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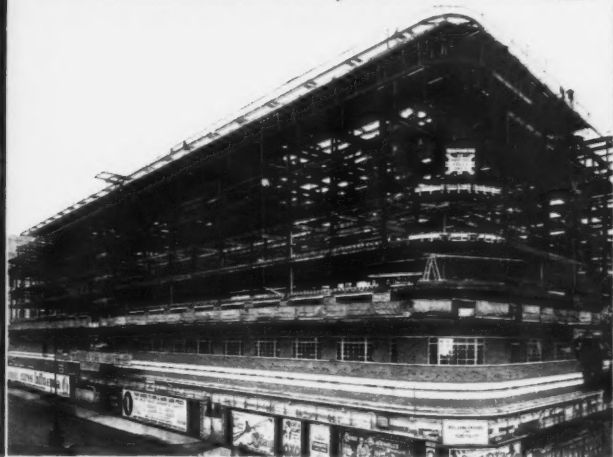
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THE ARCHITECTURAL REVIEW

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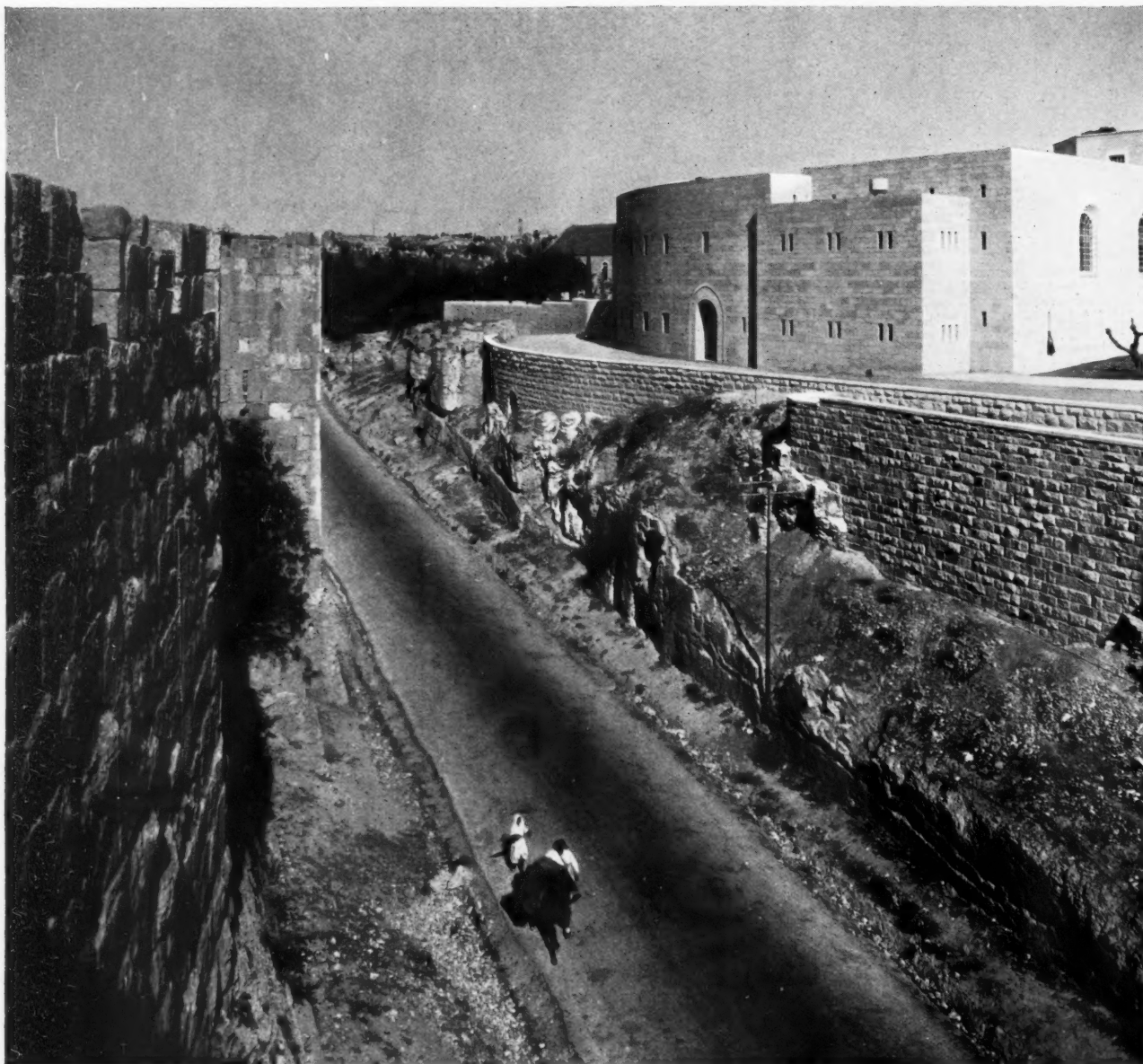
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Just outside the north wall of the Old City at Jerusalem there has lately risen a large new building known as the Palestine Archæological Museum; its purpose is to provide accommodation for collections which throw light on the past of man in Palestine.

The Museum has been built from funds presented to the Palestine Government by Mr. John D. Rockefeller, junr. This photograph of it is taken from the top of the old city wall. In the centre is the ancient moat, now converted into a sunken road, leading to Jericho and Gethsemane. The building is described and illustrated on pages 89-96 of this issue.

PLATE I

September 1935

The London House

1700-1850

Reflections on the Significance of Style in Architecture

By F. D. Klingender

THE artistic culture of a class or people, its ability to express its life through the harmonious and significant transformation of its material environment, can be tested in its architecture better than in any other branch of art. For the degree to which the architecture of a given social group succeeds or fails to unite all the other arts in a harmonious chord as elements integral to itself, indicates the degree of coherence of that group and consequently the fruitfulness of its joint existence as a source of artistic inspiration. The ceaseless fluctuations in taste, the constant changes in the outlook and aspirations of the various groups and classes that result from their ever changing material conditions and mutual relations in society, find an immediate response and can therefore be studied in greater detail in the more mobile arts such as literature, painting or graphic art. But it is architecture that provides the most reliable indication of the cumulative results of these manifold changes over a given period, and of the manner in which they have modified the character of the given group or society as a whole. Concord of content and form and of the multiple elements of content and form results in style. Style in architecture, embracing the arts that adorn its walls and fill its space with sound and movement, reflects the degree of unity of the social existence in which it has its roots.

Moreover, because architecture responds not merely to man's aesthetic needs, but is also an essential means of satisfying one of his most vital physical requirements, and because at all times it calls forth the highest exertion of man's technical ingenuity, it is more responsive than the other arts to changes in the basic factor of technique in the struggle between human society and nature. These considerations apply to domestic architecture even more than to the representative architecture of the church or palace, because the former is less self-conscious as a sphere of artistic activity and more intimately connected through its useful function with the lives of its makers.

The development of the English eight-

eenth-century town house, its emergence during the Restoration era, its changes in the course of the century and its final decay, have often been described. The cubic simplicity of its façade, the spacial economy of its interior arrangement, above all, its serial grouping in the London square, mark one of the triumphs of rational housing and town planning. What are the social roots of its spectacular emergence and its surprising decay?

It is vital to remember that the eighteenth-century town house that alone deserves this praise is not the jerry-built shack or encroachment of the City and East-end backyards and alleys, or of the rapidly expanding weavers' and dockers' districts of Bethnal Green, Stepney, or Poplar. It is essentially the house of the West-end, the town house of the aristocracy and of the wealthy middle class.* At the commencement of our period, in 1695, one-third of the population of this country could, according to the calculations of Gregory King, only subsist by means of an additional income derived from State or private charity, while a further third had average family earnings (6s. a week) that barely sufficed for its most elementary needs.† It is then with the wealthier strata of the remaining third, and more particularly with the urban section of the 23,000 families of land-owners, large merchants and important State functionaries having an income of £200 per annum or more and with the clergy, lawyers, publicists and artists maintained by this group, that we are alone concerned.

The composition and outlook of this class during the early decades of the eighteenth century were determined by a number of highly complex material and historical factors. An account, however sketchy it must necessarily be within the limits of an article like the present one, of the origin and change of this outlook will go far to

* A highly revealing account of housing conditions in London, especially of the poorer classes, will be found in Dorothy George's book *London Life in the Eighteenth Century*, 1930.

† See Gilbert Slater, *The Growth of Modern England*, 1932.

answer our problem for the stage of development represented in our illustrations by the early eighteenth-century and Adam houses, 1-7. The civil war of 1640-1660 and its aftermath of 1688 on the one hand, the American War of Independence (1773-1782) and the approach of the revolution in France on the other, provide the key for an understanding of this change.

The Great Rebellion that made an end of feudalism in England in its final form of Stuart absolutism (going to the length of the last grim symbol of the king's execution) rallied the people in the name of religion against the defenders of absolutism. In its course every stratum of modern society voiced its own specific programme and strived to gain the leadership of the struggle, as soon as the preceding class felt its own interests endangered by further action and called a halt. Presbyterians, Independents, Levellers, True Levellers (later merged in the Quakers and similar sects) voiced in a religious form the demands of the large monopolists, the lesser merchants and gentry, the artisans and freeholders, and of the property-less journeymen and labourers. The execution of the king was the sop with which the upper middle class army command attempted to buy off the economic and political demands of the popular democratic groups, it marks the turning point of the rebellion. The Protectorate was the dictatorship of the propertied upper middle classes in town and countryside; as it was driven to cast off its former left-wing supporters it was more and more anxious to seek new allies on the right. But its puritanism, the very child of revolutionary enthusiasm, made it incapable of achieving the permanent consolidation of land and commercial property as the basis for the new ruling class of this country. Although the Restoration marks a temporary reaction, it is nevertheless remarkable that one of its first deeds was to legalize the destruction of feudalism by converting the service title of land possession into unqualified private property (1661). After the experiences of the civil war, little more than a demonstration of public opinion was required in 1688

to put an end to the absolutist aspirations of the later Stuarts and to achieve the final compromise that determined the character of the English governing class for more than a century to come.

The style of the early and Restoration Stuarts in art and literature is commonly described as classicism. But the inspiration for this style was not derived from the classicism of the Greek city states or of republican Florence, it was derived from the art of sixteenth-century Italy: Palladio (1518-80) and mannerists such as Giulio Romano (1493-1546), later also Flemish artists of the late sixteenth and early seventeenth century, were its heroes. This mannerist classicism no longer expressed the aims of a revolutionary commercial and industrial class striving for a rational transformation of feudal society—in the period of the counter-reformation and of emerging absolutism its main content was the glorification of an authoritarianism that had its irrational source in divine right. Its rational elements, corresponding to the aim of the absolute state of regulating every aspect of social life from above, assumed the form of ceremonial (and therefore in art of academic) correctness. In the countries where absolutism was victorious, this style soon developed into the baroque, in which the rational elements receded still further, just as the development of capitalist enterprise was to a large extent repressed. In England also baroque elements are found to a greater or lesser degree during the Restoration period and a little later (especially during the pro-Catholic phase of James II). But the political development just indicated prevented the full fruition of this style. The composite character of the new ruling class and the ever-growing predominance of middle class influence is shown by the ever more pronounced development of the rational basis of English classicism. This rationalism had its strongest roots in the capitalist transformation of English society and in the spectacular accumulation of wealth in commerce, capitalist agriculture and industry that was its result. But this rational classicism also had a strongly authoritarian flavour, though of a very different nature from that of mannerism. For the authoritarianism of the predominant, middle class section of the English ruling alliance was directed against its own revolutionary past and against the aspirations of the classes that did not share in the compromise. It was the authoritarianism of reason, with its trenchant weapon of "wit," against popular "enthusiasm" and feudal "superstition" (as the danger from the latter receded, the weapon of wit was increasingly directed against the former and the analogies between enthusiasm and superstition were stressed by the rationalists from Shaftesbury and Swift to Hume).

This growing influence of bourgeois rationalism was accompanied by a corresponding development towards realism, and by a substitution of moralizing for purely sensual themes in the mythological subject matter of classicism. Swift and Defoe in literature, Hogarth in painting, and in

architecture the early eighteenth-century upper middle class town house with its functional facade and its interior arrangement subordinating ostentation to comfort,* mark the climax of this development. Only the ornamental detail and the painted ceiling of the staircase (a mythological picture reminiscent of Thornhill) show traces of baroque in the houses of this period here illustrated, 1-3.

A comparison of these houses with the work of the Adam brothers† 4-7, and their numerous imitators in the 'seventies and 'eighties of the eighteenth century, shows that the formal elements of classicism underwent a further development and refinement in the intervening period. The last traces of the baroque were cast off, and both the interior arrangement and the grouping of series of houses achieved the height of elegant comfort and rational dignity in such triumphs of town planning as the Adelphi or the late eighteenth-century squares, of which Bedford Square remains as the finest example today. At the same time, the spirit both of the proportions (e.g., Robert Adam's famous principle of "movement") and of the ornamental detail clearly shows that the rational basis of this later classicism was enriched—at certain points almost to the extent of negation—by certain new non-rational, emotional values, the emergence of which, in the intervening period, signifies a marked change in the outlook of the class for which these houses were built. To understand this change, we must examine the significance of these elements.

The Walpole era (1722-1742) marks the highest point of the power and solidarity of the landlord-city alliance of 1688, and of its consistent mercantilism, both in the political and the economic sphere. But the first signs of a change were already appearing. It is true that the wealth of the landlord and commercial classes continued to grow at a rapid rate throughout the century,‡ while simultaneously the overseas empire was vastly extended, and British naval supremacy finally established as a result of the Seven Years' War (1756-1763). But at the same time, the whole structure of English society was modified by processes that vitally affected both the position and the outlook of its oligarchy. The centre of economic progress and of the economic power of the country was shifting beyond the narrow confines of this group, and came increasingly to rest with the industrial

middle class that was revolutionizing both the organization and the technical basis of production. The overwhelming number of its members had no share in the benefits of the compromise of 1688. From the middle of the century onward, the voices demanding an extension of constitutional rights to this ever more important section of the community, grew more and more clamorous. Simultaneously the opposition against the sway of economic monopoly and political corruption increased in strength. The flames of this opposition were fanned by the re-emergence of authoritarian aspirations on the accession of George III (1760) and by the policy of his supporters ("The King's Friends"). It reached fever pitch (the Gordon Riots of 1780) during the American War of Independence (1773-1782). England, for decades the envy of continental thinkers as the freest country in the world, could no longer lay claim to that title: the monopolistic character of its government stood clearly revealed. As yet, however, the ruling alliance did not move as a whole into the camp of reaction. A section realized the dangers involved in so violent a breach in its rational, libertarian principles. For a time, the opposition Whigs even gained power (the Rockingham-Fox administration of 1782) and launched an attack on the worst abuses of graft and monopoly. Thus, on the eve of the revolution in France, the British ruling class, faced with a strong industrial class that was already the main agent of progress, was again divided into an authoritarian, reactionary, and a libertarian, moderately progressive, section, but the lines of demarcation were no longer the same as at the beginning of the century, and, however far reaching the opposition appeared in the heat of controversy, the basic identity of the economic interests of the two sections made it an opposition of thought rather than of fundamental political action. As an opposition of thought it was, however, of great importance, especially as the sophisticated liberalism of the opposition circles within the ruling clique to some extent voiced the interests and political aspirations of the new industrial bourgeoisie. This conflict of ideas has left its trace in almost every sphere of English later eighteenth-century culture; the classical authoritarianism of a Johnson, Reynolds's ideal of the sublime, the academism of George III's favourite architect Chambers, find their counterpart in the sceptical relativism of Hume, the sophisticated naturalism and simplicity of Gainsborough and in the "Etruscan" elegance of Adam's domestic architecture.*

* It would be a great mistake to regard this relationship as in any way a simple one such as might be reflected in any conscious political alignment of the thinkers and artists mentioned. It is rather a highly complex division in the consciousness of the ideological representatives of a no longer progressive class, a division fundamentally due to the conflict between the economic and political interests of that class and the logical trend of ideas that lead its most advanced thinkers to transcend the limitations of those interests. It would not be difficult to trace the existence of this conflict also within the outlook of almost every one of the more important intellectuals of the period.

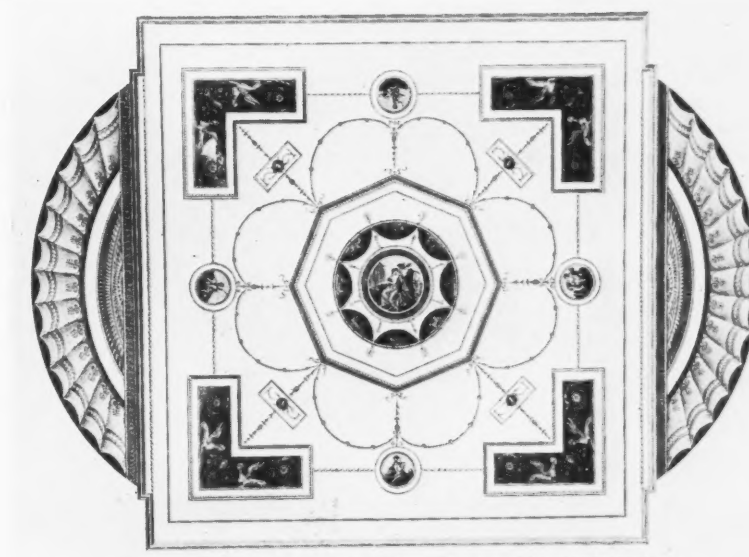
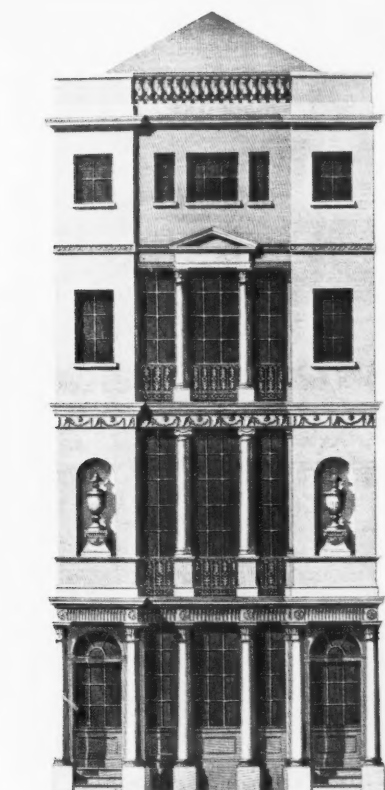
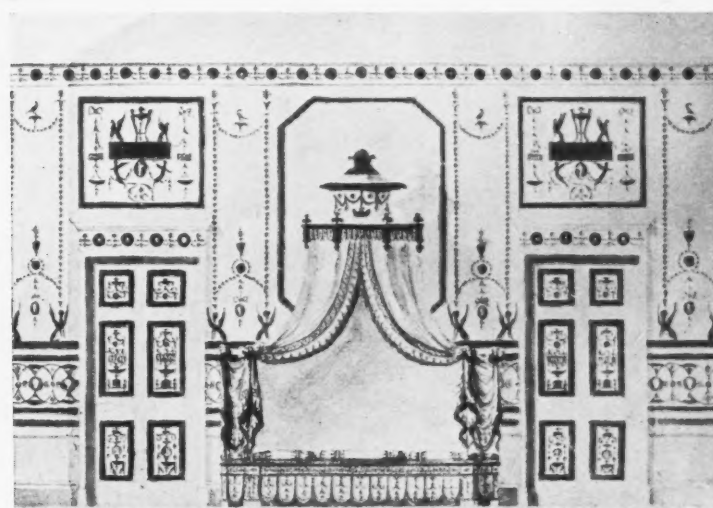
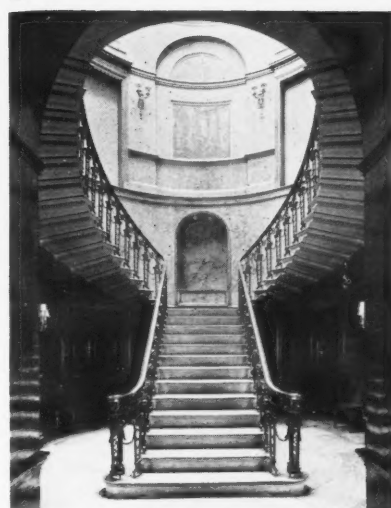
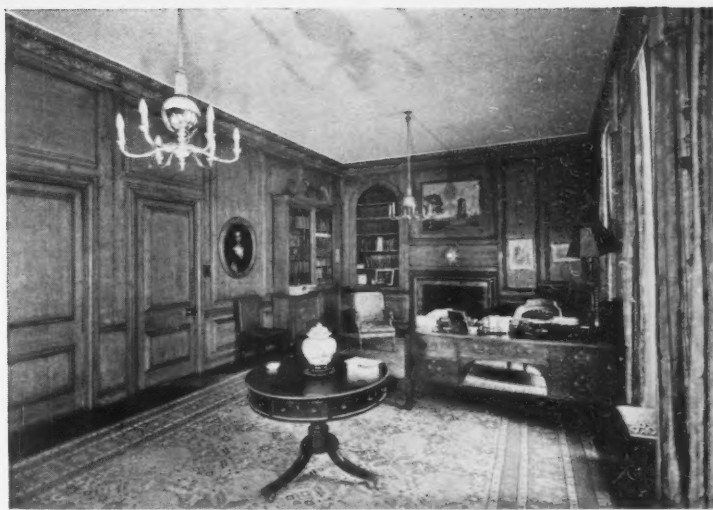
* Much more than the semi-baroque or academically classical town and country mansions of the nobility.

† Robert Adam, 1728-92, travelled in Italy 1754-58 and commenced his career in this country soon after his return in the latter year; James Adam, 1730-94.

‡ According to Gilbert Slater the total tonnage cleared at British ports and the value of cargoes exported showed the following development in the years of peace indicated:

	Tonnage cleared ('000)	Export values (£'000)
1700/2 (average)	317	6,045
1749/51	661	12,599
1771	837	17,161
1792	1,565	23,674

G. Slater. *The Growth of Modern England*.



1. Early eighteenth-century house in Queen Anne's Gate, London. 2. Early eighteenth-century staircase at No. 99 Great Russell Street, London. 3. The early eighteenth-century back parlour on the first floor of No. 99 Great Russell Street. 4. Elevation of the British Coffee House, London, 1770, designed by Robert Adam, taken from "The Works of Robert and James Adam," published by the architects in 1773-1822. 5. The circular staircase in No. 20 Portman Square, London, built by Robert Adam in 1775-7. 6. Design for the Etruscan bedroom in No. 20 Portman Square, by Robert Adam, from his drawing now in the Soane Museum. 7. Design for a ceiling "in the Etruscan taste for the Countess of Derby's Dressing Room" formerly in No. 26 Grosvenor Square; taken from "The Works of Robert and James Adam."

The vehicle in which both the conflict in the outlook of the ruling faction and the aspirations of the industrial middle class expressed themselves, was, however, in-

* The claim for a free development of individual capacity and enterprise was the first with which the rising town bourgeoisie faced the hierarchic state of feudalism. In an era in which every aspect of social consciousness was clothed in a religious form, this claim could be advanced only in terms of religion: it appeared as the claim for a direct and personal approach to God. The soaring vertical

creasingly charged with an emotionalism that had its roots in an element of fundamental importance in the make-up of bourgeois mentality. For the "enthusiasm"

of Gothic architecture—in many towns the Gothic city church arose as the direct challenge to the romanesque cathedral of the bishop—breaking the static compactness of the romanesque, feudal, pyramid, and the intense emotionality of early Gothic sculpture are eloquent manifestations of this new demand in the countries of the North, where this early phase of the struggle resulted in a com-

promise with the feudal order in state and church. But even in Italy the rationalist phase of the victorious middle class was preceded by a stage in which its revolutionary demands took a religious form. The religious wars of the sixteenth and seventeenth centuries in Germany, France, the Netherlands and England, mark a further phase in the struggle.

feudalism had been broken and the new political forms had been created in which capitalism could freely develop, enthusiasm, the revolutionary form of individualism, had become obsolete, while its presence in the classes excluded from the fruits of the compromise, constituted a direct menace to the existing order of things. But the substance of this individualism was of course as vital as before. The greater the influence of the middle class both within and outside of the ruling alliance, the more numerous and wealthy it became, the more inevitable was the re-emergence of its individualism in some new and harmless form of consciousness. It appeared, with ever greater momentum as the century advanced, as the new cult of *sentiment*.^{*} This is not the place to review the numerous manifestations of this cult ranging from the Gothic (!) graveyard and ruin fashion of a Gray or Walpole to the moral sentimentalism of a Richardson, and including even a new form of religious revival (Wesleyism). But it is important for our purpose to note that the quality of bourgeois rationalism and in art of its classicism was vitally modified by their fusion with these new elements. The irrational elements of the previous period derived from royalist authoritarianism, and tending towards the baroque in art, were replaced by non-rational factors of a very different kind, factors based on emotionalism, sentimental refinement and the doubts of a sophisticated leisure class.

We are left with the problem whether the organizational and technological developments that brought about the change in the relative position of the governing and the industrial middle class and the conflict in the consciousness of the former, had any more direct bearing on the change in the character of domestic architecture represented by the Adam style. Despite the epoch making inventions of the early and mid-eighteenth century in the sphere

of power production and in the iron and textile industries,^{*} and despite the commencing revolution in transport (roads and canals), the changes of this period can, taking the whole range of industry, be summarized as the full expansion of the pre-machine manufacturing system. The essential achievement of this system was the emergence of the factory on the basis of an infinite subdivision and simple addition of manual working processes, but the skill of the worker still remained the decisive technical factor in this method of production (the pottery industry, that developed at a remarkable rate especially towards the end of our period under the guidance of Wedgwood, is one of the most striking and for our purposes important examples). Moreover, the peculiar technical limitations of this system minimized the applicability of large scale factory enterprise in the industrial field, cottage employment and small scale craft production still maintained an important position. Thus, although the obstacle of the medieval craft guilds had in the main been removed, the characteristically capitalist atomization of society into isolated economic units could not appear as a decisive factor in social consciousness,[†] until the machine emerged on a large scale in the following era. The changes in the method of production could not as yet, therefore, basically affect the ability of the Adam generation to create a coherent style in architecture. The Adam brothers, and their fellow architects in the domestic sphere, were still their own contractors (though with disastrous financial results in the case of the Adelphi speculation), moreover, they devoted minute attention to every detail of decoration and furniture destined for the houses they built (including the carpets and down to such items as the "keyhole of a lady's escritoire.") This conception of their task is reflected in their ideas on the relation of architecture to the other arts, thus Robert Adam wrote in a

letter to Lord Kames, dated March 31, 1763: "Painting and sculpture depend more on good architecture than one would imagine. They are the necessary accompaniments of the great style of architecture; and a building that makes no provision for them, and does not even demand them as necessary adjuncts, I would at once pronounce to be wretched" (quoted from Arthur Bolton, *The Architecture of Robert and James Adam*). In his work Adam closely co-operated with artists such as Hamilton, Angelica Kauffmann and Zucchi; Fragonard painted four portraits of Robert and his brother James.

