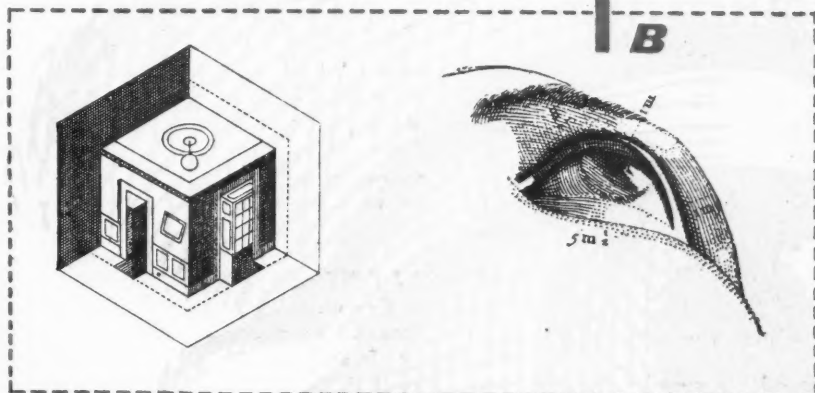
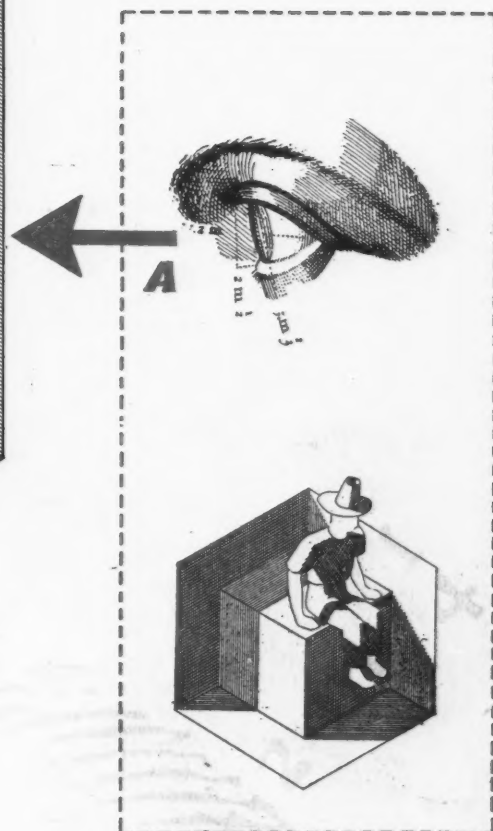
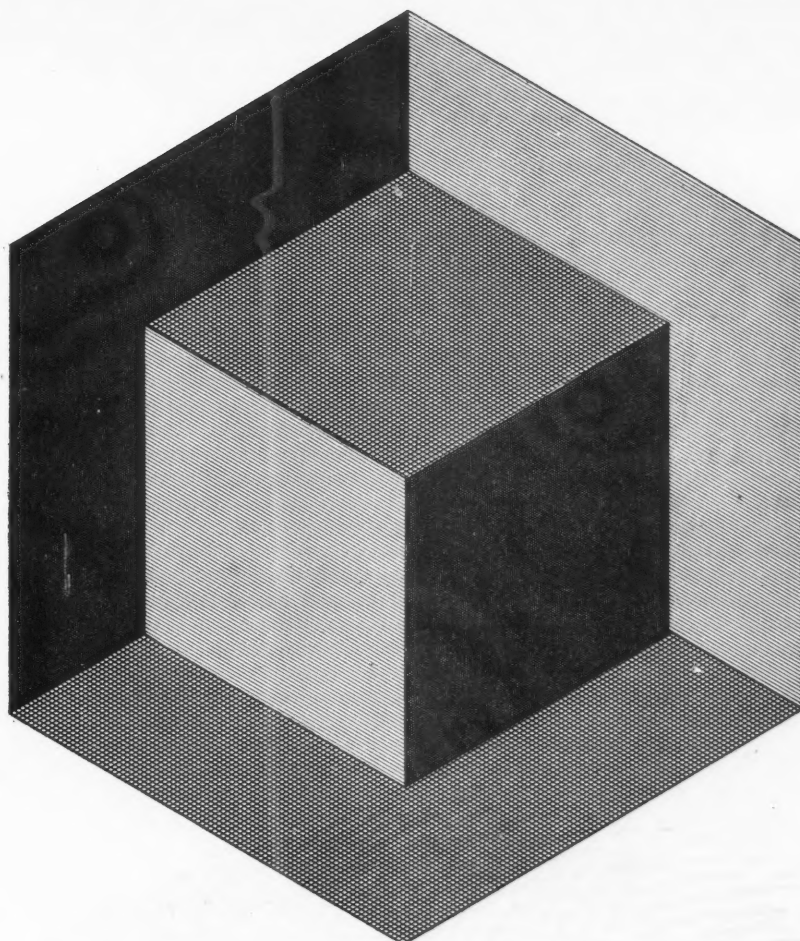




THE ARCHITECTURAL REVIEW VOLUME CVI NUMBER 638

December 1949 Three Shillings and Sixpence

A TRADE MARK AS



GOOD AS A BOND

FAROMAT

A really superb

FLAT WALL PAINT

made by

T. & W. Farniloe, Limited.

Ease of application, a soft, velvety finish of surpassing beauty and exceptional durability, these are qualities which make FAROMAT the preferred wall paint wherever pride of craftsmanship prevails.

FAROMAT possesses immense hiding and covering capacity and has an 'after-flow' unprecedented with this type of paint. It remains in perfect suspension during use, dries evenly and quickly.

The FAROMAT finish is washable and every one of its ten delicate pastel tints is fast to light. FAROMAT is also available in white. It will be found that these beautiful colours combine to offer unlimited scope in the interior decoration of Houses, Hotels, Restaurants, Churches, Schools, and Institutions.



FAROMAT colours and FAROMAT finish create an atmosphere of restfulness and an illusion of space which is especially valuable in modern domestic decoration. It can be used on practically any surface.

While the natural finish of FAROMAT is one of its greatest charms, differing degrees of gloss from egg-shell to varnish glaze can be produced when occasion demands.

FAROMAT TINT CARD

will be sent free on receipt of application under your letterheading. In addition to

complete range of tints in actual FAROMAT finish, it contains useful directions for the preparation of work and the application of FAROMAT to the different surfaces likely to be encountered in everyday work.

T. & W. FARNILOE LTD., ROCHESTER ROW, WESTMINSTER, LONDON, S.W.1

T

TH

Page
un exer
Giusepp
Une an
numéro
Surréal
attribua
partie d

Page
Siècle, p
paru da
1949), l
la croy
pendicu
venté'
siècle—
Cour de
de St.
minster
l'enterr
accepté
importa
l'archit
présent
architec
l'Angle

Page
point o
de cet
se trou
la ques
impliqu
munau
discuté
termes
concern
nous l'
En fais
la polit
Hoffma
Mr. I.
la dém
univers
conform
canon
l'accep
deman
tinction
Selon
radical
esques
sur d
mouve
Capabi
était 'c
plus
reposa
romant
dévelop
par I.A.

Page
Cullen.

Traductions Übersetzungen Переводы

THE ARCHITECTURAL REVIEW

DECEMBER 1949

Décembre 1949

Page 344: *Le Frontispice*. Le Frontispice montre un exemple, non publié jusqu'ici, de l'œuvre de Giuseppe Arcimboldi, peintre du seizième siècle. Une annotation paraissant à la page 399 de ce numéro explique que l'affinité entre ce tableau et le Surréalisme actuel, loin d'être accidentelle, est attribuable à des facteurs communs à la dernière partie du seizième et au vingtième siècles.

Page 345: *Gloucester et Londres au Quatorzième Siècle*, par J. M. Hastings. Dans un article précédent paru dans la REVUE ('Le Style de la Cour,' Janvier, 1949), le Dr. Hastings démontra combien erronée est la croyance très répandue de ce que le Style Perpendiculaire Anglais aurait été subitement 'inventé' à Gloucester vers le milieu du quatorzième siècle—la vérité étant que ce style émana de la Cour de Londres et, plus précisément, de la Chapelle de St. Etienne faisant partie du Palais de Westminster, d'où il passa à Gloucester à l'occasion de l'enterrement d'Edouard II. Une fois cette thèse acceptée, il en résulte de nombreux problèmes d'une importance fondamentale à la compréhension de l'architecture du quatorzième siècle. Dans le présent article, le Dr. Hastings examine la relation architecturale existant entre la région ouest de l'Angleterre et Londres.

Page 354: *Paysages Urbains*, par I. de Wolfe. 'Au point où nous en sommes aujourd'hui' écrit l'auteur de cet article, 'tandis que le moindre petit objet se trouve documenté par quelque expert renommé, la question primordiale affrontant notre société, qui implique le genre d'existence de toute la communauté, est passée sous silence, sans être même discutée, simplement parce qu'il n'existe pas de termes en permettant la discussion.' Cette question concerne tout notre entourage physique tel que nous l'apercevons visuellement—bref, le paysage. En faisant ressortir qu'il y a tout lieu de croire que la politique et le paysage devraient révéler ce que Hoffmann a appelé 'une concordance essentielle,' Mr. I. de Wolfe compare la conception française de la démocratie, qui assume l'existence de vérités universelles et ainsi tend à la longue à établir une conformité universelle, avec ce qu'il appelle le canon radical de la démocratie anglaise, basée sur l'acceptation de l'individualisme pour lui-même, et demande s'il est possible d'en faire la même distinction dans le domaine de l'ambiance visuelle. Selon lui, cette distinction est possible, le canon radical étant représenté par les doctrines 'Pittoriques' de Sir Uvedale Price, lesquelles sont fondées sur des prémisses différenciant complètement du mouvement paysagiste primitif de Kent et de Capability Brown (qui croyaient que leur tâche était 'd'améliorer' le milieu plutôt que de le rendre plus 'lui-même'). C'est cette tradition radicale, reposant en dehors des mouvements classiques et romantique, que Mr. de Wolfe voudrait voir développée maintenant, vue d'ailleurs partagée par la REVUE D'ARCHITECTURE.

Page 363: *Memento de Dessin Civique*, par Gordon Cullen. Notre ambiance physique, de même que

l'objet cristallin sur la couverture de ce numéro, peut être contemplée de deux façons différentes. Dans le présent cas, nous pouvons appeler ces deux conceptions la fonctionnelle et la pittoresque, et de même que l'étude prolongée d'un aspect de l'objet cristallin ne mènera jamais à la découverte de l'aspect alternatif, l'appréciation du pittoresque exige une réorientation mentale. Cet article, illustré de plusieurs dessins et clichés, essaie de faire renaitre l'art de contempler d'une façon pittoresque, et—puisque l'appréciation constitue le premier pas vers le dessin créateur—d'établir une base pour l'initiation d'un 'art d'environnement' fondé sur ce principe.

Page 375: *Difficultés entravant la Construction de Maisons Préfabriquées*, par Richard Neutra. Dans cet extrait d'un livre qu'il va bientôt faire publier, intitulé 'La Survivance grâce au Dessin,' Richard Neutra examine les causes fondamentales du lent progrès enregistré par les maisons préfabriquées ou fabriquées à l'usine, vers la position que, croit-il, elles sont destinées à occuper. En ce qui concerne l'opposition populaire à l'idée de répétition d'un même plan, celle-ci n'est pas due, ainsi qu'on le prétend souvent, tant à la 'tradition' qu'à d'autres éléments tels qu'un 'genre de publicité atomisée,' favorisant fortement les intérêts de ceux qui exploitent les méthodes de construction encore très enracinées. Parmi d'autres difficultés auxquelles tout projet de préfabrication sur grande échelle doit faire face, il faut compter le manque de dessinateurs-architectes habitués à penser en termes de dix mille maisons à la fois, les usages statistiques adoptés par les instituts de prêt, et les lois sur la construction, adaptées, comme elles le sont, aux exigences et aux méthodes du passé.

Page 385: *La Fin*, par Barbara Jones. Dans ce dernier numéro de sa série d'articles sur l'art populaire en Grande-Bretagne (qui seront publiés, avec du matériel complémentaire, sous forme de livre par la Presse Architecturale) Barbara Jones passe en revue les pompes funèbres, les garnitures et les monuments. Ainsi que les autres de cette série, cet article est illustré de ses propres esquisses et de photographies.

Page 391: *Sir William Temple et Sharawadgi*, par S. Lang et N. Pevsner. A l'occasion du 250ième anniversaire de la mort de Sir William Temple, nous présentons ici une discussion sur l'origine du mot 'sharawadgi' ou 'sharawadgi,' introduit par lui en Angleterre (sinon inventé par lui) et sur les sources possibles de sa suggestion révolutionnaire au sujet de la conception asymétrique, qui figure dans le passage célèbre du livre intitulé 'Sur les Jardins d'Epicure,' où le mot en question est cité.

Page 397: *Hyde Park Corner*, par Dorothy Stroud. En vertu du fait qu'il constitue l'entrée principale du West End de la capitale, Hyde Park Corner a retenu l'attention des architectes-urbanistes depuis John Gwynn en 1766. Cependant, il continue à faire l'objet plutôt d'aspirations à l'évolution que de la réalisation de celle-ci. Dorothy Stroud raconte l'histoire des efforts successifs pour faire

de Hyde Park Corner un endroit qu'il n'est jamais devenu, dans un article illustré de quelques croquis non encore publiés émanant du Musée de Sir John Soane.

Dezember 1949

Seite 344: Das Titelblatt bringt eine zum ersten Mal veröffentlichte Arbeit von Giuseppe Arcimboldi, einem italienischen Maler des 16. Jahrhunderts. In einer Notiz (S. 399 der ARCHITECTURAL REVIEW) wird darauf hingewiesen, dass die Verwandtschaft mit dem Surrealismus von heute keineswegs zufällig ist; sie liegt an Faktoren, die dem späten 16. und dem 20. Jahrhundert gemeinsam sind.

Seite 345: *Gloucester und London im 14. Jahrhundert* von J. M. Hastings. In einem früheren Artikel der ARCHITECTURAL REVIEW (Der Hofstil Januar 1949) hat Dr. Hastings nachgewiesen, dass die allgemein verbreitete Ansicht, die englische Spätgotik (Perpendicular) sei in Gloucester um die Mitte des 14. Jahrhunderts 'erfunden' worden, unrichtig ist. Tatsächlich ist die Gotik vom Londoner Hof ausgegangen, genauer ausgedrückt von der Stefanskirche innerhalb des Westminster-Palastes. Sie kam nach Gloucester als Eduard II dort beigesetzt wurde. Sobald diese Tatsache zugegeben wird, entdeckt man eine Fülle von Problemen, die von wesentlicher Bedeutung für das Verständnis der Architektur des 14. Jahrhunderts sind. Im vorliegenden Aufsatz untersucht Dr. Hastings die Beziehungen zwischen London und den westlichen Provinzen.

Seite 354: *Das Stadtbild von J. de Wolfe*. 'Wie die Dinge heute liegen,' schreibt der Verfasser des vorliegenden Aufsatzes, 'wird ungefähr jede Teetasse von einem bedeutenden Experten analysiert aber die wichtigste Frage, die unserer Zeit gestellt ist, diejenige nach dem Leben der Gesamtbevölkerung übergeht man mit Schweigen, weil die Voraussetzungen fehlen, um diesen Komplex zu untersuchen.' Die Frage zielt natürlich auf unsere gesamte mit den Sinnen wahrnehmbare Umgebung. I. de Wolfe betont, dass es einen *prima facie* Grund gibt, um anzunehmen, dass Politik und sichtbare Umgebung 'eine wesentliche Konkordanz offenbaren.' Er vergleicht die französische Auffassung von Demokratie, die allgemeine Wahrheiten voraussetzt und so letztlich darauf abzielt allgemeine Gleichheit zu begründen, mit dem was er das kanonische Recht der englischen Demokratie nennt, die im Glauben an Individualismus *per se* begründet ist und fragt, ob die gleiche Unterscheidung auch auf dem Gebiet der architektonisch geformten Umgebung gemacht werden könne. Er findet, dass dem so sei, das kanonische Recht findet seinen Niederschlag in der Lehre vom Malerischen bei Sir Uvedale Price, die auf den Voraussetzungen der frühen Landschaftsbewegung von Kent und Capability Brown beruhen (beide haben es aber noch als ihre Aufgabe betrachtet, ihre Umgebung zu 'verbessern' anstatt ihre charakteristische Eigenart herauszuheben). Diese wesentliche Tradition, die ausserhalb der klassischen und romantischen Tradition liegt, gilt es nach

Ansicht von I. de Wolfe und der ARCHITECTURAL REVIEW heute zu fördern.

Seite 363: *Skizzenbuch von Gordon Cullen*. Unsere mit den Sinnen wahrnehmbare Umwelt ebenso wie der kristallklare Gegenstand auf dem Umschlag dieses Heftes kann auf zwei verschiedene Arten gesehen werden. Man kann sie die funktionelle und die malerische Art nennen, und im selben Masse wie eine eingehende Betrachtung des kristallklaren Objektes unter dem einen Gesichtspunkt nie zur Entdeckung der entgegengesetzten Betrachtung führen wird, erfordert auch die malerische Betrachtung eine geistige Umgestaltung. Der vorliegende Aufsatz mit seinen Zeichnungen und Photographien ist ein Versuch die malerische Art der Betrachtung wieder zu beleben, und da Würdigung die erste Voraussetzung für schöpferische Entwürfe ist, eine Basis für eine Umgebung zu schaffen, die sich auf diesen Grundsätzen aufbaut.

Seite 375: *Fabrikmässig hergestellte Häuser von Richard Neutra*. In diesem Auszug aus seinem demnächst erscheinenden Buch 'Survival through design' untersucht Richard Neutra die Ursachen, weshalb fabrikmässig hergestellte Häuser keineswegs die Bedeutung erlangt haben, die ihnen seiner Ansicht nach gebührt. Soweit es sich um die allgemeine Abneigung gegen gleichförmige Entwürfe handelt, so ist dies nicht wie so oft behauptet wird in der 'Tradition' begründet sondern vielmehr in einer 'zersplitterten Propaganda, die die Interessen der traditionellen Bauweisen vertritt.' Zu den Schwierigkeiten, mit denen jeder Plan grossen Massstabs von fabrikmässig hergestellten Häusern zu kämpfen hat, gehören die Unfähigkeit in Mengen von zehntausend Häusern zu denken, die statistischen Methoden, die für Anleihen gelten und Baugesetze, die noch den Bedürfnissen und Methoden der Vergangenheit angepasst sind.

Seite 385: *Das Ende von Barbara Jones*. In diesem letzten Aufsatz in der Serie über Volkskunst in England (die mit zusätzlichem Material in Buchform von den Architectural Press veröffentlicht werden wird) behandelt Barbara Jones Gepränge bei Begräbnissen, Dekorationen und Denkmäler. Zeichnungen und Photographien der Verfasserin sind diesem wie den vorhergehenden Aufsätzen beigelegt.

Seite 391: *Sir William Temple und Sharawadgi von S. Lang und N. Pevsner*. Der 250 jährige Todestag von Sir William Temple bildet den Anlass zu einem Aufsatz über den Ursprung des Wortes Sharawadgi oder Sharawadgi, das Temple in England eingeführt, vielleicht sogar erfunden hat. Ferner werden die möglichen Quellen für seine revolutionäre Anekdote bezüglich asymmetrischen Planens in der berühmten Stelle in den *Gärten des Epikur*, wo dieser Ausdruck gebraucht wird, untersucht.

Seite 397: *Hyde Park Corner von Dorothy Stroud*. Die Tatsache, dass Hyde Park Corner der Hauptzugang zum West End ist, hat, von John Gwynn im Jahre 1766 an, es mit sich gebracht, dass alle stadtplanenden Architekten diesem Punkt ihre besondere Aufmerksamkeit zugewandt haben. Aber bis jetzt war der Aufwand an Mühe grösser als der Erfolg. Dorothy Stroud schildert die Geschichte der verschiedenen Versuche, Hyde Park Corner zu dem zu machen was er niemals geworden ist und reproduziert bisher unveröffentlichte Zeichnungen aus Sir John Soane's Museum.

Декабрь 1949 г.

КРАТНОЕ СОДЕРЖАНИЕ СТАТЕЙ

Стр. 344.

„Заглавная иллюстрация“ это до сих пор неопубликованный образец работы художника шестнадцатого века Джозеппе Арчимбольди. Заметка на стр. 399 этого издания указывает, что его связь с современным сюрреализмом далеко не случайна, а является результатом факторов, присущих концу шестнадцатого и двадцатого столетиям.

Стр. 345. **Дж. М. ХЕЙСТИНГС. ГЛОСТЕР И ЛОНДОН В ЧЕТЫРНАДЦАТОМ ВЕКЕ**

В предыдущей статье нашего журнала („Дворцовый стиль“, Январь 1949 г.) д-р Хейстингс указал, как далеко от правды широко распространенное мнение, что английский перпендикулярный стиль (готический стиль) был неожиданно „изобретен“ в Глостере (главный город Глостершера) в половине четырнадцатого века. Правда заключается в том, что, в действительности, перпендикулярный стиль взял свое начало от Лондонского Дворца, точнее говоря, от часовни Святого Стефана внутри Вестминстерского Дворца, и с погребением Эдуарда II-го перешел в Глостер. Если с этим согласиться, то немедленно возникает число задач значительной важности в вопросе понимания архитектуры четырнадцатого века. В данной статье д-р Хейстингс исследует существующую связь между стилями западной Англии и Лондоном.

Стр. 354. **И. ДЕ ВОЛФ. ЛАНДШАФТ ГОРОДА**

„Положение вещей в данный момент таково“, пишет автор этой статьи, „что в то время, как даже каждая чайная чашка привлекает внимание какого нибудь известного эксперта, самый большой вопрос, который стоит перед нашим обществом, вопрос охватывающий образ жизни всей страны не затронут, и его обсуждение даже не рассматривается, и это только потому, что нет технических терминов под которые можно было бы подвести его обсуждение“. Вопрос этот, конечно, вопрос о полном физическом окружении, которое охватывает наш глаз — коротко говоря, ландшафт. Автор указывает, что в принципе можно ожидать, что изучение политики и изучение ландшафта обнаружит то, что Говфман назвал „необходимым согласованием“. И. де Волф сравнивает французское понятие демократии, которое допускает всеобщие истины (и тем самым, в конечном счете, предлагает установить всеобщее сходство), с тем, что он называет „радикальным принципом Английской демократии“, принципом, основанном на убеждении в индивидуализм как таковой, и спрашивает, можно ли провести такое же различие в сфере изучения ландшафта. Он с этим согласен. Основной принцип, будучи представлен, так называемыми, красочными теориями сэра Ювидала Прайса, теории, основанные на совершенно различных принципах от ранних теорий ландшафта Кента и Капбллит Брауна (которые считали, что их обязанность лежала скорее в улучшении окружения, чем в сохранении его облика). Г-н. де Волф и с ним и Архитектурал Ревью верят в то, что эта радикальная традиция, лежащая вне романтического и классического движения, должна теперь развиться.

Стр. 363. **ГОРДОН КАЛЛЕН. ЗАПИСНАЯ КНИЖКА О ГОРОДСКОМ ПЛАНИРОВАНИИ**
Наше физическое окружение, как кристальный

предмет, изображенный на обложке нашего журнала, может быть рассматриваем с двух точек зрения. В данном случае (случае нашего физического окружения) оба эти пути могут быть названы функциональным путем и красочным путем; и, как длительное изучение одного аспекта кристального предмета никогда не приведет к открытию другого аспекта, точно также понимание красочного подхода требует умственной реориентации.

Эта статья с ее рисунками и photographиями является попыткой оживить красочный подход к окружению, и, так как понимание есть первый шаг по пути к творческой планировке — установить фундамент для искусства окружения, основанного на этом принципе.

Стр. 375. **РИЧАРД НЮТРА. ПРИНЦИПЫ И ПРЕФАБРИКЕЙТД ДОМ**

В этой выдержке из его выходящей книги, „Спасение благодаря рисунку“ (Сервайвал сру Дизайн) Ричард Нютра рассматривает причины медленного прогресса префабрикейтд домов в направлении того положения, которое, по его мнению, им принадлежит по праву. По сколько касается общераспространенной оппозиции идеи повторности рисунка, то это является не следствием „традиции“, как это часто думают, а скорее результатом системы рекламы, рекомендующей широкое разнообразие стилей и, тем самым, сильно поддерживают принятые методы домостроительства. Среди других трудностей, с которыми любой большой проект о префабрикации должен считаться, является недостаток чертежного персонала, привыкшего думать в размерах построек для многих тысяч людей, статистические методы, употребляемыми обществами, отдающими деньги для покупки и постройки домов, и строительные законы, приспособленные для нужд и методов прошлого.

Стр. 385. **БАРБАРА ДЖОНС. КОНЕЦ**

В этой последней статье из ее серии о популярном искусстве в Англии, которые скоро будут изданы, вместе с добавочным материалом, в форме книги, издательством Архитектурал Пресс, Барбара Джонс рассматривает похоронную пышность, украшения и памятники. Как и все ее предыдущие статьи, эта статья иллюстрирована ее собственными рисунками и photographиями.

Стр. 391. **С. ЛЕНГ И Н. ПЕВЗНЕР. СЭР ВИЛЬЯМ ТЭМПЛ И ШАРАВАДГИ**

Двести пятидесятилетия годовщина смерти сэра Вильяма Тэмпл предоставила случай для обсуждения происхождения слова „шаравадги“ или „шараваджи“, введенное им в Англию (если не выдуманное им), и о возможных источниках его революционного предложения, касающего ассиметричного планирования в известном отрывке книги, „В Садах Эпикура“, где это слово встречается.

Стр. 397. **ДОРОТИ СТРАУД. ХАЙД ПАРК КОРНЭР. (Главный въезд в Хайд Парк)**

Тот факт, что Хайд Парк Корнэр является главным входом в Вест-Энд (центральная часть Лондона) обеспечило ему внимание архитекторов, планирующих город, начиная с Джона Гвина в 1766 году и далее. И все же, Хайд Парк Корнэр остается скорее местом значительных усилий, чем достижений. Дороти Страуд излагает историю, следующих одну за другой, попытку сделать Хайд Парк Корнэр тем, чем он никогда не стал. Эта статья иллюстрирована впервые опубликованными рисунками из музея сэра Джона Соанса.

журнала.
ения. В
го окру-
функцио-
длитель-
предмета
аспекта,
и требует

и являет-
окруже-
шаг по
ить фун-
нного на

ТСТВИЯ

ги, „Спа-
Дизайн)
дленного
авления
им при-
общера-
рисунка,
, как это
и реклам,
тилей и,
е методы
остей, с
брикации
ртежного
построек
е методы,
щих день-
ительные
методов

пулярном
г изданы,
е книги,
ра Джоне
крашения
гаты, эта
исунками

Р ВИЛЬ-

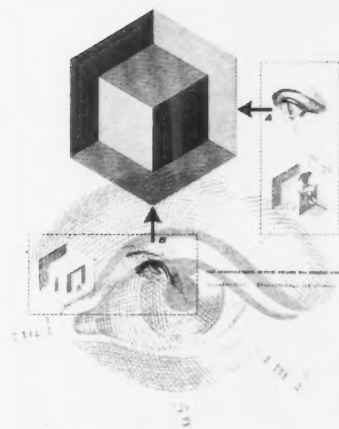
ерти Сара
обсужде-
пи „шара-
думанное
оционного
о плани-
„В Садах

Ц ПАРК
(к)

ется глав-
Лондона)
планирую-
66 году и
остается
достиже-
следующих
ок Корнэр
иллюстри-
нками по

THE ARCHITECTURAL REVIEW

Volume 106 Number 636 December 1949



The Cover The crystalline object in the centre can be viewed either as a cube seen from above or as the inside corner of a box looking up. The two smaller drawings below give the clue to these alternative views. The environment in which we live, landscape and townscape, can also be viewed in two alternative ways. Either functionally, in which the front door means home, or objectively where the front door is a rectangle of colour. The wider implications of the second view have lain dormant since the eighteenth century and the article Townscape Casebook on p. 363 is an attempt to revive this way of looking and, by implication, to establish an art of environment.

344 The Arcimboldi Man

345 Gloucester and London in the Fourteenth Century by J. M. Hastings

In a previous article in the REVIEW ('The Court Style,' January, 1949) Dr. Hastings showed how far from the truth is the widely held belief that the English Perpendicular was suddenly 'invented' at Gloucester about the middle of the fourteenth century—the truth being that it sprang from the Court of London and, more precisely, from St. Stephen's Chapel within the Palace of Westminster and went to Gloucester with the burial there of Edward II. Once this is granted, a number of problems result which are of considerable importance to an understanding of fourteenth century architecture.

350 Cinema and Hotel in Sao Paolo Architect: Rino Levi

354 Townscape by I. de Wolfe 'As things stand today,' writes the author of this article, 'while every teacup gets itself documented by some famous expert, the

greatest question our society has to face, involving the way of life for the whole community, goes by default, isn't even put down for discussion, just because there are no terms to discuss it with.' That question is, of course, the question of our whole physical surroundings as perceived by the eye—in short, landscape. Pointing out that there is a *prima facie* case for expecting politics and landscape to reveal what Hoffmann called 'an essential concordance,' I. de Wolfe compares the French conception of democracy, which assumes universal truths and thus in the long run tends to establish universal conformity, with what he calls the radical canon of English democracy, based on the belief in individualism *per se*, and asks whether the same distinction may be drawn in the sphere of landscape. This he finds to be so, the radical canon being represented by the Picturesque doctrines of Sir Uvedale Price, based on entirely different premises from the earlier landscape movement of Kent and Capability Brown (who conceived it their duty to *improve* the environment rather than to make it *more itself*). It is this radical tradition, lying outside both the classical and the romantic movements, which Mr. de Wolfe, and THE ARCHITECTURAL REVIEW with him, believes must be developed today.

363 Townscape Casebook by Gordon Cullen

Our physical environment can be seen in two ways, which may be called the associational and the objective. But the objective view, which particularly to the town planner is of first importance, has become the unfamiliar one and to recapture it demands a mental reorientation. This article with its drawings and photographs is an attempt to revive the objective way of looking, and to establish a basis for an art of environment founded on that way.

375 Blockages and Shop-built Housing by Richard Neutra

In this extract from his forthcoming book, *Survival through Design*, Richard Neutra examines the causes underlying the slow progress made in the United States towards prefabricated or shop-built housing.

381 House at Santa Monica Architect: Richard Neutra

385 The End by Barbara Jones In this last article of her series on popular art in Britain (which is to be published with additional material in book form by The Architectural Press) Barbara Jones discusses funeral poms, decorations and monuments.

391 Sir William Temple and Sharawadgi by S. Lang and N. Pevsner

The 250th anniversary of the death of Sir William Temple is made the occasion for a discussion of the origin of the word sharawadgi or sharawadgi, introduced by him into England (if not indeed invented by him), and of the possible sources of his revolutionary suggestion regarding asymmetrical planning in the celebrated passage in *Upon the Gardens of Epicurus* where the word occurs.

394 Tea Rooms in Paris Architects: Misha Black and Bronek Katz

397 Hyde Park Corner by Dorothy Stroud

The fact of its being the main entrance to the West End has assured Hyde Park Corner of the attention of town-planning architects from John Gwynn in 1766 onwards. Yet it remains a scene of considerably more endeavour than achievement. Dorothy Stroud here relates the history of the successive attempts to make Hyde Park Corner what it never became, in an article illustrated with hitherto unpublished drawings in Sir John Soane's Museum.

399 Surrealism in the Sixteenth Century

400 World

401 Books

403 Anthology

403 Marginalia

403 Intelligence

408 Correspondence

410 Acknowledgments

The Authors Richard Joseph Neutra, architect. Born in Vienna, 1892. Educated at University of Vienna, and in Zurich under Otto Wagner. 1923, went to U.S.A.; 1929 naturalized. 1923-25, associated with Holabird and Frank Lloyd Wright. 1926, established his own practice in Los Angeles. Is consultant architect to the U.S. Government, the U.S. Federal Authority and to the Government of Porto Rico. His published work includes *How America Builds* (1926); *New Building of the World, America* (1929). Dorothy Stroud. After several years on the staff of *Country Life*, joined the *National Buildings Record* from its inception in 1941 until 1945. Was then appointed Inspector and Assistant Curator at Sir John Soane's Museum.

J. M. Richards
Nikolaus Pevsner
Osbert Lancaster
H. de C. Hastings

Assistant Editor Ian McCallum

Assistant Editors: production, G. Bensusan.
art, Gordon Cullen. research, S. Lang. literary, Marcus Whiffen.
Editorial Secretary.. Whitehall 0611-19

SUBSCRIPTION RATE: The annual post free subscription rate, payable in advance, is £2 sterling, in U.S.A. and Canada \$6.50. 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, SW1 Whitehall 0611

THREE SHILLINGS AND SIXPENCE



THE ARCIMBOLDI MAN *Giuseppe Arcimboldi (1533-93) painted this gentleman with his Rataplan moustachios, his one pair of carrot arms and one pair of supplementary marrow arms and his glorious treble nose. Why was he painted at all, why was he painted at that particular time, and why does he strike us today as significant? These questions are asked and answers attempted in a note on page 399.*

GLOUCESTER AND LONDON

IN THE FOURTEENTH CENTURY

In this article J. M. Hastings continues his examination of the origins of English Perpendicular Gothic, begun in the REVIEW for January. The particular problem which he singles out for elucidation is the relationship between London and the West Country. This problem assumes considerable importance for the architectural historian if Dr. Hastings is right in his contention that Perpendicular is really the Court Style of London, gone to Gloucester with the burial there of Edward II. The special significance of Dr. Hastings' studies for those who are not mediævalists is their unequivocal pointing of the moral that it has always been 'the look of the thing' that counts most in the formation of a style—and that in a field where theories of development based on the overriding importance of structure and function have been almost universally accepted. It is a moral which we do well to remember today.

IF WHAT WE call 'Perpendicular' is really the Court Style as we see it in London at the turn of the century, then Gloucester Choir should closely resemble St. Stephen's Chapel, or, for that matter, contemporary French Cathedrals. However, although it has points of resemblance, the general effect is very different indeed. This has to be explained.

We may consider the matter under three headings:—

1. The Doubled Verticals of Wells.
2. The Transom.
3. The three-dimensional Ogee.

the doubled verticals of Wells

In Gloucester Choir the vertical lines of tracery are single and are due to the mullions of the clerestory windows being brought down the walls, past the Triforium openings to the lower arches, where they are stopped. At Wells, at the East end (c. 1320) we get a curious effect. The window mullions are single verticals, while below them the blind tracery on the wall shows 'doubled' verticals. (Fig. 1.) This at once suggests that the inspiration behind the proto-Perpendicular design at Wells is something quite other than the Court Style, and that indeed no attempt at all is being made to introduce Perpendicular. Wells is not a step on the road to Gloucester Choir. What we see there is simply a variety of the general rectilinear tendencies of the period. One essential is missing. The blind tracery on the wall is not conceived of as a continuation downwards of the mullions above. On the contrary it displays a wholly extraneous idea.

The doubled verticals are due to the placing of niches side by side. It used to be considered that this custom in some way led on to Perpendicular, though it has always been realized that a great gulf exists between this treatment of niches and Gloucester. Therefore as there was no direct connection between Wells and Gloucester it seemed to be proved that Perpendicular was suddenly 'invented.'

In demonstrating that Perpendicular was not thus invented but developed out of the Court Style, we are still left with Wells to be fitted into the picture. The answer is probably on the following lines. It is becoming increasingly recognized that manuscripts, and pictorial design in general, played a very important rôle in the development of architectural decoration.¹ The reason is clear. The builders were exceedingly preoccupied with the appearance of a building. Writers on architecture in the past may have laid too much stress on construction. The origin of every feature has been sought in its function. But, to say the least, it is extremely doubtful if the mediæval builder thought in this way. Such 'devices,' or specifications according to which a building was to be built, as have survived often state that the proposed work is to be 'like' some other famous building. The 'look of the thing' was what was desired. We probably do well to use the painter's,

and not the engineer's, eye in criticizing a mediæval building according to the mind of the time.

For the all-important spandrels of the windows of St. Stephen's Chapel in Westminster, decorated by 'Perpendicular' arcading, a manuscript convention was used: the 'town canopy.'² This, it seems, gave rise to a Court motif, the Arch and Arcade, out of which the Perpendicular panels developed. There is, however, one very important manuscript, the Psalter of St. Louis, which uses a different convention from the town canopy. (Fig. 2.) Over the arch above the heads of figures is placed a building with prominent buttressing. The continual repetition of this building, in each picture, accustoms the eye to *doubled verticals*. The impression created by Wells is that this manuscript convention has been followed in architecture. While London uses arcading in the spandrels of an arch, Wells uses niches, that is, doubled verticals. Therefore a strangely similar, but yet wholly different, effect is produced. Wells remains just as much 'the height of fashion' as London, only the development of English architecture (towards the Perpendicular) does not happen to lie with Wells. Wells, St. Stephen's, West-



1, a window from the choir of Wells Cathedral.

¹ In his book on the Exeter Bosses (to be published, King Penguin) Mr. Cave discerns two sources. Certain bosses seem to be designed by the masons, others are 'by authority,' and the inspiration suggested is French manuscripts.

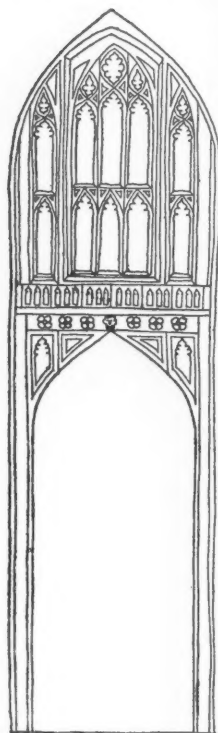
² 'The Court Style,' THE ARCHITECTURAL REVIEW, January, 1949.



2, The offerings of Cain and Abel, a decoration from a page of *The Psalter of St. Louis*, 1252-1270.

minster, and such a contemporary as St. Ouen at Rouen, all demonstrate what was permitted within the accepted conventions of the time. We may say of these three examples that each is a separate working out of the same basic idea: the utilization of rectilinear lines of tracery to create a decorative effect.

In all this we should, it seems, bear in mind the profound influence of the Sainte Chapelle (Fig. 25, p. 349) and of the art forms of the Court of St. Louis. But we should not expect any given idea to be worked out on identical lines in different centres. Wells, if this view is correct, is parallel to London, and hence to Gloucester, in the same way as Exeter, with its lozenge-shaped piers composed of sixteen half columns, is parallel to Limoges, Bordeaux and St. Ouen de Rouen. Exeter (which was rebuilt at the same crucial time, that is between 1275 and c. 1370) ignores rectilinear effects.³ When they appear, as in the East window, or at Ottery St. Mary, it seems that Exeter looks to Wells, not to London. What happens at Gloucester is the



3, from the nave of Winchester Cathedral.

³ The close connection between Exeter and Rouen is confirmed by the purchase of much Exeter glass at Rouen.

concern only of the Court School.

At Christchurch, Hampshire, the famous reredos (Fig. 4) shows no London characteristics whatever. Doubled verticals are created by the placing of niches side by side, and one above another—the whole reminiscent of the Wells school. And as there is again nothing which recalls Gloucester, the evidence tends in the same direction: the florid character of the reredos strikes a Western note, but Gloucester is conspicuously absent from the picture. The Lady Chapel at Christchurch (c. 1390) (Fig. 5), however, tells a very different story. Here every detail is in the Court manner. The wall arches are decorated by an arcade which is a modification of that in St. Stephen's. The bands of quatrefoils are deliberately copied from the doorway in the Vestibule of St. Stephen's, which in turn was repeated at Windsor. The window tracery and the blind tracery on the walls display a pattern taken from the Cloister of St. Paul's. True, this pattern appears in Gloucester Clerestory, but for the same reason, that is, dependence on London.

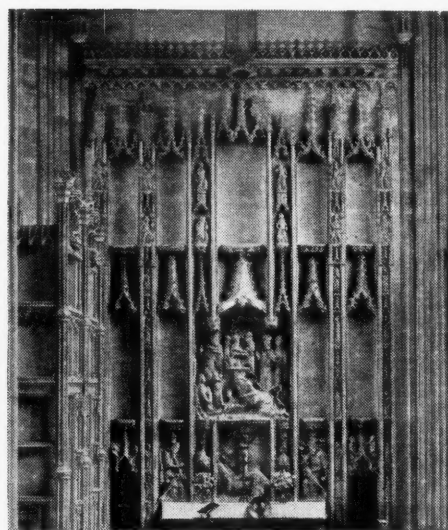
The force of Christchurch is the proof that Perpendicular is disseminated from London. No detail specifically of Gloucester appears. There is arcading at Gloucester, but it is of a different kind, though originally from the same source. There are bands of quatrefoils also at Gloucester, but they are again of a different shape. The idea comes from London, the execution is obviously local, so that the quatrefoils of Gloucester are not those for instance of St. Paul's chapter house, some of which can still be seen in the triforium, among other fragments.

the transom

It is a marked peculiarity of the Court Style, in its pre-Gloucester phase, that it makes no use of the transom. On the contrary its aim is a long narrow window with a minimum of tracery in the window head. The descending mullions suggest that the builders are reluctant to introduce any wall surface at all. St. Erkenwald's Shrine is clearly an exemplar of style. It has everything; arch, gable and tympanum, arch and arcade, and long narrow 'windows' whose vertical mullions are uninterrupted by any horizontal at all, whether of transom or wall space.

But at Gloucester this style is profoundly modified by the use of the transom. We see in this at once then that it would be quite erroneous to say that Perpendicular is nothing more than the Court Style of London. Perpendicular is strongly affected by the work at Gloucester. Now at this stage a point of some importance appears. The Court Style goes to Ely at this very moment, in the person of the King's Master Carpenter, William Hurley. The result is the building of the wooden Lantern.⁴ (Fig. 9.) But no modification of the London style takes place. It is otherwise at Gloucester. The conclusion seems to be that at Ely there was no local school with a style sufficiently pronounced to

⁴ See *The Sacrist's Rolls of Ely*, Chapman, privately printed.



4, detail of the reredos of Christchurch Priory, Hampshire; the decoration suggests that it has been influenced by that of Wells Cathedral.

carry influence, while at Gloucester there was. We may perhaps put it that at Gloucester the Court Style passes into the hands of a perfectly independent school with a pronounced style of its own. Therefore it emerges from Gloucester with all its original characteristics intact, but with one definite addition, the transom.

It would seem that at Bristol—designed thirty years before Gloucester—the builders lay as much stress on the horizontal line as the London builders do on the vertical. Abbot Knowle's work in Bristol Cathedral (1298-1332) is conspicuous for the way in which insistence is placed on the horizontal. The windows of the Presbytery not only have transoms but these are enhanced and embellished with elaborate tracery. (Fig. 7.) The heavy cross beams of the South choir aisle, evidently imitating a wood technique in stone, are notorious. (Fig. 6.) In this context, it is probably not a coincidence that St. Michael de Bordeaux also has heavy horizontal tracery in windows, one of which at least may be contemporary.⁵

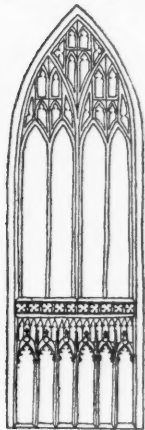
We are probably wrong in speaking of 'transoms' at Gloucester. It seems rather that the Court insistence on the vertical line has met the Bristol insistence on the horizontal. Transoms, after all, were known and used domestically as a method of opening part of a window long before this time. At Gloucester we really find something else. The triforium openings are deliberately crossed by horizontal tracery, for no purpose whatever. This is like the deliberate bringing down of the vaulting shafts of Séez in front of the oculus in the spandrels of the arches below, or the descent of the mullions of St. Stephen's past the windows of the Lower Chapel, and it is obviously done for the

⁵ It does not greatly matter if the east window of the south choir aisle is later. The insistence on heavy horizontals is very marked, and suggests Bristol. See L. Schürenberg, *Kirchliche Baukunst in Frankreich*, 1934: 'Aus dem XIV. Jahrh. . . . somit nur die zweischiffige südliche Abseite . . .' (p. 125).

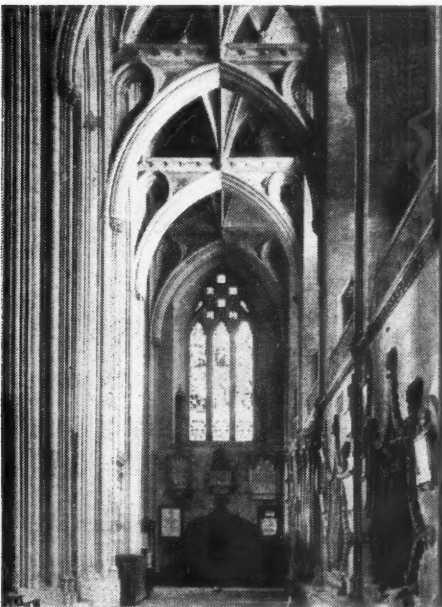
same reason—a liking for that kind of effect.

When horizontal tracery of this type is seen in the east window of Gloucester it naturally becomes 'a transom,' but this does not necessarily mean that it actually derives from that utilitarian feature. Horizontal bars of tracery introduced into windows appear in different places, and again the impression they create is that just as there are 'schools' which like vertical lines, so there are others which like horizontal lines. Lesser examples are often ugly, and reminiscent of the savage in native costume wearing a top hat. But at Gloucester a synthesis is obtained, and thus the true Perpendicular Style formed.

But once again we should beware of preconceived ideas. We have seen the evidence of Christchurch. It is not Gloucester which affects building style at large, but the Court Style as affected by the work of Gloucester Choir. We should undoubtedly

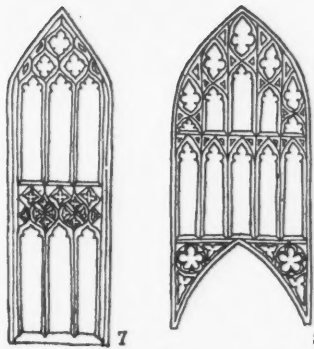


5, window in the Lady Chapel at Christchurch Priory, Hants.



6, the south choir aisle of Bristol Cathedral. The buttressing of the high vault has been enclosed within the building and is utilized to create a horizontal beam-like effect.

think rather of a post-Gloucester Court Style, whose influence spreads, than of 'Perpendicular.' Canterbury nave (c. 1380) (Fig. 8) is extremely illuminating in this respect. It entirely supports the evidence of Christchurch Lady Chapel. (Fig. 5.) One bay of the nave, with the aisle window, shows two quite distinct groups of features, those which are pre-Gloucester Court Style, and those which are post-Gloucester. The former are the oculus cusped into a cinquefoil between two pointed trefoils in the spandrels of the arches, which comes directly from St.



7, a window from Bristol Presbytery. 8, a window in the nave of Canterbury Cathedral.

Stephen's; the tracery in the head of the aisle window, which derives from the Cloister of St. Paul's; and the blind arcade below the clerestory window. This is formed by the descent of the mullions of the clerestory window. But what is definitely post-Gloucester, and derives from Gloucester, are the transoms in the aisle window. (Fig. 11.)

Exactly the same may be said of a bay of Winchester nave. (Fig. 3.) Nothing derives from Gloucester, except the transoms. Here we gain an understanding of what happened. Abandoning the term 'Perpendicular' for the moment, we note that the West Country insistence on the horizontal line has been assimilated by the Court School of London, and henceforward is part of the stock-in-trade of the Court masons. That, we may say, is why 'Perpendicular' spread. Because it was the fashionable London method of building, not because Gloucester exerted any particular influence.

That this view is correct finds strong support in the appearance of Thomas of Gloucester in London immediately after the completion of the great east window of Gloucester (c. 1350).⁶ As mentioned before, he is not just a mason among others. He is at once of outstanding importance, and within a short space is King's Master Mason (1353). This indicates what was suggested above. Gloucester has been incorporated into the Court School. We must presume that Magister Thomas owed his eminence in London to his work in Gloucester. This seems a perfectly legitimate inference.

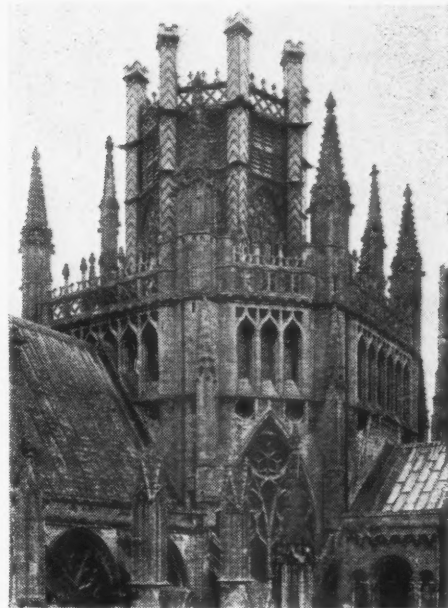
The old theory of the all-importance of Gloucester relied on the cult of Edward II at Gloucester, and the throngs of pilgrims to his tomb who would have been able to spread Perpendicular throughout England.⁷ Such a view is not at all plausible. In the first place there is no reason why pilgrims should be interested in a style which according to what we know was highly

⁶ Lethaby, Westminster Abbey, and the King's Masons.

⁷ See the various references to Perpendicular in Bond's *Gothic Architecture*. Coulton quotes from the *Chronicle of Gloucester Abbey* (*Art and the Reformation*, p. 18) showing the vast concourse of people to Gloucester. But this is a monkish exaggeration; and in any case nobody denies that pilgrims did go to Gloucester. It is a question of wrong emphasis. Dr. Coulton's drawing of Gloucester Choir (p. 20) is highly misleading. It omits the Clerestory! I am indebted to Sir Frederick Powicke for drawing my attention to the exaggeration of the Cult of Edward II.

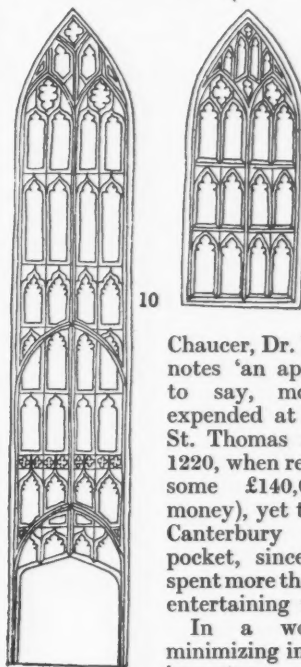
authoritarian and doctrinaire, and not in the least 'popular.'⁸ Chaucer's pilgrims spent their time trying to recognize coats of arms in Canterbury, not in art criticism.

But more than this, the cult of Edward II has been greatly exaggerated. It is



9, the octagon of Ely Cathedral, as restored in the nineteenth century; the window tracery shown is new.

noticeable that at exactly the time when we are supposed to believe that pilgrims were flocking to Gloucester the contributions from pilgrims at Canterbury are increasing vastly, until, in the time of



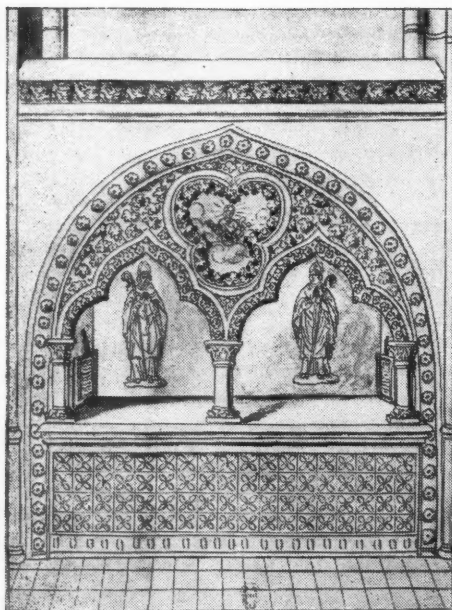
10, from the choir of Gloucester Cathedral. 11, a window in an aisle of Canterbury Cathedral.

Chaucer, Dr. R. A. L. Smith notes 'an apogee.' That is to say, more is being expended at the Shrine of St. Thomas even than in 1220, when receipts totalled some £140,000 (modern money), yet the Convent of Canterbury was out of pocket, since the Cellarer spent more than that sum on entertaining the pilgrims!⁹

In a word, without minimizing in the least the importance of Gloucester Choir, we can see that it was the Court Style which spread, and that the eyes of

⁸ 'It was not fashioned in heresy, but in high-and-dry orthodoxy . . .' Coulton, *Art and the Reformation*, p. 20.

⁹ *Canterbury Cathedral Priory*, by R. A. L. Smith, p. 12.



12, tomb of the three Bishops of Noyon . . . Baudouin III, d. 1173; Renaud, d. 1183; Etienne de Nemours, d. 1221. This tomb at Ourscamp shows the French use of the ogee in building. (Gaignières Coll., I, 1083.)

England were not turned particularly on St. Peter's Abbey away on the Welsh Marches.

the three-dimensional ogee, and Gloucester cusping

In accounts of early ogee arching French tombs have not so far been considered sufficiently closely.

We find the ogee used in the tomb of three Bishops of Noyon, the last of whom died in 1221, at Ourscamp. (Fig. 12.) The tomb is also interesting because of its florid nature, and lavish use of ballflower, which we associate with the West Country. But in

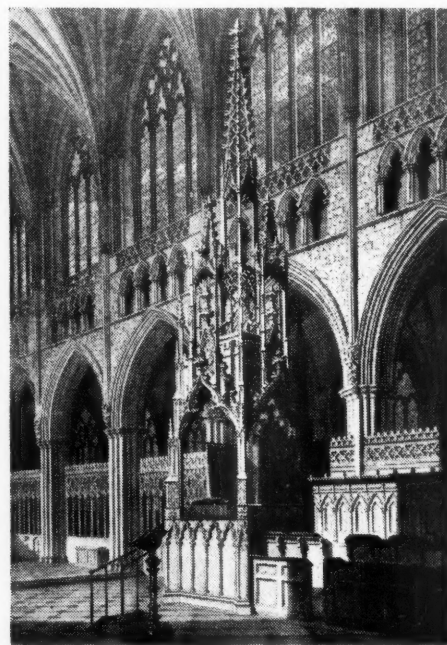
architecture this arch seems generally abandoned by the French masons. This is not so, however, in the case of incised tomb slabs. The ogee remains as a pictorial effect.

The tomb of Count Pierre de Dreux (d. 1250), at St. Yved de Braisne, needs note, because the figure in relief stands under an ogee arch. (Fig. 16.) With this should be compared the incised slab of Canon Arnaud de Pamiers of Notre Dame in Paris (d. 1280). (Fig. 15.) The interest of this example lies in the fact that a pedestal on which the figure is supposed to be standing is drawn in perspective. This leads to the surmise that the ogee overhead is another perspective effect designed to make the town canopy above appear to be three-dimensional. If by any chance this is how this type of ogee was regarded at the time, it would account for two things—the French reluctance to use a pictorial convention suggesting three dimensions, in actual building, and the English development of the three-dimensional ogee.

The tomb of Abbess Jeanne de Montaigu (Fig. 17) (d. 1315), and that of Jacques de Bourbon (Fig. 14) (d. 1318) show two further types. The last is of interest as containing the kind of large trefoil which seems a peculiarity of Exeter. The Bishop's throne at Exeter (c. 1311) (Fig. 13) shows the three-dimensional ogee appearing in the West Country. It seems a development of the type used in the tomb of Count Pierre de Dreux (d. 1250), or, considering the gable behind it, a translation into wooden structure of the effect of the canopy of Jeanne de Montaigu.

We are now able to consider in what sense the ogees of Gloucester are specially distinctive. In the tomb of Edward II we find the form shown in Fig. 18 and in the panelling of the Choir the forms illustrated in Figs. 19 and 20. What these have

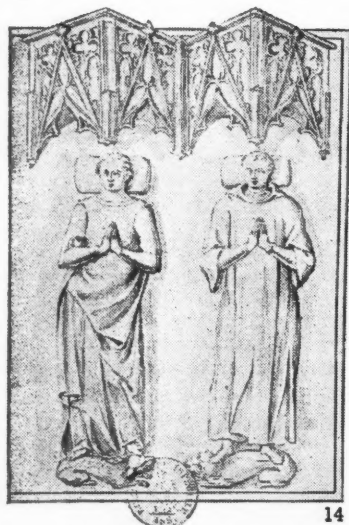
in common is a placing of the cusps on each side of the arch close together, so that the central foil becomes narrow. Once the eye appreciates this it becomes impossible to assign the drawing of such a design to any



13, the Bishop's Throne at Exeter Cathedral (circa 1311), showing an example of the three-dimensional use of the ogee in building in England.

London hand. Therefore we seem able to say that however much the general scheme is of the Court School, the execution was by local Masters.

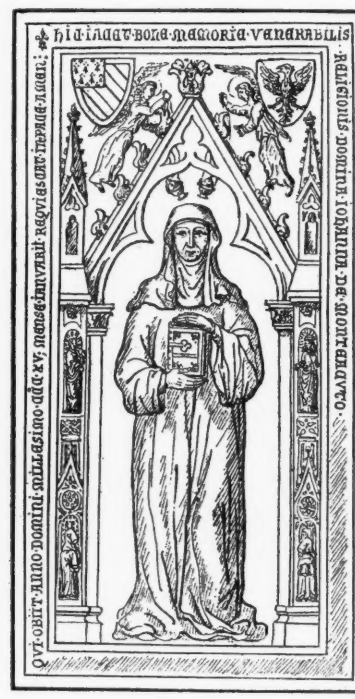
The importance of this seemingly slight detail is greater than may at first appear. It supports the conclusion already stated that Canterbury nave, for example, owes

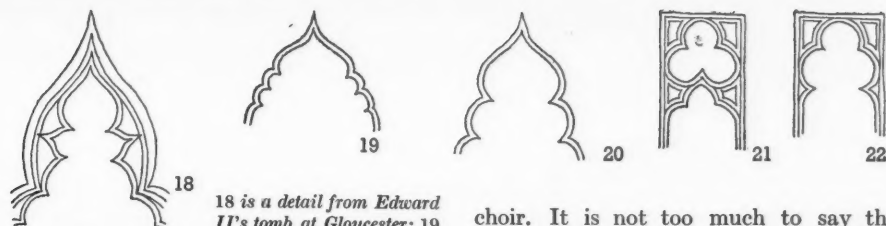


14, tomb of Jacques de Bourbon (died 1318) and his sister from Champagne - en - Bourbonnais. This shows further French use of the ogee in building, and also a large trefoil. (Gaignières I, 454.)



15, the incised slab of Canon Arnaud de Pamiers (died 1280), showing the ogee used, possibly for a three-dimensional effect. (Gaignières I, 1141.) 16, brass of Pierre de Dreux (died 1250) from St. Yved de Braisne. Here the ogee is in relief. (Gaignières I, 277.) 17, incised slab of Abbess Jeanne de Montaigu (died 1315) from Autun. (Gaignières I, 131.)

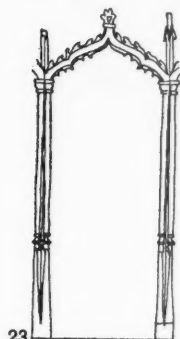




18 is a detail from Edward I's tomb at Gloucester; 19 and 20 are panels from the Choir; 21 is a detail of cusping from St. Stephen's and 22 from Canterbury.

nothing directly to Gloucester choir. The Canterbury panel (and Perpendicular panelling is simply conventionalized arcading) is not of the Gloucester form. It is as shown in Fig. 22. This seems obviously a direct development of the St.

Stephen's panel, which is illustrated by Fig. 21. At Canterbury, the apex of the trefoil above have been omitted, so that instead of an arcade of lancets with trefoils superposed within rectangular mouldings, we get a cusped Perpendicular panel. The point to see is that Canterbury nave has not been arrived at by way of Gloucester



23

choir. It is not too much to say that Perpendicular being implicit in the Court Style it would have been arrived at without Gloucester. This may sound paradoxical, but serves to give perspective.

One further problem needs resolving. It has been stated that the Gloucester cusping cannot be London work, the reason being that this form is not found in the Court Style. But there is one major and outstanding exception, and that in St. Stephen's itself! A magnificent and elaborate wall arcade, supported on Purbeck columns, ran all round the chapel. (Fig. 23.) The arches here show not only the three-dimensional ogee as in the Bishop's throne at Exeter, or the Lady Chapel at Ely, but also the special type of cusping which I have called the Gloucester variety. This seems to contradict directly the view here expressed.

On the face of it this arcade 'ought' to have been built in the early years of the fourteenth century. In this case the three-dimensional ogee, and the Gloucester

cusping would be elements of Court Style going to Exeter and Gloucester respectively. But then the difficulties begin. If this cusping appears in Gloucester why does it not appear later in Canterbury, or Winchester? And if this cusping originated in Gloucester how can it appear in London twenty years before?

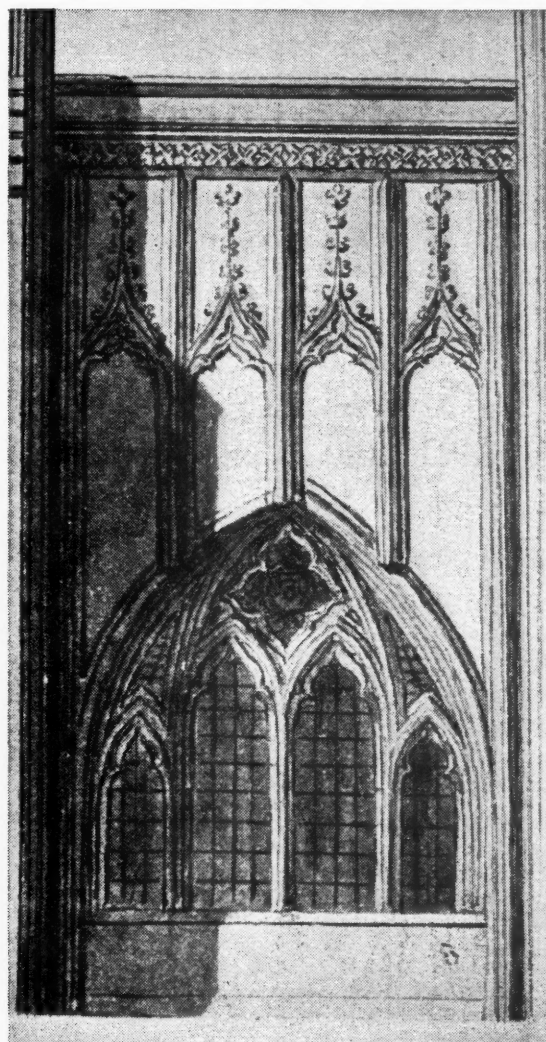
The answer is probably to be found on the following lines. Thomas of Gloucester arrives in London in 1351. This date practically coincides with Edward III's far-reaching decision of founding a College of St. Stephen's, composed of a Dean, twelve Canons and thirteen Vicars, with other ministers.¹⁰ This necessitated very sweeping alterations within the already completed Chapel. Stalls and Pulpitum had to be introduced, and the accounts show the wall being broken down 'where the stalls are to stand.' We see at once that whatever arcading was in place before 1348 had, in large part, to be destroyed, and all had to be made good afterwards. In fact, there is no reason to suppose that the arcading, as drawn by Carter for the Society of Antiquaries (Fig. 24) (c. 1795), and by J. T. Smith (c. 1800), is any earlier than the late 1350's. This gives ample time for any Gloucester influence to arrive, and so this last problem is no problem any longer.¹¹

¹⁰ Smith's *Antiquities of Westminster*, p. 101.

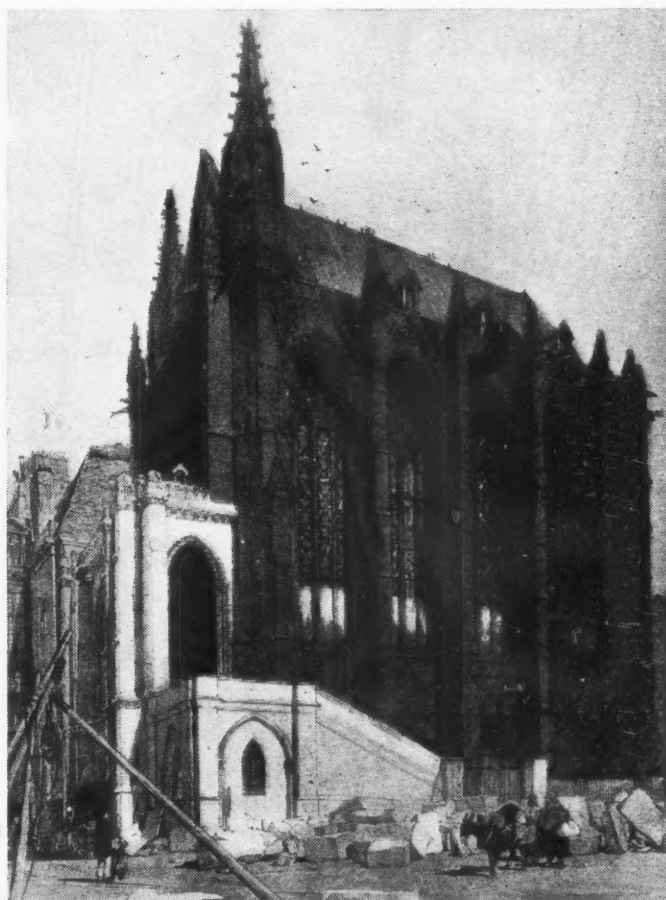
¹¹ *Gothic Art*, p. 365.

note.—Acknowledgments are due to the Victoria and Albert Museum for reproductions from the Gaignières Coll.

23 is a doorway in the wall arcade of St. Stephen's. 24, the original drawing of the south side of St. Stephen's Chapel, made in 1791 by John Carter for the Society of Antiquaries; it is now preserved among their records, and is reproduced by their permission. Since the publication of J. M. Hastings' first article on the Court Style (THE ARCHITECTURAL REVIEW, January, 1949) this drawing has been inspected by Sir A. W. Clapham and Prof. G. F. Webb. It shows the descending mullions of the windows of the Upper Chapel of St. Stephen's broken off where they pass over the arch mould of the windows of the Lower Chapel. These mullions originally descended to the ground. This idea, borrowed from the Sainte Chapelle, but developed in St. Stephen's, contains the germ of the Perpendicular Style. The accuracy of Mackenzie's observation is thus completely established by a drawing made fifty years before he wrote, and the last doubt is therefore removed. Before this new information was made available, it had to be inferred that Mackenzie's qualifications as the foremost architectural draughtsman of his time entitled the placing of confidence in something which he said that he actually saw. A chain is only as strong as its weakest link, and there was this weakness in the chain of evidence binding St. Stephen's to Gloucester Choir. But Carter's drawing is conclusive. 25, the Sainte Chapelle before restoration; a drawing made in 1839 by Thomas Shutter Boys.



