

Barclays Bank Tel Aviv

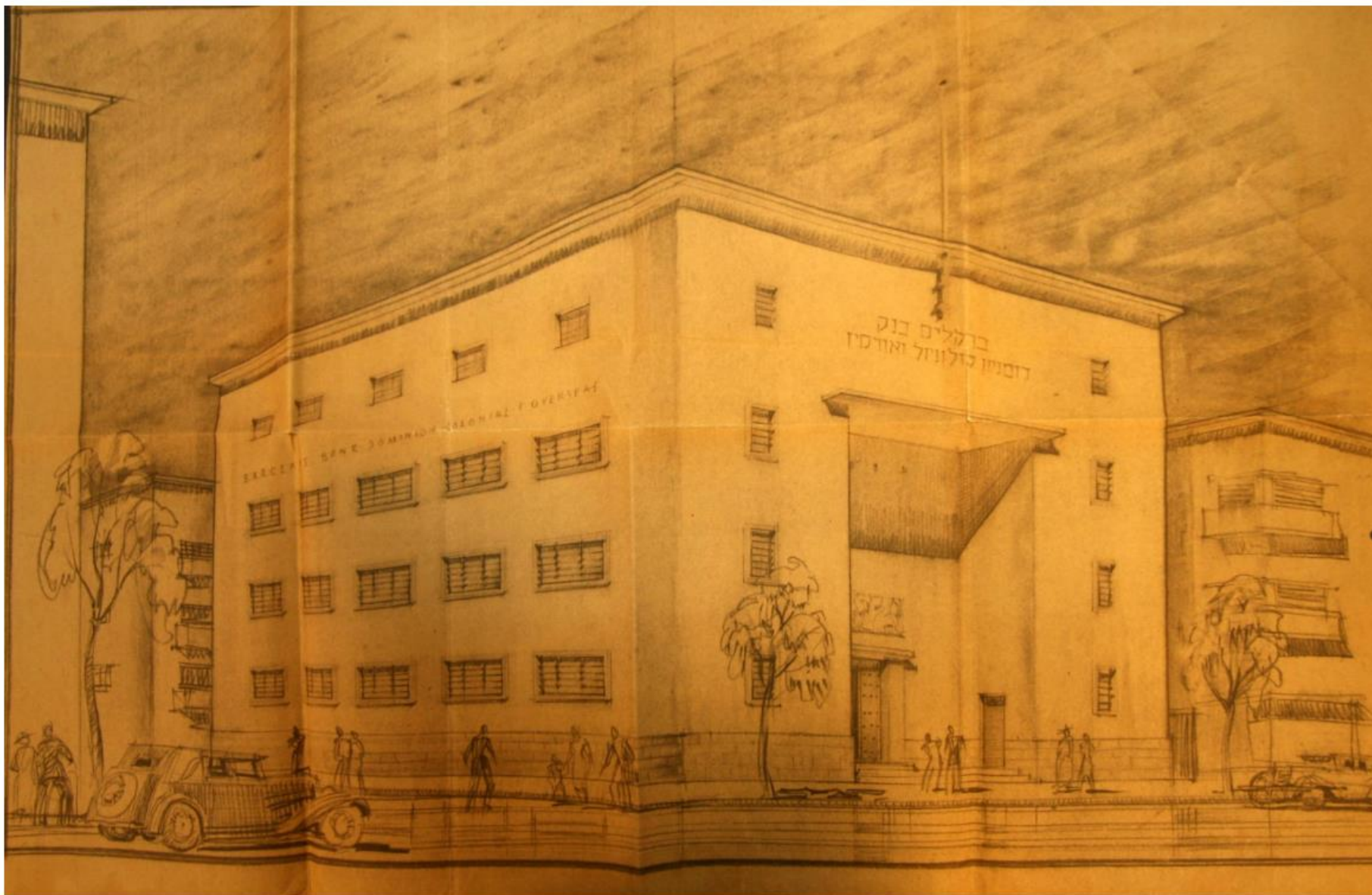


PHOTO. PRINT. DRAWING
Tel Aviv. Barclay Bank (D.C. & O.)



