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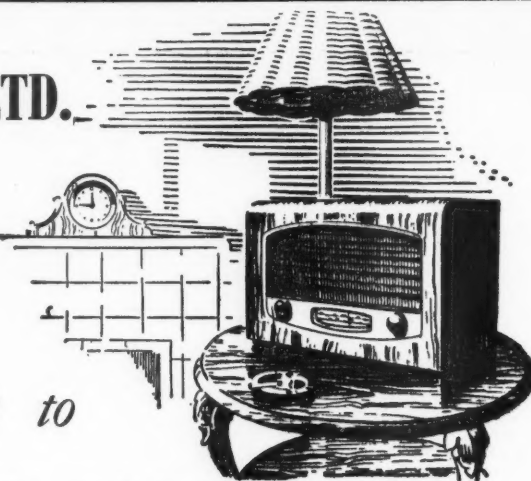
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T. & W. FARMILOE LTD. makers of **NINE ELMS** Pure Paint Products



ROCHESTER ROW, WESTMINSTER, LONDON, S.W.1. Phone: VICTORIA 4480.

A TRADE MARK AS GOOD AS A BOND

THE ARCHITECTURAL REVIEW

Volume 112 Number 672 December 1952



This month's cover underlines forcibly a point in the Editor's argument with Professor Guyatt on advertising aesthetics in this issue (Truth of a Kind, p. 353). Whatever its internal merits or demerits as a work of art, the familiar Dubonnet slogan brings to the urban scene qualities which only advertising can contribute to Townscape—colour, surprise, rupture of scale, visual and psychological incongruity, which can serve to punctuate and enliven otherwise undistinguished masses of building.

352 Frontispiece

353 Truth of a Kind by Richard Guyatt

Advertising is a world of reassuring certainties and, for many people, of depressing ugliness—an ugliness into whose service many of the finest creative talents of our time have been impressed. As Professor Guyatt points out, the ugliness is an essential part of advertising, as at present constituted, and the more salesmanship comes into an advertisement, the more is art left out of it; the visual qualities of the finished poster will mirror faithfully the vulgarity or falsity of the sentiment behind it. In their reply the Editors take exception to this viewpoint as unduly aesthetic; emphasize that advertising is here to stay and that the task is to make the best of it. Good taste has become negative, but advertising is positive, vulgar but vital, and its vitality must be exploited for the valuable contribution it could make to the visual scene if properly employed.

357 Flats at Stevenage Architects: F. R. S. Yorke, E. Rosenberg and C. S. Maddall

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

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

367 The Voysey Inheritance by Reyner

Banham The architectural vocabulary of the pre-War housing estate was Voysey's picturesque cottage style, watered down and reduced to a system, and, as it stood, was probably a fair expression of the amorphous social programme which lay behind such developments, whether municipal or speculative. But the New Towns have been proclaimed as a better way of life than pre-War suburban sprawl, and in this article Mr. Banham considers, in relation to Hemel Hempstead, the most conspicuously Voyseyesque of the New Towns, how far the style, and the frame of mind which employs it, are fitted to engender and express that better way of life.

373 Flats and Studio in Hampstead Architects: Frank Scarlett & C.W. Box

377 Ordnance Vanbrugh by Laurence

Whistler Many British naval and military establishments still possess buildings, erected between 1716 and 1721, which look as if they could have been designed by Vanbrugh or his office. No documents survive to support this supposition but stylistic and circumstantial evidence is both plentiful and convincing. Mr. Whistler examines these evidences and the political probabilities of the Vanbrugh office being engaged on such work, and describes the buildings which he believes might be proper additions to the corpus of Vanbrugh's designs.

385 Cladding by Roger Tomalin

In English practice the term cladding implies a dry skin applied to an independent frame, and represents an attitude bred of a long vernacular tradition of weatherboarding and tile-hanging. Modern ideas of cladding descend from this tradition rather than the Mediterranean idea of stone facings, have their origin in the development of corrugated iron, and their apogee in the industrially produced prefabricated building. Mr. Tomalin examines the various techniques and materials now available, and discusses the structural and aesthetic problems implicit in this mode of building.

394 Current Architecture

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THE ARCHITECTURAL REVIEW

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FIVE SHILLINGS

Miscellany

399 Books

401 History

403 Indoor Plant

404 Townscape

407 Design Review

410 World

411 Anthology

411 Marginalia

412 Exhibitions

413 Correspondence

414 Intelligence

414 Trade and Industry

418 Contractors, etc.

420 Acknowledgments

Author Laurence Whistler, born 1912, poet and diamond-point engraver on glass. His published work includes *Sir John Vanbrugh, Architect and Dramatist*, 1938; *The English Festivals*, 1947; *Rex Whistler, His Life and His Drawings*, 1948; *The World's Room (Collected Poems)*, 1949; *The Engraved Glass of Laurence Whistler*, 1952; *Rex Whistler: The Königsmark Drawings (Introduction)*, 1952.





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 The frontispiece shows Gordon Cullen's impression of the office block of the proposed UNESCO headquarters in Paris, seen over the small patio of the central building which houses the conference facilities, board rooms and similar services. The site is on the Boulevard Thierry de Martel, on the fringe of the Bois de Boulogne, and the erection of such a building in that location has aroused strong local opposition. The designers were Marcel Breuer and Bernard Zehruss with Pierluigi Nervi as engineer, and a further note on the building appears on p. 410 of this issue.

Richard Guyatt

TRUTH OF A KIND

ADVERTISEMENTS IN ART AND TOWNSCAPE

It is a relief, in this shifting, troubled and perplexing world to find a constant, stable element—the advertisements. Here, in the world of advertisements, everything is for the best. Here there is no doubt, no searching, no uncertainty. Everything is certain, sure and splendid. Problems there are, but these are solved so easily and triumphantly that one wonders why the problem existed, how it could exist, when such sound and sensible solutions are ready to hand. For the advertising world tackles personal problems, of varying scale and intensity, with the same apparent ease and wisdom. If you have financial difficulties, a kind and friendly bank manager tells you he can sort them out. If you have a shiny nose, you are told of many preparations which will certainly give it a dull finish. If you are worried about your son's future, you are officially reassured that Coal Mining is now a Career.

So it goes on with its familiar pattern. And the pattern shows, quite clearly, the superficial fears and desires of the age, for it is by stimulating and exploiting these fears and desires that the advertising world exists. It understands to a nicety the importance of a sleek head and pure breath.

This world presents itself, in the main, in a series of pictures, with words written across them, or alongside, or underneath them. But, of course, it would be absurd to judge and criticize these pictures from an æsthetic point of view only—it would be as ludicrous as walking through the National Gallery and complaining that the pictures didn't try to sell one anything. And, for that matter, the words in an advertisement or poster cannot be judged by accepted literary standards. For the object of advertising is to sell, and these pictures and words are essays in the realm of salesmanship. So we

arrive at the strange situation where our society demands (for without the demand the situation would not exist) that a great number of its members possessing artistic talent should devote those talents to salesmanship—a salesmanship which creates its own particular flavour of ugliness. This ugliness is a part of our lives, we expect to see it wherever we go, and in a sense it becomes the touchstone of our civilization, for the more of it we see about us the closer we feel to the centre of affairs. The importance of this ugliness is well established, for without it industries would founder and trade collapse. So it is that a large proportion of the available artistic talent is pressed into its service. The actual number of highly skilled craftsmen (such as paper-makers, process-engravers, compositors, etc.), artists, and writers who are swept into this pursuit of ugliness must be truly enormous. It is only bewildering to speculate on the splendours of a civilization which could use this great reservoir of creative energy in the pursuit of beauty.

But is it just to tie the label of 'ugly' on to the advertising world? The use of the word denotes æsthetic standards of criticism, which, though possibly out of place when considering an individual advertisement in relation to its purpose, are surely relevant when considering advertisements 'en masse' as part of the visual scene which man has created. Undoubtedly there are individual posters which manage to combine their job of selling with a high level of æsthetic achievement, press advertisements which beguile one by their wit and elegance. But take them as a whole as they bedeck our towns and countryside, our newspapers and magazines, then the sum total is undoubtedly one of ugliness. The solitary poster stuck, out of context, on the side of a building (and, of course, three-quarters of the publicity punch of a poster is to be out of context with its surroundings), the forlorn hoardings round a bombed site, with all the posters fighting each other to claim one's attention, their smarter brothers on a by-pass, do not give one æsthetic pleasure—irrespective of the individual merit of each design. The layout of a page in a newspaper, with the advertisements vying with each other and with the news items in stimulating one's curiosity, can never present a harmonious whole. 'En masse' advertisements, by their very nature, are discordant, and it is 'en masse' that one usually sees them, proclaiming their stale and conflicting messages, proudly presenting their world of superfluous air.

On a smaller scale, on the scale of the individual poster or press advertisement, ugliness is still paramount. The pleasing design is a rarity, and the reasons for this are not far to seek, when one considers the subject matter of advertisements. This is, for the most part, intrinsically factual and sober—information which, it is considered, possesses little 'sales appeal.' So it must be dressed up, with all the art of the salesman, and an interest must be created. It's no good at all just stating that there is yet another soap powder on the market. If you know how to handle this piece of information, it becomes of great interest to millions of housewives. It becomes an amazing new scientific discovery, it cuts down the time taken over the Monday wash by half, it makes the clothes look like new, and makes all the neighbours envious and jealous while the proud husband receives promotion at the office because of the sparkling and efficient look of his shirt. This type of success story is really interesting, and to put it across in visual terms means using a style of illustration which will attract that section of the public likely to believe and be fascinated by such statements. Æsthetics, of course, are nowhere.

The real art in advertising lies in finding the right fancy dress in which to parade information. This is a difficult job, calling for much skill, research and inventiveness. For the fancy dress must hit the right note in appealing to the right section of the community. Advertisements for expensive luxuries expect that wealth equates with culture and they create, with their illustrations, a special west end world of 'comme il faut' distinction, in which their prospective clients should feel at home, and which might even tempt, by its very poise, glitter and accessibility, the not-quite-so-rich. Obviously a different line is needed when dealing with indigestion where the almost universal interest in the subject, an interest which bridges class distinctions, permits of a more factual approach. But a general interest in a subject can be treated in quite a different way, for most of us have experienced, or dreamed about, the black magic of a honeymoon. The day-dreams of

every class are useful to the advertising industry, and the use they are put to opens wide the flood-gates for every sort of false sentiment.

It is no wonder that art does not flourish in this atmosphere, the wonder is that it does occasionally break through. One may come across it in the field of prestige advertising, where the aim of the campaign is not to sell a product directly, but to keep the name of the firm before the public such as the Shell lorry posters before the war (which pleased the cultured, startled and bamboozled the others, scoring bullseyes in both directions), or with the LPTB advertising which entertains its public—waiting for trains and buses—with information about other services. Here salesmanship is at a minimum and æsthetics are important, with the result that many brilliantly designed posters have been produced. But this is a restricted field, and as the 'psychology of selling' creeps into advertising, so is art pushed out, ending up in a calculated vulgarity to trap the vulgar. There are, however, bright spots in this descending scale where, for one reason or another, excellent designs have been produced.

The GPO, which does not have to go in for 'sales promotion campaigns' but finds it has to go on reminding the public about the postal services, does so with gay and pertinent designs. How different they are in quality—æsthetically—to the posters put out by another Government Department urging us to buy National Savings Certificates. Here salesmanship, for which there is a great need, tries to appeal to both sexes and to all classes of pockets. Sensing that it is time to change the tune from patriotism they have thought up the rather unhelpful truism that everyone has something worth saving for. The Airways have sometimes produced fine designs, for here the subject is itself exciting—which is exceptional—and it is the wealthier classes, or those with expense accounts, who are the quarry. This last consideration has sometimes gone to their heads, especially in their press advertising, where a trip in an aeroplane is depicted in terms of such night club glamour that one feels the social hazards of a flight are greater than the natural ones.

The Brewers show a marked contrast in the handling of their publicity. Whitbreads, for example, must have hoped that their clientele could be enlarged by awakening that feeling for pageantry and history, skill and craftsmanship which lies dormant though close to the surface in all beer drinkers; while Guinness, on the other hand, must have decided that beer drinking is a jolly pastime—with very pleasant results.

The themes are endless and the inventiveness of the advertising world in presenting them is boundless. But subject matter and presentation are inextricably bound together. The thought, the idea, the sentiment behind a poster or press advertisement determines, very exactly, its æsthetic level. Every note of falsity, of vulgarity, of pretentiousness in the conception of an advertisement is faithfully mirrored in its pictorial presentation; and, bearing this in mind, there is no need to wonder at the lamentably low æsthetic standards prevalent in contemporary advertising. But if one is depressed at the thought of so much craftsmanship and artistic talent serving such mean ends, one might take heart from those words quoted in an advertisement issued by a firm whose product must be greatly used by the advertising world, the Bowater Paper Corporation. They tell us: 'Let those who may complain that it was all on paper remember that only on paper has humanity yet achieved Glory, Beauty, Truth, Knowledge, Virtue and Abiding Love.' This is, indeed, truth of a kind.

reply

to Professor Guyatt by the editors The views about advertising expressed so succinctly and wittily by Professor Guyatt in the foregoing essay are essentially, if not overtly, those of the æsthetic purist—of the critic who, in evaluating a work of art, must first try to imagine it as it would look framed or displayed in a glass case in a kind of vast Victoria and Albert Museum outside space and time. Very few advertisements will stand up to that

test; therefore advertising should be abolished. Professor Guyatt doesn't say quite that of course. But the thought underlies what he does say.

It is a defeatist attitude, and since it is clear that advertising isn't going to be abolished it is also an unrealistic one. Surely we must accept advertisements as a necessary part of the contemporary scene and make the best of them.

Making the best of them—the process may be divided into two parts. First there is the question of making the best of the individual advertisement itself, in the sense of improving its design. Few would deny that there is plenty of room for improvement; it is when the question arises as to what form that improvement should take that a rift appears. On the one side are the chairmen of amenity societies, members of the Athenæum, many of the advertising artists themselves, in fact pretty well everyone who is apt to express views on visual matters; they, in the name of good taste, demand that advertisements should be toned down, made less vulgar. On the other side is a minority demanding, in the name of art, that they should rather be toned up; vulgarity, this group insists, is a small price to pay for vitality; genteelism, not vulgarity, is the unforgivable sin in an advertisement. The kind of good taste to which the holders of the first opinion appeal is of little use as a measure of quality today; consider painting during the past forty years and you will find that application of the criteria it has to offer excludes rather more of the best than of the worst. The trouble is that good taste has become a matter of 'thou shalt not'—a purely negative affair. And negatives, in the visual arts, just don't get you anywhere: vitality, positive values (however primitive), are always and everywhere to be preferred.

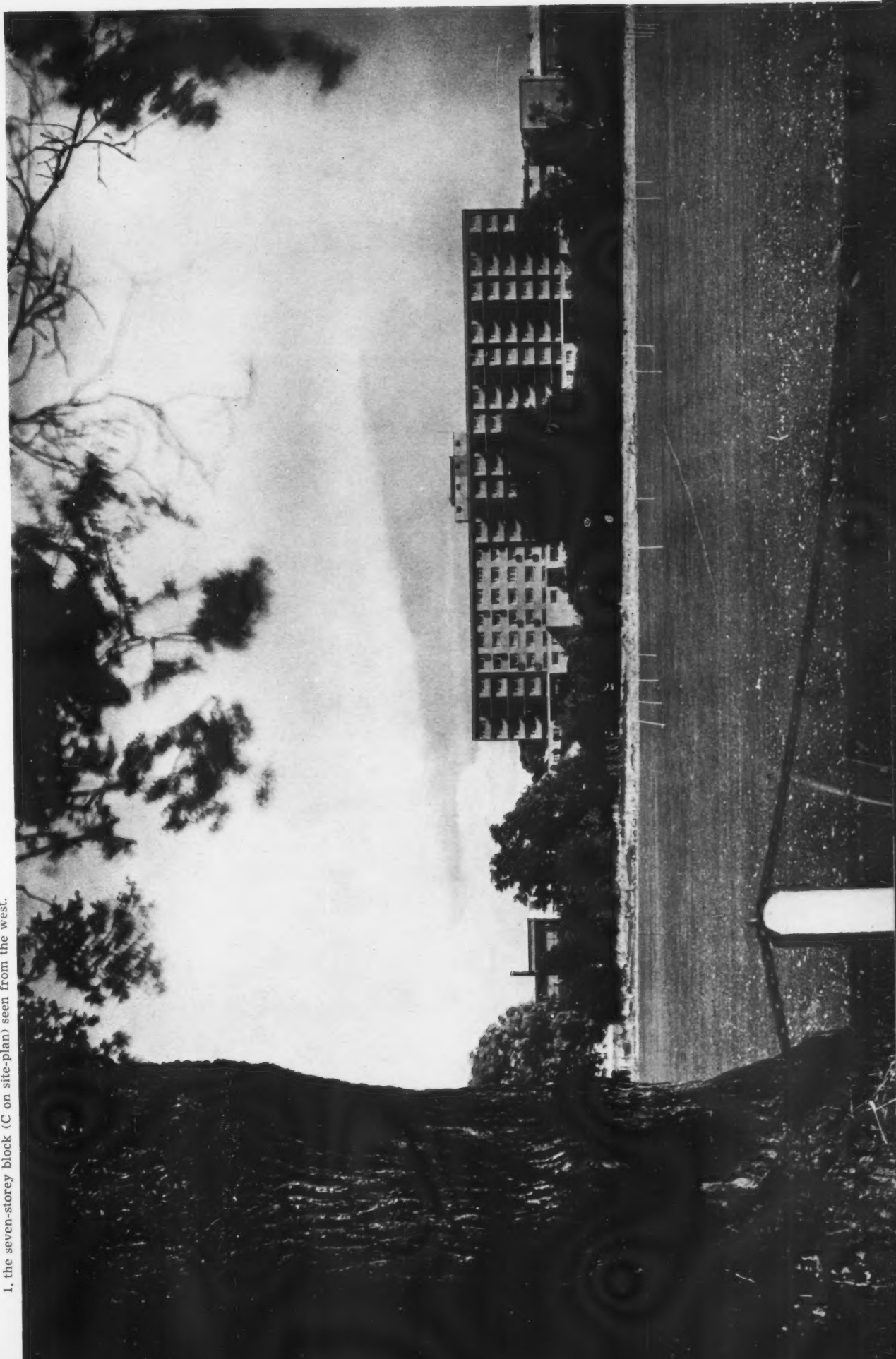
And now for making the best of advertisements in the townscape. This is a matter which has been touched upon in the *REVIEW* before. Here let it be emphasized once again that as an element in the townscape the advertisement is not something to be put up with as a necessary evil: it is something to be welcomed as a most valuable asset. Rightly placed, even a poor advertisement, so long as it has the necessary minimum of punch, can contribute to the urban scene, introducing a loud note into muted surroundings, sudden colour into the monochrome, change of scale into the uniform, springing a swift surprise at the corner of the street. Advertisements have also the great virtue of impermanence—and in this connection let tribute be paid to that grand old English custom, so much admired by Rasmussen, of covering the hoardings round building sites with huge posters, so as to produce effects which may be most stimulating while they last even if we would not like them to be permanent. In fact one might say that if posters had not been invented in the interests of salesmanship it would be necessary to invent them in the interests of townscape.

It is scarcely necessary to add, but it should perhaps be added all the same, that this is not a plea for uncontrolled advertising. Far from it. It is a plea for a control based on principles which recognize both the proper character of the advertisement in itself and the contribution that it can make to the twentieth-century visual scheme of things.

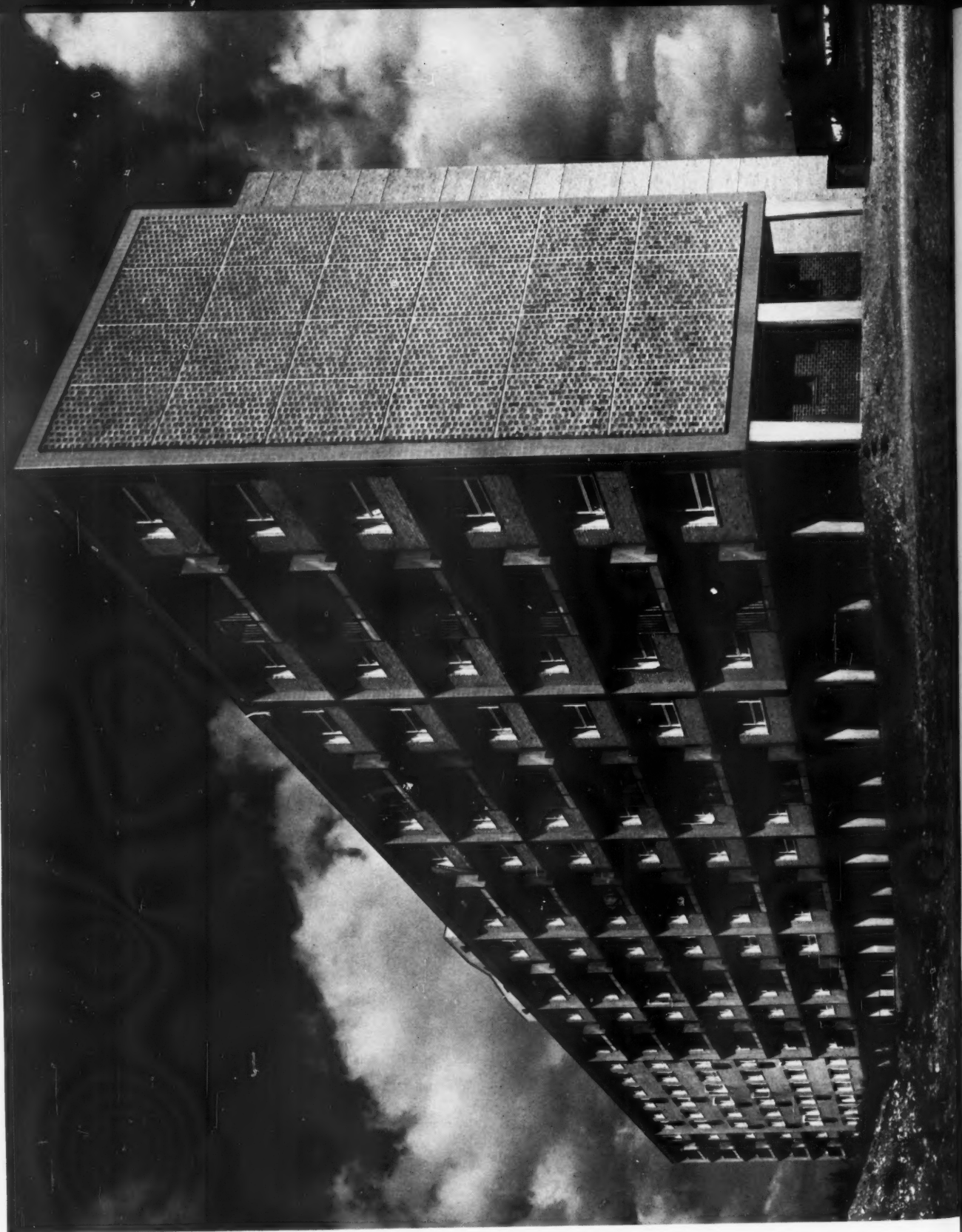
FLATS AT STEVENAGE

F. R. S. YORKE, E. ROSENBERG AND C. S. MARDALL: ARCHITECTS
J. R. B. S-Penoyre: Associate Architect; D. R. Hickman: Chief Assistant; In collaboration with C. Holliday

1, the seven-storey block (C on site-plan) seen from the west.



FLATS AT STEVENAGE



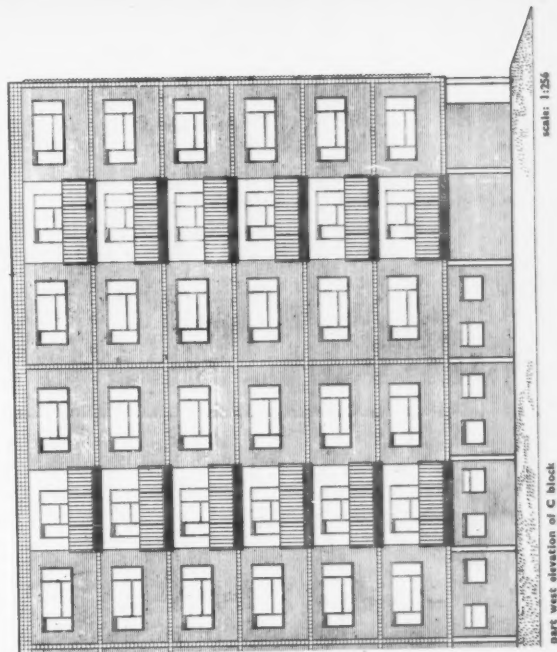
2

2 (facing page), the seven-storey block (C on site-plan) from the south-west showing the large living-room balconies. 3, the same block from the south-east showing access-balconies and staircase and lift towers. 4, a detail showing the foot of the north secondary staircase.

The site of this group of flats at Sish Lane in the new town of Stevenage slopes evenly to the west and enjoys fine views of the countryside to the west and south. About half of the total number of 110 flats is concentrated into one seven-storey block; the rest is in low blocks. In this way a high proportion of the site is given up to open space in the form of a square on a residential scale.

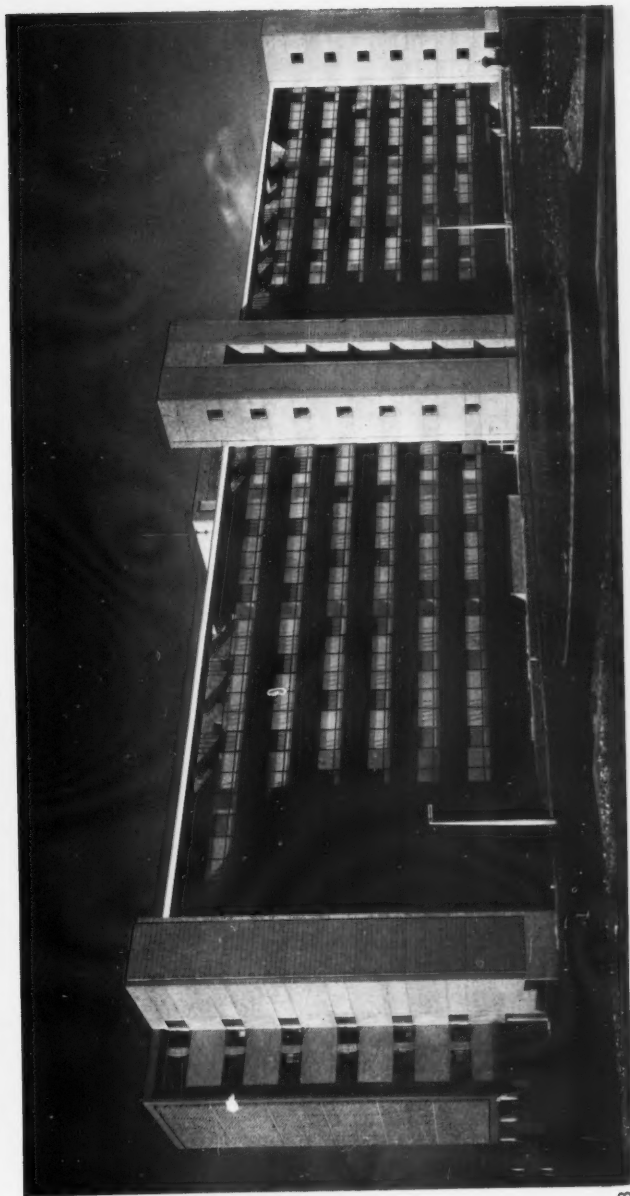
The buildings are arranged informally around three sides of the square; on the southern boundary a heap of redundant soil from the excavations has been shaped into a grass-planted mound. A feeling of spatial enclosure has thus been achieved, to which the openings between the blocks give sufficient relief. The square has been laid out as a garden with a children's playground which is in full view of every living room in the surrounding blocks.

Most of the blocks run parallel with the contours to reduce the amount of cut. The seven-storey block runs along the highest contour, while the two blocks running



part west elevation of C block

scale: 1:256



3



4

across have an extra storey at the lower end. The boiler house, which supplies hot water and heating to all the flats, as well as to a hostel, shops and maisonettes not included in this scheme, has been sited across the entrance road from the flats, down-wind and on the highest corner of the site. It was felt essential to separate this from the residential area because of the noise and dust.

The original layout, density and distribution of flat types was drastically altered by a late decision to reduce



site plan as originally laid out

the size of the scheme by over 50 per cent. A somewhat arbitrary line was then drawn on the site plan, and only the section north of this line has been built.

The whole of the ground floor of the high block and a large proportion of the ground floors of the low blocks have been allocated to general-purpose stores, pram stores, laundries, a workshop and an assembly room for the tenants' use.

Generally throughout the scheme every living room has a large balcony. As an exception to this rule, the living rooms of the eighteen single-bedroom flats are grouped to punctuate the west elevation of the high block and have french windows. Room areas are the maximum recommended in the Housing Manual, or somewhat above the maximum.