24



25

CINEMA AND HOTEL IN SAO PAULO

key

ground floor

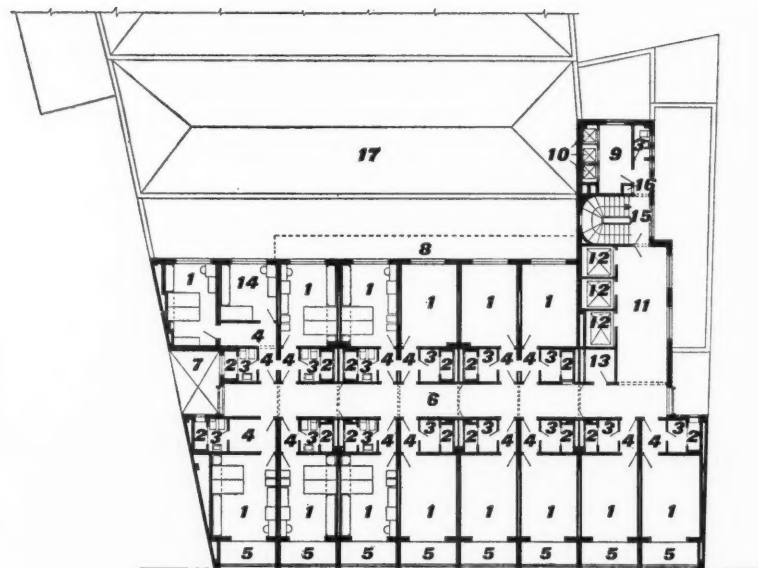
- 1, portico
- 2, box office
- 3, foyer
- 4, waiting room for stalls
- 5, waiting room for 1st balcony
- 6, waiting room for 2nd balcony
- 7, general exit
- 8, administrative
- 9, staff room
- 10, toilets
- 11, lift to 1st balcony
- 12, air conditioning plant
- 13, air conditioning ducts
- 14, main entrance to hotel
- 15, service entrance to hotel
- 16, porter
- 17, reception office
- 18, lifts

first floor

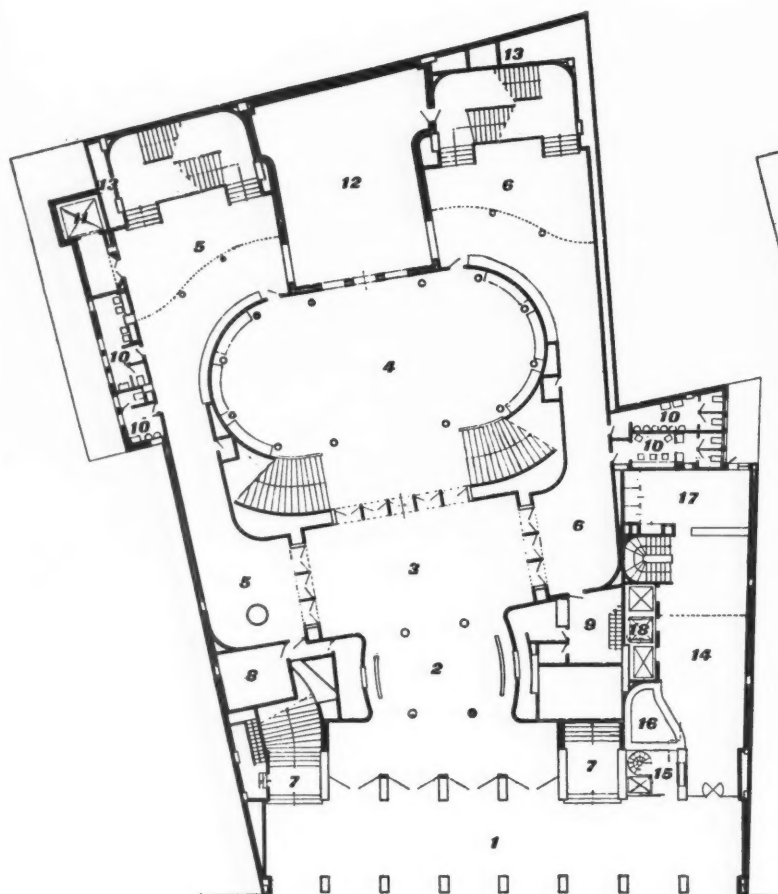
- 1, main cinema auditorium; stalls
- 2, seats for audience of 1,034
- 3, exit
- 4, stage
- 5, organ lift
- 6, dressing room
- 7, toilets
- 8, air conditioning ducts
- 9, hotel offices
- 10, hairdresser
- 11, lifts

typical hotel floor

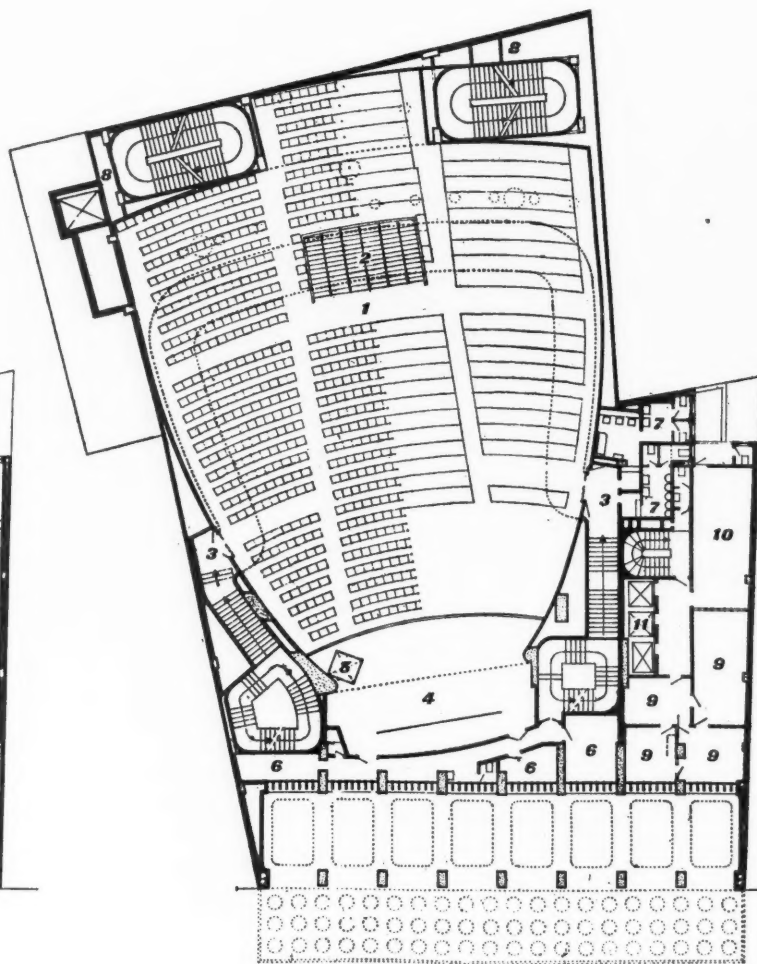
- 1, bedroom
- 2, bathroom
- 3, toilet
- 4, entrance hall
- 5, balcony
- 6, main corridor
- 7, light well
- 8, terrace
- 9, pantry
- 10, service lift
- 11, main entrance hall
- 12, lifts
- 13, store
- 14, sitting room
- 15, main staircase
- 16, rubbish chute
- 17, roof of cinema



typical upper floor of hotel



ground floor plan
scale 1:400



first floor plan

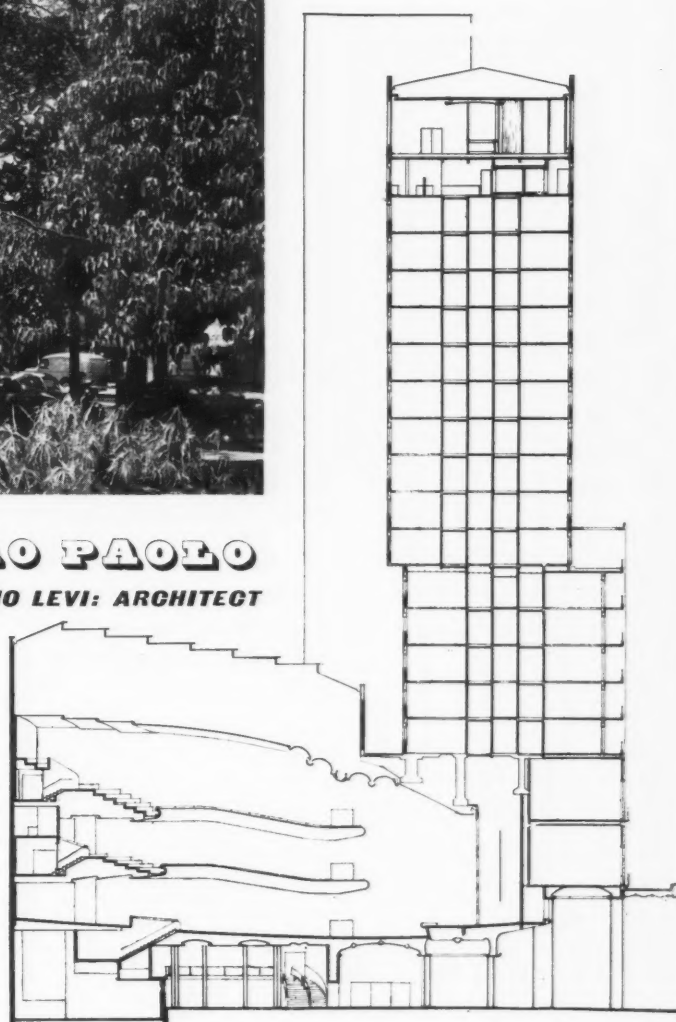


1. main façade of the building from Avenida Ipiranga.

CINEMA & HOTEL IN SAO PAULO

RINO LEVI: ARCHITECT

Combining an hotel and a large cinema, this building stands on a tree-lined road in Sao Paulo, Brazil. The hotel occupies seventeen stories of the main building, placed above the three stories of the façade at the front of the cinema. It contains about 200 rooms, each with its own bathroom. When the structure was completed a restaurant was added to the top story of the hotel, with a kitchen on the floor immediately below it. The hotel entrance is to one side of the main portico. The set backs of the street façade were determined by local bye-laws. Seating capacity of the cinema is 1,934, distributed in three sections—1,034 in the stalls, 268 in

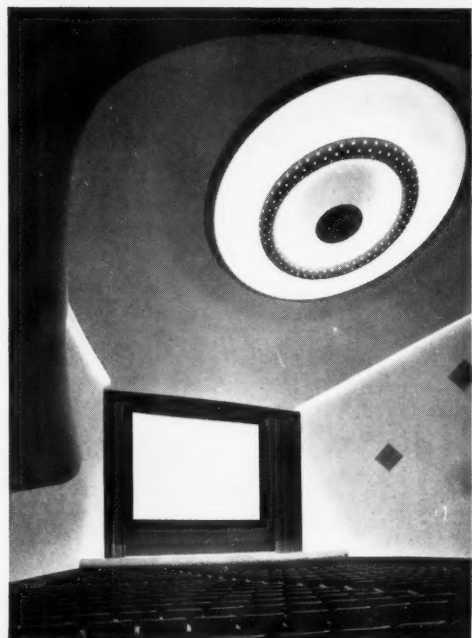


section through cinema and hotel



CINEMA AND HOTEL IN SAO PAULO

the first balcony and 632 in the upper balcony; this accommodation was achieved by placing the auditorium at first floor level with foyers below. Although it has meant an extended stairway system, it does provide free circulation and increased security and comfort for the public. The width of doors, corridors and stairways is planned to the scale of one metre per 100 seats. Lighting is gradually diminished as the auditorium is approached, and the eyes are thus accustomed slowly to darkness. The interior of the auditorium is lined with sound-absorbing materials. The large air-conditioning plant is in a room on the ground floor isolated from the rest of the building and completely sound-proofed. The main structure is of stone-faced reinforced concrete.



2, detail of balconies to hotel suites. 3, main cinema entrance on Avenida Ipiranga. 4, cinema auditorium from the stage. 5, cinema; stalls seats and screen. Facing page, 6, access stairway leading up to rear of the stalls. 7, the bold sweep of the two balconies. 8, cinema portico. 9, cinema foyer.



6
7



8
9

4

5

ain
ma
ats
ng
he
er.



TOWNSCAPE *The granite sets break in waves against the cliff of the curb, the bicyclist throws a cloak of shadow as of a cloud upon the sea, the drain-cover awaits the shower that will suck heedless match-ends through fifteen avid little mouths into the sinister underground organization that underlies the city. Of such elements does the field of human vision consist. To such is the conventional town-planner almost completely blind. Yet these are the elements—the trivia of the visual scene—which in fact determine the character or pattern of the urban landscape. A truth which, according to the article opposite, the Picturesque Movement of the eighteenth century has devised to bring home in its own field, the park, to landscape gardeners. In this sense the Picturesque philosophy has a contemporary message. It exhorts the visual planner—particularly the English visual planner—to preoccupy himself with the vast field of anonymous design and unacknowledged pattern which still lies entirely outside the terms of reference of official town-planning routine.*

TOWNSCAPE

In 1794 Sir Uvedale Price published his Essay on the Picturesque. This, it is argued here, was a key-moment in art-history since Price actually succeeded, despite the handicap of eighteenth-century art-jargon, in isolating what had not been isolated before—a way of looking at the world that might be called perennially English. So regarded the Picturesque Movement¹ has a significance far transcending its local position in landscape-gardening history, for acknowledgment in our own day of the existence of a perennially English visual philosophy could revolutionize our national contribution to architecture and town-planning by making possible our own regional development of the International style, as a result of our own self-knowledge—technics given in marriage to psychology. This is Mr. de Wolfe's case. His method or lack of it is demonstrated in miniature in the section which follows the article.

A Plea for an English Visual Philosophy founded on the true rock of Sir Uvedale Price

IF WE EXCEPT LOUDON, the universal provider, no serious effort has been made since the eighteenth century to create a literature of landscape. This is, if you think of it, astounding. Every jiggly little craft—gardening itself—has a literature and a terminology; most have long terminologies and vast literatures; alone amongst the major human activities, landscape-gardening, the art of OUT THERE, which incorporates and co-ordinates, which orientates and makes sense of all the other arts—without which the other arts are, ultimately, redundant—remains a dead-letter. Result, the brickish-a-brackish mid-twentieth century world of barbed wire, pig-wire, steel-wire, wire-mesh, telephone wire, electric cables on crazy fir standards, through which as through a cage darkly we are permitted to get an eyeful of lone villas, poultry farms, Radar stations, motor-car graveyards, Homes for Incurables—all clipt around with plantations of larch and fields of surprised looking wheat.

It is not only the decay of rurality, it is the waste, in the towns and outside them, the clutter, the vast areas of No-Man's-Land. We foul our nest. The contemporary world is a kind of visual refuse heap, if not insanitary, inelegant, with the shameless utter inelegance of an upset dustbin. Nor can those who feel deeply the inelegance of the contemporary world, communicate their distress to others since there exists no literature or vocabulary of landscape. And in the absence of a literature, of a vocabulary even, of a few rules of thumb even, how is anyone to make the necessary comparisons between a civilized and a barbarous landscape? How, in the absence not merely of any theory but of any reference to it in any quarter, can even the literate public be expected to guess that an art of landscape exists at all?

As things stand to-day while every teacup gets itself documented by some famous expert, the greatest question our society has to face, involving the way of life of the whole community, goes by default, isn't even put down for discussion, just because there are no terms to discuss it with.

wanted, an expertise

Here is the anomaly which this article sets out, if not to cure, to hold so to say a protest meeting about. Some means must be found of getting round the limitations imposed by the lack of a vocabulary of landscape—after all it isn't the only art to have suffered from that trouble. But the first requirement, the creation of a vocabulary, isn't a thing the artist himself ought to have to struggle with alone; it is rather a matter for the art critic, the historian, the poet—in fact, the man of letters—upon whom, since the Jesuits came into disrepute in the eighteenth century, the responsibility for the higher education of the race has fallen. That, anyway, was Lord Morley's view. And when the contribution made by, for instance, Baudelaire to the vocabulary and thus the appreciation of the fine arts is taken into account, one sees what he meant.

Baudelaire it was who spotted the immense significance of the German writer E. T. A. Hoffmann's surprising confession that when he 'breathed the odour

¹ 'It is of some importance to our present purpose to determine the true meaning of this expression, as it is now generally used; for there is a principle to be developed from that use which, while it has occultly been the ground of much that is true and just in our judgment of art, has never been so far understood as to become definitely serviceable. Probably no word in the language (exclusive of theological expressions) has been the subject of so frequent or so prolonged dispute; yet none remain more vague in their acceptance, and it seems to me to be a matter of no small interest to investigate the essence of that idea. . . .'

Ruskin on the term 'picturesque.' *The Seven Lamps of Architecture* (The Lamp of Memory).

of red or brown nasturtiums' he seemed to hear 'afar off, the grave deep note of an oboe.' Not, one might have thought, more than a private matter between a man and his nose. Yet, in point of fact, no oboe in the nineteenth century let out a more rewarding toot, providing, as it did at one blow, the basis for exactly the kind of vocabulary the arts had always needed and never had. For it indicated in Hoffmann's words an 'essential concordance' between colours, sounds and smells; on which foundation, and fortified with Fourier's analogies, Swedenborg's *correspondences* and large quantities of hasheesh, Baudelaire set out to make all Europe correspondence-conscious. All phenomena are allegories, went the argument, transparent symbols of a greater ONE which is revealed in the correspondences perceptible between things.

A thesis with a history that goes back a long way—to Plotinus perhaps. However that may be the moment when brown nasturtiums looked like the sound of an oboe can be regarded as emblematic of a discovery which revolutionized art journalism; made possible that flowering of evocative criticism on which the literary weeklies have grown fat; started the wonderfully misleading yet richly rewarding game of analysing one art in the terms of another, enriching thereby the vocabularies of all; under which—to take the most elementary examples—music acquires texture, colours sing, stories are blue, plots smell, words burn, rustic gnomes leave a bad taste in the mouth. And whether or not we go all the way with Hoffmann most of us agree more readily with Baudelaire that human activities are curiously interrelated than with Marx that one determines another. Nor need one stop at the arts. Politics can smell too, can't it?

So that is the first thing. Men of letters have to be invited, have to be politely pressed, to do for landscape what Baudelaire did for art criticism. Granted that the language of one trade can be used for that of another, isn't there, they have to be asked, an existing vocabulary landscape, the dumb, the inarticulate, art could borrow? Probably it could borrow or steal from most: one, however—politics—might be expected to yield a particular reward since it is the trade whose decisions so visibly affect the surface of the land . . . let us come clean at this point and say the argument is that there is a *prima facie* case for expecting politics and landscape to reveal Hoffmann's 'essential concordance.'

However, discussion of the larger correspondence between landscape and politics must wait; what this article sets out to do is to take, for reasons which will become clear later, a specimen case—Picturesque Theory—and by relating it to its political background try whether there isn't some correspondence which would permit the terminology of the one to be used for the better understanding of the other. If, in the process, one seems to be writing not about town planning and landscape but about democracy, and liberalism, that is only to be expected; that is, so to speak, describing red nasturtiums in terms of grave, deep oboe notes.

freedom and free forms

The comparison, needless to say, isn't new—isn't even as new as Mr. Hoffmann and his oboe. Many have

had things to say about, for example, the incompatibility between Continental despotism with its preoccupation with arbitrary symmetry in the environment, and the democratic freedom of the English Landscape movement. 'Independency,' said George Mason of the British in his Essay of 1768, 'has been as strongly asserted in matters of taste as in religion and government.' To the good patriot how nice it is to think of the Landscape-gardening Movement with its 'free forms' as one more example of the English passion for political 'independency.' Unfortunately, however, the identification of freedom with free forms overlooks, though George Mason could hardly be expected to foresee, the fact that free institutions when they arrived in, for instance, France, the home of despotism, disturbed hardly at all the Frenchman's simple faith in the Grand Manner. Far from getting rid of their avenues with their kings the French liberal democrats—in which they are followed by their American dittos—built bigger and better avenues,² built or anyway consolidated, the Beaux Arts tradition. And if an inclination was disclosed amongst the ultra-moderns of the nineteenth century to moon romantically in the nearest Jardin Anglais the mere continued existence of that article establishes the free-form garden as an exception to the rule.

Which suggests that to find the cause of the English break-away from formal landscape—from the Grand Manner—from what the French called the Latin tradition—we must look deeper than the division of French and English into Victims of Despotism and Sons of Liberty. To come to the point, the contention here is that the difference lies not as Mason suggested between democracy and tyranny but between two kinds of temperament which revealed their dissimilarity first perhaps under two kinds of tyranny, and then when the time came, in two types of democracy or, if you prefer, two types of liberalism, a French kind and an English kind. More than a pious reference to the antithesis between Voltaire and Rousseau is required to get this clear. We have to go back for a moment to the rebirth of the democratic idea.

democracy

The first political scientist to rescue political thought from mediæval theological argument—from the mere swapping of texts from the scriptures—the first *secular* political writer was, of course, Machiavelli whose *Prince* fell notoriously, but in view of the date and the novelty of the Machiavellian theme, excusably, short of laying down an acceptable secular ethic.

For this he has been unjustly accused of lack of moral scruple. The truth was Machiavelli was a good 150 years in front of his subject; and it was not until the English Civil War that the *Prince* was furnished in the shape of the *Leviathan* with a solid secular political principle to get a perch on. Born at the time of the Armada, Hobbes was 54 when in the Civil War he published his theory of the social contract. This seemed, on the face of it, to provide an excellent new rationale for absolutism, for as an efficiency expert Hobbes made it clear he favoured the idea of the

² With certain well-known exceptions.

absolute monarch—the managing director who could both manage and direct. He went on to suggest, however, that the principle of absolutism held good for other—for all³—kinds of government, thereby accepting tacitly the possibility of kinds of government other than that of the absolute monarch reigning by divine right—a subtle distinction the royalists of the day might have been expected to overlook in their gratification at this handsome plug for absolutism, so lately and so rudely raspberried by the head of King Charles. But their instinct was true; it was a disguised attack on the principle of divine right; and Hobbes, Royalist, Cavalier, member of an exiled Court, found himself suddenly a Roundhead in London, the companion of regicides. Locke, the prophet of the Revolution of 1688, by postulating the idea of limited and constitutional government made it possible for the People to rob the monarch of the sovereign power, and Rousseau, who took his ideas of the social contract from Hobbes and Locke rather than from Montesquieu, developed the doctrine of active democracy to the point where the Sovereign People, spurning any form of alienation or delegation of rights, actually participate individually in the government by act of assembly, a sticking up of hands. A procedure suitable, obviously, only for city-states, like the Greek, or his home-town, Geneva, where it was physically possible, though—in view of the reigning oligarchy—extremely unlikely, for the whole citizenry to be called to vote in the town square.

The point to note is that while the democratic idea keeps bulking larger, the other idea of sovereign or absolute power doesn't grow less; is transferred, rather, like a sceptre—or a dumb-bell—from one party to another; from the monarch to the sovereign people. Thus under democracy the ultimate appeal is still to some absolute monarch, the Sovereign People. The vulgar idea that democracy means freedom, and freedom comes in where despotism goes out—the popular antithesis between democracy and tyranny—is a mere colloquialism. The tyrant goes on, though in a hydra-headed form that may or may not be more lethal. What in the first stirrings of the democratic ideal in fact we see is (something quite different from the tear-jerking sentiment preached to-day) the Renaissance conception of the sovereignty of Reason which gradually gains the mastery over the emotional reactions and routines of the Middle Ages and develops in the process that new conception of the Prerogative of the Intellect (a counter-emotional move) under which the pursuit of the truth—which is ONE—inexorably evokes the democratic idea. For if Reason will show man the truth, and there is only one truth, and if man is a rational being, which the Renaissance allowed him to be, his social fulfilment can only come through political forms which encourage equality of opportunity to exercise reason. Furthermore, the exercise of reason does not permit of inequalities in the units of reason. Egalitarianism, in short, in the sense of one man being free of another so that he is free to walk in the light of reason rather than the path of expediency, or (through being 'kept down') ignorance, is primarily a rational rather than emotional conception.

³ He boiled them down to three.

How right, then, that with the first great political thinker to substitute the rational for the emotional argument—Hobbes—we are able to observe the democratic idea getting itself re-born. Nor was it permitted to die. The truth shall set you free (from, amongst other things, autocratic monarchs and proud prelates) was the theme explicit or implicit of Voltaire, of d'Alembert, of Diderot, of Helvetius and the rest of the Club Holbachique; it was the underlying credo of the whole Enlightenment. It was the belief which inspired ardent early nineteenth century liberal sovereigns like Ludwig I of Bavaria, who in his diary for January 1, 1815, wrote, 'Let every man have the right to say and write what he thinks as long as propriety is preserved. If opinions can be freely expressed, Truth must in time prevail.'

Very liberal, this, and supposed at the time to be very English. Indeed the anglomania set going by Voltaire, and cropping up from time to time right up to the middle period of Jules Verne, with Clarissa Harlowe as its first love and Phileas Fogg as its pretty well last, identified every democratic and liberal *démarche* via the Sage of Ferney or the Citizen of Geneva with English singularity and independence. Yet if with Ludwig's New Year resolution one compares, say, a sentence of Humboldt taken at random, a contradiction develops in the definition of liberty which seems to have no rational explanation—seems to grow as one watches, from a mere crack to an irreconcilable chasm.

Says Humboldt 'The State is a necessary evil; its powers must be limited in such a way that it hinders the free individual development as little as possible.' At first sight that sentiment seems complementary, merely to Ludwig's 'if opinions can be freely expressed truth must in time prevail.' It is only on analysis that the contradiction begins to reveal itself between the man who wants liberty because it will leave men free to be rational, i.e., come to common conclusions about life and society, and the man who wants liberty so that men can be free to differ, *be themselves*, cock a snook at their fellow democrats.

The existence of this second attitude admits not of question, it so happens, since the middle years of the eighteenth century saw it elaborated in a big way by none other than J-J. Rousseau—one of the great snookcocks of '11 time—who electrified the cultural world with a completely new star, the Man of Feeling. For in his religion of the heart it was independence rather than equality that Rousseau hymned as the quintessence of freedom, the Humboldtian rather than the Ludwagian theme, preoccupied as he was with the awakening self and its needs if it was to *feel* adequately—if it was to begin to spread its wings—of personal independence, which is only one kind of freedom.

the English contribution

What Rousseau hymned matters here only in so far as it clears up our problem. His particular genius lay less in framing new ideas than in isolating and amplifying existing emotional states which for some reason or other had remained in the Unconscious until he got to work on them. Thus in this case it is simpler to go to Rousseau for a dramatic, a definitive statement of the new faith than to its authors, the English puritans,

who, while giving lip-service to liberty, freedom, etc., as all men do, had been interpreting it in one particular sense among many, which Rousseau was the first to isolate and express in significant terms as personal independence. *Be Thyself*. This characteristic it was which determined their politics, religion, institutions — individualism — independence — not equality at all. Yet so quick-fire was the fashion that swept Europe, so attractive the word liberty, so appealing (and so vague) the liberal idea, that few stopped to consider what distinctions there really were in the possible interpretations of the meaning of freedom. By an accident of timing and the failure of the French Revolution it was taken that there was only one kind of freedom and thus only one kind of democracy, and good democrats all the world over were fain to believe that England, with its cuckoo-in-the-nest, the U.S.A., was setting the model for the world to follow. And not only England but Europe, the Americas, the East, civilization in general, was thought to be marching towards one political goal, the slow perfecting of responsible parliamentary government with which was identified the democratic principle. Under its benevolent but inactive eye the Peoples concerned were supposed to construct their national life upon the competitive endeavours of private enterprise (i.e., the whimsical self-assertion of individuals), treating the state as no more than a referee, present on the field to see fair play between rivals; not regarding it as an authority equipped to organize the national effort. The Humboldtian ideal, in other words, from which the Victorian political theorists deduced that with the gradual extension of the franchise, the perfecting of the parliamentary machine, and the acquisition by nations new to responsible parliamentary government of experience in its use, the world problem of political structure would be settled—everywhere—for good and all.

Why it was that parliamentary government, except in the Anglo-American commonwealth, never became responsible, no not even in profoundly democratic France—least of all in France—nobody bothered to answer.

Nor is it for us here to point out the unpleasantness this Victorian misapprehension brought on the world. Enough to say that it was a delusion. What they were seeing was the evolution of a kind of democracy, as unique and idiosyncratic as cricket . . . which after all perhaps is no more than the distinction between Voltaire and Rousseau—between levelling intellectualism and the anti-intellectualist reaction. Yet without saying just a bit more, how is one to take the next step? For critics, while paying lip-service to the distinction, never (as far as I know) drive the implications to their conclusion which involves nothing less than the distinction, basic and not to be ignored, between the identifying and the differentiative principle, both manifesting as 'freedom movements' under the banner of the democratic idea. To distinguish between them let us confine the term *rational liberal* to the French side of the Channel, where it was born, and call the other the Rousseauesque or English form, by the specific English label *radical liberal*. The one looks to found the social structure upon the basis of

the unanimity ultimately predictable of all individual minds in virtue of the ultimate identity of reason; the other seeks the higher social organization in the differentiation of the individual from the mass. One cultivates the universal, the other the particular. The pattern and the atom philosophy.

Out of rational liberalism springs all that we mean by French classicism; out of the temperamental radicalism of the English springs, to choose at random, *laissez-faire*, protestantism, nonconformity, empirical philosophers, singular Englishmen, parliamentary government, the Common Law founded upon a multitude of single cases, the absence of a Constitution, the Balance of Power and the Whigs.

This doesn't, of course, mean anything so silly as that no Frenchmen are individualists, or that no Englishmen conform—national flags are wagged here merely for brevity's sake and because they do underline the fact that quite small differences of temperament in leading one society to occupy itself more with one than another aspect of the business of, say, democracy, may produce dissimilar mass results.

out there

Anyway we now have the rational canon of French democracy defined as the assumption that liberty by making the individual free to get at the truth, which is *one*, will end by establishing universal conformity; and on the other hand what for want of a better word I have called the radical canon, of English democracy, based on the belief in individualism *per se*; as a departure from conformity, as a means of differentiation in the biological sense—of achieving, that is, an increase in complexity, or organization, equivalent to that which occurs when differentiation takes place in the embryo and the organs appear.

At this point we come to the real purpose of this article. Everything so far has really been introductory; but now the great, the crucial question has to be posed. It is this. Supposing it to be agreed that these are some of the forces which dictate the pattern of politics, can they be distinguished in action OUT THERE on the surface of the land? Can the identifying and the differentiative principles be traced in the Landscape pattern?

For if they could be, if the land pattern could be found to reflect the political pattern, if we could translate political opposites into landscape opposites, then it follows, does it not, that we ought to be able to identify two editions of OUT THERE, edition one being the conforming or unifying, edition two, the Radical or differentiating principle. We can. And if, as we have grounds for thinking, the OUT THERE of the Latin or French tradition—the Grand Manner—may be identified with the former, how tempting to identify the latter with the Landscape movement, the English revolt from the Latin tradition.

This, however, would require of the Landscape movement that it should reveal in actual performance the radical outlook, to which the passion of its founder, Anthony Ashley-Cooper, third Earl of Shaftesbury, for 'things of a natural kind' seems, on the surface, to point. But unfortunately for our argument, Shaftesbury's conception of Nature, which looks outwardly so Be-thyselfish, reveals upon closer inspection a

most un-radical, not to say Latin, preoccupation with ideal forms, created after the pattern of 'Nature's genuine order'; in contradistinction, this, to the 'common nature' familiar to the Picturesque professors and indeed to ourselves. This 'common nature' the early landscapists were by Shaftesbury bidden 'correct and amend' so that they might represent the world rather as it was 'first created' than in terms of 'mere phænomenæ.' *Thyself*, as conceived by Shaftesbury, was likewise an ideal self; the genius of the place a quintessential non-differentiating genius; to which no doubt one can attribute the special character of the early gardens of Kent and his friends, founded on the Platonic idealism of Shaftesbury and the Ideal Landscapes of Claude. If any movement could be said to belong to the Latin tradition this, you would have said, was it.

It may be, of course, that this dive into the Platonic no more represented the true philosophical than the cult of Palladianism the true æsthetic taste of the artists, prophets and smart alecs who made them fashionable, except in so far as they found themselves vulnerable, to an exciting and irresistible degree, to the romantic associations, so potent at that precise moment in history, of the Classical Age. If so, perhaps we can interpret Shaftesbury's Platonism with Burlington's Palladianism as what it seems, a mere classical top-dressing—an 'artificial'—temporarily and romantically overlaying the soil of English nominalism. Nevertheless it is there and creates, or would but for one particular circumstance, an obstacle our argument can ill afford. The circumstance, however, is exactly the event required by the argument—the very one we should expect if Shaftesbury and Burlington had overplayed the Classic hand; a reaction therefrom.

I mean, of course, the cult of the Picturesque. The Picturesque though generally treated as a mere frivolous embroidery (of rustic motifs) practised by men of levity, though also of sensibility, upon the Landscape-gardening movement, is, in fact, it is here suggested, just exactly the opposite, a reaction *against* that movement—a reaction, that is to say, against the Ideal landscapes of Kent, the naturalistic 'system' of Capability Brown, and what Price acidly called the Race of Improvers, amateur and professional, who stemmed from them. Of that reaction the picturesque rusticities were merely a by-product, for in fact the rivalry exhibited in the sparring bouts of Humphry Repton (defending Brown) and Sir Uvedale Price (attacking Brown) expressed a genuine cleavage between two rival philosophies. Clothed as it is in eighteenth century art-jargon this cleavage isn't exactly easy to bring out into the light of day, though one can compare easily enough Shaftesbury's view of, say, Vanbrugh with Uvedale Price's, but in fact the point of difference is crystallized in the very word that became the slogan of the movement: the *Picturesque*.

Listen to Price himself. In the 'progress of society towards refinement, as new distinctions arise new terms are invented; and it is in a great measure from their abundance, or their scarcity, that the richness, or the poverty of any language is estimated, while its precision no less depends on the accuracy with which they are employed.'

He goes on to argue that the term Beauty, when used to describe both the ideal beauty of Greek sculpture and the piquant beauty of an eye with a slight cast, becomes so broad as to be meaningless, and it would be convenient, he maintains, if the term *beauty* could be used in a 'confined' rather than a general sense to express those regular qualities with which it is generally associated, while another term (the *picturesque*) could be coined for those irregular charms which are sometimes said to create 'character.' The people who argued that the picturesque is only a 'mode of beauty' were using the word *beauty* in the general sense he deprecated.

So far so good. True, when he set out to define his terms in their 'confined' or specialized sense he got into plenty of trouble since his almost schoolboy enthusiasm for the cause landed him in a number of absurd and indefensible positions from which it is unnecessary to try to dig him out. What matters to us is the principle underlying his distinction between the beautiful and the picturesque, between on the one hand, smoothness, and on the other irregularity. The question boils down to this: what signified the adjective irregular? Not want of form. Most specifically and deliberately Price identifies 'want of form, that unshapen lumpish appearance' which would follow, for instance, if one were to 'clog and fill up' the modelling of the head of a Venus or Apollo, with ugliness, the ugly being the 'lumpish' and 'unformed.' No. Grecian sculpture affords us 'the most generally acknowledged models of beauty of form, in its most exquisitely finished state,' and ugliness is the reverse of this state.

But were an artist, on the other hand, 'to model, in a soft material, a head from the Venus or the Apollo, and then by way of experiment to make the nose longer or sharper; rising more suddenly towards the middle; or strongly aquiline; were he to give a striking projection to the eyebrow, or to interrupt by some marked deviation the flowing outline of the face—though he might destroy beauty, yet he might create character; and something grand or picturesque, might be produced by such a trait.' Again 'a degree of cast in the eyes, but so slight as only to give archness and peculiarity of countenance—this without altering the proportion of the features, would take off from beauty, what it gave to character and picturesqueness. Thus the French will say of a woman *que sans être belle elle est piquante*—'a word, by the bye,' says Price, 'that in many points answers very exactly to picturesque.' He adds 'the whole of this applies most exactly to improvements,' and to buildings ('the ugliest buildings are those which have no feature, no character.')

The thing to note is the identification of ugliness with absence of character, and the identification of 'character' with the Picturesque—more and more Price was forced to identify the Picturesque with character rather than with mere patina. If we dwell on the phrases he constantly uses, it becomes obvious that what he was trying to say was that there is an accepted ideal of beauty represented by Greek art, and there is another kind of beauty, distinguished by its departure from 'that perfection of ideal beauty so diligently sought after.' There is a beauty that identi-

fies with an ideal and one that differentiates from it.

Deny this interpretation and the rage of Knight and Price against the earlier Landscape-Gardeners seems to me incomprehensible. Admit it and one is presented with the key not only to the motive of the Price-Knight offensive against mounds, clumps and belts—against Kent and Capability Brown—but to the real significance of the Picturesque Movement, a more portentous phenomenon far than its surface appearance suggests or its apologists seem to allow. According to Price the system of Capability Brown far from contributing to the nonconformist platform sought under the faintest of disguises none other than the re-establishment of the unified, the universal, the ideal picture. Far from setting out to debunk the Grand Manner it amounted in effect to no more than an effort to New-Look it.⁴

At once the inveteracy, to use a word coined by Queen Anne, of Brown's enemies becomes understandable, revealing as it does their sudden realization that within that section of the new Landscape movement dominated by Brown a conspiracy had disclosed itself to re-stylize what had started, or rather what under Picturesque theory had turned into, a revolt against stylization—a situation we ourselves are not unfamiliar with to-day in the action for and reaction against the International Style.

Thus the meaning of the Picturesque offensive as a reaction, a revolt, against the ideal is clear. For that was what it was, a revolt against that old bore Plato, a protest against merely ideal Beauty which, together with frightening beauty (the sublime), up to that highly psychological moment, had been the eighteenth century's password to the visible Humanities.

the wider implications

Here then is the point of departure from Shaftesbury, for though Shaftesbury favoured a return to nature it was to an ideal nature conceived on Greek principles, a nature more ideal because no longer obstructed by man's art and caprice. However, the battle of the Beautiful v. Picturesque, an essentially local eighteenth century squabble, though not without its own glamour claims attention here solely on account of its bearing on our current problems. Has it meaning for us to-day? The answer to that is that it has an urgent meaning. According to the present thesis the full implications of the modern movement with all its baffling ambiguities *can only be brought out by reference to the eighteenth century*, in which, and not the nineteenth, were set up those basic contradictions which form the stuff of the modern dilemma.

For the purpose of this article I would state the issue as follows: that with Picturesque Theory as developed by the anti-Brown, anti-Repton gang we attend the delivery of the first Western *radical aesthetic*, under which *Be-thyself* comes to mean not be more

quintessential but be more unique. By calling the Picturesque movement 'romantic' one gets nowhere at all; the moment it is seen as radical in the sense we have used it it can be identified as the product of the individualizing impulse traditionally associated with the English outlook; with the differentiating as against the universalizing tendency. *Be thyself* translated into Picturesque Theory becomes the *genius loci* in the non-archetypal sense, the sense we use to-day, as opposed to the sense in which Shaftesbury used it. French rational liberalism—the Grand Manner—becomes the theory that seeks the one in the manifold and radical theory—the Picturesque—that which demonstrates the manifold nature of the one.

Fine words. Can they be turned into anything like a working principle for the practising planner?

the new approach to nature

The first principle of all is Rousseau's great maxim—*Be Thyself*. It states the philosophy of both political and aesthetic radicalism in two profound words; for Picturesque Theory it says all that Uvedale Price took three volumes and a letter from Humphry Repton to say. Supposing 'you' to be a physical object it states your first rule of conduct; the freedom, better still, the duty, to differentiate biologically; to be the hill, the street, the shape of tree it is your unique mission to be; on the understanding that when things or people are allowed to be themselves they disclose fresh potentialities—higher powers of organization—of team-work even—so that relationships that have never been foreseen spring suddenly into being between dissimilar or even hostile objects, between tree and tree, sky and bare hill, sward and waste. Such relationships, first revealed by accident, become next the motifs of a self-conscious art, aimed at reconciling by accentuating varieties of form, and establishing, in resolving that conflict, the conditions for a democracy of things.

the modern picturesque theory

For us to-day the moral is easier to draw if one focuses on the interior rather than the exterior of the cave. Nine people out of ten are surrounded in the home by household gods whose arrangement is as capricious as their origin is various: a Biedermeier escritoire, The Lion Slayer, a Buhl cabinet, an act of Parliament clock by Tribe of Petworth, Daniel prints of Abyssinia, a dead collection, a horsehair chair covered in chintz, an Aalto table, or a less arty assortment from Great Aunts, the Near East and Oxford Street. Looked at from the point of view of those Parisian flats in which ageing couples live in a flawless Louis milieu, the bric-à-brac of the average home is anarchist, appalling. True. And true again the children's golf clubs and overcoats may upset the ensemble. Yet the taste can be extremely high that quite ordinary tasteless philistines show in the disposition and relationship of their bits and pieces even when those pieces are intrinsically worthless. There are thousands of homes of families-in-the-street which can offer satisfying arrangements of objects simply because their owners pursue quite unselfconsciously the Picturesque philosophy of giving every object the best possible chance to be itself.

This natural understanding (Uvedale Price's phrase), this sensibility to the relations between differences,

⁴ 'Formerly everything was in squares and parallelograms; now everything is in segments of circles and ellipses: the formality still remains; the character of that formality alone is changed.' Sir Uvedale Price: *Essay on the Picturesque*.

'The intention of the new improvers was certainly meritorious; for they meant to banish formality, and to restore nature, but it must be remembered that strongly marked, distinct and regular curves, unbroken and undisguised, are hardly less unnatural or formal, though much less grand and simple, than straight lines; and that independently of monotony, the continual and indiscriminate use of such curves has an appearance of affectation and of studied grace, which always creates disgust.' *Ibid.*

this surrealism, is the quality which cries out to be transferred from the interior to the exterior of the cave. There are exceptions (like Bath), even in England, but in general an easy anarchy, pleasant or unpleasant as luck dictates, reigns in our streets as in our homes. Missing in the streets, however, is the controlling hand found inside the home—which makes exactly all the difference between conscious purpose, veiled though it may be even to the party executing it, and chaos that may or may not be amusing, but is inexorably accident (or the Unconscious at work) and thus not in our power to control. Step to the front door, and take a look at the market square outside.

It is a country town and the principal building, or anyway the one that takes the eye, is the solicitor's house, a large square lichened early eighteenth century stone building with buff window architraves, thick white glazing bars, and a monumental wistaria draped over the dummy window. Backed up as it is by several other Georgian buildings, the eighteenth century provides the keynote for the square.

But what have we next door? None other than a Venetian Gothic chemist built originally of white brick but now over-painted a mixture of mid-purple brown and golden brown, windows and woodwork white, advertising antacid powders in an ornamented Grecian. Are we to tear this down and put up a Queen Anne Chemist with buff architraves and white glazing bars, antacid powders advertised in Tragan and of course a wistaria?—the answer isn't an outright yea or nay; nor is it 'let's compromise and put up a Tudor chemist with blackletter legends'; it is, *for the town planner as opposed to the architect*, rather a question. What do the Venetian Gothic chemist and the Georgian solicitor's houses do to each other, the lichen, the buff, the mid-purple brown? There is a possibility that they may do something nice. As a matter of fact, in the case I am thinking of, they do. Are we then going to accept Spec. Builders' Venetian? As *architects*, no; as *town planners*, yes. Yes, we are. Whatever the elements out of which the scene is built, it is on purely visual and not on professional architectural grounds that we as radical planners shall admit or spurn them, and when Venetian Gothic does a useful visual job, let it be given a run for its money.

How does one decide? How does one decide on the disposition of the bric-à-brac in one's room or the worthwhileness of one's friends? A matter of personal taste obviously, but that avoids the issue. The approach (transferring ourselves swiftly from the market square to the city street) is the approach of the auction room. Come, gentlemen, what am I bid for one public-house gasolier, one bus stop, two public lavatories, one Underground station entrance, one manhole cover, one bend in the road to port, three brass balls, one Bass triangle, two bollards, six plane trees, Teas with Hovis, the neon sign of the flower shop, and a hundred and fifty horizontal windows in New Pelman Court. You pays your money and you takes your choice. What you take is up to you, but the principle (which is what we are interested in) is that you love or try to love them instead of trying to hate and rid yourself of them in one way or another.

From such assortments the radical planner has to

produce his practical surrealist picture. If it is good it will have what the good interior scene has, an overall character—conformity even—yet founded, not as with rational Liberal theory on the effort to achieve congruity through harmony but on the effort to achieve a new kind of organization through the cultivation of significant differences.

Not any old differences. The significant ones. By concentration on the urge of the parts to be themselves to make a new kind of whole. Remembering always that as with avenues in the old landscape so with harmonies in the new, where harmony is indicated there let harmony be.

This is radical theory. It involves, as in politics, a radical idea of the meaning of parts.

sharawaggi and the radical principle

There isn't in practice, of course, always a Bass triangle or a Pub gasolier—that is to say an existing stage prop—handy for the visual planner, but why should there be? Hopelessly does he misunderstand the radical (which is also, I take it, the Sharawag) principle who takes it to be merely a recipe for mixing styles, or buildings. Here and in the pages which follow the argument has been illustrated from the familiar past only because good contemporary examples of the radical approach are so hard to find. Not really to be wondered at, this, seeing that modern planning practice can be said to be still in the Lancelot Brown phase, with Corbusier, The Professor, busy about his clumps—clumps in the twentieth century of buildings rather than trees. All the same the principle can be invoked just as surely when the planner is free to work on an empty site in the modern idiom.

As a planning technique, then, what does the radical principle amount to? A pretext for whimsey? If that were all how right would those critics be who warn us that whatever the charms of the Sharawag as a drinking companion, 'real life,' for the real architect to-day, means sitework, manipulation of specialists, study of industrial plant, and athletic efforts to push the building back into the factory. Indeed it does. Indeed they are. Each age has its own *priorities*, and ours are social and technical, living as we do in an era of advanced scientific industrialization. But each age has also its *constants*; and of these by far the most potent is that temperamental bias of a whole community which under the name of national character continually demonstrates its enormous power of survival. When the missing science, the science of Man, comes into its own, the influence of national character on the art and technics of a given society may be a matter for specialists to fix rather than for men of letters to speculate about . . . in the meantime let us state boldly our belief that a large majority of those who inherit the English⁵ tradition and temperament, technicians no less than poets, are potential radicals, potential Sharawags. And the really exciting thing is to see what variations occur when the national character weds the spirit of the Age—in this case the bashful nymph, Mechanization. Nor should the proud rationaliser assume too hastily that the good Sharawag must, *ipso facto*, be a bad technician.

⁵ English, because we are not sure the argument applies to the Scots, the Irish or the Welsh despite Sir Uvedale Price.

the issue

And this brings us to the final recommendation of this article. As the event has proved, the battle fought out in the eighteenth century first between the axial planners of Europe and the landscape gardeners, and then between the landscape gardeners and the Picturesque literary intelligentsia, established, or rather isolated, once for all the post-mediaeval English approach to OUT THERE.

It established a major generalization of immense utility, against which we are able to measure individual events, and, more, forecast probable reactions such as, for instance, the probable English reaction to modern town planning theory and practice. Ditto International Style. Also for those who have the misfortune not to be English—Scots, Germans, Americans—it provides a yard-stick against which to measure their own characteristic reactions.

Do architecture and town planning stand to gain from this generalization? If the method followed here is not incorrect, they stand to gain something as priceless as the radical political philosophy earlier word-battles have bequeathed to us, from earlier centuries, namely its complement, a *radical visual philosophy*. Without exactly that—a visual philosophy—we shall continue to be the agents and the victims of the world of the upturned dustbin. But once isolate and establish (for the society concerned) a general visual philosophy and the whole course of planning operations on the land-surface, so tangled and inconsequent before, so obscure in objective, so incapable of co-ordination or orientation, become sharp, clear, aimed, concise. It is a matter not of a technic but of a philosophy—of a philosophy which will *inter alia* bring influence to bear on technics. In this argument an effort has been made to state that philosophy; let me sum up by recapitulating it in terms of modern architecture.

Thus. The movement that used to be called Functionalism has developed an inner schism in which one party (figurehead Corbusier) has moved towards the rational or classic or crystalline solution; the other (figurehead Frank Lloyd Wright) towards the romantic or, as he would say, organic. If we like to go on with our game of nationalities and identify the former with the French tradition of thinking, we are bound, are we not, to identify the latter with the orthodox Romantic Movement (so far unaccounted for in this article) which might be called, for neatness, the German tradition of feeling—‘thinking with the blood’—psychologically surely Wright is a German.

The claim of this article is that there is a third movement so far not isolated by the critics which might be called English or Radical since it belongs to neither of the above categories, nourishing itself instead upon the embodied, the differentiated, the phenomenal world as opposed to the noumenal world of the German romantic. English artists, it is asserted, have shown an inclination throughout the styles and the centuries to treat life objectively and empirically and in the eighteenth century under the war-cry *irregular* (meaning ‘let’s have more character,’ i.e.,

significant differentiation) this urge was brought into consciousness and tricked out into the philosophy we know as Picturesque Theory which for this very reason becomes a crucial event in the history of art.

But the word Picturesque having since changed its meaning, this essay has stolen from politics another, the word *radical*, to try to establish more concisely just what the essential characteristic of that visual philosophy was: namely (to put it negatively first) a dislike which amounts to an inability to see wholes or principles and an incapacity for handling theory; but on the other hand a passionate preoccupation with independent details, parts or persons, an urge to help them fulfil themselves, achieve their own freedom; and thus, by mutual differentiation, achieve a higher organization.

The question arises, how is the true radical—for whom theory and rule of thumb, reason and revelation are taboo—to operate? With what *principia*, and from what base? Unrooted in principle where and in what is he to root himself? The answer is one, it seems to me, that architectural journalism (for one) should inwardly digest. On precedent. Meaning on the accumulating examples of individual experience, whose function is to train first the creative faculty, then to provide exemplars from which to depart. A Case-Book of *out there*.

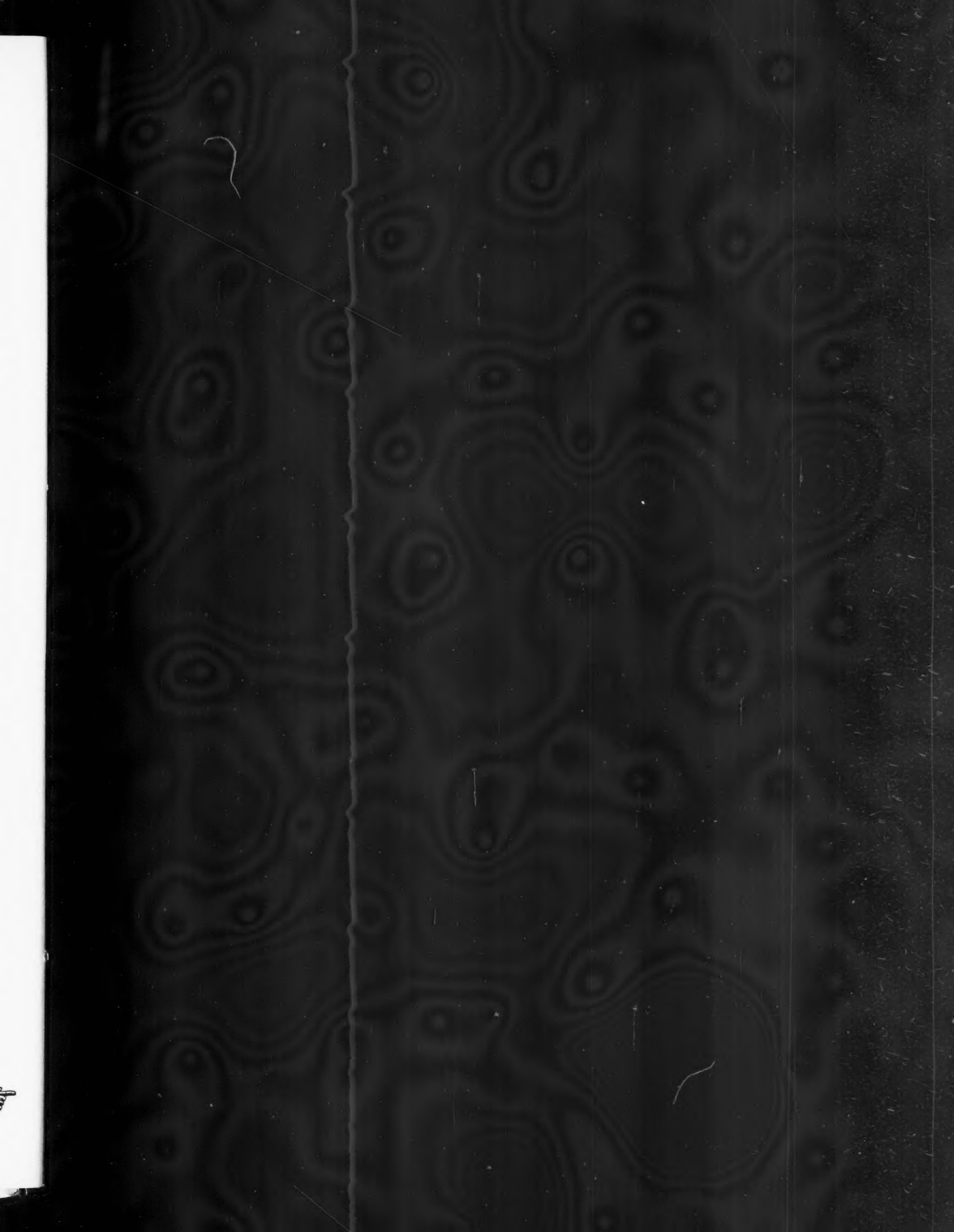
Taking that phrase *case-book* in the lowest and most literal sense the true radical would set out to begin the long business of establishing visual planning precedents (not principles), by the collection of individual examples of civic design. How significant and idiosyncratic—how radical—this simple act is, is seen when we remind ourselves that that is exactly the method that has been followed in the creation of this country’s greatest contribution to civil organization—the common law. One looks to see an English, a radical, modern aesthetic growing in the same way out of innumerable individual judgments—in this case aesthetic judgments based in this age on technical judgments.⁶ I submit that the moment the thing is put in that way it becomes clear to any English mind that that is the only way an English visual tradition could be reborn. A mass of precedents gone over creatively to make a living idiom.

To bring the thing down to practical politics the section which follows tries to demonstrate in a purely token way the Case-Book idea applied to town planning as a visual art, termed by Thomas Sharp Civic Design and by the REVIEW, I think, Townscape. Technical questions can here be ignored, but it is not for this reason the subject is chosen, but rather because it demonstrates the modern conception of Landscape as the *field of vision* wherever and in whatever position one happens to be. So long as Landscape, unlike the law, has neither its case-books nor its philosophy, so long will it remain, as I see it, an art in embryo, and so long will the world out there remain a mighty dustbin in which the various humanities, elegancies and arts lie buried alive.

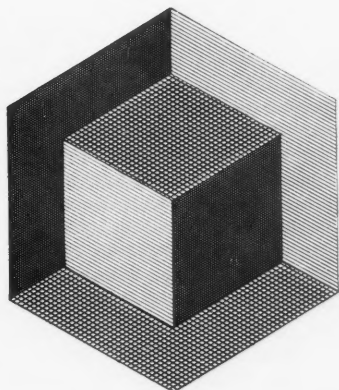
⁶ Whether the aesthetic judgments are based on technical judgments depends on the spirit of the Age—ours quite rightly are, or appear to us to be.

the pages that follow provide the beginnings of a casebook for the practice of townscape





TOWNSCAPE CASEBOOK

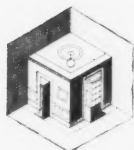


The crystalline object can be seen in two ways and the smaller drawings, a and b, provide the correct references for alternation.

In *a* there is a solid cube, standing on, and backed by, thin sheets. In *b* one is looking up into the corner of a room, which has been cut away to show the thickness of wall and ceiling.



a



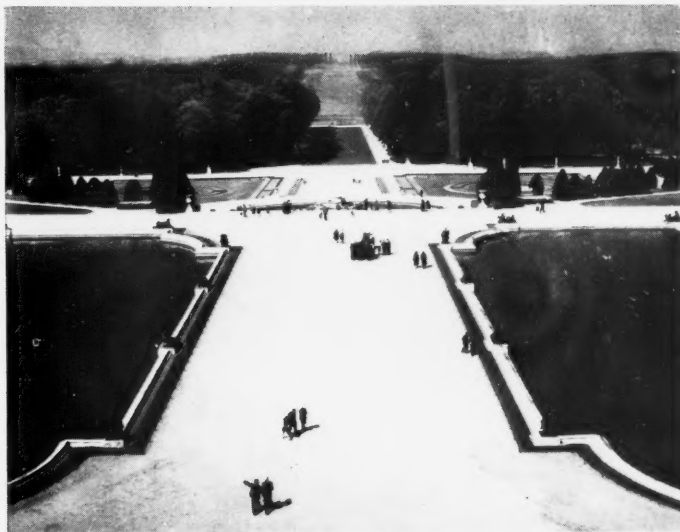
b

In viewing the physical environment with its roads, bridges, buildings, vegetation, paving and so on, there are, similarly, two ways of looking . . . the associational and the objective. That is to say the front door can be 'home' or a rectangle of colour. As far as the urban scene goes it is nearly always the former, hardly ever the latter. There is no Art of the ensemble, and no terminology to isolate and communicate our feelings.

The previous article 'Townscape' has hinted at the kind of theory this missing art needs, and the section which follows suggests how the argument might work out in practice. It is to be treated as a series of specimen pages from a hypothetical casebook, the sort of casebook the visual planner might be supposed to compile for himself not as a cribb, since in practice every problem differs, but as an aid to this particular kind of visual sensibility.

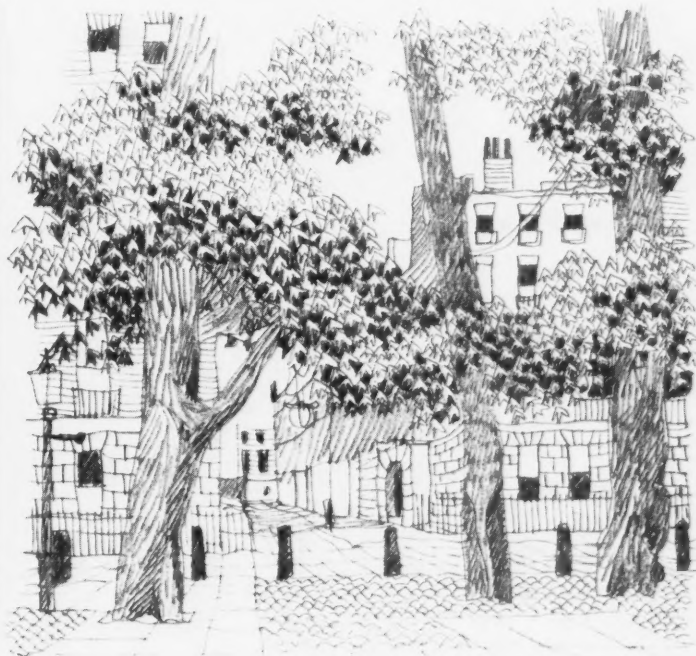
The examples are grouped under headings designed to suggest the type of vision—the particular exercise of the eye—needed to apprehend them.

eye as fandancer

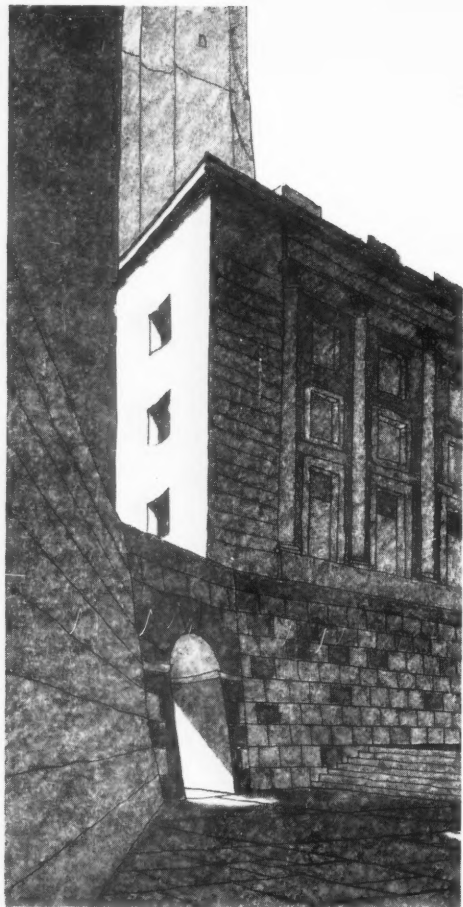


(Here vistas are likened to the poses of the dancer).

GRANDIOSE VISTA Of all the patterns of the Beaux Arts the vista, as might be expected, has travelled furthest. To many people it is synonymous with Civic Design. It looks its best from the air, its worst from the ground, where it tends either to be hidden entirely by traffic, or empty and monotonous.

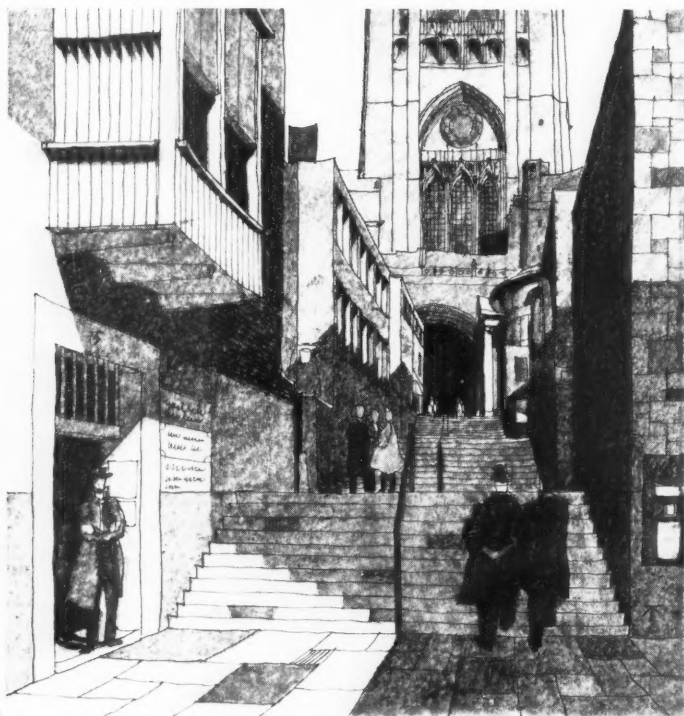


SCREENED VISTA But there are other kinds of vista which are not so despotic and which reveal a more intimate contact with environment. Tree trunks and bollards contain whilst revealing; a technique common to many games, dances and courtship.



VISTA BY IMPLICATION

The promise which may or may not be fulfilled but which changes the character of a place by the hint of vastness (as a dash of spray on a porthole emphasizes the cosiness of a ship's smoking-room)



CLOSED VISTA Eventually all vistas close. Some, with tired elegance, select a distant allotment. This one is swallowed up in the cathedral entrance, so that in fact it doesn't close, but is transmuted into a cave. A highly romantic notion exploited with great effect by Baroque as well as Gothic builders.

eye as netter



SKY AND PANORAMA Sky and panorama need no comment except that they are the lyrical material that can be drawn into our environment as air is drawn into the cells of the lungs.



NETTED SKY Space is usually remote, out beyond the chimney tops. There are those times when, walking up a road one is convinced that the sea is beyond the crest. Here that sense of the immediacy of infinity is caught and perpetuated in architecture as it comes down the stairs.

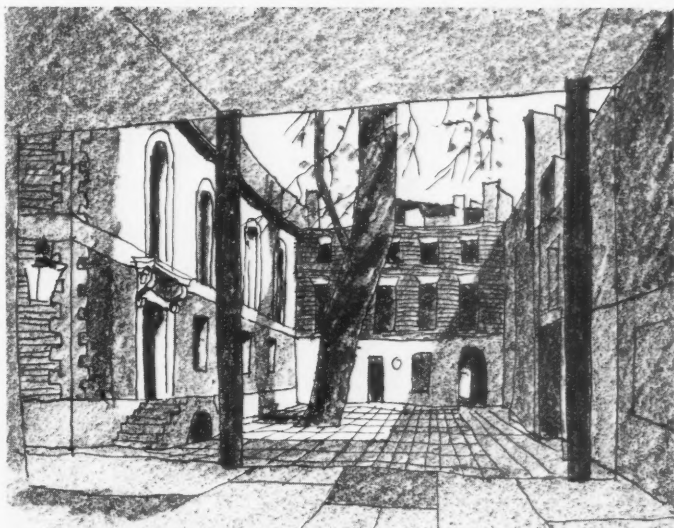


NETTED PANORAMA The effect of screening is to relate, and thus create, detail out of the general. The everyday dull scene ceases to be utilitarian. It becomes a piece of scenery that you are attending to.



As though to underline the point the artist has carefully placed ships in the spaces between columns. This is the effect that netting produces, but a photograph is usually too instantaneous to capture it.

eye as agoraphobe



ENCLOSURE Enclosure is one of the most fundamental aspects of Civic Design. Quite apart from the character of enclosure, whether it be formal or intimate, medieval or modern, there is the sense of internal pressure, which we have emphasized by quoting its morbid aspects.



EXPOSURE The converse of pressure is release. The gasp of relief is much enhanced when the activities externalized are those previously associated with the world of the interior. With luck you score twice, once by the sense of release, and then again when force of habit associates sky with ceiling, river with window-box, and the Houses of Parliament with mantel-piece ornaments (see also *Exterior Decorator*).

FLUCTUATION In a sense all urban progression is fluctuation between pressures, between enclosure and release. It is this conception of the environment (other considerations of articulation, texture, etc., are secondary) which supplies the designer with his base.



11

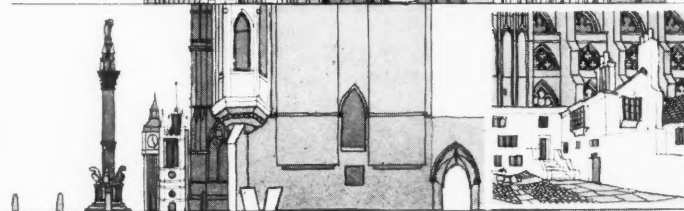
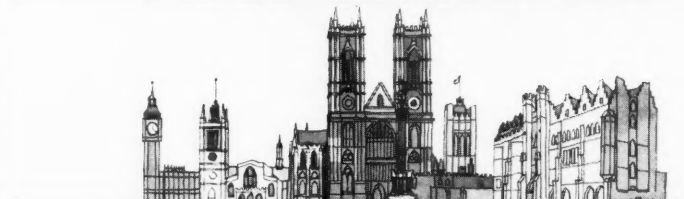
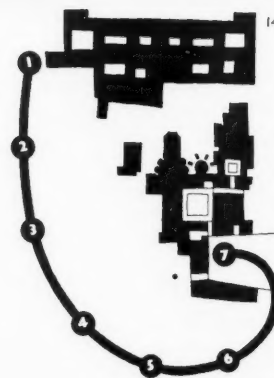


12



13

eye as movie-camera



15

FREE DEVELOPMENT As a novelist creates drama by the juxtaposition of characters, a with b, b with c, c with a, so in this example movement brings an everchanging juxtaposition of masts, towers and turrets which appear and disappear only to reappear in a quite different context.

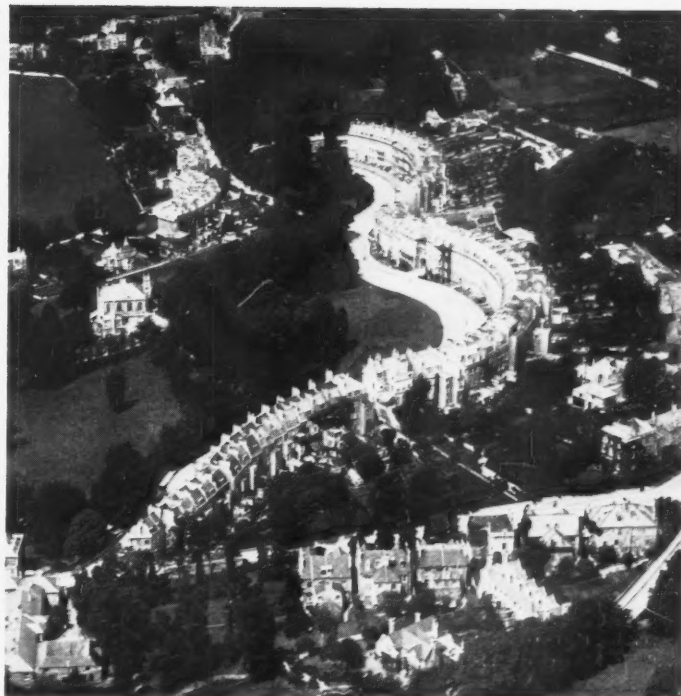
eye as articulator



INCIDENT The street, whether it be curved or straight, is not a means to an end but an end. That is to say, one should not feel like a pint of water in a pipe. Incidents such as towers, pediments, recesses and colour can all be exploited to articulate.



FLOWING LINES Superficially the opposite of articulation, the effect of flowing lines is to weld the whole scene together so that it becomes an incident, a unit in the wider scene.



UNDULATION A single column in a room, by relating the various objects in the room to itself articulates space. It is in front of some, behind others, and exposes their exact positions. Undulation has a particularly strong grip of spaces due to its variation from an unseen axis.



