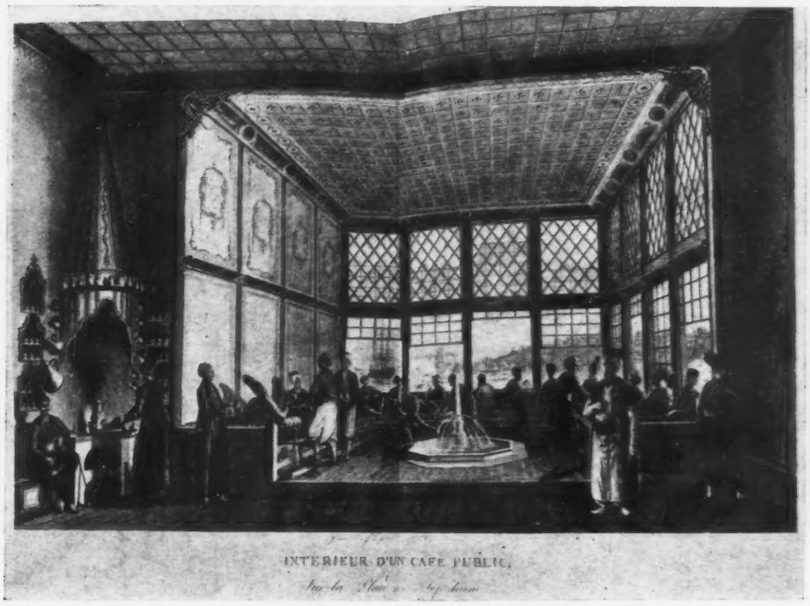
THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



INTERIEUR D'UN CAFE PUBLIC.

Incorporating
THE
RECONSTRUCTION
SUPPLEMENT

Two Shillings and Sixpence Net

Vol. XC October 1941 No. 538

THE
ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

VOL. XC No. 538 October 1941

CONTENTS

Articles, photographs, or drawings sent with a view to publication will be carefully considered, but the Proprietors will not undertake responsibility for loss or damage. All photographs intended for reproduction should, preferably, be glossy bromide prints.

All articles and illustrations should bear the name and address of the sender, and postage should be sent to cover their return.

The Editor disclaims responsibility for statements made or opinions expressed in any article to which the author's name is attached, the responsibility for such statements or opinions resting with the author.

All communications on Editorial matters should be addressed to the Editor, THE ARCHITECTURAL REVIEW, *45 The Avenue, Cheam, Surrey.*

Prepaid Subscription Rates

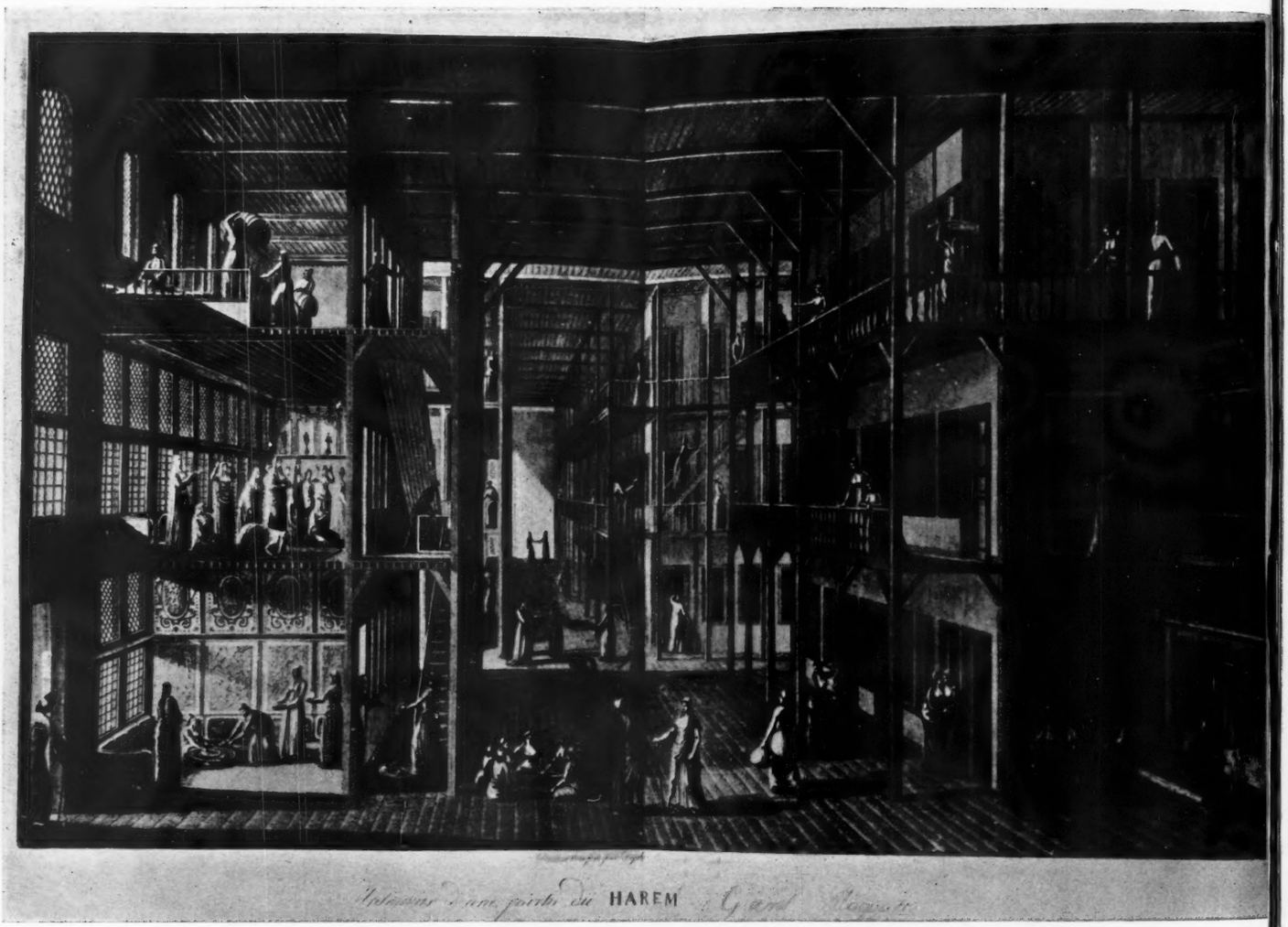
United Kingdom, £1 5 0 per annum, post free. U.S.A., $8.00 per annum, post free. Elsewhere Abroad, £1 5 0 per annum, post free. Cheques and Postal Orders should be made payable to THE ARCHITECTURAL PRESS LTD., *and crossed Westminster Bank, Caxton House Branch.*

Subscribers to THE ARCHITECTURAL REVIEW *can have their volumes bound complete with Index, in cloth cases. A quotation will be sent on request to the Publishers.*

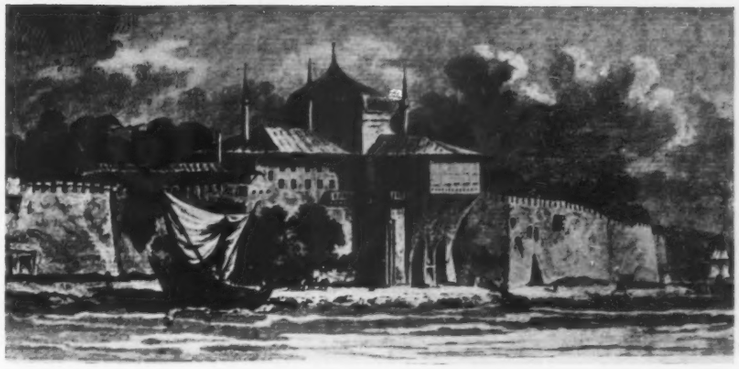
An index is issued every six months, covering the months of January to June and July to December, and can be obtained, without charge, on application to the Publishers, 45 The Avenue, Cheam, Surrey.

THE ARCHITECTURAL PRESS, 45 The Avenue, Cheam, Surrey

Telephone: Vigilant 0087



Cross-section through the Sultan's harem. This is not an authentic portrayal of the interior of the harem, to which the artist could not possibly have obtained access, but was drawn by A. I. Melling, a French architect and garden designer of the end of the eighteenth century, to show how the various classes of harem slaves spent their time. It occurs in Melling's book of engravings, Voyage Pittoresque de Constantinople et des Rives du Bosphore, *which he prepared under the patronage of the Sultan Selim III, and which forms the most complete record of Turkish life of this period that we possess. In the centre an important personage—possibly one of the Sultan's concubines—is talking to a black eunuch; in a recess on the right a group of people are seated round a brazier; on the left a meal is being served, and on the floor above is a room that is being used as a mosque. On the top floor bedding is being spread out. The article on the following page gives some notes on the architecural characteristics of the Sultan's Seraglio in Istanbul and the* Yalis *which were erected along the Bosphorus by the Agas and Pashas of the Ottoman Court.*



1, *the Kiosk of Pearls in the Seraglio at Istanbul, from an engraving in* Monuments Modernes de la Grèce, *by the Comte de Choiseul-Gouffier. It has the typical lead-covered dome and principal apartments that project over the water.*

The Turkish Palaces of the Bosphorus

By A. M. Edwards

THE Byzantine Architecture of Constantinople has received wide and sympathetic study. Comparatively little attention, however, has been directed to the Turkish buildings of the city. Except for one great book by Cornelius Gurlitt, *Die Baukunst Konstantinopels*—a treatise on both Byzantine and Turkish buildings—Turkish architecture has been misprized by western scholars. This is unfortunate; not only because the Turkish mosques, palaces and houses are dignified and pleasing in themselves, but also because they illuminate the Byzantine architecture which preceded them. The houses, moreover, show several characteristics which suggest comparisons with present-day trends in design.

Turkish houses were built of wood, and consequently the city suffered terribly from fires. About once every ten years a whole section was destroyed and rebuilt. Today there can hardly be more than a score of houses in the neighbourhood of Istanbul which were erected before 1800; and such as exist are in a very ruinous state. The most important examples of these buildings are scattered along the shores of the Bosphorus. They were known as *Yalis*, Houses-by-the-water, and were erected for the Agas and Pashas of the Ottoman court.

Besides these *Yalis* one other group of buildings escaped the general destruction. This was the Old Seraglio, in Istanbul itself, which was the palace of the Sultans from about 1460 until the beginning of the nineteenth century. This rabbit-warren of rooms which, it is said, no one man has ever fully explored, contains examples of all periods of Turkish decoration from the reign of Mohammed the Conqueror (1451-1481) to that of Abd-ul-Mejid (1839-1861). From these rooms and pavilions, arranged according to no coherent plan and many of them surprisingly small, may be gained some idea of the decoration of those great country houses which lined the banks of the Bosphorus during the period when Istanbul was the centre of an enormous empire which extended from the Crimea to Egypt, and from Vienna to the Caspian Sea.

The houses were divided vertically into two parts—the *Haremlik* or women's quarters, and the *Selamlik* for the men. Each part was planned in the same way, with its own entrances, staircases, etc. The Haremlik was commonly larger, and more richly decorated. It was larger because a man might have up to four wives, and because there were usually more female than male servants. One door connected the two parts. This was generally at the half-landings between the first and second floors. Each section of the house was entered by a wide front door which led directly into a long paved hall. Opening out of this hall on both sides were stables, slaves' quarters, and the apartments of the eunuchs who served in the harem. At the far end of the hall there was a wide branching staircase to the upper floors. These were planned like the ground floor except that the rooms at the side of the hall frequently projected on brackets over the storey below, to gain the maximum amount of light and the best views of the street or garden.

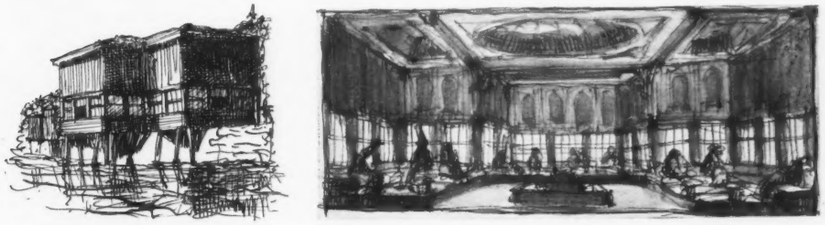
The exteriors of these houses were not particularly striking, though they possessed considerable charm of proportion. The great curved beams and the great bay windows which they supported gave the houses a distinctive character. Their adornment was generally confined to the entrance with its spoked fanlight and door fittings of perforated bronze or copper, to the wrought iron grilles protecting the ground floor windows, and to the eaves, which were wide and sometimes supported by little brackets.

Lady Mary Wortley-Montague wrote in 1717 that the Turks were " not at all solicitous to beautify the outsides of their houses "; but she saw them with the eye of one brought up upon the façadism of the Renaissance. To us these long, rambling elevations with their projecting upper storeys seem only reasonable as an expression of the plan behind them. The timber construction enabled the builder to provide windows almost as wide as those in use today; and in general the Turkish architect seems to have designed his exteriors upon principles similar to those upon which the modern architect is working.

In his interiors also the Turkish decorator was faced with a problem very similar to that of the present-day architect. Today central heating and the movable electric stove have made the hearth fire unnecessary, and our rooms often lack the focus which the hearth used to give. In Turkey hearth fires were never common; rooms were heated by movable braziers so that a central fountain or the broad windows became the focus of the room. These windows usually filled the whole of one wall, and often more. Below them were placed low, wide sofas. These, with the rich carpets on the floors, completed the furnishing. At mealtimes small octagonal tables, inlaid with mother-of-pearl, were brought in and meals were served on large dining trays which were placed upon them. The company sat round on cushions. Bedding was stowed away during the day in large built-in cupboards; at night it was brought out and laid upon the floor.

The best examples of Turkish interiors have survived in the kiosks of the Seraglio and in a few other similar pavilions. These were small single-storied buildings, luxuriously decorated, where the Turks " would place themselves upon a small couch or *sofa* with a pipe of *tobacco* or some *Flingeans* or dishes of coffee, and in that posture sit sometimes two or three hours in company without discourse or saying anything to one another, but only some few broken half-words uttered between sip and sip as they take of their liqour, which they drink very hot and at several suppings."*

The finest of these pavilions is the Baghdad kiosk in the Seraglio, 3, which was built by Sultan Murad IV. to commemorate his victory over the Persians in 1638. The kiosk consists of a main chamber and an ante-room of a later date. The plan of the chamber is an octagon of which four sides are extended to form a



2, *the* Yali *of the Köprülüs at Anadolu Hissar, built about* 1700*: inside and out. It consists of a single lofty room built out on piles over the Bosphorus. The sketches are by T. A. Greeves.*

* C. J. Grellot, *Late Voyage to Constantinople.* Translated by J. Philips, 1685.

3

4

5

The Old Seraglio in Istanbul was the palace of the Sultans from about 1460 *until the beginning of the nineteenth century, and exemplifies all periods of Turkish decoration.* **3**, *the Baghdad Kiosk, one of numerous pavilions forming part of the Seraglio. It was built by Sultan Murad IV. to commemorate his victory over the Persians in* 1638. **4**, *the chamber of the chief black eunuch, dating from* 1670. **5**, *the Kiosk of Mustapha Pasha,* 1752.

THE SERAGLIO AS IT IS TODAY

cross. Four great arches divide the bays, with their flat ceilings, from the domed octagon. The arrangement is an excellent example of that art of space composition which the Turks inherited from Byzantium, and brought to a second climax in the mosques of Suleiman the Magnificent at Istanbul, and of his successor, Selim II., at Adrianople. Here, as in the mosques, the composition is static and centripetal. Its effect does not depend upon a vista nor upon a succession of rooms of different sizes and proportions. It may perhaps be said to be in the spirit of the St. Peter's of Bramante and Michelangelo rather than with the St. Peter's of Bernini. The space composition of the kiosk is improved by the Turkish convention of raising the projecting bays one step above the level of the remainder of the room. It is interesting to note that even where a fireplace was provided, the Turks preferred to place their sofas in the bays rather than by the fire. The walls, both inside and out, are covered with glazed tiles; for tiling formed the typical Turkish wall decoration until the beginning of the eighteenth century, when the art began to die out. It was not, however, a uniformly successful type of decoration. In such rooms as the chamber of the chief black eunuch, 4, it produces an effect depressingly like linoleum or Victorian flowered wallpaper. Elsewhere, however, it is most effective: the blue and white tiles form a repeating pattern or are arranged in separate decorative panels, whilst between the two tiers of windows they form a broad inscription in cufic characters. The arrangement of windows in two tiers, with stained glass above and clear glass below, was a common feature in Turkish houses until the early nineteenth century.