The flats in the high block are approached from access balconies served by a fast-moving passenger lift and a slower lift for prams. The building face behind these balconies is set back in parts to give more privacy. In

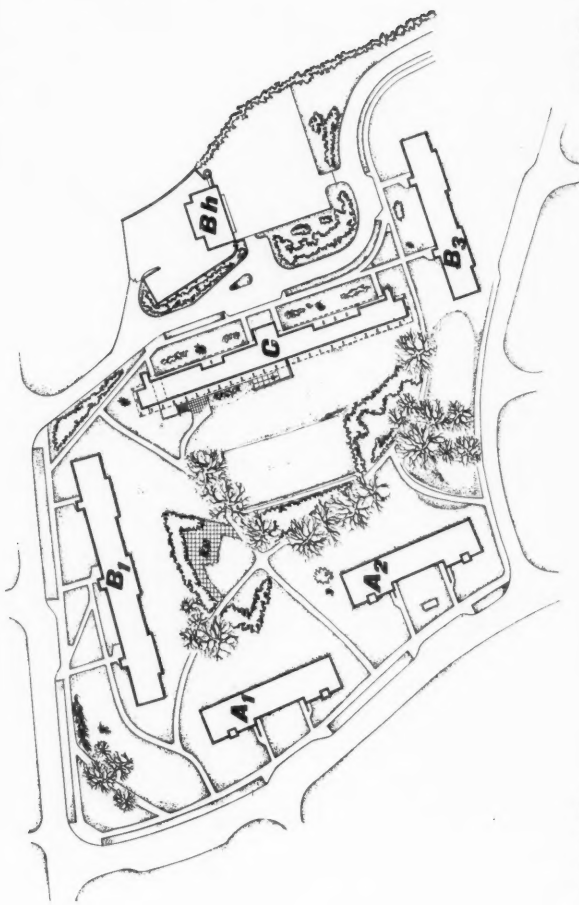


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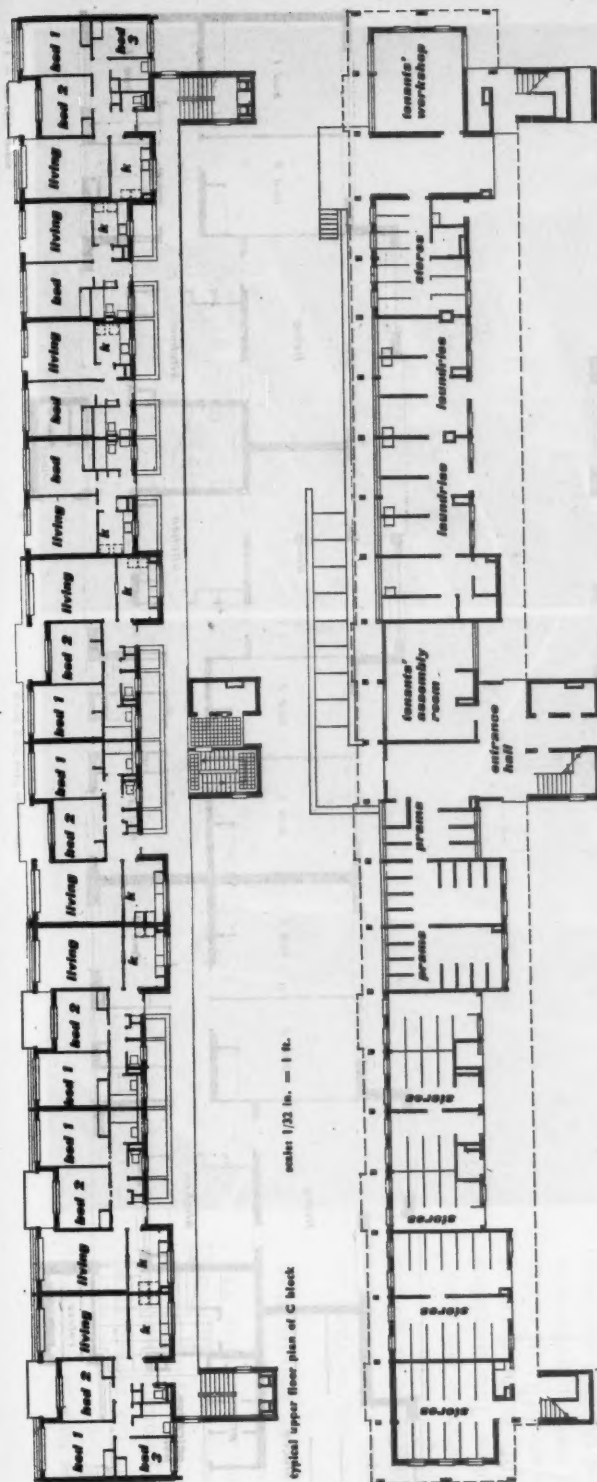
6

The seven-storey block (C on site-plan below); 5, detail of access-balconies showing cantilever brackets spanning over voids; 6, detail of access-balcony at roof level.



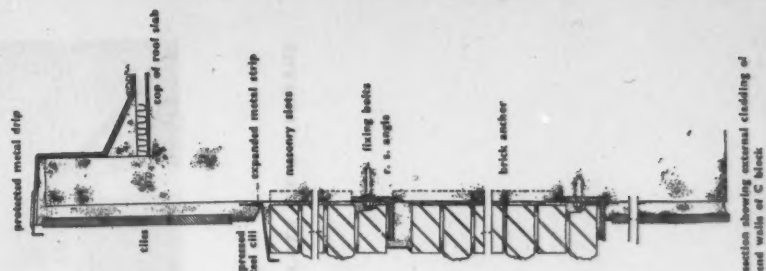
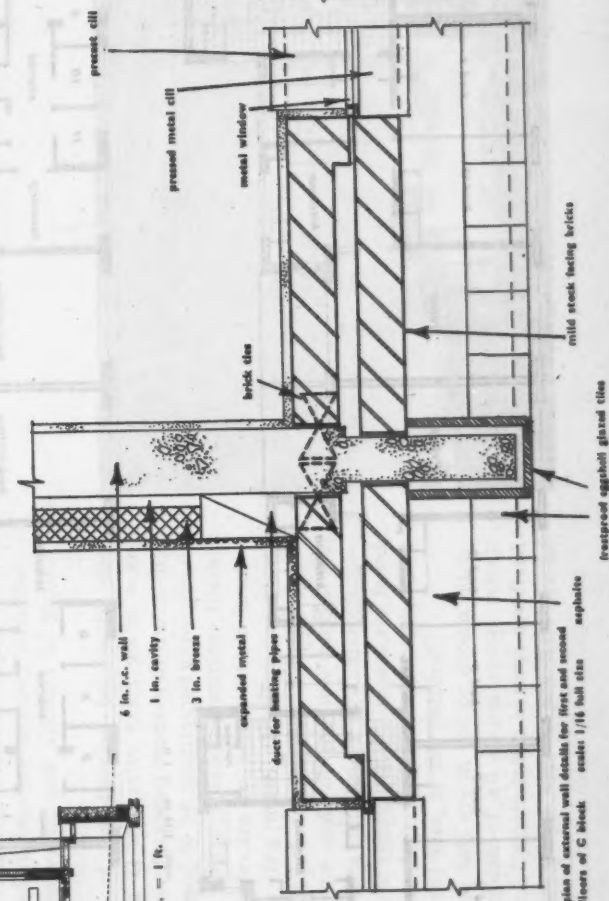
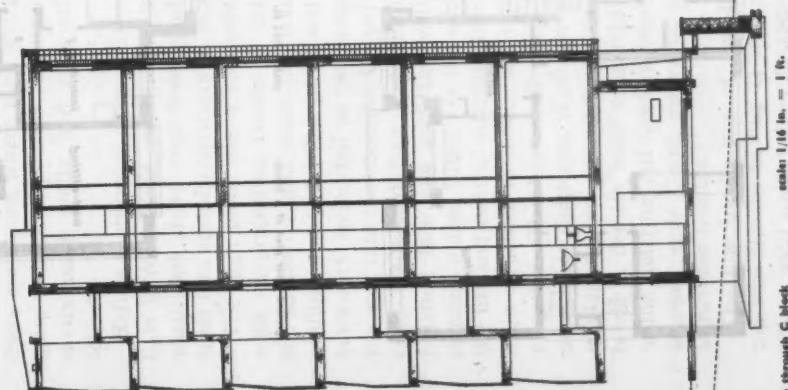
site plan as built

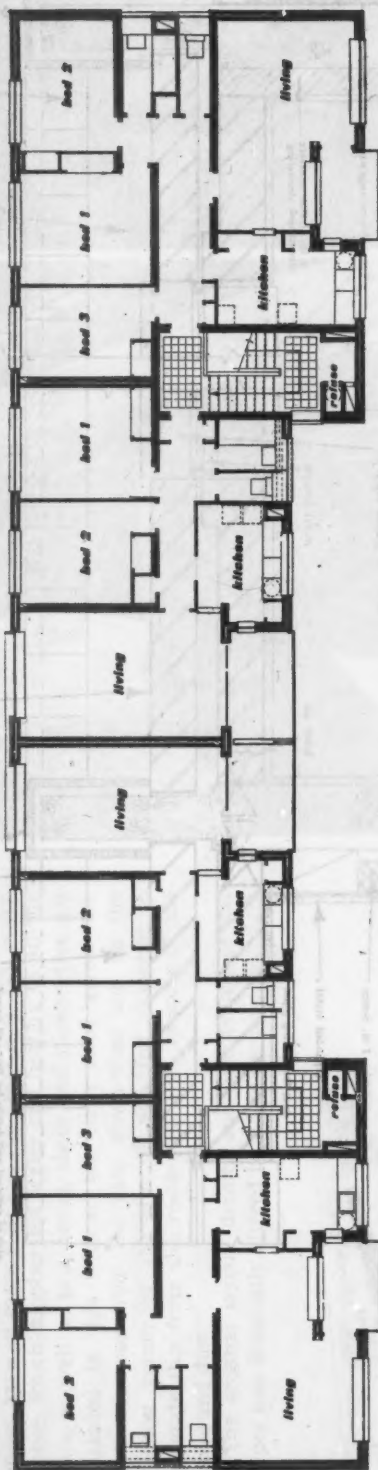
scales 1:2000



The drawing on the right is a section through the end wall of C block showing the external cladding. The two drawings below show external wall details on the west side: at the corner and at the point where the concrete cross-wall projects beyond the main building face. All three are 1/16th full size.

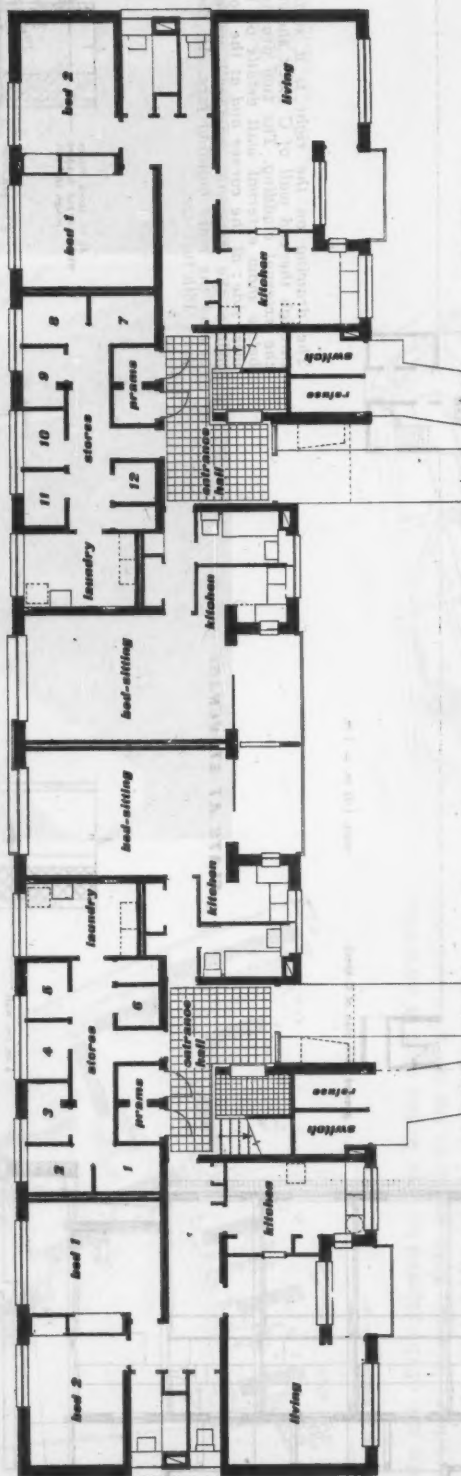
FLATS AT STEVENAGE





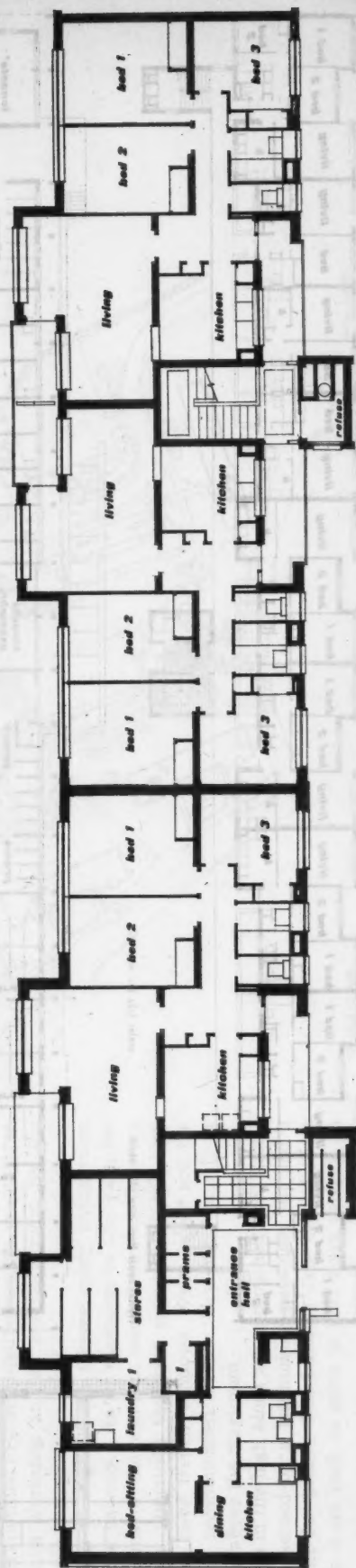
scale: 1/16 in. = 1 ft.

upper floor plan of A block



scale: 1/16 in. = 1 ft.

ground floor plan of A block



ground floor plan of B block

upper floor plan of B block

scale: 1/16 in. = 1 ft.

the lower blocks, staircases serve two flats on each floor level.

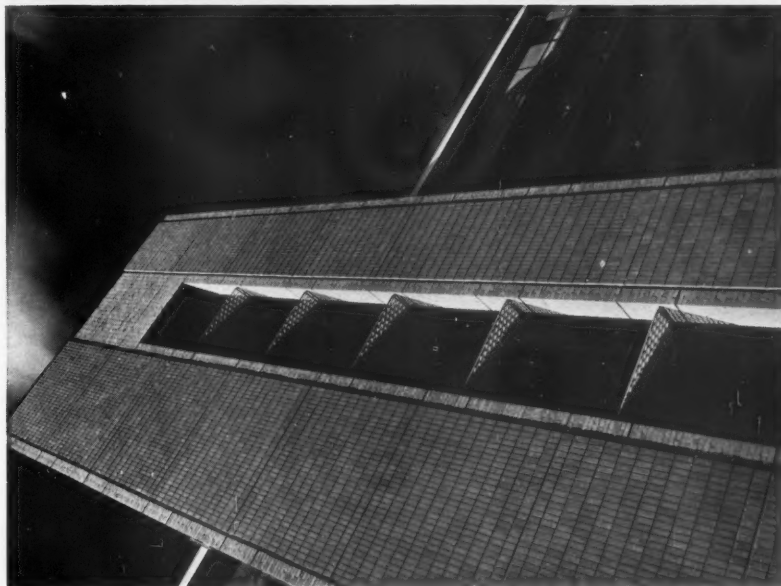
Much attention has been given to the reduction of noise transmission, especially in the planning stage, and kitchens and living rooms are placed next to party walls; bedrooms are planned over bedrooms, and plumbing ducts are placed where they will give least trouble. The noise nuisance has been further reduced by the use of cavity party walls, and glass silk quilt beneath floor screeds.

Refuse is disposed of by vertical chutes, to which all flats have balcony or staircase access. The chutes are ventilated above roof level, and discharge at ground level into sealed containers in locked chambers.

The high block has a reinforced concrete box frame with no projecting beams or columns. This simplified the shuttering and made for flexibility in the choice of infilling materials. The panel walls are of 11 in. cavity brickwork connected to the frame with butterfly wire ties cast into the concrete. On part of the west elevation cross walls and floor slabs project beyond the main building face and are clad with blue-grey frostproof eggshell glazed tiling. On the other side of the building the lift and central staircase tower is isolated from the main structure to reduce the transmission of noise and vibration. The flank walls are finished inside with a permanent shuttering of clinker concrete blocks for heat insulation, and are clad outside with panels of $4\frac{1}{2}$ in. brick in flemish bond supported on steel angles bolted to the concrete. All headers here are snapped with their snapped ends facing outwards and allowed to project to random lengths.

The low blocks are of load-bearing brickwork, the top two storeys having 11 in. cavity brick walls, with $13\frac{1}{2}$ in. solid walls below. Snapped headers in the cavity work enable flemish bond to be maintained throughout. Floor slabs are of *in situ* reinforced concrete. Blocks running north and south are in yellow stock bricks, while blocks having a long north elevation are faced with a warmer-coloured Leicestershire "straw ruff." Staircase towers and the ends of the low blocks are faced with either lilac flint lime bricks in soldier courses or white or grey tyrolean rendering. Staircases are faced internally with cream-coloured flint lime bricks and panels of coloured glazed tiles, or are painted.

Floors throughout the flats are in red or brown pitch-mastic with the exception of all living rooms which have plastic tile floors. Curtain-track battens are fixed to window openings: window cills in the flats are of



7



8



9

FLATS AT STEVENAGE

7, looking up the lift tower on the east front of C block, showing window-cleaners' balconies. 8, looking up at the south-west corner, showing the projecting concrete frame faced with tiles, details of living-room balconies and the brick-faced end wall. 9, the boiler-house and the retaining wall screening the coal-yard, seen from the south-west.

precast terrazzo, linoleum or tiles. Colour schemes have been chosen to create a clean, quiet background inside the flats as a foil to whatever furnishings the tenants may bring in, and to provide strong, stimulating, contrasting colours in public spaces, especially on balconies and staircases, where the back walls of half landings are tiled in a series of alternating colours such as pale blue and dark brown, pale grey and mushroom, or royal blue and signal red.

Numbers and Types of Flats and Sizes of Blocks.						
Block	Number of Storeys	Bed-Sitting	Types of Flat			Totals per Block
			1 Bed	2 Bed	3 Bed	
C	7	—	18	24	12	54
A1	3	2	—	6	4	12
*A2	2	4	—	4	2	10
B1	3-4†	2	—	—	19	21
B3	3-4†	1	—	—	12	13
Totals of each type of flat	...	9	18	34	49	—
Total number of flats in the scheme 110						

* This building was reduced from 3 to 2 storeys by request of the Stevenage Development Corporation during construction.

† According to the slope of the ground.

FLATS AT STEVENAGE

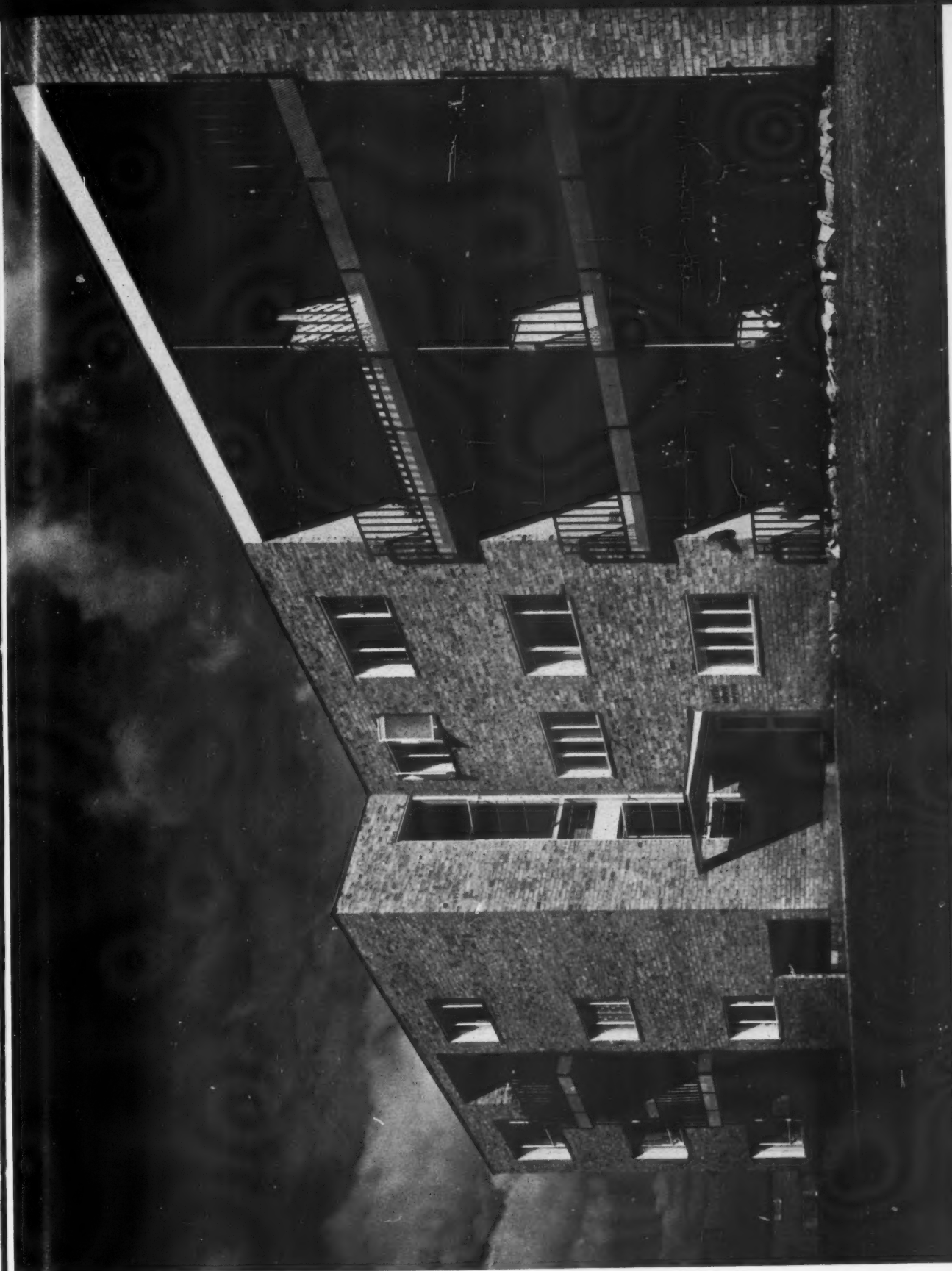
10, detail of entrance to three-storey block (A1 on site-plan), 11, entrance and balconies, two-storey block (A2 on site-plan), 12, (facing page), south-west side of block A1. The three-four storey blocks (B1 and B3 on site-plan), of which plans are given on page 362 are not illustrated by photographs but are similar in treatment to blocks A1 and A2.

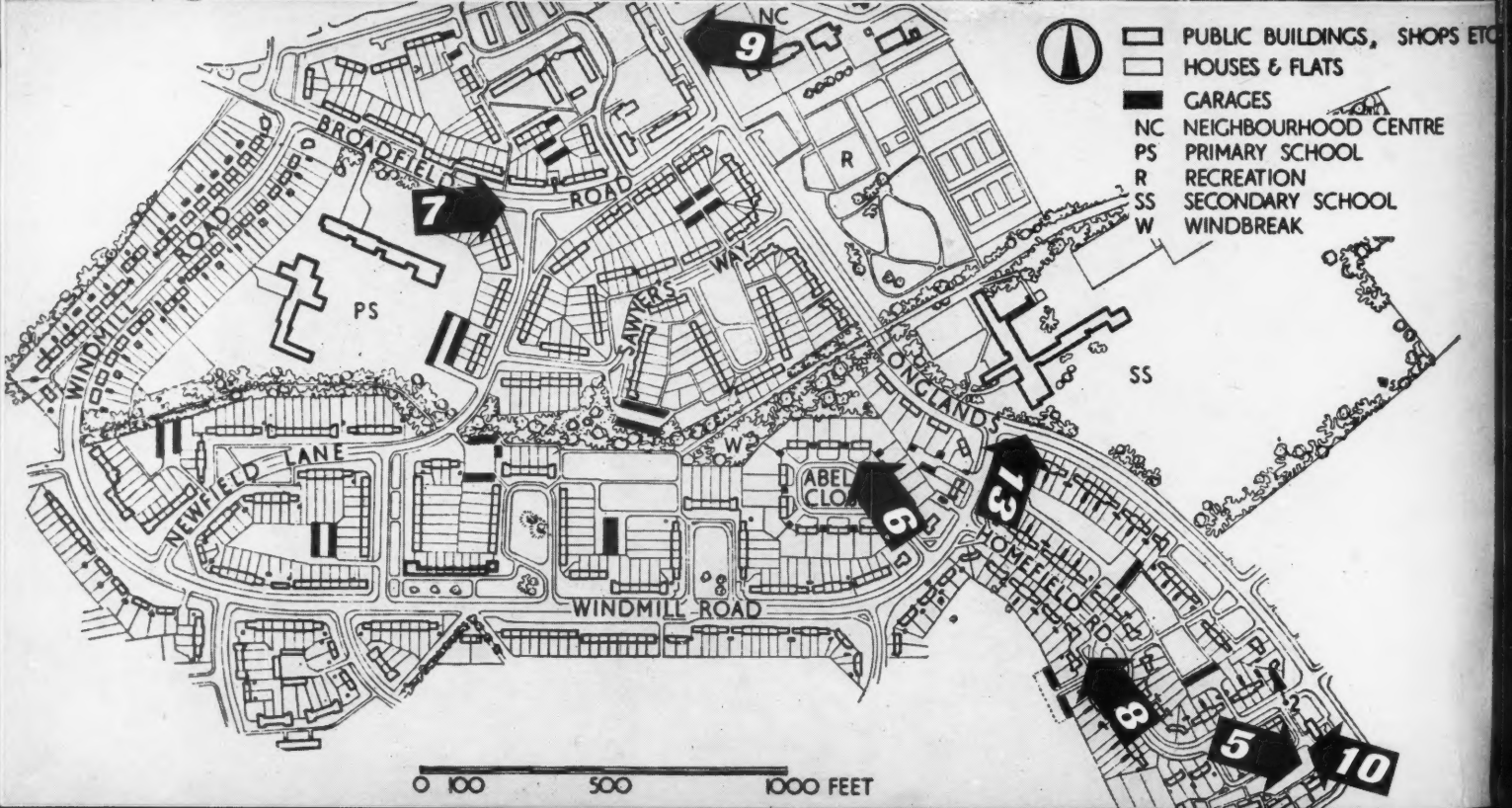
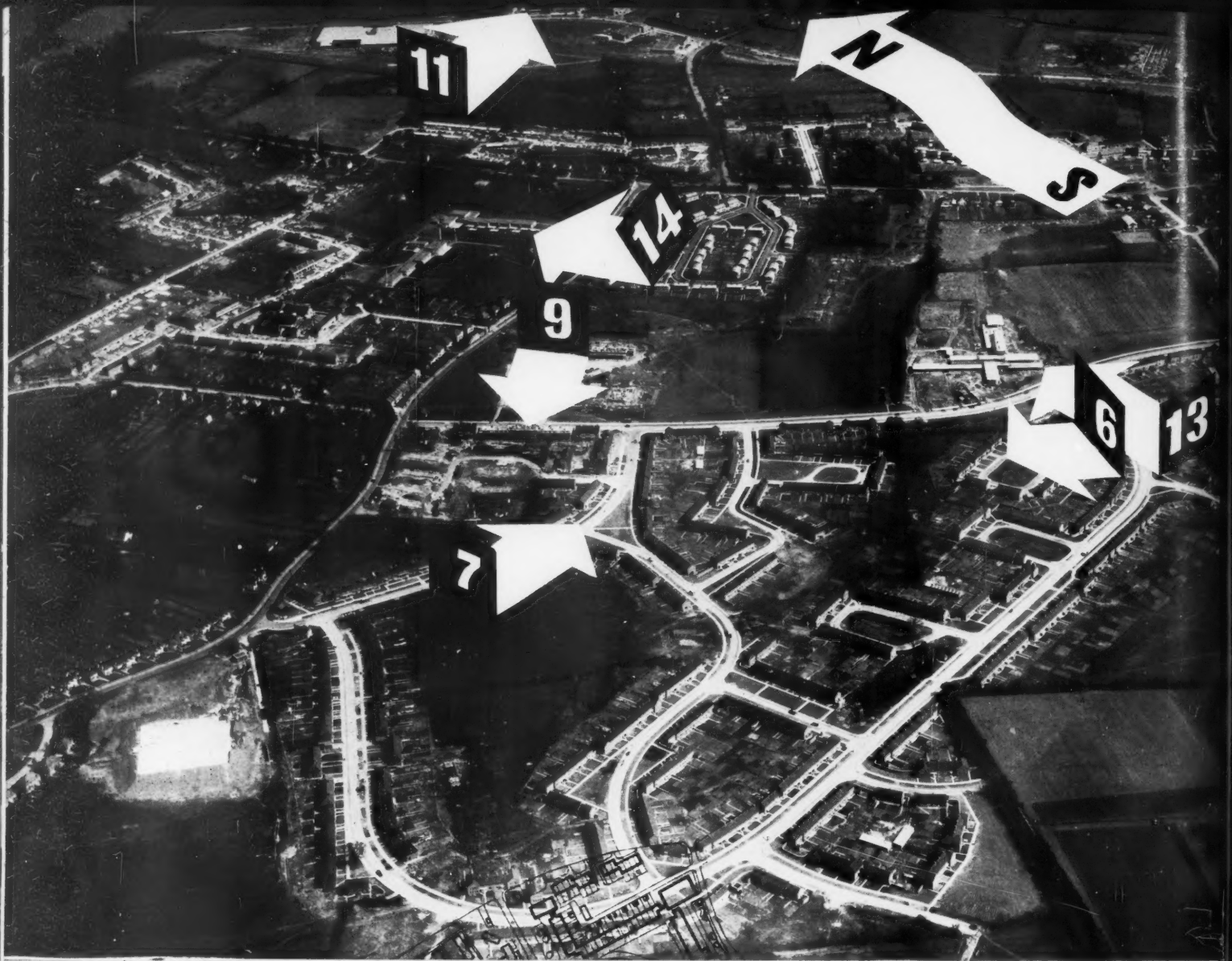


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 An aerial view of the Adeyfield neighbourhood, the first part of the new town area of Hemel Hempstead to approach completion. Below is a plan of the district—the primary school shown adjoining Broadfield Road on this plan will be built at a later stage. The numbers refer to the illustrations on pp. 369 and 370 and to passages in the text.