Tel Aviv, Allenby Road, Israel entrance 1936
Barclays Bank archives



Tel Aviv, Allenby 1936

Matson (G. Eric and Edith) Photograph Collection
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BARCLAYS BANK (DOMINION COLONIAL AND OVERSEAS)

*BANKERS TO THE PALESTINE GOVERNMENT,
AGENTS FOR THE PALESTINE CURRENCY BOARD,
AUTHORIZED DEALERS IN FOREIGN CURRENCIES*

**JERUSALEM • TEL AVIV • HAIFA
JAFFA • NABLUS • NAZARETH
HADARHACARMEL • ACRE
GAZA • RAMAT GAN**

**CYPRUS : NICOSIA, FAMAGUSTA, LIMASSOL
AND OVER 500 BRANCHES OVERSEAS.**

HEAD OFFICÉ:

54 LOMBARD STREET, LONDON E.C.3



, Barclays Bank Tel-Aviv entrance 1936



Barclays Bank Tel-Aviv 1939

Photo by Zoltan Kluger



, Barclays Bank Tel-Aviv 1939

Photo by Zoltan Kluger



Tel Aviv, Allenby 1963

Barclays Bank archives



Tel Aviv, Allenby Road, Israel entrance 1970

Barclays Bank archives

The relief on a new façade in 1983



אריק גיל: "יוסף המשביר". תבליט בחזית בנק ברקליס ברחוב אלנבי, 1936
צילום: ליאונרדו בצולה, 1983

212 Eric Gill: *Joseph the Grain-Seller*. Relief on the façade of the Barclays Bank building in Allenby Road, 1936. Photo: Leonardo Bezzola



תצלום התבליט מהספר של יונה פישר 1984

The bank before conservation in 2012



Relief – Yosef Ha-Mashbir



Relief – Yosef Ha-Mashbir



Relief – Yosef Ha-Mashbir



Information in Hebrew about Frances Hubbard in the newspaper Davar , and from Prof.'s Ron Fox PhD

ב-1932 הצטרפה לקהילה הבריטית בירושלים דמות מרשימה וססגונית. היה זה פרס האבארד (Pearce Hubbard), ארכיטקט צעיר מליברפול. הוא היה גבוה וגרמי, טוב מזג וחברותי, מוכשר, זריז ומעט עצלן. הוא נהג להסתובב במכנסיים קצרים וכפייה ערבית לראשו, הופעה שבגללה הושלך פעם ממשרדי מע"ץ. באוניברסיטת ליברפול הוא היה אחד הכוכבים המבדיקים של בית הספר לארכיטקטורה, ובן-חסותו של פרופ' צ'ארלס ריילי (Reilly). כראוי לסטודנט מבריק הוא זכה בפרס דומא (האנגלי), ונשלח לבית הספר הבריטי ברומא. אלא שהאבארד מאס במשמעת האקדמית של המוסד וסרב למדוד מונומנטים עתיקים. בסופו של דבר קם ועזב את רומא, ובדרך לא דרך הגיע לירושלים. שם התייצב יום בהיר אחד בדלת ביתו של הוליד, אותו הכיר מלימודיו בליברפול, וכך נעשה שותפו. התועלת היחידה שהפיק האבארד מרומא היתה היכרות עם משתלמת אחרת, פסלת בשם פרנסיס, שהצטרפה אליו זמן מה אחר כך בירושלים, שם גם נשאה לו.³⁵

האבארד רכש הכירות מעמיקה של הארכיטקטורה של העיר העתיקה וההסטוריה שלה. לפיכך, על אף מזגו השונה, אין פלא שהתיידד עם הריסון. לימים נעשו השניים שותפים (להלן 6.2).

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35 ריילי מתאר את האבארד בזכרונותיו, (Reilly(1938 עמ' 209-211. את הפרטים הללו שמעתי גם מגב' הוליד, ראיון. פרנסיס האבארד היא שגילפה את התבליט מעל פתח הכניסה של בנק ברקליס ברחוב אלנבי שתכנן הוליד, אם כי התבליט מיוחס בדרך כלל לאריק גיל (למשל פישר(1984 עמ' 127, תמונה 212).

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Reilly, Charles

Scaffolding in the Sky
A semi-architectural autobiography
 G. Routledge & Sons, London, 1938

חנוכת-הבית ל"בנק בארקליס". בתל-אביב

כמראה מצודה, אשר רק אשנבים מעטים וקטנים, ביחס, מפירים את רז" שם אטימותה, נשקף הבית החדש של בנק בארקליס אל רחוב אלנבי (קרן רחוב אהר העם). משבצות האבן של מדרגות המבוא הראשי מחברות את הבנין עם קרקע המדרכות מסביב על ידו חגורת האבן הירושלמית הנאה של בסיס הבנין ומוזוות המבוא הראשי. אלה נושאים עליהם תבליט אבן בסגנון מצרי עתיק (אנשים נושאי דגן באים אל איש הוכם הדרך בפניהם בורר עותיו).

