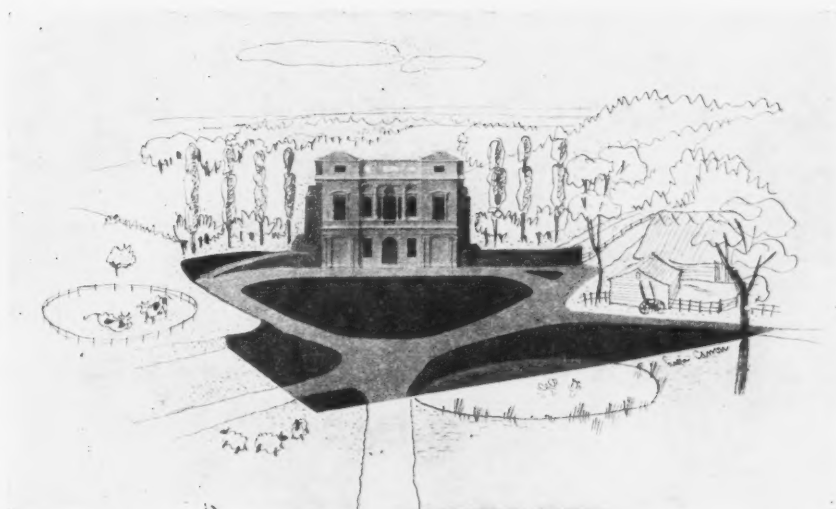


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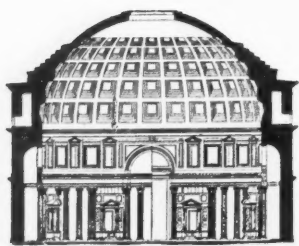
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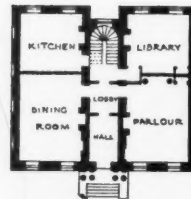
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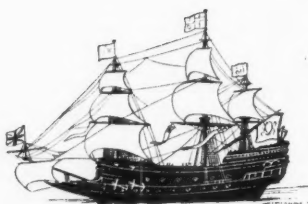
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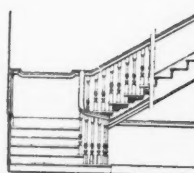
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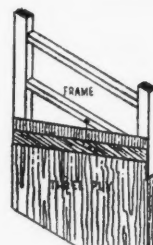
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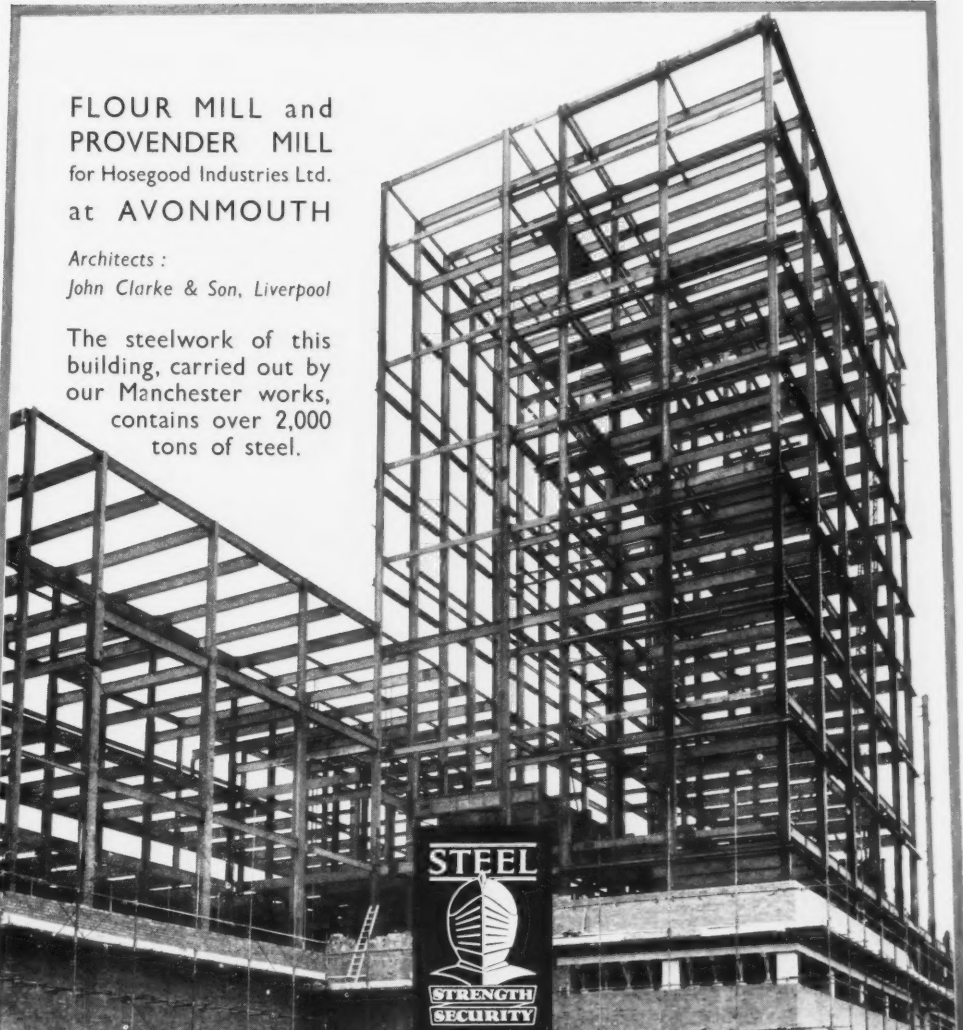
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THE ARCHITECTURAL REVIEW

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Vol. LXXXIV, No. 503

October 1938

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T H E N E W

There can be few precedents in history for the recent events that have changed the face of Palestine: the sudden influx into an old country of a new people, arriving as immigrants not as invaders, but bringing with them capital, vitality and a new sophisticated economy in many ways opposed to the simple economy that existed. This transformation has of course expressed itself in architectural terms, and the article that follows surveys briefly the development of a school of modern architecture in Palestine out of the crude building enterprises of the first immigrants. The illustrations are typical of the work carried out during the past few years and show an architecture evolving a style of its own in spite of owing so much to refugee architects from several lands. The author of the article is City Engineer and chief town-planning officer of Tel-Aviv, the new city to which the Jewish immigration has given birth. He is also responsible for the Architectural work of the Municipal Council which includes a remarkable series of new Schools. One of these, the Bialik Elementary School for 1,000 children, is shown above.



Jerusalem: the Dome of the Rock, with the new Government House in the distance.

P A L E S T I N E

By Y. Schiffman

BUILDING activity on any appreciable scale in Palestine did not begin until after the war, or more correctly until after the *Balfour Declaration*, when the establishment of a National Home for the Jews in Palestine was guaranteed by international covenant and Great Britain had undertaken to administer the country with that end in view. The hope of finding shelter from political and economic persecution and the hope of establishing a self-governing community had brought in its wake the immigration of hundreds of thousands of Jews from all over the world and especially from eastern European countries. This wave of immigration was responsible for great economic improvements in the country, which in turn caused considerable immigration from the adjoining Arab countries.

The increased population, which nearly doubled in the post-war years, and the considerable economic changes due to the influx of capital and of an enterprising new population, have brought about a comparatively large and intensive building programme. Building has been predominantly of a residential character with a fair share of commercial and industrial buildings, and also of buildings of an administrative, educational or institutional character. The existing towns have increased greatly in size and importance, especially where the population was mixed or pre-

dominantly Jewish. Jerusalem, Haifa and Jaffa were intensively built up and in addition the completely new Jewish Town of Tel-Aviv came into being. Tel-Aviv was founded in 1909, north of Jaffa on the sand dunes of the Mediterranean shore. Its population of 4,000 in 1918 had grown to 160,000 in 1938.

No less interesting is the rural development. The orange trade, especially in southern Palestine, was responsible for quite intensive development and brought about the establishment of many new Jewish villages in addition to bringing prosperity to the existing Arab villages in the orange area. The increased urban population justified market-gardening and called for mixed farming and dairy produce for the daily supply of the urban centres. Jewish immigrants in their craving for land and their re-orientation towards rural life have evolved new forms of rural development. The larger and smaller communal settlements, where all members share equally in the products of the settlement and its responsibilities, were thus established. The residential buildings of these settlements are semi-urban in character and the farm buildings are semi-industrial in character. New small-holders' villages were built where farming is predominantly mixed, the size of the individual holdings in these settlements being determined by the amount of work of which the members of the farmers' family are capable without any

outside help. In these villages the buildings are naturally smaller and more reminiscent of the older rural communities, except that they are better planned and are frequently and pleasantly enlivened by public and communal buildings of a modern and up-to-date character. In addition other and more conventional villages with a greater variety of building types were established.

The urban population contained many skilled artisans as well as capitalists with industrial experience who had immigrated from abroad. They were responsible for the establishment of many new industries, mostly engaged in manufacturing articles of everyday use. Many small factories, and a number of larger works such as cement factories, are now operating in the country and, in addition, the public corporations and public utilities, the Government and the municipalities have been responsible for a considerable building programme. The building work is, therefore, very varied and predominantly modern in character. This is largely due to the fact that there was no marked building tradition in the country. Outside Jerusalem there were before the war few buildings of any degree of importance in Palestine at all. The missionary and religious bodies operating in the country built mostly in Jerusalem, where they had established certain standards of workmanship in stone quarrying and dressing and in

T H E N E W

the external treatment of buildings. Elsewhere, the stone is either non-existent, as in the seashore plain, or is of a poor quality, as in the first reaches of the hills. With poor transport facilities, the use of stone as a building medium outside Jerusalem, was, therefore, either impossible or only possible on a small scale.

Arab rural buildings in the past were very primitive, using mud bricks or similar materials, while the rural Jewish buildings as well as the pre-war urban buildings generally were influenced by the neutral Mediterranean architecture prevalent in Egypt and Syria, some of these showing signs of Italian and French influence. Apart from Jerusalem and districts

in which stone was available buildings were constructed mostly of cement bricks or blocks or of undressed stone plastered over.

The first post-war immigrants to settle in the towns brought with them reminiscences of the domestic architecture of the countries of their origin and the early quarters, especially in Tel-Aviv, bear signs of this heterogeneous architecture: strange examples of the most diverse styles and periods, which were considerably modified in transit through the many Eastern European countries by way of which they arrived in Palestine. However, with the coming of engineers and architects from Central Europe, with increased training and the higher grade of artisanship now established in the building trades conditions were considerably altered. The high cost of Jewish labour, due to the necessity of maintaining a proper standard of life for the European immigrants, and the resulting tendency towards mechanization and greater economy of material have contributed to an ever-increasing use of reinforced concrete, commonly used in the form of a structural frame with brick infilling. In Tel-Aviv the silicate (sand-lime) brick is used extensively, as well as cement bricks. There is practically no burnt brick manufactured in the country. The high cost of land in the cities, necessitating greater economy of space, thinner walls and lighter structural members also contributed to this tendency.

[continued on page 153]



The biggest enterprise of the new Palestine is the completely Jewish city of Tel-Aviv. Below is the Zina Dizengoff Circus, laid out in a new residential area to serve as a subsidiary commercial centre. It is also a point of intersection of a number of major roads. The centre garden was laid out by the Municipal Authorities, but an architectural competition was held for the external treatment of the buildings and owners of adjoining property must build in accordance with the winning design of Mrs. G. Averbuch. On the left is a plan of the city. A: Transjarkonia, the Palestine Electric Corporation's works and housing scheme; B, East Tel-Aviv, the site of the photograph below; C, North Tel-Aviv, originally planned by Patrick Geddes; D, Jewish quarters of Jaffa, now absorbed into Tel-Aviv. These quarters are to be reconstructed.



P A L E S T I N E



A girls' farming training school in Tel-Aviv: Jacob Pinkerfeld, architect. The building is on an eight acre site in the centre of the town and belongs to the Jewish National Fund. Immigrant girls are trained here in market gardening, dairy work and flower cultivation. It is also used for instructional visits by school children. On the ground floor are kitchen and dining-hall, and dormitories on the upper floor. Note the flower shop on the ground floor.



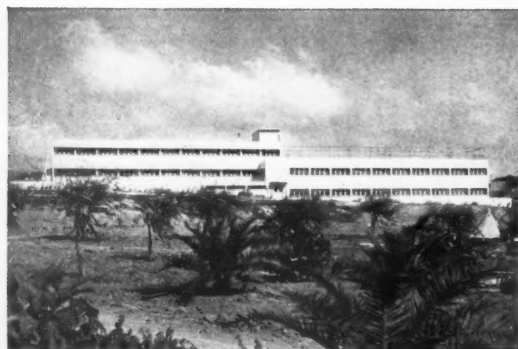
"Beit-Halutzoth" girls' Hostel in Tel-Aviv: E. Gidoni, architect, L. Zeisler, engineer. Mrs. Gidoni has designed a number of buildings for hostels, girls' farms and the like for local women's organizations. This hostel contains dormitories and workshops, in which the girls are instructed in various trades. There is also a restaurant and kitchen used for teaching cooking and a modern laundry.



Dining-hall and kitchen in "Beit-Alfa": L. Krakauer, architect. "Beit-Alfa" is a communal settlement in the Esdrealon Valley, established some 15 years ago by a group of Jewish intellectuals from Central Europe—and is one of the largest modern agricultural settlements in the country.



Clubhouse for the staff of the Chemical Institute in Rehoboth: Sharon and Lindheim, architects. The building is planned round an inner patio to give protection from the sun. These illustrations and those that follow suggest the consistent character that has been arrived at in modern buildings in Palestine, in spite of the fact that their architects have come from countries with conflicting building traditions. This consistency has been aided by the use, in a country where natural building materials are scarce, of a common type of structure: the reinforced concrete frame, generally with brick infilling and uniform white rendering for the external walls.



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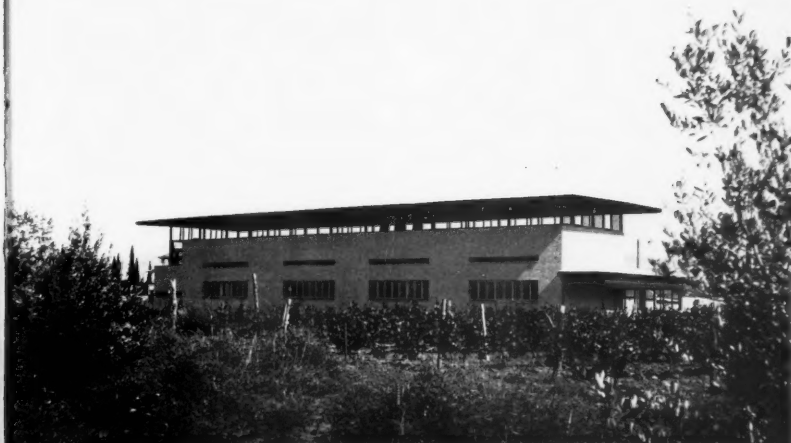
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1, the "Asoutah" private hospital, established and maintained by a group of doctors in Tel-Aviv who came from Germany after 1933. The hospital, which is mainly used for their private patients, is planned to accommodate 80-100 beds. All wards face west and have air channels opening on the east side to catch the night breezes. Balconies are provided for the two- and four-bed wards and private sitting terraces for the single bed wards. The architect was Joseph Neufeld. 2, another building by Joseph Neufeld in the Mischmar-Ha-Emek children's settlement; this is the first building in what is to be a large children's colony. Again the building faces east and west to take advantage of the prevailing breezes and deep window recesses with roller shutters above give protection from the sun. 3, the terrace in a hospital in a rural area: A. Sharon, architect. The hospital belongs to the Sick Fund Organization of the Federation of Jewish Labour. Situated in an orange growing area not far from Tel-Aviv, it contains 80 beds and is capable of extension. On the right, standard traffic signs in Tel-Aviv.



T H E N E W

P A L E S T I N E



A school in "Degania," one of a number of buildings designed by Richard Kauffman for this communal settlement. Situated in the Jordan Valley near the lake of Galilee, it is one of the earliest settlements in Palestine. Here an idealistic group of European Jews settled more than 30 years ago setting an example for the many communal units of a later date. The school is laid out with careful consideration of climatic conditions in the Jordan Valley. The special roof, constructed of wood covered with asbestos sheets, is designed to give circulation for cooling breezes.



Balfour elementary school building for the Tel-Aviv Municipal Council. Y. Schiffman, architect. Both schools are designed with classes facing north or west to keep out sun during lessons. Most of the schools have a morning session only. Classrooms are all situated on one side of an open corridor.



"Bialik" elementary school building for the Municipal Council: the main elevation. Y. Schiffman, architect. (Another view of the building is given on Plate i.)



Boys' elementary school in Jerusalem. Austen St. B. Harrison, former Government architect; T. A. L. Concannon, assistant. The Government Architect's department has been responsible for a large quantity of work in Palestine. Besides the well-known Government House and Palestine Archeological Museum in Jerusalem (see page 153) the department has designed a printing works, several schools and a number of buildings for the police service.

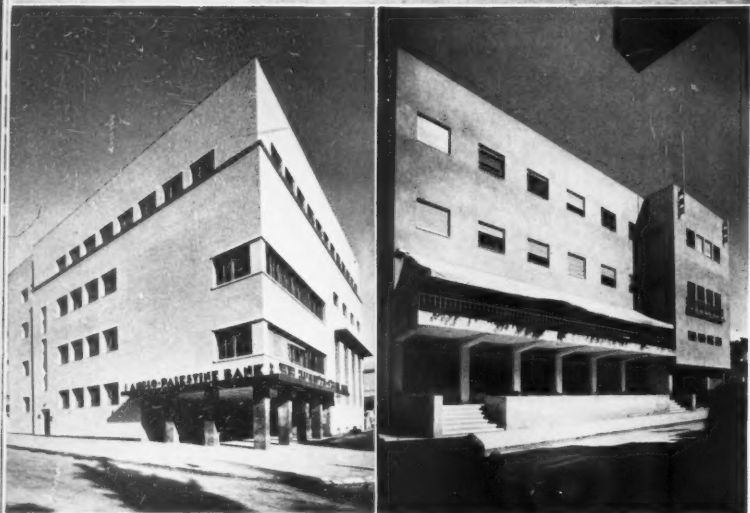
T H E N E W



Offices of the Jewish Agency and headquarters of the Jewish National Fund in Jerusalem: architect, Eugene Ratner, professor of architecture at the Haifa Technical College. The Jewish Agency building is situated at the entrance to Rechavia, a Jewish residential quarter in Jerusalem. This was the winning design in an open competition for which Professor Frank of Vienna acted as chief assessor. The building is of local stone.



A typical city building with shops on the ground floor and flats above in an area originally sub-divided for residential purposes but which, owing to increasing immigration, is fast becoming mixed in character. The building is on the lower slopes of Mount Carmel in Haifa. The architect was G. G. Kaminka.

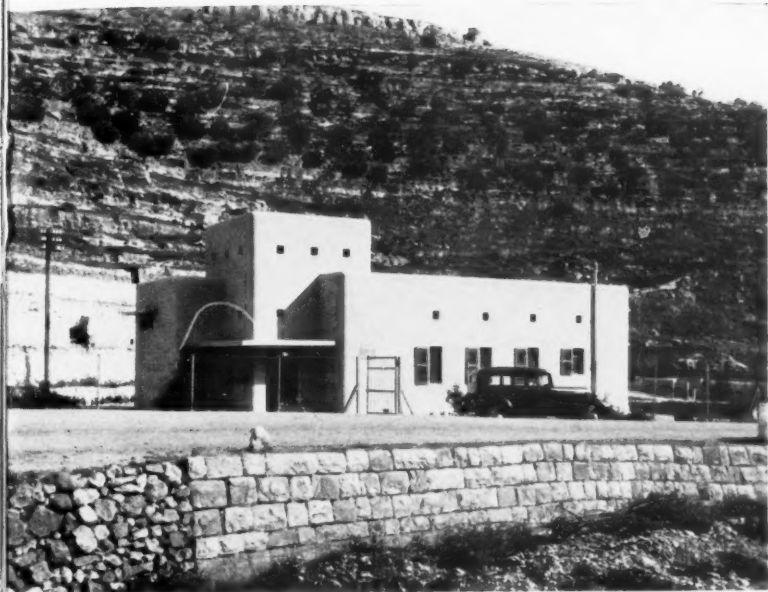


Left, the Anglo-Palestine Bank in Tel-Aviv: S. Shteinbock, architect. The Bank, which contains the headquarters and the Tel-Aviv branch of the foremost Jewish bank in Palestine, was executed to the design premiated in an open competition. The building is in reinforced concrete faced with sand-lime silicate bricks manufactured in Tel-Aviv. Right, Brenner House, Tel-Aviv: the offices of the Federation of Jewish Labour: A. Sharon, architect. The Federation of Jewish Labour has carried out a large building programme during the last seven years.

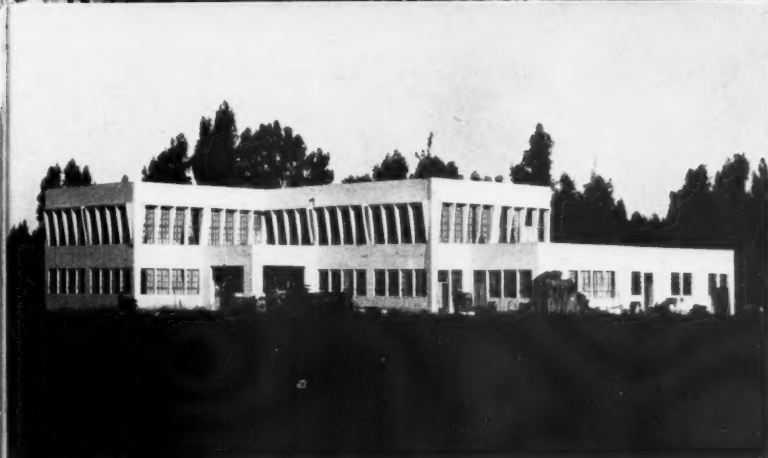


The new Post Office in Haifa: Austen St. B. Harrison, Government architect; T. A. L. Concannon, assistant.

P A L E S T I N E



A police outpost at Wadi-el-Haramijeh: one of a series of buildings of this type, whose construction recent events in Palestine have made particularly necessary. The architect was Austen St. B. Harrison, with T. A. L. Concannon, as assistant.

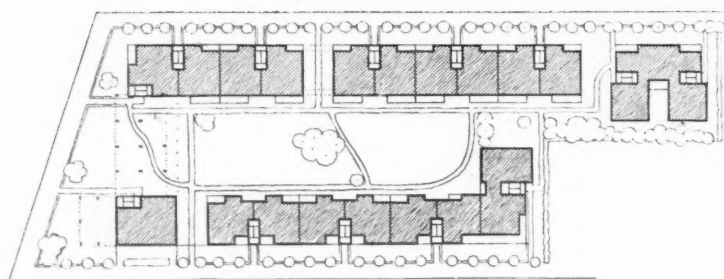


Factory of the American Porcelain Tooth Company: architect, Dr. Leo Adler. Dr. Adler, who was at one time editor of the *Wasmuth Building Lexicon*, has carried out a number of factory and office buildings in Palestine. Note the special treatment of the windows to keep out the midday sun.



A Synagogue in Pardess-Hanah: a new village situated in one of the orange growing areas, S. Rosoff, architect. The illustration shows the main elevation of the building. Below is an interior view of the Synagogue.





BLOCK PLAN

4, the Hotel Teltsch, Mt. Carmel, Haifa. The verticals separating the bedroom balconies contain the shower baths. The architect was L. Krakauer. 5, a block of Workmen's Flats in Tel-Aviv for the Shikun Co-operative Building Society. The architect was A. Sharon, who has designed a number of these buildings. They are mainly three-storey buildings, consisting of 2-3 room flats with kitchen, W.C. and bath-room placed in pairs about a staircase so that one staircase serves six flats. In the basement are laundry, store and similar joint services. Each flat is occupied by one of the members of the co-operative which owns the whole compound.



The recently completed Kalia Hotel near the Dead Sea. The architect was Z. Rechter, who has designed numerous commercial and residential buildings in Tel-Aviv.



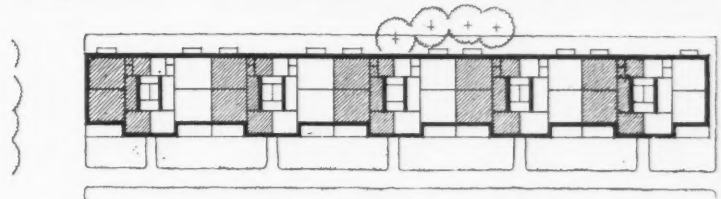
An apartment house in Tel-Aviv containing 15 flats: Z. Rechter, architect. The greater part of the ground floor is open, and planted as a garden. The illustration shows the main elevation of the building.



Left, workers' co-operative flats in Tel-Aviv, A. Sharon, architect, embodying the principles of east-west cross ventilation and terrace balconies which are applied throughout the design of these buildings. Right, a block of flats on an irregularly shaped site in Tel-Aviv. D. Karmi and Z. Barak, architects. There are two flats on each floor: each with living-room, dining-room and two bedrooms.

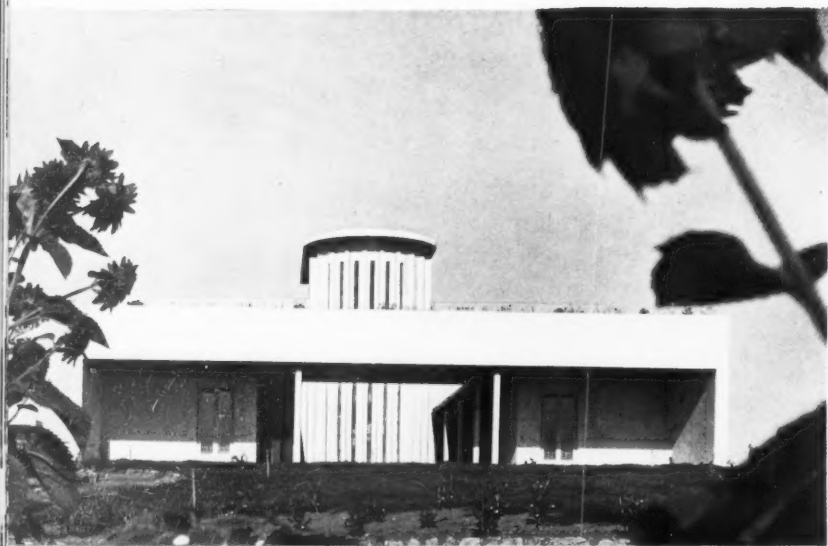


Blocks of "minimum" workers' dwellings in Ramat Gau: J. Neufeld and I. Dicker, architects. The flats are planned in long blocks with east and west ventilation. Staircases,

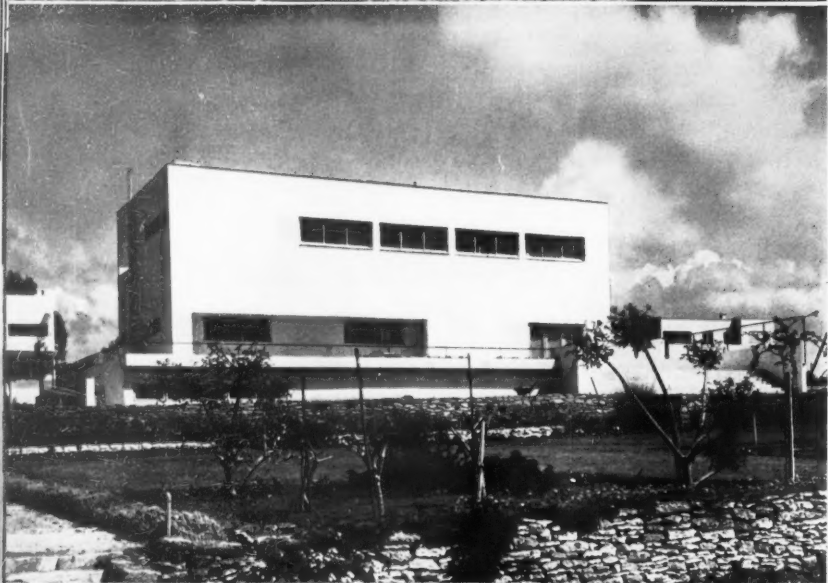


which each serve two flats on a floor, are completely enclosed, with borrowed light.

