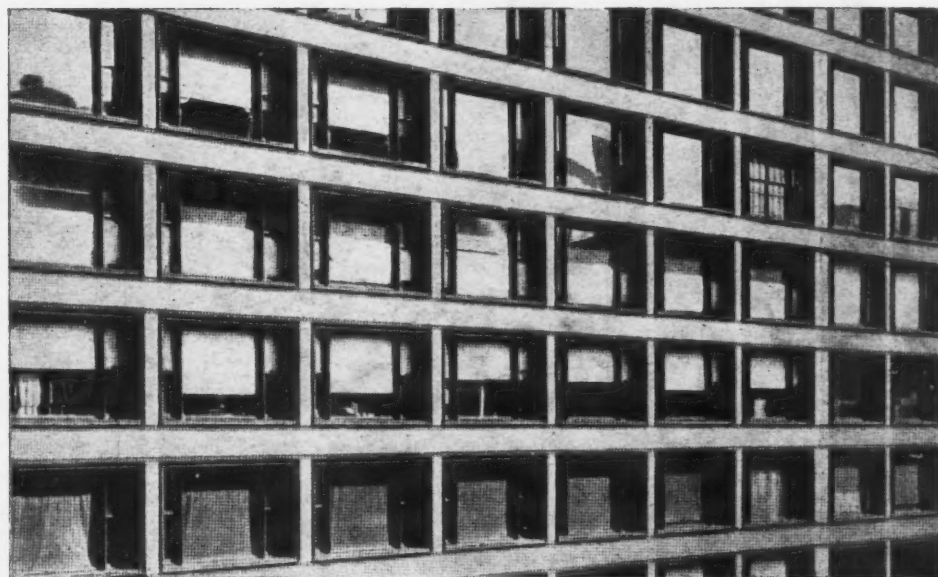


JUN 5 1942

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration



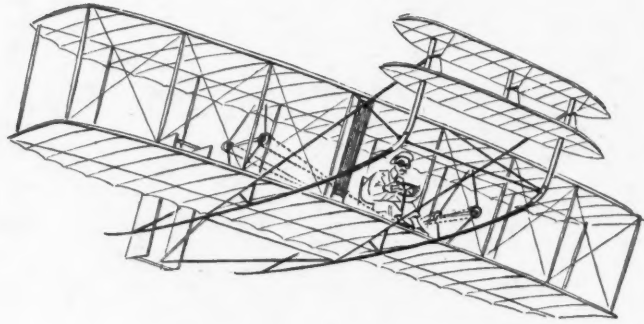
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Vol. XCI

May 1942

No. 545



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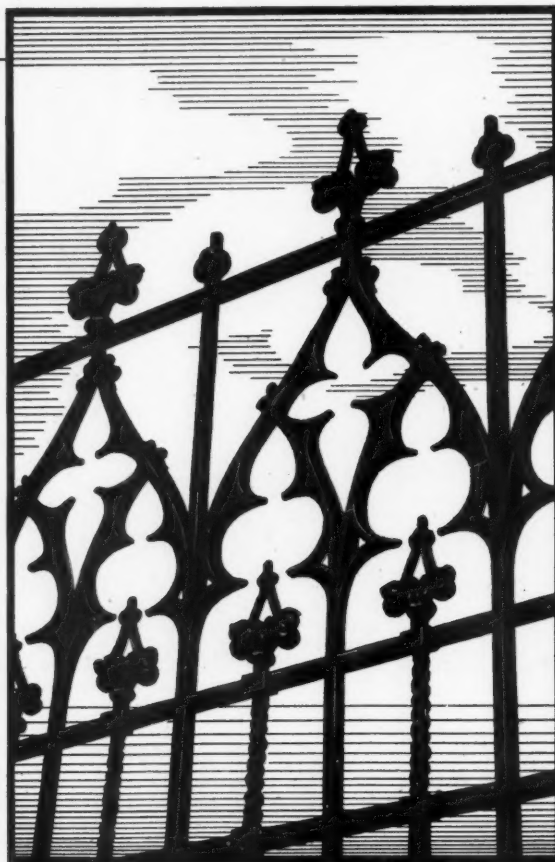
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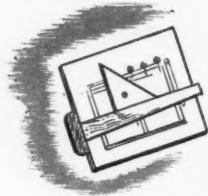
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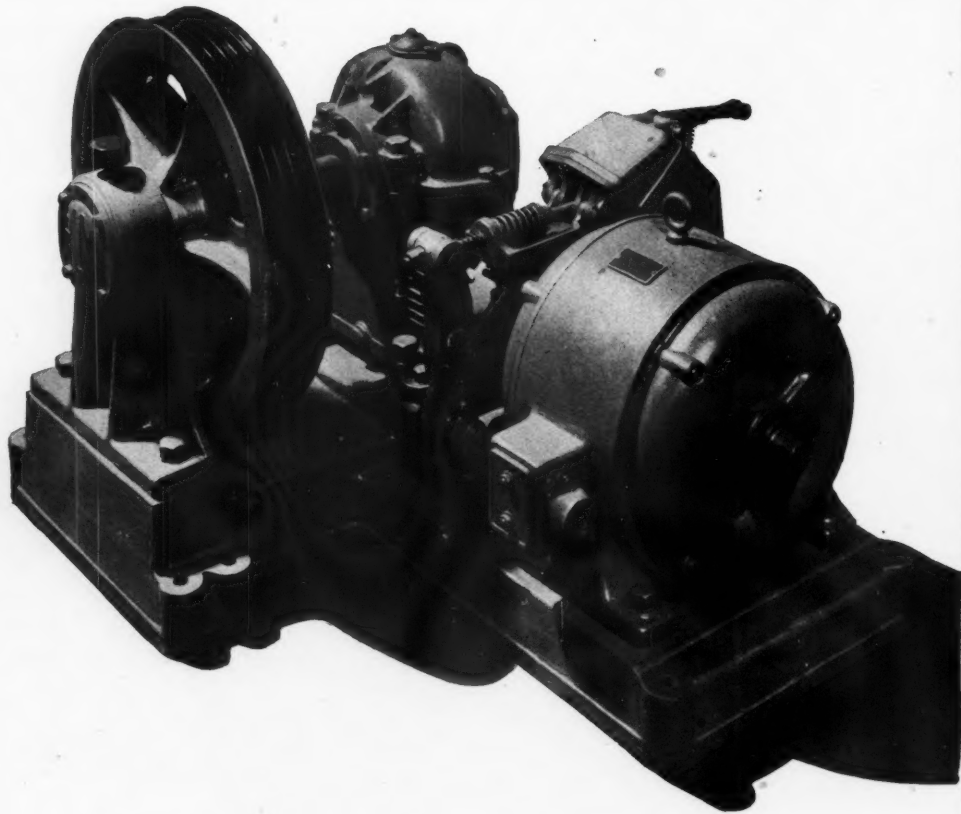