מראה הבית נסתר מעין הקהל במשך שנת בנינו ואחמול חוסר הלוט. כמנהג החנה חנוכת הבית במסיבה אל שולחנות ערוכים.

גילו של הסניף בת"א (ולו סניפי משנה: אחד במנדר רחוב אלנבי והשני ברמת-גן; עוד סניפים יופתחו בעתיד הקרוב במושבות הגדולות ביותר) הוא עשר שנים, וכיום נהנו כבר הגדול כסניפי ארץ ישראל והמנורה הקרוב לבנק בארקליס, שהגהו אחד "חמשת הגדולים" באנגליה ושבארץ ישראל הוא גם הבנק הממשלתי. בשדה המסחר הוא נחשב שני לבנק היהודי הראשי, אפ"ם. כבהלת-הכש בספטמבר 1935, השעין, בעידודו של מנהל האוצר, יחד עם אפ"ם את הבנקים שהיו זקוקים לעזרה בהחזרת פקדונות למפקידים כשעור רב ומהיר. מראשית מאורעות תרצ"ו החלו כל מוסדות הממשלה שהיו קיימים ושנפתחו בתל-אביב מעבירים את כספיהם יום יום לסניף הבנק בתל-אביב, ולא לסניף יפו כפי שהיה נהוג עד אז.

הבית מסודר מבפנים כיד רחבה. יחיד הוא לבארקליס בארץ במגרש שנקנה ולא נחכר. כל ההשקעה בבית 35000 לא"י. הארדיכלים הולידיו ומרת האבארד שבעים רצון מהוצאת העבודה לפועל, שהיתה כולה עברית. את תבליט האבן! מעל המבוא פיסלה מרת האבארד. הרהיטים, המנורות — מתוצרת ארץ-ישראל. היום פתוח הבנק לסקה.

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הבית החדש הוא בן 4 קומות, כל אחת בת 550 מטר מרובע פתוח למר-תף המבוצר כרבעי בסגנון, הבנק של אנגליה". גם 600 מטמוןיות הות קנו במרתף להשכירם לדרושיהם. הבנק



[Navana Ltd., 1938.]

[Frontispiece]

C. H. REILLY

★

SCAFFOLDING IN THE SKY

A semi-architectural autobiography

LONDON

GEORGE ROUTLEDGE & SONS, LTD.

Broadway House : 68-74 Carter Lane, E.C.

SCAFFOLDING IN THE SKY

out the right solution of the problem. It meant, too, and this was more important, a general state of excitement and enthusiasm which was not confined to the actual competitors and their assistants. It spread right through the School. To be a Rome Finalist became a great ambition. Even to look into or to walk through the studio where the drawings were being finished and see the fifth year giants at work, was a thrilling experience for the men in the first and second years. It was greater still when they were asked by one of these giants to help in laying a wash or in drawing a repeat. The rationalization of the methods of work in a School of Architecture, like the rationalization of the designs themselves, can, I am sure, go too far. In addition to the occasional dances in the studies, to the sub rosa boxing matches and the midget golf, such scenes as I have described are not entirely to be despised as aids to the good student life and the good work that should follow.

Another useful thing in the plan of that old building, besides the studios running into one another so that the various years mixed, was that there was a largish central space where drawings could be hung up for criticism and left there for all to see. Indeed, no one could help seeing them. That the criticism room was a concourse hall was a disadvantage if one were weak enough to allow students to pass through it while one was giving a criticism, but that was more than compensated for by its not being hidden away. All the work of every year was seen by every other year. It meant, too, at criticism times, other years could join in and listen. I confess I loved having a great crowd of all years standing up round me on tables and chairs to see and listen while I gave a 'crit'. In that way, and in that way only, when the School was getting towards the two hundred mark, that is four times the size it had been pre-war, was it possible for the head to make some definite impact upon the whole body of students.

