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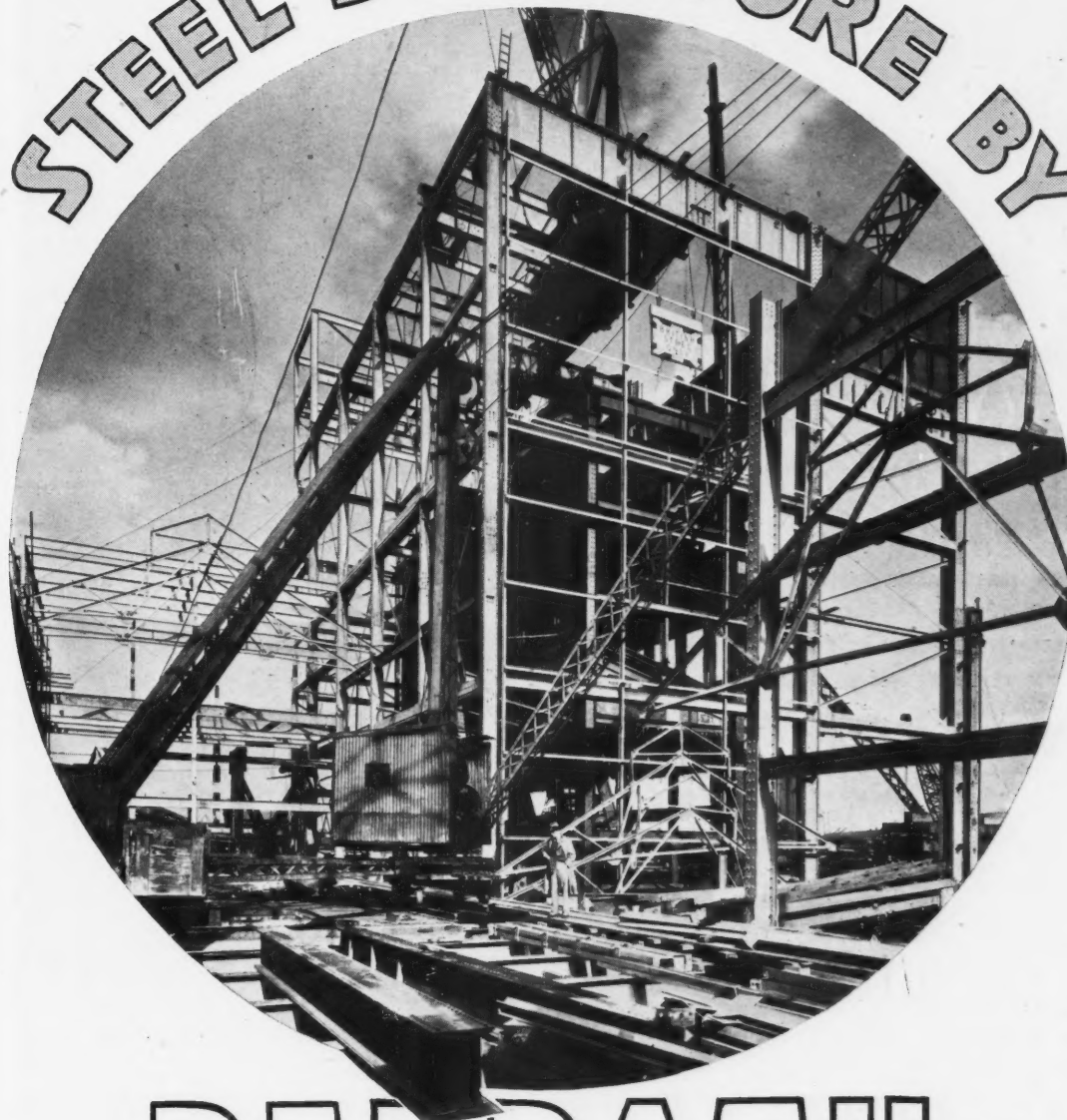
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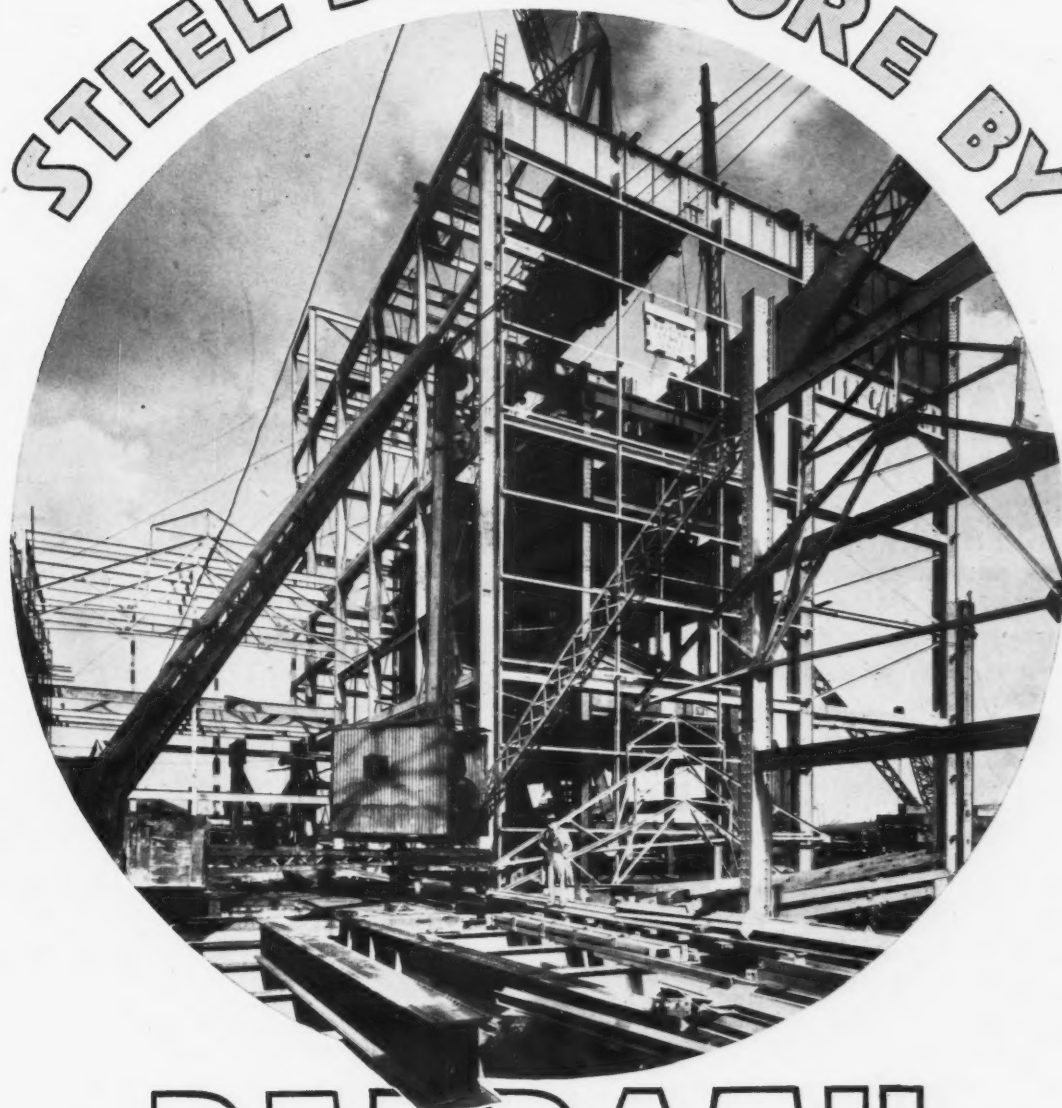
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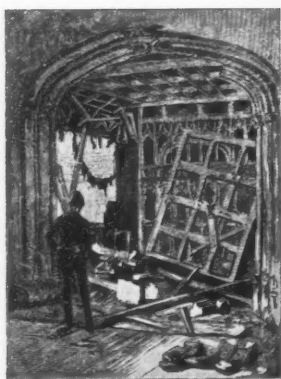
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1941 was not the first year the House of Commons was bombed. In 1885 it suffered considerable damage at the hands of the "Irish Invincibles" whose dynamite outrages shook London both metaphorically and actually. Simultaneous explosions occurred one Saturday afternoon in January at the Tower of London, Westminster Hall, St. Stephen's Hall, and the House of Commons. The event was illustrated in *The Illustrated London News*, from which these wood-engravings are reproduced, and the lengthy report accompanying the pictures will be found in *Marginalia*, page 72 of this issue.

The large engraving shows wreckage in the Chamber itself, with *The Illustrated London News* artist sketching from Mr. Gladstone's seat. The small one shows the Division Lobby, and above it, for purposes of comparison, is the same Lobby (looking in the other direction) as it appeared after the air raid in May of this year.

HOUSE OF COMMONS, BOMB DAMAGE, 1885



By Nikolaus Pevsner

O l'Oméga, rayon violet de ses yeux.

A. RIMBAUD.

The compilation of this article would not have been possible without the help of Vanessa Bell, Margaret Bulley (Mrs. G. W. Armitage), Margaret Deneke, Margery Fry, Winifred M. Gill, Duncan Grant, Lawrence Howard, C. H. Robinson, R. C. Trevelyan. I am also indebted for information to Bernard Adeney, George Booth, Lady Desborough, Frederick Etchells, E. M. Forster, General Sir Ian Hamilton, T. D. Lee, John Rodker, Charles Tennyson, J. W. Turner.

LANIMATORE—this epithet chosen by Gabriele d'Annunzio for his Stelio Effrena in *The Fire*, keeps appearing in my mind when I try to sum up Roger Fry's position in English early twentieth-century art, art criticism and design. Yet there is a curious discrepancy between his many uncompromising and deeply stirring activities and his own art—restrained, sensitive, shy, and never quite overcoming outside influences, the configurations of Cézanne, the sentiment of the English eighteenth century. One would hardly expect the man who in 1910 confronted Londoners with Picasso and Raoult and wrote enthusiastically about negro sculpture, to confess in later life that his highest ambition had been “to carry on Reynolds's work in his spirit by bringing it into line with the artistic situation of our own day.”*

Roger Fry was certainly more clearly aware of the manifold potentialities in the artistic situation of 1910 than anybody else in England, and his integrity and sense of adventure forced him to fight for their actualization, even where they blatantly contradicted each other, and even where they were painfully contrary to his own nature. He was one of the founders of the *Burlington Magazine*, the only serious English periodical on the history of art, wrote some of the most sensitive and precise art criticism ever printed in the English language, and acted for some years as director of the Metropolitan Museum in New York; but he also discovered the inexorable *élan vital* of Post Impressionism—i.e., both Cubism and Expressionism—at a time when public opinion had not yet finished digesting the Impressionism of the New English Art Club. Roger Fry's famous,

* Virginia Woolf, *Roger Fry*, p. 125.

Ω The device at the head of this page represents the trade sign of the Omega workshops, and is used in place of the usual conventional wording as the title to this article, in which Mr. Pevsner outlines the history of this too little-known enterprise of Roger Fry's, and discusses its significance in the history of modern design.

literally epoch-making, first Grafton Gallery Exhibition took place in 1910. Two years later he followed it up by a show in which were introduced to the public a number of young English Post Impressionists, selected by Mr. Clive Bell—e.g., Duncan Grant, Vanessa Bell, Stanley Spencer, Wyndham Lewis, Henry Lamb, and Eric Gill.

Shortly before this he had built for himself a house near Dorking that appears to the historian today as one of the landmarks in the evolution of an independent contemporary style in English architecture, a house (illustrated on page 48), designed inside and out, and not the other way round as was then usual, and endowed in its façades with no other beauty than that of proportion. In his essay, *Art and Socialism*,* published in 1912, one finds him welcoming the possibilities of a machine-conscious architecture which would be as fully able as any to express “the orderly ideas of proportion, balance and interval.”* This attitude made him see the importance of Sir John Burnet's Kodak Building and praise its “dignity of style.”†

Art and Socialism—the title is reminiscent of Morris and the Arts and Crafts. As a matter of fact, Roger Fry knew Mr. C. R. Ashbee—a former undergraduate of King's, Cambridge, like himself—and was keenly interested in his experiment of a Guild and School of Handicraft founded in the East End in 1888. He also, for a while, gave drawing lessons at Toynbee Hall, and designed some furniture for a friend's rooms at Cambridge.‡ That was about 1890.

In 1912 his treatment of the problems arising for art out of socialism is no longer that of Morris. Where Morris, in the youthful days of English social-democratic ideals, had been the enthusiastic evangelist conjuring up with all the force of his plastic eloquence the vision of a happier world, Fry could never make himself overcome his latter-day scepticism, and ended his speculations with a resigned: “The balance may, after all, be in favour of the new order.” This resignation did not, however, prevent him from concentrating his quick and nervous energy on the realization of the theories propounded in his essay. He had praised communal as against individual art. In 1911 he obtained the commission for himself and his friends—Duncan Grant, Bernard Adeney, Albert Rutherston, Frederick Etchells, Max Gill—to paint the students' refectory of the Borough Polytechnic. He had insisted in *Art and Socialism* on the importance of design, and most violently attacked the atrocities of contemporary English decoration. In 1913, consequently, he decided to open up work-

* Reprinted in *Vision and Design*, p. 76 sqq.

† V. Woolf, p. 185.

‡ V. Woolf, pp. 47 and 92.

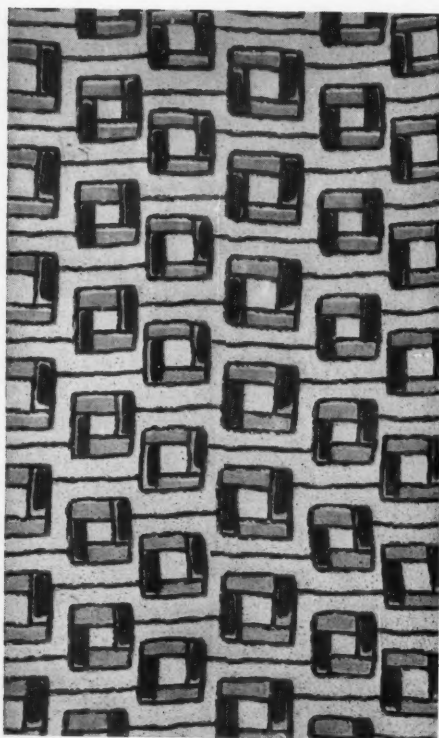
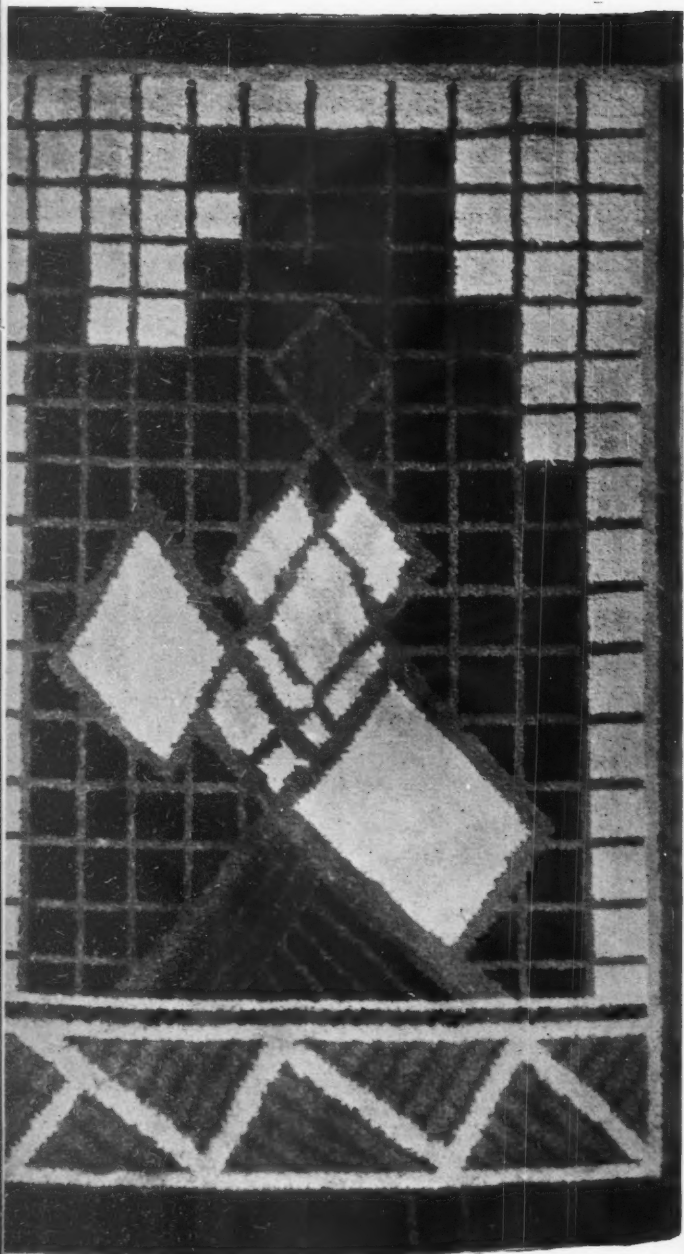
shops and showrooms for making and selling products of everyday use designed in a new spirit.

The idea as such was by no means unheard of, nor was that of the wall paintings at the Borough Polytechnic. The Pre-Raphaelites had been the first to conceive this kind of community painting when they started at the Oxford Union in 1854. And out of this—the parallel is startling—William Morris had evolved the conception of his firm, Morris, Marshall and Faulkner, Fine Art Workmen in Painting, Furniture, and the Metals. Fry was thirty years old when Morris died. Just then, moreover, some of the younger leaders of the Arts and Crafts, men of Fry's own generation—Gimson, Lethaby, Sidney Barnsley, Reginald Blomfield, Macartney—were engaged on a similar experiment, the short-lived firm of Kenton and Co.