PROJECTION AND RECESSION Similar in effect is the more homely effect of projection and recession. The eye does not slide off the street but is intrigued by the surface. It gives scale and humanity.

eye as exterior decorator



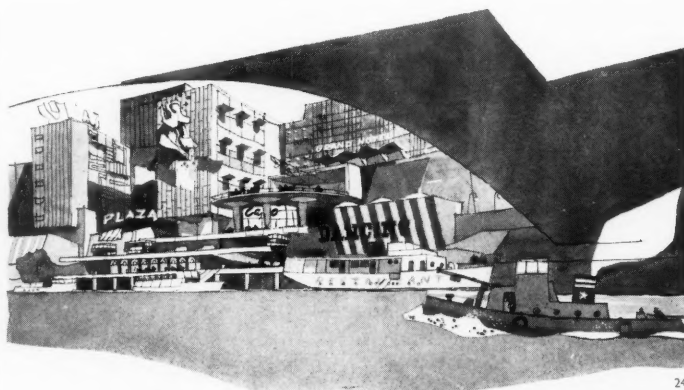
TREES *In this quiet street the tree grows with great self-assurance. It is placed in its setting with much the same regard that one would employ in arranging a fern in one's living-room.*



ARCHITECTURAL ELEMENTS *The same process is observed in this scene where various objects are brought together to produce a unique ensemble: pediment, tree, staircase and wall.*

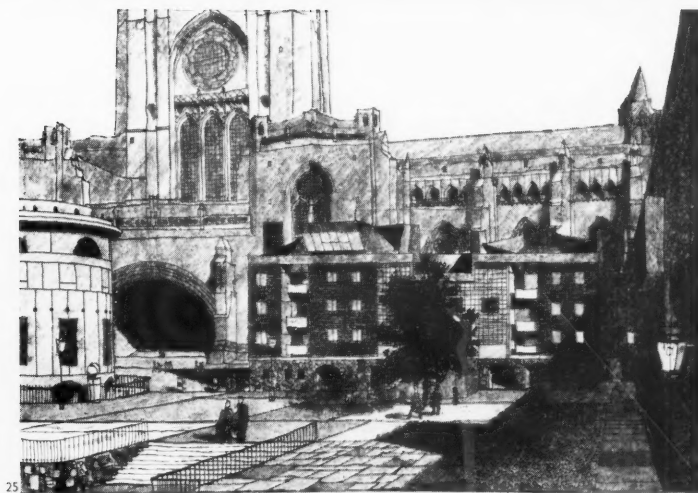


PATTERN MAKER *One could easily imagine this same scene as it might have been; a high level road above, a waste of concrete below, a public convenience and dreariness. But here the floor is interesting, the change of level has been utilized, and the whole scene becomes colourful.*



ORNAMENT OF FUNCTION *The decoration of this scene is supplied by flags, colours and objects. Boats and buses, for instance, are not only seen as means of transport, but as moving colours and shapes. The buses which appear and disappear high over the river are, as it were, exhibition pieces.*

eye as matchmaker



SCALE Home ground for the architect. Scale is one of the regulators in the business of juxtaposition. A town consists of a multitude of elements. What to do with them? (a) Iron out all differences.

(b) Anarchy.

(c) Differentiation with a common purpose.

Proper regard to scale (including purposeful misuse of it) helps to give each element the chance to be itself; provides the common element which allows the greatest differentiation.



FOILS Complementary personalities enrich each other by excess of contrast. The depth to which study of landscape has sunk is demonstrated by the fact that this obvious thought is quite new to many visual planners and even now they don't act on it.



INTRICACY Usually most keenly felt by its absence, intricacy is the elusive quality proper to a rich diversity of function (multiple use). Not to be confused with hotch-potch, it calls for an elaboration of style which still eludes the modern movement.



MULTIPLE USE Zoning on paper is a colourful occupation, but in three dimensions it invites monotony. In practice the town overlaps and the greatest of all zoning principles should be the principle of Multiple Use. It is the principle of differentiation applied to function and produces variety and vitality instead of the uniformity of segregation.

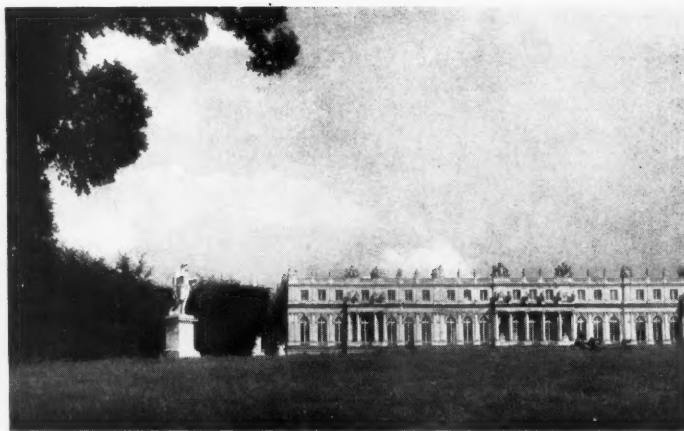
eye as sculptor



BUILDINGS AS SCULPTURE A church tower in a field, a staircase or a breakwater. These are a few cases where we can appreciate the purely sculptural quality of building. As a mobile differs from stone carving so architectural sculpture differs again.



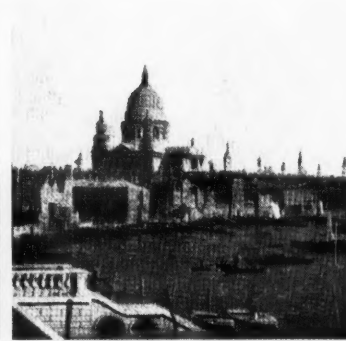
CHANGE OF LEVEL The exploitation of levels, from the humble pavement to noble cliff, provides endless opportunities for the sculptor's approach. Ramps, stairs, slopes, the effects of looking down or cutting off, are all raw material for the designer.



TRUNCATION By this is meant the cutting off by foreground of part of a building, either by street or ground or steps. In itself a transient experience (like so many of the effects of civic design, which rely on the moving eye) it has the quality of making the building part of the scene and not an end in itself. It becomes a cornice to the view or an abstract painting.



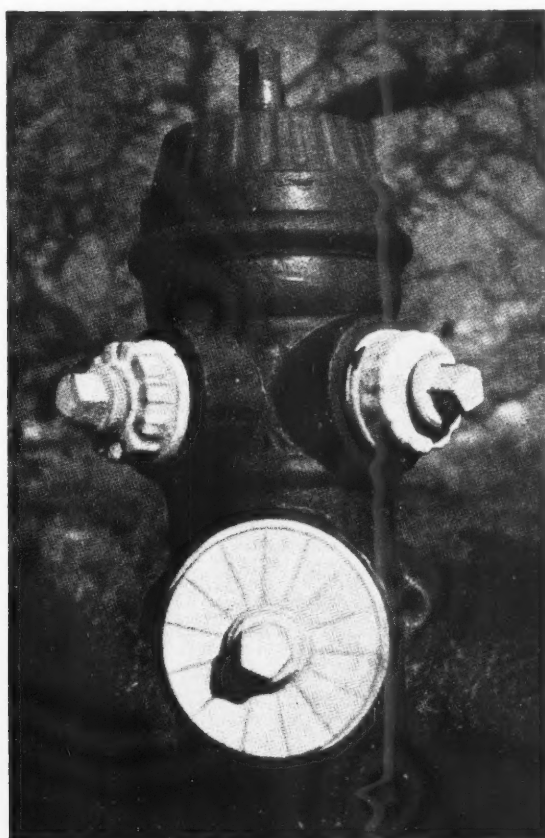
ROOFSCAPE Closely linked to truncation is the roofscape. Given a little respite from power station grit, this tree-top scenery might become more popular.



In St. Paul's the double order was used so that the plinth of the top storey appeared to rest on the roof-tops. The building on the left, Nottingham City Hall (seen from a public park), shows a clash of tower and roof-line.



STREET FURNITURE Four objects surprised whilst sunning themselves behind St. Benets. The photograph shows the bad effect of crowding together pieces of street furniture which in themselves are good.



SIGNIFICANT OBJECTS The town is full of objects, trees, steeples, lamp posts, pillar boxes, pediments. On the large scale they become means of articulation, on the small scale they provide richness and possibly strangeness (as the two eyes follow you all the way down the street).



GEOMETRY Sitting on a veranda at the sea, I was able to observe the curve of the horizon by sighting it along the veranda rail. I could see the rise in the centre. This simple but astonishing sight evokes the same emotion as the perception of geometry in the environment. Planes, lines and curves which have the same infallibility.

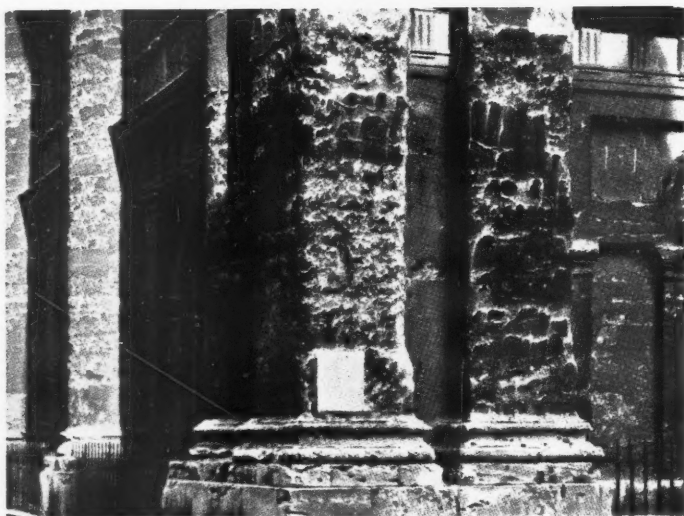
eye as painter



FLOORSCAPE The space between buildings is just as important in the total view as the buildings. Floors have functions to perform as well as walls, but the problem is not wholly one of convenience. If it is worth while studying the scale and texture of a wall, then it is important on floors. The type of floor can affect the scale of buildings, it can isolate a building, or make it part of a scene.



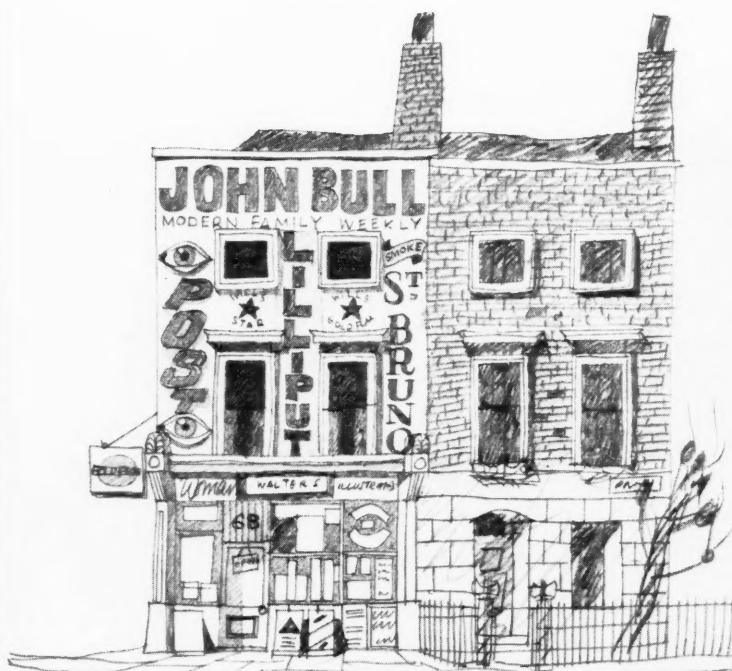
TRAFFIC AND ROAD SURFACES The use of different types of road surface is called for from both a functional and an æsthetic point of view. Lettering on roads, the demarcation of pedestrian crossings, and so on, suggest that there is room for a Highway Code in which colours and textures indicate function.



WALLSCAPE Under this heading can be listed all the joys of colour, texture, creeper and weathering (soot and silver of London). As with all these points, once the attention is directed to the subject it starts to blossom (a day spent concentrating simply on walls or floors or railings establishes it as a personality).

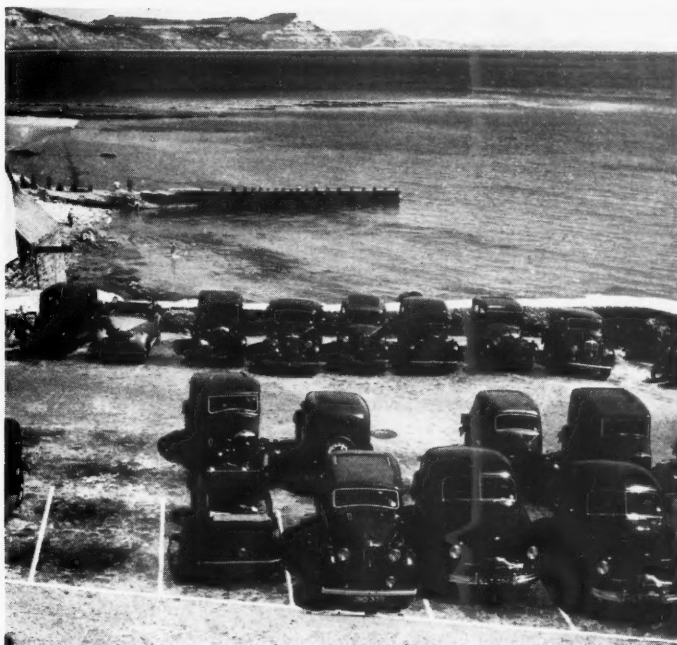


ILLUSION From the days of the Parthenon designers have employed illusion to gain effects or to offset undesirable effects. This stretch of water in the Luxembourg Gardens is made to appear sloping by the design of the surrounding walls, a surprising and charming example of exuberance.

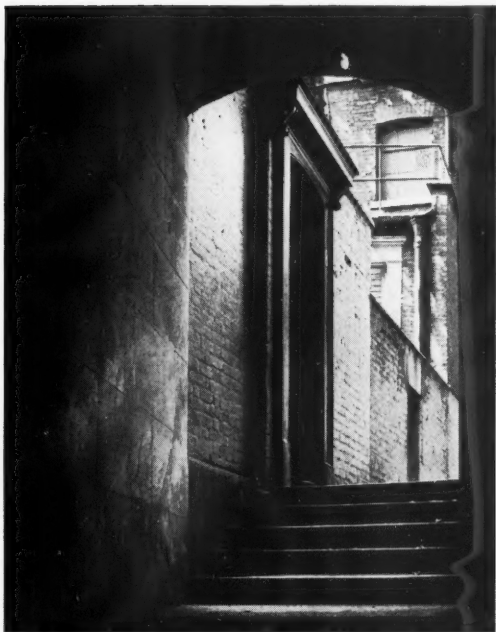


PUBLICITY By the use of advertising material the building has been transformed into a vivid and colourful incident. Naturally one does not recommend this as a general practice (like so many other effects it has to be employed with discrimination). But in the shopping street which is alive with bustle and barter, this effect is desirable.

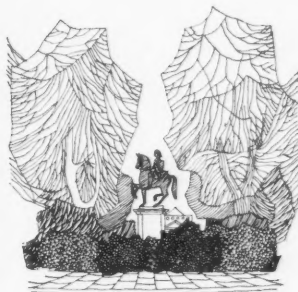
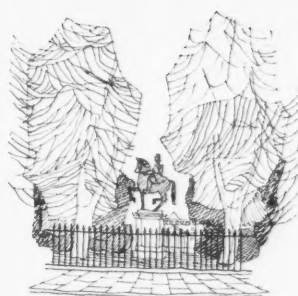
eye as traffic cop



CAR PARKING Although busy-ness, the coming and going of people, is natural and proper in a town, the wholesale blanketing of streets and views by cars is not desirable. The proper place is the car park. But let us rid ourselves of the criminal folly of pretending that car parks and city squares are synonymous.



PEDESTRIAN WAY A fragment of city wall, catwalk, alleyway, a rough track over a waste patch, sudden flight from traffic, view of backyards, steps, ramps and tunnels. All the intimacy and drama of the city are fair game for the pedestrian. The pedestrian network is to the street (traffic) plan as, in music, variation is to theme. Variety should be its first law, continuity its second.



HAZARDS To control cattle the squire builds a ha-ha so that his view is not disturbed by a fence. In the same way, urban hazards can be arranged for the pedestrian (who is both cow and squire). Our drawing shows the conventional railing and three variations—water, planting and change of level. The photograph shows how a given path is enforced by hazards.



eye as poet



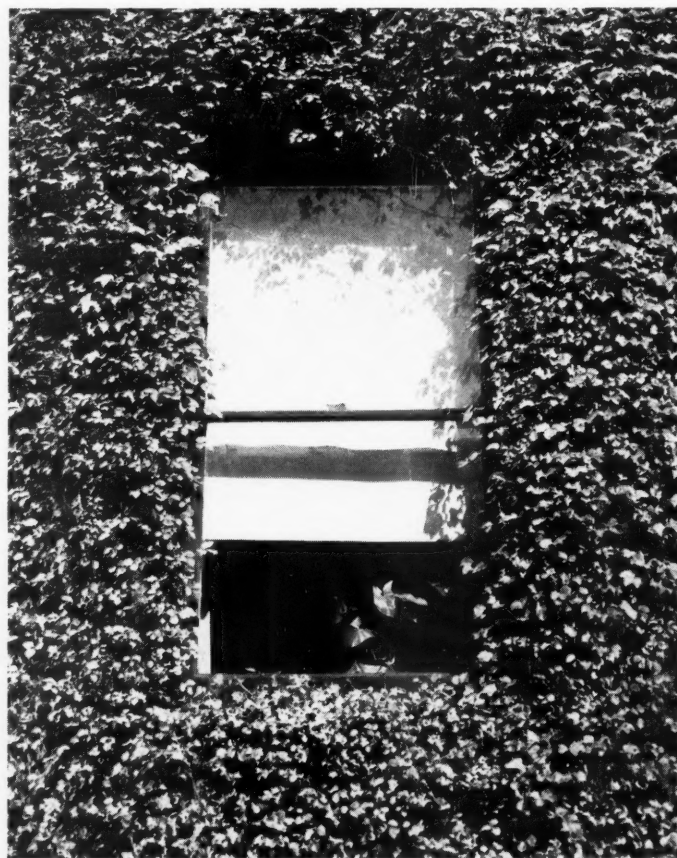
THE METAPHOR It should be made clear that, throughout this series, we do not advocate the actual object shown, but the idea which it illustrates, which is still valid for modern design. Under the heading of *eye as poet* we list effects which are not primarily visual but connective.



The classical columns of the gasholder and the castellated addition to the house (included for its clarity, not for its architectural merit) are examples of the rôle of association in design.



INDIVIDUALITY The postman in his off time, the civil servant in his garden, often have building ambitions. The results, intensely personal, demonstrate the gap between it and the architecture of responsibility.



NOSTALGIA Far removed from whimsy this window suggests sinister motives and the power of hypnosis. The wind blows carelessly and the ivy undulates. Inside, the plant grows and decays in silent stillness.

It is a paradox that in the field of housing where the newest techniques could benefit the most people, the resistance to their employment should be greatest. In the article below (part of an unpublished book entitled Survival Through Design on which Richard Neutra has been working for fifteen years) the author, who has spent a lifetime studying the industrialization of building, describes the obstacles that still impede progress towards it in the U.S.A. It is his belief that although the greatest obstruction is a psychological one, it cannot for much longer hold out against the forces of modern technology.

BLOCKAGES AND SHOP-BUILT HOUSING

IN SPITE OF a formidable array of what to many observers seem 'technical difficulties,' interpreters of the slow progress and the tedious routing of the shop-built dwelling have placed emphasis on the consumer's *sentiment*.

It has often been suggested that it is the consumer who is simply opposed to repetitive design on grounds of tradition.

The opposition is there, but that it is due to tradition we should rather doubt, for wherever tradition is alive, it is a formally standardizing force such as we have hardly seen in operation for a long time, while fashions were wildly changing in Floral Heights, Hollywood and elsewhere.

Let us, in contrast to these vacillations, consider a country like Japan where, after wholesale destruction, four million minimum dwellings are now being programmed. There, building and attitudes were until recently governed by a living tradition. But just for this reason, we find a degree and a habit of uniform standardization that no American prefabricator would even attempt to impose on his customers. All old Japanese houses, in city or village, thirty or forty million of them, whether they belong to rich or poor, are thoroughly standardized in their structure and in their dimensional elements. All measurements are based on units of three by six feet, the size of the standard floor mat. All rooms, whatever their size, are always laid out in multiples of this standard mat. The walls are made in mat-sized panels, precisely three feet wide. The looms on which the cloth for wearing apparel is woven are built to this three-foot width, and the clothes fit neatly into standardized panel-width drawers. This basic unit of the mat

is so universally established that any Japanese could negotiate orally with his carpenter-housebuilder such size and cost. If they spoke of a fourteen mat room they had a clearer idea of how big a room it is than would an average American citizen speaking of 252 square feet.

In Japan, houses used to be built not by men of a dozen different trades, as they are here with us. The carpenter was the housebuilder; he did every kind of work that has to be done in putting a house together, from laying the roof to gluing the paper into the panels. When we say that there is a *living tradition* of housebuilding in Japan, we thereby mean not only that the various features of a house are not subject to individual caprice, but also repeat what we have referred to earlier, i.e. the fact that the characteristics of a Japanese house are psychologically associated and sensorily related to most other fields of cultural activity, such as civilized forms of eating, singing or dancing. Singing and housing, for instance, are not independent, but interdependent; the Japanese non-resonant singing manner is adapted to houses with padded floors, while it offers miserable acoustics for Western musical methods. The very same flooring serves for sitting in Japanese fashion, but does not go with American furniture and shoes.

Such intimate relationships to modes of living in the fullest sense of the word must be emphasized and appreciated *if and where they really exist*, before one heavily invests in machinery for a new mass supply of a type that possibly interferes with many interlocked standards. But the modern manufacturer or prefabricator in Japan as

elsewhere will find himself better aided by a painstaking research staff of his own than by the often very inarticulate and vague opinions within a consumership suffering from the collapse of a once firm tradition.

The houses in an old-fashioned Japanese village, as anywhere in 'native' surroundings, used to have a strikingly uniform appearance; all the roofs, for instance, were of the same material and so, of course, had the same pitch suitable for that material to drain the water. One does not find there, as so often in American speculative developments, that every roof is arbitrarily set at a different angle for variety's sake and conforms to all kinds of outdated and often imported roofing materials.

It is not tradition but the breaking down of tradition that makes possible this, our present stylistic restlessness; Spanish houses may be in vogue one year, French Colonial or modernistic the next. If we assert that our Western way of housing consists in everybody building what he finds pictured in the real estate section of last Sunday's supplement, or what his architect or his contractor can talk him into, then we simply admit that we have no tradition at all. For what is it but the power of a consistent past, determining our minds that things shall be thus and not otherwise?

The true sources of the consumer's opposition to repetitive design are entirely different ones.

One such source is an atomized sort of *advertising*, powerfully catering to still entrenched modes of building. A car is advertised and sold as one indivisible whole and advocates of prefabrication have invited

us to imagine the nightmarish results most of us would achieve if we were to buy lighting fixtures, fenders and bumpers of many styles, a gear-box here and a carburettor or a rear housing there, and then have our car assembled by a group of contractors in our back-yard. Yet this is precisely what especially American advertising in the field of housing encourages the consumer to do with his house: to pick the kind of roofing he wants and choose the brand of flooring, heating, insulation and hardware he has been made to believe the 'Joneses' are buying. He is subjected to a deluge of illustrated advertising, free tickets to home shows, and magazine editorials offering a seemingly immense variety of 'ideas' and styles of treatment for a two or three bedroom house, equipped and burdened with an even more numerous ballast of trick items and gadgets. He is harangued to design his house himself, choosing from all the material offered him, or even using standard elements which can be put together in various ways for various purposes and appearances. However false

all these claims of salesmanship may be, the 'rugged individualist' in each prospective home-owner is flattered into 'expressing himself,' instead of squarely facing (as he does when he buys a bicycle or an automobile) the technical and economic facts. But as we have earlier tried to show, 'ownership' is also a pre-economic brain phenomenon, a derivative of the *control reflex*, of the profound urge toward freedom of initiative and the outward extension of the ego.

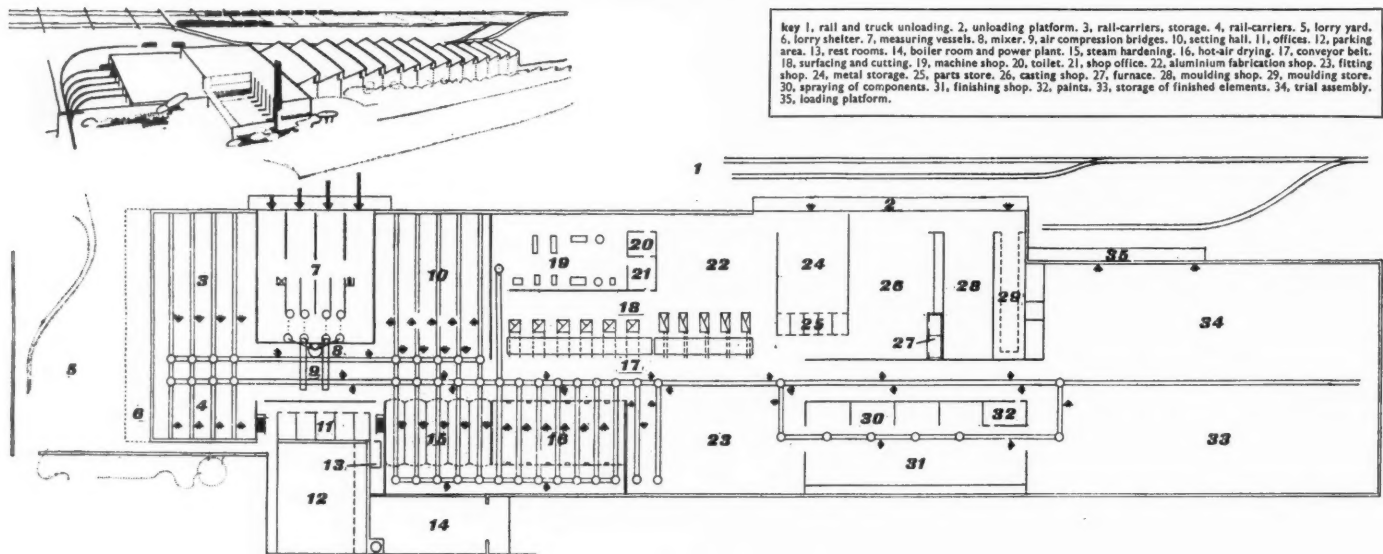
Atomized multiple advertising of the discussed nature, sponsored by diverse financial interests, has no lucrative reasons to favour a simplified 'seller-to-buyer' scheme, such as the prefabricated house constitutes.

This complex commodity has to be planned in advance down to the smallest detail without technical interference from amateurs and lay persons. We know they are eager to take a hand and so have proven easy marks for the sharpshooters of a million high-priced advertising pages. Yet, to be feasible, a truly manufactured

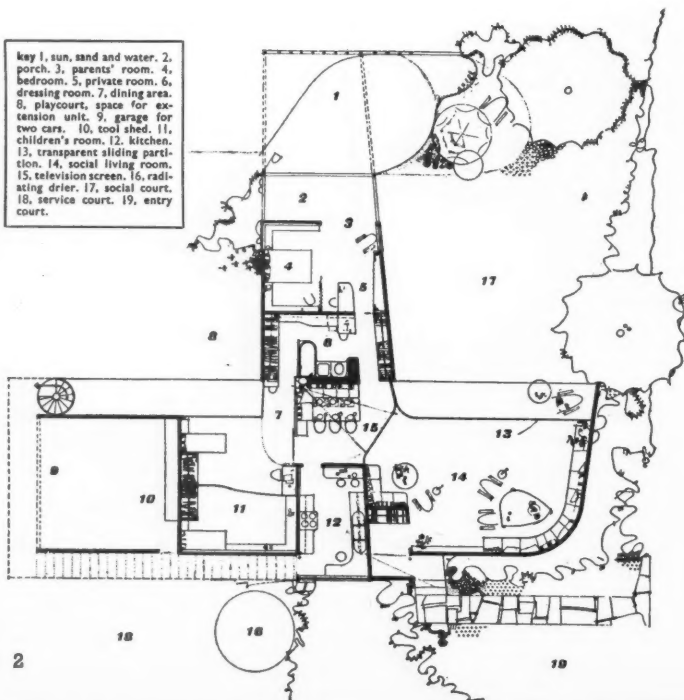
house would be sold to the customer as practically one indisputable whole, just like a car.

Perhaps a few gadgets, 'de luxe' accessories, would give the buyer more chance of individual expression than the old Japanese home-owner has before he hangs his self-chosen roll picture, picks his particular plum twig, and starts into a traditionally fixed tea ceremony.

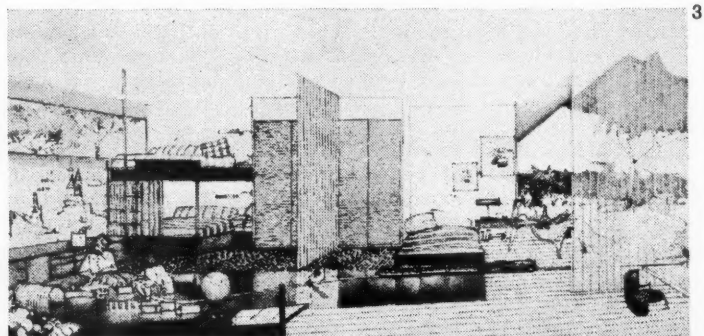
However, as things are and generally speaking, prospective American home-owners are given the chance of self-expression, so closely related to certain basic reflexes, more on a *verbal level*. They have their pleasant chance by just talking about nationally advertised items to plenty of neighbourhood experts, reality men, contractors licensed for a small annual fee, plumbing fixture showroom salesmen, who the week before may have been in another line of business. Nevertheless, talking about a lot of things is a sort of self-expression, too, even if the choosing itself is often no more than an illusion.



key 1, sun, sand and water. 2, porch. 3, parents' room. 4, bedroom. 5, private room. 6, dressing room. 7, dining area. 8, playcourt, space for extension unit. 9, garage for two cars. 10, tool shed. 11, children's room. 12, kitchen. 13, transparent sliding partition. 14, social living room. 15, television screen. 16, radiating drier. 17, social court. 18, service court. 19, entry court.



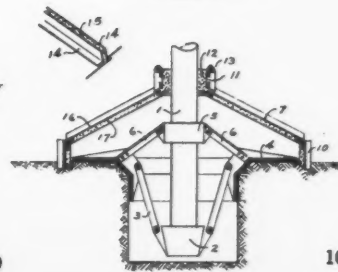
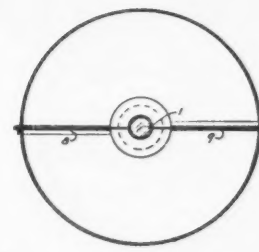
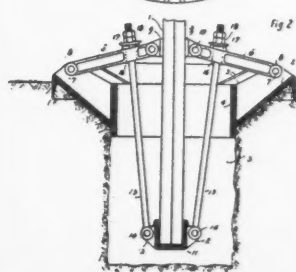
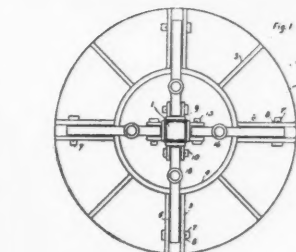
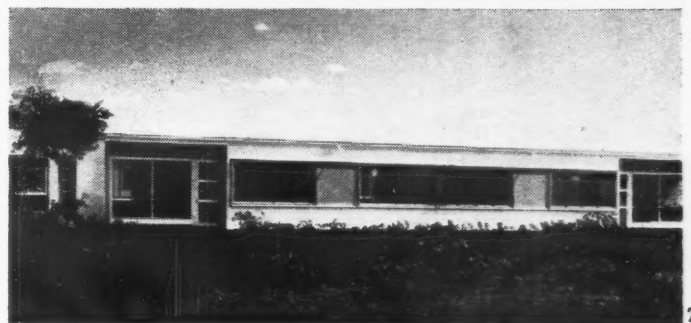
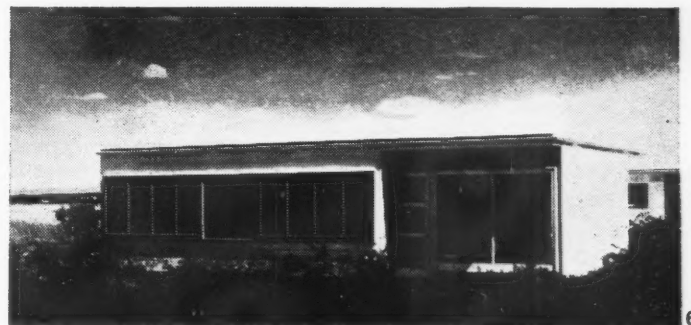
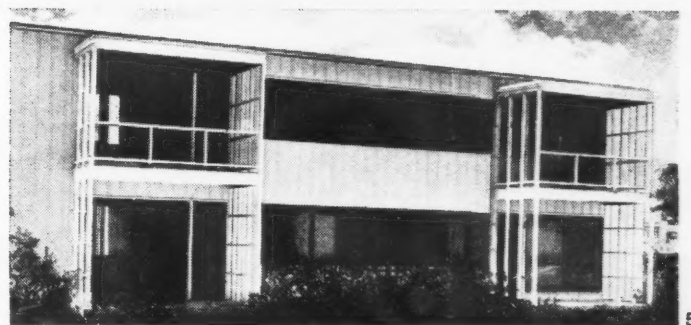
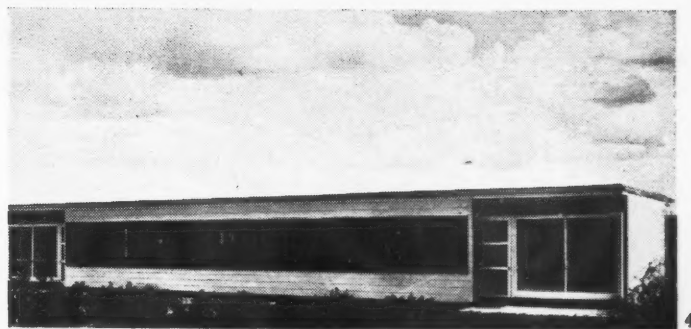
Approach 1 Manufacture of a complete dwelling could be comparatively simple technically, but it depends on a thorough and reliable socio-economic analysis of the design to be made. The product, in a practical and unalterable form, must suit all types of users and their various tastes. To implement this approach, the design of the fabrication plant, 1, is intimately linked with the design of the dwelling. Raw materials, such as diatomaceous earth, wood fibre, lime and cement, enter from road and rail transport, are measured and mixed, and pressed into moulds on conveyor systems for drying and processing. Separately fabricated aluminium accessories are linked with them, and the whole is finally assembled for delivery in complete elements and units. The 'Four-court' house, 2, is conceived for prefabrication in just such a plant. The basis of the design is in four separate areas which divide loosely the various fundamental living space requirements. All rooms extend outwards, by means of transparent sliding walls, into the open, as the Californian climate permits much outdoor domestic activity. Left, is a plan of this house. 3, perspective of the children's wing of the 'Four-court' house.

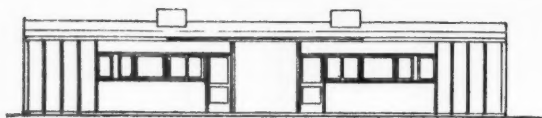


To make full prefabrication a true success, a house must be produced in lots of about ten thousand each. That is to say, it must, in its overall make-up and lay-out, represent the common denominator of what ten thousand different families, of varying age and composition, living in different neighbourhoods and even regions of locally different climatic condition, need, want, or can be persuaded to accept. By reason of its tooling, it cannot be small neighbourhood business and survive.

To reconcile ten thousand different and conflicting sets of requirements in one house that can face north, south, east or west; that will give protection against prevailing winds from any direction, and that will, in addition to, or because of, this unification, lend itself to economical mass-production, is a more intricate matter than designing a small house for one family, however complex its requirements may be. It is not a job that a seventy-five-dollar-a-week draughtsman can do in a week or two, but rather an assignment that would take an harmonious group of grand experts with a staff of thirty

Approach 2 lies in the prefabrication, not of entire dwellings, but of standardized structural parts, such as footings, supporting and suspension devices, floor and wall unit panels, window assemblies, etc. It is characterized by the assembly of units on the site. Prefabrication of this kind calls for a much smaller capital investment and involves less economic risk than does Approach 1. The shop building of parts admits a maximum flexibility in design and layout, and allows individual taste to play a certain part, as the user may often require. The most valuable contribution offered by the standardized prefabricated structural component is speed in erection. 4, 5, 6 and 7 are houses in Avion Village, Texas, designed by Williams, de Witt and Richard Neutra; these are typical of the simple clean design for small houses possible with the use of standardized shop-made structural parts. 8, windows are often shop-made, and are set into the structural frame, which is itself prefabricated, welded and transported complete to the site; this example is from a welded steel house by Richard Neutra. 9, plan and section of a prefabricated footing in an excavated pit. This footing minimizes the number of actual points of contact with the ground; it is articulated to give the best possible service in gravity load transmission, in lateral fixation and exact alignment of the superimposed structure, and protection against contraction and heaving of the soil. 10, plan and section of a similar prefabricated footing designed for temperate climates; the use of this type of component in a tropical climate involves consideration of different materials and details of design.



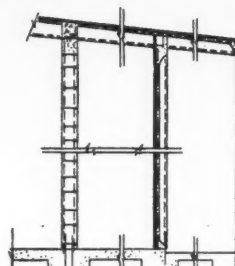


front elevation



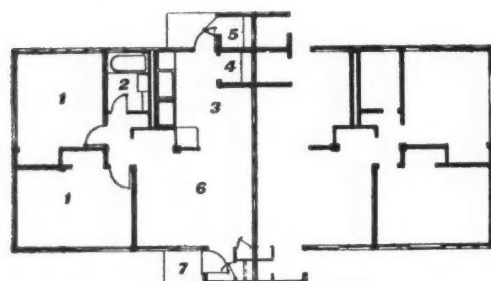
rear elevation

11

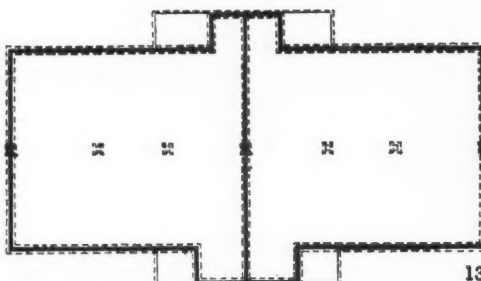


detail of construction

12

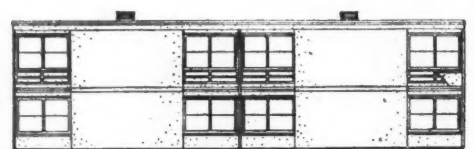


ground floor plan



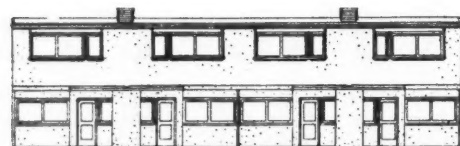
basement plan

13



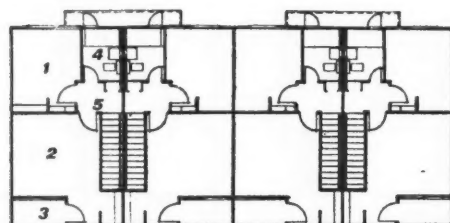
rear elevation

key ground floor. 1, bedroom. 2, bath. room. 3, kitchen-dining room. 4, store. 5, tool store. 6, living room. 7, entrance.



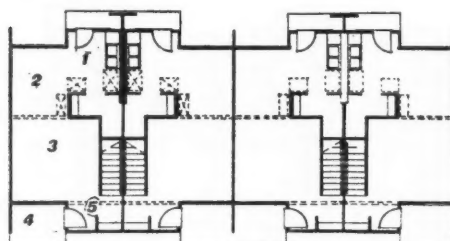
front elevation

14



first floor plan

key first floor. 1, bedroom. 2, bedroom. 3, balcony. 4, bathroom. 5, hall. ground floor. 1, kitchen. 2, dining space. 3, living space. 4, entrance. 5, entrance hall.



ground floor plan

16

17

Approach 2 contd. 11, 12 and 13, elevations, constructional detail and plans of paired single-storey small houses designed by Richard Neutra; these are built from prefabricated elements of air-compressed concrete. 14, 15 and 16, elevation and plans of two-storey terrace houses by Richard Neutra; construction is of prefabricated plywood components. 17, perspective by Richard Neutra, made in 1924, of a design for a house constructed of components prefabricated from material in which diatomaceous earth is an important ingredient. 18, drawings for prefabricated wall, floor and roof elements for the same house, showing measurements devised to achieve standardization.

BLOCKAGES AND SHOP-BUILT HOUSING

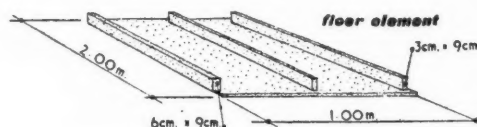
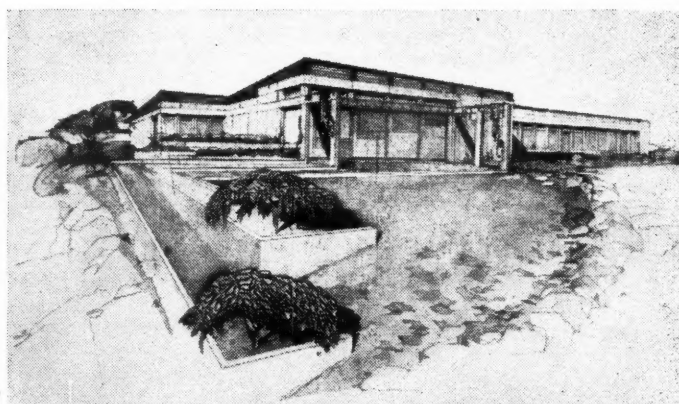
assistants about two and a half years—which is longer than the present class of backers in U.S.A. are willing to wait. Such men usually expect too great returns too quickly from too small an investment.

Obviously, periods of great need for housing will make most painfully evident the fact that old-fashioned means and methods are no longer adequate to the problem and that new ways have their commercial chance. But, at the same time, a shortage on the market is a great temptation to hasty and ill-prepared action. Prefabrication and shop production, however, demand most careful preparation and not a rush job grabbing for speedy profits, with the sales offices clamouring for stock to sell. Such a condition is bound to damage the 'mind picture,' the prestige of the fabricated dwelling, for the public will soon mentally link and associate it with flimsiness and opportunistic output.

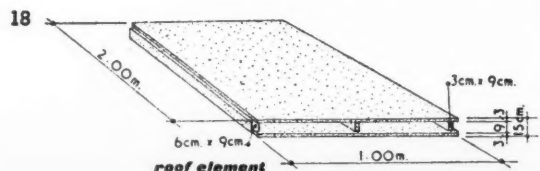
We must remember that mass-production of housing, and especially a fully industrialized brand of it, is without historical precedent, so that tradition is poorly applicable, and often conflicts with fundamental technical necessities of a chosen production scheme.

Mass-output depends upon wholesale consumption and on long-range prediction and decision about consumer behaviour. If we decide to try and fit the design of a shop-fabricated house to antiquated ideas we may doom to failure all our costly preparations and our product itself.

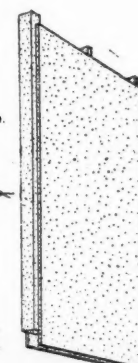
On the other hand, to disregard any powerful current conditionings or 'prejudice' is again fraught with peril, and prejudices about living habits and houses are obviously more prevalent and more deeply ingrained than, say, about automobiles from which we drew our enthusiasm for all-shop-construction. Yet, even there



floor element



roof element



wall element

18

we know that radical changes in body design have been opposed by distributors and production executives anxiously listening to sales experts. What is true for the motor car holds true also for the bus, the commercial aircraft. One's chances of surviving a plane crash with a belly uncut by the safety-belt would be considerably greater if all the seats faced to the rear, but the newest airliners—by no means, free-lance built or designed—still face their passengers to the front, according to the 'bias' of conditioned brains.

The experience of the author in designing inter-city buses, the 'Pullmans of the Highway,' has taught him to understand somewhat the mind of directors, sales managers, and of the operating companies who handle the product in direct contact with the public. It has become his habitual attitude not to minimize the resistance and the obstacles. In the same way prefabrication of homes will for a considerable period to come remain beset by many and diverse resistances which can and should all be taken as normal and neuro-mental in their rooting.

In order to better understand them, we shall list the principal resistances, each with a brief characterization.

1. *Financiers* who back a 'prefabrication scheme' are usually not aware of the length of time required for the preparatory stages before production and profits can begin to flow, and consequently become restive with their anticipatory emotions frustrated too long.

2. There is an almost complete lack of trained *personnel* in the field here discussed. Production engineers, foremen and workmen who answer want ads., must be taken over from various other activities. Either they are completely unskilled, in which case it takes a long time to ascertain whether they will turn out to be valuable

and acquire useful attitudes, or else they claim to have previous training *supposedly related* to the work in hand, in which case it most often is found that biases acquired during their former experiences are more harmful than beneficial. Architects, designers, and builders, for example, are really complete strangers to production in lots of ten thousand, while again persons who have worked on aircraft production bring with them the habits of a pampered armament industry where fifty million dollars may be spent before a few new bombers leave the ground.

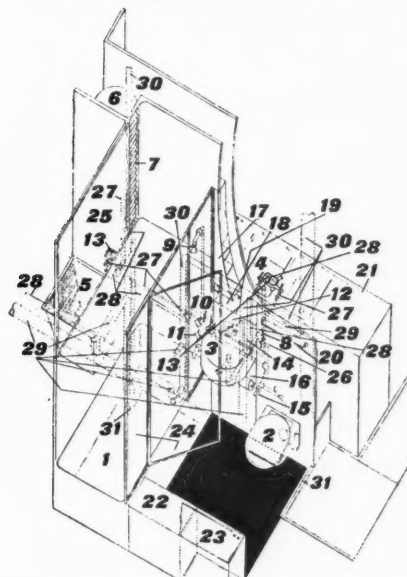
The 'glorified sheet metal shops' of a war-fed industry did and could afford to disburse more wages on filing clerks than a metropolitan library can spend on its librarians. Apparently, for every plane, some 45,000 detail sheets had to be made available. Such pre-elaboration is splendid practice and exemplary indeed. But there was a joke current in the industry that when the weight of paper was equal to the weight of the plane, the plane would fly. In housing, the weight of blueprint is unfortunately too small a fraction of the weight of the final product. It is really not surprising that people conditioned to that other atmosphere should not easily be able to adjust themselves to the financial stringencies of a more impecunious industry.

The answer then might seem to be to start with raw personnel and train it from scratch. But, though the aircraft companies could in war-time afford to pay unskilled workers while they learned, only to see them perpetually drift off again, this is rather an expensive luxury for an industry whose funds are severely limited. Having so much non-industrial remembrances in its baggage, its moves are often penurious and timid.

3. The processes used are unfortunately

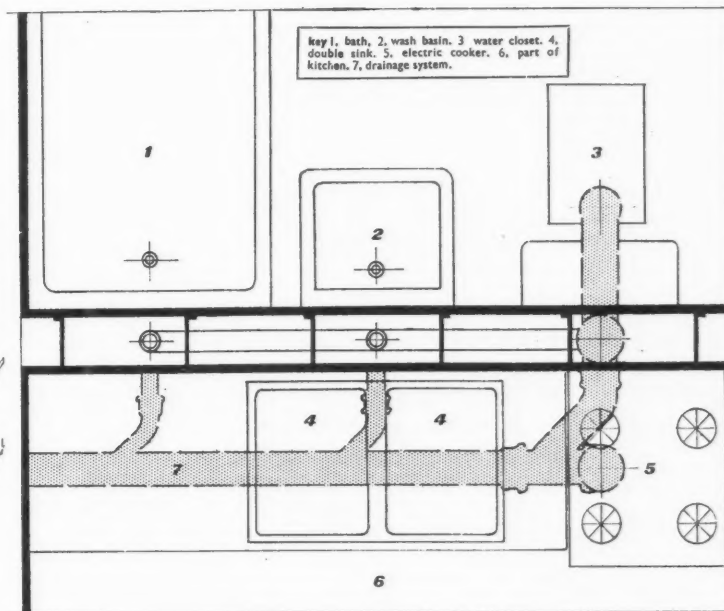
not as new and unrelated to other processes used in manufacturing as are those in utterly unprecedented productions, such as the atomic bomb. Consequently, attempts are continually being made to look at the work and segregate it according to the principles of out-of-date crafts and trade union rulings which now no longer apply to the conditions of prefabrication. This is true not only of the 'wet' construction work such as used to be performed by plasterers and painters, but also of that of plumbers, pipe-fitters, electricians, roofers, etc., who are all conditioned by the past to oppose simplified shop practice.

The *building trades unions* were originally formed to protect the interests of the skilled craftsman and were very well suited to dealing with the small employer, who in turn very often had risen from the ranks himself, for instance, a plasterer who had done well and become a subcontractor. Under such circumstances, conversation with the 'boss' or with his organization did not leave familiar ground, and the lines dividing the various crafts could be agreed on fairly well. But negotiating with a large corporation like that of a modern automobile manufacturer requires an entirely different kind of psychology, not commonly practised in the building field. As it is, much of the negotiators' time is devoted not, as we should expect, to securing basic wage contracts and increases of pay or better conditions, but to deciding or disputing which union can claim certain domains or pieces of the work. It means extending the old categories to circumstances they no longer fit. Men who spend their whole day within the plant driving Ross carriers, lumber spiders, and lift trucks and moving piles of wood from one place to another—are they members of a traditional building trade? Usually they are not considered to be part of one of the

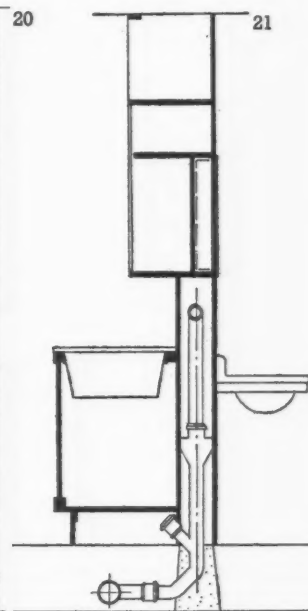


key 1, bath, 2, water closet, 3, wash basin, 4, sink, 5, laundry tray, 6, water heater, 7, louvre vent, 8, vent control, 9, shower rose, 10, shower mixing valve, 11, drain control, 12, combination water tap, 13, soap dish, 14, tumbler holder, 15, flushing valve, 16, paper holder, 17, mirror door to medicine cabinet, 18, reflector, 19, recessed light, 20, towel rail, 21, draining board, 22, seat and linen box, 23, soiled linen, 24, glass door and partition, 25, fixed sash, 26, cushion riser, 27, hot water, 28, cold water, 29, waste, 30, vent, 31, cleaning sump.

19



key 1, bath, 2, wash basin, 3, water closet, 4, double sink, 5, electric cooker, 6, part of kitchen, 7, drainage system.



20

21

Approach 3 is the fabrication, not of a complete house nor of its structural elements, but of functional components. These may be, for example, a storage wall, or the highly mechanized core of a small house, kitchen and bathroom, and containing all the necessary installations. 19 is a prefabricated core for the heating and plumbing installation for a bathroom and kitchen, designed

by Richard Neutra in 1923. This is apt to be the most costly item in a prefabricated house, and the most easily standardized, except where local plumbing regulations make uniformity impossible. 20, plan of a universal bath and kitchen unit, with special fittings, now approved in the western states of America (Konstandt-Neutra). 21, section through the same unit.

many categories of truck drivers either. Some are likely to belong to the carpenters' union and receive carpenters' pay, though the skill they require for their job has little to do with hammers and saws. Most of the work in a prefabrication plant would indeed be moving partly finished pieces from one semi-automatic machine to another—really an internal, under-the-roof traffic problem.

4. *Money-lending institutions* and governmental agencies which are concerned with giving financial aid to small home-owners or to individuals or groups who want to develop large dwelling projects, have been in the habit of tabulating statistics of the past (how many times, and for how much, has a certain type of house been rented or sold in the past ten years?)—and on these statistics they based their prognoses concerning the economic safety of plans submitted to them for approval. The trend of such prognoses has, of course, a considerable influence on the type of house that actually gets built. It is rather as though an automobile manufacturer were to

station observers at important road intersections with the mission of counting what kind of car passed there most frequently, and then according to these ingenious findings made his new designs resemble that car as closely as possible. If the observer saw more 1936 Chevrolets than any other car, we might then all be driving new 1936 Chevies in 1950.

Long-term statistics on the sale and resale of prefabricated houses are, of course, not available, which makes it very difficult to get a loan toward one, and selling ten thousand houses for cash is virtually impossible, with minds as well as economics conditioned the way they are now.

The traditional methods of assuring acceptance and its duration until all costs are amortized evidently apply badly if at all to radically new products, and financing will therefore have to come from other institutional sources. Or at least a new personnel with a different psychological background will have to meet the

situation which old tracks of thinking and associations fail to serve.

5. *The building laws, a codified structural tradition*, are one more important factor. Their original purpose was to protect the public against current malpractices, against fly-by-night operators liable to disappear after shearing their sheep, against jerry-built houses which, flimsy as they were, would not stand a high wind or the mildest earthquake and even without such elemental influences would begin to crack up in a few years or lose their basic weather resistance. These laws or ordinances were adapted to the methods of the past and, as a matter of fact, *did* protect the public then. However, they cannot well take running account of our industrialized technological advances, so that in relation to intricately modified and truly contemporary construction they have a perpetual tendency to become inadequate and to a considerable extent irrelevant.

As they stand up to the present, our building laws often serve to 'protect' the public against progress of a nature they were not and in fact could not have been conceived to anticipate. Changes in 'philosophy,' attitude, and additions in specifically advanced personnel to check and reinforce rejuvenated ordinances, will be needed.

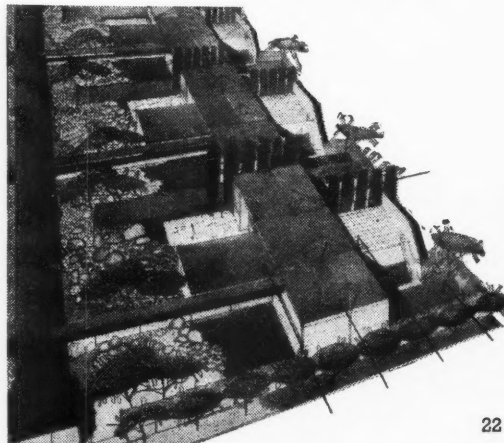
Perhaps the urgency and magnitude of the task of reconstruction and rehousing in Europe and Asia will inspire local inventiveness, which is rich in some of the countries concerned.

Necessity has long been recognized as an effective educator and conditioner. Yet it may be observed in some of the war-torn countries that the shock treatment of disaster has not erased or modified patterns of associations and their emotionally coloured cargo of heavy inertia, which must be respected as characteristically human.

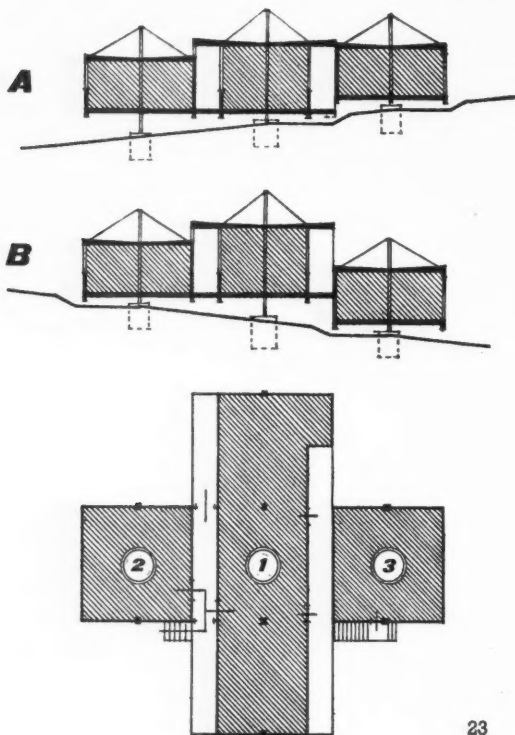
Nevertheless, *our technology is advancing with a momentum which psychological maladjustment cannot forever hold in check*. Social customs not only give birth to technical tools; they have also again and again conformed to and been moulded by them. Prefabrication seems inevitable, however much its path may be beset with delays. Its own humanization and a service to life by new means is thinkable. Certainly, the technical, the structural difficulties are comparatively minor. All the important constructing forces are ideas, patterns in the minds of men, mostly of quite normal human beings with a normal human psychology. The better we understand this sort of blockages, the better are our chances of overcoming them. Nevertheless, the odds for acceptance of advanced industrial technology are, here in this field, not yet clear in many points. It may be that not enough mind resiliency or potential 'adhesion' is left in the fatigued survivors of the last holocaust to have their hopes form a full bond with such new promises as shop-built housing fitted to carefully accomplished novel neighbourhoods.

Even if it should take another generation of minds to rise so radically from the rubble, the development seems predestined in principle.

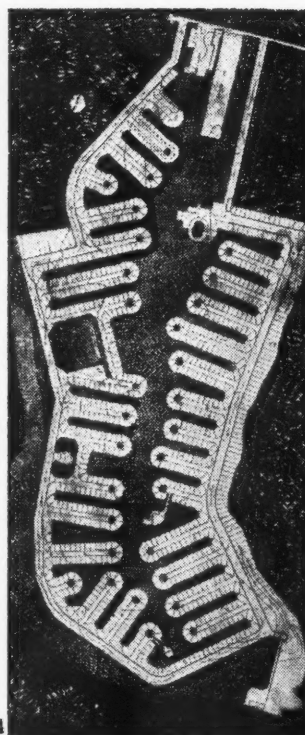
The Prefab and its Setting The small prefabricated house demands careful site planning, with special attention paid to aesthetic as well as to technical and social problems. This entails many things, from a relaxation of rigidity by informal landscaping, to the inclusion of all necessary social amenities in a neighbourhood of which the prefab can be no more than a tiny molecule. 22 shows the grouping of 'one-plus-two' houses by Richard Neutra; these are shop fabricated of a steel skeleton with composition slabs. They are designed to be purchased in three periods, the central core (1 in 23) fulfils the requirements of a married couple without children. The detail, 23, illustrates the elastic articulation possible with the houses shown in 22, to suit various types of site and other conditions. 24, site plan for a small community of prefabs in Florida, by Richard Neutra.



22



23



24

The prefabricated core containing plumbing and heating installations has been the subject of special study by Richard Neutra for many years. The house illustrated here is designed round such a unit, and is an example of what, in the preceding article, is called the 'third approach'; that is the prefabrication of certain functional components in a house, rather than a part or whole of its structure.

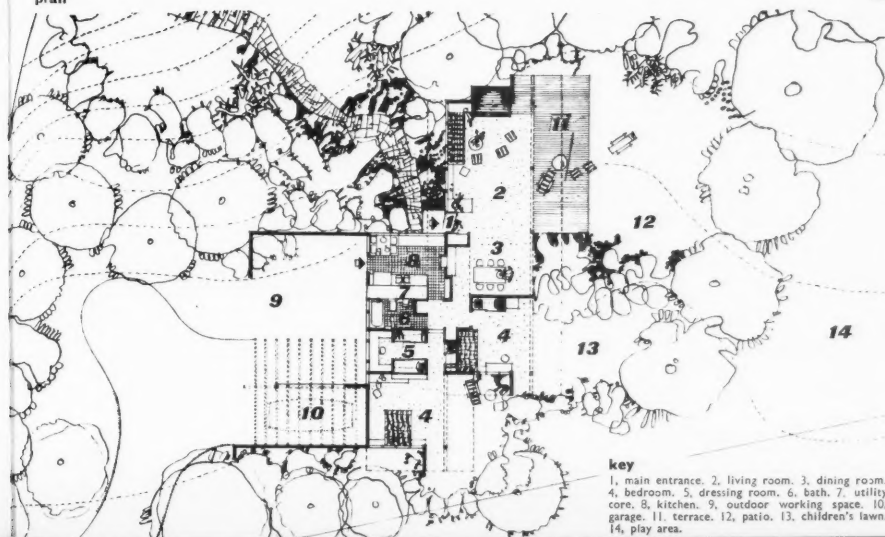


1, garden front of the house, with the line of bluegum trees.

HOUSE AT SANTA MONICA

RICHARD NEUTRA: ARCHITECT

plan



key
1, main entrance. 2, living room. 3, dining room.
4, bedroom. 5, dressing room. 6, bath. 7, utility
core. 8, kitchen. 9, outdoor working space. 10,
garage. 11, terrace. 12, patio. 13, children's lawn.
14, play area.

This two-bedroom house in California, called by the architect Case Study House 20, is conceived within the limits as to size and cost which present-day American conditions impose. It was designed for young parents of limited income, who were forced to economise on building expenditure, although owning sufficient land for future development. The conception of the house is based on a prefabricated factory-made core, a ready-delivered mechanical unit consisting of all the centrally-located plumbing and heating installations. Bathroom and kitchen, dependent on this mechanical nucleus, are naturally placed next to it. The site is level, and offers a wide view of the sea, seen from an area of lawn containing large bluegum trees. Opposite the entrance the living rooms open on to a slate-paved terrace, reached

(contd. on page 383)

HOUSE AT SANTA MONICA



2
3



2, living room entrance to the garden, showing the large glazed sliding door with aluminium frame, and the glazed walls of the room. The shrubs, when grown to maturity, will act as screens to subdivide the garden into smaller areas, and will extend the living room visually through the glass wall. 3, end elevation. The fireplace and chimney breast are red brick, and the canopy and other woodwork is redwood.



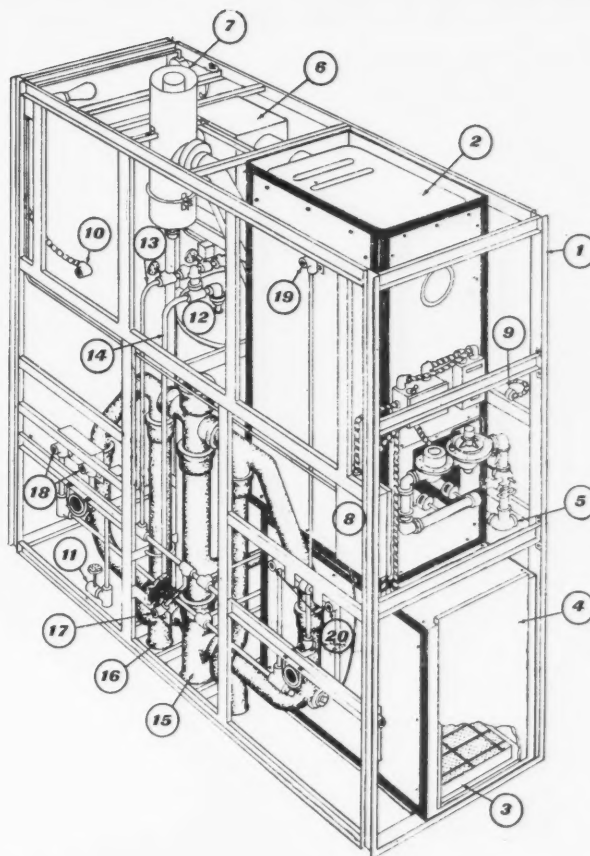
4, kitchen wing; the cement wall hides the planted service yard where much housework is done in the open air; left, the main entrance with its door of natural birchwood. 5, kitchen equipment; these fittings are shop-made and are installed as units; the finish is enamel.



5

(contd. from page 381)

through an aluminium sliding door set in the glazed front. The kitchen, being the focus of the home, is related to a large planted service yard, since the Californian climate permits much housework to be done in the open. Kitchen equipment is shop-fabricated and enamel-finished, predominantly of sliding-door type. In most rooms, including the kitchen, the walls are almost entirely glazed. The bedroom wing has ample cupboards, and a small dressing room. Natural lighting was required over beds, as these are also used as day couches, and is provided by glazed sliding sashes; the concealed artificial lighting serves the same ends. Throughout the house a good deal of natural wood is used for finishes; bedroom walls are light birchwood; walnut is used in the hall, the dressing room and in the kitchen. The living room, with long windows on the east side and a glass front on the west to give plentiful light, has finishes of reddish Costa Rica mahogany and figured elm. Lighting generally is from concealed strips recessed in ceilings, with some unobtrusive translucent troughs and fittings.

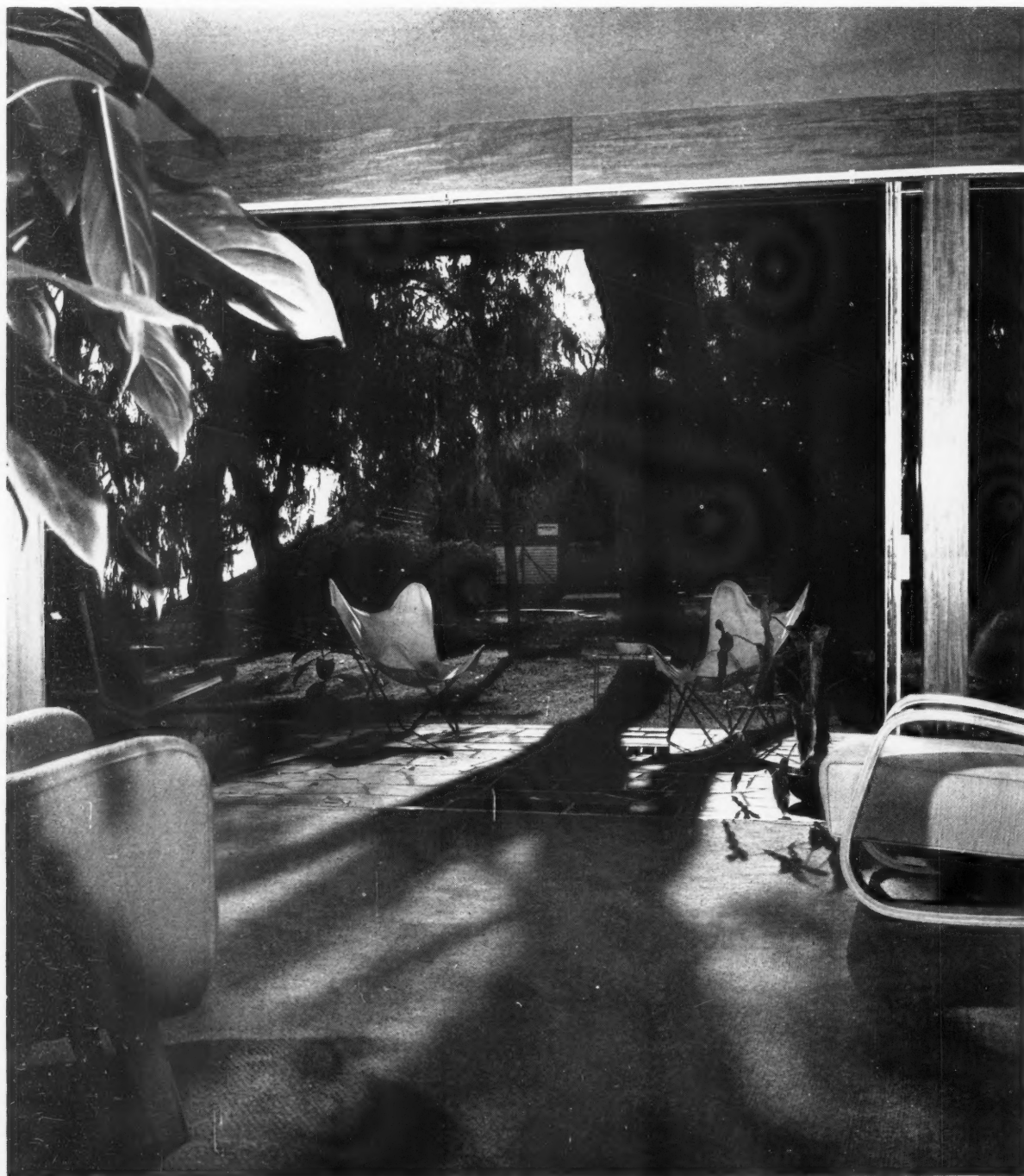


key

- 1, welded channel steel frame
- 2, forced warm air furnace
- 3, air filter
- 4, blower housing
- 5, gas lead to kitchen
- 6, gas flue diverter
- 7, flue base
- 8, multi-breaker box
- 9, electrical lead to kitchen
- 10, electrical lead to bathroom
- 11, service connection to water supply
- 12, 20 gallon water heater
- 13, cold water (copper tubes)
- 14, hot water (copper tubes)
- 15, soil stack
- 16, soil stack vent
- 17, water connection to water closet
- 18, water connections to lavatory
- 19, shower head
- 20, water connections to bathtub

perspective diagram of prefabricated utility core containing all plumbing and heating installations

HOUSE AT SANTA MONICA



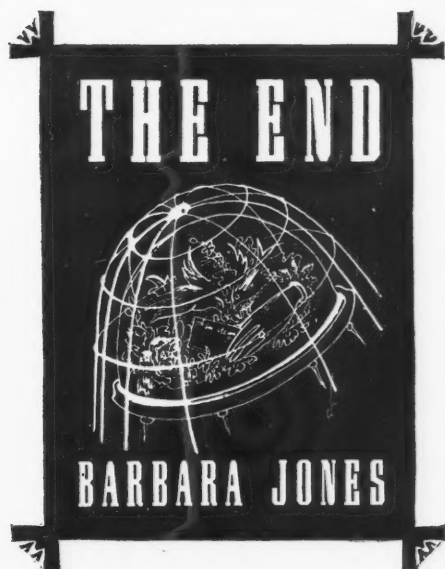
6



7

8

6, living room, looking through the open glazed doorway across the slate-paved terrace, toward the lawn with its large bluegum trees. 7, main bedroom, showing the natural lighting over the head of the beds: a glass door leads to the patio. 7, general view from the north-west.