Outside, the Baghdad kiosk is surrounded by a verandah, enclosed by a cruciform arcade. Like most of the elaborate pavilions of the period, it has a lead-covered dome with overspreading eaves. The Revan Kiosk nearby, the now demolished Kiosk of Pearls, 1, and the Procession Kiosk on the Palace walls from which Murad IV. used to pick off the passers-by with an arquebus, all have roofs of the same type.

This art of the Gazebo which is exemplified by these buildings reached a higher development in Turkey than anywhere else in Europe. The Amalienburg at Munich is perhaps the only European building which is comparable with the kiosks of the Seraglio; but the Amalienburg was a small palace rather than a summer house, and Cuvilliés's decorations were not designed to be subsidiary to the view from the windows. In buildings, however, such as the kiosks of Mustapha Pasha in the Seraglio, 5, or the ruined *Yali* of the Köprülüs at Anadolu Hissar on the Bosphorus, 2, the architect has consciously adapted his design to make the view the principal feature of the room. The gilded rococo woodwork and red and cream coloured upholstery of the kiosk of Mustapha Pasha and the painted flowers and gold star patterns of the *Yali* of the Köprülüs are complementary to the view; they do not compete with it.

The *Yali* of the Köprülüs was built about 1700. It consists of a single room of quite outstanding beauty. The building stands on piles over the water, to provide as wide a view as possible of the European coastline. And it is in itself a masterly example of that art of space-composition to which I have already referred. Here, as elsewhere, the composition is of a centralized static character. The room consists of a square domed space and three projecting bays with coved ceilings. Under the dome, forming the focal point of the room, there is a small fountain of pierced marble. Above the walls of great sash windows are a series of panels of painted flowers. The dome, too, was originally decorated with sprigs of roses. The panels are badly faded and most of the painted cloth of the dome has peeled away. One may, however, get an idea of the original appearance of these paintings from the lacquer panels in the tiny dining-room of Ahmet III. in the Seraglio, 12. This room, though it was designed a few years later than the *Yali* of the Köprülüs, has similar wall-paintings. The decoration of the dining-room of Ahmet III. consists of a multitude of small panels of flowers and fruit painted in gay colours and having a naïve charm suggestive of the work of the Douanier Rousseau in more recent times. The dining-room of Ahmet III. contains also the latest surviving example of those coved ceilings which formed such a striking feature of the earlier Turkish interiors. The fact that Lady Mary Wortly-Montague did not mention domed or coved ceilings in her letters would suggest that such ceilings were no longer common when she visited Istanbul in 1717-1718, about the time that the dining-room of Ahmet was decorated. It may be indeed that they were less common throughout Turkish architecture than I imgine.

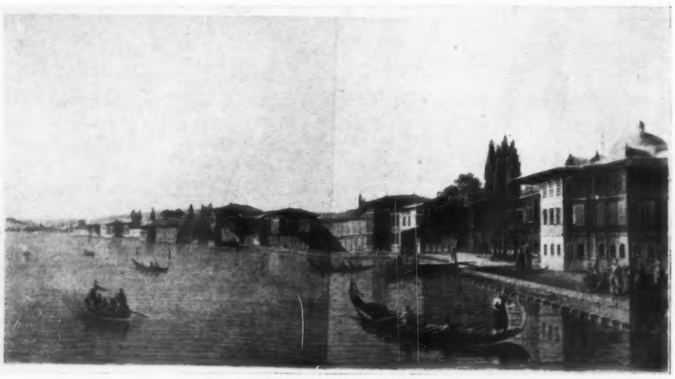
Ahmet III., the monarch for whom this dining-room was built, also introduced rococo decoration into Turkey. In the year 1721 the Turkish ambassador to the French court, a young man who went by the curious name of Yirmi Sekiz Chelebi Mehmed or "Twenty-Eight Mehmed Esquire,"* returned to Istanbul with such glowing accounts of the court of Louis XV. and such vivid descriptions of the palaces of Versailles and Marly, that Ahmet decided to imitate them.

In the valley of the "Sweet Waters of Europe," the little river whose estuary constitutes the Golden Horn, he built a palace with villas surrounding it, in the manner of those at Marly. Designs were brought from Paris, and Ahmet's courtiers vied with each other in building kiosks and villas in that pleasant valley. Ahmet laid out gardens, altered the course of the river, causing it to run in little waterfalls out of marble basins, and erected fountains and pavilions along its banks.

Nine years later he was dethroned and the mob asked permission of his successor to burn the palaces which had been built at the cost of such heavy taxation. Mahmoud II. replied that he could not allow the buildings to be burnt, lest other nations should draw unfavourable conclusions with regard to the inner harmony of the Empire. They might, however, be destroyed; and so they were—one hundred and seventy-three of them—so that none remain for the twentieth-century student.

The rococo decoration which Ahmet introduced was peculiarly suited to the Turkish temperament—the delicacy, richness and fragile charm of the rococo were in keeping with the Turkish hedonistic attitude of mind. The kiosks in particular exhibit this feeling, and it was in them rather than in the mosques that Turkish rococo reached its fullest development. Antoine Ignace Melling, who visited Istanbul during the first years of the nineteenth century, evidently thought so too, for he wrote:

"If there is one characteristic which predominates throughout it is that of lightness, a fragile quality which all Turkish biuldings possess and which arises from the Turk's attitude to life. Everything in these houses seems to have been executed rapidly, without intention that it should endure, by men who are all the more anxious to enjoy themselves because they fear much and hope little. Doubtful of what he possesses, less certain still of being able to hand it on to his descendants, the Mussulman builds for today and takes no thought for the morrow."



6, *the Palace of Beshiktash on the banks of the Bosphorus, from an engraving in A. I. Melling's* Voyage Pittoresque de Constantinople et des Rives du Bosphore.

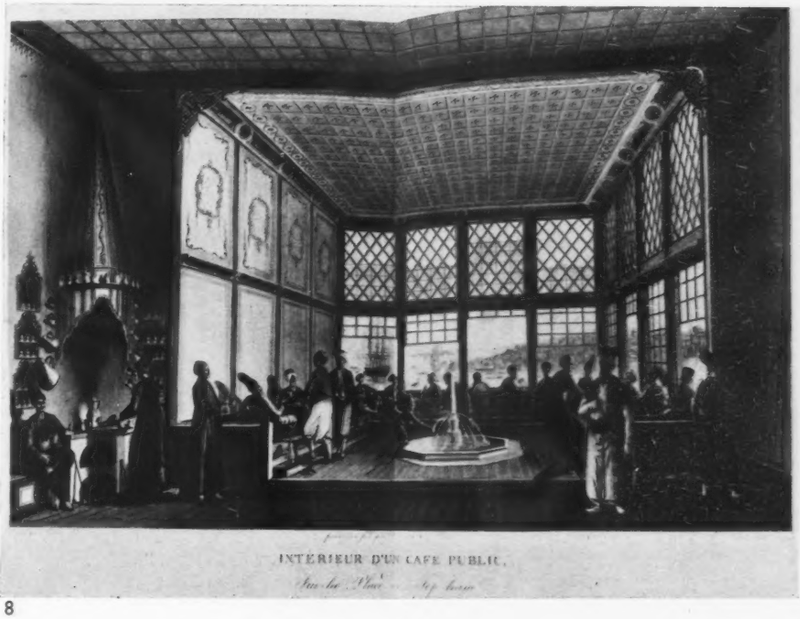
* The title Chelebi is ironic, being reserved for foreigners.

Melling was a Frenchman, an architect and garden designer, who received the patronage first of the Sultan's sister and later of Selim III. himself. He received the title of "Architect to His Highness," and was commissioned to build a magnificent palace in the European style on Seraglio Point. This project, however, was abandoned; for Napoleon invaded Egypt and war intervened. Through the Sultan's patronage Melling was given full facilities to prepare a series of drawings which were later engraved and published with an explanatory text under the title of *Voyage Pittoresque de Constantinople et des Rives du Bosphore*. This book, from which the accompanying engravings are reproduced, forms the most complete pictorial record of Turkish life which we possess. That on the frontispiece, which depicts the Sultan's harem, is entirely fictitious. It was intended merely to show how the different harem slaves spent their time. In the foreground an important personage, perhaps one of the Sultan's concubines, is talking to a black eunuch; in the recess to the right several people are seated around a *tendour* (a charcoal brazier covered with a quilt); to the left a meal is being served on a low dining tray; on the top floor bedding is being spread out, and it is interesting to note that, contrary to the statements of other travellers on the subject, beds seem to have existed in Turkey at this time. One of the upper rooms is obviously used as a mosque.

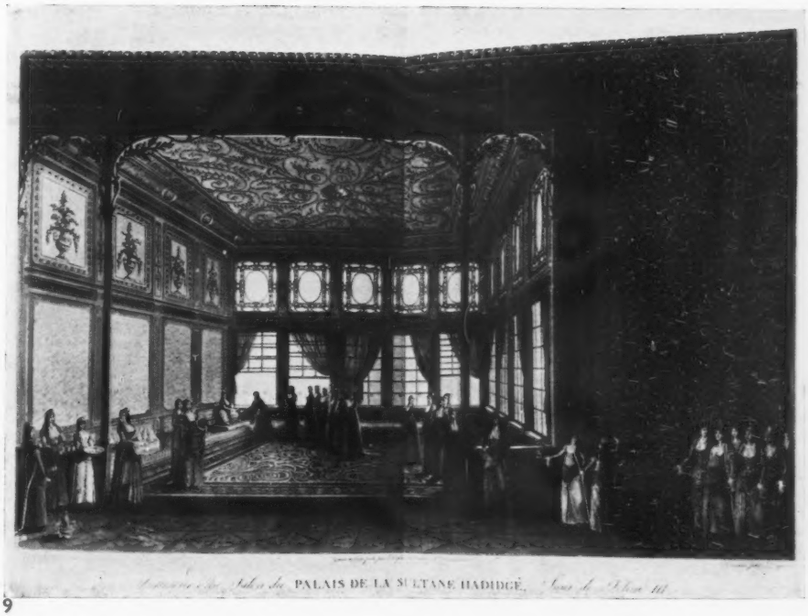
Other interiors in the series depict a chamber in the Palace of the Hadigé Sultan (Melling's patroness, the sister of Selim III.) and a public café. These engravings, together with such rooms as the Kiosk of Mustapha Pasha already mentioned, and the Divan or Council Chamber of the Seraglio, show Turkish rococo at its best: a refined style, small in scale and delicate in execution which, however, failed when the scale was increased beyond that of living-room or garden kiosk. When it was used in a large hall such as the Royal Saloon in the Seraglio or in many of the Stamboul Mosques, the effect became coarse, vulgar and quite out of proportion to the rest of the interior.

At the beginning of the nineteenth century Melling had built an extension to the palace of the Hadigé Sultan. It was a rather unsuccessful attempt to combine the large windows and projecting bays of the Turkish house with an almost Palladian façade, but it became the model for a great number of later houses in which a trim classical symmetry replaced the long irregularity of the earlier buildings. Pediments were adopted, though the roof kept its low pitch; little pilasters and string-courses decorated the façade. The projecting upper storeys were given up and the principal rooms might even be situated on the ground floor. A separate staircase hall became the fashion, replacing the great central hall with its stairs

7



8



9

7, *part of the village of Buyukdère on the European bank of the Bosphorus.* **8**, *a chamber in the Palace of Hadigé Sultan, the sister of the Sultan Selim III.* **9**, *the interior of a public café. These engravings, which show the Turkish rococo architecture of the seventeenth and eighteenth centuries at its best, are from* Voyage Pittoresque de Constantinople et des Rives du Bosphore, *by A. I. Melling, a Frenchman who received the patronage first of the Sultan's sister and later of Selim III. himself. The Sultan commissioned him to build a magnificent palace in European style on Seraglio Point, but the project was abandoned owing to Napoleon's invasion of Egypt.*

10, *an eighteenth-century interpretation of a Turkish interior: the ceremonial feast in the Divan (or council chamber) of the Seraglio during the reception of the Dutch ambassador in* 1727, *from a painting by Van Mour in the Rijksmuseum, Amsterdam.*

11, *another* Yali *on the Bosphorus, showing the typical projecting upper storeys.*

at the end, which was the principal feature of the earlier Turkish houses. While the Selamlik was still separated from the Haremlik, the division was somewhat less sharp, and there might be two or three inter-communicating doors. Little by little Western chairs and tables replaced the sofas and niches of earlier times and ceilings and floors ceased to be divided. On the other hand, the elaborate staircases with their open strings were maintained and the kiosk continued to be the principal feature of the Turkish garden.

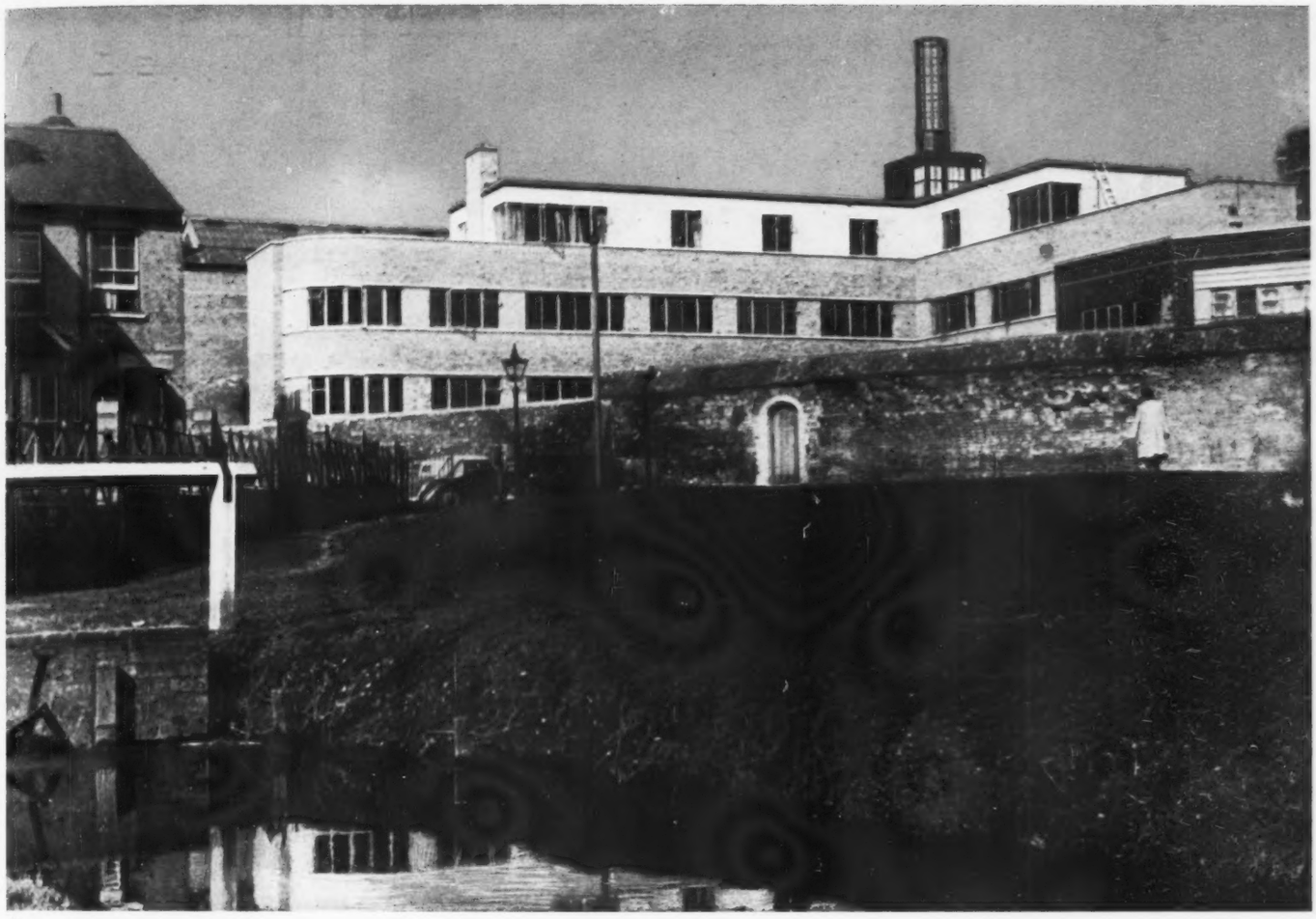
After about 1860 Turkish houses became less attractive. Istanbul was invaded by the local equivalent of what is known in America as the "Carpenters' Renaissance." Barge boards appeared, the fret-saw came into use, and its possibilities were given wider scope on the advent of the Art Nouveau. Indeed, Istanbul must be one of the most useful cities in Europe for the student of that particular style. Shortly after the turn of the century wood was given up as a building material and Turkish architecture became still more westernized. Today the movement which began with Ahmet III. and Twenty-Eight Mehmed Esquire has reached its climax under the influence of Gropius and Le Corbusier.