CRITICISM

Reyner Banham

the VOYSEY INHERITANCE

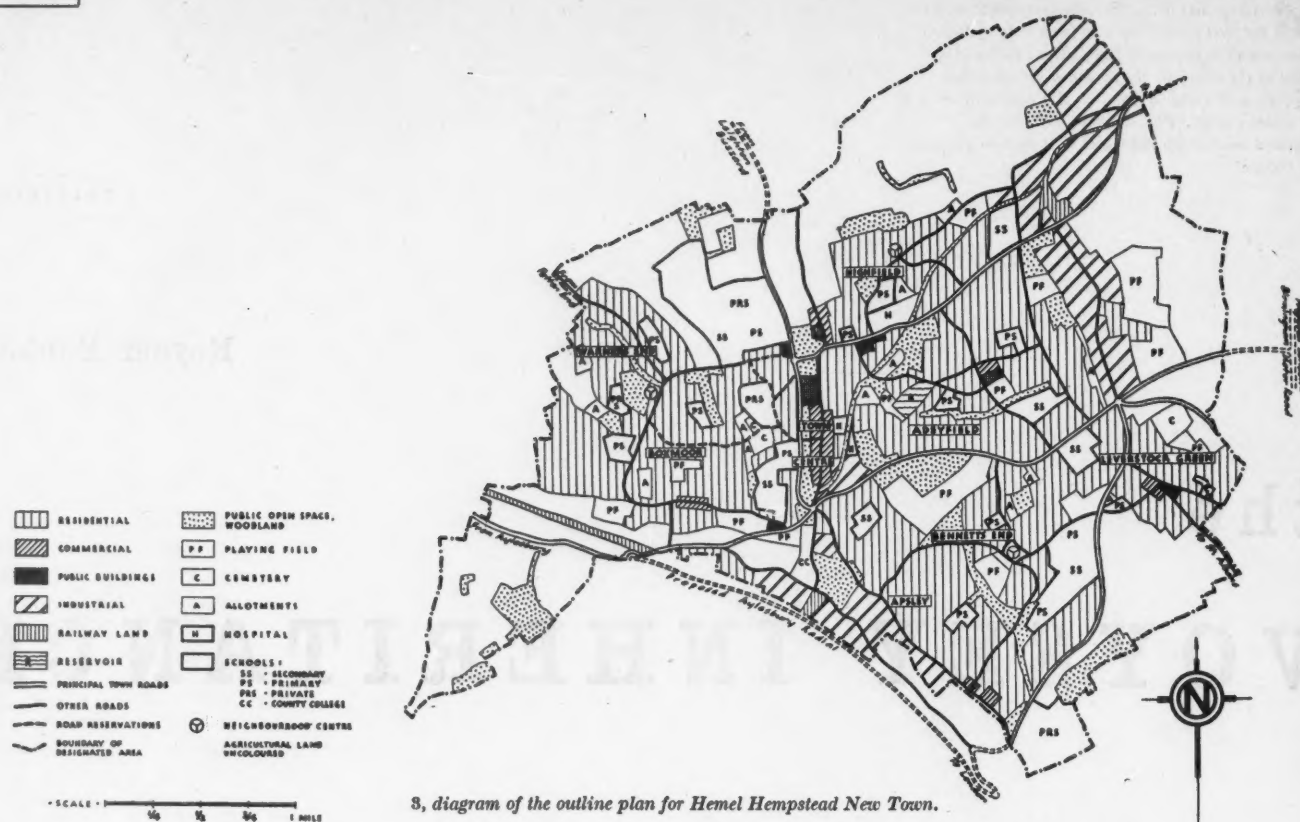
According to the official publication The Development of Hemel Hempstead 1952 the New Towns represent 'a bold experiment in finding a better way of living'. In this article Mr. Banham considers how far this may be true of Adeyfield Neighbourhood, Hemel Hempstead; how far its design expresses this better way of living; and in what sense it will bear 'witness to posterity of important aspects of the Social and Architectural standards of our time'.

THE FIRST NEIGHBOURHOOD IN HEMEL HEMPSTEAD NEW TOWN

It is probably unfair to *walk* in a New Town, but it is very instructive. From the centre of Hemel Hempstead to the bus terminus in Adeyfield, the most advanced of the new peripheral neighbourhoods, is over an hour's walk, and the terrain traversed is as instructive as the time taken. Adeyfield and Bennett's End, its sister-neighbourhood, lie on the side of the town which has been most corroded by Victorian, and subsequent, ribbon-development and later overbuilding in grocer-type Modernistic and Post Office Georgian; and the new neighbourhoods give, as it were, official sanction to the sprawl of low-density conurbation which drags its weary length from Watford, through the Langleys and Apsley Mills, to the fringes of Hemel Hempstead itself. Urbanistically, Adeyfield is an even more alarming example of twelve-to-the-acre planning than some of the other New Towns. The distances from the outermost housing to the shops and services in Adeyfield Square are sobering, and make it clear that life in neigh-

bourhoods of this sort will be tolerable only to a car-owning aristocracy and a cycle-mounted proletariat—to the pram-pushing housewife, shopping must be a half-day excursion, unless she takes the bus into the old part of the town.

Planning of this rarefied kind has its own problems of architectural and visual organization—problems which have been present ever since the garden-suburb became the constituent (as opposed to *avant-garde*) type of English building after World War I. Whether recognized or not by the municipal and speculative constructors of the inter-war period, these problems all rotate around one central one—how to discipline into coherent wholes a quantity of basically Voyseyesque houses. The Voysey inheritance of architectural forms is a cottage vernacular regularized—steep roofs, low eaves, plain walls, prominent chimneys, tile-hung bays, and so forth—and is perfectly well adapted to free-standing buildings meant to be seen as isolated works of art, but it is



very recalcitrant when applied to quantitative housing. It tends to look vacant when spread thinly (for reasons of economy) over a long façade, as in municipal housing estates, and the alternative, aggregations of semi-detached units, leads to that saw-toothed restlessness which is the bane of most speculative building. Attachment to the Voysey manner requires some form of compromise between these two extremes, with all the æsthetic risks that compromise involves, and the maximum use of the natural features of the site.

Adeyfield lies across a kind of plateau which crowns the New Town area, a triangle from which the ground falls away steeply toward the Old Town and Apsley Mills on two sides, while the more northerly side merges into more undulating country. This flat table top is scantily provided with trees or topographical interest, and development across it has been simple and, presumably, cheap. The road grid appears to have been dictated, not by topography but by the economics of site development—one is tempted to say 'site exploitation'—and it bears an uncomfortable resemblance to the perimeter track and dispersal points of a wartime air-station. Around this complex of roads the houses are disposed in a rather humdrum manner, giving the impression that the houses have been adapted to the roads—never that the houses had been disposed for convenience, insolation and view, and the roads put in to suit.

The blocks of houses are, in the main, laid out parallel to the roads, but not in regular terraces, since the Voysey vocabulary and the frame of mind in which it is usually employed are neither of them well adapted to the idea of a continuous band of repeating units. The typical Adeyfield block exhibits

the features of a normal semi-detached stretched over a number of dwellings, and therefore has a kind of debased Palladian symmetry and a marked central axis which does not always find an answerable feature on the other side of the road, 4. It is not so much that each block is treated as a disparate unit, but that each side of the road is treated as an independent panorama. The housing layout rarely invites one to look *along* the road, but, rather, *into* a number of picturesque corners, 5. This one might do, if the ribbon of the concrete road were not visually stronger than the housing, and did not drag one's eye so persuasively toward the horizon, 7.

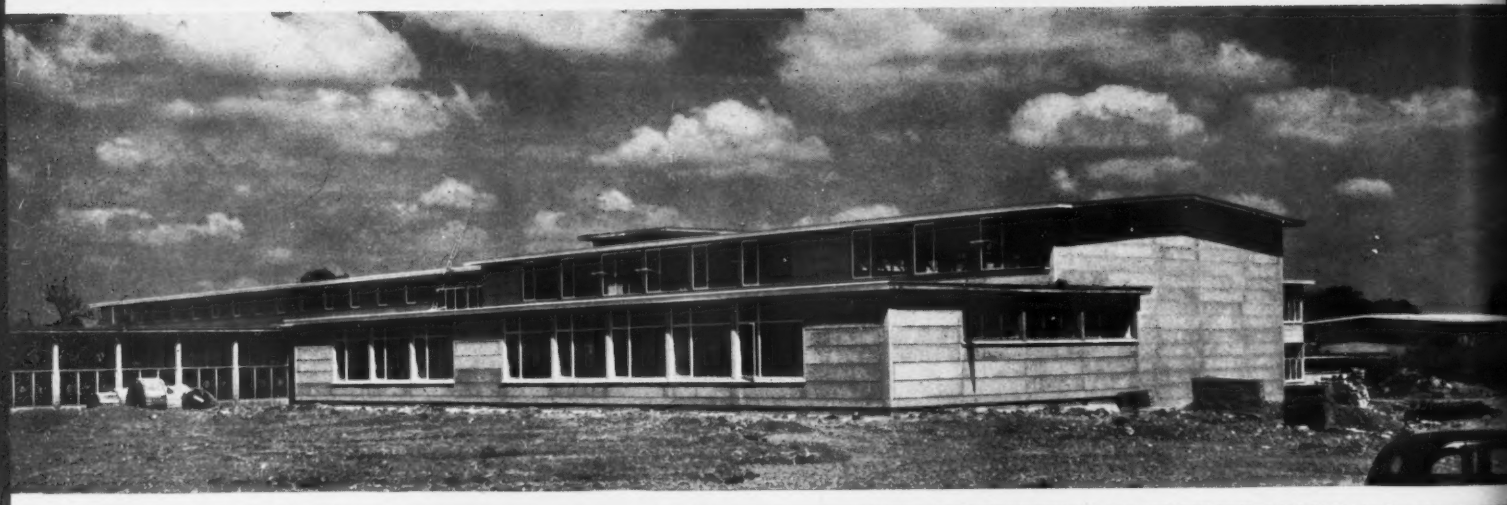
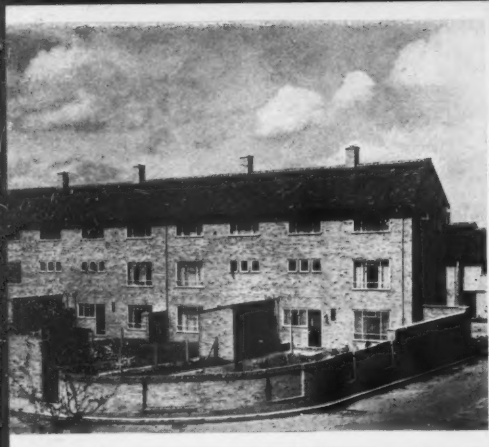
The small closes (dispersal points) respond more readily to this picturesque treatment and form visually independent units whose flavour suggests that Thomas Sharp's village anatomies have not gone unheeded, 6, though, as each close is an enclave of one particular income-group, an essential feature

4	5
6	7
8	9

The architectural idiom of the Adeyfield area has so far been that of pre-war estate development; the air view, 4, shows even terraces treated as if they were semi-detached villas, symmetrical but often lacking an answering axial feature across the road; the flats, 5, show a more contemporary approach, and also typical Adeyfield picturesque corner-planning, as does the close of middle class houses, 6; but this idiom is not strong enough to compete with the ribbon of a through-road, whose directional emphasis drags the eye past the pretty set-pieces, 7; into this council-house vernacular modernisms occasionally intrude, such as the asymmetrical porches and projecting fin walls of 8, or the elaborate and fantastically central feature of the block of flats, 9.







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in the viability of the village-green way of life is missing—its variety of social types. The building along the through-roads, however, is only a disciplined and chastened form of ribbon-development, lacking that vulgar vitality which made pre-war ribbon building both horrible and sufferable.

Not that other features of pre-war building are missing from Adeyfield. The garden-suburb, whether speculative or municipal, is an essential feature of the English nostalgia, established by Aldwych farce and sociological novel, the aspiration of the slum dweller, and the home-seeking instinct of the Metro-lander; and at Hemel Hempstead a public body has, for once, been faithful to the voters' dream by furnishing it with the architectural dress it had in the mind's eye. The Voyseyesque architectural vocabulary of the two-storey housing has most of its features in common with that of the pre-war council-house and by-pass villa. A few usages from the modern movement have crept in here and there; the asymmetrical door unit, for instance, and the projecting fin wall—though this last seems to have been generally misunderstood, and is never used in its true sense to frame a panel of a different colour or texture, 8.

Where the town knots up its sinews into an area of taller buildings the result is different, but not necessarily better. To be fair, there is one type of three-storey flats whose design reflects strong Nordic-empirical influence, and constitutes the most gracious and modern housing on the site, 5. But the four-storey block which lies uncomfortably off the axis of Adeyfield Square seems to be a startling error of taste, 9, and forces one to admit that the dull good manners of the two-storey housing are almost a positive virtue. The purely formalist features which appear on this and some of the other taller buildings are often distressing in their implied failure to understand the lessons of fifty years of architectural reform, or those coherent principles (underlying, in a real sense, that very reform) by which garden-suburb architecture has advanced—principles excluding all elements which do not, at least, appear to be structurally or functionally necessary.

But there is one real virtue in the Adeyfield development. A conscientious attempt has been made to stop off the view between the houses into the democratic

chaos of the back gardens. Exposed corners are turned by specially designed pairs of butterfly-plan houses which block that awkward crack which often appears between the row of houses in one street and those round the corner. Screen walls have been used extensively, between blocks, and to turn the corners into alleys and service roads. Unfortunately these devices to prevent the neighbourhood's slip from showing, have been 'tarted-up' with a variety of recessed panels, 10, pipe ends, exposed brick heads and so forth, which seem to have no function (perforated walls to drying yards excepted) besides that of making every wall a climbable proposition to any small boy with strong nails. Visually they only muddle walls which are already sufficiently enlivened by the variegated bricks of which they are composed.

One could, nevertheless, find much to praise in Adeyfield as a dignified and well-mannered pre-war housing estate, and close one's eyes to the fact our present situation is post-war, and that this was supposed to be something better than a housing estate, were it not that certain buildings obtrude themselves into the consciousness, by displaying a more advanced form of architecture and implying a more developed social order. Besides the best of the factories on the north-eastern side of the area, 11, and a remarkable office-block, 12, on the fringe of the Old Town, there are in Adeyfield itself two schools in the Hertfordshire educational vernacular which require to be judged on a so much higher level of the same standards as the housing that the effect is rather dispiriting. The comparison is proper, for the low romantic gables, informal planning, and irregular outlines of the schools, 13 & 14, proclaim them members of the same tradition as the houses, but here in its more humane and fully contemporary form—the true Voysey inheritance which has been put out at interest in a variety of places, and makes the jealously hoarded coin of the council-house tradition look very dull by comparison.

The Adeyfield area is known to the established local residents as 'The Estate' because that is what it appears, to them, to be, but as long as it encloses within its amœbic sprawl any buildings like these schools it will be possible to see how it might have appeared differently—and better.

 Conscientious attempts have been made to tidy up the layout of Adeyfield by means of screen walls to conceal the inevitable chaos of back-gardens, 10, but these walls, instead of being discreetly functional, are often assertively decorated with recessed panels and so forth; the generally outmoded and over-cautious idiom of Adeyfield architecture is conspicuously exposed by buildings, such as the factory for Messrs. Alford and Alder (architect, W. Leslie Jones), 11, and the office block for Sir Robert McAlpine and Sons (architect, M. H. J. Bebb), 12, which handle a contemporary idiom with confidence, and even more conspicuously by the typical Hertfordshire schools, 13 and 14, whose picturesque and irregular composition is in the true line of descent, the most vigorous strain of the Voysey tradition.

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13	
14	

FLATS AND STUDIO IN HAMPSTEAD

site plan

front elevation of nos. 37 and 38

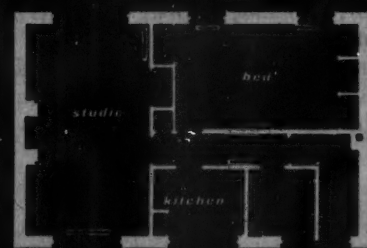
scale 1/16 in. = 1 ft.



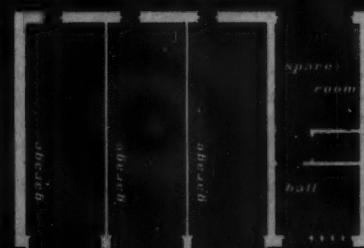
ground floor plan of no. 38



typical upper floor plan of no. 38



first floor plan of studio flat



garages and entrance to studio flat

1, the garden elevation of 37 and 38, Belsize Park, seen from the studio flat in the garden of 38.



FLATS AND STUDIO IN HAMPSTEAD

FRANK SCARLETT AND O. W. BOX: ARCHITECTS, in association

Nos. 37 and 38, Belsize Park, Hampstead, consisted of two five-storey mid-Victorian houses, which had been converted into five flats. Both buildings were destroyed by enemy action in 1940.

In 1948 the owners and their architects agreed to build a joint scheme while keeping each building independent. The new buildings occupy the same area of site and are approximately the same height as the old buildings, but agreement was reached with the War Damage Commis-



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2, street elevation of 37, 38, Belsize Park. The concrete and glass grille on the left of 38 masks the service staircase.

FLATS AND STUDIO IN HAMPSTEAD



3, the street elevation of the studio flat and garages facing Belsize Lane. It is sited at the end of the garden of 38 and was designed by Frank Scarlett. Part of 37 Belsize Park can be seen on the left.



4, the garden elevation of the studio flat

sion to build a modern structure providing a more spacious layout and modern amenities.

The two halves of the combined building are similar and have one flat on each floor, with living room, dining hall, three bedrooms, kitchen and bathroom. A combined cupboard and dining room fitment separates the entrance from the dining hall. The windows facing south in the living rooms slide back fully on to the balconies facing Belsize Park.

Construction is of load-bearing brick with reinforced concrete floors, balconies and service staircase.

The walls are faced with buff-coloured flint bricks with flush-pointed joints. The metal windows have wooden frames, with wood and metal painted white.

The flats are centrally heated from a boiler house in the basement and there is a lift to each building.

A studio cottage and garage building at the rear of No. 38, facing Belsize Lane, replaces a structure which was also destroyed during the war. This building, designed by Mr. Scarlett, contains a lofty studio, bedroom, bathroom and kitchen, with a small extra room on the ground floor. Below are three garages.

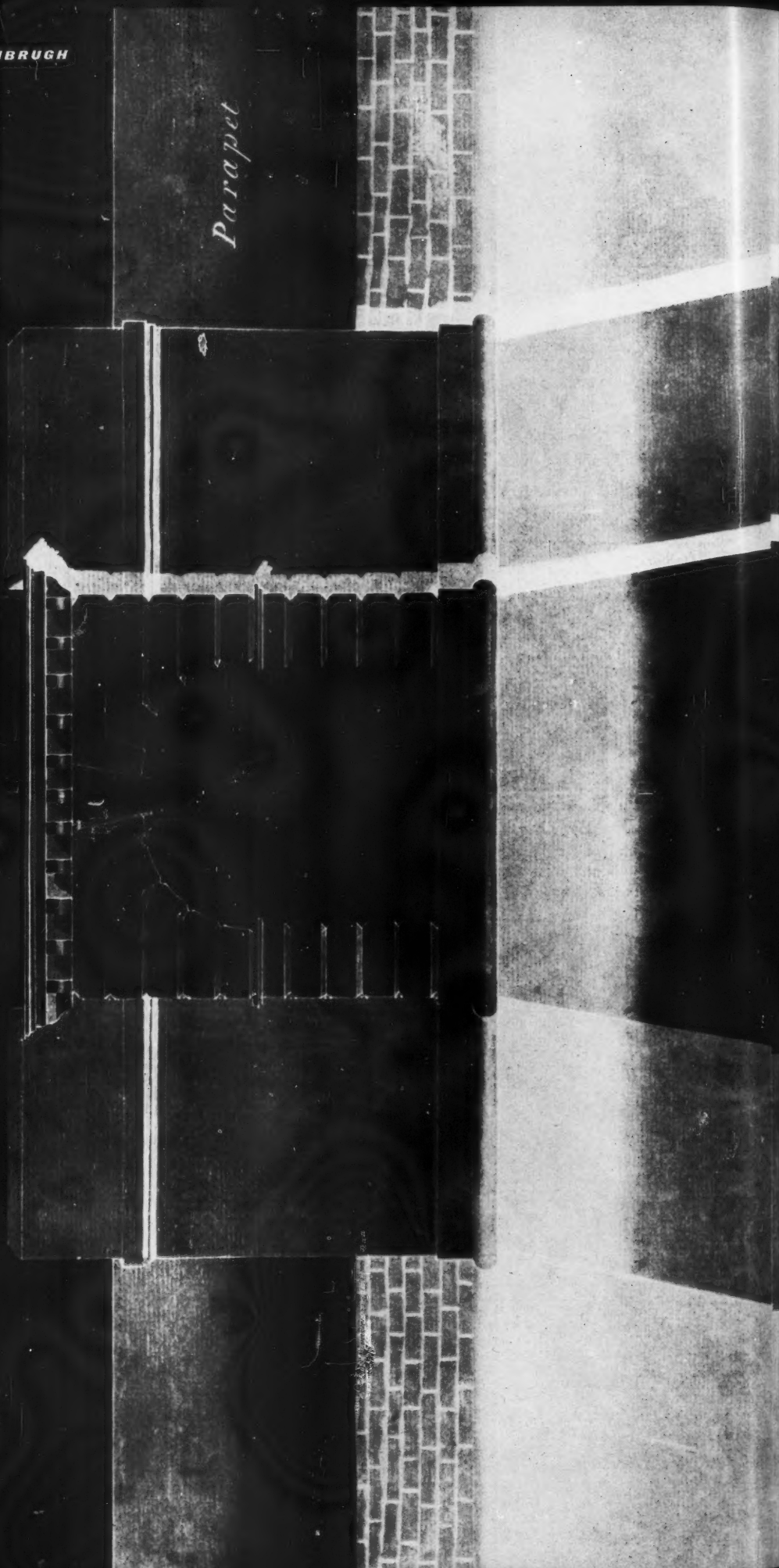


5, the interior of the first floor studio. 6, a typical kitchen in 38.

The Landport Gate at Portsmouth is shown here in a sketch by Lieutenant Poole of the Ordnance—a sketch which must have been made from an original project, found, perhaps, among the Ordnance Office papers, since it differs from the existing building. This fact, and its Hawksmoor affinities, suggest that the Gate may be the product of a period when the Vanbrugh office was designing for the Board of Ordnance. No official

Parapet

documents survive, but suggestions of this kind are plentiful, and in his article in this issue Mr. Laurence Whistler examines the evidence, and describes the Ordnance buildings which could be added to the Vanbrugh Canon.



Laurence Whistler

ORDNANCE VANBRUGH

MILITARY BUILDINGS IN THE VANBRUGH-HAWKSMOOR MANNER*

On the edge of the Thames at Woolwich, at Berwick-on-Tweed, and in several famous dockyard towns, there are buildings that immediately suggest the hand of Vanbrugh. Hidden away in naval and military yards or behind barrack walls, dwarfed and constricted by larger, later and uglier installations, there are more of these than is commonly known; for many of them stand in territory that is still very much in use by the army and navy, and access to them is not easily granted. Perhaps for this reason they have been almost neglected by the architectural historian; yet taken together they form a notable group in the Vanbrugh-Hawksmoor manner, almost equally interesting whether as the product of the one or the other, or of some imitator. Did Vanbrugh design them? Before attempting to answer that question, something must be said on the historical background of these buildings, nearly all of which appear to have been built between 1716 and 1721.

Until comparatively recent times the navy had no control over the armament of fighting ships. It built and manned them, but the Office of Ordnance provided the guns and the gunners; and when a

vessel was laid up after service in a naval dockyard, the guns and ammunition were removed and stored in an ordnance wharf. Hence the two authorities had need to work closely together in a literal no less than a figurative sense, and when a new dockyard was built or an old one extended, room had to be found nearby for a new or improved gun wharf to supply the ships. Then again, in the early eighteenth century the gunners and the makers of guns were not formed into separate units, but equally with the engineers were under the single control of the Board of Ordnance, who appointed, for example, both the artillery officer-cadet and the master-founder.

On the accession of George I the Duke of Marlborough was given back his supreme command as Captain-General of the Forces and Master of the Ordnance, and was soon redistributing the chief commands below him among the men he knew and trusted, men whom the Tories had dismissed like himself. Not least of these was Brig.-Gen. Michael Richards, a fine soldier who had served brilliantly in

* Derived from the author's forthcoming book *The Imagination of Vanbrugh and His Fellow Artists*. Art and Technics. Spring, 1953.

the wars. Appointed Surveyor-General of the Ordnance, he was made nominally responsible for the design of any buildings the Board might need to erect. Then came the rebellion of 1715. The events of that year, if never grave, must have shaken the Government, and were no doubt the immediate cause of the bustle that ensued in military building; though it may be that the port installations were in any case largely inadequate. Certainly the new barracks at Berwick were put in hand as a direct result of the rebellion, and with a view to watching the Scotch more effectively in the future. The Board had its customary engineers for everyday work, but this was no everyday occasion. A widespread programme of building was a national affair, and we can only assume that it was thought appropriate to endow the new work with a measure of style and grandeur, and to accept the advice of an architect who could well supply them. And it is not difficult to see how the arrangement might be made. Like Richards, Vanbrugh was a member of that distinguished circle whose hopes and fortunes declined and revived with the Marlboroughs' own. Formerly a soldier himself, he had introduced a martial note into all his domestic buildings, and for the smaller and more frivolous kind had invented an imagery frankly derived from the fortress: he may even have studied the art of fortification seriously in youth, and have gone to France as an agent of the English Government, there to be arrested (as the story goes) for observing the defences of Calais.

When the Ordnance initiated its programme of military building, the Duke may have wished them to consult his own architect; or Vanbrugh may have solicited the Duke for this congenial and not very arduous work; or the arrangement could quite simply have been made with the man responsible, Richards himself, who was Vanbrugh's friend, and lived quite close to Vanbrugh at Blackheath. Then again, as so often when authorship by Vanbrugh is not proved, there is the strong possibility that Hawksmoor was involved. He also was a friend or at least an acquaintance of Richards. There are, too, those warm words written about him by Vanbrugh in 1721, just at this period: 'What wou'd Monsr: Colbert in France have given for Such a Man? I don't Speak as to his Architecture alone, but the Aids he cou'd have given him in almost all his brave designs for the Police.'¹ This would seem to connect Hawksmoor with works of an engineering or military kind, and if some of these military designs for the Board of Ordnance point to Vanbrugh, there are many that could equally well be the work of either, and one or two that rather indicate Hawksmoor: notably the Landport Gate at Portsmouth (page 376); the river gate at Woolwich Arsenal, 6, and the barracks at Berwick-on-Tweed, 15, 16 and 17.

