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June 1938

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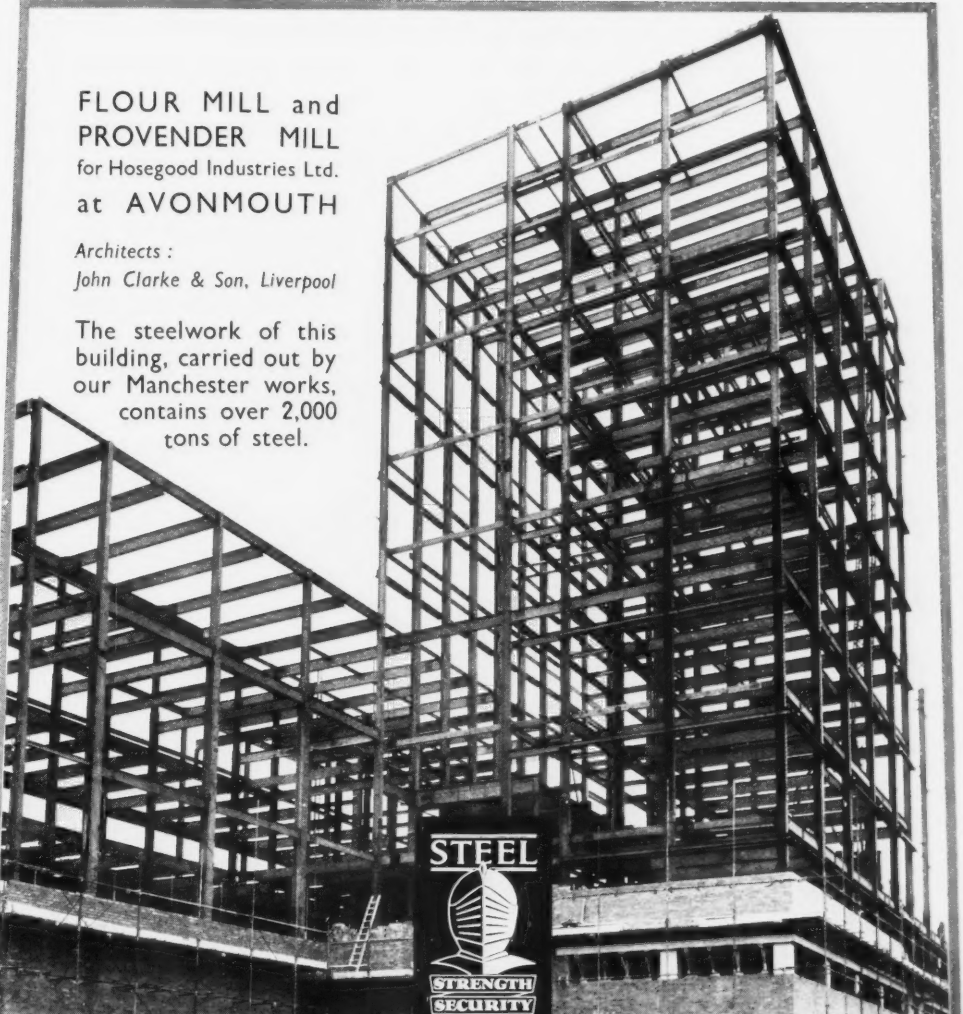
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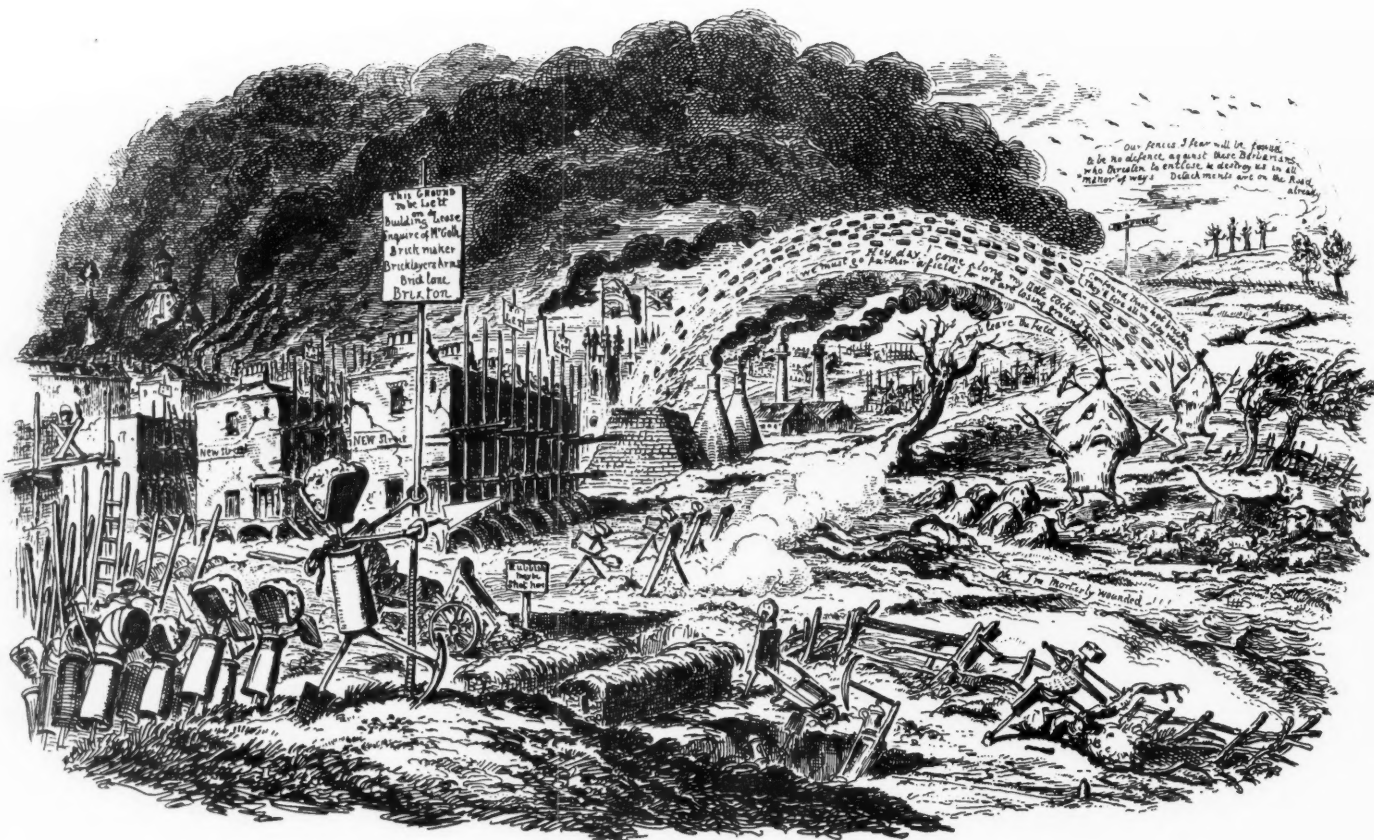
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LONDON going out of Town — or — The March of Bricks & mortar.' —

Ribbon development is often regarded as being an essentially modern development; the product of the arterial road and the internal combustion engine. In actual fact it was already a noticeable reality a hundred years ago; so noticeable that in 1829 George Cruickshank published in his "Scraps and Sketches" the eloquent comment on contemporary suburban architecture which is reproduced above. The form of building development which he caricatures can still be seen in London's inner suburbs, particularly along the roads leading out to the South, of which Wandsworth Road and Brixton Road are perhaps the best-preserved examples. Along these "arterial roads" of the early nineteenth century, with their new macademized surfaces enabling services of stage coaches, even of steam carriages, to run to accurately scheduled times, there spread that curious miscellany of buildings which represents the last phase of the Georgian

tradition and the beginning of the Victorian "styles." Here scraps of brick blocks and stucco terraces jostle Gothic villas (notice the reference to "Mr. Goth, Brickmaker" in Cruickshank's drawing), and houses with porticos in the new Greek Revival style—the first products of the disintegrating process which has culminated in the familiar roadside development of today. The fact that today we admire these buildings individually for what still remains in them of the architectural quality of the eighteenth century should not be allowed to blind us to the tendencies which they represent. Where a hundred years before the "March of Bricks and Mortar" had left behind it the noble squares and terraces of Georgian London this new sally into the countryside left only a litter of unplanned buildings, many of them admirable as individual designs but devoid of all architectural quality as a whole.

A NEW PLAN FOR AMSTERDAM

By Arthur Korn

THE new town plan for Amsterdam which has been officially approved is of far more than local importance. Its adoption is the first instance of a capital city committing itself to a definite plan for its future worked out in detail on the basis of scientific preliminary research work. The only previous example is New York which has established, through its Regional Planning Scheme, at least an idea of how it is going to develop. But Amsterdam, by assuming an actual figure for its maximum future population, has been enabled to make even more definite plans, though of course it still remains to be seen whether this figure does not have to be adjusted in the future.

It is also noteworthy that the person in final control of the plan is one of the leading Dutch exponents of the modern movement in architecture, Van Eesteren, who holds the post of chief architect to the Amsterdam City Development Department. Van Eesteren is also president of C.I.A.M. (*Congrès Internationaux d'Architecture Moderne*), the international body of which the MARS Group is the English unit.

For us in this country the new plan for Amsterdam is an encouraging precedent, because, in conceiving the plan, Amsterdam was faced with many of the same problems with which London would be faced in attempting the same thing. There is now little disagreement with the principle that London ought to have a comprehensive plan: there is only the scepticism that comes through taking into account legislative difficulties that hinder general planning in London today. The complete success of Amsterdam's planning enterprise and the ease with which similar difficulties were overcome, provides the answer to these objections.

A study of the problem showed that the work would have to be organized under four general headings; administration, finance, industry and harbour work, with the three general needs of the population, housing, provision for leisure and transport, and this had to be done in terms of private business enterprise and private ownership of land, just as it would have to be done in London today.

Two essential factors provide the key to Amsterdam's planning organization. The first is the establishment of the City Development Department which is responsible for both planning research and planning administration, the result of many years preparatory organization. This Department is part of the larger Public Works Service which also contains departments for Estate Administration, Building and Parks and Horticulture, as well as technical sections concerned with Bridge Building, Road Making, Harbour Work, Sewage Disposal, and Water Supply, etc. The second factor is the decision, now officially confirmed by the Government, to plan with a view towards a city limited in area and population and concentrated in form. This decision was the outcome of early research and of determination that

A NEW PLAN FOR AMSTERDAM

Preparation of the General Plan

THE beginning of the enterprise was the passing of the Dutch Housing Act of 1901, which ordered all Councils to regulate future development by a plan. The Amsterdam Council was, of course, included. But the first plans only dealt with certain portions of the city and were so-called "partial plans." For instance, designs were prepared for the Indische Buurt, the opposite bank of the river Y, the Transvaal Buurt, and a plan made by Berlage for Amsterdam south. Through the execution of these plans round the existing town, a circle of great new districts developed within a few years, which greatly affected the general appearance of the whole city.

But the irresistible and rapid development of the city caused it to spread beyond its boundaries, and it was only after long and complicated discussions that the much needed liberty of action was secured by the great annexation of 1921.

Here the importance may be mentioned of having a general town planning scheme as a basis for any partial one, though this essential principle has only been accepted after prolonged and difficult experiments. Not until the passing of the last Housing Act in 1931 did it become a fundamental part of the Amsterdam town planning scheme.

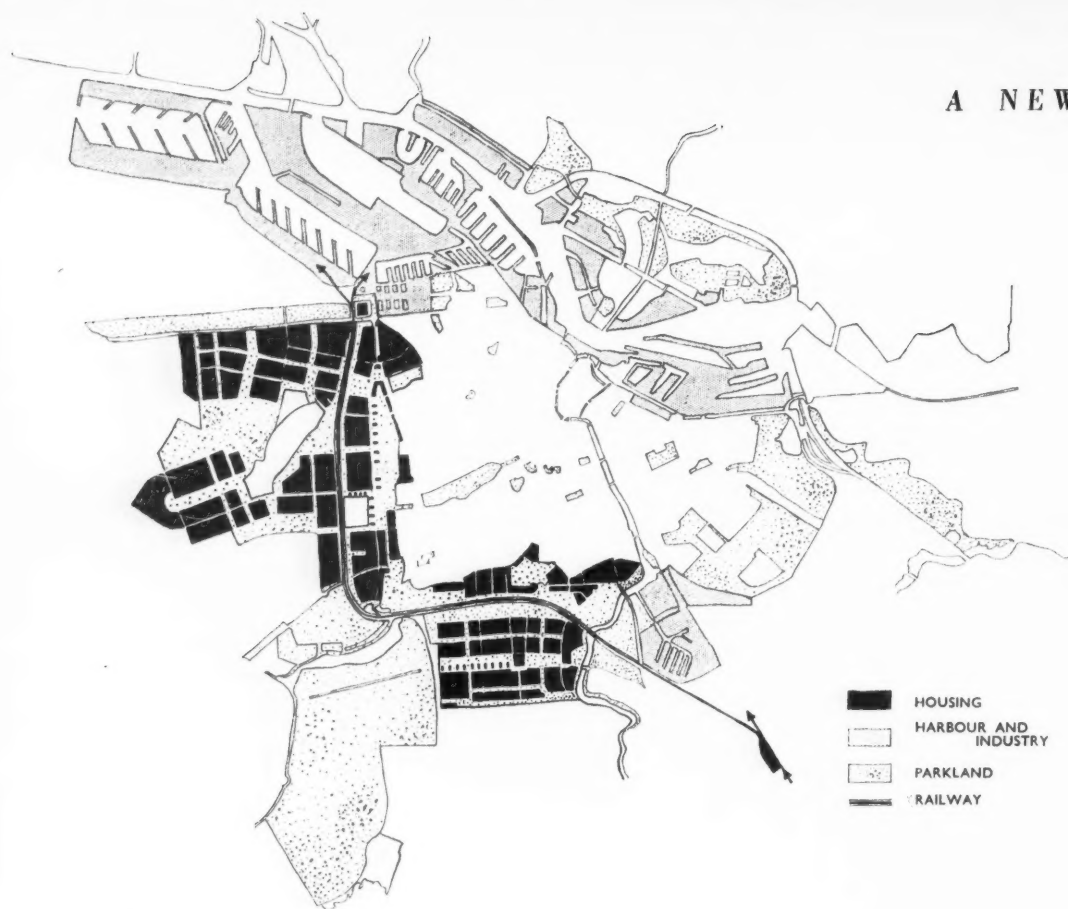
The modern planning of the city, as described in these pages, is obviously the product of historical development. But the schedule of work which led to the establishment of the new plan was a unique process, and it is very interesting indeed to observe this machinery, extraordinary of its kind, and perhaps without precedent in the world, in process of achieving its results.

Town planning had already become a very specialized subject, with its own principles and problems, for which reason the councils wished to establish a new kind of machinery. But there was a strong divergence of opinion as to how it should be carried out, and a definite conclusion was not reached for many years. In the meantime the growing city retained its own officials and was faced with more and more difficult problems. Take, for instance, the small villages related to the mother city, the result of the new annexation of 1921. They each had their own plans, without any contact with the centre, and were now faced with the necessity of making new plans. But the landowners and building societies still retained their rights under the former plans, and these resulted in any number of difficulties and were a serious obstacle. The grave housing shortage, the highways and byways, the question of rail- and waterways were among the many problems which had to be settled without delay, but this could not be achieved until the various bodies had been consulted; and then only after long and specialized studies.

Nevertheless, in January 1926 an abstract scheme for greater Amsterdam was drawn up by the Director of Public Works and put before the Council.

Establishment of the Office for Town Development and Expansion

This abstract scheme, which may be regarded as being the first attempt at general



The New Amsterdam. The plan shows the new harbour in the west, the two new concentrated housing areas in the west and south near the harbour, with its surrounding industry, the second industrial area in the south-east, and the city. Skyscrapers are provided on special sites, and all the blocks are situated in parkland. A new park (as large as Richmond Park) has already been laid out between the two residential districts.

Amsterdam should avoid the fate of Berlin, Paris, New York and particularly London, which were allowed to become too diffuse as well as being unplanned. The type of concentrated planning adopted is intended to have the advantages of the garden city, its spaciousness, etc., but to avoid its practical and economic disadvantages, including transport difficulties and social isolation.

The research that the City Development Department has done has now been publicly presented in a number of reports, which are fully documented and illustrated. The plans and perspectives that accompany this article are reproduced from these reports.

Two volumes outline the general plan and the process of research on which it is based, including an analysis of the historical development of Amsterdam and its relationship in terms of regional planning with north and south Holland, and the author's own analysis of the elements of city planning and his arguments in favour of the concentrated city. These volumes document the detailed research work, largely the work of special commissions appointed to inquire into such matters as harbour planning, industries, land reserves, housing problems, water supply and cemeteries. Two more volumes contain the great park plan and include the details of the proposed new park which was planned after careful study of the London parks and is actually as large in area as Richmond Park. Another volume illustrates in detail the plan for one section of the area scheduled for building, the first of these sections to be developed. Finally there are a series of volumes dealing with questions of population, industry, circulation, etc.

development was, naturally, of great importance, but it brought forth, as it was bound to do, severe criticism from numerous directions. And it was this criticism that set the wheels in motion by demonstrating the need for greater research and consideration; in particular, it was made clear that the economic and social data which form the basis of every town-planning scheme should be examined by a special organization, capable of carrying out such an examination efficiently. Finally a solution was reached which enabled the Mayor to form a new department, the Office for Town Development and Expansion—a sub-department of the Service and Public Works Department—whose task it was to assist in the preparation of the scheme and to deal with research into economic, sociological and town planning factors.

At the beginning of 1929 work was started simultaneously on the general plan and on the numerous specialized ancillary studies. The general lines of future development had first to be agreed upon, after which the separate working plans had to be prepared, to provide for the later expansion of each portion of the town.

It required several years of discussion with various authorities to arrive at an agreed procedure for problems of highways and byways, rail- and waterways, and so on, and the department concentrated meanwhile on co-ordinating the work of the different research commissions, studying the effect of their conclusions on the plan for future development. These included a commission concerning itself with the utilization of land for building purposes, a commission for parks and open spaces, an industrial commission and others.

In 1933, after much research work (extending altogether over a period of four years) which included a general census of the population, an estimate of its potential growth to the year 2000, and the future development of industry, etc., they were able to submit a plan to the Council who accepted the proposed scheme. This plan is now officially adopted as forming the basis from which the future Amsterdam is to grow.

History

As a city can only be reconstructed through a knowledge of its past, it is essential to examine carefully the past development of the present city of Amsterdam if we are to understand the factors on which the plan for the new city is based.

Amsterdam originally developed naturally and freely on the banks of the Amstel. The early settlement was a very simple one; the dykes alongside both shores were the natural highways, and the two parallel parts linked themselves together, developing logically to a central plan. At the point of crossing lay the Guildhall and Church. Cross dykes were later formed along which the city expanded, but it was not fortified until the end of the fifteenth century, when walls and gates were provided, inaugurating a new period in the town's history.

The continual threats from outside, military considerations and the great expense involved in the necessary fortification compelled the citizens to consider re-planning. This had to be reconciled with the tendency to develop

along a natural north-south axis while a space had to be reserved for future expansion. The transformation from an open settlement to a fortified city would naturally affect the planning of the city for a long time, as well as influencing its economic character. A second and a third system of fortification soon followed, but only the latter encircled the eastern harbour.

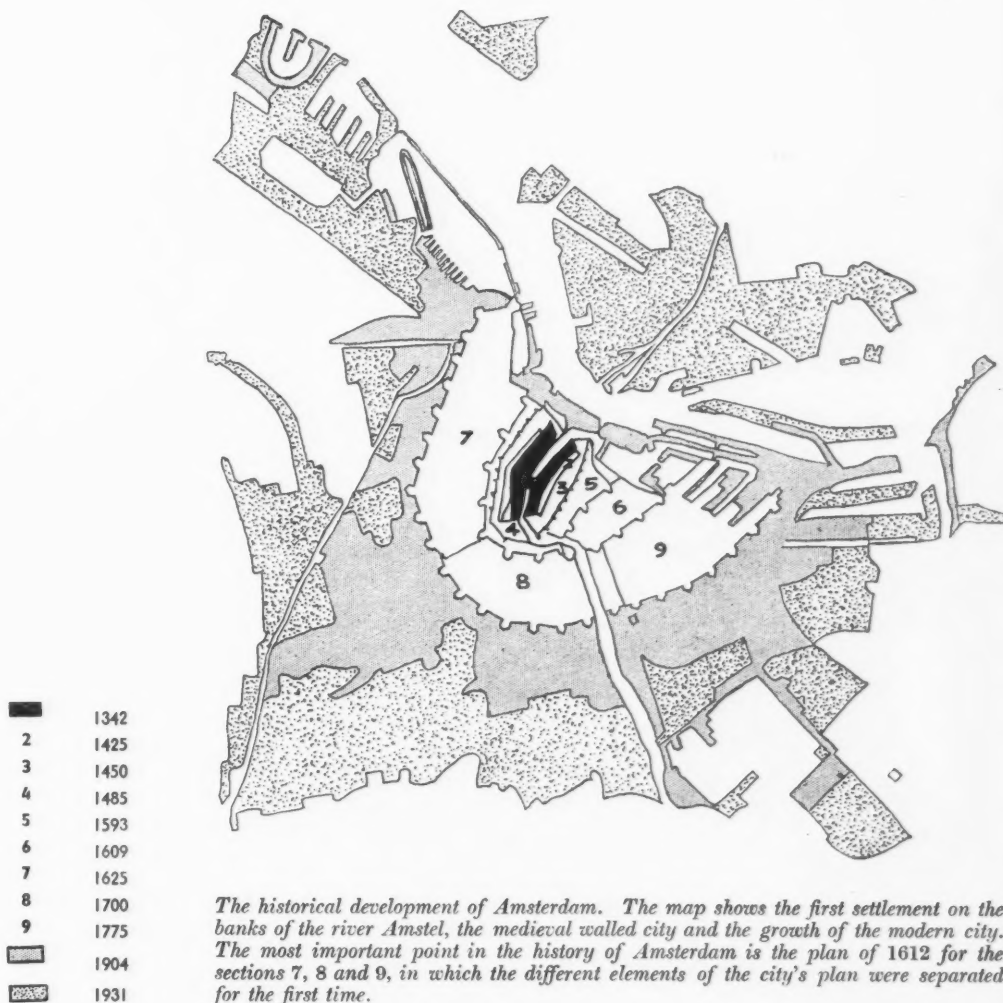
The most important point in the town's history is the famous plan of 1612-58, a plan which, for the first time, separated the different elements of the city. This was during the era when the powerful merchant city of Amsterdam became even more important than Paris. But this period was followed by one of decline, till by the middle of the nineteenth century its early prosperity had almost vanished. Neither the new canals nor the new factories could improve its position, which remained precarious until the construction of the North Sea Canal in 1876. Then after a long period of decline the population once more increased. The city walls were destroyed and development began outside. In 1907 Berlage finished his project for Amsterdam South, but this was not adopted by the authorities until 1917. Berlage was the first to succeed in making Town Planning a creative activity, as distinct from the mere construction of new streets.

It was to the advantage of the city that it was not restricted by boundaries during this period. Fortunately the great annexa-

tion of land to the south, west, east and north took place four years later, when the city was prepared to take advantage of the opportunity and initiate its present comprehensive plan.

The isolated north side of the city, the so-called Y district, developed rapidly after 1900 and soon a special plan became necessary to provide the layout for new housing to serve the new industries. Garden City development was followed here, but this idea of a self-contained unit failed to materialize because the people working in the district came from all parts of the city, while the inhabitants of the Y worked in the city, resulting in a vast amount of water traffic in either direction.

Finally, as a result of the housing shortage, considerable building development took place on the outskirts of Amsterdam and among the surrounding villages immediately after the war. But this was haphazard in character and mostly along the existing highways. As has been the case elsewhere, methods of transport had so completely changed that the city had lost its boundaries. Development was at the mercy of land-owners whose tendency it is to fight for the right to build on the highways, where constantly spreading development spoils the landscape, hinders transport and entails superfluous expenditure on lighting, water, etc., which has to be borne by the community.



The historical development of Amsterdam. The map shows the first settlement on the banks of the river Amstel, the medieval walled city and the growth of the modern city. The most important point in the history of Amsterdam is the plan of 1612 for the sections 7, 8 and 9, in which the different elements of the city's plan were separated for the first time.

The history of Amsterdam can therefore be summarized in four periods:—

(1) A seaport settlement caused by the excellent natural position.

(2) The medieval walled city, forced eventually to make a reasonable plan, defining its different elements according to their functions.

(3) The modern city with all the characteristics of early industrial development; the loss of its boundaries and living tradition. (This because the responsibility is not entirely in the hands of the city itself, but is dependent on private enterprise, whose only aim is the highest profit.)

(4) The last period shows a general change in town planning, beginning with the movement for the protection of public health and, combined with it, the assumption of public responsibility for housing and the neighbourhood units.

The most important tasks appeared to be the planning of parks and grounds for leisure, while other items such as water transport and the allocation of suitable sites for industry, etc., had to be considered in view of the fact that transport and traffic call for new roads linked with the main parts of the city.

Meanwhile experience encountered at home and abroad contributed to a progressive knowledge of town planning, and it became obvious that plans must be flexible rather than fixed, a principle which automatically stresses the importance of continuous research and analysis.

Special Reports

The authors of the new plan for Amsterdam have presented with it five supplementary reports dealing in detail with the preparation of the ground, the parks, land and water transport, the relation of the plan with the separate district of Y, and the future of the city generally.

The question of the preparation of the ground, and particularly its level as compared with existing levels in Amsterdam, is of vital importance, as the decision had to be made whether new development should take place on the level of the deeper situated *Polder* which lies about 10 ft. below sea level, or whether building should be elevated to the sea level, which would require an immense effort. On the other hand, only buildings constructed on this level can be properly drained. It is the necessity for this extra expenditure that today keeps building in the hands of only a few enterprises, a fact which has certain administrative advantages.

The Amsterdam plan assumes a future population for the city, based on the past trend of growth, of between 960,000 and 1,100,000 in the year 2000. The highest of these figures is worked to, and the basis on which the estimate is made is set forth in a study entitled "Future increase in population."

It is pointed out in this study that Amsterdam should not increase unreasonably to a city of many millions: that there is no likelihood of its population being similar to that of other large towns such as London, Paris, Berlin and New York. This point of an assumed maximum population is of great town-planning importance. It represents a point of difference from all previous principles applied in Holland and elsewhere, and it

has great bearing on the establishment of the plan.

The Type of the New City

The fundamental question concerning the type of a future city is—should it be a centralized or a decentralized one?

In the case of Amsterdam this was not merely a theoretical problem, but a practical one, demanding an immediate solution. A special commission, after studying all the possibilities of a city limited to Amsterdam's size, presented a detailed and significant report. The question was considered from all angles: the desired size, the prevailing types of building construction, the disposition of the different elements of the plan, administration, etc. The conclusion was that, with a proper plan, there was no need for Amsterdam, although centralized, to develop into the confusion of other capitals. And as it was this confusion that first evoked the idea of Garden Cities, the Garden City idea was automatically invalidated.

The structure of Amsterdam clearly shows that certain large and compact elements of considerable size are linked to the centre of the city: for instance, the businesses of banks and insurance, the harbour, the shipping companies, etc. Of the primary industries a large portion are also linked with the city, and other mills and factories outside call on the city both as a reservoir for employees and as a market. Other works are linked with the harbour, or require deep water facilities.

So it is obvious that this large town, the leading element in the economic complex of the North Sea and the Rhine Canal, will remain centralized. Though there may, in the future, be the possibility of satellite towns in the surrounding villages, following the tendency of some industries to move to the open country, the attraction of the mother city remains the stronger because of the constantly available market and the well organized and efficient machinery of supply.

The first stage in the preparation of the new plan was the establishment of suitable new industrial sites. The enlargement of the sea harbour, carried out by means of a westward extension of the existing harbour, produced a number of sites, both well situated and efficient. And the opportunity of doing this suggested that, even in the future, the industrial area would still naturally be situated in the centre of the city.

The second stage was to establish an ideal form of housing. It was found possible to allot the necessary area for housing, work and leisure, in such a way that a beautiful city could be developed within local boundaries. The different neighbourhood-units could be planned close to the working centres, and the city divided up by means of recreation grounds so that each of them formed a complete, independent town-planning unit.

Thus it was possible to create a centralized development, combining the advantage of the Garden City, its spaciousness, but avoiding its disadvantages from a practical and economical point of view, namely its remote and isolated situation.

As the Garden City Commission rightly points out, a Garden City in the conventional sense is less suitable because it is bound to

need superfluous transport arrangements to enable it to retain contact with the centre, involving unnecessary expense.

In the distant future satellite towns may be encouraged too. The plan does not exclude such a possibility; on the contrary, the likelihood has been considered; but it could only be done satisfactorily after more research has been carried out, in order to avoid for example the uneconomic transport of working population over the intervening rural spaces.

International Water and Land Communications

Transport, and particularly the highways, form the backbone of every town planning scheme, and as far as the general plan and future development of Amsterdam is concerned, the highways were definitely fixed as the result of discussions with the government and provincial public works departments. These roads form a regular network, spread over the whole of the city in the form of radial and circular lines. Eleven of them are suggested as trunk roads. An important object was to strengthen the connexion between the north and the south of the Y. A report dealing with the subject suggests the construction of a tunnel for rail and car transport and of a bridge connecting south and east. By means of these, the heavy traffic from the north is provided with a straight run to the centre of the city. As a consequence, pontoon traffic will in future be confined to traffic of local importance only.

Waterways

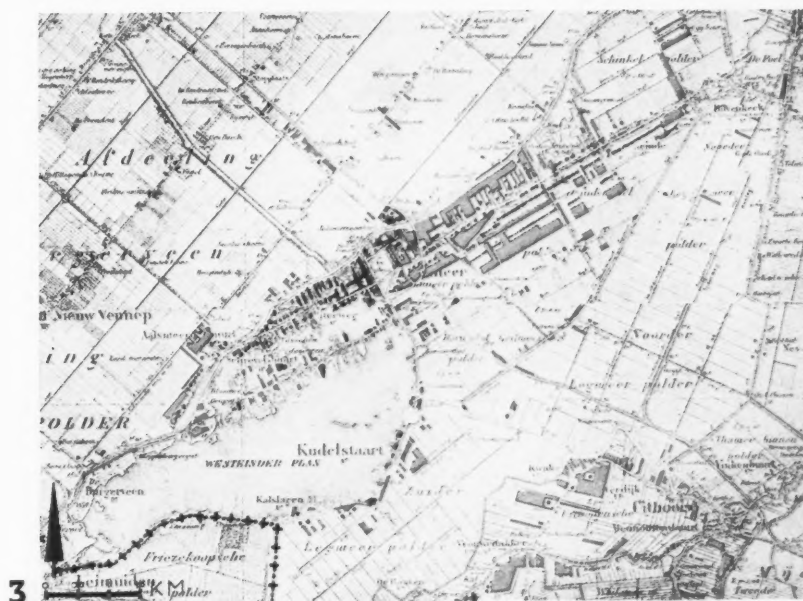
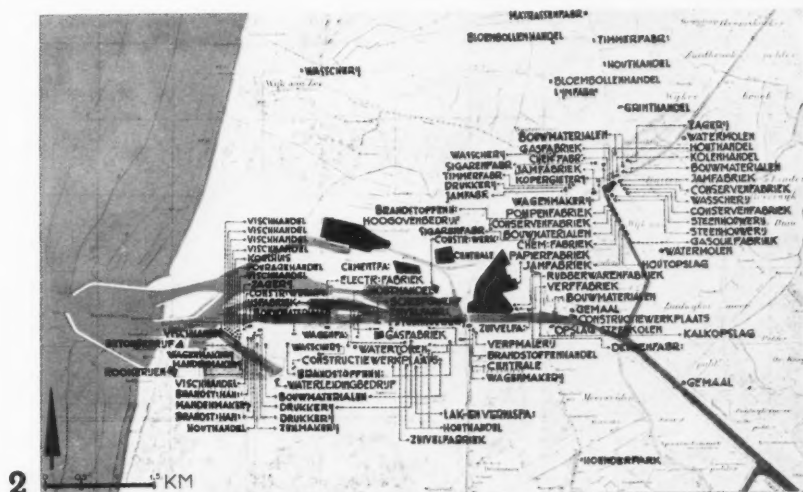
The various waterways are not merely useful for the city as a centre of population but are of vital importance for the functioning of the sea harbour, forming a means for the cross distribution of goods. Care had to be taken that the existing waterways should meet the probable needs of future transport, even after further extension of the harbour. Four main lines are important—the Rhine Canal, the branch of the Rhine Canal to Vreswijk, the road over the Jysseel Sea and the North Dutch Canal. All these routes have to be conditioned for heavy transport and wholesale goods, and (by means of fast motor boats) also for small scale goods traffic.

Railways

The construction of a railway network is of the greatest importance for the technical efficiency of a city. After examinations and discussions with the Dutch railway company a perfectly new plan has been worked out for the eastern portion of the city since the year 1933. Discussions concerning the north-west and south-east plan are still going on and a satisfactory result is expected.

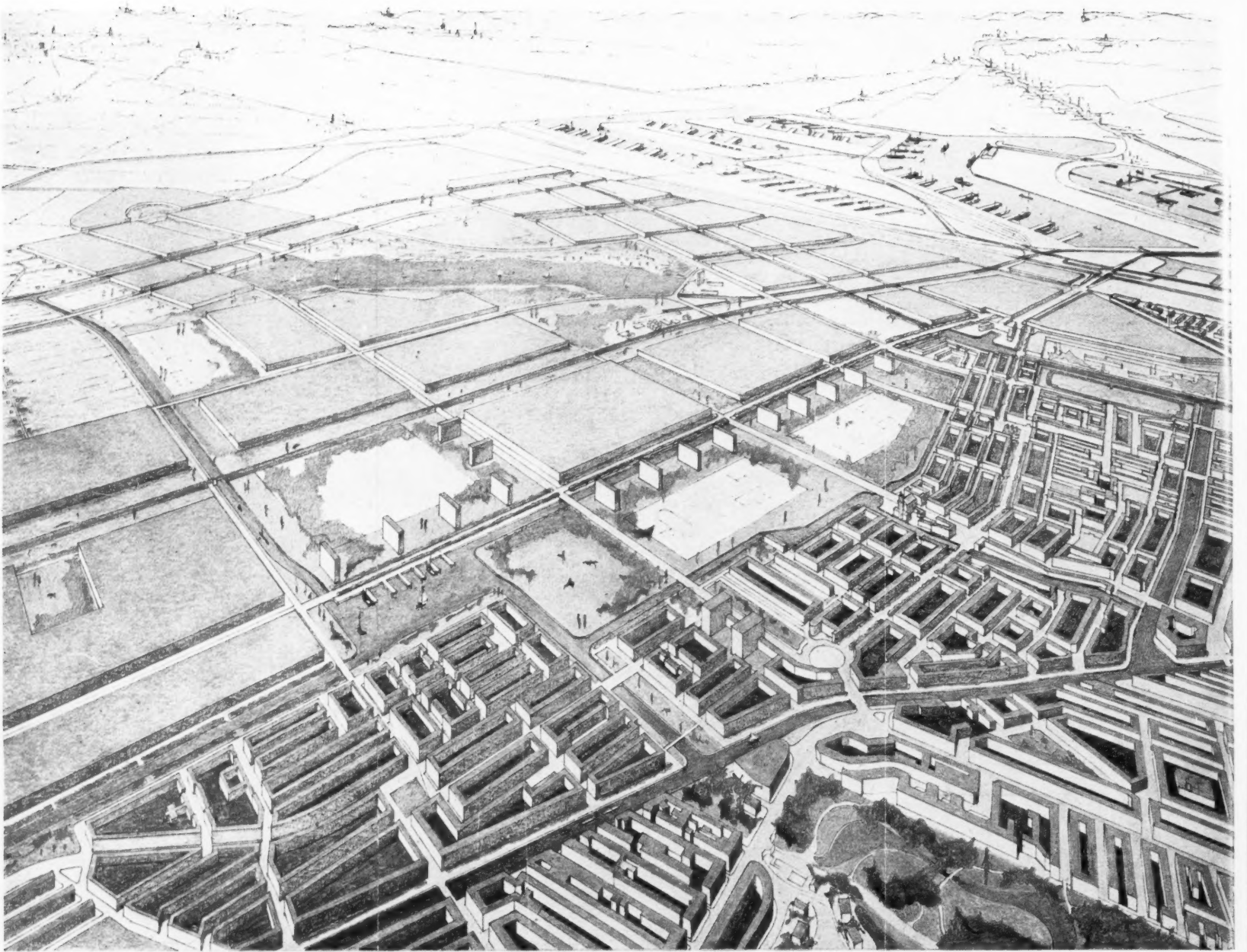
The outcome of all the research was the decision to build a new circular line, serving principally for goods transport to the western harbour. This is also intended to serve as a connexion for goods transport between the east and south part of the Netherlands, and the west and north, thus eliminating the

[continued on page 275]



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A NEW PLAN FOR AMSTERDAM

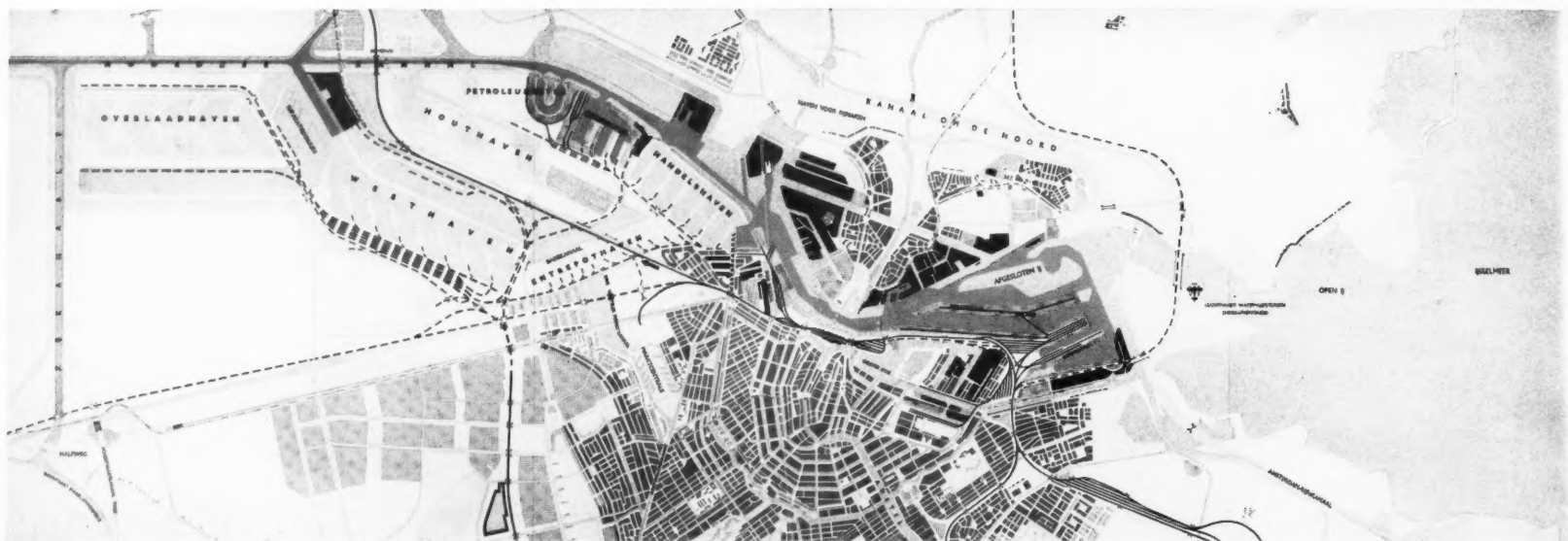


The view to the north west, showing the various elements alongside the circular railway line, with the projected great park and playing fields. The west side of this park is scheduled for the erection of widely-spaced blocks of skyscraper flats. To the north can be seen the harbour and the industrial area with the great basins spreading from the North Sea Canal to the Y.