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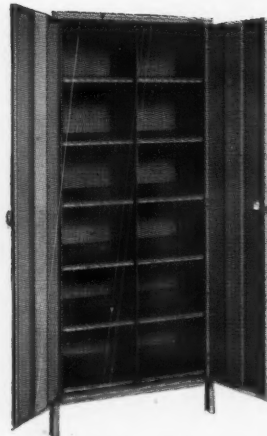
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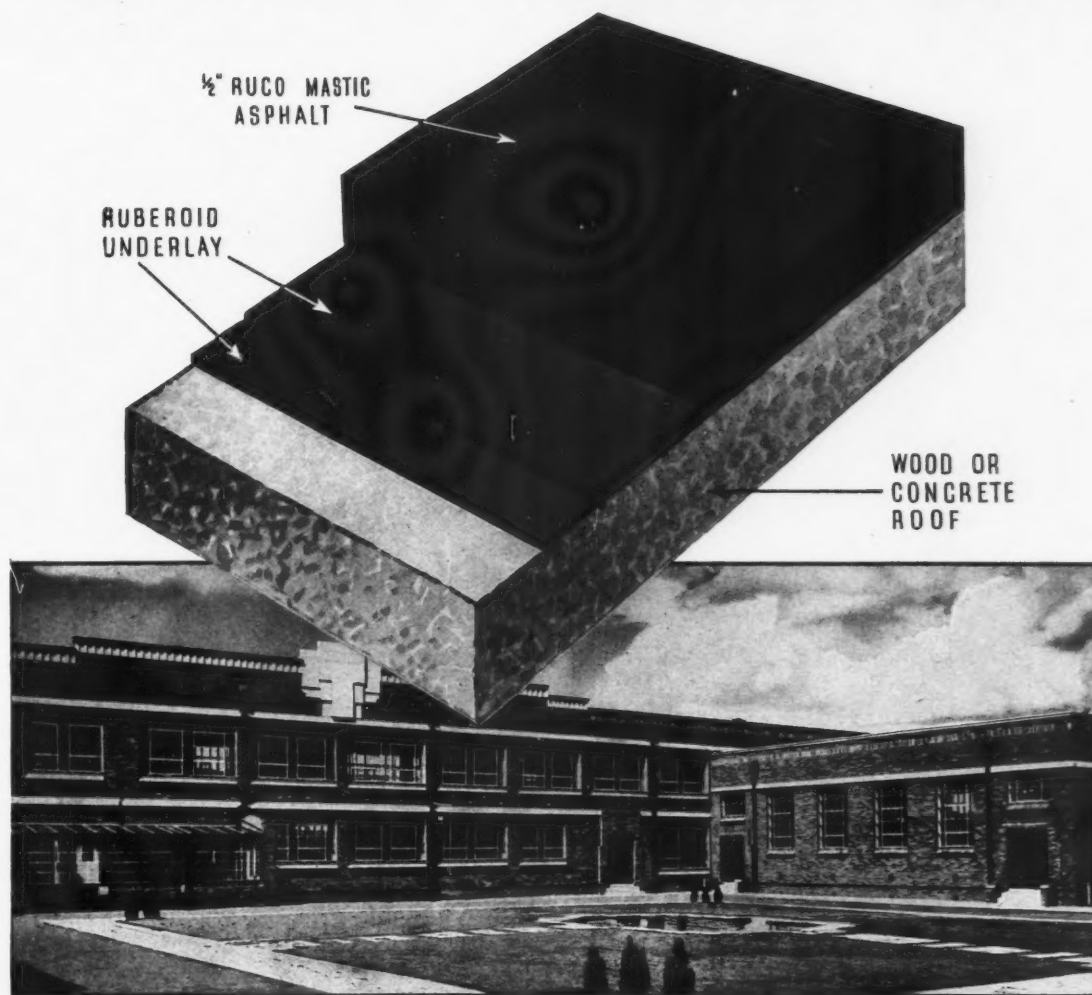
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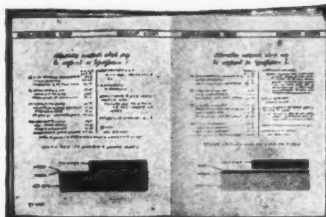


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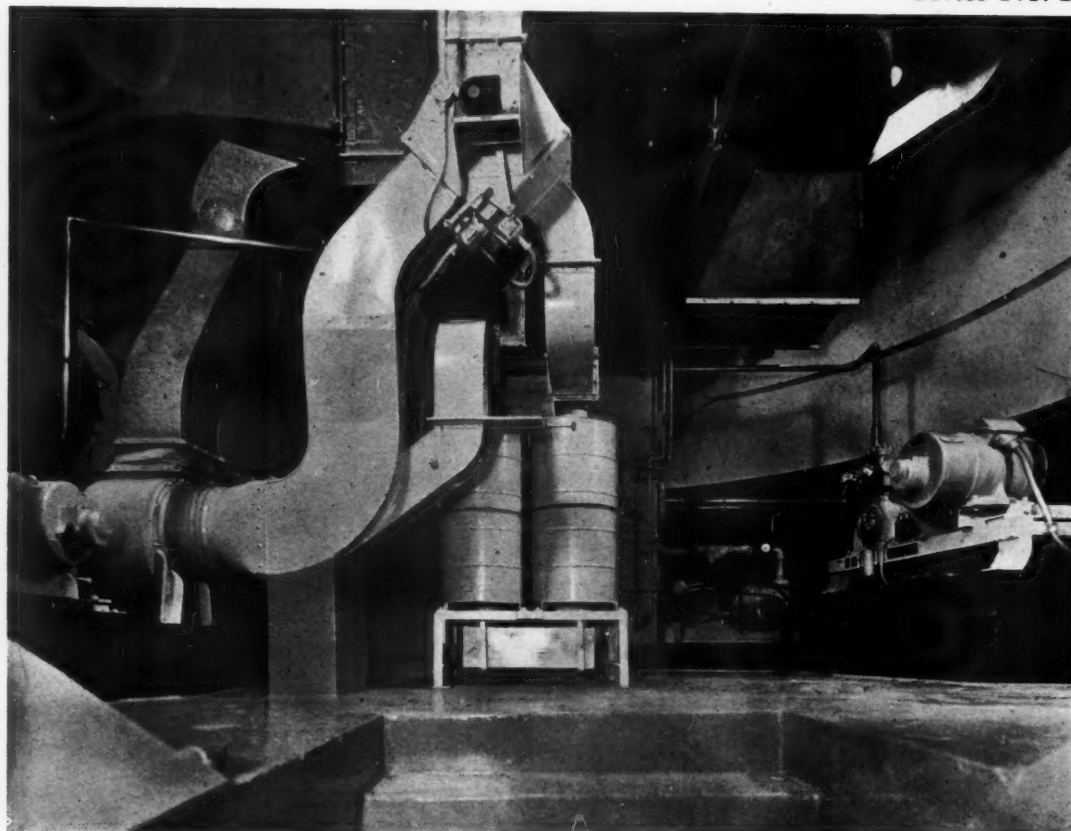
is of Norman origin, but interest is aroused perhaps more by the ownership and by the people who lived there, than by features of the building itself. It was rebuilt in 1385 by the guardian of Richard II during his minority, and later sold to the famous poet, Geoffrey Chaucer. Subsequently it passed to the Crown, and in fulfilment of Henry VIII's will, granted to Princess Elizabeth (afterwards Queen) "for her life, or until she should have been provided for by some honourable marriage." Towards the end of the 16th century Queen Elizabeth presented Donnington to Lord Howard of Effingham, High Admiral of England, as a reward for defeating the Spanish Armada.