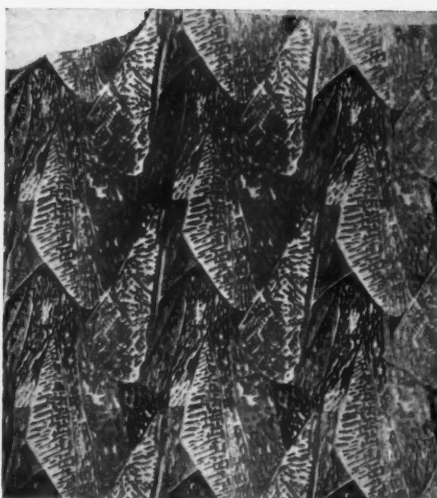
What was entirely unheard of in the products of Fry's workshops was their appearance, their aesthetic, not their social, aspect. It is, in point of fact, this aesthetic aspect that gives to the work issued under the sign of the Omega its exceptional historical significance. Very little of it is of undated beauty. The intriguing problem is, on the contrary, that the Omega products appear decidedly dated, but dated ten or fifteen years after their real date. This fact may justify the account of history and meaning of the Omega workshops here attempted, an account more detailed than Virginia Woolf could give in her delightful life of Roger Fry.

As for their history, these are the facts. The workshops were started in July 1913, with a capital of £1,500. Roger Fry supplied most of it; amongst outside subscribers were Mr. Bernard Shaw and Mr. Clive Bell. Roger Fry was managing director; as nominal co-directors he chose Vanessa Bell and Duncan Grant. Of artists asked to work for the Omega the most important were, at the beginning, Wyndham Lewis, Frederick Etchells, Henry Wadsworth, C. J. Hamilton, Nina Hammett, George Turnbull. They were paid 7s. 6d. a day, it seems, for any day they were spending on Omega work, or in some cases 30s. a week instead, Roger Fry's idea being that these seemingly small sums would help to keep artists going who could at the same time carry on their own independent work. This idea he had already put forward in *Art and Socialism*. Work done on these terms was to remain anonymous Omega work, just as the first contributions of the Pre-Raphaelites to their magazine, *The Germ*, were not signed by their authors.

At the showrooms in 33, Fitzroy Square, Roger Fry was usually present, ready to envelop pro-



2,3



4,5



6

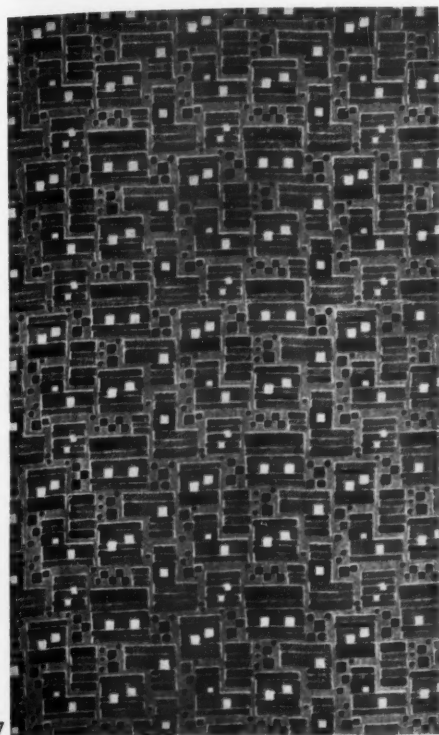
spective customers into the irresistible flow of his conversation, now gentle, now torrential, and always passionate, always immediately convincing, and always shrewdly educational—a most forcible and most unusual salesman.

Of prospective customers there must have been plenty. The showrooms seem to have attracted a great deal of attention from the very beginning. There was the wide circle of Roger Fry's friends, the Bloomsbury set—writers, critics, scholars, E. M. Forster, Bernard Shaw, Arnold Bennett, Maynard Keynes, R. C. Trevelyan. On the other hand, the Omega enterprise was quite a success with a certain section of the aristocracy and the diplomatic corps. Lady Ian Hamilton and Lady Ottoline Morrell gave orders; Lady Desborough, Princess Lichnowsky, Mme. van de Velde, Lady Drogheda, and Lady Cunard came and bought one piece or another.

The variety of things to be bought or ordered was surprising indeed. One could have a complete decorative scheme for a room, including wall paintings. Such interiors* were shown at the Ideal Home Exhibition of 1913 and the Allied Artists Exhibition at Holland Park Hall. Smaller

* Examples: at the house of General Sir Ian Hamilton; also the Cadena Café, Westbourne Grove, no longer in existence.

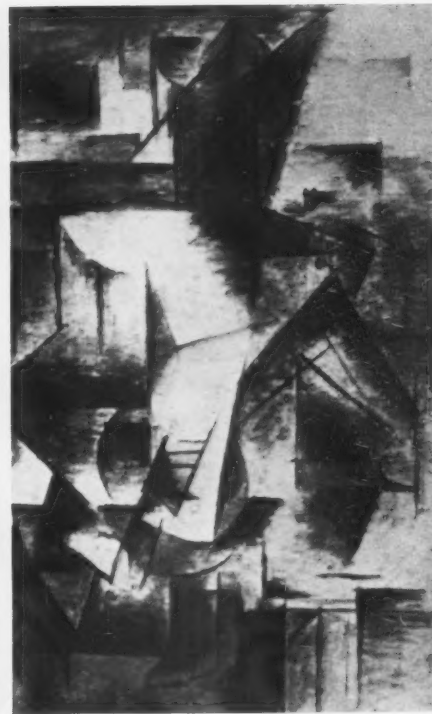
shows seem to have been held at the Army and Navy Stores and at Rowntree's of Scarborough. Publicity in connection with these Post-Impressionist rooms was wide and generally more hostile than favourable. Illustrated magazines showed rooms with bewildered comments. Omega furniture, above all, appears to have roused protests, less the veneered pieces (Lady Ian Hamilton, Mrs. G. Booth) than the painted ones. One paper spoke of immoral furniture. Did this apply to tables with their tops painted in one large abstract pattern, such as Duncan Grant's especially successful lily-pond table (Mrs. G. Booth, Mr. J. Rodker)? This had to be repeated several times. The same occurred in the case of some small occasional pieces of cabinet work—e.g., a fall-flap table (Lady Desborough) and the elephant tray by Duncan Grant (The Misses Fry). The furniture was made and veneered by a small craftsman in the Euston Road, but painted at the Omega workshops. Chairs had blue and yellow legs or were covered with a lacquer red all over. Seats and backs had cross-stitch embroidery or were covered with a strong Omega-designed cloth woven at A. H. Lee's (Courtauld Institute, Mr. J. Rodker). The same was used on settees designed by Roger Fry, unless he preferred plain—e.g., black—velvet



1, A rug designed in 1913 by Frederick Etchells for Roger Fry's Omega workshops, a characteristic example of a style quite unique in European decorative art of the period. 2, 3, 4, 5 and 6, a representative group of Omega products. They are: 2, "Mechtild," a linen; 3, a rug designed by Duncan Grant (reproduced from Roger Fry's book "Last Lectures," by permission of the Cambridge University Press); 4, "Margery," a printed linen in the Collections of the Victoria and Albert Museum (Crown copyright reserved in this illustration); 5, "Cracow," a woven tapestry and 6, an inlaid tray designed by Duncan Grant. 7, a furnishing material produced by Turnbull and Stockdale in 1926. 8, a furnishing material designed by Paul Nash in 1928.



9, "Amenophis," an Omega linen; 10, The origin of the Style of Omega, "Guitariste," a painting by Picasso dated 1910.



(Miss M. Deneke). A range of six furnishing linens in various colourings was block-printed in France and sold by the yard (Bethnal Green Museum, Manchester City Art Gallery, Mr. Robinson). Some bold woven stripes, made originally to sell to the natives of the East, were also on show, though not designed by the group. Silks from Broussa were offered for a while too. Carpets and rugs, designed by Duncan Grant (the Misses Fry), Frederick Etchells and others, were knotted or woven by the Wilton Royal factory. Bedspreads, at some time, were embroidered for the Omega in India.

Dress materials were, I understand, taken up only somewhat later. The batik technique was frequently used. All that kind of work was done by hand on the premises. Cushion covers were painted with dyes. Lampshades were decorated at the workrooms too. An exquisitely coloured parasol is still in Mrs. Robinson's possession. There were also painted boxes, handbags, necklaces, fans, and—worth special notice at that time—boldly carved and painted wooden toy animals. A great deal of pottery was made and sold, most of it thrown by Roger Fry himself at the Poole Pottery (Mr. Robinson, Courtauld Institute). Stained glass work and a mosaic floor are still in

position at General Sir Ian Hamilton's house. Of Omega-designed posters I have not been able to trace any.

Sales and orders in 1913 were encouraging. Yet the experiment could not be expected to become self-supporting at once. There was, moreover, the outbreak of the war, just twelve months after the opening, and there were other difficulties as well. Not all the artists who had joined the Omega were prepared to remain anonymous contributors to a community enterprise known to the public solely as Roger Fry's. In the autumn of 1913, already Lewis, Etchells, Wadsworth and Hamilton broke away because Roger Fry did not want to, and could not, satisfy their wish for personal distinction, anonymity being a basic principle of workshops founded to serve a community ideal. So they went, went with much controversial and strong-worded publicity, and left the Omega deprived of some of its best designers.

The financial management of the enterprise was another serious difficulty. Roger Fry was not a business man, nor was anybody of commercial experience at first called in. Products such as the block-printed linens were sold at prices obviously far too low (31 inches wide, 2s. 9d. to 4s. a yard). Later, when Mr. Robinson under-

took to put things right, he had to struggle all the time against the optimism of the director and the inability on the part of the artists to regard their work as business, subject to such boring procedures as costing; the very experience which, according to Lethaby, was the daily worry of Warrington Taylor, Morris's business manager, in the 'sixties.

However, progress was made so that by 1916 the workshops were paying their way nicely. Other activities were added whenever Roger Fry thought they might help vision and talent in need of a platform. Thus the first exhibition of children's drawings done in Miss Richardson's classes was held at the Omega. There was also a show of sculpture by Gaudier Brzeska, and one of paintings by amateurs. A puppet play by Lowes Dickinson was performed, and musical recitals (e.g., one by Adela Fakiri) arranged. Some pamphlets were printed: *Sampson's Choice*, by A. Clutton-Brock a translation of Jouve's poems by Roger Fry in 1915, and a translation of the end of Lucretius's book III, by R. C. Trevelyan in 1917. Then, however, the war necessarily began to weigh upon Britain. Designers and decorators found themselves in the same plight in which they are again today. The Omega did little in 1917



11, "Durbins," near Dorking, Surrey, the house which Roger Fry designed for himself about 1910; one of the most independent and progressive examples of English architecture produced before the last war.

and less in 1918. Roger Fry saw that he had to give in. The workshops were wound up in 1919. A clearance sale took place in June of that year.

Thus an experiment had come to an end, started before its time, but, if it had not been for the war, fully capable, it seems to me, of leading the public towards a style which, owing to the disappearance of the Omega, did not reach England until after the Paris exhibition of 1925. For it was the very style of the Omega, though in a sadly diluted form, that captivated the fancy of enterprising British manufacturers who visited that exhibition. Almost at once rugs, textiles, lamps began to appear on the market, characterized by the very same cubism which had been much more thoughtfully applied by Roger Fry and his artists to the Omega products.

Needless to say that Roger Fry's source, just as that of the initiators of the new Paris fashion of 1925, was what Picasso had first evolved about five years before the opening of the Omega. The comparison between illustrations 9 and 10 does not require any comment. But what does require special emphasis is that in France, to the best of my knowledge, the translation of cubism into design was not attempted at all until years after the end of the Omega experiment. Did this, then, influence France? Hardly, although it may be mentioned that Duncan Grant designed the stage

setting in 1914 for "Twelfth Night" at a Paris theatre with Omega costumes, and that Picasso saw the showrooms in Fitzroy Square when he visited London after the end of the war. The idea was by then certainly in the air. Cubism after all—or such at least do I expect the verdict of history to be—has an inherent tendency towards the applied arts and can find its fulfilment only in design, never in painting. Direct influence must, however, be assumed in the case of English post-Paris design. Textiles such as the ones illustrated in 7 and 8, although they would not have been accepted in England if Paris had not sanctioned the fashion, seem in their specific characteristics too similar to Omega work to be wholly independent of it.

It is not easy today to assess the true aesthetic value of the Omega. There has been too much commercial mock-cubism in the last fifteen years. One is liable to forget that what is now jazzy, jagged and inane, was once done—above all in Germany immediately after the last war—for the sake of immediate intense expression. This was Roger Fry's intention too, as a comparison of the sensitive configurations and exquisite colour-schemes of Omega textiles, subtle yet vigorous, with pseudo-cubist English fabrics and rugs of today or yesterday shows.

While the textiles of the Omega thus deserve nothing but praise, the same can hardly be said about Omega furniture. Textile design is entirely a matter of surface. Furniture design should be shaping as well as decorating. But while a certain basic type of cabinet design apparently interested Roger Fry—the straight-armed and straight-backed settees I have seen are just as far ahead of their time as the textiles, and did not appear on the European market until about 1925—he cannot have been really in sympathy with the art of cabinet-making, although he was well aware of the fascination of the actual experience of making in other crafts such as potting. Here again there appears a striking similarity with the beginnings of Morris's firm. They, too, were at first successful in surface pattern, and therefore in the case of furniture satisfied with the application of painting to its surfaces. But Morris had Philip Webb and later George Jack, an architect and a cabinet-maker, to guide him further. Roger Fry had nobody to take their place. Thus most of his furniture could not but remain devoid of that unity of shape and decoration without which furniture cannot be aesthetically or technically adequate. Customers complained that veneers flaked off. They also complained of unsatisfactory workmanship in other things made on the premises.*

A curious illogicality of Roger Fry's mind is here revealed. On the one hand he did not, in the social foundation of his experiment, go beyond the Arts and Crafts. The printed catalogue of the workshops begins with the statement that the superiority of a pot made by a negro over a Sèvres vase lies in the fact that "the negro enjoyed making his pot," whereas "modern factory products are made almost entirely for gain." Morris would not have chosen negro art to exemplify this, but the theory is the same. On the other hand, he could not instil into the actual cabinet-work much of the new spirit pervading the painting applied to it. Especially curious seems Fry's attack on factory production. Morris was bound to take up a Lud-

* Virginia Woolf, *Roger Fry*, p. 136.

dite attitude. The style of his designs does not lend itself to mechanical methods of manufacturing. But the style of the Omega, and in fact any designs based upon the principles of cubism, has a natural (and historically speaking quite a logical) affinity to the processes of the machine age. Precision of line, simplicity of surface, integrity of cube—all this can be achieved by a designer with a view to quantity repetition by machine. The live surface appeal, the happy chance of the slight irregularity which are inherent in craftwork, have less justification in cubism than in any style of the past.

It is this insistence of Roger Fry on "spontaneous freshness" and "free play" that would in all probability have prevented the Omega, even without the fatal interference of the war, from becoming the fountain-head of a truly new style in England and perhaps in Europe. Rugs by the Bauhaus, done about 1921, are very similar in style to the one shown in 3; but Gropius never regarded the work of his artists and students as done, until, out of the spontaneity of shape and pattern, models had been distilled suitable for machine repetition.

Thus the decisive development in European design leads from Morris to Gropius, leaving aside the expressionist and cubist episodes. But as episodes they remain interesting to the historian, full of emotional fascination as they are. These episodes have until now been believed to have started in Central Europe immediately after the last war—even Gropius built and designed in a violent expressionism round about 1920—to have conquered Paris a few years later, and gone out all over the world as a Paris fashion after the exhibition of 1925. My aim in compiling this article has been to prove that this conception of the origins of cubist design is incorrect, and that the style, called "Teutonic Expressionism" or "Paris, 1925," as the case may be, was in fact created as early as 1913 by the Omega workshops.



12, Omega pots thrown by Roger Fry; 13, an Omega chair painted red and yellow and a table with a painted top.

O F F I C E S

FOR THE ORIENT STEAM NAVIGATION COMPANY



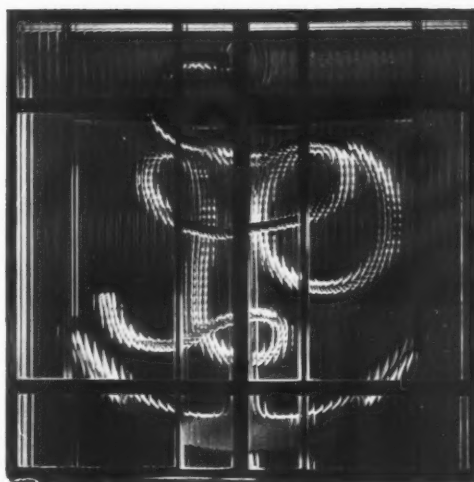
B R I A N O ' R O R K E , A R C H I T E C T
F O W E L L , M C C O N N E L L A N D M A N S F I E L D , A S S O C I A T E D

The building is situated in Spring Street, Sydney, Australia, and has a frontage of 65 ft. and a depth of 101 ft. In its design the architects have been governed by a desire to reproduce something of the clean, functional quality of the Company's liners *Orion* and *Orcades*, for the architectural treatment of which Mr. O'Rorke was responsible.

The accommodation consists of a basement and ground floor occupying almost the entire site, a mezzanine on either side of the high central booking hall, and five upper floors which face, at the rear, a very large light area, 64 by 37 ft. Ample natural light has been provided for all the floors, except the basement. The front

(continued on page 51)

1, the show window on the Spring Street front. The model is of the R.M.S. *Orcades* and is 13 feet in length. Through the window can be seen the booking hall. 2, one of a pair of giant metal anchor grilles to the mezzanine windows on the Spring Street front, 3 and 4; the grilles are finished in aluminium and blue and gold leaf.



2

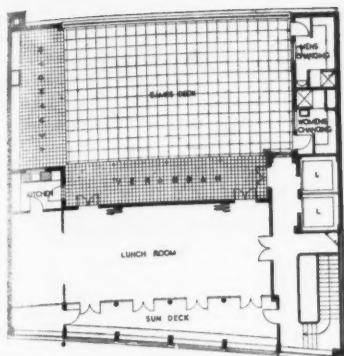


3

The most interesting feature in the construction of the building is that only the side-wall columns go straight down from top to foundations, all others being carried on girders at first-floor level. All internal columns are carried on cantilever girders at first-floor level; these cantilevers have an overhang of about 3 ft. 6 in., and the heaviest have a load of approximately 200 tons from the column above on its end. It was desirable that these heavy cantilevers should occupy as little space as possible, and for architectural reasons the column supporting the cantilever from below could not be more than 8 in. wide. A considerable amount of mathematical investigation was necessary before a satisfactory section for the cantilevers was evolved. It took the form of two $24 \times 7\frac{1}{2}$ in. R.S.J.'s, with an additional web added between them, with 19 in. wide by a total of 5 in. thick of plating, giving an over-all size of only 29×19 in. to carry the load. No rivets were used in these heavy girders, their component parts being assembled entirely by electric arc weld. They are the heaviest all arc-welded sections yet fabricated in Australia. It would not have been possible to resist the heavy shearing stresses involved with rivets and obtain so small a section as 29×19 in. As the column below the cantilever was only 8 in. wide and the cantilever was 19 in. wide, a further problem was set to satisfactorily transfer the heavy load from the cantilever to the column below. This was done by a number of heavy internal stiffeners staggered on the three webs, welded in place before assembling the various parts of the girder.



