THE ARCHITECTURAL REVIEW VOLUME CXIII NUMBER 675 MARCH 1953 FIVE SHILLINGS

THE ARCHITECTURAL REVIEW

Volume 113 Number 675 March 1953

This month's cover shows a chemist's shop in Kelso, and serves to remind us of a forgotten code of advertising practise. It is also offered as a contribution to the Georgian Group's Cheltenham conference which opens on March 23. Its subject will be the Street Scene, and in its prospectus the Group harks back to a time when shopkeepers were satisfied with a quiet statement of name and business and a modest display of goods. The shop fronts of Kelso, whose vigorous and dignified lettering is discussed on pages 194—198, are a living reminder that good manners in street lettering do not necessarily imply over-refinement, nor any lack of that vitality which is the life-blood of commerce, and of the urban scene.

142 **Frontispiece**

143 **Retreat to Moscow** *by H. A. Meek*
Modern Architecture, as we know it, was banished from Russia in 1928, and was replaced by a manner of building more in conformity with the principles of Socialist Realism—that is, a revival of nineteenth century Neo-Classical standards of scale and decorative procedure. By the middle 'forties this had hardened into a regular school with easily distinguished characteristics which came into collision with reviving local traditions of International-Style design in the East European countries as they became Soviet satellites. It has now, of necessity, gained the day in all of them, but the processes by which Internationalism was driven out and replaced by the true party line have varied in speed and method in each country. Mr. Meeks traces, by means of documents and published designs, the methods and stratagems employed in the various People's Democracies to make the practitioners of Bourgeois Internationalism see the error of their ways, and to guide them toward an architecture which should be 'National in form, Socialist in Content.'

152 **House in Pennsylvania** *Marcel Breuer: Architect*

157 **Prestige & Utility** *by Ian McCallum*
Office design and equipment in England has neither the support of a tradition, nor the stimulus of a truly contemporary discipline—if we are to have a mid-Century manner it has not yet revealed itself. The architects and designers who were called in for the interior appointments of the new Time Life building had therefore to overcome considerable difficulties in rising to the demand for something rich and dignified, yet not unsuitable for daily use, and their solutions are varied in quality and style. Mr. McCallum assesses the degree of success achieved, particularly in the Reception Room which was the major problem, but also in the smaller rooms and offices, and contrasts the treatment of special offices with the management of bulk work-space which he holds to be excessively subdivided. Nevertheless, as he points out, the use of modern design and modern art by a client of this standing may do something to shake British Big Business from its torpid conservatism in visual matters.

173 **Secondary School at Lansbury** *David Stokes: Architect*

176 **Primary School at Orpington** *E. D. Lyons, L. Israel and T. B. H. Ellis: Architects*

179 **British Museum 1753–1953** *by Nikolaus Pevsner* The resemblance between Smirke's British Museum and Schinkel's Altes Museum in Berlin has often been noted, and the relative priority of their column-screened fronts has been disputed—work on the British Museum began in 1823, the year in which Schinkel's design was engraved. It was also the year when the latter visited England, and saw the work in progress on the Museum, but it is by no means secure that anything even resembling the present portico had then been designed. As a contribution to the Museum's second centenary, Professor Pevsner brings together all the available material on the building's conception and design, suggests at least one source which may be common both to Smirke and Schinkel; a source for the Museum's feature, unique in Neo-Grecian, of a colonnade which breaks forward at wings and centre: and shows that as late as 1843 the proposed design for the portico was still unknown to the general public.

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Author *H. A. Meek*, architect, born 1922. Educated Manchester Grammar School and Manchester University; served Royal Navy 1941-1946; awarded RIBA Silver Medal (Essays) in 1952 for a study of architects' status in Byzantium. Only previous contribution to THE ARCHITECTURAL REVIEW: an acid letter (April, 1950).

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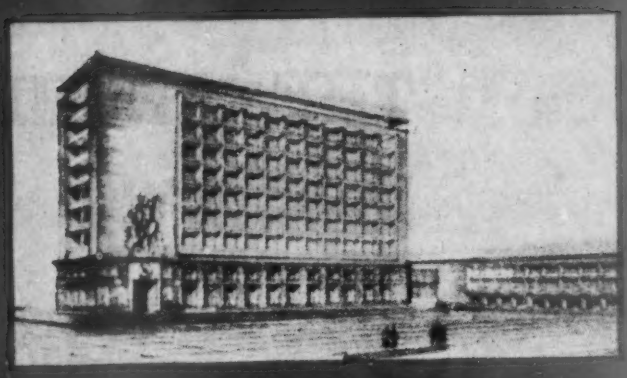
A project for the printing works of the Rumanian Workers' Party, submitted in 1949, and rejected by the leaders of the Party for its 'Constructivism,' while.....



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.....was also rejected, for its heaviness, its lack of a sense of 'flight towards the future,' while another project.....

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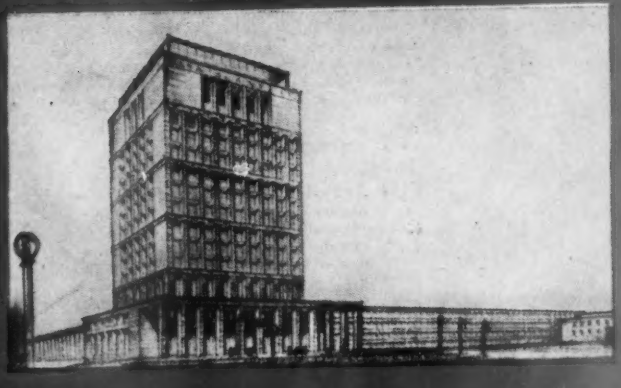
.....met objection because its tower was 'cool,' lacked any connection with the rest of the ensemble, and represented brute force 'which dominates and crushes.' The design finally accepted.....



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.....was produced **after the architects had visited Moscow,** *where they learned, among other things, that 'all the really great works of architecture are symmetrical' and were thus enabled to design this building which reflects the 'triumph of*

man over Nature, and over the social forces which fettered him.' The Rumanian retreat is paralleled in the other Soviet satellites, and the article by Harold Mesk, which begins opposite, traces each country's architectural withdrawal down the road to Moscow.

H. A. Meek

RETREAT TO MOSCOW

ARCHITECTURE IN THE SOVIET SATELLITES

Modern architecture was banished from Russia in 1928, and has never returned. To find the reasons for its eclipse is a task which has exercised the ingenuity of several able writers. Mr. Bruno Zevi has set forth the six chief arguments of those who defend the current neo-classic style in the Soviet Union, and has demolished each one with little difficulty. Mr. J. M. Richards has suggested, with much plausibility, that the technical failure of early modern architecture 'put up in a hurry, without skilled labour, often in unsuitable materials and without the backing of a highly organised building industry' was to blame for the sudden reaction, together with the need for the propaganda value and prestige associated with the historic styles.

But whatever the reasons may be, we must not lose sight of the fact that what has happened to architecture in Russia is not an isolated circumstance: in the change it has undergone it shares a common fate with painting, literature and music. In the years immediately after 1917, these arts passed through an extremely experimental and revolutionary phase: the architectural projects of Tatlin and Melnikov, the paintings of Kandinsky and Malevich, the verse of Mayakovsky and the music of Mossolov, Yavorsky and the young Shostakovich represented an extreme leftward swing of the pendulum.

But with the liquidation in the middle thirties of the last of the old-type intellectuals

note The writer's cordial thanks are due to Mrs. Jolan Beck, and to Messrs. Miro Fuchs, F. Meisler and T. A. Markus for their indispensable help in reading Czech, Polish and Hungarian source material, much of which was provided through the courtesy of the Czechoslovak and Polish Embassies, and the Hungarian News and Information Service.

of the Communist Party, the true tastes of the governing class stood nakedly revealed. 'They conformed,' says Nicolas Nabokov, 'to the ideals of the nineteenth-century Russian petite bourgeoisie. The frame of reference was the petit bourgeois habits of the time of Chekhov's short stories.' Mr. Nabokov indeed is a musician, and his remarks refer to musical taste; but they will be seen to have an equal validity if applied to the other Soviet arts. Poetry finds its ideal in works comparable to the patriotic verse of Henry Newbolt, and the current Soviet novel maintains the moral earnestness and literary average of a tale of Greyfriars School for any length up to a thousand pages, without however the latter's redeeming humour. But it is in Soviet painting that Socialist Realism truly comes into its own, with its enormous set pieces and heroic scenes depicted in all the verisimilitude of a coloured photograph, while backsliding artists write to the *Literary Gazette* and confess themselves 'guilty of Impressionism'. It will thus be readily seen that neo-classic architecture, so far from being an unexplainable anomaly, is very much at home in such a cultural climate.

The Soviet theories of art and letters evoked little enthusiasm before the war outside the frontiers of the USSR, and no great effort was made to export them; but the conclusion of the Second World War altered this situation radically. An entire chain of countries in Eastern Europe, from the Baltic Sea to the Adriatic, had passed within the Soviet orbit, to be assimilated and conditioned to a different way of living, while the world as a whole was clearly divided into two camps with conflicting and irreconcilable aims. To promote solidarity within its own ranks in the face of this global cleavage, the Soviet Union went over to the cultural attack, using every instrument of propaganda to vilify Western art, science, literature and scholarship as debased and backward. At the same time an unprecedented campaign was launched to glorify Soviet art and science in all its aspects, and to permeate the satellite states with a consciousness of Soviet political ideology and cultural theory.

The impact of this campaign was immediate and became felt in many fields. Thus we find the Secretary-General of the Union of Czechoslovak Composers pointing out the absolute superiority of Soviet culture over the destructive and decadent music of the West; Hungarian painters were urged to abandon their individual styles of painting, and confine themselves to Socialist Realism. The post-war literary revival in Poland went under amidst a flood of self-denunciations for 'formalism'. The Bulgarian Academy of Science was ordered to 'expose and condemn bourgeois capitalist distortions and falsifications of Bulgarian history'; while the Czech Minister of Information told a Theatrical Congress that the aims of drama must be to 'imbue every citizen with the knowledge that it is necessary to acquire a new approach to the world. He must be ready to fight for peace against imperialism; he must ardently love the Soviet Union; he must ardently love Comrade Stalin.'

If every other art had capitulated to the Soviets, it became evident that the bell must soon toll for architecture too. But this day was held off as long as possible. The professional journals paid lip service to Soviet architecture, and spoke of the lessons to be learnt from a study of 'true socialist construction,' whilst filling their pages with projects of a very different nature.

2 Modern architecture had been no stranger to Hungary and Czechoslovakia before the war. In Prague, Havliček and Honzik's Old Age Pensions Institute had gained wide recognition, while such architects as Jaromir Krejcar, J. Gočar and Bohuslav Fuchs, to name but a few, were producing good work of a truly contemporary character. The celebrated Tugendat House was built at Brno, in Moravia, a witness to the cold perfection of Mies van der Rohe's domestic geometry.

Hungary between the wars reached an extraordinary brilliance in several of the arts: in music, where the names of Kodaly and Bartok occur at once, in photography, under the influence of Moholy-Nagy, and in poster-art. At Budapest a fast-living and hedonistic upper set evoked an architecture and a type of interior decoration that emulated and at times surpassed the most crapulous extravaganzas of Paris, but in the studios of Ludwig Kozma, Joseph Fischer and Molnar Farkas work of real merit was achieved, while in Marcel Breuer and Fred Forbat Hungary produced two of the most distinguished practitioners of the modern movement.

In Poland true contemporary architecture was somewhat late in its general development, but during the years immediately preceding the Second World War a movement of great promise emerged whose decorative character drew inspiration from the rich sources of Polish vernacular art. Its potentialities were strikingly demonstrated by Cybulski's Polish Pavilion at the 1939 New York World's Fair.

When Poland was partitioned between Russia and Germany in September, 1939, many Polish architects and students found refuge in England, and during the war years a Polish school of architecture was established in Liverpool. A remarkable generation of architects was trained here, some of brilliant expectation, in circumstances which submitted them to ideas and influences from the West while permitting them to develop, so to speak, in transplanted native soil. When the war came to an end many of them returned to Poland and made their mark in numerous competitions organized by the government for rebuilding and redeveloping the damaged cities. Typical of the projects submitted at this time is Jan Krug's design for a Central Bureau of Textiles at Lódź (1948), a vigorous and striking conception in carefully balanced masses, 5. The doyens of modern architecture in Poland, Helena and Szymon Syrkus, showed in their scheme for a National Theatre in the same city a complete mastery of current design technique, 6. Finally, in the field of civic planning, the nightmare devastation of Warsaw afforded an unparalleled opportunity for the bold and uninhibited translation into reality of the most advanced theory—an opportunity that was not neglected. 'The Warsaw Plan,' wrote the *Architects' Journal*, 'is an intensely dramatic scheme, a work of plastic imagination, recalling to mind the city visions of Le Corbusier and his followers.'

Czechoslovakia was spared the material devastation of Poland, and her damaged economy was restored to pre-war level at the conclusion of the Two-year Plan in December, 1948. Factories and hospitals constituted the principal classes of building undertaken in the years immediately after the war, and up to 1949 the architectural style of the larger works showed itself as the logical development of pre-war modern architecture in Czechoslovakia, save that in some instances, such as Kroha, Kuba and Sek's six-storey flats at Brno, a somewhat drastic simplification of form and detail is evinced, the result of shortages and the need for economy. Works planned under less restrictive circumstances may be typified by Vit Obrtel's project for a hospital and health centre in Žatec, 1949, 7, and the competition design by R. Štockar and F. Bártek for a medical centre in Janské Lazně, 8.

Reviewing with displeasure the progress of architecture in Hungary since 1945, the Party hack responsible for the editorial to *Epités épitészet* no. 5/6 of 1951 remarks: 'Since the liberation six years ago, there has been an unbroken continuation of the pre-war style of architecture. The buildings erected under the three-year plan,' he continues with acerbity, 'have not expressed the increasing existence of class war and the entire political and economic development of our country.'

It must be conceded that these words describe with tolerable accuracy the healthy state of Hungarian architecture prior to April, 1951. Under the auspices of the newly formed State Institute for Building Science and Planning, an astonishing number of buildings of all types were designed and put into construction. Their execution and finish tended to suffer due to the low level of organization in the Hungarian building trade, with its predominantly handicraft character, and mistakes were made, through haste and urgency, in siting and in actual planning: but the general level of design was high and a familiar mastery of contemporary idiom was apparent.

Industrial projects, including a remarkable tobacco fermentation plant at Nyiregyhaza, 10, boasted a multiplicity of welfare arrangements: a departure, it was claimed, from previous capitalist practice in Hungary. To celebrate the centenary of the 1848 revolution, an enormous but elegant stadium was projected to seat 70,000 spectators, while new quarters were proposed for all the government departments and ministries. Amongst these Jenö Szendröy's Ministry of Home Defence is distinctive, 11, with its slightly curved council chamber on stilts over the main entrance—a reminiscence of Le Corbusier's rejected design for the Palace of the Soviets. Szendröy himself, writing early in 1949, was explicit in setting forth his views on the path architecture should take in Hungary: 'The new social and cultural buildings,' he wrote, 'are without doubt very representative in character, and must express as forcefully as possible the epoch of socialist construction. This new form constitutes a grave problem for the conscious architect today, but there can be no doubt that it will be a real form and not traditional and devoid of reality. The means of expression of the new architecture are eminently suitable for proclaiming the constructive heroism of Socialism.' To avoid giving offence, the Russian résumé of his article omits the reference to the abandonment of tradition and to the possibilities of expression afforded by contemporary architecture, which are included in the English and French versions.

But the time was long past when the progressive character of Hungarian architecture could be concealed by bowdlerising the résumés in professional journals. Amidst an art and literature now completely

subservient to alien ideals, its uncompromising integrity stood out like a beacon at sea.

The eclipse occurred in the spring of 1951.

On April 17 and 24, at the behest of the agitprop section of the Communist Party, a conference was held by the Theoretical Board on Cultural Policy of the Central Lecturers' Bureau. Papers were read by the two foremost architectural writers of Hungary—Maté Major and Imré Perényi. The latter took as the title of his lecture 'The current of Western decadence in modern architecture,' and strove to demonstrate this thesis with a wealth of examples placed at his disposal by Soviet sources. He was answered in a polemic by Maté Major, who contended that the principles of modern architecture were basically correct, but that they had been distorted and discredited by capitalism. It was the task of socialists, he said, to free the modern movement from such abuses.

On the conclusion of these speeches, the debate was thrown open to the floor. The architects present were uneasy; while their sympathies were wholly with Major, they sensed that what Perényi had read would form the basis of the new official line. To say the wrong thing now might prove fatal, so they temporized unhappily until Comrade József Révai of the Hungarian Politburo arose, to put an end to doubt.

His tone was urbane, and even conciliatory, but there was no mistaking the message he had brought. 'Modernist architecture,' he declared, 'is perhaps the only hostile cultural trend which can still operate openly in Hungary today.' With this he could have sat down, and his audience would have been quite clear as to their position. But he continued, and placed the matter in an even clearer light. 'The danger of the hostile architectural trend,' he pursued, 'is heightened, in that it is more difficult to root out and defeat than hostile ideology in other fields of our cultural life. There are, or were, trashy, formalist, hostile creations and trends in our music, literature, drama, etc., also; however, there the problem is relatively easier. Such measures as not including a play in the repertoire, withdrawing a book from libraries or sale, etc., can be employed in addition to ideological struggle. But the ugly houses in Dunapentele or Lehel Square, 9, cannot be "taken off the programme" or "withdrawn from circulation".'

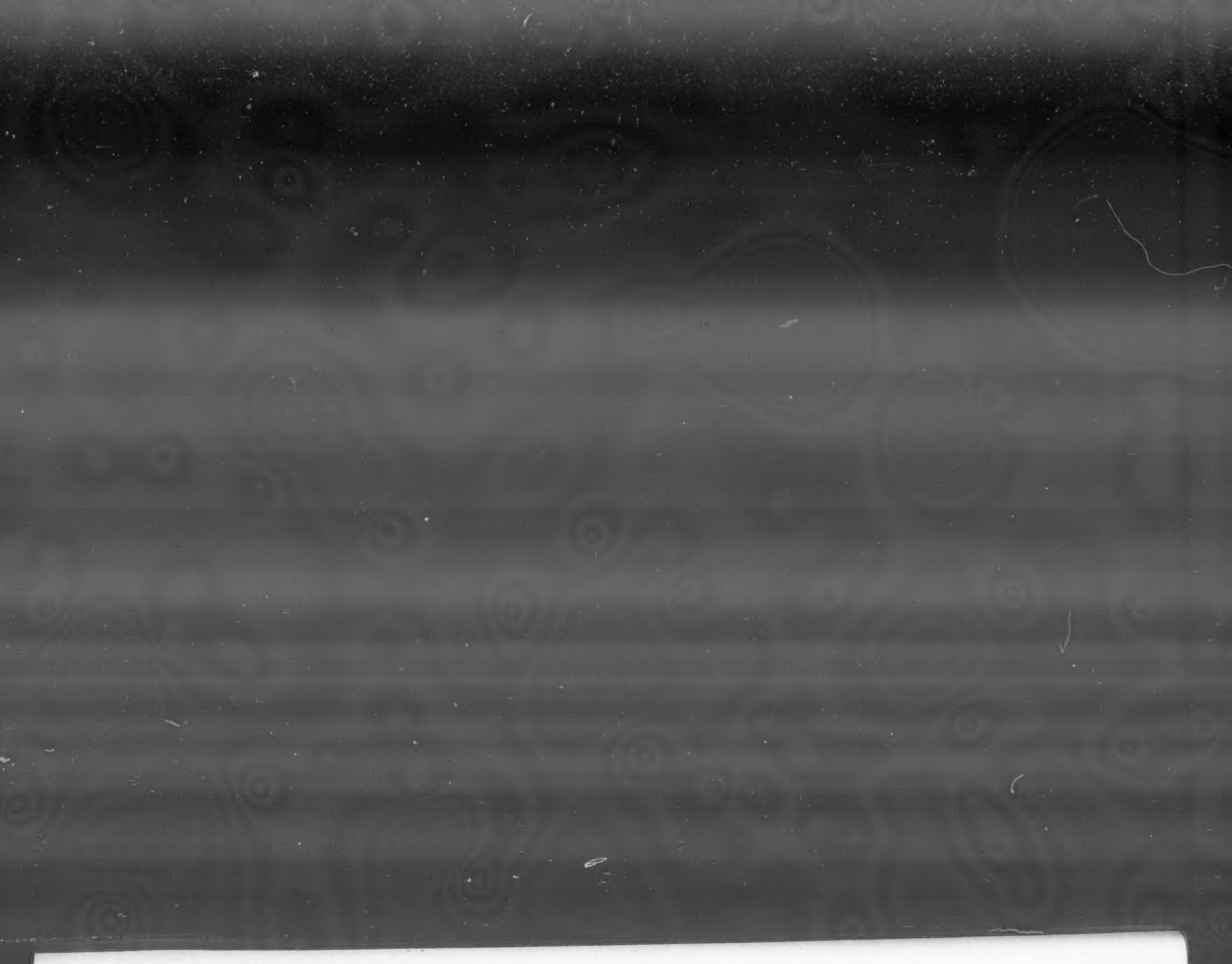
Révai then proposed to lay bare the reactionary character of modern architecture. The trends of the Bauhaus and Le Corbusier, he said, do not have their roots in logical development from the past but in the general crisis of capitalism following the first world war. The essence of bourgeois architecture is not human service (as Major had expressed it), but glass walls, houses perched on stilts and senselessly bleak surfaces which are devoid of meaning even 'functionally.' All this does not follow from reinforced concrete and the new structural materials, but was inspired by capitalism after the first world war. The decaying bourgeoisie was behind this trend, not the rising German working class of the 'twenties. The whole modern movement in architecture was in origin nothing but 'a safety valve opened by the bourgeoisie which offered an escape route to the hot air of dissatisfaction accumulated in the bourgeois intelligentsia as a result of the horrors of war.' It was a trend which flourished in the soil of proletarian defeat when the workers' revolution in Germany was left in the lurch and denied. The real cultural and ideological revolutions—which were the storm signals and heralds of social revolution—were to be found elsewhere.

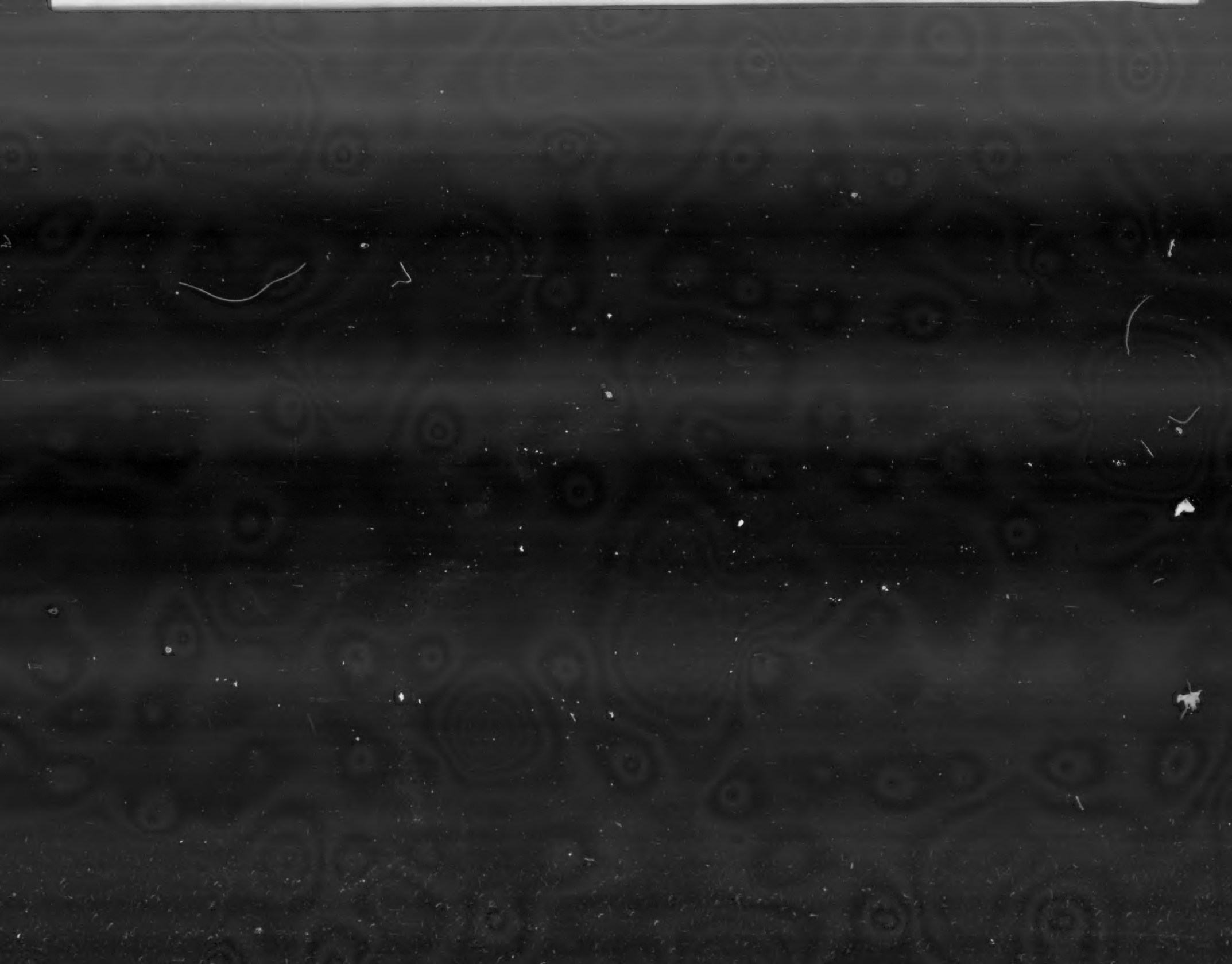
Turning from the general to the particular, Révai proceeded to attack the design of several buildings in the contemporary idiom erected or planned under the recent three-year plan, on the ground that their functionalism was not truly functional: the Apprentice House in Csepel was built on stilts for no good purpose at all 'and there is not even a garden beneath the building, yet the advocates of the new architecture claim the stilts to be necessary so as to lay out a garden underneath.' Szendröy's project for the Ministry of Home Defence, 11, is criticized in a similar vein: 'There is that queer box in front of the entrance. It has no function on earth, or is it designed to make the rooms on the storeys above (sic) more difficult to light?' Having disposed of modern architecture, Révai then went on to show why Hungarian architects must follow the example of their Soviet colleagues and return to the classic style.

Comrade Major in his polemic had observed that in the past the decisive function of the principal works of architecture had been 'to proclaim the power and strength of the ruling class to the oppressed.' While granting this point, Révai hastened to assert that at the same time such architecture also expressed certain progressive strivings. 'It is therefore possible,' he declared, 'for the architecture of various epochs of class societies to evolve such elements of form which are not only tied to the class ruling the society of the day, but continue to exist after that society has disappeared: they can serve also the requirements of the subsequent society and ruling class. The arcade, cornice or column are elements of architectural form which are not restricted to the ruling class and its architecture in one single epoch, but can be utilized with some adaptation in the architecture of a subsequent period, and also for the leading class of the society of a later period.'

If it be nevertheless objected that Hungarian classic architecture enshrines the ideals of a departed ruling class, the answer is that 'sometimes the rulers and aristocrats are forced to do something which enriches the country, although they believe it enhances their own power and pomp.' The classic style, indeed, is of the quintessence of Hungary, like the Hortobagy Puszta, gypsy fiddlers and Imperial Tokay wine 'and when a Hungarian thinks of home, his mind will conjure up not only the great plain discovered by Petöfi, but also the Vigadó Concert Hall and Ballroom, and the National Museum in Budapest.'

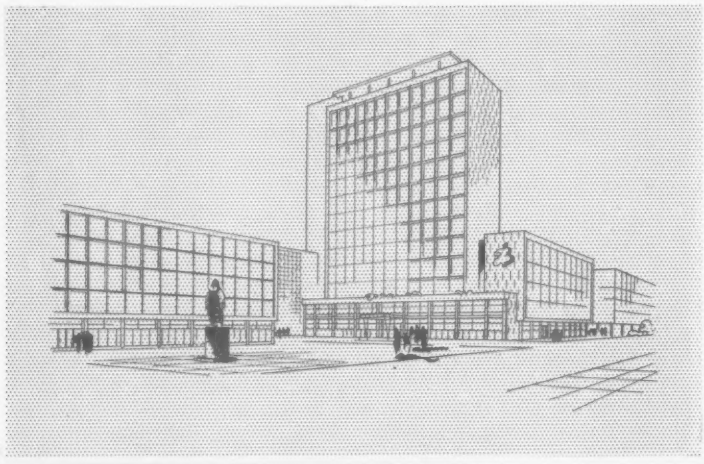
The great task of the Hungarian architect in the future is to solve the problem of how the classical tradition can be used 'without turning it into ordinary copying,' and how 'elements of the art of Hilde and Lajtha, Pollák and Lechner'—the neoclassic giants of the 1900's—can be fitted into the new type of architecture. 'As regards how the past can be used as an element of the new,' Révai vouchsafed with confidence, 'a tremendous amount can be learnt from the new architecture in the Soviet Union.' And he reminded his listeners that 'each and every problem of the shaping of our culture in the future depends on how our artists and writers approach the Socialist culture





After the war the countries of Central and Eastern Europe resumed their interrupted tradition of modern design; then in the late forties came the recall to 'orders'

5, Central Textile Bureau, Lódz, Poland. Jan Krug, 1949. 6, National Theatre, Lódz. H. & S. Syrkus, 1949. 7, Hospital, Zatec, Czechoslovakia. Vit Obrtel, 1949. 8, Medical Centre, Janské Lazně, Czechoslovakia. R. Stockar & F. Bártek, 1949. 9, Housing, Budapest. 10, Tobacco Plant, Nyiregyhaza, Hungary. G. Rimanoczy & I.T.I., 1948. 11, Ministry of Home Defence, Budapest. J. Szendröy, 1948. 12, Theatre, Présov, Czechoslovakia. A. Černý.



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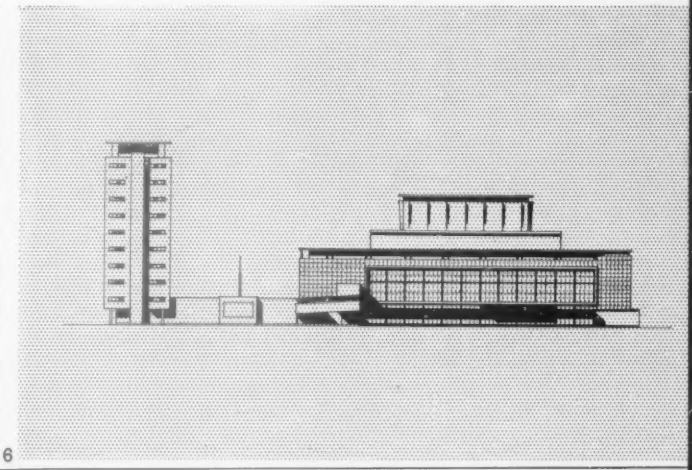

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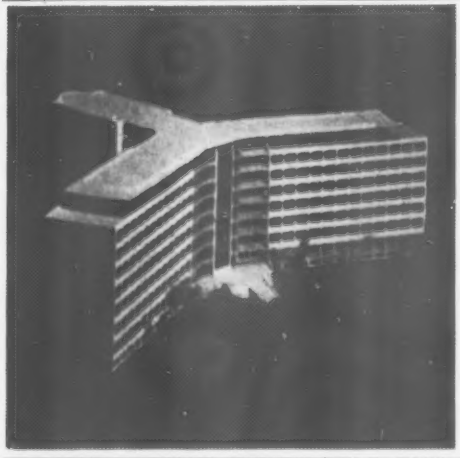

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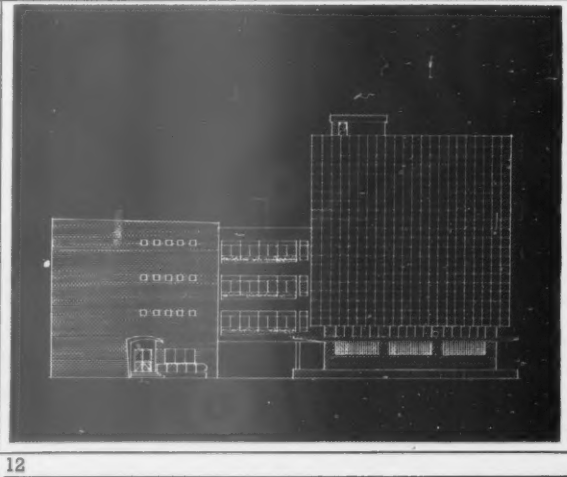

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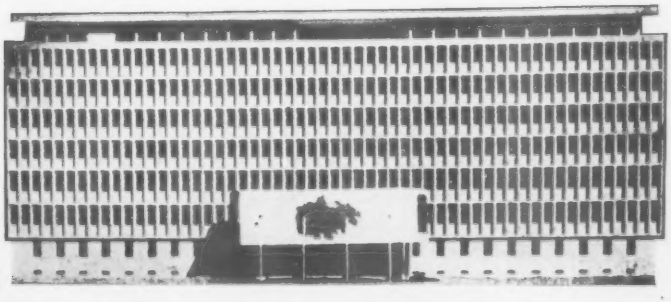

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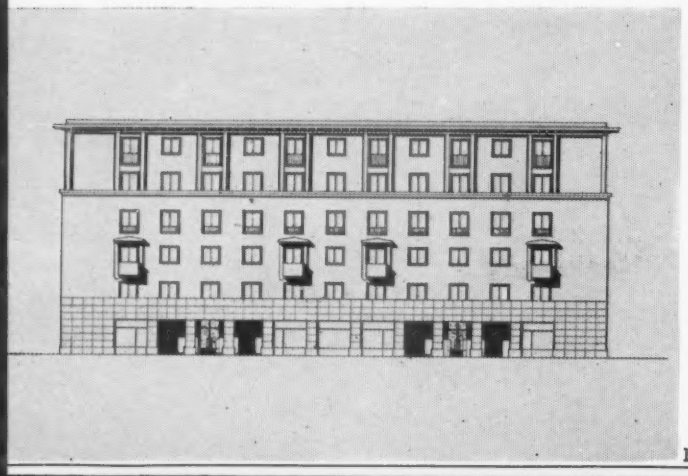
Once the New Socialist Architecture was understood, it began to assume recognizable features; an art 'national in form' revealed itself 'socialist in content'.