But all this is conjecture, for the fact remains that no contemporary document has yet been found which connects either Vanbrugh or Hawksmoor with any work by the Ordnance. In addition to local histories, which sometimes mention Vanbrugh, but offer no grounds for doing so, other than style, the documents studied for this preliminary survey are of two kinds: in the Public Record Office there are the minutes and other papers of the Board where progress on many of

the buildings may be followed;² in the King's Library at the British Museum there are the contemporary plans and elevations, drawn by an office draughtsman.³ There are also, in the Public Record Office, some later plans and elevations,⁴ made by young Ordnance cadets in 1780-1781, and evidently copied from originals still kept in the office at that time. Among these, surprisingly enough, is a neat elevation and plan of the Temple of Bacchus at Stowe, described simply as 'In Lord Cobham's garden.' The appearance of a Vanbrugh building, so very different in purpose, among these others, in the same style and of the same period, is surely significant. No elevation of the temple had ever been published, I think, for the cadet to copy. I suggest that round about 1718 a measured drawing found its way by accident into a packet of Ordnance 'papers,' because it originated in the same office—Sir John Vanbrugh's.

The most outstanding designs in the manner were made for the principal Ordnance depot, situated at Woolwich, and known as Tower Place after the Tudor house that had been taken over. In 1716 some guns captured from the French in the Marlborough wars were being recast in the foundry at Moorfields, when an explosion occurred, killing a number of men. There had been others like it, for the place was too damp to be safe. The Board therefore ordered in June, 'that a proposal and estimate be made for building a Royal Brass Foundry at His Majesty's Tower Place at Woolwich.'⁵ It is clear that the new building was but one item in a general scheme, and that the architect had a greater talent for noble approaches than one would be likely to find in a Board engineer or contractor. The determining feature was the seventeenth century Royal Laboratory, an open rectangle with buildings on all sides, shown in a map of 1749, 1, marked B. To the east of this, and parallel with it, another great rectangle of buildings was presently built (C), known first as Grand Square, and today as Dial Square, on account of the sundial put up later over the entrance, 5. Thus there was a space one hundred feet wide and three hundred feet long formed between them, which became a grand approach from the river up to the foundry (D), set back as far as it could be at the southern end. Since the low brick buildings on each side were of no distinction, an avenue was planted the full length of the approach, and in Sandby's view may be seen the first and the last few trees of this, with sixty years' growth in them, 2 and 7. Humble though most of the ingredients were, there was a touch of magnificence in the lay-out, surely as eloquent of authorship as some of the buildings themselves. It was like a miniature workaday version of Greenwich Hospital, upstream on the same bank, with a foundry for a Queen's House and an avenue replacing two colonnades; and no doubt, if either Vanbrugh or Hawksmoor could have had their way, they would have followed the hospital and built at right-angles to the river. But the existing Royal Laboratory prevented that.

The foundry must have been nearly finished by

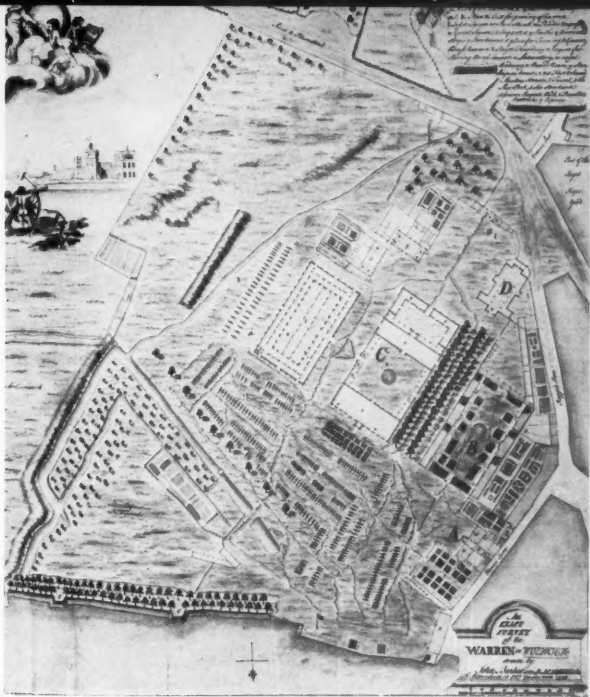
¹ W.O. 47/28-33.

² Map room. Collected in volumes under counties.

³ P.R.O. M.P.H. 15.

⁴ P.R.O. W.O. 47/29. June 19, 1716.

⁵ Letters of Sir John Vanbrugh, ed. Geoffrey Webb, p. 138.



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5



woolwich 1, a map of 1749, showing the old Royal Military Academy at A, Grand Square at C, and the Foundry at D. 2, the Foundry, 1716. Sandby's view of 1779, showing also the end of the avenue, as recorded in the map in 1. The Foundry today, 3. It had been partly rebuilt not long before Sandby drew it. However, the doorway is original, with the date '1717'. The coat-of-arms was carved by Thomas Green of Camberwell. 4, the south entrance to Grand Square, 1717, a contemporary drawing. See D on the map, 1, where this entrance is shown at the end farthest from the river. 5, the entrance to Grand Square today (now Dial Square).

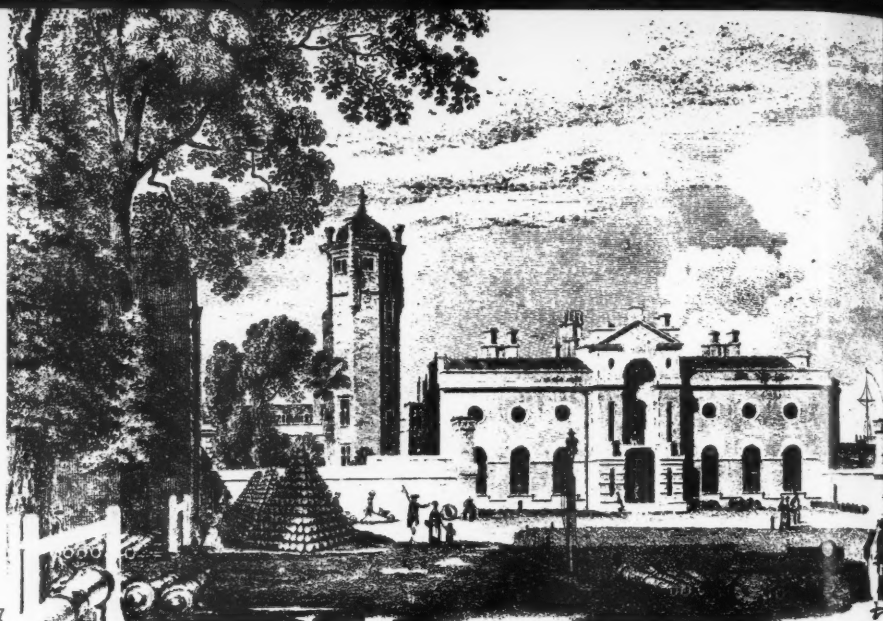
ORDNANCE VANBRUGH

woolwich (contd.) 6, the north gate, Grand Square, 1717, with the Marlborough coat-of-arms. It is shown in 1, D, as the centre-piece towards the river. Demolished. 7, the old R. M. Academy, 1718. Sandby's view of 1779. A large bow window at the right-hand end gave the Ordnance Board Room a fine view of the Thames. 8, the same building today. The forecourt piers, and the view of the river, have gone.

Front of the Gate next the River Thames for the Ship Carriage House designed at the Tower Place at Woolwich. Engraved by A. Kneller, 1717.



6



7

8



chatham 9, the main gate to the Royal Naval Dockyard. The date above the arch on the inside is 1720. In design, this closely resembles the archway, now demolished, put up by Vanbrugh, at about this time, as the entrance to his housing estate on Greenwich hill. But this is twice as big. The material is red brick, as in the other buildings at Chatham and Woolwich, here illustrated. The Royal Arms were probably carved by Thomas Green, who was much employed by the Board of Ordnance at this period.

9



April, 1717, when 'Mr. Green the Stonecutter presented a Draught of the Kinges Armes which he offer'd to perform for £26,'⁶ and which may still be seen above the huge doorway today, 3. This was Thomas Green, of Camberwell, a fine craftsman recently restored by the late Mrs. Esdaile to well-deserved remembrance, who carved superb and vigorous church monuments at Redgrave in Suffolk, Denton in Lincolnshire, and elsewhere. He was much employed by the Board at this time, and in 1717, besides his work at Woolwich, Chatham and Portsmouth, he carved the Royal Arms for the Martin Tower at the Tower of London.⁷ This may be the carving now seen above the entrance arch in the Middle Tower—a building, by the way, with a touch of 'Vanbrugh-Hawksmoor' in its windows and turrets. Early in July, 1717, a visit to the foundry was paid by the Duke of Marlborough, twice stricken now, but still able to potter round a new building of military importance, and as a result of that visit Green was engaged to cut the Duke's arms 'upon the Keystone under the Kings for £7.'

No elevation of the foundry survives, but Sandby's view and a recent photograph show how little harm has befallen—since 1779—the only important front of this honest and rather magnificent building, in red brick with stone dressings. Unfortunately only a few years before Sandby drew it, nearly £4,000 were spent on alterations to the fabric and the expensive equipment. Since the building today does not quite agree with the plan in the British Museum, it may have been reconstructed from the old materials. Certainly the doorway under the coat-of-arms is original; and it has '1717 Schalk' just above it inside.⁸ Andrew Schalk was the master-founder engaged.

The great rectangle known as Grand Square (C) was formed as a single architectural idea of a quite ambitious character, and was begun in 1717.⁹ It contained two interior courtyards, and all the central doorways were lined up on the main entrance gates to the arsenal, farther south. Drawings for the south side of the rectangle are preserved, and this range exists almost unaltered, except that the cannon balls have been removed from the embattled 'Front Gate,' 4 and 5. Of the same year, 1717, is the proposal for a much larger gate, 6, to be built 'next the River Thames for the Ship Carriage House,' where it formed a magnificent entrance to the arsenal from the water. It is marked in the map of 1749, but has long since disappeared. Here the coat-of-arms over the archway was not the King's but the Duke of Marlborough's—evidence of the veneration in which the great soldier was held in his declining years.

In March, 1718, Richards showed the Board the designs for the building afterwards known as the Royal Military Academy. This was to stand where Tower Place itself had stood, 1 (A), and the old house was accordingly pulled down, all but the tower itself, a landmark from the river which Vanbrugh may have helped to save for a while, 7. The intention was simply to make a headquarters for the Board at the commanding officer's house; with a saloon to the left,

and a board-room to the right, looking out on the river and known as the Great Room—though indeed they were both great rooms that rose the full height of the bull's-eye windows. Actually the board-room was built first and finished in the following year, but the complete design is likely to have been made at the beginning, and when the other great room was undertaken in 1720, it was built as a classroom for a handful of gunner-cadets to study in, with a mathematical master; and from this small beginning the whole apparatus of modern artillery training has developed.¹⁰

With its strange centrepiece, 8,—the slit windows, the round pedestals supporting lion and unicorn, the deep-sunk arch—this building is the most remarkable of all in the military group. Specially significant is the large bow window at the end of the board-room, with three tall round-headed lights for enjoyment of the river and the passing ships. Vanbrugh had introduced a bow window into the east front of Blenheim in 1705, and, greatly pleased with the effect, had designed quite a number thereafter. This one is just visible in Sandby's view, 7, but unfortunately is not to be photographed, for today it squints into corrugated iron at a few yards' remove, and the river seems remote. In truth the purlieu of the old Academy no longer in the least resemble what Sandby depicted, and we shall look in vain for an elm tree, or for a Vanbrugh pier to a 'forecourt,' among the random clangour and structural chaos of the 'Shop' in its years of decline. In the board-room there is still the old joinery; and in the gunners' first schoolroom across the hall there is the colossal chimneypiece they crowded about. But the mural likeness of their king, with a ruffle of flags and cannons over the door, has been cut in half by a ceiling.

The most conspicuous of all these buildings in the Vanbrugh manner is the main gate to the Royal Naval Dockyard at Chatham. Indeed, it is the only one that is full in the public eye: an impressive symbol of martial authority, and of the security enforced within, 9. And it is still very much in use, as may be seen when the tide of dockworkers flows through it four times every day. This red brick archway is clearly related to the two built by Vanbrugh on Greenwich Hill: the little one which was the architect's own entrance to Vanbrugh Castle, and the medium-sized one which he built as an entrance to the whole estate. This at Chatham, modelled on the second, it seems, was the largest and apparently the last. The date appears under the smaller coat-of-arms which is placed above the archway on the inner side: MDCCXX. On this side are the sash windows of the two lodges with a connecting room over the arch, much as in the model at Greenwich. On the outside all the openings are blank, to heighten the imperative look of denial—but what a grand generosity is revealed in the enormous, but by no means too enormous, Royal coat-of-arms, so gaily painted! No doubt it was the work of Thomas Green, though he is only mentioned as author of the Royal Arms on the storehouse, where they are no longer to be found.¹¹

⁶ P.R.O. W.O. 47/30. April 2, 1717.

⁷ P.R.O. W.O. 47/30. Nov. 8, 1717.

⁸ P.R.O. W.O. 47/77, 79, 80: 1771-2.

⁹ P.R.O. W.O. 47/30. July 12, 1717.

¹⁰ P.R.O. W.O. 47/31. April 10, 1718; 47/33. August 31, 1720.

¹¹ P.R.O. W.O. 47/30. August 13, October 15, 1717.

Various other Georgian buildings in the dockyard have been attributed to Vanbrugh by tradition, but it is doubtful if he can be connected with any but the great red brick storehouse on the gun wharf, with its four towers calling Claremont to mind, 10 and 11. Old store sheds had been removed and the ground made ready by April, 1717, when the Board declared 'The great Storehouses (amo. to £2847-15-9) Ordered to be built,' and soon afterwards Richards was asked to go down and see to the preparations. Two designs had been made, much alike in plan, for this building three hundred and fifty feet long, and it looks as though the first was abandoned in favour of a revised and far more impressive version by Vanbrugh.¹² It is not possible for the public to look closely at this excellent building, nobly placed on an historic waterfront, but a distant view of it is to be had across the water from the neighbourhood of Upnor Castle.

The best of the Portsmouth designs is one for 'the Carriage house upon the Green,' 12, where the central feature by itself could very easily be the front of a small Vanbrugh temple at Stowe or Claremont. There is no date on this drawing, but the Board did a good deal of building at the port between 1715 and 1720, and several other designs of a more utilitarian sort have been preserved, in which the Vanbrugh-Hawksmoor manner seems to have been reduced to its lowest terms. Unfortunately none of these works survives, and Portsmouth is devoid of any buildings in the manner, except one which has no connection with the gun wharf, though it was evidently built by the Ordnance. This is the old Landport Gate, already mentioned, 14. Portsmouth was a fortified town, and as the name implies there was a porte or gate set up in the ramparts on the landward side, to be entered by means of a drawbridge over a moat, and here on a royal visit the governor surrendered the keys to the sovereign. On the evidence of style, I suggest that the architect here might be Hawksmoor, chiefly on account of the lantern. It recalls one of his sketches for Greenwich Hospital,¹³ as well as the cap to his chimney tower at Ockham¹⁴—and that, incidentally, was built in 1726 beside the Portsmouth Road which had its end in this arch. An elevation was made in 1781 by the sixteen-year-old cadet, Henry Poole, of whom his drawing master said he 'improves very well' in draughtsmanship, 13.¹⁵ It will be seen from the recent photograph—if the modern extensions are disregarded—that the arch was built with wings of a slightly different pattern and not nearly as wide: so Poole must have been copying the original design, and had probably never set eyes on the actual building. He left the drawbridge out.

It is now some time since the moat was filled up to the level of the road, burying the handsome battered plinth which added so much to the character of the feature. Today the Landport Gate has lost any air of importance, and remains a curiosity at the side of a street, giving entrance to a humdrum recreation ground. At some period the archway has been built out

towards the street and thus doubled in length from front to back—the original length can be discerned in the vaulting—so that the lantern is no longer in the middle of its base, but from the outside disappears behind the cornice; and we need to pass through and look at it from the field (as in 14). The ignorant alcoves more recently attached are unworthy of this agreeable and rather surprising old monument.

At Plymouth, there is still, on the old gun wharf, a range of buildings in the manner; but they are not outstandingly suggestive of Vanbrugh, though ascribed to him by tradition, and no drawings survive. More interesting are the barracks at Berwick-on-Tweed, designed in 1717 and consisting of two barrack blocks on opposite sides of a square courtyard, with a guard house and gate in the middle of the front wall between them, and with a magazine or storehouse in the middle at the back. The thirty-six officers were housed at the forward ends of the two blocks and the six hundred men in the remainder.

The gate was to the west, and the elevation, 15, shows the northern or left-hand block as originally built or at least intended, with the men's quarters treated as a single unit of design, and the officers' quarters attached, but set apart by a distinguishing break in the roof-line. It also shows the officers' front elevation and with it the entrance arch—a design very much 'in the manner' but chiefly suggesting Hawksmoor, and reminiscent of one of his proposals for a North Gate at Blenheim.¹⁶ It seems that by 1719 this entrance had been abandoned in favour of another design, 16 and 17; for in March the minutes referred to 'the Gateway in the Fence Wall of the Barracks in which if the Kings Arms are not to be putt up, Mr. Jelfe has orders to alter that part of the draught.'¹⁷ Andrews Jelfe, then, was the mason employed at Berwick as at Plymouth, and it might be his writing which appears on the sketch, at first sight so deceptively like Vanbrugh's.

Though a coat-of-arms was not to be dispensed with over the stone archway, the design was in other ways simplified, and the piers were left unrusted. Inside, the two barrack blocks were finished in 1720, and were built according to the original plan: that is, with the same pattern of doors and windows, but the upper part was much simplified in the building (or else in some later revision) so that a straight parapet now replaces the picturesque quasi-pediments, rounded and pointed alternately. Again the original design has something of a Hawksmoor quality, reminiscent perhaps of his designs for Brasenose College, Oxford, now at Worcester College.

Vanbrugh came north to Seaton Delaval and Lumley—still farther north, it is supposed, to build a great house at Floors, near Kelso. This has been cited in support of the belief that he was architect at Berwick. However, that work was not locally inspired, but is now seen to be one of many undertaken by the Board of Ordnance in divers parts of the country, in the same manner, at the same time, and presenting the same problem of authorship; and it is not to be supposed that either Vanbrugh or Hawksmoor paid visits to all of them in person.

¹² Storehouse refs. P.R.O. W.O. 47/30 and 31. 1717-18.

¹³ *Wren Society*, Vol. VI, p. 90.

¹⁴ Reproduced in *Country Life*, December 29, 1950, in an article by the writer on Hawksmoor's designs for Ockham.

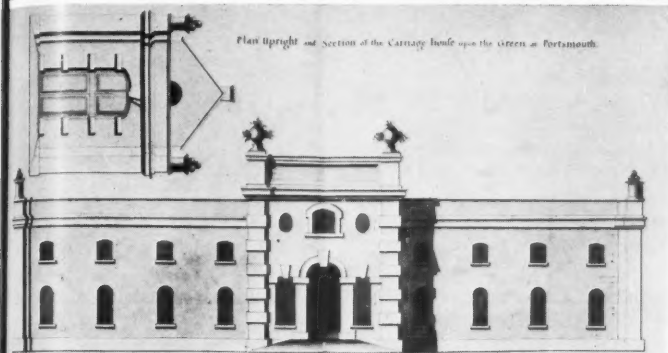
¹⁵ P.R.O. M.P.H. 15.

¹⁶ David Green, *Blenheim Palace*, Pl. 77 (top).

¹⁷ P.R.O. W.O. 47/32. March 6, 1719.

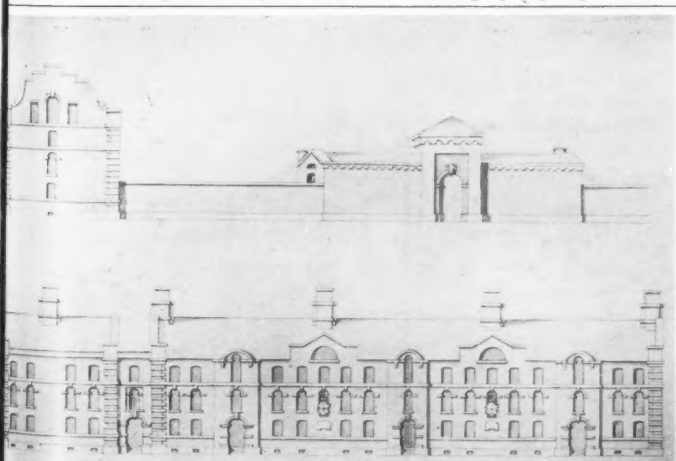


chatham 10, the Grand Storehouse, 1717. Longer than the south front of Blenheim, and reminiscent of Claremont as Vanbrugh finally extended it. 11, the Storehouse to-day. An effective work of almost nursery simplicity, in Vanbrugh's 'embattled manner'.



portsmouth 12, the Carriage House, c. 1717-20. The centrepiece could be one of Vanbrugh's garden temples designed at this period for Stowe or Claremont. Not existing. 13, the Landport Gate, c. 1720-5? The old entrance to fortified Portsmouth, at the end of the road from London. A drawing by a young ordnance

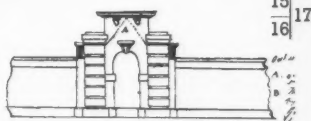
cadet in 1781, evidently copied from the original, kept in the office. See also p. 376. 14, the Landport Gate to-day, from the inside. The moat outside has long since been filled up, and unworthy wings have been added. It is now the entrance to a recreation ground. The lantern recalls several designs by Hawksmoor.

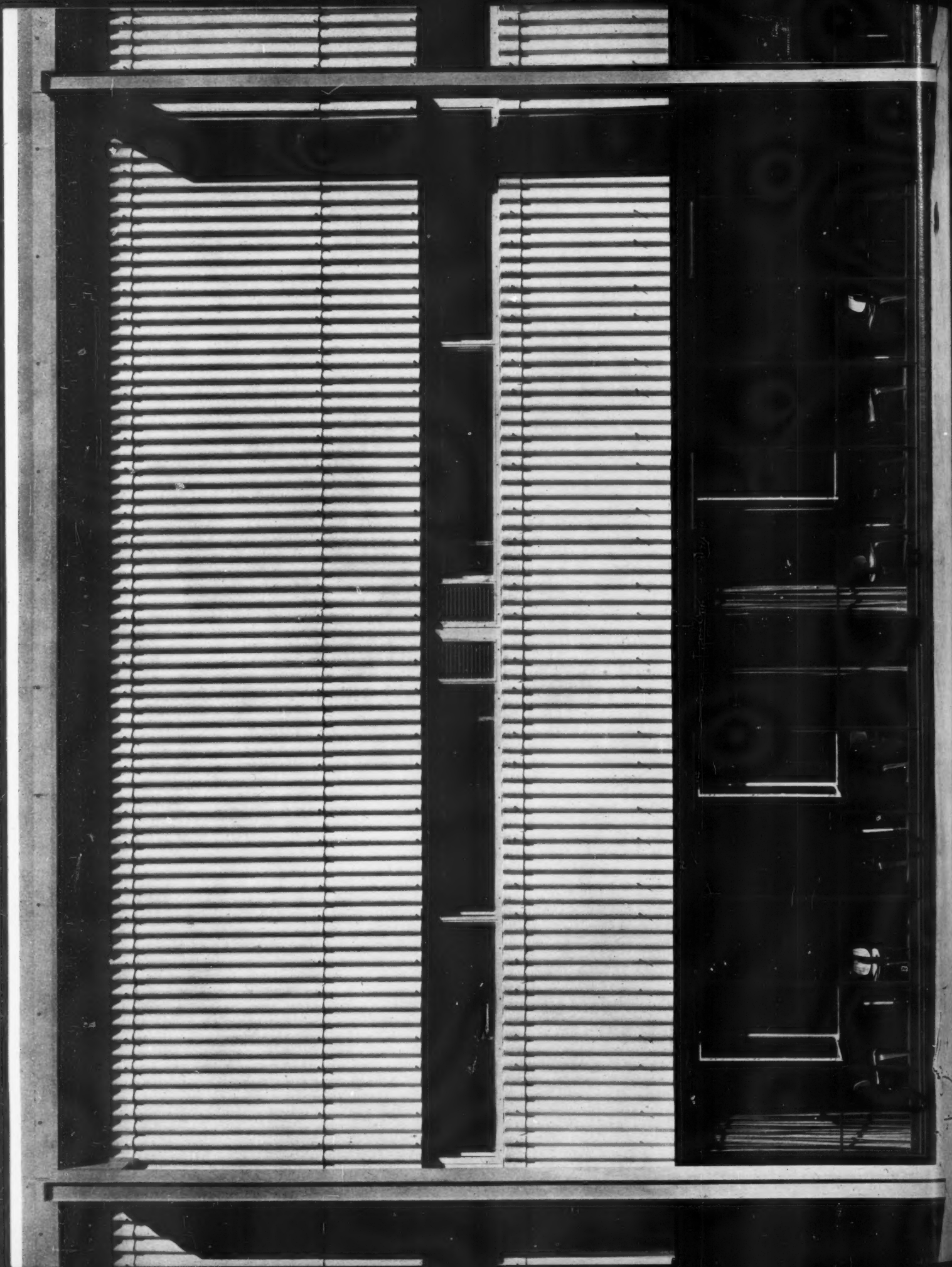


herwick-on-tweed

15, the Barracks, 1717.

(Below) one of two ranges flanking the square, with a semi-detached block for the officers. (Above) the end of the officers' block, and the entrance. This gate recalls one of Hawksmoor's designs for a north gate at Blenheim. 16, a revised design dated 1719 for the gateway, and, 17, the gate as actually built.





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 The first industrially produced, dry applied, cladding sheets were of corrugated iron. Though widely used by builders, this form of cladding (later made of thin gauge steel, asbestos, etc.) did not become popular with architects until after the Paris exhibition of 1937. Opposite is part of the facade of a textile factory at Blumberg, Germany. The wall cladding here is of corrugated asbestos cement sheets, and it shows particularly well the contribution that this form of cladding, with its rich texture and pattern, can make to modern architecture when it is handled by a skilled and sensitive designer. The factory will be fully illustrated in a forthcoming issue.

Roger Tomalin

An essential concept, lying at the back of most of the theory of the Modern Movement in architecture, has been the independent skin, which carries no structural load, but is drawn over the skeleton of the building for privacy and climatic protection. The technique is not new to the timber-building countries of northern Europe, but modern technology, since the development of corrugated iron in the last century, has produced a stream of new methods and materials which Mr. Tomalin here discusses and classifies.

CLADDING

Almost any surface application to a structural base could be called a cladding. The term is descriptive rather than technical and does not have the wide currency in English of its more literal French equivalent 'revêtement' which includes even a plastered finish. The practice of clothing a masonry core direct with a veneer of stone, marble, faience, tiles, or pre-cast material is an ancient and well-tried one. For precedents one need seek no further than the limestone remnants on the pyramids, the porphyry on the Pantheon or the marble patterns on San Miniato and the process can be watched in slow motion on the brickwork of Westminster Cathedral. In the purest form of this technique, the solid structural elements—wall, pier or arch—are sheathed in a tightly drawn skin, cramped or bedded on, expressing closely the underlying shape. It belongs typically to the Mediterranean where definition of form is more important than method, and where the supply of rich facing materials is unlimited.

Dry external cladding, the subject of this article, embraces a group of techniques quite distinct from integral facing. The common factor throughout is the dry application. The cladding unit, ranging from the clay tile 6 inches by 10 inches to the corrugated sheet

6 feet by 10 feet, has a mechanical attachment implied or clearly revealed and the expression of this mechanical relationship between cladding and supporting structure becomes fundamental to the character of the building.

Whereas stone sheathing is Italian and represents a refinement of finish, the dry claddings are typically Northern and more primitive in origin. Becoming established as local vernacular they represent the craftsman's answer in terms of local resources to such simple physical problems as primary enclosure, insulation, or surface weatherproofing. The techniques used on the thirteenth century Norwegian Stave churches, the shingled barns of New England, the Kentish tile hanging or Cornish slating should be no less valid to-day for the contemporary designer, used in the right context, than, say, the rubble stone wall. Whether interest of surface texture alone is sufficient reason for applying a vernacular cladding to a contemporary building is open to considerable doubt.

In the eighteenth century, in the great timber regions of Scandinavia and North America, cladding acquired classical dignity, and in Southern England baroque hooded porches can be found surrounded by tile-hung walls with rich overhanging cornices. In the

main stream of nineteenth century academic output, however, cladding had no place till the traditional hung techniques reappeared with the revival of vernacular at the turn of the century. It is interesting to note that it hardly ever appears on the houses of Lutyens whose strong, almost Italian, sense of form rejected indefinite outlines.