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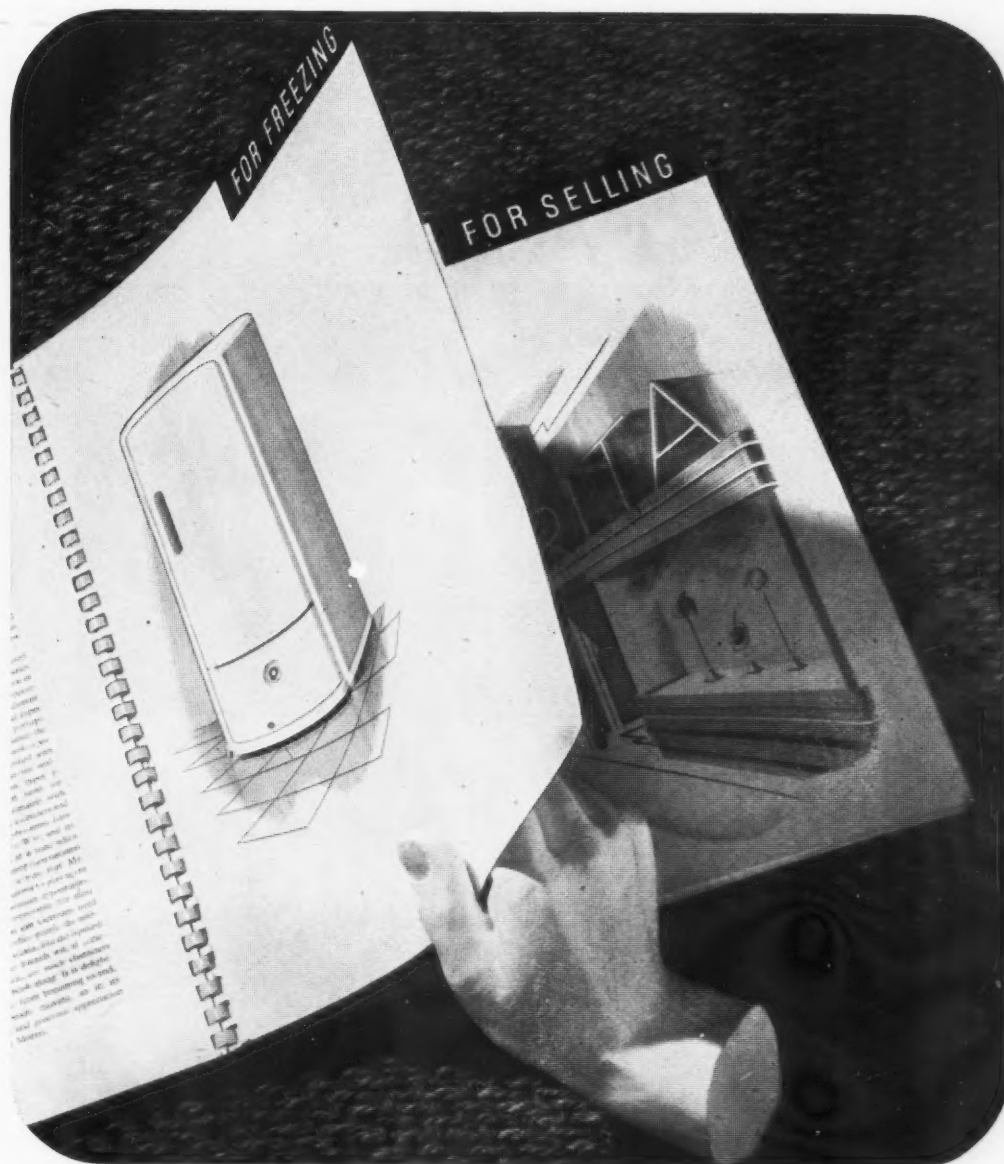
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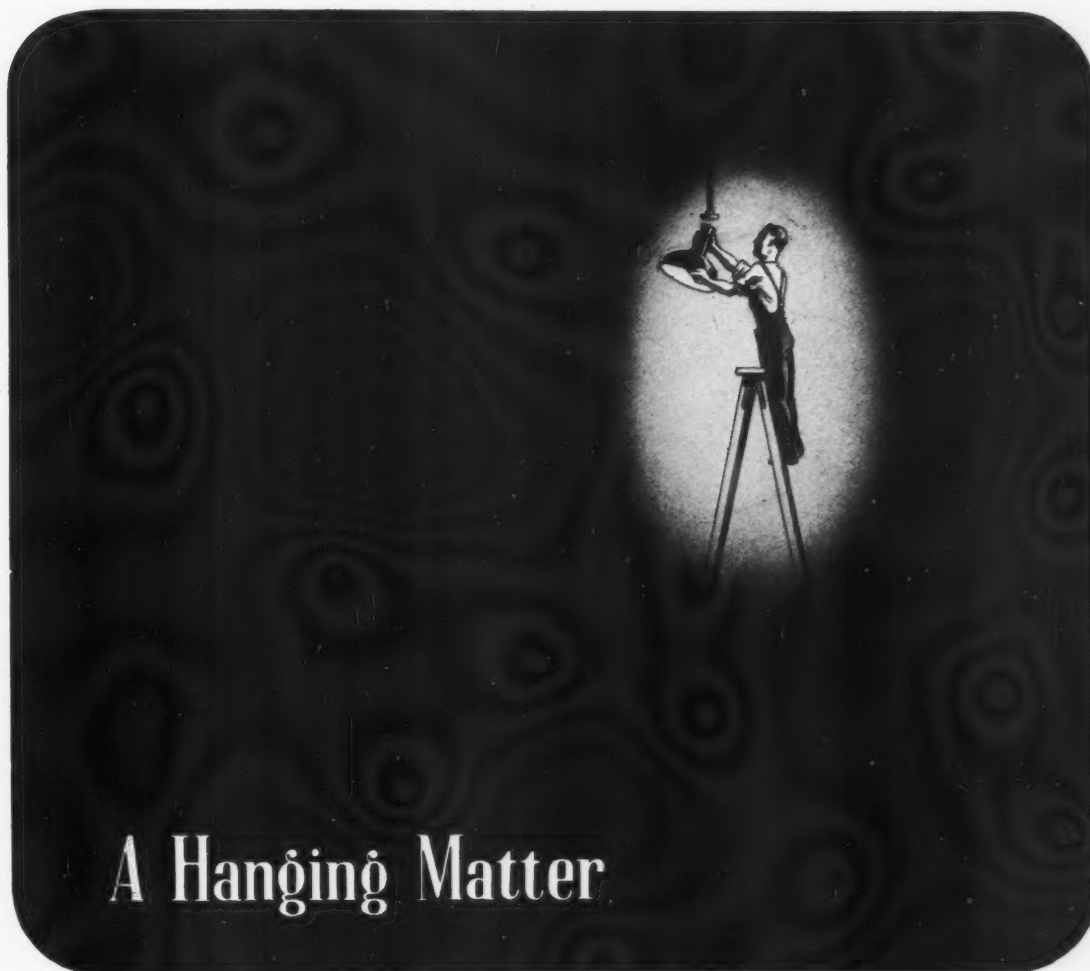
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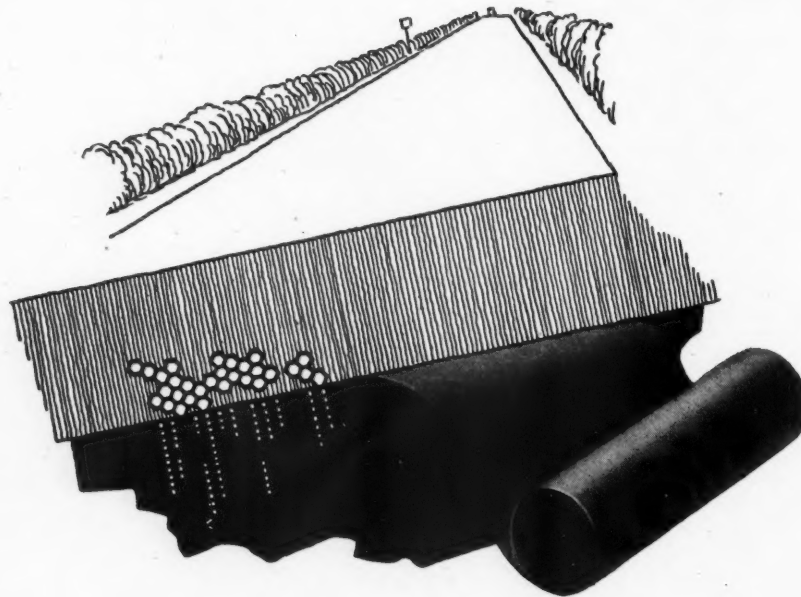
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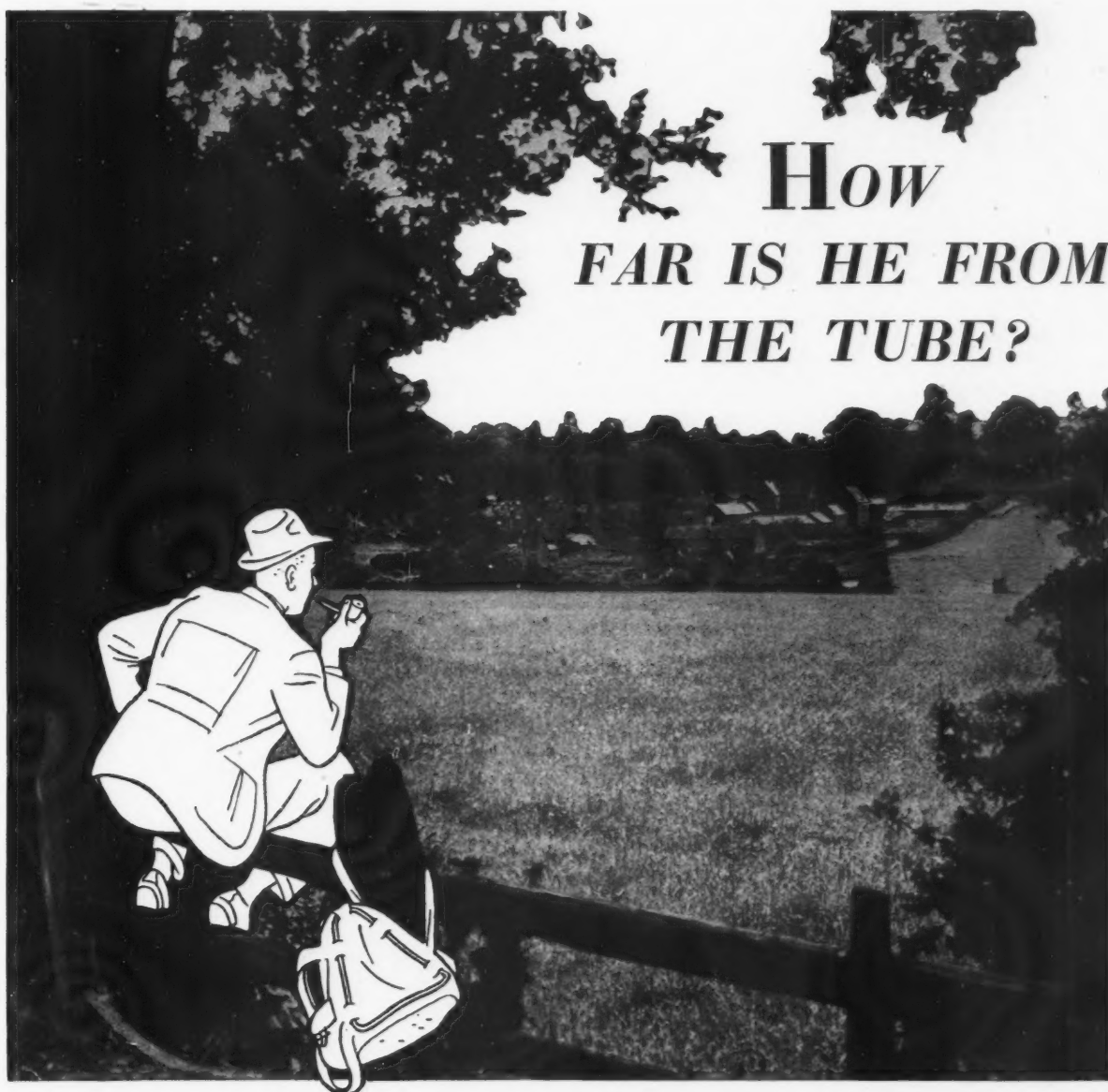
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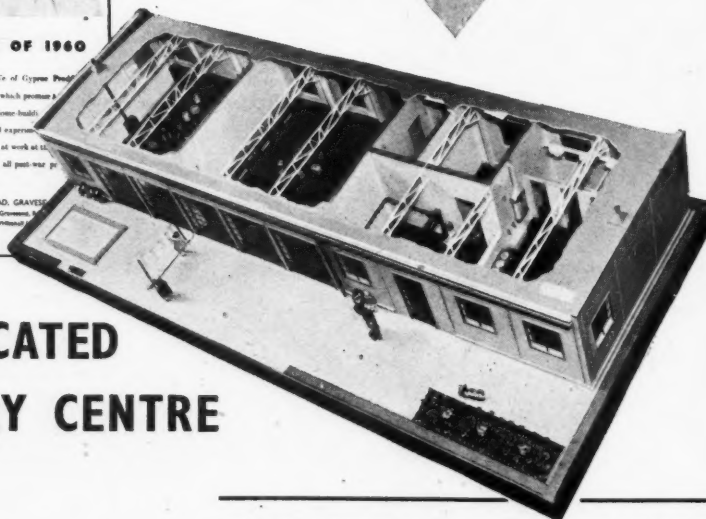
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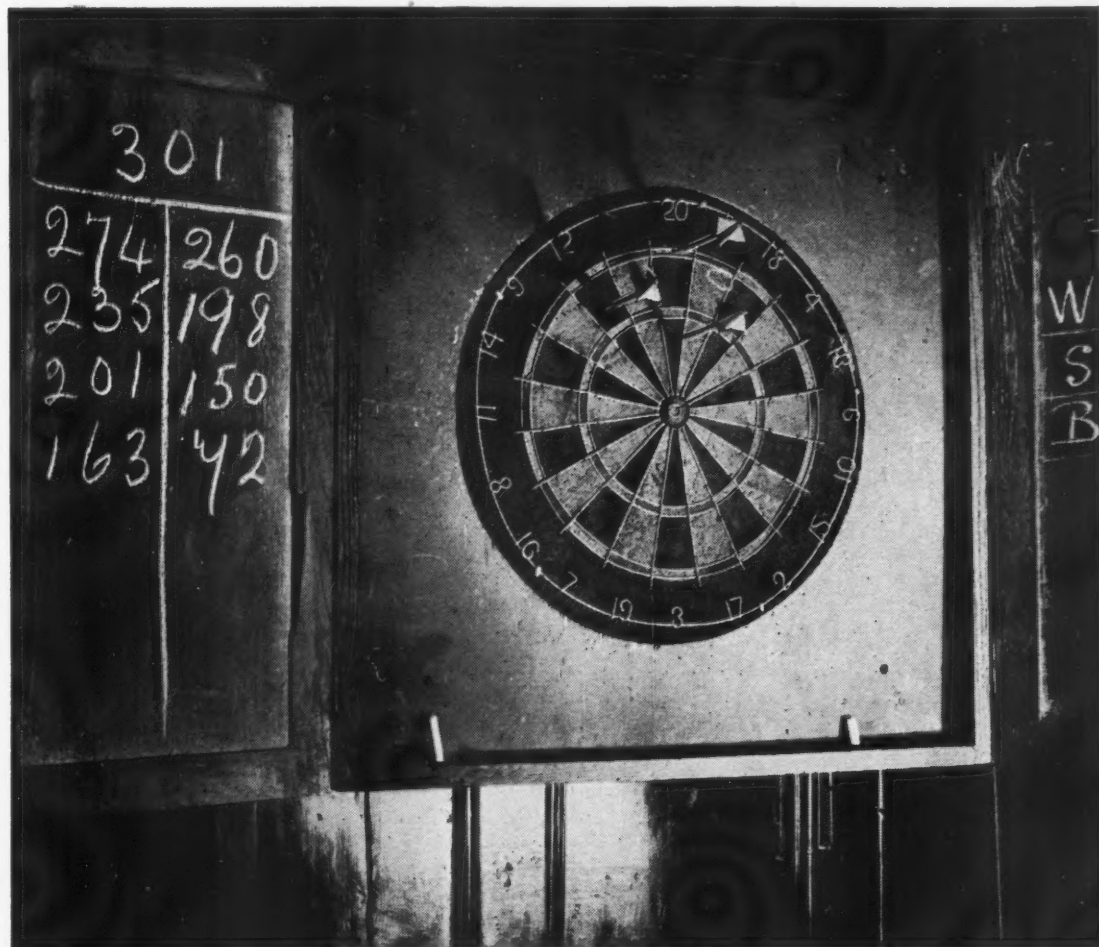
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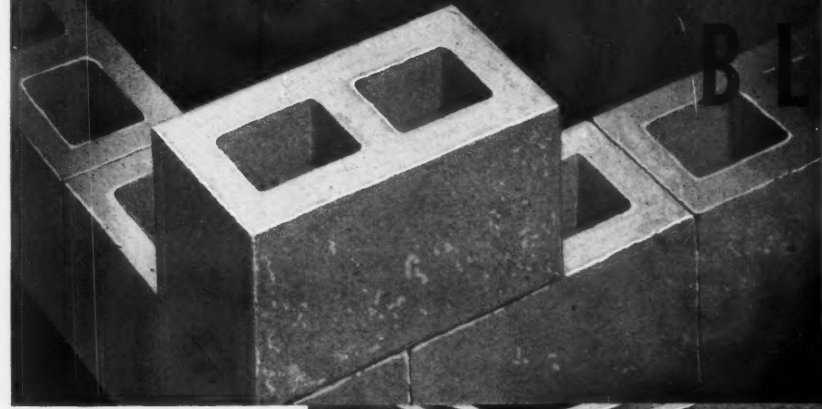
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To specify a glass as "the best of its respective kind" is a typical example. What does this mean? It means that it gives an opportunity to people who are perhaps not as conscientious as they might be, to interpret this in their own way, and supply a glass they consider suitable. There have been instances of architects interpreting their own specifications as calling for best glass, whereas the contractor's interpretation is that ordinary glazing quality is required, and this has been supplied. The only safe, sound and commonsense way of preparing a specification for glazing is to specify the recognised description and terms as shown in the examples given below for Sheet Glass, Polished Plate Glass and Cathedral and Figured Rolled Glass.