The last of Barbara Jones's articles on the popular arts that survive in Britain today appropriately deals with the arts deriving from funeral poms and decorations. The series, which began in February 1945 with a study of fair-ground and merry-go-round decoration, will be incorporated in a book containing, in addition, a lot of new material, to be published during next year.

SYMMETRY AND ORDER begin to round off the untidy life most punctually after death. Death's finality is such that the semblance of careless life must be immediately smoothed from the unregimented limbs, so that the body may enter into its new state with dignity, closed eyes, and folded hands.

Later the body is measured for its coffin, which is made of polished wood with brass or chromium handles for earth burial, and of cheaper wood covered with cloth for cremation. Affection sometimes suggests that a body should be embalmed. Preservation of the corpse is one of the most ancient funeral customs, and is to-day pursued in America with a fervour almost worthy of Ancient Egypt. The geometric beauty of the mummy's wrappings has now been abandoned for half-sets of ordinary clothes which turn to a shroud at the waist but present an everyday aspect through a window on top of the lead-lined coffin. The principle of embalming remains the same; the viscera are removed, and the blood is replaced by a preserving fluid. Since the head to-day is not covered by a portrait mask, the flesh of the face is built up with paraffin-wax where it is most likely to sag, and the complexion is carefully tinted with cosmetics, rather in the same way as a waxwork is coloured.

Now the colours of death begin to appear; these are in England black and grey and purple. Purple is used for palls and draperies, and for the covers of the little Prayer Books of the burial service; it is recognized as a funereal colour, a thing apart, a little shocking—it is rarely very fashionable. Black, however, a heavy smothering black, is everywhere, used principally (except on coffins which are highly polished to preserve the wood) in its most mat and dusty manifestations. Traces of white, silver, and gold also occur, and after some funerals there is a feast, furnished with slices of pink ham. (These colours, subsidiary at a funeral, are

the main colours at a wedding where, however, their appearance if not their symbolism is subtly transformed.)

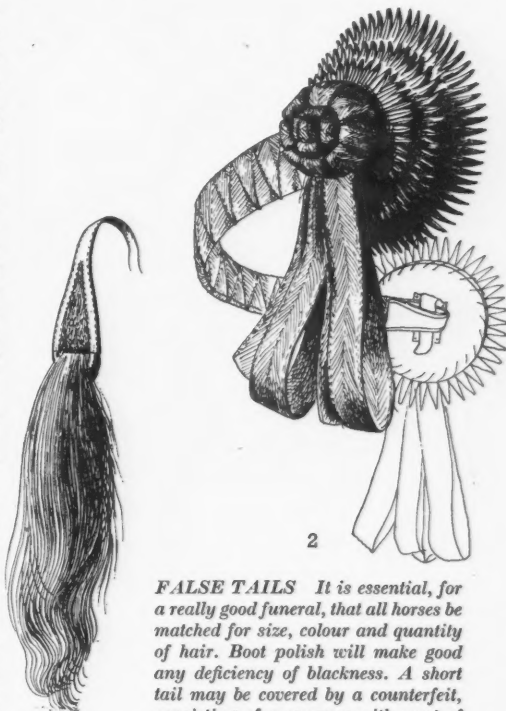
Special clothes for mourning have almost disappeared, except for a black band round the arm, or a curious little diamond of black cloth sewn on the coat-sleeve above the elbow, a miniature hatchment. Nothing to do with death remains normal; even such simple everyday things as writing-paper and cards can retain black borders of varying width, a relic of the late eighteenth and early nineteenth centuries when mourning became mildly a mania and set the fashion for a hundred years of heavy black, relics and *mementos mori*. Most of the really elegant adornments of death such as the hair jewels, hatchments, and wreaths on the door are obsolete, but the bands on stationery are still used, diminishing with the years like wedding rings. This writing-paper is to be used by the bereaved for all private correspondence for some months after the funeral, and it can also be used for bearing notes of condolence and sympathy. Also there still exist bordered cards, sometimes having a device of cross, flowers, rays of light and scrolls, which are attached to floral tributes with the name of the sender.

Most people die at home, and the coffin is delivered to the house. Relatives and friends may come to look their last. Flowers begin to arrive from the same relatives and friends, and also from acquaintances who feel compelled to send a wreath. The deaths of the famous are banked high with flowers from strangers, unless there has been a notice in the papers asking that no flowers should be sent. This, of course, saves the sending of printed notes of thanks but seems faintly unkind. On the day of the funeral the coffin is carried to the hearse which waits outside the house. This may be an automobile, quietly opulent, with a large glass-sided body or, for some working-class funerals in the big cities, an elaborately carved

coach drawn by black horses. A gun-carriage is sometimes used for royal or military funerals. The mourners may walk in front of the hearse to the graveyard, but to-day they usually follow in more cars or carriages.

The hearse derives from a seventeenth century coach, but only the wheels, the coachman's high seat and the bottom curve of the body remain. From the shallow chassis a baroque baldachino rises on four supports, less columns than balusters; around them are twined stems of vine, oak or ivy. The sides of the oblong canopy are three-dimensional curves, edged above and below with acanthus leaves, enthemions, stars and crowns. The canopy is lined inside with black cloth, either pleated up to a rich silver rose in the centre or rayed with silver cords from rose to sides. The coffin is held in place on the chassis by nickel-plated railings in the nineteenth-century ecclesiastical taste. When a small child is buried, the place of the coffin in the hearse is taken by a little glass ark with carved white woodwork which encloses in its turn a white coffin.

The hearse is drawn by black horses of a special breed imported from the Continent. To-day they are becoming rare, though they are still in demand in the cities. One undertaker in a district usually keeps up a stable and hires out his horses and their trappings to colleagues who are asked to undertake horse funerals. People who save all their lives to be decently buried are perfectionists when they bury their relations, so the solicitous undertaker will



FALSE TAILS It is essential, for a really good funeral, that all horses be matched for size, colour and quantity of hair. Boot polish will make good any deficiency of blackness. A short tail may be covered by a counterfeit, consisting of a crupper with most of the loop filled with black hairy skin and a fine tail sweeping from the end. Under the hair is a leather sheath, fastened by three straps round the real tail, so that the false one waves and switches with it. As with a human wig, the tail may be oiled, crimped and dressed to match the real ones of other horses.



3

THE HEARSE Cinderella's coach, 3, glittering with black lacquer and shining brasswork, is unattainable during the lives of most people, but may be readily obtained on hire after death. Its modern counterpart, 4, is dignified, sombre and silent, and usually a Rolls-Royce. On the facing page 5, 6 and 7 show some favourite types of tombstone found in the average large cemetery. The décolletée angel, 5, is a late nineteenth century example in white marble. 6, also late nineteenth century, is in enduring 'rose-pink' granite; the background surfaces are rough and the raised decoration is highly polished. 7 is a twentieth century example of the nautical baroque in white marble. Wherever it may be the undertaker's shop is always easily recognizable with its gold-leaf lettering and heraldic hatchments; with the windows filled with sober statuary and urns in white marble. 8 is the exterior and 9 the interior of an undertaker's shop in Commercial Road, London. 10 is another East London undertakers.



4

disguise a short tail on one of his horses by strapping on a sweeping chevelure over the tatty stump.

Until recently, the two or four horses of the hearse (though not those of the carriages) were sheeted in long draperies which almost reached the ground, black for adults and white for children. These caparisons survive in provincial French *pompes-funèbres*, with the tall plumes made of cock's tail-feathers which stand between the horses' ears. These are now prohibited by law in Britain and have been replaced by rosettes worn under the ears. Plumes almost exactly similar to those worn on the horses' heads used to rise from the corners and top of the baldachino, but they are rarely seen to-day. Rosettes are macabre millinery; they are made of black braid or satin built up round a little buckram cone, and are clipped into the loops of the bridle front which is braided to match. They are fireworks of tight spikes; animal, vegetable and mineral, dusty snails, globe artichokes, engineering in ribbon.

The dead used to be buried in the consecrated ground immediately surrounding their parish churches, close to their friends and families, so that long series of tombstones may be found bearing the same name. The increase in the population of England during the late eighteenth and nineteenth centuries filled the churchyards in the towns to overflowing, and there was usually by then no more land available near the church. So the town councils, forced to find sites further out, started cemeteries, large enough to accommodate any reasonable number of graves for years to come, in the furthest outskirts of the suburbs. Sometimes, however, the popula-

tion increased so unreasonably that the suburbs completely surrounded the cemetery which now seemed absurdly small, and the town, become a huge industrial city, had to create new and larger necropoli ever further out.

The early cemeteries such as Kensal Green (in its day a byword for fashion, size and splendour) are now richly romantic, falling into melancholy decay, the broken tombs fulfilling at last the Gothick intentions of their architects. A new cemetery suffers from its surroundings of raw new suburb, from raw graves and peppery geraniums. It glitters as the new Kensal Green did in 1842, when it was described in *Ainsworth's Magazine* in an article beginning 'Change—so busy in this century with Life—is busier yet with Death. There is no late step in the progress of opinion or the habits of society so broad as the distinction between the city churchyard and the suburban cemetery. Nor is it possible for change to take a healthier and wiser direction. In these dark, pent-up, narrow nooks of the busy town to which past generations have been consigned—in those forlorn, railed-in, grassless recesses which hold, in mingled heaps, the bones of the city's forefathers—the pure and exquisite sentiment that should enshrine the memory of the dead is stifled. The stir of the populous street—the rattling wheels—the hoarse cries—the ring of laughter and the yelling of oaths—the grey smoke that canopies the scene, or the yellow fog that envelops all—combine to banish from the home of the departed every idea of the repose and quiet which had else sanctified it, and weigh us down with a sense of things the most sickening and repulsive . . . what an escape from the atmosphere of

London burial-places to the air of Kensal Green—from the choked charnel-house to that verdant wide expanse, studded with white tombs of infinite shapes, and stone-marked graves covered with flowers of every brilliant dye.' A hundred years later Kensal Green has ceased to be a 'verdant wide expanse' and has become one of the most beautiful places in London. And, since some of the mausoleums and catacombs are ruinous, so that the broken coffins are visible inside, the word 'charnel-house' is just beginning to be mentioned again. . . .

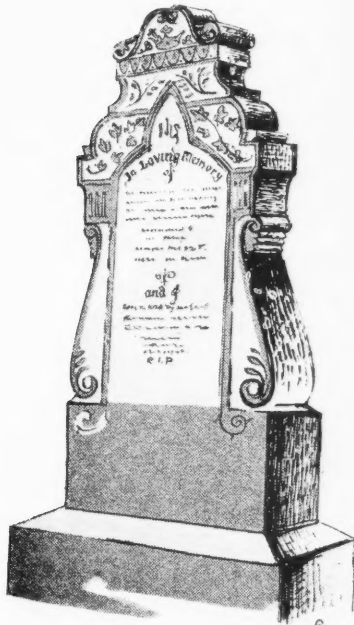
But out in the far suburbs the expanses are still verdant and the paths weedless. There will be one magnificent gate and several smaller ones and at least one mortuary chapel. In a corner will be a small nursery where either the local council or a concessionaire grower maintains greenhouses for the propagation of wall-flowers, geraniums, salvias, asters, calceolarias and a little white border flower to alternate with lobelia. These are used in their season upon such graves as have earth for flowers but are neither tended by relatives of the occupant nor yet neglected; they are kept up by the official gardeners either by yearly contract or in perpetuity.

From the air, the graves are seen to follow neatly along the edges of the gravel walks. The graves on the grass enclosed by the paths, however, lie scattered like the villas of a Peacehaven—in either case, the dead, wherever they lived in life, are provided now with suburbia.

A miniature tumulus can cover the inhabited grave; perhaps with the top unfurfed for flowers. But only a few people leave grass, for grief and custom dictate the erection of sepulchres. These vary from



5



6



7



8



9

10

THE END 11, a group of 'immortelles' as displayed in the window of an undertaker in Bishopsgate. 12, the crosses advancing over the grass. 13 is a particularly beautiful white marble tomb in the best manner of the late nineteenth century. 14, symbolism or biography? . . . in 'rose-pink' granite.



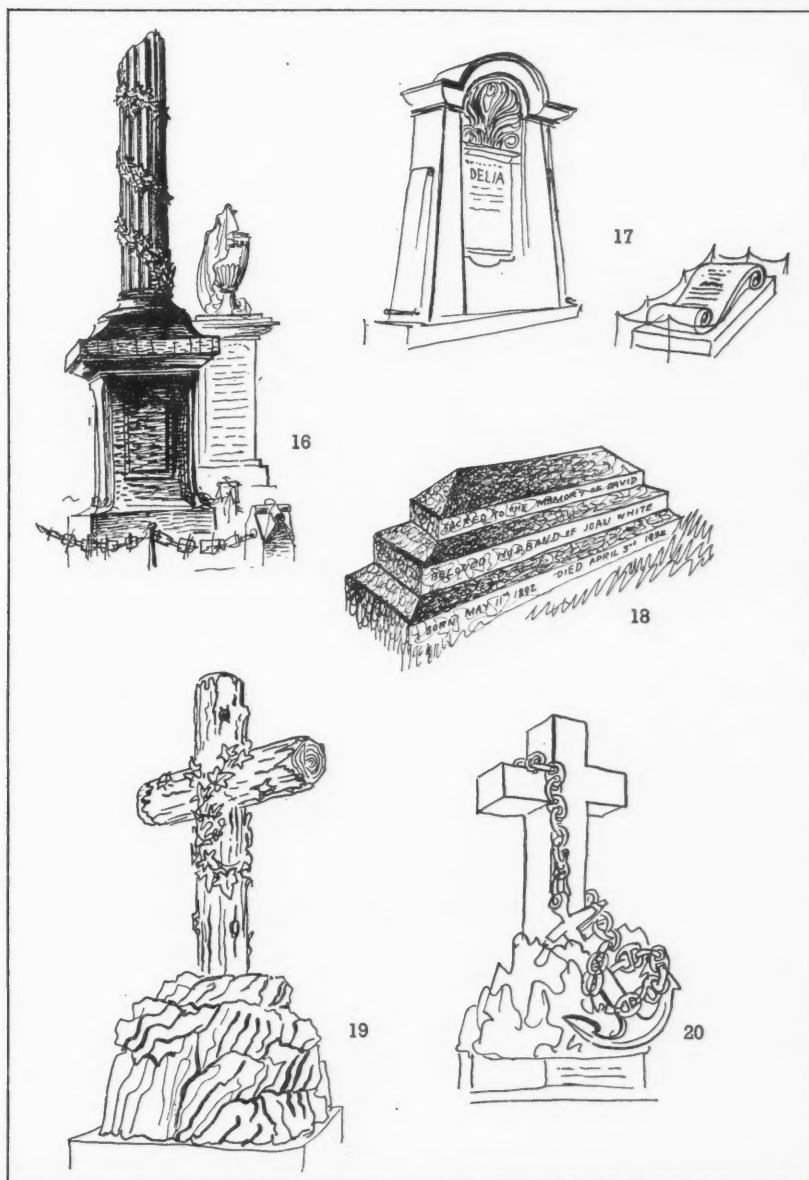
11
12

13
14



15

TOMBS 15, the privately produced tomb, in iron-work; made by George White, blacksmith of Braunston near Rugby, in 1898, in remembrance of his first wife. The flowers are painted white, and the rest of the tomb is peacock-green. 16, the broken column and the draped urn, favourite themes. 17, 'modern'; all pure architecture and no nonsense. 18, all pure granite and no nonsense. 19, ivy-entwined and rustic, but carved in enduring stone. 20, again the nautical-baroque motif.



16

17

18

19

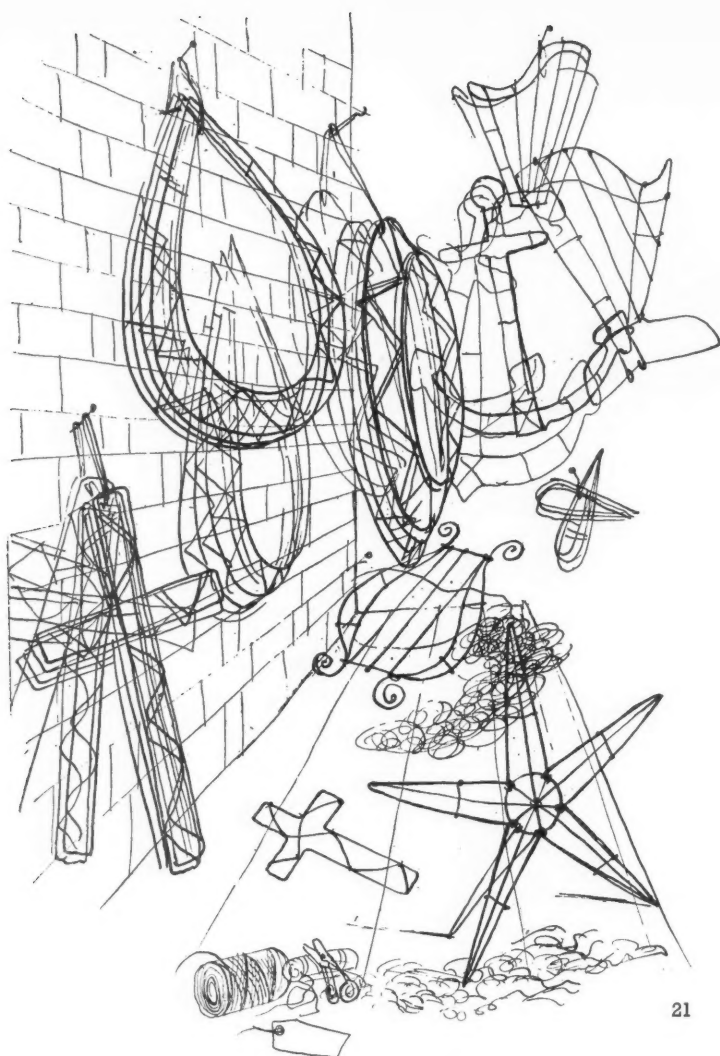
20

simple crosses to huge mausoleums. All but the simplest are designed, within traditional lines, especially for the client, who is first of all shown a sketch. Some masons have wonderful albums of water-colour paintings showing every detail of carving, ironwork and polishing. Actual specimens may be seen in masons' yards outside the cemetery gates or may be ordered by post.

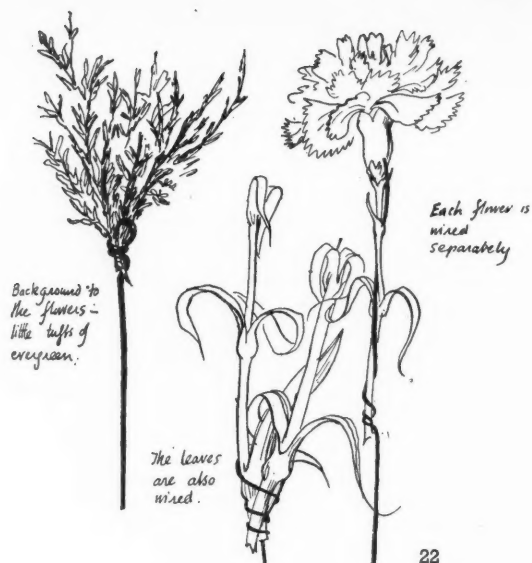
A large envelope arrives containing about fifty leaflets, booklets, order forms and odd sheets suggesting and illustrating memorials; choice examples of wrought iron, repoussé copper, engraved brass, solid oak and glowing alabaster, from wall tablet or chalice to rood-screen, organ or stained-glass window. Outside in the churchyard there is a choice of about twenty sorts of cross, recumbent ledgers, curbing, rock boulders, random stone paving, scroll headpieces, headstones or a garden of remembrance with either bird-bath and pedestal or Old English pillar sundial. All these are illustrated, sometimes in colour, and there are also little books of guidance in the choice of words and verses. Everything is very costly; death is expensive.

Granite and white marble are the enduring choice. During the nineteenth century, granite—grey, rose or black, polished or rough—was in considerable vogue for gravestones as for much else. To-day marble is the favourite material. The favourite shape has for a long time been a cross—plain, paty, Celtic, strapwork, rustic, bevelled and bedevilled, large or small, tall or short, on pedestals, with or without a Christ, even surmounting a granite model of Cleopatra's needle, they crowd the cemeteries, thick pathetic forests, arms outstretched. Second choice is called 'a stone'; it is roughly a rectangle stuck on end into the ground, with the other end variously decorated—a very usual shape is that of the space inside a Gothic arch. Among all these stand the angels, losing ground but still sometimes ordered, angels praying, imploring or resigned, kneeling, standing or floating against a cross, heavily or less heavily robed and always marble. Urns are more expensive; they usually crown a very big pedestal and may either be plain, or draped with a cloth. But both angels and urns are unfortunately less popular with educated clients than a rather dull sort of horizontal screen.

Marble or granite chips are sometimes used to fill in the surrounding curbstone instead of grass and may sometimes be dyed green. However, the customer with taste is fortunately still in the minority, and many less anemic tombs abound, frankly Christian and hopeful, covered with symbols and faith and love. Such symbols as urns, weeping willows, doves, extinguished torches, broken trees and columns or an occasional lyre with broken strings remain in the direct tradition from baroque tombs, half pagan, half Christian. The nineteenth century has bequeathed us anchors, ropes, chains, ribbons, lilies, roses, ivy in all varieties, vines and wheat. As a last ripple from the discoveries of the Egyptian royal tombs and their amazing contents, an occasional monument will



21

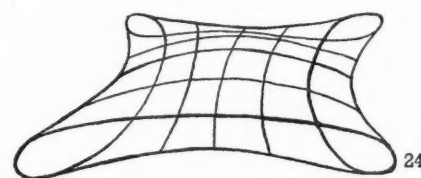


22



23

WREATH FRAMES Wire frames, of many shapes, 21, are bought ready-made (though for a special style the florist would make one). When a tribute is ordered, damp moss is wrapped round the wire and bound in place with string. The flowers and leaves each have a wire twisted up the stem for support, 22, and little bunches of evergreen are wired in for background. The mossy frame is laid on a bench, slightly overlapping the edge, and the florist works round it widdershins, sticking the wires through the moss and twisting them underneath, 23. Techniques vary, but usually, for simple patterns, flowers and leaves stand on long stems; more intricate shapes are emphasized by pulling the heads down tightly. Flowers of all colours are used, though there is a leaning towards white and pale shades. Certain modern improvements have crept in; white flowers are sometimes left with their stems in stained water, so that the colour works up into the veins of the petals; frequently the petals of the smaller flowers, such as tulips, have incurved petals reversed to make them appear large and flat. 24 is the beautiful metal structure underlying a floral cushion.



24

have an Egyptian flavour, an additional crossing of the fingers to ensure survival. Here and there is a solid cobby tomb, a copy of a Roman altar. On some of the tombs incautious epitaphs invoke fame for forgotten talent.

Wine, cakes and honey have lost their place at a funeral, but flowers remain. Those that were piled over the coffin in the hearse are carried out and arranged upon the ground to cover the grave. These are rarely ordinary bunches of flowers; they are floral tributes. A tribute is a wire frame covered with flowers and made into the shape of cross, wreath, sheaf, lyre, or cushion, with an occasional harp, crown, anchor or heavenly gates. Some wreaths are made from the evergreens of ancient mourning, laurel, ivy and yew. At Christmas holly is used. Indeed, every

season has its own flowers, though hot-houses provide lilies and roses all the year round. There are daffodils and primroses in spring, and in autumn the death smell of chrysanthemums is over every new grave. Their globular heads are neat at first, but later more and more petals hang limply down. On the first wet day after the funeral, the ink runs on the black-edged cards, and soon the wreaths go brown and die. Then they are thrown on to their own graveyard, a little dump where their mossy frames twist and rust away.

The grave may be planted out with hardy flowers or with the more sensible shrubs. Ornaments which need no attention and are of a most unearthly beauty are the immortelles, the everlasting wreaths. These are arrangements of lilies, roses, doves and hands, made of a composition which looks

like marble; they are white or very pale. The wreath is protected from the weather by a glass dome and this in its turn is often protected by a wire cage. In some cemeteries immortelles are unfashionable, in others (the churchyard of West Wycombe is one) almost every grave seems to have one or two of the shadowy globes resting on it like dusty bubbles.

Sometimes graves are tended for many years, the stones swept, the long grass clipped and flowers left in jampots or in dark green tin vases. Then no one comes any more, the jampots stand tilted half full of yellow water, and the tin vases are stolen for other memorials. Leaves lie on the grave in the autumn and spiders eat their flesh, leaving in the neglected grass thin black skeletons to echo the bones beneath.



SIR WILLIAM TEMPLE

AND

SHARAWAGGI

1949 marks the 250th anniversary of the death of Sir William Temple. To the uninitiated he may be best known through the Dorothy Osborne letters, and to readers of THE ARCHITECTURAL REVIEW through his introduction into English literature of the term 'sharawadgi' (or Sharawaggi in the modern spelling). To commemorate his death research into the sources of Temple's knowledge of China and Chinese gardening has been carried out and is here presented.

'THERE MAY BE other Forms (of gardens) wholly irregular, that may, for ought I know, have more Beauty than any of the others; but they must owe it to . . . some great race of Fancy or Judgment in the Contrivance, which may reduce many disagreeing parts into some Figure, which shall yet, upon the whole, be very agreeable. Something of this I have seen in some places, but heard more of it from others, who have lived much among the *Chineses*; a People whose way of thinking seems to lie as wide of ours in *Europe*, as their Country does. . . . Their greatest reach of Imagination is employed in contriving Figures, where the Beauty shall be great and strike the Eye, but without any order or disposition of parts, that shall be commonly or easily observ'd. And though we have hardly any Notion of this sort of Beauty, yet they have a particular Word to express it; and where they find it hit their Eye at first sight, they say the *Sharawadgi* is fine or is admirable, or any such expression of Esteem. . . . But I should hardly advise any of these Attempts in the Figure of Gardens among us; they are Adventures of too hard achievement for any common Hands; and tho there may be more Honour if they succeed well, yet there is more Dishonour if they fail, and 'tis twenty to one they will.'

This passage from Sir William Temple's *Upon the Gardens of Epicurus* has probably caused more comment, enthusiastic or irritated, during the last six or eight years than any other statement on planning. And since 1949 is the 250th anniversary of Temple's death it may be acceptable to discuss here the possible sources of Temple's revolutionary suggestion of asymmetrical planning.

There is first of all the word Sharawadgi (or Sharawaggi, as Horace Walpole spelt it later) itself. It is certainly not a current Chinese word. The Oxford Dictionary even goes so far as to say 'of unknown origin,' but that is rather defeatist. In fact, several explanations have been attempted in the last twenty years. In 1930 the Chinese scholar Y. Z. Chang, on the suggestion of H. Woodbridge, who subsequently worked on Sir William Temple,¹ first tackled the philology of Sharawadgi, and came to the conclusion that the word could well correspond to the Chinese syllables Sa-lo-kwai-chi; Sa-ro or Sa-lo signifying careless grace or unorderly grace. Kwai-chi, which was often badly pronounced as Wai-dgi, conveys the meaning of impressive and surprising. Both these terms are of long-standing literary association; the first occurs before A.D. 921 and the second as early as 233 B.C. Sa-ro-kwai-chi would then mean the 'quality of being impressive or surprising through careless or unorderly grace.'² One year later E. V. Gatenby suggested in *Studies in English Literature* (Tokio, October 1931, repeated in a letter to *The Times Literary Supplement* of February 15, 1934) that Sharawadgi derived from Sorowaji, not being regular, a form of the word Sorou which is used to describe an asymmetrical design. Of these two explanations the former seems more convincing. It undoubtedly corresponds to what Temple meant and seems to make sense from the philological point of

view. However, it offers just as Sorowaji the difficulty that it is not apparently a term occurring in Chinese dictionaries, and in fact not an actual literary term nor an expression of Chinese usage.

More recently Mr. Ch'ien Chung-shu³ put forward the transcription San-lan or So-lu for Shara and wai-chi for Wadgi, meaning widely scattered or disorderly composition or arrangement 'in short spaces tastefully enlivened by disorder.' Mr. Ch'ien actually refutes Mr. Chang's transcription which he says would mean no more than graceful (easy) and wonderful (magnificent) and is more often applied to human beings than to landscape. Also both words are adjectives not nouns.⁴

Since none of these explanations wholly satisfies, can it be that Temple made up the word himself? This is, indeed, Mr. W. Cohn's opinion, who speaks of 'a literary chinoiserie wittily invented by Sir William Temple to express the joy of asymmetry.'⁵ If we assume such a daring fantasy it would have to be admitted that Temple had one of the existing dictionaries at his disposal to add the semblance of philological probability.⁶ This is, in fact, not unlikely, as we know for certain that Temple actually did interest himself in the Chinese language. He writes in *Of*

³ China and the English Literature of the seventeenth century, *Quarterly Bulletin of Chinese Bibliography*, English edition, N.S., Vol. I, No. 4, December 1940.

⁴ Even more recently Mr. Basil Gray suggested in a letter that 'since what Temple means is obviously Feng Shui, Shara might well be Shui, Feng having dropped out, whereas Wadgi might be composed of Hua (Flower) and Chi (Account), so that the whole may be the title of a Chinese work on Feng Shui.' This explanation has the advantage of incorporating a known and existing Chinese term which none of the others has.

⁵ The Influence of Chinese Art in the West, *The Spirit of China*, Lond., 1942.

⁶ Not only did several of the published accounts of China have transcribed word lists added as, for example, Athanasius Kircher's *Atlas Chinesis*, 1667, there also were separately printed dictionaries. This transpires from Robert Hooke's paper quoted in note 7. Besides, a number of manuscript dictionaries were available in England. Two such from Sir Hans Sloane's collections are at the British Museum. *Vocabulario de la lingua Mandarina* (a Spanish-Chinese dictionary in alphabetical order, seventeenth century) (Sloane 3419). *Dictionarium Chinesse, hoc est lingua Belgica juxta alphabeti ordinem, et Latini et Mandarinive quoque explicatis Chinesum Characteras* (seventeenth century) (Sloane 2746). Others are at the Bodleian Library at Oxford, for instance one attached to Peter Mundy's account of his travels to China (MS. Rawl. A.399). Moreover, amongst the manuscripts of Thomas Hyde 1636-1703, the great orientalist, and Bodley's Librarian from 1665 to 1701, there is one catalogued as *Parvum Vocabularium Sinico-Anglicum et Aliud Parvum Vocabularium Sinense*. (Edward Bernard, *Catalogi Librorum Manuscriptorum Anglicae et Hiberniae in unum collecti Oxoniae MDCXCVII*, p. 286. *Librorum Manuscriptorum Bibliothecae Bodleianae Classis XIII. continet autem illa Codices Orientales XXX. E. Bibliotheca Viri Clarissimi; Thomas Hyde, Pecunia Universitatis Comperatos A.D. MDCXCII*, 1692), and amongst papers 'brought out of the study of the late Dr. Thomas Hyde of Oxford' (B.M. Sloane 853) are various word lists with Chinese characters, their transcriptions and translations. Besides, Anthony Wood tells us in *Athenae Oxonienses*, ed. Bliss Vol. IV, 1820, p. 526, that amongst 'books by Dr. Hyde designed for the press, if he lives to finish them, he having already done something towards all of them' was a '*Curiosa Chinesia et Selenensia*' and '*Varia Chinesia . . . omnia excerpta ex Ora et Scriptis nativi Chinesis Shin Fo-burgh*'.

Heroic Virtue (Works, 1750, Vol. II, Part II, Section III, page 247) as follows: ' . . . for, by all I can gather out of so many authors as have written of China, they have no letters at all but only so many characters expressing so many words: these are said by some to be sixty, by others eighty, and by others six score thousand; and upon the whole, their writing seems to me to be like that of shorthand among us in case there were a different character invented for every word in our language. Their writing is neither from the left hand to the right like the European, nor from right to left like the Asiatic languages, but from top to bottom of a paper in one straight line and then beginning again at the top till the side be full.'

If, on the other hand, Temple did not go direct to books on the Chinese language or Chinese dictionaries, he could consult, instead of books, people who were interested in China and knew some Chinese. Such people were indeed not wholly absent. John Webb, the architect famous for his Whitehall drawings, was amongst them, and Robert Hooke, the scientist, horologist, architect, and friend of Christopher Wren.⁷ The Royal Society seems to have been the centre of such philological entertainments. Although Temple did not himself belong to it, he was in some contact with members, as, for instance, Evelyn's entry in his diary of March 24, 1688, proves: 'After dinner we went to see Sir William Temple's . . . the most remarkable things are his orangery and gardens.'

So much for Temple's use of the word Sharawadgi. But what is in a word? More important, perhaps, than philological speculation is the question how Temple can have known what Chinese gardens were like and what principles guided their layout. That he looked round carefully for information about China is beyond doubt. Apart from the two passages already quoted, he mentioned Chinese affairs in his essay *Of Popular Discontent* (Works, 1750, Vol. II), and in *Of Heroic Virtue* he tells us of the

⁷ John Webb, *The Antiquity of China* 1678, which though quite crazy in its attempt to link the Chinese with the Jews and in asserting that China was the place where Noah's Ark landed, does show at least the fascination of matters Chinese. Mr. Chen in an article 'John Webb, a forgotten page in the early history of sinology in Europe,' *Chinese social and political review*, Vol. XIX, No. 3, 1935, pp. 295-330, has dealt in detail with Webb's sinological endeavours. Robert Hooke read a paper to the Royal Society (No. 180, Vol. XVI of the *Philosophical Transactions* 1686) which was entirely devoted to the Chinese language, 'Some Observations and Conjectures concerning the Character and Language of the Chinese, Made by R.H., F.R.S.' What he has to say about his method seems worth quoting: 'By a Chinese Manuscript, out of which I transcribed the Lord's Prayer in the year 1666 (when it was lost), I found that the pronunciation had no Affinity with the strokes of the Character . . . Since that time I procured from China a Dictionary of the Court Language (as I found it written upon by the person that sent it me from thence). But this whole Book (which I found was Printed) consisted only of the Chinese Characters without any interpretation, or Pronunciation, however by the help of the pictures of that, and a Chinese Almanack, I finally found out their Characters for numbers. . . . (p. 66). 'I have not yet been able to procure sufficient helps to Inform myself of the whole Art of Writing and Reading the Chinese Characters . . . the best help I had was the Perusal of Some Books Printed in Chinese with the Pronunciation and Signification of the Character in Latin Letters. . . . (p. 69).

¹ Homer E. Woodbridge *Sir William Temple, the Man and His Works*, 1940.

² Y. Z. Chang, A Note on Sharawadgi, *Modern Language Notes*, 1930, p. 221.

published accounts of China he had used. They are 'Paulus Venetus, who about 400 years ago made a voyage from Venice (page 239) . . . Martinus Kercherus (page 255) and several other relations, in Italian, Portuguese and Dutch, either by missionary friars, or persons employed by them upon trade or embassies upon that occasion (page 255).'⁸

As for these reports of missionaries and ambassadors, many indeed came out before 1685, the year in which Temple wrote his *Gardens of Epicurus*. However, they contain little about gardens and what they say seems curiously standardized, non-committal and sometimes even embarrassed. Also they went on cribbing from each other and when no evidence was available substituted fantasy for truth. Here, as an example, is the first somewhat more detailed account of Chinese gardening. It comes from Father Ricci:⁹ 'Dans ce jardin l'aissant en arriere beaucoup d'autres choses qu'on ne peut voir, ni peut-estres escrire sans plaisir, il vid vn rocher artificiellement fait de diuers marbres nonpolis, lequel estoit proprement creusé en grottes, où y auoit des chambres, sales, degrez, viuiers, arbres, et plusieurs autres, où l'art estoit en debat avec la volupté. Ils font cela, afin d'euter les chaleurs de l'Esté, par la fraischeur des grottes, lors qu'ils estudiét ou font des festins. La figure en forme de labyrinthe augmentoit la grace car encore qu'il n'occupast pas vne place des plus grandes, ceux neantmoins qui vouloient passer par tout, y estoient detenus deux ou trois heures, et en apres on sortoit par vne autre porte.'

After Ricci, about the middle of the century, Semedo,¹⁰ and then Father Grueber:¹¹ 'Their gardens are for the most part enclosed Meadows on purpose to exercise themselves with a Ball. Nevertheless their Gardens are very green and delightful because of the conveniency of watering them with fresh rivers; But they have but small skill to dress and order them. All that I could take notice of in any such places was in the King's garden, where is to be seen a great Cascade of Water that falls from a rock of Brass, covered all over with artificial Trees of the same substance.'

Finally, Nieuhoff, probably the most famous seventeenth century reporter on China,¹² gives the follow-

ing descriptions: 'In the same shire (Houchenfu) Eastward from the Metropolis, lies the famous Lake Sikin between which, and the City Walls is a fair Street, Paved with Stones, and almost a Mile long, where they divertise instead of Walks of Pleasure. The whole Lake Wall'd in comprises about five English Miles in compass, and upon the adjacent Hills, (supplied with various rivulets and Fountains) appear several Temples, Palaces, Cloysters, Colledges and the like. The Banks of the Lake, which is the foot of the Mountain, are Pav'd on the top with Freestone, and ath-wart the Lake lie several bridges, so that they may walk over it, and see the Lake in all places. The forementioned Ways are all Planted with divers shading Trees, and accommodated with Benches, Arbors, and the like, for the conveniency of such as walk there, when they are weary to sit down and repose. The Chinese call it "the delightful Garden" or "Earthly Paradise." (Vol. II, p. 273.)

'In the houses . . . they (the women) have Wildernesses, Groves, and pleasant Gardens, where they delight themselves in Planting curious Flowers. . . ' (page 338).

'A rivulet call'd Yo, which hath its original in the mountain Jouven, Westward of Peking out of the Lake Si, flows through the whole Court with several winding Channels, watering the Gardens and Groves; and being so deep and broad within the Court, that laden Jonks may come up in it; or that it is not only for pleasure, but serves as a great Convenience. This River flows also by several artificial mounts made in the Court, which the Chinese with great ingenuity have raised with Rubbish and covered with polished Marble, wrought and interwoven with Plats of Grass; on the tops of them are trees and Flowers planted in excellent order. Lords and persons of Quality often times spend most of their Estates in making such artificial Mounts in their Gardens and Orchards. There are some which, not only have Cells very handsomely digg'd but also Sleeping Rooms, Apartments, and all manner of Closets within them, and serve the Chinese for retiring-places against the Heat in the Summer, and for Banqueting-houses to recreate themselves and their Guests in. In one of them are Mazes though not very big yet by their strange turnings and windings of one walk into another keep the water two or three hours before it can get through them all and at last comes out at another gate' (page 481).¹³

In addition to studying such printed descriptions of Chinese Gardens, Temple may have heard talks direct from travellers or from people who had spoken to travellers. How-

ever, on the whole travellers cannot have been very helpful; for only the fewest can have seen enough, and seen with eyes wide enough open to appreciate what was the specific character of Chinese landscaping. Only Chinamen, coming to Europe and seeing how differently gardens were treated here, could have been really enlightening. But were there educated Chinamen in Europe during Temple's lifetime, and can he have met any? There was one at least in France, England and other European countries and can well have been known personally to Temple. A Belgian missionary, Father Philippe Couplet, S.J., brought with him, when he returned from China in 1684, one Xin-fu-Cum.¹⁴ He was presented to Louis XIV¹⁵ and then to the Pope. In 1687 he arrived in England, where he appeared in Oxford before September.¹⁶ Earlier still, he must have been in London; for James II at Oxford referred to a Chinaman's portrait 'to the life' which was then already in his possession. At the end of 1687 and the beginning of 1688 Xin-fu-Cum again stayed in London. This emerges from some letters written by him to Dr. Hyde. They are in Latin, and in one of them he apologizes for a long delay in answering, giving as his excuse that he found it difficult to hold a European pen. (B.M. Sloane 853.)

As regards the passage on Sharawadgi, it is, of course, tempting to connect it with Xin-fu-Cum. But Temple is supposed to have written *The Gardens of Epicurus* in 1685, and Xin-fu-Cum only arrived in 1687. However, as the book was only published in 1690, there is no reason why Temple might not have inserted the passage in question after a conversation with the Chinaman—provided he had such a conversation, which we cannot prove.

Now, supposing that for this reason Xin-fu-Cum's possible comments on gardens are discounted and the talks of missionaries and ambassadors or tales of other travellers not over-estimated, were there other sources which Temple can have had at his disposal? There is, we think, only one left: Chinese paintings of landscape. Can he have seen any—as, indeed,

¹⁴ Also transcribed as Chin-fu-Cum and Tschin-fu-Tsung, according to H. Belevitch-Stankovitch: *Le Goût Chinois en France au temps de Louis XIV*, Paris 1906, p. 228, or Shen Fu-tung, according to J. J. L. Duyvendak in 'An old Chinese Fragment in the Bodleian,' *Bodleian Library Record*, Vol. II, No. 28, 1949; we are indebted to the Keeper of Oriental Books at the Bodleian Library for having drawn our attention to the latter reference.

¹⁵ V. Pinot: *La Chine et la formation de l'esprit philosophique en France*, 1932, brings a letter published in *Mercurie Galante*, Sept. 1684, with a description of the Chinaman's visit at the Court of Versailles.

¹⁶ *The Life and Time of Anthony Wood Antiquary of Oxford, 1632-1695*, described by himself, collected from his Diaries and other papers by A. Clark, Vol. III, 1894, p. 236: 'After his majesty was sate, he asked the vice-chancellor (standing by him) for certain books. To which the vice-chancellor answered that Dr. Hyde the Library keeper could answer him more fully than he. Whereupon he was called from the other part of the library where his study was and being come, he kneeled downe whereupon the King gave him his hand to kiss. Which being done his majesty said, "Well, Dr. Hyde, was the Chinese here?" to which he answered "Yes, if it may please your majesty; and I learned many things of him." Then said his majesty, "He was a little blinking fellow, was he not?" to which he answered "Yes," and added that "all the Chinese, Tartars, and all that part of the world was narrow-eyed."

he saw and mentions porcelain and textiles? The answer is that he can; for Evelyn as well as Pepys had. Proof of this is to be found in their diaries. Evelyn writes, on March 22, 1664: 'One Thompson a Jesuit, showed me such a collection of rarities sent from the Jesuits of Japan and China to their Order at Paris as a present to be reserved in their repository but brought to London by the East India Ships for them as in my life I have not seen. The chief things were Rhinoceros horns, glorious vests, wrought and embroidered on cloth of gold but with such lively colours that for splendour and vividness we have nothing in Europe that approaches it . . . fans like those our ladies use, but much larger and with long handles curiously carved and filled with Chinese characters, a sort of paper very broad, thin and fine, like abortive parchment and exquisitely polished of an amber yellow exceeding glorious and pretty to look on and seeming to be like that which my Lord Verulam describes in his Nova Atlantis. Several other sorts of paper, some written, other printed; *prints of landscape*, (our italics) their idols, saints, pagodes of most serpentine monstrous and hideous shapes, to which they pay devotions; pictures of men and countries rarely painted on a sort of gummed calico, transparent as glass; flowers, trees, beasts, birds etc. excellently wrought in a kind of sleeve silk very natural, several book manuscripts, a grammar of the language written in Spanish with innumerable other rarities.' And on July 30, 1682, he writes, 'in the whole (of Mr. Bohun's house) are contrivances of Japanese screens instead of wanescot . . . the landscapes of the screens represent the manner of living and country of the Chinese.' Pepys, on Jan. 14, 1667-8, records the purchase from Gibson, the bookseller, of a book on China 'with rare cuts.'¹⁷

We can, on the strength of these passages, venture to sum up that Temple, with his known interest in, and understanding of China, may well have seen such landscapes or cuts and formed out of them an amazingly clear vision of the Chinese garden and its peculiar beauty, then have asked and received confirmation from those who themselves had seen less sensitively, and finally have approached scholars of the Chinese language for a term to describe what he meant, with the result that he invented an attractive term to describe a completely new vision of what variety and surprise in planning might make of the English landscape.¹⁸

¹⁷ A. H. Rowbotham in *Missionary and Mandarin*, 1942, p. 279, suggests that Pepys refers to Kircher's volume. In addition Chinese pictures seem to be mentioned in Gregorius Sharpe's re-edition of some of Thomas Hyde's works (*Syntagma Dissertationum Quas Olim auctor doctissimus Thomas Hyde S.T.P. separatim edidit A Gregorio Sharpe Ozonii 1767*, Vol. II, p. 521) Horti Cinesis descriptio quae sequitur quamvis sine nomine in adversares appareat proculdubio data es ab eodem viro Cinesi qui epistolae jam-am exscriptas ad Hydium misit: explicatio videtur esse ejusdem tabulae pictae e China allatae. Sloane also owned some Chinese pictures but again nothing is known as to when he acquired them. (B.M. Sloane 5304, 5292-3, 5252, since transferred to the Department of Oriental Antiquities, now under Chinese Woodcuts, B. 21-41.)

¹⁸ It seems to have been usual to question returned travellers; the Académie des Sciences in Paris prepared in 1685 a memoir (published by V. Pinot in *Documents inédits relatifs à la connaissance de la Chine en France*, 1932, p. 7) of questions to be put to F. Couplet.

⁸ Moreover, Temple's remarkable knowledge of Confucius indicates that he must have been familiar with the 1687 translation of the philosopher's works by Prosper Intorcetta, Christian Herdrich, Francis Rougemont and Philippe Couplet.

⁹ *Histoire de l'Expedition Chrestienne au Royaume de la Chine entreprise par les P.P. de la compagnie de Jesus . . . tirées des commentaires du Père Matthieu Riccius par le Père Nicole Trigault nouvellement traduite en français*. Lyon, 1616, p. 611.

¹⁰ *The History of that . . . Monarchy of China by F. Alvarez Semedo, now put into English*, London 1655, p. 112.

¹¹ *China and France or Two Treatises. The One of The Present State of China from the observation of two Jesuits lately returned from that Country. Written and published by the French King's cosmographer (Father Grueber, S.J.) and now Englished 1676*, p. 74.

¹² *An Embassy from the East India Company of the United Provinces to the Grand Tartar Cham, Emperor of China, delivered by their Excellencies P. de Goyer and J. de Keyser . . . and ingenious described by Mr. J. Nieuhoff*. Englished by J. Ogilby, London, 1699. Second edition of Vol. I, 1673, identical with first edition to which belongs Vol. II, *Atlas Chinesensis being a second part of a relation of remarkable passages in two embassies from the East-India Company of the United*

Provinces to the Vice-Roy Singlemong and General Teising Lipon and to Kouchi Emperor of China and East Tartary. Englished by J. Ogilby, etc., 1671.

¹³ Very little later Magalhaens (*Nouvelle Relation de la Chine Composée en l'année 1668, a Paris, 1688*. Englished by Ogilby, 1688) also mentions in the precincts of the Fourth Palace or Lama Tien 'a Mountain made with hands like a Sugar-loaf and environ's with Rocks which were brought thither in former times from the Seaside, though far more remote with great labour and expense. These Rocks are for the most part full of holes and hollownesses, occasioned by the continual dashing of the waves; the Chinese taking great delight to behold those unpolished works of nature. And they are so disposed as to counterfeit the high out-juttings and steep and rugged Precipices of Rocks; so that at a moderate distance the whole seems to represent some craggy wild Mountain, the first work of Nature.'

2 Xin-Fo-Cum This portrait, which James II treasured so much that he had it hung in the ante-room to his bedchamber, has survived, and is now at Kensington Palace. It is undoubtedly one of Kneller's best pictures, dated 1687. It was exhibited in 1946-47 at Burlington House with the King's Pictures, though without detailed information. Another portrait of the Chinaman, this time a French engraving (reproduced by Belevitch-Stankevitch loc. cit. fig. 14) is preserved in the Cabinet des Estampes (OE 48). **3 A Visual Equivalent** of Temple's interpretation of the Chinese garden, is this watercolour, preserved at the Victoria and Albert Museum and catalogued as 'anonymous, English, late seventeenth century.' It suggests, perhaps better than any lengthy verbal explanation, the possible sources of knowledge about China at that time. The rivers and artificial hillocks, the strange birds and beasts are all shown, and so is the Chinese bridge mentioned by Kircher. But it is Semedo's description of Chinese gardens to which it seems most closely related. 'There are many pleasant gardens and a river which runneth amongst the palaces and yieldeth much delight with his windings and turnings. There are many artificial mounts with many rare beasts and birds and many gardens made with exquisite diligence and all manner of curiosities.' Although in these works the individual elements were illustrated, they do not appear elsewhere collected into a complete landscape. Its layout might have been suggested by the pictorial arrangement of Chinese screens, rather than by illuminations in Persian or Indian manuscripts. The titlepiece, 1, page 391, is a portrait of Sir William Temple by Sir Peter Lely.



2

3



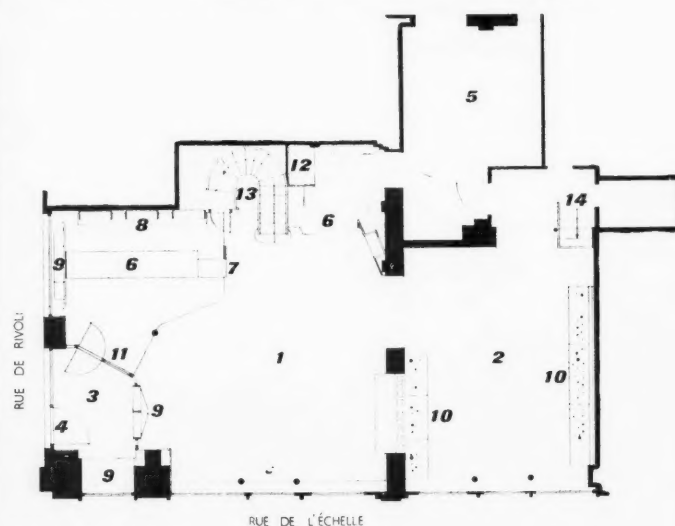
TEA ROOMS IN PARIS

MISHA BLACK AND BRONEK KATZ: ARCHITECTS

It is easy enough to imagine what a tea room installed by a British firm in Paris *might* be like. After all, it would not be the first time that olde timbers and bottle glass had puzzled French eyes. The proprietors of the tea rooms here described and illustrated chose otherwise, and went for a twentieth-century idiom. Even if, in what they got, there are suggestions here and there of a decorative technique more suited to exhibitions, and one or two motifs have crossed the Channel more than once, both they and their designers have shown taste and discretion, not always present in British exports abroad.



These tea rooms in the rue de Rivoli were first opened in 1882, and, until this present scheme of redecoration and modernization was put in hand, no major alterations had been made since that date. The amount of work that could be carried out was restricted by the need for economy and by the availability of licences; for example, the upper floor has been repainted only, and will be completely redesigned at some future date. Many of the original fittings have been incorporated in the new scheme, some having been transformed with the use of new materials. The original shop front in the rue de Rivoli has not been altered radically; it has been redecorated and a door has been added, making it the main entrance to the tea rooms. Ceilings are now of fibrous plaster, which covers the ornate Victorian plaster work. The old Victorian counter has been refaced with panels



plan of ground floor

key 1, main tea room. 2, rear tea room. 3, glazed entrance vestibule. 4, new main entrance. 5, kitchen. 6, counters. 7, cash desk. 8, wall showcases. 9, window display. 10, fitted settees. 11, glazed screen and door. 12, refrigerator. 13, main stairway for customers. 14, service stairway.

1, shop front in the rue de Rivoli; the decorative lettering on the fascia, and on the illuminated panel in the vestibule, was designed by Jesse Collins. The display screen in the left window shields the sales counter without obscuring the view into the tea rooms themselves. 2, the same frontage by night.

of teak veneer and polished bronze cover strips; the narrow display showcases are framed in lime green, with a decoration in sepia and white. On the rear wall of the front portion of the café is a mural decoration designed and painted by Tom Gentleman. The decoration scheme is intended eventually to include the indoor planting of shrubs and flowers. General illumination is from high tension white neon tube carried in polished bronze troughs, throwing indirect light on to the ceiling and direct light over the counters and on the mural. Some light fittings are of polished bronze and block perspex, and give a warmer tungsten light in contrast to the colder neon tubing. Showcases have individual lighting from concealed neon tubing. The floor covering in front of the sales counter is rubber tiling, and the remainder of the flooring is carpet of a deep plum colour. All decorative lettering, including the illuminated mirrored panel in the vestibule, was designed by Jesse Collins. The site architect was Jacques Knight.



3, the ground floor café with its original decoration. 4, looking toward the rue de Rivoli in the same room after redecoration. The coffered ceiling is of fibrous plaster covering the Victorian mouldings and rosettes. A glazed vestibule has been made on this frontage, which now contains the main entrance. The 65-year-old furniture has been temporarily retained and is shown in both illustrations.

4



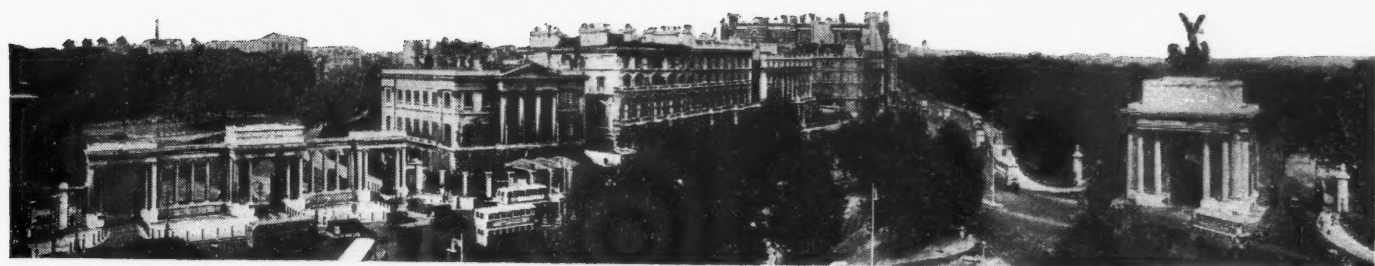


INTERIOR



TEA ROOMS IN PARIS

5, sales counter and cash desk. The original Victorian counter has been refaced with teak veneered panels and polished bronze cover strips. Wall display cases are framed in lime green with a painted decoration in sepia and white; they are lit by concealed neon tubing. 6, rear wall of the front café. The mural, by Tom Gentleman, is also lit by neon tubing. The decorative light fitting on the column is of polished bronze and block perspex.



HYDE PARK CORNER

Hyde Park Corner in the eighteenth century was the ideal site for a magnificent formal entry into London, marking the termination of the Great West Road, and the royal route between the Palaces in St. James's and Kensington Parks. Miss Stroud shows here some unpublished schemes by Robert Adam and by John Soane, the latter conceived in relation to an abortive proposal for a new palace for George III. Nearly half a century was, however, to elapse before the present Hyde Park Corner materialized from a design by Decimus Burton.

THE ASPECT WHICH Hyde Park Corner presents today is neither imposing nor co-ordinated. Only when the gates of Burton's arch are opened for a royal progress along the central carriageway to the Ionic 'screen' does any relationship between the two become apparent. For the rest of the time, traffic grinds its way round three large islands with their sculptured memorials, and a host of smaller pedestrian refuges marooned in a sea of noise and movement. It is the sorry outcome of nearly two centuries of lost opportunities, of hopes half realized or mutilated.

The possibility of providing at this juncture a dignified western approach to the metropolis was being advocated as long ago as 1766 when John Gwynn published *London and Westminster Improved*. It is curious that neither he nor any other writers or architects of the eighteenth century appear to have paid attention to the rest of the entrances to London: for travellers from north, south and east, London, broadly speaking, began when the fields gave way to concentrations of houses along the main roads which led to the city. But the inherent superiority of the West End, its proximity to the two royal palaces of St. James's and Kensington, the mansions of Piccadilly and wealthy residences of Mayfair, created an atmosphere of distinction which was deemed worthy of emphasis by some well-contrived planning at a point where the Great West Road decanted its endless flow of travellers into the metropolis.

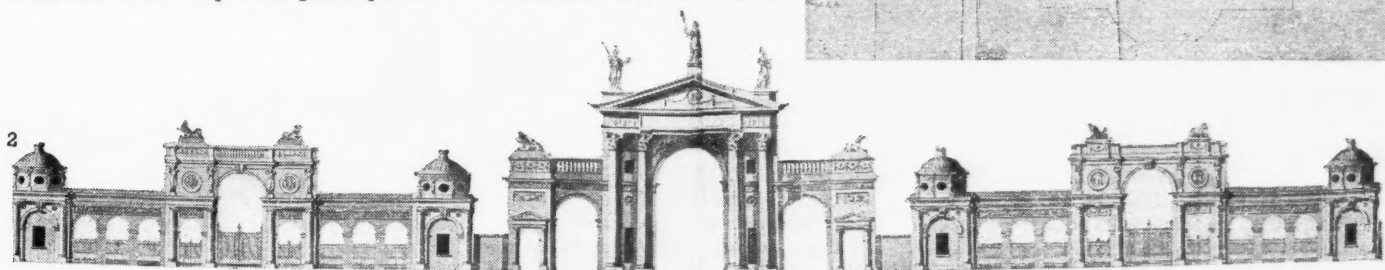
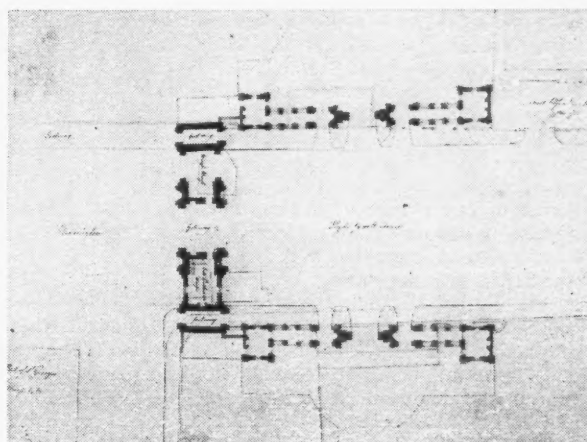
Gwynn's own plan for this area had no architectural pretensions and relied for effectiveness on a spacious place, planted

with trees, from which wide avenues radiated to the palaces and in other directions. It was Robert Adam who, twelve years later, produced the first set of schemes for a really striking composition to be erected immediately west of Apsley House. His various projects for alterations to Buckingham, Carlton and Cumberland Houses, as well as transparencies for Queen Charlotte, had raised Adam to the nominal status of a royal architect, even though he never achieved an official appointment. In view of this patronage, it was natural enough that the theme of his designs should have reflected an element of flattery to his monarch. The compositions comprised three variations of a triumphal arch, which was to form the entrance to the Piccadilly road, and a link, at their western ends, between two screens through which the Green Park and Hyde Park could be approached. It was a bold and impressive conception, paying due attention to such practical necessities as accommodation for toll-keepers, a

weigh-house, and ample footpaths for pedestrians.

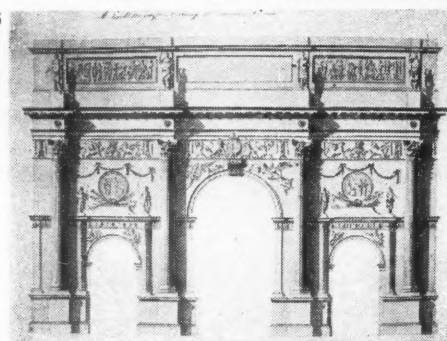
Decoration in every case was on a regal theme, varying from the royal arms accompanied by martial trophies and classical figures, to statues of the King with his Consort, or in Roman dress on horseback. All of which might have been more to the point had 1778 proved a more fortunate year in British history; but the turn of events in America, culminating in the disastrous battle of Saratoga, was opportune neither for a spectacular commemoration of a triumphant monarch, nor the expenditure of public funds in such a cause. These, we may assume, were the chief reasons why Adam's proposals came to naught. The whole matter seems to have slipped into abeyance until 1794, when Jeffry Wyatt exhibited at the Royal Academy a scheme for Hyde Park Corner of which no details seem to have survived. Although this, too, proved abortive, it is significant that an official architect was toying with the idea, and

The titlepiece shows Hyde Park Corner today. 2, one of Robert Adam's original designs for a gateway and two entrances into the Royal Parks. On the centre arch, leading into Piccadilly, are statues of Britannia, with George III and his Consort on either hand. The screens are filled with fine ironwork and terminate in small pavilions surmounted by caryatids supporting shallow domes. 3, plan of Adam's scheme, showing the proposed screens and entrances in relation to the arch at their western end. The arch was to contain a weigh-house and toll-keeper's accommodation, the latter with its own internal staircase and occupying two floors.





4



5

4, detail of the principal gateway for Adam's second scheme; this was to be of three arches, with winged figures in the spandrels of the centre opening and a triumphal procession in the frieze, surmounted by an equestrian statue of George III. 5, the third alternative, with even more trophies and warriors.

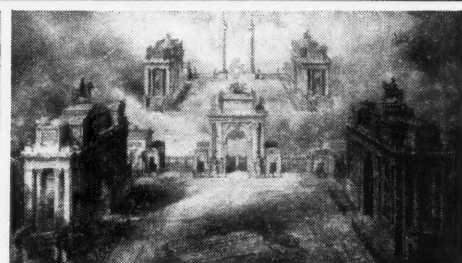
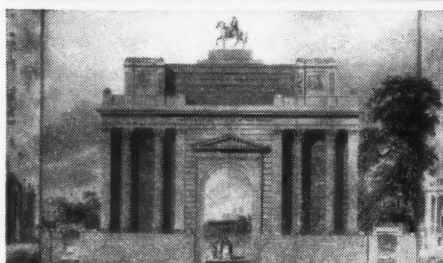
suggests that the authorities were waking up, however slowly, to the desirability of improvements. For the present, however, the equipages of the great, and the whole gamut of horse-drawn or hand-propelled vehicles of humbler folk, continued to make their way towards a couple of wooden turnpike gates with the Curds-and-Whey House on one side, and an unassuming brick façade of the first St. George's Hospital on the other.

In 1795 John Soane was appointed architect to the Office of Woods and Forests, in which capacity he lost no time in preparing designs for lodges and general improvements to several royal parks, his schemes for Gt. Cumberland Gate, Hyde Park, being put into effect at once. Early in 1796 he was commanded by the King to draw up a scheme for a formal entrance into Hyde Park from Piccadilly, on which was to be placed an equestrian statue of the Prince of Wales. The plan was soon expanded to provide entrance to the Green Park as well. In Soane's words: 'To produce variety and movement in the design, the lateral entrances, subordinate to the centre arch, were composed of massive iron work, enriched with foliage and armorial bearings, similar to the superb and highly-decorated iron railing and lofty gates between the Deer Park and the Terrace facing the Thames in the royal domains of Hampton Court Palace.' The finished drawing was ready for inclusion in the Royal Academy's exhibition for 1796.

Soane's interest in this neighbourhood was to a large extent bound up with his conception for a new palace to be built in the north-west angle of the Green Park, thus preserving old Buckingham House



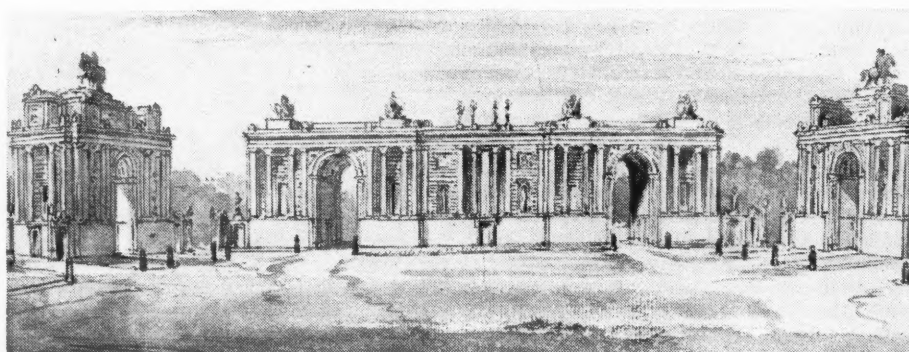
6



7

8

6, Soane's final design. In his own words it is intended 'to combine the classical simplicity of Grecian architecture, the magnificence of Roman architecture, and the fanciful intricacy and playful effects of Gothic architecture'—though the student may well ask where the Gothic element is. Details of ironwork and fragments of the proposed sculpture are displayed in the foreground. To give scale, there is a regiment of guardsmen marching towards the central archway, with an admiring crowd to watch. 7, the first scheme prepared by Soane to the command of George III. The principal arch is in his more simple 'Bank of England' style, with characteristic incised decoration and the use of double consoles as lintels to the side entrances. By 1817, the project had been temporarily revived, this time under the aegis of the Duke of Wellington. Soane's later conception, 8, had grown more monumental. The severe treatment of his first essay has given place to a full use of light and shade and a profusion of ornament. Here the archways to the park are flanked by double gateways; while, floating above the main scheme in the drawing, is a version with a pair of Trajan's columns introduced. 9, this pen and ink drawing shows the same entrances to the parks in company with a double arch spanning the road to the west. Here, as in Adam's designs, the toll-keepers' dwellings have become incorporated in the arch itself, thus doing away with the need for separate lodges.



9

for the use of Dowager Queens. The new building was to be a vast and magnificent affair, and naturally called for a worthy approach, which in turn was closely bound up with the amenities of Hyde Park Corner. The palace never materialized, for with the illness of George III, the Regent's favourite Nash snatched away the prize, thereby causing a coldness that was to last for many years between the two architects. In spite of this disappointment, and even after James Wyatt had succeeded him in the Office of Woods and Forests, Hyde Park Corner continued to engage Soane's attention over a long period, and,

as time went on, so his designs grew in splendour until his final essay became a colossal exposition of the Corinthian order embracing three huge arches with stoas and a pair of pavilions, all with classical figures on the entablature and a quadriga on a stepped plinth over each of the arches.

While Soane consoled himself by building arches in the clouds, the Office of Woods and Forests finally roused itself sufficiently to appoint a committee to advise on the matter of improving Hyde Park Corner. The result was that in 1825 a scheme was commissioned from the youthful Decimus Burton—one might



10

10, the scene at Hyde Park Corner in 1812, with little progress beyond the provision of a pair of toll-keepers' cottages. A drawing by Soane's draughtsman George Underwood.

HYDE PARK CORNER

almost say half a scheme, for although the arch-and-screen motif of earlier proposals was to be retained, a cheeseparing policy seems to have limited this to one arch and one screen. Burton's Composite essay for the former was designed to stand on the axis of his delicate Ionic screen, and was intended ultimately to carry a small

quadriga. Great was his dismay, therefore, when, after some years' delay, the authorities eventually decided that Matthew Wyatt's huge equestrian statue of the Duke of Wellington should be put upon it, thereby spoiling the scale and reducing the arch to a mere podium. For more than forty years the Duke's statue

cast its shadow over Apsley House so that, as one exuberant writer put it, 'the sombre image may be seen gliding, spirit-like, over the front.' In 1888 the arch was reorientated to its present position at the top of Constitution Hill, while the shadow, and no doubt Burton's angry ghost with it, were liquidated by removing the Duke to the precincts of Sandhurst. Another twenty-five years passed, and then the long-deferred quadriga, though double the size intended by Burton, took its place upon the arch, from where it now looks down on this scene of so much endeavour and so little achievement.