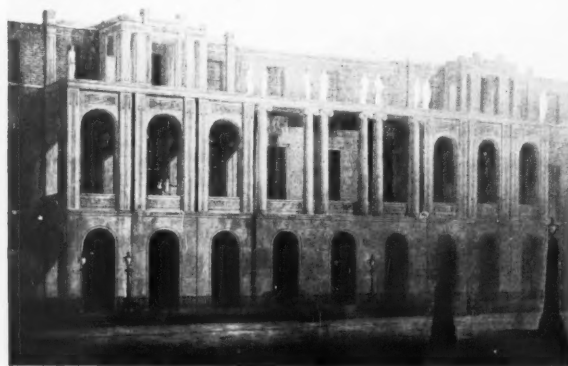
Thus all the more important factors that modified the outlook of the British ruling class in the course of the eighteenth century are reflected in the domestic architecture of the Adam phase: its increased wealth in the refined luxury of this style, and the development of its rationalism in the decisive rejection of the academic orders as a formal code for domestic design (which Adam justified by referring to the Palace of Diocletian in Spoleto and to the excavations at Pompeii and Herculaneum), and in the functional fitness of his plans. On the other hand the sentimentalism of a sophisticated and wealthy, but no longer progressive class, tinged with a discreet eroticism (in contrast to the Wesleyan fervour and moral rectitude of the lower middle class), slightly sceptical with regard to its inherited principles and to some extent divided in its attitude to reality, a sentimentalism that delighted in the primitive "simplicity" of the Ossian forgeries, was thrilled by the horrors of *The Castle of Otranto*, and gladly escaped from the present into the exotic dreamland of the distant Orient or of the Gothic past—this sentimentalism is embodied in the incomparable lightness and elegance of the Adam style, in the picturesque rhythm of its spacial sequences and elevations, and in its charming irrationalities.^{*}

^{*} The profound difference in the apparently so similar rationalism, sentimentalism and other formal elements in the culture of eighteenth-century England and France, is due to the fact that the decisive victory of the bourgeois revolution had already been won in the seventeenth century in the former country, while in the latter it was still to come.

^{*} Newcomen's steam engine of 1707, Darby's coal blast furnace of 1709, Kay's flying shuttle of 1733, Arkwright's spinning frame of 1769, etc.

[†] Though that atomization already served to reinforce the elements of discord arising from the political situation.

^{*} e.g., Adam's frequent use of screens and of a cornice supported by columns traversing the space that separates the semi-circular vault of a recess from the main body of a large room—e.g., in Kenwood; or again his picturesque Gothic castles with—classical interiors!



8. Design for an extended elevation (not executed), 1813, by Sir John Soane of his house in Lincoln's Inn Fields, London; from a drawing in the Soane Museum.



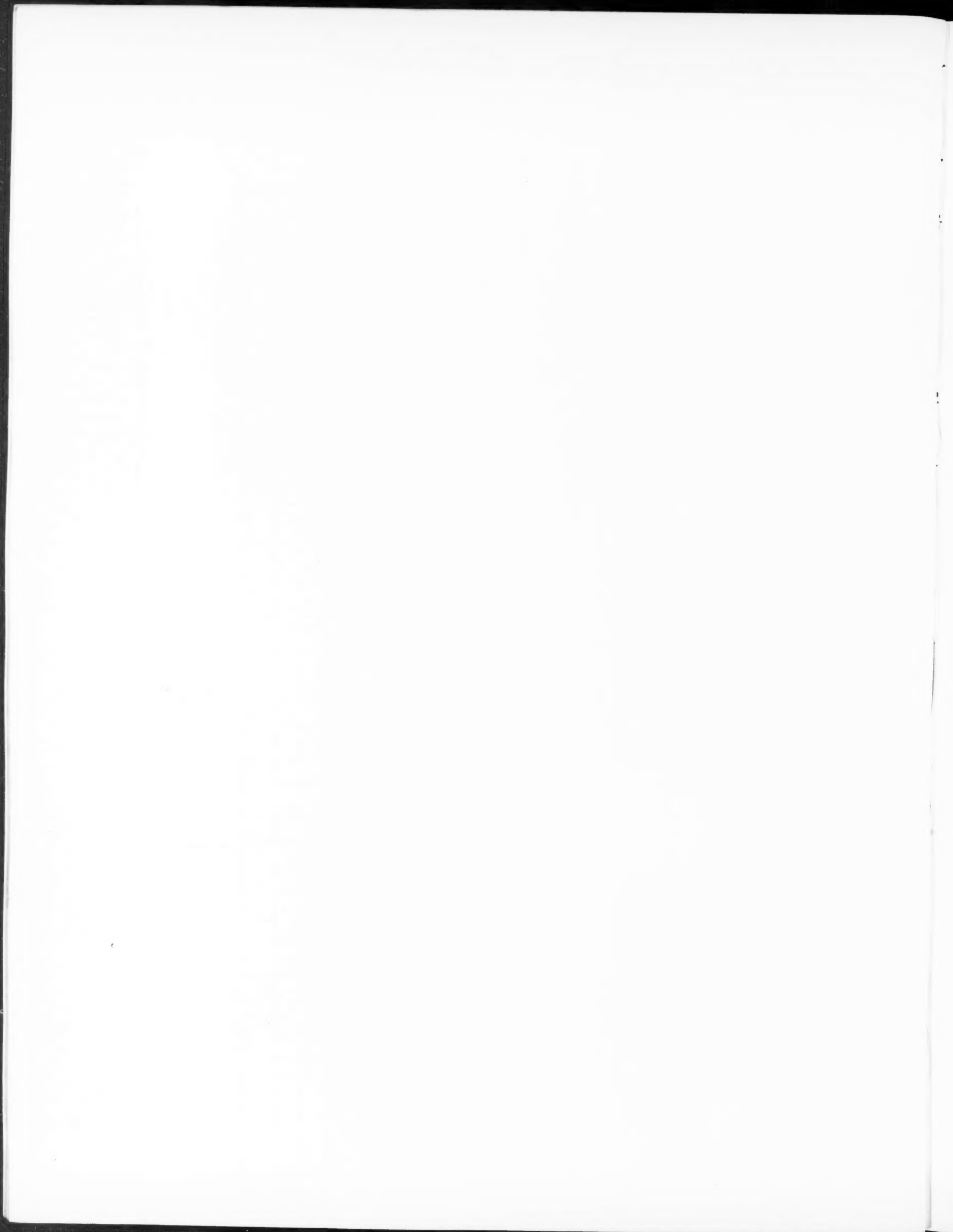
9. The Breakfast Room of the Soane Museum, with suspended vault, in its present state; from a photograph supplied by the Curator.

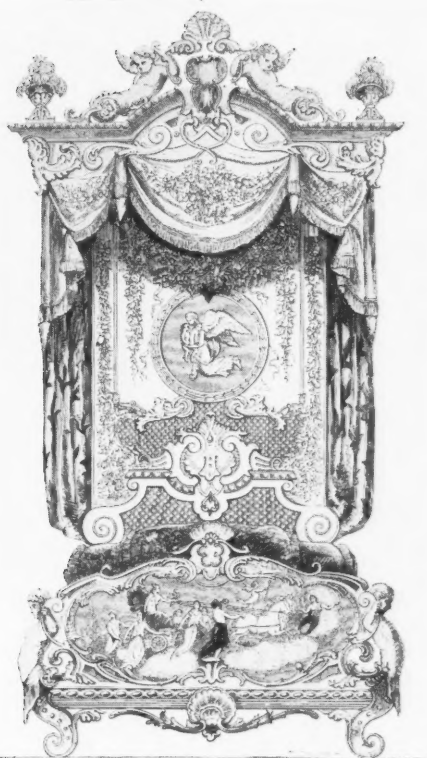


Interior of the Soane Museum
showing the central dome, as ar-
ranged in 1813 by Sir John Soane.
From a drawing by J. M. Gandy
in the Museum.

PLATE ii

September 1935



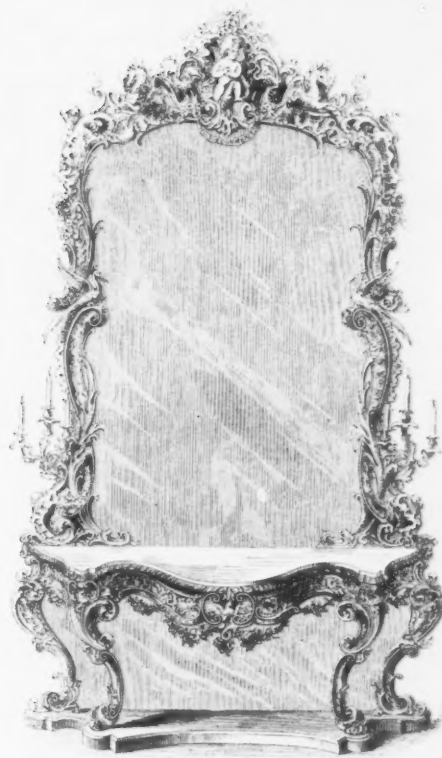


STATE BED. MEDALS AND PHILIPPS.



11

10. State Bed from the Great Exhibition of 1851. 11. "The Day Dreamer," an easy chair in papier maché designed by H. Fitz Cook. 12. A mirror named the "Genius of Commerce." These illustrations are taken from the Official Catalogue of the Great Exhibition.



MIRROR BY CARVER & FARRIS. N. S. LACROIX.

12

The Adam style was the last organic style of British architecture. Within ten years of Robert Adam's death the forces of discord already at work during his lifetime had reached an intensity that destroyed the last remnants of unity in English social existence, and with them its ability for more than a hundred years to come of moulding its material environment into an image of vital harmony.

The last two decades of the eighteenth century saw the first decisive victories of the machine in what were to become the key industries of nineteenth-century England.*

The epoch of capitalism that ruthlessly tears "asunder the motley feudal ties that bound men to their 'natural superiors,'" that leaves "no other bond betwixt man and man but crude self-interest and unfeeling 'cash payment,'" had finally established itself on the historical scene. The epoch that is characterized by "a continuous transformation of production, a perpetual disturbance of social conditions, everlasting insecurity and movement" had arrived, the epoch in which "all stable and stereo-

typed relations, with their attendant train of ancient and venerable prejudices and opinions, are swept away and the newly formed becomes obsolete before it can petrify," in which "all that has been regarded as solid, crumbles into fragments, all that was looked upon as holy, is profaned."

This profound transformation touching the very roots of social consciousness and thus of artistic experience, was, in this country, re-enforced by a political development that accentuated the chaos it caused by delaying the transfer of political power from the, by that time completely reactionary, alliance of 1688 to the new industrial middle class. The events of the French Revolution shattered the liberalist opposition that was aiming at a more equitable system of representation during the preceding era. Savage repression of all popular political movements (such as the London Corresponding Society and its affiliations) and later the patriotic fervour of a nation threatened with an invasion and the very extinction of its independence under the blows of Napoleonic imperialism, secured the continued hold on the seats of power of the country's most reactionary class. The years with which we are now dealing (approximately 1790-1830) saw the worst abuses of child labour and the early factory system and the wholesale pauperization of the agricultural working class; they were dominated, moreover, by the scourge of a 22 years' war and its after-effects.

The cumulative reaction of these events on the outlook of the old ruling class and

of the intellectuals of the time could not but be profound. Acquiescence in the new state of affairs implied a complete breach with all the principles of eighteenth-century rationalism, and the abandonment of all the fervent hopes with which the destruction of feudalism by the bourgeois revolution had been greeted as the dawn of mankind's final emancipation. The careers of Burke and, later, of Wordsworth and Coleridge, characterize the transformation in the outlook of the more sycophantic section of the former opposition groups. With the older generation of the not primarily political intellectuals (older in thought, if not in years) the cult of the heroic and sublime was transformed into that of a macabre satanism: many of them ended their days in mental derangement.* The younger men who were touched by the fire of revolutionary enthusiasm and who escaped transportation or retreat to the camp of reaction, translated the intellectual anarchism of a Godwin into terms of Christian or æsthetic mysticism (Blake, later Shelley and Byron). Yet the only alternative to revolt which even the most conservative writers could offer, was a romantic escape into nature or into the simplicity and valour of a phantom past, while in fashionable society the open profligacy and boorishness of the Regency period replaced

* In 1785 Arkwright's patents for spinning machinery expired and his inventions could therefore be generally applied, while in the same year Watt's steam engine was for the first time used for the supply of power in a cotton mill. Imports of raw cotton into this country increased at the following rate:

	Million lbs.	
1751	3	
1775	5	
1789	33	
1801	56	} War years
1815	82	
1830	247	

G. Slater. *The Growth of Modern England.*

* e.g., Romney, Barry, Fuseli, etc. The contrast between Walpole's *Castle of Otranto*—1764—and Lewis's *Monk*—1795—illustrates this transition in literature. Fuseli's development is the best example in painting; even his pupil Lawrence, later the celebrated portraitist of the Holy Alliance, was in his youth affected by the satanic rage—see his colossal "Satan" in Burlington House.

the elegance and discreet eroticism of the former age. But in all this welter of irrationalism the rational element was not entirely submerged—anchored to the basic factor of triumphant technical advance, it found a powerful, though unfashionable embodiment in the consistent realism of a Constable (to a lesser degree also of Turner during his middle phase), it is also brilliantly displayed in the fervent constructivism that is one of the fundamental elements in the architecture of Soane.*

Soane's works are the tragic symbol of a passionate struggle for a truly architectural style, embracing the unity of all the arts, in an age in which its very foundations had been shattered with the economic atomization of society.† The house that he built for himself and constantly rearranged (1812-37) and that is still preserved practically as he left it, epitomizes this struggle, 8, 9, and Plate ii. It was conceived as a temple embodying the harmony of all the arts, a temple that was yet a dwelling house and thus proclaimed the greater unity of art and life. But the very substance of art at that time was a negation of life as then lived. Moreover, the architect, the painter, the sculptor, the decorator, just as the poet and the musician, were now isolated, self-contained units, each aiming at perfection in his own sphere, without regard for the others. The link of co-operation on a common plan of work was broken. Like the other artists, the architect was now a professional man.‡ The master builder, decorator and cabinet maker isolated him from the craftsmen that executed his designs on the one hand, and from his public on the other. Architectural ornaments in every style, made of artificial stone, plaster, papier maché, or cast iron, as well as wallpaper, carpets, furniture, could be obtained wholesale from stock, like bricks. The very skill of the craftsman was being rendered more and more superfluous, as machinery and devices, such as pressing ornaments from moulds, were adopted in the building trades.

Thus Soane could no longer achieve the unity, to which he aspired, as a creative

* Sir John Soane, 1753-1837, travelled in Italy 1778-80, architect to the Bank of England since 1788 and to the Board of Works since 1813. Towards the middle of our period the rational ideas of the time found a new expression transcending the limits of existing society in the schemes of Owen and the early Utopians.

† The ascent of literature to the leadership of the arts in place of architecture is of the greatest significance in this respect.

‡ Soane himself had contributed to this result, more perhaps than any of his contemporaries; his definition of the architect's professional duties, first formulated in a book he published in 1788, adopted in 1792 by the newly formed architects' club and reasserted in Soane's memoirs of 1833, was as follows: "The business of the architect is to make the designs and estimates, to direct the works, and to measure and value the different parts, he is the intermediary agent between the employer, whose honour and interests he is to study, and the mechanic whose rights he is to defend. His situation implies great trust, he is responsible for the mistakes, negligences, and ignorances of those he employs, and above all he is to take care that the workmen's bills do not exceed his own estimates. If these are the duties of an architect, with what propriety can his situation and that of the builder and contractor be united?" (quoted from Arthur Bolton, *The Works of Sir John Soane*, 1924).

artist. He could only produce a shadow unity, devoid of substance, as a collector by embedding what he considered best in the arts of his time in a motley assembly of relics from a past that was dead. His temple of art is pervaded by the mystic terror of a charnal house. Catacombs, cinerary urns, Egyptian mummy cases and sarcophagi, the mystic gloom of a monk's cell and oratory, form its base. Fragments from Greek and Roman temples, Gothic architectural details, specimens and casts of ancient sculpture—fossils of civilizations long decayed—form the cement with which its central dome, Plate ii, is built. Such was the architectural foil that alone could unite the "horrible imaginings" of Mortimer, the macabre romanticism of Fuseli and Barry, a Turner landscape, the smooth elegance of Lawrence and Beechey, the ruin views of the topographical printers, the burlesque satire of Rowlandson, and the archaic purism of Flaxman. The irreconcilable forces, the conflict of which determined the culture of Soane's age, defied harmonization in the spontaneous unity of style. The unity he achieved was the offspring of intellectual abstraction, not of organic creation.

In his own personality Soane embodied these conflicts. A sincere believer in the canons of classicism, he was yet the only truly romantic architect in English art.* The pedantic academism of many opinions expressed in his lectures as Professor of architecture at the Royal Academy is in flagrant contradiction to the complete unconventionality of all his work. The supreme intellectualism of his construction and the functional fitness of his plans are offset by the spacial mysticism of his interiors with their surprise perspectives, their coloured glass and mirror illusionism, and their vaulted ceilings suspended irrationally in mid-air. This congeries of contradictions bears the stamp of his age, as does his academism, his character as a scientific collector, and his inability to achieve the unity of the arts, except as a theoretical construction. But his passionate attempt to realize this unity links him with the great tradition of the eighteenth century and with the present time.

Soane stands alone in his epoch. During his lifetime and after his death "official" architecture was expiring in the arid desert of "Greek" or "Italian" academism, or in the archaeological panderism of the Gothic revival, while the middle class town house was left to the tender mercies of the now purely commercial speculative builder.†

* Wyatt's Fonthill Abbey—built from 1796 onwards, Wyatt lived from 1746 to 1813—like his other Gothic work, is rather the last formulation of what Sir Kenneth Clerk has aptly termed Gothic rococo, the embodiment, that is to say, of sophisticated eighteenth-century pre-romanticism, while the architectural barrenness of the most gifted nineteenth-century Gothic revivalist, Pugin, is only equalled by the religious fervour with which he advocated his cause.

† The social and commercial aspects of speculative building during the seventeenth and eighteenth centuries were, of course, as disastrous as in the following age, but its intimate association with the great architects of the time saved it to a large extent from the abyss of artistic degradation that now engulfed it.

When the industrial middle class had roused itself from its war-time stupor, when with the help of the new working class it had enforced its entry into the sacred precincts of Parliament (1832), had repaid its working-class allies with the savage poor law reform of 1834, had smashed the Chartist movement that was the workers' reply, and when, by humiliating the landlords in the corn law issue (1846), it had inaugurated the golden age of *laissez faire*—it ransacked the garbage bins of the past for trophies of art and culture with which to satisfy its *nouveau riche* craving for ostentation, and to legitimize its entry into the ruling alliance. The Great Exhibition of 1851 displayed the results of this search to the world at large, 10, 11, 12 and Plate iii. The bed illustrated in 10 is described in the following terms in the Official Catalogue:—

164 Faudel and Phillips, 38, 39 and 40, Newgate Street—Designers and Manufacturers.

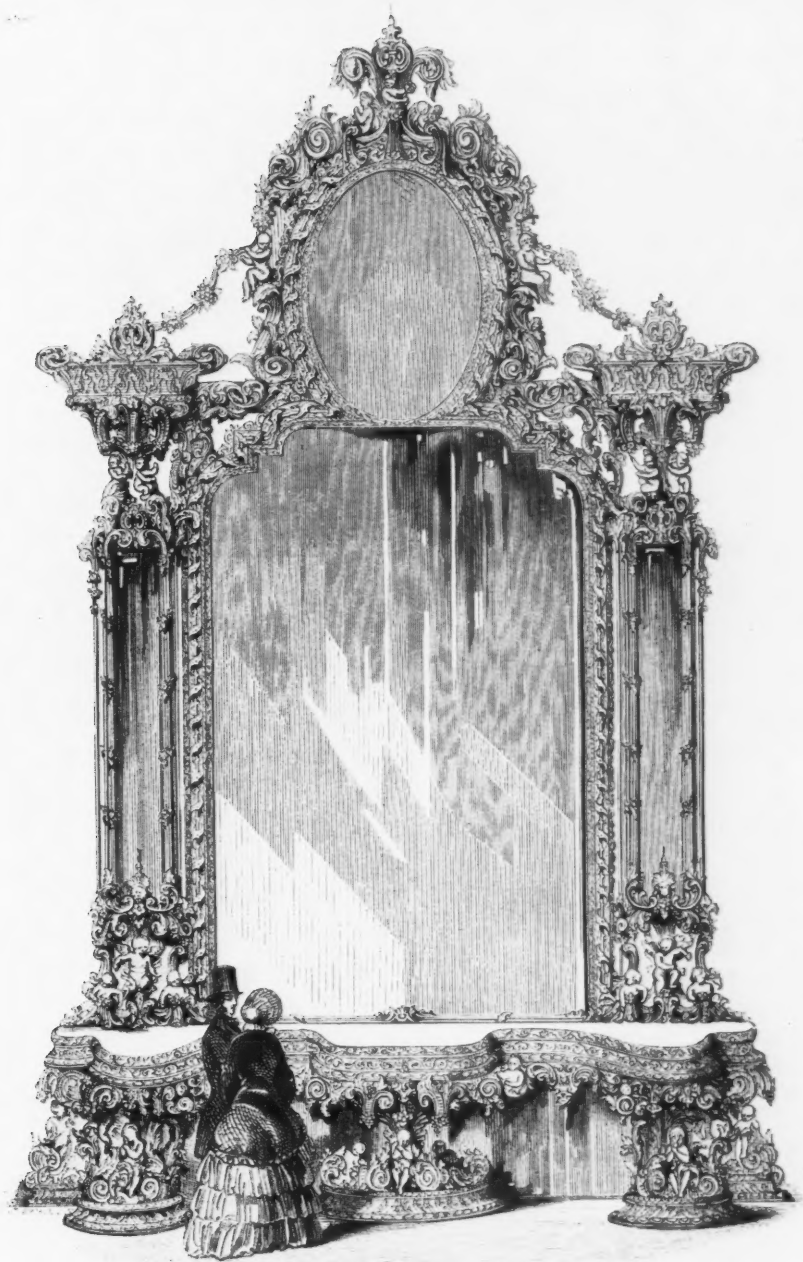
State Bed, in every style of needle work, from original designs and selections from the decorations by Raffaele, in the Vatican, and copies from the Aurora of Guido Reni, and Night by Thorwaldsen. The valences are of chenille, representing on a flat surface the folds of velvet, looped up by an imitation of gold cords and wreaths of poppies. The curtains are embroidered on blue satin and white watered Irish poplin. The counterpane is a combination of these designs; the canopy enriched by garlands of flowers, supported by angels. The bedstead is of carved wood, richly gilt, in the style of Louis Quatorze. The materials are principally of British manufacture. (Official Catalogue, vol. II, p. 566.)

As G. C. Mason, author of *The Application of Art to Manufactures*, published in 1858, put it: "We should do our utmost to encourage the beautiful, for the useful encourages itself"! Let us marvel at the monumental magnificence of the "large looking-glass and console table, ornamented and gilt," reproduced in Plate iii, or at the ingenious symbolism of Jennens and Bett-ridge's easy chair, 11, described as:—

The "day dreamer"—an easy chair, designed by H. Fitz Cook, and manufactured in papier maché, by the exhibitors. The chair is decorated at the top with two winged thoughts—the one with bird-like pinions, and crowned with roses, representing happy and joyous dreams; the other with leathern bat-like wings—unpleasant and troublesome ones. Behind is displayed Hope, under the figure of the rising sun. The twisted supports of the back are ornamented with the poppy, hearts-ease, convolvulus and snowdrop, all emblematic of the subject. In front of the seat is a shell, containing the head of a cherub, and on either side of it, pleasant and troubled dreams are represented by figures. At the side is seen a figure of Puck, lying asleep in a labyrinth of foliage, and holding a branch of poppies in his hand. The style of the ornament is Italian. (Vol. II, p. 748.)

Illustration 12 shows a gorgeous mirror, framed in an orgy of vulgarized Louis XV ornaments, described as being "in the style of Louis XIV," and aptly named, from the putto at its apex, the "Genius of Commerce."

And yet the hall of this exhibition was the artistic embodiment of the great historical achievement of the age, its new technique, heralding, with man's final victory over nature, the dawn of a new era; an embodiment elemental and uncouth like the new industry; an embodiment compared with which the faked fossils of the past we have just discussed fade into insignificance; an embodiment in which the architectural style of the future was born.



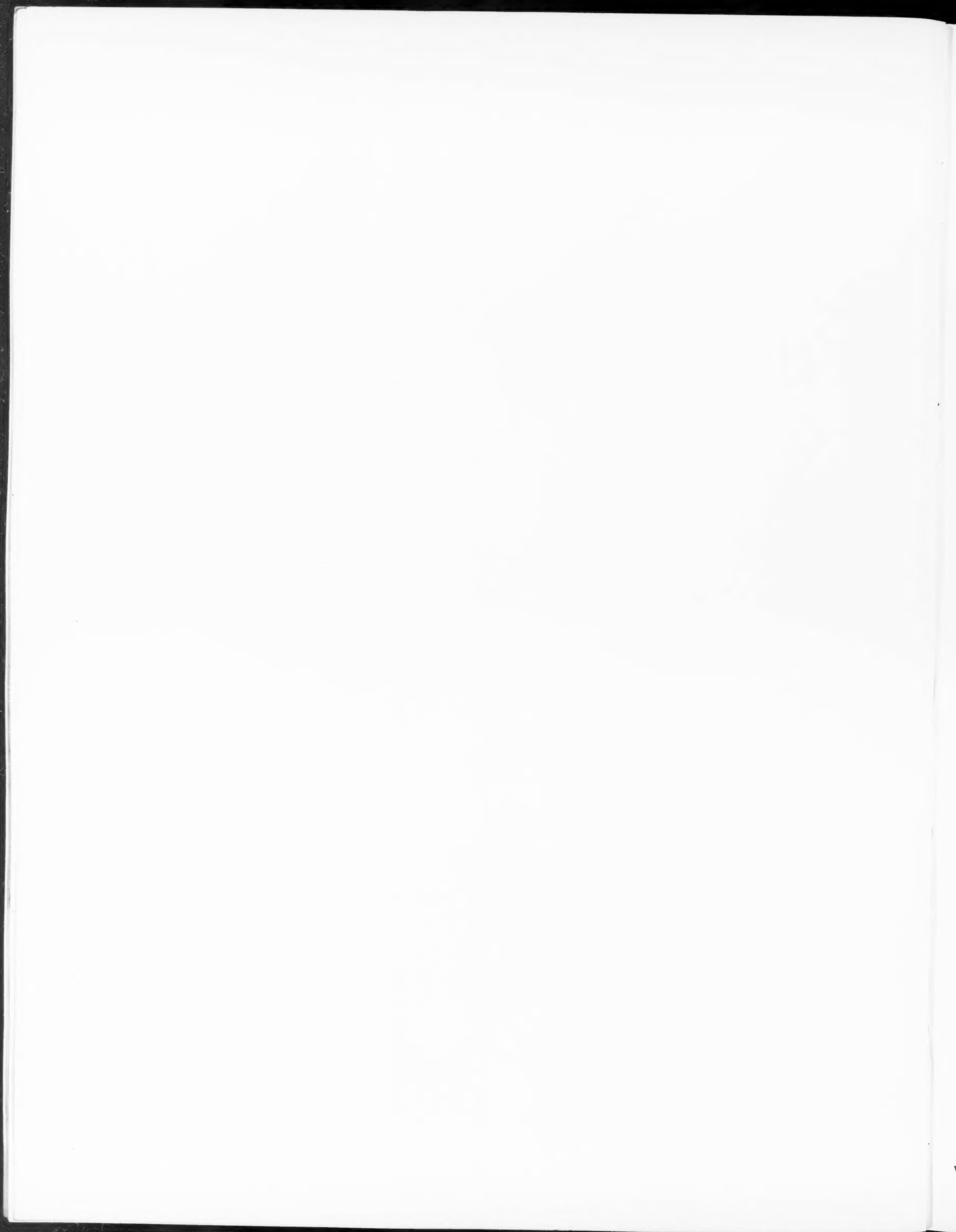
28.