T H E N E W



Professor Weizmann's house at Rehoboth: Erich Mendelsohn, architect. The house is surrounded by large orange plantations and has its own terraced gardens, with olives, almonds, cypresses, mimosas and eucalyptus. The view shows the west front, looking into the patio round which the house is planned, with the staircase tower beyond.



A villa in Tel-Benjamin, a quarter of private houses laid out in the vicinity of Tel-Aviv in half acre plots: J. Neufeld, architect.

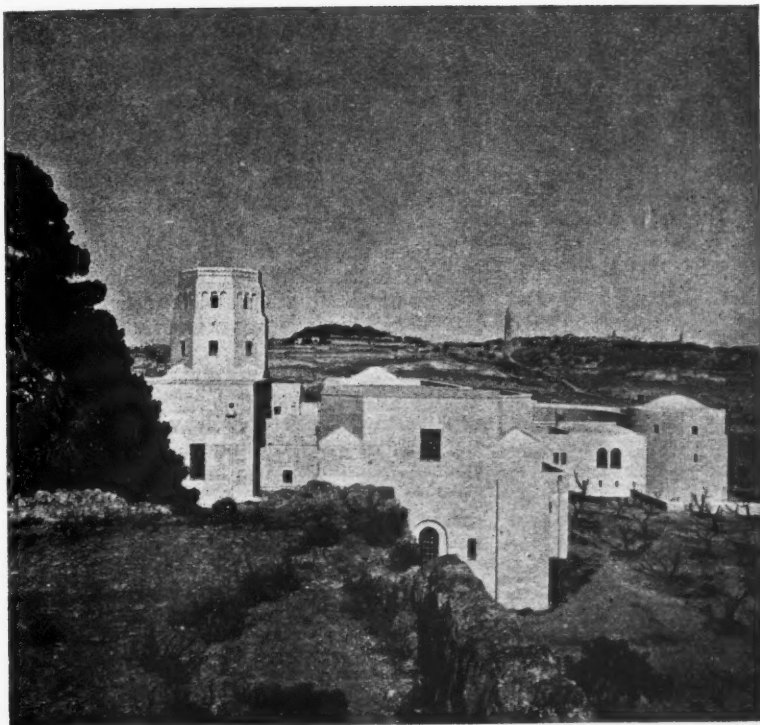


A villa in Tiberias. The architect was M. Loeb, who has also designed a number of buildings in the neighbourhood of Haifa and is the author of several schools now under construction.



A villa in Tel-Aviv: Mrs. G. Averbuch, architect. The exterior is rough plastered in light blue. The modern work in Palestine naturally includes a large number of private houses. For the purpose of this article, which is intended to stress the collective architectural efforts of a new community, this category of building is not of the greatest importance. On this page four typical examples are shown.

P A L E S T I N E



Quite distinct from the modern, often experimental, character of the majority of buildings reviewed here, is the more official style generally adopted for government architecture. Above, the Palestine Archeological Museum at Jerusalem, built on a site at the extreme eastern end of the north wall of the old city. The view is taken looking across the museum towards the Mount of Olives. The building was designed by the former government architect, Austen St. B. Harrison with Paul Manger and William Price of the Palestine Public Works Department as assistants. Below, Government House, Jerusalem: the north-east front. Austen St. B. Harrison, architect.

[continued from page 144]

It was natural that a Jewish population who had come to Palestine in the hope of founding new homes and re-shaping their lives, should wish to break away from a good many traditions of their countries of origin. This is especially true with regard to the building trade, in which no strong Jewish tradition in other countries had ever existed and it was further stimulated by the consideration that a large proportion of the immigrants consisted

of vigorous young people, eager to strike out into new paths of activity and form. Also the general leaning towards rural life has produced an all-round tendency towards simplicity of life and expression: all are factors helping to explain the predominant modern character of building in Palestine. The simple (at times too simple) faith and idealism of the newcomers, together with the utilitarian outlook common to immigrants, tinged with a certain harshness inherent in a vigorous

population facing new problems of living, all combined to incline them towards distinctly modern forms. In the early days, when there was little originality and many poor imitations, with much inferior workmanship and hurried execution, the designs were frequently poor in quality. However, with the ever-increasing flow of good architectural talent into the country, especially during the last five years of increased political persecution in Central Europe, a very marked improvement has taken place.

At first very little information on climatic conditions was available and still less account was taken of what was available, and there was further a regrettable lack of architectural good manners. Buildings were too individualistic. Architects frequently disregarded neighbouring buildings and their work had a certain self-assertion which in the bare streets of new quarters and without the mellowing effect of trees, private gardens, and considered planning were inclined to be harsh and at times unpleasant in effect. In recent years, however, architectural circles have come into being in which climatic and other basic factors in building have been discussed, architectural forms criticised, and serious steps taken towards a better correlation of building conditions and forms. The population has also become more architecturally conscious, with greater confidence in architects and with improved taste. Furthermore, every year has brought with it new talent and the quality of work has consistently improved. The excellent work of the building materials' testing laboratories, of the Association of Engineers and Architects in Palestine and of the Haifa Technical College have also contributed towards the establishment of better standards of building.

Natural ventilation in Palestine is essential, especially in the summer months, and excessive insolation is a considerable problem. What with the thinner external walls and the high coefficient of radiation of the building materials used, the buildings are frequently unbearably hot, so that the question of size of openings, their shaping and distribution, and the use of proper materials in the construction of walls, engaged the attention of all architects. The high cost of land, resulting in a high density of population, together with the high cost of utilities and development have prevented the introduction of the individual house surrounded by isolating verandahs as built in tropical and sub-tropical countries elsewhere. Most of the residential buildings in the towns consist, therefore, of small residential blocks of from four to nine flats each, in three to four storeys. The single house, the cottage and semi-detached house are to be met with exclusively in the villages. However, there are a considerable number of private villas built by the wealthier sections of the population in the vicinity of the urban centres. These villas are frequently grouped in small quarters and are most interesting architecturally.

The necessary economy of space, the experience of the immigrants, many of whom came from large cities, have made it possible to introduce labour-saving devices and well-equipped, closely-fitted kitchens, fine bathrooms and good sanitary and other domestic arrangements. Incidentally the high rate of immigration and the establishment of numerous new homes have caused considerable activity in the house furnishing trades. Some of the factories and workshops thus established

are managed by men of experience and good taste. Altogether there is a large amount of modern furniture being used and a number of architects are designing house interiors.

Industrial buildings have also been responsible for a number of good designs. In the vicinity of the cities, bread factories, ice factories, large dairies, tobacco factories, buildings for the textile and hosiery industries, pharmaceutical works, chocolate factories and others have all given good opportunities for local architects. These buildings are naturally not very large but they are most interesting in their layout and architectural character.

There has been, however, of late, a marked reaction against the harsh, dry and bare appearance of many recently constructed buildings, and after the first years of immigrant hustle and when a large proportion of the population felt more securely established, it became natural for them to introduce greater elaboration of design and to pay more attention to detail: beginning at first with interiors and proceeding to exteriors, which are now being treated in a more intimate manner.

The Public Buildings have followed very nearly the same process of architectural development as the residential buildings, and from the early examples of cheap and crudely utilitarian buildings, designed to satisfy the immediate needs of a new and growing community, it is a long way to some of the later buildings such as the Archeological Museum in Jerusalem, Government House, the building of the Jewish Agency in Jerusalem, the Asoutah Hospital, the Anglo-Palestine Bank and the new schools in Tel-Aviv and other towns. These buildings have acquired a dignity of their own, indicative of the approach of a new phase in the civic life of the country. The communal houses of the rural communities are also of considerable architectural interest.

So far, special stress has been laid in this description of the architectural life in Palestine on the human and economic factors. It should be borne in mind, however, that buildings in Palestine have been greatly influenced and their form largely determined by Town Planning legislation and administration. Unfortunately building development at first outstripped Town Planning administration. The sub-division of land was most haphazard and governed by speculation rather than by considerations of rational planning. New cities and quarters sprang up and were built up with no outline of development, so that the network of major roads in a town is sometimes unsatisfactory and the siting of public utilities such as railway stations or oil depots are frequently most unfortunate. Until very recently zoning control was inadequate. The appearance of many beautiful streets was frequently marred by inappropriate buildings, while the haphazard conversion of the ground storeys of residential buildings into shops and other mal-practices greatly impaired the appearance of certain parts of the towns. However, the amended Town Planning Ordinance of 1938 gives greater power to local authorities to enforce proper zoning regulation and to combat lack of conformity with prescribed uses. This will certainly contribute a great deal to the better appearance of the towns and buildings. An attempt

has been made recently by most local authorities to control the use of buildings and to zone the towns accordingly. Also the people themselves have developed a greater appreciation of amenities and in many instances have co-operated with the authorities in their effort to improve the appearance of the built-up sections of the towns. It is noteworthy that most of the buildings during the last five or six years have front and back gardens laid out with great attention to detail. Even in the residential sections with higher building densities the spaces round the buildings have been well planted. However, the Town Planning mistakes of the early days have left their mark on the buildings. The subdivision of land by speculators in uniform and comparatively small units of narrow frontage, sold at high prices to a land-hungry and inexperienced immigrant population, has predetermined the average sizes of buildings, making it very difficult to obtain large sites for large urban buildings or cheap small plots for popular residential development. This has resulted, in addition to the usual residential blocks of moderate size, in the building of a number of large co-operative flat buildings erected by the common effort of the prospective occupiers, and promoted especially by the housing section of the Federation of Jewish Labour. This body was also responsible for other forms of housing in the vicinity of the towns, where they built detached and semi-detached houses on cheap land purchased by them or on land placed at their disposal by the Jewish National Fund. In one instance land was leased to them by the Government on nominal terms. The larger co-operative buildings described above mostly consist of flats with two, three or four rooms.

Some three years ago a movement away from the towns for residential purposes had begun. It was immediately checked by the fact that existing legislation permits the declaration of any land as fit for open building or urban development, and was

further checked by the disturbances of 1936 and the uncertain political situation prevailing in the country. Nevertheless some very interesting work was done in Haifa Bay where a large tract of land, some 8,000 acres in extent, was laid out in accordance with a general plan prepared by Professor Abercrombie. Several thousand houses have since been erected there and a somewhat similar attempt has been made south of Tel-Aviv.

Other building schemes of considerable magnitude are suspended for a while owing to the political situation. The reclamation of the marshy lands in upper Galilee, the further development of Haifa Bay, the reclamation of the sea-shore of Tel-Aviv and the construction of its city hall and hospital and urban development south of Tel-Aviv are some of the schemes which are now held back. Nevertheless, even during the last two years, many public buildings have been erected or are at present under construction, such as the Medical Centre in Jerusalem and the hospital in Haifa, both with Erich Mendelsohn as architect, the Haifa railway station and Barclays Bank in Tel-Aviv by C. Holliday, the new post office in Jerusalem by the Government architect, Austen St. B. Harrison (who has now retired), the telephone exchange in Tel-Aviv by Chaikin, the hospital in Peyach-Tikva by Sharon, five new schools in Tel-Aviv by the author, and many others.

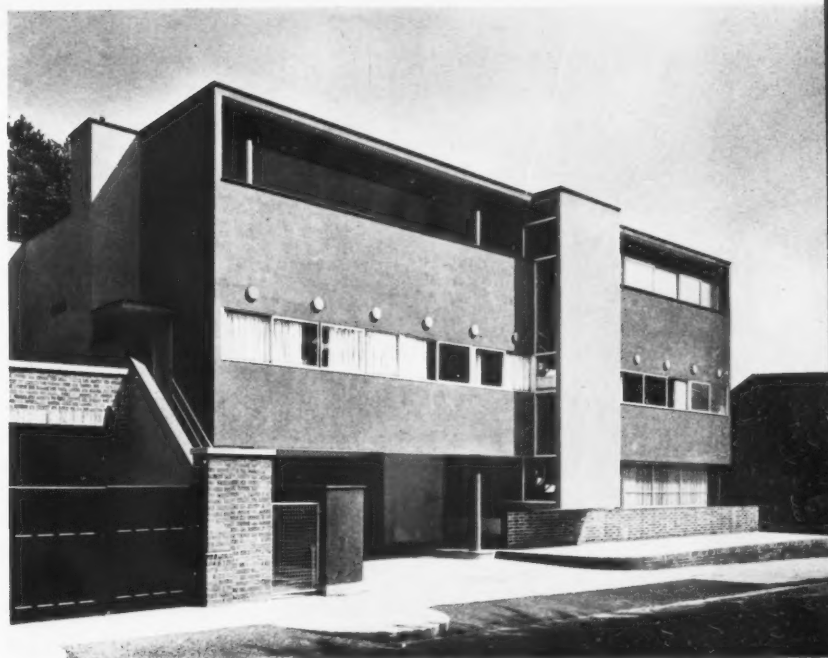
It can be seen, therefore, that although at present it is somewhat checked, there is still continuous building activity in the country. Predominantly modern in the sense that it follows no established tradition in the country, and closely related to modern architecture in Europe, it is becoming adjusted to the special needs and character of Palestine. Breaking away from non-essentials it is advancing towards new forms which will express honestly and with dignity the vigour and ideals of the new Palestine, becoming mellowed and more reserved as its people learn the secret of harmonious community life.



A photograph of a model of the Medical Centre on Mt. Scopus, Jerusalem, now under construction. The architect is Erich Mendelsohn.

A HOUSE IN FROGNAL, HAMPSTEAD

CONNELL, WARD AND
LUCAS, ARCHITECTS



There was considerable controversy when drawings of this house were submitted to the authorities. Serious obstacles were put in the way of its erection by the authorities themselves, by architects, by adjoining owners, by estate owners, and by certain local residents: but after opinions in its favour had been expressed by

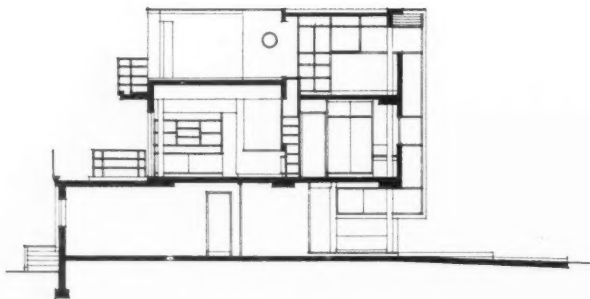
other authorities, and by others of the local residents these obstacles were overcome, and the owner was able to obtain the house he required. 1, the street front, on which the concrete exterior walls are finished a dark brown colour. 2, the garden front; looking into the living-room, from the terrace at first floor level.



A HOUSE IN FROGNAL,



3

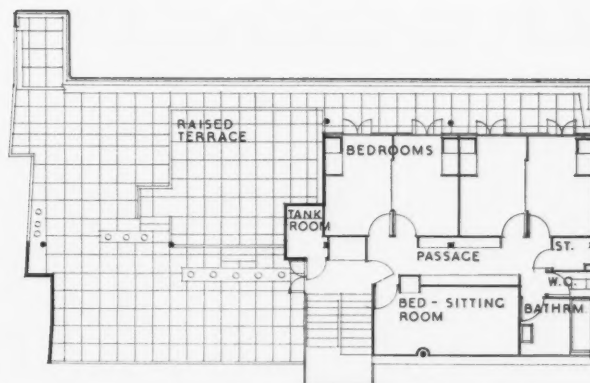
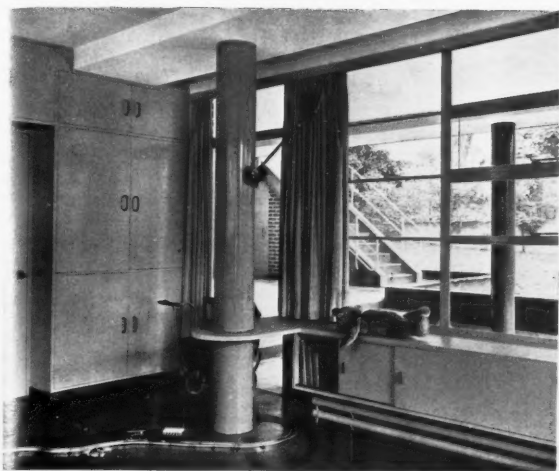


SECTION

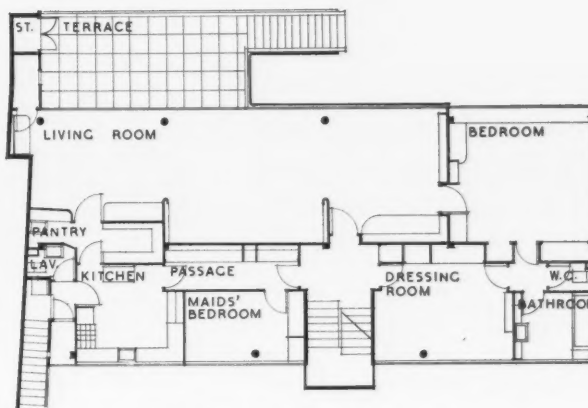
3, the garden elevation, showing the external stairway which gives access to the terrace and main living-rooms at first floor level. 4, the roof terrace. 5, the children's playroom on the ground floor, looking out to the garden.



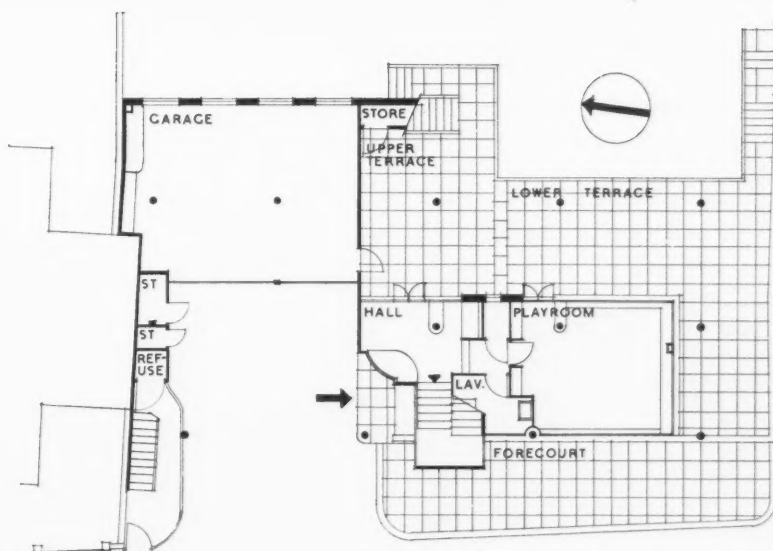
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SECOND FLOOR PLAN



FIRST FLOOR PLAN



10 5 0 10 20 30 40 50

GROUND FLOOR PLAN

The site, which is within 3 or 4 miles of the centre of the town, is a small one, only 165 acres in extent. It was therefore of great advantage to the owner to make the fullest possible use of the available ground space, and this controlled to a considerable degree the general form and construction of the house. It will be seen that the ground level runs right in under the house, not only at the front, so that a shelter for cars can be provided without waste of ground space, but also at the back, where a covered terrace, which forms in effect an integral part of the garden, occupies the space under the living-room which otherwise would be covered by building. Similarly on the roof: the area of the site is used over again in the form of a roof garden.

The rooms face east and west, and there is no outlook to the south. This arrangement was preferred because the owner particularly required the lighting of each room to be from one side only: it was considered that rooms on both sides of the house should obtain sunlight and that the principal bedrooms and the living-room should have the morning sun; also the most secluded and private outlook possible on a corner site was desirable for the living-room and the principal bedrooms, and it will be seen that this has been achieved, the outlook being across the garden and among the trees. As a result it has been possible to provide the living-room with a window 45 ft. long and 8 ft. high, half of which slides completely away, making the room virtually a part of the garden if desired. Furthermore, no other orientation or layout would have been possible without sacrificing some of the existing trees, all of which have been preserved.

Internally the house is arranged so as to provide distinct separation between the first floor, which forms a complete living unit for the owner and his wife, and the top floor, which contains the children's bedrooms. When the children are away at school the top floor rooms can be put out of use or they can be converted by means of sliding partitions into guest rooms. On the ground floor, again quite separate, is a playroom for the children. By this means and by the use of special sound-proofing methods, the different parts of the house can be kept free from the interference of noise from other parts.

A HOUSE IN FROGNAL, HAMPSTEAD



6



7



8



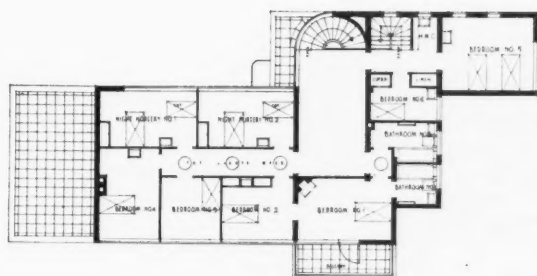
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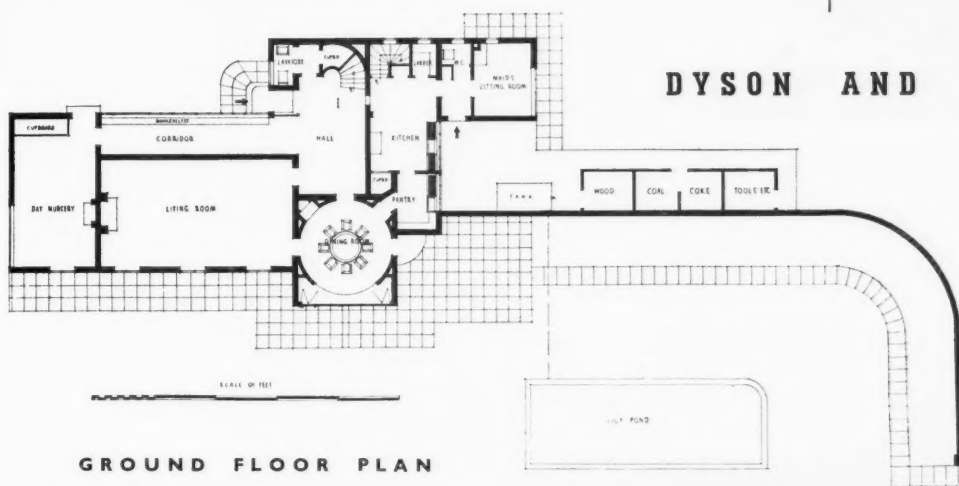
10

The house is heated by electricity, under thermostatic control: water heating and fires are also electric, so that there is no solid fuel on the premises, no dirt and none of the labour required in making fires or stoking boilers. The materials for floors and walls were chosen with particular attention to the question of cleaning and the fittings throughout the house were designed primarily for convenience in working, as it was intended that the house should be run with the minimum of domestic help. There is no furniture which is not built-in, other than chairs, tables and beds, and each piece of built-in furniture is "tailor-made" in every detail to suit the requirements of the owner. 6, the entrance hall. 7, a general view and 8, a view of the corner bookshelves in the living-room. 9, the kitchen and, 10, the bed-sitting-room on the second floor.

HOUSE AT HILTON HUNTINGDONSHIRE



FIRST FLOOR PLAN



GROUND FLOOR PLAN

DYSON AND HEBELER, ARCHITECTS

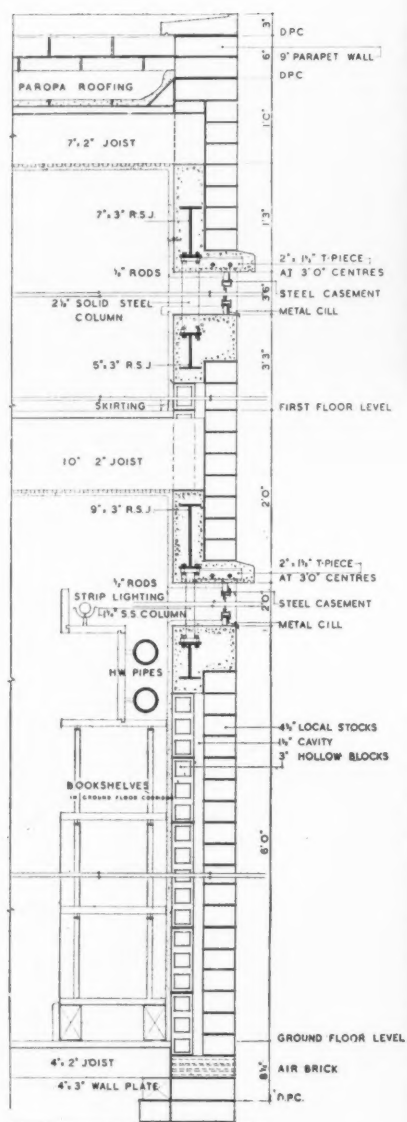


The house stands on high ground, with a view towards St. Ives and Huntingdon on the north and overlooking fields which slope down to the village of Hilton on the south. The main living-rooms and the best bedrooms are arranged accordingly, to take advantage of the view. The house is of brick construction, finished externally in a pale pink colour-wash. It is approached by a drive, 9 ft. in width, consisting of two strips of concrete with a strip of mown grass up the centre. No soil or waste pipes are visible externally: these are all run in ducts. There is a 1,200 gallon rain water tank in the back yard, the overflow from which supplies the garden pond in front of the house. 1, view from the yard showing the front door and, to the left, the garage. 2, the south elevation.

