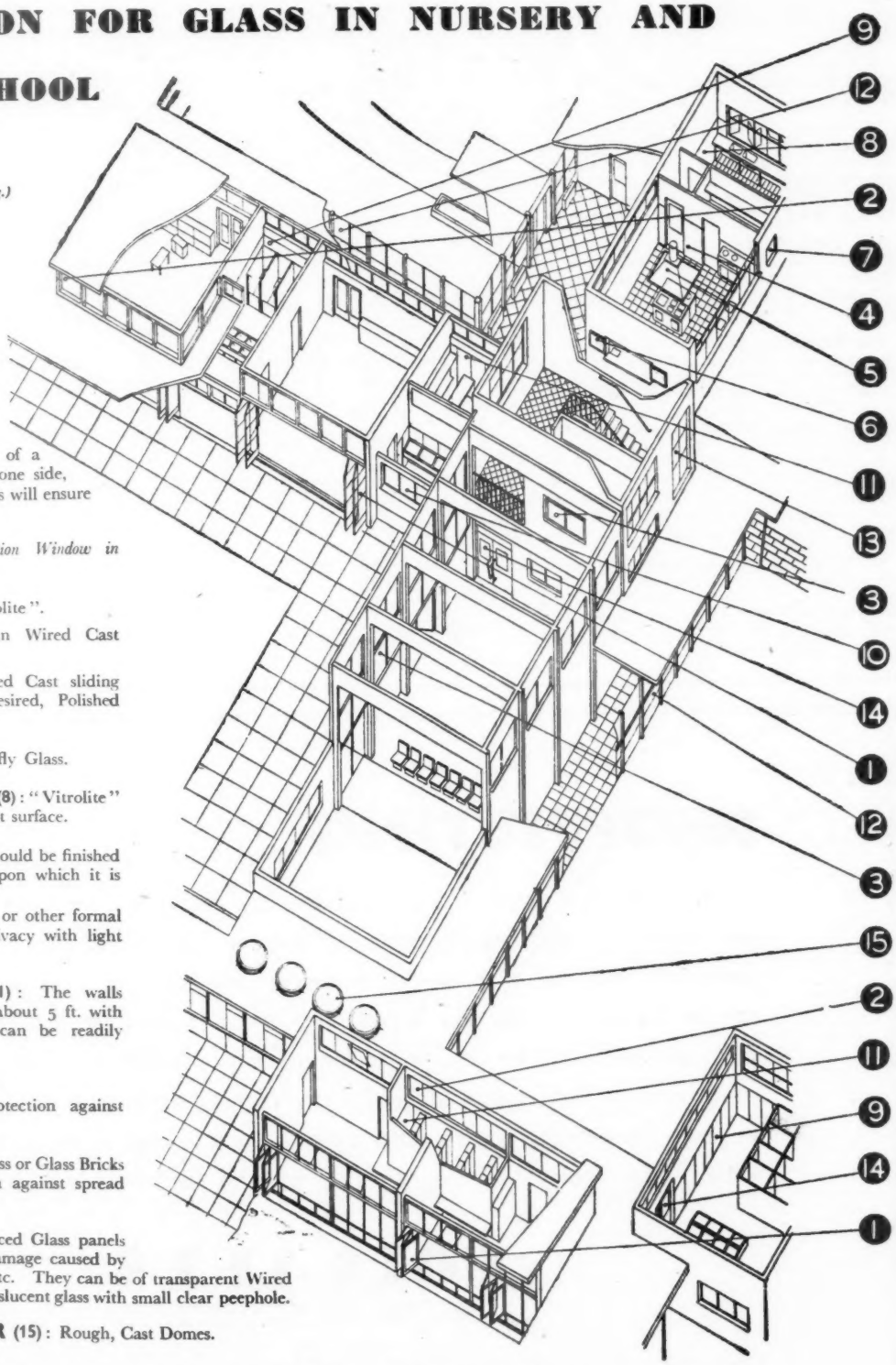
A SHORT BIBLIOGRAPHY

History of England .. *G. M. Trevelyan. Longmans, Green & Co.*
Culture of Cities .. .. *Lewis Mumford. Secker & Warburg*
Technics and Civilization .. " " " "
Gardens in the Modern Landscape .. .. .. *Christopher Tunnard (Architectural Press)*
The Italian Landscape in 18th Century England .. *E. Mainwaring Oxford University Press, New York*
The Picturesque .. *Christopher Hussey. C. P. Putnam's Sons*
The English Tradition in the Countryside .. .. *W. A. Eden Architectural Review, March 1935, p. 87*
The English Tradition in the Town .. .. .. *Thomas Sharp Architectural Review, November 1935, p. 179*
Reigate. Towns in Transition. Architectural Review, May 1938, p. 292.