MIRROR. MR. C. M. L. A. N.

A mirror exhibited in 1851, taken
from the Official Catalogue of the
Great Exhibition.

PLATE iii

September 1935



PALESTINE ARCHAEOLOGICAL MUSEUM



AUSTEN ST. B. HARRISON,
ARCHITECT

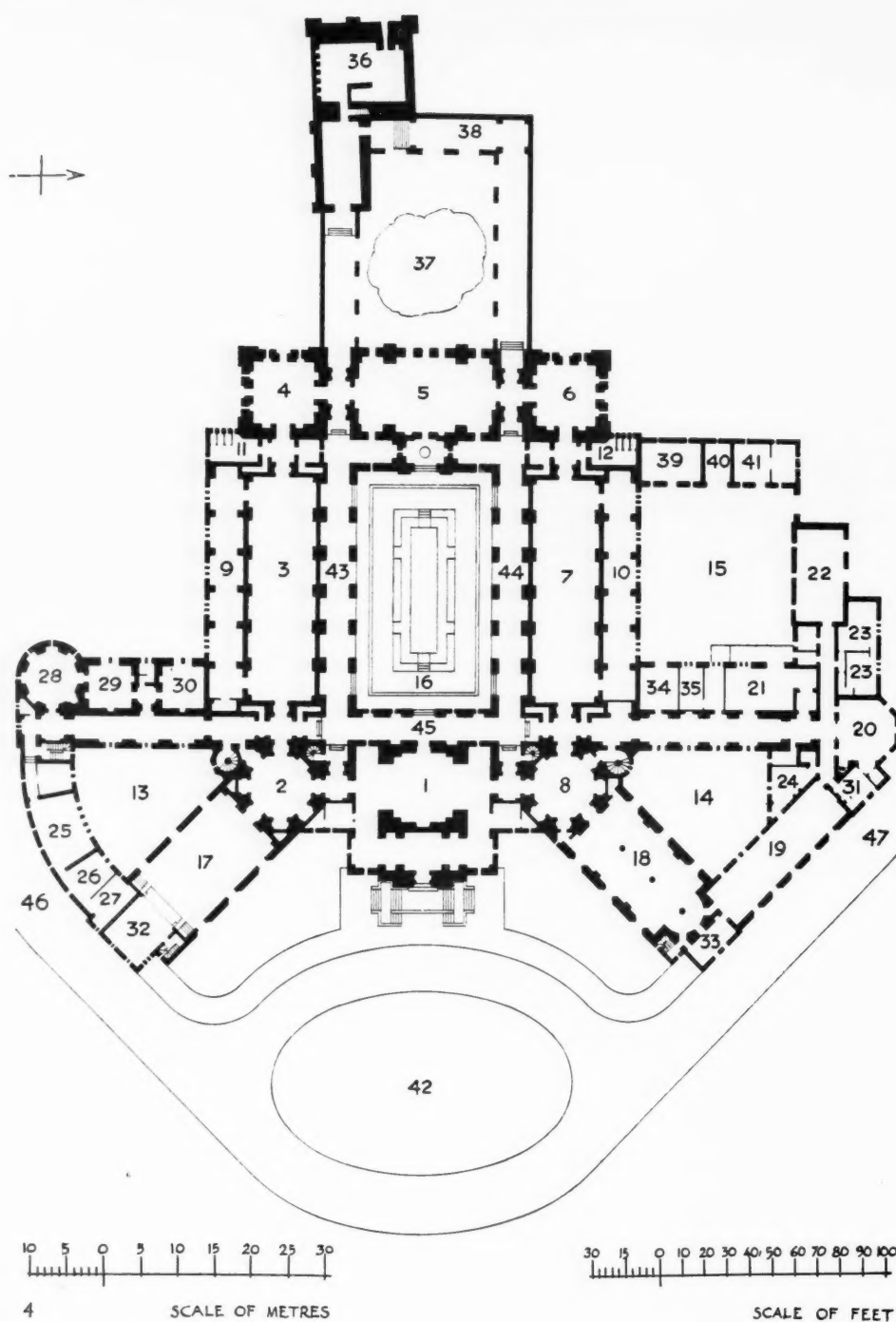
The Museum is built on a site outside the extreme eastern end of the north wall of the Old City of Jerusalem. Between the City walls and the site is an ancient moat now converted into a road (see frontispiece of this issue). On the east the site overhangs the Valley of Jehoshaphat and from it one looks across this valley to Mount Scopus and the Mount of the Ascension. To the north and west the modern town reaches to the confines of the site. 1 shows the Museum from the foot of the old city walls, and 2 from a higher level, with the Mount of Olives in the background. Mr. Austen St. B. Harrison designed the building as architect to the Palestine Government, and had the assistance of Mr. Paul Manger and Mr. William Price, of the Palestine Public Works Department.



2



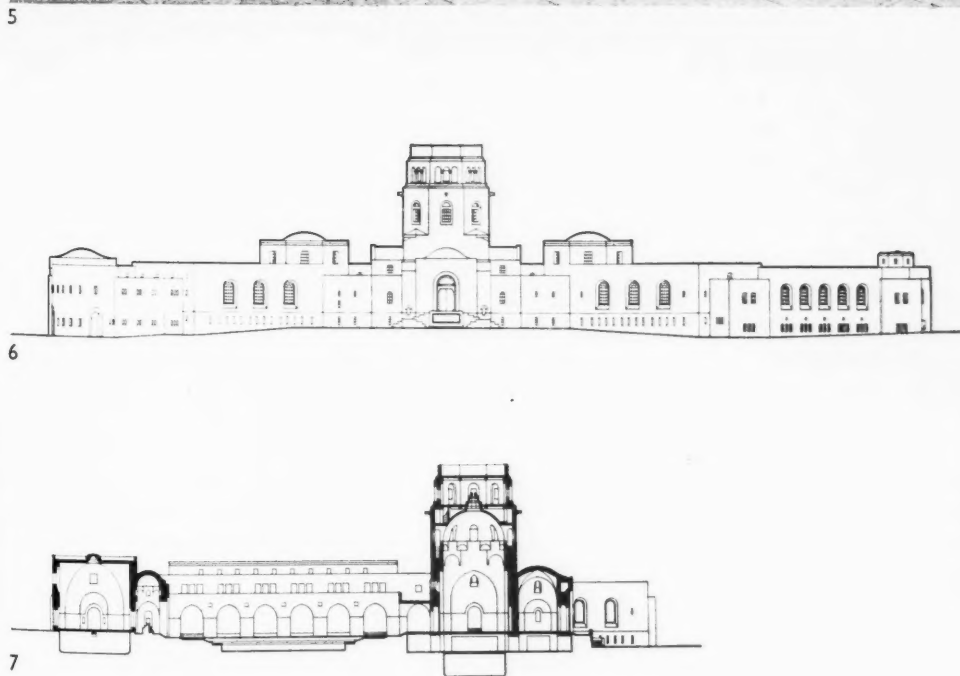
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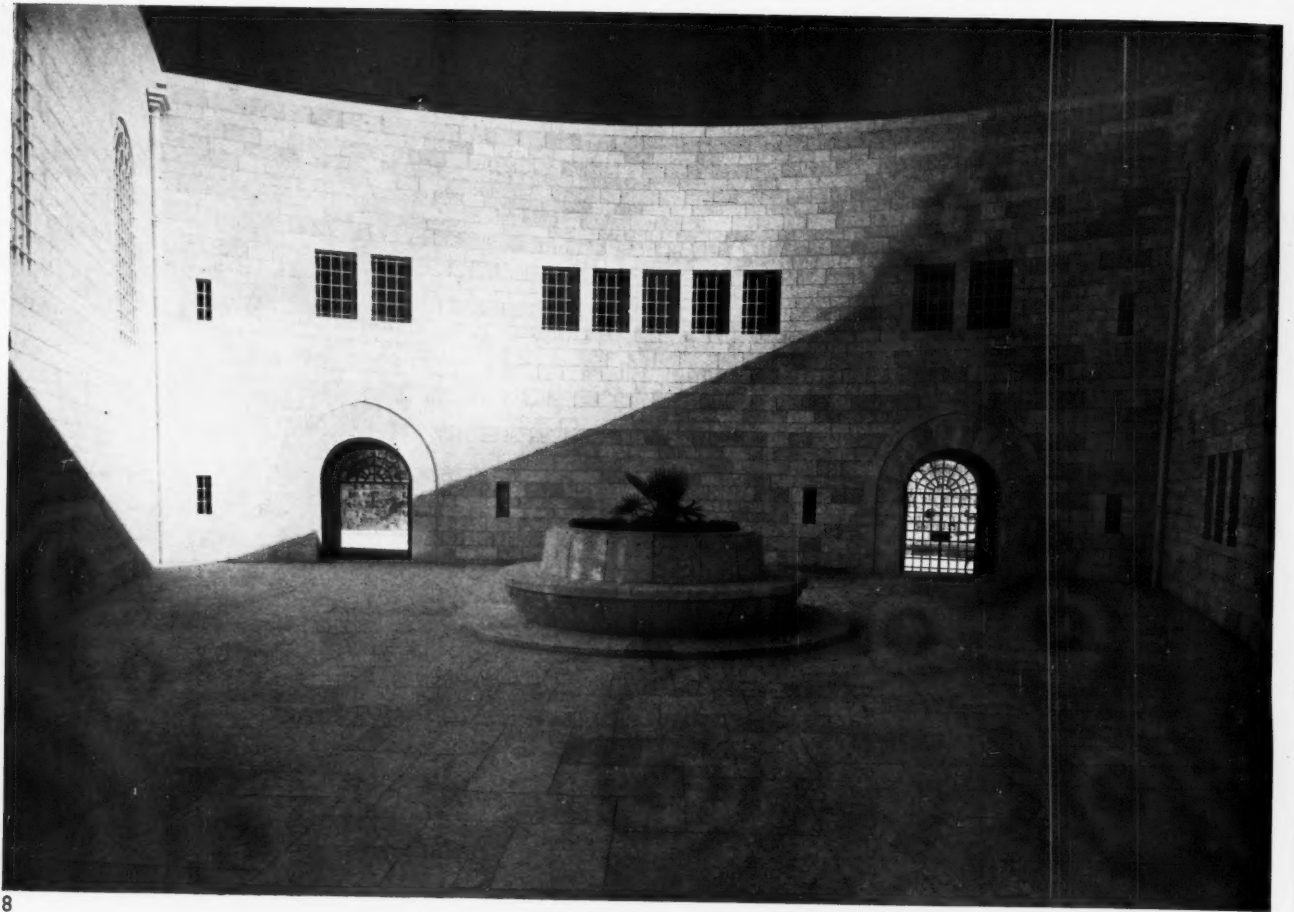
The building consists of a central mass and two wings. The central mass, built round a rectangular court, is the Museum proper. The north wing contains the offices of the administrative staff of the Museum, laboratories, studios, etc., as well as the reading room and library stack. The south wing contains the offices of the administrative staff of the Department of Antiquities of the Palestine Government, and the lecture theatre. The approaches to the building are two in number. A road leads upwards from the Jericho Road and another downwards from the quarter known as the "American Colony." The first will probably be used mostly by tourists and ordinary visitors coming from the hotels; the latter by students coming from the neighbouring archæological schools (English, French, American, etc.). These two roads skirt the building to the north and south and meet in an oval forecourt. The whole of the work is carried out in limestone. Portions of the building are vaulted in stone in a manner traditional in Palestine. Where flat ceilings were required the roofs are of reinforced concrete. The windows throughout the building are in bronze.

3. From the south-west, above the South Approach Road. Some of the old transplanted cypress trees seen in the foreground are a hundred years old. 4. The ground floor plan, the key to which is:

1. Tower Hall. 2. South Octagon. 3. South Gallery. 4. South Room. 5. West Gallery. 6. North Room. 7. North Gallery. 8. North Octagon. 9. South Students' Room. 10. North Students' Room. 11. Men's Public Lavatory. 12. Women's Public Lavatory. 13. South Court. 14. North Court. 15. Service Court. 16. Central Court. 17. Lecture Theatre. 18. Reading Room. 19. Record Room. 20. Arranging Room. 21. Reception Room. 22. Studio. 23. Dark Room. 24. Librarian. 25. Registry. 26. Typists. 27. Files. 28. Archæological Advisory Board Room. 29. Director of Antiquities. 30. Chief Inspector. 31. Curator. 32. Optical Lantern Room. 33. Catalogue Clerk (of Library). 34. Assistant Curator. 35. Museum Catalogue Room. 36. Existing Ancient House. 37. Tree. 38. Cloister not yet built. 39. Store. 40. Garage. 41. Store. 42. Forecourt. 43. South Cloister. 44. North Cloister. 45. East Cloister. 46. South Approach. 47. North Approach.



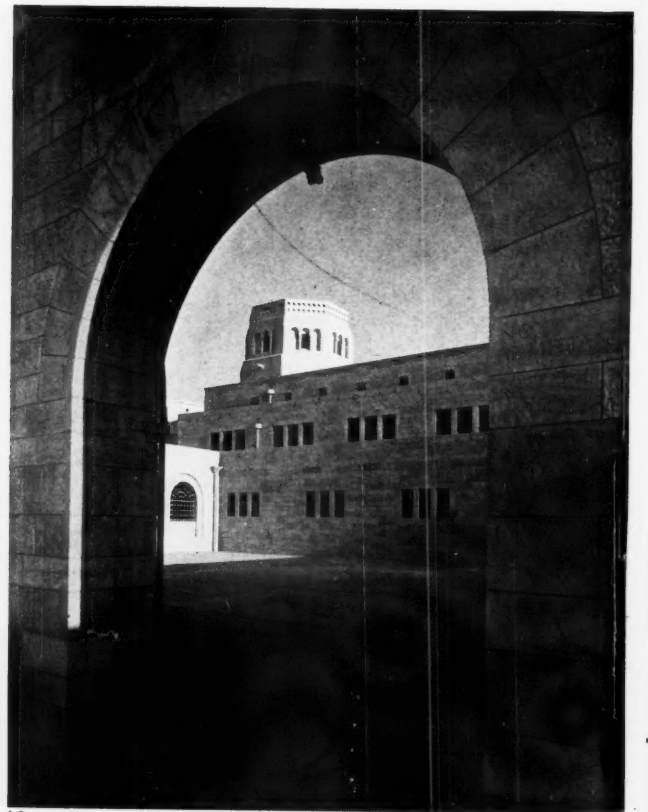
5. The main entrance and the tower over the entrance hall, from the forecourt. The entrance doors are of bronze, ornamented with a strap-work pattern. Over them is a tympanum carved by Eric Gill, shown in detail on page 94. The windows on the right belong to the reading-room. 6 is a diagrammatic section through the west gallery, showing also the fountain alcove, the central court, the east cloister, the tower hall (with tower containing cisterns, etc., over it) and the main entrance. 7. The main (or east) elevation.



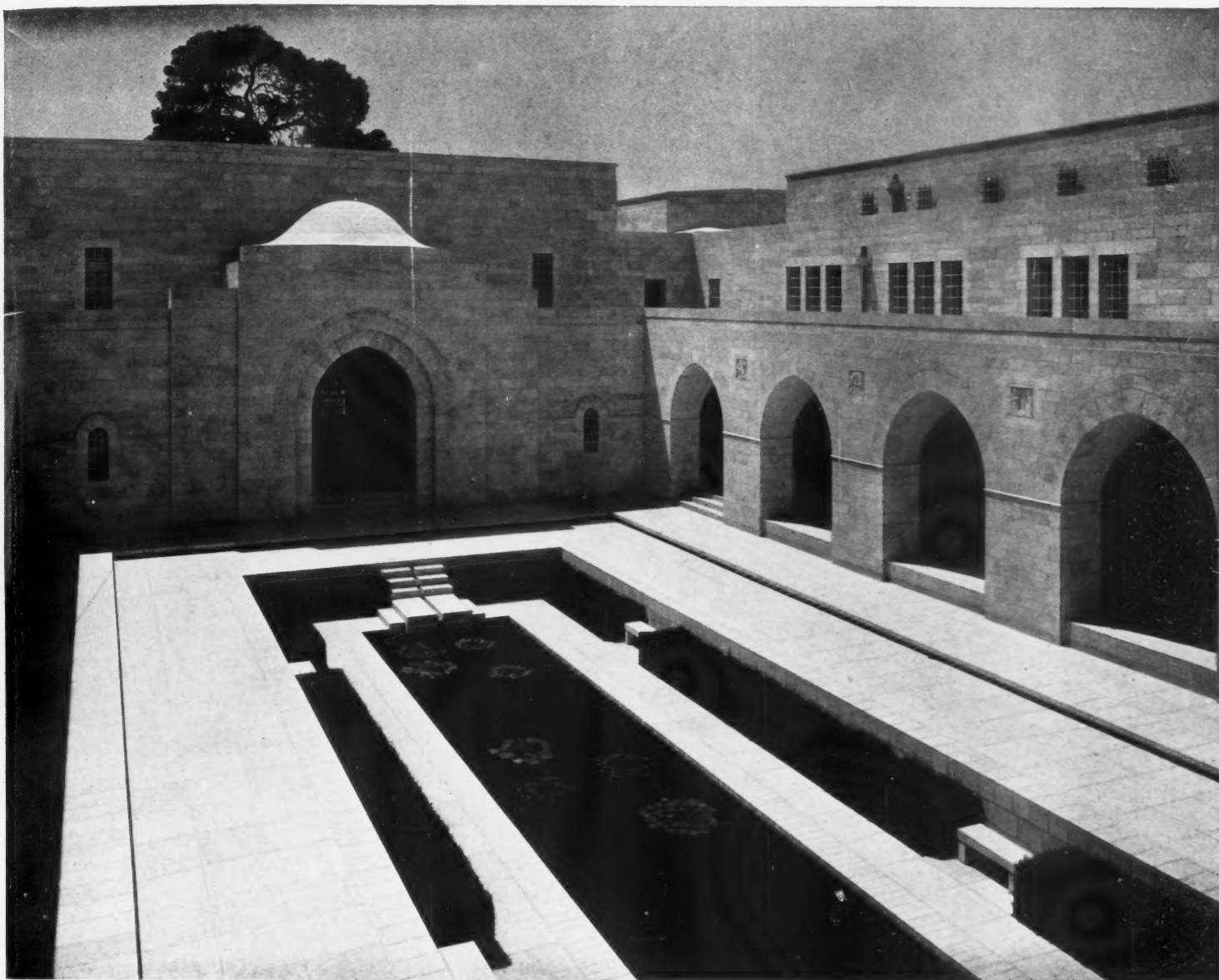
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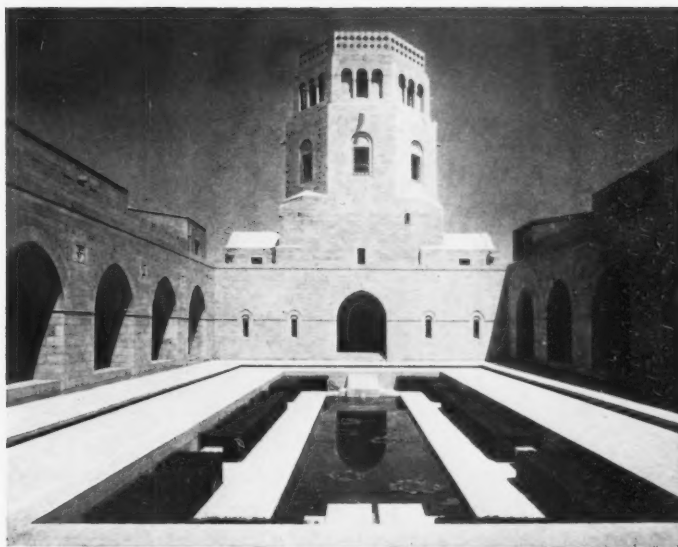


10



11

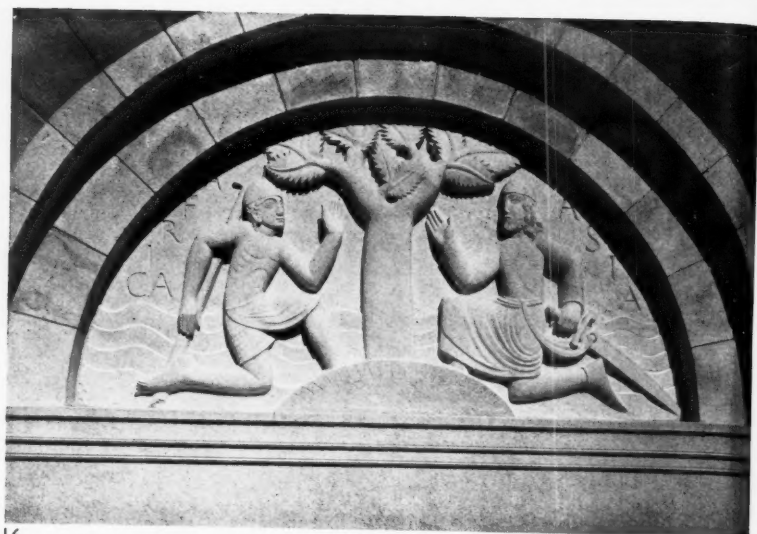
8. The south court, looking towards the South Approach Road. 9. Looking into the same court through the archway at basement level that gives access to the road. The doorway in the centre of the picture leads to the circular staircase to the Department of Antiquities on the ground floor. 10 is a view through the archway of the service court. The central court is seen from either end in 11 and 12. It is flanked by cloisters for the exhibition of architectural fragments. In the centre is a lily tank and at the west end is a domed niche ornamented with dark blue, turquoise and white tiles. A fountain within this niche (seen in 11) feeds the tank with water. A series of ten panels carved by Eric Gill are placed between the arches of the cloisters. The hedges surrounding the lily tank are rosemary.



12



13



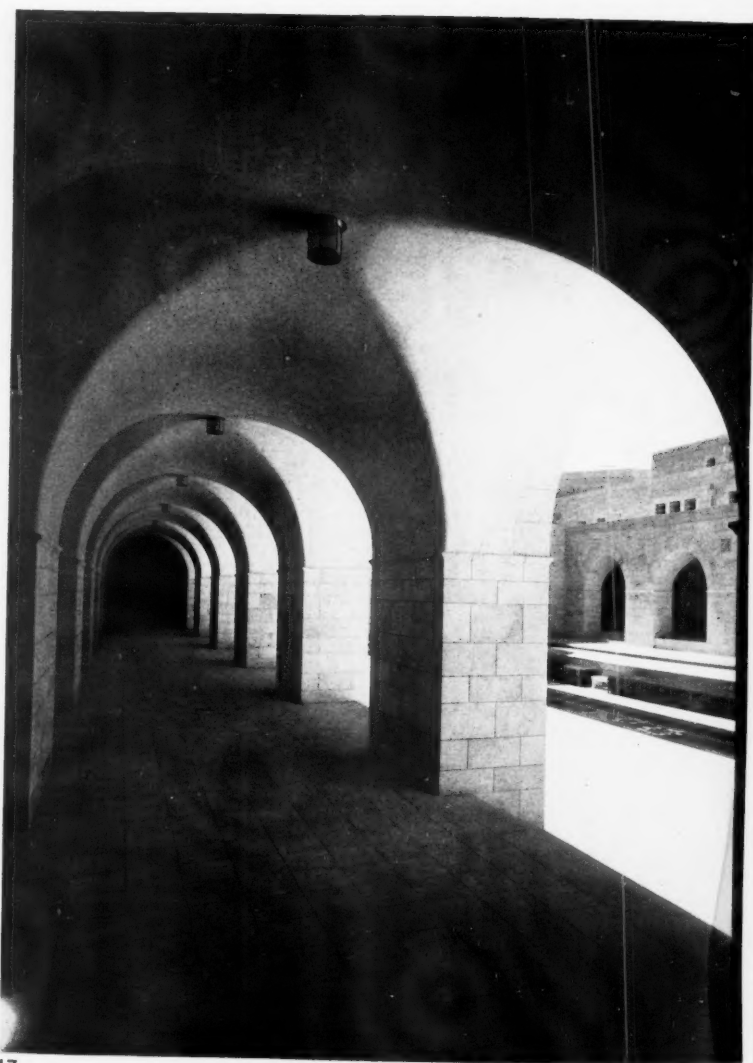
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14



15



17



18



20



19

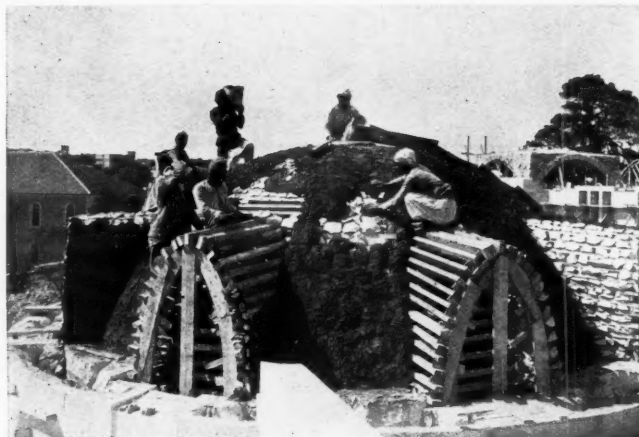
The series of ten carved panels by Eric Gill in the Central Court symbolize the civilizations that have most affected the history of Palestine. Three of these are shown in 13, 14 and 15. They represent Egypt, Rome and Phœnicia respectively. 16 is the carved tympanum, also by Eric Gill, over the main entrance. It is executed in local limestone and symbolizes the historic rôle of Palestine as the meeting-place of Asia and Africa. 17 is the north cloister of the Central Court. Some of the carved panels can be seen on the right. 18. The north gallery, one of the three large exhibition galleries. These galleries have top side light. An internal balcony along either side gives access to the windows for cleaning and avoids the necessity of bringing to floor level any devices for drawing curtains or opening windows. The showcases in the galleries are in bronze and Ancona walnut. 19 shows the entrance hall under the tower. It is lighted by eight windows in an internal dome supported on squinches, and by a large window at ground floor level overlooking the internal court. Flanking the dome, but at a lower level, are barrel vaults which, unlike the dome, are revealed externally. 20. The reading room. The cross vaults of this room are in part carried on three stone columns. Four double bookcases and six tables are so arranged as to form six study bays. In the apse at the end is a book lift to the basement stack. In the Museum proper all the doors are in Anatolian or Syrian walnut, the floors covered with cork tiles, the skirting in black terrazzo and the walls simply plastered.