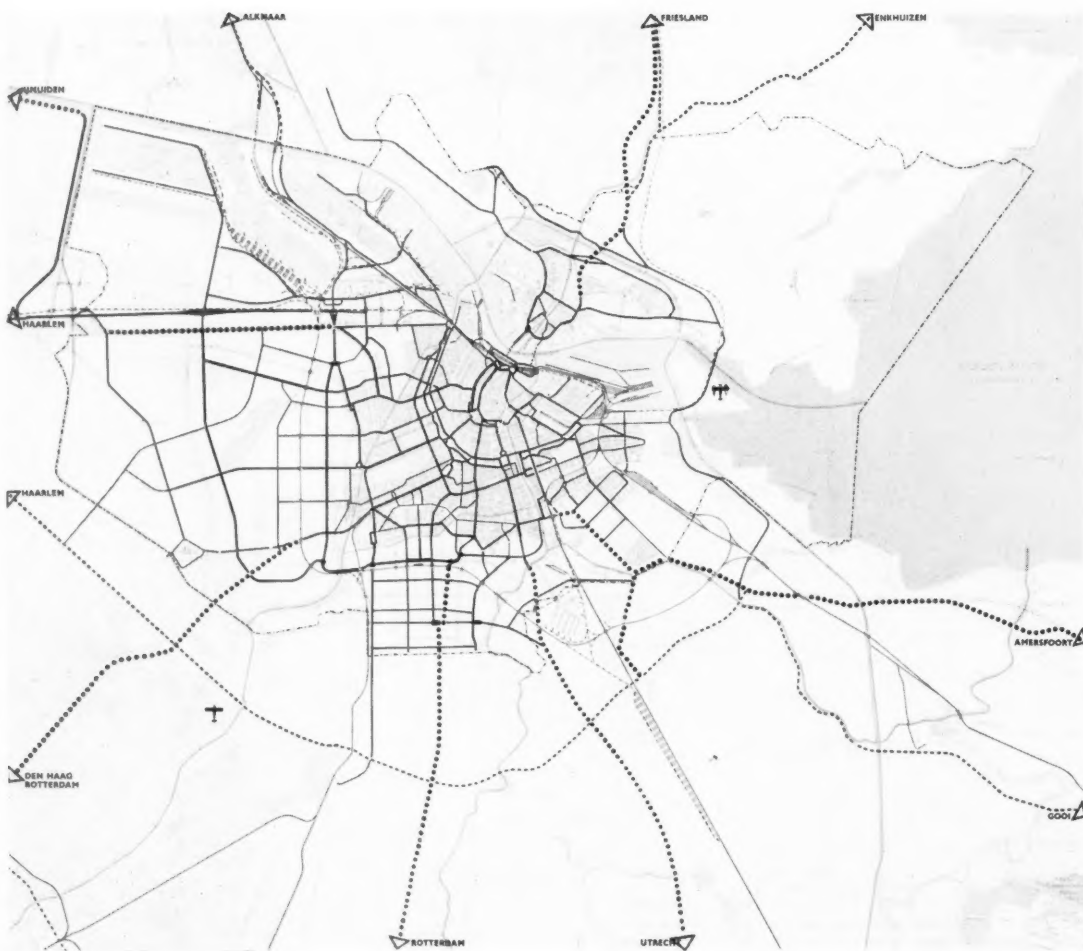
View to the south, showing the other main part of the future developments : the great sports and playing fields to the south of the circular railway, the banks of the Amstel with its gardens and the park in the north. Another park linking both areas will provide an excellent outlook for this section.



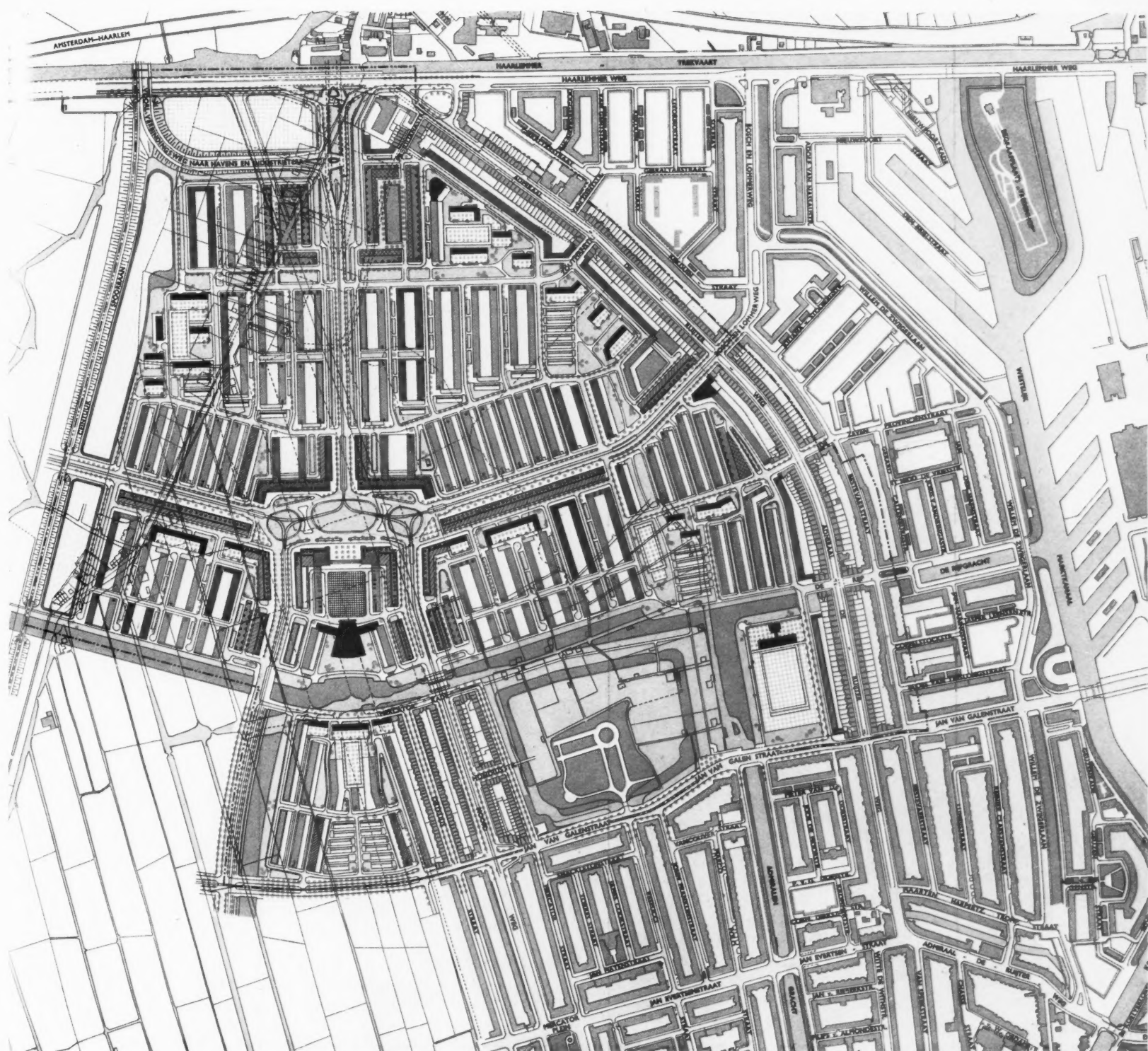
A NEW PLAN FOR AMSTERDAM



The harbours of Amsterdam, showing the existing harbour and the West harbour with the Ford factory, also existing. The new plan allows for a new timber harbour, new trade harbours and the extension of the oil harbour.

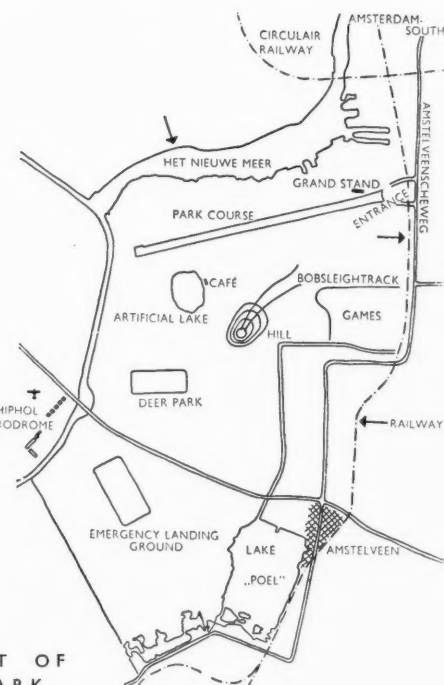
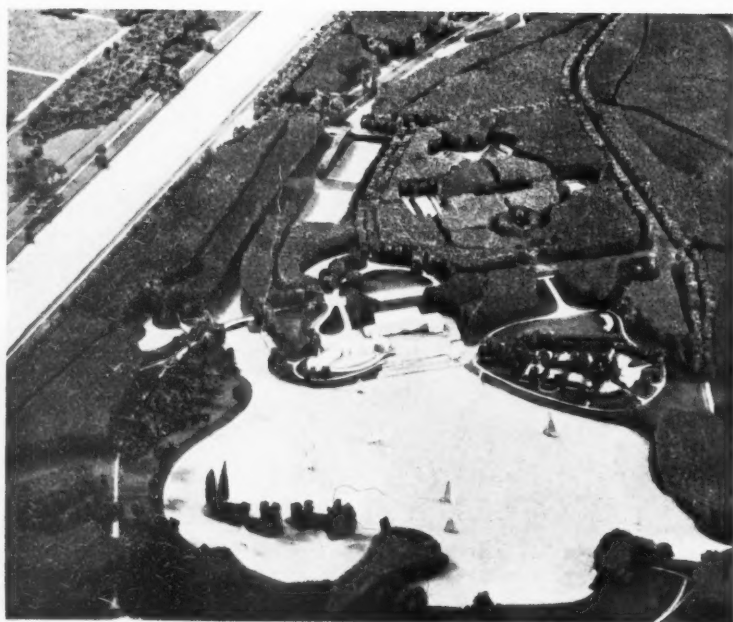


The international water and land communications of Amsterdam. This map shows the network of highways spread over the whole of the city in the form of radial and circular lines. These highways comprise: the main waterways, the Rhine Canal, the North Sea Canal, the North Dutch Canal, the railway line to the West harbour and two airports.



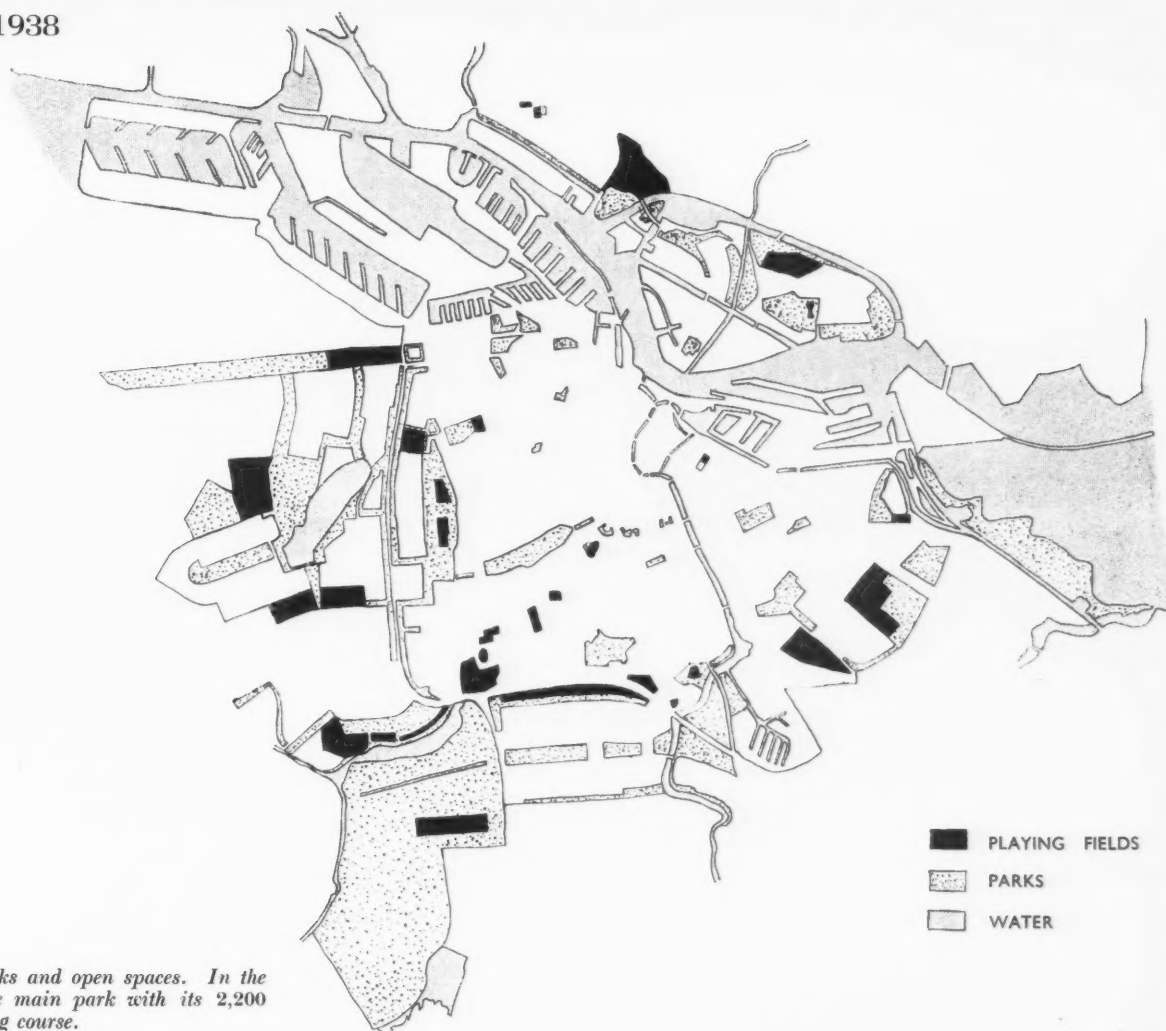
The detailed plan for the first section to be developed represents a scheme for 35,000 inhabitants housed in 9,785 dwellings, more than half of which may be erected on sites occupied by the Amsterdam Council. Situated near the harbour and industrial area in the north, it is planned as a working-class settlement. The new project will consist mainly of four-storey flat buildings, usually less than 200 cubic metres in size. The plan also provides for shops, industrial development, garages, etc., and makes it possible to construct a traffic and shopping centre with a theatre, a cinema, hostels, market and town hall. Schools, nurseries and dwellings for aged people are all situated in close proximity to the gardens.

A NEW PLAN FOR AMSTERDAM



LAYOUT OF
THE PARK

Left, views of a model of the South Park, whose layout covers some 2,125 acres. The illustrations show various sections of the existing park. The plan, above, shows the layout of the park with the new boat race course 2,200 metres long and 65 metres wide.



Plan of the parks and open spaces. In the south-west is the main park with its 2,200 metre long rowing course.

[continued from page 268]

existing central station and serving as a passenger line for inter-communal and local transport.

Air Transport

The increasing use of air transport throughout the world greatly affects the future of Amsterdam, as planes are becoming larger and, naturally, need more space and a larger area for taking off. A further consideration is the development of the Transatlantic air service, which will soon be of more practical value. Obviously a new airport for this means of transport had to be arranged for near the existing marine base, to accommodate seaplanes.

Industrial Areas

Closely connected with the establishment of the main routes for water and land transport is the question of the disposition of the various elements of the town itself. The most important of these are the industrial areas, and particularly the sea harbour with its sites for industry which require deep water for shipping, railway and other suitable access, accommodation for landing and departure and provision for ultimate extension.

The Harbour

It was decided once and for all in 1913 that the harbour must be situated seaward, to the west of the city, on the North Sea Canal, in contradiction to its earlier tendency to

spread to the east. Its present arrangement is satisfactory from the point of view of size, equipment, its relation to the existing city, and also to the new residential district.

In addition to the existing timber harbour, it is intended to construct a new trade harbour, an extension of the oil harbour and a new harbour. The so-called West Harbour, where the Ford factories are situated, is considered partly as a trade harbour, and partly for the use of heavy industry. There is also an exchange harbour for wholesale goods, and another trade and industrial harbour.

Industrial Sites

There has been extensive research into the question of the space required for industries, which is dealt with in a report entitled: "The Study of the Industry of Amsterdam." This is based on research carried out in this country and abroad. Five categories of sites are considered:—

1. For gardening, horticulture and agriculture.
2. Industries preferring the city or old parts of the town.
3. Sites which must be away from housing areas.
4. Industries preferring inland water.
5. Industries preferring the deep water of the sea or the Rhine (shipping and the railway junction).

There are great differences in the required space for industries, but after many enquiries

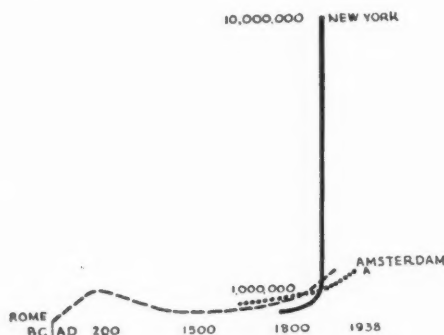
this was fixed at 120–145 square yards per operative, providing a minimum of 160 square miles of new site and a maximum of 580. The plan provides for all the different types of activity, industry proper, horticulture and agriculture.

Housing and Leisure

As has previously been explained it was agreed to adopt a concentrated form of development for the future city. The west and south were thought to offer the best directions for housing expansion, not only because of the excellent contact available with the existing city, but also because of convenient access to the large new industrial areas. The density figure for these areas varies between 175 and 275 dwellings per square mile in the west and between 135 and 210 in the south. Between the existing city and the new western development area the plan provides a large park. But the main park is situated south of the town in the region of *Polders*, which lies more than 13 feet below sea level. This park has an area of no less than 2,125 acres. The layout includes a boat race course 2,200 metres long and 65 metres wide, and more than 2½ metres deep. The course is an exceptionally fine one and the only one of its kind in Europe, if not in the world. Boat-houses, dressing-rooms and other buildings are situated round it, as well as an up-to-date grandstand, seating 2,400 people. There

is an extensive parking place to accommodate 1,200 cars, and another for taxi-cabs. Provision is also made for those who wish to follow the crews by cycle, car or 'bus. Along the south side of the course a road, cycle track and footpath have been laid out, the footpath being reserved for cyclists during races. As the track and path are on a lower level than the road, cyclists will not obstruct the view of motorists.

In the execution of the plan it was decided to stop at once any attempt at ribbon development, which is rightly regarded as uneconomic and as a tax on common wealth. Until definite detail plans are complete, smaller suburbs are not allowed to be built,



Graph showing the increase and decrease of population in different capital cities. Rome, at the time of the Roman empire was a city of 1½ million, which declined to 50,000 in medieval times and has since increased to more than a million. Paris today has about 5 million population, but in medieval times was smaller than Amsterdam. New York, which did not exist in the middle ages, has now a population of about 10 million.

except of the same rural type as previously.

On pages 270 and 271 are reproduced two of the seven air views of the future Amsterdam, which constitute the official pictorial explanation of the new plan.

The view of Amsterdam West demonstrates the various areas along the circular railway, with the projected great park and playing fields. To the west of this park it is intended to construct widely spaced blocks of skyscraper flats. In the north can be seen the harbour and the industrial area with the great basins spreading from the North Sea Canal to the Y Canal. Outside the circular railway new housing centres are situated, surrounded by a large recreation ground. On the beach the future bathing place is indicated as the centre of an ideal leisure area. The view of Amsterdam South shows the other main direction of future development: here the great sport and playing fields to the south of the circular railway, the banks of the Amstel river with its gardens, the park in the north and a second park linking both elements constitute a remarkable sequence of open spaces.

Sectional Plan for Bosch en Lommer

The detailed plan for the first section to be developed represents a scheme for 85,000 inhabitants.

Situated near the harbour and industrial area in the north it is planned as a workers' settlement, as there is a great shortage of inexpensive working-class dwellings.

The new project will consist mainly of four-storey flat buildings, usually less than 200 cubic metres in size and spaced 20 metres apart. They will be provided with gardens and recreation grounds and be projected in blocks open to the south, or in rows.

The following statistics show the anticipated accommodation:—

No. of dwellings under 200 cu. metres—	6,440
Do. do. 250 do.	1,510
Do. do. 300 do.	1,100
Do. for large families ..	475
Do. for aged people ..	260
	9,785

More than half of these (5,040) may be erected on sites occupied by the Amsterdam Council.

The dwellings for aged people are all situated to the south, in close proximity to the gardens, in two-storey flat buildings which contrast with the normal four-storey flats.

The plan also provides for shops, industry, garages, churches, schools, town halls, theatres, cinemas and recreation grounds. Special dwellings are allowed for a small number of middle-class inhabitants such as tradesmen, doctors, etc., according to the size of the population.

The new traffic and shopping centres are bounded on the north by a two-storey shop building, connected with a block of flats eight floors high. This represents the centre of the project and gives the character of the city.

On the south side of the centre are sites for a theatre, a cinema and hostels connected with a market and town hall. And here there is a junction for the five main roads—

1. The south-east road to the town.
2. The south-west road to the future development and recreation ground.
3. The north road to the harbour and industrial area.
4. The west road to Haarlem.
5. The east road to the city.

The division of streets for traffic and local use is strictly maintained. In some cases an alternative access is provided behind the site for workshops, etc.

The report, "Fundamentals for the Town Planning Development of Amsterdam—Industry section" explains that special industries, warehouses, garages, etc., tend to develop unsystematically, and to spread in a haphazard fashion and this led to the decision to exclude any kind of industry from the residential area. The settlement was thus deprived of a rightful perquisite, but careful replanning will make it possible for some groups of the population to live in close contact with their work. That is why the plan provides special sites for industrial purposes. A reasonable development is ensured which permits this type of building in certain parts and definitely excludes it from others.

It is said that the new settlements on the outer circle of the city will need 75 shops per 1,000 dwellings, increasing to 105 per 1,000 on the inner circle, and these shops have to be distributed on the main roads and over the whole area. The plan allows for 260 on the main road and 200 spread over the area.

This sectional plan has now become law and the Council has the power to expropriate owners of sites after a judicial settlement has been reached.

It should be emphasized that under the sectional planning schemes of which the above is typical, it is only the layout, the character and extent (including the height of buildings) that is determined, together with the common services. The actual provision of new buildings is left to private enterprise, which is still free to build in whatever units are convenient, provided the sites selected are scheduled for the type of building intended. The planning authorities do however retain some degree of control over external design.

The Future

It is obvious that these ambitious projects need time for their execution. It is not impossible that in the course of execution many variations on the present plan will be found necessary. For this reason, only the framework of this scheme may be regarded as certain. Modern town planning has discovered that it is not only problems of space that are involved. Besides the three dimensions Van Eesteren may be said to have used time as a fourth, and with the same importance.

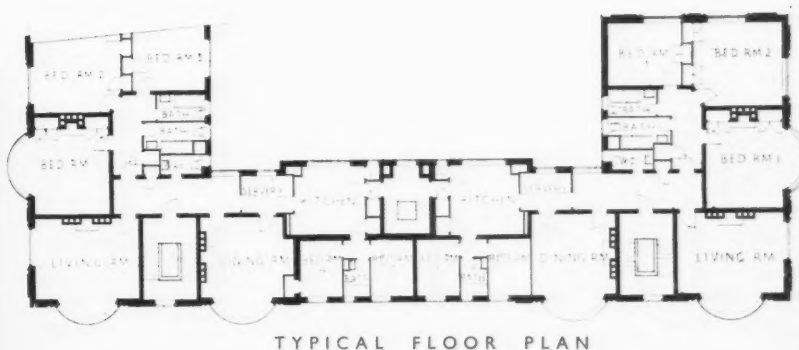
History provides examples of such rapid changes in the increase and decrease of cities, on account of economic and political changes, that there is no guarantee of consistent growth over long periods such as the sixty-five years on which the population estimate of Amsterdam has been based. The rise and decay of Rome, Venice, Vienna and Moscow and the unexpected, rapid growth of American cities in the last fifty years show the operation of these unpredictable factors. The question therefore arises, what will happen if Amsterdam develops into a city of greater population than the proposed maximum of 1,100,000; to perhaps two, four or six millions? Further study will provide for such eventualities; particularly study in collaboration with the permanent regional planning commissions of North Holland.

Van Eesteren and Gropius as well as Le Corbusier have shown that it is possible to construct a concentrated city with all the amenities and advantages of a Garden City, but without its disadvantages, namely its isolation, so that 400 persons per square mile can be housed comfortably and the maximum value of the site realized. But town planning should mean essentially the co-ordination of all existing conditions and all local plans to one large plan; that is to say, not the restriction of development but the creative development of the whole of the town. Such a positive and creative plan, which Amsterdam now possesses, London is waiting for; and the problems are not dissimilar, seeing that in London more than half of the working population is concentrated in the city, and the remainder in the harbour and industrial areas.

Amsterdam has a plan. In London, on the other hand, where the replacing of individual houses by blocks of flats represents a new and vital phase in the city's history, such development is taking place without any consideration of its effect on the future plan. Examples of current flat development in London are shown on the following pages; the extent of the type of building activity which they show alone provides a sufficient argument for some sort of co-ordination.



MITCHELL AND BRIDGWATER ARCHITECTS



TYPICAL FLOOR PLAN

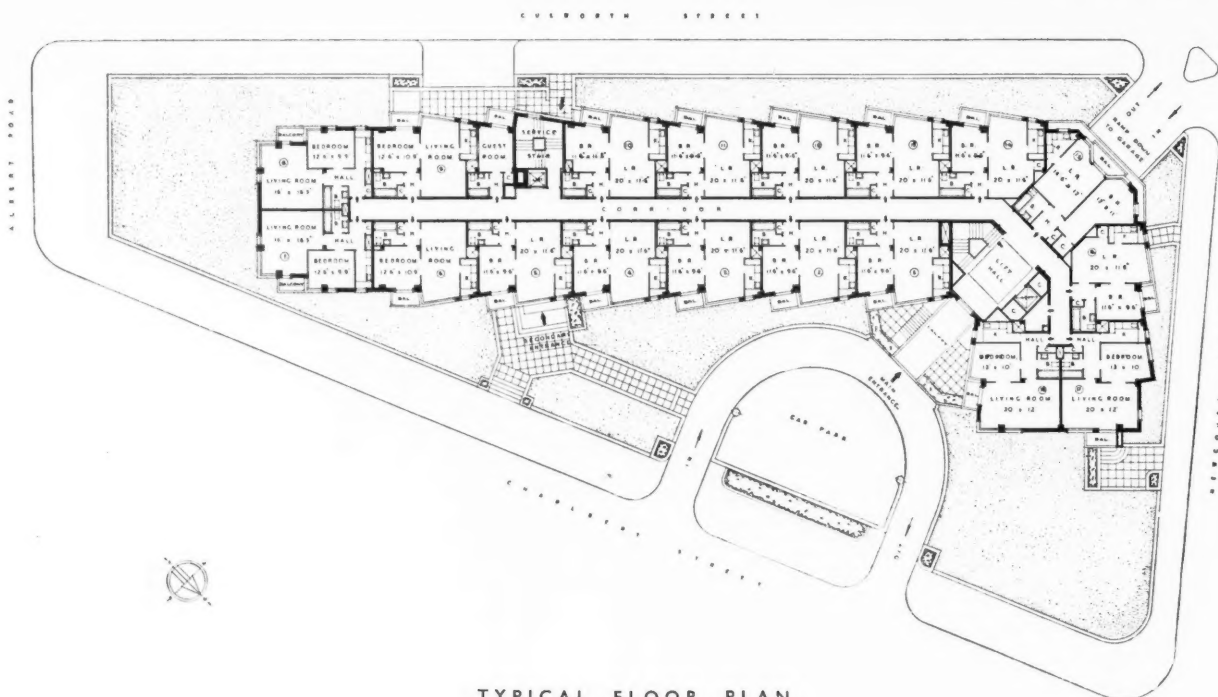
The flats are an extension of a block of flats, known as North Gate, overlooking Regent's Park, which were built some 30 years ago. The building was executed at the time when the Town Planning Act came into force and there was a considerable delay over negotiations regarding height. An 80 ft. height was allowed facing the park, but this had to be cut down to 60 ft. on the return front. The building is of solid brick construction with reinforced hollow tile floors. The brick used, a soft red brick, was chosen by the owners of the building. The building consists of 12 large and six small flats. There are two main staircases and lifts with one staircase and lift for servants, serving all flats. The flats internally were decorated to tenants' choice, walls and ceilings being mainly painted. Floors, throughout owners' quarters, are of compressed cork tiles. The main staircase has cork treads and risers. Public entrance halls are paved with black and white marble. There are coal fires in all drawing-rooms and best bedrooms, and electric fires in dining-rooms, the building being centrally heated: tiled dados in bathrooms.

1, a general view from Prince Albert Road. 2, the main entrance.



ROBERT ATKINSON ARCHITECT

This block of flats is situated on a triangular shaped island site, with the apex of the triangle directly overlooking Regent's Park. It was decided that the whole of the building should consist of two-room flats, and consequently the problem was to find means whereby as many flats as possible should have a direct outlook over the park. The plan will show how this was done: of the 125 flats in the building, 112 have a direct view of the park. There is a basement and 7 floors of flats, which are planned with a living-room, bedroom, kitchen, internal bathroom, and a small hall with coat cupboards. Each flat has a balcony. There are five different types, according to the position on plan. A restaurant is provided on the ground floor of the building at the angle of Newcourt Street, for the use of tenants. The rents vary from £140 to £250 per annum, according to position. 1, the main entrance from Charlbert Street. The steps and surround to the entrance doorway are in Travertine marble. The outer entrance doors are in teak and the glazed inner swing doors in walnut.



TYPICAL FLOOR PLAN



2

There are two entrances to the building from Charlbert Street, and a service entrance from Culworth Street. The main entrance is approached from a forecourt with parking space for about 10 cars and is marked by a projecting portico which is crowned by a large vertical window lighting the main staircase and lift halls. 2, a general view from Prince Albert Road. 3, the Culworth Street elevation and, 4, the garage entrance at the junction of Culworth Street and Newcourt Street.



3



4





6



7

The chief feature of each flat is a large living-room, 20 ft. long. This has a hardwood floor and double doors opening into the bedroom. All doors are flush type, faced in walnut. Kitchens are tiled to a height of 5 ft., and are fully equipped, including cellulose finished cupboards, large electric refrigerator, stainless steel sink, and gas or electric cooker, whichever is preferred by the tenant. The bathrooms are tiled in eggshell glazed white tiles, with a coloured line round the top of the tiling, and the floors paved in black and white mosaic tiles.

The flats are provided with the usual amenities, consisting of central heating, constant hot water, wireless points, and cheap electricity. The internal bathrooms are mechanically ventilated and each flat has a store room in the basement. The corridors and stair halls are close carpeted, and the walls are finished in plastic paint. All joinery is in walnut. 6, a typical living-room, with a view through the double doors into the bedroom. 7, a corner of one of the living-rooms.



8



9

The building is faced with rough textured bricks of a pale plum colour, relieved with bands of artificial stone to the heads and cills of windows and encasing the free-standing stanchions. The fenestration is designed to group the windows of living-rooms and bedrooms

round the balconies, a close range view of which is shown in 5. 8, The portico to the main entrance is roofed with circular lights and supported on light steel tubing with portions of the sides enclosed in glazing. 9, a view over the roof, looking towards Regent's Park.

ROBERT ATKINSON ARCHITECT

This building, known as Stockleigh Hall, was awarded the Bronze Medal of the Royal Institute of British Architects for the best London building erected in 1937. The site, in Prince Albert Road, Regent's Park, is about 1½ acres and the building contains 60 flats. Accommodation varies from two reception rooms, four bedrooms and three bathrooms, to one reception room, two bedrooms and one bathroom. The flats are grouped in six blocks, each with its own entrance from the courtyard to passenger and service lifts and the layout takes the form of an open courtyard with the south side open towards the park, so that each flat enjoys a direct view over the park from some of its rooms.

The building is faced externally with soft toned red brick with stone dressings, the ground floor of the Prince Albert Road and courtyard frontages being faced with artificial stone. The canopies over the entrances are in reinforced concrete, covered with copper. The entrance lobbies are paved and lined with travertine marble and the entrance halls leading to the lifts are panelled in flexwood—Australian walnut. All doors in the principal rooms are of flush type, veneered with Australian walnut. The dining-room and living-room are arranged "en suite" divided by large walnut veneer doors in four leaves. The floors of the living-rooms and halls are in hardwood. Bathrooms are fitted throughout with coloured fittings of the latest pattern and with tiled dadoes: kitchens fully equipped and tiled to a height of 5 ft. Heating is by low pressure hot water, provided by two sectional boilers. The internal cloakrooms and maids' bathrooms are ventilated to conform with the L.C.C. by-laws, by separate fans placed on the roof of each block.

1 and 2, the Prince Albert Road front. 3, the main entrance. 4, the entrance hall.



3



4



COMBINED GROUND AND FIRST FLOOR PLANS



2

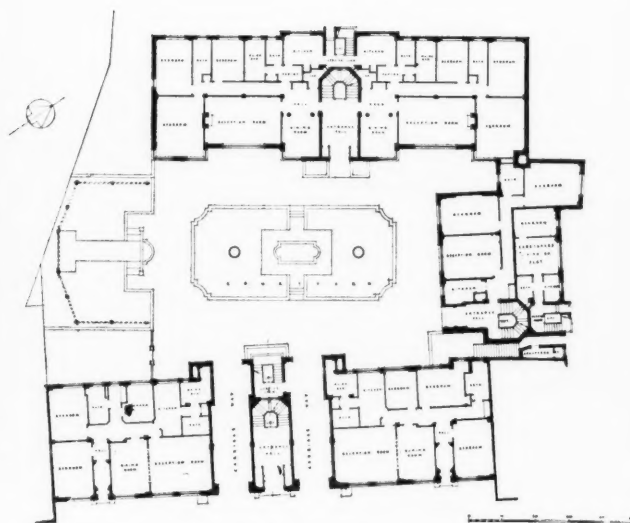
T R A H E R N E , N O R M A N A N D P R E S T O N

This block of flats, known as St. James' Close, is on a corner site on the north side of Regent's Park. The flats which are of various accommodation, are planned on six floors. Those on the south side of the building overlook the park. The building is faced externally with brickwork with stone dressings, the whole of the main parts up to first floor level being faced with stone. 1, a view from Prince Albert Road, showing the part of the block which returns up Wells Rise.





F L A T S



GROUND FLOOR PLAN

R. J. HUGH MINTY, ARCHITECT

Bentinck Close is planned round three sides of a courtyard overlooking Regent's Park, the fourth side being open, to admit the southerly light. It contains 35 flats of various accommodation and a porter's flat. All the flats are served by a separate trades staircase, giving direct access to the kitchen.

Each principal sitting-room is provided with a coal fire, the remainder of the flat having central heating and, in addition, electric fires. Antistatic aerials are provided for all flats for broadcast reception and separate aerials and wiring for television. There is also an internal telephone service giving direct communication between each flat, the hall-porter, garage, and tradesmen. In the basement is a garage with direct access under cover from the flats.

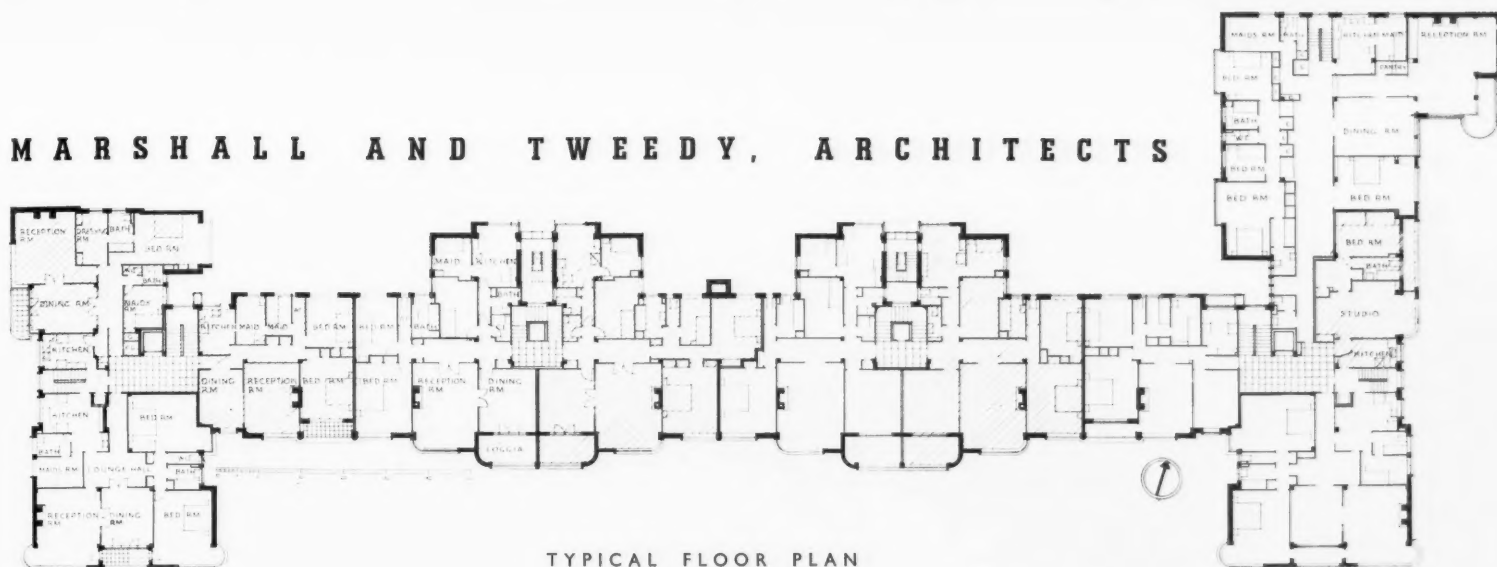
A special feature of the flats is the air-raid shelter in the basement, under the main building. This has been constructed in consultation with the Air-raids Protection Department of the Home Office, and provides accommodation for the whole of the tenants and their families. It is equipped with the latest system of gas filtration and ventilation plant, which is operated in the first place by a Diesel engine, and in the event of its breakdown, by pedal bicycles. It is entered by means of two separate entrances, with gas-tight doors forming air-locks. Water is provided for the shelter independent of the ordinary supply. In addition adequate provision is made for male and female lavatory accommodation. There are bunks for sleeping and an emergency food and medical supply, it being anticipated that it may be necessary for the shelter to be used continually for periods up to four or five days.

1, the main elevation overlooking the park. 2, a corner of the main elevation, showing the neighbouring buildings.



