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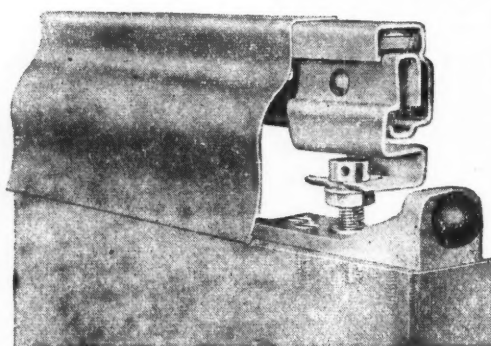
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Traductions

Übersetzungen

Переводы

THE ARCHITECTURAL REVIEW

MAY 1951

Mai 1951

Page 275: *Le Prince Consort—Philosophe de l'époque de la Reine Victoria*, par Roger Fulford. 1851. Sa vision de l'industrie et de l'art. Si la Grande Exposition de 1851 peut être attribuée à une personne quelconque, l'honneur en revient à Albert, Prince Consort, époux de la Reine Victoria, car ce fut lui—comme il l'exprima d'ailleurs lui-même—qui sema la graine qui germa dans le sol fertile de l'Angleterre de la jeune Reine et qui, en un espace de temps très court, porta des fruits si remarquables. Ce fut le Prince Consort aussi qui conçut l'idée d'appliquer les bénéfices de l'Exposition à la fondation d'un musée permanent et les résultats s'en admirent aujourd'hui dans la grande concentration d'arts et sciences à South Kensington. Pourtant voilà l'homme qui, lorsqu'il est contemplé sans rapport à ces autres monuments qui s'associent pour l'investir de la raideur de l'objet principal d'un enterrement gigantesque devient trop aisément dans notre pensée un personnage comique et peu attrayant—la forme potelée et flasque au cerveau desséché et découragé de la caricature de Lytton Strachey. L'heure est venue, dit le biographe de George IV, de pratiquer une revalorisation et, au cours de cet essai, il examine une partie des abondants témoignages faisant ressortir l'intérêt éveillé et bien renseigné du Prince Consort en ce qui concerne les arts et la science. Tout le monde, conclut-il, sera d'accord que le Prince possédait un esprit à la fois artistique et scientifique et qu'il était, dans le sens le plus juste du mot, un philosophe.

Page 278: 1951. *Réalisation du rêve du Prince*, par J. M. Richards. Que penserait le Prince Consort s'il pouvait rendre visite au South Bank (rive droite de la Tamise) cet été? J. M. Richards, en présentant ces quelques illustrations préliminaires de l'Exposition du South Bank (qui sera pleinement illustrée et commentée dans le numéro spécial de la REVUE d'août) suggère que le Prince reconnaîtrait la naissance enfin, après un siècle entier de gestation, du projet dont il avait rêvé—une démonstration de la collaboration fructueuse de la science, de l'industrie et des arts, ce qui manquait malheureusement à la Grande Exposition de 1851. Et si le contenu des bâtiments incorpore des 'illusions' du Consort, les bâtiments eux-mêmes représentent la réalisation de la promesse d'une nouvelle architecture qui se trouvait incarnée implicitement dans le Crystal Palace (Palais de Cristal), architecture basée esthétiquement sur le 'scintillement et l'espace' de cette construction fameuse, dont John Ruskin reçut l'empreinte d'une façon si désagréable. Les difficultés contre lesquelles ont eu à lutter les organisateurs de l'Exposition du South Bank ont égalé au moins celles qui confrontèrent son prédécesseur d'il y a 100 ans. Malgré ces difficultés, l'entreprise est destinée évidemment à remporter un succès éclatant et, en tant que la plus grande démonstration d'architecture moderne présentée jusqu'ici au public anglais, son effet sur le goût de ce public sera probablement énorme.

Page 298: *L'Unité d'Habitation de Le Corbusier*. L'Unité d'Habitation de Le Corbusier à Marseille a fait l'objet d'un plus grand nombre de discussions que tout autre bâtiment quelconque construit n'importe où depuis la guerre. L'intention annoncée précédemment par la REVUE de consacrer de la

place à la critique de l'architecture contemporaine se trouve exécutée ici sous forme condensée par le rapport d'une réunion, au sujet de l'édifice de Le Corbusier, qui a eu lieu dernièrement entre les membres de la Section du Logement du Département des Architectes du Conseil Municipal de Londres (LCC) et leurs invités, réunion d'ordre purement officieux. Tous les aspects du projet: social, structural et esthétique, ont été discutés par des conférenciers connaissant personnellement l'édifice.

Page 301: *Les Escaliers Anglais*, par E. F. Sekler. Peu de particularités font ressortir sans équivoque les sensations de l'architecte au sujet de la matière première qu'est l'espace, que le fait l'escalier. Pourtant, quoique les escaliers anglais aient été discutés bien souvent, du point de vue de ceux qui s'intéressent à leur construction, l'adresse de leurs artisans et leur décoration, leur signification esthétique, dans le sens général du mot, n'a fait l'objet que de peu d'attention. Dans cet article, Mr. Sekler examine l'histoire de l'escalier anglais depuis le Moyen-Age jusqu'au début du 17^e siècle, il trace l'évolution des types principaux et démontre comment, tant par la forme qu'il revêt que par la position qu'il occupe dans le plan général, il reflète la façon changeante du dessin architectural.

Page 307: *Alexander Jackson Davis*, par Wayne Andrews. Alexander Jackson Davis fut l'un des architectes américains les plus imaginatifs et les plus couronnés de succès pendant l'époque 1825-65. Loin d'être oublié, il vient (avec son associé Ithiel Town) de faire l'objet d'un livre paru récemment. Au cours de cet article, Wayne Andrews se sert de notes inédites et de la correspondance de Davis qui se trouvent au Musée Métropolitain pour jeter un nouveau jour sur sa carrière et il donne des illustrations d'un nombre d'édifices qui n'ont encore jamais été photographiés. L'effet en est de présenter un aspect qui diffère quelque peu de celui accepté jusqu'ici de l'accomplissement de Davis.

AVIS AUX PERSONNES DÉSIRANT
S'ABONNER À LA REVUE

Le papier n'étant plus rationné en Angleterre les abonnements à THE ARCHITECTURAL REVIEW peuvent être maintenant acceptés pour la France et autres pays étrangers.

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Mai 1951

Seite 275: *Der Prinzgemahl, ein Philosoph aus der Victorianischen Zeit, Seine Vorstellung von Industrie und Kunst im Jahre 1851* von Roger Fulford. Falls ein einzelner Mensch das Verdienst für die grosse Ausstellung von 1851 für sich beanspruchen darf, so ist Prinz Albert, der, wie er es selbst formuliert hat, 'die Anregung gab,' die im fruchtbaren Boden

des frühen Victorianischen England Wurzel schlagen und in erstaunlich kurzer Zeit so reiche Frucht tragen sollte. Er war es auch, der den Gedanken hatte, den pekuniären Ertrag der Ausstellung für die Gründung eines Museums zu benützen. Das Ergebnis sehen wir in den grossen Sammlungen für Kunst und Wissenschaft in South Kensington. Und doch ist dies der Mann, der, wenn man an ihn denkt, ganz abgesehen von anderen Denkmälern, 'welche dazu beitragen die steife, frostige Atmosphäre eines gigantischen Begräbnisses zu schaffen, dessen Mittelpunkt er bildet,' zu leicht in unserer Vorstellung eine lächerliche und nicht gerade anziehende Figur wird, 'arrogant und kraftlos mit trockener schwungloser Phantasie'—eine Karikatur von Lytton Strachey's Gnaden. Der Biograph von Georg IV findet, es sei Zeit, Prinz Alberts Verdiensten gerecht zu werden; im vorliegenden Aufsatz untersucht er das lebendige Interesse, das der Prinzgemahl für Kunst und Wissenschaft hatte. Er kommt zum Schluss: 'jederman muss zugeben, dass Prinz Albert für Kunst und Wissenschaft im stärksten Masse interessiert war, ja dass er im wahren Sinne des Wortes ein Philosoph war.'

Seite 278: *Die Verwirklichung der Ideen von Prinz Albert im Jahre 1951* von J. M. Richards. Was würde der Prinzgemahl denken, wenn er die South Bank Ausstellung in diesem Sommer sehen könnte? J. M. Richards veröffentlicht einige Abbildungen der Ausstellungspavillons (die REVUE wird im August eine reich bebilderte Sondernummer der Ausstellung bringen) und ist der Ansicht, Prinz Albert würde nach hundert Jahren in dieser Ausstellung die Verwirklichung von Vorstellungen und Plänen sehen, die ihm vorgeschwebt haben, ein fruchtbares Zusammenwirken von Wissenschaft, Industrie und Kunst, das in der grossen Ausstellung von 1851 seine endgültige Form nicht finden konnte. Wenn die verschiedenen Ausstellungsobjekte in den Ausstellungspavillons dem Ideal von Prinz Albert nahekommen, so sind die Gebäude selbst eine Erfüllung des Versprechens des Kristallpalastes, eine Architektur 'voll Licht und Raum' wie Ruskin es in diesem berühmten Bauwerk empfunden hat. Die Schwierigkeiten, die die Veranstalter der Southbank Ausstellung zu überwinden hatten, waren keineswegs geringer als jene, mit denen ihre Vorläufer vor hundert Jahren zu kämpfen hatten. Trotz alledem wird die Ausstellung ein ganz grosser Erfolg werden, und diese grosse zeitgenössische Architektur, die das britische Publikum in dem Umfang noch nicht gesehen hat, wird ihren Eindruck nicht verfehlen.

Seite 298: *Le Corbusier's Unité d'habitation in Marseilles* hat mehr Anlass zu Kontroversen gegeben als irgendein anderes Einzelgebäude, das seit dem Weltkrieg entstanden ist. Da die REVUE ihre Absicht bereits angekündigt hat, zeitgenössische Architektur kritisch zu untersuchen, so nimmt sie die Gelegenheit wahr, auf eine Sitzung des London County Council Architect's Department zurückzukommen, wo Mitglieder und Gäste rein privatim diesen Plan in sozialer, organischer und ästhetischer Hinsicht untersucht und diskutiert haben.

Seite 301: *Englische Treppenhäuser* von E. F. Sekler. Wenig Dinge offenbaren das Gefühl des Architekten für sein Rohmaterial—den Raum—so eindeutig wie Treppenhäuser. Aber obgleich

английские Treppenhäuser wiederholt in Bezug auf ihre Anlage und Dekoration untersucht worden sind, ist ihre aesthetische Bedeutung im weiteren Sinne bisher kaum beachtet worden. Der Verfasser untersucht die Geschichte des englischen Treppenhauses vom Mittelalter bis ins beginnende 17. Jahrhundert, er schildert die Entwicklung der Haupttypen und zeigt wie sie in ihrer Formensprache und in der Stellung, die sie im Gesamtplan einnehmen, den Wandel in der Auffassung offenbaren.

Seite 307: Alexander Jackson Davis von Wayne Andrews. Alexander Jackson Davis war einer der erfinderischsten und zugleich erfolgreichsten amerikanischen Architekten in der Zeit von 1825 bis 1865. Er gehört keineswegs zu den Vergessenen, über ihn und seinen Mitarbeiter Ithiel Town ist kürzlich ein Buch erschienen. In diesem Aufsatz jedoch untersucht Wayne Andrews die bisher unveröffentlichten Notizbücher und Briefe von Davis im Metropolitan Museum in New York, die seine Laufbahn in neuem Licht zeigen. Eine Reihe zum ersten Mal photographierter Bauten gibt ein Bild von Davis, das sich von der bisherigen Vorstellung in wesentlichen Punkten unterscheidet.

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Май 1951 г.

KRATKOE SOДЕРЖАНИЕ СТАТЕЙ

Стр. 275. РОДЖЕР ФУЛФОРД. ПРИНЦ — СУПРУГ, ВИКТОРИАНСКИЙ ФИЛОСОФ. ЕГО ДАЛЬНОВИДНОСТЬ В ВОПРОСАХ ПРОМЫШЛЕННОСТИ И ИСКУССТВА (1851 г.)

Если бы можно было приписать кому-либо единственную заслугу в создании Великой (Лондонской) Выставки 1851 г., то этим лицом был бы несомненно Альберт, Принц Уэльский, муж королевы Виктории. Ибо это был он, кто, как он сам выразился, „брошил эту мысль“, которая быстро пустила корни в плодотворной почве Англии раннего Викторианского периода, давшей в необыкновенно короткое время такие обильные плоды. Это по его замыслу прибыл от Выставки была использована для создания постоянных музеев, и в результате этого замысла появился в Южном Кенсингтоне (одном из наиболее интересных муниципально-автономных районов Лон-

дона) теперешний многообразный центр рассадников науки и искусства (музеев и университетских колледжей). Слишком часто, однако, образ этого человека, сыгравшего такую значительную роль в истории своего времени и столько после себя оставившего, связывается с грандиозным, но высшей степени неудачным, памятником, который был ему воздвигнут в Хайд Парке. В этом памятнике ему придана ооченность центра внимания гигантских похорон, наряду с тучной и рыхлой фигурой, смешной и мало-привлекательной, и высушенным, обескураженным мозгом карикатур Литтона Строчи. По мнению автора, ранее написавшего биографию короля Георга IV, сейчас пришло уже время для переоценки этого выдающегося человека. В настоящей статье автор приводит ряд фактов, ясно свидетельствующих о живом интересе и большой осведомленности принца Альберта как по отношению к искусству, так и по отношению к науке. По заключению автора, всякий согласится, что принц Альберт обладал как артистической натурой, так и научным умом, иначе говоря, он был философом в истинном значении этого слова.

Стр. 278. ДЖ. М. РИЧАРДС. ЛОНДОНСКАЯ ВЫСТАВКА 1951 Г., КАК ОСУЩЕСТВЛЕНИЕ ЗАМЫСЛА АЛЬБЕРТА, ПРИНЦА-СУПРУГА.

Автор задает себе вопрос о том, как бы отнесся принц Альберт к запово перестраиваемой Южной Набережной реки Темзы в Лондоне, если бы он мог видеть ее в это лето. Перед тем, как дать ответ на этот вопрос, автор приводит ряд иллюстраций, показывающих эти новые здания и сооружения. Автор высказывает мысль, что принц признал бы в этих новых строениях осуществление проектов, о которых он мечтал в свое время, теперь, наконец, после целого века шутливого к ним отношения. Он признал бы в них наглядное доказательство плодотворности органического сотрудничества науки, промышленности и искусства, которого выставке 1851 г. осуществить не удалось. Выставка, сама по себе, по содержанию своему, является осуществлением идеалов принца Альберта; здания же ее как бы исполняют обещание Новой Архитектуры, воплощавшейся в Хрустальном Дворце, этом знаменитом сооружении спроектированном на эстетической основе „сверхающего блеска и пространства“, столь антипатичной для Джона Раскина. Трудности, стоявшие на пути организаторов нынешней выставки, скорее превышают те препятствия, которые пришлось преодолеть их предшественникам сто лет тому назад. Несмотря на все эти трудности, совершенно ясно, что выставке предстоит триумфальный успех. Новейшее же зодчество, которое будет на этой выставке развернуто перед британской публикой в невиданном еще ею масштабе, неизбежно окажет огромное влияние на ее вкус.

Стр. 293. ЖИЛИЩНАЯ ЕДИНИЦА ЛЕ КАРБЮЗЕ.

„Жилищная единица“, которую Ле Карбюзье создал в Марселе, вызвала больше споров, чем

какая-либо другая послевоенная постройка. Редакция нашего журнала еще раньше выразила свое намерение уделить место обзору предстоящего тогда обмена мнений относительно построек Ле Карбюзье, который теперь имел место на частном собрании Жилищной Секции Архитектурного Отдела Лондонского Графства, совместно с приглашенными на это собрание гостями. В этом обсуждении были затронуты все стороны этого вопроса, как технико-строительные, так и эстетические и социально-бытовые. Те, кто по этим вопросам высказывались, были непосредственно осведомлены относительно этой схемы Ле Карбюзье.

Стр. 301. Е. Ф. СЕНЛЕР. АНГЛИЙСКИЕ ЛЕСТНИЦЫ.

Редко какая часть строения так непосредственно и так определенно выявляет чувства зодчего относительно материала и пространства, как лестничная клетка. Конструкция английской лестничной клетки, ее орнаментация и степень ее художественной законченности исполнения, обсуждались довольно часто. С другой стороны, очень мало внимания уделялось эстетическому значению лестничной клетки, в широком смысле этого слова. Автор излагает историю английской лестничной клетки, начиная со средних веков и кончая началом XVII века. Он прослеживает эволюцию главных ее типов и показывает, как она отражает в себе меняющиеся со временем общее отношение к архитектурному проекту, как в своей форме, так и в том месте, которое оно занимает в общем плане здания.

Стр. 307. УЭЙН АНДРИОС. АЛЕКСАНДР ДЖЭКСОН ДЭВИС.

Александр Джонсон Дэвис был одним из наиболее одаренных богатым воображением и вместе с тем одним из наиболее успешных архитекторов в Америке, практиковавших в период 1825-1865 гг. Он далеко не позабыт еще, и только недавно о нем и о его партнере Айтиел'е Таун'е вышла книга. В настоящей статье Дэвис использует неопубликованные заметки и письма, хранящиеся в Столичном Музее в САШ („Метрополитен“) бросающие новый свет на карьеру архитектора и на его творчество. Статья иллюстрирована рядом совершенно новых фотографий с возведенных им зданий.

ОБЪЯВЛЕНИЕ ПОДПИСЧИКАМ

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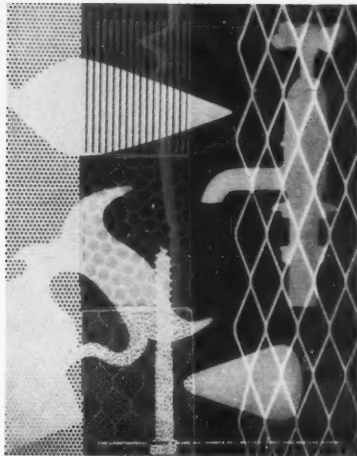
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The Cover is from a photogram by Nigel Henderson. A photogram, it will be remembered, is a photograph made without the agency of a camera, the objects to be included being laid direct on sensitized paper; in this case all the objects are ones connected with the building trades. Nigel Henderson, whose powers of design turn what in origin was a Victorian nursery game into a serious art, is a Londoner, born in 1917. Before the war he worked for three years as assistant to the picture restorer at the National Gallery. The war he spent in Coastal Command; after it he went to the Slade. He has exhibited in a collage exhibition at the Guggenheim Gallery. His interest in photograms developed as a by-product of part-time employment in a photo-copying agency; an exhibition of his work in this medium will be held at the Hanover Gallery in the autumn.

274 Frontispiece

275 The Prince Consort—Victorian Philosopher. 1851: His Vision of Industry and Art by Roger Fulford
If the credit for the Great Exhibition of 1851 is to be given to any single person, that person is Prince Albert, Queen Victoria's Consort; for he it was who—as he himself put it—'threw out the suggestion' which was to take root in the fertile soil of Early Victorian England, and in a remarkably short space of time bear such egregious fruit. It was the Prince Consort, too, who conceived the idea of applying the profits of the exhibition to the foundation of a permanent museum, with the results that we see in the great concentration of art and science in South Kensington. Yet this is the man who, when he is thought of apart from those other monuments which 'combine to invest him with something of the stiffness of the centre of interest at a gigantic funeral,' too easily becomes in our minds a not very attractive figure of fun. Time has come, says the biographer of George IV, for a revaluation, and in this essay he examines some of the abundant evidence of the Prince Consort's lively and informed interest in art and science. Everyone, he concludes, 'will agree that the Prince possessed... both an artistic and a scientific mind and that he was, in the truest sense of the word, a philosopher.'

278 1951: The Prince's Vision Realized by J. M. Richards What would the Prince Consort think could he visit the South Bank this summer? J. M. Richards, introducing some preliminary illustrations of the South

J. M. Richards
Nikolaus Pevsner
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Bank Exhibition (which will be fully illustrated and discussed in a special number of the REVIEW in August), suggests that he would recognize the fulfilment at last, after a whole century of gestation, of the project of which he had dreamed—a demonstration of fruitful collaboration between science and industry and art—but which in the Great Exhibition of 1851 failed to materialize. Difficulties with which the organizers of the South Bank Exhibition have had to contend have been at least equal to those which attended its predecessor of a hundred years ago. In spite of them, it is clearly destined to be a triumphant success, while as the biggest display of modern architecture with which the British public has yet been confronted its effect on that public's taste is likely to be immense.

279 First Look at the South Bank

280 Official Architecture in the West Indies Introduction by Ralph Crowe

293 Le Corbusier's Unité d'Habitation Le Corbusier's *Unité d'Habitation* in Marseilles has formed the subject of more argument than any other single building which has gone up anywhere since the war. The REVIEW's previously announced intention of giving space to the criticism of contemporary architecture is fulfilled here in the form of a condensation of a symposium on the subject of Le Corbusier's building held recently by members of the Housing Division of the London County Council Architect's Department—meeting in an entirely private capacity—and their guests. All aspects of the scheme—social, structural and aesthetic—were discussed by speakers with first-hand knowledge of the building.

301 English Staircases by E. F. Sekler
Few features reveal the architect's feelings about his raw material—space—so unequivocally as the staircase does. Yet while English staircases have been discussed often enough from the point of view of those interested in their structure, craftsmanship and decoration, their aesthetic significance in the broad sense has received very little attention. Here E. F. Sekler examines the history of the English staircase from the middle ages down to the beginning of the seventeenth century, traces the evolution of its main types, and shows how both in the form that it assumes and in the position that it takes in the general plan, it reflects a changing attitude to architectural design.

305 House near Stockholm Architect: Bengt Lindroos

307 Alexander Jackson Davis by Wayne Andrews Alexander Jackson Davis was one of the most imaginative as well as one of the most successful of American architects practising during the period 1825-65. Far from being forgotten, he (with his partner Ithiel Town) has even been the subject of a recent book. In this article, however, Wayne Andrews uses Davis's unpublished notebooks and correspondence in the Metropolitan Museum to throw new light on his career, and illustrates a number of buildings never before photographed: the effect is to give a rather different picture of Davis's achievement from the one hitherto accepted.

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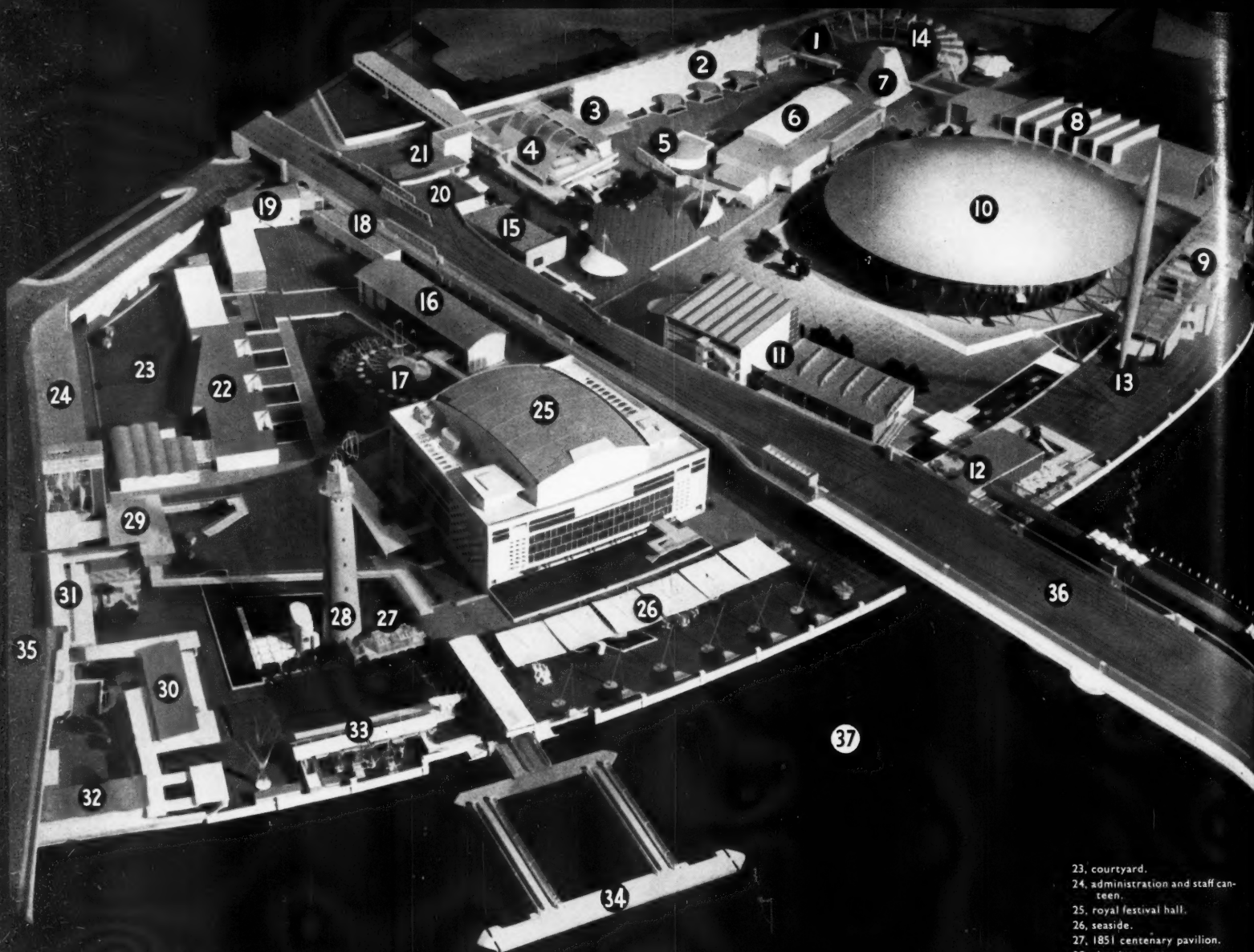
The Authors ROGER FULFORD, born 1902. Joined editorial staff of *The Times* 1933. Part-time Lecturer in English, King's College, London. Assistant Censor 1939-40. Assistant Private Secretary to Secretary of State for Air 1942-45. Publications include *Royal Dukes*, 1933; *George IV*, 1935; *The Right Honorable Gentleman*, 1945. RALPH CROWE, architect. AA School 1933-38, School of Planning 1938-39. Government Architect and Planning Officer, Barbados, 1947-50. Now teaching at AA School and in private practice. KENNETH EASTON, architect and planner, born 1912. Durham University School of Architecture. Senior Architect NCB 1947. Now working in Housing Division, LCC Architect's Department, Town Planning Studio Master, Regent St. Polytechnic. EMERIC MOHOLI, architect and planner, born 1912. Budapest and Vienna Technical Universities 1930-35, London University (Town Planning) 1946. Now working in Housing Division, LCC Architect's Department. R. KING, architect and planner. Plymouth and Bartlett School of Architecture 1946-48. Assistant Lecturer, History of Planning at School of Planning and Research into Regional Development. Member ABT Planning Committee. Now working in LCC Planning Division. MICHAEL GOOCH, architect, born 1923. Cambridge University School of Architecture and AA. Now working in Schools Division, LCC Architect's Department. THURSTON WILLIAMS, architect, born 1924. AA School 1941-49. Executive Member ABT. Now working in Schools Division, LCC Architect's Department. Biographies of W. G. HOWELL and PHILIP POWELL appeared in January 1951 and June 1950. WAYNE ANDREWS, Curator of Manuscripts at the New York Historical Society. Publications include *The Vanderbilt Legend* and *Battle for Chicago*. At present at work on a history of American architecture.

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THE ARCHITECTURAL REVIEW

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THREE SHILLINGS AND SIXPENCE



key

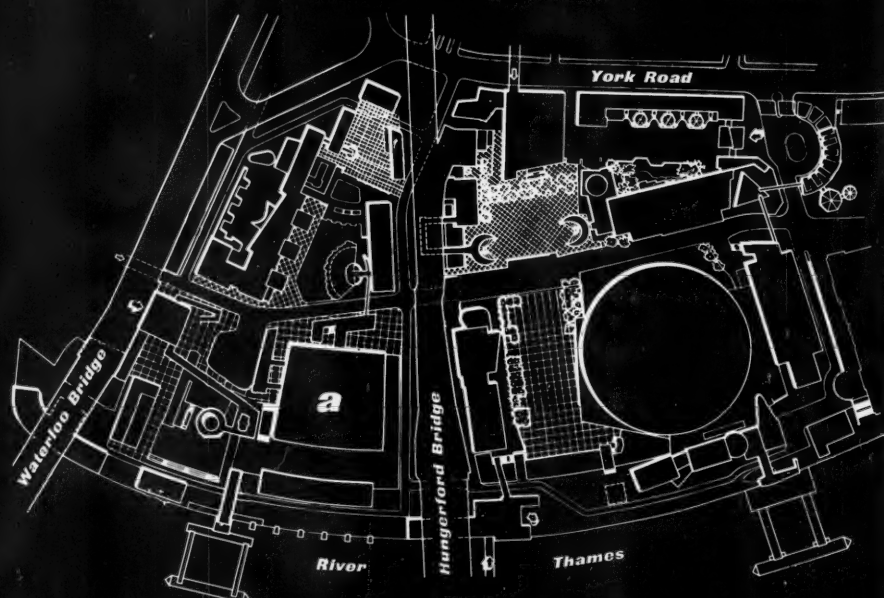
- 1, Chicheley street gate.
- 2, information and post office.
- 3, fairway café.
- 4, station gate, escalator hall for underground below.
- 5, the land of Britain.
- 6, the natural scene and the country.
- 7, minerals of the island.

- 8, power and production.
- 9, sea and ships.
- 10, dome of discovery.
- 11, transport and communications.
- 12, regatta restaurant and embankment gate.
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- 15, the people of Britain.
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- 29, Waterloo bridge gate, new schools and design review below.
- 30, harbour bar.
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- 36, Hungerford bridge.
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The South Bank exhibition of the Festival of Britain opens this month and will provide a large part of the population of London—besides many thousands of visitors—with their first view of modern architecture on a scale bigger than that of the isolated individual building. It will introduce them to the aesthetic possibilities of modern structures and materials in the specially stimulating way that the legitimate exaggerations of display architecture permits; also to the charms of informal townscape, in which architecture plays its part in providing interesting changes of view for the perambulating spectator. Above is a model of the exhibition, which will be fully illustrated in the August issue, showing the layout of the temporary exhibition buildings on their 27-acre site beside the Thames. The site also contains one permanent building, the London County Council's concert hall (a, on the plan), which is the first instalment of the projected redevelopment of this derelict industrial area as a cultural centre. The concert hall will be illustrated in a special number of the REVIEW next month.



THE PRINCE CONSORT

VICTORIAN PHILOSOPHER

1851 HIS VISION OF INDUSTRY AND ART

No one could pretend that posterity has done justice to either the attainments or the influence of the Prince Consort. We see him in those middle decades of Victorian England—a fine, solemn, industrious figure yet somehow formidable and even forbidding. The perpetual eulogies which the Queen poured out to his memory—the more solid tributes of Hall, Memorial and Mausoleum—all combine to invest him with something of the stiffness of the centre of interest at a gigantic funeral. He is never brought back to life for us by one of those vivid, easy phrases which have done so much to vivify the characters of his contemporaries. For example, we can almost see the Queen when we read of her saying about Florence Nightingale 'What a head! I wish she was at the War Office'; or Palmerston when we remember his speaking of 'The watchful eye and the strong arm of England will protect him against injustice and wrong'; or Disraeli when we think of his remark 'I am the blank page between the Old Testament and the New.' We seem in a flash to see the speakers in all the glow and glitter of life. But from the Prince no saying of that kind has survived: in consequence there is no short cut to an understanding of his character, which can only be achieved by study of what he thought and stood for in the somewhat ponderous volumes published after his death. This helps to explain why easy-going writers like Lytton Strachey have allowed themselves to caricature the Prince by speaking of 'the portly and flabby figure' with 'the desiccated, discouraged brain.' By concentrating on the Prince's political work, which he did not enjoy and which did not come naturally to him, researchers might find some stray evidence to support Strachey's strictures but the whole picture of the man leaves them revealed in all their stark absurdity.

The gifts and interests of the Prince were principally concentrated in science and the arts, and this side of his personality is of particular interest to-day when the public attention is concerned with the Exhibition of 1851. The Prince's interest in these matters has never been properly explored.*

The prominent Englishman of that period with whom the Prince was most in accord was Sir Robert Peel. This statesman formed, for his own enjoyment, a superb collection of pictures and he was likewise intensely interested in the advancement of science. He was responsible for suggesting that the Prince—then a youth of 22—should become the chairman of the Fine Arts Commission which was appointed in 1841 to see whether the rebuilding of the Houses of Parliament might not afford a means of encouraging the fine arts. This Commission provided the Prince with his introduction to English public life and he rapidly impressed his fellow-Commissioners. In a confidential letter to a friend Peel wrote 'You will find him one of the most extraordinary young men I have ever met with.' Writing to the Prince in 1844 Peel describes how he is entertaining at his home in the country 'some very distinguished scientific men' and how he has invited all his principal tenants to meet them so as to discuss the application of science to agriculture.

* Although the gap—so far as art goes—has been admirably filled by Mr. John Steegman's book *Consort of Taste*.

At that time scientists, rather like painters, still looked to the aristocracy for patronage. Encouraged by Peel the Prince joined the company of versatile investigators and patrons of science. He first asked that a competent scientist should investigate the Drainage System at Buckingham Palace. The result was alarming, since it was found that the main sewer ran through the courtyard and that the Palace was connected to this without any system of trapping. It was likewise found that the Palace kitchens had charcoal fires but no flues, and that the fumes went straight up to the royal nurseries. At Osborne, where the terrain was particularly suitable, the Prince, with the help of Professor Lyon Playfair, invented a system by which the sewage from the house could be used to fertilize farm land. In his own farms at Windsor and in speeches to the Royal Agricultural Society he was always anxious to illustrate the help which the scientist could bring to the farmer. The application of science to industry was naturally a topic which arrested the attention of anyone placed at the centre of public life in England at that time. Both Peel and the Prince were intensely alive to the importance of this and there can be no doubt that they both saw in the Exhibition a chance of furthering this.