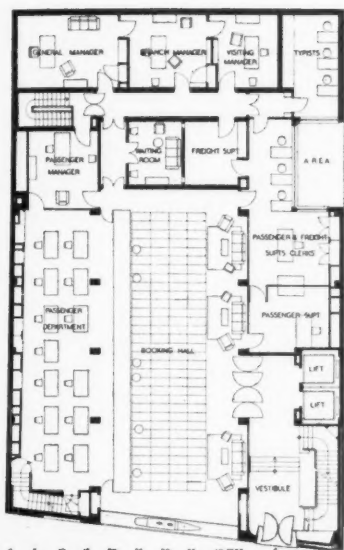
4, the Spring Street front. The ground floor and mezzanine are faced with antique Italian travertine, filled and honed with the grain laid horizontally within a narrow architrave of light travertine and a surround of tooled Rob Roy granite. The walling above is of pale grey Hawkesbury sandstone laid in unbonded rectangles. The narrow, projecting architraves are of Portland stone, which was specially brought out from England. This is probably the first occasion on which Portland stone has been used in Australia. The latter will tend to become lighter as the local stone weathers to a darker shade. The whole of the metal-work is silver in colour—the awning and lower windows being of extruded aluminium with a lacquered satin finish, and the remaining windows having an aluminium finish on bronze. 5, a perspective drawing by Brian O'Rorke which was exhibited at the Royal Academy in 1940. There are usually noticeable differences in detail between perspective drawings of a new building and the building itself, but a comparison between 4 and 5 reveals, in this instance, an astonishing similarity both in regard to the point of view and to detail, even down to the motor car in the right-hand corner.



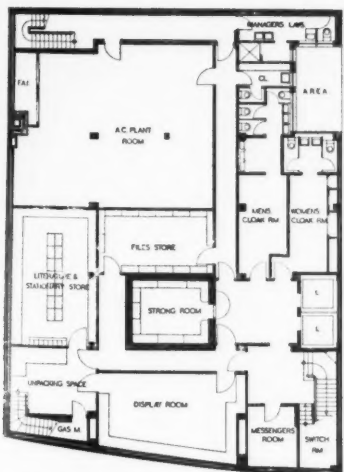
FIFTH FLOOR PLAN



SECOND FLOOR PLAN



GROUND FLOOR PLAN



BASEMENT PLAN

windows are unusually high, with the sills set low to allow a view outside. The rear elevation, facing the light area, is almost entirely window. A suite of offices for the General Branch and visiting managers is placed at the rear of the ground floor, away from street noises, and top lit by pavement lights under which are laylights of tapestry glass, the artificial illumination coming from the same source. The fifth floor has a sun balcony overlooking Spring Street, with specially designed sliding folding windows so that the whole area can be thrown open.

The main booking hall on the ground floor is approximately 64 by 46 ft., and is divided from the vestibule by an aluminium screen glazed with fluted glass. The upper part of the public space is finished in slightly stippled plaster, cream in colour with silver sinkings. The acoustic plaster ceiling is set within a broad "step" of fibrous plaster painted a light blue, containing the flush light fittings, the remainder of the lighting being obtained from similar fittings under the mezzanine and ten large aluminium bracket bowls on the piers.

The colour scheme of the interior is based on the use of small areas of sea-blue and coral against a continuous neutral background of travertine, New Guinea walnut panelling, and cream stippled paint. All the furniture was designed, and the furnishings selected, by the architects.

6, the vestibule, showing the compass design inlaid in the floor, the decorative sailing list, the lift front, and the entrance doors to the main booking hall. The compass design, by Richard Annand, which is carried out in different marbles, shows the true north point. The walls of the vestibule are faced with travertine, which is also used on the floor and staircase, up to the mezzanine.



7, the vestibule from the stairs leading to the basement.



6,7

8, the main booking hall. The decorative glass panels in the large five-light window were designed by Lynton Lamb. Marion Dorn designed the curtain below the window and the floor rugs placed under the groups of sofas, chairs, and tables down the side of the public space.



8

9, the passenger counter in the main booking hall. The walls and piers of the public space and the counter front are faced with travertine. The rubber floor harmonizes with the travertine surround and is crossed by thin lines of coral and blue. The bracket lighting bowls are of aluminium.



9



10



11



12



13

The air-conditioning equipment in the basement circulates 22,000 cubic ft. of air per minute, which is filtered to prevent dust from outside entering the building. At the same time the building is maintained under a slight pressure, which helps to prevent dust from outside entering through window cracks, or other sources of minor leakage. The capacity of the equipment is designed so that in maximum summer weather the building is cooled to 75° F., with a relative humidity of 60 per cent., and on the coldest day in winter heating is provided to 65° F., with a relative humidity of 45 per cent. Cooling is provided by refrigerating compressors, using Freon gas, a safe and harmless refrigerant. Heating is provided by oil-fired boilers. It was necessary to divide the building into two separate self-contained sections, one section consisting of the ground floor, the other section containing the offices on the upper floors. Control of the whole installation is automatic, after starting has been accomplished by the pressing of a single button.



14



15

10, the sun deck on the fifth floor. There is a large staff luncheon room on this floor, 11, with a kitchenette attached, and a spacious games deck with colonnades on two sides, shower rooms, etc. 12, the passenger manager's room on the ground floor before its furnishing was completed.

13, the passenger booking office. 14 and 15, the staircase at ground floor level. In 14 the poster frame is filled with temporary posters which, when removed, disclose the photo-montage designs by Douglas Annand; these designs form a permanent decorative feature.

THE ARCHITECTURAL REVIEW SUPPLEMENT

AUGUST 1941

DESTRUCTION AND
RECONSTRUCTION



Until the publication last month of its special issue, "Destruction and Reconstruction," THE ARCHITECTURAL REVIEW had adopted a considered policy of not giving space to war-time topics. It did this in the belief that the technicalities of air-raid shelters and the like were not within its province and that the time was not ripe for useful discussion of the larger planning issues; also in the further belief that it could perform some service by continuing to be itself, and trying to maintain the cultural values of peace-time lest these become submerged in the expediencies of war-time, with its distorted values.

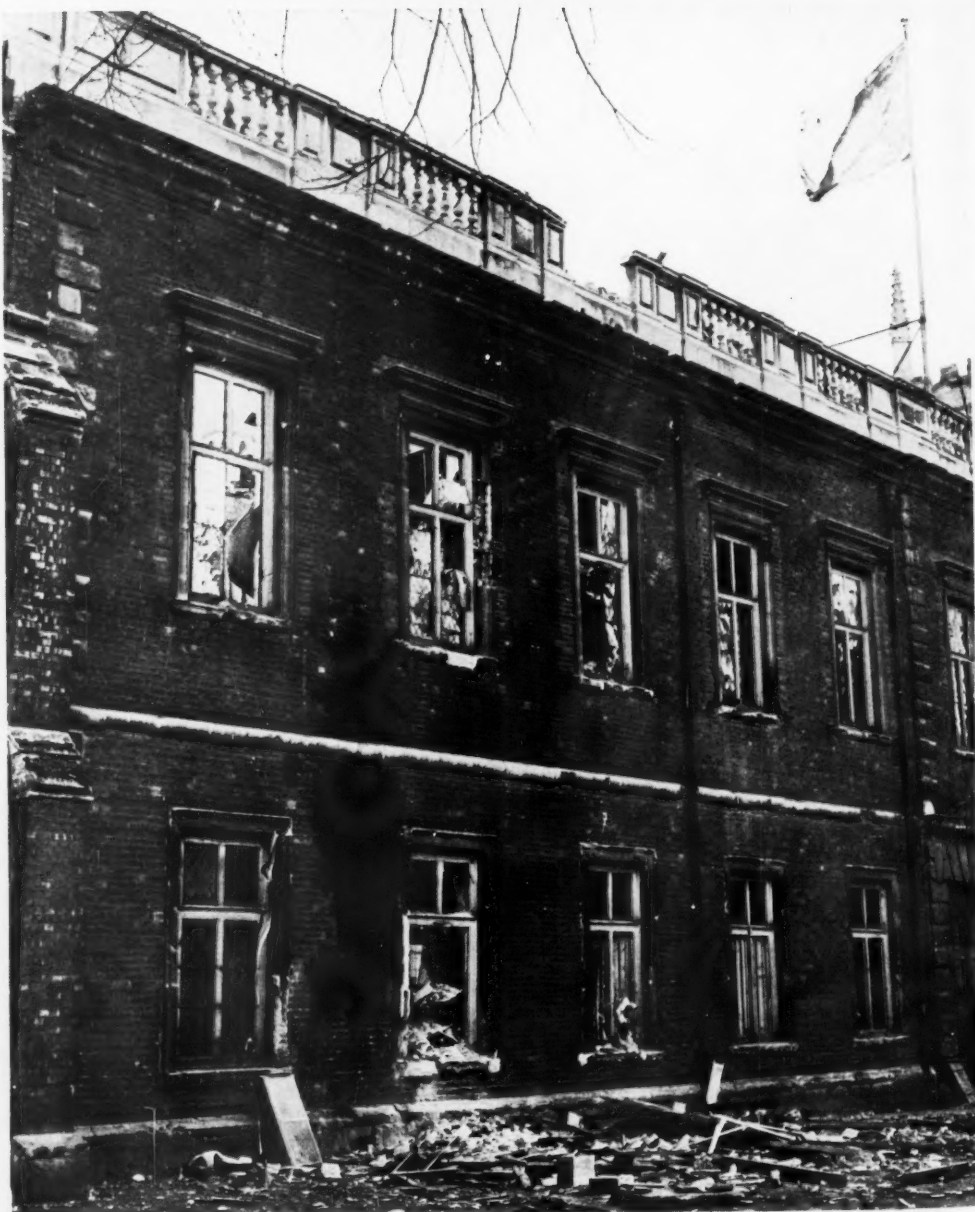
But as the foreword to last month's issue pointed out, an unusual thing has recently happened: the bombing of so many of our congested cities has resulted in an unprecedented public interest in their future and in the future of planning generally—in subjects, that is to say, that have hitherto languished in the shadow of public inertia and disregard. This is an opportunity of which advantage must be taken, and it seemed an appropriate moment to begin the discussion of topical issues in these pages. The general policy of THE ARCHITECTURAL REVIEW remains unchanged, but following last month's issue in which planning and other topical issues were broached and in which a survey of bomb damage was begun, for purposes of historic record as well as to symbolize the ending of the planless pre-war era, the REVIEW will in future include a monthly supplement dealing with similar subjects.

This month's supplement contains another instalment of the survey of bomb damage to buildings of architectural importance, and an article describing the reconstruction of Paris under Napoleon III as seen and commented on by Honoré Daumier—great champion of liberty as well as great artist—a piece of history that has considerable relevance to our own times.

BOMB DAMAGE TO BUILDINGS OF ARCHI- TECTURAL IMPORTANCE

The most serious destruction at ETON COLLEGE was caused by a direct hit on the Saville House (top picture), a building erected in 1603-4 and intended to contain Dr. Saville's printing presses. The picture shows the Saville House across Weston's Yard, with "Weston's", a Tudor building much altered, beyond and the dome of the South African War Memorial building on the left. Damage was also sustained by the Upper School (bottom picture), a building of 1689-91, containing much of the original interior, including the old head-

master's classroom whose windows are seen on the first floor in the photograph. This is Eton's principal renaissance building and forms the west side of the School Yard; the ground floor is partly open, with a colonnade opening on to the Yard.



Daumier and the Reconstruction of Paris

The transformation of Paris associated with the name of the prefect Haussmann and the controversy it aroused, are reflected in some fifty cartoons published by Daumier in the 1850's and early '60's in the paper *Charivari*. In these cartoons he is concerned with the impact of the Haussmann scheme on the lives of the people under given social and political conditions, rather than with its abstract merits as an example of town planning. His drawings are a timely reminder that social conditions rigidly limit the extent to which general principles of fitness, convenience, health and æsthetics can be embodied in any scheme of reconstruction, and are of topical interest in relation to the possible reconstruction of English cities so much discussed today.

By F. D. Klingender

THE first thing that must be realized in order to understand the attitude to the mid-nineteenth-century reconstruction of Paris shown in Daumier's cartoons is that in its general inception the Haussmann scheme was not really Haussmann's at all. It was, on the contrary, one of Louis Bonaparte's favourite "Napoleonic ideas," the execution of which he entrusted to that prefect. Haussmann himself stresses this fact repeatedly in his autobiography, and he records that even at his first reception at Saint-Cloud, after his appointment to the prefecture of the Seine in June 1853, the emperor showed him a map of Paris on which "one could see traced by Himself in blue and red and yellow and green, according to their urgency, the various new roads He proposed to have made."* Indeed, part of the scheme had already been taken in hand during Bonaparte's presidency.

According to Haussmann the scheme aimed to accomplish:

"The Transformation of Paris, not only in order to make it a Capital worthy of France, the Queen City of the World, but also, and above all, in order to procure for its inhabitants in abundance air, light, water, those essential elements of public health; to assure easy facilities of communication now lacking between the various parts of the Town; and also to satisfy their artistic instincts by beautiful perspectives, by

* *Mémoires du Baron Haussmann*, Paris, 1890, Vol. II p. 53.



"Ask the concierge: the difficulty is to find the concierge."

Immediately the empire was restored the transformation of Paris under Haussmann was vigorously pushed forward. For eighteen years the housebreaker's pick-axe never ceased to lacerate the body of historic Paris. (*Charivari*, December 14, 1853.)

the clearance of ancient monuments and the isolation of new ones, and by opening up planted avenues, vast promenades, parks and public gardens pleasing the eye by the unexampled luxury of their green trees and flowers."†

The need to modernize a city whose general appearance in 1848 had scarcely changed since 1789, although its population had almost doubled (rising from 630,000 to over 1,000,000) was indisputable. The reconstruction of Paris had been demanded by Voltaire in the eighteenth century; the revolutionary Convention had instructed a commission of artists to draw up plans for this purpose; and some practical steps had been initiated by the first Napoleon. His nephew proclaimed himself his successor in this, as in so many other spheres.

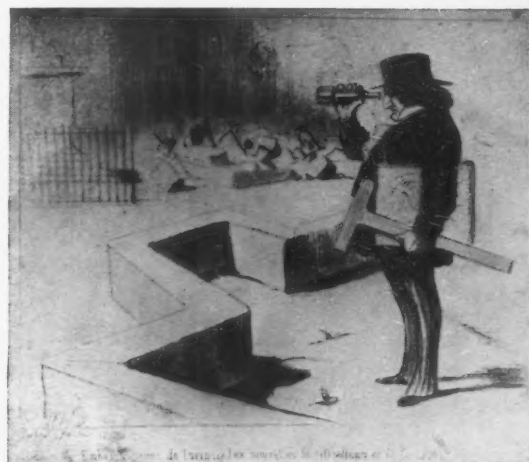
Nevertheless Haussmann's statement does not contain the whole story. It is, indeed, no more than a glowing prospectus advertising the speculative gold mine of the "Great Works" of Paris to the public. The Second Empire was the golden age of the Stock Exchange; its heroes were men like Fould or the brothers Péreire, the type so brilliantly depicted in Zola's *l'Argent*. The emperor was the true head of "a new financial aristocracy, a new sort of parasites in the shape of promoters, speculators, and merely nominal directors," who thrived upon "a whole system of swindling and cheating by means of corporation juggling, stock jobbing, and stock speculation." Bonaparte had gulled the peasants with the Napoleonic myth; the thugs of his notorious "Society of the Tenth of December" had bludgeoned the democratic working and middle classes into submission; the *coup d'état* of December 2, 1851, had put an end to the "anarchy" of parliamentary government, and the new "discipline" of his bureaucratic police state had received its proper tinsel of gold braid when the empire was restored a year later. Relieved of the tedious job of governing, the new financial aristocracy could turn to its proper business of making money. But there was a skeleton in the cupboard of this vulgar and corrupt society: democratic Paris, though defeated in the June days of 1848, when 18,000 men had been killed and thousands more deported, still lurked in its strongholds, the ancient and densely populated faubourgs of Saint-Martin, Saint-Denis, Saint-Antoine, and on the Montagne-Sainte-Généviève. And it was these quarters which were now found to be most urgently in need of air, light, and water, those essential elements of public health.

André Hallays reveals the true reason for Bonaparte's interest in transforming Paris when he writes:‡

"The first consideration which guided him in tracing the new roads was a strategic one. The massacre

* *Op. cit.*, II, p. 271-2.

† A. Hallays: "Haussmann et les travaux de Paris sous le second empire," in *Revue Hebdomadaire*, February 5, 1910.



"The embellishment of Paris: the new fortifications of the Louvre." Bonaparte encourages Thiers: "You are doing fine demolition work: my job is to replaster the same pieces." From the very first Louis Bonaparte's schemes for the reconstruction of Paris were associated by Daumier with his intrigues for the overthrow of democracy and the strategic motives behind them were made clear. (*Charivari*, December 26, 1850 and January 14, 1851.)

which had drowned Paris in blood during the June days had left behind in all imaginations an ineffaceable impression of horror. What the people and the bourgeoisie demanded of the new regime was to render a repetition of such atrocities impossible. To curb any future desire for civil war it was necessary to cut wide streets through the popular quarters which are the citadel of revolt, to isolate the monuments in which the insurgents can entrench themselves, to create great avenues along which troops can be moved rapidly to all points of the town where their presence is required, to link the outer and inner boulevards, and to open up vast trajectories answering to the needs of the artillery and the firing platoons. It is to these needs that the plan of the new Paris responds. . . ."