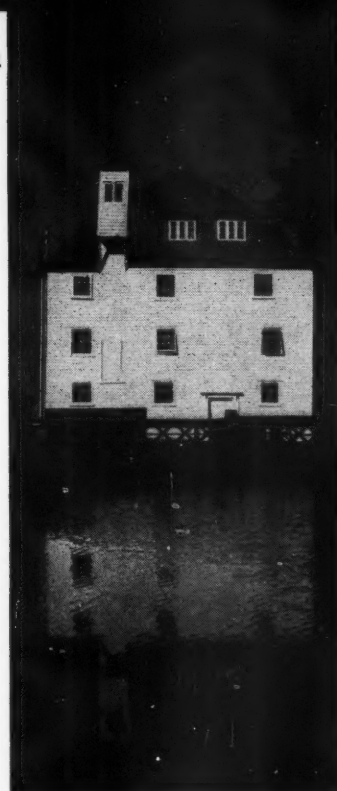
Iron, however, held new possibilities, and the first suggestion of flat sheet cladding appeared in conjunction with the cast-iron frame. The early warehouses of the St. Louis waterfront, described by Professor Giedion, have strikingly modern dispositions of frame, panel and glass. But the idea that the frame and its cladding should create a unity by expressing their complementary functions was not to come for another half century. Cast iron continued its elaborate imitation of masonry. Flat, flanged iron plates, for example, are described (and deplored as shams) in an editorial in *The Architect*, 1870, as a facing, jointed to look like stone. Thus the iron frame was properly clothed and hidden from view by masonry—it seems that Ruskin's condemnation of the idea of displaying metal structural members carried with it the implication that the issue was one of decency no less than aesthetics. The Ironclads of the naval architects had no contemporary counterparts on land.

The germ of modern cladding lay not in the flat plate but the corrugated sheet—the first industrially produced sheet material. The sheets of some hundred years ago were thick gauge iron, galvanized by dipping, and relatively expensive. Some of them still exist in good condition. By the '90's this material had become thin gauge steel mass-produced and cheap. It met the need for something cheap and easy to bolt, screw, or nail to the vast congeries of semi-permanent shedded structures of the later Victorian industrial backyards. It clothed the monumental warehouses of the older ports, sectarian chapels, farmyard sties and the huts in the native purlieus of new colonial towns. Modern cladding has thus grown primarily from the search for a light covering hung to a light fame. It played little part during the severely geometric beginnings of the modern movement. At Paris in 1937 with the loosening up of design it appeared on the more adventurous smaller pavilions and was everywhere on the South Bank.

Prefabrication has been to a large extent the laboratory for the latest advances in cladding technique. Between the wars there was a continuous stream of small-scale experiments aiming principally at a solution to the problem of cheap housing, some of which, like the Mopin system, grew quickly to large-scale application. Some of the ideas they produced, the metal panel backed with insulation, enamelled panels, precast concrete slabbing, sandwich panels, etc., have been making news here and in America on major buildings since the war. But the wheel turns full circle. If you want your timber house to look like a good brick job, the American building industry will supply the appropriate cladding, perfectly disguised, to replace your clapboarding.

The following is a broad classification of cladding types by method and application rather than by material.

1



timber

Timber has always been and remains still the classic among cladding materials. 1* shows the English horizontal tradition, 2 the American derivative and 3 the vertical Scandinavian. These old buildings wear their cladding with comfortable ease like a favourite rather frayed jacket. 4, from Holland, exploits the variety of patterning, unlimited in timber. 5 is a typical example of modern Scandinavian vernacular and shows the familiar but none the less effective idea of contrasting the cladded frame with solid geometric shapes.

But timber cladding performs also the structural function of a stressed skin. In 6 the volumes are almost as sharply defined as if they were concrete, but are plainly conditioned by the box-like construction. The boards are close with a fine V-joint and stretch tightly over the structure, stiffening it like the membrane of a muscle. The diagonal boarding at each end of the long elevation has a vital structural relationship to the cantilevers it covers.

The vertical cladding in 7 is kept well up and shows its stanchions disappearing behind it. It is built up of narrow, shaped boards of thick section lapped to give a deep troughing, and shaped again along the bottom edge. Visually the result, with the rounded corner, is practically equivalent to corrugated sheeting.

* For locations and architects see foot of p. 393.



2



3



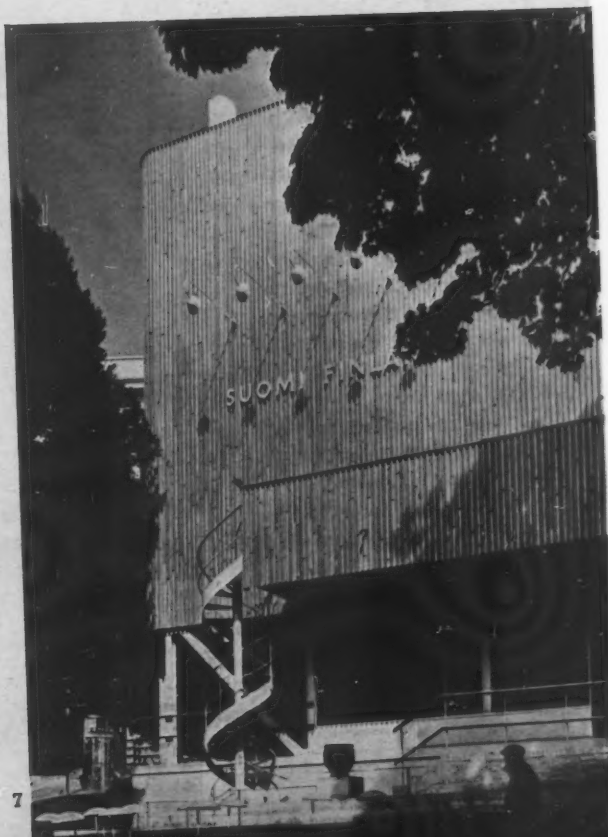
5



4



6



7

cladding



the 'hung' technique

Whereas timber construction is continuously evolving, the 'hung' techniques still remain as the vernacular craftsmen perfected them. Clay tile hanging has unfortunate associations with 'neo-farmhouse.' It can, however, be lifted above the level of the merely picturesque as in the eighteenth century, when it was brought to town in Tunbridge Wells, 8. 9 shows it appropriately used with a typical modern idiom—the south wall, framed to permit large voids, between solid flank walls.

West country slate hanging is taken up wall, roof and chimney stacks as an impervious weather barrier and in 10, a nineteenth century example, back into door and window reveals.

The seventeenth century Scandinavian church, 11, has a richly modelled cladding of sawn and shaped oak boards of random widths showing their thickness on end grain, lapped in the manner of tiles or slates.

Shingles on the other hand are made by splitting, and the result is thus a doubly rich surface. The use of shingles in 12 merely as a textured facing to a concrete ribbon wall seems in the context rather precious—not so the western red cedar on a timber frame, 13.



9/10
11/12
13

corrugated and sheet techniques

A number of smaller buildings at the Paris Exhibition, 1937, used sheet materials tentatively. Two pavilions, however, had forms of cladding of special interest.

The corrugated screen on the Swiss pavilion, 14, ingeniously related to the structure it partly conceals in an apparently casual way, suggests an airy workshop. In 15, flat slabs of fibrous plaster are hung to a gridded frame to form a subtle arrangement of solid planes and voids. Compare with 27.

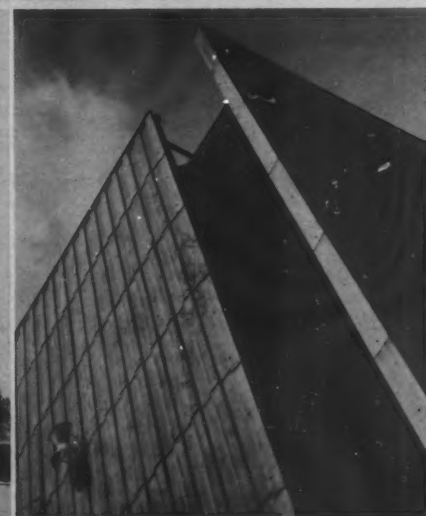
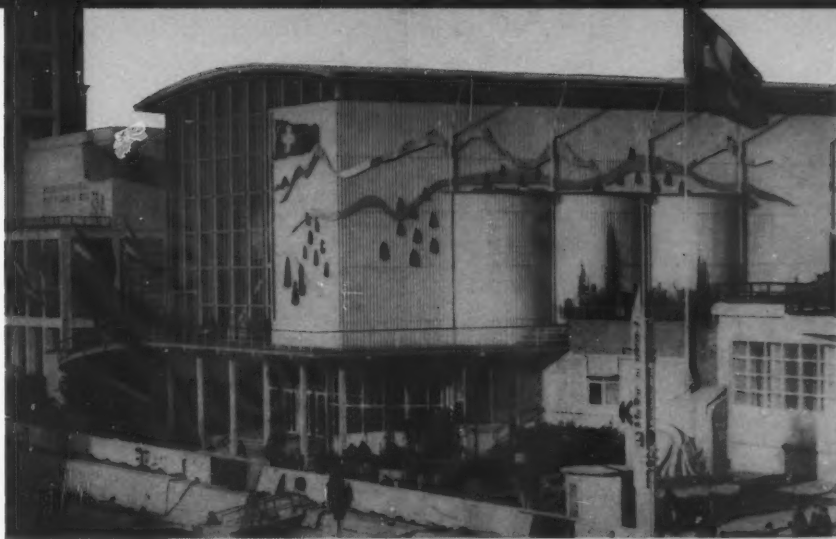
Corrugated iron (more accurately steel) was the grand prototype of corrugated sheet cladding generally, 16. It was the nineteenth century equivalent of the weatherboarding in 1. The railways recognized its individual character by curving it and adding well-scaled ornament, 17. And to-day it takes the form of troughed pressed steel sheeting on, for example, the BISF house.

Asbestos cement, corrugated, fluted and troughed was its natural child. In spite of a distaste for corrugation due to the dilapidation of so much steel, a material as cheap, durable, easy to handle and with considerable textural interest was bound to attract attention.

Asbestos is still the commonest means of enclosing large industrial spaces, too often with clumsy standard accessories at ridge, verge, fascia, etc. The German textile factory, 18, and p. 384, is outstanding both in conception and detail. The asbestos sheets are hook bolted to a light, non-load-bearing frame over cork insulation and pumice concrete. This forms a continuous screen wall running freely behind the exposed main stanchions carrying the trusses. Monotony is avoided by neatness of definition and by such details as the sensitive placing of the horizontal lapping joints.

In 19 a bold corrugation is used to cover the ribbon walls, and a lively if rather restless movement results. The rapid rhythm is checked at each bay interval by strips of narrower corrugation. The plane of the windows is recessed from the wall surface and the cladding hangs down slightly so that the eye catches the rippling edges of the sheets from below. In 20 asbestos attains the monumental.

The weathering qualities of cor-



cladding

rugated perspex are still doubtful. It is shown in 21 screening the stores bay on a classroom elevation. 22 is an example of an exciting new technique. The material is bent Pyrex tubing jointed with rubber gaskets. The effect, particularly from inside, is that of a translucent cladding visibly attached to its framing.



21



22

wrapping

The felt-sided shed is familiar back-garden stuff. This French alpine hutted group, 23, 9,000 feet up uses the lightest possible materials. Sheet aluminium with battens over the lapping forms a permanent impenetrable weatherproof sheath over layers of insulation on timber studding. This could have possibilities nearer sea level.



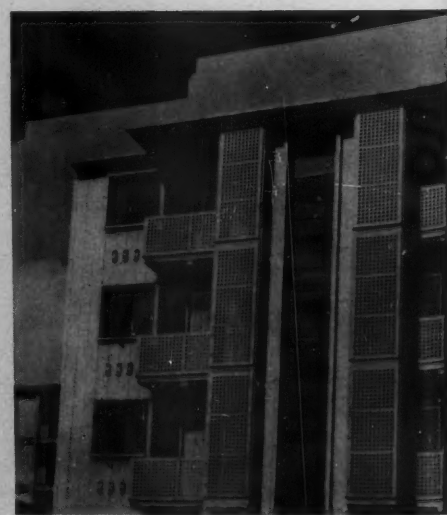
23

slabbing

Concrete slabs with selected, exposed aggregates fixed in panels to solid walls such as the ends of a box frame come under the heading rather of facings than of cladding as defined here. Thus in the Mopin system at Drancy, 24 and 25, concrete slabs on the main walling form permanent shuttering to the structural concrete, and so become strictly a surface facing monolithic with its backing. Visually, however, although the system produces a clad building, there is an air of ambiguity in the lack of a clearly



24



25

stated relationship between panel and supporting structure.

The future of concrete cladding lay in the use of less cumbersome methods. The practice of hanging slabs to a light steel frame has now become a system of school construction in danger of becoming stereotyped, 26, 27. This is cladding in the purest sense—a skeleton frame disappearing and reappearing behind a mechanically fixed covering—the cladding units reinforced to span an 8-foot structural bay, and standing on cleats, are held back by bolted clips to the outside flanges of the stanchions. The individuality of each unit is stressed in 26 by dry-jointing horizontally and using a recessed vertical joint pointed in mastic. Pointing the joints, or applying an external rendering so that joints disappear, serves only to obscure the issue.

The panels shown in the American example, 28, are a sandwich made up of a hollow concrete unit filled with insulation. 29 is an interesting comparison with the above. The units are 5 cm. thick limestone slabs dry fixed, with an airspace behind, to a concrete frame.

The idea of hanging brick on the outside of a frame breaks with its traditional conception as a load carrier. In 30 a $4\frac{1}{2}$ inch skin is carried on horizontal steel angles and tied back to the stanchions. Vertical recessed mastic joints divide it into panels.



26



27



28



29



30

cladding

glass

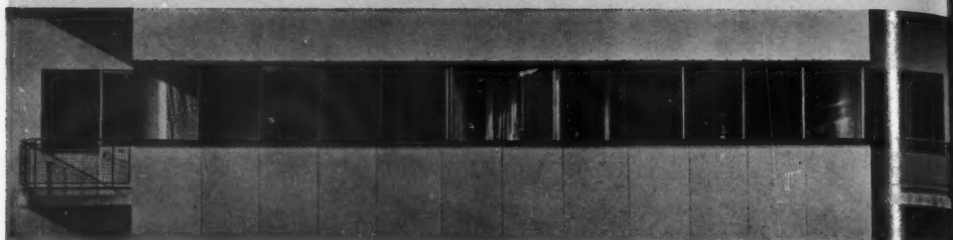
Of these two examples, 31 with butt joints in effect amounts to little more than a pure facing. 32 does, however, have a sense of cladding by virtue of the aluminium cover strips. Built in 1932, it has a light steel grid between the glass and concrete and is interesting as an embryonic form of curtain wall.

the curtain wall

'Curtain wall' is a recent American term for a form of rigid skin walling. It is basically an extension of sheet cladding to cover wider spans. There is greatly increased stiffness over corrugated sheeting and the units are usually in a composite form incorporating an insulation back-up. In a more developed form it includes the growing practice, particularly on slab blocks, of covering a complete elevation with subsidiary framing holding both cladding and windows.

The idea, however, is older than the term. At Clichy, for example, in 1939, 33, there is a curtain wall of units consisting of an outer skin of pressed, boxed steel and an inner skin with insulation. The units, with window apertures, form a wall complete in itself, spanning from floor to floor. In 34 a similar principle is used with insulation-filled holoplast and aluminium framing.

In 35, 36 the aluminium sheets are cast with vertical troughing sufficiently stiff to cantilever vertically to the sill and also with horizontal flanges to provide fixing via intermediary cleats to the main beams. The American metal industry, steel, aluminium and copper, is now producing many proprietary systems of curtain walling, with a wide variety of surfaces. Some have bold, rather hard profiles which



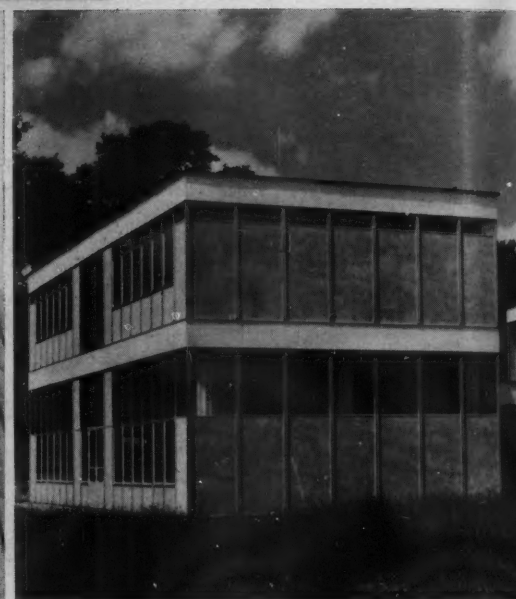
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32



33



34



35

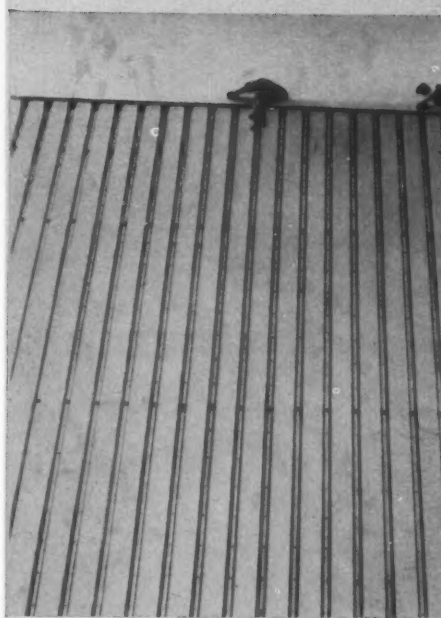


36

give a highly machined finish to their factory exteriors, as in 37, which is of steel.

Peter Jones, 38, is the prototype of the framed curtain wall. Windows and intervening glass panels are held between common bronze-faced steel mullions continuous through four floors. The walls behind the glass panels are concrete, but for little other reason than to meet fire regulations. The walls of the UN building, 39, are merely a more complex form of exactly the same principle.

40 is a tour de force in embossed aluminium. There is little interplay between cladding and structure here. The patterning in metal of a whole elevation, like a single tile-faced wall, may lead to new conceptions of surface ornament, or, on the other hand, to nothing beyond a barren formalism.



37



38



39

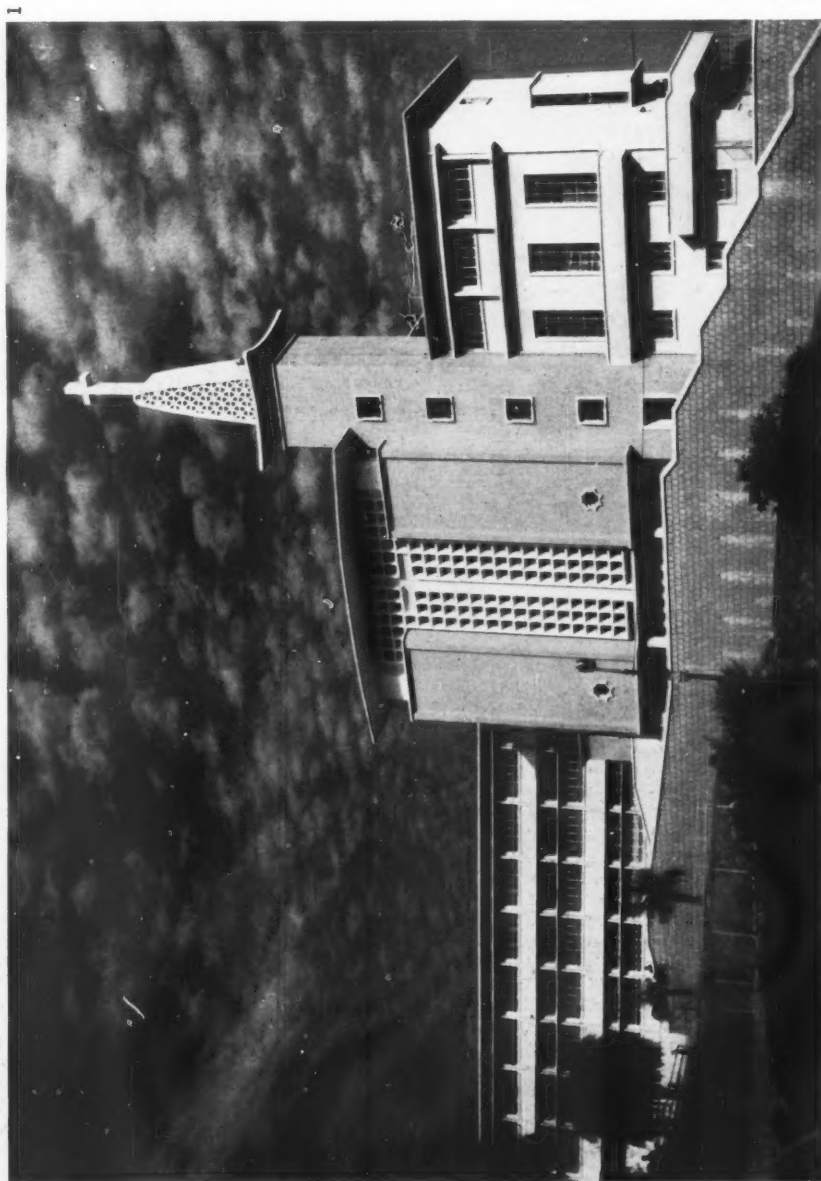


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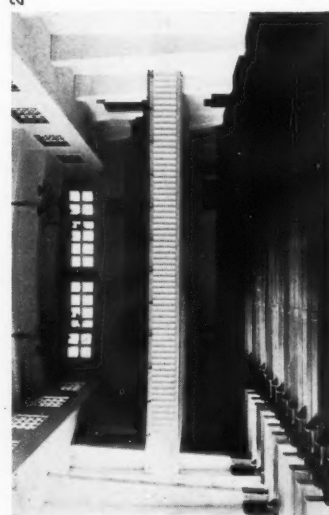
LOCATIONS AND ARCHITECTS OF THE BUILDINGS ILLUSTRATED

Frontispiece, textile factory, Blumberg, Germany, Egon Eiermann. 1, Canterbury, Kent. 2, Annapolis, USA. 3, Seglora, Sweden. 4, Harlingen, Holland. 5, Stockholm, Sweden: Sture Frolen. 6, Connecticut: USA: Marcel Breuer. 7, Finnish Pavilion, Paris Exhibition, 1937: A. and A. Aalto. 8, Tunbridge Wells, Kent. 9, house, Harrow Weald, Middlesex: F. MacManus. 10, cottage, Dunsland Cross, N. Devon. 11, Karlskoga, Sweden. 12, town hall and hotel, Karlskoga: Sune Lindstrom. 13, house, New England, USA: Julian Underwood. 14, Swiss Pavilion, Paris Exhibition, 1937: Bratting, Leu & Doring. 15, UAM Pavilion, Paris Exhibition, 1937: Pingusson, Jourdain & Louis. 16, warehouse, Rochester. 17, station, Taplow, Berkshire. 18, textile factory, Blumberg, Germany: Egon Eiermann. 19, offices, Stuttgart, Germany: G. R. Gutbrod. 20, Royal Festival Hall, London: Robert Matthew, Architect to the LCC. 21, school, Stevenage, Hertfordshire: Yorke, Rosenberg & Mardall.

22, Johnson Wax building, Racine, Wisconsin, USA: Frank L. Wright. 23, alpine refuge, Argentiére, France: Paul Chevalier. 24 and 25, flats, Drancy, France: Baudouin & Lods. 26, school, Stevenage, Hertfordshire: Yorke, Rosenberg & Mardall. 27, school, Essenden, Herts: C. H. Aslin, County Architect. 28, precast concrete sandwich walls: engineers, Ford, Bacon & Davis. 29, offices, Zurich, Switzerland: O. R. Salvisberg. 30, factory, Gateshead, Durham: Yorke, Rosenberg & Mardall. 31, Atrium house, Budapest, Hungary: L. Kozme. 32, newspaper office, London: Ellis & Clarke. 33, market, Clichy, Paris: Baudouin & Lods. 34, school, Oxhey, Hertfordshire: C. H. Aslin, County Architect. 35 and 36, offices, Davenport, USA: Harrison & Abramowitz. 37, electric plant, Lincoln, USA. 38, department store, London: Slater & Moberley. 39, UNO Secretariat offices, New York: Wallis K. Harrison, Director of Architecture. 40, offices, Pittsburgh, USA: Harrison & Abramowitz.



1, west elevation of the church and school. 2, below, the interior of the church showing the cantilevered balcony and walkways above.



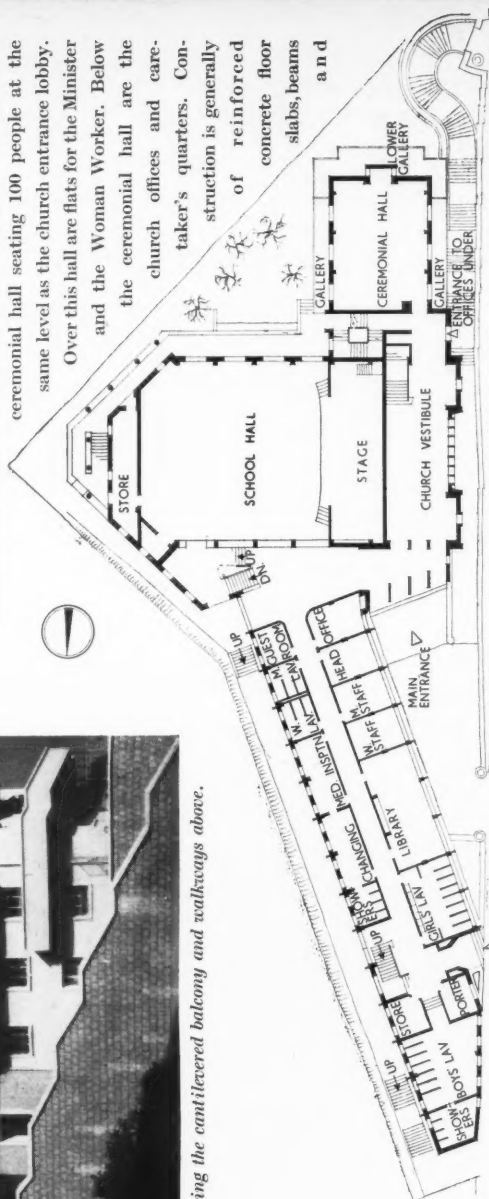
CHURCH AND SCHOOL AT KOWLOON, HONG KONG

ARCHITECTS: MAUGER AND MAY

Executive Architects: A. J. May and J. Mitchell

This church and school at Kowloon is illustrated in a part of the review concerned primarily with recent buildings in Great Britain because it is designed by a British firm of architects for a British colony. The site is triangular and constricted. The original loose shaley cliffs to the south and west had to be replaced by retaining walls. The large centre block forms the church with 1,000 seats, 300 of which are in the cantilevered gallery. Two suspended walkways give maximum light and ventilation high up. They are sheltered by the roof and the openings are covered by grilles in the traditional manner. Below the church is the school hall with 500 seats. The school itself forms the northern block with ten classrooms, kindergarten, special classrooms, library, workshops, and the usual administrative offices on three floors. The southern block contains a ceremonial hall seating 100 people at the same level as the church entrance lobby.

Over this hall are flats for the Minister and the Woman Worker. Below the ceremonial hall are the church offices and caretaker's quarters. Construction is generally of reinforced concrete floor slabs, beams and



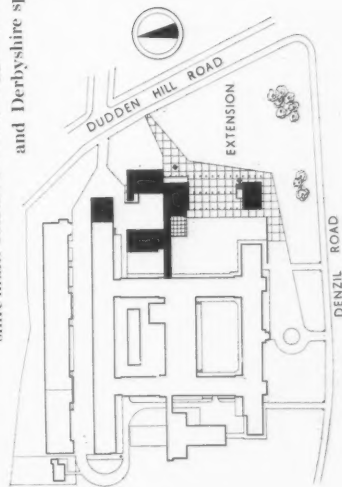
columns with brick panel walls. The church structure consists of eight hinged portal frames. The concrete roof is about 110 feet long by 54 feet wide and was poured in one continuous operation. Church and tower are faced with soft buff wall tiling. Walkways are in white stucco and the rest of the building is faced with Shanghai plaster. The cross on the west elevation is fixed in with mosaic.