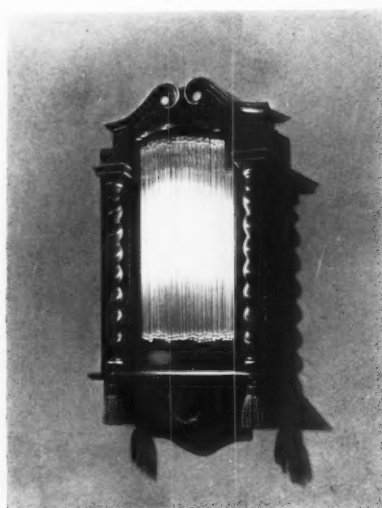


2

HOUSE AT HILTON, HUNTINGDONSHIRE



SECTION THROUGH EXTERNAL WALL



All the metal windows are purpose-made casements and the one to the dining-room, measuring approximately 16 ft. by 7 ft., is one of the largest ever installed. The heating in the dining-room is by means of a 6 ft. diameter circular ceiling panel which is recessed and the lower surface painted white so that it acts as a reflector for the concealed lighting. Heating in the rest of the house is by low pressure hot water radiators, recessed into the walls. The interior

is lime plastered throughout. Doors are flush, walnut in the hall and mahogany in the living- and dining-rooms. 3, the south elevation. 4, one of the series of four special mirror lighting fittings in the living-room. The light is reflected through glass rods through which run yellow silk threads. The frame is of deal, painted dark blue and gold. 5, the dining-room, showing the curved window and part of the circular heating and lighting fitting in the ceiling.

It was never intended that the powers given to local authorities under the various town-planning acts should be obstructive to good architecture. Yet it is accepted today as almost inevitable that if an architect and his client plan a modern building, they must be prepared to spend a great deal of time on negotiations before the building is approved of; and they must face the risk of its total rejection. This has proved a serious handicap to the cause of modern architecture in this country. It is partly due to bureaucratic conservatism—to a natural suspicion of anything that is unusual either in the way of building technique or architectural style—and partly to the fact that town-planning regulations are treated solely as restrictive measures. Little positive planning is attempted, and the architect often finds himself in the position of champion of the ultimate amenities of a neighbourhood against the authorities who are their legal protectors. On the following pages the trials of the architect are described in some detail in the case of a recently completed block of flats. The case is by no means unusual, except for the trouble and delay the architects and their client were willing to suffer in the cause of good architecture. For every one modern building that is put up as first planned, at least a dozen are abandoned through inability to fight every stage, or modified to an unrecognizable degree.

MODERN FLATS IN HIGHGATE

 In 1935 a large modern block of flats was built on the crown of Highgate Hill.

This brought Highgate face to face with the problems of territorial planning. The future developments that it implied could not be ignored as the few small blocks of flats, disguised as Tudor or Georgian Mansions, already built in Highgate could be ignored. Certain major adjustments in the local services (such as water-supply, electricity, fire-brigade appliances, etc.) became essential to meet the new type of large-scale housing development. But in spite of the Council's commitments in the way of providing new services, a section of Highgate residents, sentimentally attached to the "old village" disliked the manifestation of a new spirit in Highgate, and instead of a Development Committee to promote and control the new type of development



—a Highgate Preservation Society was formed, to prevent the repetition of such "vandalism"

—although Highgate had long ago lost any of the consistent architectural character that it once had: stuccoed Regency houses, modern Gothic buildings in red brick and pseudo Georgian and Tudor villas already stood side by side along the road in which the new flats had been built (see the selection of typical photographs on page 163). It was specifically against the new

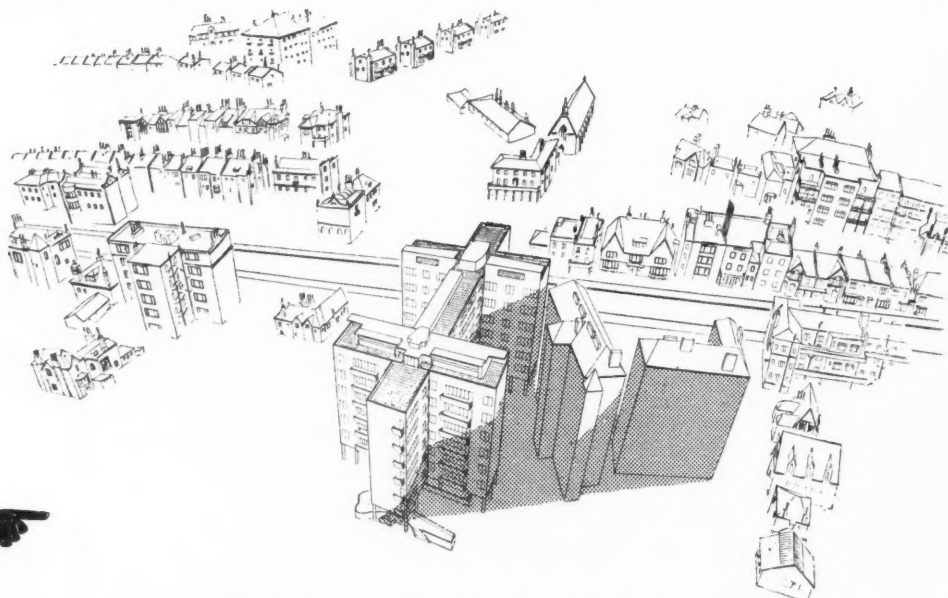


MODERN FLATS IN HIGHGATE

flats that the Society's propaganda was aimed, but it expressed its objection to all flats in spite of the departmental preparation for more flat building already referred to. There were insistent demands for the exercise of more stringent control by the Council under the newly passed Town and Country Planning Act. When the first block was built a small amount of control was exercised only under local legislation of an earlier date.

In the meantime, a company submitted plans, which were provisionally approved, for a new block of flats immediately adjoining the first one.

The design of this building bore no relationship to the one that already existed; in fact it cut off the light and view from half the flats in the first block. Moreover its siting bore no relationship to the road or neighbouring building lines, so that the good neighbourliness and respect for amenities that the Preservation Society had demanded was not being enforced. The sponsors of town-planning, instead of taking advantage of the existing modern building to encourage new contemporary development, were allowing new chaos to be added to the old. Obviously the owners of the first block of flats could not afford to have their carefully planned amenities spoiled.



So, to prevent THIS

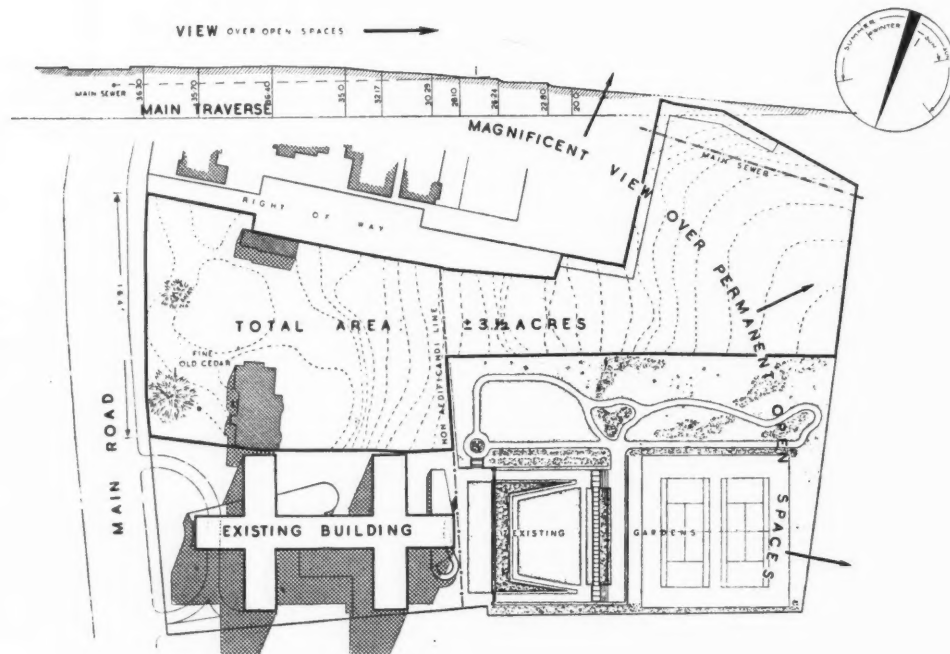


—the owners of the first block bought the adjoining site, for which they had to pay more than double what they had paid for their original site.

THE SITE

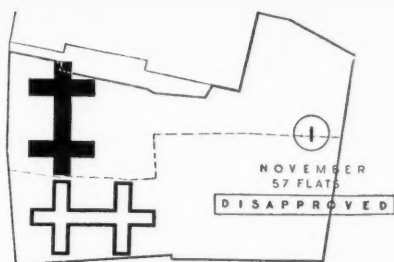


—was not one that lent itself economically to development, so a private company was taking considerable risk to make sure that a prominent part of Highgate Hill (visible for miles around) was developed in an orderly way. There was a magnificent view over ground that sloped away to the west, but there were restrictions on the area that might be built on and there was a right of way that had to be preserved. In designing a second block of flats on this site the architects were faced with the problem of satisfying a local Council who had expressed total disapproval of their first block and were now provided with greater restrictive powers.



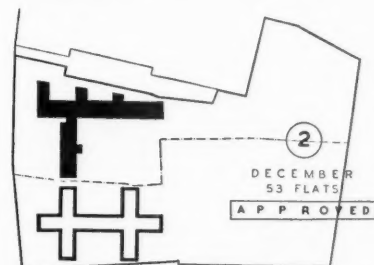
But the town-planning regulations, being only negative, gave no indication of what use of the site would be acceptable to the Council's Town Planning Committee, so a technique of trial and error remained the only one possible in proceeding to submit schemes.

In order to discover by a process of elimination the features that would and would not be allowed, a great many complete schemes had to be submitted to the Council (who would not consider sketch proposals) over a period of nearly a year before one that also satisfied the architects and their client was approved. A selection of these schemes is illustrated on the facing page. It may be mentioned that the company responsible for the earlier plan to build flats on the site had obtained permission to go to the same height as the existing block. This permission was automatically transferred to the new owners, so the question of the height of the new building (often the subject of most restriction under town-planning legislation) did not arise.

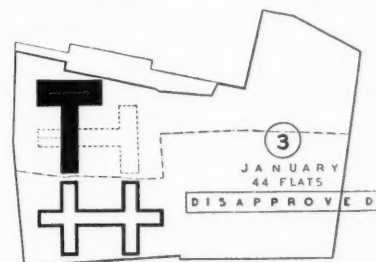


These were among the plans successively submitted to the Council

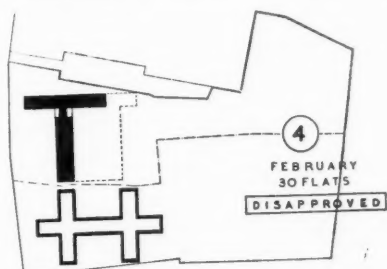
—on a technical objection that the building was shown cantilevered over the right of way. Although it was not legally proved that the right of way was impaired the scheme was abandoned on these grounds. The number of flats was not objected to.



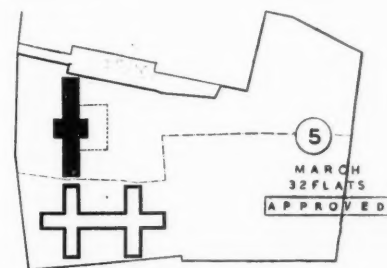
—under town-planning regulations (and in respect of the number of flats) but abandoned by the architects owing to imperfect orientation and owing to the fact that the main wing overlooked the Council's tenement housing.



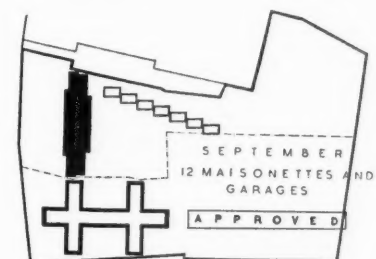
—because "the number of flats exceeds the density scheduled for this area," in spite of the fact that schemes with a greater number of flats had already been approved and that the scheme submitted by the earlier owners of the site (and approved by the Council) had considerably more flats.



—not on grounds of density, but on various technical points (e.g. "access for fire appliance has not been provided"; "steel-work details and calculations have not been submitted"); points that had not been raised when previous schemes were approved.



—but it was now decided that the small number of moderate-sized flats to which the Council's successive demands had reduced the scheme would not give an adequate return on the cost, so a new scheme was designed to provide a small number of much larger flats that could be let at a higher rental. Approval was eventually obtained for—



THE FINAL SCHEME

But besides having control over the number and type of flats and over technical questions the Council were also able to exercise æsthetic control. They had acquired this power under the Town and Country Planning Act since the erection of the first block.

With regard to style the Council's suggestions were that the new block should not resemble the first one adjoining it but that it should "preserve the architectural character of the neighbourhood."

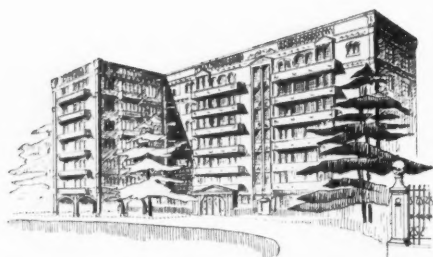
This is in fact very mixed: the photographs below show typical buildings in the street in which the new flats were to be built. The Council particularly mentioned Highgate School at the end of the street as an example they would like to see followed—

THUS



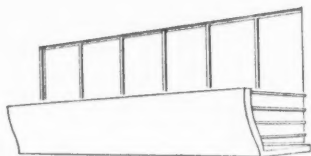
As it was again necessary to discover by trial and error what would and would not be acceptable to the Council, a number of elevational treatments were submitted.

The purpose of submitting these alternative treatments was to obtain the formal opinion of the Council on the various features included. It had been made clear that the Council was strongly opposed to modern architectural treatment, having objected so forcibly to the first block. There were certain similar features that the architects wished to use on the new block: balconies, continuous windows, open stanchions on the ground floor and a projecting entrance canopy; and a series of elevational treatments suited to the presumed taste of the Council was submitted, each incorporating one or more of these features, thus asking the Council's acceptance of them in principle.



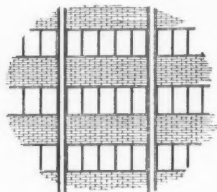
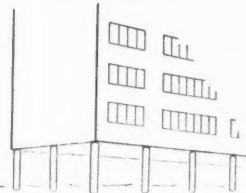
The acceptance of this scheme would establish a precedent for—

THIS



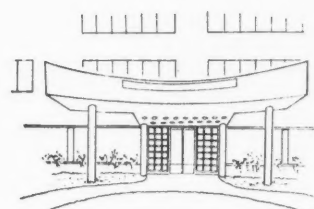
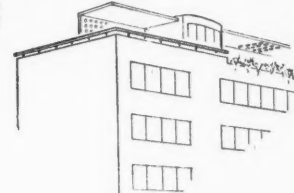
The acceptance of this scheme would establish a precedent for—

THESE



And the acceptance of this scheme would establish a precedent for—

THESE



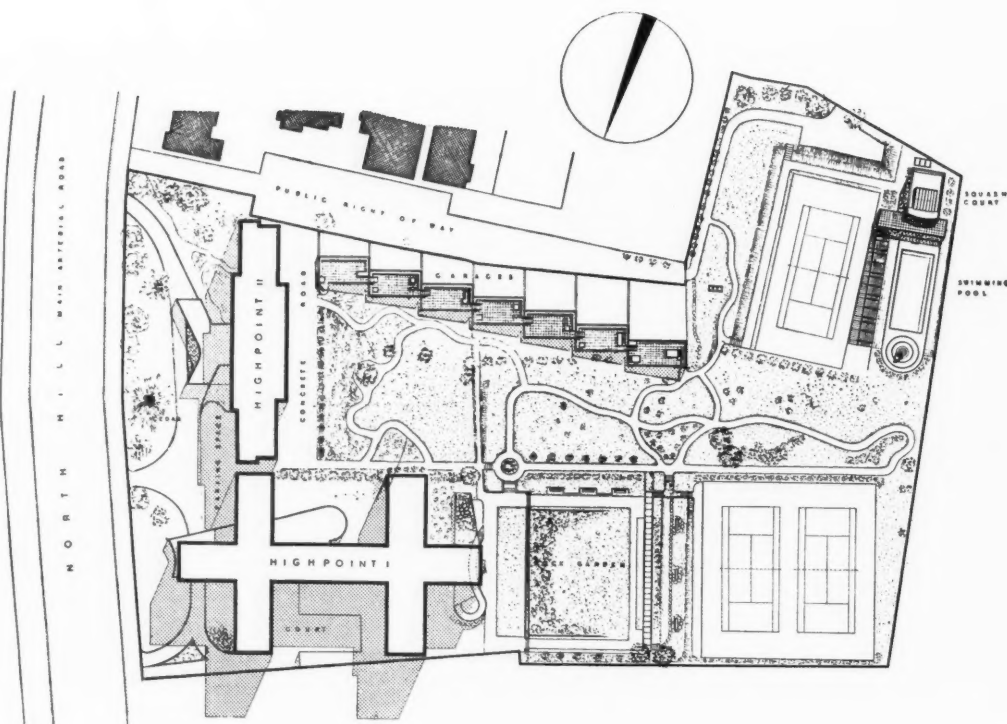
After the Council's opinion of these features had been established—



eventually the modern scheme was submitted and approved

THE FINAL LAY-OUT

—has garages placed along one side accessible from a service road, and a swimming pool and squash court in the south-west corner. The garden is made common to the two blocks, as is the entrance driveway. But in spite of this and in spite of the fact that the two blocks are owned by the same company the Council refused to allow the two façades to be joined as the new site was technically a separate property. So a six-foot wide gap separates the two buildings.





HIGHPOINT NUMBER TWO

T E C T O N , A R C H I T E C T S



An important task of the designers was to create an exterior that should harmonize with their earlier block of flats on the adjoining site. This was obviously necessary from the point of view of architectural consistency and neighbourliness, in spite of the local Council's unwillingness to make it possible. Although it was forbidden to make the two façades continuous, a clear relationship is established by repeating the alignment and size of the windows, by lining through the height of the blocks and by using the same colours and materials. The relationship of the two blocks is shown in the photograph on this page and in the line drawing on the next. There could be no question, however, of the façade of the new block being designed as a replica of the

LEFT: the two blocks, Highpoint number one and Highpoint number two, from the end of their common garden. **ABOVE:** the garden front of the new block. The ground floor contains garages and maids' rooms. Duplex (two-storey) flats occupy the centre portion. An independent pent-house flat is built on the roof.

FLATS AT HIGH -



first one, as the new building was designed around an entirely different programme. Owing to the higher cost of land a different type of flat is provided, one with considerably more accommodation, planned on two floors, linked by a private staircase within each flat. And besides this the experience of the first block suggested improvements in the second in the way of planning, construction, insulation methods and so on, which in their turn affected the exterior design. Development can also be observed in the new design from the point of view of style. The architectural character of the first Highpoint was essentially diagrammatic. In form its exterior was a vertical projection of its plan and the elements that constituted its exterior, though carefully proportioned and related to each other, remained somewhat impersonal in character. In the new block illustrated here, on the other hand, the conscious accentuation of certain forms and the variety of the materials used give a more human character to a façade that reads as a more deliberate architectural composition. Within the framework of a frankly modern structure an effect of richness has been obtained by contrast of materials and by the subtle modelling of their projecting elements which accentuates the general arrangement of the composition—particularly the freely used thin concrete ridges of square section that represent the structural framing but are emphasized for reasons of scale and

texture. These qualities can be seen in the detail photograph on the facing page and can be contrasted with the flat "solid-and-void" treatment of Highpoint number one. The difference, it may be emphasized, does not represent a divergence from strictly modern principles of design, but represents rather a development of modern design away from its early purist phase towards a maturer and more imaginative architectural language. The facing materials employed, moreover, glazed tiles to face the concrete walls and brick as an infilling where concrete frame construction is used, provide a surface of more character and permanence. The building maintains modern architecture's strict adherence to the aesthetic of the modern world, and exploits, for example, the qualities that can be derived from

accurate]structural]elimination. But in its careful attention to the dignity that richness of modelling and texture can produce and its interest in a less abstract architectural language it is an important move forward from functionalism.

ABOVE : the entrance façade to Highpoint number two, taken from North Hill, and a view from the roof of Highpoint number one looking down on the entrance canopy of the new block. The entrance driveway is common to the two buildings (see description on page 170). **FACING PAGE :** a detail of the entrance, showing the freely planned curving canopy beneath which the drive passes, supported by two caryatid figures, and showing on the left one of the tall glass-brick windows of the service stairs. Below is a similar view taken at night.



G A T E : H I G H P O I N T N U M B E R T W O



F L A T S A T H I G H G A T E : H I G H -

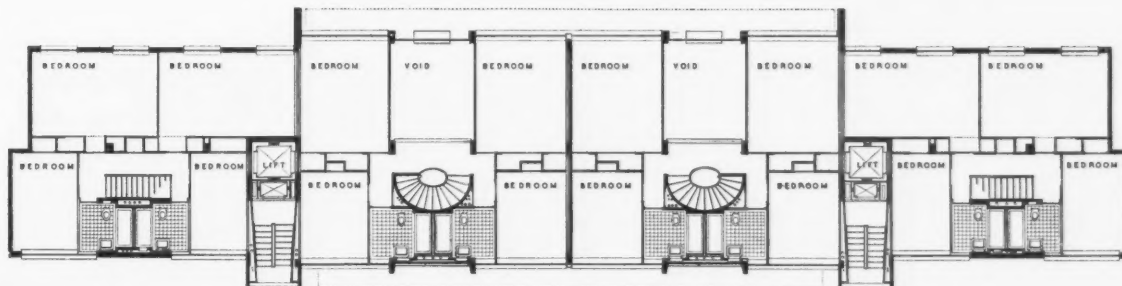


POINT NUMBER TWO

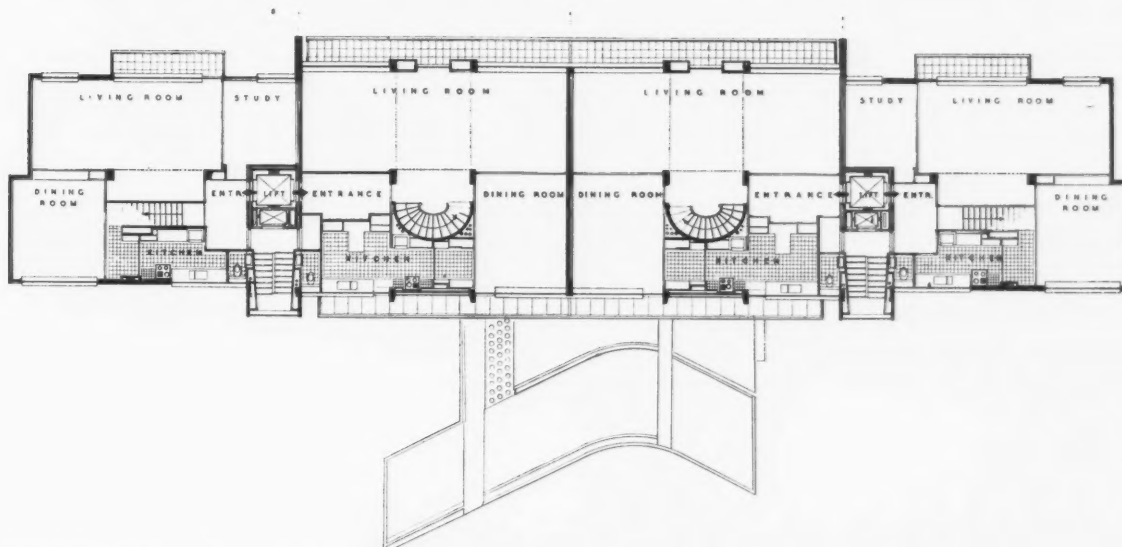
The planning provides for two different types of flat, one with the maximum number of rooms for the use of large families, and the other with the number of rooms sacrificed to the size and importance of the main living-room. The latter type, occupying the centre block, is on the duplex principle, each flat having two floors connected by an internal staircase, but with the large living-room rising the full height. This provides a central reception space with imposing scale and taking full advantage of the view over the garden to Hampstead Heath. This view is framed in a window 16 ft. high by 10 ft. wide (see facing page). The wings either side of this central block are occupied by maisonnette flats, also with an internal staircase. The ground floor contains maids' rooms, the separate grouping of which has proved successful at Highpoint number one, and garages. A pent-house flat is built on the central portion of the roof.

FACING PAGE: one of the two-storey living-rooms in the duplex flats, taken from the staircase gallery.

