

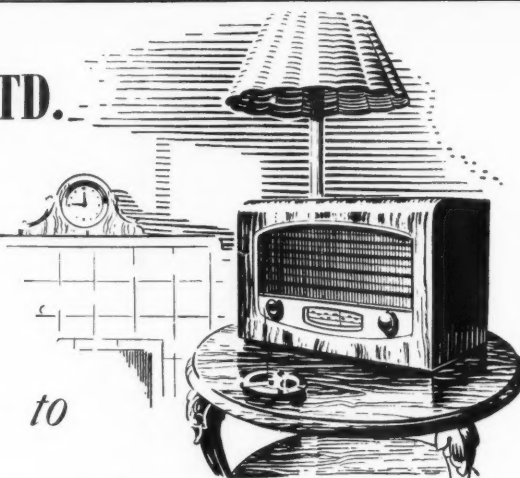


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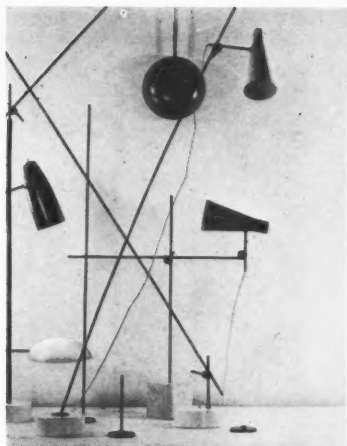
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A TRADE MARK AS GOOD AS A BOND

THE ARCHITECTURAL REVIEW



The cover shows a construction in space assembled from a number of the basic components—shades, clamps, rods and bases—of the series of lamps designed by John Reid for George Forrests & Son. Though these components can be assembled in any way one pleases—limited only by the imagination of the purchaser and the laws of statics—there are certain normal assemblies which may be seen in the frontispiece to the article on Lighting by Dewar Mills on pp. 314–321.

282 Frontispiece

283 Calligraphy by Nicolette Gray The revival of handwriting as an art has been growing since the time of William Morris, and it has two heads. One, in the true line of descent from Edward Johnston, has completely overhauled the writing of ceremonial manuscripts, and his formal hands have driven all other scripts out of use in England. But many amateurs, and an increasing number of persons who use the pen simply for correspondence and other private writing, have felt the need for an informal hand, expressive of the writer's personality, and have turned to Italian Chancery hands, rather than the Carolingian Minuscule, for their inspiration. But both these hands are based on the orthodox use of the pen-nib and not on contemporary writing instruments which, Mrs. Gray points out, could now be introduced into fine writing, given a different basic discipline.

287 Durham University Extension Architect: J. S. Allen. Chief Assistant Architect: William Whitfield

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

Assistant

Editors: production, G. Bensusan.
art, Gordon Cullen. research, S. Lang.
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295 The Wall by Gordon Cullen The wall has several visual functions with regard to its place in the world, but it has also visual functions with regard to itself; the exposition and enhancement of its own qualities. In this article Mr. Cullen indicates how, with proper treatment, a wall may be made to bring out its inherent qualities of texture (as by whitewashing flints) and also to meet the challenge of its own empty spaces (as by applying a diaper or meander pattern to blank areas of plaster).

303 Edward Prior, Born 1852 by Christophe Grillet In his centenary year Prior is hardly known as an architect, yet his buildings are as typical of late nineteenth-century developments as any of his more publicized contemporaries, such as Wright or Gaudi. The author of basic works on Gothic Architecture and Sculpture, he developed in his own buildings from a more or less Shavian manner, to an independent command of sprawling plans, picturesque elevations, and rich textures of local materials, all exaggerating the constituent tendencies of his time. His books belong to his later career, when he was, among other things, Slade Professor at Cambridge, and it is on them that his current reputation lopsidedly rests.

309 Port Phillip Idiom by Robin Boyd In recent years a distinct local accent has been discernible in suburban houses erected near Melbourne. A local demand, almost exclusively for one-family dream-houses, has combined with the peculiar state of the building industry and the facts of local climatology to require of every architect, whatever his temperament or training, an idiom whose characteristic phraseology is now easily recognizable. Though certain elements are claimed as traditional and local, the idiom has not grown in isolation, and certain non-Australian origins can be detected.

315 Light Fittings by D. Dewar Mills The light fitting has come to the fore lately as a major decorative element in the contemporary interior. Before the war a few lamps of worthwhile design—the Anglepoise and the Bauhaus globe, for instance—were to be had, but they were starkly functional. Since the war Scandinavia, and then Italy, have shown that lamps can be practical, contemporary and decorative, and in spite of deviationism caused by the fluorescent tube, a trend towards the acceptance of a more aesthetically satisfying idiom is appearing. As Mr. Mills points out, the general level of English lamp design is as

backward as ever, but a few more manufacturers have begun, since the Festival, to produce frankly contemporary fittings, and the English architect now has a widening choice in this field.

323 Preview: University City of Tucuman, North Argentina Chief Architect: Horacio Caminos

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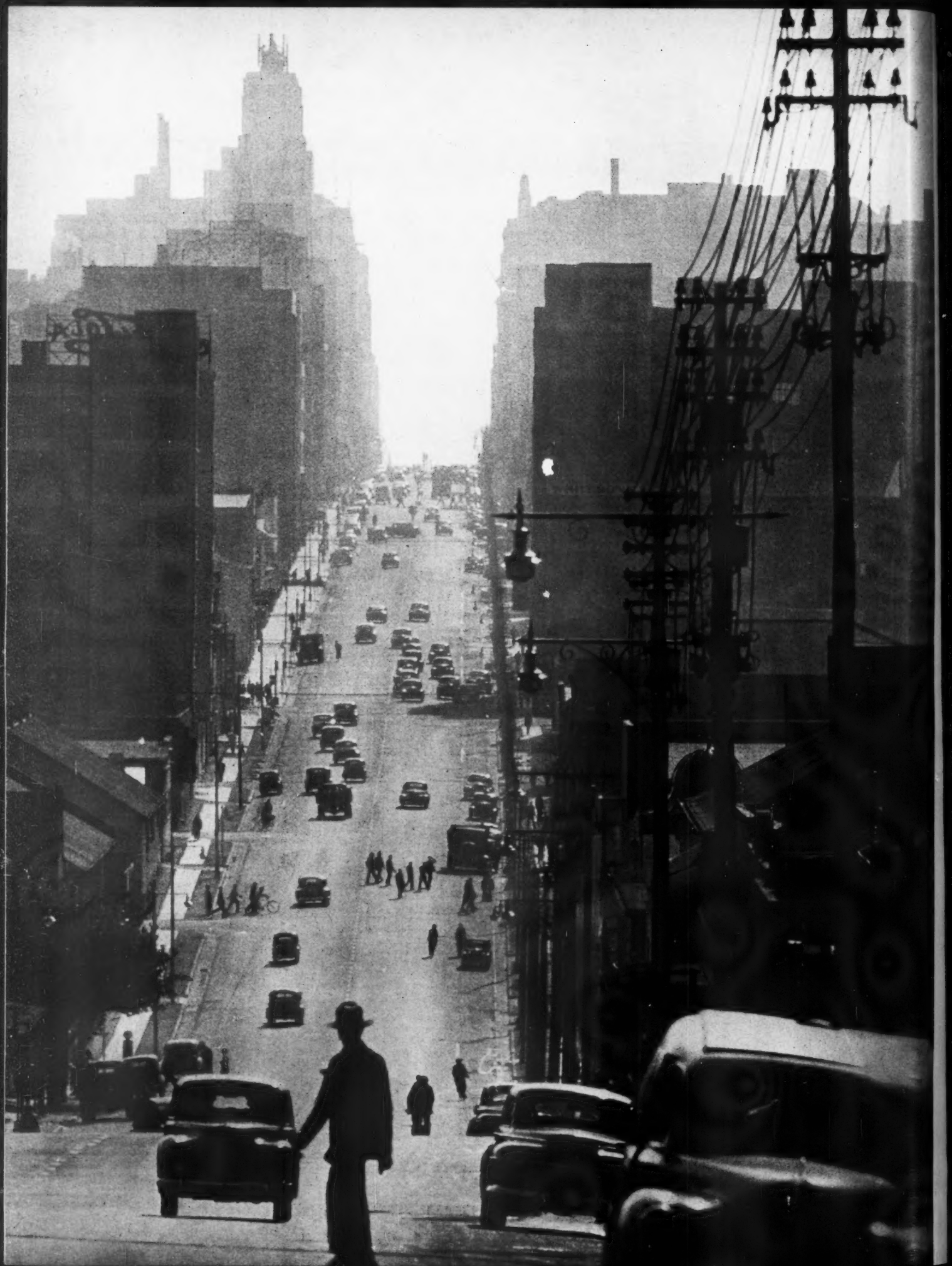
The Authors Nicolette Gray, born 1911. Started to experiment in handwriting about 1923. Studied medieval inscriptions at the British School at Rome 1932-3. Organized first exhibition in England of modern abstract art, 1936. Since the war inter alia studied early English MSS. Published work includes *Nineteenth Century Types and Title Pages*, 1938. *Christophe Grillet*, born 1925. French father, English mother. Lived in Paris till 1938. RAF, mostly India, 1943-7. Five years at Cambridge School of Architecture. At present working in an architect's office and on a private commission.

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FIVE SHILLINGS





the street as wallscape Sometimes floor and wall are interchangeable, and the floor—like this one in Johannesburg—rises up to play the part of a wall in the townscape picture. Floor as wall should in fact be one of the townscape's deliberate devices, not an accident of topography. Though spectacular as wallscape, regarded as townscape this example has obvious planning weaknesses. Gordon Cullen discusses wallscape on pages 294 to 301.

Nicolette Gray

CALLIGRAPHY

THE REVIVED ROMAN HAND

Is it not perverse that a revival in calligraphy should be taking place now at a time when one might think that writing by hand is becoming obsolete? Most people find it intolerable to read a manuscript of any length, however well written; it is no longer rude to type one's personal letters; and no doubt an interesting exhibition could be gathered of the original typescripts of our poets. Yet we had last year an impressive exhibition, retrospective and contemporary, of the Society of Scribes and Illuminators, and Mr. Fairbank's *King Penguin Book of Scripts* of 1949 has already been followed by two new books on the same subject.* Is it just a revival? Just a pleasant and harmless writing of rolls of honour and archaic missives by devotees? I think it is more relevant than that.

Undoubtedly more words are being read, and, even allowing for typing, more written, than ever before, because more people are literate. Indeed it is obvious from many points of view that one of the problems of our civilization is the finding of forms for this new universal literacy. How is this affecting, how should it affect, lettering design? Largely this is the affair of the typographers. But there is an important residue. If one could compare the streets of an eighteenth-century town with those of one today I suppose one might become aware of the extraordinary extent to which we plaster our surroundings with letters. Who are the people who design these letters? Before any letter can be carved, cast, stamped, reproduced in any way its model must at some point have been drawn—or copied from a book—and who writes the books? Who are the people teaching lettering in the art schools, studying it, and practising it? One cannot ignore the part of the scribes in all this. They are really interested, and active, and are likely therefore to

* *Written by Hand*, Aubrey West, George Allen and Unwin, 1951. *Sweet Roman Hand*, Wilfrid Blunt, James Barrie, 1952.

*copiosilacaeffluere! Puer. sur-
rexit incolomis. Nosobstupefacti
tantaeremiraculo. Idquod ipsa
cogebat ueritas fatebatur. Non*

1, Carolingian minuscule. How much more alive than 3.

and Harrow but also in the children's newspapers as well.

It is worth considering what has happened, and what we want to happen. There are really two movements, different and divergent, though both I suppose derive, with so much else, from William Morris, and both were transmitted by Sir Sydney Cockerell. One has led to the revival of the writing and illuminating of books and set pieces on vellum, etc., by a class of professional scribes, the other to a more or less free modelling of their everyday hand on Italian renaissance models by an ever-growing number of amateurs. One can hardly mention calligraphy without coming to Edward Johnston. He created the professional movement. He started the teaching of writing in the art schools; all those who call themselves scribes are his pupils or pupils of his pupils, he chose the tools, he created the models, his personal inspiration seems to dominate the movement still, eight years after his death. He revived an old craft. His approach was 'so retrospective as to amount to a revolution'. He broke with the cursive tradition of the writing masters, the tradition which, deriving from the humanistic chancery script of the Renaissance, had become the nineteenth-century 'copperplate' hand, and returned to the source of our lower case letters, the Carolingian minuscule. Necessarily, of course, he returned to the implements with which that was written, the quill and the reed pen. It seems that it is often necessary to the human mind to turn back, before it can go forward. If the living tradition is gone we must go back until we can find some point where we can pick it up. Johnston went back to the Carolingian minuscule, and from that he evolved his 'foundational hand'; that round, upright, formal hand that we see so often in high-class handwritten notices. Later he created a second style, a Gothicized italic hand. The ominous thing is that this seems to be the end. Surely it should be a beginning? For myself I must confess to the heresy of not much liking Johnston's writing. The reproductions of the blackboards from which he taught are most beautiful, so also is his informal calligraphy (reproduced in Mr. Blunt's book), and some of his letters, but I find his later formal hand too spiky, his foundational hand too round, too regular, for my taste. But that is perhaps just a reaction from the idea that his work is perfection. He has revived a skill and started a tradition in lettering: there is today a new demand for lettering. When will these two meet? What next? One goes back in order to find out how to begin; having started surely one must then abandon all that is obsolete, take over what has intervened? In lettering the giant that has inter-

become more and more influential. And from the receptive end, as it were, is it not the way writing is taught at school which is likely to condition general consciousness of lettering, and taste? It is significant that the author of *Sweet Roman Hand* is a master at Eton and there are now handwriting competitions not only between Eton

*in that communion only, beholding beauty with
the eye of the mind, he will be enabled to bring forth,
not images of beauty, but realities (for he has hold
not of an image but of a reality) and bringing forth
and not wishing true virtue to become the friend
of God and be immortal, if mortal man may.*

2, Johnston's Gothicised italic hand on vellum, 1934.

E CCE tu pulcher es, dilecte
mi, et decorus:
Lectulus noster floridus.
Tigna domorum nostrarum
cedrina,
Laquearia nostra cypressina.

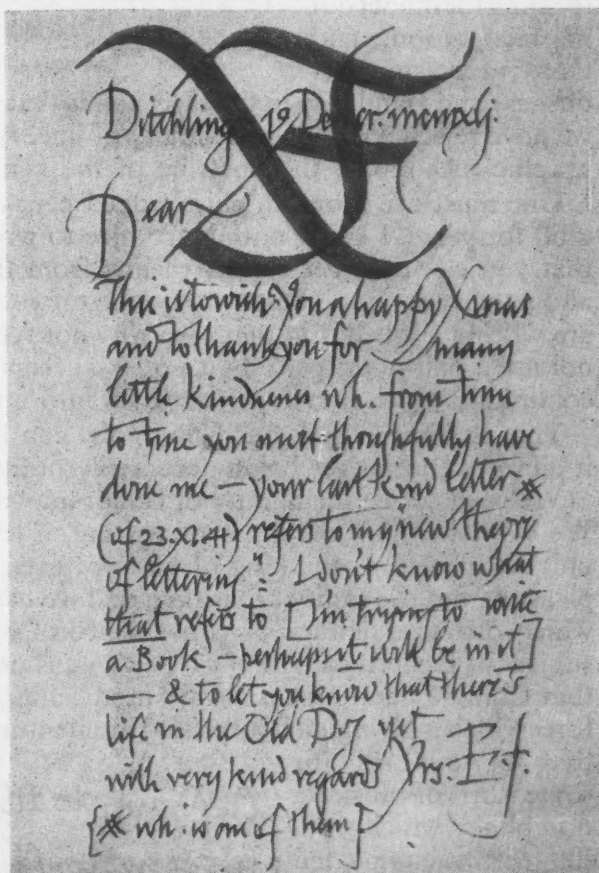
3, Johnston's foundational hand. Compare with 1, its model.

the same as another in another word, or sentence; perhaps its significance is phonetic, perhaps of association or inflection. Why deny all that in order to do what type does better? A 'foundational' hand is a good discipline but it is no longer the end of lettering. There is a sad object-lesson today on view in the British Museum. A scribe of H.M. Stationery Office has written a notice which stands in a case with the Holkham Hall MSS. No doubt the modern movement could have produced something less pathetic, but I doubt if Johnston's own writing would survive in that company. Why should it? The writing of those books was an essential function in the civilization of their time. Formal writing today touches nothing vital.

To attack the idea of a legible and a uniform hand is, of course, to go against all the canons of western lettering. Are children not to learn to write legibly? Is that not the primary purpose of writing? I am inclined to think our mistake is that we wish to reduce all writing to utility, whereas it is a very flexible activity which may be used for many purposes. One of these is undoubtedly utility. Children must learn to write legibly, and that means uniformly, since legibility is largely a question of familiarity.

We come then to the second aspect of the calligraphic movement, the revival of the italic cursive script invented by the humanists at the Renaissance and reintroduced among us by people like Mrs. Robert Bridges and Mr. Fairbank, partly by the publication of facsimiles, partly by their own practice of a script of the same style. The chancery script is very beautiful—undoubtedly it is the most beautiful Latin cursive hand ever written, a delight to the eye; and so too are a few of its modern derivations. But I do not suppose that anyone really thinks it will make a universal copy-book. It is too formed a model for young children, far too fine, nervous, in fact artistic; it can only be practised by people with sensibility. Indeed no doubt that is why it declined into copperplate for common use. How excellent that it should now be available to those who are sensitive. But let us admit that those people when they write mix with the necessity of writing legibly, the pleasure of making a beautiful stroke and pattern. If one writes for pleasure and beauty, why not write for expression, deliberately, or exuberantly, according to one's mood or the sentiment transcribed? Surely what is good about this revival is that it

vened between the twentieth century and the Carolingians is the printing press. There is not then the same overriding need for legibility, and the uniformity it proscribes. If we want something clear we can get it printed. Surely that gives to the writer a quite new freedom? What can he do that type cannot do? Why, create at will, change, adapt to each particular job, think in terms of each particular letter as it comes. No letter after all is quite



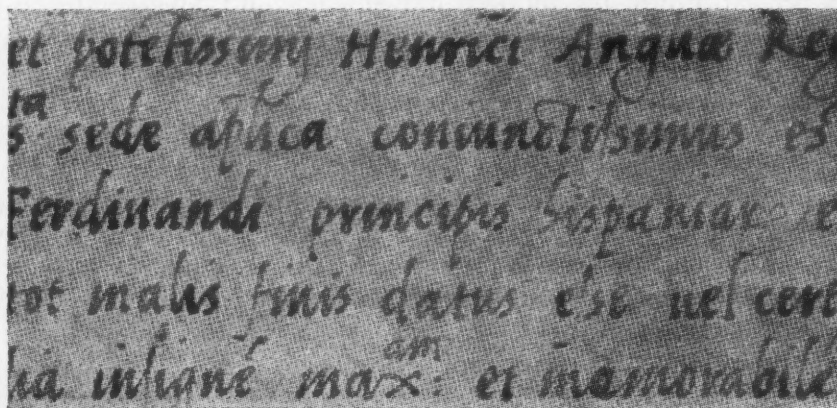
4, creative calligraphy; a letter by Johnston. Unfortunately not so influential as his formal hands though Eric Gill wrote comparable letters.

What noble shades are flitting, who while-ere
 Haunted the ivied walls, where Time ran on
 In sanctities of joy, by REVERENCE won,
 Music & choral grace & studies fair.

5, semi-formal experimental writing by Robert Bridges. This small extract hardly does justice to its beauty; to the varied rhythm and vivid perpendiculars. It suggests unexplored possibilities.

variety of models; one can take what one fancies, Michelangelo's c, Queen Elizabeth's g, William Rothenstein's ING. What is bad is once again a tendency to create an orthodoxy. After all the chancery script may be the best, but it is not the only cursive hand. Mr. Blunt breaks away, to some extent, from the habit of showing us only the medieval book-hands as the ancestors of the humanistic script. He shows us a few medieval cursives, though he has little good to say of them. We could do with a book on the whole history of cursive. I am always fascinated by the fluent, eccentric line of late Roman cursive, and how beautiful and vivid is some late Gothic writing!

Indeed I wonder how much of the character of the humanists' script is not due to a Gothic tradition? We know that consciously they were using Carolingian models, but their revival at least succeeded in transforming the model out of recognition, and there is a certain nerv-



6, enlarged detail of an Italian hand of 1525. An example of humanistic or chancery script.

ousness and angularity in the early hands that we cannot recapture. In rejecting the Gothic we have rejected colour and variety of line. And here, I think, we reach the root of calligraphic orthodoxy, the doctrine of the pen.

One must use a broad, chisel-edged pen; a quill or an imitation quill. I have used a quill for years. I know nothing so nice to write with. But its use implies the assumption that you can only get variety of line from the direction in which the pen travels. It is altogether wrong to get it by pressing on your pen. Why? Of course that is tiring if you are writing a lot. But in that case why not type, or use a ball-point pen? In any case why not use a ball-point pen? Is it not the acceptance of the new instruments and the new conditions which transform a revival into a new art?

That is what I think our calligraphy can become. But it must change its stance. Let it admit to no longer being necessarily utilitarian.

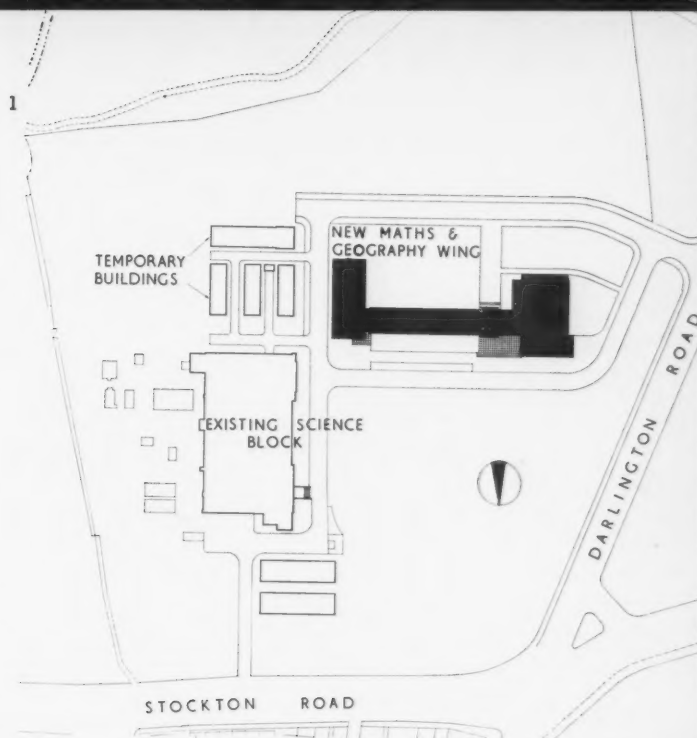
We need to see the affinity of calligraphy and drawing and forget its relation to type. We want to think of pieces of writing, a letter, a notice, a shop-front, complete and unique, instead of thinking of basic or even beautiful hands. We want to think of the pleasure, not the utility of writing, and we need to be ready to write with any instrument which offers advantage or convenience of any sort. One is reluctant to introduce the subject of Eastern calligraphy based as it is on so different an ethos, but it is worth noting that Chinese painting has always used calligraphy as a basic discipline. Perhaps the real force which is giving such surprising momentum to the present revival is an immediate need; that of our art for some sort of abstract discipline which will fill the vacuum left by the classical representational training which has become irrelevant.

ble p... to all our... and...
 one to our... and the rest of the...
 and... and to our... all...

7, writing of Henry VIII; not as beautiful as that of Henry V, but one can see how much we have lost of variety and life in rejecting stressed or eccentric line.

is freely chosen, an experiment which may be made by young or old, into an art which is not yet professionalized (the only one left perhaps, except for the most living art in England—gardening). What is good about these books is that they offer a rich

1, site plan, showing the relation of the new building to the existing buildings of the Science Department. 2, view from the south, looking over the new blocks to Durham Cathedral. Laboratories, seminar rooms, etc., are in the long block to the right of the main entrance; to the left is the Appleby auditorium.



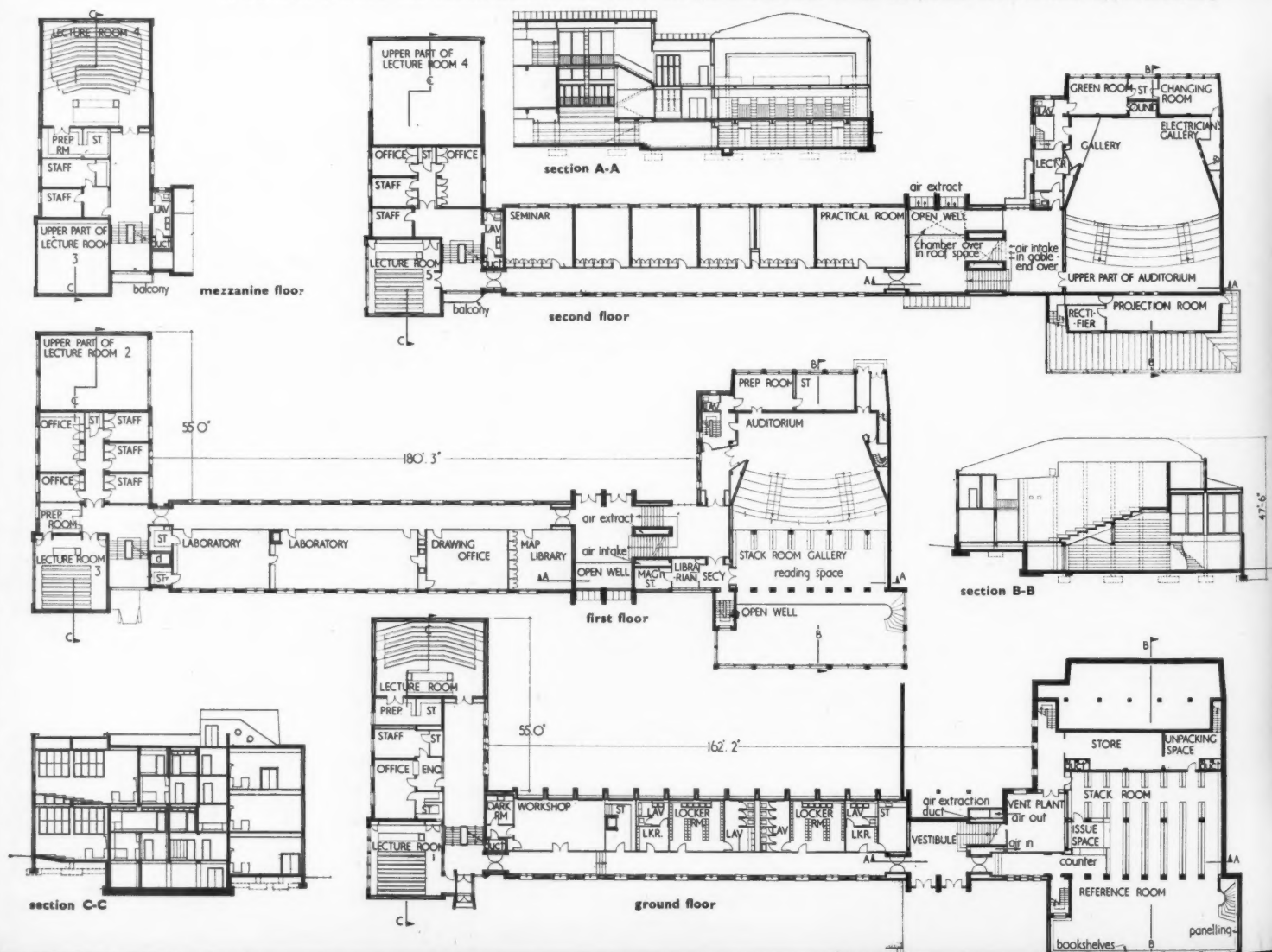
DURHAM UNIVERSITY EXTENSION

PROFESSOR J. S. ALLEN, ARCHITECT. WILLIAM WHITFIELD, CHIEF ASSISTANT ARCHITECT

In 1947 a twenty-year development plan for the Durham Colleges was prepared by Professor Allen. This plan is very open in character leaving large spaces and areas of woodland between the various buildings. The most urgent need was accommodation for the departments of mathematics and geography, together with a



3, the main entrance and auditorium from the south. The panelled surface of the auditorium is of vertical copper sheathing.



section C-C

section B-B

section A-A

ground floor

first floor

second floor

mezzanine floor

suite of lecture rooms which could be used by science departments in the adjacent buildings. In addition it was decided to include in the first stage an auditorium to seat 250 people and a stack room for upwards of 20,000 books.

