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This special number of the "Review" will be magnificently illustrated with exclusive photographs providing a comprehensive survey of the architectural features of the Fair. In spite of printing extra numbers the "Paris Exhibition" issue was sold out within three weeks, and as there is sure to be a great demand for the New York issue the Publishers suggest orders being placed without delay to avoid disappointment.

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City Mill into Youth Hostel



Church House



Though the National Trust was founded forty-four years ago, it can be said that only in recent years has it become a national institution—in the sense that the importance of its activities and the public interest in them has been of nation-wide extent. At the present time it owns or protects 80,000 acres of land, or 440 separate properties, over half of this acreage being acquired during the last five years. The greater percentage of Trust property is composed of open spaces: “beauty spots,” mountains, moorlands, woods, farms and coastal strips. This is not because the Trust favours the acquisition of land rather than buildings, but because the latter present by far the graver problems—sometimes insuperable—in their preservation and maintenance. Nevertheless, National Trust building properties total over seventy; and they include country mansions and small villages as well as town houses, bridges and barns. It is with the extent of these holdings, and the difficulties they present, that the article on the facing page deals. Above is shown the City Mill—now a Youth Hostel—and Stoke Bridge, Winchester, both Trust properties, and, left, the Church House, West Wycombe, dating from the 15th century.



A familiar view of Mow Cop "Castle," in Cheshire, an artificial ruin constructed about the year 1750. Mow Cop is one of the wide diversity of building properties held by the National Trust.

NATIONAL TRUST

By J. Lees-Milne

Secretary to The National Trust

THE National Trust was founded in 1895 to preserve for the benefit of the nation "places of historic interest or natural beauty." The three pioneers who had the foresight to start the movement were in their day acclaimed by the public generally as visionary eccentrics, if they were not merely regarded with mild suspicion. So little indeed was the need for preserving the traditional face of England appreciated, even by the enlightened, in an age whose comfortable respectability was shaken only by the rumble of the railway.

In the last five years of its history the National Trust has more than doubled the acreage of its properties, and its needs have grown out of all proportion to its financial ability to cope with them; for, notwithstanding its ambitious title, the National Trust is a charitable organization entirely dependent upon the generosity of the public for its subsistence.

At the present time, however, it owns or protects over 80,000 acres, or 440 separate and widely scattered properties. Of these properties by far the greater percentage are open spaces, mountains and moorlands, woods and farms, coastal areas and nature reserves. The reason for this is not that the National Trust is more partial to land than to buildings but simply that the preservation of the latter present far graver problems.

Of these the chief is financial. Whereas properties of land can in the long run be actually productive of revenue and are seldom a very great liability, buildings of all sorts are usually a heavy responsibility and a drain upon revenue. Re-roofing and re-pointing bring less ultimate return to the landlord than re-planting and re-sowing. Furthermore, buildings eligible for National Trust protection are often anachronistic, and the

question at once arises to what purposes can they be adapted so as to become self-supporting if, as is usually the case, no endowment is provided for their permanent maintenance. Under Parliamentary statute the Trust is obliged to hold its properties "inalienably" and for all time, conditions that cannot be overlooked before a medieval abbey, a windmill, a tithe-barn or a dovecote is accepted.

The suggestion only too frequently advanced to meet this particular difficulty is that such and such an old building can quite practicably be converted into a local museum. Now the most popular museum is seldom practicable, whereas an indifferent museum is a physical and spiritual degradation. It is the Trust's policy not to countenance the apparently easy solution by museumization of buildings, unless such institutions are absolutely required in their own localities. The view of the Trust has always been that Trust properties should continue to serve, wherever possible, the practical purposes for which they were made. Buildings were meant to be inhabited and land to be tilled, and on passing into the Trust's keeping their primary functions must be respected.

Within recent years, however, the Trust has endeavoured to approach the whole problem of building preservation with a fresh outlook, though it has, of course, always been aware of this important aspect of its work. In fact, the second acquisition of the National Trust was a building, the Clergy House at Alfriston, in 1896. But only lately has the Trust through prodigious efforts secured further parliamentary legislation enabling it to cope more adequately with the preservation of architecture. It is enough to say here that what the Trust has actually achieved in the preservation of historic buildings is but a

fraction of the work it has in mind and confidently hopes to achieve within the immediate years before it.

There is little need to capitulate the types of building which the Trust holds, for these present the most extraordinary variety. Certainly the Trust confines itself to no type or date and boasts of properties from the earliest prehistoric times, down to Colonel T. E. Lawrence's cottage built since the Great War. This article purports to indicate the variety of types, though in it no mention is made of the purely archaeological category. Although the National Trust owns a fair share of long barrows, stone circles, tumuli, Roman camps and villas, these archaeological remains are primarily the concern of the Office of Works, whose statutes, on the other hand, prevent them from owning or protecting any building that can be classified as "habitable." (The result, incidentally, is that officially, a kind of aesthetic premium is put upon ruins.)

It is of interest, perhaps, to capitulate the types of uses to which National Trust buildings are put. These would seem to fall more or less naturally under the following headings, with each of which we will deal briefly in turn: 1, museums and show places; 2, hotels, inns, tea-rooms, etc.; 3, hostels and social centres; 4, cottages and villages; 5, country residences; 6, town residences; 7, buildings protected, but not owned, by the Trust.

First, then, the museums and show places. The Carnegie United Kingdom Trust in their illuminating Report of the Museums and Art Galleries of the British Isles give, on page 50, a

fascinating picture of the contents displayed in a typical local museum. Fossils, a mounted hedgehog, an albatross bill, a picture post-card of the Colosseum, a whale-bone-ribbed gamp (sic), two religious tracts, a Zulu neck-lace and "photo of native" constitute only a selection of the melancholy catalogue. If no better excuses can be found to preserve some mouldering manor house on the periphery of a growing industrial town, no wonder that the National Trust is cautious of what it accepts. No wonder it is shy of the local museum, unwanted except by a handful of antiquarians whose parochial zeal outruns their judgment of communal needs.

In actual fact, the number of buildings preserved by the Trust, used solely for museum purposes, is small. There is the medieval citizen's house, known as Aberconwy, at Conway, which forms the nucleus of what aspires to be a museum for furniture of North Welsh origin—and its counterpart in the early 16th century house at Tenby, for furniture of South Welsh origin. In London, Old Devonshire House, off Theobalds Road, is a singularly attractive museum. The house itself, of post-Fire date (1668) has retained practically unspoiled through many vicissitudes its early Wren-style character. The staircase and the heavy bolection moulded wainscoting throughout are intact. The house is filled with contemporary furniture arranged in the manner of a private residence. Moreover, it contains a collection of early English musical instruments that are regularly used by students of music.

Another museum, Eastbury Manor, Barkin, a fine red brick Elizabethan manor, is

now completely surrounded by building development. It is let to the Corporation, and considered one of the most successful museums in the country, only surpassed, perhaps, by the Treasurer's House at York, which, close to the Minster and dating chiefly from the 17th century, is now a museum of period furniture of the first order.

In the category of buildings used solely as show places and for no other purpose, there fall a number of great architectural importance. Of ruinous monastic buildings, Hayles Abbey of 13th century origin, close to Winchcomb in Gloucestershire and lying at the foot of the Cotswolds, is a recent acquisition. Little of it now remains above ground but its surroundings are romantic. Of ruined castles there are Skenfrith and Cilgerran, while Bodiam (1386) of the curtain wall type and Tattershall (1440), an example of early East Anglian brickwork, both moated, are of undoubted importance. They were left to the National Trust by the late Lord Curzon. Rufford Old Hall in Lancashire (c. 1500) of half-timber construction, is remarkable for its great hall and the unusual "spheres" disposition in place of screens, with the heavy moveable partition in oak of curiously flamboyant, almost baroque, design. Little Moreton Hall in Cheshire is one of the most widely known "black and white" buildings of this country. Dating from 1550 and 1580, it has for centuries been only partially inhabited. As exemplifying late Gothic domestic work in the vernacular it is of great academic importance, and however we may judge its aesthetic qualifications, its appeal to the popular imagination is prodigious.

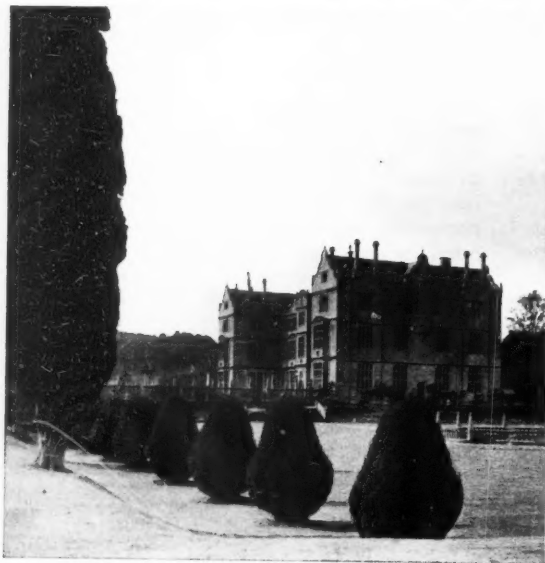
Two other country houses that come within this category are East Riddlesden Hall in Yorkshire (17th century), as a residence now quite beyond hope on account of its industrialized surroundings, and Montacute (1580-1600) in Somerset. The latter, alas, is uninhabited, but for different reasons. The Trust is quite without the means to do more than keep it in tolerable repair and its size and antiquated amenities would make its reconversion to a residence prohibitive except to the very wealthy. Nevertheless, Montacute stands as one of the supreme monuments to the later Renaissance age of English building on the palatial scale. The honey-coloured texture of its Ham Hill stone and its unaltered garden layout make it a memory not easily forgotten.

Lyveden "New Build" in Northamptonshire (c. 1600), the unfinished fantasy of Sir Thomas Tresham (designer of the Triangular Lodge, Rushton, and of the Market House, Rothwell), and Bourne Mill, Essex (1591) are two further instances of buildings used exclusively as show places. Both may be classed among Elizabethan conceits in stone.

We turn to the category of hotels, inns, tea-rooms, and the like. This category of building is one which fulfils a really serviceable and popular function. A building of national importance can, as a hotel, provided its distinctive features are treated with respect, be as widely enjoyed as through any other means. The National Trust cannot unfortunately trade for its own ends, however laudable these are, but Trust buildings can be leased to those who will collaborate with the Trust in exploiting its properties to the best advantage.

The King's Head at Aylesbury, partly dating from the 15th century, is let to the People's Refreshment House Association. The Cedar House at Cobham, Surrey, is likewise

Show Places



Two "show places" from the National Trust's group of some seventy-odd building properties. Left is a view of Montacute House, Somerset, built in the late 16th century, the Trust having acquired also part of the adjoining village of Montacute. Of it, Mr. Lees-Milne says in the adjoining article: "It is, alas, uninhabited. The Trust is quite without the means to do more than keep it in tolerable repair, and its size and antiquated amenities would make its reconversion to a residence prohibitive except to the very wealthy. Nevertheless, Montacute stands as one of the supreme monuments to the later Renaissance age of English building on the palatial scale. The honey-coloured texture of its Ham Hill stone and its unaltered garden layout make it a memory not easily forgotten." The photograph on the right is of the mid-15th century Tattershall Castle, in Lincolnshire; built of red brick it is surrounded by a moat and out-buildings. Both Tattershall and Montacute were bequeathed to the Trust by the late Lord Curzon.



Private Houses

As far as possible buildings coming under the ownership or protection of the National Trust are maintained for, or restored to, the original purpose of their erection. Thus private houses purchased, bequeathed, or preserved by covenant are tenanted—with certain obvious provisos—in a normal way. On this and the following pages are shown a group of private houses retained, with one exception, for living purposes. Above, is Bourne Mill, Essex, built in 1591, and displaying a rich example of East Anglian "Dutch renaissance" gabling. In the group of smaller photographs on the left, top left is of the 17th century village of Chiddingstone, in Kent. Top right, is of Princes Risborough Manor, in Buckinghamshire, "as good an example as any of a country gentleman's medium-sized residence of Queen Anne's day." Bottom left, one of the two barns at East Riddlesden Hall, Yorkshire; of the manor itself the author of the adjoining article says: "as a residence it is now quite beyond hope on account of its industrialized surroundings." Bottom right, the Priest's House, at Muchelney, Somerset, a 14th century building, a private house that is also open to visitors.



Covenanted Houses



Two examples of private houses held by the Trust by deed of covenant. Owletts, the house at Cobham, Kent, dating from the period of Charles the Second and presented to the Trust by Sir Herbert Baker, whose family's home it had been since the 18th century, in conjunction with its grounds and cottages. Below is Bradley Manor, Newton Abbot, Devon, from the south-east. Bradley, a 15th century manor house, is another house that has been covenanted to be preserved by the Trust while being still retained for living by the original owners.



let as an hotel; originally of 15th century construction, it has been altered and added to in the 17th and 18th centuries. It contains a "great hall" with open timber roof of unusual construction, a buttery and the original kitchen, moreover, its rent acts as part endowment for the upkeep of Old Devonshire House, London. The Wool House, Loose, a 15th century half-timbered house, originally designed for the cleansing of wool, is now let as a tea-room. Finally, the George Inn, Southwark, built in 1677 and the last remaining galleried inn in London, still serves in its original capacity. Dr. Johnson and Charles Dickens, were they to revisit it, would scarcely notice any changes to the panelled parlour and the pew-benched coffee-room.

In turning to the group we have called hostels and social centres it will be seen how other buildings have been adapted to popular uses. The famous Assembly Rooms at Bath, completed by John Wood the Younger in the year 1771 for the recreation of the genteeler sorts of person, as we know from Jane Austen's novels, are now rented by the Bath Corporation and still used by the surrounding district for social functions. This is exactly as it was and should be. The 18th century City Mill at Winchester has without detriment to the building's character been converted into a Youth Hostel, and so has the early 19th century Ilam Hall in Dovedale, once frequented by George Eliot. A highly skilful adaptation to hostel purposes is to be seen at Wilderhope Manor on the Wenlock Edge. Wilderhope is a stone Jacobean manor; situated in remote and beautiful country, it has lost little of its character and none of its charm.

Other buildings, rented for institutional purposes of more local character, include the Courthouse at Long Crendon, now the village hall, the Church House at Widecombe-in-the-Moor, Devon, also a village hall, and St. John's Institute at Hackney, let to a number of charitable societies.

In considering the fourth group, of cottages and villages, it may be mentioned that the holding of isolated cottages presents its own peculiar difficulties. Old cottages more often invite admiration of their pictorial than architectural qualities. The number of old cottages of pictorial merit throughout the length and breadth of the country, even in this age of ruthless destruction, is legion. The Trust must exercise therefore the utmost discretion in selecting only the most worthwhile and representative in their respective districts. Where a whole group are to be acquired, because of the collective beauty of their setting, the problem is less acute since it is a sounder economic proposition to own a collection of cottages, if these are still to be inhabited by cottage people, and not by the casual week-end.

It is not infrequently the case that the Trust is called upon to intervene in saving a solitary cottage condemned by the local authorities. If the Trust is successful, it usually means that a good deal of money must be spent on reconditioning, and in order to recoup the initial outlay the cottage must be let at more than a labourer's rent of four or five shillings a week. Consequently the only solution is often to convert it into a small house to be let at £1 a week or more. Instances of conversion are two 17th century cottages in the village street of Barkway, now carefully remodelled into one residence, and the delightful group of half-timbered cottages at Stevenston, formerly monastic buildings, now being repaired by the Society

for the Protection of Ancient Buildings and to be used as a single residence.

It is particularly satisfactory when cottages can be held by the Trust and yet inhabited by cottage people as for example at Godalming, Surrey, Sparsholt, Hampshire, or at Burnham Overy in Norfolk. It is the case in the few villages owned by the Trust. Of these, perhaps the most important, because of its nearness to London, is West Wycombe in Buckinghamshire. Lying on the main Oxford road in a densely developed valley, this village of 17th and 18th century cottages would almost certainly have disappeared had it not been acquired by the Trust. Another village, very close to Manchester, namely Styal in Cheshire, owes its salvation to the public spirit of its owner, who handed it lock, stock and barrel, with enough outlying land to protect it, to the Trust. Styal was threatened with strangulation if not ultimate annihilation by spreading suburbs. The village is of unique interest for it preserves unimpaired its pre-industrial revolution character as a flourishing cotton centre, complete with mill (1784), apprentice-house, squire's house, farms and cottages in a delightfully rural setting. In Somerset the Trust owns the greater part of Montacute village, clustering round the gates of the great house, and in Kent the isolated village of Chiddingstone in its entirety.

For want of a better description we have called the fifth category, country residences. The problem is simple enough where the smaller country houses are concerned. In most cases the Trust is able to accept without endowment small houses likely to be lettable because of their manageable size and sufficiently rural locality. The Clergy House at Alfriston is a pre-Reformation priest's house close to the church. This small building is let in the usual way but the "great hall" with its clay floor is open to visitors at all hours. A similar arrangement applies to the stone 14th century priest's house at Muchelney in Somerset. At Sole Street in Kent, the early Tudor yeoman's house, with its typical high hall and kingpost roof is let to a tenant and open for inspection on one day a week. At Otham in Kent, the half-timbered Stoneacre belongs to the small manor house type. It was given to the Trust complete with oak furniture and china and is let as a residence. The Moat House, Earlswood, dating from c. 1480 and Chadwich Manor (c. 1700) are two small manor houses in the Midlands close to Birmingham, both tenanted. At Princes Risborough in Buckinghamshire the manor house is as good an example as any of a country gentleman's medium-sized residence of Queen Anne's day. Lying close to the church it is a brick-built house (c. 1700) with a fine stairway and contemporary wainscoting of the wide fielded, bolection mould type. It is open to the public every Tuesday and Thursday afternoon.

Above all things the Trust sets out to be eclectic in its choice. Any building of almost any age is acceptable provided that it is good or representative of its kind. There are still several types of building as yet unrepresented, and especially is this the case in the wide range of English country mansions. The country mansion presents most formidable problems and within the last few years the Trust has made prodigious efforts to find a solution. It is beyond dispute that the future of our larger country houses as living homes is extremely uncertain. Within fifty years or less it is estimated that with the present rate of taxation the vast majority of the 400 to 500 mansions, recorded by the Trust

as of paramount national importance, with their famous collections, gardens and grounds, must become empty and derelict. Nothing can be done to arrest the trend of economic and social conditions, but the Trust offers a compromise. In 1937 the third National Trust Act enabled it to take over such properties intact, subject to the absolute right of user being withheld by the donor and his heirs. The Act furthermore provided that agricultural land, not necessarily of "natural beauty," could be accepted with the house in the form of endowment for its permanent maintenance. As the Trust, being a charitable body, is exempt from taxation the advantages of the scheme are fully apparent. Certain further exemptions from taxation were at the same time granted in these special circumstances by the Finance Act of that year. At this moment still further legislation is being sought from Parliament to enable entailed country houses to be transferred to the Trust on similar terms. By these means the Trust

Covenanted Houses



Swakeleys, a mansion at Uxbridge, Middlesex, built in 1638, is one of the few properties that are protected only, and not owned by the Trust.

Inns



The George, Southwark, built in 1677 and the last remaining galleried inn in London.

hopes that a number of historic country houses with their collections will be preserved for all time, and for as long as possible as living homes.

An owner will naturally deliberate with extreme caution before he will make up his mind to take so momentous and irretrievable a step. To part with the freehold of an historic property of many acres is no casual undertaking, but several owners have arranged to leave their houses by will to the Trust on these terms. A few have already transferred them during their lifetime. Of such houses are Owletts at Cobham, Kent, Bradley Manor, Devon, and Wightwick Manor, Staffordshire. Owletts, a brick built Charles the Second house, was presented by Sir Herbert Baker—whose family's home it has been since the 18th century—with its grounds and cottages and an endowment in money. Bradley, the donor of which still resides there, dates from the 15th century and is a beautiful specimen of pre-Tudor domestic work. Wightwick Manor near Wolverhampton is of an entirely different character. It was built in 1887 and is decorated and furnished in the pre-Raphaelite manner.

Considering the widespread destruction of old buildings in London and all our provincial towns it is perhaps at first sight surprising that the Trust should have so few of the sixth group, town residences, under its protection. There is in fact absolutely no adequate protection, governmental or municipal, of town architecture. There exists no authority in the British Isles to arrest the rampant destruction that is gathering strength from day to day. If the Bishop of London at a whim decided to demolish St. Paul's Cathedral, or the Crown Land Commissioners Carlton House Terrace, these monuments of the past could disappear overnight. How far less able, therefore, is a charitable institution, like the National Trust, to step into the breach where official ignorance and apathy and the predatory rapacity of vested interests are allowed to override popular opinion.

More than ever then does the financial obstacle loom before the Trust where town buildings are concerned. The Trust, obviously cannot purchase where building site values reach astronomical figures, and rarely will a landlord sacrifice these potential values by parting with a freehold. Furthermore, the Trust is faced with the likely dilemma of sites immediately adjacent to its own properties being developed so as to affect gravely the particular building under its care. Nothing would be more disastrous than for the Trust to hold inalienably say one Queen Anne house of three storeys surrounded on all sides by blocks of skyscrapers. Unless whole streets and terraces can be protected more often than not it would not be in the public's ultimate interest for the Trust to own individual town buildings.

On the other hand the Trust is prepared to risk these eventualities in exceptional cases. In the provinces, the difficulties are often less acute for building sites tend to be less dense. At Westerham, for instance, where the Trust owns Quebec House, the home of General Wolfe, and the garden in which the house stands, at Paycockes at Coggeshall, and at Wordsworth House at Cockermouth, satisfactory solutions have been reached. Quebec House (17th and 18th centuries) and Paycockes (c. 1500) are let as private residences though open at stated times to the public, and Wordsworth House is to be let in part as an antique shop.

This leads us to our final category dealing

with the Trust's very important statutory privilege of protecting buildings by mutual covenants between an owner and the Trust itself. This privilege becomes, of course, a unilateral right with the L.C.C. and all local authorities, upon whom was conferred the power under the Town and Country Planning Act, 1932, to schedule privately owned buildings for preservation. The Trust has not this right which in no single case has been exercised by the L.C.C. and in only eighteen cases by local authorities within the seven years in which the Act has been operative.

The Trust is the only body to have attempted to tackle this problem seriously, and it is continuing to do so. As early as 1933 it obtained covenants over Swakeleys House at Uxbridge, with the consent of its then owner immediately before his disposal of the property. This important example of early Carolean work with its famous Harrington screen, contemporary staircase and wall paintings by Robert Streater, was not eligible for protection by the Office of Works by virtue of its not being ruinous. The existing covenants with the Trust however are binding upon the present owners of the

house, and will continue to be upon their successors. Swakeleys cannot be demolished nor can its main architectural or artistic features be altered. St. Mary's Guildhall, Lincoln, one of the few Norman domestic buildings that survive, has recently been protected by the Trust in this way. So also, it is hoped, will Bradbourne, a Queen Anne country house near Maidstone and a fine example of the best rubbed brickwork of its period, when sufficient funds to complete its purchase have been raised by the East Malling Research Station.

Where compensation is not claimed there are endless possibilities before the Trust of protecting important streets, terraces and squares in London and in our provincial towns. Negotiations are necessarily slow for the consent of many individual freeholders may have to be obtained before the covenant can be enforced. In the majority of cases where large sums may be claimed in compensation it is obviously not possible for a charitable institution to intervene. The onus is then upon official bodies to seek a solution, and concertedly to attack the problem with the infinitely greater powers at their disposal.

Personal Museums



Two properties coming within the category of the "personal museum." At top, is the birthplace of William Wordsworth, at Cockermouth, Cumberland, and mentioned in the writings of both William and Dorothy Wordsworth. Below, Clouds Hill, the cottage of T. E. Lawrence.



CURRENT ARCHITECTURE

SHOWROOMS

JOSEPH EMBERTON

THE SITE is on Oxford Street, London, being that of previous showrooms for the same firm destroyed by fire in 1937. General requirements consisted of: showrooms on the lower ground floor, adequate window display and gramophone audition compartments on the ground floor, the first floor being devoted to instrument demonstration, and the second, third and fourth floors to administrative purposes.

PLANNING on the largely enclosed, wedge-shaped site was helped by the inclusion of a television demonstration studio in the requirements, since this could be conveniently housed over the ground floor window display, the blank wall space forming a background for the illuminated sign.

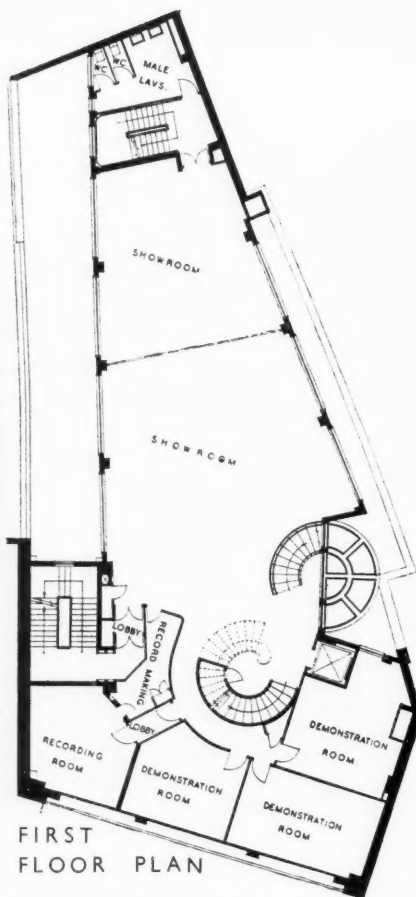
1, the façade to Oxford Street, showing the neon fascia signs.

SHOWROOMS

JOSEPH EMBERTON

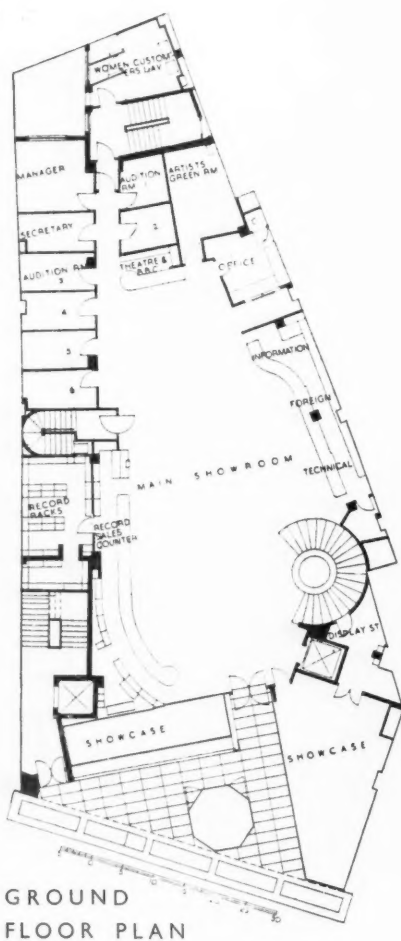


2



FIRST FLOOR PLAN

STRUCTURE AND EXTERNAL FINISHES A reinforced concrete frame has been used with reinforced concrete main walls, internal partitions are of 3-inch patent blocks with patent, acoustically-treated wallboard on studding. The roof and floors are in reinforced concrete, the former being covered in asphalt. The street front is faced in polished black granite slabs, the window treatment to the three upper floors being in the form of normal lights set in three panels of obscured glass bricks. Window frames are in metal.



GROUND FLOOR PLAN

3





INTERNAL FINISHES AND EQUIPMENT Walls generally are plastered with those to the main showrooms finished in a stipple-textured plastic paint. Elsewhere, with the exception of wood panelling to the managing director's room, walls are finished in light tones. The ventilation system, heating and hot water supplies are by electricity, the main ventilation scheme, thermostatically controlled, being provided by thermal storage. An electric passenger lift serves all floors, while a goods hoist operates between ground floor and basement. A staff canteen is provided on the fourth floor. Eleven neon signs are used for display purposes on the elevation and in the arcade on the ground floor. The largest is that on the fascia, the letters being in 30-inch block types with channel faces illuminated by a double line of red tubing. The background coves are lit by concealed tubes at the top and bottom,

designed to give a continuous colour change. The trademark sign measures 17 feet 3 inches by 9 feet 6 inches. The vertical sign positioned at right-angles to the façade is in 3-inch red letters against a blue ground. The base of the fascia provides space for a panel of stencil lettering in dark blue. Eight arcade signs are fitted, each giving colour alternation between blue and green.

