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Greek architecture as revived in this country a hundred years ago is one thing, and as seen in its own country quite another. For the scholars and antiquarians who rediscovered Greece brought back to England an æsthetic ideal based on their own enthusiasm for the ancient purity of design and refined standards of proportion and detail, an ideal which they expressed in their meticulous drawings of the Greek antiquities. The result, under sombre northern skies, was an emphasis on sobriety and scale, particularly on the austere dignity we associate with the Doric order. At its best it had a grand, if gloomy, impressiveness, allied with fine scholarship; at its worst a dull respectability, allied only with pedantry. But the visitor to Greece gets quite a different impression from the same antiquities in their own setting. He is struck first of all with the blazing sunlight, strong colour and clear skies; to him it is a matter of atmosphere as much as form, of the gaiety with which the raw materials of architecture, sunlight and shadow, marble and the vegetation of the landscape, interact upon each other, as in this photograph of the temple of Zeus Olympus at Athens. An article on pages 71-74 of this issue enlarges on this contrast between the antiquarian interpretation of Greece and the real visual quality of the Grecian scene.

GREEK ANTIQUITIES IN THEIR NATIVE SETTING

WILLIAM MORRIS, ERIC GILL AND CATHOLICISM

By Nicolette Gray

ERIC GILL and William Morris: when one comes to try to co-ordinate and compare their theories of art and life they seem to be almost identical. Yet Gill—as he makes clear in his autobiography*—though strongly influenced, would not have called himself a disciple of Morris. Why should the theories of Morris, theories which seem to us to have grown every year more patently unrelated to conditions of life and therefore pointless and hopeless as propaganda, have been retained fifty years later by a man as intelligent and honest as Eric Gill ?—whose work as an artist, moreover, is admittedly " contemporary ", judged by both the existing standards—which he detested so much—those of art criticism and saleability.

Both Morris and Gill diagnosed as the chief evil of their time the system of division of labour whereby the workman was deprived of the power of making particular things. The result of this was that he was also deprived of pleasure, and of responsibility in his work, and so reduced to an almost subhuman state. The cause was modern industrial, capitalist society, which imposed as the object of human activity not the happiness of individual men, but the accumulation of wealth. A subsidiary result of the rise of this system was that the arts not directly providing for man's ordinary needs, and therefore not worth producing in quantity by division of labour, have been isolated from the useful arts, and the artist, while remaining responsible, able to relate his work to ethics, religion, etc.—which should be in the nature of all arts—is estranged from his ordinary fellow-beings.

" Now the chief accusation I have to bring against the modern state of society is that it is founded on the art-lacking or unhappy labour of men. . . . Art is man's expression of his joy in labour. . . . The pleasure which ought to go with the making of every piece of handicraft has for its basis the keen interest which every healthy man takes in healthy life, and is compounded, it seems to me, chiefly of three elements: variety, hope of creation, and the self-respect which comes of usefulness; to which must be added that mysterious bodily pleasure which goes with the deft exercise of bodily powers. . . . Now this compound pleasure in handiwork I claim as the birthright of all workmen. I say that if they lack any part of it they will be so far degraded, but that if they lack it altogether they are, so far as their work goes—I will not say slaves, the word would not be strong enough, but machines more or less conscious of their own unhappiness. . . . Commercialism introduced what I will ask leave to call the workshop system, wherein, when complete, division of labour in handiwork is carried to the highest point possible, and the unit of manufacture is no longer a man, but a group of men, each member of which is dependent on his fellows and is utterly useless by himself. . . . The idea that the essential aim of manufacture is the making of goods struggled with a newer idea which has since obtained complete victory—namely, that it is carried on for the sake of making a profit for the manufacturer on the one hand, and on the other for the employment of the working classes. It is this superstition of commerce being an end in itself, of man made for commerce not commerce for man, of which art has sickened; not of the accidental appliances which that superstition when put in practice has brought to its aid. . . . Art must be broadly divided into two kinds, of which we may call the first Intellectual, and the second Decorative art. . . . In all times when the arts were in a healthy condition there was an intimate connection between the two kinds of art; a connection so close that in the times when art flourished most, the higher and lower kinds were divided by no hard and fast lines . . . in short, the best artist was a workman still, the humblest workman an artist. That is not the case now, . . . Intellectual art is separated from Decorative by the sharpest lines of demarcation. . . . Artists have no choice save to do their own personal individual work unhelped by the present, stimulated by the past, but shamed by it, and even in a way hampered by it; they must stand apart as possessors of some sacred mystery which whatever happens they must at least do their best to guard. It is not to be doubted that both their own lives and their works are injured by this isolation."

These are statements taken from Morris's lecture " Art under Plutocracy," delivered in 1883, and it would be easy to parallel them by sentences taken from almost any of Gill's writings on the same subject. Gill's statements would differ only in style and in the use of a theological terminology. " Art is man's act of collaboration with God in creation," but it is equally just " human skill in making things ".

" There is no cultivation of men in general except religious cultivation. Religious cultivation is the cultivation of the whole race of men with a view to eternal beatitude and temporal happiness. It is assumed that such beatitude and happiness is in accord with human nature (for if you refuse to believe in eternal bliss, perhaps you simply hold that man's nature is to win a kingdom of heaven on earth—in this temporal life. In either case it is a religious cultivation)."†

Within those brackets Gill has enclosed his whole problem. If the question as to whether the kingdom of heaven is to be on earth as well as in heaven is passed by, then there is substantially no difference at all between the theories of Gill and Morris.

One of the most interesting things in Gill's autobiography is his description of his conversion. At seventeen he was found a place in the office of the architect to the Ecclesiastical Commissioners, and there he became aware both of the injustices and cruelties of modern society and also of the specific dishonesty and degradation of the profession of architecture, the latter through its procedure of dictating every detail of ornament, as well as of construction, by means of detailed drawings made in the architect's office, and by so doing reducing the builder and his workmen to " a subhuman condition of intellectual irresponsibility ". He tried socialism of the Morris school, but decided that industrialism held too firm a hold on English democracy for there to be any hope of reform through Parliament. So he went on worrying at the problem:

" So you cannot stay calmly in the Socialist ranks and agitate for justice as though everyone knew what it was. . . . What is man that he should be fed, and what is food for *man* ? . . . Unless we are on the right track as to the nature of man we must keep out of politics altogether. So there I found myself—religion, the first thing necessary, and I without religion ! Well ! well ! If religion is the first thing necessary—and of course, by religion I mean an answer to the primary and ultimate questions: What is man and why ?—and I haven't got one, then obviously I must get a ready-made religion or make one up. Naturally I took the latter course. . . . So I invented a new religion, and then discovered it was an old one."

It was his attitude to the problems of art and life which brought Gill to the Church, and though he enlarged, defined, practised, his theories in terms of Catholicism and Thomism, he never departed from his original approach. It is indeed true that the theories of Morris and the æsthetics of Aquinas are fairly easily reconciled, but it is significant that the thinker on this subject of whom Gill writes with the deepest respect in his autobiography, Ananda Coomaraswamy, is neither a Catholic nor a Christian.

Art *and Life*: " that holiness rather than happiness is the criterion of judgment was a thought beyond our grasp at that date ". Did Gill ever really face that difference and its implications ? I think not:

" ' He that loses his life shall save it.' " This is indeed the Christianity we still profess. This is revelation—it is also common sense. And it is the only basis for any marriage of art and industry (1940). . . . The alternative is the Cross. That's the awful fact. And it's not simply a matter of ethical behaviour, as who should say, ' Take up your cross and follow me.' It's also a matter of intelligent behaviour, as who should say, ' Thou fool, this night thy soul shall be required of thee.' Man is made for happiness . . . the whole of our trouble is the secularisation of our life, so that we have descended to an animal condition. . . . By sin man does not descend from the superhuman to the merely human, but from the superhuman to the

* *Autobiography of Eric Gill.* London: Jonathan Cape. Price 12s. 6d. (completed a short time before his death).

† " Work and Culture," essay in *Sacred and Secular*, 1940.

sub-human. . . . That is the creature who desires happiness and by the very nature of things, by his own nature, cannot find it, except in God. That is why death is the gate to life."

These are almost the last words of Gill's autobiography; but how different from that picture of each man an artist, making, by skill and intelligence, and in collaboration with God, objects for common use, and since they are made thus, producing constant happiness in the making and the using! This is his constant answer to the problem of Art and Life; what relation has it to the Cross and death?

As a Christian he believed that Christ is the way, the solution of all problems. As an artist with a mind which could not be at peace without a clear idea of its own activity, he had found a satisfying definition of art and explanation of its deplorable state. He saw that the movements through which Morris had worked for the realization of his ideas, socialism and the Arts and Crafts Movement, were barren hopes, and he therefore rejected them. With characteristic simplicity and tenacity he ordered his life according to the principles which he saw clearly before him, as a Christian and as an artist. If he held on to these beliefs must it not follow that he was doing the utmost in his power to cure the disease of art and society?

"And if I might attempt to state in one paragraph the work which I have chiefly tried to do in my life it is this: To make a cell of good living in the chaos of our world. Lettering, type-designing, engraving, stone-carving, drawing—these things are all very well, they are means to the service of God and of our fellows and therefore to the earning of a living, and I have earned my living by them. But what I hope above all things is that I have done something towards reintegrating bed and board, the small farm and the workshop, the home and school, earth and heaven."

If his theory is true his experiment in living must be of great historical significance.

Let us look at his life from the outside. Instead of founding a firm like Morris, to produce decent work where he saw bad work only, and to offer an example of association instead of exploitation, he abandoned architecture and took to a profession, letter-cutting, in which he could work independently. He simply tried to do without the products of commercial manufacture which offended him. Instead of trying to make some sort of good life out of common conditions he tried to make his family into a self-sufficient unit and divorce it from contemporary life. It seems very like defeatism, and of this he himself was also aware.

"No, there is no putting back of clocks. The clock of our civilization will run on just as the clock of Rome ran on—and ran down. . . . Meanwhile we who are convinced of these things in spite of their small numbers and their powerlessness, can but say so, and, in their personal lives and as members of society, promote the resurgence of personal control by the workers, and the discouragement of the veneration now given to the rich and to riches and the debunking of the quantitative glories of industrialism."

Is it the admixture of Christianity which has turned the optimism and activity of Morris into isolationism and mere protest? Or is it that the course of events has proved Morris's work hopeless? Yet there has been a great movement, derived in large measure from Morris, which has incontrovertibly improved the useful arts. Only it has started from a compromise: it has begged the question as to whether art and division of labour are compatible, and, accepting the "accidental appliances" invented by commerce for its own ends, has tried to use them for æsthetic ends. It has raised the question whether there may not after all be some relation between popular art and saleability. In practice Gill contributed to this movement in his type designs for the Monotype Corporation.* In theory he stuck to his first principles. Man must work according to his nature. The industrial system is contrary to nature, therefore it is bound to destroy itself. It is only necessary to wait, to live a Christian life oneself and preach the truth. But does not Catholicism teach that our nature is fallen? Through the Cross it has been redeemed, but not so that it can return to a state of *natural* goodness. Through the Cross man can live supernaturally, he can achieve holiness, but not happiness. "This is revelation—it is also common sense." But the result of the fall and of sin is not only "disintegration", it is blindness. We are all born fallen, sin is ineradicable in human nature on earth, so that what may be self-evident, common sense, will never be universally accepted. Nor even accepted by the majority: the kingdom of God cannot come on earth; the tares will always be there with the wheat; there will always be the two cities—those whose mind and will is set on heaven and those whose heart is in the world—and the will of those who consider the world only is likely to predominate there. These are the premises given by the Gospels and the Fathers to the problems of social organization.

For Morris to trust in nature, happiness and first principles was logical. In Gill it implies a hiatus between his theories as an artist and as a Catholic. I do not mean to imply by this that a Catholic must not believe in natural law, that society should not be founded on a knowledge of the true nature of man and of social justice; nor that the theory of art as the making of things is in any way heretical. But what is implicit in Catholicism is that we can never expect man to conform to his nature; it is mere foolishness to hope for the kingdom of God on earth. But that does not mean that the obligation continually to try to approximate to it is suspended. For the Catholic there are always two temptations. One is this dream that an ideal society is possible, a dream which is not only contrary to the warnings of the Gospels, but has been proved impossible by history. In that rare moment in the thirteenth century when the great Summa of Aquinas, of Dante, of Chartres, were able to be materialized, when Church and State were poised in intricate equilibrium, when St. Francis made the literal following of Christ an institution, it seemed that man had built up a society conforming essentials to his nature and the will of God. But it is futile to exalt the medieval society without remembering that it disintegrated. If man cannot lay hold on a social system which does not deform his nature, how can he be expected to escape automatically from one by which he has been perverted for centuries? The alternative temptation is to abandon this world, to seek only the kingdom of heaven, to love God, and try to love Him to the exclusion of loving other men, or to love them to the exclusion of thinking about them. It seems to me that Gill fell into both these errors. Neither in his life nor in his theories did he touch the quick of the modern problem of art and of society.

How is it, then, that his work is of such undeniable probity and importance? Does this statement imply that the work of Morris, theoretically, was also futile? I think the answer to both questions is the same. Morris was an integrated personality and Gill was not. By this I am not making a moral, but a psychological, judgment.

"And I must ask you to extend the word art beyond those matters which are consciously works of art, to take in not only painting and sculpture, and architecture, but the shapes and colours of all household goods, nay, even the arrangements of the fields for tillage and pasture, the management of towns and of our highways of all kinds; in a word, to extend it to the aspect of all the externals of life."

Morris started from the multitudinous experiences of common life, and he expected to find in them conformity to some harmony, dignity, beauty. Lack of such beauty immediately jarred him. His first motive in founding his firm was not to experiment in craft organization but to make beautiful articles, since, when he furnished the Red House, he had found the productions on the market profoundly dissatisfying. He started, in fact, with the particular. In theory Gill's position is just the same. He believed in life ordered and made beautiful down to the commonest act or object by some unity, and when he met life conforming to such unity he immediately recognized it, as when he moved from the suburbs of Brighton to the shapely city of Chichester, or in the rhythm of French life which he describes at Salies-de-Béam. And having recognized the idea, he devoted his life to it—to integration. But it was not to him as to Morris an instinctive idea. For that reason he was probably far happier than most naturally "integrated", or I should prefer to say humanist, men of his generation. He was able to pursue his idea, devote himself to its realization without the continual jar which the conditions of modern life inflict on those to whom humanism is life itself, not a creed only. To them it is, I fancy, painfully clear that the fifty years since William Morris have proved that the retention of humanist civilization is not for us. Because he started from theory, and because he had rare courage and perseverance and honesty, Gill made his experiment in living the experiment of Morris; but one that I do not think that Morris would ever have tried. He did not see its futility because he never correlated his beliefs, and his way of seeing was logical and not instinctive. He was able to be three things: a superb craftsman believing in his material and his skill, a "fine" artist expressing his emotions, and a Catholic. His mind was, by a curiously exterior effort, conscious of all these ways of living, erected them into a theory and publicised them. Had either his logic or his personality been integrated this would have been impossible. But it is possible to be productive and integrated today?

* His type-faces are probably Eric Gill's most lasting achievements as a designer. The title of this article is set in his Perpetua type, and the author's name in the italic of his famous Sans Serif.

1

HOUSE AT BIRDHAM, SUSSEX

DAVIES AND MORO, ARCHITECTS

This is a country house situated on the edge of Birdham Creek, an arm of Chichester harbour. In order to provide the informal sequence of rooms that a country house demands—a sequence in which continual contact is maintained between indoors and out—and in order that the house shall sit easily on a rather flat site, a decentralized type of plan has been adopted, consisting of two separate blocks enclosing a small garden courtyard and linked by the staircase hall. The entrance door leads from the courtyard direct into this hall. 1, taken from the courtyard, shows the sheer glass walls of the entrance hall (here illuminated from within) spanning between the brick walls of the two main blocks on either side. The courtyard is designed as an outdoor extension of the hall, and to emphasize their unity the exterior brick walls run right into the house, ignoring the glass screen which butts up against it. The flower-bed at the base of the screen also continues on its inner side and is flood-lit from beneath the canopy. Within the hall can be seen the elliptical main staircase. In the foreground of the photograph is a flight of welded steel stairs leading to a sun-deck which partly closes the courtyard on the near side and which is also reached directly from the bedroom suite on the first floor. The approach to the entrance door from the drive is on the right.

The photographs on this and the following pages are a series specially taken for THE ARCHITECTURAL REVIEW by M. O. Dell and H. L. Wainwright, its official photographers. It is hoped to complete the illustration of the house with further photographs of the interior, to be published in a later issue.

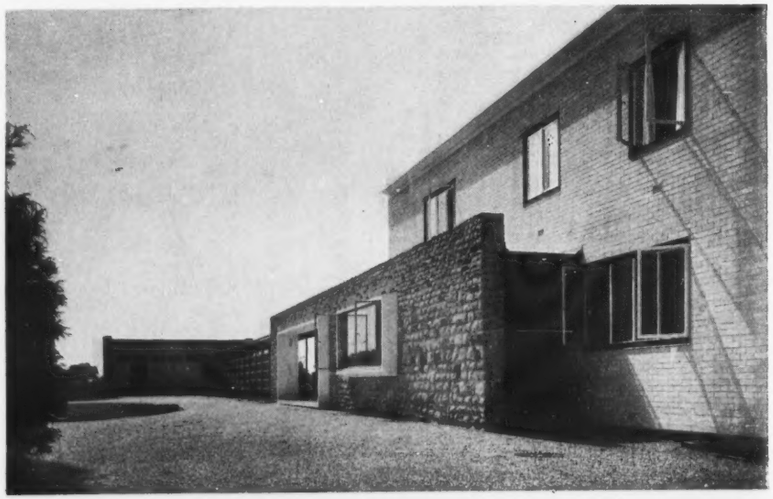
2

HOUSE AT BIRDHAM, SUSSEX

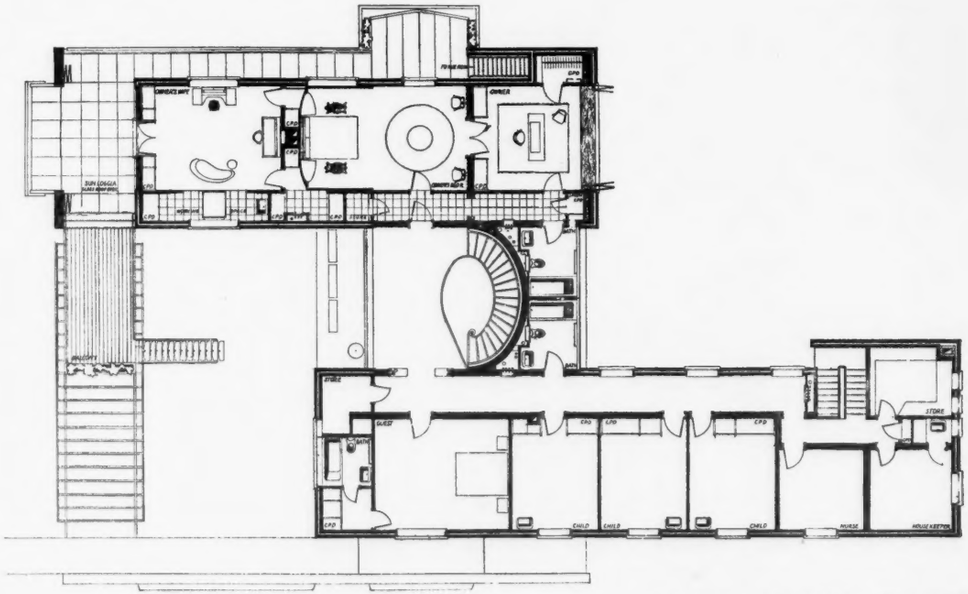
2

The difficulty of finding the rather hidden entrance, implicit in Z-shaped plans, has been solved by the introduction of an entrance courtyard. This is treated as an extension of the entrance hall, and has a strongly marked entrance of its own in the form of a large frame, **2,** through which the visitor steps and finds his way round the corner to the entrance door proper. **3,** looking along the entrance front of the house showing this frame placed immediately alongside the drive and extended to form a screen wall enclosing the subsidiary entrances to nursery and kitchen. The rubble screen wall is of ochre-coloured sandstone and the walls of the house itself of ivory-coloured brick. In the background is the garage, connected with the house by a covered way. The latter is screened from the drive by a brick wall painted dark brown and carrying a white trellis. The garage holds three cars and has a workshop alongside it. It is constructed of two rubble-stone bearing walls, roofed by a welded steel deck. The cars can be warmed by electric heaters fixed below each engine and controlled from the house.