13, Flats, Sztálinváros, Hungary. Tibor Weiner, 1951. 14, Communist Party Headquarters. Sztálinváros, Hungary, 1951. 15, Underground Terminus, Budapest. 16, Workers Club, Hungary. Dávid & Pázmándy, 1951. 17, Hospital, Kolin, Czechoslovakia. F. M. Cerný, 1950. 18, Stalin Monument, Prague. 1950. 19, Town Hall, Warsaw. 20, Central House of Culture, Warsaw.



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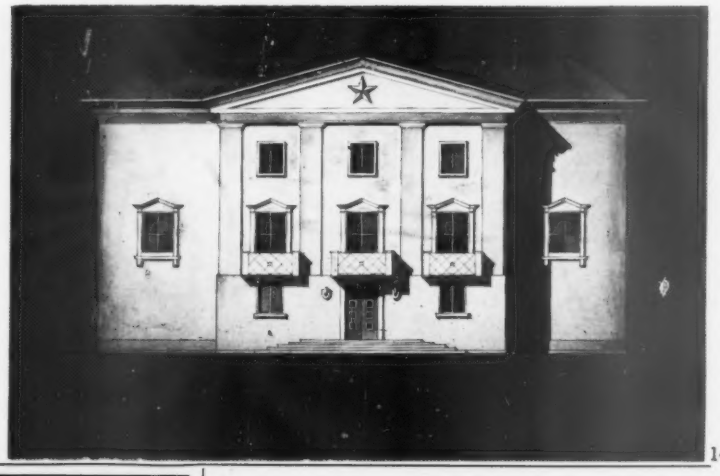

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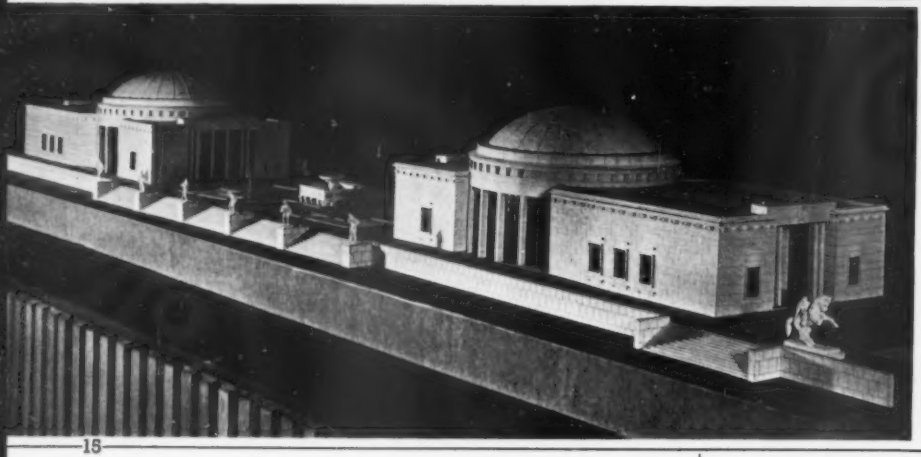

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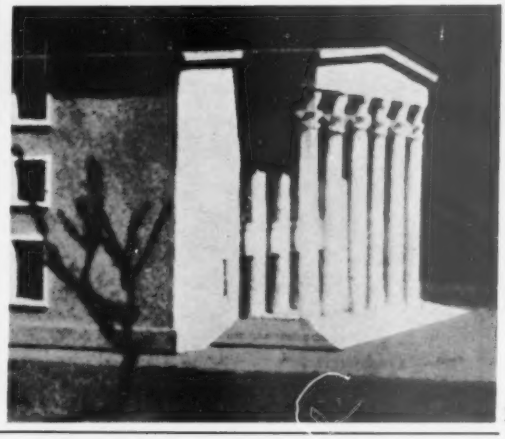

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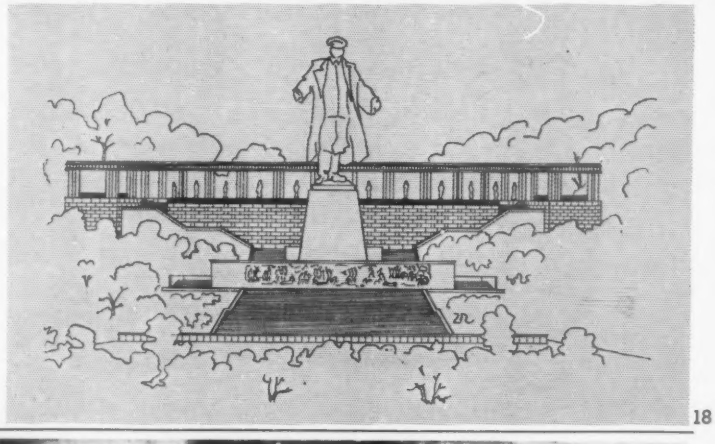

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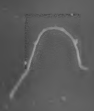

of the Soviet Union.'

Hungarian architects were thus faced with the urgent necessity of executing a complete volte-face—urgent, because Comrade Révai had uttered a clear ultimatum: 'It does not necessarily take decades for a person to come to his senses,' he had remarked ominously, 'this may also happen in one year, or even in three months, under the educational influence of precept and example.' The precepts and examples, needless to say, were imported in a generous torrent, and soon the first works of the three-month converts made their appearance, as diffident and uncertain as the Renaissance gropings of some Tudor experimentalist. The project submitted, for example, by Kiss and Mikolá in the competition for a University of Agrarian Science at Gödöllö (1951) has a main elevation exactly like a Swedish town hall in detail, massing and effect: but over the entrance an enormous classical portico has been attached which reaches to the entire height of the building and is supported by four spindly columns on pedestals seven feet tall. Prostyle-hexastyle porticos with nilotic columns adorn the end walls of the long, rectangular Workers' Club of the Felten factory; while at Székesfehérvár the new station buildings are designed entirely in a debased classic idiom.

The alpha and omega of the new development is to be seen at Sztálinváros ('Stalinville'), a town which is being built to house the workers of the Stalin Metallurgical Combine. Tibor Weiner's block of flats, 13, represents alpha: to a normal, if slightly dull, façade the unfortunate architect has felt compelled to add token classic paraphernalia. On the second floor certain windows have been dignified with embryo pediments and architraves, while a string course underlines the two uppermost storeys which are subdivided vertically by rudimentary pilasters. An Italianate cornice with modillions caps the whole. If we now pass rapidly through the gamut of transitional styles evinced in the development plans of the new town, we shall discover at the other end of the scale the perfect exemplar of genuine Socialist Construction. In the headquarters of the Sztálinváros branch of the Communist Party, 14, we see the very embodiment of orthodoxy. Every bourgeois trait has been purged away, and save for the merest hint of right-wing deviationism in the slightly *roué* pediments of the piano nobile, only true proletarian art remains. Hungarian architecture has reached its appointed goal.

If we have dwelt at such length on developments within the Hungarian People's Democracy, it is because they provide the clearest and most detailed account available of what has befallen modern architecture in the satellite states; but a similar pattern is discernible elsewhere, with results as drastic.

The Czechoslovak state did not fall into complete communist control until the coup d'état of February, 1948, and though freedom of thought and action was brought to a swift quietus in most other walks of national life, the outward effect on architecture was not immediate. The professional journals, it is true, were full of platitudinous resolutions in favour of 'creating an architecture that would truly reflect the social, political and economic consequences of our new way of life,' and pages of working drawings and other technical details were diversified by little boxes containing slogans from Lenin, Gorki and Dobroliubov; but as late as February, 1949, Julius Wein could print a picture of Pavel Janak's well known Juliš Hotel in Wenceslas Square, Prague, with the comment that it was an excellent piece of architecture, though its setting typified capitalist disorder.

In April, 1949, 'precepts and examples' having arrived from the East, an exhibition of Soviet architecture was held in Prague. The Czech architects who visited the display gazed with misgiving at the masses of inert masonry that were depicted, their heavy symmetry and debased classical details. Was this intended as a harbinger of the new architecture in Czechoslovakia, or could they quietly slip back to their studios and carry on as before? Those in doubt had their queries resolved by Jiři Kroha when they opened the current number of *Architektura ČSR*. 'It is impossible to deny,' he wrote, 'that the exhibition has had an unpleasant impact on some of our architects.' They had lost interest in Soviet architecture when functionalism was liquidated there and Socialist Realism was initiated. They are unable to understand that Soviet conditions could create a more progressive and higher type of architecture, one diametrically opposed to the current trend in Czechoslovakia, which is still based on the former theories of liberalistic, avant-garde, functionalist and constructivist theories. Since we are building socialism, and know that in the Soviet Union we have a splendid opportunity to learn, we must study the Soviet example to get out of our present mental morass. For avant-gardist architecture produces either characterless buildings—'faces without faces'—or else highly complicated, ingeniously formulated clichés, corresponding to the feigned manner of bourgeois life. Hence architects must put more emotion and feeling for cultural reality in their work, more than was possible in the old cosmopolitan style. In this light, declared Kroha, they must think over what they have seen in the Soviet Exhibition.

These sentiments were reinforced by a significant remark made at the time by Václav Kopecký to the 9th Congress of the Czechoslovak Communist Party: 'We are also waiting,' he said, 'for Architecture to contribute a new type of art to our five-year Plan.' But in spite of such urgent directives, Czech architects showed no haste to produce the kind of work the party *bonzes* were waiting for. Rudolf Štockar's striking design (1949) for a medical institute at Lanské Lazně, 8, makes no such concessions, nor does the little Cultural Institute at Sedlčany by Hrubý and Vlček, with its well disposed masses and pleasing detail. A change of mood becomes visible in Antonín Černy's project for a Slovakian Theatre in Prešov, 12, where a marked step towards the totalitarian has undoubtedly been taken. The use of tall gaunt piers as the main elevational feature is reminiscent of Marcello Piacentini's work for Mussolini at the University of Rome, but the general restraint and the control of detail save the design from empty rhetoric.

With F. M. Černy's Gynaecology Department of the State County Hospital at Kolin, 17, unmistakable debasement, or perhaps one should say demoralization, is reached. The style is an unresolved amalgam of Moscow Metro and Jazz Modern; proportion is faulty, and the detail is unbelievably coarse and ill-contrived. Finally, an echo of true Soviet megalomania is achieved in the project placed third in the contest for

a monument to Marshal Stalin at Prague, 18, where a debased classical colonnade cowers behind an enormous effigy of the Russian dictator, which rises to a height of 65 feet on a plinth which itself is 30 feet high.

The planning and projection of architectural schemes in a contemporary idiom continued in Poland throughout the year 1949, though amidst increasing signs of the storm to come. The flow of pseudo-scientific controversy on cultural questions became acrimonious in the extreme. Michal Jassem writing in an issue of *Architektura* which appeared in the late autumn observed that it was not possible to combat modern functionalism without knowing its political, antisocial and cosmopolitan roots. 'One cannot tear apart artistic form from its ideological content,' he added significantly; 'to do this points to the absurdity of being equally able to use this hulk in the service of socialism as well as in the service of its enemies.' Here, indeed, he revealed the crux of the matter: since modern architecture had been evolved in the capitalist West, then the lands owing allegiance to Stalin must produce buildings with a different appearance.

In July, 1949, the Polish Unified Workers' Party—that is, the Communist Party, held its first conference in Warsaw. A lengthy speech was delivered by Mr. Boleslaw Bierut, the president of the Polish Republic, in which he summarized the proposals of the six-year plan for the reconstruction of Warsaw; a task, he said, which could not be achieved unless an extensive reorganization of the building industry were undertaken. This speech provided the text for a massive volume of photographs, maps and drawings, 'The six year plan for the rebuilding of Warsaw' with many folding vistas showing what it is hoped to carry out by 1955.

Copies of this book were brought back to England by delegates who attended the Warsaw 'Peace' Conference of 1950; and what it revealed caused surprise and dismay to architects and town-planners everywhere. Gone was the Warsaw Plan of 1946, that memorable embodiment of visionary fervour and the most advanced modern theory. In its stead is foreshadowed a strange robot city of crimped and crenellated façades, in places like a palaeotechnic version of Fritz Lang's 'Metropolis,' elsewhere calling up nightmare transmogrifications of Regency terraces or variations on the theme of the Piazza Esedra. The Town Hall, 19, provides the curious instance of an attempt to recreate for the deliberations of Warsaw's revolutionary proletariate a senatorial palazzo of the High Renaissance. As such it still speaks to us in a language we can understand, albeit a dead language: but the fantastic ziggurat, designed by Russian architects, which it is proposed to erect on the Marszalkowska as a Central House of Culture, 20 and 25, has no counterpart in this world or the next, save in the apocalyptic design for the Palace of the Soviets at Moscow.

Socialist Realism came to Rumanian architecture in curious circumstances. In April, 1948, a project was set afoot to study the planning of a huge printing combine, one able to cope with the propaganda output of the Rumanian Workers' Party, and, in particular, with its newspaper *Scanteia*. When draft projects were submitted to the party leaders in 1949 they caused a great commotion, for, unlike the professional politicians and the high priests of dialectics, Rumanian architects had not troubled to keep abreast of current Stalinist theory. Thus one scheme, 1, p. 142, was stigmatized as suffering from the evil of constructivism, and as being the barren, schematic expression of a machine-like construction. Another was disparaged, 2, as heavy and devoid of flight towards the future, while a third, 3, had a tower which was said to be cool, and lacking any connection with the remainder of the ensemble, representing brute force which dominates and crushes.

So far, so good; heresy had been cast forth. But who was to impart that revealed truth without which salvation was impossible, and do it so quickly that Scanteia House might be built soon, yet with orthodoxy? In such a crisis there could be no delay while enlightenment slowly dawned, and the architects were packed off to Moscow forthwith. Here they were taken aside by Academician Simonov, and Academician Mordvinov, the President of the USSR Academy of Architecture, who gently but cogently revealed to them the facts of life. Under such guidance they quickly saw the light. 'The brilliant Stalin thesis of an art national in form and socialist in content led us like a shining beacon towards a solution valid from an ideological and aesthetic point of view.' Among the mysteries of faith that were imparted to them was the fact that 'all the really great works in the history of architecture are symmetrical. Even if a masterpiece, such as St. Basil's Cathedral at Moscow, has a number of dissymmetrical elements (towers, cupolas, etc.) these are fully compensated by the general balance.'

Fortified by these and similar axioms, the architects hastened back to Bucarest, where, casting aside their asymmetrical caprices, they devised a building chiming in with the deepest aspirations of the Rumanian People's Democracy, a building which reflected 'the triumph of man over nature and over the social forces which fettered him, his confidence in the future and his steady march forward along the road towards which he is led by the Party of the Working Class.' This is Scanteia House, one of the chief monuments of the new Bucarest, 4, 26 and 27. Technically it appears to lack nothing, and is in itself the largest building scheme ever to be realized in Rumania. Aesthetically... we may be content to agree with the opinion of one of its architects, Professor Horia Maicu, who modestly asserts that it is 'an eloquent example of the creative strength of our system of People's Democracy.'

What does the future hold for architecture within the Soviet orbit? Is everything there a vast Conspiracy of Silence, amidst which no voice may be raised to dissent from the present trends? Some hint as to the feelings of the Soviet architects themselves has been provided by the testimony of Frank Lloyd Wright, who visited Moscow in 1937 as Honoured Guest of the Soviet People. He was, as might well be imagined, perturbed by the evidence of 'grandomania' which he saw all about him, but he assures us that the eminent architects with whom he spoke 'took the present situation with a humour, and a touch of fatalism characteristically Russian . . . they are men who say "Never mind—we will tear it down again in ten years." "It will take nearly that long to finish the Palace of the Soviets," I said. "Never mind, we may tear that down too—even before we complete it."'

These words were spoken 16 years ago, and there is no sign yet that they are coming true. But while life is short, art is long.

All the new socialist republics of Eastern Europe took part in the retreat and the peoples' architecture became 'de rigueur' from the Baltic to the Black Sea.

21, Central Travel Agency, Warsaw. 22, Constitution Square, Warsaw. 23, Muranov Residential Quarter, Warsaw. 24, Youth Palace, Katowice, Poland. 25, Project for Marszalkowski Street, Warsaw. 26, Scanteia House, Bucarest. 1951. 27, Entrance Detail, Scanteia House.

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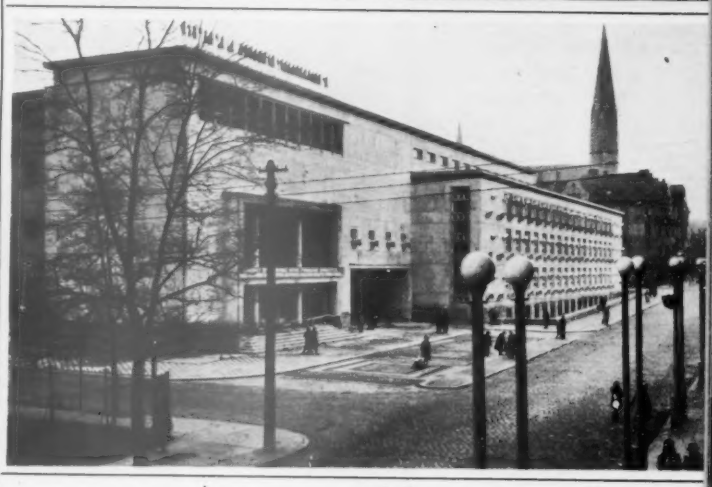

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26
27

1, view from the living room looking north-east over the terrace. 2, the wall which runs along part of the covered path to the garage.

1

HOUSE IN PENNSYLVANIA

2

ARCHITECT: MARCEL BREUER

This house was built in 1946-47 in Ligonier, Pennsylvania. The owner lives in the house only in the summer and spends the winter, for health reasons, in Arizona. Her main interest is social and community activities, her children being married and living separately. The house is designed very much for her personal needs and living, but it could be just as well used for one of the married sons and grandchildren, or, alternatively, as a club or community recreation house.

Before the house was built the owner had a log

3

3, the patio looking west ; it is approached internally from the master bedroom and dressing room. 4, the south end of the garden façade showing the master bedroom. 5, the main entrance. 6, the entrance drive looking north. On the left is the side elevation of the garage faced with cypress boarding. The covered passage leads from it past the laundry and kitchen to the entrance hall.

4

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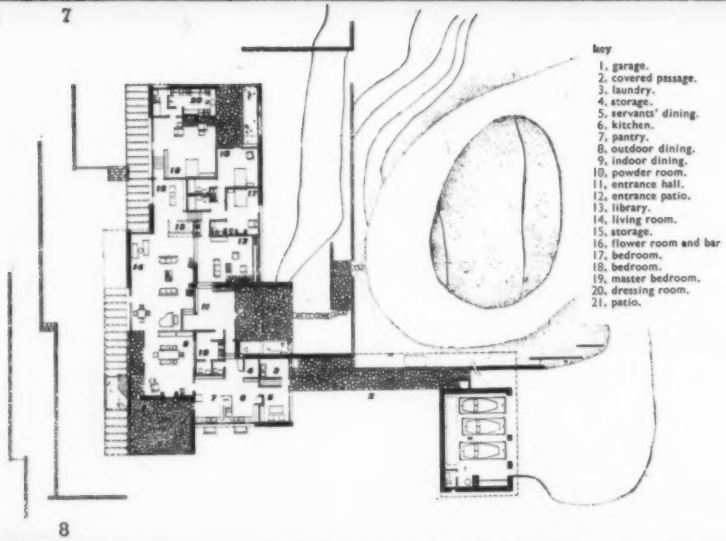

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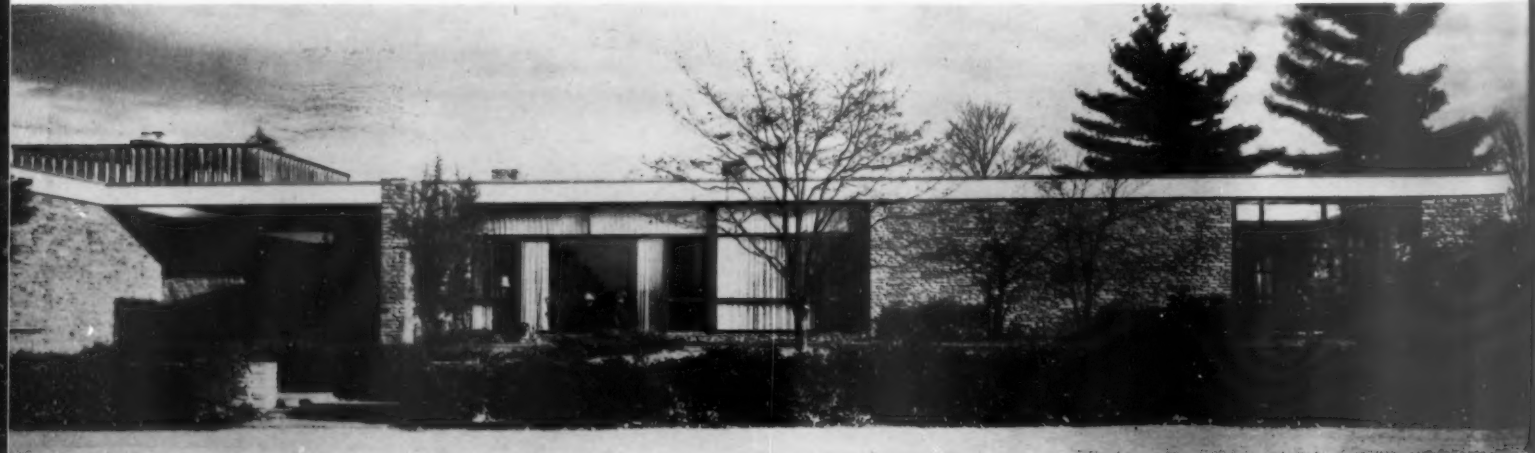
cabin on the same site, which is in the centre of some 400 acres of farming land. The countryside is very beautiful and after living many years in the community the owner had definite ideas as to how the different rooms and outdoor living areas should be located to obtain the finest views. The result is a rather irregular plan which was simplified and made structurally feasible by the introduction of half outdoor and half indoor patio-like areas, some of them with shallow pools.

The roof, including the roof of the garage building, is on one continuous level; the floors of the different rooms are on four levels, adjusting themselves to the terrain. The stone used for the walls is the local shale ; the wood sheathing of the garage building is cypress. The composition of the façades is based on alternate stone and glass walls. The house has radiant floor heating throughout.



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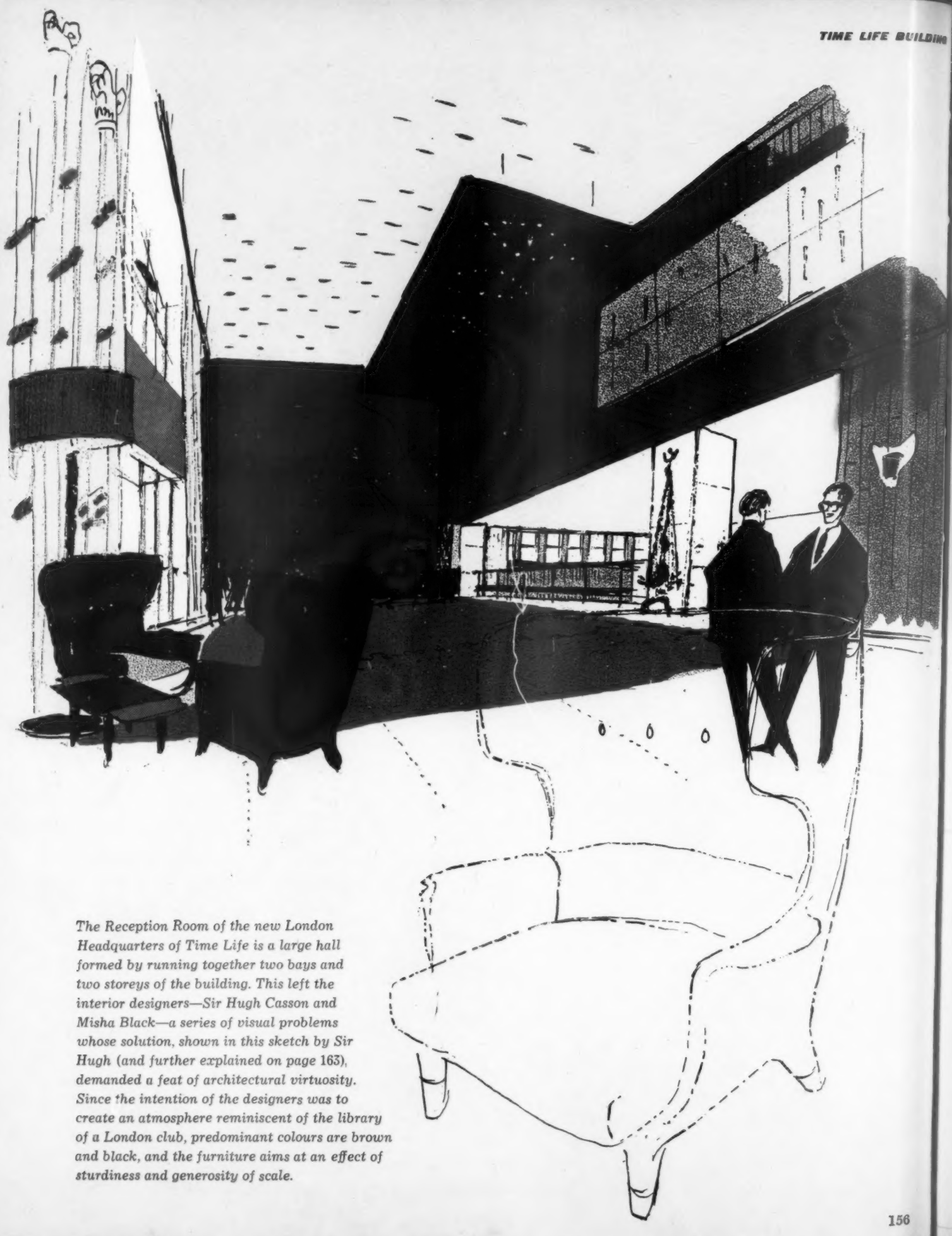
7, opposite, the north-east façade showing the living-room windows and the staircase leading to the roof terrace. 8, the south-west façade. On the left is the entrance, in the centre the window walls of the library and one of the bedrooms, and on the right the wooden screen of the patio seen in 5. 9, above, the staircase which leads from the terrace up to the roof with the screened outdoor dining space beyond.



The Reception Room of the new London Headquarters of Time Life is a large hall formed by running together two bays and two storeys of the building. This left the interior designers—Sir Hugh Casson and Misha Black—a series of visual problems whose solution, shown in this sketch by Sir Hugh (and further explained on page 163), demanded a feat of architectural virtuosity. Since the intention of the designers was to create an atmosphere reminiscent of the library of a London club, predominant colours are brown and black, and the furniture aims at an effect of sturdiness and generosity of scale.

CRITICISM

Ian McCallum

PRESTIGE & UTILITY

TIME LIFE'S LONDON OFFICES

Fortunately, perhaps, there was never a time when a ruling style held sufficient sway to override all expression of individuality in interior design, but the anarchy reflected in present day interiors is surely unprecedented. The last attempt to found a professional discipline was that of the Bauhaus; the influence of that experiment is still immense, but it can hardly be pretended to be an overriding one. A dozen others are at work, most of them obscure as to source and uncertain in aim. Out of the apparent muddle there will no doubt emerge a style typical of our epoch, which in England may be expected to be a conforming (or consorting) of strange bedfellows; but at present, and most particularly in Great Britain, it is hard to distinguish the consorting, though easy to distinguish the strangeness. The sphere in which it might reasonably be expected to manifest itself first and where the establishment of some kind of visual discipline would seem possible, is that of commerce—the design of shops, showrooms and offices. For here, in contrast to home decoration where a melange of sophisticated, sentimental, primitive, tribal and personal emotions invest the act of visual choice, motives are relatively unmixed.

Where there is a degree of elaboration in office interiors it is almost always devised to enhance company prestige, and any further efforts are directed towards increasing efficiency of function and lightening the burden of toil for the worker. However, with the exception of some travel bureaux and showrooms this is a field of design in which this country has lagged far behind others. The completion of the Time Life building is therefore of major interest, for on its interior decoration a number of Britain's leading architects and designers have been employed.

The problem before them was not an easy one. Ideally, where a group of architects

is responsible for a whole building, the design of exterior and interior should progress hand in hand. On the Time Life building this was not possible since the framework and much of its infilling was completed before the interior designers were brought in.

The clients made no rigid aesthetic stipulations, the designers merely being asked 'to create a setting which was rich and dignified enough to provide an elegant background for special occasions, and yet not be so magnificent that it would be unsuitable for daily use by the casual visitor. The highest possible standards of design and craftsmanship were hoped for, and it was also desired that the general atmosphere should be as far as possible British in feeling.'

As I have already suggested there was very little contemporary British precedent for the designers to fall back on. Not since the end of the 19th century with its offices of mahogany, leather and shiny brass has any characteristic style been evolved. The only theme that has come through at all is the domestic one, and most executive offices and board rooms have shown a monotonous allegiance to it. Each changing fashion has been carefully followed—High Victorian, Jacobean, Queen Anne, Adam and very occasionally, of late, 'thirties moderne'—with the executive office usually a replica of the sparsely stocked library and the board room the conventional, grand dining room right down to its long central table and portraits of past chairmen substituting for ancestors.

Since none of the designers collaborating on the Time Life interiors were likely either to follow this precedent or slavishly to copy the best recent attempts at office decoration abroad (inevitably though they have been influenced by them), and since the stipulation that the atmosphere should be British is not one that either can or should be aimed at consciously, the endeavour was bound to be experimental, and should be so judged.