The mixed accommodation required was difficult to resolve into a single building which could express the different functions. An attempt has been made to give proportionate significance to the various rooms and corridors by very careful fenestration. On the three floors corridors have been placed on alternate sides of the buildings, thereby utilizing the blank walls of the horizontal ducts over three corridors to add to the extent of brickwork on the two main elevations. The vertical module of floor to floor heights is 14 ft. in the centre block and at the east end heights have been varied between 9 ft. 4 in., 14 ft. and 18 ft. 8 in. By interlocking rooms of various heights a considerable saving in cube has been made and satisfactory proportions ensured even for the smallest rooms. The lecture theatre is designed for public lectures of a scientific nature, but may also be used for plays not requiring an elaborate stage and equipment, and for showing films. The whole wing is air conditioned.

With the exception of the auditorium roof the whole

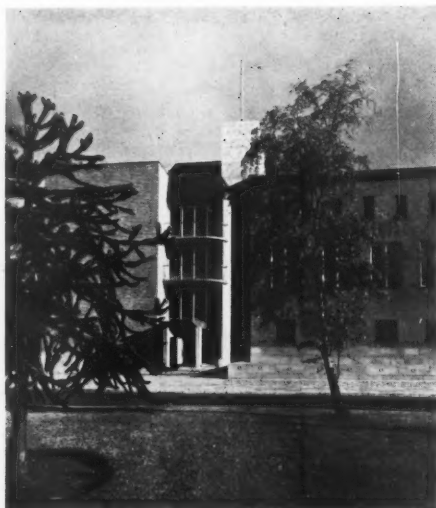


4. corner of the auditorium block.

DURHAM UNIVERSITY EXTENSION



5. view along the northern façade toward the subsidiary entrance. At the extreme left is the entrance and stairwell windows of the office block.



6, entrance to office block, from the lawn in front of the Science Department.

building has a reinforced concrete frame and concrete roofs at 15 deg. pitch cast *in situ*. The lower part of the east wing is carried on a reinforced concrete raft. All floors are of reinforced concrete cast *in situ*. The auditorium roof has main trusses and cross braces of steel supporting 5 in. by 2 in. timbers, which carry double diagonal boarding. Apart from a small area of flat roof over the east wing, which is used for experimental purposes by the geography department, all roofs are covered with 24 gauge copper. Two earlier roof designs using shell concrete construction and similar in shape to the present roof of the Royal Festival Hall had to be rejected for the sake of economy. Great care was taken in the present design with the seams and welts in the main auditorium roof so that its sweeping shape would not be broken into sections. Vertical copper sheathing is

7, cobbles, used on the approach along the northern side of the building, providing textural interest combined with ease of maintenance.





8, the northern façade ; the tall windows on this side of the auditorium provide lighting for the reading space of the library, which lies under the slope of the auditorium floor. 9, the main entrance on the south is at first-floor level and the hall commands a view of the Cathedral through windows over the ground floor entrance on the north.

DURHAM UNIVERSITY EXTENSION

used externally on the auditorium walls, on lecture room walls, and on the link between the auditorium and centre block. A foam concrete understructure is used with dovetail timber battens cast *in situ* at 22 in. centres. Over this is a layer of felt, butt jointed and secured with copper nails, and lastly 2 in. wide copper cleats are fixed to the battens at 18 in. centres.

Internally the background colour to most walls is





10



11



12



13



14



15

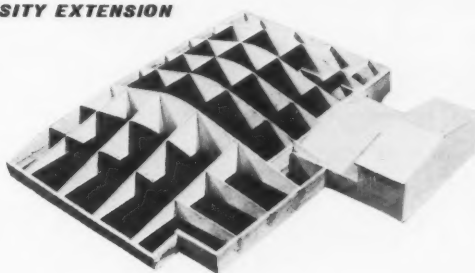
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10, the subsidiary entrance seen from the stairs. The door, left, leads to the ground floor access corridor. 11, the first floor entrance hall, with main entrance on right; the corridor beyond leads to the drawing office and laboratories. 12, the library showing the staircase to the upper book stacks. 13, the reading space in the library with stacking beyond pillars on left. The ceiling is wall-papered, and the chandeliers are from Glamis Castle. 14 and 15, two views of the gallery landing over the first floor entrance hall. The ceiling is surfaced with corn yellow flock paper; the floor is of York stone with dark purple slate inserts.



16

DURHAM UNIVERSITY EXTENSION



17

mid-grey and doors and window frames are white. The following colours are used on panel walls, doors and certain ceilings: mustard, lime, plum red, scarlet, smoke grey, indigo and olive green. Floors are mainly cork. The main entrance is flagged in York stone with slate inserts and the main staircase is slate throughout. York stone and slate have been used for the exterior approaches and cobble stones have been laid in the paths to divert the flow of traffic yet allowing pedestrians to walk over them without the damage caused if grass were used.

16, the roof of the Appleby Auditorium, and 17, a model showing its construction. 18, interior of the Appleby Auditorium, which is designed for films and plays, as well as lectures involving complicated demonstrations. The projection and lighting room is in the rear wall. 19, the dais, blackboards and demonstration bench.



18



19

'S HEAD



COBBOLD



 Raised up from the floor, from the solid seriousness of road and pavement is brilliance and fancy; invention, picture and statement. The painter in the bottom right-hand corner of the picture has helped to achieve this. In fact a large part of the drama in this Ipswich street results from the darkened niche. A minor achievement, perhaps, but one which, added to the successful relationship in scale between sculptural incident and blank wall, transforms a mere vertical surface into a piece of scenery—a surface worth a moment's attention—a wallscape. The following article pinpoints some of the possibilities that arise from the design of the vertical surface in towns.

TOWNSCAPE

Gordon Cullen

THE WALL

Walls may be looked at in several ways: they may serve to indicate architectural style which places a building in its period, they may also reveal the influence of local materials or regional idiom. Furthermore, a wall has certain public duties to perform; it may close a vista, act as incident or merely observe the proprieties.

In this article we shall try to emphasize a different quality, for the points already mentioned are all external influences which modify and alter the central quality of wall which for the moment may be described as Scenic.

Suppose we put ourselves in the position of a house-painter asked to redecorate a building. He is not concerned with the mechanics of the building, the workings of rain-water pipes or the reason for windows being where they are. He is not particularly interested in the form of decoration, whether it is Grecian or Gothic or entirely absent. But he charges his brush and paints away. It must give him pleasure as the fresh clean paint emphasizes all the variety of planes

and texture. He picks out the window surrounds and plinths and makes it all full of zest, shining and positive. The creation of scenery, first of all, springs from the simple pleasure in 'bringing out' and heightening the abstractions we call walls.

It can be seen at its simplest in the red-rubbed doorsteps trimmed with white often to be seen in the smaller streets. (The contribution to street or square offered by people of vitality and proper pride.)

All activities conform to some extent to the tolerances of propriety and what we do with walls is no exception. Yet the first aspect of wallscape we come across is the extraction of the utmost effect consistent with such tolerances. Thus, to quote a traditional example, one may see a wall built of flints, the small rounded stones forming a pleasing texture. As far as this wall is concerned the main thing is texture and to this end it is whitewashed, it is not grey or red or blue but *white* since this extracts the maximum light and shade value out of the texture. Within the limitation of the local builder's materials and the propriety of street architecture this is the maximum effect possible. It will be found true, I believe, of all successful wallscape that this ultimate effect is achieved in one way or another.

This then is the first aspect of Display; the second, which may well be but a different facet of this, is concerned with what one might call the challenge of empty space. This is a very simple idea but not easy to explain without running the risk of misinterpretation. The danger of being thought an advocate of decoration in which the true significance of a structure is camouflaged in irrelevant surface treatment.

The fact remains that the empty surface presents an opportunity, a temptation to those with building in their blood, just as a sparkling white piece of paper presents adventure to an artist. The proper control seems to be found in the emphasis or paraphrasing of function. The diaper, for instance, was probably evoked by its playful but dramatic exaggeration of traditional structure. But today with different methods of construction the challenge of emptiness can be met in other and more appropriate ways. The meander is having success at the moment, it is non-directional and greedy of space and can be applied to the slab building echoing the poise and homogeneity of this form of construction.

The mural painting as it is commonly accepted, e.g. the enlarged easel painting, does not come within the scope of this survey although every wallscape is, in a sense, a mural painting.

But, to be clear, in the sense that the word is used here wallscape derives from the intrinsic construction whether it be the reflections on glass, the pattern of a steel frame or the paraphrasing of construction.

A visual description of these points, compiled from both modern and traditional examples, will be found on the following pages.



1 seeing

In detail Let us isolate a piece of wall, take it out of its context (just as in the frontispiece, on page 282, a street in Johannesburg, the floor was taken out of its usual context and made to appear as a wall thus allowing us to look at it objectively) and regard the fragment as a picture. By doing so we may be able to rid ourselves of many of the reactions to wallscape which are more proper to planning or to construction, reactions which prevent us using the painter's eye. What are the qualities of the picture? They are qualities of colour and texture, shadow and pattern and a sense of the inherent strangeness of structural and mechanical shapes.

2 catching

the eye A curious picture, obviously a blatant bit of face-lifting, but included to underline the essential quality of scenic-display in wallscape. It is as though the plastic qualities were determined to be seen—to be noticed—and had burst their conventional bounds offering themselves to the street. (And also recalling to mind the well-articulated planes of much modern work.) (Ipswich.)

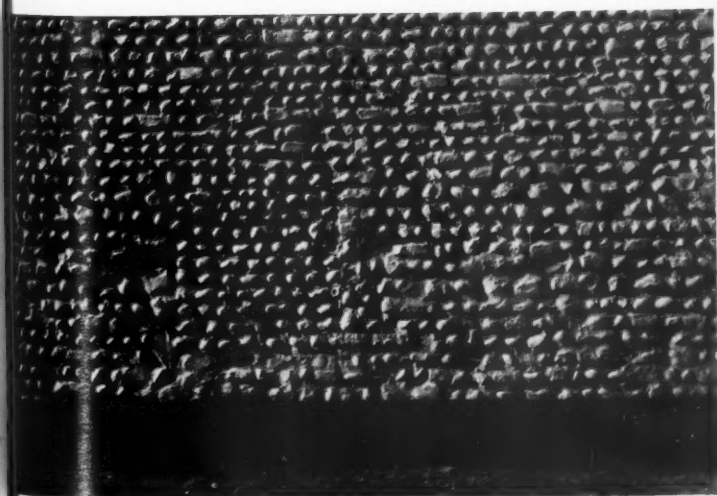
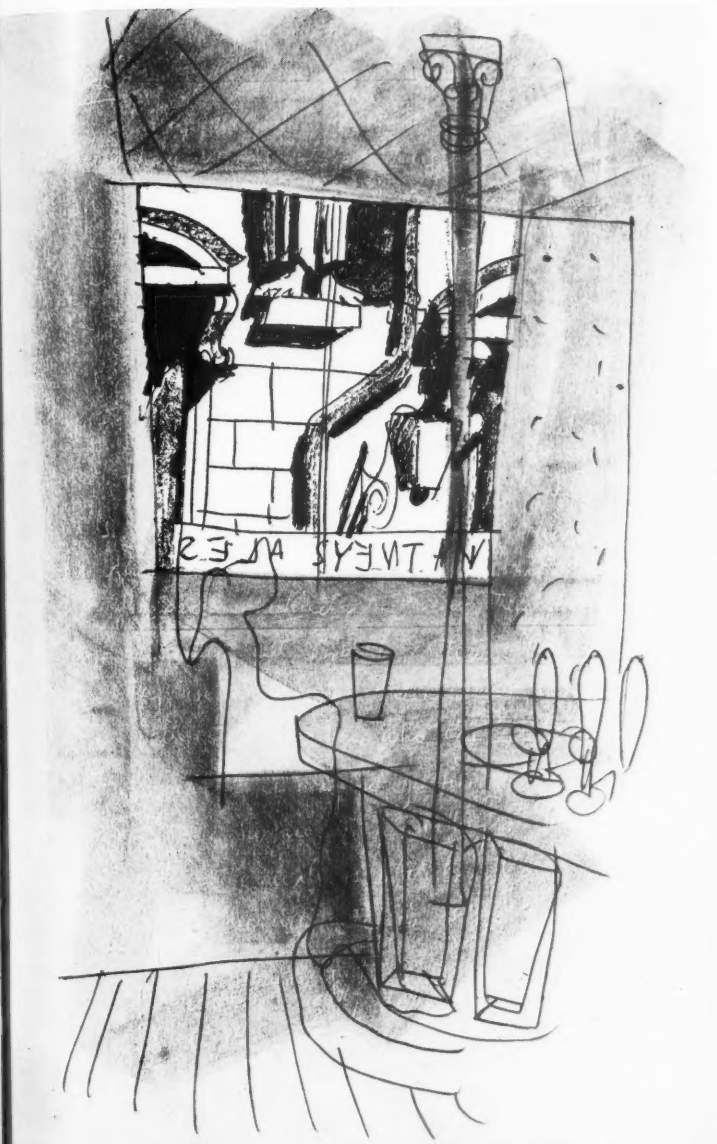
3 making

the most of it Compare the wall and the plinth, the one painted white the other black. The texture almost disappears in the plinth, but the whitewashed wall extracts the utmost value out of the texture. This aspect of display runs, in many varying forms, throughout wallscape. (Blakeney.)

4 exploiting

the surface Simply a hole in a wall, probably plastered brickwork. By the use of devices sanctioned for this particular time and place a scene has been created which grips the eye—a plinth, a door surround and a pillar in relief. The intention is clear—by paraphrasing functional motifs the empty space has been brought to life. The eye does not slip off but is intrigued and this not by the natural intrigue of texture but by invented pattern. (Menton, S. France.)

1 2



3 4

seeing in detail

Where a wall is specially prepared to be looked at, covered with a tapestry or a mural painting, it is generally admired—given attention.

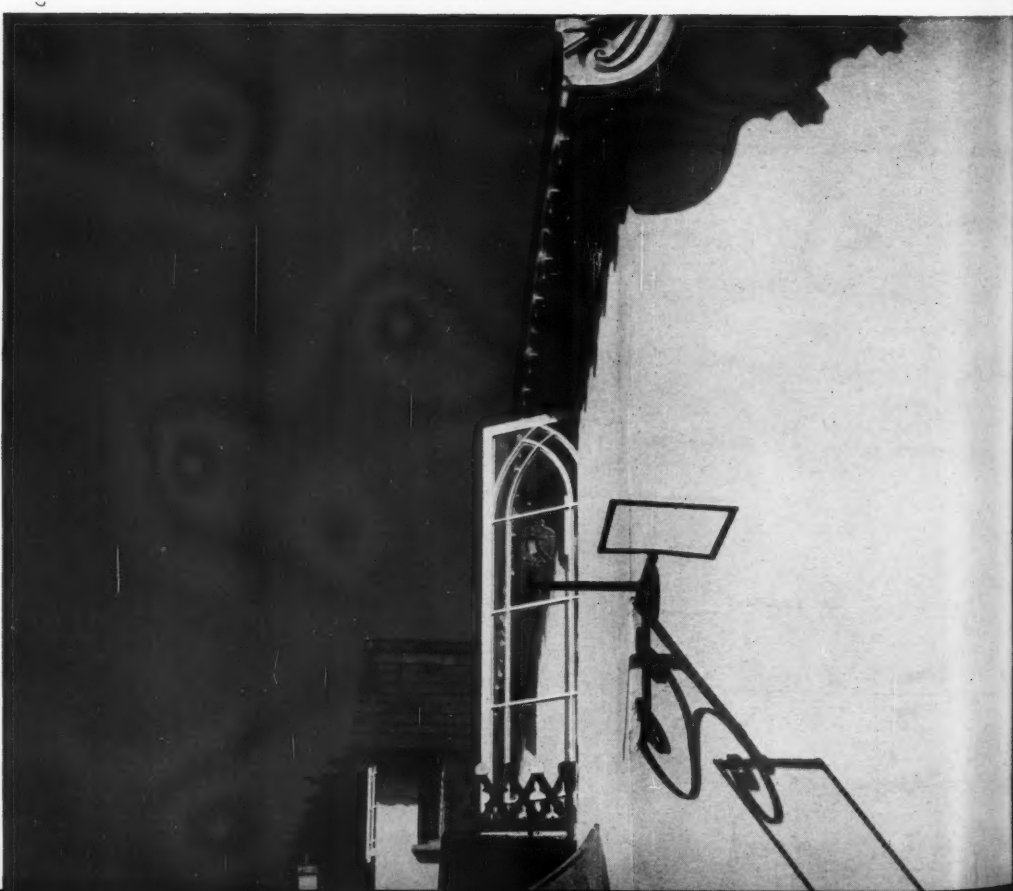
If walls are looked at as pictures (like 5 on the right) then to a large extent they become pictures, abstract to be sure, but no longer trivial or empty. (Near Bordeaux.)

In 7 is a wall projected on to which is a calligraphic shadow—an accident no doubt, but why not allow for accident? A building or, for that matter, a wall neither can nor should be designed for one ideal climate or one ideal viewpoint. But it is surprising how often the opportunity for an effect like this is missed. (Sidmouth.)

In 6 can be seen perhaps the simplest of all building statements. To the simple



soul, window and corner are significant parts—slap white paint on them—emphasize them. (Arès, France.)



catching the eye

In the examples on this page the theme of the wall as a painting or a bas-relief is developed with examples which demonstrate the positive nature of good wall-scape. To find a concise word for this is difficult. Display already has a heavy load of meaning whilst scenery appears too negative for the inventions, the affirmations to be seen.

8, the opposite of drabness—black and white, polished brass doorstep, tile enrichment. This is a gesture to the street, designed to be looked at. It is composed of structural elements and the most has been made of them. (As opposed to the superimposition of ornament which is not derived from structure. (Frodsham.)

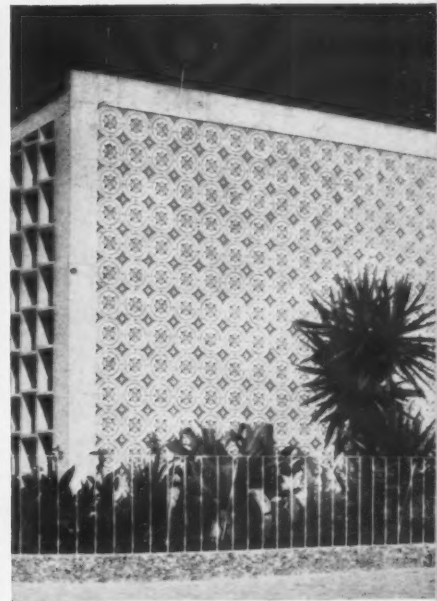
9, the ubiquitous, retiring wall if given a little attention asserts itself as an element in the scene and not merely a neutral container of incidents and features such as doors, windows and signs. (Cambridge.)

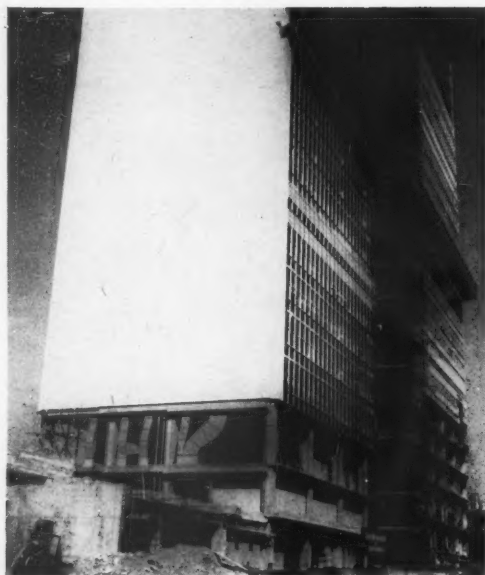
10, the contrast between display and indifference. (Polperro.)

11, instead of uniform treatment the wall is made to sparkle by emphasizing contrasting textures. (Near Sheringham, Norfolk.)

12, the sunlight pours down, what more simple (if you are thinking along those lines) than to stick a piece of wood into the wet plaster and take advantage of the sunshine. (Vicenza, Italy.)

13, the wall as a tapestry. (Belo Horizonte, Minas Gerais, Brazil.)

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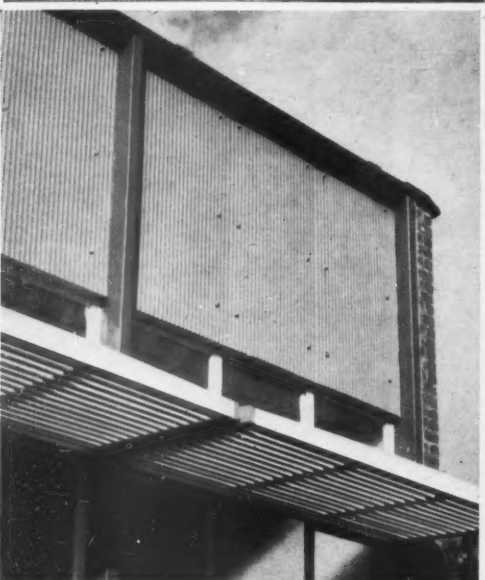
*making
the
most of it*

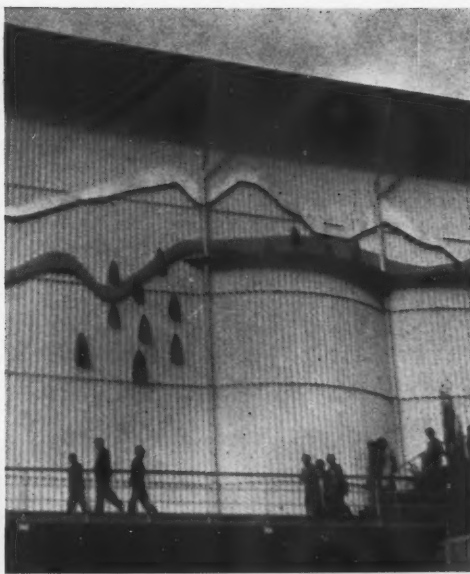
STONE: Gone are the days when stone was used as a load-bearing material on a large scale. Instead it is more often used now as a veneer. Here, in the UN Secretariat, New York, 14, such a wall is presented to view uncomplicated by fenestration or deviation from the rectangle. Another aspect of stone in modern work is its use as a foil to structure, a rich and noble foil to the archetype of which can be seen in 15, a traditional example from North Wales where two distinctive treatments are shown. Both form lively patterns, the one consisting of stone forming an incident in mortar and the other—mortar forming a pattern in stone.

BRICK: This structure—a power house at Chicago, 16, achieves an effect of monumentality by the insistent repetition of one small unit—the brick—and by very slight movements of projection and recession related to the scale of that unit. **PAINT:** Perhaps more than any other finish paint lends itself to the display aspect of wallscape. One of the delights of London is the sight of freshly oil-painted stucco terraces that gleam and sparkle in the spring sun. Our example, 17, remote in Skye, is in the same tradition.

ASBESTOS: What could be simpler than these corrugated sheets in 18? In what way are they remarkable? Consider how they could have been treated by the architect; they could have been compromised by cover strips or clumsy fixing, instead they are machine products presented to the eye clean and intact. (School at Hatfield.)

METAL: Here, on the wall of a diner near Philadelphia, 19, precision and high finish produce an effect which if slightly harsh is nevertheless effectively true to the nature of the material.





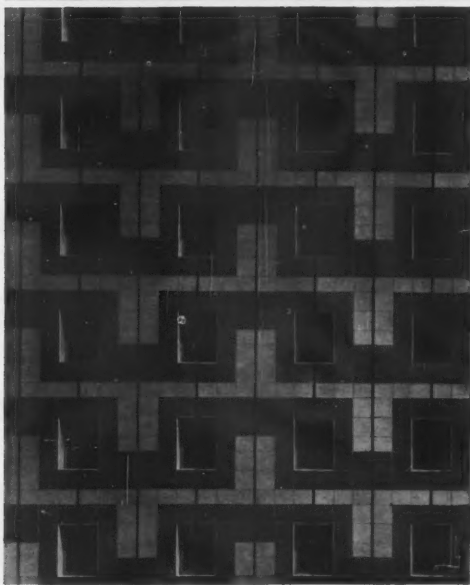
exploiting the surface

This aspect of wallscape differs from the previous category in so far as a greater degree of visual ingenuity is implied. Here the emphasis is on the primitive desire to fill emptiness although ideas on what constitutes emptiness have obviously varied during the ages.

Given an empty surface the easiest way of filling it is by the flowing, cursive line reminiscent of a child's scrawl. Not surprisingly the example, 20, in East Dereham, Norfolk, is of pargetting, an ancient rural art. 21 is a contemporary version of the same idea from the Paris Exhibition of 1937.

Two examples of the masonry motif. 22 (Cabinteely, Ireland), lightheartedly and with small attention to realism, uses the device of trompe l'oeil to simulate stone and makes of it a very powerful piece of scenery. 23, part of the façade of Nottingham Castle, is midway between texture and invented pattern for the joints, being exaggerated, create a linear design which becomes the dominant impression.

Two modern examples; 24, elevation of flats at Paddington, and 25, the south façade of the Royal Festival Hall. Both employ the rectilinear meander, a device of antiquity but none the worse for that.





1 Edward Schroeder Prior 1852-1932



2 High Grove Harrow 1881



3 The school laundry Harrow 1887



4 The billiard room Harrow 1889



5 Houses at West Bay Bridport 1885

Christophe Grillet

EDWARD PRIOR

Born 1852

To students of English mediæval architecture and sculpture, Edward Prior is known as the author of essential standard works, but to how many students of nineteenth century architecture is he known as an original designer? His contribution to late Victorian building, an important one, is here analysed by Mr. Grillet on the occasion of his centenary.

In this centenary year of his birth Edward Schroeder Prior is known to some as a scholar, to few as an architect. Yet the relatively few buildings he designed are amongst the most original of their time by anyone in England and possess in addition a remarkable topicality. If ever there was an architect who placed 'the nature of material' foremost it was Prior.

Not more can here be done than to illustrate eight of his buildings, one in detail, the others more briefly. They date from between 1885 and 1907. Before that time he was a faithful follower of Norman Shaw, after that time a scholar more than an architect. He entered Shaw's office in 1872, after schooling at Harrow and studying at Caius College, Cambridge. At the time Lethaby was chief draughtsman, and Mervyn Macartney, Ernest Newton and Gerald Horsley were also members of the office. Blomfield describes young Prior as an 'athletic good-looking' young man, and Shaw wrote to his mother that 'once he gets a good start, he won't want much help from anyone.'

That estimate was true, less as regards success than style. For after some clearly shavian houses

(High Grove, Harrow, 1881, 2, illustrated *The Building News*, December 8, 1882; Carr Manor, Meanwood, Leeds, 1881, illustrated *The Architect*, May 2, 1890; Manor Lodge, Harrow, 1884, illustrated *The Architect*, July 19, 1889, mentioned without Prior's name in *The Buildings of England, Middlesex*) he began quickly to introduce touches of wilfulness quite different from Shaw's own picturesque licence. They seem to appear for the first time in the Harrow School Laundry of 1887, 3, where the coupled segment-headed Shaw windows on the ground floor are crushed by heavy arches around each pair, and there, between the four gabled Shaw oriels big chimneys go up corbelled out of the façade from below eaves level. Similarly odd is the big many-ridged roof of the centrally planned little Billiard Room of 1889 at Harrow, 4. But Prior's zest for originality at all costs went much further. He is said to have built as early as 1885 that long, isolated terrace of houses along the harbour of West Bay, near Bridport, 5, which has the oddest rhythm in its elevation. The houses are four-storeyed, and every storey is a surprise in itself and in relation to



6, houses at West Bay, Bridport, 1885.

the others. The ground floor has no doors—they are at the back—and only small windows eccentrically grouped. The first floor has oriels equally eccentric—a pair always belonging to two different houses. Above the oriels the second floor projects and has an even run of normal windows. The third floor is in the big, heavy gambrel roof, and it is this long roof more than anything that gives the house its curious massive warehouse quality. At every pair of houses it is stepped up a foot or two, rising as the cliffs in the direction of the sea.