2

MARSHALL AND TWEEDY, ARCHITECTS



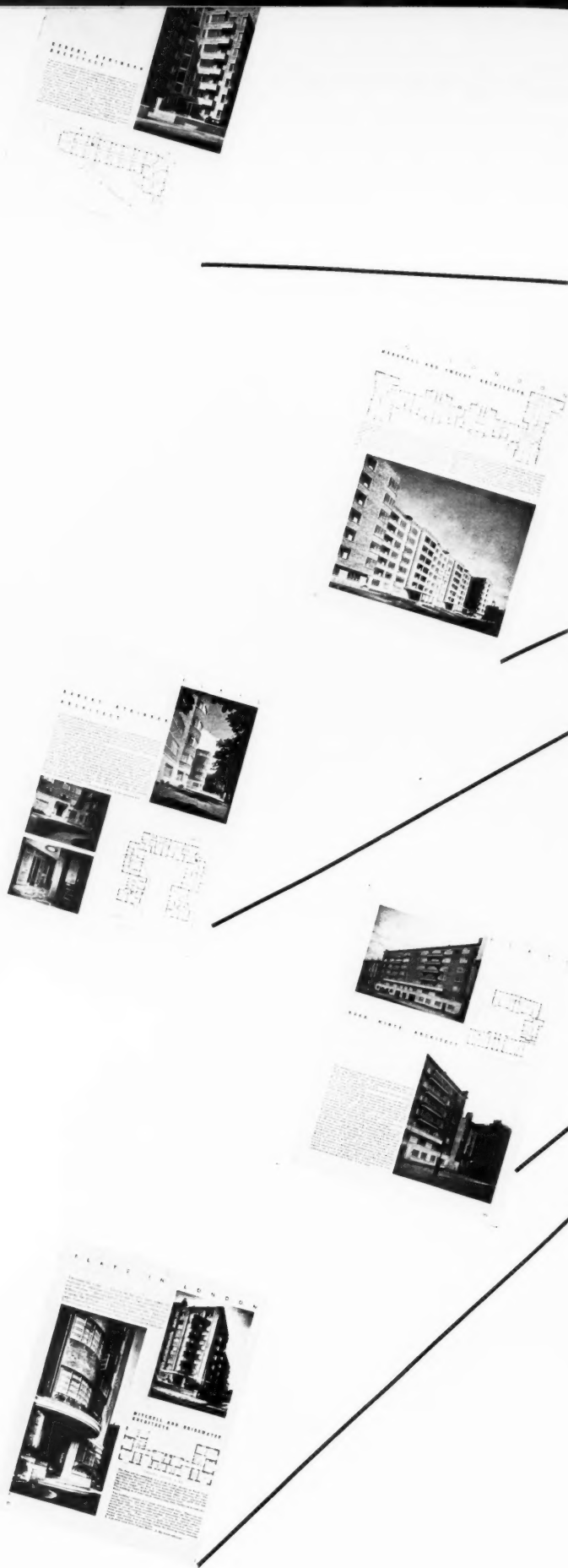
TYPICAL FLOOR PLAN

Viceroy Court, which contains eighty-four luxury flats, is on an island site in Prince Albert Road. The planning of the block in the form of an elongated H has made it possible to make surrounding lawns and a generous drive-in under two "portes-cochères" on the main front. These "portes-cochères" are of reinforced concrete column and slab construction, with canopies containing large circular lights, interspersed with similar electric lighting fittings. Each end of the main façade breaks forward to catch the sun and partially to enclose the entrance forecourt, while the semi-circular windows on the angle

of the building form alcoves in each main living-room, above ground floor. The building has a reinforced concrete frame, and the main front is faced with golden brown bricks and cast stone trims. For the rear elevation a cheaper, lighter and smoother surfaced brick is used. Under the rear lawn is an 80-car garage, with filling station. The typical floor plan, above, shows the range of accommodation from the minimum "studio-flat" to the largest 5-bedroom flat. The latter are let at approximately £750 per annum and the "studio-flats" at £150. 1, a general view of the Prince Albert Road front.



The flats which figure in the preceeding pages have one thing in common which has not been mentioned. Their address, given as London, might have been given more specifically as Prince Albert Road, Regent's Park, (or Prince Albert Road, Portland Town), since the flat blocks are in fact all in one street. This harmless deception has been practised with an object—to drive home the nature of the revolution which is going on in London, undirected, unplanned, and save for an occasional exclamation of admiration or disgust, unsung. Our present purpose is not to comment on these changes, but to document them, in so far as they apply to a minute section of London. The scene is immediately without the walls of the Empire's most celebrated cricket ground, Lord's.



1802

LORD'S
TO BE

1915

LORD'S

SHUTTERS UP

In Portland Town

By Ralph Parker

The majority of the photographs illustrating this article were specially taken for THE ARCHITECTURAL REVIEW by MARGARET GOLDMAN.

Although Portland Town has no official frontiers, they are naturally formed, on the East by the belt of larger houses in Avenue Road, on the South, by Prince Albert Road, formerly Albert Road, formerly Primrose Hill Road; on the West, by St. John's Wood High Street, formerly Portland Town Road; and on the North by St. John's Wood Terrace. Here, between the "splendour, health and dressed rurality" of Regent's Park, and the "rus in urbe" of St. John's Wood, at the beginning of the last century there sprang into modest life about twenty streets of cottage rows, and courts. Isolated from other areas of working-class life, Portland Town developed a strong local character. But in 1901, most of the old farm lands reverted to the ground landlord, and soon after began that reconstruction of the district that has, in 1938, changed the character of almost all Portland Town. Along Prince Albert Road blocks of flats have been built to house a section of contemporary society corresponding to that which occupied Nash's terraced houses on the other roads that bound Regent's Park; behind, other blocks are being completed, displacing the buildings of 1820 and 1850. London has drawn Portland Town back into the orbit of Regent's Park, from which, a hundred years ago, it accidentally escaped. The inhabitants of the Old Town moved to Kenmore Park, Hanwell and Dagenham. Thus passes Portland Town, a name to be deleted from the Gazetteer.

ON July the Fifth, 1802, Monsieur Garnerin, the French balloonist made his second London ascent. The Prince of Wales was one of the small group privileged to approach the white, saucer-shaped car, which lay in the middle of Mr. Lord's Cricket Ground, below the striped envelope which dipped and bobbed in a heavy South-westerly gale. As the balloonist and his companion, Edward Locker, stepped over the side, the Prince handed them the following passport:—

We, the undersigned, having been present at the ascension of M. Garnerin, with his balloon, this afternoon, and witnessed the entire satisfaction of the public, beg leave to recommend him to the notice of any gentleman in whose neighbourhood he may happen to descend.

The balloon rose in a beautiful and majestic manner, drifting Northwards from Dorset Square, in Marylebone, which at that time the cricketers shared with the Marylebone volunteers; but, to the consternation of the 150,000 spectators, who had waited two hours in the rain, it disappeared

★ This is the actual balloon in which Monsieur Garnerin made his celebrated ascent from Lord's, and the upper drawing is a reconstruction from maps of 1802 of the farm site of Portland Town to be: and the lower the Ordnance Survey Map for 1915.

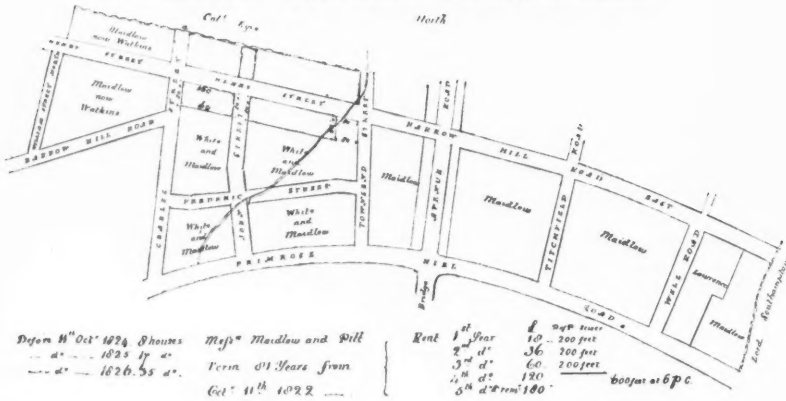
SHUTTERS UP IN PORTLAND TOWN

DEAD END.

When Mr. Maidlow in 1821 rented on long lease a large part of the Duke of Portland's farm lands at the foot of Primrose Hill, the Estate Office prepared a plan showing how the new developments should pivot on Primrose Hill Road, now Prince Albert Road, itself part of the boundary to Regent's Park. But the artisans who lived in Mr. Maidlow's houses preferred the short bricky views of cottage rows to long vistas on to the Park. Only the Alms Houses, built in 1836, showed the influence of the spaciouly planned property around Regent's Park. Early Portland Town houses were more modest than any others in the neighbourhood. By 1850, when all available building sites had been acquired, many of the large gardens that were a feature of the district had been curtailed by the building of back-streets and closed culs-de-sac. At about this time more substantial houses were built, and Portland Town became a relatively prosperous working-class district. Embellishments were added to existing property; much care was lavished on

gardens; tradesmen advertised their services in the best contemporary manner; a Wesleyan chapel was built. The reversion of the property to the ground landlords early in the twentieth century was a turning point in the Town's short history, and the first step towards its disappearance. The High Street was completely rebuilt; North London's first block of "luxury flats" was built there in 1905. Final stages in the conversion of Portland Town from a working-class area to a high-class residential district began three or four years ago, and since 1936 there have been few windows in Portland Town from which traces of demolition and rebuilding could not be seen. The new tenants like long views towards the Heath and over the Park, but when they look down they still see a few roofs belonging to an earlier way of life.

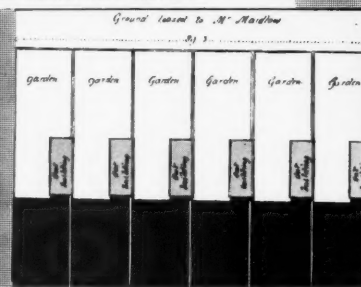
PORTLAND TOWN, 1820: The Edge of London



1820. Standardization in front



Individualism behind



The urban development unit



Poor streets but good architecture



Antiquity not forgotten

three minutes afterwards into dark and heavy clouds.

Below, the metropolis was in an uproar, deeply moved by the ascent. Many accidents occurred and many depredations were committed. Aloft, in the short time before they hit the ceiling, the balloonists may be assumed to have gazed anxiously downwards, seeking the scarce landmarks of the Northern outskirts of London, and reckoning their chances of clearing Primrose Hill.

Immediately below, Marylebone turned towards them the scarred and pitted face of the new London, with built-up Oxford Street the most clearly

defined feature. North of Oxford Street lay, first, the eighteenth century developed Portman and Portland estates, then, across the new road from Paddington to Islington, Marylebone Park, soon to be named after the Prince of Wales, The Regent's Park, and still farther to the North the Saint John's Wood Estate of the Eyre family. To the burial ground in St. John's Wood rough tracks crossed the fields, tracks that had seen most of their traffic during the Great Plague.

In 1802 the farm lands of Marylebone Park were still being leased by the Crown to the Duke of Portland, whose tenant farmers kept cattle on land



Moscow Gold 1830. A gift from Count Worenzow



Village scale



Instead of bricks—Bric-a-brac



Balconies Prosperity } in 1850



Will the chapel be sold?



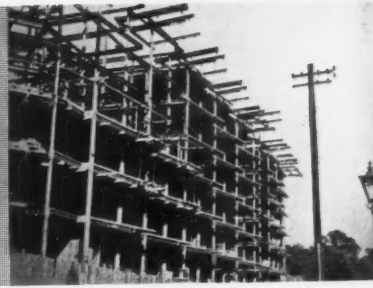
1936. Notice to quit



Today



And the pub rebuilt in Stockbrokers' Tudor?



1937. The new scale



Tomorrow

described by Evelyn as "cold, weeping clay." Nine years later the last of the Duke's Crown leases expired, and the land reverted to the Crown. But in 1809 the Duke of Portland was still hoping for an extension of his leases, and his architect, Mr. White, had published a plan by which the whole circumference of the Park was to be lined with detached houses. On his patrimonial estate the Duke had allowed the erection of buildings in a variety of styles, and between 1786 and 1792 the whole of his Marylebone property had been let on building leases, with the exception of one farm. This farm lay at the foot of Primrose

Hill, near the St. John's Wood burial ground, and between the Eyre and Crown estates. While the foundations of Nash's Regent's Park were being dug, and the Eyres' architect was planning roads to follow the ancient paths and field divisions of St. John's Wood, this undeveloped farm provided material for the sketch book of the youth, Edwin Landseer. To the balloonists of 1802, its 28 acres would present a quite undistinguished appearance. Twenty years later this remaining portion of the Duke of Portland's Marylebone property was leased to a speculative builder. There is some

mystery about just what happened. Most commentators on the early nineteenth century development of North London treat the buildings that appeared there as unfortunate anomalies in a district that was otherwise remarkable for its fine mansions and villas. The revenue from Marylebone was at that time larger than that received from the whole of Scotland at the time of the Union, and the parish was practically without working-class dwelling-houses, but in 1835, a writer in the *Literary Pocket Book* commented: In what a short time back were the Bayswater fields, there is now a populous

district called by the inhabitants, Moscow, and at the foot of Primrose Hill we were amazed by coming upon a large complication of streets under the name, Portland Town. Portland Town is liable to the same objections as Lisson Grove, being composed of houses of the meanest descriptions and inhabited by persons in the humblest class of life. It was said that there was some unaccountable oversight in the arrangement made for letting out this land on building leases and that the Duke of Portland was exceedingly angry when he discovered the character of the buildings erected on this site. By the middle of the nineteenth century Portland Town was an estab-

WHERE THEY WORKED

In 1936 an enquiry was made into the circumstances of 100 householders of Portland Town. The sample may be taken as typical.

Of these 100 householders, 59 worked in Marylebone, 16 within a penny bus fare of Marylebone, 15 were unemployed or pensioners, 10 worked elsewhere.

Examining those 41 who did not work in Marylebone: 8 of those working in adjacent boroughs had others in the family working in Marylebone, 3 of those unemployed or pensioned had the same, 6 of those working elsewhere had the same.

Of the remaining 24, 8 worked in adjacent boroughs, 6 were unemployed, 6 were pensioners, 4 had no connexion with the borough.

WHAT RENTS DID THEY PAY?

An analysis of the same 100 householders showed that: 34 paid a rent of 10 shillings or under, 39 paid a rent of 10 shillings to 15 shillings, 13 paid a rent of 15 shillings to 20 shillings, 14 paid a rent of £1 or over. The average rateable value of working-class property in Portland Town is £20-25. Of the 100 householders, 48 were controlled tenants, 52 decontrolled. Of the 52 decontrolled, over one half had been controlled elsewhere in St. John's Wood.

THE SCHOOL

In 1935 there was less notifiable infectious disease than average, better attendance at school than average, scholarship standard above average, less necessity for free milk, meals or cod liver oil than average.

lished working-class district, a pocket of modestly built brick houses, isolated among the "superior villas" from other centres of working-class life. Regent's Park was a prosperous and respectable district occupied mainly by upper-class families of commercial origin. In St. John's Wood, a very different local tone had developed. From the beginning this "*rus in urbe*", this escape from Georgian plainness, as it was described by one of the residents at this time, had attracted artists; Alma Tadema lived in Titchfield Terrace; Wagner stayed in Portland Terrace; critics gathered to puff a weed with Frith; Liberals came to hear the vivid conversation of Kossuth. Near the fields where he learned to draw from nature, Edwin Landseer built a studio; one evening a dead lion was hurried along Primrose Hill Road, now Prince Albert Road, a gift from the curator of the Zoo to the distinguished animal-painter. The shady lanes of the Wood were a happy hunting ground for the Punch caricaturist. Here he might find the shaggy and picturesque subjects always welcome to his editor. Blondin practised on his tight rope above the roof tops, and around London's first cab-shelter in Acacia Road the George Belcher of the period would pick up

many a comic incident in the lives of the lower classes.

A pen picture of the eighties fixes the character of St. John's Wood at that period:

"The man was dressed in curious fitting black garments, one of his trouser legs being caught above his elastic-sided boots. His quaint large-brimmed hat almost rested on his shoulders. He wore enormous spectacles and his face was clean shaven except for a luxuriant Newgate fringe, snow white, which covered a pink cravat. The woman's appearance was far more singular. She was short and so enormously fat that she waddled from side to side like a bloated duck. She wore a sort of dolman of green plush and her head was tied up in a yellow lace shawl."

Accurately the observer surmised that they were Herbert Spencer and Madame Blavatsky, waiting for an omnibus on the corner of Acacia Road.

It is not surprising that St. John's Wood gained a sinister reputation among the respectable inhabitants of Lower Marylebone and Regent's Park. Its courtesans included Napoleon III's mistress, and what went on behind those high walls the rest of London did not care to imagine. A sinister peep was granted them by the famous Minotaur case, when a well-known St. John's Wood artist was discovered



The Tally Man comes once a week



Coal round down 75%.



In future the vacuum cleaner will do this



Back street view



Back street life



Peat, loam and turf



Fancy living up there

OLD FACES. Because local work has been stable, and because Portland Town is isolated from other working-class areas, its few thousand inhabitants have mainly belonged to the district for two or three generations. The Bunyan family, who claim to be descendants of the "Pilgrim's Progress" John Bunyan, have lived here for more than 120 years. Old John Bunyan, right, was a tinker, and his grandson runs a greengrocery business. There was a busy and characteristic street life, much standing at the doors and talking at street corners, plying of goods and services and settlements with the tally man. Back yards gave evidence of long tenancies.



Young Mr. Bunyan's turnover drops 60 %.



The King and Queen aren't forgotten

SHUTTERS UP IN PORTLAND TOWN



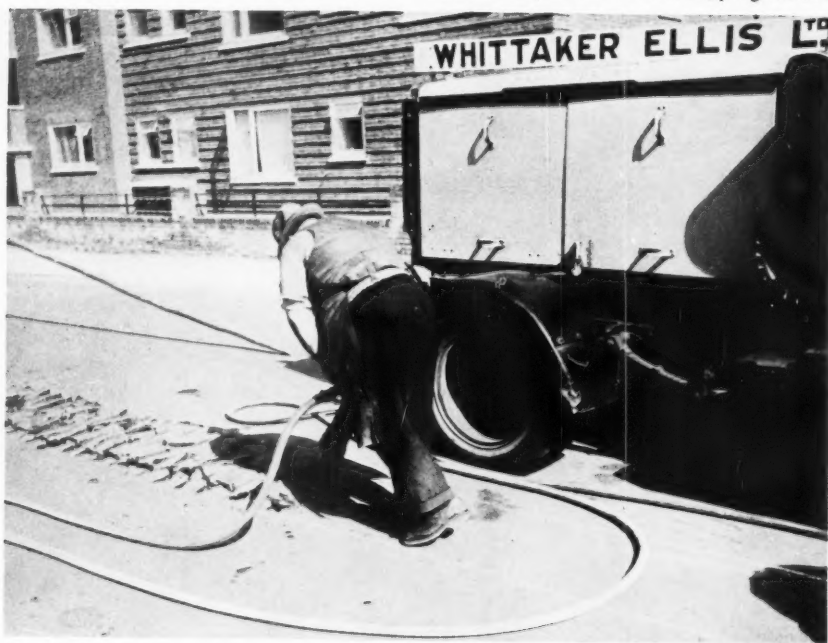
Round the corner in St. John's Wood. Portland Towners used to work for these big houses: but now the big houses are moving out too



This church is now a squash club



Shutters up in the main shopping street



The scene-shifter at work



MODES ET ROBES.

Drawn into the orbit of fashionable London, Portland Town's street scene is a new one. The appurtenances of an elegant life—orchids, pekes, squash-rackets, and uniformed servants—had never before been seen there. The social centre of this new life is a mile away, in the West End. As in other parts of London traces of past civilization may still be found, in nostalgic isolation, but each month the roads come up and the houses come down behind Prince Albert Road.

holding an orgy in which he and his friends threw jam-tarts at a procession of "undraped nymphs." No wonder that Lady Cork, when told that George Eliot had moved to St. John's Wood, remarked, "Of course, where else could she go?" "Naughty North Bank" was a London catchword until the Great Central Railway drove a wedge through it.

Between these two contrasting zones, Portland Town spent the second half of the nineteenth century undisturbed. The only time that the limelight seems to have played on that small corner was at the time of the great Regent's Park Canal explosion of 1875, when every window in the neighbourhood was shattered. But the years during which most of the older of the present tenants of Portland Town were children saw no major residential construction. The long leases granted between 1820 and 1850 were not due to expire until the end of the century and Portland Town was an established and recognized working-class district. As such, a provided school was built, on the site of some of the houses that had been put up at the very beginning of the development of the district, a working-man's club was opened in Henry Street, the majority of the proportionately high number of public

houses were reconstructed and a Wesleyan chapel built; Henry Street became a shopping street along almost all its length; the City and General Dwellings Co., who specialized principally in artisans' dwellings erected a new block.

As a working-class centre, Portland Town was by the end of the century well provided with amenities. Nearby were the open spaces of Regent's Park, Primrose Hill and Hampstead Heath. Work was still easy to obtain locally and was of such a kind as not to be greatly affected by periodical slumps. The houses that remain show signs of this qualified prosperity in the form of elaborate garden architecture, grottoes, trellis work.

The ground landlords appear to have followed a definite policy during the latter part of the century of improving those buildings which they were able to control. Thus when the Portland Arms public house in the High Street was rebuilt in 1881 with an extended lease the landlords specified Bangor Countess slates for the roof, best Malnes or Fareham red bricks for the street fronts, with Portland Stone or brick and terra cotta cornices and dressings—"the bar to be fitted with all modern improvements." It is probable that the Estate already had plans for the development

of the rest of High Street, the majority of which was to revert in 1901.

This period of stability finally fixed the particular character of Portland Town. The proximity of the houses of the rich and the eccentric, and the close bonds that linked the Portland towners with them, had the effect of increasing that pride in the "village," traces of which are still to be found. The inhabitants knew nothing of those dreary areas in other parts of London occupied by a working-class from whom economically they were themselves no different. This isolated pocket of working-class houses built on the one part of the Portland Estate that had accidentally not been developed for middle and upper-class residences was in character more like the cluster of houses dependent on a family-owned mill in a Pennine town than the typical East End working-class district.

The first serious disturbance of the well balanced character of the district occurred in 1904. Indeed, the falling in of the majority of the leases at that date marked the beginning of the end of Portland Town as such. The death was a slow one, for most of the leases in the heart of the Town were extended for short periods, re-development being confined to the Western boundaries. Here, the entire length

of High Street, with the exception of a few houses at the top, was demolished and in place of the small dwelling houses of 1822, shops with residential quarters above were built. Street facings of red brick of approved quality, Portland Stone for cornices and dressings, and separate drainage for each house were specified by the Estate, which had now passed to the Rt. Hon. Thomas Evelyn Howard, Baron de Walden and Seaford. The terraces were to be treated with centralized features; where stables were built the mangers were to be of modern pattern, and the rooms above fitted with W.C.'s.

But the most spectacular change was the appearance of North Gate, on land which became free by the falling in of sixteen agreements in 1901. On the corner of High Street and Albert Road, overlooking the Park and the place that had by now lost all its sinister connexion with the Plague, a Mr. Michell built the first block of "luxury" flats in North London. For a rental of £1,500 a year he was granted a 99 year lease for the erection of residential flats "of superior character; each flat to consist of not less than three reception rooms, 5 or 6 bedrooms, 2 bath rooms, 3 W.C.'s, kitchen and offices complete; fittings to be of best materials and most modern improvements; the four street fronts to be in best Portland Stone, up to the second floors, and approved red brick above; salt glazed bricks for external walls of passages up to 6 feet. Passenger and tradesmen's lifts; all floors in reception rooms to be in one inch oak, best bedrooms in selected deal. Hardwood dadoes in dining-rooms; areas, forecourts and lifts enclosed with wrought iron ornamental railings; stained glass to approved design only."

Thus along the whole Western frontier of Portland Town was built, by 1905, a considerable strip of upper class residences.

Except, however, for one block of stables and flats apparently intended for the servants of the new tenants, this new development did not strike into that part of Portland Town that was most strongly characterized. Here, the majority of the leases were extended, though only for very short periods. Typical of what was happening generally is the case of No. 20 Charlbert Street. The land on which this small four-room house stood, was let to Uriah Lewis in 1822 for 81 years at £8 a year (about a penny a sq. foot). In 1903 this lease expired, but was extended to W. J. Browning for three and a half years, again at £8 a year; in 1907 a further extension was granted, until 1910, when it was extended for a further year. In 1911 the lease was extended until 1914, when the war prevented any action being taken to rebuild. It should be noted that during these 13 years the value of the land did not rise.

Except for the boundary property, in Avenue Road, Albert Road and High Street, this is typical of what happened to all that interior property in Portland Town which reverted to the ground landlord at the very beginning of the century; where there were no plans for development the leases were extended for short periods without an appreciable increase in ground rent.

But during that first decade of the present century Portland Town was full of rumours and uncertainty. It was said that the district was about to

become a second Mayfair. In the 1906 report of the London Topographical Society, a writer, commenting on the sweeping changes that had recently taken place in the district "once known as Portland Town" gave his approval to the "handsome blocks of flats on Albert Road, flanked by commodious and imposing private residences. As soon as leases of land in the district behind fall in, its present buildings will be replaced by others of a very superior class."

It was not until some thirty years later that these replacements occurred and by then the Portland Town Estate had come into the possession of the Regent's Park Development Company. The name itself suggests the fact. Portland Town was about to be developed as part of Regent's Park, a treatment that it had accidentally escaped early in the nineteenth century, and which, in this present century, had been delayed by the war and by the change in ownership of the land. For a century the North Western terrace of the Park had been an unworthy companion to those on the other sides. Just why this should have been so it is hard to imagine, for most of the property neighbouring the Park was carefully projected at a time when houses in that district were easy to dispose of.

Did the Duke of Portland indeed neglect an opportunity of adding to his rent roll in 1802? Why was Nash so certain that the land North of the Park would lie long undeveloped? Did the Primrose Hill murders, which, it is said, will always prevent grass from growing on the summit, give the region a sinister reputation? Or was it the proximity of Coffin Square, the space before the present St. John's Wood Church, where the Plague coffins stood, that prevented Portland Town from housing the "happy freeborn sons of commerce"? We must not look too far for the reasons for the erratic development of London. Portland Town may owe its particular sort of development to a landlord neglecting to follow up the last channel left him for the increase of his ground rents; to a speculator's lack of capital, making him *faute de mieux*, run up working-class houses where he would have preferred to build stuccoed mansions; to a bad smell from Coffin Square; to the inveterate bad language of the barges on the canal tow-path. For some reason the development of that tiny portion of London slipped a hundred years out of gear and, probably by accident, an excellent example of "mixed development" came into existence—a working-class area, mainly consisting of "service houses" readily accessible to the houses and gardens where most of the inhabitants found employment, an area where gardeners and coachmen could live among their own class, though they worked for another, and where the working class could share in some of the amenities—clean air, open spaces, traffic facilities, good roads—that the rich were able to demand from local authorities or to purchase with their wealth. In Portland Town a unit of dwelling houses came into existence, with its intricate structure of supplies and services, its sweeps, glaziers, bakers, cobblers, dairymen, coal merchants, street musicians; its local legends; its gardens; so that people who lived there came to think that there was nowhere else like Portland Town,



"Say it with flowers." A new thought to Portland Town

SHUTTERS UP IN PORTLAND TOWN

where the beer tasted better, the stocks smelled sweeter, the tomatoes grew faster and the children healthier than anywhere else.

In July, 1936, 50 tenants in Charlbert Street, Culworth Street and Newcourt Street received notices to quit. There had been earlier clearances. Indeed since 1900 Portland Town had been living on sufferance, the main bulk of the long early nineteenth and mid-nineteenth century leases falling in then. Recently many tenants of controlled property had been persuaded to move to decontrolled houses, the landlords offering compensation, better premises, or generous removal expenses. But the notices of July 1936 struck deeper into the heart of Portland Town than had earlier ones, which had been mainly on the fringe. There had been little outcry against the clearing of some of the internal courts, some of which were condemned. The Culworth Street clearance alarmed the shop-keepers, who saw their customers being forced to leave the neighbourhood; and it alarmed those who had local work and who foresaw the drain of five or six shillings a

week for transport expenses from a suburban estate.

Advised by the Communist Party, who have had much experience of this type of agitation, local residents formed a well-disciplined Tenants' Defence League, designed to protect the immediate interests of the tenants, to try and obtain alternative accommodation in the borough for those threatened with the loss of their houses, and to lobby the Borough and County Councils with arguments for rebuilding a certain number of working-class dwellings in place of those demolished, near to the work places, schools, shops and other amenities of Portland Town. At the same time, various middle-class residents of Marylebone took up the Portland Town case; and with influential backing and the support of the *Times*, the clergy and well-known architects, urged that the Marylebone Housing Society should be implemented by the Borough Council to build houses for the working class in Portland Town.

A united front with the Tenants' Defence League was formed and considerable agitation has resulted in a

modification of the conditions that would have prevailed had there been no protest. The Borough Council is prepared to find a certain amount of accommodation for decontrolled tenants of Portland Town, and the areas of Portland Town that are to be cleared next will probably be occupied in part with buildings where the original residents can find accommodation at reasonable rents.

But all the organizing ability of the Communists, the sentiment of the Liberals, the patient committee work of the Socialists, and the machinations of the Tories can do nothing to preserve Portland Town as it existed a few years ago.

There is no doubt that for a century the land has been under-valued, from the point of view of the ground landlords. Twice during the last hundred and twenty years Portland Town escaped development by those interested in providing residences for the well-to-do. In 1819 it might have fallen into line with the Eyre estate and have been sparsely but profitably covered with villas; or

with the Crown lands and have completed the Regent's Park developments. In 1901 the flat builders stopped short at the Western boundary. This time, it has not escaped. Ground rents have leaped tenfold. The penny a foot that Uriah Lewis paid in 1822, and which was still being paid by his successor in 1936, is now a shilling.

We need no balloon to obtain a general view of the new Portland Town; from the roof storey of Viceroy Court the whole area can be easily scanned. Along the Prince Albert Road frontage are large blocks of flats, the modern equivalent of the terraces that Nash might have planned for this frontage of the Park had the land been Crown property; behind them, in 4 storey blocks is a row of less expensive small flats. Behind that lies about one half of Portland Town. Henry Street, at one time the chief shopping street of the district has for the most part only one frontage left, and here the shutters are up and the majority of the shops are closed. The paint has peeled, the windows have not been cleaned, and old posters flap loosely on the walls. Westward, towards the High Street, most of the property is still occupied, though behind Henry Street an old court, cleared four or five years ago, is occupied now only by cats and starlings. In the streets in the older part coal carts, fruit barrows, and knife grinders still ply their wares; around the tradesmen's entrances of the new blocks the delivery vans of the department stores stand. Occasionally a uniformed maid runs across to buy a few pennyworth of potatoes, a packet of cigarettes. The roads on to which the new flats face have little pavement life; dogs are exercised, chauffeurs stand waiting by their cars and talk to the uniformed porters; from the wine stores a boy brings a parcel; one of the workmen from the new buildings looks round to buy a paper but has to go over to the old town.

The new Portland Towners will live inside their flats; they will be seen only going to and from their work, on their way to the cinema; setting out to shop in Baker Street or the High Street. They will have accounts at Selfridges or Harrods, will buy their Coalite in paper bags for the one open fire in their houses. They will take their exercise at the new Squash club built inside the church in St. John's Wood Terrace, or during week-ends in the country. They will provide no custom for the little grocer in Henry Street; their radio batteries will not need to be charged, and they will buy no seeds or plants from the seedsman; on the other hand they will read more newspapers, drink more milk, though they eat less bread, order their beer by the case, and smoke Players Navy Cut instead of Weights and Woodbines.

The busy broken life of the working class, with its succession of meetings, its chain of short conversations, its calls across the garden wall, its constant demands on the shop-keepers and the sympathy of neighbours, its street corner betting and the little slip passed to the barber, is replaced by the secretive comings and goings of the middle class, the discreet curtains through which you can look only one way; Scotties, umbrellas, and taxicabs ticking at a quarter past eight.

Prince Albert Road, the Southern boundary of Portland Town, today: showing some of the flats illustrated in the earlier pages. The road was always more pretentious than Portland Town, since it bounded Regent's Park, but apart from the 1905 scheme, shown on the left, the whole of the flat development is new.



THE 1905
BLOCK

NORTH
GATE

OSLO
COURT

BENTINCK
CLOSE

VICEROY
COURT

OFFICES

ANDREW MATHER
AND HARRY W. WEEDON

THE SITE Charing Cross Road, London.

PLANNING The building, which is known as Alhambra House, provides office accommodation on nine floors, with a ground floor space available for letting off as shops.

STRUCTURE AND MATERIALS Reinforced concrete frame and panel walls, varying from 5 in. to 7 in. in thickness, acting as beams: floors of hollow tile construction: staircases in reinforced concrete.

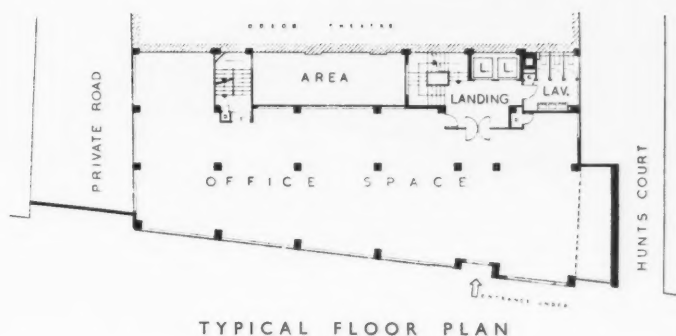
Insulating quilt is laid under $\frac{3}{4}$ in. cement screed to the floors. The quilt is turned up against the 1 in. cork, which is used as permanent shuttering to the walls. This isolates each floor from the general structure.

Special consideration was given to the walls to the area and west elevation generally, as any possibility of noise from the stage or the organ of the theatre adjacent had to be obviated; thus the 1 in. cork was augmented by a layer of 1 in. fibre, covered with wire mesh and plastered normally. All the offices to the area are fitted with double windows.

The windows to the three main elevations are divided into approximately 5 ft. units; the lower portion of each unit is a fall-back type and the upper portion pivot hung.

THE VIEWS ILLUSTRATED

1, the Charing Cross Road elevation. 2, the ground floor entrance hall. 3, a typical landing of the main staircase, looking through to the office space.



CURRENT ARCHITECTURE OFFICES

ANDREW MATHER
AND HARRY W. WEEDON

EQUIPMENT AND FINISHES

Heating is by hot water radiant panels which are placed below each window unit. The boiler-house is in the basement. Two lifts are installed, working at a speed of 300 feet per minute for either attendant or automatic operation.

The water supply is from an artesian well, which also feeds the adjoining Odeon Theatre. The external facing to the three main elevations is of $\frac{1}{4}$ in. opaque glass, bedded in a special mastic, and fixed with rebated horizontal aluminium strips, which are plugged at intervals to the concrete. Portions of the facing are fixed by means of a special rebated aluminium head to the windows. The facing to the area is in 6 in. square white earthenware tiles. Provision is made for the erection of cradles for cleaning purposes to all the elevations. Treads and risers of the main staircase are in terrazzo cast in situ. Quarter space landings and main landings are in pre-cast terrazzo slabs. Flooring in the offices generally is of 1 in. beech block, laid on the $\frac{3}{4}$ in. cement screed.

THE VIEW ILLUSTRATED

4, the main staircase, showing the double doors which give access to the office space.



COUNCIL OFFICES

HOUGHTON AND KINGTON

THE SITE

The site faces a large open space behind Chesterfield's new Town Hall. A projected new street at the side greatly influenced the position of the north-western wing of the building.

PLANNING

The main entrance and staircase serves to divide the various departments. There is a large strong room in the basement and on the roof is a room equipped for the storage of papers. An electric lift travels from the basement to the roof space for the use of either passengers or papers. The men's lavatories are in a separate sanitary tower at the eastern end and can only be approached through a fresh-air lobby.



COUNCIL OFFICES

HOUGHTON AND KINGTON

STRUCTURE AND MATERIALS

Steel frame construction on reinforced concrete foundation. External and main walls are of 11 in. by 2 in. hand-made sand-faced bricks of special colour, pointed in a quiet green cement. Internal partitions where not of brick are of patent blocks. Floors generally are of precast beam construction: all roofs flat and covered with rock asphalt. Windows generally are wooden double hung sashes brought well up to the outer face, but at each end these are let into specially made multi-brick jambs. Windows to drawing office and laboratories, etc., are horizontal steel casements. The stonework of the main entrance doors and windows over is of reconstructed Portland stone.

EQUIPMENT AND FINISHES

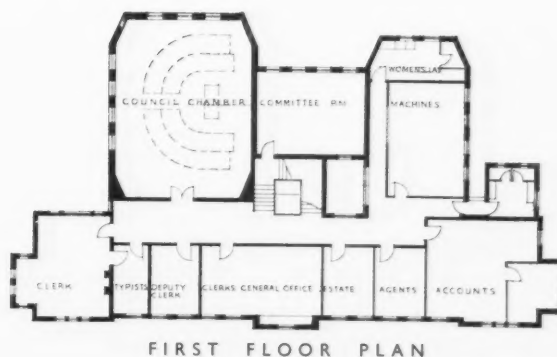
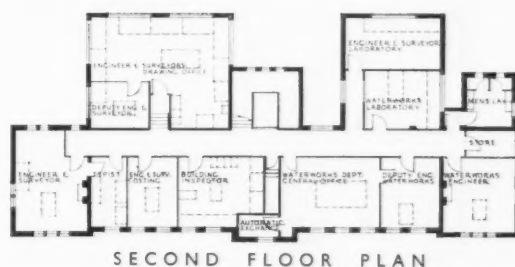
Heating is by low pressure hot water from two gas fired boilers, while the hot water service is also from a separate independent gas fired boiler. The ventilation is by natural means except in the council chamber, where there is a supplementary exhaust fan. With the exception of one small light all services in the council chamber are controlled from the clerk's desk. Both internal and G.P.O. telephones are fitted throughout to practically every room and electric clocks are installed in all main rooms.

The council chamber has a panelled dado of Indian silver greywood banded with Australian walnut, and the tables and seats are constructed of similar material. The walls are painted and the colour graded down from light ivory to russet to tone with the panelling. The floor of this room, of the committee room and of the principal officers' rooms are of cork, the remaining floors generally, including the first and second floor corridors, being of Indian gurjun wood. The laboratories are covered with teak blocks. The staircase and ground floor corridors are of terrazzo. Apart from the principal offices the walls and ceilings generally are finished in light shades of distemper. All doors throughout the building are flush panel, in oak or Columbian pine.



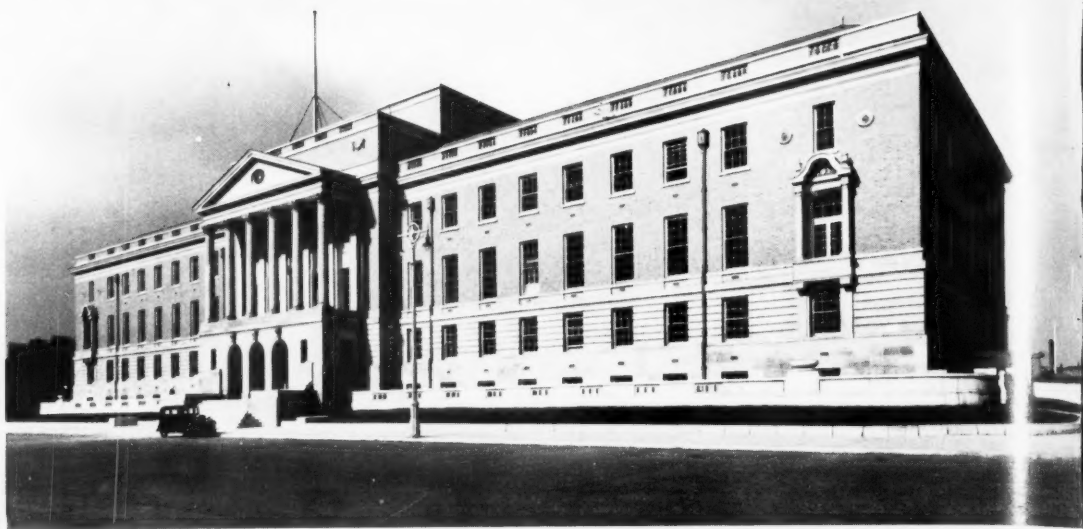
THE VIEWS
ILLUSTRATED

1, the main elevation. 2, a view of the council chamber, seen from the lobby.



