THE ARCHITECTURAL REVIEW

VOLUME CV NUMBER 627 MARCH 1949 THREE SHILLINGS AND SIXPENCE

THE ARCHITECTURAL REVIEW

Volume 105 Number 627 March 1949

The Cover illustrates a wooden mask from Basonge, East Central Congo, one of a number of outstanding works of primitive art recently exhibited in London alongside contemporary painting and sculpture, under the title '40,000 Years of Modern Art.' On page 144 Mr. Roland Penrose discusses the purpose behind the comparison, and the significance of the influence that the art of primitive peoples has had on artists like Picasso, Miro and Paul Klee.

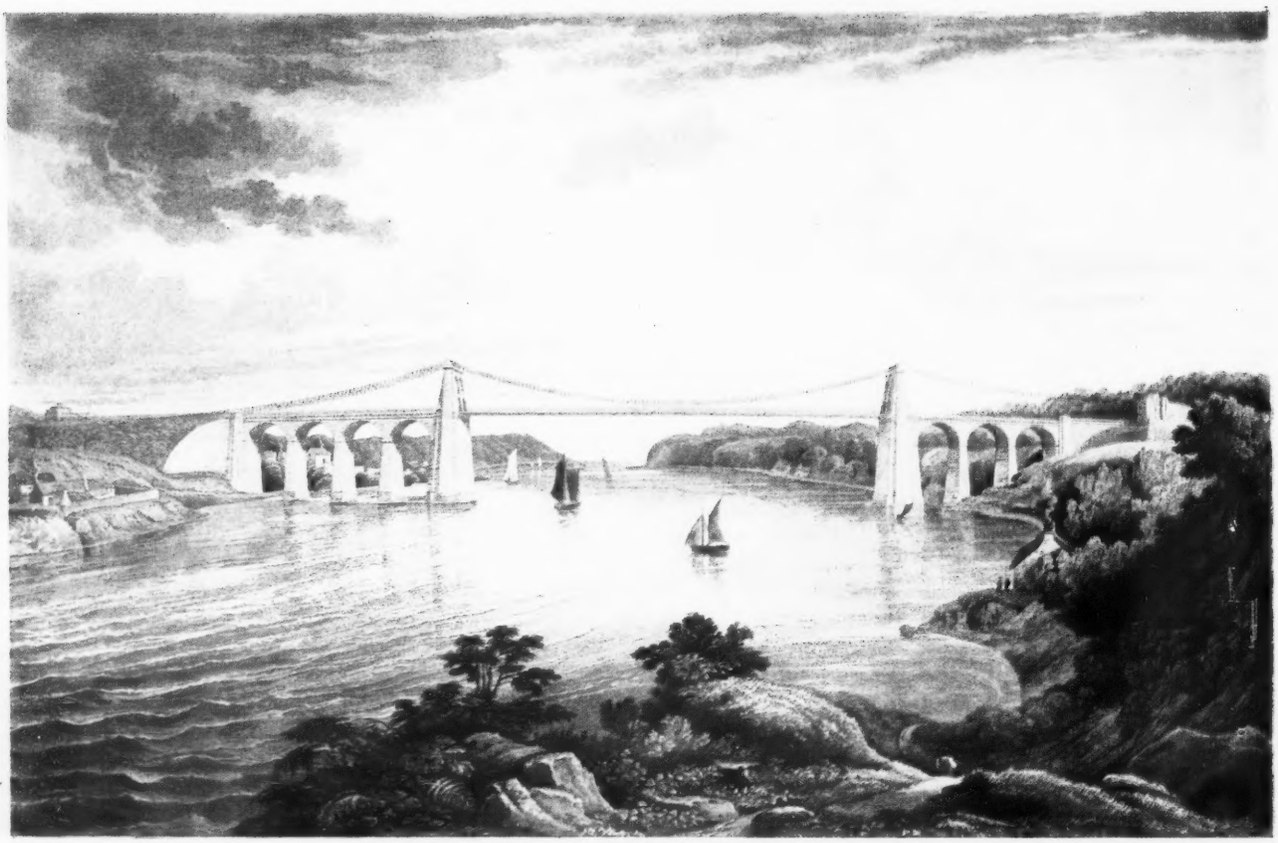
The Authors *Clive Entwistle*, architect, F.R.I.B.A. Born 1916. Studied in the *atelier* of le Corbusier, and in Greece, Italy, France, Scandinavia. His pre-war work included many interiors and conversions, a chain of shoe shops, and (with le Corbusier) a week-end cottage at Olympia. His post-war work includes industrial design and conversions and town-planning projects. *Harold Scott* is a Londoner, educated at St. Paul's and in Germany. After a false start in business he went on the stage, joining Bernard Fagan's company at the Court Theatre in 1921. With Elsa Lanchester he organized the 'Cave of Harmony' cabaret club. He has published a book on English Popular Songs and 'The Early Doors,' a history of miscellaneous entertainment in London. *Roland Penrose* was one of the principal organizers of the exhibition, '40,000 Years of Modern Art' about which he writes in this issue. It was the second large art exhibition arranged by the Institute of Contemporary Arts, a body recently formed to do for Britain what the Museum of Modern Art has, for some years, been doing so successfully for America. Roland Penrose is one of the Institute's Committee of Management. He is a distinguished surrealist painter and the owner of one of the best private collections of modern paintings in England.

SUBSCRIPTION RATE : The annual post free subscription rate, payable in advance, is £2 sterling, in U.S.A. and Canada $8.50. *An index is issued every six months, covering the period January to June and July to December, and can be obtained without charge on application to the publishers :*

THE ARCHITECTURAL REVIEW

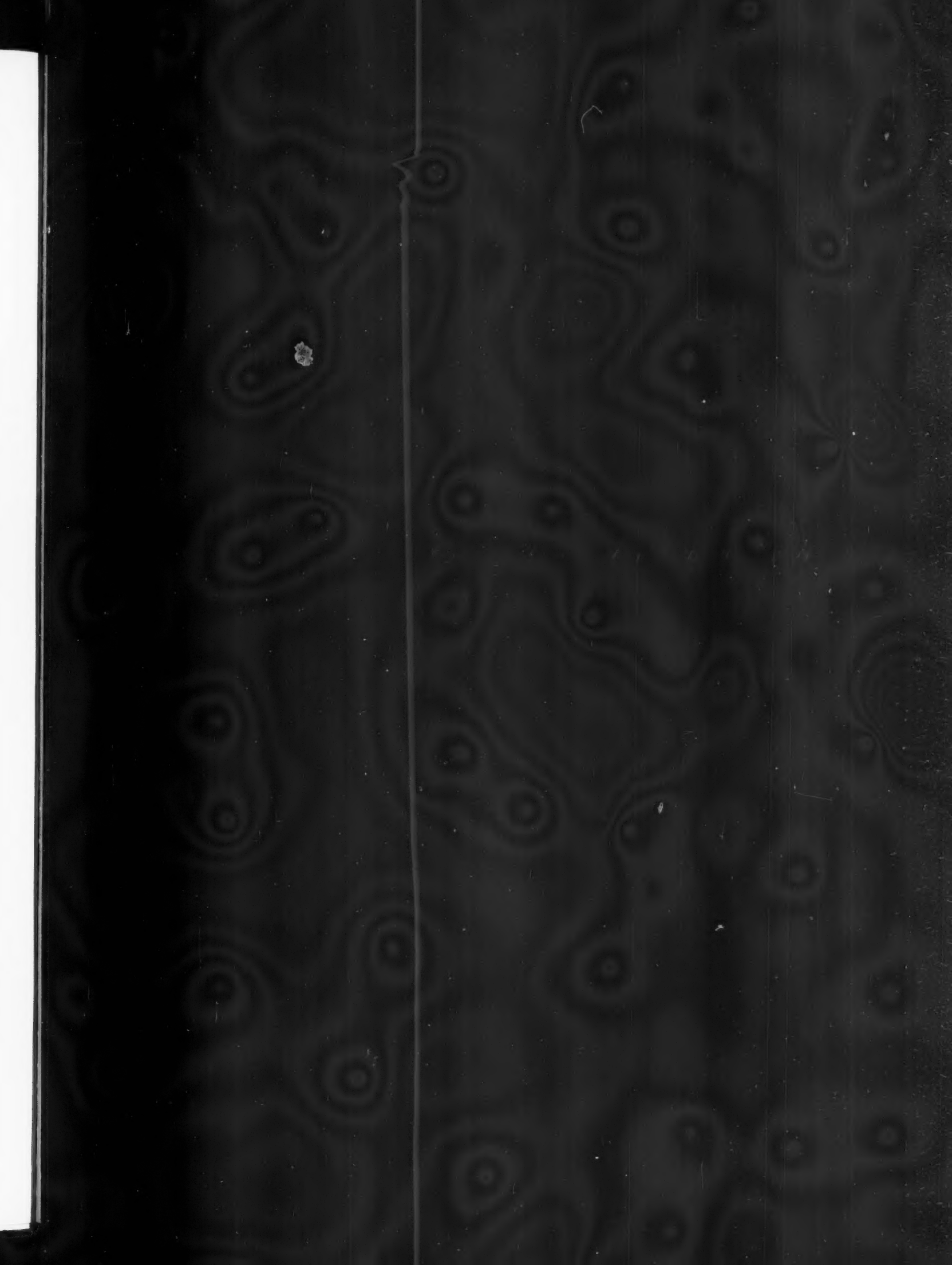
9-13 Queen Anne's Gate, Westminster, S W 1 · Whitehall 0611

THREE SHILLINGS AND SIXPENCE



These illustrations are from F. D. Klingender's *Art and the Industrial Revolution*, and are reproduced by courtesy of Messrs. Royle Publications

One of the most remarkable episodes in English architectural history occurred during the years following the industrial revolution, when a couple of generations of engineers, inspired by a sense of mission and by the opportunities created by new techniques, adorned the country—and in particular the railway system which was then transforming its economy—with structures that can now be seen as the real monumental architecture of the early nineteenth century. Their significance is discussed in the article on the facing page, and these two contemporary aquatints well illustrate their grand simplicity and breath-taking scale. Above, Telford's masterpiece, the Menai suspension bridge (built 1819-26), by R. G. Reeve after a drawing by G. Arnald. Left, the Liverpool and Manchester Railway crossing Chat Moss, by H. Pyall after drawings by Thomas T. Bury, 1831.



J. M. Richards

THE WRONG TURNING

IT HAS BECOME a commonplace of architectural writing to number the Crystal Palace among the pioneer works of modern architecture. But a pioneer, by definition, is one who treads out a path for others to follow. And who followed in the path Joseph Paxton trod in 1851 across the grass and among the dramatically reprieved elm trees of Hyde Park? No one at all. The principles he enunciated, the discoveries at which he hinted, were reached independently generations later, and on the Continent rather than in England. Only after these principles had become firmly established was the Crystal Palace, as it were, posthumously beatified. It was then adopted by the modern movement rather as the newly rich adopt an ancestor who came over with the Conqueror.

This is not to say that the Crystal Palace as an historic landmark is a fraud. For though it cannot honestly claim to be the first embodiment of one movement, it can claim equal eminence as the last embodiment of another; indeed it was the climax of one of the most remarkable episodes in English architectural history, the period of monumental engineering which followed the industrial revolution and illuminated the early part of the nineteenth century with the one clear steady light that shone among the flickering parti-coloured fires of the battle of the styles. With the closing of the Great Exhibition this light was extinguished. It would be interesting to discover why.

One should begin perhaps by defining more exactly the special qualities of the episode in question. For seeing the Crystal Palace and the series of great engineering works that preceded it from a fair distance and from the standpoint of our more self-conscious age, it is easy for us to exaggerate their intrinsic architectural virtues and credit them with aiming at effects they only achieved by accident. Because of everything that has happened in the last hundred years we set special store by the forthright simplicity of statement that we find, for example, in those great brick warehouses surrounding some of the London, Bristol and Liverpool docks ; the airy curves of Telford's and Brunel's suspension bridges arouse a ready response in minds eager to appreciate the elegance that resides in structure unadorned, and our knowledge that the Crystal Palace was prefabricated in standardized components leads us, by whom the potentialities of prefabrication are cherished, to regard it with special sympathy. We have to guard therefore against putting our own predispositions into the minds of our great-grandparents. In some instances, what to us is an unanswerable demonstration of the power of functionalism may have been to its author but the necessary outcome of expediency; and the structures whose simplicity we admire may have been left unadorned, not because they were thought to gain æsthetically thereby but because they were not thought worthy subjects for æsthetic consideration.

Nevertheless, much of the work of the early nineteenth-century engineers has beauty and a grand simplicity and power. It does not matter that some of these attributes were not consciously sought after, for the qualities achieved by apparent afterthought are often those that mature best, because they rise from a deeper source—are the fruit of a more intuitive process—than mere cleverness on the part of a designer. The passing of time, moreover, adds authority to every building in the creation of which the natural ferment of the period it belongs to has taken an active share. The race of great engineers —Rennie, Telford, the two Brunels, Robert Stephenson and Paxton—and the others who supported the tradition these built up, have at least this in common: they were all inspired, consciously or unconsciously, by such a ferment. Their work is pervaded by a sense of conquest and, what is more, by a sense of moral obligation to put the conquered territory of science to productive use.

In his recent book, *Art and the Industrial Revolution*,* Mr. F. D. Klingender quotes these lines from Wordsworth's *Excursion:*

> 'Casting reserve away, exult to see
> An intellectual mastery exercised
> O'er the blind elements; a purpose given,
> A perseverance fed; almost a soul
> Imparted—to brute matter. I rejoice,
> Measuring the force of those gigantic powers
> That, by the thinking mind, have been compelled
> To serve the will of feeble-bodied Man.'

To impart soul to brute matter is to exercise a God-like power, and the engineers of the early nineteenth century can hardly have avoided feeling that circumstances had given them the status of supermen. In this they were supported by the public they worked for, by whom all the apparatus of the new industrial age was regarded with awe and reverence. For it was a symbol of steady progress towards that final control of the natural forces of the universe which was implicit in the philosophies of the post-renaissance world and about which no misgivings had yet been felt.

The crowds that descended, chattering and admiring, into the Thames tunnel in the eighteen-forties and made its uncompleted length a popular promenade, the crowds that flocked on Saturday afternoons to watch the gangs of Irish navvies toiling like ants on the slopes of the great railway embankments —captive mountains, destined to bear the new machines on their shoulders—were not mere idlers enjoying the pleasure of watching others work. They were participating in a ceremony of worship. They were moved by the opportunity given them of vicariously exercising civilization's newly won power of controlling mighty engines with a touch of the finger.

Here is a typical nineteenth-century comment.† It concludes an account of one among hundreds of railway engineering feats that drew spectators in their thousands—the blasting away of Round Down Cliff to enable the South-Eastern line to reach Folkestone. An eager multitude assembled hours before the explosion was due and could hardly contain their excitement when it took place. Then

> 'the moment the headlong course of the chalk had ceased, and the hopes of the spectators were realized, a simultaneous cry arose of "Three cheers for the engineer!" and William Cubitt was honoured with a hearty huzza from the lips of a grateful people. An era in the history of engineering had passed, and a precedent had been established, the results of which none could anticipate. It had been demonstrated that the most powerful and mysterious agency in nature was under computable regulations, and in no small degree under the control of science.'

The hard-headed materialism of the nineteenth century was thus warmed with a sense of wonder. Its products acquired a spiritual significance akin to that which science itself had possessed in the early days of the renaissance when it first revealed a rational pattern latent in the incomprehensible world. The sense of wonder was lost in the matter-of-fact age that followed—no place was allowed for it in the neat Newtonian universe—but a romantic age discovered it again and obtained a dual satisfaction from the exercise of two complementary processes: from contemplating wild nature and from pursuing the means of taming it. Mr. Klingender calls the years when the industrial revolution was being consolidated, the Age of Despair. In justification he quotes Shelley's reference, in his preface to *The Revolt of Islam* (1817), to 'a general state of feeling among civilized mankind produced by a defect of correspondence between the knowledge existing in society and

* Noel Carrington, 1947. The coloured prints on the facing page and several of the illustrations on pages 109-112 are from this admirable book.

† F. S. Williams. *Our Iron Roads.* London, 1852.

the improvement or gradual abolition of political institutions.' To this feeling Shelley attributes the excesses of the French Revolution and the general atmosphere of despondency accompanying the Napoleonic Wars, and Mr. Klingender elaborates the analysis by discovering an equivalent defect of correspondence between knowledge and *economic* institutions. It is true enough that material progress at this time was accompanied by a dislocation of the economic basis of society that brought misery to a large part of Britain's rapidly swelling population—that, for example, the new power of industry still depended fundamentally on a single machine: the over-driven bodies of men and women and even children. Yet to call the whole age one of despair misrepresents its latent spirit, and overemphasizes what were only transitional attributes; to the technicians and engineers and many besides it was one of optimism and uplift. The admiration that the advance of science evoked went deeper than its merely material achievements warranted. Sir Walter Scott, surely the monarch of the romantics, is quoted by Southey as describing Telford's Cysylte Aqueduct on the Ellesmere Canal as 'the most impressive work of art he had ever seen.'

One speaks of this and similar engineering works as belonging to a single movement, but in fact their creators were not consciously co-operating in pursuit of one idea. What they had in common was a tension that kept their imagination at full stretch. This was produced not only by the sense of mission that supported them in all their endeavours but by the fact that they were still pioneers. They worked empirically. As well as creating the magnificent structures we admire as finished works, they improvised the methods of organizing and building them, inventing, as they went along, machinery of a kind that the modern engineer accepts ready made. Telford himself designed the method of testing the tensile strength of the chains to be used on the Menai Bridge. Robert Stephenson exercised his ingenuity not only on the design of the Britannia Bridge but on the machinery for lifting the tubular sections into place. The engineer was a man of parts, for the age of specialization was yet to come. He was a Titan who carried the burden of enlarging knowledge itself on his shoulders. His was not only an art of applying means to an end; he created the means, and the ends were only defined by such limitations of his own powers as he chose to acknowledge.

Conversely the termination of this great engineering epoch did not come because the demand for its products ceased, but because the engineer's task became a more pedestrian one as rule of thumb methods replaced the old inspired improvisations. There was no longer the same emotional driving-force. But architecture could have supplied a new driving-force. The consciousness of striving after a visual ideal, of bringing to a delectable ripeness the fruit of science's newly unleashed powers, could have taken the place of the pioneering spirit of primitive engineering. In the past architecture has managed to assimilate new ideas when they have suddenly come to dominate a whole epoch, and has turned them to good account. But this time the chance was lost. Architecture took a different turning.

It is not unreasonable to call the work of the great engineers the truly creative architecture of the nineteenth century because its development took place within the main stream of architectural evolution, whereas the architects' architecture of the same period, whatever feeling and ability it shows, whatever its charm, developed with few exceptions outside it. The engineers found inspiration in the thing itself. The architectural movements that inherited their popularity—the Gothic Revival and the rest—found it in literary ideals and the creation of symbols. Often they were symbols of the wealth that was being amassed with the aid of the same new science that inspired the engineers. The glorification of wealth and commercial prestige, such as we see in the great stone palaces of Manchester described by Professor Hitchcock in last month's issue of this journal, is a perfectly legitimate stimulus to architectural evolution. The Gothic cathedrals, it has often been explained to us, rose into the sky for the glorification of God. And if God can be so served architecturally, why not Mammon? The difference is that whereas religious fervour in the Middle Ages was perfectly united with the creative engineering that gave it form, in the nineteenth century the pride of commercial expansion became separated from the pride of engineering achievement.

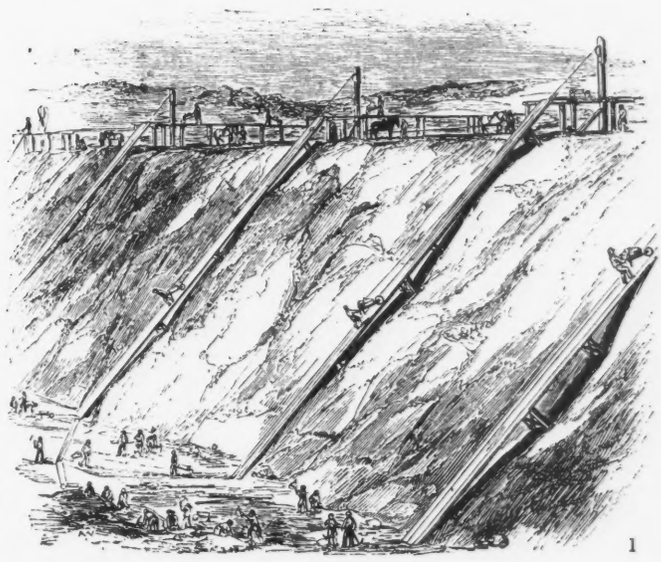
The engineering opportunities might otherwise have been the means of stabilizing and reinvigorating the whole of architecture, at the crucial moment when the classical tide, of which the Greek Revival was the last surge forward, had begun to ebb and to give place to the formless impulses of the Romantic movement. The tragedy was, in fact, that the Romantic movement too soon lost sight of the very achievements it had best reason to be romantic about. This age of missed opportunities saw glimpses of a happier future when an architect as accomplished as Decimus Burton achieved classical elegance with iron and glass in the Palm House at Kew, or when an engineer as ingenious as Rennie used the fashionable Doric order on Waterloo Bridge to enhance as well as adorn the vigour of his structural conception. But the seed they sowed bore no fruit. Technical progress, its function narrowed by a premature specialization, instead of reanimating both of them, provided grounds for a divorce between architecture and engineering that has lasted to this day.

The moral to be drawn from this episode, which ended almost exactly a century ago, is the one to which we have long paid lip service but little more: that modern architecture, having been reinvigorated by the injection of new technical knowledge, new materials and new methods of producing them industrially, has a second opportunity of keeping the style of its outward expression fired with the spark of technical vitality. Now that all the talk is of the rehumanization of architecture after the discipline of the thirties, there is clearly the possibility of architecture again being led, by its most devoted adherents, up a wrong turning. The post-war search for colour and cosiness, for the means of attaining a new monumentality, could once more result in separation of the thing itself from the pictorial symbols associated with its popular success. In the same way that the static engineering of the nineteenth century was betrayed into supporting the grandiose fantasies of costume architecture, the dynamic engineering of the twentieth is liable to be side-tracked into the barren pretensions of streamlining or the dead end of neo-romanticism. The alternative is not a new puritanism, but the development of a humanized vernacular on the basis of the emotional fusion, which the nineteenth century failed to achieve, between the sciences and the arts. It is not impossible that the great social opportunities represented by such undertakings as the New Towns may serve the same function as the railway and canal building undertakings of a century ago, and inspire another generation of designers with the sense of mission that inspired the early nineteenth-century engineers.

These engineers combined material achievement with a poetic vision of a kind to which the English have always been susceptible. As early as 1802 the poet* who most completely embodies that vision and the inner conflicts it strives to resolve wrote what might well be their epitaph. Although he disapproves of 'enlisting the imagination under the banner of science,' he declares his faith in an alliance between the two which was not fully attained in his time but could still be in ours:

> 'If the labours of men of science should ever create any material revolution direct or indirect, in our condition, and in the impressions which we habitually receive, the Poet . . . will be ready to follow the footsteps of the Man of Science, not only in those general indirect effects, but he will be at his side, carrying sensation into the midst of the objects of science itself.'

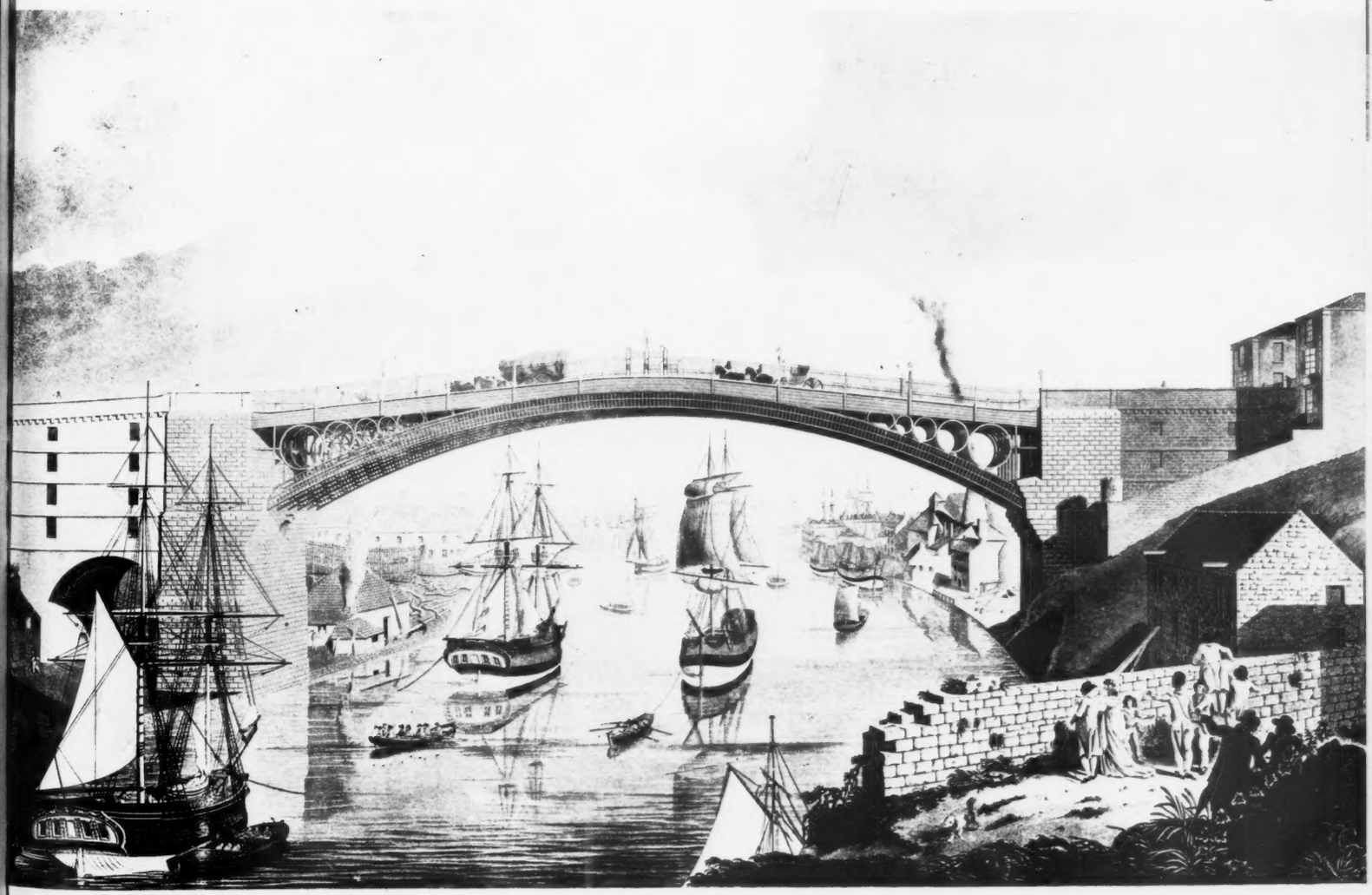
* Wordsworth in his *Preface*.



1

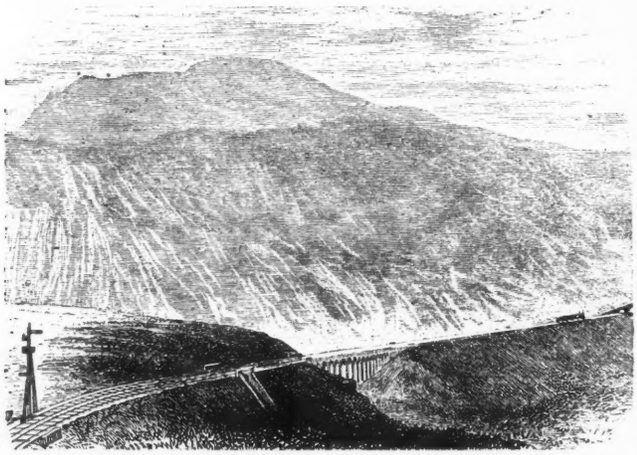
The heroic scale of the early nineteenth century's engineering undertakings, which well expresses the spirit of conquest over nature in which they were conceived, is exemplified in these two illustrations in two different forms. In the famous barrow-run on the London-Birmingham line at Tring, 1, the scale is created simply by the contrast between the human pigmy and the vastness of the excavation that sheer industry and organization enable him to plan. In the Wear Bridge at Sunderland, 2, the scale is more architectural, being identified with the drama of the single leap with which the new material, cast-iron, allows a wide river to be crossed, dwarfing the ships below. The barrow-run was one of the recognized methods of removing the soil when making railway cuttings. The navvies with their barrows were helped up an incline of planks by a rope attached to a wheel at the top, which was turned by a horse. The man then ran down the plank again, drawing the empty barrow after him, a dangerous procedure which often caused accidents, but one in which—just because of the danger—some pride was taken, another instance of the heroic spirit that activated the engineering work of the period. The Sunderland bridge was erected by T. Wilson in 1796, of castings originally designed by Tom Paine for a bridge over the Schuylkill in America. The drawing is by Robert Clark.

2

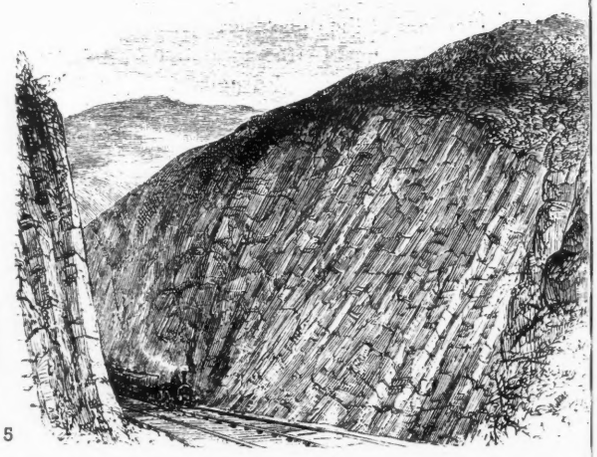


3

Another example of the surprising and dramatic new scale introduced when the early nineteenth century engineers explored the possibilities of new constructional methods. 3, *Thomas Telford's famous design* (1801) *for a new London Bridge in cast-iron, with a single span of* 600 *feet.*

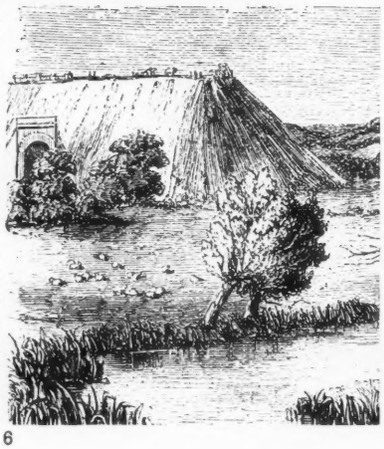


4



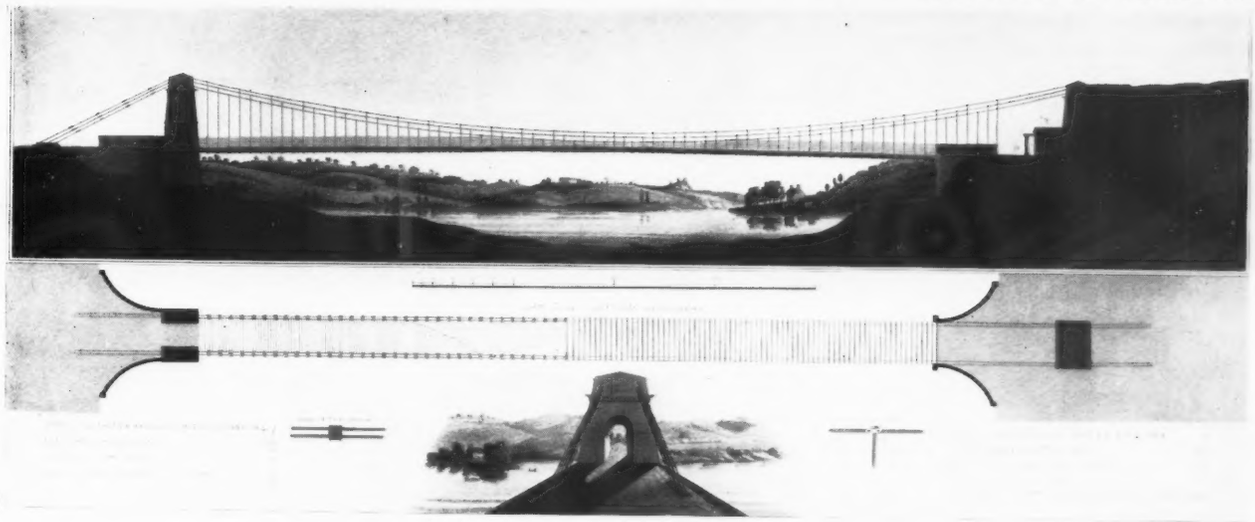
5

The four illustrations, right, show the superhuman capacity of the railway engineers in carving up the old landscape and creating a gigantic new one: 4, *Ribblehead viaduct,* 165 *feet high, and* 5, *Bickett cutting, both on the Settle and Carlisle line of the Midland Railway;* 6, *making the Wolverton embankment, and* 7, *the line running into the tunnel through the Shakespeare Cliff near Dover. To clear the passage for this line a part of Round Down Cliff was blasted away, a feat described in the words of a contemporary in the preceding article. Facing page, three examples of the nobility of the bridge-builders' conceptions:* 8, *Capt. Sam Brown's patent iron bridge over the Tweed at Berwick* (1819-20), *from an aquatint by M. Dubourg;* 9, *the Welwyn viaduct* (1850), *519 yards long, containing* 40 *arches of* 30 *feet span,* 100 *feet high;* 10, *Telford's Cysylltan aqueduct over the river Dee.*