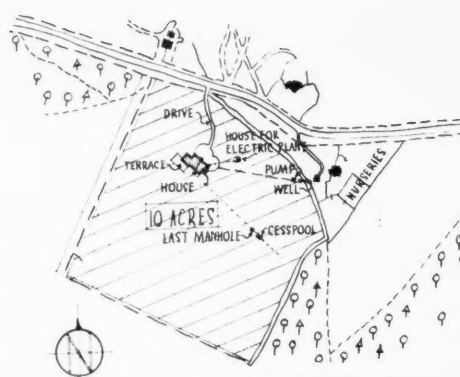
2, the Oxford Street façade. 3, the central information counter on the ground floor, having special sections to cope with enquiries relating to foreign and technical matters. 4, the main circular stair shown at ground floor level. 5, shows an audition room dedicated to the composer Strauss and containing his portrait. The curtain motifs, in brown on a fawn ground, are phrases from the Blue Danube Waltz. 5



HOUSES, 1

RAGLAN SQUIRE

THE SITE is near Romsey, Hampshire, on the outskirts of the New Forest. It comprises a practically level stretch of some ten acres in extent, commanding extensive views over the forest to the south-west. The ground falling away in a gentle slope from north-west to south-east, the house was placed to the north-west of the site, the main, garden, front with its terrace facing south-west towards the New Forest.



SITE PLAN

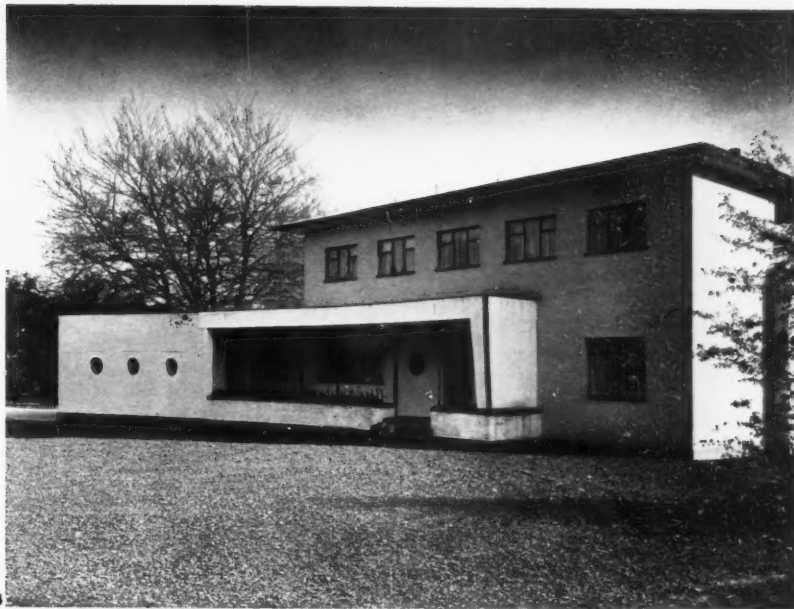
PLANNING The guiding principle of the plan-form was to place as many as possible of the living- and bed-rooms on the south-west front. The sitting-room with its terrace is given a sliding-folding window unit on this front, enabling almost the whole of the south-west wall to be thrown open to link living-room with terrace. The dining-room and four of a total of five bedrooms are also on this front.



STRUCTURE AND EXTERNAL FINISHES The general structure is of 11-inch hollow walls of brick, faced externally with rustic fletton bricks and colour-washed. The floors and roof are of timber construction, the latter being flat and finished with cement tiles. The curved line of the entrance front, adopted to give a satisfactory appearance to the approach from the road while linking up with the garden front sited to face south-west, provides an interesting example of a curved concrete lintol carrying the roof over the entrance portico. This is supported by two circular steel stanchions. The floor to the portico is tiled, with obscured lighting running along the centre of the recessed ceiling panel. A feature of the entrance front is the use of circular windows to the entrance hall cloakroom and to the garage on the left. Portico steps are of brick-on-edge with plinth-lines and parapet wall cappings generally, in tiles. The main entrance door from the portico and that giving on to the garage, also from the portico, are designed with large panels of close-wired Georgian plate-glass. Windows generally are of the metal-casement type, painted, with tile cills. On the garden front, the large folding south-west window to the sitting-room is equipped with a single full-width sunblind with lattice extension supports, extending over almost half of the terrace beyond.



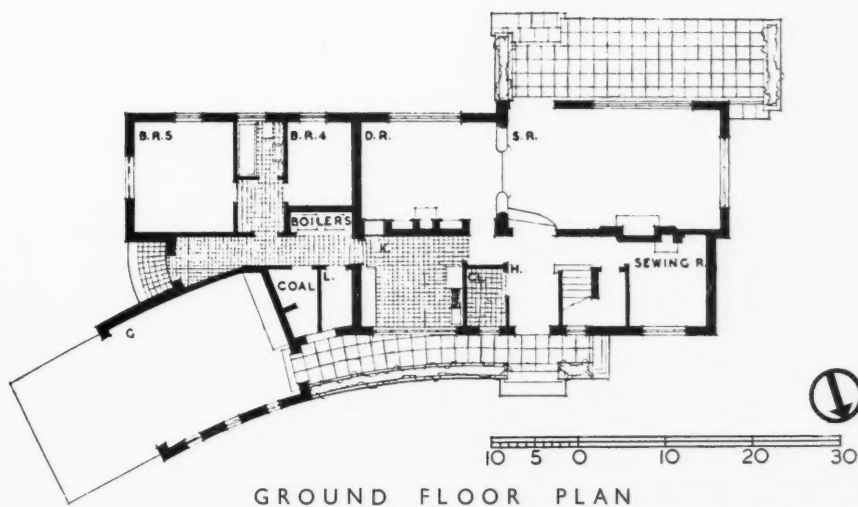
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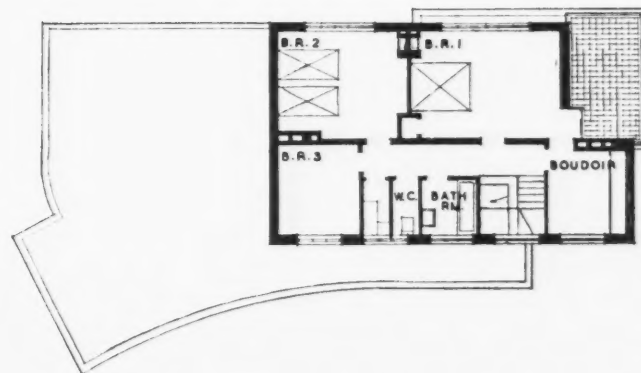
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GROUND FLOOR PLAN



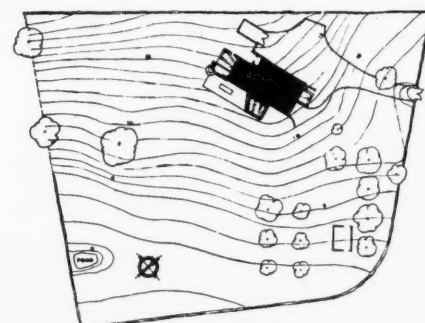
FIRST FLOOR PLAN

INTERNAL FINISHES AND EQUIPMENT Floors generally are of narrow-strip boarding with walls and ceilings plastered and distempered. Coal fires are provided to both sitting-room and dining-room on the ground floor, and to the two principal bedrooms on the south-west front of the first floor. The owner's bedroom gives on to a large sleeping balcony and a boudoir containing a built-in wardrobe extending along the whole of one wall. Returning to the ground floor: the dining-room forms an extension of the sitting-room rather than a separate unit, since it is divided from the larger space only by a step flanked by

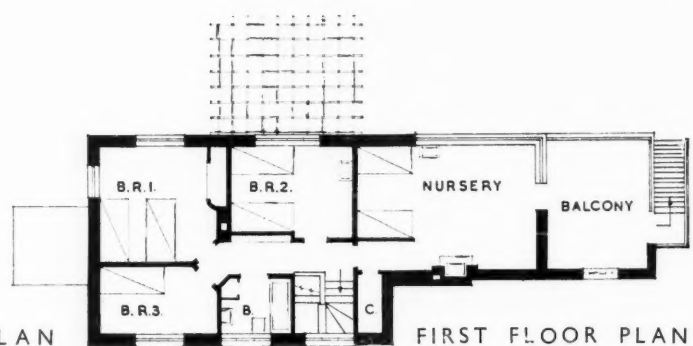
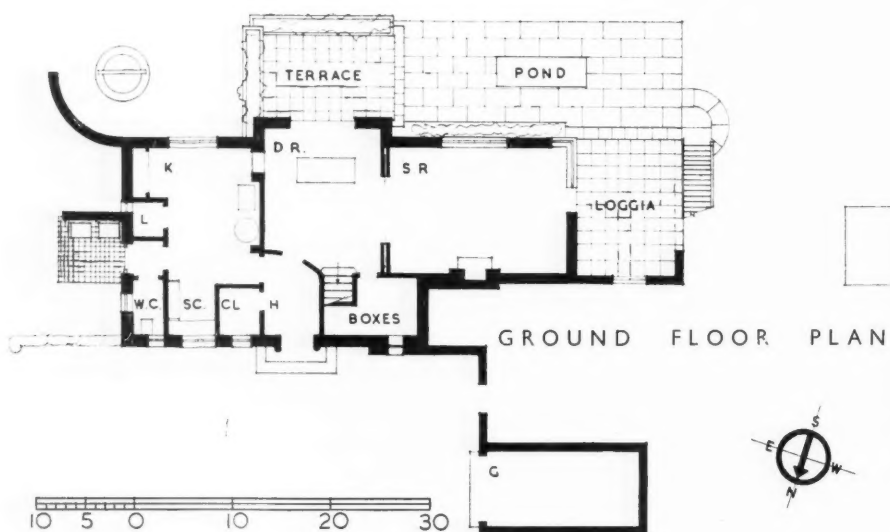
two built-in bookcase units. Giving off the main hall and adjacent to the sitting-room, the small sewing room is provided with a coal fire. Bathrooms are installed on both ground and first floors, while other equipment includes an electric generating plant, a deep well with electric pump and septic tank.

1, model viewed from the entrance front showing the circular forecourt. 2, a detail of the entrance porch showing the tanked flower boxes on either side of the main steps. 3, the sitting-room with large window folded back and sunblind extending over terrace. 4, general view of the entrance front. 5, general view of the garden elevation.

HOUSES, 2 RAGLAN SQUIRE



SITE PLAN



THE SITE is at Mickle Trafford, near Chester, the ground falling away considerably towards the south. The siting of the house was dictated largely by this strong configuration, an open plan-form being adopted together with terracing of the immediate surroundings at different levels. It was thus possible as a natural outcome of planning to provide two paved terraces and a loggia adjoining the house.



PLANNING is built round the sitting-room-dining-room units. To the south, an upper terrace flanked by flower tanks provides an open-air dining space, and gives on to a lower terrace with a pond. This in turn connects with a loggia on the west face of the sitting-room. Adjoining the loggia an outside stair connects garden with nursery balcony so that the children are free to move between nursery and garden without disturbing the household.

STRUCTURE AND EXTERNAL FINISHES

Construction is of 11-inch hollow weight-bearing walls of brick, finished externally with a textured cement screeding and colour-washed. The floors and the flat roof are of timber construction, the latter being finished at the eaves with an overhang of blue-glazed Spanish tiles. There is a suggestion of "Spanish" treatment externally in deference to the wishes of the client. Windows are of metal casement painted, with tile trim at head and sill. The three small windows to offices adjoining the main entrance are banded together by a tile treatment between the windows.

INTERNAL FINISHES AND EQUIPMENT

Internal finishes generally are of plaster painted and distempered. In the sitting- and dining-rooms a coved finish has been adopted in the ceiling treatment, the floors being finished in polished wood strip.

1, detail of the garden front showing dining-room and sitting-room terraces; on the left is the stair and balcony to the nursery. 2 and 3, general views of the garden front. 4, the entrance front and forecourt. 5, interior detail looking through from dining-room to sitting-room.

HOUSES, 3

MARTIN AND SPEIGHT

THE SITE is on the top of a hill near the village of Brampton, Cumberland. It overlooks well-wooded landscape to the Solway in the north-west and to Helvellyn in the south.

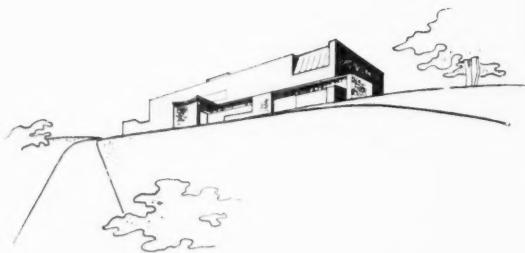
PLANNING The south front has been opened out with large windows to take advantage of view and sunlight. A large south window behind the sleeping terrace serves to light the stair. Protection on the north has been achieved by screen walling and a covered entrance. The screen walls are built of local white stone and link the building to the landscape. The plan has been so arranged that apart from the studio window, all windows on the north side are comparatively small in area. Aspect and view have governed the layout of the main rooms. The ground floor includes nursery playroom with south light, living- and dining-room (divided by sliding screen) with east, south and west light, and maid's room with east light. A feature of the scheme was the client's need for a large studio, separated as far as possible from the rest of the house, and having a study end with south and west lighting. The remainder of the room is to be used for painting, and has a large north light and a high ceiling.

1, general view of the entrance front showing the porte cochère and the north light to the studio on the first floor. 2, general view of the garden front.



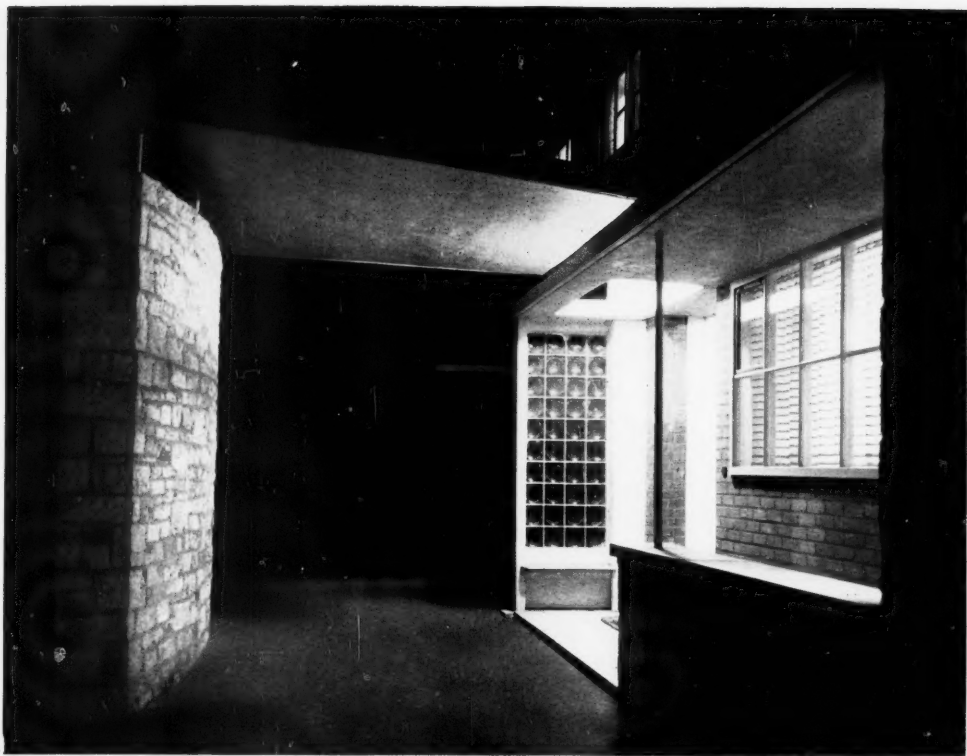
HOUSES, 3

MARTIN AND SPEIGHT



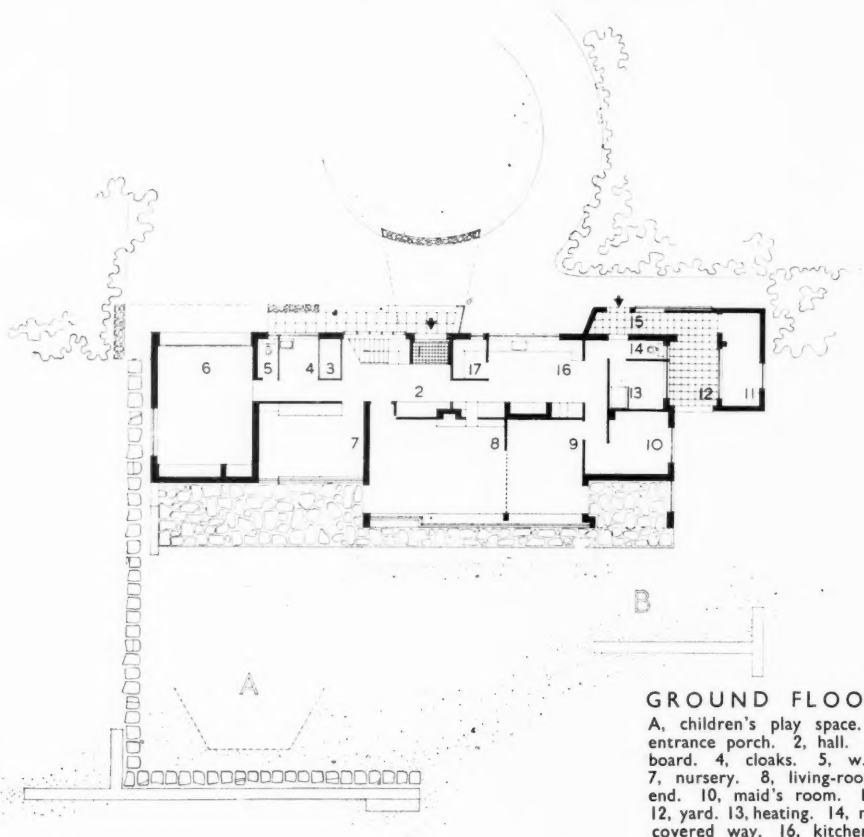
STRUCTURE AND EXTERNAL FINISHES

Construction is of 11-inch cavity walls in brick, with reinforced concrete lintols and canopies. External facings are in a local stock brick. A white local stone has been used to canopy and porte cochère supports and to the terrace wall. External cement work is painted white with certain soffit areas in pale blue. Wood window frames are in white, all metalwork being painted grey-green.



FIRST FLOOR PLAN

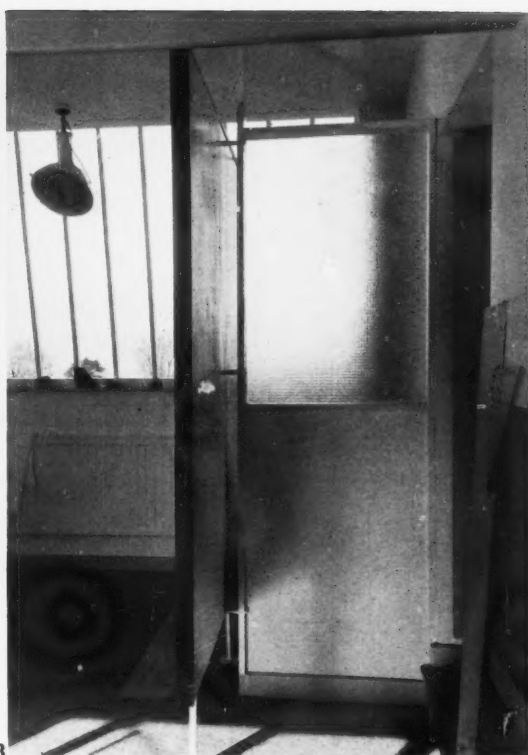
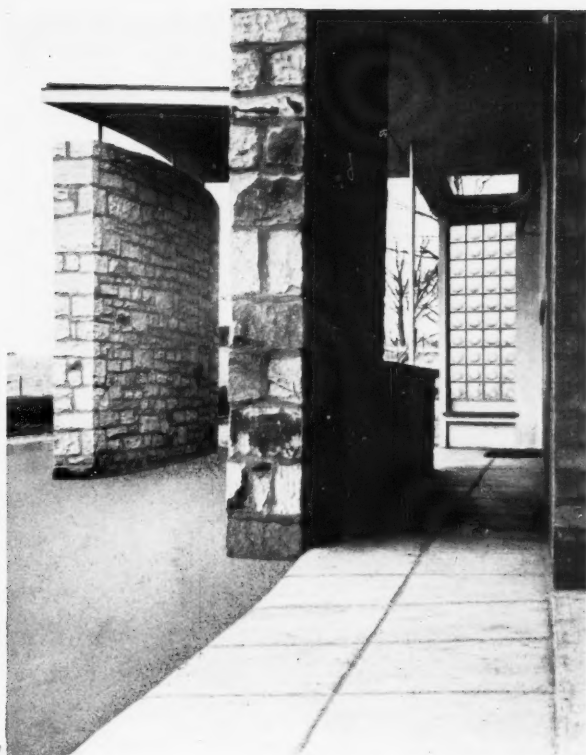
18, landing. 19, box room. 20, studio. 21, sleeping terrace. 22, 23, 24, 25, bedrooms. 26, dressing-room. 27 and 28, bathrooms. 29, w.c. 30, child's bedroom.



GROUND FLOOR PLAN

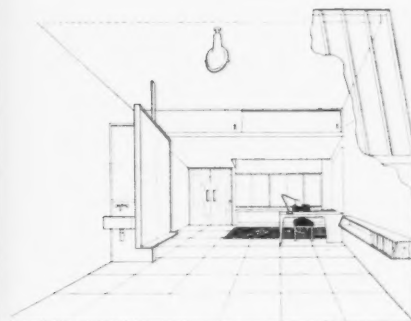
A, children's play space. B, lawn. 1, entrance porch. 2, hall. 3, cloak cupboard. 4, cloak. 5, w.c. 6, garage. 7, nursery. 8, living-room. 9, dining end. 10, maid's room. 11, washhouse. 12, yard. 13, heating. 14, maid's w.c. 15, covered way. 16, kitchen. 17, larder.





INTERNAL FINISHES To the living-room all woodwork has a natural birch finish, furniture is in birch and walnut. Walls are in white and pale grey with the ceiling in primrose yellow. Occasional chairs in the living-room are upholstered in bright yellow and red.

3, night view of entrance porch and porte cochère. 4, a stair detail, with relief by Ben Nicholson. 5, view from stair to hall, with painting by Alastair Morton. 6, fireplace in living-room; sculpture by Barbara Hepworth. 7, entrance porch by day. 8, detail of studio with, below, a sketch of studio layout.



FLATS

BERNARD COOKE,
W. R. AND ANGUS STEWART

THE SITE is in a residential district of Johannesburg, South Africa, being intended to cater for office workers, young professional people and others of moderate means.

PLANNING Though Johannesburg is in a subtropical zone, it lies at 6,000 feet above sea-level and therefore enjoys a temperate climate. The high altitude of the sun, however, means that in summer large glass areas are necessary to admit even a little direct sunlight. The building contains three floors of flats at the front, four floors of flats at the back and three floors of single rooms above. The single rooms are planned six to a floor. Native servants' quarters are provided on the roof.

1, the north front. The main finish is white, with the base in buff and servants' quarters on the roof in pale green.



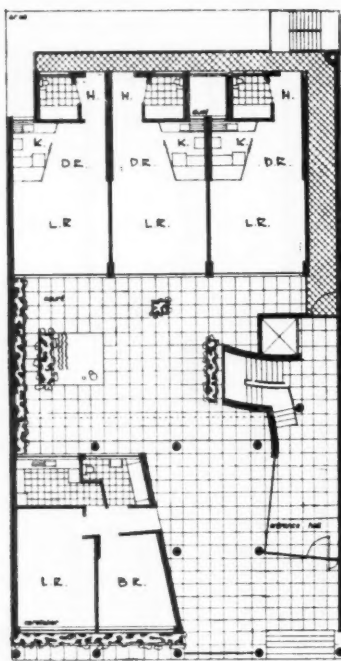
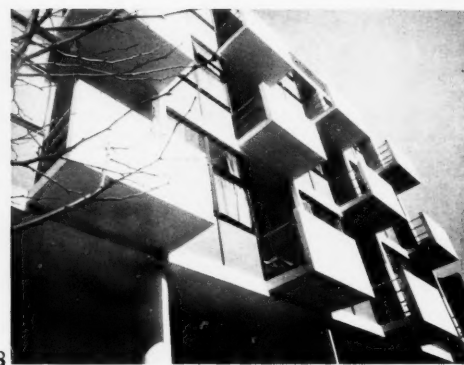
FLATS

BERNARD COOKE, W. R. AND ANGUS STEWART

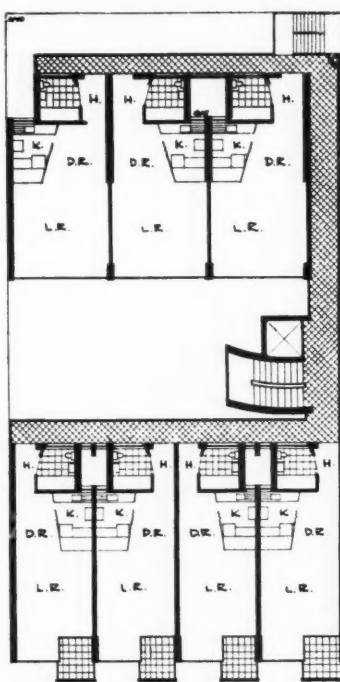


STRUCTURE AND EXTERNAL FINISHES

The building is in reinforced concrete frame with brick infilling. This is typical of local building practice and is dictated largely by availability of cheap, unskilled native labour, and municipal regulations governing the thickness of walls. The regular division of floor area into flats determines the spacing of the constructional columns throughout the building. The whole north wall of each flat is glazed but for the bottom panel which is in cellulose-finished steel. The building is painted white, with the steel window panels in cerulean blue and set in chocolate-coloured frames. The caretaker's flat is finished in a biscuit-colour, with the solarium wall and the natives' quarters on the roof in pale green. The base of the building is faced in black slate.



GROUND FLOOR PLAN



TYPICAL FLOOR PLAN:
FLATS



TYPICAL FLOOR PLAN:
ROOMS

INTERNAL FINISHES AND EQUIPMENT Internal finishes generally are in plaster, painted and distempered in light shades. The typical flat layout consists of a single large unit divided into living and dining spaces, with a kitchen screened off from this main living space by a fitting which comprises built-in wardrobe and kitchen store cupboard back to back. The opening between kitchen and dining space is screened by a curtain fitting. Apart from the individual flats, the loggia and garden court on the ground floor extending under the building—

which with the exception of the caretaker's flat is largely raised above ground level on circular reinforced concrete stanchions—together with the roof garden, is intended as communal promenade space. All plumbing equipment is concentrated in large service ducts.

2, a detail view of the garden courtyard, which includes the central court and extends under part of the building itself where it is raised up on free-standing reinforced concrete stanchions; in the extreme right foreground is a lily pool. The paving is in light buff granolithic. 3, balconies on the south elevation.

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4, detail of the stair tower with the lift well to the left. The open, horizontal-railed balconies on the right serve the flats. The balcony rails are painted a chocolate colour, with the flat doors in cerulean blue. 5, view from the roof terrace. The curved screen wall, in the left foreground, is colour washed a pale green with the staircase tower beyond in cream-white.

CIVIC CENTRE

PERCY THOMAS
AND ERNEST PRESTWICH

THE SITE is at Tunbridge Wells, comprising a restricted plot at unrelated levels to those of adjoining roads. This necessitated construction of an approach road on the site itself. Eventually to include municipal offices, a public library and a fire station, the buildings at present constructed consist of a police station and police court in one block, and a second block, later to be linked to the municipal offices, containing an assembly hall.

1, general view showing police court and station on the right, and assembly hall to the left.