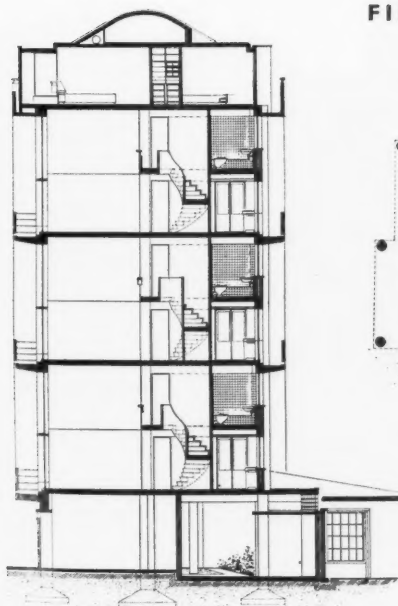
THE PLANS AND SECTION ARE REPRODUCED TO A SCALE OF THREE SIXTY-FOURTHS OF AN INCH TO ONE FOOT



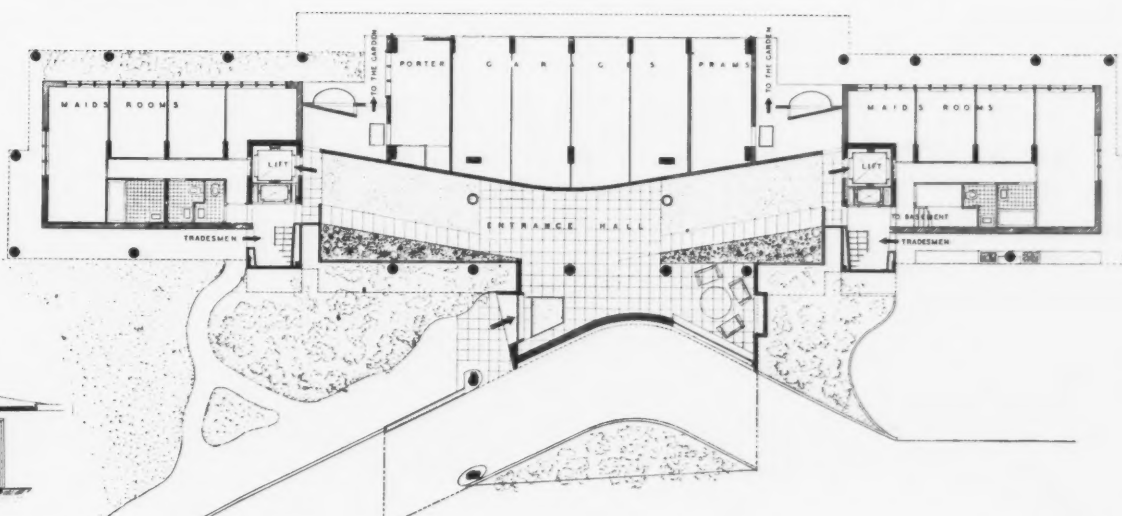
SECOND, FOURTH AND SIXTH FLOOR PLAN



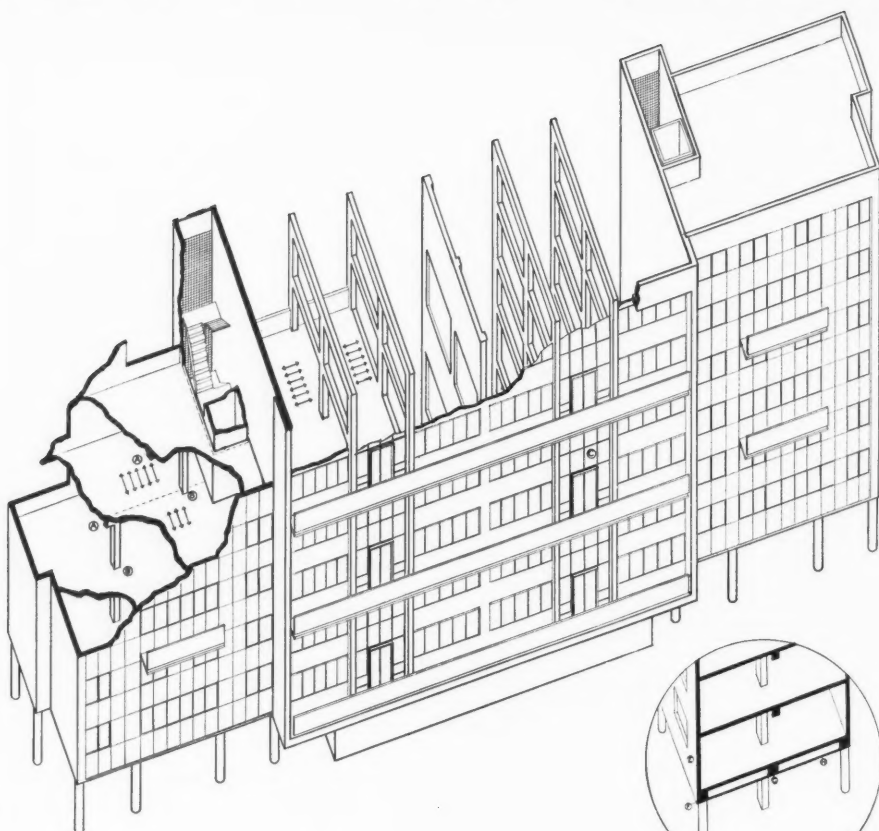
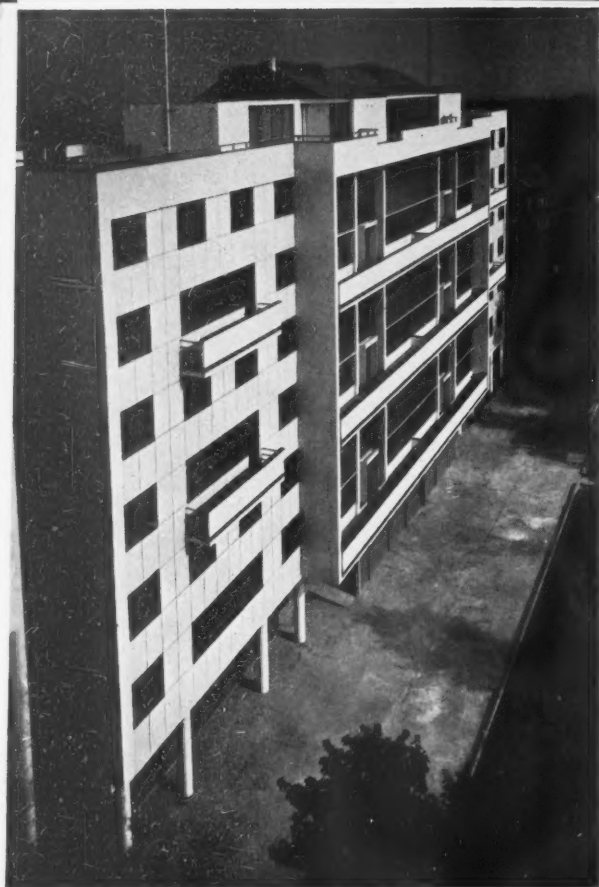
FIRST, THIRD AND FIFTH FLOOR PLAN



CROSS SECTION



GROUND FLOOR PLAN



The Structure

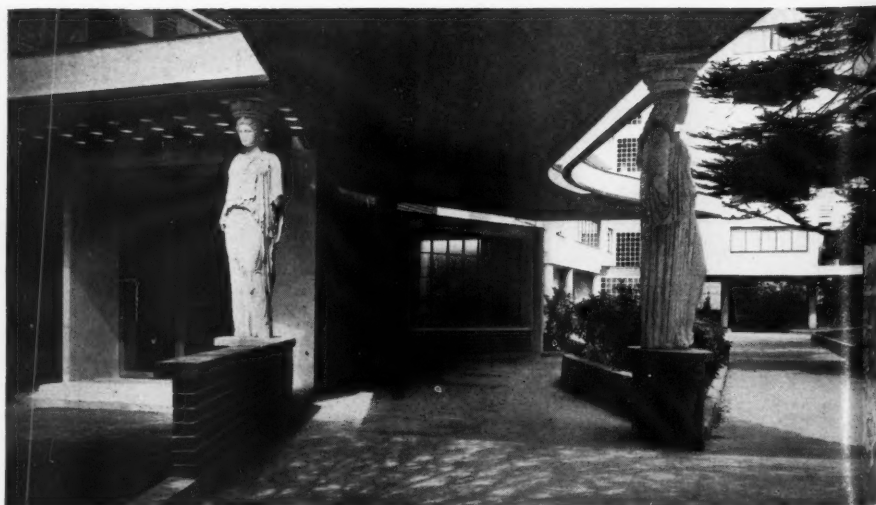
The two end wings of the building are constructed on the same system that was used in Highpoint number one: monolithic external bearing walls (insulated with cork on the inside) and a central spine of columns (B in the diagram above) and beams (A) carrying the floors, all of reinforced concrete. It was not practicable, however, to construct the centre block on this system owing to the double-height rooms and their large windows (C): so a frame system has been adopted, with reinforced concrete beams and columns and the exterior walls supported on the floor slabs. The lift-wells and stairs (D) are constructed independently as concrete towers and are separated from the end and centre blocks by a 2 in. cavity. The ground floor subdivisions and the pent-house on the roof are structurally independent. As more money was available for the facing of this building than for the first block, it was possible to face the concrete external walls of either wing with cream-coloured glazed tiles. These have been divided into panels with wide cement joints between in order to give scale to the elevations and to facilitate resurfacing should this be necessary. In the centre block the structural framework is painted with a white cement paint and the panels are filled in with black Staffordshire engineering bricks with white cement pointing, built in the form of a cavity wall.

The upper circular **DIAGRAM ON THE RIGHT** shows how the weight of the superstructure is transmitted on to point supports at first floor level. The load carried by the exterior walls (E) of the end wings is distributed by a beam (F). The eccentricity is taken up by a beam running from the face of the building to the central beam (G). This beam is concealed by a false ceiling (H) which forms a duct

for plumbing. The **LOWER DIAGRAM** shows the method of sound insulation. Impact and air-borne sounds are impeded by a cavity (I) between the party walls. All party walls consist of two layers, a hard massive concrete wall (K) and a porous, absorbent and light breeze infilling (L), separated by an air space. The floor slabs are alternately supported by the structural walls and hung from them.

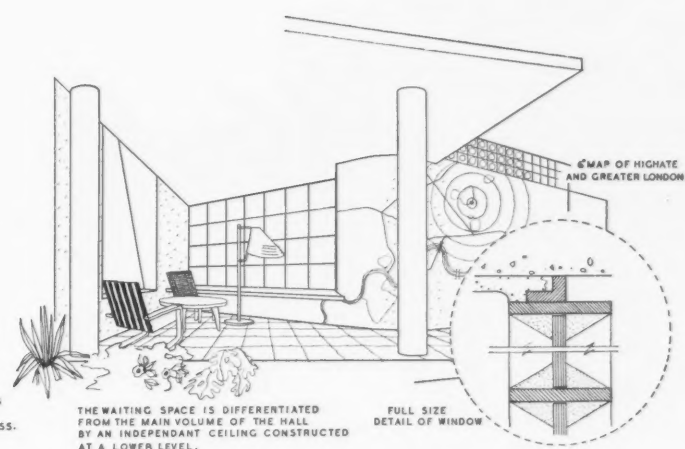
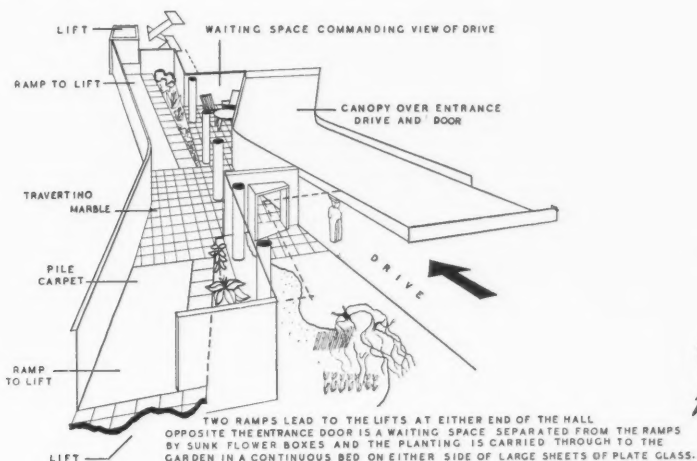
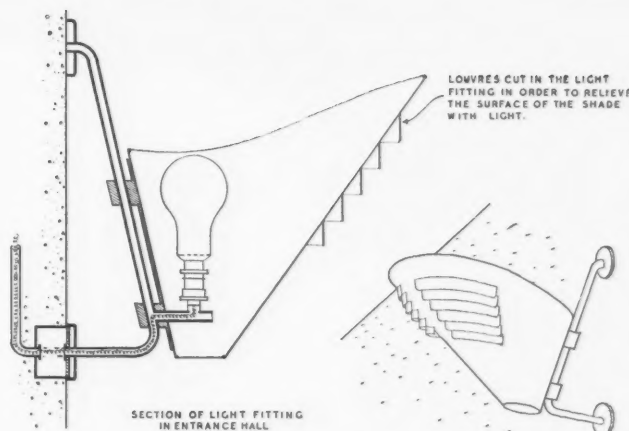
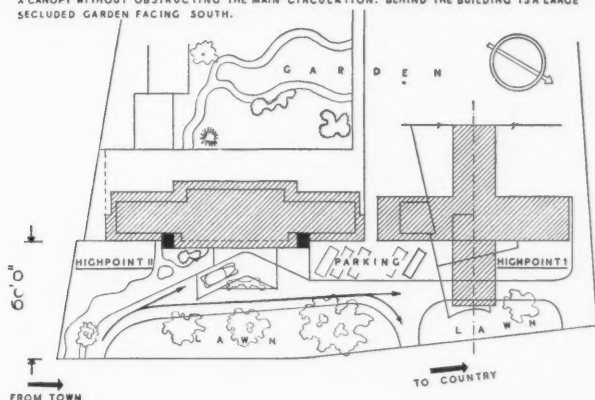
The Entrance

Owing to the structural independence of the ground floor, it was possible to treat the entrance in a very free manner. An outer vestibule of asymmetrical plan is first reached from the entrance canopy. Beyond this is the main hall which consists of a symmetrical pair of ramps leading to the two lifts, planned as shown in the diagram facing. The entrance doors are in bronze, the frames being assembled so that there are no visible screws or bolts. The surround to the door is in white Biancola marble. The floor of the entrance hall is in slabs of Travertino marble, with a red pile carpet leading up to the two lift doors. In order to create as spacious an effect as possible, the planting in the garden beds outside is carried through the large plate glass windows into the sunk flower boxes in the entrance hall. In this way the volume of the hall is extended in effect into the garden outside, and a very gay atmosphere achieved inside the building (see the illustrations on the facing page). The illustration on the right shows the entrance from outside, with the two supporting caryatid figures, the outer one facing the road and the inner one turned at right-angles to it to face the drive-in. The figures are cast in white concrete from plaster casts obtained from the British Museum. Their use in this position is discussed on page 176.



GATE: HIGHPOINT NUMBER TWO

THE NEW BUILDING TOGETHER WITH HIGHPOINT 1 FORMS ONE FRONTAGE OF 300 FEET LENGTH. IT IS SEPARATED FROM THE MAIN ROAD BY TREES AND AN OPEN LAWN 60 FEET WIDE. THIS AVOIDS BLIND TURNINGS FROM THE DRIVE AND PROVIDES A FINE CIVIC AMENITY. CARS STOP UNDER A CANOPY WITHOUT OBSTRUCTING THE MAIN CIRCULATION. BEHIND THE BUILDING IS A LARGE SECLUDED GARDEN FACING SOUTH.

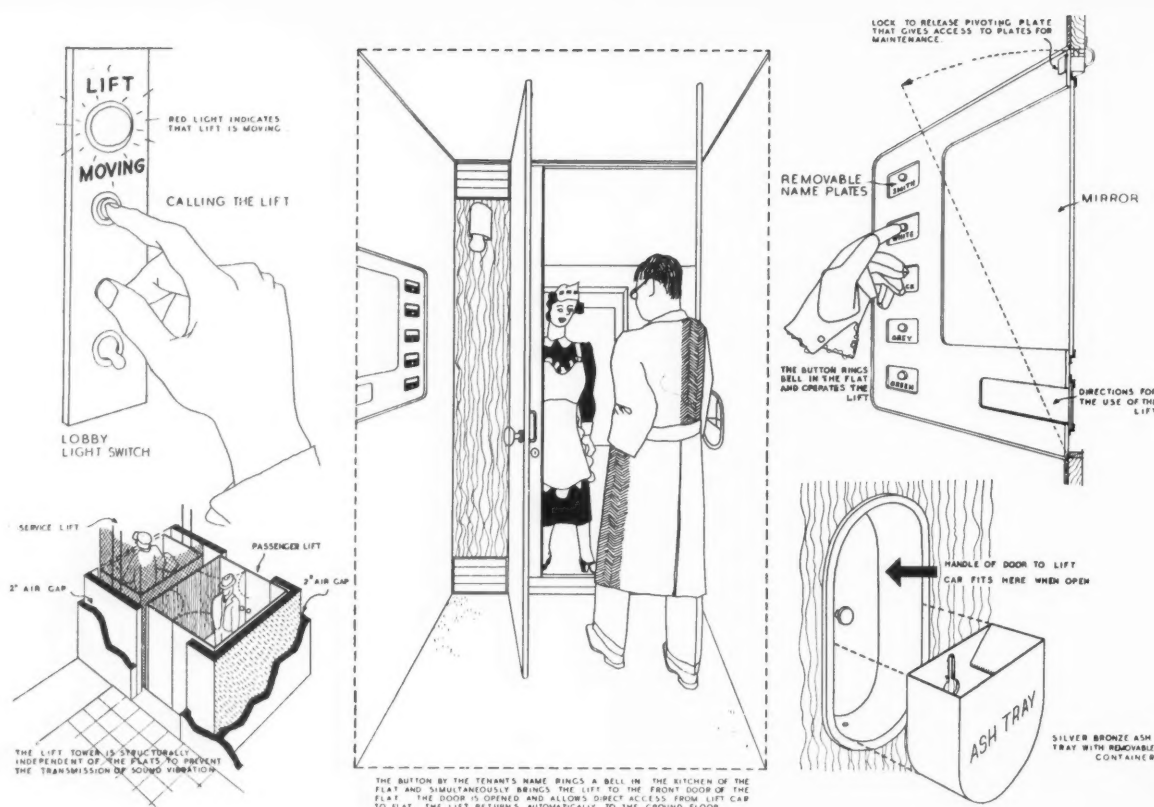


FACING PAGE BELOW: the entrance from the drive-in, showing the overhanging canopy. The door, placed at right angles to the façade of the building is on the extreme left. **BELOW:** the entrance hall from

one of the two lift-doors, showing the large window with planting immediately inside and out, and the outer vestibule from the entrance hall, the wall of the former decorated with a large Ordnance map.

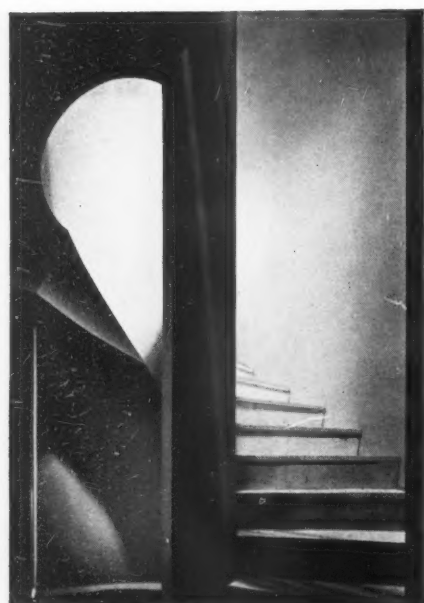
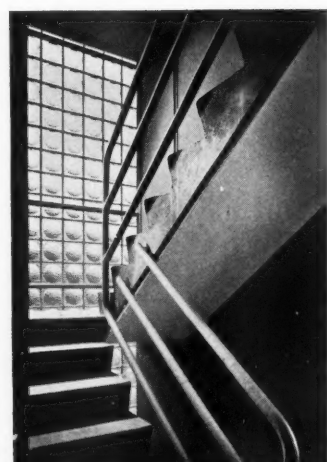


FLATS AT HIGHGATE: HIGHPOINT



Access to Flats

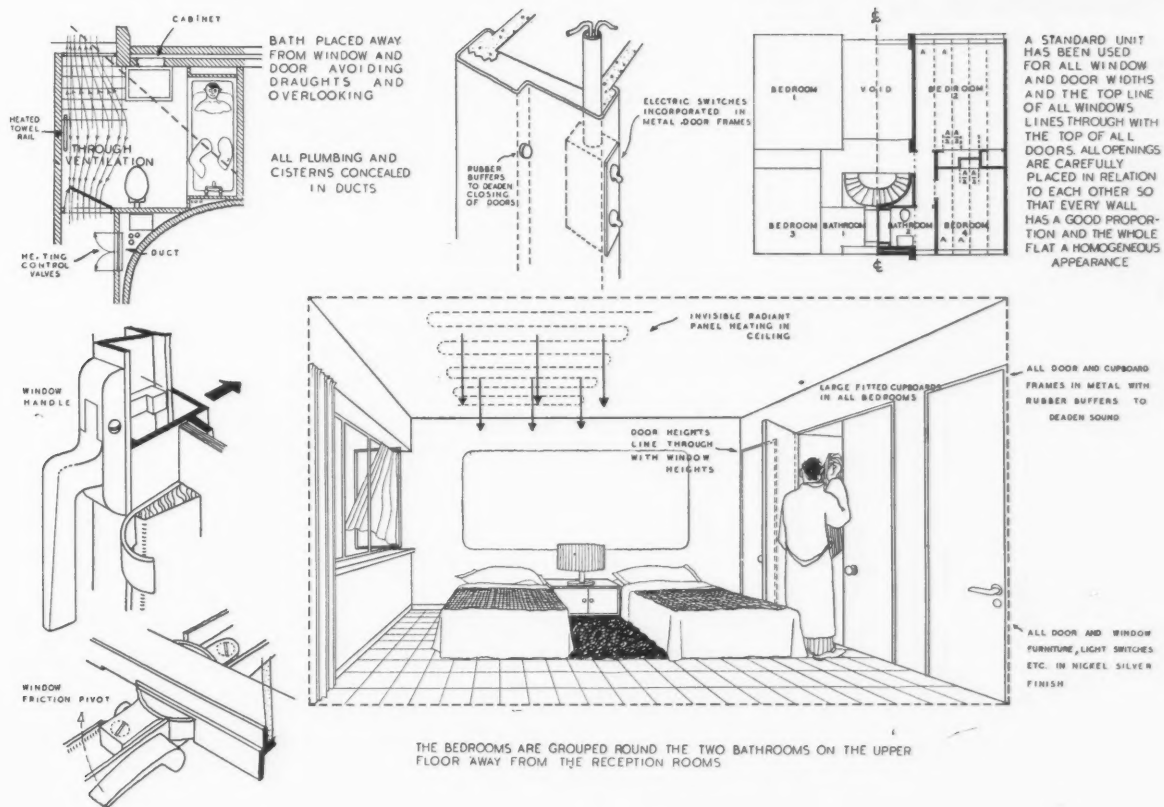
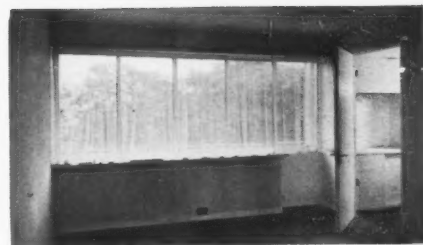
Owing to the relatively small number of flats (thirteen including the pent-house) the provision of large public staircases was not necessary, and was abandoned in favour of a special system of lift access. From the entrance hall (see previous page) ramps lead up to one lift on either side. Inside the lift there are two rows of push buttons, one at each end of the lift, which has two entrances. Each push button corresponds to one flat, and has the tenant's name adjacent: when pushed, it operates the lift and simultaneously sounds a buzzer in the flat. The door will be opened from the flat on arrival at the right floor, and the lift leads straight into the hall of the flat itself. Tenants can of course open the door from the lift with their latch key. When vacated, the lift returns automatically to the ground floor. A special system of insulation ensures that noises and vibration from the lifts are not transmitted to the flats. For service purposes, there is a small lift (to hold two persons) which is housed in the same well as the passenger lift and serves on to a landing which is shared between two flats. There is a staircase, right, in conjunction with the service lift which is also accessible from the main entrance of the flat in case of necessity.



Design of the Flats

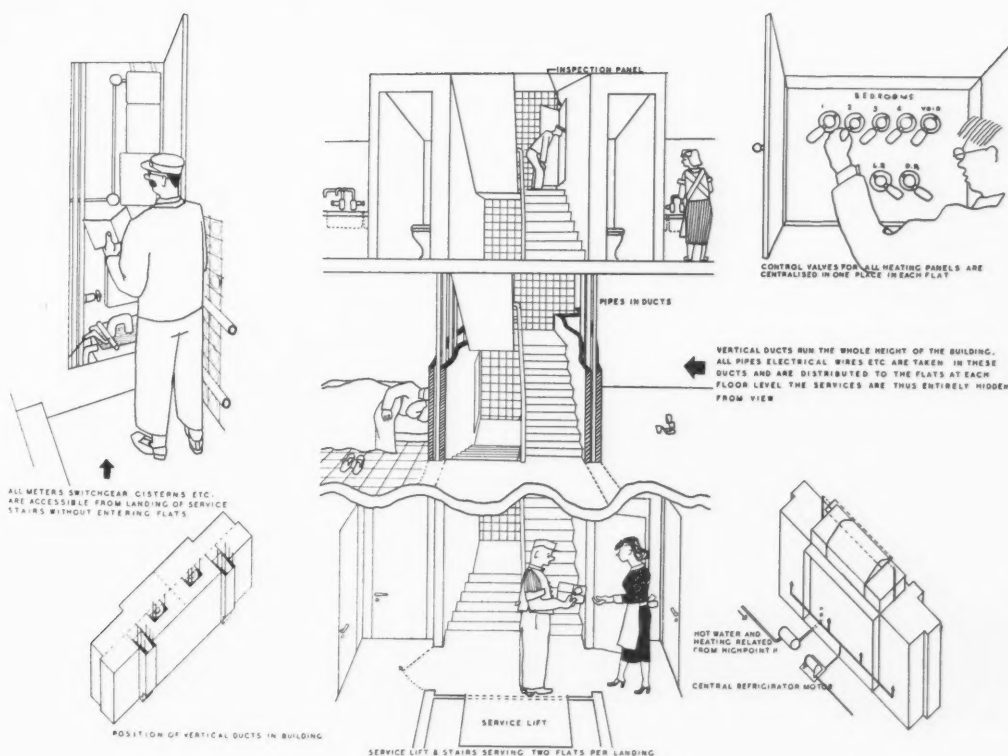
The two types of flat provided have already been described in relation to the planning of the whole block, on page 169. The flats were designed primarily to be suitable for large families with children, the large garden, the surrounding open spaces, and the proximity of many schools being very favourable from this point of view. Owing, however, to uncertain economic conditions, the possibility of converting the building into smaller flats had to be envisaged from the start. The experience at Highpoint number one had shown the necessity of making the flats as flexible as possible by allowing for subsequent alterations in the position of partitions, etc., and this can be done to a considerable degree. Generally speaking, a greater degree of privacy had to be provided than at Highpoint number one in view of the requirements of the large families. This was achieved by planning every flat on two floors with an internal staircase, left. The top floor contains bedrooms, grouped round two bathrooms: the bottom floor contains the reception rooms and kitchens (see plans on page 169). In this way the more intimate part of the life of the tenants is separated from the reception rooms without recourse to the long dark corridors common to most large flats. All flats have a large balcony overlooking the garden: in the case of the duplex flats in the centre block this runs for 35 feet along the whole length of

the living-room, and there are drained flower boxes ready for planting on it. In case of necessity, the lower and upper floors can be made separately accessible from the lifts and staircases, and can form separate flats. In the duplex flats, the internal stair is semi-circular and forms a central motif in the living-room which is balanced by low wings either side. The dining-room, with long windows (photograph on right) overlooking the front garden, is linked with the kitchen behind the staircase. The bedrooms are all placed on the upper floors of the flats. They are all equipped with central heating and large fitted cupboards and have a large window area. There are double walls between the bedrooms where there are large fitted cupboards.



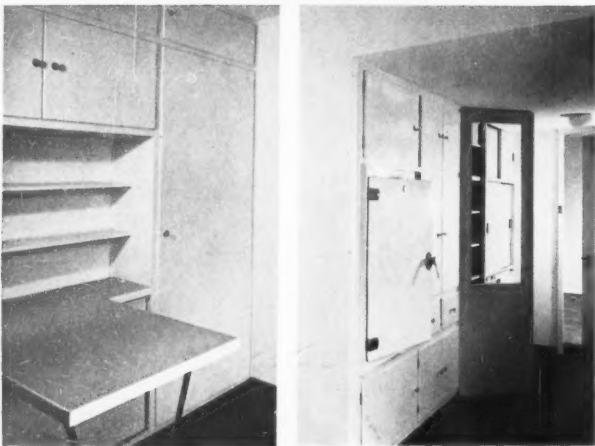
The Duct System

A basic feature of the design of the building is the provision of ducts for all services. There are eight main vertical ducts which carry all the pipes for hot and cold water supply, heating, electricity, refrigerator connections, drainage, rain water, etc. No pipes or equipment show in the building either inside or outside. All the meters and control valves are grouped in panels on the landings where they may be inspected without entering the flats. There is a central motor for the refrigerators in the basement. Hot water and heating are relayed from the boiler chamber of Highpoint number one. There is a radio aerial on the roof with connexion to every flat by means of plugs in the living-rooms.