(Figs. 2-10 reproduced by courtesy of the Trustees of Sir John Soane's Museum)



1

SURREALISM IN THE SIXTEENTH CENTURY

The frontispiece to this issue, unsigned and undated, is a characteristic example of the art of Giuseppe Arcimboldi (1533-93) who came from a Milanese patrician family and worked in a highly respected capacity for the Emperors Ferdinand I,

Maximilian II and Rudolph II at Prague. It belongs to the Hon. G. W. Winn, has not previously been illustrated and is here shown by his kind permission. People may well call it a stunt, but, if it is, why was this particular stunt (repeated in a number of other paintings by Arcimboldi, see G. Delogu: *Pittori Minori Liguri, Lombardi, Piemontesi*, Venice, 1931, A. Venturi: *Storia dell'Arte Italiana IX*, 7, Milan, 1934 and since then *Cahiers d'Art XII*, 1937, *Bulletin Milwaukee Institute*, XI, 1937, and *Emporium XCII*, 1940) contrived and welcome at just that time? And why is it so evidently akin to stunts of present-day surrealists? In surrealist art we know that what appears so disquieting is the interference of one plane of meaning with another.

It is the same here. It is a portrait and it is also a still-life. But as a portrait it is misshapen, and as a still-life it is far from still. This ambiguity is the very hall-mark of Mannerism, the style of the decades in which Arcimboldi worked. Much has of late been said and written about Mannerism, some to good purpose, some with a bend to pedantry, some with a bend to confusion. The case here is unusually clear.

Look at Pontormo's *Joseph and his Brethren* in the National Gallery, London, with its mixture of painted figures meant to be real and painted figures meant to be stone statuary, look at Jamnitzer's writing-set at the Exhibition of the



2

Vienna Art treasures with its decoration with casts from real beetles and lizards, look at the coming of pornography in Giulio's Romano and Aretino, or at Federigo Zuccari's door to his own house—everywhere in these works of the later sixteenth century is a fundamental ambiguity of some sort—the expression of a broken, self-doubting age. The Reformation had shattered one set of accepted ideals, the Counter-Reformation another. Neither mediaeval faith in the exclusive importance of things transcendental, nor Renaissance faith in the dignity and self-sufficiency of man had remained. The outcome may be as magic as in Greco, as frozenly secretive as in Bronzino, or as irresponsibly crazy as in Arcimboldi's man. N.P.

1, entrance to Casa dei Zuccari in Rome, built in 1590. 2, Joseph and his Brethren in Egypt, by Pontormo, reproduced by courtesy of the National Gallery.

Many European towns, during the last ten years, have been shattered by bombs or torn by political upheaval, so that re-planning has been interrupted and development schemes have had to be shelved. Zlin, stronghold of the Czechoslovakian shoe industry, damaged by war, has recovered quicker than most. Here J. Newel Lewis, a member of the Town Architect's Dept., describes the planning that has been carried out, and some of the new buildings that have recently been completed.

CZECHOSLOVAKIA



1, plan of the present town and new development areas

1-8 THE TOWN OF ZLIN

Le Corbusier once described Zlin as an American beehive, and, with the great shoe works dominating the scene, it was a high-speed factory town in pre-war years. By 1939 more than half the development originally planned had actually taken shape under the driving hand of Thomas Bata; today, with his industry nationalized, greater importance is attached to recreational amenities, cultural activity and housing than formerly. The revised present plan involves considerable decentralization of industry along the valley of the Drevnice (1 in the plan above). An entirely new district on the river is to be named Gottwaldov; it will have its own amenities and community centres and will do much to reduce long journeys and to alleviate housing shortages. Workshops in the town, destroyed during the war, have been replaced, but most building today is non-industrial. Buildings already erected include houses, flats, a collective house, municipal buildings, swimming pools, a sports ground and an open-air cinema. Development areas of family houses on hillside



2, eight-storey flat block

sites are now complete, and the construction of multiple flat schemes in the valley is well advanced. The eight-storey flat buildings (no. 2), designed by M. Drofa, each contain 97 two- and three-room flats for workers and families; a restaurant, nursery and servants' quarters are on the ground floor, with a terrace and gymnasium on the roof. Every flat has a balcony; fitted kitchen equipment includes a refrigerator; heating is supplied by a district heating plant in the shoe factory, which also heats all the main buildings in the town. The



3, new factory building with swimming pool



4, Labour Square

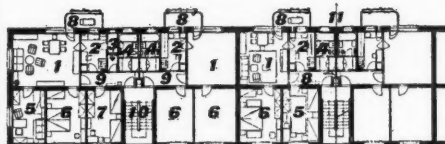


5, cinema and hotel in Labour Square

new Bata (now re-named Svit) factory building was designed by J. Vozenilek, and is fronted by a swimming pool (no. 3). It is hoped to complete the main plan for Zlin by 1958, and many projects await only labour and materials. Among these are the extension of Labour Square (no. 4), new hostels, schools and housing schemes; an aerodrome, a railway station and a re-designed road system are also envisaged. The large hotel and cinema (no. 5) in Labour Square were built before the war and demonstrate the style of



6, three-storey flat blocks



7, plan of typical flats in three-storey blocks

Key 1, living room. 2, kitchen. 3, separate W.C. 4, bathroom. 5, study. 6, bedroom. 7, children's bedroom. 8, balcony. 9, entrance hall. 10, common stairway. 11, centre line of flat block.



8, family houses with flat blocks beyond

building which characterizes the new Zlin. Twenty-five blocks of three-storey flats (nos. 6 and 7), each containing 15 three-room flats, are already occupied, and others are under construction. They are brick, with concrete floors and balconies; a separate laundry serves each group; the architect was V. Karfik. Family houses (no. 8) are largely prefabricated; construction is of pre-cast concrete blocks, lined internally with insulating board of wood-shaving composition.

J. Newel Lewis

BOOKS

UNMODERN COUNTY

MURRAY'S BERKSHIRE ARCHITECTURAL GUIDE. Editors: John Betjeman and John Piper. John Murray, London, 1949. 163 pages. 18s.

MANY years ago a young landscape gardener drove through the Reptonian park of the largest estate described in this book to be interviewed concerning its restoration. In spite of a devotion to eighteenth century principles, a fairly extensive acquaintance with 'county' psychology, and a Rolls Royce complete with driver especially hired for the occasion, he was dismissed as being 'too inexperienced.' I doubt if nowadays the owners could afford a landscape gardener. So passeth the glory of the shires.

Happily, most of the buildings in this guide have needed little restoration; although when it comes to churches John Betjeman does not fail to emphasize the modernizing zeal of his detested Tractarians. And while there are plenty of writers to mourn the passing beauties of the landscape, who but Betjeman can make us long for the cold granite of Aberdeen? In the present volume, and in spite of an avowed attempt in the preface to arouse the emotions of love or hate, the editors have trimmed enthusiasm to objectivity; this is an architectural guide, and literary- or historically-minded readers who expect to discover whether or not Pope's house at Binfield is still standing will look in vain for this information here. For descriptions or portrayals of scenery they must go back to Betjeman's poems of heather and pine or turn to Piper's canvases of Windsor and Thames. The creative talents are here confining themselves to camera and prose . . . media most successfully handled, it should at once be said . . . and they are more concerned with close-ups than the broad panorama. Architects, who are busy men themselves, will be amazed at the amount of serious reading and travelling which these editors have undertaken in addition to their main line of activity. Many discoveries have been made, and there is a considerable amount of identification and labelling which commands respect.

Berkshire is not a county in the homogeneous sense of Hertfordshire, Kent or Buckinghamshire (the last being the subject of a previous study by these two). It partakes of its neighbours on all sides and only in a small triangle with Tidmarsh as its eastern apex and Wantage to Hungerford as its western baseline can any indigenous character be found. Thus the villages may be brick and flint in the upper reaches of the Kennet and Lambourn rivers, chalk and timber in the Vale of the White Horse, or limestone in the northern half of the county. Descriptions of the resulting structural variations add richness to the useful gazetteer of parishes at the end of the book.

Berkshire's chief ornament is its domestic architecture, built by the newly-rich from the late sixteenth century cloth merchants to the stockbrokers of 1914. As Wayne Andrews has reminded us in a recent monograph, it is this class which has always given architects the freest rein. Royalty, too, assisted in the embellishment . . . we learn of the victor of Culloden and son of George II who lived at Fort Belvedere and employed Thomas Sandby (1721-98), architect and artist, to lay out Virginia Water; and while a close examination of Wyatville's Castle reveals some disappointments, the Home Park at Windsor contains a delicious Trianon in Frogmore, made over by James Wyatt into the Grecian style in 1794, with a Doric colonnade facing the romantic

garden laid out by Uvedale Price; nearby is the Prince Consort's mausoleum, designed externally by A. J. Humbert and internally by Professor Grüner . . . as may be imagined, prose is almost forgotten in the authors' recording of the treasures inside this forbidding temple of loneliness. Elsewhere, John Piper's admiration for pleasing decay (can those of the true taste so happily share it?) has full range in descriptions of Wrennish gate piers mouldering in a field, various eye-catchers and follies, and a wanton garden overburdened with ruins at Abingdon Abbey.

The handsome photographs on fine coated paper which depict the country houses, from the daringly-columnless Coleshill House by Sir Roger Pratt to the fancies of Donnington Grove (probably by John Pinch of Newbury, who used Batty Langley's First Order of Gothick Architecture throughout), are supplemented with a few shots by professionals, but it is impossible to isolate these, so expert is the editors' eye. They have as splendidly captured the spirit of the un-English Ashdown House on top of the Downs as of the native sarsen-walled Ashbury Manor Farm. They have photographed churches, barns and pubs, inside and out, with care and discrimination. There is a valuable section on the early Gothic revival, and in keeping with a recent vogue, some space is given to vernacular buildings of the late nineteenth and even of the twentieth centuries. But no illustration of a modern house or housing estate appears. It must be that Wells Coates, Maxwell Fry, Serge Chermayeff, Godfrey Samuel, Elizabeth Denby and all had no better luck with Berkshire clients than the would-be improver who welcomes this charming and scholarly book.

Christopher Tunnard

TRIED AND UNTRIED

NEW WAYS OF BUILDING. Edited by Eric de Maré. London, the Architectural Press, 1948. 30s.

THERE is very little new in systems of structure, but there is always something new to be said in design. This fact underlies so much of the criticism of modern architecture. For if you are a real master of building construction you can usually refer a contemporary method or device for fabricating something to the structural principle from which it derives, and point out with all the satisfaction proper to the elderly and the experienced, that 'there is nothing new under the sun.' If, on the other hand, you dislike changes in architectural style because you have a prejudice that way, you can describe contemporary idioms as 'new-fangled,' immature, or evanescent.

To critics of both sorts this collection of essays on *New Ways of Building* can bring little comfort. It assumes, of course, by its title, that it will reach those who want to build in a new way and have sympathy with modern views about design. The authors in varying degrees support the editor's contention, but the real merit of the book lies in the distinctions drawn between tried and untried methods of using one material after another; and thus pointing the way for the designers.

In brickwork, for example, Mr. W. B. McKay suggests that most of the non-traditional materials and methods adopted for temporary prefabricated houses 'are neither cheap, durable, nor aesthetically satisfying.' But he goes on to illustrate two simplified brick systems with considerable merits, and a new method of building bonded brickwork with continuous vertical joints, using Rhom Bricks, or bricks of rhomboid shape. Timber, on the other hand, is treated by Mr. Phillip O. Reece as in most respects a new material, in the sense that so much of our knowledge about it is new. Much of the invention is due to necessity; for the high cost of timber is one of the most important

factors in the high cost of building. In small elements, notably furniture, economies—apart from certain forms of plywood—have resulted in few improvements in sheer design; but in the larger forms of construction, such as the big laminated arches, clean and satisfying shapes have been achieved, which catch the eye—and sometimes the breath—of the amateur.

The same is true, to some extent, of steel, which is treated in this book by Mr. O. Bondy. But the inventions in this material are not quite so new, at least as regards the structural aspects of high tensile steel, tubular construction and welding.

With concrete, however, we are dealing with what might be called the designer's material *par excellence*. For a reinforced concrete structure, whether designed by architect or engineer or both, is capable of expressing a great deal more than technical competence. Its range is admirably described and illustrated in the chapter by Dr. Hajnal-Kónyi. Grain elevators and prefabricated three-hinged frames; the magnificent arches of the Great Exhibition Hall at Brussels with their spans of 283 feet, and blocks of flats in box-frame construction; the Ministry of Education and Health at Rio de Janeiro, and the Fronton Recoletos hall in Madrid—these buildings, and the others here referred to, exhibit as many different tones and scales of design as a fully-equipped organ could produce in the sphere of music. And in their own way they are as uplifting to the spirit. Domes and vaults of large dimensions have dominated the imaginations of architects and laymen alike since they were first constructed.

Three other materials are dealt with in this book: *Glass*, by Mr. Kenneth Cheesman; and *Plastics and Light Metals*, both by Mr. Philip Scholberg. Glass is a transparent panel material, a decorative material and an insulating agent, and although there is something new to be said under each heading, the most useful contribution in the chapter on glass is the discussion on ways and means of combining its advantages under two or even three headings at the same time.

The chapter on *Plastics* is, in comparison, a shade disappointing; not through the author's fault, but because architects and housewives have for years expected too much from a new material which is only now establishing its indisputable capacities and limitations.

Equally cautious is the chapter on light metals; but it is safe to prophesy that if *New Ways of Building* appears again twenty years hence, it will be then one of the most important in the book.

Finally, a sensible and admonitory chapter on insulation generally, by Mr. C. C. Handisyde; sensible because it goes straight to the point, and admonitory because architects so often bring in a little science or a little functionalism, to justify something they want to do, and Mr. Handisyde asks them to look at the problem of insulation as a whole—and objectively.

These, then, are the current contributions to new design. A stimulating draught for those who can digest it.

William Holford

EARLY NEW ENGLISH

EARLY CONNECTICUT MEETING HOUSES. By I. Frederick Kelly. 2 vols. New York, Columbia University Press, 1948. Geoffrey Cumberlege, Oxford University Press. 220s.

THE New England Meeting House dealt with in these two volumes is a very different building from the small dissenting place of worship which is what the average Briton probably thinks of as a 'Meeting House.'

The seven dozen or more Meeting Houses illustrated and described by Mr. Kelly range from the simplest early seventeenth century

building of the early settler to impressive Episcopal and Congregational Churches including a nineteenth century Gothic Cathedral in stone, in some respects the least impressive of all. The author in his foreword expressly states his reasons for eliminating (and rightly so) any buildings after 1830 and in his introduction explains the history and growth of the Meeting House as symbolic of practically all that is characteristic of the New England way of life and thought.

The Meeting House was the nucleus of the earlier communities—the seat of government and the birthplace of the Town Meeting, in fact a Meeting Place first and foremost rather than a Church as we understand the term as applied to a building. Actually the earliest buildings were not even consecrated, but this omission was counterbalanced by the fact that only church members were permitted to hold public office.

The earliest seventeenth century buildings (of which none remains) were small and stockaded as a protection against the Indians: they and their successors were usually built in the geographic centre of the community selected by a small committee and erected by public subscription in money or kind—groups made themselves responsible for the supply, construction and erection of certain specific parts of the frame.

The historic aspect has been emphasized in the foregoing as it is really important to understand the circumstances in which the subject of the volumes develop: the introduction running to nearly fifty pages is a chapter of architectural and ecclesiastical history which well repays careful reading—indeed without it the remainder would be robbed of most of its meaning to the average reader perhaps unacquainted with American history.

It must not be considered that this emphasis on the introduction in any way belittles the remainder which is full of technical data of the utmost interest and is throughout illustrated by excellent photographs, plans and sketches of details: of great interest are the drawings of the roof trusses, one of which has a clear span of 80'.

The author divides the history into four periods. The third period produced examples by no means primitive, attention being given to architectural treatment. The fourth became much more conventional and borrowed ideas from contemporary English architects. There was an absence of sacred symbolism, the pulpit being the focal point. It was not actually till the middle or latter part of the eighteenth century that the architect emerged as such rather than a builder who designed by the aid of illustrated books.

It is difficult to make special mention of any particular building—there are a few which are more noticeable for their eccentricity than their grace: many have almost a Scandinavian grace and the simplest are, as always, the best. The white boarded frame buildings are sometimes varied by brick or stone walls with timber porticoes which form a most effective contrast.

Hubert Lidbetter

CONTRASTED SURVEYS

MIDLAND CITY: A SURVEY OF WOLVERHAMPTON. By Tom Brennan. Dennis Dobson Ltd. 15s.

THE SOCIAL BACKGROUND OF A PLAN: A STUDY OF MIDDLESBROUGH. Edited by Ruth Glass for the Association of Planning and Regional Reconstruction. International Library of Sociology and Social Reconstruction. Routledge and Kegan Paul Ltd. 1948. 42s. net.

THE two books under review illustrate very well what can and what cannot be gained from this kind of socio-spatial analysis of towns. In some ways, however, there is a

contrast between the Middlesbrough and Wolverhampton Surveys. The former was a highly elaborate and, one would imagine, expensive undertaking, with numerous field-workers and several separate research organizations involved. The latter was very largely the work of one man and it cost the Wolverhampton Corporation only £1,550 or about as much as a post-war council house. They never made a better investment. Tom Brennan, who directed the survey, establishes himself in this book as having a rare scientific insight into the relation between human behaviour and the human environment. It was probably an advantage to him that he did so much of the fieldwork and collation of results himself and thus attained that synoptic viewpoint from which valid social generalizations can in favourable circumstances be discerned. An outstanding result was his enunciation of what Professors Smith and Sargant Florence, who contribute a foreword, suggest should be known as 'Brennan's Law.' The existence of this law has been suspected by some planners, but post-war plans continue to ignore it, and as a result space is misused and buildings are located in a way that prejudices their social function. Mr. Brennan made a careful study of the movements of the population in the Low Hill Housing Estate. He found out where they worked, where they did their shopping, and where they went if they wanted a clinic, a youth club, a cinema, or a library. Homes were plotted in relation to workplaces, shops, etc., and thus an exact picture obtained of what Mr. Brennan calls 'population behaviour.'

The diagrams which show the results of this research (diagrams which, incidentally, are admirably simple, clear and unpretentious) indicate unmistakably 'that people do not walk away from the centre of the town to their local shopping centre. Since they have to go into the centre of town for other things, those who use a local shopping centre use the nearest one in that direction.' Moreover, the effect goes beyond that of shopping alone since Mr. Brennan establishes 'a high degree of correlation between the use made of local shopping facilities and the use made of other facilities, including clinic, library, youth clubs and cinema.' Mr. Brennan does not claim to have discovered 'whether the use of local shopping leads to the use of other facilities or whether both result from a local psychology built up by something else.' But he did find out one other very interesting feature of the behaviour of Low Hill families, namely that 'those working locally make much more use of the local shops than those working outside.' The lack of interest in local facilities would therefore appear to spread over from the earner, who uses the housing estate merely as a 'dormitory,' to the housewife who lives and works there all the time. This is quantitative evidence of an assertion, often made by sociologists on theoretical grounds, which Mr. Brennan phrases thus: 'The importance of providing workplaces near to homes is not only that it saves travelling for the workers, but also that like shopping it is one of the unifying factors in a community.'

As well as the detailed study of Low Hill, the Wolverhampton Survey included a careful analysis of the areas served by all the local shopping centres of the town. These centres had in certain cases a definite 'catchment area' (to use a nauseating, but, alas, convenient bit of jargon) while in others 'the boundaries of any possible neighbourhood unit would be very vague indeed.' Moreover, 'even in the type of area which is semi-independent as regards shopping activity, though the boundaries of a possible neighbourhood unit could easily be drawn, its unity would be very much disturbed by the existence of the town centre.' Success in the planning of neighbourhood units, Mr. Brennan suggests, may 'lie in taking

account of the inevitable attraction of the town centre, and in siting shops and social services as a barrier between housing and the town centre, rather than siting them as magnets designed to draw the population away from the centre. The policy would be not the one of decentralization so often urged by planners, but rather one of encircling the centre at some distance with groups of buildings catering for day-to-day services.'

I have quoted at some length from one section of Mr. Brennan's book, which is of many-sided interest, not with the purpose of padding the review, but to draw the attention of serious architects and planners to the need for a more careful analysis of social behaviour in space. We need much more work like that of Mr. Brennan.

The other book under review is a re-edited version of certain chapters from the big 'Middlesbrough Survey and Plan' (which in sheer bulk was undoubtedly better value). It includes the study by Mrs. Glass of 'neighbourhoods' in Middlesbrough, a study which produced negative results. This in itself had the useful effect of shaking the faith of planners in a theoretical concept for which excessive claims would seem to have been made. It has freed the way for constructive analyses of population behaviour like those which were undertaken at Wolverhampton. The other chapters on health education and shops provide excellent descriptive material.

Charles Madge

SHORTER NOTICE

THE RISE OF THE GAS INDUSTRY IN BRITAIN. By Dean Chandler and A. Douglas Lacey. British Gas Council, 1949. 15s.

One must avoid the error committed by many reviewers who criticize a book at some length for failing to achieve a purpose that was far from the intention of the authors.

This book was written specifically for 'the young gas engineer'—the preface says so—so we must not blame the authors if it lacks certain aids to understanding that would be needed by any reader other than a gas engineer, including architects. But we may point out that accounts of early methods and apparatus of gas technology mean nothing to a person who is not conversant with the equivalent processes that are current today. If the authors had intended their book for a wider public, they would doubtless have included a concise account of the processes in a modern gas works, and in their descriptions of early methods, they would have given critical appreciations of the pioneer work in relation to the techniques that have proved themselves by the test of time.

Perhaps in another edition they will add this information. It is to be hoped that they will, because theirs is a scholarly, well-written work, packed with material that is potentially of great interest to technicians in other fields. There is a genuine ring about it, which was sadly lacking in another recent book about the gas industry, which a famous novelist had been engaged to write up in purple patches.

M.H.T.

Other Books Received

THE PROTECTION OF THE TREASURES OF ART AND HISTORY IN WAR AREAS. By Lt.-Col. Sir Leonard Wooley. H.M. Stationery Office. 2s. 6d.
THE FOUR ROUTES. By Le Corbusier. Dennis Dobson. 15s.
VISIT OF CHARING CROSS DELEGATION TO EUROPEAN HOSPITALS. By the King Edward's Hospital Fund for London. Geo. Barker. 1s.
TOWN AND COUNTRY PLANNING. By J. Kekwick, J. Robert and S. W. Pollard. Stevens. 4s.
A PLAN FOR BATH. By Sir Patrick Abercrombie, John Owens and Anthony Mealand. Pitman. 30s.
THE LAND OF BRITAIN. By L. Dudley Stamp. Longmans Green. 42s.
CORNERSTONE. By David Hall. Lawrence & Wishart. 7s. 6d.
ARCHITECTS' TECHNICAL REFERENCE, 1948. The Technical Information Book of the Architectural Association. The Rolls House Publishers Co. 25s.
SIMPLIFIED ENGINEERING FOR ARCHITECTS AND BUILDERS. By Harry Parker. Chapman & Hall. 13s. 6d.

HE-O-LIN GLOSS ENAMEL

Specially manufactured and produced for the highest class of decorative work on interior and exterior surfaces where pre-eminence of finish is the main consideration. Strongly recommended for hospitals and other public buildings; also kitchens, bathrooms, etc.

HE-O-LIN GLOSSY FINISHING PAINT

A full gloss paint of the finest quality for all interior and exterior surfaces. Possessing extreme powers of protection and the greatest durability, it is essentially economical in use. It will withstand the most severe atmospheric conditions and has good gloss retention. Obtainable in 48 shades.

HE-O-LIN SEMI-GLOSS PAINT

An easy working, free-flowing paint of similar quality to the Glossy Finishing Paint but drying to a satin, velvet-like finish. Suitable for interior work only. Available in 36 attractive pastel shades.

HEO-MAT FLAT OIL PAINT

The highest grade of flat oil paint for interior walls and ceilings. It possesses great obliterating power and dries to a velvet-matt surface. Obtainable in 36 delicate pastel shades.

PERMANEX WASHABLE WATER PAINT

An oil-bound washable water paint with excellent opacity and covering power. Surfaces painted with Permanex are hygienic, fire-retarding and washable when really hard. Available in 20 shades.

Temple Bar was a famous London Gateway dividing Fleet Street from the Strand. It was built by Wren in 1670 and removed in 1870 to Theobalds Park, Chesbunt, Herts.



GATEWAYS

The use of paints, enamels and varnishes of the highest grade coupled with a service which is specially designed to cover every phase of the work will ensure success in all forms of decoration.

By specifying Hadfields' materials those responsible for either the initial painting or maintenance work of any type of building can be certain of results which will give complete satisfaction.

HADFIELDS' ARCHITECTS ADVISORY DEPARTMENT is staffed and equipped to give every assistance in the formulation of colour schemes, the framing of specifications and advice on all technical matters relating to paint.

HADFIELDS

(MERTON) LIMITED

ARCHITECTS ADVISORY DEPARTMENT · MITCHAM · SURREY

LONDON · PARIS Telephone: MITcham 2234

Founded 1840

BRUSSELS · DUBLIN

Compressed Asphalte for roads. Tar Paving for playgrounds.
Tarmacadam for parks. Tar spraying. Mastic Asphalte
for roads. Mastic Asphalte for roofing. "Valchrome" for
coloured flooring. Mastic Asphalte for roads. Rolled
Asphalte for roads. Tar spraying. Compressed
Asphalte for Roads. Mastic Asphaltic for
damp courses. Tarmacadam for parks. Rolled
Asphalte for roads. Mastic Asphalte for
roads. Tar spraying. Mastic Asphaltic for
damp courses. Compressed Asphalte for roads.
Tar Paving for playgrounds. Tarmacadam for parks.
Mastic Asphalte for roads. Tar spraying.
"Valchrome" for coloured flooring. Rolled Asphalte
for roads. Mastic Asphaltic for damp courses. Tar
spraying. "Valchrome" for coloured flooring. Tar
paving for playgrounds. Mastic Asphalte for roofing.

VAL DE TRAVERS

FOR EVERY TYPE OF WORK WHERE ASPHALTE CAN BE USED

THE VAL DE TRAVERS ASPHALTE PAVING CO., LTD.

VAL DE TRAVERS HOUSE, 21-22 OLD BAILEY, LONDON, E.C.4.

Telephone: City 7001 (10 lines).

Telegrams: Traversable, Telex, London.

ASSOCIATED COMPANIES

A. C. W. HOBMAN & CO. LTD. • TARROADS LTD. • THE DIAMOND TREAD CO. (1938) LTD. • THE LONDON ASPHALTE CO. LTD.
SICILIAN ROCK ASPHALTE CO. LTD. • UNITED LIMMER & VORWOHLER ROCK ASPHALTE CO. LTD. • THOS. FALDO & CO. (1929) LTD. • W. G. WALKER (GLASGOW) LTD.

BRANCHES

BIRMINGHAM • CANTERBURY • EXETER • GLASGOW • LINCOLN • LIVERPOOL • MANCHESTER • NEWCASTLE-ON-TYNE

ANTHOLOGY

Not 1930 to 1900, but 1800 to 1760!

In the meantime . . . my mother had fallen ill and it was decided to send myself and brother away for the time being . . . Frau Hofrätin Näke took us into their house with pleasure. The little exiles moved in . . . and found everything different from home, that is, as they thought, worse. . . My mother lived herself in their best rooms, bright airy rooms, with walls painted all in one plain colour and a few good pictures as their only adornment. Nothing was curtained, or veiled or cluttered up; no birds, no flowers, no perfumes, and nothing only for the sake of decoration. The furniture was very simple too, in the rectangular, box style of the time, which was called Grecian, and which pleased me very well. It was different in the other house. The cheerful rooms of the beautiful flat giving on the street were not used, and seemed to exist for their own sake alone. They were brilliant rooms for show, too good for use. The family lived in a few narrow rooms towards the gloomy courtyard which was surrounded by tall buildings. The windows gave but little light which, moreover, was broken by coloured curtains. The crowded furniture fantastically sprawling and twisting in the rococo style was covered with porcelain shells and all sorts of useless trumpery. On the window sills stood balsam, geraniums and pinks; bored goldfish in glass globes, or potpourris filling the atmosphere of the rooms with strong perfumes stood on tables below large mirrors. The main piece, however, and the most tedious of all was a bird cage of wire. . . .

WILHELM VON KUGELGEN (*Bygone Days—
Jegender Innerungen eines Alten Mannes*), 1870.

MARGINALIA

Hadrian's Wall, M.O.W., and the Rest

A correspondence in *The Times* may always be depended upon to give a fair picture of current educated (differences of) opinion concerning its subject, but it is not often so illuminating as the recent one concerning the preservation of Hadrian's Wall, and by implication the problem of preservation and restoration in general. The affair was touched off by an article on the centenary pilgrimage of the Wall, which took place this summer. (Perambulation, surely, would have been a more accurate term than pilgrimage—though of course it might have entailed referring to the highly distinguished company which took part in the outing as perambulators.) In the course of this article, *The Times* special correspondent wrote:

One of the things most generally noticed is the excellent way in which the Ministry of Works has treated, or is treating, the sites in its charge. These are not very numerous, but they include Chesterholm Fort, the east abutment of the bridge across the North Tyne near Chollerford, Brunton, and Bank East Turret, and several short stretches of the wall. Visiting archaeologists on the pilgrimage, as well as those locally engaged upon the wall, were unanimous in approving of this work.

By contrast, there was much outspoken criticism of the condition of many of the sites in other hands. The archaeologists—and they included some of the most eminent in this country—to whom your correspondent spoke, seemed agreed that the old method of covering the top of an excavated wall with turf, and leaving it otherwise untreated, might have an eighteenth-century picturesqueness, but was causing rapid and alarming deterioration. The only practical method of ensuring the survival of these Roman constructions, once the protecting earth was removed from them, was, they thought, that adopted by the Ministry of Works, which involves fixing the stones in position with lime mortar. This is perhaps regrettable, in that it is in some degree a work of reconstitution, but the best informed opinion seems

certain that the only alternative is that the remains should disintegrate and perish.

The first outside correspondent to weigh in was Professor Mortimer Wheeler, who accused the National Trust of carelessness in its management of the fort at Housesteads. This brought a reply from Professor G. M. Trevelyan, who had bought the farm on which the fort stands and given the Trust a covenant over it. But the first letter to combat the idea that the methods of the Ministry of Works represent the ideal treatment for a historic monument came from Mr. James B. Macalpine. In the course of it he wrote:

Though doubtless there were a number of people on that pilgrimage who commended the neat, tidy, and business-like appearance of the wall as reconstructed by the Ministry of Works, there was certainly a considerable section which strongly disapproved the methods employed.

These methods were on view at Birdoswald, where a portion of the east gateway was actually in process of being pulled down and reset in large quantities of mortar. The stability and permanence of the resulting wall are not in doubt, but this refashioned structure is no longer the Roman wall. It is a twentieth-century wall built of Roman stones in the approximate position of the original wall. This may seem a small matter to some, but to those for whom the past calls across the centuries much of the spirit and appeal of this magnificent monument is irretrievably and most regrettably lost. Future generations will undoubtedly mourn and deplore such vandalism. Surely it does not exceed the resources of modern technique to force mortar into the interstices so as adequately to consolidate the wall without pulling down the whole and ultimately leaving the new mortar blatantly grinning from every crevice.

The methods observed at Housesteads were in striking contrast and, to many of us, were quieter, more refined, and more artistic. They preserve the authenticity of that grand historical monument and steer clear of the smug efficiency of the official reconstruction.

There followed Mr. James Raine, who quoted the technical opinion of 'a responsible working mason . . . who was in charge of the work done by the M.O.W. on a most famous abbey,' and then the discussion was brought back to the main points at issue by a letter from Mr. J. G. Noppen, which deserves quotation in full:

Sir,—The statement of the responsible mason, quoted by Mr. James Raine, in his letter printed in *The Times* of August 17, has little bearing on the question of whether a monument is satisfactorily repaired or not. It is very important that this fact should be made clear, as many people are liable to be misled. I ask your kind permission to make a few comments.

(1) It is not desired to make a wall, or other building, look like what someone to-day thinks it looked like when built. This is 'restoration' of the kind that the followers of William Morris continue to combat.

(2) There is no lack of knowledge how to treat a damaged or decayed wall. The problem is to find and use the method that will cause the least possible injury to as much of it as remains undamaged.

(3) The resetting of stones is simply this rebuilding with the same materials, and every effort should be made to avoid such a method.

(4) The idea of those eminent in the care of old buildings (e.g., the late W. R. Lethaby) has never been merely 'to do something that will be durable'; but to preserve, so far as human ingenuity can contrive, the original work under repair, as Lethaby always did.

Mr. Raine's correspondent is a thoughtful and conscientious mason, and a loyal member of the staff of the Ministry of Works; but I feel that he has set aside the chief reason why an ancient monument should be preserved. This is not merely to make it pleasant to the eye of the casual observer, but to cherish it as an authentic monument of its period. Otherwise, there would be no reason why it should not be wholly reconstructed.

One of the comments on the whole affair that one cannot forbear making is that among archaeologists it still takes Roman Remains to cause a Real Rumpus.

INTELLIGENCE

A new town for 30,000 inhabitants is being built near Copenhagen on a co-operative basis with government guaranty.

Dr. Monica Felton has been appointed Chairman of the Stevenage New Town Development Corporation as a result of the death of the Rev. Charles Jenkinson last August.

Dr. Felton has been Chairman of Peterlee Development Corporation since March, 1948, where the master plan is almost complete and building has already begun.

The Minister of Town and Country Planning has appointed the following as members of the Bracknell Development Corporation: Chairman, Sir Lancelot Keay. Members: Mrs. L. M. Brooke, Lt.-Col. W. E. Cross, Mr. P. Fullerton-Bustard, Mr. W. H. Hopkins, Alderman Mrs. E. Jarvis, Mr. Morris Kenyon.

The death is announced of Mr. F. W. Stratton, F.I.O.B., President of the London Master Builders' Association in 1934.

Kent County Planning Committee has approved outline proposals for a model village at Vigo, a squatters' settlement on the North Downs near the Pilgrims' Way which was well known during the war as a hotted pre-OCTU training establishment. These will form the basis for the detailed plan for the new community, occupying an area of 124 acres and to be planned for up to 1,500 inhabitants.

The settlement is in the Strood Rural District whose Council shares with Gravesend Borough and Northfleet Urban District Councils responsibility of administering the camp area.

The Ministry of Town and Country Planning will now be consulted about the proposal.

Melsetter House

Another country mansion whose fate hangs in the balance is Melsetter House, on the island of Hoy, Orkney. It was built as recently as 1898, not a period generally associated with works of architecture, the disappearance of which would be much of a loss. But it is one of the few large houses designed by that great man W. R. Lethaby, and it displays all the logic, integrity and charm that he brought to architecture. Moreover, it still contains the tapestries and furniture by William Morris and other pioneer designers of the period that the original owner installed on Lethaby's advice.

The original owner was Thomas Middlemore, and his widow continued to occupy the house until recently. At the outbreak of war it was



Top, On the road from Como to Mount Splügen by Francis Towne, from the loan exhibition of Mr. Paul Oppé's collection of that artist's water-colour drawings at Agnews. Centre, El Cuadro de los Abanicos by Estéban Francés, a painter hitherto little seen in England, recently exhibited at the new London Gallery. Bottom, Reclining Woman, in elmwood, by F. E. McWilliam, from the exhibition of his recent sculpture at the Hanover Gallery.

requisitioned by the Admiralty and used as the residence of the admiral commanding at Scapa Flow. It was well looked after and is still in good condition, but during the war Mrs. Middlemore died and the estate is held by trustees on behalf of a number of nephews and nieces and their descendants. They are anxious to preserve it, but none of them can use it and the cost of upkeep is considerable. There is therefore a very real danger that the contents will have to be dispersed and even that the house may be demolished unless a purchaser can be found, and its remote situation makes it unlikely to be suitable for the educational and public bodies that sometimes come to the rescue of unwanted country houses.

Exhibitions

Epater les bourgeois is not so easy nowadays; knights and bishops and daughters of pre-Raphaelites are on the whole more susceptible to the sensation. Nevertheless, quite a few of the *bourgeois* must have been, if not *épâtés*, at least disturbed by F. E. McWilliam's trunkless 'Kneeling Figure' in Battersea Park last year. In his recent exhibition at the Hanover Gallery there were several more examples of *omissionism*, as it might be called, including the elmwood 'Reclining Woman' illustrated on this page. Whether McWilliam's omissions can always be justified on strictly formal grounds is too big a question for Marginalia, but he is certainly, as Merlyn Evans remarks in the introduction to the catalogue, 'an adroit anatomist and something of a prestidigitator.'

Upstairs at the Hanover, concurrently with McWilliam's, was an exhibition of recent drawings and water colours by Pavel Tchelitchev. Some of them relied on the same device as the Arcimboldi reproduced as frontispiece to this issue of the REVIEW, one object or set of objects being translated, as it were, into terms of objects of quite another kind. In others this was varied by, or combined with, the device familiar from children's books, with their pictures of Little Red Riding Hood in which the game is to find the wolf, outlined by the roots or the leaves and branches of a tree. Tchelitchev has the imagination and sensibility to invest drawings based on these banal tricks with a lyrical quality absent from most contemporary Surrealism.

For further Surrealism one could go to The London Gallery. Estéban Francés is better known in the U.S.A. (where he has done sets for the New York Ballet Society) than in England. Although his work has a quality of *un-water-colouredness* that is likely to prejudice English eyes against it, he is in fact an ingenious colourist who makes his colour play an important part in the construction of his pictures—and they *are* constructed. In short, an academic Surrealist in one of the better interpretations that can be put upon the term. Austin Cooper, whose paintings (also at The London Gallery) had such names as Wi-looh-tah-eeh-tchah-ta-mah-nee, Wy-ee-yoch and Will-ippe-hoth-le-poy-a, is not so easily classified. So let him speak for himself, as he does in the catalogue:

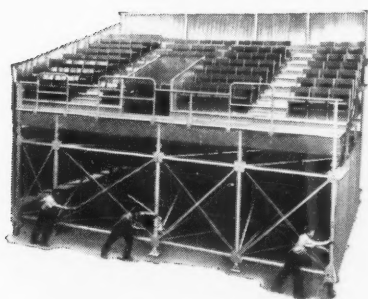
'It is, perhaps, obvious that my work bears little relation to the usual world about us, nor can I explain whatever else it embodies. To echo what has been said by others, the unconscious painter is himself only a spectator of the work he produces which, be it good or bad, evolves results that are both unforeseen and sometimes startling. Neither am I able to give a logical reason for the use of North American Indian names; my earliest memories are of the litter and exciting activities of nomadic Indians temporarily encamped close to my father's house on what were then the outskirts of

[continued on page 406]



Consulting Engineer: Martin I. Addams, B.Sc.(Eng.), A.M.I.C.E., A.C.G.I., M.I. Struct.E.

18,000 PEOPLE TO-DAY,



**COMPLETELY
CLEAR SPACE TOMORROW**

They can seat 18,000 people at Earls Court Stadium—the largest indoor audience in the world—and next day, in less than 24 hours in fact, the whole arena can be cleared to the last inch of floorspace.

The increase in accommodation is made possible by Mobile Units each capable of seating up to 150 people. These were designed to specification and constructed by Hills (West Bromwich) Limited from T.I. Aluminium Alloy Sheet and Extrusions and mounted on Castors they can be moved by only four men.

This seating arrangement is typical of the almost limitless applications for which T.I. Aluminium is suitable, and which are winning for our products the approval of larger and larger audiences in all branches of industry.

ALUMINIUM AND ALUMINIUM ALLOY INGOT, SLABS,
BILLETS, SHEET, STRIP, TUBES AND EXTRUSIONS
TO ALL A.I.D., B.S./S.T.A., AND B.S. SPECIFICATIONS

REDFERN ROAD, TYSELEY, BIRMINGHAM. TEL: ACOCKS GREEN 3333
Sales Offices at Birmingham, London, Bristol, Manchester and Glasgow

EXPORT ENQUIRIES SHOULD BE ADDRESSED TO T.I. (EXPORT) LIMITED, 21-23 HIGH STREET, BIRMINGHAM, 5

T.I.
Aluminium
LIMITED

A TUBE INVESTMENTS COMPANY



The sales and administrative organisation for Reynolds Light Alloys Ltd., Reynolds Rolling Mills Ltd., and The South Wales Aluminium Company Ltd.



MARGINALIA

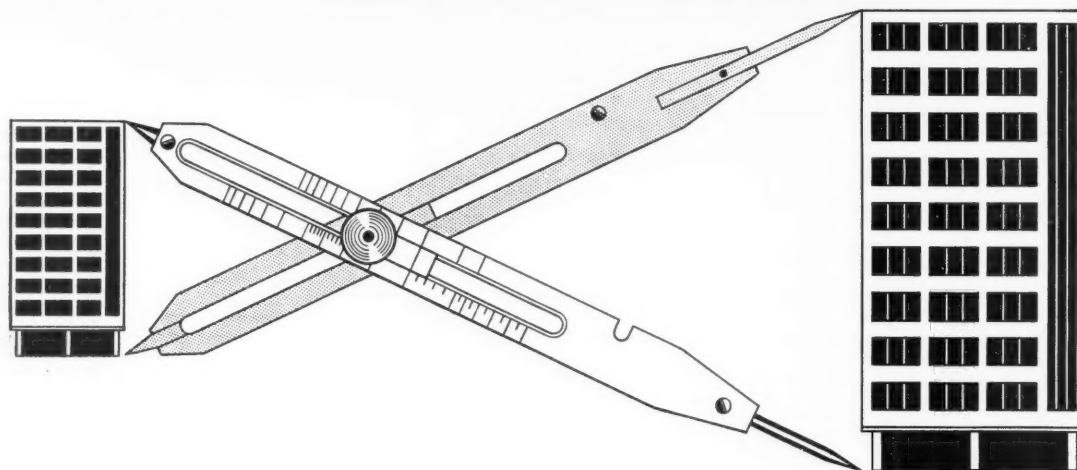
Winnipeg. These names are of braves and squaws of many different tribes; the spelling is phonetic. As the pictures may be hung in any of four ways it seemed best to sign and date them on the back rather than in the customary way.'

Certainly after that it is 'unforeseen' that his pictures should at first glance look like nothing so much as life-size studies of lichenous wall

[continued on page 408]



FOOTSCRAY IN FLAMES Footscray Place, near Sidcup, Kent, was gutted by fire on October 18. The event is the more sad in that the house had only recently been saved from ruin, as it was thought, by the action of the Kent education authority in purchasing it with a view to its restoration at a cost of £10,000 and subsequent use as a children's museum (as recorded in *Marginalia* for July). Footscray Place was one of the four English adaptations of Palladio's Villa Capra, and in certain respects a closer imitation than any of the other three (Mereworth Castle, Chiswick House, and Nuthall Temple, which was demolished in 1929). Its original owner, Bouchier Cleeve, was led to build it—in 1756—by admiration of Mereworth; his architect is not known. The large photograph on the left shows the dramatic if dearly bought spectacle of the house in flames; the one above, its state after the fire.



THE NEUCHATEL ASPHALTE CO. LTD.
58 VICTORIA STREET, LONDON, S.W.1

However Large or Small

ASPHALTE BY

NEUCHATEL

GLASGOW • EDINBURGH • NEWCASTLE • MANCHESTER • BIRMINGHAM • PORTSMOUTH

PLYMOUTH • FROME



AN INSTALLATION FOR HERTFORDSHIRE C.C.

ARCHITECT: C. H. ASLIN, F.R.I.B.A.

Semastic

DECORATIVE TILES

In this contract for Hertfordshire C.C. Semastic Decorative Tiles were chosen by the Architect for their hygienic, hard-wearing properties, and for their design possibilities

Semastic Decorative Tiles are accepted as a thoroughly practicable form of plastic floor covering, sympathetic to the tread and possessing excellent design possibilities for use in buildings of every kind.

A Product of
SEMTEX LIMITED
A Dunlop Company

APPROVED CONTRACTORS

J. A. HEWETSON & CO. LTD.,
Dansom Lane, Hull

HOLLIS BROS. LTD.,
Craven Hall, Hull

HOLLIS BROS. LTD.,
150 Holborn, London, E.C.1

HORSLEY SMITH & CO. (HAYES) LTD.,
Dawley Road, Hayes, Middlesex

PILKINGTON'S ASPHALTE CO. LTD.,
68 Northiam Street, Hackney, E.8

SEMTEX LTD.,
185, 187, 189 Finchley Road, London, N.W.3

THE ALBA FLOORING CO. LTD.,
West Arthurlie Works, Lochlibo Road, Barrhead, Glasgow

THE LIMMER & TRINIDAD LAKE ASPHALT CO. LTD.,
Steel House, Tothill Street, Westminster, S.W.1

THE PENMAENMAWR & TRINIDAD LAKE ASPHALT CO. LTD.,
National Bank Building, Fenwick Street, Liverpool, 2

THE WESTERN TRINIDAD LAKE ASPHALT CO. LTD.,
Asphalt House, St. Mary Street, Cardiff



HOUSE FOR EXPORT Goodrich Court, Herefordshire, designed by Edward Blore for the antiquary Sir Samuel Rushe Meyrick, has been bought by an American for re-erection in the U.S.A. These two photographs, of the house and the gatehouse, are from a detailed survey of Goodrich Court which was specially made for the National Buildings Record by G. B. Mason when the sale was announced. According to the eighth annual report of the N.B.R., published recently, its collection of photographs now totals 351,875, but it is estimated that it will have to increase six-fold before the whole country is fully recorded. In addition to photographs, the N.B.R. has an important collection of measured drawings, which is constantly being added to; it appeals to architects to deposit with it any surveys of buildings which they may have in their offices.



continued from page 406]

surfaces by some imitator of John Piper; equally certainly, further inspection fails to reveal anything 'startling' in them. For the sake of variety, it might have been a good idea to have hung one or two of them in the fifth way, revealing Mr. Cooper's signature.

Two more exhibitions, having nothing in common with any of the foregoing, may be singled out for mention. First, the Irish painter Louis Le Brocqy at Gimpel Fils—some three score drawings and water colours, all accomplished but not all fully realized enough for the dignity of frames. Second, the loan exhibition

of Mr. Paul Oppé's water colour drawings by Francis Towne. Here, on the contrary, even the smallest pictures had weight and decisiveness, and one must be grateful to Mr. Oppé for an opportunity to see so many fine things by the most 'modern' of all late eighteenth century English landscape artists.

CORRESPONDENCE

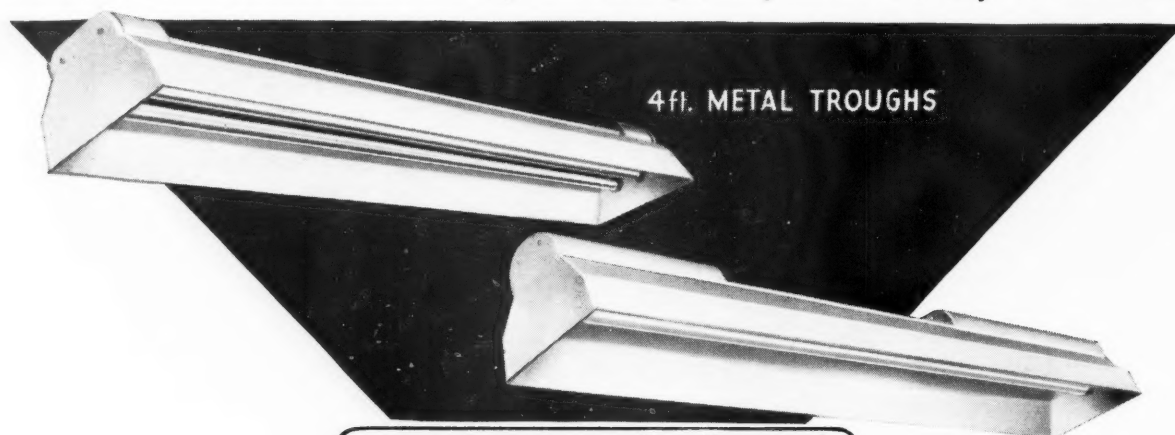
Post-War Schools in Britain

To the Editors

DEAR SIRs,—I am sorry I did not write the article Mr. Stillman wanted. My terms of reference were narrow, but what I was particularly interested in discussing was not 'why' school designers produced the kind of designs they do, but 'how' they look. It was no part of my object to warn against dangers, but merely to point out that of a number of architects who were working in the same field some were succeeding in giving the school an architectural character expressive of its purpose and consonant with developing educational ideas. I think I am right in saying that the Herts Schools, for which I have a great admiration, have proved to be among the most economical. I agree with Mr. Stillman that there are many educational advantages of the single storey school, but chiefly if the size of the schools is kept relatively small, but he is in error in believing that I attributed the increase of single storey schools to daylighting problem alone. And there is certainly no need to 'revert to the compactness of the old inflexible plan' as at least it is possible to have a relatively compact plan without the old inflexibility. Two-storey secondary schools recently built are suggestive of how this can be achieved.

[continued on page 410]

Above all —easy on the eye, easy to erect, easy to maintain



4ft. METAL TROUGHS

These are examples from the wide range of fittings in publication S.P. 7121/21. Avail yourself of the help of lighting specialists and install—

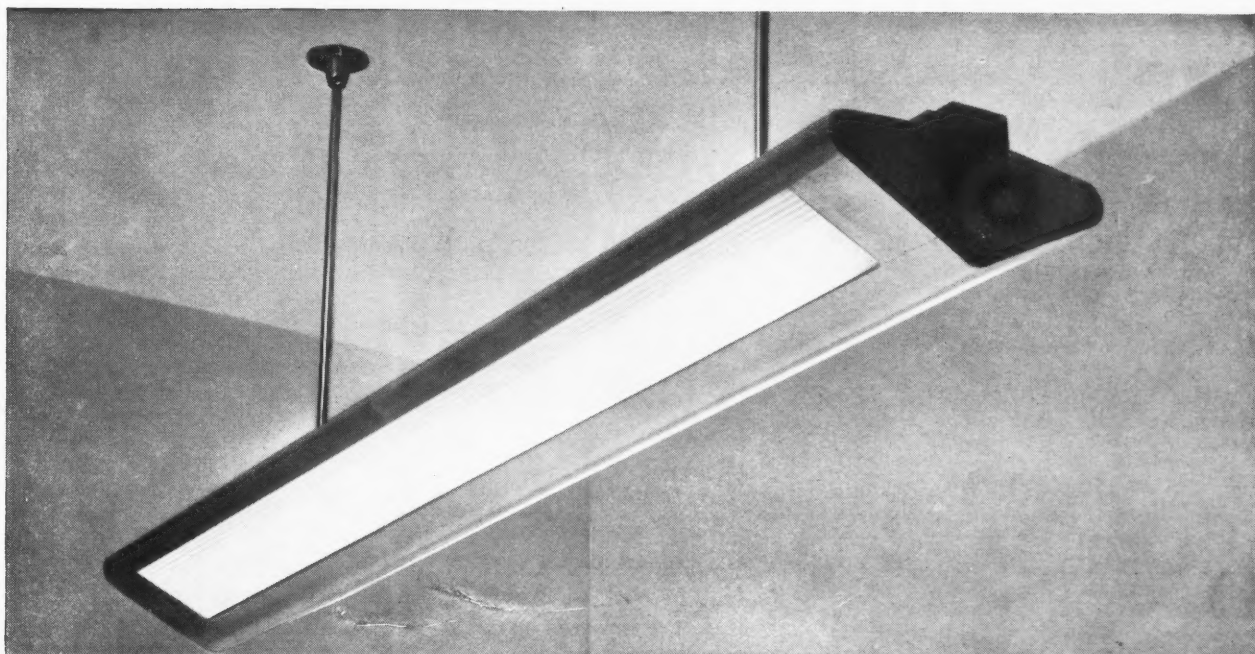
METROVICK
Lighting

METROPOLITAN-VICKERS ELECTRICAL CO. LTD.

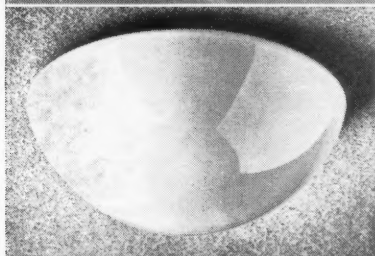
ST. PAUL'S CORNER, 1/3, ST. PAUL'S CHURCHYARD, LONDON E.C.4.

S/F901

Lighting



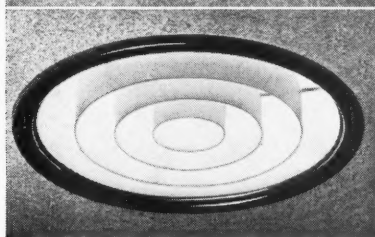
TUBALUX



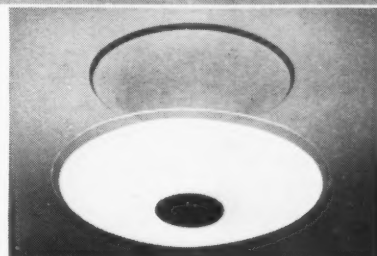
ULTRALUX

DECORATIVE

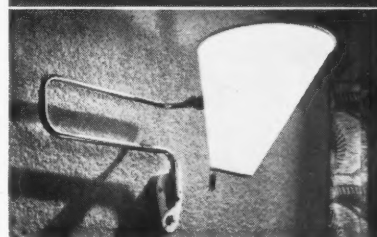
Each illustration represents one of our well-known series of lighting fittings, separate catalogues of which are available. We are also prepared to design and install the lighting for any scheme on any scale. All creative work is carried out by our own design staff under the direction of A. B. Read, R.D.I., A.R.C.A., F.S.I.A.



LOUVERLUX



VERSALITE



TROUGHTON & YOUNG (LIGHTING) LTD.

THE LIGHTING CENTRE, 143 KNIGHTSBRIDGE, LONDON, S.W.1

TELEPHONE: KENSINGTON 7457 (10 LINES)

continued from page 408]

My view is that the real task of the architect is to provide good schools. I am sorry Mr. Stillman did not take the opportunity of telling us how he tackles this problem.

Yours faithfully,

London, W.C.1.

ROBERT TOWNSEND.

Post-War Flats in Britain

To the Editors

DEAR SIRs,—I read with considerable interest the article by Lionel Brett in the November issue of THE ARCHITECTURAL REVIEW, and appreciate the pleasant remarks made about the small scheme recently completed by me at Hackney.

I would, however, like to correct one small inaccuracy. The scheme was a private enterprise project for the Manor Charitable Trustees, who erected the flats to let to club members at controlled rents. The article suggests that the scheme was sponsored by the Hackney Borough Council, and this is not correct.

Yours faithfully,

London, W.1.

EDWARD D. MILLS.

Functionalism and Canon

To the Editors

DEAR SIRs,—I entirely agree with Mr. Tony Moore that 'architecture is more than a visual sensation and has tremendous effects on our way of living and the development of our communities.' Of course it has. That is just why the visual aspect of architecture is so important, especially as a symbol. Visible form, like a person's face, expresses not only the soul (or libido if you prefer a modern phrase) of the individual creator but also the spirit of the society which moulds him and of which he is a part.

We are now all of us lost 'in a visual aesthetic maze' because we are in a maze about life itself. It is to find the way out for the architect that Canon has been instituted. But because architecture is part of life—the scenario for the human drama—I am trying to sort out all current ideas about architecture

in the widest possible way. If my approach is often aesthetic it is because I believe that beauty, or the lack of it, as an outward and visible sign, is highly significant.*

I feel certain myself of one thing. It is that the affliction called Puritanism is rotting Western civilization. Rigid functionalism, for all its useful purging effect, is basically puritanical (except in the hands of an aesthete like Corbusier when it cannot be termed pure functionalism). Puritan architecture, supported by puritan economics, must come finally to a dull and sterile futitarianism producing dull and sterile people.

Dogmatic functionalism is part of the attitude of rational materialism, or intellectualism. It is the end of the Puritan's cul-de-sac and that way, paradoxically, madness lies. The intellect when it dominates and frustrates the emotions, instead of being used by the emotions, as it should be, as a useful tool, produces abstractions and words for them which we come at last to accept, quite illogically and dangerously as realities. That is why I attack such phrases as The Common Man. There ain't no such animal. To believe there is leads to the desert of the labour camp and the L.C.C. tenement. Another abstraction is the word State which we have almost come to believe represents not just an organization but an *organism* with a life of its own having greater value than the very real lives of individual people. A third abstraction is the word Money which we have erected on so high a pedestal that we really consider the mythical Dollar to be a more useful agent of production than healthy soil, rainfall, sunshine or atomic energy.

What can we do about it? Take the cork out of the bottle of our emotions before the stuff explodes and we are left, at a moment of tremendous technical power, with the final functional futility of the sandbag as the basic architectural element.

Yours faithfully,

London, W.2.

ERIC DE MARÉ.

*As does the REVIEW also, which stipulated that this survey should concern itself particularly with thinking and seeing rather than doing. The latter being well documented elsewhere.—Ed.

Acknowledgments

Acknowledgments for illustrations in this issue are due as follows: Pages 345 to 349, nos. 1, 3, 5, 7, 8, 10, 11, 18, 19, 20, 21, 22 and 33, Ian Hodgson; no. 2, Bibliothèque Nationale; no. 6, Garrot; no. 9, F. H. Crossley; no. 24, by permission of the Society of Antiquaries. Page 351, no. 1, P. C. Scheier, Sao Paulo. Page 352, no. 3, Laboratorio da Fotoptica. Page 353, nos. 7 and 9, Laboratorio da Fotoptica; no. 8, P. C. Scheier. Pages 363 to 374, nos. 2, 3, 4, 9, 10, 14, 15, 24, 25, 26, 28, 32, 39, 43, 46, 47, 48 and 49, Gordon Cullen; no. 17, Eric de Maré; no. 18, Aero-films Ltd.; no. 21, C. & S. Kestin; no. 22, Dell & Wainwright; no. 30, Eric de Maré; no. 31, D'Andre Vigneau; no. 36, L. Sievking; no. 45, Dell & Wainwright; no. 50, C. G. Rosenberg; no. 53, A. Costa; no. 54, A. R. Sinsabaugh. Pages 381 to 384, nos. 1, 2, 3, 6, 7 and 8, Julius Shulman; no. 5, Ward C. Morgan Studio. Pages 385 to 390, drawings by Barbara Jones; nos. 12, 13 and 14, Barbara Jones. Page 391, no. 1, by permission of The National Portrait Gallery. Page 393, no. 2, from the collection at Kensington Palace, by gracious permission of His Majesty the King; no. 3, by permission of the Victoria & Albert Museum, Crown copyright reserved. Pages 394 to 396, nos. 1, 5 and 6, Maywald; nos. 2 and 4, Chevojon. Pages 397 to 399, no. 1, Lansdowne Productions; nos. 2 to 10, by courtesy of the Sir John Soane Museum. Page 399, no. 1, Mosconi; no. 2, by permission of The National Gallery. Page 404, top, Thos. Agnew & Sons; centre, The London Gallery; bottom, The Hanover Gallery. Page 405, John Topham. Page 408, G. B. Mason, The National Buildings Record.

Competition

THE CEMENT AND CONCRETE ASSOCIATION announces a COMPETITION open to Engineers and Architects for Designs for Prestressed, Reinforced or Plain Concrete Bridges over Motorways. Prizes are £500, £300 and £200. Applications for conditions, which will be available 1st December, 1949, should be made in writing to Cement and Concrete Association, 52, Grosvenor Gardens, S.W.1, accompanied by a postal order for one shilling.

SCIENTIFIC CENTRAL HEATING

by MOTOR STOKER

*thermostatically controlled
and automatically fired,
burning industrial grades
of coal with economy.*



by OIL BURNER

*Complete automatic-
control can be provided
with either fuel. Send for
illustrated literature.*

BY HOPE'S

HOPE'S HEATING & ENGINEERING LTD., BIRMINGHAM, 40, & 17 BERNERS ST., LONDON, W.1
SPECIALISTS IN INDUSTRIAL & DOMESTIC HEATING



STRUCTURAL STEELWORK BY
REDPATH BROWN
 AND CO. LTD., ALBEMARLE STREET
 LONDON, W.1.



The photographs show the
 West Works for Northern
 Aluminium Co. Ltd.,
 Rogerstone.

Architect:
 Gilbert T. Gardner, F.R.I.B.A.

General Contractors:
 Hinkins & Frewin Ltd.



DECORATORS'

Glossex

HARMONOL

SUPERFINE ENAMEL

For interior use

Fluorsurf
FLAT OIL PAINT

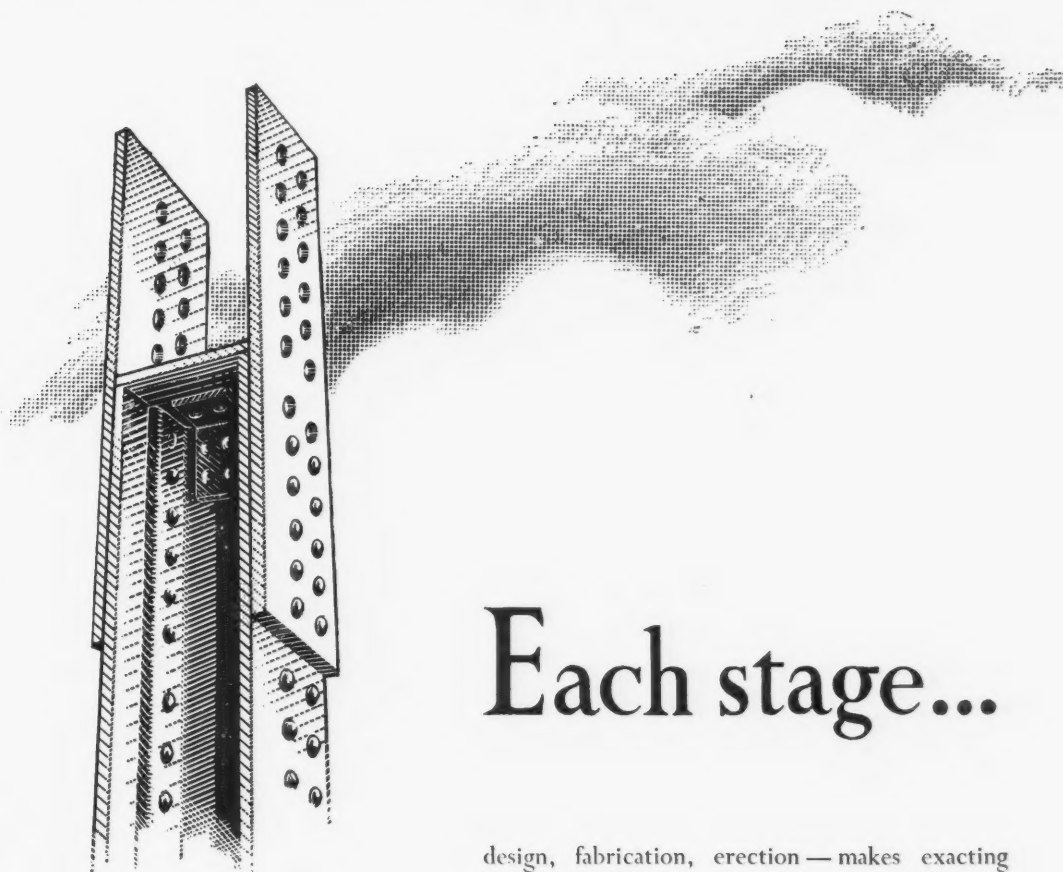
Velsurf

THE SCIENTIFIC OIL BOUND WATER PAINT

VULCAN PRODUCTS LIMITED

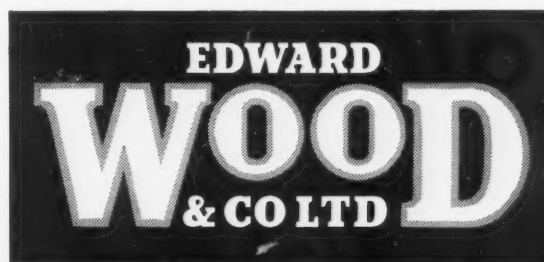
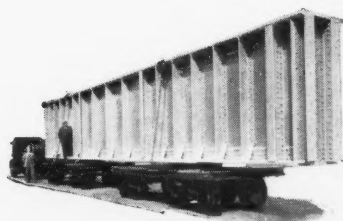
Specialist Paint Manufacturers

SLOUGH and 24, RYDER ST., ST. JAMES, LONDON, S.W.1. ABBEY 4161 (5 LINES)



Each stage...

design, fabrication, erection — makes exacting demands. They are met so completely by this organisation because it is one of the oldest, one of the largest and is devoted entirely to the one activity--Building in Steel.



Constructional Engineers

Regd Office & Works: **MANCHESTER 17**

London Office: 68 VICTORIA ST., S.W.1

Tel.: VICTORIA 1331-1332

Tel.: TRAfford Park 2341 (10 lines)

Technical Offices: **BIRMINGHAM**

LOUGHBOROUGH • LLANDUDNO

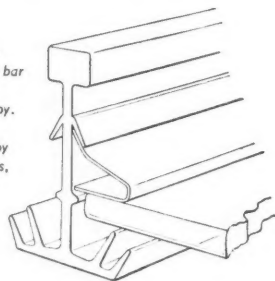
dm WD10

PROFILE: the Aluminex Patent Glazing Bar and its applications

If it is true that the function of a patent glazing system is "to hold glass permanently in place, in any plane, over any given area by the simplest possible means", then it is by this exacting standard that the Aluminex patent glazing system should be judged.

The examination may most conveniently begin with the profile of the Aluminex aluminium alloy glazing bar. It is a shape completely determined by its function. Nothing about it is by intention ornamental nor is any part of it attributable to an afterthought. It is, in other words, good functional design and by virtue of that, has a pleasing appearance. It consists of a main web with a strengthening ridge at the top holding a necessary weight of metal in balance. From the "spine" emerge ribs on each side to hold the continuous glazing cover strip, ribs to serve as anti-capillary stops for the glass and supporting flanges to receive the weight of the glass. There are further flanges to form drainage and condensation channels.

This Aluminex patent glazing bar is of extruded aluminium alloy. The glass is held in place by the cover strips, one of which is seen here in position.

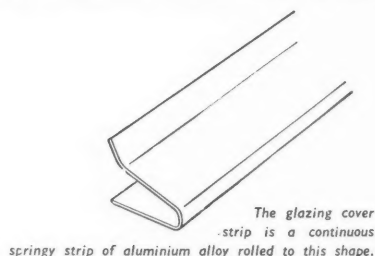


The role of the glazing cover strip

Complementary to the glazing bar is the glazing cover strip. This is a continuous strip of aluminium alloy rolled into a springy wedge shape which is compressed and pushed into place between the upper rib on the glazing bar and the surface of the glass. It holds the glass without aid from putty, screws, cord seatings or flashings. It fits tightly but "gives" in response to thermal movement sufficiently to make a firm and safe grip for the glass in all conditions.

The glazing bar and cover strip, as well as all the minor fittings are made of an alloy of aluminium, silicon and magnesium in which the proportion of silicon and magnesium is specially determined in order to obtain the maximum resistance to corrosion. (It has been found that the composition of an aluminium alloy is the major factor in the control of corrosion, anodizing and the other surfacing processes being of secondary importance.)

In the case of this alloy the weathering process rapidly produces an extremely hard patina on the surface which thereafter remains static and protects the metal.

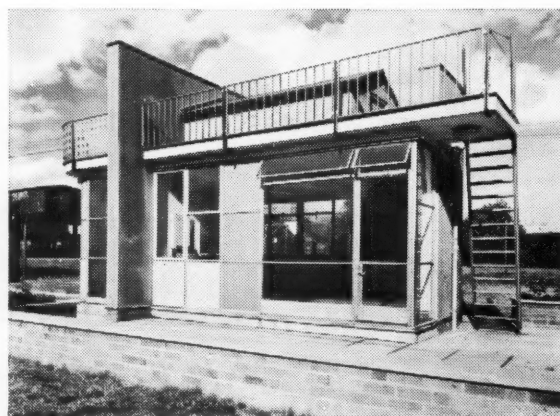


These two basic components of the Aluminex glazing system — the glazing bar and the cover strip — have been designed to fulfil the requirement of the definition, that glazing should be done "by the simplest possible means". As for the other requirements, it has been shown that to ensure security in any plane we have a firm glass holding device and for permanence a corrosion-resistant alloy.

Aluminex — a method of construction

But examination of many of the applications of the Aluminex patent glazing system suggests a larger claim. Aluminex in fact has been used not merely as a glazing system but as a method of construction in its own right.