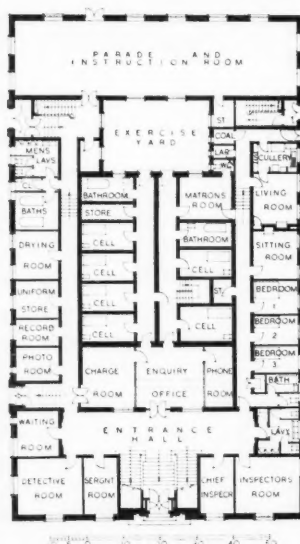


CIVIC CENTRE

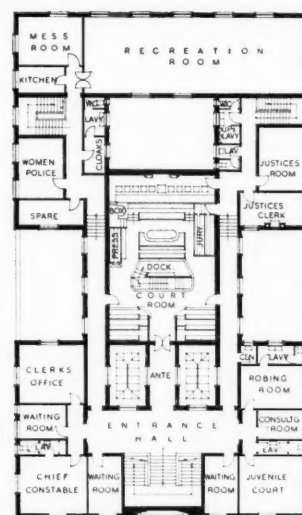
PERCY THOMAS AND ERNEST PRESTWICH



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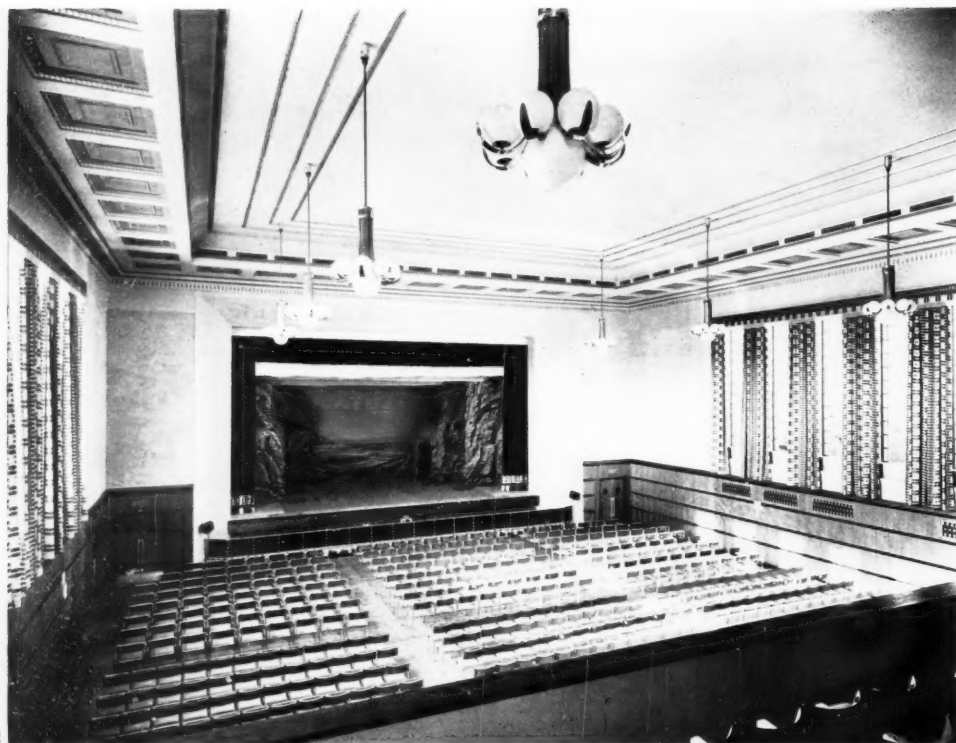
GROUND FLOOR PLAN



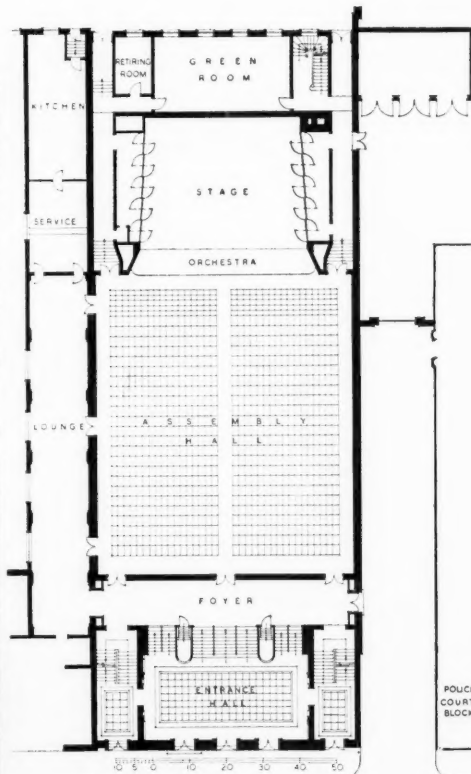
FIRST FLOOR PLAN

THE POLICE STATION External walls and internal partition walls are of solid brickwork, floors being in reinforced concrete with reinforced concrete flat roof finished in asphalt. External finishes are of local bricks with trims and decorative panels in Portland stone. Windows are of the wooden sash type. Fittings and panelling to the courtroom are of English oak, with walls in acoustic plaster; the seating being upholstered in red hide.

2, detail of main stair leading from the station block entrance hall to police court.



3



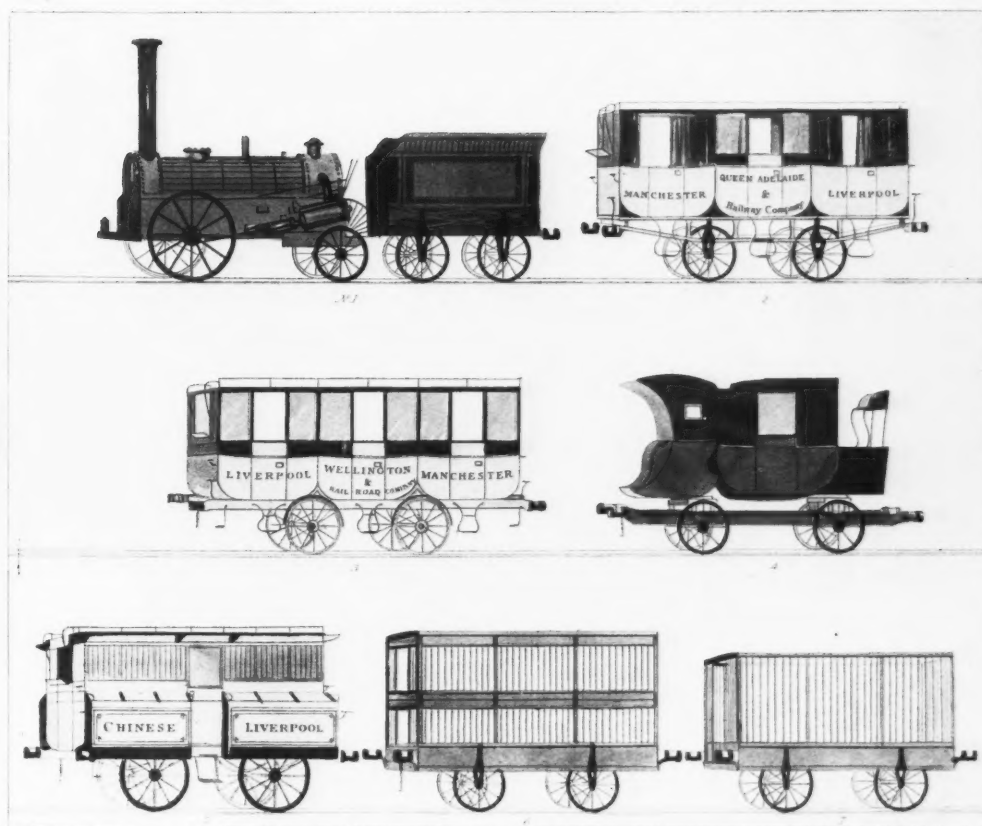
PLAN

THE ASSEMBLY HALL Construction and external finishes to the assembly hall correspond to the treatment of the police station block. Internally, the assembly hall has an oak sprung floor, the walls having a plinth of Australian walnut divided horizontally by narrow strips of ebony. The wall surface above is finished in acoustic plaster and colour-sprayed with distemper. The ceiling and proscenium surround are in fibrous plaster decorated in emerald green and silver on a buff ground. The entrance hall walls and

floor are of travertine, with ticket booths faced in matt-finish black tiles. A central heating chamber to serve the whole of the completed civic centre is placed under the rear of the assembly hall, and is fed by automatic stokers. The assembly hall has a balanced plenum system and the entrance hall and vestibules have panel heating.

3, general view of the assembly hall and proscenium from the front of the balcony.

ARCHITECTURE and CLASS



2. T. 2. 2. 2. 2. 2. 2.

Coaches, &c. employed on the Railway

2. T. 2. 2. 2. 2. 2. 2.

1. The Northampton Steam Engine, &c. — 2, 3, & Carriages for Passengers — 4. Private Carriage — 5, 6, 7. Carriages for Cattle

IN 1831, CLASS in rolling stock was more distinguishable than it is today. On the Manchester and Liverpool line, the window-curtained QUEEN ADELAIDE was available for the better sort; for though the WELLINGTON showed a certain elegance, it lacked the full-length springs of its more aspiringly-named rival. Travellers of distinction, however, might be expected to order a private carriage, whose design, and the presence of their manservant perched rather recklessly behind, would conspire to give them the impression of road journeying. The CHINESE, with its projection for the knees of the outward-facing fares, was designed as one single compartment, and reflected in its unglazed window treatment the form of the carriages for cattle placed immediately behind.

By Christian Barman

IN all architecture, whatever the place and the time, there are two entirely different ways of approaching the subject. There is the direct, functional way, sometimes called regional, vernacular, or folk. And there is the architecture of the styles, sometimes called period. What is the real difference between these two?

Most people who travel to Stockholm make a point of seeing the remarkable Nordiska museum, a sort of counterpart of our own Victoria and Albert. But I doubt if many visitors have noticed that there are two separate and distinct collections of architecture, furniture and dress. These divisions are not called regional and period: they are known as the department of the upper classes and the department of the common people. For class, read style. For style, read class. Class architecture is a definition that appears to me to describe better than any other all those kinds,

all those styles, that in their various directions strike out from the strait and narrow path of function.

After all, when a building is something more than merely functional, what is it that it is trying to be or do? Many people enjoy architecture as you may enjoy music or food. Others find their chief delight in the fact that every building tells a story. Or shall we say that architecture is a spiritual portrait of a people? Then we have to ask what kind of a portrait. That is an important question.

The natural and honest portrait is the one we like best. The speaking likeness is the likeness that speaks for itself. Actually not many portraits are allowed to speak for themselves. Whether a portrait is commissioned by the sitter or by his family or friends, there is nearly always the desire, express or implied, that the portrait shall tell

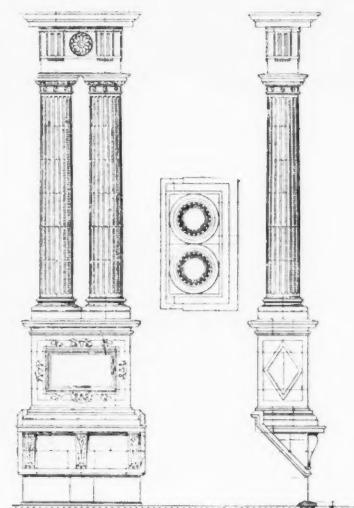
THE CHIMNEY



1, "When the men of the church were the governing class" there was only one fireplace in the monastery; and very few chimneys. They were a frugal lot.



2, "The Tudor barons changed all that. There was nothing ascetic about Henry VIII and his crew."



3, But later the ruling class went back to frugality and learning. Chimneys became things you apologised for.

you something that somebody wants you to think. The portrait is not a portrait only: it is also an attempt to put somebody over. The candid, impartial voice of truth is drowned; the artist has turned propagandist and is busy selling you a person or an idea.

Buildings, like portraits, are used to put over individuals. But while the advertising of an individual may produce a building it cannot by itself produce a style. A style results when a human group becomes conscious of itself and architecture is enlisted in the aid of group propaganda. Every historical style of the past can be related to such a group. As a rule, the group is a dominant class within the social body. Period architecture, which includes all building not simply functional in intention, is architecture that publicises a class trying to reach the top or having already arrived there.

Such a class may find a use for architecture in almost every stage of its existence. It may be used aggressively by a class that is struggling to power; or it may merely announce and glorify a class upon which power has already been conferred. It may be employed by an old ruling class to maintain itself against a rival class, or, if its powers are failing, to ingratiate itself with a new hierarchy whose rise it cannot prevent. At every point, in every contingency, the right kind of

architectural publicity may have a powerful and even decisive effect. As a rule its interest to us has little to do with its effectiveness.

One of the simplest kinds is that which we get from a military class rising to power rather suddenly. Both the Roman and French empires were founded in this way. The military bosses of Rome had conquered the vast and highly civilized world of Alexander. The military bosses of France were busy beating up Europe and the Near East to bring them under the imperial control. In each of these countries a new aristocracy of the sword was determined to keep hold of the power that the ruling houses of the past had had to surrender. But social conditions were entirely different, and there is no resemblance between the architectural styles they each created to this end.

Rich Romans with houses on the Bay of Naples had already known about Hellenistic architecture for some time. They realized that it represented a rich and elaborate civilization possibly past its best, but still marvellously in bloom. The art of Alexandria, Antioch and Pergamon was to Rome what the cathedrals of France and England would have been to Hollywood if Hollywood had existed in the thirteenth century.

This great empire built up by the genius of Alexander was what the Roman generals had

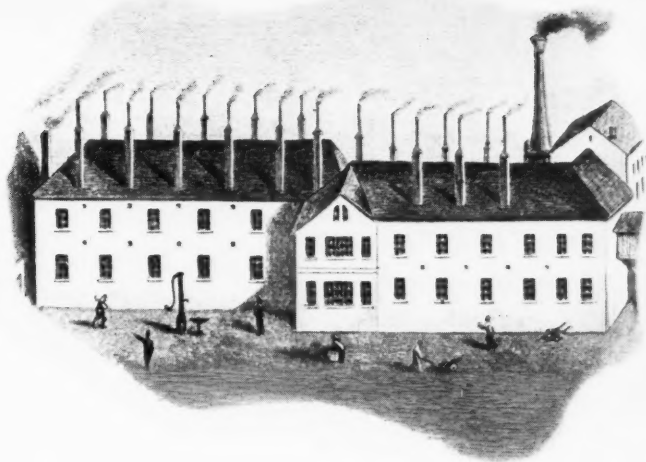
UNIT DECORATION



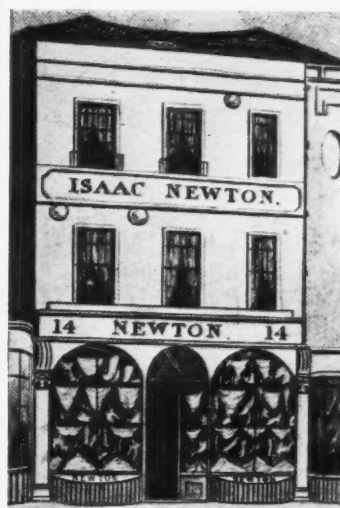
1, Decoration was invented to tell a simple story. Structure came first; the story was woven into the structure.



2, Decoration for class purposes reached its greatest heights under the French Empire. This shako is from the period just before.



4, And no wonder. Manufacturers now had a monopoly of bigger and better chimneys. To have chimneys was no longer considered "class."



5, If you could not disguise your chimney as a doric order, parapets helped you to pretend you had not got any.



6, Alas, the invisible chimney was not a success. To keep the home fires burning, stacks were raised and pots and crows were added. To hell with class!

won for Rome—and for themselves. Works of art were the visible signs of conquest. If you called at a house and found it full of loot from Greece or Asia Minor, you knew your man belonged to the new warrior class that had beaten the Greeks. As one of the best people, you of course had some, too; if not, there was always someone to put you in touch with reliable sources. At a pinch, a couple of statues from Corinth was almost enough to mark you as one of Augustus' army men.

Roman architecture might still have stood a chance if the conquerors had been content with material loot only. But they also brought over from Alexandria and elsewhere architects and craftsmen by the score. Some of the foreigners came over singly, others in entire families and firms. Once they had settled down all the big people went to them. Roman architects with a good Society connection suddenly found themselves without a job. The old architecture was not influenced or changed by borrowings: wherever the warlords had any say it was simply trampled underfoot. The invasion of Rome from the East came before that of the barbarians.

The French military class of Napoleon's time had to go to work in a very different way. The country had just had a revolution; but before that revolution the old ruling class had still been in full enjoyment of an artistic

tradition that the oldest could remember as the finest in all the world. The new victorious soldier class could live for some time on the artistic capital accumulated by Louis XIV. It had conquered a good many foreigners, but none of these foreigners had a civilization better than the Frenchman's own. In one case, that of Egypt, the conquerors did find a country filled with strange and exciting antiques the like of which they had not seen before. The discovery of Egyptian civilization is clearly reflected in the style created by the military rulers of France, but it was not sufficient by itself to provide the publicity they needed.

This is where the French architects, designers and craftsmen who had been out of work since the revolution saw their chance at last. There were no new class styles worthy to be imported from abroad. Perhaps there was something in the old architecture of France that could suitably be revived. No: the truth was all the best things were associated with the old ruling class they had just swept away. The new architecture, then, would have to be an invented architecture. The Empire in France has given us the most striking example of a new artistic language created, with only the fewest borrowings, to express and consolidate the power of a class.

Taught and inspired by Egypt rather than

borrowed from it was the heightened grandeur of the forms. They brought into European art a new monumentality, a sort of grandiloquence that sometimes seems almost disordered. Upon these forms are scattered pictures of every military weapon and specimens of every symbol relating to the art of war. Swords, lances, arrows, and battle axes with or without fasces; body armour, helmets and shields; all these perform a sort of petrified triumphal march before the images of the lion, the eagle, the griffin and the bull. The army of winged victories that float about distributing laurel wreaths are often so busy they have to carry a pair of wreaths in each hand. Class devices straight from the official cliché factory are struck, nailed or screwed on all available surfaces till the last inch almost is filled.

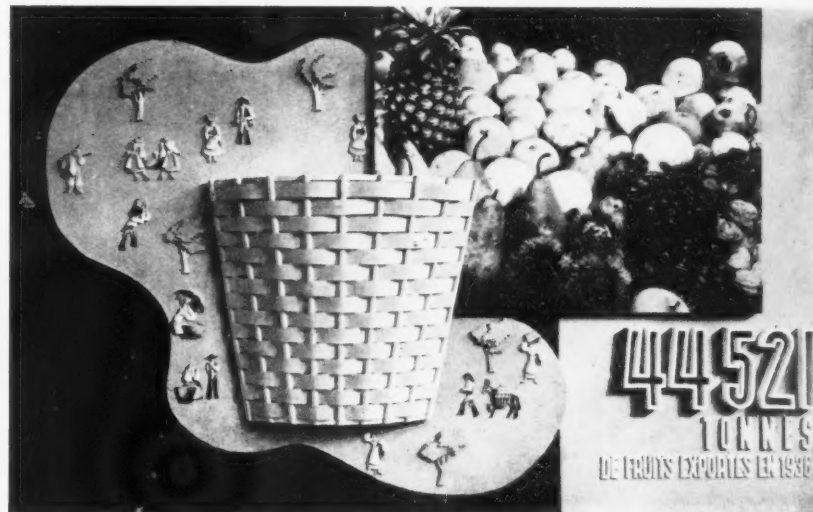
It is probably true to say that never in history has a new class assuming power been publicized with more energy and drive. The only trouble was that architecture and art generally became irreparably damaged in the process. When you cover your buildings with badges and devices until they look like magnified stamp albums, the architecture can never signify very much. In painting things were just as bad. The pictures of Louis David are distinguished by a lack of structure that few painters have been able to equal. There is no logical arrangement in space, no



3, A collection of gilt brass symbols covers this Empire shako (1807); their object is to advertise the military ruling caste.



4, The same kind of symbols covered all Empire architecture, inside and out.



5, In our day, exhibition architecture has brought back decoration to its original task of telling an interesting story.

THE PULPIT



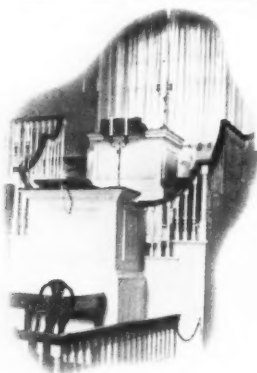
1, Medieval and early renaissance pulpits were simple, functional structures designed to raise the speaker above the floor and conceal his legs.



2, The architects of the counter-reformation used the best positions to advertise the attractions of the Roman faith.



3, The Church of England, too, adopted the new class style, which proved highly beneficial to its social prestige.



4, Meanwhile, in its revolt against class, the nonconformist movement restored the ancient simplicities of life and form.

atmosphere, no consistent illumination; and everything in them, from the virgin's bosom to the rocks and trees, is made of the same tough, cheese-like substance. If Roman art was stifled by the superior art of the beaten enemy, their own publicists' clichés destroyed the arts of the French.

But before the Empire there had been another class architecture in France, the architecture of the monarchic state. Louis XIV on his accession found himself in much the same position as Henry VIII had done in England. The power of the church and of the old territorial families had been undermined by Richelieu. The country was ready for a full display of autocratic kingship, and this Louis XIV was just the person to provide. What is really remarkable about this king, and about the faithful Colbert who served him continuously for 22 years, is their magnificent mobilization of writers, artists and men of science to work in the royal cause. When we think about Paris today, we see in our minds a picture that is the creation of these men. Its great buildings were built and lived in by the new ruling class that the reign of Louis XIV brought into resplendent prominence.

The class is here, the system, much more than the king. The king himself, while this amazing city was rising, found himself much occupied with other, private plans. After all, he was the biggest individual ruler of the modern world: the fate of Europe practically lay in his hands. It was so unfair that in Paris his personal eminence should be subordinated to the class machine. Versailles was Louis' answer. His faithful ministers saw in it, of course, an extravagance hardly to be tolerated. More than once the bills were such that Paris buildings had to be held up. But Louis was not to be stopped or dissuaded, for here he could show them that he, the king, was boss. Immense, outrageous, Versailles is the perfect great man's folly, the greatest and most megalomaniac of all. If you take it seriously you can only find this monster advertisement crazy and depressing, like Chateaubriand who called it "le palais de l'esclavage, des soucis, de l'ingratitude et de la mort." If you do not, it is just the most profoundly boring building in the world. It is true that the architecture of Louis XIV is always slightly larger than life. But there is nothing boring about seventeenth century Paris; it was not till Napoleon III that Paris too became a bore.

Class architecture is not averse to borrowing. It may borrow either from other places or from other times. An architecture that borrows from abroad will strike people as revolutionary even though it may be serving the purpose of an ultra-conservative class. An architecture that borrows from the remote past will strike people as ultra-conservative even when used by a revolutionary class. Borrowings, as a rule, are indiscriminate. In deciding whether to import or revive, you simply take what happens to suit you best at the moment.

If Rome's imperial style was borrowed from Alexandria, it was itself made much use of by the architects of seventeenth century France. Not that Louis XIV's art can ever be described as an importation; French artists and craftsmen were far too able to make the importation of a foreign style worth while. But Rome was still the ideal picture of all-powerful secular rule. It was impossible to resist the stimulus of that highly successful example. Indeed, the Italians themselves had already been busy reviving the old imperial forms. They had done this with an entirely different object. The artists of the Renaissance in Italy were not

employed to glorify a class that had risen to national power. Their function was to publicize a number of rival factions competing desperately for possession of that power. It was a battle in which the best man must win, and the best man was he who could prove, in words, deeds and buildings, his succession to the imperial crown, now somewhat old and rusty.

It started, as finally it ended, with the priestly class. During the Pope's long exile in France the power of the spiritual rulers had rapidly declined. Returning first to Florence, then to Rome, the papal court brought new hope and courage. Old ruling families like the Pazzis in Florence allied themselves with the rising power. Others, like the Medicis opposed it and pressed forward with claims of their own. Poets were hired to write epic poems in their honour; the Sforziads, the Borseides, the Hesperides, the Feltria. At the same time there went on something like an architectural armaments race; it might even be described as an architectural civil war. The real civil war came later. There is something fierce and bristling about these rich men's palaces, an armour-plated quality that brilliantly advertises the strength and determination of the old secular governing class.

Unfortunately these qualities did not finally avail: the papal organization could outbuild them all. Once the popes got really going with the construction of St. Peter's there could be no doubt who was going to win. St. Peter's and Versailles are the two architectural giants of the European world. But whereas Versailles represents the rebellion of a dominant individual against the group hegemony of his class, St. Peter's means the architectural victory of a class as a whole. It is a pity that architectural victories are so local in their effect. St. Peter's made the position in Italy reasonably secure, but the methods adopted to finance the building helped to start the Reformation in another country.

English architecture was in a different and more fortunate position. None of the bigger countries of Europe has an architecture so human, so genuine, so free from the vulgarities of class advertisement. Yet there have been during the last four centuries at least three important occasions when a new ruling class has come into power. First, the Tudor Kings and their friends stepped into the place of the old medieval order, half feudal and half monastic. With Cromwell's Parliamentary party another ruling class rose up to take charge of the country's affairs. Finally, there was the new class of manufacturers whose growing wealth and influence meant that national power must gradually fall into their hands.

By a curious coincidence, architecture played no part in the rise of any of these classes. The Tudors did not need it. The many great and lovely monastic buildings of which they took possession were almost more than they could use. The Puritans did not approve of it. As for the manufacturers, the trouble with them seems to have been that most of them did not understand it. Those who did understand it were more concerned to advertise their defection to the rival class of country squires than to remind you of the existence of their own.

For in England there are always the country squires, the scattered class of ruling families, real or bogus, that wield authority behind the scenes. The families have changed, but ever since the Normans came the class has remained very much what it was. A class that goes on so long will lose its vitality unless it can absorb new blood. There is a difficult problem here.

HOUSE DESIGN



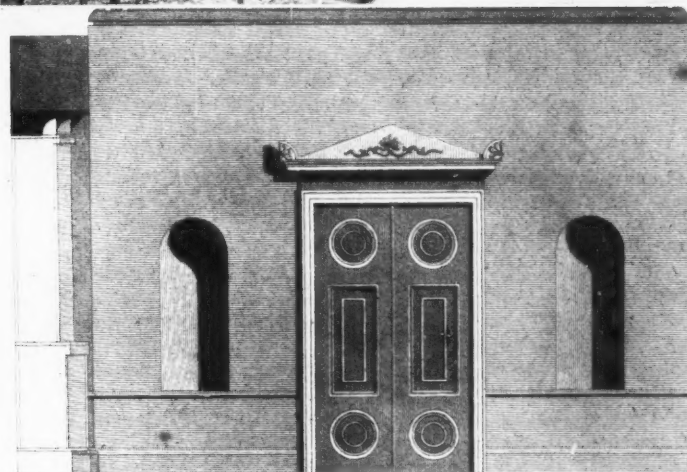
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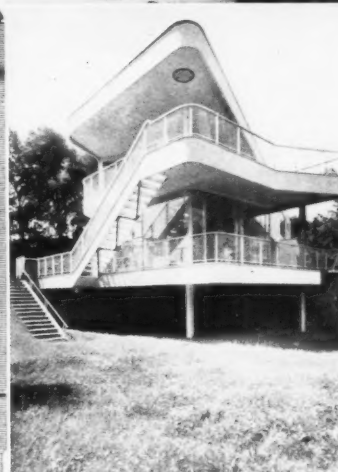
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4



3



5

1, In the 16th century, the great hall was still a place where all classes mingled.

2, Later, the master and his friends retired to the dining parlour, which soon became the focal point of the house.

3, With the age of learning the focus shifted from the dining room; the library was now the thing.

4, The Gothic revival marks the end of class art. Huntin', shootin', and fishin' provide the new symbols of class.

5, The modern "itch for cultivating the engineer," for advertising his greatness, suggests that engineers may be the ruling class of to-morrow.

Without self-renewal the class must weaken and ultimately collapse as it did, for example, in France. But uncontrolled recruitment is equally dangerous, for it would cause the class to disperse itself and lose its identity. To keep going, to remain the same, yet constantly to admit new blood has been the great achievement of this class, rare and perhaps unique in history.