In the reception area the designers decided in their own words "to treat the staircase-hall as cold and formal, in contrast to the reception room which has been given the warmer and more friendly atmosphere of the library of a London club." *Couleurs anglaises* as they are known abroad—black, browns, fawns and greys—predominate and the furniture is deliberately designed to give an appearance of solidity and generosity of scale. The effect, particularly in the reception room itself, is one of luxury without ostentation though it is not strongly reminiscent of a London club. There is, however,

contd. on p. 171

ARCHITECT AND DESIGNERS FOR INTERIOR

Michael Rosenauer Architect. *Born at Wels in the Austrian Alps. Studied at the University of Vienna under Carl Koenig. Qualified in engineering and architecture. Prominent in development of housing in Vienna in '20's ('one of the most inspiring periods for the development of housing'). Private work at that period includes house for Richard Strauss in Vienna. Came to England in 1928. Troy Court, High Street, Kensington, his first big building in London. Amongst others are Arlington House ('like Time-Life, in a sense experimental, the former boldly presenting a number of new features'; among them glass fronted balconies), Romney House, Kingston House. Was consultant to the United States Housing Authority. Directed the Urban Planning conferences for John Hopkins University. Was chairman for interior design at the School of Fine Arts, University of Pennsylvania. As Time-Life building is exposed on all four sides he has been able to treat the building three-dimensionally. Feels at home in London, though the climate is miserable. Plays piano for relaxation.*

Sir Hugh Casson Co-ordinating Designer for Interior, Joint Designer Reception Area, Office of Mr. Walter Graebner and Cafeterias. *Has greatly enjoyed Time and Life, found the clients most enthusiastic and helpful and found it exciting to be able to include the work of painters and sculptors. Problems on hand, new to the Casson-Conder office, include a farm and buildings in Dorset, experimental housing near St. Albans and settings for 'Alcestis' at Glyndebourne. House moving (previously reported) has been safely accomplished. Some rooms of their 1897 Kensington house (architect unknown, has rather advanced Ashbee-Macmurdo detailing) as yet unfurnished and undecorated, partly because his wife is doing the furnishing of a MOHLG Ideal Home.*

Misha Black Joint Designer Reception Area, Office of Mr. Walter Graebner and General Areas. *Born in Baku (Caspian Sea) 1910. Director of DRU. World travel has prepared him for the cosmopolitan requirements of Time-Life. Jobs have taken him from Glasgow to Seville, Ceylon to Mexico, Paris to New York, but none of these journeys has lessened his love for London where he has lived since early babyhood. He has just returned from a dash to Bulawayo where he is designing the UK pavilion for the Rhodes Centenary Exhibition. Amongst current jobs are design for equipment for the BOAC central maintenance base at London airport, a restaurant in Liverpool and new solid fuel appliances. In all these jobs he is working with one or other of his colleagues of DRU.*

Alexander Gibson Designer of General Areas. *Born 1906 in the Midlands. Studied at AA. Worked for Gropius, Fry, Norman and Dawbarn. Joined DRU in 1946. Married to marionette-operator on TV. Has three children. Eldest son 17, wants to be an architect. Lives in a Regency house in Hampstead. Likes Beethoven, painting in oils. Spends summer holidays in western Ireland.*

H. T. Cadbury-Brown Designer of Conference Room. *Born at Sarratt, 1913. Studied at the AA. Member of CIAM. Work includes housing at Harlow and Hammersmith, schools for LCC and Essex. Hobby, sight-seeing. Ambition, to own a greenhouse. Dislikes, tree loppers during their annual orgy of mutilation; those who claim to have special knowledge of the taste of the ordinary man.*

Neville Conder and ***Patience Clifford*** Joint Designers, with Sir Hugh Casson, of Cafeteria. *CONDER. Born 1922. Studied at AA. In private practice, largely in association with Sir Hugh Casson; Consulting architect to BIF. 1950-53. Married, his wife is an architect and works for the Building Centre. One son aged 5, a daughter 2. They live in an old Thames-side house in Twickenham, subject to flood, which he is altering with his own hands. He is a keen gardener. Likes painting (but dislikes drawing, so finds it difficult to get down to painting). Is allergic to motor-cars, pubs and waiters. CLIFFORD. Born 1916. Studied at AA. Worked for MOTCP, since in association with Sir Hugh Casson. Married to a publisher who spends 3 days a week in town, the rest driving a tractor, feeding pigs, etc. Have a six month old daughter. Moved last May to a most enormous house, part Georgian, with Victorian frills round the top, near Hadlow, Kent. Since then has spent most of her time making this ancient place livable and putting it in order for various pieces of the family.*

Leonard Manasseh and ***Ian Baker*** Designers of Ante Room and Dining Room. *MANASSEH. Married and has two boys (hopes they won't become*

6th floor

1 *Cafeteria*
2 *Spare room.*
3 *Rest rooms.*
4 *Ante-room to*
5 *Executives' dining-room.*
6 *Kitchen.*

5th and 4th floors are rentable office space, not occupied by Time Life.

3rd floor

1 *Photographic department.*
2 *Office of the Editorial Bureau Chief.*
3 *Editorial Assistants.*
4 *Life Correspondents.*
5 *Deputy Editorial Bureau Chief.*
6 *Cable room.*
7 *Teleprinters.*
8 *Library.*
9 *Photographers.*

2nd floor

1 *Upper part of Reception room.*
2 *Spare office space.*
3 *Advertising Salesmen.*
4 *Advertising promotion.*
5 *Shipping.*
6 *Advertising.*
7 *Office for the London Director, with private terrace and sculptural screen by Henry Moore.*
8 *Executive Officer.*

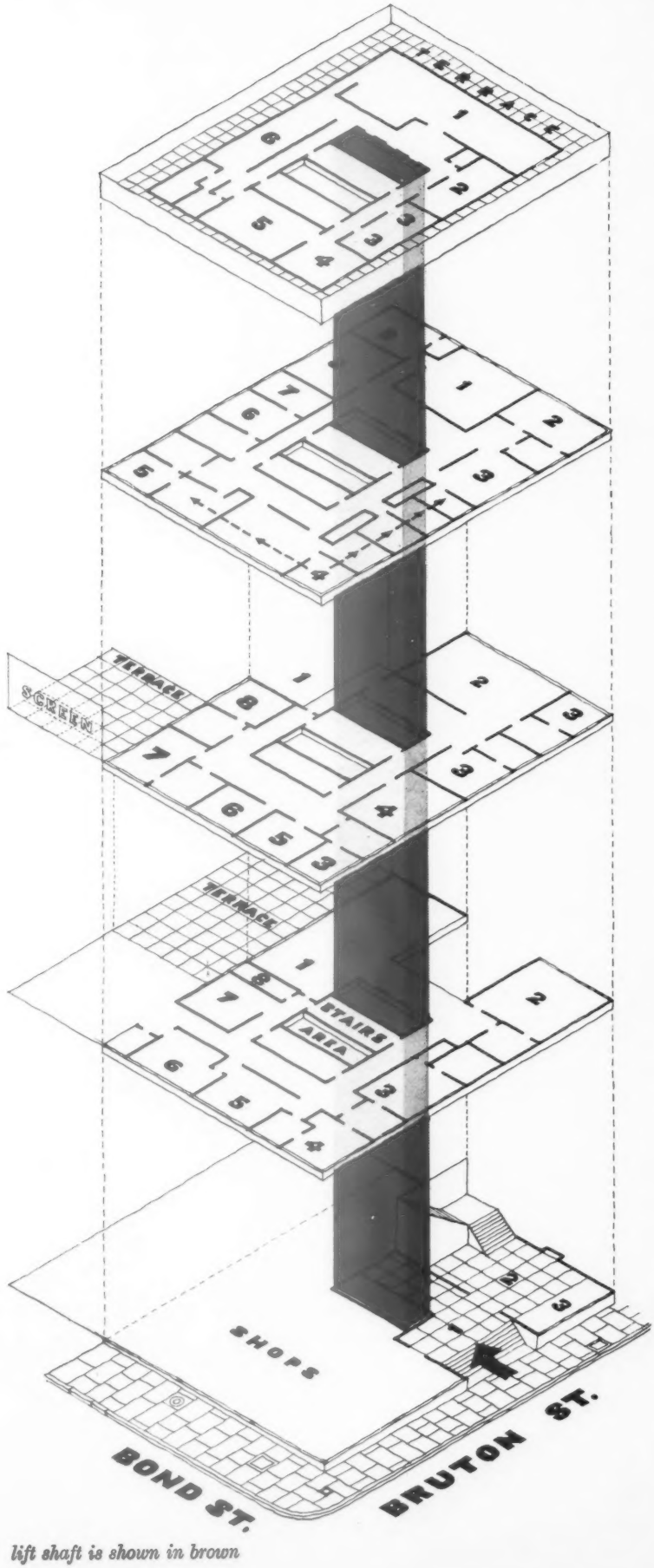
1st floor

1 *Reception room with adjoining terrace-garden.*
2 *Conference room.*
3 *Book-keepers.*
4 *Company secretary.*
5 *Subscriptions.*
6 *Circulation.*
7 *Mail room.*
8 *Pantry for the Reception room.*

Gnd floor

1 *Main staircase.*
2 *Entrance hall.*
3 *Weather window.*

The rest of this floor is rentable shop-space not occupied by Time Life.



lift shaft is shown in brown

The new London headquarters of Time Life in Bond Street is the most lavishly finished building of its kind to be erected in London since the war. The architect in charge was Michael Rosenauer, his co-ordinating designer for the interior was Sir Hugh Casson, assisted by Misha Black and other associated designers working under their over-all direction; and the following pages illustrate some of the results of this remarkable example of collaboration and large-scale commercial patronage.

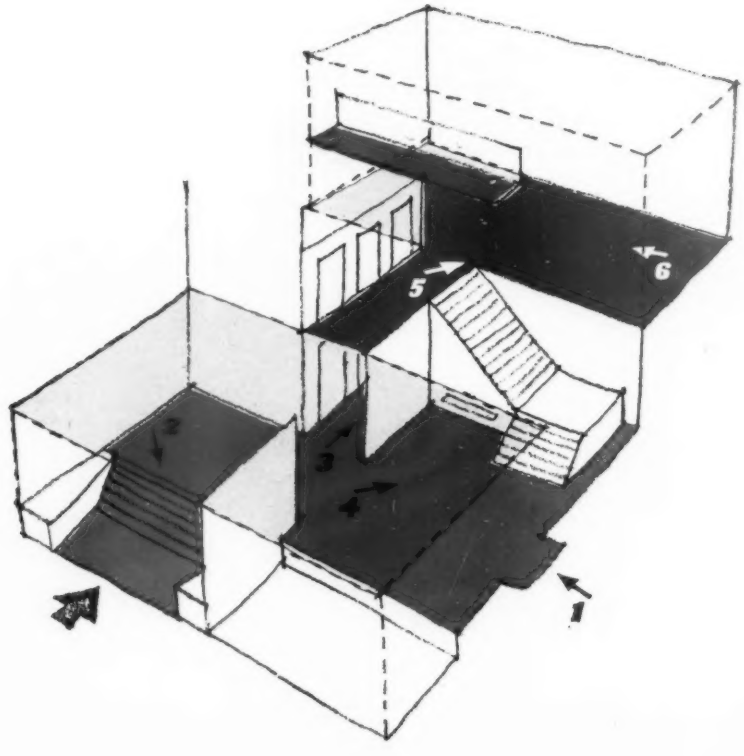
Gnd fl: 1-2 *on plan*

ENTRANCE AND STAIRWAY

The diagram, right, explains the changing play of levels and spaces as the visitor mounts from the main entrance to the reception room, which rises through two floors of the building. The interior de-

1

signers for this were Sir Hugh Casson and Misha Black, and the numbers refer to the viewpoints of illustrations on this page and the next. 1, the Plant Window (the plants were arranged by Mr. H. W. Funke of the West End Flower House who was responsible for all the planting in the building) brings a glow of light and an incident of



2

3

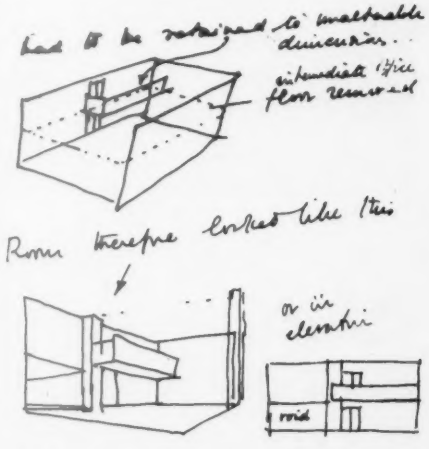
organic informality into the rather formal[4] ambience of the bottom of the stairway. Seen here from outside it reveals the slot into which the single-pane inner window slides to make a frameless joint. 3 is the ground-floor lift-lobby which resembles in general design the lobbies of the floors above, except that the walls are faced in Derbydene marble. Similar marble facing is used on the sides of the short staircase, 2, which brings the visitor up from the main entrance in Bruton Street to ground-floor level. Sir Hugh Casson's sketch, 4, shows the main stairway from the entrance hall to the reception room, a visual as well as physical link between two deliberately contrasted zones, carrying colours and textures from one to the other. From the head of the stairway, one can look across into the reception room, 5, toward the Communications Map on the end wall. This map, designed by J. Beresford-Evans, is laid out on a modified oblique Mercator projection, which enables all parts of the world between which communications exist to be shown in a single diagram, with a minimum of distortion. The primacy given to the communications grid, rather than the land-masses, accounts for the rather abstract appearance of the map. The whole design is executed on Nigerian morocco in blind-tooling and gold-tooling with onlay of white kangaroo-skin. In the foreground can be seen the enrichment of the balustrade, designed by R. Y. Goodden (assistant, Ellis Miles), executed in black leather, tooled and patterned with brass studs. This treatment answers to the surface of lighting-panel, by the same designer, which hangs over this end of the reception area, and may be seen in illustration 6, pp. 162-163.

5

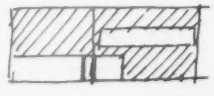
1st fl: 1 *on plan*

RECEPTION ROOM

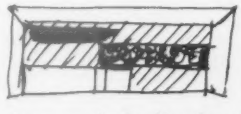
The reception area occupies two bays of the frame and rises through two floors, creating two related problems for the interior designers, Sir Hugh Casson and Misha Black (assistants, John Diamond and Ellis Miles). The first was the corridor from the lift lobby to the rest of the building on the floor which was omitted, and the solution was to provide a balcony. But this introduced visual



problems; in relation to the large structural column, to the lift-lobby doors, and the void over the staircase. These were dealt with by opening the lift lobby into the void; by



panelling the whole of this wall flush over the upper part of the column in paroba veneer, and by facing the lower part of the column with white marble, diminishing it, visually, to a mounting for Geoffrey Clarke's sculpture; by facing the balcony front with polished marble to read as a free plane in space, answerable to the suspended lighting



plane, and, finally, by cladding the end wall where the balcony butts against it with mirror (shown in the drawing on the left by Donald Dewar Mills) to give a sense of penetration into the rest of the building. This end-wall carries the clock, in the form of an armillary sphere with supporters, designed by Christopher and Robin Ironside, assisted by Grace Bryan-Brown. The curtains to the window wall which have a pattern of classical columns designed by F. H. K. Henrion were printed by Michael O'Connell.

7

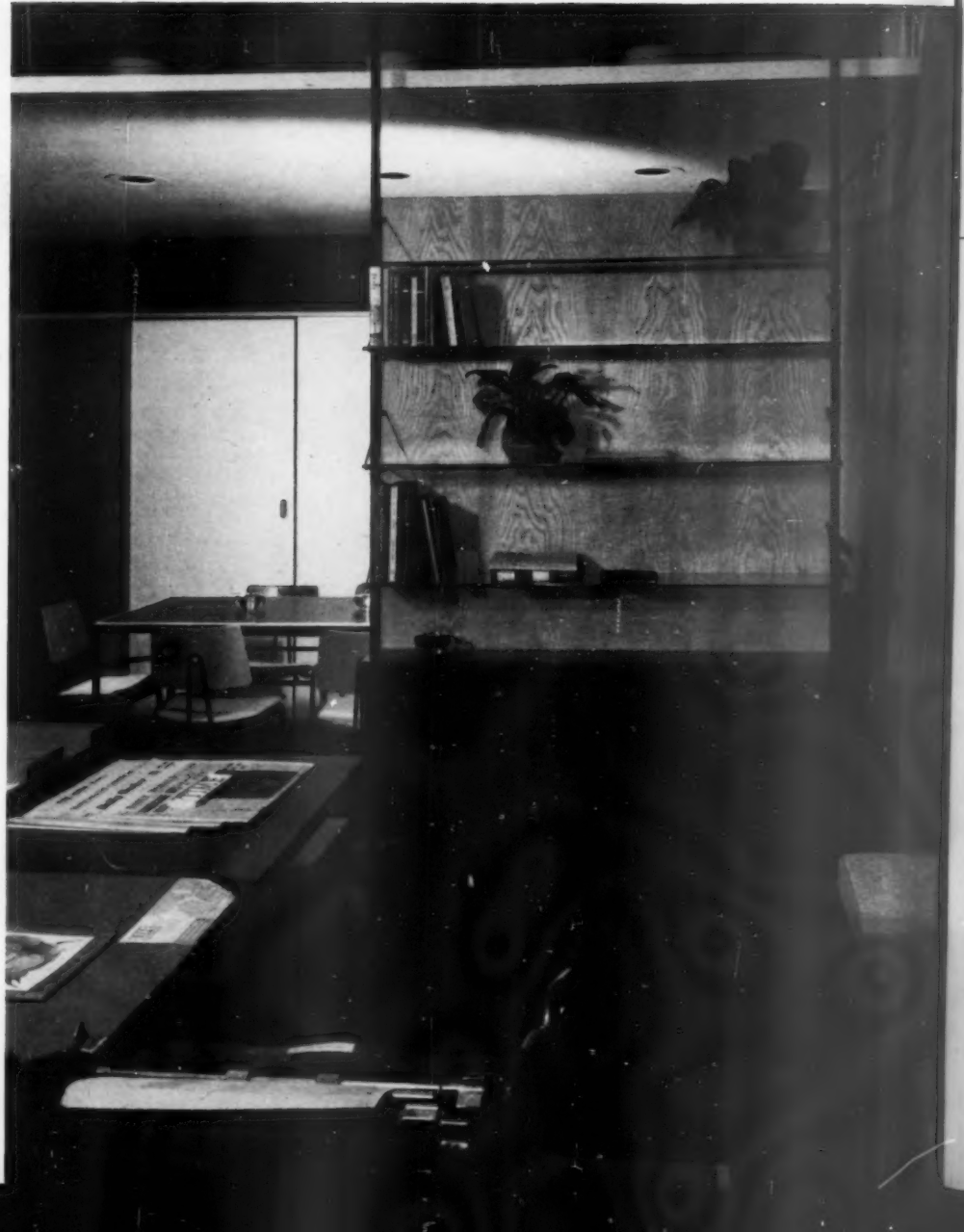
8

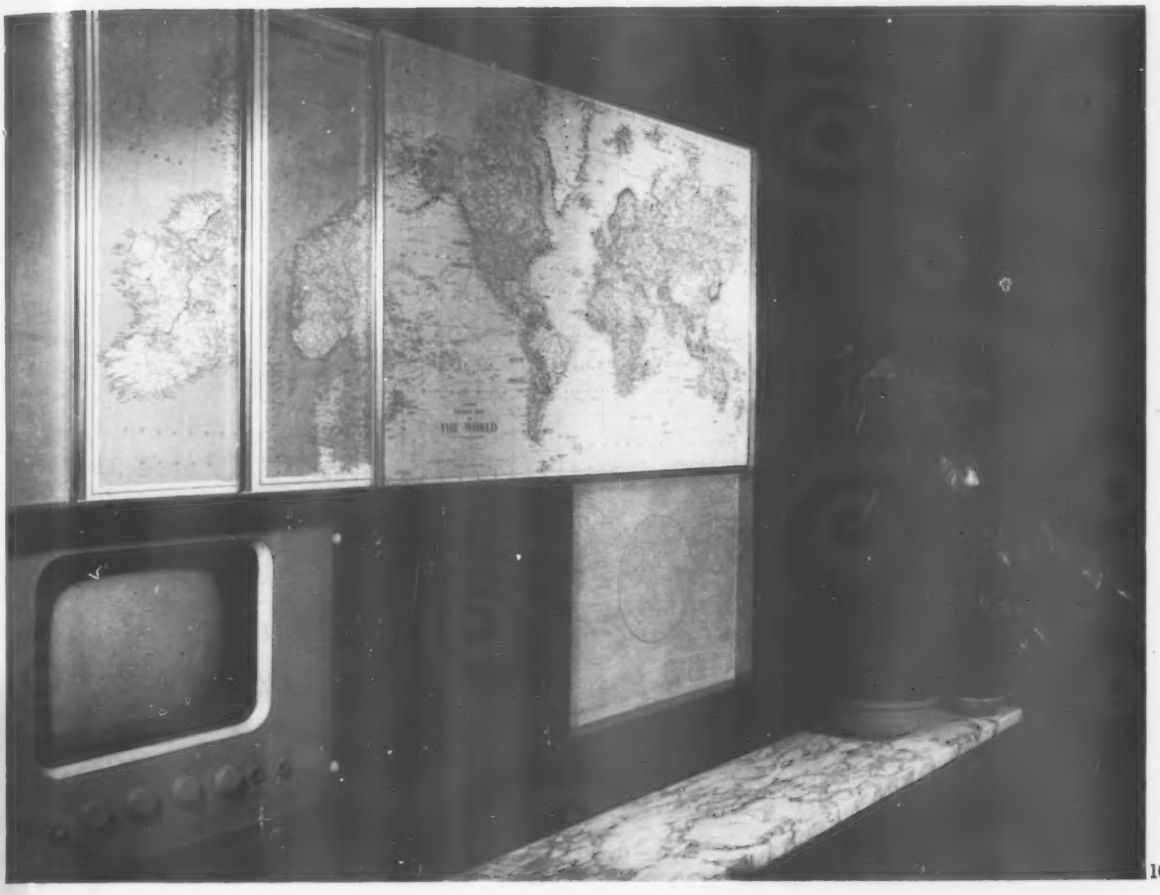
3rd fl: 2 *on plan*

EDITORIAL BUREAU CHIEF

The office of the Editorial Bureau Chief, Mr. André Laguerre, is nearly a double square in plan, with a conference zone under a lower ceiling at one end, and divided, visually, from the rest of the office by the bookshelves which are seen in 9. The room and its furnishings are all the work of Robin Day, whose distinctive manner of design is evident throughout. The curtains are of a plain yellow fabric and the cushions of the window seats are alternately grey and vermilion. The swivel chair is a new design by Robin Day, with a formed plywood shell upholstered in foam rubber. 7, one corner of the room, as it appears from the door on entering, and, 8, the walnut desk, with its specially designed light fitting and the long foam-upholstered seat under the windows of the short wall. Opposite, 10, is the long wall facing the windows, clad in vertical boarding of walnut, carrying a clock and a specially designed fitment to contain radio, television and a series of sliding panels covered with maps. The black plastic panel slides over the television screen when not in use.

9





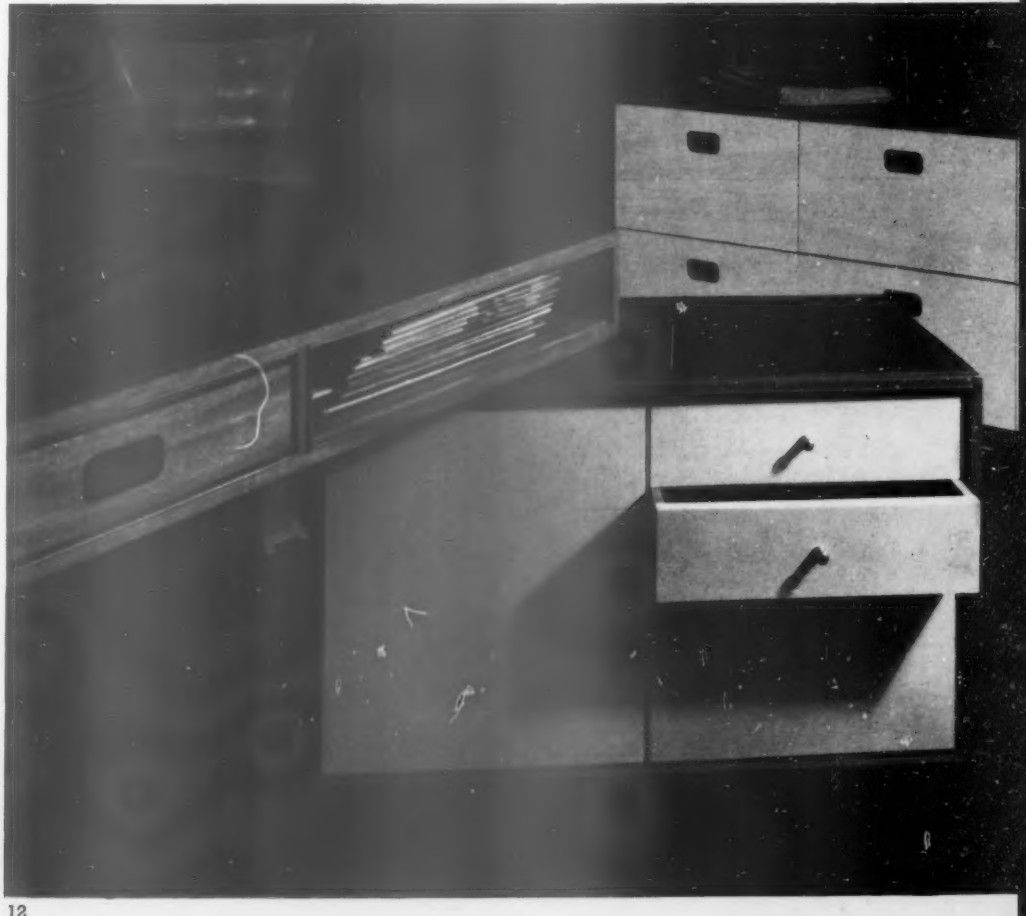
10

3rd fl: 5 *on plan*

DEPUTY EDITORIAL BUREAU CHIEF

This office, for Mr. Gene Farmer, Deputy Bureau Chief and *Life* Picture Editor, designed by Frank Austin and Neville and Mary Ward, is notable for the consistent use of one wood, iroko, throughout. 12 shows the panelling and the low filing cabinets and mobile storage unit, framed in iroko, with white-painted fronts; while below, 11, are seen a chair in iroko, with upholstery in leather, the black fabric-covered settee, and the venetian blinds which, beside controlling daylight, will also reflect the light of the lamps in the soffite above the window.

11



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13

2nd fl: 7 *on plan*

LONDON DIRECTOR

Wych-elm panelling, divided by ebonised recesses enlivened by gilt rules, covers two walls of this office for Mr. Walter Graebner, the London Director, 13, designed by Sir Hugh Casson and Misha Black with Robert Maxwell as assistant. Beyond the desk can be seen the conference chairs, in black hide, by R. D. Russell, grouped round a small coffee-table and in front of the usual wall panel, grouping together television, radio, maps and a bulletin board, and serving as a natural focus for the conference area. Above the coffee table is a light fitting shaded with dark green silk.

general areas

Typical treatments of public and semi-public areas of Time Life Building are shown in these photos; 15, the dispatch bay of the mailing department; 16, entrance to the first floor corridors from the stairs; 17, lift lobby on the second floor, showing a typical clock and information panel and standard chairs by Ernest Race; 18, the lobby of the Editorial Bureau Chief's office; 19, chairs and table in the waiting area of the same lobby; 20, another view of the mailing department showing the standard furniture and light fitting used in all general office areas.

15

16

14

terrace chair

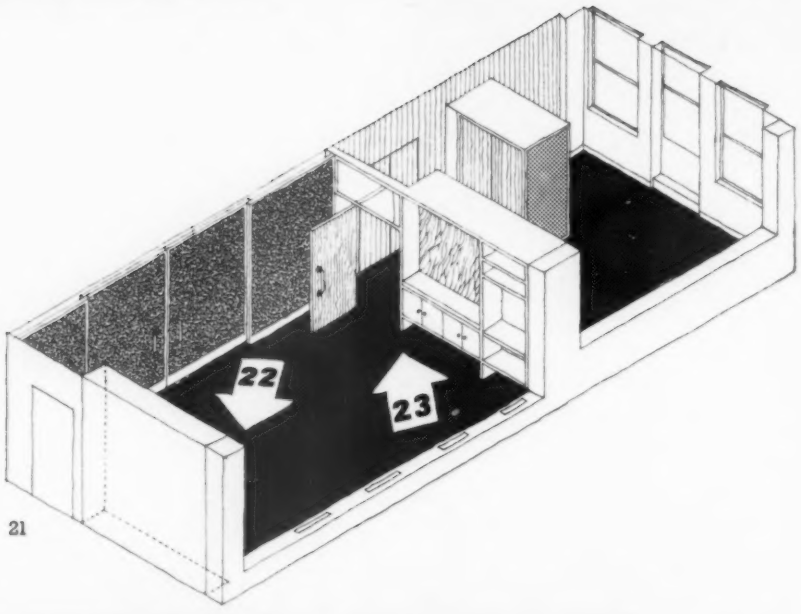
14, a rocking chair for use on the terrace outside the reception room, designed by Ernest Race, welded up from steel rods, and enamelled in white and graphite grey. This new design marks a further step forward in Ernest Race's imaginative and almost sculptural use of welded steel.

17

18

19

20



21

6th fl: 4-5 *on plan*

EXECUTIVES' DINING ROOM

As shown in this diagram, 21, the executives' dining room is reached through an ante-room, which contains a specially designed fitment containing radio, television, etc. On the long wall of the dining room itself are fabric-covered sliding panels which can be opened to reveal temporary displays and exhibitions.

23, the leather-covered door from the ante-room into the dining room, which was designed and supervised by Leonard Manasseh and Ian Baker, with Olive Sullivan as furnishing consultant. The panel alongside the door is of green Connemara marble, and all furnishings, interior decorations, light-fittings, china and cutlery for this room were either purpose-designed or specially selected. The dresser and serving shelves, 22, at the end of the dining room opposite the door, are, like all the woodwork, chairs and tables in this room, made of yew-tree wood, with slabs of white marble.

22

23

6th fl: 1 *on plan*

CAFETERIA

24, banquette seating in the staff cafeteria. These banquettes share with the servery counter, 25, the mahogany-panelled interior wall of the cafeteria—the other three walls are all windowed, and give access to summer seating space on the terrace outside. Each table on this wall, with its own lighting, gives a modern equivalent of the intimate ingle-nook seating in a London pub-restaurant. All table-tops are surfaced with pale blue

24

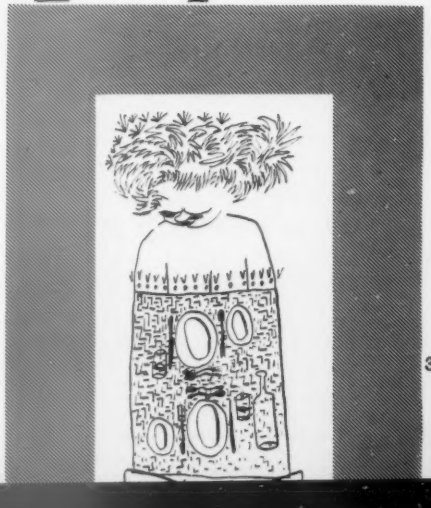
25

26

27

28

29



30

plastic sheet, and the banquettes have imitation leather-covered seats over a bent-plywood shell faced in malayan ubinga. This wall is united, and visually lengthened, by the canopy which runs the whole length of it, 26, decorated with enlarged drawings by Oliver Cox bonded into plastic panels. Sir Hugh Casson, Neville Conder, Patience Clifford and Robin Dunn were the designers of this room, of which 27 is another general view, while 28 shows the snack counter, for those who dine alone. 29 and 30 are two of Oliver Cox's drawings, for the decoration of the canopy in the cafeteria. These were enlarged photographically from fairly small originals, and then further worked on and coloured to bring them into a coherent composition.

31

exterior

The architect in charge, Michael Rosenauer, conceived the building not in terms of facades, but as a three-dimensional block, standing free and independent at the corner of Bond Street and Bruton Street, 32, connected with the surrounding buildings only by the low extension along Bond Street, topped by the sculptured screen by Henry Moore, of which 31 is a model. The screen which shelters a small terrace will be executed in Portland stone, which is also used to clothe the steel frame of the building, and the spandrels under the windows. The main rhythm of the exterior is given by the twenty-five foot bays between the stanchions, and a subsidiary rhythm is given by the window-mullions at five-foot centres which also establish the basic module for interior sub-division. The windows are hung in purpose-made aluminium frames. The main entrance doors from Bruton Street, 34, also detailed by Michael Rosenauer, are of glass in a stainless steel surround, and the sculpture on the lintel, symbolising communications, is by Maurice Lambert. The ground floor on Bond Street, and the two bays in Bruton Street nearest the corner are to be let as shops, whose fronts will be of travertine on granite bases. The remaining bay on Bruton Street [nearest in 33] will house the Weather Window, designed by James Cubitt and Partners, which gives local and European weather information in visual form.

32

33

34

a tendency both here and in the entrance hall for the various elements to 'live a life of their own.' A factor that may have contributed to this is the dangerously popular device of treating each wall in a room as an entirely separate entity. It might be argued that the proportions of the reception room were such as to suggest a disintegration of the space enclosed rather than an emphasis on it, but except where the balcony repeats itself in a brilliant piece of mirror-play, the final result does not achieve this potentially exciting effect.

The other special rooms, only a few of which are mentioned here, are interesting exercises in the manners of the various designers. The conference room is of sober simplicity revealing superb craftsmanship in the panelling and furniture; the executives' dining room, with its brass-handled and natural-yew dressers, a sophisticated and extremely contemporary variation on the New England farmhouse theme; the office of the Editorial Bureau Chief, a light-hearted essay in the welded-steel and primary colours—or playing with space—school. Though there is still little sign of a consistent visual discipline these rooms do mark an advance on current English practice.