CURRENT ARCHITECTURE CIVIC CENTRES

BRADSHAW, GASS
AND HOPE



THE SITE

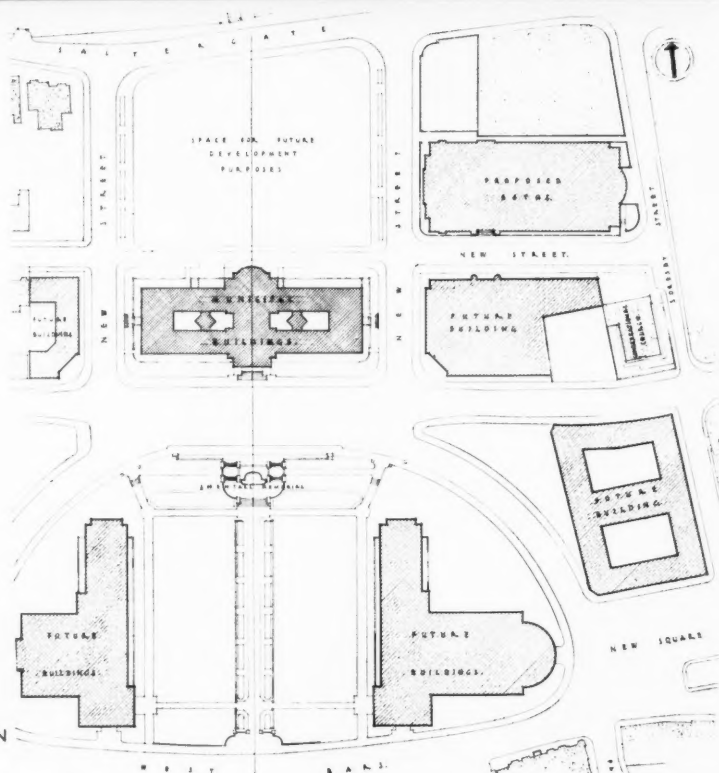
Chesterfield. The building represents the first block of buildings in the new civic centre. In 1930 the Chesterfield Corporation purchased the estate of Rose Hill, an area of nine acres near the centre of the town: in 1932 they appointed Mr. A. J. Hope, of Messrs. Bradshaw, Gass and Hope, to prepare a scheme for the layout of the estate and in 1933 a layout scheme was approved, providing for a civic centre, with a road system giving convenient connexion with all parts of the town. This road system, with the exception of the two crescent roadways and the pedestrian way from West Bars which culminates in a staircase approach to the central "Place," has since been executed by the borough engineer. The crescent roadways may not be formed for some time, but towards the end of last year the Corporation decided to proceed with the pedestrian way and staircase approach under the supervision of the architects.

STRUCTURE AND MATERIALS

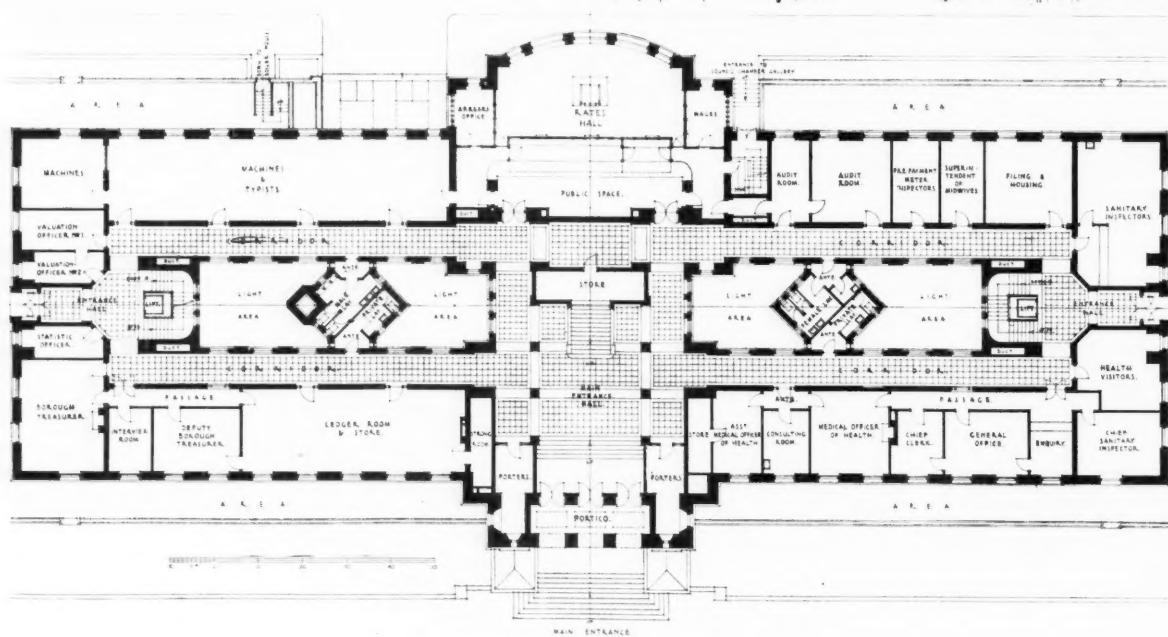
The building is steel framed with hollow block floors. The plinth and dressings are in Portland stone, the upper storey in a warm toned brick.

THE VIEWS ILLUSTRATED

1, the south front. 2, the portico. 3 and 4, the council chamber. 5, the general-purpose room.



SITE PLAN



GROUND FLOOR PLAN

CIVIC CENTRES

BRADSHAW, GASS AND HOPE

EQUIPMENT AND FINISHES

The council chamber is treated in warm grey tones, with a dado of figured walnut. The seating for the members is also in walnut, upholstered in leather of a brownish grey with narrow piping lines of red; the carpets and curtains are grey-green. There are five committee rooms on the first floor. Two of them, in the centre of the building, can be thrown into one room for receptions. These two rooms are panelled in quartered walnut relieved by ebony lines, the long windows on the front being echoed on the opposite wall by panels of peach tinted mirror glass. The folding screen, dividing the rooms, is panelled in a similar manner to the walls. The central staircase is lined with reconstructed marble. The whole of the furnishings throughout the building were designed by the architects.



2



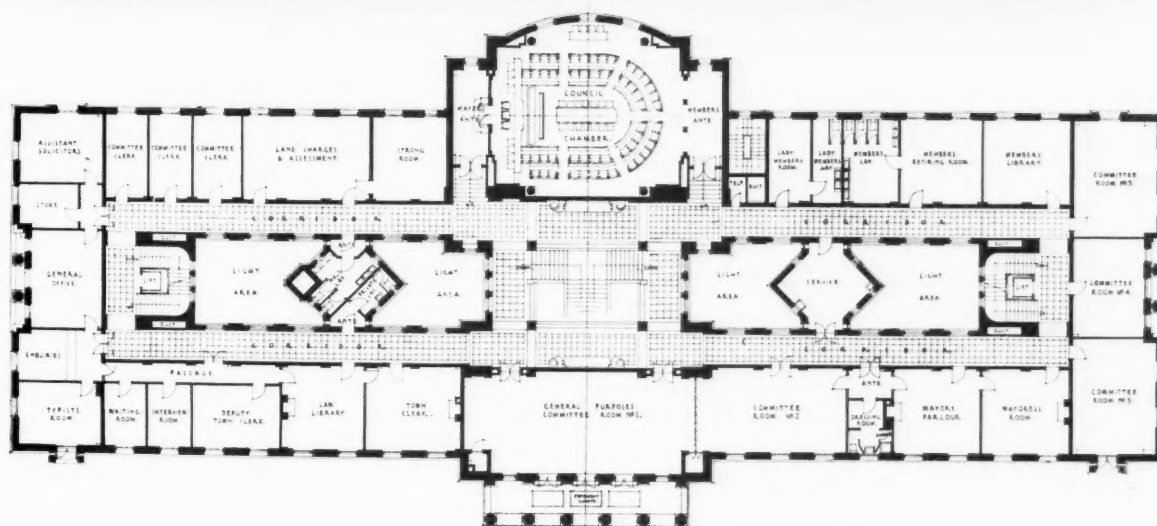
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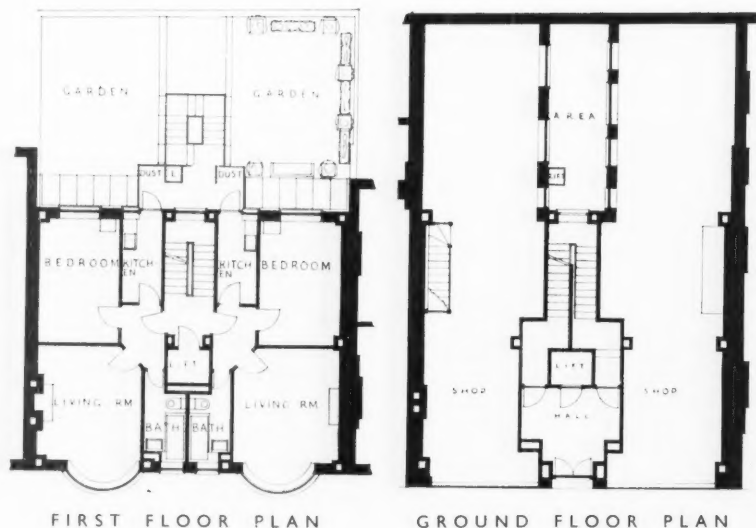
5



FIRST FLOOR PLAN

FLATS

MITCHELL AND BRIDGWATER
ASSISTANT E. J. MEMBERY



THE SITE

Knightsbridge, London. The bay windows of the living-rooms have a direct view of Hyde Park.

PLANNING

Two old buildings were demolished. The new scheme contains 2 shops on the ground floor (each with basement) and a central entrance to 14 flats on the upper floors. Small flats were required, each containing living-room, bedroom, bath, kitchen and entrance hall, with separate service approach and lift. The flat roof at the back of the first floor flats has been made into a formal garden. The old shop fronts were a few feet in front of the main upper wall and this line has been kept for the new building giving space for a flower box running the whole length of the front over the shops.

STRUCTURE AND MATERIALS

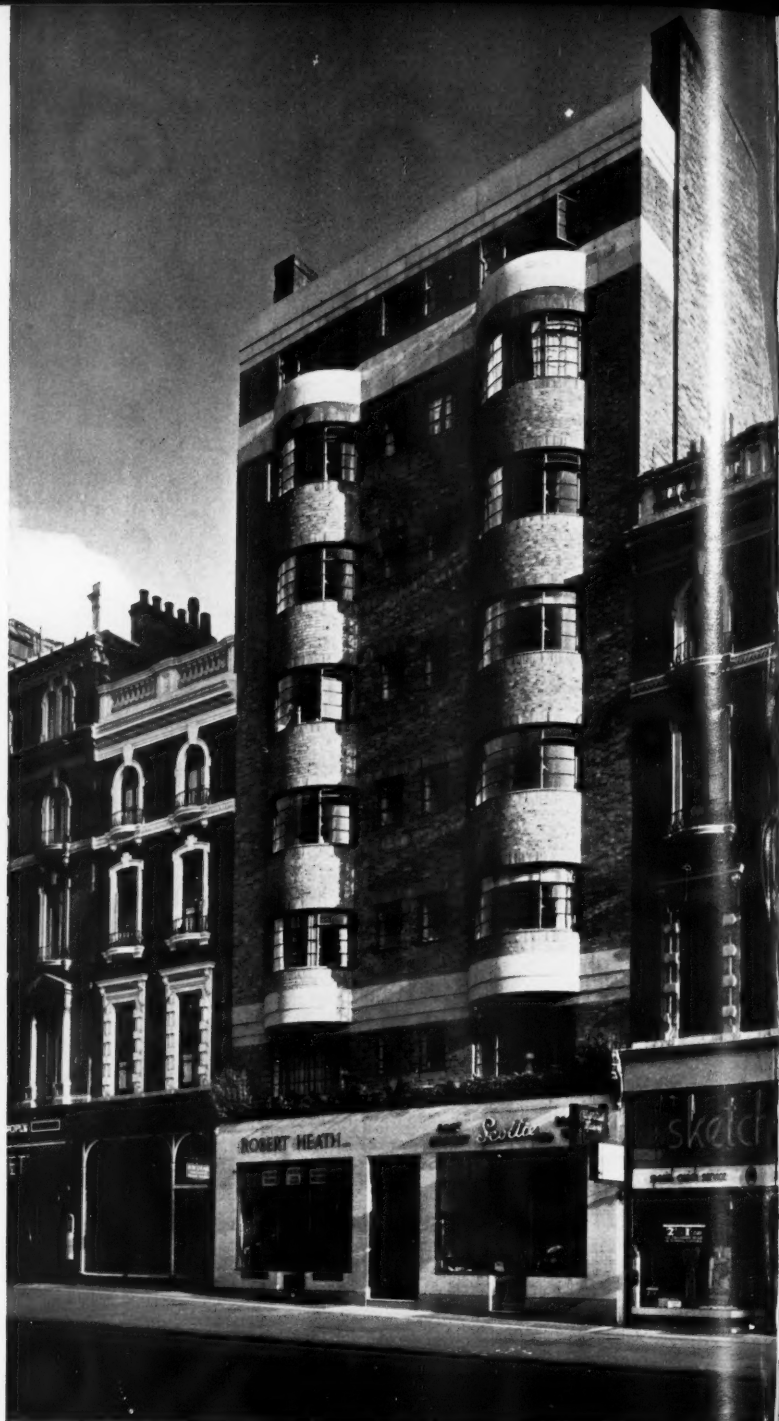
Brick cavity walls with a certain amount of steelwork. Floors, roof and partitions are of hollow blocks.

EQUIPMENT AND FINISHES

The front of the shops and the entrance hall are faced with travertine and the upper floors in brownish brick. Floors are finished in cork tiles throughout: window cills, terrazzo. Bathrooms are tiled, with black cork floors. Doors throughout are flush, in walnut. Heating is by low pressure hot water radiators, except in the living-rooms, which have a heating panel under the large bay windows. Antistatic aerials serve all the flats.

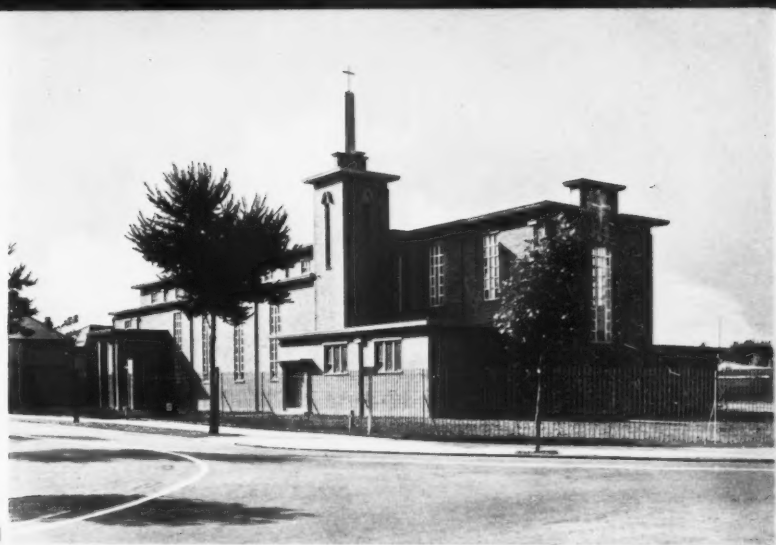
THE VIEWS ILLUSTRATED

1, the Knightsbridge elevation. 2, the entrance hall. 3, the shop fronts on the ground floor.



✓ C H U R C H E S

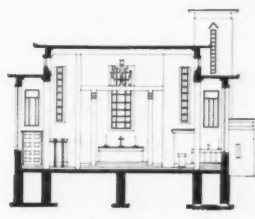
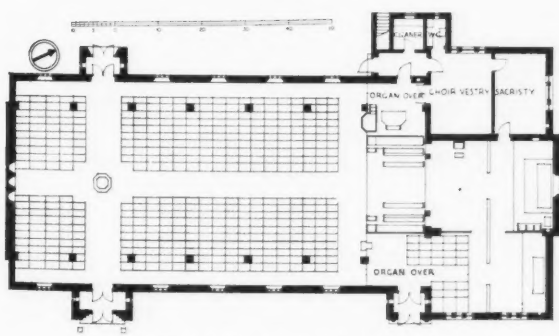
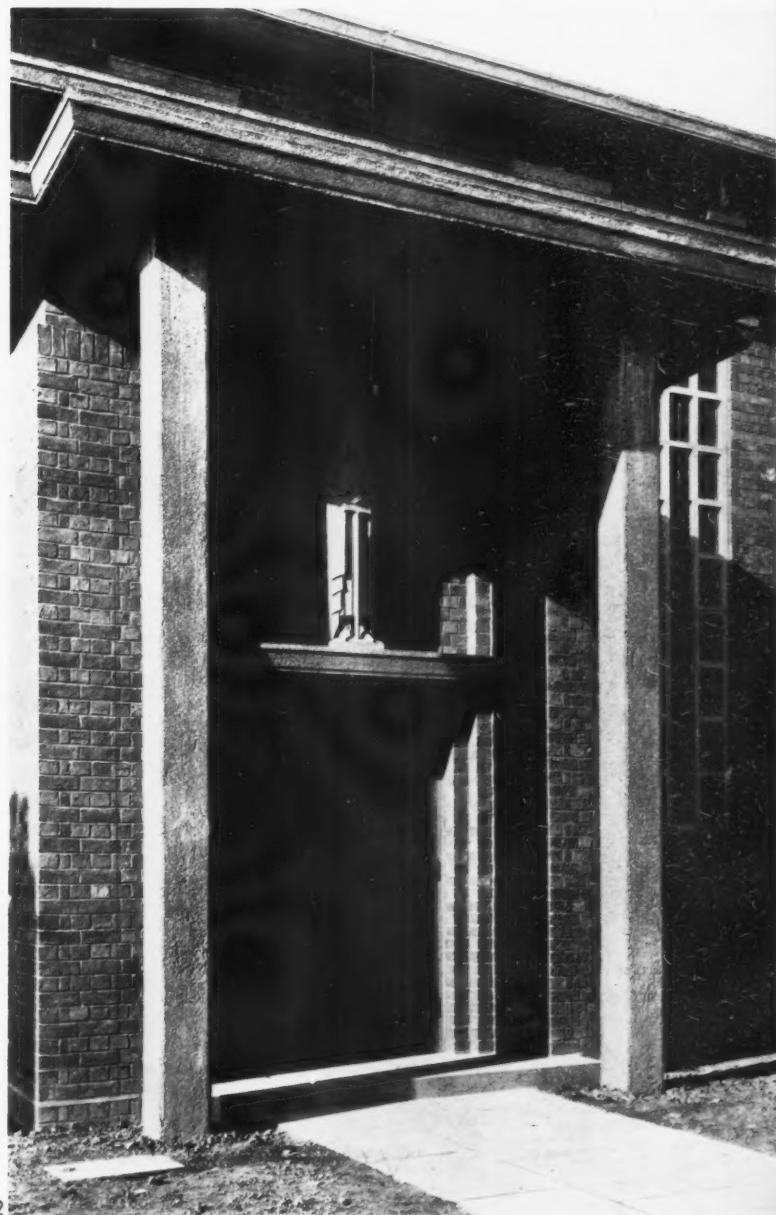
W . A N D L . B O N D



THE SITE Sutcliffe Avenue and Scarthoe Road, Grimsby. The fine corner site was given by the late Earl of Yarborough. Its situation made it necessary for the east end to be the most important.

PLANNING The church, which is dedicated to St. Martin, seats 500 people. The plan is traditional in its general arrangement; the congregation is accommodated between the widely spaced pillars of the nave and the aisles are for access and processions only. The choir is placed in the easternmost bay of the nave, raised one step above the congregation, and the chancel is separated from the nave by a pseudo screen formed by two columns supporting the rood beam with its figures. A chapel to the south of the chancel is arranged to form a return way for communicants, and the communion rail is a continuation of the one in the chancel. A sacristy and choir vestry are placed to the north of the chancel and there are also a lavatory, flower room and cleaners' store.

THE VIEWS ILLUSTRATED 1, a general view of the church from the south-east. 2, a detail of the main entrance.



CHURCHES

W. AND L. BOND

STRUCTURE AND MATERIALS

In order to cover the wide span of the nave as economically as possible it was decided to use a reinforced concrete flat roof and this material has been used for the whole of the structure except the walls. The form and detail of the building has been largely dictated by the use of concrete as a finished material. Ornament is confined to three groups of sculpture and some modelled plaster panels in the chancel ceiling. The interior, which would otherwise be oppressively low and broad, is given an appearance of height by the narrow unrelieved columns which is strengthened by their warm colouring.

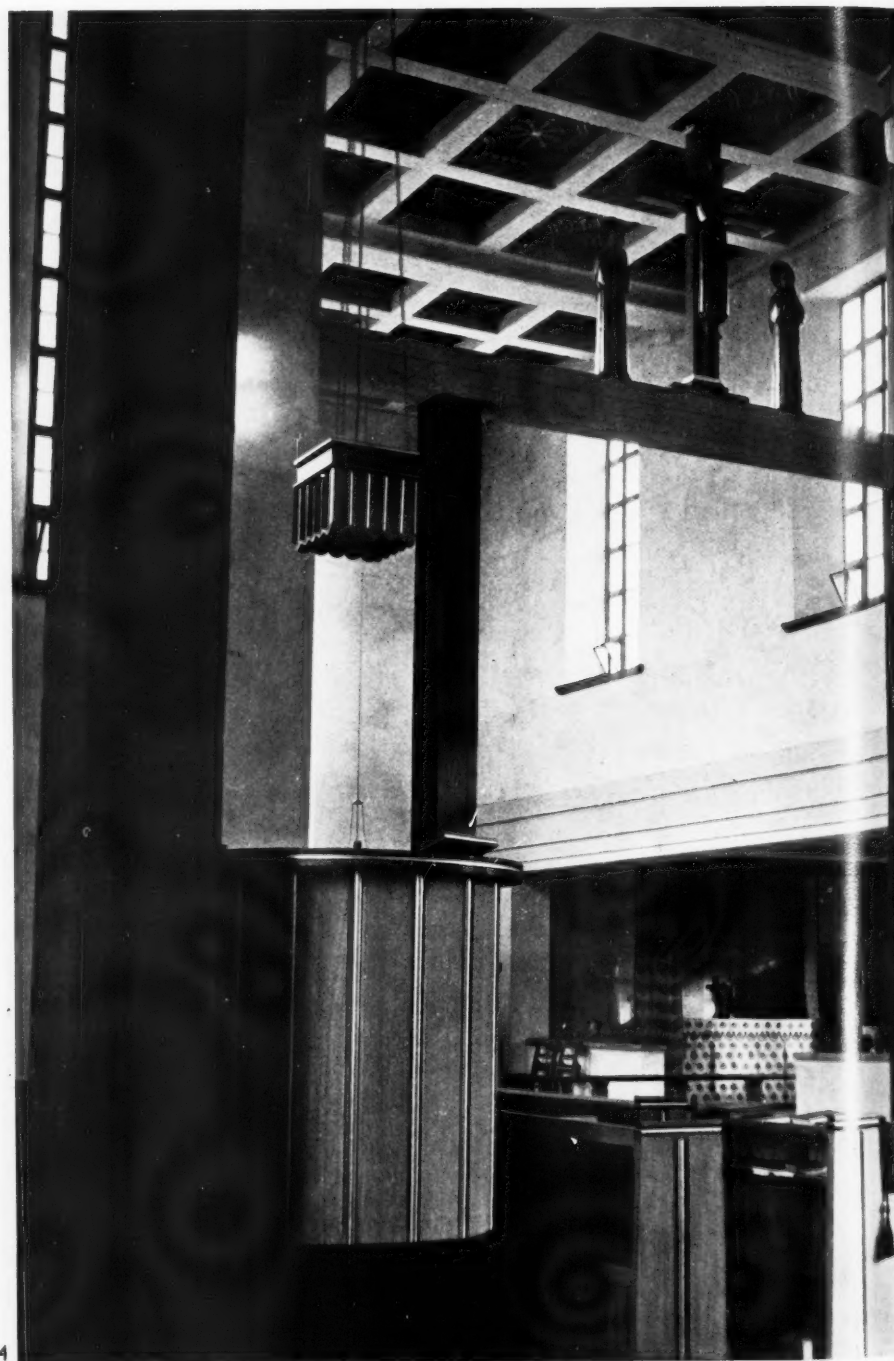
EQUIPMENT AND FINISHES

The heating system is by low pressure hot water with an electric accelerating pump and is almost entirely concealed. The electric lighting in the nave is by means of specially designed wooden fittings which form part of the scheme of decoration, and contain projectors which face eastwards and light the congregation from behind, the chancel being lighted by projector units from behind the rood beam. There is a special unit to light the rood. Economy of upkeep has been carefully studied, and there will be no external painting required whatsoever. The gutters are formed in the concrete roof flats and the downspouts are of lead. Windows are of concrete with bronze saddle bars and leaded glazing and all the doors of oak with specially designed bronze handles. The floors are paved with large buff tiles except in the seating areas, where they are of maple blocks, and in the sanctuary, which is paved in stone. The crucifix over the east window facing Scarthoe Road, the rood and the figure of St. Martin over the main doorway are the work of Alfred Southwick. The high altar is of the simple English form with riddel posts of oak with gilded ornament and curtains. The font is cast in concrete with a cover of decorated oak surmounted by a carved dove by Alfred Southwick. The pulpit is of oak with a reconstructed marble base and bronze handrail. The lectern is the work of Edward Spencer, in collaboration with the architect. The eagle of pale brass stands on a pedestal of brass and white metal. The altar cross and candlesticks are also by Edward Spencer.

THE VIEWS ILLUSTRATED

3, a general view of the interior. 4, looking across the chancel to the side chapel.

3



4

A Housing Survey

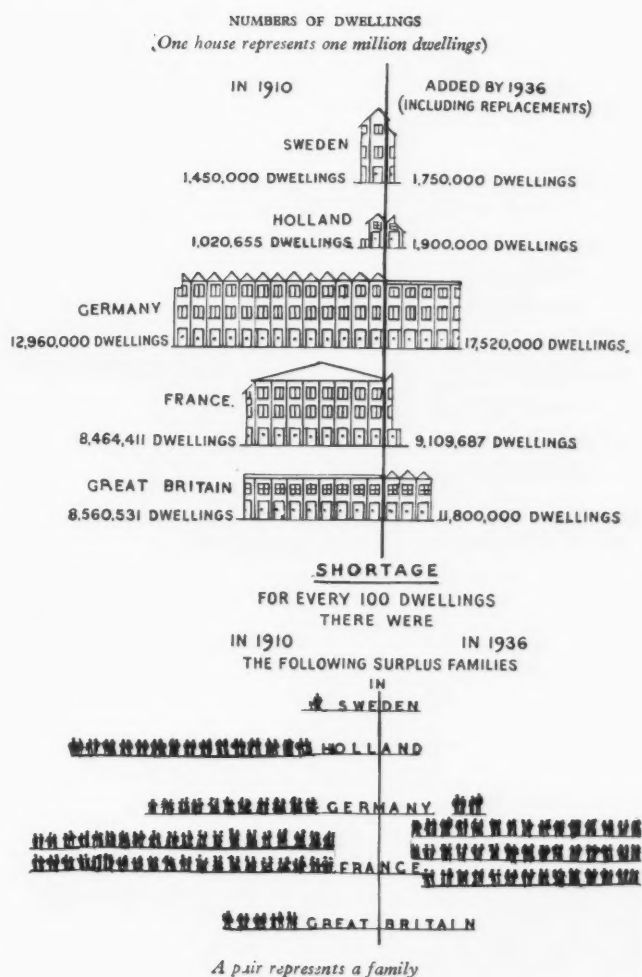
By F. R. Yerbury

"EUROPE REHOUSED." By Elizabeth Denby. London: George Allen and Unwin, Ltd. Price 14s.

MISS DENBY, in her new book "Europe Re-housed," gives a very thorough survey of what Europe (that is, excluding England) has done in the way of housing, how it has done it and why. As a Leverhulme Scholar she had the opportunity of visiting most of the European countries in which housing programmes have been carried out and, in addition to the advantage of her continental visits, she had previously had eight years' practical experience of slum clearance and re-housing in London. With this experience behind her she was obviously well equipped for approaching the subject of housing abroad from a critical angle.

Most of Miss Denby's book is given up to a statement of facts regarding the various countries with which she deals and she does not attempt to praise or criticize. She does not treat so much with actual building practice as with the general problem of housing and slum clearance as a whole, which of course embraces very wide interests including policy, finance and most important of all, planning. Most of the facts concerning the achievements of the various countries dealt with are already well known and do not need discussion here. Suffice it to say that they are well marshalled and accompanied by illustrations which, although in some cases not altogether typical, are at any rate sufficiently attractive to make us realize in England the advantage which much continental work has over ours in appreciating the need for sunshine and the provision of open spaces for recreation.

It is in the introduction, summary and conclusions that any contentious matters for discussion will be found, although here there is little with which one can disagree. In the summary and conclusions Miss Denby reviews the position on the continent generally and endeavours to find some lesson which England can learn from continental experience. She says, and it is of course true, that most of the housing movements and methods of approach to the housing problem in Europe have been inspired by English experiments. She also says, which is again perfectly true, that the continent has used much of the experience acquired in England to greater advantage than England has used it herself. The fact which Miss Denby appears to emphasize more than any other is the lack of any attempt at very large scale planning in England in connexion with its housing problem. One realizes, of course, that the difficulties in

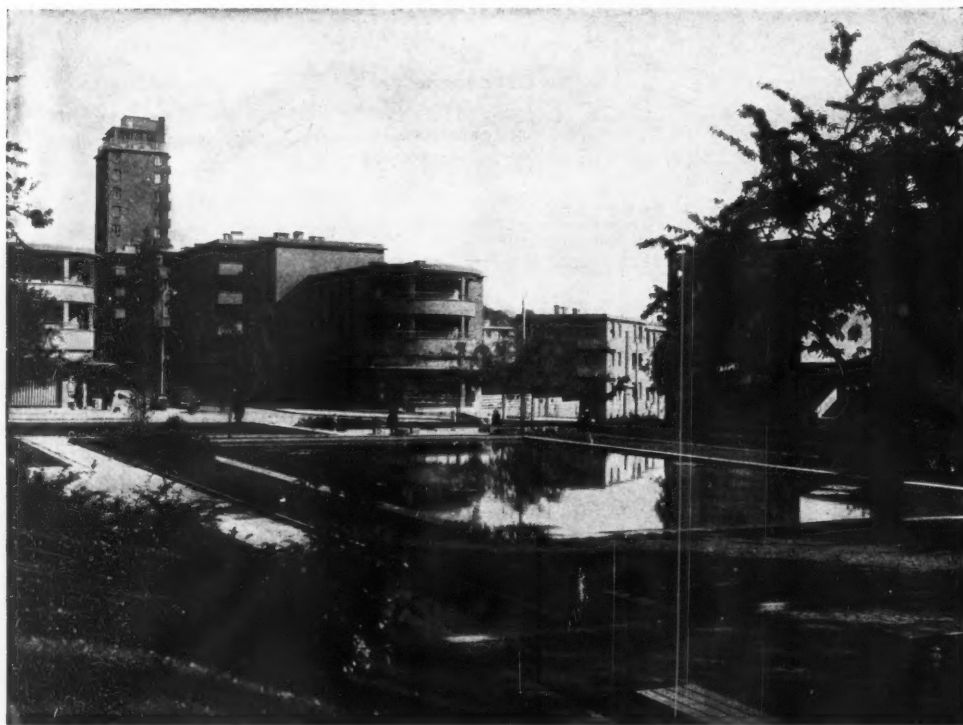
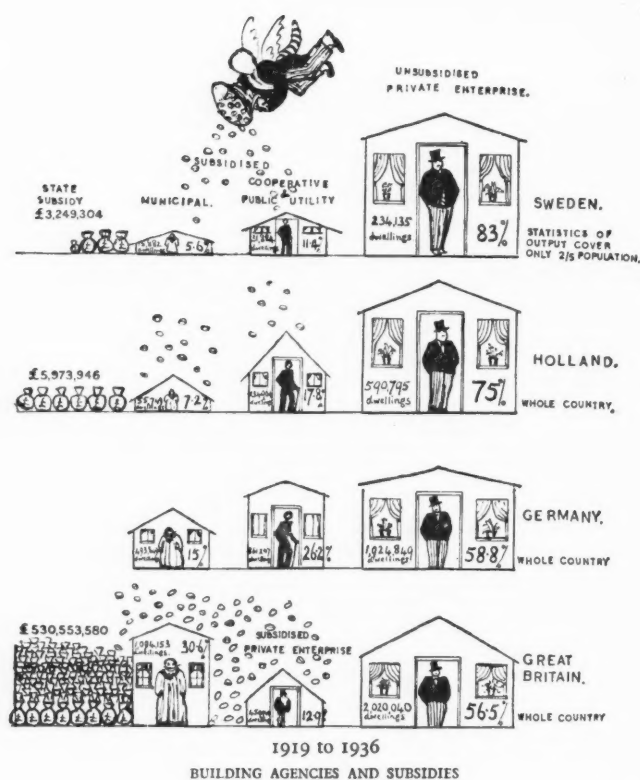


"... France is the only country whose records are available where the housing shortage has not technically been overcome. Yet this apparently satisfactory outcome of 18 years' work is misleading. There is everywhere actually a glut of medium-priced dwellings, but the shortage of low-cost houses, and particularly ones for poor families with many children, is still acute. Also, especially in Great Britain, many unhealthy or worn-out dwellings need replacing by good ones at equally low rents."—From "Housing."

England in this direction are much more acute than in most continental countries. The rapid industrial development of England in the nineteenth century, more rapid than anywhere else in the world, has bequeathed a legacy of bad planning and country spoliation which presents almost insuperable difficulties to social reformers today. Unfortunately, the recognized evils of this legacy seem to have had no appreciable effect; planning and building equally bad but of another kind still continues and will eventually create conditions at least as evil as those of the nineteenth century which we so deplore. The fact is that we have

not yet established a definite attitude towards planning in England. Here and there we find a few people with vision who can appreciate the mess into which we are getting. These people are so few, however, that they are easily overwhelmed by the less enlightened and particularly by those who have it in their power to control development. The little jealousies of local authorities and the pompous ignorance of many of our councils, of every shade of political opinion, makes it well-nigh impossible to deal with the problem of housing as it should be dealt with in relation to living, work and recreation.

Right, Building Agencies and Subsidies. State subsidies only have been shown. In Sweden (financial figures relate to the whole country) another £2 million were granted by the municipalities. In Great Britain the National contribution has been calculated by taking the sums actually spent, and reckoning an average annual expenditure (promised on the dwellings already put up) of £14 millions for the next 20 years — an admitted underestimate. Municipal subsidies are an additional burden but are unknown. Below, the shopping centre at Chatenay-Malabry, France. Flats for single or unmarried people are built in high towers; there are also flats for small families; cottages and small houses for big families—From "Housing."



But even assuming the existence of a dictatorial system of government, capable of brushing all these parochial ideas aside and deciding to set about planning England on a comprehensive and rational basis, where would the people be found to undertake it? The fact is that planning on a large scale has hardly ever been taught in England. There is no school of thought and no traditional training such as most of our continental neighbours enjoy. The architect has been far too easily

satisfied with the term "town planning" which, when it comes down to facts, usually means the planning of a small isolated housing scheme or minor alterations to a city, but never anything which takes into consideration its relationship to industry, transport and agriculture in the surrounding districts.

So that where Miss Denby holds up the work of continental housing authorities as an example to England she is on easy ground. Whether everyone will agree with

some of her conclusions is another matter. While putting in a plea for the revival of street architecture by means of the re-introduction of the terrace house, she will probably find few sympathizers when she talks of planning 40 houses to the acre; in any case, the small gardens, on which she sets such value as an amenity, would need to be very small indeed and the possibility of growing flowers and vegetables, as she suggests, a remote one.

Man's contact with nature, either through digging in his own garden or cultivating flowers in a window box, is what Miss Denby really stresses as a necessity. There is a very sympathetic strain in all her references to the tenants; she obviously feels for them and, again obviously, does not belong to that scientifically minded school of thought which would teach people how to live. Rather, one imagines, she would help them to live their own lives in a more comfortable and richer way than they have been able to do so before.

In her conclusions, she suggests that England has spent more money on housing than any other European country but that she has in the end got less value for this expenditure. It is difficult to see altogether how this argument is worked out; it may be admitted that on the whole families in Europe pay very much the same proportion of their incomes in rent, with the exception of those in France and Vienna, but the fact remains that in return for that proportion of income paid, the Englishman certainly gets much better accommodation in the house. It would also be thought wrong by many to say that the quality of the housing in this country does not as a whole compare favourably with that of any other European nation. One would have thought, generally speaking, just the opposite. Another point which must be considered when value for money is under review is that to assess the return for money expended on housing, the number of houses or apartments should not be considered so much as the actual number of rooms. An apartment, for instance in Scandinavia, consisting of two bedrooms and a living-room but with no bathroom, for which the tenant is paying one quarter of his income, is obviously not such good value as an apartment or cottage in England consisting of a living-room, kitchen, bathroom and three to four bedrooms for which the tenant pays the same proportion of his income. However, these values are very difficult to assess or to compare on account of the varying conditions, particularly climatic ones, which make each country's problem an individual one, comparisons only being possible on broad lines.

Miss Denby seems to think that the most outstanding housing achievement since the War is that carried out in Vienna, but this may be arguable—very much so in fact. What is interesting about the Vienna housing and also about the big planning schemes in Germany and Italy, is that they were all carried through by bodies with dictatorial powers. In other words, none of these schemes have suffered from the interference of a host of small fry all working at cross purposes. With Miss Denby's book it is possible to make valuable comparisons, on broad lines, between housing in Europe and in England and the chief lesson to learn, so far as we are concerned, is undoubtedly the need for better education in planning and the recognition of the value of planning on a big scale as against the pettifogging little jobs which we see being carried out almost daily around us.

A HOUSE NEAR HENLEY-ON-THAMES

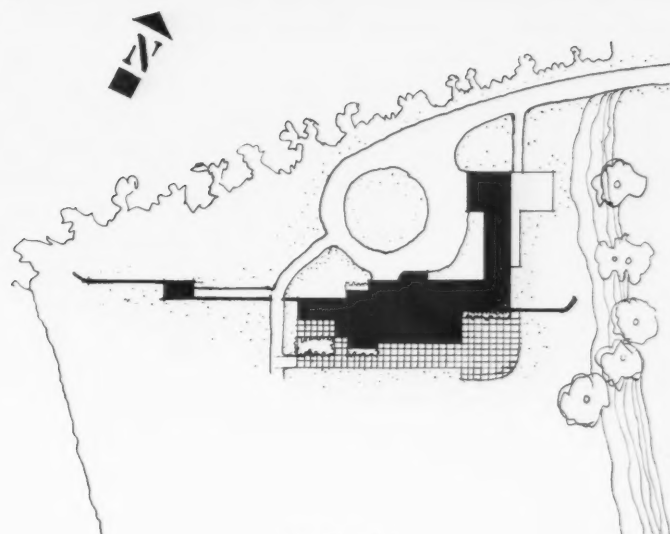


CHRISTOPHER NICHOLSON
ARCHITECT

The house, which was built for Dr. Warren Crowe, is at Fawley Green, on the downs above Henley-on-Thames. The site falls to the south and west at a gradient of 1 in 8 and is approached by a private drive from the north-east. The house commands very extensive views to the south over the Thames Valley, and is protected on the north side by the natural banking of the hill behind. Plans submitted to the local authorities were passed on to a panel of architects. The panel at first rejected the design, but after considerable delay were persuaded to revise their decision subject to the final colouring of the house being approved by them and also to a line of trees being planted between the village and the house. 1, the house from the south. 2, a general view from the east, showing the surrounding layout.