A discussion of origins should perhaps have taken place at the beginning rather than at the end of this essay; but I am placing it here because I felt that it would be difficult to explain how the Turkish house began, without first giving some idea of what it was like. How far it descended from a Byzantine prototype is uncertain, for no houses exist in Istanbul today which were built previous to the Turkish Conquest in 1453. However, at Galata, on the opposite side of the Golden Horn from the old city, there still remain a limited number of houses which were built for Greeks who remained behind after the Ottoman conquest. These houses were built of masonry and have survived the frequent fires which devasted the quarter. They have heavy corbelled bay windows, similar to the projecting upper storeys of the Turkish houses, and there are pictures of similar projections in Byzantine manuscripts. This heavy corbelling is an unnatural construction in stone and the normal Byzantine houses would hardly have been built in such a clumsy fashion. It seems more likely that the typical Byzantine house was a wooden building like the few old Turkish houses which have remained, and that the corbelled bay windows are an imitation in stone of this wooden construction.

Though they appear to have adopted Byzantine construction, the Turks did not adopt Byzantine decoration. Like other Mohammedan peoples, they abhored the representation of the human figure or even of figures of animals; and so, in place of Byzantine decoration with its representational painting, they imported Saracenic geometrical, floral and calligraphic patterns. Their mosques and houses were tiled, and calligraphic inscriptions replaced pictures. Thus, before it became a museum, St. Sophia had such inscriptions hung on its walls—great round panels of gold and green sadly out of scale with the remainder of the interior.

Besides bringing with them this abstract decoration, the Turks filled their houses with their own furnishings, which were very different from the tables and chairs mentioned in Byzantine manuscripts. The Turks were originally a nomadic people, and the furnishings of a Turkish house were such as a nomadic people would adopt: beds which rolled up at night; sofas, little more than big mattresses, which could be placed upon the back of a mule when the tribe moved on; cushions instead of clumsy chairs; braziers for heating, instead of hearth fires; rich carpets; dining trays and tiny octagonal tables. All these are portable furnishings suitable to men who were always on the move.

12, *a painted lacquer panel from the Dining Room of Ahmet III. in the Seraglio:* c. 1715.



1

COLLEGE BUILDINGS, I

H. C. HUGHES AND PETER BICKNELL

SITE—Peterhouse, Cambridge: a new block of residential chambers. Peterhouse, the oldest college in the University, was originally built outside the wall of the town, but enclosed in its own wall and protected from the fen floods. A small doorway opened on to one stream of the river, and when the College "visitor," the Bishop of Ely, came up-stream from his Cathedral city he could land in his College. What is seen now of the wall is mostly of fifteenth and sixteenth century date, clunch, repaired and coped with brick. There were fifteenth-century buildings within the walls.

Seventeenth and eighteenth century Peterhouse turned away from the river, which by then was largely swamp, and rebuilt by the road. The nineteenth century started a new court with a screen wall ivy clad, but the edge of the river was given up to sanitation, coal storage and finally, one of the chief prides of Peterhouse, a new electric light engine, installed by Lord Kelvin. The College was the first to have electricity. At the same time the fen was filled in and turned into pleasant firm pasture land for commoners.

PLANNING—The new buildings, known as Fen Court, and the 1933 Baths, bring the College buildings back to the ancient wall.

[continued on page 106]

2

3

1, the new building, Fen Court, as seen from Coe Fen. 2, a distant view of Fen Court from Coe Fen. 3, Fen Court as seen from Gisborne Court.

COLLEGE BUILDINGS, 1

H. C. HUGHES AND PETER BICKNELL

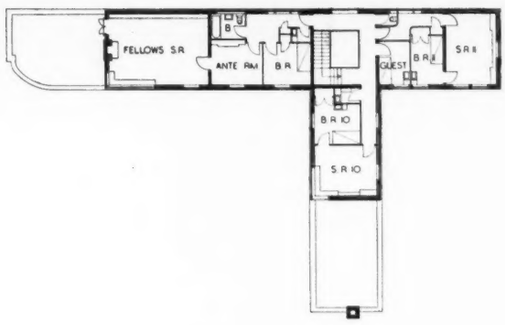
4

The new rooms front all to the sunshine on the Fen and a garden takes the place of the old sheds and dustbin yard. The nineteenth-century architects' vista through to the west is preserved. Gisborne Court is only closed by a single-storey building, above which you see the sunset, and the garden is seen through the colonnade of Fen Court.

The building was planned before the war, the original instructions being for a court of about twelve sets and basement storage. There was not much room, and the light on the north was blocked by the high gaunt sides of the Museum of Classical Archæology. The site was a triangle between Gisborne Court and the old wall which ran obliquely along the edge of the Fen, and had been partly taken up by the Bath house, designed by the same architects in 1933. This was a flat-roofed, almost triangular, building in dark and light brick. Gisborne Court is mid-nineteenth century Gothic in discoloured Cambridge brick, with stone dressings and slate roof veiling the back of the mediæval library and the staircase known as Noah's Ark. It had been closed by a small screen, backed by yews.

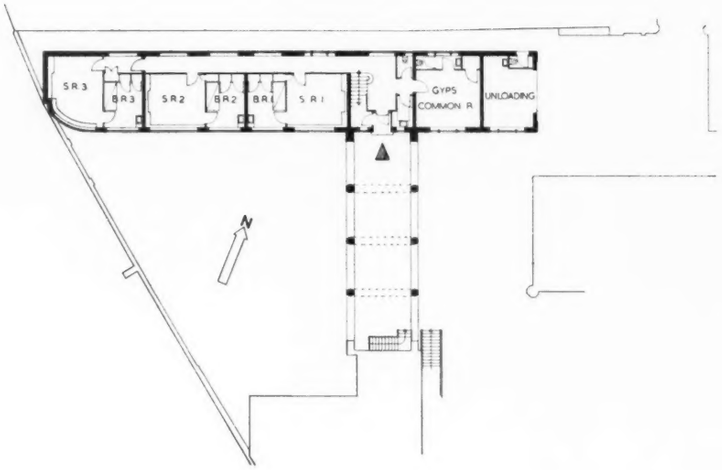
Various schemes were prepared, for more and less rooms, one with simple roofs and one to go with adjoining houses with mansard roofs, but it was clearly shown by the models that a three-sided court would congest the site and appear too small to be in scale with the other College buildings. Finally, the T plan was adopted. This allows for the removal, if ever desired, of the north wing of

[continued on page 107]

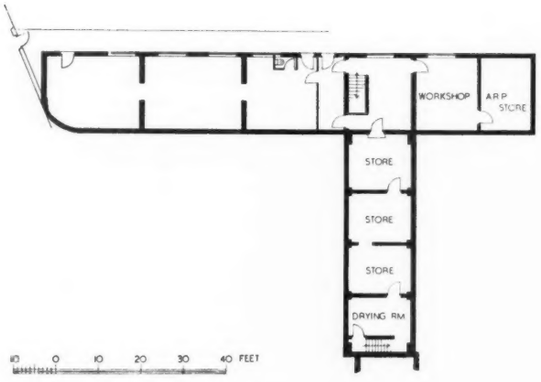


SECOND FLOOR PLAN

FIRST FLOOR PLAN

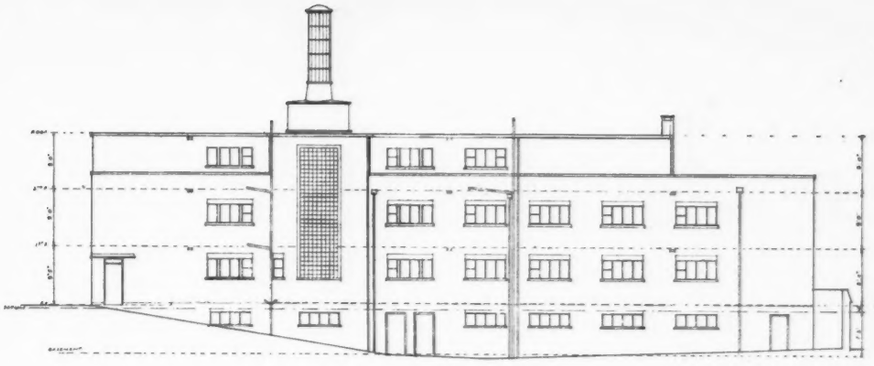


GROUND FLOOR PLAN

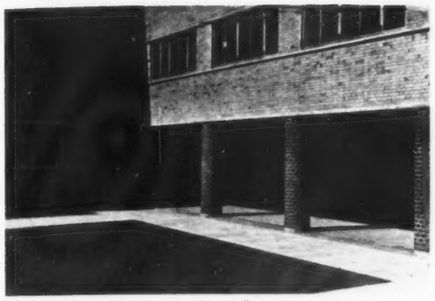


BASEMENT PLAN

5, 6

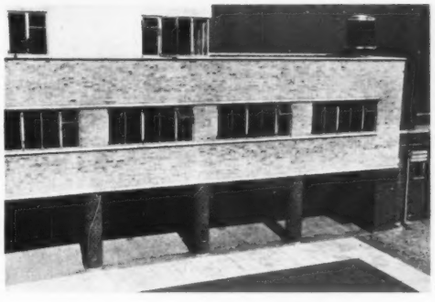


NORTH-WEST ELEVATION



7

8



9

10

Gisborne Court and the uncovering of the mediæval walls, forming a much larger court. Under the threat of war the basements were designed as air-raid shelters with gas-proof doors, and walls and roof of reinforced concrete a foot thick.

CONSTRUCTION AND EQUIPMENT—The building was started just before the war broke out. The College decided to continue, and though it took a rather long time, it was found possible to complete it in time for occupation in January, 1941, especially since all the materials had been bought and stored at the beginning.

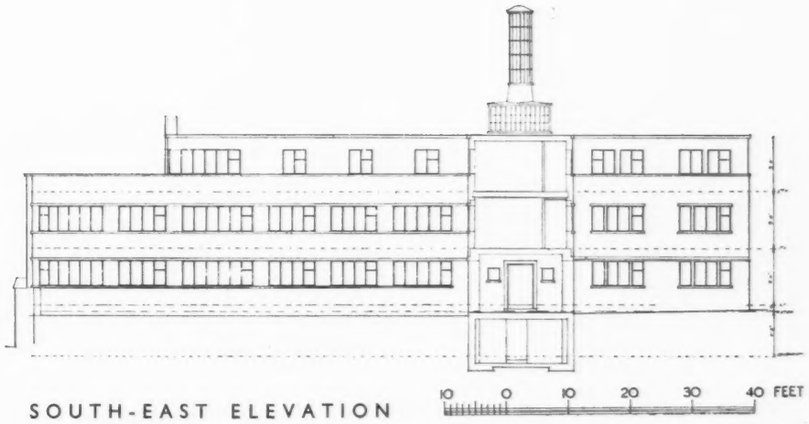
The plan was arranged to give a view and sunshine to every room: one Fellow's and eleven undergraduates' sets, and one guest bedroom. Built-in electric fires, electric kettles, a small radiator from the hot-water system, plenty of built-in cupboards, fitted basins, and specially designed furniture, give convenience in a small space. The corridors for quiet are floored in cork and have fibre board ceilings suspended below the concrete surface of the inverted precast floor beams. The roofs are of strong reinforced concrete with ceilings similarly suspended for insulation from heat. The roofs on the first floor have asbestos tiles.

As the Museum was so close to the back of the building, extra light was needed on the stairs. A tall glass brick window and a light well above, with a glazed turret made of teak rising over the tank-room, gave this light.

On the ground floor, floors and joinery are all of teak; first floor, teak floors, mahogany and gaboon ply joinery; second floor, maple floors and Parana pine and birch joinery. Walnut furniture on the second floor, mahogany on first and ground floors. Curtains and furniture coverings were chosen by the architects and two small Kelim rugs lie on the polished floor.

The entrance is under the cloister by a stone doorway, with a relief, very lightly coloured, by Anthony Foster, of St. Peter saved in the midst of the sea, a symbol of the dark days of autumn, 1940.

4, the sculpture relief, over the stone entrance doorway, by Anthony Foster. 5, the Baths, built in 1933, along the ancient College wall. 6, at the top of the stair well in the new College building. 7, 8 and 9, the cloister. 10, the turret tank-room.

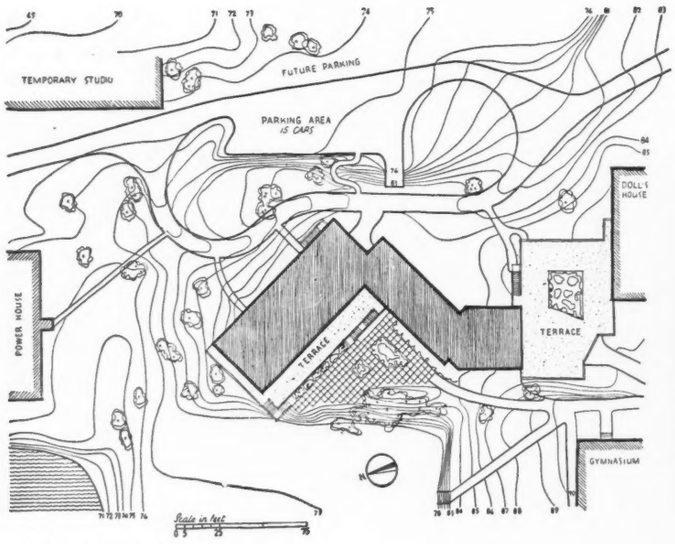


SOUTH-EAST ELEVATION

COLLEGE BUILDINGS, 2

1

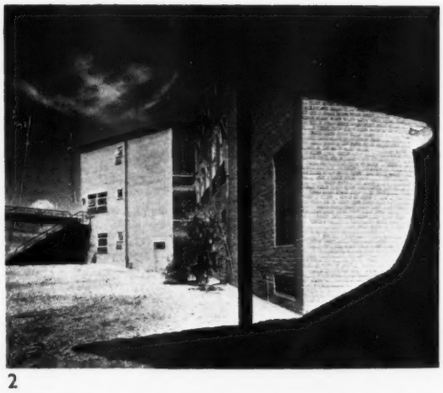
KALEB HORNBOSTEL AND
RICHARD M. BENNETT



LAY-OUT PLAN

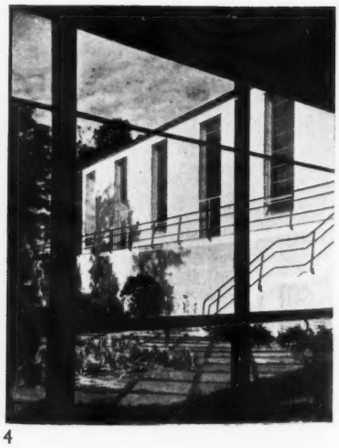
1, from the south-east, looking up the approach drive. The building, which is at Wheaton College, Massachusetts, is of weight-bearing brick. 2, from beneath the entrance canopy. 3, the west court, with its terrace opening directly off the ballroom and recreation room. A bowling alley is situated under the terrace, and the noise is thus isolated from the main building. 4, the ballroom windows and terrace looking across the court.

Photographs are by Ezra Stoller. Plans are reproduced by courtesy of "The Architectural Forum."