Ten years later Prior exhibited at the Royal Academy his drawings for *The Barn*, a house at Exmouth, 8, and no doubt Prior's most remarkable house. It is remarkable enough today, though it lost much of its original character when the thatch on its roof was replaced by tiles after a fire. The plan is the first extraordinary thing about it, an X-shape, never, it seems, attempted before in Victorian England. For although Prior's model was no doubt Norman Shaw's *Chesters* of 1891, the plan here is only a three-quarter X, as it were, with the back made into a square *cour d'honneur*. Also *Chesters* is grand, *The Barn* is intimate, small in size, low and squat and comfortable in a curiously primeval or native way. That effect is due to Prior's use of materials. Already in his *Henry Martyn Hall* at Cambridge, 7, in 1884–86, he made up the wall surfaces of this unobtrusively Perpendicular building of flint and ashlar stone dressings, and mixed into his flint pebbles of all kinds and sizes and bigger pieces of rubble; an effect which he must have seen and liked in Cambridgeshire churches. But there is apparently no precedent for what surface effect he introduced at the angle, in the polygonal turret. Here the staircase goes up and he made that visible outside by letting the blocks of the treads pierce the wall so that they appear on the outside. In *The Barn* again there is a wildly haphazard mixture of stone and pebbles and weatherboarding. The thatch sat on them like a big old straw hat, and the chimneys are round and a little tapering, as if the village craftsman had made them without any draw-

ings. Prior indeed believed in the village craftsman. In an article in *THE ARCHITECTURAL REVIEW* (Vol. 10, 1901, p. 79) he recommended that at Liverpool Cathedral the architect should be no more than the supervisor and selector of materials. The design should be left to grow from the efforts of the chief craftsmen of the major trades. In that he expresses—though unusually violently—the principles of the Arts and Crafts movement—which, since he was one of the founders of the Art Workers' Guild and the Arts and Crafts Exhibition Society, is not surprising.

Prior detested straight lines and right angles, although he firmly believed in symmetry. His columns are cigar-shaped, his gables often canted, the corners of rooms or whole buildings also canted or chamfered off, the arches of vaults stretched into parabolic shapes. His use of thatch represents the same tendency. What was he after? The effect in *The Barn* is more like Gaudi in Barcelona than one can see anywhere else in England. It makes even the naughtiest Lutyens appear tame. Surely Prior's fundamental belief was in organic architecture. One hesitates to use this fashionable phrase, but it does apply to Prior—more probably than *au fond* it applies to Frank Lloyd Wright. A building, according to him, should look as if it had grown—grown under the hands of craftsmen sympathetic to their materials, but not

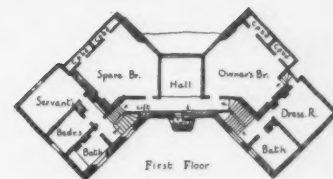


7, the stair-turret of *Henry Martyn Hall*, Cambridge, 1884–6, with the ends of the tread slabs revealed on the outside of the building.

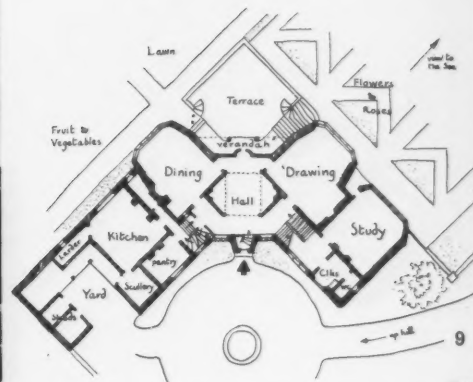


8

the barn, Exmouth



First Floor



9

10

The Barn, Exmouth, 1895. 8, upper part of the garden side, the central window of the triptych illuminating the upper hall. 9, plan of ground and first floors. 10, detail of first floor gable, showing the elaborate textures which Prior obtained from the use of various, but humble, materials. 11, frontispiece of the entrance side. 12, general view of entrance side. 13, general view of the garden side. The house was originally thatched, and the half-dormers had 'eyebrows'.

11



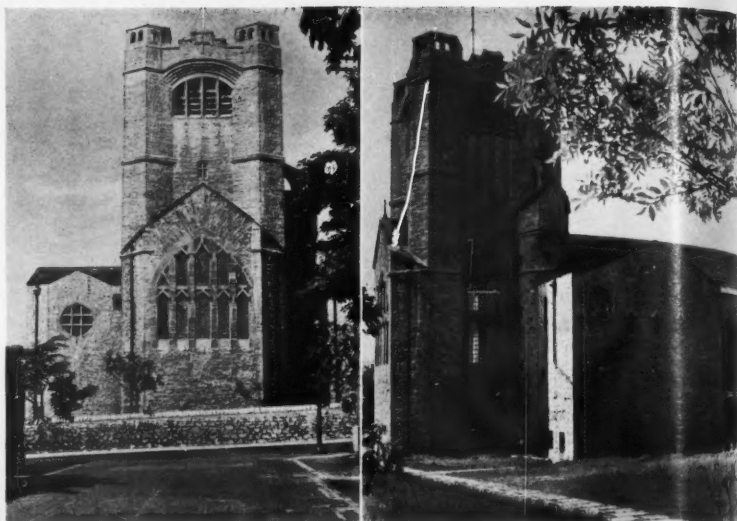
12



13

Home Place, near Holt, Norfolk, 1904.
 14, detail of chimneys and gables. In this house Prior develops his play of textures to a remarkable degree of fantastication.
 15, general view of the garden side.

home place, Norfolk



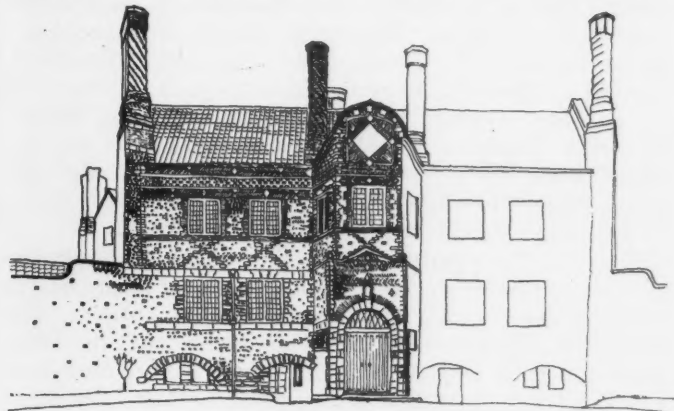
St. Andrew's, Roker

St. Andrew's, Roker, near Sunderland, 1904. 16, the east end. 17, the north transept, and chancel with tower over. 18, the nave and chancel, looking east, from the passage pierced through the buttresses.

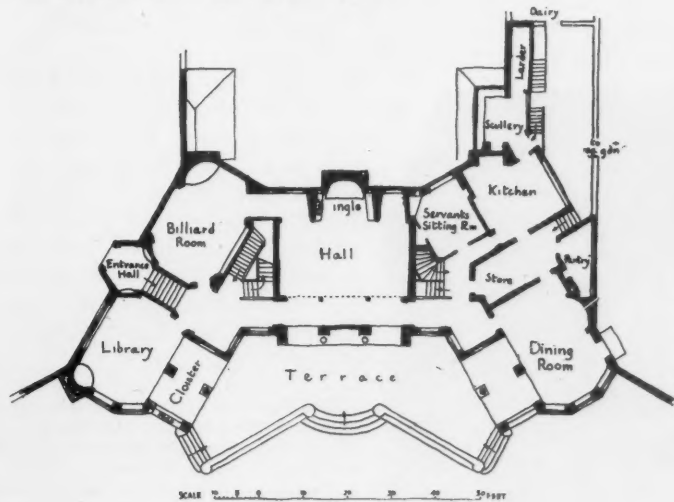
14	16	17
15	18	

concerned with mathematics and the exactness of high finishes.

Home Place at Kelling, near Holt in Norfolk, 14 and 15, is an enlarged version of The Barn, on a very similar plan, with all sorts of canted shapes of rooms, and again with a wild and violent mixture of materials outside. It is a little grander perhaps than The Barn, a little less casual and a little more Lutyenesque. It



Home Place, near Holt. 19, above, the entrance side. 20, below, plan of the ground floor.



was built in 1904, and the equally remarkable block of cottages nearby with their oddly hollowed-out ground floor façade, was added in 1907.

The same year Prior completed his *chef d'œuvre*, St. Andrew's Church at Roker, near Sunderland, 16-18, 21-24. What he achieved here is (perhaps side by side with Lutyens's St. Jude's at the Hampstead Garden Suburb) the best English church of the early twentieth century. There was plenty of money and plenty of space. The church was to seat 700 and to have a tower visible far out to sea. So Prior placed his tower over the chancel end and made his nave one large room without aisles. By placing his buttresses, big heavy buttresses, inside and piercing them, he made it possible to have passage ways for the congre-

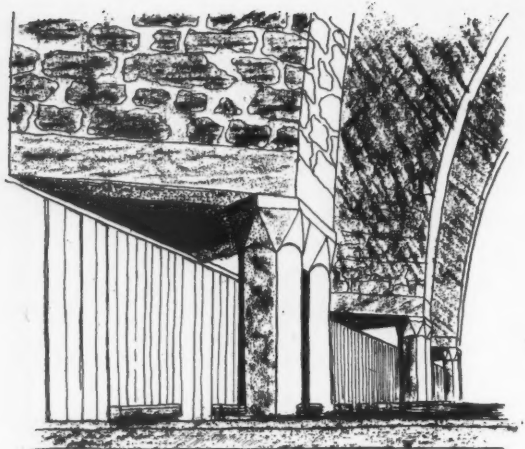


21, the east wall of the Lady Chapel of St. Andrew's. Here, in chastened form, Prior's love of texture still finds expression.

gation to reach their pews from along the walls. Such narrow passages through buttresses were a favourite device of the best Victorian architects, see for instance Pearson's St. Augustine, Kilburn, of 1870-80. But Prior's passages are specially low and narrow and out of the buttresses grow without a break heavy parabolic transverse arches. This form of arch Prior had already used once before, in 1887, at Bothenhampton in Dorset. Towards the nave, the arches rest on pairs of thick short hexagonal piers with a kind of hexagonal block capitals. East of the nave are a pair of transepts and the chancel, considerably narrower than the nave. To link them to the nave diagonal arches are thrown across from the outer walls of the nave to the outer walls of the chancel, thus giving the transepts a canted entrance. Canted also are the inner angles of the nave at the west and the chancel at the east end. The window tracery is Gothic, as is the tower, but in their details they are considered entirely afresh.



22, general view of the west end of St. Andrew's.



23, *St. Andrew's, Roker, near Sunderland. Author's drawing showing the piercing of the side passage through the buttresses, whose inner abutment is on pairs of hexagonal columns.*

All curves in the tracery are straightened out, and the chancel is placed so that its roof just appears east of the tower as if it had been tunnelled through. The outline of the tower is splendid with the batter of its windowless angle turrets, and its castellations corbelled out on segmental arches above the bell openings.

Those who deny that in the design of churches inspiration from the Middle Ages can have results valid in the twentieth century, have their answer here, not in Sir Ninian Comper's works.

After Kelling and Roker, Prior did little architecture. He designed a few more houses, two of them excellent (one at Lavant, near Chichester, in 1912, the other Greystones, at Highcliff-on-Sea, in 1914) and a few war memorials, but for the last twenty-five years of his life he was more a writer than an architect. He had always liked to write. He had contributed one [of the most trenchant pieces to Norman Shaw's and his group's celebrated attack on professionalism amongst

architects, the book of 1892 entitled *Architecture, a Profession or an Art*. He had written an extremely interesting series of papers on gardens in *The Studio* in 1898 pleading for artificiality and cobble-stones, and in the same year he began to write for *THE ARCHITECTURAL REVIEW*. He wrote three short articles (Vol. 4, pp. 106-108, 154-158, Vol. 5, pp. 132-134) in 1898, and one in 1899 (Vol. 6, pp. 42-44), and in 1901 (Vol. 9, p. 256) joined the newly constituted editorial committee. This consisted of Norman Shaw, John Belcher, F. T. Bagallay, Reginald Blomfield, Gerald C. Horsley, Mervyn Macartney, D. S. MacColl, E. J. May, Walter Millard, Ernest Newton, Halsey Ricardo, Professor F. H. Simpson, Leonard Stokes, apart from Prior. But the very first editor who had been engaged when this magazine started, Harry Wilson,* Sedding's pupil, was also his friend.

In 1900 Prior published his first and best book, the *History of Gothic Art in England*, the most appreciative and sensitive work that exists on its subject. His *Cathedral Builders in England* came out in 1905. Between 1902 and 1904 his *Medieval Figure Sculpture in England* (written with Mr. Arthur Gardner) appeared in *THE ARCHITECTURAL REVIEW*. In 1912 it came out as a book. In the same year Prior was made Slade Professor at Cambridge. He remained it until he died in 1932.

In an obituary notice in *The Cambridge Gazette* it is said of him that 'he was constitutionally incapable of accepting the via media.' Blomfield also in his book

on Norman Shaw says of Prior that 'he enjoyed being in the majority of one.' That fits the style of his best buildings, but it remains a puzzle how so headstrong and so gritty an architect can have been so gentle and tender a writer on the nobility and the beauties of the Early English style.

* He helped in the interior of St. Osmund, Parkstone, Bournemouth, in 1904, a church not originally designed but executed with much raised details by Prior. He also did the sculptured decoration for the proposed Ciborium for Norwich Cathedral (1915) which was never executed.



24, *St. Andrew's, Roker; view of the nave, looking west.*

CRITICISM

PORT PHILLIP IDIOM

RECENT HOUSES IN THE MELBOURNE REGION

A school or idiom of domestic architecture, if not a style, has developed about the city of Melbourne. The conflict of demands and restrictions which the area puts upon its architects produces influences which are singular, distinct and strong enough to impart consistency throughout the buildings of different architects working under different conditions.

The greatest of the demands is largely emotional: a huge, insatiable appetite of the public for 'ideal', 'model', 'dream' homes. With the exception of a few purple patches in her short history, Melbourne has always been fairly prosperous, quiet, unexciting and house proud. It is certainly true of this century, if not also of the nineteenth, that whenever housing is mentioned, Melbourne thinks of single, detached houses on quarter-acre lots. This insistence on cottages has meant that a great expanse of suburbia has grown about the city, accelerating since the war, scrambling up the low mountains twenty miles to the east and encircling the broad and shallow expanse of Port Phillip Bay.

The rate of new dwelling units per capita is probably the highest in the world, and most of the houses are built, not in estates or speculatively, but to the prospective owners' orders. Such emphasis on personal taste leads to follies on the one hand and on the other to a high level of public interest in conventional rules of efficiency and comfort in house planning. The average citizen is familiar with such principles as zoning and orientation to climatic conditions. He has a justifiable and healthy dissatisfaction with traditional methods and not enough money to consider any gross degree of ostentation. He has, for example, lost in the last five years a century-old prejudice against wooden walls. He still does not seek architecture, but he offers little resistance if it chases him. Since the war the policy of all government authorities has been to encourage separate houses. Wartime controls have gradually relaxed on this class of building at the expense of most other classes. No municipal or other authority has any direct control over design.

All of these factors would seem to provide a good ground for the cultivation of sound and progressive domestic building, but for the last twelve years they have been counteracted by shortages of labour and materials, particularly the materials usually associated with this

century. Thus architects have had to satisfy the appetite for better houses by devising new recipes using largely the old ingredients of brick and erratic local hardwood.

The first requirements of any new recipe are that it will take into account two comparatively recent developments: the lack of servants and the love of sun. It is almost impossible to overdo the amount of glass on a north wall, where it is on the leeward side to the bitter and blustering south-westerlies and may be shaded adequately during the three hot months by nothing more complicated than a projection over the top. The summer can be hot, but never for long enough to make a brise-soleil necessary on the north. The winter is generally wet, grey and depressing, but is punctuated by bursts of sunshine and is never cold enough to make double glazing or elaborate insulation essential. The lightest shell may, in fact, provide comfortable shelter if the site allows correct orientation and if proper care is given to sunshading and ventilation. But even a light shell is expensive in a country where wealth is comparatively evenly balanced and a carpenter earns £19 for a forty-hour week of fairly lackadaisical labour. So economy limits the size of every house and every stick, restricts the amount of equipment to something between the European and American averages and puts a firm brake on individual experiments with unconventional methods.

These are further dissuaded with uniform building regulations framed by the State, administered by the municipalities, and based on specification rather than performance. One more factor works against structural development: the sloth of the building operation. Various causes too complex to relate here contribute to this, but the brief and simplest explanation is that the principle of individual enterprise has led to the industry being overburdened with too many houses in hand at the one time. Thus the time for building one small cottage might vary from nine months to two years, which means a slow turnover of new ideas.

What may be considered the basic house type is illustrated in *A*, a stock rectangular plan supplied by a blue-print bureau and built by the owners without supervision. It is in standard frame walls and weatherboards under a nominally gabled roof, with its north wall divided into panes of manageable, economical and procurable size by mullions spaced evenly three feet apart. The Port Phillip idiom is epitomized in this level-headed cottage with its matter-of-fact solutions of the local problems. The school begins here and carries through numerous more carefully considered buildings.

The other typical houses illustrated have been built in the past twelve months within a few miles of each other. Their sites vary from the flat suburban lot of the standard cottage to hill-tops in the threatened country which now lies just beyond the suburbs.

The owners who commissioned them vary from a retired business manager to a young working-man, yet the family likeness is apparent even when the house is seen to be stretching up on its toes to catch a view over a bank of ti-tree, or leaping out on pogo sticks over a ravine, or expanding more or less indefinitely along the crest of an open country hill.

The family quality is indubitably on the organic side. It is also woody, essentially framed and modular. Even the brick buildings are seldom crustacean; the brick skin is usually backed by a frame. Tracing it back through local building history, one discovers the likeness first becoming recognizable about 1933 in the work of Newton and Grounds. The immediate international sympathies are with California (for broad and open planning, but Melbourne's unpleasant wind limits outdoor living) and Scandinavia (for lightness and the free use of traditional materials).

There are many people outside Australia and inside who consider that this kind of isolated society, less influenced than most by close contact with either the West or the East, by the old world or new, is just the place where one might expect non-traditional, inventive architectural expression to develop. But for better or worse this recently planted cutting of Western civilization has grown up remarkably unaffected by the strange south-eastern soil. Isolation may free the atmosphere of the more disturbing and inconsequential cross-currents but it also induces inbreeding of design.

Those who like the thought of fostering a regional style, for no better reason than national pride, can find various points of similarity between these houses and the earliest buildings of colonial days: not only largely the same old materials, but the single storey tradition, the frequent use of verandahs or their equivalent, the rhythm of wooden posts, and so on.

But in the long run the patriots who emphasize these similarities discover that they have defined the family likeness rather than a style. And the former description, though less dignified, leaves more room for hope about future development.

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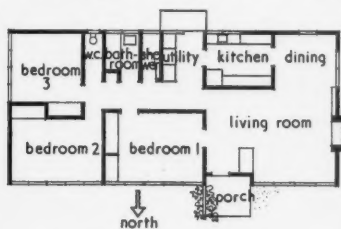
The Port Phillip Idiom, product of the Australian love of sunlight, of a bitter sou'west wind, of standardized building laws, and nearly standardized family units, has begun to emerge since the war as a developed architectural manner, already recognizable, in spite of an apparent variety of functional approach, in the houses illustrated here.

1

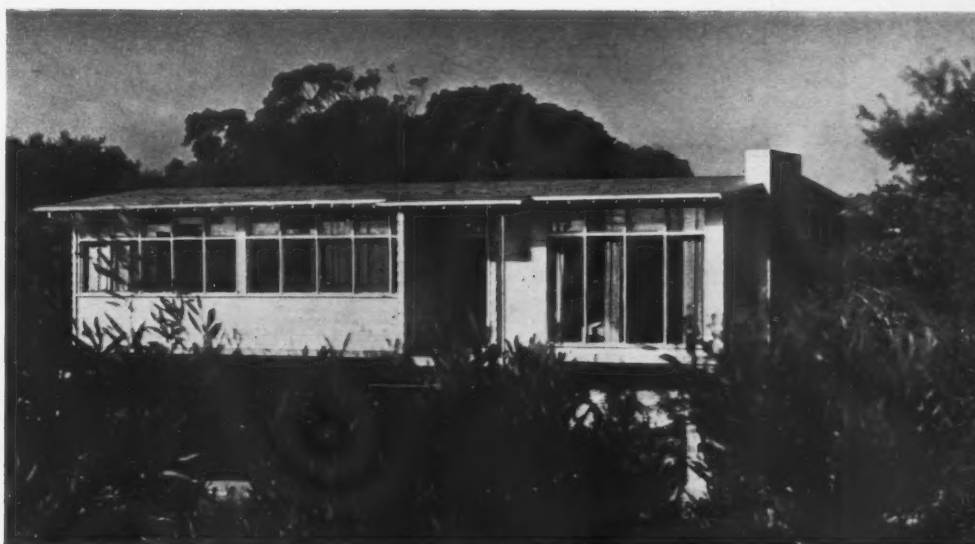
architects: Small Homes Service, RVIA

House for a young family in a newly developed part of a beachside suburb still thick with native gums and banksias. It was built without supervision to standard plans bought by the owners for £5 from the Royal Victorian Institute of Architects' Small Homes Service. Many architects contribute designs anonymously to this service, which sells plans for about 1,000 low-cost

scale of all plans is 1/24 in. = 1 ft.



houses annually. Main rooms of this house look due north. Timber frame with hardwood weatherboards, fibrous plaster lining, built-up felt roof.



1, main elevation looking south-east.

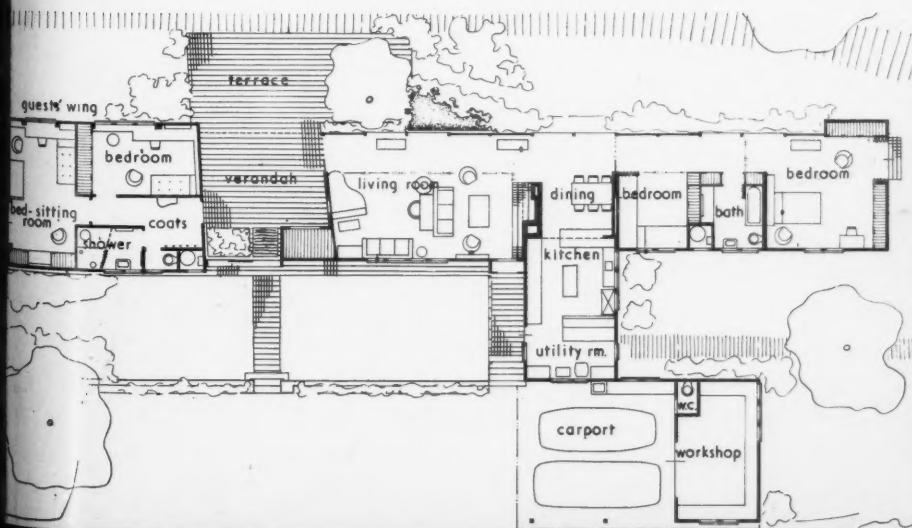
2

architects: Bates, Smart and McCutcheon

A house on a 20-acre site for a family of adults who drive daily the thirty-odd miles to the city. It is set on the crest of a rise looking north over a natural park of black wattles. On the northern 'solar wall' fixed double-glass panes alternate with sliding panels. The separate wing on the west is for younger members of the family, and future guest suite. Pine frame and vertical rebated boarding painted dark plum-blue. Rock-wool insulated walls and roof, the latter finished with aluminium foil.



2, the north elevation. 3, the living-room looking east.

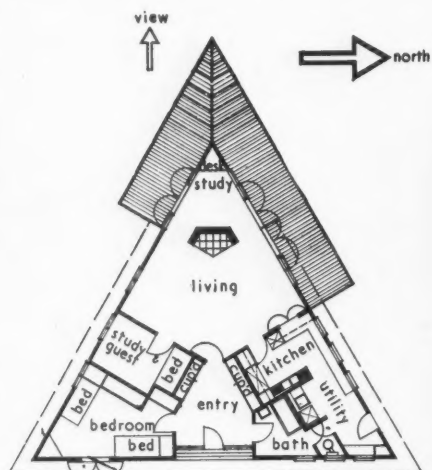


3

3

architect: Roy Grounds

House for a professional couple with separate practices, on an old estate in an inner suburb. The steeply sloping site overlooked a ravine of native gum trees and a High Victorian mansion on the opposite hill. The plan is an equilateral triangle with 53-foot sides, one of which lies on the contour line while the apex is supported above the ravine on the longest of several steel pipes about 20 feet high. The floor and walls are



formed of a self-bracing timber frame, sheathed with pine boards externally, cane fibre sheets internally. Built-up felt roof rises gently to a central point.



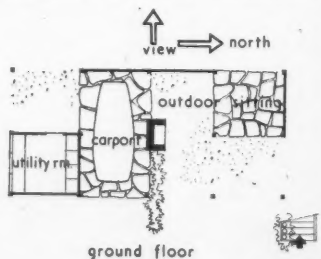
4, the western aspect. 5, looking south-west along the upper floor balcony.

5

4

architect: Robin Boyd

A week-end house on a cliff-top above the beach. The main floor is elevated to catch a view of the bay, which was obscured at ground level by a bank of native ti-tree. The space underneath, paved with slate, is used for a carport and sheltered sitting space. Posts and braces, as well as the house frame, are hardwood. External and



ground floor

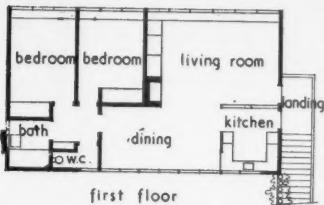
6, the west elevation.



11, west

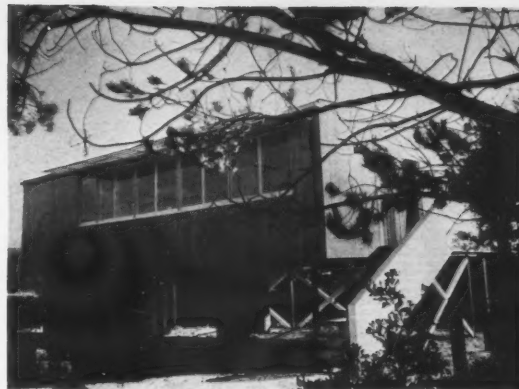
3

7, west elevation. 8, living-room interior looking south-east.



internal lining is vertical pine boards, oiled. External sunblinds internally operated are provided over the main view windows on the west.

7



8

port philipp idiom



10

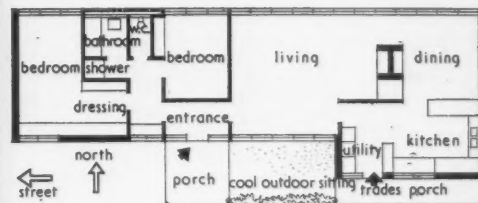
9, looking from the kitchen to the living-room. 10, living-room looking east.



5

architects: Neil Clerehan and Norman Barton

House for a young couple in a newly built-up area. The flat, bald, narrow site had no view or attraction other than the sun. Thus the building was stretched along the south boundary with a long wall on the north framed in timber and infilled with glass. Slab floor with cork tiles, other outer walls brick (by local ordinance).



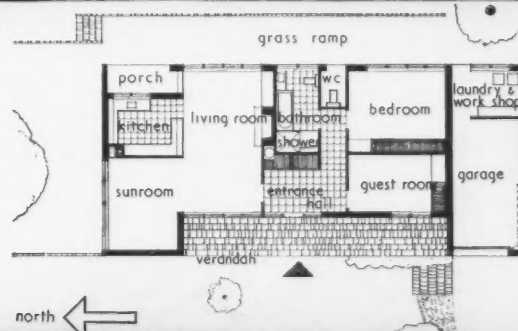
6

architects: John and Phyllis Murphy

House for a retired business executive and his wife on a subdivision of an old suburban estate. Grey-blue silica-lime brick walls with asbestos-cement sheet roof; rockwool insulated ceilings are lined with Australian hardwood boards. Floors are West Australian jarrah, covered with cork tiles in entrance hall and service rooms.



11, west elevation. 12, west elevation looking north-east.



12



light fittings The new Forrest range of light fittings shown here, designed by John Reid, are assembled from the component parts illustrated on the cover. With the exception of the ceiling mobile which is a ready-balanced entity the remaining fittings can be constructed and varied at will by the addition or subtraction of the three standard reflectors with their universally adjustable clamps and by changing the rod supports which are available in varying lengths.