It is difficult, for instance, to think of the glazed stretch 1,052 ft. x 50 ft. on the northern side of the Brabazon hangar at Filton as a window (even as the "biggest composite plate glass window in the world", as it has been called.) It is more properly, a "glass wall", and the Aluminex glazing is an integral part of the structure of the building.



The Experimental building of the I.C.I. Metals Division at Witton. The wall grid seen here holds both solid and glazed panels.

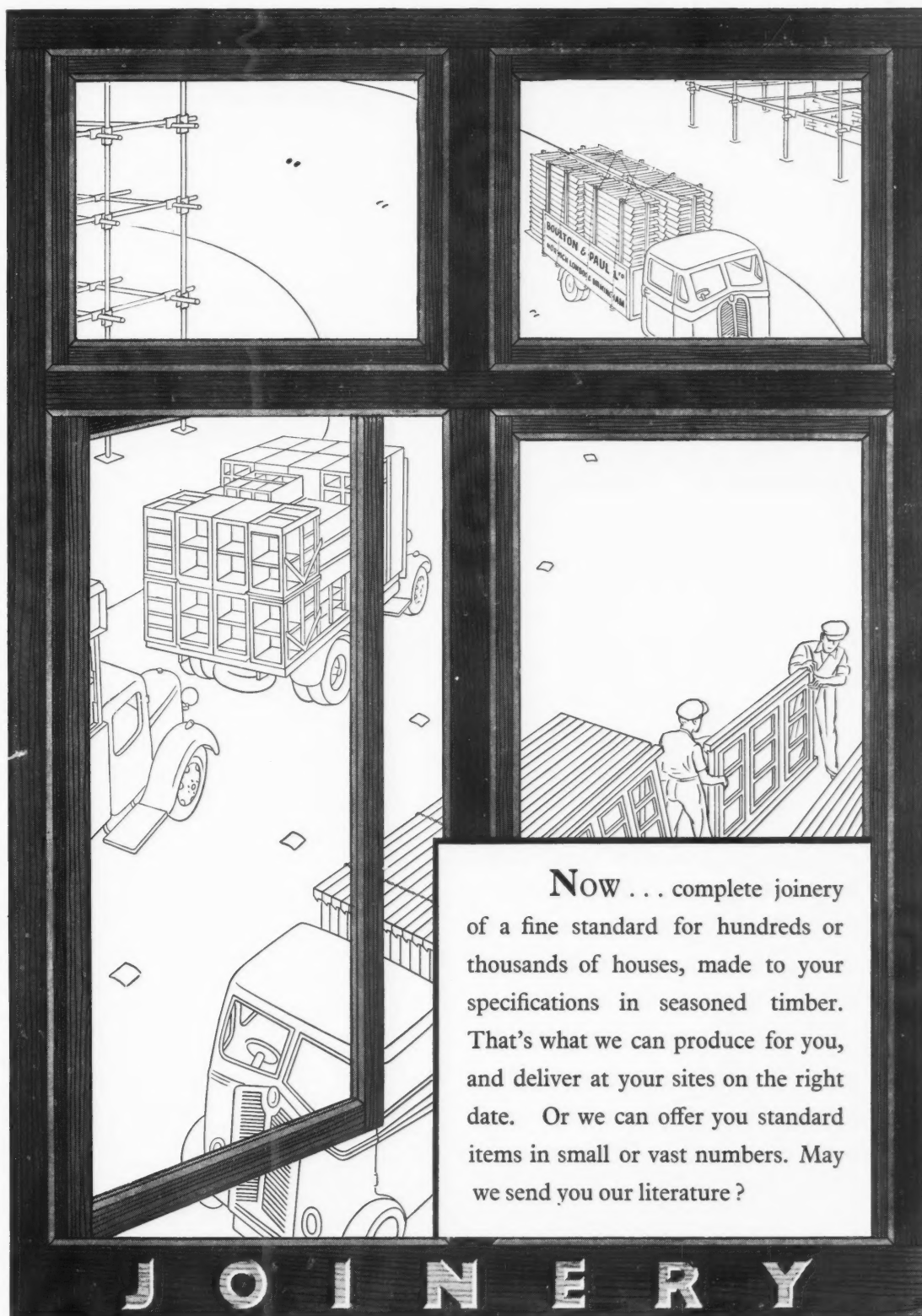
An extension of this idea, although on a much smaller scale, is to be seen in the I.C.I. Experimental building at Witton. Here, as part of the general intention to test the application of non-ferrous metals in various fields, the South West wall is entirely built on a skeleton of Aluminex casement sections. The spaces between the bars are in some cases not glazed but fitted with a variety of solid panels. This construction can best be described as a "grid wall" of a new type, yet it is in fact only an application of the Aluminex method of construction.

The possibilities of double glazing

By means of modified types of the glazing bar, the Aluminex system provides double glazing which gives a high degree of insulation and freedom from internal condensation. The problems of providing light cladding to suitable buildings can therefore, it is clear, be approached with this system of construction in mind.

In fact, in the hands of an architect of imagination, this young, yet accepted, method of construction has exciting possibilities. This is particularly so in the treatment of industrial and similar buildings where the maximum of light is required. The company may be relied upon for enthusiastic co-operation in all such developments and invites communications from all architects who might like to discuss ideas and projects in this field.

Aluminex Division of Williams & Williams Limited, Reliance Works, Chester. Telephone: Chester 3600 (7 lines). Telegrams: Reliance, Chester.



Now . . . complete joinery
of a fine standard for hundreds or
thousands of houses, made to your
specifications in seasoned timber.
That's what we can produce for you,
and deliver at your sites on the right
date. Or we can offer you standard
items in small or vast numbers. May
we send you our literature?

J O I N E R Y

BOULTON AND PAUL LIMITED

N O R W I C H • L O N D O N • B I R M I N G H A M

CRC 4

FORUM FOR WHITE LEAD PAINTS

Johnson's 'J' Brand
Walker Parker's 'Devar'
Cookson's 'Crescent'
'Magnet' Hard Gloss



Builder "A lot of my jobs are repainting ones. White Lead Paints are thoroughly reliable ; they won't crack or flake, and they'll stand up to all sorts of weather. Reliability is *my* big point."

Architect " White Lead Paints are useful all round, of course ; but they become indispensable whenever you deal with frontages exposed to our variable climate. This is because paints made with White Lead are elastic and, responding to the shrinkage and expansion of the surface underneath, adhere to it through thick and thin. They're good friends of mine."

Builder's Merchant " The demand for White Lead Paints is natural enough. Now from my point of view they're a valuable stock, because they'll store for long periods without deterioration."

Property Owner " It's common sense to order the paint which gives the best service. White Lead Paints do their job without a fault ; and they have a very long life—a vital economy nowadays, with labour costs so high. To order an inferior paint would be an extravagance I can't afford."

ASSOCIATED LEAD MANUFACTURERS LIMITED

Ibex House, Minories, EC3.

London

Crescent House

Newcastle

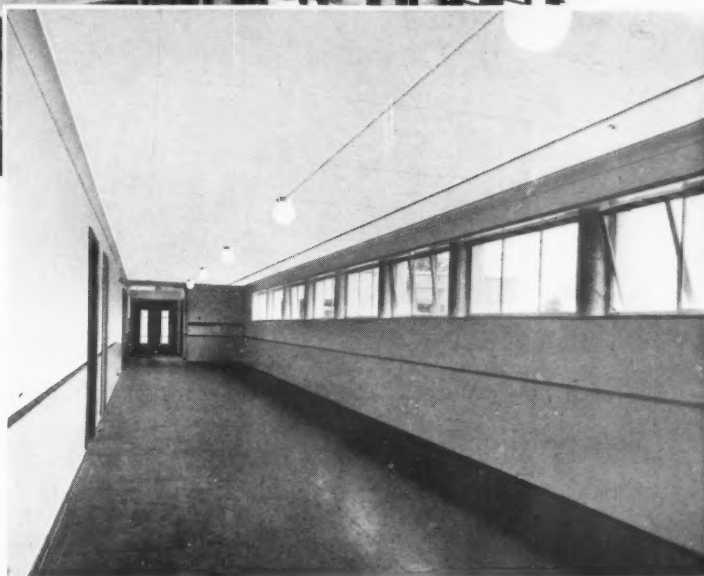
Lead Works Lane

Chester

IDEAL RAYRAD . . . the unobtrusive radiator for the Modern School



In this school the heating is from Ideal Rayrad which is positioned in the dado on three sides of the classrooms and the exterior walls of the corridors. The clean appearance needs no emphasis.



The low temperature radiant heat provided by the Ideal Rayrad is highly suitable for use in schools and similar buildings. It is evenly distributed, quickly controlled, and there is minimum time lag in warming up. As shown in the school above, the sections, when fitted flush with the walls or ceiling are readily accessible with the æsthetic advantage of being inconspicuous.

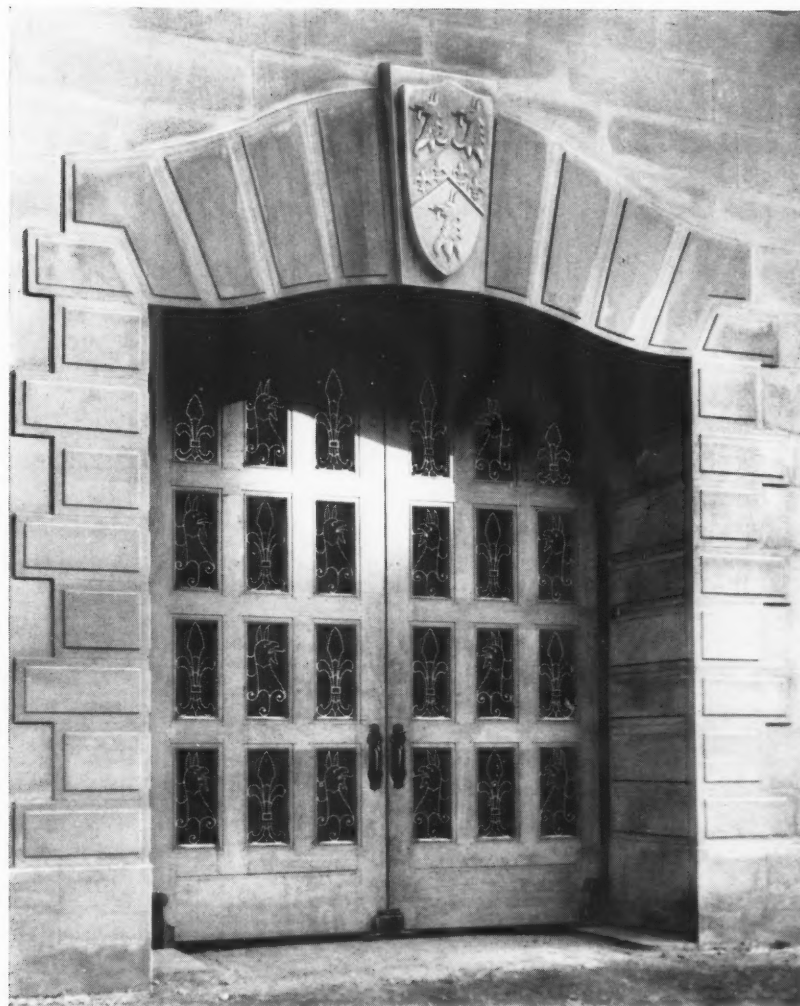
MANUFACTURED BY IDEAL BOILERS & RADIATORS LTD., IDEAL WORKS, HULL, YORKS



H (for Hiduminium) was born to be a giant killer — a versatile lightweight with the strength of rivals three times his weight. For twenty-one years he's been piling up points in his fight against the power of g (for Gravity). Hiduminium provides a combination of strength and lightness. Hiduminium reduces stress, running costs and handling charges. Hiduminium is easily formed, resists corrosion, is non-toxic, has chemical stability and many other advantages which are available to manufacturers who choose to . . .

. . . make light work of *g* with **Hiduminium**

HIGH DUTY ALLOYS LIMITED, SLOUGH, BUCKS. INCOTS, BILLETS, FORGINGS, CASTINGS AND EXTRUSIONS IN 'HIDUMINIUM' & 'MAGNUMINIUM' ALUMINIUM & MAGNESIUM ALLOYS
(Regd. Trade Marks)



*Trinity College Gatehouse,
Oxford.*

Architects: Thomas Worthington & Sons.
Metalwork by The Birmingham Guild Ltd.

THE BIRMINGHAM GUILD LTD
DESIGNERS & MAKERS OF FINE METALWORK
FOR THE ARCHITECTURAL & ENGINEERING TRADES
GROSVENOR STREET WEST, BIRMINGHAM 16.
TELEPHONE MIDLAND 6175-8
LONDON OFFICE: 34 ELY PLACE, HOLBORN CIRCUS, LONDON, E.C.1

NEWALLS

Sprayed LIMPET ASBESTOS



COUNCIL CHAMBER
BELFAST CITY HALL

The ceiling illustrated has been treated with Sprayed Limpet Asbestos to reduce reverberation, and shows the excellent finish which can be obtained by this method of acoustic treatment.

Sprayed Limpet Asbestos is used wherever a sound absorbent surface is required, and because of its fire-proof and vermin-proof qualities, it is especially suitable for use in Hospitals, Offices, Swimming Baths, and in other places where reverberation is excessive.

Newalls Sprayed Limpet Asbestos is also widely used for acoustic correction in Cinemas, Churches and other Auditoria.

Newalls Insulation Co. Ltd. maintain a fully equipped sound laboratory for the investigation of problems connected with the use of acoustic materials.



NEWALLS

Insulation Co. Ltd.

HEAD OFFICE : WASHINGTON, COUNTY DURHAM
A MEMBER OF THE TURNER AND NEWALL ORGANISATION.

Offices and Depots at: LONDON, GLASGOW, MANCHESTER, NEWCASTLE, BIRMINGHAM, BELFAST, BRISTOL and CARDIFF



Quality paints by Walpamur

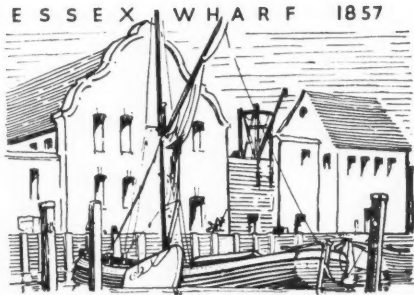


BY APPOINTMENT
DISTEMPER
MANUFACTURERS
TO H.M. THE KING

THE WALPAMUR CO LTD · DARWEN · LANCs

Q78

OVER NINETY YEARS OF TRUSTWORTHY SERVICE



*in high grade
Building
Materials*

BRIQUETTES (Fireplaces).

CEMENT of all types, especially Acid-proof and Refractory.

CHELMSFORD Red and Tudor Facing Bricks.

CHIMNEY POTS The famous SANKEY anti-down-draught pot.

CRANHAM & MOLER Partition and Floor Blocks, Concrete and other Partition Slabs, Fixing Bricks, etc.

FIRE BRICKS Large stocks held of numerous makes and shapes. Special shapes made to customers' own requirements.

FIRE CEMENTS

INSULATING MATERIALS Sankey's Moler Heat Insulating Bricks, Cements, Aggregates and Compositions, SISALATION Reflective (Thermal) Insulation.

MELAC SLABBED TILE FIREPLACES also OLD-WORLD BRIQUETTE FIREPLACES and loose Wall and Floor Tiling.

MIDLAND Engineering Bricks and Terra Cotta Partition Blocks.

PAPER Building, Foil, Insulating, Roofing, SISALKRAFT Waterproof.

PYRUMA & OTHER FIRE CEMENTS

The best fire cements for all firebrick work. Also acid-resisting, Chromite, Fire, Insulating, Magnesite and Silica Bricks.

ROOFING CONTRACTORS AND ROOFING MATERIALS

SANITARY WARE Baths, Sinks, Lavatory Basins, Closet Suites, Salt-Glazed Stoneware Pipes, Agricultural Pipes, Gullies, Traps, etc.

SISALKRAFT The Reinforced Waterproof Building Paper without equal. Several grades for all Building. Reconstruction and Road Work. All uses covered by technical information, leaflets and specifications.



ALDWYCH HOUSE 1949

J.H.SANKEY & SON, LTD

ALDWYCH HOUSE, ALDWYCH, W.C.2

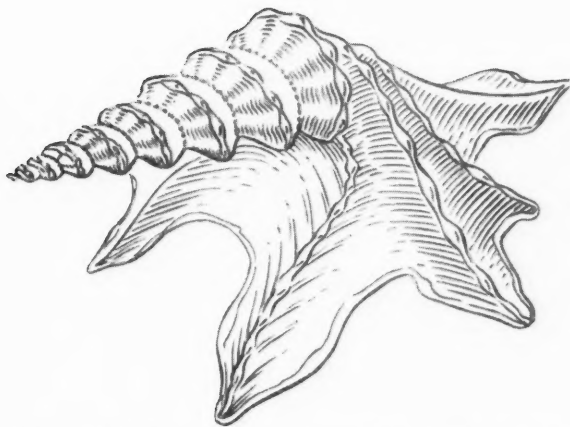
HOLBORN 6949

⁶⁶VITROLITE⁹⁹

is now being made in two more colours

Turquoise

Shell Pink



... increasing the 'VITROLITE' colour range to seven in all:—

Black; White; Green; Green Agate;
Primrose; Turquoise; Shell Pink

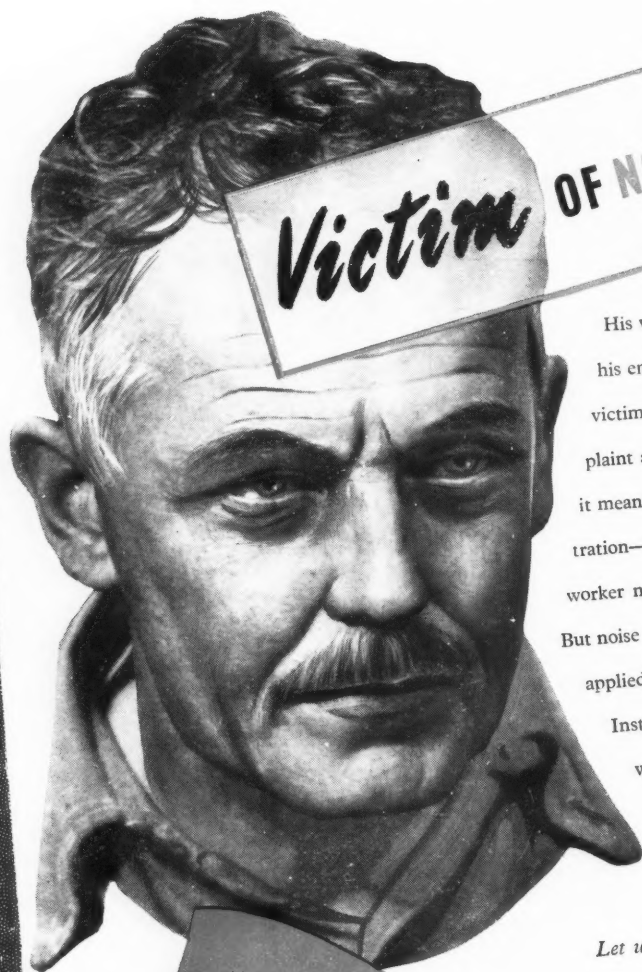
'VITROLITE' is the modern wall lining. It is opaque glass, and has a hard, brilliant fire-finished surface which is decorative, hygienic and easily kept clean. It is not affected by water, soap, grease, damp or acids—except hydrofluoric.

Supplies are available through the usual trade channels 'VITROLITE' is the registered trade mark of Pilkington Brothers Ltd.



Architects and Architectural Students are invited to consult our Technical Sales and Service Department at St. Helens, or our West End Office at St. James's, regarding the properties and uses of glass. Head Office and Works: St. Helens, Lancashire. Telephone: St. Helens 4001. West End Office and Showrooms: Selwyn House, Cleveland Row, St. James's, S.W.1 Telephone: Whitehall 5672-6.

PILKINGTON BROTHERS LIMITED



Victim OF NOISE - FATIGUE

His wife knows that worried look too well, and his employer shares her anxiety. He is another victim of *noise-fatigue*, an all too common complaint among industrial workers today. For him it means an aching head, tiredness, lack of concentration—even illness; for his employer, yet another worker not pulling his weight; a potential absentee. But noise can be quieted. Acousti-Celotex, properly applied, absorbs noise like blotting-paper does ink. Installation is quick and can normally proceed without any interference with production. Results are assured, for sound conditioning is an exact science producing exact results.

Let us arrange an 'on the spot' analysis of your own noise problem.

NOISE CAN BE QUIETED WITH

ACOUSTI-CELOTEX

CELOTEX LIMITED, NORTH CIRCULAR ROAD, STONEBRIDGE PARK, LONDON, N.W.10

The advertisement reproduced here is appearing in various Industrial Journals.

In most factories sound-conditioning is as essential as air conditioning. The best time to tackle this problem is at the planning stage in collaboration with an Acoustics specialist.



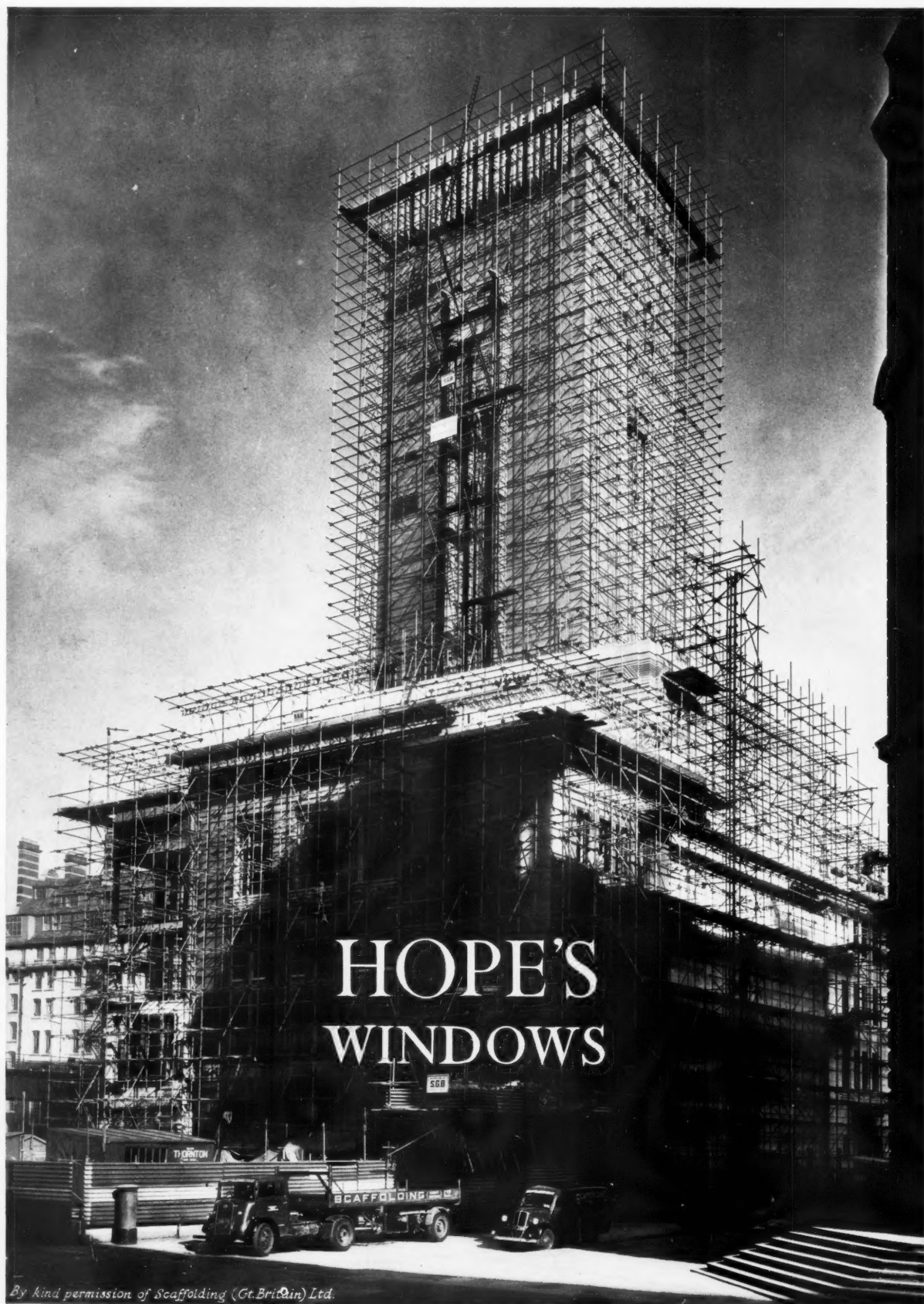
Link with the Past

AND A LESSON FOR THE FUTURE

Today, the linkman's snuffer can still be seen . . . preserved on ancient railings—a reminder of the danger of fire . . . fire made possible and prevalent by the use of a naked flame and a complete absence of fire fighting appliances. Happily, today the world is more fire conscious. Flame is controlled and buildings are constructed of fireproof material. Yet despite all this, fire still takes appalling toll of life and property. It is in the initial planning of a building that the architect can do so much to thwart the fire danger and the Pyrene Company will gladly co-operate with expert and impartial advice as well as in the provision of all types of fire appliances to meet every risk. Technical data and architects' drawings relating to Hose Reels and all classes of fire extinguishers and appliances will be forwarded on application to Dept. A.R. The Pyrene Company Ltd., 9, Grosvenor Gardens, London, S.W.1. Telephone: Victoria 3401. Head Office & Works, Great West Road, Brentford, Middlesex. Telephone: Ealing 3444.

MODERN FIRE PLANNING DEMANDS

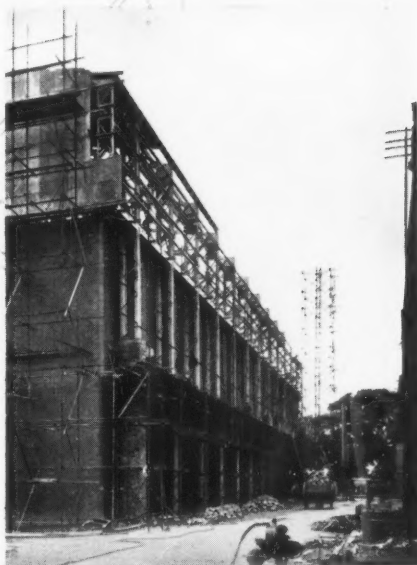




HOPE'S WINDOWS

By kind permission of Scaffolding (Gt. Britain) Ltd.

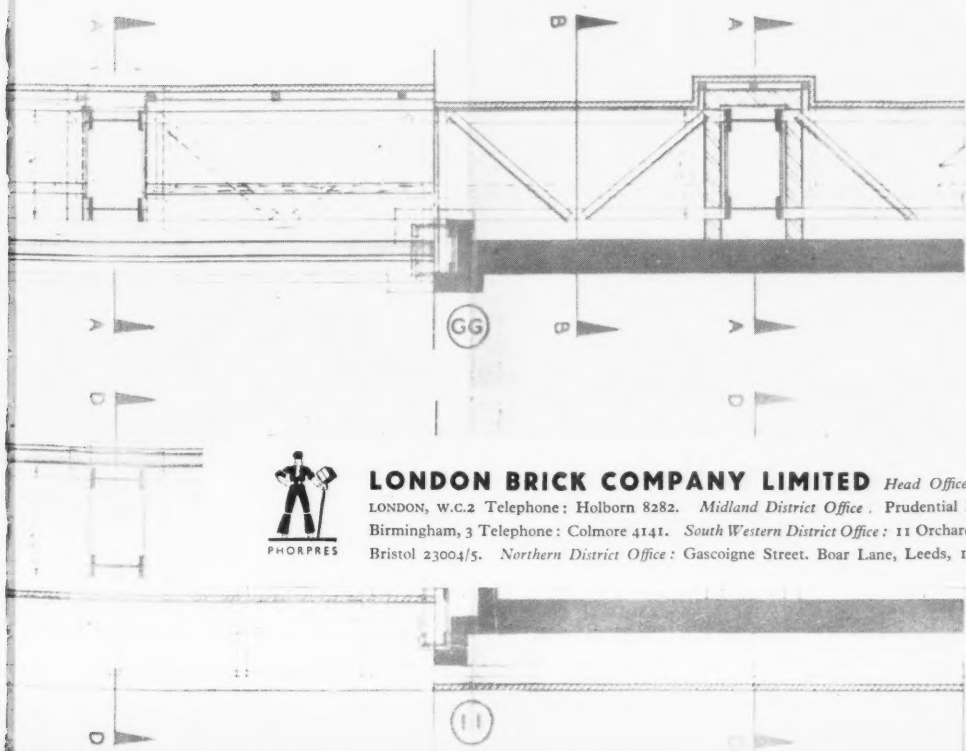
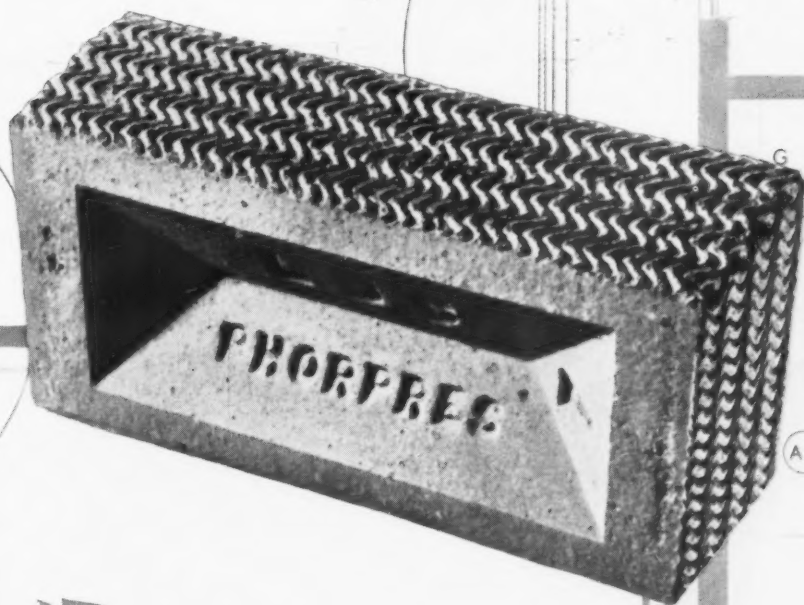
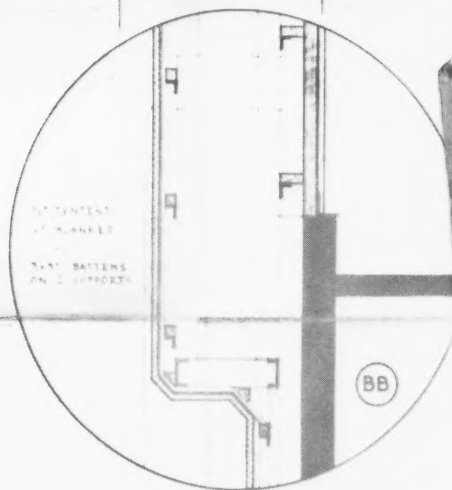
MERSEY TUNNEL VENTILATION BUILDING *H. J. Rowse, F.R.I.B.A., Architect*



FOR THIS JOB — PHORPRES RUSTICS

The roof of this vast studio containing a great deal of irreplaceable equipment had to be raised without disturbing the work going on beneath. Steel stanchions enclosed in Phorpres Rustics were married to the existing external wall and the new roof completed before the old roof was removed.

Architects and Engineers: GUY MORGAN & PARTNERS, FF/R.I.B.A., A.I. STRUCT. E. Rivercourt, Upper Mall, W.6.

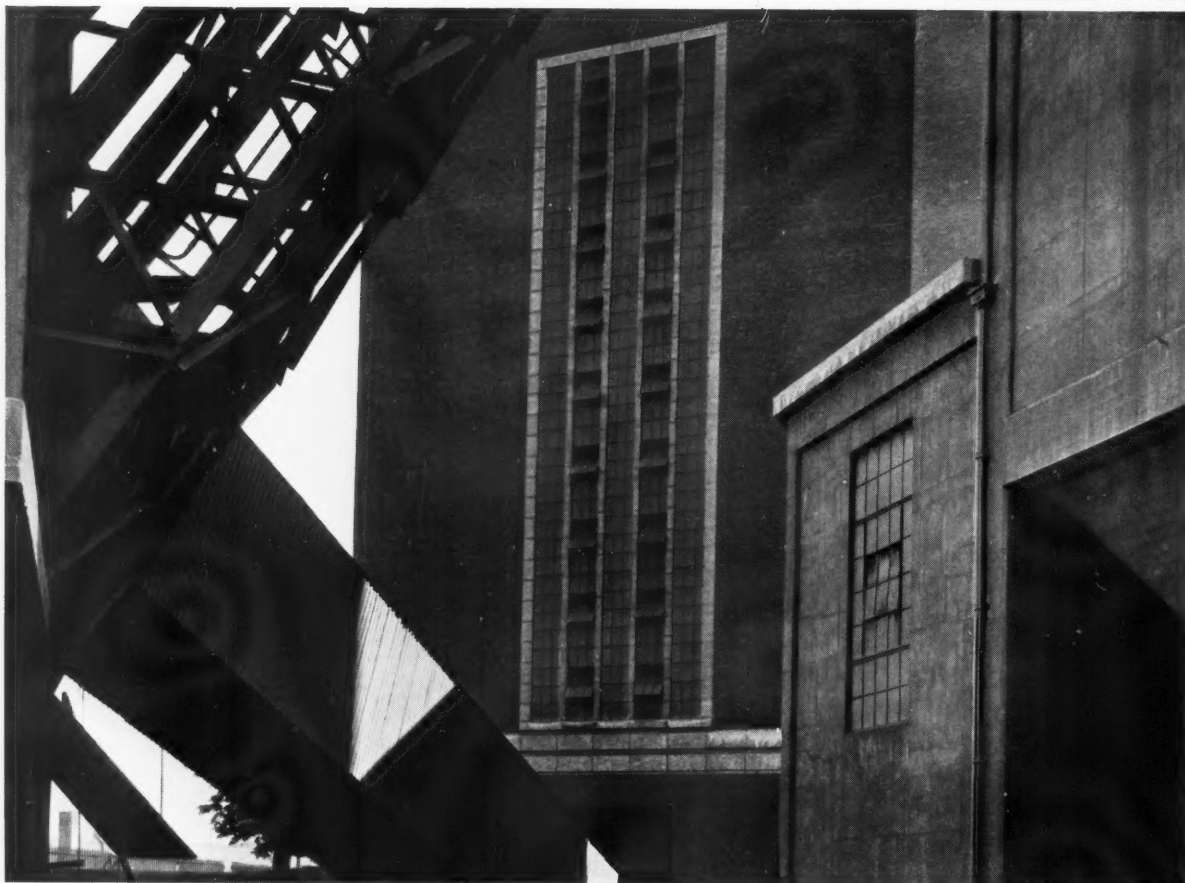


LONDON BRICK COMPANY LIMITED *Head Office: AFRICA HOUSE, KINGSWAY, LONDON, W.C.2 Telephone: Holborn 8282. Midland District Office: Prudential Buildings, St. Philip's Place, Birmingham, 3 Telephone: Colmore 4141. South Western District Office: 11 Orchard Street, Bristol, 1 Telephone Bristol 23004/5. Northern District Office: Gascoigne Street, Boar Lane, Leeds, 1 Telephone: Leeds 20771*

SECTION THROUGH
NORTH WALL

Another Mellowes Contract

METAL WINDOWS and OPENING GEAR



Portsmouth Generating Station
New Boiler House.

Supplied and fixed to the order of
Messrs. Peirson & Co. Ltd.,
Constructional Engineers, London.

MELLOWES & Co LTD
SHEFFIELD LONDON OLDHAM



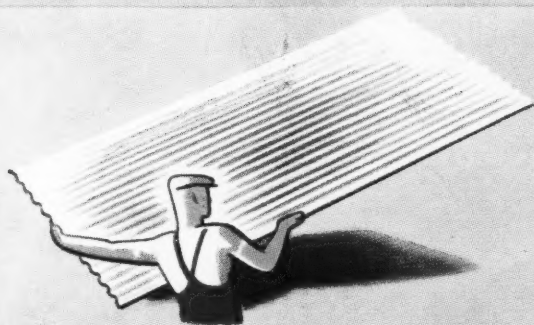
PERMANENT COLOUR. All Marley tiles are surfaced with fixed-coloured granules, the colour of which is permanent. There is no free colour, a distinctive feature which can be tested by washing. When these qualities are desired, the Specification should call for "Approved fixed-colour granule-faced concrete tiles."

MARLEY

The Marley Tile Co. Limited, London Road, Riverhead, Kent. Sevenoaks 2251/6

Consider these facts

ABOUT CORRUGATED ALUMINIUM SHEET

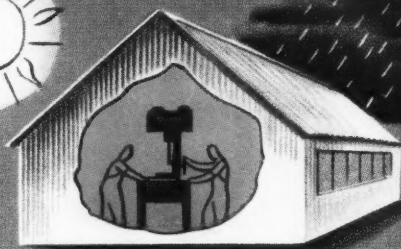
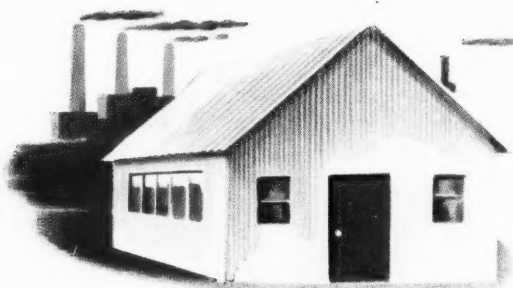


Lightness

Corrugated aluminium sheet is much lighter
—costs less to transport—is handled more
easily and quickly.

Durability

Corrugated aluminium sheet is strong and cannot
rust — is resistant to industrial corrosive fumes
— does not require painting.



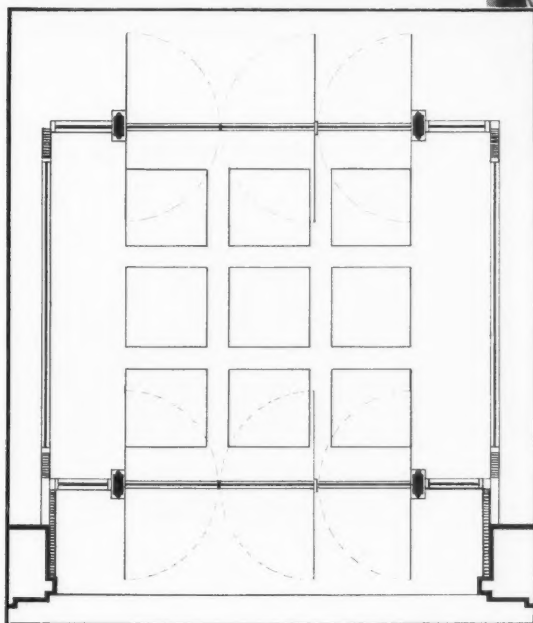
Insulation

Corrugated aluminium sheet stays bright —
provides better thermal insulation — reflects
heat rays very efficiently — keeps interiors
warmer in winter and cooler in summer.

*Write to us for further information and advice about the uses of corrugated aluminium
sheet in building.*

Northern Aluminium COMPANY LIMITED

MAKERS OF NORAL SHEET, STRIP, PLATE, SECTIONS, TUBING, WIRE, FORGINGS, CASTINGS, PASTE FOR PAINT
Technical Development Division: BANBURY · OXON · Sales Offices: LONDON · BIRMINGHAM · MANCHESTER · BRISTOL · NEWCASTLE-ON-TYNE · LEEDS

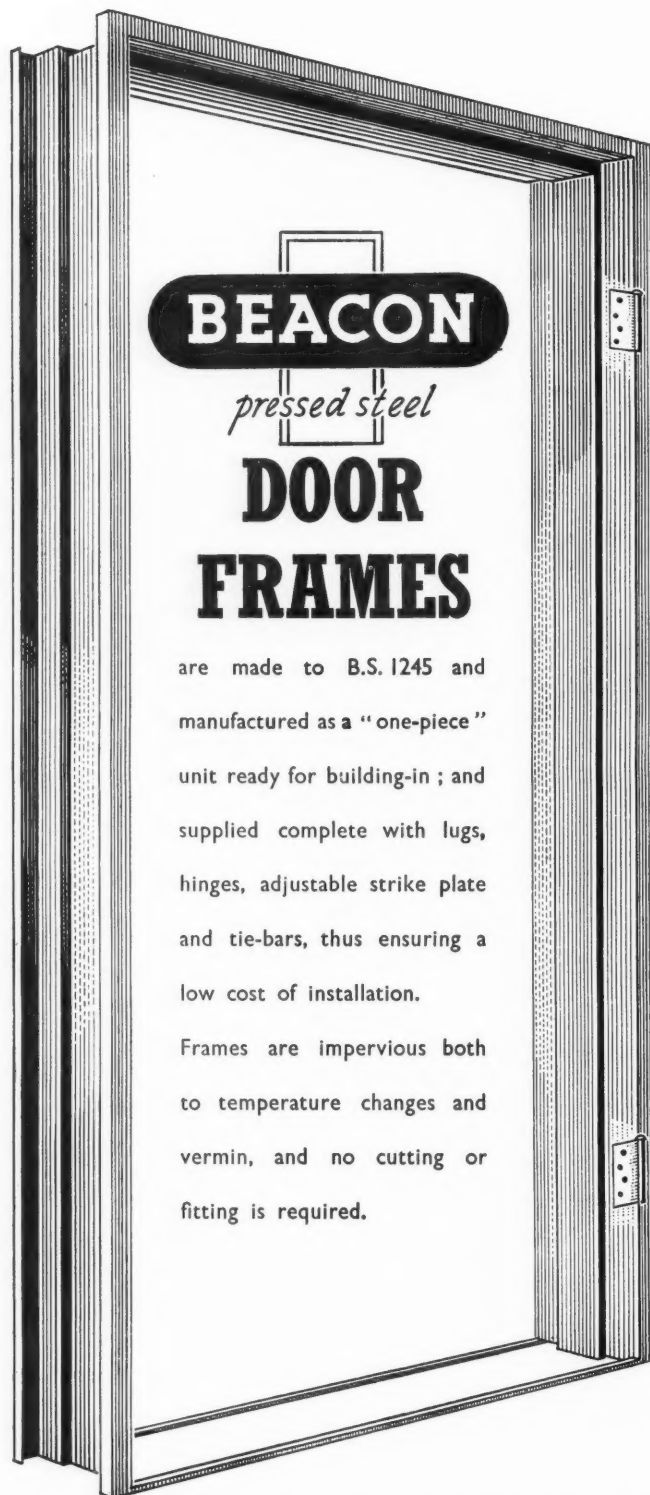


FRAMELESS GLASS ENTRANCE DOORS

One of the new entrances installed for Messrs. Owen Owen of Liverpool. The two rows of frameless ARMOURPLATE doors are separated by a vestibule containing display windows framed in bronze. The doors pivot upon double action floor springs checking at 90° and open or closed they still reveal the store interior and entice the customer inside.

POLLARDS

E. POLLARD & CO. LTD., 159 ST. JOHN STREET, LONDON, E.C.1. TEL: CLERKENWELL 6701
SHOWROOMS: 299 OXFORD STREET, LONDON, W.1



are made to B.S. 1245 and
manufactured as a "one-piece"
unit ready for building-in; and
supplied complete with lugs,
hinges, adjustable strike plate
and tie-bars, thus ensuring a
low cost of installation.

Frames are impervious both
to temperature changes and
vermin, and no cutting or
fitting is required.

JOHN THOMPSON BEACON WINDOWS LIMITED

BEACON WORKS · WOLVERHAMPTON · Telephone: Bilston 41944/7 (4 lines) · Telegrams: Windows, Wolverhampton
London Office: IMPERIAL HOUSE, KINGSWAY, W.C.2. Tel: Temple Bar 3216 · Manchester Office: DEANSGATE HOUSE, 274 DEANSGATE. Tel: Blackfriars 4721
Glasgow Office: 79 WEST REGENT ST., C.2. Tel: Douglas 3983. Birmingham Office: EXCHANGE BUILDINGS, STEPHENSON PLACE. Tel: Midland 1072

GA



Wide joint tiling in one of the school corridors. The panels of tiling are in different colours: red, brown, grey and white.

Architects: F. R. S. Yorke, F.R.I.B.A., E. Rosenberg, C. S. Mardall, A.R.I.B.A. 55 Welbeck St. W.1
Contractors: Messrs. Gilbert Ash Limited, 2 Stanhope Gate, W.

STEVENAGE SCHOOL

Tiling by **CARTER**

CARTER & CO. LIMITED • POOLE & LONDON



For HOUSING ESTATE ROADS, SCHOOL PLAYGROUNDS, Etc.

COATED MACADAM

LAID ON FOUNDATIONS OF ALL TYPES

provides an ideal surface

— AND IT IS —

★ DURABLE

★ NON-SKID

★ LOW IN MAINTENANCE COSTS

Issued by the Federation of Coated Macadam Industries, 37, Chester Square, London, S.W. 1
Director: A. J. Lyddon, C.B.E., M.Inst.C.E.

Telephone: SLOANE 1002



Vitreous China

SANITARY
WARE



Shanks' Vitreous China is a pure porcelain possessing unusual strength, vitrified to a high degree and therefore non-absorbent. It has a fine highly-glazed finish, non-crazing and impervious to the action of acids.

As a material for sanitary ware it cannot be surpassed.

Shanks

HEAD OFFICE: SHANKS & CO., LTD. TUBAL WORKS, BARRHEAD, SCOTLAND.
Also at:— London, Manchester, Newcastle-on-Tyne, Glasgow, Bristol.

Chance cheer up Aunt Lizzie

Anybody who is lucky enough to own a television set knows that the glass screen is curved and that Aunt Lizzie, who is always put at the side, doesn't see as clearly as you, you selfish brute.

But cheer up, Auntie. Chance Brothers (whose versatility is quite remarkable) now make the glass for television screens in a new way so that the image is clearer and less distorted.

CHANCE BROTHERS LIMITED
GLASS-MAKERS SINCE 1824

HEAD OFFICE: Smethwick 40, Birmingham

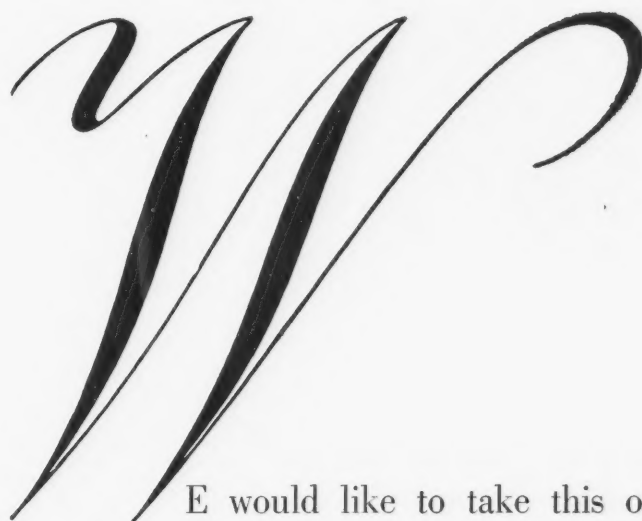
LONDON OFFICE:
28 St. James's Square, S.W.1

BRANCH WORKS AT
Glasgow, St. Helens, and Malvern



Chance
GLASS

**FOR SCIENCE, INDUSTRY
AND THE HOME**



E would like to take this opportunity of wishing all our clients, associates, and the manufacturing firms with whom we have so closely worked, the compliments of the season and we look forward to the long continuance of this cordial relationship.



B. FINCH & CO. LTD. BELVEDERE WORKS, BARKINGSIDE, ESSEX

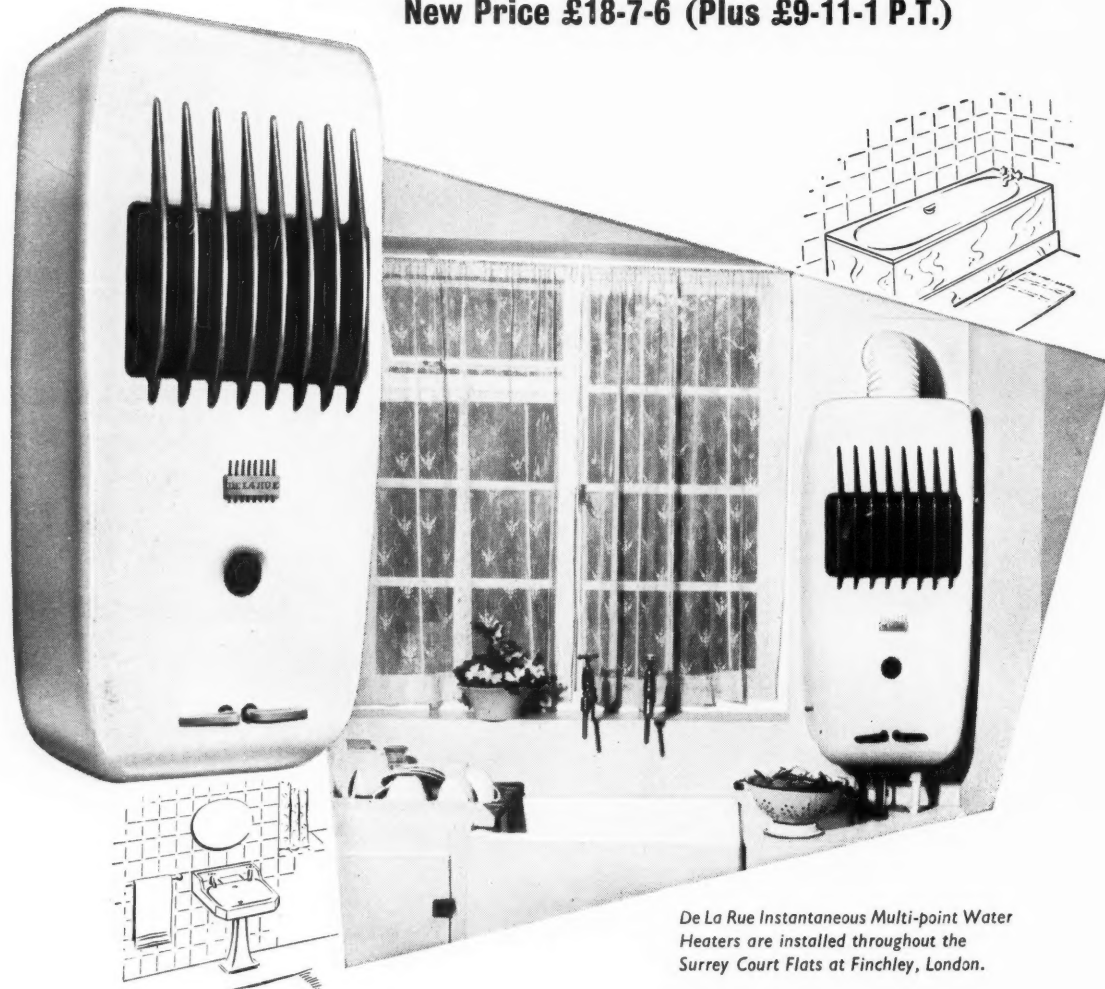
VALentine: 8888

DOWN IN PRICE . . .

DE LA RUE

INSTANTANEOUS MULTI-POINT GAS WATER HEATER

New Price £18-7-6 (Plus £9-11-1 P.T.)



De La Rue Instantaneous Multi-point Water Heaters are installed throughout the Surrey Court Flats at Finchley, London.

Without doubt, the best instantaneous multi-point water heating unit. Smartest appearance. Most advanced design. One piece outer shell. Incorporates its own gas governor. Built-in draught diverter. Requires least maintenance. Built for long life. Easy installation. Maximum accessibility.

THOMAS DE LA RUE & CO. LIMITED, Potterton Gas Division

Imperial House, 84-86 Regent Street, W.1
Northern Area: 4 Albert Square, Manchester, 2

● FOR CIGARETTE-PROOF COUNTER TOPS

DENNY MOTT & DICKSON are distributors of FORMICA, the decorative laminated plastic sheet, known for over twenty years for lasting beauty and hard wear.

Leicester Square
Branch of the
National Provincial
Bank Ltd.
Mr. B. C. Sherren,
Chief Architect.

STANDARD SIZE

9' x 4'

THICKNESSES $\frac{1}{16}$ " $\frac{1}{8}$ " $\frac{5}{32}$ "

FINISHES:

LINETTE	ONYX	WOOD GRAINS
BUFF	BUFF	THUYA MAHOGANY
GREY	GREY	STRAIGHT-GRAIN WALNUT
GREEN	GREEN	BLEACHED MAHOGANY
BLUE	BLUE	REALWOOD MAHOGANY
PINK		

Standard finish is matt, but glossy can be supplied to order.

- For bars and tables, for counter tops in banks, enquiry offices, reception desks and similar purposes, specify FORMICA Cigarette-proof grade, which does not mark even when a cigarette is stubbed out on it.

DENNY MOTT & DICKSON LTD.

ADELAIDE HOUSE • KING WILLIAM STREET • LONDON • E.C.4

TELEPHONE MANSION HOUSE 7961

Branches and Subsidiaries at: Belfast • Birmingham • Blackburn • Bristol • Cardiff • Dewsbury • Glasgow • Gravesend • Hull
King's Lynn • Letchworth • Liverpool • Manchester • Newcastle • Preston • Southampton

FREE!

TO ARCHITECTS..

*Send for
this new series
of books on
domestic design*



Fully illustrated with plans and diagrams for all who are concerned in the design and construction of small dwelling houses.

Every architect needs these extremely helpful books on modern domestic planning, published by the Electrical Development Association. Each book deals with one specific section of internal house design—the whole series forms a complete encyclopædia of the many applications of Electricity in the home.

The first two books, now available, concern Electric Kitchen Design and Electric Water Heating Systems. Architects and Local Authorities are invited to write for free copies to the :—

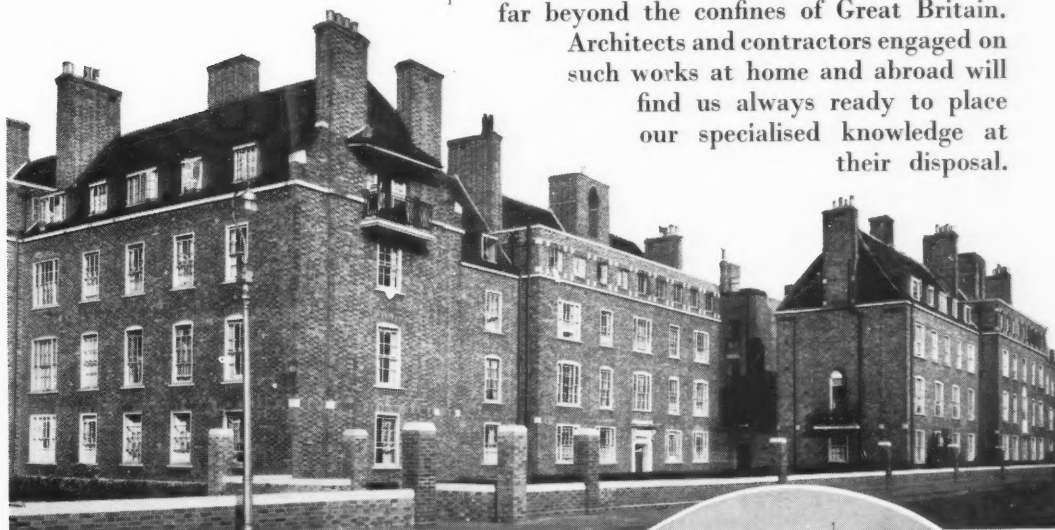
BRITISH ELECTRICAL DEVELOPMENT ASSOCIATION • 2 SAVOY HILL • LONDON • W.C.2

FROY SERVICE

IN BRITAIN AND OVERSEAS

Our experience in the supply of Sanitary Fittings, Architectural Ironmongery, Fireplaces, etc., for Schools, Hospitals, Housing Schemes, Office Buildings and other projects extends far beyond the confines of Great Britain.

Architects and contractors engaged on such works at home and abroad will find us always ready to place our specialised knowledge at their disposal.



(Above) FLATS AT RIVERSIDE GARDENS, HAMMERSMITH

A project of the Hammersmith Borough Council.
Borough Engineer and Surveyor of Hammersmith:
F. Douglas Barton, M.I.Mun.E., F.R.S.I.
Contractors: Messrs. Tersons Ltd., London.

(Right) KING GEORGE V HOSPITAL, MALTA, G.C.

Architects: Messrs. Adams, Holden & Pearson, FF.R.I.B.A.
Contractors: Messrs. John Laing & Son Ltd., London.

(Below) HAMSEY GREEN SCHOOL, SURREY

County Architect, Surrey County Council:

J. Harrison, A.R.I.B.A.

Contractors: Messrs. E. H. Smith (Croydon) Ltd.

W·N·FROY & SONS · LTD

(Established 1850)

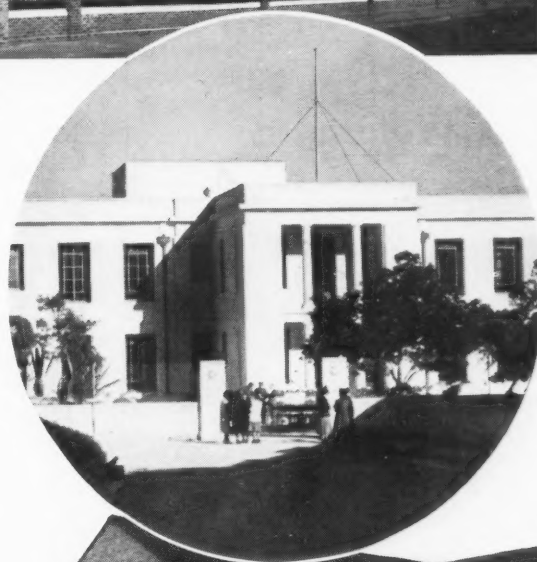
BRUNSWICK WORKS, HAMMERSMITH, LONDON

Showroom Entrance: 64 King Street, W.6.

Telephone: RIVerside 4101 (24 lines)

Representative for Scotland, Northern Ireland & Eire:

E. F. WORRALL, 100 THIRLESTANE ROAD, EDINBURGH. 9

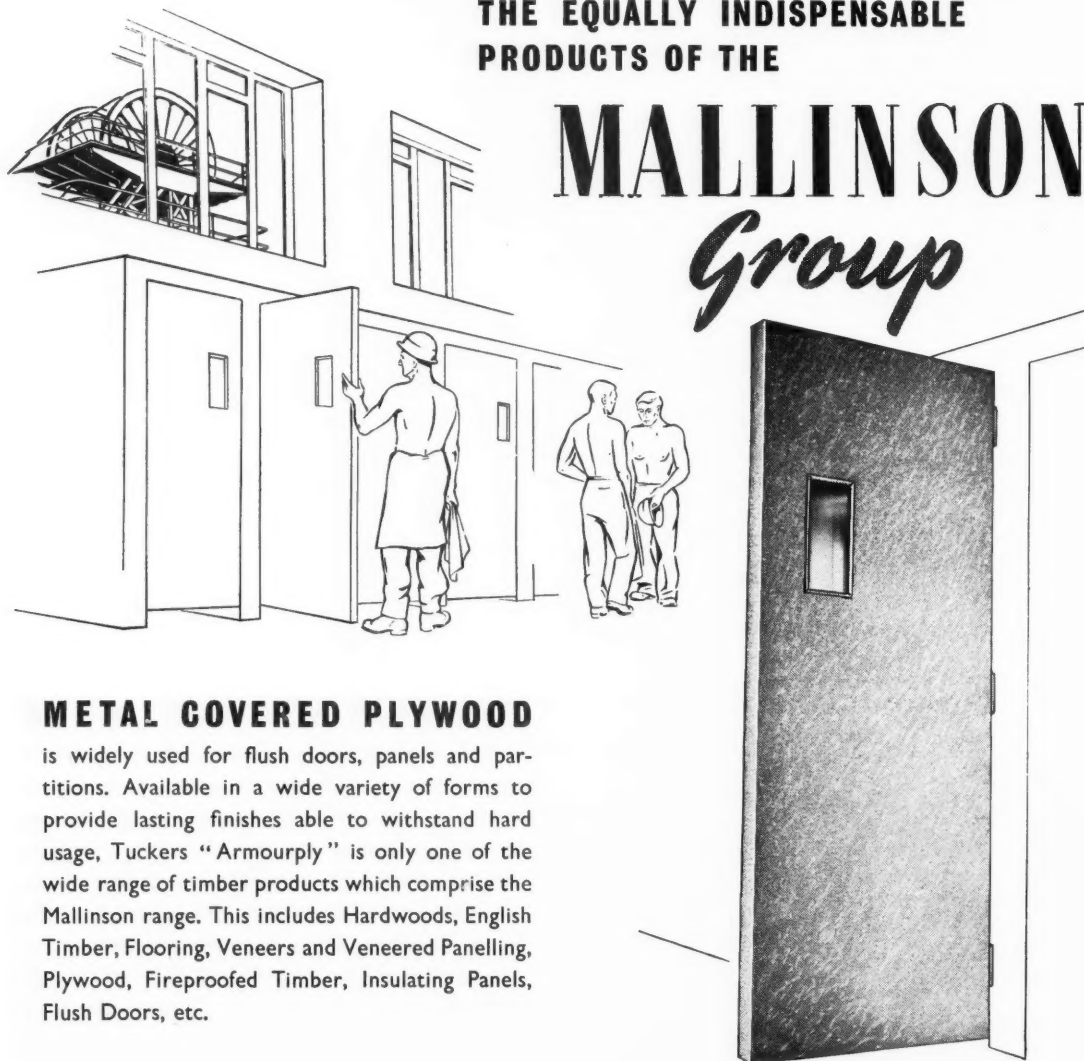


E S S E N T I A L S I N C O A L M I N I N G

Bath Cubicles

ESSENTIAL FEATURES AT
PITHEADS DEPEND FOR
THEIR CONSTRUCTION UPON
THE EQUALLY INDISPENSABLE
PRODUCTS OF THE

MALLINSON *Group*



METAL COVERED PLYWOOD

is widely used for flush doors, panels and partitions. Available in a wide variety of forms to provide lasting finishes able to withstand hard usage, Tuckers "Armourply" is only one of the wide range of timber products which comprise the Mallinson range. This includes Hardwoods, English Timber, Flooring, Veneers and Veneered Panelling, Plywood, Fireproofed Timber, Insulating Panels, Flush Doors, etc.

WILLIAM MALLINSON & SONS LTD

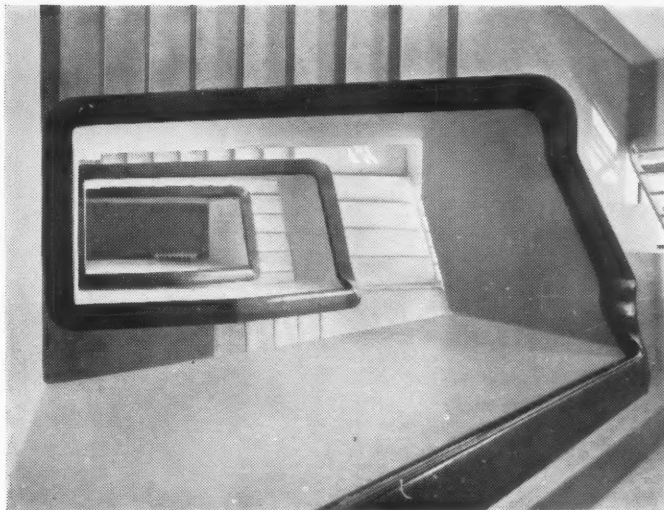
TIMBER AND VENEER MERCHANTS AND PANEL MANUFACTURERS

130-150 HACKNEY ROAD • LONDON • E2

TELEPHONES: SHOREDITCH 8888-8811

TELEGRAMS & CABLES: "ALMONER," LONDON

Right: Continuous handrail round three floors of an open well staircase. Its construction, as well as that of the interesting semi-circular flight of stairs shown below, involved many problems of craftsmanship, which Sadds knew how to solve. At the same time, their works are equipped for economical production of long runs of staircases for housing schemes.



SADDS *of* MALDON *for* STAIRCASES



and for

FLUSH AND PANELLED
DOORS

WINDOWS

MOULDINGS

KITCHEN UNITS AND
DRESSERS

SCHOOL AND LIBRARY
FITTINGS

STANDARD AND SPECIAL
JOINERY OF ALL KINDS

JOHN SADD & SONS LTD., MALDON, ESSEX

Tel.: Maldon 131 (6 lines)

London Office: Aldwych House, W.C.2

Tel.: CHAncery 7214

'INSULIGHT'

double - glazing units[★]

**are now available
for early delivery**

- ★ HERMETICALLY SEALED
- ★ IMPROVED THERMAL AND SOUND INSULATION
- ★ REDUCTION OF DRAUGHTS
- ★ REDUCES CHANCE OF CONDENSATION
- ★ EASILY INSTALLED
- ★ ONLY TWO SURFACES TO CLEAN
- ★ PRESENT MAXIMUM SIZE 80" x 80"

PILKINGTON BROTHERS LTD. ST. HELENS, LANCs.

Send for the technical facts about Insulight Double-Glazing Units to the Technical Sales and Service Department, St. Helens, Telephone St. Helens, 4001 or visit our West End Office and Showrooms at Selwyn House, Cleveland Row, St. James's, S.W.1, Telephone Whitehall 5672.



THE HALLMARK OF  CRAFTSMANSHIP



**metal
windows**

IN STEEL OR ALUMINIUM ALLOY

AYGEE LTD

100 WESTMINSTER BRIDGE ROAD, S.E.1

Telephone: WATerloo 6314 (6lines)

Branch Works: AINTREE ROAD, PERIVALE, Mdx.

Telephone: PERivale 6211 (5lines)

A PRODUCT OF ENGLAND'S LARGEST GLAZING CONTRACTORS

VENESTA
the first name in
PLYWOOD

VENESTA LIMITED

VINTRY HOUSE, QUEEN STREET PLACE, LONDON, E.C.4. Telephone : CENTral 3060
Manufacturers also of PLYMAX the Metal-faced Plywood and VENDURA the Veneered Aluminium

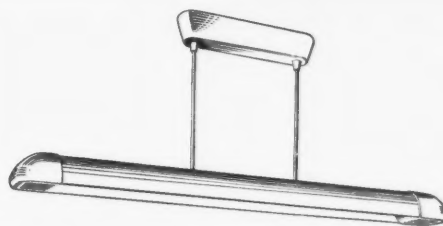


LIGHT THAT *LIGHTENS* WORK



No work calls for greater concentration than dressmaking, and it was with a view to relieving eye-strain and creating within their workrooms the bright and cheerful conditions in which industry flourishes, that Messrs. Diana Dresses adopted Atlas Fluorescent Lighting.

Atlas Fluorescent is being chosen by leading firms because of this helpful lighting. It is also being chosen because of its many exclusive technical features which simplify installation and maintenance and effect economy. Among these is the Atlas 'Quick-Start' Unit that gives immediate illumination, maintains the light during voltage variations, lengthens the life of the tubes.



FP/0080 ATLAS TRANSLUCENT LIGHTING UNIT with 'Perspex' reflector, used in the above installation, is designed to direct 75% of the light from its 80 watt tube on to the working plane, while the remainder is transmitted to roof and walls. The end hoods are hinged to give easy access to starter switch and lamp holders.