In an important speech at the Mansion House which the Prince made a year before the Exhibition, he expounded the ideals which were behind it. There has been some debate as to the person really entitled to the credit for thinking of the Exhibition. At the start of his speech the Prince gives the answer to this when he expresses his gratification that 'a suggestion which I had thrown out' and which seemed 'to me of importance at this time' should have been so generally welcomed. After emphasizing the international character of the project he says that Man, whose reason is created by God, must use it to discover the laws by which God governs the world. 'Science—he went on—discovers these laws: industry applies them. . . . Art teaches us the immutable laws of beauty and symmetry, and gives to our productions forms in accordance to them. Gentlemen—the Exhibition of 1851 is to give us a true test and a living picture of the point of development at which the whole of mankind has arrived in this great task.'

When the Exhibition ended there was an immediate clamour for the Crystal Palace to remain in Hyde Park and to be used as a glittering species of Winter Garden or, as the Prince succinctly expressed it, 'for a lounging place.' He immediately drafted out a suggestion for employing the surprisingly large surplus of £186,000 in the provision of a permanent museum. He said that the object of this would be that art and science should not again relapse into a state of comparative isolation from each other, in which their progress is necessarily retarded. This was the germ of South Kensington and it was due to the Prince that that splendid site, on which metropolitan sporting men were shooting partridges in 1851, was secured for the nation. How strongly he felt on the subject is suggested by his writing of the man who went to bid for the site 'May God speed him that he may not have to pay too much.' The ghastly monstrosities, depressing to both eye and spirit, which later Victorian architects have piled on this coveted site should not blind us to the sweep and foresight of the Prince's plans.

Nor would it be wise to view the Exhibition as an isolated instance of the Prince Consort's enthusiastic pursuit of the ideal of harnessing science and art to industry. Four years after the Exhibition he went to Birmingham to lay the foundation stone of the Birmingham and Midland Institute. The zest with which Victorian philanthropists encouraged these institutes and the work which they did—in those days before the start of provincial universities and the growth of extension lectures—is a topic which has yet to be adequately explored. The Prince explained that he regarded the Birmingham Institute as much more than 'a simple act of worldly wisdom' but as one of the first public acknowledgments of the principle destined to play a big part in the future—namely 'the introduction of science and art as the unconscious regulators of productive industry.' This sentence illustrates the Prince's rather uncertain command of English. Though the meaning of the word 'regulator' is clear enough, its use is awkward. He went on to criticize—with a boldness which was rare and refreshing in a royal speech—the conventional education of Englishmen and the absence from their curriculum of any scientific instruction. This speech was described by Sir Norman Lockyer, the astronomer, many years later as 'the charter of the new system of teaching.'

What is striking about the Prince is that in his encouragement of science and the arts he

did not speak down to people from the cosy vantage point of theory, but talked to them as a practical man, conscious of ignorance but anxious to remove it. He himself was carefully instructed in both drawing and music, and he always said that this was an enormous advantage to him in appreciating the work and difficulties of others. This background of experience enabled him to speak his mind freely and he once startled Gilbert Scott by launching out into a tirade against the education of architects which he called 'contemptible in the extreme.' He went on to compare the æsthetic appreciation of architects most unfavourably with those of builders and even sappers. Surveying to-day the excruciating performance of most Victorian architects who shall say that he was wrong?

He was a careful reader of the *Builder* and it was due to his personal attention that the cottages on the Balmoral and Osborne estates were improved out of all knowledge, winning a warm encomium from Chadwick, the great sanitary reformer. He took the Queen to see Stephenson's bridge over the Menai Straits and while she drove across it he walked along the top of the tube. With characteristic brevity he commented in his diary about the bridge 'splendid'. Occasionally he made mistakes, and one of these was his decision to take the Queen and several of his children to an extraordinary concert in the Polytechnic. The musical instruments were played in a cellar and the noise was carried up to a lecture room (where the illustrious victims were sitting) by means of tubes which were connected with the sounding boards of three harps.

But he never held himself out as anything other than a searcher after scientific and philosophic truth. He never of course pretended to be a practical scientist. When he took on the Presidency of the Royal Association in 1859, he was at pains to say that he was nothing more than a simple admirer and would-be student and that it seemed to him impossible that he should be the spokesman for the leading scientists of the day. For scientists and men of learning—too often regarded as bores by the robust statesmen of mid-Victorian England—he had a great respect and he explained that one reason for his accepting the Presidency of the British Association was to give public testimony to the Queen's interest in what scientists were achieving.

Although to some too hasty students of these matters the work which the Prince did in encouraging science and the arts may seem obvious and such as any intelligent man might do—it has to be set against the general intellectual background of the time in which he lived. There are too many points to note. The first is that although the Victorians generally recognized that ugliness was abroad, they combined with this recognition a feeling of despair about curtailing ugliness and at times a sense almost of revelling in it as being something essentially British. It was, in those days, a commonplace that the cold and damp made it essential that beauty of design in houses should be sacrificed to comfort. The second, which is more formidable, was the prevailing and all pervading religious outlook of the Victorians. Religion dominated the whole intellectual life of those years, and the independent thinkers and researchers, with whom the Prince was numbered, undoubtedly attracted attention and criticism. One of the Queen's less respectable uncles described the Prince 'as very loose in his religious opinions and practically an atheist' and the following anecdote illustrates the gulf between the Prince and orthodoxy. When the Crystal Palace was moved to Sydenham the Bishops sent a message to the Prince that they could not possibly attend the opening ceremony unless the nude statues were draped. A prominent scientist suggested to the Prince that he might perhaps borrow a set of episcopal aprons for this purpose. But it would not be right to minimize the sincerity with which the opponents of science, in those days, feared it. They had the testimony of Darwin himself that in the course of his researches he had progressively lost his taste for literature, music and religion. Against that background it is possible to see the magnitude of Prince Albert's influence over nineteenth-century thought. A close examination of his speeches and writings and a consideration of the Great Exhibition as a practical demonstration of his ideals will show that his claim to inclusion among the greatest minds of Victorian England cannot be resisted. For some people (steeped in their Strachey) that claim may still seem too strong—to be based too much on the pathetic eulogies of the Queen and Tennyson. But even such critics will agree that the Prince possessed—and it is a rare combination—both an artistic and a scientific mind and that he was, in the truest sense of the word, a philosopher.

1951 THE PRINCE'S VISION REALIZED

Somehow exhibitions do get completed, though they frequently conform to the tradition of being completed a little late. In a special sense the Great Exhibition of 1851 may be said to have been completed exactly a hundred years late, with the opening of the Festival of Britain this month. The Festival is not international in scope, but in all other respects it answers the 1851 purpose of demonstrating the application of art to industry and does so in the thoroughgoing fashion which the earlier exhibition, in spite of its resounding popular success, altogether failed to achieve.

The Prince Consort, were he to visit the South Bank this summer, would immediately recognize the fulfilment at last, after a whole century of gestation, of the project he and Henry Cole dreamed of. It is not on record how deeply the Prince was conscious of disappointment over the absurdities with which the Crystal Palace was crowded in the name of art and the misplaced ingenuity that stood for the achievements of industry. But he must have been aware that the exhibits—or at least those exhibits that indicated a conscious exercise of taste, as distinct from the machinery and engineering exhibits—were not going to open anybody's eyes to the revolution that science was due to bring about in every sphere of design. A hint of it—more than a hint for those who, unlike Mr. Ruskin, were not blind to the æsthetic significance of 'sparkling and of space'*—was indeed offered by the building that housed them, but although the Crystal Palace is frequently referred to as one of modern architecture's forerunners it had no direct influence. Rather than the first monument of a new era it was the last monument of a disappearing one, that era of inspired engineering which has bequeathed to us the masterpieces of Telford, Robert Stephenson and the younger Brunel. It was not till three-quarters of a century later, when 'sparkling and space' had already, through various different means, found the way of letting some fresh air into the stuffy store-houses of Victorian period revivalism, that modern architecture discovered its own reflection peering from the glass walls of Paxton's Crystal Palace.

It has been a long and uphill road which has led from the Prince's, Henry Cole's and Matthew Wyatt's prophetic words, uttered as a preliminary to 1851—words so enlightened in themselves yet so oddly out of character with the works to which they gave their approval—to the world-wide acceptance in the year 1951 of a modern architecture nourished by science and founding its æsthetic idiom thereon. The road has taken a circuitous route—by way of Paris, where a series of impressive exhibitions, owing much to the pioneer venture in Hyde Park, established once again the architectural respectability of creative engineer-

ing, by way of Vienna of the Sezession, of the Brussels of Henri van de Velde, of the Deutsche Werkbund and its descendant the Bauhaus, of Stockholm, Milan, Zurich and many other centres of thought and activity, and—last but not least—by way of the educational enterprises launched in this country as a direct result of the success of the Great Exhibition.

In their quiet way South Kensington, the Royal Society of Arts and their indirect offspring like the DIA and the CID have done valiant work and the theories they have propounded can now be seen taking practical shape on the South Bank and elsewhere. Britain has for the first time this summer instead of a few freakish examples of a modern style, a whole quarter where the twentieth century Englishman can wander about in a world of his own making.

The Prince Consort, knowing (as he had good reason to) the obstacles that stand in every reformer's path, would not perhaps have been surprised that it has taken just a hundred years for his ideas to achieve full-scale realization in the city where they were so earnestly conceived. Though some of its aspects might surprise him a little, it is not likely that he would have any difficulty in recognizing his offspring. He would find it the more easy to do so if he had been permitted to watch the events that accompanied its birth, since 1851 and 1951 have found themselves involved in much the same difficulties and controversies. If Hyde Park had its Col. Sibthorp, the South Bank has had its equivalent in the shape of an intransigent press baron; if rumours were put about that the exhibition in Hyde Park would bring the riff-raff of Europe thronging round its doors, rumour has likewise asserted that an exhibition on the South Bank will bring all the traffic of London to a standstill. And a mere plague of sparrows is nothing to the problems—whether economic, political or meteorological—that the Festival organizers have had to overcome.

In spite of these problems, the South Bank exhibition—together with its adjuncts at Battersea and Poplar—is clearly destined to be a triumphant success. Apart from its intrinsic merits, the mere fact that it has been conceived and built in a contemporary spirit, with no sign of the compromise usually thought necessary in order to placate conservative and official taste, is sufficient triumph in itself. In August a special issue of the REVIEW will illustrate and analyse the South Bank exhibition in detail. Since it represents the biggest concentration of modern architecture with which the British public has yet been confronted, it will then be the REVIEW's duty to criticize it in accordance with the most exacting standards. Meanwhile the preliminary pictures on the facing page and this brief introduction have as their purpose to welcome it as a bravely conceived undertaking, to salute the efforts of Gerald Barry, director-general, and Hugh Casson, director of architecture, and to state that, whatever faults the critics may find, the exhibition is in the literal sense epoch-making. With its completion the idea that animated the Prince Consort in 1851 at last finds appropriate expression.

* 'It is to this, then, that our Doric and Palladian pride is at last reduced! We have vaunted the divinity of the Greek ideal—we have plumed ourselves on the purity of our Italian taste—we have cast our whole soul into the proportions of pillars, and the relations of orders—and behold the end! Our taste, thus exalted and disciplined, is dazzled by the lustre of a few rows of panes of glass; and the first principles of architectural sublimity, so far sought, are found all the while to have consisted merely in sparkling and in space.' John Ruskin: *The Opening of the Crystal Palace Considered in Some of its Relations to the Prospect of Art*. London, 1854.



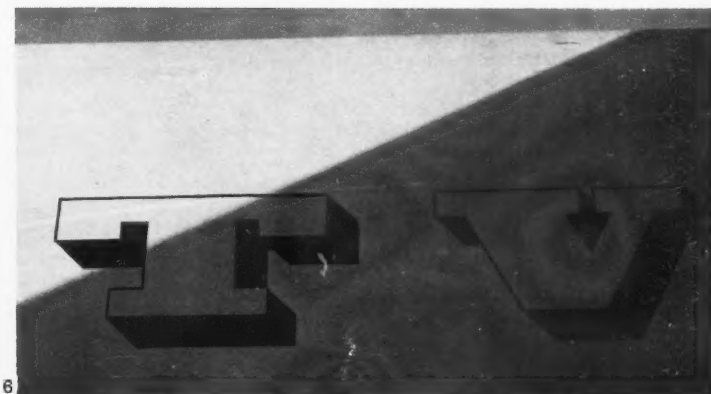
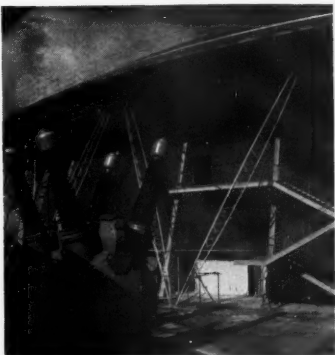
1, the temporary facade of the Royal Festival Hall and the Shot Tower seen from the Lion and the Unicorn building. Waterloo Bridge can be seen in the distance. Boxes, 4, suspended from steel bipods and connected by corridors form,



with the offices below, the Administration building. Architects are the Architects Co-operative Partnership. 5 is the Transport and Communications building designed by Arcon. The ground floor is open and laid out to display heavy exhibits such as railway engines. Behind the fully glazed upper facade an aircraft is suspended. 6 shows the lettering on the west end of the Television building, designed



signed by the Festival Typography Panel (see AR, March, '51, pages 193-194). The Dome of Discovery designed by Ralph Tubbs, seen in 7 from the staircase of



the Power and Production building, in 8 from the staircase of the Sea and Ships building and in 9 from its own staircase looking up at the Dome. 10 is an

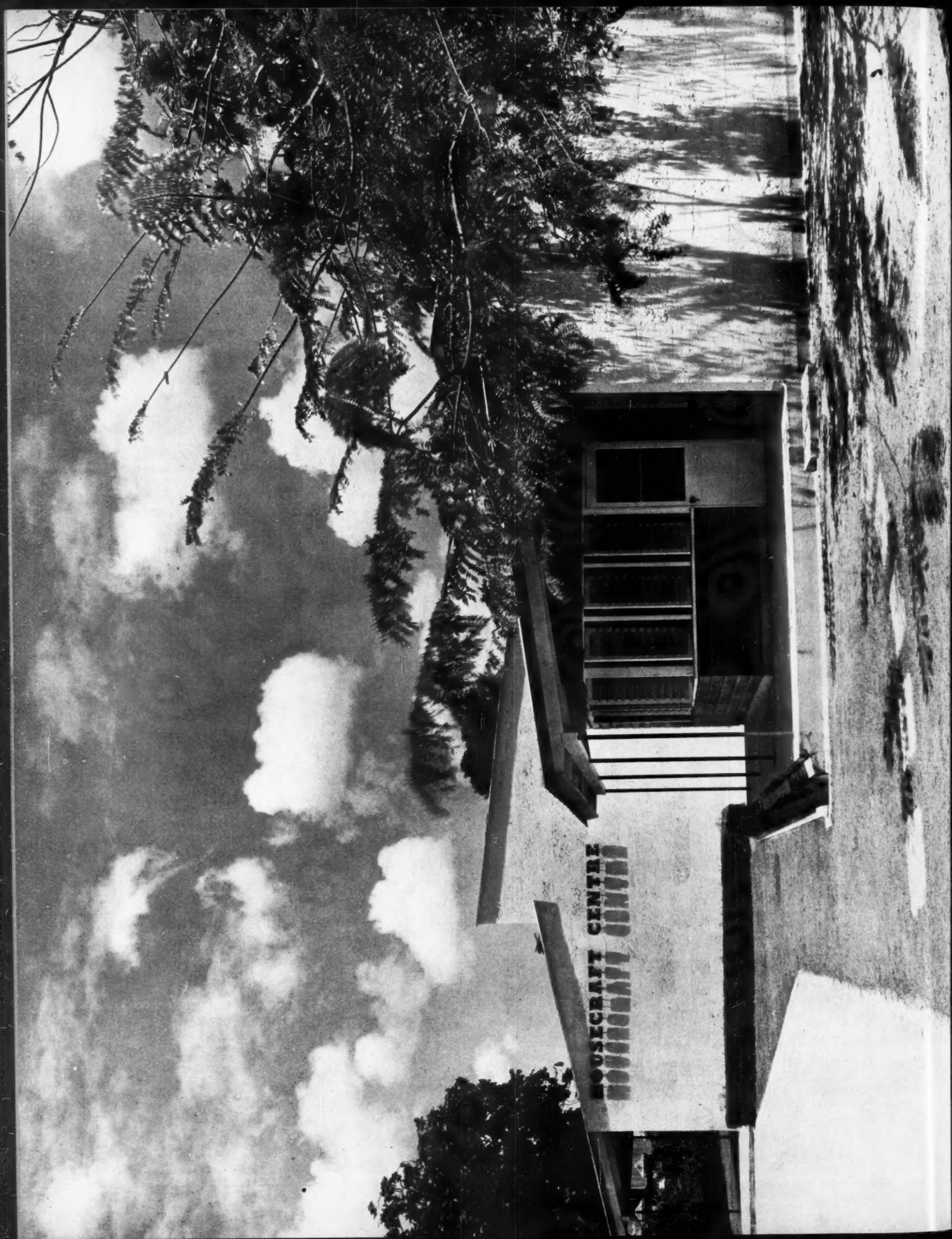


FIRST LOOK AT THE SOUTH BANK

Centrepiece of the 1951 Festival of Britain is the South Bank Exhibition which faces the Thames (on a site partly cleared by bombing, previously occupied by derelict industrial buildings), between County Hall and Waterloo Bridge. The exhibition is designed to show what the modern world owes to British achievements, particularly in science and industrial design. At the same time it will tell the story of the British people at work and at play, in industry, transport, the farm, on the seas, in sport and at leisure. The photographs on this page provide a first glimpse of the exhibition, to be fully illustrated in the August issue.



2, the south-west facade of the Lion and the Unicorn pavilion, designed by R. Y. Goodden and R. D. Russell. The eye-shaped windows are intended to provide a pattern of sunlight inside the building, and the louvres conceal the view of Hungerford Bridge. 3, the interior of the Lion and the Unicorn pavilion. The birds have been released from their cage by the lion and the unicorn—twin symbols of British character and tradition. On the end wall is a mural by Edward Bawden depicting English country life.



official architecture in the WEST INDIES

Introduction by Ralph Crowe, Government Architect and Planning Officer of Barbados, 1947-50

Architecture in the West Indies has no roots in the region or in the Carib people. It is all derived from Europe. All through the eighteenth century and the first quarter of the nineteenth, the age of prosperity for these islands, fine buildings were being erected. Most of these, it is true, were for public purposes, but the standard set was quickly adopted by the settled Europeans and the wealthier coloured population producing a good general Georgian 'Colonial' style. This style, although not universal, is sufficiently distributed for a thread to be recognized running through all permanent building. Craftsmen in wood and plaster were imported by successive Governors and the Royal Engineers attached to the Military Garrisons contributed to a high level of building. The history of this phase of West Indian architecture has already been documented.* We are here concerned with building to-day and the immediate influences upon it.

During the hundred years 1825-1925, the struggle of the sugar industry and the attendant economic strain threw the West Indians very much upon their own resources. The practical man was in great demand and although the first requirement of shelter was partly satisfied, congestion of buildings, carrying every sort of applied decoration, has made the towns as unsuitable for modern traffic as a medieval village but without its charm. In rural districts, the same buildings, viewed from a distance, offend even more. Each colony had and still has its official Public Works Department, but a Public Works Department is not primarily concerned with architecture. There were none of the influences which have produced the approach to building in Europe to-day. The architect therefore is a new and strange creature in the West Indies and it is not surprising that in many quarters his functions are misunderstood, his value doubted and his existence viewed with some suspicion.

A small number of private architects appeared in the larger colonies some years before, but in 1943 the Development and Welfare Organization provided a central advisory service for the West Indies consisting of a Town Planning Adviser with a technical staff of four. This organization resulted from the report of the West India Royal Commission that visited the British West Indies in 1938-39, following disturbances that had taken place in the years immediately preceding. It recommended that an annual grant of £1,000,000 should be accorded to the Caribbean Colonies from the United Kingdom exchequer for a period of twenty years, and that this fund should be administered by a Comptroller, assisted by a number of advisers for assistance in education, health services, slum clearance and housing, the creation of labour departments and the provision of social welfare facilities. By 1947 an architect or architect-planner had been appointed to Barbados, Windward

* *Treasure in the Caribbean* by A. W. Ackworth, Pleiades Books, 1949.

Islands, Leeward Islands and British Honduras and town planners to Jamaica and Trinidad. With this achievement it was decided to disband the central office in 1947.

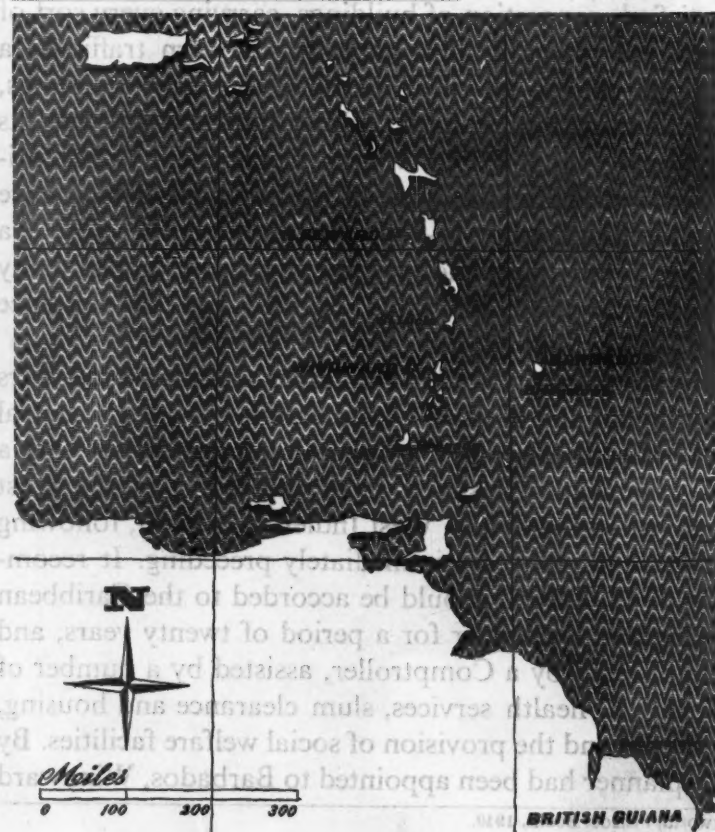
Only the larger colonies have simple by-laws; the smaller ones have none. Development proceeds with little or no control and the architect's first task is to show that he has more to offer society than the practical man who builds for to-day but forgets that he is laying down a permanent feature perhaps for a hundred years. In the face of a rapidly growing population this would appear to be self-evident, but many interests are involved and because the architect has so recently arrived upon the scene, this is not very readily accepted.

Each colony has different local resources of building materials; coral-limestone in Barbados, clay in Trinidad and timber in Trinidad, Jamaica, British Honduras and British Guiana. These are but a few examples. A cement factory is now under construction in Jamaica and gypsum plaster is being produced near Kingston. All materials not found locally are imported, mostly from the United Kingdom but some from Canada and the United States. The agents and merchants through whom these materials pass add to a landed cost already high on account of freight charges.

A Building Liaison Officer has been appointed by the Colonial Office to collect and distribute building information between all British Colonies. Slowly the achievement of each colony will be communicated to the rest and the high standard set by the administrative and military authorities of the eighteenth and early nineteenth centuries will again be a contribution which Britain makes to the colonies.

The West Indies

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1 Master Plan for Bridgetown

2 Housecraft Centre, Bridgetown

3 Science Laboratory and Housecraft Centre, Bridgetown

4 Pine Housing Estate, Bridgetown

5 Girls' High School, Georgetown

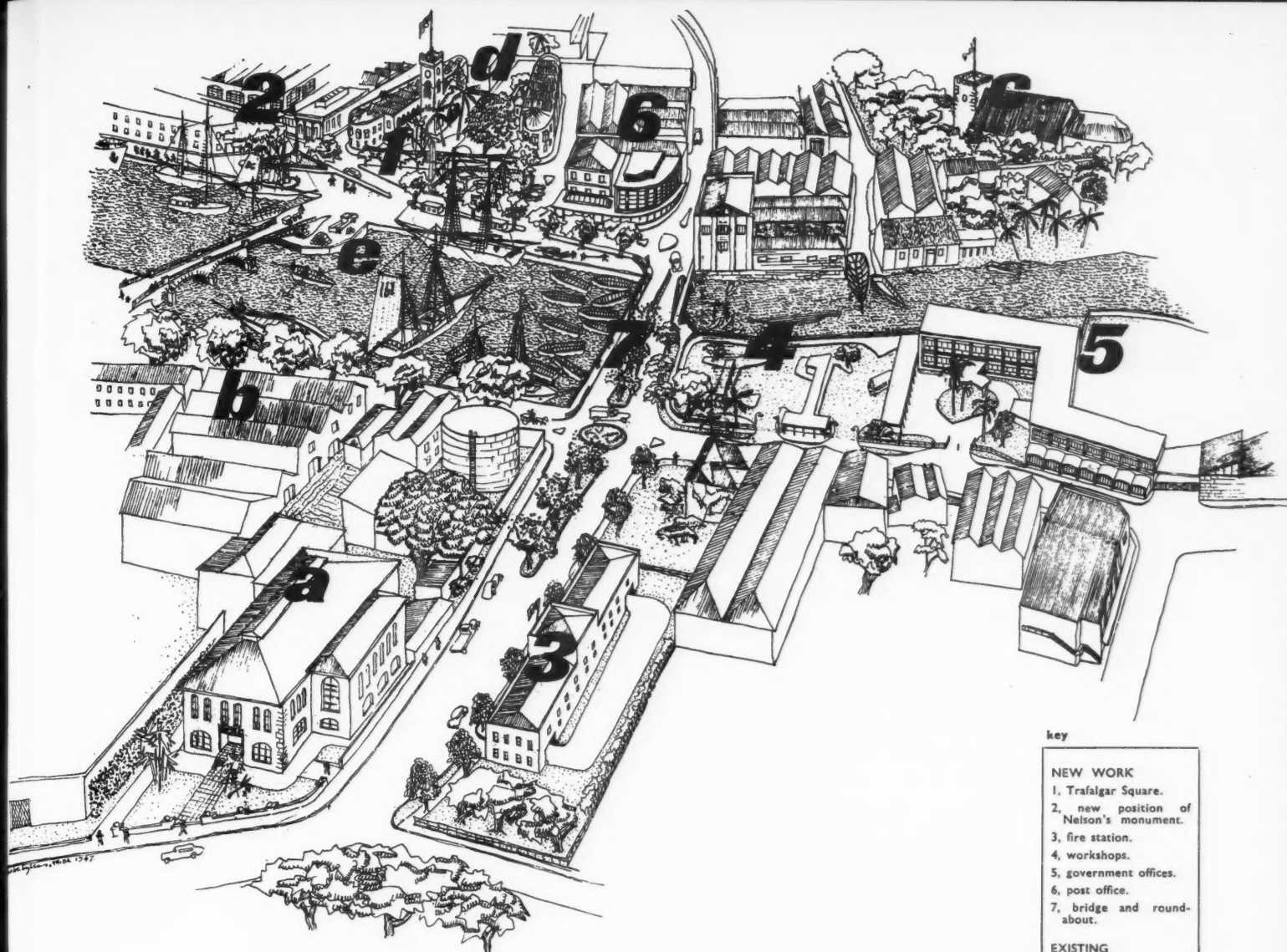
6 Primary Schools at Grenada and St. Lucia

7 Hospital at Grenada

BARBADOS

BRITISH
GUIANA

WINDWARD
ISLANDS



key

NEW WORK

- 1, Trafalgar Square.
- 2, new position of Nelson's monument.
- 3, fire station.
- 4, workshops.
- 5, government offices.
- 6, post office.
- 7, bridge and roundabout.

EXISTING

- a, cinema.
- b, warehouses.
- c, parish church.
- d, government buildings.
- e, careenage.

1 MASTER PLAN FOR BRIDGETOWN

Leo de Syllas : Government Architect and Planning Officer of Barbados 1945-7

In common with a number of West Indian islands, the Government of Barbados created in 1946 a new department to undertake the preparation of a master plan for the capital city as well as to co-ordinate building programmes for housing, education, health and other social services within the framework of a long term urban and rural development plan.

The Bridgetown master plan, prepared during 1946 and 1947, was based on draft model legislation for the creation of a planning and housing authority which had been worked out in collaboration with the Development and Welfare Planning Adviser and the Government of Barbados, and constituted a continuous background to the general work of the new department for the first two years of its existence.

The master plan also made it possible to establish a general system of priorities for projects which the Department was to undertake.

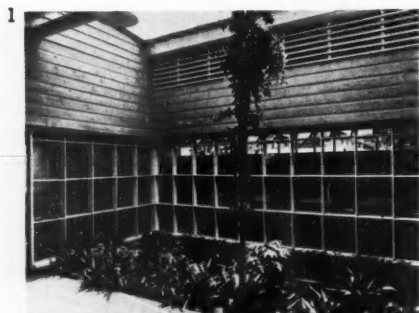
The plan aimed at giving a general answer to all questions concerned with new housing development and slum clearance so that pilot schemes in this field could be undertaken against the long term background of housing development for the following ten year period. In view of the extremely serious traffic congestion the plan proposed a road development system which also indicated, by means of its zoning recommendations, where sites for projects should best be located.

It is regrettable to record that the Government of Barbados has failed up to the present to pass into law the draft legislation setting up the machinery to implement this plan.

2 HOUSECRAFT CENTRE

Leo de Syllas : Government Architect and Planning Officer of Barbados 1945-7

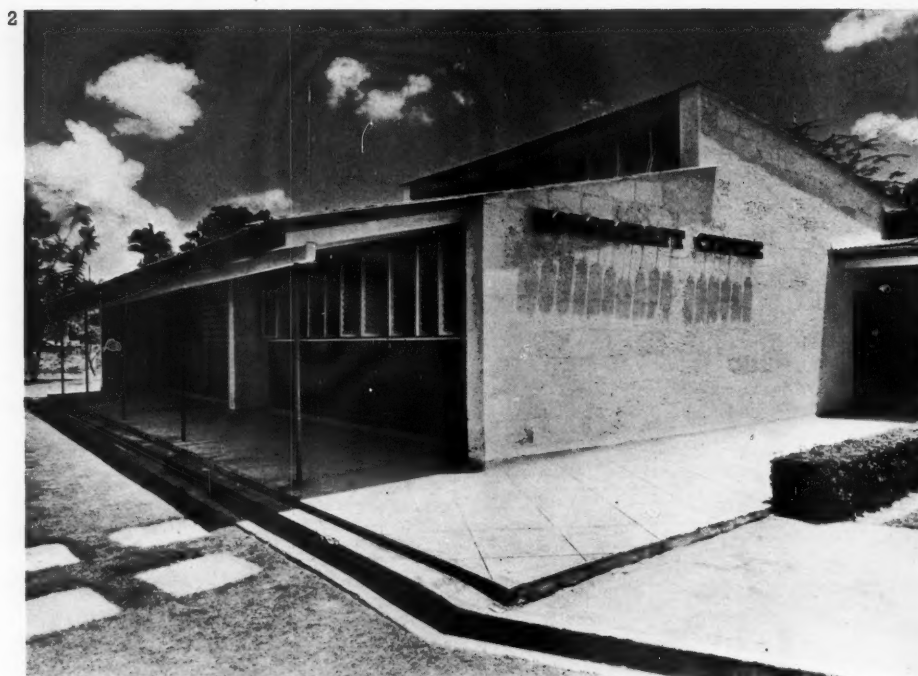
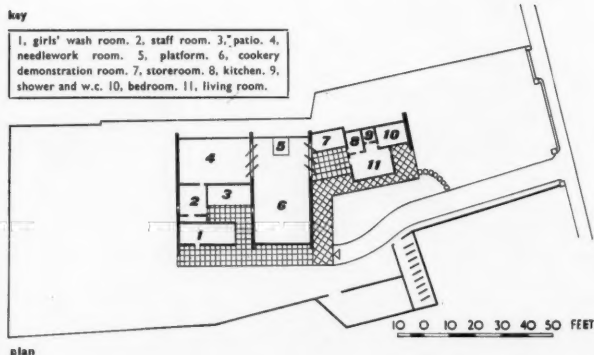
This building is for training secondary school children and young people who have left school in domestic science, and has been used



for experiments in training nutrition and welfare workers. It is planned round a central patio, and includes a main demonstration and practical room, equipped for cookery (by gas, oil, electricity and charcoal pot), and laundry work. There is also a large needlecraft room and, attached to the main building, a small cottage unit for classes in housewifery and home management. The architect was required to design these three main elements so that a senior instructor could generally supervise the classes simultaneously from one point.

Eighteen-inch thick cross walls of solid coral stone masonry, spanned by laminated plank timber trusses, carry corrugated asbestos roofing. A clerestory gives light and ventilation to the centre.

No timber was used structurally where it could not be removed without damaging the masonry in case of termite attack.



1, the central patio of the housecraft centre. 2, the main entrance.

3 SCIENCE LABORATORY AND HOUSECRAFT CENTRE

Ralph Crowe : Government Architect and Planning Officer of Barbados 1947-50

Queen's College is a first grade Girls' Secondary School housed in two old and inadequate buildings in Bridgetown. Between the two main buildings was a timber structure used as a science laboratory, but attempts to repair it revealed it to be so dilapidated that the Board of Governors decided to demolish it and rebuild. A new position was chosen to allow a clear site for the designer if the school is rebuilt in the future. The new science laboratory and housecraft centre will then serve the new school. Until rebuilding takes place the old and new buildings have been connected by a covered way.

Requirements were a general



3, the new laboratory and housecraft centre. The existing headmistress's house is behind.



4, the science laboratory on the ground floor and 5, the cantilevered balcony of the housecraft centre on the second.

science laboratory for thirty pupils, suitable for lectures, demonstrations and individual experiment in chemistry and physics, a housecraft centre for the same number and its store and preparation room.

As housecraft activities take up more space than science, the housecraft centre is on the first floor extending over the cantilevered balcony on one side. These cantilevered sections form the necessary protection from sun and rain for the ground floor windows.