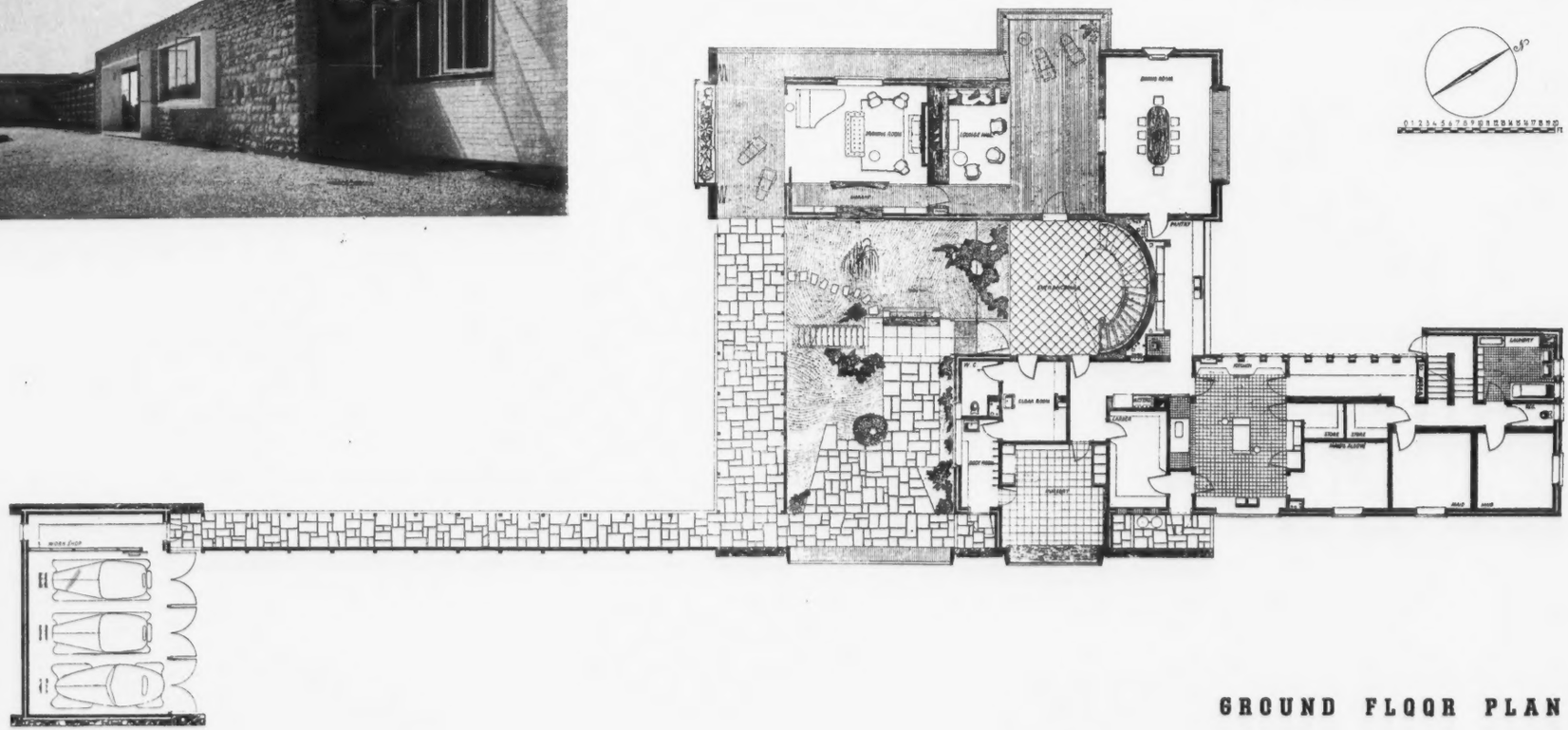
The Entrance Front



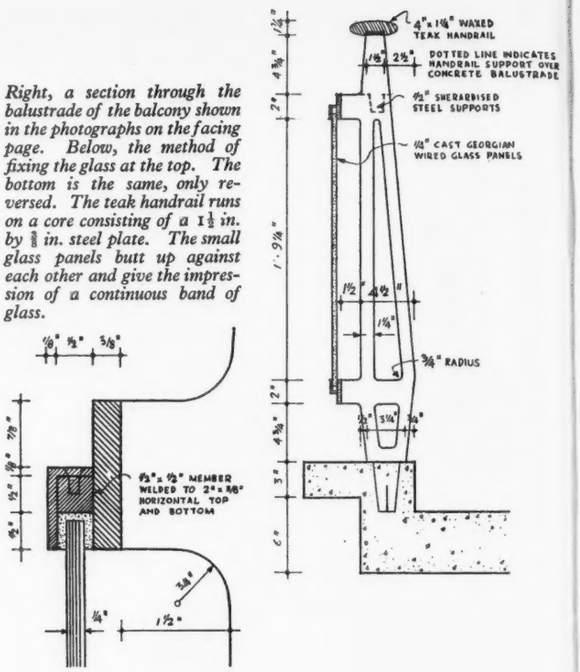
3



FIRST FLOOR PLAN



GROUND FLOOR PLAN



Right, a section through the balustrade of the balcony shown in the photographs on the facing page. Below, the method of fixing the glass at the top. The bottom is the same, only reversed. The teak handrail runs on a core consisting of a 1½ in. by ⅜ in. steel plate. The small glass panels butt up against each other and give the impression of a continuous band of glass.

THE problem of the country house, solved so often and so successfully in the eighteenth century, has only rarely been tackled afresh by the modern architect in England. The new conception of the dwelling developed between 1918 and 1940 was fundamentally the product of urban conditions. The drastic simplification of the plan by the elimination of service accommodation made possible the magnificent new living-room with its walls of glass, galleries and perspectives. In the modern town or suburb the baby can be sent to the crèche, the washing to the laundry, and factory-prepared food can be served from a kitchen which is little more than a service pantry. Storage space can be entirely dispensed with when the shop is just round the corner.

In the country, however, the family still remains very nearly as self-sufficient a unit as it was a hundred years ago. This self-sufficiency is the very essence of country existence, and implies both its charms and its difficulties. Home-made jams cannot be made and stored in a six-foot by four-foot kitchen, and a houseful of young children must have some place where they can play without being heard throughout the building.

Modern architects and their clients have mostly been under the influence of the twentieth-century city, and to them the country house has appeared as an enlarged week-end cottage for the summer holidays. It is hard to find an example, apart from those in the traditional Georgian idiom, which has really been planned as a permanent dwelling for a large family.

That is what the house illustrated here can claim to be. In addition to the normal requirements of a modern dwelling, it therefore takes notice of the following special requirements:

1. Ample service accommodation, and storage so that the fullest advantage can be taken of the garden. Laundering can, if necessary, be done at home.
2. Real isolation, preferably by planning, of the quarters of the parents from those of the children and service.
3. More guests' rooms than would be necessary in town. On the other hand, less space will be needed for entertaining.
4. Bedrooms which are bed-sitting-rooms or open into a small study. The city, though dissolving the family unit, has accustomed the individual to a high degree of privacy which must be provided for, so far as possible, in the country.

The Site

A roughly rectangular meadow of fifteen acres, bounded on the west and north by the sweep of Birdham Creek—one of the arms of Chichester Harbour. The main view is west, down the river to Itchenor, but there is also a striking view northwards to the downs. Access is from the south-east corner.

Planning

A strict classification of the accommodation required suggested a plan consisting of two structurally independent blocks, linked together by the main staircase and certain common services. This coincided with the desire for a loose and decentralized scheme, by which alone the house could be sited comfortably and naturally on the flat open land. The east block contains all kitchen and service accommodation, the children's quarters and guest and staff bedrooms. The west block, which has the benefit of the principal views, contains the living rooms and the owners' suite (bedroom, boudoir, dressing-room-study and bathroom). The three reception rooms, which are directly connected with each other, have intentionally been given different proportions and directions of view. The garage, which is linked to the house by a wall and covered way, screens the garden on the south side of the house from the drive. A boiler house, with coal storage, occupies the area under the laundry and the two maids' rooms.

The View

The very spectacular view westward, across the harbour to Itchenor, called for special planning. The garage wall and a row of poplars following the sweep of the drive conceal the view from the visitor approaching by the drive, and when he reaches the entrance court it is still cut off, this time by the house itself. He first sees it from the entrance hall, through a grey-tinted plate-glass panel in the door to the living-room. The faint tint in the glass is designed to lessen the intensity of the view and give it the serene character of an eighteenth-century engraving. Clear plate glass from floor to ceiling in the living-room gives the view its full development. In the dining-room the main view is that northward to the downs, and a long window gives it full breadth. In this room the Itchenor view is treated in a special manner, so as not to compete with the main window. An ornamental picture-frame (designed by Gordon Cullen) carries a square sheet of slightly tinted glass on the plane of the inside of the wall. Reveals are sloped so sharply away as to be invisible from inside, and as the opening is high enough for the foreground to be cut out, the view takes on the character of a picture on the wall.

Construction, Materials, etc.

Walls are of load-bearing brickwork, with cavity. The exterior skin is in Uxbridge flint brick, specially made in an ivory shade; the interior skin in flettons. Floors in the west block are of reinforced concrete, in the east block of timber. All exposed concrete, such as balcony soffits, window frames, etc., was cast in plywood shuttering, and the result was so clean that painting was the only finishing required. Window sashes are finished white in dark brown frames. The steel surrounds are pale blue, and the same blue is used for all external concrete soffits. Rubble masonry is in an ochre-coloured sandstone. The concrete coping on the east block was cast *in situ*, and the beams over the entrance were precast; both painted white. Central heating is invisible low-temperature panel heating in ceilings. All pipes and conduits are hidden in accessible ducts.

The Interior

Details of materials, colours, etc., are given alongside the interior views, but below are some additional notes on the rooms not illustrated here, but which it is hoped to illustrate in a future issue.

Drawing-room.—Floor carpeted, except where the teak gangway passes through at the south end, and in the library recess. Bookshelves, etc., are of natural walnut.

Dining-room.—Close-carpeted floor. Doors, skirtings and furniture in mahogany. The wide mahogany cill of the large window extends along the whole wall and takes the place of a sideboard: it is as accessible at night as in the daytime, since the curtains are drawn immediately against the window. The room is lit indirectly by the light thrown on to a gold satin curtain and by two wall-brackets opposite.

Kitchen.—Lit from two opposite sides, and can thus be cross-ventilated. A solid-fuel cooker stands in a tiled recess, with tiled tablets at each side, level with its top, to take hot dishes. From one of these a plate-glass service hatch leads to the pantry. Built-in fittings contain refrigerator, glass drawers, stainless steel sink, ventilated vegetable cupboards, etc.

Pantry.—A stainless steel sink extends the entire length of eighteen feet, with cutlery drawers and other compartments below. Opposite are built-in cupboards. A slop-sink is in a tiled recess. A baffle wall obstructs the view from the dining-room when the door is opened.

Laundry.—Built-in fittings contain drying, airing and storing cupboards, ironing-board, linen chute, sorting table and double washing sink served by hot, cold and rain-water taps. The rain-water is collected off the roof, and surplus is stored in large subterranean tanks. In the service rooms all joinery is cellulosed white, floors are covered with blue linoleum and walls with washable Lancaster cloth, with the exception of tiled walls behind sinks, etc.

Owners' Suite.—When the double doors separating it from the dressing-room-study are thrown open the full view of the downs is visible from the bed. Slabs of golden onyx form bedside tables. In the boudoir built-in fittings and furniture are in sycamore. The floors of the bedroom suite are close-carpeted. A working recess with cutting-out table and wash-basin is part of the boudoir, but can be curtained off if desired. Double doors give on to the glass-roofed sun loggia on the south. A balcony runs round the suite and passes through the sun loggia on to a wooden sun-deck, whence a steel stair leads down into the garden. There is also a stair to the roof from the other end of the balcony. The roof has a curved wall to give shelter from the wind.

4

5

The Garden Front

The western or garden front is planned to make the most of the remarkable view down Birdham Creek. **4** (on the facing page), a distant view of the house from the shore of the Creek, showing the way the series of horizontal elements of which it is composed relate to the gently sloping site. **5,** two windows in the centre of the garden front designed in relation to the view: a square window high up in the dining-room wall, treated inside as a picture, the sloping external reveals being invisible from inside; and the all-glass bay which occupies the end of the living-room and gives an outdoor vista right through the house. Both this photograph and that of the whole garden front, **6,** illustrate the basic motif of this block: a frame-like enclosing shell from which certain portions of the interior are allowed to thrust out. This frame effect is emphasized by its lower edge being slightly raised on a plinth which is considerably recessed. The walls are faced with ivory-coloured brick, the recessed centre portion being painted dark brown. This balcony and verandah recess is increased at the south end so as to penetrate the full width of the block and form a covered terrace opening off the bedroom suite. Note the deliberate contrast between the transparency of this block and the solidity of the service block beyond.

6

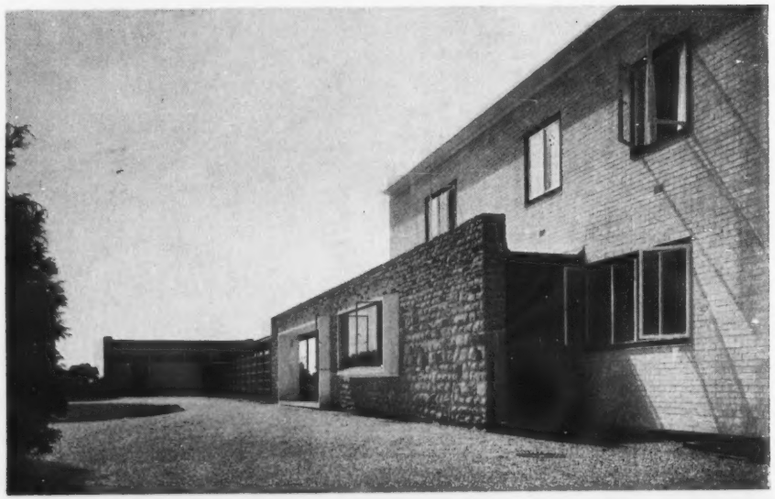
2

HOUSE AT BIRDHAM, SUSSEX

2

The difficulty of finding the rather hidden entrance, implicit in Z-shaped plans, has been solved by the introduction of an entrance courtyard. This is treated as an extension of the entrance hall, and has a strongly marked entrance of its own in the form of a large frame, **2,** through which the visitor steps and finds his way round the corner to the entrance door proper. **3,** looking along the entrance front of the house showing this frame placed immediately alongside the drive and extended to form a screen wall enclosing the subsidiary entrances to nursery and kitchen. The rubble screen wall is of ochre-coloured sandstone and the walls of the house itself of ivory-coloured brick. In the background is the garage, connected with the house by a covered way. The latter is screened from the drive by a brick wall painted dark brown and carrying a white trellis. The garage holds three cars and has a workshop alongside it. It is constructed of two rubble-stone bearing walls, roofed by a welded steel deck. The cars can be warmed by electric heaters fixed below each engine and controlled from the house.

The Entrance Front



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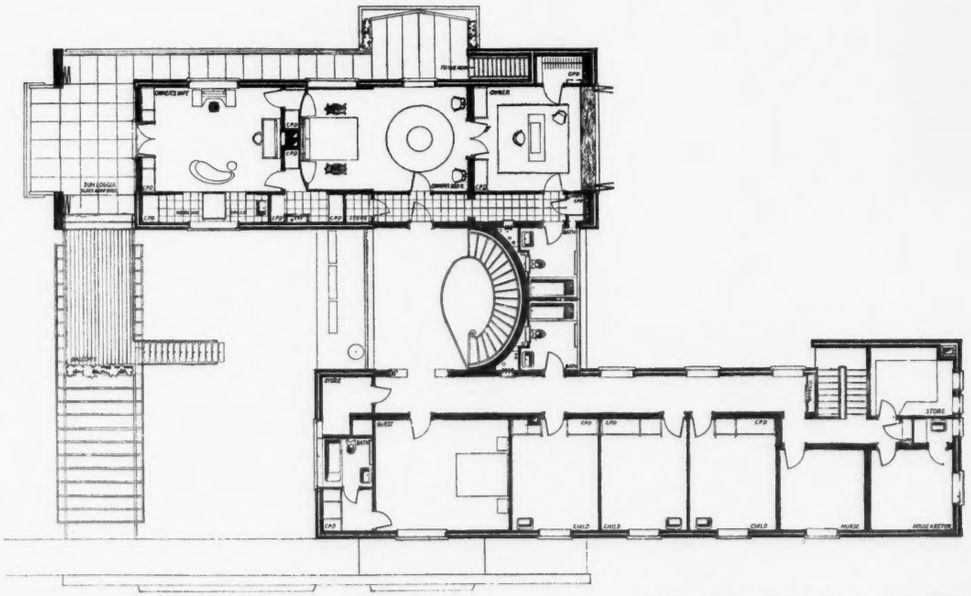
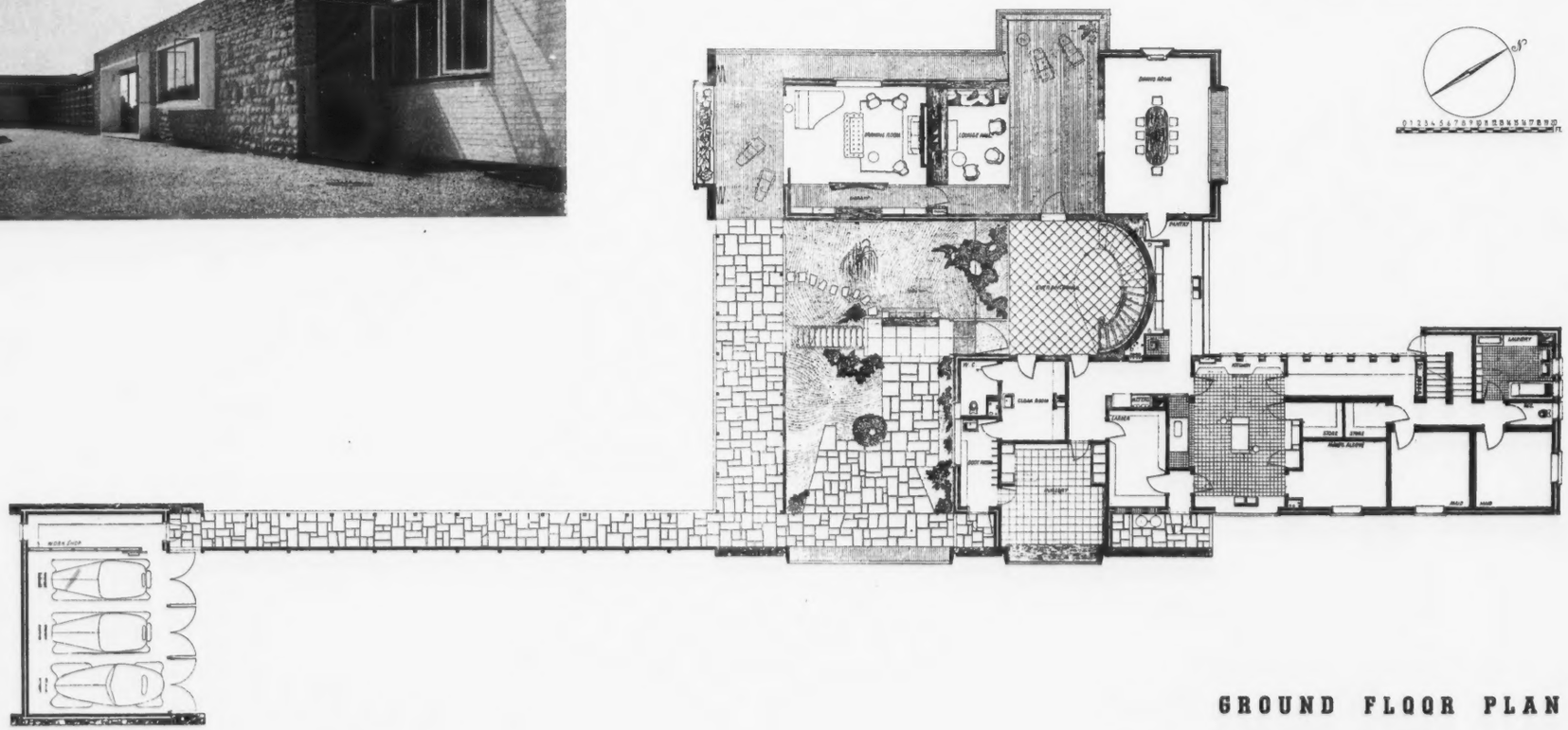
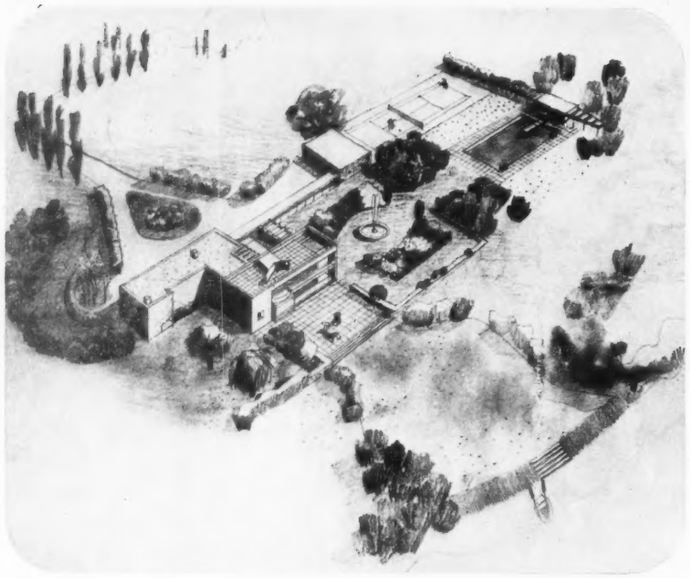


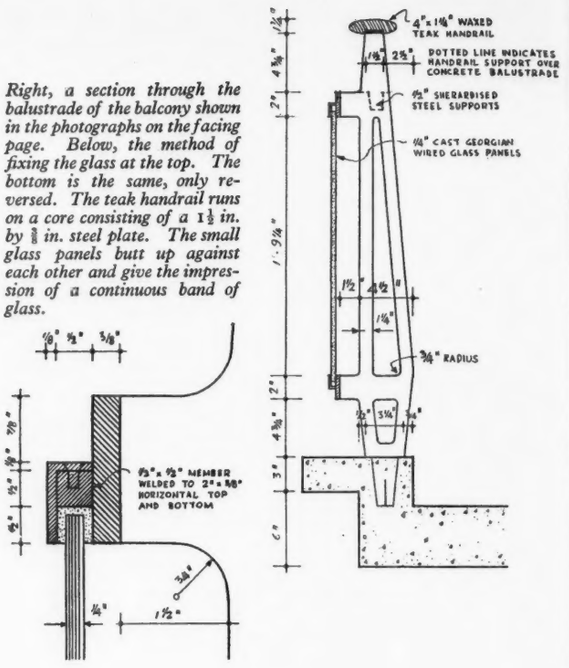
FIRST FLOOR PLAN



GROUND FLOOR PLAN



Right, a section through the balustrade of the balcony shown in the photographs on the facing page. Below, the method of fixing the glass at the top. The bottom is the same, only reversed. The teak handrail runs on a core consisting of a 1½ in. by ⅜ in. steel plate. The small glass panels butt up against each other and give the impression of a continuous band of glass.