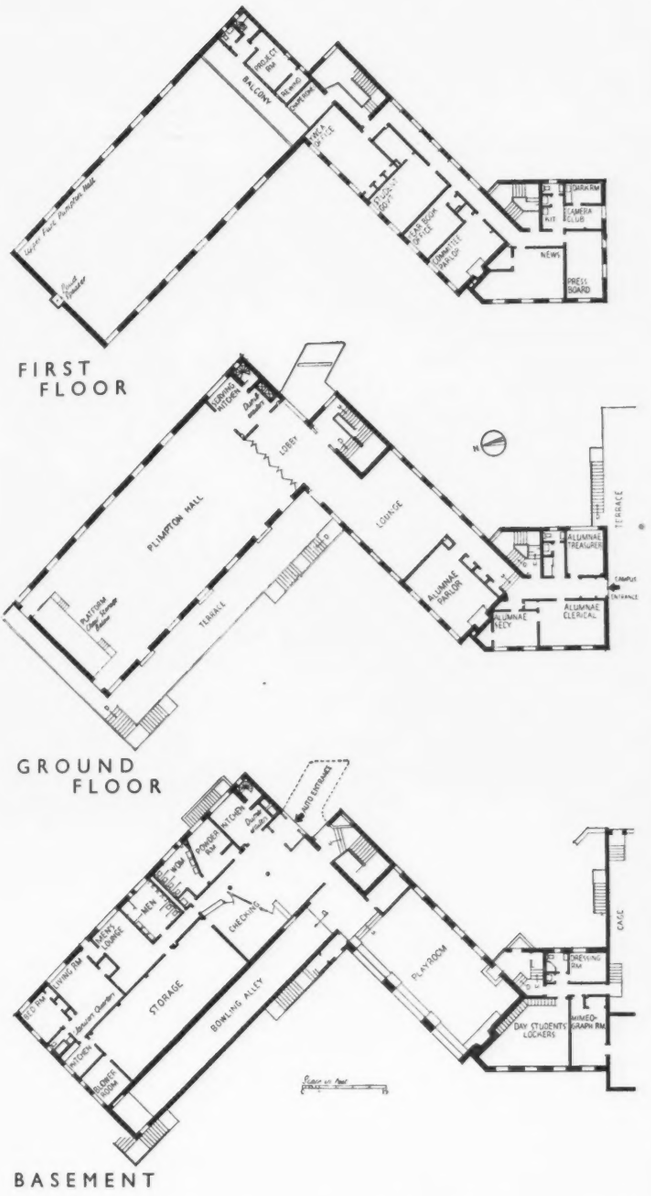


2

3



4

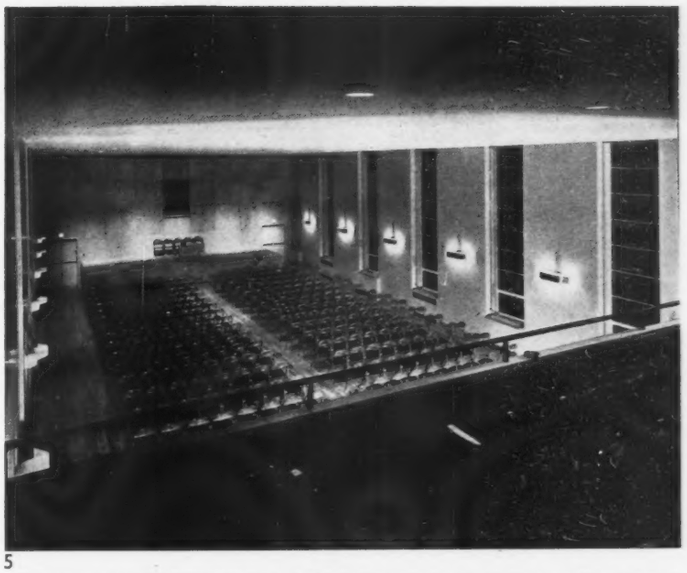


SITE—Wheaton College, Norton, Mass., U.S.A. This is a new Student Alumnæ building, situated a short distance from the campus of the College. The students' entrance had to be related to existing buildings on the campus and a motor entrance for visitors had to be provided. Advantage is taken, in the site-planning, of extensive views to the north-west over lake and woods. The architects were the winners of the 1938 competition for a library and art centre for the College, which has yet to be built.

PLANNING—The accommodation can be divided into four groups: that for alumnæ use only (chiefly offices), that for both alumnæ and students (two common rooms, ballroom and assembly rooms, kitchens), that for students only (day students' locker and study space, recreation room, offices and committee rooms for student activities), and general services (lavatories, janitor's suite, etc.). The combined ballroom and assembly hall occupies the two main floors of one wing, with services and storage beneath, while the other accommodation is planned on three floors in a wing at right-angles. In the angle between the two wings is a sunk courtyard. The motor entrance leads direct into the foyer of the hall, as it is intended for use of the public when dances and lectures are given.

CONSTRUCTION AND MATERIALS—The building has weight-bearing brick walls, with interior walls of hollow gypsum blocks. Exposed concrete work was cast in plywood shuttering. Floors at ground-floor level are concrete slab with wood or cork finishes; at first-floor level they are concrete slab resting on open web joists and covered with asphalt tiles. Stairs are metal with terrazzo or cork finish. Most of the furnishings are built-in of birch, oak and chestnut. The hall has wall linings of birch plywood panels.

EQUIPMENT—Heating is provided by connection with the College steam-vapour system. The large common-room has a loud-speaker wired to the ballroom so that it can also be used during dances.



5

6

7

5, " Plimpton Hall," a combined assembly hall and ballroom, occupying the main wing of the building at ground-floor level, and opening on to a terrace overlooking a sunk courtyard (see 3 and 4, facing page). The hall is shown from the balcony. It is finished with grey paint-work and natural birch. The loud-speaker on the end wall is made flush internally by being projected on the exterior face of the building. 6, the large common-room, adjoining the hall at right-angles. It has a colour scheme with the natural wood and a brick-red predominant, but with accents of blue, dark red and lemon-yellow. 7, the play-room in the basement.

SHOPS

DONALD E. GIBSON
(Coventry City Architect)
J. B. MILLER AND A. C. GOODAIR, ASSISTANTS

1

2

3

1, a standard row of shops consisting of two of the large type with one of the small type at either end. 2, looking along the emergency shopping street. 3, an elevational detail of one of the large-type shops.

SITE—Coventry. These are temporary shops designed to replace those destroyed during air raids. They form an emergency shopping street and have been erected on the instructions of the General Works Committee of Coventry Corporation, who own the land they occupy.

PLANNING—The shops are standardized in two sizes. The larger size has three windows and costs approximately £300. The smaller size has one window and costs approximately £200. The size of the windows has been limited because of the possibility of frequent replacements being necessary after further air raids and to reduce the danger from flying glass.

CONSTRUCTION AND MATERIALS—The shops have a light timber framework, covered with roof and walls of corrugated asbestos sheeting. The roof is a double lean-to with a valley gutter in the centre. The frame has an internal lining of wall-board. Floors are of concrete. The shops are sub-divided into small units with brick end walls with the object of minimizing damage from further bombing.

FINISHES—Lettering is as far as possible standardized both in style and placing and the General Works Committee is endeavouring to control the tendency of shop-keepers to try and draw special attention to individual shops by posters and other advertisements.

SPORTS PAVILION

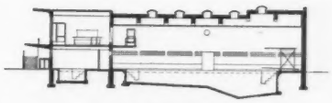
A. MARSHALL MACKENZIE AND SON

1

1, the sports pavilion, which is for King's College, Aberdeen University, as seen from the playing fields.

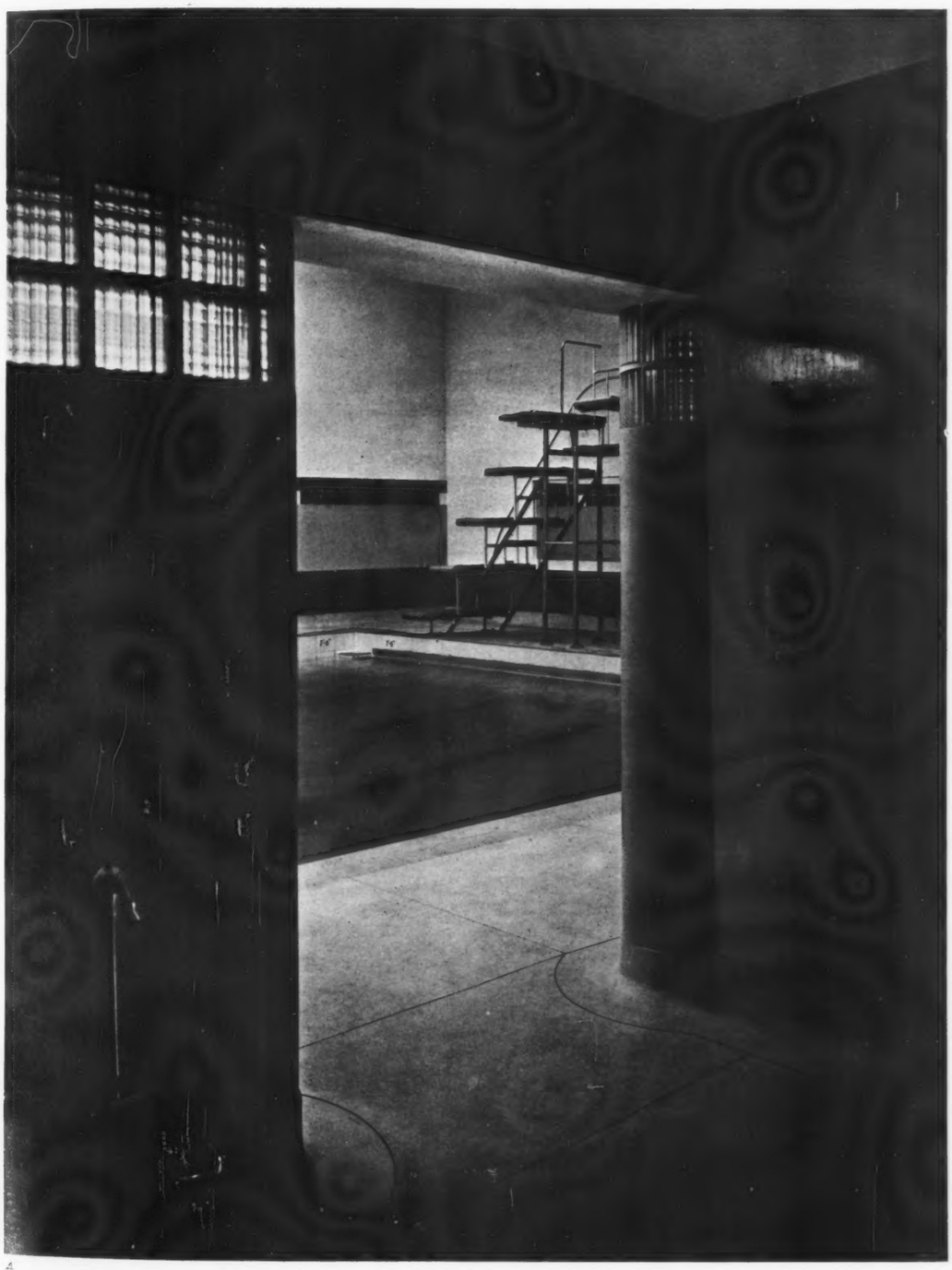
2

3



SECTION

2, the swimming pool. 3, the swimming pool looking towards the balcony and windows of the tea-room. 4, looking from the men's footbath into the swimming pool.



4

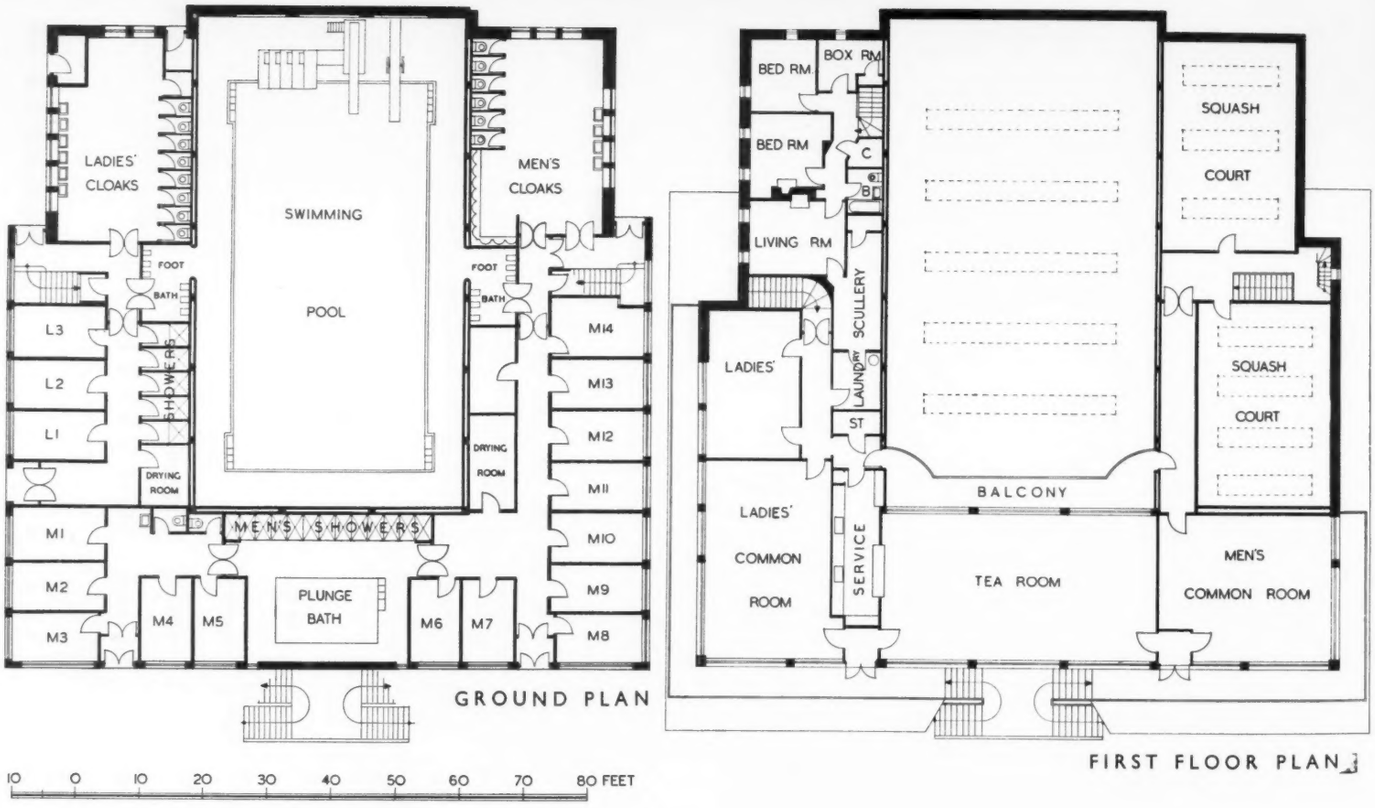
SITE—Aberdeen: the scheme provides (A) sports pavilion with dressing-rooms, swimming pool and squash courts, for King's College University Athletic Club; (B) common rooms and cloak and lavatory accommodation for the whole college. It was stipulated that A should be capable of being shut off from B, and that the dressing-rooms and showers should be available both for the playing fields and the swimming pool. The site was limited in size by the adjacent classrooms and the library, playing fields and tennis courts.

PLAN—As the swimming pool and the tea-room were to be used by both men and women students they were placed in the centre of the long axis with the common rooms and dressing-rooms on either side: the men on the north, the women on the south. The roof lights of the swimming pool and squash courts were kept low so as not to obscure the view of the old Crown Tower.

CONSTRUCTION — Swimming pool and common rooms, steel frame with brick filling rendered in cement; remainder, stone walls. Floors, reinforced concrete; roofs, covered with felt and asphalt.

ELEVATIONAL TREATMENT—The local bye-laws required that granite be used for the facing

5, the tea-room, showing on the right the windows and balcony overlooking the swimming pool.



walls. In order to harmonize with the adjoining college buildings of freestone, undressed granite was used with the quarry face exposed.

INTERNAL FINISH—Non-sweating plaster, unpainted, was used for the swimming pool; elsewhere ordinary plaster enamelled. Floors, generally wood block; doors, etc., teak; floors of passages, cream-coloured cement; pool and plunges, terrazzo; enamelled iron stair and balcony rails. Glass bricks are used to light adjacent rooms from the pool. Decorative effect is obtained by the colouring of the dado of the swimming pool and the tea-room overlooking it, pale yellow, sand and coral, with lichen green and silver ironwork. The reflections in the mirrors at the end of the swimming pool seen from the tea-room double the apparent length of the pool.

HEATING—Heating generally is by radiators. The swimming pool has exposed heating pipe at roof level and radiators at dado level.

SPORTS PAVILION

A. MARSHALL MACKENZIE AND SON

BOMB DAMAGE TO BUILDINGS OF ARCHITECTURAL VALUE

LONDON

SECOND INSTALMENT

WAREHOUSE ON TOWER HILL. There was a great deal of building activity round the Tower and further east just before the beginning of the Victorian era. Thomas Telford laid out the St. Katharine Docks in 1827, and Philip Hardwick built the warehouses in 1828. The gutted warehouse here illustrated lies just west of the main entrance to the Tower and must be of about the same date as the St. Katharine Docks, or of an earlier date still. It is an example of the austere architecture introduced for such buildings in the late seventeenth century and kept up with only minor changes, until mid-Victorian prosperity scrapped and replaced it by sumptuous and incongruous period imitation.

Charterhouse

GREAT HALL, CHARTERHOUSE. The Charterhouse was the London priory of the Carthusian Order. It was erected during the second half of the fourteenth century. After the dissolution of the monasteries the buildings passed through several hands, until in 1611 it was endowed by Thomas Sutton as a hospital and school. The architecturally most valuable part was the Great Hall on the North Side of the Lower or Master's Court. It was of mid-sixteenth century date. Its arrangement, however, with porch and screen on one end and dais and bay window on the other is still that of the middle ages. The roof was of the hammer-beam type. Of the handsome early seventeenth century gallery visible in the left-hand photograph some panels are still *in situ;* of the magnificent screen of 1571, one of the best of its kind in the country, nothing is left but the joinery skeleton. The chimney-piece in the north wall under the gallery has, fortunately, survived the fire.