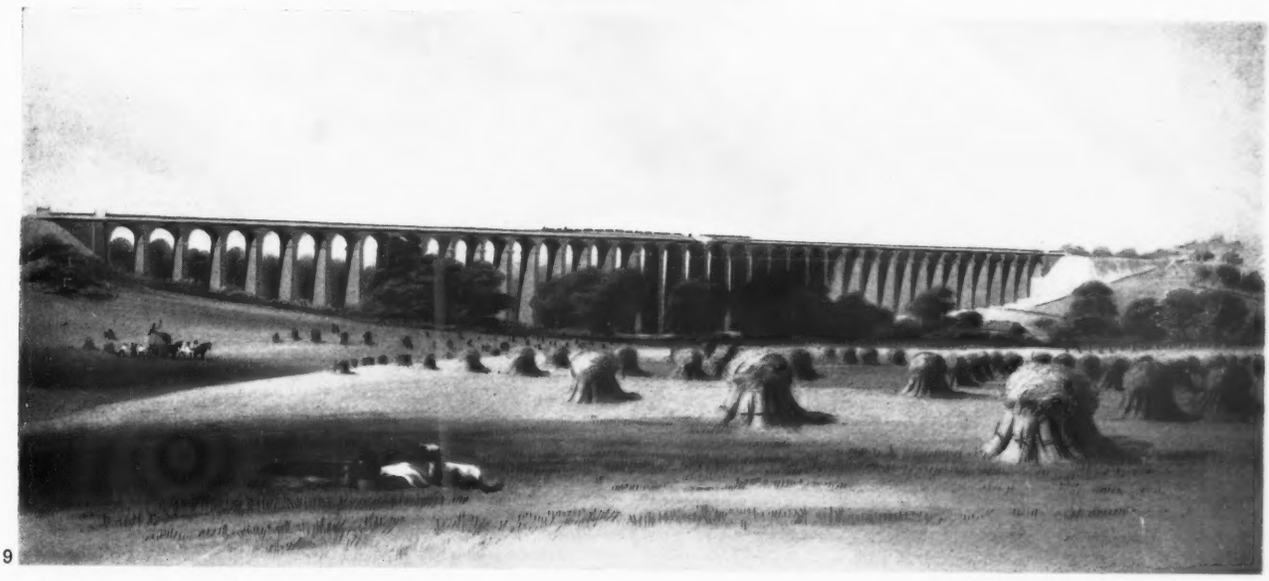


6

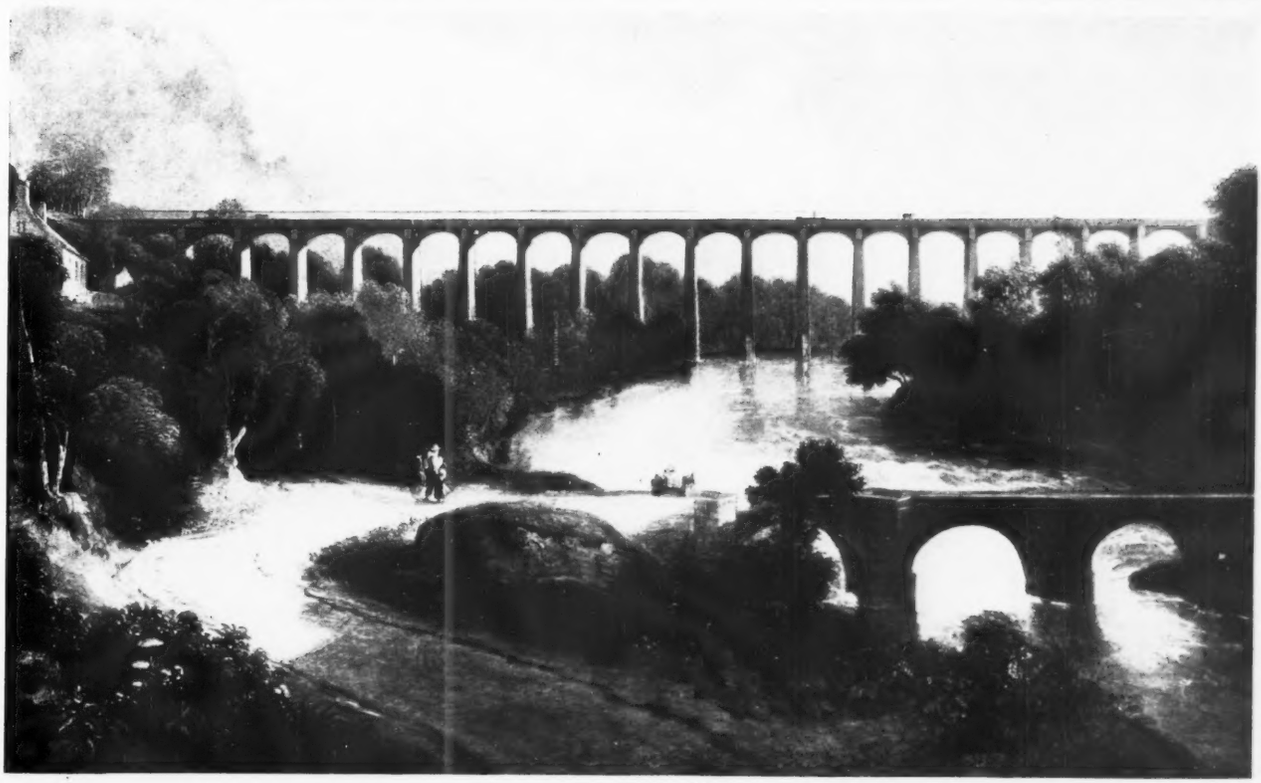
7



8

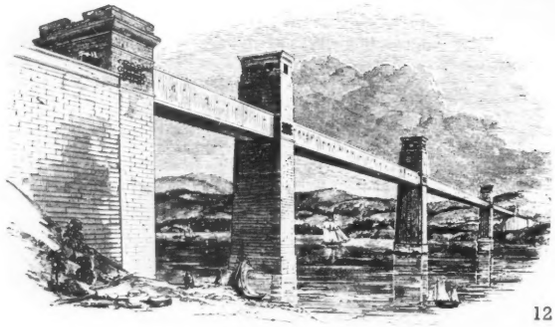


9



10

11

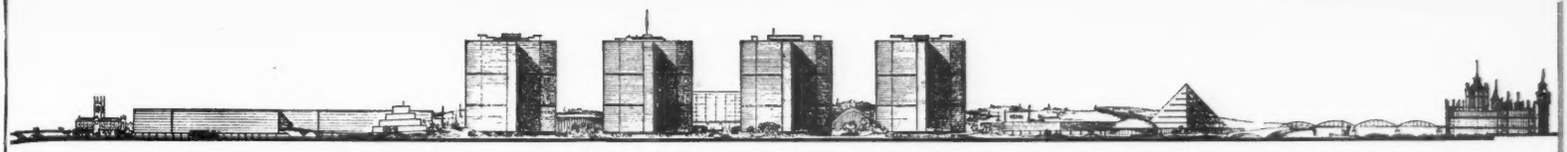


12

Railways and other pioneer engineering enterprises produced the truly monumental architecture of the early nineteenth century. 11, *the entrance into Manchester across Water Street, from an aquatint by Pyall,* 1831. 12, *Robert Stephenson's Britannia tubular bridge across the Menai Straits,* 1850. 13, *Paddington by I. K. Brunel and W. D. Wyatt,* 1854. *The columns are cast-iron and the roof mostly wrought iron.*

13

Clive Entwistle



AN ALTERNATIVE PLAN FOR THE SOUTH BANK

In the January number a scheme was put forward for the development of the South Bank of the Thames between Westminster and London Bridges. The idea behind it was to grasp the opportunity of the 1951 *exhibition and to see that after it this particular part of central London did not lapse once more into 'wrong side of the track-ishness.' For a great deal more than the Government offices alongside County Hall, and the new concert hall and national theatre will be needed if the place is to be revived and re-established once again in the hearts of Londoners. The kernel, indeed the justification, of the* REVIEW'S *scheme was the new Bankside Pier; a pier to make Londoners riverside citizens, rather than citizens of a city with a river as they are now. This project was not over-ambitious (as the* News Chronicle *has pointed out, Bankside Pier would be just about the same length as Southend Pier, though landlocked on its long side). On this and the following pages is shown another plan for the South Bank area by an architect, Clive Entwistle. Unashamedly in the Le Corbusier manner, it differs from the* REVIEW'S *scheme in almost every respect.* 1, *it covers a much wider area.* 2, *it is based on a radical replanning of London's, indeed the nation's, trunk road system.* 3, *it aims at a future large-scale international exhibition (rather than the short-term limits of the Festival of Britain), and* 4, *it exemplifies, brilliantly, an æsthetic approach which, in the opinion of the* REVIEW, *is totally at variance with English æsthetic tradition in town and landscaping. Nevertheless, all efforts (of the quality of this) are welcome, which focus attention on the South Bank and on that neglected aspect of modern town planning, the pleasure principle.*

THE PLAN REPRODUCED on the next page for the South Bank area envisages its development, as others have in different ways, through the political leverage of an exhibition;* in this case comprehensive and international.

The exhibition might or might not be suitable for 1951; that isn't important. The real function lies in that it provides a unique demonstration of the principles of the new town-planning associated with the name of Le Corbusier. These principles have been given a rather disproportionate accent here because in spite of all cynicism, I believe we are at last approaching a new and more positive attitude to life. As Le Corbusier, that emperor of all optimists, claims, 'a page has turned, the ERA OF HARMONY has commenced' (!)

As a later stage in the development of the area a group of four skyscrapers is suggested (see titlepiece) which would house personnel from obsolescent City property, allowing it to be re-developed in its turn. Each of these skyscrapers looming assertively over the Vast Muddle, though built within the same space-frame, would be textured and coloured by a different architect.

The new southern railways terminal, replacing Charing Cross, Cannon Street and Fenchurch Street, is linked to those old sites by a circular bus route. Its position is approximately that proposed in the Inglis Report.

The water front in its final form is treated romantically with little mounds, big trees, splashes of flowers, ruined shot towers and red lions snarling amid rhododendrons. Restaurants and bandstands are provided at every turn.

Apart from the main arterial penetrations of the area which will be described later in the traffic plan, the foundation on which these proposals rest, there is a secondary service motor-network on a ¼ mile grid, with offtakes and parking designed to connect with the various large buildings disposed within the area.

Quite separate from this, there is a pedestrian network, also of two classes. The arterial boulevards are in general so sited as to give, without apology, axial vistas of ancient architectural jewels and resplendent new works.

The perspective on page 115 shows the river bend north of County Hall. This is laid out as a memorial to the British people's triumph over totalitarianism. It is the people's university of the arts and sciences, the antithesis of war.†

The pyramidal museum of the plastic arts is stratified from industrial art at the base, to a scattering of rare masterworks at the summit; each floor is gridded, the co-ordinates expressing respectively periods and schools.‡ In contrast to existing galleries and museums, which are grotesquely overcrowded with the ill-lit fruits of many life-times, each work here shown would be comprehensibly displayed in isolation, in apt contexts. *The science museum*, similarly, would not be a catalogued reference shop of technical equipment, but an ordered demonstration of the nature of the world as revealed by scientific research. *The pavilion of British History*, closing the Eastern vista of the northern promenade, would also utilize the techniques of the modern exhibition designer to give a continuous and balanced account of our activities and ways of life over the last two millennia, which, in the overall reckoning, is at least worth putting on show. The visitor would start by lift at the top in archæological and Druidic Britain, and descend in lengthening galleries, as the data of history accumulates, to modern times. At the appro-

*It is estimated that as much as 90 per cent of British expenditure would remain thereafter in the form of permanent new equipment for the life of the capital.

†This proposal submitted by the author to the Cabinet offices a year ago now features in the present joint report of the L.C.C. Town Planning and General Purpose Committees.

‡This follows a recent proposal by the Italian architect Ernesto Rogers.

priate moments in this history, the walls would open to reveal the actual Tower of London, the Thames, Westminster Abbey and St. Paul's, on which so much of the island's history has centred. On the way out the visitor would pass through some galleries of future centuries. *A national music centre, and a national theatre,* designed as a home for the reunion of the dramatic arts, poetry, song, mime and dance, complete the buildings projected for St. George's Fields, which is the ancient, and for this role fitting, name for this locality.

traffic

The plan illustrated on these pages is broadly founded on the town-planning principles established in 'The Athens Charter' 1937; principles with which official directives (for instance 'The Development of Central Areas') are in a fragmentary way now beginning to comply. Fragmentary in that they build only upon measurable data, which, extracted from chaotic conditions, perpetuate chaos even in new forms. An idea, comprehending and transcending present chaos, can alone achieve any real functional and visual unity.

This study forms part of a planning exercise in the uncompromising application of present technical possibilities to the problem of London's circulatory system. It was not undertaken entirely academically, and the resulting plan is, in its general conception, advanced in friendly opposition to the County of London road plan.*

In view of the astronomic cost in public money of any major surgical operation of the sick body of London, there is every reason for carefully examining even the least orthodox of alternative solutions.

This plan incorporates two main elements, or simultaneous lines of attack:

(i) penetration of the urban body, by three new diametric cardiac routes (see plan on facing page).

(ii) a manifestation in the heart of the city, through which the new routes pass, of new plastic elements on a scale appropriate to a capital of England and the world. (The South Bank plan already described.)

The three new diametric routes accord fairly closely in location with Londinium's ancient pattern, the old and present framework of the city's circulation (only now to be abandoned in the London Plan). All three are fully elevated motor-roads, with grade-separation, and straight for most of their length. This means that in an average car, for example, London can be traversed from Finchley in the north to Mitcham in the south in fifteen minutes. Landings on the old city can be made at half-mile intervals along the motor-road. Fast travelling, after all, is what motor vehicles are for. *And a road is inefficient to the extent that it reduces the effective safe speed of the motor vehicles that use it.* From any point of view but speed, walking is a far more rewarding means of locomotion, especially for town dwellers, who badly lack exercise.

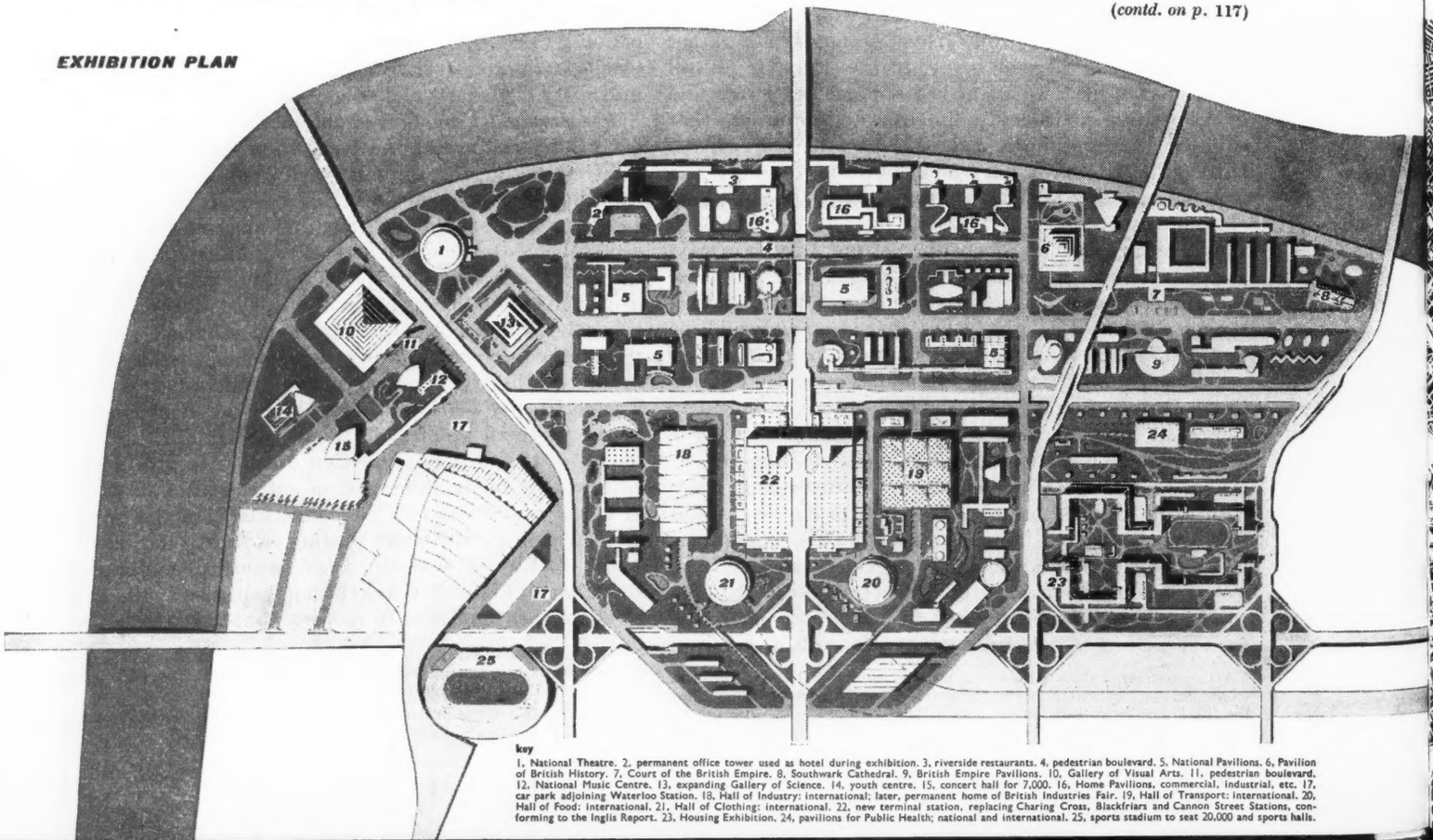
Let us then make a general comparison of the elevated road plan and the County of London surface road plan, in terms of total traffic handling efficiency.

Dealing only with the new major roads of the County of London Plan, it is proposed that the ring roads be sealed from cross traffic except at the intersection of radial roads. Local traffic is to be gathered into service roads running parallel to the main roads, and under- and over-passes for secondary radials are to be provided at intervals of approximately half a mile in the case of the B ring. The A ring and X and Y radials are apparently not to be so treated, and will be exposed to level crossing. Though the plan speaks of priority traffic controls for these roads, it is evident that, if a given volume of traffic desires to cross these routes, either under- or over-passes must be provided, or else the cross traffic must interrupt the arterial flow for as long as it takes for it to cross the road. In addition there are the delays inevitable from near-side traffic crossing to off-side. Generally speaking, the greater the traffic build-up in tributary roads, the greater will be the eventual interruption of arterial flow, due to the inevitable time-lag in the passage of the starting impulse down the line of blocked tributary traffic. Although the control of tributary traffic flow across an artery is necessary to minimize confusion and accidents, it does not in the least increase the average velocity in the artery, but may easily decrease it. Indeed, a whole column of arterial traffic may be held up for the crossing of a single vehicle. The total effect of such routes served only by controlled level crossings may be clearly seen in Oxford Street

*A precedent, in some degree parallel, exists in the history of the ring railway system proposed in the London Plan, which was discounted after examination by the Inglis Committee in favour of a through-system; not elevated in this case but, which for railways is equivalent, in tunnel.

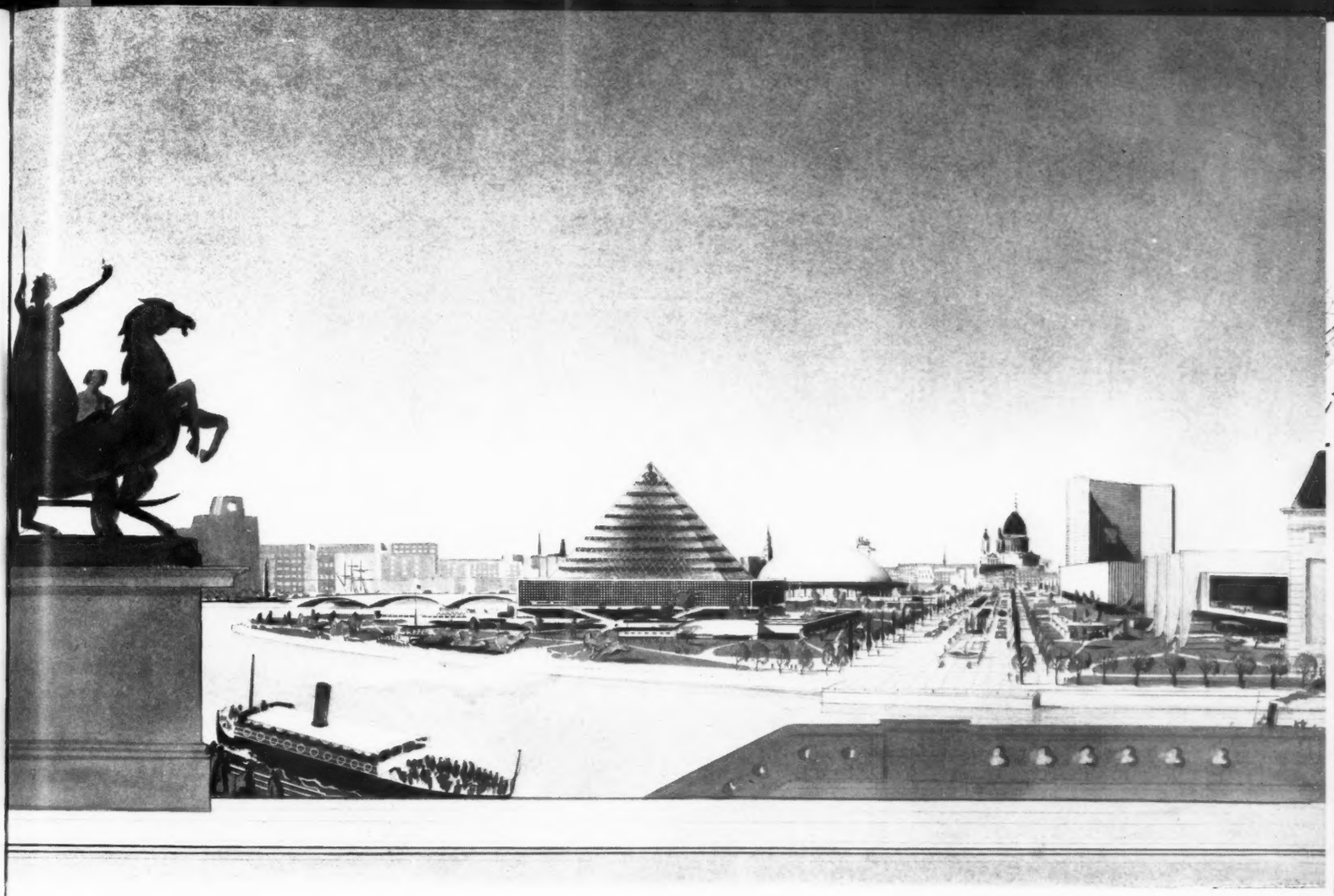
(*contd. on p.* 117)

EXHIBITION PLAN

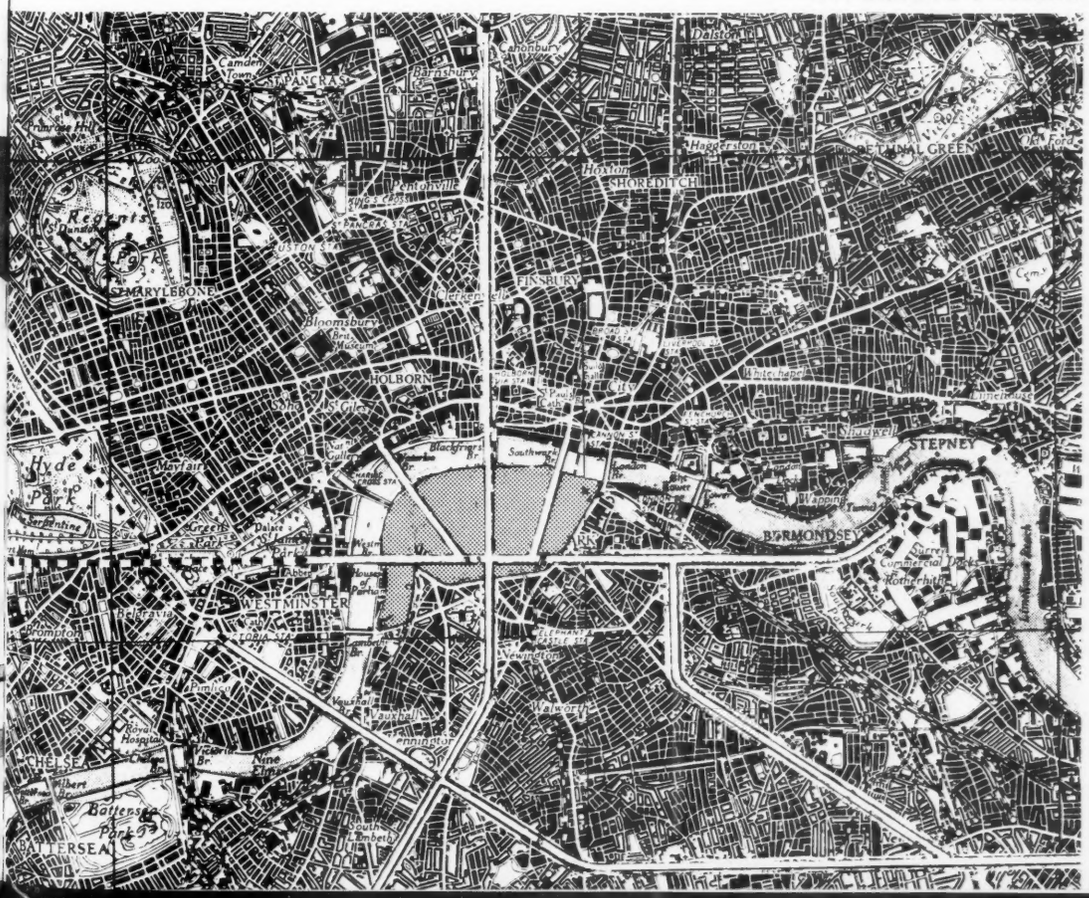


key

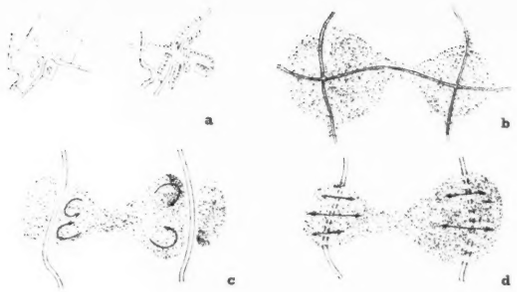
1, National Theatre. 2, permanent office tower used as hotel during exhibition. 3, riverside restaurants. 4, pedestrian boulevard. 5, National Pavilions. 6, Pavilion of British History. 7, Court of the British Empire. 8, Southwark Cathedral. 9, British Empire Pavilions. 10, Gallery of Visual Arts. 11, pedestrian boulevard. 12, National Music Centre. 13, expanding Gallery of Science. 14, youth centre. 15, concert hall for 7,000. 16, Home Pavilions, commercial, industrial, etc. 17, car park adjoining Waterloo Station. 18, Hall of Industry: international; later, permanent home of British Industries Fair. 19, Hall of Transport: international. 20, Hall of Food: international. 21, Hall of Clothing: international. 22, new terminal station, replacing Charing Cross, Blackfriars and Cannon Street Stations, conforming to the Inglis Report. 23, Housing Exhibition. 24, pavilions for Public Health; national and international. 25, sports stadium to seat 20,000 and sports halls.



ST. GEORGE'S FIELDS AND THE TRAFFIC PLAN



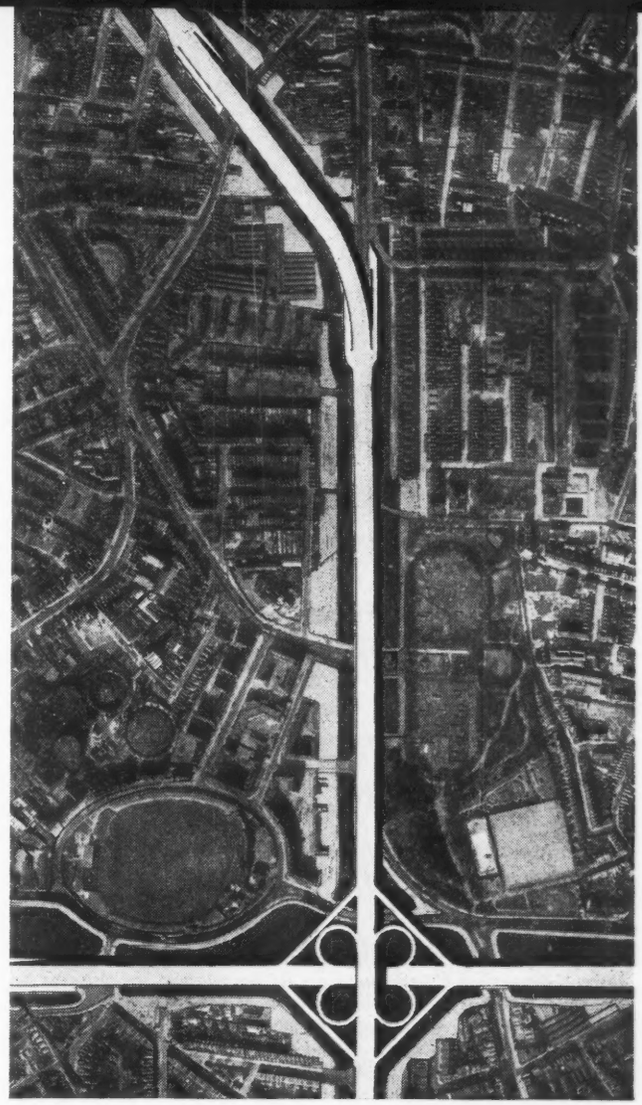
Above, 'St. George's Fields,' a view of the memorial park seen from Westminster Bridge. The wide pedestrian promenade, with its incidental fountains and other diversions, gives vistas of St. Paul's in the one direction, and of the Palace of Westminster in the other, and links the new development directly with the old city. Left, a map of central London with the three new diametric elevated motor highways, Newcastle-Southampton; Eastern Counties-Bristol; Channel Ports-Midlands-Liverpool, superimposed on it. Ramped connections with the existing road network are placed at one mile intervals on the outskirts of the city and these decrease until they are half a mile apart at the centre. The unique strategic importance of the South Bank, as a link with the old centres on the North Bank, is evident. The dotted area in the centre of the map is of the site of the Exhibition proposed in this article. The elevated part of the new roads is shown white, tunnels are indicated by a broken black and white line.



THE ELEVATED ROAD

a, b, settlements, villages, and eventually suburban districts grew up naturally around cross-roads, and, in ribbon-development, on through and main roads. Eventually the purpose of the through-road is defeated by the clustering houses of the built-up area which has swamped it. c, priority arterial roads of the surface type bisect the areas they traverse, materially reducing the overall traffic-carrying capacity of the existing road network. They tend to disrupt arbitrarily the social coherence of the districts that grew up around and along the old main roads. d, elevated arterial roads reduce the effect of complete bisection engendered by the old-type through-road. They increase the usefulness of the existing network and re-weld the halves of the district across a verdant ribbon. Below is the eastern end of the South Bank area, seen from the proposed Pavilion of British History, and looking towards the Tower and the Pool of London, with an elevated motor-road in the foreground.

Right, an enlarged air view of the Camberwell sector of the map on page 115, with the 'four-leaf-clover' crossing near the Oval. At the foot of this page is a typical section of an elevated motor-road showing the grass verges, tunnelled pedestrian crossing, with public and local transport way placed beneath.



(*contd. from p.* 114)

and Piccadilly, where traffic flow is reduced at peak periods to walking speeds, and seldom averages more than about 15 m.p.h. over their length. In the adjoining gridded areas of Marylebone and Paddington, where all roads are of approximately equal value, traffic flows freely through a multitude of parallel routes substantially faster than it can in main arteries, which, incidentally, they greatly relieve. It is proposed, however, to treat such areas precinctually, turning the existing through roads into culs-de-sac. The effect on the remaining arteries will inevitably be to fill them to the point of utter congestion *for the plan affords no alternative routes in the central area free of level crossing.* It then appears extremely improbable that this plan for the central area could ever be realized, as traffic on the few remaining through roads would, long before that, come to a complete standstill.

However, if we make the assumption that the number of cars on the road will by then be so reduced as to permit traffic movement along the X and Y roads at the same rate as it at present flows along Piccadilly and Oxford Street, we must assign an average speed of not more than 10 m.p.h. over the length of all proposed major roads contained within the periphery of the B ring. We may further assign an average speed of 30 m.p.h. to the B ring itself, whose serpentine nature forbids a higher one for normal traffic, whilst the remainder, including the C ring, passing as it does through built-up areas entirely at surface level, would inevitably carry a speed restriction over much of its length, reducing average speeds to say 20 m.p.h.

The mean speed over the whole system thus works out at about 20 m.p.h. (the B ring at 30 m.p.h. approximately equalling in mileage all the major roads it contains, at 10 m.p.h.).

We may now consider the potential average speed of the elevated roadways put forward here. They are straight for most of their length, and, at intersections, through traffic is not even interrupted by roundabouts; all crossings, of which there are few, are fully grade separated, and all junctions are in the direction of the traffic flow. It is clear that on such roads there is no intrinsic need for deceleration from the moment of joining until leaving them, and this being so, it is entirely reasonable to assign 60 m.p.h. as an overall speed so far as the potentialities of the road system, which is what we are considering, allow. And there are few cars made today that could not comfortably take advantage of such a speed on straight runs. The relative speed ratio of the two systems can, therefore, be set down as 20:60, or 1:3. And this clearly is also the ratio of the traffic-carrying capacities of elevated and surface roads of the same width.

The comparative traffic-capacities of the two systems can now be considered. The London Plan provides two main diametric and three main ring roads. Each ring, from the point of view of traffic-carrying capacity, can be regarded as two diametric roads, since traffic can pass from any given inlet along either limit of the ring to an opposite outlet on the far side. We have thus, for comparative purposes, an effective total of eight diametric roads.