In moving through to the general offices something that strikes home immediately is the complete change of key—from a romantic forte to a functional pianissimo. Clearly there is a case to be made for a greater measure of luxury and display in areas visited by the outsider. Would it not be possible, though, to reconcile efficiency in the running of general offices with the use of varied colours, textures and patterns, even though the materials chosen may necessarily have to be more durable? Or to start from the other end, couldn't the visual qualities of repetition that come from the standardized office and its equipment be exploited in the public areas, too, while still attaining an air of luxury? The clearly marked division between the two 'worlds' smacks of the domestic hang-over associated with the conventional office building. It brings to mind a little the separation of masters and servants by the 'green baize door.' Perhaps the most interesting point about that most lavish and imaginative of all twentieth century office interiors (the Johnson Wax Company's offices at Racine, Wisconsin) was the demolition of the 'green baize door,' and the carrying through of a consistent visual scheme into every

contd. from p. 158 corner of the building.

architects). Lives in a Georgian house in Highgate. Likes painting for his own amusement—landscape and still life. Fond of aeroplanes, also of good food (advises his wife on cooking): jazz (but not bebop). **BAKER.** *Born* 1923. *Studied at the AA (now on the staff). Has worked for Grey Wornum, is now in partnership with Leonard Manasseh. Married to one-time architectural student. Lives a reasonably content and financially successful life on a Medway barge on Thames at Chelsea (looking for a bigger one). Likes painting and makes a living and a hobby out of illustrating (plants, etc.) Would like to take six months off but can't find the opportunity. Spends most holidays bird-watching, usually Norfolk and Essex.*

Robin Day Designer of Office of Mr. Laguerre. *Born* 1915. *Studied at RCA. Has taught at Regent Street Poly. Now an industrial design consultant, concentrating on furniture and interiors. Married to textile designer Lucienne Day, also works with her in an informal partnership. Lives on the Embankment, Chelsea. Has little time for anything but design. Likes travelling, especially Latin countries.*

Ward and **Austin** Designers of Office of Mr. G. Farmer. *Partnership formed in* 1948 *with offices off the Strand.* **NEVILLE WARD,** *born in Lancashire,* 1921. *Studied at Liverpool and Edinburgh. In various offices. Joined BOT utility furniture design panel in* 1945. **MARY WARD,** *born in Liverpool,* 1924. *Studied at Liverpool. Assistant to partners* 1948, *became partner* 1949. **THEY.** *Married in* 1948. *Live in Pont Street (not one of the Dutch-est). Have little time for anything but architecture, but they like the cinema, anything from American musicals to Continental dramas, village cricket (and Lord's), cookery books, Sunday papers, the V and A.* **AUSTIN,** *Designer. Born* 1908 *in Letchworth. Studied in Germany* 1930-33, *then in Europe and America. Has worked with Heal, Gordon Russell and BOT on utility furniture design panel (chairman,* 1947). *Married and has four children. Lives in a Victorian house, at Linton, Cambridgeshire, which looks (and indeed was built) like a film set. Does a certain amount of gardening; and has a conservatory. Fond of travel but has not done much since* 1938, *round the world on tramp steamers, spent little, saw lots. Drives a* 1934 *Lanchester, with a 'lucky-dip' gearbox.*

Peter Shepheard Designer of Terrace. *Born* 1913. *Studied at Liverpool. Has worked for MOS, MOTCP and on Stevenage. Private practice since* 1948 *with Derek Bridgwater. Married and has a girl* (7) *and a boy* (5). *Lives in a rameshackle house overlooking the canal in Paddington. Adores gardening but doesn't have one at present and consequently is trying to move. Interested in drawing as a help to architecture. Once wanted to be a botanist, finds landscape architecture combines interest for both. Has seen most countries except Italy.*

ARTISTS AND DESIGNERS OF INDIVIDUAL WORKS

Ben Nicholson Mural in Entrance Hall. *Born at Denham in* 1894. *Eldest son of Sir William Nicholson. Attended Slade for one term. Studied French at Tours* 1911-12, *Italian in Italy,* 1913. *Lived on Madeira and in California for health reasons. Married Winifred Nicholson, painter,* 1920, *later Barbara Hepworth. Daughter and two sons by first marriage, triplets by second. First one-man show in* 1922. *Works in St. Ives, Cornwall.*

Geoffrey Clark Iron Sculpture in Reception Room. *Born* 1924, *Derbyshire. Studied art at Preston, Manchester, Lancaster and RCA. Lives and has studio in a Victorian block in Kensington (the 'mansions' type), and has a blacksmith's shop in Chelsea. Married. Interests include engraving and stained glass. Owns a* 1933 *vintage taxi.*

J. Beresford-Evans Designer of Communications Map in Reception Room. *Born Ipswich,* 1907. *Had a general training mainly at the Central, and at Liverpool. Has worked for Raymond Lowey and COID. Spends half his time on straight engineering, particularly marine. Hobbies, mathematics and playing with geometric shapes, drypoint. Best thing he ever did was to bum round the Balkans, changed him from a 'studio hand' to what he is. Married, with three children. Lives at Haslemere.*

R. Y. Goodden Designer of Special Decorative Features for Reception Area. *Born* 1909 *at Over Compton, Dorset. Trained at the AA. Practised in domestic architecture and industrial design before the war; mainly exhibitions after the war. Became head of departments of silversmithing, jewellery and*

One difficulty however faced the designers of the Time Life building which did not face Frank Lloyd Wright at Wisconsin, whose great administration hall is the climax of the whole design: that is the question of open versus closed office space. The fact that open offices are not common in this country persuaded the clients to favour the divided type for the Time Life building. This was unfortunate for the designers because the system unquestionably raises difficult planning and decoration problems, as well as adding appreciably to cost.*

The general offices of the Time Life building definitely suffer from excessive enclosure, with a multiplicity of lobbies, passages and bays made complicated by a variety of partitions, fully glazed, semi-glazed and solid, some of standardized prefabricated units, some specially designed. Had it been possible for the designers to employ the open plan (the floor area is anyway not very large) these problems would have been avoided and exciting design possibilities would have been presented. In addition the staircase and service core would have expressed itself as the separate solid vertical shaft it is, rather than the recurrent yellow wall in a series of passages that it appears to be.

These criticisms should not, however, obscure the remarkable achievement of both client and designers in the Time Life building. It is a little humiliating that it should have needed an American organization to sponsor the first large post-war office building in Britain with an imaginative and up-to-date interior; one, what is more, that includes major works of sculpture and painting, some outstanding examples of contemporary craftsmanship, and a generally adventurous use of colour, texture and pattern.

Let us learn the lesson of this—Americans are highly conservative in business methods and if they are now prepared to spend big money on modern artists it means modern artists have become respectable and can even attach réclame to the organization that uses them. If Time Life building convinces British Big Business that the use of monumental Queen Anne and Bankers' Georgian (whose beastliness lies in that they caricature rather than perpetuate the eighteenth century tradition) is over, it will have done something more valuable for British architecture than merely using some modern British artists.

* Especially is this so where movable partitions are stipulated. It would be interesting to know whether in offices where this system is employed the partitions are in fact ever moved. If, as seems likely, they seldom are, a great saving in trouble to the architect and cost to the client could be effected.

industrial glass at RCA 1948. *Married with three children, Nathaniel, Henrietta, Orlando. Lives in Suffolk, called the Red House (three sides colour-washed blue) at Neyland. Likes Suffolk, test matches, fashion magazines, auctions, auriculas. Dislikes, Surrey, bridge parties, Great Portland Street, winter.*

F. H. K. Henrion Designer of curtains in Reception Room. *Studied textile design in Paris and poster and exhibition design under Paul Colin. Has been a consultant industrial designer since* 1936. *Married to a sculptress. Has two children and lots of indoor plants. Lives and has his studio in Hampstead. Would like to have chance of designing everything. Likes ski-ing for which he does not have enough time. Is intolerant of the intolerant.*

Edward Bawden Designer of Curtains on Third Floor Vestibule. *Born* 1903, *Braintree. Studied at the RCA and is now member of the staff. As war artist he saw most of the Middle East between* 1940 *and* 1945. *His wife (a potter—at one time with Bernard Leach) interested in educational work; a JP. Daughter, Joanna, son, Richard, have 'art' as main interest. Lives in a Georgian house near Braintree. His interests are travel and gardening; his hobby, sticking rubbish into scrapbooks. Little time to relax.*

Christopher Ironside Designer, with Robin Ironside, of clock in Reception Room. *Aged* 39, *is chief designer for Messrs. Cockade. During war worked with deputy senior design officer, Home Office Camouflage Directorate, then with MOTCP and COID. Designed interior of* 1851 *Pavilion, FOB* 1951. *Married to dress designer, has one daughter* (9). *Lives in South Kensington. Likes painting portraits. Work by both brothers includes scenes from Shakespeare in FOB Lion and Unicorn building, sets and costumes for 'Sylvia,' Covent Garden,* 1952. ROBIN IRONSIDE. *Aged* 40. *Painter and writer. Formerly an official of the Tate Gallery. Has exhibited paintings annually in London since* 1945, *also New York. Prefers subject pictures. Has written three books about painters. Interests include literature and fine arts, music ('certain pieces and composers inordinately'). Dislikes English food. Lives in Pimlico.*

Ernest Race Designer of Chairs for Terrace and elsewhere in the Building. *Born* 1913 *at Newcastle-on-Tyne. Studied interior design at The Bartlett (met his wife there). Has worked for Troughton and Young; as textile designer in Southern India, interior decorator. Is director of design for Ernest Race Ltd. (products largely based on non-conventional materials and techniques). Has three children, is largely a family man. Lives facing Barnes Common and drives a green-black De Dion Bouton* (1926).

Ronald Ferns Designer of Carpet in Reception Room. *Born* 1925. *Studied at St. Martin's School of Art. Is now freelance designer and illustrator. Is at present living and working under temporary conditions while seeking the perfect flat. Relaxation is chiefly listening to music—opulent grand opera of Wagner and Verdi, or of favourite composers Brahms, Bach, Mahler. A passion for reading psychology, anthropology. Excessively fond of London.*

Oliver Cox Designer of Decorative Panels in Cafeteria. *Born* 1920, *at Teddington. Trained at the AA. Has worked on Hertfordshire schools and is now on LCC housing staff. Hobbies cover the ancillary fields to architecture, design of furniture and architectural ironmongery, also mural painting. Lives in basement in Kensington and runs a* 1927 *(dark green) open Riley.*

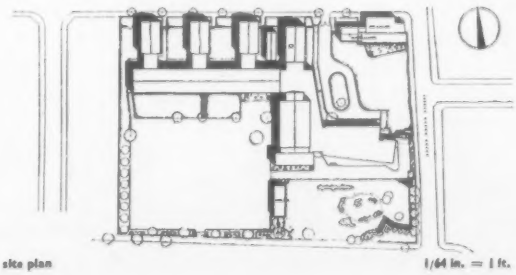
James Cubitt & Partners Weather Window. *The four partners (T. W. Atkinson, Stefan Buzas, J. W. A. Cubitt and R. M. Maitland) were contemporaries at the AA before the war. Formed partnership in* 1949, *at suggestion of Cubitt; have offices back of Baker Street. Large part of practice now in West Africa. Separate firm has been formed there designing buildings including colleges, schools, a prison and houses.*

R. D. Russell Furniture. *Trained at the AA, joined Gordon Russell, Ltd., to specialize in the design of furniture and interiors. Private practice since* 1936. *During the war engaged in the camouflage of warships, in RNVR. In* 1948 *appointed professor in the new school of wood, metals and plastics, RCA, also has offices there. Lives in Putney. Two sons and one daughter. Interests—garden design, riding and fishing.*

Lucie Rie Earthenware Ashtrays. *Born* 1902 *in Vienna. Trained at Arts and Crafts School, Vienna. Had studio there. Came to England in* 1938 *and has a studio in Bayswater, works with Hans Coper. Has had three 'one-man' shows at The Berkeley Gallery; has also exhibited at the Milan Triennale.*

1, looking west along the dining room wall (a biology pool runs round two sides of it) to the stage block.

SECONDARY SCHOOL AT LANSBURY



site plan 1/64 in. = 1 ft.

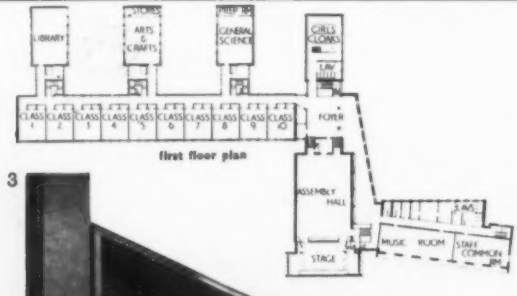
ARCHITECT: DAVID STOKES

The Cardinal Griffin School for the Archdiocese of Westminster and the LCC is a secondary modern school for 450 boys and girls and forms a part of the new Lansbury neighbourhood.

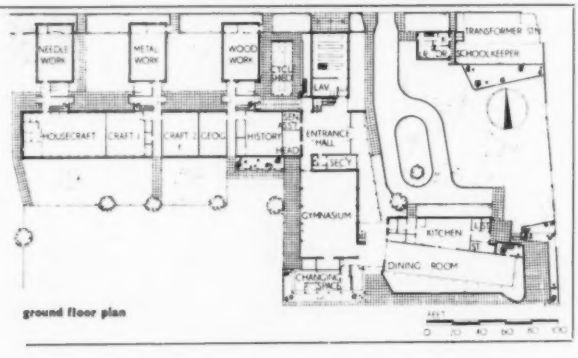
Economy in circulation area and a high sky factor have been achieved by planning all the internal corridors on the first floor with staircase access to the ground floor rooms. Ground floor circulation is all external. The lighting of the first floor classrooms is augmented by

continuous concrete roof lights and adjustable roof ventilators give cross ventilation. The assembly hall is on the first floor. Woodwork and metalwork rooms are planned in wings to the north of the school for easy access and to keep the noise away from the classrooms.

A reinforced concrete frame forms the main structure with brick for infilling which is in some cases load bearing. Flexibility for future requirements has been achieved by keeping the internal space on both floors of the classroom wing, which measures 210 ft. × 33 ft., free from all structural supports. The first floor consists of *in situ* concrete beams at 2 ft. 6 in. centres with a flat uninterrupted ceiling on patent lathing attached to the underside of the beams. The 15° pitched roof is of precast slabs with a vermiculite insulation under the roofing felt. The assembly hall roof has steel trusses and the dining hall block has a flat roof like the first floor. Brickwork generally is in London Stocks or in buff flint bricks to conform with the rest of Lansbury. Concrete is finished in white stone paint with dark coloured

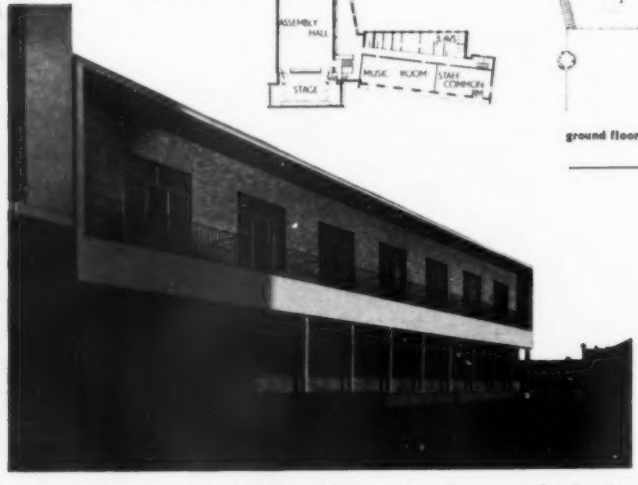


first floor plan



ground floor plan

3



2, looking north-east over the playground to the classroom and gymnasium blocks. 3, the glass-walled dining room with music rooms above.

panels, except for the precast circular columns to the entrance colonnade and stage tower, which have a dark green terrazzo-type finish and the dining hall columns which are left in natural concrete. The roof is of green mineralized felt. Windows are metal throughout. The playground is of dark red bituminous macadam. Internally, walls are plastered and painted, with cement glaze in lavatories and terrazzo in shower rooms. The assembly hall has a double proscenium of hardwood: the back wall is of acoustic tiles and the sides have plywood panelling with lime plaster over. The stage front can be arranged as steps or as an apron. Ceilings are plastered except in the gymnasium and dining hall, where asbestos spray is used in its natural colour to deaden sound. Floors are wood block in the classrooms, handicraft rooms, staff rooms and assembly hall, with wood strip on the stage and in the gymnasium and cork tiles in the library. Cost was kept to £254 a place.

4

5, 6

7, 8

4, the first floor landing outside the assembly hall, showing a mosaic of the Holy Family by Philip R. Suffolk. 5, the main staircase ; the hall floor has a surface of quarry tiles. 6, the dining room ; to deaden sound, the ceiling is finished with asbestos spray and the floor with linoleum tiles. 7, the gymnasium. 8, one of the first floor classrooms.

9

9. the main entrance portico, with classroom bays on the left.

PRIMARY SCHOOL AT ORPINGTON

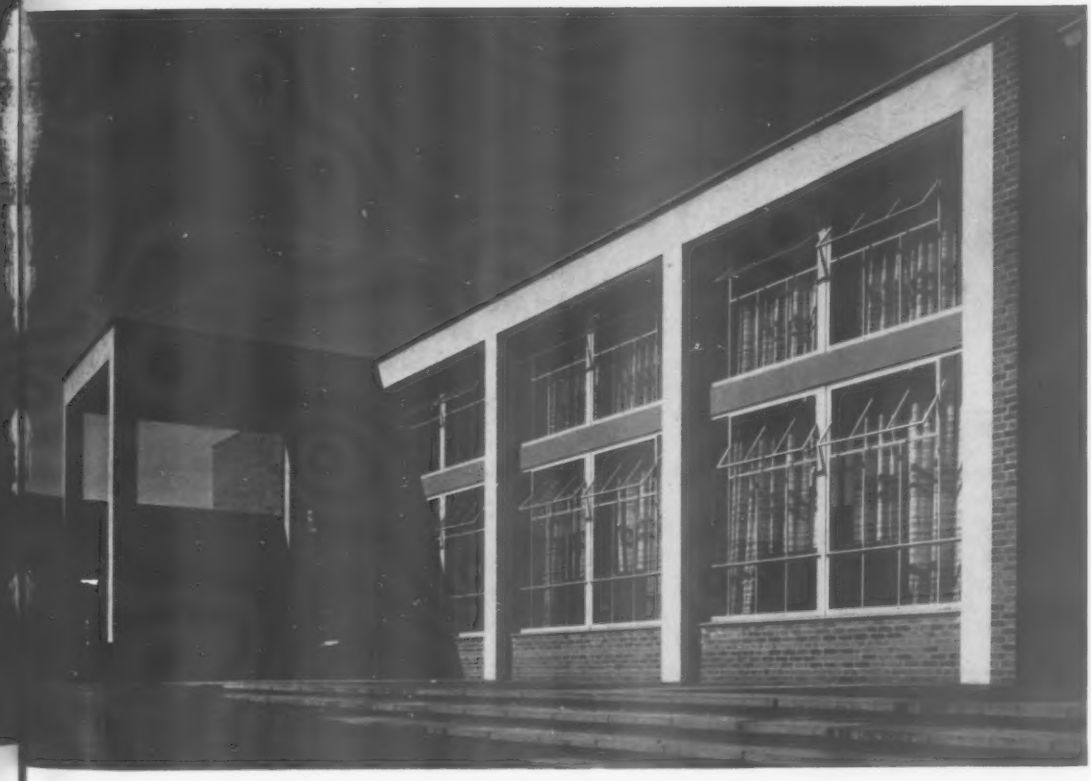
E. D. LYONS, L. ISRAEL AND T. B. H. ELLIS in collaboration with S. H. LOWETH, county architect

The Crofton County Primary School provides accommodation for 360 infants in nine classrooms, but this number will be reduced eventually to 270 as the school programme for the district progresses. The layout was guided by the need to obtain screening from traffic noise and to gain the best possible views of the open fields. Classrooms are divided internally by cloak spaces and externally by directly accessible paved courts. Instead

10, clock in the assembly hall. 11, the assembly hall looking towards the entrance doors. 12, the main entrance on the east parade.

10

11



12

of the orthodox enclosed storerooms, alcoves equipped with cupboards and shelves are provided which look on to corridors and are curtained from classrooms. These can be used as additional space for small group activities.

Construction is partly load-bearing 11 in. cavity brick walls and partly reinforced concrete framing. On the classroom wings the top member of the RC frame is made continuous, which adds to the enclosed feeling of the outdoor teaching spaces and gives continuity to the south elevations. The assembly hall has a RC portal frame. Internal load-bearing partitions are of 9 in. or 4½ in. brickwork. Roofs have precast lightweight joists with foamed slag infill, and carrying a 1½ in. thick RC slab.

Floors are finished with concrete tiles in the entrance hall, with beech blocks in the assembly hall, buff non-slip tiles in the kitchen, coloured granolithic in lavatories and elsewhere thermoplastic tiles. Internally, walls are in Uxbridge cream flint bricks with light cream coloured pointing and with a skirting of Staffordshire blue engineering bricks. Walls are plastered only where conduits occur or where washable surfaces are required,

13

13 and 14, two views of the north classroom block, with the assembly hall in rear.

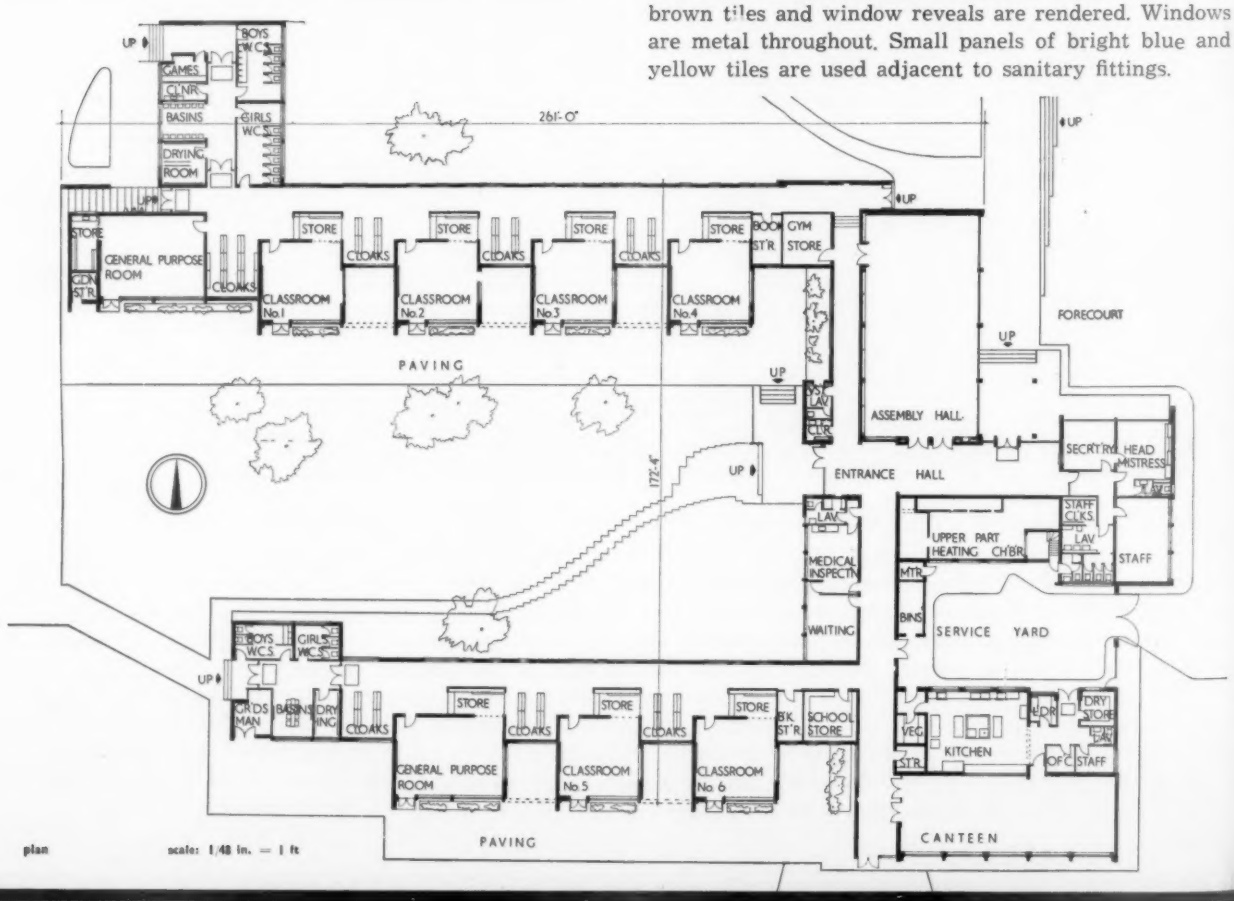
15

15, north classroom block corridor looking east. 16, typical washroom.

14

16

as in the lavatory wings and kitchen. Sills are heather brown tiles and window reveals are rendered. Windows are metal throughout. Small panels of bright blue and yellow tiles are used adjacent to sanitary fittings.



plan scale: 1/48 in. = 1 ft

Nikolaus Pevsner

It is a surprising fact that the history of the building of the British Museum and its architectural significance have never yet been considered sufficiently. Professor Pevsner in this article establishes the development of the design and by comparison with other buildings at home and abroad succeeds in tracing the sources of Sir Robert Smirke's inspiration. The article is published as a contribution to the bi-centenary of the Museum.

BRITISH MUSEUM

SOME UNSOLVED PROBLEMS OF ITS ARCHITECTURAL HISTORY

SCHINKEL'S ALTES MUSEUM in Berlin, Klenze's Glyptothek at Munich and Smirke's British Museum are the best museum buildings of the early nineteenth century. As far as the British Museum is concerned two facts have so far stood in the way of a just appreciation of its value . . . a lack of adequate photographs of its exterior and interior, and—curiously enough—a lack of exact information on the history of its planning and building. The Warburg Institute (Dr. H. Gernsheim) have now provided photographs of a high enough quality, and some of them are reproduced on the following pages. It is high time that an attempt should now also be made to clear up the obscure history of the museum from the King's Library of 1823-27 to the south front only completed in 1847. Such an attempt is here offered, but warning must be given in advance that on at least one of the most important questions it cannot give a conclusive answer, and this in spite of a thorough search made by Dr. S. Lang amongst drawings and papers at the British Museum, the Public Record Office, the RIBA, and the Ministry of Works.

The question is this. The British Museum is among the earliest buildings designed to be a public museum open to all. Such buildings erected for the education and enjoyment of the people were a conception of the *tiers état* and liberalism. They belong to the enlightened nineteenth century ready to believe in the elevating and ennobling powers of art and learning. Princely collections had of course been in existence before, some with, if not whole buildings, at least parts of buildings or new interiors of existing buildings. Such were the private collections of Rome, such was the *Antiquarium* of c. 1560 in the Palace at Munich, such the Earl of Arundel's Gallery, such the *Museo Capitolino* in Rome which Innocent X founded in 1644, such the *Museum Fridericianum* at Cassel, built by Simon Louis du Ry in 1769-79, such, if not in reality, at least in concept, the museums designed by pupils of the Académie Royale d'Architecture in Paris for their *Prix d' Emulation* and *Grands Prix* in 1774, 1779 and 1781[1], and such above all the new wings of the Vatican built in the neo-classical taste by Pius VI and VII, and Percier and Fontaine's adaptation of the Louvre, done for Napoleon in the spirit of the Revolution which he accepted in this as in so many other fields.

But the Glyptothek, the British Museum and the Altes Museum are a different story all the same. What they have in common is their ambitious scale, their severely Neo-Greek taste and their claim to the highest monumentality. Beyond this there is a closer resemblance between the British and the Altes Museum. The Glyptothek begun in 1816 has a long windowless front with an eight column Ionic portico in the centre, the other two have screens of giant columns concealing their whole fronts. The Altes Museum, 1, was conceived in 1822 and built in 1825-28, but as to the façade of the British Museum, 2, the corresponding dates have still to be established. Smirke and Schinkel were of exactly the same age; both were born in 1781, Klenze was five years younger. A priority of design seems established for Smirke over Schinkel, because we know that Schinkel came to England specially in 1826 to study museum buildings. He studied a lot of other things as well, especially mechanical inventions and factories[2]. To the British Museum he went immediately after his arrival and commented in his diary on its style 'derived from the Erechtheum,' on the staircase, 'each flight twelve feet wide and resting on iron beams' and on the 'iron construction covered by coffered ceilings' which he calls 'not too praiseworthy,' and then he went on to other things.

Now what precisely did he see? The building history of the museum up to 1826 is as follows. The collections belonging to the State were established two hundred years ago this year, and 1759 Montague House, Great Russell Street, was opened to display them to the public. With the nineteenth century and its changing approach to art and science and public enlightenment considerable

[1] See *Procès-Verbaux*, vol. VIII, pp. 205, 377-79, and vol. IX, p. 35.

[2] See L. Ettlinger: THE ARCHITECTURAL REVIEW, vol. 97, 1945, pp. 131-134, and *Aus Schinkels Nachlass*, edited by A. von Wolzogen, vol. III, 1862, p. 34.

enlargements became necessary. The systematic building up of a national collection was now well under way. The Townley Marbles were purchased in 1805, the Elgin Marbles and the Phigalian Marbles in 1816, the library of George III in 1823, and the Angerstein Collection of Paintings (which forms the nucleus of the National Gallery) in 1824. In 1815 Smirke had been appointed architect to the museum. In 1821 he received a letter from the Surveyor General stating that authority had been given by the Treasury to ask him for plans for new museum buildings.

For the library of George III and the Angerstein Collection a wing was to be erected to the north of the east end of Montague House. This was indeed built—it is called 'now erecting' in the *Gentleman's Magazine* of September 1823—and completed in 1826[3]. The books were transferred in 1828. It is a dignified piece of neo-classical design, 5, 9, sober and finely detailed, if by no means as interesting as, say, Cockerell's slightly later Cambridge University Library.

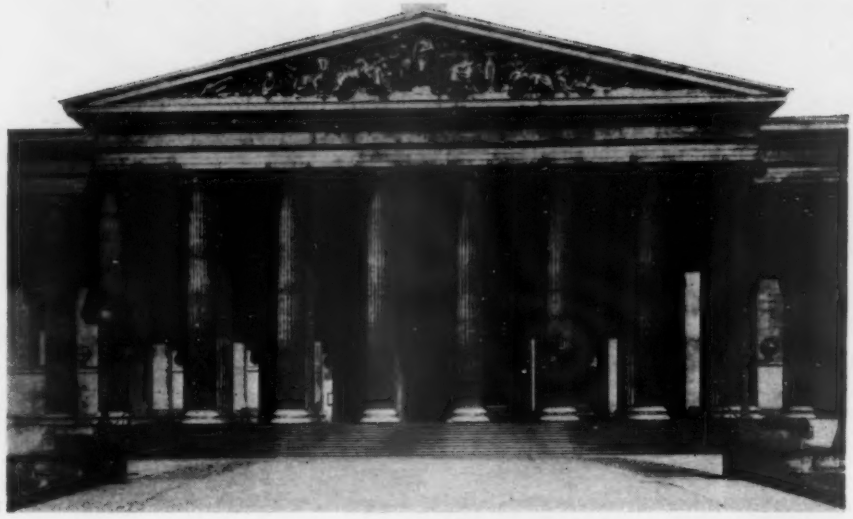
This then Schinkel could see. But how does it tally with the entries in his diary? The British Museum staircase was erected only in the 1840's. Schinkel's reference to a staircase resting on iron must refer to the north staircase of the King's Library or alterations to the large main staircase at Montague House. The iron beams in the King's Library itself are indeed still there—with the name of the makers Foster Rastrick and Co., and the date 1824 stamped in[4], although they are hidden behind the coffering. Even the damage done to the museum during the war has not exposed them but only the elaborate criss-cross of timber battens to which the plasterwork was attached, 4. The use of iron for beams in the museum is a relatively early instance, if not an exceptionally early one. The first iron roof-beams of which we know go back to the last third of the eighteenth century. But as far as public buildings in Britain go, the British Museum must be amongst the earliest.[5]

However, what would be of greater interest is, if we could determine whether Schinkel could, even if he does not speak of it in his diary, already have seen a plan for the whole quadrangle of the museum. In saying quadrangle we must of course try to visualize Smirke's building without the Reading Room with its iron dome which was conceived as late as 1852 (by Panizzi, the Librarian) and carried out by Sydney Smirke, Sir Robert's much younger brother. Before that time the chief characteristic of the museum was the four wings and the quadrangle and the monumental entrance screen on the south.