Every Tuesday morning the sketch designs of the previous

THE POST-WAR LIVERPOOL SCHOOL

Monday from each year were hung up and, after a jury of teachers, including myself, had assessed them, I generally gave the criticism. Indeed, I made a point of giving it to the early years. They are the important ones on which to make an impression. It is with them that the imagination most easily catches fire. The designs themselves must, of course, be of an imaginative kind. The hard geometrical work, architecture in the solid, goes on all the week. Mondays were for architecture in the clouds. I believe that is laughed at to-day, but it produced results. Palaces for Kubla Khan are in my opinion a necessary part of architectural education. What fun, too, we had over such things as a State Bed for a Musical Comedy Queen, a barge on the Grand Canal for Mussolini, scenery for 'Hamlet', carving the cliffs of Dover into a monument to the sinking of all the world's navies, a catafalque for Sir Edwin Lutyens when wholly converted to Roman Catholicism and laid to rest at last under the dome of his own cathedral. Many of the students learnt to make very remarkable drawings of such subjects on huge sheets of paper and with outline plans and sections below to explain them, in the six hours available. Looking back I notice, too, that the ones who did best at these impractical things, as they would seem to the modern student, are among those who have since succeeded best in practical, everyday work, such as Maxwell Fry, William Crabtree, Derek Bridgwater and Godfrey Thearle, and Rome Scholars and Commonwealth Fellows like Pierce Hubbard and P. G. Freeman. Laurence Wright, who is still experimenting with cartoon films, was also among them as might be expected.

Mention of Hubbard reminds me how in his days with a School, of which the members were all in close contact with one another, he and a student named Fidler practically divided the School between them into Hubbardites and Fidlerites. I had not noticed the same thing before nor have I since. Here were two outstanding men differing

totally in their methods of work, their appearance, their upbringing and everything else, and each with fifty or so admitted followers. Each in turn won the Rome Scholarship and each has done well since. Hubbard with another old student, Holliday, has rebuilt the main streets of Haifa in a way which made his photographs of them the outstanding feature of the recent exhibition of Liverpool work in London, and Fidler, as a public official, has been planning estates for the unemployed. Hubbard from a public school, was tall, handsome, brilliant, casual, with all the girls in the School in love with him and at least one engaged to him. Fidler, the prize student of the Welsh Educational system was tall too, but with a different sort of looks and was a hard-working, logical, clever, intelligent fellow, who never made a bad plan. He not only won the Rome, but also the Victory Scholarship, that is to say, the first and second of the great prizes open to all British subjects for architectural designs.

Hubbard threw up his Rome Scholarship half-way through his stay in that city, and with a few pounds in his pocket tramped, steamed and bicycled to Jerusalem and was almost at once taken into partnership there and doing some of the best work in Palestine. Soon after, too, he was married in the Cathedral to the Rome Scholar in Sculpture of his year, who, I suppose, had followed him there. He loved dressing up. The late Sir Guy Dawber once told me about a wonderful Italian peasant he had come across making drawings in some out-of-the-way part of Italy whom he said I had trained. In Palestine Hubbard adapted an old Arab house in the village near Jerusalem, where John the Baptist is reputed to have lived, and dressed as an Arab. For the last six months he has been back again in this country, with a long car, a fine little house, and a wife and baby in Hampstead, tackling competitions. By the time this is in print I should be willing to take a small bet he will have won something big and be known every-

where. We shall not hear so much of Fidler for a time, but there is no doubt he in his turn will represent the official, and what is fast becoming the larger, side of the profession, just as presumably Hubbard will the free-lance.¹ One day I expect them to divide England between them as they did the Liverpool School six years ago.