THE problem of the country house, solved so often and so successfully in the eighteenth century, has only rarely been tackled afresh by the modern architect in England. The new conception of the dwelling developed between 1918 and 1940 was fundamentally the product of urban conditions. The drastic simplification of the plan by the elimination of service accommodation made possible the magnificent new living-room with its walls of glass, galleries and perspectives. In the modern town or suburb the baby can be sent to the crèche, the washing to the laundry, and factory-prepared food can be served from a kitchen which is little more than a service pantry. Storage space can be entirely dispensed with when the shop is just round the corner.

In the country, however, the family still remains very nearly as self-sufficient a unit as it was a hundred years ago. This self-sufficiency is the very essence of country existence, and implies both its charms and its difficulties. Home-made jams cannot be made and stored in a six-foot by four-foot kitchen, and a houseful of young children must have some place where they can play without being heard throughout the building.

Modern architects and their clients have mostly been under the influence of the twentieth-century city, and to them the country house has appeared as an enlarged week-end cottage for the summer holidays. It is hard to find an example, apart from those in the traditional Georgian idiom, which has really been planned as a permanent dwelling for a large family.

That is what the house illustrated here can claim to be. In addition to the normal requirements of a modern dwelling, it therefore takes notice of the following special requirements:

1. Ample service accommodation, and storage so that the fullest advantage can be taken of the garden. Laundering can, if necessary, be done at home.
2. Real isolation, preferably by planning, of the quarters of the parents from those of the children and service.
3. More guests' rooms than would be necessary in town. On the other hand, less space will be needed for entertaining.
4. Bedrooms which are bed-sitting-rooms or open into a small study. The city, though dissolving the family unit, has accustomed the individual to a high degree of privacy which must be provided for, so far as possible, in the country.

The Site

A roughly rectangular meadow of fifteen acres, bounded on the west and north by the sweep of Birdham Creek—one of the arms of Chichester Harbour. The main view is west, down the river to Itchenor, but there is also a striking view northwards to the downs. Access is from the south-east corner.

Planning

A strict classification of the accommodation required suggested a plan consisting of two structurally independent blocks, linked together by the main staircase and certain common services. This coincided with the desire for a loose and decentralized scheme, by which alone the house could be sited comfortably and naturally on the flat open land. The east block contains all kitchen and service accommodation, the children's quarters and guest and staff bedrooms. The west block, which has the benefit of the principal views, contains the living rooms and the owners' suite (bedroom, boudoir, dressing-room-study and bathroom). The three reception rooms, which are directly connected with each other, have intentionally been given different proportions and directions of view. The garage, which is linked to the house by a wall and covered way, screens the garden on the south side of the house from the drive. A boiler house, with coal storage, occupies the area under the laundry and the two maids' rooms.

The View

The very spectacular view westward, across the harbour to Itchenor, called for special planning. The garage wall and a row of poplars following the sweep of the drive conceal the view from the visitor approaching by the drive, and when he reaches the entrance court it is still cut off, this time by the house itself. He first sees it from the entrance hall, through a grey-tinted plate-glass panel in the door to the living-room. The faint tint in the glass is designed to lessen the intensity of the view and give it the serene character of an eighteenth-century engraving. Clear plate glass from floor to ceiling in the living-room gives the view its full development. In the dining-room the main view is that northward to the downs, and a long window gives it full breadth. In this room the Itchenor view is treated in a special manner, so as not to compete with the main window. An ornamental picture-frame (designed by Gordon Cullen) carries a square sheet of slightly tinted glass on the plane of the inside of the wall. Reveals are sloped so sharply away as to be invisible from inside, and as the opening is high enough for the foreground to be cut out, the view takes on the character of a picture on the wall.

Construction, Materials, etc.

Walls are of load-bearing brickwork, with cavity. The exterior skin is in Uxbridge flint brick, specially made in an ivory shade; the interior skin in flettons. Floors in the west block are of reinforced concrete, in the east block of timber. All exposed concrete, such as balcony soffits, window frames, etc., was cast in plywood shuttering, and the result was so clean that painting was the only finishing required. Window sashes are finished white in dark brown frames. The steel surrounds are pale blue, and the same blue is used for all external concrete soffits. Rubble masonry is in an ochre-coloured sandstone. The concrete coping on the east block was cast *in situ*, and the beams over the entrance were precast; both painted white. Central heating is invisible low-temperature panel heating in ceilings. All pipes and conduits are hidden in accessible ducts.

The Interior

Details of materials, colours, etc., are given alongside the interior views, but below are some additional notes on the rooms not illustrated here, but which it is hoped to illustrate in a future issue.

Drawing-room.—Floor carpeted, except where the teak gangway passes through at the south end, and in the library recess. Bookshelves, etc., are of natural walnut.

Dining-room.—Close-carpeted floor. Doors, skirtings and furniture in mahogany. The wide mahogany cill of the large window extends along the whole wall and takes the place of a sideboard: it is as accessible at night as in the daytime, since the curtains are drawn immediately against the window. The room is lit indirectly by the light thrown on to a gold satin curtain and by two wall-brackets opposite.

Kitchen.—Lit from two opposite sides, and can thus be cross-ventilated. A solid-fuel cooker stands in a tiled recess, with tiled tablets at each side, level with its top, to take hot dishes. From one of these a plate-glass service hatch leads to the pantry. Built-in fittings contain refrigerator, glass drawers, stainless steel sink, ventilated vegetable cupboards, etc.

Pantry.—A stainless steel sink extends the entire length of eighteen feet, with cutlery drawers and other compartments below. Opposite are built-in cupboards. A slop-sink is in a tiled recess. A baffle wall obstructs the view from the dining-room when the door is opened.

Laundry.—Built-in fittings contain drying, airing and storing cupboards, ironing-board, linen chute, sorting table and double washing sink served by hot, cold and rain-water taps. The rain-water is collected off the roof, and surplus is stored in large subterranean tanks. In the service rooms all joinery is cellulosed white, floors are covered with blue linoleum and walls with washable Lancaster cloth, with the exception of tiled walls behind sinks, etc.

Owners' Suite.—When the double doors separating it from the dressing-room-study are thrown open the full view of the downs is visible from the bed. Slabs of golden onyx form bedside tables. In the boudoir built-in fittings and furniture are in sycamore. The floors of the bedroom suite are close-carpeted. A working recess with cutting-out table and wash-basin is part of the boudoir, but can be curtained off if desired. Double doors give on to the glass-roofed sun loggia on the south. A balcony runs round the suite and passes through the sun loggia on to a wooden sun-deck, whence a steel stair leads down into the garden. There is also a stair to the roof from the other end of the balcony. The roof has a curved wall to give shelter from the wind.

4

HOUSE AT BIRDHAM, SUSSEX

5

The Garden Front

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6

The Entrance Hall

7, the elliptical staircase in the entrance hall. It has laminated wood strings, cellulosed white and spanning from floor to floor. There are no risers, and each tread has its own piece of grey-blue carpet fitting into a depression. The nosings are of natural waxed mahogany, grooved to prevent slipping. The uprights of the balustrade are of T-sections, with the web tapered off at top and bottom. The use of a section which changes its silhouette as it turns gives an effect which emphasizes the curve of the stairs. This is intensified by painting the flange standing radially to the ellipse a different colour. The handrail is mahogany. The floor of the hall is of Northampton stone with inset diamonds of chocolate-brown Bangor slate. The recessed wall surrounding the doors, now painted, is later to be covered with a William Morris floral paper. The wrought-iron table has a flower-basket beneath its plate-glass top.

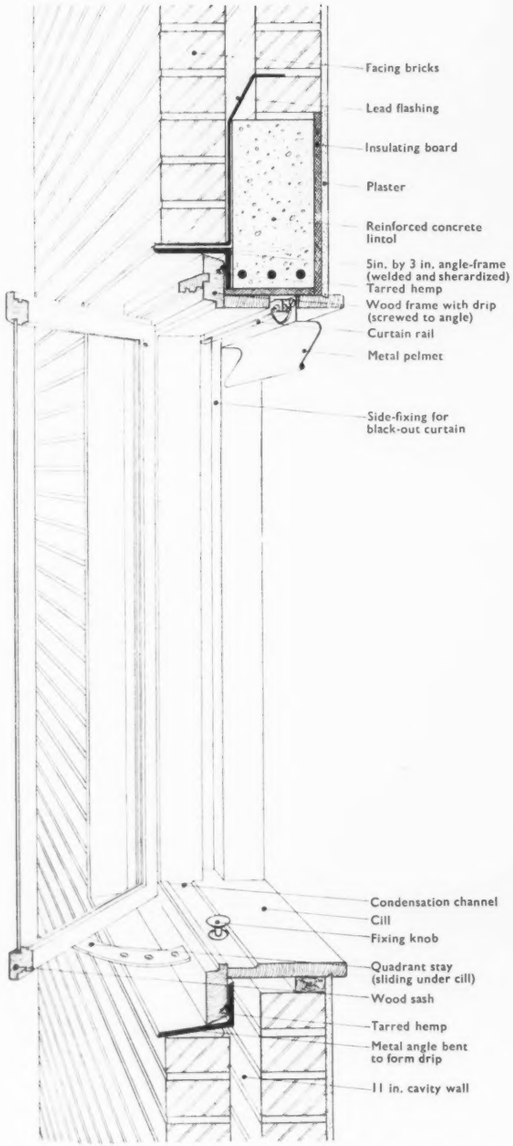


DIAGRAM SHOWING THE CONSTRUCTION OF THE STANDARD CASEMENT WINDOW

7

8

A flower window, **8**, which stretches across the entire length of the south wall of the drawing-room. The window has an adjustable ventilating device and a heating element between the two panes of glass. It is lit from above, and has a Venetian blind for summer use. This blind has an aluminium finish and disappears completely into the ceiling. Sliding and folding doors on either side lead into the garden. This end of the room, thus glazed on three sides, can be screened off from the rest of the room by a velvet or fish-net curtain, or both.

9

10

The portion of the living-room surrounding the fireplace, **9,** has a lower ceiling than the rest of the room, and exposed beams. It has a dull gold inset carpet; elsewhere there is a floor of teak strips. The built-in fittings, consisting of radio, cocktail-cabinet and log-box, are of natural ash and polished copper. Fireplace and hearth are of York stone. The built-in sofa is covered with Frisian cowhide. The steel column has a mantle of ash strips, which stop short at top and bottom, the remainder being covered with goat leather. **10,** the bay window commanding the view down river. The left-hand panel slides open and leads on to the verandah below the balcony. Black-out blinds are on rollers and sink into the floor when not in use.

The Living Room

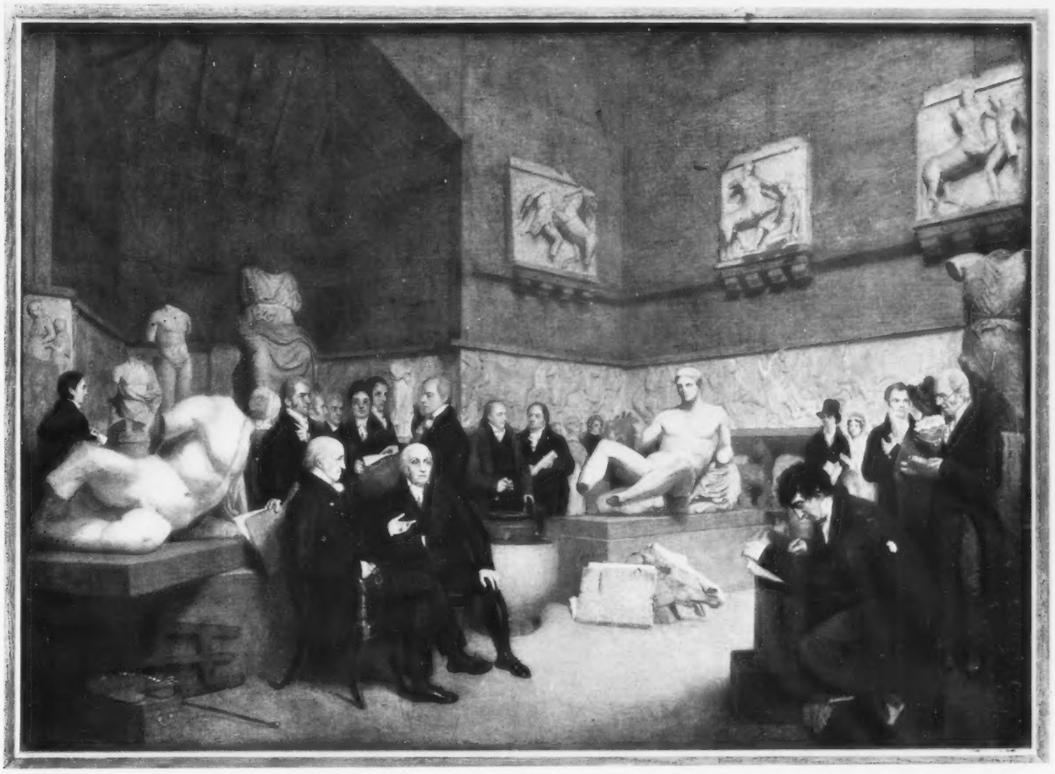
11

The Nursery

12

10 and **11**, the nursery, which is on the ground floor with a large window on the entrance side of the house. A low cill forms a seat on the inside. The nursery has its own entrance and vestibule. Part of the ceiling is lowered, in the form of a wooden trellis, to give a height agreeable to the children. The ceiling above this trellis is floodlit and painted sky-blue. The wall behind the two hemispheres is also sky-blue. The rest of the paintwork (which is cellulose-sprayed to prevent finger-marks) is white, with the sliding cupboard doors in various light colours. A portion of the wall is covered with blackboard cloth. The floor is of cork squares. One of the cupboards contains a pull-out sewing-machine and ironing-board for the nurse's use.

THE ENGLISH DISCOVERY OF GREECE



A hundred and fifty years ago the architectural pilgrim went to Greece as a disciple to measure and reconstruct, not merely as a visitor to admire. And what he brought back was an ideal of reticence, dignity and formal manners that he saw in ancient Greek architecture and wished to emulate. But the products of the Greek Revival in England bear little relation to the antiquities as the travellers must actually have seen them or as they appear today. And the Englishman's idea of Greek architecture is still that of the antiquary. He draws his own picture of Greece from his architectural history-book or from the delicate black-and-white of Pennethorne's engravings. His vision is academic, and he is unaware of the colour and glamour that pervade the Greek scene. The following article points the contrast between these two aspects of Greece. In the first part M. L. Clarke traces the history of the early travellers—the antiquarian enthusiasts who first "discovered" Greece—and the profound influence they exerted on English taste; in the second part William Tatton Brown annotates some illustrations of the real Greece as the visitor finds it. Above, suggesting the English preoccupation with Classical antiquities at the beginning of the nineteenth century, is A. Archer's painting, "The Temporary Elgin Room 1819" (by courtesy of the Trustees of the British Museum). The figure on the extreme left is B. R. Haydon, one of these sculptures' staunchest admirers, and seated in the centre are Benjamin West, P.R.A., and Joseph Planta, British Museum Librarian.

1. The Antiquarian Pilgrim

IN the latter part of the eighteenth century there came about a second renaissance, the discovery of Greece. The first renaissance was the discovery of Rome, and of Greece as seen by Rome; it was the picking up of the threads of ancient civilisation in its later Greco-Roman form. It gave to Europe in literature the standards of Horace and of Augustan taste, in architecture the dictates of Vitruvius, and in sculpture "the antique," which meant in fact the mass-produced copies which had adorned the villas of ancient Rome. But in the period that extends roughly from 1750 to 1830 the labours of a number of scholars, travellers and collectors revealed something of Greek art in its earlier and purer form, and gave new models to Europe: the Doric of the Parthenon and the Ionic of the Erectheum instead of the orders derived from Vitruvius by Palladio; the friezes and pediments of Phidias instead of (to quote B. R. Haydon) "the hard, marbly, puffed figure of the Apollo, the muzzy Antinous, or the myriad fragments of the antique which have inundated Europe for the last three hundred years."

The Temple of Jupiter Olympius at Athens, one of the engravings in "Select Views in Greece," published by H. W. Williams in 1827.

In the work of discovery many countries of western Europe shared, as they shared in its fruits. But we may legitimately claim that England played the leading part. Germany might contribute enthusiasm and theory, but England contributed learning and enterprise; and while Winckelmann dreamed of a Greece he had never visited, Englishmen were busy travelling, measuring, and publishing. "With the exception of England," wrote Goethe, "not one of the European nations of the present day possesses that enthusiasm for the remains of classical antiquity which spares neither cost nor pains in the endeavour to restore them to their perfect splendour."

The first Englishman to make an archæological tour of Greece and write a book about it was Sir George Wheeler, whose visit took place in 1675 in the company of Jacob Spon of Lyons, and was described in *A Journey into Greece* (1682). But Greek archæology really begins with the work of Stuart and Revett in the mid-eighteenth century. They were the first of an honourable line of scholars whose work is recorded in those handsome volumes which survive as the memorials of an age in which taste and scholarship were happily united. Besides these professionals—archæologists and architects who measured, excavated and identified sites—there were the young milords on the Grand Tour, led to Greece by a love of antiquity or a desire for adventure off the beaten track. In some cases they would be accompanied by a hired artist, to perform the functions that the camera performs for the modern traveller. Such were Lord Charlmont, who visited Greece in 1749 with Richard Dalton as his draughtsman, Sir Richard Worsley (a noted collector), who made a tour in 1785 accompanied by the artist William Reveley, and J. B. S. Morritt who, visiting Greece in 1795, took with him a Viennese draughtsman whose name is not recorded. In the early nineteenth century the stream of travellers to Greece becomes almost a flood, and a small library of books of travel testifies to the general interest in the country. The aristocratic *ton* is hardly maintained. The typical early-ninteenth-century traveller is a Cambridge don like E. D. Clarke or T. S. Hughes, or a conscientious topographer like Sir W. Gell or Colonel Leake.

Research in Greece was then by no means an easy matter. The archæologist had to be hardy and resourceful. "Pestilence," it was observed in 1812, "may render the access to many places too dangerous to be attempted; insurrection, so common in the countries subject to the sway of the Porte, may completely shut up at once a great tract of country." This had been proved true by the experience of Stuart and Revett, who had to leave Athens prematurely owing to disorders in the

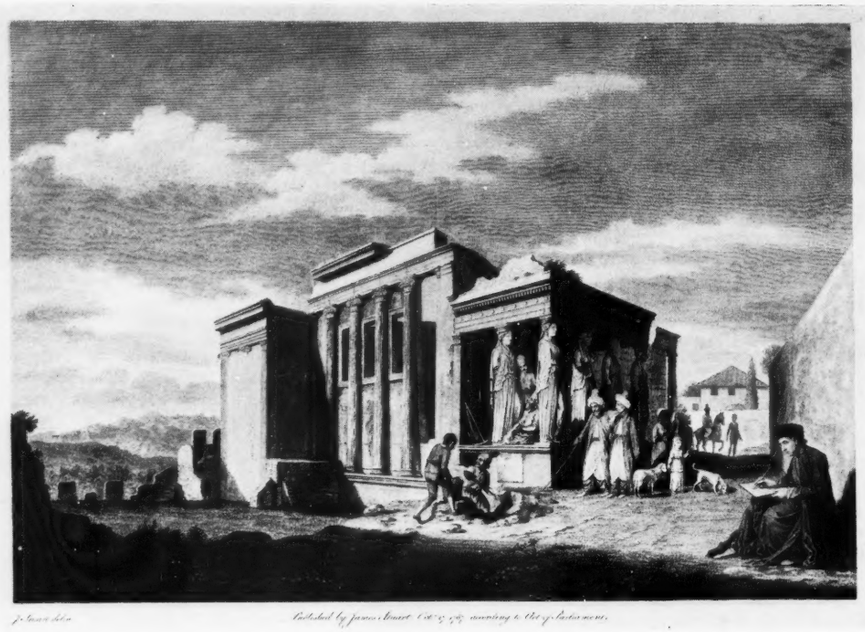
city, and were driven hurriedly from Salonica by the plague. Asia Minor, with its community of English merchants at Smyrna, was more accessible than Greece proper. Athens was a small and squalid town without inns or other amenities, governed by officials who were obstructive, capricious and exacting.

Nevertheless, in spite of all obstacles and discomforts, it was a golden age for the archæologist, or at least for the collector. The degradation of Greece proved the opportunity for more advanced nations. Western Europe was enriched with the marbles of the Parthenon, of Ægina and of Bassæ. And even the ordinary traveller could pick up an inscription or a statue with the aid of a little persuasion and bribery. To give one small instance, J. B. S. Morritt, travelling round Greece in 1795, found a small statue half buried in the ground at Megara; in spite of its broken condition, he thought it worth taking away. "At least," he writes, "it was not expensive; for, giving half a crown to a priest that belonged to a chapel near it, we pretended to have a firman, and carried it off from the Greeks in triumph."

English collectors seldom showed much regard for the sentiments of the Greek people, which they treated often enough with an arrogance worthy of a Roman proconsul. "Inscriptions," writes Robert Wood, "we copied as they fell in our way, and carried off the marbles whenever it was possible; for the avarice and superstition of the inhabitants made the task difficult and sometimes impracticable." The Cistophorus of Eleusis, formerly known as the Ceres, now in the Fitzwilliam Museum, was regarded with superstitious reverence by the peasants, who clung to it with a tenacity which resisted even the attempts of ambassadors to get possession of it. Eventually, however, it fell to E. D. Clarke, who thus jauntily describes his success: "I found the goddess in a dunghill buried to her ears. The Eleusinian peasants, at the very mention of moving it, regarded me as one who would bring the moon from her orbit. What would become of their corn, they said, if the old lady with her basket was removed? I went to Athens and made application to the Pacha, aiding my request by letting an English telescope slide between his fingers. The business was done."