TECHNICAL COLLEGE AT WILLESDDEN, LONDON

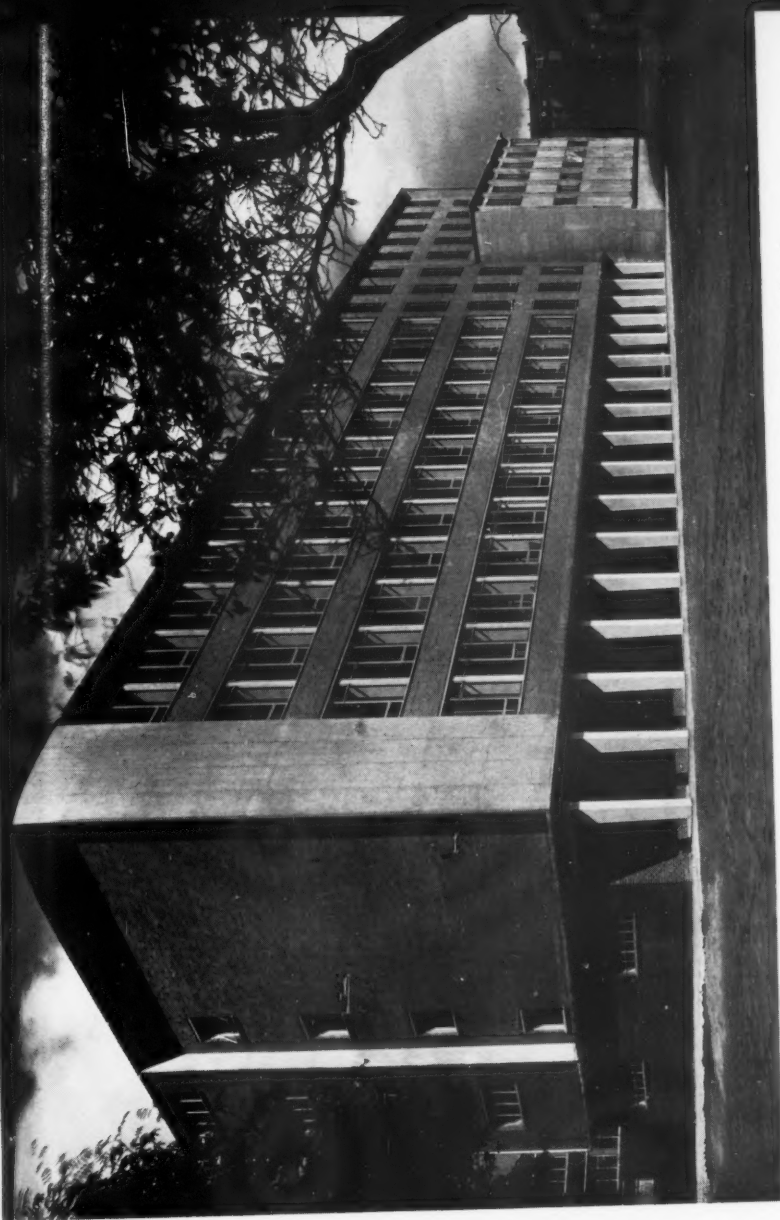
ARCHITECT: C. G. STILLMAN

The extension to Willesden Technical College is the first of five to be completed under the post-war programme of the Middlesex County Council Further Education Committee. The accommodation provided comprises: chemistry, physics, metrology, microscopy and heat engines laboratories; classrooms and drawing offices; lecture hall, students' dining room, staff room, governor's room; central boiler house and ancillary rooms. The five floors are served by two passenger lifts and service lifts.

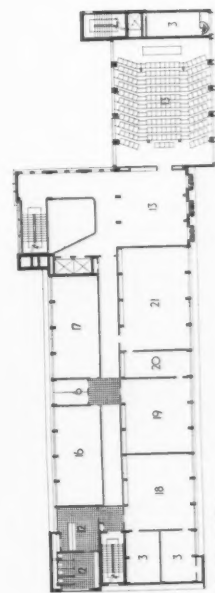
The building is a reinforced concrete framed structure with in-fillings of brick and concrete slabs. The first floor slab was designed to take a superimposed load of 200 lb. per square foot to enable heavy machinery to be installed at a later date if this should be required. The heat engines laboratory has a suspended floor insulated from the machine bases which stand upon a main ground slab, the space between acting as a service duct to allow maximum flexibility of layout. External facings are Buckinghamshire multi-coloured bricks, Criggon granite and Derbyshire spar.



4

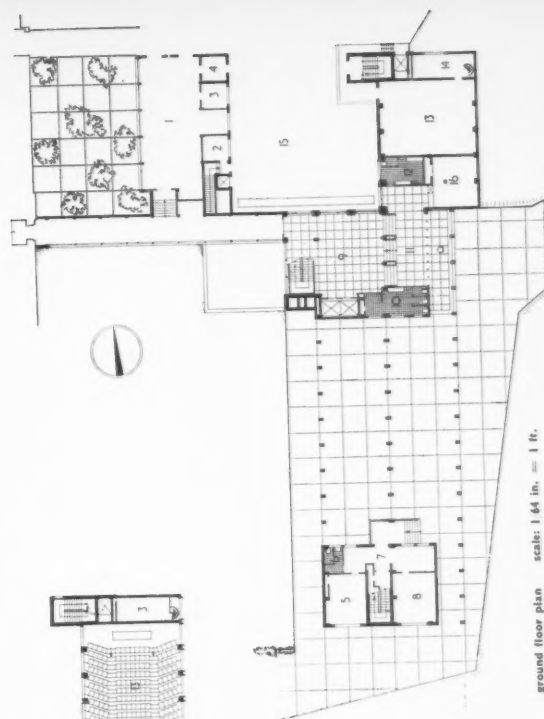


3, the extension to Willesden technical college from the south-east. 4, below, the extension from the north-east.



key

- 1, heat engines; 2, boiler room; 3, store; 4, canteen; 5, head of building department; 6, cloak; 7, waiting room; 8, head of engineering department; 9, entrance hall; 10, female lavatories; 11, vestibule; 12, male lavatories; 13, lecture hall; 14, lecture prep. room; 15, service yard; 16, microscopy; 17, microscopy; 18, chemistry lab; 19, demonstration room; 20, prep. room; 21, physics lab.



scale: 1/64 in. = 1 ft.

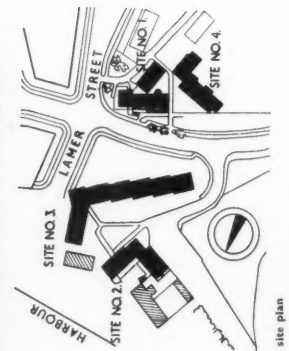
HOUSING AT DUNBAR, SCOTLAND

ARCHITECT: BASIL SPENCE

The housing scheme on four sites near the harbour at Dunbar, has recently been the subject of a housing award by the Saltire Society. The fishermen's houses have been built in an area that had become derelict and mostly on the sites of demolished houses. Their design and the materials used are traditional and retain the character of the locality, while the irregular layout, which is characteristic of the Scottish fishing village, suits the hilly surroundings to the harbour. There are four separate sites, grouped amongst existing property; site one contains five houses, one of three rooms and four of four rooms, site two contains six houses, one of five rooms and five of four rooms, site three contains one five-room house, two four-room houses and one of three rooms (the five staggered houses adjoining are pre-war work by the same architect), site four has two



5, the architect's aerial perspective looking south showing the irregular siting of the blocks. 6, the northern end of site 2 looking towards the harbour.



6



four-room houses and three three-room houses. Mostly, the accommodation consists of a ground floor flat and a maisonette with balcony access on the first and second floors. Areas of dwellings vary considerably,



7

four-room houses and three three-room houses. Mostly, the accommodation consists of a ground floor flat and a maisonette with balcony access on the first and second floors. Areas of dwellings vary considerably, but a typical four-room house is of 966 square feet.

The load-bearing cavity walls have a stone outer skin and brick inner skin or two brick skins and partitions are of 4½-inch brick or 3-inch breeze. Roofs have timber framing, boards, felt, battens and pantiles. Ceilings are of plaster board, with a skin coat of plaster and distemper. The external finish to walls, where they are of brick, is of blue, yellow or white colour wash on roughcast. Doors are painted in various bright colours. There are open fires in living rooms and first bedrooms and hot water is provided by a back boiler to the living-room fireplace.

7, above, the houses on site 1 looking south-west. 8, below, looking north-west at houses on site 3.



lower ground floor plan, site 3. scale: 16 in. = 1 ft.



9, south facade of the classroom block from the playground.

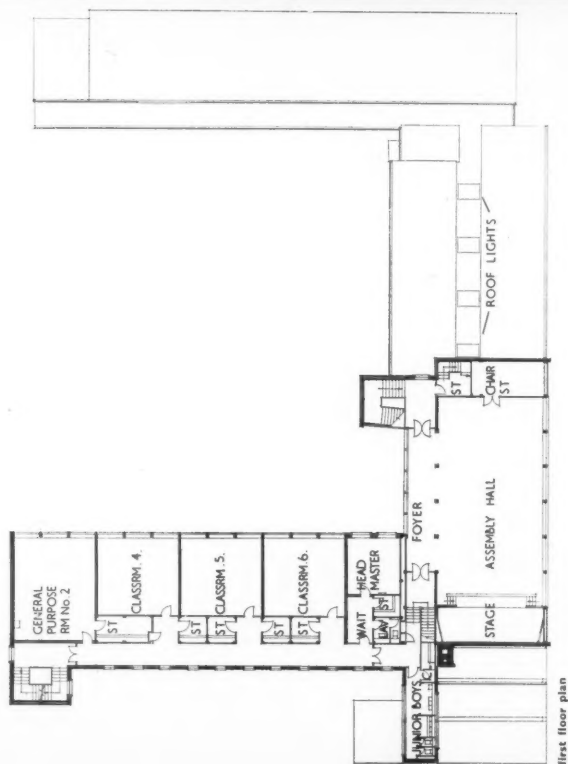
PRIMARY SCHOOL IN POPLAR, LONDON

ARCHITECT: C. C. HANDISYDE in association with Hammett and Norton

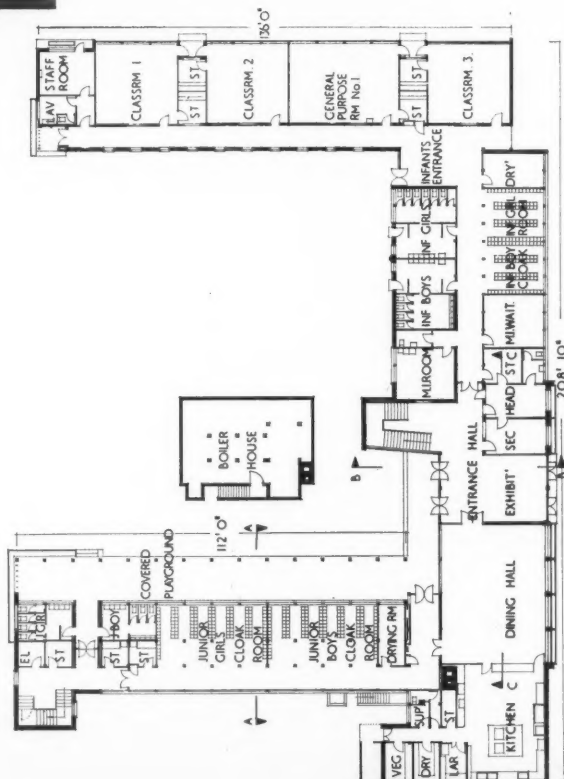
The Old Palace School, in Poplar, which stands on the site of a previous school destroyed by bombing, is designed for 240 juniors and 160 infants. RC ground beams carry walls and partitions, and the ground floor slab, which is of waterproof concrete on hard-core, is completely divorced from the foundations. The columns of each of the three blocks are of in situ RC and the main beams consist of a number of prestressed concrete soffits and precast trough-shaped units between, with in situ concrete on top to bond all the precast units into one monolithic structure. The facing bricks are deep red, with light pointings: concrete bricks are buff. The concrete wall slabs are rough faced with grey and black granite chippings.



10, view of a typical junior classroom.



first floor plan



Ground floor and basement plans scale: 1/48 in. = 1 ft.

BOOKS

PEVSNER'S ENGLAND

THE BUILDINGS OF ENGLAND. Cornwall. By Nikolaus Pevsner. Penguin. 3s. 6d.

THE BUILDINGS OF ENGLAND. Nottinghamshire. By Nikolaus Pevsner. Penguin. 3s. 6d.

The appearance of the first two volumes of Professor Pevsner's *Buildings of England* is undoubtedly an event. One had heard of this ambitious project for several years, one might even have seen the Professor jumping out of a car or into a car, or the head of one of his assistants surrounded by piles of books at the Victoria and Albert Museum. The project is vast—detailed architectural inventories for all English counties with detailed descriptions not only of the buildings, ecclesiastical and secular, public and private, but also of their furnishings, and detailed appreciations of everything of importance. If anyone can do all this, it is Professor Pevsner, who combines a German mind and training with a most remarkable knowledge of buildings and works of art in this country. But can anyone do it?

That really is the question. The Professor says in his Forewords that he has inspected personally every object or nearly every object in the books. The prospectus of the series tells of a programme of two volumes a year. So the practical assignment for the author is to visit two whole counties a year, all churches (and to one's satisfaction Victorian architecture is included), all old manor houses and farmhouses, all recent schools, factories, country houses and flats (the Cornish volume contains a Lutyens house, the Nottinghamshire volume Boots's factory at Beeston).

How does one picture the author travelling for *The Buildings of England*? He must be in a hurry all the time, a suggestion it is surely not unfair to make especially as he may well enjoy a hurry; and one that is, besides, borne out by his writing. Not, it must at once be said, by factual mistakes so much (although these also are not entirely absent) as by omissions and a certain slackness of style, noticeably different from that in, say, his *Outline of European Architecture*. Take Cornwall: Polperro does not appear at all; nor does Coverack, nor Port Isaac.

That may only show a neglect of the picturesque over the historic interest in buildings. But of all the tin-mining remains, surely of both visual and historic interest, only two or three are mentioned. And of the manor houses of Cornwall it seems almost as if Professor Pevsner had been content to follow Sedding's inadequate list and leave it at that. Again, amongst church fittings, bells are left out entirely, plate is treated in terms which reveal only too clearly a lack of interest or even study. The only excuse for that can be shortage of time. No such journeys can be

made with success unless the traveller finds himself in a mood of leisure. Professor Pevsner's treatment of Southwell Minster is wholly admirable; but then it is known that he was a connoisseur of Southwell, before he went to Nottinghamshire for his present purpose.

So the principal question to ask of this series must be: Is there an alternative to Professor Pevsner's method? That there is, no one can deny; for it has been the method of most series of guidebooks up to date. They either distribute counties amongst competent authors and hope for the best, or they work in teams. The former is the method of the Little Guides, the County Books and so on, the latter that of the Royal Commission. The arguments against either are patent. The former leads to uneven results, the latter to long delays in publication. In *The Times Literary Supplement* a malicious but sound critic some years ago worked out that the Royal Commission would need 200 years to finish their job, the Victoria County History 50, and the Survey of London 250. At the rate of two counties a year Professor Pevsner will finish in 1972—at the expense of how much in terms of energy, tenacity and those pleasures available to other mortals, one shudders to think. And also, it must be added, at the expense of much that such books might be, if they were written at leisure. The ideal would be to have a Pevsner a county. That, however, does not exist; and so, meanwhile, we should be grateful for what we have received and are going to receive. It required courage to start this scheme and a degree of self-assurance. Professor Pevsner possesses both qualities. May we live to see him crowned the Dehio of England. And may his publishers, Penguin Books, live to see around their offices, the reference copies—being the only left-over copies of the first editions—of about fifty volumes, all with the admirable little notice in the corner which says 3s. 6d., and all with illustrations as ample and as brilliantly chosen as in the first two—and maybe more clearly printed.

Ernest Savage

THE GREAT IMPROVER

CAPABILITY BROWN. By Dorothy Stroud. Introduction by Christopher Hussey. Country Life. 2 guineas.

Travelling through France during the latter half of the eighteenth century and strongly disapproving of much that he saw of the French gardens of the period, Arthur Young wrote in his diary, 'but that taste which draws a straight line and that which traces a wavy one are founded on feelings and ideas as separate and distinct as painting and music—as poetry and sculpture.'

By the date of this quotation, 1788, the wavy line had been accepted by the English as being the only proper course for garden paths, waterways and lakes, shrubbery bor-

ders and tree belts. And those feelings and ideas included a love of scenery and of views which were suggestive of the paintings of Claude and which were charged with elegiac evocations.

This taste which disapproved of and distrusted the Baroque geometry of the French school had been formed by poets and painters in the first quarter of the century. Brown, who worked from the fifties to the eighties, was neither poet nor painter. Indeed, Christopher Hussey suggests, in the essay which forms the introduction to this book, that Brown was not particularly sensitive to visual impressions and that the foundation of his ideas was intellectual rather than emotional. And he points to the close analogy between Brown's landscape forms and the conception of Beauty as defined in Burke's *Analysis*. Brown's great role in his period, therefore, was to create the physical basis for the Georgian aesthete's pastoral dreams and the serene landscape compositions, first of Wilson, and then of Girtin and Cotman.

Lancelot 'Capability' Brown was the first professional landscape gardener and the greatest. He was the greatest in the extent of his practice, Miss Stroud lists one hundred and forty-four parks as being attributable to him, and the greatest in the quality of his work. A typical park by Brown is fairly easily recognizable because of the simplicity of its treatment and scale of its elements. It contains such units as a surrounding belt of trees, often broken to reveal distant views of church steeples, a neighbouring mansion or a hill, a middle distance which contains, as often as not, a serpentine lake and clumped groups of forest trees, and a wide expanse of green foreground which laps against the house and flows in an unbroken wave over a ha-ha to the meadows beyond. Brown's tree planting showed arboricultural skill, he was not to blame if succeeding generations failed to thin out those nurse crops of conifers, and more than that, his planting revealed a sure eye for country and a sense of scale unequalled even by Repton. He was in fact the gardener of the humanized landscape of southern England, and for that alone he must rank as not the least among our great national figures.

Miss Dorothy Stroud's volume is his first biography. Much of the information contained in it is new and it has been extracted from an account book and from letters now in the possession of one of his descendants. This has enabled Miss Stroud to identify accurately much of his work. Miss Stroud has also confirmed that Brown had an extensive architectural practice which his son-in-law Henry Holland later inherited. His houses were in the taste of the day, in the Palladian genre, and were distinguished in the opinion of his contemporaries by their 'comfort, convenience and propriety of design.' It is significant and characteristic, in view of the philosophical basis of his ideas, that, unlike Repton, he did not often fall a victim to Gothic.

This book is factual, scholarly and well

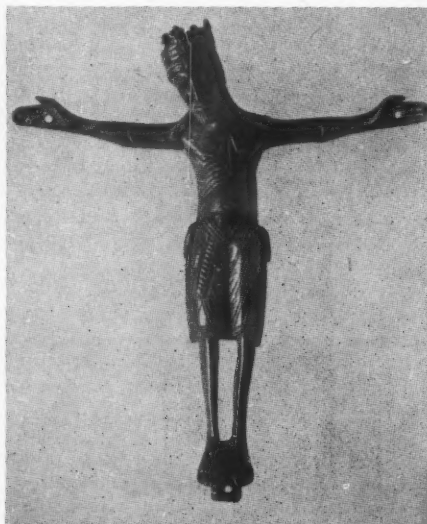
illustrated, and is an essential volume for those interested in the origins of the humanized landscape and for those who are concerned about its future. There are few signs that the landscapes created by Brown are being renewed. As Mr. Christopher Hussey points out in his introduction, the foresight of these eighteenth century tree planters should put to shame our parsimonious expenditure on plantations for public amenity. **H. F. Clark**

GUIDE TO METALWORK

METAL—DESIGN AND METHODS (METALL—WERKFORMEN UND ARBEITSWEISEN). By Wilhelm Braun Feldweg. Otto Maier, Verlag, Ravensburg. 280 pp. 1950.

The books published by Otto Maier in Ravensburg are the product of a collaboration between author and publisher which results in a standard of excellence rather rare in technical publications. This book, which purports to deal with the design and the making of metal objects from motor cars to chalices, from cocktail shakers to metal windows, may fall short of being a universal treatise. It is less fully documented in the techniques of mass-production than in all the varied and still very rewarding techniques that are carried out with the aid of small tools or hand tools. But within this limitation it is a splendid collection of examples of designs, and a perfectly lucid explanation of each process and each tool used, with fine drawings of the tools and photographs of people at work with them.

The subject is tackled in three different ways: First the objects—such as builders' metal work, household and kitchen ware, light fittings, church furniture of metal, jewellery, etc. Then the metals are treated according to their individual character: gold, silver, copper, brass, bronze, as well as steel,



Medieval crucifix in bronze.

alloys and light metals. Finally the whole field is covered once more according to the technique used: forging, casting, moulding, riveting, welding, soldering, bending and cold working, and many other known and some new methods. The finishing and surface treat-

ment is particularly well described: engraving, enamelling, filigree, granule work, setting of stones, etching—and the machine processes of rolling and drawing, pressing and bending,



Engraved silver tobacco jar by Franz Rickert.

machining and polishing.

Perhaps the most valuable part of the book, and certainly the most satisfying to look at, is the collection of photographs of old and new work, and particularly of the things made at



Beaten silver wine jug and cup by Robert Fischer.

the school of Gmünd in Suabia since the war. It seems that the destruction of so many factories and the disruption of the intricate web of our industrial civilization has had the effect of setting people free to explore methods of manufacture in small workshops that could quite well satisfy their immediate needs and gave scope for a rapid increase of skill and the elimination of vulgarity in design.

This is a book that should be found in the library of technical colleges, and in the hands of all who have to do with the design of hardware and jewellery. It may, one hopes, by its concise explanations start a vogue in this country for one of the techniques of sheet metal working or of enamelling which are producing, at this time, such extraordinarily fine results on the Continent. **G. Rosenberg**

URBAN SURGERY

LA CARACAS DE AYER Y DE HOY, US ARQUITECTURA COLONIAL Y LA REURBANIZACION DE 'EL SILENCIO'. By Carlos Raúl Villanueva, with essays by C. M. Möller and Maurice Rotival. Caracas, 1950.

Caracas, founded 1567 and situated in a high narrow mountain valley, was laid out on the gridiron plan established by Charles V's *Leyes de Indias*, in which the central Plaza Mayor, dominated by the Cathedral, was the focus of urban life both political and administrative, besides being the market place and scene of parades and fiestas.

The discovery of oil made Caracas, almost overnight, capital of one of the richest countries in America, greatly accelerating the familiar twentieth century process of urban disintegration. The Plaza Mayor, invaded by motor traffic, lost its historic urban function of forum. Meanwhile, as population increased rapidly, haphazard attempts to convert a comparatively small colonial city into the centre of a large twentieth century capital within little more than two generations led to chaos and congestion which was at its worst in the district of 'El Silencio,' reduced to a dangerous slum, its narrow lanes paralysing the circulation of traffic.

In 1937 the Government set up a Town Planning Commission for the regulation of the development of Caracas and 'to seek logical solutions to all the vital problems arising out of its loss of equilibrium.' The Venezuelan town planners were assisted in their task by a team of French consultants, notably Professor Rotival; the master plan was approved in 1939 and its first, most urgent, recommendation, the rebuilding of El Silencio, was realized between 1942 and 1945. Problems of circulation dominated the project because El Silencio lies at the junction of two principal routes of access to the city; the solution is bold and convincing in ground-plan, less interesting in elevation.

On this theme the architect of the new El Silencio, Carlos Raúl Villanueva, provides a brief commentary to a series of magnificent photographs, while Professors Möller and Rotival contribute essays on housing in Caracas of colonial times and nowadays respectively. **J. B. Bury**

Books Received

ARCHITECTURE—5,000 YEARS OF BUILDING. By Joseph Watterson. Allen and Unwin. 45s.
CHANGEABLE SCENERY. By Richard Southern. Faber and Faber. 63s.
BEDFORD BY THE RIVER. By Max Lock, David Grove, Gerald King. John Murray. 21s.
DUBLIN, 1660—1860. By Maurice Craig. Cresset Press. 42s.
WESTMINSTER ABBEY, VOLUME III. By Jocelyn Perkins. Oxford University Press. 35s.
ARCHITECTS' YEAR BOOK 4. Edited by Jane Drew and Trevor Dannatt. Paul Elek. 42s.
ARCHITECTURE AND TOWN PLANNING IN THE COLONIAL CONNECTICUT. By Anthony Garvan. Yale U.P. 48s.
THE PENROSE ANNUAL, 1952. Edited by R. B. Fishenden. Lund Humphries. 30s.
DECORATION AND FURNITURE. By Bruce Allsopp. Pitman. 75s.
SCANDINAVIA. By Eric de Mare. Batsford. 21s.
ENGLISH ART, 871—1100. By D. Talbot Rice. Oxford University Press. 37s. 6d.
STRUCTURE IN BUILDING. By W. Fisher Cassie and J. H. Napper. Architectural Press. 30s.
ENGLISH FURNITURE. By John Gloag. A. and C. Black. 18s.

The sudden expansion of the city of Caracas and the motorization of its traffic destroyed the qualities which its Plaza Mayor once had of civic focus, market and pedestrian concourse, 1, and made necessary the rebuilding of large areas in the middle of the city. Though this was urban surgery on an heroic scale, precinctual planning theory seems to have been ignored, the automobile tyrannizes the rebuilt area, and in the square at the end of the Avenida Central pedestrians line the side-walk, 2, looking at the area of public space which might have been theirs but is not.

books: urban surgery



HISTORY

VICTORIAN AND EDWARDIAN DESIGN

The current exhibition at The Victoria and Albert Museum administers the official blessing to a change of attitude towards Victorian design which this journal has watched for a number of years.

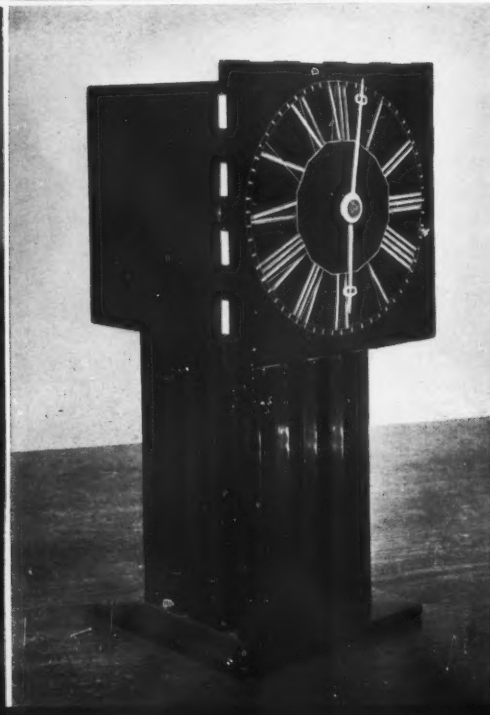
The exhibition has the great advantage of neither trying to be facetious at the expense of the Victorians, nor being influenced by a recent tendency to treat Victorian things nostalgically, a tendency

which is doing as much damage to a just appreciation and indeed an understanding of the nineteenth century as the ridicule of the preceding generation had done. The intention of the Victoria and Albert Museum is clearly stated in the deliberately dry introductory pages to the catalogue by Peter Floud, who with a small team of helpers was responsible for the gathering of the material—and also for its straightforward display.

The purpose of the exhibition was to show for the first time a comprehensive selection of actual objects—not photographs, not engravings—designed by the best or the most successful designers of furniture, textiles, pottery and glass, wallpaper, metal work and so on. What made the obtaining of the material infinitely

more difficult than if the exhibition had been dealing with Italian Trecento painting or Chinese porcelain is the general lack of interest in, and consequently the general ignorance of, Victorian design. Furniture by the most interesting architects, even by Philip Webb, is still discarded and sold for nothing in the auction rooms, Pugin and Morris wallpapers hang from dank walls of deserted country houses. Names of designers are only rarely remembered by owners and yet more rarely appreciated. Thus, in spite of all searching, not a single piece by Matthew Digby Wyatt has turned up, only a bit of wallpaper by Eastlake, and no furniture by Norman Shaw.

Perhaps owners should not be blamed too much for this neglect; for the first and the



1
2

lasting impression of the exhibition, or at least of its centre part, is one of ugliness, the ugliness of over-decoration with heavy bulging forms, the ugliness of shrill or muddy colours. The arch-Victorian in that respect is William Burges, and it is illuminating to see the colossal pieces of furniture from his own house. The High Victorian qualities of Burges, and his contemporaries, so convincingly representative of the mentality of their age, did not, however, appear at the very beginning of the period covered by the exhibition, nor were they to last to its end. At the beginning stands a showcase with the products of Felix Summerly's Art Manufactures, that is Henry Cole's first attempt at a reform of design. They do not look to us very reformatory, but they have an attractive gentleness and timidity in form and decoration, inherited from early nineteenth century romanticism.

On the other hand the opposition to High Victorian hamfistedness begins as early as William Morris and Edward Godwin, that is with the sixties. However, most of the Morris designs exhibited (especially the textiles) belong to the seventies and after. And there is yet another historic distinction in the exhibition, equally clearly marked, that between the noble, but on the whole dark and heavy works of Morris and the lightness and grace—the brilliant lightness in some cases—of the generation which began work in the nineties, Voysey, Ashbee, Baillie Scott and Mackintosh, all of them excellently represented. Here at last the eye can enjoy itself without having to consult the mind first.