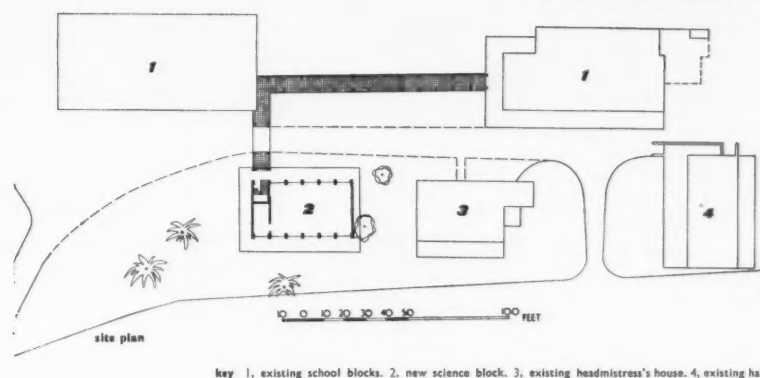
The structure consists of coral limestone piers supporting an encased steel beam for the first floor and timber roof trusses. Panels and cupboards are plastered and colour-washed hollow concrete blocks. First floor is of pre-cast reinforced concrete slabs 16 inches wide. All services are accessible in vertical ducts or in a trench with removable

covers in the ground floor. Drainage is closed in acid-resisting pipes and traps running in the trench.

Coral-limestone piers are unplastered. Floors have four-inch T and G wood boarding for sitting areas and six-inch square concrete tiles

for working areas. Doors, windows, fittings and furniture are locally made of imported soft-wood and are painted. Workbench tops, chain seats and backs are treated with acid-resisting solution which gives a polished black finish.

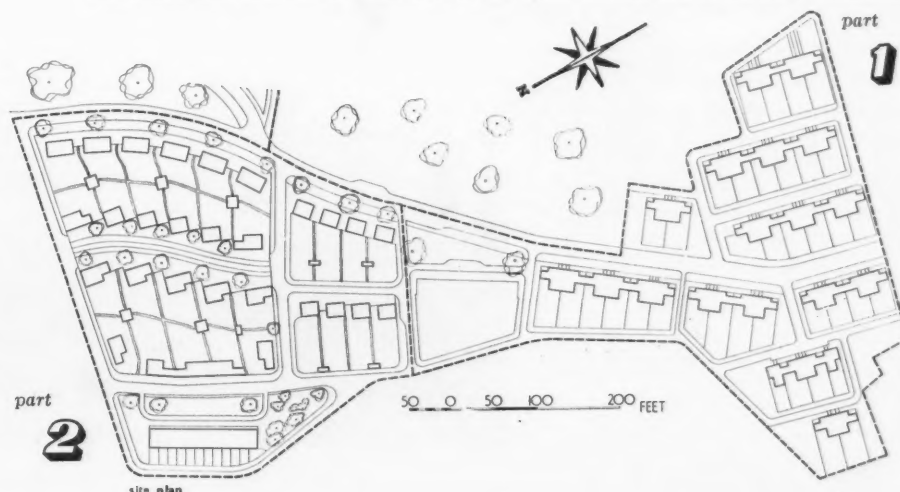
science laboratory and housecraft centre



4 PINE HOUSING ESTATE

Ralph Crowe: Government Architect and Planning Officer of Barbados 1947-50

Bridgetown suffers from serious ribbon development and this housing estate is intended to relieve the congestion within the city area. It is approximately a mile and a half from the city centre, on undeveloped land between two radial roads. Some 300 acres were purchased by the Government, 200 acres of which are used for a stock breeding station and other experiments by the Department of Agriculture and the remaining 100 acres for housing development. The housing area is separated from the Department of Agriculture's area and will be served by buses; it is also intended to include eventually an infant school,



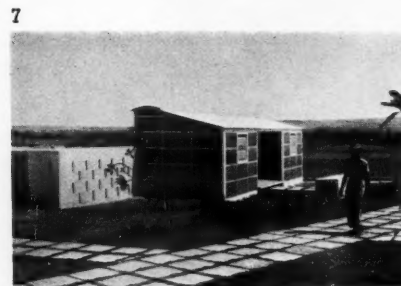
local shops and a playing field in the layout.

Part One of the scheme consists of thirty-eight terrace houses which all face north-east, the direction of the prevailing wind. Accommodation provided includes living room; one, two or three bedrooms; kitchen; shower bath and w.c. Densities are up to forty-eight houses per acre, but this does not appear overcrowded because of the terrace construction. Each house, which has a minimum of 2,000 square feet, is divided from its neighbour by a cactus hedge and has a stone wall with a back gate on to the access road behind. Houses are constructed of 6-inch coral-limestone walls plastered inside, rendered and colour-washed outside. Floors are of suspended timber and timber purlins support a corrugated asbestos roof. Windows are solid wood with top lining shutters.

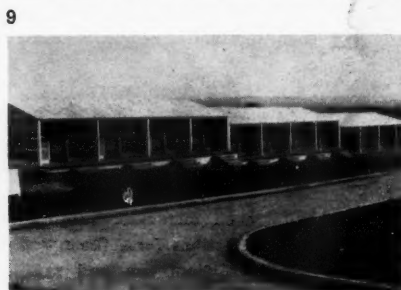
The houses in Part Two of the scheme provide the same accommodation as in Part One with the exception that shower baths and w.c.'s are contained in a four-square sanitary unit at the intersection of four sites in order to economise in piping, plumbing and drainage. Existing standards provide no shower baths, an earth pit at the bottom of the garden, and a public stand pipe, anything up to 800 yards from the house for water, which has to be transported in a pail carried on the head. It will be seen therefore that the four-square unit, though far from ideal, is a big advance. Houses are built of prefabricated wall units manufactured principally from the waste fibre of the sugar industry. They are grooved on the four edges, and concrete, reinforced if required, is poured into the cavity horizontal or vertical where the two units meet. Details of the system, with costs, are given in full on page 322. Precast reinforced concrete door frames, window frames, purlins and corners were used. Roofing is corrugated asbestos. There are top-lining louvred shutters in the window frames.

A space standard of 48 square feet per person with sex segregation after the age of five years was adopted in both Parts.

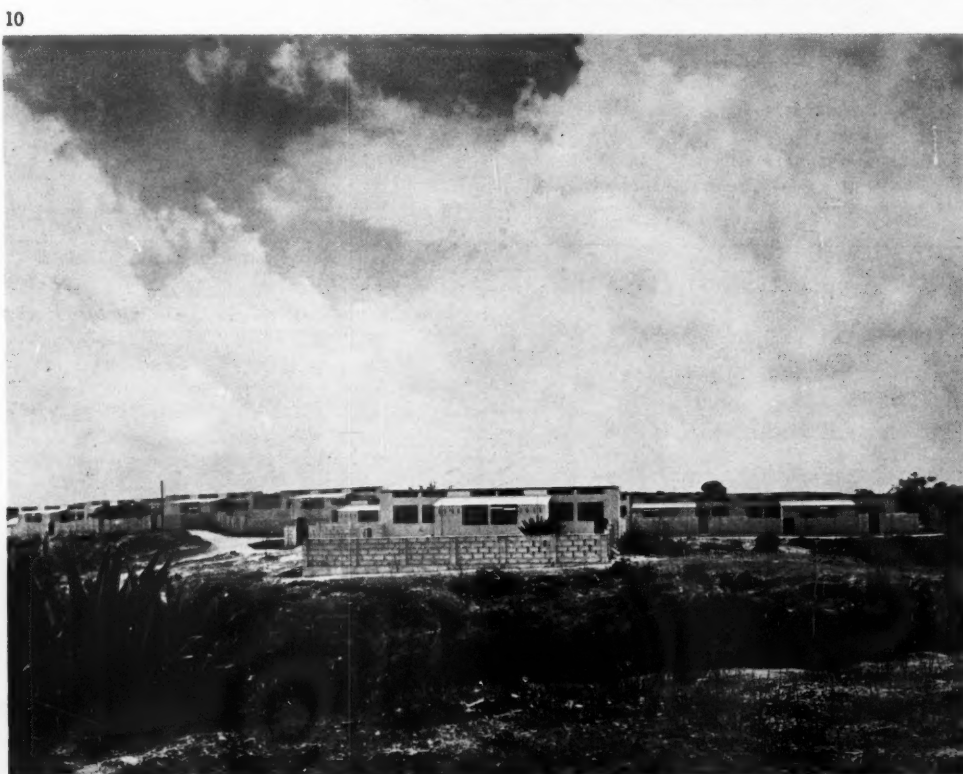
pine housing estate



6 and 7 are individual houses in part two. Exteriors are colour washed brown, pink, blue, yellow or grey. 8, the path running centrally



between the two groups of houses at the north end of the site. 9, the only terrace in part two. 10, the estate seen from the west.





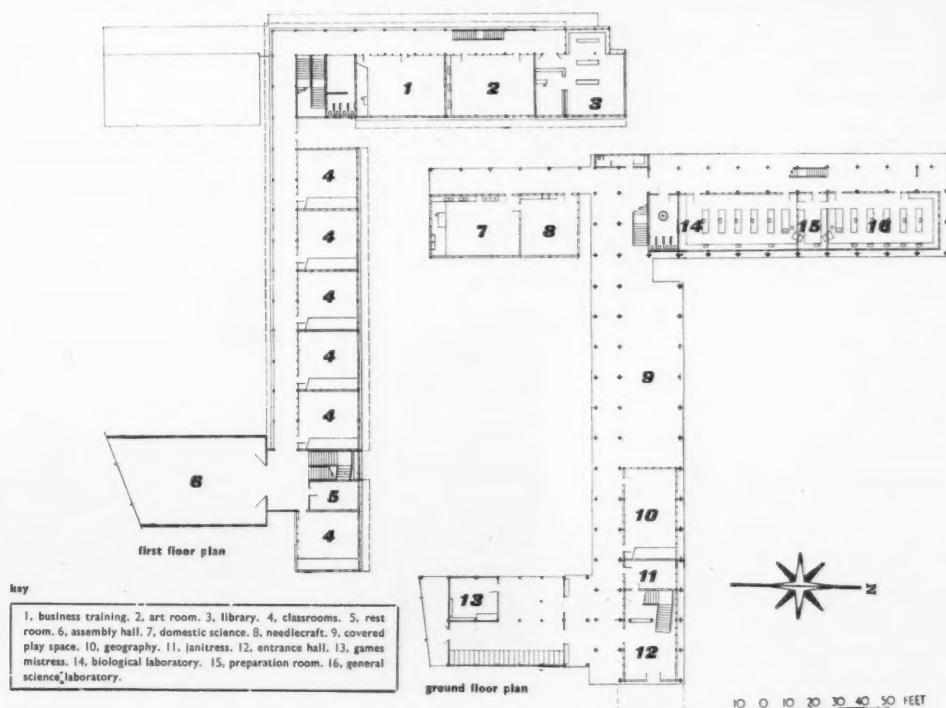
11, the south end of part one of the Pine housing estate looking north.

5 GIRLS' HIGH SCHOOL

Leo de Syllas : Government Architect and Planning Officer of Barbados 1945-7

The site for this school, which is in the centre of a residential area of the capital city of British Guiana, was already occupied by a large school building in a serious state of decay, with a relatively modern assembly hall. The programme called for a new school building incorporating the existing assembly hall. As the whole of Georgetown is below sea level, buildings are traditionally raised on pilotis to guard against flooding and to get maximum benefit from the prevailing easterly winds.

The standard accommodation is based on 20 square feet per pupil in classes of 30. There are 10 standard classrooms, in addition to biology laboratory, general science laboratory, geography classroom, business training classroom, library and two sixth form classrooms, which are on the first and second floors, a large part of the ground floor being left open as a covered



girls' high school



13

13, the west elevation and 14, the south and west elevations. 15 shows the hardwood brise-soleil which protect the open vents from driving rain.

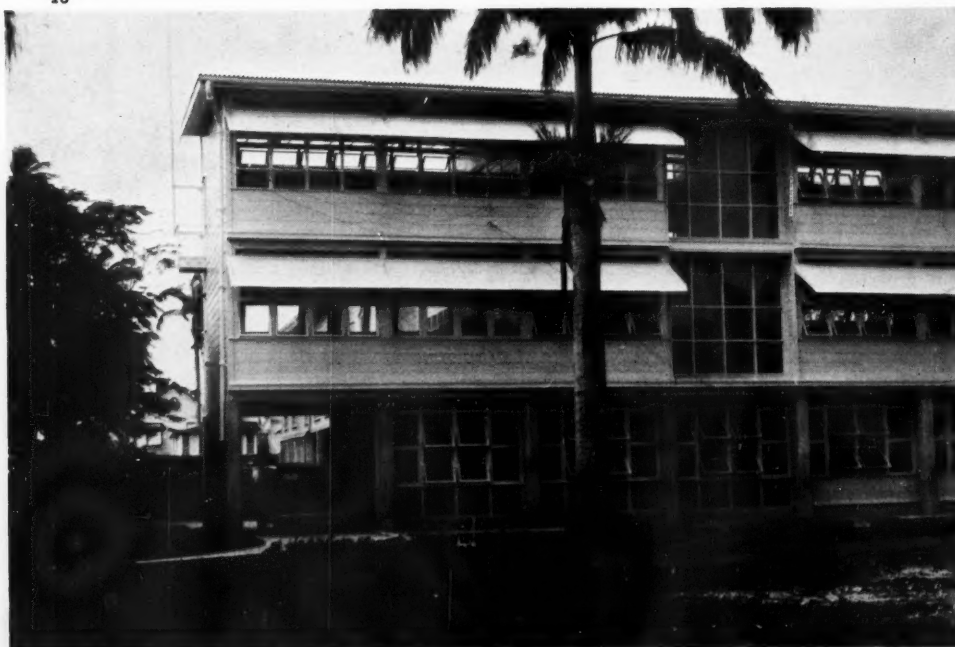


15



14

16



16, east end of the north elevation showing entrance and glazed hall and staircase-well.

play space. A domestic science room annexe was required in a separate building, which could be used for evening classes.

With the frequent, almost horizontal driving rain, typical of this region, it is necessary to shut all windows for short periods. To provide adequate ventilation at such times the building is designed with continuous open vents set back at ceiling level and protected from the rain. With these vents are incorporated projecting hardwood brise-soleil which protect the rooms from direct sunshine whilst allowing the air to move freely and reflecting sunlight from the upper surfaces of the louvres.

Continuous air inlet vents are also constructed at skirting level. Partition walls on the gallery access side of the building have louvred openings at ceiling level to allow additional cross ventilation.

The building, which rests on reinforced concrete columns, is wholly constructed of greenheart hardwood from first floor level on a grid of 12 feet by 24 feet 6 inches. The roof is of corrugated asbestos. Ceilings are lined in $\frac{1}{2}$ -inch insulation board. All woodwork is painted. Floors are in polished purpleheart hardwood.



17, the flag-post and access balcony above the main entrance. 18, detail of roof at south-west corner of the open first and second floor galleries.
girls' high school

6 TWO PRIMARY SCHOOLS

J. G. Rose : Executive Architect to the Windward Islands

These primary schools replace inadequate one-room wooden buildings which have long been unfit for use, or are in districts not previously possessing a school; they are based on standards laid down by R. Gardner-Medwin, Town Planning Adviser to the Comptroller of Development and Welfare in the West Indies from 1945 to 1947. In that period three prototype schools were built. Since then twelve schools have been added in the four islands.

The schools provide for the subdivision of children into age groups with separate classrooms and craft-rooms, lavatories and cloakrooms and a unit of three classrooms convertible into an assembly hall and stage. Sites chosen are large enough to include a school playing field. Theoretically space allowances are 10 sq. ft. for juniors and 15 sq. ft. for seniors, but lack of trained teachers and an ever increasing school population make these standards difficult to maintain.

Materials used are the local rubble stone for walling, reinforced concrete columns or rubble piers

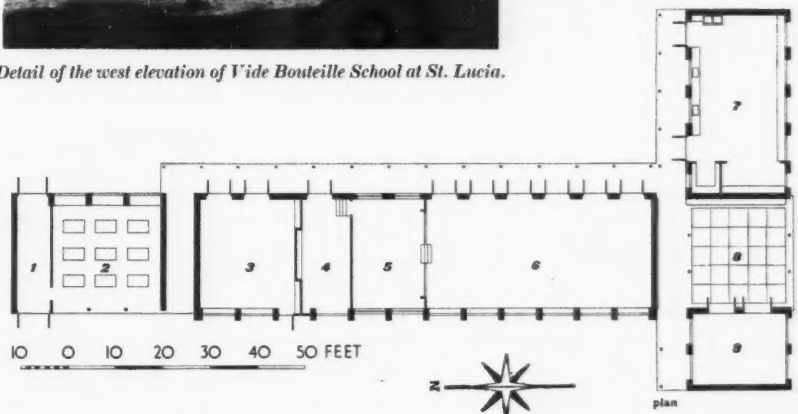
19



Detail of the west elevation of Vide Bouteille School at St. Lucia.

key

- 1, wood store. 2, handicraft. 3, senior classroom. 4, teachers' room. 5, stage. 6, assembly hall. 7, domestic science. 8, entrance porch. 9, infant classroom.





20 and 21, the covered way which runs round the east and north sides of the Vide Bouteille School at St. Lucia. 22, the school hall looking north towards the stage and 23, entrance porch at the south end. 24 shows an outdoor classroom which is situated to the east of the main school building near the domestic science room.

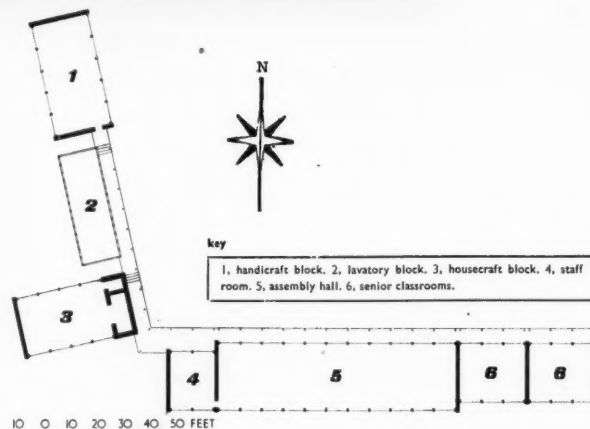


24

25



25 and 26, the River Sallee School, Grenada, from the playing field.



26

with panel infilling of louveres, shutters and glazed windows, a wood roof with corrugated asbestos covering, wood and grano floors. Bright coloured paints and distempers are used internally.

The buildings illustrated have been erected by the Public Works Department under the direction of Mr. Clarence Renwick, Superintendent of Works in Grenada and Mr. Curtis Knight, Colonial Engineer in St. Lucia. Building costs vary from 1s. 6d. to 2s. per foot cube and £18 to £25 per place.



7 HOSPITAL AT GRENADA

J. O. Rose : Executive Architect of the Windward Islands

This group of buildings replaces an old medical outpost and serves the north end of the island, supplementing a 200 bed hospital in the capital town. It was required to be a pavilion type building with 32 beds, a small operating theatre, laboratory and dispensary, and quarters for a residential doctor, dispenser, matron and seven nurses and servants. The site is an open pastureland about 800 feet above the sea and sloping towards the windward coast.

Wards, administration and kitchens are linked by a covered way, the residential buildings being set apart elsewhere on the site. Water comes from a regional supply system and storage tanks have been installed on an upper floor over the entrance. Lighting is from a diesel oil generating plant with batteries. A limited supply of hot water is provided by solar heating systems on the roof of each ward block. Fuel for cooking and washing is local firewood. The drainage system was designed by the Public Health Engineering Unit and consists of a series of septic tanks for soil drains and soakaways for stormwater. Eaves gutters have been omitted to reduce mosquito breeding and roof-water discharges into shallow concrete gutters at ground level.

Walls are rubble masonry with stones from neighbouring river beds and concrete blocks using a local form of laterite, rendered inside and outside. Roofs are timber with corrugated asbestos covering and fibreboard ceilings. Floors are granolithic, terrazzo, coloured cement tile and, in the wards, masonite sheets laid in mastic on a screed. Joinery is Trinidad red cedar and teak.

The buildings were erected by competitive tender at a cost of £32,000, that is £1,000 per bed.



29



27, the administration block seen from the nurses' quarters.



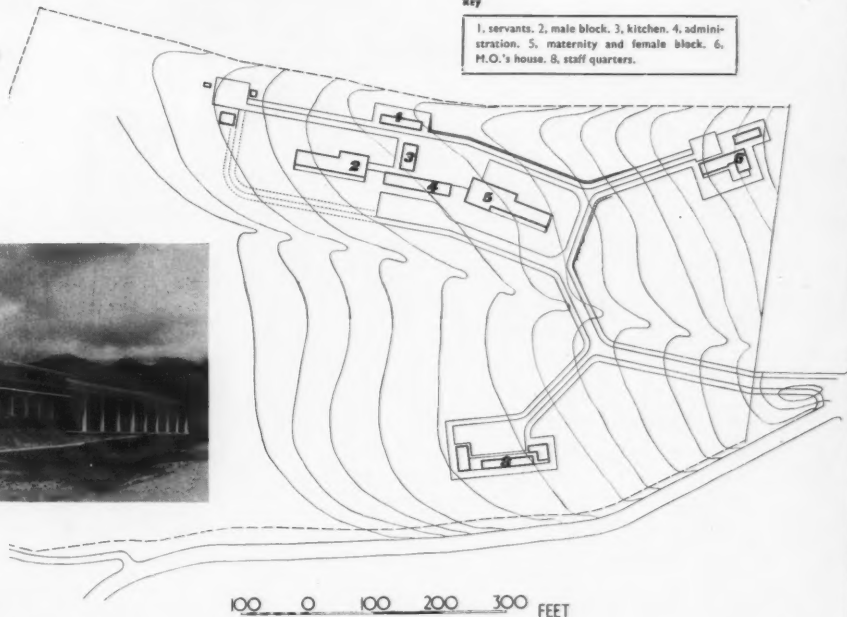
28



28, the maternity and female block and 30, the male block, both east elevations. 29, the kitchen and 31, the head doctor's house.

key

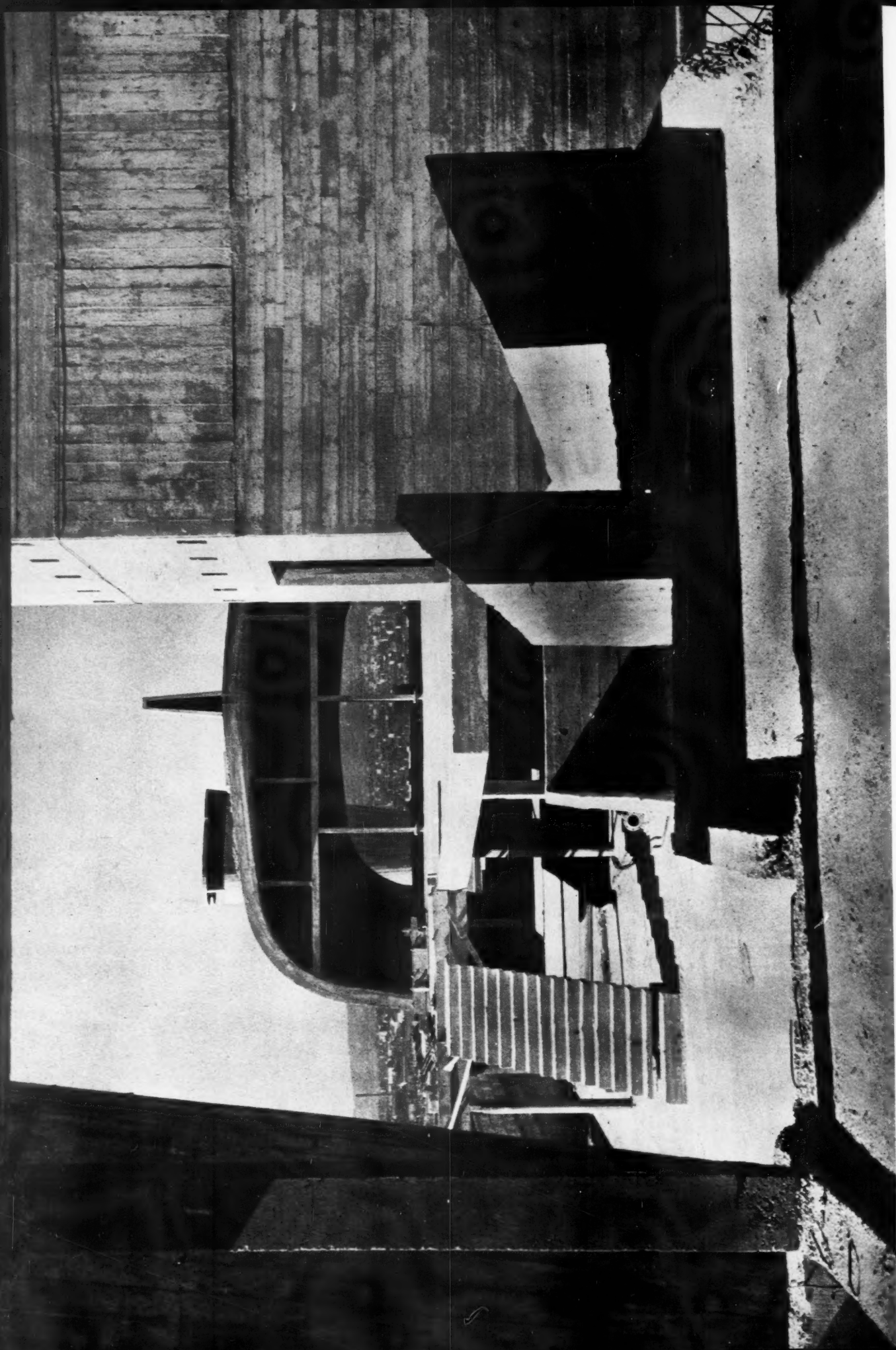
1, servants. 2, male block. 3, kitchen. 4, administration. 5, maternity and female block. 6, M.O.'s house. 8, staff quarters.



30



31



 On the facing page, looking towards the partly finished structure of the gymnasium on the roof of the Unité d'Habitation. The photograph brings out with particular clarity the close relationship between Le Corbusier's paintings and buildings (referred to by A. D. B. Sylvester in February, pp. 80-89). Further photographs of the roofscape are on page 301.

LE CORBUSIER'S

UNITÉ D'HABITATION

Le Corbusier's Unité d'Habitation in Marseilles has been more disagreed about than any other building going up anywhere since the war—besides being the subject of wilder rumours. As a fair sample of the diverse opinions which informed observers maintain about it, here is a discussion held recently by members of the Housing Division of the London County Council Architect's Department and their guests; it serves as introduction to a full account of the building which will be published later, and as a further contribution to the venture into architectural criticism which was launched last month. It will be seen that, however much speakers differed about the social and structural aspects of the Unité d'Habitation, about its æsthetic qualities—and in particular, curiously enough, the 'humanity' of its scale—there was no disagreement at all.

Kenneth Easton At the end of the war the Marseilles Municipality commissioned Le Corbusier to help them solve their housing problem and in doing this presented him with a full-scale opportunity of realizing the ideas of a lifetime—the design and erection of a vertical garden city. After 25 years of paper planning and production of evolutionary projects, Unité d'Habitation No. 1 has taken shape and is now nearing completion. This building and the ideas behind it have probably engendered more heat 'for and against' than any other building since the war and it is our purpose here to invite first-hand reports from six architects who have recently made the pilgrimage to Marseilles. My contribution therefore must be broad and brief.

Before going to Marseilles I had collected some general information about the four sites, the seven governments and the three contractors who had gone down during the progress of building and I had pored over and speculated upon the published information and the progress photographs that were available. It seemed to me that this elegant rectangle raised up on pilotis, housing 1,600 people in two-storeyed flats and providing most of the amenities of a neighbourhood unit, was clearly the fusion of ideas of two men—Corbusier the social philosopher and Corbusier the modern romantic architect.

It seemed clear too that the complete integration of

structure and form and the high degree of standardization should fulfil Corbusier's claims that the building would be speedily and economically built; the vague reports that work was rather slow and that costs were mounting alarmingly seemed difficult to credit. The internal planning itself, the thin slices of double-storeyed living accommodation 12 feet wide and 60 feet long, lit only at the ends, and served only by internal roads, artificially lit and ventilated, seemed more doubtful, and this sort of doubt struck at the whole economic conception of planning vertical houses.

However, as a background to the building I decided to first take stock of Marseilles and the Marseillais.

The second city of France, and surely her first for noise and perpetual bustle, is Mediterranean rather than French in its way of life. Its vigorous and multitudinous inhabitants, a fifth of whom I believe are Italian, live, eat, shop, and carry out their business in the open air along the wide boulevards of their busy *canebiere* and around the picturesque harbour and horseshoe of sunny quays of the *Vielle Port*.

How, I wondered, could 1,600 of this essentially 'agora-minded' and volatile community ever be happily contained in this great rectangle on the outskirts of the town?

Mixed feelings, however, do leave one with an open mind and it was in this state that I boarded the tram

which left the boulevards and the high buildings of the town behind, passed the stadium and the villas dotted among the eucalyptus and olive trees of the outskirts and fetched up level with a contractor's board announcing that this was 'Unité d'Habitation No. 1' and that Le Corbusier was the architect. (Two facts which, by the way, are known to everyone in Marseilles.)

At first sight the building looks deceptively small, the seventeen storeys sitting on the truly heroic pilotis seems a masterpiece of deliberate understatement. Scale, the treatment of planes, patterns and surfaces are as magnificent as the bad finish of the precast concrete work is deplorable. Both inside and out—and this includes the *jeu d'esprit* on the roof—I found a building which was always interesting and often exciting. The demonstration flat which is completed and furnished makes magnificent use of its 1,000 square feet (costing about £1,100 before devaluation) and has excellent services and equipment.

Of course if you are not wildly enthusiastic during or immediately after a visit to any Corbusier building it is unlikely that you ever will be, and later, after I had left the site and had recovered myself physically and mentally, I found some doubts, which are summarized in the following questions, still persisting.

1. Does the whole approach and conception of Unité give us the sort of building which can properly fulfil our current sociological functions?

2. Have the full benefits of such a scheme been curtailed by limiting it to one block instead of to a group of blocks?

3. Will the final capital cost make it a failure in quite another way by demanding rentals which are too high for the people for whom it has been designed?

4. Is this the beginning of vertical housing in concentrated densities and if so is it a solution which we can accept and agree to develop in this country?

I shall not attempt to answer these questions now but simply throw them out for discussion.

Moheli and King Although Unité is on a monumental scale it should not be regarded only for its architectural features. It is the culmination of twenty-six years' study of urban development, and its sociological significance is perhaps more important to planners than its architectural conception. Indeed its architecture is the physical expression of certain sociological precepts.

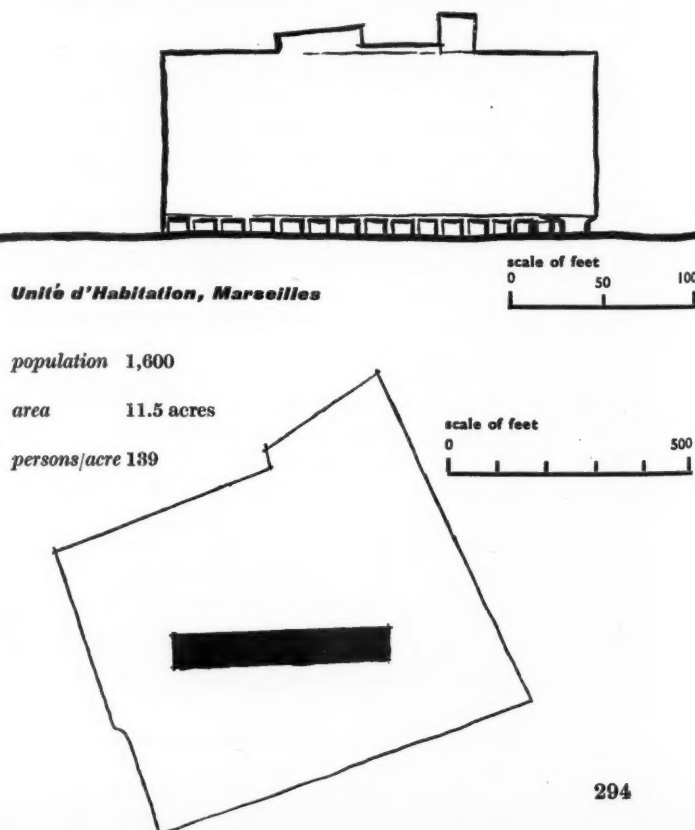
For the first time Le Corbusier is now executing the ideas which he has for so long propounded in his writings. And like all great artists he has in many respects relied on intuition rather than scientific method and analysis in order to create a building which will fulfil its anticipated social functions.

The Unité must not be considered as the ultimate realization since it is proposed to be the first of a number, which will then comprise his long cherished dream of *une cité-jardin verticale*. Its name is a guide to its accommodation, since it is designed for the social life of a small community. In addition to 330 flats for 1,600 people (at a density of 139 to the acre) it will contain a post office, a shopping centre on the 7th and 8th floors,

a library and restaurant, an hotel for guests, club-rooms, a clinic on the top floor and a running-track and gymnasium on the roof; while a swimming-bath and a school are sited in the 11½ acre grounds surrounding the building. These, by contrast in size, will provide a foil to the architectural mass of the building.

Perhaps a comparison between Unité and one of London's largest blocks of flats will help to clarify some of the more tangible town-planning factors involved. Dolphin Square, Westminster, is one of the most 'luxurious' blocks of flats erected during the inter-war period; designed as a quadrangle, its multi-storeys enclose an area laid out with gardens, terraces and tennis courts, and cater for different sized families. It has its own restaurants, dance hall, laundry, gymnasias and squash courts. The whole conception aims to provide a social refuge from the immensity of London. Occupying a site of 7¼ acres, its population density is 415 persons an acre, a figure that far exceeds the maximum density of 200 persons an acre for London advocated in the County of London Plan. Although this figure is considerably greater than the density of the Unité d'Habitation (139 per acre) can we truthfully say that Dolphin Square has a closer resemblance to a beehive than Unité? A balanced judgment can only be made when other Unités have been erected and occupied for some years, and I therefore leave the issue as a matter for your conjecture. (Further interesting density comparisons are the proposed LCC development at Princes Way, Wimbledon, where 1,600 people are to be housed in an 'open' park site of 27 acres and the residential area of Lansbury (Poplar and Stepney): 12 acres, 1,500 persons, 125 per acre.)

Max Gooch In explaining the structure (which is my contribution to this symposium) the clearest way is to start from the individual flat and work outwards.



With 1,600 persons closely packed into one block, sound insulation obviously becomes a major problem, and this has probably been the greatest single factor influencing Le Corbusier's structural design. Each flat is a box, complete in itself, made up of light prefabricated panels of dry construction whose dimensions are based on the Modulor. These boxes are assembled inside the structural frame, but do not touch it directly. They rest on joists of pressed steel spanning between the main frames, but insulated from them by pads of lead.