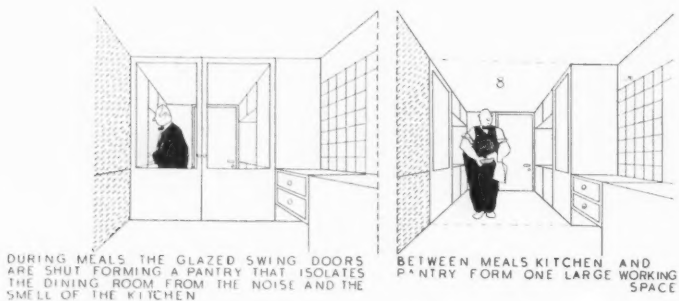
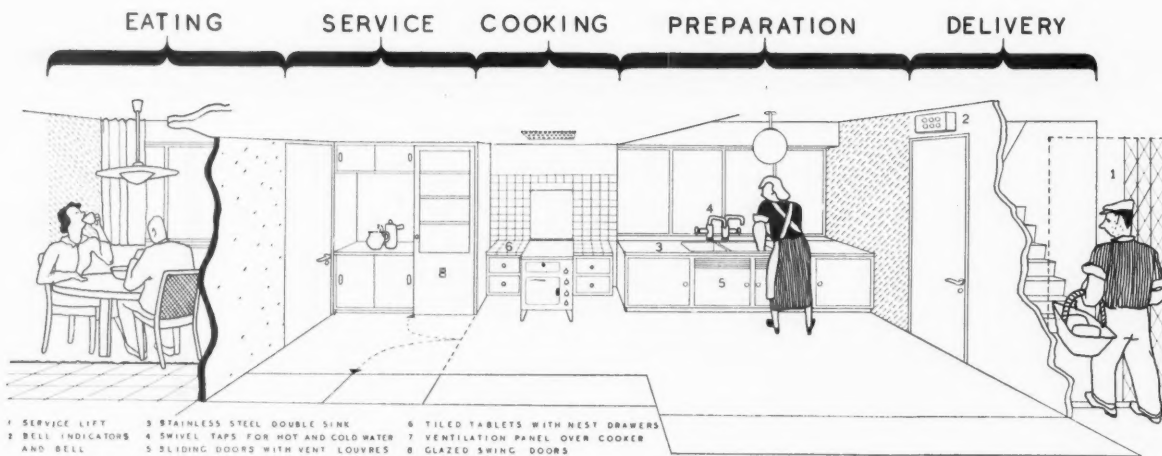
FLATS AT HIGHGATE:



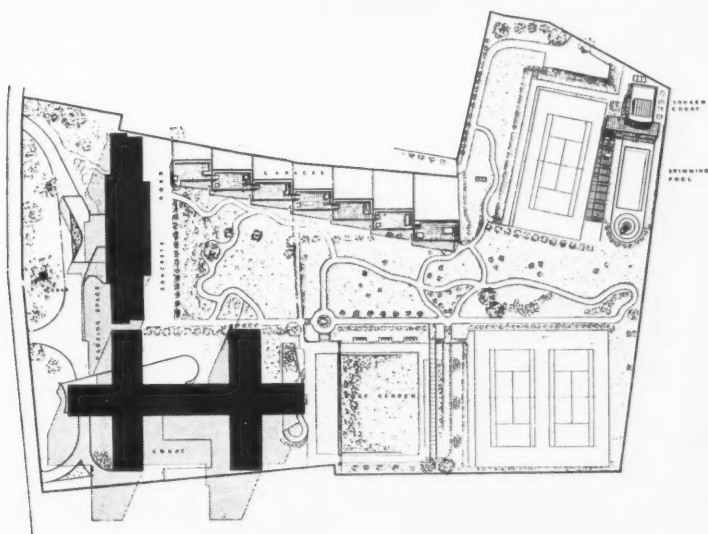
THE KITCHENS

The service quarters of the flats have been planned to be entirely self-contained and separate from the reception rooms. By a special arrangement of folding doors in the kitchens, a pantry can be formed which isolates the noise and smell of the kitchen from the dining-room. The kitchens are very fully equipped: the whole of the back wall consists of cupboards with a built-in refrigerator; double stainless steel sinks are fitted, and there are tiled recesses for the cookers.

LEFT ABOVE: the kitchen from the service entrance showing the long window over the sink and the double doors partially closed. **LEFT BELOW:** details of the built-in cupboards, folding work table and refrigerator, also showing the double doors at the end of the room.



HIGHPOINT NUMBER TWO



The layout is completed by the addition of a row of garages which are accessible from a service road outside the grounds, and which serve to close the garden on the south-east side. The roof over these garages is approached by staircases at each end, and is laid out as a terrace with continuous flower boxes. The gardens of the two blocks have been thrown into one, and another tennis court has been added, making three in all. In addition, a swimming pool with a children's paddling pool and cascade have been built in the extreme south-east corner of the grounds, and there are changing rooms and a squash court adjacent to this.

THE GARDEN

LEFT BELOW: the terrace of the swimming pool at the end of the garden, looking towards the fountain. **RIGHT BELOW:** the pergola on the other side of the

swimming pool, and the row of garages, photographed from one of the living-room windows. The photograph above shows the fountain at night.

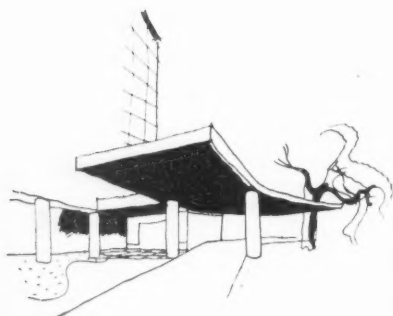




In order to site the building comfortably in relation to the trees, paths, and natural accidents of its surroundings, and to provide a covered space for cars in front of the entrance, a concrete canopy projects far out from the building over the drive. The treatment of this canopy gives opportunity for a dynamic contrast to the static mass of the building itself, and it is therefore detached as far as possible. But the effect of such a slab floating entirely unattached to the soil would give a very disturbing visual sensation of instability (quite apart from structural considerations). A support for the canopy is therefore necessary, in order to tie it down and to create an enclosed volume beneath it.

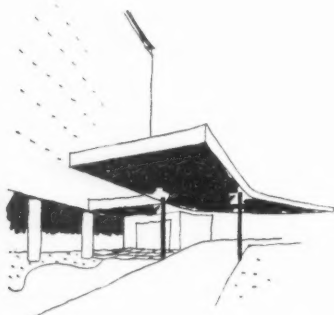
1

A F O O T N O T E O N S C U L P T U R E



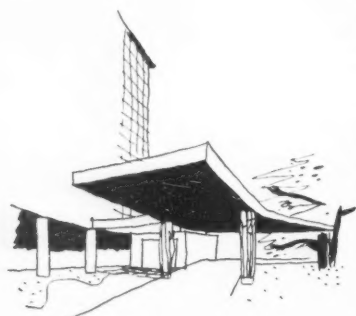
The easiest way of doing this would be to use columns like those which support the main building. But the visual relationship between the eight-storey building and its supporting stanchions cannot automatically be repeated in the case of the canopy, with its much smaller load to be supported. Also such a repetition would have the effect of tying the canopy to the building rather than of detaching it and merging it instead with the garden.

2



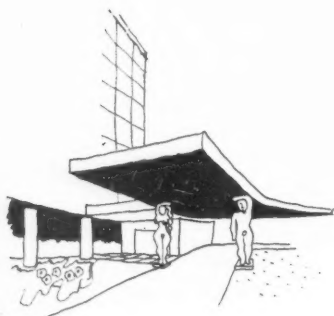
Thin (steel) supports, on the other hand, would either be so slender as to be virtually invisible, which would give the same effect as No. 1 (no supports) or, if they were made more substantial, they would not have been sufficiently differentiated from the stanchions of the building (No. 2). The expressive potentialities of a structural column are too limited to allow of any intermediate stages.

3



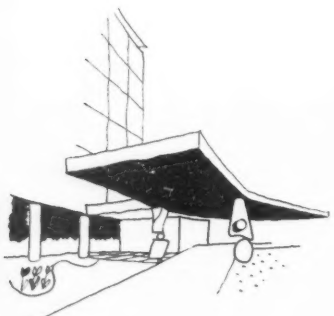
The desired effect could be achieved by the use of a sculptural support, which gives much greater expressiveness. The organic character and linear interest of such a support, the elegance of its form and its light and shadow effects, might introduce gradations of scale, visual relations of weight and support, which a simple column could never convey (especially owing to its predetermined height). The introduction of sculpture enables the floating canopy to be linked to the natural forms of the garden, provides a definite visual and material support where needed, makes possible a differentiation between heavy-duty columns and effortless supports, and through its richness in scale, gives depth to the whole entrance motif, and creates a positive volume instead of a negative empty hollow.

4



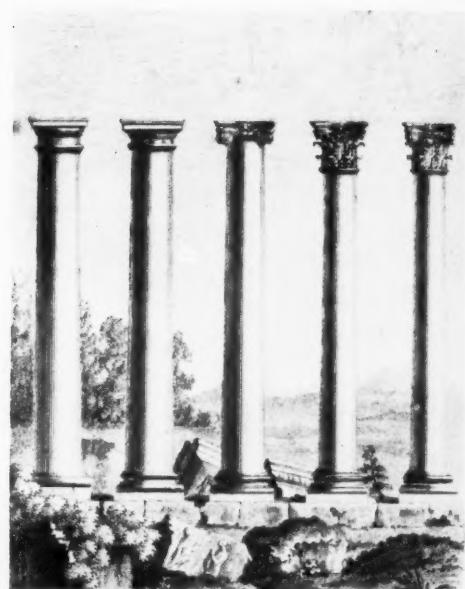
But sculptures like this are too individualistic, and are stylistically foreign to the spirit in which the building itself is conceived.

5

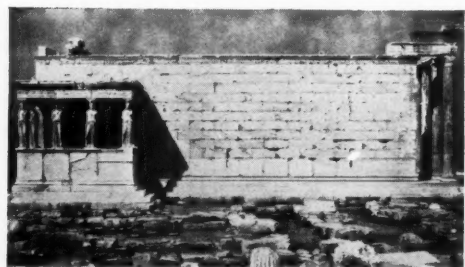


Abstract sculpture, the obvious alternative, although much more objective and without the irrelevant symbolic associations of figurative sculpture, as well as being stylistically much more in sympathy with modern architecture, still remains too personal. It solves primarily the formal problems of the sculptor himself. The need still exists for some kind of standard sculptural support, sufficiently impersonal to avoid these disadvantages, but combining the elegance and finesse of a work of art with the standard significance of a signal.

6



7 Antiquity evolved standard supports of this nature for structural use in buildings.



8 And a special standardized sculptural building unit that exactly fulfills the programme just described: one that not only supports a canopy, but gives relief and meaning to the shadows.

The contemporary sculptor has yet to tackle this problem. Meanwhile the classical solution to the same problem, the caryatid figure, will serve as a precedent. In Highpoint number two (see pages 167-168) caryatid casts have been temporarily made use of as standard objects to adorn the entrance, pending the creation of their modern equivalent.



1, one of the series of illustrations of the funeral of the Duke of Wellington, 1853, lithographed by W. Simpson after L. Haghe, printed by Day & Son, and published by Ackermann & Company. It shows the lying-in-state in Chelsea Hospital.

THE NINETEENTH CENTURY CHROMO-LITHOGRAPH

By Nicolette Gray

THE chromo-lithograph has become to us a symbol of all that is most repulsive in Victorian colour printing. If we have any precise associations with the word we probably imagine a garish religious print or a supplement to some illustrated weekly, either predominantly green and soapy, or varnished and with the paper pitted to imitate an oil painting. We remember in fact the decadence of the worst traditions in the medium. Yet of all the print techniques yet evolved it is the richest. Bold enough for McKnight Kauffer it was yet sensitive enough for Whistler. It can produce a great many copies at a low price—it is used, for example, for nearly all posters—yet the artist can draw direct on the stone or metal from which the print is to be taken. The technical range is

enormous. Any other sort of print has either to be in intaglio or in relief; the artist has either to draw a white line on a black surface or a black line on a white surface, or scrape, as in a mezzotint, a white space in a black tone. In a lithograph he can do all these things together. The stone can be painted—to print black or any other colour—and the design scraped out, or the design can be drawn straight on the stone, or it may be partly in colour, partly in line. Further, the quality of the colour and line can be varied, first according to whether the stone is polished—giving a smooth, solid colour or a clear even line—or grained, coarse or fine, to give a modulated transparent tone, or a chalky line. Finally almost any sort of instrument can be used, pen,

brush, chalk, airbrush, scraper, sponge. With this range imagine the possibilities when several stones are printed on top of one another. A richness and complication comparable only to an oil painting is possible.

The chromo-lithograph is surely the colour process of the future. Its commercial importance has always been recognized, its aesthetic potentialities are now being explored by artists like McKnight Kauffer, Barnett Freedman, Graham Sutherland. But though these artists have had to begin afresh and create a wholly new tradition, the medium has already a history, a remarkable record of experiment and achievement, now forgotten and grown as obscure and as hard to trace as any subject in the history of the English print.

Lithography, or drawing on stone, was introduced into England at the beginning of the nineteenth century. From the first, experiments were directed to finding some way of producing a neutral tint corresponding to a wash in a water-colour drawing. The first expedient was that of printing from two stones, one grained and drawn on in chalk, the other polished and printing a flat cream tone over the whole print, except the high lights which would be stopped out, and therefore remain the only white spots on the picture. Various developments of this idea were evolved in the eighteen thirties, of which the finest was Hullmandel's lithotint process, patented in 1840, which used a resin solution—such as is used in aquatinting—which could be painted on to the polished tint stone so that it printed a modulated, instead of a flat tint. The tints produced by this process, by Thomas Shotter Boys, Lear, Joseph Nash, J. F. Lewis, are exquisitely sensitive and full of airy modulations.

In 1840, as today, the demand was for colour. Many lithotints—such as the prints from Boys' *London as it is*—were ruined by being hand coloured; unlike prints from metal, the texture of the ink is spoilt and made sooty by the water colour; the fine gradations on the stone are obscured, and the consistency of the monochrome design ruined. Experiments in colour printing were fortunately, however, zealously pursued. In lithography they are from the first divided into two methods; one experimenting in printing flat colours from a polished stone, the other in overprinting transparent tints either from a lithotinted, or from a grained stone.

Let us take this second method, the direct outcome of the lithotint, first. The first and, in some ways, the most perfect examples are in Boys' *Picturesque Architecture in Paris, Ghent, Antwerp and Rouen*, printed by Hullmandel and published in 1839. The prints are composed of a chalk outline, at least two lithotinted stones from which the main elements represented, sky and walls and houses, are built up in overprinted, graduated colours, and one or two stones printing flat patches of local colour, such as dresses. The freshness and delicacy of these prints is unrivalled among chromo-lithographs; but their conception is clearly inconsistent. They are halfway between the idea of, say, a

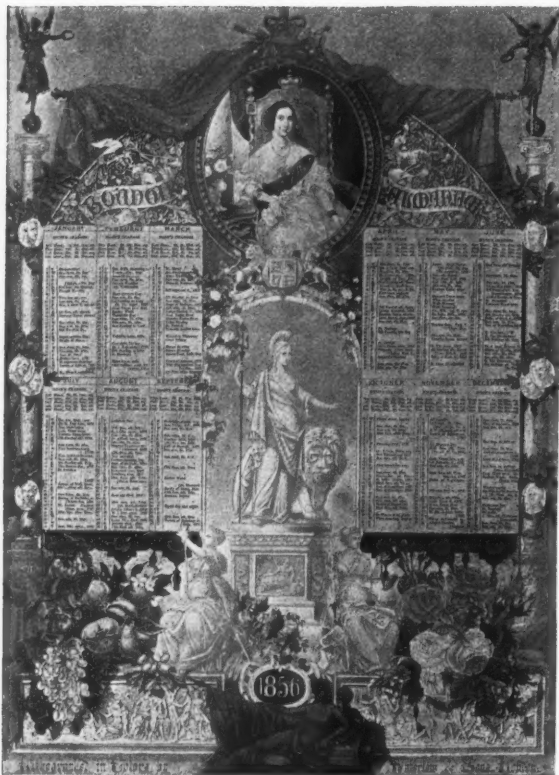
Rowlandson drawing, an ink outline tinted in colour, and an oil painting in which the subject is from the beginning thought out in colour, not in lines, nor in masses of colour, but in fluctuating graduations. This idea was not realized in chromo-lithography till the fifties. The power of building up so complex a design was not acquired so easily as Boys and Hullmandel, perhaps, imagined. It was, I think, acquired partly through the practice of the unpretentious three stone lithotints (chalk drawing and cream and blue tints), of which the scenes of the Crimean War, lithographed by Simpson, the first pictorial war correspondent, are some of the most famous; partly by making reproductions of paintings—the first colour reproductions. The first Arundel print was not published till 1856, but Turner's *Blue Lights*, lithographed by Carrick in 1850, shows the remarkable skill which had been reached by that date. To make this print Carrick had to analyse the colour of the painting in the same way as the camera now analyses (far less accurately) for the four colour process. In making an original print the process is reversed, the task is to make a synthesis instead of an analysis.

Some of the earliest and finest examples of fully developed chromo-lithography of this type are the three prints of the funeral of the Duke of Wellington published in 1853. In one the fantastic funeral car is seen passing Apsley House against bare trees that show like shadows in the obscure light of the stormy day. In the second, the scene in St. Paul's, the masterly suggestion of space and air is emphasized by the great scale



2, a page from the "Victoria Psalter," designed by Owen Jones and printed by Day & Son.

of the monumental walls and the irregular sea of people below. The third is the lying-in-state in Chelsea Hospital (illustration 1). In any other medium could the contrast of the brilliant black of the pall with the sooty black of its pillared canopy have been so exploited? Or the texture of the heavy draperies have conveyed so surely the oppressive silence of the room? The technique of these prints is comparatively un-



3, above, the "Boudoir Almanack" of 1856, designed by F. Bauer and lithographed by Waterlow & Sons. 4, below, a page from "The Book of Hours" by Joseph Severn. It shows an unusual use of chromo-lithography combined with etching transferred to stone.

obtrusive and monotonous. The colours are printed from grained stones, Hullmandel's process being no doubt unnecessarily fine when so many printings were needed. There is more technical freedom and variety in the plates of *The Industrial Arts*

of the Nineteenth Century, a sort of commemorative catalogue of the Great Exhibition, published in 1852. These prints vary very much both in skill and interest. In the best an outline is altogether dispensed with: the subject, some group of exhibits,

is built up out of colours stippled, scraped or boldly cross-hatched and superimposed on one another to make grand effects of mass out of subtle colours and fine transparencies. It is interesting to compare this book with the similar books produced after the Manchester Art Treasure Exhibition of 1857 and the Exhibition of 1861. The earlier prints are still-life groups making use of monstrous glass and metal objects, the later ones seem mere lifeless reproductions. A late but still sensitive example of this technique on grained stones is *The Wedding at Windsor*, lithographed by Robert Dudley and published by Day & Son in 1863. The group of Queen Alexandra's bridesmaids is particularly lovely, composed in pale green and cream and grey and pink, it is a vision of fluttering virginity.

This style of chromo-lithography seems to have been used chiefly in large expensive books and for topical prints, of the royal family, of exhibitions, ships, railways, etc., published at about half-a-guinea each, or in sets. The two great printing firms were Day & Son, and Hanhart. A firm doing cheaper work was Stannard & Dixon; they seem, with Hanhart, to have specialized also in music covers, but these, though often charmingly designed, are seldom elaborate or interesting examples of the medium.

Let us return now to the history of the other method of approach to the medium. While one school of experimenters saw the chromo-lithograph as an extension of the lithotint, others were absorbed in the brilliance and purity of colour which could be obtained. Colour printed from metal is clearer, from wood it is sweeter and softer, but in richness, in its smooth opaque bloom no colour printing rivals the chromo-lithograph. The obvious affinity is with illuminated manuscripts, and this was immediately recognized by the lithographers of the forties. They produced a series of "illuminated books" some of them directly imitating medieval miniatures, some original exercises in the idea of the book beautiful. Among these books two distinctive, original styles are immediately recognizable. One is that of Owen Jones. Owen Jones was an architect and the most important interior decorator before Morris. He designed many wall papers and the colour scheme of the Crystal Palace, and traces of his decorations may still be seen in Paddington Station. Illustration 2 is a page from his *Victoria Psalter*, published 1861-62. This is his finest book though his style was formed much earlier. Its characteristics are a restricted range of colour, probably only two colours each in two tones, and very flat and conventionalized designs, usually incorporating lettering. Within these self-imposed limitations the results are often masterly. Jones also worked in a number of other styles with variable success; the *Welcome to Alexandra*, 1863, an illumination of Tennyson's poem, is brilliant; *The Peri and the Paradise* and *The Winter's Tale* are lamentable.

The other early master of the polished stone was Noel Humphreys. His style was essentially three dimensional, creating the effect of bulk by

one opaque colour on another, filling in the substances of leaves and stalks with the full, firm lines of his brush. He was at his best designing borders of fruit, flowers and ripe corn, and his best books were produced in the forties. His rich colour, wonderful royal blues, crimson and orange, and his full and luxuriant compositions seem to have been more in sympathy with the mood of the time than Jones' thinner sophistication. His influence was twofold. He must certainly have influenced commercial designers, who in the fifties were beginning to be employed to colour all those accessories to everyday life which we can now scarcely imagine undecorated—paper packets, wrappings, calendars, magazine-covers, etc. This class of printing was not monopolized by chromo-lithography, a large proportion of the work being done by Baxter process and colour wood-engraving. Waterlow's *Boudoir Almanack* of 1856, illustration 3, is a very choice specimen of an early style. As a chromo-lithograph it is more developed than any we have yet mentioned. It combines and contrasts rich full colour printed from a polished stone with aetherial drawing on a grained stone; it uses the medium to emphasise the combination of the realistic and the conventional in the design with as much sophistication and more wit than any modern artist.

Noel Humphreys also influenced his more direct successors, the later designers of illuminated books. The original group were mostly produced in the forties; in the sixties a new group were published. These seem mostly to have been designed by amateurs, several of whom were women; they cease to be directly inspired by medieval miniatures and are much freer and more original in design. They are often fascinating examples of that remarkable mid-Victorian discovery that the page is not a surface to be decorated but a space into which anything can be put; a space which has the advantage over any physical space in that objects normally incompatible in bulk, connotation, or nature can be freely introduced together.

The page is not thought of as a surface, nor as representational, but as containing a collection of concepts co-existing in the mind of the artist—in some ways approaching the Surrealist theory? We find letters, decorative motives or foliage, insets of remembered scenes or pictures of ones imagined. A pleasing convention is that invented by Joseph Severn, a plate from whose *Book of Hours* is reproduced as illustration 4. In this technique the formal chromo-lithographed design on the surface of the page is, as it were, cut away to reveal the airy vista behind; a contrast which is emphasised by the execution, one half being rich chromo-lithography, the other (the lower half in the example reproduced) monochrome etching transferred to stone.

About 1870 a revolution seems to have occurred in the lithographic trade. All the prints we have reproduced were, I imagine, printed on a hand press, but about this date an effective printing machine was invented. Chromo-lithography was able

[continued on page 187]

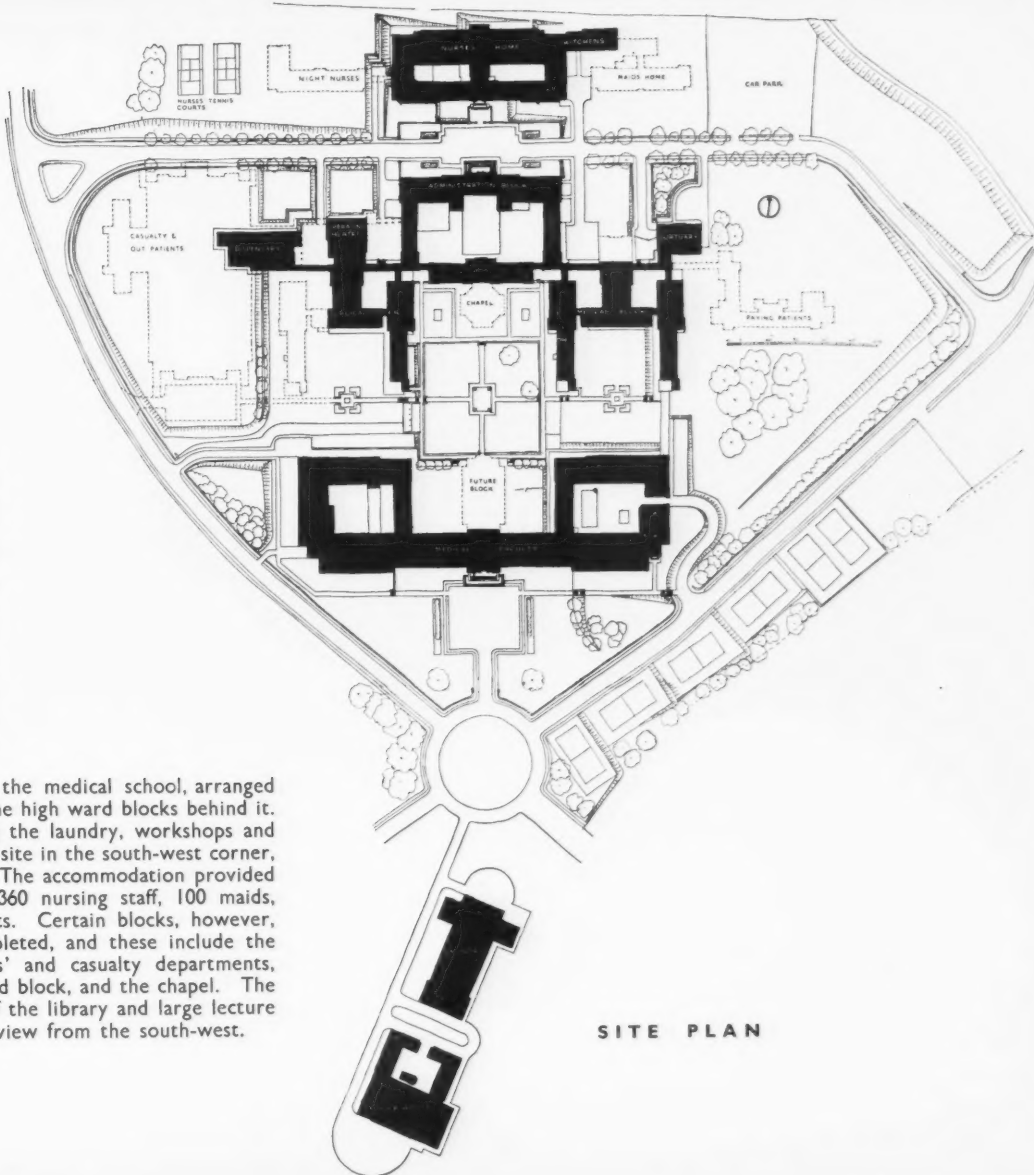


HOSPITALS

LANCHESTER
AND LODGE

THE SITE

The site of the Birmingham Hospitals Centre has a fine commanding view of the surrounding country and the city. It immediately adjoins the University, of which the medical school forms part. In arranging the general layout of the buildings, the architects have worked on a main axis line running almost due north and south, the buildings forming three main groups on this axis. A: at the top and highest part of the land is the nurses' home, consisting of three blocks for nurses, night nurses and maids; B: next below this are all the main hospital buildings, consisting of administration, wards and operating theatres, special department, out-patients, paying patients, chapel, kitchens, etc. C: at the lower end is the medical school, arranged in such a way as not to form an obstruction to the high ward blocks behind it. In addition, there is a further group comprising the laundry, workshops and power house, arranged on the lowest part of the site in the south-west corner, separated from the main building by the road. The accommodation provided in the completed scheme is for 740 patients, 360 nursing staff, 100 maids, 50 resident medical staff and 100 paying patients. Certain blocks, however, are not included in the first section now completed, and these include the night nurses' home, maids' home, out-patients' and casualty departments, paying patients' block, a section of one large ward block, and the chapel. The central block of the medical school, consisting of the library and large lecture theatre, is also temporarily omitted. I, an air view from the south-west.