21



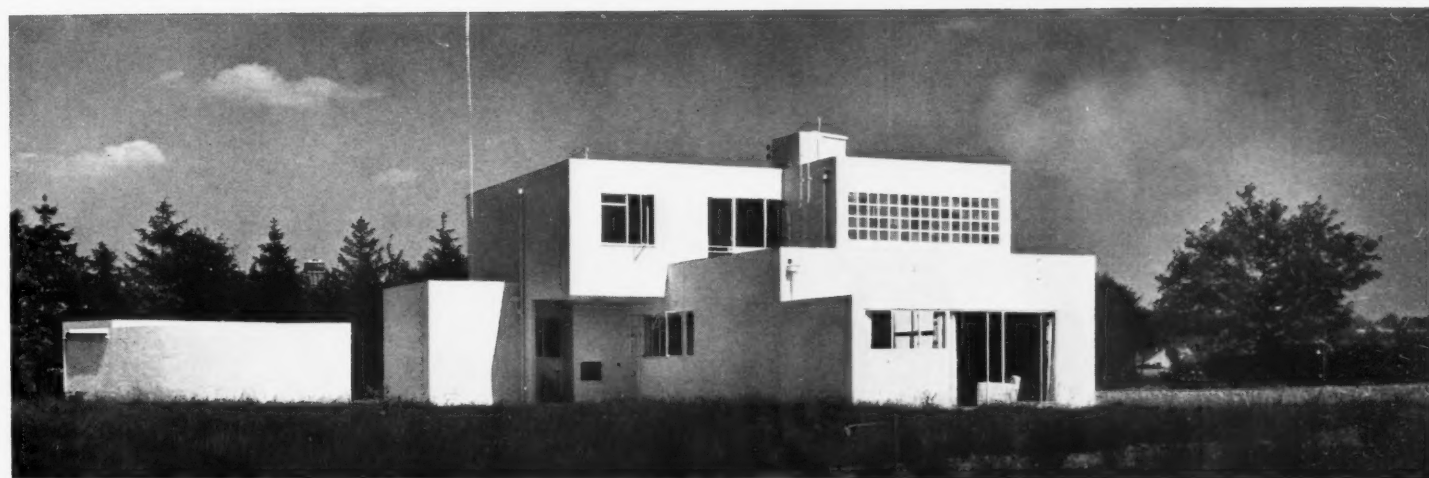
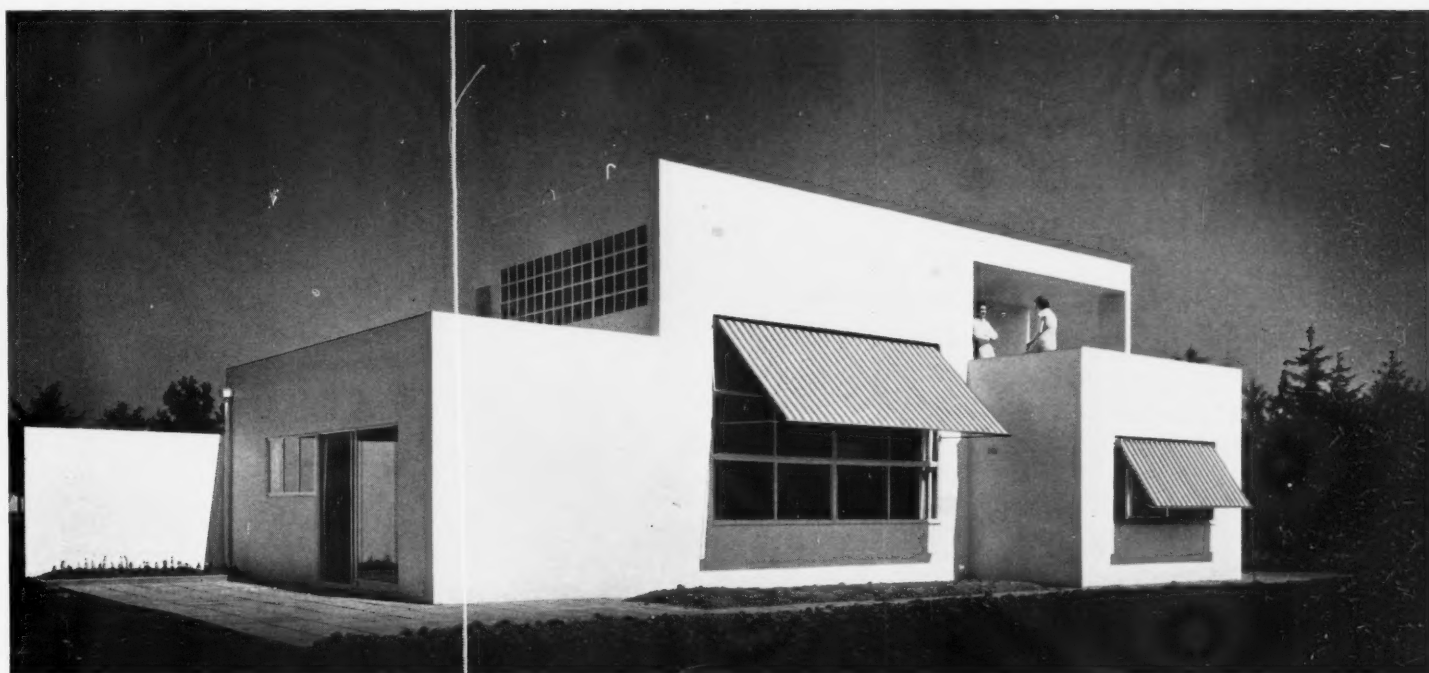
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23

From the top of the tower a view is obtained of the old city of Jerusalem and its environs. To the north the distant height of Nebi Samuel and the nearer ridge of Mount Scopus ; to the east the Hebrew University, the Mount of the Ascension and the Garden of Gethsemane ; to the south the Dome of the Rock, the new Government House and distant Moab, and to the west the Church of the Holy Sepulchre, the Citadel and the Russian Cathedral. 21 is the view to the south-west. The new Government House is on the hill in the distance. The Archæological Advisory Department, a circular structure, has a dome constructed in the traditional local fashion. 22 and 23 are two progress photographs of this portion in execution : vaulting under construction and a close-up view of the dome showing the centering of wood and the substructure of mud and stones.

H O U S E A T H A T F I E L D



2



3

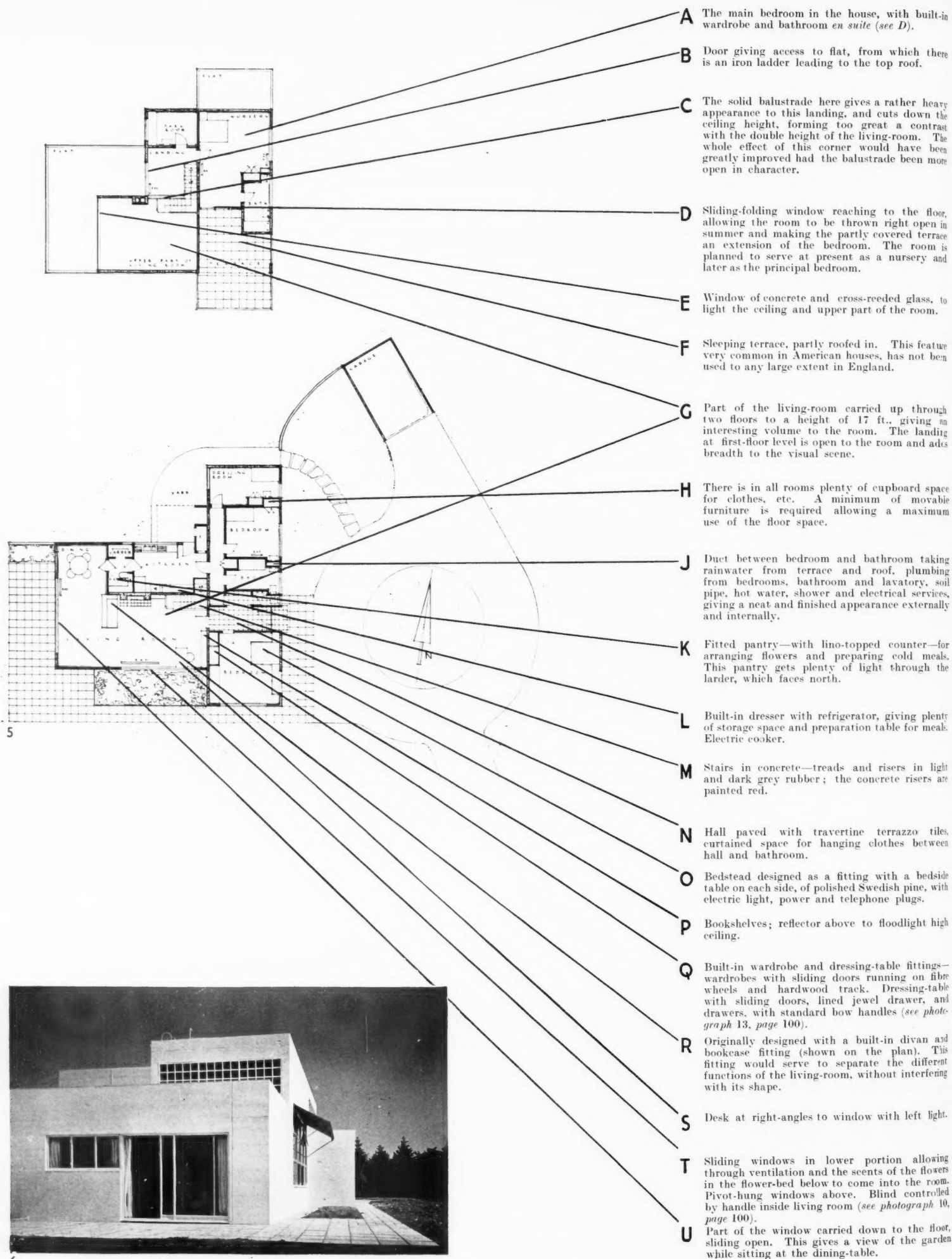


4

F. R. S. YORKE,
ARCHITECT

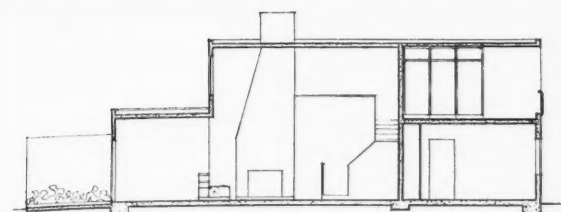
1. The south front. The large window with an awning lights the living room in the part that extends to the full height of the house. The sliding doors on the west side lead from the lower part of the living room to the terrace and garden. The house is built entirely in reinforced concrete, finished externally with special pink coloured paint. 2. From the north-west. The cantilevered room provides shelter at the rear entrance. 3. The house in course of construction, showing the concrete carcass completed. 4. The entrance (south-east) front.

A H O U S E A T



H A T F I E L D

A N A L Y S I S



7

The number of houses built in England that show an appreciation of contemporary problems is increasing. English architects are beginning to accept reinforced concrete as a normal building material as distinct from giving us exciting glimpses into the future. This house lays no claim to be a manifesto in concrete and glass—it is just an ordinary small house built to the particular requirements of a client—but with one important qualification, that the client wished to have an environment in conformity with the contemporary manner of living, and that the architect had the conviction that contemporary needs deserved a contemporary solution.

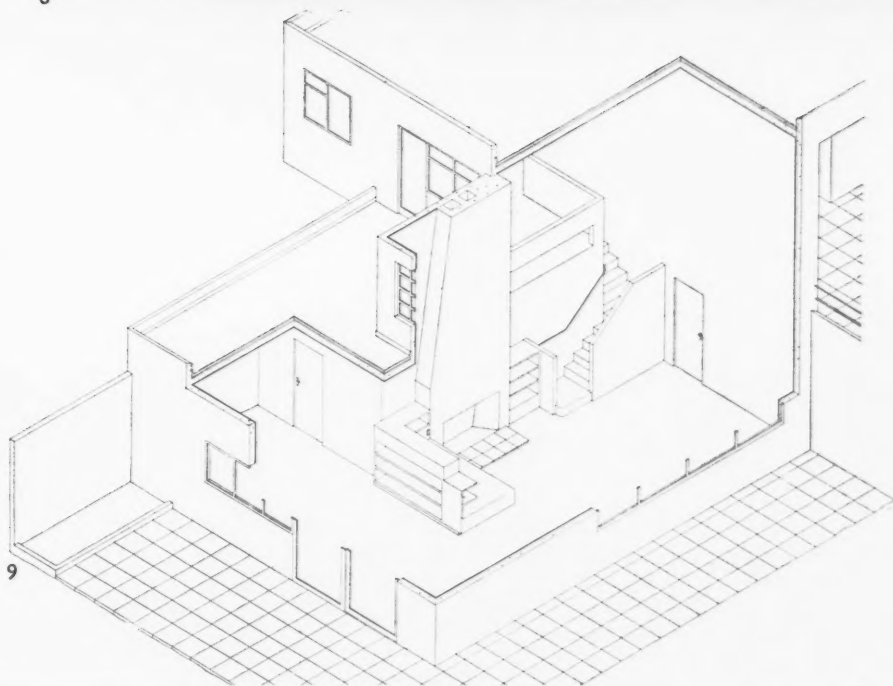
The structure of the house is simple, but it is clearly a concrete house—it could be built in other materials, but not simply, and only in a combination of materials: it can best and most easily be built in concrete. Thus reinforced concrete fulfils its purpose: it enables buildings to be constructed with ease that otherwise would be constructed with difficulty.

The most interesting feature of the house is unquestionably the treatment of the living room—which is considered in a manner unusual in this country. On the Continent, primarily through le Corbusier, the living room that is partly of double height is familiar. This is almost the first use of the same idea in England. The living room in the modern small house does duty for sitting room, dining room, breakfast room and a whole host of other subsidiary "reception" rooms of the house of fifty years ago. Thus it is a room in which the various members of the family spend most of their leisure; for privacy they retire to bedrooms that are arranged as bed-sitting rooms. The living room at "Nast Hyde" has been particularly studied from this point of view. To prevent the shape and size of the room from becoming boring, first of all the dining recess is turned at right angles to the main length of the room, serving to detach slightly the eating part from the living part, and enabling the table to be cleared and other work done with a minimum of inconvenience and disturbance; secondly the height of the main part of the living room is increased to give the maximum of spaciousness in that part of the room which is most used as a "sitting room." The treatment of the stairs and the gallery or open landing above, removes the boxed-up feeling common to many living rooms that have large floor area but little height. These changes in the shape and volume of the room are aided and emphasized by the fenestration.

ROBERT TOWNSEND



8



9

5. Plans of the ground- and first-floors. 6. A detail of the south-west angle. 7. Longitudinal section. 8. The living room looking towards the staircase which leads to an open landing. The door from the entrance hall is in the far wall. The opening for the fire is lined with firebrick slabs. The hearth is built of firebricks and buff quarry tiles. Elsewhere the heating is by central hot water or electricity. The concrete stairs have light and dark grey

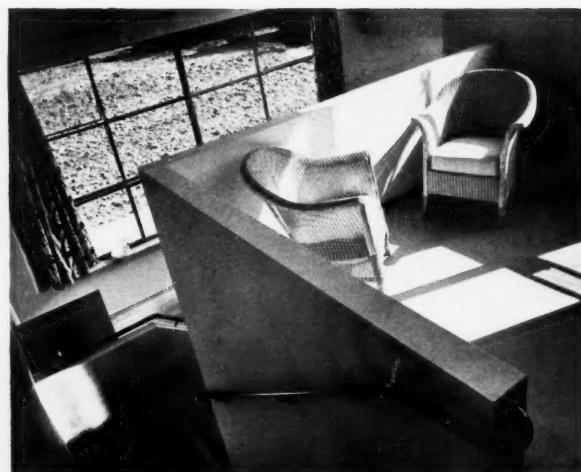
rubber treads and nosings, with concrete risers painted red. The floor is of maple boards, wax polished a natural colour. The door frames are of pressed steel built into the concrete, and the doors are alder veneered laminated board, wax polished a natural colour. 9. An axonometric view of the living room, with the dining recess on the left. The door here leads between the pantry and larder to the kitchen.



10



11



12



13

10. The living room seen through the south window from the first floor terrace. This window is 16 ft. by 9 ft. and is divided into twelve 4 ft. by 3 ft. lights. Two of the lower lights slide sideways. The lower glazing bar is a little above eye level. Two of the upper lights are pivot hung. 11. Another view of the living room looking towards the terrace. The window of concrete and cross-reebed glass lights the ceiling by day. 12. The landing, open to the living room, becomes usable space instead of being a passage, as happens when a landing is enclosed. 13. The built-in wardrobe and dressing table in a ground floor bedroom. The wardrobe doors are large and made to slide sideways because, if hinged, they would occupy too much space when open. Cupboards above take suitcases, etc. The wood is Swedish pine, wax polished. A built-in bed (see plan) with bedside cupboards, is constructed of similar material.

H O U S E A T H A T F I E L D

A NEW GROUP OF SHOPS



*J. S. ALLEN,
ARCHITECT*



This building in the Parade, Parkgate, Cheshire, 1, consists of a group of three shops and a six-bedroomed house. The centre shop is connected with the first floor by a staircase, 3, 4, which leads on to the balcony, 2. The balcony runs over all three shops. From the balcony and windows, and also from the shops below, views of the Dee Estuary, the Welsh hills, and of the open sea are enjoyed.

The centre shop, primarily used for the sale of ice cream, is convertible, with the balcony and bedrooms, for use as a café.

The house has its own "front" door and service door in the lane which runs along the western side of the building. Ample garage accommodation, also accessible from the lane, already existed. The construction is brick, externally treated with a cement rendering, and the roof and cantilevered balcony are in reinforced concrete and steel.

Parkgate is an old fishing village which was once an important port of departure to Ireland. Nelson visited it with Lady Hamilton, and Cromwell and Milton's "Licides" set sail from there.

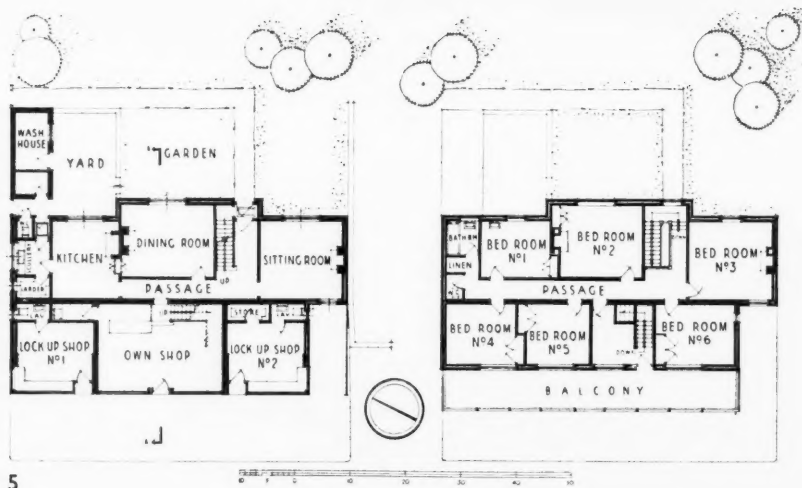
A NEW GROUP OF SHOPS



3



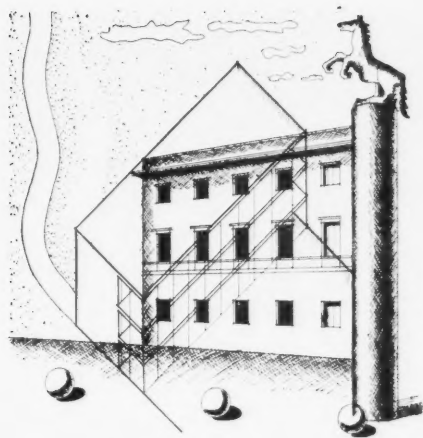
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The colour scheme was carried out in collaboration with E. R. F. Cole. The café ceiling is in Eau de Nil, the walls are ivory, the door architraves and the window bars aluminium, the door tangerine and the handrail to the stairs Eau de Nil. The floor and stairs are laid with black rubber tiles. The frames of the steel chairs are painted Eau de Nil, and the backs and seats are black. The table tops are of black glass.

Criticism



6. Banks

By Professor C. H. Reilly

BANKERS obviously live in a different and more romantic world to the rest of us. We can see that from the buildings they are still putting up. Their life is clearly a game, a nice children's one of "let's pretend." Just now they are pretending that they and their clients are still living in the eighteenth century. This one may call their country game. Their town one is rather different. We will come to that presently.

All the suburbs of our big towns, all the country towns and the bigger villages have to-day branch banks of the big six, Lloyds, Barclays, the Midland, the Westminster, the National Provincial, and now Martin's, for this latter, the oldest of all the banks, has by recent amalgamations nearly a thousand branches. The others have perhaps twice that number. Ten years ago, during the boom, it was said that between them they were opening a new branch, which generally meant a new building, every day of the week. At that time they were certainly the most important builders in the country. A little earlier the brewers were, with their public-houses, and to-day looking at their respective buildings one cannot help feeling that the one a good deal influenced the other. Both, for instance, even to-day delight in chamfering off a corner of their structures however much this may spoil the interior planning or the exterior roofing. They do it solely to get a corner entrance. One can understand the temptation in the case of a public-house, where the mere sight of a door may entice some poor bibulous person to enter. It is difficult, however, to imagine that a bank entrance can have for anyone quite the same magnetism. Another curious link between the two sets of buildings was their love at that time of polished

mahogany and cut glass partitions. One might well walk into a private bar and ask for an overdraft or into a manager's room and call for a drink.

The bankers, like the brewers then, being great builders, had and still have a great responsibility to the public. For some reason, too, the public take the bankers more seriously. Their influence on taste is, therefore, the greater. Why then is it to-day of such a timid, negative nature? Why, everywhere, save in the centres of the big towns, if they do not still erect imitation Tudor and Elizabethan buildings, though that may yet happen, do they nevertheless still put up with curious consistency imitation Georgian ones? I really think it is because the directors are frightened to do anything else. They are so anxious nowadays to do the gentlemanly thing. They are beginning to feel their responsibilities, and are to-day no doubt rightly shocked at the little becolumned crosses between a Carnegie Library and a public convenience they were content a few years back to put up at so many street corners. Then, which was largely too their public-house era, they were at least brave, bad men flaunting their wares. Now, thanks mainly, I think, to the fear of damaging their surroundings, which papers like *Country Life* have brought about, the directors of the banks and their premises managers who control their architects, are genuinely anxious that their buildings should not offend the supposedly instructed local taste. More than that they hardly dare to hope. Hence to-day their shaven Georgian buildings, reduced to a sort of nudity save for an emblem or a coloured coat of arms, I. This no doubt is a vast improvement on the Carnegie Library or gin palace type of bank, but it does not get us very far. Indeed, it is shirking the whole question by pretending we

[NOTE. In this series of articles Professor Reilly is discussing recent buildings, and the degree to which he considers they fulfil the rational principles of contemporary architectural design. It should be said that the articles are aimed not so much to elevate the understanding of the architect as to fan the ardour of the layman, who to-day is sometimes tempted to follow the cross currents of architectural thought.]

are still living in an age of wigs and patches, of sash windows with small panes and wooden dividing bars. In spite then of some thousands of bank buildings erected up and down the country during the last ten years, I can only find two which can be called fairly truthfully of our time. These are No. 52 Cornhill, built for the Chase Forbes Banking Company of New York by Messrs. Easton and Robertson, 3, 4, and a small Lloyds branch at Orpington, 2, designed by Mr. Edwin Williams. Rome Scholar, on his return from that city. As far as the country work of the banks goes the twentieth century has not yet begun nor most of the nineteenth century passed. We may no doubt be grateful to them for forgetting the latter and for the restraint they have to-day put upon themselves in no longer competing in strident tones with the multiple shops, but we cannot help thinking the time has come for them to give up their game of "let's pretend" and make something which, while still quiet and harmonious with its surroundings, is as modern and as efficient, as strong and as simple as the vaults and strong rooms so carefully hidden from our view.

With regard to their headquarters buildings and town structures generally, it is a slightly differently game our bankers like to indulge in. Such buildings are, of course,



1. The Weston branch of the Westminster Bank.
A. E. Shennan, architect.



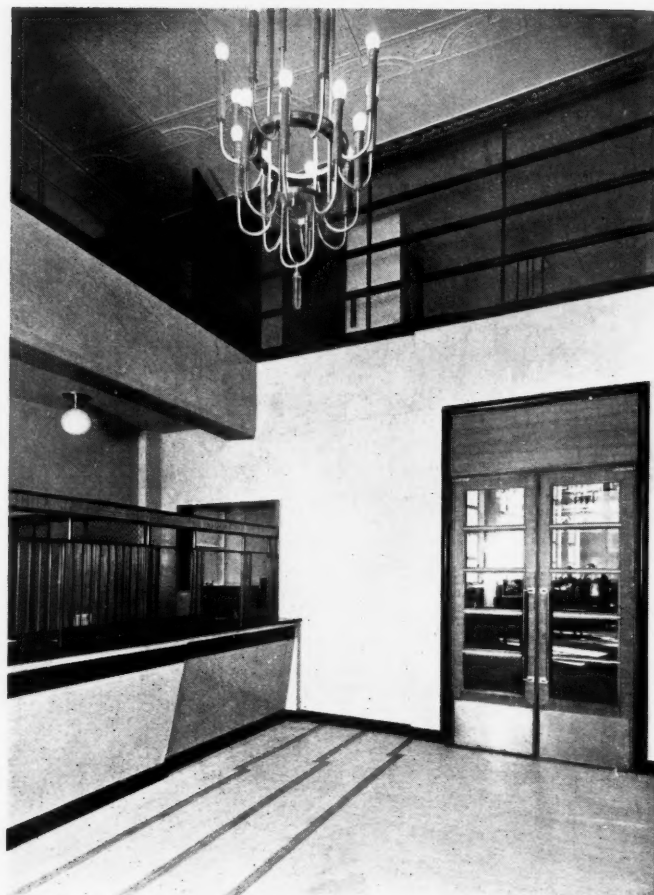
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THE BANKER



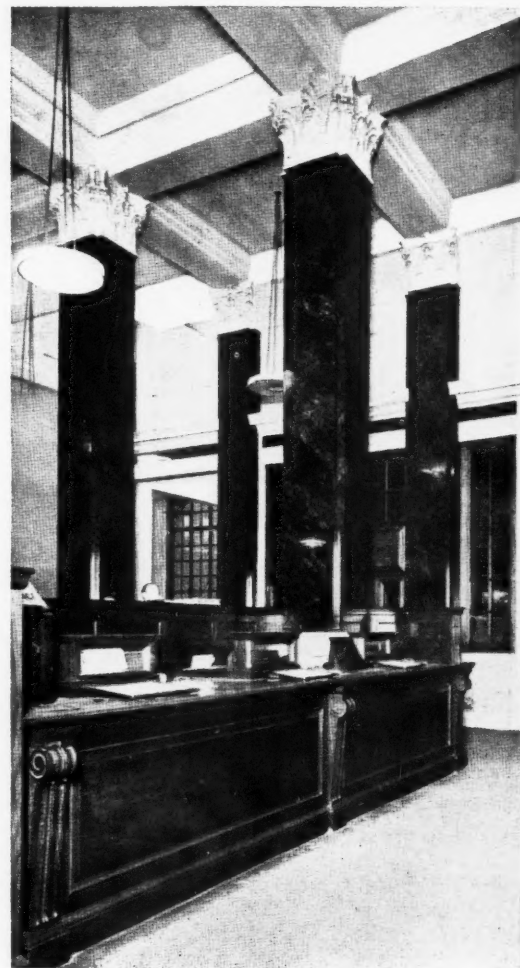
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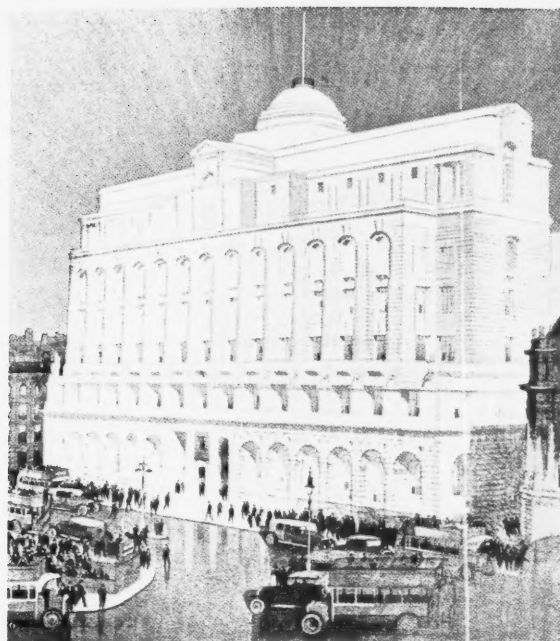


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all of skeleton steel construction with the fineness accurate calculations give to these structures before they are covered up. The game with them is to play at being Ancient Romans, though a few, like the Westminster Bank, prefer pretending that their buildings are for Renaissance Cardinals, 7. Now the Romans, given like our modern dictators to unnecessary display, loved dressing up their buildings, after constructing them, with marble columns and other similar trappings. Marble not standing very well in our climate our bankers have to put up with Portland stone on the exteriors of their buildings. In the interiors, however, they are as lavish with marble as was any old Roman. In the Midland Headquarters in the City, it is said that each of the Verde pilasters—a precious substance built up in small pieces fitted together like Malachite—cost a thousand pounds, and there are a considerable number of them, 5. Sites in the centre of present-day London being even more valuable than they were in Ancient Rome, these new banks have to be high buildings. A hundred years ago the Bank of England could still afford to be a low one, as in Rome. Nevertheless, high as are these new ones, the bankers will have their Roman columns, whether they support anything or not. There they are in the Lloyds Headquarters

in Cornhill, 9, high up on the façade, where they cannot even represent the banking hall within, 10. The only great bank without them on its exterior is the big Midland one in Poultry and Prince's Street, 6, but there, in spite of the steel frame embedded in them and really doing all the work, the façades are modelled not on Roman temples or other columnar buildings, but on Roman aqueducts. Strong and massive and fine they are, but what such façades have to do with ordinary office work which requires the maximum light for efficiency, it is difficult to see.