Churches

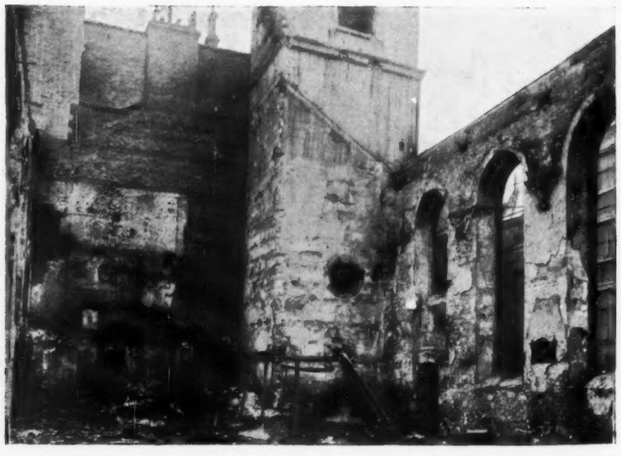
ST. MARY'S, HAGGERSTON, built in 1826-7, was one of the large number of churches erected in the first half of the nineteenth century by the Commissioners for Building New Churches. Nash, by virtue of his position on the Board of Works, was one of the Commissioners' architects and condescended to supply a few designs himself. St. Mary's was a plain brick box with a rather elaborate Tudor front dominated by an absurdly thin tower with an even thinner lantern on top of it. The erection of the church was supervised by John Walters. St. Mary's was remodelled in Victorian times by James Brooks, who somewhat modified its box-like austerity. The church has been reduced to the great heap of rubbish seen in the picture, even the tower being completely destroyed.

ST. NICHOLAS, COLE ABBEY, by Sir Christopher Wren, was built in 1671-81. The church stands between Queen Victoria Street and Knightrider Street. The most distinctive exterior feature, the boldly curved and boldy galleried leaded timber lantern has been entirely destroyed. The interior was simple, a ceiled chamber, and rather modernized. It possessed, however, a remarkably complete set of contemporary fittings, wainscoting, reredos, communion table, rails and pulpit. The wooden gallery was badly altered in 1873.

ST. ANNE'S, SOHO, was begun about 1680 and consecrated in 1686. The west tower, oddly 1900-looking, is of 1802-06. Such surprising anachronisms are by no means rare in buildings of Sir John Soane's day. As this tower was preserved the damage done to the interior and exterior of the nave appears less painful. The nave was a simple rectangle with galleries, aisles and an apse flanked by square chambers—a strange revival of one of the earliest forms of Early Christian church architecture. The architect of St. Anne's is unknown.

Churches

ST STEPHEN'S, WALBROOK, by Sir Christopher Wren, was erected in 1672-87 for the considerable sum of £7,500. As a piece of spatial composition, St. Stephen's was unsurpassed by any London church. Its restoration after the war is imperative. The way the eight arches supporting the dome were balancing on the high-pedestalled Corinthian columns shows most poignantly that Wren's classical forms are expressive of a Baroque and not of a Classic spirit. Wren's idea was developed under the influence, it seems, of Dutch seventeenth-century architecture.



ST. STEPHEN'S. COLEMAN STREET, by Sir Christopher Wren, dates from 1674-81. The architectural value of Wren's city churches varies a great deal, and it has not as yet been possible to discover what reasons or feelings led Sir Christopher to take so much more interest in one than in another. They were not merely financial; so much is certain. The rectangular interior of St. Stephen's, Coleman Street, slightly irregular in fact, was of no special distinction. It possessed, however, excellent contemporary fittings, not only reredos, communion table, rails and pulpit, but also some pews.

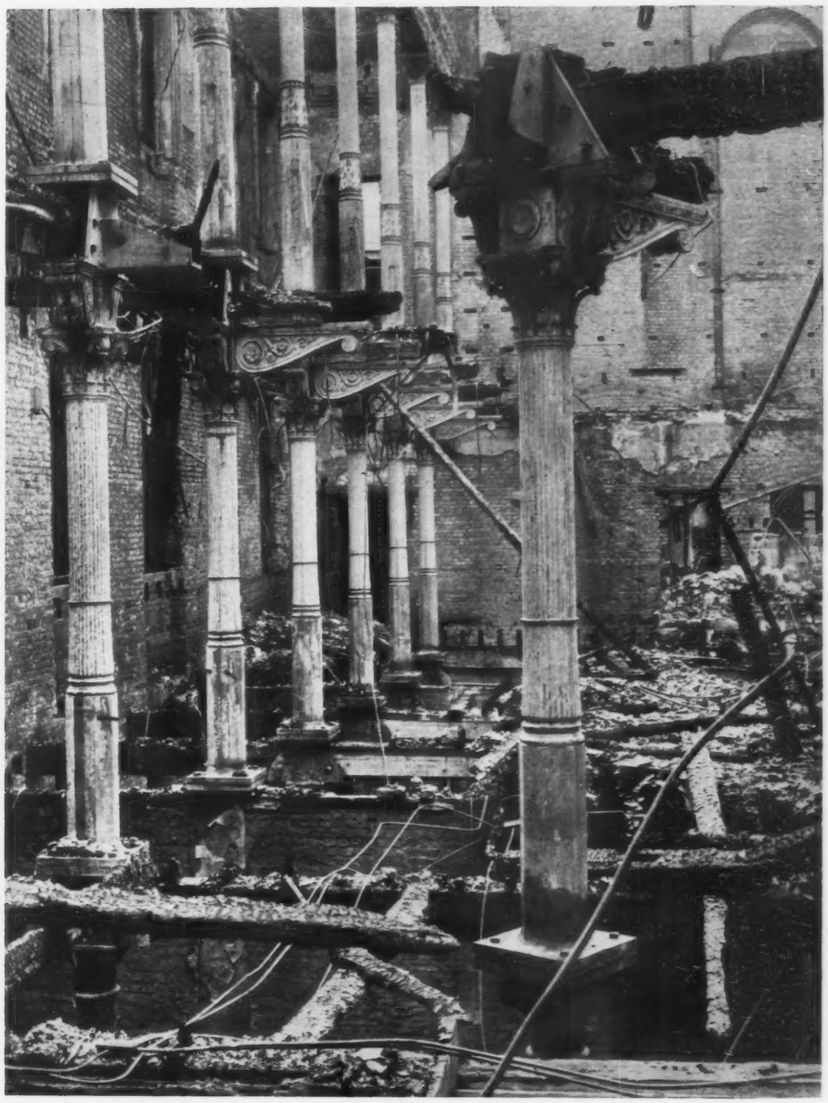
ST. MARY-LE-BOW, by Sir Christopher Wren was built in 1670-80. The fame of St. Mary-le-Bow rests in three things: the crypt, the spire and the bells. The crypt, Early Norman, has fortunately survived. So has the steeple. What the interior of St. Stephen's, Walbrook, is among Wren interiors, the tower of St. Mary-le-Bow is among his towers. No other is so varied, so animated, and so far from Classic poise and restraint. The bells are, of course, no longer the old Bow Bells of Whittington's time. They perished in the fire of 1666 and were replaced by new ones in 1758. After the splendour of the steeple the nave was somewhat disappointing—spacious but rather bare and cold. It consisted of three bays with aisles. East and West end were identical—a contradiction, one cannot help feeling, to what the function of a church seems to prescribe. The same Corinthian half columns are found flanking the altar and the entrance, the same groups of three round-headed windows and the three circular windows above are seen by those looking towards the altar and by those turning westward to leave the church. The illustrations on the top of the page show the spire as seen from the nave and a view through the entrance hall towards Cheapside with some fragments of the bells visible in the foreground. In the picture on the right the dome of St. Paul's can be recognized through the main west window.

Churches

ALL HALLOWS, BARKING. The Gothic style of pre-reformation date was represented in the City of London by only nine churches. All Hallows had a greater variety of Gothic features than any other. Its nave arcades were Early English, though much altered in the fifteenth century and later. Of the fourteenth century the East window was an especially complete and happy example. Its delicate tracery is now all destroyed. The fifteenth century added the chancel arcades, the clerestory and the chapels. The sturdy tower which has—as is the case of so many other churches—gone through the bombing essentially unharmed, dates from 1658-59, a time in which not much was built of ecclesiastical architecture. One result of the bombing of the church was to bring to light a Saxon arch and the remains of a Saxon cross.

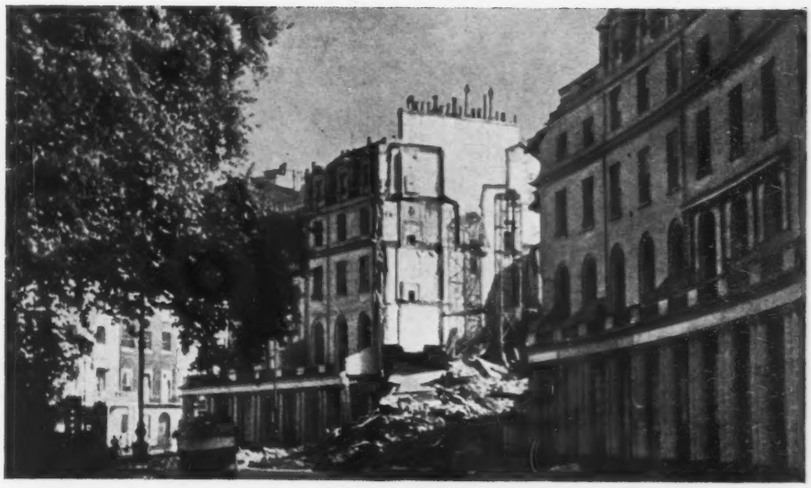
THE PILGRIM FATHERS' MEMORIAL CHURCH. It is not always architectural qualities that make buildings of the past memorable. Religious or historical associations may take their place—and sometimes even associations not actually connected with the buildings themselves, but only with the spot on which, or the district in which, they stand. Such is the case here. The so-called Pilgrim Fathers' Memorial Church in the New Kent Road in Southwark has nothing more to do with the emigrants of the *Mayflower* than that one Henry Jacob founded the first Independent Church in England somewhere in Southwark and later sailed to America to join the Pilgrims. The Memorial Church was built in 1858-64 to the designs of Francis Pouget in a thin and insignificant Early English style with galleries round the nave on iron columns. The memorial tablet from which the church takes its name survives, as shown below.

THE CITY TEMPLE, Holborn Viaduct, was London's largest and best known Congregational Church. Consecrated in 1874, the church was basilican in form and of a vague Italianate style. The piers of nave and galleries, as can be seen from the right-hand photograph, are of cast iron. The church, which held a congregation of 3,000, was designed by Lockwood and Mawson. Its position in relation to the surrounding district and to its neighbour, Wren's St. Andrew's, must be considered in connection with the cutting through of Holborn Viaduct. The viaduct was solemnly opened in 1869. In the photograph below the tower is seen from within the burnt-out church.



Domestic

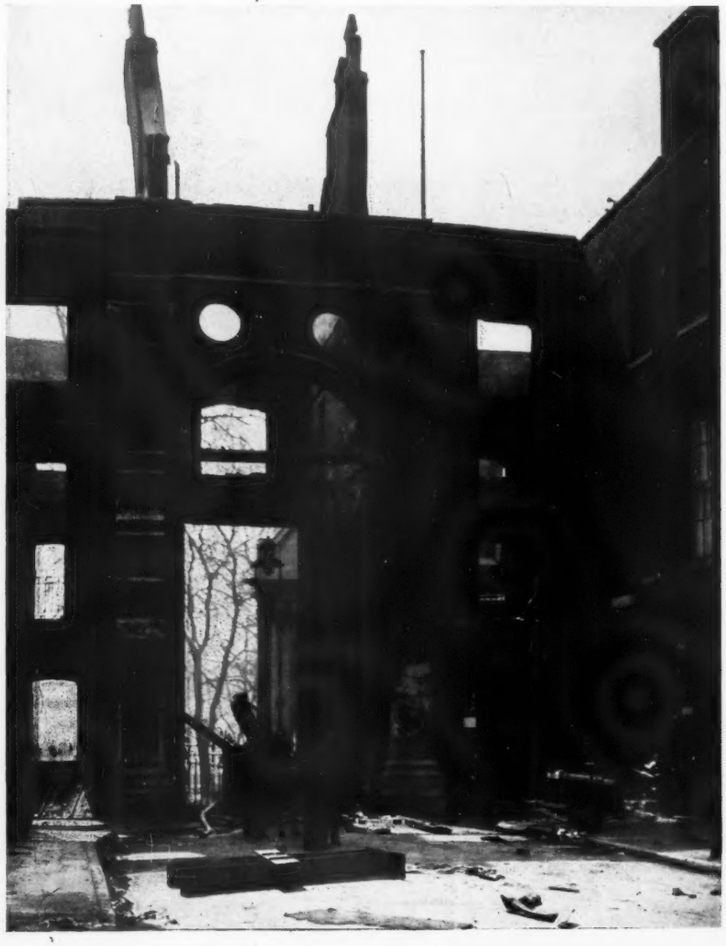
PARK CRESCENT was begun in 1812 as part of Nash's first far-reaching plan for the Regent's Park. It was meant to be the south half of a vast circus. Six houses were ready in 1819, the rest in 1822. By then, however, the idea of adding a northern half had been given up. By smashing a gap into the noble sweep of the curve the unity of Nash's conception has been cruelly destroyed and the flimsiness of his construction behind the stucco façade equally cruelly exposed.



Domestic

MECKLENBURGH SQUARE. The east side of this square was the only part of the Foundling Hospital estate in which the Governors' original architectural ambitions were realized. It was built around the year 1812, the design being exhibited in the Royal Academy of that year by a little known architect, Joseph Kay, whose only other works of consequence are the street improvements and the colonnades on either side of the Queen's House at Greenwich. Kay was a pupil of S. P. Cockerell, succeeding him as Surveyor to the Foundling estate in 1807. He laid out the gardens in the middle of the square and gave great satisfaction to his employers. He lived in Gower Street, was actively interested in the formation of the R.I.B.A., and was buried, at the Governors' request, in the Chapel of the Foundling Hospital.

ESSEX STREET ARCH. This arch, which has in the meantime been pulled down completely, formed the south end of Essex Street off the Strand, one of the streets built by Dr. Nicholas Barbon, Honorary Fellow of the College of Surgeons and the first of the large-scale speculator-builders of London, a cunning, pompous and highly successful man. He had bought up Essex House and its gardens and, while Charles II tried by all means in his power to buy it back, proceeded to pull it down and replace it by streets of standardized brick houses. The fact that they are so satisfactory in proportion is due no doubt to the masons he employed and not to any architectural appreciation of his. The arch served very effectively to separate the respectable street from the dingy wharf below. The rooms above it were in use, during the early nineteenth century, as a Unitarian chapel.



The Ladder-Maker

Mr. W. J. Samson, the ladder-maker, in his workshop.

By Thomas Hennell

MAY and June are busy months for the maker of cherry ladders; people seldom give orders long before they want them, and when they do the fruit season is just beginning.

The supply hardly keeps pace with the demand, for skilled ladder-makers are few and the timber for the ribs, or sides of the ladder, is almost impossible to procure. This is pine from Oslo or Christiansund ("Christianity pine," some call it); these varieties are more esteemed than Russian pine, which is apt to have had the turpentine extracted. "The turps don't go no more than an eighth of an inch deep in the wood, but it's surprising the difference that makes in planing."

Unless the ladder-maker is in a big way of business and can run his own circular saw, he must get the pole divided at a sawmill and take the risk of cutting. "A terrible job they makes of it sometimes, I've paid over two pounds for what was not worth a shilling when I got it." Apart from bad cutting the poles may be cracked and split; this had happened to many of a lot which was now being used, but it was a choice of that or none. "I'm ashamed to own it as my work," said Mr. Samson; yet he was careful to reject the unsafe parts, though it necessitated making short ladders only; and he carefully pinned and secured the wood wherever there was a weakness.

Mr. Samson has been making ladders ever since his apprenticeship, which must have been half a century ago. For much of that time he had other employment, but always made the condition that he should have a few weeks off in summer for ladder-making. And so he has a high reputation and is never out of work. His summer workshop is the pleasantest I ever saw, for the covered part is open at both ends, and the work benches are roofed only by the living branches of plum-trees. Along one side are trestles to which the ladder may be fixed either in a flat position or on edge. On the other side is a raised bench, upon which the half-round ribs can be laid to be planed.