It is in this work of constant self-integration and self-defence that class architecture in England was made to play its part. We have no architecture created to advertise the rise of a new class to power. But we have many good specimens of an architecture designed to maintain the exclusiveness and prestige of this old-established class. As new conditions arise, so the class must adapt itself to meet them. As the world moves on and changes, so the architecture too may have to change. What-

ever happens it must never lose touch with the general system for the admission of new members. Class architecture in England is part of the permanent machinery of specialized class education.

Even before the new merchants started to be really important, the squirearchy realized that something must be done. Having no organized educational system, they hit on the brilliant expedient of sending their sons abroad. Travel was expensive and it was also rather difficult. You had to be well in with the ambassadors; unless your father had influence, you could not really consider yourself safe. Under this system, culture and education were no good unless they were imported: class architecture was something you brought back from your foreign tour. The difference between the imported class architecture of England and that of other countries is simple

but striking. Theirs as a rule was an advertisement for victorious generals or kings: ours was a certificate that you had passed the exacting test for membership of the ruling class.

But the conditions of travel changed. Soon it cost so little to go abroad that almost anyone could afford it. The wealthy grocer took a few months off and accompanied his son on his journey. Traders who had to go abroad for business' sake took their children with them. Luckily the schools were ready for the emergency, and Virgil and Cicero were passwords you could now acquire at home. The novelties of continental building were abandoned for the architecture of books. After all, travel might be cheapened even to the level of Polytechnic tours, but the price of Virgil and Palladio was something you could easily control. And after Palladio, Athens. Quietly, unobtrusively, the ruling class dropped its

architecture like a snake sloughing its skin and took up another. The ranks would close again and intruders would find that their own protective mimicry had been their undoing.

The only trouble was that the masses were already catching up. Popular travel was bad enough; but when this was followed by popular education the position was really getting serious. A person might have the best Greek authors off by heart and yet be an absolute outsider. Porticoes appeared in the suburbs; it was clear that the ancients had let us down. Once more the governing class took up the task of overhauling the system of admission. Travel was useless; so were books. The new class education must rest upon neither of these. It must be something that could not be bought on the cheap. The poetry and oratory of ancient Greece were put aside, and their place was taken by the field sports of the hunter, handed down from father to son since neolithic times.

In architecture the new totem meant, of course, going back to the middle ages. The change was thorough and highly effective, as indeed it had to be if the ruling class was not to be overwhelmed. The class could continue to function only by breaking clean away. Listen to Dyer, the cheerful bourgeois, writing in 1757 in praise of the greatness of manufacturing England:

... scaffolds rise
And growing edifices; heaps of stone,
Beneath the chissel, beauteous shapes assume
Of frieze and column.

Frieze and column? Yes, but look in whose service these symbols are now employed:

Such was the scene
Of hurrying Carthage, when the Trojan chief
First view'd her growing turrets. So appear
Th'increasing walls of busy Manchester,
Sheffield, and Birmingham, whose redd'ning fields
Rise and enlarge their suburbs.

John Langhorne, the first part of whose poem *The Country Justice* was published eighteen years later, is already a firm believer in the new class architecture.

Nor lightly deem, ye apes of modern race,
Ye cite that sore bedizen Nature's face,
Of the more manly structures here ye view;
They rose for greatness that ye never knew!

The greatness, of course, of our medieval ancestors, so strikingly different from

Ye royal architects, whose antic taste
Would lay the realms of Nature waste.

Has anything more unkind ever been said about classical architecture? But Langhorne is not merely destructive: he does know what he wants. Three of his stanzas describe "th'enormous antlers" of the forest monarch, the brush taken from the "felon of the fold, fam'd for cunning," the "festal ox's" mighty horns.

These, and such antique tokens, that record
The manly spirit, and the bounteous board,
Me more delight than all the gew-gaw train,
The whims and zigzags of a modern brain.

What had happened was that the wheel had come full circle. The squirearchy had pinned their faith to class styles and the class styles had failed them. They had embraced the poets, and the poets had gone off and made friends with the common man. They had backed the philosophers, and Voltaire and Hume had produced a very useful working faith for the new business cad and his set. They would put no trust in architecture any longer. The gothic revival is not a new artistic phenomenon: it is the bankruptcy of class art. In 1848 Queen Victoria first attended the Braemar Gathering, then held at Invercauld, and put the seal of royal approval on the new class religion of the primitive life.

The changes brought by new class styles can

be followed in every detail of a building. Take, for example, the chimney. When the men of the church were the governing class in England the best people lived a frugal and even ascetic sort of life. The priest was not a good timer. Even the warmth of a fire, the most popular luxury of all in this country, was denied him. To keep him alive, one fire was kept burning in the monastery. He might go round to the warming room now and again if he felt really frozen, but he must not do it too often. And it was highly important that there should be no seats.

The Tudor barons changed all that. There was nothing ascetic about Henry VIII and his class. Meat, drink, women and, of course, fires, were things they appreciated and understood. And so, whenever one of them built a new house or added to an old one (or to the monastery he had stolen) high-power chimneys were the thing; and the best houses always had the most and the biggest. The reason why Tudor houses are famous for their ostentation of chimneys is that chimneys were considered "class." They remained "class" for about 250 years, when the architecture of learning brought their popularity to an end. There were no chimneys in Stuart and Revett. Electric heating had not yet arrived, and the chimney could not actually be dispensed with, but in the best circles it was carefully hidden or disguised as a pedestal or an urn. Only manufacturers had chimneys then.

So far we have been considering ruling classes that were victorious or at any rate secure. But a class that is threatened or deposed can still find many uses for architectural advertisement. Take, for example, the priestly class in those parts of Europe that managed to resist the attacks of Reformation. It had already lost the supreme authority that the church at one time possessed. That was gone forever: the princes and dukes and their civil governments were strong enough to make sure that it should not be regained. But it still had its spiritual authority; and that too was now in danger of being taken from it. Already more than one civil ruler had been impressed with the advantages of protestantism as a popular religion. The Catholic church must act, and act promptly.

The churches of the so-called counter-reformation are the most successful advertising campaign that class architecture has ever undertaken. Those lovely and exuberant buildings really did convince the ruling class that the Catholic religion was the only religion for them. If you were well-born and cultured and artistic (for this was a time when the well-born could still be cultured and artistic), if you were used to asking always for the best, you could not help realizing that nothing else would meet the case. Certainly the reformed church was out of the question. No, there was something about these Catholics who made their churches look so smart, so gay, so elegant; who could give them an air of voluptuous refinement that even the grand duke's palace could not always produce. They were the men to put your money on.

Something of the same kind, but in a considerably milder form, was attempted by the Church of England in the time of Sir Christopher Wren. The English churchmen were in no serious danger from a rival religion. The ruling class, however, was doing a good deal of travelling in Catholic countries; its members were seeing many new things and setting new standards for themselves at home. It was best, after all, to make sure. The pew business had already been highly successful, though it was never relished by the poor, who,

says Cobbett, are "compelled to stand about in the aisles, exposed to the draughts of air, and to every inconvenience. The monstrous abuses in London, and in other great towns, in this respect," he goes on, "are beyond description. Those who have not money wherewith to purchase a seat are treated like dogs." Yes, the Church of England had made its choice; its policy was clear, and the new class style was a useful acquisition. Such a mark of genuine quality meant a great deal to its social prestige. Here, too, the church took up an architecture initiated by a secular class and showed that it could do the thing even better. Our great church architect was by far the cleverest of them all.

Today we have functional architecture, the architecture of democracy. The democratic countries are no longer ruled by a class, or if they are we are not told about it. Their buildings are utility objects, belonging to the department of the common people. If there is decoration, the decoration is put there because somebody likes it; it is not there to sell you a class that wants to run the show. For the rest, the architecture gets on with its job. Its greatest virtue is to be completely free from publicity. Furniture and vehicles are designed on the same plan. The two thousand guinea car works better than the mass produced family bus, but you have to look for the maker's name to make sure which of the two it is. There is no class stuff about the body design, as there used to be till the functional age came upon us.

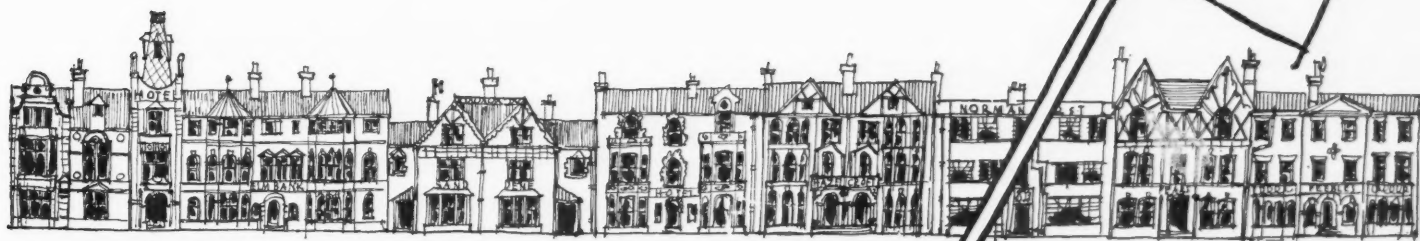
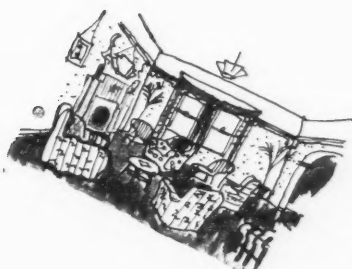
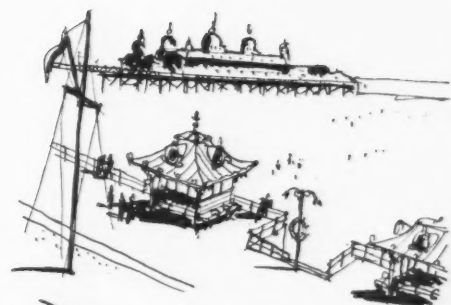
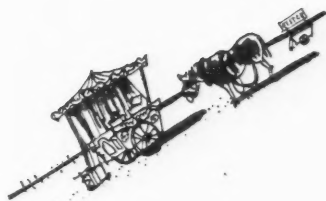
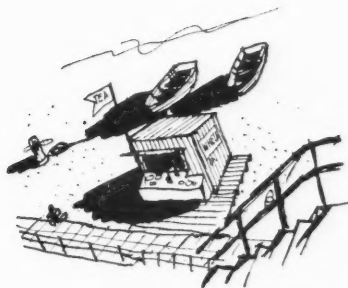
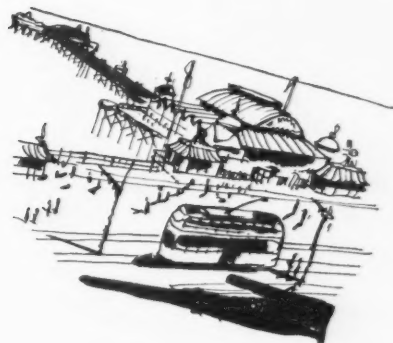
And yet, here and there, one still finds signs of architecture being used to appeal to certain types of important people. There is, for example, among those who are not engineers, and itch for cultivating the engineer that reminds one of the baroque church architect cultivating the archduke. The most famous case of this modern passion for engineers was, of course, Lenin, but there are plenty of others nearer home. According to these people there is something more than human in the men who build turbines, ocean liners, bombers and Suez Canals. Perhaps these men are the ruling class of to-morrow: perhaps we had better make friends with them while there is time. Architecture has played its part in this new cult, and there are modern buildings that show much less regard for practical function than for the advertisement of the engineer's religion. In painting other kinds of men besides the engineer have been idealized. Many people must have been impressed by Dali's glorification of the psychoanalyst, or with Ben Nicholson's brilliant publicity for the group of which Eddington and Sir James Jeans are the popular leaders.

Class architecture has been an interesting chapter in human history. It seems, for the moment, a little strange to be without it, but the strangeness will pass. You can go without class and still take your choice of hospitals and cathedrals, of medieval bridges and twentieth century shops. We may yet come to look upon it as a lucky escape. And so far we have got rid of class without loss of sense or sensibility. If the termite does not turn the home it builds into a class symbol it is because no termite has been known to take any interest in the outside appearance of its home. This is not surprising when you consider that termites, though their homes are comfortable and efficient enough inside, never see the outside of them. There are two reasons for this curious state of affairs. The first is that termites spend the whole of their lives indoors. The second reason is that they are blind. That is something we seem to have been spared; or have we?

Situated in the heart of Blackpool's Pleasure Beach, the new Casino restaurant designed by Joseph Emberton, which is illustrated on the pages that follow is, fortunately, not just another isolated modern building, set down in somewhat incongruous solitude amid a welter of unplanned bad taste, but part of a well-considered policy of developing an amusement area on rational and efficient lines.

Blackpool

by Hugh Casson



The Site

BLACKPOOL owes its existence partly to its position on the fringe of a manufacturing area, but principally to the Lancashire wake system. Under this logical holiday scheme whole towns close down in rotation during the summer season, the mills, shops and factories are emptied for one week, and the workers, with their year's savings, flock unquestioningly to Blackpool, confident of finding there the rest and entertainment they need.

The town is thus assured of a constant stream of visitors, and it is planned and run frankly for their delight and benefit only. It has no historical associations, no real existence, except as a background to the seafront. It has hardly any buildings more than fifty years old. You will not find here the stuccoed terraces and rakish tin-roofed balconies of Ramsgate, Weymouth and Brighton. It is like a gigantic Luna Park, packed for the season with shrieking crowds, deserted in the winter except for those whose business it is to keep the place in running order.

It is easy, of course, to be funny about Blackpool. The mere mention of its name, like that of Wigan or Chorltoncum-Hardy is enough to raise a laugh—whether it is the sophisticated snigger of those who think it would be “so amusing to watch the people,” or the unselfconscious guffaw of the real Blackpool-lover. The place has indeed its fantasies—the battlemented hydros and forbidding boarding houses, past whose frosted doors no visitor can pass after 11 p.m.; the amusement arcades, and electric slot machines taking £10 each on an average day; the booths in which for a modest fee are publicly exhibited a starving glamour girl, a three-legged calf, or an errant clergyman. The Palladian swimming pool, and the café built inside a colossal teapot; the replica of a Sussex windmill, whose creaking sails turn lazily over a public lavatory; the Winter Garden Ballroom with its 5,000 dancers; the Blackpool Rock which does not taste of peppermint and the miniature bottles of stout made of chocolate; the floral cuckoo clock and the three piers, (for “Blackpool” says the guide, “is thus thrice blessed”); these are all remarkable features. It is true also that the buildings on the seafront are of an almost unparalleled ugliness. For seven miles stretches this nightmare fence of red brick, black pointing, fretted barge-boards and blue slate, with hardly a piece of decent unpretentious architecture to interrupt it. The generous use of dark green and dried-blood-red paint imparts a sinister brooding to the buildings thus adorned. And yet with all this, the effect is not depressing. There is a noticeable air of vitality and well-being, which is not entirely the result of prosperity.

Money is obviously spent on public amenities and not on prestige buildings. The town is well-run. Streets are swept, lawns shaven, and railings painted. Along the front run the best-designed trams in Britain, silent, smooth-shaped, gay-coloured, and free inside from “advertising matter.” In the windows of the hideous boarding houses the lace curtains are white and fresh, the stained glass shining and polished. This cheerful efficiency is, of course, good business. But Blackpool has something more. You can call it friendliness, or “letting down its back hair.” Perhaps it is no more than genuine enjoyment of its own life. It has realized that having been chosen as the scene of a colossal party, the only way to make a success of it is to enter into things without reserve. Many seaside resorts have an atmosphere of ill-concealed toleration. They seem to wear the sweet, tired smile of a hostess disguising her fury when she hears a glass break at the other end of the room. Blackpool is not long-suffering. Nor does it try to be genteel. The notice on the pier reads “Please stamp out your fag ends,” not “Gentlemen are requested to extinguish their cigarettes.” Water at Blackpool can be “drunk.” It is not “used for drinking purposes.”

With the help of such efficiency and candour Blackpool triumphs over ugliness, though not over the drawbacks of its planning. Like all nineteenth-century seaside resorts its layout is unsuited to modern requirements. When it was built amusements were confined to the pier, and the seafront was literally a promenade, a parade for the elegant stroller. Today, the promenade has become a main highway, raising a barrier of hurtling cars and petrol fumes between the town and the sea. Amusements, too, have become more elaborate and sophisticated. The days of the Punch and Judy show, the sand-modeller and the bandstand, are gone. Even the sea has to be brought up-to-date, and sheltered bathing pools must be provided where visitors can bathe in safety and comfort. Somewhere, room for all these new elements must be found. The drastic re-planning which the problem really demands is almost impossible today. Private enterprise, even if it has the powers, is rarely sufficiently enlightened, and municipal authorities are usually hampered by local residents who are on guard against a rise in rates. Development is therefore inevitably piecemeal. But, in spite of many limitations, there has been in recent years a notable advance in seaside planning schemes, of which Bexhill Pavilion is, of course, the most famous example.

One of the most difficult architectural problems, that of the pleasure beach or fun fair, has hitherto been neglected. Often no more than a collection of flapping canvas, crazy framing, trampled grass and waste paper, it is usually regarded as beyond hope—a place to be tucked away well out of sight. Here at Blackpool, private enterprise has tackled the problem for the first time, and on a generous scale. A comprehensive planning scheme has been worked out in association with the architect, Mr. Joseph Emberton, and gradual reconstruction carried on during the past few years.

The tangle of kiosks has been sorted out, and old buildings are gradually replaced. Some of this has already been illustrated in *THE ARCHITECTURAL REVIEW*, the latest, *The Casino*, is described in the following pages. The architect has been remarkably successful in creating an air of order and unity on the beach without losing the essentially varying characteristics of individual features. Most of the buildings are painted white. Variety and contrast is obtained by the careful placing of gay primary colours on fascias, window frames or handrails. Particularly successful are the scenic railways, whose complicated lattice work is painted matt white, a perfect background for the tomato and blue of the tracks.

The experiment of employing for this work an architect, and such designers also as Percy Metcalfe and Tom Purvis, was a bold and unusual one, but there is no doubt of its success. It has inevitably met with some criticism. The Lancashire holidaymaker, it was said, was indifferent if not actively hostile to good design. To the casual eye he certainly does not seem to show much reaction to his surroundings. He patronises the gleaming new bar with its glass and concrete staircase, downs his drink, and goes out again without voicing any comment on the appearance of the place. But although unspoken, his opinion is not necessarily unformed. The success of the pleasure beach has shown that good design is appreciated, and the policy of the management has been justified.

The Pleasure Beach has been described at some length, for it is the background to the New Casino which the drawings and photographs on succeeding pages set out to describe. Unless the character of this background is understood the relationship to it of the building cannot be fully appreciated. The Casino is not a single modern building dumped down, isolated, incongruous and ill-at-ease, in a tangle of unplanned ugliness. It is rather one more step forward in the policy of developing an amusement area on rational and efficient lines.

H. C.

Above are some “shots” of Blackpool Pleasure Beach, from last, a view coming over the top—on the GIANT which provides the setting for Joseph Emberton's new CASINO building. Top, the GRAND NATIONAL at “Valentine's Brook”; next, fantastiques fishing from a weather-boarded Noah's Ark; below them, a “sky-scraper” section of the GRAND NATIONAL; second from last, a view coming over the top—on the GIANT WHEEL; last, a distant view of “Becher's Brook,” Blackpool version. Photographs by Margaret Casson. The photograph on the facing page and those on succeeding pages, were taken specially for *THE ARCHITECTURAL REVIEW* by Alfred Cracknell.

THE NEW CASINO,
BLACKPOOL

JOSEPH EMBERTON, ARCHITECT





The Staircase Tower

The main staircase, seen here from the first floor landing, provides access from the pleasure beach to all the principal public rooms. It is generously planned to take large crowds of holiday-makers. Constructed of reinforced concrete, it is finished in a light coloured terrazzo with a black edging to each step. The walls and ceiling are broken white. The metal balustrade supports tubular handrails, one ivory coloured, the other tomato red. It is proposed to encircle the centre column with a spiral lighting tube. As may be seen in the small external view on the right, the staircase is enclosed in a glass and concrete framing. This is composed of pre-cast units manufactured by a patent vibrated system which makes possible members of such light section. The glass is fixed direct into the concrete framing, which is twice rebated for double glazing if required. The building is air-conditioned throughout, so that opening windows are unnecessary, all glazing to the tower being fixed.



The Main Exterior

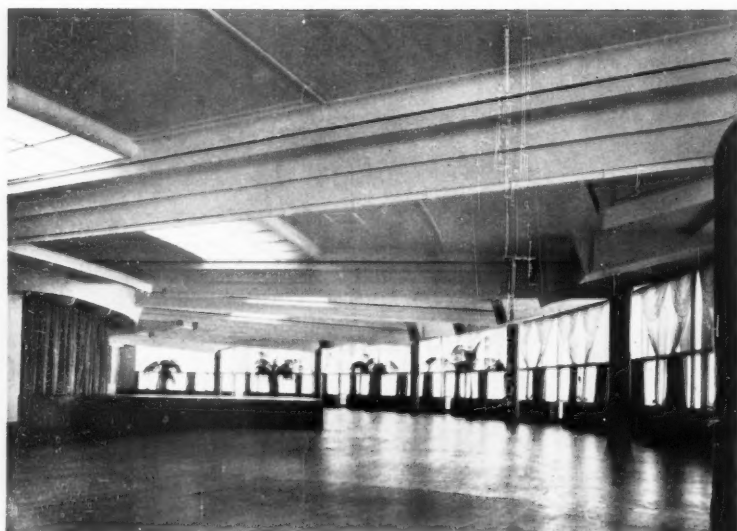
Top, a view looking along the flat roof of the banqueting hall. This space, which is reached from a staircase at either end, is to be equipped with chairs and awnings as a sun-bathing area. Refreshments can be obtained from a small pantry connected by lifts with the main kitchen. On the right is the concrete fin which acts as a wind buttress to the tower and sign marking the west entrance. (The tower and sign are shown, though still in scaffolding, in the photograph on page 27.) Centre, a view of the main staircase looking west from one of the pleasure beach sideshows. This shows the curving balcony, which opens out on the first floor from the banqueting hall. The small canopies over the windows are designed to take floodlights. Behind can be seen the tower. Bottom, the main entrance from the pleasure beach. The left-hand doors serve the main restaurant, those to the right, the quick lunch and soda fountain bars. Externally, the walls are faced in patent precast facing slabs, finished to a smooth surface and bolted together. The double-glazed windows light the administrative offices. Above, on the first floor, can be seen the managing director's flat, with its own south-facing balcony.





The Main Restaurant

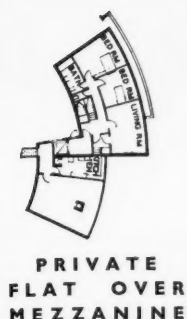
The main restaurant looking towards the glazed screen which divides it from the cocktail bar. On the right is the small stage which can be extended for the more elaborate cabaret performances by use of a rising floor. Performances are lit by special projectors whose casings have been designed to form a feature in the ceiling. The metal casing covering the radiators is painted grey with walls and ceiling in broken white. Columns, painted a glossy tomato red, provide the main points of colour in the room.



**The Banqueting Hall
and Bar**

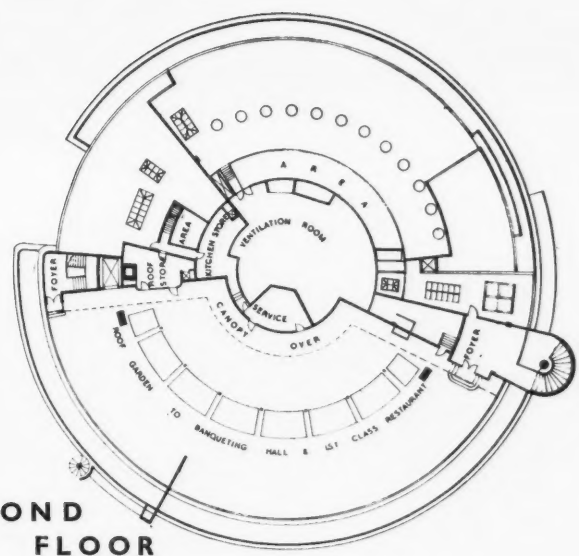
This view, left, of the banqueting hall shows the rising floor in position in front of the stage. Fixed to the radiating beams are special tracks along which run sliding partitions, subdividing the room as required for small or large parties. When not in use the screens fold away out of sight. The bar, right, has been planned on two levels so that patrons may overlook the billiard tables without disturbing the players. The dado, of walnut, conceals indirect lighting.



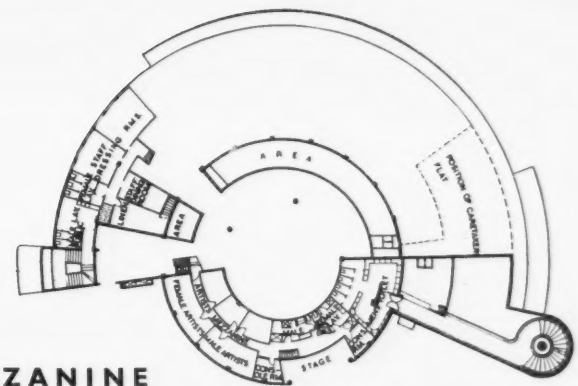


PRIVATE
FLAT OVER
MEZZANINE

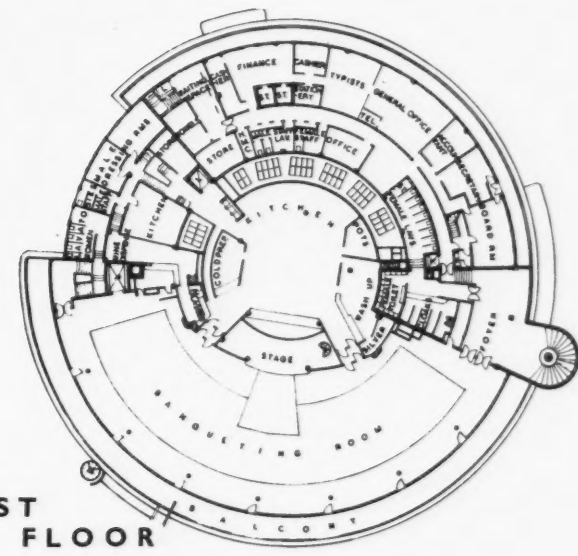
SECOND
FLOOR



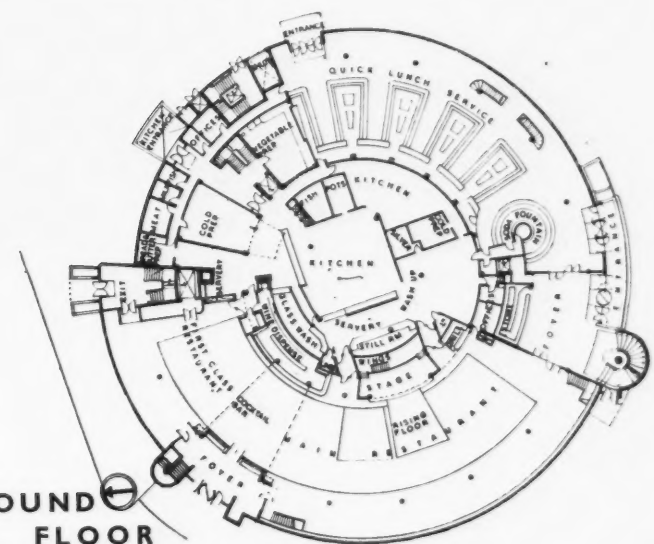
MEZZANINE



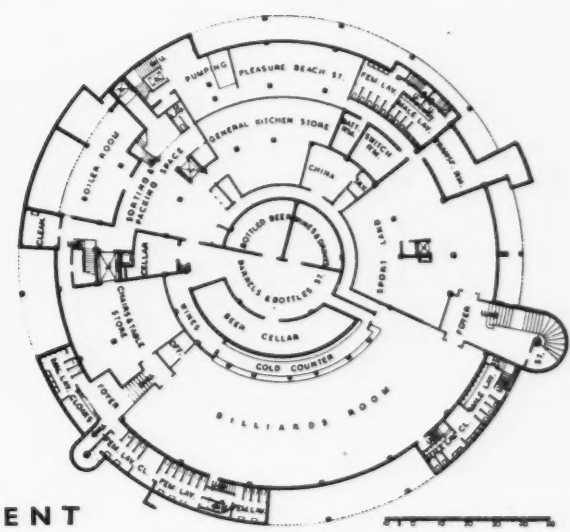
FIRST
FLOOR



GROUND
FLOOR



BASEMENT



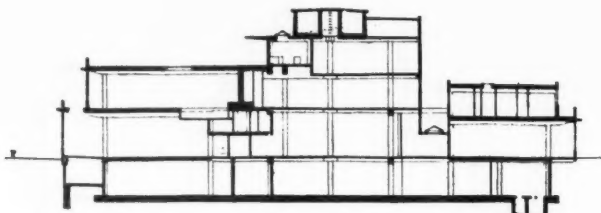
The Plan

THE main room on the BASEMENT FLOOR is the billiards room and bar. This has been planned on two levels so that bar patrons and onlookers can watch the players without getting in their way. Some of the remaining space is to be equipped as an amusement hall, and the remainder is occupied by a wine and beer store, refrigerators and other kitchen offices.