Greek archæology in its early stages owed much to the Society of Dilettanti, founded in 1732. The members included a number of lords and not a few rakes. They had visited Italy and had brought back with them a taste for ancient art, and in many cases a collection of those "objects of virtù" which Rome provided in such abundance. In the later eighteenth century the character of the society changed slightly; its pretensions increased, and from being the patron of the arts it became the arbiter of taste. The Dashwoods and Sandwichs were succeeded by the Payne Knights, Hamiltons and Townleys, the gay and convivial amateurs by the learned and dictatorial collectors. Moreover, the society came to be particularly associated with research in Greek lands. In 1751 they elected two artists, James Stuart and Nicholas Revett, who after several years' study in Rome had just set out on an archæological visit to Athens. On their return to England it was natural that their fellow Dilettanti should assist in the publication of their researches. And when the first volume of the *Antiquities of Athens* appeared in 1762, and won an immediate success, the men of taste who had previously looked to Italy began to turn their attention to Greece.

Stuart and Revett's immediate influence on English architecture has often been exaggerated, but they are justly recognized as the pioneers of Greek archæology. From them the world first learned what Greek architecture was really like; and the careful accuracy with which they measured and described was something new. New also was their appreciation of Greek architecture, which they clearly distinguished from and preferred to that of Rome. The contemporary traveller Robert Wood (who in literary taste was well abreast of his age, and whose book on Homer helped to inspire the German revolt against classicism) could still refer slightingly to fifth-century Doric as "far short of perfection, and in many particulars against the rules of Vitruvius."



View of the Erectheum from Stuart and Revett's "Antiquities of Athens," 1787, the most famous of all the volumes of engravings that were the outcome of the antiquarian pilgrimages of this time. The detail of one of the caryatid figures on the facing page is from the same volume. Compare these cold, elegant representations with the sunlit photographs on the facing page.

The Society of Dilettanti, which had not been directly responsible for the researches of Stuart and Revett, soon showed its active interest in Greek archæology by sending out an expedition to Asia Minor. Revett again served as architectural draughtsman, and was accompanied by Chandler, an Oxford scholar, and Pars, a painter. The results of their researches were published in *Antiquities of Ionia* (1769), and a second volume followed in 1797. Another "Ionian mission" was sent out in 1812, consisting of Gell, Gandy and Bedford, to supplement and correct the work of the earlier mission; and the publication of *Antiquities of Ionia* continued at a leisurely rate through the nineteenth and even into the twentieth century.

Gell was a distinguished traveller and topographer; Gandy (afterwards Gandy-Deering) and Bedford belonged to that group of architects, which included more important figures such as Wilkins and C. R. Cockerell, who spent formative years in Greece, and returned to reproduce their scholarly Doric and Ionic in the smoke and fog of English towns. At the time of the second Ionian mission there was great activity on Greek soil. Between 1810 and 1815 an international group of archæologists—Broensted, Stackelberg, Linkh, Haller, and the Englishmen Foster and Cockerell—were busy at work at Ægina and Bassæ. The temple at Ægina had been visited by Chandler and his colleagues, but it had to wait until 1811 for excavation. The remote temple of Apollo at Bassæ had been completely forgotten until 1765, when a French architect called Joachim Bocher came across it by chance, and had only been rarely visited and inadequately described until Haller, Cockerell, and the rest of the party set to work to make a thorough study of it. At both Ægina and Bassæ excavation revealed sculptured fragments of pediments and friezes, and there was great rivalry between the English and the Germans as to which country should possess them. In the case of Bassæ, England and the British Museum won, in the case of Ægina, Germany and the Munich Glyptothek.

Meanwhile a far greater prize had been won for England—the sculptures from the Parthenon, known as the Elgin marbles from the seventh Earl of Elgin who brought them to this country. Appointed Ambassador to Constantinople in 1799, he took with him a band of artists and architects to make drawings and casts of the remains of Greek art. His first intention was merely to make a record, and not to remove the originals; but as he learnt more of conditions in Athens and saw the constant destruction and defacement to which the antiquities were subjected, he changed his plan, and determined to remove what he could. In 1801 he obtained from the Porte the famous firman which not only gave freedom to his artists to go about their work of drawing and modelling, but also allowed them to take away "any pieces of stone with inscriptions or figures." Thenceforth his activities were limited only by the difficulties of transportation, and there was talk even of removing the whole Caryatid porch from the Erectheum. In this case he had to be content with one figure only; but when the work was finished the collection was imposing enough, including as it did the great majority of the sculptures of the Parthenon, the pediments, the metopes and the frieze; four reliefs from the temple of Nike; architectural specimens from the Parthenon, the Erectheum, and the Propylaea; and a large number of miscellaneous statue, reliefs, inscriptions and architectural fragments.

The Turkish authorities had given their permission and were indifferent to the loss of the marbles. No stirrings of Greek national feeling were as yet discernible, and it seemed highly unlikely that the Greeks themselves would ever be able and anxious to look after their national treasures. To most people it seemed only right that the marbles should be removed to the safety of London. Only Byron raised his voice against Elgin, branding him as vandal and despoiler. Byron was the first to express a feeling which has been latent in many of his countrymen since his time, that the Parthenon marbles should have been left where they were. To such people it is useless to point out that Elgin was honourable and disinterested, a good servant of his country and of the arts, that the sculptures were deplorably neglected, and that Elgin saved them from destruction. They still have an uneasy feeling that we have robbed the Greeks.

In spite of the general English interest in Greek things, it was only gradually that the exceptional value and interest of the marbles was recognized. Elgin himself was unfortunate enough to be passing through France when Napoleon decided to intern all adult Englishmen, and it was not until 1806, after three years of internment, that he arrived in England, unpacked his cases, and displayed the marbles in a shed at the back of his house in Park

"Why should anyone choose to go to Athens to see the Parthenon? Because it's worth the bother. And the same is true of eternity. The experience of timeless good is worth all the trouble it involved."

"Timeless good," Jeremy repeated with distaste. "I don't know what the words mean."

"Why should you?" said Mr. Propter. "One doesn't know the full meaning of the word 'Parthenon' until one has actually seen the thing."

"Yes, but at least I've seen photographs of the Parthenon. I've read descriptions."

"You've read descriptions of timeless good," Mr. Propter answered. "Dozens of them. In all the literature of philosophy and religion. You've read them: but you've never bought a ticket for Athens."—Aldous Huxley: "After Many a Summer."

2. The Modern Visitor

THE impact of the reality of Greece must come to everyone as something of a surprise. He had been told so much; he has heard so many descriptions and seen so many photographs that he is a little blasé, a little prepared to take it all as read. It is difficult for him to imagine the Greeks as real people, men of flesh and blood, actually working the half-formed stone. It is only when he has taken his ticket for Athens that he realizes the amazing vitality of Greek formalism. Suddenly the dead stones of the archæologist become alive and the arid commentaries of the antiquaries shake off the dust of centuries. He feels for the first time that strange compulsion of an echinus or a volute, which alone can explain their ageless fascination, and hears the message that they speak in terms of poetry instead of prose.

What causes this sudden conversion? How is this transformation brought about? What was left out of the painstaking portfolios with which those early travellers returned?

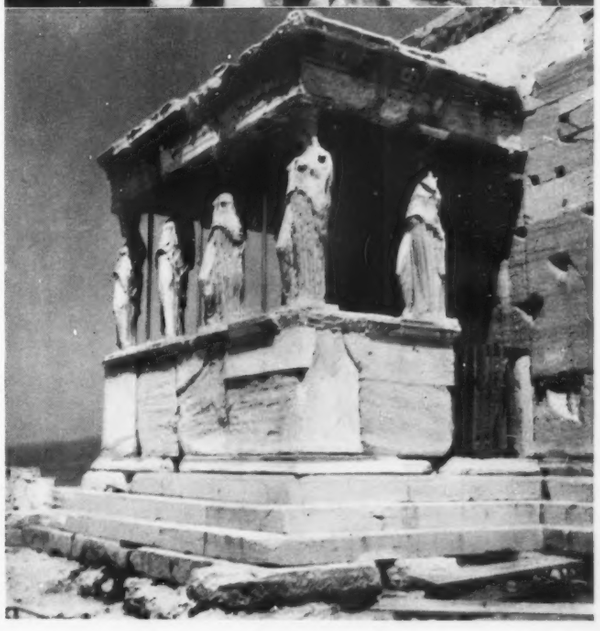
The first thing, of course, is Greek sunlight. It has to be experienced to be believed. Even photographs give an inadequate impression, and yet the camera as a method of exploiting the sun's rays is the most typically Greek medium we possess. The Greeks were not primarily interested in abstract qualities—in the function or content of architecture. It was first and foremost, as the examples that follow show, a game of light and shade.

Lane. This was the "damp, dirty penthouse" where Haydon saw them and "felt as if a divine truth had blazed inwardly on his mind," and where Fuseli strode about saying, "De Greeks were Godes! De Greeks were Godes!"

Not until 1816 could the Government be moved to approve the purchase of the marbles for the nation. Governments are seldom ready to spend public money on the arts. Moreover, the leading men of taste were uninterested and even hostile to the marbles. Payne Knight, the arch-Dilettante, the dictator of England in matters of classical archæology, went out of his way to decry them, and perversely maintained that they were Roman, of the time of Hadrian. But while the men of taste remained indifferent, the artists—Benjamin West, Fuseli, Flaxman, and above all Haydon—recognized and proclaimed the merits of the marbles. And when the leading continental connoisseurs, Ludwig of Bavaria, Visconti, Canova, were loud in their praise, official opinion was converted, and Parliament approved their purchase.

The Select Committee which recommended the purchase ended its report with a self-satisfied period, in which, after expatiating on the virtues of that democracy which, according to received opinion, was common to ancient Athens and England at the time of Waterloo, it claims that

[continued on page 74]



At the top is one of the Ionic capitals at Delphi, which has escaped the eighteenth-century collector and the nineteenth-century museum. Standing outside the little Athenian Treasury, exposed to wind and sun, it can be seen as the sculptor intended it to be seen; not as a standard model for scholarly good taste, but as a combination of shapes and forms quickened and set on fire by the dazzling force of Greek sunlight and shadow.

Centre, fragments of the Temple of Zeus Olympus at Athens: the raw material of architecture lying like giant cogs of a pre-machine age. See also the frontispiece to this issue.

Bottom, the Caryatid porch of the Erectheum. The Caryatid removed by Elgin has been replaced by an imitation almost indistinguishable from the others. Although identical with those which stand in Bloomsbury, forlornly contemplating the congestion of the Euston Road, they emphasize more than anything the divergence of vision between the dry pedantry of the Greek Revival and the life and vigour of Greek architecture in its native sunlight.

Below, even the sentry is provided with his sunshade.

" no country can be better adapted than our own to afford an honourable asylum to these monuments of the school of Phidias and of the administration of Pericles; where, secure from further injury and degradation, they may receive that admiration and homage to which they are entitled, and serve in return as models and examples to those who by knowing how to revere and appreciate them may learn first to imitate and ultimately to rival them." The function of the antique was still to provide models for imitation. In the same way the architects who excavated and measured the remains of Greek temples were consciously providing models for reproduction in England. Stuart and Revett expressed the hope that their work would " contribute to the improvement of the Art itself, which at present appears to be founded on too partial and too scanty a system of ancient examples "; and it was claimed that the improvement of architecture was the principal object of the Dilettanti society's activities in promoting archæology. St. Pancras Church, University College, the screen at Hyde Park Corner, and many other buildings of the period, testify to the influence on architecture exercised by these new models from ancient Greece. While in literature Greece was, or could be, a liberating influence, in architecture it produced a new academicism. Admirable though many of its works are, the neo-Grecian movement was something of a donnish blind alley, and there was more vitality in that other movement which was stirring at the same time, the Gothic revival.

Architects no longer go to Greece to learn their craft, nor do travellers go in order to despoil the country of its treasures. The modern traveller prefers to see the temples in their setting, is impatient of archæology, looks more perhaps at scenery than at fragments of columns. His prototype is not Elgin but Byron, the young lord on the Grand Tour who broke all precedents, who wrote verses instead of treatises on antiquities, who refused to do the sights, and, when an enthusiastic local antiquary offered to show him round Ithaca, exclaimed, "Let's have a swim; I hate antiquarian twaddle"; who was even irreverent before the Parthenon, and, when his companion said, "Come now, this is surely very fine," remarked: "Very like the Mansion House."

Today travel in Greece is postponed indefinitely, the Elgin marbles are hidden away in cellars and the Parthenon itself (for all one knows) is sandbagged; archæologists have beaten their spades into bayonets, have put on khaki and turned into liaison officers. Now that Greece is at war and we are her allies, we think not so much of the archæologists and collectors who brought back to England their portfolios of drawings and their cases of marbles, as of Byron and the other English philhellenists who assisted the recovery of Greek independence, who gave to Greece instead of taking from her, and who loved her for her people as well as her ruins, her present as well as her past.

M. L. CLARKE

The Plain of Marathon, a Byronic scene engraved in H. W. Williams's "Select Views in Greece," 1827, from a sketch by C. R. Cockerell, the famous Greek Revival architect.

" The Mountains look on Marathon,
And Marathon looks on the sea ;
And musing there an hour alone,
I dreamed that Greece might yet be free.
For standing on the Persian's grave
I could not deem myself a slave."

Top, the Tower of the Winds: Greek sculpture as it should be seen.

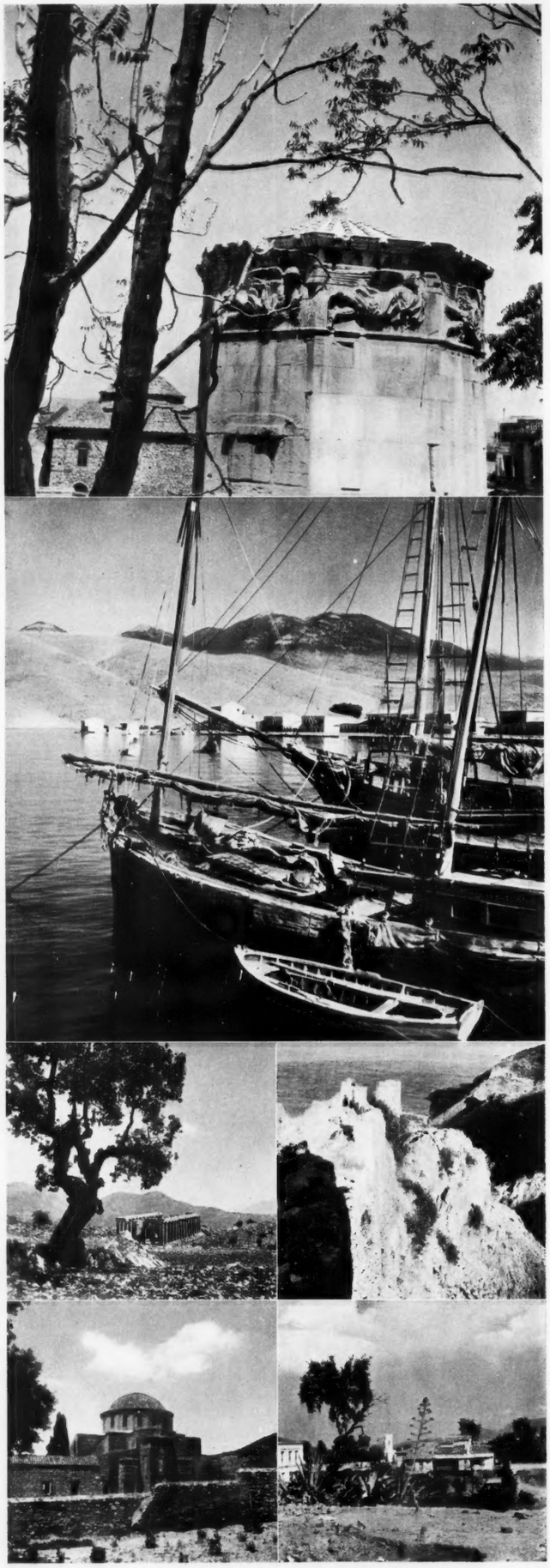
Second, fishing boats at Itea, the Port of Delphi, early morning. It is only when one has seen the brilliant chromes, scarlets, viridians and indigos of the fishing fleet, that one can understand why the Athenians painted their temples. Colour is simply eaten up by the sunlight. Nothing is left of any but the most primary polychromy, and colour becomes not so much a stimulant as a balm, a blessed relief from the blinding, shimmering silver of limestone and olives.

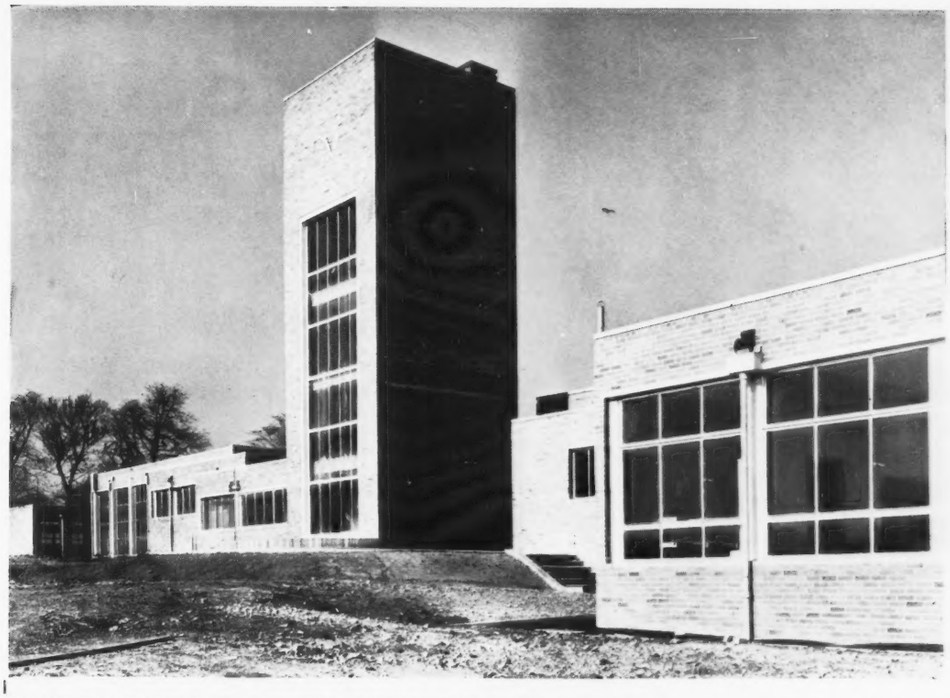
Third, the Temple of Bassae as unexpected as it is remote. It stands at the top of a mountain 3,700 ft. up. Alongside it, the dead city of Mistra, with a Frankish castle on the hill. A century ago King Otho refounded modern Sparta, on its ancient site in the plain, three miles away. Mistra was abandoned and only a couple of monasteries remain. In Greece there is no need for sham ruins to induce an artificial melancholy. The country is strewn with them, and they form, together with the rocks and precipices, a landscape horrid enough to satisfy the most romantic craving. This aspect of Greece was left out of the picture that the early travellers delineated. In their search for the absolute, they took things out of their context and set them up on pedestals. In Greece one finds everything on the spot put back, so to speak, where it belongs, so that one feels at times one is walking in that heaven in which Plato believed was stored the perfect patterns of all earthly things.

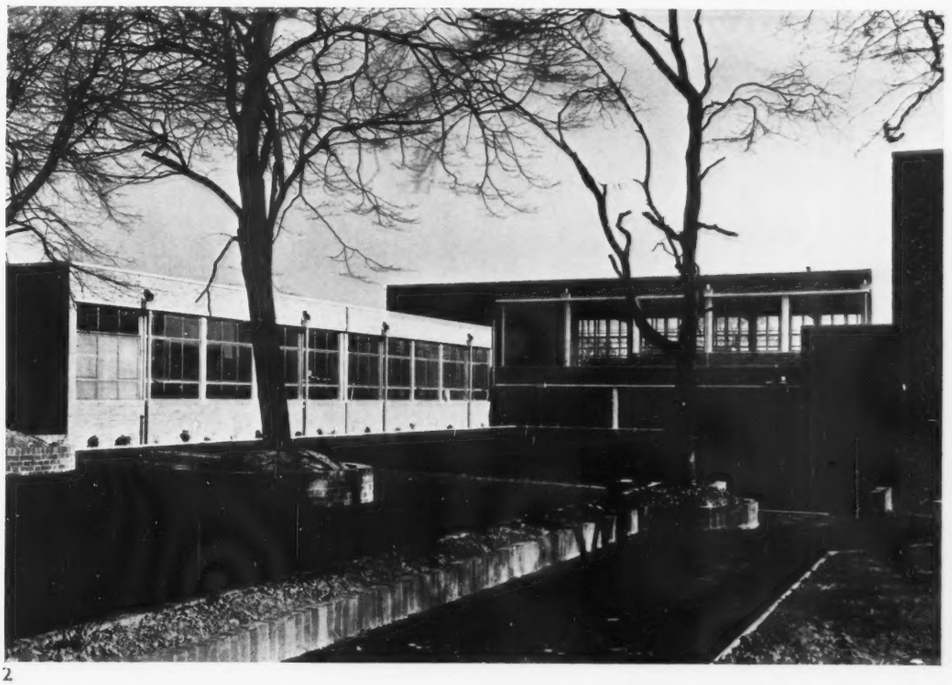
Then there is the Byzantine, ignored by the antiquary, and yet as much a part of Greece as the classics. The sombre mozaics which cover the interiors seem still to echo the gloom of the dark ages, while the dome—emblematic of the Byzantine—typifies that shell in which a precarious civilization was painfully preserved. It is curious to find in the same country, sometimes side by side, examples of two styles so diametrically opposed and yet so complementary. Bottom, left, the late eleventh-century monastery of Daphni.