The first thing is to straighten the edges of these two long half-poles, so they are laid side by side with the flat surfaces upwards, and a short bar is screwed down at one end to keep them so. The edges are marked by means of a string which an assistant holds by a loop over his thumb, keeping this in position while the master rubs the line with lamp-black composition, and carefully adjusts his end so as to cut off the minimum from either side of the rib. Then, plucking the taut line like a bow-string, he leaves a straight line marked along the wood. He trims the edges to this line

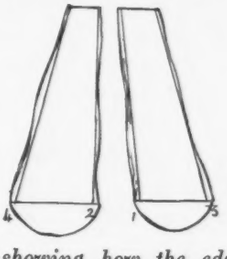
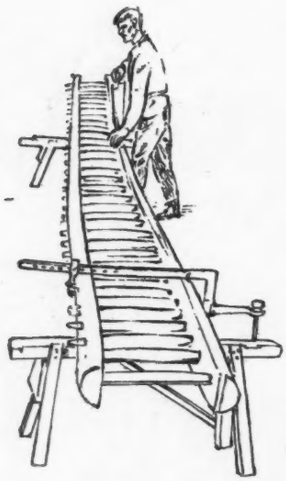


Diagram showing how the edges of the "ribs" of a ladder are marked straight, in the order 1, 2, 3, 4.

with bold strokes of an axe, finishing with a plane. Having straightened them, he scratches the centre line on each by means of a nail projecting in the *centre gauge*. The centres of the stave-sockets must come at intervals of nine inches along this line. These holes are tapered to fit the ends of the staves, first by a



Ladder-making.

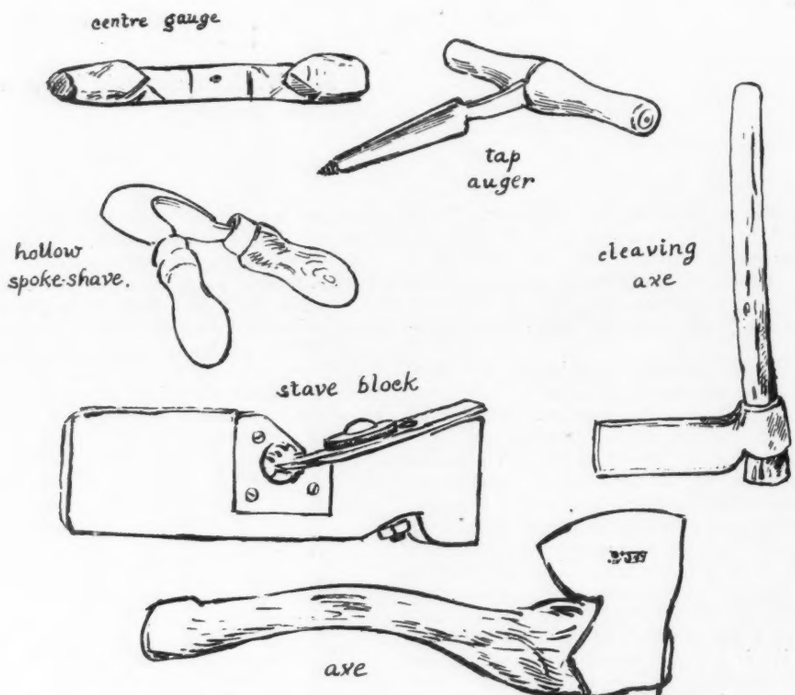
brace-and-bit, seven turns with a threequarter-inch bit, and the rest with a five-eighths-inch bit. This stepped hole is soon reduced to the required taper by working into it with a tap auger. (But an electric drill would cut the tapered hole in one movement.)

The staves are made from beech-logs first split down the grain with the *cleaving-axe*, then shaved up on the *horse* (like the cooper's), with a *hollow spoke-shave*. Then they are set to " bake " in the sun for a day or two so that they shall not shrink or warp when once fixed.

Their final taper is given to the staves with the *stave-block*, a tool like a pencil-sharpener, so that their ends fit the tapered holes in the ribs. They are driven in along one rib first (as shown in the drawing); then the other rib is brought alongside and fitted to the free stave-ends, and the pair are brought closer by means of two or three long adjustable screw-clamps. The ladder is finally tightened and braced together with iron rods set at intervals immediately under a stave and parallel to it. The ends of the rods are riveted over metal washers. Lastly, the projecting ends of the staves are sawn off close by the sides.

Our cherry ladders are made to spread widely at the base, and with a gentler taper towards the top. A sixty-stave ladder should measure thirty inches inside the ribs at the bottom stave. At the eighth stave up this should have decreased to thirteen inches; at the tenth stave, to twelve inches; at the twelfth, to eleven inches. Then the sides run straight up to nine inches at the top, losing only two inches in forty-eight staves. This form of ladder will not roll over, as a narrow ladder is apt to do, should that part slip which rests in the tree. However, if the pine for the ribs is " dead " and dry, it cannot be bent so much, and the bottom must be made less broad. There is a knack of carrying these ladders which does not depend on sheer strength, and of setting them up so that should they slip it will be towards a more solid resting-place at the centre of the ladder.

There is a knack, too, and more than a knack, in making them. Of a dozen apprentices whom Mr. Samson has had only one, as he says, " took to the trade so that I made a man of him." Fruit ladders are measured and priced by the number of staves. Ninepence a stave is Mr. Samson's price this year, whether for a single ladder or for a hundred; whether you buy one for your own garden or hope to sell again and treble your outlay, makes no difference; first come, first served. But there is, naturally, a limit to the supply.



The ladder-maker's tools.

SOME NOTES ON

SOUTH PENNINE BARN BUILDINGS

IN the seventeenth century the yeomen farmers of the Southern Pennines were of considerable importance, and the fine homesteads which they built for themselves still remain as evidence of their prosperity. These display certain features which are as characteristic of the district as are those of the Cotswolds, and this is equally true of the barn buildings. Generally speaking, apart from some of the more important tithe barns, the architecture of these buildings has been markedly neglected.

In the Southern Pennines the seventeenth-century barns were built from local stone on a timber framework of posts and king-post trusses, and include the shippon where the cows were housed, and the actual barn itself. The timber framework consists of stout oak posts, set on stone supports, carrying the king-post trusses on which rest the purlins, rafters and battens, 1. Stone slates, or thackstones, are invariably employed for the roof covering.

The problem of accommodating the shippon or booises beneath the same roof as the barn itself led to an unusual structural development resulting in one roof pitch being extended to a lower level than the other. This roof extension afforded the necessary covering for the shippon, but it necessitated one wall being much lower than the other, and consequently the barn doors would not allow the entry of a fully loaded hay-wagon. To obviate this the barn doors were set back several feet from the wall, and the recess so formed was either left unroofed, 2, or converted into a gabled porch, 3. The shippons in such cases were arranged at the front and were entered by small doors on each side of the recess.

When the lower wall was at the rear of the building the front doors were flush with the front wall and the rear doors were either flush, 4, or recessed, 5. In the latter case the recess was often roofed by elevating the barn roof, the sides of the elevation being protected by vertical stone slabs. Most of the seventeenth-century barns conform to the above plans, but occasionally the roof is symmetrical, when the rear and front barn doors occupy a central position and the shippons, which are arranged along the ends of the building, are entered by doors at the extremities of the front wall. In the Craven district of West Yorkshire a projecting porch is made to serve as a shelter for sheep or as a cartshed (tail-piece).

South Pennine seventeenth-century barn types may therefore be classified as follows:

A. *Symmetrically Pitched Roofs.*

1. Without porch, usually later than the seventeenth century.
2. With projecting porch (Craven type).

B. *Unsymmetrically Pitched Roofs.*

1. With recessed front doors (front wall lower than rear).
   - (*a*) Roofless porch (e.g., West End, Hipperholme).
   - (*b*) Gabled porch (e.g., Greenwood Lee, Heptonstall).

2. With flush front doors (rear wall lower then front).
   - (*a*) With recessed rear doors (e.g., Upper Brear, Northowram).
   - (*b*) With flush rear doors (e.g., Sowood House, Coley).

The internal arrangement of these barns depends to a great extent on the structural plan. In all cases of unsymmetrically pitched roofs the shippons occupy that part of the building covered by the extended pitch, and they are

1

1, Timber framework, the main posts set on stone bases: barn at West End.

2, Recessed front doors with side doors leading into the shippon: barn at Barehead.

3, Gabled porch at High Greenwood.

4, Flush rear doors: barn at Barehead.

5, Recessed rear porch with elevated roof: barn at Upper Brear.

2

3

4

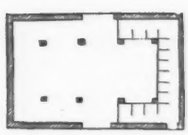
5

entered by doors leading from the recess, 9 (next page). Where the building has a symmetrical roof the shippons are placed along the ends, 7, except in a few rare instances noted in the Upper Calder Valley, where the shippons occupied the sides of one-half of the barn and are placed at a lower level than the barn floor, 8.

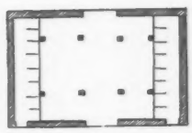
The four main types of internal arrangement are as follows:

(*a*) With shippons on each side of the front recess, 9. (Always found where the general plan is of type B1.)

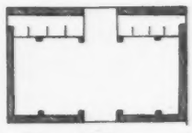
(*b*) With shippons along the length of the rear wall, 8. (Invariably associated with general plan, type B2.)



6 (Type A1)



7 (Type A2)

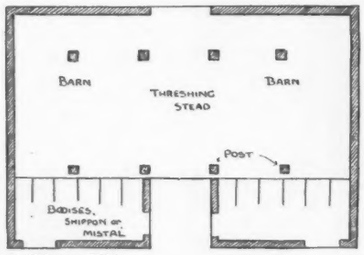


8 (Type B2)

(*c*) With shippons running along the end walls, 7. (General plan, type A2.)

(*d*) With shippons arranged along three sides of a rectangle occupying half the barn, 6. (General plan, type A1.)

The barn proper affords storage for hay and corn on each side of the threshing floor, which extends from the front door to the rear. The barn doors are invariably arranged to face each other, thus allowing carts and wagons to pass freely through the building, and also to encourage a good draught for the winnowing process. Until quite recently oats were always threshed by means of a flail and the winnowing process, by which the grain was separated from the chaff, was carried out by one of several primitive methods. In the simplest case both doors were opened wide, and a day selected when a good stiff breeze was blowing through the building from door to door. The mixture of chaff and grain was then thrown into the air and, whilst the chaff was carried forward several feet, the grain, being much heavier,



9 (Type B1)

fell almost vertically on to a sack placed on the floor for its reception.

The part devoted to housing the cattle is known as a shippon in Craven and East Lancashire, as a mistal in other parts, and as booises in the hilly region west of Halifax, a booise being one compartment or stall. A raised pathway and a channel, or groop, run the length of the building behind the cattle, whilst in front is a second passage, known as the "fother 'em," or "fother gang," along which hay is carried to the "hecks" or feeding racks. Each booise usually houses two cows, which are fastened by a sealing rope or chain to a vertical post or stang. To keep the cows and their bedding clear of dirt they are housed on a floor which is elevated a few inches above the groop, from which it is separated by a wooden beam. A universal feature of such barns is the provision of recesses in the wall for the milk cans or churns. To accommodate the shape of such cans a cusped form is sometimes given to this recess, as at Shibden Hall, Holdsworth Hall, and Norland Old Hall, and this appears to be a typical seventeenth-century form. Usually the shippons are covered, and the space above, known as the "hay moo,"[1] is utilized for the storage of hay.

In rare instances a dairy or harness-room may be found, but these are almost invariably later additions. In early times most of the dairy work was carried out in the kitchen, and the outside dairy is usually a recent addition to the existing building, which comprised only barn and shippon. All additional requirements were met by the erection of separate small buildings, and in the South Pennines these usually include a peat cote on the moorland slopes, one or more pigsties, a dove-cote or pigeon-loft, and cartsheds.

JAMES WALTON

The Craven type of porched barn, from a sketch by A. Comfort (by courtesy of The Halifax Courier).

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

En général dès qu'une chose devient utile, elle cesse d'être belle.

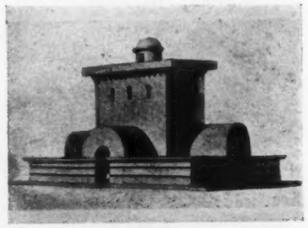
GAUTIER, 1832.

ARCHITECTURE is the art of building. As building it is concerned with function, materials, construction, cost; as art, with æsthetic expression. The architect, down to the Renaissance, was an artist and a craftsman; since then, while he remained an artist, he has become a blend of the scientist, the engineer and the business man. Michelangelo was a sculptor, a painter, and the designer of the dome of St. Peter's; Wren designed scientific apparatus and the dome of St. Paul's. But a perfect balance between technical and æsthetic abilities is rare. As a rule either the technician or the artist prevails. There are well-built, well-lit, well-working buildings without æsthetic merits—a good many nineteenth-century factories in America, for example—and there are magnificently designed façades hiding dark and inconveniently planned rooms. Today, those who write on architecture are inclined to hold up the soundness of the functional approach and vilify self-contained æsthetic leanings, to stress the dependence of beauty on fitness for purpose and material honesty, while believing that attempts at beauty regardless of function must lead to disaster. This is why I think it may be useful to discuss a few instances of architecture entirely separated from function. There are, in fact, I think, few nowadays who would admit the possibility of such an architecture. Art for Art's sake, in the sense first formulated by Théophile Gautier over a hundred years ago and then adopted by the impressionist painters, may be a curse, but it can at least be easily visualized. Architecture for Art's sake, architecture as a pure abstract art, appears inconceivable.

Yet there have been examples of it, although not many, during the last 150 years. They were rendered possible by the doctrines of the Romantic Movement. Artists rose to shake off the fetters of service, refused to work for the ambitions and whims of patrons, and put forward their claims to be, by virtue of a mysterious and unruly power of genius, the true spokesmen of humanity however personal the feelings were which they concentrated on expressing. So Blake could create his baffling world of magic meaning and melodious outline, Dr. Johnson write his famous letter to Lord Chesterfield, and Soane, in the interiors of the Bank and the exterior of his own house, demonstrate the value of individual invention as against time-honoured convention. The patterns of incised lines which Soane drew for articulating surfaces are as original as any of Art Nouveau. Motifs from Antiquity, where they are permitted access, are used in just as independent a spirit. Columns and entablatures are avoided in Soane's most original works.

Their originality, not as a rule fully acknowledged, is, however, in the main one of surface interpretation. But architecture does not consist of surfaces only. As they are placed in relation to each other they form volume and enclose space. In the composition of surfaces the architect works in the same medium as the abstract painter: two-dimensional decoration of emotional significance. In the composition of volume he is at one with the sculptor; in the composition of space he stands alone.

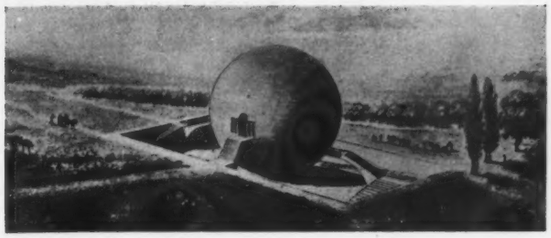
Now it is much easier to imagine the attitude of architecture for pure art's sake in the arrangement of a surface than in the planning of volume and space. Part of a façade, or even a whole façade, may be designed completely independent of function, but can the same be true of a whole



The surprisingly modern appearance of this gate-house designed by Claude Nicholas Ledoux before 1800 *is chiefly due to the architect's exceptional grasp of abstract cubic values.*

house? It can, as those few will confirm who happen to have come across a rare though by no means uninfluential treatise published in Paris in 1804, Claude-Nicolas Ledoux's *Architecture*.* I illustrate the two most astonishing examples and one less drastic but particularly modern-looking one. The spherical

* *Cf.* E. Kaufmann, Vienna, 1933.



In these houses for a field-guard and a woodman Ledoux has gone to the extreme of abstract formalism. There is nothing left of functional soundness. To a degree never aimed at before architecture has become an abstract art. "Ledoux's "Architecture" was published in 1804, but most of the designs date back to the last decades of the eighteenth century. Their influence on the Greek Revival in France was considerable.

building is by no means a monument —i.e., a work of sculptural rather than architectural nature such as the pyramids of Egypt or those sphere-shaped show-pieces one could find in certain recent exhibitons (Dresden 1925, New York 1939). It is designed—ground plans, section and all—to serve as the dwelling for a field-guard, just as the pyramidal log hut is meant to be that of a woodman. Both form part of Ledoux's utopian town of Chaux. As the philosophers of the Romantic Movement assert the independence and sacredness of the individual, so Ledoux opposes to the smooth coherence and the servile convenience of the eighteenth-century *hôtel* his uncompromising forms of elementary geometry. Each block is severed from the ground, severed from its neighbours, and severed from use.