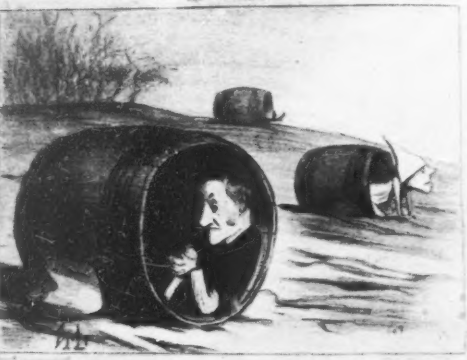
Hallays then analyzes the main features of that plan, with its great boulevards cutting through the whole expanse of Paris in two straight lines from north to south and from east to west, and intersecting on the Place du Château d'Eau, the true *place d'armes* of the capital, with its vast barracks. Although this system of cross-roads and avenues also serves to speed up traffic and ventilation, it suffers from one grave defect. He writes: "They all follow a rectilinear trajectory: the least projection of the façades would have interfered with the fire of the artillery. And here you have the true cause of the tedious monotony of modern Paris."*

* This motif is not, of course, stressed in Haussmann's *Mémoires*, although it emerges in a surprising way even in that apologetic account. When Haussmann reported a plan to the Emperor to lower the level of the Canal Saint-



"Scene in a district undergoing demolition."
 "This is the only bachelor lodging we have left: take it or leave it. And I must warn you we had to give the last tenant notice for improper conduct."

"It's a bit hard to have to pass one's life in a tub when one wasn't born to be a cynic."
 The demolitions under the Haussmann schemes accentuated the housing shortage in a capital whose population was growing rapidly. Evicted tenants search desperately for new accommodation; the most unsuitable structures have to serve as human habitations. (Charivari, February-April, 1854.)



Martin so that it could be conducted part of the way underground, the latter immediately mounted a horse to survey the area in person. "I have rarely seen my august Sovereign enthusiastic," writes Haussmann. "This time he was so without reserve, so much value did he attach, in the interest of public order, to a work through which I proposed to remove the permanent obstacle which the high-water level of the canal presented, not only to easy

Eugène Georges Haussmann (1809-91), to whom Bonaparte entrusted the execution of his scheme, was a *préfet de carrière*, who had given ample proof of his devotion to the cause of reaction during his earlier provincial appointments. Created baron of France, senator and member of the imperial council, Haussmann was the type of bureaucrat who prided himself on being the blind tool of his master, and he exacted a similar attitude towards himself from all his subordinates. Referring to his expulsion from office early in 1870, he writes: "I had to retire when Parliamentarism invaded the Empire: I had no desire to be either its accomplice or its servant."* His character is revealed by his own account of his installation at the Hôtel de Ville. He had instructed the entire staff to assemble in the great hall, where he addressed them "in a firm voice, calmly, unhurriedly, in simple words, like a commander addressing his troops." The gist of his speech, which his autobiography quotes in full, is contained in the passage: "Having for a long time been broken in to hard work, I shall set you an example. Watch me exacting that it is followed!" Haussmann then continues: "This autocratic allocution by a man in the full vigour of his years, whose tall stature and resolute air accorded with the firmness of his words, produced a magnetic effect on the mixed audience whom I was addressing and who broke out spontaneously in the cry: 'Vive l'Empereur!'"†

Perhaps the worst thing about this pompous

circulation, but also to the establishment, 'in plain view' of the magistral line through which one could, if necessary, take the whole Faubourg Saint-Antoine from the rear. What is more, the boulevard I planned to construct above the covered canal . . . would substitute, for the defence which the canal offered to the insurgents, a new route of access into the very centre of their demonstrations," *op. cit.*, II, p. 318. It is interesting to note that Hitler's "clearance" of the Hamburg dockers' quarter was inspired by a similar motif.

* *Op. cit.*, II, p. 62.
 † *Op. cit.*, II, p. 85-7.

martinet was his utter disregard for the great heritage of historical Paris. Ancient buildings, whatever their merit, were ruthlessly demolished if they interfered with the "grand perspectives" dear to the prefect's heart, "monuments," such as Notre-Dame or the Louvre, which could not very well be pulled down, were duly "detached" from encumbrances and assigned their proper stations in the parade-ground pattern of the capital. The curious story of how the ancient church of Saint-Germain l'Auxerrois was saved, only to be ruthlessly *gleichgeschaltet*, may serve to illustrate Haussmann's procedure. Hallays writes:

"After the clearance of the Louvre the demolition of the hovels at the foot of the colonnade left a free space, dwarfing what Haussmann calls 'the pitiful (mesquin) relief of the poor church Saint-Germain l'Auxerrois, the bizarre construction of which seemed a defiant insult hurled at the Grand-Inspector (Grand-Voyer) of Paris.' Fould, minister of State and of the Imperial household, whose duties included civil buildings and the Fine Arts, called for the Prefect of the Seine and suggested that he should make a clean sweep by demolishing Saint-Germain l'Auxerrois. 'This church,' he said, 'has no artistic value.' Haussmann made some reservations in favour of the porch, but agreed 'in principle' with the minister. Nevertheless he could not avoid confessing a scruple: 'I have no more patience than you have,' he told Fould, 'for the cult of old stones not animated by the breath of art; but Saint-Germain l'Auxerrois recalls a date which I, as a Protestant, execrate, and for that very reason I do not feel at liberty, in my capacity as prefect, to erase it from the soil of Paris.' 'But I am a Protestant, too,' interrupted the Minister. 'Ah!' said Haussmann, momentarily disconcerted by this unexpected confession of faith, for he had imagined, like everyone else, that Fould was a Jew. But, without flinching, he continued: 'So much the worse! Here are we, both of us Protestants, plotting to demolish Saint-Germain l'Auxerrois! No one in the world will regard it as anything but a revenge for Saint Bartholomew's Night!' Fould was convinced, and the church was saved. What luck that both Fould and Haussmann were Protestants! If they had been Catholics, and good Catholics at that, they would not have hesitated to raze Saint-Germain l'Auxerrois to the ground.

"Meanwhile the 'poor church' with its 'pitiful façade' continued to defy the Grand-Inspector of Paris. But the Grand-Inspector knew thirty-six ways of making recalcitrant buildings return to their proper stations, and the *mise-en-valeur* of Saint-Germain l'Auxerrois is one of Haussmann's most regrettable inventions. 'I sought,' he writes, 'an arrangement of the square in which Saint-Germain l'Auxerrois would have a reason for existence. I believed to have found it in heightening the Mairie with a slope opposed to that of the church, and in building a tower facing the main entrance of the Louvre, which would serve to link the two buildings by looking like the belfry of the whole complex.'"

"Poverty of invention and lack of taste," concludes Hallays, "is what marks the whole architectural work of Haussmann." But if

The three types: humble tenant, proud landlord and supercilious concierge.

The landlord lays down the law to his concierge: "No children, no dogs, and if one of my tenants becomes pregnant you must give her notice without delay."

"View in the streets of Paris after the landlords have refused any longer to allow children or dogs in their properties."

"My staircase was not made for your dog. I only permit you to give him an outing by way of the window."

"M. le concierge, I am going out for the evening with my wife. Have we your permission to stay out after midnight? I consent, but do not let it happen too often."

(Charivari, March 10, 1854; October 20 and 24, 1856; November 30 and December 10, 1858.)



Haussmann lacked taste, he had at least aesthetic ambitions. In that respect he was better than his master. When he mentioned to the Emperor that a projected cut would produce a view of the column of the Bastille at one end and of the dome of the Panthéon at the other, the latter reproached him for being "too artistic" and for paying too much heed to pleasing perspectives in determining the alignment of new roads: "In London," said Napoleon III, "they don't bother about



The "Boulevards in six months' time . . . despair of the landlords." Neglected by the road menders, who were really policemen in disguise, the new macadam surfaces only increased the discomforts of Paris street life. (Charivari, July 12, 1850.)

anything except the best solution of the traffic problem."*

Although Haussmann was the most bitterly criticized man in Paris during his seventeen years in office, he is perfectly justified in protesting that, in attacking the tool, his opponents were aiming at the master. In an atmosphere where political discussion was ruthlessly suppressed and a suspicious censorship scented sedition behind most other topics as well, opposition to the Haussmann scheme was one of the few remaining legal means of attacking the regime that inspired it.

This is particularly evident in Daumier's cartoons. Daumier's work as a cartoonist developed in five clearly demarcated phases, between which there is little overlap. Daumier was first and foremost a political cartoonist, but he could be so *openly* only during the three periods initiated by the revolutions of 1830, 1848, and 1870-71, during which the democratic forces in France were temporarily advancing.

* *Op. cit.*, II, p. 523.

The first of these periods came to an end with the drastic press laws of 1835; in that phase the young Daumier established his rank as the greatest cartoonist of the nineteenth century with his *Rue Transnonain*, his *Ventre Législatif*, and a host of other magnificent works. The second period ended abruptly with the *coup d'état* of 1851. The third started some time before 1870, when the Second Empire was shaken by a severe economic crisis and forced to make concessions to the left; in these years Daumier concentrated primarily on the approaching war danger and attained a final culmination of his art in the grand cartoons of 1870-71, which are so profoundly topical for us today. This phase was cut short by Daumier's infirmity in 1872 (he died seven years later, in 1879). It is only in the two intervening periods, lasting approximately from 1835 to 1847 and from 1852 to about 1865, that Daumier was compelled by a restrictive censorship to confine himself to the sphere of "social satire," and it was then that he produced the many series of prints on the inexhaustible theme of the *bon bourgeois*. But even in those years he was always straining at the leash, many of his cartoons were suppressed by the censor, and more than one of his themes has a symbolic significance, obvious to his contemporaries, but not always easy to recognize today behind its ostensible subject matter.

Daumier's earliest references to the transformation of Paris date from the last phase of the constitutional regime, when Louis Bonaparte, who had been elected President on December 10, 1848, was intriguing to overthrow the republic of which he was the figure-head. They are a series of cartoons published in June-July, 1850, and show how the Parisians appreciated the new macadam surface which was beginning to replace the cobble stones on some of the main streets of the capital.

The introduction of macadam was a much-advertised idea of Bonaparte's, who had seen it in London, and it formed an essential part of his reconstruction plan. But since the new surfaces were not properly maintained, they enveloped their users in clouds of dust during the dry season and soiled them with mud when it was wet, as Daumier shows. This state of affairs lasted for many years for a reason which Haussmann reveals in his *Mémoires*. The Paris police, one of the main instruments through which Bonaparte conquered and maintained his power, consisted, to all appearances, only of a small number of uniformed officers. But since the June insurrection there was, in addition, a vast army of plain-clothes agents, the so-called "grey patrols," who only emerged from their hide-outs at night. To cover their

traces, they were ostensibly employed on a number of civic duties, the administration of which had been transferred solely for that purpose from the municipal authorities to the prefecture of the police. Among these duties, which served as an "envelope" for their real function, was that of draining and watering the public highways, which they performed, as Haussmann complains, in the most dilatory and inefficient manner.* Not until 1859 was this crazy state of affairs remedied; the Parisians had to put up with the alternating nuisances of the macadam, and it is interesting to note that Daumier returns to this theme in a further cartoon of December, 1854.

Two other cartoons dating from the last period of the republic prove how intimately the whole subject of the transformation of Paris was associated in Daumier's mind with the Bonapartist threat to democracy. The first, published December 26, 1850, is particularly significant, because it shows that Daumier was fully aware of the military considerations which inspired Bonaparte's plan. "Embellishments of Paris," is its caption, "the new fortifications of the Louvre courtyard"; an architect holding the plan of a fort and a T-square under his arm is standing among the works in progress and looking out for invisible enemies through a telescope. About a fortnight later Daumier published another print on which the royalist Thiers and Louis Napoleon appear as demolition workers, the former breaking down a building inscribed MINISTÈRE, the latter gathering portrait busts of the constitutional ministers into a basket in order to "replaster" them: "We are both on the same job, little man," says Bonaparte to Thiers.

With the *coup d'état*, the political figures vanish from Daumier's cartoons, but the demolition theme, with its wider implication of the democratic city being pulled down to make room for the pompous plaster façade of despotism, remains. Demolition scenes of various kinds occur in eight† cartoons published between December, 1852 (i.e., immediately after the first anniversary of the *coup d'état*, which Bonaparte celebrated by restoring the empire) and January, 1854. The last of these shows Parisians watching the crowds of demolition workers returning from their jobs during the six o'clock rush-hour; the others show former inhabitants staring at their demolished homes,

* There was continual friction between the employees of the Prefecture of the Seine and the Prefecture of the Police respectively. In particular, the latter went out of their way to drench the roads with water when there was a water shortage. Haussmann, II, 218-9.

† A cartoon of February, 1866, showing the excavations of the new cellars of the Banque de France, may be regarded as a final flash-back to the demolition theme.



people startled from their sleep by the work in progress, a postman trying to deliver a letter to an address of which only a fragment of a wall, in eribed "Parlez au concierge" remains—prints which are strangely topical in the London of 1941.

Daumier next turned to the effect produced by the demolitions on rents and the housing shortage. In February-April, 1854, he pub-

lished eleven cartoons entitled collectively "Tenants and Landlords," thus reviving a title which he had first used for a series of thirty-two prints drawn in the crisis year of 1847. "Good! . . . another house coming down. . . . I'll raise the rent of each of my tenants by 200 francs," is the leading theme of this sequence. "Monsieur le propriétaire," the autocrat who plants his hat on a pole in

the courtyard and compels all his tenants to bow to it; evicted tenants seeking shelter in sentry boxes, old tubs, river boats, dog kennels, and even in the trees of the Champs Elysées; people looking for flats only to be told by a rude concierge, "No dogs or children allowed"—such are the variations displayed.

In some eighteen later prints published between July, 1856, and December, 1858, Daumier no longer deals with the old properties, but shows how the landlords of the newly-built houses, and especially their watchdogs, the concierges, deal with their tenants. The emphasis here is on the vexatious regulations issued by the owners and enforced by their minions. Again and again Daumier returns to the theme of the exclusion of children and household pets; on one of the prints a flat-hunter, who has been told that children are not allowed in the house, is surprised to see two schoolboys coming down the stairs: "Those are not children, sir," says the porter, "those are the Sons of the Proprietor!" Another cartoon shows the pitiful results of this ban: a street full of homeless infants and dogs, which somehow evokes the atmosphere of a modern Massacre of the Innocents. Other prints display the countless petty tyrannies of the concierge: tenants humbly beg his permission to stay out until after midnight; a professional man is told that he need not bother to look at a vacant apartment, since only members of the nobility are accepted as tenants; a porter confiscates a lady's shopping basket, because shopping is only allowed until three o'clock. The rent issue is still to the fore: three landlords swear a solemn oath to raise their rents still higher; later, in February, 1859, when the Italian war loomed on the horizon, Daumier drew two landlords looking worried: "There will be war . . . our rents will fall!"

In his memoirs Haussmann is at great pains to prove* that the undeniable rise in rents which marked the whole period 1852-70 was due to general boom conditions, and not to his reconstruction works. He produces figures to show that the number of newly built houses

* Among the figures quoted by Haussmann (II, 445 et seq.) the following are relevant in this context:

Year.	Population.	
	Seine Dept.	Paris (1860 Boundaries)
1851	1,410,000	1,287,000
1866	2,151,000	1,825,000

Total Number of Dwellings in Paris (1860 Area).

1859	567,900	
1865	637,300	Increase: 21.6%
1869	691,000	

Type of Dwellings in 1865 ('000).

Non-rateable	..	..	259.6
Rateable	..	..	330.7
Vacant	..	..	17.0
Business premises	..	..	30.0

Total .. 637.3

Increase in Rateable Dwellings, 1863-7.

Value.	1863 ('000).	1867.	% Incr.
-250 frs.	101.9	118.6	16.4
-1,500 "	193.5	214.1	10.6
1,500+ "	15.7	20.0	27.4
Total	311.1	352.7	13.4

Number of (a) Families, (b) Persons Evicted through Demolitions, 1853-69.

Families	..	..	117,500
Persons	..	..	350,000

Number of Houses and Dwellings (a) Demolished, (b) Built in Paris, 1852-69.

	Demolished.	Built.	Net Increase.
Houses	..	19,722	43,777
Dwellings	..	117,553	273,311

(Notes.—"Dwellings" signifies the separate apartments in the "houses". The area of Paris was extended in 1860, the figures for the period up to 1859 include the smaller area only.)

"We all swear once more to increase our tenants' rents next quarter."

"Magnificent scheme for an aerial railway linking the Panthéon with Montmartre: cost, two hundred million francs—but the profits are incalculable."

"View in Paris after a performance of the famous moral comedy 'La Bourse.'"

Paris is caught in the fever of a building boom. As the old houses crumble the landlords conspire to make rents rocket continually higher. For a moment (picture below) they are alarmed lest war should interrupt the process, but the crisis passes and the investors' appetites are whetted by even vaster speculative projects. The small investors are often ruined by these financial manipulations, but the great sharks enrich themselves. (Charivari, September 15, July 9 and 29, 1856; February 1, 1859.)



SERMENT RENOUVELLÉ... DES SUISSES
"Nous jurons de faire nos loyers au prochain loyer
— sous le prétexte — nous le jurons!"



Al-quelque projet d'un chemin de fer aérien qui reliera le Panthéon aux buttes Montmartre — depuis
deux ou trois millions de francs — quand aux revenus, ils sont incalculables!



Aspect de Paris depuis qu'on a joué la fameuse comédie morale intitulée LA BOURSE



"Your house looks as though it should be a good investment. Yes, I have included two basements, if I cannot let them both I can always grow mushrooms in one of them." "One of the disadvantages of basements." "This is where we have to fit in three rooms and a kitchen." All standards of health and decency are sacrificed to the landlord's greed for profits. Damp basements and low attics are designed to squeeze a maximum of rent out of a minimum of bricks and mortar in the new buildings, as in the old slums of Paris which they are supposed to be replacing. (Charivari, September 29; and November 26 and 5, 1856.)

exceeded that of the demolished ones, and that, contrary to his opponents' claim, many more dwellings of low rateable value than luxury flats were put up. His own figures show, however, that the rate of increase was greatest in the most expensive category and lowest in the middle group, while he gives no comparative data for the most numerous category of all, that of dwellings the value of which was below the rateable minimum. Moreover, by quoting only total figures for long periods (1852-59 and 1860-69), he masks the issue which is most relevant to the problem of rents, namely, that of the time-lag between demolition and reconstruction at the beginning of the scheme (he does give annual figures for 1863-67, when the main impetus to an increase in rents had already produced its effect).