The vernacular architecture owes more to Byzantium than Athens. Bottom, right, a typical example of the Greek house, with semicircular pantiles and rough-timbered verandah.

Photographs are by Aileen Tatton Brown.







2

CURRENT ARCHITECTURE

SCHOOLS, 1

J. R. PIGGOTT (W. I. WATSON, ASSISTANT)

SITE—At Carmountside, Stoke-on-Trent. It is built on land which contains the ruins of an old Cistercian abbey, the remains of which had to be preserved and their actual site left free for future exploration. The ground was liable to considerable surface subsidence, and special structural methods had to be evolved to deal with this.

PLANNING—It is a senior mixed school, at present accommodating 480 pupils, but designed eventually to accommodate 720, in two departments of 360 boys and 360 girls. Some of the teaching rooms and the assembly hall are not yet built, but the plan (see next page) shows the whole scheme. It is a one-storey building, dominated by a tower at one corner of the centre block. So as to avoid encroaching on the abbey ruins in the centre, the buildings are planned round three sides of the site in a series of wings. The girls' classrooms and cloakrooms are at one side and the boys' at the other, each in the form of a self-contained T-shaped unit enclosing its own playing pitch. The centre portion, including assembly hall (with stage), gymnasium and dining-room, encloses a coutryard which is to be used for outdoor physical training. The girls and boys have a separate library and art-room at the end of their classroom wing, though the girls' library block is one of the portions not yet built. The cloakrooms, etc., as built are sufficient for the full number of 720 pupils, but fittings have only been installed for 480.

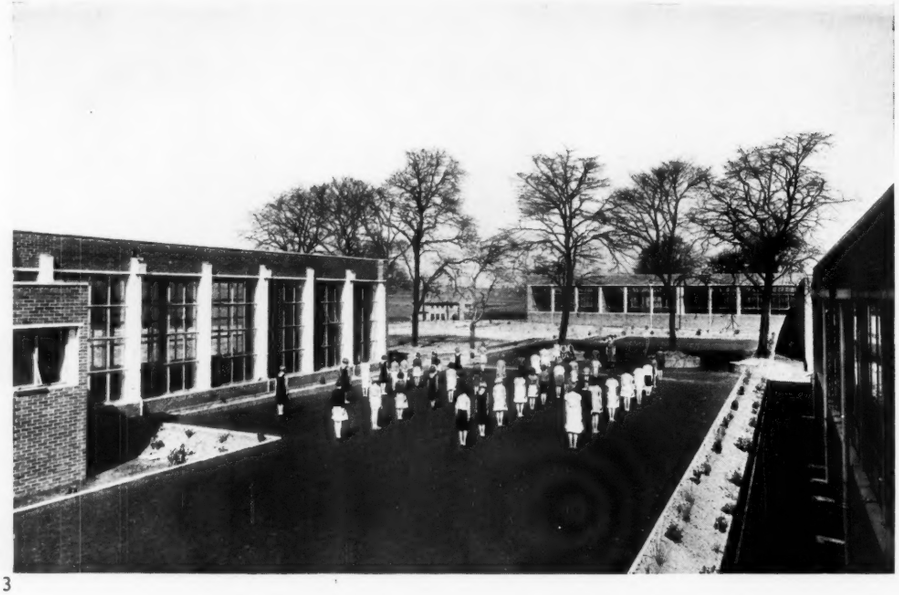
CONSTRUCTION—The special method of construction evolved to overcome the danger of surface subsidence is as follows. On the portions of the site scheduled by the Mineral Valuer as generally stable,

1, from the centre of the site, looking north. The tower marks the corner of the central assembly hall block. Beyond it are changing-rooms and then the tall windows of the gymnasium. In the foreground is the handicraft room, which links the centre block with the boys' classroom wing. 2, the enclosed physical training court, looking towards the assembly hall (with its clerestory lighting) and showing the dining and staff rooms on the left.

SCHOOLS, 1

J. R. PIGGOTT

(W. I. WATSON, ASSISTANT)



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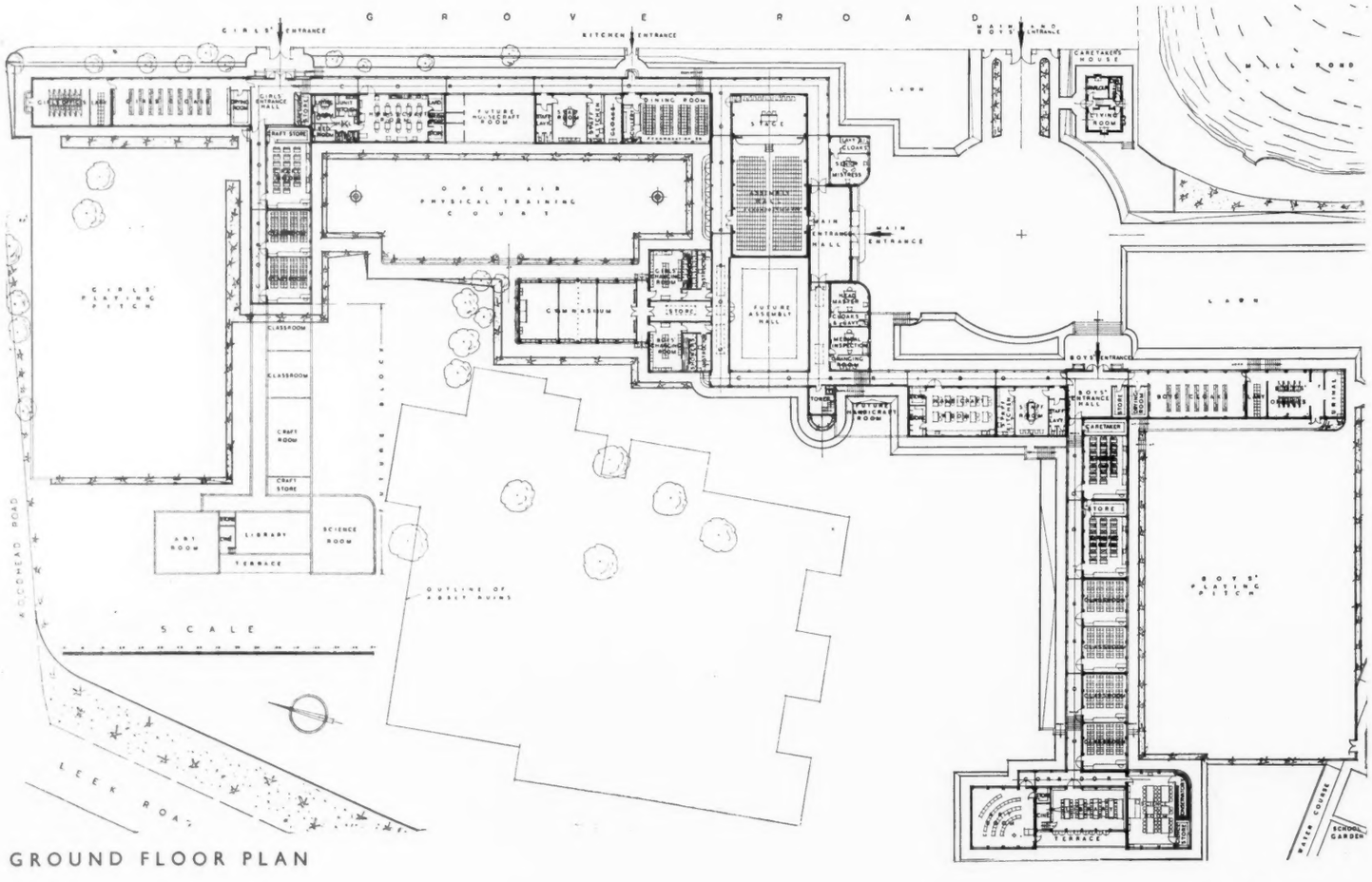
a fairly stiff reinforced concrete frame has been used, giving reasonable rigidity by means of continuous horizontal reinforced concrete floor beams and with reinforced concrete floor and roof slabs giving stiffness to the whole structure. On the portions scheduled as unstable extra precautions are taken. A very much stiffer reinforced concrete frame was designed with deep foundation beams, heavily reinforced, and the building was subdivided into a number of structurally independent units, each about 60 ft. long. These units are separated from each other by a 2 in. gap which is covered by a copper strip of the form of a U, to allow movement.

FINISHES—The buildings are faced with multi-coloured local rustic facing bricks. The concrete framing serves as mullions to the large windows, the exposed concrete surfaces being rubbed up after emerging from wrought shuttering, and treated with patent cement, painted cream colour. Internally, brick walls are either flush-pointed and painted or are plastered. Doors are all of the flush type, including special flexometal flush doors with galvanized steel both sides. Lavatory cubicles are of flexometal construction.

3, the physical training court, looking north. On the left is the gymnasium and in the background the first portion of the girls' classroom wing. This wing will be extended to the left and will terminate in a library and art-room block when the school is completed.

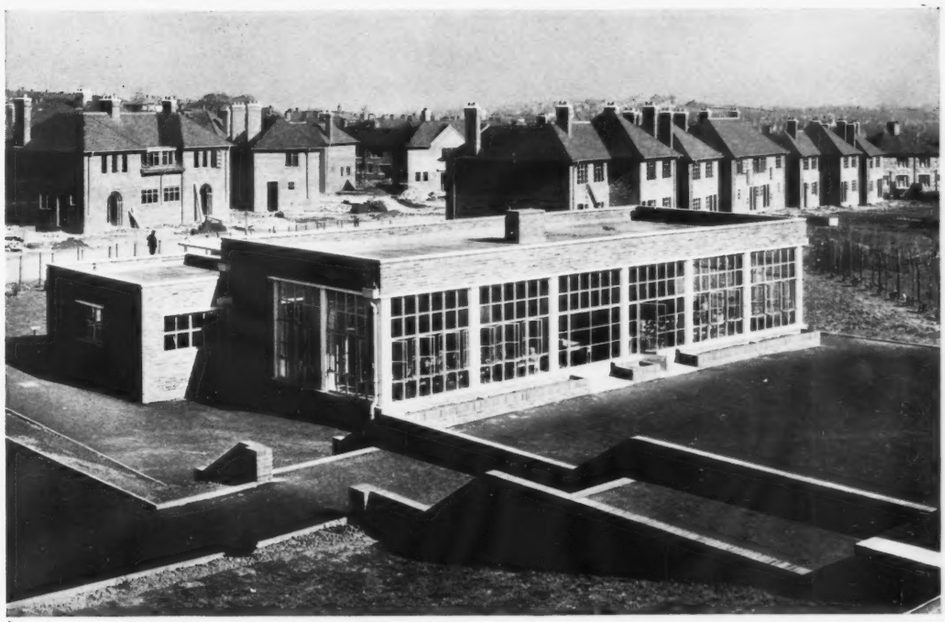


GROUND FLOOR PLAN

SCHOOLS, 2

J. R. PIGGOTT

(W. I. WATSON, ASSISTANT)



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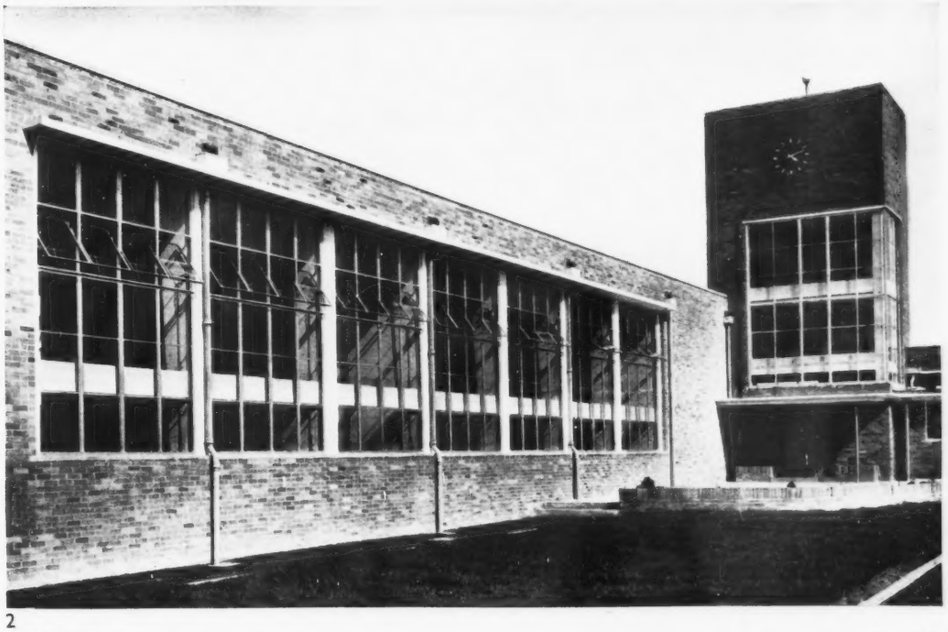

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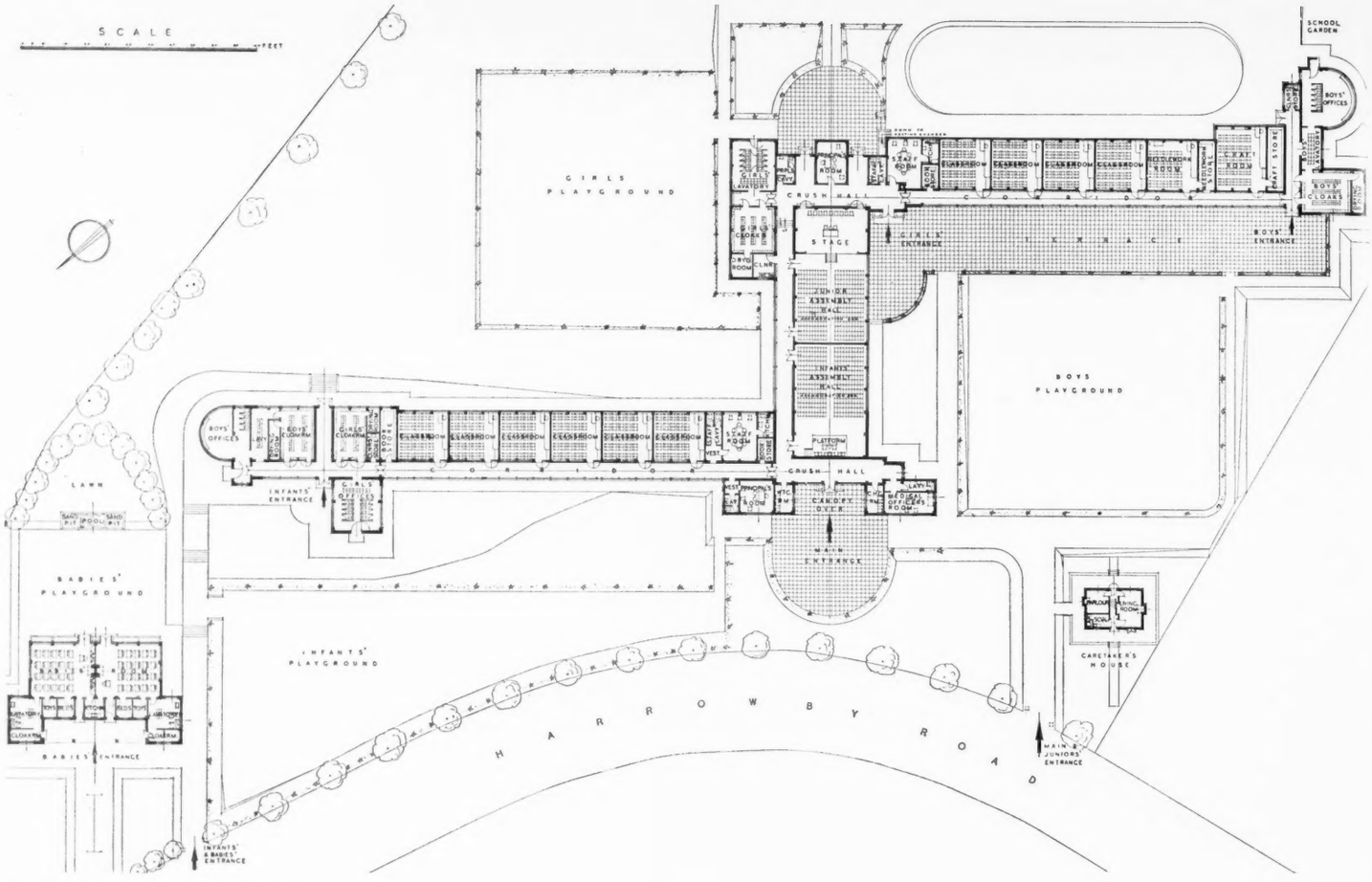
SITE—At Meir, Stoke-on-Trent. It is a junior mixed and infants' school to serve a developing housing estate. All departments are reached from a curved road forming the northern boundary of the site. On the southern boundary an existing group of trees has been augmented by flowering trees and shrubs. A caretaker's house occupies the north-west corner close to the main entrance gates.

PLANNING—The number of children to be accommodated was 300 in each department. The buildings are a'l on one storey. The main block, occupying the centre of the site, is Z-shaped, the centre portion, marked by a tower at one end, containing the administration section and two assembly halls, one for the junior school and one for the infant school, and the two wings containing the classrooms and cloakrooms for each department. The infants' entrance is at the end of their wing and the boys' and girls' entrances separated at either end of the junior wing. These entrances are from a terrace which runs the length of the junior wing, separating it from the boys' playground. The girls' playground is enclosed by the other two arms of the plan, and the infants have their own playground between their wing and the entrance road. There is also a small playing field for the juniors. On the northern corner of the site is a separate self-contained babies' block, consisting of two classrooms and service rooms and accommodating 80 babies. The two classrooms are separated by sound-proofed folding partitions. This block has its own playground, reached direct from the classrooms and terminating in a lawn with sandpits and pool, all enclosed by a belt of flowering trees.

CONSTRUCTION AND EXTERNAL FINISHES—The buildings have a reinforced concrete frame, with brick walls finished externally with multi-coloured local rustic facing bricks. The concrete frame serves

1, the separate babies' block which occupies a corner of the site, showing the classroom windows opening direct on to the babies' playground. In the foreground is the terraced path leading to the infants' entrance. 2, the junior assembly hall and the tower which marks the intersection of the junior school corridor with the crush hall. Beneath the canopy at the foot of the tower is the girls' entrance. 3, looking along the entrance front of the infants' school wing, from the north. The infants' playground is on the right, the infants' entrance in the angle formed by the projecting block in the centre, and the main entrance, leading direct into the assembly hall block, at the far end.



GROUND FLOOR PLAN

as mullions to the large windows, and where concrete surfaces are exposed they are rubbed up after emerging from wrought timber shuttering and treated with patent cement, finished in a cream colour. The window frames are painted aluminium.

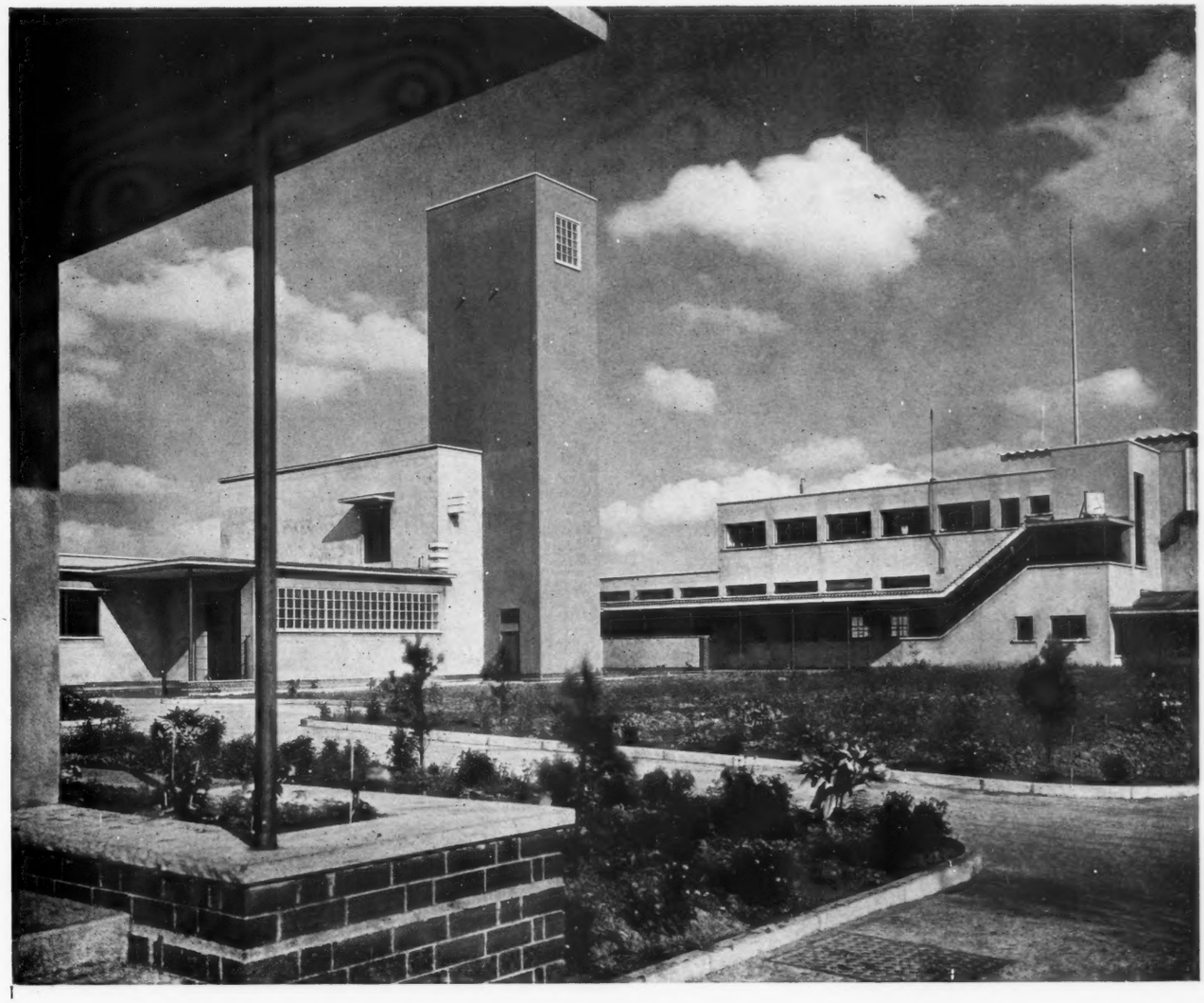
INTERNAL FINISHES—The walls generally have the interior brickwork of power-pressed concrete bricks left unplastered but flush-pointed and finished with two coats of water-paint. The walls of the staff rooms are plastered. Window-frames are painted aluminium internally as well as externally. All doors are of the flush type, including special flexometal flush doors with galvanized steel both sides. Classroom floors are of reinforced composition, except in the babies' block, where they are of cork tiles. Heating in these classrooms is from ceiling-panels and from open fireplaces with a central chimney-stack.