How much of this was fixed already in 1823, when Parliament sanctioned Smirke's design for the King's Library? From Smirke's evidence to the Select Committee in 1836 it appears that a plan for the whole building existed, though in an imperfect state. This original plan, however, has never yet been found. There is at the British Museum a folder (Case 243) with Smirke drawings labelled For the museum, and this contains, apart from designs referring to the building carried out, three which are very different. One of them is a sketch on a small piece of paper, a façade with a colonnade of attached columns, and a dome above the centre. This is marked in pencil 'National . . .' but the rest is rubbed out. In style it is still close to the late eighteenth century (Durand, *see* below). The other two drawings are highly finished and show the façade with a wide external staircase leading up to a tetrastyle portico, four colums deep. In front of the façade there is a demonstratively monumental square with two giant coffered archways on the left and right sides. This also is still connected with eighteenth century ideals. It has indeed watermarks of 1794. Style and date make it likely that these three sheets do not refer to the British Museum at all but to Smirke's Gold Medal won at the Royal Academy in 1799 for designs of a 'National Museum of Painting and Sculpture'.

More problematic is a drawing of the façade very close to its present form on paper with the watermark 1822. It would be tempting to recognize in this Smirke's original scheme. However, not only is its draughtsmanship and style very close to a set of drawings of which one is on paper of 1836 but—a stronger argument—the facade is in complete contradiction to a description published in an article in *The Times* of January 28th, 1824. This mentions the 'magnificent range of galleries' and the 'open quadrangle' to be built. It then goes on to say that when the three sides of the quadrangle will be completed 'the present building will be pulled down, and the site re-occupied by a magnificent building. . . . A semicircular drive (will lead) up to the central entrance of (this) building, accessible only to private carriages, which will be admitted through an arch beneath a grand flight of steps to the inner quadrangle. On the side of this drive will be a colonnade for foot passengers up to the grand entrance.' In addition a plan (MPD 38) at the Public Record Office called 'according to the arrangement of the General Plan made in 1823' and an elevation of the south front of this wing, that is the one facing the quadrangle, also called as 'originally proposed,' has a screen of fourteen columns with the central eight projecting beyond the others, that is a motif quite different from the existing one, but similar to the final version of the south façade of the museum.

So in 1823-24 the south front was conceived differently from what we know. If it had been meant to exhibit so spectacular a feature as the present screen, *The Times* would no doubt have said a word about it. On the other hand the south side of the north wing was to display such a screen and did not in the end receive it. Was perhaps that motif only transferred when the north wing actually went up? From the dates this seems quite possible. For after the completion of the King's Library, the west wing



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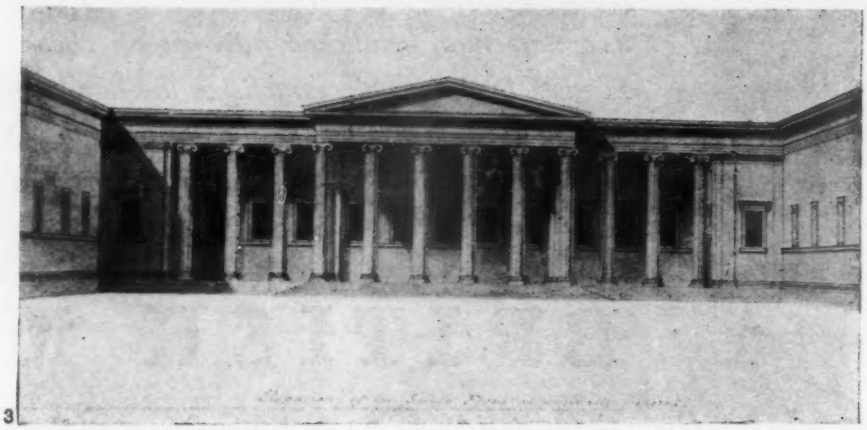

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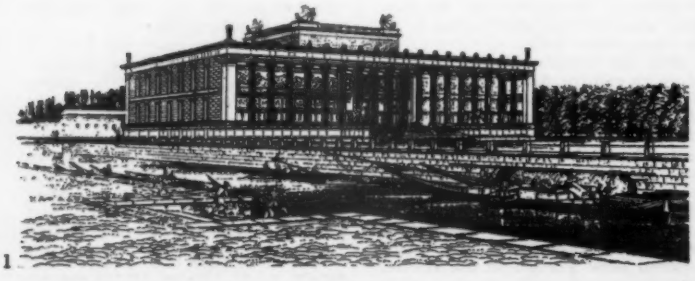
1, Schinkel's design for the Altes Museum, Berlin, engraved in 1823, *and probably the earliest use of the column-screen feature.* 2, *the portico of the British Museum, by Robert Smirke, projected in this form before* 1838. 3, *the design for the portico on the south side of the north wing, part of the general plan of* 1823, *which was not executed.*

[3] See Sir F. Kenyon: *The Buildings of the British Museum*. Prepared on the occasion of the opening of King Edward VII's Galleries, May, 1914. This is the most complete account of the building history of the museum.

[4] See S. B. Hamilton in *Transactions of the Newcomen Society*, XXI, 1940-41, p. 145.

[5] See N. Pevsner: *Pioneers of the Modern Movement* (New York, 1949).



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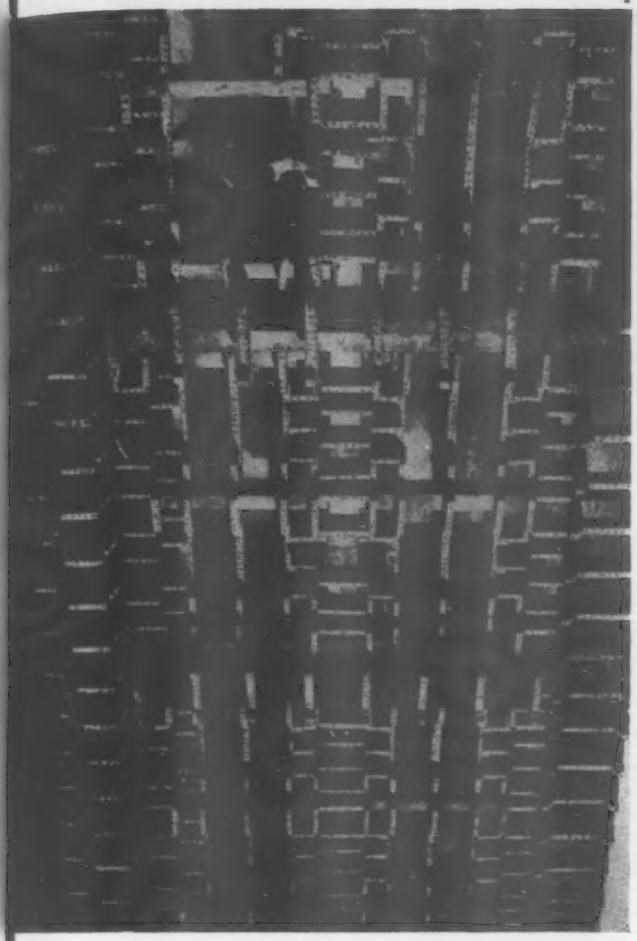

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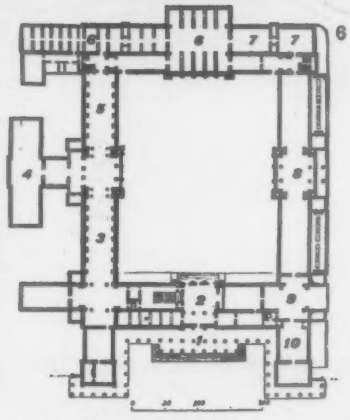
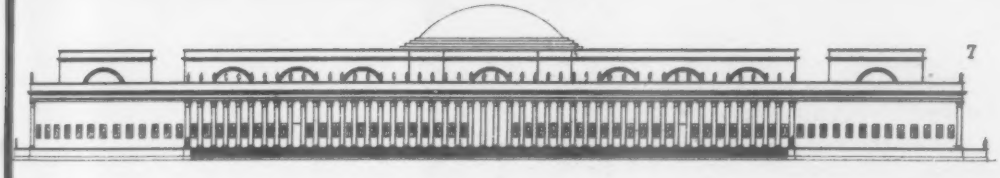


key: plan of British Museum in 1838.

1, entrance. 2, entrance hall. 3, Townly Collection. 4, hall of Elgin marbles. 5, gallery of Egyptian antiquities. 6, libraries for printed books. 7, reading rooms. 8, royal libraries. 9, MSS. room. 10, reading room.

7



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4, A war-time fire revealed these timbers in the ceiling of the King's library, but not the iron beams, which support them, and were noted by Schinkel; 5, a capital and part of the frieze of the main order in the King's Library; 6, a plan of the British Museum in 1838. *7, The facade of a museum, from Durand's* Leçons d'Architecture, *published in* 1809, *and thus anticipating both Schinkel and Smirke; 8, the Bank of Ireland, begun in* 1729, *and a possible source of Smirke's use of breaks forward in a screen of columns.*

for the Elgin Marbles and other collections of antique statuary was built in 1831-34, and the north wing from 1833 to 1838. In the evidence to the Select Committee of 1836 (p. 444) we hear that old Montague House, that is the south part of the museum, must now be replaced by a new building, 'but no final plan or estimate has been agreed upon.' Again in 1838 W. H. Leeds's supplement to Britton and Pugin's *Public Buildings of London* says that 'much will depend upon . . . the elevation, without having seen which, it is impossible for us to predict . . . what the design will ultimately prove.' A plan (not an elevation) attached to this supplement, however, shows the screen in its final form, 6. So by 1838 the screen had been designed, but was not yet known to the public. Madden's manuscript *History of the British Museum* (MSS. 38.791) also has a plan dated 1838. Building began in 1842 and was completed in 1847. In 1846 *The Builder*, hostile to the design, for reasons to be mentioned later, complains that 'the design had (not) been made public, before the works were commenced' (V. p. 409).

Now what is the historical interest of these facts? What need is there to unearth them? Once again Schinkel's and Smirke's are the only museums making such bold and convincing use of the motif of the screen of giant columns. The British Museum was begun in 1823, the Altes Museum only in 1825. Schinkel came to London to see what he could of the British Museum, but it has been pointed out that he could see only the King's Library in the flesh and the present screen not even on paper. The Altes Museum on the other hand was engraved already in 1823. So Smirke could have seen the screen of the Altes Museum long before he designed his south front. He says however explicitly in his evidence to the Select Committee that 'the great buildings at Berlin and Munich were not then (i.e. in 1823) erected' (p. 440). This is untrue of the Munich Glyptothek, but there is no reason to distrust Smirke, if he meant that he did not in 1823 know the designs of the Glyptothek and the Altes Museum. In 1836 or 1838 on the other hand he did know them, as appears from his evidence. So there is still the possibility of a late influence. But it is slight; for after all Smirke had introduced a screen of giant columns already into his south front of the north wing in 1823. If the motif there is not influenced by Schinkel, have we to assume independence? Not necessarily; for Louis Charles Durand, professor at the Ecole Polytechnique in Paris, and as an artist a dry offshoot of the Boullée-Ledoux style, had published in 1809, in the second volume of his *Précis des Leçons d'Architecture* (plate 11) a design for a huge museum with a central screen of 47 columns, 7. Durand was fond of the motif; he used it again for his Palace and his *Institut*. Now Durand's book was in the libraries of Soane as well as—according to information kindly provided by Mrs. Stanton—of the elder Pugin; it is more than probable that Smirke also knew it. And as to Schinkel, Durand's museum has as its central motif the same rotunda which appears in the Altes Museum (and incidentally the Glyptothek).

For the final form of Smirke's screen on the other hand another source can perhaps be suggested: Sir Edward Lovet Pearce's Bank of Ireland in Dublin, 8. This was begun in 1729 and illustrated by Malton before the additions were made on the left and right which have so considerably altered its appearance. Smirke had in 1817 designed the Wellington Testimonial for Dublin. The Bank of Ireland has in common with the British Museum just that motif which distinguishes it from Durand's and the Altes Museum, namely the fact that Smirke, being English and accommodating, replaced Durand's and Schinkel's sheer screen by one breaking forward and backward in a wholly Palladian rhythm. This grafting of the columnar motif of the new Grecian style on to the traditional structure is also what Smirke did in

the General Post Office, Wilkins in the National Gallery and Nash in the Regents Park terraces. Schinkel, when he saw these in 1826, considered them dishonest and disliked them. He would no doubt have felt the same about the British Museum façade had he been able to see it, and indeed Smirke can have found little satisfaction in the way in which his finished work was received.

For reasons different from Schinkel's the young generation of the thirties and forties turned against him, first Pugin who in his *Contrasts* of 1835 calls 'the new buildings of the British Museum' (together with Nash's Buckingham Palace, Wilkins's National Gallery and Soane's Board of Trade) 'a national disgrace,' and then many more. The architectural magazines, a brand-new institution in those years, were cruelly outspoken. *The Civil Engineer and Architect's Journal* already in June 1843 (p. 194), that is before Smirke's designs for the façade had been made known, expressed their doubts that they would be much good.

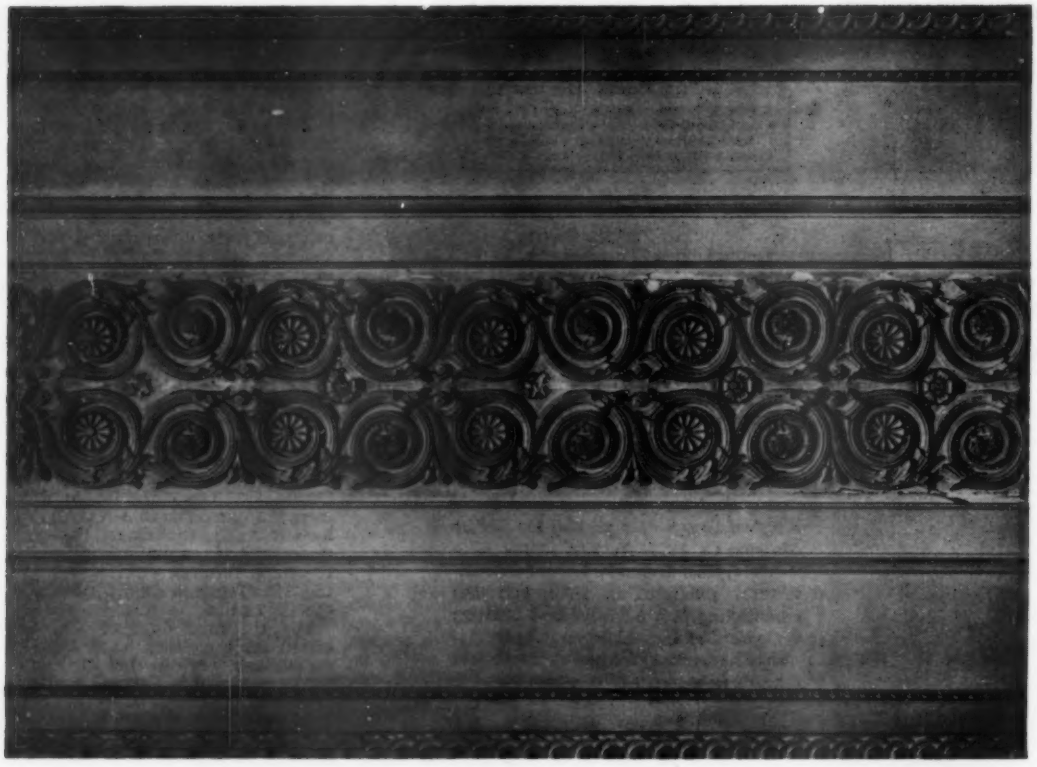
'Sir Robert Smirke has had ample time for studying, and improving upon his first ideas; nor can he very well fail to be aware that architectural taste has undergone some change for the better within the last twenty or five and twenty years and that consequently his once admired "classical purity" is not likely to be at all relished—perhaps hardly endured now, but be in very great danger of being voted dull, frigid, and stale commonplace.'

More interesting because more explicit is a letter published in the same journal a little later (November, 1843, p. 374). It is signed by Henry Fulton, M.D., and runs as follows[6].

'Much dissatisfaction has very reasonably been expressed at the secrecy observed with regard to the expected façade of the Museum. Sir Robert Smirke no doubt says, "From the character of my other works, you may safely rely on the fitness of the forthcoming façade." The delineator of Magna Grecia [sic] said the same thing under similar circumstances with respect to the National Gallery. . . . Without being possessed of any private information on the subject we can easily say what the façade will be—a portico of six columns, with plenty of triglyphs on the frieze, in compliment to the Lapithae and Centaurs of the Elgin marbles, and to show the possibility of having an architrave which shall appear to be overburthened and not give way; to borrow a phrase used in the description of civic feasts, like the tables loaded with viands it shall appear to groan. Then we shall have a pseudo portico at each flank by way of wings, with sham pediments also, stolen from the gable end of some Greek temple, not to surmount another gable, but a long colonnade like the river front of Somerset House, requiring three, and spaces between. On these misplaced pediments we shall have various apothecary-looking works, copied either from those of Somerset House or from the antique models to be found in the Museum. These three porticos will be advanced a little in front, for the purpose of showing that they do not belong of necessity to the building, but on the contrary may safely be removed for any other purpose *si opus sit*. No, Sir Robert, avoid these peculiarities, and give us a front something like that of the Berlin Museum; and do not be afraid of the spectator's eye requiring to be relieved by broken lines and cornices, nor seek to give your design a military character, by the introduction of cocked-hat pediments over your doors and windows. . . . To return to the Museum—if pure Grecian architecture must abide its time, and that we are not yet fit to appreciate its merits, let Sir R. Smirke consult the magnificent works on Egyptian antiquities, published by the Imperial Government of France, and give us an Egyptian front. No building ever was or perhaps ever will be, erected in London, more suitable for that style than the Museum.'

[6] My attention was drawn to this letter by Marcus Whiffen.

Two things transpire from this letter: that the public did not know in 1843 of Smirke's intention to follow Schinkel's (or Durand's or Pearce's) example, and that people were tired of Neo-Palladianism, if not yet of the Neo-Grecian or Egyptian. Others, however, were already looking towards another more congenial and more patriotic style. If Pugin was against Smirke, we know what he wanted to substitute for classical forms. A correspondence in *The Builder* in 1846 (Vol. 6, p. 152) said it at last clearly: 'The British Museum façade, now at last known, is in utter contradiction to the spirit which in the course of the last ten or twelve years has been infused into architecture.' It cannot be called a 'valuable addition to Anglo-Grecian architecture' but 'will give this style the coup-de-grace' and render us 'more Gothic in our affections than ever.' The letter is signed Budownik, and we are left guessing what Puginist might hide himself under the pseudonym.



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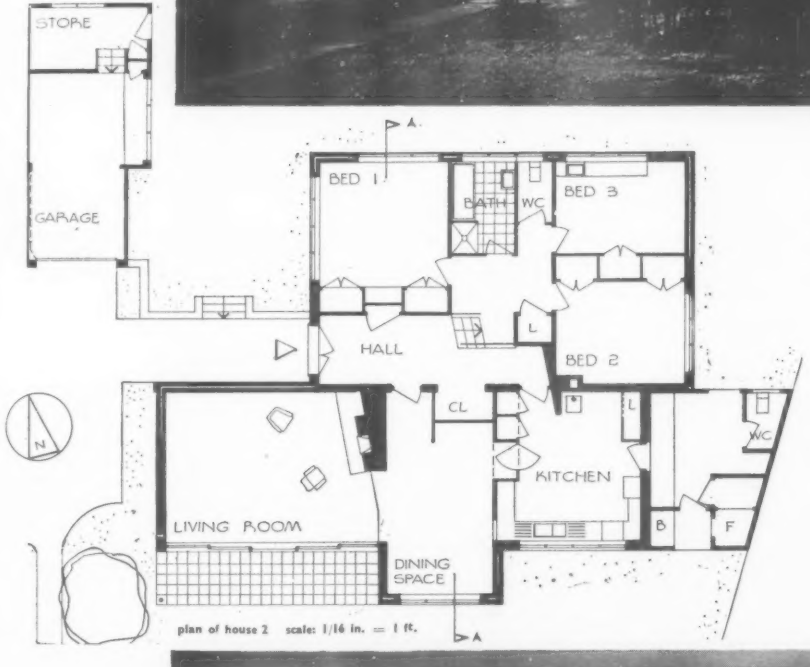
9, detail of the ceiling of the King's Library. Its pure Neo-Grecian manner set the tone for the rest of the building, and gave offence to Smirke's younger, Puginist, contemporaries as they saw the portico erected.

1



plan of house 2 scale: 1/16 in. = 1 ft.

HOUSES AT WELWYN GARDEN CITY

ARCHITECT : RICHARD J. NICHOL

Within a residential area largely built up with houses of traditional appearance, these two single-storey dwellings have been designed to provide contemporary living accommodation while adhering to traditional methods of construction. The necessary Local Authority approval was gained only after some initial difficulty. The two sites, which have a combined area of half an acre, were virgin woodland. The height is such that mains water pressure is very low, and this factor was instrumental in the choice of single-storey structures. The site contours dictated the changes in level within the houses and the clerestory lighting to the centrally placed halls. External walls are of 11-inch cavity construction, the outer skin being brickwork and the inner skin clinker blocks. Partitions are of clinker blocks and there are some internal walls of buff bricks. Floors are of solid 5-inch concrete.

2

1, above, the two houses from the south. 2, left, the living room looking towards the dining space.

3

OFFICES, STORES AND FACTORY AT DORCHESTER

ARCHITECT: CECIL H. ELSOM

Eggdon House, Dorchester, consists of offices, stores and a meat processing factory. The three original corrugated iron buildings, used as warehouses, are shortly to be demolished and replaced. The site is restricted and surrounded by other properties, allowing no windows to the ground floor, which is lit by specially designed north lights. Second-floor windows have panels under them of red terrazzo slabs and the facing bricks are ginger-brown sand faced. The stairs to the first floor offices are roofed by a steel deck on steel beams. The cold room has 4-inch cork slabs set in cement, as insulation to all surfaces, and is equipped by a 2-h.p. air-cooled condensing unit. The contract price was approximately £18,000 and the cost per sq. ft. was about 42s. 6d.

3, above, the offices with despatch bays below. The warehouses which are to be demolished are on the right. 4, the stairs to the offices and 5, the sales manager's office.

first floor plan

ground floor plan

scale: 1/24 in. = 1 ft.

4

5

6

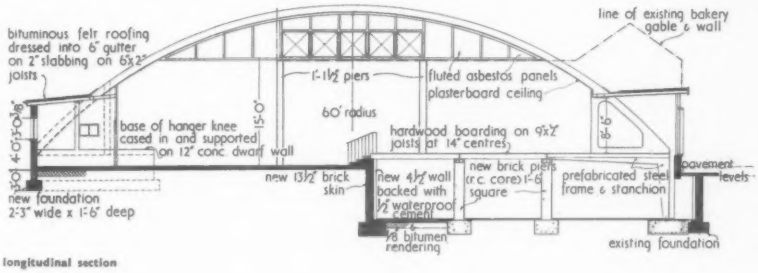
6, the main shop windows. The side wall is off-white. 7, the entrance porch plastered and painted blue-grey.

7

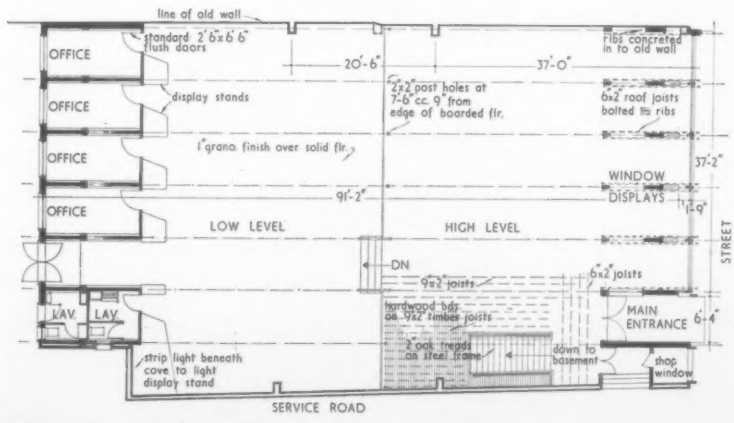
TEMPORARY SHOP AT BEDFORD

ARCHITECTS: MAX LOCK AND ASSOCIATES

This temporary shop provides a large exhibition area for the display and sale of furniture, an area set aside for the sale of fabrics, and cloakrooms and offices for a staff of about ten. The main structure is a reconditioned blister hangar (chosen to conform with licensing regulations and to assist in speed of building. Building was completed seventy days after the site had been cleared). The thrust from the latticed steel-framed ribs of the hangar was transferred down to the ground by two methods: at the back of the shop by solidly concreting the lower portions of the ribs, allowing the weight to counteract the outward thrust; at the front by welding them to fabricated steel frames which carry the thrust down to the basement. The function of these steel ribs at the front has been clearly expressed by setting them free from the basement wall. Wall surfaces generally are treated with emulsion paint in blue-grey or lemon-white; the back display wall has a wallpaper. The floor over the basement is of wax-polished oak; the rest of the floor area has a granolithic finish.



longitudinal section



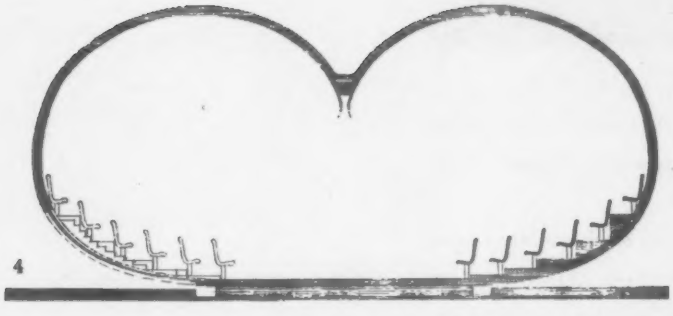
ground floor plan scale: 1/24 in. = 1 ft.

Orjan Luning's projected concert hall for chamber music consists of an exterior, 1, of great complexity—the roof is shown here with its sloping planes removed—containing a 'doughnut' shaped auditorium for intimate and acoustically perfect listening. The relationship of the compact shell of the auditorium to the complex and indefinite outer structure as seen from the foyer, 2 and 3, is an experiment in esthetics of the greatest interest, since it is an attempt to create a setting so unreadable as not in any way to disturb the claim of the shell to be the focus of attention.

CONCERT HALL IN STOCKHOLM

ORJAN LUNING : ARCHITECT

The idea of a hall of equal audibility has existed since classical times, and evoked from Renaissance designers, with their interest in centralized plans, a number of ingenious solutions. Of these the most authoritative was Leonardo da Vinci's quasi-spherical preaching hall, where the priest was to be raised on a pillar to the geometrical centre of the auditorium. But this, and its contemporaries, were only ideal projects, and it is only in the last two decades that acoustic and structural science have advanced to the point where the idea can be realized. Of the designs which have recently been advanced that most likely to be constructed is that of Orjan Luning, a Swedish architect whose design is previewed in these pages.



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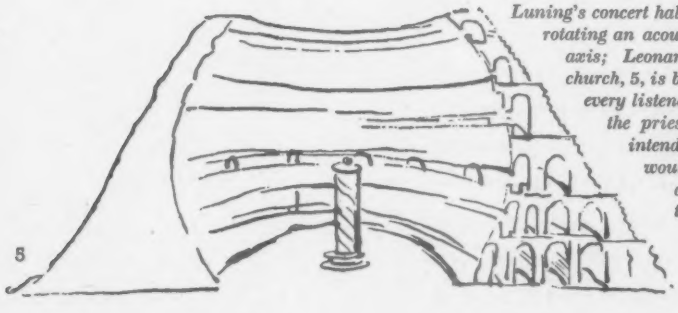

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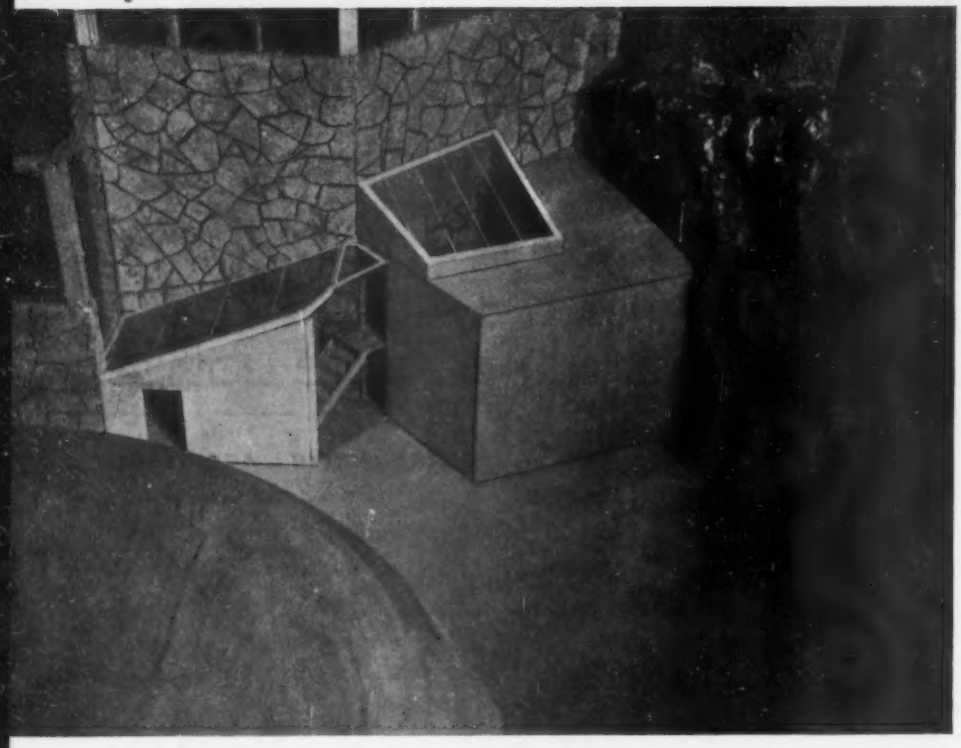
Luning's concert hall, 4, has a shape formed by rotating an acoustic section about a central axis; Leonardo da Vinci's preaching church, 5, is based on the idea of putting every listener at the same distance from the priest. It is not known if he intended to vault the top, but this would have introduced acoustic difficulties which were not then understood.

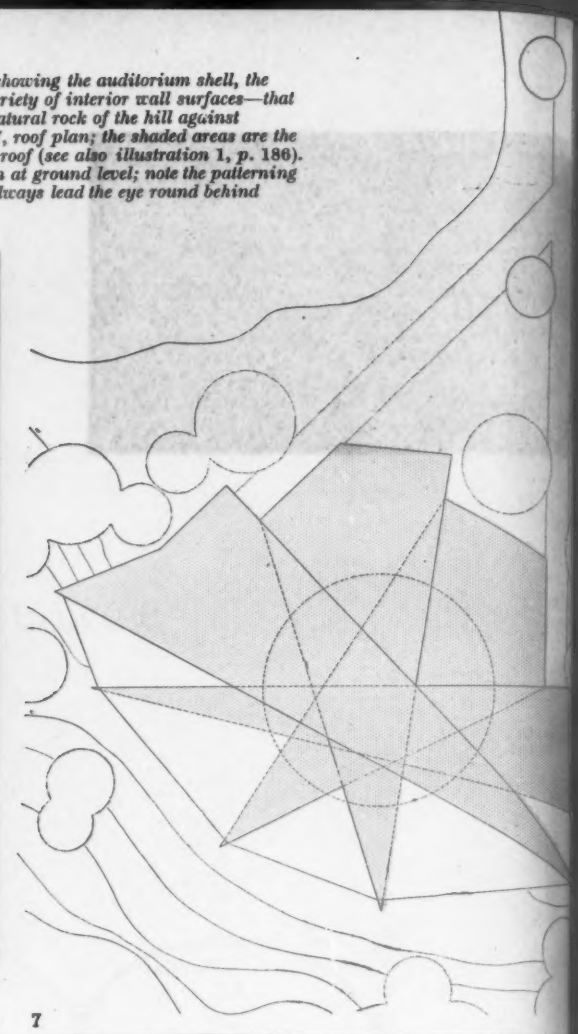
Three organizations with an interest in chamber music—Fylkingen, Kammarmusikföreningen and the Swedish branch of ISCM—commissioned, and accepted the preliminary project for this building, as long ago as 1948, and construction, after being held up for some time, now seems likely to proceed.

The size of the hall approximates to the largest which is thought to be workable; difficulties in both acoustics and the deployment of large bodies of musicians seem likely

6, a corner of the foyer showing the auditorium shell, the 'green room,' and the variety of interior wall surfaces—that at extreme right is the natural rock of the hill against which the hall is built. 7, roof plan; the shaded areas are the horizontal planes of the roof (see also illustration 1, p. 186). 8, floor and seating plan at ground level; note the patterning of the floor which will always lead the eye round behind the auditorium shell.