FACTS ABOUT GLASS FOR ARCHITECTURAL STUDENTS

SPECIFICATION FOR GLASS IN NURSERY AND INFANTS' SCHOOL

(The numbers in brackets correspond to the key numbers in the drawing.)



CLASSROOMS

Windows (1): Large expanses of glass have a bright and cheerful effect on the atmosphere of the classroom. ¼" Polished Plate Glass or Sheet Glass according to the size and type of window used. *Clerestory lighting* (2): By means of a Rolled Glass with fine lines on one side, for example ¼" Rolled Glass. This will ensure directional diffusion of light.

HALL *Windows and Observation Window in Staffroom* (3): Sheet Glass.

KITCHEN *Walls* (4): "Vitrolite".

Ventilation canopies (5): Georgian Wired Cast glass panels.

Service hatch (6): Georgian Wired Cast sliding glass panels, or, if vision is desired, Polished Georgian Wired Glass.

LARDER *Windows* (7): Anti-fly Glass.

LAUNDRY ROOM *Walls* (8): "Vitrolite" provides a hygienic, non-absorbent surface.

LAVATORIES *Walls* (9): Should be finished in some smooth, hard surface, upon which it is difficult to scribble: "Vitrolite."

Windows (10): Pinhead Morocco or other formal patterned Cathedral, provide privacy with light diffusion.

CLOAKROOMS *Walls* (11): The walls should be lined to a height of about 5 ft. with a hard, smooth surface which can be readily washed: "Vitrolite."

COVERED APPROACH (12) Wired Glass provides protection against weather, with safety.

STAIRCASE (13) Wired Glass or Glass Bricks provide daylight with protection against spread of fire.

DOORS (14): Wired Reinforced Glass panels will provide safeguard against damage caused by broken glass due to slamming, etc. They can be of transparent Wired Glass to provide vision, or of translucent glass with small clear peephole.

ENCLOSED CORRIDOR (15): Rough, Cast Domes.

This is published by Pilkington Brothers Limited, of St. Helens, Lancashire, whose Technical Department is always available for consultation regarding the properties and uses of glass in architecture.

LONDON OFFICE AND SHOWROOMS AT 63 PICCADILLY, W.1. • TELEPHONE: REGENT 4281

where architectural students may get advice and information on all questions relating to the properties of glass and its use in building.

ANNOUNCEMENTS

Messrs. F. McNeill & Co., Ltd., are now established in their London office at 10, Lower Grosvenor Place, S.W.1. (Telephone: Victoria 6022). The General Sales and Order Departments will operate from the London offices. Other departments are remaining at Pixham Firs, Dorking.

Mr. F. G. Cavanagh, whose duties include those of Timber Control Labour Officer, has been appointed a Deputy Assistant Controller.

The Home Timber Production Department announces that as from May 1, that part of the county of Berkshire which lies west of the Reading-Basingstoke Road, will be transferred from Division 4 to Division 6. The town of Reading will remain in Division 4.

Mr. Leslie Wallis, J.P., Immediate Past-President of the National Federation of Building Trades Employers, has been elected a member of the Worshipful Company of Paviors.

Due to expansion, the Directorate of Prices and Statistics, Iron and Steel Cantrol, will in future be comprised of three separate Departments under the direction of Mr. R. M. Shone, former Director of Prices and Statistics, who will now occupy the post of General Director in charge of Prices, Costs and Statistics, with responsibility for co-ordination. The new Departments will be headed by: Mr. C. F. Pagnamenta, who will be Director of Prices; Mr. J. W. Erskine, Director of Costs; and Mr. S. T. Clark, Director of Statistics.