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	26 oz. "	1/8"
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Qualities:

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(See Information Sheets Nos. 1 and 2 for additional information.)

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The Architectural Review

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Vol. XCI

No. 545



Leamington in Warwickshire—or Royal Leamington Spa as Queen Victoria graciously allowed it to be styled in 1838, was discovered in 1794. The properties of its mineral springs were found to be similar to those of Cheltenham, then at the height of its fame, and in the next half century practically everyone of fashion and notoriety—personalities as diverse as Jack Mytton and Louis Napoleon—paid it a visit under the necessity or the pretext of taking the waters. It is of particular interest to the town planner as an example of urban unity and orderliness surviving the break-up of the continuous street facade. In its centre part we see a decent well-laid-out town of the early nineteenth century, a stucco-faced complex of crescent, terrace and square frequently honouring in its street names those various members of the Hanoverian dynasty who had condescended to visit the borough from time to time. Beyond these formal streets are avenues flanked with villas of a slightly later date. Some of them repeat the conventionalised, classical facades of the earlier terraces, their individuality lying only in the fact that they are semi-detached and that the holm oak, the linden or the holly tree in the front garden is privately owned, not held communally, as was the case in the Square.

But if we walk along these avenues we shall find, appearing singly between the classical villas, houses like the one above. Then we shall find whole streets filled with them. Individual romanticism has won. The rich vegetation secludes each from its neighbour and the sharp Gothic verticality is an emphatic rejection of the impersonal unity of the street. We might have seen them illustrated in Loudon's encyclopaedic works without realising they would look so good in real life. The people who built and lived in them knew their Bulwer Lytton and their Walter Scott, made excursions to neighbouring Kenilworth and Warwick, thought less of Greece and Rome and more of their native land and its ancient glories. Notice the ironwork in the picture above. Throughout Leamington the ironwork is an integral part of the architectural character; yet, presumably because it belongs to no recognised historical category and has no current aesthetic claim, its destruction for salvage has already started and, it is feared, will continue. It may already be too late to protest that the Government's promise that ironwork of architectural value should not be sacrificed is not being kept in this typical instance of a place where the removal of a part must inevitably ruin the whole.

LEAMINGTON SPA
a study in romantic urbanism

By R. P. Ross Williamson



Benjamin Satchwell, shoemaker and philanthropist, promoter of Leamington Spa in the late eighteenth century.

Dr. Winthrop,[†] and more recently by Dr. Weale.[‡] The result of their examinations vary but little from each other in the estimated quantity of the more valuable elements, and proportion of the component parts. The following

TABLE OF SUBSTANCES,	
BY DR. WINTER'S,	
Current Fluids contained in a Fine Pint.	
	Of a Cubic Inch.
Nitrogen	.67
Carbonic Acid	.86
Oxygen	.06
	1.59
SOLID CONTENTS.	
	Grains.
Muriate of Soda	76.50
Sulphate of Chlor	85
Carbonate of Soda	5.90
Muriate of Magnesia	4.90
Sulphate of Magnesia	3.78
Carbonates of Lime and Magnesia	.44
Carbonate of Iron	.06
Total	191.44

Dr. Winthrop, in speaking of the medicinal use of it, says, "that, in the usual dose of a well to it, twelve ounces, more or less, according to the circumstances of age and habit of body, taken at intervals, before breakfast, they for the most part make their way quietly through the bowels; giving, in the first instance, from its value of the muric acid of soda, a salutary stimulus to it."

What the visitors came for : analysis of the Leamington waters, reproduced from "The New Guide to Leamington and Warwick," 1825.

TO arrive at Leamington for the first time and discover that it *looks* exactly as it *sounds* is one of the reassuring surprises that await the traveller in the "Shakespeare Country." It is true that in the later days of the Pilgrim Trade one wasn't left—especially if one was an American—much time in which to be surprised; the castles of Warwick and Kenilworth, the long ritual at Stratford and the Three Spires of Coventry (and possibly Sulgrave Manor thrown in as well) made a pretty hard day's going in the round trip from London. And besides, it wasn't easy to say what precisely one was expected to see at Leamington; not a single ancient building in the place—even the Parish Church, normally the last stand-by of the conscientious tourist, didn't look old although they called it a Priory. The gardens were pretty, of course, but then one had seen gardens already to-day, at Warwick Castle and that difficult one at New Place, containing all the flowers ever mentioned in any of the Bard's writings. And there was the journey back, one had done one's duty after all; so a memory of a stiff stuccoed street, pink geraniums in hanging baskets, a brazen gust of "William Tell" from a distant band-stand would have to do for Leamington.

Before the last war it had been different. The absence of antiquity was always rather an awkward deficit but the rôle of a *centre* from which the more spectacular shrines might be visited at leisure well became a town so well equipped with comfort. Leamington made the most of that comfort; in early guide books the very uneventfulness of the neighbourhood is extolled because the occurrence of carriage accidents is less likely in a country devoid of hills. The solid hotels, the gentle river on its way to join the Avon, soft flowing beside the level lawns with their geometrically-shaped, carpet-bedded plats of conventionally bright-hued flowers, the pleasant anticipation of excursions, music in the afternoon and, above all, that indefinable air of assurance which only a resident polite society is able to exhale are implicit in the title Leamington. The *Royal* and the *Spa*, honourable accretions, offer unnecessary assistance which is only accepted on formal occasions.