The Roman game is, of course, played more successfully in the interiors, particularly in the banking halls. This is a feature British banks have adopted from America. Over there architecture is used even more for advertising purposes than with us, and in this the banks are the leaders. In thousands of little country townships, where most of the houses are innocuous wooden shacks, an Ionic marble temple stands out white and glaring. That is the local bank, or was, for a high percentage of them closed their doors in the recent slump. Similarly to impress the new depositor with the solidity of the institution, the great town banks developed the banking hall as a sort of mausoleum into which he is graciously allowed to penetrate and deposit



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2. The Orpington Branch of Lloyds Bank. Edwin Williams, architect.
3. The ground floor façade of the Chase Harris Forbes Bank at 52 Cornhill, London. Easton and Robertson, architects. 4. The outer public banking space of the Chase Harris Forbes Bank. 5. The Verdite marble pillars in the banking hall of the Midland Bank in Poultry, London. 6. The architects' drawing of the Poultry front of the Midland Bank. Gotch and Saunders in association with Sir Edwin Lutyens, architects. 7. The Westminster Bank, Threadneedle Street, London. Meves and Davis, architects. 8. The lower part of the main front of the Union Bank of Scotland, Glasgow. James Miller, architect. 9. The architects' drawing of the Cornhill front of Lloyds Bank. Sir John Burner, Tait and Lorne, and Campbell Jones, Sons, and Smithers, architects. 10. The banking hall of Lloyds Bank, Cornhill.

his savings. Such an apartment to produce the right effect must be symmetrical, massive and expensive-looking. We have copied it. Before the war we were content, no doubt a little stupidly, with a plain bank counter and beyond it a sea of clerks' heads stretching in all directions between a forest of piers to the irregular outlines of the site. Now all that is changed. Somehow or other a monumental hall of symmetrical shape must be arranged and must be surrounded with great piers or columns like a Roman forum, whether those piers and columns are necessary to sustain the building above or not. Lloyds Bank again offers a fine

example, 10. The thin steel uprights are buried in vast piers between which, like the custodians of a mausoleum, stand the few necessary cashiers and ledger clerks. The remainder are hidden away in basements or upper storeys but in touch with what is happening on the counter by electric telewriters and other devices. It must be admitted the game is played with great skill. The chief disappointment is that the few cashiers left behind the counters are still in ordinary clothes. They should certainly wear togas.

The old Bank of England, with its one-storey window-less building and its internal



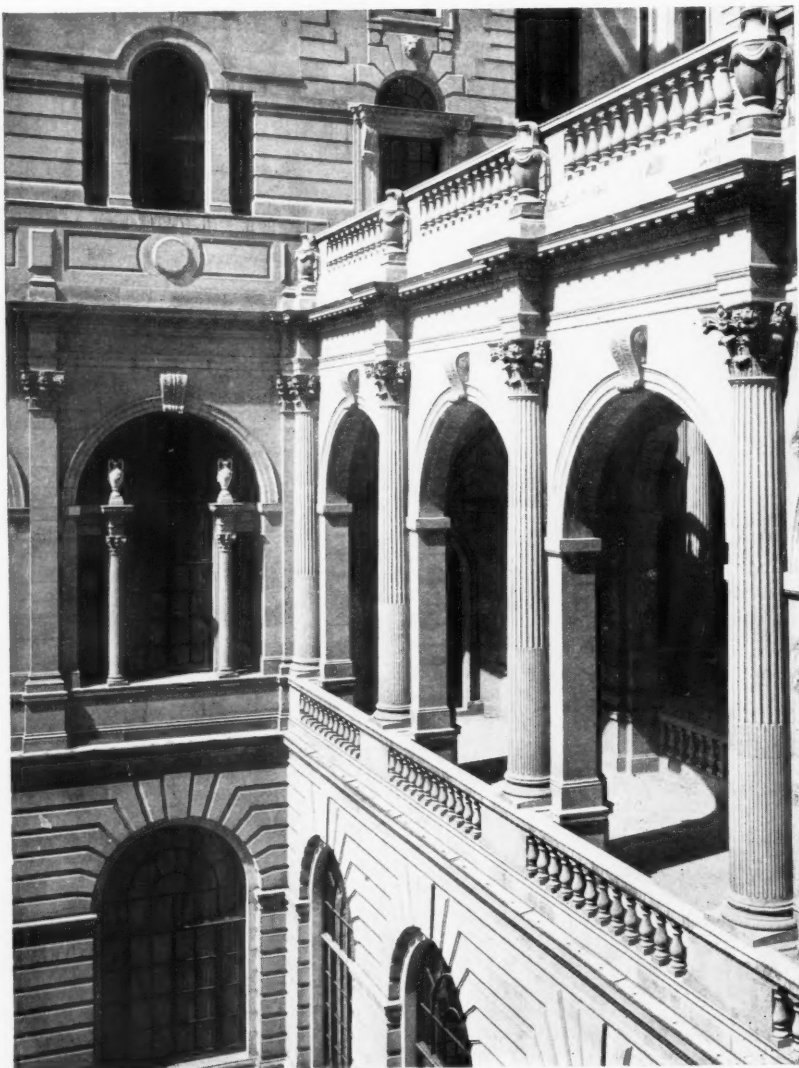
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courtyards, like the houses at Pompeii, could play this Roman game much more successfully. Sir John Soane, however, who was responsible for this exterior, was an artist, and whenever he could escape from the rules of the game he did so. The vaulting of his fine rooms and some of his façades would certainly not have been understood in ancient Rome. He was content, too, with humble plaster instead of marble, and was ready to use any new inventions such as fireproof floors and central heating, which came his way. Indeed, his work was far nearer the modern standpoint than that of the new work which has lately been added to the Bank by Sir Herbert Baker and Mr. Scott, 11, 12. They, it will be seen, have planted a little way back from Soane's wall a great domestic hotel with hundreds of what look like bedroom windows, though all the clerks cannot sleep there—at least not at night. Above is a sloping pantile roof, no doubt containing the housemaids' bedrooms. The explanation of this strange new pile, which obviously scorns Soane's great wall—though why it should it is very difficult to understand, for although so big it is much smaller in scale—is that the Governors of the Bank instructed their architects that the new building was to be more like a private mansion than a modern office building. Once more a game was to be played, the game of being a country gentleman. That, of course, is a very difficult game to play with a mansion to cost, it is said, some eight millions by the time it is finished. It is not even, to my thinking, a very nice game. It certainly savours of snobbery. In the Bank of England they are not as other people in other banks. Others may treat business seriously. They can do it in their leisure hours. The architectural result of such an attitude was bound to be an hotch-potch.

11. *The Threadneedle Street and Bartholomew Lane fronts of the new Bank of England. Sir Herbert Baker and A. T. Scott, architects. 12. The east loggia of the new Bank of England. The photographs are by Humphrey and Vere Joel.*

Soane's Roman scenery and an Edwardian Bloomsbury hotel do not really compose. They cannot even be good neighbours, much less make a unity. The right solution, of admittedly a very difficult problem, was suggested by Professor Richardson many years ago before the present rebuilding was begun. It was to erect in the centre of the island block on which the Bank stands, a modern skyscraper of new offices occupying as little ground area as possible, and consequently as far away as possible from the Soane walls. That was the best way clearly if those walls were to be kept at all. If we had had a little more faith in ourselves we should have pulled them down, re-erecting a small section as a museum specimen in one of the parks, and have built an entirely new and modern building. That, however, would have been serious work and not a game, and our bankers, least of all those who rule the Bank of England, are not ready for that.

The one modern bank, 52 Cornhill, is a serious structure. It does not pretend to be anything but a building where work is done under the best conditions. It is clean and straightforward. It plays no game. That is why there are as yet no others like it in the City. Probably it would never have existed at all if it had been erected for an English bank. Our bankers will be so poetical, bless their kind hearts!



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THE BANKER

Book of the Month



The first Baptist Church, Baltimore, Maryland, from a contemporary print. From "Robert Mills."

The Greek Revival

By S. E. Dykes Bower

ROBERT MILLS, ARCHITECT OF THE WASHINGTON MONUMENT, 1781-1855. By H. M. Pierce Gallagher. With a Foreword by Fiske Kimball. New York: Columbia University Press. London: Oxford University Press. Price 22s. 6d. net.

Of all strange fashions in architecture, one of the strangest was certainly the Greek Revival. Not the least peculiar thing about it was that, widely as it affected countries like England and Germany, in America its influence was wider still. When we remember the picture painted of that country by Anthony Trollope's indefatigable mother—a shrewd, if critical observer, it would seem as though no more repellent, uncongenial soil could have been selected whereon to nourish such a delicate and exotic plant. The year of Mills's birth was also the year of the battle of Yorktown, when America won her independence. During the succeeding hundred years or so, the mentality of, at any rate, provincial society in the United States was typical of young nations at the stage when, as in young people, the growth of their strength is in advance of the development of their mind. The latter expresses itself in a crude and pushing assertiveness, the former in a general display of roughness and bad manners. It was not an ideal world for architects and it says

much for the force of character of a man like Robert Mills that, in such an environment, he was able consistently to maintain the highest standards of architecture.

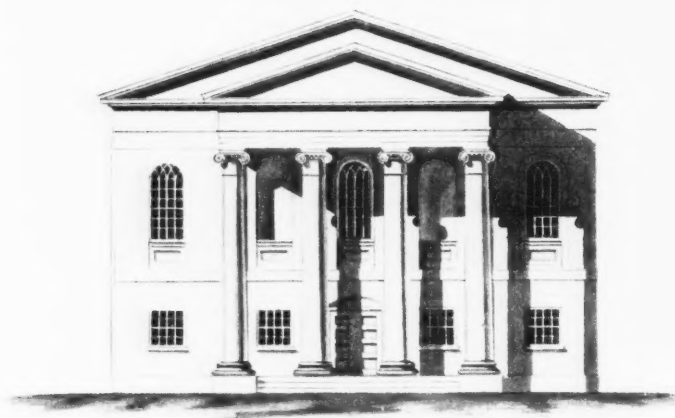
The Greek Revival in Europe sprang from the publication of Stuart and Revett's *Antiquities of Athens*, but it reached the United States through Latrobe, the pupil of Cockerell. Robert Mills, the first native-born American to be systematically trained for the profession, came to Latrobe with the initial advantages of an apprenticeship with Hoban, the architect of the White House, and a period of two years spent at Monticello, the home of that learned amateur, President Jefferson. Latrobe was the dominating influence in his training and imparted to him the enthusiasm for Greek architecture, which, throughout a long and varied practice, remained the source of his inspiration.

It may have been Schinkel who stated the aim of the Greek Revival. It was to build, not as the Greeks built, but as the Greeks would have built, had they found themselves facing the same problems. Mills worked in this spirit and his works are no bad vindication of it. The Greek Revival was in essence a return to common-sense—a re-examination of every problem

from an intellectual point of view and the application to it of the appropriate aesthetic solution. The vital thing was the true Hellenistic approach; taste and skill dictated the actual expression in Greek forms. And though such a philosophy of art was almost bound to lead to some absurdities, it can be argued that in general it proved a sound working guide. If it did not stimulate originality, it checked extravagance. It circumscribed art and set sensible limitation against senseless licence. It made for a common language among artists, with all the resultant advantages of unity and coherency.

The work of Robert Mills illustrates the point. He designed almost every kind of building—national monuments, public buildings, churches, houses, prisons, asylums, bridges—but there is in each, for all their diversity of purpose, one underlying harmony of conception. They conform to an architectural code and each receives as suitable variation in expression as the code made possible. The results moreover, in his case, seem excellent. Mills gives the impression of having been an architect of much solid worth but no great profundity of invention. He was ingenious rather than inspired and the sober, dignified provincial court-houses and customs-houses, of which he built so many, are typical of his normal output. In larger works, however, such as the Post Office building and the Treasury at Washington, he showed himself capable of creating noble architecture on a grand scale and, if he had never built anything more famous, they would entitle him to no inconsiderable honour. Yet in his own country it was almost solely because he was the designer of the great Washington Memorial that he escaped being neglected and forgotten. That immense obelisk, completed though it was after his death and with slight variations from his design, owes its masterly simplicity and directness to Mills's exceptional flair for the design of memorial monuments and in its calm, impassive grandeur, so apposite to the character of the subject it commemorates, rises to real greatness.

Mills's career was one of constant activity. At different times he practised in Philadelphia, Baltimore, Charleston and Washington, but his work took him all over the country, as far as New Orleans and Florida. Considering the enormous distances and the slowness of travel, it is extraordinary how he managed to find time for the large amount of work he got through. Possessed of a versatile mind, he by no means confined his attention to architecture. He dabbled in science and engineering and the list of his semi- and non-professional energies is remarkable. He made a special study of acoustics which enabled him to evolve the auditorium church. He early concentrated on fireproof construction and resistance to earthquakes for all his buildings. He held enlightened views not merely about town planning but national planning, embracing systems of canals and railways, land reclamation, waterworks and drainage. In his advocacy of railways he was not content



A drawing by Robert Mills of the elevation of The Courthouse, Camden, South Carolina. From "Robert Mills."

just with making diagrams and publishing proposals, he carried out actual surveys for them. He even envisaged a mono-railroad on the principle of a gyroscope, by which it would be possible to bring mail from the Pacific Coast to Washington in less than 40 hours. A speed of 100 miles an hour was to be achieved on it—in startling contrast with the pronouncements of contemporary experts in Central Europe who maintained that "the human respiratory system could not stand a speed of so much as 18 miles an hour," while as for human composure "even to witness such a speed as this would cause spectators to go mad."

Mills also designed a rotary engine and a reaping machine and experimented with gas lighting and steam carriages to run on public roads. He wrote a book on lighthouses, full of minute topographical details and notes on soundings, anchorages, buoys and tides as well as descriptions of 160 different lighthouses; and he produced an "Atlas from Actual Survey" of South Carolina, to a scale of two miles to an inch, which was so accurate and authoritative as to give him immediate standing as a cartographer.

These are a few of the labours which this extraordinary man undertook over and above his normal practice. He was also a humane man and held views far in advance of his time about social questions, advocating the abolition both of slavery and the death penalty, reform of public-houses and prisons as well as many other changes that have since been widely accepted. It seems to have been the humane factor which appealed to him in his attitude to architecture. "It is the character, the personality of a structure," he wrote, "that should appeal before beauty of line or ornamentation."

Mills suffered his full share of the disappointments which fall to the lot of architects. When he died, the Washington Memorial had been abandoned half-way and, with tragic irony, Congress did not vote the requisite sum to carry out his

original design for the Treasury building till the morning of his death. But throughout his life, his even temperament saved him from embitterment and he accepted reverses with resignation. Now when so many of his works have disappeared, his fame rests on the few that remain. But it is securely fixed and the publication of this biography, a tribute of pious admiration, will doubtless cause it to spread as it deserves among a wider public.

Country Methods

THE COUNTRYMAN'S ENGLAND. By Dorothy Hartley. With a Foreword by A. G. Street. London: B. T. Batsford, Ltd. Price 7s. 6d. net.

MISS HARTLEY takes us into the country as a warm-hearted landlord might take us into his strawberry fields, to satisfy our soul with good things. The book has, as the well-known writer of the introduction remarks, little apparent plan or principle; yet,

with the aid of suggestive and comprehensive section-headings, the work develops into a consistently designed whole. A modern public or secondary schoolmaster might do very well to introduce the book into his form as a handbook in general knowledge, practical economy and especially English geography. It is delightful to meet with so variously experienced a traveller, whose movements have been so far conditioned by private need, that her writing is inspired with the active vitalizing quality of home-made pleasures and shifts, sustenance and exercise. Ruskin's principle occurs to mind, that the quality of travel varies inversely as its speed.

Nor can I find any trace of individualist bitterness at modern methods; contemporary conditions of life being everywhere accepted with perfect frankness; romantic flavour or colouring is seldom avoided in topography. Besides, Miss Hartley's drawings, which illustrate practical details of husbandry, domestic arrangements and utensils, this book is illustrated with the finest imaginable collection of photographs of action, both of field workers and farm animals; aerial views of landscape, under many conditions of crop and season. These convey a vivid impression of the richness and variety of the face of our land: they are, as the index shows, the work of eminent photographers, and of firms of topographical producers possessed of great resources.

To probe the book here and there, as with a cheesemonger's auger, produces rewarding samples.

"Hill rams are fine fighters; they face one another, breathing heavily, and stamp about for some time before battle—then go at it full tilt, head on, bang! Their curling horns and hard skulls meet with a steady hammer blow that can be heard for miles. Then they turn, trot back solemnly, face one another again—and await the other's readiness before charging full tilt for another head-on crash." Further, they wear leather caps to protect these raw brow-beatings from attacks of flies.

We have something to learn of sheep-dogs, whose local conditions may compel them to work which the general rules of sheep-dog trials exclude.

Referring to the subject of cheeses, that ancient stumbling-block, the Suffolk cheese,





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1. A great cornfield on the chalk of the North Downs. A harvest scene near Caterham. 2. Intensive market-gardening near London. An aerial view of glass-houses at Cheshunt. 3. Low tide on the coast of Yorkshire. 4. Making bee-skipps of gold straw near Sidmouth, Devon. 5. Thatching with Kentish-reeds. 6. Thatching a cob wall in Oxfordshire. 7. The split stone-slates of the Cotswolds. Illustrations from "The Countryman's England."

forms the subject for yet another rural ditty: "Those that made me were uncivil, (they) made me harder than the Devil, knives won't cut me, fire won't light me, dogs bark at me, but can't bite me."

Much more is said of household preparations and cooking, pig-keeping and pork-pies: and elsewhere of the producers of local ware, and practitioners of the minor country trades. Details of the processes they use are illustrated and expounded with craftsmanlike clearness of discernment.

The author (as I have indicated) has not much laboured to point a moral, yet one's social equanimity may be a little startled by the examples which she produces of individual effort, which still persists in the face of mechanization; farming combines and their "shock tactics," in working to better standards than the custom of policy demands, for no more

actual reward than the right to their own self-respect. Yet when one closely asks how these exploited countrymen live, the answer seems to be, with varying success as empirical economists, and according to their individual resistance to hardships, fortunes of weather, sickness or dissipation, and relative toughness of beasts and customers. And other men, who fret to mend their conditions, are not less subject to decay, through extra meals, paralysing indulgence and commercialized amusements.

Miss Hartley was born and bred in Yorkshire, yet she omits to say anything about hot-plum-cake, cheese and ale for supper. Perhaps it is now discontinued there. Elsewhere, however, she does full justice to the "market ordinary" dinners which can be had in the country towns of many other parts of England.

THOMAS HENNEL

because its power is my power: its Empire is the greatest that was ever known, because it is my Empire," and so on.

Had the writer in the present naive instance gone on to say: "And my town is better than every other town and my house is better than every other house," not even a member of the Government would have rebuked the school inspector who commented upon the inference, which might then have been plain enough for all to see.

Yours faithfully,

CHARLES TILBURY.

Surely that's the kind of antidote that needs to be pressed upon us in season and out of season.

* * *

The free issue of the Highway Code to all of his Majesty's lieges who have come (or are supposed to have come) to years of discretion is a portent. The writer has in the past spent much ink, speech and shoe leather in the vain hope of persuading important people that a nation might well provide all its citizens at the time of leaving school with an intelligible summary—or instalment of a summary—of a citizen's rights and duties. Here at least in this little blue book is an acknowledgment of the fact that if we are required to know and do or avoid doing certain things for the common good and under penalty, we have a right to know quite clearly what those things are. . . . One can imagine what a struggle the Minister of Transport must have had with the Lords High Upholders of Precedents—the hard-faced men of the Treasury!

* * *

The Highway Code is a sound piece of work. It is comprehensive, coherent, reasonably de-jargonized. I can find no serious omissions, except perhaps that there is no insistence on the importance of driving near the kerb to allow free passage to overtaking cars, and to prevent the roads being in effect narrowed to something like half their effective width.

* * *

Under the heading "Horns and Noise" also, the instructions are inadequate. Perhaps that is only because the instructions cannot well go beyond the present quite unsatisfactory state of the law. It seems absurd, now that the practice of nearly all good drivers is practically to dispense with the use of the horn and never to clear the way at cross roads by insolent blasting, that the field should thus be left free for the reckless few who still think that a horn is precisely meant for clearing the way.

* * *

A rule to this effect, "All blowing of horns at cross roads is illegal" would, I am profoundly convinced, be a beneficent rule: this, of course, with a view not to quiet—which is another matter, however important—but to safety.

* * *

And as for quiet: As I wrote these last words in the sweltering heat of mid-afternoon an important lady in an important car about to negotiate a quite shallow, easy curve near my house, let out one long, loud blast lasting just five seconds. It is the work of another second for me to rush out with raised fist and an appeal to Heaven to see to it that some serious evil befall her before the bright day be spent. . . . But alas! she neither saw nor heard me. She will go on doing that all day and every day in the name of safe driving!

A Free Commentary

By Junius

THIS is a depressing world for reasonably honest and intelligent people. Particularly depressing, perhaps, for Ministers of the Crown compelled to suffer . . . gladly. Apropos the fatuous storm in a tea-cup raised by the Rector of St. Paul's, Chorlton-on-Medlock and the member for Moss Side over the ingenious essay of a thirteen-year-old school-girl, it is a pity that the Minister for Education could not have frankly given the House the speech that could be faintly discerned between the lines of that which, in deference to the conventions, he felt himself actually compelled to make.

* * *

Something like this, perhaps: "It is perfectly clear to me that this incident, completely negligible and insignificant in itself, has been exaggerated out of all proportion by the operation of just that type of what I do not hesitate to call false patriotism which apparently those who have elaborated this attack upon a servant of my Board wish to extol and defend. I am convinced after hearing the evidence that there was no public reproof of the child by the inspector. The child indeed need never, and should never, have heard of the matter. As for the alleged reproof to the teacher, to construe as reproof or as political propaganda a perfectly spontaneous *obiter dictum* such as any of us on either side of this House with any sense of values might have made, seems to me utterly monstrous. Are our inspectors to be just dumb, muzzled dogs?

* * *

"As to the statement: 'England is the best country in the world.' That of course, may very well be true, but the author of the essay could hardly have had before her the evidence necessary to form a judgment to that consoling

effect. In view, however, of the essayist's tender years we may dismiss that consideration as too academic. But as to the inspector's admitted comment: 'We don't see it put quite so strongly as that now,' I must confess it seems to me to be a very natural comment as made by one educator to another.

* * *

"About as natural and moderate a comment in fact as could well be made by a sensitive person with some sense of responsibility in the present condition of Europe with the ghastly fear of a war hanging over us and the disquieting picture of the excesses of exaggerated nationalism continually before our eyes. . . . For I presume the House will agree with me that true patriotism must be founded on respect for other people's patriotism. That, I confess, is the type of patriotism that I should prefer to see inculcated in our schools, taking the place of the other outworn insensitive type that is as intellectually unjustifiable as it is manifestly dangerous. And in all this I am not referring to the ingenious words of the essayist, which, as I say, are of no importance, but to the babble and blather of those within and without the House which disclose so fundamental a misreading of the realities of the situation." [Uproar.]

* * *

Thus our imaginary Minister. As for an independent comment on this deplorable business, I find in the correspondence columns of the *Daily Telegraph* a letter which seems to put the matter intelligently and succinctly.

SIR,

The false patriotism which, I fear, is that which is most often taught in our schools and lauded as a cardinal virtue even by our lawmakers, says: "England is better than every other country, because it is my country; it is the greatest power,



OVERLEAF, AT CLOSE RANGE

"The Earth Child." An experiment in the rediscovery of colossal-scale sculpture suitable to the climate of Great Britain. Carved from the hardest Portland stone from the "Shepherd's Dinner" quarry, on the island of Portland. The statue is $4\frac{1}{2}$ feet high and weighs about 8 cwts.

Sculptor: Eric Kennington.