Mr. H. H. Murray, President of the Faculty of Architects and Surveyors, has been appointed as consultant architect to Messrs. De La Rue Insulation Ltd., in connection with post-war development of Delarex and Delaron materials.

PRICES

BY DAVIS, BELFIELD AND EVEREST, CHARTERED SURVEYORS

There have been no alterations in the prices of Basic Materials given below during May. Rates of Wages have not risen since April 2, 1943.

BASIC MATERIALS	Increase over pre-war prices at end of				
	Jan. 1944	Feb. 1944	Mar. 1944	Apr. 1944	May 1944
	Per cent.	Per cent.	Per cent.	Per cent.	Per cent.
Portland cement	+41·46	+41·46	+41·46	+41·46	+41·46
2-in. Unscreened ballast	+108·70	+108·70	+108·70	+108·70	+108·70
Fletton bricks (at station)	+29·73	+29·73	+29·73	+29·73	+29·73
Stoneware drainpipes (British Standard) 2 tons and over	+43·75	+43·75	+43·75	+43·75	+43·75
Roofing tiles	+45	+45	+60	+60	+60
Steel joists (basic sections) ex mills	+47·5	+47·5	+47·5	+47·5	+47·5
Lime greystone	+43·53	+43·53	+43·53	+43·53	+43·53
Sheet lead	+65·22	+65·22	+65·22	+65·22	+65·22
Iron rainwater goods and soil pipes	+32·5	+32·5	+32·5	+32·5	+32·5
White lead paint	+46·21	+46·21	+46·21	+46·21	+46·21
RATES OF WAGES (Central London Area)					
Labourers	+26·98	+26·98	+26·98	+26·98	+26·98
Craftsmen	+21·43	+21·43	+21·43	+21·43	+21·43

LABOUR—Rates of Wages since April 2, 1943.

LONDON DISTRICT	Craftsmen	Labourers
Within 12 miles radius	2s. 1½d.	1s. 8d.
From 12-15 ,, ,,	2s. 1d.	1s. 7¾d.

N.B.—Prices of materials include for delivery to site in the Central London area unless otherwise stated.

GRADE CLASSIFICATIONS

	A	A¹	A²	A³	B	B¹	B²	B³	C
Craftsmen	2/–	1/11½	1/11	1/10½	1/10	1/9½	1/9	1/8½	1/8
Labourers	1/7	1/6½	1/6¼	1/5¾	1/5½	1/5	1/4¾	1/4½	1/4

O. A. DAVIS, F.S.I.

CLASSIFIED ADVERTISEMENTS

Advertisements should be addressed to the Advt. Manager, "The Architects' Journal." War Address: 45 The Avenue, Cheam, Surrey, and should reach there by first post on Monday morning for inclusion in the following Thursday's paper.

Replies to Box Numbers should be addressed care of "The Architects' Journal." War Address: 45 The Avenue, Cheam, Surrey.

Public and Official Announcements

Six lines or under, 8s.; each additional line, 1s.

The Incorporated Association of Architects and Surveyors maintains a register of qualified architects and surveyors (including assistants) requiring posts, and invites applications from public authorities and private practitioners having staff vacancies. Address: **75 Eaton Place, London, S.W.1. Tel.: Sloane 5615** 991

THE KENT COUNTY COUNCIL

invites applications for a post as Draughtsman for Town Planning work at an inclusive salary of not exceeding £375 a year.

The post is superannuable. Experience in the preparation of plans and maps in connection with town and country planning will be an advantage.

Applications in own handwriting, stating age, experience, salary required and position in regard to national service should be received by me in endorsed envelopes not later than 9 a.m. on Monday, the 12th June, 1944.

W. L. PLATTS,
Clerk of the County Council.

County Hall,
Maidstone.
22nd May, 1944. 655

DERBYSHIRE COUNTY COUNCIL.

COUNTY ARCHITECT'S DEPARTMENT.

Applications are invited for the appointment of Temporary Architectural Assistants.

Salary at the rate of £300 per annum, plus War Bonus at present £49 8s., and an allowance for extended office hours.

Applicants must state age and their position concerning Military or other forms of National Service.

The appointments will be subject to the provisions of the Local Government Superannuation Act, 1937, and terminable by one month's notice on either side.