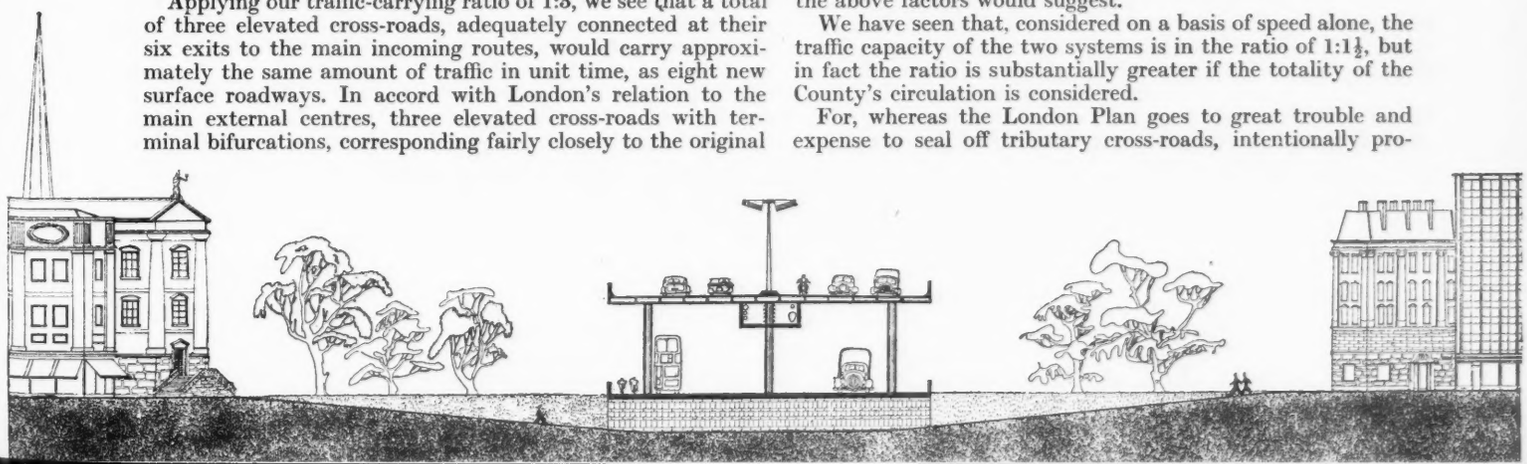
Applying our traffic-carrying ratio of 1:3, we see that a total of three elevated cross-roads, adequately connected at their six exits to the main incoming routes, would carry approximately the same amount of traffic in unit time, as eight new surface roadways. In accord with London's relation to the main external centres, three elevated cross-roads with terminal bifurcations, corresponding fairly closely to the original Roman routes, are provided, thus giving a traffic-carrying capacity of 12½ per cent greater than that afforded by the new roads of the London Plan.

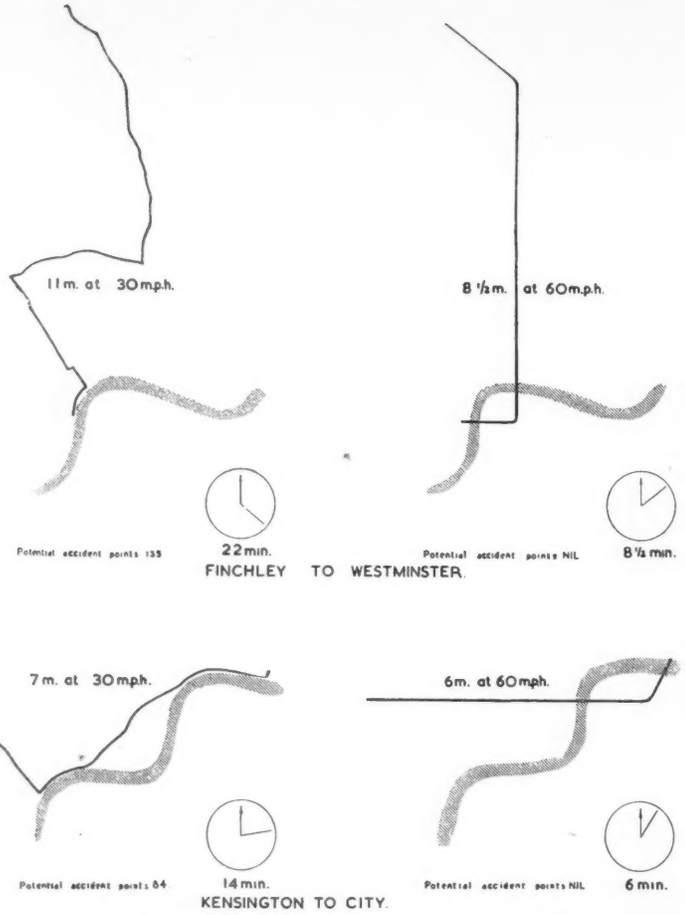
Further than this, the new ring roads and diametric roads of the London Plan, being at ground level, form very effective barriers to normal cross-circulation between the areas they bisect. Recognizing this, the authors were at pains to pass where possible, between socially coherent districts, rather than through them. Though in fact due to the use of a considerable mileage of existing main road, they by no means succeed always in achieving this eminently desirable aim. The result is that the new roadways wind through the city like streams among hills, notably increasing the essential mileage. In addition, of our eight effective routes for traversing the city, six are substantially peripheral, yielding an increase of length over diametric routes of the order of three to one.

For the above reasons the relative mileages of the two systems within the area of the C ring road stand in the ratio of 135 miles to 52 miles, or 2.6:1, which is approximately what the above factors would suggest.

We have seen that, considered on a basis of speed alone, the traffic capacity of the two systems is in the ratio of 1:1½, but in fact the ratio is substantially greater if the totality of the County's circulation is considered.

For, whereas the London Plan goes to great trouble and expense to seal off tributary cross-roads, intentionally pro-





Above, a comparison of travelling times for two journeys. In each case the example at the left is according to the County of London surface road plan, and right, by the elevated road plan. Some of the kinks in the surface road itineraries may appear improbable, but are inevitable if the new roads are used, since the B ring road makes connection 'only with the main radials.' Secondary radials are not connected. The average speed of 30 m.p.h. here allowed for the surface plan is high, but, even allowing this figure, the advantage of elevated motor-roads is obvious.

ducing a high proportion of culs-de-sac and parallel service roads, the elevated road plan has precisely the opposite effect, in that by very effectively reducing the arterial flow in the established surface level traffic beds, it permits a much freer cross-circulation of tributary traffic across those old beds, and even more important, along them, beneath the new elevated roads, thus substantially increasing the potential use value of the old road system, and hence even easing the burden which the elevated roads must themselves carry. Gains all along the line. The traffic capacity of the total network, old and new, may thus be increased quite reasonably by a further 50 per cent of the total carried by the new network alone, giving an overall advantage of 1½:1 over the surface road plan. It would equally be reasonable to show a decrease in the total efficacy of the old network due to the inevitable sealing action of the proposed new surface roads, and the deliberate policy of denying a passage to through traffic within the areas enclosed by the new roads. Almost 100 per cent of existing roads are, very properly, through roads, and the majority are, from time to time, used as such; in their total effect undoubtedly substantially easing the burden on the main arteries. If a high proportion is to be deprived of this function it is clear that the total traffic bearing capacity of the city's road system must fall. If the consequent effective reduction of the overall traffic capacity be set at 25 per cent, then gathering the factors above determined, we can attempt to express the total efficiency of the two systems in three terms. Total traffic capacity and its average speed, against the capital equipment of new road mileage.

$$\text{Efficiency} = \frac{\text{Capacity} \times \text{speed}}{\text{New Mileage}}$$

For the surface road plan, this is: $E = \frac{1 \times 1}{2.6} = 0.4$

For the elevated road plan, it is: $E = \frac{2 \times 3}{1} = 6$

The theoretical relative overall efficiencies of the two systems thus stand in the ratio of 1:15, a compelling figure.

It is not unreasonable to suggest that, even though the substantiating arguments may be attacked in degree, it would be as well to consider whether a new system of surface level roads will be the citizen's best long term investment.

At first sight it may be argued that to equate the cost of new surface level roads with that of elevated roads is unreasonable. And the question can be briefly considered. With respect to the new major diametric arteries proposed within the B ring, the cost here is almost entirely one of compensation. The structural cost of either system is negligible set beside the cost of widening and rebuilding. Furthermore, it is advanced as a point of parallel importance with all other principles of road planning in the London Plan, that areas enclosed within new arterial surface roads are to be treated precinctually. In fact, the arterial surface road system requires this measure, though as above pointed out its eventual effect on the whole organism may prove disastrous. In addition, there is the provision of parallel service roads over as great a length as is practicable on both sides of the new arteries. What the total eventual cost of such an operation, which would involve adapting a high proportion of the city's tremendous existing road mileage, would be, cannot here be hazarded, but it would amount to a sum comparable to, if not greater than, the provision of the arteries themselves. If we call the cost of the central widening operations x, we can call that of the total road operations implicit in the area enclosed by the plan 2x.

On the B ring road itself, it is proposed to provide underpasses or over-passes at from one to half-mile intervals, throughout its twenty-four-mile length. The cost of each separate bridging operation, with its approach work and consequent widening of approach roads, must be added to the cost of the ring itself, so that the total cost of the engineering operations will be of the order of magnitude of that of an elevated road of the same length, which latter could in contrast proceed as a continuous operation by mechanized techniques.

Now if we take the cost factor of road-widening in the A ring area as 10, in the B ring area as 5, in the C ring area as 1, we arrive at an average cost factor for the surface road plan, in terms of mileage of:

$$\frac{(10 \times 21) + (5 \times 32) + (1 \times 82)}{135} = 3.3$$

The average cost factor for compensation in the case of the elevated road system is:

$$\frac{(10 \times 6.5) + (5 \times 9.5) + (1 \times 36)}{52} = 2.9$$

If the average cost of clearance and compensation of a 200ft. wide lane per foot run be taken as £1,000, then that for the elevated road plan will show an overall favourable balance of £120 per foot run, which may well balance the increased construction cost.

It thus appears as perfectly legitimate to equate the costs of the two road systems per mile installed, as was done above.

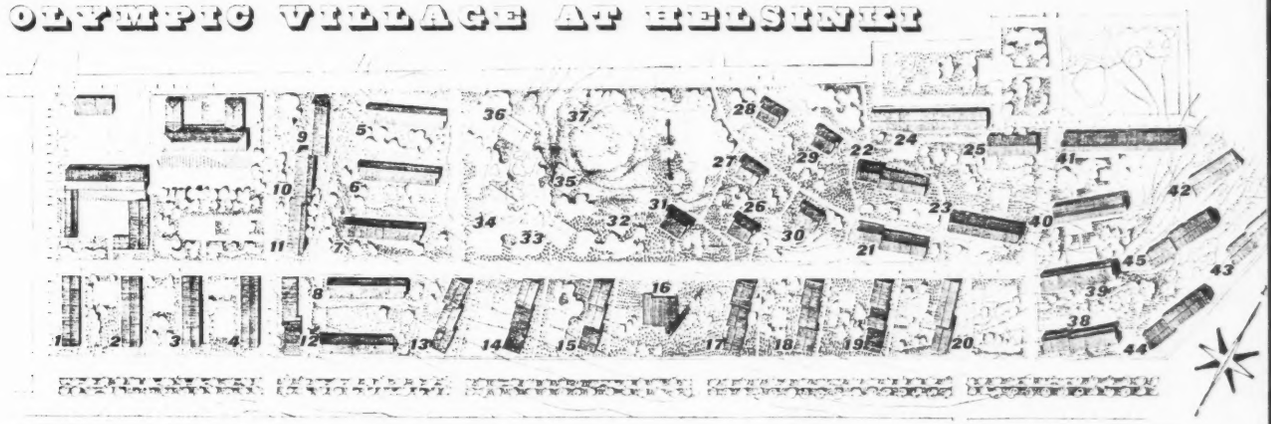
As before mentioned, the roads follow broadly London's ancient pattern, which has been confirmed in subsequent epochs, and is today the direct expression of the most strongly developed national traffic lanes, the three diameters being directed towards Newcastle, Liverpool, Bristol, Southampton, the Channel Ports, and the Eastern Counties.

The foregoing traffic system is designed to handle all through traffic, and all centripetal and centrifugal traffic. The arteries step-up in width to 14 lanes, sub-graded in the centre.

The other half of London's traffic problem is shown by a traffic density map to be the problem of the internal circulation between central areas, West End, Holborn and City.

It will be seen that the resulting circulatory system has its heart in the South Bank area. The South Bank, from the circulation point of view, is an area of immense strategic value. It represents the 'inside lines' in relation to the army of vital civic organs encamped around its North perimeter.

OLYMPIC VILLAGE AT HELSINKI

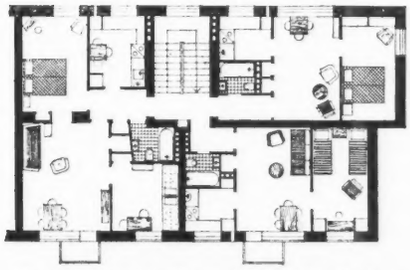


key to site plan
schools, kindergarten, library are in the north-east corner of the site. 16 is the boiler house. 1 to 25 were built first, and 26 to 31 at a later stage. 32 to 37, not yet built. 38 to 45, built since the war. 21 to 25 include stores, restaurants, etc.

site plan. Scale 1:4000

H. EKELUND, M. VÄLIKANGAS: ARCHITECTS

Construction on this estate was begun for the 1940 Helsinki Olympic Games, which, as a result of the war, were not held. As it now exists the village comprises, with the inclusion of houses built recently, about 1,000 flats for 3,000 people. The plan follows closely that of the original scheme. The flats built before the war are mostly of three rooms, and those built post-war of two rooms each with kitchen and bathroom. Walls are either 18-inch perforated brick, or 12-inch brick with a 6-inch concrete facing. There is a common central heating plant, communal baths and wash-houses, and a shopping centre with restaurants. Schools, library and a community centre are included.



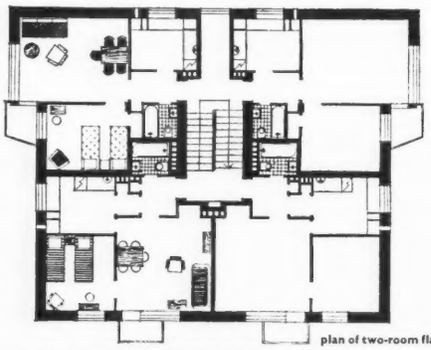
plan of a three-room flat, nos. 5 to 12 on site plan. Scale 1:300.

1

1, building no. 6 on the site plan, seen from the south.

2

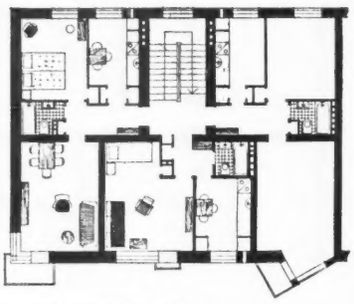
2. a view of one of the flat buildings, nos. 26 to 31 on the site plan.



plan of two-room flats, nos. 26 to 31 on site plan. Scale 1:300

3

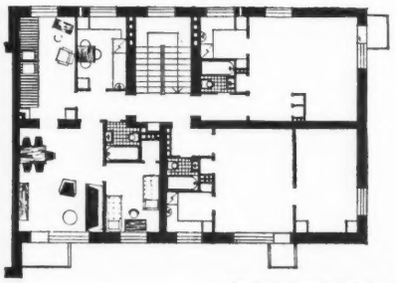
3. the south façade of building no. 24 on the site plan.



plan of two-room flats, no. 21 on site plan. Scale 1:300

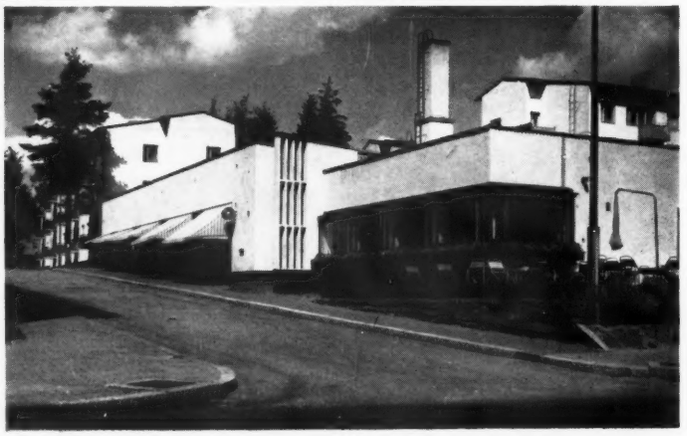
4

4. stepped blocks of flats, nos. 13 to 15, 17 to 20 on the site plan.

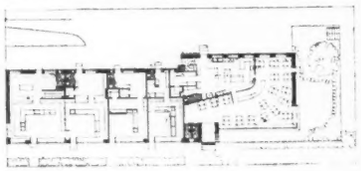


plan of three-room flats, nos. 13 to 15 and 17 to 20 on site plan. Scale 1:300

5

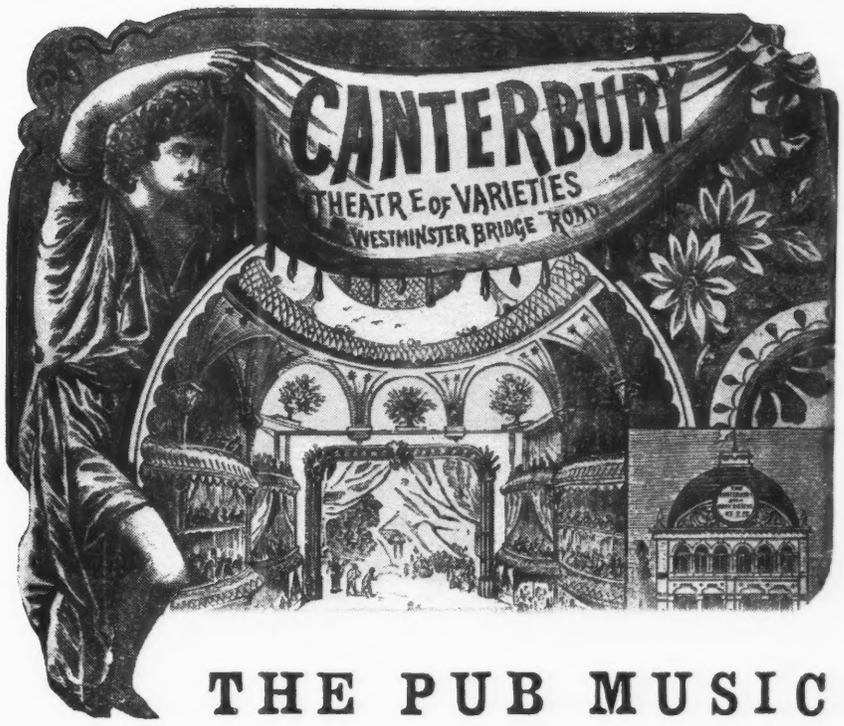


5. the co-operative shop and restaurant for 50-60 persons, with open-air service. Below, ground floor plan.



Scale 1:600

Harold Scott



THE PUB MUSIC HALL

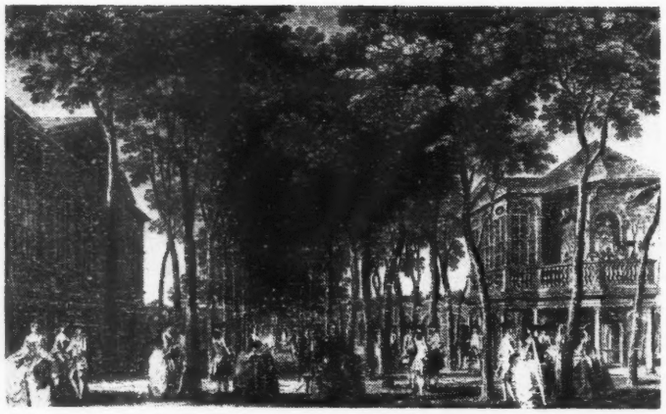
OF all the places of resort that formerly catered for the Londoner's pleasures, the pub music hall is perhaps the one whose disappearance is most to be regretted; it was certainly the most purely indigenous. Not only did it offer wine and song at once, but its architectural décor had a rich ebullience that was as much an expression of a genuine popular culture as the performance that its patrons came to see. It is no longer permitted by law to eat and to drink while watching a music hall performance, and the pub music hall is therefore disappearing from the London of today. Thus, the fact that we are becoming increasingly aware of London's gloominess, and by implication of the need for something to take the place of the pub music hall, gives topical point to this article. The REVIEW *prints it as a study of the past of London's pleasures, just as Clive Entwistle's Bankside scheme (pages 113 to 118) relates to their future.*

TAVERN KEEPERS HAVE always had an eye to the amusement of their patrons, but effective entertainment, when not merely a question of convivial gatherings supplying their own, needs organization. In the emergence of the community from the restricted conditions of the middle ages, tavern life began to reflect the increasing demands of new classes. The large band of entertainers too humble or too numerous to find patronage in the great houses, provided an organizable professional body and the tavern keepers naturally turned to them for assistance. Moreover, the rape of the drama from its ecclesiastical sponsors, together with its literary rebirth, had made a foundation for a popular theatre, and this could also be housed by the tavern.

In short taverns had, in part, become theatres long before Burbage had built his house in Shoreditch in the year 1676; while in its popular adaptation, theatrical art had acquired important elements of a kind which would now be described as music hall entertainment. Not that an excuse for linking the Elizabethan and Jacobean inn with the matter of the present article needs much demonstration; for the many 'activities' practised by a large nomadic population of entertainers is very well known to have found as natural a home in the tavern precincts as it did in the open fair-grounds or commons.

I shall hope, on a future occasion, to suggest in more detail the circumstances and the physical features of the seventeenth century tavern entertainment and its general continuity with the nineteenth century revival; the subject is here introduced mainly to emphasize the existence of a mixture of dramatic with miscellaneous elements brought together at this distant time. For the entanglement has survived; and is of all factors the most important to bear in mind in reviewing the influences which are behind the modern music hall.

While it can be assumed that little popular drama existed in England before the sixteenth century, that little undoubtedly was greater than the slender evidence in our possession. Among this can be named the book of 'Drolls' published by Francis Kirkman in 1672. I should like to discuss later the song-sketches (identified by Baskervill as 'jigs') which form part of the volume. They are of much earlier date than the playlets and their presence gives an indication of the traditional flavour of Kirkman's undertaking. But what of the latter—the playlets? They are contemporary or near-contemporary pieces boiled down to the length of a short dramatic interlude and recommended by Kirkman for performance on the platforms of mountebanks at fairs and markets. Here we get the hint of an ancient practice: Kirkman is using the advantage of his times in adapting an already fully grown dramatic literature and in resorting to the medium of publication, which would have been out of the question with earlier and more primitive examples of the craft. 'Out of nothing, nothing comes.' A lost lineage of popular play-acting is suggested by this late publication of 'drolls,' stimulated to existence, maybe, by the desire to imitate in humble terms the manners of courtly life—for much of the material of early puppet and peep shows bears similar influences. There is also the uninterrupted line of folk-tradition to give colour to this inference. The ancient Latin habit of improvisation suffered in our northern climate, but there remains the fact that popular art always plays the sycophant. If there is



RANELAGH GARDENS, opened in Chelsea in the eighteenth century, exerted a very marked influence on subsequent pleasure gardens elsewhere.

courtly play-acting there is bound to be popular play-acting as well. Every theatre is a 'Theatre Royal'—the smallest fair-booth is under the patronage of 'the Nobility and Gentry.'

In this way we are able to surmise the tavern as the birthplace of the organized popular theatre.

In any case, it is certain that before 1580, several tavern theatres were in regular use (though occasionally suffering prohibition when they were within the City boundary). Such were the Bel Savage on Ludgate Hill, the Saracen's Head in Islington and the Red Bull in Clerkenwell. The celebrated Richard Tarleton (besides being a comedian attached to the baronial companies, a famous entertainer in his own right) was associated with these places, which housed in addition, puppet shows and trained animals. The taverns were thus both theatre and music hall and by becoming such, inaugurated an unbroken tradition, to which the pubs and pleasure haunts of the early nineteenth century and the subsequent music hall essentially belonged; the popular tradition, which cared little about lines of demarcation between the 'legitimate' and 'illegitimate' stage, allowing full scope for interchangeability, a process actually fostered by the legislation which twice in history (though from differing motives) attempted the segregation of the drama. Once these traditional characteristics of the inn as an entertainment centre are established, the somewhat bewildering complexities of the developing Pub Music Hall begin to straighten themselves out.

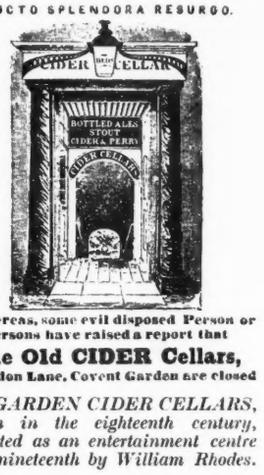
To take the story very briefly into the eighteenth century, the principal factor to be noted is the outburst of theatre building in answer to the demands of a rapidly growing population. But the tendency to establish thus a definite line of development in popular drama was hindered and blurred by the Act of 1737 which reaffirmed the monopoly of the Patent Theatres and tightened governmental censorship. The result was an extraordinarily confused theatrical position; the minor theatres, as the houses holding no licence for presenting plays, hiding their dramatic pretensions under various disguises —the principal ruse being to embed the plays among a number of miscellaneous features. The necessity for this policy paved the way for a return of the tavern to quasi-theatrical methods, whose tendency in the rising standard of living had been to house the 'clubs' and convivial coteries by which the newly inflated middle classes made their bid to emulate the fashionable coffee and chocolate houses.

This movement (and in its growth we reach the nineteenth century) came from some of those larger (or more fortunately situated) taverns which had succeeded in reaping profit by the exploitation of any garden ground they had, or could acquire, for al fresco entertainment, in imitation of the large pleasure gardens which grew up from the end of the preceding century. Some of these taverns had, at that time, converted themselves into 'Music Houses' in which the principal feature of entertainment was a 'variety medley' drawn from all available sources—notably from the fairs, and from the frenzied crop of very minor establishments which none the less boasted on their wood and canvas frontages the beloved phrase 'Theatre Royal.' But the growth of population decreed by the industrial revolution was responsible for a sharp rise in land values and a consequent contraction of the pleasure gardens of Islington, and other neighbourhoods in which these places had proliferated.

The surviving nucleus constituted itself as the 'Saloon Theatre'; a title which came to describe those houses which, under legal compulsion, presented that very medley of entertainment which centuries before could have been seen at the Cross Keys or the Bel Savage.

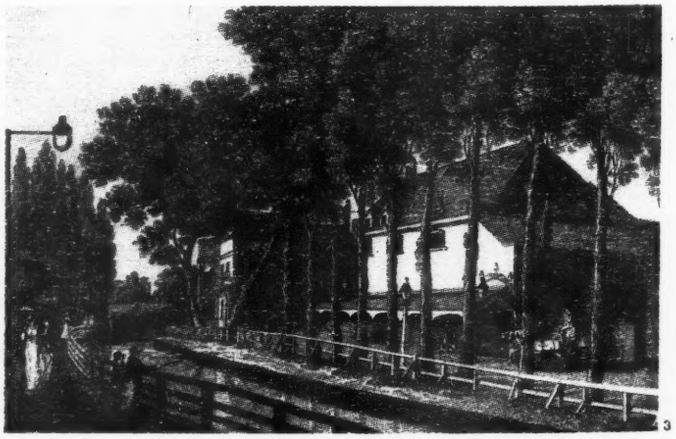
Among the most noticeable of such places, already popular for a considerable period, was Sadler's Wells. With its small plot of undeveloped ground and its fragile claim to the possession of a healing spring, it is said to have gained notoriety early in its career as a centre of disaffection to the Government and to have been a principal cause of an enactment in the reign of George II by which such places of entertainment were regulated and disciplined. At the end of the eighteenth century Sadler's Wells joined the dramatic movement, bringing its stage and auditorium into line with current requirements; but it was compelled to maintain fully those elements of 'variety' which not only the rulings of the Act of 1737 but also the taste of its audiences dictated. Indeed, in 1804 it added a curious feature to its stage equipment, a tank of water; enabling the management to offer 'aquatic spectacles'—a move made in competition with Dibdin's 'Royal Circus' on the south side of the Thames.

The development of such places was sometimes the work of speculative builders. John Rosoman who acquired the Islington house in 1746 was such a one, as also was Thomas Rouse who in the reign of William IV made a little cockney Vauxhall of the Eagle Tavern in the City Road. Rouse took over this inn (it was contiguous to another tavern, 'The Adam and Eve' in Shepherdess Walk, which had a garden and later developed its own Saloon Theatre) in 1831. There was already harmony in the Long Room above the bars; and he placed these musical evenings upon a professional footing. He also began developing a small parcel of land adjoining the house (perhaps a bold move at this late date) as a pleasure garden. It was this move that gave the place its abiding character, for Rouse was a fanciful man and



COVENT GARDEN CIDER CELLARS, well known in the eighteenth century, were exploited as an entertainment centre during the nineteenth by William Rhodes.

the buildings with which he surrounded his walks and grass plots had all the fantasy of the Vauxhall-Ranelagh manner. He is even said to have bought the arches and decorations erected at the entrance of Westminster Abbey for George IV's coronation and re-erected them on his premises. He, at any rate, gave his first premises, with separately built concert room, the title of 'The Royal



SADLER'S WELLS, one of the oldest of London's pleasure resorts, was completely rebuilt in 1746 by John Rosoman as a Variety Saloon and Minor Theatre.

4

THE EAGLE TAVERN in the City Road has received undying fame in the nursery song 'Pop goes the Weasel.' Situated behind the tavern, before reconstruction an outstanding example of the Gin Palace style, were the Pleasure Gardens (above), with their elaborately carpentered 'Moorish' pavilions and booths. These were inaugurated in the early 'thirties by Thomas Rouse, and achieved considerable popularity. Below, the YORKSHIRE STINGO, in the New Road, Marylebone, as it appeared about 1830. The adjoining tea garden became a famous pleasure resort, a feature of the entertainment being balloon rides by Green, who made a prodigious number of ascents.

Eagle Coronation Pleasure Grounds and Grecian Saloon,' as an early bill testifies. The same bill, and a slightly later one announcing extensions and improvements, exhibits an attractive engraving (redrawn more elaborately in the second case) of the first Grecian Saloon, which stood at the south end of the lawn. This building had a semi-baroque character, bearing a touch of the theatrical manner of Vanbrugh, flanked by its odd turreted pavilions which contained arched doorways with square mullioned windows above.

His further embellishment of the ground began with a 'Moorish Saloon' on the north side, used later for a time as a burletta theatre. The first Grecian Saloon was called by Dickens in his sketch *Miss Ivins at the Eagle* a Rotunda, for the concert room appears to have been roughly semi-circular. Its stage (described by Boz as an 'orchestra') was a curtainless platform, and the audience was seated round it, in Dickens's words, 'on elevated benches.'

Other ornamental buildings were added at later dates before the rebuilding of the 'Rotunda' as a theatre; and the lawns contained a bandstand surrounded by a platform for dancing, in which a 'miscellaneous al fresco concert' was also given late in the evening. Even in its early stages, Rouse claimed that 'to attempt a description of the numerous and varied sources of entertainment given at this splendid place, would be vain.' We note that the doors (of the concert room?) were opened at 6.30, that the performance began at 7 o'clock and that the prices of admission were 'Upper and family stalls, 1s., children half price' (I shall have more to say about upper stalls in a moment); 'Lower stalls and Upper and Lower Saloon seats also 1s., children 6d.'

There are advertised in addition the Royal Victoria Pavilion (either a building which preceded, or itself the Moorish Pavilion) Vaudevilles, Cosmoramas, Fountains, Grottos, Dripping Rocks, Arcades and Statuary—rendering it 'a fairy scene, a due intimation of which can only be formed by inspection.' Indeed a courageous challenge to the humble realities of the surrounding neighbourhood—and all within the space of a small tavern garden! It would perhaps be well if those who seek to plan the amusement centres of the future, should pause to consider, in retrospect, these excursions into the fantastic, which must surely be related to a genuinely popular instinct.

A glimpse at the transient characteristics of this typical Saloon Theatre (typical for its association with al fresco features) must be sufficient as an indication of such places as a whole; which included a well-known house of lower middle-class resort, the Yorkshire Stingo in the Marylebone Road; creation of the musical publican George Hodson (founder of a line of actresses), who is also to be traced presiding at the piano at the

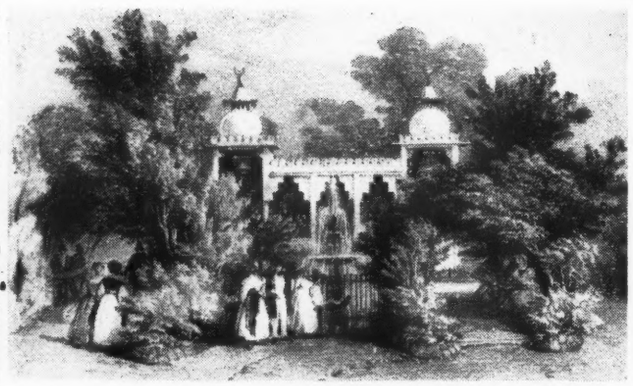
5

Bower Saloon and elsewhere. The Yorkshire Stingo is to be recalled with affection for more than one reason, not the least being that its arbours so often sheltered the indefatigable Augustus Sala. There was also the Albert (thus renamed) in Shepherdess Walk, close to the Eagle; the Globe Gardens and the Eagle in the Mile End Road, Highbury Barn, the eighteenth century resort on whose site Giovanelli built the Alexandra Theatre later on, and White Conduit House near Copenhagen Fields, known to the cockney as 'Vite Condick.' Finally the Britannia.

We will pause for a moment at the opening in 1841 of 'The Royal Britannia Saloon and Britannia Tavern,' Hoxton Old Town, by Samuel Lane and his wife Sarah, on the Easter Monday of that year. Lane came of sturdy sea-going Devonshire folk; he was as much at home on the water as on land

6

7



THE DUKE'S ARMS, Stangate Street, left, at the time of its demolition in the 'seventies. Right, the bower in the garden of the Duke's Arms, where the scenic artist Philips, presented a Diorama, with a musical accompaniment, in the 'forties.

and nothing could be more surprising than that he should have been the founder of the most popular place of amusement of its kind in London, which earned, in its day, a somewhat patronizing encomium from Charles Dickens in *All the Year Round*; and the producer of pantomimes of splendour which survived into living memory. But one gets accustomed to such histories in considering the origins of the music hall. In a touching little memoir, masquerading as a novel, by Alfred Crauford, we are told that Sam Lane secured the lease of the tavern 'and the building intended for a Saloon' on a borrowed capital of £500. He gives a copy of the first programme which, boldly advertising 'splendid decorations à la Watteau,' reveals that there was performed on this occasion 'an entirely new Melodrama of extraordinary interest, The Red Lance or the Merrie Men of Hoxton'; a 'Grand Concert and Vaudeville' including Miss Pearce, and a Ballet, introducing the famous Pantomimic dancer Flexmore, called 'The Tailor of Tadworth.' There was a Chorus Master (Mr. Radford), a Ballet Master (Mr. Smithers), and a Leader of the Band (Mr. Jackman). Not a bad beginning for the converted annexe of a public-house whose most expensive seats (in what was described as the Upper Circle) were one shilling, for which payment, moreover, a refreshment ticket was given.