The GROUND FLOOR has been generously planned to cater for large numbers of guests of all classes. The largest room is the main restaurant equipped with a charcoal grill, a stage and a rising floor. The first-class restaurant adjoins the cocktail bar. Across the main entrance hall is the quick-lunch bar and soda fountain. Facilities for obtaining light and quickly served meals are common enough in large towns, but in seaside resorts are curiously rare. This room, which is lavishly fitted with the most modern equipment and is decorated in clear gay colours, should prove very popular. Behind these public rooms are the kitchens, also well-planned and equipped on the most modern lines.

The banqueting room on the FIRST FLOOR has been designed to seat 1,000 people. It can, however, be divided into rooms of varying sizes by sliding and folding partitions. These are ingeniously contrived so that they slide off on to a "siding track," along which they are pushed to pack neatly away in the corner. This room is also equipped with a carpet pit, for disposing of the floor carpet when not in use, a stage and a rising floor. The rising floor is provided, as in the restaurant below, as an extension of the stage, which is not otherwise visible to the entire room owing to its curved form. The remainder of this floor is occupied by service quarters and administrative offices.

The flat roof on the SECOND FLOOR, which commands magnificent sea views, is to be equipped for sunbathing. Awnings, deck chairs and gymnastic appliances will be provided, and there is a small kitchen for serving refreshments. Behind it is the managing director's flat, and all the complicated equipment of a modern building, ducts, air-conditioning plant, tanks, flues and the like. Above it rises the tower. This is composed of three elements logically combined to form a feature which draws attention to the building. The tower itself, surmounted by a flagpole, contains a winding stair. Attached to it is the frame filled with tubing, upon which signs can be fixed. At the back of this is the concrete fin which acts as a wind buttress. The composition has been finely handled and attracts notice without relying on "stunt" effects.



SECTION THROUGH MAIN AXIS

Circulation

THE circular plan has one disadvantage. It is almost impossible to extend or enlarge the accommodation if it should eventually prove insufficient. This drawback of course loses its importance if full allowance is made in the original scheme for future requirements, and a circular building undoubtedly has the advantages of compactness and flexibility within its circumference.

In all buildings to which the public has access, circulation is the chief planning factor to be considered. The three diagrams on this page illustrate how this problem has been treated in the Casino.

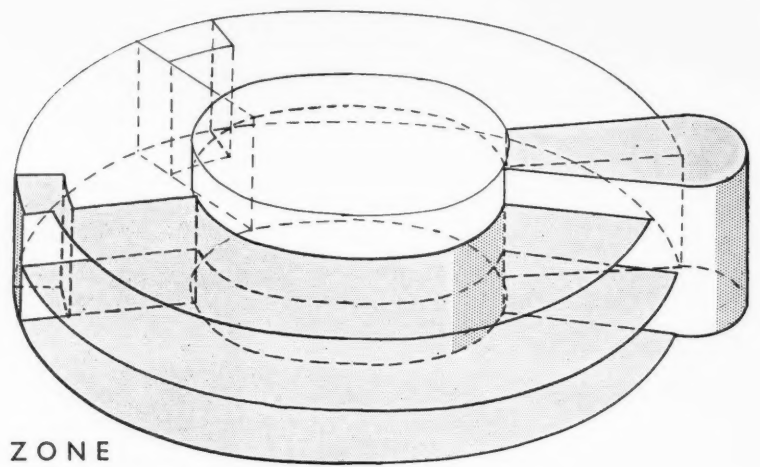
1, PUBLIC. The largest section of the building, occupying the whole of the west façade, is reserved for public use. The windows, free from interference, sweep round in an uninterrupted curve overlooking the sea. Access to the different restaurants is carefully arranged to avoid confusion and embarrassment. Patrons, for instance, of the basement bar and billiards room enter through a separate door below the main staircase, without mingling in the main restaurant traffic. The quick-lunch bar on the ground floor has entrances at each end, and its own lavatories. Patrons of the first-class restaurant, where more expensive meals are served in quiet surroundings, enter through the north door which also serves the cocktail bar.

Access to the first floor banqueting hall has also been carefully planned. Normally this room is served by the main staircase. When subdivided for private parties, it can also be reached from the north end, the guests passing through an enclosed corridor on the ground floor specially designed to keep them clear of the main restaurant traffic.

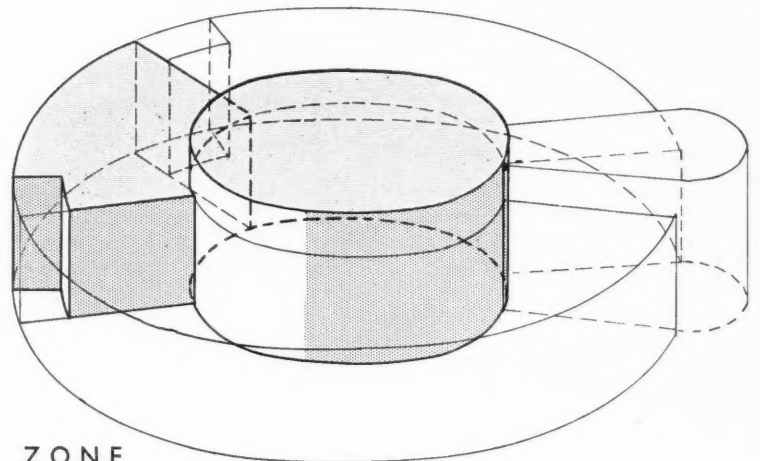
Lavatories are placed on mezzanines where they can serve both floors efficiently and economically. The cabaret artistes' dressing-rooms are similarly placed so that they are accessible from the stages in both restaurants.

2, SERVICE. The kitchen and service quarters occupy the hub of the building. The kitchens are actually duplicated on each floor, and can, if required, be independent of each other. They are both, however, served by the same stores, offices and staff rooms. This central position simplifies organization and ensures the maximum of service flexibility. All meals for all rooms can be prepared under the supervision of one man, and if one restaurant is full and another empty it does not result in some of the staff being idle and the rest overworked. A battery of lifts ensures quick connections with the various basement stores.

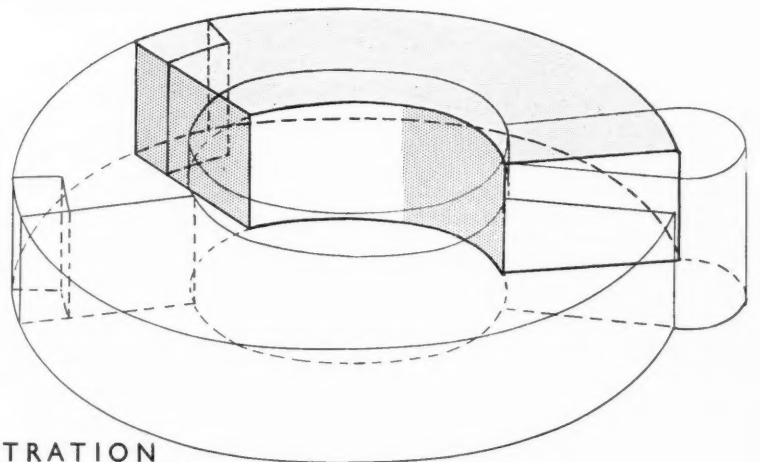
3, ADMINISTRATION. The administrative offices are placed on the first floor overlooking the pleasure beach, whose organization, as well as that of the Casino, they control. They are reached by a separate entrance and staircase, and are planned as a link between the public and service sections of the building. Above the managing director's office is a small but well-equipped flat.



PUBLIC ZONE



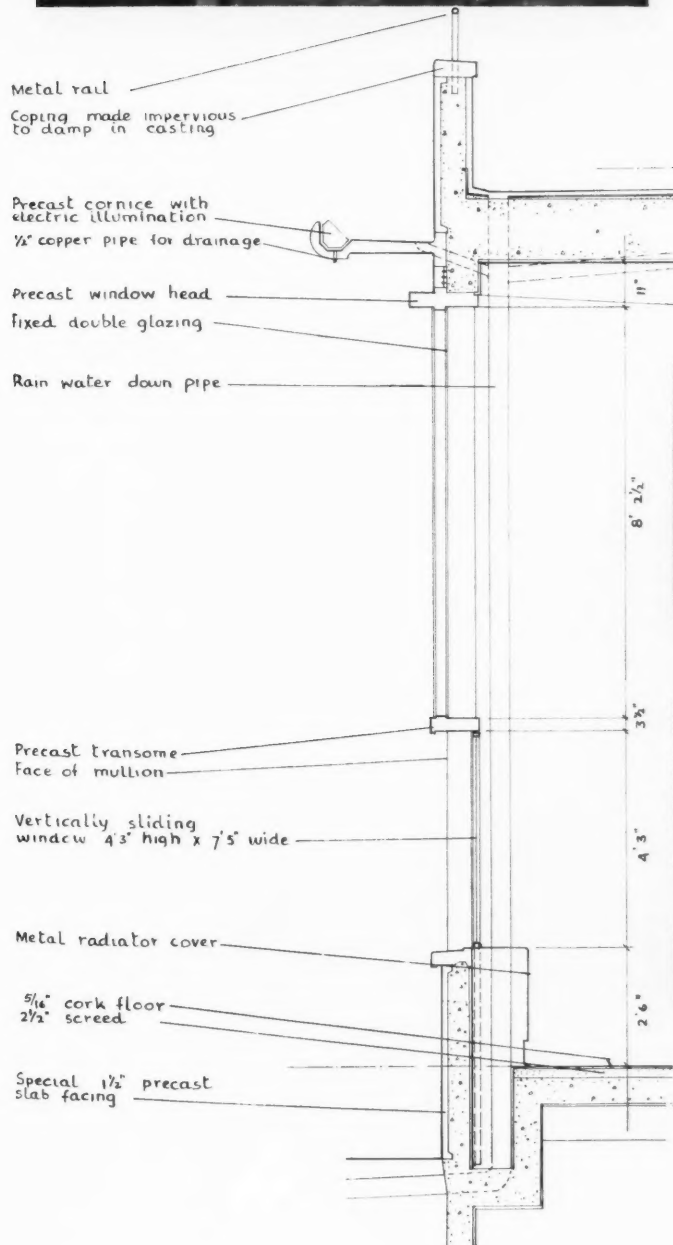
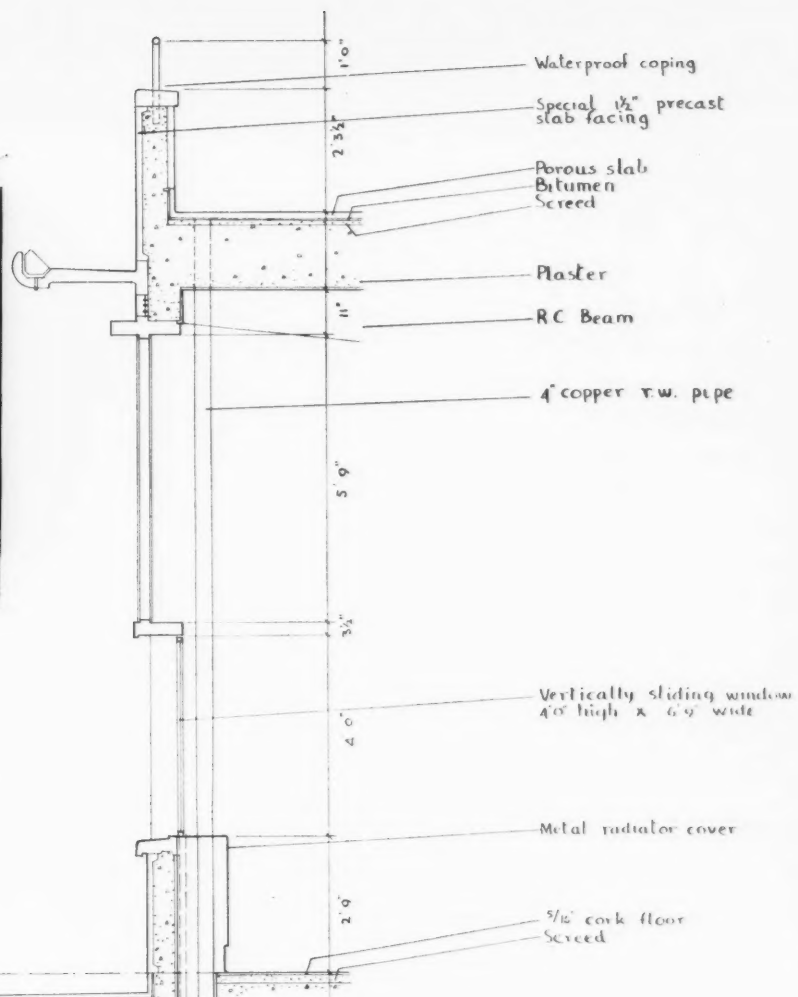
SERVICE ZONE



ADMINISTRATION
ZONE

Construction

In the Main Restaurant wall section, a large-scale detail of which is given on the facing page, presents an interesting point of construction in reinforced concrete. The main restaurant, on the ground floor, projects some little distance beyond the smaller banqueting room above, thereby providing a balcony to the latter. In addition, continuous and unobstructed window space was required to both restaurant and banqueting room. Stanchions were therefore so disposed as to be set sufficiently far back from the ground floor window line to be also within the banqueting room area. The remarkable sweep of cantilevered ceiling with continuous, lightly framed glazing below, lends the main restaurant a spacious and open-air quality that might otherwise be lacking in a room of this depth from the window line—situated on a ground floor position. The photographs on the facing page show, respectively, the balcony to the banqueting room on the first floor, and the main restaurant on the ground floor with its unusually designed funnel-shaped lighting units between the stanchions.



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RESTAURANT EQUIPMENT



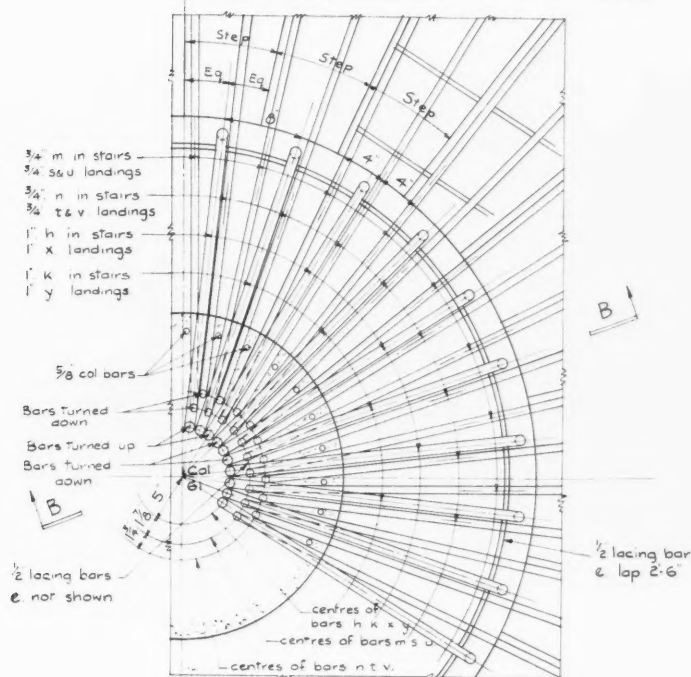
The two centre doors to the snack bar, as also to the restaurant across the hall, are automatically controlled by an electric ray. The glass is armour-plate, since the vertical edges are unprotected. Owing to the slight difficulty in noticing these doors, and the consequent risk of injury, a monogram is to be sand-blasted in the centre of each glass panel. The metalwork is painted grey. The table set for four, on the right, comes from the main restaurant. The chairs are of birch, polished in its natural colour, with upholstery in buff colour. All chinaware is in Wedgwood blue.



Counters at the snack bar and soda fountain are faced in coloured plastic material, equipment being in stainless steel. The seats are upholstered in scarlet leather. Walls and ceiling are in broken white, a polished black dado running round beneath the windows.

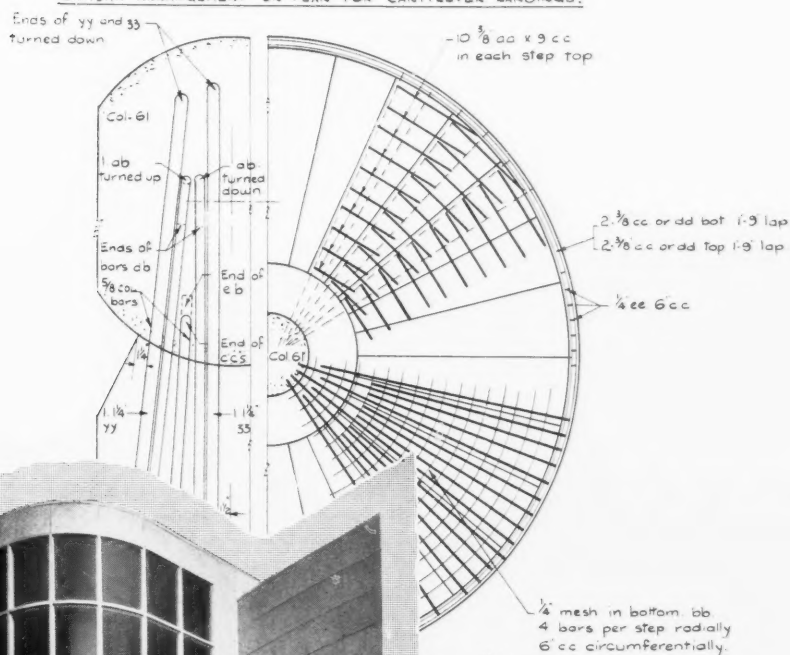
NOTE:-

THE REINFORCEMENT SHOWN BELOW IS FOR CANTILEVER STAIRS.
THE REINFORCEMENT FOR CANTILEVER LANDINGS FOLLOWS ON
AT EXACTLY THE SAME CENTRES AS FOR CANTILEVER STAIRS.

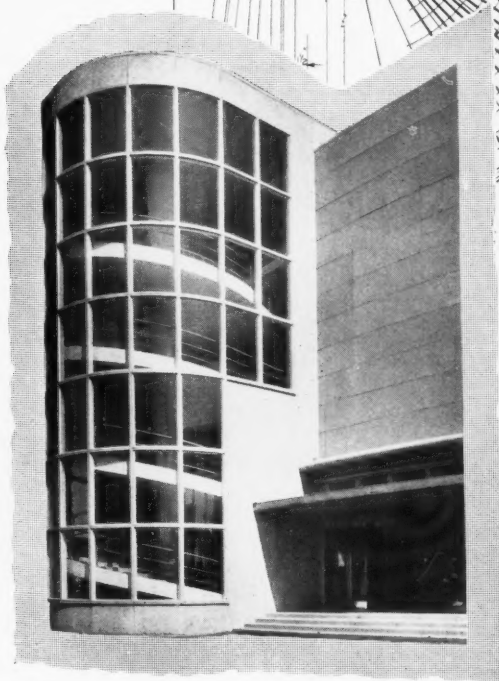


ARRANGEMENT OF STAIR REINFORCEMENT IN COLUMN 61.

SIMILAR ARRANGEMENT ON PLAN FOR CANTILEVER LANDINGS.



Note
Similar mesh at same centres in bottom of all landings except First Floor landing.



THE STRUCTURAL FRAME

THE site for the new Casino is only a few hundred yards from the sea, and its foundations lie on a subsoil of silting sand. The building has therefore been designed to rest upon a reinforced concrete raft, in order to spread its load over as wide an area as possible. A concrete retaining wall surrounds the raft, built in four-foot lifts, the joints being joggled and waterproofed. Within this enclosure stands the wheel-shaped framework. From the centre column beams radiate to the outer wall, interrupted only by two intermediate "rings" supported by columns. This arrangement of framing is continued with slight variations at each storey. Floors, except for the innermost circle, are of patent concrete construction, and outer walls are lined with insulating board.

The problem of external finish to concrete is always a difficult one. Paint is extravagant and needs frequent renewal. Rendering is liable to cracks and stains. Here, a solution has been found in the use of pre-cast concrete slabs, made by a new Dutch process, and operated by N. V. Shokbeton.

The principal feature of this process, which was used for the first time in this country on the Casino, is the method of consolidation, which consists in imparting to the moulds violent downward shocks. The mix used is of one part of Portland cement, one part sand, three and a quarter parts ballast, plus only sufficient water to hydrate the cement. There is no separation of materials discernible while the concrete is being consolidated. By this method large concrete units of small sections are made possible. Roof trusses, girders, columns, piles and windows are among the products now being made.

The facing slabs (which average in size 3 ft. by 4 ft.), can be used, when braced, as external shuttering to a reinforced concrete wall. The facing side is slightly polished, the reverse side being hollowed for lightness and also for adhesion to the backing wall. Each slab is bolted to the adjoining slabs, the joints being completed by pointing. In several places, such as canopy soffits, where the slabs would be impossible to fix, the concrete has been rubbed down to a similar texture. It is claimed, and the progress schedule of the job has proved, that this method of facing is quick in erection, while the result seems sound, weatherproof and self-cleaning, and needs the minimum of upkeep.

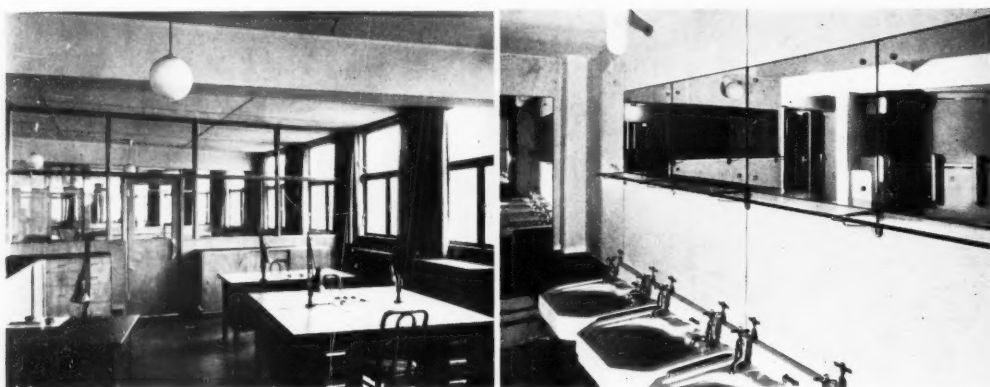
The pre-cast concrete window frames are made by the same process. They are dowel-jointed and twice rebated for double glazing where necessary. The glass is fixed direct to concrete and bedded in mastic. Owing to the small section and size of the units no trouble was experienced through differing expansions. For the seaside, this method of framing for fixed windows is particularly suitable. Metalwork, which unless thoroughly, and expensively, treated is liable to corrosion in sea air, is thereby almost entirely eliminated by use of this method.

2 the staircase tower, of which a detail photograph is shown on the left, with part of the constructional drawings above, is encased in a glass and concrete screen wall, the concrete skeleton being constructed of precast units manufactured by a patent vibrated system and used here for the first time in this country. The process, which has been used generally throughout the building, is described in detail in the note on The STRUCTURAL FRAME, above. The main feature of the process lies in the method of tamping down in the moulds, which is carried out mechanically. Roof trusses, girders, columns, window frames and piles are among the building units now manufactured in this country by the method. In the staircase tower wall, the glazing is fixed direct into the concrete frame, which is twice rebated for double glazing should this be required. Since the building is air-conditioned throughout, windows to open are unnecessary.

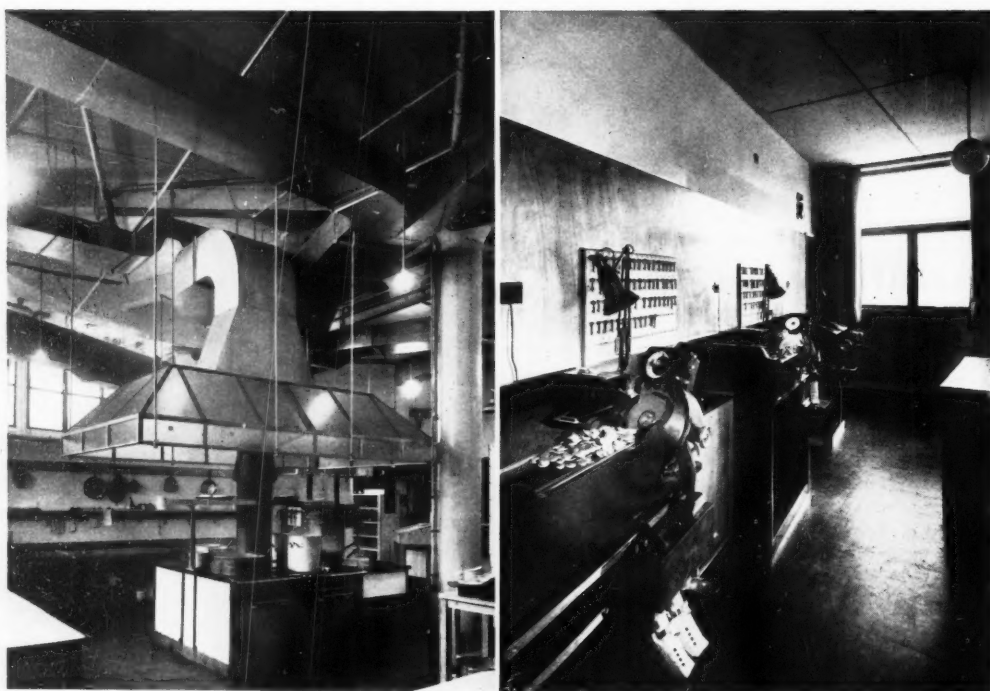


SOME INTERIOR FINISHES

Above left, looking along the office corridor, the floor is covered with cork tiles, with a high mahogany dado. Above right, the counter of this small bar in the main restaurant is faced with polished mahogany. Left is the sliding glazed partition to the cocktail bar.

