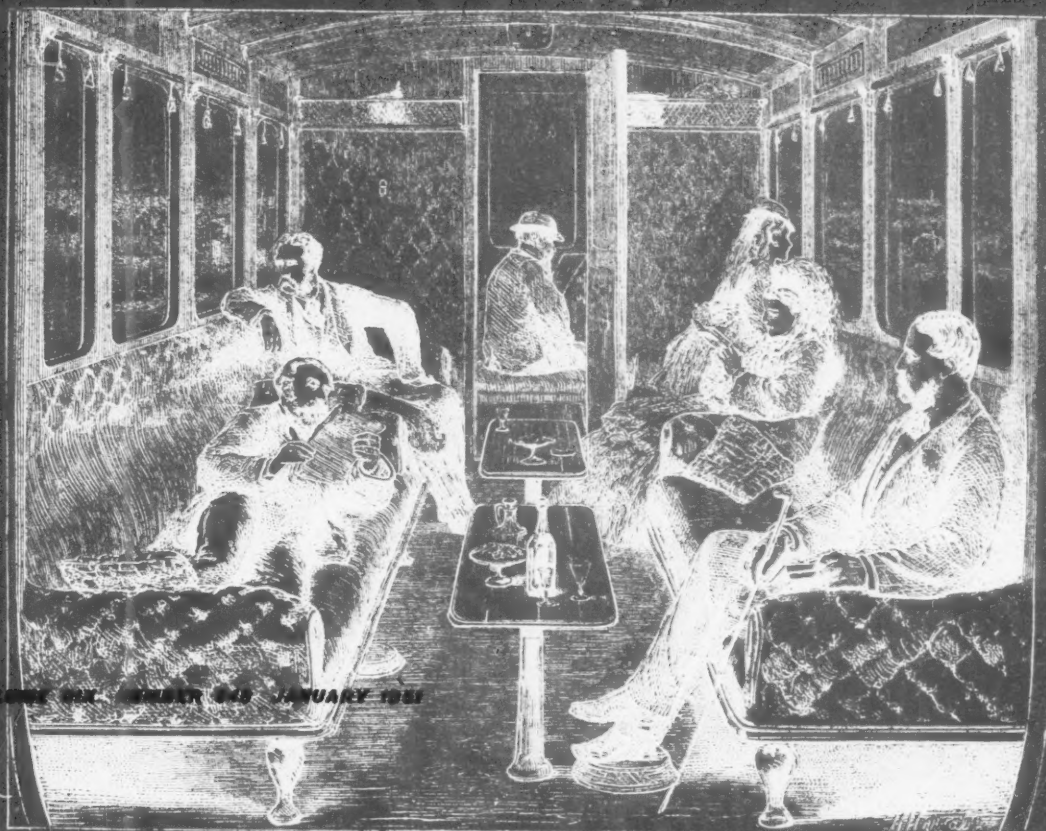


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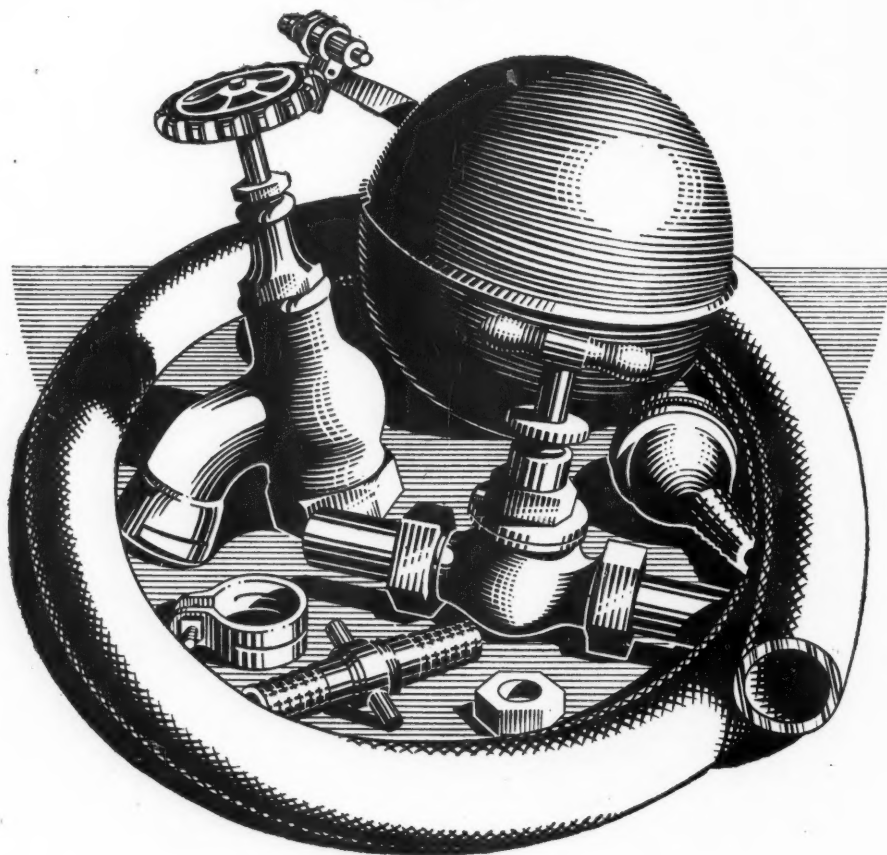
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Volume 109 Number 649 January 1951

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The Cover illustrates the remarkable deterioration of refreshment car design which took place in less than seventy years of British railway history. The engraving above shows a saloon carriage of the London, Brighton and South Coast Railway in 1873; the photograph below, the Southern Railway buffet car as designed in 1938. The fact that these two interiors represent virtually the same railway makes the contrast all the more pointed and painful. Even if by a great effort of the will you ignore the modernistic styling of the 1938 car—probably representing the lowest level in design ever reached on British railways—the absence of window creates the impression that you have got into the tin which the meat in your sandwich came out of. In fact the Victorian example, with the solid comfort of its upholstery and its great plate-glass windows to cater for the chief pleasure of railway travel, looking out, wins on every count. An article on railway carriage design—a subject of special importance in view of the degree of standardization that the nationalization of British railways must result in—begins on page 29.

2 Frontispiece: Battersea Park 1951

3 Canons of Criticism by Nikolaus Pevsner Critical discussion of contemporary architecture, on the rare occasions when it finds itself in print, is liable to lose itself again very quickly in a morass of terminological inexactitudes. A recent case in point was the batch of letters to the editor of *The Times* which was provoked by the architectural correspondent's remarks on the Coventry Cathedral competition, the will-o'-the-wisp that caused the trouble being the term 'style'. In this essay Nikolaus Pevsner examines some of the characteristic confusions revealed by this correspondence, such as that which equates harmony and uniformity to produce the argument that since the old steeple of Coventry Cathedral is fifteenth-century Gothic the church to be attached to it must be twentieth-century Gothic Revival. The real objection to revived period styles, he

points out, is that they lack urgency, 'and without urgency, not in the superficial sense of day-to-day topicality, but in the deeper sense of a direct application to present-century thought and feelings, there can be no fulfilment in art or architecture'. If this is not generally recognized, it is because the architectural critics have failed in their duty to the present of applying to its buildings the tools and techniques that have been perfected in dealing with the buildings of the past.

7 Flats at Lewisham Architects: Fry, Drew and Partners

17 Greece and Rome at Greenwich by Lesley Lewis The refurbishing and redecoration of Greenwich Hospital Chapel, occasioned by the fire which in 1779 gutted and largely destroyed the original building (designed by Thomas Ripley), was an important public work in an era when important public works were few and far between. The style of the day, that of Robert Adam and his contemporaries, had been primarily a domestic style, so that its introduction into the grandest complex of public buildings in the country presented problems of adaptation which, if they were not altogether new, had not hitherto been solved with complete success. All the credit for their successful solution at Greenwich was until lately given to James Stuart, of *Antiquities of Athens* fame, who was surveyor to the Hospital at the time; but the author of this article has shown elsewhere that most of the new chapel was in fact designed by William Newton, a minor architect who was appointed clerk of works at Greenwich in 1782, although Stuart exercised a general control. Here Mrs Lewis analyses the detail of the chapel, showing where it differs from the contemporary Adamesque style in which (as his other works make clear) Newton would have worked if left entirely to his own devices.

25 Factory at Rio de Janeiro Architects: Marcel, Milton and Mauricio Roberto

29 The Room on Wheels by C. Hamilton Ellis In the nineteenth and earlier twentieth centuries, the railway carriage—that room on wheels in which everyone still spends so much of his life—varied from one line to another, and multiplicity of railway ownership made for a wide variety of designs, good, bad and indifferent. Today, with the nationalization of the British railways, the trend is necessarily towards standardization and uniformity—a state of affairs which makes it imperative not only that bad and indifferent designs should not be allowed to take the rails, but that the designs which do should have qualities of a more positive kind than the design department of British Railways has yet shown itself aware of. This historical survey of the styling of British railway

carriages shows that even some of the more absurd efforts of the last century had virtues which seem to evade contemporary designers in this sphere, and points the moral that negative good taste is never enough.

37 House Near Auckland Architect: R. H. Toy

39 Castell Coch by W. G. Howell In the mid-nineteenth century Castell Coch, near Cardiff, was nothing more than the ruins of a medieval castle. But in 1871 its owner, the third Marquis of Bute, ordered an excavation of the ruins, and subsequently he called on the architect William Burges (whom he had already employed at Cardiff Castle) to effect a complete reconstruction. Burges was one of the most learned medievalists of the time, and he announced in his report: 'No attempt will be made to adapt old arrangements to modern habits.' Nevertheless, when it came to detail he allowed himself a good deal of freedom and his Castell Coch, here described and fully illustrated for the first time, is much less a restoration of a medieval building than a monument of High Victorian taste.

Miscellany

- 47 Holland
- 47 Czechoslovakia
- 48 Germany
- 48 USA
- 48 Townscape
- 51 Books
- 53 Anthology
- 53 Marginalia
- 55 Exhibitions
- 56 Intelligence
- 56 Correspondence
- 58 Trade and Industry
- 62 Acknowledgments

The Authors C. Hamilton Ellis, born 1909. Served on the editorial staffs of *The Railway Gazette* and *The Railway Magazine*, *The Crown Colonist* and *Modern Transport*. Published work includes *Trains We Loved*, *Nineteenth Century Railway Carriages*, *Some Classic Locomotives* and *Four Main Lines*. Is now with the Council of Industrial Design as Theme Convenor, Marine Section, Festival of Britain. W. G. Howell, architect, born 1922. Cambridge University School of Architecture 1946-48, AA School 1948-50. Now working in the new Housing Division of the London County Council Architects Department.

Editors

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

Assistant

Editors: production, G. Benausan.
art, Gordon Cullen. research, S. Lang. literary, Marcus Whiffen.
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THREE SHILLINGS AND SIXPENCE

Battersea Park 1951 The tradition of architecture for pleasure is an old and distinguished one, but of late years has seldom been given due honour. Formerly the organisers of celebrations and fêtes called as a matter of course on the leading artists and designers of the day, but the role once played with enjoyment and distinction by Inigo Jones, Rubens, Thornhill, Nash and others has for long been handed over to commercial firms or the anonymous hacks of the fun-fair. The authorities in charge of the Festival of Britain are therefore to be congratulated on having secured Mr. John Piper to provide the designs for the main vista of the Festival Gardens, two of whose preliminary sketches are reproduced on this page. On the right one of a pair of towers, flanking the entrance from the main carriageway, to be constructed of steel and wicker; below, the terminal screen, some forty feet high, and of the same materials as the towers, which will provide the background for the fireworks displays and the fountains. It is proposed to carry out the giant ferns shown in the sketch, in wicker and painted iron. Further designs for the Battersea Park section of the Festival of Britain will be published in a later issue.



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THE ARCHITECTURAL REVIEW

JANUARY 1951

Janvier 1951

Page 3: *Les Canons de la Critique*, par Nikolaus Pevsner. La discussion critique de l'architecture contemporaine, aux rares occasions où celle-ci arrive à être publiée, tend à s'embourber dans un marais d'inexactitudes terminologiques. Un exemple de cette tendance fut récemment fourni par l'envoi à la Rédaction du journal *The Times* d'un grand nombre de lettres, provoquées par certaines observations qu'avait formulées le correspondant architectural de ce quotidien au sujet du concours lancé pour la reconstruction de la Cathédrale de Coventry, le feu follet de ces protestations ayant pour cause le terme 'style.' Dans cet essai, Nikolaus Pevsner examine quelques-unes des confusions caractéristiques révélées par cette correspondance, telle que celle qui voudrait, par exemple, considérer comme conceptions identiques l'harmonie et l'uniformité, prétendant ainsi que, puisque l'ancienne flèche de la Cathédrale de Coventry appartient au style gothique du quinzième siècle, l'église qui doit s'y rattacher devrait de nécessité être construite dans le style 'Gothique Renaissance' du vingtième siècle. Le véritable désavantage de ressusciter les styles du passé, riches en périodes, ainsi qu'il le fait remarquer, c'est que de tels styles sont dénués d'aucune empreinte d'urgence, 'et sans urgence, non dans le sens superficiel de refléter l'esprit d'actualité, mais avec la signification plus profonde de représenter les pensées et les sentiments du siècle présent, il est impossible de créer quoi que ce soit de grand dans l'art ou dans l'architecture.' Si cette vérité n'est pas universellement reconnue, c'est parce que les critiques d'architecture ont manqué à leur devoir vis-à-vis de l'ère actuelle, en omettant d'appliquer à ses constructions les outils et techniques qui se sont perfectionnés au cours du traitement des constructions du passé.

Page 16: *Grèce et Rome à Greenwich*, par Lesley Lewis. Le renouvellement de l'ameublement et des décorations de la Chapelle de l'Hôpital de Greenwich, nécessité par suite de l'incendie de 1779 qui ravagea et détruisit en grande partie le bâtiment original (conçu par Thomas Ripley), constitua un des travaux publics importants à une époque où de telles entreprises publiques étaient fort rares. Le style de l'époque, celui de Robert Adam et de ses contemporains, avait été surtout un style domestique, de sorte que son application au plus grandiose complexe des édifices publics du pays, donna lieu à des problèmes d'adaptation, lesquels, tout en n'étant pas entièrement nouveaux, n'avaient pas été solutionnés jusqu'alors avec un succès complet. L'heureuse solution de ces problèmes à Greenwich avait été attribuée, jusqu'à ces derniers temps, à James Stuart, célèbre pour son livre *Antiquités d'Athènes*, qui était ingénieur conseil auprès de l'Hôpital à l'époque; cependant, l'auteur de cet article a déjà démontré par ailleurs que la plus grande partie de la nouvelle chapelle avait en fait été conçue par William Newton, architecte de rang secondaire, qui avait été nommé conducteur des travaux à Greenwich en 1782, quoique Stuart exerçait un contrôle général sur ces activités. Mme. Lewis analyse maintenant les particularités de la chapelle, et montre sous quels rapports elle diffère du style Adamesque contemporain dans lequel (ainsi que le confirment ses autres œuvres) Newton aurait travaillé s'il avait été à même d'opérer entièrement à son gré.

Page 29: *La Pièce sur Roues*, par Hamilton Ellis.

Au dix-neuvième, et au commencement du vingtième siècle, la voiture de chemin de fer—cette pièce sur roues dans laquelle chacun passe une si grande partie de sa vie—variait d'une ligne à l'autre, et la multiplicité des entreprises auxquelles appartenaient les chemins de fer eut pour résultat une grande variété de types, bons, mauvais et indifférents. Aujourd'hui, par suite de la nationalisation des chemins de fer britanniques, la tendance est nécessairement vers la standardisation et l'uniformité—situation qui exige que, non seulement faut-il éviter que les modèles inférieurs et indifférents ne soient mis sur la voie ferrée, mais qu'il est essentiel de faire en sorte que ceux qui sont mis en circulation possèdent des qualités d'un caractère plus positif que les types de voitures que le service compétent des Chemins de Fer Britanniques s'est montré capable de produire jusqu'ici. Cet aperçu historique des styles de voitures ferroviaires britanniques démontre que quelques-uns parmi les efforts même les plus absurdes du dernier siècle possédaient des vertus qui semblent éluder les tentatives de création des dessinateurs contemporains experts dans ce domaine, et souligne la moralité que le bon goût négatif ne suffit jamais de lui-même.

Page 39: *Castell Coch*, par W. G. Howell. Au milieu du dix-neuvième siècle, Castell Coch, près de Cardiff, n'était autre chose que les ruines d'un château médiéval. Mais en 1871 le propriétaire du château, le troisième Marquis de Bute, en fit excaver les ruines, et plus tard il chargea l'architecte William Burges (qu'il avait déjà employé pour le château 'Cardiff Castle') d'exécuter la reconstruction complète de l'édifice. Burges, un des médiévistes les mieux versés de l'époque, annonça dans son rapport: 'Nous nous abstenons, dans cette reconstruction, d'adapter l'ancien aménagement du bâtiment aux usages modernes.' Cependant, quand il en vint aux détails, il se permit d'agir assez librement, et son Castell Coch, qui se trouve ici décrit et pleinement illustré pour la première fois, loin d'être la restauration d'un bâtiment médiéval, représente plutôt un monument de Haut Goût Victorien.

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Januar 1951

Seite 3: *Kritische Richtschnur* von Nikolaus Pevsner. Jede kritische Diskussion der Architektur unserer Zeit läuft Gefahr, sich in einem Sumpf technologischer Ungenauigkeiten zu verlieren. Ein schlagendes Beispiel dafür war der Stoss von Briefen an den Herausgeber der *Times*, anlässlich der

Bemerkungen des Referenten der Zeitung zum Wettbewerb des Wiederaufbaus der Kathedrale von Coventry, und besonders die leidenschaftliche Kontroverse über den Begriff 'Stil.' Im vorliegenden Aufsatz untersucht Nikolaus Pevsner einige der charakteristischen Unklarheiten und Verwirrungen, die diese Briefe offenbart haben, wie etwa die Gleichsetzung von Harmonie und Stil-Identität, auf der die Forderung basiert, dass der neue Dom neugotisch sein muss, weil der alte echt gotische Turm erhalten geblieben ist. Das Hauptargument gegen Neugotik ist, dass ihr jede Vitalität mangeln muss, und ohne Vitalität, nicht in dem oberflächlichen Sinne momentaner Aktualität, sondern in dem tieferen Sinne einer Bindung an heutiges Denken und Fühlen, kann es keine Erfüllung in der Baukunst geben. Wenn das nicht allgemein anerkannt ist, liegt es daran, dass Baukritiker im allgemeinen nicht an die Methoden gewohnt sind und nicht die Sorgfalt anwenden, die man von Bauhistorikern verlangt.

Seite 16: *Griechenland und Rom in Greenwich* von Lesley Lewis. Die Neueinrichtung und Neudekorierung der Kapelle in Greenwich Hospital nach der Feuersbrunst im Jahre 1779, die den Bau von Thomas Ripley empfindlich beschädigt hatte, war ein wichtiges öffentliches Ereignis zu einer Zeit, in der nur wenig öffentliche Gebäude von Bedeutung errichtet wurden. Der Stil jener Zeit, der Stil Robert Adams, war von Privatbauten ausgegangen; seine Anwendung bei grossen öffentlichen Gebäuden schuf Probleme, die wenn auch nicht absolut neu, bis dahin nicht erfolgreich gelöst worden waren. Bis vor kurzem hatte man James Stuart, den Verfasser der 'Antiquities of Athens,' der damals Bauinspektor am Greenwich Hospital war, allein die erfolgreiche Lösung zugeschrieben, aber der Verfasser des vorliegenden Aufsatzes hat bereits an anderer Stelle nachgewiesen, dass die Entwürfe für die neue Kapelle im wesentlichen auf William Newton zurückgehen. Newton ist ein unbekannter Architekt, der seit 1782 in Greenwich tätig war, obgleich Stewart die Hauptverantwortung trug. Mrs. Lewis untersucht in diesem Aufsatz die Details der Kapelle und zeigt worin sie von Adams Stil abweichen: in diesem Stil hätte Newton, wie seine sonstigen Arbeiten beweisen, gearbeitet, wenn er ganz freie Hand gehabt hätte.

Seite 20: *Räume auf Rädern* von Hamilton Ellis. Im 19. und 20. Jahrhundert haben Eisenbahncoups, diese Räume auf Rädern, in den jederman soviel Zeit seines Lebens verbringt, eine ganze Reihe von Wandlungen erfahren. Die grosse Zahl von Eigentümern von Eisenbahnen hat eine Vielfalt von Entwürfen zur Folge gehabt, gute, schlechte und durchschnittliche. Heutzutage bei der Nationalisierung der britischen Eisenbahnen herrscht die Tendenz nach Vereinheitlichung vor. Dieser Zustand verlangt nicht nur, dass schlechte und durchschnittliche Entwürfe nicht angenommen werden sollen, sondern dass die Entwürfe auf einen höheren Nenner gebracht werden müssen als ihn das Entwürfsbüro der Britischen Eisenbahnen bisher hervorgebracht hat. Die historische Uebersicht britischer Eisenbahnwagen beweist, dass selbst einige der tönlichsten Versuche im 19. Jahrhundert Vorzüge hatten, die den Entwürfen zeitgenössischer Zeichner abgehen, ein Beweis, dass guter Geschmack allein niemals genügt.

Seite 39: *Kastell Coch* von W. G. Howell. Um 1850 war Kastell Coch nicht mehr als eine Ruine aus

dem Mittelalter. Um 1871 hat der Besitzer, der dritte Marquis of Bute, Ausgrabungen unternommen und dem Architekten William Burges, den er bereits mit dem Neubau des Schlosses von Cardiff betraut hatte, eine vollständige Wiederherstellung des Baues übertragen. Burges war einer der besten Kenner des Mittelalters in seiner Zeit; in seinem Bericht stellt er den Grundsatz auf: 'Ich würde nicht versuchen werden, alte Einrichtungen neuen Gewohnheiten anzupassen.' Als es jedoch zur Ausführung kam, ist er von diesem Prinzip abgewichen, und Kastell Coch, das hier zum ersten Mal beschrieben und illustriert wird, ist viel weniger die Restaurierung eines mittelalterlichen Bauwerks als ein Denkmal der hochviktorianischen Neugotik.

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Январь 1951 г.

КРАТКОЕ СОДЕРЖАНИЕ СТАТЕЙ

Стр. 3. НИКОЛАЙ ПЕВЗНЕР. ПРАВИЛА КРИТИКИ.

Критический разбор современной архитектуры, в тех редких случаях, когда он появляется в печати, легко затеривается в массе терминологических неточностей. Недавний случай, имеющийся в виду, является серия писем, адресованных редакции газеты Таймс, которые были ответом на заметку корреспондента по архитектуре в связи с конкурсом, организованным среди архитекторов, по реставрации Собора в Ковентри, который был очень сильно поврежден, почти что разрушен, немецкой бомбой во время одного из, так называемых, "налетов немцев" во время войны. Причиной недоразумения является термин "стиль". В этой заметке Николай Певзнер разбирает некоторые из характерных причин недоразумения, которые выяснились из этой корреспонденции. Одним из недоразумений является смешивание понятия гармонии с однородностью и, вытекающая из этого, порождается другой

аргумент, спор об остроконечной игле Собора Ковентри. Так как старая игла собора была построена в готическом стиле пятнадцатого века, то и церковь, которую предполагают пристроить к ней, должна быть в стиле готического возрождения эпохи двадцатого века. Николай Певзнер указывает, что главным аргументом против стилей возрождения, является то, что у них отсутствует единство с идеями и чувствами настоящего века, и, "без такого единства", говорит профессор Певзнер, не может быть совершенства в искусстве или архитектуре".

Если это понятие не является общепринятым мнением, то это только потому, что архитектурные критики не сумели выполнить свой долг перед настоящей эпохой и, по мнению Певзнера, их долг применять к современным зданиям инструменты и технику, усовершенствованные в своем употреблении к постройкам прошлого.

Стр. 17. ЛЕЗЛИ ЛЮИС. ГРЕЧЕСКИЙ И РИМСКИЙ СТИЛЬ АРХИТЕКТУРЫ В ГРИНИЧЕ.

Когда после пожара в 1779 г. сгорела и частью была разрушена старая постройка больницы часовни в Гриниче (проектированная архитектором Томасом Рипли), новое оформление и внутренняя отделка ее, являлись важной общественной работой, в эпоху, когда подобные работы были редки. Стиль той эпохи, т.е. стиль Роберта Адама и его современников, был, главным образом, стилем частных домов, и применение этого стиля к величайшему архитектурному комплексу общественных зданий в Англии создало проблемы его приспособления, которые, хотя и не представляли собою полной новизны, но их, тем не менее, до сих пор еще не удалось преодолеть полностью. Честь удачного разрешения архитектурных проблем в Гриниче, до сих пор, воздавалась Джеймсу Стюарту, известному своей книгой "Старина Афин", который в то время состоял сурвейером госпитали: но, в другом месте, автор этой статьи указывает, что большая часть новой часовни, в действительности, была спланирована Уильямом Ньютоном, мало известным архитектором, который в 1782 году был назначен производителем работ по постройке в Гриниче, хотя Стюарт и руководил общим контролем. В этой статье Лезли Люис анализирует детали стиля часовни, указывая где они отличаются от тогдашнего стиля Адама, в стиле котором (как это ясно из его других работ) Ньютон продолжал бы работать, если бы был предоставлен самому себе.

Стр. 29. ГАМИЛТОН ЭЛЛИС. ЖЕЛЕЗНОДОРОЖНЫЙ ВАГОН.

В девятнадцатом и в начале двадцатого веков, железнодорожный вагон — "комната на колесах" в котором каждый человек все еще проводит много

времени, имел различный вид, в зависимости от принадлежности к той или иной железнодорожной компании, и, в виду множества различных компаний, вагоны сильно отличались друг от друга, хорошие, плохие и посредственные. Теперь, с социализацией Британских железных дорог, существует склонность к стандартизации и однообразности — положение вещей, которое делает абсолютной необходимостью не только изгнать из обихода плохо и посредственно спланированных вагонов, но и те, которые их заменят должны обладать более положительными качествами чем те, которые Британские железные дороги себе представляют.

Этот исторический обзор стиля железнодорожных вагонов в Англии указывает, что даже самые ничтожные усилия последнего века имели хорошие качества, которые, как будто, отсутствуют в современных проектах, и отсюда вытекает, что даже хороший отрицательный вкус никогда не бывает удовлетворителен.

Стр. 39. В. ДЖ. ХАУЭЛЛ. КАСТЕЛЛ КОХ.

В середине девятнадцатого века, Кастелл Кох, около Кардифа (Уэльс), был ничем иным, как развалиной средневекового замка. Но в 1871 году, его владелец Маркиз Бьюто, третий по линии наследства титула, приказал начать роскошную реставрацию Кастелла и, в последствии, пригласил архитектора Уильяма Бёрреса (который уже работал над его замком в Кардифе), чтобы он перестроил Кастелл Кох. Бёррес считался одним из самых лучших экспертов того времени по средневековой архитектуре, и он заявил в своем докладе следующее: "Никаких шагов не будет предпринято для того, чтобы приспособить старинное устройство Кастелла для современных удобств". Тем не менее, когда дело дошло до деталей, он оставил себе достаточно свободы действий, и его Кастелл Кох, впервые здесь описанный и полностью иллюстрированный, скорее является памятником Викторианского стиля (вкус построек второй половины девятнадцатого века), чем реставрацией средневековой постройки.

ОБЪЯВЛЕНИЕ ПОДПИСЧИКАМ

Ввиду того, что в Англии оформление бумаги для экспорта больше не существует, "АРХИТЕКТУРАЛЬНЫЙ РЕВЬЮ" восстановил прием подписки для СССР и других зарубежных стран.

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One of the chief reasons why there is no regular criticism of current architecture is the total absence of agreed terms of reference. In this article Dr Pevsner discusses this failing in the form of a commentary on a series of letters that appeared recently in *The Times* on the subject of the style of the new Coventry cathedral. In the margin of this page is part of the leading article from *The Times*, which followed the correspondence. The plea contained in it that modern architecture should look forward rather than back would have more chance of being met by vigorous response, and the confusion of mind shown in the correspondence would have more chance of being cleared up, if the need for criticism were at least recognized. Dr Pevsner recognizes it in his last paragraph and the Review proposes to pursue the question further.

The concluding paragraphs of *The Times* leading article on the Coventry Cathedral Competition, which appeared on October 31, are reproduced below. In the margins of the pages that follow are the letters which preceded the leader and upon which Dr Pevsner comments in the accompanying article.

The conditions for the competition have now been issued and the judges have shown, by not including any recommendations as to style, that they are keeping an open mind. The younger architects, who prefer to look ahead rather than back, need not hesitate therefore to put their own ideas forward. What these ideas are worth will be seen at the beginning of July, when the competition closes.

The concern expressed in the course of the correspondence by the traditionalists is understandable, but so, too, is the plea of the moderns that they cannot be expected to equal the great achievements of the past if caution constantly denies them the chance of trying their hand at buildings which specially require both the monumental qualities and the emotional content that modern architecture at present lacks. At Coventry there is now the opportunity of approaching the inspiring task of designing a building of this very kind. Coventry is no dreamy backwater but a thriving industrial city. Great energy and resource have been shown in rebuilding its blasted centre on a new plan, and a group of modern buildings, designed by the city architect with unusual forthrightness and vigour, is rising from the ruins. Of these the new cathedral will eventually be the climax.

There is thus no question at Coventry of a modern building being an intruder in an otherwise unspoilt medieval scene. It is true that the new cathedral will stand alongside the fine fourteenth-century church of Holy Trinity and the tower and the spire of bombed St. Michael's, and that some good Georgian houses border the site. But the presence of old buildings in juxtaposition to new is a delightful feature of many cities. Whether they are valued because of the visual contrasts they provide or because of the history embodied in them, nothing is gained and much is lost by the introduction, among the old buildings, of watered-down imitations of old styles. The plea for harmony between new and old can be interpreted in many ways. Buildings that are good of their kind—though there are as many different kinds as there are generations—can be counted on to consort harmoniously.

CANONS OF CRITICISM

Twice lately the Gothic Revival has left the safe drawer in which the architectural historian keeps it and appeared amongst us with a claim to contemporary consideration, once in connection with the House of Commons, the other time in connection with the rebuilding of Coventry Cathedral for which the Harlech Commission of 1947 had decided 'in favour of the Gothic tradition' and against 'the prevailing contemporary manner', while the RIBA had insisted on a 'free choice of style', as long as it would be 'in continuity and harmony with the (surviving Gothic) tower and spire'. The conditions of the competition made known on October 30 placed indeed 'no restrictions upon competitors as to style' and did not say anything about relations to the steeple.

Some weeks before the conditions were published, a summing up of the situation at Coventry by the Architectural Correspondent of *The Times** had started a battle of letters to the Editor of *The Times*. They were ten in all and are in some respects so characteristic of the present state of architectural thought and criticism that they deserve some comment. They are for this purpose recorded in the margin and will be referred to under the letters A to I. The confusion which they express should perhaps be excused by the vagueness of terminology in the documents on which arguments were based. The documents operate with such terms as 'free choice of style' for a new building, the harmony of a new with an old building, and 'the prevailing contemporary manner'.

'Choice of style' is also the heading of the first paragraph of Sir Giles Gilbert Scott's report on the rebuilding of the House of Commons. Here we read this: 'Although the general form and arrangement of the Chamber conforms with the instructions of the Select Committee, no attempt has been made to follow the design of the old woodwork and stonework, though the same style of architecture has been adopted, viz. late Gothic. . . . The question of style has received very careful consideration. We have had no live traditional style for the last hundred years, and to appreciate the position, it is necessary to understand what is meant by a live traditional style. . . . (In the past) nations . . . worked in a style that was . . . the result of the accumulated knowledge and experience of preceding generations, and evolved slowly and gradually as the centuries passed. . . .

* *The Times* 17. 10. 50

COVENTRY CATHEDRAL

TO THE EDITOR OF THE TIMES

A Sir.—The very lucid article by your Architectural Correspondent on the rebuilding of Coventry Cathedral was nevertheless profoundly depressing. The fact that the commission has not specifically asked for a "Gothic" building is no comfort, since the new building has still got to be in sympathy with the surviving tower. It was surely its duty to pronounce that no design remotely reminiscent of the Gothic revival would receive consideration. It is bad enough to be saddled with a fake new House of Commons. Now we are told we must regard our religion with as much frivolity as our Government. Worship is evidently not a contemporary activity; and we must therefore dress up our places of worship in fancy dress. It is really shocking.

I am, Sir, your obedient servant,
ROBERT LUTYENS.
13, Mansfield Street, W.1.

B Sir.—Mr. Lutyens's shocked outburst against the use of Gothic architecture and anything likely to go with it has quite an old-fashioned ring about it—the battle of the styles revived. He is not the first to attach great importance to the architectural style adopted in our modern buildings, as if this affected the artistic qualities of a building.

Architectural style implies a school of thought and is, of course, only a means to an end and not a quality in itself at all: it is, in fact, a language in which the artist expresses himself. The important element is what he has to say and how he expresses himself, and not the language he uses. Quality is found in all styles that have evolved gradually through a long period of time. The modern style has the disadvantage of not having come gradually into existence by means of a slow, gradual evolution as other styles have done in the past. The result is that creative energies of modern architects have been devoted to inventing a new modern architectural language having no connexion with the past, and they have not yet had time to frame a big enough vocabulary to express themselves adequately. At present, the modern style has a very small vocabulary, and the more subtle expressions are beyond it: it is, therefore, difficult at present to attain real quality in it. Nevertheless, in 50 or 100 years, it should gradually evolve a vocabulary making possible a quality of expression fit for comparison with the past styles.