Applications should be sent to the undersigned by June 8th, 1944.

This appointment is subject to the approval of the Ministry of Labour.

J. HARRISON,
County Architect.

St. Mary's Gate,
Derby.
June 1st, 1944. 657

Architectural Appointments Vacant

Four lines or under, 4s.; each additional line, 1s.

Wherever possible prospective employers are urged to give in their advertisement full information about the duty and responsibilities involved, the location of the office, and the salary offered. The inclusion of the Advertiser's name in lieu of a box number is welcomed.

ARCHITECTURAL AND SURVEYING ASSISTANT required by Chartered Architect's and Chartered Surveyor's office in the North, with very varied practice. Apply with references, Box 636.

LONDON ARCHITECT'S OFFICE. Two assistants required to work on prefabricated housing. Salary £6 to £12 according to qualifications. Box 638.

ARCHITECTURAL ASSISTANTS REQUIRED:
(a) Senior Assistant; to prepare schemes, perspectives, working drawings and details, site-surveys, etc., A.R.I.B.A. or equivalent.
(b) Junior Assistant; to prepare working drawings and details under supervision, assist on surveys, etc. Inter A.R.I.B.A. standard.
Applicants must be keen, energetic and capable of original work. Midlands area, permanency with good prospects to the right applicants. Apply in writing, stating age, qualifications, brief resume of training and professional experience, salary required and liability for National Service to Box 637. [Chartered Architects].

SENIOR ARCHITECTURAL ASSISTANT required, capable of undertaking responsibility in the preparation of post-war plans for factory work, and in connection with work on prefabricated housing. Advertisers are an old-established, progressive firm in the north midlands willing to pay a good salary to the right man. The work to be undertaken is considered of national importance and covered accordingly. [Chartered Architects.] Box 643.

ARCHITECTURAL GENERAL ASSISTANT required by chartered architect in Midlands county town—must be exempt from military service. Apply, stating age, salary and experience to Box 652.

LONDON ESTATE requires full-time Clerk of Works for maintenance, war damage, and later, rebuilding; expert all trades, including reinforced concrete, levelling and measuring; with London references; not liable military service. State age and salary. [Chartered Architect.] Box 656.

Architectural Appointments Wanted

Architectural Assistants and Students seeking positions in Architects' offices will be printed in "The Architects' Journal" free of charge until further notice.

JUNIOR DRAUGHTSWOMAN, Art School and Technical College training, some experience, wants position in London with architect engaged on war work. Box 299.

ASSISTANCE. A/A.R.I.B.A.'s will prepare schemes and drawings, etc., in own office, spare and part-time work. Total experience 25 years. Central Scotland area. Write Box 301.

ARCHITECT'S ASSISTANT, experienced all classes of buildings, requires position with architect in Yorkshire or London area. Box 300.

CHIEF ASSISTANT (Chartered Architect) desires similar or executive position of permanency, offering sound prospects. Wide first class experience in design, detailing and supervision (including resident site supervision). Box 302.

YOUTH, aged 17 years, seeks position in architect's office, in London area. Has knowledge of architectural subjects and experience in office work. Box 303.

DRAUGHTSMAN AND CIVIL ENGINEERING ASSISTANT, 28, Reinforced Concrete Designer, no release required present employment (consultants). Exempt military service. Car owner. 114, Franciscan Road, S.W.17. 304

ASSISTANT, seven years' experience domestic, commercial, industrial structures and prefabrication, is available immediately for professional firm, contractor, industrial concern or research organization. Salary about £6 6s. Box 305.

SURVEYOR, BUILDING SURVEYOR, INSPECTOR, Etc., with over 30 years' varied experience, qualifications (theoretical and practical), in all branches of the profession, and building trades, seeks responsible position in Birmingham, or surrounding five counties; with Local Authorities, or public bodies, etc.; experience in public offices; and includes war damage, dilapidations, etc.; exempt military service, over military age. Box 306.

BOY (aged 16½), trained draughtsman, very interested in architecture, requires post in architect's office. Box 310.

ARCHITECTURAL STUDENT, having trained for 2 years at Day School of Architecture and who wishes to obtain practical experience while continuing studies in Evening School desires position with progressive firm on essential work, preferably in London area. Box 307.