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D. Dewar Mills

DESIGN REVIEW

LIGHT FITTINGS

The promotion of light fittings to the status of decorative objects in their own right rather than just a means of achieving the right quota of lumens has, until recently, been a source of frustration to the architect when economy frequently forced him to buy them ready-made and over the counter. For pitifully few such ready-made designs could be considered even remotely in tune with contemporary trends. Before the war the architect, turning his back on the moderne and pseudish designs which filled the showrooms, experimented with variations on industrial and shop-window fittings. By inverting severely functional—but shapely—reflectors, and lighting by indirect means off walls and ceilings, he inaugurated a significant breakaway from the traditional direct methods.

Another prominent pre-war fitting was the Bauhaus ball, glorying in its simple stark functionalism by ensuring that not a single ray of light was wasted and not a single part extraneous; but, although it cleared the ceiling of the puerile pretensions previously associated with the pendant lamp, on its own it tended to produce glare and, in the mass, dazzle. With this type of fitting in this country the names of that pioneering firm, Troughton & Young, and of their designer, A. B. Read, are specially associated. The frankly contemporary range of their products (along with some fittings by Best & Lloyd and that old faith-

ful, the Terry 'Anglepoise' lamp) can repeatedly be found in any glance through the published modern interiors of the late thirties. It was through no fault of this band of designers and manufacturers that the small selection of fittings which the architect could countenance was used again and again to the point of monotony, for it would have been unreasonable to expect so few firms to carry the whole expensive burden of experiment; the other manufacturers, in the belief that they were keeping their heads, hid them firmly in the sands of their own showrooms.

After the war, with the architectural spotlight firmly on Scandinavia, a glance round any ordinary lighting shop in Copenhagen or Stockholm was enough to drain the visiting architect's pockets of his travel allowance. Even here there was evidence of the same kind of deplorable designs as were to be found at home, but these were in the minority rather than an overwhelming majority. Apart from the crisp white Le Klint paper shades—unfortunately unsuited to the atmosphere of our sooted cities—the Scandinavians were producing many imaginative variations, both in shapes and groupings, on the theme of the spun metal opaque reflector. By drilling patterns of small holes through the metal, they had overcome the drawback to this type of light by allowing a sparkle of direct rays to lighten and enliven the exterior of the reflector which without them would have been

completely in shadow. Louvres were used for the same purpose in a pre-war design by Tecton for a bold, generous reflector which was used in many of their buildings. This was specially made, and, even today, unlike many of its contemporaries, it refuses to look dated.

Troughton & Young, still well to the fore, produced as their first post-war modern range the 'Versalite' fittings, employing a well-shaped, asymmetrically conical spun reflector. As in the case of their pre-war designs it was soon impossible to see a modern interior or to visit an exhibition without finding from one to a host of these fittings. Also at this time a new company, the Merchant Adventurers, came out with a useful range with a definite Scandinavian flavour.

In many pendant and wall-bracket fittings advantage was now being taken of expressing a lightness and articulation made possible by the small diameter and flexibility of wiring. This emancipation from the restraint of the gas pipe took forms such as suspending the fitting from an almost invisible wire and trailing the flex to it in a decorative and frankly non-structural manner or projecting it from a series of tenuous, jointed arms.

The fluorescent tube, that *enfant terrible* of the war years, has since deservedly achieved a bad reputation by reason of the harsh, flattening and inhuman light of the early examples and also because of the quality of design of the fittings themselves which have even now, with a very few exceptions, only succeeded in improving from the bad to the indifferent. The problems of designing a completely aesthetically satisfactory pendant fitting for this form of lighting are as yet unsolved, but in the field of concealed or baffled lighting the tube takes on a personality of its own by being capable of supplying a truly unbroken and even light up to any length.

To an already strong Scandinavian influence there has in the past few years been added a vigorous and vociferous call for attention by Italy where irrepressible and imaginative designers have, with the encouragement of manufacturers, been filling their lighting catalogues to overflowing with taut,

tenuous designs which frequently forsake all semblance of traditional forms to produce at once functionally successful and aesthetically acceptable fittings. Though it may be said that the centre of influence has lately shifted from the Malmö Straits to Milan, it does not necessarily follow that British designers fell completely under the spell of one or other of these two centres; but in their enforced inactivity and frustration, the prolific and enthusiastic productions of these other countries were understandably infectious.

The main mass of manufacturers remained unmoved by the increasing momentum of modern design. It was not until the 1951 Festival, when many designers had their first opportunity of presenting to a large public light fittings which were unaffectedly tuned to modern trends, that many manufacturers suddenly became concerned with this 'new' approach. These two occurrences may or may not have been connected but, whatever it was, something had begun to take the gilt off the candelabra.

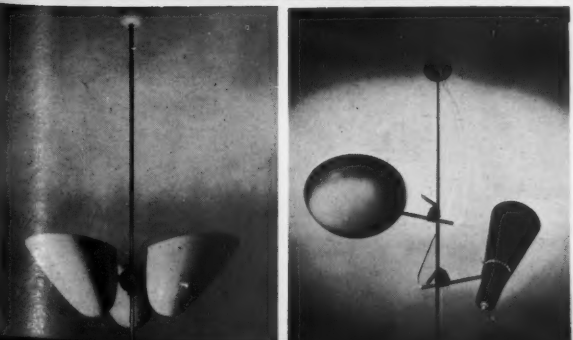
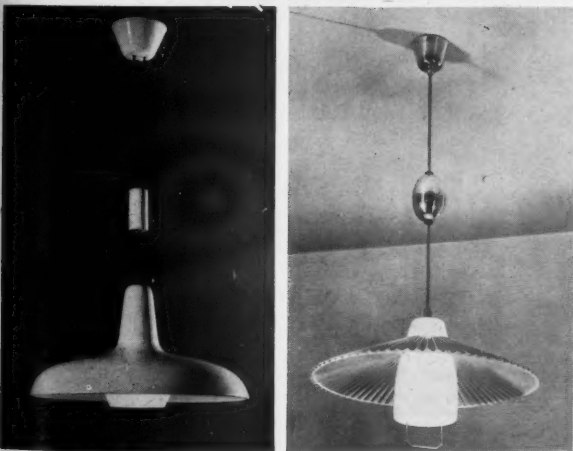
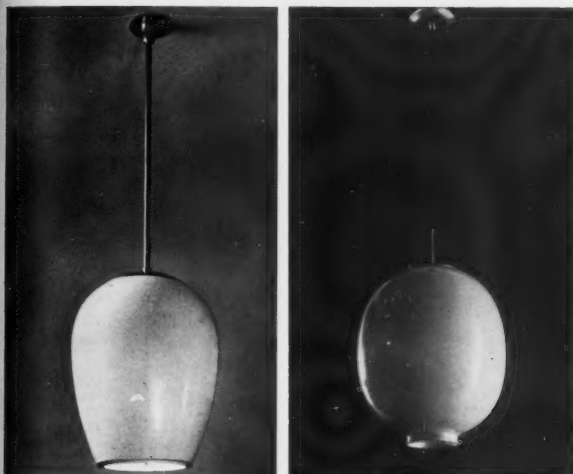
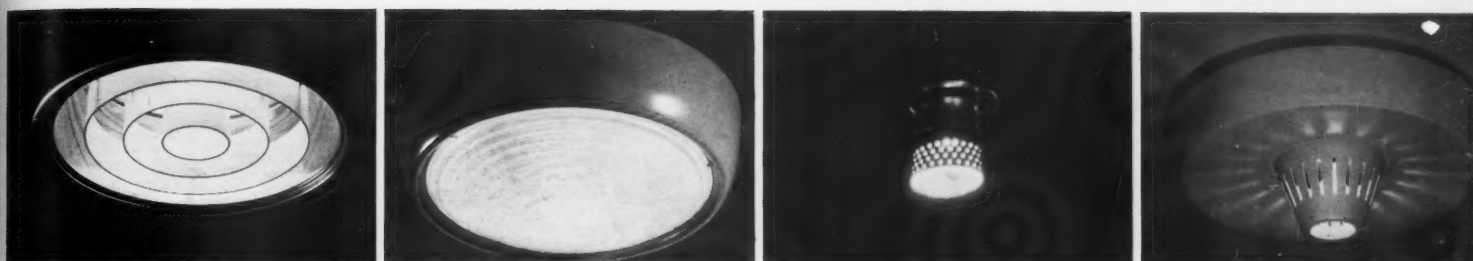
The present outlook is heartening and even if many of the newcomers are as yet loth to go further than produce safe variations of the prettier Scandinavian designs, there are others who, like Shottlander and Conran, give themselves all the freedom they need by combining the role of designer and manufacturer. There are now more manufacturers too who are willing to place an extra degree of confidence in their designers. One such firm, Messrs. Forrest, a member of the large Thorn Electric concern, is producing a wide range of fittings designed by John Reid, and the first of these, which are already in production, indicate that the complete range will, through uncomplicated but interesting ingenuity, coupled with a constant concern to keep the prices down, go a long way to fill what has been, up till now, both an aesthetic and economic void. So, even if we are unable to call upon the abundant choice of materials open to the Italians and Scandinavians, there are hopeful signs that soon, far from having to make do with the most imaginative possible variations of one or two pioneering themes, we shall be faced with the pleasant—but almost as difficult—task of making a choice from an adequate, economical, ready-made supply of well-designed light fittings.

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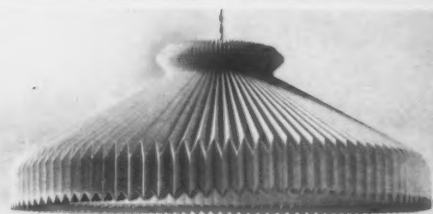
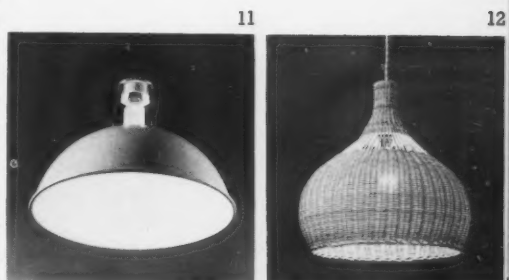
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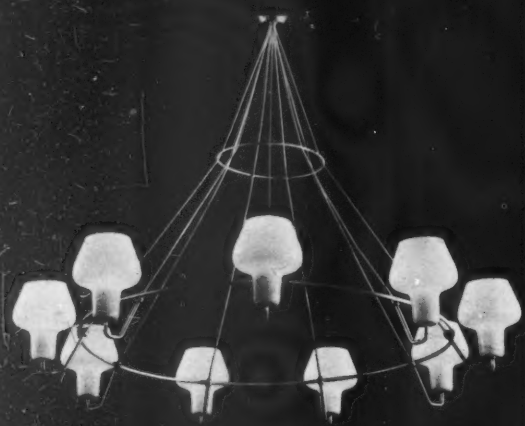
ceiling The ever recurring centre-of-the-ceiling light point, often ill-placed or even unnecessary but none the less automatically supplied in most ready made rooms, presents one of the most difficult locations for the designer and the user of light fittings. The fact that the ceiling is often the only clear plane in the room—and many wish to keep it so—and that the fitting will swing prominently alone in this expanse, imposes the strictest of tests upon the designer who often in trying to avoid over-assertiveness achieves an over-delicate inadequacy. Also, especially in the purely domestic room, mental associations with this pendant form of lighting bring to mind the thinly disguised bare bulb or over-elaborate ostentation. To try to overcome many of the drawbacks, both inherent and the result of prejudice, of this lighting position many experiments have been carried out to find an effective but unaffected light source.



1, a recessed unit by Troughton and Young, produced before the war and still in their range. A similar idea, 2, in this instance by Merchant Adventurers, does not need a hole in the ceiling but loses the neatness of 1. 3, a specially made fitting by Ellis Somake. 4, an inverted sombrero shape in spun metal for the Royal Festival Hall, designed by the architects. 5, direct in line from the Bauhaus ball, in a straightforward but none the less subtle manner this shaped glass drop permits direct downward light while diffusing it in other directions. A similar and more recent fitting by Merchant Adventurers, 6, is strongly reminiscent of the globe around many oil lamps. The suspension, although less forthright than in 5, increases the sensation that the globe is floating in space. 7, three subtly contrasting but complementary shapes in space: a vertically adjustable pendant by Merchant Adventurers. Another similar fitting, 8, from GEC, allows its buckram shade to sit like an uncomfortable ruffle around the bowl but also provides a handle for less painful operation. 9, a three-light version of the now familiar Troughton and Young Versalite range which comprised the first post-war selection of any significance. 10, a composition made up from some of the components of one of the latest mass-produced ranges; designed by John Reid for George Forrest. 11, the basic elements of a familiar industrial type fitting have had their rough edges removed in this design by Merchant Adventurers, gaining sophistications without losing directness. 12, a basket-work shade designed by Christopher Heal gives both direct light and a diffused sparkle. In some other examples of this type using an open weave too much of the naked bulb is revealed. 13, the crisp elegance of the familiar Le Klint shades unfortunately fare badly when exposed to an atmosphere which is not quite so clean as that of their homeland.



13



14



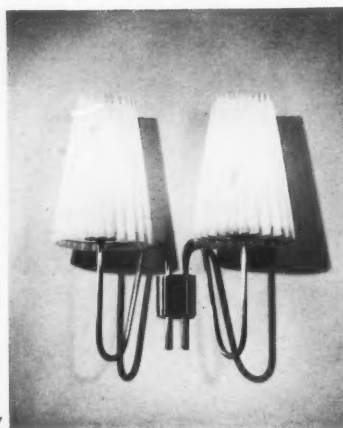
15



16

14, a multiple fitting by Merchant Adventurers. 15, a purpose-made cluster of basket shades by the Design Research Unit. In a ready-wired room the problem posed by the multitude of ceiling points could be simply overcome by suspending the drop arms from a parent tube as in 16, designed by Trevor Dannatt.

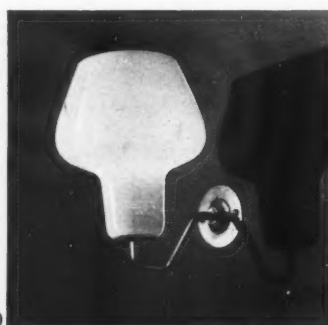
wall The popularity of this type of fitting among modern architects can in part be ascribed to their desire to keep the ceiling clear and use it as a reflecting surface. From the early experimental improvisations with industrial type reflectors have descended more sophisticated offspring with greater versatility of adjustment and variation in shape. One serious drawback of many of these fittings is that they presuppose light points already in existence in the walls and in exactly the desired position; a rare occurrence except in carefully planned new work. To avoid the hacking away of plaster, some designers propose the less neat but simpler method of exposing the flex so that it can fall or drape to the nearest lighting point. Unfortunately most flex—often unnecessarily thick—just refuses to do this, preferring to kink or to tie itself into knots.



17



18

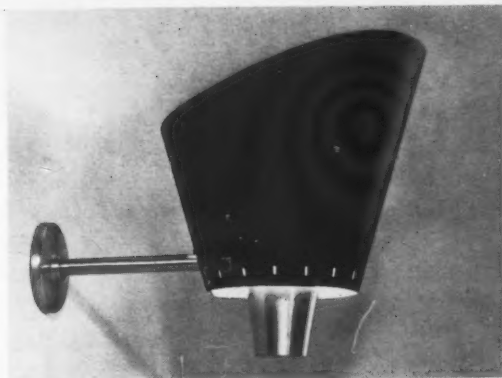


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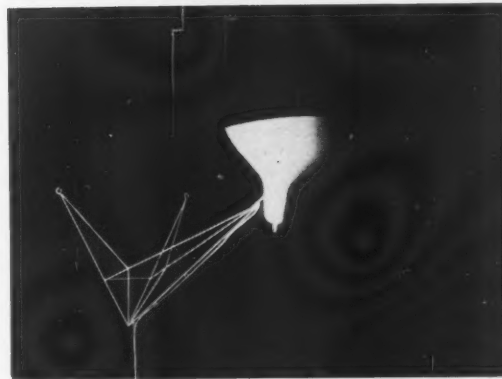
17, a two-light bracket by GEC. This pleasant but cautious variation on a conventional theme exudes an attitude of prim gentility, a desire to do the right thing and no more. 18, a Le Klint wall bracket which can be hung at will from almost any projection and, because of the eccentric pivot on the ball-weighted stem, can also be used as a table-lamp by employing the circular ring as a base. 19, a small wall bracket by Merchant Adventurers with the same shade as those used in their multi-light fitting, 20. Trevor Dannatt's brass adjustable desk lamp makes full archi-



20



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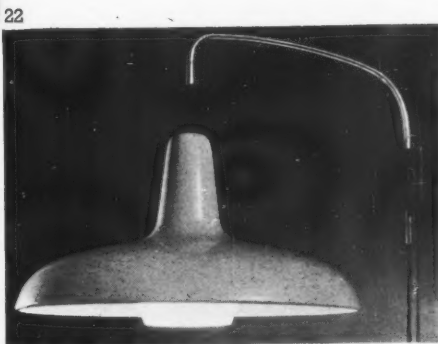


25

the stove-enamelled shade encircles, but does not visibly touch, the satin brass arm and lampholder. 25, the taut qualities of steel rod have been admirably exploited by Bernard Shottlander in this two-hook cantilever which, as shown in a later example, is also a table-lamp. A larger fitting by the same designer, 26, is also cantilevered from two fixing points; it has a swivelling wand, with chain adjustment, supporting his standard, sensitively-shaped reflector. This voluptuous two-way stove-enamelled stovepipe by the Design Research Unit, 27, could easily be a piece of pottery while the diabolo shape by John Reid, 28, is crisp and obviously metallic.



26



23



22

tonic use of bent sheet as opposed to the prevalent spun type of reflector as in 21, by Tucker and Edgar, a now conventional, straightforward design which suffers from a clumsy base. An adjustable bracket on a steel arm by GEC, 22, takes advantage of the linear delicacy of tube while in a similar fitting by Merchant Adventurers, 23, this quality is lost by the indeterminate droop of the arm; here, the shade and especially the fixing hook are less self-consciously Scandinavian in style. 24, designed by John Reid for Forrests,

27 28



21

table By far the most widely used of all types of domestic light fittings and one which has often had more than its share of whimsey. Basically, this form of fitting has the virtues of mobility and versatility inherent in the floor standard without the dangers of size and hazard. Current modern designs divide into two main categories. The first is a straightforward desk or work lamp sheathed in an opaque reflector to concentrate the light on one specific area at a time. In the second category the fitting is employed as a high-light at low level to complement the already existing lighting of the room.



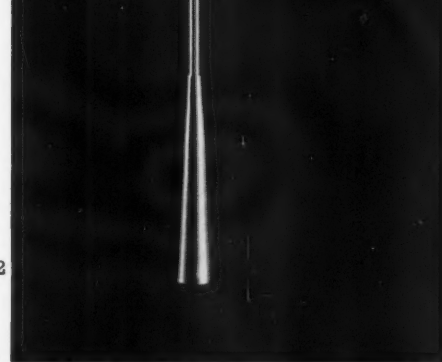
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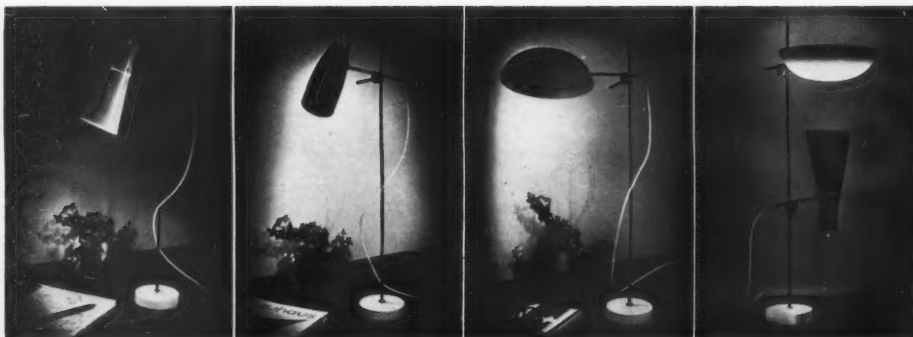
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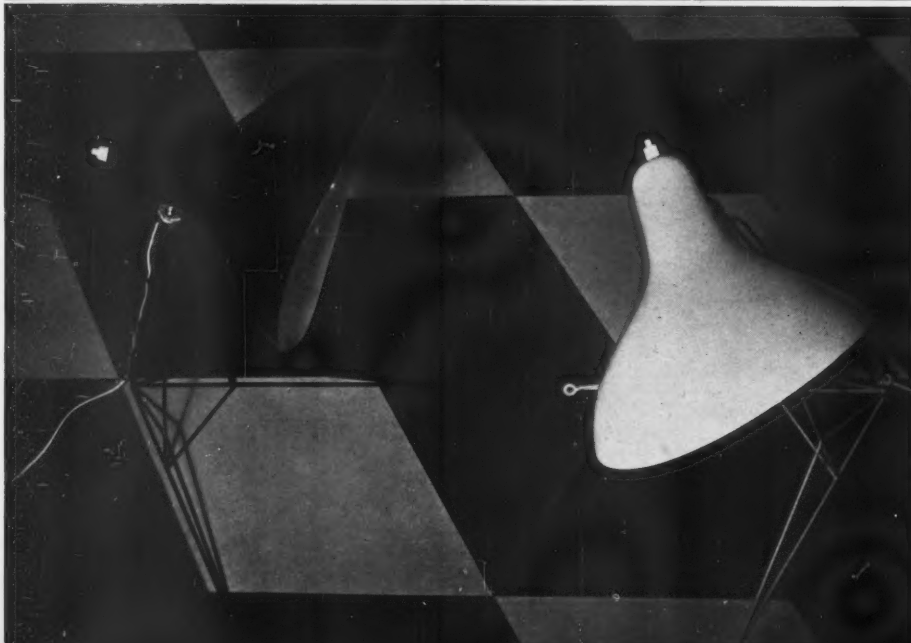
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32



29, a table-lamp with a robust, sculptural glass base by Le Klint and available from Finmar. 30, the Le Klint fitting shown on the preceding page as a wall bracket. 31, another version, by GEC, of the more conventional table-lamp. 32, a desk light by Merchant Adventurers designed, with polished simplicity, to balance on the edge of a table. 33, four variations on the same stem by employing the three standard reflectors of the new Forrest range by John Reid. 34, a conversation piece of two Shottlander lamps of the design already shown on page 318 as a wall bracket. 35, a small, neat desk lamp by Merchant Adventurers.

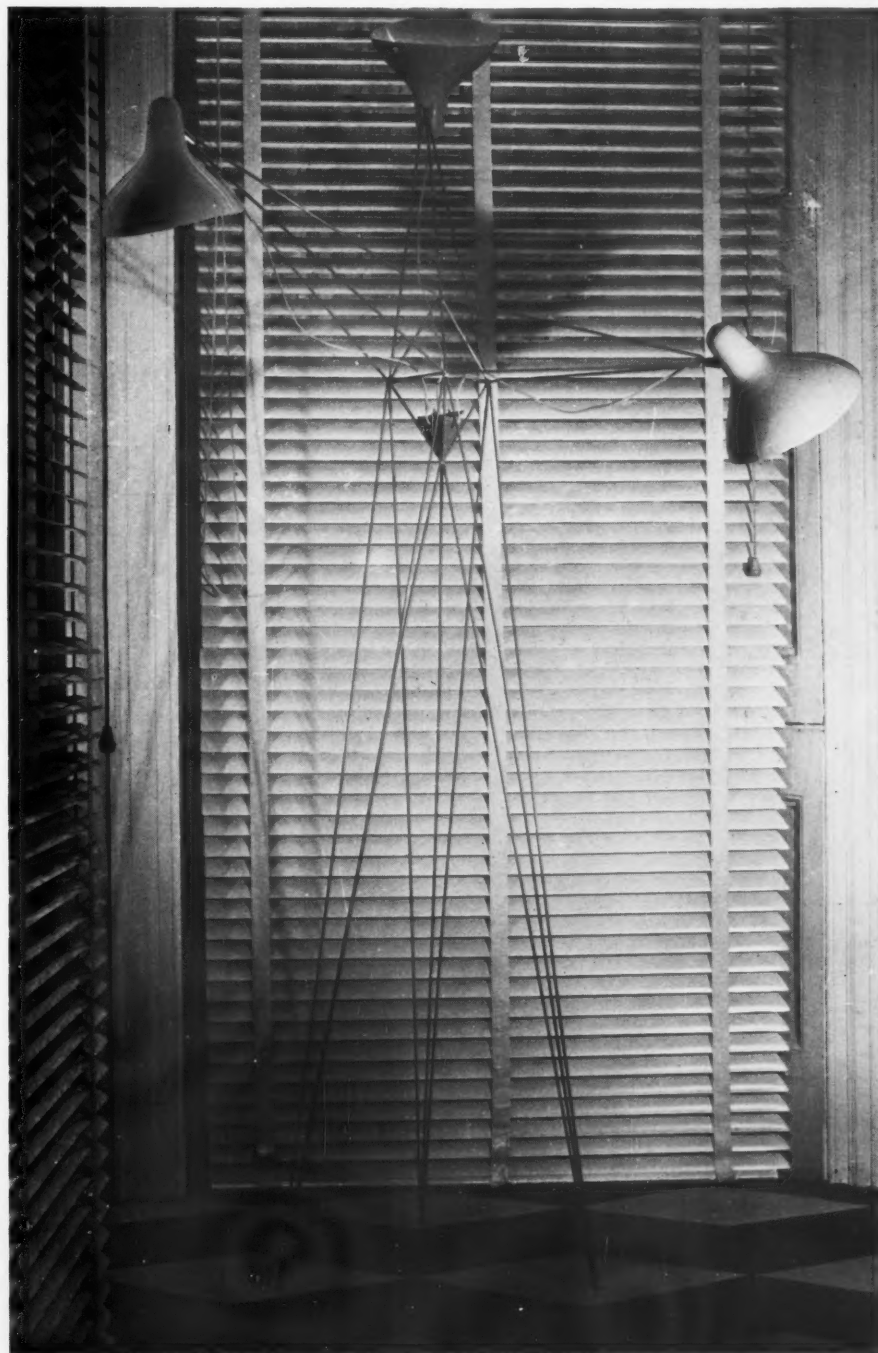


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floor The popularity of the standard lamp has progressed a long way since one such fitting was merely considered an essential article of drawing-room furniture. Its appeal to the modern designer must owe a lot to its mobility and consequent versatility as a light source and to this end most new designs concentrate on lightness of structure—often almost to the point of complete disappearance—and an infinite degree of adjustment. While fulfilling their practical functions they are also works of modern sculpture serving as witty, movable foils to the more static elements of other furniture.