4, from the south-west, looking along the junior school wing towards the two assembly halls. The boys' entrance is at the near end of the wing and the girls' entrance in the far angle beneath the tower. The paved terrace, edged with brick flower-troughs, separates the classrooms from the playground. In the classroom wing on the right can be seen the method of obtaining cross-ventilation and lighting to the classrooms by clerestory windows above the corridor roof.

4

SCHOOLS, 2

J. R. PIGGOTT (W. I. WATSON, ASSISTANT)

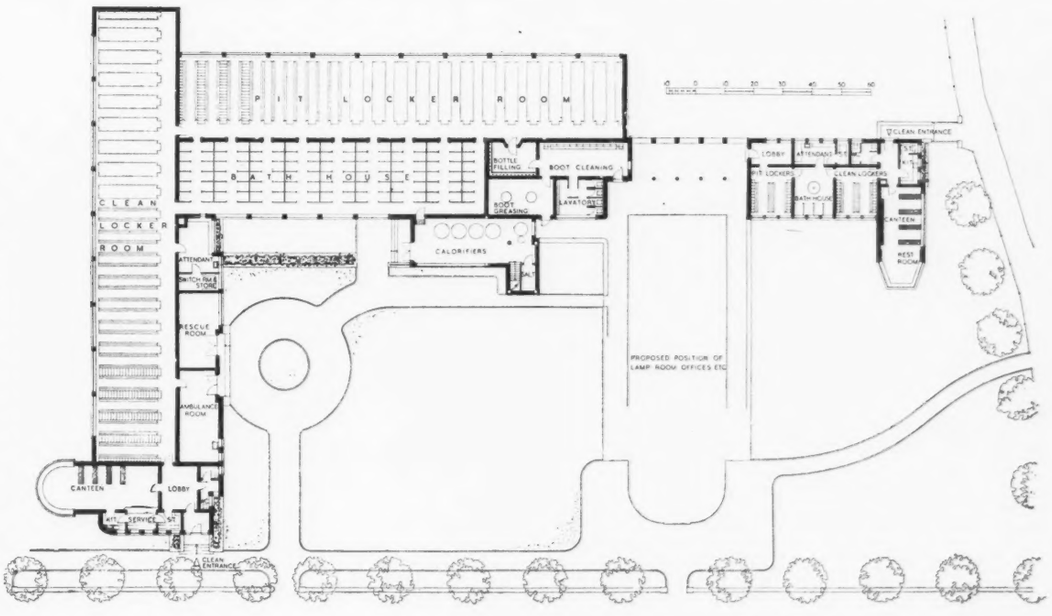


PITHEAD BATHS

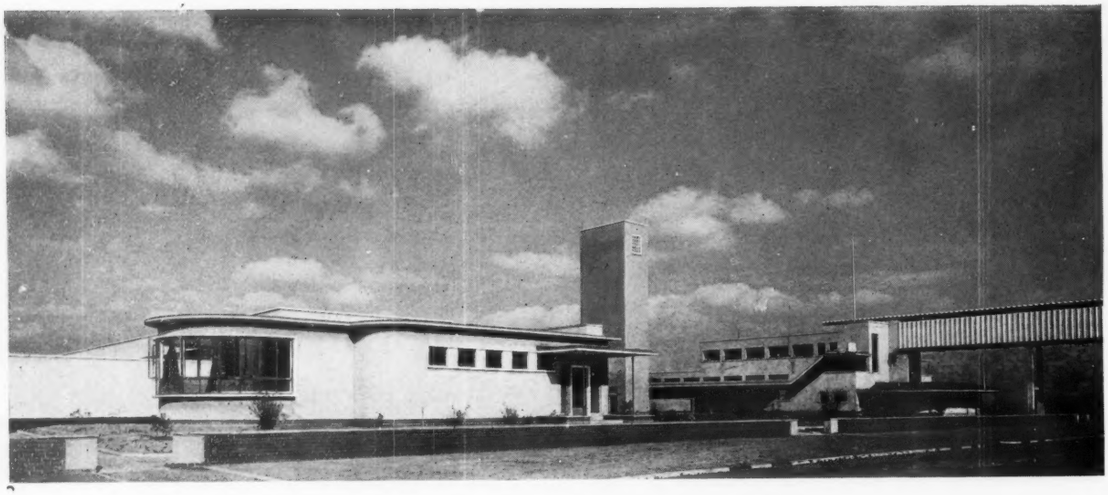
MINERS' WELFARE COMMISSION

Although other calls on building materials and labour have made it necessary for the Architects' Department of the Miners' Welfare Commission to suspend its main building programme, a nucleus staff is continuing the work of the Department and is engaged on the completion of work begun before the reduction of staff, on the repair of war damage and on maintenance work. They are also engaged in preparatory work in anticipation of the eventual resumption of a large-scale building programme.

At the outbreak of war a large number of pithead baths and other buildings were under construction; most of these are now completed, and the illustrations on this and the next page show examples of the pithead baths, with those at the Clock Face



GROUND FLOOR PLAN



Collieries, Lancashire, illustrated in detail as typical.
The chief architect for these buildings is C. G. Kemp. The remaining principal members of the Department are: senior architects, J. A. Dempster and A. J. Saise; architects, F. G. Frizzell, D. D. Jack, O. H. Parry, H. Smith, W. M. Traylor, W. A. Woodland, J. H. Bourne and J. W. M. Dudding.

PLANNING—The plans of all the baths are the same in principle as that of the Clock Face Colliery baths of which the ground floor plan is given, the accommodation being approximately standardized (though each unit is naturally smaller or larger according to the number of workers catered for) and its arrangement governed by the same procedure, by which the miner passes through the building when starting work and returns in the reverse direction when knocking off. The Clock Face Colliery baths serve 1,600 men and 40 women. They cost approximately £32,000.

CONSTRUCTION AND MATERIALS—All this series of pithead baths have brick walls, asbestos or asphalt covered roofs, steel roof-trusses and steel windows. Internally the walls have tiled or glazed cement dadoes. Partitions are of glazed bricks.

1 (on preceeding page) and 2, at the Clock Face Colliery, Lancashire. The main (men's) bath is on the left in each case. 3, Lea Green Colliery baths, Lancashire, for 1,728 men and 52 women (cost £26,300). 4, Hucknall No. 1 Colliery baths, Nottinghamshire, for 600 men (cost, £12,280). 5, a typical interior: the women's canteen and rest room at Lyme Colliery baths, Lancashire.

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5

PITHEAD BATHS

MINERS' WELFARE COMMISSION

These monthly articles, under the general title "Criticism," discuss æsthetic aspects of architecture, leaving the more practical aspects as ones that, in these more enlightened days, modern architecture can be relied on to study as a matter of course. Some of them criticize contemporary work, as last month, when modern church building was the subject; some of them, like this one, look back at the past to see what light it throws on contemporary problems.

One way of explaining the exuberant quality all early Victorian architecture has in common, one which is particularly noticeable in the skyline, is to regard it as a reaction against the austerity and rectitude of most of the architecture that came before it. On the left is part of a terrace of typical late Georgian town houses. This almost stereotyped design, rational but impersonal, dominated the newly built-up areas at the beginning of the last century. Note how its severely rectilinear quality is emphasized by the outlining of the windows with white-painted reveals and the incised lines on the stucco lower storey. On the right is an early Victorian terrace (from Belper, Derbyshire) which light-heartedly breaks free from this domination of the horizontal with a serrated skyline fancifully ornamented with fretwork. Gaiety and movement replace dignity and repose.

CRITICISM

By James MacQuedy

IT is now commonly acknowledged that the Houses of Parliament are Classical in plan although Gothic in ornamentation. Academically I suppose that is a matter for censure, because it means the style is not pure; but the evolutionary significance of the same fact is quite another one. What matters is not that the style, but that the effect of the whole, is Gothic, and not because the Gothic ornament makes it so, but because of what we call the building's Gothic outline,* which was a spontaneous expression of a certain urge universally felt at this time.

The Houses of Parliament are the most celebrated example of the typically Victorian exuberance of outline, but perhaps I can define its nature better by introducing another less obvious example, one which is not compromised by irrelevant discrepancies of style. The National Gallery in Trafalgar Square is a building that, stylistically, no one would call anything but Classical; it is often, in fact, cited as one of the monuments of the later Classical Revival. But if we look at its façade we find not only that its surface is broken up in an exaggerated way by an irrational series of projecting porticoes, but that its skyline is broken by a whole assortment of turrets and protuberances—the skyline, be it noted, of a Classical Revival building, not a baroque one. The porticoes,† it is true, might possibly be explained by the fact of the architect, William Wilkins, having been compelled to utilize the columns of old Carlton House, but the skyline has no such alibi. It is as contrary to the spirit of the style it is supposed to belong to as the skyline of the Houses of Parliament is to their Classical plan. It is, in fact, not susceptible at all to explanation in terms of period style. It is an expression in pure form of the Victorian exuberance I have referred to, and gives us a clue to the whole architectural outlook of that period.

The fact is that, in spite of the publicity given in the history books to the Battle of the Styles, early Victorian buildings have enough in common to outweigh all their differences. And the revolution in outlook that may be said to have begun in 1837—not because that is the year of Queen Victoria's accession, but because it is the year of Sir John Soane's death, and therefore marks the end of any possibility of the Classical Revival developing into a genuinely Classical epoch; for he more than anyone else, though his later buildings are individualistic and as "busy" as the National Gallery, stood for that lucidity and control which is the essence of classical architecture—this revolution reveals itself chiefly in the skyline. With almost explosive vigour the rigid ordinances of classical geometry were broken once and for all and henceforth nearly every new building emphasized the doom of the sedate horizontality that had dominated the architectural scene for two hundred years.

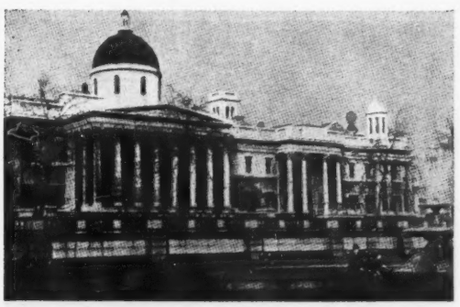
I am not going to try and explain this craving for irregularity. It is obviously something less arbitrary than a sudden swing of an æsthetic pendulum. If I were writing an historical essay I would have to relate it to the whole romantic movement, to the breakdown of the stable social system of the eighteenth century and to numerous other factors, literary, psychological and æsthetic. What I am interested in doing is in looking back on it all from the present time, when the position is similar, though exactly the reverse. There is a temptation to think of the Victorians who piled up the jerky silhouettes of our city streets merely as people with a similar vision to ourselves but quainter taste, and rather lacking in self-control; but if we think of them—however inexact the generalization may be—as people confronted, whichever way they turned, with a perspective of Georgian rectitude, of which the unbroken cornice-line was the symbol, and discovering the dramatic possibilities of the picturesque, we can see them as a less perverse tribe than we imagined and find at the same time some explanation of the zest which is nearly always apparent in Victorian architecture. They felt themselves on the threshold of a new country, with no misgivings about allowing themselves to be entirely swallowed up in its unexplored distances. Their romanticism, if we wish to call it that, was not a revolt against Classicism but against the constraint of academicism. More important to them than the Battle of the Styles was their struggle for the release of imagination: the latter was instinctive while the former was its more self-conscious by-product. When the cat's away the mice are at liberty to discover and quarrel about any number of playthings—and rationalize their differences afterwards.

To see the work of the early Victorian architect in a truer light is not the only purpose served by putting ourselves in his place at the end of a wearisome perspective of irreproachable regularity, and sympathizing with his sudden vision of architecture emancipated from conventional, homely standards. It should also enable us to see our own time in clearer perspective. The result of this Victorian exuberance was the building up of a new æsthetic of irregularity, expressed not only in the characteristic broken skyline of the period but in every detail. The fancifulness of the fretted barge-board is an end in itself, a reproach to the orthodoxy of the Greek pediment. I illustrate here three examples of the blossoming of this romantic outline, each contrasted with its more sedate predecessor. It will be seen from these how connoisseurship in the romantic developed as a thing by itself, quite irrespective of period styles, sometimes cutting right across the rules and regulations the latter are supposed to consist of.

Our own position is of course exactly the reverse. Instead of being able to admire the Victorian romantic outline in its pristine state: that of a solitary imaginative gesture in a sea of rectitude, we have to look at the confused jumble of spikes and spindles that resulted from the early Victorian emancipation getting out of control. The competitive accumulation of essays in irregularity was bound to defeat its own object, especially when aggravated by the late Victorian deification of the architect as an individual. This re-established the Palladian snobbery of scholarship and its concomitant, stylistic pedantry, though with the prizes awarded to novelty instead of conformity. The naive delight in the release of the imagination was

* The symmetrical river front gives the whole building away as a Classical conception, though it is never seen as a façade (except by the patients in St. Thomas's Hospital). Before the Houses of Parliament were built the river had already become a ditch instead of a highway.

† Which, by the way, can now be seen to greater advantage than has ever been possible before, since the destruction by bombing of Hampton's building opened up the oblique view from Pall Mall.



The National Gallery, Trafalgar Square, (William Wilkins, Architect), built in 1832-38 and exemplifying the broken skyline which was so typical of this period, although quite foreign to the neo-Classic style that such buildings as this employed.

The difference between the "Ship Hotel," Wisbech, Cambridgeshire, and the "Trevor Arms," Glynde, Sussex, is more than one of style. It is the difference between the rational outlook of the beginning of the nineteenth century, based on the practical adaptation of a simple impersonal idiom, and the romantic outlook of the early years of Queen Victoria's reign based on individualism and imagination. The character of the "Ship" not only shows in its flat skyline but in the modelling of the façade, which is a surface treatment only, a subdivision into geometrically shaped panels. The "Trevor Arms" breaks entirely free from this kind of rectilinear control, becomes fully three-dimensional and asserts its character in the romanticism of its silhouette.

The two lower photographs show how completely these differences transcend those of period style. On the left a Georgian terrace (on the outskirts of Reading) relies for its effect on the reticence, dignity and subtle proportions typical of good Classical architecture, and again displays the characteristic skyline. But the mid-Victorian terrace on the right (from Holland Park, London) is, in the motifs it uses, more definitely Classical than the other, yet its skyline, from which its character derives, is anything but Classical. In keeping with the instincts of its period it piles itself up with the massiveness of a fortification and its general restlessness and variety of its modelling completely belie the style of its ornament.

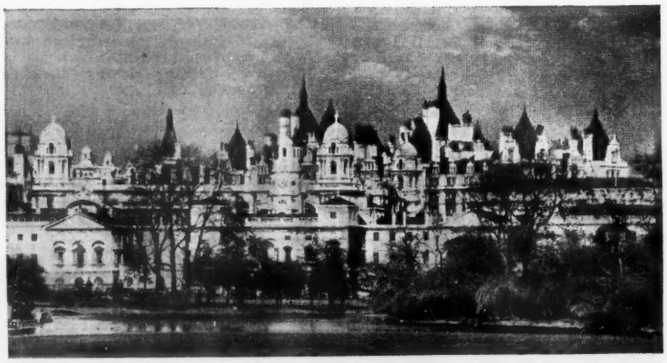
lost and with it the instinctive æsthetic standards it produced. It will be noticed that all the examples I illustrate are anonymous builders' architecture, not the product of sophisticated architectural thought.

Our own tendency, as has often been observed, is one towards simplicity of line and calmness of silhouette, which is natural when we think of ourselves looking back over the prevalent confusion of roof-lines as the Victorian romantic looked over a monotonous horizontal flatness. The modern architect's urgent compulsion is to rediscover order, articulation and control. He wants to exercise his imagination on the potentialities of space and volume and is engaged in working out his own æsthetic based on a sometimes crude but purposeful geometrical counterpoint. I repeat that I know this is not the whole story. Other factors are influencing his æsthetic ideals: the logic of unit planning; the methods of construction he uses; the unconscious influence of machines; but I stress this particular factor in order to draw attention to the essential fact that like the early Victorian vision, his own is only valid if it is a strictly æsthetic one, and in order to emphasize the irrelevance of any contemporary Battle of the Styles. The tendency towards simplification of outline in all modern buildings, even the bogus modern factories of the Great West Road, is as significant in its way as the differences in quality we are accustomed to stress.

Today the outline of our buildings is once more rectilinear, in reaction against the jerky Victorian silhouette. Pithead baths at Clay Cross Colliery, Derbyshire (see also pages 75-80).

The typical modern outline is shown in all the buildings illustrated on pages 75-80 of this issue, buildings which would once have appeared revolutionary but are now almost commonplace. Their characteristics are that they are first of all workmanlike—not "functional," but consciously making a virtue of their reticence of outline. They are content with what order they can bring to the growing contemporary confusion as the buildings of a hundred years earlier were content with what imagination they could introduce into the stagnation of academic rule-of-thumb. And similarly they transcend style, as the early Victorians did, though the latter utilized what motifs were at hand—mostly, by chance, period ones—and we use new motifs derived from our own technical circumstances.

So to people who ask how soon modern architecture is going to crystallize into a recognizable "modern style," the answer is that whether it ever does so is for the historian of the future to say—for style is only a matter of labels; and that what we look for instead is whether it is capable of re-establishing an æsthetic idiom that is flexible enough—as the early Victorian romantic idiom eventually proved not to be—to avoid the pitfalls of both academic law and picturesque licence.



What the nineteenth century did to London's skyline. Whitehall seen from St. James's Park. In the foreground Kent's Horseguards building represents the sedateness and the low, horizontal roof-lines of the previous century.

Some Herefordshire Headstones

CONSIDERING the wealth of readily accessible material, it is strange how the study of English post-Renaissance monumental sculpture and masonry has been neglected. Partly, no doubt, this state of affairs is due to what Mr. Betjeman calls the " antiquarian prejudice " of topographers and local historians; partly to the difficulties of attribution. The labours of Mrs. Esdaile and one or two others have certainly remedied the situation to a large extent where monuments *inside* the church are concerned. But the minor monuments of the graveyard have yet to find their historian.*

The purpose of this article is to draw attention to a talented and prolific school of monumental masons which flourished in the seventeenth and eighteenth centuries and whose work occurs in south Herefordshire and at several places—including Abinghall, Newent, Oxenhall, and Kempley—over the Gloucestershire border. Not only are many of the tombstones of the district beautiful in themselves, but they raise questions and prompt reflections of a general nature.

Old headstones in village churchyards are usually assumed to be the work of local craftsmen, and in the great majority of cases the assumption is probably correct. At the same time, regional characteristics are strongly enough marked to justify the appellation of " school " to the craftsmen of a given area—especially when dealing with their earlier work. Of the designs illustrated, **1**, for example, is to be found, with slight variations, in at least four of the graveyards of the district. A photograph of a practically identical stone at Kempley appears in Mr. Anthony West's guide to Gloucestershire in the " Shell " series. There was much give and take between the craftsmen working in any region, and any attempt at exact attribution, even if profitable results could be expected from it, would be further complicated by the fact that masons sometimes travelled from place to place, working in the stone on the spot—not to mention the transference of assistants from one yard to another.

While the designs illustrated are typical of those to be found all over the area under consideration, every one of the stones is actually in the parish churchyard at Linton, some five miles east of Ross. Linton church stands high on a ridge, commanding splendid views over Herefordshire to the Black Mountains. The site is very exposed, and the fine state of preservation of the headstones is surprising; they are without question the least weathered in the whole district. What is also surprising is the exceptional richness of the graveyard, some idea of which will be gained when it is stated that nearly three dozen headstones at Linton of earlier date than 1715 are listed by the Royal Commission on Historical Monuments in their " East Herefordshire " volume. Yet Linton is nothing more than a straggle of farms and cottages, with a mill in the valley at Burton Court.

The Herefordshire masons were fortunate in the materials that they found to hand. Until the fourth decade of the eighteenth century the old red sandstone was most commonly employed. But after about 1735, as transport improved, the use of the grey Forest of Dean stone became general. This, a lime-sandstone, is for its type the best monumental stone in England. But who were these masons ? Names associated with the craft locally are Hards, Ursell, and Webb. For the greater part of the eighteenth century the Linton masons were Webbs. John Webb, senior, died at the age of 70 in 1767, and his son, also John, in 1795. The last Webbs to work as masons at Linton were Anthony, who was born in 1808, and his brother—another John. The tendency of this craft, as of others, has been all towards centralization.