The Haussmann era was, indeed, the golden age of land and housing speculation. By a judicial decision of 1858 landlords were made a free present of the increased value accruing to their properties when they were transformed by the new road layout from back-street slum sites into high-grade business or residential plots facing main arteries. This decision, and the countless frauds committed on, and often condoned by, the "Committee of Indemnities," contributed not a little to the fact that the actual cost of the Haussmann road scheme to the city of Paris (as distinct from the contributions of the State), which amounted to 1,017 million francs for the period 1852-69, exceeded the estimates by no less than 460 millions.*

But the new layout was only part of the Haussmann scheme. Many public buildings and "monuments" were set up or reconstructed, canals and railway lines were cut, stations built, and private enterprise vied with the State and the municipality in embarking on ever vaster speculations. Paris lived at the fever-pitch of a reconstruction boom, to which the crisis of the late 'sixties and the debacle of 1870 came as a fitting anti-climax. Even while the boom was at its height, there were many ups and downs on the Stock Exchange. Fortunes vanished as quickly as they had been accumulated. Small men were ruined, and the great sharks enriched themselves. Daumier expressed this atmosphere of reckless speculation in two cartoons, one of which is certainly, and the other probably, related to the Paris building boom. The

first, published in May, 1856, is captioned: "Magnificent for an aerial railway linking the Panthéon with the Buttes Montmartre . . . cost two hundred million francs . . . the profits are incalculable!" The second cartoon shows the "aspect of Paris while they are playing the famous comedy entitled 'The Bourse':" from all windows disillusioned investors are throwing their worthless certificates on to the street.

Perhaps the most interesting among the "Tenant and Landlord" cartoons of 1856 are those which show how little respect was actually paid to the "needs of public health" and good housing, at any rate in the dwellings erected by private enterprise, in connection with the Haussmann scheme. On one of them a landlord shows a friend one of his houses in process

of construction. "Your new house will yield a nice little income," says his friend. "Yes," replies the owner; "I have included two *sous-sols*, and if I can't let both, I can always grow mushrooms in one of them." The scandal of the damp underground dwellings included in the new houses, as they had been in the condemned old ones, is exposed by Daumier in three further prints of November-December, 1856, in one of which the unfortunate tenants wake up to find their walls and even their bedstead covered with mushrooms which have sprung up overnight. Another device for squeezing maximum rents out of the new properties, just as they had been squeezed out of the old ones, was the attic, too low for a man to stand upright and too narrow to swing



"No more rent to pay and no concierge to worry us. In our *châlets* we are now free Swiss." High rents in the centre of Paris drive many people to the outskirts. Their improvised bungalow slums may lack amenities and the impressive layout of the Haussmann schemes, but at least their inhabitants need no longer dread the landlord and his minions. (Charivari, September 2, 1856.)

* Haussmann, *op. cit.*, Vol. II, p. 301-3.

a cat in. One of the 1856 cartoons shows two building workers trying to solve the problem of fitting a kitchen and three rooms into a confined cell of this kind, and it is interesting to note that in both the 1847 and the 1854 "Tenant and Landlord" series, which show the old houses of Paris, Daumier had included drawings of similar attics, which a *conciierge* is trying to let to a prospective tenant. That the rise in rents in the central districts led to an outcrop of hut and bungalow slums on the outskirts of the town appears from another print of 1856, entitled, "The New Chalets." "No more rent to pay to you, Mr. Vulture!" "No more fear even of the porter . . . in our chalets we are all of us free Swiss!" Finally it is of interest that Daumier also noted the danger arising for the pedestrian from the

traffic greatly speeded up by the new road-cuts without any attempt at regulation (cartoon of April, 1862).

Such are Daumier's comments on the Haussmann scheme. To appreciate their deeper meaning, we may conclude by considering two more of the demolition prints of December, 1852. The chief characters in both are an old rentier and his wife, "good bourgeois," in Daumier's best vein. In the first print they look out of their window and note with surprise that the tall building opposite has fallen under the demolition workers' pick-axes during the previous night. For the first time in their lives they see the sun shining on their miserable little flower-pot on the window sill. They rejoice in their new share of "air and light," so salutary to public health: "Look, the sun is shining on our flower-pot! Now we shall find out whether it is a rose or a carnation." But, alas! at the following dawn the spectre of the housebreaker arises outside their own window: "Gee up, bourgeois, get out of bed, it is your turn now; we must demolish you!" And how well Daumier's friends understood his meaning is shown by the following letter written to him on December 23, 1852, by the historian Michelet, who had lost both his professorship and his appointment at the State archives as a result of the *coup d'état*:

"From the depth of my wilderness, where I wrote my history of '93, I follow your work day by day, dear Sir, dear Friend, and I admire you more and more. I could more easily understand your inexhaustible power of production, while you were still sustained by your political inspiration. Today you lack everything, and you are still the same. You prove again that genius is a world unto itself.

"I cannot tell whether you have ever produced anything more powerful than the 'Bourse,' or recently that so naive effect of the old people who discover the sun rising above the demolitions.

"And we, dear Sir, when shall we see the sun again across the debris of that structure which they are building in front of the nose of France?

"What a consolation for you and me to know that nothing can age our fatherland, that it remains for ever young and vital in its native genius, even at a time when the spirit of the masses seems to have suffered a moral eclipse!

"Preserve, dear Sir, and guard well that marvellous youth, that vigour and gaiety, which are the signs of strength.

"They are for us the cherished pledges of resurrection. Whenever I see your cartoons, however depressed I may feel, I sing in spite of myself the old song: *Poland is not yet lost!*"*

* The "Bourse" cartoons Michelet mentions are the six *Croquis de Bourse*, published in *Charivari* in November-December, 1852; this letter was first published in A. Alexandre, Honoré Daumier, *l'Homme et l'œuvre*, Paris, 1888.



"How delightful it is for the man in a hurry that the traffic routes have now been straightened out."

From the pedestrian's point of view the newly-cut roads for fast traffic only bring added dangers and delays. (Le Boulevard, April 6, 1862.)



"Look how the sun shines on my pot of flowers. Soon I shall find out whether it is a rose or a carnation." But, next morning: "Wake up, bourgeois, it's your turn now. I have to demolish you." If at first the ordinary people are deceived by the dictator's promises of light and air, they soon discover it is all an illusion. (Charivari, December 22 and 27, 1852.)



OPEN-AIR THEATRE

CURRENT ARCHITECTURE

NOEL MOFFETT

GENERAL—The theatre is situated on Achill Island, in County Mayo, and was commissioned by Major D. J. Freyer, of Corrymore House, a large guest-house which it adjoins, for the following reasons: (1) To promote local interest in native dancing, singing and drama, and to counteract the influx of modern dance-music into Achill and County Mayo. (2) To provide a suitable centre in the West for the encouragement of Irish native culture. (3) After the war, to arrange visits of teams of folk-dancers from other countries. Major Freyer is a member of the International Folk-Dance Committee, and a proficient folk-dancer himself. And, lastly, to provide a charming and practical example of modern landscape architecture.

SITE—The bogmoor on which the theatre has been built forms a natural amphitheatre, so that very little excavation or building-up had to be done.

BACKCLOTH—When seated in the theatre one's eyes are drawn to the calm stretch of bogmoor reaching from sea to mountain to the east. Far enough away to form a firm but not distracting background are the towering cliffs of Minaun, and beyond that the Mallaranny hills. To the south are Connemara and the Twelve Bens, and in between the surging spray-smudged Atlantic, sown with islands. A three-foot hedge of flowering evergreen shrubs is planted on top of a turf dwarf wall at the back of the stage, and forms an immediate backcloth for the players. This hedge, and the alder trees shown on the plan, act as a wind-break and enhance the views described above, as seen from the tiers of seats.

LAY-OUT—The lay-out of the theatre is based on the old Greek conception, but the rigid semi-circular plan has been varied considerably to meet the client's requirements and the exigencies of the site.

BUILDING MATERIALS—The materials used were bog turf for the main construction, grass screes for the covering to stage and seats, sand for the gangways and paths, and local quartzite for the steps.

STAGE—The central part of the stage is semi-circular. The lateral extensions were provided to give a total length of 80 ft., necessary for certain folk-dances. The back part of the stage is supported by a battered wall built entirely of turf "bricks." This is 5 ft. 6 in. high, above the level of the roadway behind the stage. The "bricks" were cut on the mountain-side adjoining the theatre, by local turf-cutters, in the shape of rough parallelograms, and placed in position so that the sloping side of one rested against the sloping side of its neighbour, giving a strong bond similar to that in a brick wall. The "bricks" are placed grass-side down, and eventually, due to the fibrous nature of the material, the whole wall becomes a homogeneous mass. The stage was roughly levelled, rough stones placed on top of the turf, then small stones and sand. The whole area was then re-levelled carefully and thin grass screes placed on top of the sand. The front of the stage is protected by a layer of thin flag-stones placed immediately under the grass screes. It is



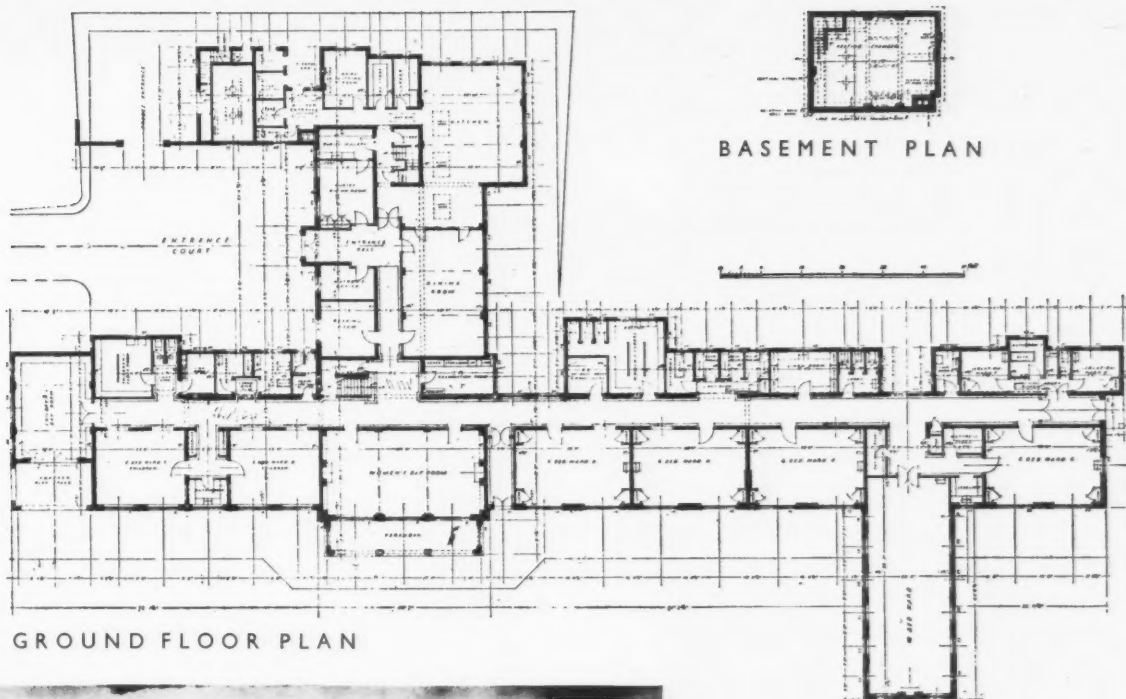
1, the backcloth to the theatre, with the village of Dooagh on the left. 2, the seating of the theatre under snow. 3, a detail of the lowest tiers of seats.



N O E L M O F F E T T

4, the theatre and its setting under snow, as seen from the house. 5, another view of the theatre seating.





Below, the verandah on the main front.



CONVALESCENT HOME

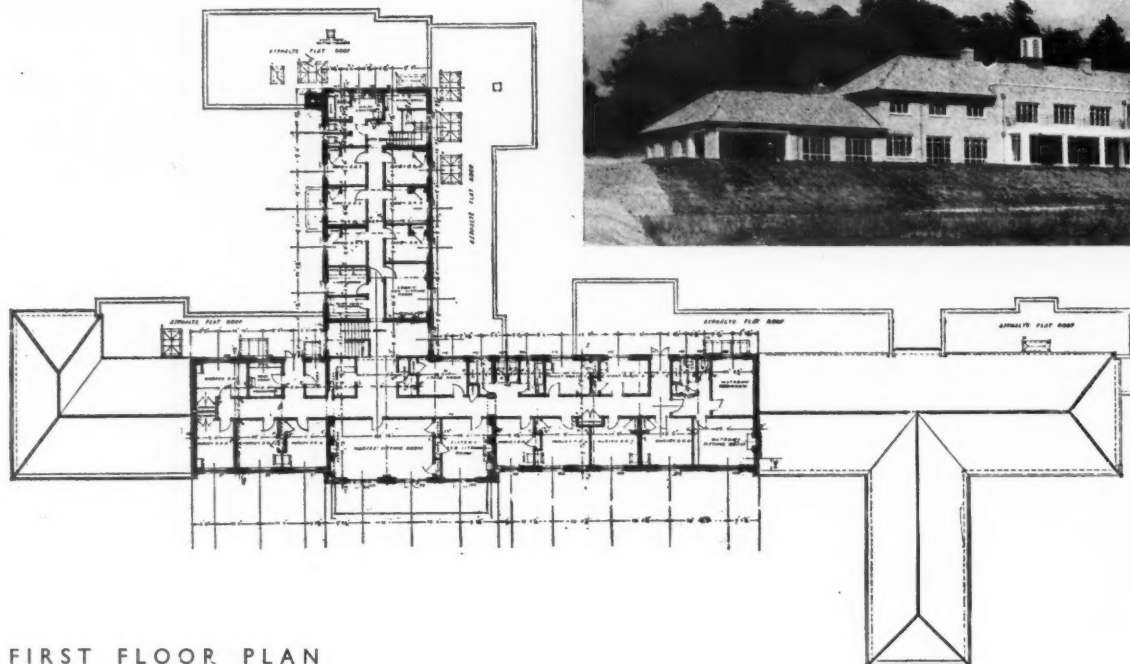
W. H. ANSELL

GENERAL—The late Mr. Zachary Merton made a bequest of over £300,000 to be devoted entirely to the building and equipment, but not to the maintenance, of a number of convalescent homes throughout the country. Under the bequest the Zachary Merton Trust, of which Mr. R. Holland-Martin is chairman, has already built about fourteen of these homes, and the Zachary Merton House in Surrey is one of the most recent additions to their number. Mr. W. H. Ansell, M.C., P.R.I.B.A., who was appointed by the Trust to be their advisory architect, has personally designed and supervised the building of this home in Surrey for the London Hospital.

SITE AND PLAN—The site is a very attractive but difficult one owing to the considerable fall in the ground. The Trust insisted that in spite of this fall, the floor should be level on the ground floor throughout the building, and a satisfactory solution to the problem was found. There is

CONVALESCENT HOME

W. H. ANSELL



FIRST FLOOR PLAN

accommodation in the home for twelve children and thirty-eight women convalescents.

CONSTRUCTION — All walls are of brick, floors are fire-resisting, and metal windows are fitted in all the rooms.

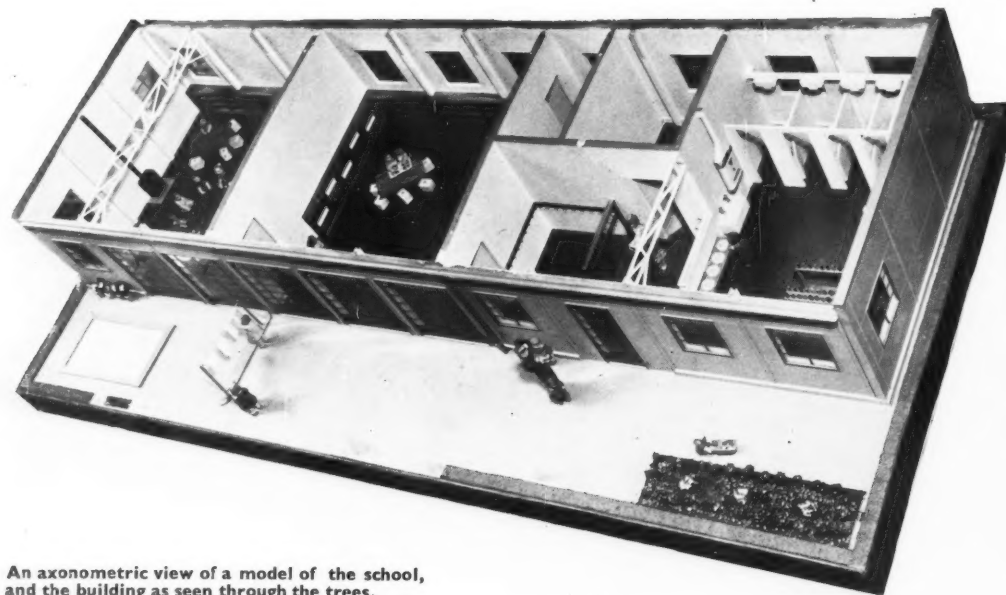
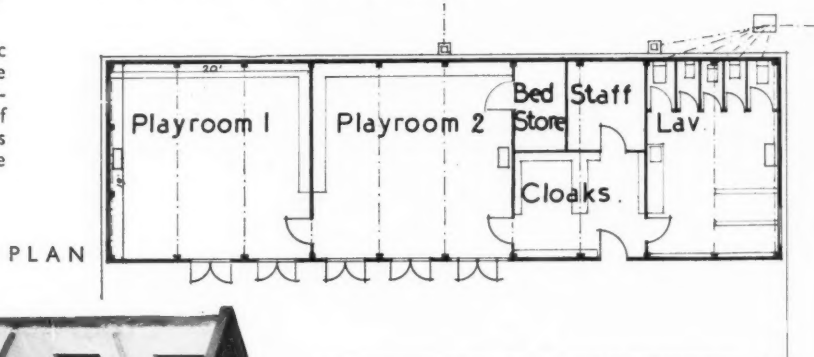
Above, the main front.

GENERAL—This is the first of two nursery centres built by the Guildford Education Committee with the assistance of the American War Relief Society through the services of the Nursery Schools Association. A kitchen would have been included had the centre not been sited close to a council school where meals are served. The meals are delivered by an electrically-heated trolley.

CONSTRUCTION — Prefabricated standard unit developed by Gyproc Products. Concrete raft; framework, 5 in. by 5 in. reinforced concrete stanchions with light steel roof trusses; walls and roof covered with factory-made panels of two outer thicknesses of $\frac{3}{8}$ in. Gyproc on a light frame of timber and finished externally with one-ply roofing felt, with the joints caulked with mastic. French windows; floors insulated from cold before linoleum was laid.