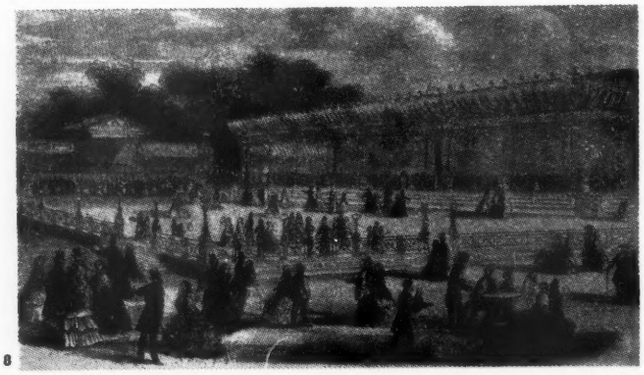
Most of the places mentioned had entertainment histories of eighteenth century or earlier origin, the 'boom' period of development being the thirties and early forties of the nineteenth century—and it is perhaps true to say that all of them stood on traditional ground. The Bower Saloon in Stangate, for example, the inspiration of Philips—a scenic artist and painter of dioramas who had been employed at the Surrey Theatre—was based on a tavern with a garden, which had for a long time held 'free and easy' harmonic evenings. It began its career as a Variety Saloon by the exhibition of dioramic pictures shown to a musical accompaniment under the direction of John Blewitt the song writer. Later, under Hodson, himself a composer, it presented the usual Saloon Theatre medley of songs, sketches, vaudevilles and ballad operettas.

What is to be particularly noted of the Saloon Theatre movement is that the Act of 1843, which by granting automatically dramatic licences and by defining the terms under which they could be held, aimed a blow at its existence as such; but did little or nothing towards eliminating the hybrid form of entertainment for which that movement stood. Such houses as the Britannia eagerly sought the licence for legitimate drama and the bills of this Saloon in the latter months of 1843 (as are those of the Albert) are primly embellished with the words 'Licensed by the Lord Chamberlain under the Act Vic. 68, 6 and 7' in place of the familiar 'Geo. II, 25.' This is understandable as a move for safety on the part of a management such as Henry Brading's at the Albert, which had already sandwiched compressed versions of at least six of Shakespeare's plays among its variety items. (It might certainly appear that the Albert had been to some extent affected by its new status, in that its dramatic offerings in 1844 were extended to plays by Otway, Sheridan—*Pizarro!*—and Lillo; but these were all performed to the accompaniment of fireworks, a vocal concert, a musical 'spectacle' and a performing elephant.)

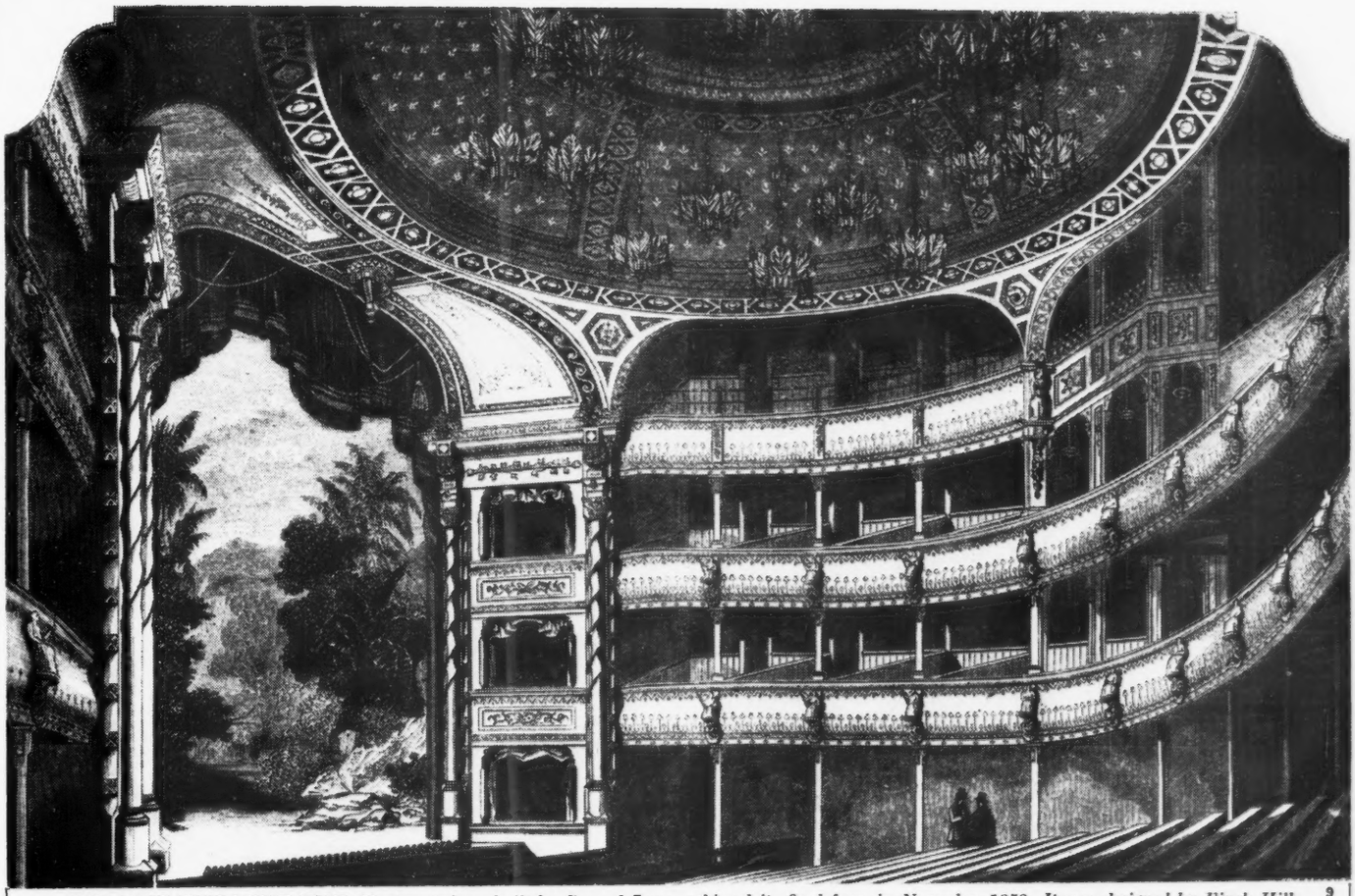
But the bills of the Britannia after the Act showed no change of policy—the same mixture of extravaganza, song, ballet and melodrama prevails. The single important exception to this state of affairs was Phelps's tremendously successful experiment at Sadler's Wells. On the other hand, the movement towards a distinctive music hall in the generally understood sense of the term was hardening. The sing-songs which had not attempted stage features were growing in importance under the increasing pressure of lower-middle and working-class influence. These, as was seen by the type of artist arising, were making their breakaway from obstinate 'cultural' importations (even the comic song had for a time dwindled into primness). Then again, houses like the admirable 'Grapes' in the Southwark Bridge Road continued under its manager Ward and under the name Surrey Music Hall to give a rich variety of entertainment without abrogating their right to sell food and drink in the auditorium by becoming theatres. Here 'The Grapes' certainly takes pride of place. Under the proprietorship of Richard Preece (whose name I have seen scratched on a window pane of the surviving 'Winchester,' by his diamond ring) the re-titled Hall, which was first erected about 1840, presented bills in which a strong family element prevailed. William Warde and his sons and daughters (intermarried with the D'Aubans) were responsible for the dances and miniature ballets. Until beyond 1854 the auditorium, built as an adjunct to the parent tavern, consisted only of an 'Upper' and 'Lower' Hall, the former priced at 1s., the latter at 6d., this including an allowance for refreshments. These seating arrangements were typical of the early music hall. Externally the Hall was seen as lying lengthwise to the street, presenting a blind wall broken by three depressed arches, the stage end surmounted by a small tower. A separate (and heavily ornamented) doorway next to the regular tavern door gave approach to the 'Saloon' Bar, which adjoined, or itself formed a section of, the 'Upper Hall' or Saloon.

The 'Upper Hall' was that railed-off section of the Saloon overlooking the body of the auditorium which, perhaps to ensure the raised Saloon being level with its entrance, may have been lowered a few feet. Later, when the name had been changed from Surrey to Winchester, owing to the formidable competition caused by the title 'Surrey Music Hall' being given to the monster building in the Surrey Zoological Gardens, the place was reconstructed to some extent; for one reads then of a single low-priced balcony. But until the middle fifties it presented a typical simplicity of structure—an oblong room with a flat roof, broken only by two features, the stage—

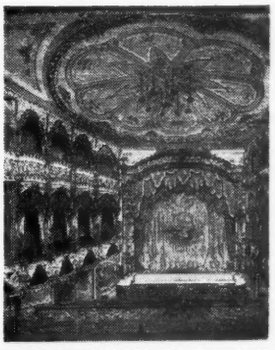
8



THE LEVIATHAN PLATFORM, Highbury Barn, a feature added by Gianovelli, who, at a later date, built the Alexandra Theatre on the same site.

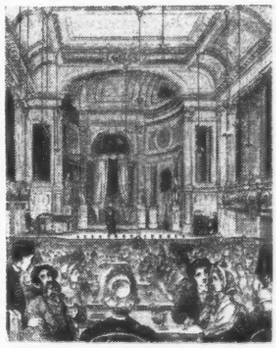


THE BRITANNIA THEATRE, Hoxton, twice rebuilt by Samuel Lane, achieved its final form in November, 1858. It was designed by Finch Hill (of Finch Hill and Paraire) and was destroyed in the recent war. The engraving above shows the elaborate decoration of the auditorium and galleries. 9



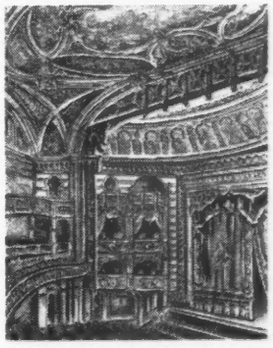
10

THE GRECIAN, finally rebuilt in 1879, surviving for three years only, when it was taken over by the Salvation Army in 1882.



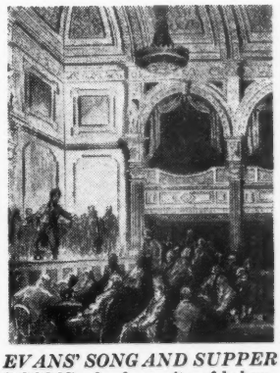
11

THE OXFORD MUSIC HALL was opened by Charles Morton in 1861, and intended to compete with Weston's Holborn Empire.



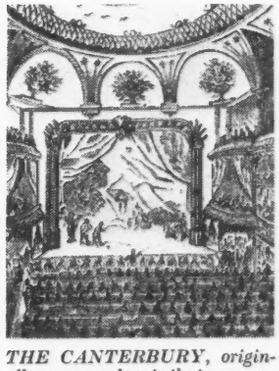
12

THE NEW MIDDLESEX, in Drury Lane, resulted from the reconstruction of a public house, and the adjoining Mogul Music Hall.



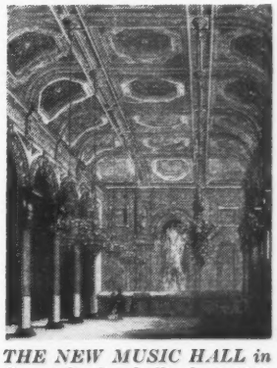
13

EVANS' SONG AND SUPPER ROOMS, the favourite of bohemians, fostered a somewhat spurious traditionalism in entertainment.



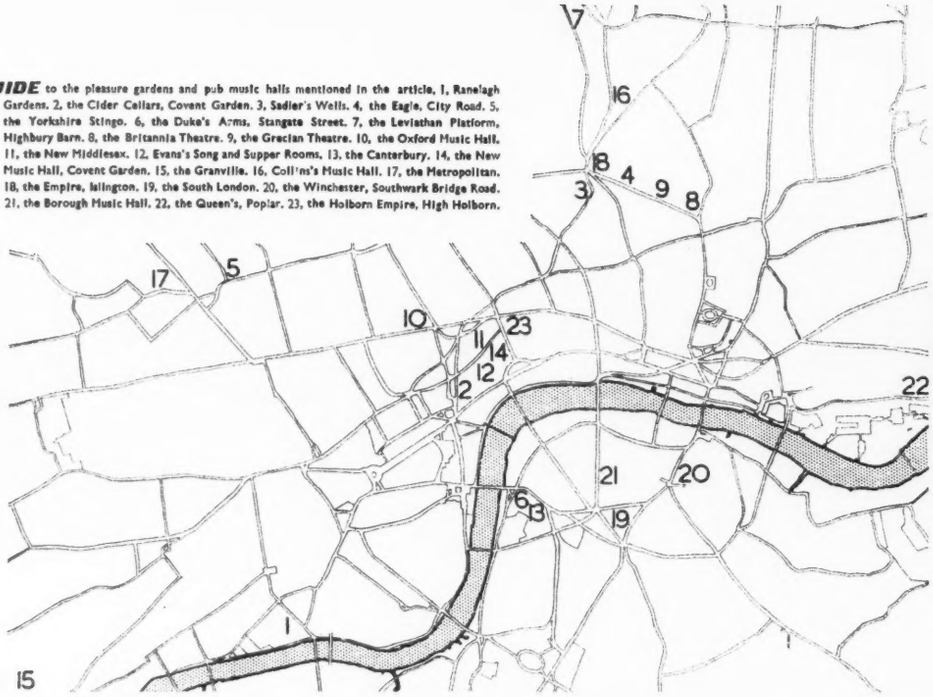
14

THE CANTERBURY, originally an appendage to the tavern, rebuilt elaborately in the late 'forties, with a Picture Gallery added.



15

THE NEW MUSIC HALL in Covent Garden, built about 1864 in the manner of Evans's, was a failure and did not long survive.

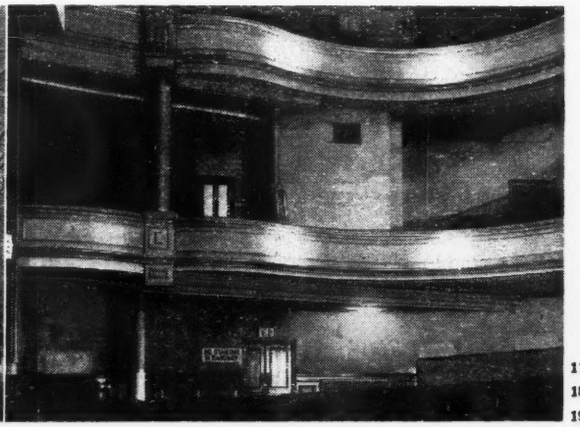


GUIDE to the pleasure gardens and pub music halls mentioned in the article. 1, Ranelagh Gardens. 2, the Cider Cellars, Covent Garden. 3, Sadler's Wells. 4, the Eagle, City Road. 5, the Yorkshire Stingo. 6, the Duke's Arms, Stangate Street. 7, the Leviathan Platform, Highbury Barn. 8, the Britannia Theatre. 9, the Grecian Theatre. 10, the Oxford Music Hall. 11, the New Middlesex. 12, Evans's Song and Supper Rooms. 13, the Canterbury. 14, the New Music Hall, Covent Garden. 15, the Granville. 16, Collins's Music Hall. 17, the Metropolitan. 18, the Empire, Islington. 19, the South London. 20, the Winchester, Southwark Bridge Road. 21, the Borough Music Hall. 22, the Queen's, Poplar. 23, the Holborn Empire, High Holborn.

15

16

***THE QUEEN'S** at Poplar. This hall was erected in the 'sixties, and was known as the Apollo.*



17
18
19

THE EMPIRE, Islington. The Philharmonic, affectionately known as 'The Spittoon,' was taken over, when in rather low water in the 'sixties, by Charles Morton.

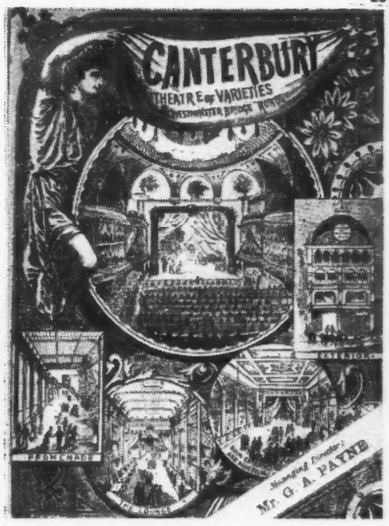
COLLINS'S. This hall was founded as an extension of the Lansdowne Tavern at Islington Green, by Sam Collins, the Irish comedian, in 1861. ***Left,** Collins's as it is today. **Right,** the auditorium, with its unusual lack of elaborate decoration.*

with a recessed tableau curtain revealing two proscenium doors facing one another—and the raised Saloon platform at the other end. But this intimacy was challenged by an equally typical effort for splendour, the side walls being arcaded and the intervening panels decorated with paintings. Jutting from the pilasters were curving gas brackets shaded by globes. Below the curved row of footlights was the Chairman's table and the floor in front of him was covered by little supper tables for the use of the audience. Here was the characteristic Pub Music Hall of the early period, debased and finally destroyed from more than one cause—by the competition of large capitalized undertakings, by a change in outlook, a new and less localized approach to entertainment and by the regulations and recommendations of governing bodies. It was, essentially, a cabaret, not dissimilar from those on the Continent (and cabaret was a word in use in England in the seventeenth century); though it offered more elaborate stage presentations, for with its theatrical tradition (and tradition, as we have seen, is not too emphatic a word) there was no lack of ballets and musical burlettas. And these were performed to the accompaniment of a band, in which the house took much pride, and which the authors of *The Variety Stage* tell us was in early days in 'the capable hands of Mr. Zeluti.' These authors also remind us that the Vokes family, who were pantomimists, made early appearances there, and that Willie and Emma Ward 'were most successful in their song *The Gingham Umbrella*.' Mention of Mr. and Mrs. Jack Carroll, negro banjoists and dancers, supplies a possible identity for those 'niggers from the South' mentioned in a bill of 1855.

This type of Hall was repeated almost endlessly in many quarters of London; the neighbourhood of Ratcliff Highway proliferated smaller and humbler versions. In now lost copies of *Paul Pry* there were many woodcuts of these places, a number of which was reproduced in a forgotten magazine called *The King*, copies of which at the British Museum were, alas, destroyed in the blitz. The little stages all had their painted back-cloths, footlights and curtained recesses but sometimes, in the Highway (as could be expected among a sailor community), the floor was partly cleared for dancing, an exercise not indulged by the respectable Grapes—Surrey—Winchester.

One amusing matter which links the pleasant with the subject next to be mentioned, is the fact that, in undoubted rivalry with Morton's Canterbury Hall, Richard Preece acquired a collection of paintings for exhibition in the Upper Hall. The present writer was aware that this collection had been made ('secured from M. Phillips, a French artist whom he was instrumental in introducing to the British Public') when he paid a call in Southwark, and sure enough in the 'long room' above the bars, conducted thither by the kind manageress, were several large allegorical canvases—relics, without doubt, of Preece's improving

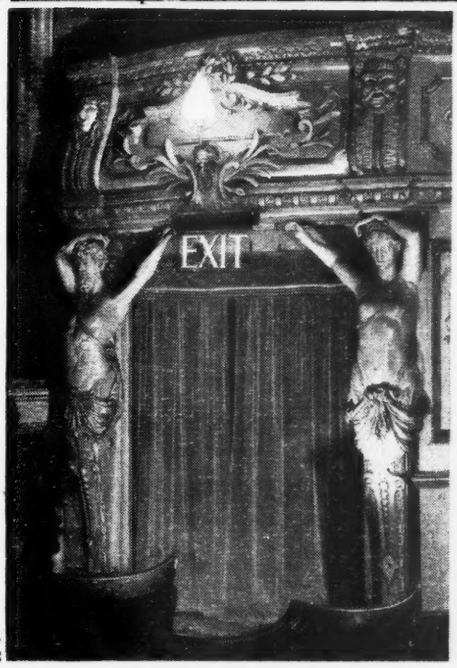
20



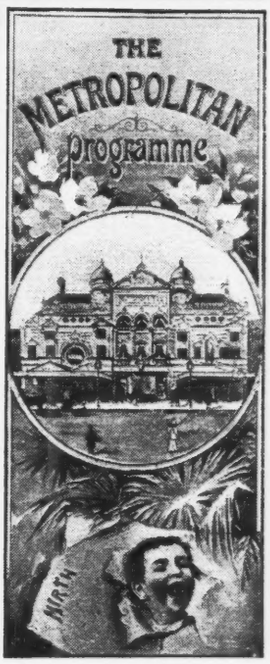
23

24

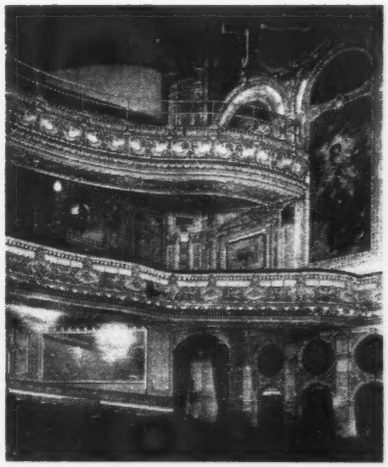
THE CANTERBURY. Left, a poster. Right, the ruin left by the bombing of the recent war. Charles Morton created the Canterbury Music Hall in the late 'forties, at first making it merely an outgrowth of the tavern. It was rebuilt with a picture gallery added, earning the title 'the Royal Academy across the water.'



21 22



THE METROPOLITAN. Top, the theatre as it is at the present day. It was opened in 1862 and was an outgrowth of the White Lion in Edgware Road. Left, a doorway showing typical music-hall decor. Right, an early poster—the exterior of the Metropolitan appears to be little changed in essentials eighty years after its original construction.



25

26

THE GRANVILLE. Left, the auditorium. Right, the theatre as it is in 1949. The Granville, situated at Walham Green, was designed by Frank Matcham for a syndicate of which Dan Leno was a member. The entire wall decorations, apart from the frescoes, are carried out in faience and are typically elaborate.

exhibit. A pity, perhaps, that it should have been thought necessary to introduce this note into the friendly cosiness of the Surrey but the patrons were perhaps proud of the collection and of the proprietor's *riposte* to the pretensions of their larger and more sophisticated rival.

For with Charles Morton's New Canterbury at the corner of the Lower Marsh in the Westminster Bridge Road, we enter a very different atmosphere. The evolution of the Canterbury Music Hall, like that of the West-end Sing Song Evans's (late Joy's), was a highly artificial one, aiming at the glorification of the primitive 'free-and-easies' whose 'friendly leads' were of a preponderantly male character and whose programmes were without theatrical ambition and only semi-professional in character. It was such a Sing Song that Morton found himself in charge of when he acquired the Canterbury public-house in the forties. It was his ambition and his achievement to transmute this gathering and to enrich it; to give it the superficial characteristics of an institution devoted to raising the level of entertainment for the masses; and to create a rival to the high-class Evans's Song and Supper Rooms, south of the Thames. His success in this attempt (carried out with the greatest astuteness and, it must be added, with the greatest hypocrisy) earned for him the title of 'Father of the Halls' and started him on a career crowned at his eightieth year by Jubilee celebrations at which an ode, written in his honour by Clement Scott, was recited by Mrs. Beerbohm Tree.

Early in the forties he had been employed at a public-house in the neighbourhood of 'The Grapes' and it was no doubt there that ambition seized him. By 1848 he was in possession of 'The Canterbury Arms' and its sing-song, where but a few years before a brook had meandered, and was making a local reputation by the expert personal attention he gave to the cooking and serving of the chops and steaks, a practice which he did not relinquish for a considerable time. Next year (1849) he erected, with the financial assistance of his brother-in-law Mr. Stanley, the first Canterbury Hall on ground adjoining the building and we are told by Emily Soldene (who did much to establish Morton's reputation as a presenter of Opera Bouffe) that the foundation-stone of this one-storied edifice was laid by his daughter Lily, assisted by Marie Grey, the daughter of his landlord.

A year later the accommodation of seven hundred people was found to have become inadequate and the second Canterbury Hall, which sealed his fame, and whose appearance is known to many from a print frequently reproduced, arose in its bountiful proportions, complete with that 'National Gallery across the water' which was found equally inspiring by the editor of *Punch*, a learned judge, George Augustus Sala and E. L. Blanchard, but which has been treated realistically by such commentators as H. G. Hibbert; and which, it appears, was a stock supply from Gambart's of Berners Street on

sale or return. Among them, it is perhaps of interest to note, was Haydon's enormous 'Curtius leaping into the Gulf' which had been exhibited by the painter at the Egyptian Hall five years before, at the time when Barnum was presenting his sensational attraction there, the dwarf 'General Tom Thumb.'

The place was undoubtedly palatial and must at first have seemed a somewhat bleak and embarrassing environment to its humbler patrons. The hall was a wide oblong; magnificent gas chandeliers hung from the panelled ceiling and from its single balcony, which projected from three of its walls. The stage, rather similar to Evans's, was backed by pseudo-classical decorations and had no tableau curtain. If the place under Morton discovered no new comic talent and brought no development to the Music Hall art, there were, in compensation, the concert performances of scenes from operas, such as 'Faust,' which Morton very ably discovered could be done (owing to some loophole in the copyright) without the payment of royalties.

We have mentioned that the stage, or platform, was designed in the manner of that at Evans's and this is significant; as also is Stuart and Park's comment that the Canterbury opened with an entertainment 'similar to that which prevailed' there. For this is the gist of the matter. By what was, in fact, a retrogressive movement, Morton produced a 'sing-song de luxe,' a transformed Harmonic Evening for which he was able to make inspiring ethical and artistic claims, in distinction to the rougher and less sophisticated fare given in places of a related type; he thus ignored the legitimate evolution of the Music Hall as expressed by such houses as the Surrey, the Doctor Johnson, Moy's, The Swallow Street Hall and, it can be added, such very old-established houses as the Coal Hole and the Cider Cellars.

On the ethical side he invited particular praise for the welcome offered to women of a respectable class, placing a strong emphasis on their absence from rival establishments. In this matter he can hardly be acquitted of wilfully confusing the issue. Women of the most unquestionable respectability had never been absent from three of the above-mentioned houses and as to others, one has only to glance at 'Boz' in his sketch *Miss Ivins at the Eagle* to discover the hollowness of Morton's implications. The Surrey, moreover, to which one feels the manager's innuendo was particularly levelled, in a paragraph of an early bill informs us that 'Mr. Cecil Hicks will preside and attend upon the ladies.' The claim, however, was made in impassioned terms and a pamphlet issued by Morton contains (among much self-congratulation in which the Canterbury is seen as an experiment in social reform) the following paragraph :

'When husbands who now frequent the Canterbury Hall used to tell their wives that they were going to hear a song . . . had the poor wives the slightest notion as to where their truant spouses were going or had been? . . . Need husbands be mysterious or wives suspicious any longer? . . . It is a disgrace to English civilization that toiling wives and sisters should be circumscribed in their enjoyments.'

More evidence of this disingenuous policy could be brought forward. It will be sufficient to say here that Morton, in his work of giving the Music Hall movement financial expansion and greatly increased publicity, exploited to the full the Victorian craze for 'improving' entertainment, which was a part of the general desire for reform in manners and educational standards; and that his policy was followed without relinquishing such inducements to profit (already abandoned at some of the other Halls) as 'wet money,' i.e., refreshment tickets; and the exhibition of betting lists—whatever that may exactly mean.

In one respect, that of admission prices, Morton's management remained genuinely democratic; not so moderate as, for example, the Britannia, where in 1846 the Boxes cost 8d. (though no person was admitted to them unless 'suitably dressed') but still very cheap. And on second thoughts, Morton is perhaps not to be criticized for the architectural splendour with which he surrounded his patrons (a splendour which has never been absent from Music Hall 'backcloths') for therein he was giving rein to a fantasy of all humble audiences, that fantasy of dwelling in marble halls so well expressed in George Belcher's ecstatic and dreaming bugler.

27

THE SOUTH LONDON, an early poster. The first South London opened in 1860, *and it was completely rebuilt after a fire in* 1869.

Seeing Morton's success the Music Halls smelt money. Weston, of the 'Seven Tankards and Punchbowl' in Holborn, was not slow to take the hint and by 1860 was in possession of a large Hall—'Weston's'—later 'The Royal'; an achievement which drew Morton to the West End, where in 1861 he opened 'The Oxford,' a conversion of the Boar and Castle Inn, which stood on a site adjacent to Lyons' Oxford Corner House. Here, as at Weston's, the Pavilion and elsewhere, the old-new manner quickly faded. The number of floor supper tables was soon halved; rear stalls took their place; long bars with smart and alluring bar-maids stretched down the sides of the auditorium; and the promenade (already an innocent feature at the Canterbury) became the haunt of a type of woman not envisaged in Morton's pamphlet of ten years before. In short, the Music Hall entered its 'swell' period, a period which was heralded by that famous quartette of comedians known as the 'lions comiques' —the compelling George Leybourne, the versatile Alfred Vance, the uncompromising G. H. Macdermott and the prolific Arthur Lloyd. The humble pint of porter was now supplanted by a magnum of champagne—gas and even perhaps gaiters prevailed in the glittering scene. As for champagne, the Music Hall became immersed in this beverage, which came to be regarded as almost symbolical. The songs echoed its praise, while waiters dashed about carrying bottles of it in their napkins or reverently lowering it into coolers: the entertainment world of the sixties was punctuated by the popping of corks, and as time marched on, England's unexampled prosperity and power were reflected in 'The Man who broke the Bank at Monte Carlo' and in Macdermott's 'Jingo' song 'Waiting for the Signal.'

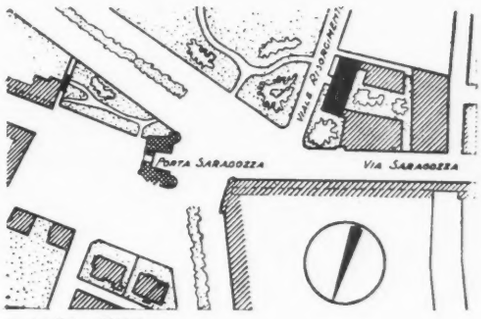
There we will, for the present, leave the Public House Music Hall. It had conquered. The regular theatre before very long showed a tendency to wilt, as in early days, under the formidable competition of this irregular and often completely illiterate form of entertainment; the vagabonds had securely come into their own and embedded within the walls of their lavish new quarters was still the parent tavern which had given them their first chance. Indeed the ancient characteristics of the tavern origin had not yet faded from the scene, for as late as 1875 Chambers's Encyclopædia could describe music halls as 'cheap places of entertainment where refreshments are supplied.' But this aspect of survival was to come to an end. The same authority which completed the separation of the legitimate theatre from its age-old companion, gradually eased away (except from entertainment out of the reach of all but the rich) the privileges of serving food and drink in the auditorium. As a boy I observed myself the last flickerings of conviviality at the Empire, where glass-holders were still fixed to the backs of the seats in the stalls and dress circle.

FLATS AT BOLOGNA, ITALY

A. PERSICHETTI, G. STERBINI: ARCHITECTS

1. the main façade of the flats from the north-east, showing the main entrance and balconies to upper floor flats.

1

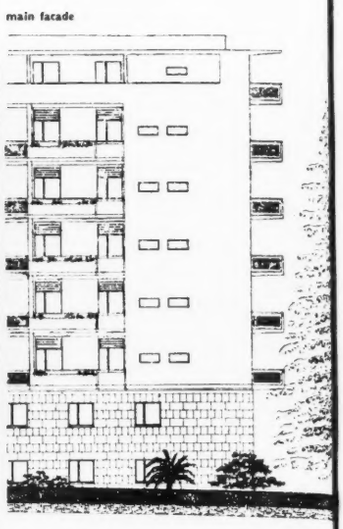


site plan, flats, solid black

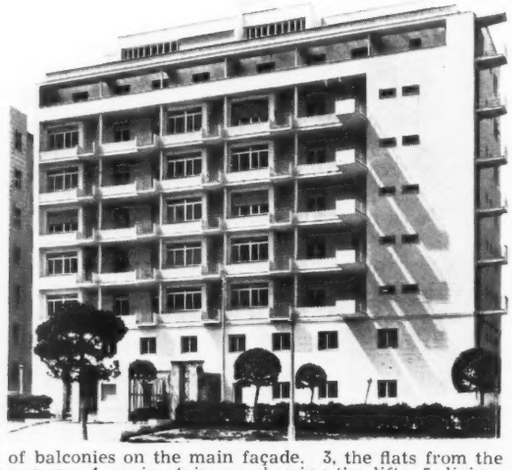
This block of six-room flats is the first building to be erected under the town development plan approved by the Bologna City Council. The site is at the junction of two roads, and offers fine views of the city hill and of a nearby park. A number of cedars of Lebanon originally on the site have been retained in the garden and courtyard. The building is of seven main storeys, with a ground floor mezzanine and a penthouse in addition. Each floor, including the mezzanine and penthouse, contains two flats, a total of eighteen. On the ground floor are also a small restaurant, rooms for service

(*contd. on p.* 131)

2



FLATS AT BOLOGNA



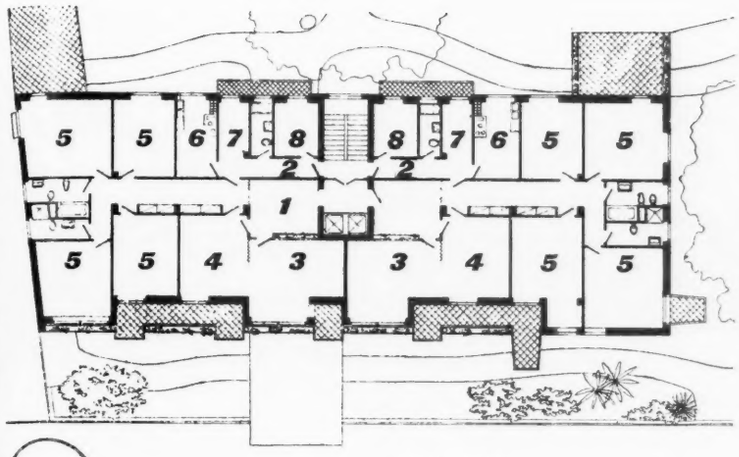
3

4

2, detail of balconies on the main façade. 3, the flats from the Porta Saragozza. 4, main staircase showing the lifts. 5, living-room in a penthouse flat. 6, spiral staircase in a penthouse flat.

5

6



plan of typical floor

key:
1, entrance lobby. 2, service entrance. 3, sitting-room. 4, dining-room. 5, bedroom. 6, kitchen. 7, boxroom. 8, servant's bedroom.