The main structure of the block is of in situ reinforced concrete, and the shuttering for this is quite crude, being knocked together from rough timber. There is no use of standard metal moulds as one might have expected. However, the concrete comes out remarkably clean. Only at every third floor is there a solid concrete slab, to provide a fire-break. The intermediate floors are of the same type of dry construction. Outside the main frame the floor slabs cantilever to form balconies, and on these stands the exterior cladding of precast slabs and grilles. The rough finish of these precast elements has surprised some people familiar with the precision of the Pavillon Suisse, but I think this is quite deliberate, and that Corbusier realized that an assemblage of smooth precise slabs on this scale would be intolerable, a point borne out, in my opinion, by some recent American office-blocks. On the in situ work of the ground floor too the board-marks are clearly shown (*beton brut*), and all this seems to me a great contribution to the architectural handling of concrete.

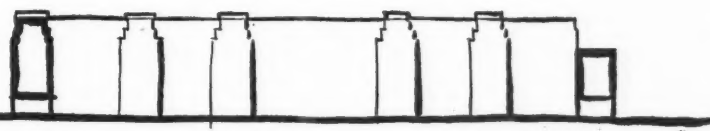
The main structural frame, seventeen storeys high, stands on the *sel artificiel*—the classical Corbusier device as used in the Pavillon Suisse—some 30 feet above the natural ground. This massive slab collects the point loads from the closely spaced columns above and transmits them to the huge portal-framed pilotis.

Right, one of the massive pilotis which carry the whole load of the seventeen storey building, and house various pipes and mechanical services in their thickness.



As an example of the careful study which Corbusier gives to form it is said that he spent several months arriving at the exact form for these pilotis, and in his Paris office is a precise model of one of them in plaster, about five feet high.

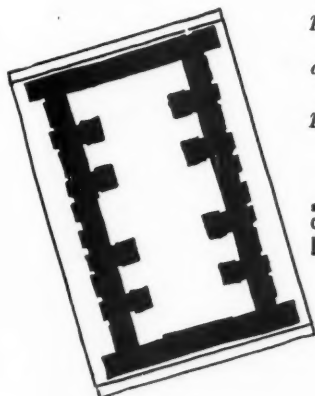
Thurston Williams What I have to say is entirely impromptu—an attempt to recall certain immediate personal sensations on visiting the site. In the first place I was impressed by the fact that Unité seemed less vast than I had expected; this is probably due to the excellent proportioning of the building (though how far this in turn is due to the Modulor I would not



Dolphin Square, Westminster

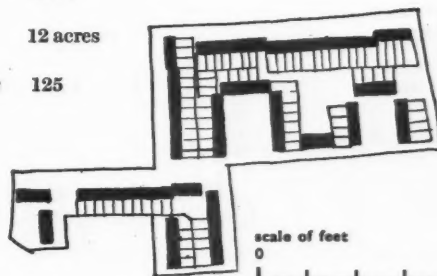
population 3,000
area 7.25 acres
persons/acre 415

scale of feet
0 500



Lansbury (Poplar and Stepney)

population 1,500
area 12 acres
persons/acre 125



These sketch plans and elevations afford a means of relating the Marseilles flats to two London schemes. The first, Dolphin Square, Westminster, reputed to be the largest block of flats in Europe. This has a total population of 3,000 people as against 1,600 people in the Unité d'Habitation and 1,500 in the second comparative example, part of the Lansbury neighbourhood, East London, which is now under construction.

like to say). The use of strong colour in the reveals of the balconies is perhaps a bit violent but when the whole building is completed in this manner we will be able to judge better whether this use of colour has achieved its object which is presumably to lighten the dead character of so much exposed concrete.

Generally speaking one would say that the aesthetic quality of the conception is beyond dispute; the photographs here will enlarge upon that better than I can. But in execution the performance falls rather short, the constructional methods being almost mediæval in their crudity. This is particularly unfortunate where the reinforced concrete so handled is left exposed. My own criticisms, however, are of a more sociological character. Firstly, the attempt at completeness made by the inclusion of shops, post office, library, clinic, etc., within one single building must be a limitation to the social life of the inhabitants; one can well imagine that the housewife will have little need and less inclination ever to leave the building at all for days on end. And this seems particularly unfitting to the temperament of such people as the Marseillais. The conception seems to dominate rather than to liberate.

Finally, there are those rumours about rising cost of the project; and unless the final rentals are within the reach of the workers for whom it was originally planned, it will have failed in its principal objective.

W. G. Howell I don't think it is possible to understand the Unité as a contribution to urban architecture if it is considered merely in its present isolated setting.

When Corbusier was called in to build apartments for the Marseilles Municipality, no plan of development for the city existed, and the lack of any such plan is reflected in the chaotic rebuilding in the old port. It is unlikely that anything built in an unplanned milieu can produce out of the blue a patch of balanced urbanism. Therefore I suggest that, in discussing this aspect of the project, we examine it as it is used in the plan for St. Dié.

This post-war project by Corbusier for rebuilding a small town in the Vosges represents the most recent development of his ideas on urbanism. In the plan, Corbusier shows eight Unités, closely related to broad

pedestrian ways leading into and through a series of 'piazzas,' from which runs another broad pedestrian route across the river to a *place d'industrie*, the centre of gravity of a group of factories which stretch along the river-bank. All vehicular traffic is isolated on different levels.

The eight Unités form a series of vertical streets within a few minutes' walk of the town centre, and are set in a landscaped park with schools disposed around them. Then, from this highly concentrated centre (something like 250 people to the acre), long ribbons of low houses run out into the countryside along parkways, which are separated from the main approach roads to the town. These two, the vertical street related to the piazza and the horizontal street radiating into the countryside, are clearly differentiated in the plan, each an imaginative interpretation of a particular way of living.

The only reservation I would make here is that I would like to see a higher proportion of houses—in St. Dié the proportion is three persons in flats to every one in the houses, though there seem to be provisional sites for more houses.

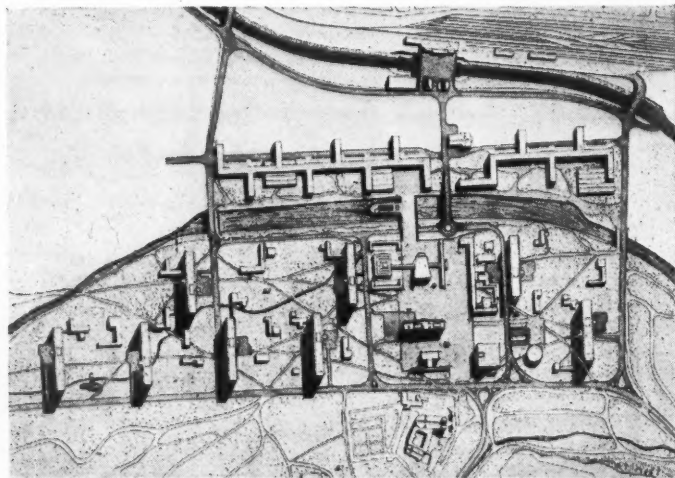
Bearing in mind this setting one may discount Thurston Williams's fear that there would be no incentive for the housewife ever to leave the building. What in fact Corbusier has suggested is that the people living in flats should be given the choice of communal facilities and services both in their own buildings and in the town centre five minutes' distant. We give them no such choice, but force them always to go out. Corbusier also makes it possible for those who live on the ground to shop or have a drink eight storeys up, whereas the flats we build are inaccessible to non-residents.

Two further points we should study in this exciting and beautiful building—first, the idea of a whole structure, a whole set of components, a whole series of spaces, designed on a system of dimensions all harmonically related, and all related to the human figure. Everyone who has seen the building testifies to the human and domestic quality of the building, contrasting with what Easton has called the heroic scale of the pilotis. To what extent the quality of the building derives from the use of such a geometrical system, or to what extent it is a result of the handling of such a system by a very great artist, we might discuss.

The other idea which seems most relevant to us is the development of the principle of the deep, narrow-frontage flat. The saving in external walling, maintenance cost and heating must be enormous, and if you want to know just how exciting and generous an interior of these proportions can be, I can only advise you to go to Marseilles.

Philip Powell My immediate reaction is that this is a very lovely building—even the trial colours on the balconies. Some speakers have objected to these, and I would agree that anybody with pretensions to 'good taste' would not like them. I found their strength stimulating. (Especially, I remember a very wicked green.)

The poor craftsmanship in the handling of the concrete was very evident—as it happens, most effective in the case of the in-situ work and probably giving an intentionally rough effect. But I am not so sure I agree

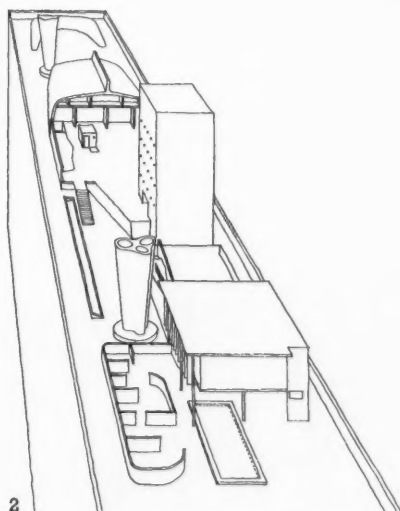


Above, Le Corbusier's plan for St. Dié in the Vosges, with its eight blocks of flats on the same principle as Marseilles, linked by pedestrian ways leading to the town centre.

Le Corbusier's Unité d'Habitation



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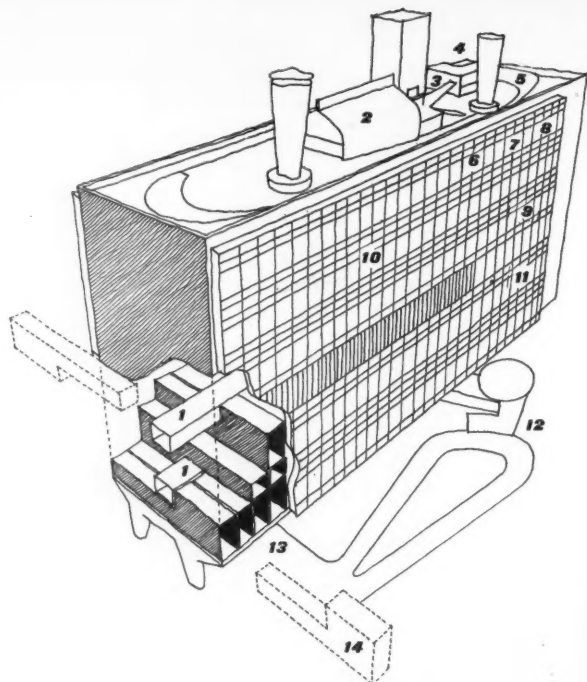


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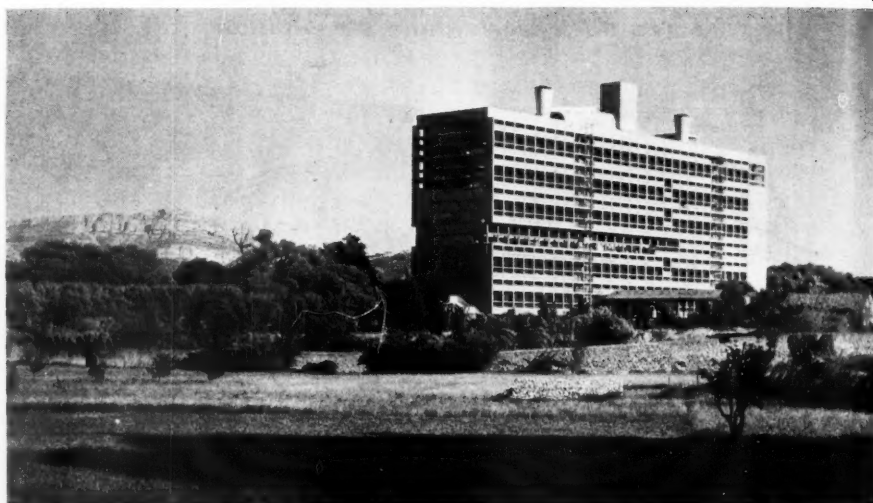
1, the south end of the roof with the solarium on the left and the structural framework of the cafeteria beyond. Below the vent is an open-air garden for children, surrounded by low walls and visible in the drawing. 2, 3, the vent at the north end of the roof with one wall of the gymnasium on the right. 4, looking up the inside of one of the vents. 5, general view of the roof looking north. The cafeteria is in the foreground.



key

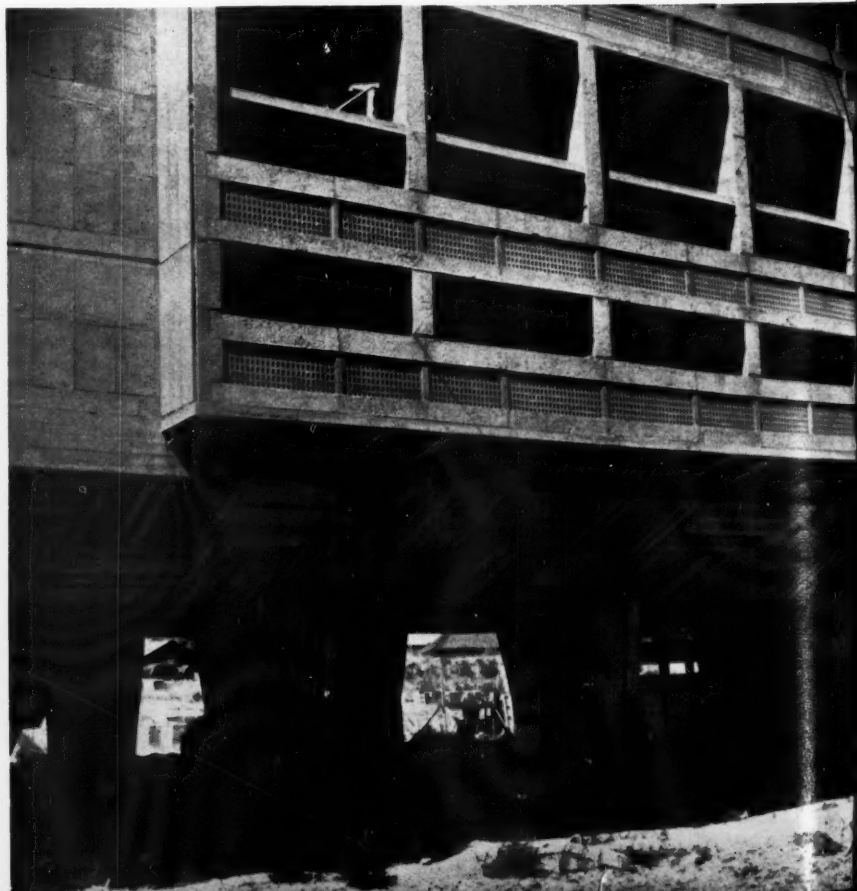
1. internal thoroughfare.
2. gymnasium.
3. cafe and sun terrace.
4. cafeteria.
5. children's playground.
6. health centre.
7. creche.
8. nursery.
9. pub.
10. youth clubs and workshops.
11. communal laundry and drying rooms.
12. entrance and porter's lodge.
13. garages.
14. standard two-floor flat.

Le Corbusier's Unité d'Habitation



Above, axonometric drawing of the Unité d'Habitation. 7, view from the north-west of the building which was intended for the lower paid workers of Marseilles, and is due to be finished this summer.

The overall plan dimensions are 400 ft. by 80 ft. 8, view below the overhang of the building, showing the pattern left by the rough formwork. 9, detail of the balconies and brise-soleil. It is suggested in the accompanying discussion that the rough finish of the pre-cast concrete units is a deliberate attempt to avoid monotony.



with Mr. Gooch that the roughness of the precast concrete work is intentionally contrived to avoid monotony.

Incidentally, I tried running round the semi-circular end of the running-track. There is no banking at the moment, and the bend is so sharp that unless it is very steep indeed I visualize runners reaching parapet level at full speed and flying off the edge of the building.

But I have been asked to consider how far the Unité has an immediate application to our own housing problem. The principle of the deep slice plan is, in point of fact, traditional to the Victorian terrace-house and can be arranged, as in the Unité, to give good light in any flat. It would be particularly suitable over here for studios. However, I have some doubt about the advisability, in this country, of a bedroom overlooking a living-room except in studios. I would like to see double height flats with double height gardens as opposed to the minimum size box balconies, even if this meant (for financial reasons) the reduction in area of some of the rooms inside the flat. That, of course, means 'away with the Housing Manual.'

Most people with families of any size prefer houses with gardens. But the possibility of twenty- or thirty-storey blocks, suggested by the Unité (yet reserved for smaller families) mixed with two- or three-storey compact house-with-garden development, seems to be the only rational approach to high-density planning.

Instead of alternating two- and three-storey houses or flats with five-, six- or even eleven-storey blocks of flats on, for instance, a thirty-acre site, we might divide the site in half, giving one half over to two- and three-storey garden terraces and the other half to, say, two twenty- or thirty-storey blocks of single, two and three room flats, giving, I feel, a happy contrast between the domestic, small-scale effect of the houses with their small enclosed open spaces and the blocks of flats standing in wide public gardens. Of course the present system of subsidies might artificially make this development, with its increased number of houses, more expensive—in which case, scrap the present subsidies system. And the present by-laws would make a thirty-floor block of flats impossible—therefore scrap the by-laws too.

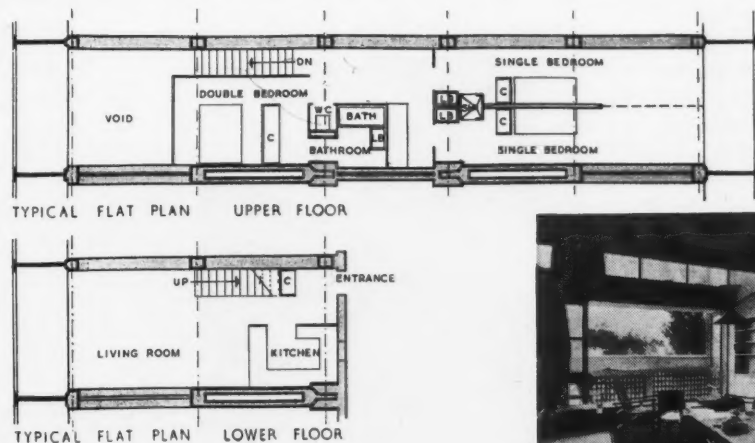
SUMMARY The main observations and criticisms that arose during the subsequent general discussion are in-

corporated in the following summary of the symposium.

town planning and social questions It is a common mistake to criticize the Unité d'Habitation on the grounds that it is isolated by three miles from the true social life of Marseilles. But, as the contractor's notice board proclaims, this is Unité d'Habitation No. 1, and, as both Easton and Howell in particular pointed out, this single building must be considered only in relation to other similar and related buildings. In the absence of an available plan for Marseilles, Howell referred to the project for St. Dié to stress the open 'participating' nature of each Unité as a counter to the objection made by Williams that the building was too self-contained and introvert ('the housewife will have little need and less inclination ever to leave the building for days on end'). At the moment, it almost looks as if Le Corbusier had been sent out into the desert to make his experiment 'in safety.' The St. Dié plan, however, shows five (ultimately eight) Unités disposed in relation to and 'attracted' by, a civic centre; and it is hard to suppose that what Easton calls an 'agora-minded' population would fail to take advantage of this. And in this context it should be stressed that the segregated level of pedestrian circulation from Unité to piazza provides that trafficless milieu that Venice proves to be so suitable to the Latin temperament and climate.

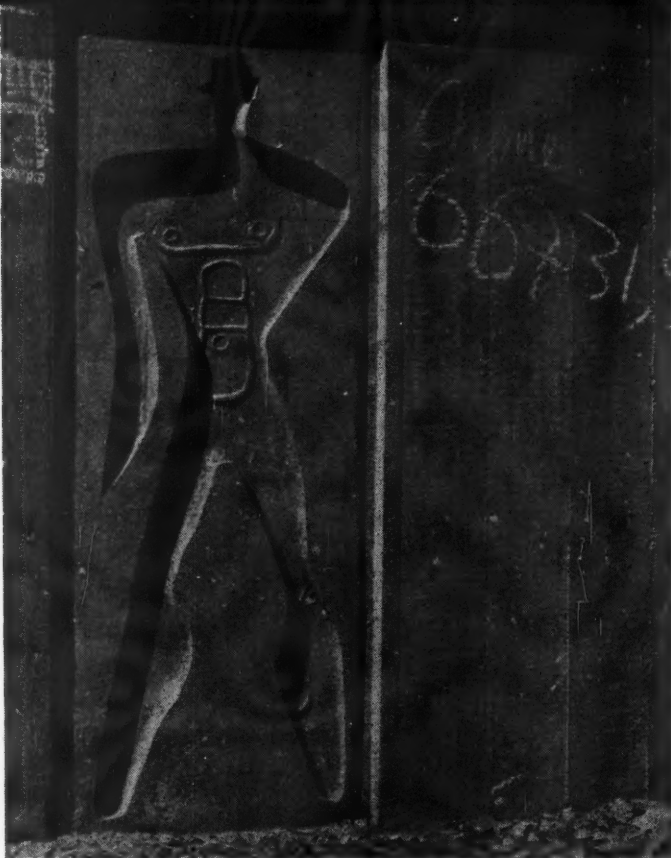
'How much social research was carried out in the neighbourhood before the building was planned?' Another line of criticism put forward by Cleeve Barr, Oliver Cox and Robin Rockel implied that Corbusier's approach had been too arbitrary and abstract and too monumental. 'He is at fault when he suggests that it is the task of architecture to create a new way of life.' It is suggested that that is 'imposing conditions' on the people. And 'it is interesting that in Moscow Corbusier is accused of Fascist tendencies.' Philip Powell replied that by putting people in houses at all you are 'imposing conditions' on them; 'these are simply different conditions which, in point of fact, provide better conditions and greater liberties than any other flat developments.' And as a question of 'social research,' Corbusier claims that his concept is precisely the result of twenty-five years of such research.

It is unfair to suggest that the Unité is merely an essay in the monumental. In the first place, every speaker testified to the 'humanity' of the scale. Secondly, statistics suggest that, in the form of small flat de-



Left, plans of a typical flat and below, two views of the double-height living room. The overall dimension of each flat is 12 ft. by 60 ft., lit at each of the narrow ends, which face east and west, with magnificent views over the mountains and the Mediterranean.





Above, a bas-relief of the 'modulor' man, on which is based Le Corbusier's system of proportions (see *Le Corbusier's Modulor, the System of the Golden Mean* by Matila Ghyka, *AR*, February, 1948, pages 39-42). The method has been employed in the design of the Unité d'Habitation, down to the smallest detail.

velopment, it would have a very real application to social requirements. At first sight the rigid grid structure of the plan may suggest a lack of variety in the individual flats; in fact, apart from the combined accommodation of shops, hotel, communal rooms, health centre and recreation area, there are twenty-seven different types of flat-plan. The richness of this variety combined with the remarkable sense of space achieved within a small area constitute a miracle of organization.

the flat-plan Criticism of the vertical disposition of deep flats in relation to internal roads centres itself mainly on two issues. The central access corridors artificially lit and ventilated are open to criticism on the counts of climate, hygiene and potential hooliganism of children. The other issue was the difficulties of lighting and ventilating in the centre block caused by the deep section. Set against this the fact that light penetration in the Mediterranean climate is such that it is possible to read a newspaper by natural light in the centre of the blocks, that the lighting and services to the central utility area of the flats were thoroughly approved by many speakers and have been officially inspected and approved by the local authority at Le Corbusier's request (in order to quash rumours of uninhabitability); and finally, as Powell pointed out, that the 'deep' plan is no more than the traditional terrace-house wedge-plan with central unlit stair and rooms front and back of this.

While the east-west 'through' orientation of the balconies may be made more desirable both by the intense heat of a southerly aspect and by the splendid views across to the mountains on one side and to the

Mediterranean on the other, the actual size of the balconies is somewhat cramped.

aesthetics The most remarkable feature of the Unité is that in spite of its size it is completely devoid of any oppressive qualities. It looks human. This is true both of the overall mass (instinctive relation of number of floors and width, light 'perched' impression given by the pilotis) and of the subsidiary detail. The use of the Modulor has not only ensured the absolute relation of parts to the whole but in so far as the starting-point of its geometrical progressions is that of a typical 6-foot human figure, these relations are not abstract but inherently human; 'a whole structure, a whole set of components, a whole series of spaces designed on a system of dimensions all harmonically related.' (Howell.)

It is particularly important that the real effect of this geometry as well as its practicability and lack of mumbo-jumbo should be stressed. In England lack of geometry during the last 100 years (Regency architecture still lived on the residue of eighteenth century geometry) has given licence to that wholesale reliance upon 'intuition' and 'individual taste' that contributes so much to the confusion of the day. *The Unité is an outstanding vindication of the Modulor both on aesthetic grounds and on the practical coherence it gives to the ordering and relating of prefabricated elements.*

technical and structural Comments upon site organization covered the various stages of the building during the last eighteen months. General verdict: 'Medieval.' Shuttering for the in-situ concrete is 'quite crude, knocked together from rough timber.' However, the answer to this may well be, as Max Gooch suggested, that the roughness of finish is an attempt to avoid monotony.

There is a very noticeable contrast between the use of comparatively flimsy materials within the flat itself and the almost indestructible nature of both structure and finish in the public and circulation areas.

Heating of corridors and flats is carried out by plenum; electrical heating elements are placed under windows past which air from the plenum is introduced. And in this respect too insulation is good owing to the great depth of each flat in relation to the short length of external wall.

Finally, the introduction of the Garchey system is nothing less than merciful in a locality where the normal method of refuse disposal is (as most of us who have spent a few nights in Marseilles have found to our cost) to throw it from the window into the street between midnight and 3.00 a.m.



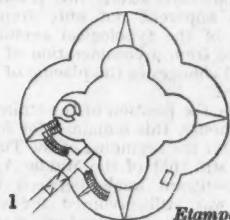
One of the staircases leading to the first floor.

English Staircases
The English staircase of the sixteenth and early seventeenth centuries has been discussed often enough from the point of view of the student interested in its construction, craftsmanship and decoration. But singularly little attention has been paid to the æsthetic aspects of its planning. Here E. F. Sekler traces the development of the several types of staircase employed, and shows how their modifications express a changing conception of space.

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ENGLISH STAIRCASES

IN TALKING OF mediæval staircases, we think almost exclusively of secular architecture, but it should not be forgotten that the broad staircases leading up to Romanesque chancels with crypts underneath, are amongst the most spectacular achievements of mediæval staircase design. In secular architecture there is little of a strictly domestic character to record, but castle staircases are of more varied design than textbooks so far record. Stairways in mediæval castles were arranged so as to make the approach difficult and to bewilder an intruder who might have forced the entrance. External stairways were frequently dominated by galleries and machicolations; sometimes, as in the French example at Etampes, 1160, 1, they would mount to a



Etampes 1160

door placed halfway between ground floor and first floor through which an enemy rushing forward in attack would plunge headlong into space, while the initiated would at once turn sharp right or left and gain a winding stair in the thickness of the wall. Similarly the level of the entrance lobby at Craigmillar Castle was 3 ft. lower than the door sill so as to trip up an unwanted visitor.

At the beginning of the thirteenth century the changing technique of warfare made itself felt in the disposition of staircases. As the obstacles to the enemy's approach were no longer constructed inside or near the keep, the staircase ceased to be in itself an instrument of defence and became simply a means of internal communication. In all the Edwardian fortresses we meet with numerous stair turrets, commanding a wide view

and serving as observation points during attack.

Only two types of staircases were in use during the Middle Ages, newel staircases (or vices) and straight flights of steps. Both types were constructed in timber or stone, vices probably first in stone and straight flights first in wood. Stairs in timber were built in a very simple manner, as can be seen from some surviving examples, e.g. at Stokesay Castle or in St. Nicholas' Church, Stevenage, 2. Newel staircases were built with ashlar steps supported by coarse spiral vaults, or with self-supporting steps. In Lincoln Cathedral a circular staircase in stone is supported by a recessed ribbed vault, with pointed arches, 3, and a similar construction in brick with recessed segmental arches is to be found at Laughton Place, 4.

As a rule the staircases during the late Middle Ages were less ornate in the British Isles than on the Continent, where, particularly in France, a rich decorative treatment was not rare. Only in few English vices is the newel carried up to form a vaulting shaft or the stairhead covered by a ribbed vault with panels of tracery as at Thornton Abbey, 5.¹

Speaking generally British and continental developments were roughly parallel down to about 1500. But with the advent of the Tudors predominantly national tendencies became apparent in British staircase building. These tendencies are chiefly a leaning towards the ornamental and decorative rather than the spatial, a tradition of excellent workmanship in wood and a great reluctance to break away from mediæval forms. Accordingly the mediæval vice remained a favourite in sixteenth century England, and its first modification consisted only of an increase in diameter. In addition the enclosing shell and the newel were frequently made square instead of cylindrical, thus preparing the way for the straight Renaissance types to come.

The first straight staircases with

¹ Also Belaay, Alnwick and Warkworth Castles and All Saints Church, Hillesden, Bucks.

E. F. Sekler



St. Nicholas, Stevenage



Lincoln Cathedral

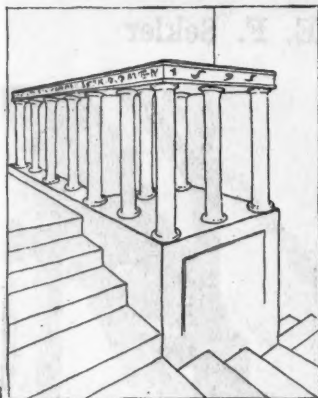


Laughton Place



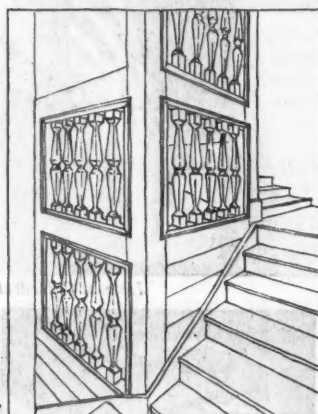
Thornton Abbey

several flights of steps had a core built up in solid masonry³ or in timber framework with plaster in-



6 Borwick Hall

filling.³ Later, parts of the walls of the well were opened up and filled with balustrading instead of plaster panels until finally only the space below the handrail retained all or part of its infilling.⁴ At Chastleton House, Oxon, 7, a partly enclosed well was built as late as 1603, and the method of carrying the newel-posts continuously up through the whole structure remained in use even longer. This constitutes one of the most striking

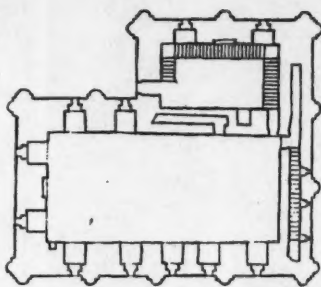


7 Chastleton House

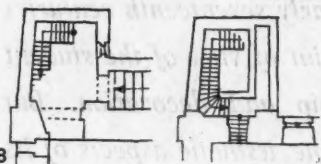
and original features of the early seventeenth century staircase in England.

However, the open-well staircase cannot be explained solely by such a simple process of evolution. The staircase with straight flights mounting round a central open space which was to become so important in the seventeenth century and later, made its first appearance in medieval military architecture. At Loches in France, 1080, 8, the entrance at second floor level was reached over a stair which ascended in three flights round an open well, turning at right angles inside a forebuilding. A similar approach existed at Corfe Castle, 1130, 8, where the steps began parallel to a wall of the keep but mounted again inside a forebuilding along the walls.

At first sight it appears hardly probable that there could be any connection between these medieval

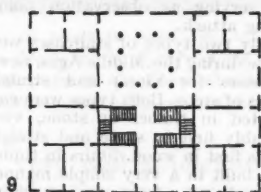


Loches



Corfe

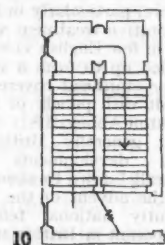
staircases and the open-well Renaissance stairs that were created in the fifteenth and sixteenth centuries by Italian and, in greater number, by Spanish architects. But it may be significant in this connection to note that Francesco di Giorgio, who included in his *Trattato* a plan with open-well staircases, 9, the very first so far traceable in Italy, actually used such a stair in his reconstruction of a castle, the Rocca di Mondavio. But



Rocca di Mondavio

wherever the idea may have originated, Spain was the first country to become fully aware of its possibilities of artistic expression. From Spain it probably went first to France and then further westward.

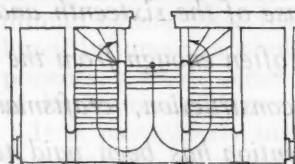
At the same time in England another type of staircase came into use which was an adaptation for construction in timber of the Italian Renaissance type *par excellence*, 10,



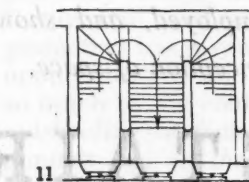
Italian Renaissance

that which has two flights, one mounting to a landing and the second proceeding from the landing parallel to the first but in opposite direction to the first floor. Each flight in this type is still a completely independent spatial unit, unconnected visually with the rest of the staircase, and thus the whole fitted well into the Renaissance conception of tranquil harmony derived from units complete in themselves. Later on the dividing walls were gradually opened up until they disappeared completely in a process similar to that which has just been noted in the evolution of the open-well staircase in England.

Last of all there appeared in this country the variations and modifications of the most monumental type of staircase, the type which has a central flight leading up to a landing from which two flights branch off symmetrically either parallel or at right angles and ascend to two further landings. The earliest occurrence of a similar plan in England is No. 163 in John Thorpe's famous collection of drawings at the Soane Museum, 11. It represents 'Monsieur Jammet in Paris his house, 1600.' This would point to France as the country where the idea came from. But again the French are

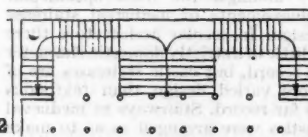


Thorpe 163



11

anticipated by the Spanish, who used such stairways more than once in the sixteenth century and called them 'escalera imperial,' 12, obviously a very appropriate expression of their magnificence.⁵

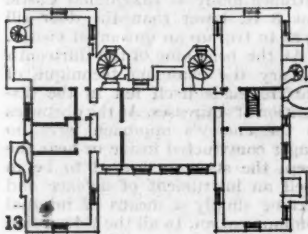


'escalera imperial'

It is only natural that this type should have appeared very late in England, because its use implied an attitude towards the staircase which differed completely from medieval tradition. How strong this tradition was is apparent not only from a survey of the typological evolution but also from a consideration of the gradual changes in the placing of the staircase.