2



LAYOUT

H O U S E N E A R

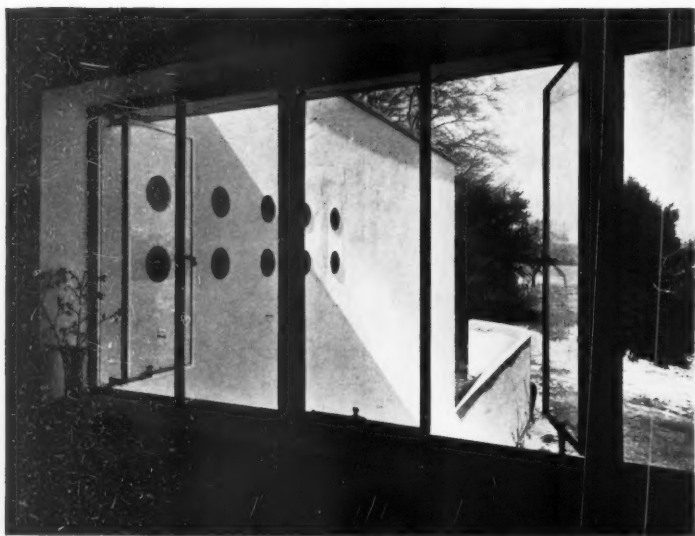


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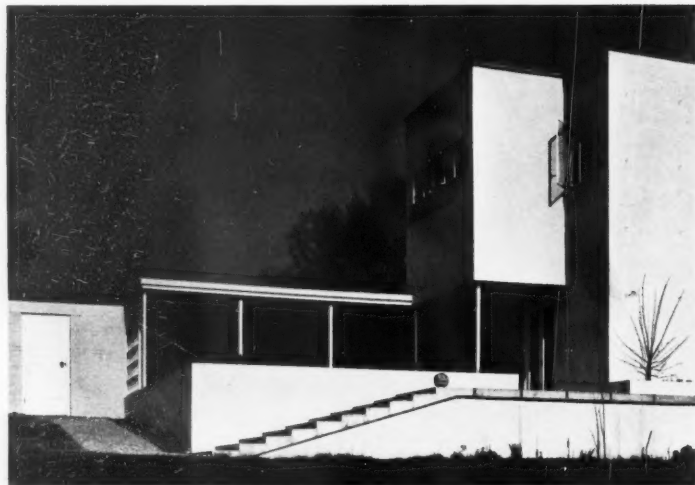


4

3, the house from the east. 4, view from the west showing the entrance forecourt and, on the left, the service wing. The house is designed on a grid, vertically and horizontally, of which the basic unit is 1 ft. 3 in. This unit controls dimensions throughout.



5

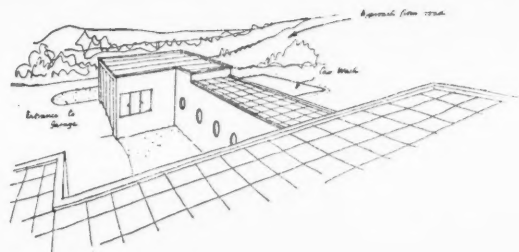


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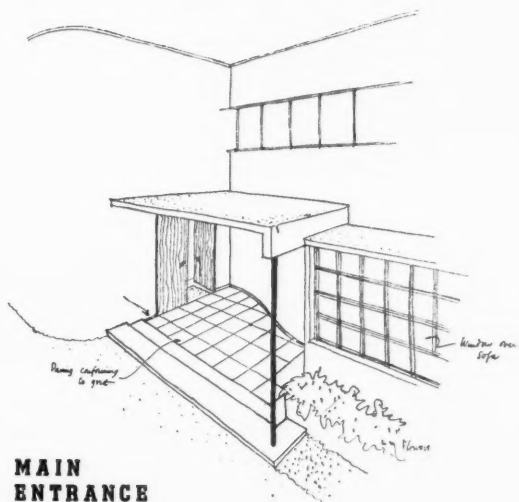


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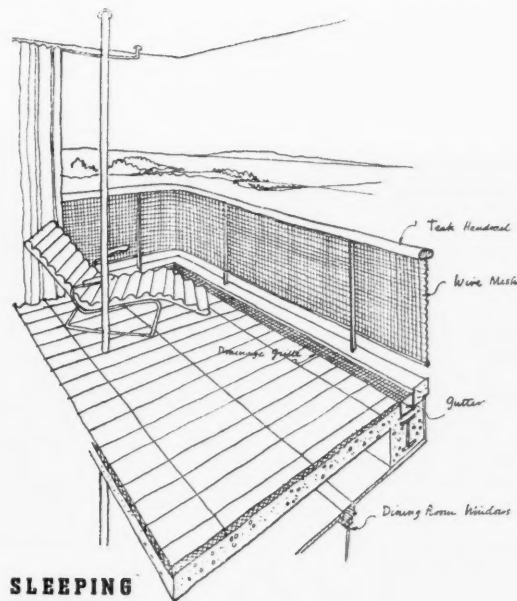
H E N L E Y - O N - T H A M E S



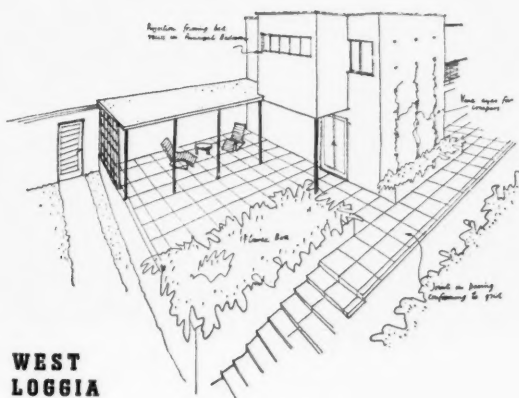
**SERVICE WING
AND GARAGE**



**MAIN
ENTRANCE**

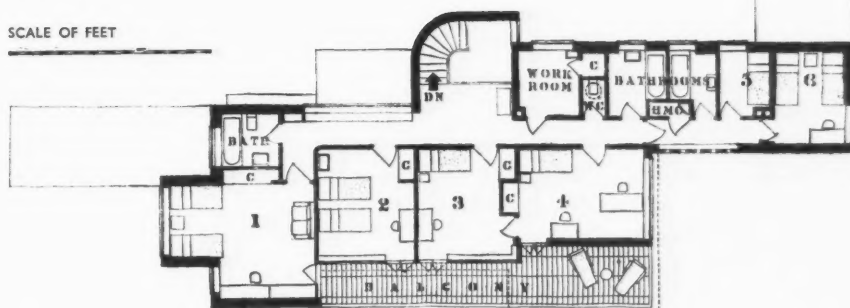


**SLEEPING
BALCONY**

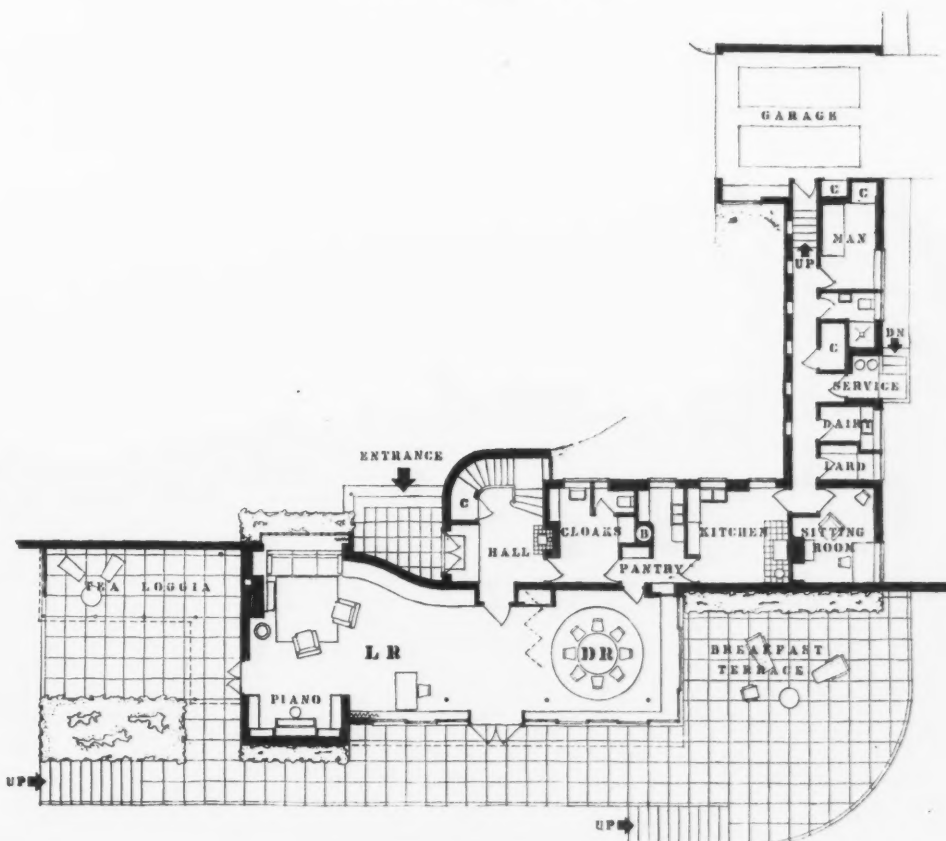


**WEST
LOGGIA**

SCALE OF FEET



FIRST FLOOR PLAN

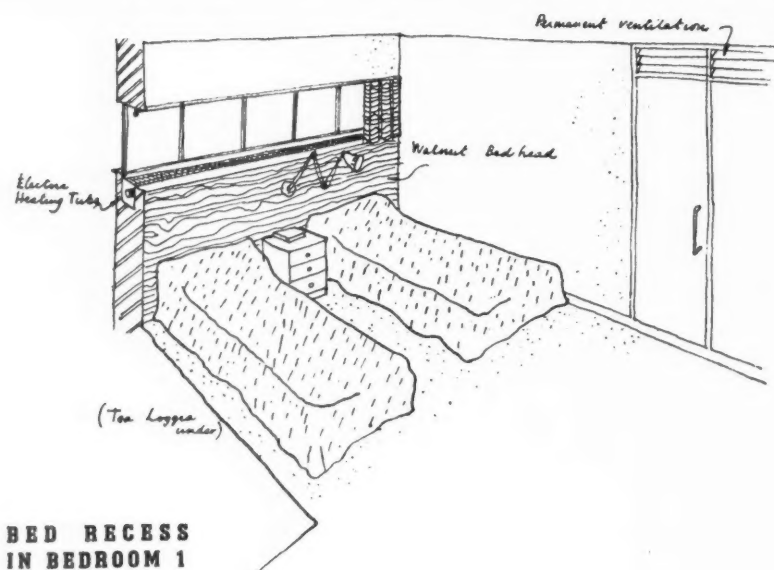


GROUND FLOOR PLAN

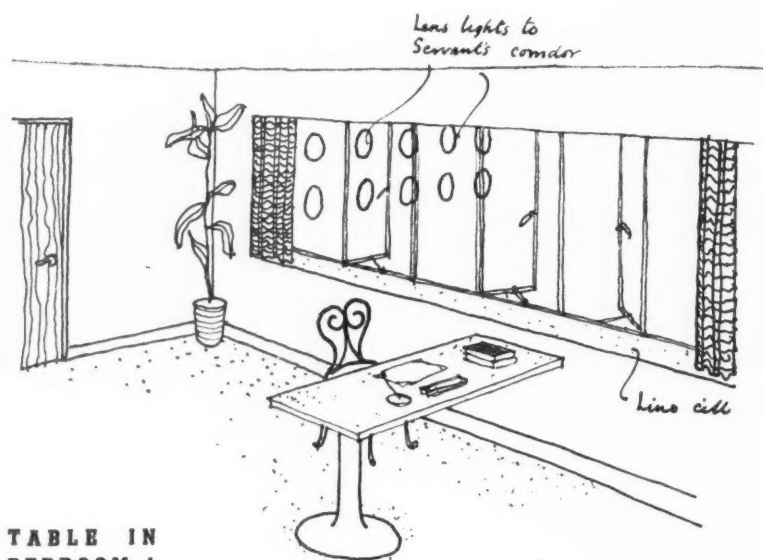
The client required a house in the contemporary manner, to be run by two servants and chauffeur-valet, with accommodation as given. The house was to be openly planned with loggia, breakfast terrace, sleeping porch and balcony reached from all the principal bedrooms. In spite of the fall in the ground no steps were to appear inside the house. Equipment was to be all-electric, except for a coal fire in the living-room and a stove in the hall.

The building is steel framed with 11 in. cavity brickwork rendered externally. The balcony and cill wall over and the canopies where shown are in reinforced concrete. All plumbing is taken in internal ducts. The artificial stone coping is a plum colour; the external walls bleached brick colour; windows, off white. The terracing is a warm buff, with nigger brown jointing. 5, a view from bedroom 1, looking on to the service wing. The windows are standard metal casements. 6, the west loggia. The concrete paving (shown in the detail, left, of the loggia), is in concrete cast in situ, with joints conforming to the grid of 1 ft. 3 in. 7, the balcony. The tiling is cast in situ and laid to fall to a concealed gutter running under a grating. The railing is of metal and wire net, painted, with a teak rail. On the left are drawings illustrating various details of the external design.

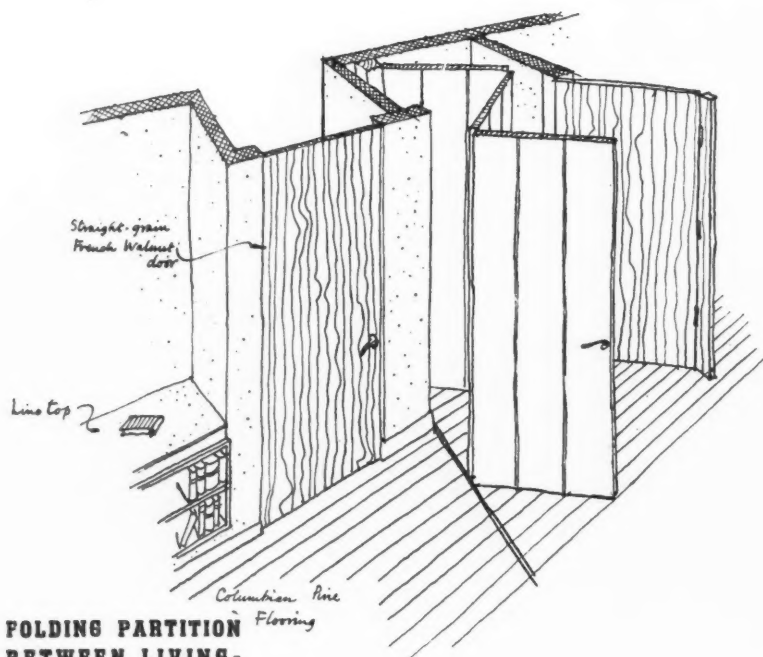
H O U S E N E A R H E N .



**BED RECESS
IN BEDROOM 1**

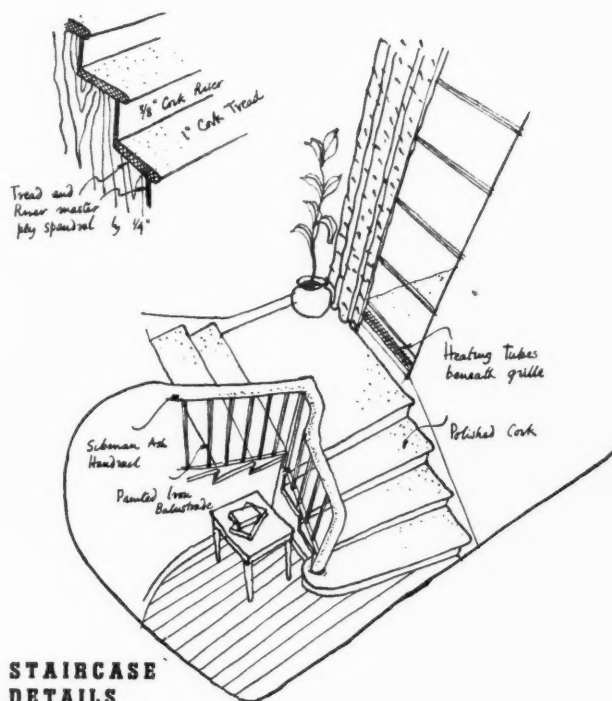


**TABLE IN
BEDROOM 4**

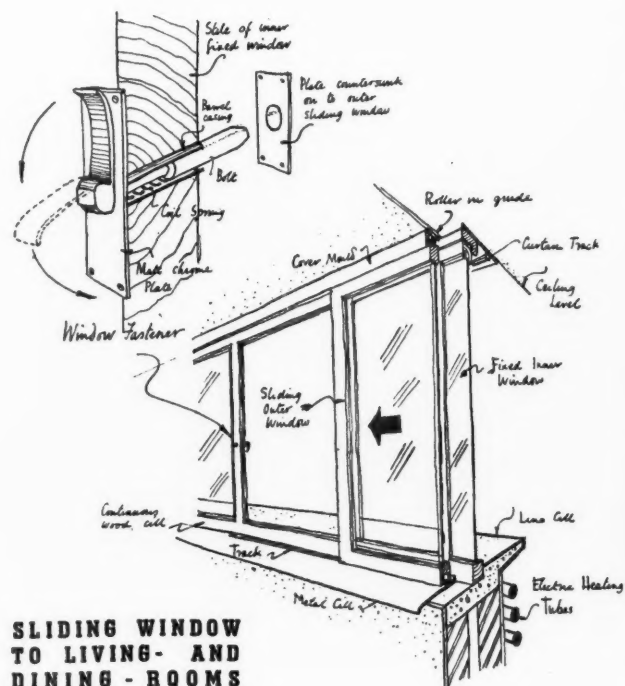


**FOLDING PARTITION
BETWEEN LIVING-
AND DINING-ROOMS**

Windows are standard metal throughout the house, except in the living- and dining-rooms, which have special wood casements and patent catches designed by the architect, as shown in the detail on this page. Floors are Columbian pine in narrow widths in the living area; lino in the servant's quarters. Doors are flush; straight grained walnut in the principal rooms; elsewhere painted finish. Fittings throughout were designed by the architect, with painted finish and matt chrome furniture. The details of the internal furnishing shown on this page are drawn by Hugh Casson.



**STAIRCASE
DETAILS**



**SLIDING WINDOW
TO LIVING- AND
DINING-ROOMS**



8



9



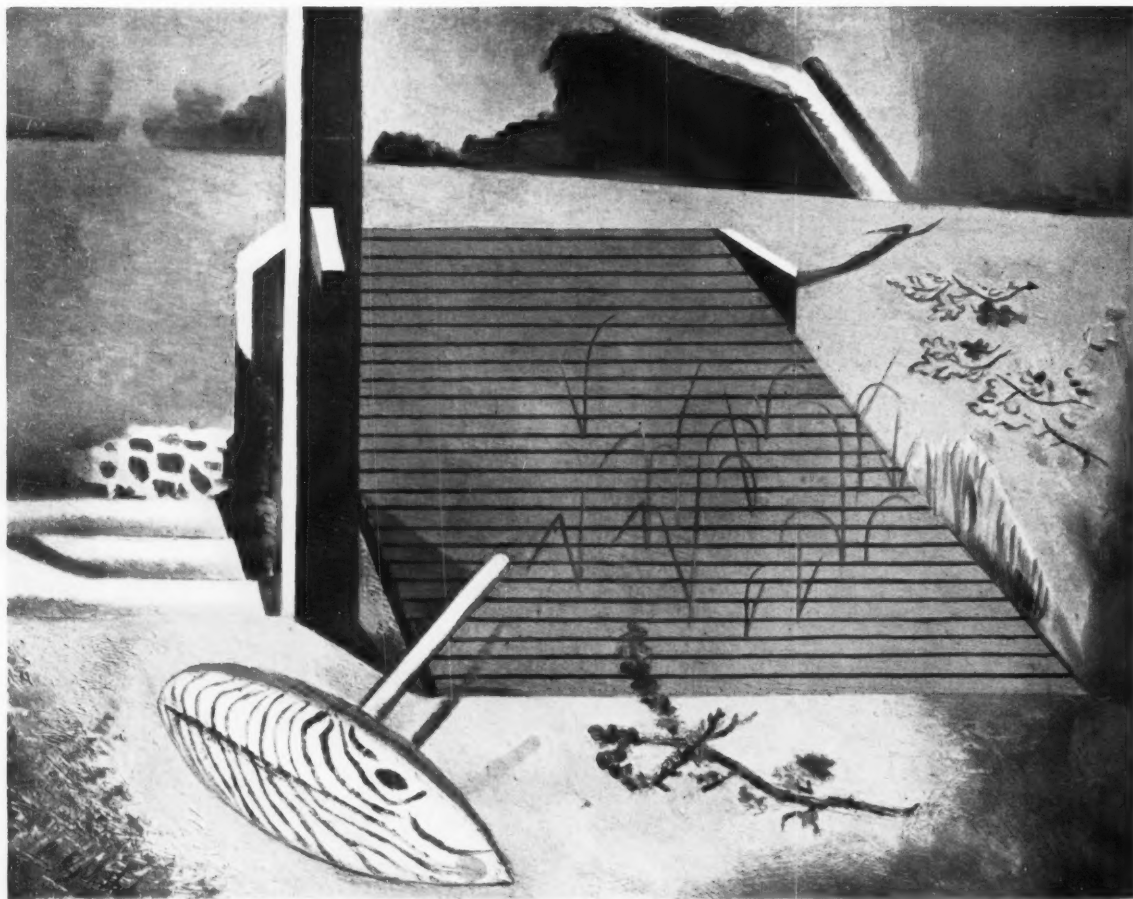
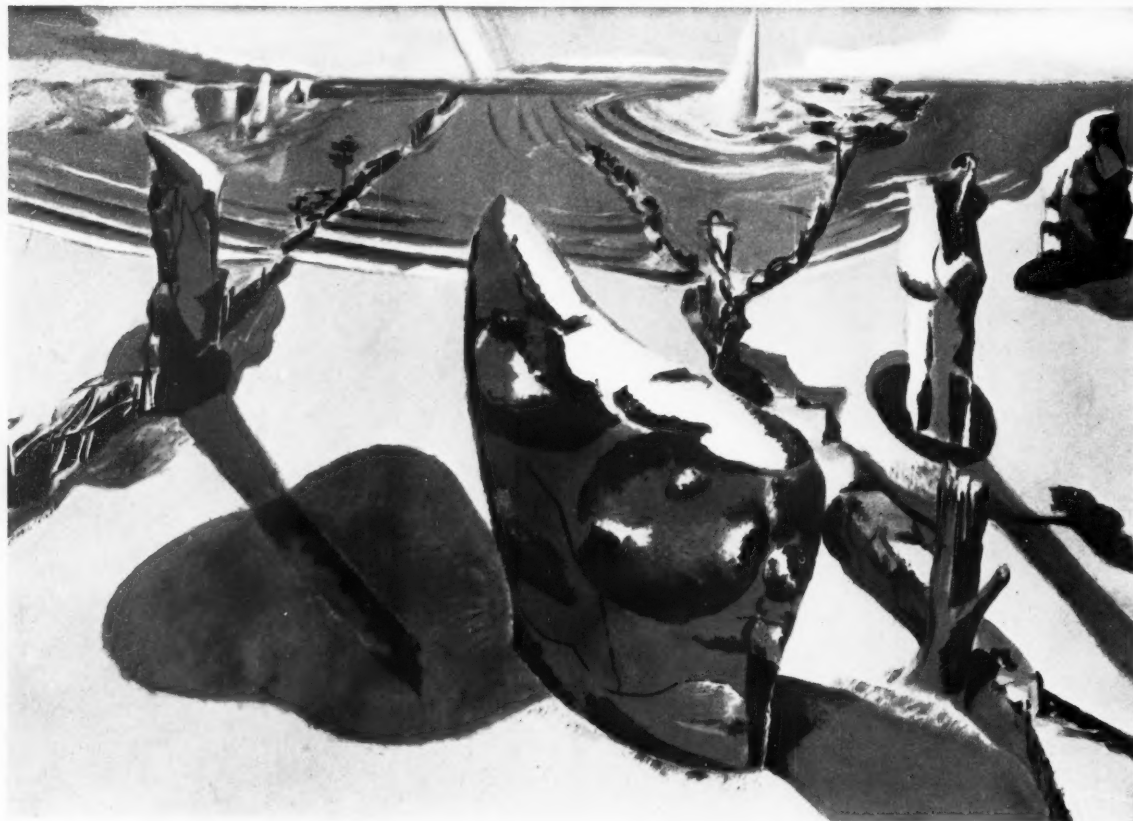
10



11

8, the staircase landing, 9, the sideboard under the window in the dining-room which is served by a hatch from the pantry. Electric heating tubes are carried below the sideboard. All heating is thermostatically controlled, and there are additional soapstone heaters. Hot water is supplied by electric water heaters. 10 and 11, two views of the living-room.

RECENT PAINTINGS BY PAUL NASH



Two paintings from the exhibition of oil paintings, water-colours and "collages" by Paul Nash at the Leicester galleries. Above, "Circle of the Monoliths" : below, "The Archer Overthrown."

Shops

"SMALLER RETAIL SHOPS." By Bryan and Norman Westwood. London: The Architectural Press. Price 10s. 6d.

THE lack of collated data on the design of small shops has caused considerable inconvenience to architects faced with the problem of building for retail distribution. This book answers the need very effectively and should prove extremely valuable, not only to the architect but also to the shopkeeper who, faced by increasingly acute competition, is finding it no longer sufficient to rely on rule of thumb methods.

The authors deal with every aspect of the problem, from the selection of sites to such details as pavement lights and pneumatic cash systems, from the limiting regulations for blinds and signs in London and provincial towns to the size of the bacon slicer required in a provision shop.

One's only regret is that the authors had not the space to amplify their remarks on the psychological factors in shop planning. There have been shops heralded as architectural achievements which started the shopkeeper on his journey to the bankruptcy courts. The architect who makes the best use of his opportunities and his materials may turn out a shop which looks so elegant that it frightens away the section of the public which it aims to attract. Alternatively, he may create an atmosphere so straightforward and honest as to worry a clientele used to shopping in an atmosphere of extravagant grandeur.

That the authors are alive to this problem is demonstrated by the shops which they themselves have designed and which meet so admirably the need for which they are created, and one is grateful to them for having published the data and information which they have carefully collected over a period of some years.

The book is efficiently and unpretentiously laid out and the bibliography at the end should prove invaluable to those who wish to examine the subject in more detail.

MISHA BLACK

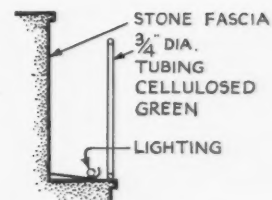
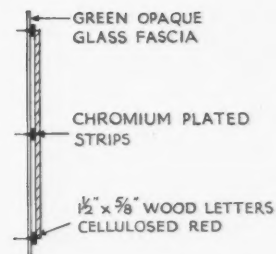
More Shops

MARIO LABÒ: ARCHITETTURA E ARREDAMENTO DEL NEGOZIO. Ulrico Hoepli, Milano, 1936. Price 90 lire.

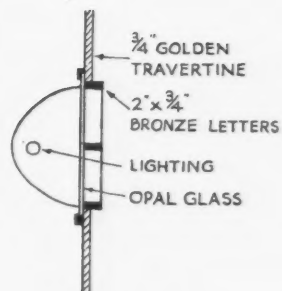
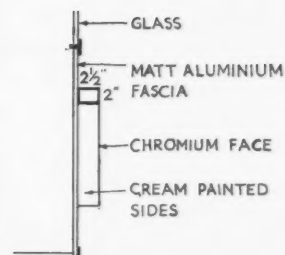
THIS new book by Mario Labò, the distinguished Genovese architect, which, due to some oversight, is not mentioned in the bibliography to Bryan and Norman Westwood's volume on *Smaller Retail Shops*, is a welcome addition to the existing literature on shop interiors and shop fronts. Its text is less technical than Schumacher's and also less detailed than the Westwood's, but it is well and clearly written and contains in a succinct form just as much as a practising architect must really know on the subject. Its price seems very reasonable too, considering the fact that it is provided with 244 illustrations, all of which are admirably printed, and most of which are full-page or half-page size. Moreover, the selection of examples shown is remarkably judicious and competent. And as it has been made primarily from the Italian point of view, it is for the greater part quite different from that in Schumacher's, René Herbst's, and Westwood's books. Eighty-two specimens are taken from Italy, 36 from Austria, 21 from Hungary and 19 from Germany, as against 16 from France and 10 from Britain. Among the Italian shops illustrated some designed by the author are especially successful and characteristic, for example, the shoe shop on page 91, the poultry-shop on page 180 and the travel-agency on page 139. Another example equally interesting, because equally Italian, is the shop for furnishing textiles by G. Rosso on page 71. One quality which distinguishes these Italian interiors from those designed by modern architects in other European countries is the bolder use of polished or matt slabs of valuable stone, such as Cipolline, Travertine, or Serpentine. They are favourite Italian materials for facing walls or pillars and give an effect that

is both modern and representational. Doubts have often been raised as to whether this modern style of ours is not unsuitable for expressing anything beyond practical needs. In fact, there are not many instances of monumentality being achieved by contemporary architects without the

adoption of traditional, or semi-traditional forms. Italy—her pavilion at Paris proved it—is an exception to this rule. It seems highly gratifying for anybody looking at twentieth-century architecture from a more than national point of view, to realize that here is a nation which has been



LETTERS ARE IN SILHOUETTE AT NIGHT



Four of the series of illustrations of fascia lettering, with drawings showing the materials used. From "Smaller Retail Shops."

Right, Konsum's shop at Borlänge, Sweden. The show windows containing perishable goods are kept cool by means of a stream of cold water passing over the inner face of the glass. The shop was designed by the Architects' Department of the Swedish Co-operative Wholesale Society. Below, small shops under the "clover leaf" crossing at Stockholm. The external finish is anodized aluminium. From "Smaller Retail Shops."



able to develop a style so clearly her own, expressing so definitely the same qualities that distinguish her achievements in the past, and yet so truly modern and up to date. Shops, generally speaking appear to be particularly international in the architectural features of their fronts and interiors, and it is therefore remarkable to see that in Italy they are Italian rather than "Modern" in character. As for other countries, there are not many examples which illustrate a similar attitude, be it of national or evidently individual expression. One of the most excellent is J. Ginsburg's sweet-

shop, *Les Douceurs de Mon Pays*, at Paris, a gem of a small façade.

NIKOLAUS PEVSNER

A Guide to Contemporary Art

MODERN PAINTING IN ENGLAND. By Mary Chamot. London: Country Life. Price 10s. 6d.

LACKING the background of steady development represented by French nineteenth century painting, English artists during the

last 50 years have been occupied mainly by an endeavour to escape from the plethora of Victorian naturalism. The force of the pre-Raphaelite movement in painting was soon spent and what vigour it had was absorbed through William Morris into the movement which led to the foundation of twentieth century building and industrial design.

No attempt to recover the English tradition, which had stopped short with Constable and Turner, was successful and although Wilson Steer did reproduce some of the former's qualities and Augustus John brought new life into portrait painting their influence went no further than modifying the rigidity of the academic outlook.

Later artists influenced by the Fauves and early cubists in Paris began the really definite break which has produced the most living art of today and given it its international character. Fifty-nine plates ranging from Whistler to Ben Nicholson illustrate Miss Chamot's survey, in which more weight is thrown on pre-war than on post-war developments. "Not every painter," we are informed in the preface, "who has lived and worked in England since Whistler could be included"; indeed one could wish that far fewer names encumbered Miss Chamot's pages which for the most part tend to read like a catalogue.

Critical judgments on individual artists would be out of place in a book of this nature but Miss Chamot's desire to overlook none of the tributaries has resulted in the course of the main stream becoming rather blurred.

Too much importance seems to have been attached to the *New English Art Club* whose break with the academic tradition was not as violent as it may at the time have seemed to be, and most of whose ideals have long since been absorbed into the academic fold. Far more important was the wider movement which had its genesis in the Grafton Gallery Exhibition of 1910 and the subsequent influence of Roger Fry on numerous post-war artists. Not until this time was the creative fertility of Picasso, Matisse and others intelligently understood and absorbed by English artists. More recent tendencies such as the split between the Abstract and Surrealist attitude are only glanced at in the last few pages of the book and one is disappointed again to find a catalogue of names rather than some assessment of the strength of either movement in this country.

A catholic taste is necessary to cover the whole field of work done in the last fifty years, but one suspects Miss Chamot of undue tolerance when diverse artists such as R. G. Eves, and Ben Nicholson are subject to appraisal in hardly differing terms.

Whether anything approaching the rebirth of a specifically English tradition can be expected is doubtful. Although Duncan Grant, Vanessa Bell, R. O. Dunlop and other artists working in the post-impressionist line of development have contributed something of a native character to landscape and still life painting, nevertheless both the Abstract and Surrealist movements are of a definitely international character, the former especially in its association with the modern movement in architecture and the latter by reason of its philosophic basis.

The plates illustrating the book are well chosen, although the author's habit of referring to pictures not illustrated and in most cases in private collections becomes somewhat irritating.

The title of the last chapter dealing with recent developments seems rather misleading. "The Search for a Style" is an inadequate description of the problem facing the contemporary artist, who must relate himself satisfactorily to the structure of society before attempting to achieve forceful methods of expression; for only when his purpose is clear can the artist devote his attention to the clothing of his thought.

Short biographical notes on all the artists referred to are included at the end of the book.

F. J. HARRIS

DECORATION

JUNE 1938



MARCEL BREUER AND
F. R. S. YORKE, ARCHITECTS
ISOBAR CLUB, LAWN ROAD, HAMPSTEAD

The club, a general view of which is shown in 1, is on the ground floor of an existing block of flats and is a reconstruction of rooms which formerly formed part of the kitchens and service department. The illustrations here show three views in the bar. The bar fitting is made in teak and deal. The teak is natural colour: the deal painted white. Walls and soffites are painted white. The law requires a screen that can close the bar if the club remains open after "time" has been called. This is made in birch, with a square mesh of white bronze. It is held against the ceiling when the bar is open, 2, and is lowered to a vertical position when the bar is shut, 3.

Tables, chairs and stools are birch. The floor is covered with fibre matting. Walls generally are lined with butt jointed birch plywood on battens, but the large wall space alongside the bar is covered by a large scale black and white map of Hampstead, with streams and ponds painted blue and the whole lacquered with special clear varnish.



2



3

SOUND EQUIPMENT IN THE

Among the new technical factors which are acquiring increasing importance as elements in interior design is the provision of sound equipment. The necessary fittings and equipment for radio, gramophone, etc., in a sense provide a substitute for traditional sound equipment in the form of organs and other "permanent" instruments, even for the elaboration of such features as choir stalls and music galleries, which have in the past been made to act as decorative elements in the interior. The subject is a very large one, covering as it does the distribution of sound or the amplification of it in almost all types of large public buildings, from the factory to the cinema, church or town hall; but, for the moment, we may confine ourselves to the domestic scale interior in which a study of the problem must necessarily begin. 1 and 2 may serve to illustrate the main architectural issue involved. 1, which shows a radio-gramophone housed in an existing cupboard in a house in Upper Brook Street, represents a common expedient for concealing a piece of equipment which is obviously out of character with the surrounding "decoration." Where, on the other hand, a more consistent attitude is adopted, and furniture and decoration considered as an extension of the architecture of the interior, a piece of sound equipment may make a valuable contribution to the final effect of the room. This is the case in 2, the living-room of a house in Surrey (architect, E. Maxwell Fry). Here too we can see that the problem is not necessarily one of "building in," which is a form of "modernist" dogma which does not always give the best answer to the very special demands of modern sound equipment; rather it is a matter of considering carefully its placing and surface finish in relation to the other furnishing of the room.



DISTRIBUTION SYSTEMS

In many buildings, and particularly in blocks of flats where special considerations such as the avoidance of "screening" by metal structure or electrical equipment introduce difficulties in good reception by individual sets, the sound equipment is canalized from a central source of distribution. In these cases it becomes, as much as water supply or heating, a part of the equipment of the building and must be designed as such. 3, shows a loudspeaker, which is served by a central distributing system, designed as part of a permanent cupboard fitting in a living-room. It is in Pullman Court, Streatham Hill (architect, Frederick Gibberd). Such distributing systems fall into two main categories, whose individual advantages and disadvantages must be considered before describing the equipment involved.

1. DISTRIBUTION AT LOW FREQUENCY

This involves one or more central receivers, according to the number of programmes it is desired to relay to each flat, wiring (a circuit to each programme) and a loudspeaker in each flat, fitted with a selector switch and volume control.

Advantages. It is possible for the management to control the maximum volume which can be obtained from the loudspeakers, thus minimizing complaints of noise. It is also, sometimes, claimed that the management can make a small profit from the hire of the loudspeakers.

Disadvantages. First, the principle expenditure is upon a large number of loudspeakers, and it would generally be prohibitive in speculative or "investment" property in which loudspeakers are provided as part of the equipment of the building to fit anything better than a presentable, second-rate instrument. Secondly, it is not possible with this system to enable tenants to use television.



2. DISTRIBUTION AT HIGH FREQUENCY.

This involves an aerial generally feeding high frequency amplifiers (using comparatively small and cheap valves) and a system of special wiring throughout the flats, which are each provided with an aerial and earth terminal or plug. The tenant connects his own wireless set or radio-gramophone to the point provided.

Advantages. First, the tenant can use an instrument suited to his individual taste. Secondly, provision can be made in the wiring so that the short and television wave-band service can be added at a later date without difficulty, disturbance of structure or great expense. Thirdly, the principal expense lies in the permanent wiring, which can be carried out to take care of future developments.

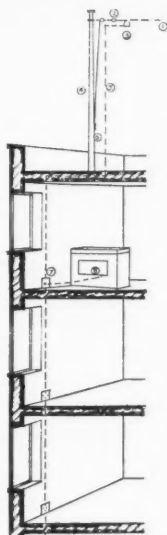
Disadvantages. The management cannot control the maximum volume.

INTERIOR

DISTRIBUTION SYSTEMS

1. SIMPLE AERIAL SYSTEM

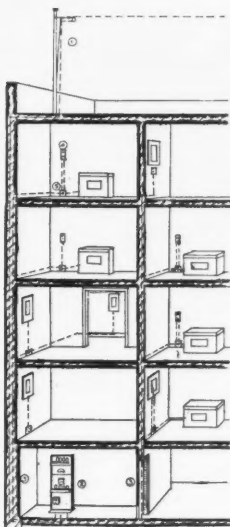
1. Aerial.
2. Insulators.
3. Aerial transformer to feed balanced transmission line.
4. Masts. The top of the mast should be at least 25 ft. above the top of the building.
5. Transmission line of special cable, constructed to minimize losses and protect signals against interference.
6. Halyard for lowering aerial for inspection purposes, etc.
7. Outlet socket in flat. These should be of a special type so that standard plugs used for electrical purposes cannot be inserted in them.
8. Position of set transformer with screened lead up to the point of entry to the receiver. Extensions from the outlet socket should not be run with ordinary flex.



This system provides at each point reception on all broadcast wave bands, including short waves, but not television. It avoids electrical interference generated within the building; also interaction between adjacent receivers. Any type of receiver can be used, except a portable with self-contained aerial. The system will feed up to approximately sixteen outlet points, but if the service comprises more than eight an additional aerial is attached to the existing masts.