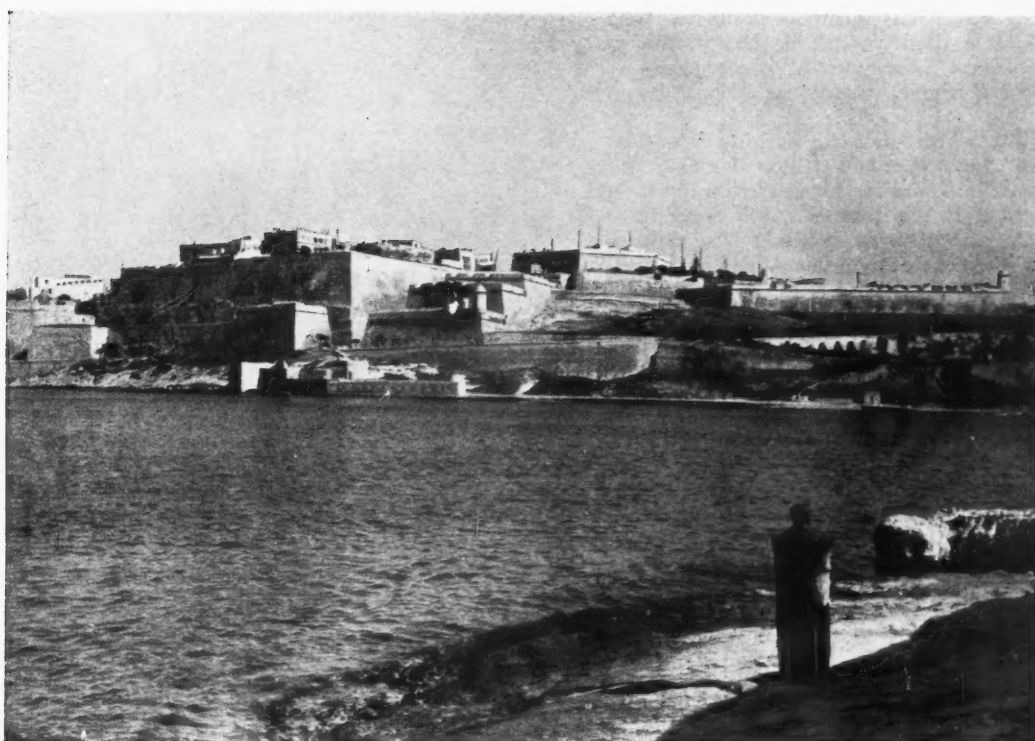


Above left, the administrative offices. The partitions are double glazed for better sound insulation, and the floors are of cork. Furniture is of steel, with special fittings designed by the architect. Right, a typical lavatory, showing equipment provided.



SERVICES

Above left, the complicated system of ducts and trunking needed to carry off the fumes and cooking smells from the kitchen. Walls are tiled and floors are covered with a patent compressed wood block which is hard wearing but not cold or tiring to the feet. Above right, the treasury in the Casino offices where all money received is counted and subjected to tests on the machines shown in the foreground.



Fortifications in Malta



Three details of Maltese fortifications; top, an echaugette, or one-man sentry post, commanding a salient; centre, the rounded shoulder of a bastion seen from ditch-level through a modern archway; bottom, an echaugette overlooking the Grand Harbour, showing the "eye and ear" motif mentioned in the accompanying article. At the head of the page is a general view of the city walls of Valletta, the Maltese capital, seen from across the harbour. The smaller photograph on the right is of Notabile, the old capital, stoutly walled despite its situation in the centre of the island. With the exception of Notabile, the photographs are by Elizabeth Ingle.

"Cut out of the living rock they are as amazing to behold as they are difficult to comprehend, and seem rather to have grown than to have been built," wrote a visitor to Malta of the island's defences in the early part of the seventeenth century, and these fortifications, erected during the occupation of the Knights of the Order of St. John of Jerusalem, still, surely, have not their equal in Europe. Valletta, the capital, is completely enclosed by battered walls of immense height and thickness, sheering to the sea on the three water sides of the city, and separated from the land by ditches of bewildering depth. No part of the island used by the Knights was left unguarded, and from the day the first galleys dropped anchor in the Grand Harbour in 1530 the Order, under the direction of leading engineers from Europe, devoted its enormous resources in money and slaves to rendering the place secure against attack.

The earliest method of defence for a town was that of constructing rectilinear or circular walls of earth or masonry around it. Defences developed with the improvement in methods of assault until, towards the end of the Middle Ages, walls were arranged in a series of salients and re-entrants with towers at the angles covered by outer lines of defence works and strengthened by inner ones. With the introduction of gunpowder methods underwent a radical change. Mining caused the ideal site for fortifications to be changed from hill tops to sinkings in the ground, and as high walls offered a good target for artillery and low walls were easily scaled, walls were entrenched by means of a deep ditch and earthen bank in front of them, strengthened by a backing of earth and scientifically packed tree trunks.

At the time of the Knights' ownership of Malta, the design of main line defence consisted generally of a series of curtain walls connecting bastions, which were placed at salient angles with, at intervals, a keep, usually within the bastions, raised in order to command adjacent works and the surrounding country, the whole being enclosed by a deep dry or wet ditch. The shape, the size and position of the bastions and height of the walls varied, as did the design of the covering works outside the main line, but always the main line itself followed roughly this principle.

While adopting these generally prevailing ideas in building their fortifications, it is doubtful whether the Knights used either earth or trees extensively, since earth in Malta is scarce and trees are rare, but natural rock, easily quarried, is abundant. Geologically, Malta is bedded on limestones, greensand and blue clay. In the Mediterranean atmosphere this limestone weathers particularly well, and a hard variety, impervious to salt water, was used for all sea walls. For all buildings away from the sea a softer stone, rich cream in colour when quarried, and known generally as "sandstone," was chosen. It is in this "sandstone" that most of the land fortification lines are built.

Towns of importance grew up on all the promontories extending within the Grand Harbour, and about all these are to be seen the high walls, the bastions and the keeps. Every advantage was taken of natural rock formation, and walls follow the surface contours of the land. Some of the excavated ditches enclosing the towns

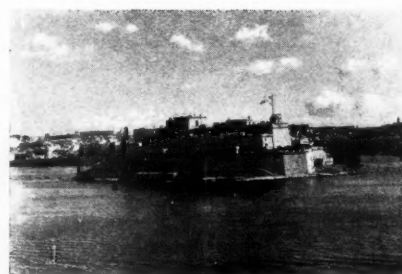
are as deep as 150 feet from bottom to parapet. Ammunition chambers run 300 yards or more at intervals into the walls, and tunnels or passages are cut from the rock at convenient points under the bastions. Walls are commonly decorated by a cable moulding over which spring the battlemented parapets, with "echauguettes," or small look-out towers for a single sentry, at the extremities. The general proportions and design of many of these "echauguettes" is very pleasant; decoration on one that overlooks the Grand Harbour, employs a curious design composed of ear and eye motifs.

The fortifications of Valletta, the capital, which took the Knights five years to complete, extend over an area of two miles. Lines were added, altered or extended at every point considered vulnerable by successive Grand Masters, to whom it was an object of ambition to make some improvement in the defences, until every town within the Grand Harbour and the surrounding suburbs was enclosed. The walls of the old capital, Notabile, in the centre of the island were strengthened and improved. Watch towers were built round the coast. New fortresses were designed, old ones strengthened. In 1686, the engineer Grunnenburg was engaged to improve the appearance of Fort St. Angelo in the Grand Harbour by completely facing the rough rock on which it was built. Imposing gateways, of which there are fourteen excellent examples, were constructed, for the Order spared no expense in making its cities as beautiful as they hoped they were impregnable.

But the development of the commercial era destroyed the Knights' traditional task of defending Christendom against the Infidel in the Mediterranean, and the attack, so long awaited, from the East, never took place. Labour and much thought were still spent in creating an impenetrable stronghold, but the motive changed from an urgent desire for defence to a feeling for artistic achievement. In so small an island no adequate number of men could ever have been found to man the final extent of the fortifications. When Napoleon arrived in 1798 the Order had grown too effete to offer any resistance, and handed over the keys of its capital without a struggle.

Nineteenth and twentieth century activities have sprawled over these feats of military engineering. Goats live under the bastions, tennis is played on the ramparts, certain spaces between the walls are used as rope walks, drawbridges have been replaced by road-bridges giving easier access to the cities, and the outer lines protecting the capital have been cut away for wide approach roads. But what remains is still enough to arrest the attention, and still brings amazement to the eye of the beholder.

JEAN PRATT



Top, Fort St. Angelo in the Grand Harbour of Malta, where the natural rock walls were faced in stone by Grunnenburg in 1686. Bottom, at Porte des Bombes the flanking walls have been cut back to allow for a modern roadway.

B O O K S

P o e l z i g

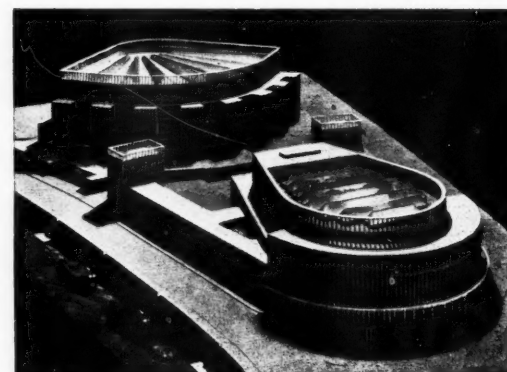
HANS POELZIG: BAUTEN UND ENTWÜRFE. By Theodor Heuss. Berlin: Ernst Wasmuth Verlag.

EVEN in the heyday of the Modern Movement in Germany it was hard to assess Poelzig's supposed contribution to it. Three years after his death it is, if anything, harder still. For that indirect, rather than direct, contribution was so capriciously self-contradictory as to seem almost accidental. In the last analysis, indeed, it might be attributed to the subtractive fact that most of the notable German buildings of the 1910-1930 period which Behrens did not happen to be asked to design were usually entrusted to Poelzig. By 1929 their names were nearly always coupled, though for no better reason than that, besides being contemporaries in age, they each held about the same number of high state appointments and academic distinctions, and enjoyed the full confidence of those huge industrial concerns which had chosen them to solve their most spectacular structural problems. Both, moreover, were outstanding teachers and personalities.

But in reality there was no other parity between them. Poelzig's career offers little parallel to that conscious and consequent evolution which made Behrens the most decisive influence among the pioneers of the New Architecture. Poelzig gloried in remaining an eclectic, with the result that the only *Richtung* his development reveals is that within the separate fields of those personal mannerisms into which all his designs can be classified at the first glance. Of these what came to be known as "Expressionism," possibly on account of its inco-

herence, remains the best known because the most startling in appearance. But it is only fair to remember that Behrens, as well as Mendelsohn, had a brief Expressionistic interlude, while many excellent German architects, like Otto Bartning, never quite succeeded in throwing off this spikey form of *Zeitgeist*. Old Avenarius had hailed Poelzig as a "Proteus" when he won the Schinkel Prize as a student. He wrote of himself in middle life: "I am truly not one-sided, and have so many potentialities in myself that I never shrink from fresh departures." Poelzig built in "German Renaissance" not too easily distinguishable from "Gründerzeit"; in the pre-war "Industrial Style" (the combined water-tower and circular market-hall at Posen, and the Luban Chemical Factory, both 1911, are historical milestones that cannot be overlooked); in what we should now probably call "Modernistic" (the Deutsches Schauspielhaus in Berlin, an amazing *tour-de-force*); in Neo-Classic (the I.G. Farbenindustrie's Administrative Buildings at Frankfurt, finished in 9 months); and, except that he never swerved from axial planning, even in modern "Sachlichkeit" (his houses at the Stuttgart Exhibition of 1927, and his design for a Students' Hostel at Charlottenburg, 1929). The Haus des Rundfunks, the German B.B.C., represents a hybrid of the last two manners externally almost indistinguishable from the average big English office block of the present decade.

All the same Poelzig had astonishing skill in marshalling and exploiting new technical resources, which is seen at its best where he had to collaborate with engineers—i.e. the Schulau Power-House on the Elbe, near Hamburg (1927), or the great exhibition galleries of the Berlin Messegelände (1928)—for then he could subdue his own exuberance to the point of persuading industrial magnates how little "architecture" they needed from him or anyone else. (Yet one of his sayings was that no architect can hope to create anything vital unless his client knows and says what he wants. "The very



worst instructions an architect can receive are to be told to do what he likes.") And, whether by chance or not, he gave the modern world prototypes of several kinds of buildings, which have since been generalized *ad nauseam*, that it then urgently needed. The block of offices with shops below he built on a corner site in Breslau (1911), though ponderous and coarse, was the first time frame construction was emphasized horizontally since the Neo-Gothic Wertheim Store set the fashion for an attenuated verticalism in 1904. His "Capitol" in Berlin (1924), an extremely discouraging site, was the first architectural solution of the cinema, and the first to embody a raked floor and indirect lighting. In indirect lighting he was indisputably a precursor, having had recourse to it in 1919 for the transformation of the Schumann Circus into the Deutsches Schauspielhaus, which the Berliners promptly nicknamed "the Stalagmite Cavern," owing to the impossibility of freeing its vast auditorium from a group of main stanchions. The

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GARDEN AND LANDSCAPE

ARCHITECTS' PLANTS

The plants illustrated are intended as examples of useful structural material and have not been chosen especially for their interest when in flower. Nor are they strictly the formes architecturales which M. Correvon, the Swiss plantsman, has taken pains to identify, but are rather a selection from those subjects which in various ways can be employed to contribute to the shape or atmosphere of certain familiar settings. No claim is made for the botanical accuracy of the sketches.

6. Room Plants

Tradescantia zebrina (Wandering Jew); *P. tobira* (Pittosporum); *Aralia veitchii*; *Dracaena sanderiana*; *Philodendron cordatum*; *Euonymus* var. *silver queen*.

Plants which are required to stand indoors for some time (very few can permanently withstand atmospheric conditions which human beings find agreeable) are best kept in the original pots in which they are supplied by the nurseryman, and plunged in a container such as the one shown, which is lined with zinc and filled with peat or sphagnum fibre. This helps to prevent the roots from drying out; consequently, frequent use of the water-can, which, in inexperienced hands is a source of danger to most room plants, can be dispensed with. Spraying the foliage with a fine syringe, however, cannot be done too often, and another advantage of the peat bed is that it tends to absorb the consequent drip from the leaves.

None of the plants illustrated is showy in flower, since flowering plants indoors need very frequent renewal. The creeping *Tradescantia zebrina* (used here as

ground cover) does provide some colour when in bloom, but its chief interest lies in the leaves, which are striped on the upper surface and rose red underneath. The stems are attenuated and straying, from which comes the plant's common name of Wandering Jew.

The plant with the slender stem and digitate leaflets is *Aralia veitchii*, while the contrasting foliage next to it belongs to the familiar Rubber Plant. The striped grass-like subject below is

Dracaena sanderiana, which comes from the Congo and lasts well under trying conditions. The climber trailing across the picture is *Philodendron cordatum*. Its smooth, leathery leaves are easily syringed clean. The variegated evergreen shrub, against the pillar, *Euonymus* var. *silver queen*, has already been mentioned, but not illustrated, in this series.

The *Pittosporum P. tobira* next to it is a near-hardy shrub which lasts well indoors and does not seem to be subject to scale or other insect pests.

The plants sketched are actually growing in the staircase-well of a block of flats, where they receive little direct daylight. A much wider range of subjects can be chosen for the plant window.



Model of a proposed congress hall in Moscow, designed by Poelzig in 1931; from "Hans Poelzig," a review of which begins on the facing page.

blocks of partially balconied, flat-roofed flats in the Berlin Scheunenviertel (1928) set the original model for innumerable municipal *Siedlungen* that copying has made familiar in present-day England. And besides all this he designed stage and film settings (including the phantasmagorical medieval street-scenes in "The Golem"), and painted hundreds of pictures "with a ballad quality" that he never allowed to be published, which are said to have reflected the influence of the English Pre-Raphaelites. After seeing reproductions from his sketch-books (Mendelsohn seems to have derived his soft-lead impressionistic technique from them) it is no surprise to learn that works on mysticism and occult subjects formed a considerable part of his library.

Poelzig had an interesting ancestry, which involved him in quite a lot of trouble after the passing of the Nuremberg Laws. His grandfather, an amiable Hessian gentleman whose obscurity belied the name of Maximilian Elisäus von Hanstein, was created Count Poelzig on his marriage to the

divorced wife of Duke Ernest of Coburg-Gotha, the mother of Queen Victoria's beloved Prince Consort, whose Thuringian family seat was Schloss Poelzig. Count Poelzig was married again in 1831 to Marie von Carlowitz. Their elder daughter and heiress, Gräfin Clara Henriette Poelzig, married a Mr. Ames in London, where she bore him four sons. For the birth of a fifth, however, who was Hans Poelzig himself, she made a somewhat mysterious journey to Berlin. The following year she was divorced and retired to Schloss Poelzig, leaving Hans, whom she rarely saw, to be brought up by an old schoolmaster and his wife at Wannsee, since famous as Berlin's "massenbetrieb" bathing-beach. On her death in 1879, Mr. Ames obtained an injunction in the English courts to prevent the boy, who was almost Prince Albert's step-nephew, from bearing his name; but Hans's eldest English brother, who duly inherited Schloss Poelzig, paid all his expenses as a student of the Technische Hochschule in Charlottenburg, where he was destined to hold a famous

chair of architecture from 1923 to 1936. That Poelzig never seems to have visited England is perhaps understandable.

Appointed head of the building section at the Breslau School of Arts and Crafts by the Prussian Ministry of Education in 1900, at the age of thirty, Poelzig succeeded the director of this school two years later. Here he stayed till 1916, when he became chief municipal architect of Dresden; where owing to the war only one of the many buildings he designed, a rather mongrel-looking gasworks, was ever carried out. In 1919 he was elected President of the Deutscher Werkbund, in 1922 a Member of the Prussian Academy of Fine Arts, and in 1924 Vice-President of the Bund Deutscher Architekten. His election to the Vice-Presidency of the Prussian Academy in the year that witnessed the inauguration of the Drittes Reich was the indirect cause of a scurrilous press campaign against him which led him to resign all his official positions. But as his biographer discreetly remarks, "these events lie too

close to us for their ramifications to be entirely clarified, since personal and political considerations are entwined." In 1935 Poelzig won an international competition for a Theatre and Conservatory of Music at Istanbul, which led to his nomination as Rector of the new Turkish Academy of Architecture. He was due to take up this post in the following spring, but when the time came he seemed unable to decide to exile himself from Germany, and died a few months later in June, 1936.

The hundred odd pages of illustrations in the present monograph, which are prefaced by a rather diffuse and involved text that could be profitably condensed by half, are eloquent testimony to Poelzig's indefatigable industry and versatility. No leading architect of modern times can have entered more competitions (the Palace of the League of Nations and the Kharkhov Theatre among them) or designed so many important buildings that were doomed never to be erected. Those still-births need not be too bitterly deplored, for Poelzig himself was clear-sighted enough to know that "nothing durable can be produced without good form, though wars may be won independently of it. The Habsburgs held their empire by good form. A German army may quite conceivably triumph; it is inconceivable that the German notion of form could." From first to last Poelzig's form was very, very German.

P. MORTON SHAND

Genius Out of Time

ALFRED STEVENS. By Kenneth Romney Towndrow. London: Constable. Price 21s.

THE appearance in early Victorian England of an artist of universal genius was an ironic circumstance. Alfred Stevens was born in 1817, a time of critical transition for art in this country. The studio tradition and methods of training artists had died and the rapid growth of commercialism was killing the system of apprenticeship which had produced so many of the old craftsmen. Practical experience in workshop and studio had been succeeded by study in schools of art in an atmosphere which was academic and artificial.

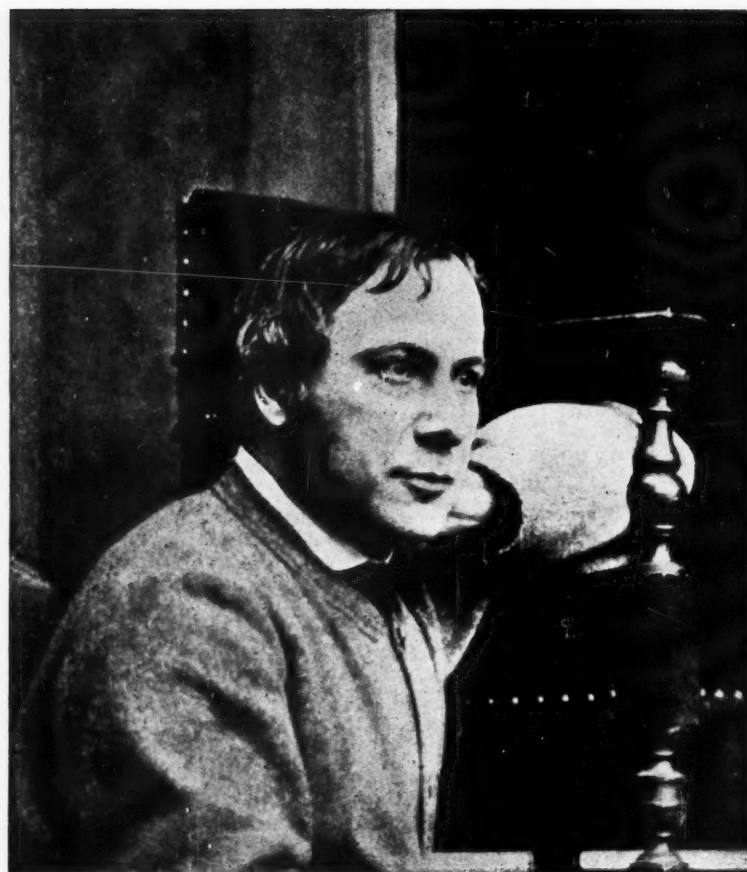
It was Stevens' good fortune to receive a training which for practical thoroughness resembled the method of the Italian Renaissance and his fate to live in an age which reserved its respect for artists stamped with the hall-mark of the Royal Academy schools. Artistically decadent, the early Victorian period was incapable of appreciating his stature and unable to give adequate employment to his powers. It worshipped monetary success and could not understand an artist who pursued perfection regardless of financial profit.

The very qualities of Stevens' gifts and the stubbornness of his integrity isolated him from the society of his time. During his lifetime his creative energy was checked and frustrated. After his death his work was neglected and his fame suffered at the hands of critics who regarded him as a pasticheur. He is still unknown to the general public.

Stevens was precocious. Before his ninth year he had made a reputation beyond the boundaries of his family circle in Blandford, Dorset, and well-wishers were lending him prints and pictures to copy. Through one of these he was introduced to the Reverend and Hon. Samuel Best who sat for the remarkable pen-and-ink portrait now in the Tate Gallery. Best was so impressed with the boy's promise that he called a conference of friends and admirers and suggested that Landseer should be asked to take the young artist into his studio. Fortunately the popular Victorian painter's fee was prohibitive and it was finally agreed that Stevens should be sent to Italy.

In 1833 Stevens left for Naples with £60 subscribed by his friends and with a recommendation from Best to study Salvatore Rosa. Travel and communication were difficult at this time. The voyage was a tremendous undertaking for a country lad of fifteen who had never before left his native town. The arrangements for his stay in Italy, too, were so casual that shortly after leaving home he believed he had been entirely abandoned by both family and friends.

Altogether Stevens spent nearly ten years in Italy. No clear record exists of how he lived during that period but he seems to have worked his way



An informal portrait photograph of Alfred Stevens taken in his studio in 1867; from the "Curtis Papers" and reproduced in "Alfred Stevens," reviewed on this page.

everywhere, travelling sometimes on foot or begging lifts, earning his bread by copying pictures, making portrait sketches and assisting in the workshops of various artists and craftsmen. In Tuscany he made his first acquaintance with the great Italian frescoes and realized at once the power and importance of Giotto. With instinct alone as guide, he broke through the decadence of contemporary taste and found at first hand an inspiration which the Pre-Raphaelites were to discover fourteen years later through the inferior medium of prints and engravings.

In Rome Stevens was employed as an assistant to Thorwaldson, contact with whom was a decisive factor in his life. Through the Danish master he was led to appreciate the severity of classical sculpture. Another factor which had an important influence on his work was the copying of Venetian portraits during a six months' stay in Venice. His study of the Venetian technique of oil painting was penetrating, and to it we owe one of the most perfect of all English portraits—that of Mrs. Ann Collmann in the National Gallery.

By the time he left Italy in 1842, Stevens had acquired an equipment as draughtsman, painter, sculptor, and architectural designer which in technical range and authority could only be compared with that of some of the Renaissance artists. Unfortunately he was entirely without financial resources and but for the loan of £40 from a friend would have stagnated in Blandford. On coming to London, he soon discovered that unlike Italy, England did not provide a living by portraiture and copying. He was glad to accept a post on the staff of the Government School of Design at Somerset House and was soon canvassing decorators and furniture makers for odd jobs of design.

Then began the designing for stoves, fenders and other metal objects. The Great Exhibition of 1851 had given a tremendous impetus to the competition between the manufacturers of metal-ware but the standard of design was deplorable. Stevens' work for Hoole caused a revaluation of the standards in fine metal workshops, and his willingness to design for mass production was in striking contrast to the later emphasis on handicraft of William Morris and the Arts and Crafts Movement.

Until 1856 Stevens was kept busy coping with a

flow of work for manufacturers. With the exception of the uncompleted doors of the Geological Museum he had produced little to indicate the heights to which he was capable of rising as a sculptor; 1856, the fatal year of the Wellington Monument competition, was the beginning of his most important period of production. To this period belong the project for the monument to commemorate the Exhibition of 1851, a serene classical design which shows what London lost through official bad taste; the Dorchester House decorations and caryatides, and the decorations for St. Paul's Cathedral. Stevens now proved himself to be an artist of the first rank, capable of a tremendous outpouring of creative ability. Unfortunately, he met with little encouragement or understanding, and his fastidiousness stood in the way of his employment.

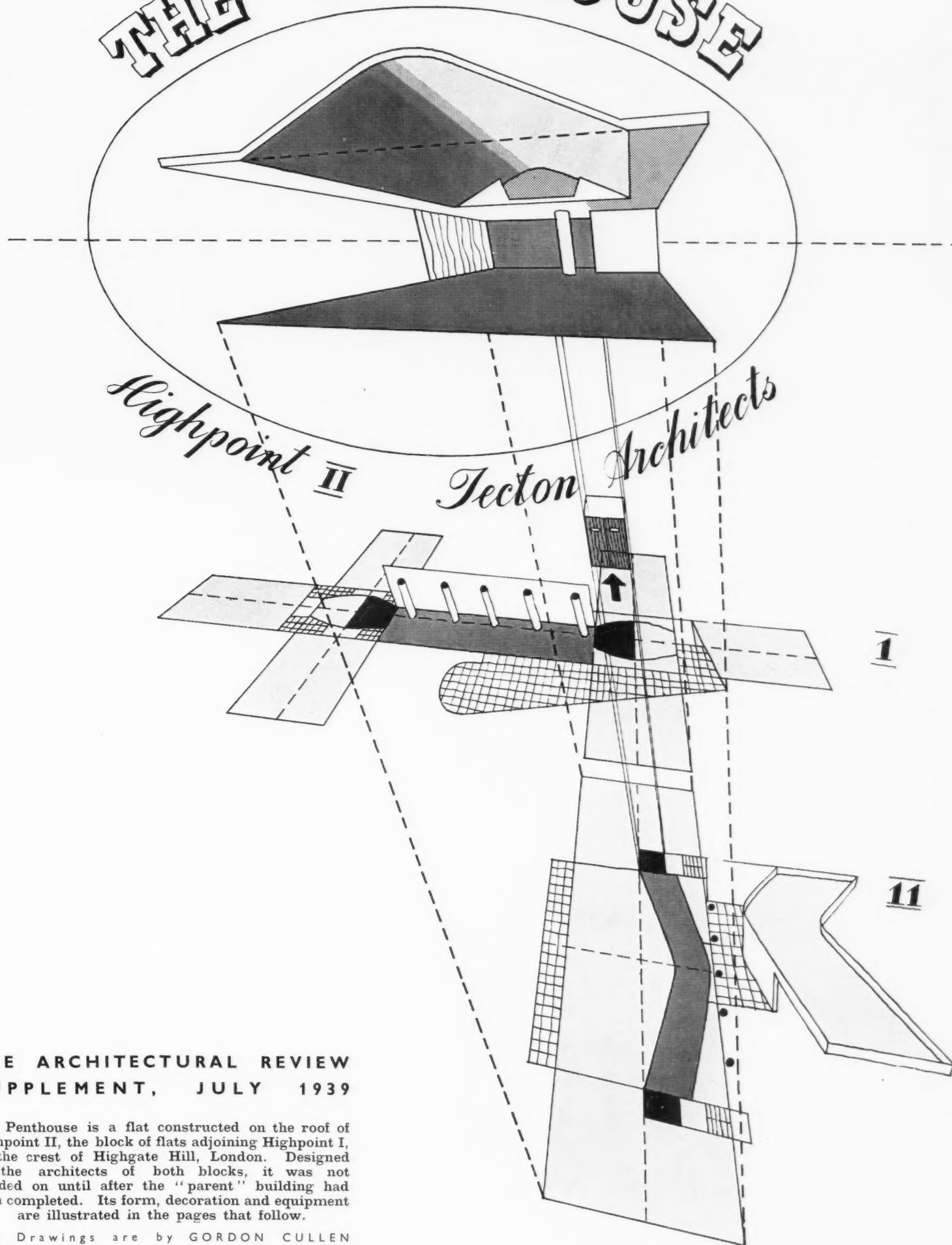
Mr. Towndrow, in his admirable study of Stevens, gives the first complete account of the tragedy of the Wellington Memorial from the whittling down of its cost to the brutal termination of the contract by the Government and the odious treatment of Stevens by Acton Smee Ayrton. Stevens was determined to make the monument the masterpiece of his life and spared neither pains nor personal expense to this end. The inadequate sums received from the office of Works had to be supplemented by earnings on other work carried on concurrently with the Memorial. The task was beyond any one man's physical strength. Stevens' fight against lack of money, ill-health and ignorant criticism was a bitter one. His resistance to compromise was implacable.