FLATS AT BOLOGNA, ITALY

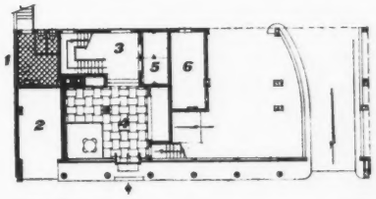
(*contd. from p.* 129) amenities and a garage for fifteen cars. A typical flat comprises entrance hall, sitting and dining rooms, four bedrooms, bathroom with shower, kitchen, pantry, a servant's bedroom with bath, and a separate service entrance. Each entrance hall has direct light and each flat has its own balcony. Vertical supports and balconies on the main façade are of reinforced concrete, and the remainder of the construction is of brick. The main façade from the ground up to the first floor balconies is faced with travertine, and the ceilings of the ground floor and ground floor mezzanine are also finished with travertine panels. The exterior finish is fawn in colour. Balcony flower boxes are perforated slabs of pre-cast concrete, painted the same colour as the façade; iron railings to balconies, window fittings and window shutters are painted white; roller blinds are green.

OFFICES AT JOHANNESBURG

COWIN AND ELLIS: ARCHITECTS

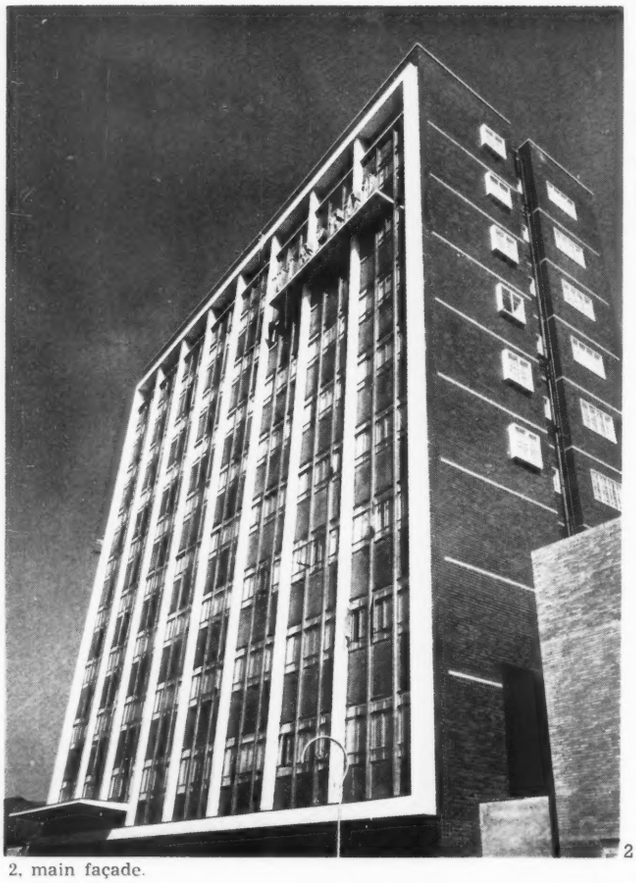
The site of this light metal industry works is on a main arterial road in Johannesburg, South Africa. Previous extensions had been haphazard, and it was decided to build new office accommodation in a manner which would have publicity value. A site facing east on the main road was selected, 18,000 square feet in area. As it is within an 'industrial zone' for which no height restrictions apply, the building is 10 storeys high. Construction is of reinforced concrete frame. On the east façade the concrete frame has an infilling of steel panels, steel mullions, and steel window frames. The north, west, and south façades are fair-faced brickwork. Taking the exterior as a whole, the brickwork, together with the bronze spray on all steel infilling and the severely

key: ground floor
1, men's cloakroom
2, garage
3, staircase hall
4, entrance foyer
5, lifts
6, foreman's office



ground floor

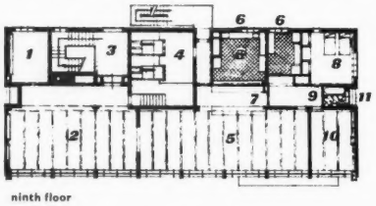
1 detail of main façade.



2

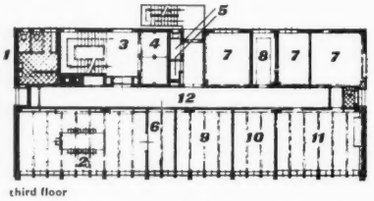
2, main façade.

OFFICES AT JOHANNESBURG



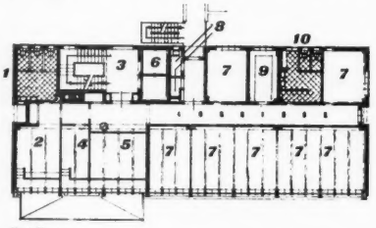
ninth floor

key: ninth floor
1. library
2. recreation room
3. staircase hall
4. lift machinery
5. lunch room
6. kitchens
7. servery
8. bedroom
9. entrance hall
10. lounge
11. bathroom



third floor

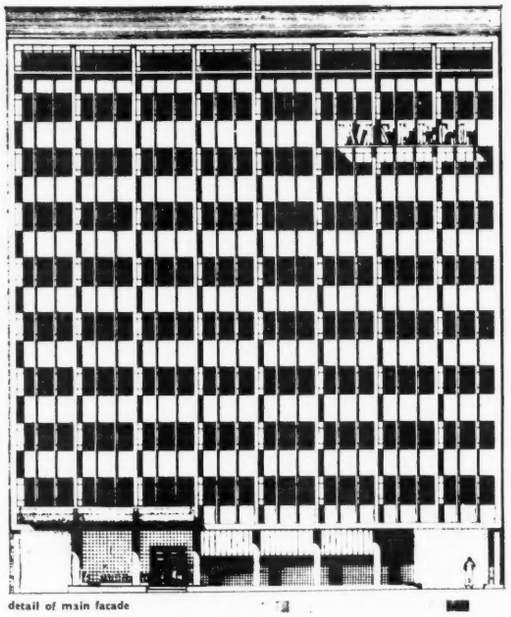
key: third floor
1. men's cloakroom
2. board room
3. staircase hall
4. lifts
5. tea kitchen
6. anteroom
7. offices
8. records office
9. secretary
10. private secretary
11. directors
12. corridor



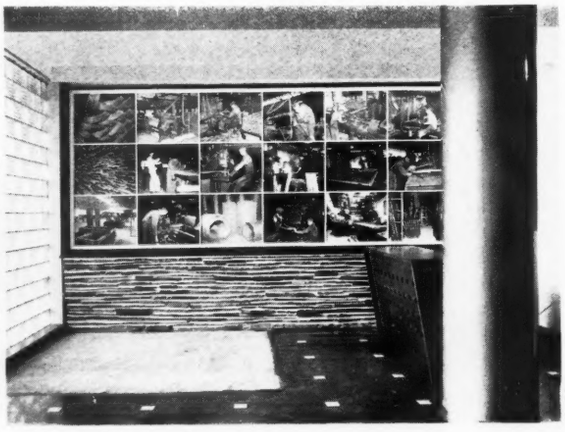
first floor

key: first floor
1. women's cloakroom
2. powder room
3. staircase hall
4. telephone exchange
5. upper part of entrance foyer
6. lifts
7. offices
8. tea kitchen
9. records office
10. men's cloakroom

limited amount of painted rendering on the concrete, provides a finish requiring a minimum of labour and expense in maintenance. In the subdivision of internal office space maximum flexibility was essential. This was achieved by setting mullions at 40 inches distance between the windows, and carrying this measurement through ceiling beams internally as support for movable partitions. Throughout office floors linoleum was laid during construction, and steel partitions were erected on this, being held in place by floor level wedges. This method enables rearrangement of office space to be simply and quickly carried out. Two high-speed lifts are included in the building.



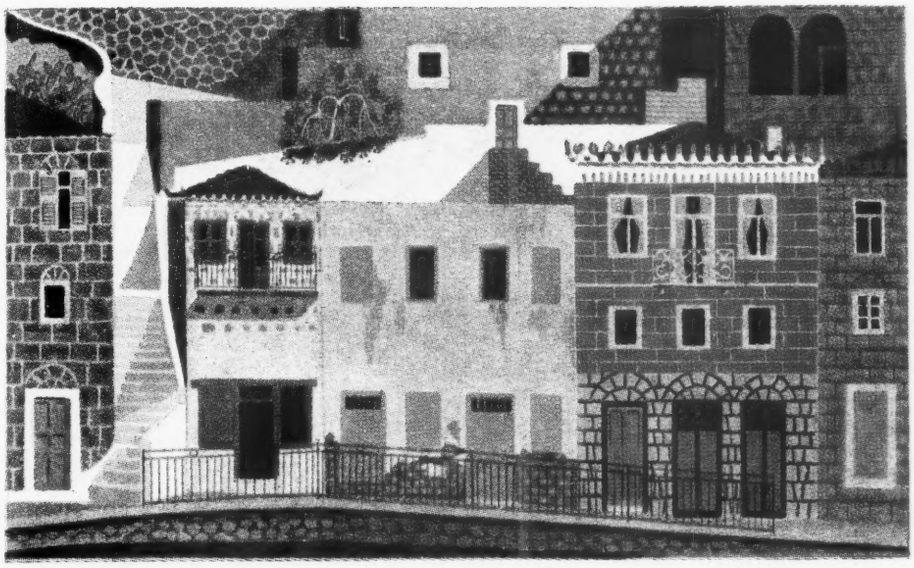
detail of main facade



3
4

3, detail of main entrance. 4, the entrance hall, showing photo-mural decorative panel.

Osbert Lancaster



AEGEAN VERNACULAR

Paint and whitewash are the hall-marks of what may be called the nautical style the world over. But nowhere, perhaps, have their possibilities been exploited more thoroughly than in the island of Hydra. Not only the houses, but many of the very rocks are painted or whitewashed, while in the town unity of streets and buildings is obtained by such devices as pointing the paving stones with wide bands of whitewash and carrying the paint of the houses over a few inches of the pavement at their foot. In addition to this applied polychromy there are the contrasts due to the use of stones of different colours for paving and for kerbs and steps. Here Osbert Lancaster describes these and other things which make Hydra utterly unlike any of the other Greek islands.

THE ISLAND OF HYDRA is situated in the Saronic Gulf, three hours sail from Athens, off the east coast of the Peloponnese. A long barren shoulder of rock, it does not seem at first sight to differ greatly from a dozen other Greek islands, but thanks to the peculiar role which its inhabitants played in the early history of modern Greece it has a character both more sophisticated and more strongly marked than any other in the archipelago.

In classical and medieval times its history was mercifully blank, and later, owing to Turkish maladministration, corsair raids and the general insecurity of life in the remoter parts of the East Mediterranean in the sixteenth and seventeenth centuries, almost came to an end altogether. Faced with the prospect of the virtual extinction of the indigenous population the Turks, as they did elsewhere, brought in new stock from another part of the Ottoman Empire, in this case Albania. The newcomers, at once realizing the impossibility of supporting life by agriculture, took to the sea and within a few generations Hydra, and to a lesser extent the neighbouring island of Spetsai, had become the principal ship-building and carrying centres of the East Mediterranean and their inhabitants among the richest and most influential communities of the Greek world. In achieving this result the Hydriots had been assisted by two factors: the Turks while remaining nominally suzerains, had no representatives on the island which was governed by an oligarchy of the twenty principal ship-owning families, and during the Napoleonic wars Lord Nelson instituted a blockade of the continental powers, the successful running of which (particularly in the grain trade to Spain) brought enormous profits to the local sea-captains in their light, swift vessels. In the events leading up to the independence of Greece Hydra, thanks to its wealth, its geographical position and its contacts with the outside world, played a decisive role, but with the removal of the capital of the new state from Nauplia to Athens a decline set in. The Hydriot magnates transferred themselves to the seat of government and their great houses remained untenanted and forlorn. With the coming of steam and the creation of the new port of the Piræus the long distance carrying trade passed into other hands, and the local sea-captains were reduced to sponge fishing and coastal trade. Caique building indeed continued, and still does, but in time of peace the comparatively small but fast products of the Hydra ship-yards were at a disadvantage when competing with the larger heavier vessels of Chios and the Asiatic ports. Today Hydra lives largely in the past: many parts of the town are in ruins, few of the larger houses inhabited. Nevertheless, thanks to the sponge trade and also, perhaps, to a persistent streak of vigour in the inhabitants, it wears less forlorn an air than many of the islands and retains intact a hardy indigenous culture which in its architectural manifestation is well worth study.

At first sight, as one steps on to the quay in the tiny enclosed harbour, one is aware of a certain familiarity. The immediate effect created is not peculiar but common to all small seaports the world over; it is due to that international nautical or marine style of which the most prominent hall-marks are very clean-looking whitewash, much bright paintwork, and a general air of workmanlike economy about all the various shapes and forms. It is a curiously elusive but distinct culture, not to be found in very small-fishing villages and overwhelmed or wholly absent in the great ports; Brixham and St. Tropez have it, Genoa and Southampton have not; it lingers on (or did before the blitz) in stray corners of Portsmouth and was once to be found, if Arthur Morrison is to be believed, even in parts of London.*

> 'There each little house asserted its individuality by diversity of paint as much as by diversity of shape. It was indeed the last stronghold of the ship-wrights and mastmakers, fallen from their high estate since the invasion of iron ships and northern competition. . . . The little streets had an air of cleanliness all their own, largely due to the fresh paint that embellished whatsoever there was an excuse for painting. Many front doors were reached by two stone steps always well whitened; and whether there were steps or not, the flagstones before each threshold were distinguished by a whited semi-circle five feet in diameter.'

In Hydra, owing partly, no doubt, to the lie of the land (the hills descending abruptly to the sea and leaving no level stretch of ground at all save the wide man-made quay itself) and the almost total absence of any agricultural activity, which have served to concentrate both the entire attention and the dwellings of the inhabitants on the little natural harbour, the marine style has been developed further, and is more all-embracing than elsewhere. The whole town is treated architecturally as a single unit, like a ship, and the small open spaces on widely differing levels become, as it were, decks, the houses cabins, and the streets companion ways. As a result there is here little or no difference between the treatment of the actual surface of the streets and the houses which flank them. Owing to the steepness of the place many of these lanes are stepped (the only traffic on the island is foot or mule) and all are paved; and the flagstones are as carefully and ingeniously laid and as elaborately pointed as the house walls. The most usual stone for paving is a pinkish granite, from a barren island a few miles off, while kerbs and steps are normally of a greyish limestone. A charming diversity of effect is frequently obtained by pointing the paving stones with wide bands of whitewash and the unity of house and street is further emphasized by the device of carrying the paint of the lowest course of the house front a few inches over the surface of the pavement itself. Indeed so persistent seems to be this need of the Hydriots at all costs to identify their homes with the landscape that the large slabs and shoulders of naked rock, which everywhere

*Arthur Morrison, *To London Town*, 1899.

thrust themselves up unexpectedly through the almost non-existent soil, are often whitewashed or painted in conformity with the adjacent buildings.

Everywhere one finds evidence of an exceptional sensibility to surface textures and a delight in contrasting and exploiting their decorative possibilities. As in all the other Greek islands, on Hydra whitewash is the most usual method of house painting, but nowhere else is it applied in such a variety of ways. It is laid on dead flat and thick producing a smooth unbroken matt surface: it is applied very thin so that all the surface variations of the stone beneath are emphasized rather than concealed; sometimes it is left thin over the main area of the wall and additional thickened coats are put on over the pointing producing a pitted, three-dimensional effect in the strong sunlight. One method very popular here, but, so far as I know, not found anywhere else, is to whitewash the lines of the pointing on a stone wall so broadly as only to leave a small area in the centre of each individual stone uncovered, thus achieving an overall effect of tawny spots on a white ground.

Unlike other islanders the Hydriots would not seem to be content with whitewash alone occasionally relieved by light ochre or pale pink but constantly employ a variety of colours to modify or enliven the prevailing snowy blankness. In addition to the two shades mentioned above, grass-green, terracotta, Roman ochre and a pale Prussian blue are all common, but invariably used with an extraordinary restraint and sensibility. Favourite spots for the employment of the stronger shades are the raisers on outside stairways, and the underpart of the eaves, while the window surrounds and cornice are usually treated in lighter tones. Woodwork in the more elaborate buildings is almost invariably ochre and chocolate brown, very occasionally bright blue (in most cases this is traceable to an alien sophistication acquired on the mainland and usually indicates the residence of an Athenian summer visitor) and in smaller houses, light grey.

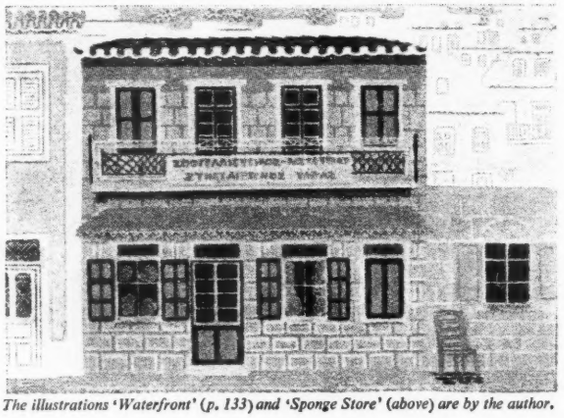
In their quest for colour the fortunate islanders are not wholly dependent on paint; the local varieties of stone in addition to the pinkish granite already mentioned, range in colour from a very light grey to a dark greenish limestone that weathers to a magnificent tawny rust. Over and above the varieties of surface which the differing colours and texture of the stones themselves provide further contrasts, frequently in the same building, are achieved by the ingenuity of the stonemasons. Normally the stones are roughly dressed and used in a simple straightforward bonding but polygonal walls are common including that variety where the stones, usually pinkish, are set in a dark red, almost crimson mortar which has exercised so unfortunate an attraction for the builders of 'island-style' villas in Kifissia and other smart Athenian suburbs. Here, however, it is used with restraint and has the virtue of being indigenous and so one is left unhaunted by the analogy with the green-glazed tiles of Hampstead and the smarter bypasses which so frequently occurs to the wanderer along the all too *mondaine* coasts of Phaleron and Glyphada. Mouldings and string courses are rare on stone façades but windows and doors are almost always outlined in white, usually in a dashing impressionist technique with no attempt at drawing-board precision. The functional origin of this device was twofold. In the case of stone buildings the white surround served to indicate, as it still does in Wales and other remote stone-built rural areas, the position of the entrance on a dark night or in mist, while in the Middle East it is frequently used on mud-brick buildings as a protection against the weather, serving to counteract a tendency to 'fray at the edges' to which such buildings are liable. Here, however, it has in most cases long since ceased to serve any functional purpose and its use is purely decorative.

It is not only the variety but the very presence of large stone-built mansions which makes Hydra unique in Greece. One may travel for weeks through the Greek provinces without ever seeing a domestic building larger than a fair-sized cottage and country houses are as rare as monasteries are plentiful. Lacking any hereditary landowning class, the Greeks on attaining any wealth invariably crowd to Athens and once established in the society of the capital seldom venture further afield than the bathing beach at Varkiza, save for an occasional visit to Loutraki or some other popular spa. Their ancestral villages are in most cases the last places which they made any attempt to visit. In the southern Peloponnese it is true there was in the eighteenth and early nineteenth centuries a class of tribal chieftains, but their residences were simply strongly fortified towers similar to those of the medieval Scottish lairds, but which never developed architecturally from their original primitive functionalism. Only in Hydra, and here only for a short time, was there ever a community sufficiently rich and secure to build for themselves residences similar in intention if not in accomplishment to the palazzi of the Florentine bankers or the country houses of the eighteenth century English nabobs.

Stylistically these mansions derive from North Italian models. In Nauplia, which is only a few hours sail to the north, the Venetians were established for a longer period than anywhere else in Greece and it is, I fancy, the palace of the podesta in this town which proved the main inspiration of the Hydriot builders. The open arcade on the ground floor, the simple rustication and massive proportions all recur in the mansions of Hydra but they are worn with a difference. The classical love of symmetry which had informed even so provincial an example of Renaissance architecture as this town-hall in no way inspired the Greek. In these massive and slightly grim façades monotony is avoided and vitality achieved precisely by the abandonment of any attempt to preserve a symmetrical lay-out in the window spacing. The rustication and the arcades are taken over and applied for purposes quite different from those to which the Italians had put them. Used to emphasize changes of level or to lend interest to an otherwise boring stretch of masonry they are classical devices employed on buildings whose whole conception and manner of growth are far closer to medieval or oriental ideals than to those either of classical Greece or Renaissance Italy.

The interiors of the grander Hydriot houses rely for their effect largely on their proportions. Decoration with the exception of the ceiling is confined to an occasional flourish of stucco work in that charming Turkish rococo taste that was general throughout the Levant in the eighteenth and early nineteenth centuries. Ceilings, however, are quite exceptional and so far as I know unparalleled anywhere else. On a background of plain unvarnished pine or cypress boards surrounded by the simplest of mouldings is laid an intricate cross-hatching of thin strips, usually of a lighter wood held in place by small gilt-headed nails. The wood being, as far as one can judge, completely untreated with any polish or varnish, takes on a most extraordinary satiny sheen producing an overall effect of shimmering lightness totally dissimilar to the heavy carved and gilded grandeur of the Renaissance ceilings of Italy or France.

Today these large mansions, situated on an island which, although not remote in space, is infinitely far removed in time from the twentieth century glitter of Kolonaki, are in many cases in ruins; in one or two, such as the Ghika or Kriesis houses, family piety or an awareness of the strangely contemporary beauty of the landscape, has encouraged their owners to maintain them in good repair (it is significant that the present representative of the great Ghika clan, who spends much of his time on the mainland, is also the one modern Greek painter of international reputation). Nevertheless Hydra is of more than merely antiquarian interest. When the time for reconstruction comes, as all good Philhellenes continue to hope that one day it must, architects in search of the foundations of a workaday national vernacular will neglect this island at their peril.

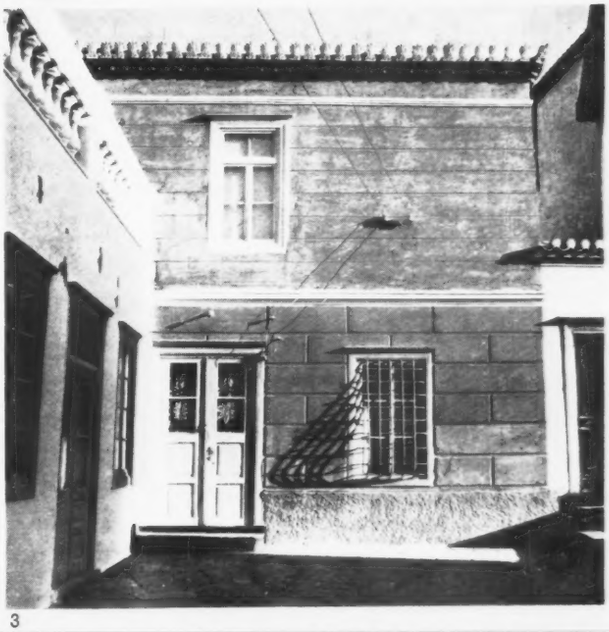


The illustrations 'Waterfront' (p. 133) and 'Sponge Store' (above) are by the author.

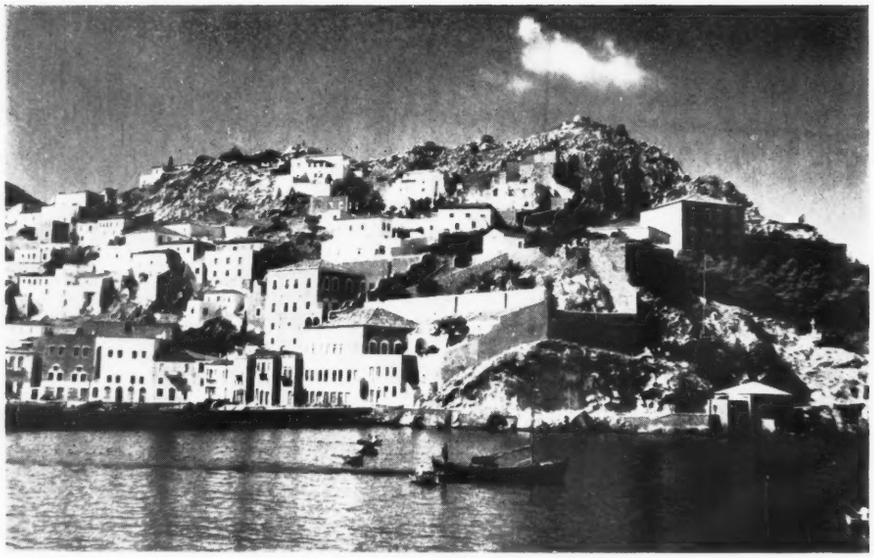
1

The lower stories of all the buildings on the waterfront on the island of Hydra, other than shops or cafés, are given over to storing marine tackle or sponges. Very characteristic is the habit of emphasizing the interior floor levels by a change of surface texture half or three-quarter way up the façades. This may be achieved by contrasting colours, by an alteration of pointing, by varying the method of application of the whitewash, or by a combination of all three. The neo-classical details, such as projecting cornices and palmettes, although invariably a sign of comparatively recent sophistication, imported from the mainland, are effortlessly absorbed into the island vernacular, largely by the simple expedient of colour. Elsewhere such trimmings are almost invariably left white against a painted wall-space; here they are just as likely to be brilliantly coloured, usually either grass-green or Prussian blue. The large stone-built façade rising above the houses immediately on the quay dates from the days of Hydra's greatest prosperity. Originally the family mansion of one of the island magnates, it has recently been restored, and now houses the local museum and school. The white-painted surrounds to the windows, which, whatever their origin, can now serve no useful purpose, are a purely local flourish added to lighten a rather grim tradition, derived, probably, from the Venetians.

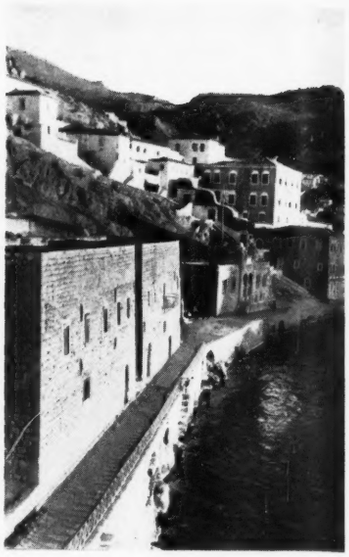
2



3

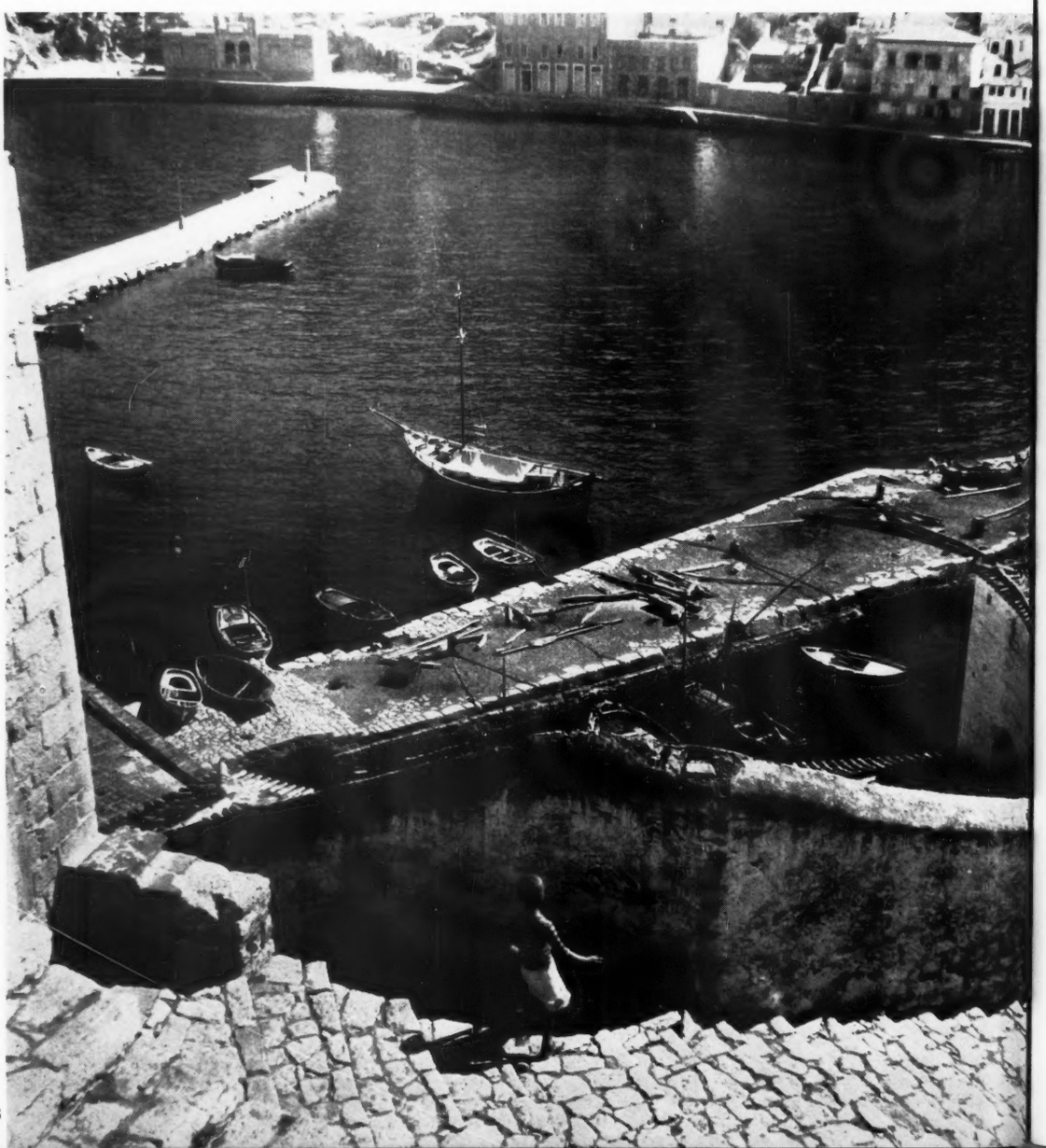


4

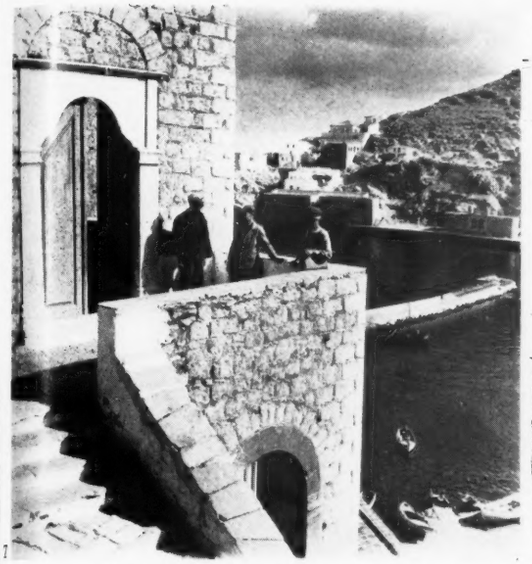


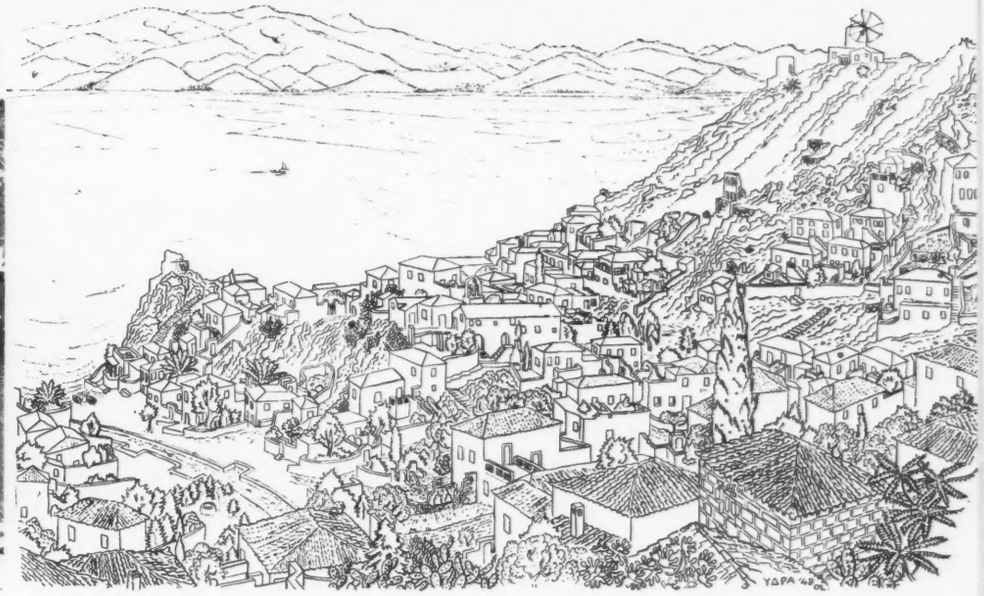
5

Hydra, which rises abruptly from the sea, is completely devoid of vegetation, and, outside the confines of the only town, almost uninhabited. To the south are still a few remnants of the pine forests, the exploitation of which enabled the islanders to build up their once famous ship-building industry. The four-square stone building on the water-front, 5, is a typical example of the numerous warehouses dating from the period of the Napoleonic trade, when Hydriot shipowners enjoyed a monopoly of the carrying trade in the east Mediterranean. The house of one of the most celebrated of those nautical families, the Kondouriotis, is visible on the extreme right of the general view, 4. Their most celebrated member, the great Admiral, is commemorated by an extravagantly nautical statue on the quayside, surrounded by cast-iron anchors.