6





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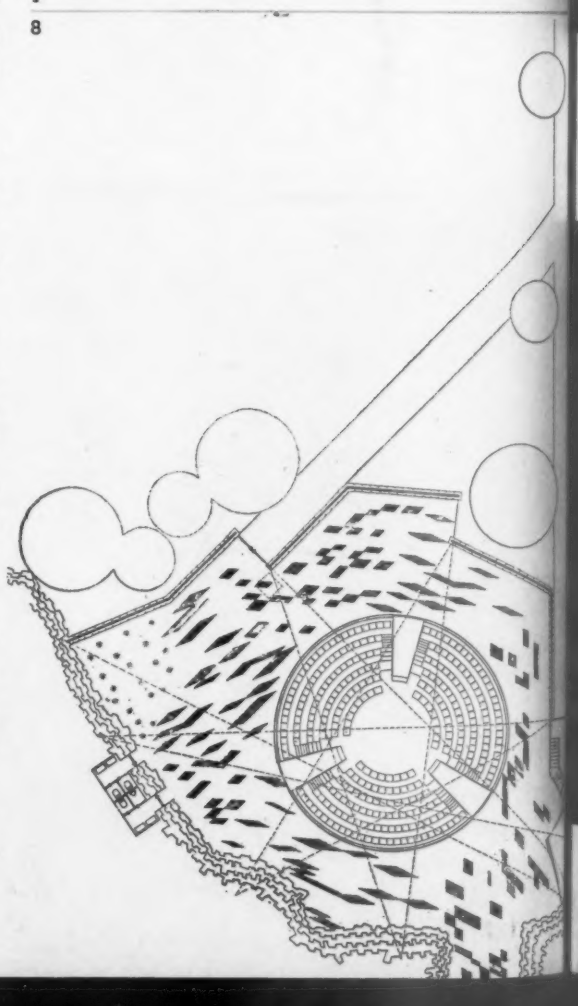

with larger halls and the bigger orchestras they would imply, but in this hall, whose internal diameter is about fifty feet, the players of a small chamber group, facing inwards, enjoy the same intimacy and contact as they would in rehearsal, without serious masking of the sound to any sector of the audience.

The characteristic 'doughnut' form is obtained by rotating an ideal acoustic section about the central axis, and certain visual and structural vaguenesses at the centre are resolved by bringing down the line of section to form a light fitting above the platform. This acoustic shell is built on a wooden framing, and the interior panels can be removed to facilitate tuning.

Seating will be provided for an audience of about 290 persons, who will have access to the hall through three equally spaced entrances. This employment of three-way symmetry inside the shell will prevent any axial emphasis, and accentuate the spatial uncertainty one often feels in circular spaces (e.g. Dome of Discovery) of this kind. The effect will be heightened by the lighting, which will consist of all-over luminescence, making the curve of the shell difficult to read—except during the performance, when it will be replaced by a focal glow focussed on the musicians from the central lamp, leaving the rest of the shell in darkness.

From outside, of course, the shell will present no such uncertainties, but will have exactly the opposite appearance—a compact visual form, tightly closed on itself. In order to leave this sculptural effect undisturbed, the architect has decided not to put it in a room to which it can be easily related visually—but to treat the continuous foyer-space which surrounds it as a complex of planes having apparent indefinite extension.

This is achieved, in spite of the approximate axial symmetry of the approaches and the

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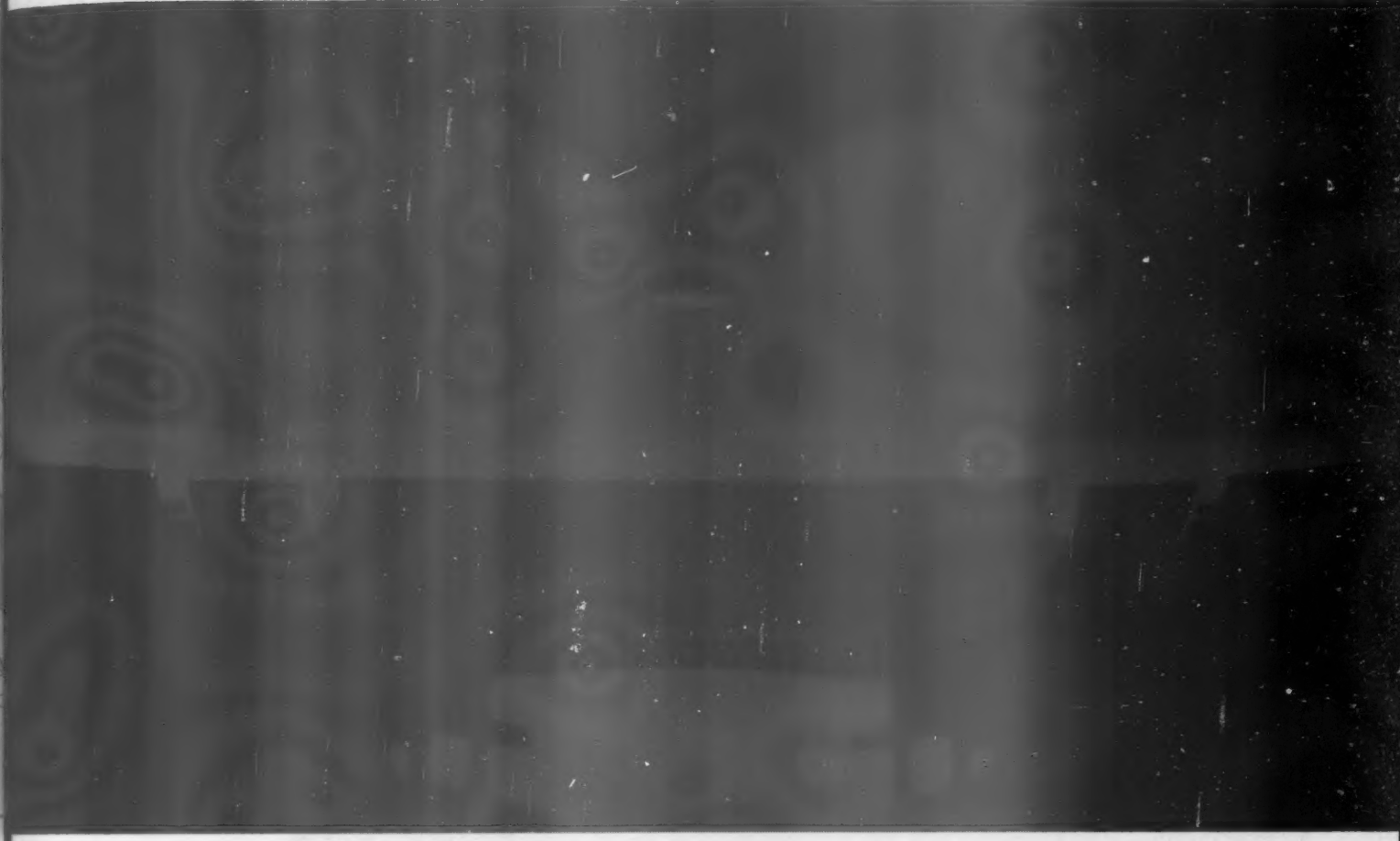


9 and 10, the interior of the auditorium, with the lighting arranged for periods of public circulation, 9, and for a performance, when only the centre of the hall, occupied by the musicians, is lighted, 10.

10

11

11, *the outer structure, completely roofed, seen from the 'stage door' side.* 12, *the complete concert hall—the auditorium can be seen through the front windows—in its projected setting, built into the side of a low hill.*

amphitheatre-like site, by the ingenious and complex forms of the roof, the differing wall surfaces (including the natural rock of the hillside) and by the use of colour to separate the planes. The roof consists of four flat surfaces, each approximately triangular in plan, which cross over one another above the shell of the auditorium. These flat planes are connected by other sloping and twisting slabs to form a continuous covering which is visually intricate, but structurally simple since it can be considered as a beam of circular plan with its greatest depth in the centre.

The effect, as seen from inside the foyer, will be like a series of unrelated planes crossing, meeting and overlapping in an apparently random manner and continuing out of sight. Similarly it will be impossible from any fixed viewpoint, and difficult from a perambulating one, to see any visually comprehensible grouping of wall surfaces, while the pattern on the floor, running round out of sight behind the auditorium shell will always insist that there is further unexplained space beyond. In all this shifting and extending play of surfaces the doughnut shell will remain constant, fixed and comprehensible, like a work of sculpture, and will claim one's attention as the true heart and purpose of the building.

12

BOOKS

PICTURED WALLS

ROMANESQUE FRESCOES. *By Edgar Waterman Anthony. Princeton.* 162*s.*

Edgar Anthony, who died four years ago, was an archæologist of the first rank; also, the proofs of this, his last work, have been read and checked by the scholars who were his friends: it follows that *Romanesque Frescoes* is a worthy monument of that American scholarship which, as some think, is now best in the world. The book is a compendium of all that is known about Romanesque wall-painting—so far as I know the only one in existence—and it is something more. In a masterly introduction of thirty-five thousand words or so the author, making fine use of his erudition and original research, has given what amounts to an outline-history of early Christian painting. Dealing chiefly with Italy, the country with which he was most intimately acquainted, and in dealing with which he is therefore at his best, he tells the story from its Roman and oriental beginnings. I think it is not too much to say that by penetrating analysis of the paintings, or what remains of the paintings, in the cemetery of Commodilla, in S. Maria Antiqua, S. Clemente and S. Saba, at Nepi and in S. Silvestro at Tivoli, he has settled for the common reader—for people like myself that is, though not, I dare say, for experts—the chronology of central Italian wall-painting from the days of Constantine to those of St. Francis.

This is not meant to imply that in dealing with the schools of other countries he is less trustworthy, but only that he is less copious and less original—more compendious in fact. He relies more on native authorities and less on personal investigation. For instance, in the pages consecrated to France—richest of all countries in Romanesque painting proper—he has summarized, and summarized admirably, the conclusions of a group of distinguished critics: Focillon, Lasteyrie, Duprat and Michel: while it is satisfactory to find towering above them all the venerable Mâle. Of the chapter on Germany I can say nothing, seeing that my knowledge of German Romanesque is superficial and my acquaintance with the native authorities nil. For an account of English twelfth-century wall-painting inevitably he has gone to Professor Tristram whose imposing volume is the only comprehensive work on the subject and has been enriched furthermore by the erudition of that good scholar W. G. Constable. But here I must enter a word of warning. The preface speaks of Professor Tristram's 'excellent copies' of English wall-paintings. They are, in fact, not 'copies,' as I understand the word, but water-colour drawings after the originals. You may like them or not, as your taste inclines: but you have only to compare a sketch by Professor Tristram with what remains of a painting at Hardham (say) or Clayton to see that as documents they are utterly misleading. The American youth, intending to study English twelfth-century painting, will probably, and properly, go first to the American book, and then, on Mr. Anthony's advice, to Professor Tristram. When he finds himself in the presence of the originals, or of accurate photographs even, he is likely to be surprised.

The publishers are to be congratulated on having resisted the temptation to include reproductions in colour, which are always untrustworthy and often nasty. Also we should be grateful to the author for having dealt faithfully with Catalan Primitives. For some reason these comparatively recent discoveries have been extolled to the skies as works of art, and as documents treated with superstitious respect; whereas in fact, as works of art they are agreeably second-rate and as documents provincial and of no great significance. Mr. Anthony says so. It is, I suppose, a reviewer's duty to point out that the importance attached (pages 21, 22) to so-called 'Irish Art' will seem to those who have read M. Masai's decisive '*Essai*' a little old-fashioned. Let them not forget that Edgar Anthony died in the year the essay was published.

Clive Bell

MASTERS OF 1900

THE ART NOUVEAU. *By Henry F. Lenning. Martinus Nijhoff, The Hague.* 21 *gilders (c.* 2 *gns.)*

A book with a promising title, but alas of very limited value. The value lies chiefly in the illustrations of the work of Hector Guimard, not sufficiently treated in my Art Nouveau chapter, and of some other French decorators of about 1900. Sufficient illustrations of their work could up to now only be seen if one went back to the original French and German magazines. But Dr. Lenning's text is weak, original research is somewhat meagre, general conclusions from it are hardly reached, and the literary style is barbaric. Americanese is indeed becoming a menace to the literature on the history of art as it has become a menace to sociology and musicology. 'By combining logical principles of design with machine mass production possibilities' is one example, 'the question of contemporary evaluation necessarily omitted the sociological aspects of this art-form' is another. In many places there is a sloppiness in the text also of a graver than stylistic kind. Dr. Lenning says that the process of bending wood was not yet devised about 1900, which is blatantly wrong. He also says that van de Velde introduced Germany to Art Nouveau in 1897, whereas in one book on which he draws a good deal, there are at least two illustrations of Art Nouveau in Germany dated 1893 and 1895. Van de Velde's *Déblaiement* is dated 1894 in the text, 1902 in the bibliography. In the same bibliography Octave Maus appears as Mans, the late master of St. John's College, Cambridge, as Berrians, and Raimondo d'Aronco appears consistently as Avonco.

D'Aronco's work is badly in need of a revaluation. Dr. Lenning reproduces a wonderfully Edwardian postcard showing buildings at the Turin Exhibition of 1902, but they are too much reduced in size to give more than a foretaste, and in any case Dr. Lenning's book, although called *The Art Nouveau*, deals almost exclusively with France and Belgium. British antecedents are only lightly sketched in, and Germany remains entirely outside. That cannot lead to a satisfactory appraisal of the style. Indeed the questions which matter most, the antagonism between metal demonstratively exposed and metal treated as linear ornament, and between abstract and naturalistic ornament are no more than touched upon. Yet, if Dr. Lenning had taken the trouble in his own narrow field to follow closely the writings and works of the Nancy school and especially of Gallé and Majorelle, he would at once have been faced with a most fruitful contrast to van de Velde, who forms the centre of his book. How far the treatment of this great and controversial innovator is adequate will be clearer when van de Velde's long promised autobiography appears.

The layout of Dr. Lenning's book is so completely Edwardian that one remains in doubt whether it was designed to be in subtle accord with the subject of the book, or whether it is just old-fashioned.

Nikolaus Pevsner

METROPOLIS

LONDON. *By Nikolaus Pevsner. Penguin.* 6*s.*

'London,' an aggregation of some 8,000,000 people living in half a dozen counties, challenges definition and analysis. Professor Pevsner's definition, for this volume, is substantially the county of London, as governed by the LCC, with Westminster and the City subtracted and occasionally, as in the Village of Highgate, a complementary area from over the county boundary added. His analysis is basically topographical. The metropolitan boroughs are treated as units, in alphabetical order, and in each a brief sketch of its building history is followed by descriptions of its more notable buildings, starting with churches and ending with railway stations and bridges. This, in the tradition of the older topographers, is followed by a perambulation.

Such a system is logical. Its success in avoiding relegation as 'yet another guide to London' depends on much, from the personality of the author to his choice of material, from adequate knowledge to skill in presenting it. Professor Pevsner succeeds. A vivid style and a wise freedom of choice have turned close on 500 pages of what could be arid facts into a valuable descriptive commentary.

With that commentary any intelligent reader will enjoy and profit from quarrelling. One example must suffice. Can Bethnal Green in 1700 fairly be described as a 'comfortable countrified' place? Can it or its churches in the 1840's be dismissed without a mention of

Bishop Blomfield's astonishingly successful experiment? How many, reading the evidence before the Health of Towns Commission of 1844, would agree with the last paragraph of p. 72. But such quarrels are a measure of the stimulus of an outstandingly individual book, informed by wide knowledge, enlivened by personal opinion, and sustained by reference to the authorities quoted in its preface.

More functional quarrels are with the allotment of three whole pages to the well-publicized Royal Festival Hall, the lack of clarity of some of the illustrations and the absence from the modestly useful indexes of 'plates, artists and places' of references to the 37 pages of introduction. That introduction, though it fails to make good the omission of that minimum of background knowledge which would have so much enhanced its value, is admirable. Omitted, for example, is any note of how the clay lands behind the North bank and the marsh lands behind the South dictated development and buildings alike, knowledge essential to an understanding of the subject of this book. Yet the book itself is an essential for students of London.

T. F. Reddaway

Shorter Notices

THE LETTERS OF WILLIAM MORRIS. *Edited by Philip Henderson. Longmans. 25s.*

'Wherein you are spiritless, I wish with all my heart that I could help you, for it is most true that it grieves me, but also, I must confess it, most true that I am living my own life in spite of it, and in spite of anything grievous that may happen in the world.' A man who could write that and who was so infuriated a worker and so tempestuous an arguer could not be a writer of rewarding letters. Morris needed no confidants, nor the intimacy of detailed description of events or scenery. His thoughts on social affairs went into lectures, his feeling for nature into designs.

Mr. Henderson's task of collecting all Morris's known letters was thus in many respects unrewarding. The letters of the 'eighties and 'nineties are more and more—though, of course, with exceptions—reports on political work and views; of the earlier letters much had already been incorporated into Mackail's admirable biography which now exists in the *World's Classics*. To one's knowledge of the years before 1870, of which one would be particularly anxious to know more, the new collection does not contribute much. Of letters before 1856 only one is new; letters of 1857-60 are completely lacking, and of the 1861-70 letters ten are new and ten known.

Mr. Henderson's introduction is an excellent piece of work, and it begins with the most penetrating characterization of Morris's relation to life around him. This comes from Wilfred Scawen Blunt's diary and was written immediately after Morris's death. 'Morris,' he says, was 'too absorbed in his own thoughts to be either openly affectionate or actively kind. . . . His life was not arranged with reference to his family. To the rest of the world he seemed quite indifferent. . . . The truth is he could not give an hour of his time to anyone, he held it to be too valuable. . . .' It is a grim story; but it explains much in Morris's work, including its enormous range, its evenness of productivity and its consistency of purpose.

Among the most interesting letters in Mr. Henderson's collection are Morris's answer to the reproof that as a socialist he should not have been an employer of labour as well (1883, p. 190), his brief *curriculum vitæ* to Andreas Scheu (1888, p. 184), his outbreak against the 'lumps of ineptitude put up as monuments during the eighteenth century in Westminster Abbey,' and the 'unspeakable wretches who daubed them on' (to Lethaby 1889, p. 132) and his guarded approval of such classical designs as Ashburnham House (1881, p. 153) and the late seventeenth-century woodwork at the west end of Canterbury Cathedral.

N.P.

HOMAGE TO PICASSO. *By Roland Penrose and Paul Eluard. Lund Humphries. 35s.*

This handsome book is a complete pictorial record of the exhibition of sketches, drawings and watercolours held at the Institute of Contemporary Arts to celebrate Picasso's seventieth birthday. The earliest of the drawings is a plastically conceived and beautifully executed study from the cast made at the age of twelve, and the latest are the rollicking scrawls dated 1950.

Most of the works illustrated are taken from two portfolios lent to the ICA by Picasso himself (they are easily identified by the absence of his signature) and some of the gaps are filled by loans from English and French collections. A fascinating group of *minotaure* drawings from the second portfolio may give the uninitiated the misleading impression that 1936 and 1937 were Picasso's peak years, but is none the less welcome for that. Apart from this group, very few of the drawings are important, but it is a merit of the selection that it contains none of the famous anthology pieces, and even when the form is at its most tentative the line is never hesitant. Three large colour plates and a cover of winged bulls and suns specially designed by the artist add gaiety to a nice example of book production.

Roland Penrose's account of Picasso's development necessarily covers a good deal of familiar ground, but his appraisal of the humorous element in the drawings of every period should quicken the interest of the most hardened reader of 'tributes.' The paragraphs on the *minotaure's* ambiguous relations with the hysterical bull-ring horse are particularly absorbing, and suggest that Mr. Penrose could write a valuable full-length study of Picasso's tragi-comic transformation of this ancient hybrid.

The solemn prose poem by Paul Eluard, entitled 'Picasso Good Master of Liberty,' is probably too oracular and oratorical for English readers.

Robert Melville

HISTORY

VISENTINI DRAWINGS

In the British Museum and the Library of the RIBA is a large group of unidentified drawings of Italian architecture, all obviously from the same workshop. The King's Library (B.M., Printed Books Dept.) has three volumes containing drawings of churches, palaces and monuments of Venice; '*Admiranda Urbis Venetae*.'[1] Nothing is known about these lavishly bound volumes, beyond the fact that they once belonged to Consul Smith whose coat of arms is painted on the flyleaf and in whose catalogue, Bibliotheca Smithiana, of 1755 they are mentioned for the first time, though not in the one of 1737; thus we can roughly, though only very roughly, date them, if we assume that Consul Smith acquired them on completion.

The MSS Department of the British Museum owns another collection, though much smaller, of similar drawings, 34 in all, of Venice, Padua, Vicenza and other north Italian towns including Florence, bound into one volume (Add. 26.107). These drawings, equally anonymous, have such an unmistakable similarity of technique to those in *Admirandae Urbis Venetae* that they must come from the same source.[2]

The Library of the RIBA owns two more lots of such drawings; one collection was presented to the Institute in 1942, by Mr. Granville Proby and consists of three very large volumes of elevations and plans of buildings in Venice and northern Italy.[3]

However, the identity of the artist is revealed by the other collection of drawings in the RIBA; this consists of 88 drawings originally mounted on what were certainly the sheets of a bound volume, taken apart, as can still be guessed from the Contents page. This collection differs from the other in that many buildings of Rome ancient as well as modern are included, and one of these bears a tiny monogram which has been read as A.N., but is more likely A.V. This collection offered, however, another important clue, namely the double red line on the mount, so characteristic of Lord Burlington's collections.[4] A search through the Burlington-Devonshire Collection at the RIBA proved successful; there is one drawing of the Claustro dell' Carità obviously by the same hand as the drawings under discussion, signed Antonio Visentini (1688–1782). Thus he, the well-known Venetian architect, painter and engraver, or the pupils and assistants in his workshop, must be considered the authors of these drawings. In fact they are more likely by the members of the workshop, for it is very unlikely that Visentini himself made hundreds of drawings, many of them replicas. This might explain their anonymity, although another possible answer is considered below.

The interesting thing about the Burlington Collection is that the Earl could not have acquired the drawings when he was in Italy himself in 1719 since there is

[1] I am very obliged to Mr. F. Watson for drawing my attention to this collection and for general information on Visentini.

[2] It came to the Museum from a dealer in 1865 and bears the book plate, transferred from the old cover, of Henry Dawkins, who could by the coat of arms on it be identified as the brother of James Dawkins, explorer of Palmyra fame. There are two drawings, a plan and elevation of a tomb 'dun in Perator che al presen sichiame turbia vicin a Niza,' which are different in character.

[3] I am greatly indebted to Mr. Williams of the RIBA Library and Mr. G. A. Dobson, the Assistant Librarian of the House of Lords, for this information.

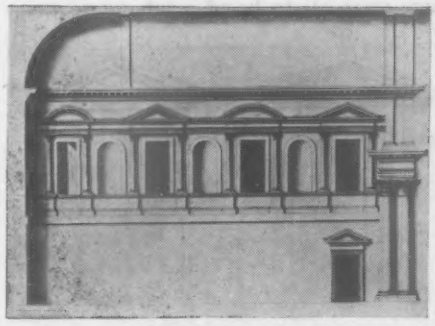
[4] I have to thank Professor Wittkower for kindly drawing my attention to this feature of the Burlington collection.

terminus post quem for at least one of them. The so-called Palazzo Bracciano only came into the ownership of the Duke of Bracciano in 1745, having belonged to the Chigi before then.[5] Assuming a date later than 1745 a drawing of the façade of San Giovanni in Laterano by Galilei finished ca. 1738 can be conveniently placed. In 1747 Visentini painted a view of 'Burlington House in a phantastic landscape.'[6] Whether this can be taken as an attempt to establish contact with Burlington we cannot know, it can hardly have been a definite order by the Earl since the picture is today in the Royal Collection, where it came from Consul Smith. Thus may we assume that it was he rather than Visentini, who tried to make the Earl buy the picture? And may we further assume that Consul Smith was the link between Visentini and the English Lord (specially if the latter had drawings sent to England), that in fact he acted as an agent for the artist? Since there cannot be any doubt today that Consul Smith was an art dealer that is perfectly feasible. Whether then his own three volumes on Venice were a kind of pattern book from which clients could choose one cannot say, nor could any explanation be found why Burlington acquired his volume of drawings: this could more easily be explained if the collection was more in keeping with his predilection for Palladio, but such a general collection ranging from antiquity to the most modern buildings somehow does not seem to fit in with his usual taste; or had Burlington some particular purpose in mind? We don't know.

[5] M. Vasi, Itineraire instructif de Rome, 1792, p. 330.
[6] Reproduced AR January, 1947.

These collections of drawings are interesting from many points of view; firstly they throw new light on Consul Smith's activity. He must have been the intermediary, and he may well have prevented Visentini from signing or otherwise identifying his drawings, perhaps to make any direct contact impossible.

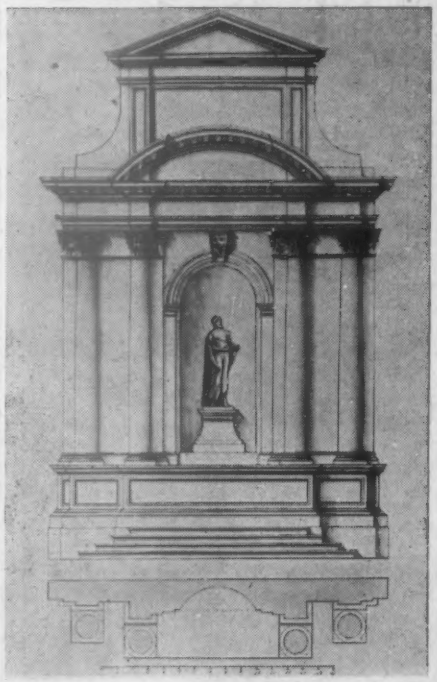
On the other hand, of course, we get a good idea of the size of such a workshop where hundreds of drawings were turned out for sale and may perhaps assume that Visentini's was not the only one, though



2, the interior elevation of San Giorgio Maggiore in Venice which may have been the prototype of the flanco of Gibbs's St. Mary-le-Strand (B.M. Add. MS. 26. 107 fol. 19).

through the activity of Consul Smith and his connection with England it must have been a flourishing one. Their value, however, is even greater in connection with the history of architecture and can be dealt with under two heads. Firstly they give detailed and it seems accurate accounts of a large body of buildings, if extant at all, often no longer in their original state. Secondly, since they may well have been a vehicle of transmission of architectural motives deriving from buildings, not available in print, they reveal the source, hitherto doubtful, of many of these motives.

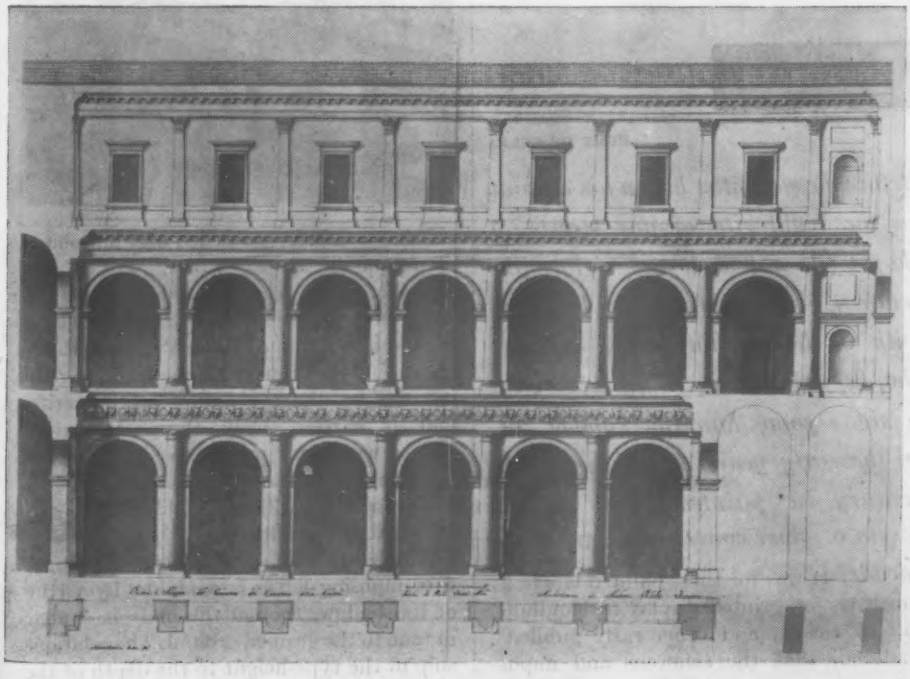
It is more likely that such carefully measured and finely executed drawings were used than hasty sketches by the architect on the spot. Particularly, one must bear in mind that only very few of Palladio's buildings, for instance, or Scamozzi's or Giulio Romano's had appeared in print. On what, for instance, other than such drawings can Flitcroft in his capacity as draughtsman of Kent's *Inigo Jones* have based his drawings of San Giorgio Maggiore?[7] Where did Gibbs find the model from which he copied the side façades of St. Mary-le-Strand, which is obviously derived from the interior decoration of the choir of the same church? (fol.19 of Add. MS 26.107).[8] Equally many of his designs for tombs, single motives as well as the general structure, seem to take their clue from Visentini drawings. To give only a few examples: The Cavendish Monument resembles very much, only changed in



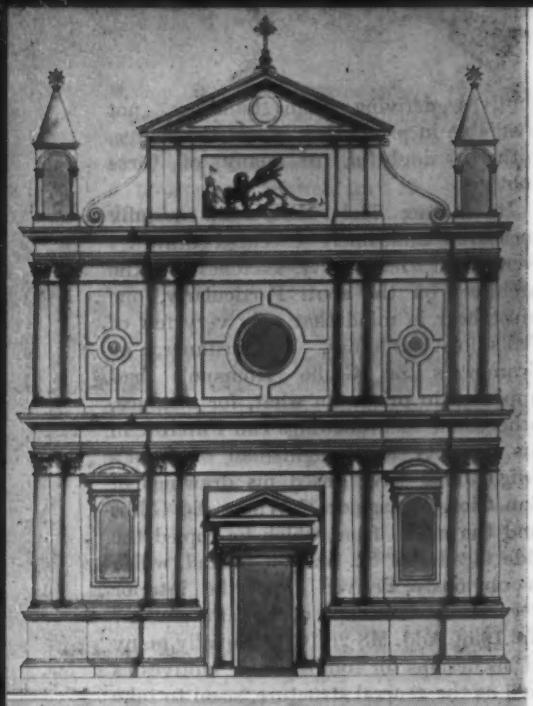
3, altarpiece in the church of the Scalzi in Venice which bears a strong similarity to Gibbs's Cavendish Monument (Admir. Urbis Venetae Vol. III p. 190).

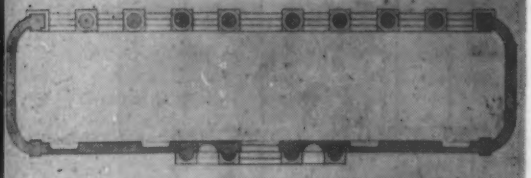
its disposition, pl. 190: Vol. III of *Admiranda Urbis Venetae*, representing an altar-piece in the church of the Scalzi in Venice; then pl. 114 in Gibbs's *Architecture* is identical to pl. 166-1 in the same volume. Several of Gibbs's drawings, moreover, especially V.A.M. E3604–1913 are very near in character to some of Visentini's

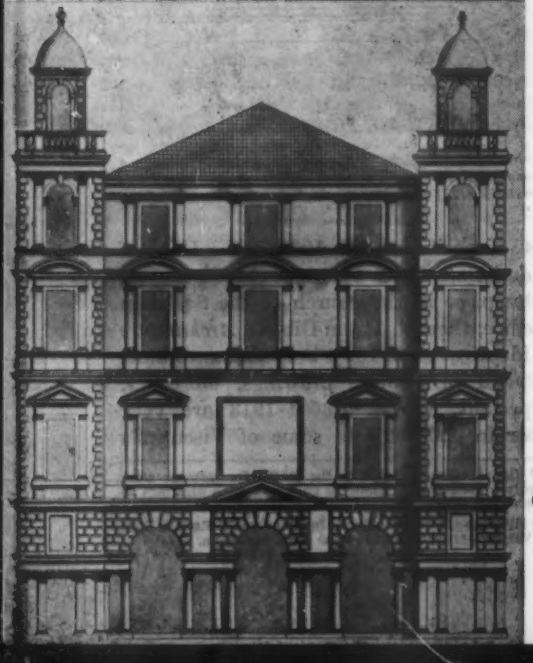
1, the Claustro dell' Carità in Venice, signed drawing of Antonio Visentini in the Burlington Collection of the RIBA.



[7] The sketches of Inigo in the RIBA for instance were hardly a good enough guide to go by for such drawings as Flitcroft produced.
[8] Hitherto the Palazzo Spada in Rome or the Roman Gate at Verona were thought to be the possible sources.