But in the earlier sections also there are unmingled pleasures. Some are simply the pleasures of discovery, the elegant veneered furniture by Owen Jones, the screen from Castle Howard in which are incorporated three embroidered figure panels from Morris' Red House, wallpapers designed by Burges and Bodley, and so on. Then there is the pleasurable surprise of functional purity amidst the designs of men otherwise as grossly unfunctional as most of their contemporaries, for instance a silver tea-set by Dresser. And on the other hand one watches, again with surprise, certain extremely daring and often, it seems, demonstratively revolting, perversities and antics, for instance in Dresser's pottery.

Morris without doubt remains the one towering personality in the exhibition, and there is plenty of his work on show—

high victorian and late victorian contrast at the exhibition of Victorian and Edwardian Decorative Arts now being held at the Victoria and Albert Museum. Silver vessels by William Burges (c. 1865) and by C. R. Ashbee (1903-4), 1 and 2; a cupboard by Alfred Stevens the sculptor, belonging to F. R. Yerbury (1865-70), and a cupboard by George Walton (c. 1900), 3 and 4; an ornamental cabinet shown at the Paris exhibition of 1855 and designed by Gottfried Semper the great German architect, who lived for a time in England, and a small clock by Mackintosh (1902), 5 and 6.



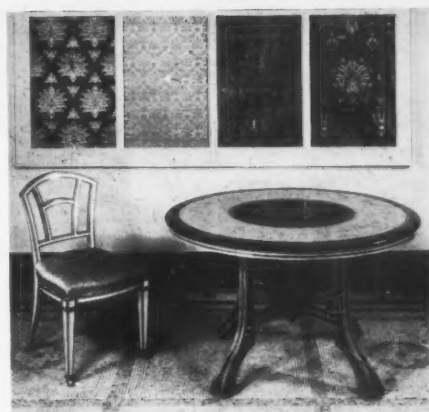
precosity of style All three would be taken by most people as belonging to a time considerably later than their real date. 7 is a pottery vase of 1883 by the Martin Brothers; 8, a glass vessel of 1898 by Heywood Sumner; 9, a writing desk by Arthur H. Macmurdo which, in spite of its characteristically Voyseyesque forms, dates back to 1886.

7
8/9



partly in the dining room furnished by him for the museum in 1866-7, and now at last again opened to the public. The greatest thrill to the public, however, will be Mackintosh, especially to those people who had not seen his work before—which is, after all, possible only at Glasgow in the Art School and in private houses. The director of the Victoria and Albert Museum about fifteen years ago declined the offer of a large set of his best furniture. It is a pity that Mackintosh on the one hand and Gimson on the other do not form the end of the display. The last rather miscellaneous section might have been left out.

Meanwhile, whatever doubts one may have about such minor details, the exhibi-



10, round table and chair from 1872, and hand-printed wall-papers, 1858-1874, all by Owen Jones.

tion remains a triumph of patient research and an historic document of outstanding importance. One cannot be too grateful to the museum and to Peter Floud and his team for what they have attempted and what they have achieved.

Nikolaus Pevsner

INDOOR PLANTS

SENECIO MIKANIOIDES (Compositae)

A member of the groundsel family which has numerous representatives among the hardy annuals, perennials, evergreen shrubs and climbers, the Senecio mikanioides is a greenhouse species. It is closely allied both to the florist's cinerarias, which are hybrids of Senecio cruentes, and the eccentric and old-



time favourite the candle plant, *Senecio (Kleinia) articulatus*.

Senecio mikanoides is a trailer, or climber, from S. Africa, sometimes called 'German Ivy,' which has small bright green leaves, very reminiscent in shape to the ivy, and which bears small, yellow composite flowers in the winter months. Its habit of growth is close and dense, unlike the ivy, and although it will climb by twining it looks its best, I think, when used as a trailer.

It has been more popular in America and on the Continent than in this country, but it is now being reintroduced and it should become a favourite. It appears to be fairly tough and actually prefers a cool room to a warm one in the winter. It is reputed to be easily propagated from cuttings which can be rooted either in water or in wet sand. Cuttings can be grown on in a general-purpose mixture. **H. F. Clark**

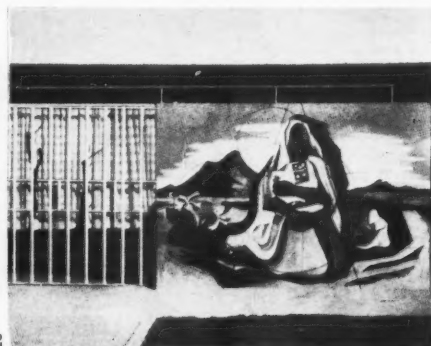
TOWNSCAPE

PICTURES IN THE STREET

Apart from the contribution of advertising, the possibilities of pictures in really public places have hardly been explored. The gateside mosaic of Roberto Burle Marx, illustrated in the ARCHITECTURAL REVIEW for February, 1951, was primarily conceived as a decoration applied to a pre-existing building, but a new group of houses near Mexico City show a more radical approach—the picture integrated into the building and functioning as part of the visual whole.

Each of these four houses, 1, by Carraco and Rossell, has a street façade consisting of a diminutive entrance-patio, a grille

covering the entrance to the car-port, and, between them, a screen wall covering the interior patio. The situation of these screen walls clearly calls for some form of wall-



scaping, but where an Italian designer would have employed an abstract mosaic, the architects in this case have employed the painter José García Narezo to occupy these surfaces with figurative paintings, 2. These form a picture gallery in the street, but they also perform certain useful functions in the architecture. They serve to regularize the façade, by an emphatic repeating unit, while lending a certain variety by virtue of the difference in this unit each time it repeats, while, as an added benefit, the pictures each serve to identify the houses which lie behind them... 'at the sign of' in the manner of a mediæval town.

C. Forehoe

UNCONSCIOUS SCULPTURE

There is far more sculpture about the place than ever came out of sculptor's studios. To be aware of it is to live a richer life, visually and emotionally; but often it is invisible, as sculpture, until it has been isolated

and interpreted for us. Usually, as things are, it is the photographer who assumes this role of interpreter: it might equally well be that other possessor of the selective eye—as he should be at least—the town planner.

The foghorns at the Lizard lighthouse, in the first photograph, are good examples of one type of what may be called unconscious sculpture—the functional object



become a *personage*. (How fundamental to an appreciation of all sculpture, and not only of unconscious sculpture, is our primitive but ineradicable tendency to animism!) In photographs two and three, at Chipping Campden, much the same thing happens, though here the *personage* belongs to one of the lower orders of creation; note by the way that the rhinoceros horn which adds so much to the effect is itself a functional feature, its purpose being, of course, to serve as a hook for bucket handles. In the fourth photograph we have something rather different—a functional object displayed unfunctionally, and thus





2
3



4

townscape: unconscious sculpture



a conscious recognition of the potentialities of unconscious sculpture, at the Glasgow exhibition of 1938. (More recent examples of this, though indoors, were illustrated in AR, March 1950, p. 204.) How delighted the nineteenth-century designer of the fountain at Alton Towers in the fifth photograph would have been if he had had such things to hand, instead of having to get his industrial gadget custom-made. What he wanted was an outsize worm-wheel. His epoch had no supply of these



5

and threw him back on art. The result provides an excellent example, if examples you want, of the persistence through other ages than ours, not in this instance so much of the functional tradition as of the functional impulse in the fine arts. M.W.

CROSS AS FOCAL POINT

'The idea of the town as a place of assembly, of social intercourse, of meeting, was taken for granted throughout the whole of human civilization up to the twentieth century. You might assemble in the Forum at Pompeii . . . or round the market cross . . . but you assembled; it was a ritual proper to man, both a rite and a right. Nor in the general way did you have to explain whether your motives were proper or profane. Men are gregarious and expect to

*meet. In all ages but ours, that is.**

Here the Poultry Cross at Salisbury is taken as an example of the sort of thing that endangers places of congregation in our age.

Observation suggests that a fixed object acts as a magnet to movable objects: in 1, at Minehead, Somerset, the trees have



1

attracted to themselves a weighing machine and a nameplate device. It is obvious that the motive for this arrangement arises from the desire to be tidy and not clutter up free space with separate objects over which people could stumble.

However, the most movable object in town is the human being and, for possibly different reasons, he too needs anchorage. He needs it in the various outdoor

* 'Cross as Focal Point' by Gordon Cullen. AR, February 1952. Pp. 109-113.

2



activities of trade, recreation and social life. Now, to provide open space so that these activities can take place at all, is in itself not really sufficient. Open space as an element in the town is essential but it needs also to be furnished with such objects as will act as catalysts to the disassociated stream of people and turn them into groups as in 2, at Orvieta, Italy. For people are gregarious and need the incident, the feature or the anchor. In the case of a tree one might say that it provides shade or shelter and of the covered market cross—the same thing. Yet the anchor provides a little more than the purely utilitarian attraction. By construction it is immovable and hence, by use, it becomes a recognized rallying point.



3

The Poultry Cross in Salisbury, 3, illustrates this last point since, as can be seen in 4, the market stalls erected in its



shade have their own tarpaulin covers and do not rely on the structure for protection against the elements. Rather do they rely on its immovability, its security, 5, in the surging tide of traffic and shoppers.

The Poultry Cross is a handsome structure, it is also of considerable age and given these two qualities the happy partnership between planet and satellite, between anchor and people stands in great danger. The process is as follows: more and more traffic is forced through the streets and open space is coveted by the engineers. In search of this they espy the



Poultry Cross with its surrounding pavement, a valuable piece of ground. The only thing that preserves the open space from immediate seizure is the obstinate cross. However, it is discovered to be a work of architecture and should be protected, it is railed in, 6, and the traffic edges closer. Divorced now from its function it only awaits the final retirement to a country park whilst in the town the stream of people circulates, the traffic moves faster and another slice of the pedestrian town is washed away, 7, another anchor is lost to another open space. Fortunately this has not yet happened in Salisbury, but it may not be long.

Gordon Cullen

surroundings. What interest there is, is lavished mainly in a 'public relations' spirit on those offices in which outsiders are received. But there, too often, it stops short.

Some interesting problems can arise, however, in the furnishing and decoration of these other offices, where normally organization is the main consideration, and their solution will influence their character and type of furnishing. Should, for instance, such offices emphasize a machine influence and project, perhaps, the impersonal efficiency and polish of machine techniques, or should they do the reverse and operate to humanize work surroundings, even by introducing a domestic character into the office surroundings? Is perhaps the first suited to one type of office and the second to another?

The furniture available from stock for office use, in contrast to custom-made furniture, tends to emphasize this disparity, for the metal product possesses a character which almost dictates the first alternative while the wood product at least leaves the choice open. A designer faced with these circumstances is therefore forced at the outset to choose between one or the other.

A few examples illustrate this, particularly in the case of sheet steel furniture.

DESIGN REVIEW

OFFICE FURNITURE

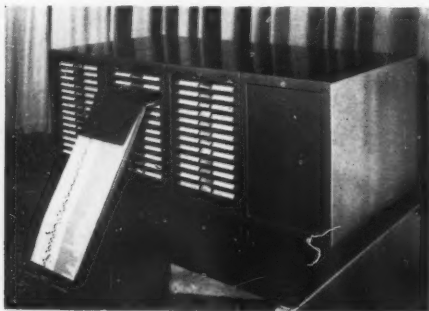
Considering that practically a fifth of the people on this island spend their working life—almost a third of a lifespan—in offices, it is remarkable how little real interest is taken in the visual aspect of these office

The pedestal, 1, which has a carcass made from one sheet of steel, and is one unit of a range of furniture pieces, based on standard



1, Roneo.

units, and the group of filing cabinets, 2, both emphasize the metallic rectangular efficiency of the furniture. Its simplicity



2, Roneo.

stems from the production process. The filing cabinet, 3, which is built up from



3, Ramlatrak. £35 17s. 6d., plus £9 3s. 10d. purchase tax.

interchangeable standard units, expresses the same character. A slight break with this orthodoxy is evident in the lines of the large desk, 4, which is adjustable in height, has a linoleum top and a filing

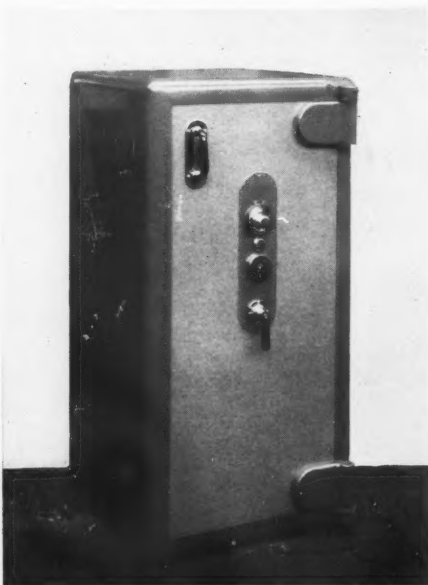


4, Rubery Owen.

drawer. The more specialized pieces of equipment such as the rotating card-index, 5, is even more definite in character,



5, Art Metal Construction Co.



6, Chubb and Sons Lock and Safe Co. £243 plus £60 15s. 6d. purchase tax.

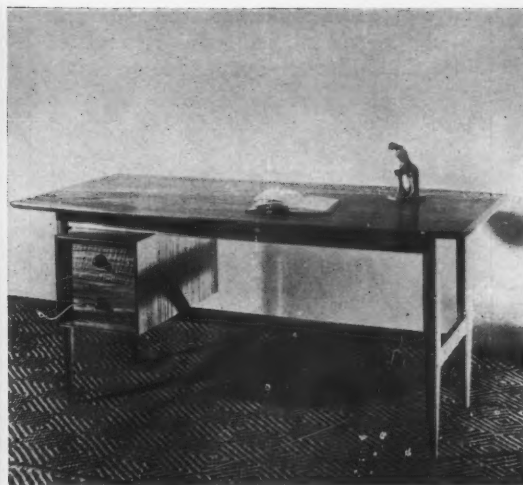
while the safe, 6, has the same effect in a different way.

Wood furniture is far more flexible in

design mainly because wood can be worked in ways and in quantities which would be neither practical nor economic with the metal type, dependent as that is on the manipulation of sheet metal. The result is that wood furniture is more varied in design, though in practice it is not so varied as one might expect.

One approach to the contemporary design of desks has resulted in a combination of table and underslung drawer or cupboard unit or units. This assists unit construction and makes a feature out of structure. In the 5-foot desk by Dennis Lennon, 7, which is fitted with a Formica top and with tambour fronts to the storage units, the visual separation of these from the table part is the essence of the design. The single pedestal desk, 8, available also as a double pedestal, with a 5-foot walnut top and mahogany legs by Robert and Roger Nicholson achieves the same effect in another way. 9, by Christopher Heal, is in practice a 5-foot table in make and oak with laminated legs. The underslung unit is set in a grooved underframe, is made in several forms and can be fixed on either side. The need for interchangeable positions has undoubtedly dictated the visual interrelation of the two parts. As the cupboard unit becomes bigger it needs more support as in 10, a design in sycamore and mahogany, with a Vynide top by Gordon Bowyer for Tootals, Manchester. When still more drawer or cupboard space is required, the suspension method is hardly suitable. 11 is a design by Ernest Race retaining the table as a unit but incorporating a drawer and an independent drawer unit, while the tubular steel desk, 12, is built as a desk not a table, although obviously from units. The 4-foot desk in beech by J. W. Leonard, 13, is also firmly a desk, abandoning the table plus drawer unit idea. 14 may best be compared with 4, in that it illustrates the greater flexibility of wood as against sheet metal in a similar product. It is by Ian Henderson, in Australian walnut. The need for greater capacity than these provide makes a custom-made piece inevitable. The desk, 15, for Unilevers, designed by Charles Kenrick, in agba, with a black bean top and reeded hardboard case is both interesting in form and in material. The arrangement in 16, a group of custom-made salesmen's desks in a showroom for Richard Howarth and Co., designed by F. M. Gross, shows a sound alternative solution to the desk storage problem which could be extended ad lib., while the same principle is evident in the design by A. and P. Smithson, 17, for Ove Arup.

Typists' desks normally involve special problems. That, 18, by Dennis Lennon though fairly conventional is fitted with a steel dictaphone carrier which can be



7	8	9
10	11	12
13	14	15
16	17	

design review: office furniture

7, A. H. McIntosh and Co. for Scottish Furniture Manufacturers, £102 10s. 8, Geo. M. Hammer and Co., £28 plus £9 16s. purchase tax. 9, Heal and Co., £13 14s. 9d. 10, Lloyds Sawmills, £51. 11, Ernest Race, table: £39 15s. 10d. cabinet: £24 19s. 1d. chair: (D A 3) £26 6s. 7d. 12, Pel. 13, The Educational Supply Association. 14, Story and Co., £126. 15, Cooks (Finsbury). 16, Osters and Fleming. 17, desk top: Fredk. Cope and Co., £15. welded steel frame: G. H. Shephard, £4 8s.



18, A. H. McIntosh and Co. £34 14s. 6d.

swung round. More scope was present in the problem solved by the specially made fitment, 19, for two typists where the two working levels and the central



19, Walker Symondson and Co. £95.

storage unit works out excellently. It was designed by Gordon Symondson in natural iroko and steel for a USAF Officers' Club.

Office chair design is dictated by a mixture of fitness for purpose and convention. The first demands an upright type, and for certain operations such as typing, much thought has been given to posture without producing much good design. One of the better examples is the adjustable model, 20, though several makers



20, Leabank Chairs. £10 plus £2 10s. tax.

have produced somewhat similar designs. The fixed conventional type is represented in 9, but the swivel type is also a firmly



21, Dunn's of Bromley. £33 plus material.

established office convention, 21, being a sound example designed by Geoffrey Dunn and Molly Benham.

Probably the most valuable point arising from a survey of these examples is the importance of the unit principle in quantity production. There is a tendency, however, for units to be used to produce semi-conventional pieces of furniture, which suggests that the design possibilities of the unit principle have not yet fully been grasped. Units capable of being used by themselves and in multiple combinations are yet to come.

Finally, present trends in contemporary 'domestic' furniture design—exemplified by the use of narrow section metal rod and tube with plywood and plastics illustrated in a simple form in 17—may close the gap between 'mechanical' and 'domestic,' since these materials result in furniture that seems peculiarly appropriate in either context.

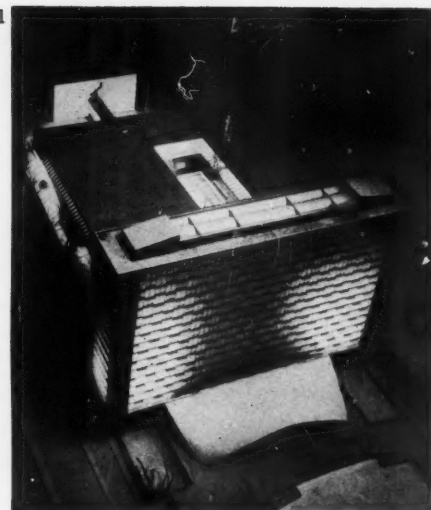
H. McG. Dunnett

WORLD

UNESCO HEADQUARTERS

Though its future is uncertain (owing to its rejection by the sites committee of the prefecture of the Seine) the design for the headquarters of UNESCO has committed the assembled intellects of the Western world on the subject of architecture. Its site, Paris, is symptomatic, so are the architects, and the most promising design, 1, is a revelation of what such*

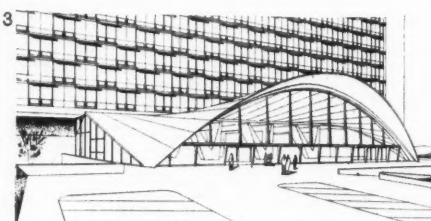
* See, also, frontispiece to this issue.



diverse talents as Marcel Breuer, Bernard Zehrfuss and Pierluigi Nervi could do in collaboration. No one will here be able to say that the design was dominated by one man; the office block is Breuer's contribution from the International tradition; the nearly-axial plan, 2, suggests Zehrfuss and



the hidden vitality of the Beaux-Arts discipline, and the romantic and dramatic structure, 3, reveals at every turn the



inventive mind of Nervi. But the design will not come to pieces so easily as that—Nervi's hand is *everywhere*, Breuer is omnipresent in the detail planning, and the expressive and decorative handling of the elevations has an accent which is peculiarly French—and also specifically post-war, simply in *being* openly expressive and decorative; as in the jolted axis of the plan; in the section, 4, with its ramps and



changes of level running through from forecourt to auditorium; and in the persistent occurrence of functionally ambiguous elements such as space-frame canopies. In this connection it should also be mentioned that the architects have proposed no fewer than twelve major commissions for works of art in various parts of the buildings.

Reyner Banham

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THE FACTS OF A SECONDARY SYSTEM

Every home fitted with a solid fuel water heating apparatus also needs a secondary system. In the summer it is uncomfortable and extravagant to have a fire going to provide intermittent hot water in the kitchen, where it is constantly in demand. Even in the winter the supply from the solid fuel system falls short of kitchen needs unless fuel is burned briskly most of the time.

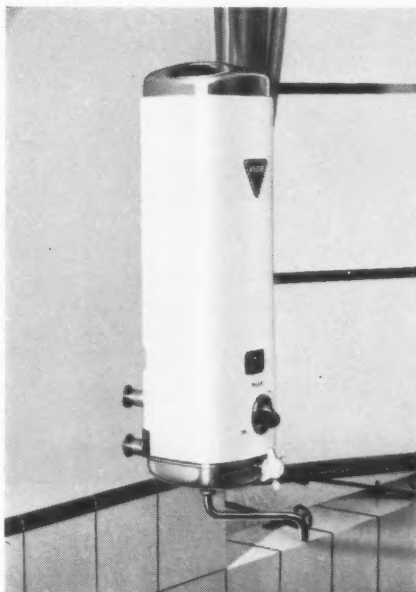
There is no necessity for the secondary system to provide a bulk supply, as the demand for large quantities of hot water for bathing is pre-arranged in the majority of homes. What is absolutely necessary is an instant supply at the kitchen sink for washing-up, washing clothes, toilet purposes, bathing the baby, cooking and domestic cleaning.

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An Ascot installation using the Jigged Wall Fitting

before occupation, this can be done at any time in a few minutes without disturbing or affecting the decorations. Architects, surveyors, builders and housing authorities are invited to investigate this simple and inexpensive method of providing a secondary hot water system. Their attention is drawn to the facts that it creates no peak-load problems, and that a supply of piping hot water is always available day and night, winter and summer, at the turn of a tap.

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BETJEMAN ON PADSTOW

Slate-hung houses are built in a semi-circle round the harbour. Here and there the silver-blue tiled buildings are diversified by an old rose-coloured brick house and near me is a building called *The Abbey House*, with granite fifteenth-century quoins. A boy standing up in a dinghy propels her backwards across the calm, oily water by working an oar to and fro in the stern. I turn into the quiet square of the *Ship Hotel* and notice that Miss Tonkin's boot shop is no longer there, though her house with its ferns in the window and lace curtains, its lush, enclosed front and back gardens, still stands. I see that a jeweller's shop has been transformed into a souvenir haunt of tourists and new diamond-lead panes look odd in the windows, and wooden beams, unknown in Cornwall, are fixed on to the outside walls. The main streets are, thank goodness, little altered. There's not much grand architecture in Padstow. It is all humble unobtrusive houses, three storeys high. Yet as soon as one of them is taken down, the look of the town suffers. I take one of the many narrow roads that lead up the hill. And as I reach the upper air near the church I realise what a lot of gardens and houses there are in Padstow, though the place looks all slate from the waterside. For here one can look down at the roofs of the houses, on palms and ilex trees and bushes of hydrangeas peeping above slate walls. Narrow public passages pass right through houses under stone arches and lead past high garden walls, down steps under another house to a further street. And I begin to notice that this slate is not grey, as we are inclined to think is all Cornish slate, but a beautiful pale green, streaked here and there with reddish-brown. This is all hewn locally from the cliffs. Slate roofs grouted over with cement and then lime-washed, slate walls, slate paving stones and, as I near the churchyard gate, slate hedges as high as a house on either side of me, stuffed with ferns and pennywort. I saw the little purple flowers of ivy-leaved toadflax on these hedges blooming as late as November last. Above these stone hedges are holly bushes and beyond the holly the circling belt of Cornish elms. A wrought-iron gate opens into the churchyard. In tree-shaded grass are slate headstones with deep-cut lettering of the eighteenth and early nineteenth centuries and cherubs with ploughboy faces, Victorian marble stones to sailors with carved anchors and cables. The parish church of St. Petroc is built of a brown-grey slate and its large fifteenth-century windows are crisply carved out of that dark blue-black Cataclewse stone, a most beautiful hard stone for carving which lasts the centuries . . .

It stands on a grass clearing among elms, firs and many ilex trees, that specially west country tree, not far from the church, near the higher part of the town where late Georgian houses with ilex and palm-shaded gardens and glass-houses with geraniums and grapes in them suggest the land agent, the doctor, retired tradesmen and old sea captains.

JOHN BETJEMAN (*First and Last Loves*), John Murray, 1952. 20s.

MARGINALIA

Gaudi Centenary Competition

In connection with the centenary of the birth of Antonio Gaudi, an international competition is being held for articles and broadcasts about the Catalan master and his work. The first prize is of 5,000 pesetas, and articles

and broadcasts must have appeared between the centenary date, June 25, 1952, and March 31, 1953. Further details may be had from Amigos de Gaudi, Palacio Guell, Conde del Asalto 3, Barcelona, Spain.

Architects in this Issue

Architect of No. 38, Belsize Park, and Studio Cottage (see pages 372-375). FRANK SCARLETT, in private practice. Born 1900 in London.



Trained at Bartlett. Worked under Michael Ayrton, also in Paris at the Atelier Pascal where he learnt the logical analysis of a planning problem. Later in Dublin he was in charge of the studio in the architectural department of the National University of Ireland; after that in New York, under Corbett and Harrison (influenced by efficiency and thoroughness of architect and builder). Started private practice in 1929, first job a house at Rye. Has office in an Adam house, near BBC. Lives in Belgravia. One son who is going to be an engineer. Likes painting in oils, fly fishing, riding and Mozart.



Architect of No. 37, Belsize Park (see pages 372-375). CHARLES W. BOX, in private practice since 1930. Born 1887 in Essex. Articled to late Sir Charles Nicholson, studied at Royal Academy and L.C.C. Central School. Assistant to H. S. Goodhart-Rendel until 1915 and after war until 1920, also has assisted Sidney Tatchell and late Ernest Elcock. Head of Evening Architectural and Building Trades Department at L.C.C. Hackney Technical

Institute 1929-1939. Resides at Brighton and is married. Has concentrated on industrial, domestic and ecclesiastical architecture but thinks he is better known as private tutor for the R.I.B.A. external examinations.

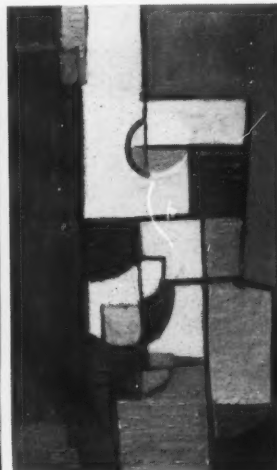
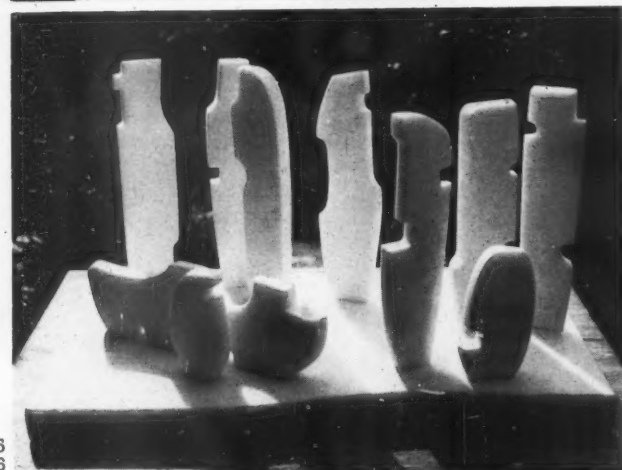
EXHIBITIONS

Epstein has much in common with the painter Rouault: in his most considerable works the clay is fingered into a liveliness of surface as impressive as Rouault's sensual impasto; he shares with Rouault a taste for the disturbing subject and has an equal genius for turning the human face into a contour map of the spirit; but his sculpture rarely approaches the convulsive finality of Rouault's Christs, clowns and prostitutes, for his treatment of symbolical personages is naïvely romantic. With the one magnificent exception of *The Visitation*, where the theme seems totally to have revealed itself in the model, his greatest successes have been portraits. There are superb portraits of celebrities, children and studio models in his *Retropective* at the Tate, and his portrait of the studio model named Isobel, with its ferocious optimism and brazen vitality, is much more unsettling than the sculptor's conscious and rather clumsy efforts to disturb.