In the meantime, those who value quality will strive to make the change gradual, so as to combine the qualities of the old with the freshness of the new, a method that has, in the past, produced all the fine art of the world: in fact the past shows that all man's finest creative efforts, both in art and science, have been produced by a gradual process of evolution, and not by a sudden and violent break with all that has gone before. Even the change in this country's architecture from the Gothic style to the Renaissance took over 100 years, and the new style was not even new as its name implies. It was a revival of a past style, what Mr. Lutyens would call a fake, a line of thought which would accuse his distinguished father, Sir Edwin Lutyens, of faking a fake, as he accuses me, in the new House of Commons, of faking Barry's fake! These battles of style create fanaticism that warps and distorts our judgment of artistic values: only when in the course of time we can take a dispassionate view, free from these ideological frenzies, shall we be able to form a sound judgment.

Yours faithfully,
GILES GILBERT SCOTT.
3, Field Court, Gray's Inn, W.C.1, Oct. 6.

C Sir.—It must be obvious to Mr. Robert Lutyens that if the promoters of the competition for Coventry Cathedral "pronounce that no design remotely reminiscent of the Gothic revival would receive consideration," they will find it impossible to justify their decision unless they also pronounce that no design remotely reminiscent of any style will be considered. Is that what Mr. Lutyens wants? Does he think the method of design called by its practitioners "contemporary" will then fill the bill because it is styleless? Or does he think "contemporary" architecture is a style which is so much better or more suitable than all others that it should be exempt from the ban? Or does he merely think the Gothic style is fancy dress, and shocking?

Yours faithfully,
RAYMOND ERITH.
Dedham House, Dedham, Essex.

Modernism . . . has no tradition behind it, being the product of revolution rather than of evolution.'

style and revolution

It is easy to dispose of at least one of these arguments at once because it is factually mistaken. No style is ever established except by revolution; yet for no style is it impossible to find pioneers and a prehistory. The Gothic and Renaissance styles were certainly not the product of evolution, as anybody can see by comparing St Denis with any preceding twelfth-century building and the Pazzi Chapel with any preceding early fifteenth-century building. Transitional and preliminary stages on the other hand were by no means lacking then, as they are not lacking for the contemporary architectural style. Dr Giedion and I have tried to trace them back to the early nineteenth century, without thereby intending to belittle the revolutionary advent of the contemporary style. The correction as to the revolutions of 1140 and 1420 is not without importance, because Sir Giles in B bases his decision against a modern Coventry Cathedral on the fact that the modern style has not 'come gradually into existence by means of a slow, gradual evolution'. It remains unknown whether the Harlech Commission was led by a similar thought to the choice of the word 'manner' for the contemporary style.

the meaning of style

The term style altogether contributes considerably to the acrimony of the correspondence. A says that to use the Gothic style now is a fake, B that the style of a building does not affect its aesthetic qualities, and H that no great architectural style can ever be said to be dead. In C the confusion goes further: To rule out the Gothic style can never be justified unless you also 'pronounce that no design remotely reminiscent of any style will be considered'. Or, the writer asks, obviously much perturbed, 'is contemporary architecture a style which is so much better or more suitable than all others?'

In all this, style is evidently used for different things by the different writers. Style is indeed a word for which the Oxford Dictionary gives twenty-eight meanings. Fifteen of them, it is true, don't concern the present controversy (for instance, 'a slender bristle-like process in the anal region'). But there still remain thirteen to be examined. Their separation seems over-subtle. For our purpose it can be reduced to two main groups of meanings: 'the manner of expression characteristic of a particular writer' and 'a definite type of architecture, distinguished by special characteristics of structures and ornamentation', that is, 'Coleridge's style' and 'the Gothic style'. In both these cases, the word style indicates that we are dealing with a matter of some weight. We would speak of the *manner* of a minor writer and of a *fashion* of a shorter span of time. Style goes deep, it takes in the whole of a personality and the whole spirit of an age.

Once this is settled, a good deal of the controversy appears futile. The style of the House of Commons can then only be the style of its designer, that is, the full expression of his personality (in terms of the function of the building) and the style of the new Coventry Cathedral the full expression of the age which is building it. The attitude appears now inexcusable in which an architect would sit down and decide first of all what style to choose. It is indeed quite clear from B that style here is regarded as a cloak which you throw over a building, or to quote B, the language in which you say something, not what you have to say. The simile is disastrous, because the very split between form and content implied in it is what according to pretty well all thought of the past and present on matters of aesthetics, no valuable work of any art can endure. This is what upset G.

can twentieth century gothic be genuine

Still, some qualifications must perhaps be added. Why should the Gothic of Strawberry Hill or the tower of the Rickman Building at St John's College, Cambridge, or Pugin's Gothic details inside and outside the Houses of Parliament be enjoyable, as indeed they are, and the new House of Commons not? The answer is two-fold. Before 1830, the cloak was thrown over the body of a building with insouciance, choice of style was a

D Sir,—Mr. Robert Lutyens's brilliant father, asked why he did not build at Delhi in the Gothic manner, replied that "man made the pointed arch, God made the rainbow." Sir Edwin carried the Wren tradition a stage farther with unexampled brilliance to the delight of his generation both lay and professional. On the other hand, Bodley and Lethaby gave some of us equal pleasure with their use of the pointed arch, and there are many, perhaps the majority, who find the inside of our Gothic churches more conducive to worship than those of the Renaissance. Style and scholarship are not to be despised. To be reminded of beauty previously absorbed is one of the factors in our enjoyment of architecture. The lovely remains of Coventry's great church demand neighbourly good manners in the treatment of its new surroundings.

Yours faithfully,

W. CURTIS GREEN.

5, Pickering Place, St. James's Street, S.W.1

E Sir,—I did not mention Sir Giles Gilbert Scott's name, and ask your indulgence to let me reply to his letter only because he refers to my father. On points of fact: Sir Giles Gilbert Scott implies that I dislike Gothic architecture, whereas, of course, I adore it. I never mentioned Gothic architecture, but only neo-Gothic. Barry's Houses of Parliament are not Gothic buildings, as Pugin knew, when he said to a friend: "All Grecian, Sir; Tudor details on a classic body!" In Sir Giles Gilbert Scott's submission to the Select Committee, he states that the style now adopted for the new Chamber is "late Gothic"; and that, in 1930, is by simple definition a fake. On points of theory: Renaissance architecture was not a revival "as its name implies." It was something absolutely new, in spite of the fact that it naturally had a pedigree and mixed heredity. The architecture practised by most European architects during the first half of this century was similarly not a revival. It was the late flowering of a perfectly valid style, following the interruptions of the nineteenth century. And only in our day is it coming to lose general validity in face of the compulsions of our industrial civilization.

I am, Sir, your obedient servant,

ROBERT LUTYENS.

13, Mansfield Street, W.1, Oct. 10.

F Sir,—Mr. Robert Lutyens's much-needed protest must not be deflected into an irrelevant "battle of styles." The trouble goes deeper. It lies in the very demand that the new work at Coventry shall be "in harmony" with the old, or, as Mr. Curtis Green now puts it, that it shall show "neighbourly good manners."◊

Living architecture is not produced in this way. Inigo Jones's part of Wilton, Wren's part of Hampton Court, and Vanbrugh's part of Grimsthorpe are among the splendours of English architecture, yet they could hardly show less "good manners" to the excellent Tudor work adjoining them. It is this crippling and debilitating demand which gives us always, to-day, when anything has to be added to an old building, a version of its style watered down by modern notions of simplicity. Thus we can have Gothic-and-water, Tudor-and-water, or Georgian-and-water: and in this case we shall get Gothic-and-water.

Oxford offers a good example of the process. Everyone ridicules Keble College and the Museum, yet there is not one modern building in the city with half the character they possess. It is true that, in the larger sense, the famous works of Jones, Wren, and Vanbrugh mentioned above are "in harmony" with their setting. But that is not the sense intended at Coventry. Gothic-and-water it must be. The precise degree of dilution is open to contest.

Yours, &c.,

LAURENCE WHISTLER.

Little Place, Lyme Regis, Dorset, Oct. 11.

G Sir,—It may be laid down that all good architecture is harmonious and harmonizes. At Cambridge there is no clash between the Senate House and King's Chapel. Good manners are a matter of technique and are best if sincere. That "Gothic" is the "Christian" style was Ruskin's great howler. If England had been conquered by the Moors, her mosques would have been Gothic. We should approach Coventry with an open mind.

Yours sincerely, LAURENCE DALE.
Lloyds Bank Chambers, Carfax, Oxford,
Oct. 11.

game. That is why the period between 1750 and 1830 was the golden age of Follies. In that sense period-reviving can still be accepted today. There is, for instance, a happy modicum of the Folly in much that Sir Edwin Lutyens designed. After 1830, however, in Pugin and Butterfield and some others, the game was at an end, and if their Gothic is successful it is due to the very opposite reasons. They never hesitated in the choice of style. Christian architecture for all purposes was Gothic architecture, and so conviction and zest make up for lost pleasures. Conviction and zest cannot with impunity be thrown to the winds. Sir Giles Scott tried it. He wrote in his report: 'No attempt has been made to follow the design of the old woodwork and stonework, though the same style of architecture has been adopted; the design of the wood and stone detail of the old building was not satisfactory and could be considerably improved'. The result is what F calls Gothic-and-water.

Perhaps it would be more charitable to call it a Folly and to add that the house of legislature is more easily expressed in terms of a Folly than of conscientious architecture, but the trouble then is that a Folly to come off must be lighthearted.

As for Coventry Cathedral there is, of course, no such excuse or subterfuge. For churchmen to insist on a Folly is wrong from every conceivable point of view—bar perhaps the one which they take and with which no doubt many outside the church would agree, namely that the Gothic style is conducive to worship, whereas 'a vast glass façade or a cliff of windows framed in ferro-concrete may speak eloquently of the queer activities they shelter, but no one could suspect them of religious worship' (I). There is something in this argument well worth serious thought. If our religion is at fault, then indeed we cannot build convincing churches in our own language. But is it not a dangerous *non sequitur* to conclude that therefore we must build churches which look as if they had been built in an age of faith? Can that possibly be a help against an atrophied sense of religion? Should the church not on the contrary, if it wants to recapture its hold on modern society, do everything within its power to demonstrate its ability to express itself in serious contemporary architecture?

There is, I admit, one flaw in this argument. If a Butterfield could be successful in 1850, why should a Gothic architecture of wholehearted conviction not be successful now? In fact this question does not arise today. There is apparently no wholehearted Gothic now alive. Even Sir Ninian Comper, it must be remembered, happily mixes his Gothic structures with Italianate furnishings. But if he did not, if he or someone else believed in the Gothic past exclusively, would the result have as much strength as Butterfield's churches have? After all, there was in his time only a choice between Gothic and other styles of the past, whereas today the choice lies between a new style and the Gothic.

the meaning of harmony

But before trying to draw conclusions from this changed situation, another argument must be examined which was brought into the Coventry correspondence. It is the RIBA's 'continuity and harmony'. By continuity, no doubt, was simply meant that the surviving tower should not be left as an isolated campanile, but what does harmony imply in such a case? No unharmonious design could possibly be adopted by the assessors, says H. 'That being so, it surely follows that the successful design will bear a general Gothic character.' C formulates the same thought more broadly and less dogmatically: 'The lovely remains of Coventry's great church demand good neighbourly manners'. These statements call for a definition of what harmony and what neighbourly manners are. To H Gothic needs neo-Gothic, to which F replies that Gibbs's Senate House lives happily 'next to King's College Chapel', whereas E more aggressively claims that 'living architecture' is never produced by regard for good manners.

Here, just as in the case of style, the confusion is one of terminology. It could perhaps be argued that good manners demand uniformity. Harmony surely does not, or else it would be confined to Mendelssohn and denied to Milhaud. Harmony is a satisfying relation of elements to each other, and similarity is not the only such relation. Contrast can be just as satisfying, and therefore forms part of harmony. Uvedale Price knew this,

I Sir,—To-day's letter by Sir Giles Gilbert Scott represents a school of thought to which style is a visual quality associated with architecture quite unrelated to the spirit and techniques of the time, and in which it is perfectly possible to design power house chimneys in the manner of Greek temple columns, telephons, kiosks with the fenestration of eighteenth-century villas, and a new Parliament building as a Tudor manor house. Architectural style is the proper study of historians, and not a matter of arbitrary selection. In any great period architecture evolves out of contemporary thought and method of building, fulfilling the needs of the time and creating its own forms. It must do the same to-day even if some members of the profession are content to mark time.

Your obedient servants,
MICHAEL BRAWNE, ALAN GRAHAM,
ROBERT MAGUIRE, PETER MATTHEWS,
School of Architecture, 34, Bedford Square,
W.C.1, Oct. 10.

I Sir,—Where the Harlech Commission made a mistake was in "emphasizing" that the design of the building to replace the cathedral of Coventry must be "in continuity with the tower and spire" that survive. It should have been tacitly assumed that no discontinuous or inharmonious design could possibly be adopted by the three distinguished architects who have been appointed to act as assessors in the competition. That being so, it surely follows that the successful design will bear a general Gothic character. Architecture is essentially a good-neighbourly art. In some surroundings a vast black glass facade or a cliff of windows framed in ferro-concrete may speak eloquently of the queer activities they shelter. But no one could suspect them of any connexion with religious worship or historic tradition.

Mr. Lutyens goes too far when he roundly asserts that contemporary Gothic is "by definition a fake." No great architectural style can ever be said to be dead, no matter how long it has lain dormant. Gothic has grown through Decorated, Flamboyant, Venetian, and Victorian phases. There may well be others to come. Gothic ornament on a classic body, as on Barry's Houses of Parliament, may be very impressive: and classic ornament on a Gothic body, as on Lemercier's Saint Eustache, has its own compelling charm. We must continue to hope that the new cathedral will be Gothic-up-to-date, Gothic transfused, Gothic rejuvenated, Gothic with the new look.

I am, Sir, your obedient servant,
THOMAS BODKIN.
The Barber Institute of Fine Arts, The
University, Birmingham 15, Oct. 14.

J Sir,—The President of the Royal Institute of British Architects has appointed a jury of three distinguished architects as assessors in the Coventry Cathedral competition. The efforts now being made on all sides to intimidate the jury are to be deprecated. The matter remains *sub judice*.

Yours faithfully, W. P. HUNT.
1, Scroope Terrace, Cambridge, Oct. 12.

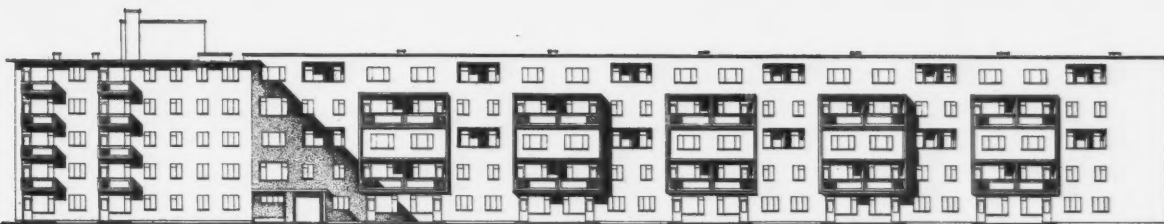
when he wrote: 'I would rather wish that some improprieties should be risked for the sake of effect . . . than that improvement should be confined to the present timid monotony'. Gibbs's Senate House, and even more his Fellows' Building at King's, are an example of what successful relations can be achieved by impropriety. Wren's Hampton Court, quoted by E, is hardly the same, to my mind. Gibbs must have been in sympathy with King's College Chapel. Wren suggested pulling down Wolsey's Hampton Court. So Wren does not achieve harmony, but Gibbs does—by means of no more than a cubic simplicity and a disregard for fanciful ornament which his two façades and that of the Chapel have in common. Moreover, they stand separate from, but close to, each other, which as a rule helps to relate without merging. Perhaps continuity between new cathedral and old tower at Coventry was not the best piece of advice that could be given.

Continuity and harmony in the Mendelssohn sense are too often used as a refuge by the timid and the tame. Indeed much of the revivals of today is a matter of lacking courage—or should one rather say lacking vitality?

vitality

The argument of vitality is one which hardly appeared in the Coventry correspondence and yet may well have more force of conviction than any of the others. It is a fact that the twentieth century has created a style of its own. Nobody denies that, not even those who say that it is 'difficult at present to attain real quality in it' (B). If then the definition of style as the aesthetic expression of the whole spirit of an age is accepted, then the style created by the twentieth century must have something in its favour which no other style can possess. It may be at fault in a great many other ways. It may be deficient in the 'more subtle expressions'. It may lack qualities which even a copy of some past style may have; but it is at least alive. Second and third-hand Gothic or Classical cannot possibly express the same sense of urgency. And without urgency, not in the superficial sense of day-to-day topicality, but in the deeper sense of a direct application to present-century thought and feeling, there can be no fulfilment in art or architecture. In an age which has its own style the advantage which Butterfield had in sincerity over the indiscriminate imitators of any style for any job, no longer exists. Let a fourteenth-century rood-screen by Sir Ninian Comper be ever so well-meant, and ever so pleasing, let it be ever so delicate and ever so glittering with generous gilding, it is not ours. It moves with a borrowed appeal. A rood-screen by Asplund, if such a thing existed, would perhaps be objected to as not helpful towards the right kind of emotions, but whatever effect it would have, would be direct and whole.

This again is by no means inaccessible to critical analysis. The proportions, the lines, the relations of buildings and details today can be described and compared and also paralleled in other fields, in literature, music, politics. Their unity of twentieth-century language and purpose could be brought out, if architectural critics made the effort and applied to buildings of today what instruments have been shaped and sharpened to deal with buildings of the past.

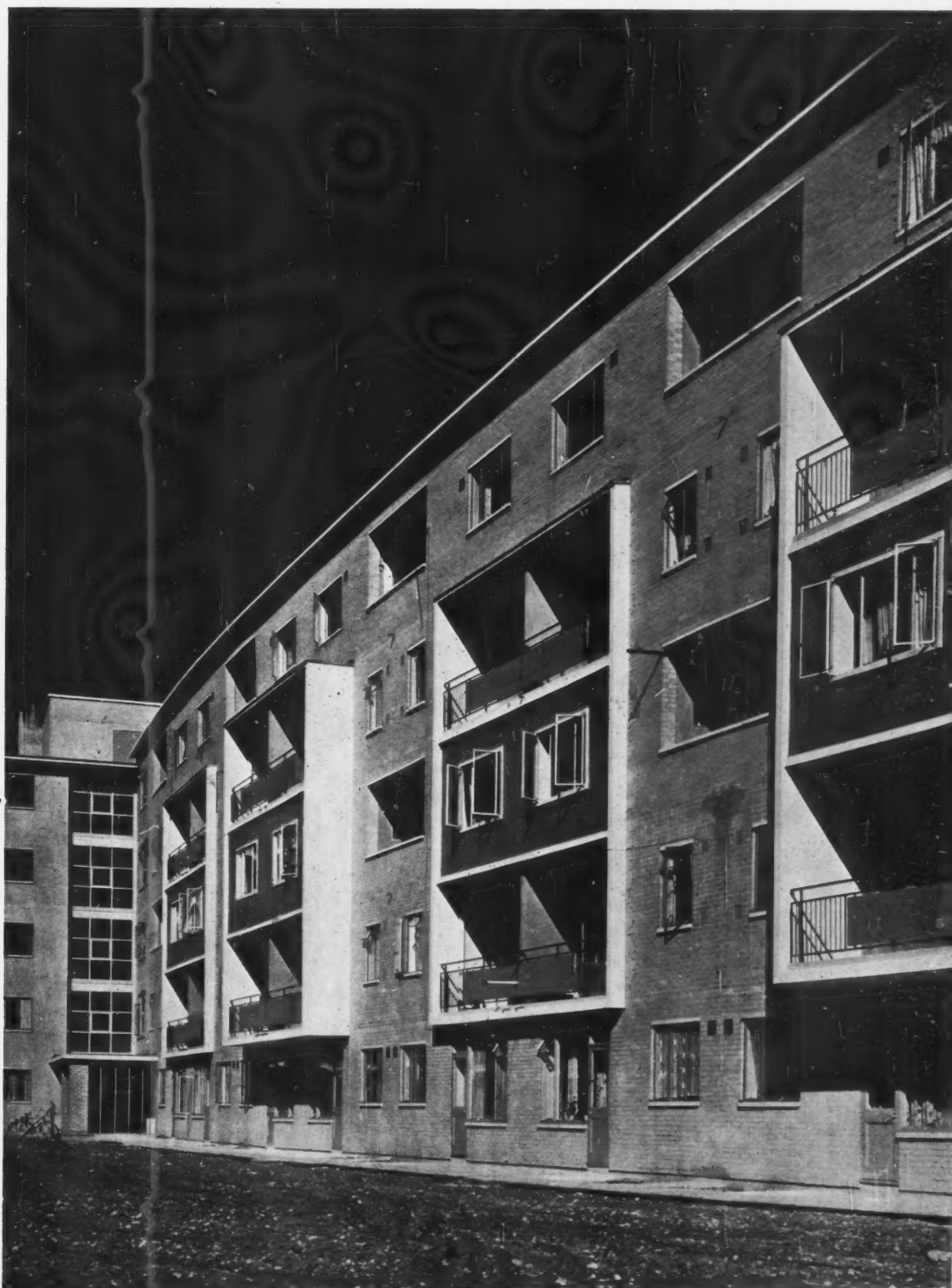


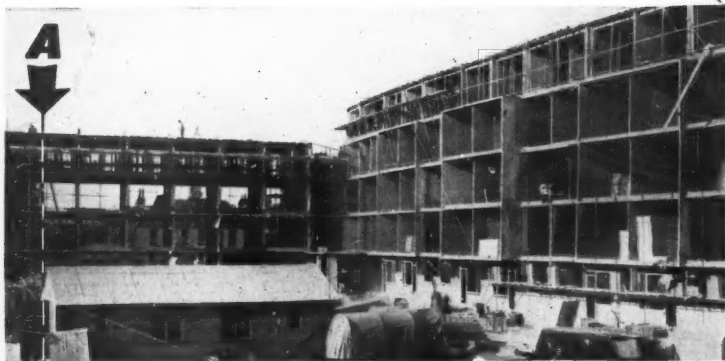
south-west elevation of block J

FLATS AT LEWISHAM

1, the west façade of the main block (J on site plan)

FRY, DREW AND PARTNERS: ARCHITECTS



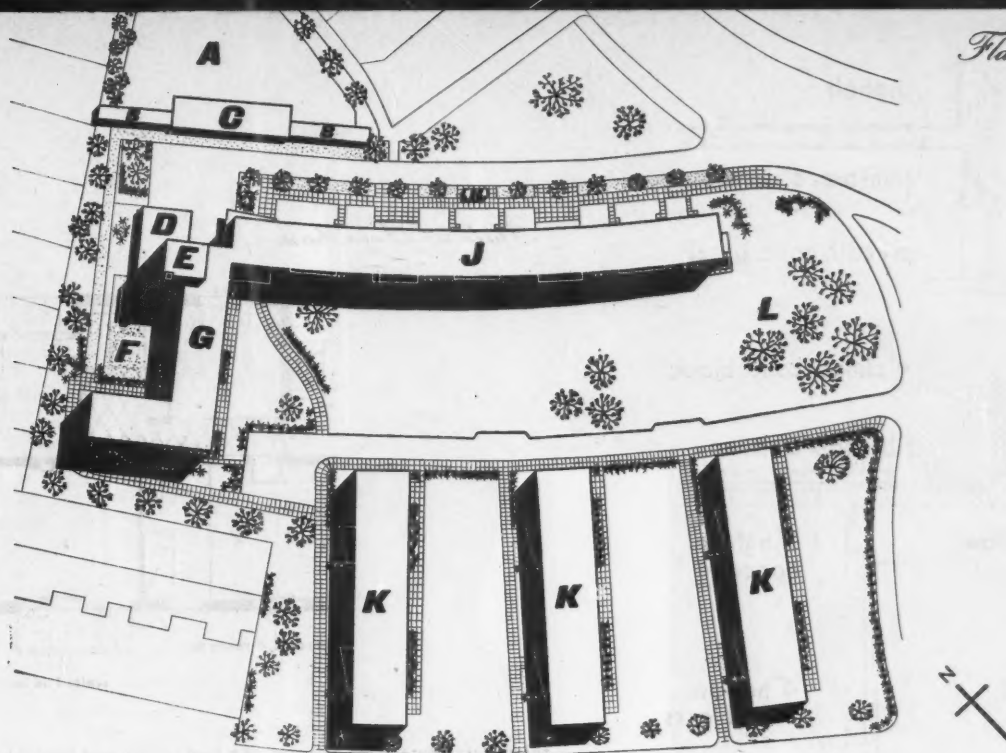


2

2, the box frame method shown under construction. Below, the same view after completion with the set-back balcony units revealing the frame principle.

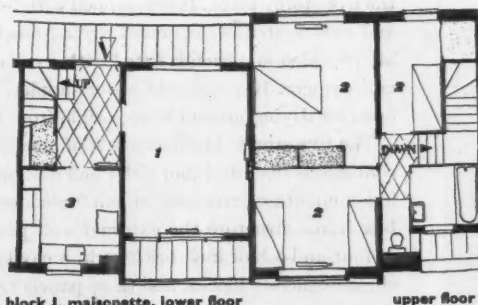
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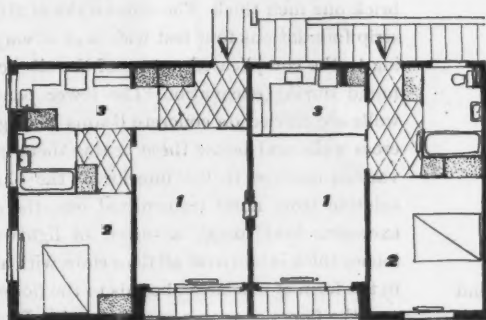
key: site plan

A, children's playground. B, stores and cycles. C, covered play space. D, laundry. E, life hall. F, drying ground. G, west wing of the five-storey block containing two-room and bed-sitting-room flats. H, refuse. J, south wing of the five-storey block containing two-room flats and four and five-room maisonettes. K, three-storey blocks.



block J, maisonette, lower floor

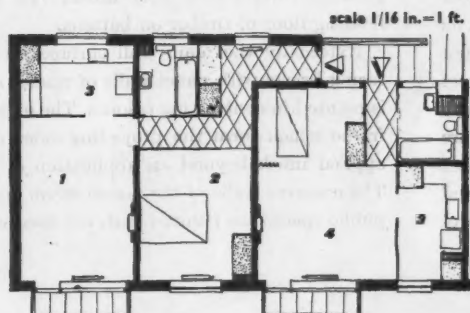
upper floor



block G, 2-room flats

key: flat plans

1, living room. 2, bedroom. 3, kitchen. 4, bed-sitting-room.



block G, 2-room flat

1-room flat

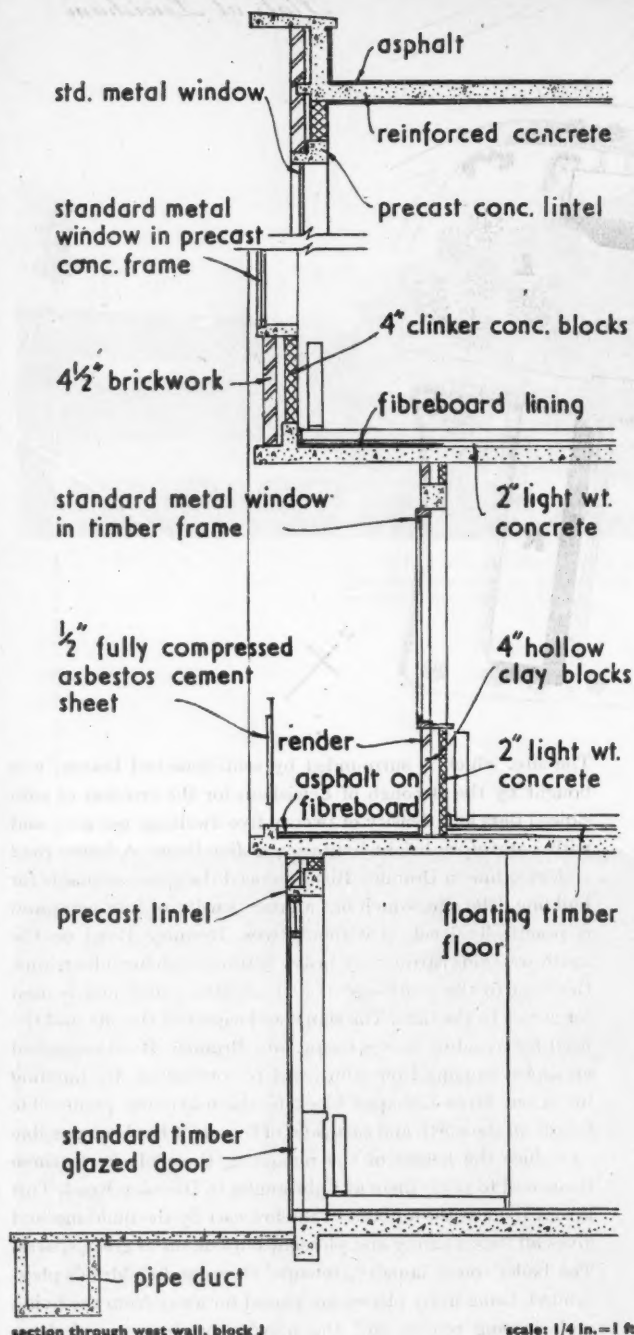
scale 1/16 in. = 1 ft.

The site, which is surrounded by semi-detached houses, was bought by the Borough of Lewisham for the erection of subsidized flats at a density of twenty-five dwellings per acre, and with a statutory height limitation of five floors. A future road widening line in Bromley Road reduced the space available for building. The site, which has a gross density of four acres and is practically level, is without trees. Bromley Road on the south-west side carries very heavy traffic which includes trams; the road to the south-east is a small estate road and is used for access to the flats. The shape and aspect of the site and the need for avoiding rooms facing into Bromley Road suggested an aspect ranging from south-east to south-west. By building up in one large L-shaped block to the maximum permissible height on the north and east sides of the site it has been possible to reduce the height of the remaining three blocks to three floors and to place them at right-angles to Bromley Road. This layout reduces the amount of shadow cast by the buildings and gives all flats a sunny and pleasant outlook on to green spaces. The boiler room, laundry, tenants' stores and children's playground, being noisy places, are placed far away from the living and sleeping rooms, and the playground is screened from existing houses by thick plantations of willow. Trees with light and open foliage will be planted along the Bromley Road frontage to screen and enclose the spaces between the blocks from noise and traffic.

The three-storey blocks along the Bromley Road frontage are identical and contain a total of thirty-six flats of two and three bedrooms. They have staircase access. Private stores and a refuse room are provided at the bottom of each stair. The outer walls of solid brick with a nine-inch brick spine wall carry the concrete floor slabs. The floors are insulated against sound transmission with screeds of lightweight concrete two inches thick which also house the radiator pipes and electric conduits. The living rooms have floating floors of boarding on battens with glass quilt insulation. Central heating and hot water are supplied from one boiler room below the five-storey block. A gas fire is provided in each living room.

The L-shape of the five-storey block gives protection from the north and east to the central open space which will be planted with trees and shrubs. This block is divided into two

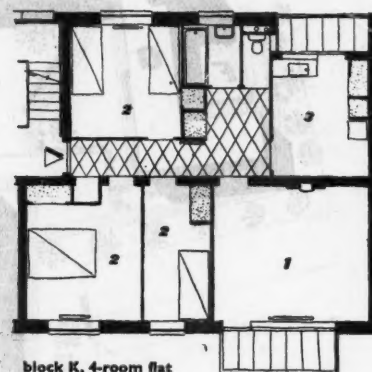
Flats at Lewisham



section through west wall, block J

scale: 1/4 in. = 1 ft.

wings. The smaller consists of a block facing south-east and with access balconies on each floor containing five single-room flats and twenty-five flats with one bedroom. The larger wing faces south-west and contains eleven flats on the ground floor and twenty-four maisonettes with three and four bedrooms on the four upper floors. Here access balconies occur on the first and third floors only. All the balconies in this block give direct access to one passenger lift and to three staircases, two of which are contained within the main mass of the block, but are structurally independent in order to prevent staircase noises from entering flats. Refuse compartments next to the lift and access stairs have containers which are removed by the care-



scale: 1/16 in. = 1 ft.

taker's staff by means of a special wheel trolley and taken down to the boiler-room yard in the passenger lift.

The laundry is placed at the junction of the two wings of the five-storey block. It is equipped with five washing machines and two electrically-operated drying machines. Four cubicles are provided and each is fitted with a gas clothes boiler, a sink and wringer. Hot and cold water supplies are softened and an open air drying ground is accessible from the laundry.

The five-storey block consists of a series of cross walls and continuous floor and roof slabs—all designed as a self-supporting monolithic structure in reinforced concrete. Round this box frame structure the external wall panels are constructed of four-and-a-half inch brickwork, a cavity and four inches of clinker concrete blocks, and these panels are supported on each floor slab by a continuous projection of the edge of the floor which is covered on the external face by a course of facing brick one inch thick. The cross walls of the box frame rest on strip foundations four feet wide and at varying depths according to the complicated nature of the site formation which was found during excavation. The lower panels of the external walls are carried on concrete beams resting on the ends of the cross walls and below these beams there is free access for the various services to the interior of the block. To provide insulation from noise transmitted into the structure and from excessive heat losses, a screed of lightweight concrete two inches thick is laid over all floor slabs with additional insulation in the form of insulation boards to the floors of access balconies and the floors of rooms over balconies. Pipes and conduits are accommodated in this screed which is then covered with a jointless composition floor finish. The living rooms have a floating floor of timber on battens.

Externally the main wall surfaces are buff coloured flint facing bricks with panel walls of render on block. The render is painted in contrasting colours. The exposed parts of the box frame which form the projecting sides of balconies have no applied finish beyond an application of white cement paint. The concrete walls of the access stairs and lift halls and other public spaces are painted with coloured cement paint.