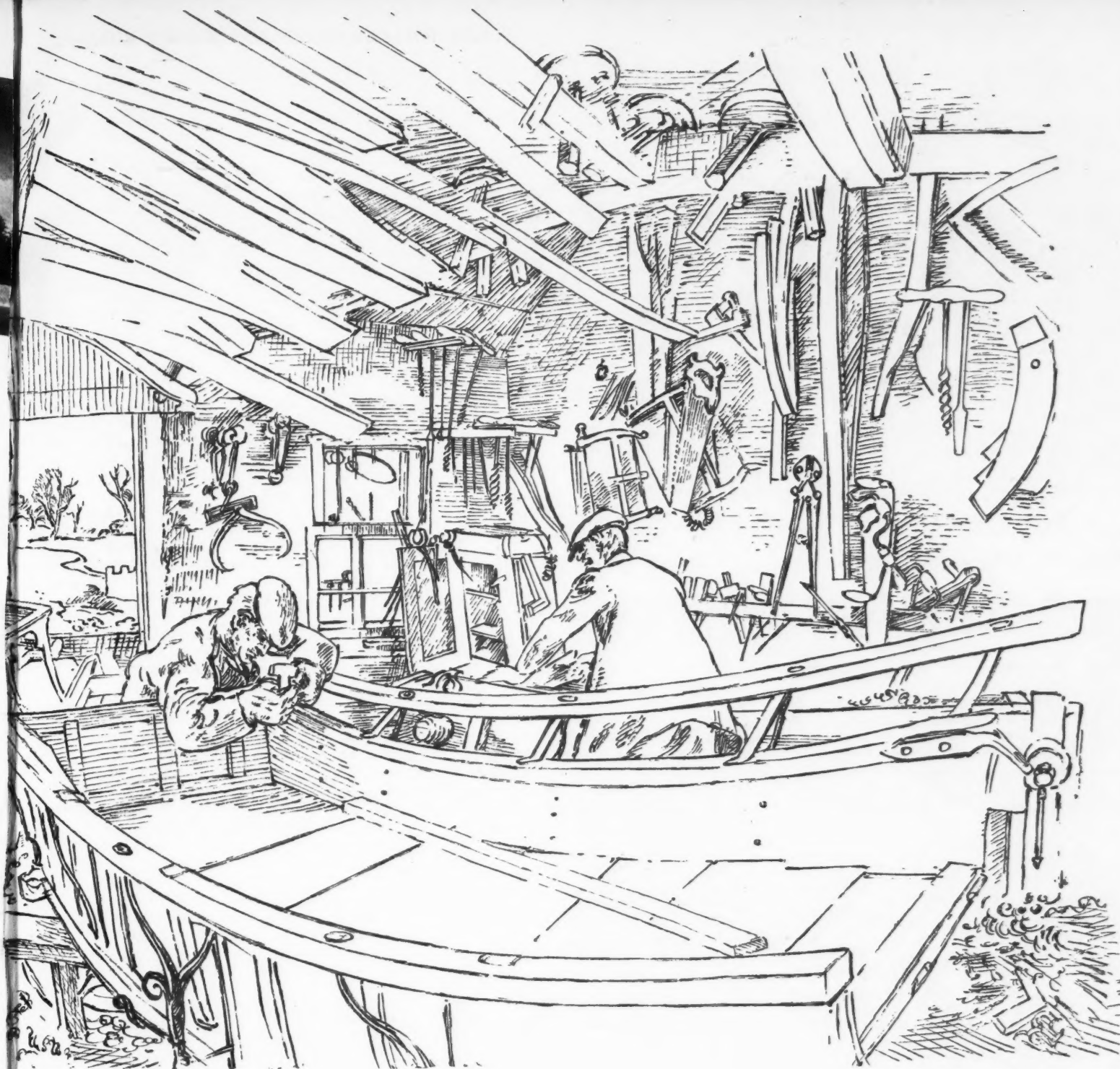
NURSERY CENTRE

MISS J. G. LEDEBOER



An axonometric view of a model of the school, and the building as seen through the trees.





Building a Wilts wagon.

COUNTRY CRAFTSMEN

The Wheelwright and Wagon Builder

By Thomas Hennell

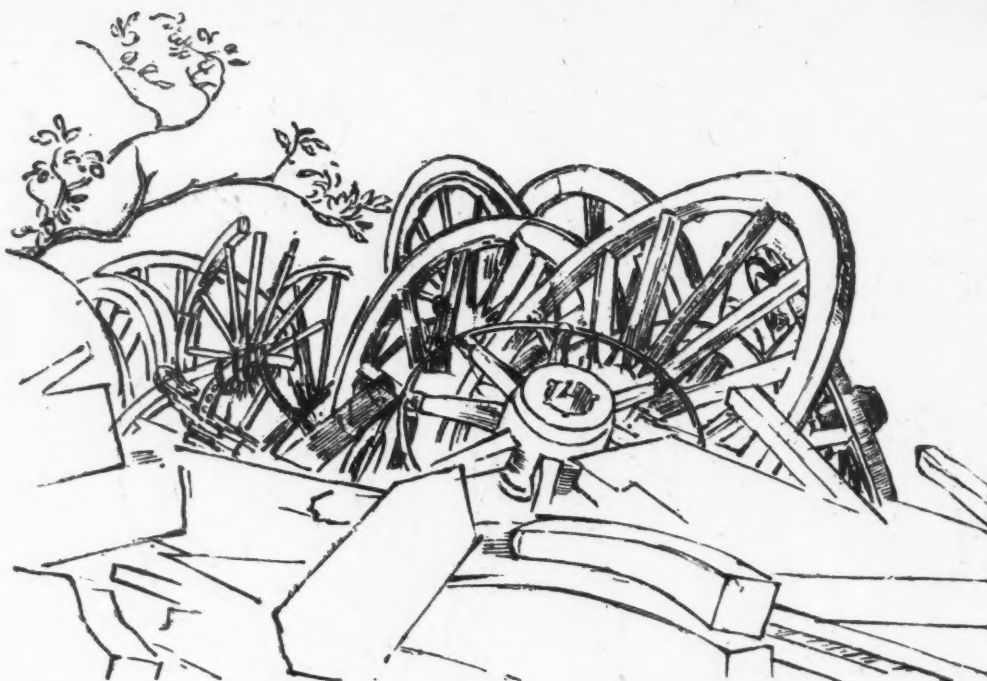
HE is carpenter, wheelwright, and undertaker, sometimes also builder, smith, and ladder-maker—for these businesses which once each sufficed to maintain a country tradesman have now to be combined. They were in fact managed under one roof in former times, and where they survive it is most often so: the master understands the requirements of any job, but his men keep to the special work in which they are skilled. The man who

makes wheels makes a batch of them, and has supplied the demand for some time, so he makes gates or ladders, or is sent to do some repairs.

Many owners of horse-drawn vehicles, from farm wagons to milk-floats, have fitted them with rubber-tyred motor-wheels, and these, though they look ugly and ungainly on wooden carriages, are said to be easy of draught upon good roads. The very large wheels seen on some old wagons are relics of the days when ruts

were deep and permanent marks of the highways, so that wagons sank almost to the axles. Such wheels were emphatically "dished" in form, the spokes being set forward from the nave to the circumference.

The nave is the central block of the wheel which revolves upon the axle-arm, and into which the spokes are set. It is cylindrical, or rather barrel-shaped, and turned from elm which must have been carefully seasoned for



Wagon and plough wheels.

many years. First, the centre of the block is hollowed out with augers, then with compasses the circumference is marked into equal divisions, twelve or fourteen according to the number of spokes. The mortises are oblong and wedge-shaped, the sides of the cut-out wedges being radial to the axis of the nave-cylinder; they are of equal size and set alternately slightly forward and back, so that their front edges come on two circles, about half an inch apart, more or less according to the weight of the wheel. The spokes should be of oak; the fellies, which form the outer circle of the wheel, of ash. The

slight alternate difference in the set of the spokes is effected by the manner of driving them and not by a difference in cutting the mortises. The outer ends of the spokes are shouldered and dowelled into round holes in the fellies, two spokes to one felly. And these are tongued and dowelled at their ends each into the next; and so, when the wheel is fitted together and its parts driven tight and solid, it is already firm and strong. During the progress of this work the wheel is supported on a four-legged trestle whose four upper bars form a square opening admitting the nave, while

the spokes rest upon them. The last two spokes are the most difficult to fit, as they are in a steel-spoked wheel. Then it is bound with an iron tyre by the blacksmith, a process which has already been described in my article on the Blacksmith.*

When the elm nave has been cut to take the spokes, so little wood is left between each mortise that it seems that all the strength must have been taken out of it. Yet when the spokes are fitted, their butts form with it a piece as compact and immovable as before, and it is even possible to cut out a piece more from the elm, in order to insert the linch-pin which, with an iron washer, locks the axle-bearing, and which is itself secured with a latch.

The whole making of a wagon is a long process. George Sturt gives a full and classic account of it in *The Wheelwright's Shop*. But it is an art which has not yet died out so completely as that book suggests. One may see good wagons made in Sussex and in Lincolnshire, and in other places where there is good

* *The Architectural Review*, June, 1941.



The Wheelwright's yard, Ightham.

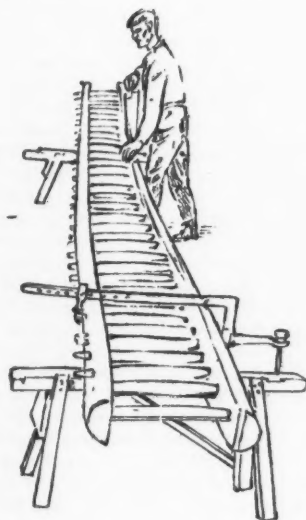
THE MEDITERRANEAN STYLE

The accompanying illustrations of the Mediterranean "unit" type of house, as exemplified in the Aegean Islands, may be regarded as a sequel to the pictures of cell-houses on the island of Thera published in the March issue of the REVIEW. The photographs and notes are by Miss C. A. Harrison.

farming that is still domestic instead of commercial in basic character. Between Frome and Longleat I lately saw two men at work on a wagon of traditional Wiltshire type which almost completely filled their small workshop. The walls were hung with wooden templates and curious tools; on a beam above were hitched a row of new milking-stools for sale. The job went on at a slow and honest pace, both joiners being over threescore and ten years. But they were doing it well and thoroughly; it was pleasant to recognize the old subtleties. The floor curved upwards to the front; this makes for lightness of draught. The side-bars or "strouters" were mainly of wood and not iron—though there are some parts of iron, too, and these irons were made in the forge close at hand. Nor could the maker be content with a plain iron bar, but must give it an ornamental twist; and it takes a good smith to twist a rod evenly.

The lades, ends, bars, shafts, and spokes are all chamfered no less for the sake of graceful appearance than for lightness, and these chamfers are not cut until the parts which they decorate have finally been fitted together. Then for painting as many as five colours; it was finished with flourished lettering, lining, and stringing; but two colours are most usual, red for undercarriage and wheels, blue for the body.

There is much to be said for slow and steady methods. A farmer here, named Slade, who began in a small way and prospered at last, bought his wagon, as he said, "limb by limb." A sovereign or two put by every time he sold pigs or cattle, or was paid for corn and roots; and at last he had saved twenty-six sovereigns—the price of his wagon.



Ladder making.



1, the port of the island of Thera, showing, in the foreground, the barrel vaults so characteristic of the island, and houses hollowed out in the cliff, with whitewashed façades. In the harbour, which is an ancient crater, the water is immensely deep, and anchor can only be dropped in a few places.



2, a peasant's house at Santorin, hollowed out in volcanic rock: porches and walls have been added. The householder hardly ever owns the land over his own roof, but he has the right to veto certain uses to which it may be put. 3, the harbour at Santorin and rock-hewn houses and churches with façades built on. Some troglite churches and houses, carved out of the friable volcanic cliffs, can also be seen.



4. In the foreground is the roof of the hotel at Thera, an excellent modern example of the traditional method of roofing employed on Santorin. Volcanic pozzolano is used and sets so fast that in an hour or so the roof can be walked on. Barrel vaulting stands up against earthquake shock far better than flat roofs, also seen on this island.



5. A row of independently built chapels on the island of Mykonos, set up as ex voto offerings by sailors delivered from shipwreck. These chapels, of which there are many on the island, are all barrel-vaulted in contrast to the flat roofs of the dwelling houses. Excavated churches and houses are not seen on Mykonos, and are indeed quite special to the Isle of Santorin (or Thera), whose volcanic rock lends itself to such treatment; nor are barrel-vaulted houses seen on any other island but Santorin.



6. Typical houses with outside stairs on Mykonos. All the woodwork is painted in light blues or greens. The houses are heavily whitewashed every Easter, and the result is an undulating plaster-like surface that catches the sunlight very pleasantly. This cubic unit type of building is a characteristic of the Aegean Islands; expansion is achieved by adding on another cube—a process simplified by the use of the outside stairway and balcony.



7. Paraortiani church on the cliffs above the sea on Mykonos, a type to be found in the Aegean Islands, with barrel vaulting in the side chapels.

THE MEDITERRANEAN STYLE

These monthly articles are frankly about the æsthetic aspect of architectural design. They are written in the belief that we can now take the practical basis of modern architecture for granted. They claim, that is to say, that we have got beyond the stage when we were so thankful for the sheer reasonableness and efficiency that the modern movement in architecture brought with it, that these were sufficient recommendation in themselves; but there is now room, in criticism as in actual design, for study of the æsthetic basis that the art of architecture postulates.

CRITICISM

By Peter F. R. Donner

Rien n'est si aisé que de faire les appartements commodes. Mais rien n'est plus difficile que de les disposer commodément avec symétrie.

de Cordemoy, Nouveau Traité, 1714.

THE lectures which Mr. Frank Lloyd Wright gave to the R.I.B.A. just before the war were published under the title *An Organic Architecture*. I was not in London at the time, missed the personal impression of the old *charmeur*, and therefore cannot overcome my doubts about the conclusiveness of his arguments. The charms of the Pied Piper would, I fear, have remained ineffective, had he distributed them in print to the children of Hamelin.

Mr. Wright's book starts from and keeps paraphrasing the contrast of Classic and Organic, an arbitrary, limping, lop-sided and moreover ugly-sounding contrast. He should at least say Classical. To Mr. Wright organic architecture means an architecture that "loves the ground" on which it stands, classic one that "hates it". Organic includes recognition of "the industrial conditions, the nature of materials, and the purpose of the building"; classic stands for disregard of all these. The organic architect is "the architect of nature": he follows "the nature principle"; all the classic architect can achieve is a "crucifixion of life". Organic is the will "to serve life"; classic "an imposition on it"; organic is "human", "democratic", the happy pursuit of "the sun-tanned brow"; classic is "mon-archie", it is what the "gentleman" chooses to show up his privileges of birth and education; it is "formality". Classic houses present themselves "in military fashion, heels together, eyes front, something on the right, and something on the left". They can never be "buildings to live in", as organic houses are.

Now all this teems with fallacies and bristles with loose verbiage. There is, for example, the contention that architecture is the product of purpose, building materials and processes of construction, the old contention launched by Gottfried Semper and then immediately taken up by Owen Jones and others, a typical 1850 theory, as blatantly materialistic as Marx's and Darwin's, and yet revived in our days by dogmatic functionalists. Is Mr. Wright one of them, he, the architect of the delightful recent house with the



1, 3

Symmetry and asymmetry, the static and the dynamic, two principles of architectural composition discussed in this article. The static, whether in the seventeenth century (Fenton House, Hampstead, 1) or the twentieth (house at Stuttgart by Professor J. Frank, 2), stands for dignity, self-control, an upright bearing and also for stillness and poise. But the dynamic varies in character according to tempo and state of tension. In the Cotswold house, 3, there is a rambling and leisurely rhythm, in Mr. Maxwell Fry's house at Kingston, 4, the rhythm is sharp, terse and intensely alert.



2, 4

built-in waterfall, he who says that "all true architecture is . . . poetry"? Then there is that diaphanous fallacy, the accordance with nature. Blondel has it in the seventeenth century, where he tries to derive the Greek temple from the primitive log-hut, and Laugier in the eighteenth, who regards the Gothic cathedral as an imitation of a forest of tall trees. The neo-Classical theorists saw wooden posts reflected in Doric columns, old Hall in 1813 boughs tied together in a pointed arch. In a less superficial way Goethe when he was young praised Gothic because of its "great harmonious masses enlivened by infinite minute parts, as in the works of eternal nature", and when he was older praised Greek because of its harmony with the nobility of human nature, and the beauty of form and proportion of human physique.

To Mr. Wright Greece is, of course, the source of all evil. From Greece via Rome and the Italy of the Renaissance his Classic came to poison the North. But is "the major axis and the minor axis . . . something on the right and something on the left" really anti-organic, unnatural, an "imposition on life"? After all, we are built that way, even Mr. Wright, and so are our horses and our dogs. The "nature principle" is not an undisciplined *elan vital*, but rigid law, cosmos not chaos, symmetry not asymmetry. However, and this is where Mr. Wright scores, as soon as a live being moves, its symmetry is in abeyance, stability of symmetry is replaced by lability. The result is that "occult symmetry" which even Mr. Wright recognises, and which he

sees in tree and flower. Mr. Wright's Organic versus Classic can thus be traced back to a more precise, more arguable and more architectural polarity, that of Dynamic versus Static. Here we have, I think, a polarity of real heuristic value in analysing new as well as old building. Fenton House in Hampstead (1) of 1693 is surely no less humane than a Cotswold house of about 1600 (3). Its unity, its ease of composition, the happy threefold recurrence of the reposefully ascending slope of its pediments and roof are surely no less organic either than the lively alternation of advance and recession or the upward thrust of the manifold pointed gables and dormers of the Cotswold house. One might well maintain that Fenton House represents just as fully natural growth—namely, growth according to the principle of order in nature—as the Cotswold house, in which natural growth would mean the infinite never foreseeable variety of individual life. This way one does not get anywhere. But ask about static and dynamic instead, and the placid poise of the William and Mary house will stand out clearly against the quick rhythm of the Tudor house—the dignity of the later against the *natveté* of the earlier; the one all being, all *réalisé*, the other all becoming, holding out discoveries round every corner.