As for the position of the staircase in the house, this remained for some time after the beginning of the Tudor period still that of the Middle Ages. The re-entrant angle between two wings was still favoured for stair turrets. The first innovation in such

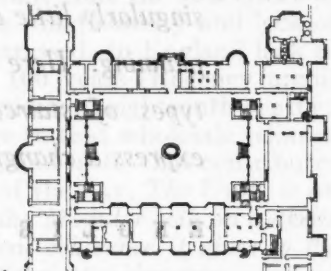
⁵ On the other hand there occur in some provinces of Germany quite independently very early arrangements which have the possibility of development into the 'imperial staircase.' Hildesheim, Altmarkt 54 (1418) and Hameln, Baekerstrasse 45 (See K. Eicke, *Baukunst Niedersachsens* Strassburg 1919, p. 156) are examples, where a flight of steps in the main axis of a great hall ascends to a landing from which two flights branch off at 90 degrees.



Plaish Hall

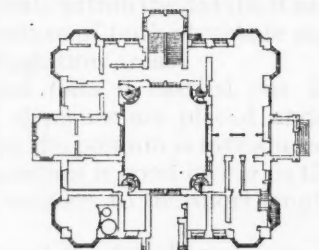
houses as Plaish Hall, Salop, 13, and Eastbury Manor House, Essex, is a striving for symmetrical arrangement, a trend which henceforth never altogether disappeared. The next stage is described by Bacon in his *Essay on Building* (1598) where he stipulates that an ideal palace should have '... in all Four Corners of that Court fair Staircases, cast into turrets on the outside, and not within the Row of Buildings themselves. ...' This description recalls at once contemporary French plans and fits exactly the two large houses, plan 51 and 77 in Smithson's collection, 14 and 15.

But while the arrangement of stair turrets in the four corners of a courtyard was essentially no more than a transformation of a mediaeval idea within the framework of regular, symmetrical planning and did not



Smithson 51

necessarily imply a fundamentally new attitude towards the staircase itself, Smithson's No. 77 introduces a feature which conveys a completely new conception. In addition to the four vices in turrets a great, straight staircase is provided which occupies a considerable space in a conspicuous position. The importance attached to it is not only the result of a superficial imitation of foreign models in architecture but reflects a radical



Smithson 77

change in the whole art of living which had been brought about in England during the sixteenth century. The new emphasis on the individual led to an increased demand for privacy and for personal display, and the new position and type of the grand staircase satisfied both.

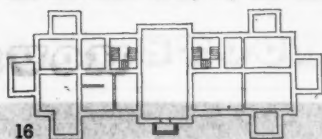
The major problem confronting the Elizabethan and Jacobean architects in connection with staircases was how to find a dignified position without losing the customary close connection with the dais-end of the hall and without destroying the functional pattern of the rooms or disturbing the symmetry of the façade. To begin with the mediaeval expedient of providing projecting stair annexes which also served to enrich the elevation was still used. Such stair annexes which were now square and much bigger than their earlier predecessors were commonly placed at the junction of the lateral wings and the middle part of an H- or E-shaped house or on the outer side of a block or lateral wing.

³ E.g. at Gaythorn Hall, Asby, Westmoreland, and Borwick Hall, Lancs, fig. 6.

⁴ E.g. at Canonbury Tower, Islington, Queen Hoo, Herts, Bakehouse, Surrey.

⁵ E.g. at Winwick Manor House, Northants, and in Great Kewlands, Kent (cf. W. H. Godfrey, *The English Staircase*, Lond. 1910. Other examples in W. W. Ryder, *The English Staircase*, Lond. 1939).

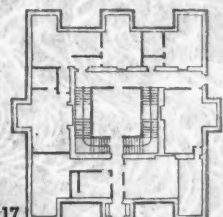
A next stage, more in accordance with the gradually infiltrating principles of Renaissance architecture, was to have two symmetrical staircases not as annexes but incorporated into the main block, 16, and this



Smithson 41

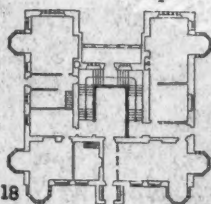
arrangement, once developed, remained in favour almost to the close of the eighteenth century.

The same can be said of another solution which appeared first in the late sixteenth century. This provided for one great staircase as the centre of the whole plan. The idea must have seemed most revolutionary to people accustomed to the haphazard disposition of medieval vices, and such arrangements as those of Thorpe 189 and Thorpe 45, were



17

Thorpe 189



18

Thorpe 45

certainly inspired by continental prototypes,⁶ 17 and 18.

Thus by the end of the sixteenth century the medieval conception of staircases as enclosed narrow elements in a building had finally disappeared. For a time—in those instances where flights of steps go round a solid core—the old conception of space lingered on and the staircase was still nothing but an assemblage of unrelated spatial units. Even if the central well was opened up, staircases such as those of Audley End or Cranborne Manor, 19, do not convey the impression of spatial integration and free flow. But during the first quarter of the seventeenth century this changed rapidly and some of the grand Jacobean stairways, 20, with their ample dimensions and many landings are sufficiently open in their spatial effect and uniform in their decorative treatment to show that they were conceived as coherent monumental entities.

We need not go into a detailed description of their elaborate balustrades, newels with richly carved finials and pendants, screens of columns, panelled and painted walls and fretted ceilings. They represent a great achievement in English building, though their effects may sometimes be too strong for the tamer tastes of our century. But if we try to imagine the people who mounted and descended these stairways in their colourful costumes, and recall the whole spirit of Jacobean England, so full of exuberant vitality, we can, I think, understand and appreciate their splendour.

⁶ Cf. *inter alia* plans in T. Perret's book, *Des Fortifications et Artifices Architecturaux et Perspective*, Paris 1601.



19

20

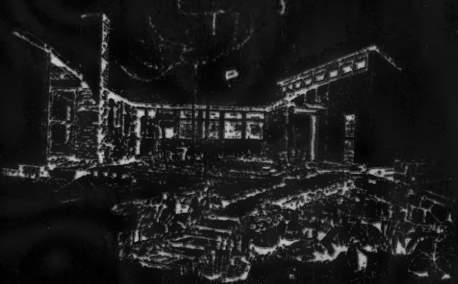


second floor of
the house
facing Stockholm

ENGLISH STAIRCASE
containing an iron spiral stair &
looking out through the garden to the
waterfront. The staircase is built
in such a way that it is not only
a means of access to the upper floor
but also a fine view of the water
front. The staircase is built in
such a way that it is not only
a means of access to the upper floor
but also a fine view of the water
front.

HOUSE

house near Stockholm



site plan

scale 1:750



upper floor plan

scale 1:150

SE NEAR STOCKHOLM

BENGT LINDROOS: ARCHITECT

Built during 1949, this house at Stocksund stands among pine trees on a steep hill overlooking a fine view to the north-east. It is planned on two levels with two main wings and a connecting link. The north-east wing contains on its upper level the main living room, with a study, library and verandah on the level below. The connecting link consists of a dining room and kitchen on the upper level with the maid's room below. The longer south-west wing contains the bedrooms, with the garage, heating plant, laundry, drying room and a small workshop below.

Walls are of precast blocks rendered but revealing the joints. On the recessed wall in front of the library the rendering has been given a bright bluish tint. The

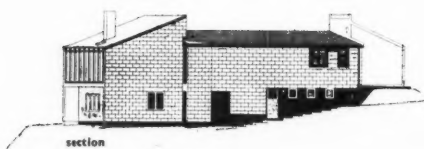


2



1. the main living room window which faces north-east overlooking the magnificent view. The roof of this living room is copper covered. Below can be seen the windows of the study and library situated on the lower floor, which are rendered blue. 2. the house from the south-east, the main living room is on the right, the dining room in the connecting link and one end of the bedroom wing shows on the extreme left. The space inside the arms of the wings is laid out as a simple courtyard-garden.

3



HOUSE NEAR STOCKHOLM

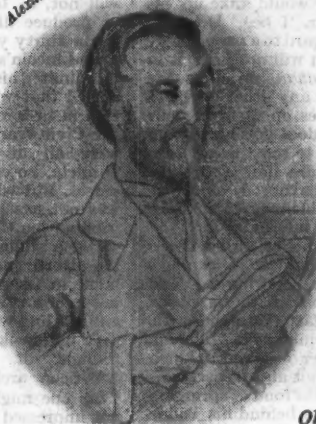
roof is of slates, except over the living room, where it is of copper. Copper is also used for all outside metalwork. Glass in windows and doors is framed in oak. Internal walls are of light oak. In each room built-in cupboards and fittings have been designed by the architect in consultation with the owner. The kitchen, for instance, has a hot air cupboard for drying dishcloths and the service hatch has a cutlery drawer below it opening on both sides.

4



3, the hearth and, behind, one of the doors leading to the sun terrace.
4, the interior of the living room; the staircase leads down to the library.

Alexander Jackson Davis in 1855



Wayne Andrews

Alexander Jackson Davis, the most versatile and perhaps the most imaginative of American architects in the years between 1825 and 1865, is not a discovery of Mr. Wayne Andrews. There is even a recent book on him, Mr. Roger Hale Newton's TOWN & DAVIS, ARCHITECTS, 1942. But Mr.

Andrews's assessment of Davis's style, character and importance differs considerably from Mr. Newton's, while in addition his documentation is wholly based on passages of the original letters not quoted by Mr. Newton. The photographs, nearly all of which were specially taken by the author who also provided the commentary to them, are mostly of hitherto unpublished buildings.

ALEXANDER JACKSON DAVIS

NOT EVERY PIANIST is meant to die the death of Chopin; not every artist is meant to be misunderstood. Alexander Jackson Davis never outgrew a fondness for Gothic novels, yet succeeded so brilliantly in imposing his visions on the moneyed men of his time that he spent the last thirty-two of his eighty-nine years on earth in the most comfortable retirement conceivable—in a Gothic cottage of his own design set down on top of a modest but unmistakable mountain in the suburbs of New York City.

One might point to any number of reasons for Davis' astonishing success. One might dwell on the phenomenon that the same hard-headed Americans who stuck Melville behind a clerk's desk in a custom house and were accused by Baudelaire of hounding Poe to his untimely end were strangely willing to forgive flights of fancy in lath and plaster. Or one might make much of the fact that Davis was astute in settling down in New York City, taking advantage of its ever-increasing prosperity in the 1830ies, 40ies, and 50ies. But perhaps it would be safer to say that he owed his rise in the world to the doggedness with which he laboured to force into architectural form the darker dreams of the Gothic romancers. As tireless as Schedoni, the evil monk in *The Italian*, Davis would talk battlements one minute to a stove king from Albany, and turrets the next to a James River planter.

This ambitious romantic was born in New York City on July 24, 1803, the son of the editor of a religious review. At sixteen, when Davis left New York to become his brother's helper in a printing shop at Alexandria, Virginia, he no sooner stained his fingers sorting type than he joined a group of young men

involved in amateur theatricals. To say that he played many passionate rôles, planned many a set, and memorized, among other pieces, a solemn poem dealing with the misfortunes of a maniac, hardly disposes of these years. One of the very favourite dramas in Alexandria was *Bertram*, a tragedy from the pen of Charles Robert Maturin. Maturin may be half forgotten to-day, but his *Melmoth the Wanderer* is perhaps the most Gothic of all Gothic novels. Like Balzac and Sir Walter Scott, Davis read and re-read *Melmoth*; enchanted with its horrors, he was prepared by its violent poetry for his visions at the drafting board.

However, Davis was twenty before he realized he was intended to build castles according to specifications. Returning home one day from Washington, he found New York City all but abandoned for fear of yellow fever, and when he fled to the comparative security of a country town, he discovered that gazing into a camera obscura was one of the rare amusements available. To others the camera may have been little more than a toy; to Davis it was a revelation. Challenged, he made a few sketches of the neighbouring landscape, and then, in his own words, began 'designing streets in Venice, conjecturing the fashions of gondolas, and planning interiors for churches, palaces, and prisons.'¹ A little later, when he asked Rembrandt Peale for advice as to a career, the painter shrewdly told him he was meant to be an architect.

Davis was not one to idle away his twenties. Studying perspective at the Antique School out of which grew the National Academy of Design, he put his knowledge to immediate use,

striking off views of New York to be sold by the booksellers. And after practising rendering in the office of the church builder Josiah Brady, he sacrificed over a year and a half to the perusal of folios of ancient monuments in the private libraries of Boston. At the end of 1828, when he was barely twenty-five, came the great opportunity of his life, the chance to become the partner of Ithiel Town in New York. Town was an unimaginative architect, and so ill-natured that he quarrelled even with the gentle painter Thomas Cole, but he was an alert engineer for all that, and out of a patent for building bridges had made a snug fortune; investing it thoughtfully in books, he acquired the biggest and best architectural library in the New World, and Davis, who did not hesitate to accept his offer, must have lain awake nights dreaming of the delight of thumbing through the latest publications from France and England.

To be associated with Town was a privilege; but this was, besides, an ideal time for a young romantic to bid for clients. If the first families of Salem, Boston, and Providence were still quite content with their Adamesque drawing-rooms, the rising businessmen of the nation were anxious to consolidate their social position with mansions more startling than any to be found on Chestnut Street, Beacon Hill, or Powers Street. Aware of the demand for a new approach to architecture both civil and domestic, Gulian Crommelin Verplanck, a connoisseur whose blood was of the best, and whose opinions commanded the awe of civilized New Yorkers—was he not the intimate friend of Washington Allston?—declared as early as 1824 that the day of the Federal Style was done. Weary of all American attempts to work over the themes of Robert Adam, Verplanck lectured the American Academy of Fine Arts on 'that corruption of the Roman, or rather, Palladian architecture, which delights in great profusion of unmeaning ornament, in piling order upon order, in multitudes of small and useless windows, columns and mean and unnecessary pilasters.'

Men were meant to live in time as well as in space, Verplanck insisted, and the proper architecture for America would be rich in remembrance of other civilizations. Paraphrasing Sir Joshua Reynolds, Verplanck wondered if even the temples of Greece were as inspiring as the Gothic cathedrals with 'their peculiar and deeply interesting associations which, I know not how, throw back the architectural remains of the Middle Ages to a much remoter antiquity in the imagination than those of Rome and Athens.'

So the stage was set in the United States for what might be termed the architecture of the fourth dimension, time itself, and architects who hoped to win their due share of the business in the prosperous years ahead would be adept at designing Grecian and Italian villas, Gothic castles, and Moorish palaces. It was all very confusing and Ithiel Town decided he might do well to take a look at the Europe he had been reading about for so long in his library. In the fall of 1829, when he was nearly forty-six, he set sail for England.

In London, Town was disappointed with Buckingham Palace which would, he wrote Davis, 'make a finer plan for a nest of French milliners.' Much more satisfying was St. Pancras

¹ Davis notebooks, Metropolitan Museum.

² Gulian C. Verplanck, *Address on the Fine Arts*, 1824.

Church which he pronounced 'one of the best things in the city.' Then there was the Bank of England, 'a very extensive building and in many respects a fine one,' and the British Museum in its still incomplete state, where he and Samuel F. B. Morse whiled away a morning contemplating the Elgin Marbles. Above all, however, Town warmed to the kinship between English and American architecture. 'Many of the old churches seem like old acquaintances,' he reported.²

With Morse for a guide, Town went on to tour the galleries of Paris, only to reach the conclusion that 'the school of painting in England is far superior. How this should happen when there are so many more facilities in France, is a little to be wondered at.' Yet Paris was not unrewarding. The Pantheon was 'a more perfect specimen of architecture, especially the inside, than I had any idea of.' And he added: 'Great improvements are making in the Palais Royal, and such a splendid display of cheap shop fronts with large plate glass I believe is not to be seen anywhere else in the world.'³

In Italy, besides glancing at every art centre from Florence to Naples, Town paused in Milan to take in the Cathedral, whose facade he fancied was the noblest Gothic in Europe, dallied in Venice and Vicenza, where he hunted out the masterpieces of Palladio, and made a point of viewing the remains at Paestum. But he was at his happiest in Rome, where he joined Fenimore Cooper at a celebration of Washington's Birthday, and strolled again and again through St. Peter's. 'The inside,' he confessed to Davis, 'seems among works of art what the solar system is among works of nature.'⁴

Town was back in New York in six months' time, but not apparently because of any apprehension over the affairs of Town and Davis. In 1835 he retired to a Grecian villa in New Haven, emerging only once to toil at the drafting board—when Davis, in 1842, asked his help for a few months to lighten the ever-increasing load of commissions.

Left to himself, Davis became one of the most prolific architects of the nineteenth century, dashing off anything from a shop front to a state house for the hundreds of clients from Maine to Louisiana who either descended in person on his Wall Street office or harried him with mail orders. Since he rarely supervised his work, leaving the laborious details to local builders, he was almost never bothered by home owners fretting over construction costs. Yet these local contractors did by no means invariably damage the character of Davis's designs, and the quality of his executed work is on the whole as high or higher than any of his contemporaries, no mean achievement when one recalls the feats of his competitors. These were the years when Richard Upjohn was tempting Anglicans with churches now quaint, now awesome, when John Haviland was adorning our county seats with picturesque prisons both Gothic and Egyptian, when Isaiah Rogers was amazing our cities with the splendour of his Grecian hotels, when Robert Mills, ever the conservative, was housing government offices in sober classic monuments, when Thomas U. Walter, who leapt into

fame as the favourite of the banker Nicholas Biddle, went on to reap even greater honours completing the Capitol in Washington, and when James Renwick, the only American architect to keep two steam yachts, planned gentle Grace Church, New York.

The measure of Davis's accomplishment is most accurately taken when one realizes that he alone, of all the architects of romantic America, came close to being an intimate of Andrew Jackson Downing, the critic usually supposed to have 'set' the styles in the 1840ies and '50ies. Even to make Downing's acquaintance was easier said than done; as one of his admirers observed, he was 'marked by the easy elegance and perfect *savoir-faire*' of the Escorial.

No doubt it was Downing's love of the Gothic past that drew him to Davis. Easily bored with the Greek Revival, Downing campaigned with such fervour for the Italian and Gothic styles that not a few businessmen came to feel they were meant for something nobler than a Doric colonnade. 'There is,' Downing reminded his readers, 'something wonderfully captivating in the idea of a battlemented castle, even to an apparently modest man, who thus shows to the world his unsuspected vein of personal ambition.' Only as an afterthought did Downing throw out a word of caution. 'Unless there is something of the castle in the man, it is very likely, if it be like a real castle, to dwarf him to the stature of a mouse.'⁵ As Downing went on to publish edition after edition of his treatises on landscape gardening and architecture, Davis went on to furnish most if not all of the illustrations for them.

If Downing had any fault to find with Davis, it was that he was occasionally too elaborate for the average home-builder. 'I find our people are foolishly frightened at a few crockets and finials,' he criticized

one of the architect's designs.⁶ Meantime the critic lived in dread that some other writer would 'take up' his favourite designer. 'I beg,' Downing wrote Davis in regard to a particularly fine drawing, 'you will not print it in the *Brother Jonathan*, or allow the editors of that or any other paper to write slang articles on taste in your name. I think it does you harm, and I do not hesitate to say this as I am sure you are aware how entirely I have always endeavoured, as far as it was in my humble way, to advance your professional interests.'⁷

Like many another celebrity, Davis was asked to dine at Downing's Gothic home in Newburgh, and perhaps he was one of the favoured few whose breakfast plate the critic heaped high with magnolias. Though Downing was never observed to laugh out loud, he was not above entertaining a guest, and was fond of springing unannounced from behind his Tudor bookcases, alarming those unfamiliar with the machinery of Gothic novels.

When, one summer afternoon in 1852, Downing died a hero in a steamboat fire on his beloved Hudson, Davis was so sure of his niche in the architectural world that he no longer needed puffing by any journalist no matter how distinguished. So versatile that he was the master of any style, whether Moorish, Italian, Grecian, or Gothic, he played with the past as gaily as John Nash, never trying to produce a faithful copy of any masterwork, but aiming above all at capturing the poetic symbols of dead worlds. He was, besides, a genius at massing, and behind his preference for asymmetrical designs was concealed a liking for freer plans than the Federal architects had ever dreamed of.

Even in a Grecian mood, Davis thought of the asymmetrical wants of a growing family. The Grecian style, he jotted down in one of his notebooks, 'affords an opportunity

for additions which most Americans eventually require . . . additions as will not, as too commonly, increase or produce difformity.'⁸ His success in the thirty years between Jackson's and Lincoln's inauguration was so inordinate, his practice so large and varied that when at last the revolution in taste came immediately after the Civil War and his artistic ideals were all of a sudden considered obsolete, he could hardly believe his senses. But while he was puzzled, he was not exasperated; for out of the profits from the years of grace he had saved a sufficient sum to guarantee the utter tranquillity of his mountain home in Llewellyn Park; at his ease in his library once the day's walking and reading was over, he set down in his notebooks exactly what he thought of the new trends in American architecture.

As one might imagine, Davis was not impressed with the achievements of the younger generation. 'The wretched character of the buildings in New York' was, he wrote, 'despicable and indicative of manners and morals.' Mullett's Post Office was no better than a 'costly, diseased courtesan,' a 'broken heap of littleness,' while Hunt's Lenox Library was only another instance of 'depraved architecture.' There were days when Davis sought out his own works with the desperation of a man eager to keep sane in a demented world. One July 4th he confessed he was comforted by the sight of a Doric success of 40 years before. 'Most beautiful was the moon,' he told his diary, 'reflected in the waters of the Bay, and shining on the Treasury Building. All other illumination poor. Procession of thousands, with torches, drums, and harsh music. All poor to the moon's quiet serenity, and the divine proportions of the Dorian shrine.'⁹

² Undated entry in Diary, Metropolitan Museum.

³ Diary, Metropolitan Museum. Entries for January 15, 1873, October 17, 1872, September 1, 1872, July 4, 1876.

⁴ A. J. Downing to A. J. Davis, January 8, 1841, Metropolitan Museum.

⁵ A. J. Downing to A. J. Davis, February 19, 1844, Metropolitan Museum.

⁶ Andrew Jackson Downing, *Architecture of Country Houses*, 1850, page 261.

to use and much worse a serious architect must be able to do this and that of architecture, that I can say that a man who is not able to do this and that of architecture is not a man who is not able to do this and that of architecture.

to use and much worse a serious architect must be able to do this and that of architecture, that I can say that a man who is not able to do this and that of architecture is not a man who is not able to do this and that of architecture.

to use and much worse a serious architect must be able to do this and that of architecture, that I can say that a man who is not able to do this and that of architecture is not a man who is not able to do this and that of architecture.



An undated project for a residence in the English Collegiate Style on the Hudson River.

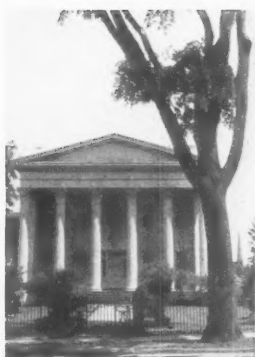
⁷ Ithiel Town to A. J. Davis, October 21, 1829, Metropolitan Museum.

⁸ Ithiel Town to A. J. Davis, January 12, 1830, Metropolitan Museum.

⁹ Ithiel Town to A. J. Davis, May 20, 1880, Metropolitan Museum.



1



2



4



3

The Grecian Mood

Possibly Davis was already meditating on this approach to the Greek Revival when he designed his first house, the Ionic villa commanded in 1828 by the New Haven poet James Abraham Hillhouse (1), for his drawings were for a larger mansion than actually executed. Unfortunately, thanks to the indifference of the trustees of Yale University, the Hillhouse residence has recently been demolished, and we are not always able to ascertain, in the case of other buildings erected when the partnership of Town & Davis was in effect, which design was the work of which member of the firm.

If Davis is to be credited with the details of the Corinthian mansion in Middletown, Connecticut, of the Hong Kong trader Samuel Russell, James

Harrison Dakin (2), who joined Town & Davis before setting up his own office in New Orleans, may well have had a hand in the creation of La Grange Terrace, the long row of Corinthian houses still standing in part on Lafayette Street, New York (3). Typical of the confusion which greets the historian is the haze surrounding the execution of the Doric Sub-Treasury on Wall Street (4). This building, known today as the Old Custom House, was erected to the designs of Town & Davis, but with the collaboration of the sculptor John Frazee and the advice of William Ross, an English architect who happened to be in New York at the time.

It seems evident, however, that under Davis's influence the works of the firm

in the Attic manner were at once too charming to be archaeological, and too sensible to belong merely to the world of make-believe. The Old Library of the University of North Carolina (5), now used as the Playmakers' Theatre, which Davis alone conceived in 1850, is proof enough for the claim that he had much if not most to do with the graceful façade of the Ionic town house of Aaron Skinner in New Haven, dating from 1830 (6). As originally conceived, the wings of the Skinner house were of but one storey; the second was supposedly added by Henry Austin.

Moreover, since Davis in later years was summoned to be the consultant on the plans of three other architects for the capitol of Ohio, we may assume that he was more than partially responsible for the four state capitols by Town & Davis. The old Connecticut capitol at New Haven is no more, neither is the old capitol of Indiana, while the Illinois state house of Lincoln's time has been altered out of recognition; happily the capitol of North Carolina (7) is extant and undamaged. Executed with great care by the local superintendent of the works, David Patton, it is one of the nobler monuments of the romantic era.



5



6



7



8

Davis may have rejoiced in the proportions of the North Carolina capitol, but it is doubtful that he composed in the Grecian style with anything like the fervour which seized him in the act of sketching a battlement; the Gothic was ever closer to his temperament, and it was in the Gothic style he designed the formidable building of New York University on Washington Square, a pile torn down many years ago, but which still torments the imagination in the grand allegorical fantasy of the Square painted by Samuel F. B. Morse. Equally Gothic, if not equally dramatic, was 'Murray Hill,' the town house of W. H. C. Waddell (8), and 'The House of Mansions,' a row for the corner of Forty-Second Street and Fifth Avenue, both of which are missing from the New York of 1948. Bolder than either of these was 'Eriestan,' the baronial home at Tarrytown of the flour merchant J. J. Herrick (9), which has only recently been pulled down. Far subtler was 'Glen Ellen,' the country house at Towson, Maryland, of Robert Gilmore (10), a young gentleman whose leisure had been graced by a visit to Abbotsford. Abandoned in after years by the Gilmore

The Gothic Mood



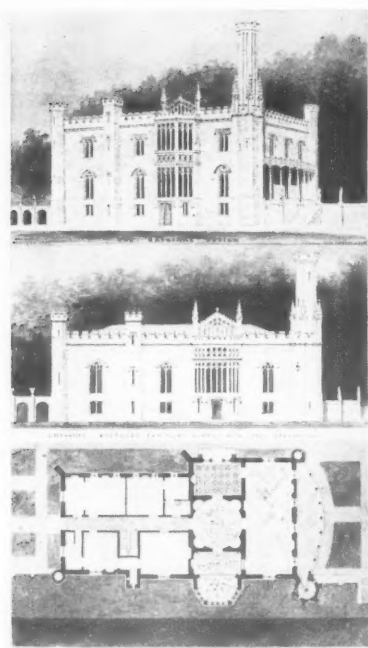
11

family, 'Glen Ellen' sank in our time into a ruin, the last vestiges of which are now all but obliterated.

But one must not imagine that no traces remain of Davis's Gothic triumphs. If 'Belmead,' the James River estate of the planter Philip Saint George Cocke (11)—now in use as the headquarters of Saint Emma's, a Roman Catholic school



10



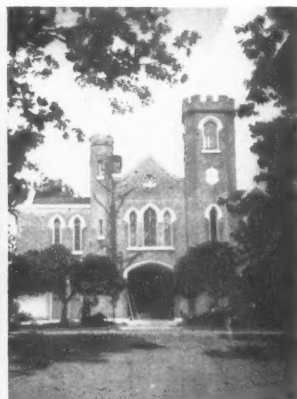
for Negroes—survives, outraged by the loss of its umbrage or porch, the greatest care has been taken to preserve Davis's intentions in nearby Lexington, where not only the cadets of the Virginia Military Institute, but three members of the faculty and their families as well, dwell in a battlemented setting (12 and 13). And in Lexington, Kentucky, a thousand miles to the west, the Tudor mansion of attorney F. K. Hunt has been saved from destruction by being turned into a community centre (14).



12



13



14

Gothic in New England

In New England, where most of Davis's clients made their homes, the Gothic yield is even richer. Though 'Whitby,' the suburban villa at Rye, New York, of William P. Chapman (15), has been slightly injured by an unfortunate addition to suit the golf club now occupying the premises, the tiny cottage of the banker Henry Delamater, at Rhinebeck in the Hudson River Valley (16), is unharmed and so, despite a minor alteration, is the town house in New Bedford, Massachusetts, of the whaling capitalist William J. Rotch (17). Much more splendid than these three, and altogether remarkable for its original interiors, is 'Walnut Wood,' the residence in Bridgeport, Connecticut, of the leather merchant H. K. Harral (18-20). Here one may marvel at two splendid parlours reflecting the taste of the reign of Louis-Philippe, parlours made most poignant by the statuary in the Grecian style of Chauncey B. Ives, and then pass on to room after room fitted out in the most ardent Gothic, ending one's visit with a glance at the oriental billiard room.

'Walnut Wood' fulfilled so well the Gothic requirements of the business man



15



16



17



18



19



20

of the time that it was not in the least surprising that Davis was called to Newport in 1848 to build the elegant Prescott Hall, a villa from the ruins of the home of the eighteenth century trader Godfrey Malbone (21). 'Malbone,' as the Hall mansion came to be known, is a handsome example, handsomely maintained, of Davis in the baronial mood, yet it can scarcely be compared with 'Lyndhurst,' the estate in Tarry-

town, New York, of the merchant William Paulding (22). A miracle to begin with, 'Lyndhurst' was so tantalizing an achievement in asymmetry, once Davis completed the additions required by later owners, that it must be accounted his masterpiece. Unfortunately, no definitive photographs exist of 'Lyndhurst,' and none can be taken so long as it remains the property of Anna, Duchess of Talleyrand.



22



21

Moorish, Italianate and Adamesque

One would think that any client familiar with 'Lyndhurst' would demand a Gothic design, but for business men who shook their heads at Tudor towers, Davis was ready with alternatives. The Moorish palace he planned for Senator Archer, of Virginia, has disappeared, but one of his finest Italian villas, the home in Brooklyn of the railroad

magnate E. C. Litchfield, is still to be seen in Prospect Park (23), and his most magnificent Italian design, the Dix Hill Insane Asylum at Raleigh, North Carolina, is yet serving its original purpose (24).

Should a client be so perverse as to frown at the prospect of an Italian villa after having denied the beauty of a



23



25

home in the Grecian, Gothic, and Moorish styles, Davis as a last resort could always compose in the Adamesque manner, which he did when asked by

the widow of Edward Livingston to remodel 'Montgomery Place,' one of the ancient seats of the Livingston family in Dutchess County, New York (25).



24



26

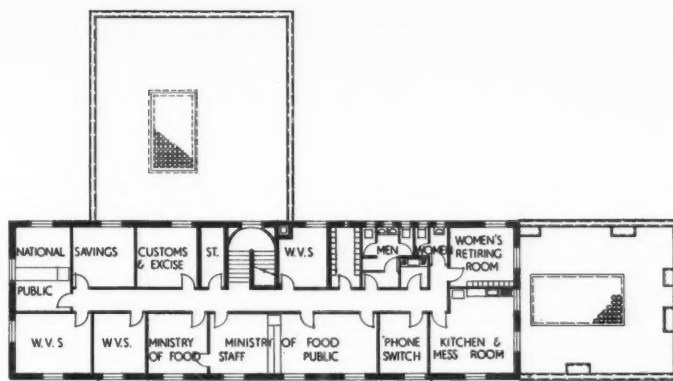
Cottage Orné

Probably no patron appreciated the architect's aims as fully as the wholesale druggist Llewellyn P. Haskell, who prevailed upon Davis in 1857 to create the rustic gate lodge for Llewellyn Park, a real estate development in West Orange, New Jersey (26), which proposed to exploit with discretion the wild nature of the Orange Mountains. It was in Llewellyn Park that Davis built his own home, a Gothic cottage vanished many years ago; here he retired; here, once American taste turned against the Romantic Movement, he spent his mornings rambling in the woods, his afternoons re-reading Gothic novels, and his evenings scribbling in his diary.

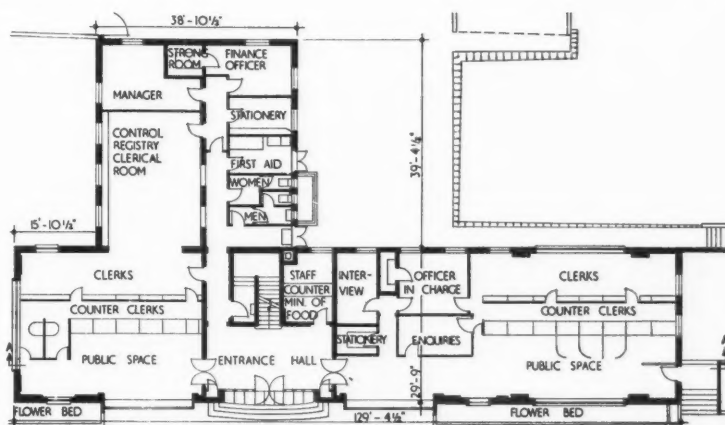
current architecture a revival of a pre-war feature. To supplement the detailed illustration of outstanding new buildings, recent buildings of interest are here briefly illustrated.



View from the south.



first floor plan



ground floor plan

scale 1/32 in. = 1 ft.

OFFICES AT RICKMANSWORTH, HERTS

ARCHITECT : G. W. POLLARD

The new combined Government offices building designed in the Chief Architect's Office, Ministry of Works, provides accommodation for the Ministries of Labour, National Insurance, Food and Health. The ground floor consists mainly of two large public reception rooms for the Ministries of Labour and National Insurance with a common entrance hall. The public reception spaces contain counters and private interview cubicles separated by screens 5 feet high.

Walls are 11-inch cavity load-bearing brickwork supporting hollow tile floors and partition walls. The roof is also of hollow tile construction. The walls are faced with 2½-inch hand-made dark multi-facings, generally brown in colour. The pointing is struck off flush and is buff coloured. The roof is covered with sanded roofing felt on lightweight concrete screed with a cork overlay. The floors have a thick lightweight screed concealing telephone ducts, electric conduits, etc. The windows have reconstructed stone linings with moulded jambs. Internally, the large public rooms have silver grey walls with a terrazzo dado and ceilings and windows ivory coloured. The floors are finished with grey-blue tiles and the doors are painted blue. The counters and screens are constructed of grey plastic with dark brown tops. Heating is by low-pressure hot water in embedded panels concealed in the ceilings.