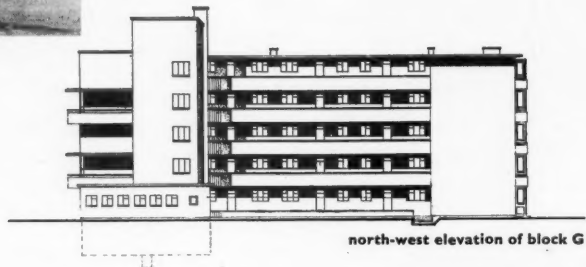
4, facing page, the east façade of block J, showing the access balconies on alternate floors.





Flats at Lewisham

5, in the foreground is an end of one of the three-storey blocks, K. Beyond is the main entrance to blocks J and G. 6, south façade of one of the three-storey blocks.



north-west elevation of block G





7

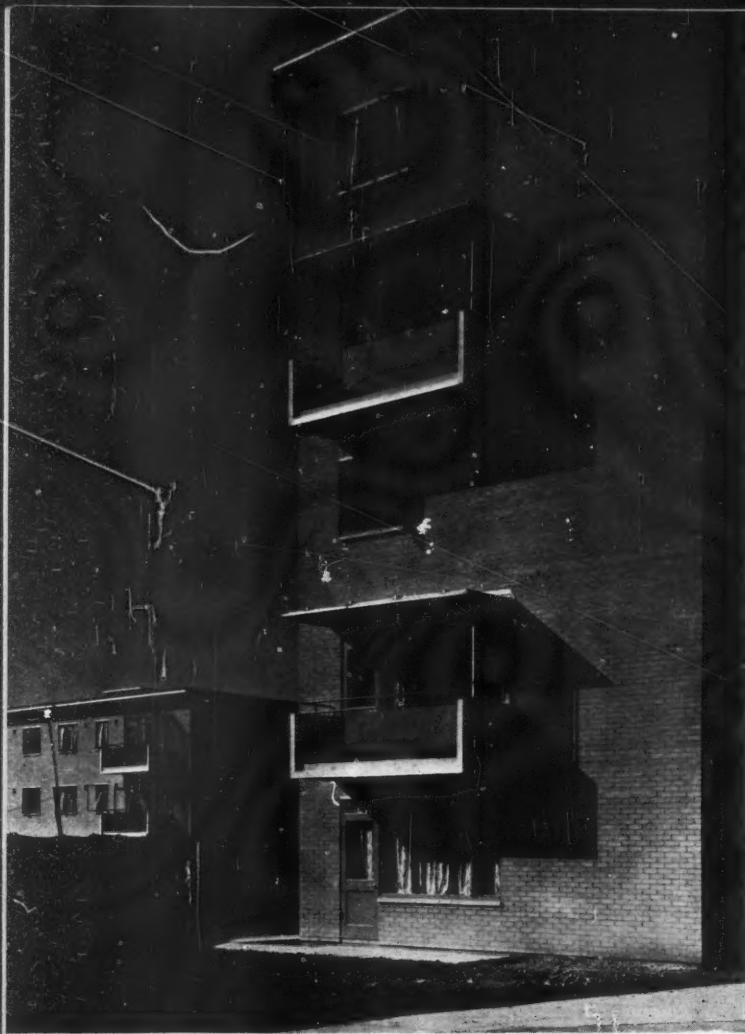
7, the covered play space to one side of the children's playground. The tall block behind houses the lift hall and staircase which link blocks J and G. 8, the access balcony on the north side of G block.



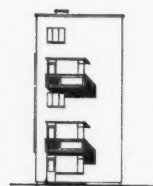
8



north-east elevation of block G



Flats at Lewisham



9, south-east end of the curved block J.
10, the entrance to block J, from the south-west.



9
10

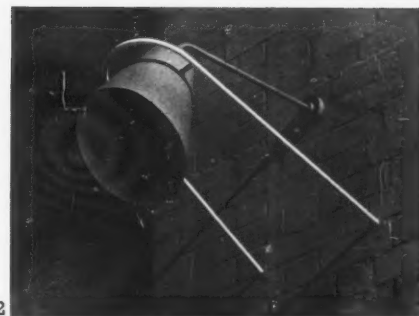


south-east elevation of block G



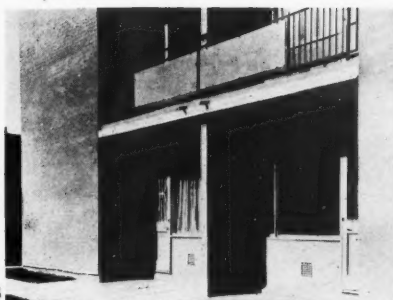
11

Flats at Lewisham

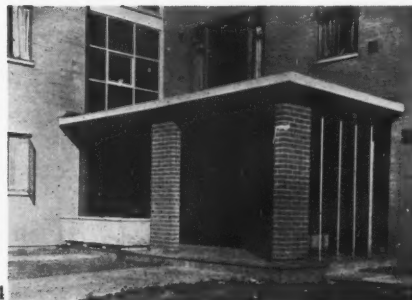


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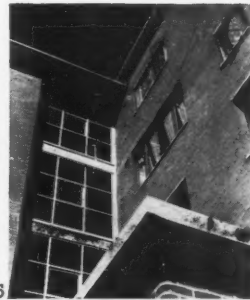
11, the lamp standards on the site were specially designed by the architects, as were the wall lights, 12. 13, ground floor, and first floor balcony on the south side of block G. 14, detail of the entrance seen in 10. 15, Detail of the staircase window linking blocks G and J.



13



14

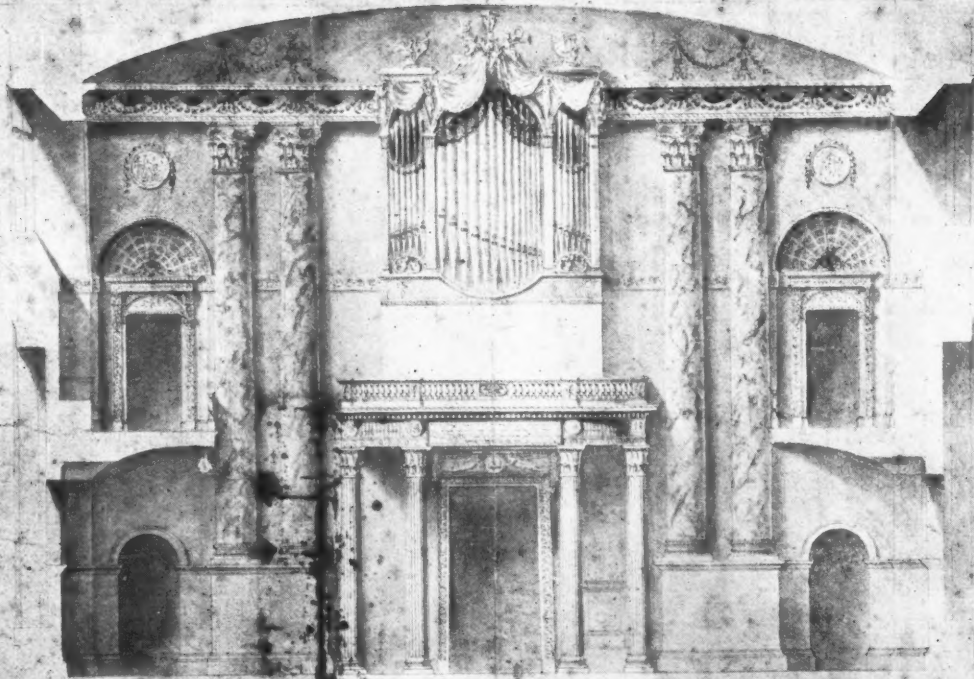


15

Fry, Drew and Partners: Architects

J. B. Shaw: Assistant Architect

Chapel. Sketch of East & West End.

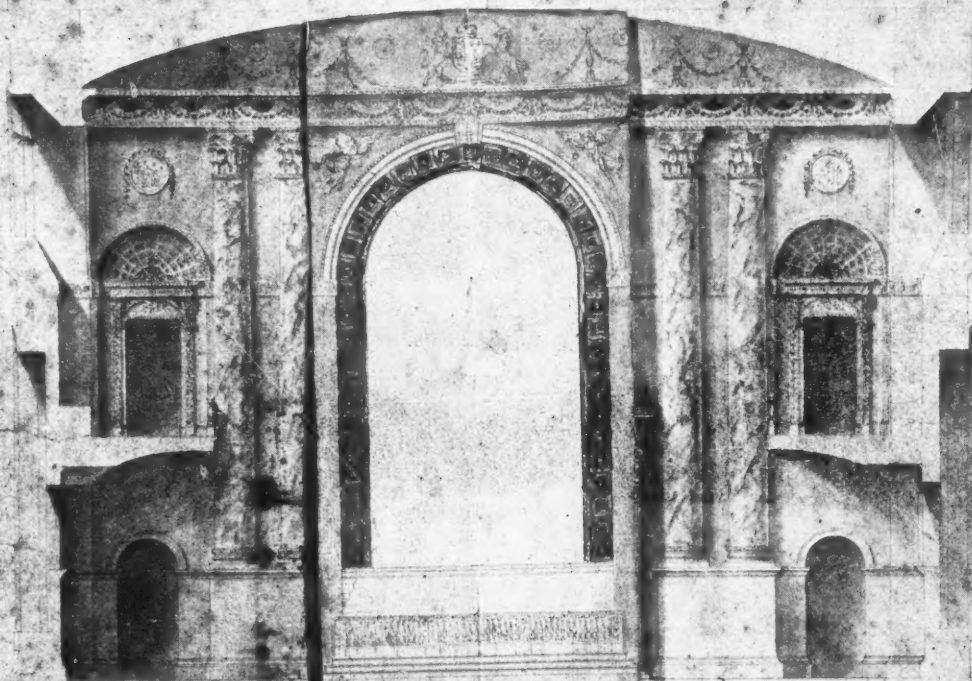


The capitals of bases of the Columns, & the principal door case, to be of white marble. The Columns to be of roughness in imitation of Gothic style.

Approved by the Commissioners and
gentlemen of the General Assembly
at Edinburgh on the 14th March 1768.
J. M. Blair

James Elliot Surveyor

15



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15

GREECE AND ROME AT

GREENWICH

The virtual destruction by fire in 1779 of Greenwich Hospital Chapel as built by Ripley presented an opportunity for the introduction of the newest ideas in decoration into the most extensive complex of public buildings in England. James Stuart, of Antiquities of Athens fame, was Surveyor to the hospital at the time, and until recently it was assumed that he was responsible for the decoration of the chapel as we see it today in fact as well as in name. Mrs Lewis, however, has shown that most of it was in fact designed by William Newton, who was appointed Clerk of the Works at Greenwich in 1782. In this article she analyses the stylistic qualities of the chapel, in which a relatively unknown minor architect 'seems almost accidentally to have solved the difficult problem set by the incompatibility of the grandiose Greenwich setting with the current domesticated style'.

In that great period of art between 1760 and 1790 there was a comparative dearth of great public projects in and about London and, judging from the numerous contemporary drawings for unrealized schemes, this must have been a considerable disappointment to the leading architects who had travelled on the Continent, accustomed themselves to the great scale of classical buildings in Italy, and returned with their heads teeming with ideas. Robert Adam initiated his own public project in the Adelphi, begun in 1768, while Sir William Chambers in 1776 secured that great plum, the rebuilding of Somerset House, and showed himself more alive to the requirements of the riverside site than his more celebrated rival. Robert Mylne, at the age of twenty-six, was the fortunate winner in 1760 of the competition for a design for Blackfriars Bridge, and between 1770 and 1782 George Dance the Younger carried out his highly dramatic design for Newgate Prison. Work on the Bank of England continued throughout the period, but in spite of the magnitude of this undertaking, it falls, oddly enough, a little outside the main tradition developing so happily through the Burlingtonian school to Robert Adam. Sir Robert Taylor, directing operations there from 1765 until his death in 1788, was conservative in taste, while the highly individual contribution of Soane, who then took over, contained elements disruptive of the Adam style. There was a lull in church building following on the great activity initiated by the Fire of London and continuing through the first half of the eighteenth century and it was only in the following century that a recovery in church building and entirely new demands in secular building began to make themselves felt.

Wren's style and that of his immediate successors had been formed in relation to great public works and the note of public grandeur is struck, sometimes inappropriately, in domestic building as well. With Robert Adam and his contemporaries it was the reverse. Their style was developed out of the immensely rich opportunities offered in domestic commissions and adapted, with varying success, to such occasional public projects as came their way. In the relative scarcity of the latter there was, however, one highly enviable job. This was the restoration of the chapel at Greenwich Hospital, built at an earlier date by Thomas Ripley, but gutted and largely destroyed by fire in 1779. It offered an

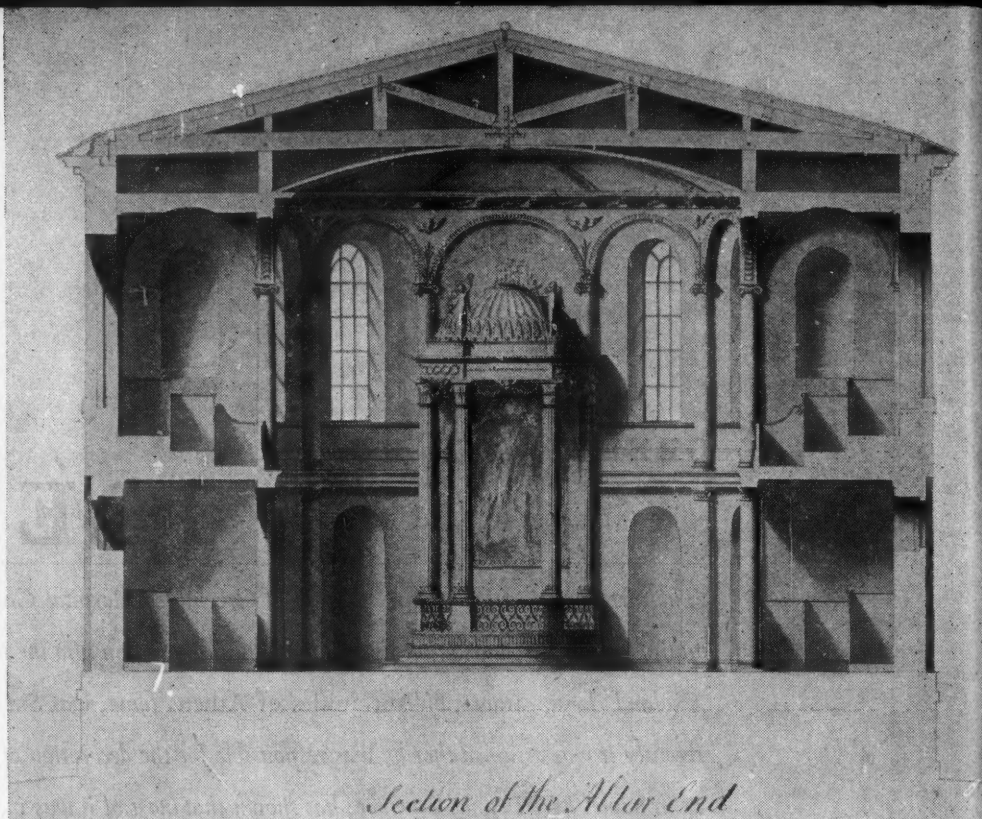
On the facing page, two drawings dated March 1782, showing the proposed restoration of Greenwich College Chapel. The lower one of the east end is the same as that of the west, above, but with a flap superimposed on the centre to illustrate the design of the altar piece. Though the drawings are signed by James Stuart, then Surveyor to Greenwich Hospital, it is William Newton, the Clerk of Works, who subsequently claimed the major part of the design as his own.

opportunity for the introduction of the newest ideas of decoration into a setting representative of the grandest tradition.

James Stuart, principal co-author of the *Antiquities of Athens*¹, was at the time Surveyor to the Hospital and the work fell ostensibly to him in his official capacity. He was then engaged on the great house in Portman Square for Mrs Montagu, 'The Queen of the Blues', and had recently built Belvedere, near Erith, for Sir Sampson Gideon². Owing to his dilatoriness and dilettantism his attainment as an architect seems not to have grown since his triumphant return from Greece in 1758 and the building, between 1763 and 1766, of 15 St James's Square, with its brilliant façade, probably the best of its kind in London. Nevertheless, he

evidently still enjoyed a considerable *succès d'estime* among members of the Dilettante Society and patrons connected in some way with them. Horace Walpole was never quite of this circle but he called Mrs Montagu's house 'a noble simple edifice . . . grand, not tawdry, nor larded and embroidered and pomponned with shreds and remnants, and clinquant like all the harlequinades of Adam, which never let the eye repose a moment'³. This description reads strangely to us, remembering as we do the magnificence of Portman House (before its destruction in an air-raid in 1941) and, even allowing for the absence of gilding noted by Horace Walpole and afterwards rectified, we are led to the conclusion that contemporary critics were alive to differences in the interpretation of the common stock of antique motifs which have for posterity become fused in the general period aspect of the 'Adam' style and are only apparent now to the experienced eye. It may safely be assumed that Mrs Montagu had some special reason of taste for employing Stuart instead of one or other of his equally celebrated and far more businesslike co-practitioners. In spite of proof of collaboration at Greenwich Chapel his own part should not be minimized.

The present writer has elsewhere told the full story of the rebuilding of the Chapel, as disclosed by contemporary papers and drawings⁴, and it will suffice here to summarize its conclusions. A certain William Newton was appointed Clerk of the Works at Greenwich in 1782 and subsequently claimed that, contrary to official records, he was really the designer of the Chapel and that 'the only parts of the building in which Mr Stuart had any share were the ornaments of the ceiling, the frame of the altar picture, and the balusters used in the side galleries' together with some stone mouldings taken from Greek examples in his *Antiquities of Athens*⁵. He says the remainder, including the general designs originally approved by the appropriate authorities (see page 16), was his own work and, in the writer's opinion, his claim is supported on stylistic grounds and by extant drawings of other buildings by Newton. This very beautiful example must therefore be regarded as a composite work by the famous 'Athenian' Stuart, remarkable for the purity and inflexibility of his interpretation of Greek motifs, and an almost unknown minor architect, sufficiently biased towards Rome to have published the first



Section of the Altar End
Above, section through Battersea Church showing William Newton's unexecuted design for the east end

¹ James Stuart and Nicholas Revett, *The Antiquities of Athens*, 1762-1816.

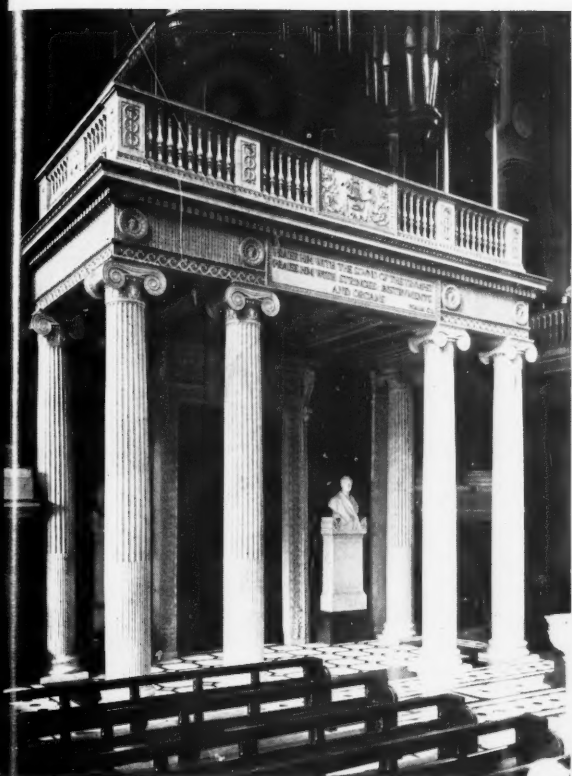
² Lesley Lawrence, Stuart and Revett; Their Literary and Architectural Careers. *Journal of the Warburg Institute* Vol. 2, No. 2, p. 142.

³ Horace Walpole, *Letters*, edit. Mrs Paget Toynbee, 1904. Vol. XII, p. 166 (1782).

⁴ Lesley Lewis, *The Architects of the Chapel at Greenwich Hospital*, *The Art Bulletin*, Vol XXIX, No. 4, pp. 260-7.

⁵ *The Architecture of Vitruvius Pollio*, transl. W. Newton, 1791, Note to Advertisement.





Greece and Rome at Greenwich

3

1, the organ loft at the west end of the Chapel. This, Mrs Lewis suggests, is 'probably Newton's masterpiece', though the change in the design of the capitals seen in the drawing on page 16, from Corinthian to Ionic, may well have been due to the influence of Stuart. 2, the west door of the chapel, below the organ loft. 3, detail of one of the jambs of the door seen in 2, with its delicately carved acanthus leaf.



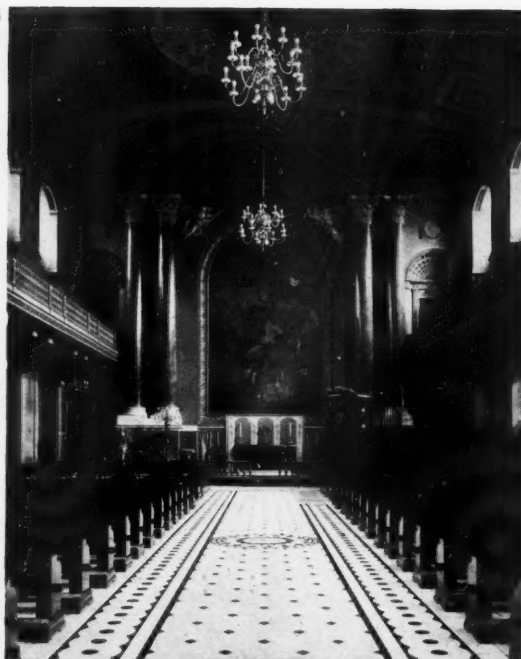


4

Greece and Rome at Greenwich

4, detail of a capital and one of the tympana, over the east end of the chapel, which is shown in the general view, 5.

5

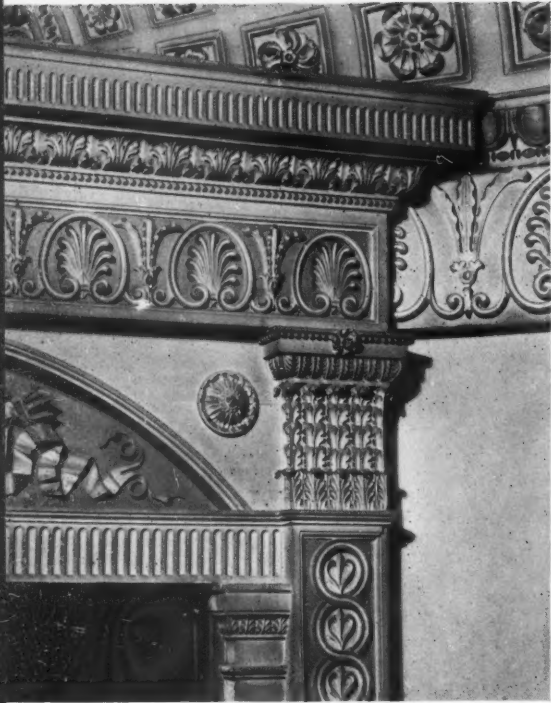


6, Newton's pulpit, the design of which would seem to be based on the choragic monument of Lysicrates. 7, one of the Coade stone medallions designed by Benjamin West, 8, detail of one of the composite capitals and part of the frieze to the pulpit.



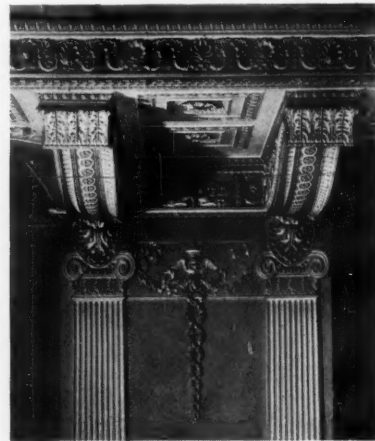
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9

Greece and Rome at Greenwich



10

9, one of the gallery doors, with detail which suggests the hand of Stuart. 10, underneath the gallery, here Mrs Lewis attributes the detail to Newton. 11, part of the barrel vaulted ceiling to the chapel which, seen in conjunction with the ballroom ceiling of Portman House, on the facing page, would seem to suggest the work of Stuart rather than Newton.



11



English translation of Vitruvius and, outside his work at Greenwich, apparently engaged throughout his career on comparatively trivial private commissions.

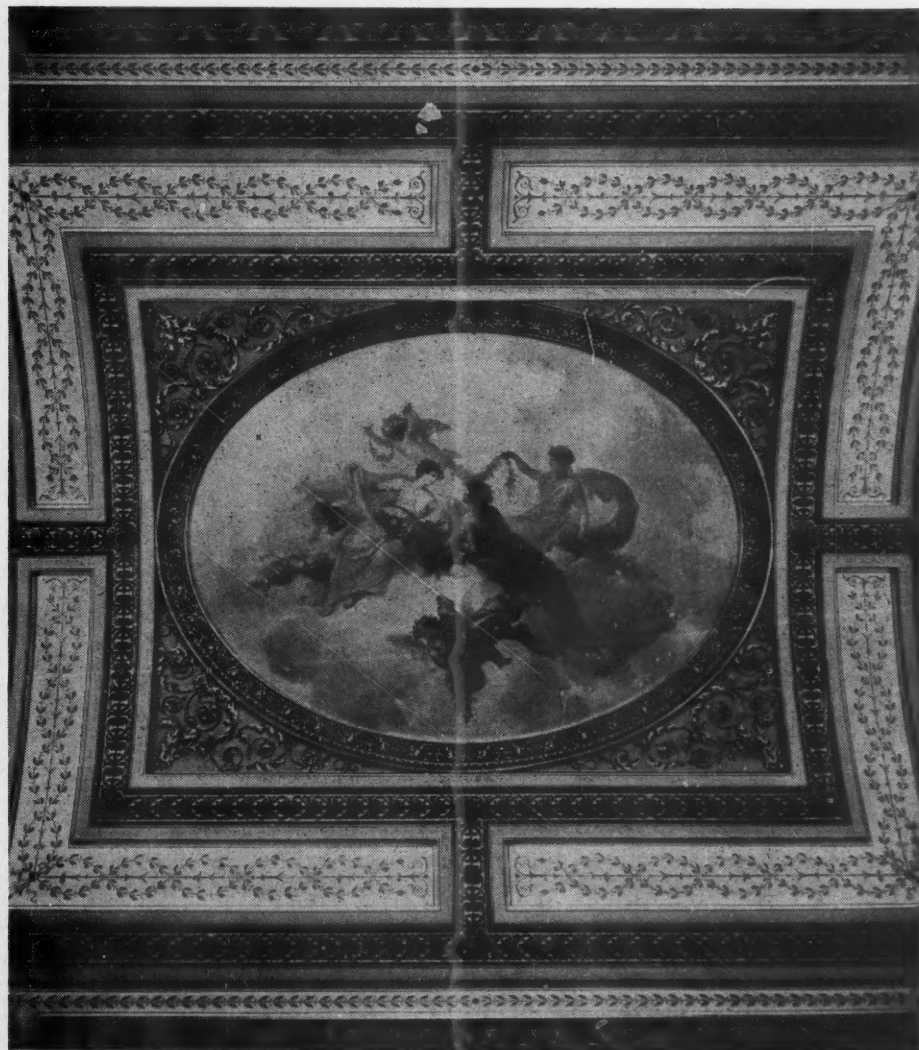
Collaboration between these two would seem highly inauspicious. Stuart had never fulfilled his early promise and by this time, through infirmity or the bottle, or more likely a mixture of both, his capabilities as both an artist and a man of business had become extremely questionable. Newton, efficient, travelled, well-educated in the architecture of the past, was yet essentially a minor artist and not of the calibre to tackle the whole job adequately without Stuart. Yet amid a welter of disagreement, mismanagement, procrastination and general muddle, entertainingly disclosed in minutes and correspondence⁶, they did between them manage to complete a highly successful work of art. Its intrinsic merit and the beauty of its detail are the justification for this article, for although it is notable among the buildings of a great period it appears to be generally less known than it deserves.

The predominant character of the chapel decoration is imparted by Newton, working within the generous framework surviving from an earlier date. We have already observed that the contemporary style sprang from domestic requirements and this is nowhere more apparent than in the rich and delicate ornament of the Chapel. There is the familiar range of materials, plaster, mahogany, marble, scagliola, gilding, and the synthetic Coade stone, but Newton shows a pleasing sense of material at a time when the use of cast metal and various compositions was beginning to debase detail elsewhere. He is particularly happy in his designs for marble, a matter in which perhaps he had some experience for there is a record of his sending a design for a mantelpiece to be executed at Carrara in 1767⁷ and

this probably was not an isolated occurrence. We may conclude that he knew all about designing and ordering elegant fittings for gentlemen's houses and how to get the best out of a team of craftsmen. John Bacon supplied the angels in the spandrels at the East end and one supposes he may have been the sculptor of the organ loft and surround to the West door, but the drawings suggest Newton himself as the designer.

The organ loft is probably Newton's masterpiece (fig. 1). It is possible that the sober taste of Stuart determined the change from the rather insignificant Corinthian capitals of the general drawing to the more important Ionic ones which in their very pure Greek spirit stand out a little from the surrounding elaboracy. The advantage of the change, however it originated, may be appreciated from a glance at Newton's unexecuted design for the alter end of Battersea Church (page 18), an example which well illustrates how much Newton stood to gain from this strange partnership at Greenwich. Over the lintel of the West door of the

Ceiling of the ballroom at Portman House by James Stuart



⁶ Public Records Office, Addit. 65, 106.

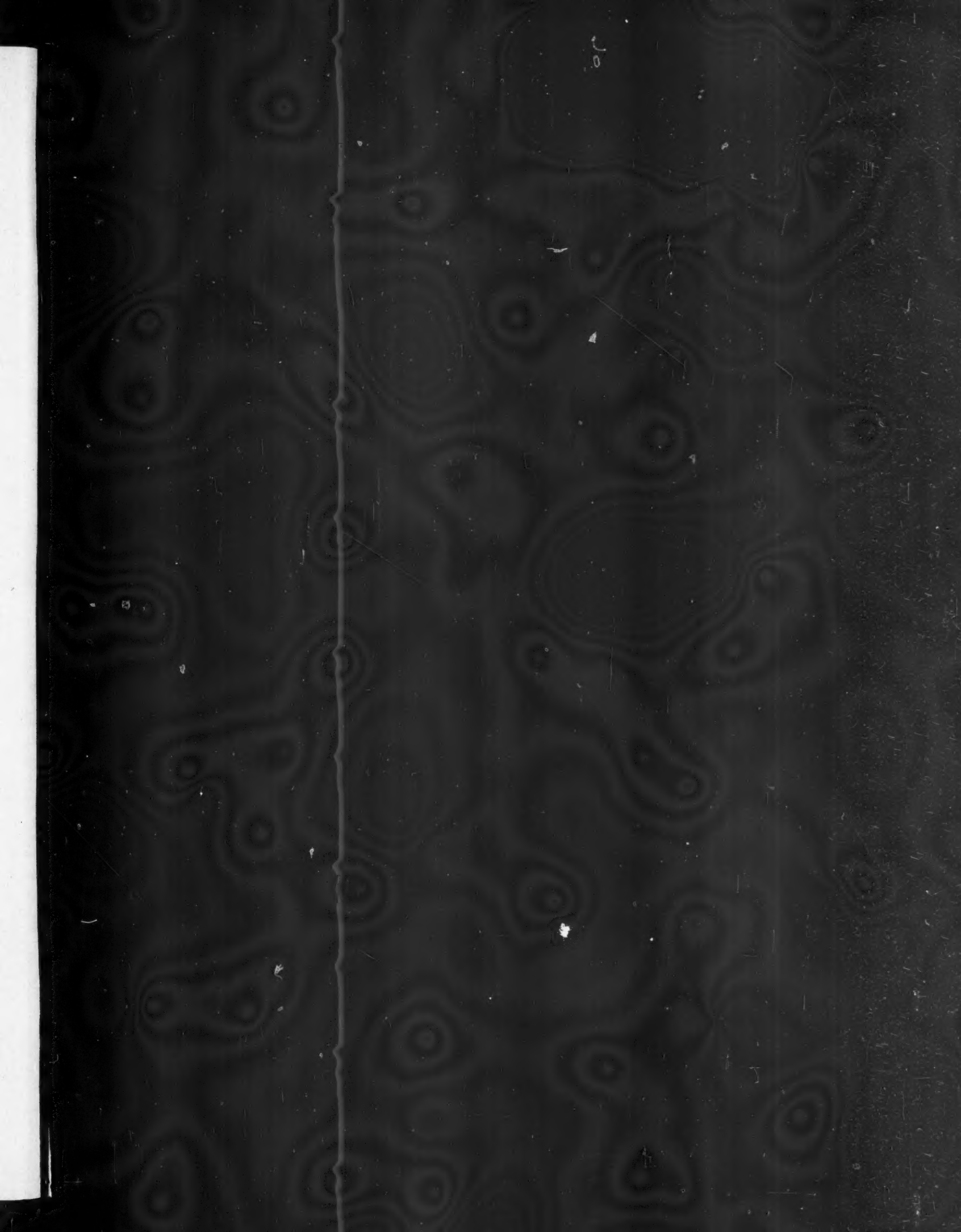
⁷ Royal Institute of British Architects. Drawings A.5.

Chapel the introduction of fluttery Italianate figures is a pretty modification of strict classical taste which is justified by results, and the naturalistic foliage at the base of the jambs contrasts pleasantly with the severe design of the handsome wooden doors (figs. 2 and 3). He is not so happy at the East end where the sculptured angels, commissioned by him from Bacon without Stuart's express approval, were the subject of a sharp reproof from the Board of Governors, although such figures had been suggested in the authorized drawing. Stuart, as Newton himself noted, had concerned himself with the frame of the altar picture, substituting his favourite Greek honeysuckle ornament for the clumsier design in the drawing. It is some indication of Newton's limitations that he apparently did not appreciate that the severe Greek taste of the frame would render the figures inappropriate in both scale and feeling (figs. 4 and 5).