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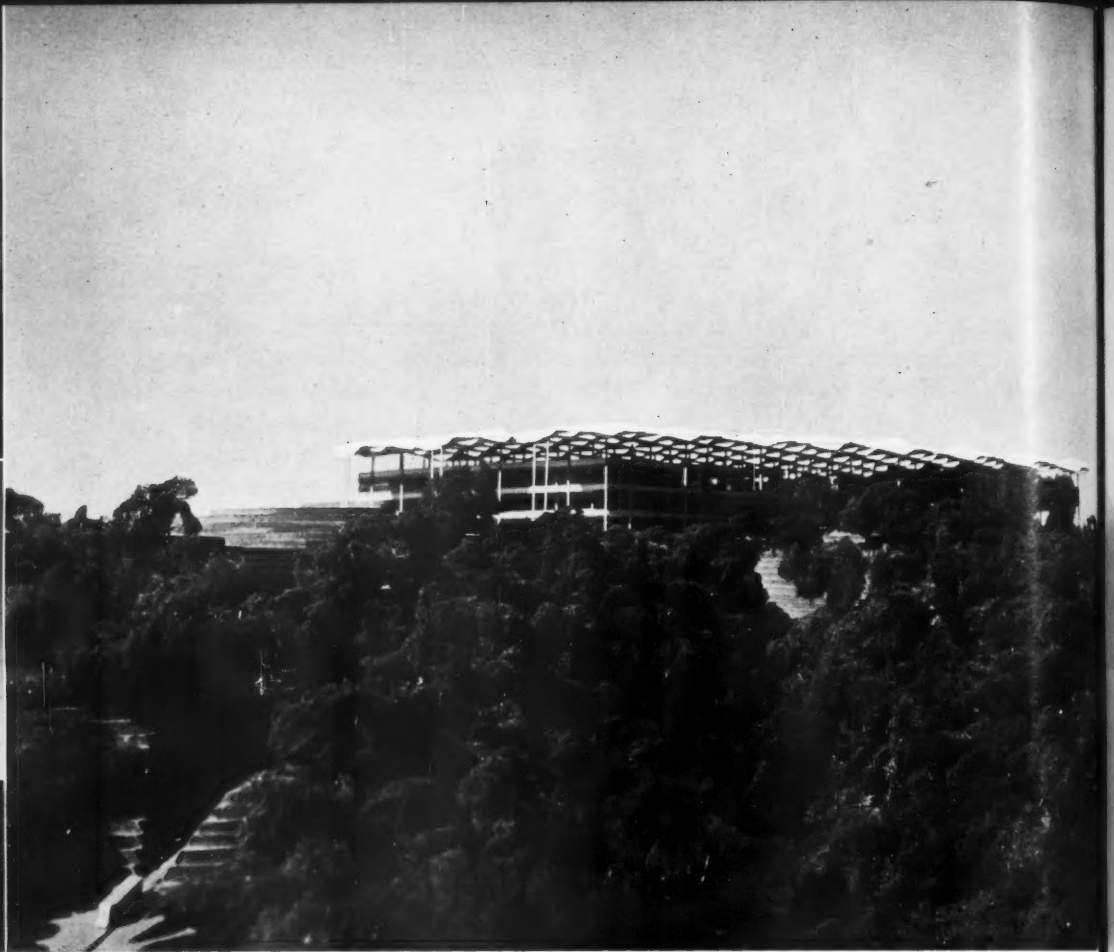
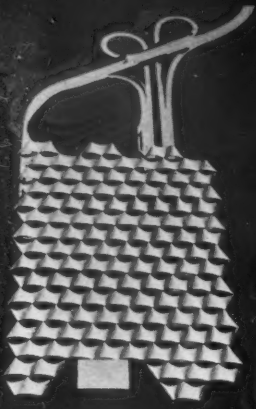


38

36, a poised, intricate three-light feature in steel rod for large rooms by Bernard Shottlander. In a simpler fitting by the same designer, 37, the rods have been used almost to vanishing point, but not so the counterweight which is a potential hazard. 38, reading lamps by Robin Day and John Reid for George Forrest; standing just under four feet high and intended as chairside companions they are light and easily moved; the switch is incorporated in the handle. 39, a less sculptural floor standard, by Merchant Adventurers.



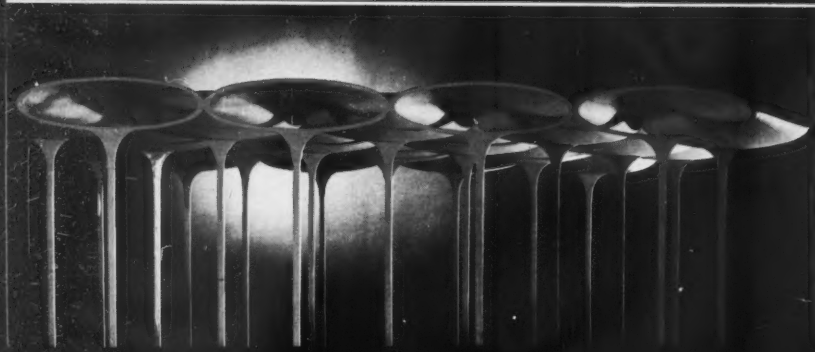
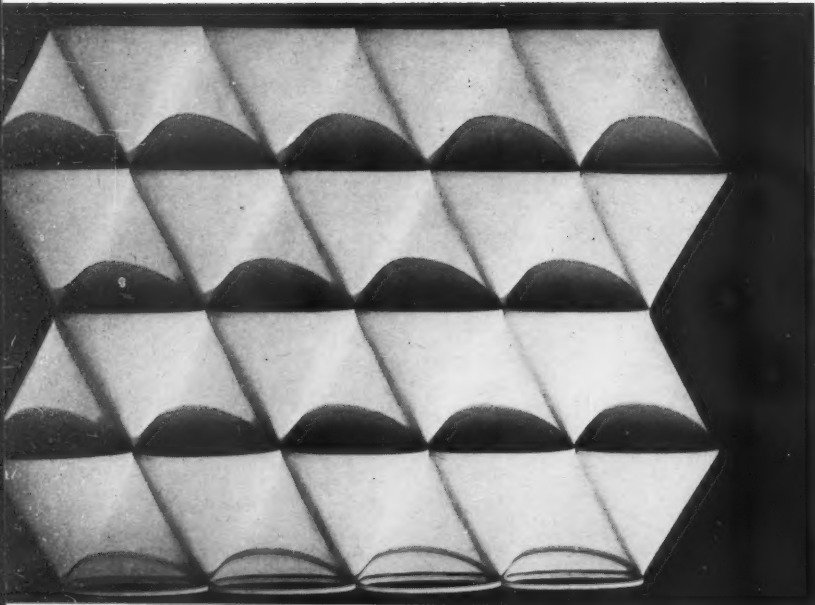
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UNIVERSITY CITY OF TUCUMAN

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 Beneath this concrete parasol, 1, will be housed Tucuman University's Community Centre, with the addition [in a revised scheme, approved after this model was made] of a Gymnasium. The structures under the parasol are fairly conventional, but the canopy itself, 2, is a highly original conception, consisting of 3-inch concrete shells, which are segments of cones generated from the upper and lower halves of oval concrete trusses supported on reverse-tapered legs distributed on a 70-foot grid of equilateral triangles. The open trusses face north (which is towards the sun at noon in Argentina) and are glazed to prevent rain blowing in, down-pipes for run-off being provided in the supporting legs. A scale model of one unit of this canopy has been subjected to loading tests (right of 2) and found satisfactory.

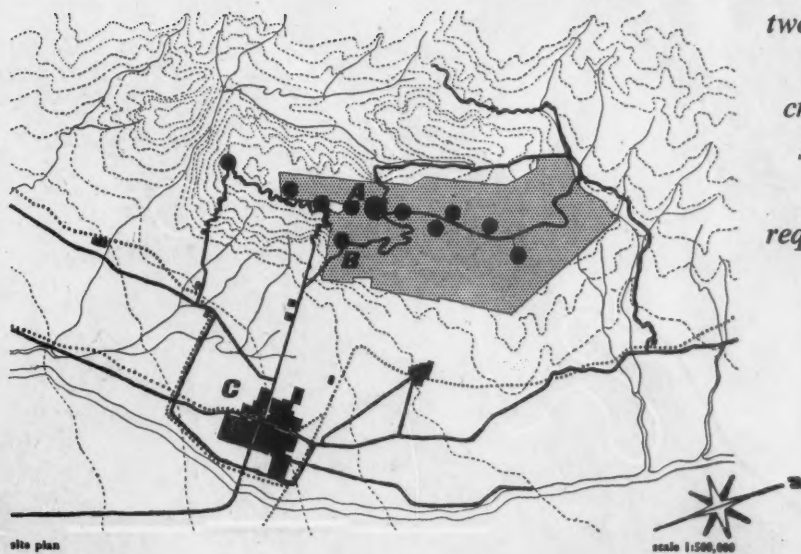
PREVIEW

UNIVERSITY CITY OF TUCUMAN

HORACIO OAMINOS: Chief Architect **ANTONIO B. ARAOIBIA: Chief Engineer**

ASSISTANT ARCHITECTS: EDUARDO CATALANO, DIEGO DIAZ PUERTAS, JOSÉ A. LE PERA, JOSÉ LIEBION, CARLOS MARFORT, RAFAEL ONETTO, CARMEN PAGES, CARLOS E. ROBLEDO, EDUARDO SAORISTE, HILARIO ZALBA.

The Tucuman University, in the city of the same name, was founded in 1914 to serve a large area of Northern Argentina. Recent growth, both of the city and the University, increasing traffic congestion and the humid climate have all combined to make conditions suitable for academic study unattainable. The entire University is therefore being moved to the San Javier mountains nearby. Construction of a new campus and two residential neighbourhoods is already in hand. The entire scheme, which involves creating a sizable town on a bare hill-top, solving problems of water-supply, forestry, communications and specialized functional requirements, is regarded in Argentina as a major town-planning experiment.



general The site, including the main campus, A, lies along the top of the San Javier Range, which runs north and south at about 3,000 feet above sea-level. A subsidiary centre, B, containing the agricultural departments, which must for climatic reasons be on the plain, is situated some thousand feet lower. A funicular railway is to connect the two centres, and so will the new 60 kph motor road from Tucuman city, C. Water is drawn

from the Anfama river 23 kiloms. away. The total site area (shaded) is over 45,000 acres but more than half of this will be devoted to forestry—for microclimatic control, for experimental purposes, and as capital investment. Besides the faculty buildings and offices, accommodation and services will be provided for a population of about 20,000, with the expectation of subsequent increases as the university develops.

JAVIER

PRINCIPAL CENTRE

SECONDARY CENTRE

TO TUCUMAN

FUNICULAR

POPULATION LEVEL

COMMUNITY CENTRE

BOTANICAL GARDEN AND ARBORETUM

PROPOSED ROAD

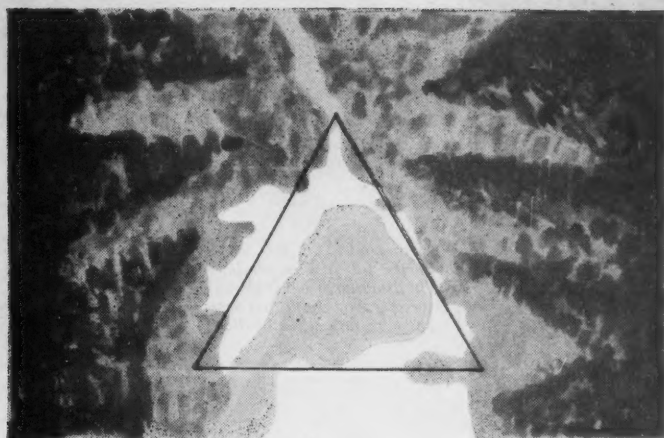
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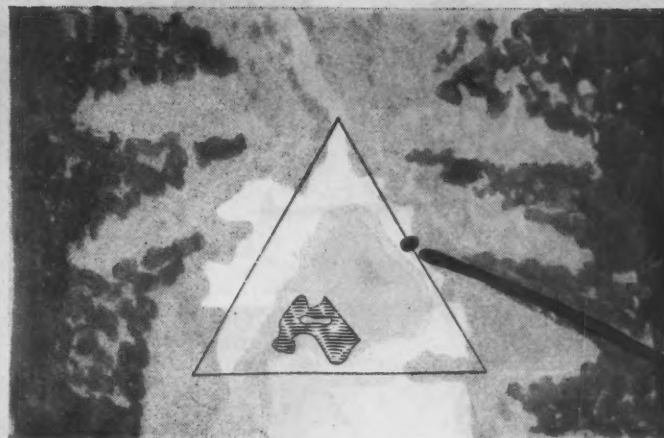
3, a relief model of zoning scheme.

zoning The bare crest of the San Javier mountains runs left to right across the relief model shown above. Buildings will be erected in the areas overprinted in red—campus and university blocks in the centre; tall slab-blocks of flats and maisonettes in residential

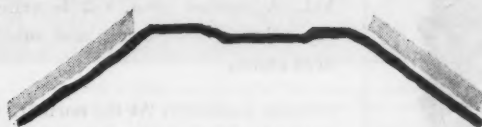
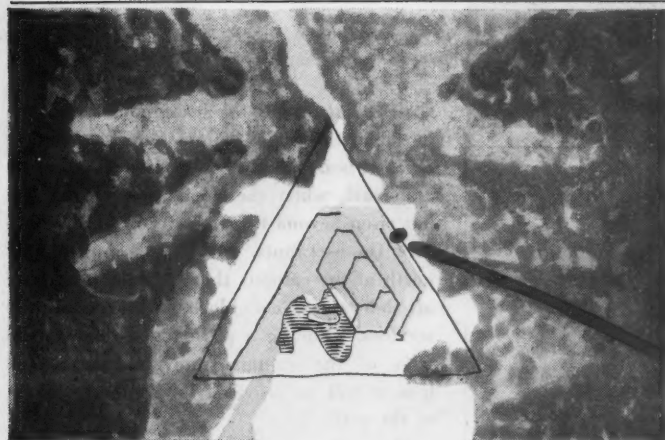
area V-1 to the right, and, at present, only individual dwellings in the other residential areas to the west of the ridge. The funicular railway climbs through the narrow valley north-westwards from the lower centre, from which the new motor-road will also start.



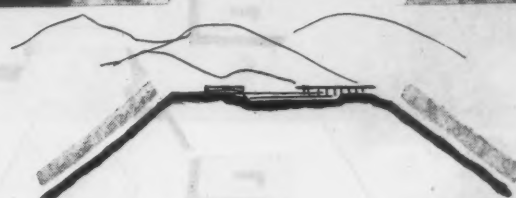
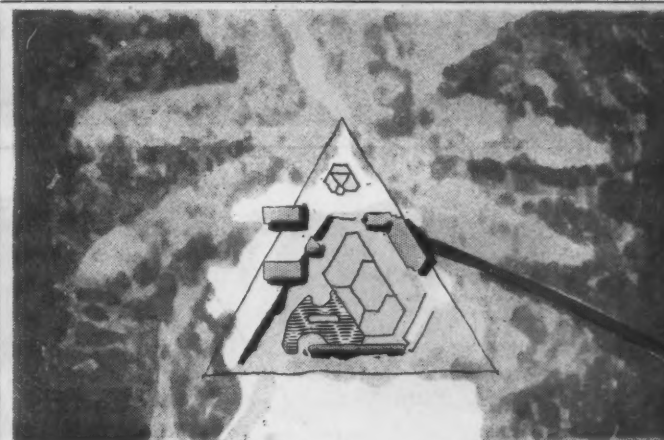
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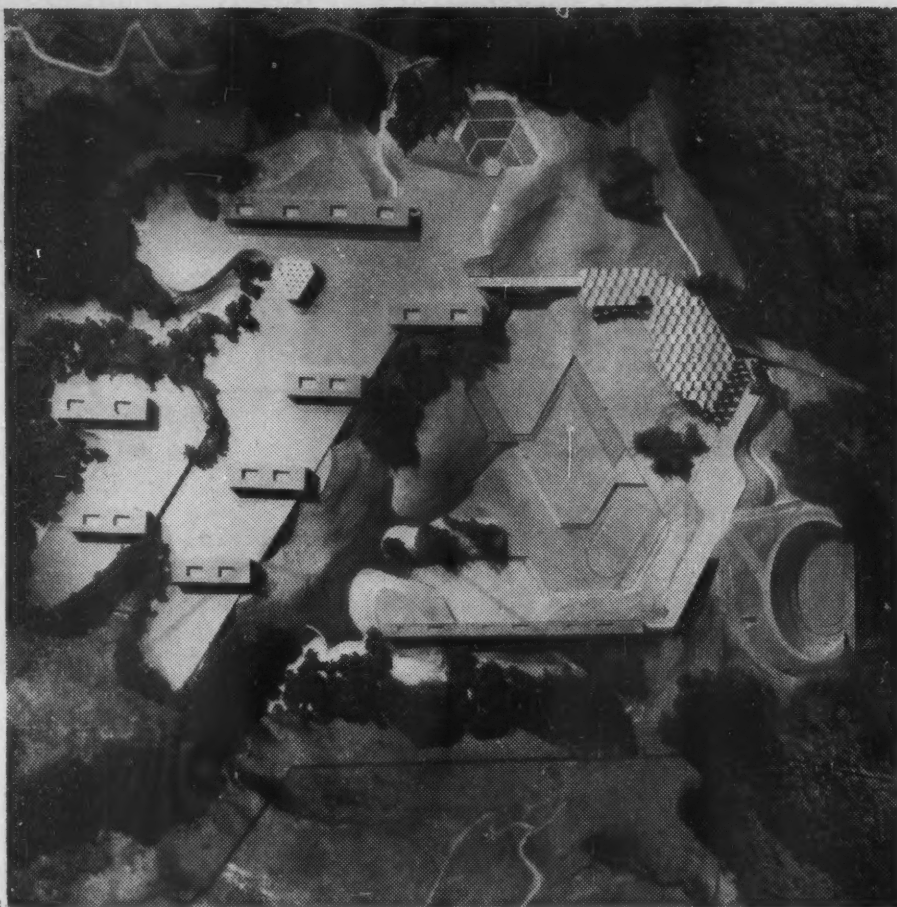
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site development 4. The site is a triangular dished plateau, low in the centre, high at the rim; treeless itself, but crowning a hill whose sides are wooded.

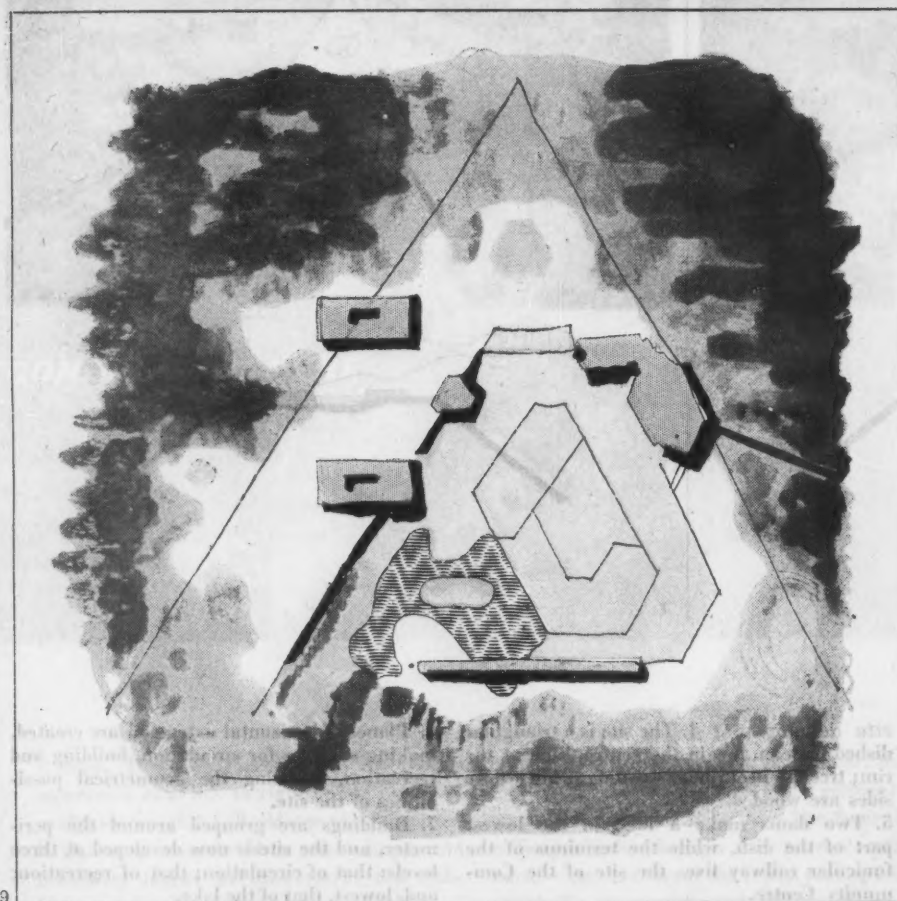
5. Two dams make a lake in the lowest part of the dish, while the terminus of the funicular railway fixes the site of the Community Centre.

6. Planes of horizontal extension are created, making surfaces for circulation, building and recreation, realizing the geometrical possibilities of the site.

7. Buildings are grouped around the perimeter, and the site is now developed at three levels: that of circulation; that of recreation; and, lowest, that of the lake.



8, a model of the original scheme for the campus layout. The diagram, 9, below shows the considerably simplified scheme which is now to be built.



residential Besides the accommodation in the hostel in the main campus area, two other types of housing will be provided for students and staff, when the population of the site has risen beyond the capacity of the temporary Quonset huts. In the area immediately north of the campus there will be a number of slab apartment blocks with communal services, while on a picturesque ridge to the west of the campus individual patio-type houses will be provided for senior members of the staff.

These two developments taken together constitute the residential area referred to as V-1. A further area V-2 is scheduled for immediate development, and others as the need arises.

campus buildings At the northern end of the site is the open-air theatre; on the north-west side are the Faculty buildings and offices, housed in two large rectangular blocks and one three-sided one, with space on the campus platform for the construction of further blocks to the south and west when the growth of the University shall require; on the eastern side lies the social centre and gymnasium, under its parasol of segmental concrete shells; at the south-eastern apex is the open-air stadium for 40,000 spectators, while across the southern base of the triangle will stretch the enormous hostel for male students, to be built in sections, and ultimately to hold 4,000 persons.

UNIVERSITY CITY OF TUCUMAN

10

11



10, the site—a bare plateau slightly depressed in the centre, crowning slopes which are wooded right up to their crests. The models shown on this page are of an intermediate scheme between those shown opposite; University teaching activities were to be housed in one large and two smaller blocks, seen on the left in views 11 and 12, in which also the funicular line can be seen running off to the right from the Community Centre. 13 and 14 are views from different orientations.

12

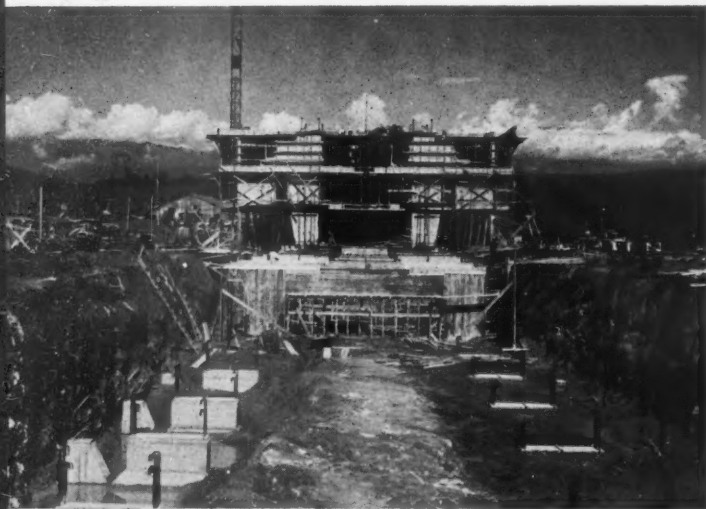


13



14

15

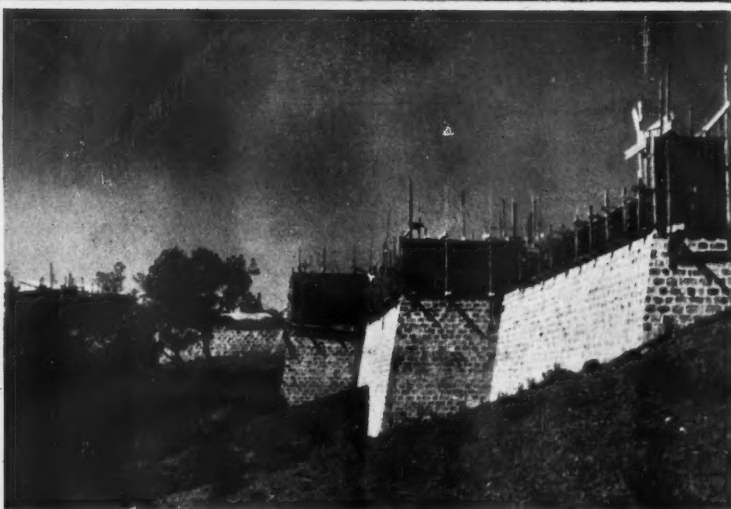


UNIVERSITY CITY OF TUCUMAN

17



18



19



16



At the top of the page is the north façade of the University Hostel, of which a progress photograph is shown in 15. The relief model of the funicular railway, 16, shows the extensive construction works required in barely $1\frac{1}{2}$ miles of track. 17 and 18 are two progress photographs of the massive retaining walls which will support the houses in V-1 neighbourhood, and 19 is a view of the garden of a model of a type A house illustrated on page 330.

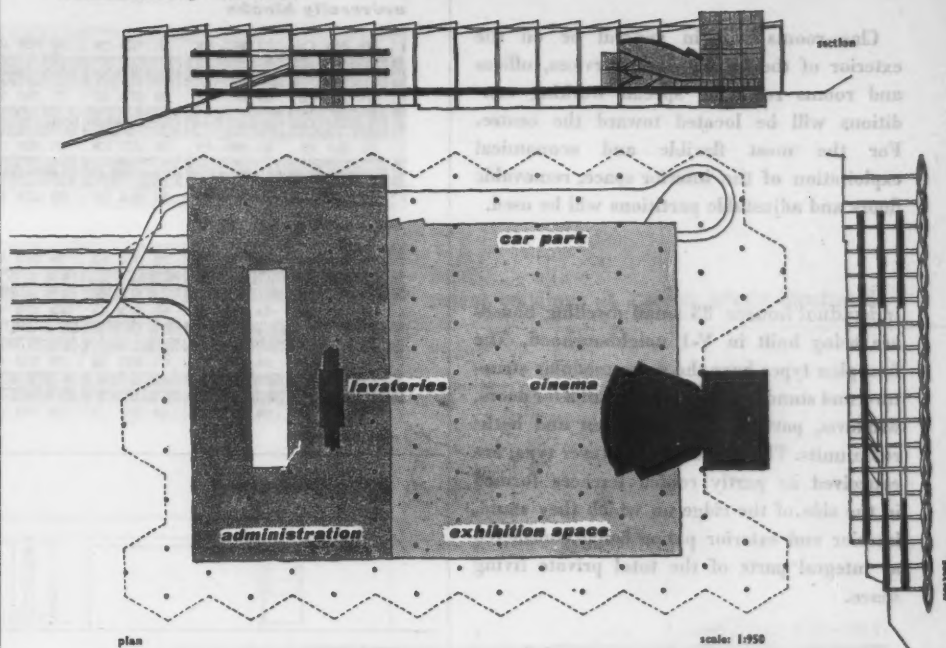
community centre Beside the facilities shown in the plans and sections at the right, there has now been added a gymnasium, lying under an extension of the parasol which can be seen in the model of the Campus area, pp. 326-7.

funicular Starting from where the new road from Tucuman city begins to wind up the side of the San Javier mountains, the funicular railway climbs nearly 1,500 feet to the Campus in a track-length of about a mile and a half. The time taken for this journey is expected to be about nine minutes, at a carrying rate of 2,000 passengers per hour. Funicular operation, in which the track cannot be curved in two planes at once because of the operating cable, involves difficulties in the surveying and layout of the line which here requires considerable cuttings and embankments and the construction of three viaducts.

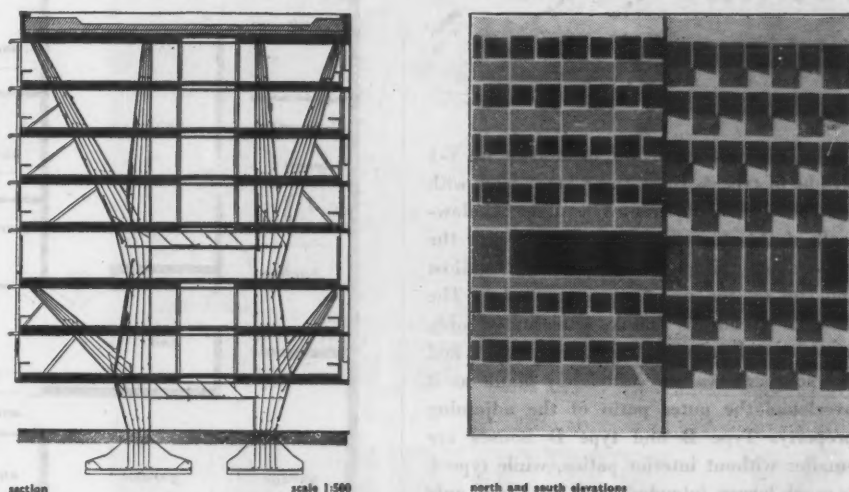
hostel A first section, 600 feet long, already under construction, will house some 1,200 persons. Structure is of reinforced concrete, and it was originally intended that the frame should be, in transverse section, an asymmetrical branching structure (opposite), but, as the progress photograph, 14, shows, the design is now simplified. Pedestrian traffic circulates horizontally at third floor level (Faculty area level) where restaurants and other communal services are located. Two floors of bedrooms lie below this, and others above. The top floor provides accommodation for the staff, and there are roof gardens above. The structure is pierced vertically at intervals by service wells containing lifts, stairs, toilets, etc.

university blocks These large blocks, about 300 feet by 600, will house a group of related Faculties and institutions. Structure is again concrete and provides three main types of floor: open floors interrupted only by vertical columns; bridge floors, to carry the open floors, with diagonal structural members and permanent partitions; and mezzanines under the bridge floors and flanking the double head-room of the floor below. The open floors are intended to provide large areas of clear floor-space, and one such floor, the second, extends the full length and breadth of the block (see section, right). The central well is partly roofed in at seventh floor level.