SITE PLAN

F HOSPITALS

L A N C H E S T E R A N D L O D G E

PLANNING

The general surgical and medical units consist of 60 beds, which are subdivided into two halves each of 30 beds for males and females. Each section of 30 beds is provided with a sink room, bathrooms and sanitary arrangements, whilst common to the 60 beds are the kitchen, sisters' room, demonstration room, clinical rooms and linen store. Each section of 30 beds is composed of one large ward of 16 beds, two wards of 4 beds each, and three wards of 2 beds. These small wards, being arranged between the large wards, face due south and can be used for either males or females. They are constructed to be used for open-air treatment. There is also a staff signalling system by means of coloured lights which enables the doctors to be communicated with wherever they happen to be in the hospital buildings.

The varying levels of the site have largely governed the entrances and service corridors, the main entrance giving access to the ground floor being entirely devoted to the in-patients' use, for patients and doctors. The out-patients' entrance and also the casualty entrance are at a higher level between the ground and first floors and these are connected by an independent corridor leading directly to the special departments housed in the first to third floors of the administration block.

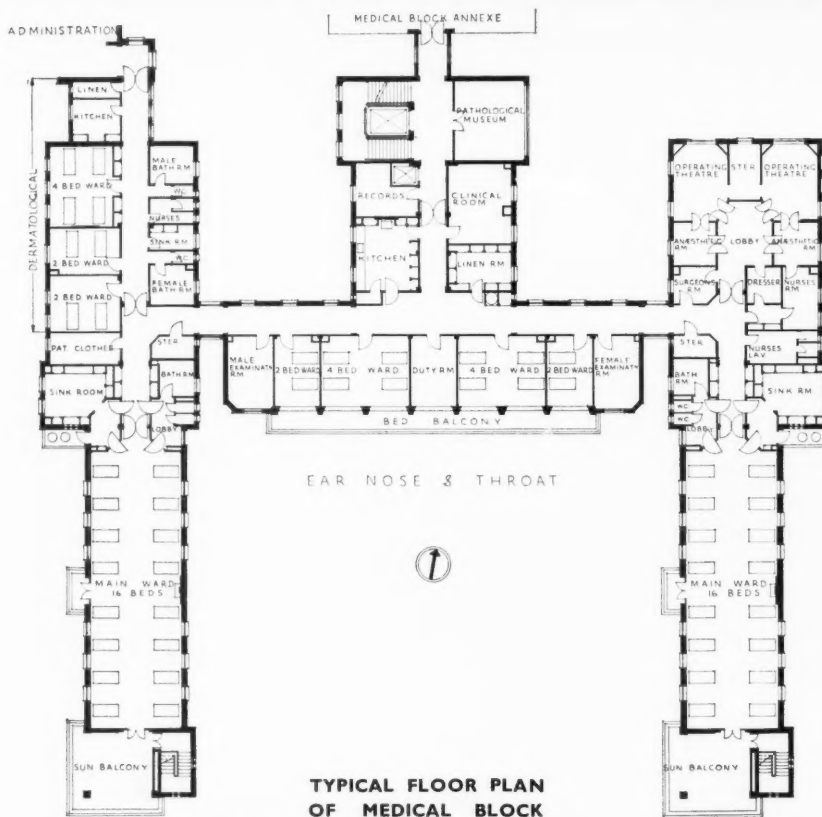
The main stores and goods entrance is again at ground level, but one storey lower than the main entrance, and gives access to the kitchens, from which food is taken direct to the two food service lifts in each block. At a still lower level is the entrance to the mortuary and the pathological laboratories on the north of the main hospital corridor, and these communicate direct, crossing under the main hospital corridor, with the pathological department of the medical school.

The medical block has not been constructed in the first section but, when erected, will contain three lecture theatres, each for approximately 130 persons, and above the operation theatre for the gynaecological unit, and an isolation unit.

The casualty and out-patients' departments, not yet erected, will be at the extreme west end of the main corridor, the casualty on the north side and the out-patients' on the south. These departments will be at a level half way between the ground and first floors, and by sloping corridors patients will be able to proceed either to the ground floor of the hospital or to the X-ray department on the first floor, without going either up or down steps.

Provision has been made in the plan for a block for paying patients, but this is not yet erected. The building will be at the east end of the main hospital corridor, and while having its own entrance, will be in close communication with the special departments of the hospital.

The main building of the nurses' home houses 230 nurses and 42 sisters, with accommodation for the matron, assistant matron and the charge sisters. The lower floor is given up to dining-rooms, etc., the ground floor principally to recreation rooms, matron's flat, offices, and a few bedrooms, the first floor to the nurses' sick unit and preliminary training school, and the upper floors to nurses' bedrooms, bathrooms, lavatories, boxrooms, etc. Perhaps the most interesting feature in the plan is the planning of the



TYPICAL FLOOR PLAN
OF MEDICAL BLOCK



HOSPITALS

PLANNING (CONTD.)

recreation rooms. These are arranged en suite and separated by folding partitions so that they may be used for dancing or meetings as may be required, the total length of the hall being 172 ft., and the width 44 ft. Adjoining the home, to be erected at a later date, will be a separate block for 88 night nurses, this block being balanced on the east by the servants' home for 100, behind which are the kitchens to serve both buildings. The homes are connected to the main hospital by a subway under the forecourt giving nurses access under cover to the centre of the hospital.

STRUCTURE AND MATERIALS

The buildings generally are of steel frame construction, with brick panel walls faced with a buff coloured facing brick. The floors are hollow tile and reinforced concrete construction; roofs are of similar construction with cork insulation and asphalt. Internal walls generally are brick, with hollow tile partitions in a few instances. Windows are metal, those to the nurses' home being in wood frames. Ward windows have three sections: (a) top bottom hung ventilator opening; (b) balanced double hung centre opening; (c) fixed portion at sill to exclude draughts. Open-air wards have sliding folding doors the full width of the room with bottom hung ventilators over. These open on to balconies for open-air treatment.



EQUIPMENT AND FINISHES

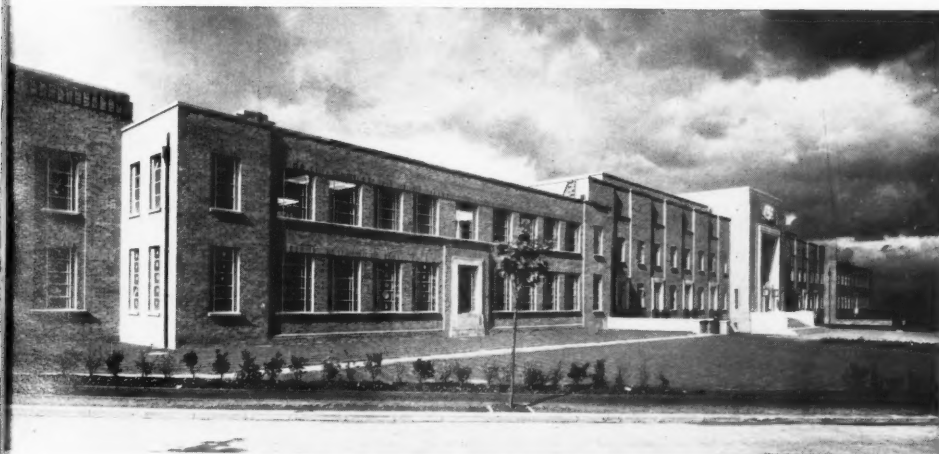
There are 17 lifts, distributed to provide adequate service to the various points of the buildings, and designed to provide accurate levelling, to ensure that hospital beds when wheeled in and out of the lifts will not be subjected to shocks. An adequate fire protection system has been provided with hydrants both inside and outside the buildings and alarm indicators in prominent positions.

Heating of the buildings is by five large boilers, four of which are installed, each 30 ft. long and 9 ft. in diameter and fed by automatic stokers. The calorifiers are placed in a separate house adjoining the boilers, from which a large pipe duct 13 ft. by 9 ft. connects to the various blocks. Heating of the rooms and corridors is by the panel system, consisting of embedded pipes which give radiant heat from the ceilings. The nurses' bedrooms are warmed by radiators, and both systems are thermostatically controlled. Ventilation generally is by natural means, but special air conditioning is provided in the special departments, operation theatres and kitchens. All services have been planned in accessible ducts adjacent to the fittings they serve.

In the hospital section the finishes have been kept simple and in accordance with latest hospital practice. Walls generally are hard cement and enamelled finish, but in the bedrooms and the administrative offices lime plaster distemper has been used. Sink rooms, sanitary rooms, etc., where necessary have tiled or terrazzo finishes. The sound correction of certain rooms has been achieved by acoustic plaster. Almost every type of floor covering has been used, each being selected with a view to its suitability for its specific purpose. Wards generally are in wood block, sanitary rooms tiles or terrazzo square; corridors and staircases throughout are in rubber. Doors throughout are flush either in walnut or mahogany, and most are fitted with a device to prevent noise from slamming. Throughout the hospital decorations have been kept as bright as possible consistent with practicability; wards generally are buff, with lighter ceilings and the corridors have dark green floors with black edge and skirting, pastel green dado, and cream walls and ceilings. In the medical school the corridors are mostly laid with rubber of a dark green shade, and the walls have a low pastel green dado; the rooms are finished in a cream colour with light green windows.

THE VIEWS ILLUSTRATED

2, a view of one of the ward wings. 3, the kitchen in the administration block. 4, the nurses' home. 5, a general view of the administration block. 6, the medical school.



FURNITURE

LANCHESTER AND LODGE

THE VIEW ILLUSTRATED

7, an interior view of the museum in the Medical School.



SHOWROOMS

THOMAS P. MARWICK AND SON

THE SITE

These furniture showrooms are situated near the east end of Princes Street, Edinburgh, almost opposite the Sir Walter Scott Monument.

PLANNING

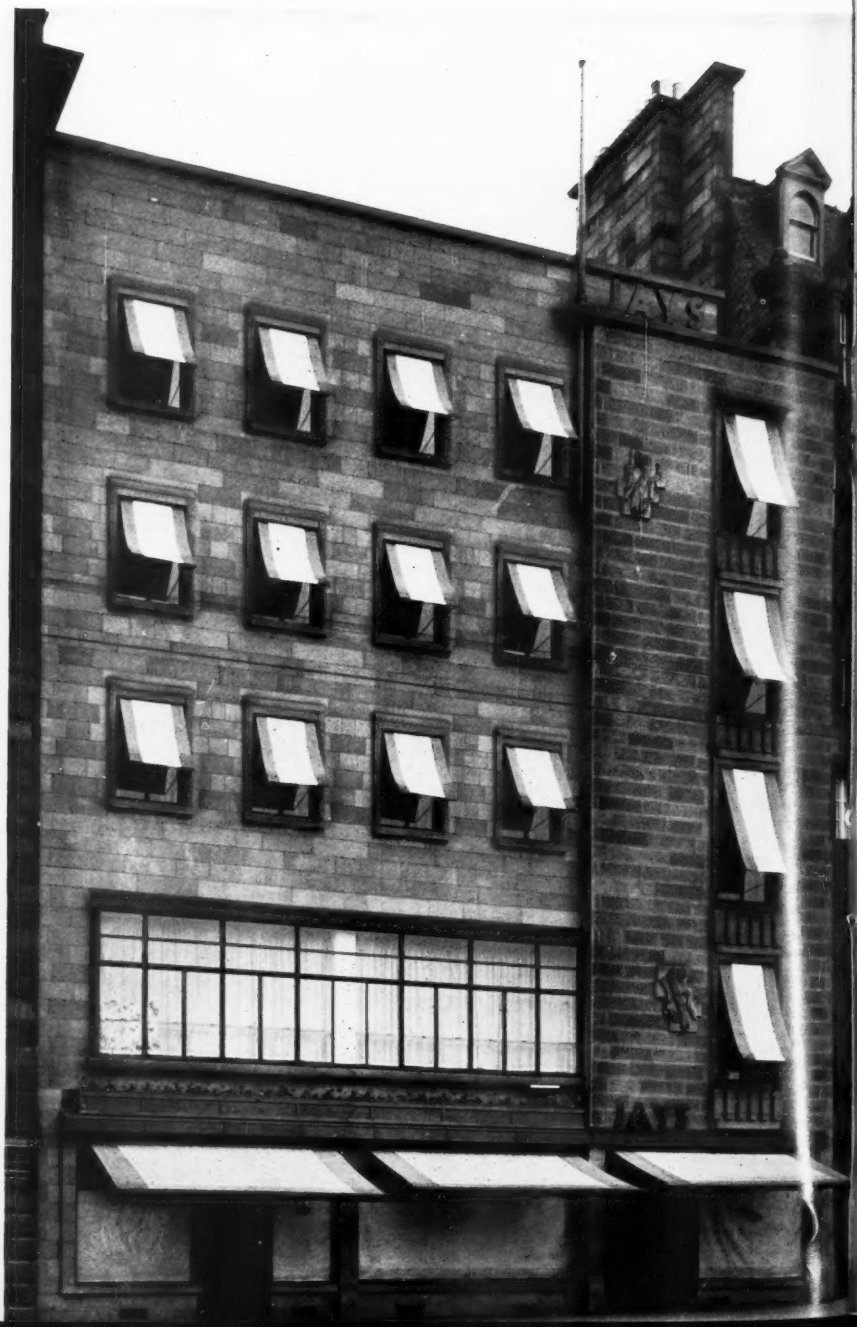
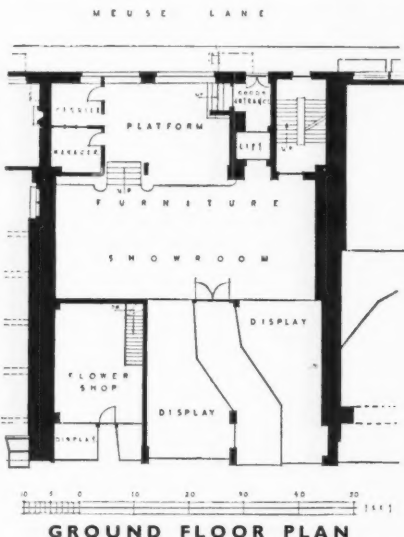
Portions of the original structure have been retained and have to some extent influenced the internal arrangements. The building has been planned with certain extensions in view: an additional upper floor and roof garden to be erected at some later date.

STRUCTURE AND MATERIALS

Steel frame construction with Ashlar stone facing. Concrete and timber floors provide 1,706 superficial feet of unobstructed show space. The shop front and windows are of bronze and the sunblinds are cream canvas with an orange edging. The sculpture work was executed by Thomas S. Whalen.

THE VIEW ILLUSTRATED

1, the main elevation to Princes Street.



H O T E L S

G. WHITTAKER AND W. R. H. GARDNER

THE SITE

Margate : looking across a stretch of Municipal Gardens to the sea. At the rear is a private drive leading to a second entrance to the hotel, with a turning space and a large car park. On the west side the grounds will be laid out as a garden in which teas can be served. A pergola will separate the car park from the garden.

PLANNING

On the left-hand side of the entrance hall is the principal corridor leading to the bar, dining-room, writing-room, smoking-room, children's room and to the rear entrance. In the basement are ladies' and gentlemen's cloak rooms and a billiard room. On the upper floors are the bedrooms. Each bedroom has a telephone and most of them have doors leading to the balconies, which are divided for privacy by glazed screens. The planning is such that many rooms are en-suite, complete with their own private bathrooms. For those rooms not en-suite there are lavatory blocks with shower baths in addition to the usual baths. On the roof is a solarium fitted with "Vita" glass and at first floor level another large roof space which is to be used as a roof garden for serving teas and light refreshments.

STRUCTURE AND MATERIALS

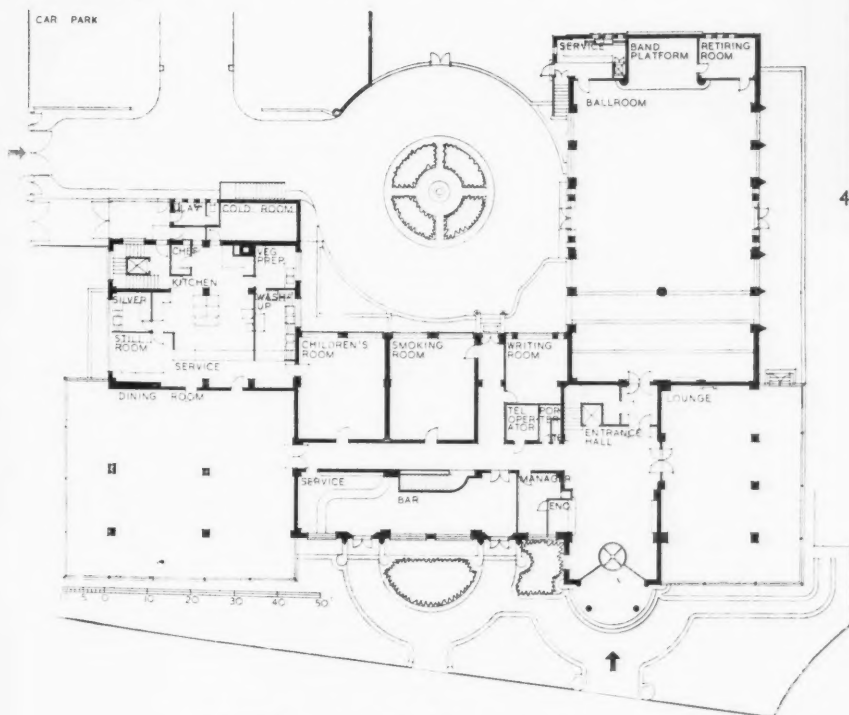
The building is steel framed, with fire-resisting walls, roofs, floors, and staircase. The main elevations are of brick. Balconies are rendered cream colour with black ironwork and bronze railing and screens.

EQUIPMENT AND FINISHES

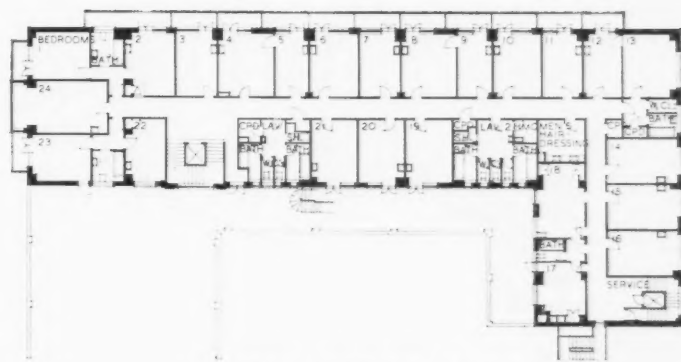
All rooms including bedrooms and corridors are heated by ceiling panels. The boilers are fitted with mechanical stokers, thermostatically controlled. All floors, including the roof, are served by two lifts. The main rooms are panelled throughout. In the entrance hall the revolving doors are of Australian walnut with bands of sycamore : the walls of the entrance hall and corridor in quartered figured walnut : the lounge in figured ash and walnut : the dining-room in Australian walnut with panels of figured quartered ash. Part of the floor in this room is laid in maple for dancing and the ballroom has a large spring maple floor.

THE VIEWS ILLUSTRATED

1 and 2, night views of the exterior. 3, the front facing the sea. 4, the lounge. 5, the dining-room.



GROUND FLOOR PLAN



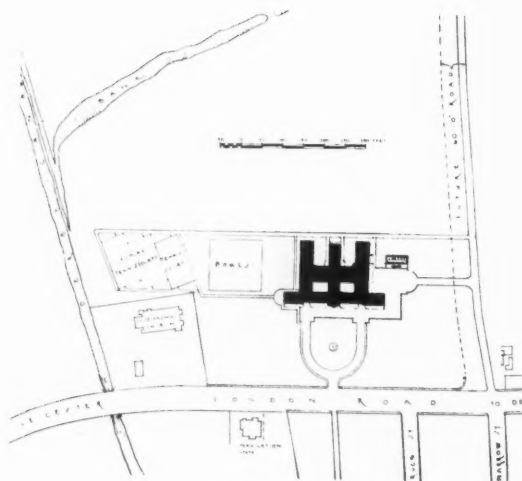
FIRST FLOOR PLAN

CURRENT ARCHITECTURE TRAINING SCHOOLS

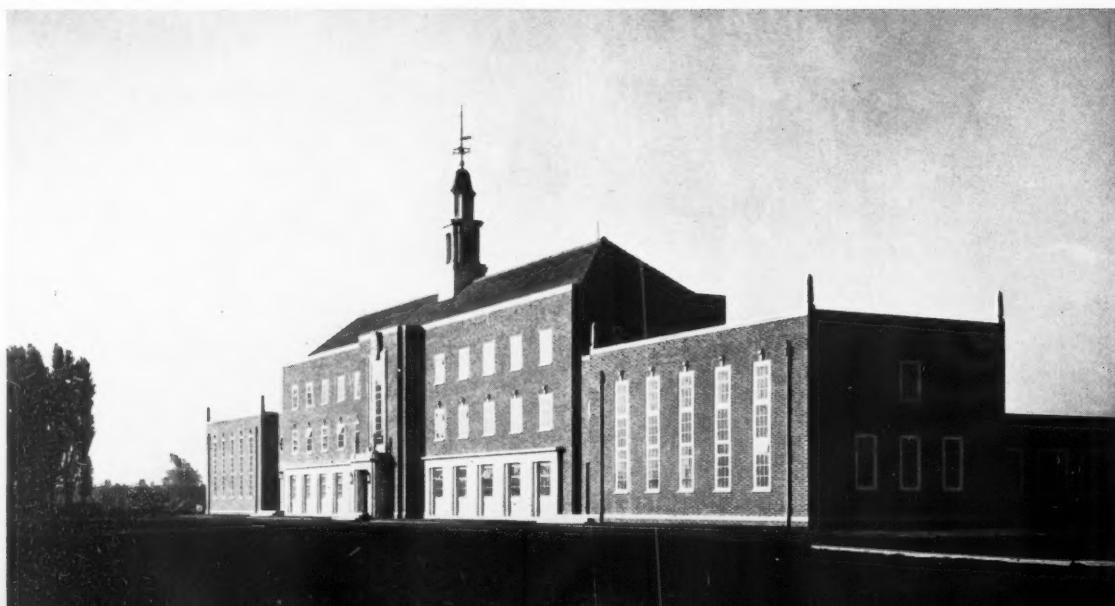
WILLIAM H. HAMLYN
PRINCIPAL ARCHITECT, L. M. S.

THE SITE At the L.M.S. School of Transport at Osmaston Park, Derby, men of various grades and from various areas will work and have their recreation together, an arrangement that will tend to break down any tendency to a purely departmental outlook, which is a potential danger in all big organizations. The building is placed 200 ft. from the road and surrounded by ample open space which will be formed into lawns and ornamental shrubberies, a portion being laid out for a bowling green and tennis courts. Trees of various kinds will also be planted.

PLANNING The school is a residential one, accommodating fifty members of the staff for varying periods of training, and the plan, although designed as one unit, consists of three sections, namely, educational, domestic and social. The hall of transport, 118 ft. long and 47 ft. wide, is surrounded by an aisle divided from the central space by a colonnade. The central space is sunk 3 ft. 6 ins. below the floor, and in it will be placed an electrically operated model railway, together with complete full-scale signalling instruments and other apparatus for demonstrating train operation.



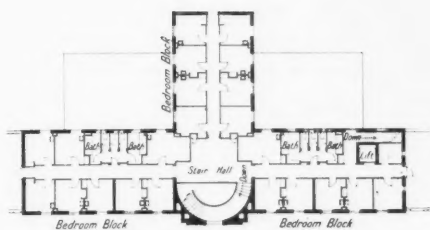
SITE PLAN



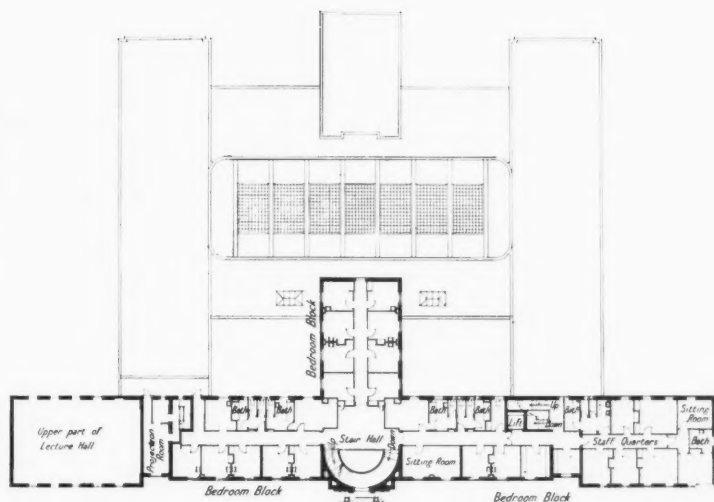
THE VIEWS ILLUSTRATED

1, a detail of the main entrance. The weathervane has, instead of the customary arrow or weathercock to indicate the direction of the wind, a rocket, designed as an expression of the vision which entered Stephenson's mind when he sought a suitable title which would indicate speed for his locomotive. 2, a view of the main elevation. 3, the lecture hall. 4, the hall of transport. 5, the classroom equipped for educational film projection.