4. SELF-CONTAINED RELAY INSTALLATION

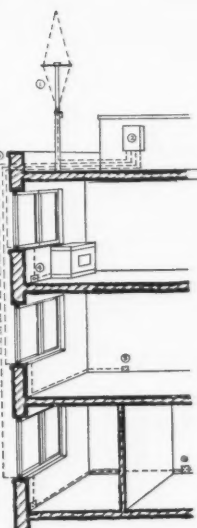
1. Standard horizontal aerial.
2. Receiving and amplifying equipment for the distribution of a given number of programmes, conveniently housed in separate room on roof or in basement.
3. Distribution network in the form of risers.
4. Control panel with programme-selector switch and tone compensated volume control. Flush or surface-mounted.
5. Skirting sockets for plugging portable speakers into the service.



The system is used for blocks of flats, etc., requiring a radio service without individual receivers. The system is entirely contained within the building, except of course for mains electricity supply. Receiving and amplifying equipment is installed for distributing a given number of programmes. A control panel with selector switch, volume control and loud-speaker is installed in the individual rooms. Although a volume control is provided at each point the maximum strength obtainable is under the control of the property owner. The number of speakers operating does not affect the volume.

2. AMPLIFIED AERIAL SYSTEM: A

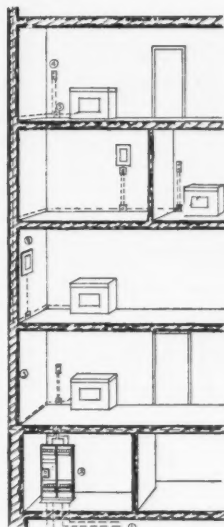
1. Single mast with vertical aerial, particularly useful where space is limited.
2. Aerial amplifier with output panel to which 30-40 transmission lines may be connected.
3. Individual leads to connect outlet points with the amplifier.
4. Outlet socket. Coupling to the receiver is by means of a plug and screened lead, no transformer being necessary.
5. Extensions may be run from the point of entry, but the total length of cable on one run should not exceed 400 feet.
6. More than one outlet point may be provided in each flat.



The system is used for blocks of fifteen flats or more where a noise-reducing system is required without involving the complete re-wiring of the building. An amplifier is installed with an output panel permitting transmission lines to be connected as and when required. A single mast with vertical aerial may be used when the roof space is limited. Each amplifier will serve up to 40 flats, and can be arranged for the reception of all wave bands, including television. Interference generated within the building is eliminated.

5. PROGRAMME RELAY SYSTEM CONTROLLED EXTERNALLY

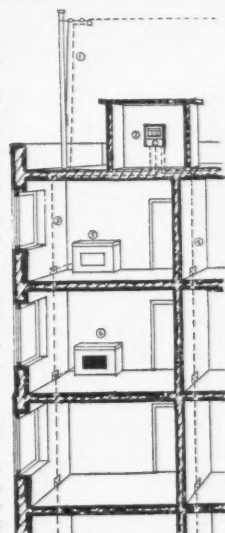
1. Private telephone lines for relaying four separate programmes from a central receiving station.
2. Amplifying equipment to give ample volume at each outlet point.
3. Feeder system of specially screened cable to prevent programmes breaking through from one line to the other.
4. Standard control incorporating clearly marked programme switch and volume control.
5. Skirting socket for plugging portable speakers into the service.



The system, which is operated by a private company, relays programmes to blocks of flats, etc., within six miles of Central London. Programmes are relayed via G.P.O. private lines from a central receiving station to the amplifier equipment installed on the site. The regulation of the output stage is such that the volume level is unaffected by variations in the number of subscribers listening at any time. Or several speakers and control panels can be arranged in different rooms, each relaying separate programmes.

3. AMPLIFIED AERIAL SYSTEM: B

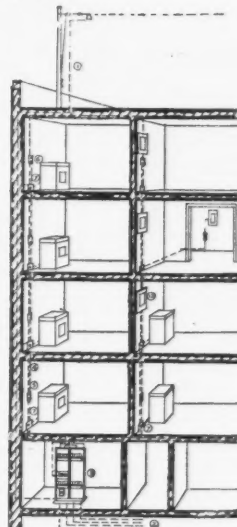
1. Standard horizontal aerial between two 25 ft. masts.
2. Amplifier mounted on steel rack. In the case of a large block more than one amplifier may be fed from the same aerial.
3. Network of wiring in the form of risers.
4. All outlet points are looped. Each amplifier will feed a number of risers, and all signals, including television, are fed over the same cable.
5. Receiver connected to aerial system.
6. Television receivers may also be coupled to the aerial outlet point without alteration to the socket or plug.



The system is used for blocks of flats, etc., requiring a complete service (including television) to any number of points. The amplifiers are usually housed in a tank room. Distribution is by means of special concentric feeders protected in screw tubing according to British Standard Specification. Any make of receiver may be connected except portables with self-contained aeriels. There is no interference between neighbouring receivers, and if the leads to any set are short-circuited, this in no way affects the service to other sets. Extension leads may be run up to 60 ft. in length from the existing outlet point in any flat.

6. COMBINED AERIAL AND RELAY INSTALLATION

1. Standard horizontal aerial.
2. Input of 4-programme relay service.
3. Amplifiers for both services.
4. Aerial service feeder distribution.
5. 4-programme relay feeder distribution.
6. Standard control
7. and outlet arrangements for dual service. Skirting socket is available for either service.

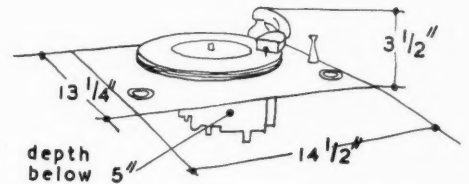
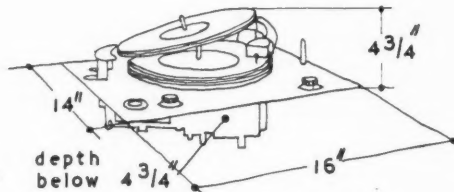
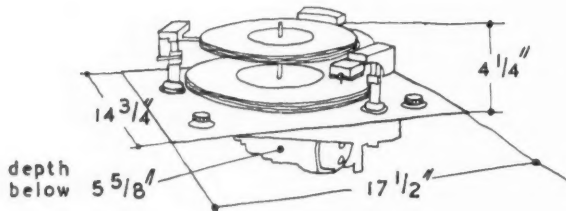


The system is one of many possible types of installation combining both aerial and relay systems. A 4-programme relay is supplied, together with an aerial service (both as previously described). Separate cables are used for these two services, but they are run in the same tubing. The same outlet point may be used for either service.

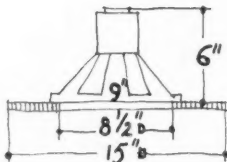
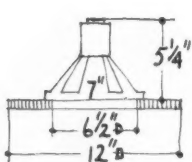
THE ARCHITECTURAL REVIEW SUPPLEMENT • SOUND

The three component parts of the radiogram unit, i.e., radio chassis, gramophone unit and speaker and power pack are readily separable, so that the individual components may be mounted or housed as far from each other as the design of the room suggests. The main advantage of this is that no vibration is transmitted from the speaker to the radio and that the speaker can be placed in the proper position for the room; in most cases this would be at about ear height, but naturally the acoustics of the individual room have to be studied to secure the best position. Service is made easier if accessibility has been studied when the units are housed; and if the wiring has been done at the same time as other constructional work on the house, the radio installation can be used to give verbal instructions from one room to the other. With regard to the actual space needed for the various units, reference should invariably be made to the manufacturers, as some chassis should be installed only horizontally and some horizontally and vertically. There is, however, equipment being manufactured in which the components are self-contained units of standardized dimensions giving the architect a basis on which to work in planning sound equipment in his interiors. Data on this type of equipment are given on this page.

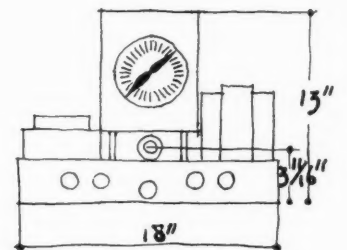
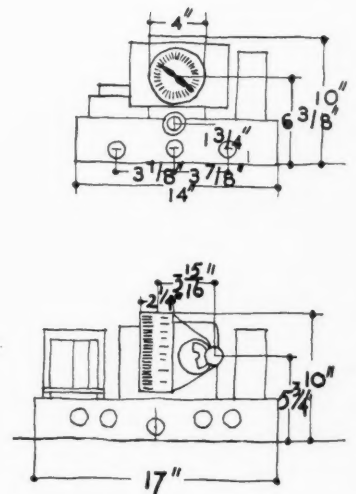
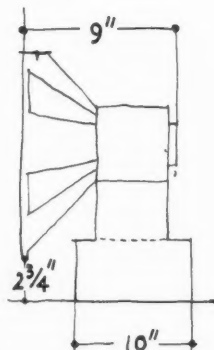
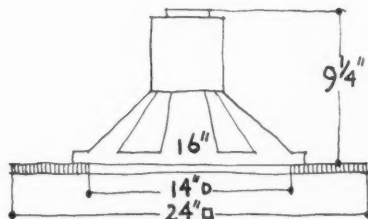
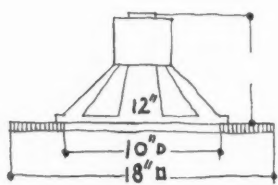
STANDARDIZED COMPONENTS



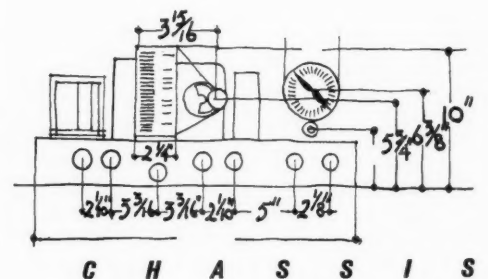
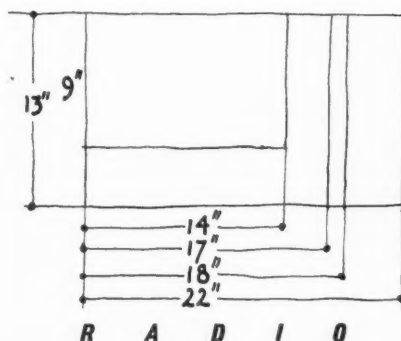
GRAMOPHONES



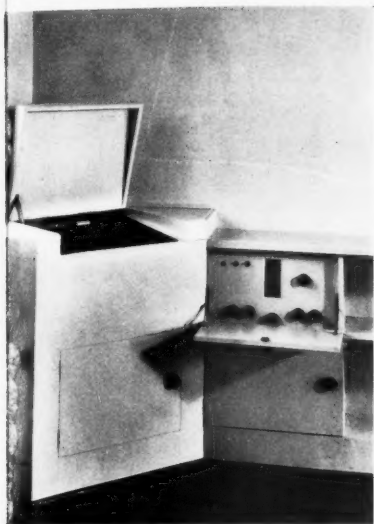
LOUD - SPEAKERS



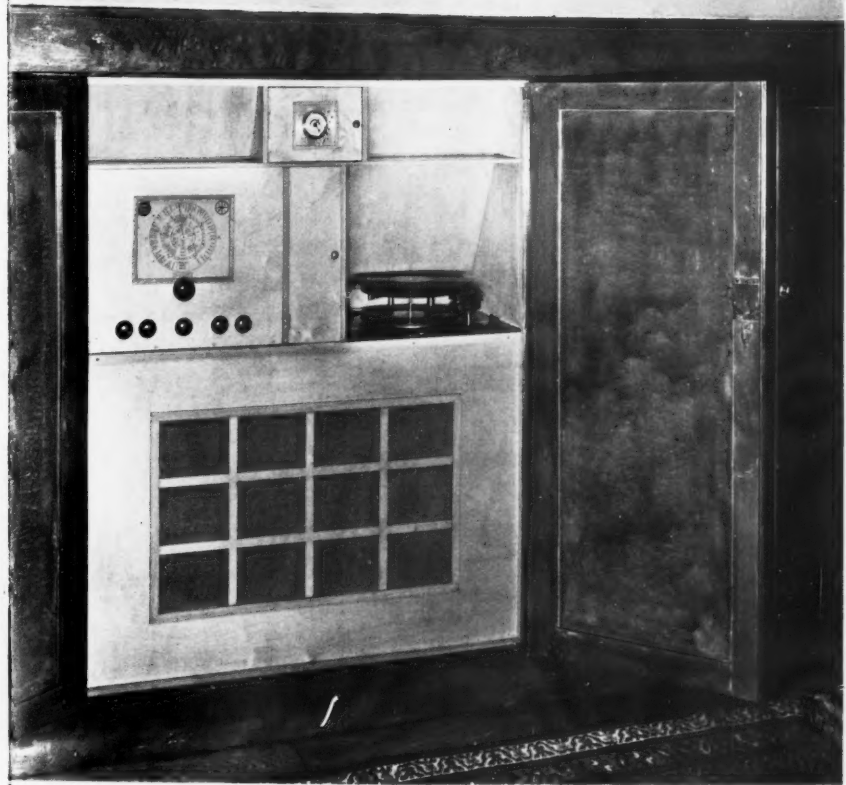
For the gramophone installation mounting on rubber is recommended, but the whole construction should be as firm and solid as possible. It is advisable that the radio chassis should also be mounted on rubber or some other resilient base, and that all the units should be housed in places which are well ventilated and free from damp. They should be readily accessible for service or repair and in this connexion it is wise to leave a foot or so of slack wire between the chassis and the walls. This enables connection to be made in a less awkward position. The length of the "earth" lead should be as short as possible, and the type of wire used should be not less than $\frac{7}{8}$ copper wire. For the microphone and loudspeaker the wire should be screened $\frac{1}{4}$ twin well insulated copper wire, preferably housed in a conduit. The type and placing of loudspeakers must depend on the room which each individual speaker is to serve, as also will the size of the component. The above are only a few rough guides to radiogram installation; individual difficulties can only be solved by reference to individual cases, and to attempt to compile a list of technical data which would cover every case would probably tend to be more confusing than helpful.



EQUIPMENT IN THE INTERIOR

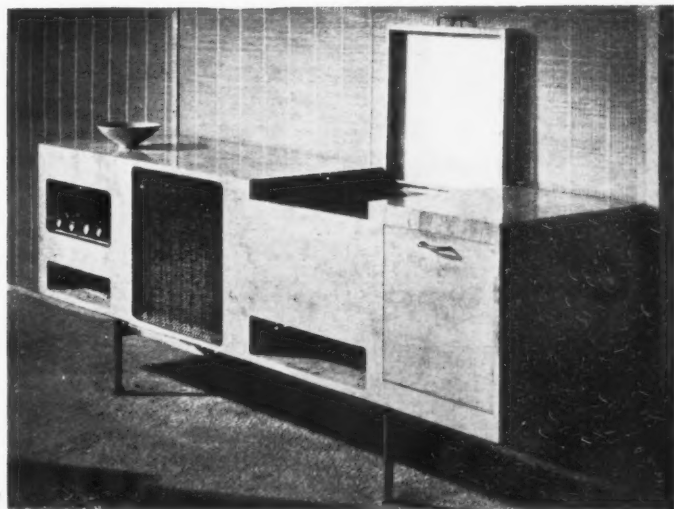


5



5

RADIO AND GRAMOPHONE INSTALLATIONS



7



8

4-6, installations built up of the components shown on the facing page. 4, shows the radio and gramophone unit of an installation in a house at Mill Hill. The loudspeaker is placed in the wall above where it is accessible from the garage at the back. 5, is a loudspeaker built into a cupboard fitting on a private yacht. 6, was placed in an existing cupboard in the living-room of a house in Orchard Place, London. A special feature of this installation is the clocking device, seen in the centre of the cupboard, at the top, by means of which the set is automatically turned on and off at any time of the day to receive a desired programme. It is operated by means of a series of pins inserted in the dial. 7, a polished sycamore fitting designed by Marcel Breuer for a flat at Highpoint, Highgate. From left to right are the wireless control panel, the loudspeaker aperture filled with polished wire mesh, the gramophone and a cabinet for record storage. 8, a furniture unit designed by John H. Butler, which incorporates radio, gramophone, loudspeaker and record storage compartment.

THE ARCHITECTURAL REVIEW SUPPLEMENT
SOUND EQUIPMENT IN THE INTERIOR



10 and 11, an example of sound equipment designed as part of the furnishing of an interior in Connaught Place, London (Serge Chermayeff, architect). Radio and gramophone are incorporated in a cabinet fitting, with veneered maple finish, which also contains bookshelves, writing desk and general purpose cupboards. The view, 11 above, of the cabinet open shows the various compartments housing the sound equipment: on the left is the gramophone with amplifier under and on the right the radio controls with record storage under. 10 shows the loudspeaker which is placed in the spandril of the stairway. There is a second loudspeaker fitted in the ceiling of the main bedroom.



"The Poulett Arms" near Ilminster,
for Messrs. Brutton, Mitchell Toms Ltd.
Architect: E. A. Clarke, F.I.A.A.
Contractor: A. Taylor, Norton-sub-Hamdon.



The Bricks are
'Phorpres' Rustics.
Walls limewashed,
and natural brown
on chimney stacks.



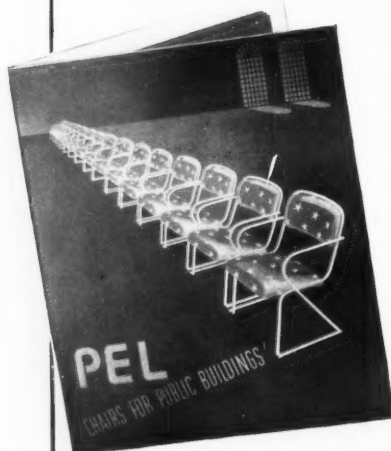
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The Ruins of Rheims

As Irene and her party approached, they could see from a great distance the towers and vast façade of Rheims Cathedral, rising up from this immolated plain, and clad at this hour in the golden armour of the setting sun. Plainly now, they would stand sempiternally, burnt and pounded and battered and inexorably smashed though they were. The lapse of four years, so short a period out of a lifetime of nine hundred, seemed to have invested them with especial qualities, both of symbolism and perpetuity. Thus, upon their stone, it seemed for once to have made visible the same lacerating and disintegrant process that it had wrought in secret upon the hearts of human beings, whether by involving them personally in the killing, or by proxy, through the persons of those they loved. Further, the passage of this comparatively brief space of time had substituted the very fabric of the walls for another, changing them, as it were, from a work of man into a work of God. Often people have wondered at the sacked and gutted cities of the antique world, trying to imagine by what alchemy it was, for example, that the great buildings of Rome, such as the Colosseum or the Pantheon, differed so completely, in their apparent substance and texture, from those which were erected only a few centuries later, seemed so much more noble in their ruin than the others in their full splendour? Here fire and sword—or their modern equivalents—had produced the identical effect, changing the great building, bestowing upon it the same air of immortality of structure which marks the wrecked architectural remains of the classical age. No longer built by the mere hands of men, it had become a cliff, or the soul of a building rising free of its heavy shackles of stone, and clothed with the gold, exultant feathers of the phoenix. Here and there still, a crowned king, with the curved, peering eyes and subtle, sombre smile of French gothic statuary, in which the genius of that people finds its highest expression, faced the torn landscape. Growing out of the very soil of this country, these superb effigies had yet seen the soil itself perish first before them. Nothing could ever triumph over these ravaged arches and statues, informed by the pride and fleshless grace of the sepulchre: for they represented the unbreakable spirit of the Franks, the great free nations who dwelt on the borders of the western ocean, and whose spirit was continually refreshed and renewed by this contact. These towers can nevermore be touched, never spoilt, for no phoenix can be snared, it burns the net and him who holds it, and, immortal bird, can only die to rise again. Nothing, no human face nor voice, nor any machinery, can vulgarize them: for no skeleton can be vulgarized; the skull always mocks back.

OSBERT SITWELL

(Those Were The Days: Macmillan)

The Old, Old Story

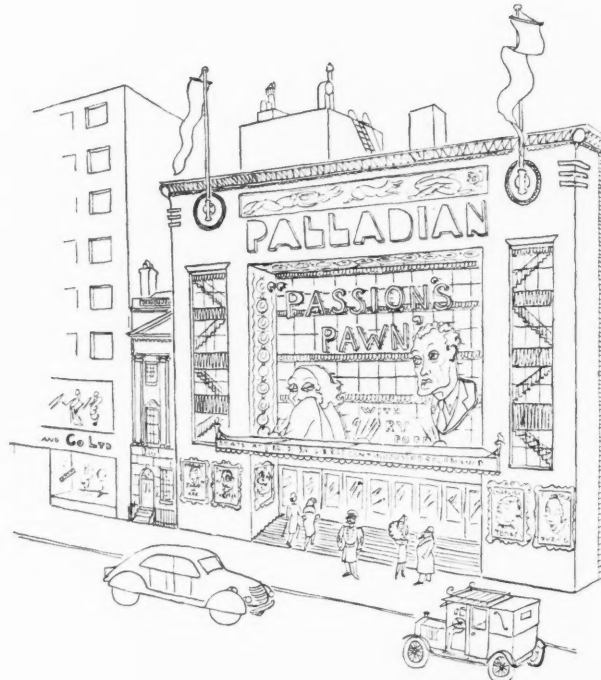
However ungrateful it may seem, one cannot help wondering whether possibly the Royal Academy has not got some function to perform other than that of providing the press with an annual quota of red-hot news and a free platform at its banquet for a mixed bag of politicians, admirals and prominent ecclesiastics. After all it is morally, if not financially, state-supported, it is the only exhibition at which artists can exhibit their work gratis and it is still in a position to enable those whose pictures grace its walls to sell them at a good price. Moreover, it is to the Academy that the directors of the smaller provincial and colonial picture-galleries, who form the best endowed body of buyers in the market, turn. Surely therefore one is justified in demanding that it should represent if not the very best, at least a consistently high level of the country's art. This is in no way a plea for the inclusion of the works of the *avant-garde*, for even in the most enlightened state the place of the *avant-garde* is outside the temple of official art, and indeed it may be argued that in the last few years since the Academy got to hear about Monet and the Impressionists the standard has visibly declined. But what one has a right to demand is a high standard of technical accomplishment and good academic art, and this is just what one does not get. Any of the state portraits in the present exhibition would look amateurish alongside a Winterhalter and none of the nudes would for one moment bear comparison with an Etty. One of the exceptions to this rule is a painting of a horse and groom by Mr. Munnings of which one fancies

A New Architectural Glossary

ITEMS FROM A BADLY NEEDED ATTEMPT TO ACHIEVE A CO-ORDINATED ARCHITECTURAL TERMINOLOGY, WITH ILLUSTRATIONS BY OSBERT LANCASTER.



PUBLIC HOUSE ITALIANATE. This essentially vulgar but not commonplace style was one that achieved great popularity in the last century. Its chief characteristic is an abundance of robust and often beautiful ornament. In recent years many examples have been destroyed and replaced by Hostelryes, which demonstrate that an atmosphere of cheerfulness is altogether incompatible with the Tudor bar.



TWENTIETH - CENTURY COSMOPOLITAN. A modern style of extreme simplicity. Decoration restrained in character and severely restricted in area; but carried out nevertheless in materials of considerable richness. Although a certain austerity is the hall-mark of the style, monotony is cleverly avoided by a generous and cheerful use of colour and applied ornament.

even Stubbs, or at all events Marshall, would not have been ashamed.

As for the Architectural Room, surely it would be better to abolish it all together. Half our present troubles come from regarding architecture as a species of scene-painting, a two-dimensional art, and nothing encourages this tendency more than a room full of pretty little water-colours of shiny and impossibly grandiose buildings which one knows will bear as little relation to the finished work as do the drawings of spacious lounges in a hotel circular to the poky little sitting-rooms

in which one is actually compelled to sit.

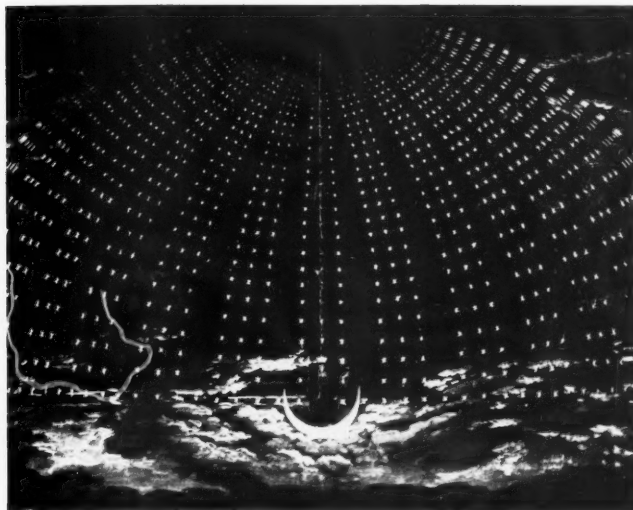
ROUND THE WORLD IN EIGHTY SECONDS

CROYDON.

"After the dingy horror of the streets through which we had passed, the aerodrome buildings seemed to have a planned and simple beauty which in fact they do not possess: they looked orderly and trim until seen alongside one of the modern

airplanes which stood on from whom every ounce of the tarmac in front of them. fat has been sweated away. Here was a simplicity so Seen, beside the majority unadorned that it immediately of them the old machine in ately transmuted the slightest which we were to fly to Paris decoration of the buildings was a clumsy and fussy into a ponderous baroque box-of-tricks whose beauty exorcism out of all keep was not enhanced by the ing with the purpose it had ridiculous little flag which been created to fulfil. The flew from a three-foot mast perfect lines and symmetry on her nose. She was an of the modern airplane ancient leviathan rambling are dictated by force of cir- amid a shoal of stream-cumstance, so that the lined mackerel. She looked machine has become as lean —and indeed is—out of and purposeful as an athlete date."

AT COVENT GARDEN CEYLON.



"I haven't seen all the islands of the world, but there is reason to suppose that none of them is as beautiful as Ceylon—or rather as Ceylon would be if the British had not imported into it everything that is ignoble in the way of architecture, lawlessness and snobbery. . . . One of the loveliest European cities in the East is Galle, in the extreme south of Ceylon: it is Dutch. One of the ugliest is Colombo: it is British.

"Why must we export our nastiest brains?"

ATHENS.

"We reached the Parthenon only three minutes before it was closed for the night, but it was worth having made the hurried climb to see, fading before the sun, one of the very few really complete and satisfactory triumphs of mind over matter that the world has ever seen. There was no passion in this architecture; it was an intellectual pleasure so far removed from the Gothic riots of the north and from the depravities of the East, that it was like a complicated and varying formula in three dimensions which is 'so easy when you know how.' My companion informed me with hollow glee that in two hundred years the powerful fumes from the



Piræus gas-works will have destroyed the Parthenon, and that only dust will mark where its fluid beauty now stands."

BAGHDAD.

"A chain of football grounds announced the wonder city of Baghdad. Football grounds gave way to a power station and to high voltage transmission cables of gigantic size. Long roads, at whose intersections equestrian statues were an epidemic, flung themselves into a city that was the colour of something which has lived long under the sea. It was pale and grey and looked blind, a Paris made of mud and devoid either of dignity or green trees. The sluggish Tigris wandered across it and on its banks pretentious hotels advertised their imported American attractions. No Haroun had ever trodden its macadam streets; its Scherazade is a loud-speaker tuned into the studios of the Western world."

FROM "THERE IS NO RETURN,"

BY PHILIP JORDAN

(Cresset Press)

COMMENTS ON PORTLAND TOWN

The development of North London was largely speculative, and as such came in for some severe criticism from John Nash, in his proposals for the erection of buildings in Marylebone Park, submitted to the

It was an excellent idea on the part of the Covent Garden management to import Schinkel's settings for the *Magic Flute* from Berlin for the present production; at a time when the reaction against complicated scenery has almost, one hopes, exhausted itself (two columns and a formalized cypress—the terrace at Belmont; one column and a velvet curtain—a room in the palace of Elsinore) they serve as an admirable reminder of the existence of another tradition, and of the effects of which it is capable in the hands of a master. Schinkel, one of the giants of the Classic Revival, is a typical instance of the great master who seldom in the world of architectural reality, found the opportunities he needed and was forced to reconcile himself to a fate which decreed that many of his most ambitious projects should achieve no more concrete a realization than that provided by paint and canvas. As one of the most notable of these was a scheme for rebuilding the Acropolis in order to accommodate the luckless Otto of Bavaria our regrets are nevertheless tempered with a certain degree of relief.

Crown by the Commissioners of His Majesty's Woods, Forests and Land Revenues:

"The artificial causes of the extension of the town are the speculation of builders, encouraged and promoted by merchants dealing in the materials of buildings, and the attorneys with monied clients facilitating and indeed putting in motion the whole system by a disposing of their clients' money on premature mortgages, the sale of improved ground rents and numerous other devices, by which their clients make an advantageous use of their money and the attorneys create to themselves a lucrative business from the agreements, leases, mortgages, bonds and other instruments of law, which become necessary throughout such complicated and intricate transactions. . . ."

The period when the district began to be developed was remarkable for a rage for building attributed to the successful termination of the French Wars. Many small groups of "third class" houses, mostly built in rows, had been rapidly constructed to meet the needs of a population leaving the land for the cities. Journalists in the literary magazines refer constantly to these buildings.

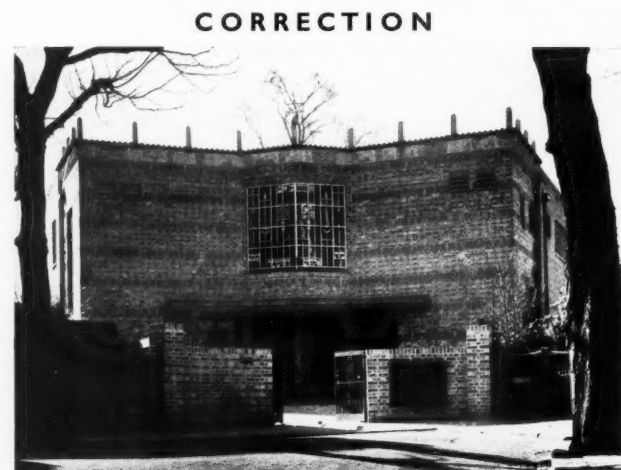
"We heard a gentleman say that he was sure a

resident in the suburbs could scarcely lie down after dinner and take a nap, without finding when he awoke, that a new row of buildings had sprung up since he closed his eyes."

The view from Primrose Hill and the shady lanes of St. John's Wood became a favourite haunt of those Londoners who could appreciate the modest Middlesex landscape. It was in the fields of the Eyre estate that the Landseers sent their young son Edwin to draw goats and cows, and that Mrs. Radcliffe rode with her husband. In 1808 Cyrus Bedding wrote to his friend Matthew Tearle

. . . "beautiful fields, green lanes, clear air, the very place for lovers of quiet and the lovers of Nature—why don't you build a villa in the heart of St. John's Wood?"

The creation of Regent's Park was the culmination of the important Northward move of the city that had been under way since the middle of the eighteenth century. Sponsored by the Regent this movement became the subject of much controversy. As Prince of Wales, George's differences with the Court impelled him to establish his own centre, and Regent's Park and the Brighton pavilion are both manifestations of the same temper. The Commons, ever anxious about the Regent's extravagances, welcomed the improvement in the Crown's finances that the development promised, but opposition came bitterly from some quarters:



SYNAGOGUE AT WILLESDEN GREEN

We very much regret that the illustrations of the above Synagogue, which appeared in the May issue of THE ARCHITECTURAL REVIEW were described as being the work of Mr. Walter Landauer, in collaboration with Wills & Kaula. The building was in fact designed by Mr. F. J. Landauer, in collaboration with Wills & Kaula. Mr. Walter Landauer and Mr. F. J. Landauer wish it to be made clear that they have no professional association.

"If the Regent carries out his plans we shall see a stucco town arise on the skirts of his palace—rows of pavilions in petto, with vistas of little pink gingerbread domes—erected by royal placemen, half-pay swashbucklers and superannuated sirens."

The Palace, planned to stand at the head of Portland Terrace, was never built, but the whole district was activated by these princely ambitions, the final result being described as marked by

. . . "splendour, health and dressed rurality, its houses the retreats of happy free born sons of commerce of the wealth commonalty of Britain; its villas superior to the ornamented cottage, standing between the cottage

orné of the French and the mansion of the English."

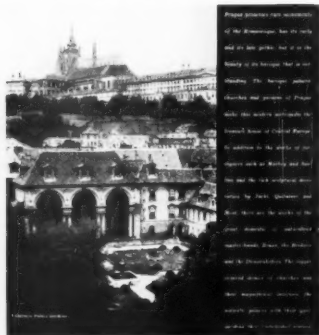
Gordon Craig Exhibition

From June 15th to July 16th an exhibition is to be held at the Jan Kyrle Fletcher Gallery, 26 Old Bond Street of the work of Mr. Gordon Craig, who announces that this will be the last exhibition of his work to be held in England. Some new original designs for "Macbeth" are to be exhibited, with almost all his theatrical engravings and the engravings made for the Cranach Press edition of "Robinson Crusoe." The political change in Germany prevented the publication of this book and the engravings have never been exhibited.

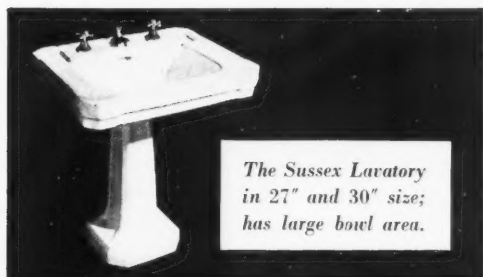
Special Issue

The July issue of THE ARCHITECTURAL REVIEW is to be a special one on the Glasgow Empire Exhibition. It will be published at the usual price of two shillings and sixpence.

From a brochure advertising the "Baroque Festival" which is being held from May to September in Prague. The information given includes a condensed account of the Baroque Art of seventeenth- and eighteenth-century Prague, and a programme of the Festival. A 50 per cent. reduction in railway charges has been made for the occasion by the Czechoslovakian Government.



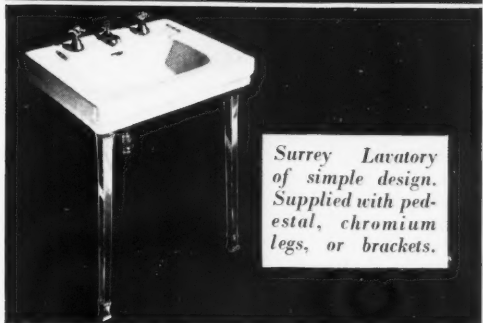
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Trade News and Reviews

By BRIAN GRANT

A. R. P.

During the past few weeks the little exhibition centre at Charing Cross Underground Station has given us a glimpse of "things to come"—that is to say, things to come *if* (and just how big or little that "if" is it is difficult to say) the great national leaders and statesmen, so-called, of today fail in time to realize that two minutes cannot conceivably make a plus. The exhibition has been arranged by the Building Centre in collaboration with the A.R.P. department of the Home Office and has been designed to provide the public with information relating to the protection of homes against air raids; it is to be followed by a permanent exhibition and information centre on "Air Raid Precautions in Buildings" which is to be opened at the Building Centre on or about June 14th.

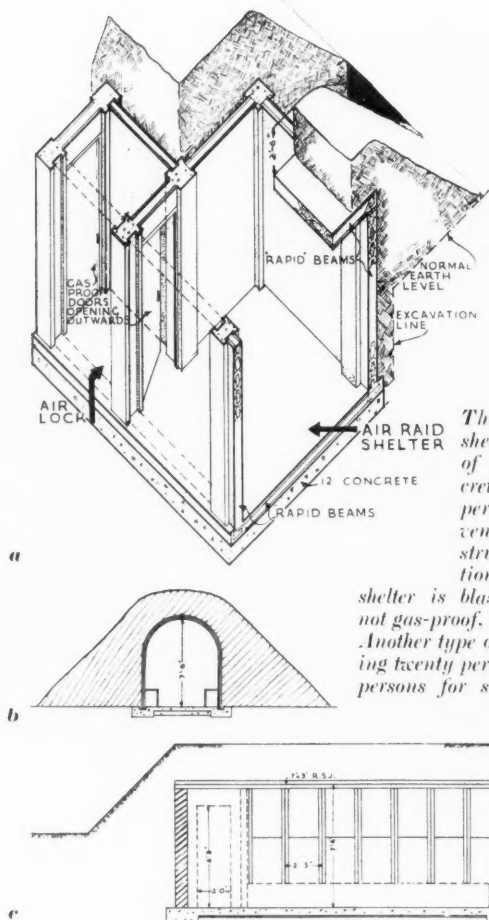
At Charing Cross three different types of air-raid shelter construction are exhibited, one in steel and two in pre-cast concrete. The steel shelter, consisting of special interlocking steel sheets, has been designed for use as (a) a lining to a trench (b) as a shelter half under ground and (c) as a shelter at ground level or in an existing house area. The bending of the edges and the curving of the steel sheets gives the lining great crushing strength. This type of steel shelter is being made by Richard Kostain, Ltd. from whom all constructional details may be obtained. The two pre-cast concrete shelters are exhibited by The Rapid Floor Company and Hunziker (Great Britain) Limited respectively. Sketch sections of all three accompany these notes.

In addition to these three shelters the exhibition shows us a typical ground floor sitting-room treated with all the precautions considered adequate and neces-

sary for protection against gas. A pleasant little twentieth century domestic scene!—Pa, Ma and family in their decontamination outfits and gas masks. Surely we must be grateful for having been born into so civilized an age.



A view of the Woodland Garden on the roof of Messrs. Derry & Toms store in Knightsbridge. Associate Architects: George & Ralph Hancock.



Three types of air-raid shelter (a) shelter constructed of pre-cast re-inforced concrete units, to house six persons for six hours without ventilation. (b) Shelter constructed of "locksheets" sections for fifty persons. The shelter is blast and splinter-proof but not gas-proof, as the ends are open. (c) Another type of "locksheets" shelter housing twenty persons if ventilated and six persons for six hours if unventilated.

A Garden in the Sky

Let us leave our dug-outs and funk-holes and travel down Kensington way where loftier ideas prevail. Here on the roof of Derry & Toms store we will find a truly lovely garden and a Sun Pavilion in which we can sit and chat of peaceful things while we partake of a light lunch or toy with a nut sundae. Five hundred varieties of trees and shrubs have gone to the making of these gardens which were opened on May the ninth by the Earl of Athlone. The associate architects were George and Ralph Hancock.

Facts about Plywood

Anybody who knows anything about plywood will know something about "Plymax." I commend for the attention of architects the book, published recently by Venesta, Ltd., entitled "Facts about Plymax."

CREATION WITH CRAFTSMANSHIP



Interior of RUSSELL & BROMLEY SHOP, Sevenoaks, Kent

Architects: PETER D. STONHAM & SON

"Must England's Beauty Perish?" Not, topographically speaking, while there are half-a-dozen or more active organizations preserving the land from jerry-builders and billposters. Not, physiologically speaking, while the call of the countryside is answered by healthy, happy, well-shed young Britains.

Good shoes encourage good walking, and thus play their part in the preservation of beauty—the beauty of well-conserved land, the beauty of a well-poised human figure. It is seemly then that beauty shall be apparent in the place where shoes are selected and sold, beauty expressed by flawless craftsmanship, purposeful design, and impeccable taste.

The walls and window enclosures of this shoe shop were lined with veneer of bird's eye maple, laid diaper pattern by Courtney Pope experts, highly skilled in the intricacies of this ancient craft. Ancient in popularity, but modern in methods of production and application, veneer in many distinctive forms is produced in the C.P. factory for numerous and varied purposes. Courtney Pope were also responsible for the shopfront of these premises, in which two "Antiflecta" windows were installed.