MALE ARCHITECTURAL STUDENT, second year Liverpool school of Architecture, wants work of national importance in an architect's office, London preferred, during summer vacation after July 8th. Box 308.

ARCHITECT AND SURVEYOR, L.R.I.B.A., A.I.A.S. (Quants.), Age 37, seeks contact with firm offering post-war prospects, preferably with view to partnership; 20 years varied experience; very excellent credentials. Box 309.

Classified Advertisements continued on page xxxviii.

Planning

As originators of the Auto-Recorder System of Machine Milking we have had extensive experience of planning layouts to accommodate the new technique. The service of our Technical Department is available to any Architect planning or modifying farm buildings for this purpose. Write in confidence to:—The Planning Dept., Gascoignes (Reading) Ltd., Gascoigne House, Berkeley Avenue, Reading. 603

Other Appointments Vacant

Four lines or under, 4s.; each additional line, 1s.

ASSISTANT EDITOR wanted for Architectural Paper. Write, with full particulars of qualifications, salary required, &c., to Box 51.

TUTOR ORGANISER required immediately—full-time, London, to conduct Correspondence Course in Town and Country Planning for members of H.M. Forces; course sponsored by Army Education Authorities but administration and tuition are handled by non-profit-making independent organisation. Young ex-service man with wide qualifications and teaching experience preferred, war disability no handicap. Write full particulars, salary required, to Box 658.

ADVERTISER would like to contact Craftsmen and Designers able to do part-time work for metalwork of all kinds. Box 660.

Other Appointments Wanted

Four lines or under, 2s. 6d.; each additional line, 6d.

LIFELONG STUDENT of and writer on architecture (B.A. and B.L.), seeks position of any kind connected with the profession pending taking examinations in practical side. Box 641.

For Sale

Four lines or under, 4s.; each additional line, 1s.

BUILDERS' MERCHANT AND MANUFACTURERS' AGENT with headquarters in Edinburgh and connections throughout Scotland. Excellent business. Owner giving up for health reasons. Apply Adair & Galloway, Solicitors, 8, Rutland Square, Edinburgh 1. 653

Miscellaneous

Four lines or under, 4s.; each additional line, 1s.

A. J. BINNS, LTD., specialists in the supply and fixing of all types of fencing, tubular guard rail, factory partitions and gates. 53, Great Marlborough Street, W.1. Gerrard 4223-4224-4225.

WANTED. Complete set or part ARCHITECT'S JOURNAL Library of Planned Information Sheets. Bound or Unbound. Good price offered. Box 621.

SPECIFICATIONS AND BILLS OF QUANTITIES, etc., expeditiously and accurately typed or duplicated. Translations and Facsimile, Typewriting. All work treated confidentially. Miss G. Saunders, Typewriting Bureau, 17, Dacre Street, Westminster, S.W.1. Telephone: Whitehall 2605

1,000 TYPEWRITERS NEEDED. £25 paid for Royal, Underwood, Remington, LC Smith, Smith Premier, Imperial machines up to 6 years old; £20, 10 years; £10, 25 years. Others at current values. Collected cash. King's Equipment Co., 26, Buchanan Buildings, Holborn, London, E.C.1. 651

REGISTERED ARCHITECT, specialist in Town Planning (A.M.T.P.I.) wishes purchase small country practice or consider partnership. Box 654.

ARCHITECTURAL METAL WORK. Advertisers are prepared to consider purchase of goodwill of an established business for post-war development. Full particulars in confidence to Managing Director, Box 659.

Educational Announcements

Four lines or under, 4s.; each additional line, 1s.

R.I.B.A. AND T.P. INST. EXAMS. Private Courses of tuition by correspondence arranged by Mr. L. Stuart Stanley, M.A., F.R.I.B.A., M.T.P.I. Tutor, St. Catherine's College, Cambridge. 231

R.I.B.A. QUALIFYING EXAMINATIONS
Mr. C. W. Box, F.R.I.B.A., M.R.San.I.
Courses by Correspondence and Personal in Studio.
115, Gower St., London, W.C.1.
Telephone: Euston 3305 and 3906.