PLATE iv

September 1935

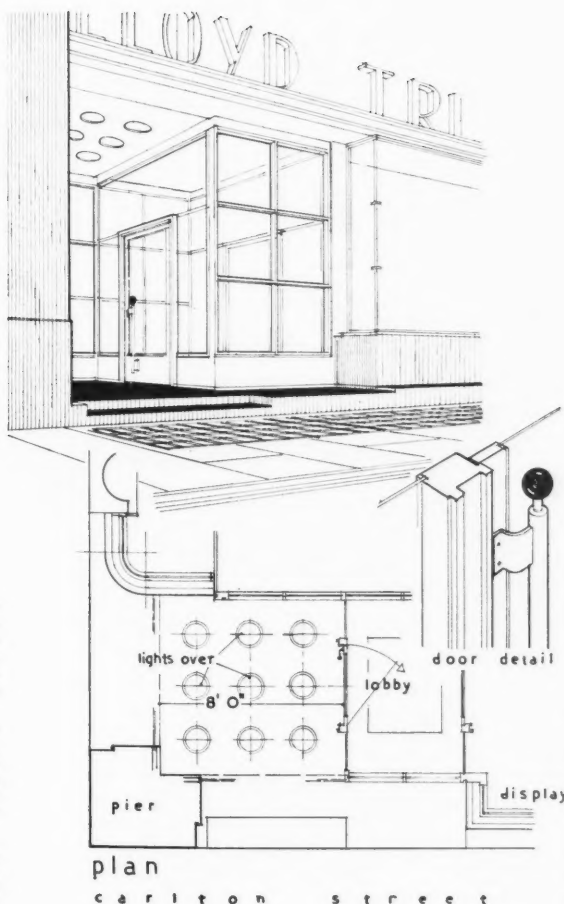
DECORATION

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THE
ARCHITECTURAL REVIEW
SUPPLEMENT



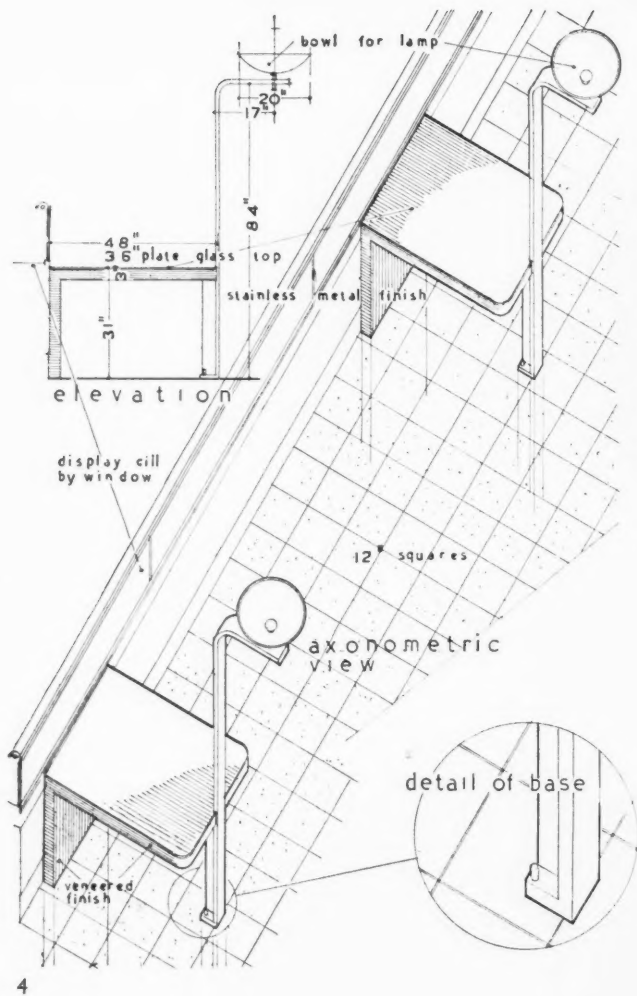
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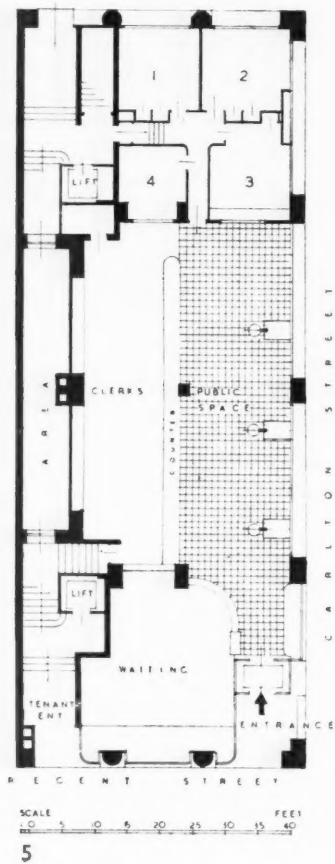
lower regent street

OFFICES OF THE "ITALIAN LINES,"
REGENT STREET, LONDON
MICHAEL RACHLIS, G. PULITZER FINALI,
AND GEORGE MANNER, ARCHITECTS

In designing these offices, the principal aim of the architects was to convey to intending passengers an impression of the efficiency and comfortable surroundings enjoyed in the Company's ships. To carry out this idea the reception room was designed in rich materials, whilst the booking office, by way of contrast, was treated more simply. The illustrations on this page are: 1. Looking through the entrance lobby and window into the reception room. The exterior is carried out in stainless steel and glass. The lettering is also in stainless steel with vermilion red returns and a floodlit background. 2. The main window in Regent Street with a view into the entrance lobby and the booking office in the background. 3. A drawing of the entrance lobby and its plan.



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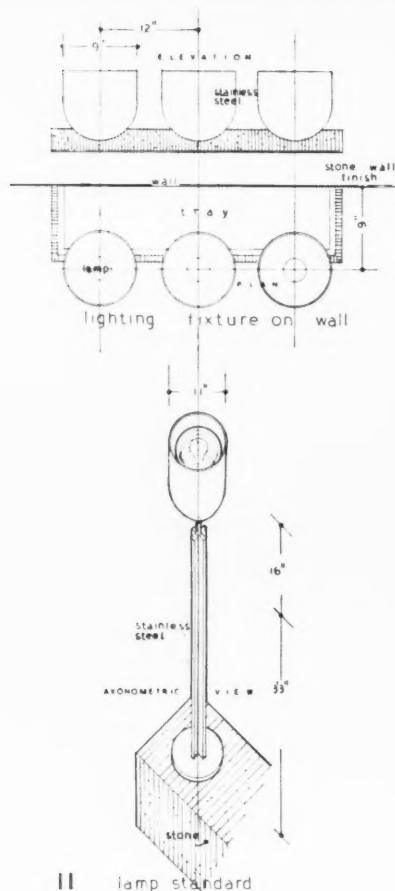


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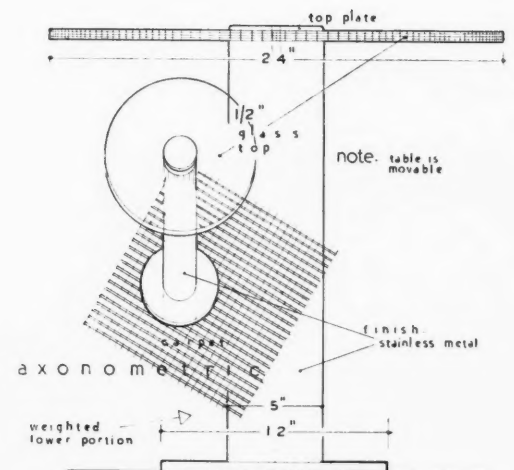
4. Elevation and axonometric drawing of the desks in the public space in the booking office. 5. The plan. 6. Part of the booking office with one of the three public writing desks. These desks are combined with the indirect stainless steel light fittings of the public room. The writing desks are in macassar ebony and have glass tops. On the back wall is the entrance to the manager's private office. 7. The main entrance in Regent Street. From the entrance lobby an uninterrupted view of the office is obtained. The mosaic in white and red in the floor before the main door is the crest of the Company. 8. The reception room, which has been raised by two steps, seen against the entrance and the main window. The carpet is dark green and the easy chairs are upholstered in lime green leather. The large table is of light green Swedish marble. 9. The entrance lobby seen from the reception room. The entrance is marked by a newel in brown stalactite with an indirect light fitting in polished stainless steel.



10



11 lamp standard



12



13

10. A corner of the reception room. The large display table stands against a wall of dark brown veneered Italian stalactite. The decorative glass panel in a stainless steel frame is by Mr. George Ramon. 11. Elevation and plan of the lighting fixtures on the wall of the reception room, and an axonometric drawing of the lamp standard, seen in 10. Illustration 12 is an axonometric drawing of a glass topped table in the reception room. 13. A general view of the booking office. The colour of the walls and carpet is lime green of different shades. The built-in cupboards, lino tops of writing desks and the upholstery of the metal chairs are dark green. The counter is in polished Macassar ebony with a glass top and travertine base.

The Designers

By Geoffrey Boumphrey

3.* Arundell Clarke ✓

In the first half of this series I have been concerned chiefly with ideals : and so it has been possible for me to order my course to a great extent by the principles of logic. Now that I come to the actual work of the designers, it is inevitable that we find the issues, if not obliterated, at least obscured by the fact that human beings are what is called "not logical." That is to say, they are complex creatures, working out their resolutions between many impulses and influences : the logic by which they work is not that of the schoolroom, but the logic of living organisms—and none the less logic for that. They are, in fact, *more* not less logical than the theorist who takes a few arguments out of the many in order to make his points, thereby oversimplifying the issue. I have grossly and deliberately oversimplified all issues so far. I hasten to point this out in order that the charming and distinguished victims whom I propose to dissect may realize that I am well aware of this limitation—as I hope the reader will be. Any criticism of a designer's work is subject to innumerable qualifications (such as—to take an obvious case—the influence of the CLIENT) which must expose direct criticism to the risks of harshness and unfairness. I propose, therefore, to limit myself in the main to general observations : when personal criticism creeps in I trust that the victim, no less than the reader, will realize that this should be qualified by the consideration of many unmentioned circumstances. I shall be attempting not so much to criticize the designer as to discover in his work examples that may point the arguments I have already enunciated.

It must be quite five years ago since, going round the Ideal Home Exhibition, I found myself in front of a stand which, for restraint and sureness of effect, stood out head and shoulders (or perhaps ceiling and cornice) above anything else I had seen at that time in England, and certainly at that Olympia. I raised my eyes to the fascia-board and was appalled to see the name of the designer, "Charm"—just like that! Anything less "charming" (in the sense in which I read the word) it would be impossible to describe. Fortunately time, which heals all things, cured the aberration responsible for this shocking lapse—and Arundell Clarke was content to work under his own name. The characteristics which so impressed me in that first glimpse of his work have never left him. He is almost the only one of what I may perhaps call the artist-decorators (if the term is not yet libellous) to distinguish them from the architect-designers, who never allows himself to go "modernistic." He gets his effects almost entirely by what the art critics call "a clever handling of masses" and by the reactions between subtly-contrasted colours and surfaces. Pattern is used with the greatest restraint ; ornament rarely or never. There is so little to shock the most old-fashioned in his work and so much to please the most advanced that I could wish it were marketed for the million.

1. A desk and stool in red cherrywood, waxed. Beige upholstery. A typical example of Arundell Clarke furniture : perfectly simple and functional ; no frills—and absolutely right in proportion and effect.

2. A group of pottery, white matt glaze, designed by and made for Arundell Clarke. Some of it will be seen put to excellent effect in 5.

* Articles on Sir Ambrose Heal and Gordon Russell were published in the July and August issues.





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JOAN WOOLLCOMBE



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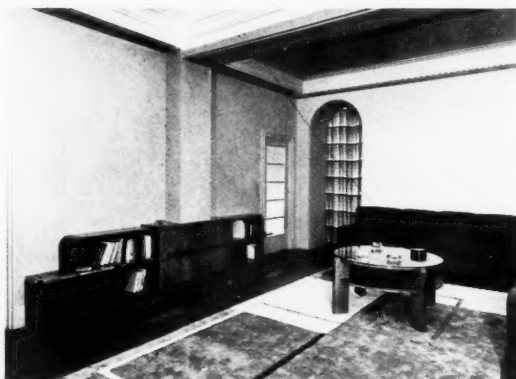
JOAN WOOLLCOMBE



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3. An interesting example of modern furniture successfully employed in a period room. Off-white ceiling, panelled walls, cream velvet curtains and upholstery, electric fire, maple table, floor done with squares of birch ply—a very inexpensive treatment.

4. The circular table in 3 is perhaps the ideal form for a small dining-table, but here is another well designed to seat up to four people. The cream-painted walls are well conceived to show up the grain of the African mahogany, an effect that is increased by the brown and cream upholstery.

5. A white and off-white interior—washable throughout. The square armchair—now almost ubiquitous—was first introduced into this country by Arundell Clarke. The log-fire seems quite happy in its modern

setting—perhaps because it has not been thought necessary to surround it with a sheet of stainless steel or slice of marble. The pleated lamp-shade *can* be dusted, unlike most of its modernistic fellows.

6. A bedroom dressing-room. Sycamore and walnut furniture against dove-grey painted walls with a matt surface, grey carpet, pink corded-silk curtains.

7. Walls and furniture white, settee navy blue, rug in grey, navy, red and white, pale grey carpet. A striking result, marred only, to my mind, by the design and placing of the two pieces on the left.

8. A particularly well-managed space. Notice the way in which the pillar on the left is rendered innocuous. Dove-grey walls and

[To be continued]

ceiling, indirectly lighted, pearwood furniture, nigger-brown upholstery. Rug in white, beige, mushroom and nigger; curtains in black, brown and white check. Opal glass doors.

And there, I think, we have Arundell Clarke and his work. Although much—indeed most—of it goes to homes less opulent than those which surround his showrooms in Bruton Street, I could wish, as I have said, that it and its like could be more easily accessible for the masses. He joins with me in deploring the ghastly travesties which litter our furniture shops—and not only the cheap shops either. It is possible that they may learn the uses of simplicity in time—though one is not disposed to feel over-hopeful about it. In the meantime they might do worse than take a lesson or two from Arundell Clarke.

ANTHOLOGY

Jeddah

Jeddah had pleased us, on our way to the Consulate: so after lunch, when it was a little cooler, or at least when the sun was not so high, we wandered out to see the sights under the guidance of Young, Wilson's assistant, a man who found good in many old things, but little good in things now being made.

It was indeed a remarkable town. The streets were alleys, wood roofed in the main bazaar, but elsewhere open to the sky in the little gap between the tops of the lofty white-walled houses. These were built four or five storeys high, of coral rag tied with square beams and decorated by wide bow-windows running from ground to roof in grey wooden panels. There was no glass in Jeddah, but a profusion of good lattices, and some very delicate shallow chiselling on the panels of window casings. The doors were heavy two-leaved slabs of teak-wood, deeply carved, often with wickets in them and they had rich hinges and ring-knockers of hammered iron. There was much moulded or cut plastering, and on the older houses fine stone heads and jambs to the windows looking on the inner courts.

The style of architecture was like crazy Elizabethan half-timber work, in the elaborate Cheshire fashion, but gone gimcrack to an incredible degree. House-fronts were fretted, pierced and pargetted till they looked as though cut out of cardboard for a romantic stage-setting. Every storey jutted, every window leaned one way or other: often the very walls sloped. It was like a dead city, so clean underfoot, and so quiet. Its winding, even streets were floored with damp sand solidified by time and as silent to the tread as any carpet. The lattices and wall-returns deadened all reverberation of voice. There were no carts, nor any streets wide enough for carts, no shod animals, no bustle anywhere. Everything was hushed, strained, even furtive. The doors of houses shut softly as we passed. There were no loud dogs, no crying children; indeed, except in the bazaar, still half asleep, there were few wayfarers of any kind: and the rare people we did meet, all thin, and as it were wasted by disease, with scarred, hairless faces and screwed-up eyes, slipped past us quickly and cautiously, not looking at us. Their skimp, white robes, shaven polls with little skull-caps, red cotton shoulder-shawls, and bare feet were so same as to be almost a uniform.

The atmosphere was oppressive, deadly. There seemed no life in it. It was not burning hot, but held a moisture and sense of great age and exhaustion such as seemed to belong to no other place: not a passion of smells like Smyrna, Naples or Marseilles, but a feeling of long use, of the exhalations of many people, of continued bath-heat and sweat. One would say that for years Jeddah had not been swept through by a firm breeze: that its streets kept their air from year's end to year's end, from the day they were built for so long as the houses should endure. There was nothing in the bazaars to buy.

T. E. LAWRENCE,

"Seven Pillars of Wisdom." (Jonathan Cape.)

MARGINALIA

Furnishing Notes

"When your walls are a light green, colour the ceiling in the same shade to give an effect of warmth. A sand-coloured carpet would be a pretty contrast, with cretonnes of an autumn leaf design. Choose light oak furniture or paint the woodwork in a slightly deeper shade of green and make a really brave splash with heaps and heaps of orange and black cushions.

"When your walls are brown, lighten the ceiling by distempering it a warm shade of cream. Egyptian curtains would look unusual and most effective and you should cover your floor with brightly-coloured Persian rugs. Loose covers should be contrastingly plain in tan or beige linen.

"When your walls are green, try a magenta and green colour scheme toned down with beige or the palest of greys. The ceiling should be distempered in a lighter tone of green and choose a very cold, clear jade for your carpet. Your one bright note of colour should be in the magenta curtains, trimmed with a narrow green braid across the bottom hem and the edge of the pelmet. Ornaments of ebony and ivory and marble.

"When your walls are blue, choose a cool, sand-coloured carpet. Heavy blue curtains should be lightened by golden net. Paint your woodwork in a light straw, and be sure to choose a chintz that has blue flowers on a sandy background. Cornflowers would look most original, and amber and blue glass would make the ideal ornaments."

Dublin Evening Mail.

Mexico

"Mexico! The great, precipitous, dry, savage country, with a handsome church in every landscape, rising as it were out of nothing. A revolution broken landscape, with lingering, tall, handsome churches whose domes are like inflations that are going to burst, and whose pinnacles and towers are like the trembling pagodas of an unreal race. Gorgeous churches waiting, above the huts and straw hovels of the natives, like ghosts to be dismissed.

"And noble ruined haciendas, with ruined avenues approaching their broken splendour.

"And the cities of Mexico, great and small, that the Spaniards conjured up out of nothing. Stones live and die with the spirit of the builders. And the spirit of Spaniards in Mexico dies, and the very stones in the building die. The natives drift into the centre of the

PRUDENCE IN ARCHITECTURAL DESIGN



"The New Prudential Assurance Company Building which is to be erected at the top of North Hill, Colchester. Owing to its commanding position great interest has been felt in the town over the design which, it will be seen, will be a distinct addition to Colchester architecture. It also allows a pavement five feet wider." *Essex County Standard*.

plazas again, and in unspeakable empty weariness the Spanish buildings stand around, in a sort of dry exhaustion.

"The conquered race! Cortes came with his iron heel and his iron will, a conqueror. But a conquered race, unless grafted with a new inspiration, slowly sucks the blood of the conquerors, in the silence of a strange night and the heaviness of a hopeless will. So that now, the race of the conquerors in Mexico is soft and boneless, children crying in helpless hopelessness.

"Was it the dark negation of the continent?

"The ponderous pyramids of San Juan Teotihuacan, the House of Quetzalcoatl wreathed with the snake of all snakes, his huge fangs white and pure today as in the lost centuries when his makers were alive. He has not died. He is not so dead as the Spanish churches, this all-enwreathing dragon of the horror of Mexico.

"Cholula, with its church where the altar was! And the same ponderousness, the same unspeakable sense of weight and downward pressure of the blunt pyramid. Down-sinking pressure and depression. And the great market-place

with its lingering dread and fascination.

"Mitla under its hills, in the parched valley where a wind blows the dust and the dead souls of the vanished race in terrible gusts. The carved courts of Mitla, with a hard, sharp-angled, intricate fascination, but the fascination of fear and repellant. Hard, four-square, sharp-

edged, cutting, zig-zagging Mitla, like continual blows of a stone axe. Without gentleness or grace or charm. Oh America, with your unspeakable hard lack of charm, what then is your final meaning! Is it forever the knife of sacrifice, as you put out your tongue at the world?

"Charmless America! With your hard, vindictive beauty, are you waiting forever to smite death? Is the world your everlasting victim?

"The church inside was a dead interior, like all Mexican churches, even the gorgeous Puebla cathedral. The interior of almost any Mexican church gives the impression of cynical barrenness, cynical meaninglessness, an empty, cynical, mocking shell. The Italian churches are built much in the same style, and yet in them lingers a shadow and stillness of old, mysterious holiness. The hush.

"But not in Mexico. The churches outside are impressive. Inside, and it is curious to define it, they are blatant; void of sound and yet with no hush, simple, and yet completely vulgar, barren, sterile. More barren than a bank or a schoolroom or an empty concert-hall, less mysterious than any of these. You get a sense of plaster, of mortar, of white-wash, of smeared blue-wash or grey-wash; and of gilt laid on and ready to peel off. Even in the most gorgeous churches, the gilt is hatefully gilt, never golden. Nothing is soft nor mellow.

"So the interior of Sayula church. The white exterior was charming, and so valuable in the landscape, with the twin white pagoda-towers peering out of the green willow trees. But inside, it seemed nothing but whitewash, stencilled over with grey scroll-work decorations. The windows were high, and many, letting in the light as into a schoolroom. Jesus, streaked with blood, was in one of the transepts, and the Virgin, a doll

THE OLD AND THE NEW



A



B

B is the "Design for the rebuilding of the old Trocadéro in Paris [A] which has recently been decided upon by the authorities. The Palais du Trocadéro was built for the Exhibition of 1878, and the placing of a building in the modern manner on the site will greatly change the aspect of this part of Paris." *The Times*.

in faded satin, stood startled inside a glass case. There were rag flowers and paper flowers, coarse lace and silver that looked like tin.

"Nevertheless, it was quite clean, and very much frequented."
D. H. LAWRENCE [*The Plumed Serpent*]

The Meaning of Architecture

"Architecture is not representative if we understand by that term reproduction of natural forms for the sake of their reproduction—as some have supposed that cathedrals "represent" high trees in a forest. But architecture does more than merely utilize natural forms, arches, pillars, cylinders, rectangles, portions of spheres. It expresses their characteristic effect upon the observer. Just what a building would be which did not use and represent the natural energies of gravity, stress, thrust, and so on, must be left to those to explain who regard architecture as nonrepresentative. But architecture does not combine representation to these qualities of matter and energy. It expresses also enduring values of collective human life. It "represents" the memories, hopes, fears, purposes, and sacred values of those who build in order to shelter a family; provide an altar for the gods, establish a place in which to make laws, or set up a stronghold against attack. Just why buildings are called palaces, castles, homes, city-halls, forums, is a mystery if architecture is not supremely expressive of human interests and values. Apart from cerebral reveries, it is self-evident that every important structure is a treasury of storied memories and a monumental registering of cherished expectancies for the future.

"Moreover, the separation of architecture (music, too, for that matter) from such arts as painting and sculpture makes a mess of the historical developments of the arts. Sculpture (which is acknowledged to be representative) was for ages an organic part of architecture: witness the frieze of the Parthenon, the carvings of the cathedrals of Lincoln and Chartres. Nor can it be said that its growing independence of architecture—with statues scattered in parks and public squares and busts placed on pedestals in rooms already overcrowded—has coincided with any advance in the art of sculpture. Painting was first adherent to the walls of caves. It long continued to be a decorative effect of temples and palaces, without and on inner walls. Frescoes were meant to inspire faith, revive piety and instruct the worshipper concerning the saints, heroes, and martyrs of his religion. When Gothic buildings left little wall space for murals, stained glass and later panel paintings took their place—



MADONNA AND BABY CHRIST, in terra cotta.

Sculptor: Marjorie Meggett.

still as much parts of an architectural whole as were carvings on altar and reredos. When nobles and merchant princes began the collection of paintings on canvas, they were used to decorate walls—so much so that they were frequently cut and trimmed to make them fit better the purpose of wall ornamentation. Music was associated with song, and its differentiated modes were adapted to the needs of great crises and important events—death, marriage, war, worship, feasting. With the passage of time, both painting and music have ceased to be subservient to special ends. Since all the arts have tended to exploit their own media to the point of independence, the fact can be better used to prove that none of the arts is literally imitative than to furnish a reason for drawing hard and fast lines between them."—JOHN DEWEY in *Art as Experience*.

Horticultural Gleanings Barrack Parade Grounds

"Much might be done . . . to brighten London. Our barracks are particularly dreary places and their parade grounds devoid of all human interest, except when used for martial exercises. Could not our military authorities, for example, arrange for some bright window-boxes to liven up Wellington Barracks, a most gloomy and depressing group of buildings. Many of our soldiers come from rural districts, and, with the countryman's love of flowers, with a little encouragement would take a pride in a display of bloom and colour,

and could not our hospitals, workhouses, and even prisons be treated in the same way?"
The Times.

Aspidistras at the Tate

"A short time ago, when visiting the gallery in order to see some of the recent acquisitions, the first object to greet the eye was a fountain fringed with aspidistras and ornamented with seashells. Do we not deserve to be called an inartistic nation when the central hall of one of our most progressive national art galleries is decorated in the manner of a Victorian seaside lodging house? Is not the Jubilee year a fitting occasion on which to remedy this tasteless and incongruous state of affairs, preferably by removing the whole fountain and replacing it by a modern acquisition of sculpture which might be changed frequently?"

From a letter in *The Observer*.

A Plaintive Plea from a Proud Lady

"At the inquiry into the Corporation's application for a compulsory purchase order for building land, there blossomed for just a couple of charmed minutes the seed of what might have become a Galsworthy saga. We were presented in the quiet tones of Mr. Arthur Pickles the petition of a maiden lady, the last remaining occupant of Westgate's once proud mansions, not to be further embarrassed by the building of cottages opposite her.

"The Rother flows past the end of her garden, but the river has changed from silver to dross, and neighbouring mansions, having served for a sunset period as common lodging-houses, have been pulled down, while others stand as shops.

"Westgate is now a waste of bricks, and this one still-tenanted mansion stands alone for the period of the street's prosperity.

"Verily, 'Everywhere being now overcrowded, there is no place where anyone can stay for long. . . .

* * *

"This was no vicious protest of a power-proud Amy Hillerist, vengefully resisting the approach of the Hornblowers with their project for factory chimneys within 300 yards of the ancestral home. Factory chimneys have done their best for Rotherham, and their worst for Westgate.

"Having no real standing as an objector at the inquiry, the lady sent her solicitor to pledge her personal support to any legitimate objections there might be to the Corporation's application, and the rather pathetic truth proved to be that an efficient Corporation had previously satisfied all objectors before the inquiry opened.

"So it was an ineffectual protest, and while, as Mr. Pickles said, sentiment for a

family mansion must give way to the larger issues of public necessity, it was quietly thrilling to experience this old lady's last stand on behalf of the days when Westgate was part of that England which expected its Present to endure, and rode its bicycle in a sort of dream, disturbed only by two bogies—Mr. Gladstone and the Irish members."

Daily Independent.

Lost in England

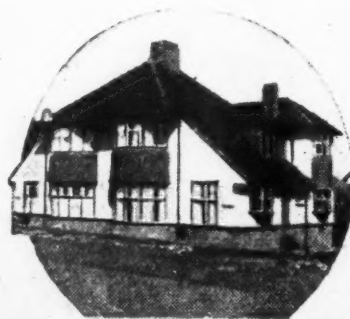
"When I travel over English country, my sense of direction is less fallible than that of some other users of the road. This is partly because I carry a pocket compass and partly because, away from home, I feel uneasy, out of touch and at a loss unless I have acquainted myself with the lie of the land. This implies a rough knowledge of its geological formation, its stresses and balances, its pattern and configuration. But on this journey, I put myself quite square with the sixty odd miles I had to go by taking a map and an A.A. itinerary with me. What with all this technical equipment and signposting to clinch it, what with the abundance of small towns strung out between Henley and Guildford—Twyford, Wokingham, Bracknell, Bagshot, Bisley, Worplesdon and Stoughton—I was pretty confident that, in finding my way down through East Berkshire and across the northern Surrey plateau, it was impossible for me to go wrong.