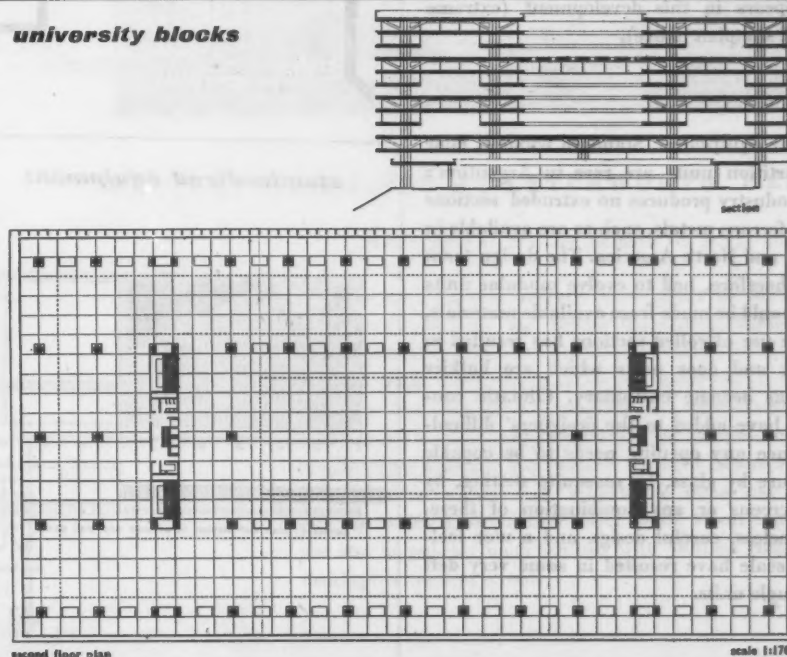
community centre



hostel

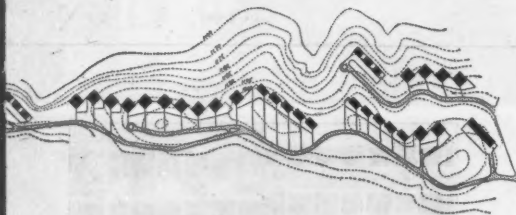


university blocks



Class-rooms will in general be on the exterior of the block, while services, offices and rooms requiring special working conditions will be located toward the centre. For the most flexible and economical exploitation of the interior space, removable floors and adjustable partitions will be used.

individual houses 33 small dwelling houses are being built in V-1 neighbourhood. The four plan types have the same modular structure, and standardized modular units for doors, windows, partitions, and kitchen and bathroom units. The houses, of whatever type, are conceived as partly roofed terraces formed in the side of the ridge on which they stand, interior and exterior patios being considered as integral parts of the total private living space.

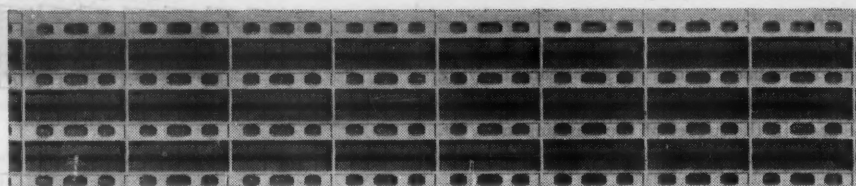


The largest proportion of houses in V-1 will be of type A, right, three-bedroomed with servant accommodation. The main window-wall of this type looks northward over the San Javier valley, and is protected against the sun by the overhanging roof slab. The western facade is blank, interrupted only by the sun-breaker of the interior patio, and the southern wall is completely blank as it overlooks the outer patio of the adjoining property. Type B and type D houses are smaller without interior patios, while type C is much larger, intended as an hotel, and only one appears in this development (extreme right of site plan above).

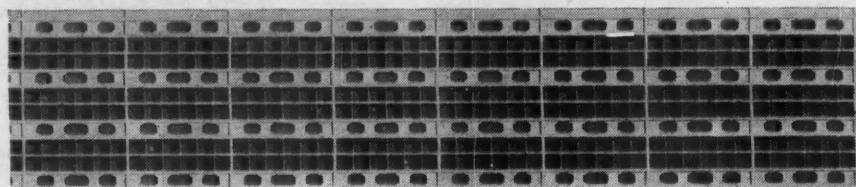
modular equipment Standard window, door and partition units are rare in Argentina: home industry produces no extruded sections in non-ferrous metals, such as are available in Europe and North America. The design team have, therefore, had to evolve modular units which could be made from available materials, and the use of rolled sections has resulted in window and door units which are bulkier than has become customary. Climatic conditions have added to the designers' difficulties, since any opening needs to be capable of closure by glass, by mosquito netting, by glare-screens or any combination of these. Nevertheless, careful design and a nice feeling of scale have resulted in some very deft and simple units.

UNIVERSITY CITY OF TUCUMAN

university blocks



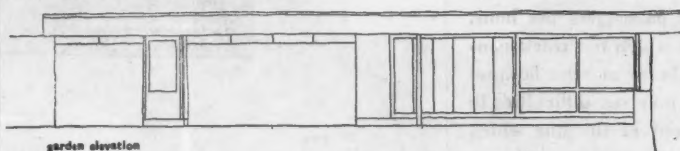
north elevation



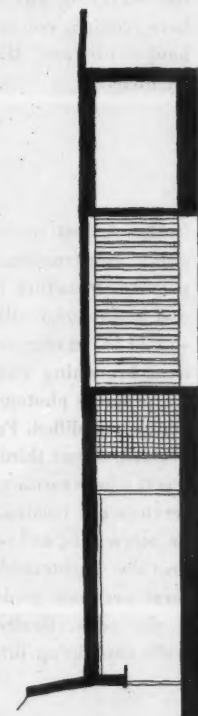
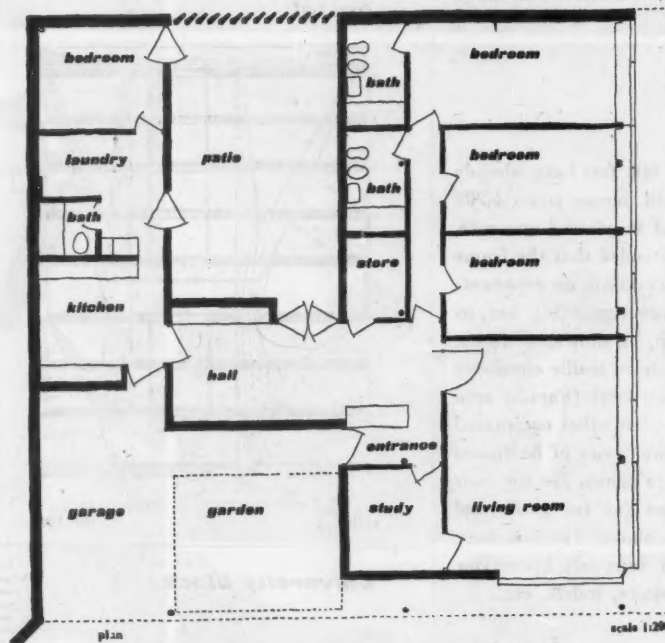
south elevation

scale 1:1000

type A house

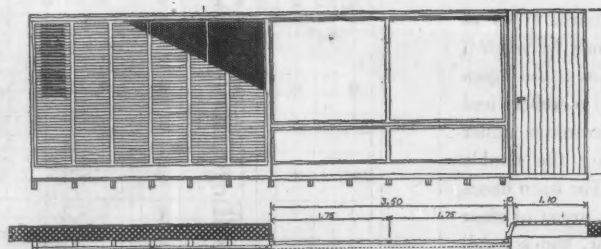


garden elevation



section through the patio

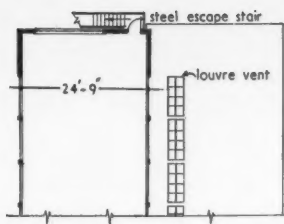
standardized equipment



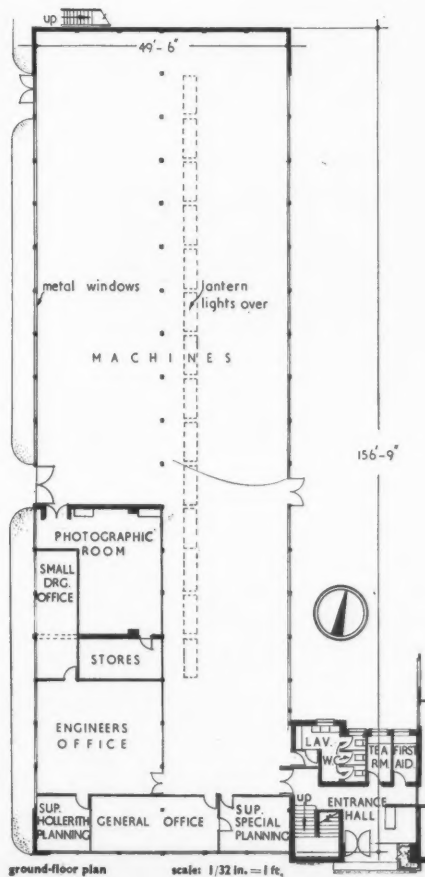
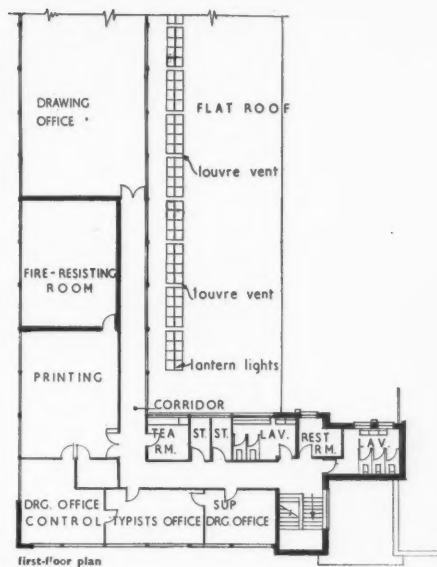
elevation, plan and section of window and wall panel

key
1. sliding door. 2. mosquito net. 3. sliding window. 4. bonding stud. 5. lintel.





current architecture recent buildings of interest briefly illustrated.



ground-floor plan scale: 1/32 in. = 1 ft.

1, south facade of factory 9.

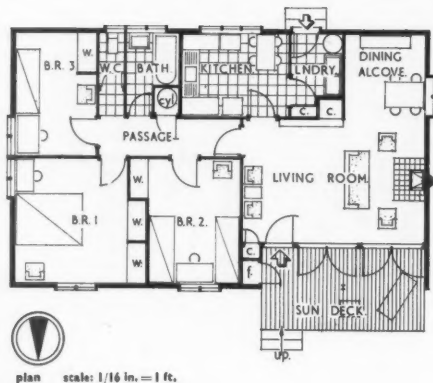


FACTORY EXTENSION AT LETCHWORTH, HERTS.

ARCHITECTS: HUGH ROBERTS AND DAVIES

Two extensions have recently been added to the existing Letchworth plant of the British Tabulating Machine Co. Factory 9, illustrated here, will be for experimental high-precision machine work, while the other is for development of these processes. The planning was governed to a large extent by the need to cater for yet future extensions to the machine floor areas of each of the buildings and excellent daylight factors were also essential. Both buildings have a light steel frame and pre-cast external cladding with a Derby spar finish. Floors and roofing are also of pre-cast units covered with jointless composition flooring over cement screed.

2, general view of the prototype aluminium prefabricated house.



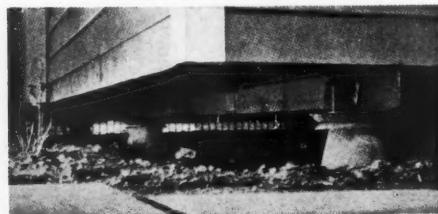
PROTOTYPE ALUMINIUM PREFABRICATED HOUSE

ARCHITECTS: C. A. V. SMITH AND J. P. MOCKRIDGE

Designed with export markets, particularly in Australia, in view the plans of this house (Commonwealth House, Kew Bridge) were evolved with the advice and criticism of overseas experts and interested laymen. The structure is aluminium, and the photograph, below left, of a cut-away section shows a diagonal wind-brace, framing and fibre-glass insulation.

The understructure is separated from the found-

3, cut-away wall and ceiling showing framing, diagonal wind-bracing and insulation.



ations by the aluminium saucers shown above. These serve as ant traps and may be filled with water. All taps and similar fittings are to Australian standards, and the fireplace is to a design by Karl Koch, and will burn almost any fuel. The house is intended to knock down into a very small compass for shipping, and, since building labour is scarce in many parts of the Commonwealth, is designed for erection by any competent handyman.

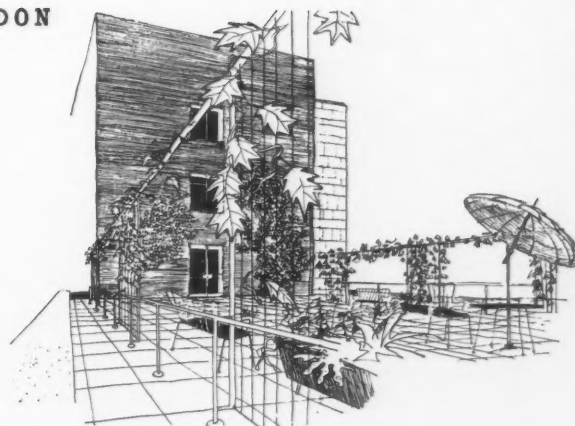
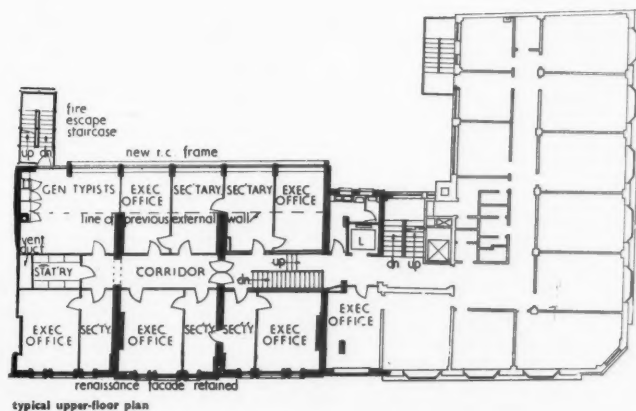


4, part of the new west elevation.

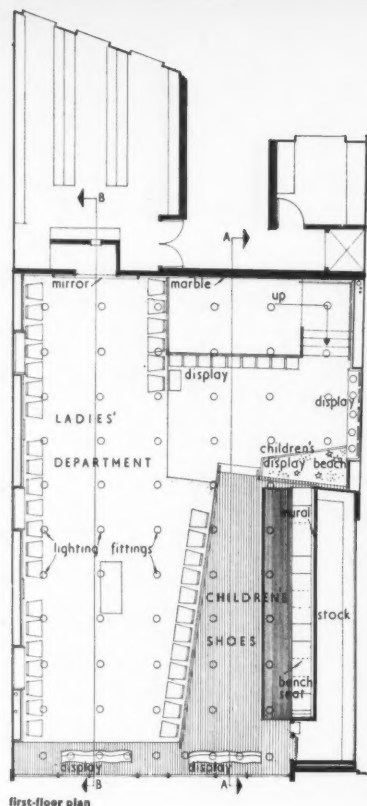
OFFICE EXTENSION IN DUKE STREET, LONDON

ARCHITECT: BERTRAM CARTER

To provide increased accommodation for a firm having offices in Duke Street, a block of three early nineteenth century houses which had been damaged by bombing were taken over and converted. The fronts were restored, but the backs were built out about 10 feet with the structure illustrated here. By this means, and by eliminating the stair-wells (access is by stairs from the original block) the floor area has been doubled with only a slight increase in cubic content.



New concrete floors were built throughout, and the new construction at the rear is concrete-framed. The extensively remodelled ground floor, which has been built out over the original gardens, provides space for displays and exhibitions, but the four floors above are occupied almost exclusively by offices. The most striking feature of the new construction, visually, is the open escape stair, a steel tube structure.



first-floor plan

5, the main facade

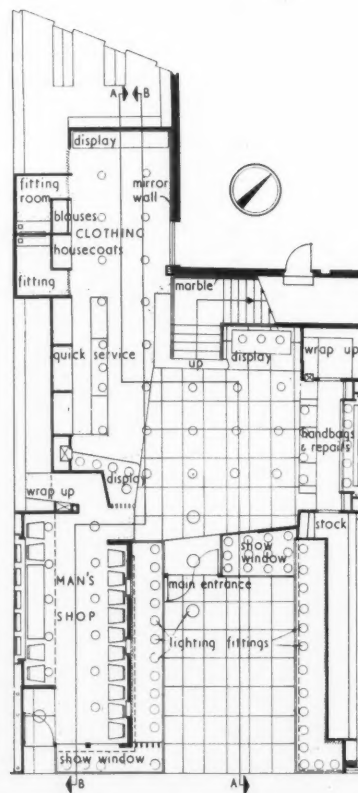


SHOE SHOP IN PORTSMOUTH

ARCHITECT: ELLIS E. SOMAKE

Replacing the company's original premises, the new Dolcis shop in Commercial Road, Portsmouth, is one of a block of four shops sharing a common elevation. The construction is RC frame with 11-in. brick walls and hollow tile floors. The entrance vestibule runs well back into the building, and has a glass end wall, to give a view of the interior display. On the floor above are the ladies' and children's departments, the latter being decorated with a mural by Victor Freeborn, which can be seen, at the right, in the photograph below.

6, the first-floor children's department



ground-floor plan scale: 1/16 in. = 1 ft.

BOOKS

THE STATION-FANCIER

AN INTRODUCTION TO RAILWAY ARCHITECTURE. By Christian Barman. London: Art and Technics, 1950.

Christian Barman has dealt with an important subject, of the dramatic significance of which, to judge by his text, no one could be more fully conscious. As an architect, as a leading spirit in the LPTB, and as a member of the British Transport Commission he has had more intimate and diversified contact with stations than most architects or any historian. He has not fully justified the expectations that the combination of so highly qualified an expert on a subject with which he is so well versed may justifiably arouse. Such premises as the following seem to be generally acceptable; railway architecture 'contains in itself a complete epitome of the architectural movements of nineteenth-century England, a fascinating mixture of engineering design and vernacular architecture . . . strengthened here and there with an infusion of high architectural skill. . . . It is the many subtle combinations of the old and the new diction that give to the railway style its characterful uniqueness.' A little sweeping perhaps, but a certain enthusiasm for one's subject is desirable. Barman, however, has let his carry him quite out to sea. He has permitted his publisher to call the book 'an introduction to railway architecture,' when it is in fact restricted to British examples of stations, omitting entirely the parallel continental developments, and even those in Scotland. Barman refers to 'Atlantic man,' but is not, apparently, aware of transatlantic man or his works. Even the word 'architecture' is too broad since the intricacies of station planning are passed over lightly: a page of the text (no plan is reproduced) mostly concerned with Hardwick's Great Hall at Euston and ending as follows: ' . . . in the nineteenth century station the architect's attempts to develop the quality of sociability are usually of far greater interest than his expression of functional plan forms.' While this may be an accurate reflection of the author's personal interest, and elsewhere he has argued well for more of this quality in contemporary stations, it does the architects of the pioneer stations less than justice, since it was they who worked out the essentials of the schemes currently practised. This book is not addressed to the architectural historian nor to the railway man, but is directed toward the intelligent layman, who would be obdurate indeed if he did not henceforward look at stations with increased respect and pleasure. Barman has largely avoided the sin of regarding the architecture as quaint, but this audience will be none the better for such errors as the doubtful attribution of the first Lime Street Station, Liverpool; or stating

that Frances Thompson's epoch-making Derby Trijunct Station building and shed has gone, when in fact the not inconsiderable remains should be carefully respected. The unique station at Fenchurch Street is probably twenty years earlier than 1876. Was Mathew Digby Wyatt at the age of 20 likely to have had much to do with the stations at Bath and Bristol? It is good, on the other hand, to have the attribution of Huddersfield to James Pritchett, Sen., and a more extended treatment than Giedion's of Mocatta's contribution.

Barman indulges in a good deal of speculation about the motives of the early station builders, claiming that theirs is the 'architecture of a revolution,' and that their builders were 'craftsmen-inventors' who sought to express the 'sense of leadership in architecture' while striving 'to maintain a sense of continuity, who understood and respected the great humanist tradition' and consequently were zealous 'to consider the relation of their work to the prevailing visual environment.' These claims need considerable documentary support, out of place in so slight a text, yet of too much importance to rest wholly on assertion. Few will agree that 'the triumphal porticoes of Newcastle and Huddersfield' express the 'sense of conquest over nature's forces.' If the portico had not been an accepted part of monumental architecture, or if porticoed stations were less rare, we should be more inclined to seek a special significance in the association. Is there, again, reason to suggest that the Euston Arch was left to wait the erection of a comparable station building out of the humility of the designer who chose to delay until he might study a fully developed railway in action, or that joint stations were erected to commemorate the peace treaty between competing lines whose 'grizzly fighters' said 'Let us shake hands and build something'? If this is the case does the Euston Arch also show 'the spirit of the conqueror'?

Since Barman has contracted to expound the text that 'railway architecture is the real architecture of Victorian England' it is disappointing to find so little emphasis on the structural accomplishments of the engineers in pushing their spans higher and wider (dimensions are almost totally ignored). Deserved praise is given to the resulting forms such as Dobson's at Newcastle Central (had he no collaborators and no knowledge of the French examples?) and Brunel's at Paddington which has never been so well photographed.

As another reviewer has pointed out, Barman's illustrations are 'the most interesting set of Victorian architectural specimens ever assembled in an English book.' Yet one wishes that his system of arranging them into classes had more internal logic, more compelling reasons to justify such omissions as the interior of King's Cross and Marylebone, the inadequate coverage of railway hotels, the inclusion of such undistinguished examples as Croydon, or the suggestion that the makeshift first

Paddington station was a deliberate screen treatment.

The modern world has much to learn from its Victorian ancestors, in point of mass and space composition, use of materials, bold colour, assurance, and vigorous experimentation. Exposure to Barman's pages should provoke renewed respect and perhaps a measure of judicious preservation.

Carroll L. V. Meeks

HIGH GOTHIC OBSERVED

FRENCH CATHEDRALS. By M. Hürlimann and J. Bony. Thames Hudson. 35s.

M. Hürlimann's picture book of French cathedrals follows a few months after his *English Cathedrals*. The standard of M. Hürlimann's photographs is fully maintained; he is a master in both qualities of architectural space and of sculptural surface. In the French volume as against the English the proportion between architecture and sculpture is reversed; 113 out of 196 illustrations are of sculpture. The owner of the book may be grateful for that, even if the architect and the architectural scholar might be a little disappointed that M. Hürlimann has not included more buildings and more building details. Admittedly, French cathedrals are a huge subject to try to cover in 200 plates, unless one is satisfied with hardly more than a picture catalogue of four or five illustrations for each. But it certainly remains a pity that Romanesque cathedrals are entirely left out. Perhaps the sub-title should have made it clear that the book is meant to deal with the great century of the Gothic cathedral only. Within these limits it is wholly excellent. This is due not only to M. Hürlimann, but also in equal proportion to Professor Peter Meyer, who provided descriptive notes to the buildings, and to M. Jean Bony who wrote an introduction of 20 pages—concentrated reading, no doubt, for the layman. For M. Bony chooses his words with great care and originality, in his descriptions of an interior as well as a statue, and every word has to be pondered over. To M. Bony—and it is time that the truth of this were acknowledged—the High Gothic of Chartres, Paris, Reims and Amiens (no illustration of Beauvais) has a firmness in which a vigorous sense of mass still persists. Brittleness and filigree came only after 1240, with the upper parts of the west front of Reims and with the rebuilding of St. Denis. That marks the end of the classic age of cathedral building (except for Albi and Carcassonne which are not included). After 1300—just as in England—no new cathedral was begun, and what was altered or added was built slowly.

The book was first published in Switzerland. The translation is satisfactory, except for one small point which tends to confuse the account of the development of sculpture at Chartres. The translation calls the doorways or portals 'porches' and the porches 'porticoes.'

Nikolaus Pevsner

TWO CENTURIES OF DUBLIN

DUBLIN 1660-1860: A SOCIAL AND ARCHITECTURAL HISTORY. By Maurice Craig. Cresset Press. 42s.

For two centuries Dublin has been acclaimed as one of the finest cities of Europe, and happily neither the calamities of civil disturbance nor the more insidious havoc of irresponsible demolition have seriously affected its unique character. While it is in the main a Georgian city, its first stirrings towards architectural consciousness go back nearly half a century before George I's accession, for it was in the 1660's that the Viceroy Duke of Ormonde, mindful that 'it is important to keep up the splendour of the government,' gave support to several important building schemes and obtained Charles II's authority for the creation of that great amenity Phoenix Park. With the English capital, Dublin shared the aesthetic advantages and practical disadvantages of bisection by a navigable river, but while in London the trend of expansion was principally in a westerly direction, Dublin was to spread both north and south, with an almost equal division of fashionable residences between the Merrion Square area on one side of the Liffey, and the Gardiner-Beresford estates on the other. In the creation of these residential areas, and the even more important civic buildings, native and imported genius was nicely balanced, providing on the one hand a remarkable body of able craftsmen, and on the other a constant source of contact with new trends in architectural taste. Indeed, one of the striking features of Dublin work is that, with the exception of a few deliberate backward glances such as the Provost's House, it shows no evidence of an architectural time-lag, while Edward Lovett Pearce's early essay in Palladianism for Parliament House actually precedes William Kent's designs for the new Houses of Parliament at Westminster by some six years.

While the city has not lacked documentation (the Dublin Georgian Society was a pioneer of its kind and produced several valuable volumes), the various aspects of its architecture and politics, its economic and social life, have hitherto been the subject of individual and specialized studies. Mr. Craig's comprehensive survey of artistic and cultural activity in the Irish capital is, therefore, all the more welcome, for it enables us not only to follow the gradual growth of the city, but to trace it in relation to the builders and landowners, the wits, beaux and benefactors, who played their part in its development from Ormonde's time onwards. It is a story which makes excellent reading, and Mr. Craig deals with it in a manner which is scholarly without being in the least dry, and which is certainly not without humour. If the more serious student of architecture may feel that the clarity of his particular interest has been somewhat overshadowed by the book's literary and historical content, he cannot fail to appreciate the careful documentation which underlies every section of it, and makes it an invaluable guide to any closer study of the subject.

Dorothy Stroud

Shorter Notices

THE GREAT EXHIBITION. By Yvonne French. The Harvill Press. 18s.

'These are the tournaments of our modern times,' the famous Baron Stockmar wrote to Prince Albert à propos of the proposed Great Exhibition, 'They are less poetical perhaps than those of ancient days, but they also have their grandeur.' The passage is one of many unfamiliar quotations in Miss French's book, which gives us the first detailed history of the 1851 exhibition. It is largely based on records kept at the office of the 1851 Commissioners. From this source come, for instance, the remarkable stories of the comedy of cheeses to be exhibited by Switzerland, and of the French 'poupées et mannequins' of wax representing the Pope and twelve Cardinals (including the newly created first English Cardinal, Dr. Wiseman) to be exhibited by Belgium.

The book consists of three parts—the project, the building, and the exhibition itself. It is carefully done and only falls down where the exhibits and their styles are discussed. One grows a little tired of all these remarks about 'the high-water mark of hideosity' and the 'bastardization of taste.' Surely it is time that something more helpful was provided.

N.P.

Books Received

THE HISTORY OF THE ROYAL HOSPITAL OF ST. KATHERINE BY THE TOWER OF LONDON. By Catherine Jamison. Geoffrey Cumberlege. 25s.

DAS POLSTERMOBEL. By Von Adolf G. Schneck. Von Julius Hoffmann. Stuttgart (3rd revised edition).

SIR JOHN SOANE. By John Summerson. Art and Technics. 10s. 6d.

PLASTICS IN BUILDING. By J. B. Singer. Architectural Press. 18s.

AUSTRALIA'S HOME. By Robin Boyd. Melbourne U.P. 25s.

LONDON HOMES. By Ralph Dutton. Allan Wingate. 15s.

THE HISTORY OF BRITAIN IN STONE. Ministry of Works.

NAZIMABAD THE FIRST SATELITE TOWN IN PAKISTAN. High Commission for Pakistan.