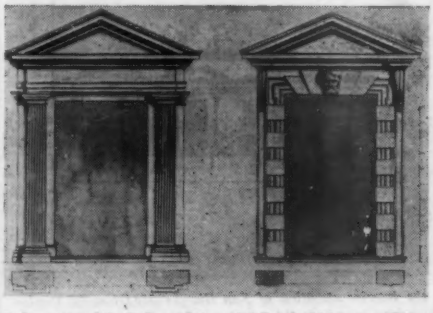




4, the facade of San Geminiano, a church no longer in existence, formerly on the Piazza San Marco (Admir. Urbis Venetae Vol. III p. 22). 5, a screen in the garden of the Palazzo Trevisani in Murano, hidden from the eye of the passer-by (Admir. Urbis Venetae Vol. II fol. 86). This is also true (Admir. Urbis Venetae Vol. I p. 90) of 6, the courtyard facade of the Palazzo Morosini, San Canciano.

drawings. Often, of course, the patron may have been the owner and promoter of such drawings and thus being in the possession of the true prototype have 'suggested' to the architect how to build.

It is true that the drawings discussed here seem all to be of a later date than



7, doorways of the Palazzo Grimani a Servi which may well have served as prototypes for English door or windows (Admir. Urbis Venetae Vol. II fol. 94).

works based on them, but that may be mere chance, replicas abound and Visentini may well have been engaged in this occupation the whole of the first half of the eighteenth century, not only in the forties.[9]

But perhaps one result of this short survey will be that still more collections or single drawings belonging to the Visentini workshops will come to light and enable us to fix the dates more accurately. S. Lang

[9] In fact, in Smith's above-mentioned catalogue a work by Visentini dating from 1726 is listed: *Iconographia della Chiesa Ducale di San Marco.*

LETTERING

HUME OF KELSO

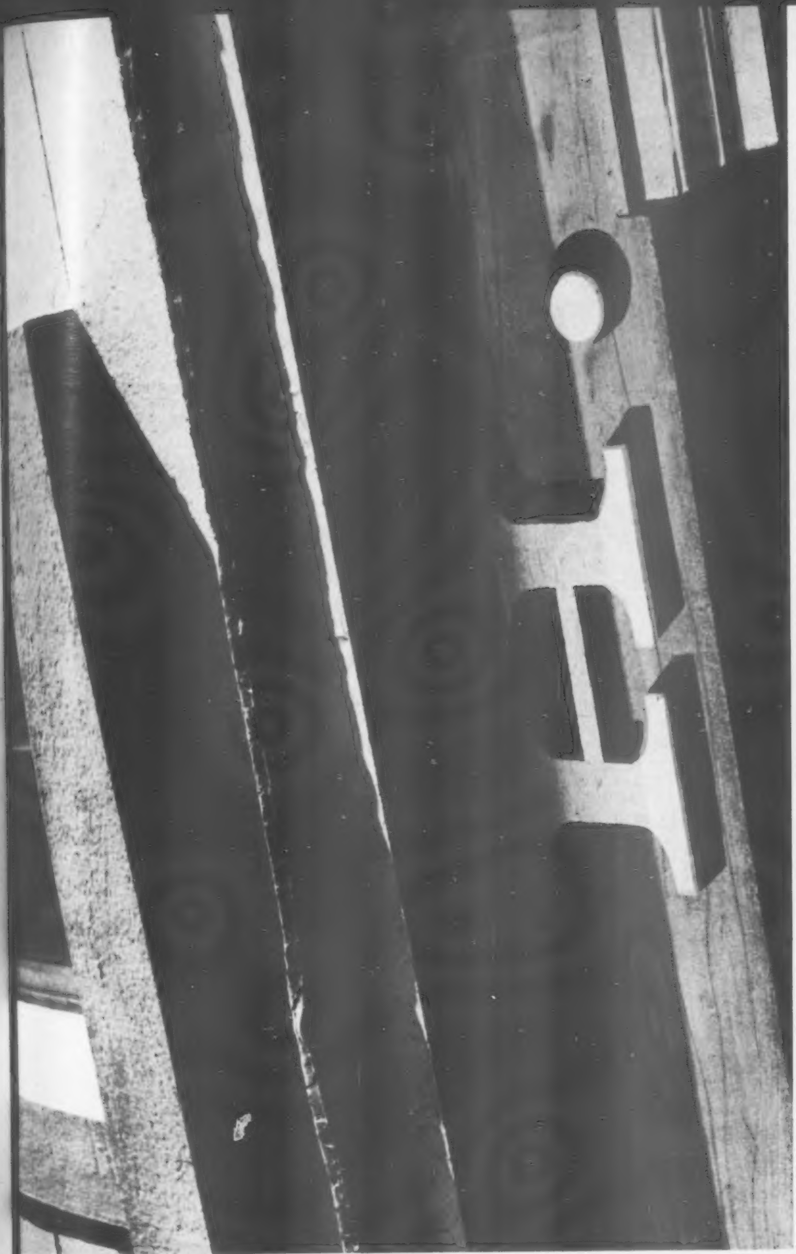
Before the shopfitter began his assault on the regularity of our streets, a shop (with a few elegant eighteenth-century exceptions) was a building with a decent flat front, and the shopkeeper announced his trade with a sign—some hanging symbol, or, in the early years of the nineteenth century, a painted label on the fascia or other convenient part of the facade. It was for these painted labels, as much as for printed display in handbills, lottery tickets and other early publicity material, that the sonorous and imposing Regency alphabets were devised—Egyptians, fat-faces and grotesques—and their authority and swagger, legibility and adaptability, help them remain to this day unrivalled for their advertising functions. But where do they remain? Signwriting, driven into a kind of frenzy by competition from the shopfitters' showy stock-in-trade, has clutched at a repertoire of corrupt and unreadable Black-letters, scripts and copper-plates, culled from Victorian pattern books, and all equally unsuited to the medium and function of the painted fascia. Yet signwriting is a trade where master-pupil (often father-son) relationships still persist, and where the continuance of a tradition can still produce a sound vernacular craftsman.

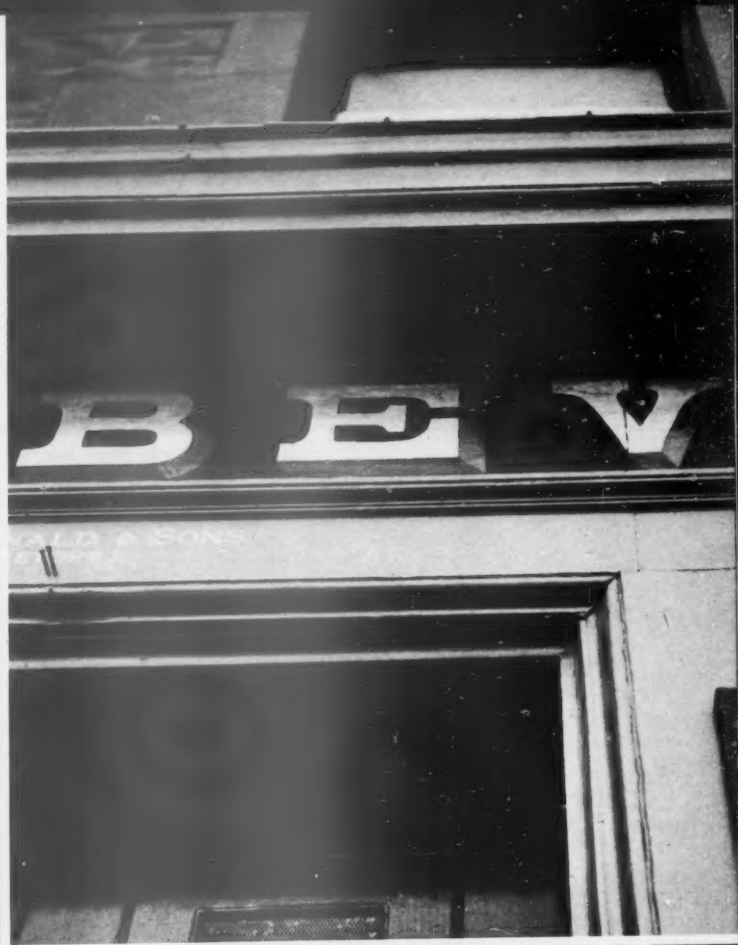
Such a man is Hume of Kelso. He enjoys unusual opportunities to exercise his craft because Kelso, unlike even its immediate neighbours in Roxburghshire, has escaped, almost completely, the attentions of the shopfitter, and the flat stone façades of its eighteenth-century houses have not been punched in or pulled open to make display windows. The tradesmen announce their trades with painted fascias or labels above the ground-floor windows. Most of these are the work of John H. Hume, painter and decorator, and they show a fine vernacular inheritance of letter forms. Some of these grotesques and Egyptians he learned from his master—a workshop tradition—and some he found already existing on façades that he repainted, 1, and picked them out afresh—a true empiricist.

This Georgian Fat-face Perspective, with its serifs (which would be hairlines in

printing practice) thickened into fine slabs, is unique in his repertoire. Most of his alphabets are related to his Extended Egyptian, without doubt his finest letter. Strong and dignified, it sets wide without sprawling, its simple rectangular forms are relieved by the bracketing of the serifs, and it carries easily those decorative usages which are proper to signwriting—bevelling and shadow in 2, and 5; full perspective with gilt highlights in 3 and 4, opposite.

Applied to the façade of his own shop, 6, 4 this imposing letter is readable, by virtue of its shadow, though the body is similar in tone to the grained ground. The relationship of the type-height to the depth of the





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fascia is as sensitively adjusted here as in any of his work, and a similar refinement of placing may be seen in 7. This is not one of his best alphabets, by any means, but the application of the label to the blank wall, and the relationship of the paint-area to the window, is as satisfactory and precise as the relationship of address to stamp on a copy-book envelope.

7

Kelso's shops do not usually present him with a perfectly blank wall like this; their fronts offer definite architectural forms which leave him little latitude in the placing of the labels, and demand the greatest restraint if visual decencies are not to be affronted. The sweep of curving wall at the corner of the street, 8, offers temptations which must have been difficult to resist, but, nevertheless, the label appears in the fascia and the dramatic turn of the wall is unspoiled. Not all lettering in Kelso is John Hume's work, he stands in a live vernacular tradition, which is practised with equal felicity by other craftsmen. An intelligent solution, by an unknown hand, to the problem of lettering an Ionic entablature is seen in 9. Although there is more space in the frieze, the sign-writer has preferred to work below the moulding, in the architrave where the lettering will not be overshaded by the cornice, and his label has been brought right down to the capitals, because these make the division of architectural parts quite clear, and there is no need to leave a light strip, as in 8, to divide upright from lintel.

Where the architecture offers neither freedom, temptation nor any very positive suggestions as to where the label should be placed, Hume can still produce a solution which, far from being merely correct, enhances and improves an unemphatic architectural composition, as in 10. This example, or 11, might well stand as the type or epitome of his work, for its sensitive composition, both within the label and within the façade, and also for the use of a letter which is decorative but inclined to weakness, and is saved from being feeble by the use of a strong, black outline and a deep perspective, 12. With its gilding still fresh, this label which is shiny and glistening on its irregular surface of rough-tooled local stone has almost the dazzling effect of a Byzantine mosaic suddenly brought out into the sun. Equally remarkable is the fascia of the Spread Eagle Bar, where his Egyptian has been fattened almost to its limit, in order to give maximum emphasis without ornament, 14, and instead of consisting of loops, bowls and uprights which enclose areas of the background, the letter has become an area in its own right, into which little pools of the background have seeped along lines of cleavage. But this fattening must be done


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with conviction, for if the thickening of the parts is not consistent with the increased size of the letter, and its relationship to the background is not firmly adjusted, the legend will sprawl emptily, like the word

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11

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12

15

HOTEL, 15, where inflation replaces emphasis, and punch is lost in the attenuated relation between each letter and its neighbour.

These related alphabets give Kelso a rare quality. The squares and streets of the town with their regular flat-fronted ground floors enjoy not only a freedom from glass-and-chromium, which is a negative virtue, but are positively bound together in good-neighbourly relations by the family like-

John Hume's standard Egyptian is an even, middleweight alphabet, **13**, *but can be stripped to its bare forms for emphasis, and strengthened till each letter is almost a solid block,* **14**. *Merely increasing the size of the letter without attention to this problem of fattening results in the weak and empty sprawl of* **15**.

ness of Mr. Hume's dignified, readable and authoritative display letters. Instead of the schizophrenia of the average market town, where serene Georgian and Regency upper storeys along the market streets ride above

16

the visual squalor of clamorous and competing shop-fronts, Kelso enjoys a homogeneity, a unity in diversity, which enhances the regularity of its architecture, and sets a standard for good manners in public relations.

That this is not due to any monopoly on the part of John Hume is shown by the presence of equally sound lettering by other hands, such as 9, and the fine wood letter of 16, which may be one of the sources of Kelso's tradition of display alphabets. This tradition is not something that is kept alive by historicism or sentimentality, but by the only thing that justifies the continuance of any vernacular —its functional suitability. These fascias and labels do their work in a practical manner, with a democratic respect for self and neighbour, which expresses and enhances a surviving pattern of provincial culture. Practically every market town in Britain has its signwriter—how many, one wonders, enjoy a position as fortunate, and have made a townscape contribution as remarkable as that of Hume of Kelso.

C. Forehoe

PHOTOGRAPHY

PANORAMIC VIEW

It has become a startling novelty to see a picture, of a building, which has not been composed according to the time honoured precepts of central perspective, which is not subject to the tyranny of the wide angle lens. Yet central perspective is only a con-


1

vention, and the way the eye sees, particularly inside a building, is nothing like the camera. One regards the interior of the Pantheon, for instance, not with a fixed monocular glare, but turning the head, sweeping the surfaces with one's gaze, looking down at the floor, up into the dome. A photograph which attempted to record this rather random scanning would be a muddle; some convention must be accepted, and the panoramic sweep in one plane employed by G. Kidder Smith in this magnificent sequence of the Pantheon aims to combine necessary convention with a new look. Starting with his own feet, the camera tripod and the impedimenta of his trade, 1, he sweeps across the pattern of the floor; takes in a party of sightseers, 2, who are part of the essential reality of a famous building; mounts the wall by the order to the cornice which it supports; observes the blind tabernacles of the attic; climbs by the coffering into the eye of the dome; 3, down the other side, descends the order, and across the marble floor to his own feet again. Thus he is able actively to demonstrate the sequence of architectural events which compose the building, the play of materials, of texture against texture, the structural logic which underlies the Roman and Renaissance vocabulary of architectural enrichment.

In doing this in a sequence of independent views he encounters, and over-rides, those perspective difficulties which have always bedevilled the makers of panoramas. Walls bulge or sag, the floor plunges precipitously at the observer's feet, but these effects are what the eye really sees, and what central perspective irons out in the interests of common sense which insists that things are not so. A few great painters, Konrad Witz when central perspective was young, Degas when it was old, have tried to be true to these facts of vision, for the price of ignoring them is to introduce a cumulative distortion towards the extremities of wide views. Thus a wide angle photograph or painting will always pull the Pantheon into a Baroque oval, which is surely a worse lie than the slight running distortion from shot to shot of Kidder Smith's stimulating panoramic view. P.R.B.

In one sweep the camera of G. Kidder Smith embraces the whole volume of the Pantheon from floor, 1, to dome, 2, and back to the floor again, 3, giving a panoramic view of the interior which is just as valid, and far more revealing than the views in central perspective to which we are accustomed.


2

INDOOR PLANTS

CRASSULA RUPESTRIS (Crassulaceæ)

The Crassulas are evergreen succulent plants which were first introduced into this country in the eighteenth century from South Africa. The best-known house plant of this family is the *Crassula arborescens*, the Jade plant, which has already been described in this column, as has the popular Crassula of the florists, *Rochea coccinea.*

Unlike these, *Crassula rupestris* is a trailer with small flat leaves threaded regularly and rather geometrically in pairs along thin woody stems. The leaves have a reddish edge and the small flowers which appear on long stemmed clusters or corymbs are white or blush pink. Its habit of growth has earned it the name, in America, of the Necklace Vine.

It is a good plant for rooms as it is fairly

tolerant of poor conditions, demanding only plenty of light and regular watering in summer. In the winter watering should be reduced, allowing the plant only just enough water after December to prevent it drying out completely. It can be propagated from seed, cuttings or from a single leaf placed on wet sand. It can be grown on in sandy loam, river sand and crushed brick rubble. It is an excellent plant for grouping with other small succulents such as the Lithops species, *Gasteria verrucosa* and the Echeveria species, on shelves or window ledges. It is also a useful subject for small window gardens.

H. F. Clark

FURNITURE

SIR AMBROSE HEAL

A link with the very beginnings of the Modern Movement has parted with the retirement on January 31 of Sir Ambrose Heal, RDI, FSA, at the age of 80. He was one of the first generation of Pioneers of Modern Design, a founder member of DIA, a partner in the family business from 1898, a trained craftsman, and a practising designer who made a characteristic contribution to the development of design. He is best known to most people as the designer of such Neo-traditionalist pieces as the sideboard, 1, whose modernity of conception is somewhat disguised by the sumptuous materials and discreet use of carving, but he was also

1

responsible for less publicized pieces, like 2, which as early as 1905 set a standard of simple elegance which none of his contemporaries, except perhaps Reimerschmid or Hans Urban, could rival, and which the Modern Movement at large did not achieve until after 1925. By its continued encouragement of good design the firm of Heal and Son rendered a great service to

2

industrial art in England, and its part in distributing modern design throughout the world is in the history-books, but the vital contribution of Sir Ambrose to the invention and production of modern design is still too little recognised. **C.F.**

WORLD

HILTON HOTEL, ISTANBUL

Another link in a world-encircling chain of super-hotels will be completed with the building of this new tourist hotel overlooking the Bosphorus in Istanbul. Financed by ECA funds to the tune of 4.8 million dollars and owned by the Turkish government, it will be operated on a one-third-of-profits basis by the already far-flung Hilton Hotels International, which, besides spreading the gospel of American catering to the ends of the earth, seems likely to spread with it a new International Style for hotels,

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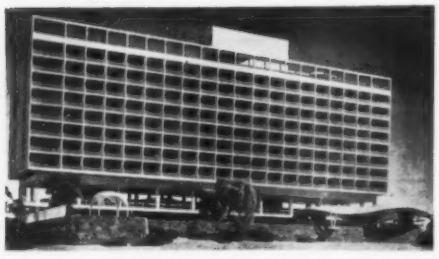
all deriving ultimately from the pre-Hilton *El Panama*, designed by Ed. Stone.

The façade, 1, of the Istanbul hotel, by



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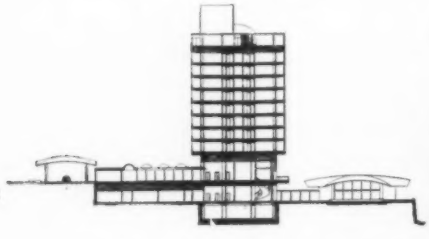
Skidmore, Owings and Merrill, exhibits the classic feature of the *Panama/Caribe-Hilton* manner—egg-crate brise-soleil providing a private balcony to each of the 244 guest rooms. The section, 2, shows how the site is exploited to provide a doubled



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ground floor for the public rooms, though the dining room is in the picturesque outbuilding on the right (also extreme right of photograph).

Further Hilton hotels are scheduled for Athens, Madrid, Rome, London (and, possibly, Havana and Mexico City). In London, Hilton Hotels International has been negotiating for the site of bombed Portman House (north-west corner of Portman Square) but this project is apparently held up pending Government approval, and a group associated with Hilton has subsequently been reported trying to gain control of Grosvenor House.

P.R.B.

HERMAN MILLER SHOWROOMS, LOS ANGELES

The Pacific coast's reply to Knoll Associates' New York premises (AR *December*, 1951) *are the new showrooms for the Herman Miller Company in Los Angeles.* Designed by Charles Eames, the building exhibits characteristic Eames features: façade built on a regular rectangular grid, 1, with hit-and-miss filling of various materials (not quite as haphazard as first glance might suggest); free and adjustable plan, 2, based on a 7-foot module; a variety of defunct vegetables used for interior decoration, 3, now almost an Eames signature. The planning is simple, aims at the minimum of 'architecture,' a maximum of sympathetic space to display the

1

(mostly Eames-designed) products; nevertheless, the interior effects are more elaborate and rather more complex than at Knoll's. The free forms of Eames'

3

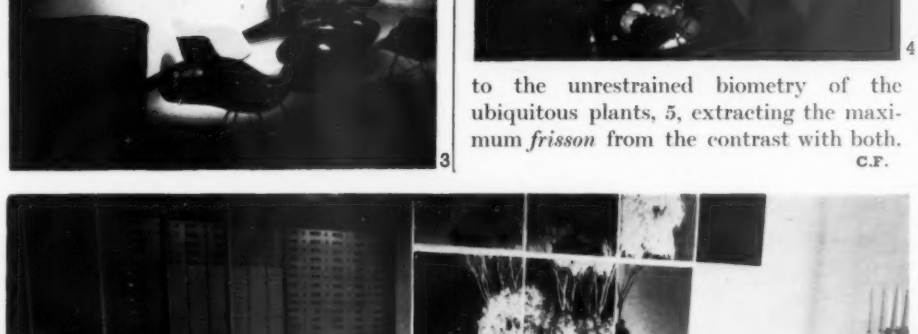
2

chairs stand in a particularly nicely-adjusted relationship to the prim geometry of his architecture and storage units, 4, and

4

to the unrestrained biometry of the ubiquitous plants, 5, extracting the maximum *frisson* from the contrast with both.

C.F.



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ANTHOLOGY

THE SALE

The house itself seemed larger than before. Four corinthian columns formed the centre entrance. The wings swept round on each side to form a crescent. It must have been magnificent in the old days, but murder on the feet—the sort of place where you need a bicycle to get from the sitting room to the nearest lavatory. Now the façade had that diseased look which means the break-up isn't far off. A lot of stucco trimming had cracked away revealing the brick beneath, but whoever bought those bricks would certainly have to work to drag them out. That place had been built. Built like a monument to stand up for a long time. It would have gone on standing up, too, if it wasn't for the demolition dealers. It wouldn't have done anyone any good, of course, and in a hundred years or so it would have disappeared, but it would certainly have stood up for a while longer than the determined men who were, even now, getting their tackle ready to tear it to pieces. . . . As I walked over the untidy grass and the muddy drive down to the lodge, I was inclined to be philosophical. What did it mean, anyway, this break-up, or anything else for that matter? To begin with it meant people dying alone and so quietly that no one noticed it until probate was granted. But even that wasn't the beginning. It started with a man living. He put a few stones together and crawled between them. Finally he built a house with a hundred rooms and into every room he put a thousand bits and pieces to look at and think about. He was just about to explain exactly what all these bits and pieces amounted to, when, unfortunately, he died. They were lost—it couldn't be helped. The man's life was in them and when he died they had nothing left to live for—until the dealer came along and gave them meaning for the lives of other men. The dealer was the ring-master in a dream circus—he flicked his catalogue and presto, another routine. As for him, the dealer, the Autolycus of the auction-rooms, he never owned a thing in his life, and he knew it. The objets d'art, the objets vertu, the bijouterie and the pots, they all passed through his hands and into history. Who knew better than he that nothing is given, that everything passes, the woods decay? He was the ultimately human being. He resigned himself to making a profit. Whether or not grandfather had a vase worth buying and selling was the only question.

WOLF MANKOWITZ (*Make Me an Offer*), 1952. Andre Deutsch. 7s. 6d.

MARGINALIA

Arti Visive

Arti Visive, which comes in a small newspaper format, is published by the Fondazione Origine, Rome, a body occupying a position somewhere, intellectually, between the Institute of Contemporary Arts and the Galerie La Hune in Paris. It adheres in an impassioned manner to Abstraction, carries a friendly editorial note on *Art d'Aujourd'hui*, and, apropos the Venice Biennale of 1952, announces the death of the New Realism, a little prematurely, one might think. The most distinguished contribution to its first number is by Gropius, a consideration of the place of drawing in artistic training which reaches conclusions that are not very surprising for him, but very much so in the homeland of *bel disegno*. The greater part of this issue is devoted to studies of various aspects of the Biennale, including a short note on the English Pavilion, full of praise for Sutherland and the English sculptors. From England also comes the most surprising contribution, a view of the *nuova città di Stevenage*, about whose tall square towers there hangs an atmosphere, not of Hertfordshire, but very definitely of Bedford Square.

A New Meegeren

Germany has had its van Meegeren hoax, and this time it is the medievalists who were taken in. Owing to war damage at the celebrated thirteenth century church of St. Mary at Lübeck plaster flaked off and seemed to reveal wall paintings of some interest. They were placed into the hands of a restorer, Dietrich Fey, and he, with his assistant, Lothar Malskat, went to work and, as has now been proved, more or less invented a whole scheme of medieval wall paintings for most of the church. When, thanks to a quarrel between restorer and assistant, it all came out, two monographs had already been published hailing the paintings and estimating their historical importance.

The Critics' Prize

The British Section of the International Association of Art Critics (AICA) has instituted an annual prize to be awarded to a painter or sculptor in Great Britain. The prize breaks new ground, as far as this country is concerned, in being intended for award only to professionals, and a clause in the regulations specifically excludes amateurs or students, however accomplished. The first jury—A. D. B. Sylvester, Sir Philip Hendy and Benedict Nicholson—have awarded the prize for 1953 to Eduardo Paolozzi, sculptor, designer, and teacher at the Central School of Arts and Crafts.

Architects in this Issue

1

Architects of Secondary School at Orpington (see pages 176-178). E. D. LYONS and I. ISRAEL. Lyons first met Israel (then a student) while lecturing at the Regent Street Polytechnic. Asked him to join him in competition for Wolverhampton Civic Hall (1934). First prize enabled them to set up in partnership. Later won first prizes for Health Clinic at Bilston (1937) and Council Offices, Consett (1938). Been placed in 18 competitions of 22 entered. Ellis became partner in 1949. Office, back of Oxford Street, is scheduled as ancient monument. They have few assistants and maintain personal contact. EDWARD LYONS. Born 1905 in London. Trained at Regent Street Polytechnic (then the 'London') after studying art for three years. Worked in various offices, amongst them Frank Baines, on ICI, Millbank. Spent war in RE's, rose to be Lieut.-Colonel, served on AFHQ in the North

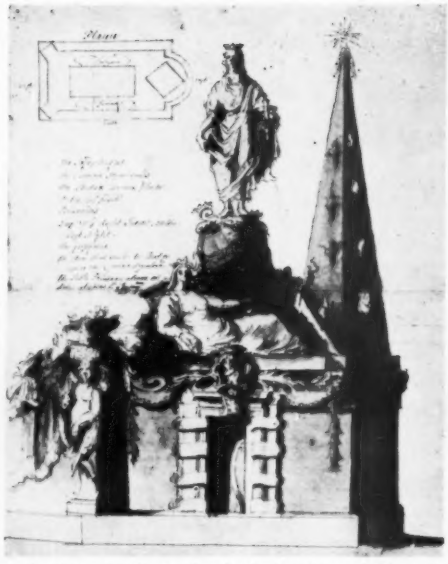
Africa campaign, spent last part as war artist. Married and lives in a jerry-built villa at Iver. Likes painting, dislikes income tax. LAWRENCE ISRAEL. Born 1910 in London. Trained at Regent Street Polytechnic. Worked for Josephs. Served in RA and RE's. Captain, saw service in Africa and Normandy beach-head. Lives in N. London. Keen cricketer and hockey player. TOM ELLIS. Trained at Lancaster School of Art and under Thomas H. Mawson. Got scholarship to RCA and AA. Worked for Vincent Harris. During war became designs officer, Middle East. Rose to Major. Greatly influenced by Asplund and Corbusier. Married, has three children under 6. Lives at Iver. Absorbed in his work and family.

2

Architect of Secondary School at Lansbury (see pages 173-175). DAVID STOKES, son of Leonard Stokes (PRIBA 1910–12), born in Surrey 1908. Trained at the AA. In private practice (except for war years) since he first opened an office (tiny room in the Temple) while still a student: early job was for D. N. Pritt. 1933–35 was a partner with A. Marshall Mackenzie, Son and George in Aberdeen. Has an office in Victoria Street with five assistants. Was on studio staff of AA 1945–47. Lives in a house which he built in St. John's Wood; during school holidays on Isle of Wight. Married; son John (7) wants to be an architect sometimes; daughters Jane (15) doesn't want to be an architect ever, Teresa (10) wants a large family, Lucy (3) wants everything. Latest hobby, gardening.

Bodleian Pamphlets

Two booklets of architectural interest have been issued recently by the Bodleian Library, Oxford. One is a useful photographic survey of the buildings which house the Library, the other, an addition to the Bodleian Picture Books series, surveys the collection of architectural drawings which form part of the Bodleian collection. Its twenty-five excellent plates are drawn mostly from the drawings presented by Richard Gough in 1809, and range from



3. *Project for the tomb of the Duchess of Kent by Nikolas Hawksmoor.*

anonymous XVI century designs to Wren, Burlington and Gibbs, while the non-Gough illustrations, thrown in for good measure, include an interesting church tower by Chambers and a rousing baroque tomb by Hawksmoor. Both books cost 2s. 6d. (or 2s. 9d. post free) from the Library.

Holland House Preserved

A three-star example of English Mannerism, and the nearest one to Charing Cross, Holland House is to be preserved in its present ruinous condition. War damage had gone so far as to preclude any hopes of restoration, and, with much of the roof missing, rain and weather have spread the damage further. However, the south front, 4, is thought to be reasonably sound, the east wing is still more or less roofed, and the arcading, one of the most notable features of the house, is stable. The LCC are to spend some

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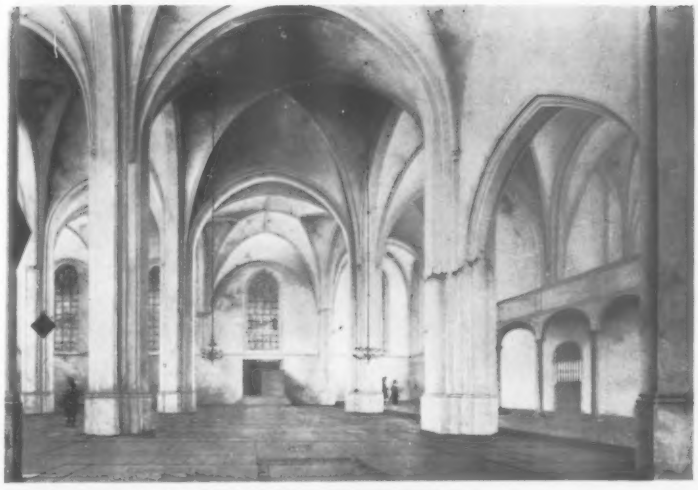
£15,000 in rendering these parts of the fabric secure, at least up to first-floor level. This curiously accidental victory of anti-scrape (had more of the house survived, restoration would have been attempted) will conserve for us a fragment which may prove more affecting a monument to the splendours of its Whiggish past, than the whole house put to some twentieth-century purpose. Its exact building history is rather obscure, but it is thought that the centre block and, possibly, the arcades with their fine fleur-de-lys cresting, go back to the beginning of the building in 1605–7, when Sir Walter Cope first put construction in hand, and the wings are somewhat later.

EXHIBITIONS

Proust staged Bergotte's death at an exhibition of Dutch pictures: the old man only dragged himself there to see Vermeer's *Little Street*, and as he passed through the exhibition was 'struck by the stiffness and futility of so artificial a school.' When he came to the Vermeer he noticed for the first time 'the precious substance of the tiny patch of yellow wall,' and as his giddiness increased he was like a child who tries to fix his eyes on a fluttering yellow butterfly.

This picture has come from the Netherlands with a lovely self-portrait by Carel Fabritius, who died young, and some huge, ugly group portraits by Hals and Eeckhout to 'round out' the exhibition of six hundred or so Dutch pictures from British collections on view at Burlington House. The patch of wall is not yellow but a kind of rich, white precipitate of the clouds serenely massed overhead. Proust may have been thinking of the dusky gold shutters at the upper windows, but it doesn't matter, for the entire picture is composed of a substance precious beyond its uses, and so imbued with the energies of the painter that it disengages itself from what it describes, and leads its own life. I can think of three other Dutchmen in whose work this miracle sometimes occurs—Rembrandt, Van Gogh and Mondrian—and they are perhaps the issue and vindication of the fearful patience with which great numbers of their countrymen have applied high technical gifts to an unimaginative illusionism.