For it is unnecessary to point out that the shapes of the rooms in the spherical house are sheer lunacy from the practical point of view. No furniture can stand against its walls. Curved windows are prohibitively expensive. A curved door would prove a perplexing problem to joiner and builder.

Now it is rare for architecture, as abstract art of volume, to go quite as far as this. But is there really a difference of principle between Ledoux and, e.g., the Madeleine in Paris, a vaulted church inside, a Greek temple outside? Should not the term *architecte puriste*, which Ledoux applies to himself (p. 140), also be used for Vignon, the architect of the Madeleine, and a good many other architects of the Greek Revival?

But there are *architectes puristes*—i.e., architects as abstract artists—in the twentieth century as well, our century of mechanization and engineering achievements. There are; and the most daring of them all is he who by his admirers as well as by his adversaries is considered the most scientific, Le Corbusier. Whereas, however, Ledoux's abstract art is one of volume, Le Corbusier's is most emphatically one of space.

This aspect of Le Corbusier is worth dwelling upon not only because not many seem to be aware of it, but chiefly because it is, if I am not mistaken, the main spring from which his influence on Europe and America has flown. For while Ledoux's most adventurous explorations of volume strike one as barren, Le Corbusier remains fascinating and inspiring even in his most alarming spatial performances.

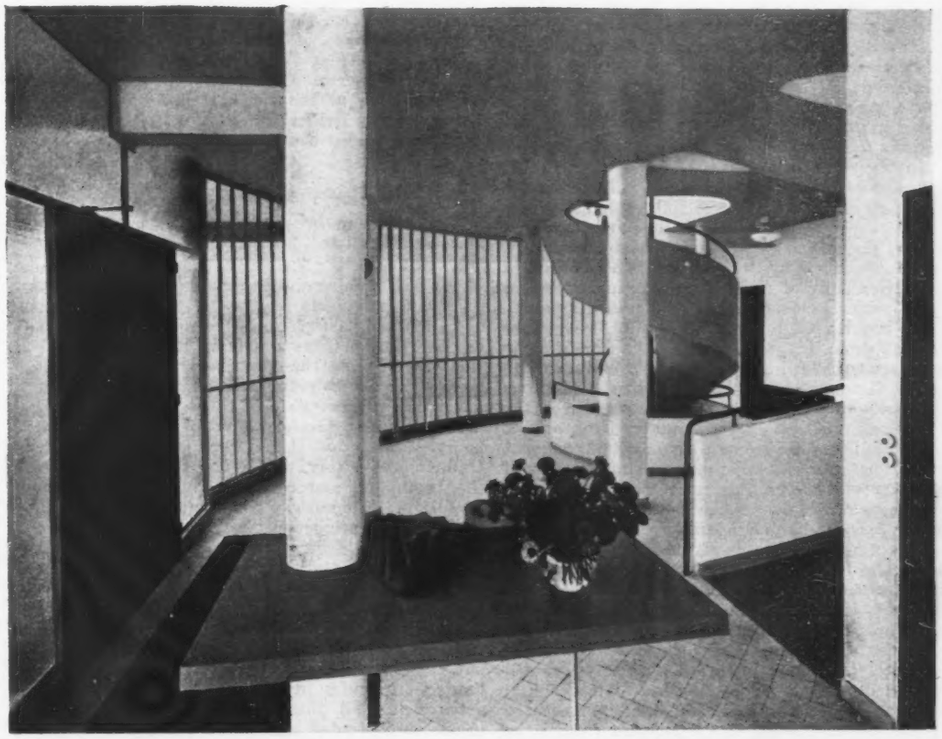
Take his house of 1927 at the Stuttgart Exhibition. It is essentially a one-room house. The large living-room runs through first and second floor. On the first floor it opens at the back into a dining recess, on the second there is above this a morning or lady's room, which is in reality only a gallery overlooking the living-room, and behind this, separated only by 5 or 6 foot high partition walls, the chief bedroom and the bathroom (known as *la cochonnerie de Paris*). Thus a generous unity of atmosphere is combined with the most intriguing, most enchanting, variety of vistas in all directions, a spatial sparkle hardly to be surpassed. Ledoux's geometrical units seem elementary if set against this latter-day subtlety.

But is the Stuttgart house less remote from the realities of life for all that than Ledoux's spherical house? Might it not disturb the happiness of the Brown *ménage* if Mrs. Brown wants to go to bed at ten behind her low screen, the while Mr. Brown wishes to work on and smoke his pipe until 1.30? Or if Mrs. Brown has her bridge party when Mr. Brown comes home from business and goes straight to have a cold bath behind his screen? Some people like to sing in their baths. He cannot. He cannot even splash freely. And if one of them falls ill, will it not paralyse the whole house? My respect for M. Le Corbusier's lucid and quick intellect, for M. Le Corbusier's never-failing power of imagination have made me think earnestly and repeatedly of what answers to these questions, he might give himself.

I can imagine only two, one social and one æsthetic. He might say that life in a modern house should not have that secretive privacy which corresponded to the excessive individualism of the nineteenth century. Our age, he might say, is one of collective living. In Russia the same broadcasts are shared by all, the same pictures seen by all, the same newspaper comments read by all. Groups only count, not individuals. Still, this argument does not work if applied to expensively situated and expensively equipped private houses, nor if applied to a house for one family, as the family seems to be just the one group that these new tendencies wish to break up.

What remains is *l'architecture pure*, "the ravishing phenomenon of architectural creation," as Le Corbusier puts it, the house as a work of abstract art, exemplified with little regard to functional necessities, the most drastic application of the theory of Art for Art's sake (a nineteenth- not a twentieth-century theory!) to architecture. Keats said: "Oh, sweet fancy, let her loose. Everything is spoilt by use." Gautier said: "Il n'y a de vraiment beau que ce qui ne peut servir à rien; tout ce qui est utile est laid." Now, two generations later, Le Corbusier applies this maxim to architecture.

The recognition of this feat leaves us baffled by the curious contradiction between Le Corbusier the spatial creator and Le Corbusier the writer who invented the widely used and nearly always misused theory of the *machine à habiter*. This contradiction I am unable to explain away.



Where Ledoux goes to the extreme of architecture as an abstract art of volume, Le Corbusier likes to go to the extreme of architecture as an abstract art of space. The photograph of the hall in his famous villa at Poissy has all the qualities of an abstract design, whether looked at as a flat or a spatial pattern. From a functional point of view such configurations of rooms can be just as questionable as Ledoux's globular hut, though considered æsthetically they are of the most stimulating vitality, while Ledoux's strike one as hardly more than freaks.

And should one endeavour to explain it? Does not perhaps on its intensity depend a good deal of M. Le Corbusier's success? Let the theory of the *machine à habiter* be barren, let the practice of abstract spatial composition be absurd—who would deny but that this blend of what alone would seem barren and what alone would seem absurd, is full of life, full of spirit, and full of entrancing æsthetic subtlety?

BOOKS

The Re-assessment of the Baroque

SPANISH BAROQUE ART. By Werner Weisbach. Cambridge: The University Press. Price 7s. 6d.

THERE is a considerable span of years between 1941 and the publication dates of most of the architectural history books that line our shelves. The latter have on the whole done an important service: the degree of specialized knowledge which they exhibit is in many cases outstanding and there is no doubt that their range is impressive. But in the main they have one common characteristic: they are what might be called "pure" architectural history—a record almost exclusively concerned with dates and formal development. The period that has elapsed since the histories were written has seen a considerable shift of approach not only in criticism itself but in the fundamental attitude of the architect to architecture. There is indeed at the present day a growing body of opinion which can no longer consider architecture and the arts as "pure art," that is, in isolation; it sees them also in terms of their relationship to the social and economic conditions in which they have their roots. It is for this reason that for many of us the histories of art and architecture in most cases still need to be re-written.

In the change of approach that has taken place, one step at least has been the re-assessment of the Baroque. One of the major defects of formal criticism was its failure to estimate a style which did not conform to the rules. Yet there was indeed, in Mr. Herbert Read's words, "the awkward historical fact" that, "however misapplied, the Baroque genius became identified with a wide catholic movement of thought. It became the art of the Counter Reformation, and wherever that movement spread to—from Rome to Vienna, South Germany, the Rhine, Spain, Mexico, Portugal, Paraguay, Peru and even Pekin (where the summer palace was built by the Jesuits), it became the dominant style."

In the revaluation of the Baroque which has taken place, Martin Briggs and Geoffrey Scott in England, and in Germany Schubert, Wölfflin and the distinguished author of the book under review have all, in various ways, played an important part. The present book by Dr. Weisbach is not concerned with the theory of the style, which indeed he has dealt with in some detail in his earlier works. (The breadth of his approach will, however, be evident from his reference to the conditioning influence of "spiritual, religious, cultural and social factors.") His book on this occasion is substantially based on three lectures given in the University of London in January, 1939, and it takes the form of a survey, by means of comment on 67 illustrations, of the major manifestations of Baroque architecture, painting and sculpture in one particular country where it flourished perhaps most intensely, namely Spain.

The peculiar character of the Baroque in Spain has led to a wide misunderstanding of its nature; critics as far apart in point of view as the Spanish classicist Jovellanos and romantics like Beckford and Théophile Gautier have found it unintelligible and even distasteful. From the point of view of historical facts, many of these have been so garbled in text-books as to be dangerously misleading; for example, the whole outline usually presented of the life and work of Churriguera (who is as important in Spain as Michelangelo in Italy) has only within the last few years been recorded with any accuracy, and even that record is in documents which are not easily accessible. Dr. Weisbach's book is therefore of importance in the first place because it presents the main facts simply and accurately. Secondly, it is important in method, for it relates architecture to the parallel development in painting and sculpture. The survey, carefully carried out as it is, adequately fulfils the original intention in the lectures and "brings out the essential features of the style." Seen side by side in this way, Ribera's façade to the Hospicio Provincial in Madrid, Juni's *Dolorosa* and El Greco's *Immaculada*, present a fundamental unity; architecture, painting and sculpture exhibit equally the characteristic features of the Baroque in Spain—the complex formal pattern, the elaborate rhythm, the distortion, and that other equally important element of the Baroque which has been commonly miscalled "realism," but which is more accurately described by the all-embracing word "sensationism."

But perhaps the fundamental nature of the Baroque can never be fully understood without the further extension of Dr. Weisbach's comparison into the field of display; the masque and the festival were constantly recurring elements of the Baroque development in Spain, and the occasions on which all the arts (architecture, painting, sculpture, music, the spoken word and frequently the arts of garden and water design) combined in the formation of the complete spectacle. The marriage of Charles II to Queen Maria Luisa in 1679 was one such occasion; the death of the same Queen ten years later was another, which we have described for us in the greatest detail; but of all these occasions it is difficult to think of one that will outshine in brilliance the festivities and the artistic display which marked the inauguration of that climax of the Baroque in architecture, the *Transparente* in Toledo Cathedral. The interrelationship between the arts and the social and economic factors which resulted in such unending ceremonial is a further extension of the study of the Baroque which someone may one day undertake; when that has been done we shall not only have a fuller understanding of the Baroque itself as art, but perhaps also a clearer appreciation of the state of the society which it so accurately reflects.

J. L. MARTIN

Housing: Fact and Opinion

TOWN AND COUNTRY PLANNING. By Gilbert and Elizabeth Glen McAllister. London: Faber and Faber. Price 12s. 6d.

MESSRS. Faber and Faber are publishing books and pamphlets for the "Town and Country Planning Association" (formerly better known as "The Garden Cities and Town Planning Association"). Of these the one reviewed is the first to appear. It is a very praiseworthy attempt to depict the present state of town-planning and its progress during the last hundred years from the point of view of the Garden City enthusiast. Unfortunately, this bias is not made clear from the beginning, and consequently leads to some confusion. The authors may genuinely think that they are presenting a dispassionate and complete statement of facts, supported by irrefutable statistics. But statistics at their best are never quite objective, and scraps of statistics, as in this book, quoted at random, here and there, must be treated with the utmost caution.

The arguments and statistical material all set out to prove the thesis of limited density in cities, limited size cities in the country, limitation by green belts: all these limitations no doubt to insure a contented and limited happiness. . . . But arguments and statistics are not quite convincing. The conclusion has been set up first, one feels, and the proofs raked up to suit it.

For instance, the statistics of comparative density and infantile mortality may at first seem convincing, but on scrutinizing them further we find that the whole story is not told. We are not told how the incomes of the inhabitants, in the overcrowded slums, compare with those of the less densely populated suburbs. We are not told that the slum is the consequence of the same evil as tuberculosis and infantile mortality and under nourishment, and not the origin of all evil. We are not told (that is, not when it does not suit the authors, although later in the book a point is made of this) that insufficient income is the ultimate reason for infantile mortality, tuberculosis, malnutrition and *the slum as well*, and that, when the slum is superseded by the "super" housing estate, the dilemma of the slum-dweller is (in the words of the authors), "either moderately good and sufficient food and bad housing or good housing and completely deficient food."

If we see statistics which describe health conditions, not of people but "amazing figures . . . for the same area, when a slum, and . . . after reconstruction," we may well ask: And what happened to the people who used to live there? Are these healthy families the same ones, and has their health improved so tremendously, or is this interesting fraction of statistics just irrelevant, proving nothing? Have the people who lived in the slums moved to other slums, with conditions as bad as ever? How are we to know? Indeed, the best form of slum clearance, to justify this sort of statistics, would be by pulling down all the houses and making a desert in their stead. In doing so, general mortality, infantile mortality, phthisis rate and even malnutrition would disappear from that area completely.

Quite justly, bitter words are said about rural housing, but why are there no statistics comparing urban and rural conditions? It would be interesting to know, whether in rural districts (with very low housing density) the actual health conditions justify the hopes attached to low density housing. Or would that only show that phthisis rate, infantile mortality and even malnutrition in rural districts rival the worst urban slums? One would perhaps find that density has nothing to do with sanitary conditions, but that high density is a social consequence like all other conditions and cannot be solved separately. "It is probable that nothing would so quickly abolish the housing problem in Great Britain as a general rise in wage levels of the population." Some statistical support for this statement would be more useful, less commonplace than the statistics quoted, and surely more helpful in solving the problem of reconstruction.

The historic survey included in the book is concise and informative. Extremely useful tabulated information is given about housing standards as laid down in various acts. The question of building-technics is treated with little apparent knowledge and rather shortly, indeed too shortly for a subject which is at the root of every improvement of living standards.

The efforts of the speculative builders who "knew what the public wanted" and provided pseudo-Tudor and "ye olde" are singled out as "the biggest confidence trick of the age." It might have been added that the speculative builder was not the only one who, in our age of "air-liners, vacuum cleaners and television" provided us with sham . . . and pseudo . . ., whether ye olde, Tudor, Georgian or any other elixir of oblivion. And speaking of "knowing what the public wants," the authors' remarks about flats are not very fortunate. If flats and houses are to be compared for their respective merits, they should be compared on equal terms. It is simply not a fact that happy and healthy families cannot be raised in flats as well as in houses. The company of young playmates in a communal garden, under expert supervision, is at least as important as the fussy solicitude of adults in a private plot, for the normal and happy development of a child.

There is plenty in the book which is instructive and readable; would-be readers should nevertheless be warned that the opinions expressed are not universally accepted by experts. With these reservations, those who are interested in post-war reconstruction should read it if only to disagree.

ERNÖ GOLDFINGER

The Whig Tradition

The great Whig country houses of the eighteenth and early nineteenth centuries are among the most conspicuous monuments of English history. Ornate and massive, with their pedimented porticoes, their spreading balustraded wings, they dominate the landscape round them with a magnificent self-assurance. Nor are their interiors less imposing. Their colannaded entrance halls, whence the Adam staircase sweeps up beneath a fluted dome; their cream and gilt libraries piled with sumptuous editions of the classics; their orangeries peopled with casts from the antique; their saloons hung with yellow silk, and with ceiling and doorways painted in delicate arabesque by Angelica Kauffmann, all combine to produce an extraordinary impression of culture and elegance and established power.

Yet, they are not palaces. There is something easy-going and unofficial about them. Between library and saloon one comes on little rooms, full of sporting prints and comfortable untidiness; the bedrooms upstairs are friendly with chintz and flowered wallpaper. Even the great rooms themselves, with their roomy writing tables, their armchairs, their tables piled with albums and commonplace books, seem designed less for state occasions than for private life: for leisure and lounging, for intimate talk, and desultory reading. And the portraits that glow down from the walls exhibit a similar character. The gentlemen lean back in their hunting coats, the ladies stroll in their parks with spaniels snapping at the ribbons that dangle from the garden hats, slung on their arms. In big and in detail these houses convey an effect of splendid naturalness. In this they are typical of the society which was their creator. . . .