The town we see to-day dates, in its terraced centre part, from the early nineteenth century and in its villaced avenues, from the forties, fifties, sixties. It has been pulled about here and there, of course, allowed to sprawl, inevitably, but on the whole it is a very fair specimen of a decently designed, well-built town of the period. The great year in Leamington's history was 1794 when, in the *Memoirs of the Manchester Philosophical Society*, there appeared an analysis of the Leamington water by Dr. Lambe, a Warwick doctor, which proved that its properties were practically identical with those of the waters of Cheltenham. Cheltenham at this time was approaching the

crest of its fame, everybody was more or less spasminded and such a discovery was not allowed to pass unnoticed. As a matter of fact there had been a Public Bath here since 1786 when two native benefactors, Benjamin Satchwell and John Abbots, had opened it for philanthropic purposes, and for at least two centuries before that a belief, confident but unprecise, had persisted locally that the waters possessed powers to heal. The people who came here through the endeavours of these good men, one a shoemaker, the other an inn-keeper, came because they were ill and because they were poor. Not good publicity points. Bath obviously, The Wells, Buxton and Cheltenham, you went to because it was the thing to do. But not to Leamington—yet. Dr. Lambe's article excited the North (the Manchester Philosophical Society had great influence) and in particular the comparatively new class of manufacturers known generally as the Cotton Lords seemed to have been impressed by it. They descended on Leamington. It is hard to believe that it was ignorance of the fashionable resorts or indifference to them that made them so impressionable. It is just as difficult to believe that it was a case of mass-shyness on the part of an unselfconscious class which brought them probably never from home before in their lives, to the unfashionable Midland town. But come they did "in abundance," as Dudley explains in his "Complete History": "To them it was a luxury beyond the roseate dreams of romance to leave their factories, their spindles, their bobbins, and their reels, for a holiday on the banks of the Leam: to quaff before breakfast the mineral water fresh from the spring while the buzz and sparkle of the gases were in the glass, and warm new milk in the farm yards from the foaming pail; to loiter near the Old Mill, listening to the noise of the slowly revolving wheel, or from the rustic bridge in the Lillington Lane, to watch the evanescent spume, speeding its course on to the Avon; to ramble among the heaths and fields on the north bank disturbing hares in their forms and larks in their nests; to gather nosegays of wild flowers in the hedgerows on the site of the present Warwick Street, and curiously wrought grasses in the Pingle and the pasture lands, now forming the Parade; to dine wisely and well at the Dog, drink old port from the cask which always stood in the corner at the Bowling Green, and at night sleep in cottages with thatched roofs and latticed windows, partly covered with clematis, the sweet-scented eglantine, roses and honeysuckles. . . ."

On top of this three duchesses appeared in one season and Leamington as a fashionable resort was established. Then followed twenty years of making do. Old houses were enlarged, new ones built where land could be bought, stucco façades put on to houses whose owners had been quite content with the humble



Top, the Pump Room beside the Leam in 1841, proclaimed as "excelling all the baths in England and rivalling the thermæ of the ancients." Below it, "Leafy Leamington" in 1815, with the Pump Room on the right. The building was later altered, and given additions of a rather heavy Italianate character.



The interior of the parish church, begun in 1843 from the designs of the incumbent: from "A Complete History of Royal Leamington Spa," by T. B. Dudley.



The early nineteenth century was a flourishing time for independence in Leamington. Above is Spencer Street Congregational Chapel, the most distinguished of several classically inspired nonconformist places of worship in the town. It was designed by a Mr. Russell, a member of the congregation, and opened in 1836.

native brick, and every sort of compromise was adopted in an effort to keep pace with an always increasing population. It was not much of a place to look at. At last, in 1806, it was obvious that compromise could go no further. A New Town must be laid out on the north side of the river, in distinction to the title of Old Town by which the overgrown village on the opposite bank came to be known. On Tuesday, September 20, 1808, the first three stones were laid by John Tones, a rich Warwick banker, the Rev. James Walhouse, a benevolent clergyman, and Benjamin Satchwell, the local philanthropist. Mr. Frost, of Warwick, was the builder and George Stanley, also of Warwick, laid the first brick of the first house in the New Town. Building went on rapidly, a syndicate was formed called the Leamington Building Society and in a few years the price of land rose to £4,000 and £5,000 an acre. In 1786 it had been £60. Assembly Rooms were built in 1812 and for over 60 years they were the focus of fashionable life in Leamington, "the centre," says Dudley, "round which there was a continuous whirl of pleasure. . . . Besides the devotees of Terpsichore, the goddess with laurelled brow, the multitudinous worshippers of the harmonious Orpheus, with their Priests and Queens of song and minstrelsy, flooded the room with melodies, sweeter far than those emitted when 'Jubal struck the chorded shell.'"

Within these walls, Leamington heard once, and once only, Angelina Catalani, and Paganini twice; Giulia Grisi, and the incomparable tenor, Braham, in 1848, and again in 1856, Jenny Lind, the Swedish Nightingale, sang divinely to crowded audiences composed of the élite of the county, and to a thousand listeners in the street, who, unable to gain admission, or too poor to pay, felt it no hardship to stand for hours in the open air, if they might hear but a single flight, or a few notes of that matchless voice, which had thrilled the world with delight and wonder. Mlle. Beatrice, and Mrs. Rousley, melted audiences to tears; Charles Mathews and Madame Vestris personified "Laughter holding both his sides," and "Parallax" momentarily puzzled Solons in science with his clever, but specious, proofs that the earth is flat, and not round as taught in schools and colleges. A Royal Pump Room was built by C. S. Smith, of Warwick, in 1818, and equipped with gas lighting by its inventor, William Murdoch, at this time working with Boulton and Watt at the Soho Foundry.

With the addition of these two grand new buildings, both essential to a fashionable Spa, the social life of Leamington received fresh impetus, and private building went on faster than ever, producing the terraces, squares, crescents out of brick baked in the immediate neighbourhood, their fronts stuccoed and hung with railings, canopied balconies, which we see to-day. Lansdowne Crescent, typical of this kind of architecture, was designed by W. Thomas. We also know that he was responsible for Lansdowne Circus, perhaps the tiniest of its kind: "a small nest of a place . . . one of the cosiest nooks in England, or in the world," Washington Irving thought. Messrs. Buddle, father and son, had some hand, whether in designing or erecting is not certain, in Clarendon Crescent.*

This terrace architecture is good of its kind and date and has, with the exception of some requisitioning of iron-work, been well looked after. A certain individuality in the treatment of the stucco surfaces is still observed, giving to them a different character from the all-cream of Regents Park and Brighton or the subtle egg-shell blues, greens and pinks of Cheltenham: the basement—sometimes the ground floor as well—is painted a deep umber, a colour which is used on the cream ground of the floors above in picking out the fluting of pilasters, mouldings round windows and sometimes the rustication. This deep liver colour wears well, toning in time to a purple and, after a very long time, to a pale lilac. This treatment, skilfully applied, can do a lot to enhance the architectural balance of a large façade as well as drawing attention to niceties of detail. One wonders if a monotone, however creamy, however glossy, is really the right answer to the challenge presented by the enormous areas of sound stucco still left to us in London and in our Regency towns?

The names of the streets are interesting. They are entirely appropriate to a town enjoying Hanoverian favour: Augusta Place, Adelaide Bridge, Charlotte Street, Clarence Terrace, York Promenade, Regent Street, and others, many of which are duplicated elsewhere

* Information kindly supplied by the Borough Librarian, Royal Leamington Spa.

in towns of the period, honour members of the nobility either for local reasons—their ownership of the land—their patronage or, more widely, because of their renown as promoters of the Arts: Althorpe and Aylesford Streets, Beauchamp Avenue, Clarendon Square, Lansdowne Circus, Russell Terrace, Euston Place, Brandon Parade and so on.

It is in Leamington's villas that her peculiar glory lies. There are many wide avenues of them and we know that some of the best among them, on the south side of Brandon Place, for example, were built by this same W. Thomas. Loudon fans will find their paradise in these quiet streets. It is as though somebody had taken all the advice tendered in the Villa section of his *Encyclopædia* and in *The Suburban Gardener and Villa Companion* as well, because in practically every case the attendant garden is beautifully stocked with the range of trees, bushes and ornaments proper to the villa it serves. Marvellously, the advice has been a success! There are scores of villas in the Grecian taste—later these tend to give way before the Italianate—but the great majority are in the Tudor Gothic style. Loudon to a certain extent, but some other factor besides Loudon, must have caused this predilection for the late Gothic. Is it Nash's *Mansions*? Is it the proximity of Warwick and Kenilworth? Is it too much Scott and Lytton from those Circulating Libraries on the Parade? It is difficult to say. After 1847, the College, a perfect example of red-brick, heavily-diapered, angular Tudor, was probably an additional source of confidence. But it was a favourite style before that time.