HISTORY

COLORADO PERIOD PIECE

Symptomatic of America's growing interest in her own nineteenth-century history is the renewed attention being given to the pioneer settlements in the West. Typical of these is Central City, near where John Gregory discovered the first Colorado gold lode in 1859. It became the richest square mile on earth and was thronged at one time with as many as 15,000 prospectors. The boom days passed and the mushroom mining



1, Central City Opera House.

settlements fell into partial decay; their houses deserted, their gardens returned to the wilderness.

But Central City has lately been considerably revitalized, largely because of the survival of its solid granite-walled opera house, built in 1878 after a great fire in 1874 had destroyed the original log theatre put up in the 'sixties by the Welsh and Cornish miners, who had joined the westward trek after gold, for their singing societies. The opera house was described at the time as 'the finest temple of the muses west of the Missouri'; Salvini, Bernhardt, Edwin Booth and others performed in it. In 1931 the owners, descendants of one of the original builders of Central City, bequeathed it to the University of Denver to be preserved as a memorial to Colorado pioneers. A Central City Opera House Association was formed, and has lately organized a number of annual drama festivals, accompanied by outdoor dancing and other entertainments, which have focused interest on the town's surviving pioneer character.

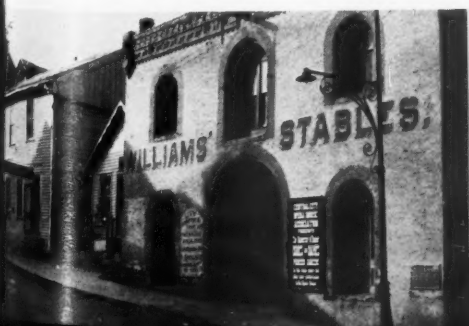


2, Teller House Hotel, above, and 3, below, typical furnishings in one of the parlours.

Among other buildings still remaining from the boom days are churches, timber houses with elaborate fretwork ornament, and the Teller House, once reputed to be the most luxurious hotel in the Colorado territory. The latter has been refurnished in Victorian style, and the frescoes on the walls of the bar retouched. The main street still has much of the authentic makeshift mining-town atmosphere, which is reinforced by the deserted shafts and placer diggings in the surrounding dusty hills and



colorado period piece Central City, product of the gold rush of '59, deserted but preserved, is a monument of the folk-mythology of the West. A sprawl of mostly ephemeral buildings, dominated by a few larger structures like the Opera House and the Catholic Church (extreme left in 4), it was partly destroyed by two famous fires, and the rebuilt parts are in stone, pretentious commercial facades or humdrum frames, 5. There remain, however, some true memorials of constituent Americana—the dream-house gothic of the Lace House, 6, the sturdy, original detailing of Williams' Stables, 7, and, most poignant of all, Old Seventy-One, 8, which carried the miners in when the lode was easy, and carried them out again when it became difficult to work.



4 the presence of the Cœur d'Alene mining museum and, at the south end of the little town, of Old 71, one of the original narrow gauge locomotives that puffed its way between Denver and Central City, loaded with ore and fortune-hunting passengers.*

* This note is based on material provided by Mrs. Margaret Ivimy.

WORLD

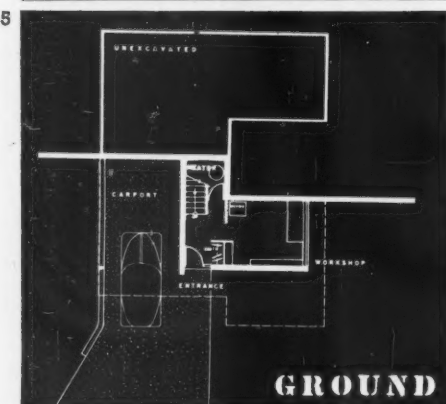
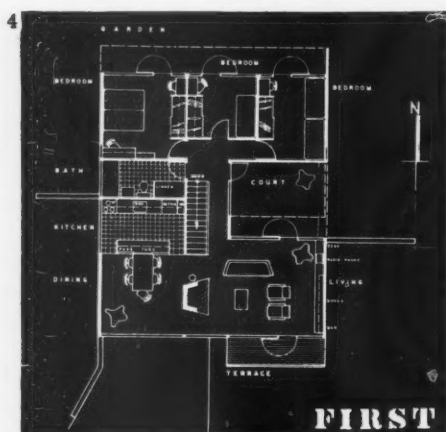
HOUSE NEAR SYDNEY

The Sulman Medal, Australia's most distinguished annual award in architecture, has just been conferred on the House at Turrumurra (AR, November, 1951) designed by Harry Seidler. By the same architect, and in the same general style, is this new house, 1, on the coast near Sydney. The view and the sun are on opposite sides of the house, but the courtyard dramatically cut into the eastern wall, 2, lets sunlight into the back of the living space, whose main windows look out over the sea. The courtyard and the kitchen/bathroom complex bisect the plan, 4, which the architect calls binuclear



—living at one end, sleeping at the other end of the house. The lower floor, 5, provides only a carport and utility space, plus the entrance stairs.

The particular use of vertical boarding on the exterior, the thoughtful geometry of the bedroom façade, 3, and the Eames



chairs in the dining area, 6, are all American in origin, but in combination are characteristic of that growing eclectic



tendency whose products are as typically Australian as those of Italian Eclecticism are Italian.

INDOOR PLANTS

PELARGONIUM CRISPUM (Geraniaceae)

Pelargonium crispum is a scented-leaved woody species of the *Pelargonium* family growing to about two or three feet in height. It is a greenhouse plant. Its flowers are variously described as either rose or purple and they may be either. They bloom from September to November. The leaves are curly, lobed and lemon scented.

This is an old-fashioned favourite which was introduced, according to J. C. Loudon, in 1774 from the Cape of Good Hope. Varieties of *P. crispum* are now available which have variegated green and white leaves.

The scented-leaved pelargoniums have a



charm of their own. Their flowers are not often showy but they have for long been a favourite room plant and magnificent specimens can often be seen in cottage windows. Their charm lies in their compact growth, their delicately tinted flowers which are in scale with the size of the plant, and in their scalloped or finely cut leaves scented pleasantly and variously, lemon, citron, peppermint or of nutmeg. Other favourites of this type are *P. graveolens*, the old rose geranium, and the velvet-leaved *P. tomentosum*. A catalogue from those nurserymen who stock them will provide a wide choice.

They are propagated from cuttings, and they should be grown in a compost of two parts loam, half a part each of manure and leaf mould and a quarter part of sand. They require plenty of sun and warmth and only moderate watering. **H. F. Clark**

TOWNSCAPE

THE BOLLASTER

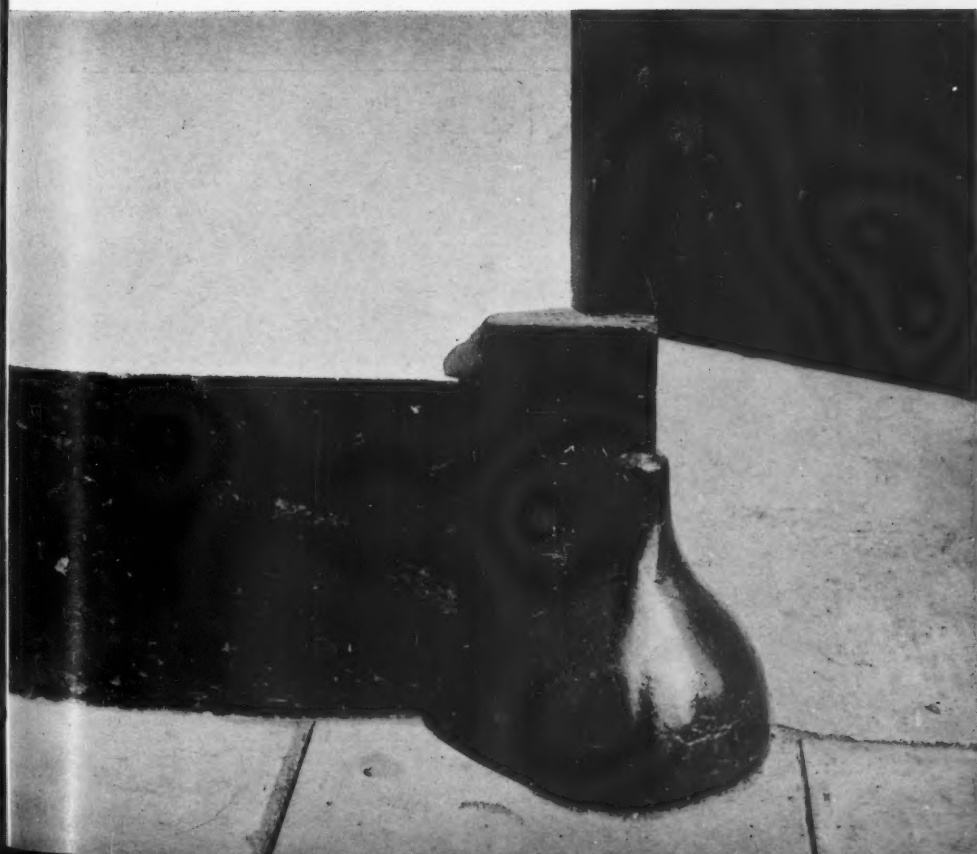
The bollard as a piece of street furniture is now well established in the contemporary designer's stock; the bollaster, or engaged bollard,¹ has not yet been accepted into it. Yet the bollaster is a feature common to the functional tradition of many countries and at its best of most powerful effect. Like the non-nautical, urban form of the bollard, the bollaster in origin is a countermeasure against wheeled traffic; only instead of 'They shall not pass' it says 'They shan't come too near.' Photographs 1, from Looe, Cornwall, and 2, 3, both from Tarragona, Spain, and 4, from 52nd Street, New York City, show



bollasters protecting a doorstep, in the first case, and the angle of a house in the other three. The bollaster's degree of integration with the structure that it protects varies, but it is never more impressive, its moral prohibition never more effective,

¹ A word coined for this article. Bollaster is formed by analogy with pilaster. Whether it should have two l's or one is a nice point for etymologists to decide; I have plumped for two as making the derivation clearer.

- 2, Tarragona, Spain.
3, Tarragona, Spain.
4, 52nd Street, New York.
5, Lyme Regis.





than when it appears to be a growth rather than a thing applied: 5, from Lyme Regis, is an example of a fully integrated bollaster of this kind. In 6, at Whitby, Yorks, the



bollaster is tied in to the wall by a coping of iron. In 7, at Montpellier in the south of France, bollasters play a part in a purely



classical scheme, and range as nobly as any peristyle of Doric columns. 8 is a rarity in that it is an architect-designed bollaster; the architect was Henry Hobson Richardson, and the building is the Glessner House, Chicago. After that, who will say that there is not still a place for the bollaster in the urban scheme of things?

I. de Wolfe

FURNITURE

Dictated Proportions

It is remarkable how the addition of a major piece of furniture to a room already furnished may upset completely the existing balance and proportions, despite the most careful foresight. The following instance illustrates such a case though it is rare that adjustment can be made so easily.

This piece of furniture, in which are

the top is of blue belge marble, the cupboard is in painted blockboard and the two small trays at one side and the plant-tray at the other are in stove-enamelled sheet steel. It was designed by Terence Conran for Ian McCallum, to fit into a background of rather vivid pattern and colour, hence its simplicity of form.

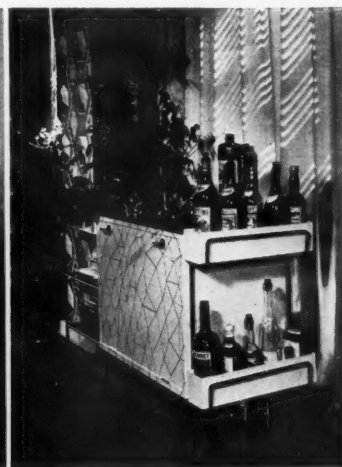
The first two photographs show version number one, which stood 2 feet 10 inches high, so that the cupboard was 12 inches off the ground. The front was left as a plain white rectangle. Somehow, when placed in its setting, it did not look right, the relationship of its height to adjacent pieces of furniture exaggerated its bulk in a room the size of which did not permit overcrowding. In the workshop its proportions as an isolated piece of furniture had nevertheless seemed ideal.

The second version, shown in photographs 3 and 4, is merely the first with four inches sawn off the legs and an irregular pattern painted on the face of the cabinet. The problem of proportion enforced by its



combined plant-tray for a potted jungle, magazine shelves, glass cupboard, mixing top and bottle racks, and which is shown in two versions, is a case in point. The frame is of welded and stove-enamelled $\frac{1}{2}$ -inch mild steel rod with $\frac{3}{8}$ -inch crossbars,

surroundings was thus solved quite simply, while the addition of the pattern was sufficient to reduce the slightly harsh effect of the white rectangle, thus bringing it more to terms with the boldness of the surrounding animation. H. McG. Dunnott



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THE FALSE PRESTIGE

This age . . . might well be nicknamed among the centuries as that of ugly building. By the extension of such, every shore of England has been rendered monstrous during the sixty years of Her Majesty's reign, and through three-quarters of our country our villages have had their beauty taken from them. There is no need to pick out the new manufacturing town as the sample of our taste, for the mushroom squalor of our style is as manifest in our ancient cities and our University towns; 'city improvement' and the building estate have brought them all to a level. It has been sufficient for an ancient building to retain the graces of ancient art for this distinction to be its death warrant. Beauty of site has only invited means for its ruin. . . . Our nineteenth century is alike insensitive to the hideousness of its own creations, and intolerant of the beauty of the old architecture which has come down to it.

And the professional architect is part of his age. The world says to him, as it has always said to its builders, 'utility is wanted,' but in our time it has added 'utility cannot be beautiful.' Common building might, indeed it sometimes does, get a certain dignity from the mere expression of this negation. It might, without knowing it or intending it, have drifted into an art; but continually restraining it from natural development has come the influence of the professional architect, with his business purveyance of design, and the false prestige of Art, that has attached to him. . . . The world says 'to my convenience and my needs, tack a lace and frippery of style, as proof that I am not entirely material, but can spend money on Art.' The architect replies 'I am your Artist and servant, obedient to your bidding; I can reach competence, a wide connection, and honours—yes, become a Knight, perhaps, and a Royal Academician!' Such are the voices that dictate our 'Architecture.'

*E. S. PRIOR. Extract from *Church building as it is and as it might be: an address delivered in the Jerusalem Chamber, Westminster* (THE ARCHITECTURAL REVIEW, August 1898, pp. 106-7).

MARGINALIA

Architects in this Issue

The Port Phillip Idiom. Architects of houses illustrated (pages 309-313).

1, page 311. R. V. A. SMALL HOMES SERVICE. Originated in 1947 by the Royal Victorian Institute of Architects under the presidency of Robert S. Demaine. A free advisory bureau to home-builders, with standard plan service. Members submit drawings, copies of which are sold for £5, the author receiving royalties to a maximum of £75. Average of 1,000 sets of plans are sold annually to people who would not otherwise consider consulting an architect.

2, page 311. BATES, SMART & McCUTCHEON. Architects, engineers and town-planners. Oldest architectural firm in Melbourne, celebrating its centenary this year.

WALTER OSBORN McCUTCHEON, its principal since 1926. Born 1899, Melbourne. Has been in recent years: President of Building Industry Congress and Royal Victorian Institute of Architects, supervisor of School of Architecture at Melbourne Technical College, member of Commonwealth War Workers' Housing Trust, chief technical adviser to Commonwealth Government as Controller of Planning (1944-45). Married, with one daughter and two sons (one studying architecture). Recreations: golf, tennis, swimming. The house illustrated is his own.

3, page 312. ROY GROUNDS. Born 1905, Melbourne. Attended Melbourne University Architectural Atelier. Articled pupil till 1928 to Blackett and Forster. 1929-30, England and Europe. 1930-32, USA, working 2½ years in Hollywood as set designer. 1932-37, in partnership with Geoffrey Mewton in Melbourne—numerous houses and flats. 1938-39, England, Europe, USA. 1939-41, practice alone in Melbourne—mainly flats. 1941-44, RAAF. 1944-46,

dairy farmer at Buxton, Victoria. Since 1946 in practice in collaboration with Mussen, Mackay and Potter in Melbourne, and senior lecturer at University. 1951, USA, England and Europe. 1952, Director of Town and Regional Planning at School of Architecture at University. Son by first marriage, daughter by second. Hobbies: cooking and talking.

5, page 313. NEIL CLEREHAN. Born 1922, Melbourne. Architectural course just started when Japan entered war. Served in AIF in New Guinea. Completed B.Arch. on return. Assistant Director of Small Homes Service and part-time practice of houses. Hobbies: writing and meeting people. At present in USA.

5, page 313. NORMAN BARTON. Born 1923, Melbourne. Architectural course interrupted by war. Served in AIF in New Guinea. Then completed B.Arch. at University of Melbourne. Now working with Frederick Moresby. Married with daughter.

6, page 313. JOHN MURPHY. Second generation architect. Born 1920, Melbourne. Before the war worked in his father's office (cinemas, commercial, industrial) and studied part-time. Served 3½ years in AIF, in Middle East and New Guinea, then continued studies under Army Rehabilitation scheme. Spent 1947 travelling overseas; worked in England. Returned, completed B.Arch. course at University of Melbourne, and stayed on as part-time tutor in design for two years, at the same time indulging in his hobbies of yachting and brick-laying, and opening practice with his wife.

6, page 313. PHYLLIS MURPHY. Born 1924, Melbourne. Began architectural training at Melbourne Technical College during the war. Worked for Yuncen, Freeman Brothers, Griffiths and Simpson for 3 years. Spent 1947 in Europe and USA. B.Arch. at University of Melbourne in 1949. Chief outside interest: garden design and gardening. Practice includes houses, schools and exhibitions.



Architect of extension to Durham University (see pages 287 to 293). JOSEPH S. ALLEN, professor and head of the Department of Town

*An article by Christophe Grillet on Edward Prior, the centenary of whose birth falls this year, appears on pages 302-308.

and Country Planning, King's College ("the red brick end of") Durham University since 1946; also in private practice. Born 1898 at Birkenhead. Studied in Liverpool and offices in USA. Has been lecturer in architecture, Liverpool University; head, Leeds School of Architecture; vice-principal, Leeds College of Art. Was design consultant for Jowett Javelin car, Airey prefabricated house. Lives on the Tyne valley in a seventeenth century farmhouse. Married, daughter Elizabeth, 19, wants to be a farmer; son Paul, 14, a racing or tractor driver. Hobby, running a farm of 20 pedigree Jersey cows. Likes countryside, Brahms. Ambition, to do better architecture. Joint author with R. H. Mattocks of *Plan for West Cumberland*, *Plan for Accrington*; edits twice yearly *Planning Outlook*, which he founded in 1948.

Coleshill House

The fire of September 23-24 which gutted Coleshill House, Berks, has caused a grave lacuna in a part of the history of English architecture where surviving monuments are exceedingly rare. It has also destroyed an irreplaceable work of art.

Though attributed, even now, in some of the standard histories to Inigo Jones, it is in fact the masterpiece of Sir Roger Pratt, built for his kinsman Sir George Pratt, attributable and datable securely from his own notebooks and the papers of the Pleydell family who held the house until a few years ago. Finished in 1652 it was one of the triumphs of seventeenth century domestic architecture in England. Its plain rectangular exterior, the first in this country without an order, enriched by doorcase, window tabernacles and rustic quoining, contributed constituent features to the English architecture of the next two centuries: the plan marked a critical phase in the development of the country house; and most of the characteristics of the Queen Anne manner can be traced



2, Hall and Staircase at Coleshill.

to it, as can the inspiration of much of the late work of Norman Shaw.

But its chief glory was its interior. The staircase, unrivalled in its time, and rarely since, for splendour with economy of means and simplicity of plan, rose in symmetrical flights round opposite sides of a square hall whose walls were almost entirely plain, their chief decoration being busts of Caesars in roundel niches. Wherever Palladian precedent (as understood by Sir Roger's master, Inigo Jones) would permit, the



Door in the Waterloo Gallery, Apsley House, 3, before and 4, after restoration.

staircase structure, cornices and ceilings of the interior were adorned with plasterwork of great richness, some in a swaggering high relief which anticipated the age of Wren, some in a delicate low relief which looked forward even further. The loss of this plasterwork appears to be complete, though most of the portable furnishings were removed to safety, in spite of the difficulties caused by molten lead showering from the blazing roof. Negotiations were in progress for the house to be made over to the National Trust so the loss is truly one to the country at large.

Apsley House

The opening to the public of the Wellington bequest in its proper setting, Apsley House, gives one not only a startling glimpse of Regency taste at its plushiest and most official, but also an interesting insight into MOW methods and intentions in the restoration of buildings. The condition of the house before restoration began is typified by 3, a doorcase in the Waterloo Gallery, added in 1828 by Benjamin Wyatt to accommodate the Duke of Wellington's annual banquet to the Waterloo generals. Superficial damage of this kind was common throughout the house—structural restorations did not include much that was more substantial than ceilings—and the repairs are solid and sensible.

Visually, however, things are less satisfactory. The gilt, whose glitter is essential to Wyatt's Rococo Revival detailing, has been largely replaced by gold paint whose chill genteel gleam is not at all what is needed, as 4 will show. Older restorations in gold paint can be seen in various parts of the house (trim of doorcases, etc.) which have a warmer, if dirtier, sheen, either through age or the paint's original composition, and this, surely, should have set the key for the new work, if gilding was absolutely out of the question.

It presumably was, for economic reasons, but one cannot help wondering what reasons prompted the use of so effete a shade of green



for the doorcases of the Yellow room—it can hardly belong to the colour-repertoire of the Adam office, though it does very much to that of the MOW. And why, out of a collection of very good second-rate pictures, has the one first-rate picture, the pseudo-Van Dyck equestrian portrait of Charles I, been hung on the stairs where it is rendered invisible by the shine on its glass from the top lantern? A print of one of the Waterloo banquets which is on view in the house shows this picture hanging between the doors in Wyatt's great gallery, where it would have been rather overwhelming, but visible, and most impressive.

CORRESPONDENCE

Plants Indoors

The Editors,

THE ARCHITECTURAL REVIEW

SIRS,—Being a member of the National Cactus and Succulent Society I am naturally more than interested in your special number on Indoor Plants, but I cannot agree with your comments about some of the cacti groups illustrated.

Broadly speaking all true cacti require abundant direct sunshine and fresh air, and water during their period of growth. Without a combination of these wants cacti will not grow at all. Due to the succulent nature of these plants their outward appearance will remain for some time after they have been denied the needs of livelihood. When all the stored plant food is exhausted they will shrivel and die.

It seems that you approve of this practice of putting plants into quite unsuitable conditions, as exemplified by your comments concerning the cacti and other succulents in the window of the South Africa Tourist Office in Piccadilly. These are not only deprived of all sunlight and fresh air, but are grouped into single pots, although requiring differing cultural conditions.

Another example of this asking for the impossible is in illustration No. 57 on page 340—Opuntia and

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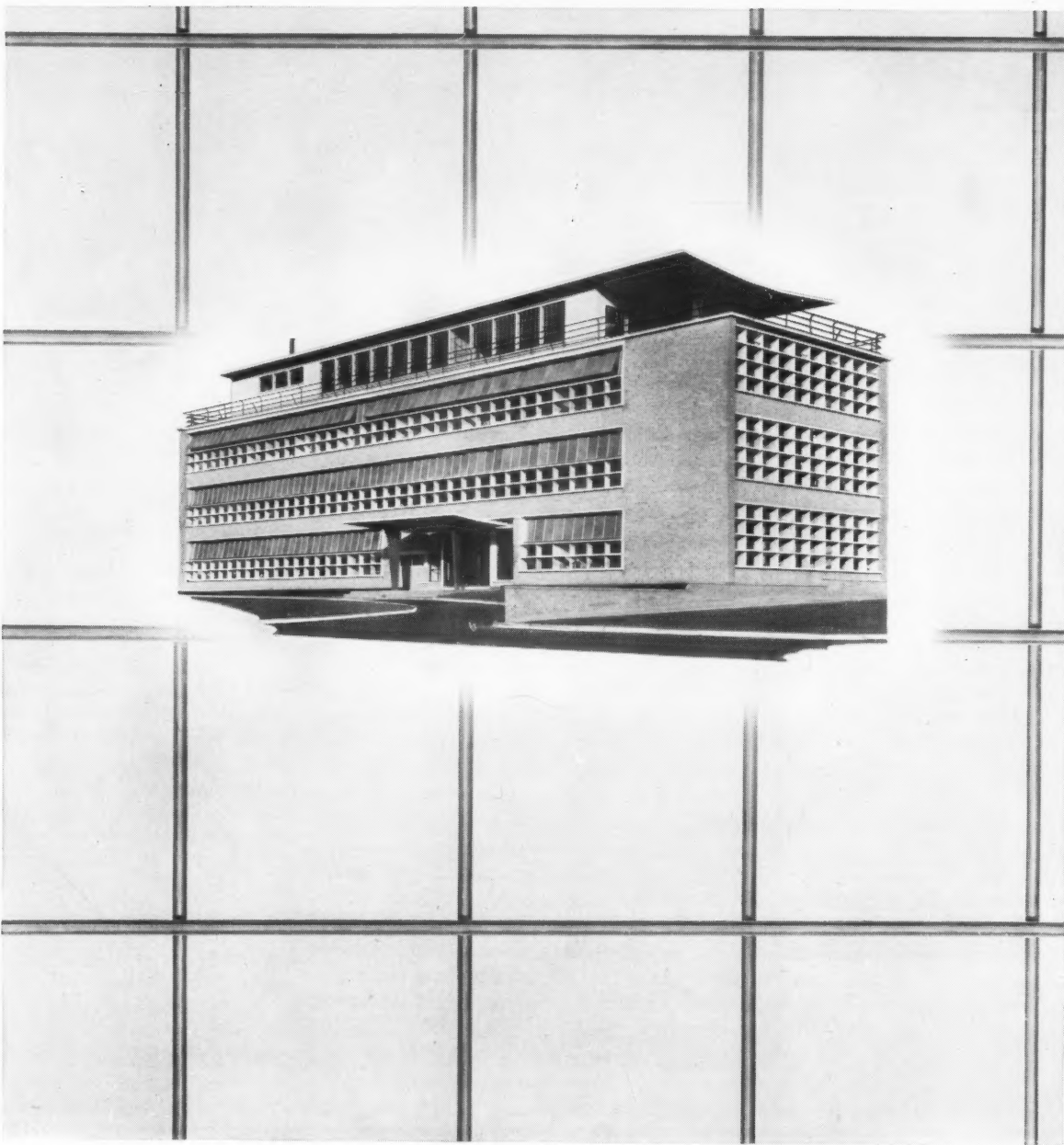
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MISCELLANY

Crassulaceæ packed into a jar, and I suppose everyone hopes for the best.

There are several other illustrations of bad practice with plants, but in a special issue on the subject your ideas on good practice surprise me.

Yours, etc.,

Surrey.

P. GORDON MILLER.

The Consultant Editor's reply: Mr. Miller should be referred to the cultural notes on *SPECIES* where, under *CEREUS*, the reader or intending collectors of cacti are advised to consult specialist growers—most of whom would be, presumably, members of the Cactus and Succulent Society. Advice given on treatment of all succulents and cacti has only been given after exhaustive consultations with the works of Mr. Jacobsen and his equivalent in America—N. L. Britton. We certainly do not wish to encourage cruel or neglectful treatment of these plants, and if Mr. Miller has any amendments to suggest to the cultural notes on *Cereus*, *Opuntia*, or any of the Succulents, they would be received with gratitude.

With regard to examples cited, Mr. Miller is referred to the captions which head the section on *USES*. His examples are taken from 1, Arrangements; and 2, Exhibitions. It is admitted that these are not all good examples of permanent planting but they are not intended to be. Both these kinds of planting are only given as showing contrasts of plant characteristics—foliage, texture, etc., and are included to excite in the reader an interest in the appearance and habits of the plants illustrated. Presumably anyone stimulated into buying some of them would, as directed on page 305, consult specialist growers or the works listed on page 349.

We think that if Mr. Miller visited the Travel Office in Piccadilly he would find that each cactus and succulent was grown in an individual pot which is sunk in peat covered with a top dressing of chippings. They are there, presumably, for their association with South Africa. None of these plants remain in that environment for long as they are serviced and maintained by fully competent plantmen.