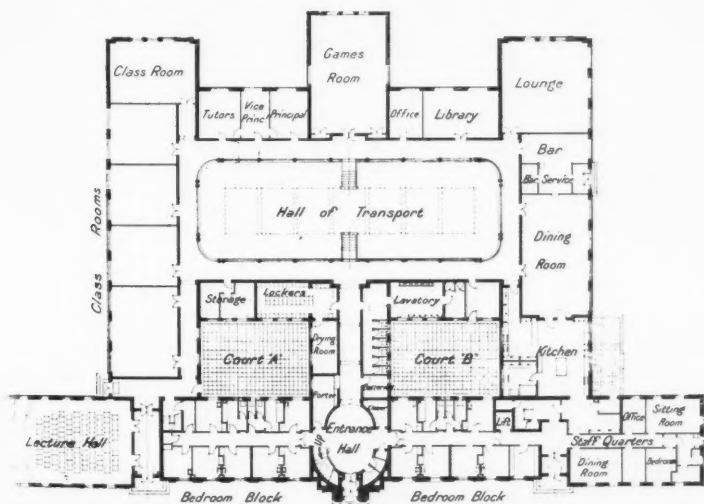
TRAINING SCHOOLS



SECOND FLOOR PLAN



FIRST FLOOR PLAN



GROUND FLOOR PLAN

3



4



5



CONSTRUCTION AND FINISHES

Brick walls, faced with selected sand-stock multi-coloured facing bricks. Dressings of Portland stone are used throughout. The construction of the roof of the main block is of steel principals covered with weather-boarding and tiles. The flat roofs of the building are covered with special insulation, the whole of the roof and supporting columns in the hall of transport being of reinforced concrete. The turret is of teak with a copper cupola and flashings and a gunmetal weathervane. The constructional floors are of reinforced concrete covered with smooth cement screed to take the floor coverings which, with the exception of the lounge and certain of the offices, are laid throughout with cork tiles. Each of the floors is constructed to bear on the external walls and the partitions dividing the rooms are of hollow blocks. The building is plastered throughout, a certain amount of low relief ornamental fibrous plasterwork being incorporated in the design of the principal rooms. All windows are of steel.

CURR ENT ARCHITECTURE CANTEENS

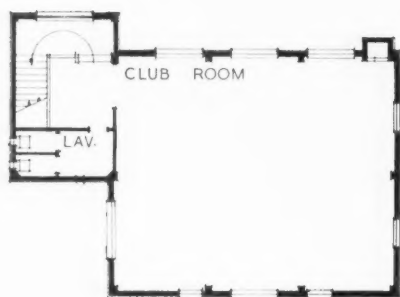
HENRY GORDON GODDARD

THE SITE

The canteen has been built in connexion with a factory at Elstead, Surrey. The works are situated near a small village and there are no other industrial buildings in the vicinity. The site is an irregular one bounded on two sides by trees and on the third by the River Wey. It was possible to use only the higher ground, as the lower portion is occasionally liable to flood.

PLANNING

The building gives accommodation for about 450 men. At one end is a stage with two dressing-rooms which also serve as bedrooms for lorry drivers who have made long-distance journeys to the factory. There is a serving counter and bar which opens into the main canteen on one side and into the staff dining-room on the other. Two bedrooms, living-room and small kitchen are provided for the resident steward. The main kitchen connects with larders, vegetable store and preparing room and canteen manager's office. On the floor above are W.C.'s for the use of ladies at the men's concerts, etc., together with a clubroom with billiards table.



FIRST FLOOR PLAN



GROUND FLOOR PLAN



STRUCTURE AND MATERIALS

Steel frame for main portion of building with precast concrete floors: walls of lower part 11 ins. brickwork with rustic Fletton facings. Walls of stage, stair and clubroom are of pumice concrete blocks faced with weather tiling. Roofs have wood joists and boarding covered with a patent roofing and with a layer of aluminium foil insulation.



THE VIEWS ILLUSTRATED

1, a general view from the south-west. 2, the main approach. 3, interior of the main canteen.

[continued from page 178]

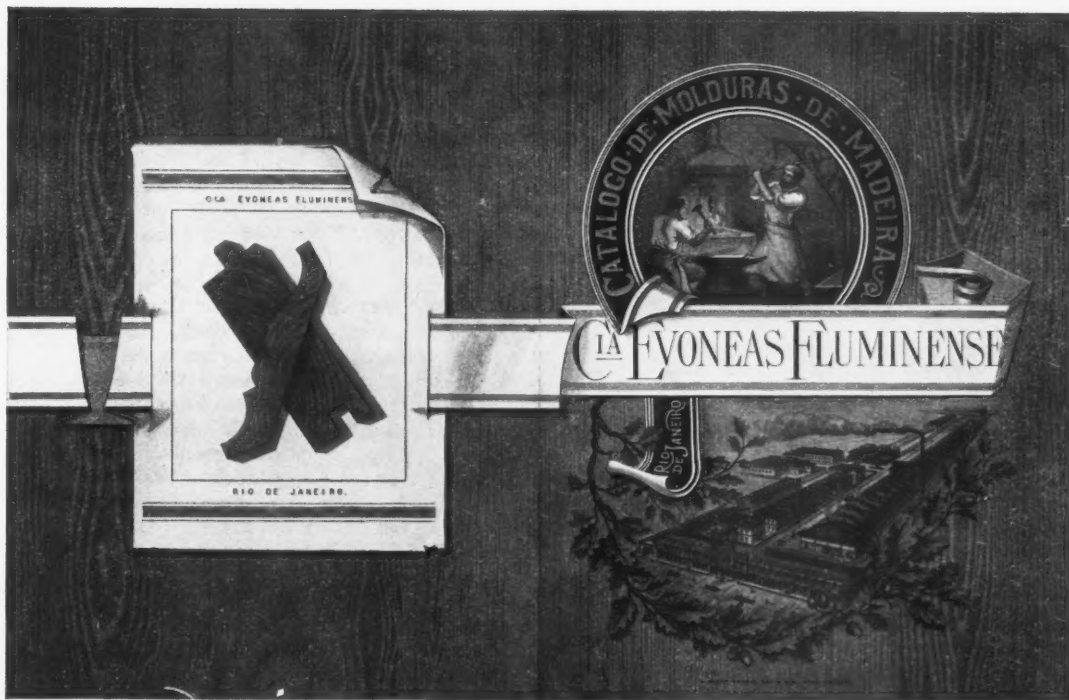
for the first time to compete in really cheap colour printing, and eventually it superseded colour wood-engraving and relief metal printing, and, until the advent of modern processes, such as the three-colour process, it was supreme in this market. Much, however, was also lost. Delicate drawing on a grained stone would not print satisfactorily by machine, so a new technique had to be invented. We get the advent of stippling on a polished stone to suggest shading. The fineness and accuracy of the stippling varies enormously, but the result is always unpleasant. Typical examples of the better sort of printing of the 'eighties are the Christmas cards of Marcus Ward or De la Rue.

Apart from technical differences there is a great change in design. Instead of the mid-Victorian freedom, or even the early Victorian architectural design, these cards are just ordinary little pictures with some unobtrusive lettering added. This development is not however universal; in complete contrast another school of purely unrepresentational design begins contemporaneously. In some ways this school returns to Owen Jones; it uses flat colour only, and letters as the key to the design. It is also closely connected with the new developments in typographical lay out, elaborate exercises in asymmetrical arrangement. These are certainly the most interesting type of later chromo-lithograph, and are sometimes masterly examples of sophisticated abstract design, but they are obscure. Designed as ephemeral advertisements, the vast majority have naturally disappeared; a familiar example is the Gold Flake packet (below), the design for which must date from this period. Illustration 5 shows a remarkable example unusually complicated in design and convention. The imitation graining is a nice, logical, decoration of the flat ground, and the æsthetic inventions of the book illustrators have been borrowed.

Between these two traditions the Victorian chromo-lithograph peters out. Walter Crane did some illustrations for children's books in a new technique, simple chalk drawings in colour; Whistler did one or two hand printed chromo-lithographs, and his example has been spasmodically followed by practitioners of artistic lithography. There has been no persistence. The modern revival has



been made possible by the invention of offset printing. Now we are able to print as finely as and far more cheaply than the mid-Victorians. Mechanical developments have destroyed the artistic continuity. But these early achievements are still the classic examples of a medium in which we hope modern artists may soon excel.



5, the commercial use of the chromo-lithograph . . . "The imitation graining is a nice, logical decoration of the flat ground, and the æsthetic inventions of the book illustrators have been borrowed."

Book of the Month

"How Pleasant to know Mr. Lear. . ."

By John Piper

EDWARD LEAR. Landscape Painter and Nonsense Poet (1812-1888). By Angus Davidson. London: John Murray. Price, 15s.

THE picture most people have of Edward Lear is of a benevolent though slightly foolish old man who must have been young once because he understood children so well; who would probably have been drawing for *The New Yorker* if he had lived today, and who wrote a number of funny limericks which, however, have feeble last lines. Here are a few facts about him calculated to make his character quite unreadable at a glance. He was a Pre-Raphaelite landscape painter who showed regularly in the Royal Academy. He had epileptic fits, mild but frequent, all his life. He gave Queen Victoria drawing lessons; and he was very popular in society for (amongst other things) singing at the piano his own settings of his friend Tennyson's songs.

Lear is like the people in his own limericks. Like him, they all possess those two exalted English foibles—amateurishness and eccentricity. Like him, they are amateurs of art, zoology, railway stations, foreign countries, botany, food, music and a hundred other specialist subjects. They have an unlikely appearance and do unaccountable things. They are usually lonely, often people of genius, and

invariably misunderstood. Consider, for instance, the Old Person of Blythe

Who cut up his Meat with a Seythe;
When they said, "Well! I never!"
He cried, "Seythes for ever!"
That lively Old Person of Blythe.

They understood themselves, you notice; sometimes rather too well for their own good and their own comfort.

Lear knew he was an amateur and spent his life trying to become a professional. Having chosen the career of landscape painter he exclaimed "Yes, I certainly *do* hate the act of painting, and although I go steadily on it is like grinding my nose off . . . I don't expect to improve, because I am aware of my peculiar incapacities for art, mental and physical . . . The great secret of my constant hard work is to prevent my going back, or at least standing quite still." This is not as pathetic as it sounds. It might be said of any number of sensible people; but very few people dare to say it of themselves.

He struggled the whole time to be, not extraordinary, but normal. Spurred on by his extra abnormalities — particularly his fits — he managed by marking time with so much energy to become one of the rarest, nearest-to-normal people of his age. He was so energetic that



Edward Lear.
oct 73. 1/2

His cat Fops,
oct 16.

without any fuss he overcame infirmities, miseries and calamities that would have finished off an ordinary person. Travelling all over the place in search of subjects for his topographical paintings, hardships troubled him little. He was all but killed here by sunstroke, all but murdered there by belligerent natives. "I did not think I should live," he wrote from Turin after the sunstroke. "I often thank God that although He has given me a nature easily worried by small matters, yet in cases such as this I go on quite calmly, only thankful that I do not suffer more."

As a painter he is underrated. He had to do a lot of persuading during his life to get people to buy his work, and a lot more would be necessary now before many people would like it, for it has no admired "contemporary" quality. The Surrealists claim Lear's nonsense as Surrealism. They might as well claim his paintings too; for they have the meticulousness and the "vision" (in form) of a Dali. But there is nothing "unconscious" about Lear. Every one of his poetic, as of his pictorial, effects is as conscious and as deliberate as Tennyson's or Wordsworth's; and in his most "surrealist" characters—those whose noses reach to their toes, and those who play harps with their chins—the symbolism is that of a wakeful eccentric, not a dreaming realist.

Lear had an enormous respect for his contemporaries, the professional Pre-Raphaelites. He called Holman Hunt "Daddy" or "Pa," and Millais "Uncle," and occasionally "Aunt," signs of the highest regard; and though Hunt was fifteen years younger, Lear took his advice—too often. Lear's large canvases were bought and housed during his life by kind friends. There are not many in public galleries today, though the Fitzwilliam at Cambridge has *The Temple of Bassae*, a good deal of which was painted in the open air in Leicestershire, on Pre-Raphaelite Brotherhood principles. His paintings have many merits: they are sensitive, careful and interesting as views of country, but spiritually out of scale. It is the pen-and-wash drawings that have been neglected, though a Bond Street exhibition—not including the best—followed the recent publication of Mr. Davidson's biography. Lear's way of getting them across to the public was to reproduce them in book form as topographical illustrations. He published series of views of Italy, Greece and Albania, Southern Calabria, the Seven Ionian Isles and Corsica, and projected many more books. When he died he left over 10,000 topographical drawings to his surprised friend Franklin Lushington, including many of Egypt, Palestine, India and Ceylon. He worked over many of them afterwards, away from the

subject, and the drawings usually lost in consequence. But those that are not worked on afterwards are always direct and sensitive, exact and intense.

Mr. Davidson for the purposes of his biography made himself the necessary academic student of Lear's character. Like the 1851 exhibition, it needed a specialist to sift and document it. Here are some facts that Mr. Davidson extracted. Lear had an enormous desire for intimate friendship, which he never realized ideally. He had the travel mania of people who need more intimacy than they get. Though he demanded a great deal from a friend, he was always ready to give more in return. He never really did more than toy with the idea of marriage. He was brought up mostly by a sister very much older than himself. He kept up a constant correspondence with her, describing his doings in detail, till she died in 1861, when she was seventy and he forty-nine. At her death he wrote: "I am all at sea and do not know my way an hour ahead. I shall be terribly alone. Wandering about a little may do some good perhaps." (For wandering about he always had the excuse that the English climate did not suit him. He called London "Foggopolis.") It



Edward Lear as a young man.

never occurred to him that his *Nonsense Books* would be the cause of his fame. It was his greatest surprise; and the praise he received for them before his death (especially from England's most superior critic, Ruskin) did a lot to comfort him in old age for his lack of final success as a professional painter.

Acute social observation shines through much of his most nonsensical nonsense poems; but the remarkable thing is that some of his types belong much more to our own age than to his. It is a pity he did not live on into the twentieth century and see some of his creations come to life vividly. For instance, the record-breaker:

There was an Old Man on the Humber
Who dined on a cake of Burnt Umber;

When he said, "It's enough!"

They only said, "Stuff!"

You amazing Old Man on the Humber!

And that perfect twentieth-century type, the

... Old Man of Corfu

Who never knew what he should do;

So he rushed up and down

Till the sun made him brown,

That bewildered Old Man of Corfu.

And, most remarkable of all, the hot-gospeller

Mrs. Jaypher found a wafer

Which she stuck upon a note;

This she took and gave to cook.

Then she went and bought a boat

Which she paddled down the stream

Shouting: "Ice produces cream,

Beer when churned produces butter!

Henceforth all the words I utter

Distant ages thus shall note

From the Jaypher Wisdom-Boat."

The Sheep and the Goats

NEW SIGHTS OF LONDON. By Hugh Casson. The London Passenger Transport Board. Price 6d.

It is rather a severe reflection on the state of architecture in this century that a guide should be needed to tell the curious traveller how to run to earth our most notable architectural achievements in the dim backwaters in which they are situated. In other days the visitor inspected the new architecture at the same time as he explored the principal streets; now he knows (and the L.P.T.B. have become aware) that the principal streets form a deceitful barrier of mediocrity behind which he must penetrate—to the back blocks of Paddington and the obscurity of Peckham—if he wants to persuade himself that English architects are really still breathing.

The guide-book that the L.P.T.B. has published with this purpose may well do more than put our modern buildings on the transport map; it may have a visible effect on the quality of our architecture in the future. For it is the civic quality that we lack and this is fostered by pride of possession. Yet who can be proud that London contains the Kensal House flats or the Pioneer Health Centre if they do not know where either of them is?

The only thing that seems a pity is that this guide, having decided that there are better buildings to be discovered than advertise themselves on our principal streets, and having stressed in its introduction the more exclusive meaning of the word "modern," should amplify its list of London's modern buildings to include many that are only modern in the chronological sense. It claims to separate the sheep from the goats and then allows any number of the latter to remain in the fold. The author has obviously realized the weakness of such charitableness by marking with a bold M those buildings which "can be described as in the direct modern spirit," but a guide to the New Sights of London whose introduction bluntly states that "most of the new buildings in London and its suburbs are imitating externally the architecture of the eighteenth century, although internally they are equipped with the mechanical conveniences of the twentieth. Such imitative buildings . . . don't belong to the new sights of London" could really have omitted altogether its directions how to reach, say, the Geological Museum in Exhibition Road, British Industries House, Marble Arch, or South Africa House, Trafalgar Square. I say nothing against these buildings; only they appear to be exactly those that the guide in its own words sets out to exclude.

However, it is ungenerous to criticize it for giving more information than seems to be required. The important thing is that it gives a remarkably exhaustive list of the existing modern buildings that are quite unknown to the public and without a guide like this would remain unknown. And the list is accompanied by a number of particularly charming line drawings by the author, which nearly all represent buildings whose inclusion in the guide is beyond question and should be studied by anyone who wants to know whether modern architecture can survive being drawn diagrammatically (that is, without realistic atmosphere) in the manner so successfully used in the eighteenth century.

J. M. R.

DECORATION

OCTOBER 1938

THE ROYAL HOTEL, SCARBOROUGH

DECORATOR

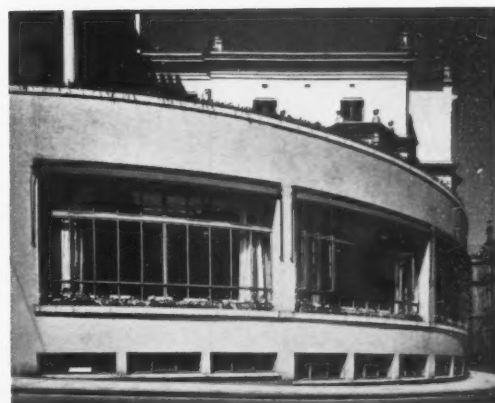
JOHN ARMSTRONG
ARCHITECT FOR THE
STRUCTURE AND EXTERIOR

A. H. JOHNSON

The alterations carried out in the hotel included the re-modelling of the dining-room, the building of a new lounge with a gymnasium under, the remodelling of the internal lounge, the addition of an American bar and the redecoration of the ballroom. 1, the original entrance hall to the hotel, dating from about 1837. This has been preserved intact. 2, an external view of the new lounge. The construction of this extension is of steel frame: the external walls of brick, cement rendered and finished cream. The windows are of the sliding folding type fitted into deep reveals to minimize projection when opened. Pre-cast stone flower boxes form a continuous cill below the window opening. Above the windows are geared sunblinds operated internally.



GROUND FLOOR PLAN



2



3



4

THE ROYAL HOTEL, SCARBOROUGH

3, interior of the new lounge. The decoration consists of the use of alternate bands of copper-pink and silver mirror supported on stainless steel angles. The view is from the band dais towards the sliding and folding stainless steel glazed doors that separate the lounge from the dining-room. The panels in this screen are decorated with ship motifs carried out with brilliant cut on acid-treated glass. The sectional removable carpet is green with black and white lines superimposed. The walls are finished in two shades of cool green: the curtains in copper-pink silk and net with the furniture upholstered to match. 4, the cocktail bar. The walls are covered with white ash flush panelling terminated below the lighting troughs in three bands of lacquered brass. The bar itself is of English brown oak with top, foot rail and shelf brackets in lacquered brass. The seating is covered with a tartan fabric. On the floor is a brown carpet in a deck design of black lines. The tables are made of wrought iron with polished brass tops. The panel, by John Armstrong, engraved in white lines on a blue ground, was carried out direct on a plaster surface. 5, the external lounge looking towards the band dais. The front of the dais is faced alternately with bands of copper-pink mirror and stainless steel and backed with a mirror brilliant cut with the figure of a violinist. The lighting fittings are in chromium plate and the radiator casings in stainless steel. The floor is of maple boards in small widths sprung for dancing. 6, the outer lounge. The outer surround to the fireplace is of Perrycot marble with an inner surround and hearth in black marble. The chimney breast is faced with vertical bands of gunmetal mirror glass alternating with bands of sand-blasted black glass. The lighting fittings are in stainless steel, mounted on Perrycot marble shields. 7, the ballroom. Here plaster finishes are used for the suspended ceiling, piers, band canopy, lighting bowls, etc. The decorative lighting is housed in troughs, which also act as ducts for the heating and ventilation services: the construction of the troughs is of mild steel angles covered with expanded metal and plaster. The lighting, in four colours controlled by a dimming apparatus, is diffused through figured rolled glass with vertical spotlights up the walls at intervals. A moving cloud projector plays on to the wall behind the lighthouse on the band canopy which is lit vertically from above. The curtains, in cerulean blue with a pattern of rope and signal flags are hand-printed by Allan Walton, to John Armstrong's design.



5



6

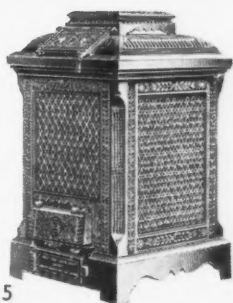
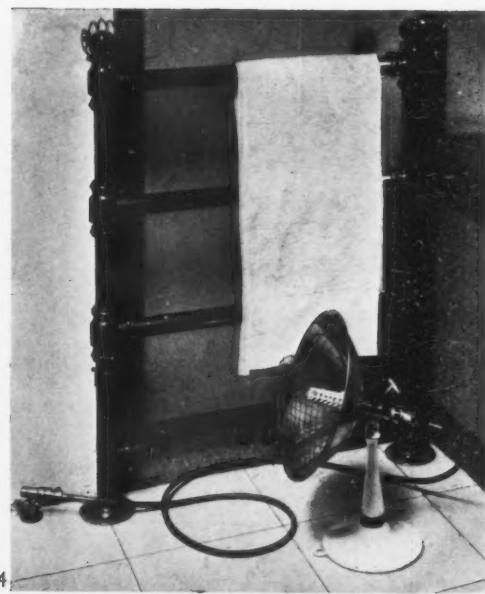
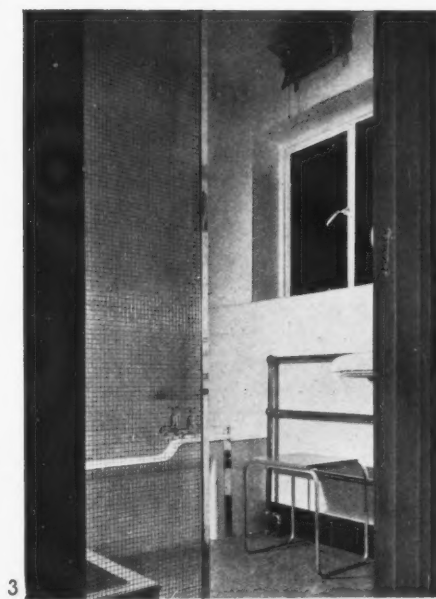


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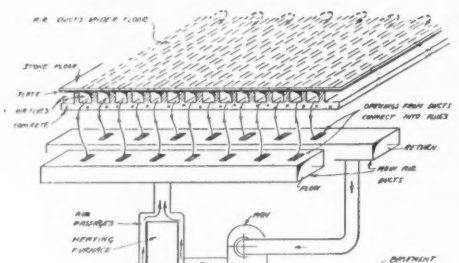


HEATING OF THE INTERIOR

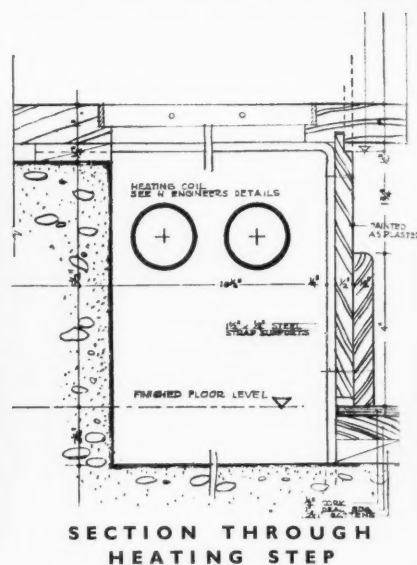
Traditional forms of heating were centred in the hearth, whose position in the room had a definite bearing on the architecture of the interior and whose materials and subsidiary equipment were important elements in its furnishing. This is still true of modern examples of open fires, 1, and even when new forms of heating replace the traditional coal or wood fire, the hearth often retains its importance as the focal point in the interior, 2. But with the new forms of heating which are introduced by gas and electricity it is often found convenient to place sources of heat in new and unexpected positions in the interior, as in 3, where an electric heater is placed high up on the wall in a bathroom. There is also the possibility of heating by means of portable units, such as the gas fire shown in 4. 6, shows a room whose arrangement is entirely dependent on the new factor of portability in heating, with furniture grouped round a centrally placed electric heating unit which in its effect on interior furnishing performs, to some extent, the same function as the traditional "decorative" stove, 5, but with the added advantage of being able to be removed when not in use. Various ways in which considerations such as these affect the furnishing of the modern interior are considered on the following pages.



CANALIZED HEATING



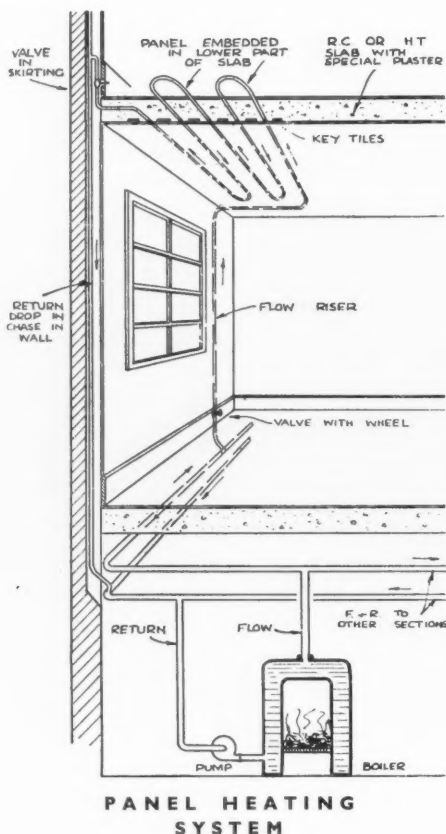
WARM AIR HEATING SYSTEM



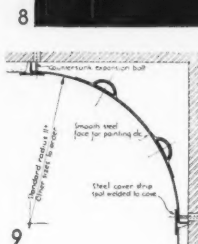
SECTION THROUGH HEATING STEP

From the point of view of its appearance in the interior the main issue in the design of the heating system is the choice between some form of canalized heating and the alternative of using heaters fitted at strategic points in the interior. Canalized systems are often operated on a very large scale, for example in the form of municipal heating used in Paris and Villeurbanne in France and in many American cities. In the individual building there are the alternative possibilities of carrying warm air or steam in ducts or of circulating steam or hot water through pipes or coils. Finally, with electric heating, there are available tubular elements or "electric wall-papers," with, in the latter case, areas of wall or ceiling acting as invisible heat emitters. The diagram on the left shows the system of floor-heating used in Liverpool Cathedral, a development of the Roman "Hypocaust" system. Air is warmed by a furnace and circulated by a fan through air flues under the floor. In this case there is also a special convecting system for counteracting down draughts from the large windows. Other types of canalized heating include the various forms of warm-air heating, Plenum, and "pipeless" heaters. 7, the committee room in Messrs. Gilbey's office building, Camden Town, Serge Chermayeff, architect, indicates the possibility of a different type of canalization using heating coils concealed in a step under the window.