With that fine piece of furniture the pulpit we again find Newton in his element and he has favoured a very lively rendering of the stock classical motifs, introducing the 'movement' advocated by Adam but so sternly eschewed by Stuart. The design is evidently based on the choragic monument of Lysicrates but it is scholarly without being pedantic and any hint of paganism is tactfully avoided by suppression of the sculptured frieze of the original and the confining of figure sculpture to more Christian-looking medallions. These medallions, incidentally, were designed by Benjamin West and executed with great delicacy in Coade stone, a material which was almost certainly used too for the figures of angels supporting the semi-circular altar (figs. 6, 7 and 8). Two more details are illustrated which show different interpretations of classical motifs. One is the gallery door, which suggests Stuart's intervention and another the wall section under the gallery, which the writer attributes to Newton (figs. 9 and 10).

It is interesting to note how at this advanced stage of his career when, as may be seen at Home House (20 Portman Square), Robert Adam had so far transformed the style of the early sixties in the direction of flowing linear design and elaborate surface treatment, Stuart still stuck so faithfully to what Greece and the Burlingtonians had taught him. The evidence at Greenwich is that he introduced modifications in a design perhaps rather officiously provided by his pushing and self-confident subordinate in a style which followed the general fashion away from strict classical feeling if not from classical motifs. Seedy, idle and dissipated, he yet seems to have cared enough to go against the stream. Comparison with some of his other buildings may help to define the individuality which a few contemporary patrons recognized and valued. In spite of some detail which may suggest Newton (who completed the Chapel in 1790 after Stuart's death in 1788), the design of the barrel vaulted ceiling in the Chapel (fig. 11) is closely in harmony with that of the ballroom at Portman House (page 23). It has similar strongly defined large compartments and large-scale Greek motifs in deep relief and severe in taste. In comparison to Adam's at its most characteristic Stuart's style never becomes fluid or, as far as one can judge from somewhat incomplete examples and an almost total absence of drawings, does his detail become debased. His *naïveté* and stiffness *vis-à-vis* the virtuosity of some of his contemporaries may look like faults but they are an essential ingredient of his style. At his worst he is clumsy, as in Londonderry House and the Painted Room at Spencer House; at his best he has a sober dignity which, combined with his enormous contribution to the knowledge of Greek examples, assures him of a place with the best of his contemporaries, despite the small number of his buildings.

Notwithstanding the charm of his work at Greenwich, Newton is a much lesser figure. He practised a graceful and sensitive variant of the Adamesque style developed out of the common stock of antique motifs made so abundantly available to eighteenth-century architects through collections, splendid publications, and the fruits of their own travels. He made his own contribution to scholarship by his translation of Vitruvius. But he seems almost accidentally to have solved the difficult problem set by the incompatibility of the grandiose Greenwich setting with the current domesticated style. He just did not compete with it but, taking advantage of Stuart's negligence, organized a distinguished team of artists and craftsmen in the production of a highly wrought casket of a chapel, which, as a pendant to the Painted Hall, has a brilliant element of both surprise and rightness and, however it may have been arrived at, can hardly be too highly praised.

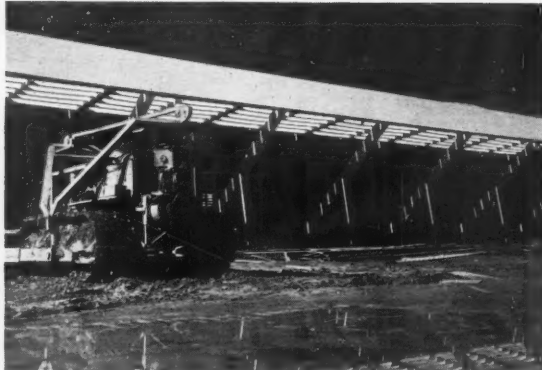


FACTORY AT RIO DE JANEIRO

MARCEL, MILTON AND MAURICIO ROBERTO: ARCHITECTS

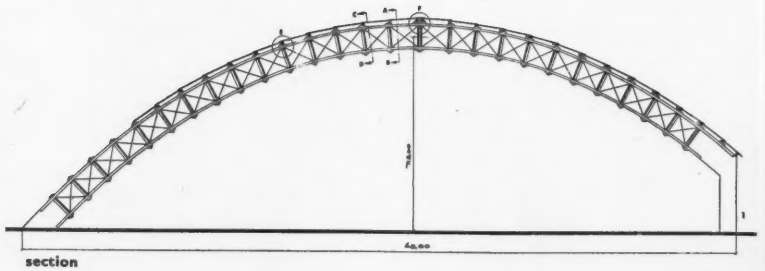


Factory at Rio de Janeiro

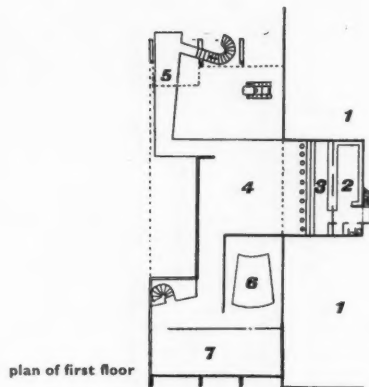


2

2, the sliding doors of the workshop, made of panels of glass and venetian blinds, with the concrete brise-soleil for sun protection.



section



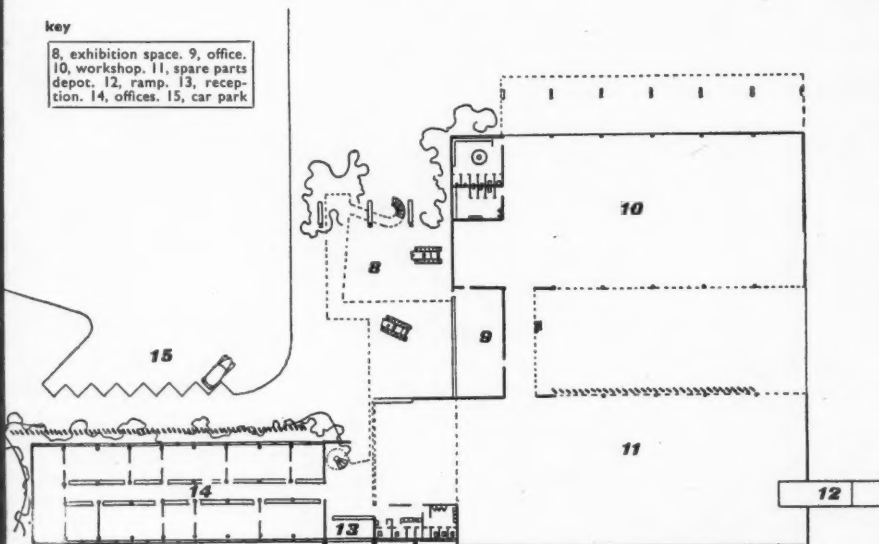
plan of first floor

key

1, void. 2, kitchen. 3, serving hatch. 4, restaurant. 5, observation platform. 6, conference and projection room. 7, store

key

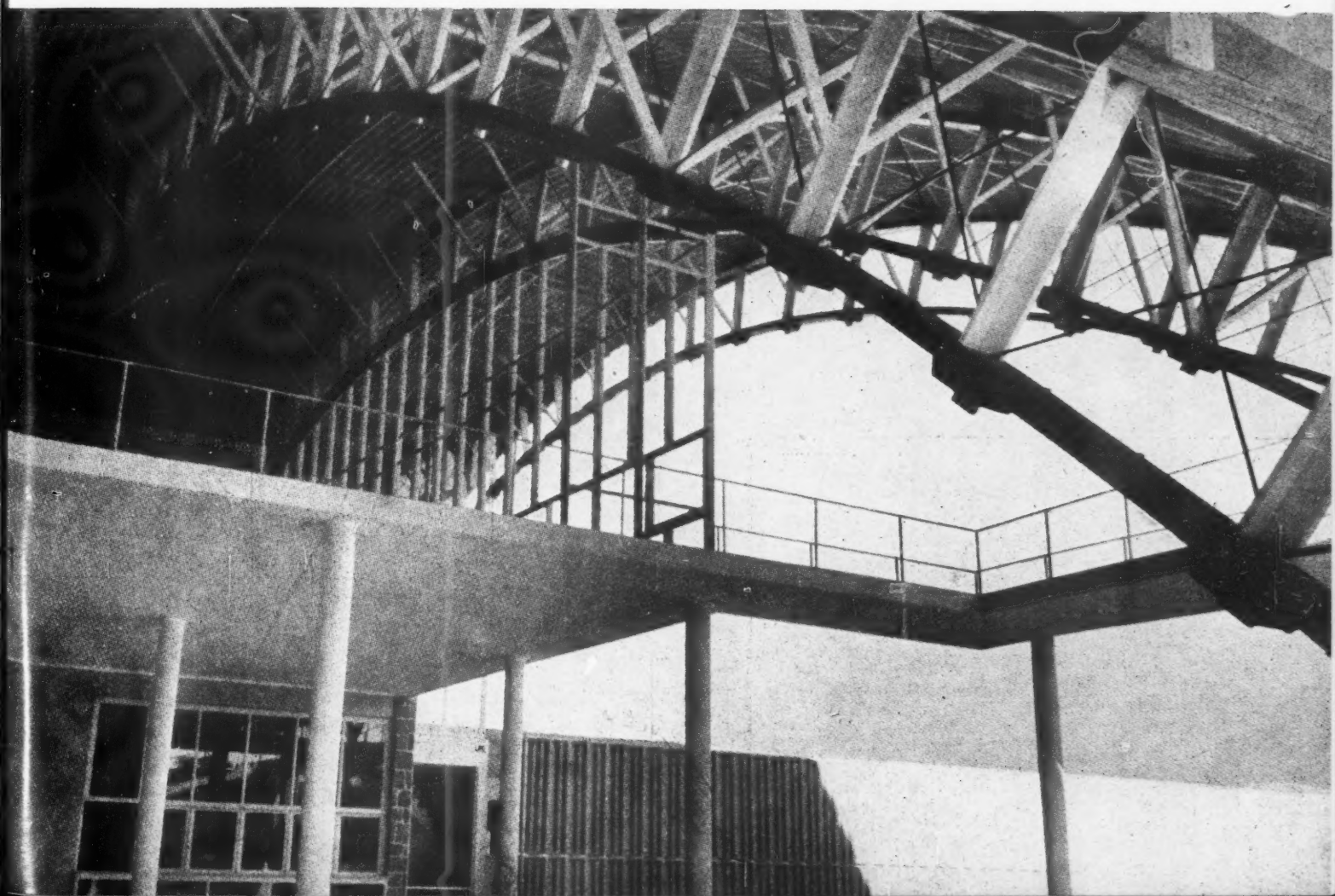
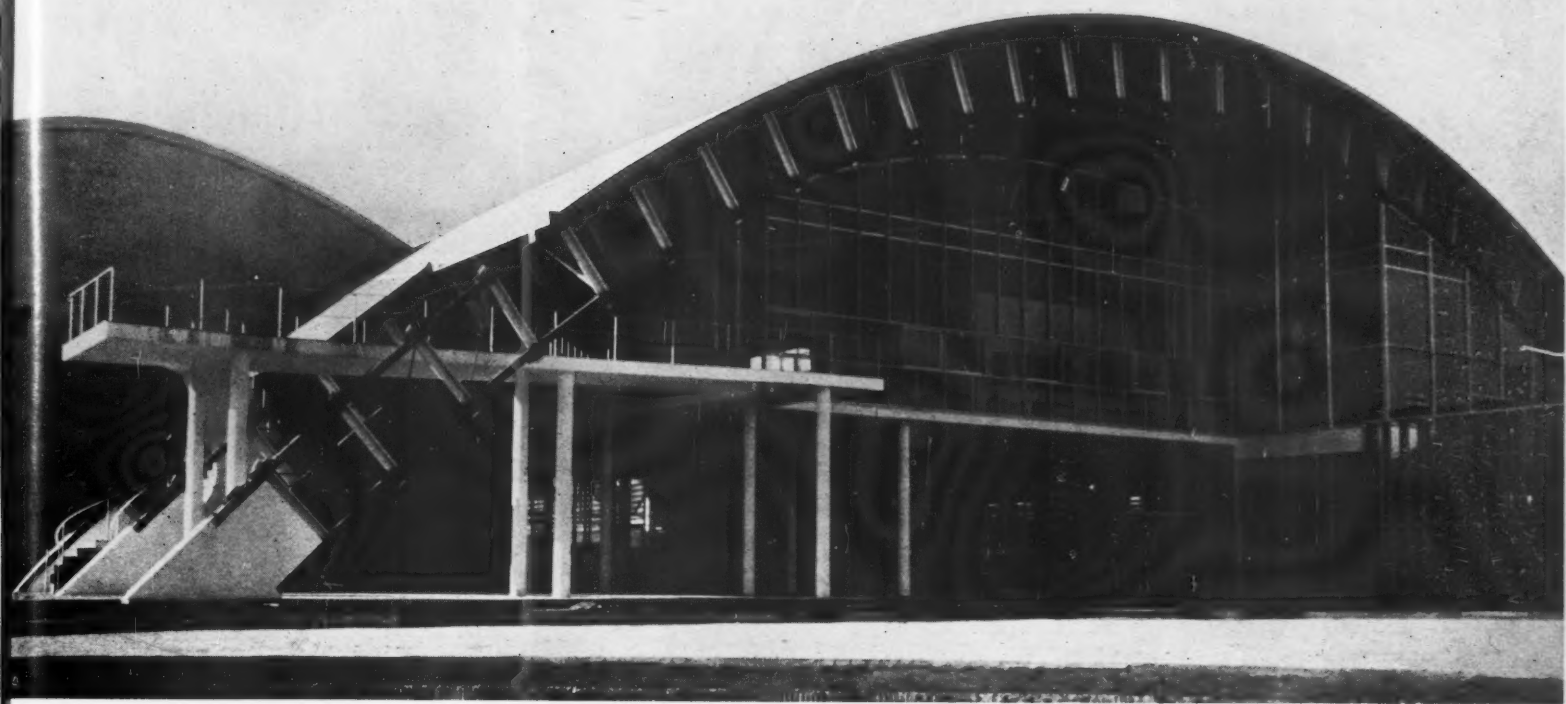
8, exhibition space. 9, office. 10, workshop. 11, spare parts depot. 12, ramp. 13, reception. 14, offices. 15, car park



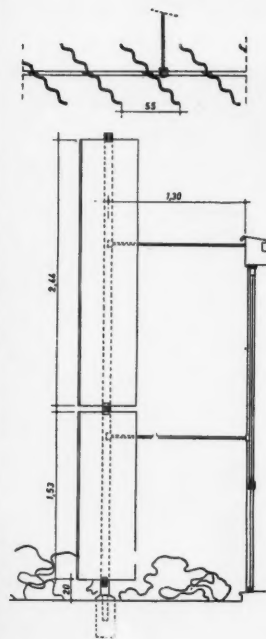
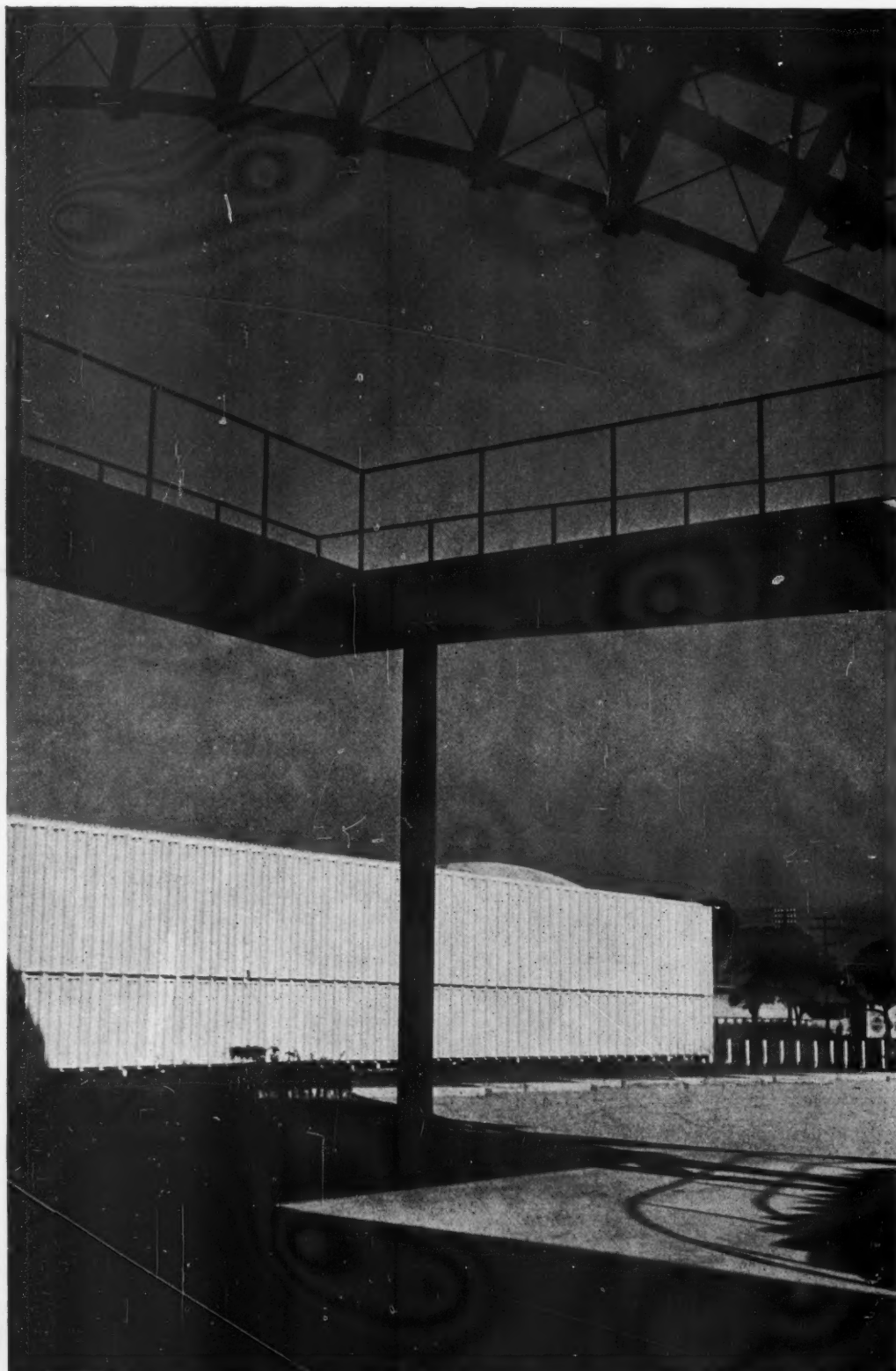
plan of ground floor

A workshop, exhibition room and administrative offices were needed for the local representative of a concern manufacturing heavy machinery for agriculture, excavation and road construction. For the main roof a system of wooden-trellis arches, spanning 40 feet, 70 feet and 140 feet, such as are commonly employed in industrial construction in Brazil, was chosen by the architects. The centre of focus is the exhibition room under the larger arch. It is planned to act also as a covered part of the demonstration ground next to it. To make use of the height under the main arch, a floor has been inserted over the exhibition room in which there is a spare-parts display, a conference and projection room, a restaurant and kitchen, and a projecting platform for the observation of the machinery in operation. From this platform the demonstration ground can be easily reached by way of a curved concrete staircase. Facing the car park is the office block, a lower construction, protected against the sun by a screen of corrugated asbestos louvres. Behind the exhibition hall are two parallel blocks housing the spare-parts depot and the assembly and repair workshop. The side walls of this workshop can be opened completely by means of sliding doors made of panels of glass and venetian blinds. It is protected when opened from the sun by a cantilevered, horizontal, concrete brise-soleil. The roofs are covered with corrugated asbestos sheets.

3, on the facing page, above, the front of the factory and main entrance. 4, below, shows the arch construction in detail and the observation platform.



Factory at Rio de Janeiro



5, looking over towards the office block across the car park. The plan and section above show the vertical brise-soleil which is made of corrugated asbestos.





THE ROOM ON WHEELS

The interior decoration of early railway trains was much more functional than it looks, because the object was to make the passenger who entrusted himself to a strange machine feel at home and give him an environment in which he could relax; hence the sumptuous upholstery and the wealth of distracting enrichment. Carriages grew, too, in comfort as the different railway companies competed for the passengers' custom. Their design changed, however, in conformity with changes of fashion in furniture and decoration, sometimes following these changes slavishly, at others preserving at the same time forms and practices they had themselves evolved, which constituted a specifically railway tradition. On the following pages a railway historian, who has written several books on the subject and has served on the staff of 'Modern Transport', traces this evolutionary process from the first railway carriage adapted from the road carriage to the all-steel coach of today, and in relation to the various types of interior.



WHEN, AT THE END of the eighteenth-thirties, the main line railway more or less burst on a startled England, whose people had previously regarded steam and the rails purely as adjuncts to collieries, the least original part of the strange new equipment was the coachbuilding. The bodies of the railway coaches had two prototypes; the first-class carriage derived from the road coach, of which it was a compound version, with the bodies forming what came to be known as compartments. Practically everything else was some kind of a van or wagon. Some notable exceptions occurred on the Great Western Railway. In many ways the old company was a law to itself, and it was the first to try the effect, not so much of a coach on rails, as of a room on rails. Although a practical failure, its first essay in this direction was important. The 'posting carriage,' as it was called, contained a saloon with a door in the middle of each side, dividing the seating into two U-shaped sofas, with folding tables between. In the roof, a feature was taken from architecture, for the middle was raised in a prominent clerestory, giving increased headroom, and better lighting. Brackets, each side of the doors, gave it intermediate support.

An elaboration of the 'posting carriage' appeared on the Great Western two years after, in 1840, in a special saloon built in anticipation of Queen Victoria's first railway journey, and in this Webb, the

Bond Street upholsterer, carried out his ideas of what a Louis XIV railway carriage would have been like. As the Queen accustomed herself to railway travel, other railway companies vied with the Great Western in providing gorgeous travelling State apartments. The general theme was one of much quilted watered silk and fringed brocade curtains. Decorative panels sometimes exhibited allegorical or pious pictures in bravely high-coloured oils. The original Great Western 'Queen's Carriage' had *The Four Elements*, while the South Eastern, about 1850, put *Guardian Angels* on an ante-room door. There was virtue in that ante-room, for one of its sumptuous corner seats concealed a 'patent convenience,' probably similar to those in old-

fashioned steam launches on the Thames. Royal trains were the first in this country to be thus independent of the wayside jericho.

For many years yet, the ordinary first-class carriage followed simply the padded-cell style of the stage-coach, though, as headroom was increased, panels and mouldings appeared, usually in contrasting woods, rather crudely picked out with gold. The earliest advance of domestic decoration in trains took place in North America, with the pioneer sleeping and dining cars built by George M. Pullman in the 'sixties. In these, the clerestory was revived, and became very common in America from the Civil War period to the early nineteenth-thirties. In Great Britain, the early



When they were not merely functional like the first passenger carriage, built in 1825 (at the head of the text), which took the form of a sort of potting-shed on wheels, the design of the earliest railway carriages was based on the traditional horse-drawn road coach.



1, London-Greenwich Railway, 1837. The first modifications of this design preserved many coach-builder's features: the central door with its flight of steps, the drop-light window and the panel beneath, heraldically decorated. 2, Royal carriage, 1842-3.

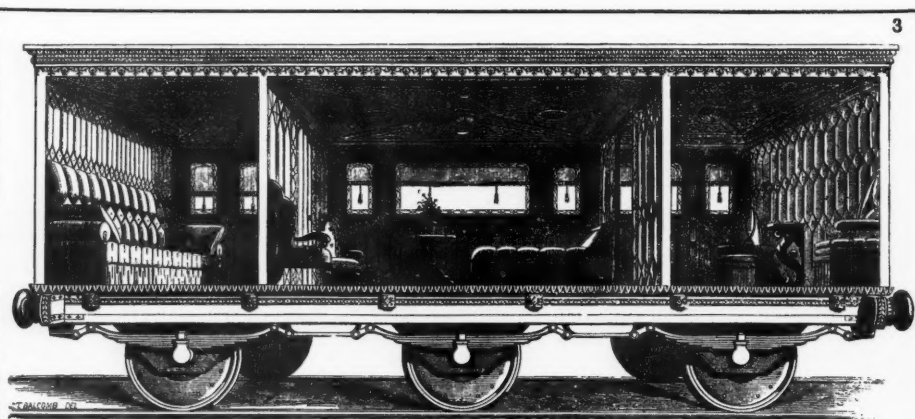
'seventies saw the arrival of Pullman cars imported from America, and first used on the Midland Railway from 1874 onwards.

The clerestory, in coachbuilding, was a remarkable combination of function and adornment. With ventilators and glass panels in the sides, it greatly improved air circulation and daytime lighting, and it much enhanced the internal appearance of long open vehicles such as the Pullmans. The two long deckrails in the roof, from which it rose, served several other purposes. To them were secured, by day, the folding upper berths of Pullman sleeping cars. By night, with the berths down, the deckrails supported the heavy green repp curtains behind which the more luxurious travellers of the period, men and women alike, slept, or struggled into and out of their clothes. Tremendous decorative play was made with the clerestory. In the early Pullmans, the ventilators were of gaudy etched or coloured glass; down the middle depended the great bronze Argand lamps; the ceiling panels in upper and lower decks were lined with printed American cloth embellished with surprising varieties of iris, gladiolus, and other bright, aggressive flowers. The convertible sections in sleepers, and the fat, pivoted arm-chairs in the drawing-room cars, were usually trimmed in crimson or maroon Utrecht velvet, and the sides and end partitions were in walnut, with plenty of mouldings, cornices, pilasters, dentils and everything else that could delight the eye and collect the residue of soft coal.

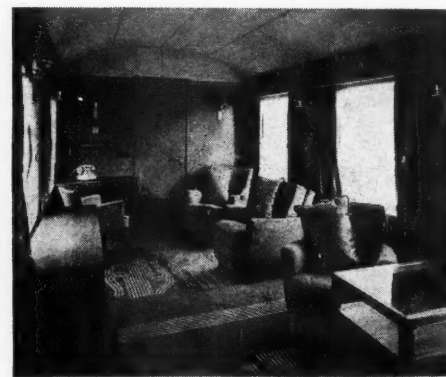
At the same time as presenting Pullman cars to the British public, the Midland Railway greatly improved its ordinary coaches, and to many of these also it introduced the high clerestory roof. It pleased its poorer patrons, and outraged such neighbours and rivals as the Great Northern and the London and North Western, by suppressing the second class and putting cushioned seats in all the thirds. Other railway companies had to improve their carriages in self-defence against the Midland, and coaching reform spread slowly fanwise across the country, the county of Kent becoming a last redoubt of the wooden third class. Still for some time the adornment even of first-class carriages consisted chiefly in the inevitable gilt-edged panel, the bevelled looking-glass, and plenty of buttoned-in upholstery, almost invariably including a thick leather squab on the inside of each door. To these things were added fruity patterns in gilt linerusta-walton, initially in that strange, half-forgotten conveyance, the *family saloon*, an open carriage with seats round the sides, lavatories at the ends, and a small second-class ordinary compartment for the servants.

British external styling followed rigid conventions for the best part of a century. The side of an ordinary coach was divided above and below by a waistline. Under this, the panelling was plain, or occasionally matchboarded. In earlier practice, the class designation was given on an oval panel on each door below the waistline. Above it, the side was usually subdivided into three 'quarters.' The waist-quarter panels ran along under the windows,

state saloon

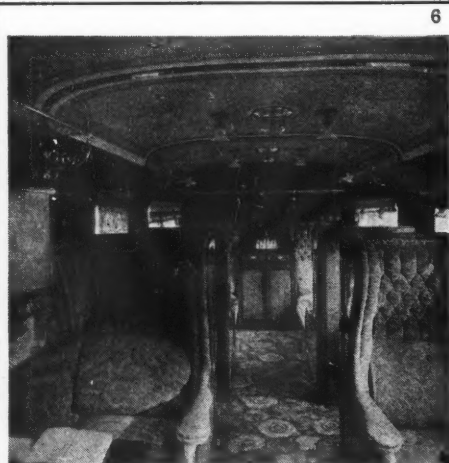


Following Queen Victoria's first railway journey in 1840, all the railway companies vied with each other in building gorgeous travelling State Apartments. These were based on the idea of a handsomely furnished room on wheels rather than that of a series of road coaches, placed end to end and each forming a compartment—see previous page. 3, section through coach built for the Prince and Princess of Wales, by the G.E.R.



4, L.S.W.R. Royal saloon carriage, 1844, in which upholstery has so far taken over as almost to produce the effect of sculpture. The contemporary design of state carriages has followed the more depressingly conservative prevailing fashions in interior furnishing. 5, H.M. the Queen's saloon lounge, British Railways, 1949, is in the style of a hotel sitting-room of the early 'thirties.

family saloon



A typical nineteenth-century feature was the family saloon available for private hire. It, too, was sumptuously furnished in a club-cum-drawing-room style. 6, Duke of Sutherland's family saloon, Highland Railway, early 'nineties. It had sections convertible into beds, a wine cabinet and both oil and electric lighting.



7, G.W.R. family saloon of the same period. Upholstery is in peacock blue broad-cloth with gold lace. Note the clerestory roof and the large amount of window space, a characteristic feature which has not been improved upon even in the latest all-steel coaches.

Pullman



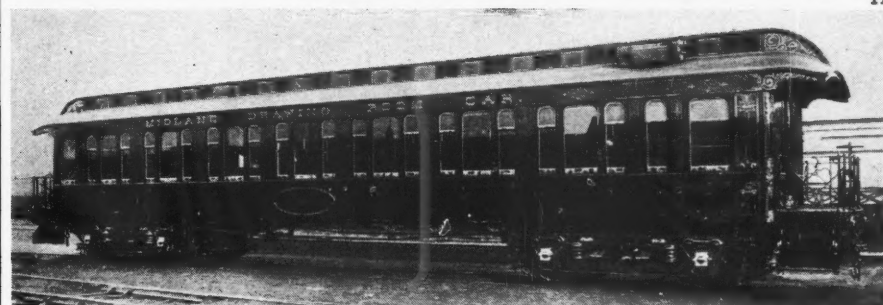
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11



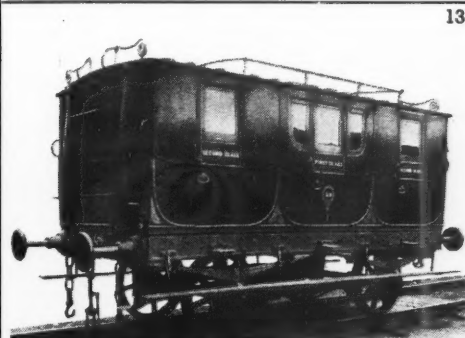
12

The Pullman, introduced in North America, was the first to give the ordinary travelling public an alternative to the small road-coach style compartment and full advantage was taken of the decorative possibilities offered. 8, American Pullman sleeping car of the late 'sixties, with berths made up for the night

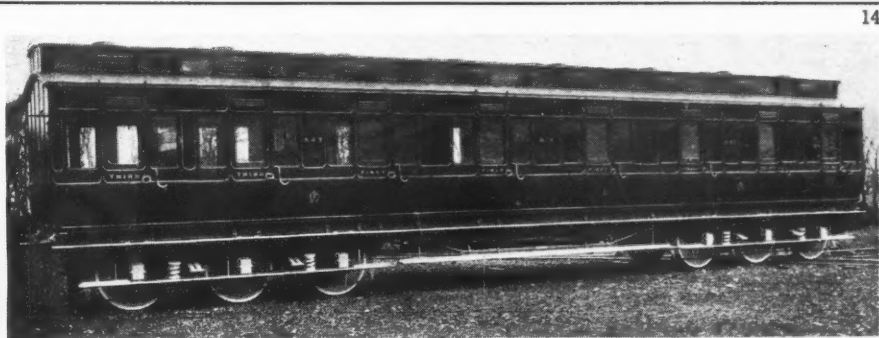
on the left and day-time seats on the right. 9, Pullman car built in America in 1906 for the L.B.S.C.R. Furniture is in dark green plush. The panelled ceiling is green and gold. 10, first class Pullman now in service on the Brighton and Eastbourne lines. 11, exterior of Pullman drawing-room car built for

the Midland in 1876, showing the dominating feature of this and all similar cars, the raised centre of the roof, providing clerestory lighting and additional ceiling space. 12, a dining car on the G.N.R. of 1879, showing the interior effect of the clerestory. Oil lamps are suspended in the centre.

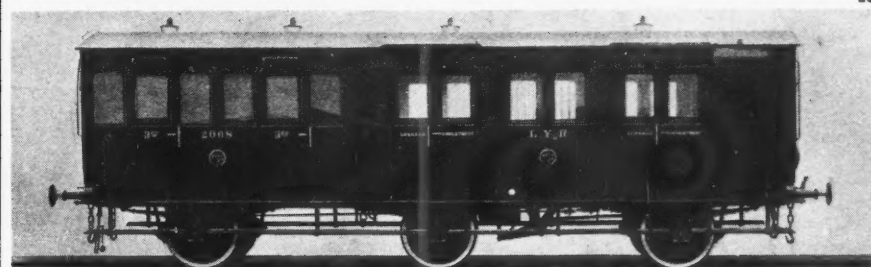
exterior



13



14



15



16

The earliest style of coach was exactly modelled on the road-coach, even to the curved lower panel of each compartment. 13, a Stockton-Darlington coach of about 1845. 14, a Midland composite coach (three first-class compartments, four third-class and a luggage locker) of 1876. The clerestory roof is superimposed on the traditional design, the triple grouping of windows being preserved. Construction was oak and teak, all compartments had upholstered seats and backs but the oil lighting was poor. 15, Lancashire and

Yorkshire Railway, before 1896. It contains two ordinary compartments, and a long one for the guard and luggage. 16, the latest, and strangely dated-looking, British Railways all-steel coach, with ventilation panels in the large plate-glass windows.