So Mr. Wright's problem merges into one more promising. We do not ask ourselves any longer: Is symmetry good or bad? Is a static style good or bad? but are they in domestic architecture possible to-day (for in his few office and factory buildings even Mr. Wright is symmetrical). Nobody can overlook the

dynamic qualities of the twentieth century, the increased speed in locomotion and in industrial and commercial processes, the restless drive and drag of jazz and flicks, the lack of leisure in our talking and writing. "I did not hear of your sickness, till I heard likewise of your recovery, and therefore escaped that part of your pain which every man must feel, to whom you are known, as you are known to me." Who could write that to-day? Who could compose it on a typewriter?

But did Rilke compose on a typewriter? Or do Maillol's and Despiau's blessed hands shape jazz? It is a dangerous mistake to assume that swing and movies, quick turnover, conveyor belt and m.p.h. are the only potent categories of value in our time. Rilke's measured harmonies will one day appear no less representative of the early twentieth century than free verse. The lounge-chair here, the goose-step there are not the only ideals from which to choose. Labour-saving home comfort comes in useful. But one can make a fetish of it just as of empty façade classicism. Labour-saving for its own sake is a crude, a very primitive criterium to guide an architect's creative powers. There are criteria higher of rank in the scale of human values. And they, too, can be architecturally expressed. There is a comfort that can be sloppy, just as there is free verse that is sloppy, and free arrangements of blocks in architecture that are sloppy, the shunning of a more exacting congruity of interior convenience and exterior beauty. Not that Mr. Wright's own buildings are sloppy. Dynamic they are, though in a

leisurely way, with outside atmosphere floating into the rooms, and rooms floating into each other. Le Corbusier's or Gropius's architecture is equally dynamic but of a different tempo. Neither the Swiss nor the Prussian architect has the free and happy rhythm of Wright's spatial poetry. Le Corbusier is far more spirited, pointed, his rhythm is that of the dancer seemingly independent of the weight of matter; Gropius's is that of an accomplished high-efficiency machine. One visualises Gropius in an immaculate white laboratory overall—to Mr. Wright life is all tweeds. Now tweeds are certainly a welcome innovation of the modern age. But I will not for that reason cease to hold up the banner of double-breasted pin-stripe. Mr. Wright probably calls the pin-stripe an imposition on life. But, then: what is self-control; what is, in fact, any moral code, any penetrating of nature by reason but impositions?

One can be satisfied that neither the architect who designs in a spirit of dignity, balance and stability, nor the client who for the sake of the mental and moral enjoyment of these qualities is prepared to live in a house with "something on the right hand and something on the left hand", are *vieux jeu*, out-of-date, fossilized. The contemporary symmetrical house is just as possible as the freely grouped house. Their qualities are almost as opposed as those of Fenton House and the Cotswold house—though not quite, because they both use the idiom of the same age. Let us take two more examples to help propel our speculations one step further.

In Mr. Fry's house near Kingston (4)

the *Leitmotiv* is the subtle contrast between the first floor window band without hesitation placed symmetrically where it is just right in the white plane of surrounding wall, and the asymmetrical extensions, the slightly lower projecting wing on the left, the receding wing on the right (one instinctively uses terms of motion), and the long and large living-room window on the ground floor stretched out far enough to overlap the perpendicular on the left-hand end of the cantilevered sunroof on the top floor. Block answers block, plane echoes plane, a line is drawn here with exquisite precision to respond to a line there. There is no unrest in this accomplished configuration; permanency is achieved, but a permanency of alert tension.

The house by Josef Frank, the Viennese architect, at the Weissenhof Exhibition of 1927 has nothing of that tension (8). It seems reposeful against Mr. Fry's complex pattern. It is not a manifesto, it is not self-asserting, but with all its delicate detail—the mouldings of the windows, the indication of a cornice at the top—its symmetrical composition gives it firmness, a dignified though by no means strained countenance, and a deeply satisfactory finality. There are no loose ends left, there is no haste in the rhythm of its fenestration—nothing like the slashing across of window strips—there is indeed, one can say here, something classic about its placidity, and yet it certainly is not simply "deflowered" classicism, as Mr. Wright is inclined to call any symmetrical house in contemporary forms.

Here once again the futility of Mr. Wright's Organic versus Classic is exposed, and the heuristic value of the Static-Dynamic polarity tested. Static as an aesthetic quality is always one and the same. But of dynamic there are infinite varieties according to states of tension. The Cotswold house has a loose, rambling, happy-go-lucky rhythm. Mr. Wright in his houses has been able to keep something of this ultimately mediaeval *naïveté*. But Mr. Fry and many of the leading European architects are not naïve in their designing; that much is certain. Theirs are lives of single-minded concentration. Professor Frank on the other hand represents neither the organising principle of the one nor the principle of tree-like growth of the other. What he represents is *juste milieu*, a liberal, wise, gentle yet composed spirit. His work and that of some others—M. Roux-Spitz in Paris, e.g.—proves that symmetry and the static to-day can express these qualities, while asymmetry and the dynamic can stand for lounge-chair comfort as well as for tension and fanaticism. Asymmetry can be associated with tweeds, but also with unrelenting discipline—the military straightjacket, I feel tempted to say, not because I believe it, but because of Mr. Wright's most mischievous remark, the one about the identity of symmetry in architecture and "the military fashion, heels together, eyes front". Would Mr. Wright dare to call Fenton House militaristic, I wonder? No—the balanced, quiet, self-certain race which has conceived, and chosen to live in, such houses, the only race

that looks equally at ease in flannels and in white tie, should be able more than any to evolve once more balanced shapes in domestic architecture, shapes to look both homely (*sit venia verbo*) and formal, neither slovenly in their homeliness nor Prussian in their formal reserve.

ROBERT BYRON

In spite of the indiscriminate night bombing which has killed irrespective of ages, the war has inevitably taken its severest toll from among the most active and outstanding. Robert Byron was notable among these, both for his spirit and energy, and for the originality of his mind. His originality and forceful energy were not only to the fore in his numerous published works: they were characteristic of the whole basis of his life, whether as a boy at Eton, an undergraduate at Oxford, or afterwards in the world of affairs, or as a writer and traveller, orientalist and art critic.

At Eton no conventional distinctions came his way, but he produced an astonishing essay containing but one full-stop, which won him the Rosebery history prize. At Oxford he almost failed in schools, though his name as a traveller and writer was well established in the outside world before he went down. In after-life he held at various times a number of business or other appointments (including a very lucrative one in India), though these never claimed his interests to the same extent as his free-lance activities, his writings and his efforts to arouse general enthusiasm for certain types of art and architecture. In the architectural world he was one of the leading spirits of the "Georgian Group," and—to mention a few specific cases—he played a prominent part in campaigns for the preservation of Adelphi Terrace and eighteenth-century buildings in the neighbourhood of the Houses of Parliament. It was in such activities that he shone as an outstanding personality, and he was perhaps at his happiest when waging a battle in such causes against complacent mediocrity.

He was, however, probably more widely known for his interests outside this country, in Byzantine art, in the beauties of Greece, in Iranian architecture, or in Asiatic travel. In these fields, and in others too, his delight was to lead the van against outworn prejudices of opinion. It may even be said that in these spheres his struggles were to a great extent responsible for some of those wide changes of taste and opinion which took place in the later 'twenties and early 'thirties.

Robert Byron's shorter writings were produced continuously from early in his Oxford career (about 1923) till the beginning of this war. To the *Architectural Review* and to *Country Life* he was a regular contributor. His longer works were mostly the outcome, in one way or another, of his journeys in Europe and Asia. *Europe in*

the Looking-Glass, his first book, was the result of a motor-car trip to Greece; it came out while he was still an undergraduate. *The Station*, an account of an archaeological vacation on Mount Athos, followed shortly afterwards. *The Birth of Western Painting*, which embodied the more serious results of the same journey, was published in 1930. *First Russia, then Tibet and The Road to Oxiana* followed, and set a new standard in travel books because of the vivid interest in human life that was combined with that in human products and the beauties of nature. His principal historical work, *The Byzantine Achievement*, soon secured for itself a place in the literature of Byzantine studies, while in a more fantastic vein, *Innocence and Design*, written in collaboration with Christopher Sykes under the pseudonym "Richard Waughburton," will remain a lasting delight to all those who knew Iran and who were familiar with the most notable "Iranologues" of the day.

Journeys akin to those on which so many of Robert Byron's writings were based will now probably be impossible for some years to come. In that direction he might well have felt his sphere restricted had he survived. But his active personality would not have lingered to mourn over a lost cause. It would have found other realms to conquer, and the vast field of reconstruction which must be opened out as a result of this struggle would undoubtedly have offered scope for his energies. Those who have to do with the rebuilding of our cities after the war will have lost a completely tireless, an amazingly creative, and an exceptionally able ally.

Byron's early war activity was in the sphere of propaganda, for which his literary abilities and clarity of thought obviously singled him out. He was on his way to take up a post as Near Eastern correspondent, in a field for which his travels and previous experience clearly selected him, when his ship was torpedoed. His friends will picture him dying as he lived, with the greatest gallantry—in his travels he frequently had to endure the gravest of hardships—with tireless energy—for if there was a job to be done he would not rest till it was accomplished—and with one of those characteristic piquant, humorous remarks on his lips, which had so often cheered his travelling companions in the past when difficulties seemed almost insuperable.

DAVID TALBOT-RICE

The Moral Importance of the Greenhouse

As to the making of green-houses, I shall think of nothing more than a place to preserve tender plants from the frost in the winter, and to have hardy flowers during a season of the year when there are no flowers abroad. It is necessary, in order to make a green-house an agreeable thing, that it should be very near to the dwelling-house. It is intended for the pleasure, for the rational amusement and occupation of persons who would otherwise be employed in things irrational; if not in things mischievous. To have it at a distance from the house would be to render it nearly useless; for, to take a pretty long tramp in the dirt or wet, or snow, to get at a sight of the plants, would be, nine times out of ten, not performed; and the pain would, in most instances, exceed the pleasure. A green-house should, therefore, be erected against the dwelling-house. The south side of the house would be the best for the green-house; but any aspect, to the south of due east and due west may do tolerably well; and a door into it, and a window, or windows looking into it, from any room of the house, in which people frequently sit, makes the thing extremely beautiful and agreeable. It must be glass on the top, at the end most distant from the house, and in the front from about three feet high. There should be an outer door for the ingress and egress of the gardener, and a little flue running round for the purpose of obtaining heat sufficient for the keeping of a heat to between forty and fifty degrees of Fahrenheit's thermometer. Stages, shelves, and other things necessary for arranging the plants upon, would be erected according to the taste of the owner, and the purposes in view. . . .

As the green-house would have given you a beautiful flower-garden and shrubbery during the winter, making the part of the house to which it is attached the pleasantest place in the world, so, in summer, what can be imagined more beautiful than bunches of grapes hanging down, surrounded by elegant leaves, and proceeding on each grape from the size of a pin's head to the size of a plum? . . . I cannot conclude this Chapter without observing, that it is the moral effects naturally attending a green-house, that I set the most value upon. I will not, with Lord Bacon, praise pursuits like these, because "God Almighty first planted a garden"; nor with Cowley, because "a Garden is like Heaven"; nor with Addison, because a "Garden was the habitation of our first parents before their fall"; all which is rather far-fetched, and puts one in mind of the dispute between the gardeners and the tailors, as to the antiquity of their respective callings; the former contending that the planting of the garden took place before the sewing of the fig-leaves together; and the latter contending, that there was no gardening at all till Adam was expelled, and compelled to work; but, that the sewing was a real and bona fide act of tailoring. This, to be sure, is vulgar and grovelling work; but, who can blame such persons when they have Lord Bacon to furnish them with a precedent? I like, a great deal better than these writers, Sir William Temple, who, while he was a man of the soundest judgment, employed in some of the greatest concerns of his country, so ardently and yet so rationally and unaffectedly praises the pursuits of gardening, in which he delighted from his youth to his old age; and of his taste in which he gave such delightful proofs in those gardens and grounds at Moor Park in Surrey, beneath the turf of one spot of which he caused, by his will, his heart to be buried, and which spot, together with all the rest of the beautiful arrangement, has been torn about and disfigured within the last fifty years by a succession of wine-merchants, spirit-merchants, West Indians, and God knows what besides: I like a great deal better the sentiments of this really wise and excellent man; but I look still further as to effects. There must be amusements in every family. Children observe and follow their parents in almost every thing. How much better, during a long and dreary winter, for daughters, and even sons, to assist, or attend, their mother, in a green-house, than to be seated with her at cards, or, in the blubberings over a stupid novel, or at any other amusement that can possibly be conceived! How much more innocent, more pleasant, more free from temptation to evil, this amusement, than any other! How much more instructive, too. "Bend the twig when young": but, here, there needs no force; nay, not even persuasion. The thing is so pleasant in itself; it so naturally meets the wishes; that the taste is fixed at once, and it remains, to the exclusion of cards and dice, to the end of life. Indeed, gardening in general is favourable to the well-being of man. As the taste for it decreases in any country, vicious amusements and vicious habits are sure to increase. Towns are preferred to the country; and the time is spent in something or other that conduces to vice and misery. Gardening is a source of much greater profit than is generally imagined; but, merely as an amusement, or recreation, it is a thing of very great value: it is a pursuit not only compatible with, but favourable to, the study of art or science: it is conducive to health, by means of the irresistible temptation which it offers to early rising; to the stirring abroad upon one's legs; for a man may really ride till he cannot walk, sit till he cannot stand, and lie abed till he cannot get up. It tends to turn the minds of youth from amusements and attachments of a frivolous or vicious nature: it is a taste which is indulged at home: it tends to make home pleasant, and to endear us to the spot on which it is our lot to live: and, as to the expenses attending it, what are all these expenses, compared with those of the short, the unsatisfactory, the injurious enjoyments of the card-table, and the rest of those amusements or pastimes which are sought for in the town?

WILLIAM COBBETT
(*The English Gardener*, 1829)

The R.I.B.A. Reconstruction Committee

Since publication of the survey of activities of research bodies in the July issue, the following more detailed statement has been issued, outlining the programme of the Reconstruction Committee set up by the Royal Institute of British Architects.

The terms of reference of the Reconstruction Committee are: "To consider and formulate the policy of the R.I.B.A. and Allied Societies on the subject of post-war reconstruction and planning in its widest aspect and to report to the R.I.B.A. Council."

The work suggested by these terms of reference is divided as follows:

1. Analysis of the position of the architectural profession in relation to physical reconstruction.
2. Practical considerations in connection with reconstruction concerning which the Government may seek advice from the profession at any time.
3. Propaganda on broad lines to demonstrate to the public the immense opportunities underlying national reconstruction, and the part the profession can play in this work.

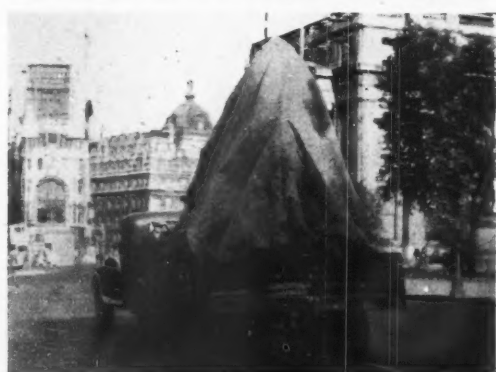
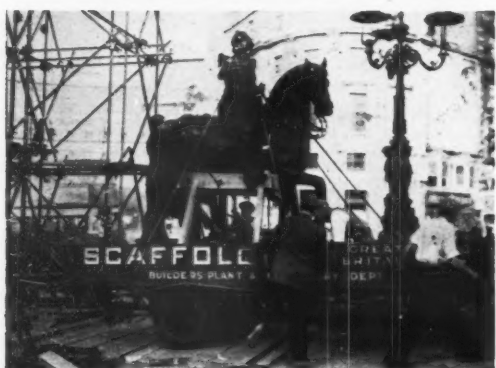
A small group has been formed to carry out the work under each of the sub-headings of 1 and 2, and a group has power to co-opt any person whom it considers necessary for the completion of the work in hand. These groups will record their findings in a concise report for submission to the main committee, with a view to publication as soon as possible. Wherever applicable groups will consider the immediate as well as the post-war aspect of their particular problems.

A Policy Group has been formed composed of the chairmen of the groups enumerated below.

The work under heading No. 3 will be covered by the Publicity Sub-Committee.

1. (a) *Professional Status Group*: to consider the position of architects in relation to a National Planning Authority and its Regional and Local Administration, both as regards the actual planning work and as regards the supervision of building operations; to consider the part that architects in private practice can play through advisory boards, consultative panels, and the like, by reason of their relations with, and their knowledge of, the general public; to consider the position of official architects and their status in public or Government services in relation to other professions; and to report.
- (b) *Town Planning Qualifications Group*: to consider an architect's qualifications for town planning in view of the probable shortage of qualified men after and during the war; to consider the possibility of including town planning in an architect's curriculum of education, either as a pre-graduate or

KING CHARLES EVACUATED



The mysteriously shaped corrugated iron shed in the top picture has long been a feature of war-time London. Stuffed with sandbags, it protected Le Sueur's statue of King Charles I. in Trafalgar Square from air-raid damage. But last month it was decided to move the statue to a safer place. In the second picture it is being dismantled, and in the third it is being taken away. It is to be hoped that something will be done to protect the empty pedestal, which is an admirable piece of seventeenth-century stonework.

post-graduate course, the possibility of organizing short courses on town planning for qualified architects now in practice or in official positions, and the possibility of demobilization courses on town planning for architects and students now in the armed forces; and to report.

2. (a) *Planning and Amenities Group*: to consider urban and rural amenities such as the relations between industry and population, and open spaces, schools, cinemas, public buildings, etc., and the social requirements of an agricultural community; and to recommend appropriate standards.

- (b) *Housing Group*:

to consider housing accommodation, both urban and rural, as regards planning, fittings, finishings, etc., and to recommend appropriate standards.

- (c) *Building Legislation Group*:

to consider contemporary (town) planning and building legislation, bye-laws, etc., as regards their effects on construction, design and amenities; to consider desirable revisions; and to report.

- (d) *Building Industry Group*:

to consider the capacity of the building industry to undertake reconstruction both as regards men and materials; to consider present methods of tendering for, and the placing of, work in relation to the fact that, during reconstruction, demand will probably exceed supply; to consider building finance as applied to reconstruction; and to report.