The last four years of the artist's life were torture. In the early morning of May 1st, 1875, he collapsed and died alone in his studio.

The making of the equestrian statue of the Duke was Stevens' final work for the cenotaph. Officially proscribed, this crowning feature was left by the artist in the model stage but complete in form and spirit. It was owing to the persistent efforts of Mr. D. S. MacColl that fifty-four years after its inception the bronze was cast and a monument completed which is a lasting memorial not only to Wellington but to a man who worked in the spirit of the words of Michael Angelo: "There is but one art."

PERCY HORTON

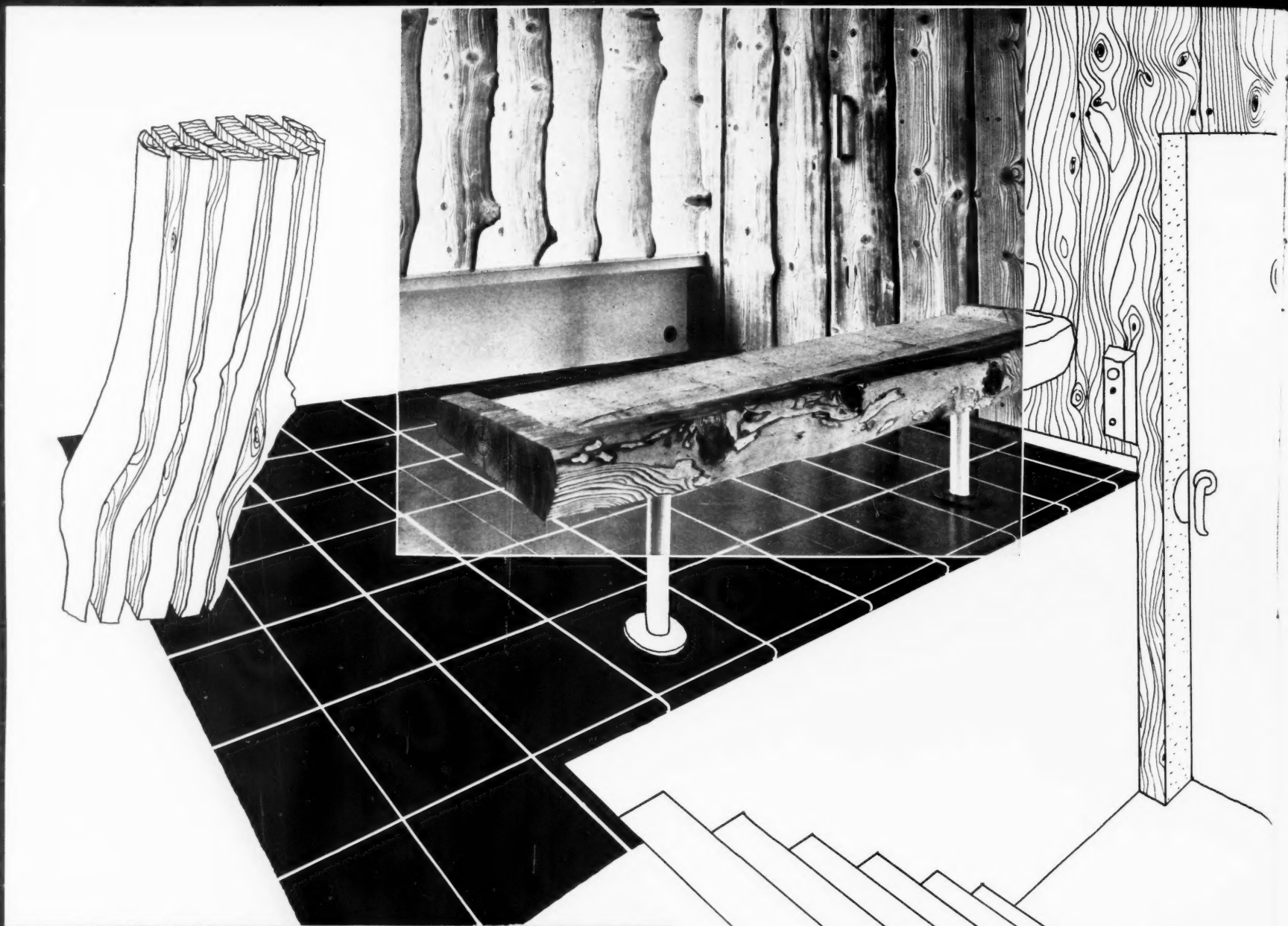
THE PENTHOUSE



THE ARCHITECTURAL REVIEW SUPPLEMENT, JULY 1939

The Penthouse is a flat constructed on the roof of Highpoint II, the block of flats adjoining Highpoint I, on the crest of Highgate Hill, London. Designed by the architects of both blocks, it was not decided on until after the "parent" building had been completed. Its form, decoration and equipment are illustrated in the pages that follow.

The Drawings are by GORDON CULLEN

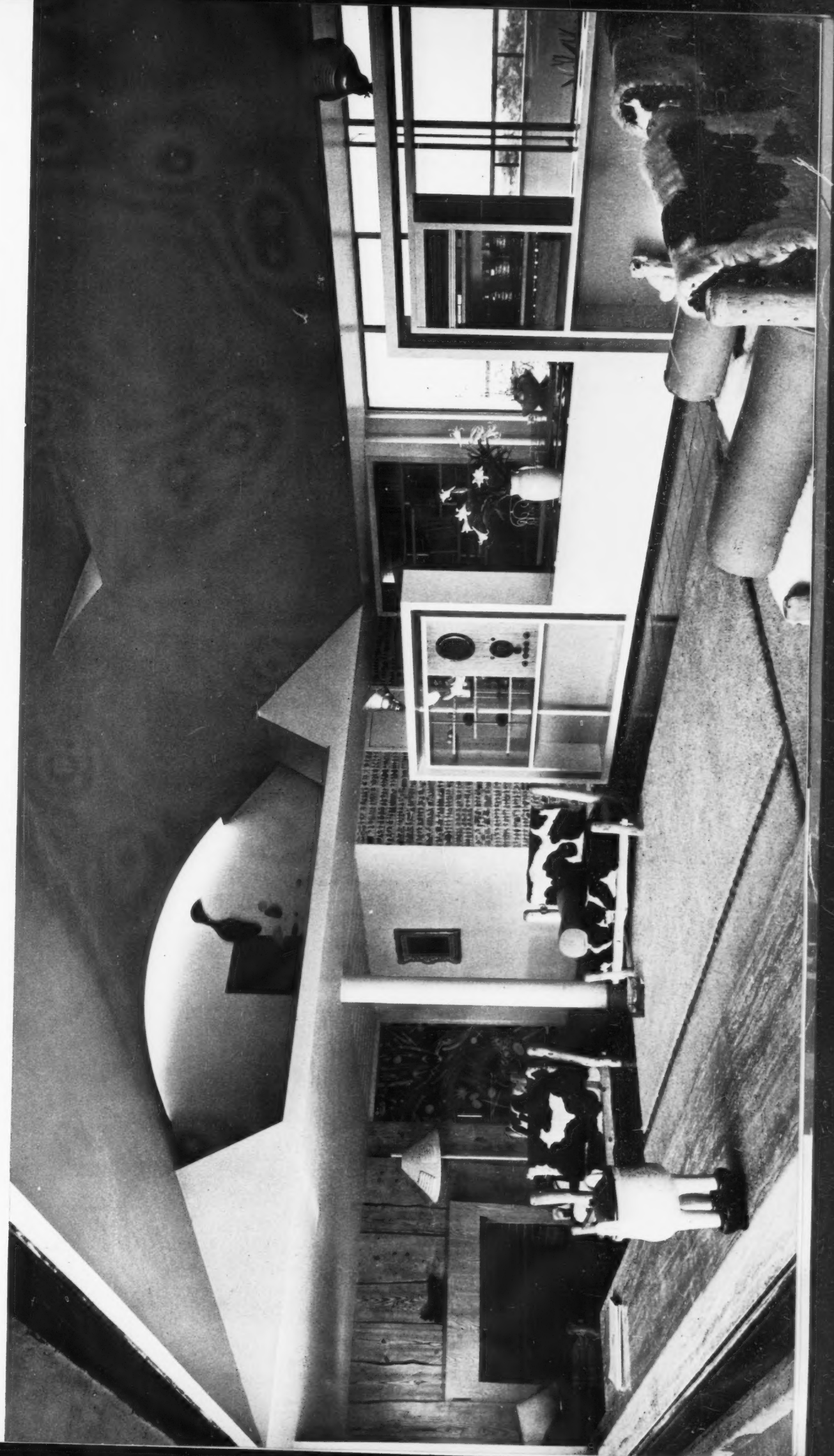


The lift opens directly into the hall of the penthouse. Sand-blasted and scorched pine boards, with natural rough edges, form the panelling, and are used as vertical louvres over the window.

Used as louvres to the hall window, the

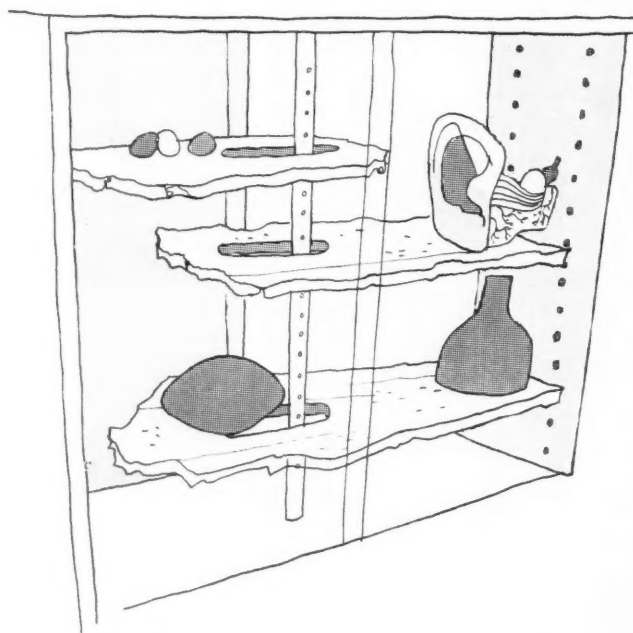
Used as louvers to the hall window, the pine boards serve to admit light without, however, disclosing the view. The living-room door, which lies ahead, is decorated by the use of an enlarged micro-photograph, printed in black line on white on the hall side, and showing the reverse—white line on black—to the living-room. The ribbed portion of the living-room ceiling, now revealed as the door stands open, emphasizes the main axis of the flat. On entering the living-room the value of the delayed view into the open air is seen, for the

penthouse, situated on the crest of Highgate Hill, is the highest dwelling in London. The volume of the living-room has been determined by the opposing of a very low, flat ceiling over the entrance, to the hyperbolic curve of the main roof line. The spaciousness of the room allows a subdivision to be suggested by an open screen, which separates the dining space. This screen consists of a concrete frame-work partly filled in by cupboards, a radio cabinet and open shelves,

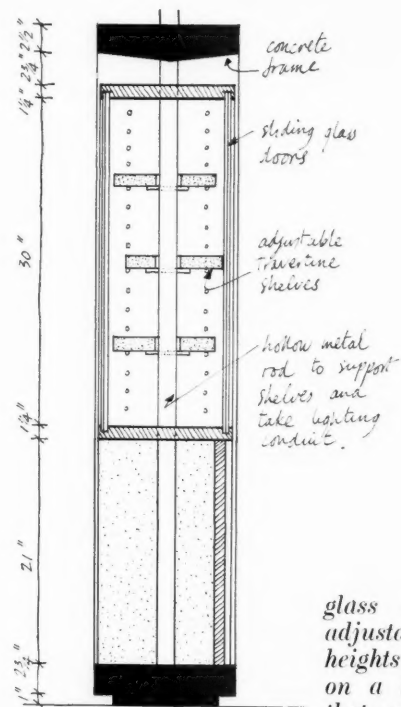




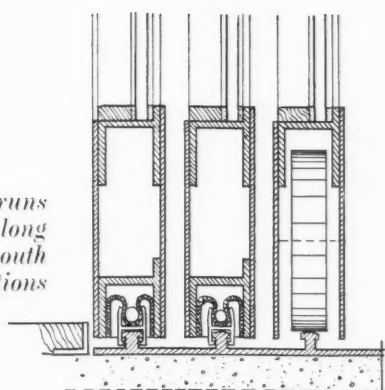
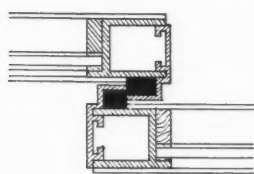
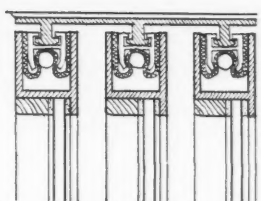
Here the relation of the flat entrance ceiling to the hyperbolic curve of the main roof is seen more clearly. Behind the screen is the dining space, while in the foreground, the limit of the entrance space is suggested by the isolated stanchion.



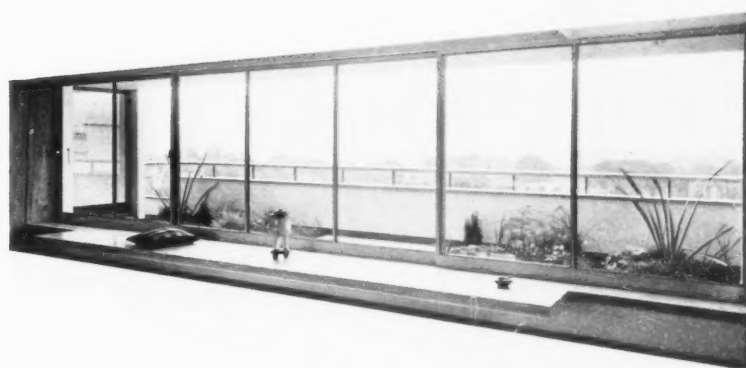
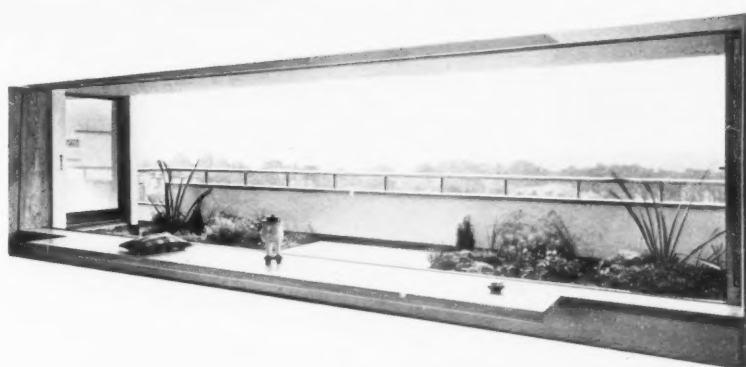
That part of the dining space screen appearing to the left in the photograph at the head of the page, is shown in some detail in the accompanying sketches. The shelves within the concrete frame are of irregularly shaped travertine, smoothed on the top and bottom surfaces only. Encased behind sliding



glass doors, they are adjustable to a variety of heights and are supported on a hollow metal rod that serves also to take the lighting conduit. The shelves are used to display objects of various kinds, which may be seen from a number of angles and with diverse lighting effects, and in silhouette, while moving about the living and dining spaces. The total height of each of these raised ends of the screen is 5 feet 2 inches.



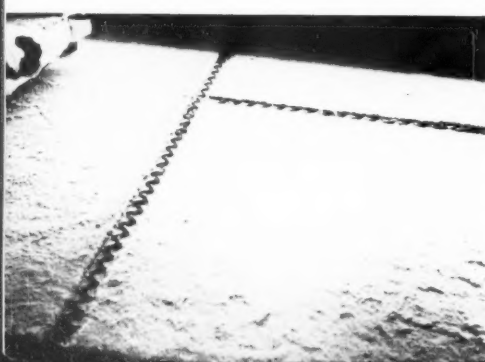
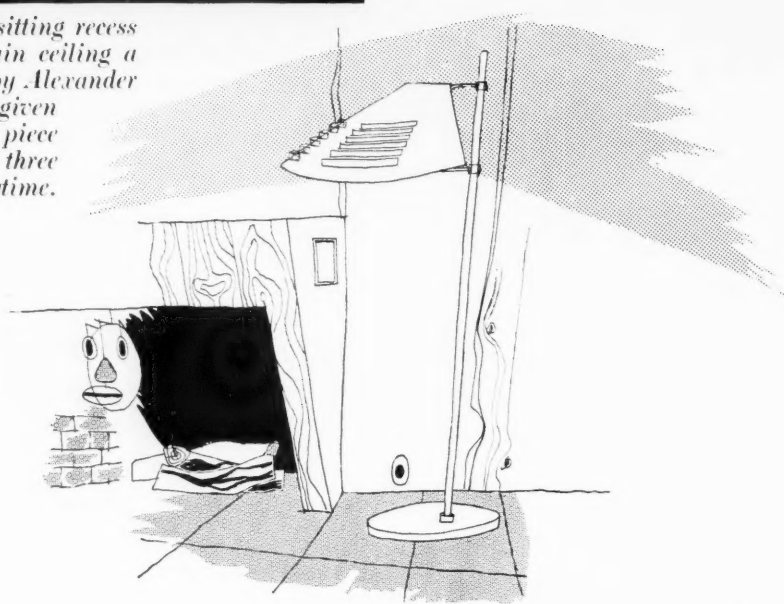
The curved ceiling runs down to a 25 feet long window on the south side. The sliding sections of the window may be pushed back, to leave a completely unobstructed opening giving on to the partly-covered terrace outside. The width of the whole room is great enough to allow the travertine-covered cill to project deeply into it, forming what may be used as a seat, a table, or a shelf. The view from the window looks out clearly over Ken Wood on the left, with Hampstead Heath



stretching away to the right. On fine days the Downs and the Chiltern Hills come within range. Below the large photograph at the head of this page are detail sketches of the sliding window construction with, to the right, two views of the window, in the fully open, and in the fully closed, positions.

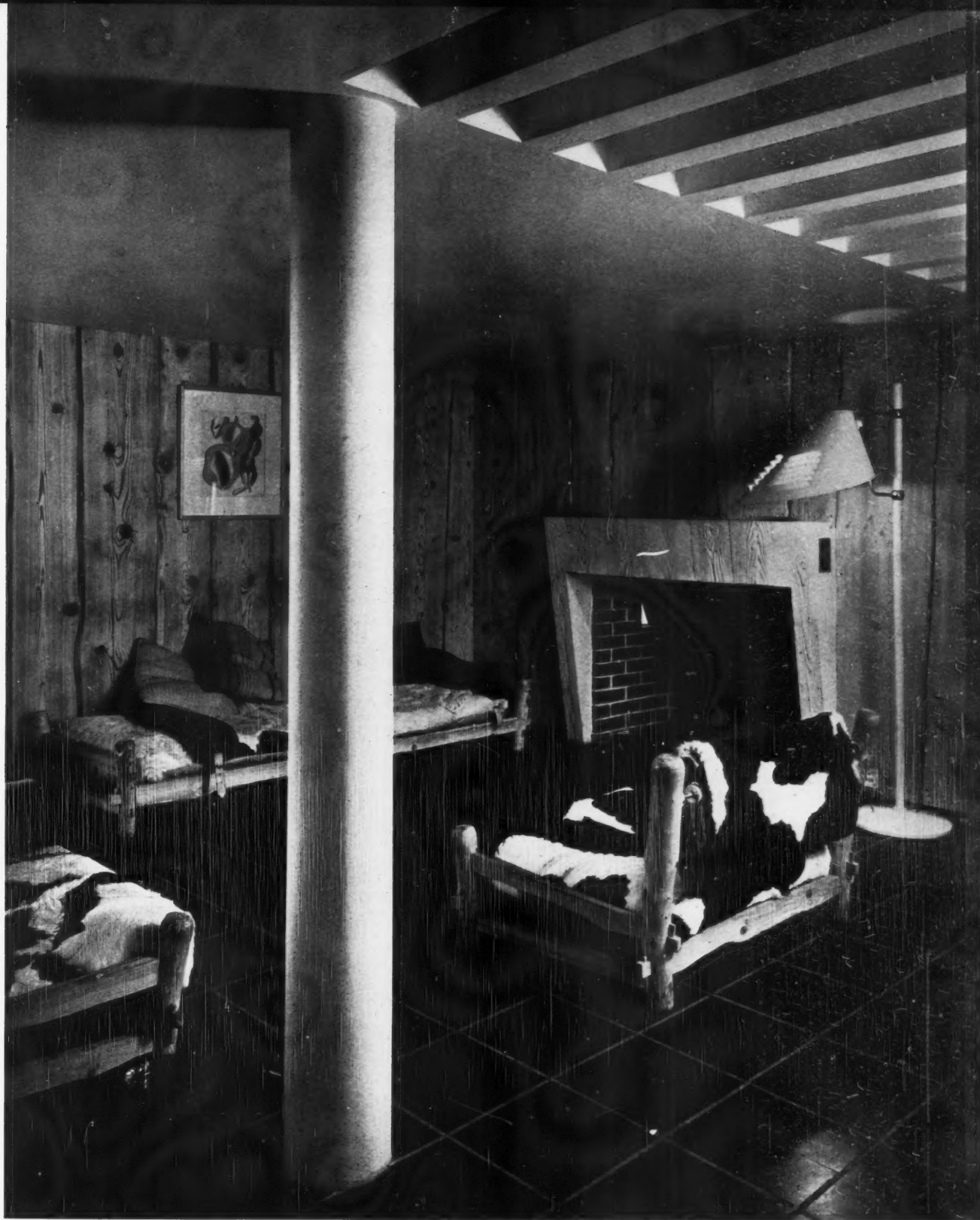


At the entrance end, the flat ceiling extends over the sitting recess by the fireplace. Where it joins the vault of the main ceiling a niche is formed, in which hangs a mobile composition by Alexander Calder. The vault, which is painted a light blue, is given the effect of a thin skin rather than of a heavy piece of structural work by the slits perforating it at three points, and through which light can be seen in the daytime.



The floor is of chocolate-coloured polished tiles, with white joints. In the centre part of the floor the tiles are covered by a thick white carpet made in three sections, laced together with bright-red and bright-blue cords threading through brass rings. The low-ceilinged sitting recess by the fireplace is panelled with sand-blasted pine boards. The overhanging fireplace surround is in white concrete which was cast in shuttering of the same

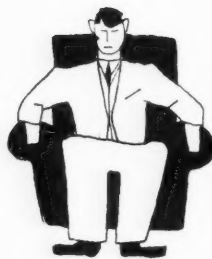
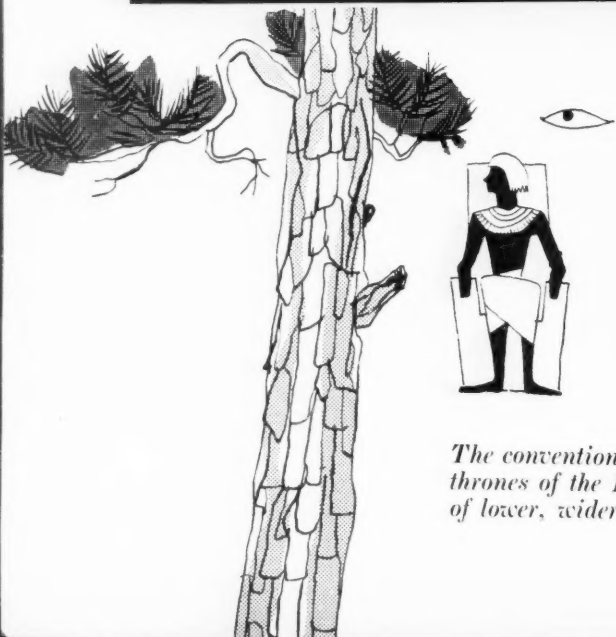
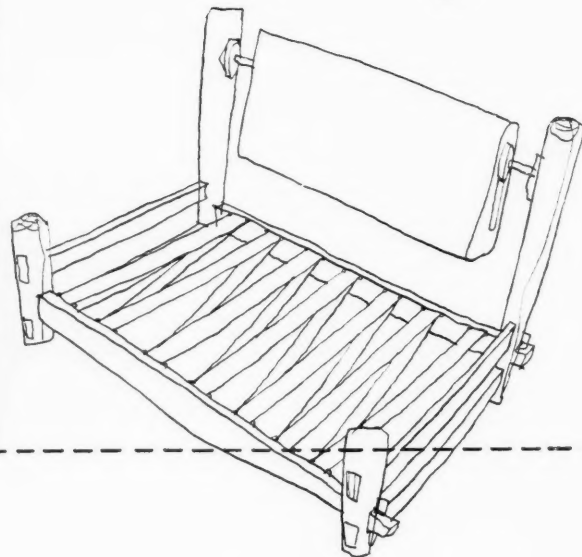
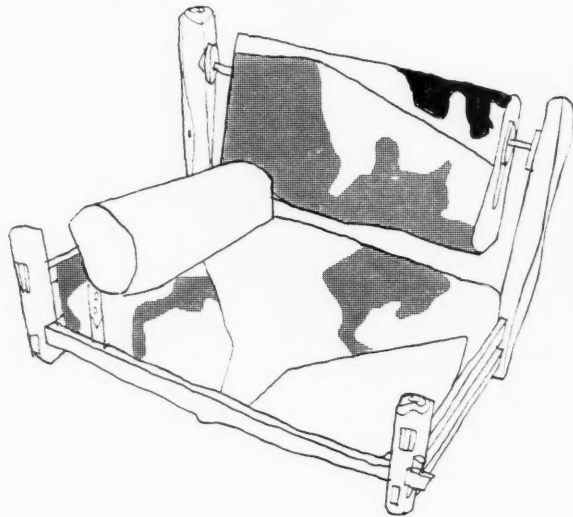
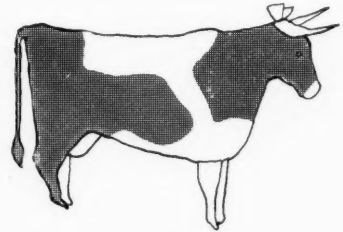
timber, giving in reverse the low relief texture of wood. In the larger photograph, above right, with the homogeneous appearance of the pine boards, the white concrete is juxtaposition. Fireplace reveals red brick with white joints. In the left and right, be seen a small slit in the brickwork through which light is admitted. A further mobile by Calder hangs from the centre of the fireplace recess, a close-up being shown



Left, the Calder mobile hanging in the fireplace recess. Encouraged by the draught from the fire, it assumes various changes of appearance, some of which are indicated in the sketches above.

relic texture of the
above right, will be seen
the pine boarding and
fireplace reveals are in
the left and reveal may
work through which light
Calder hangs in the
cup being shown, right.