Yorkshire Railway, before 1896. It contains two ordinary compartments, and a long one for the guard and luggage. 16, the latest, and strangely dated-looking, British Railways all-steel coach, with ventilation panels in the large plate-glass windows.

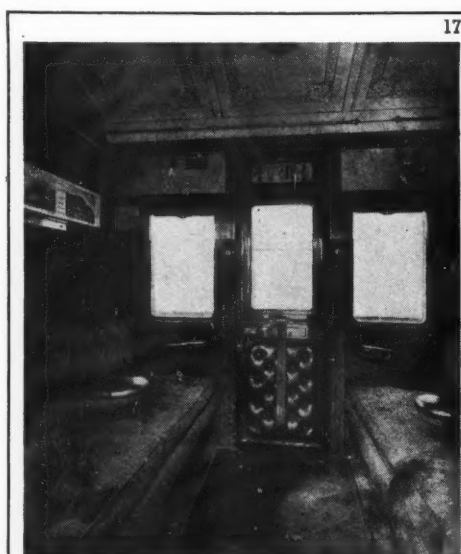
between which were upright panels; above them came a second horizontal range, the top-quarter panels. On certain lines, such as the Great Northern and the London, Chatham and Dover, the panels were rectangular, and formed by straight mouldings. On most other lines, the panels had rounded ends and corners. The London and North Western and the South Eastern used upright panels only, surrounding the windows, and extending from waistline to below the gutter rail. In ancient designs, slatted 'Venetian' ventilators were inserted in the top-quarters, usually over the doors. From the 'sixties onwards, these were superseded by hit-and-miss ventilating panels, each pair covered by a hood which was still made to resemble the Venetian type.

This clinging to old conventions has distinguished railway coachbuilding into our own time. In its later years, the London and North Eastern Railway not only painted steel sides to look like unpainted varnished teak, it panelled these in contrasting colours and shading to give an appearance of the familiar wooden mouldings. The effect was deplorable. Many of the older companies painted their carriages in contrasting colours, dark below the waistline and light above. Classic examples were the purple-brown and white of the London and North Western, blue and white on the Furness, green and white on the Highland, and 'chocolate and cream' (rather a coffee brown and pale yellow) on the Great Western. Elaborate coats of arms were applied by transfer below the waistline, and these also frequently enlivened the rugs in first-class compartments.

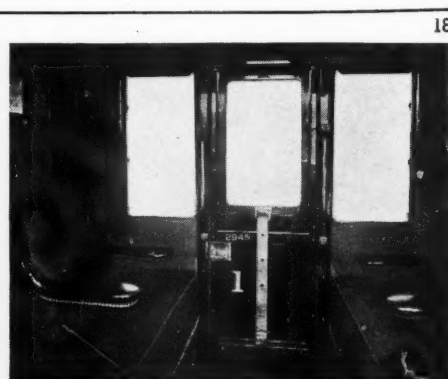
American principles in coachbuilding, which continued to be followed in Pullman cars, even when, as from 1908 onwards, these were built at home, were quite different from our own. There were no intermediate doors; body and underframe were in one piece; the sides were built up by a method of cantilevering, and the windows went down lower than in the traditional British coach. Hence a different convention in outside panelling. The Pullman car had no waist-quarter panels, and a continuous frieze replaced the top-quarter. Pullman interiors underwent gradual change. In the early 'eighties, panels in decorative veneers replaced the quilted American cloth in the ceilings, and with the invention of the Swan incandescent electric lamp, this appeared on the rail, beginning with the Pullman car *Beatrice* on the London, Brighton and South Coast Railway in 1881. At first the bulbs were not very trustworthy, and for some time oil lamps were used as well, dropped through holes in the roof on ordinary coaches, or hung in the clerestory on Pullman cars.

For many years, electric lighting fittings were fussily treated; the opal glass shades, in particular, suggested a repressed and doubtless unconscious preoccupation with feminine drawers. Not so the gas fixtures. The raising of the carriage roofs took the old-style carriage lamp so far above the passengers' heads that reading was quite impossible. Hence the tremendous gas pendants, each like an inverted column with a bubble on the end, which most of us

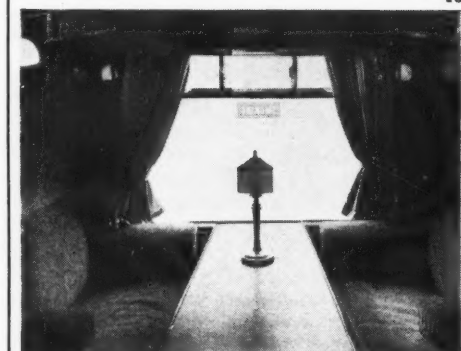
first



17



18



19

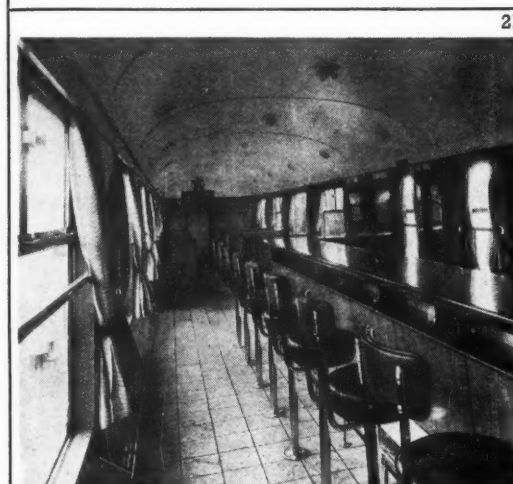


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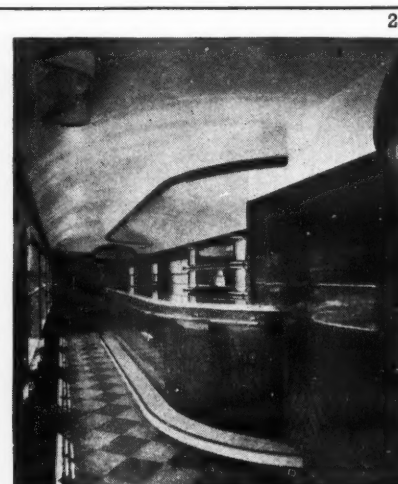
17, typical English first-class compartment (L.N.W.R., 1910). Though the upholstery, door-slings and drop-light window all derive from the eighteenth-century road-coach design, for comfort and dignity this model is hard to improve upon. Pictures above the seats originated on the G.E.R. in the early 'eighties. 18, the plainer treatment of the Midland first-class of 1917. 19, first-class compartment, L.M.S.R., 1932. Except for the introduction of the folding table and the large

window (made possible by the use of exclusively corridor access) changes from the previous style are not all improvements. Window curtains, for example, are not as functional as blinds—they obscure the view in daytime and get in the way. The lamp is horrid. 20, interior of 16 (page 31), following the modern fashion for simplicity and using plywood instead of solid panelling. The built-on lamp is mean in design and lacks dignity; so does the central mirror just visible.

bar



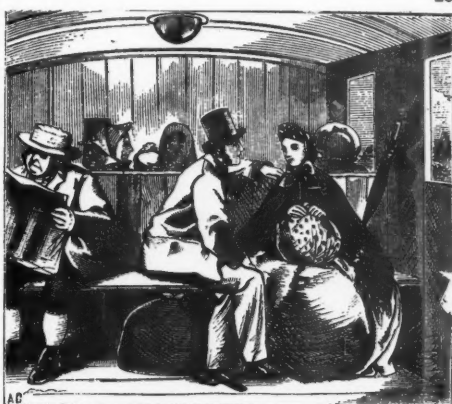
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22

The bar is a comparative new-comer among railway rolling-stock and so far has not produced any ideas in design that are either distinguished in themselves or conform with railway traditions. 21, G.W.R. bar saloon, 1938: normal cocktail-bar fittings in the chromium and ply-wood style of the period are built into a

railway coach that retains its large plate-glass windows. 22, a similar but rather more self-conscious example, built at Doncaster in 1948, enlivened with fancy woods and incorporating some of the streamlining effects that had become fashionable in other forms of transport. 23, Southern Railway bar, 1938, a sadly retrograde de-



25



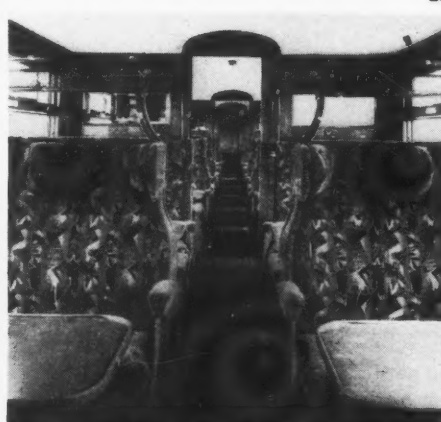
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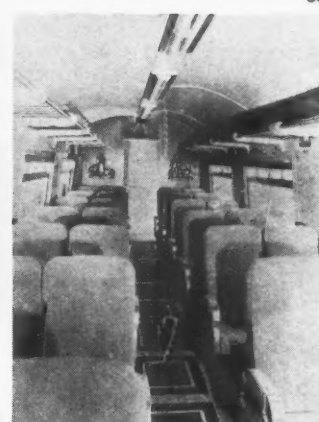
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28



29



30

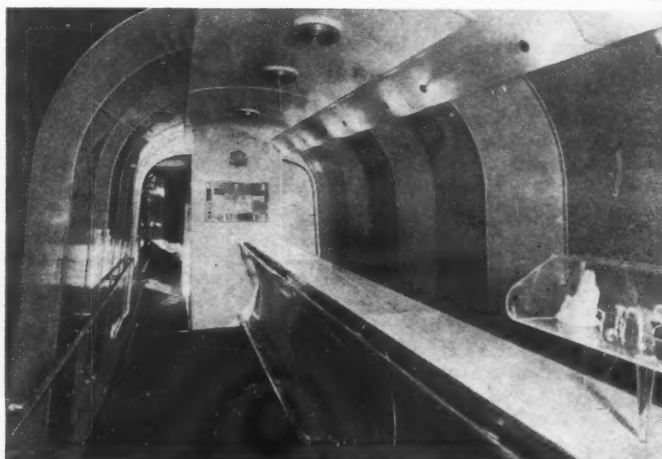
The third-class compartment began as a sub-division of a primitive boarded wagon (25, an interior of about 1850), but in the 'seventies the Midland Railway introduced cushioned seats into the third class and suppressed the second class. The rival companies somewhat unwillingly followed, and the third class soon developed a good standard of comfort (comparable with second class abroad). The design was a plainer version of the first-class compartment already illustrated. 26, L.M.S. 1932, with armrests (not universal in the third class) and large window (this is the corridor pattern). 27, third-class compartment

in the standard all-steel coach (see 16, page 31); very few changes except for simplification of detail. The skimpily designed lamp is not an improvement. 28, a further stage of simplification and in the use of new materials: G.W.R. coach designed by S. P. Jordan for De La Rue incorporating plastic walling materials. It is not altogether an improvement in design. The way the window-frame cuts into the upholstery is not happy, the plastic fascia to the luggage rack seems pointless and destroys the character of this vigorous, characteristic railway-compartment feature, and clumsy curtains are introduced. 29, the

centre-gangway third-class saloon coach, introduced by the Southern Railway in 1932. It is a fairly straightforward design following the style established in the design of separate compartments, but made to look poorer than it is by the jazz-modern upholstery and the contrast of the dead-white ceiling. Intermediate headrests are here used for the first time. 30, an attempt to redesign by the Pressed Steel Co., 1947: clean and workmanlike, with separated seats on the lines of an aircraft interior and longitudinal luggage-racks. The detailing of racks and the central light-fitting is somewhat clumsy.



23



24

velopment, not only because of the meaningless (and already depressingly dated) modernistic treatment of walls, partitions and counter, but because of the total elimination of the window. Looking out through large windows at the passing scenery has always been one of the pleasures of railway travel, but when travelling in

this coach, and patronising the bar, the passenger is totally enclosed for no good reason and deprived altogether of his view. This example, designed in the office of the Chief Mechanical Engineer of the Southern Railway, must represent the lowest level in design ever reached on British railways. 24, a somewhat better—if

only because it is not quite so silly—contemporary design: the bar of the Golden Arrow—the first-class Dover-Calais boat train. But the passenger is still deprived of his view, and the effect of the wall surfaces of alternating grey and pink plastic panels looks rather brittle and lacking in warmth.

can remember on long-distance trains. They were often very elaborately decorated in gilt filigree, and even did something towards warming, as well as lighting, the carriages they served.

Apart from Pullman cars, the highly decorated carriage reached its zenith on the Great Central Railway at the turn of the century, when that company opened its London extension and sought to emphasize the magnificence of the trains on the new route. There was much coloured glass, carved oak, and flowery upholstery; first-class dining cars had pseudo-classical pictures on the ceiling panels, and even niches between the windows, containing choice pieces of Victorian bric-à-brac. In Ireland, the old Great Southern and Western Railway went further, importing an Italian artist to enliven dining car ceilings with gorgeous painted panels, in which lovesick swains languished at the feet of well-corseted shepherdesses, and plump cupids sported in flowery meadows.



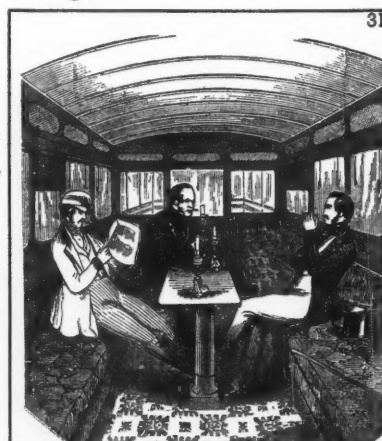
Other companies were more restrained. The North Western and the Great Western remained elaborate but still pompous; though often ugly, they kept their dignity. The South Western first class was stodgily gaudy in blue and gold lace. Perhaps the Great Northern, with its riots of green plush

and cast-iron, of twining ivy painted on frosted glass, was alone preposterous.

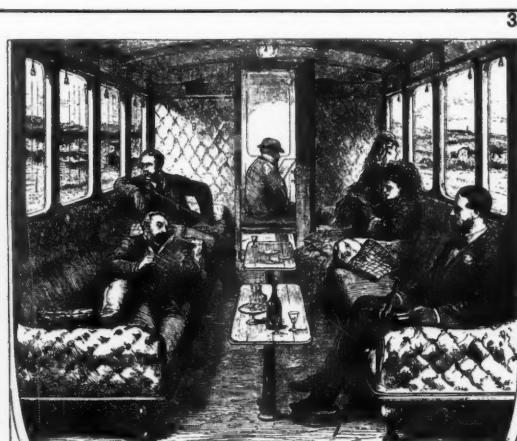
It was on this same Great Northern, too, that reaction first set in. New carriages for the Flying Scotsman in 1914, though excellent of their kind, were plain to the point of dreariness. Austerely smooth polished panels held the frontier between dead white ceilings and dull, frumpy trimmings. Blue-black broad-cloth in the first class, and dark red and black terry in the third, had a sort of hopeless invariability. During this same time, the clerestory rapidly fell out of favour. It was difficult to keep clean, and very responsive to neglect, tending to leak along the deck-rail.

Increasing use of side-corridors, though welcomed by all but the most hide-bound, set æsthetic problems. On a compartment flanked by a side corridor, a clerestory sat iopsidedly when viewed from below, while the broken curve of the new semi-elliptical roof was uglier still. The Great North of Scotland Railway disguised it by a false-arch of plywood in both compartment and corridor, and was copied by several other railways, most notably the Great Western, with very successful results. Better still was the flat central panel, with coving all round, adopted by the Great Western in its last days. One French railway, the famous PLM, produced a *fin de siècle* type in which the clerestories were central in relation to the compartments. To trim the weight, the corridor crossed over in the middle, so each coach had two lop-sided clerestories, placed end to end. The outward aspect was fearsome.

lounge



31



32

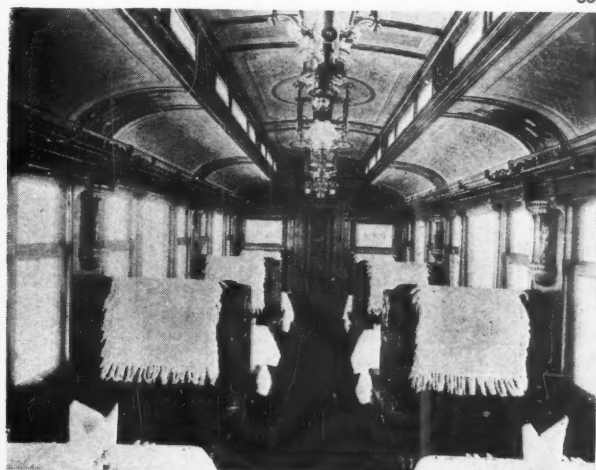


33



The lounge car was introduced at an early date as a smoking-room before the provision of smoking and non-smoking compartments. At first it was simply furnished with longitudinal seats and a central table. 31, smoking saloon, E.C.R., 1846. Note the impressive range of large windows and the portable oil lamps. 32, saloon carriage, L.B.S.C.R., 1873: the same style with added comfort. 33, a not very successful attempt at a more informal style of furnishing: first-class lounge on the Royal Scot, L.M.S., 1929. The immense arm-chairs are clumsy and obstructive and altogether the design has too little relationship with the structure of the coach. 34, a modernized tidied-up version of the same interior: Flying Scotsman, 1948, designed by Chief Mechanical Engineer, Doncaster. Furniture is neatly built in to wall and window but is too cramped and the whole effect somewhat meagre. Set into the text on the left is the kitchen end of the G.N.R. dining car, 1879 (see dining cars, facing page).

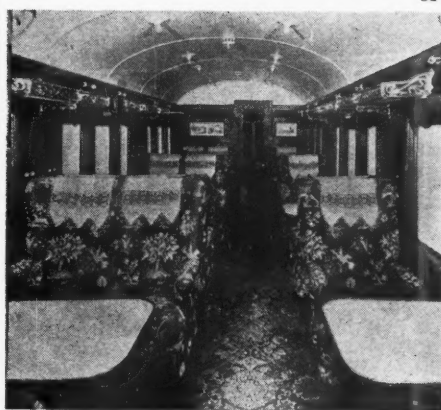
dining car



35



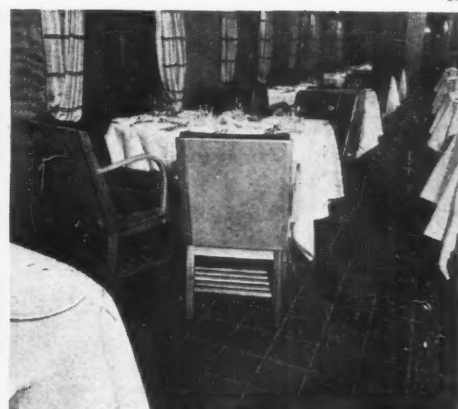
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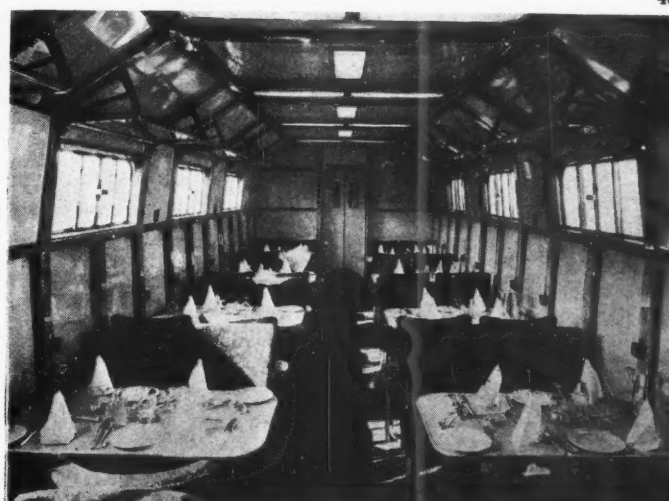
37



38



39



40



41

The dining car, entered at the ends and therefore free to exploit a range of large windows, presented opportunities for impressive interiors, which were taken from the first. 35, M.S.L. first-class dining car, 1888, showing the full Victorian richness: massive seats, carved, upholstered and anti-macassared; intricate ornament and every surface patterned. Note the monumental effect of the clerestory roof with its suspended brass light fittings. 36, L.N.E.R. dining car for the East Coast Scotch express, 1935. A rather inappropriate architectural effect is created by the cornices, panelled ceiling and classical door treatment. The independent

chairs and curtains with pelmets add to the domestic effect. 37, a surprising throw-back to earlier styles: Golden Arrow, Southern Railway, 1939. The floral carpet and upholstery are Edwardian in taste, the anti-macassars Victorian, the luggage-racks art-nouveau, and the somewhat mean doorway and ceiling purely functional. Nevertheless, a railway character is maintained. 38, G.W.R. dining car, 1946. The tendency from this time onward is to resemble the hotel restaurant, and depart from the characteristic railway style of 35-37—note the omission of the luggage-rack except at the ends and the appalling mirror. 39, the hotel res-

taurant effect taken still further by free planning of seats, L.M.S., 1947. 40, an utterly retrograde step: the tavern restaurant introduced by the Southern Railway in 1949. The passenger is deprived of his best entertainment—looking out of the window—by the traditional large plate-glass windows being replaced by small windows high up. A bogus half-timbered effect, is combined with clumsy modernistic detail, mean proportions (e.g. the door) and nastily designed seats. 41, a more sane attempt at restyling the dining car, by S. P. Jordan (for de La Rue). It was exhibited at the B.I.F. 1948, but never put into production.

'Neat simplicity,' as it was proudly called, reached its peak in the early nineteen-twenties. New cars for the underground lines of the District Railway, built in 1920, were so severe that even the long-suffering regular from Ealing or Wimbledon derided, and their comfortable but clinic-like interiors were later enlivened by bright colours on the steel panels. The cavernous dead-white ceiling continued in favour, and with unshaded electric globes, as were used in many dining cars, produced an intolerable glare. The improvement in toilet compartments, however, was very marked. Nobody lamented the decline of the old train lavatory, with its satin-wood panels, its dubious linoleum laid on a wooden floor, its frightful nickel-plated basin, and the Throne of Cloacina hiding its offences under painted garlands of unidentifiable flowers.

Pullman cars alone withstood the fashion for austerity. Though their heavy mouldings and pilasters had vanished, they exhibited elaborate patterns in contrasting inlay, which were regularly oiled and polished by the company's servants. The new Pullman cars for the Brighton electric trains in 1933 were clearly a love-labour on somebody's part.

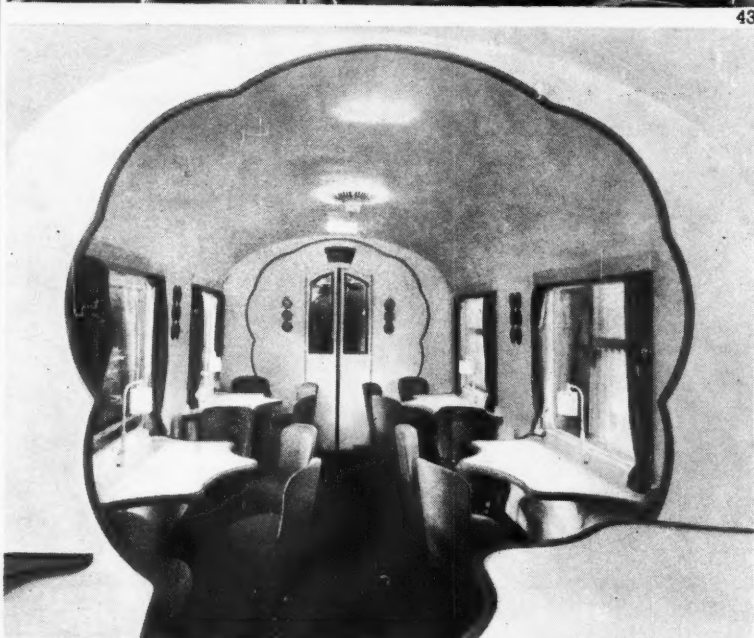
By that time, reaction had set in with the decoration of ordinary carriages, both first- and third-class. In 1929, a Louis XV diner had appeared in that stronghold of plain interiors, the East Coast Route to Scotland, by then belonging to the LNER, and other companies did much the same sort of thing. Cushion coverings underwent a revolution, though for many years, especially on the Southern Railway, this took the form of garish jazz patterns in ill-assorted colours, vying for sheer vulgarity even with those employed by contemporary motor-coach companies. Most successful, in the nineteen-thirties, was perhaps the London Midland and Scottish Railway. For daytime travel, the most comfortable third-class carriages were of the more recent Southern Railway stock, notably on the electric trains to Brighton and Portsmouth, and for night journeys, the sleeping cars of the LMS, with forced ventilation, were unexcelled. The best commentary on recent practice in railway carriage furnishing and decoration is that provided by the accompanying illustrations and their captions. Future tendencies in the new all-steel coaches of British Railways remain to be watched.

The old railway tradition has, however, slowly disintegrated as new materials, like plywood and plastics, have come into use for furnishing the new all-steel coaches and as changes of fashion in decoration have led designers to aim at a restrained and somewhat negative good taste in place of the uninhibited sumptuousness of the Victorian age. But there is no reason, as long as the wrong-headed tendency to be self-consciously modernistic or antique, which the last two of the accompanying illustrations exemplify, is firmly enough discouraged, why a modern railway style should not emerge as rich in character as well as comfort as the style of a hundred years ago.

buffet



42



43



44

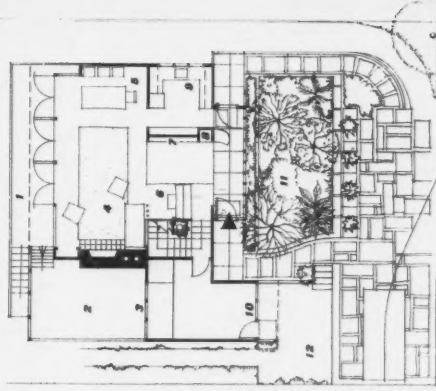
The introduction of the buffet car has coincided with the complete disintegration of the railway furnishing tradition and a series of unfortunate experiments with engineers' modernistic tastes. 42, a fairly straightforward attempt by the L.M.S. (now out of service) to plan for this new function in the tubular steel style. The luggage racks and the fine large windows are the only survivors of the railway tradition. The total effect is not unpleasant, though somewhat bleak. 43, a total effect that is extremely unpleasant. The Southern Electric's buffet car, 1938. The formless modernistic shapes painted a genteel cream have none of the vigour nor the comfort of the Victorian saloon carriages. 44, the most unfortunate experiment of all: the tavern car introduced by the Southern Railway in 1949, sacrificing window-space, comfort and dignity for a misplaced and skimpily designed attempt to persuade travellers they are rushing across country inside an Elizabethan ale-house. After a public outcry it was withdrawn.



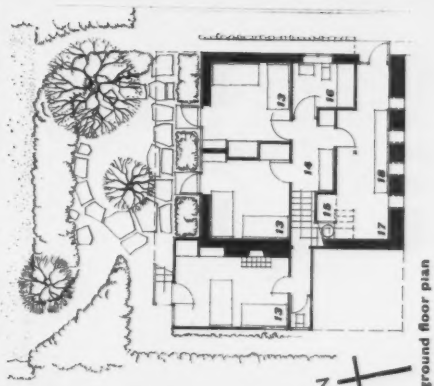
HOUSE NEAR AUCHELAND

R. H. TOY: ARCHITECT

1, the rear fa çade of the house from the garden. The ground floor bedroom windows can be seen below the living-room balcony.



scale: 1/24 in. = 1 ft.



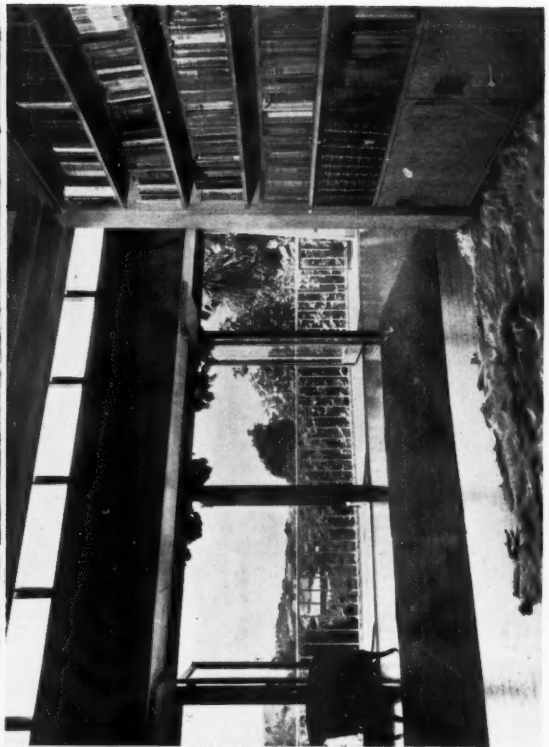
Key

- 1, balcony. 2, sun roof. 3, clerestory. 4, sitting-room.
- 5, dining area. 6, music. 7, books. 8, coat. 9, kitchen.
- 10, study. 11, sunken garden. 12, garage. 13, bedroom.
- 14, hall. 15, fuel. 16, bathroom. 17, storage. 18, work bench.

House near Auckland



2



3 4

2, the front door and the porch. The wood framed wall is fitted with fixed glazing. Small windows lighting the lower floor are concealed by vegetation. 3, general view of the south facade. Ground walls are of blue stone with stained weather-boarding above. 4 is part of the main living-room looking out on to the balcony.

In 1870 Castell Coch, near Cardiff, was a medieval ruin; today it is one of the most remarkable monuments of High Victorian romanticism that remain to us. Its present state is the result of the reconstruction carried out by William Burges—a reconstruction of which Burges wrote 'No attempt will be made to adapt old arrangements to modern habits'. It has recently been placed by the Marquess of Bute under the guardianship of the Ministry of Works.

CASTELL COCH

In 1865 the third Marquis of Bute began the reconstruction of Cardiff Castle, employing as his architect William Burges. This was the beginning of an association between patron and architect which seems characteristic of the eighteenth rather than the nineteenth century, and which produced Cardiff Castle as we know it today and the nearby Castell Coch, two of the most remarkable monuments of High Victorian romanticism.

Lord Bute was a scholar and a poet. He was a shy and retiring man, and it was with reluctance that he allowed himself to be involved in public affairs or in the vast concerns he had inherited. His reaction from the harsh industrialism of the day led him—as most of his contemporaries of imagination and sensibility—towards a romanticized past. He could not have found anyone better suited than William Burges to create a physical environment for this world of the imagination.

Of the two castles which this remarkable association produced, Cardiff Castle is the better known and the more easily accessible. Burges's clock tower is a conspicuous landmark in the middle of Cardiff, the Castle lying along the north side of the city's principal shopping thoroughfare and forming the western boundary of its draughty but magnificent civic centre. Castell Coch, which lies about five miles north of Cardiff, is less well known, having been closed for many years.

The present building of Castell Coch stands on the foundations of a medieval castle which has been in ruins since the end of the Middle Ages. When Leland visited it in 1540, he wrote:

'Castelle Gogh standeth on a high Rok of redde stone or soil 2 miles from Llandaf . . . a quarter of a mile from the Est ripe of Tawe; Castelle Gogh al in ruine no big thing but high.'

And so it stood till 1870, subject only to the erosive forces of the weather and the industrious quarrying of the local builders and limeburners. A few artists came to paint its picturesque decay (Ibbetson amongst them, but not Sandby so far as is known). In the summer, picnic parties from Cardiff would spend the afternoons exploring the ruins and the surrounding woods, and sometimes an archaeologist would come and poke about amongst the rubble and ivy.

The first signs of an awakening interest in Castell Coch came in the middle of the nineteenth century in the form of two papers. The first was produced by Robert Drane, the Cardiff chemist, as an advertisement for his wares, and was entitled 'Castell Coch; a gossiping companion to the ruin and neighbourhood'. It was for this curious publication that the author's sister, Miss Drane, drew the plan which is illustrated. The 'gossiping companion' opens with a description of the approach to the ruins up



A nineteenth-century engraving of the ruins of Castell Coch before the rebuilding by William Burges

the wooded hill, and continues 'F, a moated terre-plein. Here is the place for a picnic luncheon, it is nicely shaded, but in the early summer, i.e. to nearly the end of June, there is an abundance of *allium ursinum* growing hereabouts, that being trodden on emits an insufferable odour of onions; by July 1st it is all dead.' After a brief description of the castle the writer describes how he one day fell asleep in the ruins. There follows a dream-sequence of a highly Freudian nature about secret passages and buried treasure, followed by three pages of advertisements for acidulated sherbet and Turkey sponges.

Mr G. T. Clark's paper of 1850 in the *Archaeologia Cambrensis* was the first serious archaeological study of the castle. From an examination of the ruins, Clark made a conjectural restoration of the castle, and gave an account of its function. Castell Coch is sited on the southern escarpment of the South Wales coal basin, overlooking the narrow valley through which the river Taff breaks out to the sea. In pre-Norman times there was a Welsh camp just above the site of the castle, which served as a lookout and a refuge for the inhabitants of the coastal plain against the Danish raiders who periodically sailed up the Bristol Channel. After the Normans conquered the south coast of Wales, they founded the great chain

of coastal forts which runs from Chepstow to Pembroke. The fear of seaborne invasion removed, the inland fortifications such as Castell Coch became outposts against the incursions of the Welsh, who still held the hills.

Clark's report represents all that was known when in 1871 Lord Bute ordered a complete excavation of the ruins, under the direction of his contractor Mr MacConochie (the same for whom Burges designed Park House, which exerted such an influence on the late Victorian villas of Cardiff).

When the ruins were cleared of refuse and earth down to their foundations, Lord Bute requested Burges to examine them, and to report on the possibility of reconstruction. His report is fortunately extant—the only correspondence between patron and architect that has come to light.

In his survey Burges disentangled the work of two distinct periods of building. The original castle as founded by Gilbert de Clare, governor of Glamorgan from 1262-95, consisted of the Kitchen Tower (H on the plan), the Hall (I) with its pointed barrel vault, and the outer skin of the curved curtain wall, which continued round to some sort of gate at K. Later the castle was considerably strengthened, and the Well Tower (G), the Keep (J), the upper storey

of the Hall, the Gateway and its inner screen wall were built. At the same time the inner skin of the curtain wall was added.