There was a time when his early, vorticist *Rock Drill* looked very sinister, and it remains a great experiment. 'Visored, menacing, and carrying within itself its progeny, protectively ensconced,' to quote the artist's own description, it is nevertheless a little comical; it looks as if it is stretching its neck, like the stiff-jointed workers in *The Childermass*, to emit the word 'Zuur!'—which is Mechanical Man's way of saying 'Beat it!' But the ensconcing of the progeny is a masterly bit of formal inventiveness, and is a precedent for Henry Moore's internal and external forms, for Reg Butler's iron box, and for McWilliam's matriarch, whose family stands in the crook of her arm.

The Matriarch is the largest and most stately of McWilliam's recent sculptures at the Hanover Gallery. His new modelling substances—they are permanent, and render casting unnecessary—have modified his style and brought him into line with the new linear school of attenuators and cage constructors. The disembowelments of the figures he used to carve in stone and wood have been replaced by 'intervals' between elegant tubular volumes, and so we say goodbye to the last surrealist scandal. The catalogue, with its Parents and Children, Mothers and Daughters, Brothers and Sisters, and so on, reads like a list of Miss Compton-Burnett's novels, but McWilliam has reserved the stresses and strains of family life for his studies of Cain and Abel; his family groups and solitary feminine figures have admirable dignity and repose.

Barbara Hepworth has a linear style of a different order. It owes nothing to the armature, and only in one recent and remarkable work acknowledges the cage, for she is strictly a carver, and her 'line' is the silhouette, or the



3, *The Rock Drill*, by Jacob Epstein (Tate); 4, *Seated Figure*, by F. E. McWilliam (Hanover); 5, *Group 'People Waiting'*, by Barbara Hepworth (Lefevre); 6, *Red, Yellow Quay (August)*, by Terry Frost (Leicester Galleries); 7, *Winter Landscape, Iver*, by Paul Nash (Leicester Galleries); 8, *Galitz*, by Albert Marquet (Wildenstein).

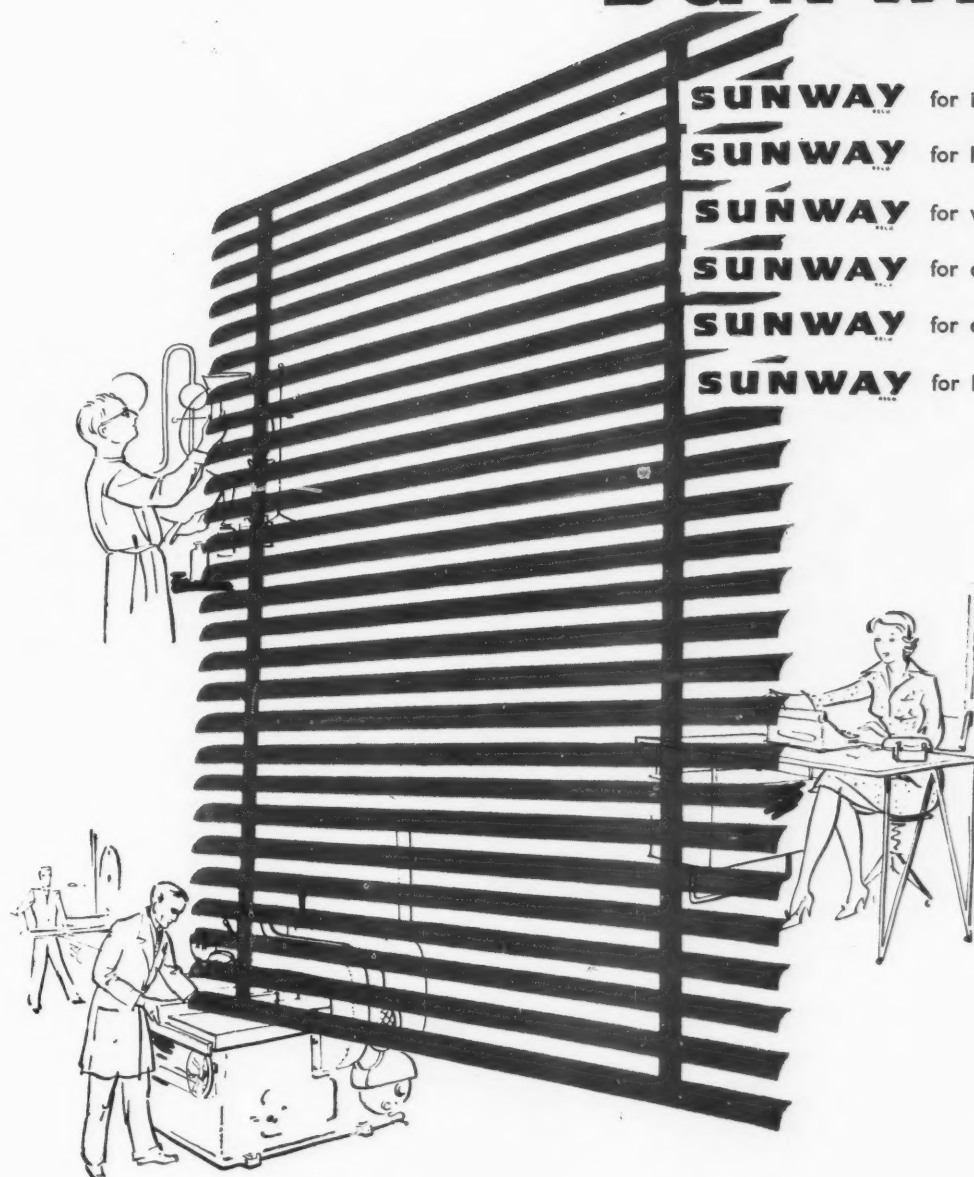
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MISCELLANY

angle where two surfaces meet. The work in which a rudimentary cage comes into play dominated her recent exhibition at the Lefevre Gallery, and is called *Form in Tension*. The form is a blue limestone monolith, and the sculptor has carved it in a way that focuses our interest not on its bulk and overall shape, but on the touch-points of its large, smooth facets. She has, however, provided it with a double arch of thick iron rod which restores its significance as a single form, for within this metal trap it assumes a slow, formidable life of its own, and in its stillness meditates upon its next move.

In the small groups carved in marble and alabaster, the figures are pure cut-outs, uniform in width and uneventful of surface, but Miss Hepworth has so brilliantly exploited position and silhouette that every one of these abstract stand-ins for people has its own stance and personality. I wish she could be given the

opportunity of carrying out one of these groups on a monumental scale, sited as the 'approach' to a modern public building; I am convinced that it would confirm her belief that sculpture is the ideal mediator between architecture and man.

Albert Marquet, who died in 1947, had the peculiar distinction of being the initiator of fauvism without becoming one of its leading spirits: in the large exhibition of his paintings at Wildenstein's, the two or three examples of his fauvist work are beautiful and exciting, and even as late as 1933 he could momentarily recapture the fauvist glory in the ravishing colour of *Galatz*. He was justly celebrated for his exquisite, low-toned paintings of Paris in winter, and several fine examples are at Wildenstein's, but they are outnumbered by works which are commonplace.

Terry Frost, who has just held his first one-man show at the Leicester Galleries, has an unusually refined sense of colour, and a robust, sensuous facture. His forms are rather less assured, and the pure abstract appears to put an undue strain upon his inventiveness. His several transformations of an aerial view of a quay provide his most notable designs. They remind one a little of Wyndham Lewis's vorticist geometrics; they lack the thrust but have a more substantial presence.

A selection from Mr. Wilfred Evill's collection of contemporary English paintings has been on view in the same Gallery: a cold, still landscape by Paul Nash, painted in 1914, and Sutherland's hot, fiercely animated *Gorse in Sunset* (1946) are the extremes of its expressive range and its most distinguished items.

Robert Melville



CHILD'S CHAIR BY AMBROSE HEAL, 1901. The photograph shows Joan Angus sitting in a chair designed for her by Ambrose Heal, which is one of the exhibits in the Victoria and Albert Museum's exhibition of Victorian and Edwardian Decorative Arts. The inlaid panels in the chair are of ivory, pecten and mother-of-pearl and were designed by Joan Angus's sister Christine (later Mrs. Walter Sickert). Dining-room furniture designed by the same artists for the family has disappeared, but some of Miss Angus's embroidery survives, notably a family christening robe, a dalmatic in Westminster Abbey and a piece which is shown at the Victoria and Albert Museum, next to some work by Thérèse Lessore, whom Sickert married after Christine's death.

CORRESPONDENCE

Recent Building in Oxford and Cambridge

To the Editors,

THE ARCHITECTURAL REVIEW

SIRS,—Mr. Richards's vitriolic cataract of righteous indignation calls for an equally vehement reply, which I therefore make no apology for giving.

Let me say at once that I speak but for myself—I am but one of that unhappily benighted band struggling in the outer darkness of post-war Oxford and Cambridge, on whom Mr. Richards chooses to vent his spleen. In doing so he invites criticism in so many ways that I can dwell on only two faults—the completely negative nature of nine-tenths of his article, and the solemn finality with which he pronounces utterly arbitrary views on 'the best traditions' and other particularly moot points.

The unconstructive nature of his article hardly needs emphasizing. He poses the basic and all-too-familiar problem of how to reconcile old and new and simply offers by way of solution the bare, unqualified view that new buildings must belong 'frankly to their own time.' As for the two 'gleams of light' in post-war Cambridge which for him 'relieve the otherwise gloomy picture,' surely no more pathetic examples of his faulty judgement could have been adduced than (a) the re-paving of the front court of King's College—simply a copy of a common-sense combination of flagstones and cobbles which has been in use in other Colleges for upwards

of a century; and (b) the replanting of the grounds of St. John's in a thoroughly conventional and straightforward manner (which indeed I should expect to have found described in the same choice phrase as he uses about the contents of middle-class, provincial houses—at the foot of his first page). Both these works are praiseworthy, but to have them held up as the inspired efforts of the best experts only confirms the bogus nature of much 'expert advice.'

The main body of Mr. Richards's article can be summed up very simply as follows: 'Most post-war building in Oxford and Cambridge has not followed certain of the latest fashions—of which Mr. Richards is a devotee.' Clearly no one is likely to approve all the buildings described, but Mr. Richards's extreme views are altogether too rabid. However, one cannot expect a balanced view after he declares near the beginning of his article 'it is on external evidence that judgement must necessarily be based,' thus firmly shutting one eye and putting dark glasses over the other.

Not that Mr. Richards hesitates to deride interiors as much as exteriors—his scorn is all-embracing. Indeed, judging from the way he castigates all dwellings academical, as much from within as from without, he would have the unenlightened masses in both places living forever at the *qui-vive*, ready at a moment's notice to down tools and remodel their entire way of living in accordance with the latest divinations of some oracle of an aesthete, who spends his valuable life deciding whether our wall-paper shall be striped or squared (during such decades as it is proper for us to have wall-paper at all), whether our furniture shall be made of eucalyptus or of yew, and whether the whole shall come from Sweden, Heal's or Timbuctoo. Doubtless Mr. Richards is happy to make such considerations the be-all and end-all of existence, but there are those blissful philistines who do not lose sleep because their buildings fail to conform with the latest whim of the elite; who dare to think that modes of moulding bricks and mortar into elevations are as ephemeral as fashions of feminine attire; and who have better things to do than bother much about either.

I remain, Sir,

Yours truly,

J. R. G. BRADFELD.

Trinity College, Cambridge.

Mr. J. M. Richards writes: 'The reaction of the Junior Bursar of Trinity College, Cambridge, to my article is disappointing, because it is to senior members of colleges, occupying positions like his own, that one must look for a lead if there is to be any improvement in the present deplorable standard of architecture at Oxford and Cambridge. And an intelligent lead can best be given by those who trouble to inform themselves as to the real architectural issues and cultivate a discriminating mind and eye. It certainly cannot be given by those who feel they have better things to do than bother.'

'There is one misunderstanding in his letter which I ought to put right. Mr. Bradfield does not make himself very clear when he says that a balanced view was not to be expected from me because I declared it my intention to judge university architecture by external evidence, but he has obviously taken this phrase literally to mean that I am only interested in the out-sides of buildings. The phrase occurred in my paragraph about donnish taste, in which I wrote first of dons' own rooms and residences as one source of evidence, and then went on to say that their judgement, initiative and taste were perhaps better assessed not on the basis of this kind of internal evidence, but on the external evidence of the buildings they sponsored and presumably approved, which I think was fair and reasonable.'

'Otherwise Mr. Bradfield's letter is the result of two more general misunderstandings: of the nature of criticism and of the nature of modern architecture.'

Criticism should, I agree, be constructive, but when faced with a number of buildings he cannot admire it is not the critic's role to design new ones in their place. He can only say why he thinks they were wrongly conceived and on what principles they should have been conceived, both of which I attempted to do.

'The real trouble, however, is Mr. Bradfield's other misunderstanding: of the nature of modern architecture. If architectural judgement were indeed a matter of choosing between fashionable and unfashionable styles, then he and I would merely be men of differing tastes who could amicably agree to go on differing, but things have happened in architecture in the last half century that make the architecture of past periods not so much unfashionable as practically and culturally irrelevant. They have brought about an approach to architecture that concerns itself with more important things than the way a building is dressed up. In summing all these up by simply demanding that new buildings should "belong to their own time" I gave Mr. Bradfield and his colleagues credit for knowing what that implied. It seems that I should instead have written an elementary thesis on the philosophy of architecture, but that would have been rather boring for the other readers of the REVIEW.'

The Editors,

THE ARCHITECTURAL REVIEW

SIRS,—I would like to congratulate you on the very able criticism by Mr. J. M. Richards on recent building in Oxford and Cambridge.

I enclose a picture of a building at Fawley. This building bears quite a striking resemblance to the Physiology building by the same architects illustrated in your photograph No. 19, and I suggest that this sort of design well justifies a title of 'rubber-stamp architecture.'

I think it is noteworthy that the bulk of the buildings which you have so justly condemned have



10



11

Buildings by Lanchester and Lodge: 10, Physiology Laboratory, Oxford; 11, Oil refinery, Fawley.

been designed by well-known reputable architects with long-established practices. It seems particularly unfortunate that such large centres of learning where youth is predominant should be saddled with dull and stereotyped architecture. It would be interesting to compare the average age of the architects referred to in your criticism with the average age of the architects who were responsible for the South Bank.

I imagine that the REVIEW will normally be seen by at least some of the University Authorities, but I

would like to suggest that all the spare copies which you may have should be scattered over both Universities by aeroplane or some other means.

Yours, etc.,

GEOFFREY L. PRICE.

Newcastle-upon-Tyne.

INTELLIGENCE

The Chelsea Pottery has been founded to provide working facilities and materials for all those who wish to concern themselves with the art of ceramics and sculpture in clay. For information apply to David Rawnsley, 13-15, Radnor Walk, Kings Road, Chelsea.

Dr. J. L. Martin has been appointed Architect to the London County Council.

The 1953 York Summer School of Architectural Study has been arranged for August 8 to 22, 1953, at St. John's College, York, and the prospectus for it will be available early in the year; there will be a special section of the School allotted to town-planning students.

Courses on *Protection and Repair of Ancient Buildings* and *The Care of Churches* organized by the Academic Development Committee of the York Civic Trust will be held from March 23 to April 4, 1953, and April 9 to April 16, 1953, respectively. Applications should be made to the Secretary, St. Anthony's Hall, York.

A three-day conference on *The Street Scene* is to be convened by the Georgian Group at Cheltenham on March 24, 1953. Among questions to be discussed will be those of ill-designed and ill-sited street furniture, more sensitive use of paint and a more intelligent regard for lettering.

TRADE & INDUSTRY

Houses for G. A. Harvey's

In post-war housing, the activities of the local authorities receive so much of the limelight these days that it comes almost as a surprise to find



12, Part of G. A. Harvey's estate, Prentiss Court.

private enterprises also sponsoring house building projects. Throughout the country, however, there are many such schemes under way, and recently an

excellent example was completed by G. A. Harvey & Co., of Greenwich, S.E.7, the well-known engineering firm, to provide 32 dwellings for their employees at Charlton. Prentiss Court, as it is called, is an addition to an adjoining estate completed in 1935. Comprising a mixed development of six houses, six maisonettes and twenty flats designed in four blocks grouped round a small green, erection was started in November 1951 and completed in about ten months. The houses and maisonettes have five rooms, the flats have three or four and all are well-equipped, while each has its own garden. There is a central laundry and sheds and garages are also provided. The opening ceremony was performed last October by the Minister of Housing and Local Government, the Rt. Hon. Harold Macmillan, M.P.

Two Finmar Stacking Chairs

Contemporary furniture has often exhibited the curious contradiction of looking as though it was designed for quantity production and selling at prices consonant with individual production. There are obvious reasons for this, the main one being the risk of putting down plant to produce large quantities in an uncertain market. In some notable instances manufacturers have confounded the pessimists and it can hardly be denied that the pre-war success of Alvar Aalto's 'Finmar' designs did more to establish inexpensive contemporary furniture than any other product. That Finmar Ltd., now of 12-16, Holbein Place, S.W.1, are pursuing this policy is evident from two new designs for stacking chairs recently marketed by them. The first is a Swedish design with solid natural beech framing and a laminated back and



13, A Finmar Stacking Chair of Swedish design.

seat of natural beech in one piece. The neat hand-grip in the arm is intended to ease the business of stacking. This chair retails at 66s. The second is a Danish design—also in natural beech—of a more conventional character, known as the J.50. This chair not only stacks but is also designed to lock together in pairs by means of dowels at the side and a pole fitted with dowels, which fixes into key slots under the seat. It is even less expensive, retailing at 52s. Both chairs thus compare very favour-

[continued on page 416]



Stony Hall East Housing Site, Stevenage New Town. Bitumen-bonded 'Fibreglass' has been applied in the roof space for thermal insulation. Chief Architect : Clifford Holliday, M.Arch., F.R.I.B.A., A.M.T.P.I. Architect in Charge : O. C. F. Carey, A.R.I.B.A. Assistant Architect : P. Halliwell, A.R.I.B.A.

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Field Road Housing Estate,

County Borough of West Ham.

Chippingfield Harlow New Town

Development Corporation.

Architects : Lindsey Drake, A.R.I.B.A., Denys Lasdun, F.R.I.B.A.

General Contractors : Walter Lawrence & Son Ltd.

Hemel Hempstead Development Corporation.

Chief Architect : H. Kellett Ablett, F.R.I.B.A., M.T.P.I.

Engineer & Surveyor : N. W. Cole, M.I.Mun.E., F.R.I.C.S., A.M.T.P.I.

Chief Architect : A. G. Sheppard Fidler, M.A., B.Arch., F.R.I.B.A., A.M.T.P.I.

Engineer & Surveyor : F. Oliver, A.M.I.C.E., A.M.I.Struct.E.

Engineer & Surveyor : C. B. Borthwick, M.I.Mun.E., M.R.San.I.

Borough Architect and Planning Officer : Thomas E. North, F.R.I.B.A., Dist.T.P.

Architect-Planner : Fredk. Gibberd, F.R.I.B.A., M.T.P.I.

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14, The J.50 Danish designed Stacking Chair from Finnmar.

continued from page 414]

ably in price with the best examples of domestic manufacture.

Monochrome Pattern Accotile

In the building industry, one of the most important applications of the synthetic resin bonding process has certainly been in its use in the production of thermoplastic floor tiles. The enforced

use of concrete ground floors in housing brought to the fore the need for a suitable covering and the resin-bonded floor tile has since become established as a very hard-wearing flooring material which at the same time can play an important part in decoration.

The Armstrong Cork Company of Kingsbury, N.9, already well known for its 'Accotile' flooring tiles apart from its other products, has recently added six 'Monochrome' patterns to its colour range. These are neither plain nor marbled but mixtures of different shades of the same colour which give a shaded effect. The colours, which are based on British Colour Council patterns, are Carmelian Red, Harvest Gold, French Turquoise, Sage Grey, Coral Beige and Georgian Green, and all are good colours in themselves. They are available in tiles of 12 inches by 12 inches and 9 inches by 9 inches, and in the two standard thicknesses of $\frac{1}{4}$ inch and $\frac{3}{8}$ inch, and bring the company's total colour range up to 22 patterns.

Accotile is a composition of asbestos fibres, ground rock fillers, mineral pigments and asphaltic or resinous binders, and so it is very tough, long-wearing and of a constant colour throughout. It is fully resistant to alkaline moisture and can be laid without a damp course directly on to concrete in contact with the ground, provided water pressure is not suspected. It can be cleaned quite simply by washing with water and can be polished.

Fire-Resistant Building Board

The fire hazard in building is still a very important one despite the changes in construction, design and materials, which have lessened the dangers compared with a century ago. Any new material which is aimed at reducing dangers from fire is therefore of the first importance to the building industry. Celotex Ltd., North Circular Road, Stonebridge

Park, N.10, have recently announced the introduction of a new fire-resistant building board called 'Celobestos', designed in the first place to meet the requirements of the B.S. 476, Class 1 Spread of Flame test. The tests carried out at the Fire Research Station showed that 'Celobestos' not only meets fully all the requirements in this category—which permits 'a very slow spread of flame'—but did, in fact, show no spread of flame at all.

Its second characteristic is that it combines with its flame-proof qualities a high degree of thermal insulation. The board comprises a core of 'Celotex' cane fibre insulation surfaced on one or, alternatively, both sides with asbestos. The asbestos is bonded to the core with an adhesive which also renders the board waterproof, in such a way as not to diminish the insulating characteristics of the Celotex core. One side is finished in high light resisting surface.

'Celobestos' weighs approximately 1 lb. per square foot, is easy to cut and handle and is available in boards 8 feet by 2 feet and $\frac{1}{2}$ inch thick. Prices per 100 sq. ft. for quantities of over 15,000 sq. ft. are 61s. for double-sided board and 49s. for single-sided. For quantities under 15,000 sq. ft. prices are 3s. and 2s. 6d. more respectively. Samples are available on request from the manufacturers.

Notes.

The decorative tiles used in the Sir William Nottidge School, Whitstable, and illustrated in the September issue of THE ARCHITECTURAL REVIEW were designed by Peggy Angus and made by Carter & Co. Ltd., Poole.

The B.R.C. Engineering Co. Ltd. have closed down their Little College Street and Millbank offices and their new address is 53, Grosvenor Street, London, S.W.1; telephone: Grosvenor 8371, telegraphic address: Brenforce, Wesdo, London.

[continued on page 418]

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The display itself is most attractive: each piece of equipment can be examined from several angles, and full descriptive information is given on a nearby panel. The staff is ready to explain things to you as one expert to another.

In the basement is an ingeniously equipped small private cinema-cum-lecture hall. Altogether, this is one of the best contrived and most quickly informative private exhibitions in London.

* * * * *

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continued from page 416]

Booklets

The Aims and Activities of the Timber Development Association is the self-explanatory title of a new publication by the T.D.A., 21, College Hill, E.C.4. It epitomises the many aspects of research, design and education which it pursues, the types of information it collects and disseminates on all problems relating to the use of wood and describes the technical advice service which is maintained for designers, users and consumers of wood products. Copies are available on application to the T.D.A.

Hume Atkins Fluorescent Lighting Fittings is an illustrated catalogue of Raylux fittings manufactured by Hume, Atkins & Co. Ltd., 66, Victoria Street, S.W.1.

Messrs. Concrete Limited announce the appointment of Mr. J. Swindells, A.M.I.C.E., M.I.Struct.E., M.Inst. Welding, as Chief Engineer for the North of England. Since his Army war-time service with the Corps of Royal Engineers, Mr. Swindells has held important appointments with the Railway Executive, Eastern Region, Civil Engineers' Dept. (Bridges) as Senior Assistant, and Kwikform Limited, as Chief Engineer. In his new appointment he will be responsible for technical and works administration in his area.

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Flats and Studio in Hampstead. *General contractors:* Leslie & Co. *Sub-contractors:* R.C. floors and staircase: The Helical Bar & Engineering Co. *Passenger lift:* Keighley Lifts Ltd. *Heating and hot water installation:* The Hobdell Engineering Co. *Metal windows and doors:* John Thompson Beacon

Windows Ltd. Asphalt tanking and roofing and flooring to cottage: Ragusa Asphalte Paving Co. *Electrical installation and fittings:* Electra (Birmingham) (1935) Ltd. *Insulating roof screeding:* Meta Mica Ltd. *Ironmongery, balustrades and handrails, front entrance doors:* Haskins Ltd. *Gas installation:* North Thames Gas Board. *Glazed concrete screens:* J. A. King & Co. *Facing bricks, golden flint facings:* The Uxbridge Flint Brick Co. *Sanitary fittings, door and cupboard furniture, etc.:* W. N. Froy & Sons. *Semastic tile floor and oak strip flooring:* Horsley Smith & Co. (Hayes). *Cottage roof pantiles:* Marley Tile Co. *Brick and stone fireplaces, kitchen fitments:* Leslie & Co. *Portland stone:* W. Benfield & Son. *Artificial stone:* The Enfield Stone Co. *Cement glaze wall finish:* Quickset Water Sealers Ltd. *Stone carving:* Mr. J. Gregory. *Lettering to cottage:* The Lettering Centre. *Glazed wall tiling:* Cope & Co.

Technical College extension at Willesden, Middlesex. *Architects:* C. G. Stillman, County Architect; D. A. Duncan, Area Architect; J. W. Paterson, Senior Architect. *Consultants:* (Structural) W. V. Zinn; (Electrical) G. H. Buckle & Partners. *Quantity surveyors:* Young & Brown. *General contractors:* Lavender McMillan Ltd. *Sub-contractors:* brick facings (external): H. J. Greenham (1929) Ltd. *Flue linings:* Moler Products Ltd. *Brick facings (internal):* Uxbridge Flint Brick Co. *Cast iron drainage goods:* Burns Bros. (London). *Duct covers:* Dover Engineering Works Ltd. *Ironmongery:* N. F. Ramsay & Co. *Balustrading:* Clark, Hunt & Co. *Metal windows:* J. Gibbons Ltd. *Precast concrete facing slabs:* Fabricrete Products. *Metal door frames:* W. James & Co. *Electric lifts:* Waygood-Otis Ltd. *Heating, hot water supply and gas:* Z. D. Berry & Sons Ltd. *Woodwool slabs:* Superlith Ltd. *Hornton stone:* London & Sussex Merchants Ltd. *'Paropa' roofing:* Frazzi Ltd. *Ventilators:* Greenwood & Airvac Vent Co. *Glass domes:* T. & W. Ide Ltd. *Drinking fountains:* T. A. Harris Ltd. *Rolling shutter:* Shutter

[continued on page 420]



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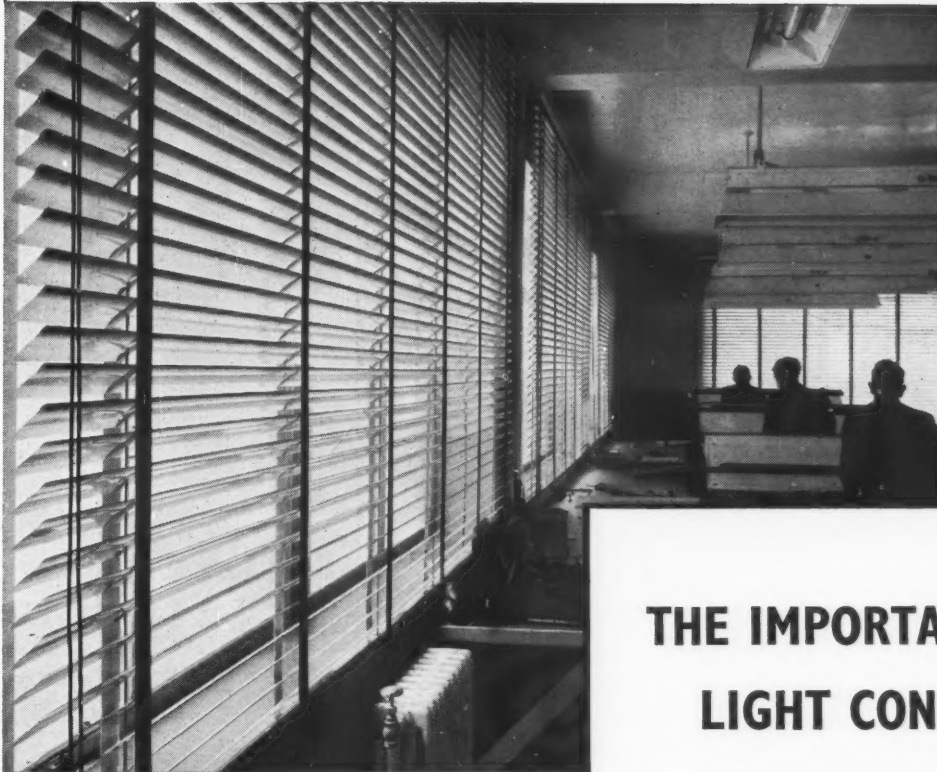
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continued from page 418]

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