202

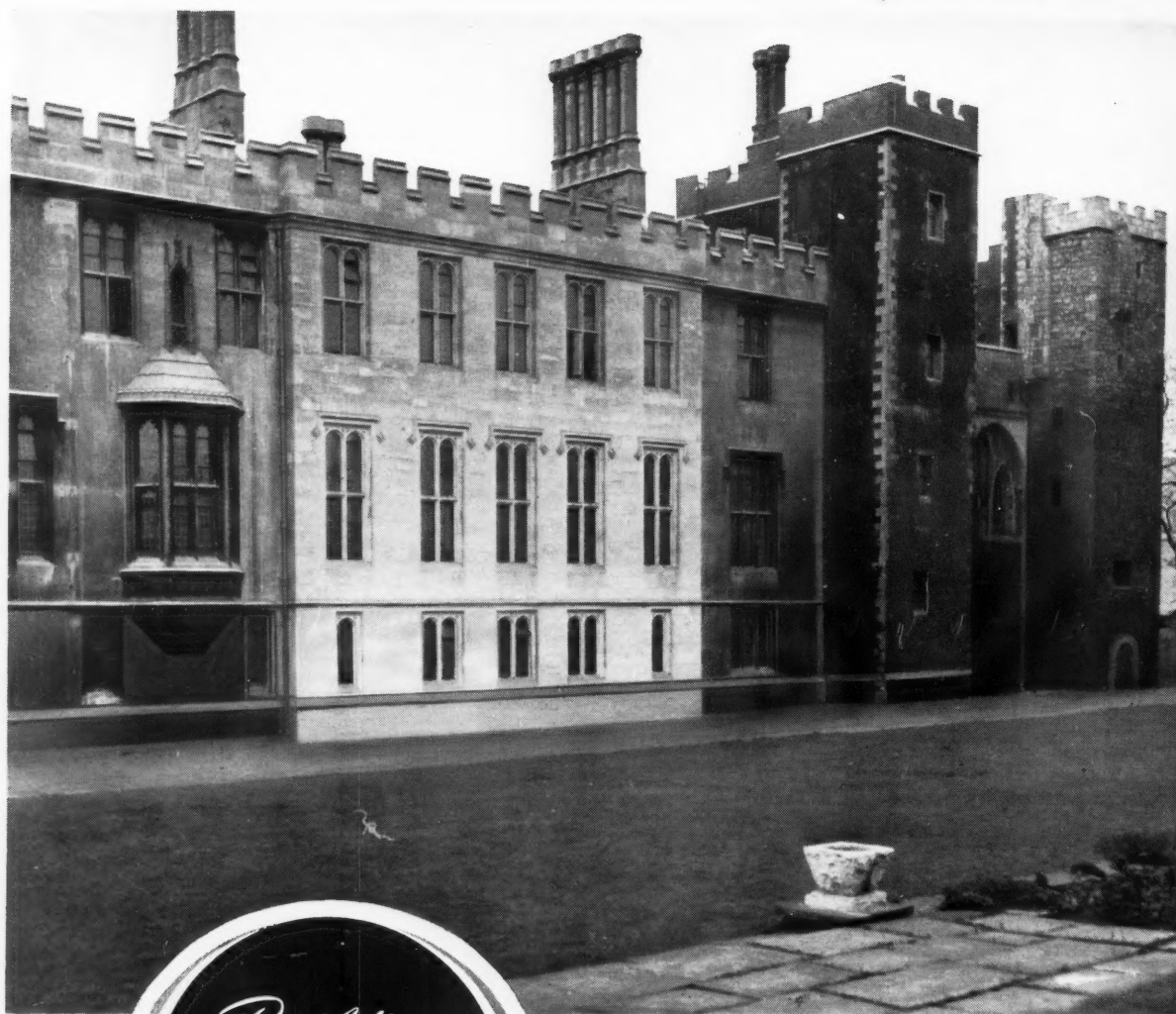


ATLAS FLUORESCENT

in 'Daylight' 'Northlight' 'Warm White' and 'Peach'

Fully descriptive literature is available and our **LIGHTING ADVISORY SERVICE** is ready to help you in planning any lighting installation.

THORN ELECTRICAL INDUSTRIES LIMITED, 105-109 JUDD STREET, LONDON, W.C1. Telephone: EUSTON 1183



*Building
and
Civil
Engineering
Contractors*

Part of the re-construction
works recently completed at
Lambeth Palace

Richard

COSTAIN

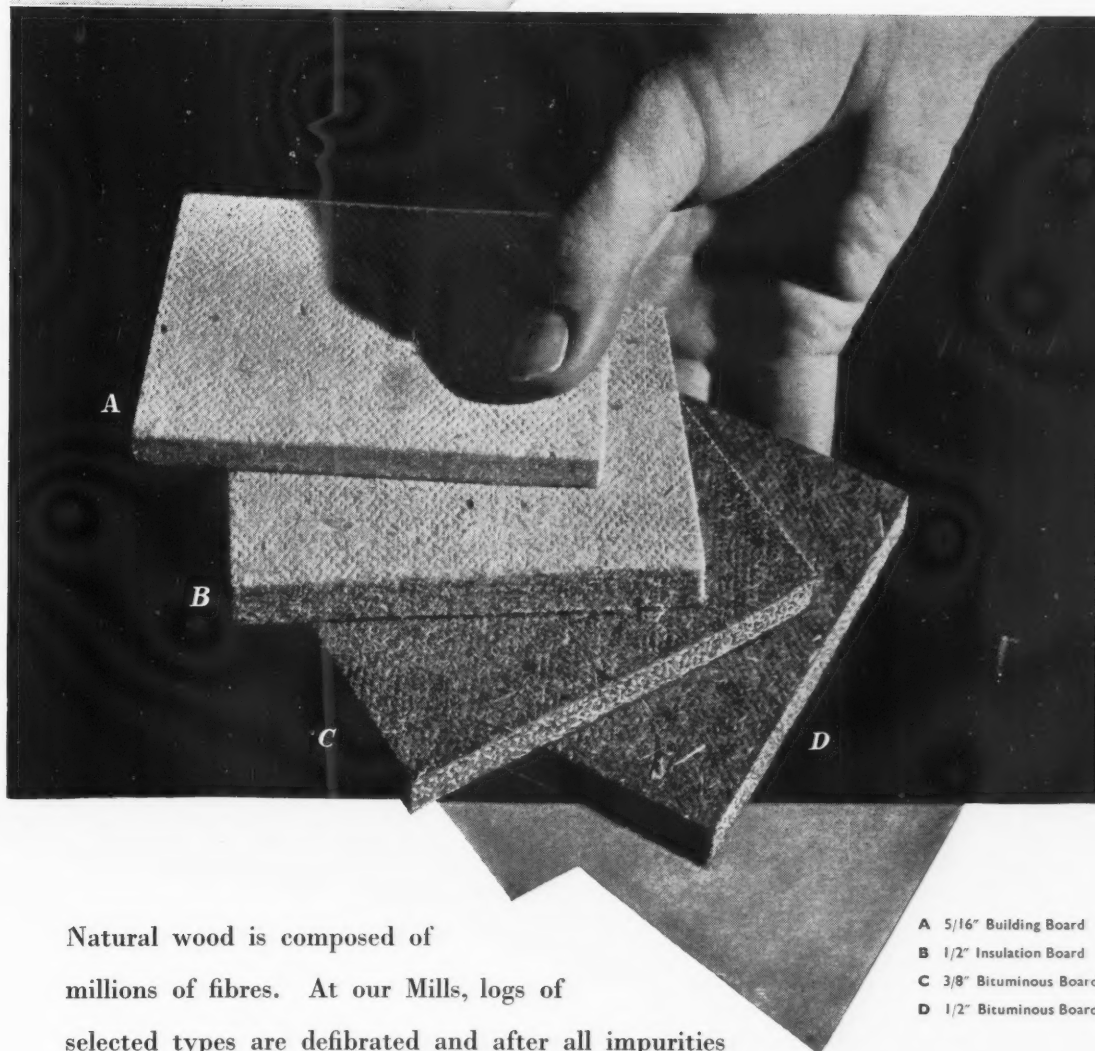
Limited

LONDON S.W.1.

VICTORIA 6624

LLOYD
INSULATION, BUILDING
AND BITUMINOUS
BOARDS

for building



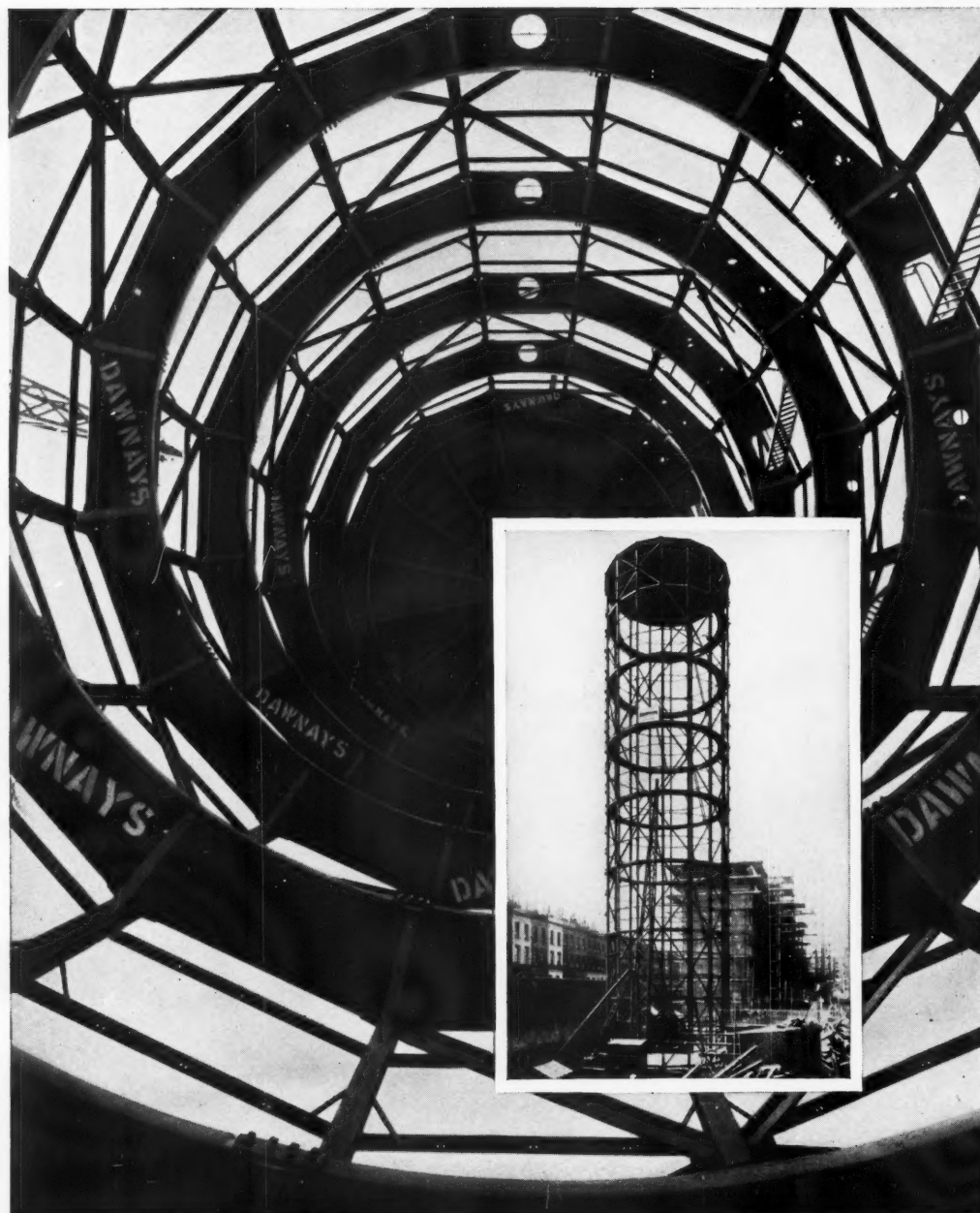
Natural wood is composed of millions of fibres. At our Mills, logs of selected types are defibrated and after all impurities have been removed, are reformed into homogeneous Insulation Boards, Building and Bituminous Boards. These boards are available in standard sizes and are of consistent texture, density and strength.

- A 5/16" Building Board
- B 1/2" Insulation Board
- C 3/8" Bituminous Board
- D 1/2" Bituminous Board

BOWATERS BUILDING BOARDS LIMITED
15 Portman Street, London, W.1. Tel: Welbeck 8527



Issued by ASSOCIATED BOWATER INDUSTRIES LIMITED, a member of the Bowater Organisation.



ACCUMULATOR ENCLOSURE STRUCTURE FOR PIMLICO DISTRICT HEATING SCHEME

Consulting Engineer : S. B. Donkin, Esq., M.I.C.E., M.I.Mech.E., M.I.E.E.
Consulting Structural Engineers : Messrs. Scott & Wilson, Chartered Civil Engineers

DAWNAYS LIMITED

BRIDGE AND STRUCTURAL ENGINEERS

HEAD OFFICE : Steelworks Rd., London, S.W.11 : Telephone BATTERSEA 2525.

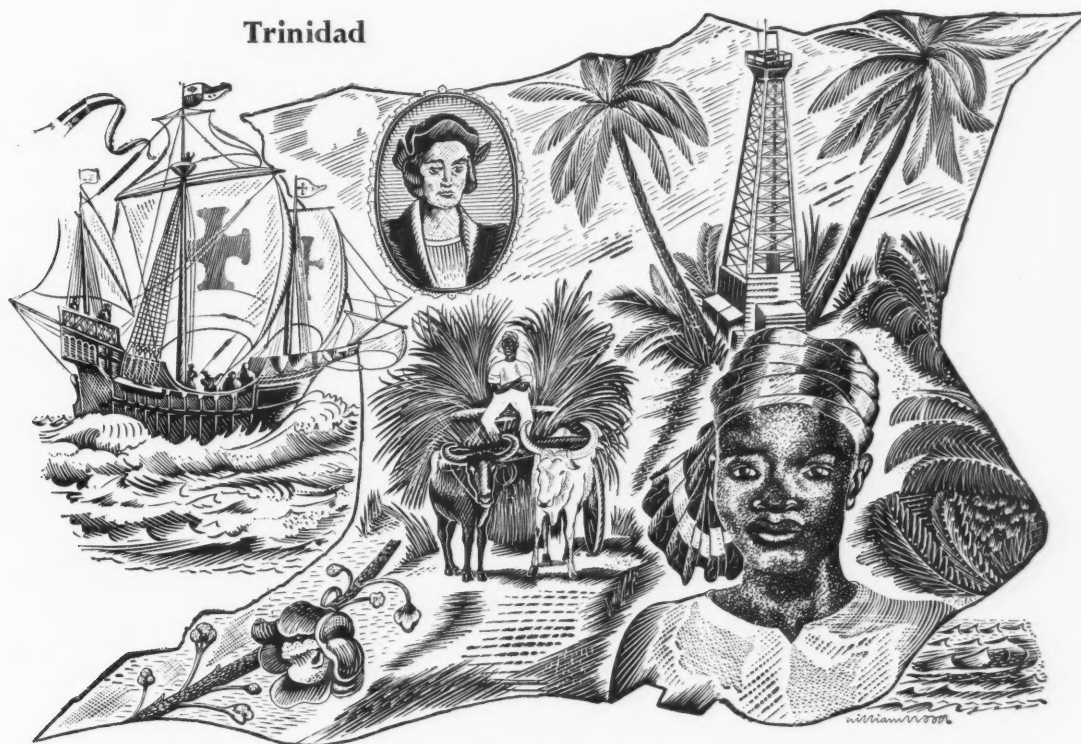
King's Dock Works SWANSEA 3185	East Moors Works CARDIFF 2557	54 Victoria St., London, S.W.1 VICTORIA 1541	Bridge Rd. Works WELWYN GDN. 242	Thorpe Works NORWICH
2 Rockstone Place SOUTHAMPTON 2474	40 Park Road PETERBOROUGH 4547	155 Princes Avenue, HULL HULL, CENTRAL 8161	Western Chmrs., South St. ROMFORD 2106	7 The Close NORWICH 23141

Cables and Telegrams "DAWNAYS, LONDON"—Code Bentley's 2nd.

A Chapter in British Commonwealth Enterprise

Trinidad was discovered by Columbus in 1498 and remained Spanish until 1797 when it was taken by the British. It is situated off the Coast of Venezuela and is famous for its oil and asphalt, which are of great importance to the island's economy. Trinidad is one of the largest producers of petroleum in the British Empire, and its Pitch Lake has world renown. The soil is very fertile and the products of the island include sugar, cocoa and molasses, rum, copra, limes and coconuts, grapefruit and various kinds of timber and fruit. The chief port is Port-of-Spain, which occupies the site of the old Indian village of Conquerabia.

Trinidad



Port-of-Spain and the Shipping of Bauxite

At Chaguaramas Bay, some ten miles outside Port-of-Spain, is conducted the important business of trans-shipping bauxite, the raw material from which aluminium is extracted. Here Chaguaramas Terminals Limited have big docks, bauxite storage and transfer facilities, all part of the organisation by which the Aluminium Limited Group of Companies ensures that the industries of the Commonwealth, and of the world, are kept adequately supplied with aluminium.

• ALUMINIUM UNION LIMITED •

Principal British Commonwealth Distributor of Aluminium
THE ADELPHI, STRAND, LONDON, W.C.2
An ALUMINIUM LIMITED Company



Another success – M & P Doors halt FIRE



Success is invariably best measured by results, and the measure of success achieved by M & P Fireproof Doors, in a recent fire near Leeds, is amply illustrated in the photographs alongside. On one side of the door, devastation by fire, on the other, complete normality. A positive result a proved success.

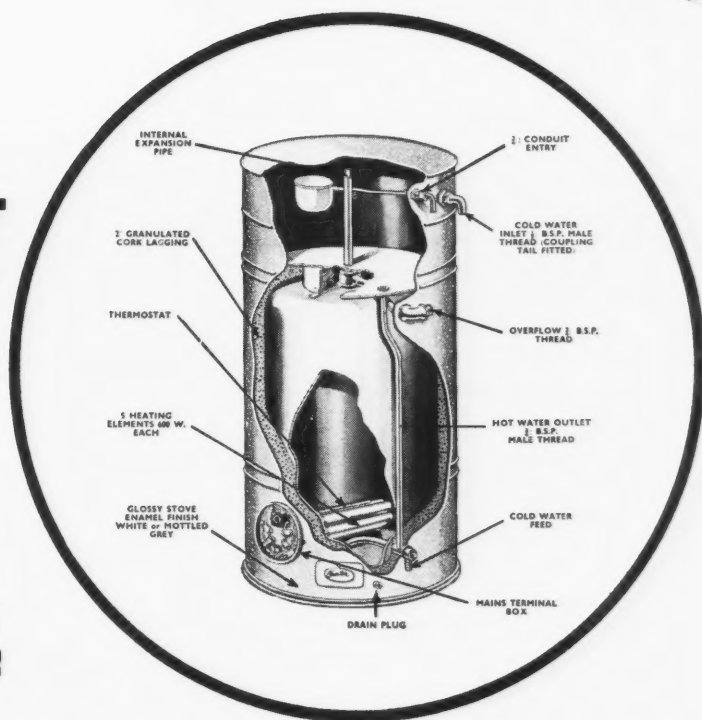
Fire Doors

by

MATHER & PLATT LTD.
PARK WORKS. MANCHESTER, 10

CUT PLUMBING SIMPLIFY STRUCTURAL PROBLEMS

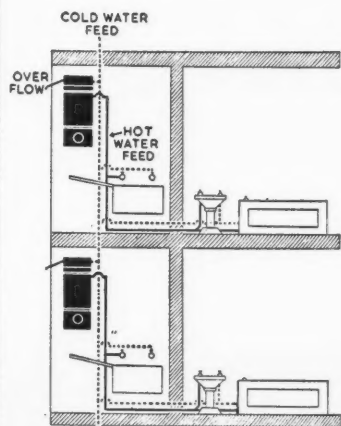
with the
Charlton
CISTERN TYPE
ELECTRIC WATER HEATER



Self-contained system for flats!

- Item 1. Ball valve supply tank
- Item 2. Hot water storage tank
- Item 3. 3 KW bank of electric heating elements
- Item 4. Expansion pipe exhausting back into the supply tank

—all in one compact self-contained unit!



A single common down feed-pipe, an overflow, and connections to the taps at sink, bath and handbasin—that is all the plumbing required for the CHARLTON Cistern Type Hot Water System. No separate feed tank to buy and install, no flue to construct, and, as with all electric water heating systems, no noise, no fumes, no labour and no dirt to annoy the tenants. Further, with the Cistern Type Heater each tenant has his own hot water system to use as much or as little as he wishes, and the operation being entirely automatic, there is no labour charge as is the case with a coal or coke fired central boiler.

The simple plumbing for two flats is clearly shown in the sketch alongside, and it will be noted that a single cold water feed serves the heaters as well as the cold taps. This feed can be direct from the water mains or from a storage tank in the roof.

Without a doubt this is the hot water system for blocks of flats or conversions. It scores on every count—cost, ease of installation, and efficiency of operation. Write for full details now.

BRITISH NATIONAL ELECTRICS LTD.
THE DOMESTIC APPLIANCES SECTION OF
JOHNSON & PHILLIPS LTD.

NEWARTHILL · MOTHERWELL · SCOTLAND.





"SILVER FOX"
REGD. TRADE MARKS

"SILVER FOX"

STAINLESS STEELS

for
UTILITY

In the home, in industry, in engineering, transport, chemical plant, in scientific instruments and a host of other applications, "Silver Fox" Stainless Steels in their many different alloys exhibit the widest possible range of utility. For many purposes their bright decorative finish can be beautiful, too.

SHEETS · COLD ROLLED STRIP · WIRE · BARS · FORGINGS



SAMUEL FOX & COMPANY LIMITED

Branch of The United Steel Companies Limited

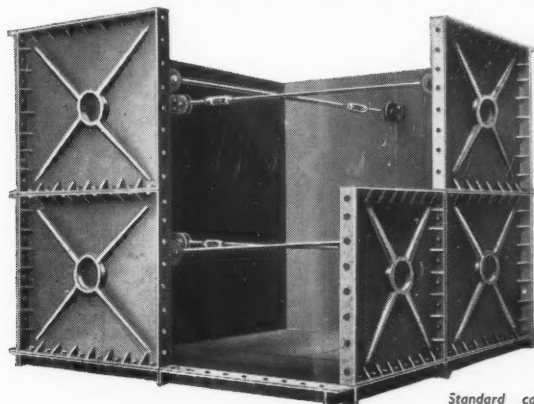
STOCKSBRIDGE WORKS · NR. SHEFFIELD · ENGLAND

® F233

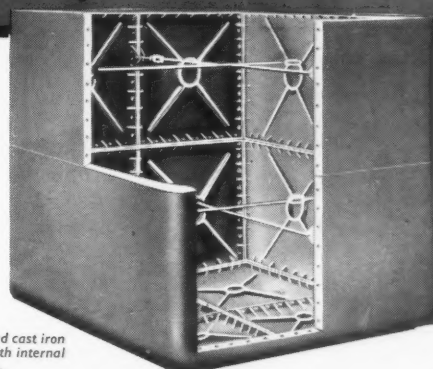
Cast Iron Sectional Tanks

We are specialists in the design and manufacture of Cast Iron Tanks of all sizes and for all purposes. The designs illustrated are of the Heavy Plate type, which we recommend for long life and arduous duty. This type has a minimum number of joints and tie-rods and are of robust construction.

For ordinary commercial use we have standardised on tanks made up of 4ft. square



Standard cast iron tank with external flanges.



Standard cast iron tank with internal flanges.

plates, 9/16in. metal. Flanges are planed full width and the joints made with our special jointing cement.

The plates are ribbed diagonally and the flanges bracketed between the bolt holes. The tie-rods are adjustable and are designed and allocated to give maximum strength.

Write for copy of a brochure illustrating a few specials and giving details of standard sectional tanks.

EXTERNAL FLANGED TANKS.

TANK SIZE Length by breadth. Internal	DEPTH OF 4 FEET		DEPTH OF 8 FEET	
	Approx. total weight	Nominal capacity	Approx. total weight	Nominal capacity
Feet	EMPTY Cwt.	Gallons	EMPTY Cwt.	Gallons
8 x 4 ..	39	700	67	1,500
8 x 8 ..	58	1,400	96	3,000
12 x 8 ..	77	2,100	127	4,500
16 x 8 ..	96	2,800	153	6,000
20 x 8 ..	115	3,500	182	7,500
24 x 8 ..	134	4,200	211	9,000
28 x 8 ..	153	4,900	240	10,500
12 x 12 ..	103	3,150	157	6,750
16 x 12 ..	124	4,200	190	9,000
20 x 12 ..	147	5,250	224	11,250
24 x 12 ..	172	6,300	257	13,500
28 x 12 ..	195	7,350	290	15,750
32 x 12 ..	219	8,400	324	18,000
16 x 16 ..	152	5,600	228	12,000
20 x 16 ..	181	7,000	266	15,000
24 x 16 ..	210	8,400	304	18,000
28 x 16 ..	237	9,800	342	21,000
32 x 16 ..	266	11,200	380	24,000
36 x 16 ..	295	12,600	418	27,000
20 x 20 ..	212	8,750	307	18,750
24 x 20 ..	246	10,500	350	22,500
28 x 20 ..	278	12,250	391	26,250
32 x 20 ..	311	14,000	435	30,000
36 x 20 ..	344	15,750	476	33,750
40 x 20 ..	377	17,500	518	37,500
24 x 24 ..	283	12,600	396	27,000
28 x 24 ..	321	14,700	443	31,500
32 x 24 ..	358	16,800	491	36,000
36 x 24 ..	397	18,900	538	40,500
28 x 28 ..	363	17,100	495	36,700
32 x 28 ..	405	19,500	546	42,000
36 x 28 ..	448	22,100	598	47,200
32 x 32 ..	453	21,500	604	46,100

INTERNAL FLANGED TANKS.

TANK SIZE Length by breadth. Overall	DEPTH 4 FEET 6 INCHES		DEPTH 8 FEET 6 INCHES	
	Approx. total weight	Nominal capacity	Approx. total weight	Nominal capacity
Feet	EMPTY Cwt.	Gallons	EMPTY Cwt.	Gallons
* 8 x 5 ..	38	770	66	1,710
8 x 8 ..	57	1,470	93	2,980
12 x 8 ..	76	2,220	122	4,520
16 x 8 ..	95	3,000	150	6,075
20 x 8 ..	114	3,750	179	7,600
24 x 8 ..	133	4,500	208	9,150
28 x 8 ..	151	5,250	236	10,700
12 x 12 ..	100	3,380	155	6,850
16 x 12 ..	124	4,540	189	9,200
20 x 12 ..	147	5,700	222	11,550
24 x 12 ..	171	6,900	256	13,900
28 x 12 ..	195	8,000	289	16,250
32 x 12 ..	218	9,150	322	18,600
16 x 16 ..	151	6,100	227	15,400
20 x 16 ..	180	7,500	266	18,500
24 x 16 ..	209	9,100	304	21,700
28 x 16 ..	236	10,700	341	24,800
32 x 16 ..	265	12,200	389	27,900
36 x 16 ..	293	13,700	417	31,100
20 x 20 ..	213	9,500	309	19,400
24 x 20 ..	246	11,500	352	23,300
28 x 20 ..	279	13,400	394	27,200
32 x 20 ..	312	15,300	437	31,100
36 x 20 ..	344	17,200	479	35,000
40 x 20 ..	377	19,100	522	38,900
24 x 24 ..	283	13,700	399	28,200
28 x 24 ..	321	16,000	446	32,300
32 x 24 ..	358	18,300	493	37,600
36 x 24 ..	395	20,600	540	42,300
28 x 28 ..	362	18,700	498	38,600
32 x 28 ..	404	21,400	550	44,000
36 x 28 ..	446	24,100	601	49,400
32 x 32 ..	450	24,400	605	50,600

Tanks of special sizes and design to suit any special conditions can be supplied to customers' requirements.

NOTES.

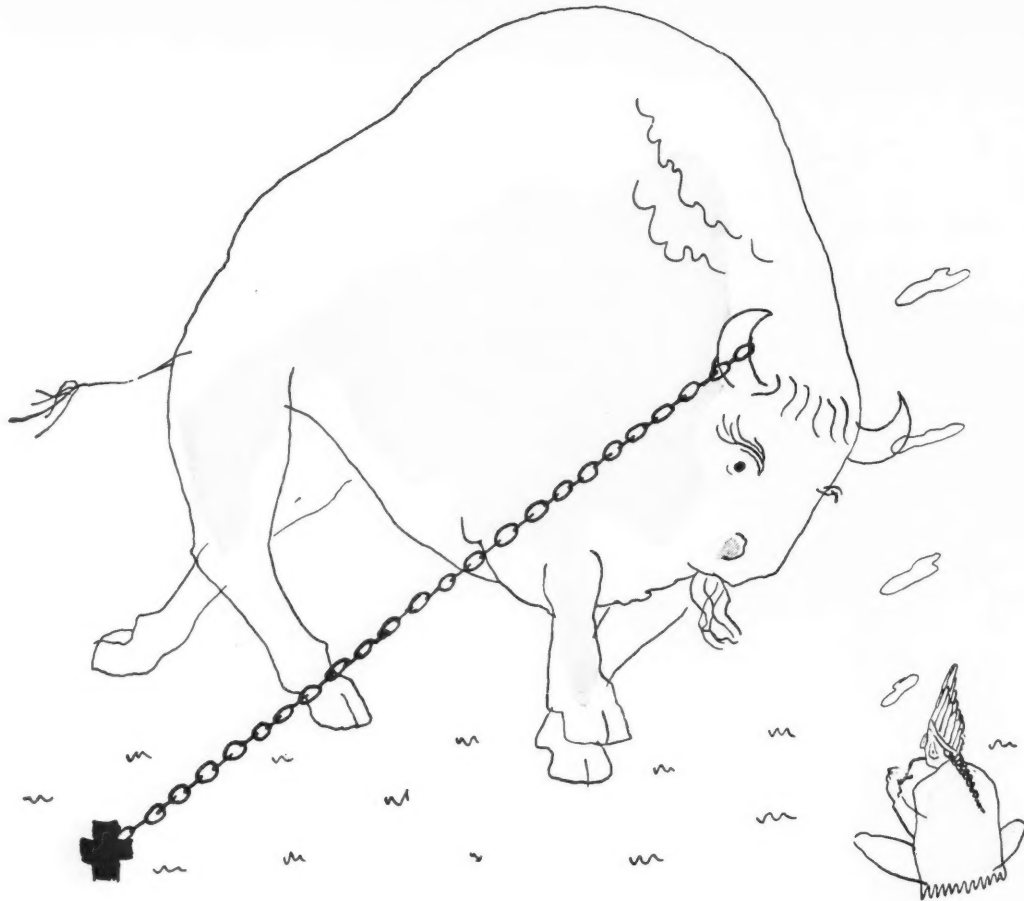
- (1) Total weights include—
Plates, bolts and nuts, tie-rods, lugs and turn-buckles and jointing cement.
- (2) Nominal capacities are—
Nett after allowing for approximately 6 inches free-board.

* NOTES.

- (1) Standard depths of this size are 4 feet x 8 feet respectively.
- (2) Other sizes of tanks can be made up from standard unit plates in multiples of 4 feet in length and breadth.
- (3) Total weights include—
Plates, bolts and nuts, tie-rods, lugs and turn-buckles, and jointing cement.
- (4) Nominal capacities are—
Nett after allowing for approximately 6 inches free-board.

NEWTON CHAMBERS

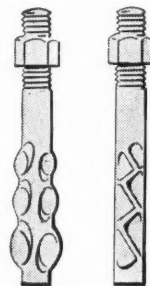
NEWTON CHAMBERS & CO. LTD., THORNCLIFFE, Nr. SHEFFIELD
LONDON OFFICE: GRAND BUILDINGS, TRAFALGAR SQUARE, LONDON, W.C.2



If it's a matter of how to fasten one thing to another . . .

When you ask an artist to illustrate a foundation bolt you expect what you get. What we're really interested in are so-called inanimate objects like Machine Tools, Lift Guide Rails, Petrol Pumps, Wall Brackets, Stationary Engines, Cinema Seats and many other things which often get on the move if not securely fastened. Works Managers, Maintenance Engineers, and others who are interested in making secure and permanent fastenings to concrete or masonry, can now specify the G.K.N. Indented Foundation Bolt and smoke their pipes in peace.

the **GKN** indented Foundation bolt



The illustrations show why the bolts cannot turn or pull out. Using the right size for the job, just make a hole slightly larger than the overall diameter, insert to the required depth and fill up with cement or lead.

GUEST, KEEN & NETTLEFOLDS, LIMITED. ADVISORY BUREAU: Heath Street, Birmingham 18.
BOLT & NUT DIVISION: Atlas Works, Darlaston, South Staffs. LONDON OFFICE: 66 Cannon Street, London, E.C.4.



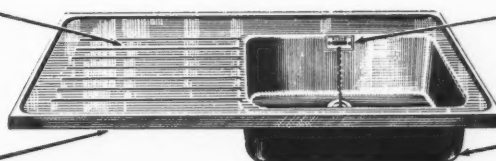
PLANNED - for royalty

We are justly proud that "PLAND" stainless steel sinks were chosen for the galley of the yacht "Norge" which was presented to His Majesty the King of Norway by his people. Like all "PLAND" products, the double-type unit illustrated, and the others installed aboard the Norwegian Royal Yacht, possess points that ensure hygiene, labour-saving and durability. The sinks were made in association with Messrs. Bassett & Findley Ltd., Boundary Lane, London, S.E.7.

The satin polished surface of a "PLAND" stainless steel sink is completely hygienic—it prevents germs from lodging and presents a gleaming surface free from rust, corrosion and tarnish. Cleaning with soap and hot water leaves the surface sweet and clean. Below is shown a single-type unit with more reasons for the popularity of "PLAND" sinks in hotels, hospitals and homes everywhere.

The surface is indestructible as the material is uniform through and through.

The bowl of the sink, the surround, and the drainer are free from joints or crevices—smooth contours and gleaming surfaces are everywhere.



Stainless steel overflow is one piece—a simple matter to remove and clean it.

Efficient sound deadening cuts out the objectionable noise that washing-up tends to create.

We make many sizes of single- and double-type units, but are always pleased to hear of your prospective plans and we can carry out special designs to your own specification.

In association with the Taylor Rustless Fittings Co. Ltd., we can supply architectural fittings, door furniture, butchers' fittings, hollow-ware for hospitals, food and chemical factories, chemical plant—tanks, coils and ducting.

PLAND
PRODUCTS

See our exhibit at THE BUILDING CENTRE, 9, CONDUIT ST., W.1



THE STAINLESS STEEL SINK COMPANY LIMITED

RING ROAD, LOWER WORTLEY, LEEDS 12, and at 14, GREAT PETER STREET, WESTMINSTER, S.W.1
Telephone : LEEDS 38711 Telephone : ABBey 1575



CLAY TILES

Cauldwell Arms, Talke.
Wm. Blair Esq., F.R.I.B.A.,
Architect to Ind, Coope and
Allsopp Ltd.

*have durability and
richness of colour*

Since earliest times the clay tile has, by merit, proved itself supreme as a roofing medium, easily resisting the challenge of substitutes offered from time to time. Today Acme Clay Roofing Tiles enjoy immense popularity.

There is a complete range, not only durable and weatherproof, but in colours and textures to harmonise with any building scheme.

Deliveries to large or small schemes can be made promptly.

*The DOWNING Range
includes*

ACME M.M.
ROOFING TILES
ACME SANDSTORM
ROOFING TILES
ACME CENTURY
HAND MADE
ACME RED
FLOOR QUARRIES

Specify

Acme

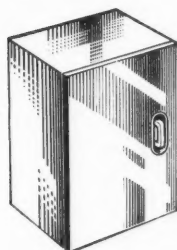
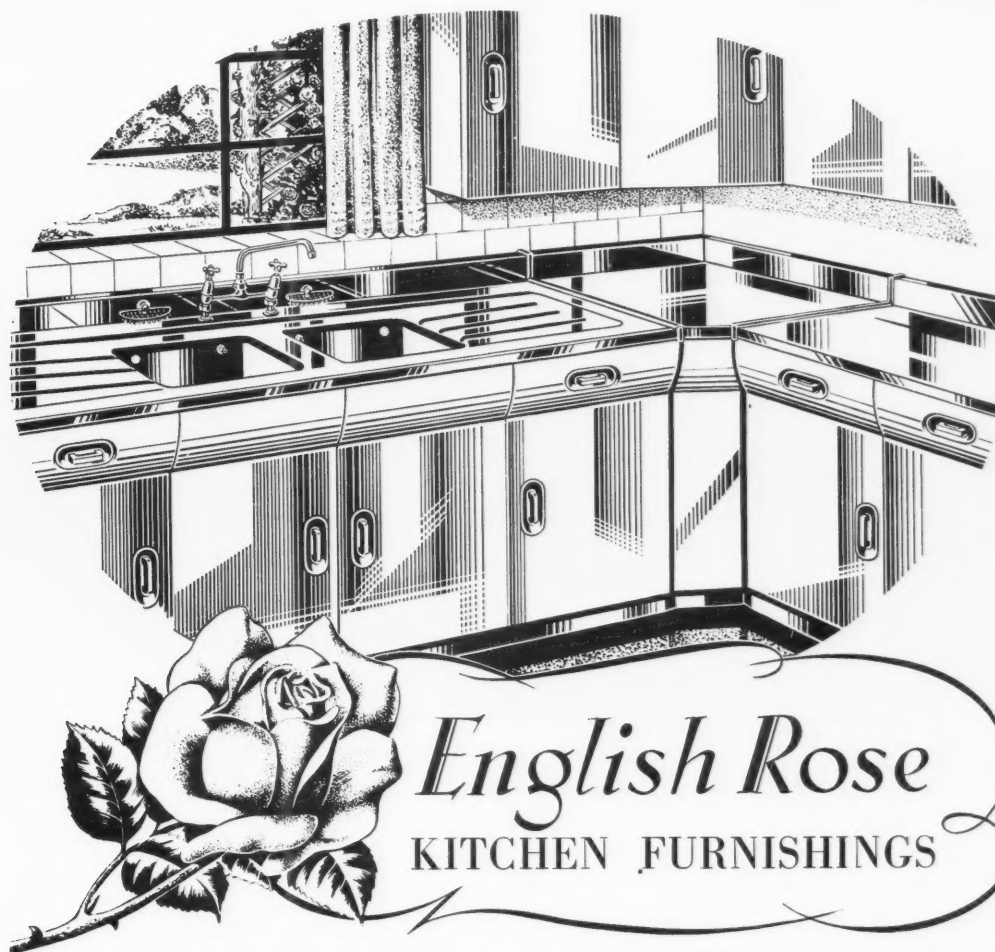
*Our Technical Department
is at all times willing to help
you with any roofing prob-
lem. Please do not hesitate
to utilise their services.*

CLAY ROOFING TILES

G. H. DOWNING & CO., LTD., CHESTERTON, STAFFS. Telephone Newcastle, Staffs. 68003 (5 Lines)

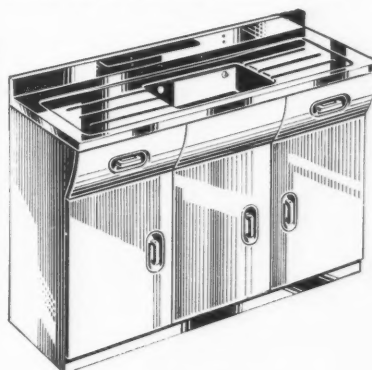
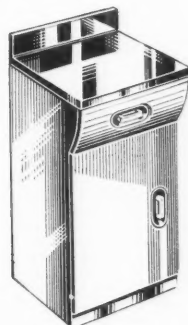
L.G.B.

BRITAIN'S MOST BEAUTIFUL RANGE OF KITCHEN FURNISHINGS



Designed on the unit principle, "English Rose" Kitchen Furnishings provide for the complete furnishing of any kitchen, large or small. Each unit is of standard height, thus avoiding "ups and downs" and providing a continuous stainless steel work top. There are no awkward corners to clean . . . no gaps or crevices to harbour dirt and germs. The curved front eliminates fatigue from bending, stretching and stooping, enabling the housewife to work in an easy and natural position. Wall cupboards have been planned to allow easy overhead access.

Write for illustrated folder E.R.4.



FEATURES INCLUDE :

- ★ Stainless steel anti-splash sink.
- ★ Curved front to all-aluminium cabinet.
- ★ Continuous work top.
- ★ Finished in cream or pastel green hard-baked enamel.

PRODUCTS OF C.S.A. INDUSTRIES LTD · WARWICK

SALES REPRESENTATIVES:

ENGLAND: Wilfred T. Scutt (Sales) Ltd., 172, Edmund Street, Birmingham, 3. Tel.: Central 6357
 SCOTLAND: G. R. Shaw, 17, Morningside Place, Edinburgh, 10. Tel.: Edinburgh 54284
 EIRE: J. G. McSwiney, 16, Dawson Street, Dublin. Tel.: Dublin 74067

L.G.B.

A PUBLIC SERVICE FOR THE FUTURE



The durability of "Birmabright" Light Alloys, their lightness plus strength, and their economy in maintenance and cleaning costs, represent advantages recognised by leading Architects everywhere.



Illustrated shows Entrance Hall, circular staircase with "Birmabright" Handrail and open-type balustrade, at the Midland Hotel, Morecambe.

Architect :
Oliver Hill, F.R.I.B.A.
Contractors :
James Gibbons Limited,
Wolverhampton.

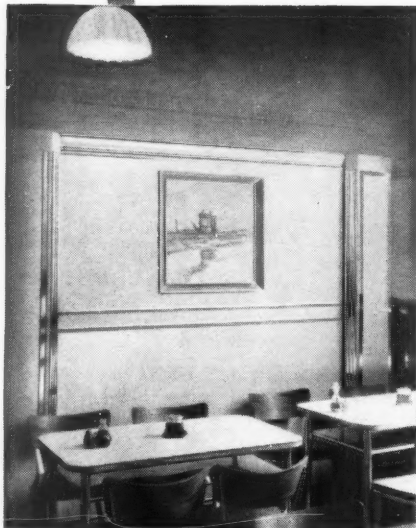


Illustration shows, wall panelling of "Birmabright" Light Alloys, by courtesy of Messrs. Rumere Limited.



BIRMETALS LIMITED }
BIRMABRIGHT LIMITED } WOODGATE WORKS • QUINTON • BIRMINGHAM 32

Famous Doorways



South Door of Brown Room Tredegar Park.

The BRITANNIC PATENT FLOOR SPRING WITH HYDRAULIC CHECK ACTION

*Architects are invited to
inspect our display of Door
Springs, Floor Springs, etc.,*



*recently placed on view in the
Building Centre, 9, Conduit
Street, London, W.1.*

WILLIAM NEWMAN & SONS, LTD., HOSPITAL STREET, BIRMINGHAM, 19.



150 years ago

Wm. Oliver & Sons Ltd.,
one of the oldest timber
merchants in Britain to-day, started business
in Bunhill Row in the City of London.

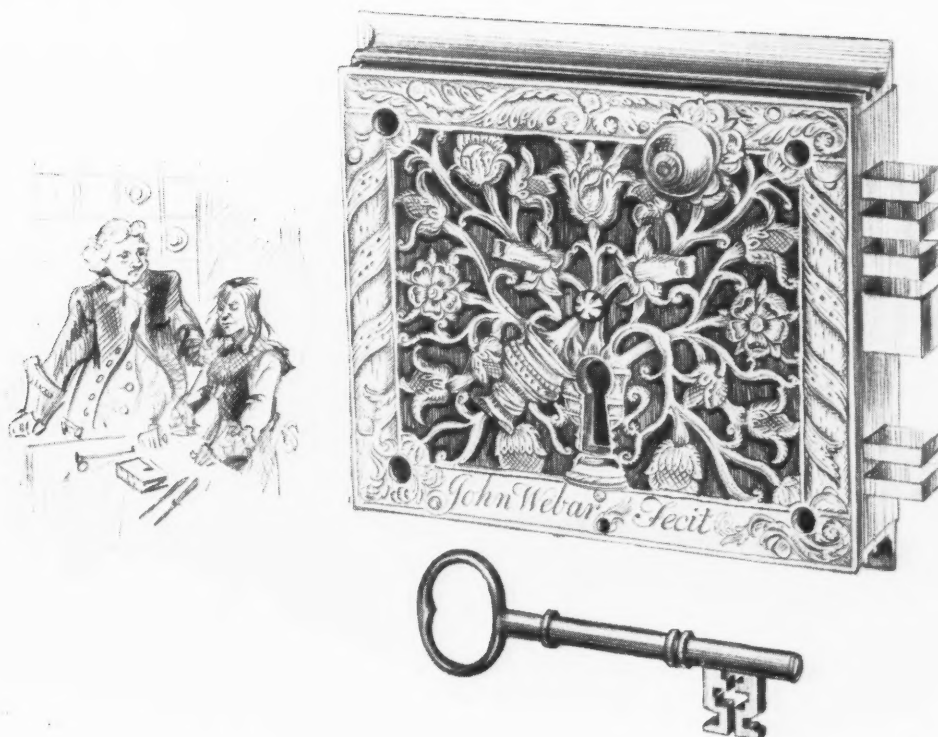
For long hours of those far-off days the sawyers worked in their pits on the timbers chosen under the founder's selective eye, an eye guided by sound knowledge of what was most suitable for the job. Since then countless thousands of trees have passed through our hands to the joiners, carpenters, wheelwrights and shipwrights, and, in these modern times, to workers in the many industries that are using wood in new forms. So, with changing methods, our experience has grown and with it a tradition of reliable service through 150 years.

*Imported and Home-grown Hardwoods
Specialists in Wainscot Oak for Shipbuilding*

Wm. Oliver & Sons Ltd
OF BUNHILL ROW
12-13 Bow Lane, London E.C.4.

Telephones: City 3335 (4 lines). 'Grams: "Dry Wainscot, London."

and at 114 EAST FERRY RD., MILLWALL, E.14 • 14 NORMAN RD., NORTHFIELD, BIRMINGHAM 31
TELEPHONE: EAST 2755 TELEPHONE: PRIORY 1762



THIS is an illustration of a brass lock from our museum. Its case 5½" x 5½" is delicately engraved in a floral design and even the visible parts behind are also delicately worked.

It was made in about 1770 a period when great architects were busy on their big country houses. It has a complicated mechanism and method of operation—the key operating the 6 bolts by several revolutions.

UNION locks of today are equally well made tho' they are certainly less elaborate.

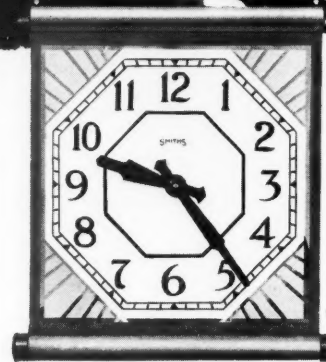
Sold only through ironmongers and builders' hardware merchants.

Josiah Parkes & Sons Ltd.
Union Works - Willenhall
England
 ESTABLISHED 1840

TIME TO THINK ★ ABOUT SMITHS



...on choosing the right
Electric Clock for the
new Cinema, Theatre
Hall or Pavilion.



In the wide range of Smiths 'Sectric' Interior Wall Clocks, an ideal choice for all types of public assembly buildings is the Smiths 'Internalite', which has diffused lighting and is visible throughout an entire auditorium.
SMITHS, the largest manufacturers of Clocks,

Watches and Precision Instruments in the world, are always ready to help you plan unified and efficient timekeeping services for indoor and outdoor use. Write to Dept. A. A. Smiths English Clocks Ltd. 179, Great Portland Street, W.1. for Architects Data Sheets giving full details.

SMITHS

SMITHS SUPPLY THE WORLD WITH TIME

SMITHS ENGLISH CLOCKS LTD., SECTRIC HOUSE, LONDON, N.W.2 The Clock & Watch Division of S. Smith & Sons (England) Ltd.



Painting by John Nunney, M.S.I.A.

TRADE WINDS No 2

Out of the glamorous and unknown East, by long and devious routes over snow-capped mountains, through turbulent rivers and across the burning deserts, the slow caravans reached the shores of the Mediterranean. All the luxuries of the Middle Ages were transported slowly and laboriously by Samarkand, the Silk Road, to be shipped by powerful and wealthy Venetian merchants who, from 900 to 1450 A.D. virtually controlled and monopolised the trade of Western Europe.

The majestic caravans of camels, burdened with colourful silks, delicately wrought gold and silver, cunningly carved ivories, priceless jewels, rare perfumes and rich spices, were met by the ships of Venice at Trebizond, at Aleppo and Tripoli in Asia Minor. All this precious wealth of the East was then carried in Venetian ships to the ports of Italy, France, Spain and England.

THE GLORIOUS EAST IN FEE

Trade and diplomacy went hand in hand because the merchants had their agents in many countries great and small, and were kept well-informed on every happening and event. Correspondents and diplomats had an ear to every door and the key to every court.

Throughout all Europe the merchants of Venice were known for their enterprise and integrity, and it was her financiers who first invented insurance and her Dukes who devised the credit system of banking.

But the undisputed power of Venice began to wane and die when the sea route by Africa to the Indies was discovered. In 1587 A.D. the last of the Venetian Argosies to England was wrecked off the Needles and with this disaster sank six hundred years' supremacy in the mediaeval trade.



THE UNITED STEEL COMPANIES LIMITED, SHEFFIELD

STEEL PEECH & TOZER, SHEFFIELD • SAMUEL FOX & CO. LTD., SHEFFIELD • APPLEBY-FRODINGHAM STEEL COMPANY, SCUNTHORPE, Lincs.
WORKINGTON IRON & STEEL COMPANY, WORKINGTON • UNITED STRIP & BAR MILLS, SHEFFIELD • UNITED COKE & CHEMICALS CO. LTD., TREETON

® USP 58

Specify



*Flooring,
Roofing, Tanking and
Damp Course Work*

*Kimberley House,
14/17, Holborn Viaduct
E.C.1*

Durable Asphalt Co. Ltd.

*Telephones:
City, 1456/7, 4553, 6271*

MORE POWER FROM WATER

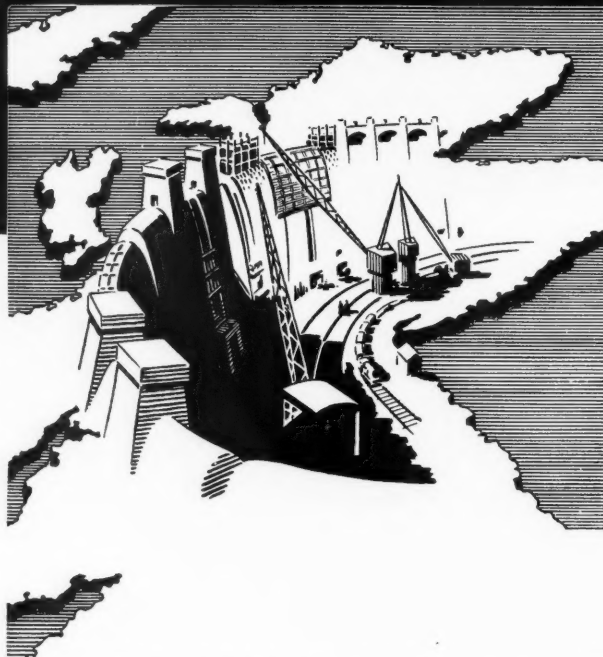
more need for

RAWLPLUG

WALL
PLUGS

FIXING DEVICES

ALL over the world Rawlplug Fixing Devices have been used in the development of Hydro Electric Power projects. In the ambitious plans to bring more Electric power and light to the world Rawlplug Fixing Devices will take their place for fixing work where speed, strength and all-round reliability are required. For all screw fixings there are Rawlplugs for every size of screw from No. 3 for light wiring to No. 30 which will take a direct strain of 4 tons. Where metal plugs are preferred or specified there are White Bronze Plugs. For heavy duty work Rawlbolts (expansion bolts which do not require grouting in) in two types from $\frac{1}{4}$ " to 1" diameter. Bolt Anchors for use under water and 'H' type toggles, where a brace is required at the inaccessible rear of material. For thin and hollow materials Rawlanchors and Spring and Gravity type Toggles will hold substantial weights. Rawlclips fix instantly to girders to carry conduits, cables, pipes, etc. For unbiased technical advice on all kinds of fixing problems the services of Rawlplug Technical Experts are always available.



THE RAWLPLUG COMPANY LIMITED • CROMWELL ROAD • LONDON • S.W.7

B381

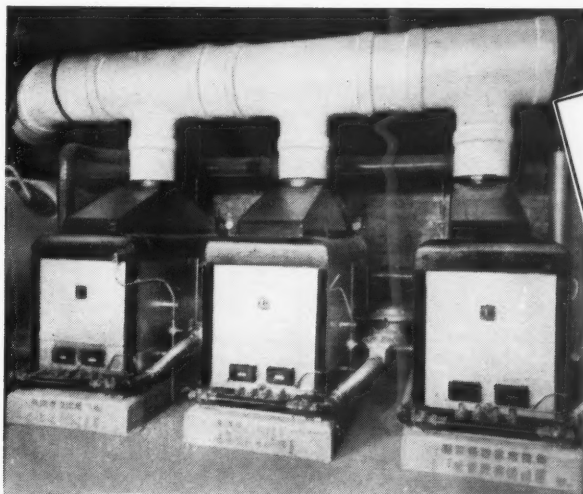


Visit
**"GAS IN THE DESIGN
FOR LIVING"**
Exhibit at the
Building Centre,
Conduit Street, W.1

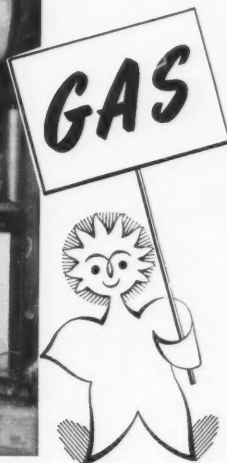
HOT UNDER THE SCHOLAR

The Carden Primary School at Hollingbury is the first to be built under the Brighton Educational Authorities' post-war programme. The Architect has chosen gas as the fuel for heating, for hot water and for much of the cooking. The heating installation uses automatic controls to start the plant before

school opens each morning and to shut down at a suitable time. There is automatic frost-protection control, and a special cut-off for week-ends. Such refinements are made easy by the flexible control always associated with gas.



These three Potterton gas-fired boilers—total output 3,750,000 B.Th.U's per hour—maintain the temperature throughout the school at 65°F, and also supply all the hot water requirements.



**MR. THERM
BURNS TO
SERVE YOU**

The Gas Council - 1 Grosvenor Place - London - SW1

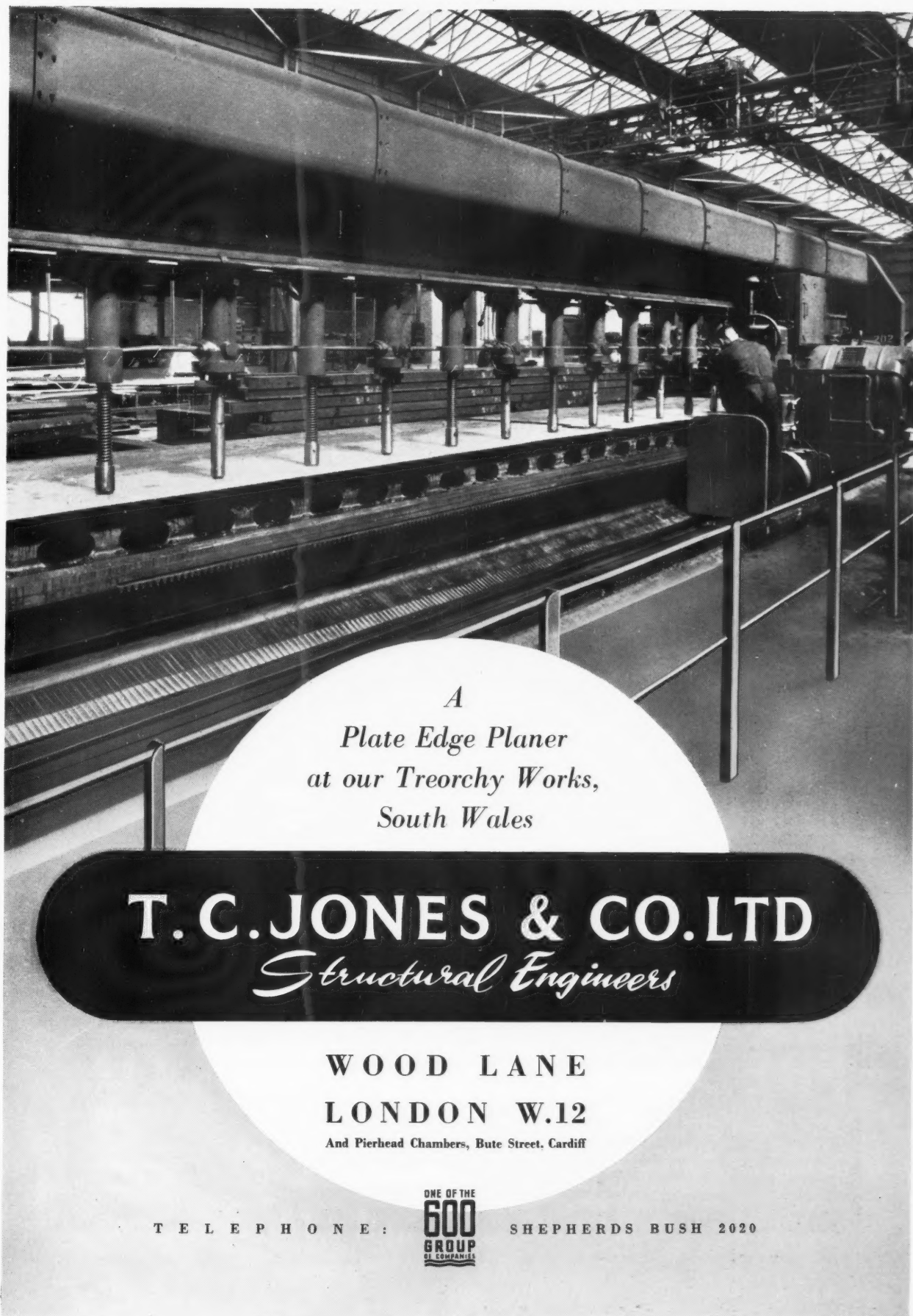
GEORGE PARNALL

AND COMPANY LTD.



Messrs. Marshall & Snelgrove (Warwick House Ltd.)
Birmingham

STORE & SHOP DESIGNERS
CRAFTSMEN IN WOOD & METAL
4 BEDFORD SQUARE LONDON WCI



A
Plate Edge Planer
at our Treorchy Works,
South Wales

T.C.JONES & CO.LTD
Structural Engineers

WOOD LANE
LONDON W.12

And Pierhead Chambers, Bute Street, Cardiff

TELEPHONE :



SHEPHERDS BUSH 2020

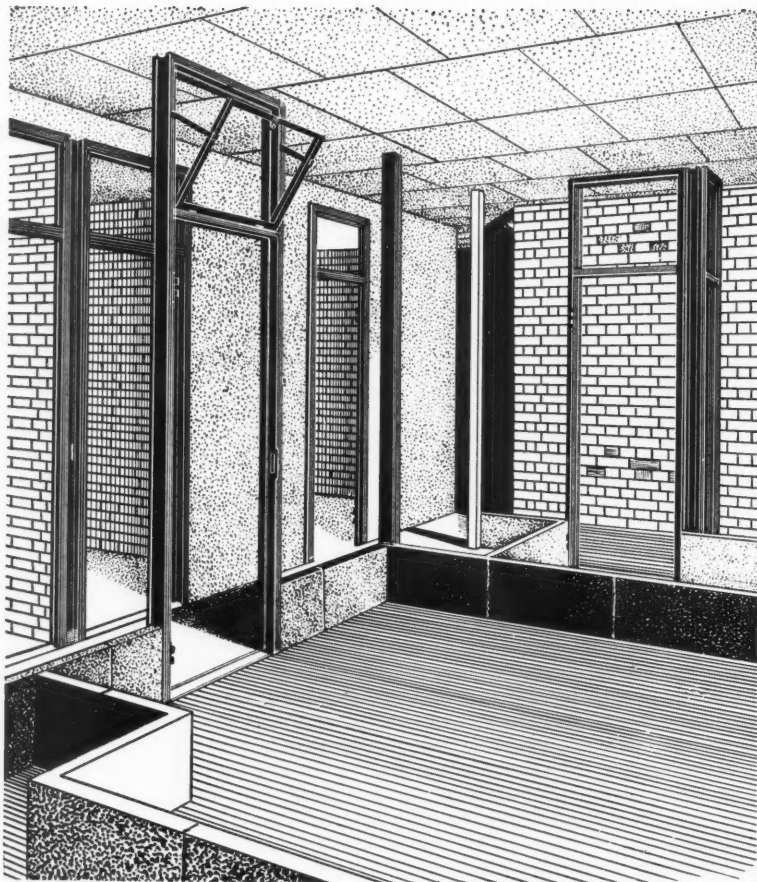


Illustration shows Braby Pressed Steel Door Frames in course of erection at a new block of flats in the London area.

ALSO MADE IN STANDARD SIZES TO B.S.S. 1245/1945.

BRABY
PRESSED STEEL DOOR FRAMES

PRECISION MADE · ABSOLUTELY
 RIGID · EASILY ERECTED · DURABLE

Prices on application

FRED^K BRABY & CO. LTD.

LONDON: FITZROY WORKS, 352-364, EUSTON ROAD, N.W.1.
 IDA & VICTORIA WORKS, DEPTFORD, S.E.8
 GLASGOW: ECLIPSE WORKS, PETERSHILL ROAD, GLASGOW, N.
 LIVERPOOL: HAVELOCK WORKS, AINTREE, LIVERPOOL, 10.
 BRISTOL: ASHTON GATE WORKS, BRISTOL, 3.
 EXPORT: 110, CANNON STREET, LONDON E.C.4
 ALSO AT FALKIRK, BELFAST & PLYMOUTH

TEL: EUSTON 3456
 TEL: TIDEWAY 1234
 TEL: SPRINGBURN 5151
 TEL: AINTREE 1721
 TEL: BRISTOL 64041
 TEL: MANSION HOUSE 6034

SANKEY'S MOLER HOLLOW PARTITION BLOCKS AND INSULATING BRICKS



BLOCK OF FLATS,
ISELDEN HOUSE,
ISLINGTON, N.

Architects:
CAMPBELL JONES & SONS,
F.F.R.I.B.A., F.F.R.I.C.S.

Contractors: SPEIRS LTD.

SANKEY'S MOLER HOLLOW
BLOCKS were selected for Iselden
House, Islington, N., and used
throughout as a lining to external
walls, for party walls and internal
partitions on account of their valuable
properties—

**THERMAL INSULATION
SOUND RESISTANCE
LIGHT WEIGHT**

See Folder No. 116 Architects' "Classifile"

J.H. SANKEY & SON. LTD.

ALDWYCH HOUSE, ALDWYCH, LONDON, W.C.2

Telephone : HOLborn 6949 (20 lines)

Telegrams : Brickwork, Estrand, London

DESIGN
FABRICATION
ERECTION

**BOULTON
AND
PAUL LTD**

Filming "Edward, My Son"
produced in the new M.G.M.
British Studios at Elstree. We
fabricated and erected the steel
structure, using 1020 tons of
steel.

Architects:
GUY MORGAN AND PARTNERS,
F.F.R.I.B.A.

General Contractors:
SIR ROBERT McALPINE & SONS

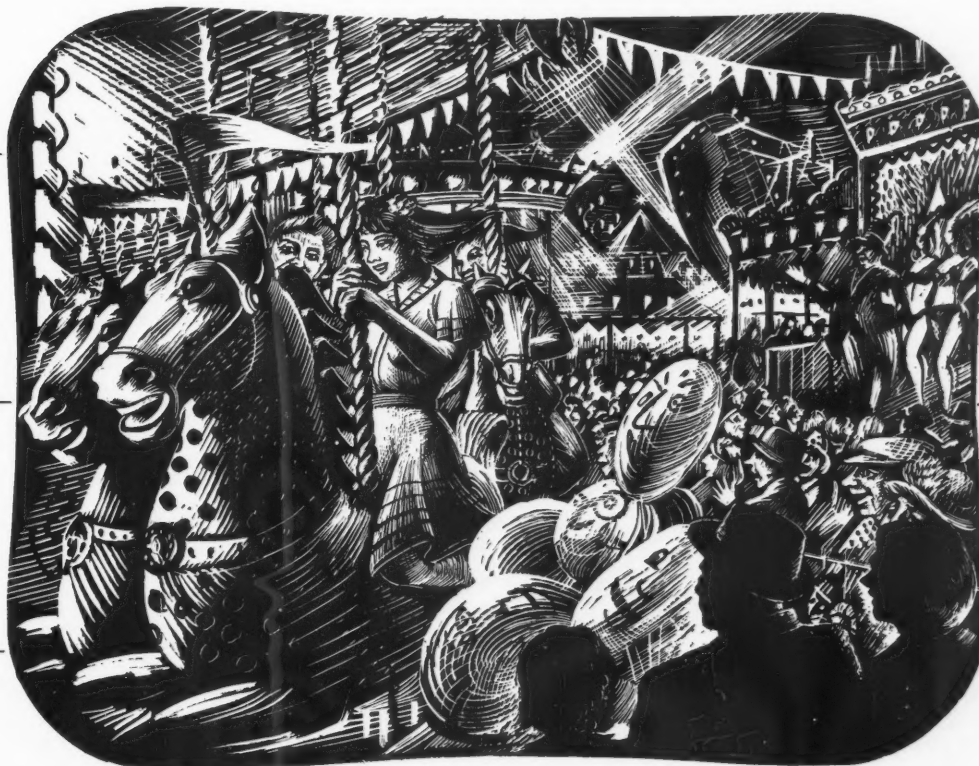
STEEL CONSTRUCTION . WELDED OR RIVETED

LONDON
NORWICH
BIRMINGHAM



CRC 95E

THIS WILL BRIGHTEN YOUR OUTLOOK

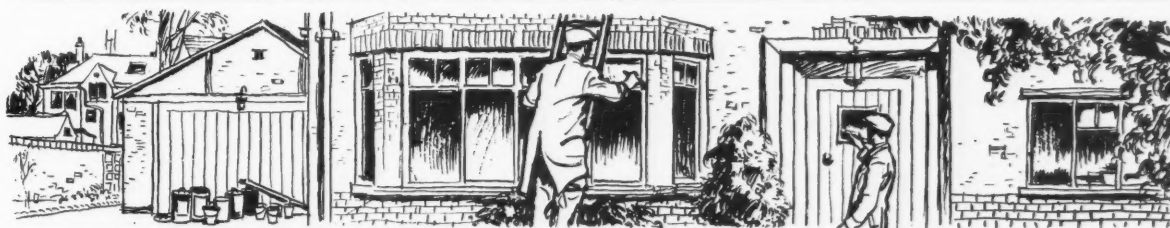


BUT FOR LASTING SATISFACTION—

LAGOLINE—a fine pre-war quality enamel for first-class work.
Beautiful permanent colours and gloss.

International products include:

International Hard Gloss Paint Lagomatt Flat Oil Paint Odico Oilbound Washable Distemper
International Rough Cast Paint and Varnishes of all types.



International Paints Ltd

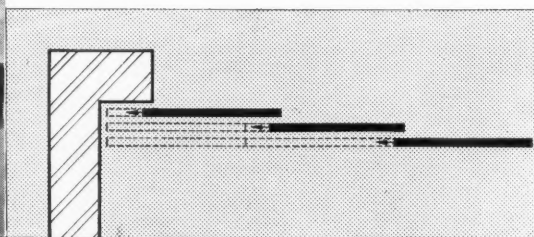
INTERNATIONAL PAINTS LTD., GROSVENOR GARDENS HOUSE, GROSVENOR GARDENS, LONDON, S.W.1

TELEPHONE: VICTORIA 3161

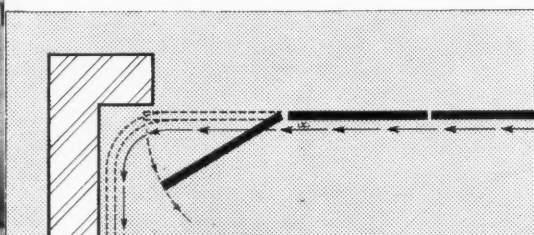
Northern Area: Heworth Shore, Felling-on-Tyne. Scotland: 12 Waterloo Street, Glasgow. Lancashire: 5 Rumford Place, Liverpool.



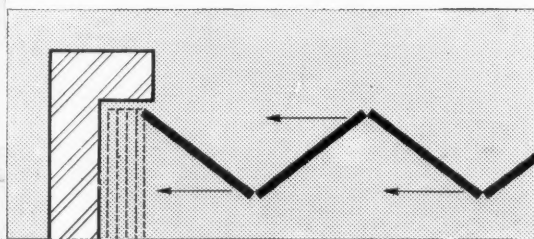
Should they simply slide ?



... slide round the corner ?



... or slide and fold ?



To answer these questions, and the variations of them which arise at the planning stage, it is necessary to combine details of the job with our experience of what can or should be done to achieve the utmost efficiency in sliding door action. A careful study of our Catalogue No. 48 will provide full information as to the most suitable gear for most conditions of service. It is a complete technical guide with all dimensions and is fully priced. Our Drawing Office and trained technical representatives are available to supplement this information and to ensure that the correct gear is accurately prepared for each job.