It was the work of the second period, being the strongest part of the castle, which had suffered most in the demolition, but enough remained for Burges to guess with some degree of certainty the shape of the original. The battlements on the towers and curtain wall were all gone, as the destruction of these was usually the first step in the medieval demolition of a fortified castle. The roofs being wooden had also all disappeared, so that in his restoration Burges could only guess at the original appearance of the tops of the towers. Clark in his paper had suggested that the towers might either have terminated in battlements round a flat roof or in a high pitched roof. 'I have selected the high roof as being more picturesque and affording more accommodation . . .', says Burges. 'It is true that some antiquaries deny the existence of the high roof in English medieval military architecture, and ask objectors to point out examples. As nearly every castle in the country has been ruined for more than two centuries it is not surprising no examples can be found. But we may form a fair idea of the case if we consult contemporary

MSS, and if we do so we find many with a pointed roof. . . . It is very improbable that artists would have gone out of their way to put high roofs to castles unless they were in the habit of seeing them. At the same time where there was no space . . . or where they had to represent people speaking from gateways or towers, they made no scruple of leaving out the roof.'

Burges pays great attention to the methods of defence. He suggests that the size of the embrasures indicates that they would originally have been covered with wooden shutters pierced with arrow-slits, 'for it is difficult to see,' he says, 'how an archer could have served an open embrasure without being picked off by the enemy.' He also reinforces his championship of the high roofs by saying that 'were they absent an arrow fired upright might occasion the same accident to the defenders as happened to Harold at Hastings'. In fact it is not difficult to visualize Burges loosing off many an imaginary arrow through an embrasure at the besieging enemy when the attention of the dour and practical Mr MacConochie was engaged elsewhere.

Burges ends his report: 'There are two courses with regard to the ruins; one is to leave them as they are, and the other to restore them so as to make a summer residence for your occasional occupation. The restored castle would be perfectly fit to lodge you and your immediate servants, while the outworks could contain the stables and the rest of the domestics.'

The report was accompanied by his designs and drawings, and evidently met with approval, for in 1875 work started, and today Castell Coch stands almost exactly as it is shown in Burges's first perspective sketch.

The road to the castle from Tongwynlais winds up the side of the escarpment through dense beech woods, which in summer shut out the sunlight and cast a chilly green light over the red leaves on the ground. After a quarter of a mile, the wood thins out, and if it is May or June the ground will be

covered with the same *allium ursinum* which offended the nostrils of Mr Drane when Castell Coch was still a ruin. The ground levels out, and ahead is the castle—its austere and warlike exterior giving no hint of the magnificence within, except perhaps in the painted and gilt madonna over the gateway.

The medieval Castell Coch was built of red sandstone from across the valley—Castell Coch is the Welsh for The Red Castle. Burges's castle, however, perhaps for reasons of economy, is made of the limestone of the hill on which it stands. An examination of the masonry shows that Burges's painstaking observation of medieval buildings was not wasted; his drawings prove that the fine quality of the masonry was not achieved by accident, but by conscientious 'detailing' on the drawing board. Burges did not allow his castles to be spoiled by the feeble and fussy stonework that characterizes the majority of Victorian villas and churches in Cardiff.

A ramp made from great baulks of timber leads across the dry moat, but a drawbridge separates it from the gateway. Here we see Burges as a true apostle of boiling oil. Every form of disagreeable booby trap has been carefully thought out and faithfully executed. A 'hourding' is fixed above the drawbridge, 'as in time of war', says Burges, from which could be dropped all manner of things to discomfort the attackers. The drawbridge is closely covered from the left by an arrow-slit level with it. The portcullis is in full working order, and the roof of the passage is pierced so that more discouraging liquids could be poured on the heads of the enemy.

Beyond the massive doors lies the courtyard, and here it is again possible to admire the integrity of the detail, from the robust carpentry of the galleries to the multi-coloured glazed ridge tiles, facsimiles of one found in the ruins.

The most remarkable feature of the castle, however, is the suite of four 'Castellan's rooms' which Burges designed for Lord

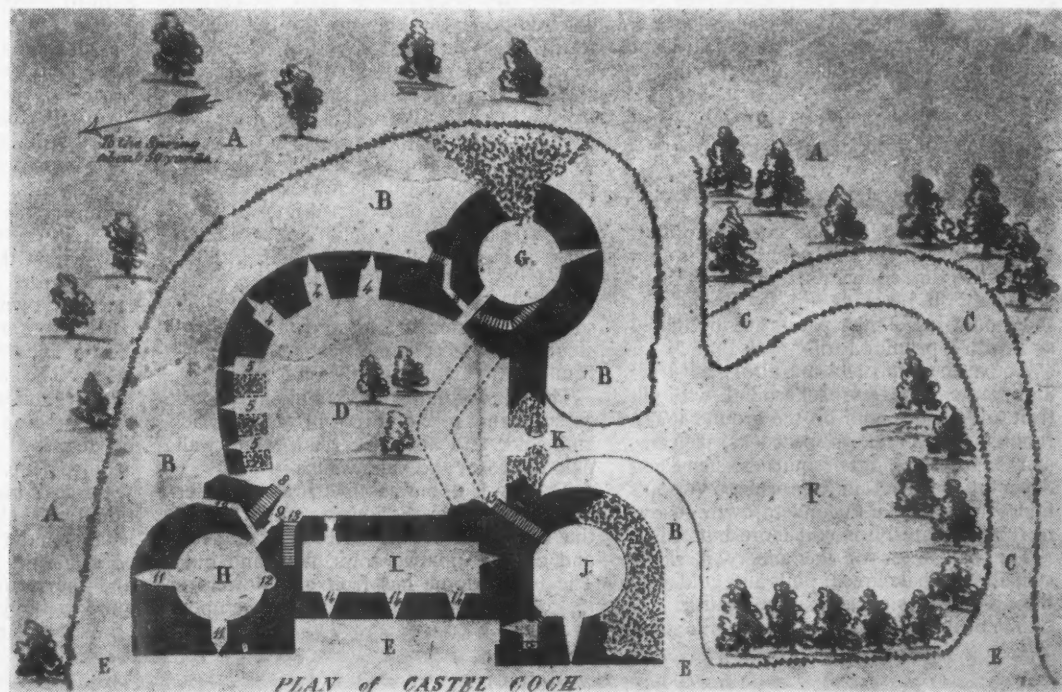
Bute. The covered stairway from the court leads up to the first of these, the Hall (the 'upper hall' of the medieval castle). This is a room thirty feet by twenty, with three bays, each with a window on the western side overlooking the valley. The wooden ceiling is of a mellowed natural pine, with a decorative pattern stencilled on it in red, green and white. The walls are painted with a 'masonry' pattern in red on a pale stone-coloured background, below which is a dark red dado. The chimney-piece is stencilled with a more elaborate pattern in yellow and red.

It is the carving on the chimney-piece that gives a foretaste of a Burges interior at its most sumptuous. The figures and the mouldings are all cut from solid stone, and are painted and gilt with discrimination and taste. The figure of St David is painted with slightly conventionalized naturalistic colours, his blond hair is touched up with gilt to give it lustre, and the canopy over his head has a blue vault with gold stars, and mouldings in green, red and gilt. The angels holding the silver and black shield have charming pre-Raphaelite faces, naturalistically painted, with gold hair and wings.

The gable walls at the ends of the Hall are painted with murals, each being divided into panels by aedicular medieval architecture. In the panels are martyrdoms and scenes from the lives of saints, painted flatly in pale colours, rather in the manner of illustrations in Victorian history books. There is an insipid quality in the figures which is not found in the carvings.

The major inconsistency (excepting the coal scuttle and the more recent electric fittings) is the row of seventeenth and eighteenth century portraits of the Bute family which hang round the hall. That these were part of the original design is clear from the way the 'masonry' pattern forms panels for them to hang in, but it may be that they were forced on Burges by his client.

The windows are leaded casements with heraldic stained glass in rich colours, and



Miss Drane's lithographed plan of the ruins of Castell Coch before reconstruction.

there are heavy internal shutters painted dark red with black strap-hinges. Between the windows are hot-water radiators concealed behind fretted grilles, somewhat oriental in design, and reminiscent of the Arab Room at Cardiff Castle.

The character of the room, despite the chimney-piece and patterned surfaces, is austere and masculine, befitting the hall of a small garrison fort. The remaining three rooms, however, the drawing room and the two bedrooms, show Burges in his richest and most fanciful mood.

The drawing room is connected by a small lobby in the thickness of the wall to the 'high table' end of the hall, and occupies the first and second storeys of the Keep tower. From the lobby a narrow passage, also in the thickness of the Keep wall, leads off to the original garderobe (shown on the plan in the lower left hand corner of the Keep) which is now furnished with a fine Victorian water-closet.

The drawing room is octagonal, twenty-two feet across, but nearly forty feet high, ending in a towering vault above a 'triforium' gallery. It is lit by three small windows—one a mere slit—but there are further windows out of sight in the gallery which cast a pale glow over the vaulted ceiling. Everywhere there is an impression of great richness of surface and material, the dominant colours being dark green and gold below the galleries, and the blue and gold of the vault above.

With the exception of the group over the fireplace, the carved and painted decorations, from the dado to the central boss of the vault, present a pageant of natural history. The dado is a dull green with gold enrichments, and on the gold panels are painted wild and garden plants, the former including foxgloves, convolvulus, campion, hedge-roses and wild iris, and the latter canterbury bells, clematis, garden roses and vines. There are 58 different species represented, each plant running up through three panels. Moths and butterflies hover around the flowers, wasps and bees settle on them, and frogs, snails and caterpillars peer out of the undergrowth. These panels have a precedent in Catherine de Medici's study at Blois, which Burges visited, though here the plants are carved and not painted. The castellated top of the dado is picked out in gold, and beneath it runs a rose and thorn decoration.

The doors are green, with formalized plants in gold running up them, and in the undercut moulding round the main door opening runs a gilt and painted plant with lizards twining round its roots, and snails and butterflies resting on it. Round the small door is a similar plant, but mutilated as if with a pruning fork.

Above the dado is a mural of fruit-trees and plants on a grey background, with gilt fruit and berries, and on the ground foxes, rabbits, cats, monkeys, peacocks, pelicans, storks, tortoises, rats, squirrels, hens and dogs are engaged in performing Aesop's fables in and out of the undergrowth. Above in the trees are birds and more butterflies.

The balustrade of the gallery is richly stencilled in pale green, pink and gold, and the hand rail is covered in red plush. The ceiling of the gallery is blue with white stars,

and the walls are white with yellow and red butterflies on them. The butterfly motif continues up the ribs of the vault, somewhat lumpy carved, but gaily painted against the red, grey, pink and gold ribs.

The vaults are painted with graded sky-blue, with birds on the lower parts, and gilt stars above against the darker blue. The ribs mount to a rosette of multicoloured butterflies, in the centre of a large gilt sun.

The whole decorative scheme is reminiscent in idea, if not in treatment or effect, of the Chinese wall papers of the eighteenth and early nineteenth centuries, and their later descendants which start with rabbits above the skirting board, and mount by way of wisteria and dog-roses to blue birds under the picture rail. The memory of wallpaper is heightened by the 'Japonnaiseries' of the mural—by the time it was painted the Impressionists in Paris had been studying Japanese prints for several years, and their influence can also be seen in the wall-papers of Godwin and Harrison Weir, with whom Burges was associated.

The only feature of the drawing room which does not form part of the nature sequence is the overmantle of the three fates. Like the St David in the Hall, these figures and the male heads beneath the brackets are carved in stone and painted in oils with gold enrichments.

On the same level as the gallery of the drawing room is the Lord's Bedroom, a small rectangular room over the gateway, the 'hourding' opening off it as a balcony. This is a light and intimate little room, with a red tiled floor and a barrelled pine roof decorated with stencilled patterns in red, green, white and gold. The walls are light stone coloured, with a 'masonry' pattern in pale green and pink, with black and gold flowers. Under the mantelpiece is a richly carved band of blackberry and other hedge-row plants, with amongst them hedgehogs, voles, frogs, badgers (one scratching its ear), and rabbits (one of which is seen end on disappearing down its burrow).

The fourth room is the Lady's Bedroom, on the top floor of the keep, its curious coffered dome reaching up into the conical roof (Burges putting to good use the 'extra accommodation' afforded by his picturesque skyline). This dome is the most striking piece of architectural originality in all four rooms, though by no means the only case where Burges is plainly not attempting to be pedantically medieval, even within the limits of his knowledge of medieval interiors.

The room is circular, with fourteen terracotta-coloured columns with gilt capitals round the walls. It is always rather dark, there being no windows above the arcading, so that the glitter of gold, mirror and crystal creates an atmosphere evocative of sleeping beauties and damsels in distress.

There is a squared dado in light and dark green, then a rose and thorn freeze in black and gold, and above it, on a white wall, pale red roses and yellow suns.

The lower dome has five rows of coffering, monkeys on the lowest, grapevines on the next, above that birds and squirrels, and on the top two rows, fruit and nuts. The upper dome has fruit and flowers in its lower two rows, and mirror in the upper two rows.

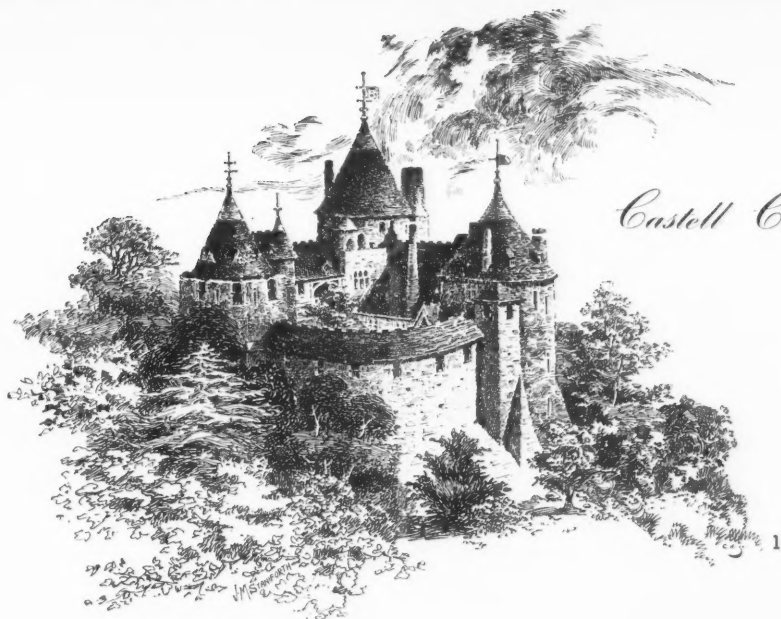
The chief fascination of this room, however, is the furniture designed by Burges. There is a bed, a wardrobe, a dressing table, a washstand and two radiators. The woodwork is painted in gold, red and blue, with touches of pink, pale green and white. The washstand has two 'water towers', hot and cold, filled by hand, disguised (in traditional Victorian manner) as medieval keeps.

The clue to the qualities of these rooms is found in Burges's drawings. Burges had made extensive studies of medieval military, domestic and ecclesiastical interiors, and had studied Viollet-le-Duc's restorations in France. He also knew medieval illuminated manuscripts, jewellery, furniture and wall paintings. This would account for such scholarship as is to be found, and for many of the ingenious details and patterns, but not for the overall qualities of the interiors. Here the 'design drawings' and Burges's model of the Lady's Bedroom provide the answer. In the coloured perspectives, like the one in the RIBA library of the interior of one of his churches at Ripon and the one in the caretaker's room at Cardiff Castle of the Marble Hall there, it is clear that he himself worked out every detail, every pattern, every carving and every colour. In his model for the Lady's Bedroom with all the decorations painted almost certainly by Burges himself, every detail and colour is carefully indicated, and the finished room exactly copies the original design.

The iconography of Burges's interiors remains an enigma; it is impossible to decide with any certainty to what extent Lord Bute was responsible and to what extent Burges. There is often a quiet strain of pathos running through the decoration, especially in the drawing room. The rose and thorn frieze, the mutilated plant round the small door, even the constantly recurring butterfly motif all have an element of sadness in them, in strong contrast to the rather jolly rabbits and frogs in the Lord's Bedroom. The choice of the Three Fates as a *momento mori* over the mantelpiece is also curious. The responsibility for the Aesop's fables is hard to place, but much of their banality is a result of their treatment and indeed Burges was ill-served by his mural painter, whose work is nowhere up to the standard of the rest of the decoration.

Castell Coch must be one of the most uncompromising attempts at faithful medieval reconstruction. Burges's report declares 'No attempt will be made to adapt old arrangements to modern habits'. Certainly in the exterior Burges remained true to this vow within the limits of his knowledge. In the interiors, however, it can be seen that Burges's own originality and imagination constantly express themselves—often, no doubt, to compensate for gaps in his knowledge. The furniture, of course, is pure fantasy, and so is often the choice of motifs; his plumbing arrangements also can only be described as an attempt to 'adapt old arrangements to modern habits'.

Burges himself says, 'As for the restoration, I must claim indulgence. For the knowledge of the military architecture of the Middle Ages is . . . very far behind hand, and the restoration I have attempted will I hope be judged according to what is known, and not what ought to be known.'

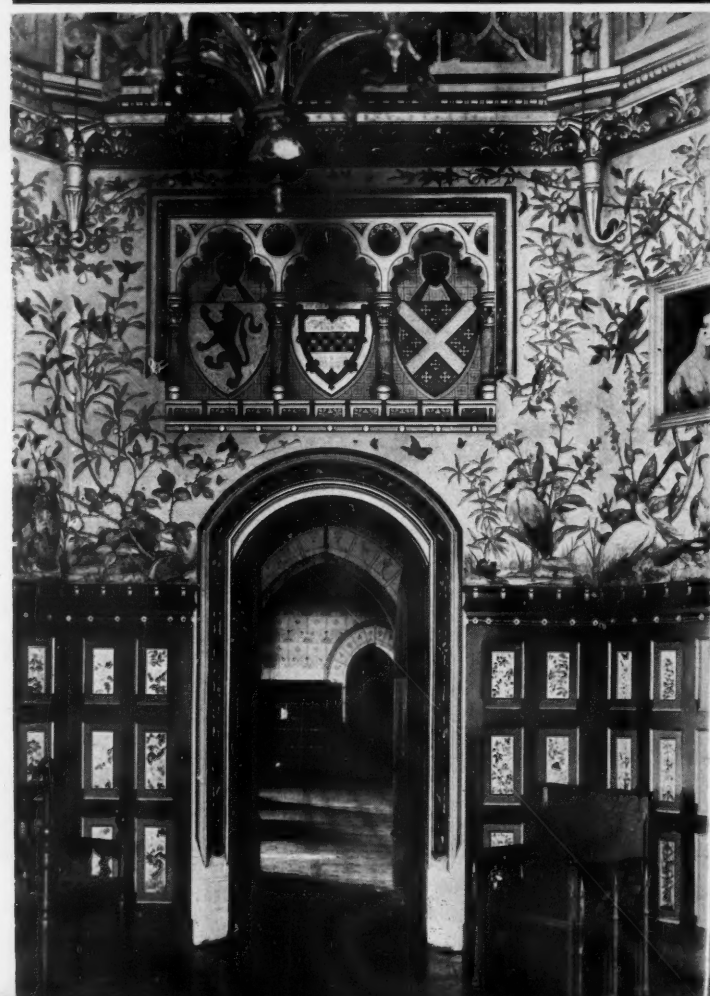
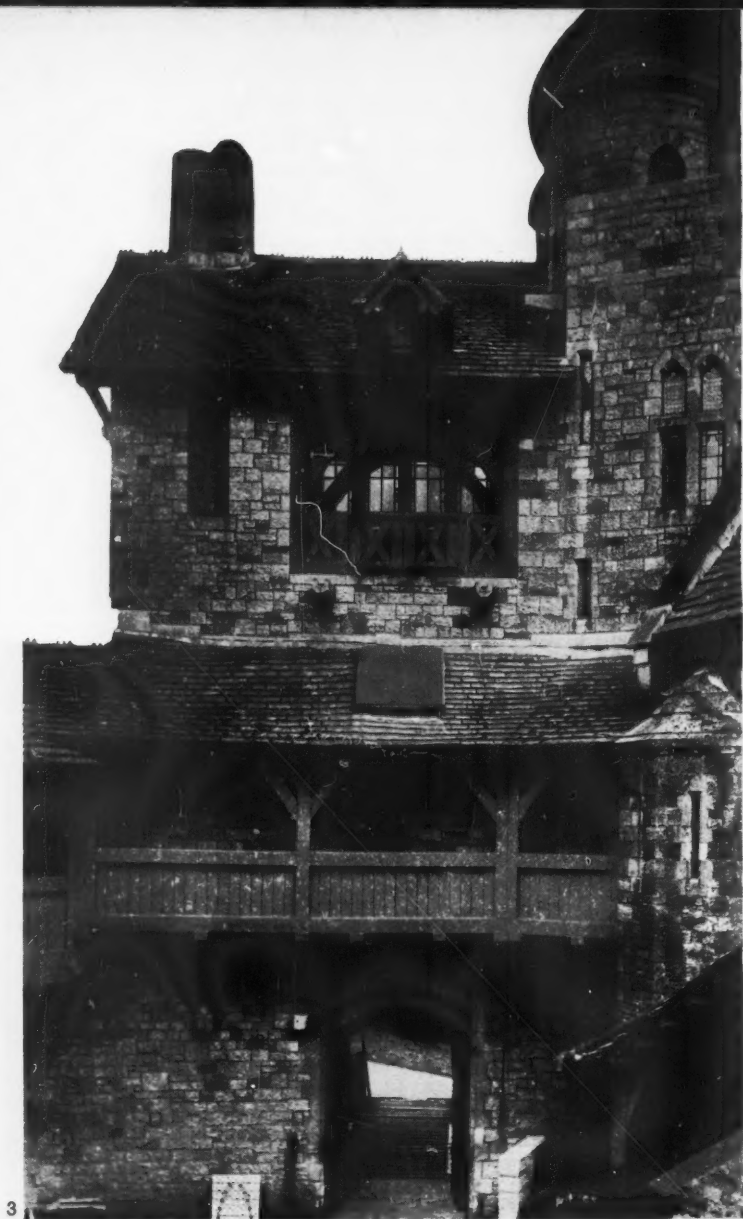


Castell Coch

The austerity of the exterior of Castell Coch is in strong contrast to the sumptuous interiors, illustrated on the pages following. The engraving on the left is from the 'Builder' of 1898. The photograph below shows the keep, gateway and welltower. Burges justified the pointed roofs of his towers by reference to medieval English manuscripts.

2



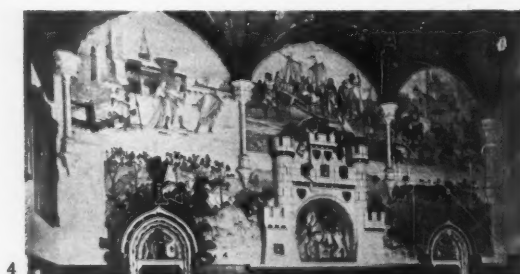


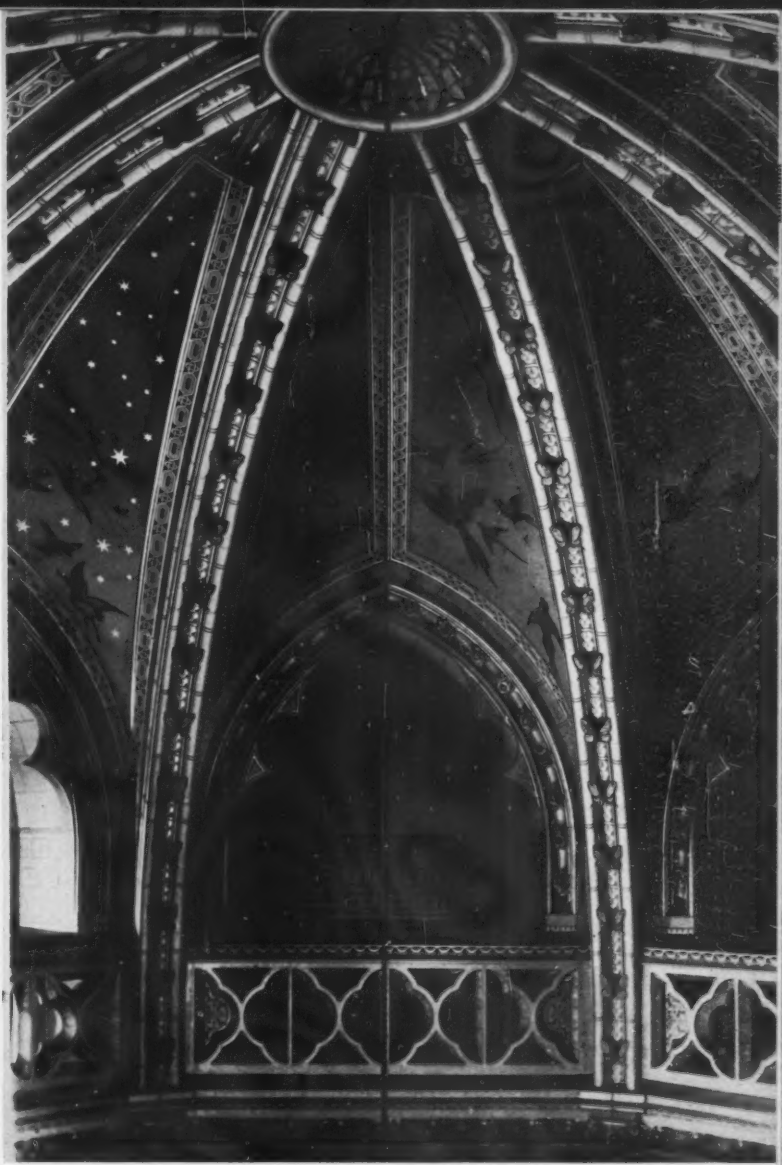
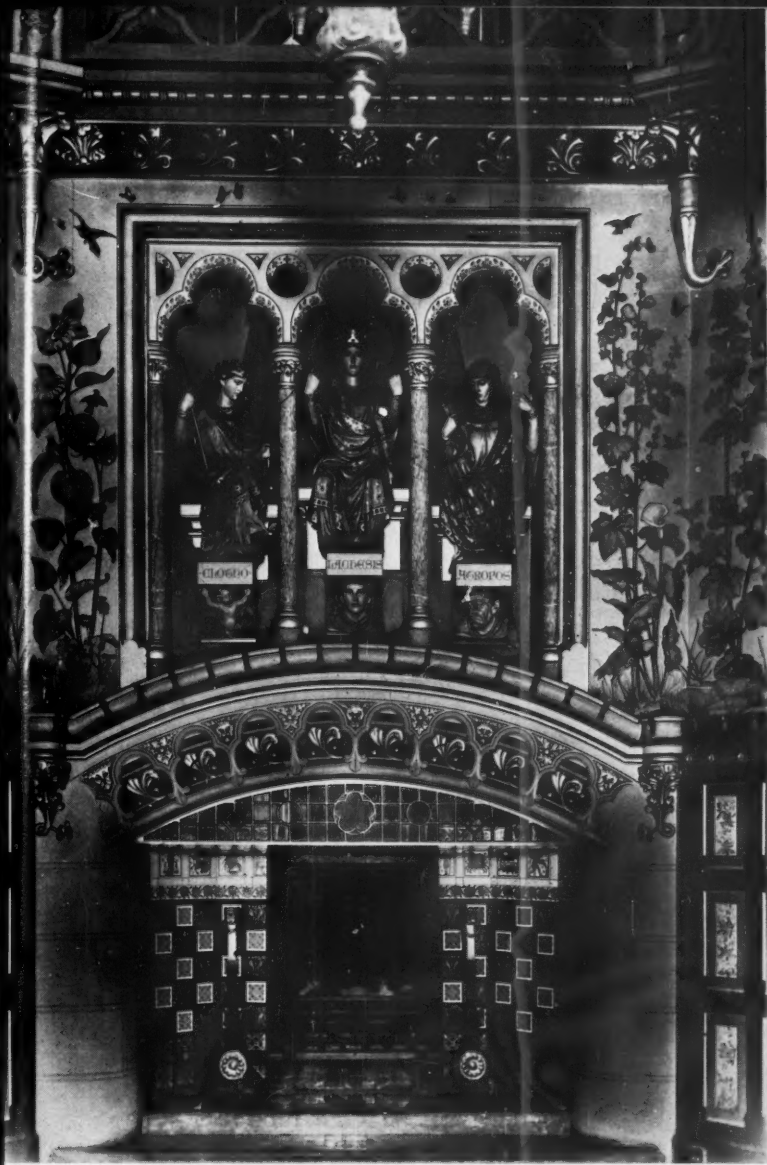
Castell Coch

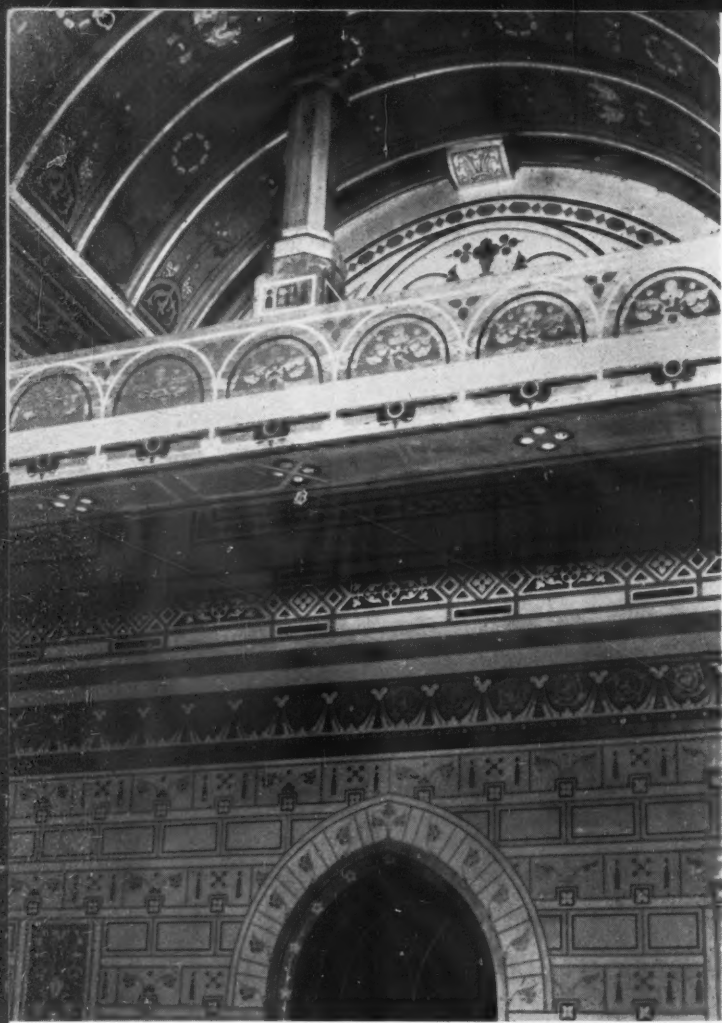
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3, the interior of the court, looking towards the gateway. 4, the hall of Cardiff Castle, also reconstructed by Burges for Lord Bute, for comparison with the Castell Coch interiors here illustrated. 5, the fireplace in the hall, Castell Coch. 6, the door from the octagonal drawing-room to the hall, showing some of the somewhat chinoiserie wallpaper in the former room; the chairs also were designed by Burges. 7, the drawing-room fireplace with the three Fates. 8, the drawing-room vault and gallery; note the butterflies carved on the vaulting ribs. 9, the lady's bedroom, a circular room on the top floor of the keep.