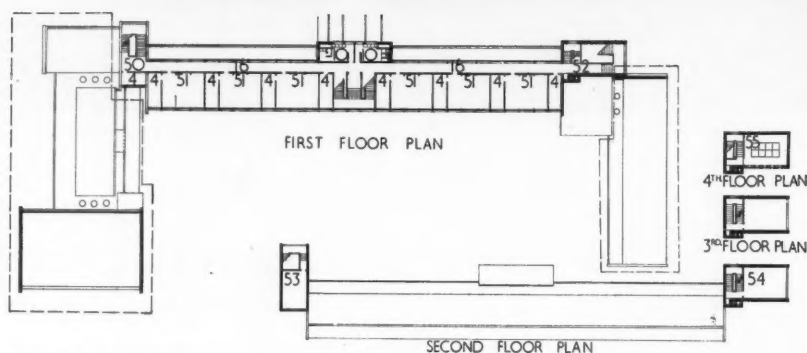
Classroom wings from the south-west.

SCHOOL AT CHIGWELL, ESSEX

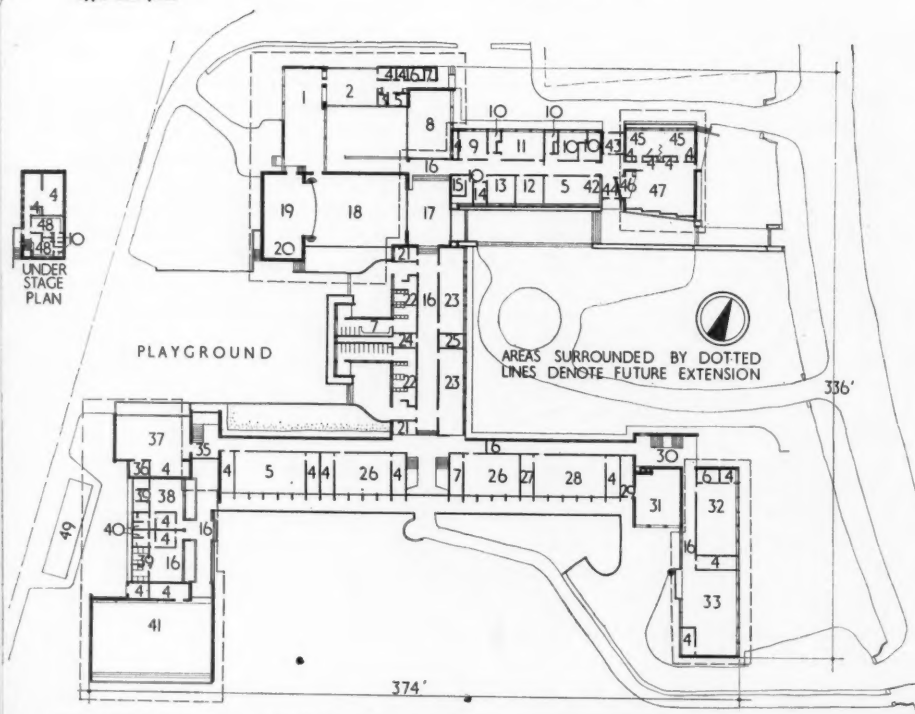
ARCHITECT: H. CONOLLY

A two-form entry secondary modern school was required for a nearby housing estate, with facilities for evening adult education. As the site is bounded on the east by the new main estate road, and on the west by Central Line underground railway, the need to screen the teaching rooms from the noise of the railway and the road was a very important planning consideration.

Except for the tank towers, which have load-bearing brick walls, the construction is steel frame. The external cladding is mostly of hand-made sand-faced primrose facing bricks and concrete slabs. To deaden noise foamed slag screed was laid on floors and absorbent wall and ceiling finishes were used where possible. The first floor corridor was finished in strip rubber with an underlay of impregnated felt. As a result, when teaching is in progress in each room, and music being played in a general purpose room, nothing of this is heard in the classroom wing. Where excessive wear will be met wall panels are finished in hard plaster with cement glaze finish. Elsewhere a lime sand (ungauged) plaster has been used. Metal windows are white; metal cills and mullions are grey; fascias, sun baffles, etc., are jasmine yellow.



upper floor plans



site and ground floor plans

scale 1/96 in. = 1 ft.

key

- | | | |
|--------------------|-----------------------------|-------------------------------|
| 1. dining room. | 20. scene deck. | 39. showers. |
| 2. kitchen. | 21. drying room. | 40. instructor. |
| 3. office. | 22. ablutions. | 41. gymnasium. |
| 4. store. | 23. cloakroom. | 42. warden. |
| 5. staff room. | 24. cleaners. | 43. servery. |
| 6. larder. | 25. caretaker. | 44. adult education entrance. |
| 7. w.c. | 26. G.P. room. | 45. discussion room. |
| 8. library. | 27. science preparation. | 46. platform. |
| 9. waiting room. | 28. science laboratory. | 47. lecture room. |
| 10. lavatory. | 29. pump room. | 48. green room. |
| 11. M.I. room. | 30. E. tower entrance hall. | 49. cycle shed. |
| 12. headmistress. | 31. boiler house. | 50. W. tower landing. |
| 13. headmaster. | 32. housecraft. | 51. classroom. |
| 14. secretary. | 33. handicraft room. | 52. E. tower landing. |
| 15. meter room. | 34. handicraft. | 53. prefects' room. |
| 16. corridor. | 35. W. staircase hall. | 54. study group. |
| 17. crush hall. | 36. pottery kiln. | 55. tank room. |
| 18. assembly hall. | 37. art room. | |
| 19. stage. | 38. changing room. | |

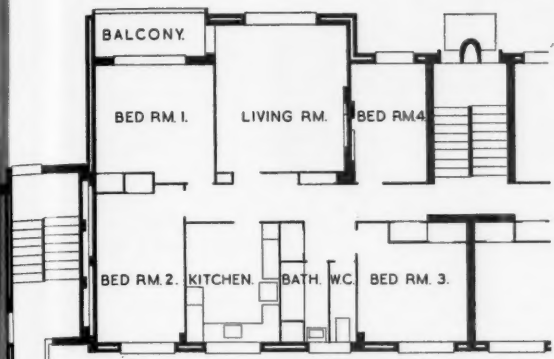
FLATS IN WILTSHIRE CLOSE, CHELSEA

ARCHITECT: EDWARD ARMSTRONG

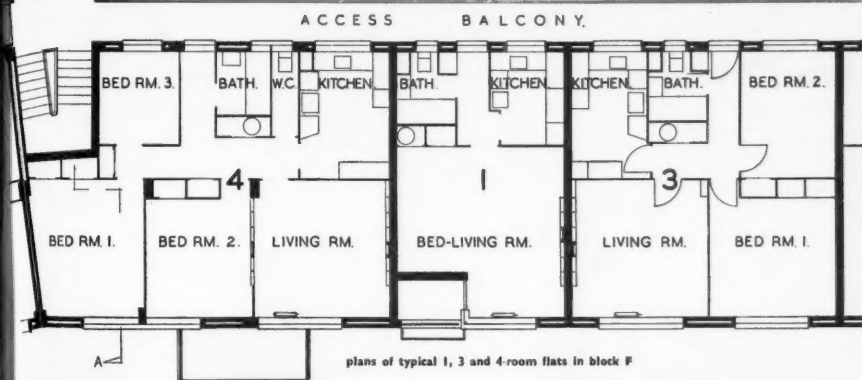
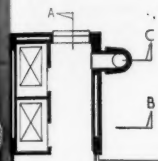
This, the second major housing development completed for the Borough of Chelsea since the war, consists of 214 flats for 986 persons. The site has a gross area of $3\frac{1}{2}$ acres, originally consisting of seven separate island sites intersected by short streets. Owing to high land values the Council were permitted a density of 256 persons per acre but zoning restrictions limited the building to a height of 60 feet.

Construction is of reinforced concrete frame with cavity brick panel walls, reinforced concrete floors and roof slabs with cantilevered balconies. Partition walls are of 2-inch hollow tiles. The windows, which are standard steel casements in wood surrounds, and balcony railings are painted ivory colour.

Entrance doors to flats are maroon in ivory frames and doors to pram sheds are deep blue. The floors of all living rooms and bedrooms are of polished wood blocks and kitchens and bathrooms are of a buff-coloured cement-plastic composition. Walls are distempered in light shades.



plan of typical 5-room flat, blocks A1 and A2



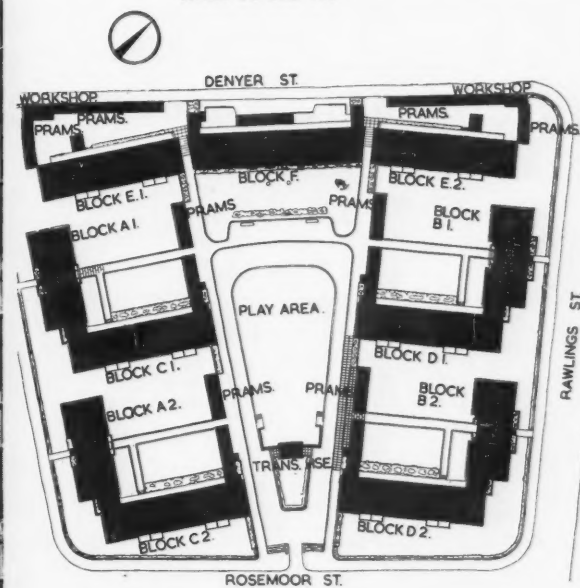
plans of typical 1, 3 and 4-room flats in block F



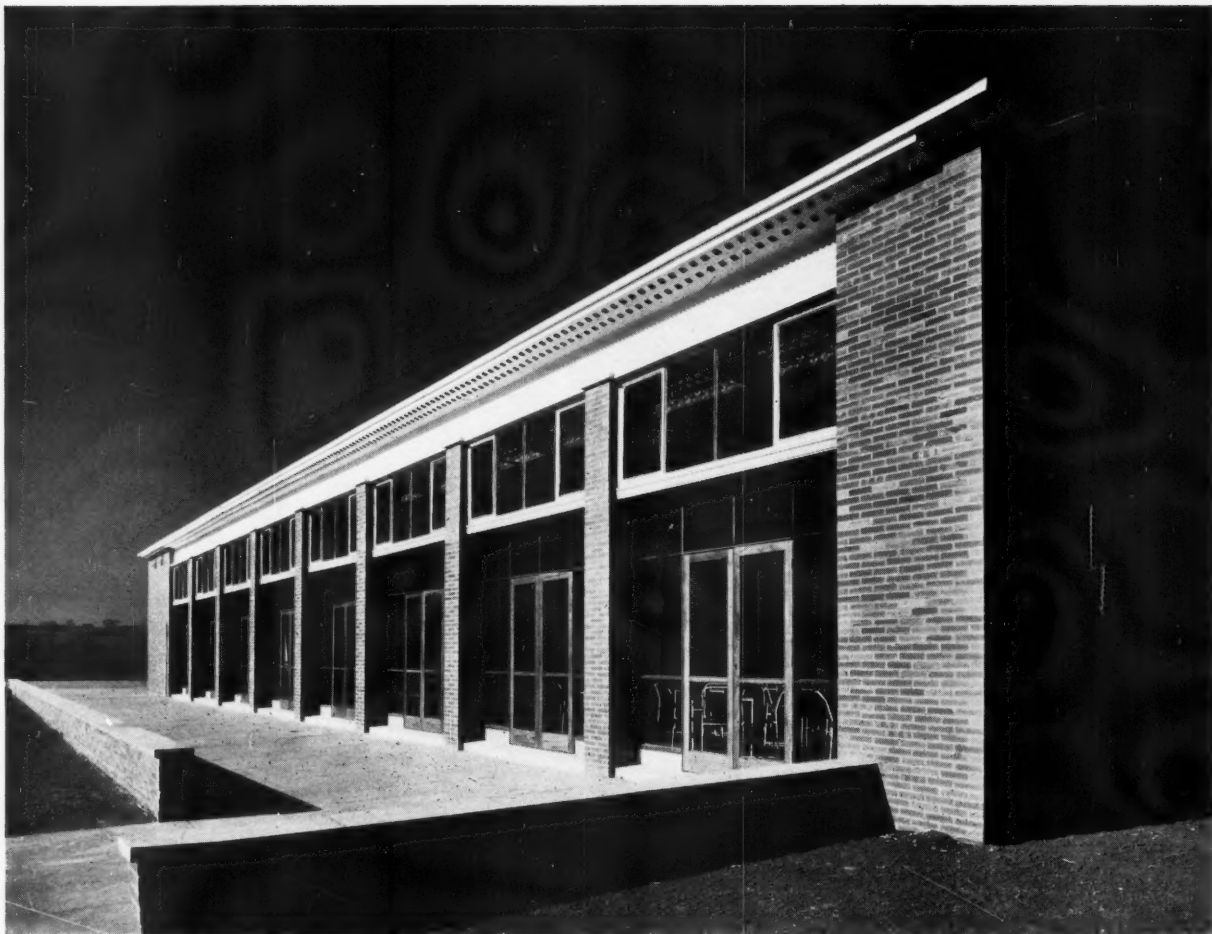
3

4

3, blocks E2, F and E1, looking south-west. 4, blocks A1 and A2 looking north, showing set back end walls of blocks C1 and C2.



site plan



West elevation.

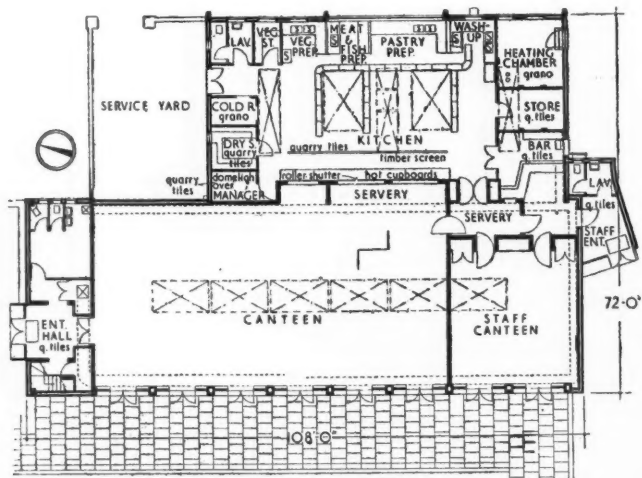
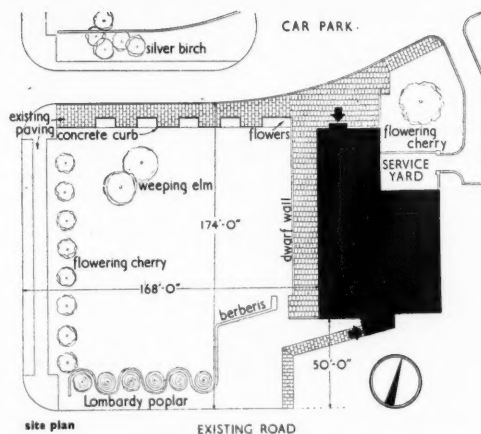
CANTEEN AT WEST AUCKLAND, DURHAM

ARCHITECTS: NAPPER AND TAYLOR

This canteen for the North Eastern Trading Estates seats 200 people, provides meals on a self-service basis and can be used for social functions.

The restricted bearing capacity of the ground necessitated reinforced foundations and intermediary columns in the length of the barrel. Shortage of steel dictated the form of construction. Floors are concrete, external walls are 11-inch cavity brick and internal walls 4½-inch and 9-inch brick. The roof is of shell

concrete covered with mineral surfaced felt lined with ½-inch building board. Sills, lintels, transoms, coping and frame to north entrance are of artificial stone, window frames are of metal. Entrance doors are teak. Walls are finished with sand-faced yellow bricks, external concrete surfaces are painted white. Square counter-sinkings in the eaves soffit are painted deep blue. Internal finishes of walls are plaster painted grey, partition wall buff with vertical white stripes.



floor plan scale 1/32 in. = 1 ft.



The staff canteen.

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

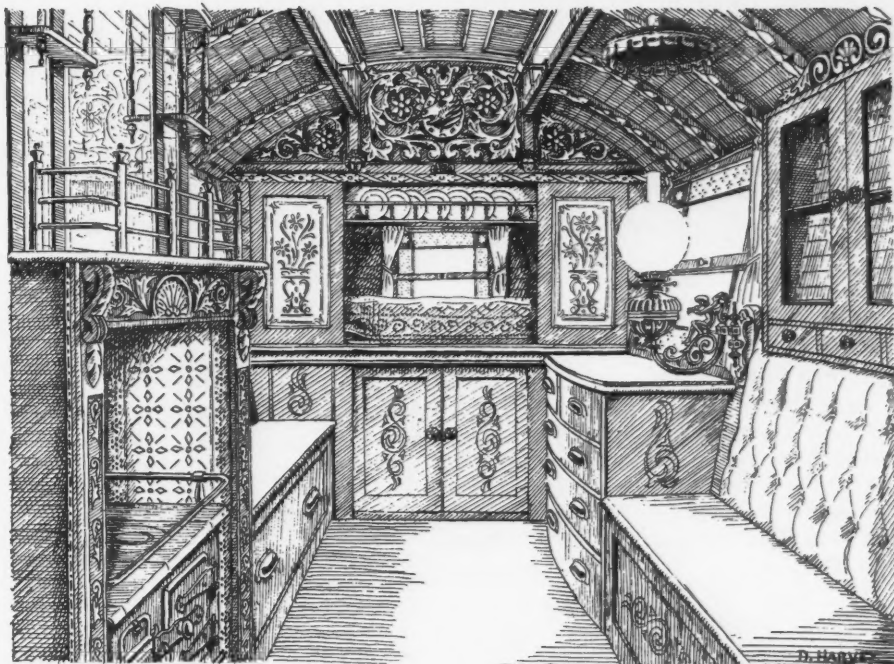
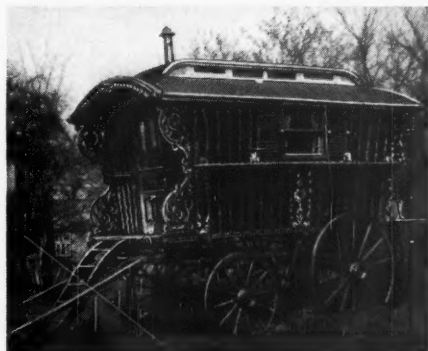
miscellany

POPULAR ART

ENGLISH GYPSY WAGONS

There are five distinct types of gypsy wagon in use on the roads today: the Reading wagon, the Showman wagon, the Ledge or Cottage wagon, the Bow-topped wagon and the four-wheeled tilted pot-cart. With the exception of the pot-cart these types have certain exterior features in common and the interiors conform to a set pattern. The typical gypsy living-wagon is a one-roomed house on four high wheels with a door, shafts and movable steps in front, sash-type windows at the back and sides, a back rack called the 'cratch' for carrying tents, peg-wood and domestic articles, and a pan-box which is fixed under the van at the back and used generally as larder and kitchen cupboard. Inside the wagon on the left is a narrow wardrobe cupboard, a boxed-in fireplace with airing cupboard above and a locker-seat under the window. On the right is a corner cupboard for china, another locker-seat and a chest of drawers, the top of which serves as a table. Across the back of the wagon is a two-berthed bed-place and above it the rear window.

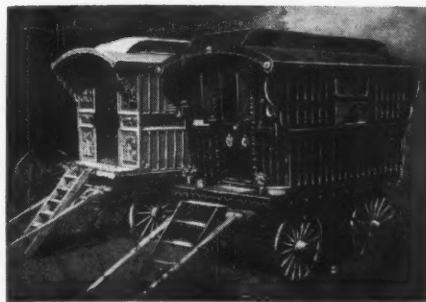
I, READING WAGON Originally built by the Dunton family at Reading, this is probably the oldest type of van and is generally accepted as the 'gypsy shape.' It is a straight-sided wagon with a pronounced outward slope from floor to roof. The body, built of beaded tongue-and-groove matchboarding with upright chamfered ribs, is slung between tall wheels. It has a high arched roof built usually with concealed gutters and a clerestory skylight. Some of these vans made to order for rich gypsies are veritable palaces on wheels, lavishly carved and gilded inside and out. Poorer travellers have to be content with



vans where the carving is limited to the front and rear porch-brackets, but the basic design of a Reading van is always the same with sloping walls and wheels outside the body. The drawing above shows one of the more elaborate interiors of this type of van.

II, SHOWMAN OR BURTON WAGON

This is perhaps the type most commonly seen on the roads today, and was made by

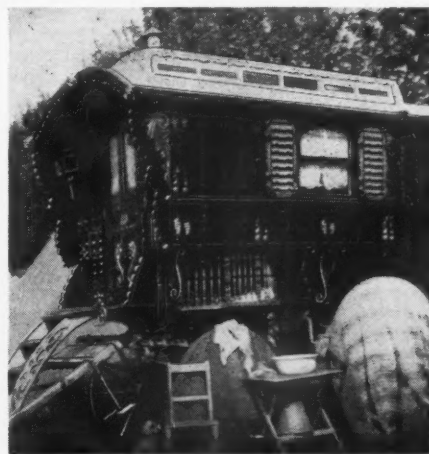


nearly all the recognized builders throughout the country. It is a straight-sided van with wheels under the body. The walls may be either panelled or of rib and matchboard build like the Reading, but they never slope out more than two inches. The roof, which always has gutters and a skylight, has a flatter arch than that of the Reading van. The most ornate wagons of this type are panelled front, back and sides, with elaborately carved oak plaques fixed to each panel.

III, LEDGE OR COTTAGE WAGON

This wagon has a narrow base with

upright sides, but from a point about 18 in. from the floor the body is built out on ledges over the wheels to a width similar to that of the Reading wagon. The



ledges are reinforced by scrolling brass supports which rest on projecting cross-beams at floor level. The matchboarding of the side walls projects front and back and is cut to form the porch-brackets which are decorated with pieces of carving, usually gilded, and strengthened by a thin iron brace curved to the shape of the brackets.

IV, THE BOW-TOPPED WAGON, also called the Midland, Leeds, Lincolnshire, Yorkshire, Bell and Barrel-topped wagon, is built with ledges like a Cottage wagon, but has a round canvas top on a bowed wood frame. The front and back walls are



built rib-and-matchboard style with carved porch-boards and pieces of carving between the chamfered ribs. Inside, the roof is lined with a patterned chenille stretched over the framing immediately beneath the canvas. These vans have a rather dark interior due to the absence of side windows but for comfort, lightness and durability combined they are unequalled by any other type.

V, FOUR-WHEELED TILTED POT-CART This is an elaborately built 'boat-shaped' cart fitted with a detachable canvas tilt. The sides of some of the older makes are built of open-work spindle framing, but those made in recent years have solid rib-and-matchboard sides. Like a living-wagon the pot-cart has a pan-box and spindle crutch at the back. The hood or tilt is of heavy canvas on a bowed wood frame slotted into the sides of the cart, and there is a detachable matchboard back with a small window in it. There are



no interior fittings; pot-carts are used by gypsies in conjunction with tents and living-wagons for extra sleeping accommodation and for carrying provisions and gear.

Denis E. Harvey

INDOOR PLANTS

CISSUS STRIATA

Cissus striata is one of the most attractive of this family of recent immigrants from Scandinavia. It has finely cut, smaller leaves than *Cissus ant-*

artica and is an evergreen climber. The cissus are, like their relatives the vines, tendrils, and are sometimes known as Kangaroo Vines or Cape Grapes. Their



flowers, which are inconspicuous, are yellowish in many-flowered cymes opposite the leaves and their grapes, the size of small peas.

Cissus striata is propagated by 2-3 noded cuttings at any time of the year, and needs bottom heat and abundant water. It is best grown in a light general purpose potting soil and should have constant moisture at the roots. The plant can be placed in an east or west window, and generally likes a cool, light situation.

This variety of cissus is unfortunately susceptible to red spider, that animated grain of red pepper, for which the best antidote is forceful spraying with rain water.

H. F. Clark

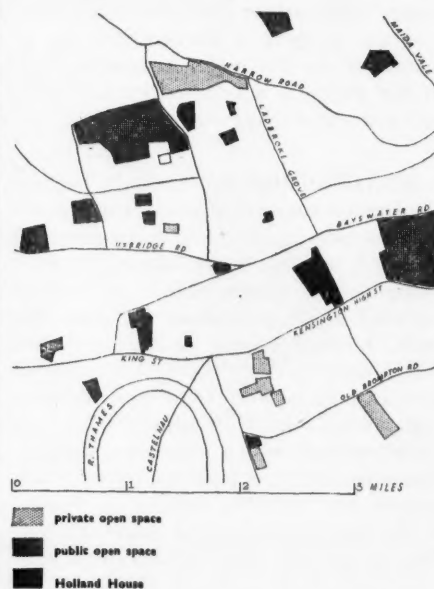
TOWN PLANNING

HOLLAND HOUSE

There remains one piece of thickly timbered parkland in London, sadly diminished since the eighteenth century yet still considerable, the grounds of Holland House. A hundred years ago they stretched from the Oxford road (Holland Park Avenue) on the north, to High Street, Kensington, on the south, and extended eastward as far as the

present railway line. In Victorian times the south-east corner was cut into first by Addison Road, then by Holland Road and its adjacent cross-streets and at the end of the century, first by the æsthetic development of Melbury Road and later by that first swallow of the six-storey apartment block summer to come, Oakwood Court. In recent times this section has been further reduced by the appearance of Melbury Court, on the High Street frontage, and Ilchester Place behind Oakwood Court. What remains, however, is still by urban standards vast.

It is not, however, so much their extent but their arboreal character which makes the retention of Holland House so vitally important. Open spaces are not parks and so no matter how many of these are contemplated or laid out they will prove but inadequate substitutes for many years to come: even if they were opened and planted tomorrow, few people now living would ever see them in the same light as Kensington Gardens or Battersea. But here, situated in the heart of residential London, exists a beautifully landscaped fully grown area, capable of considerable extension by taking in some of the smaller, but still large, gardens that adjoin it on the slopes of Campden Hill, and which are already mostly used for public purposes. Moreover,



Holland House is close at hand for the appalling slums of Notting Dale and N. London (than which the East End can show none worse). As the map above demonstrates these areas are further removed from Kensington Gardens than the majority of similar districts are from their nearest park. The airview on the facing page shows how easily accessible the gardens of Holland House would be, not only for the neighbourhoods surrounding it, but also by Underground and bus, for



Dotted line indicates half-mile distance from Holland House which is printed in solid green. Numbers indicate Underground Stations: 1, Kensington High St.; 2, Notting Hill Gate; 3, Addison Rd.; 4, Uxbridge Rd.



1



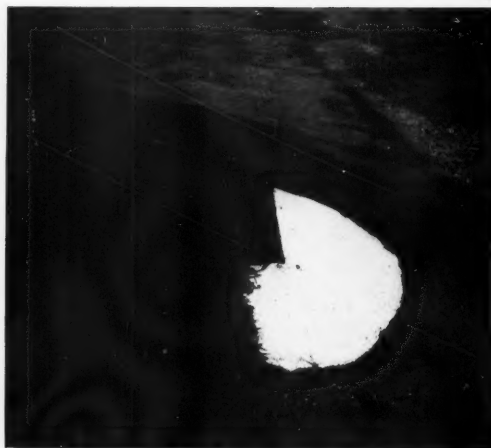
2



3



4



5



6

economy of means

return of symbolism



park-starved neighbourhoods further afield. What other considerations—the need of space for new houses and schools even—can possibly weigh against a decision to hang on, for the benefit of the whole of London, to this miraculously surviving endowment from a more spacious age?

O.L.

TRIM

ECONOMY OF MEANS

Of all the devices that clutter up the average townscape, the vestigial fence is perhaps the one that could be most easily done without. In nine hundred and ninety-nine cases in the thousand it has neither effectiveness nor beauty in its favour. Set up by the tidy-minded, it defeats their purpose by itself becoming an object of squalor, like the pathetic bent wire affair in 1, opposite; against extraneous litter it offers no protection at all, as 2 shows only too well. But if we are not to have a vestigial fence where a fence proper will not do, what then? The answer is duosyllabic: Whitewash. Of course whitewash won't keep the litter out—not in any physical way; but in psychological effect well-kept whitewash is a great incitement to orderliness. And visually it is just right: it makes a neat job of a job in which neatness counts for nearly everything. So here, 3, 4 and 5, are some good examples of whitewash used to define edges on Long Island, USA. But when so used it should be allowed to speak for itself, as it perfectly well can. Don't insult it with a redundant chain, as in 6.

SCULPTURE

THE RETURN OF SYMBOLISM

In sculpture formalism is in full retreat: symbolism is on the way back. Even the symbolism of classical mythology is showing a disposition to venture forth from the salons and Royal Academies, where it has skulked for so long, into the light of common day.

The figure on the opposite page is a case in point. The sculptor was Louis Leygue, who carved the war memorial figure at Nantua (illustrated in the REVIEW of May 1950). It is Triptolemus, who (as it will probably be necessary to remind amateurs of sculpture for a year or two yet) was sent out to till the whole world. Ceres gave him an ear of corn and a chariot drawn by two serpents, and he still keeps the corn and the serpents. His chariot, however, is now a tractor; and perhaps this is the first time

the rigid posture of the tractor driver perched up on his vibrating machine with his gaze fixed on the far headland—as characteristic of our century as the man astride a horse was of others—has been adequately celebrated in art. In sheet iron, to be precise, beaten when hot and oxy-acetylene welded, while the serpents are of wrought iron.

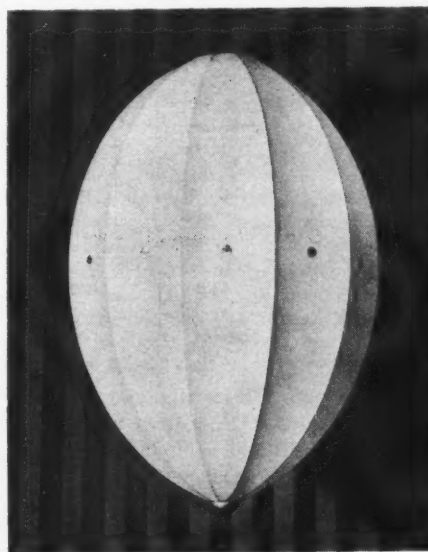
A.H.

INDUSTRIAL DESIGN

CHRYSALINE LAMP SHADES

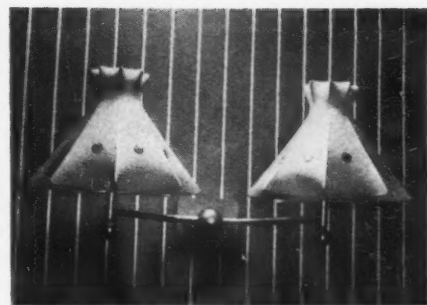
The liquid plastic which is sprayed on to guns and battleships to protect them during storage can also be sprayed on to a wire frame to make a domestic lampshade. The frame is revolved at speed and the plastic (chrysaline) which comes out of the spray-gun as a thin spider's web wraps itself round the frame like a cocoon. As it dries it shrinks and forms a concave curved surface. When dry it is waterproof and fireproof and acts as an excellent diffuser of light. The process makes possible shapes, double curvatures for instance, hitherto unobtainable with the use of conventional materials.

A material as adaptable as this is most suitable for seafront lighting and similar outdoor illumination. One of the first attempts at this use of chrysaline consists of some over life-size swans which it is intended to float on one of the Battersea lakes in a small group, trailing their own



underwater cables, lit up by night and casting reflections on the dark water.

Some light fittings of this material are planned for the South Bank Exhibition, and at the Poplar Live Architecture Exhibition the VIP reception lounge will have a table-lamp and floor standard lamp with



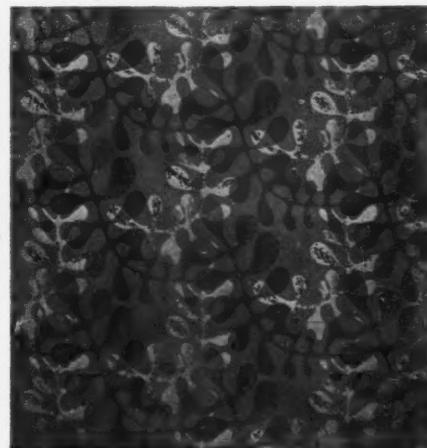
shades similar in design to that illustrated above. The designer is Beverly Pick.

CARPET COMPETITION

Student designers won first, second and third places in a national competition for carpet designs held recently at Detroit. It is interesting to note that no well-known professional designer received even an honourable mention. The winning design is shown



above, the second below. The promoters, a firm of carpet manufacturers, hoped by their competition to infuse new life and draw new talent into what they felt had become one of the most stagnant fields of industrial design. The Director of the Detroit Institute of Arts which assisted the



promoters and recently exhibited a hundred of the designs, described these entries as surprising and gratifying and pointed out how few traditional motifs were submitted. Very few entrants began with an early American or flower design, and where they did soon developed the design as a free abstract pattern of shapes and colours. Names of the winners are as follows: first—Leroy Wolfe, Chicago; second—Nancy Carlson, Thorndale, Pennsylvania; third—Sister Mary Remy, Chicago.

WORLD

HOUSING EXPERIMENT IN BARBADOS

Imported softwood from Canada or the United States is the traditional material for small house building in Barbados. However, there are many objections to its use: it is no longer cheap, its purchase is a drain on dollar resources from the sterling area and a house requires major replacement after five years because the soft timbers are so readily attacked by termites. In spite of all these objections there is a reluctance to give it up. Tradition is strong and change not readily accepted. Sentimental attachment is reinforced by the strong importing and distributing industry, the owners of which recognize a threat to their business if alternatives are found. Opposition to alternatives is usually on the grounds of cost and to collect factual evidence on this the Architectural and Planning Department of the Government of Barbados recently carried out an investigation into costs of traditional and some alternative new methods of house construction.



This is a new house built in the traditional manner by the owner who had assistance in labour and transport. It is propped on random lumps of stone and the timber is left untreated against ants. It cost the owner 14s. per square foot.

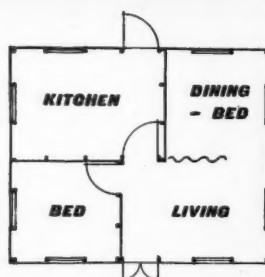
Next shows the condition that such houses fall into after a very few years; it is typical of housing all over the island. An

earth pit is dug within the curtilage of the property, probably not fenced or hedged from its neighbour. Water supply is provided free in stand-pipes which may be anything up to four hundred yards away from the house. It is carried home in a pail on the head.