"As a fact, I lost my way four times and on several occasions I only hit the right road by accident. Incompetence was not the reason: I have found my way over wide stretches of solitary and unfamiliar country with little or no check. The reason was the bewildering transformation that has befallen all this country for thirty miles east by south-east of the Thames at Henley. How indeed should the traveller recognize the difference between one town or village and another along a complex system of roads, when new houses throw an almost continuous chain between them, and all of them stamped with the neutralizing anonymity and uniformity of mass-production? Fragments only were left of the marks of distinction both in position and character which used to separate one place from another. Twyford from Wokingham and Wokingham from Bracknell. Their unique identities had been filched away from them and they had become practically as alike as a row of peas in a pod. But even peas in a pod are independent of an umbilical cord attaching each to each and one to all. These towns, deprived of that separateness which gave unto each its name, were chained together like one of the old convict gangs by the ribbon development of the main roads. The stringing of

beads on a string had not only levelled down the identity of town and village, but had pressed out and filled in the features of the country that lay between them. This country had become nothing but a line of distance, curved or straight, long or short, from one place without a name to another. It was no longer a surprise to me at the end of my journey through this No Place and Everyman's Land that I had lost my way in it.

"It might be said that the country of my journey was naturally dull. But the dulllest country possesses its own rights and seal of particularity to distinguish it from other regions. But this particularity, which I might call the soul of place inasmuch as the soul sits within the core of that identity which in man is self-consciousness, had been smoothed out as some projection in the road is crunched level by the steam-roller. The country I traversed might have been anywhere: it was adrift from landmarks, set in the void, an expressionless mask. It was not the garages and petrol stations, the villas and bungalows, the road arteries, all those winged words of the machine, which appalled me. It was, I repeat, the disappearance of identity, and it reminded me of that form of sleepy sickness which strikes all animation, every difference, all emotion and light out of the human face and leaves it only a plaster cast. I got lost four times in this country, but I was really lost all the time, because I was travelling on and on without getting anywhere, without passing anything and leaving anything behind. I was awake but in a nightmare."—H. J. MASSINGHAM in *Through the Wilderness*.

A Note on Materials



CONSCIENCE BUILT

"What do I mean by that? Simply a house built to satisfy the conscience of the builder of singularly good houses, who thinks too much of his job to tolerate the cheap, rough, or careless.

"In every one of my houses there is so much to delight the purchaser who can recognise craftsmanship and judge

materials. From the massive, steel-strengthened concrete foundations, far harder and more substantial than usual, to the coping of the chimney-stack, everything is solid and good, put into place by real workmen, who know the way I feel about my houses and build as I insist. All these are items in my conscience-built houses.

"But it does not end there, as witness the beautiful panelling: the iron-studded oak front doors in the "feudal" style; the solidity and quality of the kitchen cabinet and folding wall-seat; beautiful bathroom, concealed shaving cupboard; hall cupboards with automatic interior lighting, and so on through each house.

"Why not let me show you round these unusual houses of mine? The more you know about progress in building the more cheering will be the experience."

The Observer.

The Depression is over in East Anglia

"Three of the most beautiful spots on the Broads—Wroxham, Horning, and Potter Heigham—are at present being overgrown with bungalows.

"The change that has occurred at Wroxham will be well known to most people. Wroxham became popular some years ago, and has rapidly grown since the war. First the shops came, then the various boat sheds, and finally private people began to buy land there and to build summer bungalows. It is now quite a large, sprawling, trippery sort of place with a cinema and a dance hall and all the other glories of civilization.

"Potter Heigham, however, is the real bungalow paradise. Strictly speaking, they are not bungalows at all, but huts or sheds which, my boatman told me, people bought for £10 at Yarmouth, divided into two, and then dumped down on the water's edge. I can well believe it. Most of them are one-storey bungalows, and no bigger than about 14 ft. by 8 ft. Many of them are painted in hideous colours, and the worst of it is that there is a mile and a half of them."

The Observer.

Lecture Tours at the British Museum

At the British Museum a series of public lecture tours are conducted twice a day, at 12 noon and 3 p.m., and private tours for school and other parties can be arranged for between 10 and 12 noon, from 2 p.m. until 3 p.m., and between 4.15 p.m. and 6 p.m. For those who are interested, there is available a printed programme containing full details of all the tours, and copies may be had on application to the Official Guide-Lecturer, British Museum, W.C.1.

EXPERIENCE HAS SHOWN

KENT AND SUSSEX
GENERAL HOSPITAL
TUNBRIDGE WELLS
KENT.

Architect, Cecil Burns, Esq., F.R.I.B.A.

Over 5,000 sq. yds. of Runnymede
Rubber Flooring were used in
this Hospital. Every design
was supplied in rolls 6 ft. wide.



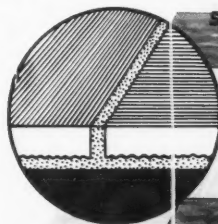
WHY RUNNYMEDE RUBBER IS THE IDEAL FLOORING FOR ALL PURPOSES



A large range of colours and designs for selection. • A unique surface with a permanent natural glaze. • Easily cleaned with soap and warm water. • A glossy but non-slip finish. • Manufactured and laid in rolls 6 ft. wide. • Cheaper to lay than other such flooring. • Absolutely waterproof. • Lies securely on the floor without stretching or buckling.

THE SECRET

Runnymede Rubber Flooring is composed of separate tiles permanently vulcanised together on a backsheet of specially prepared rubber. The diagram shows this unique method of jointing.



RUNNYMEDE

RUBBER

COMPANY
LIMITED

RUNNYMEDE RUBBER COMPANY LIMITED, 6, OLD BAILEY, LONDON, E.C.4.
Telephone: City 2471. Telegrams: Rubberflor

Trade News and Reviews

By Brian Grant

Earl's Court Exhibition

Rumour has it that in order that the new £1,250,000 exhibition building and entertainment centre at Earl's Court may be completed by the end of next year a high speed building programme is being put in hand immediately: a programme which, it is anticipated, will establish a new record for Great Britain. It is expected that about 2,000 men will be employed on the work by the end of the year. We are told that British materials will be used to the fullest extent, including 18,000 tons of cement, 10,000 tons of steel, and several hundred miles of copper wire for electric lighting and heating.

My recollections of the old exhibition are pleasant though definitely hazy. I can remember the red Indians, the bandstands, the flying boats and the giant water-chute. I can recall afternoons hectic with the pleasure of all the varied forms of joy-riding, and evenings spent very contentedly

Proposed building for new Exhibition Centre at Earl's Court. A composite photograph showing the general appearance of the completed building from the air, with the Empress Hall beyond it. The building will be of reinforced concrete, with external walls 80 ft. in height, and will contain 12 acres of floor space on two storeys.



SPECIFY THE "STUDIES IN HARMONY" WALLPAPERS

JOHN LINE & SONS LTD

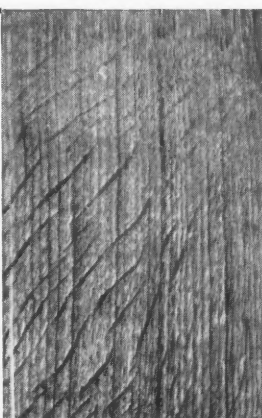
MAKERS OF THE "STUDIES IN HARMONY" WALLPAPERS AND PAINTS
213-216 TOTTENHAM COURT ROAD, LONDON, W.1



THE ARCHITECT'S DICTIONARY OF WOOD No 1

ENGLISH OAK (Quarter Sawn)

GENERAL PROPERTIES: *Colour.* Light yellow-brown to deep warm brown. *Figure.* Prominent silver grain when quarter sawn. *Workability.* Works fairly well, finishes to a good surface, glues well, holds nails and screws well. *Durability.* Heartwood is exceptionally so, not durable in contact with acids. *Seasoning.* Requires careful drying; rather intolerant of high initial heat when green. *Wt. per cu. ft.* About 40-50 lbs. air dry. *Strength.* Excellent. **SIZE AND AVAILABILITY.** Logs converted according to length and girth, varying from 1" to 6" thickness. **USES.** *Decorative.* Veneers, panelling, wainscoting, carving, furniture. *Constructional.* Beams, rafters, gates, doors, carriage framing, fencing, etc. **FINISHES.** Stains well, lends itself to fuming, lining and silver treatment.



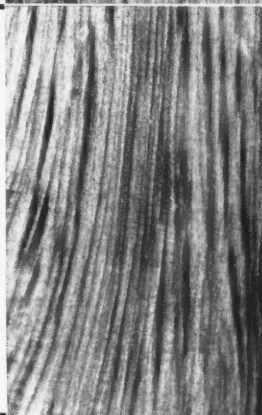
ENGLISH OAK (Plain Sawn)

GENERAL PROPERTIES: *Colour.* Light yellow-brown to deep warm brown. *Figure.* Plain-sawn oak shows no silver grain. *Workability.* Works fairly well, finishes to a good surface, glues well, holds nails and screws well. *Durability.* Heartwood is exceptionally so, not durable in contact with acids. *Seasoning.* Requires careful drying; rather intolerant of high initial heat when green. *Wt. per cu. ft.* About 40-50 lbs. air dry. *Strength.* Excellent. **SIZE AND AVAILABILITY.** Logs converted according to length and girth, varying from 1" to 6" thickness. **USES.** *Decorative.* Veneers, panelling, wainscoting, carving, furniture. *Constructional.* Beams, rafters, gates, doors, carriage framing, fencing, etc. **FINISHES.** Stains well, lends itself to fuming, lining and silver treatment.



ITALIAN WALNUT

GENERAL PROPERTIES: *Colour.* Brown with golden streaks, sometimes with black and purple markings. *Figure.* Ribbon, crotch and burr. *Workability.* Uniform texture, works easily, not brittle and has no tendency to split. *Durability.* Stands excellently to alternate wetting and drying. *Seasoning.* Requires time and shrinks during the process. *Wt. per cu. ft.* 40-48 lbs. *Strength.* Strong, tough and elastic. **SIZE AND AVAILABILITY.** Varies, according to the log. **USES.** *Decorative.* Veneers, panelling, furniture. Also used for rifle butts, but is too valuable for any other purposes. **FINISHES.** Natural, wax and French polished.

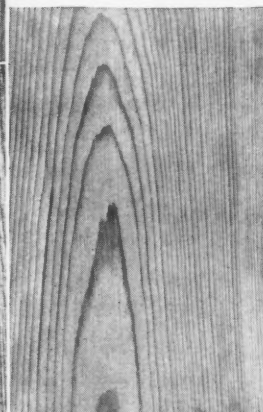


The Timber Development Association is a non-commercial organisation. It is equipped to provide technical information regarding the character, use, treatment, and durability of any type of wood. A special research section is devoted to experimental research work in connection with new uses for timber in every field of architectural and industrial activity. Enquiries should be addressed to The Manager, The Timber Development Association Limited, 69-73 Cannon Street, London, E.C.4. Telephone: Mansion House 7586

REDWOOD

Red Deal, Yellow Deal
(SCOTLAND—Red Pine)

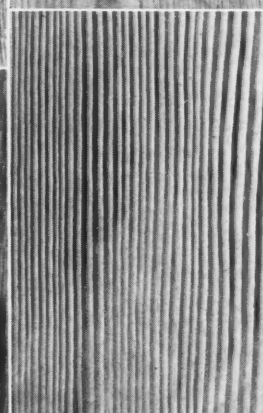
GENERAL PROPERTIES: *Colour.* Heartwood, pale reddish-brown; Sapwood, light yellowish-brown to straw coloured. *Figure.* Rarely figured. *Workability.* Works easily and cleanly with all tools. Takes nails and glues well. *Durability.* Heartwood very durable under cover, moderate when exposed, very durable when impregnated with preservative. *Seasoning.* Easily and well. *Wt. per cu. ft.* 25-45 lbs., average 32 lb. *Strength.* Excellent in proportion to its weight. **SIZE AND AVAILABILITY.** *Trees.* 100' height, 2-4' diameter. Obtainable in planks, deals, battens, scantlings, boards. **USES.** General joinery, window frames, doors, joists, rafters, flooring, paving blocks, panelling, plywood, telegraph poles, railway sleepers, piles, wharf construction, wagon flooring, pitwood. **FINISHES.** Stains, paints, varnishes and polishes well.



DOUGLAS FIR (Rift Sawn)

British Columbian Pine, Oregon Pine

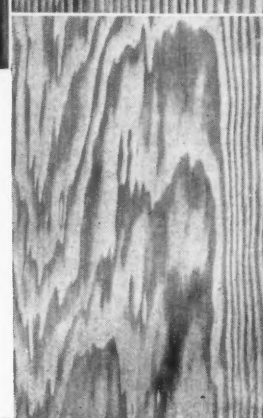
GENERAL PROPERTIES: *Colour.* Pink, toning to light reddish-brown. Rift sawing produces edge grain or straight grained timber. For flooring, Douglas Fir should always be rift sawn, or the grain will lift and the wood wear. *Figure.* Prominent. *Workability.* Comparatively well, machines well, usually requires sanding. *Durability.* Requires preservation for exposed work. *Seasoning.* Rapidly, kiln temperature should not be high. *Wt. per cu. ft.* 30-33 lbs. *Strength.* Strong. **SIZE AND AVAILABILITY.** Marketed from 1" boards to squared logs and spars. A wide variety of dimensions obtainable, often clear of defects. **USES.** Doors, panelling, plywood, furniture, interior fittings, flooring (edge grain), bridges, wharves and piling, masts and spars, sleepers, wood blocks, vats and tanks, etc. **FINISHES.** Stains, varnishes and polishes well. Does not take paint well as grain shows through.



DOUGLAS FIR (Flat Sawn)

British Columbian Pine, Oregon Pine

GENERAL PROPERTIES: *Colour.* Pink, toning down to light reddish-brown. *Figure.* When flat sawn or cut into veneer Douglas Fir has an ornamental value. *Workability.* Comparatively well, machines well, usually requires sanding. *Durability.* Requires preservation for exposed work. *Seasoning.* Rapidly, kiln temperature should not be high. *Wt. per cu. ft.* 30-33 lbs. *Strength.* Strong. **SIZE AND AVAILABILITY.** Marketed from 1" boards to squared logs and spars. A wide variety of dimensions obtainable, often clear of defects. **USES.** Doors, panelling, plywood, furniture, interior fittings, flooring (edge grain), bridges, wharves and piling, masts and spars, sleepers, wood blocks, vats and tanks, etc. **FINISHES.** Stains, varnishes and polishes well. Does not take paint well as grain shows through the paint.



ISSUED BY THE TIMBER DEVELOPMENT ASSOCIATION LIMITED

in the bosom of a gaily striped deck-chair whilst the military band boomed forth, with plenteous trombone accompaniment. *The Honeysuckle and the Bee*. "This architecture" was, in those days, no concern of mine. It was entertainment I wanted, and if in pursuit of it I ran my head up against a particularly ungainly piece of brickwork, it was the "bump" that hurt!

It is so simple to be "wise after the event." How one does enjoy being able to say, with a look of profound wisdom, "I told you so!" But, like many hundreds of others, I always believed that the Wembley exhibition was doomed to become a rather inglorious "white elephant." It was too large, too ambitious to be able permanently to pay its own way: the site was not sufficiently central. But with Earl's Court it is different; so far as one can prophesy in these days of alarming uncertainty, the prospects would appear to be bright. Taking them at their brightest, it may well become a most important centre—a venue for exhibitions of national and international appeal.

It seems a pity that so notable a venture was not made the subject of a competition. Unnecessary, surely, to have gone outside the country in search of architectural talent. We have, among our younger architects, a number of men ideally

equipped to tackle a job of this character. Since it is predicted that the main exhibition building may house such events as the British Industries Fair and the British Motor Show, methinks that the organizers might well have been wholly British in their selection of the architects.

A New Form of Plywood Panelling

New materials may come and go, but wood is always with us. The interior decorator, be he unutterably modern or incalculably traditional, has always found inspiration in the use of fine timber. The latter uses it in lumps, the former in slices.

I have before me a number of samples of a new material known as Forssman Wood—it is plywood inasmuch as it consists of thin veneers, but in manufacture it differs from the usual type of plywood.

The manufacturers send me the following notes outlining in brief the manufacturing processes involved in the production of Forssman Wood.

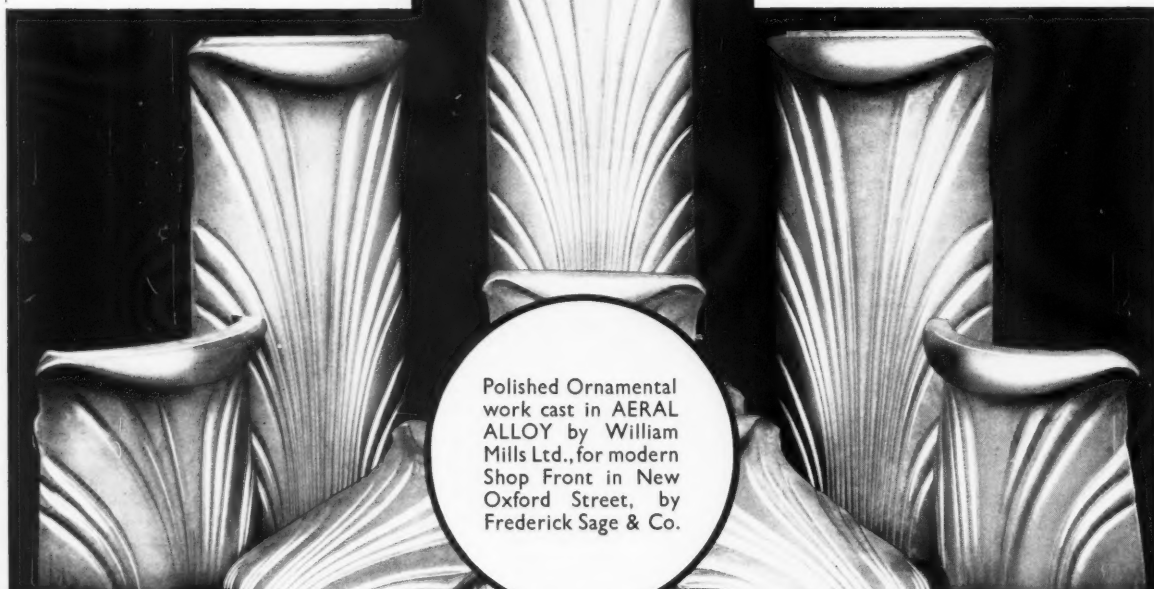


An example of Forssman wood panelling. The chequer-board effect is accentuated by crossing the grain of each alternate square.

"It is a well-known fact that the natural tendency of wood to shrink, swell, and warp is minimized to some extent but not entirely neutralized by the cross-graining of the plies. In the past great efforts have been made to produce a wood that would behave as if it were entirely 'dead'."

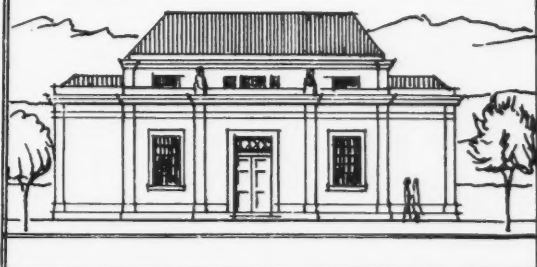
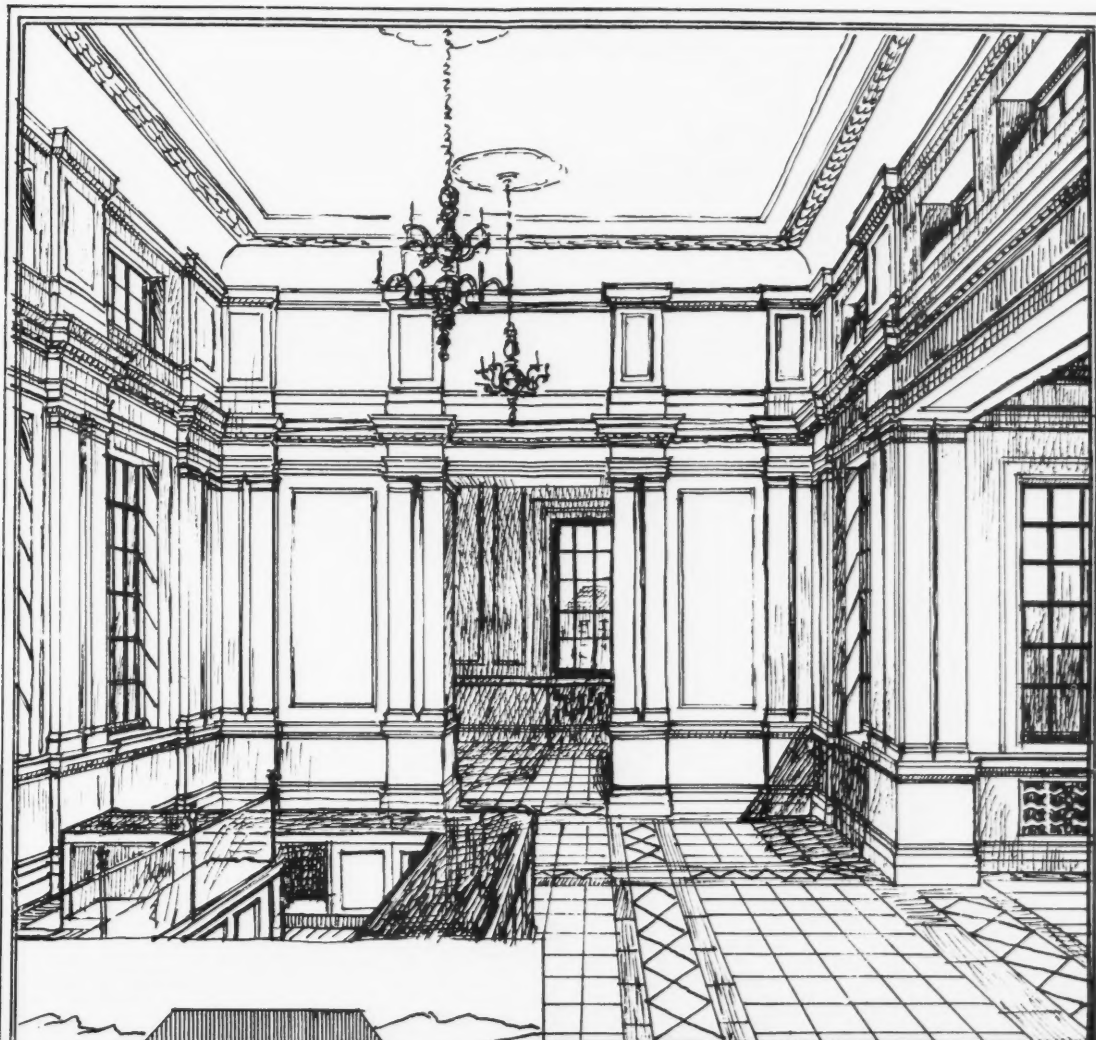
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FOR MODERN SHOP FRONT



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D.D.268

"It was found that the factor responsible for the tendency of wood to warp was the expansion of the living matter in the cells. In Forssman Wood these substances have been eliminated and replaced entirely by synthetic resins. To do this a special machine was designed capable of cutting timber into veneers of such a thinness as to ensure that the walls of every cell were broken down. In this way sheets of wood as thin as paper were eventually obtained. Veneers in thicknesses of only hundredths of an inch were cut. By impregnating these thin sheets under pressure the living matter was completely driven out so that the plywood boards built up of such veneers were absolutely dead.

"Moreover, it was found that the synthetic resinous material bound the cells together and imparted unusual strength to the finished cross-grained plywood. Although the thinnest commercially produced three-ply Forssman Wood has the thickness of less than one-fortieth of an inch, it is tough and strong.

"It can be moulded readily under heat and pressure . . . and, since the development of a simple process of mounting Forssman Wood on an ordinary wood base, it has become a material of considerable interest for interior decoration. A very comprehensive range of rare and beautiful woods is available at a price which allows the erection of complete panellings at approximately 1s. 6d. a foot superficial area covered. [The present selection to choose from includes: beech, mountain



A night view of the Rochampton Swimming Pool.

maple, cherry, elm, ash, bird's eye maple, African mahogany, African cedar, limbo, black walnut, okume (gaboon) and avodire (white cedar).] The raw panels cost about 50s. to 70s. per 100 square feet.

"The easiest and for ordinary purposes most effective method of operation for mounting is to line the area to be panelled with a cheap unsanded $\frac{3}{16}$ in. plywood base (6s. to 10s. per 100 square feet) by plugging or nailing plywood sheets of suitable size to the wall. Using a special cement powder provided by the manufacturers the Forssman Wood panels, after soaking in water, are ironed on to this backing with an electric flat iron!

"The Forssman Wood sheets used for panelling are specially made for the purpose in three and four plies in a standard thickness of $\frac{1}{8}$ th of an inch. They are not affected by heat or moisture and there is no danger of the sheets blistering or cracking."

If you would like to obtain samples and more detailed particulars, write to F. W. Meyer, Roxburghe House, 273, Regent Street, W.1.

T.D.A.—Timber House Competition

Announcements have appeared in most of the architectural papers giving details of a competition for timber houses organized by the Timber Development Association. The competition is divided into two sections:—

1. Designs to be submitted for a timber house suitable for a small family. (Total cost to be £800.)

2. Designs to be submitted for a week-end timber cottage. (Total cost to be £350.)



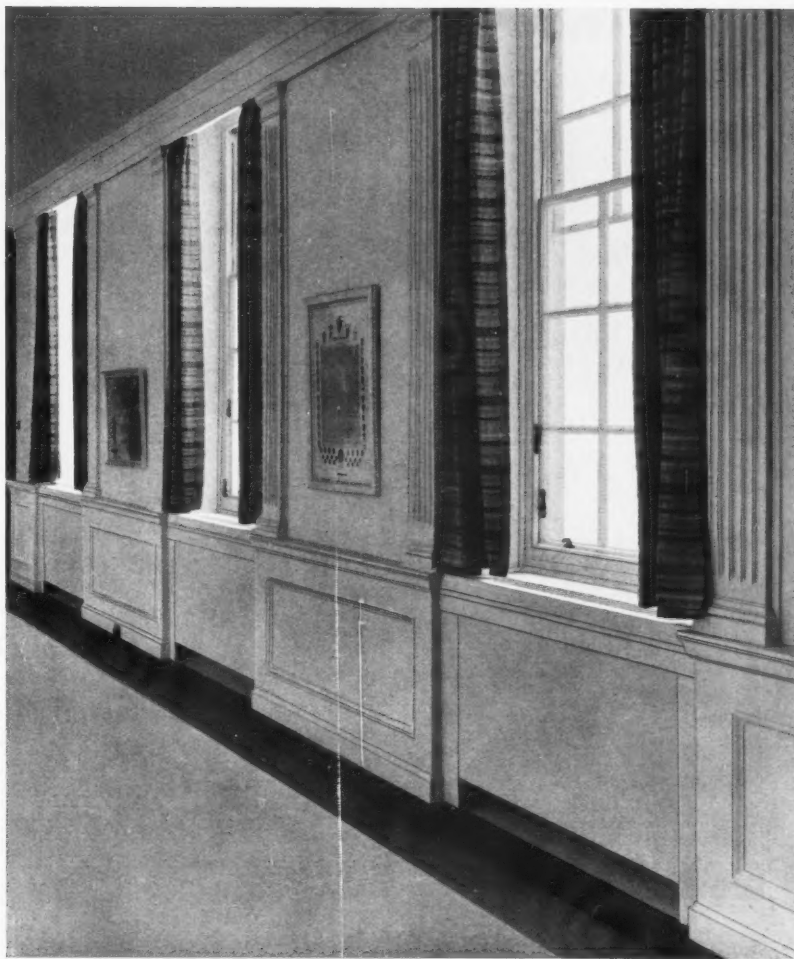
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IDEAL RAYRAD THE RADIANT RADIATOR

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Public Buildings,
Schools,
Institutions, etc.