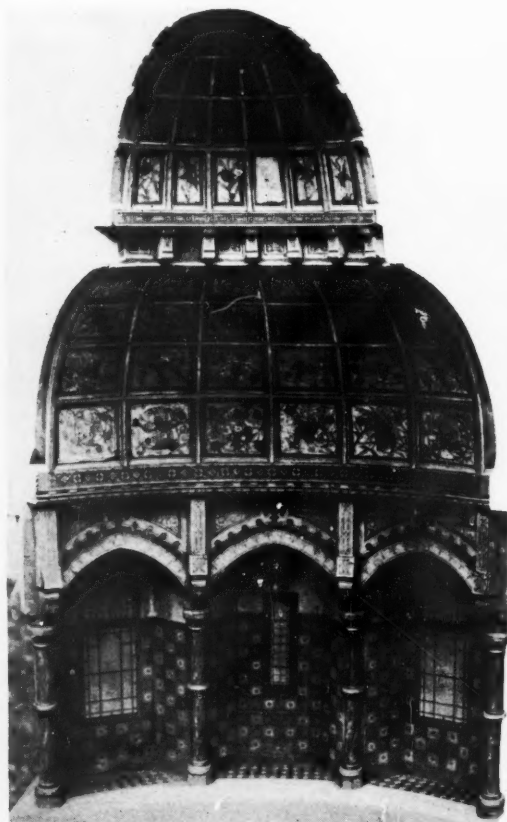




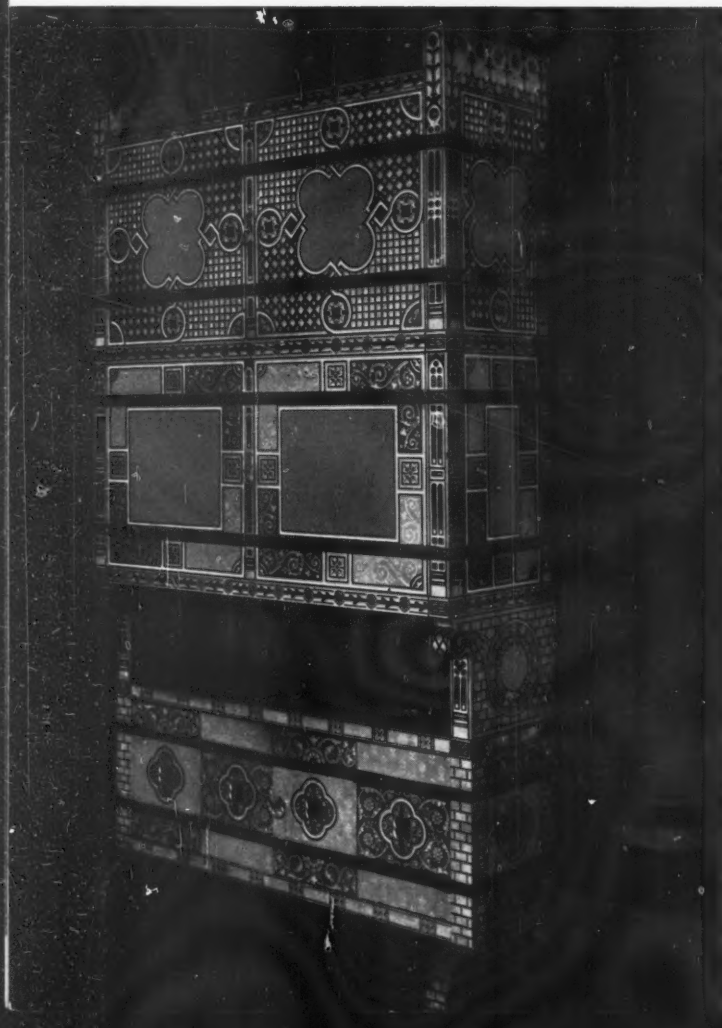


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Castell Coch

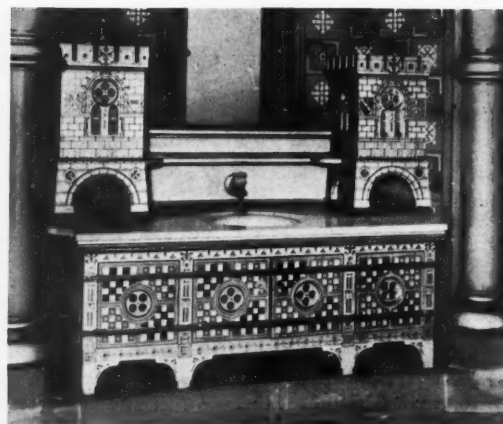


12



11

Burges's mainly Gothic reconstruction of Castell Coch is not untinted by the Orientalism which was becoming fashionable. Among the rooms which show it are the lord's and the lady's bedrooms. 10, the upper part of the lord's bedroom, over the entrance gateway. 11, the wardrobe in the lady's bedroom; all the furniture in this room is painted in gold, red and blue, with touches of pink, pale green and white. 12, Burges's model of the lady's bedroom, with the superimposed coffered domes in which he availed himself of the extra space provided by the conical roof of the keep. 13, the washstand, with its two crenellated water towers.



13

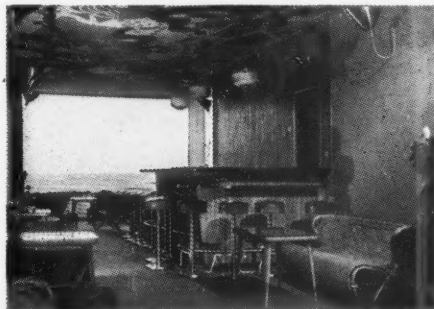
The name miscellany implies, of course, an architectural miscellany—one that will include subjects which, though marginal to architecture, are nevertheless vital to it.

miscellany

WORLD

HOLLAND

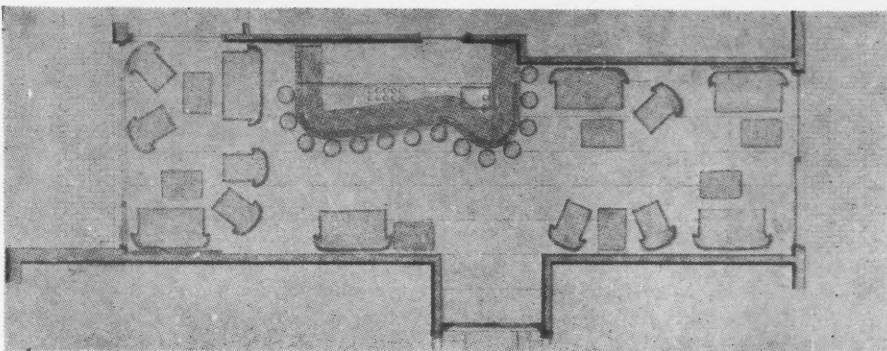
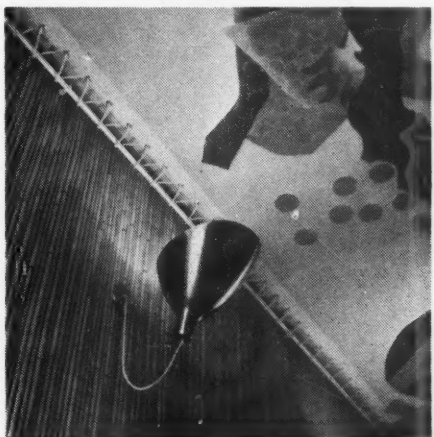
Next door to the Noordzee Hotel was a seaside villa with a floor area of 13ft. by 40ft. and the problem was to convert the whole of this area into a bar as an adjunct to the hotel. In front



was a view of the sea and at the back a garden. It was necessary to break up the very long shape of the room as far as possible, and this was done by the placing and shape of the bar counter, by the use of



colour on the side walls and by the treatment of the short corridor linking the bar



with the hotel, which is in the middle of the wall opposite the counter.

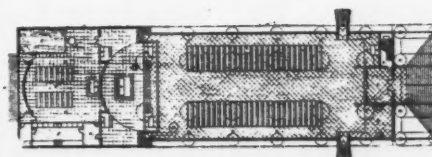
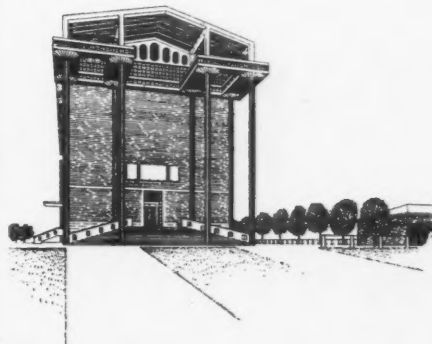
A continuous ceiling takes the form of a canvas velarium with a painted decoration. The furniture is of cane, as are the wall panel over the bar and the front of the bar counter, which has chromium plated stools with calf-leather seats. The front part of the room, near the sea, has yellow painted walls and green linen curtains; the back part, opening to the garden, has green painted walls with yellow linen curtains. The bracket lamps are of matt polished brass, and the hanging lamps over the bar of white plastic. The architect was Albert Warner.

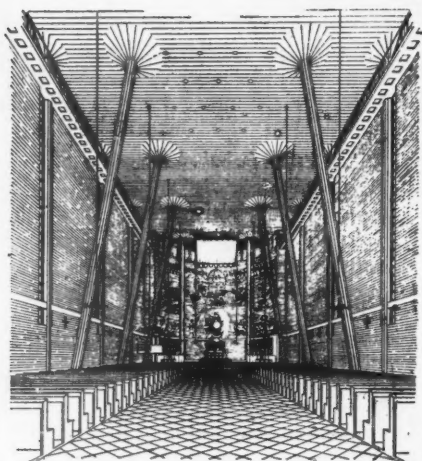
Forum, Jan. 1949

CZECHOSLOVAKIA

This is the winning design in an open competition held in September 1948 for a Catholic church in Prague. The construction is in concrete and walls

are brick. The bells hang outside in front of the church above the four pillars. The architect, Jan Sokol, is 45. His approach to





design is similar, in many ways, to that of the late Gunnar Asplund of Sweden.

GERMANY

*How to rebuild the destroyed sections of an old town? One answer is given by Walter Schwagenscheidt (a former collaborator of Ernst May's of Frankfurt) in the Planen-Bauen-Wohnen supplement of the Sud Deutsche Zeitung. Don't try to build 'Renaissance' or 'Gothic,' he says. Build modern, but stick to the proportions of the old houses. The drawing reproduced here shows what he means. A pretty enough drawing; and if from this side of the Rhine the street-to-be looks as period as the street-that-was that is understandable. But isn't the real problem what to do when a house or two has gone, not the whole row? An admirable venture, this *Planen-Bauen-Wohnen*, none the less. It was started this year to discuss, as its title implies, problems of planning, building and industrial design; in the last field it takes its stand on Werkbund principles. Among other things it has*

published a description of the additions to the Bonn Bundeshaus, made necessary by the West German Federal Government's refusal to move out into the stuffy nineteenth-century 'Renaissance' building allotted to it. (These buildings were fully described and illustrated in AR Sept. '50.)

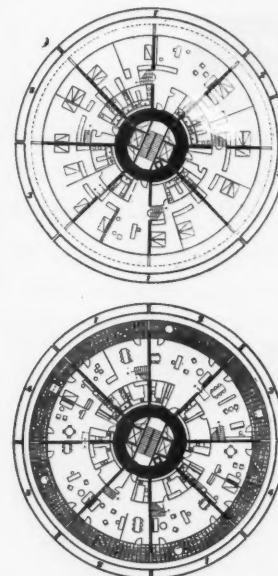
A. H.

U.S.A.

Privacy, convenient centralization of service installations, simple adaptability to meet tenants' changing space requirements and maximum standardization of parts are, or should be, the main preoccupations of architects planning large blocks of flats. The 'Helix' illustrated (a and b on the opposite page) is a recent American contribution to the solution of these problems. Eight radial walls spanning out from a central core which contains all utilities (air-conditioning, pipes, lifts, etc.), intersected by floors staggered round the centre at half-storey levels, provide segments which can be employed as single floor duplex or triplex flats. Each flat has its own terrace which is completely private and the segment plan plus the introduction of (radial) wall panels allows maximum flexibility of sizes and numbers of rooms. The architects consider that the flexibility of size and numbers of rooms offered by this form of planning would greatly reduce the obsolescence of buildings and would enable them to be adapted more easily to social changes. In addition the maximum centralization of services, consequent reductions of heating losses and cooling load, reduction of necessary pipes and the absence of corridors could lead, the architects estimate, to a reduction of building costs over the traditional type of

flats of about 20 per cent. Below are plans taken at two levels to show the variations of flat types possible. The architect was I. M. Pei.

Arch. Forum, Jan. 1950



Key: 1, 3-segment flat on 3 levels. 2, 1½-segment flat on 2 levels. 3, 2½-segment flat on 3 levels. 4, single segment flat. 5, 2-segment flat on 2 levels.

TOWNSCAPE

HAZARDS

Fencing in animals is a physical problem; fencing out human beings is largely a psychological one. In the latter process an important part may be played by weight. Take the fence in the first photograph. (It is at Cambridge, Mass.) In physical terms it is unnecessarily heavy; yet, physically speaking again, it does not present anything like an insurmountable obstacle to the would-be trespasser. But psychologically this unnecessary weight is immensely effective; it says 'Keep Out' in more threatening terms than any notice board. The second photograph (from Stratford-on-Avon) shows the same idea gone wrong—first the hazard is placed too far back (look how the ground is trampled right up to the line of the chain) but most important, the contrast between the massive posts and the elegant, spiky chain is so absurd that it cancels out what was obviously meant to be a threat. The third example, from Devonshire, shows the thing at a vernacular level. The rough stones are fine for their situation (a small seaport) but here again the swinging chain is far too light in relation to the intervening posts. In the second space, however, there's a rail that just does the trick. The last example, at Auxerre in

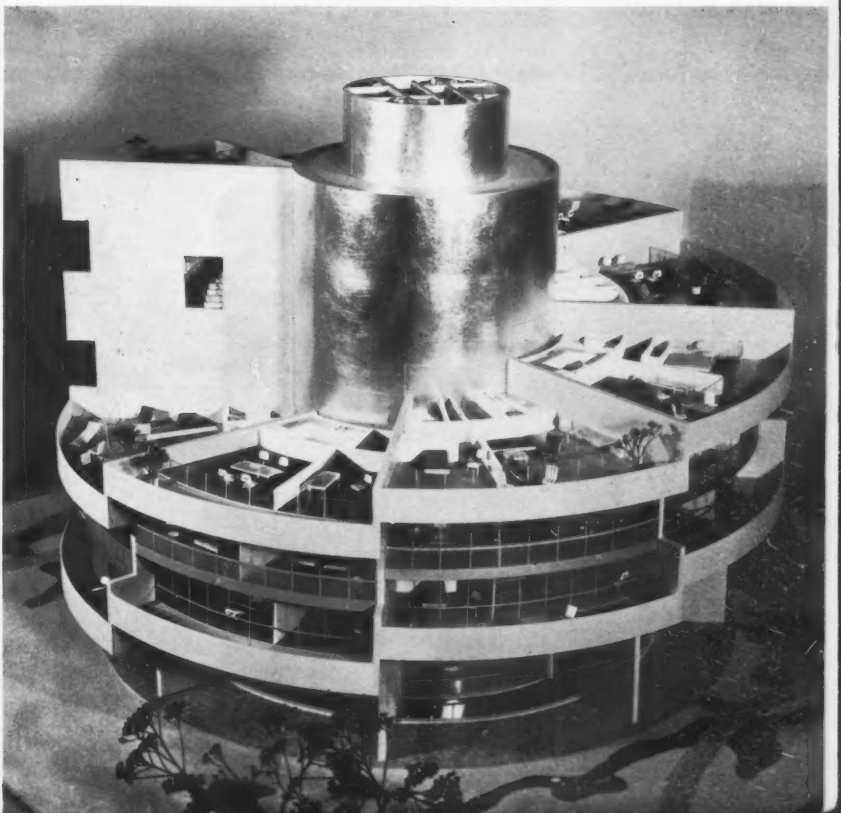


hazards



a
b

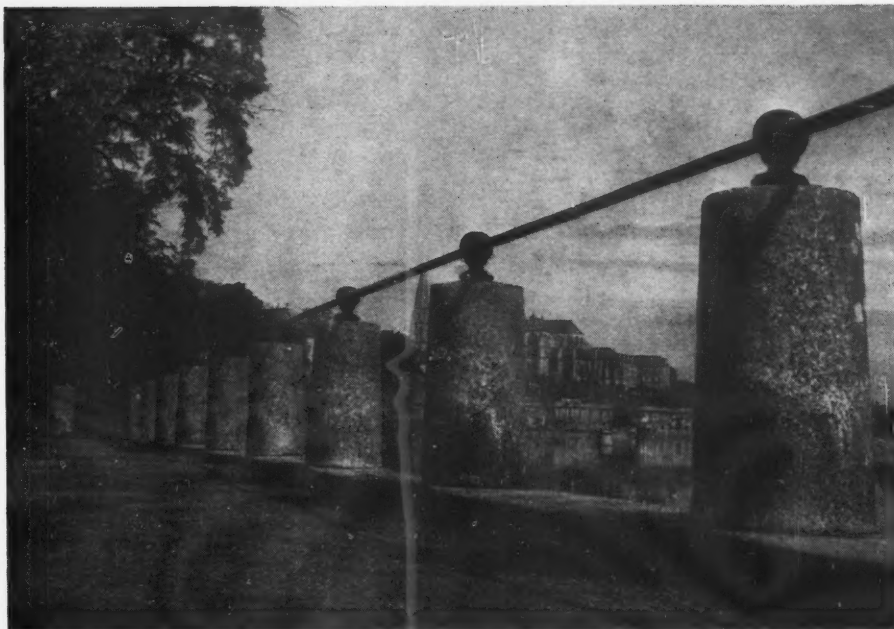
USA





the outdoor room





France, shows the same thing done in a more professional way, with equal success. As in so many matters of design it's hard to say why, for the rail is not in itself any heavier than the chain. The mere fact of its rigidity is probably what makes it look right. What it does make clear, though, is the importance of subtlety in the design of detail where psychology is the operative factor.

Andrew Hammer

THE OUTDOOR ROOM

Modern architects are busy breaking down the barriers between indoors and out—but for the most part only when the outdoors is garden or natural landscape. Isn't there a place for the outdoor room in the town as well?

The answer is surely Yes. But one can scarcely expect a town building to overflow into the street in the way that a house in the country may overflow into its garden. The solution is the temporary structure that turns the street itself into an outdoor room. An admirable example of such a structure in use, at Valencia, is shown in the two photographs on the opposite page. Its function, of course, is to give shelter from the rays of the Spanish sun; but how completely it justifies its existence on aesthetic grounds too! Its extreme lightness, and frankly temporary nature, contrast tellingly with the massiveness and permanence of the surrounding building, for which, as the upper photograph shows, it provides a frame as well as a foil.

The Valencian awning was put up for a *fiesta*. Isn't there a hint here for the Festival of Britain authorities? London could well

do with an outdoor room or two, as the popularity of the portico of the National Gallery (in spite of the starlings and pigeons) shows. One could imagine, for instance, the whole of Northumberland Avenue turned into a kind of outdoor ante-room to the exhibition of which it is to form the main pedestrian approach, the emphasis in this case being on protection from rain (rather than sun), which would involve a special effort to defeat the gloom of the London day—the use, say, of white paint, bright-coloured canvas (or nylon) and artificial lighting under the awning.

Robert Moore

BOOKS

New Spanish Utopia

MEXICAN ARCHITECTURE OF THE SIXTEENTH CENTURY. By George Kubler. 2 Vols. Yale University Press. London: Geoffrey Cumberlege. 82s. 6d. net.

On the basis of an extensive 'field-survey' of the monuments and a prodigious accumulation of new or hitherto scattered documentary material, Mr. Kubler has now written the definitive work on his subject. Though written strictly for the specialist, these lavishly produced volumes display to advantage that breadth of interest—technical, economic, social as well as aesthetic—which the modern scholar brings to the study of architecture. Plans, production statistics, population graphs and building tables are liberally provided and footnotes bristle on every page in almost Cresswellian profusion: indeed Mr. Kubler has reared a monument more impressive by far than any of the buildings he analyses.

Sixteenth century Mexican architecture was the creation of an extraordinary troop of Mendicant Friars whose ambition it was to build a Christian Utopia à la Thomas More among the Indians of New Spain. Within thirty

years these redoubtable prelates had changed the face of Mexico. Undeterred by the rapid decline of the Indian population, they brought into being a vast colonial state and caused innumerable new towns to be built on a primitive gridiron plan centred round a fortified church. In his first volume, therefore, Mr. Kubler is primarily concerned with the cultural, social and economic background, and he examines in detail the history of the Mendicant Orders, demographic problems, urban expansion, recruitment of Indian labour, traditional Indian building techniques—questions of equal if not greater interest to the student of Spanish colonial history than to the student of the history of architecture. For the latter, the most interesting of these problems would be the interplay of European and Indian architectural styles, but on this Mr. Kubler has little to say and admits in the conclusion that he was unable to find any important survivals of Pre-Conquest culture.

It is to Indian taste, nevertheless, that we may attribute the only original products of the period—the open chapels. Deriving from makeshift substitutes for a covered church, the open chapels eventually blossomed into such theatrical dispositions of arcades and open façades as Teposcolula and Tlalmanalco, which is a glorious jumble of indianized medieval and renaissance features decorated with sumptuous reliefs. But on the origin and history of these astonishing constructions Mr. Kubler sticks more tenaciously than ever to his facts and documents, and thus denies himself the opportunity of making any interesting or revealing comment.

The main part of the book falls into four divisions: Civil Architecture, of scant interest and mostly destroyed; single-naved Churches (1545-1590), the most typical church plan and derived, Mr. Kubler suggests, from certain thirteenth century churches in south-west France from whence came several of the Mendicants; other types of religious architecture notably the trabeated three-aisled churches (1526-c. 1540), Spanish crypto-collateral churches (1541-c. 1600), arcaded three-aisled churches (1560-c. 1600) and the open chapels (c. 1535-c. 1575); and finally Painting, uniformly gauche, and Sculpture classified into eight groups according to the medieval or renaissance origin of the motifs and the extent to which they were distorted by the Indian craftsmen.

There is also an exhaustive Bibliography and an Appendix in which each building is dealt with separately. Notes on the material condition and stylistic relations are given as well as recapitulations of the evidence for dating with references to the essential documents.

Despite the limitations which the author has imposed on himself and his occasional lapses into pseudo-scientific jargon, this book is a notable addition to the history of art for it establishes with authority the chronology and authorship of a vast amount of building, sculpture and painting.

John Fleming

Training the Lens

FOCUS ON ARCHITECTURE AND SCULPTURE. By Helmut Gernsheim. Fountain Press. 25s.

Photography in the hands of a sensitive cameraman can add revelation to the job of

recording; it can be used to interpret the facts and heighten the meaning of the objects which stand or pass before the lens. Mr. Gernsheim has written this book, or rather commented upon this album of his photographs, to persuade others to follow in his own advanced footsteps. It is an excellent book, made more valuable than ever because he has both an artistic eye and an academic brain.

The author has reproduced seventy of his own photographs (hence the rather high price), and then set them off with an introduction and a commentary on each shot. The introduction has an added interest to some of us because it is the only place in which one can find a summary of the history of architectural photography—a history which is much more distinguished than many would imagine. The general and technical parts of the introduction will have to be carefully absorbed by the would-be disciple, and the many considerations and warnings really digested. Mr. Gernsheim often lays down important pointers which the average photographer might wish were more fully enlarged upon. It is always pleasant reading the practical cautions and exhortations of a man who has met and solved every major and minor irritation, and who puts it all down with zest—from the detailed examination of electricity supply to the philosophic (and how necessary!) excursion into the necessity for unruffled patience and persistence. Absence of these latter qualities account for more bad photographs than almost any other factor, except of course a bad eye.

Half the plates show architecture and architectural details; and the rest sculpture, often architectural sculpture. The shots of sculpture are of particular interest in showing the limitless possibilities of lighting, the often unrealized revelation of the detail-study, and the careful approach which must be studied to achieve the true rendering of the different materials and surfaces. Each plate has its own note, sometimes historical, sometimes technical, but always illuminating.

C. H. Gibbs-Smith

Shorter Notices

THE ARCHITECTURE OF BRIDGES. By Elizabeth B. Mock. New York: The Museum of Modern Art. \$5.00.

It may seem an ambitious project to survey in a single volume of 120 pages the bridge building achievements of all ages and all parts of the world, but the purpose of this book is clearly to study modern bridge design, the historical examples being intended as introductory. The small and somewhat oddly chosen selection of medieval and renaissance bridges (to say nothing of two Roman and one Chinese) must therefore pass without criticism. The book must be regarded as a collection of pictures of bridges of the last 150 years, selected for their structural interest and especially for the expressive form that emerges from the various types of structure.

The notes which accompany the pictures are excellent: technically well informed, critical where necessary and with every opportunity used to make an individual characteristic illustrate a general point. The bridges are grouped according to type of structure, and the result is a most useful reference book,



Rope and bamboo bridge over the Min River, China (see *The Architecture of Bridges*)

slightly thrown out of balance by the number of American bridges included (some of no particular interest) and by the disproportionate amount of space given to the work of the Swiss engineer Robert Maillart. His bridges are without doubt of first-rate importance, both as demonstrations of the latent possibilities of reinforced concrete and as works of art of an unusual vigour and refinement, but his work is now well documented and to give no less than seventeen pictures of his concrete bridges when no other designer from any country, except O. H. Ammann, the contemporary American engineer (seven pictures) and Telford and Brunel (four each) gets more than two or three, is surely excessive. The book would have benefited by having an index.

J.M.R.

DUBLIN: A STUDY IN ENVIRONMENT. By John Harvey. B. T. Batsford, 15s.

'Dublin is a phenomenon, and its significance is extraordinary.' Or more explicitly: 'Even English lovers of Georgian architecture, fond of England's rather colourless austerity, are a little frightened of the exuberance of Dublin—the rich and coloured traces of a southern, catholic, baroque past, that England never knew. We English have to go right back to the Middle Ages to find a period when we were fully alive, vitalized with rude health and abounding in a sense of the brilliant poignancy of life.' Such is the mood in which Mr. John Harvey tackles his study of Dublin—and Dubliners, even Dubliners-by-adoption, will not unnaturally feel a little self-conscious about what is to follow. Speaking for myself, Mr. Harvey's preface made me itch for a few acrid words from the pen of William Sansom, whose *South* I had been reading. 'And when I come all this way, expecting some divine catharsis, some butterfly ascent from my crabbed old chrysalis—what do I bring but my dear old self, heaved over the oceans and the rails, the same dreary old phoenix tottering up from its immolation of passport and tickets, its ash of caporal and nazionale?' Unlike

Sansom's traveller Harvey had very little difficulty in shedding his 'dear old self' while crossing the Irish Sea. But his enthusiasm for Dublin settles down, after its first ecstasy, into an interesting, well-documented account of the history, geology, topography, climate and planning and architecture of the city. Indeed, he brings such a sympathetic and intelligent interest to bear upon his subject that we are soon ready to forgive him any blandishment.

It seems that the best portraits of cities are very often painted by foreigners. *Dublin: a Study in Environment*, by the English architect John Harvey, has not quite achieved the quality of *London, the Unique City*, by the Danish architect S. E. Rasmussen. But Mr. Harvey has certainly given us the best contemporary picture of the Irish capital so far.

R. McG.

Books Received

PORTRAIT OF SALISBURY CATHEDRAL. By G. H. Cook. Phoenix House, 12s. 6d.
EXPERIMENTAL BUILDING SCIENCE: Vol. 2, Part I (2nd Edition). MECHANICS OF STRUCTURES. By J. Leask Manson and Francis E. Drury. Cambridge University Press, 12s. 6d.
FREEHAND DRAWING SELF-TAUGHT. Arthur L. Guptill. Windmill Press, 30s.
GLUED LAMINATED TIMBER STRUCTURES. By R. T. Walters, A.R.I.B.A. Issued by the Timber Development Association Ltd.
SPAIN. By Sacheverell Sitwell. Batsford, 16s.
THE PHYSICAL PLANNING OF ISRAEL. By K. H. Baruth. Shindler & Golomb, 15s.
THE THINGS WE SEE—No. 6. SHIPS. By David Pye. Penguin Books, 2s. 6d.
THE COTSWOLDS. By Robert Henriques. Paul Elek, 15s.
THE SCILLY ISLES. By Geoffrey Grigson. Paul Elek, 15s.
THE THEORY AND PRACTICE OF PERSPECTIVE. By W. Abbott. Blackie & Son, 12s. 6d.
PLYWOODS (revised edition). By Andrew Dick Wood and Thomas Gray Linn. W. & A. K. Johnston, 40s.
THE CHURCHES OF SHOREHAM, SUSSEX. By the Rev. F. S. W. Simpson. The British Publishing Co., Ltd., Gloucester, 1s.
The Countries in Colour. ITALY. By Harold Acton. Batsford, 27s. 6d.
HOSPITAL IMPROVEMENTS. By Olive Matthews. Obtainable from the author—22 Harrington Gardens, London, S.W.7. 1s. 6d.
PORTRAIT OF LINCOLN CATHEDRAL. By G. H. Cook. Phoenix House, Ltd., 12s. 6d.
THE FACE OF WALES. By Tudor Edwards. Batsford, 12s. 6d.
A HISTORY OF ARCHITECTURE (3rd edition revised). By H. Heathcote Statham. Batsford, 21s.
THE CITY AND ROYAL BURGH OF ABERDEEN. SURVEY AND PLAN—1949. (a) Survey Report; (b) Planning Proposals. Published for the Corporation of the City of Aberdeen by W. Dobson Chapman & Partners, Planning Consultants, Macclesfield.
INFLUENCE ON CONCRETE. By A. Kleinlogel. Frederick Ungar Publishing Co., New York, \$7.50.
STOCKPORT TOWN CENTRE REPLANNED. By Dr. Thomas Sharp. Obtainable from the Town Clerk's Office, Town Hall, Stockport, 1s.

The First English Pullman

When the first journey of the Pullman train was run, it was from St. Pancras to Bedford. 'Literally nothing,' wrote one who then travelled, 'seemed left to desire. Entering the train from one end, you were introduced to the parlour car, a luxurious contrivance for short lines and day-travel only. It was a tastefully and richly decorated saloon, over fifty feet long, light, warm, well-ventilated, and exquisitely carpeted, upholstered, and furnished. Along each side, and close to the windows, were crimson-cushioned easy chairs, in which, by means of a pivot, you might swing yourself round to converse with your neighbour, or, by means of one of the thousand ingenious contrivances with which the whole train abounded, you might tilt yourself back to the proper angle of enjoyment. The centre is free for passing to and fro. There are various little saloons of the private box order, in which a family party might make themselves happy. Then you came to the drawing-room sleeping car, another long, well-appointed saloon, with fixed seats at the windows like short sofas, two and two, and facing each other. Between them a firm, convenient table could be planted, and upon one of them we were able, while the train ran at over fifty miles an hour, to write without difficulty. The tables removed, the seats lowered to meet each other became an admirable bedstead, while some beautifully ornamented and finished panels overhead, that appeared to be merely part of the sloping roof of the saloon, were unfastened, and in a moment converted into equally comfortable upper berths. By-and-by the saloon was restored to its normal drawing-room aspect, the tables were again put up, waiters entered with snow-white cloths, pantries and anterooms were brought into operation, and there appeared a dining hall as complete in its requirements as the drawing-room and sleeping-room had been in theirs.'

How far the Pullman car will be generally preferred in England is a matter of some doubt. Americans themselves, when they come to this country, appear well content with the matchless speed of English railway travelling and the comfort of half-filled ordinary first-class carriages. When Lord George Bentinck said on an off-day at Newmarket, only a few owners, trainers and jockeys being present: 'This is what I like. I hate a crowd,' he expressed a feeling widely distributed among our population, and one adverse to the adoption of long cars. They are, without question, a great boon to ladies and to solitary travellers. Relieved of the custody of her impedimenta, of all fear of insult, and pleased with the handsome surroundings of the Pullman drawing-room, the lady traveller will appreciate the provision made for her comfort; and the more social varieties of the Englishman, if travelling alone, may also take kindly to the long car. A shy and sensitive minority will perhaps prefer the comparative seclusion of the ordinary first-class carriage.

(From *Our Iron Roads*, by FREDERICK S. WILLIAMS, 1858).

MARGINALIA

Without Comment

'The architects of to-day have to be more clever than those of the Victorian period; there is a great deal more for them to do. They have to plan all their hundreds of little rooms, and the staircases and corridors which lead to them, so that everything will work properly, and still have windows in just the right places on the outside of the building; then it will look well designed without having to be covered all over with columns and ornament of all sorts. In the big buildings of to-day you will very seldom see any columns or carved ornament; there may be

just a spot here and there where the architect has allowed himself a little decoration, but on the whole it is considered vulgar to display too much of this sort of thing nowadays.

'Until the days of the Renaissance, architecture, as has been shown in the early chapters of this history, just grew. Later on, we saw how architects copied the "styles" of architecture which had gone before, trying to make them fit the kind of building they were planning. But architects of to-day do not work like this, for the schools have taught them "rules" by which buildings may be designed. They have to make sure they get the length and breadth of the building right. If it has several parts, they must see that the sizes of these are correct and that each is joined-on correctly to its neighbour.

Doors and windows must be of just the right shape, and in just the right places.

'There is no real need for any "style" to be followed; if everything is correctly "proportioned," the building should look all right. If the architect wants a little ornament, he either designs it himself or gets an artist to do it for him; again, there is no need for any "style" to be followed. So nowadays it does not matter if a building has to be designed which is nothing like anything ever seen before; the architect can, by following the "rules," make it look right.'—(From *The Story of English Architecture*, by Hugh Braun. Faber and Faber, 12s. 6d.)

Railway Penguin

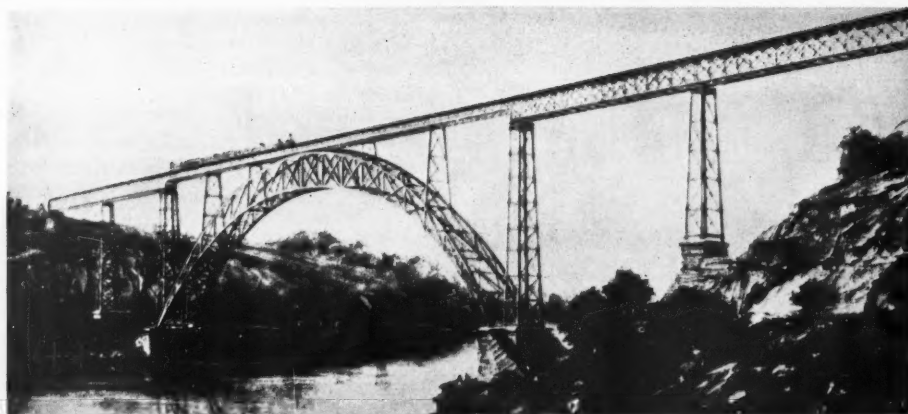
One of the prettiest of recent King Penguins is Christian Barman's *Early British Railways*, illustrated from the engravings of J. C. Bourne and other recorders of the heroic age of British engineering. Mr. Barman's text is both lively and informative, and his insistence on the importance of railway works and railway architecture as visual elements in landscape and townscape is timely. ('If the building of the railways was as big a happening as it is said to be, if the men who did the building were as remarkable as we truly believe they were, then it might, perhaps, be well that we should look at these monuments as we look at other big and remarkable works created by outstanding people. But our books about railways are filled with pictures of ancient locomotives and railway directors.') He concludes with the extremely interesting suggestion that Victorian railway architecture may owe more than a little to Vanbrugh, and the Vanbrugh of Seaton Delaval in particular—the intermediary in the transaction being George Stephenson. This is a thesis one would like to see developed at greater length.