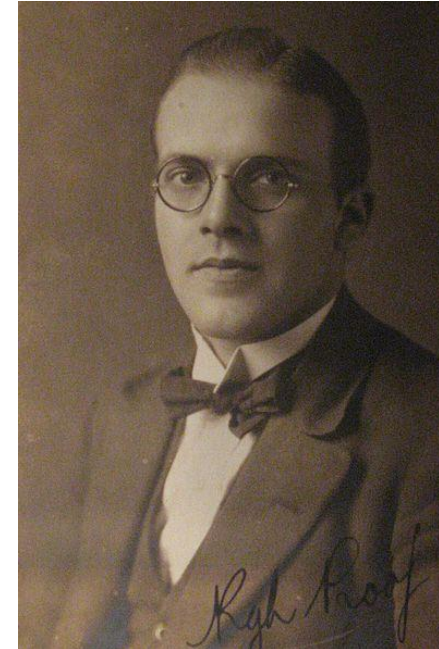
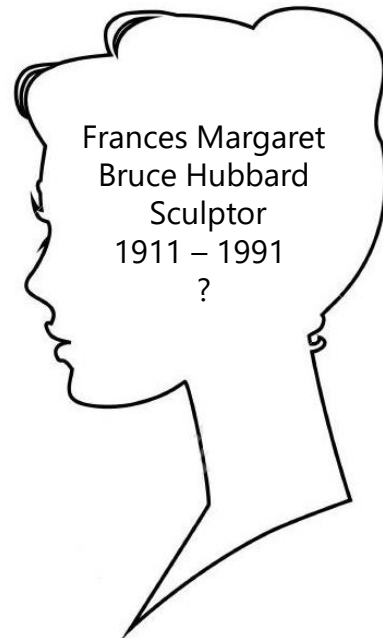
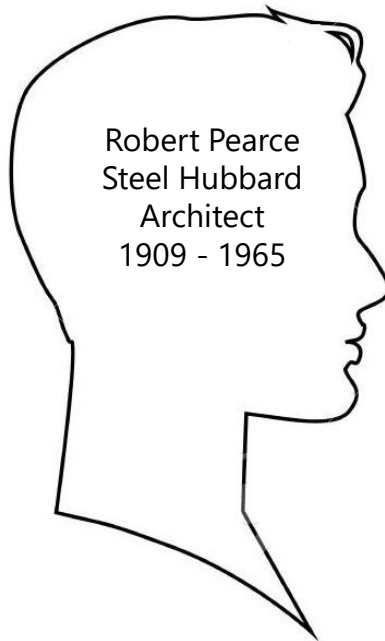
It is high time I said something about Lionel Budden who, after being my student for three years, was, except for a year he spent abroad, my invaluable colleague for the next twenty-six and has since succeeded me, and is to-day carrying on the Liverpool School with undiminished numbers. Indeed, he has allowed them to increase above the two hundred for which we planned the new buildings. This, I think, is a mistake, but then a man is bound to think his successor makes a few mistakes. That does not, of course, prevent him from realizing what a fine fellow he is. I can make no real claim, however, to Budden's appointment. I wish I could. After a great national figure in the University turned out to be small enough to appoint a man smaller still to succeed him, the University, before I arrived, came to the conclusion that the retiring professor should never in future have anything officially to do with the appointment of his successor. He consequently does not sit on the selection committee, though, of course, there is nothing to prevent his opinion being taken privately if he is still available.

Budden as a student earned the nickname of Ruskin. Now a nickname of any kind is better than none and this was a fairly complimentary one. It shows at any rate that even in those early days his fellow-students realized his philosophic outlook, an outlook which developed as he grew. His lectures on æsthetic in general, and on architectural theory as a part of it, have been since the war a great feature of the Liverpool course. It was on an aspect

¹ My guess was correct. Hubbard has now won a big open competition and Fidler has got his important official post.

The planners of the Barclays Bank Building in Tel Aviv

One of the research goals is giving a face to the anonymous figures of:



Albert Clifford Holliday
Architect
1897 - 1960

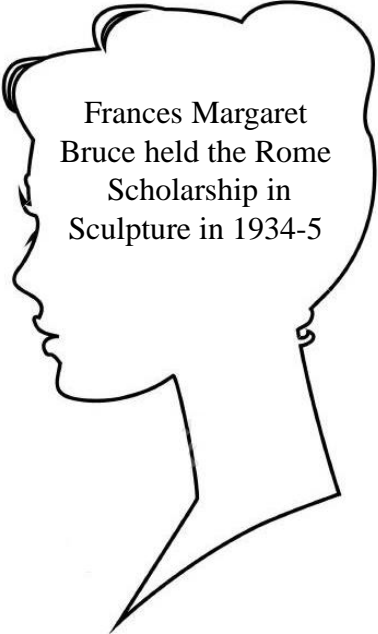
https://en.wikipedia.org/wiki/Clifford_Holliday

https://he.wikipedia.org/wiki/%D7%A7%D7%9C%D7%99%D7%A4%D7%95%D7%A8%D7%93_%D7%94%D7%95%D7%9C%D7%99%D7%93%D7%99%D7%99

Info about Sculptor Frances Margaret Bruce Hubbard by the archive of the British School in Rome

<https://www.bsr.ac.uk/>

Pictures of the artworks Frances has executed at the BSR during her scholarship



Barclays Building Illustrated Situation After Conservation



תכלת 

תעוד ושימור ציורי קיר וצבע אדריכלי

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