The Pleasures of Lion Hunting

The Editors,

THE ARCHITECTURAL REVIEW

SIRS,—Mr. de Wolfe's critical survey of lions, ancient and modern, omits any reference to what is probably the oldest example in this country, namely the Corbridge Lion. This piece of Romano-British sculpture was described and illustrated a good many years ago in *THE ARCHITECTURAL REVIEW*.^{*} It is not well known, but it is worth visiting, for it discloses the native genius for sculpture that occasionally broke through the rigid conventions of Romano-British art, and which, much later, in mediæval England, enjoyed such full and fluent expression. Of the Corbridge Lion, Professor Haverfield once wrote: 'Fantastic and even grotesque, it possesses a wholly unclassical fierceness and vigour, and not a few observers have remarked that it recalls not the Roman world, but the Middle Ages.'

Yours, etc.,

London.

JOHN GLOAG.

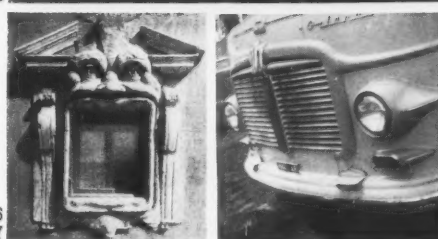
Mannerism

The Editors,

THE ARCHITECTURAL REVIEW

SIRS,—In the recent discussion on the Mannerism of Tintoretto,† Dr. Pevsner has cited the famous Cortile of the Uffizi as an example of Mannerist space composition. Your readers may be interested in the photograph, 5, which I have taken of this space, which is now used for parking the buses of visitors to the Uffizi galleries.

I think students of Mannerism will see a certain kind of appropriateness in these vehicles to this



space. The design of bodywork has advanced from the serene classicism of the cars praised by Le Corbusier in *Vers une Architecture*, to a condition which I believe may be truly called Mannerist. A disquiet proper to the difficulties of the world since the war is produced by the long perspectives of the chromium lines on the sides (cf. the cornices of the architecture) and by the 'crushing' of the windows between the roof slab and the flat body sides (cf. the mezzanines of the Uffizi). Also, if readers will look at the two small pictures which I have sent, they will see how the 'façade' of another Italian bus, 7, is very like a famous Mannerist conceit—a window, 6, from the Palazzo Zuccari—since in each case a ferocious mouth is represented, surrounded by a heavy moulding. The bus even has a small chromium 'nose,' though the 'eyes' are not in the right places.

It is interesting to speculate as to the next development, since if conditions are favourable, the Italian genius should solve all these Mannerist tensions and disquiets in a Baroque; a style which shall be free, plastic, popular, and full of movement, although it is very difficult to see how the conception of architectural movement can be applied to bodies in motion themselves. Yet such a problem is, of course, very proper to an age whose spirit is obsessed with problems of the space-time continuum.

I remain, Sirs, etc.,

RENATO BERNESTHAL.

EXHIBITIONS

Only the gleeful clamour of the lowest age group in the National Exhibition of Children's Art has disturbed the muted opening of the Autumn season. The dealers' galleries are always restrained in September, and it has been left to the Arts Council to provide the inaugural felicities.

It has brought to the Tate the oils, pastels and bronzes by Degas which, apart from two or three omissions and substitutions, were selected

by Mr. Derek Hill for the Edinburgh Festival. It is not a large selection, and is by no means a gathering together of the masterpieces, but from the material within his reach Mr. Hill has contrived an urbane sketch of Degas' career: between an exquisite little self-portrait painted when he was twenty and some of the bronzes which were modelled in his last years one sees a mastery of significant stillness change to an inordinate desire for movement. The large pastels of women furiously scrubbing their backs and jerking their bottoms vehemently out of baths are wonderful demonstrations of draughtsmanship, but the artist's failing eyesight took him too close to the model and they are scarcely less overbearing than cinematic close-ups. How much more satisfying is the oil sketch of a seated woman set in deep shadow against the light streaming through a window. The 'drawing' here is altogether less arrogant and interfering; the figure is not a ruthlessly defined construction but an adumbrated presence, not a model acting a part but a woman living her own life. The sculpture includes the adorable *Ballet Dancer of Fourteen Years, Dressed*—knees slightly knocked, chin held high—whose only possible rival as an image of gawkily graceful adolescence is Manzu's young ballet dancer seated on a chair, which was in the last sculpture show at Battersea Park.

The Arts Council has also collaborated with Dartington Hall to put on a show at the New Burlington Galleries of English Pottery and Textiles made by artist-craftsmen during the last thirty years. It is a quite exceptionally tasteful display yet seems peculiarly 'out of this world.' The light straw canopies over the pottery stands, devised by Mr. Alec Heath, strike just the right note, for they suggest an



8, Stand at the Art Council's Pottery and Textile Exhibition designed by Alec Heath.

impossibly refined and exclusive market place. The general effect is of an ethnographical exhibit of the remains of a lost civilization, of a village and market town community of highly æsthetic peasants. Within these terms there are many fine things, and the large landscape plate by Bernard Leach, with its village backed by a meander of hills and with rather Oriental branches breaking in from the lip, operates as an apotheosis. Only the stoneware of Hans Coper and the porcelain of Lucie Rie remain outside the prevailing atmosphere of rural quietism. Coper's white, unglazed pot, smoothly and thrillingly curving away to a narrow base,

^{*} 'The Forerunners,' January, 1937.

[†] 'Tintoretto and Mannerism,' June, 1952.



9
10
11



12
13
14

9, *Woman at a Window* by Degas (Tate); 10, *Stoneware Pot* by Hans Coper; 11, *Porcelain Cup and Saucer and Bowls* by Lucie Rie (New Burlington); 12, *Belted Galloways* by Earl Haig (Redfern); 13, *Self Portrait* by Oskar Kokoschka (Institute of Contemporary Arts); 14, *Rosier Pompan* by P. J. Redouté (Marlborough Fine Arts).

and Rie's porcelain cup and saucer with a reticent yet almost *trompe l'oeil* sgraffito which looks as organic as the underside of a mushroom, have a clean, light, twentieth-century elegance. They alone make the point that the whole exhibition was presumably intended to make. They show that the artist-craftsman is not necessarily an anachronism in our time, that it is not impossible for him or her to be, so to speak, with us.

The drawings and graphic work of Oskar Kokoschka at the Institute of Contemporary Arts range from 1904 to 1947, but with a gap in the thirties. The large portrait drawings of the middle period have great intensity but somehow seem stylistically undistinguished. The powerful self-portrait of 1923 is a profile on a three-quarter view which pre-dates Picasso's most elaborate experiments with the same device. But it is the very early drawings of lean girls with protruding stomachs, and the studies of women, made in the same period, in which concentric lines swirl round navels and straight lines radiate from breasts, pelvises and armpits like the rays of the sun, that enable us to glimpse the reasons for Kokoschka's international reputation. A London exhibition of his early oils is long overdue.

The organizers of the Fifth Annual Exhibition of Children's Art, held at the RI Galleries, have claimed that the standard this year is higher than ever, but the mixture looks much the same as before. The exhibits in the 5 to 7 age group are almost monotonously exuberant, and it seems arbitrary and meaningless to put 'commended' tickets on any of the pictures in this group. The work in the highest age group (12 to 16) has the melancholy and tentativeness which one would expect from young people trying to 'draw properly,' and it is a relief to come across a relaxed and uninhibited design from the occasional 'backward' child who manages to slip into this group. It is children between the ages of 8 and 11 who provide the most enterprising pictures. Their powers of perception are growing but they are still freely inventing their own formal symbols. The bull's head, for instance, which makes such an effective poster for the current show, is by a girl of eleven, and is lifted from an entirely communicative symbol for a charging bull.

Redouté's colour engravings at the Marlborough Fine Arts confer the immortality of petrification upon fruit and flowers. They are marvels of exactitude, but even the drops of dew suggest fine-spun glass rather than water.

Redouté is called 'The Raphael of the Rose,' but I think that these roses might more accurately be described as botanical equivalents of Boucher's boudoir nudes.

The most obviously successful of Earl Haig's pictures, in a delightful one-man show at the Redfern, owe rather too much to early Pasmore, but fortunately the most interesting things are the studies of cattle in landscapes, where his technique is less assured but not derivative, and the vision quite profoundly his own.

Robert Melville

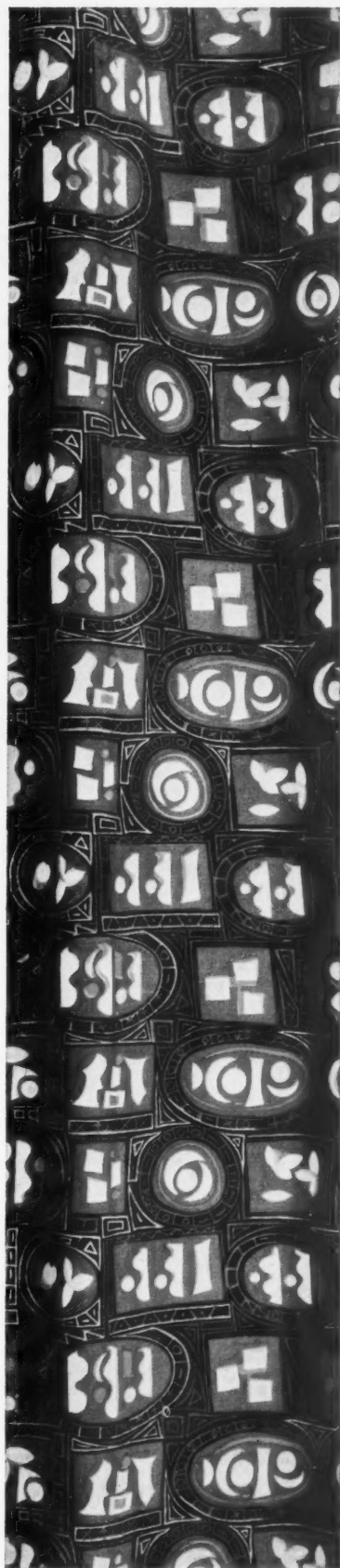
TRADE & INDUSTRY

Pilkington Activities

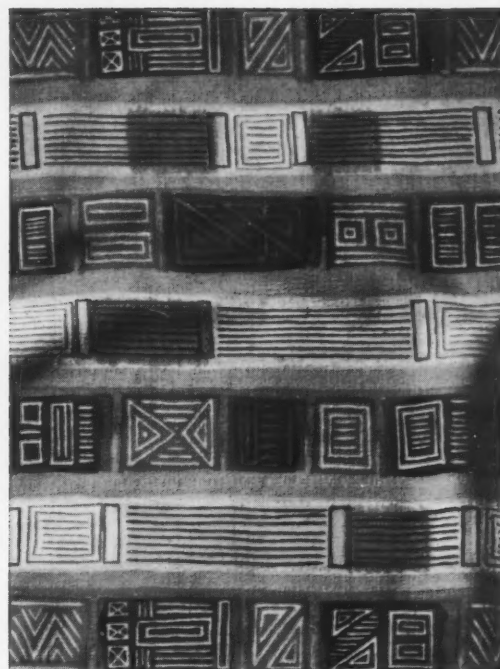
Showroom design can be a very important part of a firm's publicity, though with many products it is not easy to avoid a museum-like quality. The firm that can make its products integral with the structure and display has a natural advantage which can provide unlimited scope for ingenuity.

Pilkington Brothers of St. Helens, Lancs, have recently opened two new showrooms in Liverpool and Nottingham, in which they have sought most successfully to demonstrate how their wide variety of glass products can be applied both structurally and decoratively in building.

[continued on page 346]



E



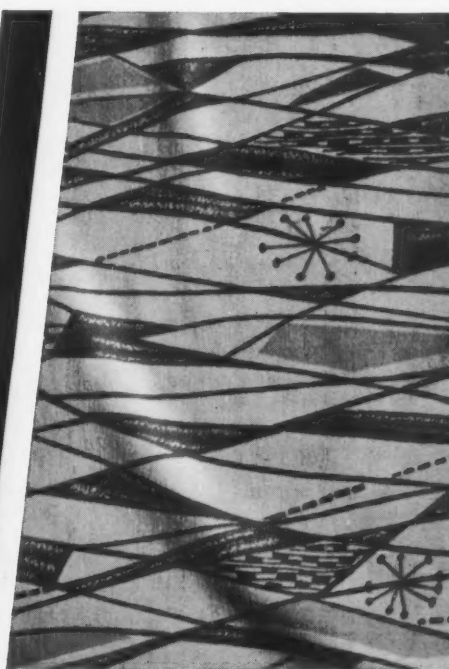
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W



EAVERS

continued from page 344]

The whole range of the glassworker's art seems to have been incorporated into the walls, furniture and equipment. Traditional techniques such as brilliant-cutting, acid etching and silvering have been applied to decoration in the contemporary manner which Pilkington's have been so successful in fostering while the more recent technical developments are, for example, represented by 'Armour-plate' glass, Toughened glass and glass bricks. The decorative use of glass is, of course, dependent on its relation to light source, and it will be noticed how cleverly this has been contrived in conjunction with both the natural and the artificial. In this respect,



15, Pilkington's Showroom, Nottingham.



16, Glass louvre ventilating block.

sand blasting, the reeding techniques and similar forms of semi-obscurity provide a remarkable range of possibilities. In contrast, the 'Vitrolite' obscured glass provides a source of natural colour with a character of its own and a surface that has many practical advantages. The most recent addition to the range of colours is 'cream,' and like the others is a suitable wall-lining material for both exterior and interior application.

Another recent addition to Pilkington's products is an 'Insulight' all-glass louvre Ventilator Block measuring 7½ inches by 7½ inches by 3½ inches, to match the existing glass blocks types P.B.3 and P.B. 32.

A New Sanitary Suite

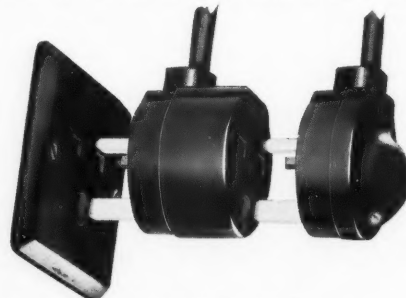
In more than one instance it was noticed that the Building Exhibition was used by manufacturers to obtain a 'user-reaction' to new products, shown in the prototype stage or at least at a stage prior to commencing quantity production. This seems to be

a highly intelligent way of getting more value from an exhibition, though such an enquiry must obviously require careful organization and a sound assessment of the 'opinion poll.'

This method was adopted by Ideal Boilers and Radiators Ltd. of Hull, to test reactions to their 'Ideal-Standard' sanitary suite. They announce now that they are able to accept orders for this. It comprises four pieces, (a) the 'Neo-classic' porcelain enamelled one-piece bath, (b) the 'Neoline' vitreous china lavatory basin, (c) the 'Neolux' vitreous china closet, and (d) the 'Neospray' vitreous china bidet. There is a choice of four colours in addition to white: Ivoire de Medici, Ming Green, Clair de Lune Blue and Corralin. The vitreous china from which the three smaller articles are made is a non-absorbent material throughout and so processed that its surface glaze amalgamates with the vitreous china body. It therefore cannot craze and maintains its hygienic qualities and appearance throughout its life.

Electric Plug Adaptor

Recently introduced by the Edison Swan Company, 155, Charing Cross Road, W.C.2, the Ediswan Clix 13 amp. fused and shuttered plug adaptor seems to be one of those obvious ideas which



17, Edison Swan's Electric Plug Adaptor.

[continued on page 348]

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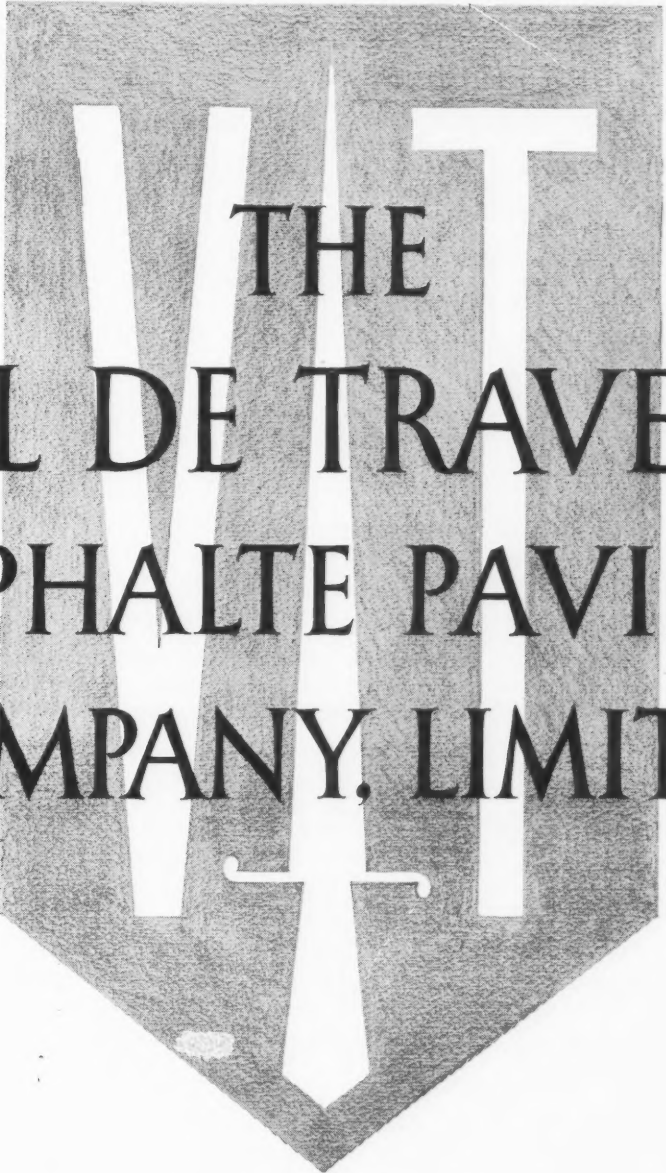


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continued from page 346]

someone might have thought of before. It is intended for use in place of a normal multi-way adaptor by combining the job, in one unit, of plug and adaptor. Instead of being a sort of distance piece, the adaptor also serves as a plug. It is possible, of course, to use either a further plug in the adaptor, or even an adaptor plug. The unit fits any standard sockets to BS1363. It incorporates the Clix re-fusing device, as used in the Clix 13 amp. plug, and the adaptor outlet is shuttered. List prices are 7s. each in brown, 8s. each in ivory white.

A Vitrified Buff Tile

The problem of finding suitable floor-surfacing materials for rooms where chemical or other special processes are carried out is not always an easy one to solve. J. H. Sankey and Son Ltd., Ilford, Essex, who specialize in the manufacture of acid and heat-resisting materials, have recently announced the introduction of an entirely new product—the Sankey Vitrified Buff Tile. This is a similar tile to their blue acid and alkali-resisting tiles, but it was felt that a light colour would be of advantage in many situations. These vitrified tiles are extremely hard and long-wearing, permanently withstand water, acids and alkalis, and provide a non-slippery surface. They are particularly suitable for use in chemical and food factories, laboratories and can also be used for lining acid and other storage tanks. Sankey's also produce an acid-resisting cement for use with the tiles.

The tiles measure 9 $\frac{1}{2}$ in. by 4 $\frac{1}{2}$ in. and are made in two thicknesses, $\frac{3}{4}$ in. and 1 $\frac{1}{2}$ in., the thinner of the two being the more popular.

Light Fitting Designers

It has recently been announced by Troughton and Young (Lighting) Ltd., that following the departure of A. B. Read, RDI, to become Director of Design to the Carter group, their design department will be led by their two senior designers—D. S. Shellshear,

MSIA and W. J. C. Butcher, both of whom have collaborated closely with A. B. Read in recent years and have long been associated with the firm.

The services of their design department are at the disposal of architects for advice and assistance on all types of lighting schemes or for the development of new fittings and systems of fittings for special requirements.

Arthur H. Young, AMIEE, continues to be the firm's executive director.

Booklets Received

Nimonic Alloys is issued by Henry Wiggin & Co. Ltd., of Birmingham, and is a revised edition of their general publication which deals with the detailed properties of these alloys. Although they were originally developed for use with the gas turbine engine owing to their very limited tendency to creep under stress and high temperature, they also offer advantages for other purposes, as wrought or casting alloys.

Rubber Developments is the quarterly publication of the British Rubber Development Board of Mark Lane EC3. The Autumn, 1952 number surveys, among a variety of subjects, the applications of rubber to the building industry, both as a finished product and as an intermediate product in construction.

Metrocick Lamps is a new catalogue of the full range of incandescent lamps manufactured by the Metropolitan-Vickers Electrical Co. Ltd., St. Paul's Churchyard, EC4.

CONTRACTORS etc

Durham University Extension. General contractors: Leslie & Co. Sub-contractors: Asphalt: Val de Travers Asphalt Paving Co., Ragusa Asphalt Paving Co.

Facing bricks: The High Brooms Brick & Tile Co. **Artificial stone:** Northern Cast Stone Co. **Structural steel:** Redpath Brown & Co. **Slates:** Burlington Slate Co. **Special roofings, gasfittings and plumbing:** Spoors Ltd. **Lavatory cubicles:** Crittall Manufacturing Co. **Glass:** Maxwells. **Woodblock flooring (oak):** Frederick Thompson, Harrison & Sons. **Patent flooring:** The Granwood Flooring Co., Cork Insulation & Asbestos Co. **Central heating and ventilation:** Brightside Foundry & Eng. Co. **Electric wiring:** Dove & Co. **Electric light fixtures:** Falk Stadelmann & Co., Troughton & Young Ltd. **Sanitary fittings:** Shanks & Co. **Stairtreads (teak):** Cork Insulation & Asbestos Co. **Door furniture and cloakroom fittings:** Parker Winder & Achurch Ltd. **Casements and window furniture:** Williams & Williams Ltd. **Iron staircases, metalwork:** Potter Rax Ltd. **Sunblinds:** J. Avery & Co. **Plaster:** W. A. Telling Ltd. **Joinery:** Heal's Contracts Ltd., John Porter Ltd. **Wallpapers:** Cole & Son (Wallpapers), John Line & Sons. **Lifts:** Pickering's Ltd. **Clocks:** Gent & Co. **Metal lathing:** The Expanded Metal Co. **Copper:** Imperial Chemical Industries Ltd. (Metals).

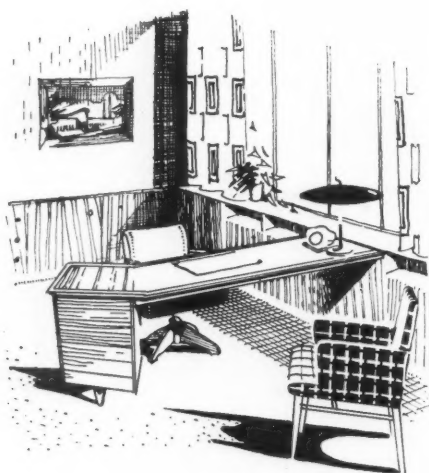
Factory Extension at Letchworth, Herts. General contractors: F. G. Minter (Decorations) Ltd. Sub-contractors: **Structural steel, glass, casements and window furniture:** Hills (West Bromwich) Ltd. **Patent flooring:** Sementex Ltd., Alan Milne Ltd. **Central heating and boilers:** J. H. Nicholson & Co. **Electric wiring:** Eastern Electricity Board. **Sanitary fittings:** Metal Agencies Co. **Door furniture:** Mountford Bros. Ltd. **Iron staircases:** The Borough Engineering Works Ltd. **Sliding door gear:** P. C. Henderson Ltd.

Prototype Aluminium Prefabricated House. General contractors: W. J. Simms, Sons & Cooke Ltd. Sub-contractors: **Aluminium frame, wall cladding and roofing:** Aluminium Union Ltd. **Foundations, main and lattice joists:** Sommerfeld & Co. **Ceiling and** (continued on page 350)

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continued from page 348]

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Shoe Shop in Portsmouth. General contractors: John Croad Ltd. *Sub-contractors:* Shopfitting and

interiors, electrical installation (shopfitting): Courtney Pope Ltd. *Electrical installation (general):* G. Hamilton Cole Ltd. *Metal windows:* Mellows & Co. *Heating and ventilation:* G. N. Haden & Sons. *Goods lift:* Waygood-Otis Ltd. *Sanitary ware:* William Dibben & Sons. *Ironmongery:* Comyn Ching Ltd. *Paints:* Thos. Parsons & Sons. *False ceilings:* Tomei & Sons. *Pneumatic cash tubes:* Lamson Engineering Co. *Steel reinforcement:* Constel Structures Ltd. *Terrazzo pavings:* Marriot & Price Ltd. *Canopy glazing:* J. A. King & Co. *Blinds:* Adam Ltd. *Asphalt roofing and floors:* Rock Asphalte Co. *Quartz tiling:* John Stubbs Ltd. *Marble:* J. Whitehead & Sons. *Metal escape staircase:* Haywards Ltd. *Carpets and drapes:* F. G. Minter (Decorations) Ltd. *Chairs and footstools:* Geo. Hammer & Co.

Colombo Exhibition

Mr. Rotter is not, as mentioned in our August issue, a member of the Design Research Unit which was responsible for the two pavilions of the Colombo Exhibition, but he was commissioned separately by the Iron and Steel Federation to design a special exhibit for them, which was included within the UK Pavilion, by arrangement with the Board of Trade.

Hatfield Technical College

The present title of the firm responsible for Hatfield Technical College is Messrs. Easton and Robertson, and not Messrs. Stanley Hall, Easton and Robertson as given in our October issue.

Wallpapers

Audrey Levy, designer of the wallpapers illustrated on page 218 of the October issue, was incorrectly described as a student. Miss Levy is in fact a qualified designer (Des. RCA).

ACKNOWLEDGMENTS

Cover: design by D. Dewar-Mills, photograph John Pantlin. Frontispiece: Neil Malan. DURHAM UNIVERSITY EXTENSION, pages 287-293: 2, 6, 8, 9, 16, 17, Department of Photography, King's College, Newcastle-upon-Tyne; 3, 5, 7, 10, 11, 12, 13, 14, 15, Turners; 4, F. Fielden; 18, 19, Louis Klemantaski. THE WALL, pages 294-301: page 294, McCallum, Arphot; 2, 3, 5, 6, 8, 17, 23, Cullen, Arphot; 4, 12, 22, de Wolfe, Arphot; 7, 9, 25, Galwey, Arphot; 10, A. E. Raddy; 11, 14, 15, 19, 20, McCallum, Arphot; 13, Jose do Patrocinio Andrade; 16, Hedrich-Blessing; 18, Newbery; 21, Richards, Arphot; 24, Architects' Year Book 4, Paul Elek. EDWARD PRIOR, pages 302-308: drawings and plans by author; 1, Elliot and Fry; 6, 8, 10, 11, 12, 13, Margaret Tomlinson; 7, John Holtum; 15, Campbell-Gray; 16, 17, 18, 21, 22, 24, Eric de Maré. PORT PHILLIP IDIOM, pages 309-313: 4, 5, 11, Commercial Photographic Co. LIGHT FITTINGS, pages 314-321: page 314, John Pantlin; 1, 5, Wainwright; 2, 6, 7, 11, 14, 19, 23, 32, 35, 39, Guy Gravett; 3, Edgar Hyman; 4, Galwey, Arphot; 9, John Somerset Murray; 10, 28, 33, John Pantlin; 13, Finmar; 15, Design Research Unit; 18, 29, 30, Jonals; 20, George Parmiter; 21, Tucker and Edgar; 27, Millar and Harris. CURRENT ARCHITECTURE, pages 331-334: 1, Henry Lewes; 2, 3, 4, 5, John Pantlin; perspective by Gordon Cullen; 6, 7, Edgar Hyman. MISCELLANY, pages 335-340: History: 1, S. S. Newbury, Central City, Colorado; 4, 5, Fello Atkinson; 6, drawing by Margaret Ivimy; 7, 8, Margaret Ivimy. Indoor Plant: drawing by Gordon Cullen. Townscape: 1, 7, de Wolfe, Arphot; 2, 3, 4, 8, McCallum, Arphot; 5, 6, Galwey, Arphot. Furniture: 1, 2, Nigel Henderson; 3, 4, Galwey, Arphot. MARGINALIA, pages 341-350: 1, Department of Photography, King's College, Newcastle; 2, National Buildings Record; 3, 4, Ministry of Works; 5, de Wolfe, Arphot; 6, Metron Architettura, 45, 1952; 7, Reyner Banham; 8, Millar and Harris; 9, Home House Trustees; 10, 11, R. B. Fleming; 12, A. C. Cooper; 13, Max Parrish; 17, Studio Irwin.

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