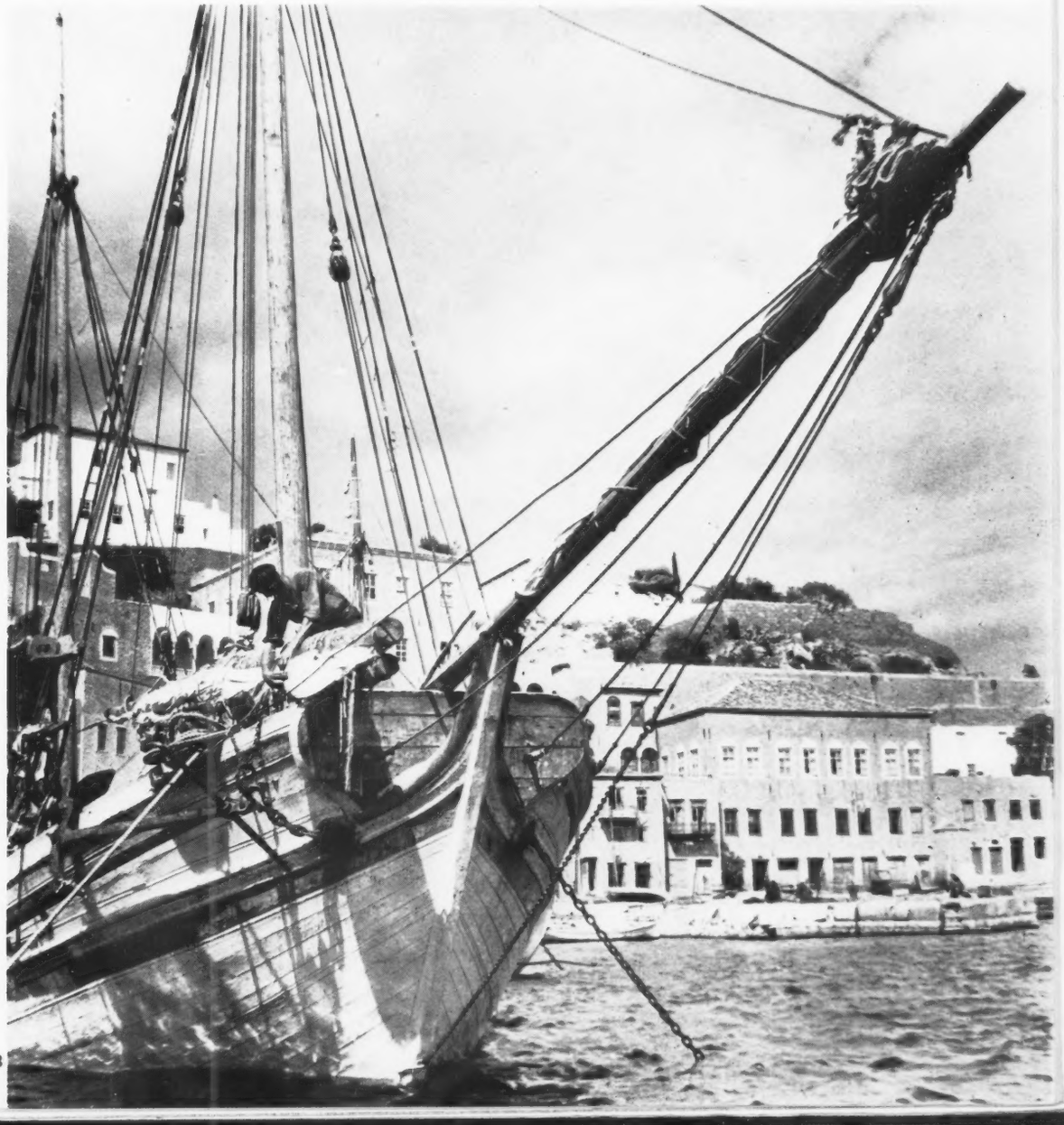


6

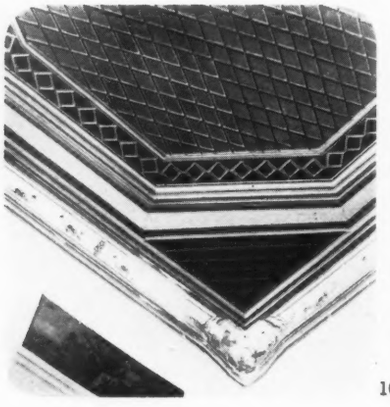




With the sudden increase of prosperity in the early nineteenth century, the town spread from the immediate neighbourhood of the present harbour and the old ship-building yard to the east, and spilled over into an adjoining cove separated from the principal bay by a rocky little peninsula, today crowned by a ruined windmill overlooking houses almost equally dilapidated.

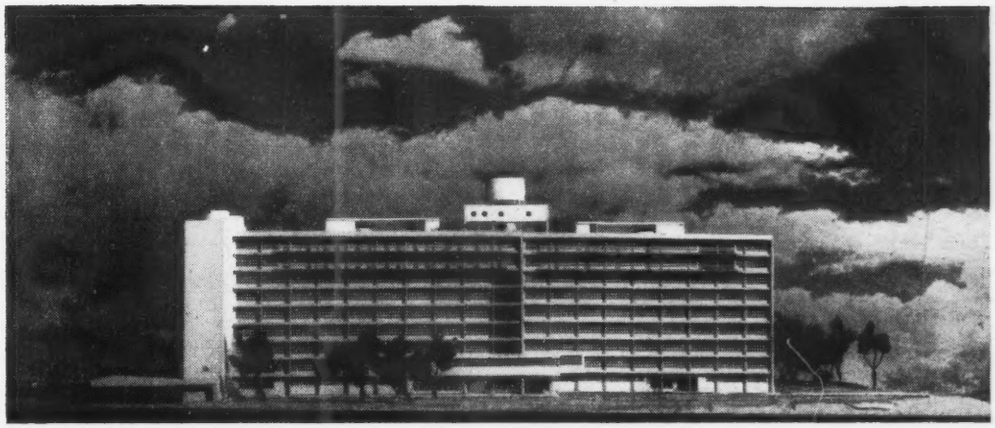


9



10

The street scene, 9, is typical, with the trim whitewash on plinth and pilaster, its effect heightened here by the great exclamation mark of the cypress tree. The interiors of the magnates' houses on Hydra are in general distinguished by beauty of proportion rather than richness of decor. Such decorative activity as has taken place is almost invariably confined to the ceilings, which are treated in a traditional, and remarkably effective, technique of wood appliqué. The example here, 10, is comparatively simple; in other houses the system of cross-hatching a plain, dark surface, with lighter strips held in place by brass-headed nails, has been much further developed. The wood, both light and dark, usually either pine or cypress, or both, is left completely untreated with paint or varnish and takes on with age an extraordinary satiny sheen of great beauty. The cornice is frequently enlivened by little groups of flowers and birds, or sometimes landscapes, painted in colour on a background of white plaster, in a local style. A similar form of decoration, applied to the outside of large houses, is to be found elsewhere in Greece, notably at Nauplia, nearby, and in certain districts of Macedonia and Epirus.



1

1, model of the main building from the south

HOSPITAL AT ST-LO, FRANCE

PAUL NELSON: CHIEF ARCHITECT

The Saint-Lo hospital has been financed by the French Government, local municipalities, and American Aid to France. The architect, well known for his earlier projects—the 'Health City of Lille' (1932), and 'Surgical Pavilion, Ismailia, Egypt' (1934)—has made a detailed study of hospital standards in many countries, notably in America. The Saint-Lo hospital is the culmination of this research.

PLANNING AND SITE

This general hospital, on which construction has already commenced, will serve the town of Saint-Lo in Normandy. It was designed as a single structure to effect economy in cost of construction, to ensure ease of maintenance and operation, and to derive the maximum possible advantage from the concentration under one roof of all nursing and general medical services. Full measures were, nevertheless, taken to make individual sections and departments as self-contained and quiet as if they were entirely separate. The site is some distance from the town, in undulating meadowland. In this part of France the climate is temperate, without excessive sunshine, the prevailing west and south-west winds frequently bringing driving rain. These climatic conditions demanded that wards should face south to benefit from the sunlight and the view. The wards also gain some measure of wind protection from the screen formed by the nurses' wing.

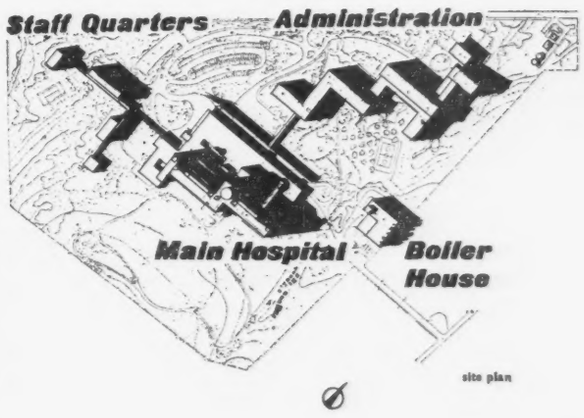
SPACE UNITS

In accordance with contemporary hospital planning practice the French Ministry of Public Health has (on the basis of American experience) set minimum standards of floor area and volume, for the different sections of the hospital.

Each storey is divided into two ward units of 20—30 beds (in wards of 1, 2, or 4 patients), this being the maximum that a single night nurse can administer efficiently. The distances between the nurse's post and the most distant patient are limited to 75 feet. Every ward unit has its own service quarters, but common services are grouped in the basement. Ceiling heights for wards are approximately 10 feet, and each 4-bed ward has a cubic content of approximately 880 cubic feet per bed, and a floor area of approximately 90 square feet, both considerably more than the stipulated minimum. In upper storey passages and corridors, ceiling heights are slightly reduced to contain air-conditioning and ventilation ducts. Ground floor and basement ceiling heights are increased to approximately 12 feet to allow free ventilation in multi-use rooms, kitchens, etc., which are generally much larger than the rooms used as wards and for medical purposes.

COMMUNICATION

Planning stipulated 400 beds as being an ideal size for this type of hospital, and this figure is the basis for all calculations concerning communication. The maximum distance for horizontal circulation is fixed at approximately 150 feet on either side of a lift hall, which gives sufficient space for 20—30 beds with necessary services, or 50—60 beds per floor. Construction is, therefore, of 8 upper storeys, with general medical and administrative sections occupying the entire ground floor, and functional amenities sited in the basement. The area of the ground floor and basement extends considerably beyond that of the eight-storey part which comprises the hospital itself.



site plan

PLAN

The plan envisages all portions of the hospital as self-contained and independent, yet closely linked with common services.

The general nursing section, **accommodating in-patients, has direct access by lift to the ground floor *diagnosis and treatment* departments, which house the central *radiology section, laboratories, pharmacy, etc. The examination hall,* used by visiting doctors, is near the main entrance. Also on the ground floor are the *operating theatres,* close to the lifts bringing stretcher cases from the upper floors, and near all medical sections. *The emergency ward* is next to the entrance for ambulances.**

The infectious cases ward **is isolated at the extreme east side ground floor, separated by a large interior courtyard, and yet is easily accessible from the main hospital buildings.**

The maternity section, **with its special demand for space, particular design and layout, occupies the whole first floor.**

Treatment balconies, solarium and tuberculosis wards **are situated on the two topmost floors and on the upper terrace, where the fullest advantage is obtained from sunshine and fresh air.**

Each of the eight hospital block floors, divided into two service units each by the lift hall, has patients' wards on the south side and service rooms on the north. These are separated from each other by a central corridor.

The administrative department, **linked with all sections of the hospital, is on the ground floor near the main entrance. *Enquiries, reception, admission, social services, etc.,***

key: basement

service
1, service court
2, loading bay
3, staircase
4, covered way
5, staircase
6, goods reception
7, goods distribution

garage
8, petrol pumps
9, oil store
10, garage office
11, chauffeurs' room
12, office
13, hall
14, 15, toilets, men
16, 17, toilets, women

general administration, stores
18, transport telephone
19, reception hall
20, store
21, goods trolleys
22, gas and explosive store
23, potato store
24, fresh vegetable store
25, fruit store
26, cider apple store
27, brewery
28, cellar
29, tool store
30, fruit and wine store
31, fruit store
32, barrel washing
33, casks
34, barrels
35, cask washing
36, bottle store
37, grocery store
38, mineral water store
39, cereal store
40, refrigerator, meat
41, refrigerator, eggs and butter
42, refrigerator, general
43, ice-cream making
44, machinery
45, store
46, furniture store
47, linen and cloth store
48, packing material store
49, store

central kitchens
50, kitchen entrance
51, chef's office
52, bakery
53, preparation of meat
54, pantry
55, preparation of vegetables
56, grocery store
57, kitchen, normal diets
58, dietitian's office
59, kitchen, special diets
60, washing of table utensils
61, utensil conveyor
62, food trolleys
63, service lifts
64, hoist
65, service doors
66, service restaurant
67, washing, food trolleys
68, 69, washing and sterilisation of utensils
70, rubbish bins
71, cleansing, rubbish bins
72, rubbish, refrigerated

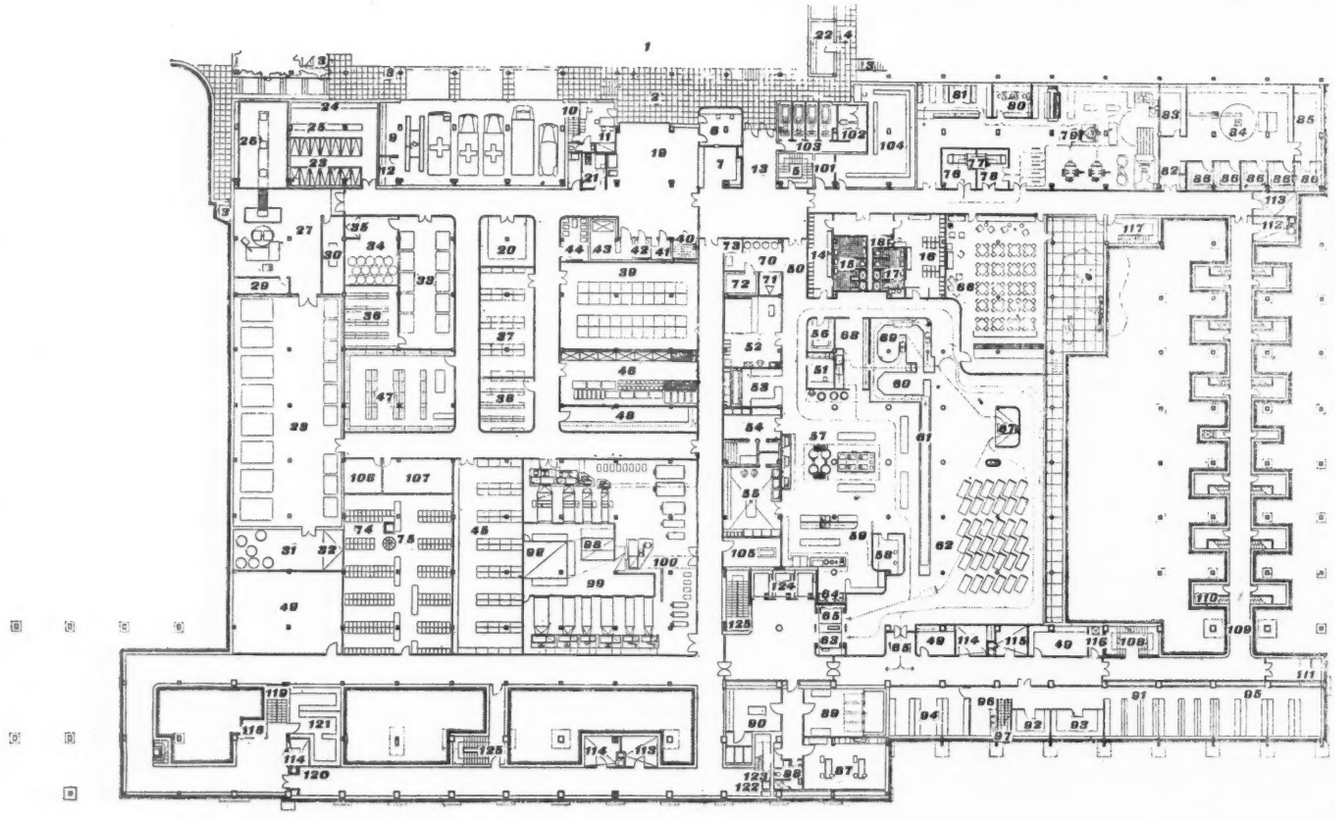
central services
73, accounting
74, archives
75, staircase and hoist
76, entrance, disinfection
77, steriliser
78, exit, disinfection
79, laundry
80, repairs, sewing
81, linen store
82, vehicle workshop
83, mechanic
84, joinery and metalwork shop
85, painters
86, tool and material stores
87, autopsy
88, toilet
89, morgue
90, mortuary store and workroom
91, pharmacy store
92, herbalist
93, store
94, cotton-wool store
95, dark cellar
96, hoist

mechanical equipment
97, staircase
98, air duct
99, air filter
100, ventilation machinery
101, accumulators
102, switches
103, transformers
104, switchboard
105, air compressors
106, accumulators
107, machinery

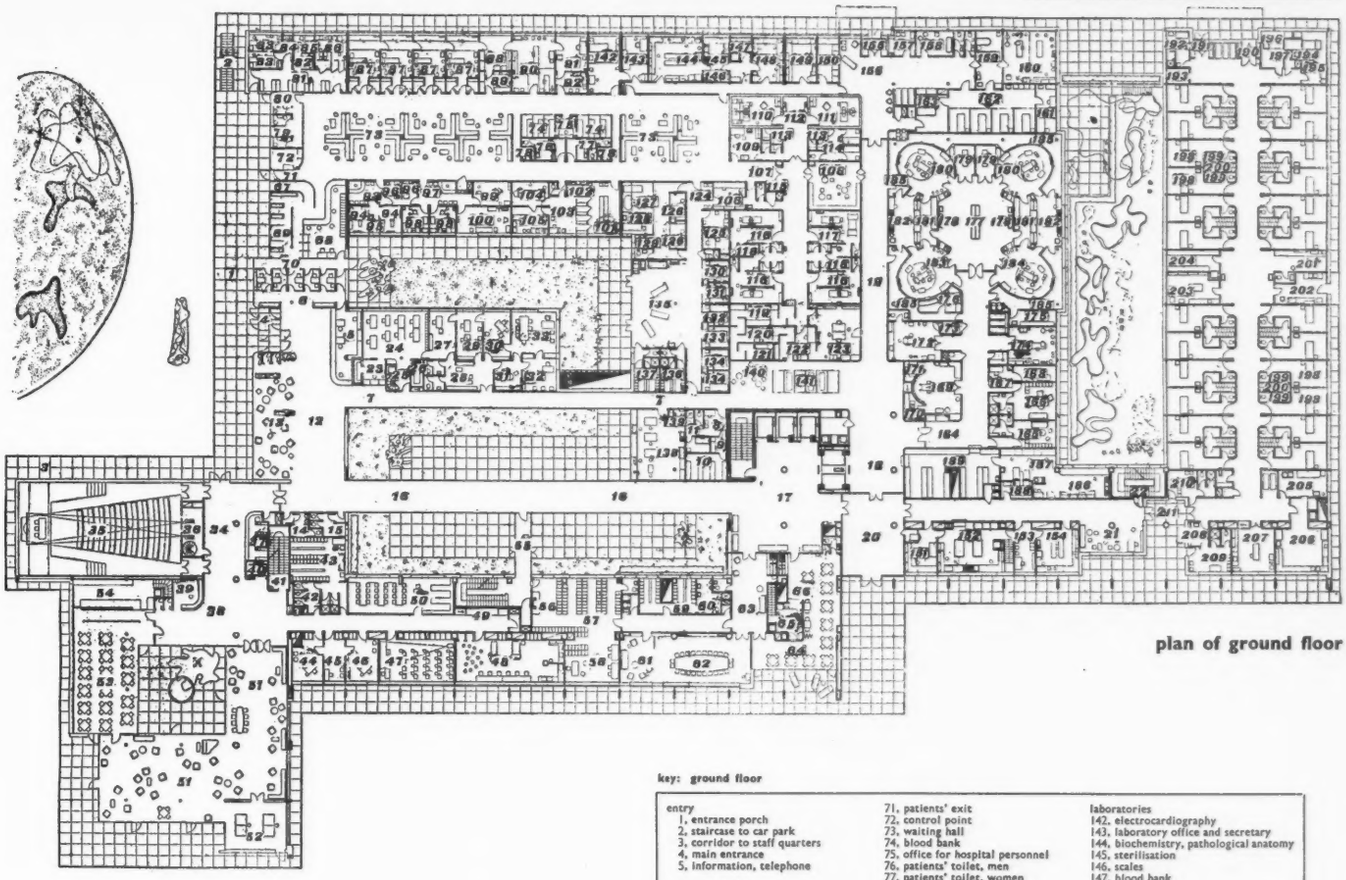
isolation wing services
108, visitors' staircase
109, visitors' corridor
110, stairs to isolation visiting rooms
111, food hoist
112, dirty linen chute
113, rubbish incinerator

maintenance
114, dirty linen chute
115, rubbish chute
116, accounting
117, gardening tools

general
118, lift
119, staircase
120, hoist
121, baggage exit
122, hoist
123, staircase
124, lifts
125, staircase



plan of basement



plan of ground floor

key: ground floor

entry
1, entrance porch
2, staircase to car park
3, corridor to staff quarters
4, main entrance
5, information, telephone

patients' admission
6, enquiries
7, corridor, new patients
8, baths office
9, linen store
10, patients' cloakroom
11, bath, w.c.

visitors
12, entrance hall
13, waiting room
14, toilets, men
15, toilets, women
16, main corridor
17, lift hall, visitors and personnel
18, lift hall, patients
19, entrance corridor for ambulances
20, exit to garden for patients
21, visitors' waiting room, isolation ward
22, staircase to isolation wards

administration
23, cashier and strong room
24, accountants
25, staircase and hoist
26, stationery
27, treasurer
28, waiting room with toilets
29, secretariat
30, personnel director
31, antechamber
32, secretary
33, board room

hospital personnel
34, entrance
35, conference room, cinema
36, projection room
37, cloakroom
38, central hall
39, information, messengers
40, lift
41, staircase
42, toilet
43, cloakroom, with bath
44, office, personnel director
45, secretary
46, schoolmistress
47, classroom
48, demonstration
49, store
50, library
51, common room
52, games room
53, cafeteria
54, office
55, corridor
56, pneumatic delivery system
57, card index
58, card index office

doctors' quarters
59, cloakroom
60, toilet, bath, w.c.
61, reading room
62, conference room
63, antechamber
64, doctors' restaurant
65, office, with hoist
66, personnel and visitors' restaurant

diagnosis
67, patients' entrance
68, information
69, waiting room
70, registration
71, patients' exit
72, control point
73, waiting hall
74, blood bank
75, office for hospital personnel
76, patients' toilet, men
77, patients' toilet, women
78, toilet, personnel
79, examination cubicles
80, contagious patients' exit

dermato-venereology
81, waiting room
82, nurse
83, examination and treatment
84, small laboratory
85, doctors' office
86, injection room

miscellaneous medical
87, examination and treatment
88, nurses' workroom
89, vaccine store
90, minor operations
91, doctors' office
92, waiting room and secretary

stomatology
93, small waiting room
94, treatment
95, small laboratory
96, rest rooms

ophthalmic, etc.
97, small waiting room
98, treatment
99, dark room for examinatio n
100, examination and treatme. t

tuberculosis
101, waiting room
102, nurse
103, consultation
104, fluoroscope
105, minor operations

radiotherapy
106, nurse
107, patients' entrance
108, waiting room for in-patients
109, radiology
110, deep radiotherapy
111, superficial radiotherapy
112, control
113, rest rooms and w.c.
115, mobile radiotherapy apparatus
116, x-ray
117, x-ray
118, control
119, films and negatives
120, dark room
121, developing room
122, film examination
123, diagnosis from films

therapies
124, small waiting room
125, office
126, whirling baths
127, massage
128, treatment
129, bath
130, diathermy
131, diagnosis and treatment
132, ultra-violet rays
133, infra-red rays
134, ray treatment
135, treatment
136, cloakroom with toilet, men
137, cloakroom with toilet, women
138, occupational therapy
139, nurse
140, waiting room, in-patients
141, cubicles

laboratories
142, electrocardiography
143, laboratory office and secretary
144, biochemistry, pathological anatomy
145, sterilisation
146, scales
147, blood bank
148, serology
149, bacteriology
150, animals

pharmacy
151, solutions and sterilisation
152, prescriptions
153, office
154, laboratory

casualties
155, ambulance entrance
156, entrance hall
157, registration
158, waiting room
159, patients' bath
160, operating, blood transfusion
161, duty nurses' room
162, observation cubicles
163, insane patients

operating
164, entrance
165, cloakroom and toilet, nurses
166, cloakroom and toilet, doctors
167, records office
168, office of chief masseuse
169, mobile fluoroscope
170, splint store
171, plaster store
172, cystoscopy
173, mobile radio apparatus
174, minor surgery
175, anæsthetic gas store
176, dark room, x-ray
177, sterile zone with instrument store
178, wash basins
179, anæsthesia
180, major operations
181, sterilisation
182, cleansing and sterilisation
183, major operations
184, major operations
185, entrance for theatre nurses
186, disinfection
187, sterilisation
188, sterilisers
189, sterile store

isolation
190, patients' entrance
191, patients' exit
192, bath
193, disinfected clothing
194, chute to incinerator
195, entrance for sterile stores
196, exit for contaminated stores
197, linen chute to laundry
198, single-bed wards with w.c.
199, visitors' box, glazed, with micro-phone
200, visitors' staircase
201, nurse
202, workroom, contagious
203, workroom, sterile
204, linen store
205, utensil sterilisation
206, kitchen, with hoist
207, treatment
208, overalls
209, cloakroom, personnel
210, cloakroom, doctors
211, screened porch

are nearby, and the courtyard adjoining gives these offices plentiful light and a pleasant aspect.

General services **in the basement are reached on foot from the north service courtyard, the slight natural slope of the site permitting this.** ***The kitchens*** **are very close to service lifts, facilitating rapid food distribution on trays in heated wagons. Goods are delivered to** ***store rooms*** **from the service courtyard, or through hatches at ground floor level from the road.**

CIRCULATION

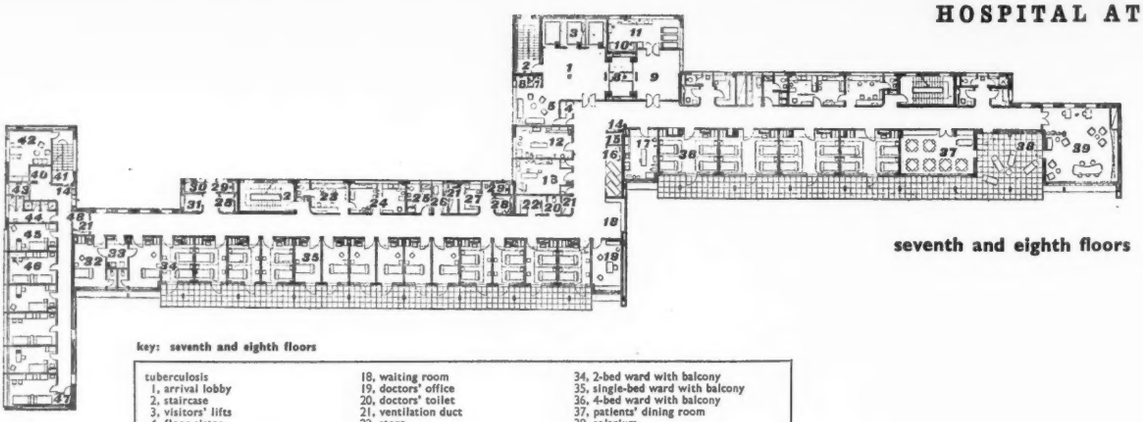
In-patients **arrive, on foot or by vehicle, at the main entrance hall, for interrogation and registration. A patients' corridor leads directly to the lifts serving ward floors. There is immediate access from the entrance hall to the operating group, therapies, or to the outdoor recreational area—the entrance hall acting as a distribution centre for all in-patients.**

Casualties or stretcher cases **carried by ambulance arrive at the emergency entrance, from which there is a straight corridor to the emergency ward, to the operating theatres, or the patients' lifts.**

Infectious cases **enter by a special north side entrance leading to the isolation wards, thus obviating any contact with the general hospital.**

Out-patients **coming for examination and treatment have their own entrance into the waiting hall in the diagnosis centre. This waiting hall is subdivided into different groups for specialist examination by visiting doctors.**

Hospital staff **enter the building by the main entrance hall, from which there is direct entry to the nurses' home.**



seventh and eighth floors

key: seventh and eighth floors

tuberculosis
1, arrival lobby
2, staircase
3, visitors' lifts
4, floor sister
5, visitors' waiting room
6, toilet
7, public telephone
8, lifts
9, patients' arrival hall
10, hoist
11, floor office
12, treatment, massage
13, radioscopy
14, fire appliances
15, plumbing duct
16, stretchers
17, examination room
18, waiting room
19, doctors' office
20, doctors' toilet
21, ventilation duct
22, store

special wing
23, nurses' room
24, nurses' workroom
25, office, with rubbish and dirty linen chutes
26, linen store
27, flowers
28, wash basins
29, patients' w.c.
30, 31, patients' bath
32, isolation room
33, sterilisation
34, 2-bed ward with balcony
35, single-bed ward with balcony
36, 4-bed ward with balcony
37, patients' dining room
38, solarium
39, common room

staff quarters
40, lift
41, staircase
42, small laundry
43, office
44, baths and w.c.
45, single bedroom
46, double bedroom
47, store
48, dirty linen chute

first floor

key: first floor

maternity
1, entrance lobby
2, staircase
3, visitors' lifts
4, public telephone
5, visitors' waiting room
6, toilet
7, fathers' waiting room
8, doctors' office
9, lifts
10, patients' arrival hall
11, hoist
12, floor sister's office
13, fire appliances
14, plumbing duct
15, stretchers
16, ventilation duct
17, store

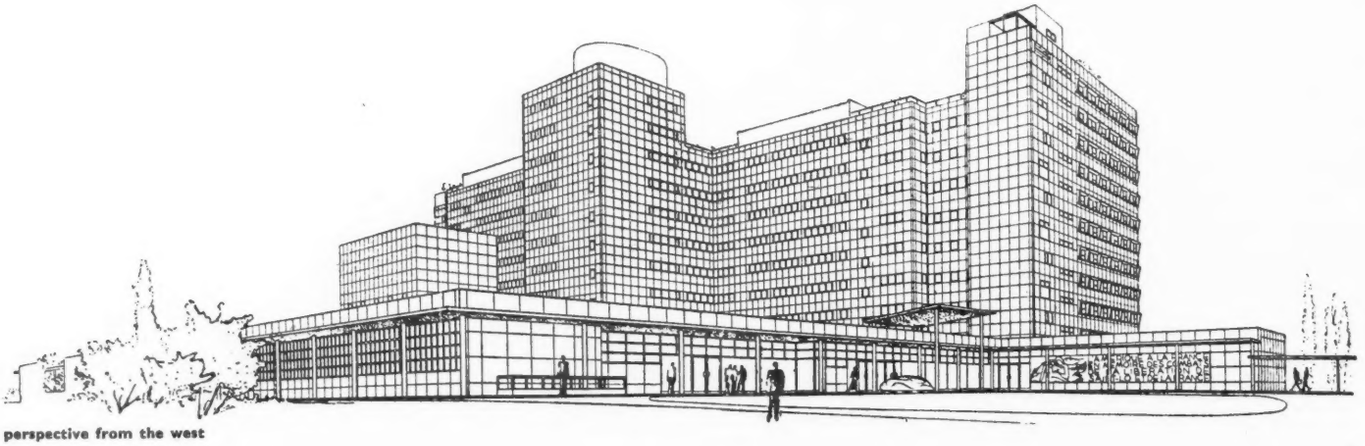
ante-natal
18, nurse
19, workroom
20, office, with rubbish and linen chutes
21, linen store
22, flowers
23, toilet
24, patients' w.c.
25, 26, patients' bath
27, 4-bed ward

nurseries
28, single room
29, nurses' room, examination
30, nursery, normal babies
31, nursery, premature babies
32, nursery, suspect babies
33, viewing window
34, sterilisation and feed preparation
35, bottle-washing

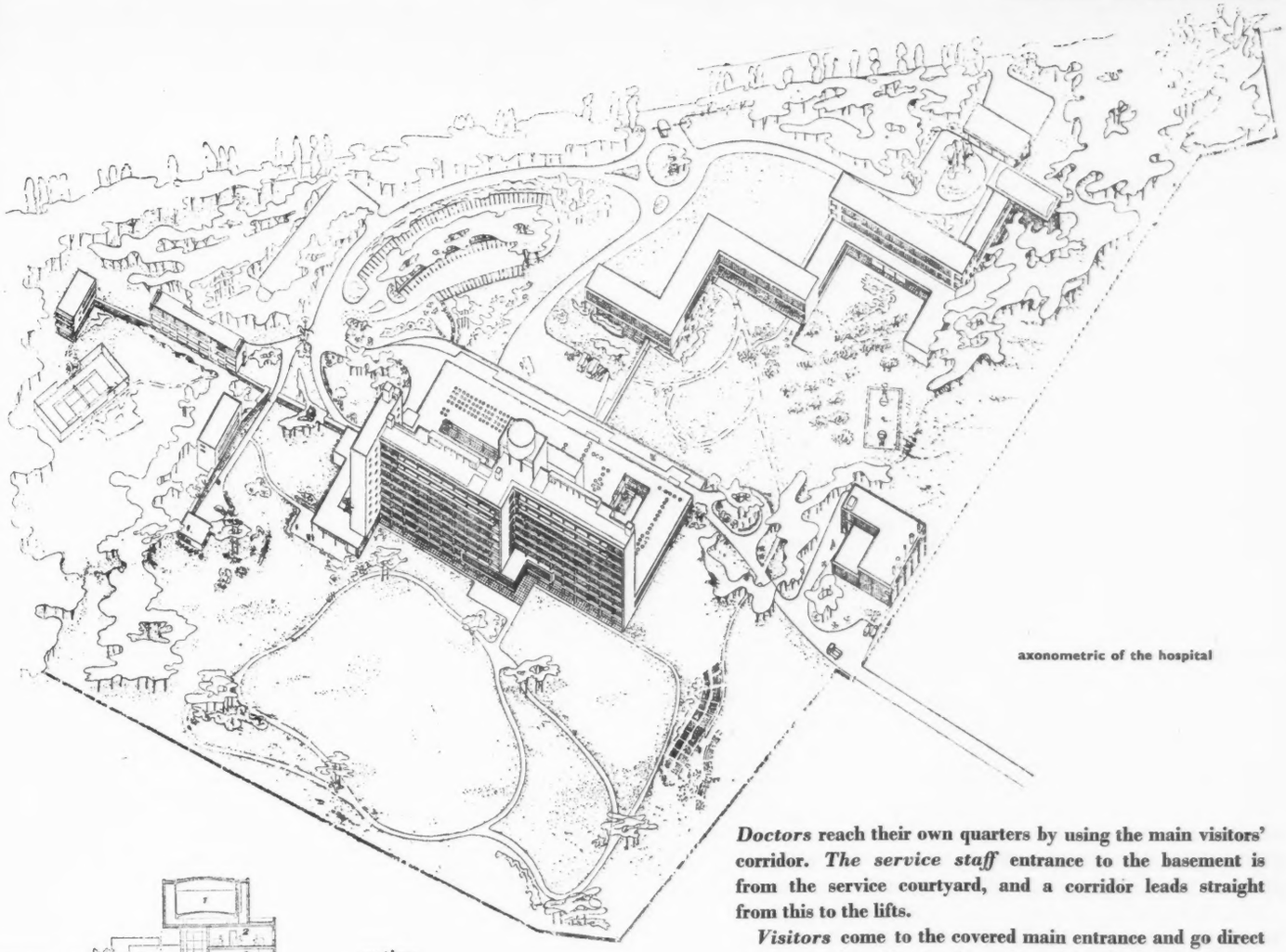
delivery
36, non-sterile room
37, office
38, doctors' cloakroom
39, cloakroom, nurses and midwives
40, office of chief masseuse
41, labour room
42, doctors' toilet
43, accouchement
44, bath for newly born babies
45, sterilisation
46, disinfection
47, sterile store

isolation
48, nurse
49, store
50, isolation room
51, sterilisation

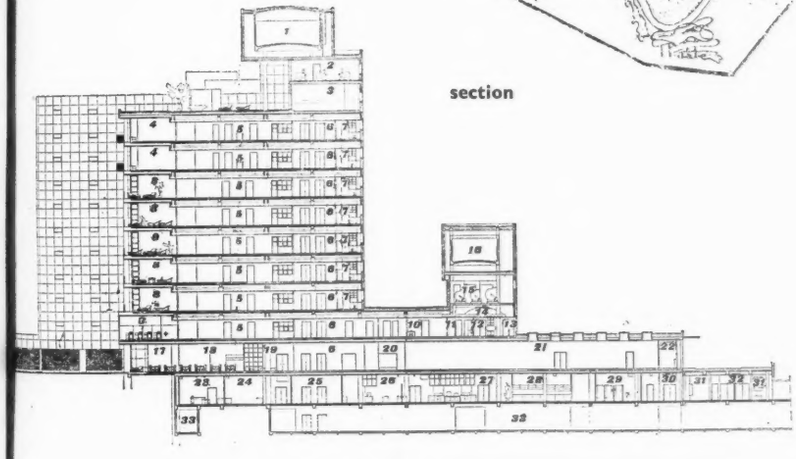
staff quarters
52, lift
53, staircase
54, small laundry
55, office
56, bathroom
57, schoolmistress's quarters
58, single bedroom
59, sisters' apartment
60, dirty linen chute



perspective from the west



axonometric of the hospital



section

key: section

1. water tank
2. lift machinery
3. store for terrace furniture
4. tuberculosis wing doctors' office
5. service corridor
6. patients' lift hall
7. office
8. solarium
9. nursery
10. corridor, maternity wing
11. surgeons' toilet
12. sterilisation
13. disinfection
14. ceiling of delivery room
15. air conditioning plant
16. water tank
17. doctors' restaurant
18. restaurant, personnel and visitors
19. lifts
20. patients' waiting room, therapies
21. corridor for patients
22. casualty entrance
23. autopsy
24. mortuary
25. service lifts
26. service kitchen
27. central kitchen
28. utensil washing
29. toilet
30. service corridor
31. electricity control
32. switchboard
33. communication gallery

Doctors **reach their own quarters by using the main visitors' corridor.** ***The service staff*** **entrance to the basement is from the service courtyard, and a corridor leads straight from this to the lifts.**

Visitors **come to the covered main entrance and go direct to the enquiry office in the main waiting hall. From here a wide glazed passage crosses the courtyard and leads to the lift hall reserved for visitors. On arrival at upper floors, visitors enter waiting rooms and are directed to particular wards. For** ***visitors to infectious cases*** **there are special arrangements—a special waiting room gives access to a basement gallery extending the length of the infectious cases ward. Each patient's room has its own air-tight glazed cubicle with a microphone, permitting speech and vision without physical contact. All visits throughout the hospital are at fixed times, and, consequently, an average of 500 people must be distributed in approximately 20 minutes with a minimum of noise and confusion. This is ensured by the general layout, by the straight corridors, and by the use of all five central lifts during visiting hours.**

CONSTRUCTION

The skeleton is of reinforced concrete. Upper storey ceilings and floors have no projecting joists or beams, and are independent of partition walls. The south facade, set back from the supporting skeleton, is a continuous glazed surface, divided into units of approximately 24 inches, to assist the easy future rearrangement of wards. Glare from mid-day sun is lessened by the projecting of floor tiles over windows of wards on the south side of the building.