Apart from their intrinsic value as works of art, these headstones are of interest in that they show the rural sculptor working out his decorative ideals without any severer restrictions than those imposed by tradition and (no doubt) the ideals of his patrons; he was, at any rate, unhampered by architectural necessity. It seems to me that these decorative ideals were quite definite, and that they changed from period to period. I think that it is wrong to regard the design in **1**, for instance, as a " naive " precursor of that in **2**; by 1770 the *ideal* had changed from linear multiplicity to baroque unity—just as, about 1790, the new classicism usurped the place of the baroque. The fact that the latter design was probably beyond

* I write before the publication of the second volume of Arnold Whittick's *Cemetery Sculpture*.

1

2

All these stones are from the same churchyard at Linton, Herefordshire, but are typical of those to be found all over south Herefordshire and the neighbouring part of Gloucestershire. **1** *dates from about 1730, and shows a linear design found, with slight variations, in several churchyards in the district.* **2**, *dated 1764, is a more unified baroque design. The modelled surface of the centre portion is an original and effective feature.*

the range, technically, of the mason of 1730 does not really affect the issue. What is important is that he was not aiming at anything like the 1770 design. Indeed, Woelflin's thesis concerning the immanence of different decorative ideals at different periods in the history of art could hardly be better illustrated than by these humble monuments, although, of course, the local mason's style-sequence lags far behind that of the great world.

The designs do not individually call for much comment. **2** was, as has been remarked, a popular type in the district. Scrollwork similar to that on the circular frame around the lettering may be found on very early memorials.* **3** has a sophistication and grace which the photograph does not bring out; the correctness of the egg-and-dart enrichment is for the time, place and craft unusual. **4** provides an example of the vine used as a general symbol of the Christian faith. The decorative possibilities of the vine-scroll, highly stylised, have been successfully exploited; the inspiration is doubtless medieval, and in connection with the use of the motif it may not be irrelevant to note that a medieval roodscreen existed at Linton until the nineteenth century. **6**, as well as **2**, shows the final realization of the baroque ideal, while **7** has the rather mechanical elegance of the classic revival.

One of the characteristics of the work of the south Herefordshire carvers is the rarity of occupational symbolism, of the rakes and ploughs and anvils which are so common in the graveyards of the Home Counties. Another characteristic is its gaiety. Skulls, and the other more grim appurtenances of memorial art, are as a rule absent. The result is sometimes what the Victorians would have called "unecclesiastical"—not that their tastes ran much to skulls—but is nearly always charming.

MARCUS WHIFFEN

* *Cf.* Mr. Arnold Whittick's *Cemetery Sculpture*, volume I, plate LI, fig. 137, which represents an early eleventh-century coped gravestone, or "hogback," at Penrith; such resemblances may mean anything or nothing.

3

4

5

3, a graceful and unusually sophisticated example dated 1755. 4, a more naive one dated 1698, with stylized decoration based on the symbolic significance of the vine. 5, a frequently found type, dated 1732. 6, a complete realization of the baroque ideal of 1770, to be contrasted with 7, which has the new elegance of the neo-Classic and is dated 1796.

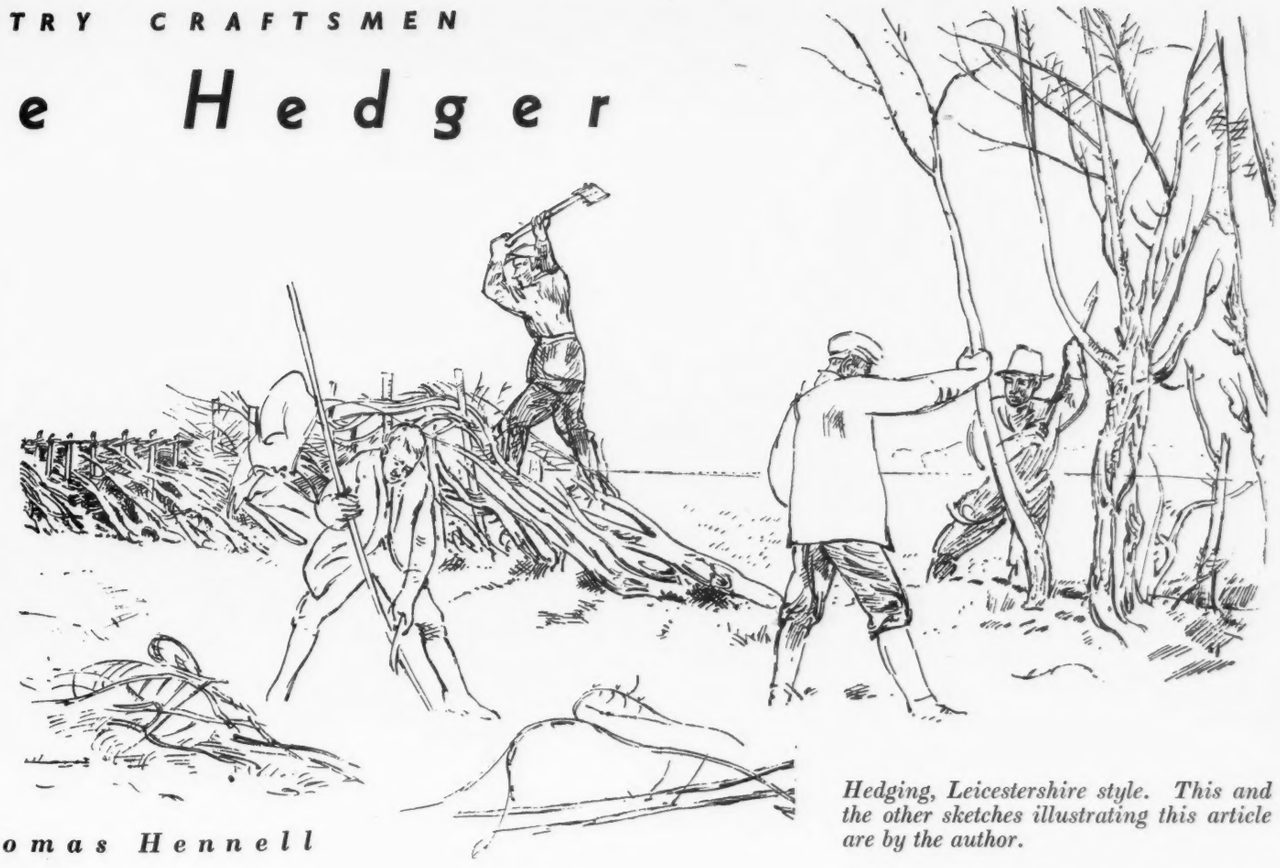
6

7

Some Herefordshire Headstones

COUNTRY CRAFTSMEN

The Hedger



Hedging, Leicestershire style. This and the other sketches illustrating this article are by the author.

By Thomas Hennell

THE man who takes to this work is probably fond of his own company, and well able to work all day with no need for owner or foreman to make sure that he is getting on with the job. Though he works for a short season, he is an expert of many seasons' experience, and his hands have that hard cunning to subdue the rude branches, which seems bred and not acquired. He is paid by piece-work and carries on in all possible weather, yet there is not much security in his job. Lucky is he who has regular work, the same time every year, for some spacious, well-managed estate, whose agent treats him fairly while finding his labours profitable. At other seasons he may be a roadman working for the District Council or a man with a tough job in the steam-threshing team.

This second week of January I have been watching two hedgers at work not a mile from my home in Kent. They are cutting the hawthorn stems half-way through near the base and dragging the plants over cautiously; one man bearing upon the trunk with his gloved hands, the other hauling away at the upper boughs with the crook of a mattock. In this way the live piece of wood and bark which is still to maintain the tree does not crack. In a few years the rind will thicken up and grow round most of the bent splinter. Beside the nearer hedger are lying a number of stakes and some stout wooden crooks cut from part of the discarded thornwood, for those parts of the hedge which are old, contorted and ragged have been cut away. These crooks are temporarily driven in as needed, to prevent the stems springing out of place, while the stakes are worked in and out between the long saplings and then driven in firmly with a fourteen-pound hammer. The " pleaches " too are rammed down, and when several yards are ready the two men work in the headers, which are slender and straight rods, twisted over and across, in and out of the stakes; these maintain the hedge in position until it has grown firm and compact.

The hedger's tools: the brush hook.

After watching the work I remarked:

" This is something rather unusual in these parts ?"

" Ah," says one of the men, " but I come from Norfolk; there's a tidy bit of it that way."

Why don't we take the trouble to learn it in our county ? It looks, perhaps, deceptively simple, but it *is* simple in principle. You clear out the awkward growth, you make a clean *upward* cut (or a double cut in case of a thick stem), pull the branch over, fix it and smack it down, and there is the hedge three times as strong as you found it, and one that will go on strengthening for years to come. No doubt there is an art in it. The good hedger must have a ready answer to each wayward, straggling problem; he must not lose his temper nor slash wrathfully, but unthread the Dryads' toils and twine them anew so that they work for him in proper formation and discipline. A good hedger never kills a thorn-plant; but it's easy to do so. The stakes must be wriggled through the live runners with due regard to their wild, unbroken nature and not with predetermined regularity; it is the reverse of the basket-maker's procedure.

But our slovenly hedges degenerate into a row of irregular cropped and half-dead stubs, their bottoms choked with summer weeds and botched with rotting bushwood. Once in a couple of years they get a rough doing, and a part of their growth is hacked away to let traffic get by, or lopped down so that the road may dry after rain. In lanes and by-roads where the Council is less active the trees grow till they meet overhead, in what we as children called a " tunnel street." The rough lopping is done with a long-handled bill (heavy-bladed), a slash-hook (light-bladed), with a fagging-hook and perhaps a hand-bill for near work, and a pitchfork for clearing up the pieces.

Our field hedges are low and have no banks; some of them once sheltered hop-gardens from the wind, but now hops are grubbed and hedges stubbed. They ought really to be kept broader at the base than the top, because this allows the sun to reach every part and encourage the lower growth. Sheep (and pigs !) break a way through the bottom of the hedge, cattle lean against its weak places and push their way over.

Near Sherborne last June they were carrying a wagon-load of thorn faggots round the sheep pastures and thrusting them into gaps and holes; the hedges were well banked, but had got out of hand through age, rough management and rabbits.

In the districts in which hedges are well looked after they have usually been well made

from the first; with plants of whitethorn, and not of mixed wood, set fairly close, some forward and some further back, along the bank of earth which has been thrown out on one side of a ditch. In the case of a roadside hedge this ditch is nearest the road, and then the hedge is trained to set away from it and into the field. The law is that the farmer must fence against his own cattle. Perhaps the plants have been allowed to run unchecked, and their heavy upper branches have impoverished the lower growth, and they overshadow a strip of meadow whose grass fails in consequence. Then the hedge has to be re-made by laying, plashing or pleaching; more or less as the Norfolk hedger and his mate do it. Only in the western counties instead of using thorn rods for the finish or "headers," they make a rope sometimes of long brambles which twist closely and hold the stake-heads firmly, though they are hard on gloves and hands. And sometimes hazel rods are used, which will twist nearly as well; a poorly-grown fence may need three or four rows of them, and holes are filled up in the same way with cut rods.

There may be well-grown trees here and there, and it is not the hedger's business to start felling, but he trims them up as high as he can reach; and all rank or straggling plants such as elder and ivy and briar should be destroyed. Every half-dozen yards when there is a well-grown sapling it may be left for a stake or "live keeper" in the hedge. So there are many points of detail which differ with the custom of the district, and no less surprising are the varieties of bill-hook which the ironmonger is obliged to stock, and the inflexible conservatism with which the hedgers of each district insist upon their own hereditary pattern; this I have heard more than once from a leading tool-maker.

Let each do his job in the best way he knows, for it must be done well; the ditch cleared of weeds, the bank made up, and the brushwood burned upon the side away from the pasture. How much can be done depends on the growth and state of the hedge, say from a dozen to thirty yards by two men; they take the hedge in sections and finish as they go.

The hedger's tools: the hedging bill.

BOOKS

Two Antiquarian Travellers

DESIGN FOR A JOURNEY. By M. D. Anderson. Cambridge: The University Press. Price 7s. 6d.
ALABASTER TOMBS. By Arthur Gardner. Cambridge: The University Press. Price 21s

WHAT is at the bottom of the English genius for topography? What is it that leads otherwise sensible people into remote parts of the country to look at over-restored churches, to gape at Tudor gables up other people's private drives, and to peer into dark vestries and spider-ridden crypts?

The most shameless topographers travel without even taking notes. Less shameless ones write books: their books are their excuse—their defence against a charge of escapism. They pretend, that is, that they are visiting the vestries and the crypts for a purpose; but the books they write are not very often the reason for their travels, the books are as much afterthoughts and accidents as the mud on their boots and the rain on their mackintoshes. And that is why there is an English *genius* for topography. Miss Anderson's book really ought to have been called *Design* from *a Journey*, for that is exactly what it is. She has criss-crossed England in all directions, and has an eye for all kinds of beauties; but there has been nothing premeditated about her rides and walks—the pattern has fallen into shape afterwards. She is a scholar of medieval English carving in stone and wood, and has already written handbooks on this subject that showed a good deal of learning and pointed out a good many beauties that needed pointing out. In this book she disguises her main interest by wrapping up her information in essays with titles like "Elephant Hunting in Devon" and "Wool-gathering in Church," but she usually brings the subject back to a corbel or a capital or a misericord, and as she writes well she gives a good deal of information in a pleasant way. On her own subject of sculpture she is always reliable. Her comments on the Herefordshire group of twelfth-century carvings at Kilpeck, Rowlstone, Shobdon and elsewhere make one wish she had extended that essay, and had added others of the same kind. She enlivens this subject of groups of related carvings. Would she be persuaded one day to write on other groups, including that twelfth-century Yorkshire collection at Cottom, Cowlam, North Grimstone and elsewhere? Away from this subject she is still readable, but more chatty and less authoritative. Her essay on follies is too slight and just too patronizing. (The grounds at Stowe were "positively encumbered" with romantic masonry, and Chambers "was perhaps alone among the builders of 'follies' in understanding the nature of what he was building.") She is—though less than most antiquarians—prejudiced in favour of the medieval. She is too ready to think of Georgian brick façades simply as "ruddy and wholesome," and of the nineteenth century as an architectural blot; but she has eyes and uses them, and she has an open mind. She can see between the petrol pumps and think beyond the bombs, and she can enjoy an obscure exhibit like the font at Dunkeswell, Devon, as much as a public one like Stokesay Castle. She is, in fact, a good English topographer.

Prior and Gardner's *Medieval Figure Sculpture in England* must have gone with Miss Anderson on many of her journeys. Mr. Gardner's new book, *Alabaster Tombs*, should provide her and others with many good new ideas. It is a masterly—and masterful—exposition of the subject. It deals with "342 tombs, with 507 alabaster effigies, counting husband and wife separately when they occur on the same tomb. There are, no doubt, a few others scattered about the country that have escaped my notice, but it would be reasonable to guess that the total of those still existing does not much exceed 520 examples altogether. The present writer has himself examined and photographed practically all of these, and can therefore guarantee the accuracy of most of the details recorded." The book must be—for some time, anyway—the last word on its subject. It is well produced, informatively if dully written, and includes an invaluable list of the effigies with notes of the usual attribution, state of preservation, special features, and so on, of each. The illustrations, though small, form an excellent pictorial index. There are over three hundred of them. Mr. Gardner would disdain the title of topographer, but if he were more of a topographer and still as fine a scholar he would have written an even better book. For what he lacks—awkward, in a student of sculpture—is an unprejudiced eye. Many of the sculptures he illustrates are very beautiful; many others which he illustrates side by side are not very beautiful. But that does not concern him, or he does not see it. Possibly it does not matter very much, as the book is a guide for other people's explorations rather than an æsthetic treatise on his own. But what does matter is that he is not content to be a guide. He refers to the "old" traditions—the Pre-Reformation traditions—as the only right traditions, and he uses the word "Italian" as if we had always been at war with that race, and as if they had always been heathens. He goes so far as to refer to the "clumsy semi-classical affectations of the later Renaissance which vulgarized the taste of art-workers in this country." And so we are denied a view of the growth and change, the flowering and the full-blowing of alabaster carving in English churches in this book. It is true that the subject would have got out of hand on account of its size, but there could have been the promise of another volume. And there must be another volume, or two or three more. But they will not be written by Mr. Gardner.

JOHN PIPER

Palestinian Discoveries

EARLY CHURCHES IN PALESTINE. By J. W. Crowfoot. Humphrey Milford: The Oxford University Press (for the British Academy, London). Price 8s. 6d.

HERE, reprinted in book form, is the full text of the Schweich Lectures on Biblical Archæology for 1937. It is as well produced as are all its predecessors, and is remarkably cheap for a work of such specialized scholarship. The author was at one time Director of the British School of Archæology at Jerusalem, and the researches of which these lectures detail the result prove the usefulness of the work this and other bodies are doing without advertisement, but patiently over many years. As the preface points out, it is quite erroneous to speak of the period from the fourth to the seventh century as one of the dark ages in the history of Palestine. For it remained a period of prosperity and activity, even in spite of the fall of the Christian Empire, owing to the nearness of the Muslim capital at Damascus. It is only, however, in recent years that its church architecture has received much attention from archæologists.

The remains of the churches are very fragmentary, but, as compensation, the fragments are rich in inscriptions, which help in the reconstruction of their history. An interesting archæological problem peculiar to this subject is the task of disentangling the occasional outbursts of original architectural style from the universal practice of re-using classical remains.

The book is in three parts. The first deals with the foundations of Constantine—that is, the churches, four in number, that Constantine established in Palestine following his foundation of Constantinople in 300: the buildings round the Holy Sepulchre at Jerusalem, a church above the grotto of the Nativity at Bethlehem, a church above a second grotto on the Mount of Olives, and a church at Mamre near Hebron. The first, of course, is that which was described in such detail by Eusebius, to whose accounts archæologists are greatly indebted, but the last was also mentioned by him. The second part of the book deals with plans from the fourth century to the seventh, and the third part with materials, construction and decoration.

The line drawings that accompany the text are very clear, though it is irritating that the plans all vary slightly in the scale to which they are reproduced, making comparison impossible. The collection of half-tone plates at the end—mostly of details, such as mosaics—is excellent. It is unfortunate that a very weak drawing, showing no architectural sensibility, though no doubt correct enough archæologically, should have been given the place of honour as the frontispiece.

J. MacQ

The Domestic Habits of the English

In the meanwhile, accompanied by the mehandar, I made a survey of the house that had been allotted to us by the English shah. It must have recently been taken by force from some native khan; for we could scarcely suppose that anybody would willingly have surrendered up the immense property, which we remarked that it contained, to strangers. The old lord high treasurer, who was obliged to give up his house to the last Frank embassy at Tehran, managed his matters better, for he took away all his magnificent carpets and *nummuds*, all his silken door-curtains, all his China bowls and silver candlesticks, and substituted for them old worn-out articles, which answered the purpose just as well. But here there was no end to the magnificence displayed. Larger mirrors than any that had ever yet reached Persia were placed against the walls. Chandeliers equal to the shah's in his palace of Negaristan; carpets, sofas, chairs, beds, every necessary of life in use among Franks, were seen, of all sizes and denominations; things of which we could not discover the use, and things of which, when we were told the use, appeared useless. For instance, we found chairs of all fashions: some to keep one's legs up; some to let them down; some to loll with the right arm; some with the left; others to support the head. Now, this to us, who have only one mode of sitting, namely, upon our heels, appeared an excess of madness. Then there was one set of tables to dine upon, another set for writing, others again for washing and shaving. But where should I end were I to attempt description? The same difficulties existed about the rooms. The room in which the servants had established themselves was one appropriated for eating. To eat anywhere else is improper—to sleep there would be sacrilege—to make a bath of it would create a rebellion. Then above this were several large apartments, with couches placed in various corners, where the whole of us might have slept most conveniently; but those we were informed were the Frank's *dewan khaneh*, where the masters received their visitors. One thing was most certain. They have no *anderoon*, no separate apartments for their women. Men and women all live together; a man's room may be next to a woman's, and no difficulty made about it. How things could go on in this manner it was still left to us to discover; and the ambassador was at some loss to know where to deposit the Circassian, until we found a very good apartment, separate from the rest, where she might live unseen, and unable to see; happy in the enjoyment of her own customs.

We were sadly off for our ablutions, for water was to be found in every place except where we wanted it. In a small room into which we were shown, it was made to rush in and disappear as if by magic, in a much more extraordinary manner than through the pipes of our fountains. This attracted the notice of the idle *jelowdars* and stable-boys; and when they wanted something to amuse them and pass away the time, they found it in making the waters play in this place, to the great annoyance of the Franks. If contrivances so ingenious as this existed in Persia, instead of being confined to a small dark chamber, they would be placed before the shah in broad daylight, and the contriver clothed with a dress of honour. To say the truth, we frequently determined in our discussion with each other, that the English rendered complicated that which was intended by nature to be very simple.

During the whole day, the day of our first arrival, we did nothing but inspect the curiosities of our residence. Our constant progress from the top to the bottom, in which there were more steps than would take a man to the highest minar in Ispahan, at length so fatigued us, that we concluded in order to encounter such fatigue we ought to abandon our high-heeled green slippers, shod with iron, which slipped off frequently in the descent, and adopt the flat-soled shoes of the Franks. Well did we recollect the conveniences of our own houses in Persia, when compared to the one we now inhabited. There we scarcely ever had to mount a step; it was all even ground. On the same surface was the harem, with its fifty rooms, and its intricate passages; the vast *dewan khaneh*, with its open front ready to catch the smallest breeze that blew; the broad court, planted with trees, ornamented by flowers, and refreshed by splashing fountains. Here, on the contrary, everything was upside down. If we wanted to cook our meat, we descended to the bowels of the earth; if it were necessary to eat it, we went to the surface. If to sit and rest, we were perched midway; and if to sleep, we clambered into the chambers of the air. Mohamed Beg, the Locman of our party, who was constantly endeavouring to acquire good reasons for what we saw, was of opinion, that England being an island, it was necessary to save ground; for if all her houses, as in Persia, were spread over the surface of her territory, she would form one vast city, and no room would be left for agriculture. But Persia being a country the limits of which were unknown, it signified little how much of her surface was covered by buildings; there would always be plenty to spare. And this remark, he argued, was confirmed by the well-known circumstance that every man in Persia thought it incumbent upon him to build a new house for himself, and leave the house of his father to fall into ruin; whereas in England the son came into possession of his father's house, and felt himself bound to keep it in repair; as naturally as in Persia the son becomes the owner of his father's fur coat, and the daughter of her mother's state trousers, feeling themselves bound to cherish and preserve them.