- (e) *Building Technique Group*:

to consider building science and technique with a view to the probable shortage of certain building materials; to consider the possibilities of standardization, prefabrication and the use of synthetic materials; and to report.

3. *Publicity Sub-Committee*.

The terms of reference of the Publicity Sub-Committee are: "Generally to further public interest in the work of the architectural profession and in particular to spread the views of the R.I.B.A. on reconstruction."

N.B.—The Committee stresses that wherever possible groups should concentrate on co-ordinating existing information rather than initiating new research, as it is considered that a great deal of the work suggested is being, or has already been, covered by other committees either inside or outside the Institute, and it is felt that the quick publication of reports is essential.

It is suggested that each group should submit a preliminary report within six weeks and that thereafter progress reports should be submitted at monthly intervals.

Bomb Damage in London, 1885

In the caption to the frontispiece of this issue, reference is made to the account published in the *Illustrated London News* for January 31, 1885, of the damage done to the House of Commons by the "Irish Invincibles" from America during their bombing outrages in London.

These outrages took place on a Saturday afternoon, when simultaneous explosions wrecked parts of the Tower of London, the Palace of Westminster and the House of Commons. Considerable damage was done, which is described in some detail in *The Illustrated London News*. The following is an extract from that account:

The Tower of London

Saturday being a free day for visitors, there was a good number of applicants for admission, estimated by Mr. Bunyard, the chief warder, at between eighty and one hundred. A party of these, under

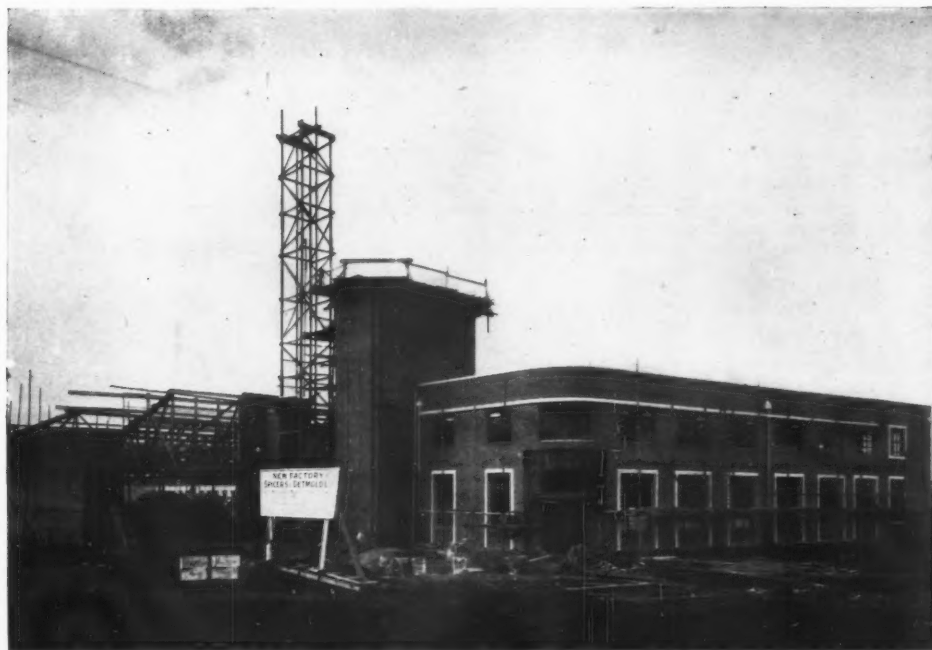
the charge of the warder-jailer—a sub-officer of that ancient body popularly known as Beefeaters—was mustered at the Bell Tower, and was conducted in the usual way to the White Tower. St. John's Chapel is so notable a feature of the old fortress that visitors always linger here, while the accompanying guide gives a brief description; and the bulk of the warders party were in the chapel, or on the steps leading up to it from the outside, when the explosion took place. The number who had passed on into the main room may have been twenty or thirty. It seems probable that the scoundrels who perpetrated the outrage had placed the packet of dynamite behind one of the rifle racks, in a position where, from the obscurity of this part of the building, it would be sure not to attract the attention of any casual passer-by. They must have previously reconnoitred the place and settled their plan, and, this being done, carrying it into execution was a very simple business. They had but to form the rear of one of the parties conducted through the place, and on coming out of St. John's Chapel into the Banqueting-Room furtively to drop the packet of dynamite unobserved, the fuse no doubt being so arranged as to give ample time to the perpetrator to put himself beyond the reach of risk. Then was heard a deafening report, with a flash of fire, followed by a hail of broken glass and a dense dust that hid everything for some time as in a fog. Cries of terror arose from the women and children, mingled with those of pain from some who had been injured by the broken glass, and who naturally thought themselves in much worse plight than happily proved to be the case. The chief warder, Mr. Bunyard, who was at his lodgings by the Bell Tower, heard the report and felt the concussion, and ran at once to the scene of the disaster. The yeoman-warder, who was struck by the flying glass without being wounded, nearly losing his balance from the rush of air, exerted himself to get his party together and out of the building. Women and children had been blown against the walls, some being thrown down, and the former, when they reached the open air, had some work in clearing each other's hair and dresses of fine fragments of glass with which they had been covered. In the confusion two or three children got separated from their parents or friends. A warder, whose duty confined him to St. John's Chapel, was blown off the chair on which he was seated; but he, like his colleague, the other warder, assisted in getting out the throng of frightened people, who were not at all reassured by it being discovered that the explosion had set fire to the flooring on which the dynamite had been placed.

The Palace of Westminster

Anyone is at liberty to enter Westminster Hall and to pass the door of the Crypt, which is situated beneath St. Stephen's Hall. But, in order to arrive at the door of the House of Commons, it would be requisite to obtain an order to view the building, and to traverse a number of apartments and corridors guarded by picked members of the police force. Visitors, having tickets, must, during the Parliamentary recess, enter the Palace by the Norman porch, where the ticket is delivered up to a constable in attendance. The way then leads by the grand staircase, and by a turning to the right into the Queen's Robing-Room, past another constable, and so to the left into the Royal Gallery, containing Mac-lise's frescoes of the meeting of Blucher and Wellington on the field of Waterloo and of Nelson on board the *Victory* at Trafalgar. The visitor is next introduced into the Prince's Chamber, likewise under police surveillance, and he passes by the right to the back of the Throne into the House of Lords, also strictly guarded. Crossing the splendid Chamber of the Peers by the Woolsack, skirting the table,

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either on the Ministerial or Opposition side of the House, the visitor is directed through the brass gates into the Peers' Lobby, and thence into the Peers' Robbing-Room. From there the stranger, leaving the Lobby, proceeds through the Peers' Corridor into the Central Hall, and straight across it through the Commons' corridor into the lobby of the Lower Chamber. After inspecting the different features of the House of Commons, his way out leads him into the Commons' Lobby, through St. Stephen's Hall, and down a flight of steps into Westminster Hall. No one, having once entered the Palace by the Norman porch, is suffered to return by that route, but all must make their way through the House of Lords to the Commons and thence to the Westminster Hall.

It has been observed that, at the upper end of Westminster Hall, to the left of the grand staircase leading to St. Stephen's Hall, is a small oak door opening upon a short flight of steps, being the entrance to the Crypt; and a little way down those stairs is a narrow paved embrasure, where, a few minutes past two-o'clock on Saturday afternoon, Mr. Edwin Green, a civil engineer, residing in London, accompanied by his wife, and his sister-in-law, Miss Davies, observed a parcel about the size of an ordinary brick, which was covered in some dark material resembling cloth, and from which smoke was issuing. Suspecting the parcel to contain dynamite, he shouted to the ladies to go back, at the same time allowing them to pass up the stairs into Westminster Hall, he following. Constable Cole, on duty in the Crypt, hearing Mr.

Green's voice, rushed down the steps, and laying hold of the parcel, ran with it towards the Hall. Directly he arrived at the iron gates separating the entrance to the Crypt from the outer space of the Hall, the parcel exploded, wounding him severely, displacing the solid pavement, and making a cavity five feet by four, into which he was violently precipitated. Instantly the entire Hall was enveloped in a dense cloud of dust and falling glass, and all became dark, as if night had suddenly come on. Constable Cox, who was on duty in the Hall, then rushed forward to the place whence the sound of the concussion proceeded, and in the gloom, not being able to see his way, fell bodily into the abyss, where Cole lay insensible, and where Mr. Green was also discovered, the three being huddled together in a confused heap. Mrs. Green and her sister were hurled against the wall close to the gate of the Crypt.

At that moment Mr. Scott, resident superintendent of the Houses of Parliament, was in his apartments, situated within the building. He also hurried to the spot, and in the imperfect light saw Mrs. Green, who had partially recovered from the first shock of the concussion, standing on the steps leading to St. Stephen's Hall, and heard her shrieks of alarm. She cried "Who'll get my husband out? Who will save him?" Mr. Scott next saw Mr. Prim, the resident engineer, carrying Mr. Green from the gateway into the body of the Hall, past the canvas screen erected there, behind which two painters were at work on a large elevation drawing of the proposed restoration of the west side of the structure.

The House of Commons

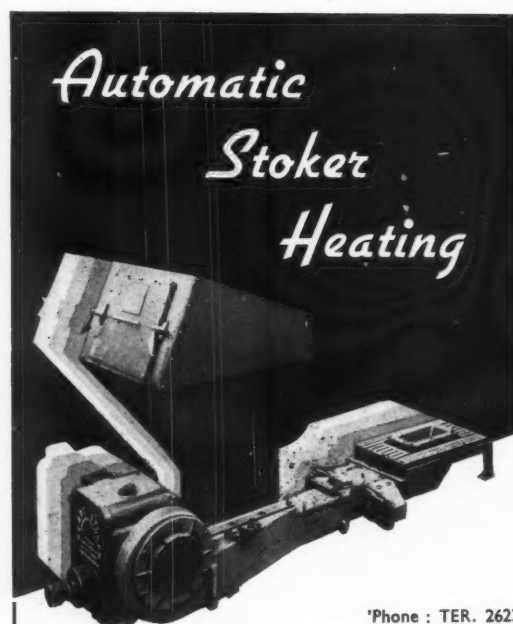
The left half of the swing door at the entrance to the House is blown completely away, and the short corridor between that and the door leading into the Chamber itself is also destroyed. The blocks of solid stone of which the door-jambs are composed were on the left side dislodged, their inner face being broken and pulverized. The door-keepers' chairs are also damaged. One other effect of the powerful explosive was to break downward through the floor of the Division Lobby, flinging huge fragments of stone, iron, and wood into the vaults beneath. The cross-benches, where Mr. Bradlaugh usually sits, are completely wrecked; likewise the gallery devoted to the accommodation of Peers and Ambassadors immediately above. In that gallery the seats are torn from their sockets, overturned, and piled upon the railing to the left of the clock; three of the gallery supports, having been forced out, were shot into the body of the Chamber. One of these carved oaken stays, 8 inches in diameter, seems to have been carried in a zigzag direction along the Government side of the House, passing by, without materially damaging, the Radical benches, which are strewn with planks and rafters, and fragments of the cloth covering with which the furniture of the apartment is enveloped when Parliament is not in session. This beam appears to have first struck the seat which Mr. Gladstone usually occupies, tearing out a large piece of the green leather, and ripping open the wool and horsehair stuffing. It must then have glanced off to the right, and coming

into collision with the despatch-box on the table, opposite the Premier's seat, it broke off one of the two brass octagonal stars with which the box is ornamented, engraved with the initial of the Queen, leaving the other star inscribed with the letter "R" intact. The solid timber must then have hurtled across the table, carrying with it a portion of the brass gallery in front of the chairs allotted to the clerks of the House; thence it seems to have bounded once more upon the Treasury Bench, rending and tearing up part of its cushion, and in the bound hitting the right-hand top corner of the Speaker's chair, partially destroying the leather covering, and finally finding a resting-place on the seat allotted by courtesy to Ministers.

The Uthwatt Report

As we go to press the interim Report of the Uthwatt Committee (which was referred to in last month's issue) has been made public. The Committee's terms of reference were "to make an objective analysis of the subject of the payment of compensation and recovery of betterment in respect of public control of the use of land. To advise . . . what steps should be taken now or before the end of the war to prevent the work of reconstruction thereafter being prejudiced."

On July 17, when the Report was published as a White Paper, Lord Reith also made a statement of Government policy in the House of Lords. He announced the Government's ac-



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FACTS ABOUT GLASS FOR ARCHITECTURAL STUDENTS

No. 3—Rolled Glass

Rolled Glass is the term applied to a translucent glass made by passing molten glass between rollers.

TYPE OF ROLLED GLASS	DESCRIPTION	NOMINAL THICKNESS	APPROX. WEIGHT PER SQ. FT.	MANUFACTURING SIZES	LIGHT TRANSMISSION
A ROUGH CAST DOUBLE ROLLED	Both surfaces of irregular texture due to contact with rollers.	$\frac{3}{16}$ " $\frac{1}{4}$ " $\frac{3}{8}$ "	2 lbs. 10 ozs. 3 lbs. 6 ozs. 5 lbs. 1 oz.	120" x 46" or 130" x 26" 120" x 48" or 144" x 26" 110" x 48" or 120" x 26"	Diffused light for $\frac{1}{4}$ " thickness 80 % approx.
B PLAIN ROLLED	One surface impressed with a pattern consisting of narrow parallel ribs (19 to the inch). Other surface flat.	$\frac{1}{8}$ " $\frac{3}{16}$ " $\frac{1}{4}$ "	1 lb. 3 ozs. 2 lbs. 10 ozs. 3 lbs. 6 ozs.	120" x 42" 120" x 46" or 130" x 26" 120" x 46" or 144" x 26"	Diffused light for $\frac{1}{4}$ " thickness 80 % approx.
C No. 2 FLUTED ROLLED	One surface impressed with a pattern consisting of narrow parallel flutes (11 to the inch). Other surface flat.	$\frac{3}{16}$ "	2 lbs. 4½ ozs.	120" x 42" or 130" x 24"	Diffused light 80 % approx.
D No. 4 FLUTED ROLLED	One surface impressed with a pattern consisting of broad parallel flutes (approx. 3 to the inch). Other surface flat.	$\frac{1}{4}$ "	3 lbs.	120" x 36"	—
E FEATHERED ROLLED	One surface impressed with a pattern consisting of wide feathered ribs (approx. 2 to the inch). Other surface flat.	$\frac{1}{4}$ "	3 lbs.	120" x 36"	—

GLAZING SIZES This type of glass is largely used for roof and factory lighting in patent glazing bars, either vertical or horizontal, and in suitable sizes specified by the trade.

USES A ROUGH CAST DOUBLE ROLLED is used for skylights and roofing in public buildings, warehouses, factories, workshops, etc., when the extra protection afforded by Wired Glass is not considered necessary. It is also used for vertical glazing in factories, warehouses, etc., where a transparent glass is not required.

B PLAIN ROLLED: Similar to Rough Cast Double Rolled. The narrow parallel ribs have the effect of diffusing the light and also reducing direct glare from the sun.

C NO. 2 FLUTED ROLLED: As an alternative to Plain Rolled.

D NO. 4 FLUTED ROLLED: } Originally produced for washboards, but their decorative qualities have commended them for ornamental glazing and for artificial illumination.

E FEATHERED ROLLED:

SPECIFICATIONS

In preparing specifications, the following clauses should be included for glazing:—

(1) General Clause: All glass to be of the type, quality, and substance specified, and to be of British manufacture. The glazier must be prepared to produce at the completion of the job invoice or voucher from the manufacturer to show that the glass supplied is of the specified standard.

(2) Glasses should be described by the recognised trade terms, thicknesses and qualities.

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

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ceptance of the recommendations embodied in the Report, though he announced at the same time that an inter-departmental consultative committee is for the time being to take the place of the central planning authority which had been anticipated, which Government spokesmen have themselves referred to and which the Report itself assumes will eventually be set up.

The principal recommendations and conclusions of the Uthwatt Report are:

- (i) That there has been little or no speculation in land in developed areas.
- (ii) That there is some evidence that

speculative dealing in undeveloped land has already occurred in anticipation of post-war development.

(iii) That the situation towards the end of hostilities will probably be far more favourable to speculative dealings than the present.

(iv) The Committee assume, as a general principle, that the Government will not allow any person to obtain at the public's expense any financial gain from his landed property by reason of war conditions or post-war reconstruction.

(v) That the Government should now announce that, as a general principle, the compensation ultimately payable in respect of public acquisition or control

of land will not exceed sums based on the value of that land at 31st March, 1939. This recommendation is not directed towards a fixed, but towards a maximum, price.

(vi) That the Government should make a public announcement as to its intentions upon this matter.

(vii) There are the following existing controls over building operations:

- (a) by bye-laws,
- (b) by town and country planning control,
- (c) by emergency building control under Defence Regulations.

It is recommended that provision be made for a further and stronger control

throughout the whole country by reference to National Planning considerations and with a view to preventing work being undertaken which might be prejudicial to reconstruction.

(viii) Areas which, in the opinion of the Competent Authority should be re-developed as a whole, owing to the extent of war damage which has occurred within them, should be defined by that Competent Authority (with power to vary the limits of the areas from time to time), without waiting for the end of hostilities.

(ix) The Committee consider that there should be power of compulsory public acquisition in relation to areas so defined.

The Buildings Illustrated

Zachary Merton Convalescent Home, Surrey.

Architect: W. H. Ansell.

The general contractors were G. Miskin and Sons Ltd. Among the sub-contractors and suppliers were the following: Redpath Brown and Co. (steelwork), Kleine Co. Ltd. (fire-resisting floors), James Gibbons Ltd. (metal windows and ironmongery), Young, Austen and Young Ltd. (heating, hot water, etc.), Tyler and Freeman (electrical work), Leeds Fire-clay Co. Ltd. (sanitary fittings), Benham and Sons Ltd. (cooking fittings), Art

Pavements and Decorations Ltd. (terrazzo, etc.), Hollis Bros. and Co. Ltd. (wood-block floors), Bratt Colbran Ltd. (fireplaces), P. W. Rutherford and Co. (lino floors and dados).

Nursery School, Guildford, Surrey.

Architect: Miss J. G. Ledeboer.

The general contractors were F. Milton and Son. Among the sub-contractors and suppliers were the following: Gyproce Products Ltd. (hutments), Rowe Bros. and Co. Ltd. (steel casements and sanitary fittings), Cellulin Flooring Company (flooring).

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Session commences 16th September, 1941.

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