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"Plymax" is the registered trade mark used by the Venesta people as a trade name for plywood boards veneered on one or both sides with metal sheets, and in their book they have set out to provide a comprehensive survey of "Plymax" uses in construction and decoration. In the opening pages we are given a brief but sufficient description of the material, its physical properties and stock sizes, a useful table of comparative costs, and notes on the recommended methods of working and fixing; then follow a number of well illustrated pages showing examples of completed "Plymax" jobs. Each photograph reproduced is accompanied by sketch details showing the method of construction and fixing adopted. It is a book that few architects will want to be without.

• • •

The Revival of an Ancient Stone

Quartzite is not a new material, its employment in building work dates back to 1356 B.C. and some interesting illustrations of its early use are contained in a quite handsome brochure just issued by John Stubbs of Liverpool and London. The main object of the brochure, however, is to depict the revival of Quartzite. For some unaccountable reason this natural hard-wearing stone, most pleasing in appearance, has until recent years been almost unknown in this country. It

comes from the quarries in four colours; a light amber (referred to more generally, I believe, as gold), a steel grey, a silver grey, and olive; it has a matt, slightly rough, texture but can be polished to a high gloss. In the illustrations of contemporary work we are shown Quartzite used as an external facing for modern buildings (as, for example, Radiant House; illustrated in the May issue of THE ARCHITECTURAL REVIEW), as a hard-wearing and non-slip flooring material and as an interior wall lining. The half-tone reproductions are well chosen and generous in size; in fact, Messrs. Stubbs have produced a picture book that architects will enjoy looking through, but why have they so religiously avoided any reference to such important matters as fixing details and cost. If you would tempt an architect to employ your material, success is more likely to come your way if you will take the trouble to show him how it can best and most economically be incorporated in his work.

• • •

Art Thermolux

In these notes last month I referred to Art Thermolux and expressed the hope that the manufacturers would offer the sternest possible resistance to the mis-use and abuse of this pleasant decorative medium by shopfitters, publicans, &c.,

with execrable taste. I am pleased to publish a letter received from the sales manager of the Thermolux Glass Company.

With him I do fervently hope that the economic urge will not have to take precedence.

• • •

Dear Sir, — In discussing Art Thermolux in the May issue of the REVIEW you address some of your comments to us, so we think it only proper to say that they have been read seriously and with gratitude.

The section dealing with what you aptly stigmatize as the "Fish and Chip" mentality is being copied and circularized to all departments and salesmen.

You are perfectly right in what you say and we fervently hope that the needs of our bodies (*i.e.* the economic urge) will not have to take precedence at any time over the needs of our souls. What we most fear are the temptations we may be exposed to during the wait between the introduction of the article and the flow of orders needed to keep the production department going.

Practical idealism is more easily achievable among individuals than among groups.

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Sales Director.

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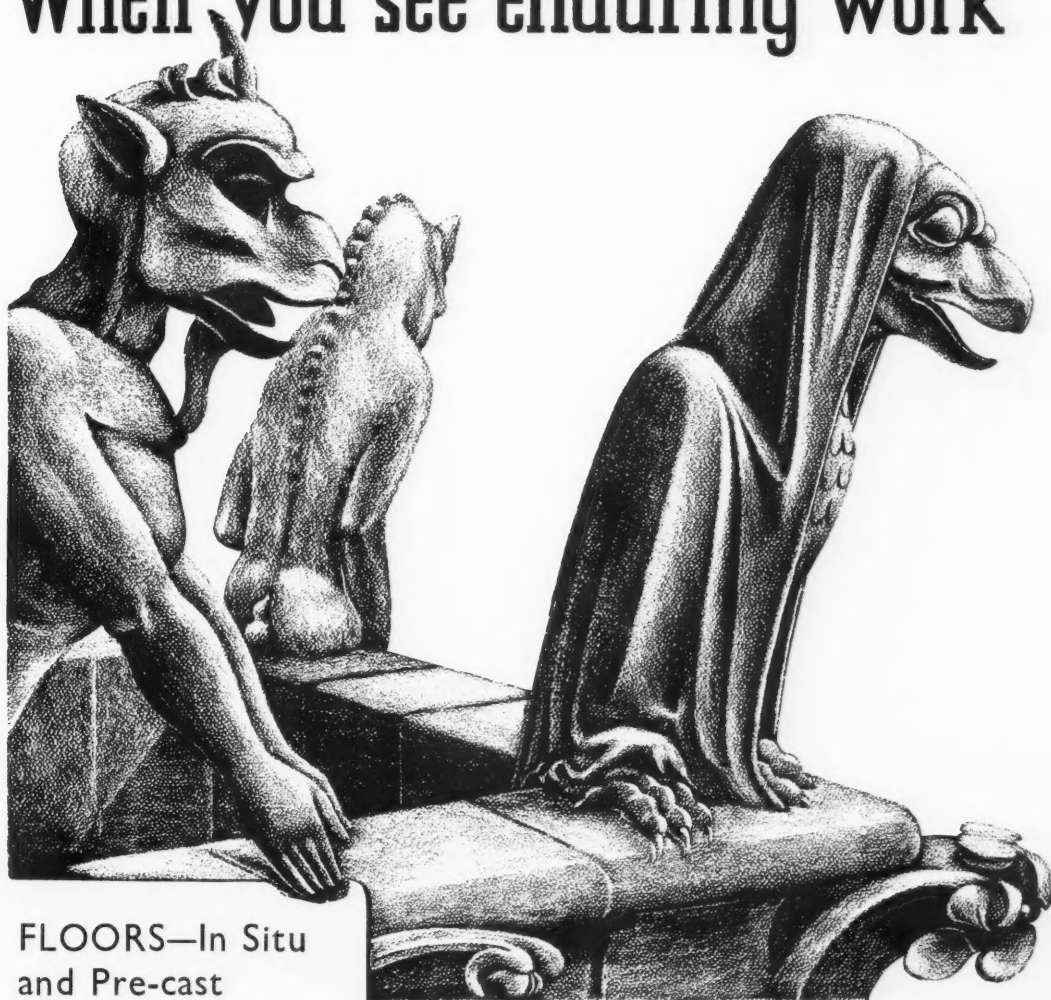
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The Buildings Illustrated

North Gate, Prince Albert Road, Regent's Park.

Architects : Mitchell and Bridgwater.

The general contractors were H. T. Oliver & Sons. Among the sub-contractors and craftsmen were the following: London Demolition Co. (demolition), Lawford Asphalte Co. (asphalt), F. Bradford & Co. (reinforced concrete), British Cavity Brick & Tile Works Ltd. (facing bricks), Brick Marketing Co. (facing bricks), Flettons Ltd. (common bricks), Moler Products Ltd. ("Fosalsil" Flue bricks and "Fosalsil" insulating partition blocks), Cork Insulation Co. Ltd. (compressed cork flooring), Inlaid Ruboleum Tile Co. (linoleum flooring), Structures Waterproofing (waterproof rendering to basements), A. E. Rasey (central heating), Bratt Colbran & Co. Ltd. (grates, electric heating), Gas Light & Coke Co. Ltd. (gas fitting), A. H. Cornwall Ltd. (electric wiring), Troughton & Young Ltd. (electric light fixtures), Ellis (Kensington) Ltd. (plumbing), B. Finch & Co. (sanitary fittings), Wing & Webb Ltd. (door furniture), Crittall Manufacturing Co. Ltd. (metal casements, window furniture), J. Lenanton & Son (joinery), J. Whitehead & Sons Ltd. (paving

marble), John Bolding & Sons Ltd. (tiling), Heal & Son Ltd. (rugs, furniture), Easiwork Ltd. (kitchen fittings), J. & E. Hall Ltd. (lifts), Birmingham Guild Ltd. (lettering).

Oslo Court, Prince Albert Road, Regent's Park.

Architect : Robert Atkinson.

The general contractors were C. Miskin & Sons Ltd. Among the sub-contractors were the following: Thomas Ash & Co. Ltd. (refuse disposal plant), R. Y. Ames (bricks), Attoc Blocks Ltd. (hollow tile floors), Anti-Static Installations Ltd. (wireless), Aumonier & Sons (bas relief panels), Bective Electrical Co. Ltd. (electrical work), Bignell & Son (garden work), Calders, Ltd. (wood flooring), Cellulin Flooring Co. (composition flooring), Comyn Ching & Co., Ltd. (ironmongery), Clarke & Vigilant Sprinklers Ltd. (sprinkler installation), James Combe & Son Ltd. (heating and ventilating), Decorative Tile Co. (wall tiling), Delziel Engineering Co. (wrought iron balustrading), A. N. Donovan, Ltd. (flush doors), Enfield Stone Co. (stonework), W. N. Froy & Sons Ltd. (electric fireplaces), W. H. Henley & Co. (metal windows), General Electric Co. Ltd. (electrical consultants), C. A. & A. W. Haward Ltd. (guard railing), A. Johnson & Co. Ltd. (stainless steel sinks), Marryat & Scott Ltd. (lifts), Powers Deane, Ransomes Ltd. (steelwork), Shanks

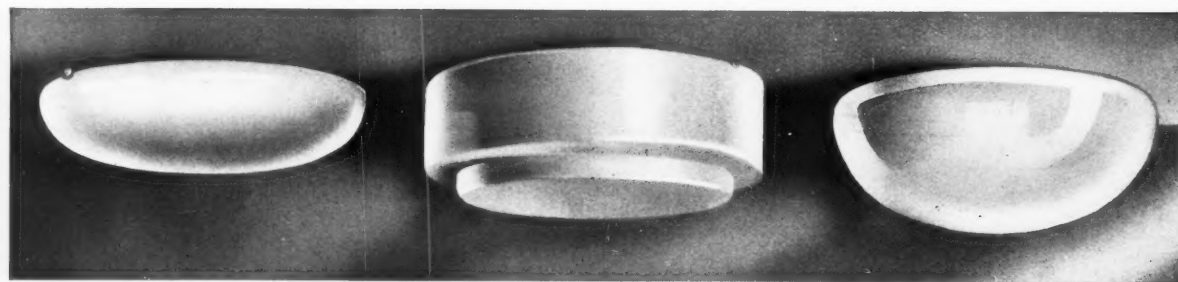
& Co., Ltd. (sanitary fittings), J. Whitehead & Sons Ltd. (travertine marble), Wm. Whiteleys Ltd. (show flats, furnishings and carpets), John H. Brough & Co. Ltd. (doors (supplied through C. Miskin & Sons)), Birmingham Guild Ltd. (ornamental metalwork), Blundells & Crompton (bronze finials to canopy), L. Carter & Son Ltd. (radiator covers), Hardware Products Ltd. (rubbish bins), John Holder & Co. (electrical work to garage), Kingsmill Metal Co. Ltd. (guard rails), Lensecrete Ltd. (canopy), Mallinson & Sons Ltd. (walnut wall veneer), Nash & Hull (lettering on canopy), National Institute for the Blind (mats), F. A. Norris & Co. (window board brackets), W. Opperman & Sons (embossing on glass panels), Peerless Kitchen Cabinets Ltd. (kitchen fittings), Potter Rax Gate Co. (garage gates), Pringle Art Metal Co. (lanterns to entrance piers), Sturtevant Engineering Co. (letter chute), Troughton & Young Ltd. (lighting fittings), Kelvinator Ltd. (refrigerators).

Stockleigh Hall, Prince Albert Road, Regent's Park.

Architects : Robert Atkinson and A. F. B. Anderson.

Consulting Engineer for Steelwork : S. W. Budd.

The general contractors were W. F. Blay Ltd. Among the sub-contractors and craftsmen were the following:—



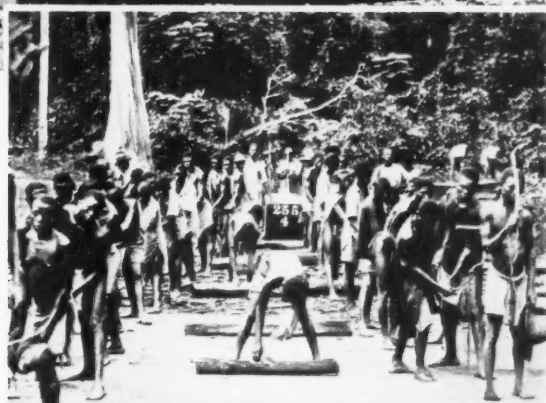
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A selection of Nigerian timbers has been fully dealt with in a 16-page brochure containing 5 full colour illustrations. A copy of this brochure can be obtained on application to the London Agents for the Nigerian Exhibition Commissioner, 83, Windsor House, Kingsway, London, W.C.2.



F. Bradford & Co. Ltd. (hollow floors, etc.), J. & S. Folkard Ltd. (fireplaces), Sal-Ferriete Co., Ltd. (waterproofed grano), J. Whitehead & Sons Ltd. (marble paving), Ragusa Asphalte Paving Co. Ltd. (asphalt), Broadmead Products Ltd. (art stone), Runnymede Rubber Co. Ltd. (rubber flooring), Jos. F. Ebner Ltd. (birch strip floors), D. Burkle & Son Ltd. (internal doors), Peerless Kitchen Cabinets Ltd. (kitchen fittings), Walter Cassey Ltd. (ironmongery), Kingsmill Metal Co. Ltd. (handrails, balustrades, main staircase, main lift enclosure and main lift gates), Dawnays Ltd. (steel-work), Lencroft Ltd. (laylights over main stairs), Williams & Williams Ltd. (metal windows and borrowed lights), F. A. Norris & Co. Ltd. (metal staircases and service lift enclosure and lift gates), Bennie Lifts Ltd. (passenger and service lifts), T. Clarke & Co., Ltd. (electrical work), Avery Ward & Co. Ltd. (electric light fittings), Dent & Hellyer Ltd. (plumbing), George Jennings Ltd. (sanitary fittings), Gas Light & Coke Co. Ltd. (gas fitter), E. L. Maiden & Co. Ltd. (heating and hot water, ventilation), Sal-Ferriete Construction Co. (water-proof cement), Pringle Art Metal Co. Ltd. (metal doors), Decorative Tile Co. Ltd. (wall tiling), Decorative Specialists Ltd. (decorations), Girlings Ferro-Concrete Co. (paving), Parry & Co. (roads), Frigidaire Ltd. (refrigerators), Armstrong Cork Co. Ltd. (roof insulation), L. Carter & Son (copper fascias to canopies), Asbestos

Manufacturing Co. Ltd. (asbestos flues), Wood Processes Ltd. (entrance vestibule panelling), Chapman & Davies (fixing above panelling), Frazzi Ltd. (Paropa), National Radio Service Co. (radio), Newalls Insulation Co. (boiler house insulation), Whitfield's Safe & Door Co. (wall safes), Pugh Bros. Ltd. (splash backs).

Bentinn Close, Prince Albert Road, Regent's Park.

Architect : R. J. Hugh Minty.

The general contractors were Kirk & Kirk Ltd. Among the sub-contractors were the following: Griffiths Bros. Ltd. (demolition), Limmer & Trinidad Lake Asphalt Co. Ltd. (asphalt), Caxton Floors Ltd. (reinforced concrete, staircases, fire proof construction), Allied Guilds Ltd. (stone and artificial stone), Aston Construction Co. Ltd. (structural steel), British Vitrolite Co. Ltd. (bathroom finishings), Hollis Bros. & Co. Ltd. (wood-block flooring), Ellis (Kensington) Ltd. (central heating and plumbing), T. Clarke & Co. Ltd. (electric wiring, bells, telephones), Holophane Ltd. (electric light fixtures), Carrier Engineering Co. Ltd. (gas shelter, ventilation), J. & W. Henderson Ltd. (sanitary fittings), Comyn Ching & Co. Ltd. (door furniture), Williams & Williams Ltd. (metal casements), Maple & Co. Ltd. (carpets), F. G. Burt & Sons (mirrors), W. A.

Telling Ltd. (plaster, decorative plaster), Kingsmill Metal Works (lift enclosure), Vernon Bros. (garden layout and garden furniture), Potter Rax Gate Co. Ltd. (lifts), Aldous & Campbell Ltd. (lifts), Hammond Bros. and Champness Ltd. (goods lifts), Water Purifiers Ltd. (water softening plant), Charles Walker (marble surrounds), Cement Marketing Co. Ltd. (Mulberry facing bricks).

Viceroy Court, Prince Albert Road, Regent's Park.

Architects : Marshall & Tweedy.

A list of contractors for this building appeared in these columns in the May issue of THE ARCHITECTURAL REVIEW.

Shops and Offices—27-33 Charing Cross Road.

Architects : Andrew Mather and Harry W. Weedon.

The general contractors were Sir Robert McAlpine & Sons (London) Ltd. Among the sub-contractors and craftsmen were the following:—Hudson Bros (Bldrs.) Ltd. (demolition), Excel Asphalte Co. Ltd. (asphalt), L. G. Mouchel & Partners (reinforced concrete), Roberts Adlard & Co. Ltd. (bricks), Enfield Stone Co. (artificial stone—copings), Tile Decorations Ltd. (tiles to lavatories), Hemel Hempstead Patent Brick Co. Ltd. (hollow

Timber still has its uses !

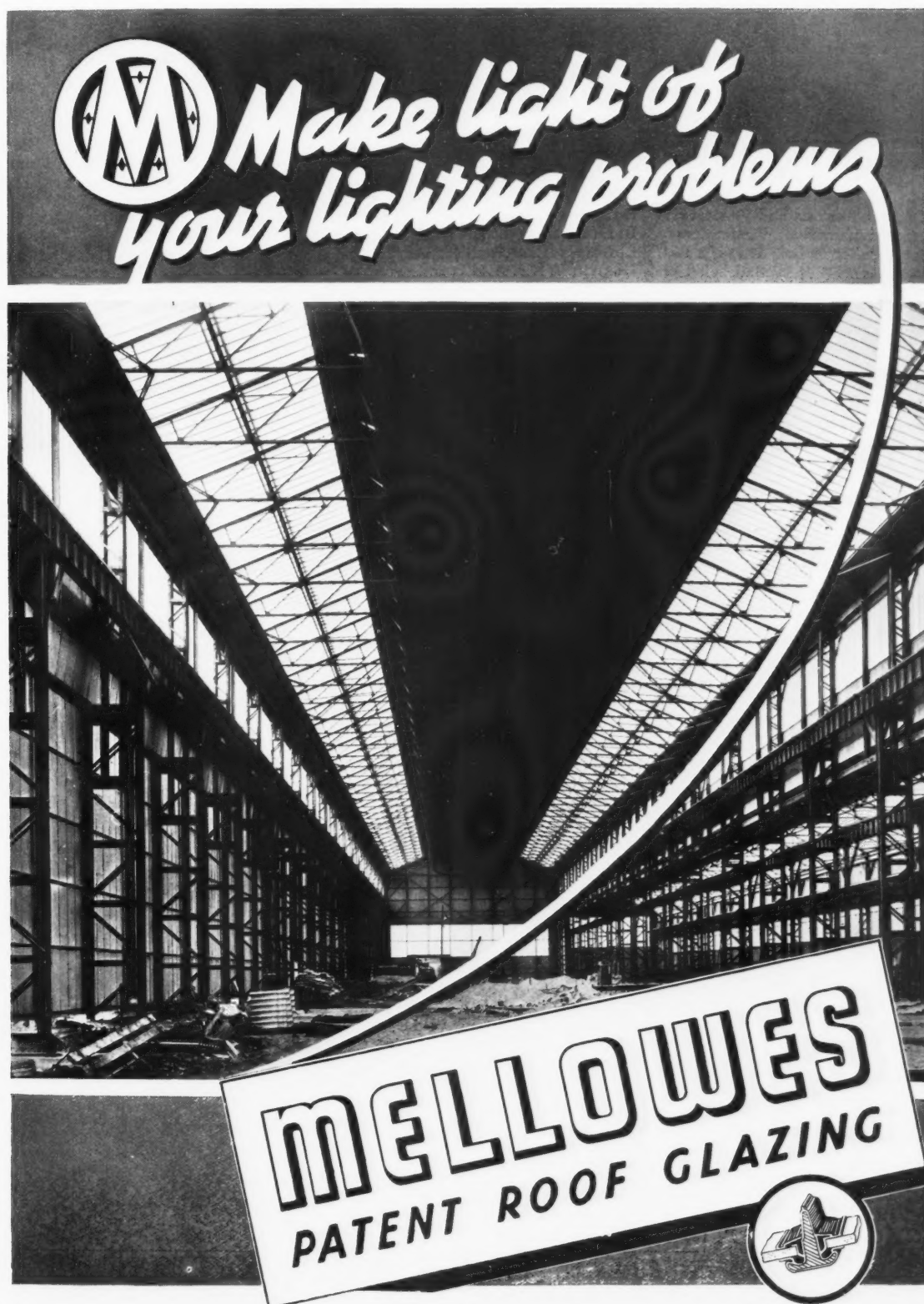
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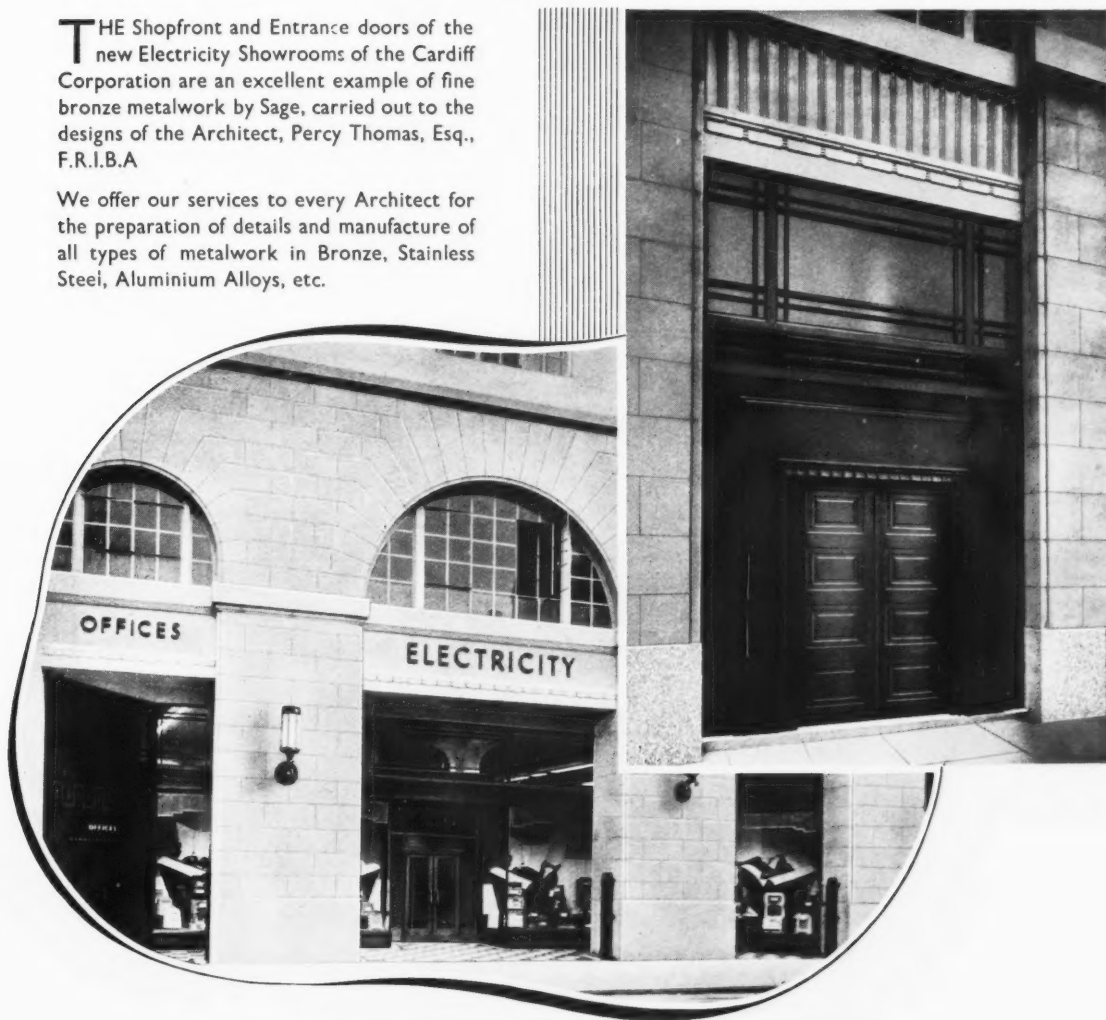
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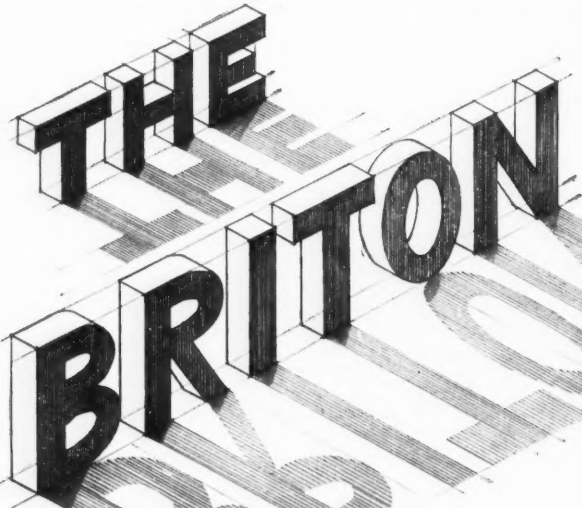
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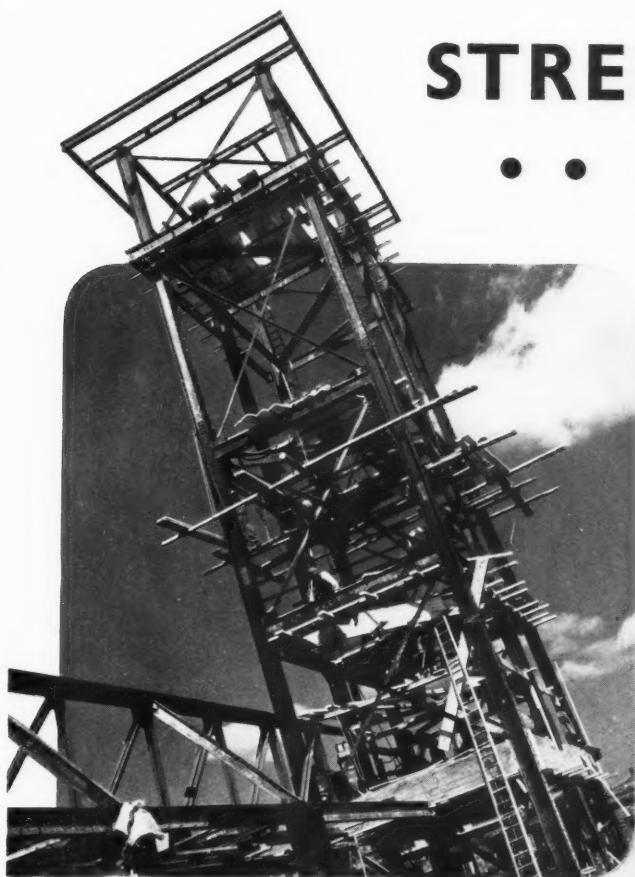
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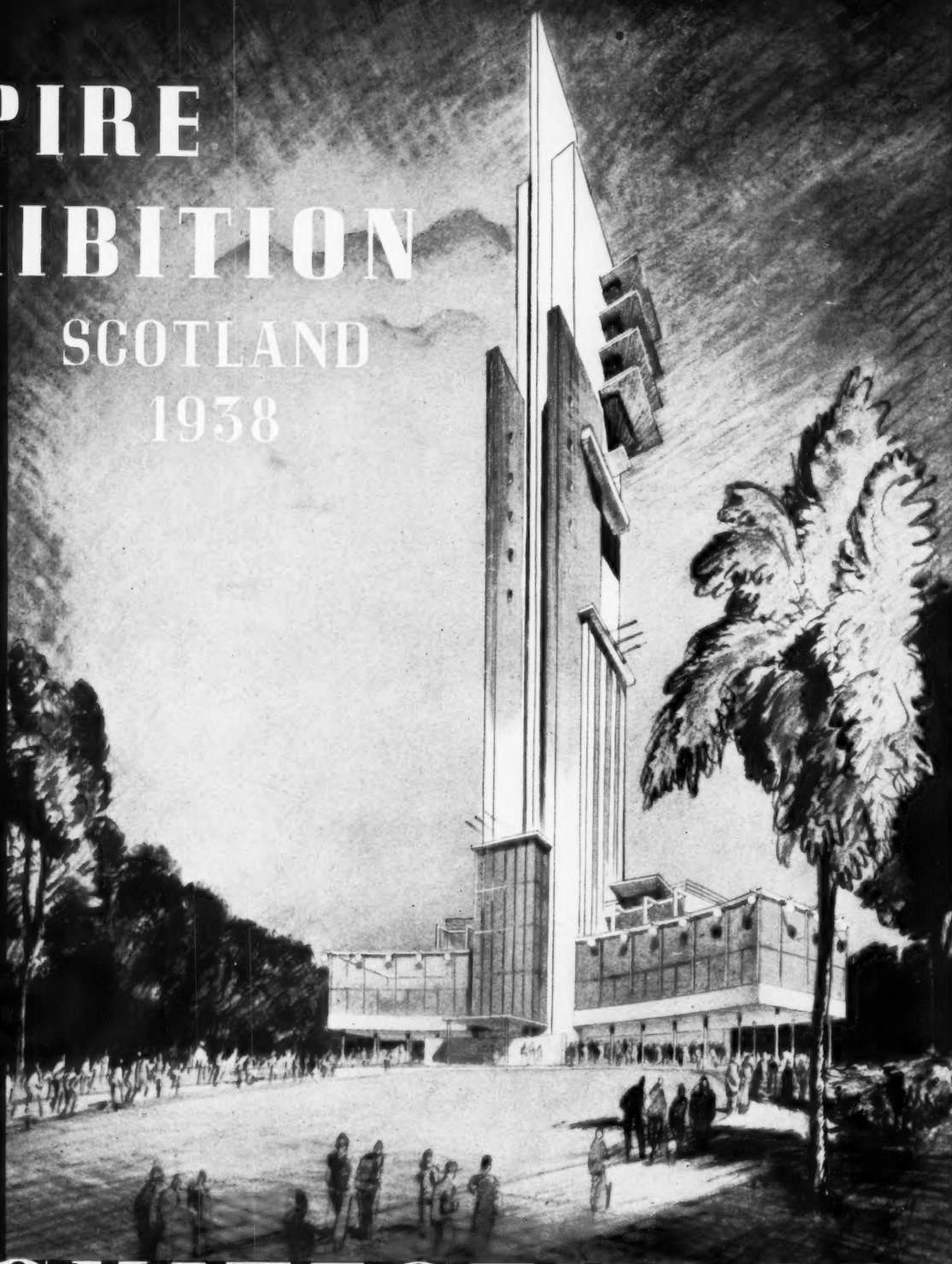
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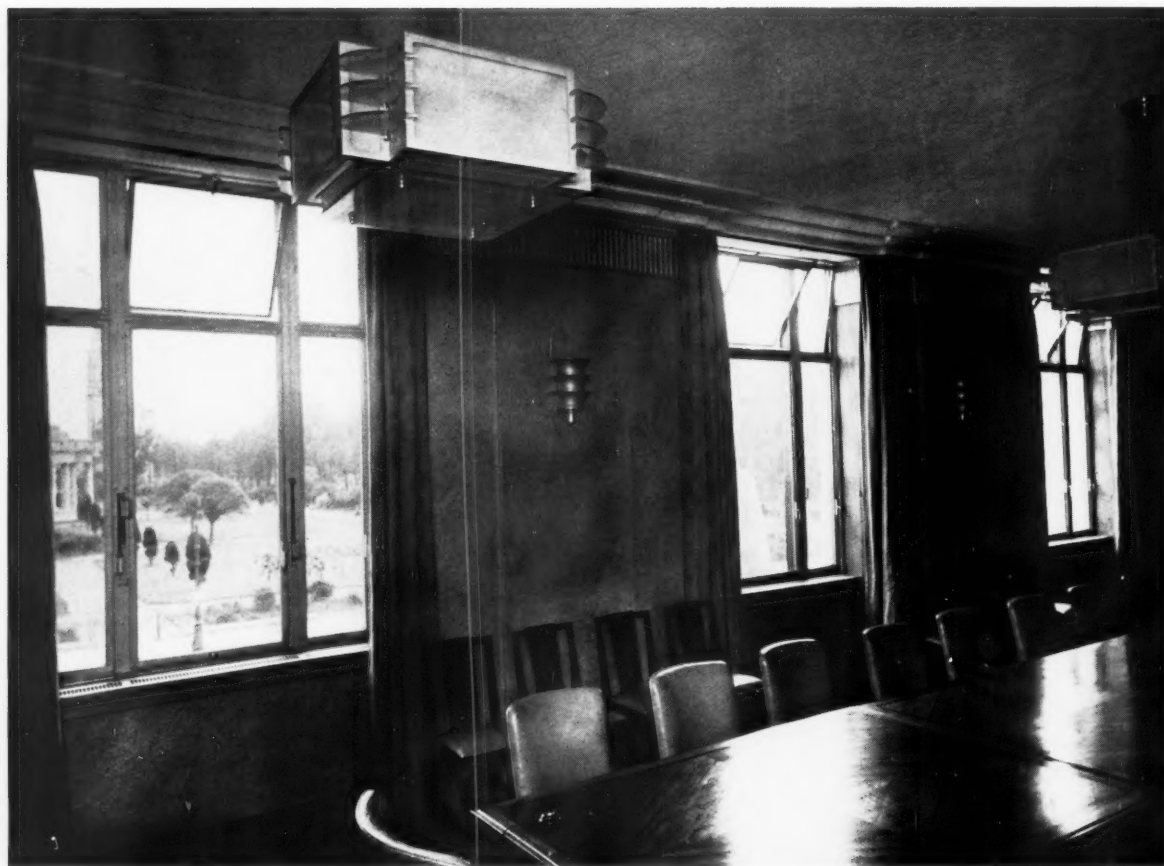
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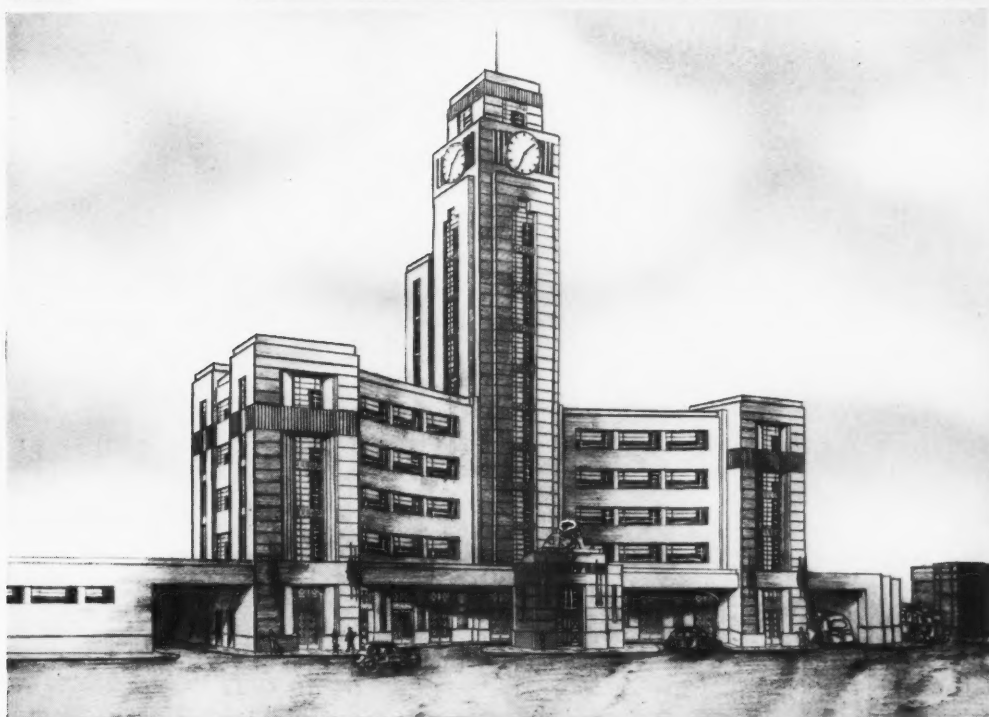
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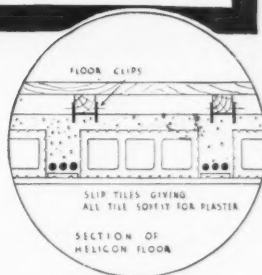