JAMES MORIER
(*Hajji-Baba in England*, 1828)

National Buildings Record

The need for a national organization for making and collating records of buildings of merit has long been felt, and now the initiative of the R.I.B.A., urged by the destruction of so much fine achitecture in air raids, has brought such an organization into being.

It has been christened The National Buildings Record and, on the representations of Lord Reith, has been given a Treasury grant to enable it to start work at once. The following are some extracts from the Record's own first announcement of its objects and organization.

"It is a centre for making, collating and indexing records of buildings of all kinds—among them medieval churches, Georgian squares and palaces, Victorian banks and clubs, and even, in certain circumstances, buildings of our own day. The work, which is already in hand, falls into three divisions:

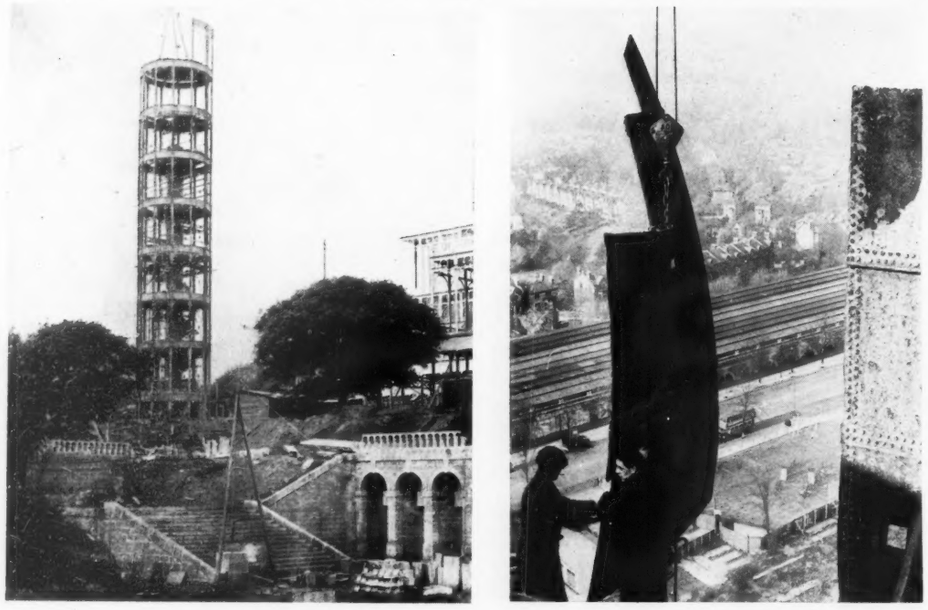
1. The making of a central index of records of buildings preserved in England and Wales. This work has been proceeding for many years in the hands of the Architectural Graphic Records Committee, whose index will form the basis of the Record's work.
2. The recording of architecturally important buildings, especially those in vulnerable areas. In London, for example, churches rich in interesting monuments and houses with interiors of great and often unsuspected beauty are already receiving attention.
3. The documentation of war damage to buildings of artistic, historic or scientific value. This means securing records, wherever possible, of buildings wholly destroyed, and making rapid surveys of those seriously damaged before demolition takes place.

"Although the National Buildings Record has come into being as the result of the present emergency it is expected to become a national institution of considerable importance. It will play its part, after the war, in matters of reconstruction and redevelopment by helping to settle vexed questions of what to preserve, what to rebuild and what not to rebuild. It will be of vital importance where the decision to reinstate an old building has been taken. And it will provide for practising architects, students, artists, war-historians, historians of architecture and the general public a body of easily accessible information on the architecture of Britain.

"The National Buildings Record will become the central source of information on records of buildings, but the fullest collaboration is intended with bodies doing similar work. Many such exist—for example, the Central Council for the Care of Churches, the London Survey Committee and various provincial organizations which are doing excellent work in surveying the architecture of particular areas. The usefulness of all these bodies will be greatly enhanced by collaboration with a central organization, and the network of voluntary effort which they represent will enable the National Buildings Record to be comprehensive in scope.

"The National Buildings Record looks for public support in its task of obtaining graphic and photographic records of buildings destroyed by enemy action

BIRTH AND DEATH OF A FAMOUS TOWER



It was announced some months ago that the two towers on Sydenham Hill, all that remained of the Crystal Palace, were to be demolished, largely for the sake of the scrap-iron they will produce. The demolition has now begun, so the career of these towers is at last finally ended. The 87-year-old photograph on the left shows one of them in course of construction; it was taken in 1854. That on the right shows the work of demolition. The towers, 280 feet high, were designed by the younger Brunel. They served primarily as water-tanks, providing the necessary head of water for the fountains in the gardens, but they also concealed the flues from the heating plant. In the late 'twenties one of them was the scene of the Baird television experiments.

and of ensuring the preservation and availability of records of other valuable buildings throughout the country. It is hoped that building owners and others who have drawings in their keeping will communicate with the Record so that the drawings may be registered in the Index. In some cases owners may wish to hand over drawings to the Record; in other cases, it would be desirable for copies to be made of the drawings and deposited with the Record.

" It is anticipated that many owners of valuable buildings in areas subject to air attack will wish to have records made of their property. In these cases the National Buildings Record will be ready to advise and assist in the prosecution of the work. A certain amount of recording work will also be undertaken by the Record at its own expense, but the extent to which this is possible will be strictly limited by the availability of funds."

The organization will work under the general supervision and direction of an Advisory Council, composed as follows: The Rt. Hon. Sir Wilfred Greene, Master of the Rolls (Chairman); Mr. W. H. Ansell, P.R.I.B.A.; Mr. A. W. Clapham, Secretary, Royal Commission on Historical Monuments; Sir Kenneth Clark; The Very Revd. Dr. D. T. S. Cranage, Dean of Norwich, Chairman, Central Council for the Care of Churches; The Rt. Hon. The Earl of Crawford and Balcarres; Mr. G. H. Chettle, Ministry of Works and Buildings; Mrs. Arundell Esdaile; Mr. H. S. Goodhart-Rendel; The Rt. Hon. Lord Harlech; Sir Charles Peers, Surveyor to Westminster Abbey; and Professor A. E. Richardson.

A Director and Deputy Director, responsible to the Advisory Council, have been appointed. The Director is Mr. Walter H. Godfrey and the Deputy Director Mr. John Summerson.

The New England

A suggestive passage from a perverse but stimulating new book, *The Lion and the Unicorn*, by George Orwell:

" The place to look for the germs of the future England is the light-industry areas and along the arterial roads. In Slough, Dagenham, Barnet, Letchworth, Hayes—everywhere, indeed, on the outskirts of great towns—the old pattern is gradually changing into something new. In those vast new wildernesses of glass and brick the sharp distinctions of the olden kind of town, with its slums and mansions, or of the country, with its manor-houses and squalid cottages, no longer exist. There are wide gradations of income, but it is the same kind of life that is being lived at different levels, in labour-saving flats or Council houses, along the concrete roads and in the naked democracy of the swimming-pools. It is a rather restless, cultureless life, centering round tinned food, *Picture Post*, the radio, and the internal combustion engine. It is a civilization in which children grow up with an intimate knowledge of magnetoes and in complete ignorance of the Bible. To that civilization belong the people who are most at home in and most definitely of the modern world, the technicians and the higher-paid skilled workers, the airmen and their mechanics, the radio experts, film producers, popular journalists and industrial chemists. They are the indeterminate stratum at which the older class distinctions are beginning to break down."

News of the Societies

The annual report of *THE LONDON SOCIETY* describes action taken by the Council on the question of protecting memorials from possible war damage. " It was agreed," says the report, " that it would be a gigantic task to protect all of these, but a letter was sent to H.M. First Commissioner of Works asking whether two which were considered to be particularly fine and of special historic significance (*i.e.*, William IV in St. James's Square and the Rodin group, ' The Burghers of Calais,' in the Victoria Tower Gardens) could receive protection."

The bulletin of the Central Institute of Art and Design reports as follows on the work of the *COMMITTEE ON THE EMPLOYMENT OF ARTISTS IN WAR-TIME*: " The Committee set up by the Minister of Labour and National Service to consider how best to utilize the services of artists and designers whose ordinary means of livelihood have been seriously diminished by the war, is arranging for an artistic record of the changing face of Britain, having regard especially to views, places and sites likely to be spoiled or destroyed in the near future by building encroachments or other causes. The Pilgrim Trustees have been good enough to make a grant to enable the scheme to be put into operation. The subjects to be recorded are selected by the Committee, in consultation with such bodies as the Council for the Preservation of Rural England, the National Trust, the Society for the Protection of Ancient Buildings, the Georgian Group, and other organizations concerned with preserving beautiful and historic scenes and sites. So long as the purpose of the scheme is observed, artists have discretion within reasonable limits regarding the treatment of the subject, the manner in which the work is done and the time for its completion. The drawings are not larger than half Imperial in size. The media is at the discretion of the artist, water colour, Gouache, or pen or pencil, with or without wash. The scheme has been in operation throughout the Spring, Summer and Autumn, and over 500 drawings and water-colours have been commissioned. More than thirty artists have been employed."

The same belletin reports the following statement by the *DESIGN AND INDUSTRIES ASSOCIATION* : " The Council of the D.I.A. has been considering how best, in view of the unavoidable restrictions in its normal activities, to find new fields for useful action. A suggestion has been made, and this suggestion is being considered by the D.I.A. at the moment, to inaugurate a series of competitions amongst schools for which prizes might be given for essays, or some other medium of expression which may be decided upon later, dealing with design in everyday life. It has been found that quite a large proportion of requests for particulars of the D.I.A. which are received come from students and others at school age. Not only should such competitions foster an interest in the subject of design, but it is thought that results may be a revelation of the way in which the younger generation are thinking, and give some accurate picture of what appeals to them. As soon as conditions allow and people feel that they can comfortably attend evening lectures in central London, it is proposed to hold a series of lectures on ' The British Contribution to Design.' It is felt that so much has been said about the shortcomings of British design and so much has been said in its disparagement by many who in any circumstances find consolation in an admiration for everything that is foreign, that it might be useful if something could be said in recognition of the important contribution which British design has made in the past and to the influence it has had on the development in design in other countries. In addition to this series of lectures another is projected to follow on ' Manufacturing Processes.' These lectures are to be given by workers actually engaged in manufacture and not by theorists. Critics and designers have had a good run of opportunity for criticising the manufacturer and it is felt that it is only just to give the manufacturer a chance to tell the designer and the critic of his difficulties and to teach them something of the practical side of things which it must be an advantage for them to understand."

The D.I.A. has vacated its premises in Queen Square, but has a temporary office at the Building Centre in New Bond Street.

Last year the *CONTEMPORARY ART SOCIETY* organized a travelling exhibition of pictures by living British painters. The exhibition is composed of single pictures by about a hundred painters, from major artists of established reputation, such as Sickert and Steer, down to young men whose work has so far hardly been seen in public. It has already been shown at Bath, Salford, Liverpool, Aberdeen, and Darlington, and is booked for other centres. Pictures from it have been purchased by the Committee of the Chantry Bequest, by the Aberdeen Art Gallery, by the Society itself and privately. Since the outbreak of war, the Society has presented thirty-five pictures to galleries and museums in this country.

The Buildings Illustrated

House at Birdham, Sussex.

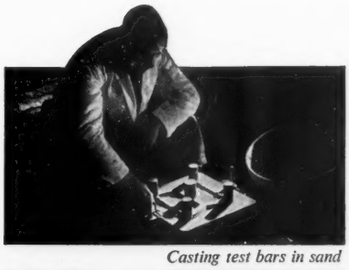
Architects : **Davies and Moro.**
Quantity Surveyors : **Davis and Belfield.**
Consulting Engineer : **O. Marcel.**
General Foreman: **H. Sinfield.**

The general contractors were Y. J. Lovell and Son, Ltd. Among the sub-contractors and suppliers were the following: Brown and Tawse, Ltd. (steel reinforcement, structural steel, welded steel stairs, rainwater pipes, pressed steel roof for garage, waterproofing for all roofs, metal balustrades, insulating and building boards), G. H. Haden and Sons, Ltd. (invisible panel heating and hot water), H. J. Cash and Co., Ltd. (electrical work and light fitting), Mettalbau Koller (steel windows), Alpine Windows, Ltd. (wood windows), Uxbridge Flint Brick Co. (facing bricks), Modern Floorings Co. (cork, linoleum and composition floors), F. G. White and Co., Ltd. (marble flooring, stone paving, decorative stone and marble work), Wachal Flooring Co., Ltd. (external and internal teak flooring), Treloar and Sons (close carpeting), A. H. Edwards and Son, Ltd. (drive and forecourt), Ian G. Walker (garden), Carter and Co. (London), Ltd. (floor and wall tiling), Shanks and Co., Ltd. (sanitary fittings), A. Johnson and Co., Ltd. (Savestane stainless steel sinks), Frederick Tibbenham, Ltd. (elliptical staircase and flush doors), Stic B. Paint Sales, Ltd. (external painting), Dryad Metal Works, Ltd. (door furniture), James Clark and Eaton, Ltd. (glass), J. Starkie Gardner, Ltd. (special reflector, special window stays and decorative metalwork), Rowley Gallery of Decorative Art, Ltd. (picture window, frames and show-cases), E. Pollard and Co., Ltd., C. and A. Muller (built-in joinery and specially designed furniture), Morley Upholstery Works (upholstery, specially designed chairs and cowhide settees), J. Avery and Co., Ltd. (Venetian and black-out blinds), Nettlefold and Sons, Ltd. (door furniture), Tuke and Bell, Ltd. (sewage disposal), Charles P. Moody (sliding door gear), John Lewis and Co., Ltd., Heal and Son, Ltd., Gordon Russell, Ltd., Fortnum and Mason, Ltd. (furnishing materials), Kandya, Ltd. (kitchen rack), John Line and Sons, Ltd., Arthur Sanderson and Sons, Ltd., H. A. Percheron, Morris and Co. (wallpaper), James Williamson and Son, Ltd. (Lancaster cloth), Pel, Ltd. (kitchen stools), Incorporated Assoc. for Promoting the General Welfare of the Blind (doormat, laundry and flower baskets), F. G. Kettle (cardboard drawers), Benham and Sons, Ltd. (stainless steel plate-racks), Harvey Nicholls and Co., Ltd. (Celanese curtains), Peter Jones, Ltd. (wrought-iron furniture), Pilkington Bros. Ltd. (dome light), G. A. Harvey and Co., Ltd. (stairs to roof), Hewitt Engineering Co., Ltd. (gravity feed boiler), Esse Cooker Co. (cooker).

Meir Schools, Stoke-on-Trent.

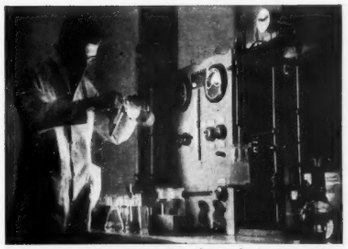
Chief Architect : **J. R. Piggott.**
Assistant Architect : **W. I. Watson.**

The general contractors were Naylor and Nutt Ltd. Among the sub-contractors and suppliers were the following: Penfold Fencing Ltd. (fencing), W. Truswell & Sons (low-pressure heating system), Richard Crittall and Co. Ltd. (panel warming), A. and F. Bew (electrical installation), Luxfer Ltd. (ferro concrete roof lights), Hilcrete Ltd. (cast stone), Doodson and Bain Ltd. (metal windows and doors), A. Brown and Co. Ltd. (cloakroom fittings), A. J. Moss & Co. Ltd. (sanitary fittings), Flexo Plywood Industries Ltd. (flush doors), Venesta Ltd. (w.c. doors and partitions), A.

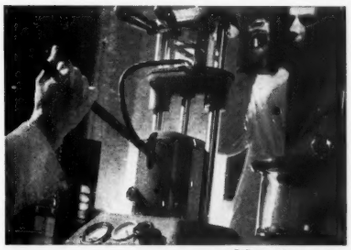


Casting test bars in sand

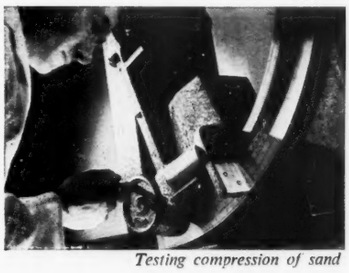
Metallurgical Microscope



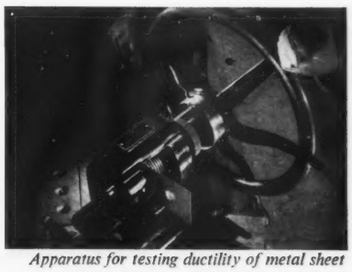
Apparatus for electrolytic operation



Mounting press



Testing compression of sand



Apparatus for testing ductility of metal sheet

Equipment for testing resistance to shock

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Wood & Co. (Longton) Ltd. (cork tile flooring), May Acoustics Ltd. (acoustic plaster), J. Hill and Sons (trees and shrubs), Neville Watts & Co. Ltd. (door fittings), Ruberoid Co. Ltd. (roofing), Christiani & Nielsen Ltd. (cell concrete), H. L. Tucker Ltd. (flooring work), Neuchatel Asphalte Co. Ltd. (tarmac paving), Berryhill Brickworks Ltd. (bricks), Adams, Brittain and Sons (grates), City Gas Department (gas boilers, heaters).

Carmountside Senior School, Stoke-on-Trent.

Chief Architect: J. R. Piggott.
Assistant Architect: W. I. Watson.

The general contractors were Sambrook Bros. Ltd. Among the subcontractors and suppliers were the following: G. Hollins and Sons Ltd. (sanitary fittings), A. Brown & Co. (cloakroom fittings), Hilcrete Ltd. (cast stone), Flexo Plywood Industries Ltd. (flush doors and w.c. doors and partitions), Doodson and Bain Ltd. (metal windows and doors), N. Watts & Co. Ltd. (door furniture), H. L. Tucker Ltd. (flooring work), May Acoustics Ltd. (acoustic plaster), J. Hill and Sons (shrubs and trees), Luxfer Ltd. (ferro-concrete roof lights), F. W. Harris & Co. (electrical installation), Penfold Fencing Co. Ltd. (fencing), G. S. Hall (low-pressure heating installation), G. N. Haden and Sons Ltd. (panel warming), Neuchatel Asphalte Co. Ltd. (asphalt work), Christiani & Nielsen Ltd. (reinforced concrete specialists).

Pithead Baths.

Architects: Miners' Welfare Commission, Architects' Department.

Among the subcontractors and suppliers were the following: Etna Brickworks, Auchenlea Brick Co. (bricks), Crittall Manufacturing Co., Ltd., Hoskins and Sewell, Ltd., Gardiner Sons and Co., Ltd., Russell Edwards and Co. (steel windows), Grip Steel Bar Co., Ltd., Johnsons Reinforced Concrete Engineering Co., Ltd., Liversedge Reinforced Concrete Engineering Co., Ltd., F. A. MacDonald and Partners (Glasgow), Ltd., Ferrocon Engineering Co., Ltd., Matthews and Mumby, Ltd. (steel reinforcement), Reid Ferens and Co., Ltd., S. H. Heywood and Co., Ltd., Muir Goodfellow and Co., Ltd., McLennan and Co. (Mansfield), Ltd., Woolman Electrical Contractors, Ltd., R. Algar and Sons, Ltd., T. S. Bell and Co. (electrical work), British Challenge Glazing Co., Ltd., Henry Hope and Sons, Ltd., Puttyless Glazing Co., Ltd., W. H. Heywood and Co., Ltd. (patent glazing), Lenscrete, Ltd., Girlings Ferro-concrete Co., Ltd. (pavement lights), Dunwoodie and Co., Ltd., Shanks and Co., Ltd., Southhook Potteries, Ltd., Adamsez, Ltd. (sanitary fittings), Donald Clark and Son., Ltd., Edward Wood and Co., Ltd., Lambhill Ironworks, Ltd. (roofing and trusses), Turners Asbestos Cement Co., Ltd., Universal Asbestos Manufacturing Co., Ltd., Permutit Co., Ltd. (asbestos roof covering), Brightside Foundry and Engineering Co., Ltd., Young, Austen and Young, Ltd., Hope's Heating and Lighting Co., Ltd. (heating and ventilation), Nobel Chemical Finishes, Ltd., J. and D. Hamilton, Ltd., Cement Marketing Co., Ltd. (paint manufacturers), W. A. Baker and Co., Ltd., Lion Foundry Co., Ltd., R. N. F. Ramsay and Co., Ltd. (ironwork), Parker Winder and Achurch, Ltd. (ironmongery), Western Trinidad Lake Asphalt Co., Ltd., Scottish Speedwell Co., Ltd. (asphalt), Rubrey Owen and Co., Ltd., Speedwell Gear Case Co., Ltd. (lockers), Hoyle Robson Barnett and Co., Ltd. (cement glaze dadoes), Venesta, Ltd. (flush doors), Flexo-Plywood Industries, Ltd. (metal-faced doors), A. Odoni and Co. (steel cycle racks), Cox and Co. (canteen equipment), Gummers, Ltd., Bell and Smart, Ltd. (boot-cleaning machines), S. G. B. (Dudley), Ltd., James Woodward, Ltd. (wall tiling and glazed brick partitions), Eric Munday, Esq. (signs and lettering), A. L. Hawkins and Co., Ltd. (first-aid equipment).