The two churches in Leamington which attract most attention are not built in this style. Christchurch is in the Norman Revival, a way of building, unfortunately, all too rare on this side of the Channel. P. F. Robinson, known for his books on rural architecture, built it in 1825, taking Jumièges Abbey as his authority which makes it, says Dudley, "not devoid of interest, especially to the archaeologist." Its Roman cement, coloured by time and damp into a beautiful range of oranges, greens and russets, its adamantly closed doors and the gloom with which the surrounding evergreen trees enshroud it should endear Christchurch to the Protestant ecclesiologist, who will be glad to learn that when it was known as the Leamington Episcopal Chapel, and was the private property of the Rev. Mr. Downes, admission to the services was by payment of a charge only. At the other end of the Parade is the Parish Church of All Saints, or the Priory, as Leamingtonians—remembering its original foundation—prefer to call it. This must be one of the most impressive of all nineteenth century churches in the Decorated style. The present building was begun in 1843 but not finished until 60 years of "difficulties," lawsuits, deadlocks, had elapsed. A good many men had a hand in its design from the Vicar, the Rev. John Craig, to whose own plan the first stone of the never completed lantern tower was laid with full Masonic rites, until Sir Arthur Blomfield finished the bell tower in 1902. For the wheel window in the North Transept and the rose window in the South, the parish are indebted to Mr. Craig "who obtained the first from the Cathedral of Rouen and the second from the Church of St. Ouen, and his own explanation of them was that, while opposed in ideas, they blended so as to produce an effect exceeding anything to be seen even in our English Cathedrals." In spite of much dissension and many hands (including T. E. Barry's in the South Transept) the result is impressive.

Leamington is proud of its Parish Church. It is proud also of the Jephson Gardens beside the river, so named in honour of the great Dr. Jephson who was to Leamington what Dr. Russell was to Brighton. They were laid out in 1834 by an architect, John George Jackson, and later on improved by a landscape gardener, John Cullis. Through many serene summers these gardens have been the setting for concerts, fêtes and archery meetings by day and—on special occasions—illuminations by night. They are all that "The Gardens" of an inland watering place should be, even down to those tall, griled turnstiles which register, with confidential tickings, one's egress into discreet, neighbouring avenues, scarcely less sylvan than the scene one leaves behind. Though the band has ceased to play it is only for a while. Time enough for luncheon, time enough for meditation, time enough to wonder if one's library book needs changing. At three it will begin again. . . . One needn't worry then if one can't make up one's mind. . . . The Library will have closed. . . .



Lansdowne Crescent—not much of a crescent about it, but just enough to justify the title. Anyway, all polite towns at the time Leamington was building had to have crescents. It was designed by W. Thomas, who did a lot more work of a similar kind in the town. It is later, of course, than its magnificent namesake in Bath, and a great deal more homely, but it is still classical in its loyalties. Loyal, too, in its honouring of a great patron of the arts; no Georgian or early Victorian town is complete without its Lansdowne Crescent, Terrace or Circus.

The classical formality of crescent, terrace and square gives way to a romanticism which is, in its own way, equally rigid and formal. In spite of careful behaviour an indication of future extravagance may be noted in the dangerously sharp centre gable and the involved label on the building at the corner of Clarendon Square, below. The custom of picking out details in bold and contrasting colours prevails everywhere in Leamington; in some cases it will be the pilasters on a facade, in others the mouldings round the windows or certain of the string courses and the rustication. This decoration and the profusion of tree, shrub and climbing plant are important contributions to the Leamington scene.





The three houses on the facing page show how mid-nineteenth century Leamington liked to think of the Middle Ages, the Renaissance and the South. The break with classicism has come although Grecian villas are still being built alongside these more daring experiments to cater for more conservative tastes. But often, now, it is the Italian villa, Roman-cemented rather than stuccoed, like the one on the right, which appears when something classical is wanted. Otherwise it is the Gothic and the Jacobethan styles which are in favour. They are not taken too seriously. One must be able to lean one's elbow on the delicate wrought-iron balcony beneath a castellated parapet faintly reminiscent of Newstead, to enjoy an uninterrupted view through sash windows beneath balustrades inspired by Woolaton or Hardwick. One need only use the parts one likes, leaving well alone all that might be uncomfortable.



The three illustrations below show how, finally, these individual expressions of romantic yearning evolved into styles capable of being adapted for terraces. The familiar street architecture of the eighteen-twenties, thirties and forties, progressively gives way to a formalised version of the romantic Gothic villa, which was, in Leamington, considered quite conventional by the 'sixties. On the left is a close-up of another variation of the same sort of theme. The engraving above (from "The Spas of England," by A. B. Granville, 1841) shows the Parade as it appeared a hundred years ago.



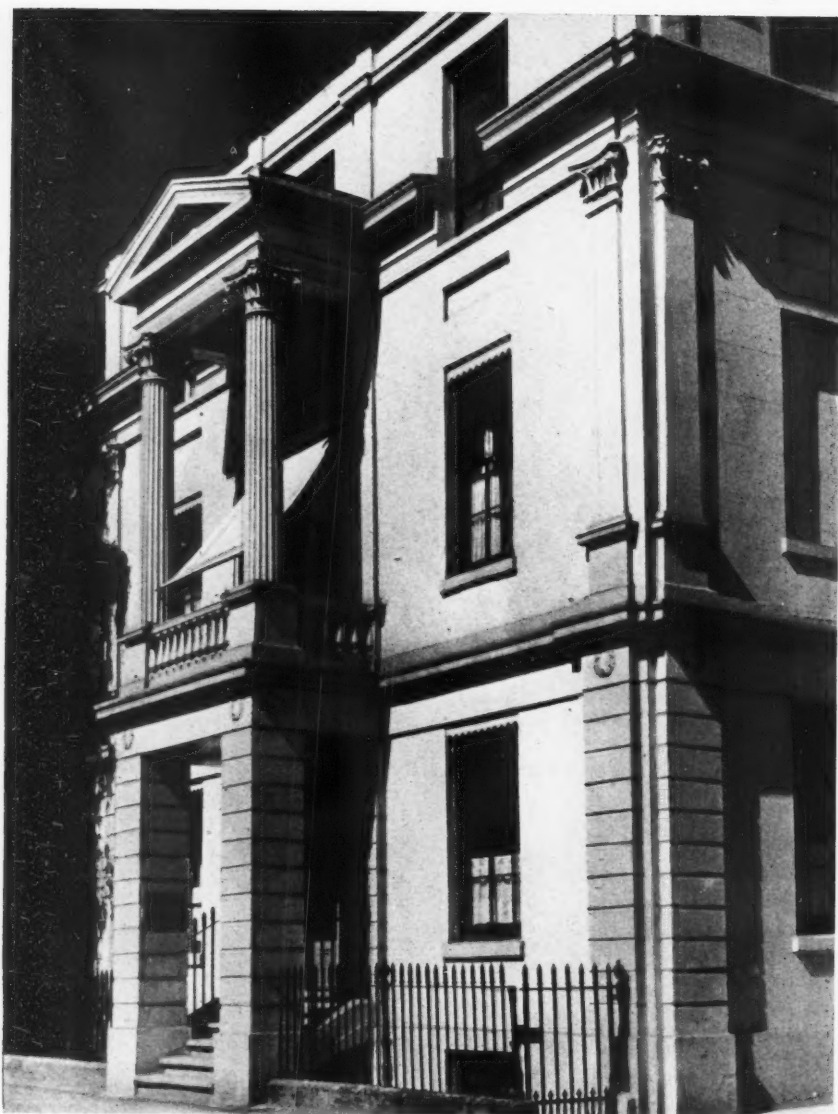
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Cottage porches and yellow anti-down-draught chimney pots do not, perhaps, go too well with Ionic pilasters. But the designer of these modest terraces has studied the right copy books even though he has drawn his own conclusions. He has visited Bath and Cheltenham and realised that a spa, to be smart, must favour the classical style. But one need not be too slavish in one's copying; a liberal interpretation is more becoming to a place like Leamington, where comfort combines with smartness. There is plenty of this sort of thing bordering the wide leafy avenues: modest, discreet, semi-detached. Just not terrace architecture although conventions of frontal design and internal arrangement are retained, making them street-conscious in spite of the gardeners' efforts to make their employers feel they are really villa dwellers. The lavish mixed planting, framing each little group of buildings, is what gives greatest charm to Leamington's streets.