There are great painters who are unable to provoke that final alchemical change in the paint itself, and one of these is Hieronymus Bosch. The evidence of a thinking human being disclosed in his *Adoration of the Kings* gives this picture immense distinction in an exhibition whose prevailing atmosphere is of a vulgar and boorish caricature of epicurianism. (There is a kind of collusion between the rich dark pictures of food and the pale empty pictures of church interiors, which resembles a glutton's understanding of the efficacy of periodic abstinence.) One would have thought that the Adoration theme might interrupt Bosch's commentary on human degradation, but there is little sign of devotion in the figures round the Virgin, and for the most part they betray a furtive and disgusting curiosity: they are simply the mockers on their best behaviour. Only the



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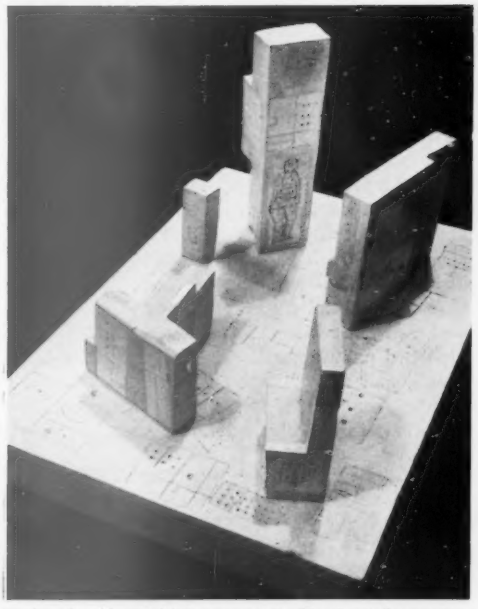

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5, Interior of the Church of St. Cunera, Rhenen, *by Pieter Saenredam* (*Burlington House*); 6, La Serpentine *by Henri Matisse and* 7, Head of Jeannette, 3rd State *by Henri Matisse* (*Tate Gallery*); 8, Adoration of the Kings *by Hieronymus Bosch* (*Royal Academy*); 9, Maquette for a Monument *by Reg Butler and* 10, Maquette for a Monument *by Eduardo Paolozzi* (*New Burlington*).

black king, in an exquisite white robe, has beauty and nobility, and it is more than likely that the picture contains concealed meanings. The ruined building may be a symbolic criticism of the Church, and the fact that the black king stands apart may be an expression of philosophical reservations regarding the immaculate conception; he may even personify the heretical religious community known as The Brothers and Sisters of the Free Spirit—an Adamite sect which practised ritual nakedness and included a paradisaical eroticism in its tenets—to which Bosch is thought to have belonged.

David's *Death of Marat* and the effigy of Abraham Lincoln are perhaps the only potent images we have had of what Walt Whitman called the 'sleeping gist' of Democracy. In their time both images have been practically sacred, but now they too are sleeping and their magic is ebbing away. It's surprising that Picasso and Léger, with their left-wing politics, haven't attempted to exploit the iconography of David's picture in contemporary terms, and even more surprising that no one in America has thought of asking a sculptor like Manzu to renew for them the vitality of the Lincoln image. But we may not have to wait upon their resurgence: a significant new monument to Democracy in the form of an unknown political prisoner may be on the point of emerging from the International Sculpture Competition, sponsored by the ICA, whose finals will be held at the Tate in March.

A selection from the British entries, including the twelve which have been chosen to represent us in the International Exhibition, have been put on view at the New Burlington Galleries (with ingeniously designed stands by Alec Heath). After a good look round I was forced to the conclusion that the subject does not call for bony figures with haggard faces, or for any kind of bound, crouching or blindfolded personage, or for a pale form between two dark ones in any mode of figuration whatsoever. But the range of interpretation is fascinatingly wide and several of the entries are thoughtful and imaginative. Geoffrey Clarke's concrete column sheathed in a tight cone of steel bars, with a tiny figure trapped at the top, is one of the most powerful pieces in the show, but its insistence on confinement and frustration is too pessimistic for a public monument, and its exclusion from the last round of the contest is understandable. The rejection of William Turnbull's project seems less defensible. It is a simplified male nude walking sedately in a vast square, with four posts of varying heights at the far corners. The sense of loneliness and dedication is extremely effective even in the maquette, and if a spacious enough site could be found for it in the heart of a city it would propound all the ambiguities of the theme. The plump and childlike gravity of Paolozzi's maquette is enchanting. The disarray of blocks on a ground scratched with esoteric markings is rather like a suddenly abandoned game of hopscotch. Some of the faces of the blocks are painted in a way which suggests false windows; a graphito of a standing man appears on one of the blocks, a graphito of a prone man occupies an oblong in the pavement, and both figures are as emblematic as the Cerne Giant. Mystery plays over the project like a summer breeze, and it would be a very good place indeed for a game of hide and seek. Butler's iron construc-

tion aims like Gothic at infinite height. It looks as romantic as a Piranesi with its inaccessible platform and its ladders leading nowhere, but prison and prisoner have assimilated one another and turned into a personage whose giddy and elated verticals express predicament and aspiration with equal force.

The sculpture of Matisse is no less lively and beautiful than that of Renoir, Degas and Picasso. There is a special quality in the sculpture of great painters: because these artists are less familiar with the problems of sculpture their approach is somewhat solemn, and it seems to leave a trace of comicalness that makes even their noblest work peculiarly human and accessible.

The superb *Large Seated Nude* which reigns with such back-aching majesty over the exhibition of Matisse's sculpture at the Tate suggests that the drawings which preceded it were essentially those of a painter, for one cannot but be aware that a supporting armchair has been removed. It is true that with the armchair gone Matisse devotes himself to creating the muscular tension that will enable his figure to sustain the pose, but she remains in a state of uneasiness that would not be present in the work of a professional sculptor. The marvellous rough-textured facets of his surfaces suggest a fauvist adept of the palette-knife, and many of the forms—the bold, overarching of thighs, for instance, or sudden bulges below the knee—echo his pictorial deformations, but when all is said and done his sculpture is far from being modelled painting. It is truly conceived in the round, and such things as *La Serpentine* and *Head of Jeannette 3rd State* are sculptures formed by blind, sensitively squeezing and exploring hands.

Robert Melville

TRADE & INDUSTRY

A Small Scale Laundry

An exhibition was held recently at the Building Centre to demonstrate Electrolux laundering equipment, which comprises a washing machine, a hydro-extractor and a laundry truck. It has been designed to meet the laundering needs of small communal laundries in housing estates, hospitals, schools, hotels, factories and institutions with similar requirements. Possessing a washing capacity of about three times that of the normal domestic machine, it stands, in size, midway between that and a full scale laundry, and clearly fills a very valuable function. One machine has a capacity of 1,000 lb. dry clothing per week. An important feature of the equipment is its simplicity of operation, for it has been shorn of all gadgets and complication to obviate the need for skilled operators.

Any unskilled person—the average housewife, for example—can operate it after a little instruction just as easily as any other modern mechanical household appliance.

The washing machine, with a capacity of 22 lb. dry weight of clothing, is made of chrome steel, and an externally mounted totally enclosed ¼ h.p. electric motor drives the cage—a clothes container of perforated steel. This operates on a horizontal axis rotating eight times in one direction and then reversing and turning eight times in the opposite direction at 32 r.p.m. The water is contained in the outer drum, which has a capacity of 50 gallons, and the lid has two spring-loaded clips which prevent either clothes or water from escaping. A most useful feature is that the machine is equipped with an independent water heater, models being available for use with electricity—3-phase for either 360–400

11, *Electrolux laundering equipment exhibited at the Building Centre.*

and 400–440 volts, gas or direct and indirect steam heating. It thus requires a cold water supply only, and this is not coupled to the machine. The normal washing temperature is 180°F. but clothes may be boiled if desired. One washing cycle takes between 30 and 45 minutes, the water being heated gradually to the required temperature, followed by two or three rinses. There are safety devices to control water flow and to lock the lid when the motor is switched on.

Overall dimensions are: width 3 feet 4 inches, height 3 feet 2¾ inches (4 feet 7 inches with the lid open), depth 2 feet, though extra depth is needed with the gas-heated model for a flue. Gas consumption is 0.5 therms per hour, electricity nominal rating 10 kw. Weights are 300 lb. and 230 lb. respectively for gas and electric models.

The hydro-extractor, with a capacity of 14½ lb. dry clothing weight, operates on the centrifugal principle at 1,440 r.p.m. and removes most of the water from the clothes in 4–5 minutes. One can thus easily serve two washing machines. It is of very solid construction—it weighs 430 lb., is operated by a 3-phase A.C. ½ h.p. 50 cycles electric motor for the same voltages as the washing machine, and a foot brake is used to bring the machine to a stop. The normal safety devices are fitted.

Dimensions are: width, 2 feet 9½ inches; height, 1 foot 8½ inches; depth, 2 feet 6 inches.

The third unit is a chrome steel sheet laundry truck, for carrying the wet clothes from washer to hydro-extractor. Its use prevents the clothes coming in contact with either the floor or the operator, and so enables the wash to be completed with a dry floor. The truck weighs about 80 lb., stands 2 feet 2⅝ inches high, has a drain cock, and is mounted on rubber wheels.

Planned Kitchens

If one could add up the industrial and commercial activity directed to making the domestic kitchen easy to run, not only would the figures be formidable but the diversity of the industries engaged in the task would be quite surprising.

As an addition to their large showrooms in King Street, Hammersmith, W.6, W. N. Froy & Sons Ltd. have fitted up six small kitchens to demonstrate the advantages of properly planned arrangement and proper equipment. Each is fitted with built-in cupboard units of different well-known makes, all possessing a

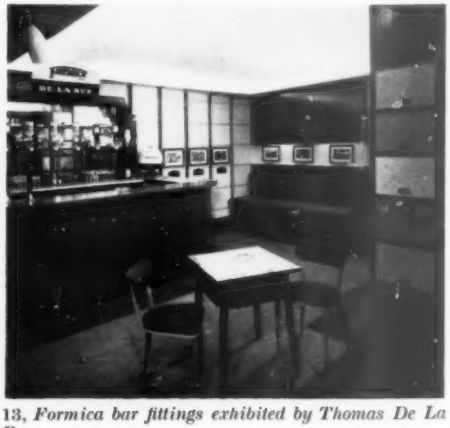
12, *Froy's 'Custom-built' kitchen.*

variety of features and on scales to suit various sizes of pocket. The advantages of wood units are compared with those of metal, for each type has its special applications, and the importance of proper finishes on working surfaces, of suitable floor-coverings and of pleasant and colourful schemes of decoration are emphasised. The display also includes a wide selection of cookers, washing machines, dishwashers and many other labour-saving devices.

Froys have also established a kitchen planning advice service to deal with all kitchen problems, and so enable customers to have their kitchens fitted out in a way that makes the best use of space, and employs the most suitable equipment for the means available.

Formica in the Pub

Although the Brewers' Exhibition is past, the problem of bar-fitting continues, so the exhibit by Thomas De La Rue & Co. Ltd., 84–86, Regent Street, W.1, comprising an old bar and a new one, the latter of course showing the application of Formica to bar-fitting, is still of current interest. In the new bar, Formica was used extensively for vertical and horizontal surfaces to demonstrate



13, *Formica bar fittings exhibited by Thomas De La Rue.*

that its hygienic and durable qualities are consistent with the traditional character of pub and inn, provided that they are used with discrimination and ingenuity. Red soft glow Formica was used for the bar top and straight-grained walnut for the face. The general character of the bar was simple but colourful, and enlivened by prints of early gin shops, some of which had indeed evaded the net when 'Inside the Pub' was produced by the Architectural Press.

Booklets Received

Royal Doulton Potteries, published by the well-known pottery firm, outlines its development over

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nearly 140 years, and reviews the many ramifications of the business today. It is profusely, and for these days, lavishly illustrated with early prints, and with photographs of processes and of their latest products. It is available from Doulton & Co., Doulton House, Albert Embankment, S.E.1, for 5s. post free.

Heat Insulation of Factory Plant and Buildings is issued by Fibreglass Ltd., Ravenhead, St. Helens, Lancs. Fuel economy is of such importance that anyone concerned with the economic operation of steam plant, for example, or of factory buildings cannot afford to overlook the valuable contribution of Fibreglass to the solution of heat insulation problems. The booklet sets out the various forms in which Fibreglass is available—rigid sections, flexible sections, strip, sewn sheet, wired mattress and resin-bonded slab and filled mattress for insulation of plant and bitumen-bonded mat for structural insulation, and includes much information on efficiencies and methods of application.

Union Locks for Municipal Housing is an illustrated catalogue of locks and door furniture, suitable for municipal housing schemes and similar projects, and selected from the wide range of Union products manufactured by Josiah Parkes & Sons Ltd., Willenhall, Staffs.

Appointments

Metropolitan-Vickers Electrical Co. Ltd., Trafford Park, Manchester, announce the appointment, as from 1st July next of Prof. Willis Jackson to the post of Director of Research and Education, and to a seat on the Board of Directors. Prof. Jackson is Professor of Electrical Engineering at the Imperial College of Science and Technology, London. This appointment will enable Dr. C. Donnatt, the present holder of the post, to extend his duties as Assistant Managing Director.

The Directors of Celotex Ltd., Stonebridge Park, N.W.10, announce that Thomas B. Dodson was appointed General Sales Manager of the Company on 12th January last, and that H. Crawford Poole became Manager Home Sales on the same date.

Sealocrete Products Ltd., Hythe Road, N.W.10, announce the appointment as from 1st February last of R. B. C. Douglas to succeed W. N. Wylie as Technical Representative for Scotland. Technical assistance in the use of the Company's products Sealocrete, Sealantone, Sealantex and Bituseal and supplies of these will be available through Mr. Douglas at 13, Queenborough Gardens, Hyndland, Glasgow, W.2. Telephone Western 859.

CONTRACTORS etc

Time and Life Building. *Architect:* Michael Rosenauer. *Co-ordinating Designer for Interior:* Sir Hugh Casson. *Quantity Surveyor:* Oswald E. Parratt. *General contractors:* Holland & Hannen & Cubitts Ltd. *Sub-contractors: structural steelwork:* Dorman Long & Co. *Hollow tile floors and reinforced concrete:* Diespeker & Co. *Aluminium and metal windows:* Williams & Williams Ltd. *Passenger lifts:* Waygood-Otis Ltd. *Strong room door:* Chubb & Sons Ltd. *Heating, hot water and ventilation installation:* Young, Austen & Young Ltd. *Drainage and plumbing installation:* Engineering Service Installations Ltd. *Sprinkler, dry hydrant installation, rolling shutters:* Mather & Platt Ltd. *Facing bricks:* R. Y. Ames. *Gas installation:* North Thames Gas Board. *Incinerators:* William Sugg & Co. *Electrical installation:* Engineering Service Installations Ltd. *Sanitary fittings and accessories:* Shanks & Co. *Stonework:* The Wandsworth Stonemasonry Works Ltd. *Terrazzo:* Diespeker & Co. *Door furniture and ironmongery:* Comyn Ching & Co. (London) Ltd.; Alfred G. Roberts Ltd.; Pryke & Palmer Ltd.; James Gibbons Ltd. *W.C. partitions:* Holoplast Ltd. *Cork tiles:* E. J. Elgood Ltd. *Handrails and cat ladder:* F. A. Norris & Co. *Acoustic tiles:* H. W. Cullum & Co. *Interior and exterior decorative metal work:* The Morris Singer Co.; Haskins Ltd. *Marble work:* Fenning & Co. Derby Dene marble quarried by Dene Quarries (Derbyshire) Ltd. *Flagstaffs:* J. W. Gray & Son. *Lighting fittings:* The Merchant Adventurers Ltd.; Engineering Service Installations Ltd.; Anthony Juer Lighting Ltd.; Oswald Hollmann. *Water coolers and condensing unit:* The Lightfoot Refrigeration Co.; R. E. A. Bott Ltd. *Watchman's patrol system:* Rentrix Ltd. *Interior panelling and decoration:* Harris & Sheldon Ltd.; H. H. Martyn & Co. *Kitchen equipment:* Benham & Sons Ltd.; W. M. Still & Sons. *Metal partitions:* Sankey-Sheldon Ltd. *Venetian blinds:* J. Avery & Co. *Curtain tracks:* W. J. Furse & Co. *Radio and television aerial installation:* A. Imhof Ltd. *Linoleum:* John Lewis & Co. *Wood flooring:* Wm. Mallinson & Sons. *Linoleum tiles:* Semtex Ltd. *Fittings:* Westminster Joinery Ltd.; Frank W. Clifford Ltd. *False ceilings, etc.:* Bracketing, Centering & Lathing Ltd. *Metal railings:* Clark, Hunt & Co. *Asphalt:* Faldo Asphalte Co. *Glazing:* Faulkner Greene & Co. *Paropa roofing:* Frazzi Ltd. *Fibrous plaster:* G. J. Green & Sons. *Copper work:* Holloway Metal Roofs. *Plastering:* W. Miller (Plasterers) Ltd. *Scaffolding:* Scaffolding (G.B.) Ltd. *Decoration:* South London Decorators Ltd. *Excavation, etc.:* Willment Bros. *Wall tiling:* Parkinsons (Wall Tiling) Ltd. *Joinery:* J. Long & Sons. *Reception Area: Material for curtains:* Tibor Ltd. *Joinery and wood panelling:* H. H. Martyn & Co. *Staircase hall entrance doors, staircase balustrade, sliding plant window:* Morris Singer Co. *Marble:* Fenning & Co.

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Carpet: Wilton Carpet Factory Ltd. *Chairs:* Heal's Contracts Ltd. *Magazine tables:* Ernest Joyce. *Flowers:* The West End Flower House Ltd. *Communication map (Tooling):* Sangorski & Sutcliffe. *Iron sculpture by Geoffrey Clark:* Blacker Forge & Hammer Co.; British Oxygen Co.; Rockweld Ltd.; Haskins Ltd. *Lighting consultant:* Anthony Juer Ltd. *General Area: Movable steel partitioning:* Sankey-Sheldon Ltd. *Light fittings:* Merchant Adventurers of London Ltd.; Oswald Hollmann; Best & Lloyd Ltd. *Cork flooring and pin-up boards:* E. J. Elgood Ltd. *Acoustic ceiling:* H. W. Cullum & Co. *Dark room sinks:* Sant Sturgess Ltd. *Door furniture, fittings, etc.:* James Gibbons Ltd.; A. G. Roberts Ltd. *Paint:* Keystone Paint & Varnish Co. *Special joinery:* Holland & Hannen & Cubitts Ltd.; Westminster Joinery Ltd.; Frank W. Clifford Ltd. *Steel desks and filing cabinets:* Roneo Ltd. *Randalrak personal filing cabinets, cupboard and Readyrak steel shelving:* Metal Shelving (Industrial) Ltd. *Rolstore mobile storage units:* Acrow (Engineers) Ltd. *Telephone directory holders and letter trays:* Cowtan & Cox Ltd. *Safe:* Chubb & Sons Lock & Safe Co. *Curtains:* Maple & Co. *Executive and typists chairs:* Leabank Chairs Ltd. *Settee:* S. Hille & Co. *Easy and upright chairs:* Ernest Race Ltd. *Tables:* Educational Supply Association Ltd.; Ernest Race Ltd. *Radio and TV installation:* Alfred Imhof Ltd. *Ashtrays:* Primavera. *Direction boards, etc.:* The Lettering Centre. *Wastepaper baskets:* Acorn & Lumium Sales Co. *Warehousing and removal:* Maple & Co. *Conference Room: General sub-contractors:* Harris & Sheldon Ltd. *Marble:* Marble Decorations Ltd. *Furniture designed by architect:* Heal's Contracts Ltd. *Cafetaria: Contractors for the interior:* Harris & Sheldon Ltd. *Contractors for kitchen equipment and servery counter:* Benham & Sons Ltd. *Special banquette seating and loose and fixed tables:* Andrew Pegram Ltd. *Standard loose chairs* (designed by Robin Day): Kingfisher Ltd. *Special 'Tygan' upholstery:* Fothergill & Harvey Ltd. *Canopy soffit panels:* Warerite Ltd. *Special wall bracket fittings:* Oswald Hollmann. *Standard light fittings:* Merchant Adventurers of London Ltd. *Dining Room and Ante Room: General contractors:* Holland & Hannen & Cubitts Ltd. *Electrical contractors:* Engineering Service Installations Ltd. *Joinery contractors:* Harris & Sheldon Ltd. *Heating and ventilating:* Young, Austen & Young Ltd. *Loose furniture:* Story & Co. Ltd. *Leather:* Handford Greatrex & Co. *China:* Josiah Wedgwood & Sons. *China supplied by:* Liberty & Co. *Ironmongery:* James Gibbons Ltd.; Comyn Ching & Co.; A. J. Binns Ltd. *Electrical sub-contractors:* Courtney Pope (Elec.) Ltd. *Wireless and built-in refrigerator:* A. Imhof Ltd. *Timber suppliers:* Wm. Mallinson & Sons. *Marble:* J. Whitehead & Sons. *Special clocks:* Baume & Co. *Clock movements and wiring:* Gent & Co. *Soft furnishings contract:* Maple & Co. *Bedford cord for screens:* Hunt & Winterbotham. *Cutlery:* Waring & Gillow Ltd. *Mr. André Laguerre's Office: Special-made furniture:* S. Hille & Co. *Conference chairs:* Kingfisher Ltd. *Mr. Gene Farmer's Office: Interior fittings and furniture:* Harris & Sheldon Ltd. *Settee:* H. & A. G. Alexander & Co. *Curtains and settee cover:* Tibor Ltd. *Carpet:* Hugh Mackay. *Curtains and carpet:* Maple & Co. *Venetian blinds:* J. Avery & Co. *Light fittings:* Merchant Adventurers of London Ltd.; General Electric Co. *Weather window: Sub-contractors:* F. W. Clifford Ltd. *Suppliers of meteorological instruments:* Negretti & Zambra Ltd. *Suppliers of projector:* Newton & Co. *Lettering:* The Lettering Centre.

Primary School at Orpington. *Architects:* E. D. Lyons, L. Israel, T. B. H. Ellis, in collaboration with S. H. Loweth, County Architect. *General contractors:* E. O'Sullivan (Kenley) Ltd. *Sub-contractors: fireproof roof construction:* Myko Floors; Limpus & Son. *Bricks (Wealdon stocks):* Sussex & Dorking United Brick Co.; *(flint bricks):* Uxbridge Flint Brick Co. *Artificial stone:* Liverpool Artificial Stone Co. *Roofing felt:* Ragusa Asphalte Paving Co. *Woodblock flooring:* Hollis Bros. *Patent flooring (Semtex):* Horsley Smith & Co. (Hayes). *Central heating:* Ozonair Ltd. *Electric wiring:* L.S.T. Electrical. *Electric light fixtures:* Finmar Ltd.; Troughton & Young Ltd. *Sanitary fittings:* Adamsez Ltd. *Door furniture:* N. F. Ramsay & Co. *Casements:* Crittall Mfg. Co. *Iron staircase:* G. H. Shephard & Co. *Wallpapers:* John Line & Sons. *Joinery and cloakroom and school fittings:* Rippers Ltd.

Secondary School at Lansbury. *Architect:* David Stokes. *Assistant architect:* Anthony Cooper. *General contractors:* C. Miskin & Sons. *Sub-contractors: bricks:* Cement Marketing Co.; Uxbridge Flint Brick Co.; London & Sussex Merchants Ltd.; Woodside Semi-Engineering Brick Co. *Felt roofing:* Kent Asphalte Co. *Flush doors:* Drytone Joinery Ltd. *Sanitary fittings:* W. N. Froy & Sons. *Electricity:* Troughton & Young Ltd. *Heating, hot water and ventilation:* Troughton & Young (Heating) Ltd. *Gas installation:* North Thames Gas Board. *Cloakroom fittings:* Clark, Hunt & Co. *Precast columns, copings and treads:* Girling's Ferro-Concrete Co. *Flooring—cork:* John Aubanel & Partners. *Colourphalt and Trinascolin:* Limmer & Trinidad Lake Asphalt Co. *Quarry tile paving:* W. B. Simpson & Sons. *Hardwood:* Horsley Smith & Co. (Hayes). *Altro:* Furnishing Services Ltd. *Terrazzo:* Standard Pavements Co. *Accotile:* Armstrong Cork Co. *Fibrous plaster:* C. E. Pinn & Co. *Slate cills:* Bow Slate & Enamel Co. *Ironmongery:* Adrian Stokes Ltd. *Steel roof trusses:* Boulton & Paul Ltd. *Metal windows and doors:* Williams & Williams Ltd. *Roof lights:* Lenscrete Ltd. *W.C. cubicles:* Builders Supply Co. (Hayes). *Classroom ventilators:* Colt Ventilation Ltd. *Colterro lathing:* W. H. Colt (London) Ltd. *Metal lathing:* Expanded Metal Co. *Dome lights:* T. & W. Ide Ltd.

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Horticultural work: Ralph Hancock & Son; Clark & Co. *Asphalt paving and roads:* Limmer & Trinidad Lake Asphalt Co. *W.I. balustrades and railings:* Adrian Stokes Ltd. *Cycle sheds and racks:* Stelcon (Industrial Floors) Ltd. *Tyloglaze:* Quickset Water Sealers Ltd. *Asbestos spray:* Turners Asbestos Cement Co. *Paints:* R. Gay & Co.; Stic B Paint Sales Ltd. *Roller shutters:* Haskins Rolling Shutters Ltd. *Proscenium frame:* Light Steelwork (1925) Ltd. *Housecraft fittings:* Contemporary Woodwork Ltd.

Houses at Welwyn Garden City, Herts. *Architect:* Richard J. Nichol. *General contractors:* Yeomans & Partners Ltd. *Sub-contractors: clinker concrete blocks:* Broad & Co. *Structural steel (fabrication):* Dawnays Ltd.; *(erection):* Yeomans & Partners. *Roofing felt:* D. Anderson & Son. *Cork tile flooring:* Mundet Cork Products Ltd. *Living room fire:* Camelon Iron Co. *Gasfittings:* Eastern Gas Board. *Boilers:* Ideal Boilers & Radiators Ltd. *Electric wiring:* Eastern Electricity Board. *Electric light fixtures:* Troughton & Young Ltd.; Finmar Ltd.; Allom Bros. *(cross beam fittings). Electric heating:* Unity Heaters Ltd. *Door furniture:* James Gibbons Ltd. *Aluminium casements:* Williams & Williams Ltd. *Joinery:* Fuller Hills Ltd. *Wallpapers:* John Line & Sons ; Arthur Sanderson & Sons. *Furniture:* Dunns, of Bromley; Finmar Ltd.; Heal & Sons.

Offices, Stores and Meat Processing Factory, Dorchester. *Architect:* Cecil H. Elsom. *Assistant:* R. Nichols. *Consulting engineers:* S. H. & D. E. White. *Quantity surveyors:* Veale & Sanders. *General contractors:* Ricardo Ltd. *Sub-contractors: reinforced concrete:* Helical Bar & Engineering Co. *Bricks:* London & Sussex Merchants Ltd. and W. E. Masters Ltd. *Terrazzo:* Art Pavements & Decorations Ltd. *Structural steel:* Measures Bros. (1911) Ltd. *Special roofings:* Ruberoid Co. *Roofing felt:* Ruberoid Co. and General Asphalte Co. *Partitions:* Roneo Ltd. *Patent glazing, casements, window furniture:* Aygee Ltd. *Patent flooring:* General Asphalte Co. *Central heating, boilers, water softening plant:* J. H. Nicholson & Co. *Electric wiring:* Southern Electricity Board. *Electric light fixtures:* Designed Lighting Ltd. *Sanitary fittings:* Stitson's Sanitary Fittings Ltd. *Stairtreads:* Safety Tread Syndicate Ltd. *Door furniture:* Comyn Ching & Co.

Temporary Furniture Shop in Bedford. *Architects:* Max Lock & Associates. *Co-ordinating architects:* Gerald King, Laurence Perlston. *Consultant engineer:* H. Gottfeldt. *Quantity surveyor:* Cyril Sweett. *General contractors:* Lindum (Lincoln) Ltd. *Sub-contractors: demolition:* Goss & Shaw (Luton). *Excavation, foundations, dampcourses, reinforced concrete, plumbing, plaster:* Lindum (Lincoln) Ltd. *Asphalt:* Cambridge Asphalt Co. *Concrete blocks:* 'Lignacite.' *Bricks:* London Brick Co. *Structural steel:* J. Thorn & Sons and C. A. E. C. Howard. *Roofing felt:* Cambridge Asphalt Co. *Partitions:* 'Lignacite.' *Glass:* Frederic Gale Ltd. *Oak flooring:* Jewson & Son. *Electric wiring:* Modern Electric Co. *Electric light fixtures:* Merchant Adventurers of London Ltd. and Courtney Pope Ltd. *Sanitary fittings:* Gibbs & Dandy. *Staircase and stairtreads, metalwork:* C. A. E. C. Howard. *Door furniture:* Dryad Metal Works. *Casements:* Crittall Manufacturing Co. *Telephones:* G.P.O. *Joinery:* J. P. White & Sons. *Wallpapers:* John Line & Sons. *Shop fitting:* J. P. White & Sons and P. Howe. *Signs:* A. Gough.

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a new

TIME

THE WEEKLY NEWSMAGAZINE

See pages 156–172

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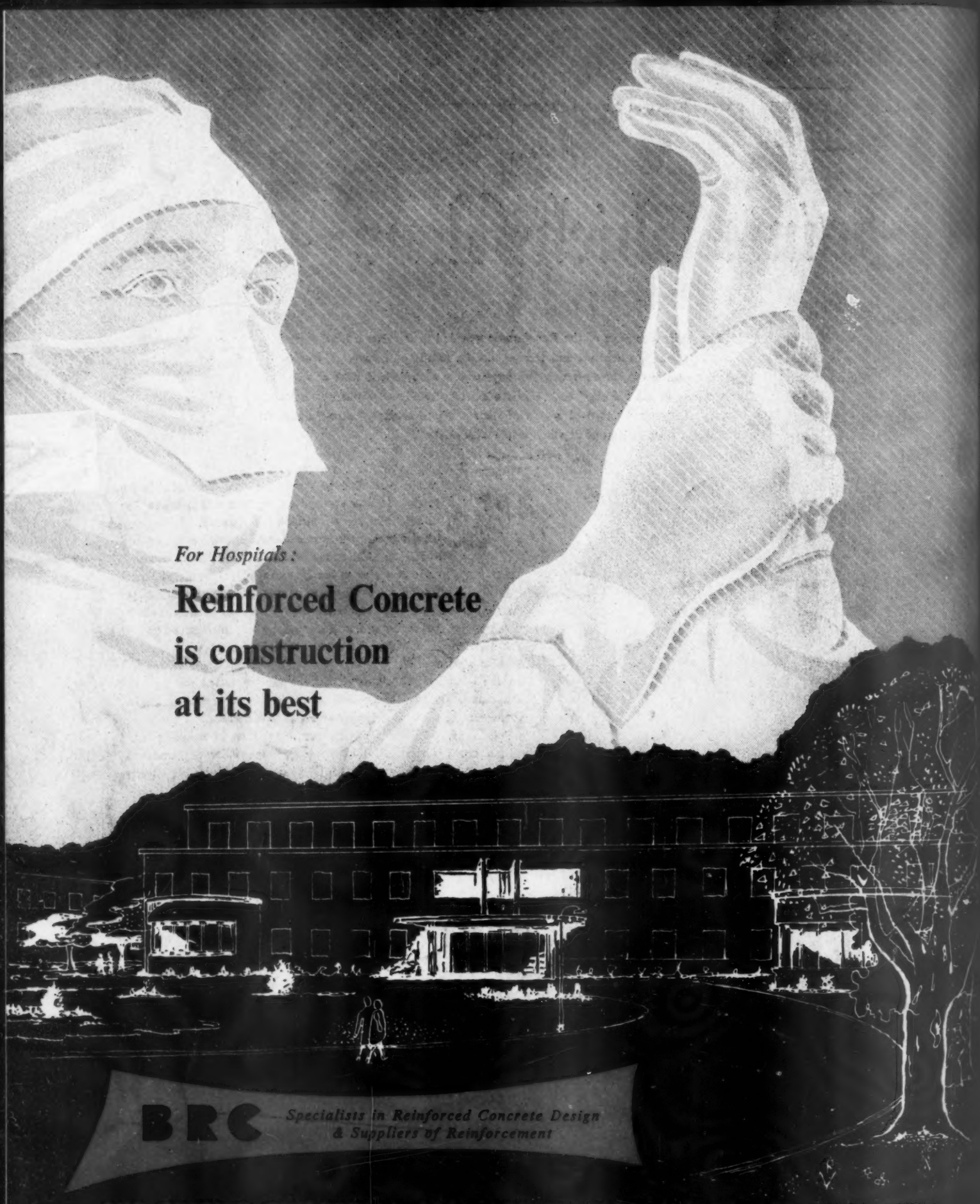

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