Standardization of constructional elements on a modulus of 1 metre 20 cm. (approximately 48 inches) is adopted. Prefabricated units are made on multiples or fractions of this;

HOSPITAL AT ST. LO, FRANCE

even in the setting out of the foundations the same measurement was used. This enabled similar moulds and shuttering to be used on all parts of the building, reducing constructional time and minimizing costly adjustments actually on the site.

GENERAL

Lighting. **Large glass partitions wherever possible assist natural lighting in the upper storeys. Ground floor illumination is from the interior courtyards or by skylights. Breast-walls in the wards are kept low to allow the fullest penetration of daylight right into the rooms, where patients' beds are never more than two deep. For rooms which are permanently occupied (kitchens, stores, etc.), fluorescent lighting is installed, with ordinary type electric lighting for other rooms (such as wards, offices, nurses' rooms, living quarters, etc.).**

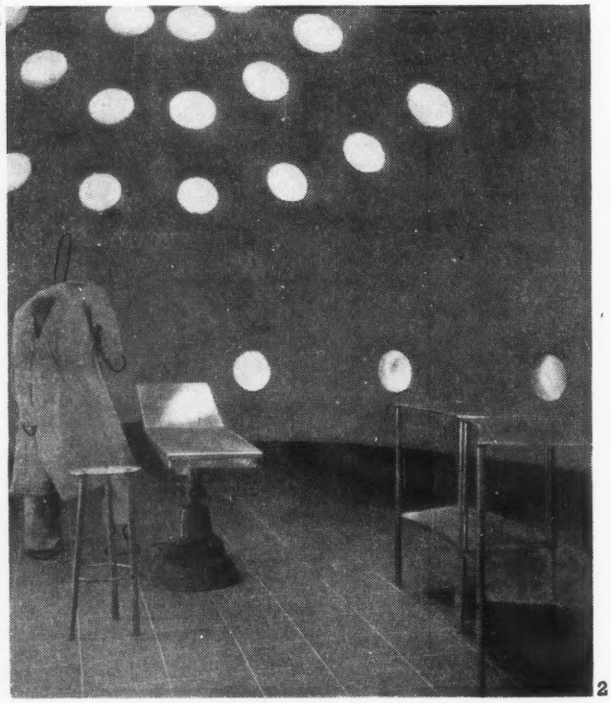
Temperature control. **Basic heating is by radiant panels installed under flooring, giving a maximum of 24°C. Air temperature is controlled by the heating or cooling of air propelled from the ventilation system.**

Ventilation. **Air-conditioning is installed only in operating theatres and maternity nurseries. The circulation of fresh air throughout is mechanically contrived and is operated in conjunction with heating control.**

Acoustics. **All ducts for ventilation, air-conditioning and plumbing are sound-insulated. Corridors are covered with linoleum to deaden the sound of trolley wheels and footsteps. Doors are fitted with silent closing mechanism, and attendance indicators are not bells but small lamps.**

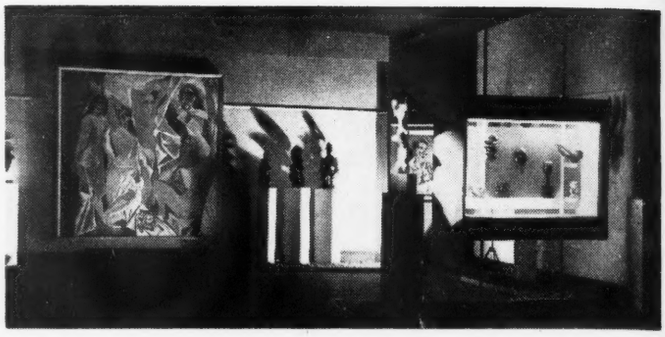
Miscellaneous. **Two of the central lifts are of double-access pattern, facilitating the rapid delivery of food in heated wagons, and assisting the easy movement of patients, stretchers and personnel. The large interior courtyard will be laid out as a garden with trees and shrubs.**

The architects working with Paul Nelson on St. Lo Hospital are: Roger Gilbert, Marcel Mersier and Charles Sebillotte.



2

2, model of one of the egg-shaped operating theatres.



1

40,000 YEARS OF MODERN ART

NOT ONE OF the paintings, statues, masks or other exhibits on show in the exhibition entitled 40,000 Years of Modern Art—a comparison between Primitive and Modern organized recently by the Institute of Contemporary Arts, would or could have been included in an art exhibition before 1900. The modern exhibits, with the exception of a Gauguin sketch, had not been created and the primitive would not have been allowed to rank as 'art'; they were merely archeological or ethnological specimens. It was to illustrate this change, nowadays often taken for granted, that a selection of modern painting and sculpture was arranged among examples of the art of primitive peoples, ranging from photographs of the Lascaux cave paintings to African, South Sea and North American Indian masks and sculpture. The intention was to show the kinship between them and raise the question of their true relationship. Is it merely one of superficial appearances, an ineffectual parody, a 'Primitive revival,' or does it correspond to a new and vital movement springing from some forgotten necessity which has been suppressed in the march of industrial civilization?

It may still be too soon to give a final answer, and in any judgment it must be remembered that, since a return to primitive life is impossible, the artist to whom the force and mystery of primitive art has made an appeal can only assimilate its methods of representation, its use of form and design and the more obvious and universal side of its symbolism. He cannot know with accuracy anything of the original intentions.

It is clear that Picasso developed a new appreciation of form in the cubist period due directly to his study of negro masks. Brancusi took sculpture into a celestial sphere of geometric simplicity which can be compared with the Cycladic statues and the mammoth ivory 'Venus de Lespugue.' Klee and Miro with their childlike fantasy and Max Ernst with the metamorphosis of objects which take place in his 'collage' paintings, similar to the face of the God Tangaroa whose eyes, nose and mouth are composed of the images of new gods to whom he is giving birth, are rediscovering a link between ancient magic and modern interest in the subconscious. The Expressionists with their distortions of form and violence of colour were giving shape to a modern urge to show the anguish that we share with primitive man. In our time, when conviction is lacking not only in the arts, it is not surprising that the inventive artist should be delighted by the vigour of primitive expression, a vigour which arises largely from convictions shared both by the artist and his public.

Although civilization has brought new technical facilities, with it has come the breakdown of tradition. Anthropologists tell us that primitive man is highly traditional. The apparent originality of primitive art is partly due to its unfamiliarity to us and partly to the immense stretches of time in which deviations from traditional themes have resulted in a great diversity of styles. It is owing to the anthropologists' realization of the value of primitive art even before it had come to the notice of artists that so many irreplaceable specimens have been preserved in this country, and it is to be hoped that the exhibition may have served to stimulate closer collaboration between science and the arts.

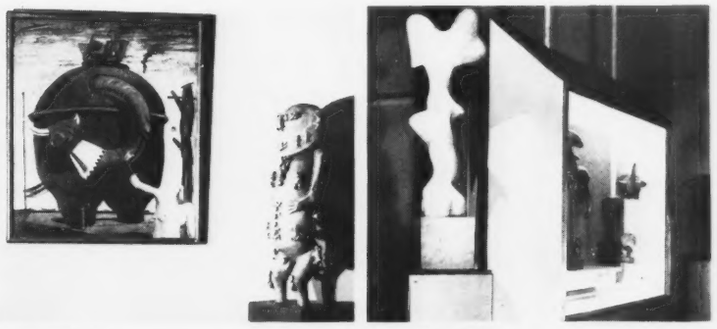
Roland Penrose

From the recent London exhibition '40,000 Years of Modern Art.' 1 (facing page), a general view of the exhibition at the Academy Hall including, in the background, Picasso's 'Demoiselles d'Avignon,' lent by the Museum of Modern Art, New York, and exhibited in England for the first time. 2, mask, wood, N.W. coast of America (lent by Horniman Museum). 3, mask, wood and raffia, South Nigeria (Brighton Art Gallery and Museum). 4, mask, 'The Speaker of the House,' wood, Kwakiutl, Vancouver Island (Horniman Museum). 5, Oil, Celebes, 1921, Max Ernst (Roland Penrose, Esq.), right, figure of Tangaroa, sea-god represented in act of creating other gods and men, wood, Rurutu Island (British Museum). 6, marble figure, Jean Arp, 1938. 7, top left, mask used by women's secret society, wood, Mende, Sierra Leone (Webster Plass, Esq.), bottom left, drawing, Alexander Calder, 1946 (Mrs. F. H. Mayor), centre, antelope mask used in fertility ceremonies, wood, Ivory Coast (Webster Plass, Esq.), centre right, female figure, wood, Mende, Sierra Leone (Brighton Art Gallery and Museum), right, mask used in fertility dances, wood, Bambara, French Sudan (Webster Plass, Esq.). 8, left to right, Cycladic female figure, marble (Early Helladic, 3rd millennium B.C.), Amorgos, Greece (Ashmolean Museum), Cycladic figure of 'Guitar' type, marble (Early Helladic, 3rd millennium B.C.), Amorgos, Greece (Ashmolean Museum) and reclining figure in stone, Henry Moore (Sydney Burney, Esq.).

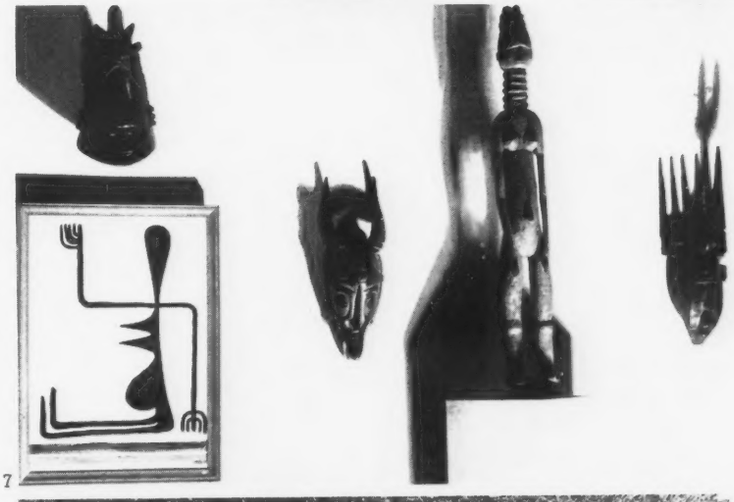
2

3

4



5,6

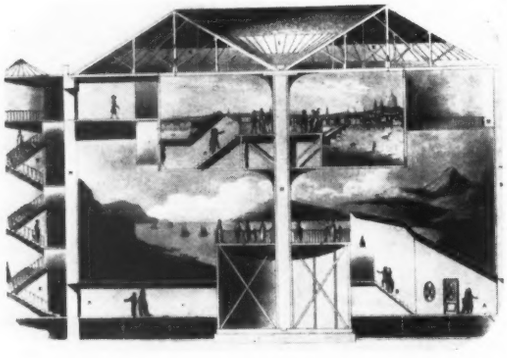


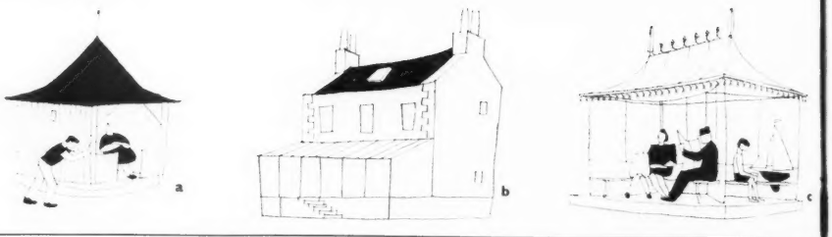
7

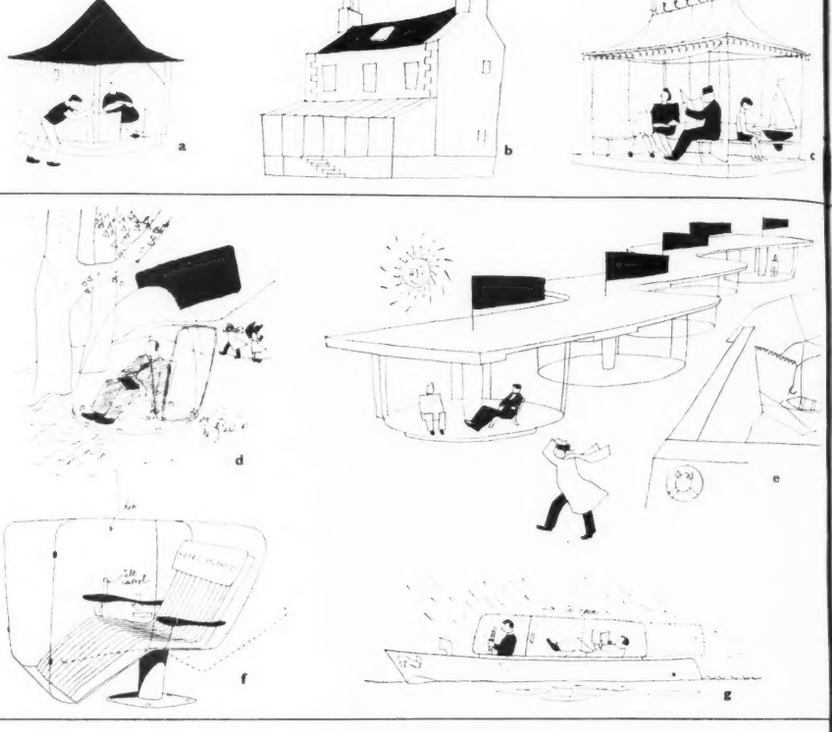
8

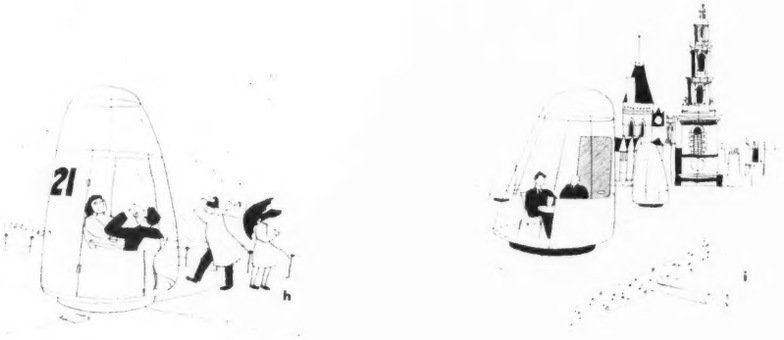
THE ENGLISH CLIMATE

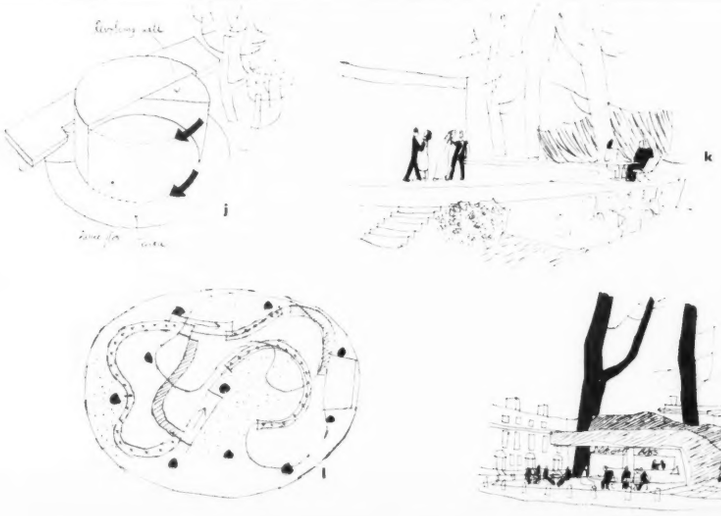
The desire to carry on the normal activities of living in a natural environment is romantic: picnics, camping out and open-air dancing. Despite his beard the gentleman above, who resembles Rameses, is a boy at heart. The city, too, is full of beauty and drama, traffic, crowds, the river and a host of things. But how often do we get a chance to sit and look at them? Contradictory as it may sound few cities look out, most look in; each little cell is self-contained in English cities, and few English people realize the chasm that exists between their own in-looking cities and the outward-looking ones of Europe where it is the privilege of the man-in-the-street to sit and contemplate it—in which is contained almost all we mean by the magic word *continental*. The reason lies not in the English character but in the English climate, and nothing much could be done about that, until the age of technics, except to transfer the outside world to the inside as the Georgians sometimes did (at Ranelagh or at the Leicester Square Rotunda shown at the foot of this column). To-day, however, there is practically nothing we can't do about climate. The significance of this has yet to be realized. A little ingenuity in our bad-weather-fighting apparatus would bring us suddenly from worst-weather to best-weather addicts, since rain and cloud and gleam of sunshine—not to mention the mist and fog that brought Monet and his Impressionist friends flocking to London to wallow in its effects—become spectacular enjoyments the moment one is freed from the necessity of diving for shelter indoors. This is a particularly *English* problem; it is no good for once leaving it until some American has a bright idea. What is wanted is an offensive (by the specialists concerned) for all-weather gadgets that will make living outdoors a pleasure in the English winter. The suggestions that follow don't exhaust the possibilities; they are more like doodles set down in print to lure the garden—and pier—furniture designers into the open.











Gordon Cullen

PROTOTYPES *a, b and c, are familiar English devices for enjoying 'out there,' under adverse weather conditions.* ***a****, is ingenious, but tends to become immobilized either by rust or climbing plants.* ***b****, is expensive in money and space.* ***c****, is charming but not very practical, since wind and rain make most of its compartments useless for a large part of the year.*

NATURAL SHELTERS *In a temperate climate the main deterrents to sitting out are wind and rain. Even in winter the temperature is not always so low as to make sitting in still air disagreeable. The question arises, why not construct a shelter that relies on maintaining still air and excluding rain whilst preventing a 'fug'? The contraption shown here,* ***d****, is centred on the wind by a vane, so that no draught is felt, and what sun there is will be able to heat by radiance. It is made of moulded perspex with an aluminium vane, fixed on a bronze track; it is suitable for gardens, flat roofs, promenades, piers, in fact, anywhere.* ***e****, carries the idea further, with radiant heat in the ceiling. The more personal swivel-tilt chair,* ***f****, like d, is in perspex and aluminium.* ***g****, the same principle applied to the pleasure boat.*

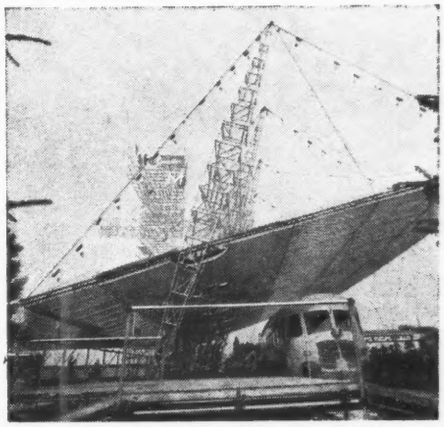
AIR-CONDITIONED SHELTERS *These can be of various kinds. The simplest being a modification of the natural shelter by introducing radiant heat from the roof,* ***h****, thus ensuring warmth at all seasons, together with clean air. Other types, varying in size from the personal to the large party, could be heated by plugging in to piped heat below ground on the district heating principle.* ***i****, is an example of the latter, shown on a roof with a view of St. Clement Danes and the Law Courts. On the pier, the park, the South Bank of London, Leicester Square, or Prince's Gardens, sixpence in the slot lets you in for a couple of hours synthetic sunshine, with ultra-violet laid on if you feel like it, and the rain on the roadway is the ocean providing a free spectacle outside.*

MECHANICAL SHELTERS *An ordinary window may be called a mechanical shelter since one shuts it in very cold or stormy weather. There are many activities, such as dancing and eating, which are perfectly possible in the open in fine weather. Revolving or sliding structures already in operation at such cafés as the Colisée in the Champs Elysées, allow the maximum use in good and bad weather. For example,* ***j****,* ***k****, a dance hall with revolving wall;* ***l****,* ***m****, a restaurant and bar with sliding walls. On the plan* ***l****, × × × indicates sliding glass doors; cross-hatching, bar or servery; dots, sitting space; arrows, ramps.*

WORLD *news in architecture*

THE ARCHITECTURAL REVIEW *here presents the second instalment of a feature giving a world-wide survey of what is new in contemporary architecture, design and planning. In the issue for January, examples were from Czechoslovakia and New Zealand. This month the focus is shifted to Italy and Yugoslavia.*

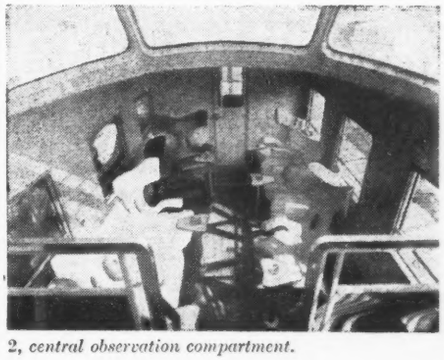
ITALY



1, *the railcar station at the Milan Sample Fair*

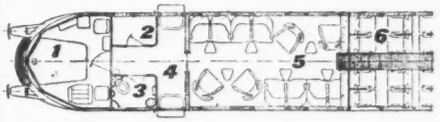
1—4, OBSERVATION RAILCAR AND STATION

Designed by Rengo Zavanella for the Italian State Railways, this railcar, prototype for a series, runs between Milan and San Remo specially for tourist traffic. Inspired by the rebuilding of a bomb-damaged earlier-type railcar it includes a raised central observation portion with all-round windows.



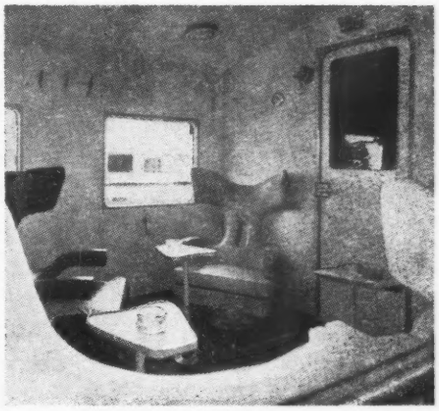
2, *central observation compartment.*

At either end is a driver's cabin, and adjoining these are two entrance spaces, one containing toilet and cloakroom, and the other a small bar. The two lounges each seat 24 passengers, and are separated by the observation compartment seating 20. The lounge walls are covered with ivory-coloured panels;



3, *plan of one end of railcar.*

key.
1, driver's cabin. 2, cloakroom. 3, toilet. 4, entrance space. 5, lounge seating 24 passengers. 6, central observation compartment.



4, *the lounge showing door to the bar.*

the floor is olive-green linoleum; divans and adjustable armchairs are upholstered in beige, white or wine-coloured plastic; folding tables are covered with ivory-coloured plastic fabric. Two staircases to the observation compartment are of red-lined linoleum; the observation chairs are beige plastic. The bar contains refrigerator, coffee equipment, a radio in anti-vibration mountings, and chairs in beige plastic. The low ceiling contains the water tank. Heating throughout is adjustable, and ventilation is by scoops in floor and ceiling. The outside finish is bright paint—the frame red, the body olive-green below and yellow above, with lettering in white, red, yellow and black. Structure and mechanical equipment, embodying hydraulic transmission features ensuring absence of vibration, were designed by the engineer Guglielmo Carlevero. The Fair Station, also designed by Zavanella, has a sloping roof of metal tubing, hung from lattice steel towers, hinged at the base and anchored by steel guys.

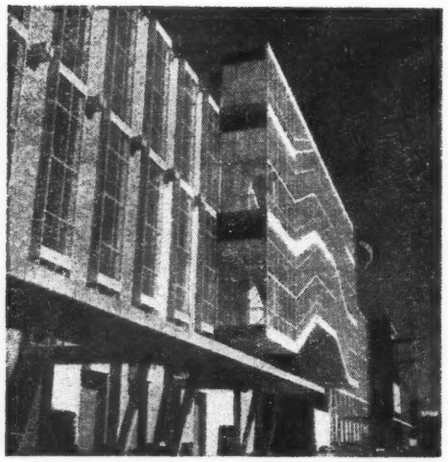
5, *the pavilion at the Milan Fair at night.*

5—6, BUILDING AT MILAN FAIR

Architects: Bianchetti and Pea. This steel and glass pavilion, erected at the Milan Sample Fair as the 'Palace of the Nations,' was designed to be spectacular both by day and night. The traditional conception of windows as voids and walls as solids is disregarded, glass is used as a fundamental factor in

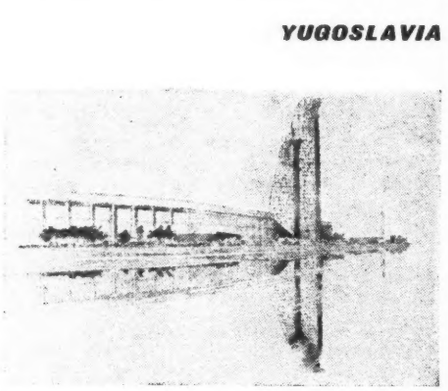
the design, and forms a skin stretched over the steel skeleton, flush with it everywhere. There is continuous lighting inside the pavilion which, at night, emphasizes the sense of interpenetration. This is particularly evident in the central staircase block which, when illuminated and filled with moving crowds of visitors, adds a remarkable quality of grace and movement to the façade.

'Domus'



6, *façade of the Palace of the Nations by day.*

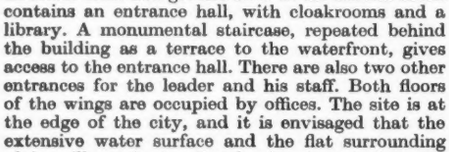
YUGOSLAVIA



7, *above, the Communist Committee Building at Belgrade seen from the sheet of water fronting it.* 8, *below, ground floor plan of the Committee Building.*

1—8, COMMUNIST COMMITTEE BUILDING, BELGRADE

This was the winning design in a competition for a building to house the Central Committee of the Yugoslav Communist Party. The building will form the focal point in the new town centre of Belgrade. The project includes a central block, from which rises a towering sculptural composition, contrasting with the horizontal sweep of the two-storey wings on either side. The ground floor of the central block contains an entrance hall, with cloakrooms and a library. A monumental staircase, repeated behind the building as a terrace to the waterfront, gives access to the entrance hall. There are also two other entrances for the leader and his staff. Both floors of the wings are occupied by offices. The site is at the edge of the city, and it is envisaged that the extensive water surface and the flat surrounding plain will emphasize the dominant central group. The architects were Professor Edvard Ravinkar, of Lubljana University, and Ervin Grohar, a graduate.



Elizabeth Hirsch

BOOKS

MORE THAN A NOTEBOOK

THE PLANNER'S NOTEBOOK. Edited by H. Myles Wright. The Architectural Press. 30s.

THE Town and Country Planning Act, 1947, requires that the Minister of Town and Country Planning has, by statute, to frame and carry out a consistent national planning policy. Planning will in future be universal in England, and will be exercised nationally, for regional areas as well as local. Directly or indirectly the life of the community will be affected in various ways by the new law. For instance, all who desire to change the existing use of land or building will have to obtain planning permission while the erection of a house, the preservation of a view, the siting of a road, the extension of a forest are all matters which now come within the surveillance of the law.

The Planner's Notebook illuminates all these aspects of the new Act. It shows how the new flexible 'development plan' which is going to replace the pre-war planning 'scheme' will first be prepared in outline to cover a wide area. Every planning authority will be required to carry out a survey and prepare a plan within three years. The siting and size of new towns will be decided by the Government, who will have powers to acquire the land needed by compulsory purchase. Where an existing town is to be the nucleus its site is to be bought by compulsory purchase, so that the agency may secure complete control over redevelopment in the interests of the public. The change which is consequently to take place will be of the utmost importance, since the local authorities will have powers to ensure that development takes place in the manner desired and be able to carry out the plans themselves if this proves necessary.

As a result of the positive attitude on the part of the authorities, the literature on planning and data available has increased enormously. Those concerned with planning will be faced with a great extension of their responsibilities and will consequently require a good deal of comprehensive general and detailed information in readily available form. In *The Planner's Notebook* will be found the aims, policy and legislative and factual background of planning, together with the reports and other data which have contributed to the formulation of planning policy. The text is arranged under a number of carefully selected headings which materially contribute to the easy use of the book, which, although it is modestly called a notebook, is in fact a most useful and comprehensive work on a very large and complicated subject and merits a place among the recognized reference books on all planners' shelves.

Arthur Korn

A MARXIST IN FLORENCE

FLORENTINE PAINTING AND ITS SOCIAL BACKGROUND. The Bourgeois Republic before Cosimo de' Medici's Advent to Power: XIV and Early XV Centuries. By Frederick Antal. Kegan Paul. £4 4s.

DR. ANTAL has written an extremely important book, which will come to be regarded as a pioneer large-scale work, for this is not merely a text-book on Florentine painting. For many years he has advocated the view that art is essentially a social phenomenon, understandable only in relation to the society which produced and which accepted (or rejected) it as an expression of current ideals. He begins by comparing two *Madonnas* in the National Gallery, painted in 1425 and 1426, but which appear to have no common stylistic factors: this, he says, is the fundamental antithesis which can be resolved only by analysis of the structure of the society which produced and accepted both. Each stratum of society has its own conception of life, and contemporary but diverging styles must be interpreted as expressions of different, co-existent, social groups. Iconography, rather neglected by 'formalist' art historians, is here of crucial importance. Dr. Antal's method rather minimizes the importance of artistic personality, but this is perhaps unavoidable in a book which seeks to analyse tendencies and ideologies. I use the word 'ideology' deliberately, for this is an essay in dialectical materialism and the orthodox Marxist jargon will set many teeth on edge, but at least the author's intentions are clear from the beginning and the reader can discount what he likes. Occasionally one feels that the *popolo minuto* is made to behave in rather too class-conscious a fashion, and one remembers that much less is known about the illiterate and politically impotent populace than about the humanists or the millionaires of the greater Guilds, and they may not have felt quite so strongly about their rights as Dr. Antal would have them. Nevertheless, in a book which summarizes the economic, social, political and artistic history of a most complex society over a period of 150 years, it is inevitable that the presentation of a huge mass of material should occasionally result in over-simplification and repetition. Also, it is difficult to write sociology without using such unlovely phrases as 'petty-bourgeois ideology,' which at least convey a recognizable idea. It cannot be over-emphasized that this is a major contribution to method, to be taken into account in all future art historical writing. It is perhaps less new in architectural history than in that of the other arts, since architecture has always been recognized as a social art in which economics and even materials play a large part. Dr. Antal's study of the patronage of Florentine painting is the more illuminating, since he analyses the mentality and requirements of the patrons before he considers the purely stylistic character of the works themselves.