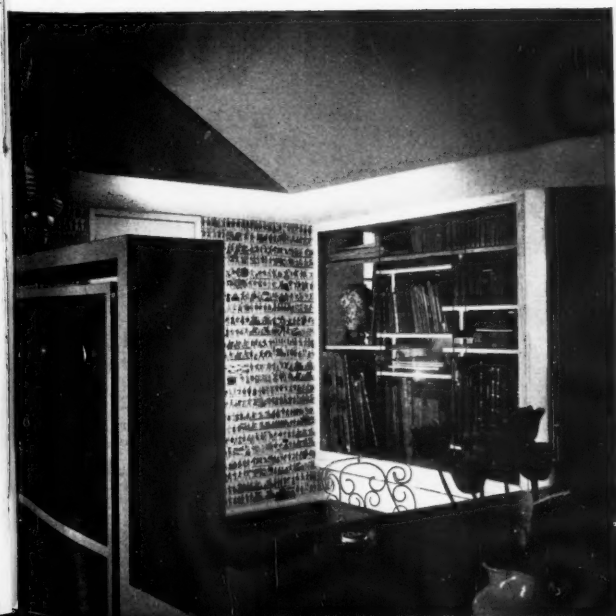
The armchairs and sofas are designed for informal sitting. The natural materials and articulated construction emphasize this feeling. On a framework of rough-hewn pine, broad webbing of leather supports the upholstery finished in cowhide, on which the hair has been retained. A cushion in red fabric is strapped to one side of the sofa. By means of a buckle the webbing may be loosened or tightened at will, while the back-rest adjusts itself to the attitude of the sitter.

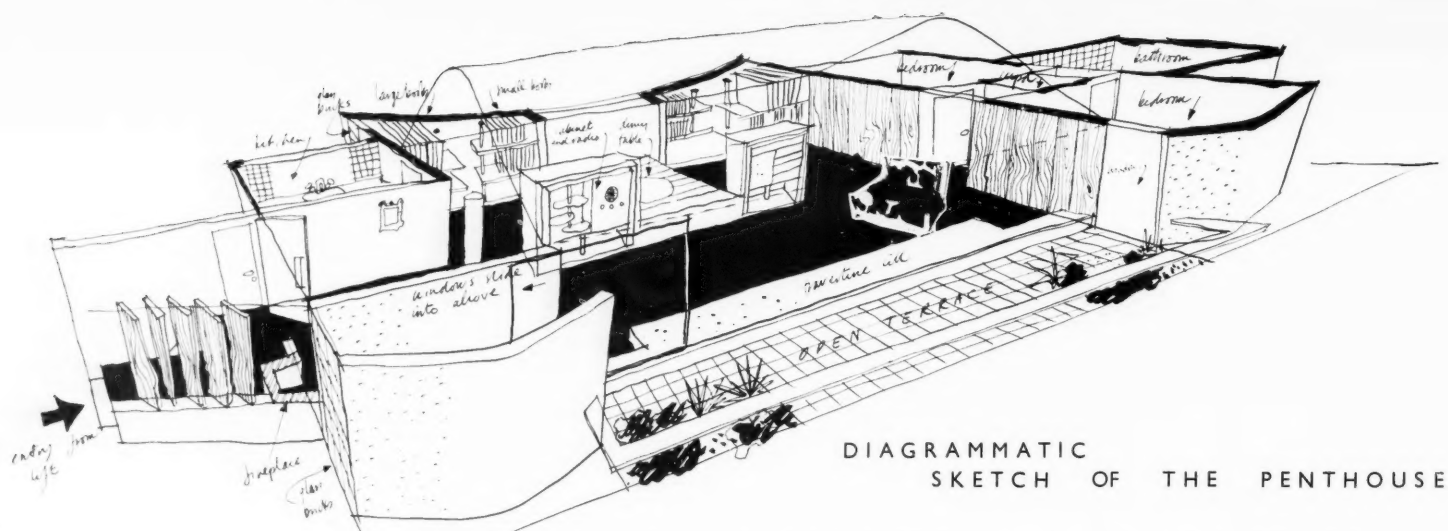


The conventional armchair is not very far removed from the rigid thrones of the Pharaohs. For satisfactory informal sitting a seat of lower, wider and altogether more easy proportions is necessary.

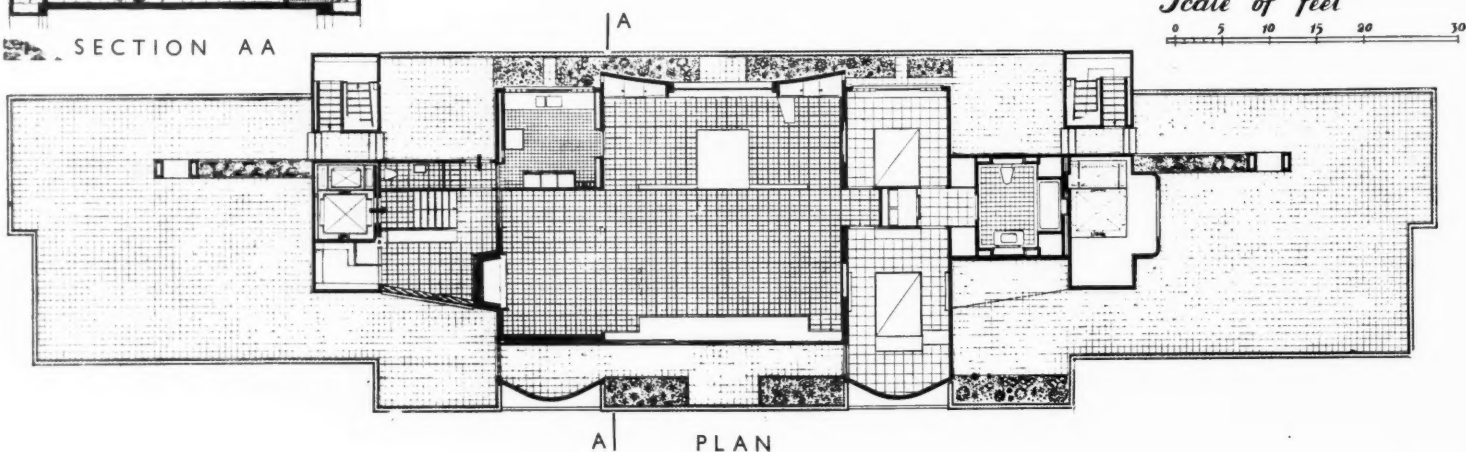
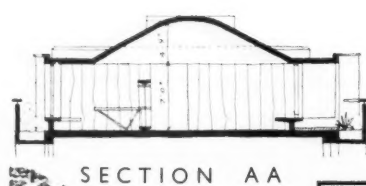


On the dining-room side of the screen is a table formed of narrow, polished mahogany planks, with a central turntable. The table is supported on tee-iron cantilever brackets fixed to the floor and painted white. The white-painted ironwork chairs are provided with green leather cushions. In the dining space itself, one wall is papered with small Victorian coloured prints, another is taken up by the book-case. Formed in the curve of the outside wall, the book-case has adjustable shelves, and takes large books at one end, smaller ones at the other. The back wall, painted in red, is illuminated in the daytime by a small rectangle of glass bricks.





It was decided to build the penthouse when the building below was almost completed. Thus the planning was limited by the points of support, the drainage, etc., available. The curve of the living-room ceiling was partly determined by the desire for height internally, combined with the necessity of limiting the visible height of the structure from without. The same curve is extended over the ends of the penthouse to form two water tanks. By the interplay of volumes, the use of rich natural materials and colours, an attempt has been made to create an interior positive in character rather than to allow the limits of the room to become negative, merging indeterminately with the exterior. It represents a breakaway from the hardness and untouchability that has often seemed inevitable in modern interiors. Here materials and shapes have been introduced which seek to re-establish what may be called normal human contact. The natural wood with which the walls are panelled has warmth, texture and variety. The occupant of the room can lean against the walls without care, and even plant a dirty hand against them. He can take hold of the rough-hewn wood of the chair frame with the same satisfaction that he grasps, say, the rounded arm-rail of a Windsor chair. He can throw rubbish on the fire and drop ash on the floor. These points may seem to be small factors in interior architecture, but they are more important than their practical expediency. That this interior is in no sense a museum piece of style can be seen from the aptness with which a seventeenth century Dutch oil-painting, nineteenth century theatre prints and other products of previous ages fit into the setting the penthouse provides.



If I were an Ædile

Some kind of authority is, doubtless, needed to direct the architectural changes in a great city. That persons so inept as they to whom I have spoken this imaginary address should be intrusted with any fraction of such authority, is an æsthetic scandal. Nor can we congratulate ourselves on the Ayrtons and Lefevres, who have been our Ædiles. I should be glad to see the powers of the First Commissioner of Works greatly extended, and his office held by an artist, not by a party-hack. The functions of such a minister would, of course, be rather to protect than to destroy or to construct. If I were chosen for the post, I should exercise little originality, much reverence; recognizing that Time is an architect, with whose work one should not lightly tamper. A new building I should judge, not on its own merits, nor according to my own preferences, but in reference to its surroundings, also, and to its owner. If, for instance, I had been Ædile in '94, and the plans of Mr. Beit's house in Park Lane had been duly submitted to me, I should have passed them readily. I know that the house looks rather absurd, now that it is finished. *On dirait* some little bungalow wafted by an evil magician from the shores of Bexhill-on-Sea. But in its way it is interesting—who could ever have fancied that a millionaire would be so unassuming? And, in a hundred years, it may even look pretty. Nor does it spoil the aspect of Park Lane, whose charm, indeed, depends upon variety.

On the other hand, I should never have allowed Lord Rosebery to thump down that loud, scarlet note among the brown and green harmonies of Berkeley Square. I should keep a very jealous guard upon Berkeley Square. With its perfect tone, its quietude, with Lord Bath's dolphins, Lord Lansdowne's long wall, the old and pleasant anomaly of Gunter's, it is an ineffably distinguished place. Grosvenor Square is so wild a motley that I would make no rules there. But in St. James' Square, that superb example of all that is best, and greatest, and most gloomy in our architecture, I would be a despot indeed. The receivers of money, who have occupied so great a part of it, I would ruthlessly drive forth, and in their empty houses I would reinstate the impoverished noblemen, whose ancestors once lived there. Who cares that the place is insanitary? History haunts it. The ghosts of many centuries gather upon its doorsteps. Every window has the pathos of a frame wherefrom some great picture has been torn. From one, Nell Gwynne waved her naughtily-embellished fingers. From another poor Caroline dropped her clumsy curtsies to the mob. At that window, yonder, not so long since, sat "The Rupert of Debate," glowering through his spectacles and cursing his swathed foot. . . . Yes, I would be a real despot in St. James' Square.

As I have suggested, my functions would be mainly negative. But there are some things in London which I should destroy. There is one especially fatuous kind of ornamentation which I should spare not for one moment. I should make very short work of any Victorian statues I saw standing about. There are many of them. There is no escape from them. For sculpture is the most obtrusive of all arts. Its elemental grandeur, its breadth of aspect, swiftly impressive, and the archaic hardness of its material, give it a right *in aère, in frigore, in imbri*. It was the supreme decoration of great cities. It is the supreme disfigurement of great cities. None but a sculptor and his mother would deny that it is a lost art. And yet, whenever an eminent person dies, we know (nor seem to care) that, within a year or two, his friends will have foisted on some street or square a marble abortion so obscene that no one in any future generation can, by any possibility, forget him. I am the last person to disparage grotesques; but I do not think they are quite a nice means of commemorating our mighty dead. If England, in her old age, is beginning to lose her memory and cannot, without some system of mnemonics, remember the names of her great sons, she had better make up her mind to forget them at once. At any rate, she really must dispense with such ghastly reminders as the work of her modern sculptors. No doubt she will object that statuary is the one kind of art that can be made obvious. But, if I were Ædile, this objection would not move me for one instant. I should point out to her that it is better to sacrifice even memory than to sacrifice personal appearance, and I should direct her to the National Portrait Gallery.

SIR MAX BEERBOHM

("Works and More," John Lane The Bodley Head, 1896.)

MARGINALIA

Osterley Park

The public-spirited action of the Earl of Jersey in opening Osterley to the public three days a week is one which deserves every commendation. This magnificent specimen of domestic architecture in the grand manner, incidentally one of the few really stately houses within easy reach of

London, was one of the first of Robert Adam's undertakings after his return from Italy. The original building had been erected for Sir Thomas Gresham, the celebrated London mercer, in the reign of Queen Elizabeth. The material was brick, and a long range of stables still remain to indicate its character. Adam started on his task of rebuilding in 1761 and was engaged

on it for the best part of twenty years. By a stroke of genius he did not utterly sweep away the old structure but transformed it. He recased it in new brick, he threw an Ionic screen of columns across from wing to wing, he raised the height of the first floor rooms by lowering the ground-floor ceilings, and happiest touch of all—he preserved the two turrets on the

south front and added another balancing pair on the north. Moreover, almost all the furniture and carpets were designed by Adam himself and remain *in situ*. They may be compared by the sceptical with his own original drawings which are carefully preserved. There is the usual succession of noble and magnificent apartments—an Ionic library, an Etruscan room, a great staircase with a ceiling by Rubens, brought from the original Mr. Childs' house in London, a Gobelin's room and, above all, a magnificent picture gallery crammed with masterpieces. And all this remains in almost exactly the same state as when Horace Walpole went into ecstasies over Mr. Childs' new house.



Time marches on

The view from the top of Richmond Hill looking up the river has long been, rightly, regarded as one of the finest in the south of England. Although much of the country in sight has been the happy hunting ground of all the worst jerry builders operating in the home counties from the 70's of the last century until the present day, the beneficence of long-suffering nature has happily arranged that a thick covering of trees hides the signs of depredation from this view point. Now, however, it is intended to provide this fine vista of river and woodland with a proper twentieth century focal point and the Housing Committee of the Twickenham Council, whose enlightened attitude in the matter of Radnor House was the subject of comment in another issue, have recently passed the plans for the erection of a 72 foot crane on the riverside at Teddington.

However, not even the Twickenham council were unanimous as to the desirability of this innovation, and one councillor went so far as to describe it as "an outrage and a crime against the neighbourhood" and further demanded what would the views of the sweet lass of Richmond Hill have been when confronted with this blot. Without attempting to speculate as to exactly how Mrs. Fitzherbert would have been affected by this triumph of industrialism, and although far from admitting that cranes are necessarily eyesores, one may permit oneself to hope that this proposal, which still awaits the approval of the Richmond and Kingston councils, may never be carried into effect.

St. Mary, Woolnoth

Among the City churches that of St. Mary, Woolnoth, in Lombard Street, occupies a place of peculiar importance and interest. The architect, Nicholas Hawksmoor, is surely one of the most curious and in some ways mysterious figures in the history of English architecture; continually overshadowed, first by Wren, whose clerk

ST. MARY, WOOLNOTH

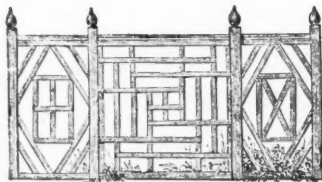


The Church of St. Mary, Woolnoth, in Lombard Street, illustrated above, probably represents the finest achievement of the largely frustrated genius of Nicholas Hawksmoor. It is all the more unfortunate that though as yet unobscured by modern office and bank building developments, at least on its most impressive façade, it should be placarded with such enthusiasm and lack of discrimination by that enlightened public service, the Underground.

of the works he was at St. Paul's, and then by Vanbrugh, his opportunities seldom seem to have equalled his talents, and he was condemned to a, no doubt necessary but none the less regrettable, self-effacement. The present church may perhaps be considered his masterpiece. The site provided him with a splendid chance to prove his worth and owing to the fact that the present building is one of the few City churches of which it is still possible to get an uninterrupted view, one is enabled to realize at a glance how firmly he seized it. That is if one is possessed of sufficient good sense to make certain allowances, for although our view of the façade is as yet unblocked from the best angle by the towering cliffs of Bankers, Georgian, which in most parts of the City successfully conceal from the passer by such architectural masterpieces as the Ecclesiastical Commissioners and the Bishop of London have graciously allowed to remain, a nasty dado of notice boards and signs have crept up around the base successfully hiding the grand proportions of the entrance.

It is the more regrettable that the two most prominent hoardings are those of the Underground, whose consideration of architectural amenities has always shone like the proverbial good deed in a naughty world. Admittedly, the problem is a difficult one,

for it must be clearly indicated that two entrances to the Underground exist on either side of the church, but surely it should not prove to be beyond the wit of the enlightened Czars of London Transport to devise some means of overcoming this difficulty? If necessary, the signs, admirably designed as always and totally inoffensive in themselves, might be placed further out with arrows pointing to the actual entrances? St. Mary's already has one of the nastiest bits of British Baroque (scuola di Norman Shaw) in all London tacked on to one side of it so there is all the more reason that the one remaining unspoiled aspect should not be wrecked by excrescences which, if less deplorable in themselves are far more easily removed.

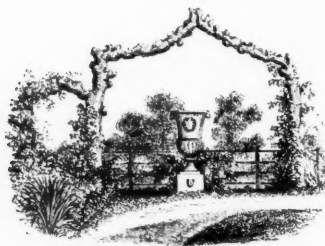


Harmonious

"The hall, when originally designed, was regarded by some as an unwelcome brick intruder in the old-world setting

where everything else—even cottages and stables—was in local sandstone. But by the use of bricks as varicoloured as possible, and a mellow brown-tiled roof, amid an already existent setting of trees, an harmonious effect has been attained."

Liverpool Daily Post.



Georgian Ball

Last year, the Georgian Group, in order to raise funds to carry their admirable activities held a ball in the gardens of Mecklenburg Square. This function was a thundering success, both from the point of view of enjoyment and finance, and it was proposed to repeat it this year. But the residents of the Square with, one cannot help thinking a sad lack of gratitude in that their square was saved from probable immediate destruction, at least in part, by the outcry which the Group raised, have refused to allow this admirable experiment to be repeated. However, just when all hope of holding the function was about to be abandoned, Lord Jersey came to the rescue with the offer of Osterley.

Accordingly, the ball will now be held in those eminently appropriate surroundings on July 13th with tickets at a guinea, as opposed to the two guineas of last year, and one can confidently anticipate that its success will be repeated, if not surpassed.

Leaded Window

"Did you know that you can make your own leaded windows? You buy the strips of lead in a packet with full instructions and the paste for fixing. Then, using ordinary scissors, cut the strips to the measurements you want and paste them to your window glass in the pattern you choose. You can make a diamond paned window, a rose window or one divided into squares.

"These 'leaded lights' are very cheap to buy, and if you don't like the effect it is (*sic*) easy to strip off again."

Woman.

Interior

"It was a pretty room, and had a flavour about it 'just like Rose,' Katy declared. No one else would have hung the pictures or looped back the curtains in exactly that way, or have hit upon the happy device of filling the grate with a great bunch of marigolds, pale brown, golden, and orange, to simulate the fire, which would have been quite too warm on so mild an evening. Morris papers and chintzes and 'artistic' shades of colour were in their infancy at that date; but Rose's taste was in advance of her time, and with a foreshadowing of the coming 'reaction,' she had chosen a

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'greenery, 'gallery' paper for her walls, against which hung various articles which looked a great deal queerer than they would today. There was a mandolin, picked up at some Eastern sale, a warming-pan in shining brass from her mother's attic, two old samplers worked in faded silks, and a quantity of gaily tinted Japanese fans and embroideries. She had also begged from an old aunt at Beverly Farms a couple of droll little arm-chairs in white painted wood, with covers of antique needlework. One had 'Chit' embroidered on the middle of its cushion; the other, 'Chat.' These stood suggestively at the corners of the hearth."

*What Katy did Next,
by Susan Coolidge.*

Geography

Interesting evidence of the spread of the youth movement was recently provided by a visitor to one of the new holiday camps which are springing up all around our shores. The whereabouts of those apartments to which our forefathers used to refer in that time-honoured euphemism "the geography of the house," were indicated by two adjacent doors, one marked: LASSES, the other: LADS.



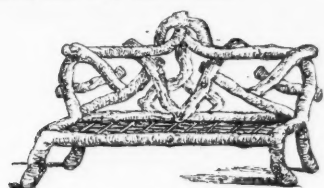
Questionnaire

The recent taste probe conducted by the ARCHITECTS' JOURNAL to discover what a carefully selected band of semi-public figures thought about modern architecture was successful and interesting beyond all dreams. Enough material has been collected to keep sociologists, psychologists, and even architects happy for months, and here one can only venture on a few haphazard generalizations. First the success of the Peter Jones building which topped the poll with fifteen votes. This proud position it owes one shrewdly suspects to the fact not so much that it possesses greater architectural merit than half a dozen other examples of functional architecture, but that it is not boring. So many otherwise excellent modern buildings are, with all their virtues, a bit of a bore; it is all very well to abolish unnecessary ornament and to cultivate a rigorous austerity, but the man in the street does like a bit of jam round his functional pill, and it is the great merit of Peter Jones that jam is provided by the employment of perfectly legitimate architectural devices, not as in the second building on the list, Battersea Power Station, by such dodges as fluting factory chimneys.

Second, the fact that people are still impressed by sheer size; no less than five votes go to the new London University building. Nevertheless,

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it is only fair to state that two of that architect's former achievements, the Underground building and Arnos Grove Station, received nine and eight votes respectively. A fascinating but profitless time may be spent trying to find some common bond between the various classes of voter, and one or two interesting deductions are appended herewith. The peerage can apparently show no united front: Lords Harewood, Derwent, Berners and Esher have no single building in common. But, on the whole, a sad blow this for the leftists the views of the nobility are commendably enlightened. Authors on the other hand, seem to hang together like limpets, indeed, in one or two cases one might be justified in suspecting some connivance. They also go a lot to the Zoo apparently, as do those connected with the film industry. Dr. Julian Huxley, however, doubtless from feelings of modesty, steers clear of Regent's Park. Mr. Low, the terror of the Tories, displays a markedly conservative taste, and none of the buildings on his list would, one feels, earn anything but admiration from Colonel Blimp himself. Most extraordinary of all, and not a little disquieting, is the strange differences of opinion revealed in the lists of those guardians of culture, the art-critics and publicists, Sir Kenneth Clark, the Professor of the History of Fine Art at Edinburgh University, Messrs. Clive Bell, John Betjeman, Herbert Read and Charles Marriot are all agreed on no one single building, and, indeed, there is no piece of modern architecture which appeals to more than four of them, and only one at that.

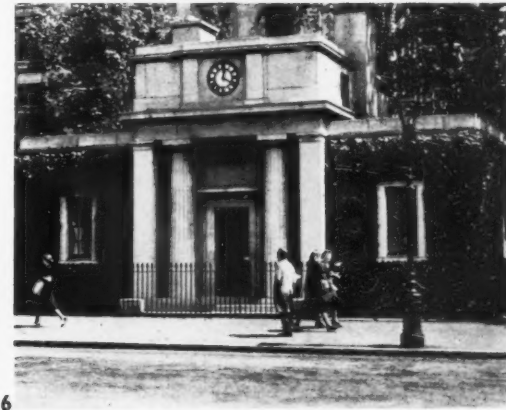


Keepers' Lodges

That London's parks are some of the few remaining unspoiled glories of the capital is a truth so often repeated as to be almost a cliché; the care and foresight exercised by an earlier generation to insure that they should remain so is seldom thought worthy of comment or



The collection of keepers' lodges illustrated on this and the following page are examples of an architectural sideline for which today there appears to be little scope—except in the rather determined rustic manner now favoured by most municipal bodies. 1, a lodge at the Prince of Wales' Gate, Hyde Park. 2, another Hyde Park lodge, by Decimus Burton, is now a public convenience; the wooden cupola is a later addition. 3, a gardener's cottage at Rutland Gate (the postal district, not the gate itself) dating from the sixties. 4, gardener's cottage in Edwardes Square, built in 1815; it has a doric portico on the other side and is referred to by Leigh Hunt, a resident in the square for a time, who speaks of it as "made to look like a spacious temple." 5 and 6, two further lodges in Hyde Park by Decimus Burton.



KEEPERS' LODGES continued

7, a lodge at Albert Gate, Hyde Park. 8, entrance lodge, Edwardes Square, built in 1815. 9, another example of a Hyde Park lodge by Decimus Burton. 10, the fountain in Berkeley Square, roughly contemporaneous with Decimus Burton's lodges, was erected in 1827, a gift from the Marquis of Lansdowne, replacing an equestrian statue of George III in the character of Marcus Aurelius: a companion statue of a nymph still remains at the south end of the garden.



7



8



9



10

investigation. But an urban park, used by thousands of people daily in the midst of the busiest section of a great city is not created simply by planting and gardening; it must be provided with gates and railings, a large staff of keepers must have cottages, and in coping with these needs how splendid an opportunity was provided to prove once more the truth of the hymnologist's assertion that where "every prospect pleases . . . only man is vile!" And how nobly was the poet's judgment falsified.

In no other great city was the problem which faced the town-planners of the early nineteenth century—that of somehow absorbing without ruining what had hitherto been hardly more than a glorified village green-cum-nobleman's park stretching away to the open country in the fabric of a

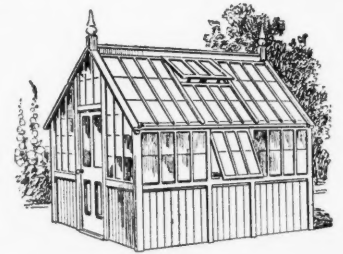


great modern capital—so acute. The Bois was, and to a large extent continues to be, an arm of virgin woodland stretching into Paris; the Englischer Garten, a riverside meadow following the course of a tributary of the Isar through Munich, and in neither case can the park said to be in the centre of the town. The accompanying photographs show how one aspect of the problem was dealt with—that of providing lodges for the accommodation of the gatekeepers.

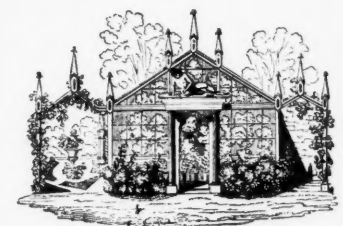
It is indeed fortunate for London that this task was entrusted at the beginning to so solid and excellent an architect as Decimus Burton. A skilful and confirmed classicist, and one not over-imaginative, he was exactly the man for the job. A more sensitive spirit might well have quailed when faced with the task of evolving some sort of architectural compromise between town and country and landed us with some fearful essay in bogus rusticity; twenty years later at the full-tide of the Gothic revival the problem would undoubtedly have been solved by the provision of cosy little thirteenth century baptisteries at every entrance; later still we should hardly have escaped a series of old Swiss chalets which, in the form of restaurants, do so much to ruin the Bois and other Continental parks; while today some refined examples of Office of Works Georgian in red brick with Portland stone facings in the manner of the new tea pavilion would be thought suitable. But Burton was, quite rightly, of the opinion that the severest classicism, a style which avoided all suggestion of any picturesque compromise, would for that very reason be the only possible solution.

So successful was he that when some years later after the close of the great Exhibition it was decided to provide new entrances further west his example was followed, and no Goth allowed to set foot within the park. In addition his influence extended to those respon-

sible for laying out the innumerable squares and private gardens in this part of London, with admirable results, and two examples of lodges from those built by private enterprise are included here.



Today Hyde Park and Kensington Gardens contain more first-class architecture than any other area of similar size in London, and a foreigner who was confined to this area could obtain a far more just appreciation of the English classical tradition in a few hours than in many weeks spent elsewhere. Wren's Orangery, perhaps his masterpiece in the realm of secular architecture, his own and Kent's additions to Kensington Palace, the magazine, that admirable example of the excellent War Office architecture of the early nineteenth century, Rennie's one remaining London bridge, even those ridiculous Italianate gardens at the head of the Serpentine, all testify to the taste and skill that were once the hall marks of English architects. And in that noble company Decimus Burton's screen, his railings, his lodges and those of his successors, do not occupy the lowliest place.



The Engravings

The engravings used this month are taken from three works published at various dates dealing with garden layout and furniture. In chronological order the first is Loudon's "The Suburban Gardener," 1830, the second, "Rustic Adornments" by Shirley Hibberd, 1858, and lastly, the Garden Furniture Section of the Army and Navy Stores catalogue, 1935-36—one of the few modern publications in which the wood engraving still maintains its former pre-eminence.

Georgian Group Report

The Georgian Group (Society for the Protection of Ancient Buildings) has recently issued its first Annual Report, giving its list of officers, a section dealing with the problem of public education in the purposes of the Group through the Press and by means of lectures and talks; a review of its current social activities and a comprehensive chapter dealing with future policy. There is also appended a financial statement and a full list of members.

Readers of THE ARCHITECTURAL REVIEW who may desire a copy of the Report should apply to the Secretary of the Georgian Group, at 55-57, Great Ormond Street, London, W.C.1.