Henderson



SLIDING DOOR GEAR

for any Door, Partition or Window that slides or folds.

P. C. HENDERSON LIMITED · TANGENT WORKS · BARKING · ESSEX

ANOTHER CANTEEN *installed by* **LOCKHART**



*A recent installation in the London Office, Stronger House, Victoria Embankment, for the Automatic Telephone and Electric Co. Ltd.
(Architects: Sir John Brown, A. E. Henson and Partners.)*

LOCKHART EQUIPMENT LTD. have designed many hundreds of industrial canteens. Whether it be in connection with an entirely new undertaking or the reorganisation of existing facilities, their experience is at your service.

Lockhart Equipment Ltd. plan and supply all the equipment including utensils, cutlery, crockery, linen, etc., handing over complete and ready for operation.

LOCKHART  **EQUIPMENT**
LIMITED
SPECIALIST CATERING EQUIPMENT ENGINEERS AND SUPPLIERS

LOCKHART EQUIPMENT LTD., 72, Berkeley Avenue, Reading

• Telephone: READING 4847 (4 lines)

There is plenty
of British
polished plate
and sheet glass
available now
for buildings
of every kind

ISSUED BY

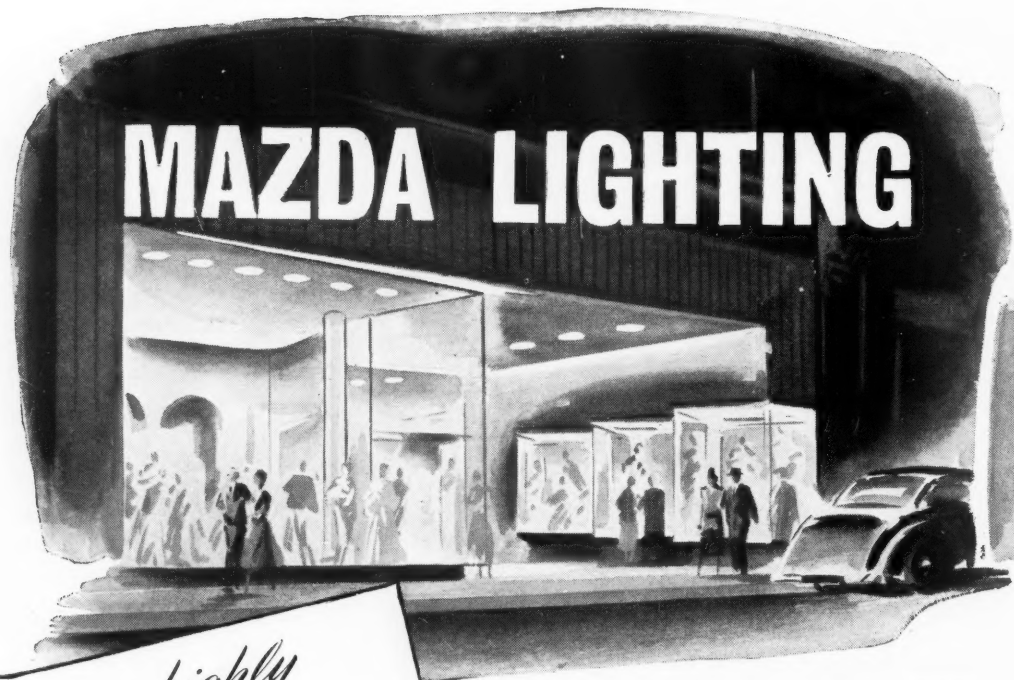


PILKINGTON BROTHERS LIMITED, ST. HELENS, LANCs.



Architects: Coleridge, Jennings & Soimenow

*Manor Fields, London,
232 flats in 14 blocks set in beautiful surroundings. Built in
1934 by John Laing & Son Ltd. London, Carlisle, Johannesburg*



*... a highly
profitable
investment*

*"I've proved that good lighting
means business — lots of it! For
our sales improved immediately
our windows and showrooms were
modernised and Mazda lamps and
lighting equipment installed..."*



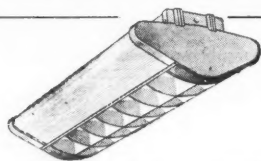
BEFORE re-arranging or renewing the lighting of showroom, office or factory, secure expert advice and guidance from BTH—leaders in lighting. BTH Lighting technicians are at the service of industry and commerce, anywhere, at any time—without cost, without obligation. Why not consult us today? Write BTH Lighting Advisory Service, Bridle Path, Watford, Telephone: Watford 7701/8. London Showroom, Crown House, Aldwych, W.C.2. Tel: Temple Bar 8040. Extension 242.

MAZDA

the outshining light

MAZDA LAMPS AND LIGHTING EQUIPMENT

Made in England by  Leaders in Lighting



Illustrated on left is one of several new Mazda fluorescent lighting fittings. This model, No. F1214, is made to take two 2 ft. 20 or 40 watt Mazda fluorescent lamps, and is supplied complete with control gear and "perspex" diffuser.



THE BRITISH THOMSON-HOUSTON COMPANY LIMITED

M.4248

NO RESTRICTIONS WITH **PAROPA** ROOFING by FRAZZI

Balconies and roofs of administrative buildings covered with Paropa at Birmingham airport

PAROPA roofing can be laid in situ to any size, shape or angle . . . to any wood, brick or concrete surface. It is attractive, permanent, non-slip, and is a good insulator. Contracts are being accepted without delay in the British Isles, Eire, Channel Islands, Gibraltar and Malta—no licences are required for materials.

PAROPA is also an ideal material for terraces, forecourts and swimming pool surrounds.



Architects : Norman & Dawbarn

FIRE RESISTING FLOORS AND ROOFS

Frazzi engineers have a background of 40 years' experience in the construction of concrete slab, hollow block and self-centering floors. They will be pleased to co-operate in selecting the best system for the job, with an eye to sound construction and economy.

FRAZZI LIMITED Specialists in roof and floor construction

LENNOX HOUSE, NORFOLK STREET, STRAND, LONDON, W.C.2 Telephone TEMPLE BAR 5371
DUTTON ROAD, SHEFFIELD, 6 - - - - - Telephone SHEFFIELD 44798

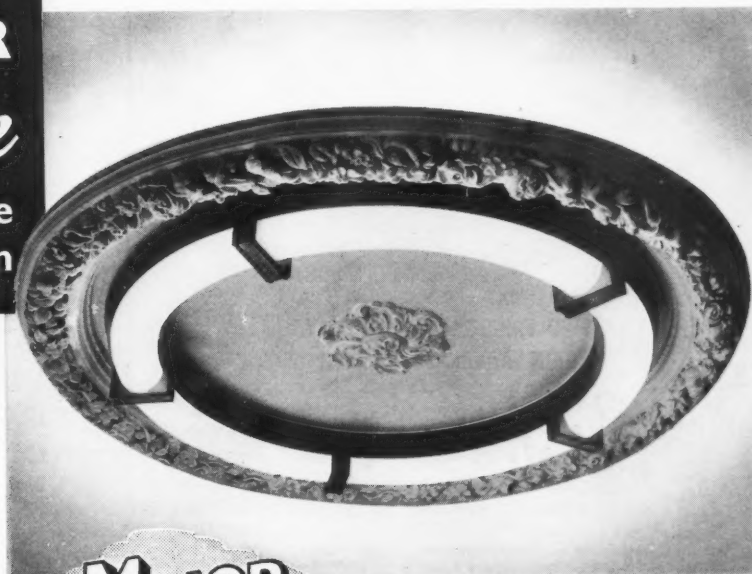
Agents : ROBERT KIRK, LTD., Exchange St., Belfast. J. & W. HENDERSON, LTD., 93, West George St., Glasgow, C.2. MURPHY BROS., 3, Castlewood Avenue, Dublin, Eire

consult **MAJOR**
for
Cold Cathode
the
perfect Lighting medium

Suitable for . . .

- SHOWROOMS
- HOTELS
- RESTAURANTS
- THEATRES
- STORES, Etc.

Whether planning new interiors or modernizing older ones, COLD CATHODE is the perfect lighting medium. Let us submit designs to harmonise with your scheme—this service is free and entirely without obligation.



MAJOR

Photograph of lighting fitting by kind permission of Rolls Royce Ltd.
Consulting Engineer : G. H. Buckle & Partners.

MAJOR EQUIPMENT CO. LTD.

GORST ROAD, PARK ROYAL, LONDON, N.W.10

Telephone : ELGar 8041 (5 lines)

SPECIALISTS IN COLD CATHODE ILLUMINATION



Better business outlook

Pel Tubular Furniture is designed to meet all business needs. The tubular steel frames can be chromium finished, or rust proofed and stove enamelled. Upholstery is of the usual high Pel standard. Cabinet-work is carried out in Formica, or Waverite, in an attractive range of colours and effects, or in Holoplast, being cured mahogany veneer laminated plastic sheets; in all cases

cemented to resin-bonded plywood to prevent warping or lifting. All surfaces highly polished, stain-proof and resistant to burns.

TUBULAR **PEL** FURNITURE

MADE BY  LTD • OLDBURY • BIRMINGHAM • London Showrooms: 15 Henrietta Place • W.1 A  COMPANY
T.B.W. 102



TWO FAMOUS FINISHES AVAILABLE AGAIN. SPECIFY THEM BY NAME

Brolac **MURAC**

DOUBLE PROTECTION PAINT with the ENAMEL FINISH
Made from HANKOL, the special flexible, waterproof paint medium. Ensures long life and maximum protection, as well as the best decorative scheme. Gives outstanding resistance to Sea Air, City Dirt, and Indoor Condensation.

NEW TYPE MATT FINISH for INTERIOR DECORATION
Economical and Hygienic—the Ideal Finish for Hotels, Schools, Hospitals etc. MURAC can be applied as easily and quickly as a Water Paint—with a 4-6" flat wall brush. Yet it dries with a lovely dull sheen as hard and durable as an oil paint. *You can really WASH IT—RUB IT—SCRUB IT.*

JOHN HALL & SONS
(BRISTOL & LONDON) LTD • HENGROVE, BRISTOL 4
and ST. PANCRAS WAY, LONDON, NW1

Who also make 'BRISTOL' Gloss Enamel Paint
'BROLISTIC' Oil-Bound Water Paint

Liotex

JOINTLESS (MAGNESITE) FLOORING

for

INDUSTRIAL—COMMERCIAL and
DOMESTIC PURPOSES laid to
BSS and CODE OF PRACTICE on
CONCRETE BOARDS and
FLAGSTONE FOUNDATIONS

Full particulars from

**THE LIOTEX ASBESTOS
FLOORING Co., Ltd.**
**10 JARROW ROAD,
LONDON, S.E.16**
Telephone: Bermondsey 2167

at your service . . . a new book

about furnishing fabrics



OLD BLEACH CARPETS — the latest addition to gracious furnishing by this well-known firm; fine quality Wilton, in an exceptionally lovely range of colours.

Private sitting-room in the 'Edinburgh Castle,' Union-Castle Line

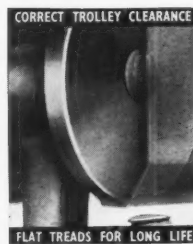
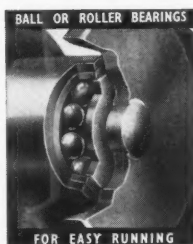
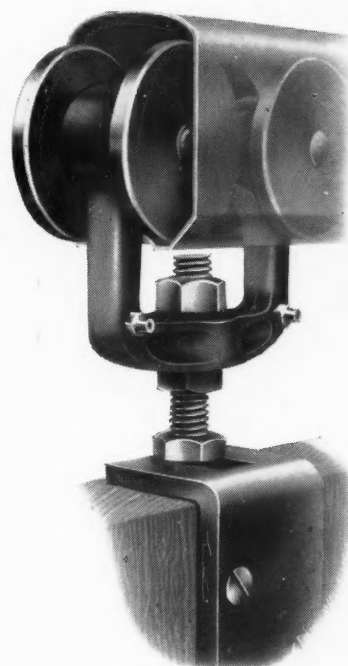
Old Bleach

FURNISHINGS LIMITED

Dept F17 Randalstown Northern Ireland

This fine

KING SLIDING DOOR GEAR



King Sliding Door Gear is the result of many years' practical experience in building and allied industries. Both in design and performance it is the best obtainable. A glance at some of the outstanding features incorporated in King Door Gear will give assurance of its detailed perfection.

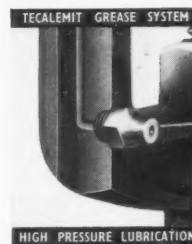
Fine production facilities help to make this appliance outstanding. Geo. W. King's modern factory in the new satellite town of Stevenage covers an area of over 127,000 sq. ft. and surrounding land of 75 acres has been acquired for future development. Up-to-the-minute methods and organisation ensure efficient and economical production which is reflected in the quality of King products.

Enquiries are invited for the new "HOMESTIC" Sliding Door Gear of light alloy; eminently suitable for interior doors in dwelling houses, flats, etc.

WRITE FOR ILLUSTRATED BOOKLETS

GEO. W. KING LTD.

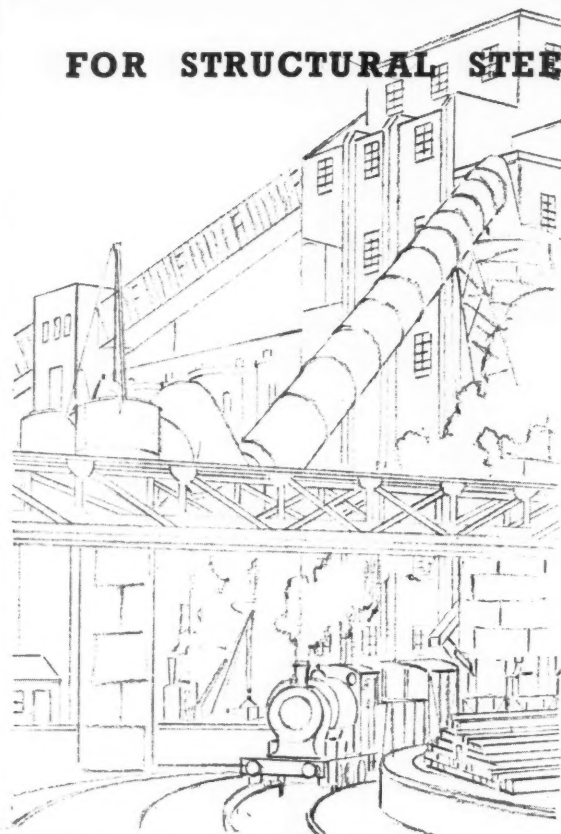
D.G.C. WORKS, HITCHIN, HERTS. Telephone: HITCHIN 960 (10 lines)



FOR STRUCTURAL STEELWORK IN INDUSTRIAL AREAS

KEARSLEY'S O.U.P.

OXIDE UNIVERSAL PRIMER



Under tests of the utmost severity, Kearsley's O.U.P. has proved to be the ideal priming material for all types of structural steelwork. It is particularly suitable as a protective coating in sea areas and industrial towns, against chemical fumes and rust and is a first class coating for wood, composition boarding, etc., as well as for metal.

Kearsley's Red O.U.P. is in fact such an excellent protective coating for metals, that it is often used alone as a finishing coat.

Please send for booklet O.U.P.1. to:—

ROBERT KEARSLEY & CO.,
RIPON YORKS.
MANUFACTURERS OF VARNISHES, ENAMELS & PAINTS



CONSTANT
HOT
WATER

This New Series of Domestic Boilers has been designed to meet the general demand for improved appliances and is in accordance with British Standard Specification No. 758.

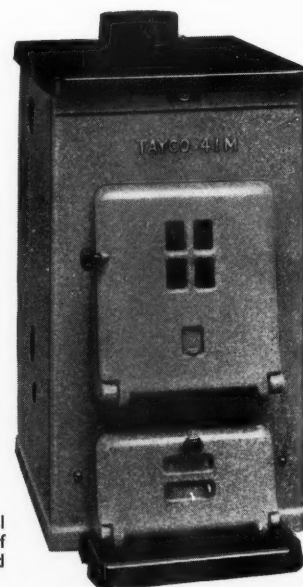
Features include the Patented hinged hotplate Cover and Vibratory type bottom Grate, both of which make for cleanliness in operation.

TAYCO NEW SERIES DOMESTIC BOILERS



MINIMUM
FUEL
CONSUMPTION

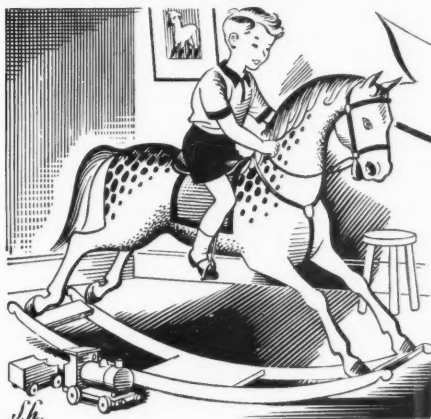
Approved by Fuel
Efficiency Dept. of
Ministry of Fuel and
Power.



MADE IN 4 CAPACITIES from
21,000 to 41,000 B.T.U.s.

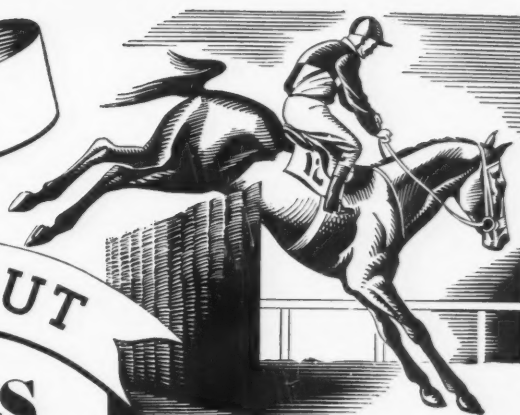
Particulars on Request to:—

ROBERT TAYLOR & Co. (Ironfounders) LTD.
Muirhall Foundry • Larbert • Stirlingshire
London Office and Showrooms - 66 Victoria Street, S.W.1
Also at Building Centre, 9, Conduit Street, W.1



INSIDE

OR OUT



WOOD'S

Paints

*are
best*

Inside or out, whether for gay nursery walls or gates and doors, constantly exposed to wind and weather, Wood's paints give the best protection. In sixty years of paint manufacture Wood's have developed paints for every purpose—paints to resist rust, paints to resist acids, paints to stand up to

tropical heat, each one specifically planned for the job it has to do. The good working properties and covering power of "TALBOT" Hard Gloss Paint, for instance, combined with its tough, durable glossy finish, make it ideal for wood both for exterior protection and interior decoration.

**HARD GLOSS PAINTS
DISTEMPERS**

E. WOOD LTD.

**INDUSTRIAL FINISHES
TALBOTEX**

Talbot Works, Stanstead Abbots, Ware, Herts.

Tel: Stanstead Abbots 174/5/6.

Grams: Antacid, Stanstead Abbots

**NOW
AVAILABLE**

*The amazing
MODERN*

TESTED FLOOR COVERING

PHENCO

This new floor covering has been subjected to searching tests and has been found capable of withstanding the most severe wear placed upon it. PHENCO on floors will ensure a hard wearing trouble-free covering at an economical price.

Available in 12 yard Rolls, 36 ins. wide, 3/32 ins. thick, or in tiles 12 ins. x 12 ins. x 1/8 in. thick, in an attractive range of Plain and Marbled colours.

Order **NOW** for immediate delivery

ORDERS AND ENQUIRIES TO :

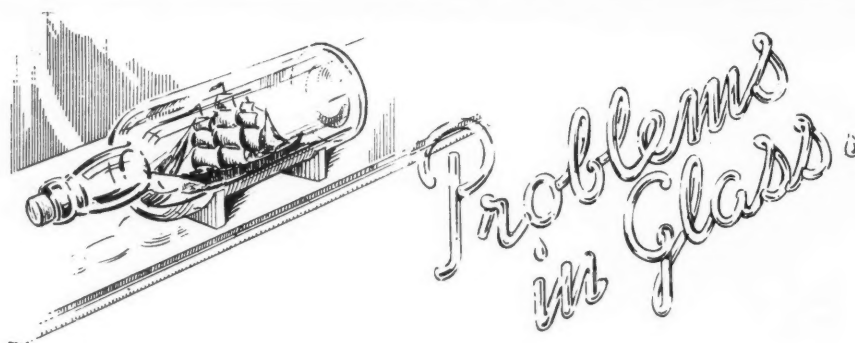
G. R. L. FLOORINGS LTD.

EMPIRE HOUSE, 117-119, REGENT STREET, LONDON, W.1

'Phone: REGent 7562-3-4.

'Grams: ELGARCON, PICCY, LONDON

**DURABLE AND LASTING IN
WEAR: OIL AND GREASE
RESISTANT: WILL NOT
SUPPORT COMBUSTION:
HYGIENIC AND DAMP-
PROOF: NON-SKID SOUND
ABSORBING: SIMPLE TO
LAY: EASY TO CLEAN:
ECONOMICAL IN PRICE**



We manufacture toughened and laminated safety glass and are also experts in the moulding of Thermo-plastics.

Our Consultant Bureau would welcome the opportunity of discussing with you your problems in these fields, confident that with our technical knowledge, and experience in application, we would be able to find the best solution.

*Splintex and Splintough comply
with British Standards Institution
Specification No. 857*

SPLINTEX

Please write to G.B.5 Splintex Safety Glass Limited,
Splintex-Newtex Works, Nightingale Road, Hanwell, W.7. EALing 6711/2/3

Planning for the Future

Today . . . Today industry is being re-equipped and houses are being built on a large scale. For the many schemes in hand (and those still to be carried out) electricity is specified because of its efficiency, cleanliness and convenience. And so the demand for electricity increases and will continue to increase.

. . . and tomorrow To meet these needs, a vast £400,000,000 scheme is in progress. It will provide new plant, power stations and transmission lines. After that, there will be further electricity schemes, to keep pace with the needs of still more housing and industrial development.

*Electricity —
the power behind
production*

BRITISH ELECTRICITY



Modern factory for the manufacture of drugs and fine chemicals — Midlands

EXPERIENCE

For over 50 years SUNDEALA Boards have served architects and builders faithfully and well, and today there are many fine examples of the effective use of SUNDEALA building and insulation boards to be seen in prominent buildings in London and the provinces. Supplied in flat sheets, or preformed curved and shaped panels SUNDEALA boards are ideal for walls, ceilings and partitions that require to be insulated against heat, cold, sound, condensation and especially in retarding pattern staining. Write for fuller details.



SUNDEALA



The Pioneer British made Building & Insulation Boards

SUNDEALA BOARD Co. Ltd., ALDWYCH HOUSE, LONDON, W.C.2 Tel: CHAncery 8159
Works: Sunbury-on-Thames, Middx.
Glasgow: Baltic Chambers, 50 Wellington St., C.2 Newcastle-upon-Tyne: Northumbria Hse., Portland Ter., 2

SANDERSON WALLPAPERS

Paint and all Decorative Materials

ARTHUR SANDERSON AND SONS LTD

53 BERNERS STREET, LONDON, W.1 & 6-7 NEWTON TERRACE, GLASGOW, C.3
Tel. Muscum 7800 'Grams Derson, Telex, London Tel. Douglas 8874 'Grams Durolave, Glasgow



HARDWEARING

FLOORINGS

IN
COLOURED ASPHALT
OR
DECORATIVE TILES

THE
LIMMER & TRINIDAD
LAKE ASPHALT CO., LTD.
STEEL HOUSE, TOTHILL ST., WESTMINSTER, LONDON, S.W.1
TELEPHONE : WHITEHALL 6776



Our design studios are freely at your service
for development and preparation of lighting
schemes for period or modern interiors

A.R.26388

The Knole Park Candelabra

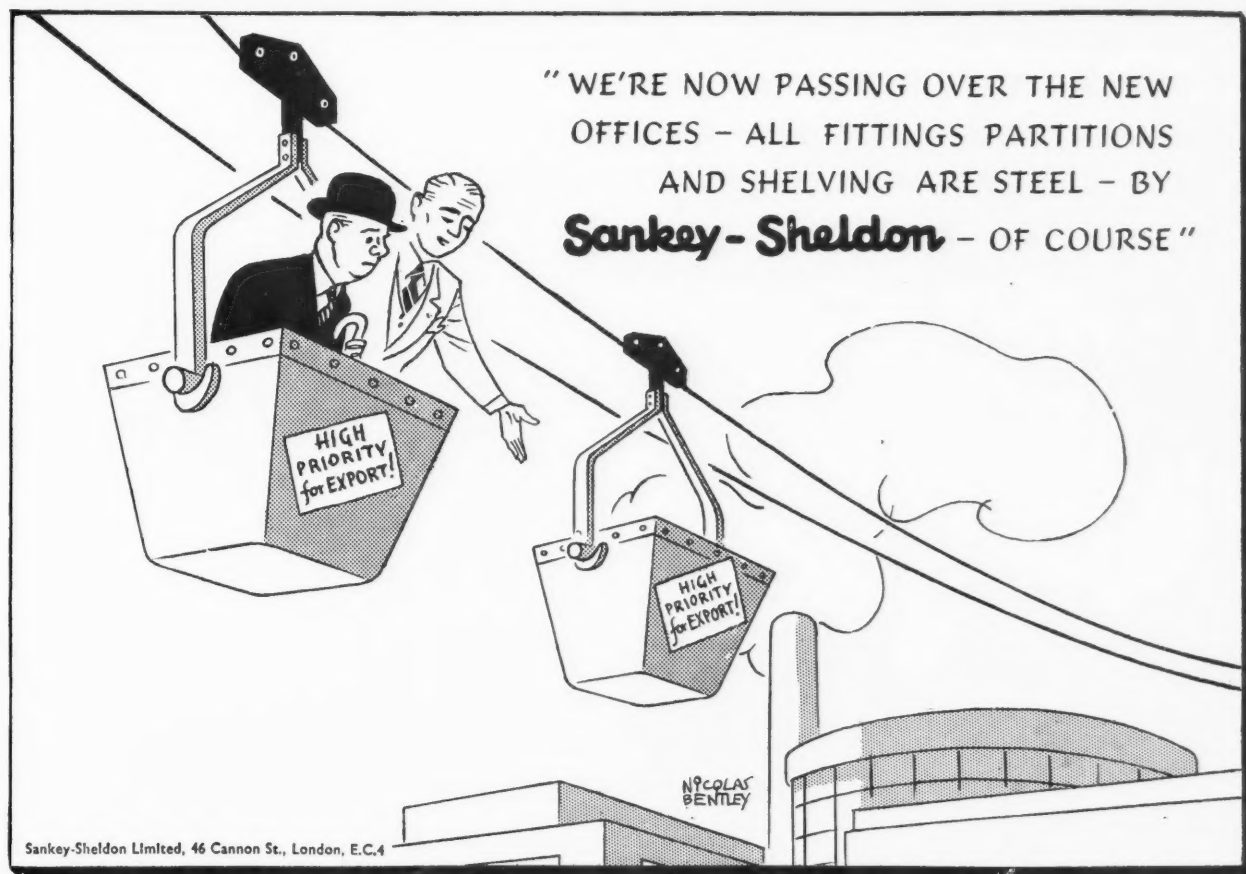
Selected and supplied to the Palace Hotel,
Torquay, by Messrs. Walker Bros., Elec-
trical Engineers Limited, Birmingham, 2



Best and Lloyd Limited

Makers of fine lamps since 1840.

Head Office and Works : Wattville Road, Handsworth, Birmingham



Strong...

Pressure proofed by patented process and tested at every stage. Only proven leads go into Venus Drawing Pencils

SMOOTH...

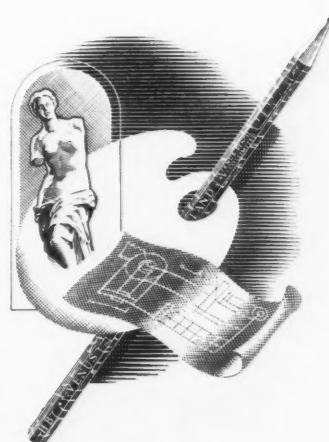
A patented colloidal process removes all grit and impurities—they must be smooth

ACCURATE...

Accurate through and through—graded and tested by experts, Venus Drawing Pencils make the right mark every time

THE PENCIL WITH
THE CRACKLE FINISH

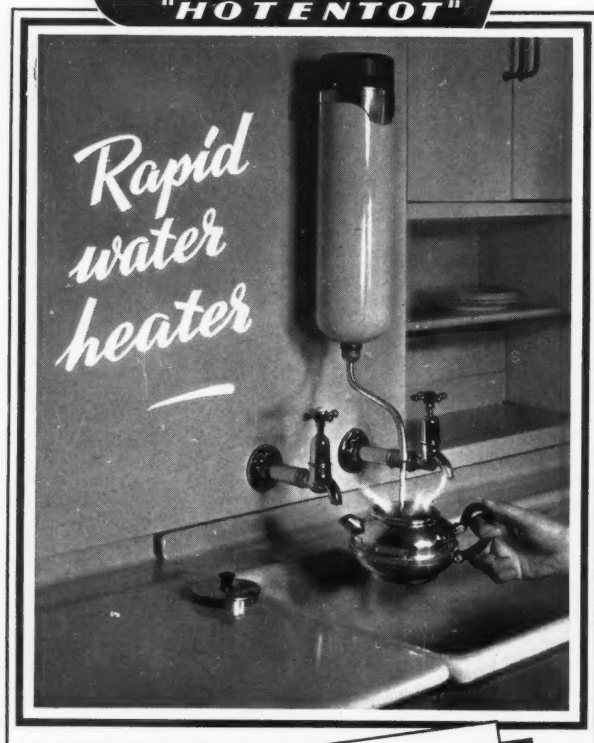
VENUS
Perfect PENCILS



THE VENUS PENCIL CO., LIMITED, LOWER CLAPTON ROAD, LONDON, E.5

Hotway

"HOTENTOT"



*non-storage -
Continuous*

HOT OR BOILING WATER
IN A FEW SECONDS

AVAILABLE IN TWO SIZES—
3kw. and 4kw

B.T.H. EMBEDDED ELEMENTS.

AUTOMATIC CUT-OUT SAFETY SWITCH.

APPROVED BY MINISTRY OF WORKS AND
ELECTRICAL AND WATER AUTHORITIES.

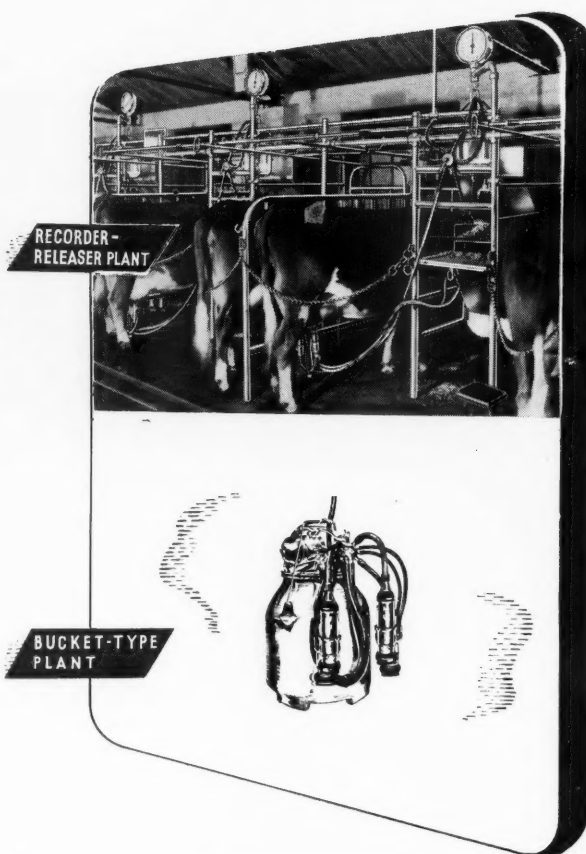
AWARDED 1948 GOLD MEDAL BY SOCIETY OF
INVENTORS FOR THE BEST INVENTION OF THE YEAR

CAMPBELL ENGINEERING Co., LTD.
BROMLEY KENT ENGLAND

Phone: RAV 2277

MANUFACTURERS OF "HOTWAY" ELECTRIC
WATER HEATING EQUIPMENT.

First choice for modern dairies...



FULLWOOD

THE MOST EFFICIENT
MILKING MACHINE

STANDARD LAYOUTS AND PLANS AVAILABLE TO ARCHITECTS

For full particulars apply

***R. J. FULLWOOD & BLAND LIMITED**

ELLESMERE, SALOP, & 31 BEVENDEN STREET, LONDON, N.1
Ellesmere 29 & 169 CLerkenwell 4406

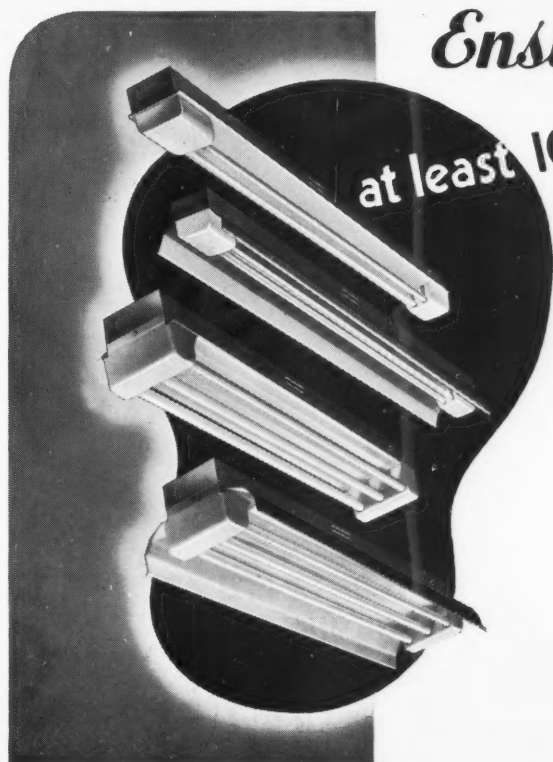
*No connection with any other British or Foreign Manufacturers of Milking Machines.

VIGERS BROS. LTD FLOORING SPECIALISTS

BROADWAY CHAMBERS
LUDGATE BROADWAY
LONDON, E.C.4

SAW MILLS at
CRAVEN WHARF, N.16

TELEPHONE:
CITY 2111-4



Ensure
at least 100% Longer Lamp Life

with the **NEW** COLD CATHODE

These new Cold Cathode Lamps combine the advantages of instant starting, high efficiency and considerably longer life than has hitherto been available. Made in a variety of colours and combinations in single 10 ft. tubes, 5 ft. U-tubes and 3 ft. grid tubes. Write for full details of the Meico range of Cold Cathode Luminaires.

Meico
**COLD CATHODE
LUMINAIRES**

MICRAMATIC
CONGLETON
Scottish Sales Office



LIMITED
CHESHIRE
73 Robertson St. Glasgow C2

GREENWICH

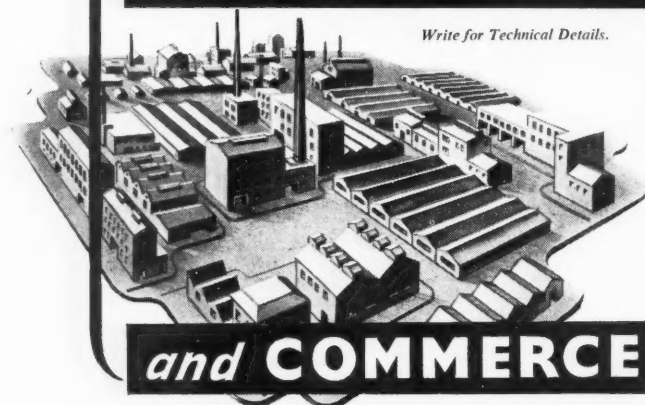


ACCURACY

Every Synchronome Master Clock is based on the Synchronome Free Pendulum at Greenwich. The Synchronome System, installed in hundreds of large industrial and commercial undertakings, consists of an electrical impulse master clock operating any number of "slave" dials, recorders or automatic time signals. Is independent of the mains. May be purchased outright, or installed under a rental scheme.

FOR INDUSTRY

Write for Technical Details.



and COMMERCE

SYNCHRONOME

IMPULSE TIME SYSTEM

THE SYNCHRONOME CO. LTD., ABBEY ELECTRIC CLOCK WORKS,
MOUNT PLEASANT, ALPERTON, MIDDLESEX.

**Conduit &
Conduit Fittings**

Simplex have been specialists in the manufacture of conduit and conduit fittings for over half a century. Within the Simplex range will be found every orthodox type of conduit fitting to meet all normal requirements



MADE BY THE HOUSE OF

Simplex

Simplex Electric Company Limited
Oldbury Birmingham and Branches

A COMPANY

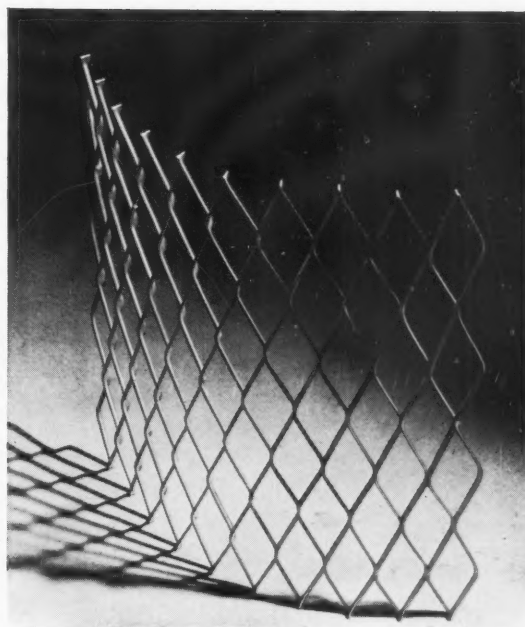
The new material for decoration and display **EXPANDED ALUMINIUM**

*can be anodised
in a wide range of colours*

9 different sizes of mesh and more
than 45 variations of strands

THE EXPANDED METAL COMPANY LTD.
Burwood House, Caxton Street, S.W.I. WHITEHALL W136

STRANTON WORKS, WEST HARTLEPOOL. HARTLEPOOLS 2194. ALSO AT: ABERDEEN,
BELFAST, BIRMINGHAM, CAMBRIDGE, CARDIFF, EXETER, GLASGOW, LEEDS, MANCHESTER



**Defying Time
and Weather**

Combining much of the toughness of an engineering brick with the pleasing colours and textures of the highest grade facings, Accrington "Nori" Bricks are an obvious choice where cost is not the first consideration.

They impart exceptional strength to a structure, and retain their good looks despite prolonged exposure.

Literature and samples on request.

ACCRINGTON BRICK & TILE CO. LTD.
ACCRINGTON

Telephone : Accrington 2684



ACCRINGTON 'NORI' BRICKS

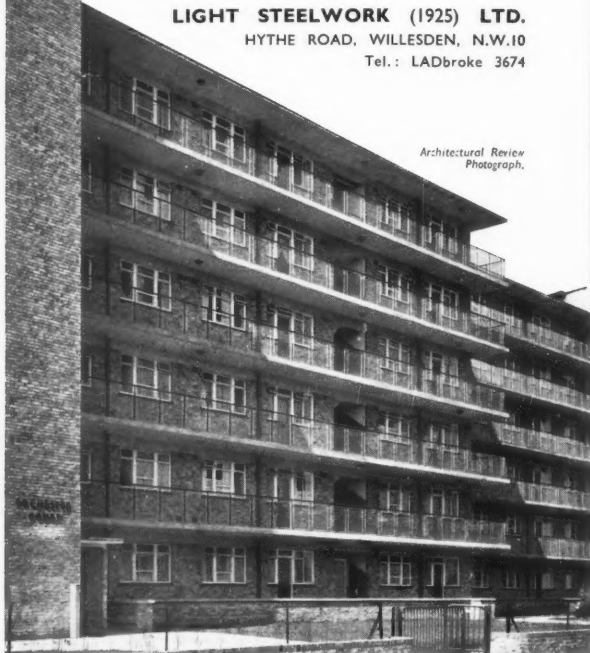
ST. PANCRAS WAY

Architects: Messrs. Norman & Dawbarn.

STEEL BALUSTRADING, PUBLIC & PRIVATE
BALCONY RAILINGS, DOORS TO REFUSE
CHAMBERS, PLAYGROUND ENCLOSURE &
SPECIAL LAMP STANDARDS.

LIGHT STEELWORK (1925) LTD.

HYTHE ROAD, WILLESSEN, N.W.10
Tel.: LADbroke 3674



Architectural Review
Photograph.

Permanently Bright
and Out
'COO-FIN'
DECORATIVE
Paints

Plastic Paints, Transparent
Gloss Mediums, Hard
Gloss Paints, Water Paints
and Flat Oil Paints



PAINTS - ENAMELS - VARNISHES
W.R. Cook & Co. (PAINTS) Ltd.

ELLEN SHAW WORKS
Telephone: 272

- - - DARWEN
Telegrams: "COO" DARWEN

ENTWISTLE THORPE & CO. LTD.
for PLAN PRINTING BY
ALL PROCESSES

- Ordnance Map Reproductions
- Tracing and Colour Work
- Photostats of Documents
- DRAWING OFFICE STATIONERS
- LITHO BORDER SHEETS
- MAP MOUNTING

Contractors to H.M. Stationery Office
Licensed to reproduce Ordnance Survey Maps

ENTWISTLE THORPE & Co. (London) Ltd.
REPLICA HOUSE, 21/23 EAGLE ST., HOLBORN, W.C.1
CHANCERY 5444-5

35/37 MADDOX ST., W.1
MAYFAIR 0775

MANCHESTER
31 KING ST. WEST, M/C3
BLA 5704

BRISTOL
WEST INDIA HOUSE, BALDWIN ST.
Tel.: BRISTOL 23467

just published

the planning and equipment of **PUBLIC HOUSES**

by FRANCIS W. B. YORKE, F.R.I.B.A., with a
Foreword by CLOUGH WILLIAMS-ELLIS, F.R.I.B.A.

This is the first comprehensive text-book to be published which gives all the practical information required by architects who are either designing a new public house or planning alterations and extensions to existing licensed premises. Mr. Yorke is a specialist with a long and varied experience in the planning and equipment of large and small public houses built on many different types of site. His text is illustrated by an extensive series of plans, each of which is included to show how particular problems were dealt with by well-known architects when designing pubs built during the years immediately preceding the last war.

The book contains 216 pages, and the illustrations include over 140 plans and diagrams, and 32 pages of exterior and interior views of recently built public houses, together with examples of equipment. Its size is 9 in. by 7 in., and it is bound in cloth.

Twenty-one shillings, postage ninepence

THE ARCHITECTURAL PRESS

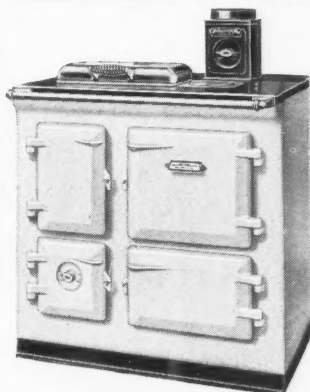
9-13 Queen Anne's Gate, S.W.1.

the Wellstood

continuous-burning insulated cooker
with hot water boiler

The Wellstood meets the demand for a modern cooker, with large boiling area and two ovens, suitable for coal or any solid fuel. Average weekly consumption, with day and night burning, $1\frac{1}{2}$ to 2 cwt. (coal). With daily lighting hotplate cooking temperatures are available in less than 30 minutes. Other features: Openable fire, hinged insulated hotplate cover, thermometer, towel rail, enamel finish. Reversible flue outlet for 5 in. pipe. Entirely self-contained. Approved by Ministry of Fuel and Power.

	Width	Depth	Height
Overall Size	33"	20"	32"
Top Oven	14"	15½"	12"
Lower Oven	14"	15½"	8"
Boiling Plate	22½"	7½"	—

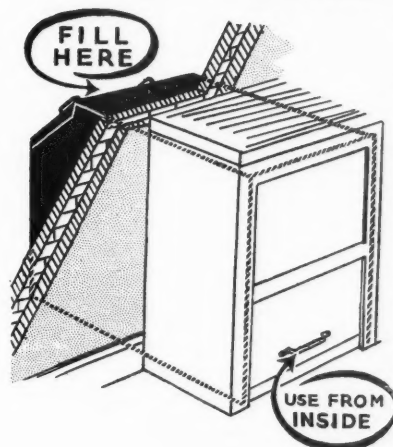


Write for Information
Sheet

SMITH & WELLSTOOD LTD

Bonnybridge Scotland London: 46 Davies St. W.1

Specify LOGICOL The perfect COAL BUNKER



The ideal "Built-in" storage used in modern Housing Estates and Flats. Suitable for all constructional methods. Made from heavy rolled Steel. Holds from 4 to 10 cwt. Inside flush to wall fitting or in line with fixtures as required. Dust-tight inner doors.

Let us submit detailed suggestions to fit in with your plans.

Write for details to:—Production Dept.,

LOGICOL COAL BUNKERS, Tavu Works, HUDDERSFIELD

Abrasion Resistant



The hardest surface

known to science in its

particular field is possessed by Formica—the decorative laminated plastic surfacing material. In the cafe, the bar, the restaurant, the train and the ship Formica adds beauty both to horizontal and vertical surfaces, and remains unimpaired by the constant "scuffing" of patrons and passengers. A material has to be very hard as well as very beautiful for such places. As Shakespeare said—"Ay, there's the rub."



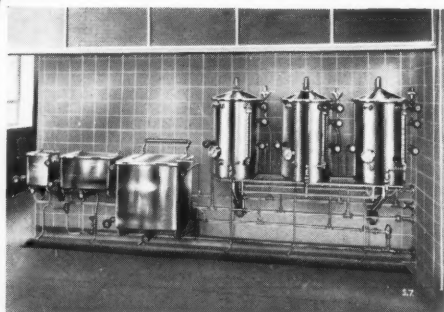
Thomas De La Rue & Co. Ltd., Plastics Division,

Imperial House Regent Street, London, W.1. Telephone Regent 2901



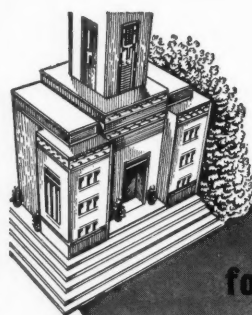
Including:
LAUNDRY EQUIPMENT
STERILIZERS
INCINERATORS
DISINFECTORS

Complete sterilizing unit of recessed "drying type," comprising water, saline, bowl and instrument vessels. Water and saline sterilizers are elevated. Note position of level gauges.



MANLOVE, ALLIOTT & CO. LTD.
BLOOMSGROVE WORKS · NOTTINGHAM

PHONE: NOTTM. 75127 (3 lines) GRAMS. MANLOVES, NOTTM.
LONDON OFFICE: 41 & 42 PARLIAMENT STREET, WESTMINSTER, S.W.1. PHONE: WHITEHALL 5931, 2



When first-class
planning is
followed by equally
admirable building how wise it
is to complement both by
using Ashton cables
and flexibles

Specify

ASHTON

CABLES AND FLEXIBLES

MADE BY AERIALITE LTD. STALYBRIDGE, CHESHIRE

DRAWING OFFICE EQUIPMENT

Photographic Reproduction
Blue Prints and Dye Line Prints
True-to-Scale Prints
Sensitized Papers

AND



PEN STENCILS

A. WEST & PARTNERS LTD.
36, BROADWAY, WESTMINSTER, S.W.1

Telephone: WHItchall 5677 (5 lines)

POWERLITE ELECTRICAL INSTALLATIONS LTD.

Electrical Engineers and Contractors

WINDSOR HOUSE, VICTORIA ST., LONDON, S.W.1.

LET US SOLVE
YOUR ELECTRICAL
PROBLEMS

CONTRACTORS TO:—

AIR MINISTRY, WAR OFFICE, MINISTRY OF
WORKS, VARIOUS COUNTY COUNCILS

Tel.: ABBey 1319



DAVIS FLOORING

Specialists in all types of Flooring

221 Grove Hall Court, N.W.8

Phone CUN. 5616

PHOTOGRAPHY

Architectural & Industrial

Douglas Pike

Phone:
Laburnum 5969

725, Green Lanes,
Winchmore Hill,
London, N.21

Architects' contracts carried out

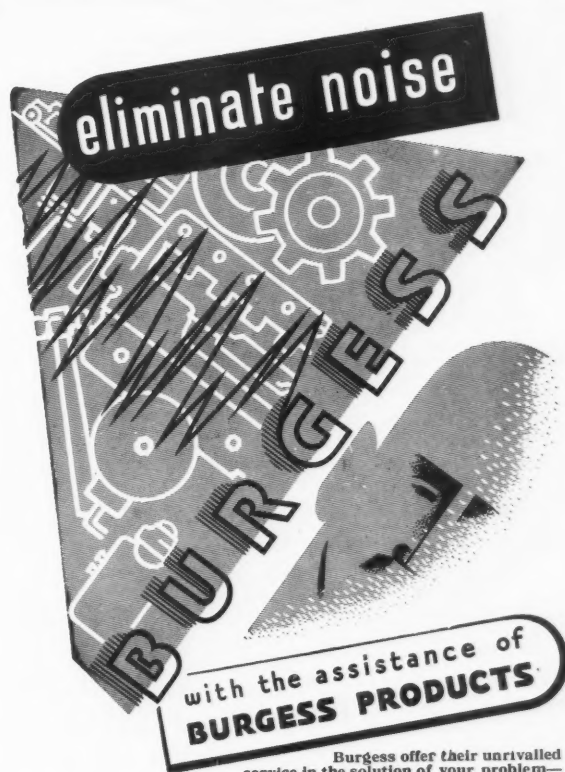
J. & M. BEAGLEY

MANUFACTURERS OF EXCLUSIVE
LAMP SHADES

51, GREAT ORMOND ST., LONDON, W.C.1
CHANCERY 8959

JAMES make good METAL WINDOWS

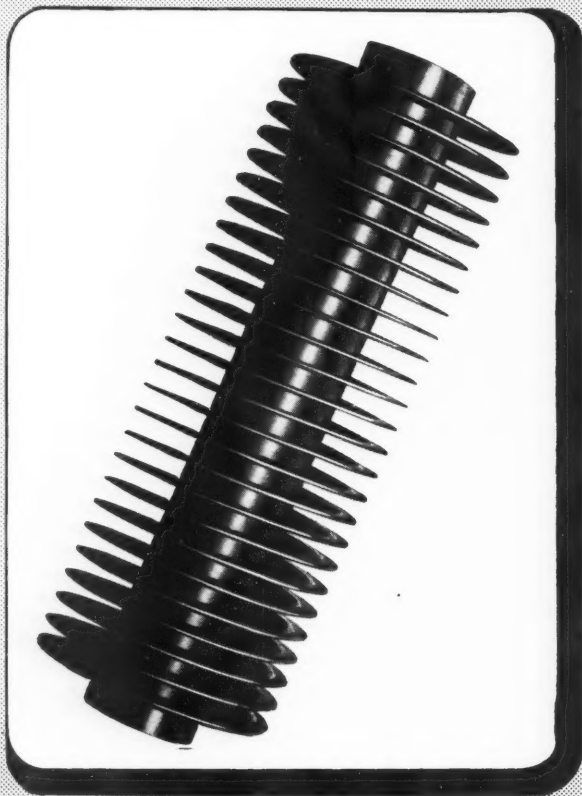
W. JAMES & CO. LTD.
Hythe Rd. Willesden Junction
LADBroke 3611 N.W.10



BURGESS PRODUCTS CO. LTD.
Acoustical Division, HINCKLEY, LEICS.

ALPHABETICAL LIST TO ADVERTISERS

	PAGE		PAGE		PAGE
Accrington Brick & Tile Co., Ltd. ...	lxxxv	Fox, Samuel, & Co., Ltd. ...	xlvi	Palmer, T. W., & Co., Ltd. ...	—
Adamse, Ltd. ...	—	Frazzi, Ltd. ...	lxxiii	Parkes, Josiah, & Sons, Ltd. ...	lv
Aerialite, Ltd. ...	lxxxviii	Froy, W. N., & Sons, Ltd. ...	xxxiii	Parnall, George, & Co., Ltd. ...	ix
Aluminium Union, Ltd. ...	xlvi	Fullwood & Bland, Ltd. ...	lxxxii	Pel, Ltd. ...	lxxxiv
Asot Gas Water Heaters, Ltd. ...	—			Pike, Douglas ...	lxxxix
Associated Lead Manufacturers, Ltd. ...	viii	Gas Council, The ...	lix	Pilkington Bros., Ltd. ...	xv, xxxvi, lxx
Aygee, Ltd. ...	xxxvii	General Electric Co., Ltd. ...	—	Pollard, E., & Co., Ltd. ...	xxxiii
		G.R.L. Floorings, Ltd. ...	lxxvii	Powerlite Electrical Installations, Ltd. ...	lxxxviii
Banister, Walton & Co., Ltd. ...	—	Guest, Keen & Nettlefolds, Ltd. ...	xlvi	Pugh Bros., Ltd. ...	—
Beagley, J. & M. ...	lxxxix			Pyrene Co., Ltd., The ...	xvii
Best & Lloyd, Ltd. ...	lxxx	Hadfields (Merton), Ltd. ...	lxvii		
Birmetals, Ltd. ...	lii	Hall, John, & Sons (Bristol & London), Ltd. ...	lxiv	Radiation, Ltd. ...	—
Birmingham Guild, Ltd., The ...	xi	Harvey, G. A., & Co. (London), Ltd. ...	xc	Rawlplug Co., Ltd., The ...	lviii
Booth, John, & Sons (Bolton), Ltd. ...	—	Henderson, P. C., Ltd. ...	lxvi	Redpath Brown & Co., Ltd. ...	iii
Boulton & Paul, Ltd. ...	vii, lxiv	Heywood, W. H., & Co., Ltd. ...	—	Ruberoid Co., Ltd. ...	—
Bowaters Building Boards, Ltd. ...	xli	High Duty Alloys, Ltd. ...	x		
Braby, F., & Co., Ltd. ...	lxii	Hope, Henry, & Sons, Ltd. ...	xviii	Sadd, John, & Sons, Ltd. ...	xxxv
Bratt Colbran, Ltd. ...	—	Hope's Heating & Engineering, Ltd. ...	410	Sage, Fredk., & Co., Ltd. ...	—
British Electrical Development Assn. ...	xxxii			Sanderson, Arthur, & Sons, Ltd. ...	lxxxix
British Electricity Authority ...	lxxxviii	Ideal Boilers & Radiators, Ltd. ...	ix	Sankey, J. H., & Son, Ltd. ...	xiv, lxxiii
British Insulated Callender's Cables, Ltd. ...	—	International Paints, Ltd. ...	lxv	Sankey-Sheldon ...	lxxxix
British National Electricals, Ltd. ...	xlv			Semtex, Ltd. ...	407
British Reinforced Concrete Engineering Co., Ltd. ...	xcii	James, W., & Co., Ltd. ...	lxxxix	Shanks & Co., Ltd. ...	xxxv
British Thomson-Houston Co., Ltd. ...	lxxxii	Jones, T. C., & Co., Ltd. ...	lxi	Simplex Electric Co., Ltd. ...	lxxxiv
Burgess Products Co., Ltd. ...	lxxxix	Kearsley, Robert, & Co. ...	lxxv	Smith & Wellstood, Ltd. ...	lxxxvii
		King, Geo. W., Ltd. ...	lxxv	Smiths English Clocks, Ltd. ...	lvi
Campbell Engineering Co., Ltd. ...	lxxxii			Splintex Safety Glass, Ltd. ...	lxxxviii
Carter & Co., Ltd. ...	xxv	Laing, John, & Son, Ltd. ...	lxxi	Stainless Steel Sink Co., Ltd., The ...	—
Cellon, Ltd. ...	—	Light Steelwork (1925), Ltd. ...	lxxxvi	Stramit Boards, Ltd. ...	—
Celotex, Ltd. ...	xvi	Limmer & Trinidad Lake Asphalt Co., Ltd. ...	lxxx	Sugg, William, & Co., Ltd. ...	—
Chance Bros., Ltd. ...	xxviii	Liotex Asbestos Flooring Co. ...	lxxiv	Sundeala Board Co., Ltd. ...	lxxxix
Cook, W. R., & Co. (Paints) Ltd. ...	lxxxvi	Lockhart Equipment, Ltd. ...	lxix	Synchronome Co., Ltd., The ...	lxxxiv
Costain, Richard, Ltd. ...	xl	Logicol Coal Bunkers ...	lxxxvii		
Courtney Pope (Electrical), Ltd. ...	—	London Brick Co., Ltd. ...	xix	Taylor, Robert, & Co. (Ironfounders), Ltd. ...	lxxvi
Crompton Parkinson, Ltd. ...	—			Thompson, John, Beacon Windows, Ltd. ...	xxiv
C.S.A. Industries, Ltd. ...	li	Major Equipment Co., Ltd. ...	lxxiii	Thorn Electrical Industries, Ltd. ...	xxxix
		Mallinson, William, & Sons, Ltd. ...	xxxix	T.I. Aluminium, Ltd. ...	405
Davis Parquet Resurfacing, Ltd. ...	lxxxix	Manlove Elliott & Co., Ltd. ...	lxxxviii	Troughton & Young (Lighting), Ltd. ...	409
Dawnays, Ltd. ...	xlii	Marley Tile Co., Ltd., The ...	xxi	Tube Investments, Ltd. ...	—
De La Rue, Thomas, & Co., Ltd. ...	xxx, lxxxvii	Mather & Platt, Ltd. ...	xliv	Turners Asbestos Cement Co., Ltd. ...	—
Denny Mott & Dickson, Ltd. ...	xxxix	Mellowes & Co., Ltd. ...	xx		
Downing, G. H., & Co., Ltd. ...	i	Metropolitan-Vickers Electrical Co., Ltd. ...	408	United Steel Companies, Ltd. ...	lvii
Durable Asphalte Co., Ltd. ...	lviii	Micramatic, Ltd. ...	lxxxiii		
		Morris Singer Co. ...	—	Val de Travers Asphalte Paving Co., Ltd. ...	lxxviii
Ekco-Ensign Electric, Ltd. ...	—			Venesta, Ltd. ...	xxxviii
Entwistle Thorpe & Co., Ltd. ...	lxxxvi	National Federation of Clay Industries ...	—	Venus Pencil Co., Ltd. ...	lxxxix
Expanded Metal Co., Ltd. ...	lxxxv	Neuchatel Asphalte Co., Ltd., The ...	406	Vigers Bros., Ltd. ...	lxxxiii
		Newalls Insulation Co., Ltd. ...	xii	Vulcan Products, Ltd. ...	iv
Farmiloe, T. & W., Ltd. ...	ii	Newman, William, & Sons, Ltd. ...	liii		
Federation of Coated Macadam Industries, The ...	xxvi	Newton Chambers & Co., Ltd. ...	xlvi	Walpamur Co., Ltd. ...	xiii
Fibreglass, Ltd. ...	—	Northern Aluminium Co., Ltd. ...	xxii	West, A., & Partners, Ltd. ...	lxxxviii
Finch, B., & Co., Ltd. ...	xxix			Williams & Williams, Ltd. ...	vi
		Old Bleach Furnishings, Ltd. ...	lxxv	Wood, E., Ltd. ...	lxxxvii
		Oliver, Wm., & Sons, Ltd. ...	liv	Wood, Edward, & Co., Ltd. ...	v



TO THE ARCHITECT-SURVEYOR AND BUILDER

**Yours the problem—
Harveys the answer!**

Whenever it is a question of "where-to-get"

GILLED TUBES

—remember Harveys. For the "Harco" Mild Steel "Tapergil" Gilled Tube is superior to any other form of Gilled Tubing. This type of Gill has no crimp, is twice as wide at the bottom of the Gill than at the outside edge and the cross section of the strip is tapered. For full particulars send for List A.R. 806

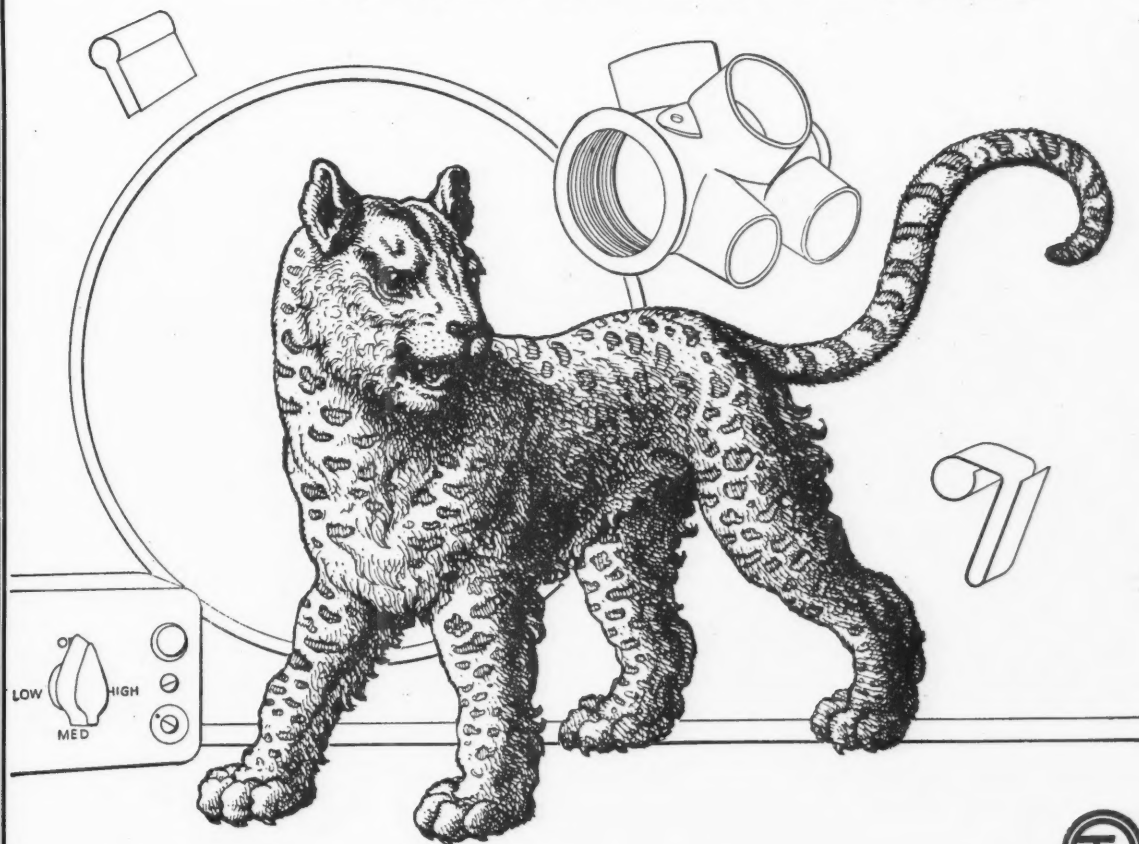
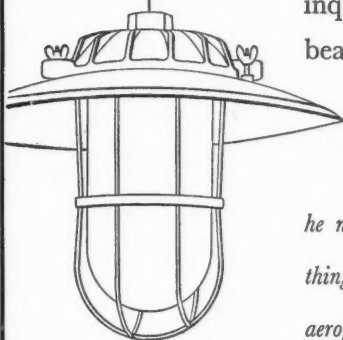
Harvey

**G.A. Harvey & Co. (London) Ltd.
Woolwich Rd. London, S.E.7**

The fable of the logical leopard

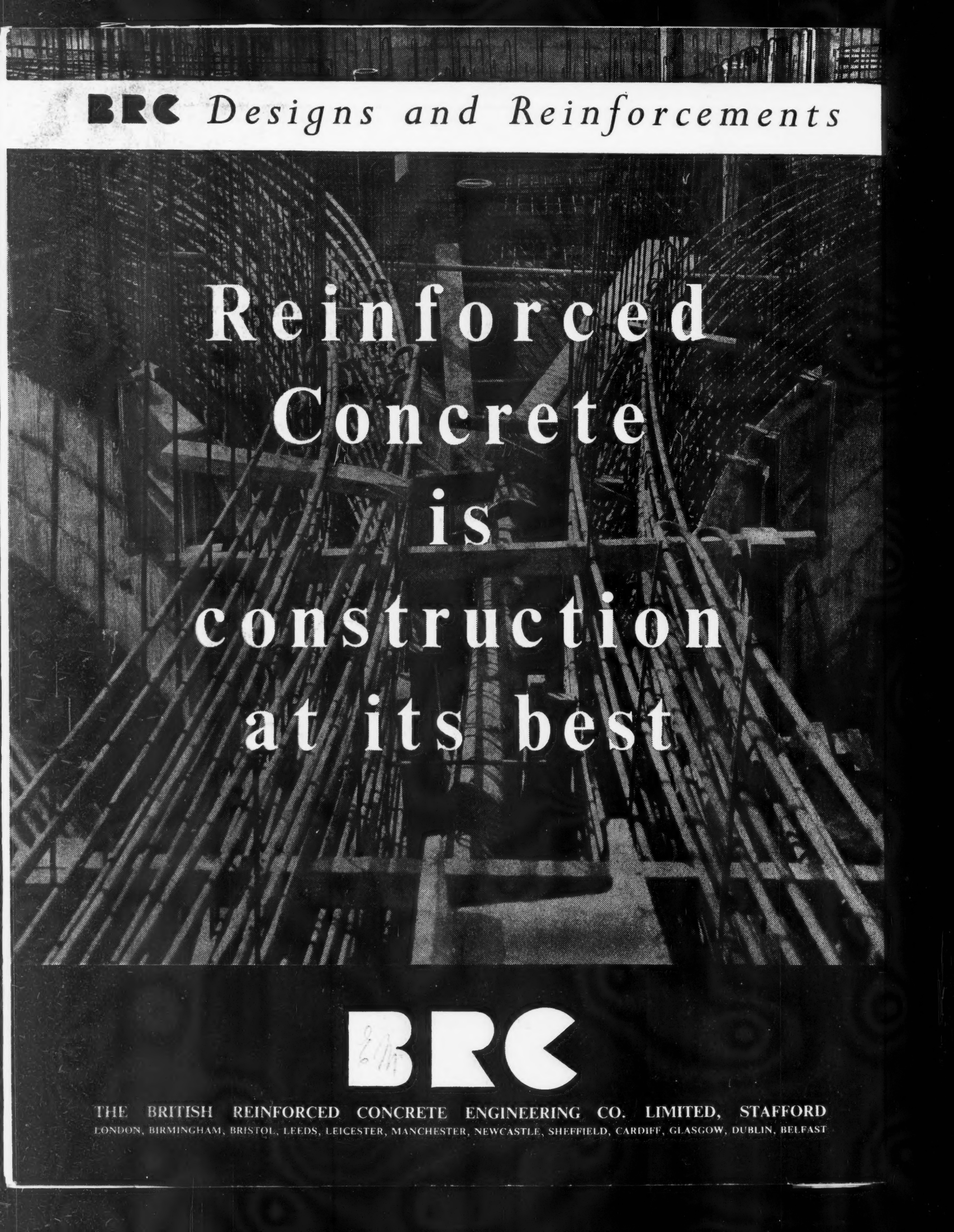
A Young Leopard came back to his forest from a tour of the civilised world. "Mankind," he declared, "is restless, bald, unhealthy, obstinate, short-sighted, spindle-shanked, intemperate, verbose and inquisitive, forever troubling its brains and fingers. I saw nobody as beautiful as myself." "And what did you learn?" asked his friends. "Nothing whatever!" said he. "After all, I'm only a leopard."

Man, whatever his defects, has resources denied to every other creature. When he neglects them, he fails: when he uses them, he has a chance to flourish. And the things that TI make, from huge pressure vessels to complex precision tubes, from parts of aeroplanes to complete bicycles, from paints to wrought aluminium alloys, electric irons to metal furniture, are tokens of British leadership in the realm of human ability.



TUBE INVESTMENTS LIMITED • THE ADELPHI • LONDON • W.C.2





BRC *Designs and Reinforcements*

Reinforced
Concrete
is
construction
at its best

BRC

THE BRITISH REINFORCED CONCRETE ENGINEERING CO. LIMITED, STAFFORD
LONDON, BIRMINGHAM, BRISTOL, LEEDS, LEICESTER, MANCHESTER, NEWCASTLE, SHEFFIELD, CARDIFF, GLASGOW, DUBLIN, BELFAST