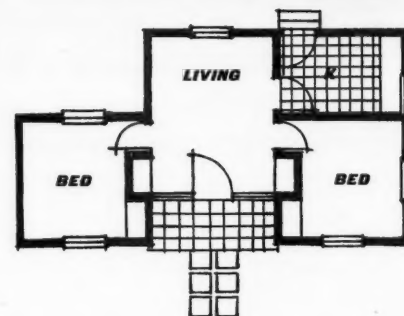
The investigation carried out by the Department of the Government Architect and Planning Officer at the Pine Estate (illustrated on pp. 285-287) in 1949-50 covered timber, coral-limestone and a prefabricated system based on a material which uses waste fibre from the sugar industry.

Timber If the Government were to use timber for subsidized housing, a proper foundation would have to be provided and the timber would have to be treated against termite attack. Photo and plan



show the timber house built at the Pine Estate provided with adequate foundations and dwarf walls and painted. Its cost was 18s. per square foot.

Coral-limestone This material is an obvious first alternative as the island is of coral formation exposing the stone over nine-tenths of its area. Coral-limestone was used for the first 38 houses built at the Pine Estate. As their standard is much higher, the cost of these cannot be taken for comparison with the prefabricated houses. The limestone house, top, next column, was, however, built to the same



plan and standards as the prefabricated house. (The reason why this plan was not used for the timber house is that it is not a 'timber plan.' The plan is a slight variation on the traditional plan and provides a much better cost for comparison.) The limestone house cost 15s. per square foot.

Megcrete is the name given to the prefabricated system using units made from megasse, the waste fibre from the sugar industry. Unlike timber, buildings constructed with this system are permanent and ant-proof. The dimensions of the prefabricated unit are 3 feet 6 inches by 1 foot 9 inches by 5 inches. These units as well as pre-cast concrete door frames, window frames and purlins are manufactured in a factory, transported to the site in house loads and erected. Pre-cast door frames, window frames and purlins show a saving over a similar timber product of 30-50 per cent. The units, by reason of having a finished wall surface inside and out, show a corresponding saving over other forms of walling, but as well as the saving in material, the method of construction gives considerable reductions in labour costs. A four roomed

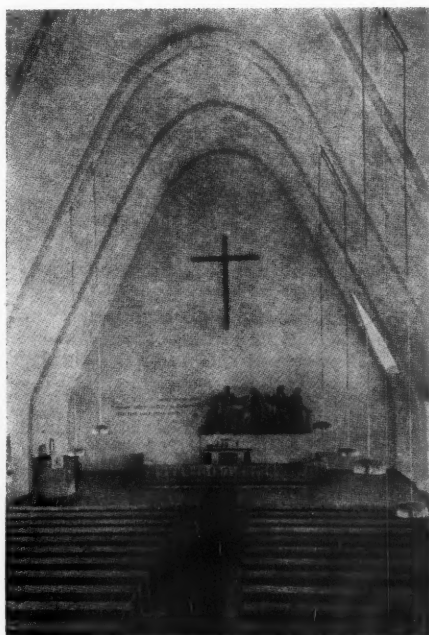
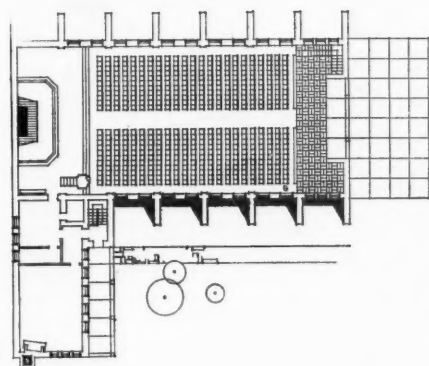
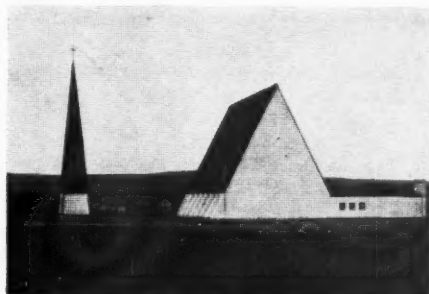


house is erected from a prepared foundation to purlin level, including all door frames and window frames, in three and a half days. A complete house, above, and

plan, from the virgin site to decoration using an average team of seven men takes fourteen days. The inclusive cost of these houses is 12s. per square foot. **Ralph Crowe**

FINLAND

This church in North Finland was designed by two architectural students Eero Eerikainen and Osmo Sipari and won the first prize in a competition. The former parish church on the site,



designed by C. L. Engel and completed in 1838, was destroyed during the Winter War of 1940. The new church, which accommodates 600 people and a choir of 50 in the balcony, is constructed of concrete with the exterior rendered near-white. It has a black wooden shingle roof and an independent spire. **Arkkitehti, March 1950**

BOOKS

THE COMMONS CHAMBER

PARLIAMENT HOUSE. By **Maurice Hastings**. Architectural Press. 12s. 6d.

Let us first get rid of the pedantries. It is not by any means true, as Dr. Hastings says on page 32, that 'a Member must put his (hat) on even today when he asks a question.' He only has to put his hat on when he raises a point of order during a division. I do not understand why the Contents tell us that the View of the Cloisters after the Fire of 1834 is the Frontispiece, when in fact it appears on page 18. No one ever suggested that Pitt said, 'Roll up that map' on his deathbed. What he did say, if it was not 'Oh, for one of Mr. Bellamy's pork-pies,' was 'My country, oh, my country.'

Now to the argument. Dr. Hastings' two main theses, fascinatingly argued and with a wealth of illuminating detail, are first that the House of Commons for the first time obtained a permanent home when it was housed in St. Stephen's Chapel in Edward VI's reign, and that its rapid growth in importance over the next hundred years was largely due to the possession of such headquarters—secondly, that the architecture of a chapel compelled Members to range themselves in the two sides of 'decani' and 'cantoris,' and that it was that compulsion which drove this country to a two-party system in distinction to the multi-party systems of the horse-shoe Continental Chambers.

On the first argument I would merely say that I do not doubt that the possession of a permanent headquarters was a most important contributory factor to the growth in the influence of the House of Commons in the sixteenth and seventeenth centuries. But, fascinated by his architectural researches, Dr. Hastings, I think, a little overlooks the most important reason for that growth—which was undoubtedly that the King's income had not increased nearly as steeply as prices had risen,

and therefore the Stuart Kings could no longer, as could their predecessors, 'live of their own' and were far more dependent on taxation.

On the second argument, there are two comments to be made. It was in Edward VI's reign that the House moved into St. Stephen's Chapel. But it was not for many centuries after that that anything remotely resembling the modern two-party system emerged. There were no regular parties in Tudor times. The first party-manager was Pym, but he did not establish his management until he had first made himself master of the House of Commons and the battles of that day were not fought out within Parliament but by Parliament against the King. There was then no system of regular seating, one party one side and the other the other side of the House. In the eighteenth century there were indeed two parties—the Whigs and the Tories—but there was no approximation to equality in numbers between them. The Whigs flowed over impartially to both sides of the House. Anything like the present party system and the present party seating dates only from the time of Gladstone and Disraeli.

So much for one side of the argument. On the other side it is true that Edward VI's House sat in St. Stephen's Chapel. It did so, as Dr. Hastings truly shows, not to honour religion but to ridicule it. Its establishment there was a deliberate desecration by the reformers of the potent mediaeval shrine of the Virgin of the Pew. Therefore from the first it was the purpose of the Parliamentarians to make the chapel as unlike a chapel as possible. They set up the Speaker's chair on the site of the altar, and—what is of great importance to this argument—they altered the seating so that, instead of Members sitting facing one another in choir-stalls, the benches ran right round behind the Speaker, or the altar, those of the one side joining those of the other. The famous 1624 engraving of the House, which Dr. Hastings reproduces on page 130, shows Members thus seated all round the Speaker in a U-formation. Wren in his time made it his business still further to conceal the ecclesiastical and, as he thought, barbaric origins of the Chamber, and Wyatt, at the beginning of the nineteenth century, though he introduced a certain amount of pseudo-Gothic, at the same time destroyed much that was genuinely Gothic and certainly did nothing to remind people that here had once been a chapel. Sir George Hayter's painting of the House in 1833—the last painting of the old House ever made—again shows Members seated in the U-formation and some of them seated behind the Speaker.

So up till the fire of 1834 it may be said in comment on Dr. Hastings' argument that neither was there a two-party system nor was there a two-party seating—in the full modern sense. But to say this is by no means to say that Dr. Hastings' argument is not both enormously interesting and enormously important. As he truly brings out, the fire happened by accident to come at a time when the Gothic revival was in fashion—at a time when people liked secular buildings to be built in a pseudo-ecclesiastical style. There was no

longer the desire, which there had been in Wren's day, to conceal the ecclesiastical origins of Parliament's home, and the fact that the old House had once been a chapel made it, as the romantics of the 1830's thought, particularly appropriate that the new House should be of a pseudo-ecclesiastical architecture. (I think that Dr. Hastings somewhat exaggerates the importance of Catholic Emancipation on artistic taste, but that is a detail.) The authorities of the 1830's, far from desiring Sir Charles Barry to conceal ecclesiastical evidences, definitely ordered him to make the House—somewhat against his better judgment—'Gothic or Elizabethan.' Therefore it was in Barry's House and for the first time that Members were ranged on to the two sides after the manner of the two parts of a choir, and it was only in Barry's House not many years afterwards that, also for the first time, the two-party system developed. There were other reasons for this development besides the architectural, but it is beyond question that architecture had its contribution to make to it. The ecclesiastical influence, whose strength the reformers were so anxious to destroy, has had in these later days its strange, last laugh and played its curious part in English history.

I must apologize to Dr. Hastings if my interest in his arguments is so great that I have not left myself space to pay all the compliments to his learning that I would like. There can be no one whose occasions cause him to wander about the Houses of Parliament who would not learn much from Dr. Hastings' book. For myself I blush to think to how many constituents I have pointed out the exact spot where I alleged that Guy Fawkes had placed his gunpowder. I lied.

Christopher Hollis

A STUDY IN ICONOGRAPHY

CLUNIAN ART OF THE ROMANESQUE PERIOD. By Joan Evans. 121 pp., 426 illustrations. Cambridge University Press, 1950. 70s.

Readers of Dr. Joan Evans' works have come to expect a profound erudition coupled with a flowing and cultivated descriptive style. Nor will they be disappointed in this magnificently produced and copiously illustrated volume. Dr. Evans sets out to do for Clunian Art of the eleventh and twelfth centuries—a time when that order was the principal inspiration of European art and learning—what her pre-war volume did for its architecture. She begins with a survey of those works in sculpture or manuscript illumination which typify the finest products of the various monasteries of the order, taken chronologically by the periods of rule of the great Abbots of Cluny. The second half of the book comprises an analysis of the sources of iconography for French sculpture of the twelfth century. In this she follows the main lines laid down by Emile Mâle over twenty years ago, but enriches the subject by her vast knowledge of the vanished treasures of the past, the now scattered contents of the libraries of the greater monasteries, and the works of sculpture destroyed during the wars

of religion or the Revolution, and of which only contemporary descriptions remain.

Nevertheless, the reader cannot escape feeling a little uneasy about some of the wider implications of the book. In the first place, it is not concerned with art history proper, with the tracing of stylistic development, the identification of local schools and the study of their interaction upon each other, the assessment and valuation of aesthetic purpose and content; nor even, except incidentally, with problems of chronology. It is not, indeed it does not pretend to be, more than a study in iconography. Secondly, was there in fact such a thing as Clunian art, or Clunian iconography, as distinct from the general influences common to all Benedictine monasteries of the age? Again and again, Dr. Evans is forced either to confess that there was not (pp. 39, 44, 57, 81, 91), or to create the most far-fetched and tenuous relationships in order to prove the Clunian connections of the sculpture she wishes to illustrate (pp. 33, n. 7; 35, n. 5; 37; 67, nn. 4, 5). The book in fact should more properly be described as 'a study in the iconography of French Romanesque sculpture as illustrated by works associated with the order of Cluny.' These criticisms however are concerned only with the wider problems Dr. Evans has by implication raised. Everywhere her truly remarkable erudition deepens previous knowledge and understanding, while the 426 magnificent plates which have been so admirably reproduced at the end of the volume to illustrate her theme, are themselves a most valuable contribution to Mediaeval scholarship.

Lawrence Stone

Shorter Notices

RECOLLECTIONS OF THOMAS GRAHAM JACKSON. Arranged and edited by Basil H. Jackson. Oxford University Press. 25s.

If the buildings among which a man spends his youth are as important in the formation of his character as we are sometimes told, Thomas Graham Jackson must have had as much influence on well-educated Englishmen of the last two generations or so as anyone alive or dead. As the Professor of Poetry said in presenting him for his Hon. DCL at Oxford: 'Quot collegia auxit vel ornavit, quot bibliothecas et officinas, quot scholas seu puerorum sive puellarum, quot remigium vel pilariorum papilionas ut vocant,* apud nos crexit'—and even the Cambridge man, spared the penance (or so Ruskin thought it) of entering the Examination Schools of the other university, can hardly escape taking some impression from that extensive exercise in eclecticism by this *artifex Oxoniensissimus* which occupies so much of the south side of his Downing Street.

Sir Thomas's warmest admirer would have to admit that he was a somewhat uneven architect. But uneven is the last adjective one could apply to his life, that long and busy and useful life, beginning in 1835 and ending only twenty-six years ago, the greater part of which is described in these recollections. It was, it is true, very nearly halved by a fall from the cliffs near Whitby, but most of it can be described in the phrase that Sir Thomas himself uses of his entry

* I.e.: 'How many boathouses and cricket pavilions.'

into the state of a married householder—'everything went smoothly.' So smoothly, indeed, did things have the habit of going, that the champion of Architecture the Art was awarded the Gold Medal of the Institute that he had resolutely refused to join, and the restorer whose attentions to the steeple of St. Mary's, Oxford, had brought all Anti-Scrape about his ears remained on calling terms with William Morris.

These recollections were written, for family consumption only, between 1904 and 1915. They add usefully to our knowledge of the background of more than half a century of English architecture, besides supplying an engagingly unpretentious self-portrait of one of the most eminent of the lesser Great Victorians.

M.W.

ALEXANDER GIBB: THE STORY OF AN ENGINEER. By Godfrey Harrison. London: Geoffrey Bles, 1950. 15s.

The career of an eminent civil engineer still retains—or did until the recent war—some of the romance and much of the pioneering character that it had when the profession was founded 150 years ago. It demands endless improvisation and therefore has not declined, like other sciences that were once excitingly empirical, into a matter of routine. It still calls, too, for wide vision combined with an instinct for the significant detail.

The subject of this book can claim to belong to the great tradition of civil engineering, both on account of the pattern his career has followed, and in the literal sense that he represents the fifth generation of a family of engineers. His great-grandfather was a friend and associate of Telford, the greatest of them all.

Sir Alexander Gibb has not been altogether fortunate in his biographer, who, though he has taken pains, has clearly regarded his book as a work of piety, and it has the defects inseparable from a too reverential attitude. Sir Alexander's fine and forceful character would have emerged just as effectively from a factual account of his achievements as it does from the author's moralizings about them, and the author's numerous sycophantic anecdotes must be as embarrassing to the subject of the book as they are to the reader.

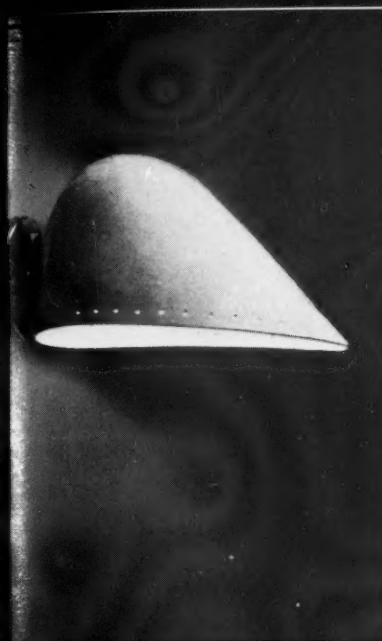
Leaving these aside, however, there remains an interesting picture of a big firm of consulting engineers in operation, and numerous revealing glimpses of the difficulties met with and overcome in the wide range of undertakings with which Sir Alexander was associated as either contractor, consultant or engineer: the Rosyth naval base, Barking power station, the Forth bridge at Kincairdine, Rangoon harbour, the Captain Cook dock at Sydney, the Galloway power scheme and many others.

J.M.R.

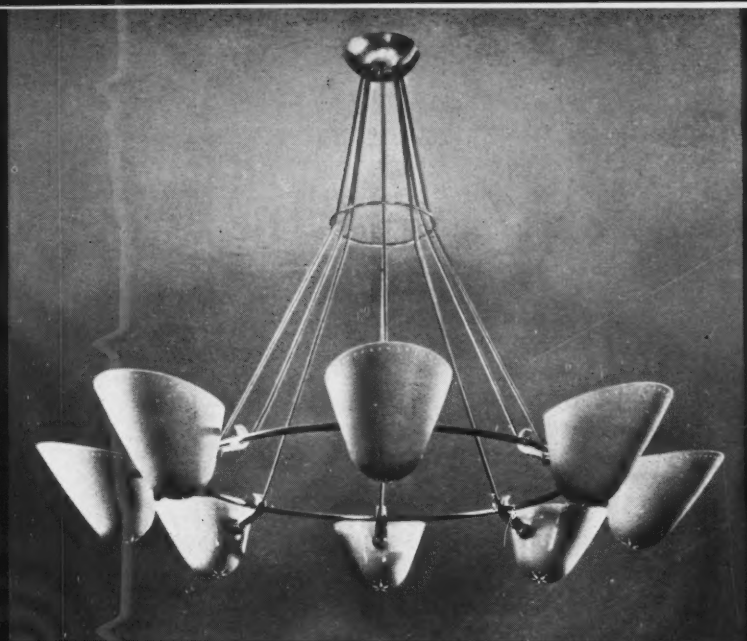
MUSEUM ADVENTURE: THE STORY OF THE GEFFRYE MUSEUM. By Molly Harrison. University of London Press. 8s. 6d.

If anyone really doesn't know what Mrs. Harrison has been doing among East End children at the Geffrye Museum these last ten years or so, it is high time he did. Yet even those who have an inkling or more should read this book, in which she explains the methods followed in her remarkable experiment in educating the visual, historical and creative senses at the same time. 'Experiment,' it should be added, only because it is always developing: its success and worthwhileness have been proved beyond doubt. In putting down Mrs. Harrison's book (which is fully illustrated) one does not know whether most to admire her clarity in exposition or the enthusiasm that emanates so burningly from her pages.

M.W.



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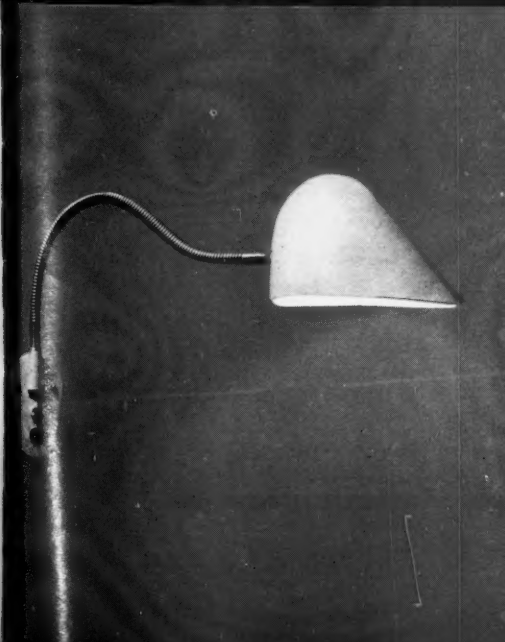
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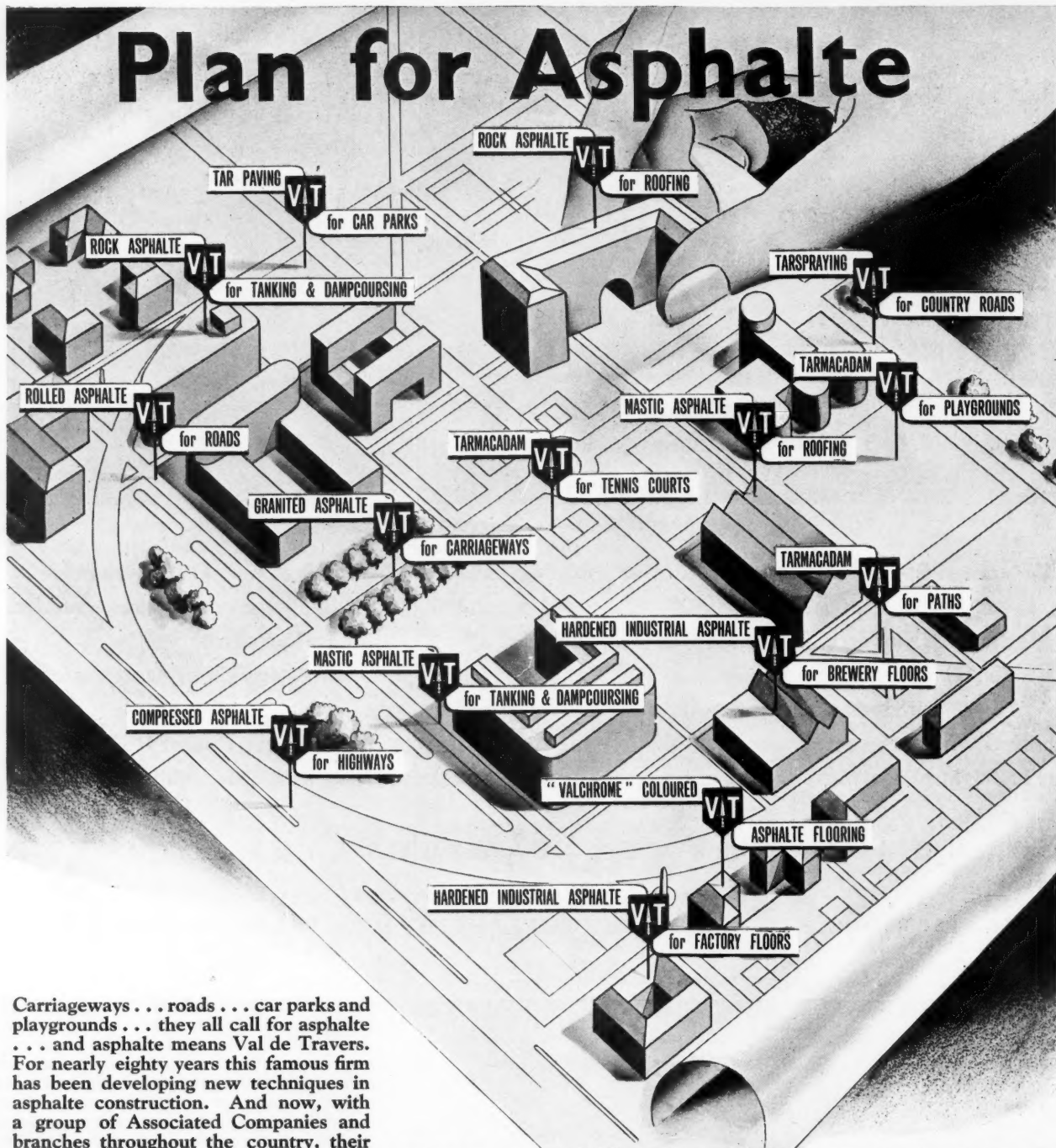


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West Indian Ecclesiology

Much of the frontage of the white plank houses consisted of shutters that were fitted with slats like Venetian blinds. As the day grew cooler, many of the slats opened like gills, as though for breathing purposes, and some shutters were hooked back to let in the evening air; proving that pulses were beating somewhere in the recesses of those silent husks.

At the end of this broad street, which sloped slightly as it receded, from the shallow harbour, an Anglican but extremely baroque-looking cathedral stood among the trees. The twin towers that flanked the classical facade were topped by polygonal bronze cupolas and everything in the treatment of the massive stone fabric led one to believe that it had been built in the late seventeenth or the eighteenth century. Accustomed as we were becoming to surprises of this kind, we were taken aback by the information that it was built—on the exact lines, though, of its predecessor, which an earthquake had destroyed—in 1847. There was nothing inside to impair the illusion. The spacious and airy proportions, the Corinthian pillars, the panelling, the gilding, and the lettering of the Ten Commandments all belonged to the Augustan age of English architecture. And the presiding Godhead, one felt (as one feels in all the churches built between Wren and the Gothic revival) is also a denizen of that prolonged and opulent afternoon. He is not the mysterious Presence of the Middle Ages, nor is He the avenging Thunderer of the Puritans, nor the top-hatted Puseyite of later times, nor yet the stolid and white-overalled Scientist of today. Gazing through the thin, drained atmosphere at the fluted columns and the acanthus leaves, the cornucopias and the formal flutter of the ribbons of wood that secure the carved festoons, our island Deity of the reigns of Queen Anne and the Georges slowly begins, like an emerging portrait by Kneller or Gainsborough or Raeburn, to take shape. The placid features assemble and the misty grey eyes with their compound expression of humour and severity; the heavy judicial curls of the wig, the amaranthine volume of the robes, and the soft blue of the Garter are unfolded in mid-air. A forefinger marks the place in a pocket edition of Voltaire; on a marble table, the tea-time sunlight rests on the vellum-bound Pentateuch and the Odes of Horace, and gently glows on the scales, the marshal's baton and the metal strawberry-leaves. A heavy curtain is looped back, and beyond, with the sweep of soft shadow and faded gold of a gentleman's deer-park, lie the mild prospects of Paradise, the pillared rotunda reflected in the lake, the dreaming swans, and at last, the celestial mansion built by Vanbrugh, rearing, against the sky of Sèvres blue and the whipped-cream clouds, its colonnaded entablature, its marble Graces and its urns. . . . This Elysian fancy paled all at once at the sight, on the cushion of one of the pews in the chancel, of the black pom-pom of a biretta. The Hanoverian vision grew vaporous and confused with anachronistic draughts from Oxford and Rome; and vanished.

PATRICK LEIGH FERMOR, *The Traveller's Tree*. John Murray, 1950.

MARGINALIA

The Gowers Report

Although nine months have passed since the publication of the Gowers report on the preservation of houses of outstanding historic or architectural interest (see *Marginalia*, August, 1950), the Government's attitude to it remains undefined. Speaking recently in the House of Lords, Lord Pakenham said on behalf of the Government that consideration of the report

was 'steadily proceeding' and that the delay was due to the financial problems raised by the recommendations contained in it rather than to lack of interest; he assured the House that the present Chancellor of the Exchequer was no less interested in the subject of the report than his predecessor Sir Stafford Cripps (who appointed the Gowers Committee) had been—an assurance, unfortunately, which the Chancellor's budget speech has done little to bear out. In support of the Government's inactivity Lord Pakenham quoted figures designed to show that the plight of the houses concerned was not so

desperate as had been held; since 1945, he said, the provisional estimate was that nineteen houses had been demolished and four were threatened, while twelve thousand houses had appeared in statutory lists and sixty thousand had been noted for listing. It is to be feared, however, that the implied comparison between the loss that has been sustained and the riches that remain is a false one. The figures of nineteen houses destroyed and four threatened can only refer—if they refer to anything at all—to houses of the 'designated' class,* of which the Gowers Committee thought there might be about two thousand; the number of houses of all degrees of architectural or historical interest in the Ministry of Town and Country Planning lists is beside the point.

The occasion of Lord Pakenham's statement was a debate that followed Lord Methuen's calling attention to the report of the Gowers Committee. Moving for papers, Lord Methuen described the report as a historic memorandum and said that it contained an inescapable warning. Lord Salisbury said that the Government had got to make up their minds whether they wanted the country's historic houses preserved or not. If they did, they would have to do something about it; and that meant either giving the owners of such houses assistance by way of tax relief, or taking over the houses themselves; he was in favour of the former course both on financial grounds and because he knew that the public preferred to visit houses that were lived in and not mere museums. Lord Wemyss, chairman of the National Trust for Scotland, suggested that the law should be amended to extend maintenance claims and that owners' rates should be suspended for a year and the houses protected from requisitioning by service departments while the Government made up their minds. Lord Silkin favoured the acquisition of the houses by the State and their maintenance in their present form, if necessary as museums; he held that it would be extremely difficult to get the country to accept the alternative.

* Even then, they seem to be remarkably low. See for instance the ninth annual report of the National Buildings Record, as quoted in *Marginalia*, November, 1950 ('The Trail of Destruction').

Furniture for the Furniture Development Council

The Scottish Furniture Manufacturers' Association have given the Furniture Development Council the furniture and furnishings for their Council Chamber in Adelphi Terrace, London. Basil Spence was commissioned to design the



Furniture designed by Basil Spence for the Council Chamber of the Furniture Development Council.

2



3

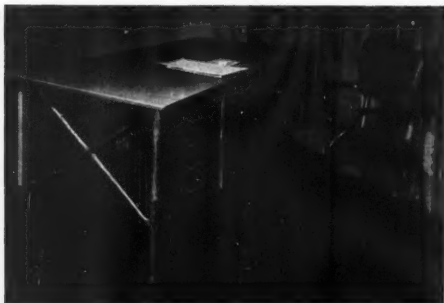


The east-west route, Warsaw: 2, in December, 1948, 3, in July, 1949. From the recent exhibition Poland Rebuilds Her Capital (see note on this page).

furniture and decoration of the whole room.

The Council Chamber, a fine eighteenth century room with an Adam ceiling, is not over large, and the design of the furniture has been kept as light as possible. Wood used is natural mahogany with a clear polish; the chairs are basically traditional in proportion and weight, though slightly lighter than is usually found in Board Rooms. The construction of the chairs and table is expressed on the exterior by small

4



Chairman's desk designed by Basil Spence.

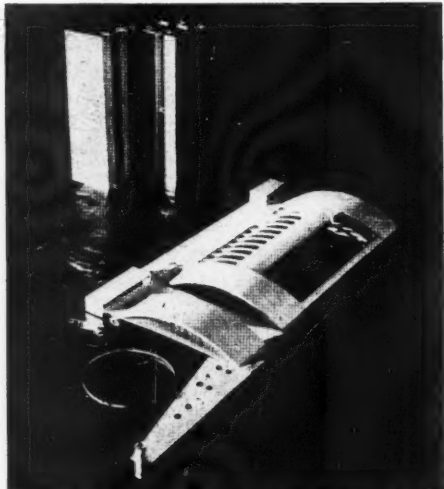
cover plates that cover the joints and thus form part of the decoration. The Chairman's desk was designed to fit his own requirements.

The Reconstruction of Warsaw

The devastation of Warsaw by the Nazis was of a thoroughness it will take an atomic war to

5

6



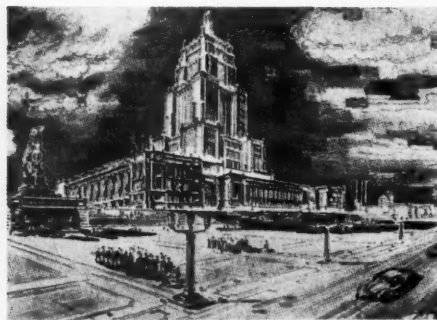
5, model of the winning design in a competition in 1948 for the new Central Station, Warsaw. 6, project for a Central House of Culture to be built in 1955.

accustom one to. On the left bank of the Vistula destruction was almost complete; of the whole city 84 per cent. was destroyed. Yet the population of Warsaw today is about 650,000—as against 22,000 in 1945.

The remarkable feat of reconstruction which this represents was recently made the subject of an exhibition, 'Poland Rebuilds her Capital,' sponsored by the Polish Cultural Institute, at the Royal Water-Colour Society Galleries. The astonishing speed with which the work is being done is well brought out by the two photographs reproduced above from Arthur Ling's commemorative booklet, *The Reconstruction of Warsaw* (Polish Cultural Institute, London, 1s. 6d.), showing a section of the new east-west route in December, 1948, and again in July, 1949; this whole project, which now includes a five-mile-long road with a tunnel under the city centre and a bridge over the Vistula, together with the construction or restoration of the buildings along the entire length of the route, was completed in ninety-five weeks. Architecturally, the new city will show a certain conflict of tendencies, with the modern movement represented most notably by the Central Station, and academicism of the Russian brand most irrevocably by a Central House of Culture.

Correction

The designer of the Factory at Duxford, illustrated in *Current Architecture* in the March REVIEW, should read Ove Arup and Partners, assistant architect Barbara Priestley; in *Furniture since the War* the designer of the chair in 25, page 157, should read O. Boldt for F. H. Eftl of Copenhagen, and in 74, page 163, F. Hardoy of Argentina.



INTELLIGENCE

At County Hall, adjoining the South Bank Exhibition site, an exhibition will be opened this month of pictures and pottery, costumes and coins, models and manuscripts presenting the history of riverside Lambeth and Southwark over nearly 2,000 years, recalling their associations with Chaucer and the Tabard Inn, Florence Nightingale and St. Thomas's Hospital, Shakespeare and the Globe Theatre.

The first book in English printed by the first English printer and many first editions, as well as manuscripts, portraits and busts of English writers, will be exhibited at the Festival of Britain Exhibition of Books at the Victoria and Albert Museum this summer.

EXHIBITIONS

L. S. Lowry, forty-five of whose recent paintings have been shown at the Lefevre, is an admirable artist. His technical accomplishment is limited, though perfectly adequate for his purposes; he is not in the least experimental. But his pictures, though occasionally overcrowded, are easy on the eye and create their own special atmosphere. Because they often contain a large number of small figures going about their business in surroundings which in half-tone reproductions look as if they are covered with snow (but aren't), he has been likened to Brueghel. Perhaps the comparison is not so very silly if one uses it to stress the overwhelming difference between the two. Lowry's people are quite unlike Brueghel's peasantry: lacking the animal vitality and appetites of the latter, they give the impression—even the children—that they have seen through life long ago and have decided that the only thing to do about it is to carry on. The landscapes through which they hurry in their mood of north-country stoicism are generally Lancastrian and industrial—more often composed than reproducing actual scenes; transmuted by affection the drabest industrial buildings take on a kind of elegance, and the utter blackness of chimney and Gothic Revival spire becomes as desirable as it is always (to the southerner) astonishing.