HEATING BY RADIATION



PANEL HEATING SYSTEM



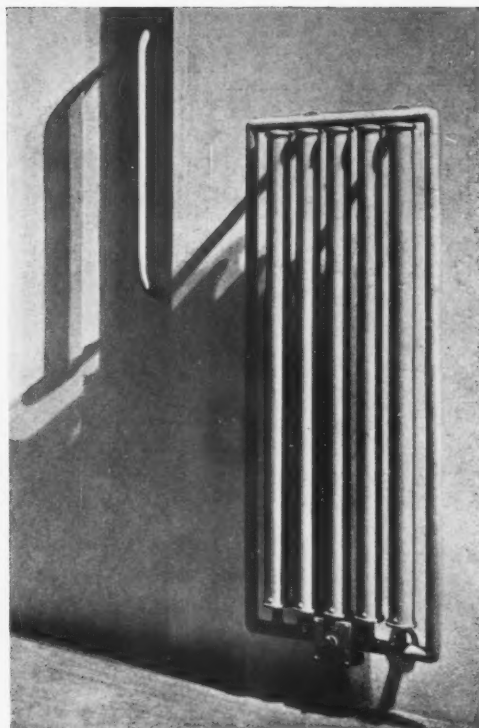
Among the systems which give a high percentage of their heat by radiation are various types of panel heating, in which pipes are embedded in ceilings, walls or floors. The ceiling position is the one generally used, as there is a reduction in the radiation from the coils when placed in walls and a still greater reduction in the floor position. Another consideration is that in the ceiling position the radiation is not intercepted by furniture. On the left is a diagram showing the

12 and 13, two examples of the many types of point heating available in the form of gas or electric fires, radiators or convectors. In 12, the hall of a house in Bristol, Breuer & Yorke, architects, the parabolic heater is protected by its position under the metal and glass wall table. 13, is one of a series of specially designed electric tubular elements used for heating a dress showroom, Wells Coates, architect.

P O I N T
H E A T I N G



12



13



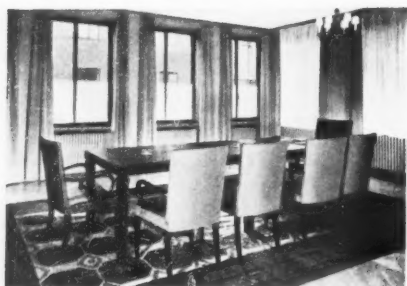
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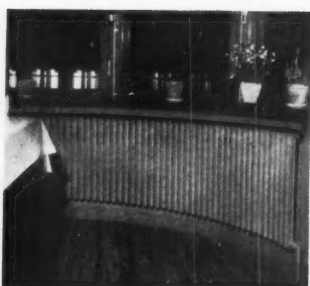
11

arrangement of a panel heating system of this type and its connections. The system can also be used for cooling in summer by running cold water instead of hot in the coils. 8, uses a type of panel heating in which a series of waterway tubes are closely held between two plates, a straight faced plate and a shaped diffuser plate or carrier, 9. The panel has a flat outer surface and may be used either in the form of a raised panel or set flush with the wall or ceiling surface.

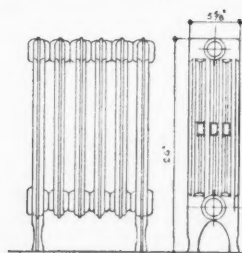
These panels can be obtained with either flat or curved surfaces and can be set in any position. In the example shown, the Library of the Royal Institute of British Architects, G. Grey Wornum, architect, they form the ends of the bookcase bays. 10, a type of panel radiator operating on a similar principle. Electric fires give a high degree of radiation. 11, a bedroom heated by tubular electric heaters supplemented by an electric fire. Connell, Ward and Lucas, architects.



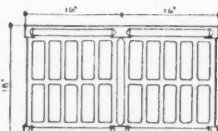
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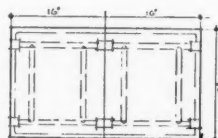
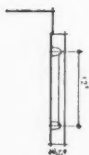
15



FOUR-COLUMN RADIATOR

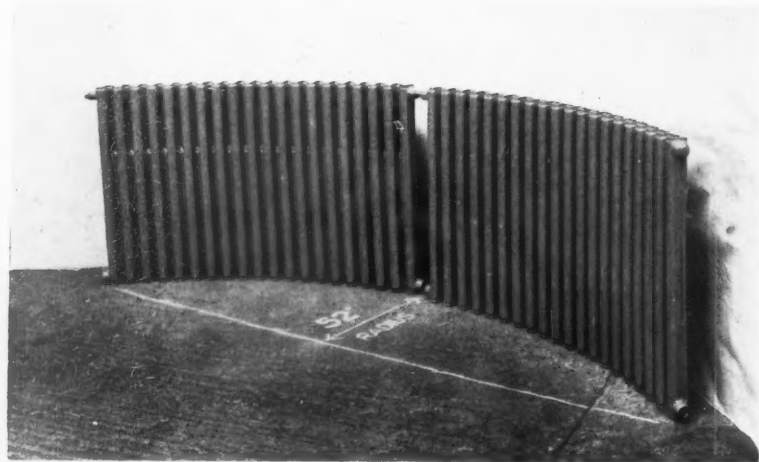


WALL RADIATOR



"RAYRAD"

TYPES OF RADIATOR



16

Radiators emit heat both by radiation and convection, the degree of radiant heat given off depending on the design of the fitting. Above, on the right, are drawings of three common types, the four-column radiator, the wall radiator, and the "Rayrad," giving off progressively a greater degree of radiant heat.

16, a corrugated panel type which can be obtained in a curved form to the radius shown. 14, a curved radiator of this type fitted under a window in a restaurant and, 15, under windows in a board room. 17, a continuous run of wall radiators in the living-room of a private house in Highgate: Miss N. B. Benjamin, architect.

R A D I A T O R

H E A T I N G



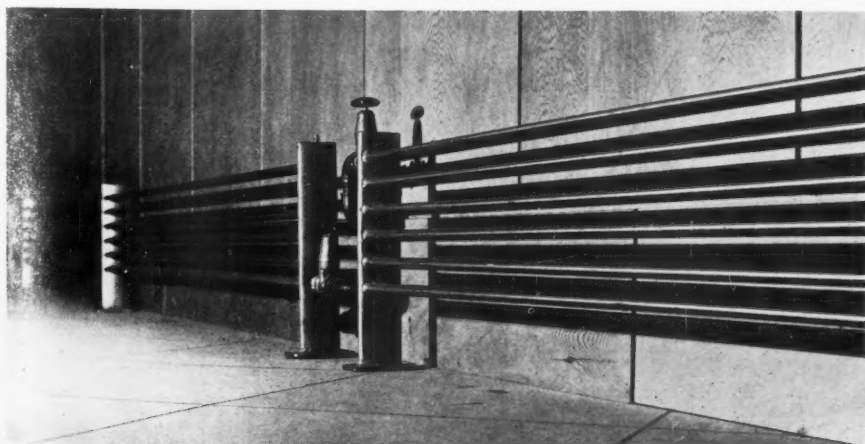
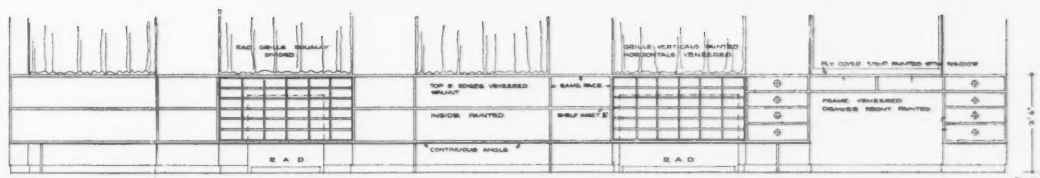
17

HEATING OF THE INTERIOR



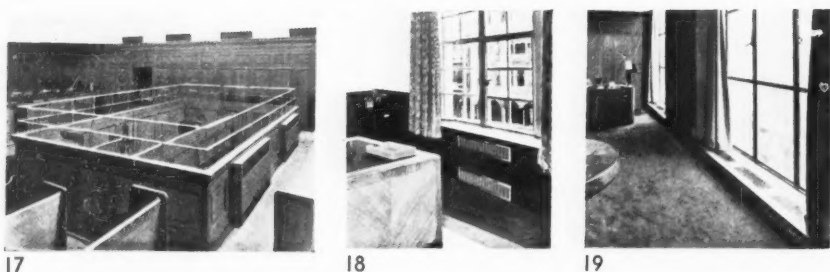
18

ELEVATION OF
WALL FURNITURE

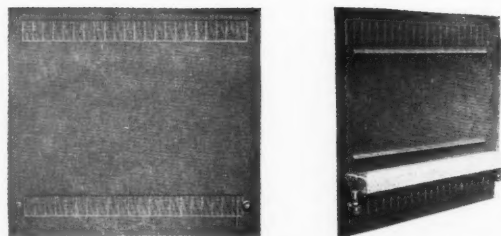


19

18, an example of the building-in of radiators as part of a furniture element in a living-room in a reconstructed flat in Brook Street, London: Serge Chermayeff, architect. The complete furniture element comprises bookshelves, radiator covers and a writing desk. The position of the radiators, which are surrounded by an asbestos composition sheet lining, is shown on the drawing above. 19, radiators specially made to the architect's design in a shoe-shop in Ealing: Clive Entwistle, architect.



HEATING BY CONVECTION



Among the large range of convectors on the market are both portable types and types which can be built into walls or left free-standing in the interior. Front and rear views of a simple panel type for building-in are shown above. 20, shows a convector built into a cupboard fitting in a private house: 17, free-standing "floor" type convectors in Sessions House, Maidstone: 18, a unit built in under a window in a room at the Cardiff Electricity Department and 19, a range of convectors in the board room of the National Mutual Assurance Society, London, with the top outlet grills mounted in the cills. Convectors can be heated either by hot water, steam or electricity, the latter giving the possibility of thermostatic control, either in the form of an independent room thermostat or by means of a thermostat fitted to the cabinet of the convector.

20

BULLETIN OF STANDARD DESIGNS

Half-easy chair with upholstered seat and pivoted and caned back designed by Walter Segal. Height of seat, 15 in. front, 14 in. back; size of seat, 23 in. by 20 in., back, 19½ in. by 14½ in. The caning is specially designed, being woven only horizontally and vertically. The upholstered seat is made up of successive layers of canvas, webbing, canvas covering, hair, top canvas and final cover, the latter hand-woven by Eva Hauser. The woodwork is birch, matt polished: the final cover of the seat fadeless wool. Price £2 2 0. Gerald Holtum.



Vile Bodies

Professor Silenus—for that was the title by which this extraordinary young man chose to be called—was a “find” of Mrs. Beste-Chetwynde’s. He was not yet very famous anywhere, though all who met him carried away deep and diverse impressions of his genius. He had first attracted Mrs. Beste-Chetwynde’s attention with the rejected design for a chewing-gum factory which had been reproduced in a progressive Hungarian quarterly. His only other completed work was the *décor* for a cinema-film of great length and complexity of plot—a complexity rendered the more inextricable by the producer’s austere elimination of all human characters, a fact which had proved fatal to its commercial success. He was starving resignedly in a bed-sitting room in Bloomsbury, despite the untiring efforts of his parents to find him—they were very rich in Hamburg—when he was offered the commission of rebuilding King’s Thursday. “Something clean and square”—he pondered for three hungry days upon the æsthetic implications of these instructions and then began his designs.

“The problem of architecture as I see it,” he told a journalist who had come to report on the progress of his surprising creation of ferro-concrete and aluminium, “is the problem of all art—the elimination of the human element from the consideration of form. The only perfect building must be the factory, because that is built to house machines, not men. I do not think it is possible for domestic architecture to be beautiful, but I am doing my best. All ill comes from man,” he said gloomily; “please tell your readers that. Man is never beautiful; he is never happy except when he becomes the channel for the distribution of mechanical forces.”

The journalist looked doubtful. “Now, Professor,” he said, “tell me this. Is it a fact that you have refused to take any fee for the work you are doing, if you don’t mind my asking?”

“It is not,” said Professor Silenus.

“Peer’s Sister’s-in-Law Mansion Builder on Future of Architecture,” thought the journalist happily. “Will machines live in houses? Amazing forecast of Professor-Architect.”

Professor Silenus watched the reporter disappear down the drive and then, taking a biscuit from his pocket, began to munch.

“I suppose there ought to be a staircase,” he said gloomily. “Why can’t the creatures stay in one place? Up and down, in and out, round and round! Why can’t they sit still and work? Do dynamos require staircases? Do monkeys require houses? What an immature, self-destructive, antiquated mischief is man! How obscure and gross his prancing and chattering on his little stage of evolution! How loathsome and beyond words boring all the thoughts and self-approval of this biological bye-product! this half-formed, ill-conditioned body! this erratic, maladjusted mechanism of his soul: on one side the harmonious instincts and balanced responses of the animal, on the other the inflexible purpose of the engine, and between them man, equally alien from the *being* of Nature and the *doing* of the machine, the vile *becoming*!”

Two hours later the foreman in charge of the concrete-mixer came to consult with the Professor. He had not moved from where the journalist had left him; his fawn-like eyes were fixed and inexpressive, and the hand which had held the biscuit still rose and fell to and from his mouth with a regular motion, while his empty jaws champed rhythmically; otherwise he was wholly immobile.

EVELYN WAUGH [Decline and Fall: Chapman & Hall]

Closed Doors

Few campaigns of protest have been so deservedly well supported as those which from time to time have been waged, and with success, to protect various of the City churches from the iconoclastic enthusiasm of the Ecclesiastical Commissioners and the Bishop of London. But the experience of a gentleman of architectural tastes who recently made a pilgrimage round the City on a Saturday afternoon tempts one to suspect that the love of architecture which inspired those noble efforts must in many cases have been capable of a purely vicarious satisfaction. Or else all those who took part must have been City-dwellers who were able to slip into the various churches at the curious and seemingly arbitrarily determined hours at which they are open. For the gentleman in question reports that in the course of a fairly extended tour he was able to gain admittance to only three churches—St. Stephen’s, Walbrook, St. Mary-le-Bow and St. Nicholas Cole Abbey, and had he not chanced to arrive at the same moment as the charwomen he would not have been able to enter the last. Among the many churches which he found to be locked and barred was St. Helen’s, Bishopsgate, the largest and best preserved of the City’s medieval churches, and one which on account of its wealth of monuments is accustomed in its more expansive moments to call itself “the Westminster Abbey of the City.” It is comforting to realize that many of these churches are open for organ recitals, lectures and guild rallies, and even occasional services, at various times during the week, and presumably they are open for worship on the Sabbath. Moreover, many of them, one understands, can be visited during the luncheon hour. But for those who do not habitually work and take their luncheon in the City, and are desirous of examining the interiors with a greater thoroughness than would be either possible or seemly during Divine Service, Saturday after-

THE GOLDEN GATE EXHIBITION SITE



A splendid site has been manufactured for the 1939 Golden Gate Exhibition in San Francisco Bay, which is being planned concurrently with the New York World Fair. The site is in the form of an artificial island approached from the new San Francisco-Oakland Bay Bridge, shown in the photograph above, which also illustrates the general aspect the exhibition buildings will give to it.

noon is almost the only available time to pay a visit (and, incidentally, there are few more delightful methods of passing a Saturday afternoon in London than to tour the deserted City). Surely, therefore, it would be possible for more churches to follow the enlightened example of St. Stephen's and St. Mary-le-Bow?

Storied Windows, richly dight . . .

Mention of the City churches brings one to the consideration of one of the advantages, which we shall doubtless soon have the pleasure of testing, of the new and immensely powerful percussion bombs. Could Divine Providence so arrange it that just one of these monsters should fall near, say, the Bank of England, at some hour when the neighbourhood is totally deserted how grateful should we be! Few buildings of architectural value would suffer

(provided that it fell the Threadneedle Street side), neither the Royal Exchange nor the Mansion House should come to much harm, and the steel construction should, so we are told, preserve much of the Bank itself. But every pane of glass for miles around would vanish, and Wren's churches be at last restored to the condition that their architect intended. Short of this drastic remedy there seems no conceivable way of ridding these masterpieces of their burden of nightmare glass. Bad stained glass is always intolerable, but in Wren's churches it is doubly so, for that great man did nothing without a purpose, and the plain glass in the windows and the light which they admitted formed an integral part of his design, and to fill them with screaming aniline tints and to remove the checker pattern of their original leading is not just to introduce a horror, but to destroy a harmony. To

appreciate this vandalism at its worst one should compare the oval windows in the side aisles of St. Stephen's, Walbrook, as they appear today, with their appearance as it is recorded in any eighteenth century print. However, as we may presume that these windows represent the piety of some departed donor, or the affection and respect in which his family held him, to suggest that they should be removed would be to call down upon oneself the reproaches of hundreds of the pious. So we shall presumably have to wait for that bomb, which, in point of fact, is almost certain to fall on St. Paul's, shatter St. Bride's steeple and leave the *Daily Express* building in splendid isolation.

Authoritarianism in the Home Beautiful

Once upon a time writers upon architecture, interior decoration and kindred matters

connected with the home, adopted a gentle, persuasive style, conveying by delicate hints and suggestions their ideas on the beautiful. How completely this attitude has vanished may be judged from the perusal of the recent *Daily Telegraph Modern Homes Supplement*. Here the velvet glove has been thrown on the dust heap and the gentle hints have become firm statements which the reader neglects at his peril.

"CALLERS AT UP-TO-DATE HOUSES DON'T PULL BELLS: THEY SOUND ELECTRIC CHIMES." True, this blunt, almost hectoring, headline is softened a little by the classical touch in the opening paragraph. "MODERN ARCADY—BOHEMIA OR CHELSEA—HAS ITS DEVICES FOR CREATURE COMFORTS, BUT THESE NEED NO LONGER BE CRUDE IF ELECTRA DWELL WITH PAN." And, again "FAMILY LIFE HAS ITS CENTRE AT THE HEARTH. . . ." "VIGOUR IS THE WORD THAT EXPRESSES THE TREND IN MODERN COLOUR SCHEMES." Even Mr. Goodhart-Rendel seems to have caught a little of the prevailing dogmatism with his firm affirmation: "ARCHITECTS KNOW THE NECESSITY OF EASING BURDENS OF HOUSEWORK." All this may, of course, be very fine and effect a revolution in taste, but one has a shrewd suspicion that the Englishman's home remains his castle, and that all this dictatorial technique will only set up an obstinate resistance. He will continue, one imagines, to believe probably more firmly than ever, that no architect has ever thought of easing the burden of anybody's housework, that the less vigorous colour schemes are the better, and will probably start to give the hearth a wide berth.

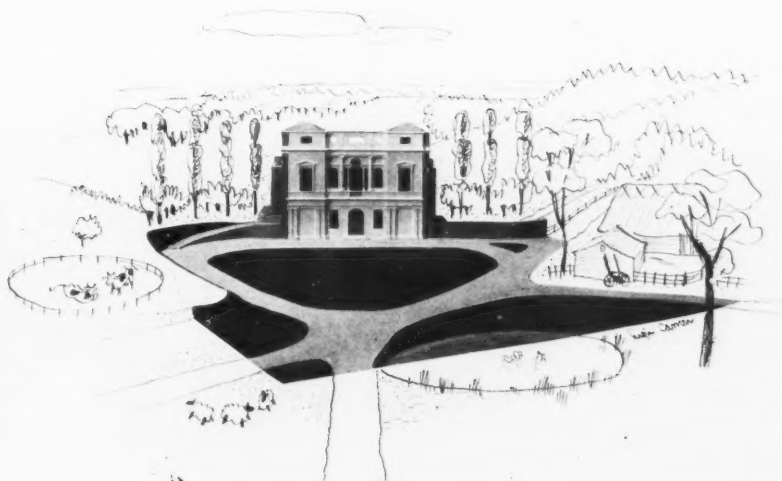
THIS MONTH'S COMPETITION

. . . "If the Council are to build houses why don't they try a bit of variety—like other Councils?"

"In places much smaller than Perth the colour schemes have been varied, one being sprayed in cream, another in white, and yet another in buff . . ."

"Attempts have also been made to vary the structures by taking away their severe lines—but not in Perth."

THE PANTHEON RE-USED



It will be remembered that when the Pantheon in Oxford Street was about to be demolished, the new owners of the site, Messrs. Marks and Spencer, offered to preserve Smirke's façade and contribute to the cost of re-erecting it elsewhere. The negotiation of this offer was one of the first activities of the Georgian Group of the Society for the Protection of Ancient Buildings. The offer was taken up by Mr. Edward James, who commissioned Mr. Christopher Nicholson to design a country house behind the

Pantheon façade for erection in his park near Chichester. The house is shortly to be built and the above illustrations show its future aspect. Upper picture, the old stone façade from the public road. Lower picture, the back with the brick house to be added. Right, a view of the model from above, showing how the symmetrical composition of the façade has suggested two pavilions of two storeys each, linked by a roof terrace behind the colonnade, with single-storey wings behind.

"The houses near the ice-rink have a barrack-like aspect. All are of the one colour, and reaching three and four storeys high."

PEOPLE'S JOURNAL, DUNDEE.

It is sad reflection on the complete absence of any rational standards prevailing today in architectural criticism, outside more or less technical publications, that one is completely unable to decide from the above paragraph whether the houses

in question are a monstrous eyesore, or an attempt at considered planning. "Variety," "monotony," "pleasing to the eye," "barrack-like," are all terms which have completely lost their meaning, unless qualified.

Monuments on the Move

Now and again when it is announced that some distinguished piece of architecture is to be pulled down, the public outcry is quietened with the

comforting assurance that the building in question will be very carefully dismantled, all the stones numbered, and re-erected elsewhere. While one is duly grateful for such noble efforts, one is nevertheless forced to admit that hitherto such transferences have not been unqualified triumphs; however carefully the work is done something seems always to be lost. It may well be that the connexion between site and building is one that will never bear readjustment. Anyhow, the

most notable examples of this process do not seem to justify the enormous trouble which their removal must undoubtedly have caused. Crosby Hall, even in its last sad state, stripped of most of its original decorations, badly restored, and doing duty as a chop-house, must, while it still remained on its original site in the City, have retained a certain dignity which is completely absent as it now stands forlorn on the Chelsea Embankment.

Different conditions, how-

HISTORIC LOCKS



Messrs. Chubb, locksmiths, have had the interesting idea of reproducing in their new centenary catalogue a number of illustrations of their early work. Above are two examples; on the right a cage made for the protection of the Koh-I-Noor diamond at the 1851 Exhibition and, on the left, the first pillar box, 1855, for which the firm supplied the lock. The latter is reproduced by courtesy of "The Illustrated London News."

ever, prevail in the case of the preservation of the Smirke façade of Wyatt's Pantheon in Oxford Street, lately demolished to make way for a new one-price store. The façade has been acquired by Mr. Edward James, one of the few men of our time who seem to have retained a sound eighteenth century conception of the proper purpose of wealth, and is to be re-erected in the grounds of his country house. But here is the difference: it is not just to be rebuilt as an interesting museum piece in totally unsuitable surroundings, but is to be incorporated in a guest house, which, while it makes no concessions to bogus Georgian taste and is perfectly modern in idiom, yet manages not only to avoid freakishness, but also to endow Wyatt's work with a new and appropriate significance. Some sketches of the Pantheon in its new rôle are reproduced on the previous page. Needless to say this is not a scheme that can be carried out with every old building salvaged from the maw of the house-breaker; only occasionally can a suitable example come on the market, and still more seldom does an opportunity to re-erect it in this manner arise. However, in this case an admirable precedent has been created.

CORRESPONDENCE

THE EDITOR,
THE ARCHITECTURAL REVIEW.
Sir,

I have read with interest the article "The First Plywood Furniture," in the August issue of the REVIEW.

I have been interested in plywood furniture for some time and have recently completed some new designs for plywood chairs. Since I wished to have them patented, a search was made in the U.S. Patent Office, preliminary to making out an application.

The search disclosed the fact that in 1874 a patent (No. 148,350) was issued to one Isaac I. Cole as the inventor of using plywood to make an entire chair. Part of his specification for the patent follows: "In the drawing, A represents a chair made of several parts, which are obtained by pressing several layers of veneer of suitable size and thickness into forms of corresponding shape. If three layers of veneers are used, the grain of the middle one runs crosswise to that of the outer layers, and so alternatively in similar manner if a greater number of veneers are used. The elasticity and strength of the veneers are thereby

considerably increased, and the same adapted to resist, to a greater degree, the strain and wear and tear to which chairs, settees and similar articles are exposed.

"—A neat and ornamental effect may be produced by using dark-colored veneers between the outer veneers of light-colored wood, or *vice versa*, and cutting suitable designs into the outermost layers, so as to expose the middle one thereby."

The entire conception of this piece—framing, veneering, etc.—with the exception of the actual outline and detailing, which shows a rather sentimental feeling toward design, is certainly in spirit with our modern plywood chairs and antedates them by approximately 60 years.

I have not had time to explore the history of forward-thinking Mr. Cole, but certainly intend to do so.

I would suggest to Dr. Pevsner that the searching of records in Patent Offices of likely countries would be a rather conclusive, official and interesting way of obtaining information on this subject.

WALTHER PROKOSCH,
303, Main Street,
Stamford,
Connecticut.

THE EDITOR,
THE ARCHITECTURAL REVIEW.

Sir,

It is with the utmost satisfaction that I and all those interested have observed the publication of the General Development Plan for Amsterdam in THE ARCHITECTURAL REVIEW of June 1938.

It goes without saying, however, that a plan on such a very large scale cannot possibly be the work of a single man, and in fact the creation and realization of the New Plan for Amsterdam called for collaboration between all branches of the Municipal Works Department. To describe the plan, therefore, as being the work of a single architect does not do justice to the many collaborators in the work.

I would very much appreciate your publishing this brief explanation in THE ARCHITECTURAL REVIEW.

C. VAN EESTEREN,
CHIEF ARCHITECT TO THE
AMSTERDAM CITY DEVELOPMENT DEPARTMENT.

Air Photograph

The aerial view of Highpoint Flats on page 161 of this issue is reproduced by courtesy of the Aerial Photographic Company.