The Whigs' taste was in harmony with the ideal that guided their education. They learnt to admire the grand style in painting, the " correct " in letters, the Latin tradition in oratory. And in everything they paid strict attention to form. Since life to them was so secure and pleasant, the Whig aristocrats tended to take its fundamental values very much for granted; they concentrated rather on how to live. And here again, their ideal was not an artless one. Their customs, their mode of speech, their taste in decoration, their stylish stiff clothes, are alike marked by a character at once polished and precise, disciplined and florid. If one of them writes a note it is rounded with a graceful phrase, their most extempore speeches are turned with a flourish of rotund rhetoric.

Yet—and here it is that it differs from those of similar societies on the continent—theirs was not an unreal life; no Watteau-like paradise of exquisite trifling and fastidious idleness. For one thing it had its roots in the earth. Founded as their position was on landed property, the Whig aristocracy was never urban. They passed at least half the year in their country seats; and there they occupied themselves in the ordinary avocations of country life. The ladies interested themselves in their children, and visited the poor; the gentlemen looked after their estates, rode to hounds, and administered from the local bench justice to poachers and pilferers. Their days went by, active, out-of-doors, unceremonious; they wore riding-boots as often as silk stockings. Moreover, they were always in touch with the central and serious current of contemporary life. The fact that they were a governing class meant that they had to govern. The Whig lord was as often as not a minister, his eldest son an M.P., his second attached to a foreign embassy. So that their houses were alive with the effort and hurry of politics. Red Foreign Office boxes strewed the library tables; at any time of day or night a courier might come galloping up with critical news, and the minister must post off to London to attend a Cabinet meeting. . . .

The eighteenth century was the age of clubs; and Whig society itself was a sort of club, exclusive, but in which those who managed to achieve membership lived on equal terms; a rowdy, rough-and-tumble club, full of conflict and plain speaking, where people were expected to stand up for themselves and take and give hard knocks. At Eton the little dukes and earls cuffed and bullied each other like street urchins. As mature persons in their country homes, or in the pillared rooms of Brooks's club, their intercourse continued more politely, yet with equal familiarity. While their House of Commons life passed in a robust atmosphere of combat and crisis and defeat. The Whigs despised the royal family; and there was certainly none of the hush and punctilio of court existence about them. Within the narrow limits of their world they were equalitarians.

Their life, in fact, was essentially a normal life, compounded of the same elements as those of general humanity, astir with the same clamour and clash and aspiration and competition as filled the streets round their august dwellings. Only, it was normal life played out on a colossal stage and with magnificent scenery and costumes. Their houses were homes, but homes with sixty bedrooms, set in grounds five miles round; they fought to keep their jobs, but the jobs were embassies and prime ministerships; their sons went to the same universities as humbler students, but were distinguished from them by a nobleman's gold-tasselled mortar-board. When the Duke of Devonshire took up botany, he sent out a special expedition to the East Indies to search for rare plants: Lord Egremont liked pictures, so he filled a gallery with Claudes and Correggios; young Lord Palmerston was offered the Chancellorship of the Exchequer a year or two after entering Parliament. . . .

Their taste was a little philistine. Aristocratic taste nearly always is. Those whose ordinary course of life is splendid and satisfying, find it hard to recognize the deeper value of the exercises of the solitary imagination; art to them is not the fulfilment of the soul, but an ornamental appendage to existence. Moreover, the English nobility were too much occupied with practical affairs to achieve the fullest intellectual life. They admired what was elegant, sumptuous and easy to understand; portraits that were good likenesses and pleasing decorations; architecture which

[continued on page 128]

S.P.A.B.

As usual, the most interesting pages in the Annual Report of the Society for the Protection of Ancient Buildings, which has just been published, are those that give notes on cases in which the Society has lately taken action or is at present doing so. The virtual cessation of normal building work has, of course, temporarily removed many of the threats to old buildings, but plenty of cases remain for the Society to concentrate on, and it is wise, seeing that so often in the past buildings have been lost that might have been saved if the threat had been realized in time, that the Society should keep its eye on cases that are liable to revive with the resumption of civil building.

There is more than one sad case recorded in this Report where the Society's efforts met with failure. A flagrant piece of vandalism was the demolition of the fine gateway and lodge to Northwood House, Cowes, designed by John Nash in his more sober Classical manner. This building was demolished by the Cowes Urban District Council to make room for a public bath-house, in the face of protests by the Isle of Wight branch of the C.P.R.E. and despite the fact that plenty of alternative sites were available in the vicinity.

Another loss is the church of St. Nicholas at Southampton, which has been pulled down after having been in a semi-dilapidated state for some years. This is particularly unfortunate seeing that Southampton has also lost so much in the way of architectural treasures during the past year through bombing. The church had a fifteenth-century tower of no particular distinction, but

Top: John Nash's gateway to Northwood House, Cowes, recently demolished by the Cowes Urban District Council to make way for some public baths, bottom. Unavailing protests were made by the Isle of Wight branch of the C.P.R.E.: see note above.

appropriately housed a stately life. In books, they appreciated acute, wittily phrased observation of human nature, or noble sentiments expressed in flowing periods; Cicero, Pope, Horace, Burke. The strange and the harsh they dismissed immediately. Among contemporary authors they appreciated Jane Austen, condemned Crabbe, for the most part, as sordid and low; and neglected Blake almost entirely. If they had read him they would not have liked him. For—it is another of their limitations—they were not spiritual. Their education did not encourage them to be; and, anyway, they found this world too absorbing to concern themselves much with the next. . . .

The Whig nobles were never provincial and never uncouth. They had that effortless knowledge of the world that comes only to those, who from childhood have been accustomed to move in a complex society; that delightful unassertive confidence possible only to people who have never had cause to doubt their social position. And they carried to the finest degree of cultivation those social arts which engaged so much of their time. Here we come to their outstanding distinction. They were the most agreeable society England has ever known. The character of their agreeability was of a piece with the rest of them; mundane, straightforward, a trifle philistine, largely concerned with gossip, not given to subtle analyses of flights of fancy. But it had all their vitality and all their sense of style. It was incomparably racy and spontaneous and accomplished; based solidly on a wide culture and experience, yet free to express itself in bursts of high spirits, in impulses of appreciation, in delicate movements of sentiment, in graceful compliments. For it had its grace; a virile classical grace like that of the Chippendale furniture which adorned its rooms, lending a glittering finish to its shrewd humour, its sharp-eyed observation, its vigorous disquisitions on men and things. Educated without pedantry, informal but not slipshod, polished but not precious, brilliant without fatigue, it combined in an easy perfection the charms of civilization and nature. Indeed the whole social life of the period shines down the perspective of history like some masterpiece of natural art; a prize bloom, nurtured in shelter and sunshine and the richest soil, the result of generations of breeding and blending, that spreads itself to the open sky in strength and beauty.

LORD DAVID CECIL
(*The Young Melbourne*, Constable, 1939)

[continued from page 127]

the portion to the east of the tower was a churchwarden-Gothic building of considerable character and contained some fine eighteenth-century monuments and wall-tablets. Southampton has also lost its Cross House, a small but unique structure, on behalf of which the Society appealed to the Southampton Corporation without success. Other cases reported include schemes to repair and restore the Tithe Barn at Naseby, Northants, and Laurence Campe's almshouses, Friern Barnet, Middlesex (both of which schemes have had to be temporarily abandoned), the completion of the restoration work at Kelmscott Manor and restoration activities at various churches, including Campsall, Yorkshire; Castle Hedingham, Essex; All Saint's, Maldon (remarkable for its triangular tower), and Maltby, Lincs.

The Georgian Group

Incorporated in the above report is the Annual Report of the Georgian Group of the S.P.A.B. Once more the notes on current cases are of interest, and some exceptionally good buildings are the subject of the Group's energies; in most cases the result is still doubtful.

The Group has not so far succeeded in getting the Bath House at Arno's Castle, Bristol, scheduled for preservation. It is a very charming building with an exceptionally good plaster ceiling (possibly the work of Thomas Stocking, 1722-1805) and a façade with an elaborate colonnade in the Batty Langley manner. The building is now in a poor state of repair.

Successful cases include the saving of "Newlands," Thames Ditton, and the acceptance of modifications proposed by the Society to a scheme for altering one of the fine early warehouses in South Square, Boston. The fate of Heathfield House, Blackheath, is still doubtful, following the proposal of the owners, the Trustees of Morden College, to destroy it and cut up the grounds for villa sites. It is also alarming to learn that the future of the eighteenth-century Shire Hall at Dorchester is very uncertain. The Group also records the purchase by Messrs. Woolworth of the Clarendon Hotel, Oxford, the urgent need for repairs to Hartwell Church, Bucks (a first-rate specimen of Georgian Gothic on which the Oxford Diocesan authorities feel themselves unable to spend money), the forthcoming demolition of a row of houses by James Gibbs in Henrietta St., London, and the intention of the Torquay Corporation to demolish Vaughan Parade, a pleasant late Georgian terrace, to make way for a car-park.

CORRESPONDENCE

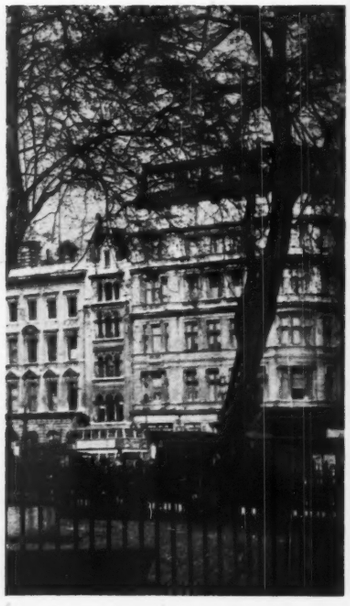
The Editor,

THE ARCHITECTURAL REVIEW

SIR,

In the course of the past year or so it has been my business as an actor and the director of The Adel-

THE NEW BERKELEY SQUARE

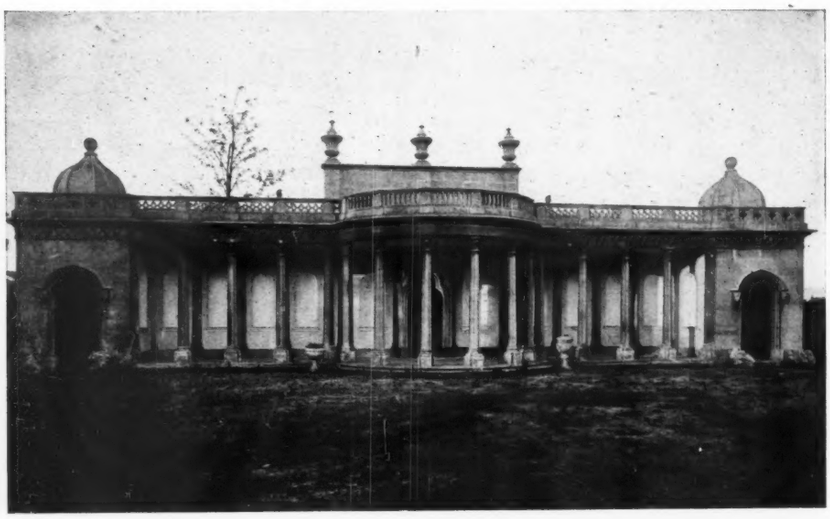


When the campaign for collecting scrap metal was initiated some months ago it was recognized that the opportunity might be taken of permanently getting rid of the railings round some of the London Squares, the obstructive nature of which is shown in the typical scene on the left. In many cases the railings have been removed, but in some the gesture has been spoilt by the substitution of ugly wooden palings for the iron railings. In Berkeley Square, however, the gardens have been left open, and the photograph on the right (reproduced by courtesy of the Ministry of Information) shows how successful is the result, æsthetically and as a piece of urban planning.

phi Players to be concerned with the presentation of plays to small audiences in all parts of the country; I have therefore had practical experience of some hundreds of halls of all kinds: village halls, church halls, school halls, halls in camps and aerodromes, town halls and guild halls, halls in community centres and on housing estates. With very few exceptions, the architectural inadequacy of even the most modern of these buildings is little short of disgraceful.

No doubt the architect's difficulty is that he is called upon to design a hall suitable for a variety of widely different activities, of which the presentation of plays is only one. Nor would one expect an architect who is not a specialist in the building of theatres to be fully conversant with the facilities required behind the proscenium. Further, an architect may very well be in the hands of a local committee more interested in the outward appearance of their hall than in its functional utility. At the same time, there are few localities or schools which do not use their halls for occasional dramatic productions, whether by local amateur dramatic societies or, as is increasingly the case at present and almost certainly will be in the future, by visiting professional companies. And almost invariably such societies or companies find themselves under the necessity of appearing in a hall in which the architect's imagination has not taken him beyond the proscenium opening. Stages are often exceedingly small and ill-proportioned (shallowness is the chief fault), and so constructed that there is no "wings," with the result that scenery or curtains have to be set close to the walls, leaving no room for the actors and their properties; often there is only one way on and off these platforms (generally by means of break-neck steps), so that exits and entrances may be made only on one side of the stage. In many cases there is no dressing accommodation at all; when there is, it is totally inadequate in size, lacks running water, sanitation, good lighting, and a way out into the open air. (Nor is it, I hasten to add, that the companies of which I speak are large or equipped with extensive scenery; eight is the average number of actors who have to use the available stage and dressing-rooms, and the play presented often requires no scenery at all.)

It is to be presumed that after the war one of the first considerations of reconstruction will be community centres of which halls will be an essential part; probably plans for these are already being contemplated by architects. Theatrical activity



The colonnaded façade of the Bath House at Arno's Castle, Bristol, which the Georgian Group has been trying to get scheduled for preservation. See note on page 128.

is certain to be one of the uses to which such buildings are put. May I therefore, through your columns, make the plea that some consideration should be given to the simple back-stage requirements of the theatre? If it were, halls would be of much greater benefit to their users on both sides of the proscenium opening and architecture would be doing a signal service not only to the community but also to its sister art, the drama. I am sure that there are many others in the professional theatre who, like myself, would be glad to put their experience of inadequate halls at the disposal of any architect who would care to make use of it.

Yours, etc.,
R. H. WARD.
(*Director, The Adelphi Players.*)

The Buildings Illustrated

Fen Court, Peterhouse, Cambridge.

Architects: **H. C. Hughes and Peter Bicknell.**

The general contractors were Kerridge (Cambridge) Ltd. Among the sub-contractors and suppliers were the following: Williamson Cliff Ltd. (bricks), Trussed Concrete Steel Co. Ltd. (pre-cast beam floors), Colchester Steel Construction Co. (windows), Limner and Trinidad Lake Asphalte Co. Ltd. (asphalt road), Rattee and Kett Ltd. (stone masonry), Cambridge Artificial Stone Co. (paving and cills), Pilkington Bros. Ltd. (glass bricks), George Lister and Sons (handrail), Tentest Fibre Board Co. Ltd. (suspended ceilings), Wachal Flooring Co. (hardwood flooring), Cork Insulation Co. Ltd. (cork tile flooring), J. A. King and Co. Ltd. (paving lights), Dryad Metal Works Ltd. (ironmongery), J. Wontner-Smith, Gray and Co. Ltd. (heating and hot water system), Cambridge University and Town Gas Light Co. (gas installation), A. Macintosh and Sons Ltd. (sanitary fittings), Electric Wiring and Repair Co. (electric installation), Merchant Adventurers of London Ltd., Oswald Hollmann Ltd. and Troughton and Young Ltd. (electric fittings). Hotpoint Electric Appliance Co. Ltd. and Ferranti Ltd. (electric fires), Masonite Ltd. (roof over stairs), Parker Winder and Achurch Ltd. (cycle racks), J. W. Gray and Son Ltd. (lightning conductors), Buoyant Upholstery Co., S. A. Lord and Son, and W. C. Carter Ltd. (furniture), Percy Leach Ltd. (curtains).

Sports Pavilion, King's College, Aberdeen.

Architects: **A. Marshall Mackenzie and Son.**

The general contractors were James Scott and Son (Aberdeen) Ltd., who also did demolition, foundations, damp-courses, asphalt, concrete blocks, reinforced concrete, bricks, tiles, etc. Among the sub-contractors and suppliers were the following: Clinterty Granite Quarry, Aberdeenshire (stone), Bisset and Son (structural steel), Wm. Briggs and Sons (roofing felt), Clark and Donaldson (woodblock flooring and joinery), G. N. Haden and Sons Ltd. (central heating), Troughton and Young (electric light fixtures), Helliwell and Co. (casements), Rennie and Sons (stonework), A. Sanderson and Sons, Ltd. (wallpaper for groundsman's house only), Aberdeen City Main (water supply), Pulsometer Engineering Co. Ltd. (water filtering plant).