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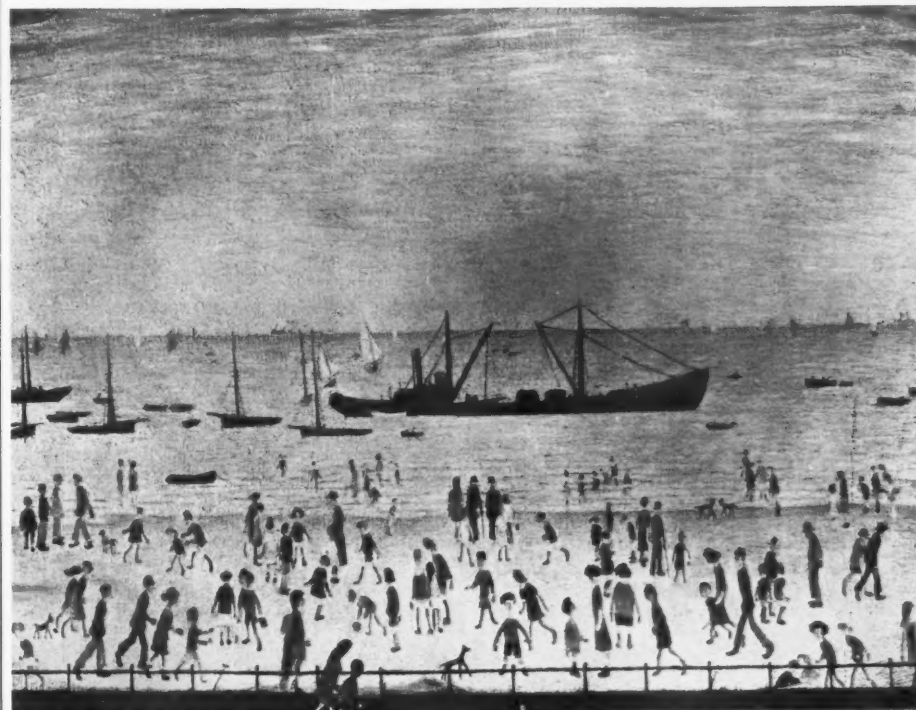
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MARGINALIA

The exhibition of Fauve painting at Roland, Browse and Delbanco divided itself into two parts—the French and the rest. Among the French, Derain was the best represented, both in point of numbers (nine paintings) and—since Derain in his Fauve period was a better painter than he has been since—quality; his London riverscapes are paintings one seems to have seen many times in recent years, yet is always ready to see again. There were three Braques but, disappointingly, there was only one Matisse and a poorish one at that; the five Vlamincks were much what one would expect them to be, and the single Van Dongen made one wonder, as usual, that he should ever have been taken seriously as a painter. Dufy came off well, especially in the *Le Havre* of 1907, which is reproduced here. The rest—English, Scottish and German painters—were not of course Fauves specifically, but painters who owed enough to the liberation in the sphere of colour achieved by the French to justify the stretching of the term to cover them. Franz Marc is a painter whose horses, red or blue, have carried his name into every moderately progressive schoolroom in the land; for all that, one does not often come up against his paintings in adult life, and was glad to find *The Red Woman* (dated 1912) in Cork Street. Karl Schmidt-Rottluff, who was represented by two works, is a less familiar name in England, where eastward-turned eyes are too easily blinded by the lights of Paris; but its bearer is at least as good a painter as Marc. From nearer home there were Matthew Smith, with the brilliantly decorative *Lilies* of 1913-14 and a *Fitzroy Street Nude* of two years later, and two estimable Scots, J. D. Fergusson and S. J. Peploe. There were also two pastels by Gaudier-Brzeska. Though neither comprehensive nor very well balanced, this was a welcome exhibition.

Any Englishman in whom the historical sense is at all developed must approach an exhibition of the New English Art Club with a certain respectfulness, not to say reverence. Yet once inside the swing doors of the New Burlington Galleries, where the latest (the hundred and fourth) was held, it was disappointing to find that the emotion could not easily be sustained—nor any other appropriate to the contemplation of works of art readily summoned up to take its place. There were plenty of pictures that it must have been nice to paint, and plenty that would have got by the selection committee of the Royal Academy. But the prevailing atmosphere was of amateurishness—that higher amateurishness which has a special place in the British art world. The five paintings by Ethel Walker, whose recent death deprived the New English of its most considerable artist, were scarcely enough to retrieve the situation.

After so large a dish of wholesome greens and



7, *Le Havre* by Raoul Dufy and 8, *The Red Woman* by Franz Marc from *Les Fauves* exhibition at Roland, Browse and Delbanco Gallery; 9, *Beach Scene*, 10, *House on the Moor* and 11, *Street in Pendlebury* by L. S. Lowry from his exhibition at the Lefevre Gallery.

gravy, the skilful French cookery of Jean Hugo at the Hanover Gallery was a relief. If people who are not in the least *naïf*—Jean Hugo is a grandson of the poet Victor and best known as a designer for ballet—really must paint pictures that look nearly (but never quite) as if they had been painted by prodigiously gifted car-park attendants on their days off, these charming holiday scenes from the coasts of France could hardly be bettered. Also at the Hanover Gallery was a gay show of the works of Victor Brauner, who might be labelled a conceptual surrealist—that is, a surrealist in the tradition of Klee rather than of Dali.

CORRESPONDENCE

The Room on Wheels

To the Editors

THE ARCHITECTURAL REVIEW

DEAR SIRs,—I was very pleased to read the article 'The Room on Wheels' in the January issue of the above publication, and in particular would like to refer to a couple of captions in connection with the illustrations to this article.

The first refers to picture No. 28 in which the author suggests a further stage of simplification incorporating new materials. He continues that it is not altogether an improvement in design. In this respect, I would like to mention that in general there was no intention of a revision to design, but an introduction of a new material together with perhaps a 'tidying up' line of thought behind the building of this Coach. His reference to the plastic fascia to the luggage rack is perhaps not quite correct, since the fascia actually conceals the metal construction of the front of the luggage rack. This metal front was a standard railway fitting, and its section and dimensions were more concerned with strength and rigidity than æsthetic viewpoint. You will note the absence of intermediate luggage rack brackets, hence the need for a section such as was used. The alternative to a plastic fascia would have been either a timber fascia or the bare metal. My authority for making these comments is based on the fact that I could claim responsibility for the majority of the design details, as well as a considerable amount of layout detail.

The second comment refers to picture No. 41, for which the author has more regard, although he adds that it was never put into production. It should be pointed out that this was not an attempt to show British Railways how to design rolling stock, but an illustration of how laminated plastic in conjunction with other materials could be used for interior panelling, etc., within a dining car. From the production point of view, it might be added that a number of rail cars have been built and others are under construction, which show a considerable similarity. I was responsible for the design of this interior which was included in the De La Rue Stand at the BIF 1948.

Yours, etc.,

W. J. HARDMAN,

Thomas De La Rue & Co., London.

To the Editors

THE ARCHITECTURAL REVIEW

DEAR SIRs,—In the article on Railway Carriage Design published in the January number of THE ARCHITECTURAL REVIEW, a statement was made that the tavern cars have been withdrawn from service by British Railways.

This is certainly not so, as not only have I recently travelled on a main line Southern Region

train which included a tavern car as part of the facilities, but also I observed another being drawn into Waterloo Station the other day.

I think you will agree with me that it is high time BR executed their promise of withdrawal.

Yours, etc.,

S. M. WARD (Miss).

London.

London Shopfronts

To the Editors,

THE ARCHITECTURAL REVIEW

DEAR SIRs,—As a practising typographer I was interested to read in Fello Atkinson's article on shopfronts the suggestion that there are 'plenty of first-rate typographers' who could advise the architect on the highly important choice of suitable lettering for contemporary shop fascias.

Typographers have long been necessary members of exhibition design teams, and have done much fine work in this field. Surely it is time typographers undertook the choice of appropriate lettering for more permanent structures.

At present, styles are varied indeed; to quote Mr. Atkinson: 'lettering . . . remains generally undistinguished.' As to its future, however, let us not be too purist. Fanciful types, and even ugly, can be most effectively adapted for use by an imaginative typographer with taste. An excellent example being the grand use of a quite dull letter of the Ionic type family on the South Africa Travel Centre. Rarely have I seen such an appropriate choice. But let us see more!

Yours, etc.,

FRANK OVERTON.

Aylesbury.

Letters of London

To the Editors

THE ARCHITECTURAL REVIEW

DEAR SIRs,—I am writing a biography of John Claudius Loudon (1783–1843), the landscape gardener and author of many works on gardening and architecture. I should be glad to hear from any reader who has or knows of any letters written by Loudon or his wife, or who knows the present whereabouts of the journal that he kept from about 1800 until the end of his life, if it still exists.

Yours, etc.,

JOHN GLOAG.

London.

TRADE & INDUSTRY

Pioneers in Design

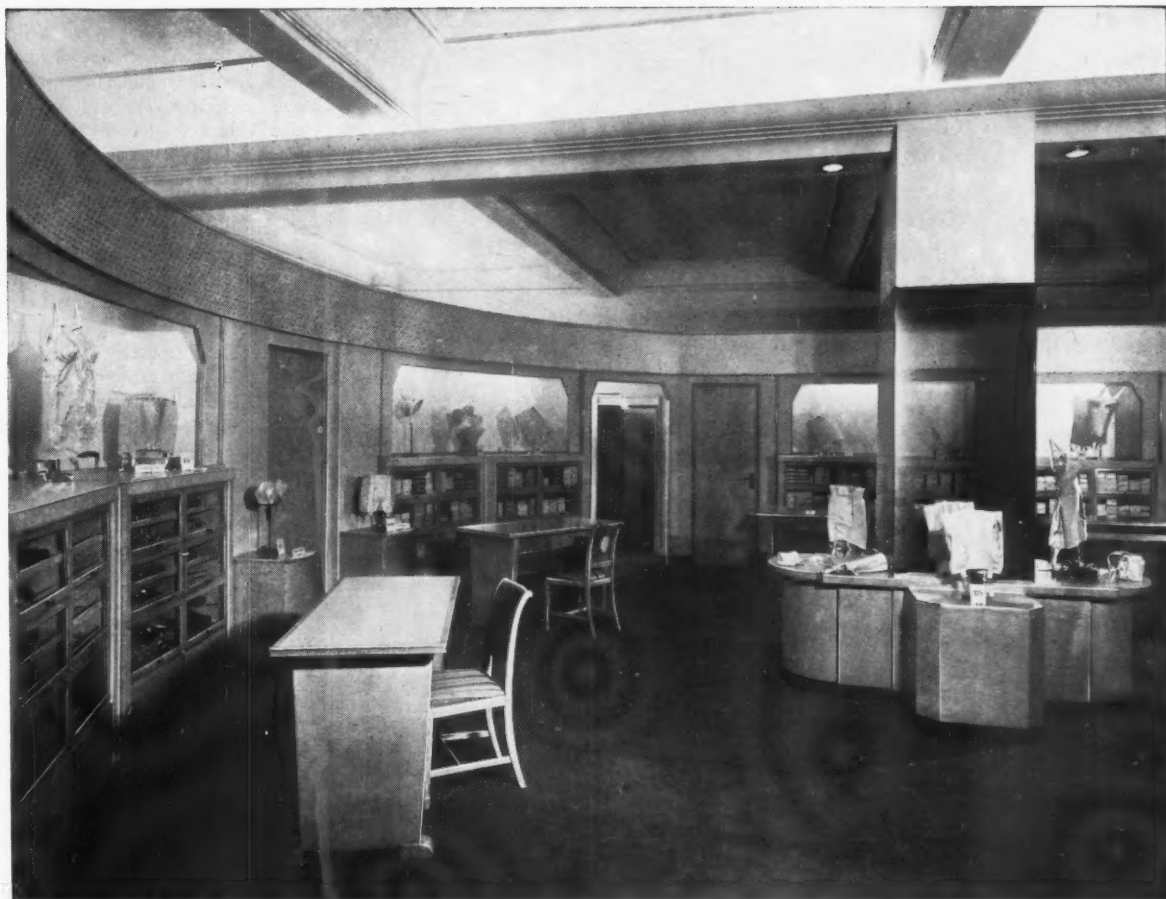
With the South Bank Exhibition, contemporary design celebrates, to all intents and purposes, its coming of age in this country. For the last twenty-one years this new conception of design, after surviving a somewhat prolonged gestation period, has gradually been pervading our everyday lives in the form of buildings, machines and consumer goods. To many who have grown up during this period, what we see now is a proper and natural development, a mere matter of evolution. But these things do not happen naturally and certainly this has not been the case with contemporary design. The handful of manufacturers and designers who early hitched their livelihoods to this new conception of design have trodden the slow, hard road of the pioneer. They literally had to create a demand for the goods they designed and made.

Contrary to the usual idea, one of these pioneers in design was a practical engineer and man of business. Director of an established firm of electrical contractors, he turned his attention to the lighting fittings which were the main object of much of the wiring that he installed. His policy in this new venture was to produce in quantity fittings of contemporary design only. On this he was and still is uncompromising. In his own industry his firm became unique.

His first problem was that of design, and he engaged a young Royal College of Art man to help him, another move equally unusual at that time, for the year was in 1928. That practical man was H. T. Young of Troughton and Young and the young lad from the RCA is now A. B. Read, his Director of Design, and present Master of the Faculty of Royal Designers for Industry. [continued on page 330]



12, Troughton and Young's remodelled showrooms at Knightbridge (see Pioneers in Design).



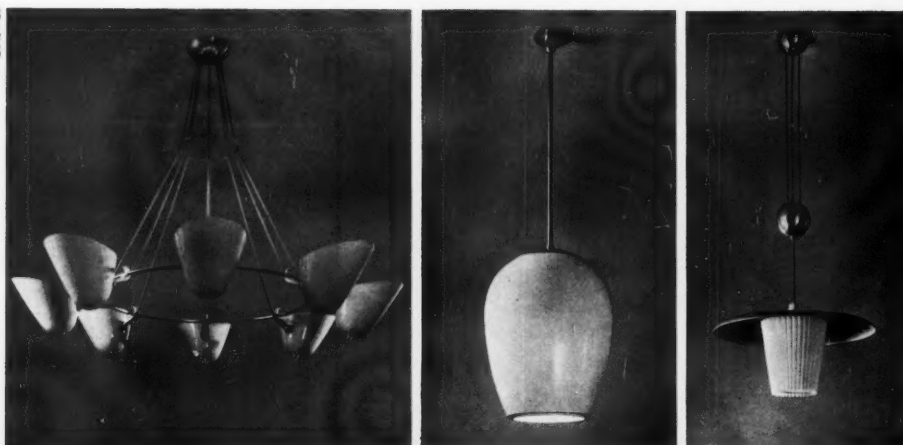
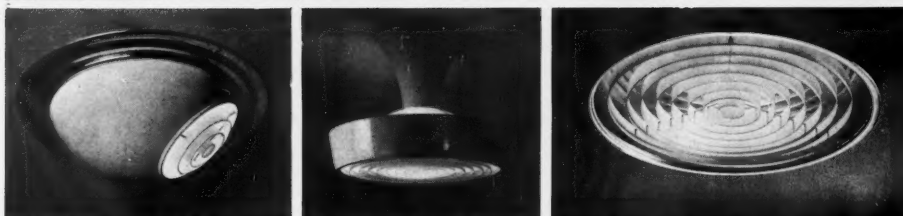
Corset Department, Messrs. Selfridges of Oxford Street

EFFECTIVE display setting can interpret an atmosphere appropriate to the product — interpretation of design characterises the work of The George Parnall Organisation.

Messrs. Selfridges of Oxford Street, London, W. have completed certain replanning of departments and it was the pleasure and privilege of George Parnall & Company Limited to carry out this work under the direction of the House Architect Mr. R. L. Heath, L.R.I.B.A., and Consulting Architect Mr. J. S. Beaumont, F.R.I.B.A.

Design and Craftsmanship by
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Light fittings made by Troughton and Young: 13 Versalite pendant FV 118/R, 14 Ultralux pendant U203, 15 Mondolite pendant F901 with H3 Shade and counterweight device, 16 Mondolite recessed ceiling display fitting F1200, 17 Mondolite ceiling fitting F936, 18 Mondolite recessed ceiling fitting F922.

continued from page 328]

Since the war, Troughton and Young have successively added the Versalite, Tubalux and recently the Mondolite ranges of fittings to their well-established Ultralux range, which has also

been considerably expanded. Now their Knightsbridge showrooms have been entirely remodelled to do justice to these many new fittings. The proper display of lighting fittings in a showroom is a very difficult problem but

with the clever use of semi-partitions, alcoves, good colours and display devices, Troughton and Young have contrived a first-rate job.

In the matter of fitting design, they have set themselves the ambitious target of carrying a large stock of a very wide range of designs. To make this economically possible it has been necessary to evolve design series each based on a restricted number of interchangeable parts. This makes quantity production possible but necessitates very high standards of precision manufacture. It also achieves the company's primary object and enables them to offer a remarkably comprehensive choice of light fittings of contemporary design for almost every conceivable purpose.

The four ranges are grouped as follows:—

The Mondolite, their newest, in which the F800 series of pendant fittings and the F900 series of domestic fittings are outstanding.

The Versalite, their first post-war series based on the use of small conical reflectors, which has now been increased to include a greater variety of multi-lamp pendants.

The Tubalux, a series of fluorescent light fittings for single and twin tubes in the three, four and five foot lengths designed to the same standards as the incandescent fittings.

The Ultralux, their firmly established series of pre-war fame, the design of which was based on spherical and mushroom shaped opal glass bowls. To these basic shapes have been added the very interesting U200 series in which the sphere has been elongated into an egg shape.

Full details of these ranges are set out in a [continued on page 332



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CANTERBURY CATHEDRAL

Chapel of Our Lady of the Undercroft

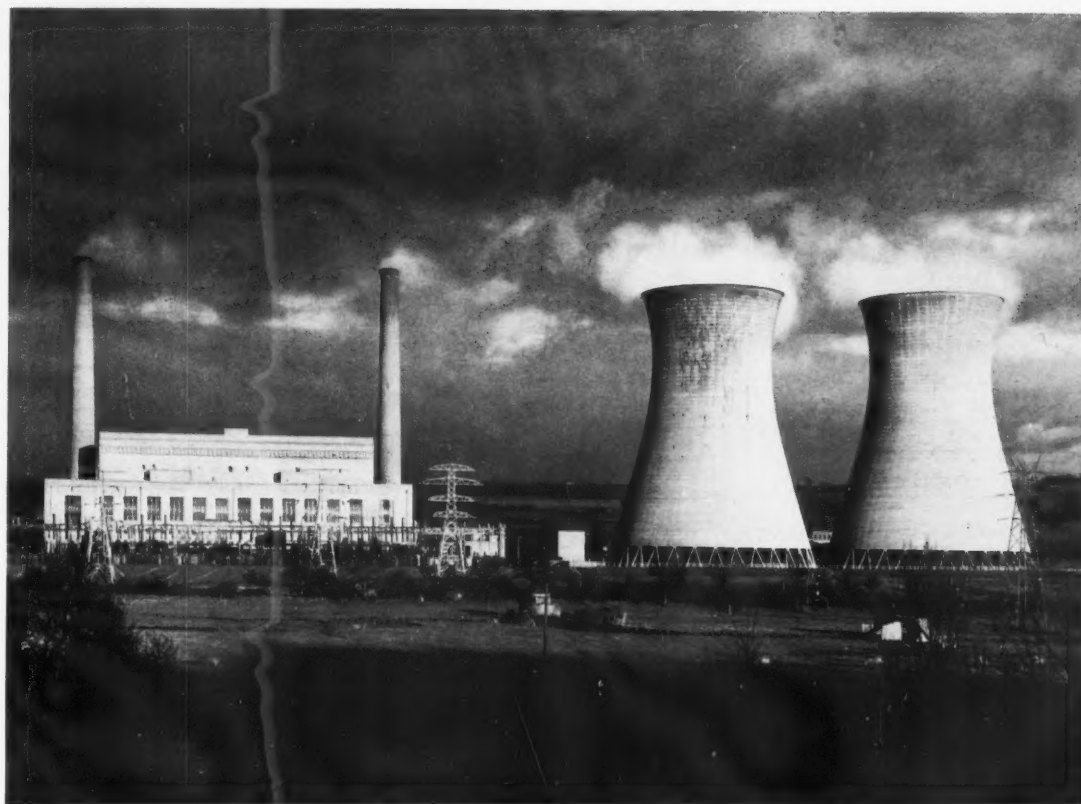
The Chapel is situated in the centre bay of the Eastern end of The Crypt, and was constructed by Ernulf (Prior, 1096-1107).

The stone screens between the Norman pillars were first set probably in the time of the Black Prince, who directed that he should be buried ten paces from the altar. Traces of the original decoration can still be seen on the vaulting.

The Chapel is illuminated by four concealed bronze fittings each having 2-75 watt tubular lamps.

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continued from page 330]

very well produced set of catalogues.

Troughton and Young (Lighting) Ltd., 143, Knightsbridge, London, S.W.1.

At the BIF 1951

G. A. Harvey & Co. are showing at both London and Birmingham. At Olympia, Stand G23, they have a complete range of steel office furniture and storage units, while at Castle Bromwich, Stand B329, they are displaying in addition, examples of their heavier equipment. This includes their 'Harco' range of perforated metals, woven wire mesh, sheet metal ventilators and cowls.

G. A. Harvey & Co. (London) Ltd., Greenwich, London, S.E.7.

Frederick Braby & Co. this year have a larger stand at Birmingham (B517/416) constructed from their 'Bar-Form' metal partitions. Among their large range of exhibits are perforated metals, nested galvanized steel cisterns, industrial steel sinks, an aluminium desk and bookcase, rooflights and skylights, cisterns, cylinders and hot water tanks.

Frederick Braby & Co., Ltd., 352, Euston Road, London, N.W.1.

The Ruberoid Co. display at Stand B423 at Castle Bromwich a comprehensive range of their roofings, dampcourses, bituminous paints and compounds. Their mineral surfaced roofing is used as the cap-sheet of a typical built-up roofing standard specification for a flat roof, complete with flashings and outlets, and they

are also showing their insulated metal roof and flexible strip tiles.

The Ruberoid Co. Ltd., New Oxford Street, London, W.C.1.

Holoplast Ltd., showing in the Building section at Castle Bromwich on Stand B315, demonstrate the applications of their 'Holoplast' 1½ inch panels as exterior walls, as well as for internal partitioning, flooring, furniture, doors and acoustic finishes. Their laminated plastic corrugated roofing sheet known as 'Corroplast' is displayed as a roof sheeting on a demonstration building that forms part of the stand.

Holoplast Ltd., 116 Victoria Street, London, S.W.1.

D. Anderson & Son occupy Stand B625 in the Building section at Birmingham and are displaying their range of Red Hand roofing felts, linings and under-slatings, insulating and deadening felts and dampcourses. In addition there are models of their built-up roofing systems, and of their 'Thermolok' and 'Thermo-steel' insulated metal roof deckings.

D. Anderson & Son, Ltd., Stratford, Manchester.

The Radiation Group Sales (Solid Fuel Division) have a wide selection of the solid fuel appliances made by their three production centres on show at Stand B501/400 at Castle Bromwich. These include cookers, fires, convector grates, combination grates, and other heating appliances, all designed to provide increased efficiency with greater economy.

Radiation Ltd., 7, Stratford Place, London, W.1.

CONTRACTORS etc

Official Architecture in the West Indies. Housecraft Centre. Sub-contractors: Asbestos roof: Universal Asbestos Mfg. Co. Armitage-ware fittings: Edward Johns & Co.

Science Laboratory and Housecraft Centre. Sub-contractors: Specialist laboratory equipment: Baird & Tatlock (London) Ltd. Roofing: Turners Asbestos Cement Co. Tropical lowred pressed steel windows: Henry Hope & Sons.

Hospital at Grenada. Sub-contractors: Sanitary fittings: Doulton & Co. Ironmongery: James Gibbons Ltd. Fire appliances: Merryweather & Sons. Glass: Chance Brothers Ltd. Copper fittings and pipes: J. H. Lamont & Co. Wall tiles: Carter & Co. (London). Paints: Lewis Berger & Sons.

Canteen at West Auckland, County Durham. General contractors: H. E. Pitt Ltd. Sub-contractors: Bricks: Eldon Brick Co. Artificial stone: Crossley & Sons. Tiles: Commercial Marble & Tiles Ltd. Roofing felt: The Ruberoid Co. Glass: Elders, Walker & Co. Block flooring: Terradura Ltd. Central heating: The Brightside Foundry & Eng. Co. Electrical: North of England Electrical Eng. Co. Plumbing: G. Waine & Co. Sanitary fittings: Shanks & Co. Door furniture: N. F. Ramsay & Co. Metal windows: The Rustproof Metal Window Co. Rolling shutters: Hardy & Stewart. Plaster: R. Banks. Metalwork: Selborne Engineering Co. Foundation stone: C. S. Ormerod Ltd. Roof lights: Lenscrete Ltd. Precast floor: Kingston Concrete Products Ltd. Dome lights: Pilkington Bros.

School at Chigwell, Essex. General contractors: Thomas Bates & Son. Sub-contractors: Dampcourses: The Ruberoid Co. Asphalt (Playground): Constable, Hart & Co. Bricks: W. H. Collier & Co. Artificial stone: The Empire Stone Co. Structural steel: Dorman Long & Co. Tiles: Messrs. Summers & Co. Suspended ceiling: Anderson Construction Co.

[continued on page 334

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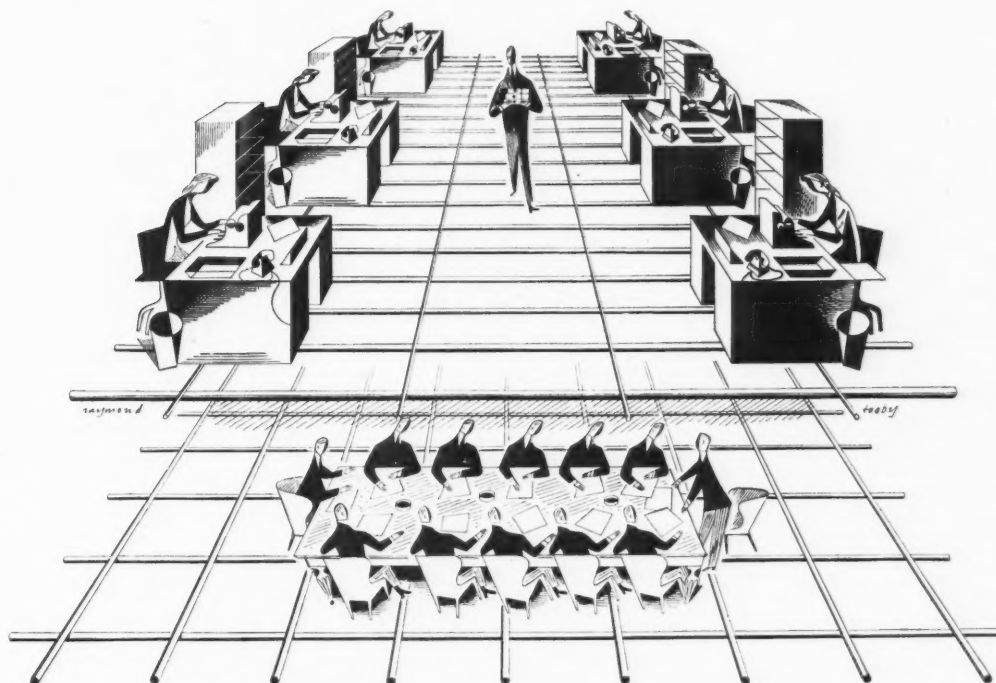
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GLASGOW: 146 ARGYLE STREET, GLASGOW, C.2. Tel: CEN. 4551.

continued from page 332]

Precast concrete roofings: Concrete Ltd. **Roofing felt:** Wm. Briggs & Sons. **W.C. Partitions:** Standard Pavements Co. **Dome lights:** T. & W. Ide Ltd. **Woodblock flooring:** S. Bennett & Son. **Patent flooring:** Korkoid Decorative Floors Ltd.; North British Rubber Co. **Central heating:** J. E. Heath & Son. **Electrical works:** Edgar C. Porter Ltd. **Boilers:** Ideal Boilers & Radiators Ltd. **Sanitary fittings:** Adamsez Ltd. **Stairtreads:** Stuarts Granolithic Co. **Door furniture:** Nettlefold & Sons. **Casements:** Crittall Manufacturing Co. **Rolling shutters:** Shutter Contractors Ltd. **Sunblinds:** J. Avery & Co. **Fibrous plaster:** G. Jackson & Sons. **Metawork (entrance gates and staircase balustrading):** Light Steelwork Ltd.; H. & C. Davis Ltd. **Stonework:** Harris, Wood & Co. **Cement glaze:** Modern Surfaces Ltd. **Asbestos spray ceiling finish:** Turners Asbestos Cement Co. **Staircase handrail:** F. J. Lewis Ltd. **Shrubs and trees:** R. C. Notcutt & Co. **Craft and science room fittings:** Charles Hearson & Co. **Cloakroom fittings:** Clark, Hunt & Co. **Clocks:** Gent & Co. **Signs:** The Lettering Centre; J. & L. Signs.

Government Offices at Rickmansworth, Herts. **General contractors:** Y. J. Lovell & Son. **Sub-contractors:** Bricks: Henry J. Greenham Ltd. Stone: Bath & Portland Stone Firms Ltd. **Artificial stone:** Globe Building Products Ltd. **Structural steel:** Smith Walker Ltd. **Fireproof construction:** Caxton Floors Ltd. **Roofing felt:** D. Anderson & Son. **Roof lights:** J. A. King & Co. **Invisible embedded panel heating system:** J. Jeffreys & Co. **Electric wiring:** Grierson Ltd. **Terrazzo:** Marriott & Price Ltd. **Casements:** C. E. Welstead Ltd. **Metawork:** Clark, Hunt & Co. **Joinery:** Broomhall Joinery Co. **Tiling:** Carter & Co. (London). **Shrubs and trees:** Sear & Carter. **Office fittings:** Holoplast Ltd.

Flats in Wiltshire Close, Chelsea. **General contractors:** Excavations, dampcourses, reinforced concrete and plumbing: Holloway Bros. (London) Ltd. **Sub-contractors:** Asphalt: Excel Asphalt Co. Bricks: Finnis, Rault & Nicholls Ltd. **Artificial stone:** Enfield Stone Co. **Special roofings, parapets:** Frazzini Ltd. **Hollow tile partitions:** London Brick Co. **Glass:**

Aygee Ltd. **Woodblock flooring:** Stevens & Adams Ltd. **Patent flooring:** S. Towers & Son. **Waterproofing materials:** Sikā Ltd. **Central heating:** G. N. Haden & Sons. **Gas fires and fixtures:** N. Thames Gas Board. **Boilers:** Ideal Boilers & Radiators Ltd. **Electric wiring:** Berkeley Electrical Engineering Co. **Sanitary fittings:** J. Bolding & Sons. **Door furniture and bells:** Nettlefold & Sons. **Casements, window furniture:** Crittall Manufacturing Co. **Folding gates and metalwork:** S. W. Farmer & Son. **Plaster:** Jeffries & Grant Ltd. **Decorative plaster:** Southern & Midland Plastering Ltd. **Joinery and doors:** L. Montague Meyer Ltd. **Wall tiling:** Carter & Co. **Kitchen fittings:** Built-in Furniture Ltd. **Lifts:** Keighley Lifts Ltd. **Lettering and signs:** Wm. Pickford Ltd.

ACKNOWLEDGMENTS

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Appointments

SUDAN GOVERNMENT MINISTRY OF EDUCATION

The Director of Education invites applications for the post of Senior Assistant in the Department of Arts and Crafts, Khartoum Technical Institute, aged not less than 30 on the 1st of July, 1951. Candidates should possess good qualifications in craftwork and be experienced in Art Teaching. Preference will be given to an A.R.C.A.

Crafts of special interest include typography and process reproduction, cabinet making, jewellery, metalwork, wood and stone carving and textiles.

Appointment will be on probation for either a Long Term Contract (salary range £E.617—£E.1316) with special post-service gratuity, or a Provident Fund Contract (salary range £E.720—£E.1547) or a Short Term Contract (salary range £E.771—£E.1644) with different post-service benefits.

Cost of Living Allowance varying between £E.142 and £E.352 p.a. according to the number of dependents is at present payable, and, subject to certain limitations, an Outfit Allowance of £E.60 is payable on appointment. Free passage on appointment. There is at present NO INCOME TAX in the Sudan.

Further particulars and application forms are available on written application, from the Sudan Agent in London, Sudan Agency, Wellington House, Buckingham Gate, London, S.W.1. Please mark envelope "Senior Assistant, Art.—4/308."

Exhibitions

LEICESTER COLLEGE OF ART FESTIVAL OF BRITAIN

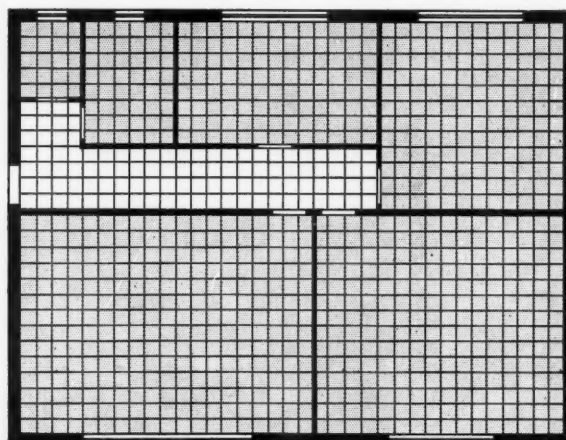
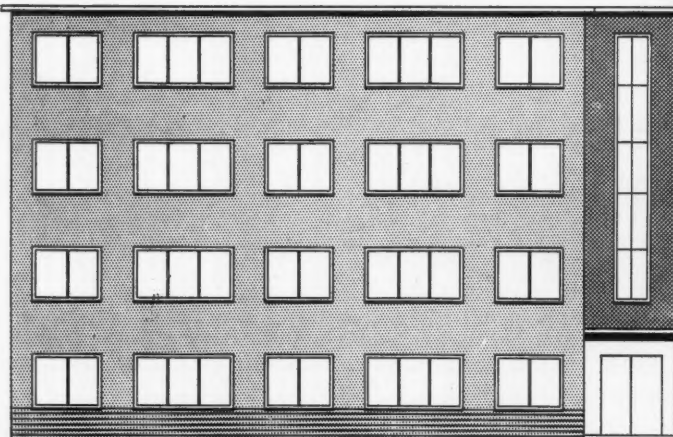
The City of Leicester Art Gallery Committee is proposing to stage in the Autumn an Exhibition of the work of students and staff who have been associated with the Leicester College of Art. Will all past students and those who have served on the staff who are willing to submit work for this Exhibition write at once to the Principal of the College, The Newark, Leicester.

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