NEW GUILDHALL, KINGSTON-on-THAMES

Architect : Mr. Maurice E. Webb, F.R.I.B.A. (Sir Aston Webb & Son)

The No. 24 Ideal Rayrad used in this building presents the same flat front as the other types, but also has considerable heating surface at the back which is free to transmit heat by convection, the radiation and convection being so balanced as to give a most satisfactory heating effect. It can be fitted in window recess as above or in an enclosure.

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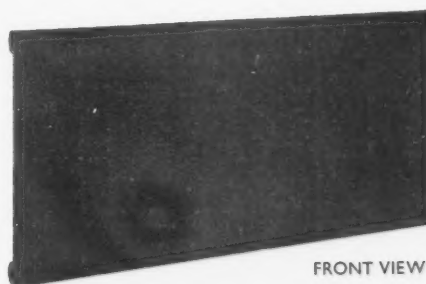
LONDON

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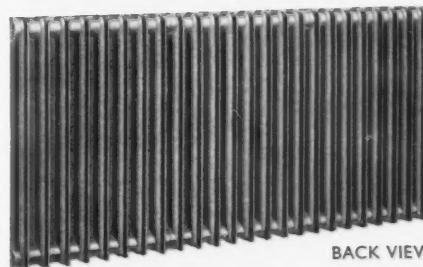
BIRMINGHAM

-

HULL



FRONT VIEW



BACK VIEW

The competition is open to any qualified architect or architectural student of British nationality and competitors may enter for one or both sections. In each section there will be the following awards:— 1st premium, £100; 2nd premium, £30; 3rd premium, £25.

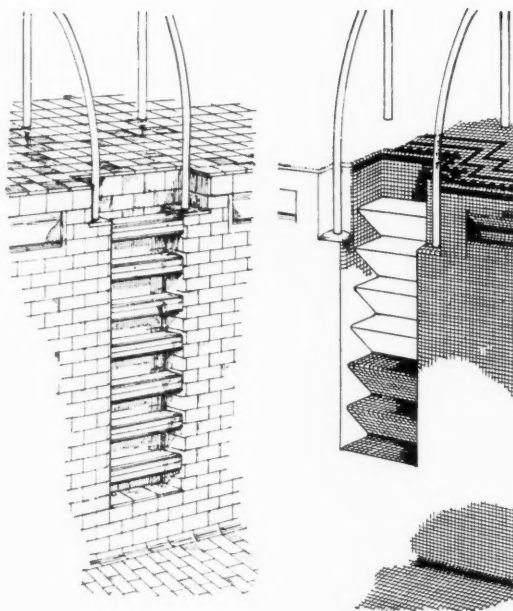
Robert Atkinson, G. Grey Wornum and E. Maxwell Fry have been appointed assessors.

Application for full particulars should be made to the Manager of the T.D.A., at 69, Cannon Street, London, E.C.4.

It is important to note the closing date—finished drawings are to be sent in by Monday, October 28, 1935.

Swimming Pools

Only a few years ago bathing was a pastime restricted to the two or three weeks of the holidays by the "sad sea waves," or the sport of a very few ardent enthusiasts who went to their local baths for the purpose of serious swimming. How very different it is today. Up and down the country, north, south, east and west, swimming pools are springing up equipped with the most up-to-date types of filtration plants, diving boards, chutes and with ample space for sun worship and games. To say that they are popular is an understatement of fact. Take a peep at the Roehampton pool any blue-skied evening when the temperature is high up



in the 70's. Verily, swimmers are legion.

Reproduced on this page are two different types of built-in swimming-pool ladder. That on the left is an improved form of the older type rung ladder executed in glazed faience; the other, in mosaic finish, has been specially designed by Oscar A. Bayne, A.R.I.B.A., for Messrs. Richards Tiles, Ltd. This latter presents an excellent and workmanlike appearance and although it encroaches but slightly on the surround it is very easy of ascent. The steps are comfortable, the treads are slip-proof and there is no possibility of a foot being trapped or an ankle sprained—always a danger with the rung type.

Both illustrations are taken from "Swimming Pool Notes," an informative technical brochure on pool construction issued recently by Richards Tiles, Ltd. Application for copies should be made to the Company's head office at Tunstall, Stoke-on-Trent.



House at Nast Hyde, Hatfield. Architect: F. R. S. Yorke, Esq., A.R.I.B.A.

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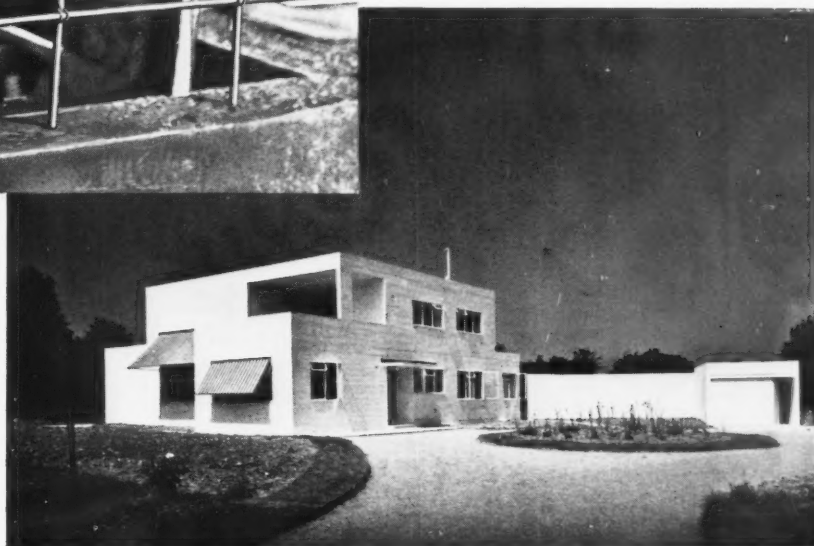
More and more ferro-concrete construction is being based upon the "Stribar" service in reinforcement bars.

The "Stribar" service is exceptionally convenient for contractors—bars can be supplied cut, hooked and bent, bundled and marked and delivered to site.

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A.R.I.B.A.

Contractor :
Walter Taylor
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The construction of this house at Nast Hyde, near Hatfield, Hertfordshire, is of 4 inch and 5 inch reinforced concrete walls carrying reinforced concrete floor and roof slabs—an example of modern methods applied to modern design for living.

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Through the Letter Box

Steel-frame "Flexibility"

Two brochures reach me from The British Steelwork Association. One, *Steel in Building*, is based on an address read before the Architectural Association by Mr. C. J. Kavanagh and outlines the present-day technique of steel construction with particular application to building. The second deals specifically with the financial aspect of modern building—the problem of obsolescence arising from inflexibility of construction; obsolescence which limits the earning life of a building by factors which cannot be anticipated at the time of construction.

Adaptability is of fundamental importance to the financier if a building is to retain throughout its life a good leasing value, and premises which fail to provide in their initial design a means of adjustment to changing requirements are, from a business point of view, inadequate and unsound. How many architects have, during the past ten years, had their ingenuity taxed to the utmost on works of reconstruction and conversion? This brochure has been published to show how adaptability and flexibility are provided by modern steel frame construction.

"Copper Data"

From the Copper Development Association I receive *Copper Data*—a small handbook filled with information of a technical nature. This is one of a series of notebooks which the C.D.A. are issuing for the use of engineers and architects; its contents include sections dealing with the "Properties of Copper," the "Treatment and Working of Copper" and "Commercial grades and applications."

Aluminium Structures

"Structures in Aluminium" is the title of an illustrated reprint of a paper read before the Scottish Branch of the Institution of Structural Engineers by Edgar T. Panton, B.Sc., M.I.E.E. In it he examines the properties of aluminium alloys and surveys their uses in structural design. Copies can be had from the British Aluminium Company, Adelaide House, London, E.C.4.

The Buildings Illustrated

The Palestine Archaeological Museum.

Architect: Austen St. B. Harrison.

The general contractors were Messrs. E. di A. De Ferro & Co., Cairo and Jerusalem. Among the craftsmen and sub-contractors were the following: F. Sage & Co., Ltd. (bronze doors and bronze showcases), Osler and Faraday, Ltd. (electric light fittings), Wieland & Co., Jaffa (terrazzo work and cement tiling), Horace W. Cullum & Co., Ltd. (cork tiles), D. Chanessian, Jerusalem

(ornamental tiling), Carl Zeiss, Jena (optical apparatus), Michael Nairn & Co., Ltd. (linoleum), Shanks & Co., Ltd. (sanitary fittings), May Acoustics, Ltd. (acoustic plaster), Henry Hope and Sons, Ltd. (bronze windows), Roneo, Ltd. (steel fittings), Herbert Morris, Ltd. (electric lift), Mather and Platt, Ltd. (fire extinguishers and rolling shutters), Heal and Sons, Ltd. (reading-room furniture and seats for exhibition rooms), Venesta, Ltd. (flush doors and plywood panelling), J. Avery & Co. (curtains

New House at Great Nast Hyde Hertfordshire

Architect:

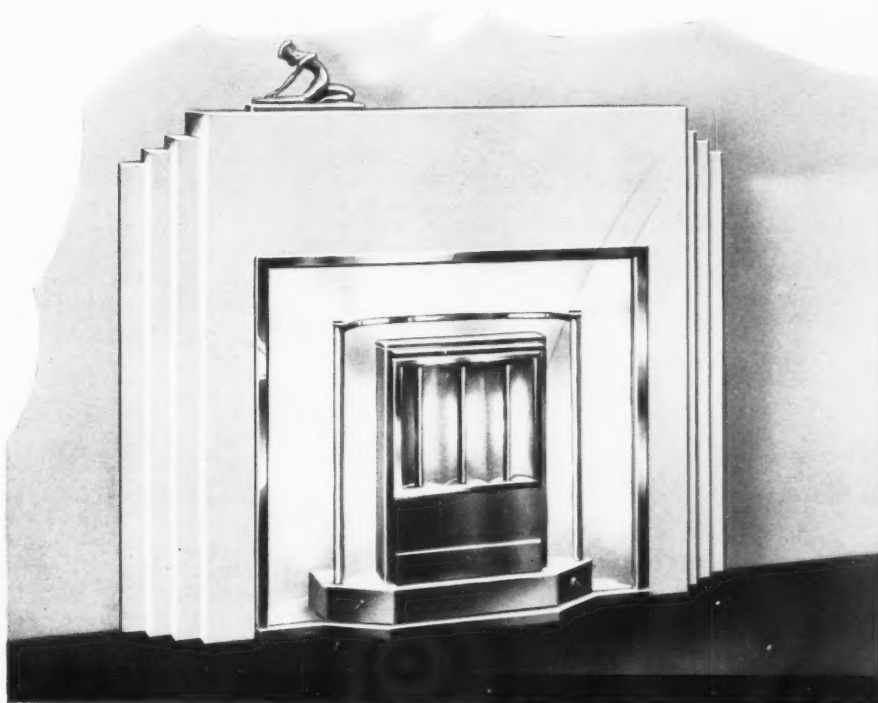
F. R. S. Yorke, Esq., A.R.I.B.A.

- The purpose-made built-in fittings installed in the above house were manufactured by

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The Haloberry shown above gives a truly unique and amazing effect; nothing like it has ever been seen before.

In the foreground is a highly efficient radiant heater, behind which are two semi-elliptical illuminated screens. Either or both of these screens may be employed—in winter to give an impression of heat, and in summer to create a feeling of coolness.

But no words nor pictures can adequately describe the Haloberry. Architects are specially invited to visit Touchbutton House, where this and other recent developments in electrical heating will gladly be demonstrated.

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The Buildings Illustrated [Continued]

and blinds), Gent & Co., Ltd. (electric clocks), Carron Co., Ltd. (electric tubular heaters), James Gibbons, Ltd. (locks and bronze door fittings), Birmingham Guild, Ltd. (bronze notice frames), P. C. Henderson, Ltd. (sliding door gear).

House at Nast Hyde, Hatfield.

Architect: F. R. S. Yorke.

The general contractors were Messrs. Walter Taylor Builders, Ltd. Among the craftsmen and sub-contractors were the following: Merchant Trading Co., Ltd. (shutters and insulation), Masonite, Ltd. (shutters), Sika-François, Ltd. (dampcourses, waterproofing materials), G. R. Speaker & Co., Ltd. (concrete blocks, partitions), Cement Marketing Co., Ltd. (reinforced concrete), United Strip and Bar Mills (steel reinforcement), Mono Concrete Co., Ltd. (artificial stone; concrete paving), Frazzi, Ltd. (special roofings), Vitrea Drawn Sheet Glass Co., Ltd. (glass), James Latham, Ltd. (wood flooring), Cellulin Flooring Co. (patent flooring), Chas. P. Kinnell & Co., Ltd. (central heating), General Electric Co., Ltd. (electric stoves), Crane, Ltd. (radiators), Troughton and Young, Ltd. (electric light fittings), Adamsez, Ltd. (sanitary fittings), India Rubber, Gutta Percha and Telegraph

Works Co., Ltd. (rubber stair treads), Dryad Metal Works, Ltd. (door furniture), Williams and Williams, Ltd. (casements), Lensecrete, Ltd. (reinforced concrete and glass window), Venesta, Ltd. (doors), James Adams and Son, Ltd. (door springs), Joseph Avery & Co. (sunblinds), Joseph Sankey & Sons, Ltd. (pressed steel door frames), Light Steelwork, Ltd. (stair balustrade), Easiwork, Ltd. (kitchen equipment), Cork Insulation Co., Ltd. (cork tiling in bathroom), Nobel Chemical Finishes, Ltd. (paint), A. R. Morse & Co., Ltd. (distemper), Contemporary Woodwork (furniture and built-in fittings), O'Brien Thomas & Co., Ltd. (garage fittings), Synchronome Co., Ltd. (clocks), Electrolux, Ltd. (refrigerator).

Offices of the "Italian Lines," 14 Lower Regent Street, London.

Architects: Michael Rachlis, G. Pulitzer Finali and George Manner.

The general contractors were Messrs. Trollope and Sons, Ltd., who were also responsible for stonework, electric wiring and light fixtures, joinery, furniture and office fittings. Among the craftsmen and sub-contractors were: J. Newton and Sons, Ltd. (glass), Troughton and Young (electric light fix-

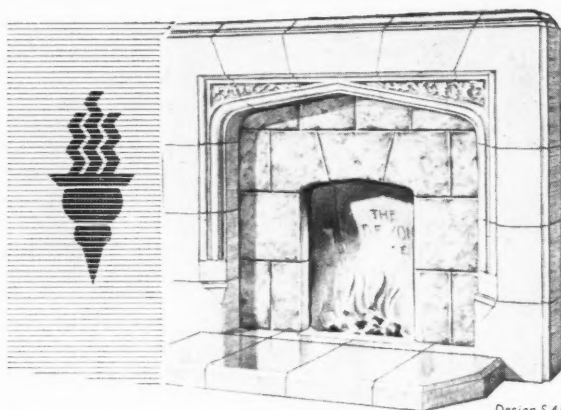
tures), Haskins Rolling Shutters (folding gates), Marshall & Co. (plaster), G. Johnson Bros. (metalwork), Fenning & Co., Ltd. (marble), A. Sanderson and Sons, Ltd. (wallpapers), Connolly Bros. (Vaumol leather for upholstery).

Group of Shops, The Parade, Park Gate, Cheshire.

Architect: Joseph S. Allen.

The general contractors were Messrs. William Fleming & Co., of Neston, Cheshire. Among the craftsmen and sub-contractors were the following: Expanded Metal Co., Ltd. (reinforced concrete in roof and balcony front), Hooton Brickworks, Ltd., Cheshire (bricks), Liverpool Artificial Stone Co. (artificial stone), Redpath Brown & Co., Ltd. (structural steel), Turners Asbestos Co. (patent "Poilite" flooring), Rowe Brothers, Liverpool (grates and sanitary fittings), J. Hunter & Co., Liverpool (electric wiring), J. Hunter & Co. and Troughton and Young (electric light fixtures, Korkoid Decorative Floors (stair-treads), Quiggin Brothers (door furniture), William E. Watson (casements and shop windows), Cement Marketing Co., Ltd. ("Cullamix" finish to cement front), Pel, Ltd., (steel nesting chairs), W. Burdon, Liverpool (stainless steel lettering on shops).

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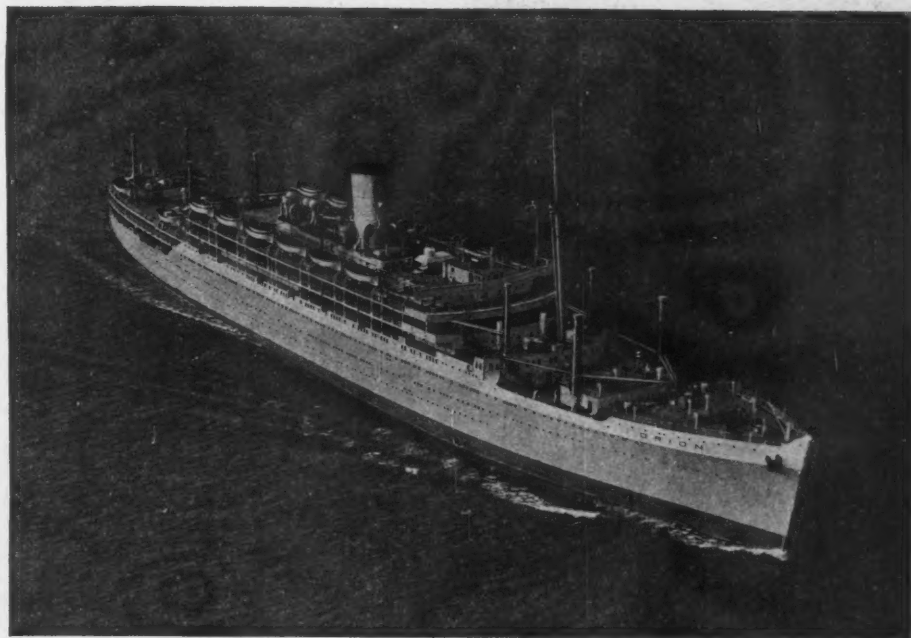
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THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



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Vol. LXXVIII

October 1935

No. 467

Through the Letter Box

Steel-frame "Flexibility"

Two brochures reach me from The British Steelwork Association. One, *Steel in Building*, is based on an address read before the Architectural Association by Mr. C. J. Kavanagh and outlines the present-day technique of steel construction with particular application to building. The second deals specifically with the financial aspect of modern building—the problem of obsolescence arising from inflexibility of construction; obsolescence which limits the earning life of a building by factors which cannot be anticipated at the time of construction.

Adaptability is of fundamental importance to the financier if a building is to retain throughout its life a good leasing value, and premises which fail to provide in their initial design a means of adjustment to changing requirements are, from a business point of view, inadequate and unsound. How many architects have, during the past ten years, had their ingenuity taxed to the utmost on works of reconstruction and conversion? This brochure has been published to show how adaptability and flexibility are provided by modern steel frame construction.

"Copper Data"

From the Copper Development Association I receive *Copper Data*—a small handbook filled with information of a technical nature. This is one of a series of notebooks which the C.D.A. are issuing for the use of engineers and architects; its contents include sections dealing with the "Properties of Copper," the "Treatment and Working of Copper" and "Commercial grades and applications."

Aluminium Structures

"Structures in Aluminium" is the title of an illustrated reprint of a paper read before the Scottish Branch of the Institution of Structural Engineers by Edgar T. Painton, B.Sc., M.I.E.E. In it he examines the properties of aluminium alloys and surveys their uses in structural design. Copies can be had from the British Aluminium Company, Adelaide House, London, E.C.4.

The Buildings Illustrated

The Palestine Archaeological Museum.

Architect: Austen St. B. Harrison.

The general contractors were Messrs. E. di A. De Farro & Co., Cairo and Jerusalem. Among the craftsmen and sub-contractors were the following: F. Sage & Co., Ltd. (bronze doors and bronze showcases), Osler and Faraday, Ltd. (electric light fittings), Wieland & Co., Jaffa (terrazzo work and cement tiling), Horace W. Cullum & Co., Ltd. (cork tiles), D. Chanessian, Jerusalem

(ornamental tiling), Carl Zeiss, Jena (optical apparatus), Michael Nairn & Co., Ltd. (linoleum), Shanks & Co., Ltd. (sanitary fittings), May Acoustics, Ltd. (acoustic plaster), Henry Hope and Sons, Ltd. (bronze windows), Roneo, Ltd. (steel fittings), Herbert Morris, Ltd. (electric lift), Mather and Platt, Ltd. (fire extinguishers and rolling shutters), Heal and Sons, Ltd. (reading-room furniture and seats for exhibition rooms), Venesta, Ltd. (flush doors and plywood panelling), J. Avery & Co. (curtains

New House at Great Nast Hyde Hertfordshire

Architect:

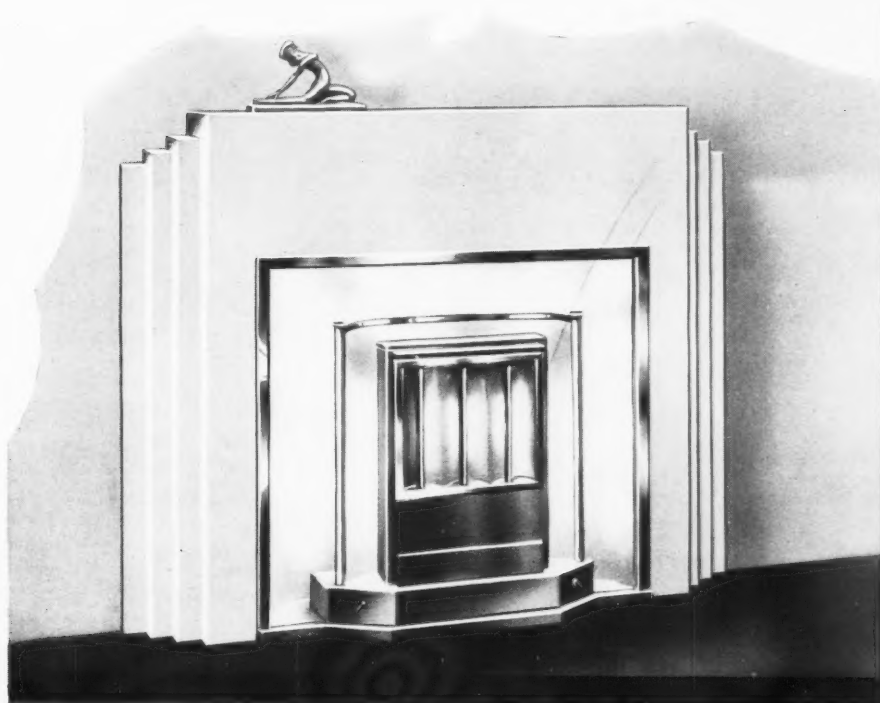
F. R. S. Yorke, Esq., A.R.I.B.A.

- The purpose-made built-in fittings installed in the above house were manufactured by

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The Buildings Illustrated [Continued]

and blinds), Gent & Co., Ltd. (electric clocks), Carron Co., Ltd. (electric tubular heaters), James Gibbons, Ltd. (locks and bronze door fittings), Birmingham Guild, Ltd. (bronze notice frames), P. C. Henderson, Ltd. (sliding door gear).

House at Nast Hyde, Hatfield.

Architect: F. R. S. Yorke.

The general contractors were Messrs. Walter Taylor Builders, Ltd. Among the craftsmen and sub-contractors were the following: Merchant Trading Co., Ltd. (shutters and insulation), Masonite, Ltd. (shutters), Sika-François, Ltd. (dampcourses, waterproofing materials), G. R. Speaker & Co., Ltd. (concrete blocks, partitions), Cement Marketing Co., Ltd. (reinforced concrete), United Strip and Bar Mills (steel reinforcement), Mono Concrete Co., Ltd. (artificial stone: concrete paving), Frazzi, Ltd. (special roofings), Vitrea Drawn Sheet Glass Co., Ltd. (glass), James Latham, Ltd. (wood flooring), Cellulin Flooring Co. (patent flooring), Chas. P. Kinnell & Co., Ltd. (central heating), General Electric Co., Ltd. (electric stoves), Crane, Ltd. (radiators), Troughton and Young, Ltd. (electric light fittings), Adamsez, Ltd. (sanitary fittings), India Rubber, Gutta Percha and Telegraph

Works Co., Ltd. (rubber stair treads), Dryad Metal Works, Ltd. (door furniture), Williams and Williams, Ltd. (casements), Lenscrete, Ltd. (reinforced concrete and glass window), Venesta, Ltd. (doors), James Adams and Son, Ltd. (door springs), Joseph Avery & Co. (sunblinds), Joseph Sankey & Sons, Ltd. (pressed steel door frames), Light Steelwork, Ltd. (stair balustrade), Easiwork, Ltd. (kitchen equipment), Cork Insulation Co., Ltd. (cork tiling in bathroom), Nobel Chemical Finishes, Ltd. (paint), A. R. Morse & Co., Ltd. (distemper), Contemporary Woodwork (furniture and built-in fittings), O'Brien Thomas & Co., Ltd. (garage fittings), Synchronome Co., Ltd. (clocks), Electrolux, Ltd. (refrigerator).

Offices of the "Italian Lines," 14 Lower Regent Street, London.

Architects: Michael Rachlis, G. Pulitzer Finali and George Manner.

The general contractors were Messrs. Trollope and Sons, Ltd., who were also responsible for stonework, electric wiring and light fixtures, joinery, furniture and office fittings. Among the craftsmen and sub-contractors were: J. Newton and Sons, Ltd. (glass), Troughton and Young (electric light fix-

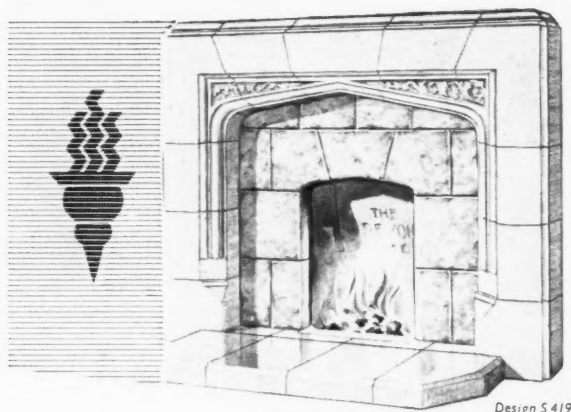
tures), Haskins Rolling Shutters (folding gates), Marshall & Co. (plaster), G. Johnson Bros. (metalwork), Fenning & Co., Ltd. (marble), A. Sanderson and Sons, Ltd. (wallpapers), Connolly Bros. (Vaumol leather for upholstery).

Group of Shops, The Parade, Park Gate, Cheshire.

Architect: Joseph S. Allen.

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