Ark

The REVIEW greets a new student-edited magazine from the Royal College of Art—*Ark*. The first number is chiefly concerned with the subject of book illustration. Although the magazine received initial backing from the College, this was quite unconditional; the editor is free to find his contributors outside the College and among those whom he has found for this number are John Lehmann, Basil Taylor and John Minton. Number two, to appear in February, will be concerned with domestic art 'and will investigate the effects on Contemporary Interiors of such disreputable influences as Style, Honesty, Fashion and Tradition.' *Ark* will be published from the Royal College of Art, Exhibition Road, London, S.W.7, three times a year (annual subscription, 7s. 6d.; 2s. 6d. per copy).

La Tour Eiffel

Editions Tel, who have been responsible for so many fine picture books of French art and architecture, have now published one on the Eiffel Tower (Jean A. Keim, *La Tour Eiffel*). The text, as usual in productions of this kind, is on the slight side, but the 54 illustrations that constitute the bulk of the book form a fascinating record which deserves to be studied in conjunction with the new chapter on Gustave



1 A bridge over the river Douro by G. Eiffel, 1875, from the new edition of Giedion's *Space, Time and Architecture*.

Eiffel in the second edition of Giedion's *Space, Time and Architecture*. In addition to some excellent detail photographs specially taken for the book, there are progress pictures of the tower in course of erection and a series showing



2 M. Eiffel (lower figure) standing on his tower.

it at the time of the various international exhibitions over which it has presided. Another section illustrates its impact on various artists, from Robert Delaunay to René Clair. The photograph reproduced here shows Eiffel himself (the lower figure) on his tower.

New Editions

New editions of notable books of the past quarter-century have formed a conspicuous and welcome feature in publishers' lists of late. Among the books which have thus reappeared are Sigfried Giedion's *Space, Time and Architecture* (Oxford University Press, 50s.), Sir Kenneth Clark's *The Gothic Revival* (Constable, 15s.), Thomas Sharp's *English Panorama* (The Architectural Press, 12s. 6d.), and *1851 and the Crystal Palace* by Christopher Hobhouse (John Murray, 12s. 6d.).

Space, Time and Architecture, which was first published in 1941, had already been reprinted six times; this second edition contains the new

chapter on Aalto which appeared in the February REVIEW, a chapter on Eiffel and his tower, and over fifty more illustrations. That a book of this calibre should have achieved a second edition (and so many reprintings) in so short a time is a most remarkable, and welcome, phenomenon.

'Books,' says Dr. Giedion in his foreword, 'are born of a particular moment; it does no good to revise them later.' Sir Kenneth Clark would agree in the main, though when he writes that '*The Gothic Revival* is a period piece, a document, rather pathetically, in the history of taste which it sets out to anatomise' he is much too modest: *The Gothic Revival* has dated amazingly little during the twenty-two years that have passed since it first appeared, while its literary qualities put it in a class with Geoffrey Scott's *The Architecture of Humanism* and hardly anything else in the architectural literature of the present century. The quotation comes from the letter to his publisher with which Sir Kenneth prefaces the new edition, which he has also equipped with footnotes giving additional information and second thoughts on certain points.

Sharp's *English Panorama*, which first appeared in 1936, was the best historical-visual account of man-made England even in its original form, while the analysis of planning problems in the final chapter had lost nothing in validity through the events of the inter-



3, the Sibthorpe Elm from the new edition of 1851 and the Crystal Palace.

vening years. The value of the new edition has been increased by considerable revisions, and there are now nearly sixty admirable and admirably chosen illustrations to support the text.

To re-read *1851 and the Crystal Palace* is to realize anew how much English literature lost through Christopher Hobhouse's early death in the war. Its re-issue was a plain duty; but in this case also the publishers have gone one better than we had any right to demand of them, getting Osbert Lancaster to supply a preface in which he assesses Hobhouse's achievement and examines the changing attitude of the present century towards the Victorian age.

DIGEST

French Architectural Periodicals 1950: First Half

As might perhaps be expected, *L'Architecture d'Aujourd'hui* contains more memorable matter than most of the others put together. The February issue, entirely devoted to the work and influence of Gropius in the United States, was in every respect a model of what such a special monograph number should be. Admirably produced and illustrated, with a long introductory article by Dr. Sigfried Giedion, it will be prized for many years to come. The May number was also notable. Its contents included Dr. Giedion's critical study of Alvar Aalto and his work (this also appeared in THE ARCHITECTURAL REVIEW, February, 1950) excerpted from the new edition of *Space, Time and Architecture*; the Museum and Library blocks recently built by Saarinen for the Cranbrook Academy of Art in USA; an Arts Centre at Des Moines (Iowa) designed by Saarinen and Robert F. Swanson, in association with Brooks and Borg; a theatre at Sao Paulo, Brazil, by Rino Levi in association with F. A. Pestalozzi and R. Cerqueira Cesar; an aluminium-sheathed laboratory tower at Nutley (New Jersey) by Giffels and Vallet, with L. Rossetti as engineer; and models of monumental 20-26 storied new buildings at Moscow, conceived rather in the early skyscraper manner with a pronounced vertical emphasis capped by rows of spiky finials, designed in the state department of which P. Jdanov is the Architect in Chief. English items in the same issue were a Gateshead factory by Yorke, Rosenberg and Mardall; plans and elevations of the Royal Festival Hall by Matthew and Martin; and Gordon Cullen's sketches from THE ARCHITECTURAL REVIEW, April, 1950, of some of the buildings for the 1951 South Bank Exhibition.

Number 97-8 of *L'Architecture Française* (it is hard to guess just what period was covered by the issue in question) has as its main article '*Recherche d'un Classicisme Moderne dans l'Esthétique des Bâtiments Industriels*,' illustrated by examples of the familiar Palais Chaillot type from the work of Georges Hennequin taken from his Deols-Château-Airport Factory. The narrow new office block for the OECE, on the Rue de Franqueville, Paris, by Jean Demaret, described and illustrated in the same issue, offers an even better exemplification of 'Classicisme Moderne' at its dreariest. There is also a rather sketchy article on Office Furniture;

THE WELLS HOUSE

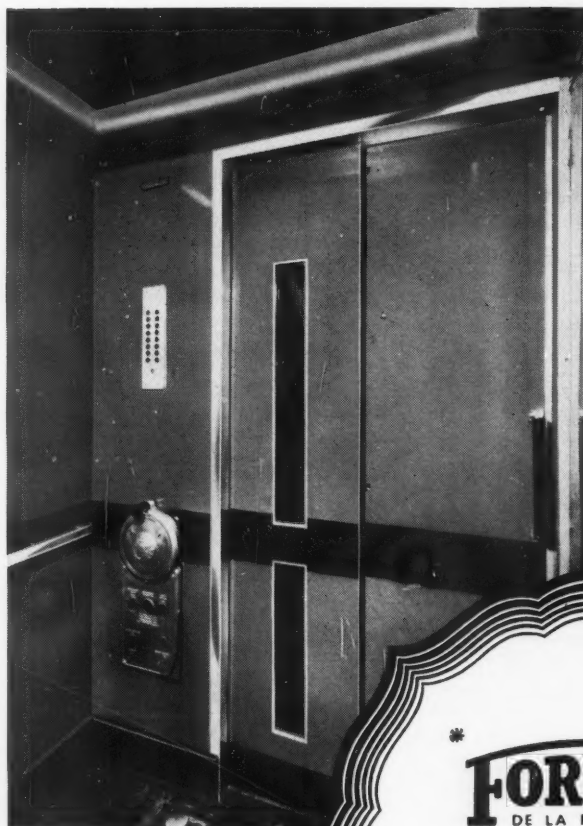


C. H. James, R.A., F.R.I.B.A., Archt.

This attractive block of flats has recently been completed for the Borough of Hampstead. The design of in-situ reinforced concrete and the supply of reinforcement thereto were carried out by Twisteel.

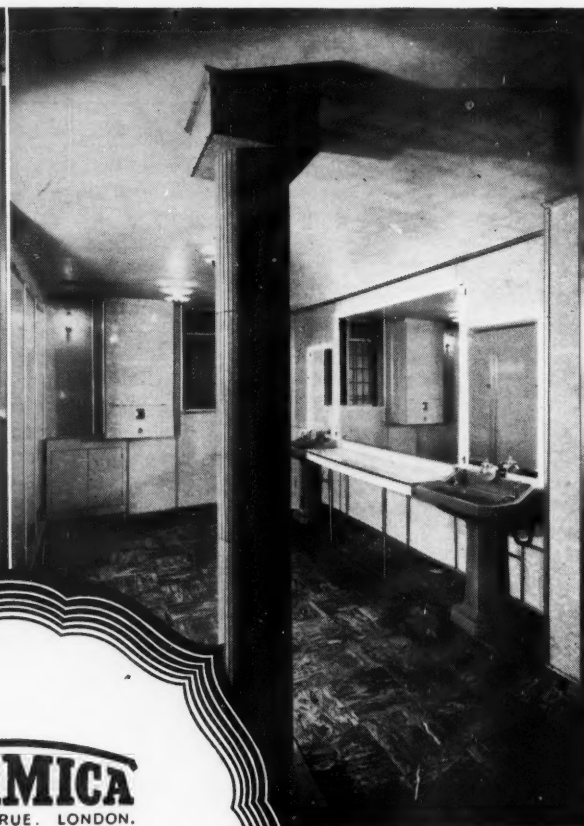


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4, the new office block for the OECE, see DIGEST.

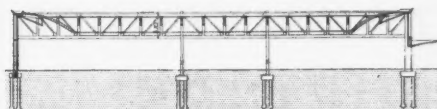
a brief but well-documented report on Reconstruction in Austria; impressions of recent Norwegian architecture, including the new Oslo Town Hall; and drawings and photographs of Louis Leygue's much-discussed *Monuments aux Morts* at Nantua: a massive cenotaph piled on a coffin with the sides of the latter cut away to reveal the silhouette of an emaciated corpse (see also *THE ARCHITECTURAL REVIEW*, May 1950). Rather surprisingly the same number contains the complete text of a recent address by Walter Gropius to a congress of South American architects and architectural students.

Besides an illustrated review of the lifework of Auguste Perret, the March *Bulletin de la Grande Masse* published an important—and all the more valuable for being in part retrospective—article by A. Maitrot on *Couvertures en Béton Armé à Nids d'Abeilles*; and the text of a lecture by Richard Neutra now two years old.

La Construction Moderne has been publishing a series of surveys of the present state of civic-centre reconstruction in some of the most severely damaged towns in the Départements of Calvados and the Eure, such as Caen (Brillaud de Laujardière architect in chief), Thury-Harcourt (Ali Tur chief architect), and Vernon. In all three cases, as likewise at Evreux and Louviers, the energy shown is remarkable indeed, but the elevations are in a depressingly 'simplified' Neo-Normand idiom of brick gables and dormers having little or no structural relation to the concrete framework invariably employed. The January issue has a short note on type-plans for new Scottish housing showing perspectives which are every bit as 'vieux-neuf' as the foregoing. In the May number of the same periodical André Lurçat examines the problem of a *Définition de l'Unité du Quartier*, and the conditions necessary for realizing a true neighbourhood unit; and this is illustrated by progress photographs of the (now well-advanced) large

communal group of buildings at Saint-Denis which he has designed in partnership with Marc and Léon Solotareff. Here a maximum of pre-fabrication was adopted, nearly all this work being done on the site. Illustrations on page 185 show the precast elements of a kitchen sink put together in the rough, and the same sink finished with tiling pre-assembled in panels of a dozen squares and its plumbing fixtures in place. This is followed by an analysis of 'Prices and Policy in Present-Day British Building' by H. Chrétien-Marquet. The June number is largely taken up by a 50-years Jubilee Review of the progressive expansion of that unhappy architectural chaos, the Cité Universitaire of Paris, by Lucien Bechmann, the architect of the Fondation Victor Lyon (illustrated by a perspective drawing) of the new Cité Universitaire at Lyons.

La Technique des Travaux fully maintains its high pre-war standard in the examples selected for illustration and their detailed technical descriptions, and also the quality of its blocks. The January-February number deals with J. W. C. Bok's 'Bouwcentrum' at Rotterdam, which has a very well thought out circular plan; the new quay-side Fish Market and Entrepôt at Rio de Janeiro; and an impressive Barrage at Eupen, Belgium, which embodies an ingenious criss-crossed type of 'staircase' to break the force of the spillway's overflow down the face of a very steep discharge outlet. The March-April number is primarily devoted to the huge new Mechanized Goods Shed of the SNCF at Lyon-



6, transverse section of the mechanized goods shed at Lyon-Guillotière.

Guillotière—perhaps the finest building realized in France since the war—designed by Paul Peirani in association with the engineer Bernard Laffaille, a partnership which it will be remembered was previously responsible for the very striking Locomotive Round-House at Avignon. The dimensions are 267.30 by 77.60 metres in the case of the North Shed, and 250.00 by 60.00 metres for the South Shed; the site being a very difficult and exiguous one on which the very heavy traffic could not be interrupted at any time. Here the design was based on a repetition of hollow precast V-shaped columns. H. F. Mertens' large new headquarters building for the Rotterdamsche Bank at Rotterdam is illustrated and described in the same issue. The May-June number contains the fine, if austere, new building for the Postal Cheques Department

of the Belgian PTT at Brussels, designed by that veteran of the Modern Movement, Victor Bourgeois; a Ten-Storied Block of two- three-roomed Flats on the Viale Pinturicchio at Rome, by V. Luccichenti, which combines recessed loggias and small protruded wedge-shaped balconies like pulpits that have perilously light wire-mesh infillings on either side; a Bridge of Prestressed Concrete Construction, having a span of 130 metres, over the River Meuse, at Sclayn, near Namur; Dorman Long's New Steelworks at Port Talbot; and the elegant *Saut de Mouton*, or Fly-Over Junction, built by the SNCF at Dijon-Perrigny as an integral part of the electrification of the Paris-Lyons main line, which exceeds a kilometre in length.

EXHIBITIONS

Seldom has the small back room of Gimpel Fils in South Molton Street seemed so full as it did when a mere fourteen of the paintings and drawings of Denis Williams were hanging there in December. For in Williams we have a young painter—he is twenty-six to be precise—whose



7, *Passage à Niveau* by Orneore Metelli from the exhibition of his work at the Hanover Gallery.

every picture is instinct with enormous vitality, a positive statement made in terms of form and colour of a forcefulness not to be resisted by the most unyielding sensibility. Far from being a mere decorator, he is not afraid of the quest for visual symbols with which to express his own view of mankind's dilemma and destiny—he is, as Mr. Wyndham Lewis has told us, in fact an Existentialist—and if the pictures in which this quest is most explicit are not his most successful that is because, after all, it is about the most daring and dangerous quest a contemporary painter can undertake. Denis Williams is an artist of whom we are sure to hear much more,



5, aerial photograph of the new mechanized goods shed of the SNCF at Lyon-Guillotière.



8


9
10


8, Procession au Dôme de Terni by Orneore Metelli from the exhibition at the Hanover Gallery. 9, Burden or Release by Denis Williams from his exhibition at the Gimpel Fils Gallery and 10, Masked Figures 1950, by Robert Colquhoun from his exhibition at the Lefevre Gallery.

and if it is not all good it will not, one may hazard, be his fault. Perhaps it should be added, for the sake of those who like to take their art with a little human interest, that he is a negro and that he first came to England (where he is now living) from British Guiana with a British Council scholarship.

The middle room of Gimpel Fils, at the time of the Williams exhibition, contained reproductions made by the Aeply process, about which Monsieur Malraux is more enthusiastic than the present writer can find it in himself to be. In the front room was a round score of the pen and brush pictures of Scottie Wilson, lyrical patterns of a botanical, ornithological or piscine tendency, done in a careful, mosaic-like technique. For contemporary, or nearly contemporary, primitivism of a more ambitious kind one could go to the Hanover Gallery, where there was a show of the paintings of Orneore Metelli, the shoemaker of Terni.

Metelli, who was born in 1872 and died, while working on his last picture (*L'Uscita dal Teatro*, included in this exhibition), in 1938, has a sizeable reputation (posthumously acquired, it would seem) on the Continent, but must have been new to most of the visitors to the Hanover. He had nothing approaching the Douanier's powers of design, nor was he a mystic like Bauchant. One of the things he had was a fine sense of the pageantry inherent in quite ordinary human goings which comes out when they are suitably staged, as it were; he loved crowds, but he also loved space and noble buildings. His genius, in fact, was most unmistakably Italian.

Whether Robert Colquhoun's genius is unmistakably Scottish is a question which may be left open. Certainly there is something in his make-up as an artist which is as resistant to outside pressure as a Scottish accent is liable to be. All the paintings and monotypes in his

recent exhibition at the Lefevre Gallery were the fruits of a sojourn in Italy, but much more often than not it was only the title that made the source of inspiration apparent. Colquhoun is a skilful maker of patterns, but at least in the medium of oil paint pattern without content becomes a weariness. This was a promising exhibition, in the sense that before his next one, surely, he must explore his own and his medium's potentialities more deeply.

INTELLIGENCE

The Minister of Health has appointed a Sub-Committee of the Central Housing Advisory Committee, under the Chairmanship of Henry Brooke, 'to examine social needs and problems of families living in large blocks of flats.' The other members are: G. B. Eddie, C. W. Gibson, Sir Lancelot H. Keay, J. W. Laing, P. L. Leigh-Breese, Professor J. M. Mackintosh, Miss E. Murray and Mrs. B. Wilson. Individuals or organizations desiring to submit evidence to the Sub-Committee should communicate with the Joint Secretaries, Miss M. Empson and J. C. H. Holden, Ministry of Health.

The Department of Architecture of Yale University has appointed five architects as visiting critics for the current academic year. During periods of residence at Yale they will supervise advanced design problems and individual theses. The five critics are Richard J. Neutra, Philip Johnson, Paul Schweikher, Paul Weidinger and Victor Christ-Janer.

CORRESPONDENCE

Letter from China

To the Editors

THE ARCHITECTURAL REVIEW

DEAR SIRS,—The author of the 'Letter from China' in your issue of September, 1950, makes the following statement:

'Whatever claims may now be made for the existence of Chinese architects in the Sung or Ming periods we may have no compunction in saying that their significance as architects was no greater than that of their counterparts in mediaeval England at about the same time. The professional position and aesthetic role of the architect as he had been developed in Europe between the fifteenth and nineteenth centuries was something quite foreign to Chinese conceptions.'

If I am correct in assuming that Mr. Harris's criticism was intended to cover the whole history of Chinese building as well as its late phase in Sung and Ming, I must protest against what I am sure is a grave misstatement.

The charge of failure to produce architects in the European sense may properly be made against Japan. There construction has never been monumental or conspicuously intellectual except by direct imitation of Chinese precedent. Exactly as in our middle ages, the names of Japanese master-builders are hidden away in contemporary expense accounts and work-sheets; instead of the *daiku-san*, who has remained a mere carpenter, tradition has remembered the persons and pedigrees associated with more honourable crafts, swordsmiths and armourers, potters, makers of icons and flower arrangements, and the like. In the case of China it is true that traditional architecture stands to-day at the end of almost a millennium of decline in logic and imagination; a decline that may well have

[continued on page 58]



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F. G. Southgate, A.R.I.B.A. *Borough Architect*

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continued from page 56]

affected the status of the architect as artist and member of society. Your correspondent's criticism, then, may perhaps fit recent centuries well enough; it is very likely a precise description of the catastrophic results of the nineteenth. In the vigorous maturity of Chinese architecture (roughly from the sixth through the eleventh centuries), its practice in the emperor's service produced a long line of specialists whose names have been remembered in the histories; men whose careers seem to have bridged the gap between structural techniques and an enlightened humanism quite as successfully as the average European's since Brunelleschi, and who in their lifetimes were respected and rewarded no less generously.

Mr. Harris mentions the work of the Society for Research in Chinese Architecture, founded in Peking in 1929. He would surely have avoided so complete a misconception had he followed its quarterly 'Bulletin'; in particular the series of papers contributed from 1932 on by Liang Chi-shiung under the title 'Collected Biographies of Master Craftsmen.' There, along with the practitioners of associated arts like landscape gardening, he would have found data assembled from the standard literary sources—sometimes at great length—on a great number of Chinese architects, ranging in date from earliest times down to the Ch'ing dynasty. The most ancient of these names are certainly mythical, and many of the historic figures named as builders of palaces and imperial mausolea may well have been titled figure-heads. Some others were clearly no more than noble amateurs like Lord Burlington, though their interest tells as much as his about the social status of the art they effected. (One of these last was a younger son of the first Sui emperor, an extravagant rake with imagination and a passion for carpentry. Another was a *fin-de-siècle* Ming ruler who loved to

make complicated architectural models.) The great majority of the names preserved must stand for architects who were technically trained and personally responsible for whatever stability and beauty and convenience their buildings possessed.

From the first great age of imperial splendour in the Han dynasty the species is already mentioned in a way that suggests a development of individual imagination and responsibility. Thus when the usurper Wang Mang undertook in A.D. 20 to raise a new complex of nine huge state shrines to the great rulers of the past, he began by soliciting designs from architects all over his realm. His pleasure in the completed work was exhibited in the classic imperial way by a lavish distribution of gifts and ranks to the chief architect, one Ch'iu Yen, and his subordinates. The historical accounts of architects' careers are in general most detailed and bespeak the highest level of creative versatility and its official recognition in the period of about two centuries from Northern Wei into early T'ang, i.e., around 475-700 (this may have been because the constructive energy they epitomized was most impressive to a China then just emerging from the Dark Age of the Six Dynasties). The climax of reconstructive effort around 600 under the Sui seems to have given employment to the most brilliant galaxy of all. Of the two men who laid out and directed the construction of the 'eastern capital,' Lo-yang, for example, Yang Su was also a famous designer of naval junks. The other, Yü-wen K'ai, was the scholar member of a warrior clan. His practical ingenuity made him an expert hydraulic engineer and led him, incidentally, to erect for the emperor's pleasure a great rotating pavilion. As an architectural historian he undertook an exhaustive study of the most famous and mysterious royal building type of antiquity, the Ming-t'ang, the better to document an intricate contemporary version of his own designing. His rival

in cunning, Ho Ch'ou, showed an even greater versatility. A connoisseur of old pictures and antiques, he was at the same time one of China's most notable military engineers. For the titanic Sui effort to conquer North Korea, he contributed a brilliantly improvised assault bridge across one of the principal river obstacles, and a remarkable portable *castrum*, capable of being set up overnight. He was equally successful in adding pomp to his ruler's celebrated pleasure-trip down the Grand Canal; and in a related capacity redesigned the headgear, robes, insignia and ceremonial carriages used by the court. As an architect in the severer sense he was entrusted with the layout of the empress' mausoleum. Another cluster of talents is attached to the name of Yen Pi, father of the two famous figure-painters Yen Li-te and Yen Li-pen, and himself an able painter and calligrapher. He, too, was a specialist in imperial equipages, and the builder of a pleasure-palace; at the same time he was commissioned to restore the Great Wall, and in the Korean campaign dug a long canal to facilitate the transport of supplies. The European parallels suggested by such personalities are hardly William of Sens and Villard de Honnecourt; in fact the functions they were ready to assume bear the most striking similarity to those that Leonardo da Vinci offered to carry out in the service of the Duke of Milan. Actually, the enormous power and wealth of the Sui and T'ang empires must have enabled the great court architects of that age to realize their personal aesthetic decisions in grander or more spectacular fashion than was ever possible in post-Renaissance Europe (except, perhaps, at Versailles).

Yours, etc.,

ALEXANDER SOPER.

Pennsylvania.

Mr. Harris writes: *My purpose was to show that there was no professional architectural tradition on which the Chinese could build. Mr. Soper appears to*

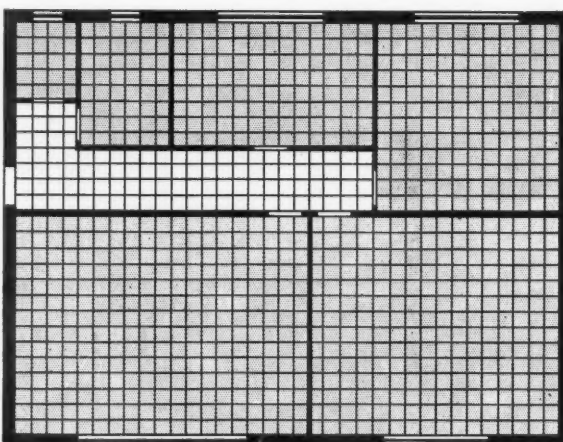
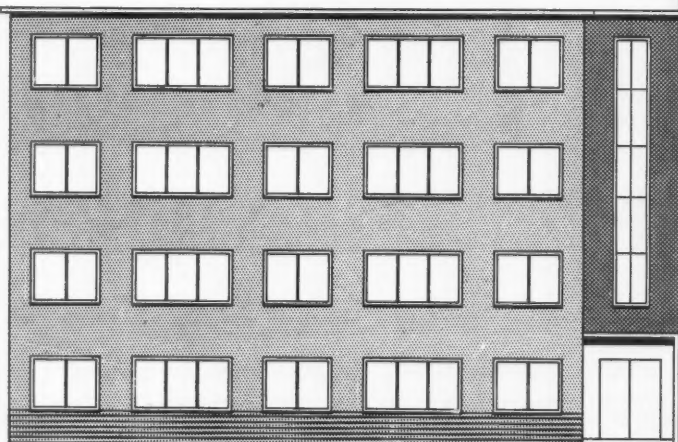
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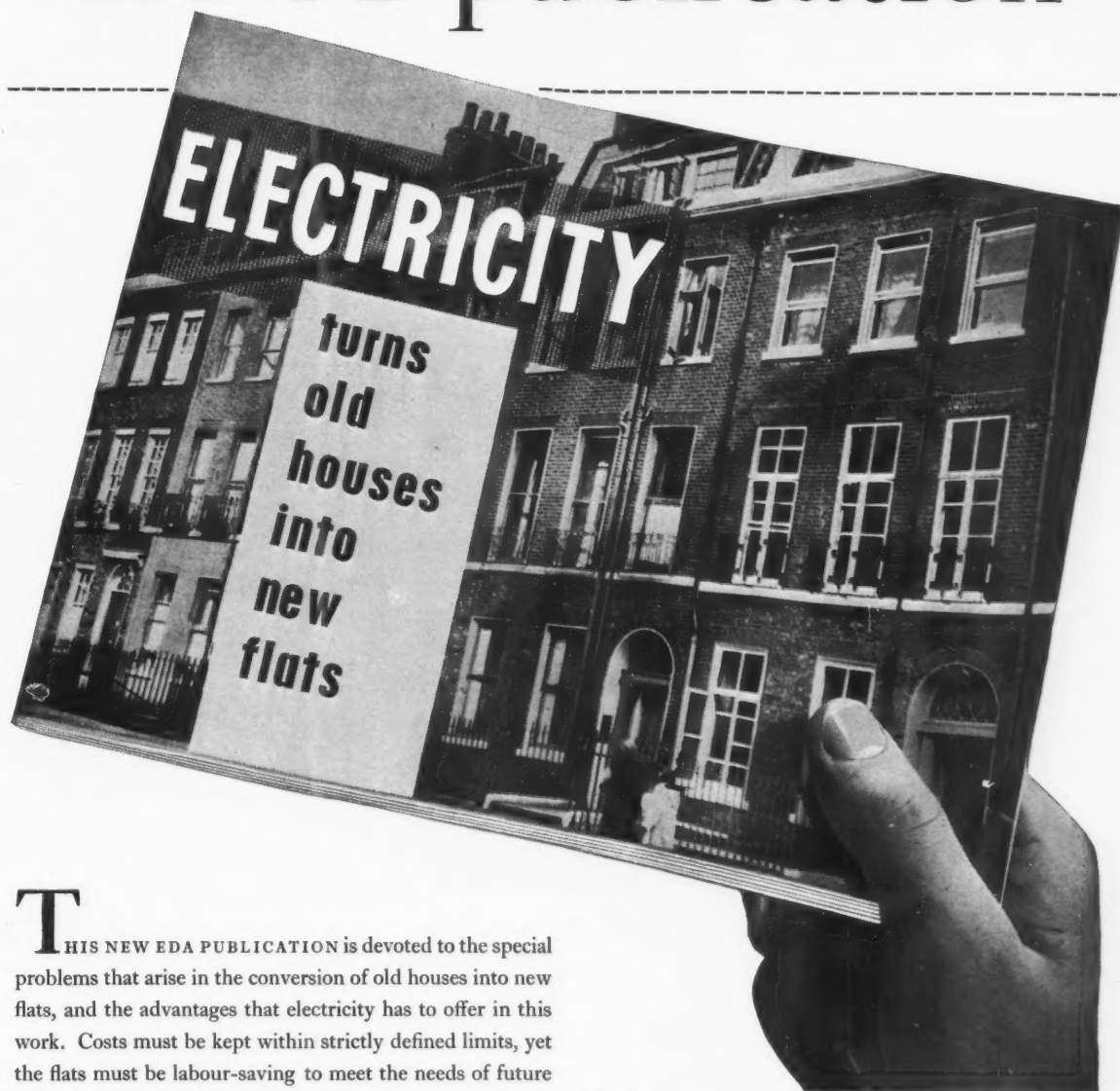
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continued from page 58]

agree with this. I mentioned the Sung and Ming periods because this seemed as far back as one could go to find a tradition which might have survived. Here, too, Mr. Soper seems to agree. To claim a golden age of Chinese architecture in the Sui and T'ang dynasties and to assert that its exponents were comparable with Brunelleschi or Leonardo da Vinci may be justifiable historically, but it does nothing to controvert my statement that, by the nineteenth century, the architect, as evolved in Europe, was a conception foreign to China. To say that a thousand years earlier in China we can find something similar to Europe of the Renaissance may be true, but it has ceased to have any bearing on the present situation.

I must confess I should be more interested in Sui and T'ang architecture and architects if the evidence was a little more plentiful, not least in that distinctive contribution to architectural history—a building. In Europe we can study Brunelleschi, but nothing whatsoever of the Sui and T'ang dynasties remains standing in China.

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[continued on page 62]

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continued from page 60]

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British Insulated Callender's Cables Ltd., London, W.C.1.

CONTRACTORS etc

Flats at Lewisham. General contractors: Wates Ltd. Sub-contractors: Central heating, hot water and plumbing: G. N. Haden & Sons. Electric drying tumblers in laundry: Isaac Braithwaite & Son. Bendix washing machines in laundry: Bendix Home Appliances Ltd. Water treatment plant: Candy Filter Co. Sanitary equipment, gas fires: J. Young & Co.; J. S. & F. Folkard Ltd. Electrical installation: Brakefields, Electricians. Tubular metal work to balconies and staircases, steel fixing: R. Smith (Horley) Ltd. Exterior light fittings: R. Smith (Horley) Ltd.; Falk, Stadelmann & Co., Ltd.; Best & Lloyd Ltd. Lowred air ventilators: Greenwood's & Airvac Ventilating Co. Floor finishes and insulating screeds: S. Towers & Son. Garden work and tree planting: J. Burley & Sons. Electric passenger lift: Hammond & Champness Ltd. Metal windows: Crittall Mfg. Co. Door furniture: Rennis Ltd. Paint: R. Gay & Co. Kitchen fittings: Kandya Ltd. Facing bricks: Uxbridge Flint Brick Co. Precast concrete: Wates Ltd. Refrigerators: Electrolux Ltd. Doors and joinery: Ram & Austin Ltd. Gas fire flues in 5-storey block: True Flue Ltd. Gas fire flues in 3-storey block: Nautilus Fire Co. Steel shuttering to floors: Scaffolding (G.B.) Ltd. Painting: J. W. Thompson. Asphalt roofs and floors: Kent Asphalt Co. Brickwork to 3-storey block: G. & E. Hills. Chain link fencing: W. A. Skinner & Co. Glazing: Wottons (Croydon) Ltd. Plastering: Southern Counties Plastering Contractors. Tiling: Allan & Cairns Ltd. Concrete partition blocks: Lokay Sales. Gas distribution and installation: South Eastern Gas Board. Electrical distribution: London Electricity Board.

ACKNOWLEDGMENTS

Cover: British Railways. Frontispiece: *Festival Gardens, Battersea*: Consultant Architects, Harrison and Seel. *Flats at Lewisham*, pages 7 to 15: 1, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, Galwey, Arphot; 2, Sydney Newbery. *Greece and Rome at Greenwich*, pages 16 to 24: page 18, British Museum; 1, 6, National Buildings Record; 2, 3, 4, 7, 8, 9, 10, 11, Warburg Institute; 5, National Maritime Museum; page 23, Bedford Lemere & Co. *Factory at Rio de Janeiro*, pages 25 to 28: 1, 2, 3, 5, Hess; 4, courtesy, L'Architecture d'Aujourd'hui, December 1949. *The Room on Wheels*, pages 29 to 36: 1, 7, 10, 11, 13, 15, 16, 20, 22, 23, 27, 29, 34, 37, 41, 42, 43, 44, British Railways; 5, 21, 24, 28, 29, 30, 38, 39, 40, Council of Industrial Design; 36, Bedford Lemere & Co. *House near Auckland*, pages 37 and 38: Sparrow Industrial Pictures. *Castell Coch*, pages 39 to 46: 2, 3, 5, 6, 7, 8, 9, 10, 11, 12, 13, W. Blackmore; 4, National Buildings Record. *Miscellany*, pages 47 to 52: Holland, courtesy, Forum, January 1949; Czechoslovakia, S. Trubacek; USA, page 49, top, E. Stoller; bottom, M. Jaffe; Hazards, top, McCallum, Arphot; centre, de Wolfe, Arphot; bottom, Galwey, Arphot; The Outdoor Room, McCallum, Arphot. *Marginalia*, pages 53 to 62: 3, by permission of the Victoria and Albert Museum (crown copyright); 7, 8, Atelier Eidenbenz; 9, courtesy Gimpel Fils; 10, courtesy Reid and Lefevre.

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The Church

The character of the church is predominantly of the late fourteenth century.

Among alterations to the church during the fifteenth century was the insertion of two rose windows of unusual and very effective design. The timber roof appears to have been repaired at the same time, if not entirely remade.

The gilt brass chandelier appears to be an original Flemish work of the late fifteenth century.

The electrical installation consists of four concealed 150 watt floodlights, and two striplights concealed in each window.