The book is beautifully produced and has 215 reproductions, many hitherto unpublished, but one may protest against the evil practice of putting the notes at the end of each chapter. This makes a difficult book unnecessarily more so. It is pointed out that the captions of Plates 42–3 are reversed.

Peter Murray

SHORTER NOTICE

UNKNOWN WESTMINSTER ABBEY. By Lawrence E. Tanner, with photographs by R. P. Howgrave-Graham. Penguin Books. 2s. 6d.

One of the unknown Westminster Abbeys—the museum of baroque and neo-classical sculpture—was revealed in the pages of the REVIEW by Helmut Gernsheim and Sir Kenneth Clark some five or six years back. Mr. Tanner is not concerned with that, with the Abbey of Cheere and Rysbrack and Roubiliac and Bacon, but with the Abbey of Henry of Reynes, John of Gloucester, Robert of Beverley, Henry Yevele, and Robert Vertue. That is, if you like, with the *real* Abbey, for, of course, the later tombs were in no way integrated with the building, however much they may add to its interest and what Mr. Tanner well calls 'the majesty of its associations.' And certainly it is no less unknown; partly for sheer physical reasons, because of the grime of ages which in the past has obscured so many of its finer details (and which the systematic cleaning begun in 1930 has not yet completely removed), but even more because of the spiritual blindness to their greater medieval buildings as works of art that has been endemic among the English of the second quarter of the twentieth century. To the most necessary task of curing that blindness Mr. Tanner brings knowledge, sensibility and enthusiasm, and Mr. Howgrave-Graham more than sixty good photographs.

ANTHOLOGY

Now for Tintern Abbey—

All description must fall short of its awfull grandeur; situate amongst woods on the banks of the river Wye, and in the highest preservation a ruin can be in. The D. of Beaufort its owner, often comes here, and has removed all filth from within, and guarded it from without by doors and locks.

Over this stile, and by this door I enter'd the abbey accompany'd by a boy who knew nothing, and by a very old man who had forgotten every thing; but I kept him with me, as his venerable grey beard, and locks, added dignity to my thoughts; and I fancied him the hermit of the place. Most of the pillars, and stone work of the windows, are complete, and it is well overgrown by ivy, and properly inhabited by Choughs, and Daws; but I wish his grace wou'd adorn it (instead of the well-mowed floor) with evergreens, cypresses etc. and make the doors in gothic character.

This rudely carved, mutilated figure of Strongbow still remains, and is of the same intention (tho' of inferior size) of that of Guy, E. of Warwick at Guys Cliff. His remains were found (within this century) in the orchard, at the east end, where many stone coffins have been dug up. His bones were of prodigious size. At some trifling expence, the surrounding cottages and orchards might be removed; and then the abbey would stand nobly back'd by woods, and open to the water: at present it is shamefully block'd up.

The way to enjoy Tintern Abbey properly, and at leisure, is to bring wines, cold meat, with corn for the horses; (bread, beer, cyder, and commonly salmon, may be had at the Beaufort Arms;) Spread your table in the ruins; and possibly a Welsh harper may be procured from Chepstow.

I next visited several of the iron works up the stream. . . .

From THE TORRINGTON DIARIES, *containing Tours through England and Wales of the Hon. John Byng (later fifth Viscount Torrington) between the years* 1781 *and* 1794. Edited by C. Bruyn Andrews. Volume I. Eyre & Spottiswoode. 1934.

MARGINALIA

Torrington Diaries

The Hon. John Byng needs no introduction, but it may be worth giving, in lieu of one, the following passage from the Diaries:

'If I had been born in a earlier time, I had done wonders as an antiquary; being self inspired, and not catching manners from fashion and conversation; but my ideas are, that if I was born 150 years too late, I was, however, born 100 years before those who will follow me; and who perhaps will envy me for what I saw, and possessed.'

Richard Wilson at the Tate

Until recently, Richard Wilson was for most people a painter of some half-dozen pictures. But now that is all changed, at any rate for the people of London and Birmingham, by the splendidly comprehensive exhibition of his work which was organized by, and first shown at the Birmingham City Museum and Art Gallery, and is now at the Tate Gallery. This includes no less than sixty-six of his oil paintings, nearly as many drawings, and a sketch book, while a separate section is devoted to the work of painters who influenced or were themselves influenced by him.

Wilson's paintings, as seen in this exhibition, fall roughly into three main groups—the Italian and Italianate landscapes, done during and after his stay in Rome (1751-56), the monumental Welsh landscapes, and the English landscapes—more intimate in approach and often owing more to Dutchmen like Cuyp and Ruysdael and Koninck than to Claude or Gaspard Poussin. It is certain pictures in the last group, the country house pictures, that must have come as the big surprise of the show to many. Technically they are not at all among the most accomplished—there is something almost of the 'Sunday painter' about one or two of them—but several are as good as anything Wilson did. And as documents of the English landscape movement they are of quite extraordinary interest, since they show the English landscape park, would-be Italian as it was, through the eyes of a painter who knew Italy and was as familiar with the Claudian convention as any of his generation. One of the five views of Wilton is reproduced below. Other country houses to be seen in paintings in the exhibition are Tabley House, Croome Court, Wentworth Woodhouse, and Leoni's Moor Park.

How odd, and how revealing, that it should ever have been thought, as the catalogue tells us it was, that Chambers's ruinous arch at Kew was in Italy!

C.I.D. Annual Report

The third Annual Report of the Council of Industrial Design, covering the year ended March 31, 1948, has recently been published (H.M.S.O., 6d. nett). It is a factual record of the Council's work, both past and projected, and contains reports on the activities and exhibitions sponsored or supported by the Council, notably 'Enterprise Scotland, 1947.' Figures are given to show that a greater interest in industrial design is being taken by all classes in the community, and the steeply rising demands for the Council's publications bear this out, as do the many calls on its library and photographic services and the steady increase in the number of general enquiries made about the Council's work. These requests and enquiries come from educational bodies, voluntary organizations, business houses, industry and private individuals.

Design

The first number of a new journal, *Design*, published monthly by the C.I.D. at two shillings,

WILSON'S WILTON. A painting by Richard Wilson from the exhibition of his work organized by the City Museum and Art Gallery, Birmingham, and now at the Tate Gallery (where it is open until March 14). One of a series of five of Wilton House and its grounds, it shows part of the south (or Inigo Jones) front on the left, with the Palladian Bridge on the right and Salisbury Cathedral in the distance. (Coll. The Earl of Pembroke.)

is on sale this month. The professed aim of the editors is 'to help British industry in raising standards of design,' and this, it is hoped, is to be done by example rather than by precept. This first issue contains illustrated articles discussing the design of many industrial products, from electricity meters and cars to radio cabinets and coffee percolators. The cover design and layout of the magazine are disappointing in view of the fact that the Council of Industrial Design should reflect the best that British designers can do.

Tunnard : Second Edition

In the realm of architectural literature the winter of 1948-9 has been notable for what might almost be described as a spate of reprints and new editions—a very desirable state of affairs, since the tendency for standard works to go out of print was one of the major misfortunes of war-time and immediately post-war publishing. Among them may now be numbered the second edition of Christopher Tunnard's *Gardens in the Modern Landscape*. No mere reprint, but a real second edition, fully revised and including three new sections, including a pictorial one on the modern American garden, this is one of the most welcome of all, for no other book covers the same field and the first edition was sold out long ago. It is published by The Architectural Press at 18s. 6d.

Stocking up for 1951

The Council of Industrial Design has been charged by the Government with the responsibility for the selection of contemporary manufactured articles to be displayed at the 1951 Festival Exhibition. As the exhibitions are to be selective in character (unlike trade fairs, where space is bought by industrial concerns) it is intended to show the finest British products only. To this end the C.I.D. is compiling a 'stock list' from which a final choice will be made, and manufacturers are now being asked to submit photographs and details of those of their own products that they consider to be most worthy of inclusion in the displays.

Résumés

Mars 1949

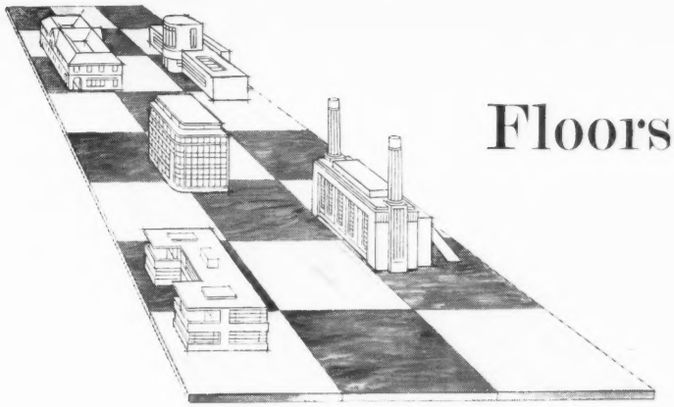
Page 107: *Le Mauvais Tournant, par J. M. Richards.* La coïncidence de l'époque héroique de la construction mécanique anglaise—l'âge des ingénieurs tels que Rennie et Telford, les Brunels et Robert Stephenson—et du déclin de la tradition classique dans l'architecture britannique, donna lieu à une situation pleine d'énormes possibilités latentes. C'est là surtout, on aurait pu le croire, que la voie était libre pour une véritable union entre la science et l'architecture: dès que les Grecs quittèrent la scène, les ingénieurs auraient pu faire leur entrée, et l'histoire du Mouvement Moderne eût pu revendiquer trois-quarts de siècle de plus. Au lieu de cela, les architectes s'engagèrent sur un chemin différent, à la recherche de 'styles' plus modernes et plus perfectionnés, tandis que les ingénieurs suivirent leur sentier prédestiné d'une spécialisation toujours plus étroite, dépourvu de cette inspiration qu'aurait pu leur fournir une compréhension spirituelle de toute la portée esthétique de leur œuvre. Dans cet essai, J. M. Richards détermine les qualités ayant contribué à rendre le grand mouvement mécanique de la première partie du dix-neuvième siècle quelque chose de plus important du point de vue historique qu'une simple série d'incidents plus ou moins isolés (comme ce mouvement a été conçu jusqu' à présent). Il démontre que le fait que l'architecture prit un mauvais tournant, il y a un siècle, n'est pas sans morale pour le présent, étant donné le danger qui existe qu'elle puisse de nouveau s'écarter, cette fois en recherchant la couleur ou le confortable, ou peut-être une nouvelle 'monumentalité,' de son véritable but, c.à.d. 'du développement d'un vernaculaire humanitaire basé sur la fusion émotive . . . entre les sciences et les arts.'

Page 113: *La Rive Sud: un projet de Clive Entwistle.* En janvier, la REVUE publia son propre plan pour le développement de la rive méridionale de la Tamise entre le pont de Westminster et celui de Londres, l'objet principal en vue étant de faire des londoniens des citadins riverains au lieu de simples habitants d'une cité fluviale. La REVUE a maintenant l'intention de publier de nouvelles études ayant rapport aux distractions de Londres, passées, présentes et futures, dans le but de mettre en relief cet aspect négligé de l'urbanisme moderne. Le projet de Clive Entwistle, pour la Rive Sud, diffère de celui de la REVUE sous tous les points de vue, et entraine un abord esthétique à cette question entièrement opposé, à l'avis de la REVUE, à la tradition anglaise en matière d'urbanisme et de paysage. Néanmoins, les qualités de ce projet sont telles que la REVUE est heureuse de l'accueillir comme tentative indépendante et originale de résoudre un problème d'une importance capitale tant pour la ville de Londres que pour l'art de l'urbanisme en général.

Page 121: *Le Music-Hall-Cabaret, par Harold Scott.* De tous les endroits de divertissement établis autrefois à Londres, la disparition du Music-Hall-Cabaret est peut-être le plus à regretter, celui-ci étant certainement le plus essentiellement indigène de tous. Non seulement offrait-il des consommations et du chant en même temps, mais le décor architectural de ces endroits possédait une riche exubérance composée autant de l'expression d'une véritable culture populaire que des représentations auxquelles le public venait assister. Il n'existe à Londres actuellement aucune distraction ressemblant, même de loin, au Music-Hall-Cabaret, et le fait que nous devenons de plus en plus conscients de l'ambiance sombre de Londres, et ainsi de la nécessité de trouver quelque chose pour remplacer ces Music-Halls-Cabarets, donne de l'actualité au thème traité dans cet article.

Page 133: *Hydra, par Osbert Lancaster.* La peinture et le blanc de chaux sont le cachet de ce qui peut s'appeler le style nautique dans le monde entier. Mais nulle part, peut-être, les possibilités de ce style n'ont été exploitées plus complètement qu' à Hydra. Non seulement les maisons mais nombre de rochers-mêmes sont peints ou blanchis à la chaux, tandis que dans la ville l'unité des rues et des édifices (comme si le lieu entier n'était autre chose qu'un navire avec ses ponts et ses cabines qui doivent être

[continued on page 152



Floors Surfaced with Decorative Tiles

The illustration shows Semastic Decorative Tiles installed by Semtex Ltd. in the entrance foyer of Concoys Ltd., "News of the World" building, Bouverie Street. (Architect: Mr. Leslie Twigg, F.R.I.B.A.). Other recent examples of this type of flooring are to be found in the Administrative Building, B.O.A.C. at Brentford, British Nylon Spinners Ltd., Pontypool and I.C.I. Research Laboratories, Blackley, Manchester.

NO FLOORING SURFACE is ideally suited to all conditions of use. *But* Semastic Decorative Tiles do provide a combination of desirable qualities (resilience, toughness, pleasant appearance, ease of cleaning) in a decorative flooring material that is low in price, in free supply on the home market, and available in a range of colours wide enough to harmonise with almost any decorative scheme.

These tiles are laid only by Semtex Limited or by specialist contractors approved by this Company.

SEMASTIC DECORATIVE TILES can be laid over any rigid sub-floor. Should the surface of the sub-floor be unduly rough or worn it can be levelled up by the Company with a fleximer underlay.

SEMASTIC DECORATIVE TILES are not to be considered as a damp-proof course, but their resistance to damp enables them to be used successfully in basement rooms and similar locations on concrete in direct contact with earth.

DAMAGE FROM ACCIDENT or misuse can easily be repaired by lifting the particular tile or tiles affected and replacing. Areas subjected to particularly heavy wear can be renewed without producing the unpleasant effect of patching.

SEMASTIC DECORATIVE TILES are produced by a process which subjects the material to great heat and pressure. Pigment and 'marbling' pervade the full thickness of the tile. Made in two thicknesses—$\frac{1}{8}$" and $\frac{3}{16}$"—the latter for heavy duty—they give lasting service and remain pleasant to look at with a minimum of maintenance. They are highly resistant to staining, are not charred by lighted cigarette ends, and keep their original colour.

These tiles are sympathetic to the tread and provide a degree of warmth that makes them particularly comfortable to live with.

SEMTEX LIMITED

A Dunlop Company

185-187-189 FINCHLEY ROAD, LONDON, N.W.3. TELEPHONE: MAIDA VALE 6070. TELEGRAMS: SEMTEX, HAVER, LONDON

98E/D4

For a list of the branch offices of Semtex Limited and the addresses of the contractors approved to lay Semastic Decorative Tiles, see Page lxxxiv

continued from page 150]

maintenus propres et luisants) s'obtient au moyen d'expédients tels qu'en jointoyant les pavés de bandes blanchies à la chaux et en faisant continuer de quelques centimètres sur le trottoir la peinture des maisons. Osbert Lancaster dépeint ici ce qui rend l'île d'Hydra si dissemblable de toute autre île grecque.

Page 144: 40,000 *Années d'Art Moderne, par Roland Penrose.* L'exposition d'art primitif et moderne organisée par l'Institut d'Arts Contemporains se trouvant actuellement à l'Academy Gallery d'Oxford Street, à Londres, est discutée dans cet article par un critique et collectionneur éminent.

Page 146: *Le Climat Anglais, par Gordon Cullen.* Une des distractions principales à la portée de tout habitant de ville devrait être de pouvoir s'asseoir et contempler autour de soi, au grand air, à couvert au besoin. En Angleterre, cependant, peu de facilités s'offrent pour ce plaisir. Le climat anglais en sert d'excuse, mais, ainsi que Gordon Cullen nous le démontre, cette excuse n'est pas réellement valable.

Page 147: *Monde.* Dans cette seconde série de la REVUE donnant un aperçu mondial de l'architecture contemporaine, l'Italie et la Yougoslavie sont représentées, la première par un pavillon de la Foire d'Echantillons de Milan et par une automotrice d'observation, et la seconde par un projet envisagé pour le bâtiment du Comité Central du Parti Communiste yougoslave, faisant partie du plan de redéveloppement pour la ville de Belgrade.

Maerz 1949

Seite 107: *Die falsche Richtung von J. M. Richards.* Der Eroberergeist der Hochblüte britischer Ingenieurkunst—im Zeitalter von Rennie, und Telford, den Brunels und Robert Stephenson—und der gleichzeitige Niedergang britischer Architektur hat eine Lage gewaltiger latenter Möglichkeiten geschaffen. Damals, wenn je, war die Bahn frei, wie man annehmen möchte, für ein tatsachliches Zusammenarbeiten von Wissenschaft und Architektur. An Stelle der Griechen konnten die Ingenieure treten, und das Einsetzen der modernen Bewegung hätte um 75 Jahre verfrüht werden können. Anstatt dessen waren die Architekten auf der Suche nach neuen und immer besseren 'Stilen,' während die Ingenieure ihre vorgeschriebene Bahn eines immer engeren Spezialistentums verfolgten, ohne Verständnis für die aesthetischen Aufgaben, die in ihrem Werk einbegriffen sind. J. M. Richards untersucht die Eigenschaften, die dem grossen Aufschwung in der Ingenieurwissenschaft im Beginn des 19ten Jahrhunderts eine grössere historische Bedeutung verleihen als wenn sie eine blosse Folge isolierter Einzelfälle wären, wie man bisher angenommen hat. Er betont, der Umstand, dass die Architektur vor hundert Jahren einen verkehrten Weg eingeschlagen hat, sei auch für die Gegenwart wesentlich, da die Gefahr besteht, dass man wieder auf ein Nebengeleise abirren könne, diesmal auf der Suche nach Farbe, Behaglichkeit, oder Monumentalität, anstatt das wesentliche Ziel zu verfolgen: 'die Entwicklung eines echten Stiles auf der Basis eines engeren Zusammenarbeitens von Wissenschaft und Kunst.'

Seite 113: *Südufer, ein Plan von Clive Entwistle.* Im Januar hat die ARCHITECTURAL REVIEW ihre eignen Pläne für den Ausbau des Südufers der Themse zwischen Westminster und den Londoner Brücken entwickelt, ein Plan, der die Londoner ihrer Flussufer bewusst machen soll, während sie jetzt in einer Stadt leben, die zufällig an einem Flusse liegt. Die ARCHITECTURAL REVIEW beabsichtigt eine Reihe von Studien zu veröffentlichen, die die vergangenen, gegenwärtigen und zukünftigen Vergnügensmöglichkeiten in London untersuchen, unter besonderer Berücksichtigung dieses so arg vernachlässigten Punktes in modernen Stadtanlagen. Clive Entwistle's Plan für das Südufer weicht ungefähr in jeder Hinsicht von dem der ARCHITECTURAL REVIEW ab, seine Vorschläge widersprechen unserer Ansicht nach englischer Tradition im Stadtbild und in der Landschaft. Aber die Vorzüge dieses Planes sind so gross, dass die ARCHITECTURAL REVIEW ihn als einen unabhängigen und originellen Versuch begrüsst zur Lösung eines Problems, das für London so gut wie für Stadtanlagen im allgemeinen von grösster Bedeutung ist.

Seite 121: *Varieté und Bierstube von Harold Scott.* Es ist sehr zu bedauern, dass die Gesetzgebung der jungsten Vergangenheit es den Londonern unmöglich gemacht hat, Varieté-Vorstellengen zuzuschen, wahrend sie essen und trinken. Die Kombination von Varieté und Bierstube war eine gute alte Tradition. Nicht nur, dass es gleichzeitig Bier und Gesang gab, die architektonische Ausgestaltung war so überschäumend, dass sie in höchstem Masse als Ausdruck echter Volkskultur angesehen werden muss. Im heutigen London gibt es nichts, das sich auch nur annähernd mit der Varieté-Bierstube vergleichen liesse, und der Umstand, dass wir uns immer mehr dessen bewusst werden, wie freudlos London ist, und dass wir etwas an die ihre Stelle setzen müssen, ist der Hauptanlass für diesen Aufsatz.

Seite 133: *Hydra von Osbert Lancaster.* Farbe und Tünche sind das Charakteristikum für das was man den nautischen Stil in der ganzen Welt nennen kann. Aber diese Möglichkeiten sind wohl nirgends mehr ausgebeutet worden als in Hydra. Nicht nur Häuser sondern viele Felsen sind mit Farbe oder Tünche angestrichen, während in der Stadt Strassen und Gebäude zu einer Einheit verschmolzen sind (als wenn der ganze Ort ein Schiff mit sauberem Verdeck und Kabinen wäre), die Pflastersteine sind mit Streifen von weisser Tünche eingefasst und die Farbe der Häuser greift über die Wände hinweg auf das Pflaster. Osbert Lancaster schildert die Besonderheiten, die Hydra von jeder anderen Insel unterscheiden.

Seite 144: *Vierzigtausend Jahre moderner Kunst von Roland Penrose.* Die z.Zt. vom Institut für Zeitgenössische Kunst veranstaltete Ausstellung primitiver und moderner Kunst in der Academy Gallery in Oxford Street wird von einem hervorragenden Kritiker und Sammler besprochen.

Seite 146: *Das Klima in England von Gordon Cullen.* Im Freien zu sitzen und im Notfall Schutz zu haben, sollte zu den Freuden gehören, die dem Städter ohne weiteres zur Verfügung stehen. In England sind jedoch sehr wenig Möglichkeiten dieser Art geboten. Das Klima wird als Entschuldigungsgrund angeführt, aber wie Gordon Cullen beweist, ist diese Entschuldigung keineswegs stichhaltig.

Seite 147: '*Welt.*' Italien und Jugoslavien sind in diesem zweiten Bericht der ARCHITECTURAL REVIEW über Architektur der Gegenwart vertreten, Italien mit einem Pavillon von der Mustermesse in Mailand, Jugoslavien mit einem Entwurf für das Gebäude der Kommunistischen Partei, das zum Wiederaufbau-Plan der Stadt Belgrad gehört.

[continued on page 154

Architect :—
Eric Ross, A.R.I.B.A.

Consulting Engineers :—
Brian Colquhoun & Partners

Aluminium alloy Extrusions, castings and sheet by
Northern Aluminium Co., Ltd.

THE largest door Man has yet built . . . 200 tons of it, 25 feet longer than "The Queen Mary", 65 feet 9 inches high, with each of its three sections opening centrally or from either end at 80 feet a minute. It is the door of the vast new hangar for the Bristol 'Brabazon'. Such a supreme feat of design typifies the adaptability of Esavian engineers and the Esavian principle of slide and fold . . . a principle that has proved its complete success for a hundred uses, from schoolroom partitions to 'bus garage doors. Your own 'closure' problem may not call for a door larger than an Atlantic liner but it does call for a talk with Esavian.

ESAVIAN
LIMITED

181 High Holborn, London, W.C.1
Tel.: Holborn 9116.
101 Wellington Street, Glasgow, C.2
Tel.: Central 2369.

THE ESAVIAN PRINCIPLE
FOR DOORS, WINDOWS, PARTITIONS & FOLDING SCREENS

WPD/A43

Март 1949 г.

Стр. 107. ДЖ. М. РИЧАРДС. НЕВЕРНЫЙ ПОВОРОТ

Совпадение героической эпохи британской техники, эпохи Ренни и Телфорд'а, Роберта Стивенсона, с упадком классической традиции в британской архитектуре — создало положение чреватое огромными возможностями. Можно было бы думать, что в то время как никогда путь к настоящему единению между наукой и архитектурой был свободен: инженеры могли занять позиции, освобождаемые древне-греческой традицией, начавши таким образом историю новейшего движения в архитектуре на три четверти века ранее, чем это имело место в действительности. Вместо этого архитекторы устремились в одном направлении в поисках более новых и улучшенных „стилей", а инженеры пошли в совершенно противоположном направлении, следуя по своим все более и более сужающимся тропинкам, неосвещенным лучами воображения, исходящими из понимания эстетических элементов их работы. Автор определяет те качества великого инженерно-технического движения начала XIX века, благодаря которым оно приобретает гораздо большее значение чем просто серия более или менее изолированных инцидентов (как на них принято было смотреть до сих пор). Он указывает на то, что неверный поворот, взятый архитектурой сто лет тому назад, должен послужить нам уроком для настоящего момента, когда перед нами вновь стоит опасность сойти с прямого, настоящего пути „развития гуманизированной народной архитектуры на основе эмоционального синтеза науки и искусства" в сторону искания новых красок, нового уюта или новой монументальности.

Стр. 113. КЛАЙВ ЭНТВИСТЛ. ЮЖНАЯ НАБЕРЕЖНАЯ

В январском номере нашего журнала Редакция предложила план переустройства Южной Набережной р. Темзы между Вестминстером и Лондонским Мостом, главной целью которого было сделать лондонцев прибрежными жителями, а не только жителями прибрежного города. Редакция предполагает опубликовать ряд дальнейших очерков, посвященных прежним, нынешним и будущим развлечениям лондонцев, имея ввиду сосредоточить внимание на этой наиболее заброшенной части градопланировния. Схема автора почти во всех отношениях является отличной от схемы, предложенной Редакцией нашего журнала. По мнению Редакции, она является примером эстетического подхода к вопросу, диаметрально противоположного английским традициям городского ландшафта. Однако качества этой схемы таковы, что Редакция приветствует ее появление как попытку оригинального и независимого решения проблемы огромной важности как для планирования Лондона, так и вообще для искусства планировки городов.

Стр. 121. ХЭРОЛД СКОТТ. КАБАЧЕК С МУЗЫКОЙ („ПАБ МЮЗИК ХОЛЛ")

Из всех увеселительных заведений, некогда служивших для развлечения лондонцев, но уже не существующих в настоящее время, больше всего приходится сожалеть о „паб мюзик холл'ах" (кабачках с музыкой), в виду чисто туземного их характера. Они не только давали посетителям одновременно и музыку и вино; они отражали в себе подлинную народную культуру и пышностью своей внутренней отделки, и богатством даваемых ими представлений. В настоящее время в Лондоне нет ничего подобного „паб мюзик холл'ам." Тот факт, что лондонцы все больше и больше сознают угрюмость своего города, показывает потребность чего-то, что могло бы заменить эту исчезнувшую форму развлечения, этим самым придавая актуальный интерес теме настоящей статьи.

Стр. 133. ОСБОРН ЛАНКАСТЕР. ГИДРА

Всюду на свете покраска и побелка являются как бы печатью того, что можно было бы назвать „корабельным стилем". Нигде однако возможности этого стиля не использованы так широко, как на греческом острове Гидра. Не только дома, но даже скалы во многих случаях покрашены и побелены, тогда так в городе на этом острове единство улиц и построек, дающее такое впечатление, словно бы вся местность представляла собою судно с палубами и каютами, которые надлежит содержать так, чтобы они блистали своей чистотой, создается такими средствами, как закраска мостовых полосами белой краски и продолжение покраски стен на несколько дюймов на тротуаре. В статье описывается ряд особенностей острова, делающих его совершенно непохожим на другие острова Греческого архипелага.

Стр. 144. РОЛАНД ПЕНРОЗ. СОРОК ТЫСЯЧ ЛЕТ НОВЕЙШЕГО ИСКУССТВА

Автор статьи, выдающийся критик и собиратель произведений искусства, дает разбор выставки примитивного и новейшего искусства, открытой в настоящее время в Академической Галерее на Оксфорд Стрит в Лондоне, организованной Институтом Современного Искусства.

Стр. 146. ГОРДОН КАЛЛЕН. АНГЛИЙСКИЙ КЛИМАТ

Сидеть на открытом воздухе, если это требуется, под навесом, да поглядывать, должно быть развлечением доступным каждому горожанину. Однако в Англии ничего почти для этой цели не приспособлено. Предлогом к этому обычно является английский климат. Автор показывает неосновательность этого предлога.

Стр. **147.** НА СВЕТЕ

Во втором выпуске даваемого нашим журналом мирового обозрения современной архитектуры представлены Италия и Югославия, первая — павилионом на Миланекой Выставке Образцов и обозревательным ж.-д. вагоном (вагоном со специальной площадкой, с которой можно любоваться на пробегающие виды), а вторая проектом здания Ц. К. Белградской Коммунистической Партии, входящим в схему перестройки г. Белграда.

CORRESPONDENCE
The Court Style

To the Editors
THE ARCHITECTURAL REVIEW

SIRS,—To reply to Mr. Harvey's objections to my article on the Court Style is not as simple as it might appear. Each of his points is really exceedingly complicated, though it may 'look' easy. One is reminded of Counsel asking a witness, 'Have you left off beating your wife? Answer Yes, or No!' Each of Mr. Harvey's points—and there are four main ones, with a number of subsidiary questions, or statements—would require an answer of some

[continued on page 156

continued from page 154]

10,000 words, or a total of, say, 40,000 words to be clear and convincing.

Mr. Harvey *will* adopt the attitude that I don't know what I am talking about simply because I do not agree with his own conclusions. He appears determined to state his own opinions with all the force of incontrovertible fact. That is very misleading. He says, for instance, that the St. Stephen's accounts 'conclusively prove' that Thomas of Canterbury designed and built the upper Chapel, beginning in 1331. What he means is that they 'prove' that *to him*. Not to me, I assure you!

An illustration shows how difficult mediæval accounts can be. Like 'Statistics,' you can 'prove' anything from them, if you try hard enough, and trust to others not knowing much about it. There is, in the Exeter Fabric Rolls, an entry referring to a 'New Work' c. 1350. Authorities at one time took this as a reference to the famous Minstrels' Gallery. But now the suggestion is that it refers to the vaulting of the Nave. I incline to that view myself, but Dr. Pevsner raises a very pertinent difficulty. He points out that the bosses are, in his opinion, somewhat older. We are both considering whether the answer may not be that the bosses were ready carved long before the vaulting was taken in hand. Now I *could* rush into print to say that the Exeter accounts 'conclusively prove' that the vaulting is of 1350, and Dr. Pevsner equally could assert that the bosses 'prove' the vaulting to be far older. But neither of us is rash enough to do it!

I would never have the temerity to say that Mr. Harvey is 'wrong.' I merely say that at times I quite fail to follow him—a very different thing. An instance again will show what I mean. He wrote a book, not long ago, in which he stated that William Ramsey and William Hurley 'invented' the Perpendicular Style, but he now says, in this letter, that 'the origins of the Perpendicular Style are far from clear.' So I really do not know what he means.

He seems to think that I deny that William Ramsey designed Gloucester Choir. Far from it. I think in all probability he did, but I can't prove it, and in my view Mr. Harvey has not proved it either. So I leave it on one side. I indicate, or try to, that when you are dealing with 'a School' it is a side issue to try and find a 'person.' At least, it is to me at the moment.

Mr. Harvey appears to want a 'St. Stephen's Style' and a distinguishable 'St. Paul's Chapter house-and-Cloister Style.' Well, why not, if he wants to think like that? But for me it is quite sufficient that *both* buildings have important major features in common. Descending mullions, the arch and arcade motif, and the tympanum filled with an oculus cusped into a cinquefoil between elongated and pointed trefoils. How does he know that the windows of St. Stephen's differed from the Chapter Nave? I think they were the same.

Both Mr. Harvey and I are agreed that Gloucester 'comes' from London, but we differ about details. Mr. Harvey sees the 'sign manual' of William Ramsey. I do not. To me, there is a great excitement in Gloucester. Somebody (in my view, and I beg Mr. Harvey to note, *in my view*, only) forced the West Country, or Bristol, horizontal on the grand Court Master in charge. If it was William Ramsey, I can hear him saying to William Hurley who did *not* (I think) have anything forced on him in Ely, 'Come off it, Bill! If you can swallow the Percy Tomb, you can swallow Gloucester! Anyway what are you going to have?' This conversation is practically 'proved,' since 'the accounts' have frequent items, 'In potacione . . . 9d.' The masons, like Uncle Gally, were often 'very busy, having a lot of heavy drinking to do.' The fact is, Gloucester *was* 'swallowed.'

The date 1292, to me, is only that *before* which the spandrels of St. Stephen's cannot have been designed, whereas the arch and arcade motif is far older. Mr. Harvey seems to labour under the delusion that I *mind* whether St. Paul's Chapter house anteceded St. Stephen's. In the horrid modern phrase, I couldn't care less! They are, to me, of the same *school*, and the evidence makes it appear probable—*to me*—that the design of St. Stephen's anteceded that of St. Paul's Chapter house.

At last I come to the point. If Mr. Harvey wishes to know how I have dealt with and disposed of the points he raises, and many others, he must read my work on St. Stephen's. It is deposited in the Cambridge University Library solely for the purpose of reference, and is available to students of the subject.

Yours, etc.

J. M. HASTINGS.

Acknowledgments

Acknowledgments for photographs and illustrations in this issue are due as follows: Pages 109 to 112; nos. 2, 3, 10 and 13 are from *A History of Cast Iron in Architecture*, by John Gloag and Derek Bridgwater (Allen & Unwin); nos. 8 and 11 are from *Art and the Industrial Revolution*, by F. D. Klingender (Noel Carrington, Royle Publications); no. 7 is from *The Railway Age*, by C. B. Andrews (*Country Life*). The drawings and maps on pages 113 to 118 are by Clive Entwistle. Pages 129, 130 and 137, Avillani, Bologna. The illustrations on pages 133 and 134 are by Osbert Lancaster. Page 135, nos. 1 and 3, P. Boukas; no. 2, A. Costa. Page 138, nos. 9 and 10, P. Boukas. Page 139, no. 1, Duprat. Page 144, no. 2, Karquel. The drawings on page 146 are by Gordon Cullen. Pages 147 and 148, nos. 1 to 6, *Domus* magazine; nos. 7 and 8, *The Year Book* (1946-47) *of the Faculty of Architecture*, Lubljana University. Page 149, courtesy of the Earl of Pembroke.

Appointments