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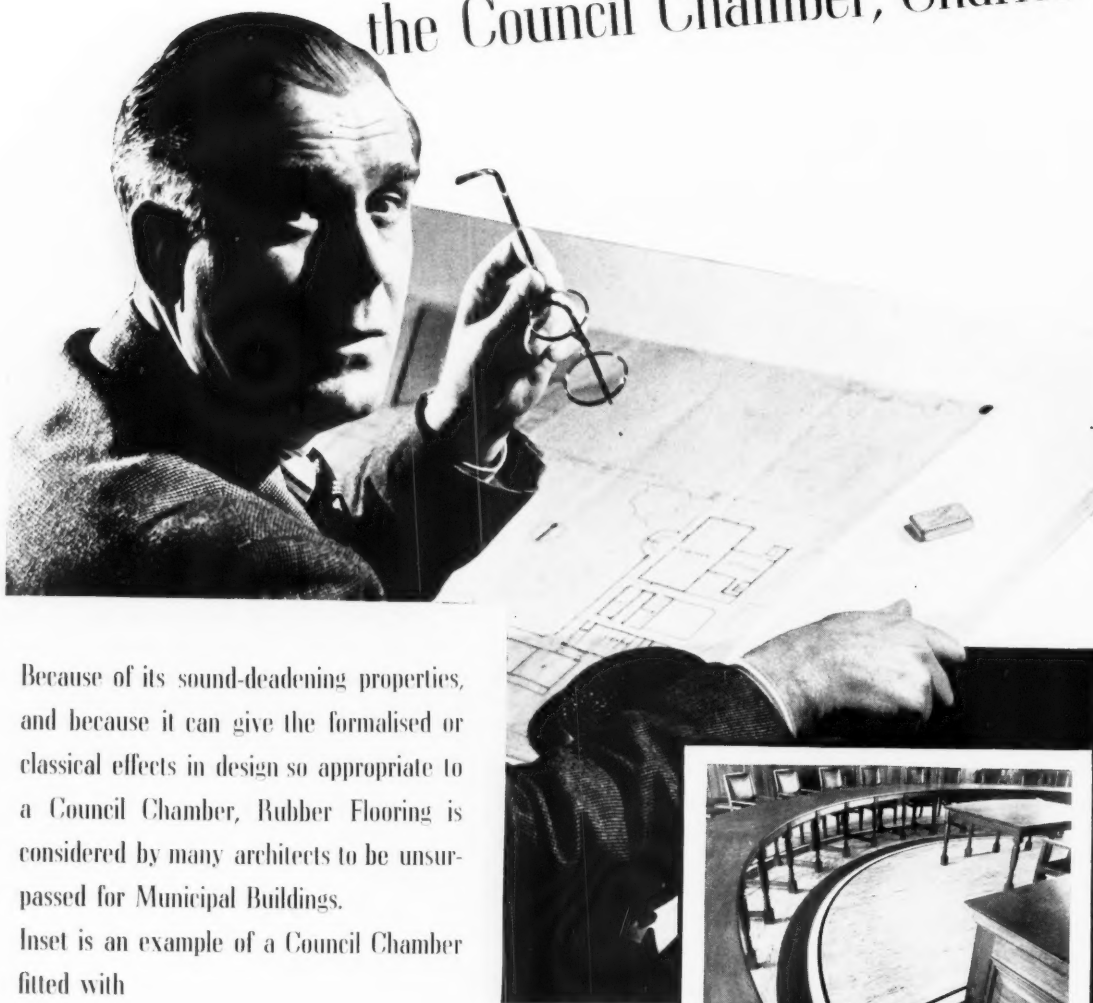
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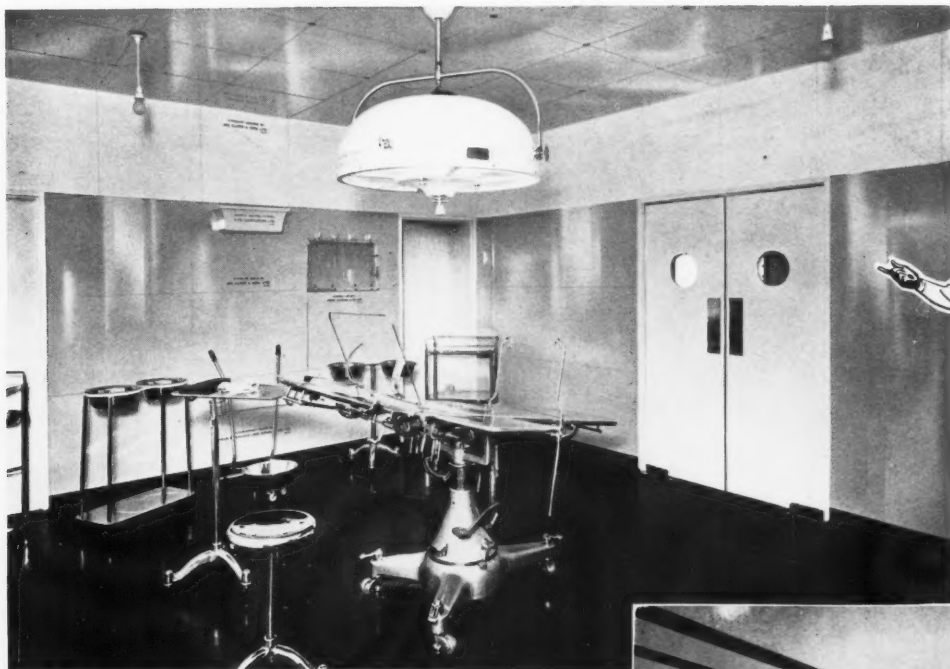
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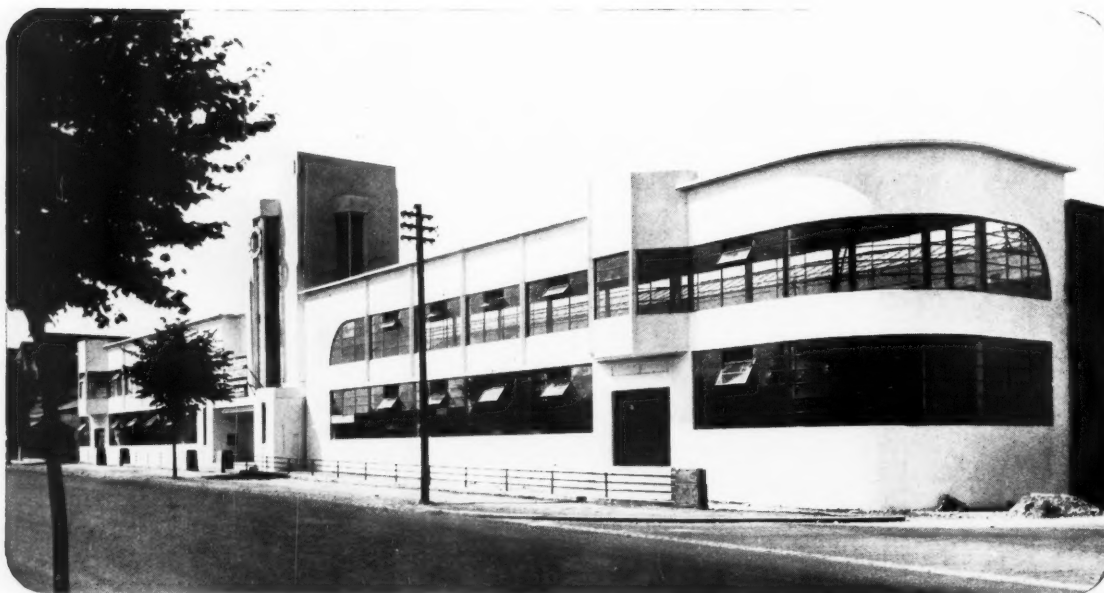


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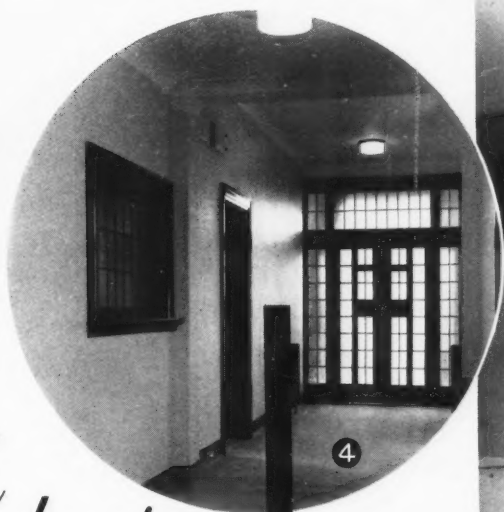
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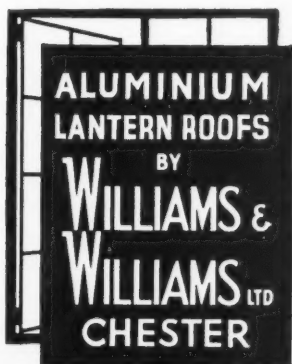


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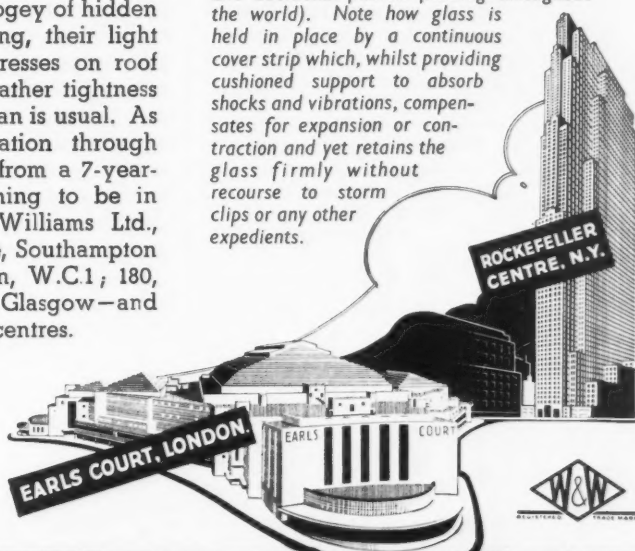
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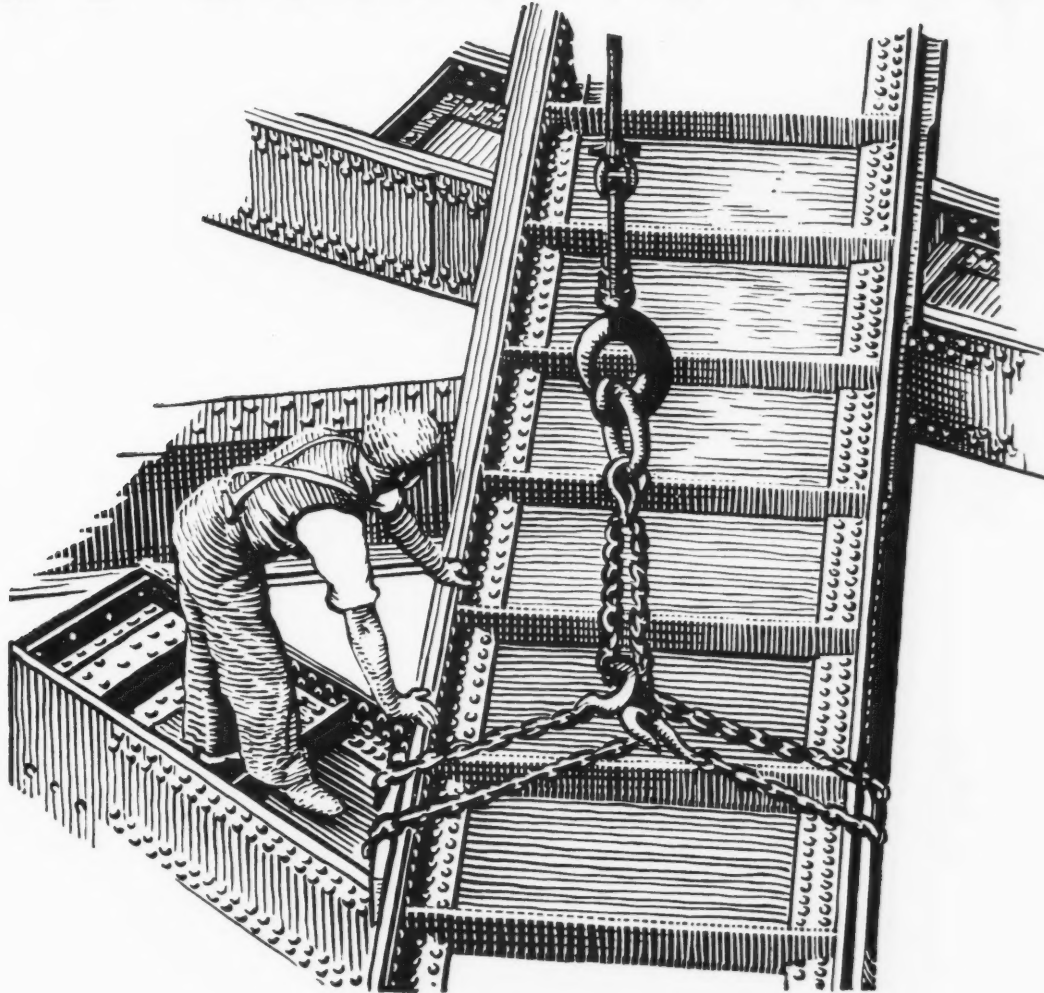


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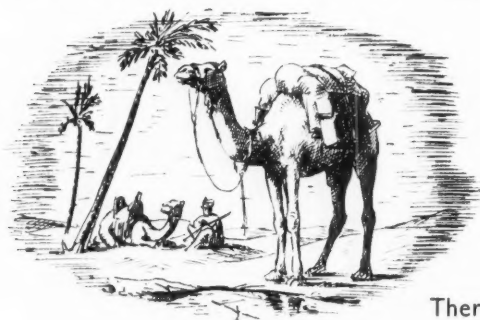
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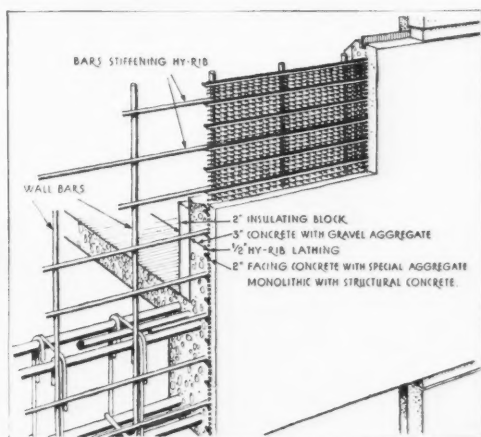
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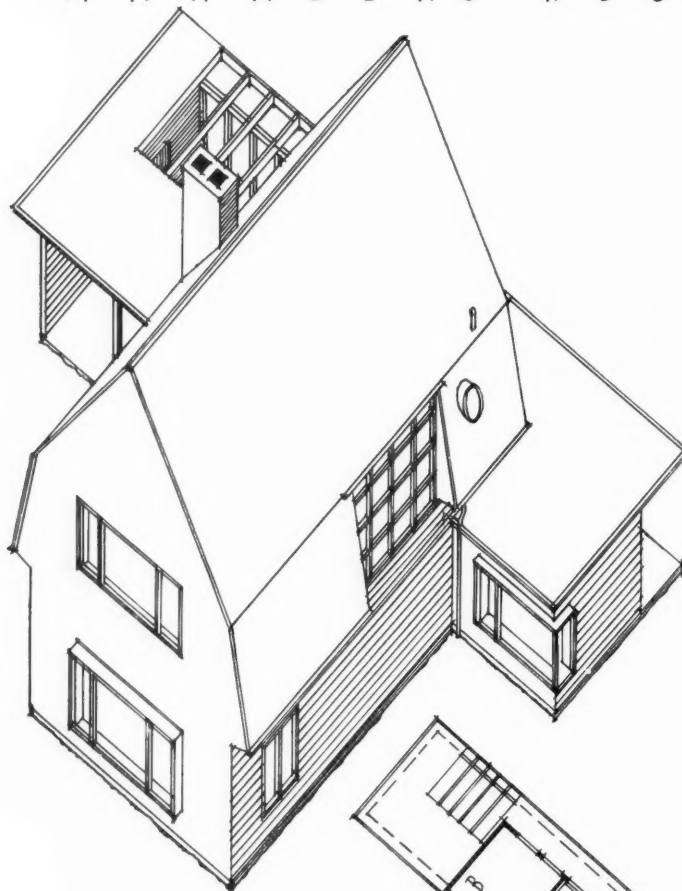
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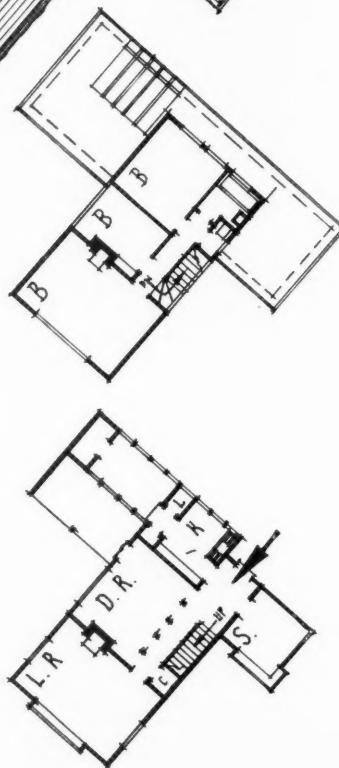
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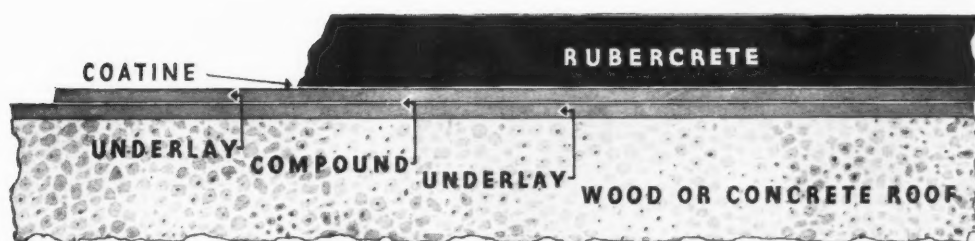
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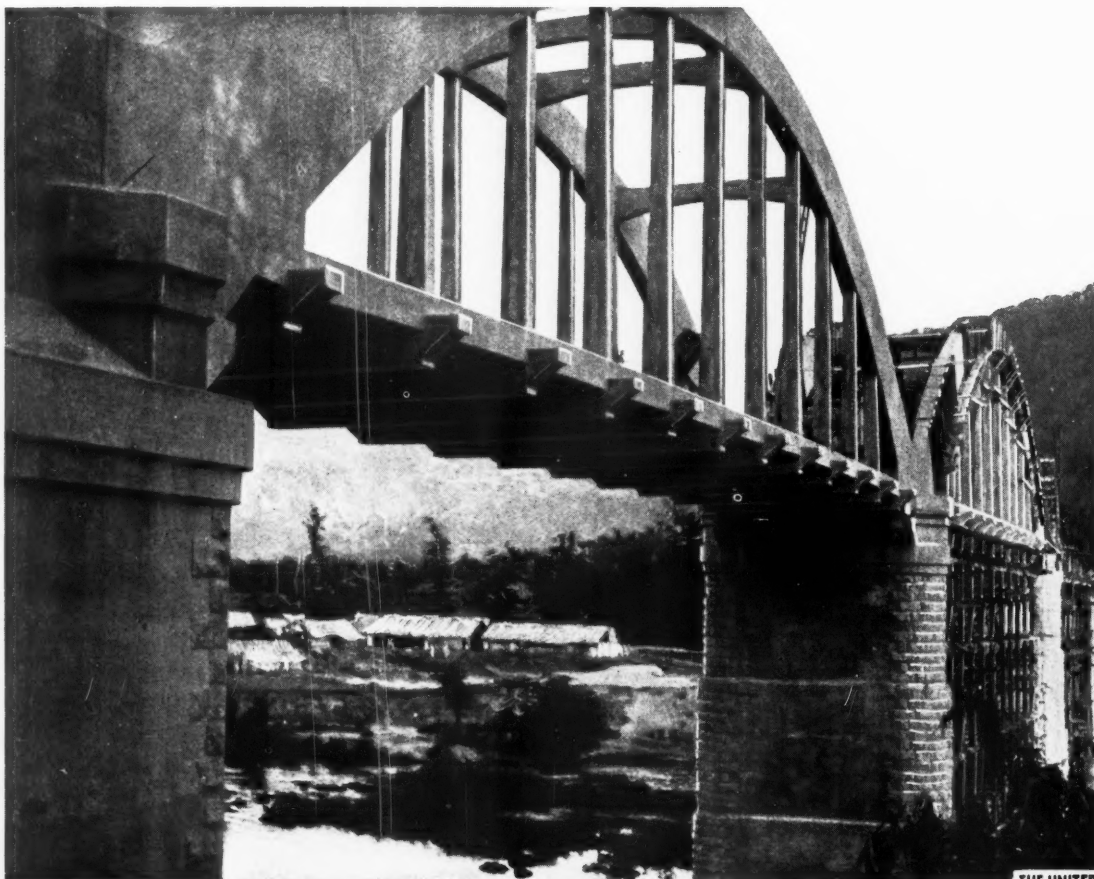
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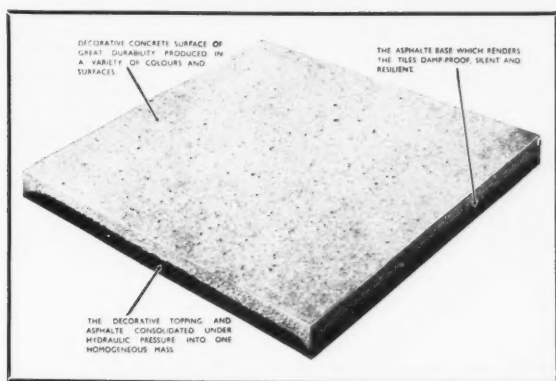
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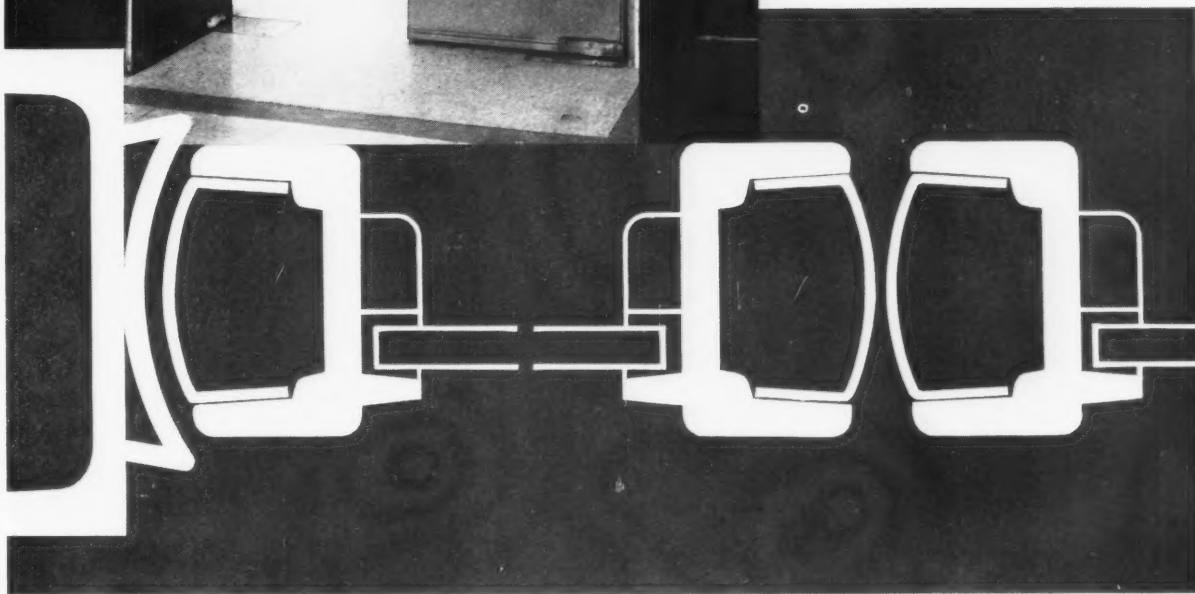
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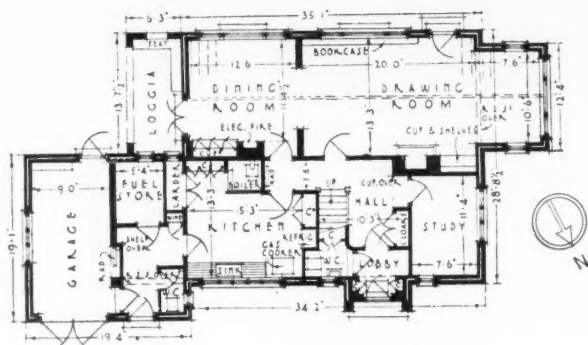
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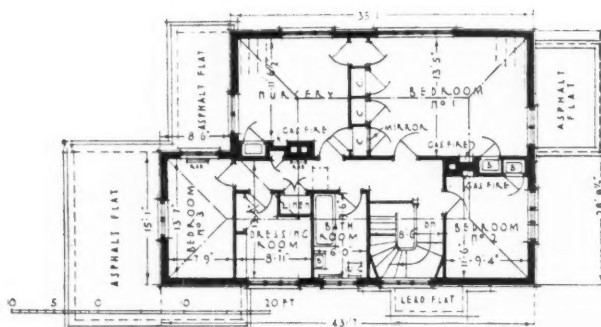


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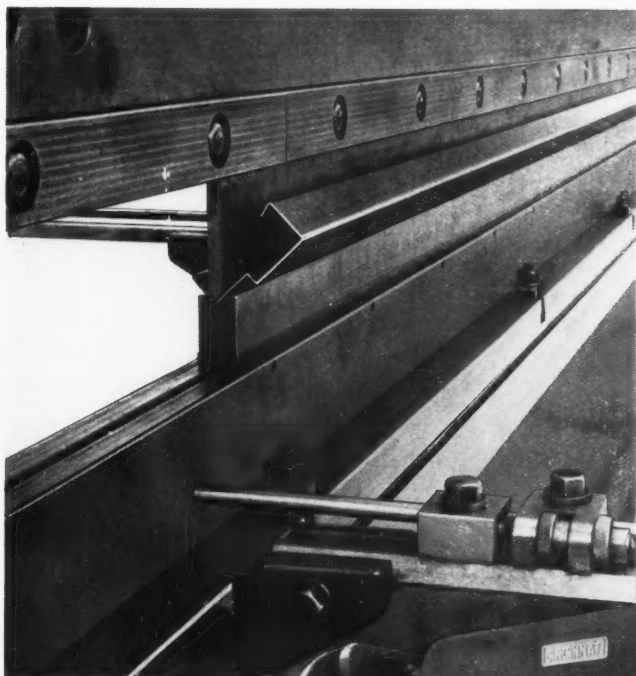


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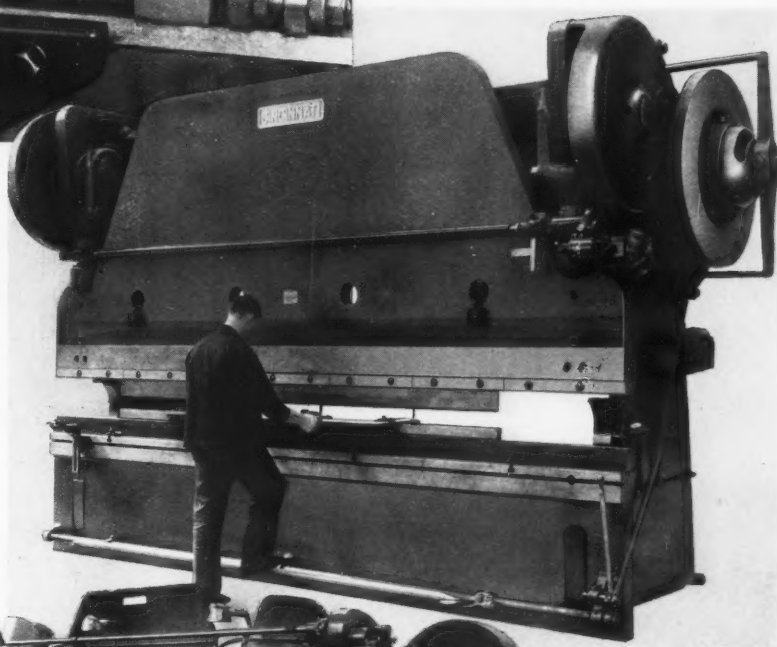
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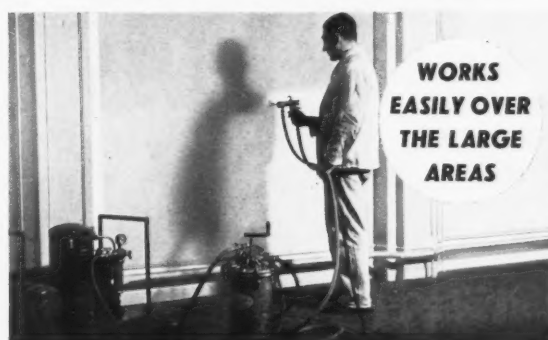
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St. Martin's Church, Grimsby.

Architects: Wilfred and Lawrence Bond.

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House at Fawley Green, near Henley-on-Thames.

Architect: Christopher Nicholson.

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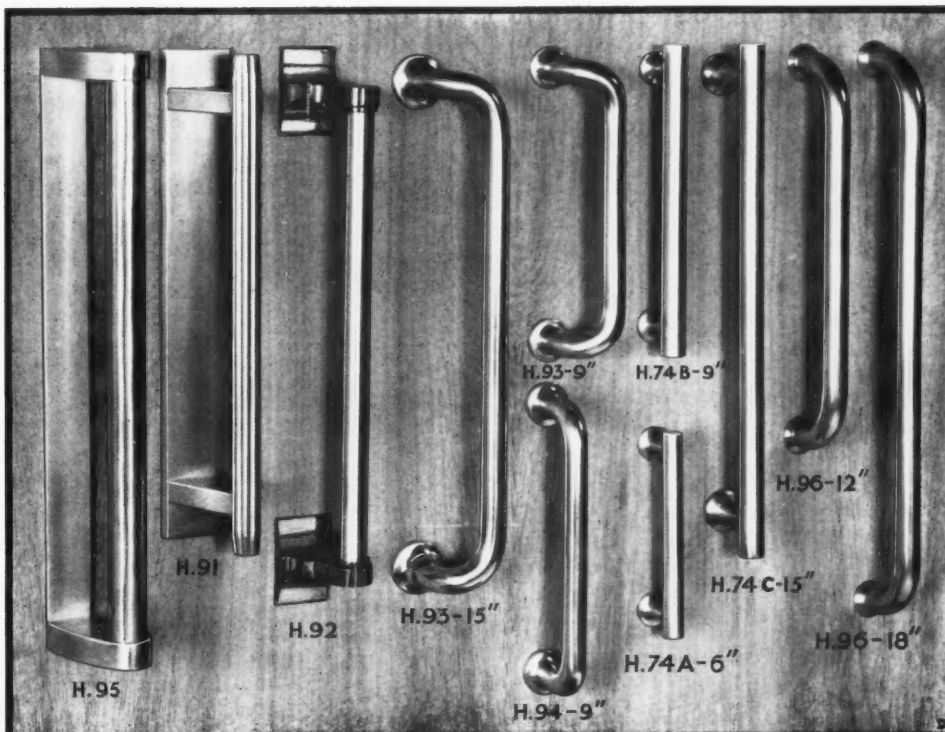


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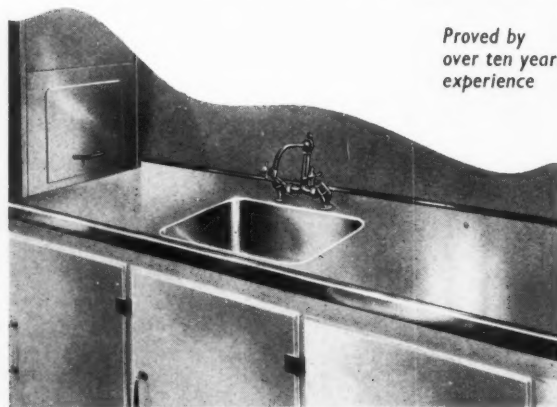


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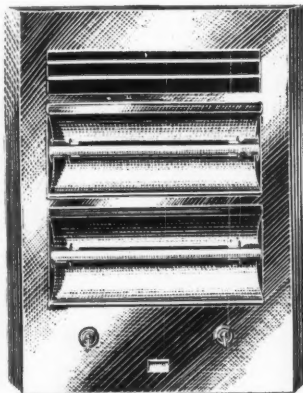
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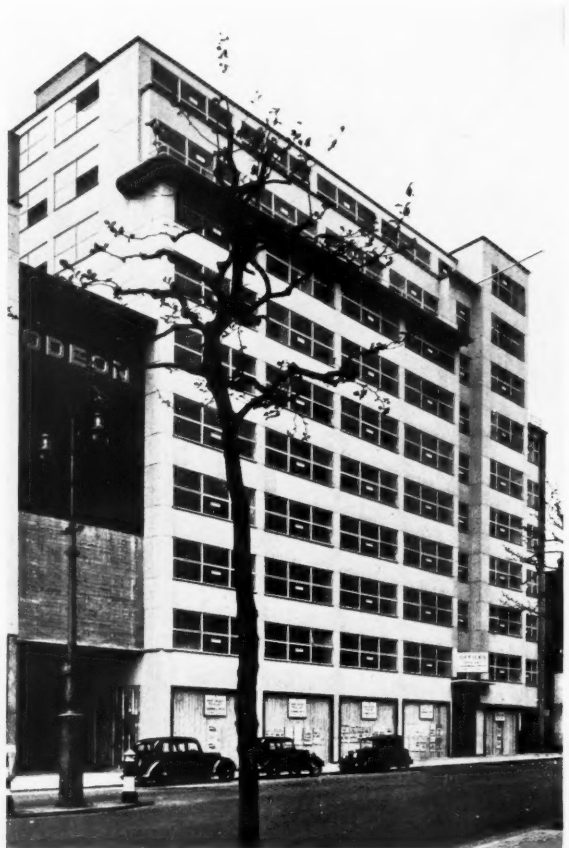
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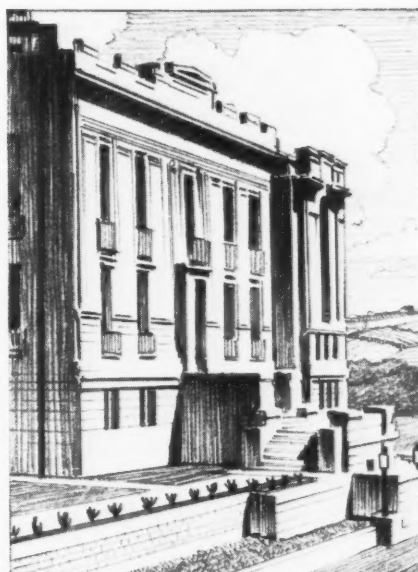
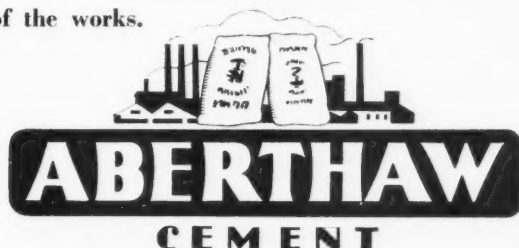
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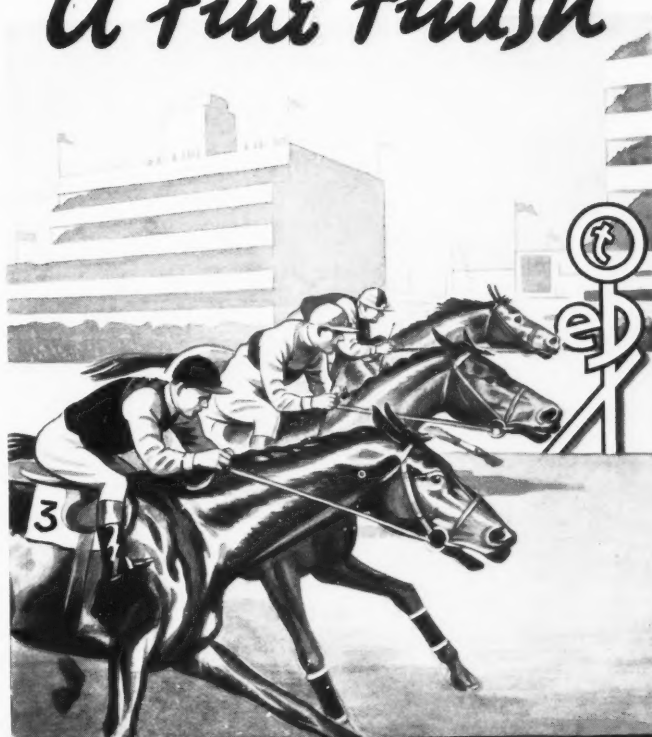
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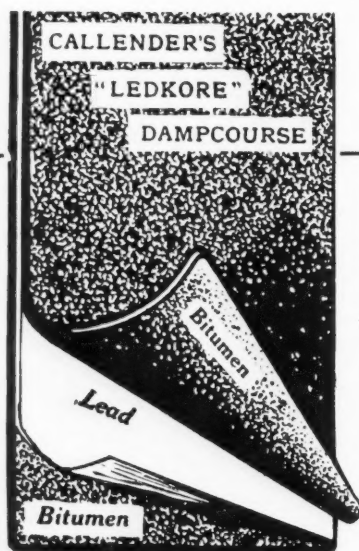
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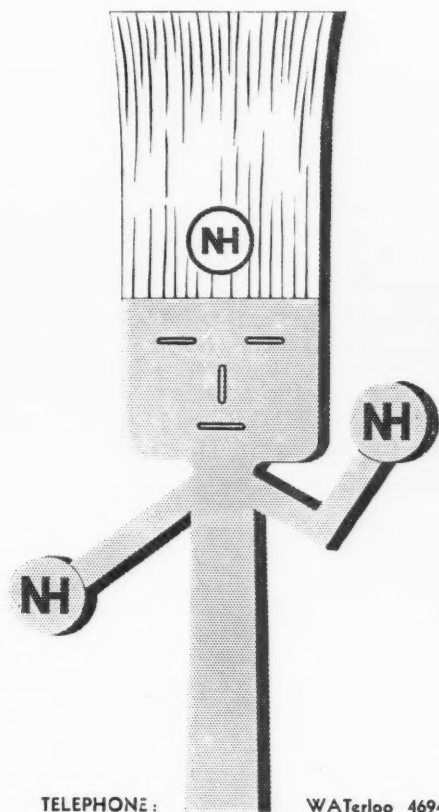
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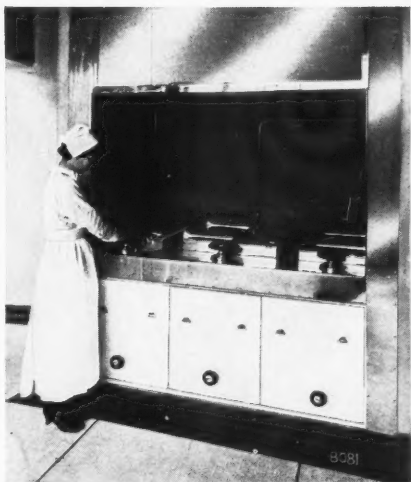


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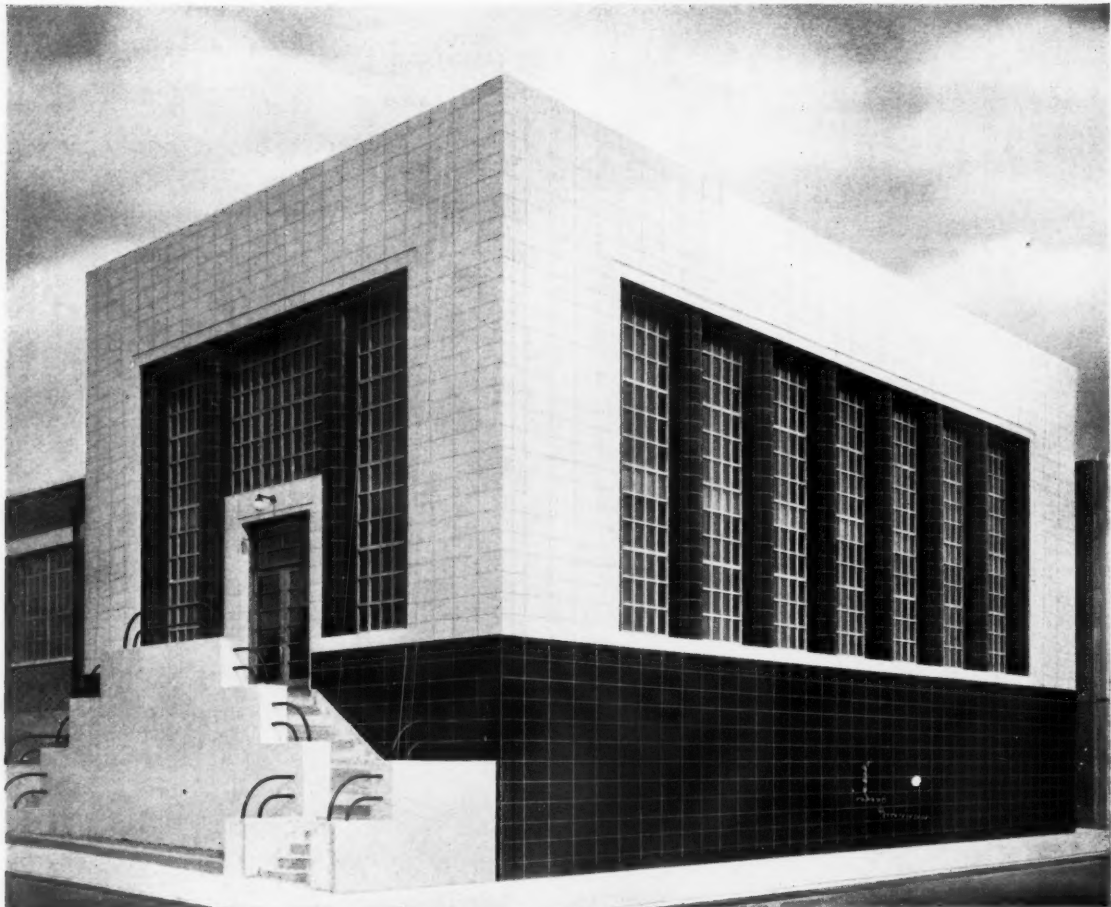


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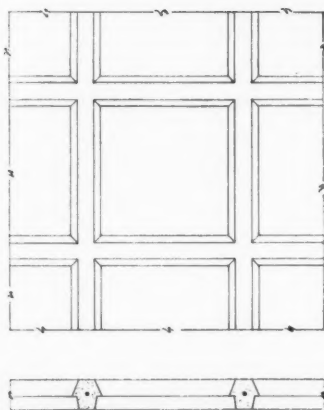


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