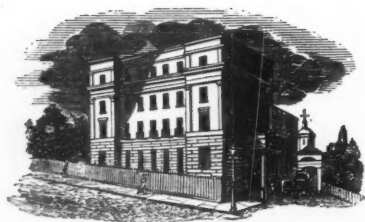
LEAMINGTON SPA

LEAMINGTON SPA



This is about as grand as Leamington goes. The scale is not impressive—provincial not metropolitan—but the proportion and detail are as good as one would expect of the period. Stucco well maintained, taking the formal shadows cast by emphatic moulding and the less formal ones of the frequent trees, makes sunshine in Leamington more than ordinarily pleasant. The very unusual iron balcony on the right, with its open-work columns, has not yet been scrapped for salvage—

unlike other ironwork in Leamington. It is a successful piece of design in which discipline just saves it from accusation of virtuosity. The area railings, so integral a part of the composition, will be saved presumably because they are useful. Is it possible, hereafter, that the nameless drudges of Victorian basement life will be remembered with gratitude as well as the usual pity for the preservation (however indirectly) of so much fine ironwork in our towns and cities?



The Mews at the rear of the Regent Hotel, right, was built in 1810 and was then known as King's Livery Stables. On the extreme right is the sturdy Doric entrance added to the Hotel itself in 1849, when for thirty years it had been the leading hostelry for Royalty, Fashion and itinerant celebrities visiting the town. The proportions and decorations of this beautiful building, together with its heavy rosewood and mahogany furnishings, make it a period monument which should be preserved. The engraving above shows the Regent Hotel as it appeared at its opening in 1819.



The early history of the modern movement is always written as though all that mattered after 1900 had been done on the Continent and in America. In the following article a selection of British examples is shown and discussed to clarify Britain's role in this first stage of twentieth century architecture. The result is that bold and promising individual work was not absent—one or two of the buildings illustrated will for most readers amount to a real discovery—but that no concerted action came of it, and consequently nothing like an accepted style.

Nine Swallows— No Summer

By Nikolaus Pevsner



1901 H. Bulkeley Creswell's Queensferry Factory, 1, the most advanced British building of its date. Why is it not just as famous as Peter Behrens's turbine factory of 1909?

VERY little is generally known of England's share in progressive early twentieth century building. Not that it amounted to much, if we think in terms of international architectural development. There was in England between 1900 and the last war neither an architect at the same time as revolutionary and as consistent as Garnier or Loos, nor a movement as widespread amongst the architects of the generation just coming to the fore as that leading to the foundation of the *Werkbund* in Germany. But there were a few individual architects working independent of each other and carrying out designs just as advanced or nearly as advanced as those Continental and American examples which appear in the textbooks to illustrate early twentieth century architecture at its most adventurous.*

A tradition of contemporary form was still entirely absent ten years after the end of the last war. Thus when Peter Behrens built New Ways for Mr. Bassett Lowke at Northampton in 1925 in what we now call the modern idiom, the bewildered citizens of Northampton did not know what to link it up with. Its flat roof and bare white walls necessarily appeared much more shocking over here than in a country which had seen Behrens's, Gropius's, Taut's and Poelzig's work of 1910-20. For what could even the most appreciative of the British public have been familiar with that might have led up to the style of New Ways? What had been happening in British architecture between 1900 and 1925? Three things mainly.

1. An official style had been developed that might aptly be called Edwardian Imperial, the style of Buckingham Palace, the Admiralty Arch, the London County Hall, new Delhi and

new Pretoria, the Piccadilly Hotel, Selfridge's, Aldwych and Kingsway, a style mixed of English Palladian and that specifically American blend of Neo-Classical with Ecole des Beaux Arts which prevailed at the Chicago Exhibition of 1893 and culminated in the work of McKim, Mead and White.

2. There was the happy and comfortable Tudor traditionalism either of the more imitative Guy Dawber or of the more original Voysey-Baillie Scott type. This had by 1900 achieved a wide success and was being copied more or less well in private houses all over the country.

3. Ernest Newton had popularized an equally happy and comfortable though more formal Neo-Georgian, based in fact not on the style of the Georges but on that of William and Mary and Queen Anne as re-introduced earlier on by Nesfield, Webb and Shaw. Up to 1900 it was decidedly less popular than the Tudor traditionalism. But when Voysey's style began to filter down into the suburban builders' formulae, the importance of Neo-Georgian, especially for the houses of the well-to-do, grew rapidly until, by about 1920, it had superseded the Tudor taste almost entirely.

Between these three trends of revised traditionalism nothing seemed to be left of that adventurous spirit which had made Norman Shaw play with elements from whatever style took his fancy, had spurred A. H. Mackmurdo, Charles Voysey, Mr. Baillie Scott, Charles Rennie Mackintosh and Mr. Ashbee in the 'eighties and 'nineties to achieve a new freshness and cheer by means of untried, non-period forms, though as a rule within a general period atmosphere, and had lent Townsend the courage of placing into the set pattern of London such demonstratively novel facades as those of the Whitechapel Gallery and the Horniman Museum.

In the Horniman Museum of 1900 there is indeed nothing left of the nineteenth century's historicism—far less than in any of Voysey's and Mackintosh's houses. But of the spirit of the twentieth I cannot discover any trace either, nothing

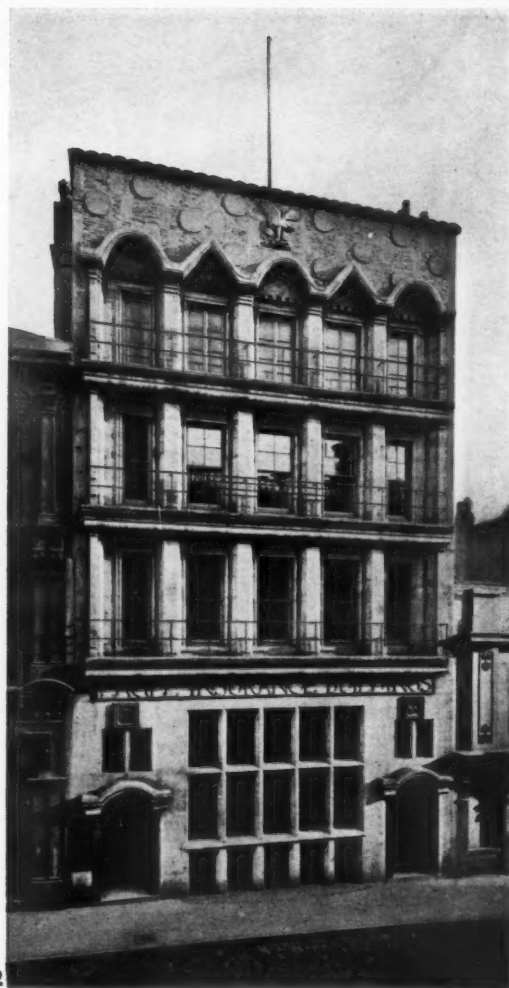
of its Back-to-Fundamentals attitude, nothing of the new functional approach, nothing of the new sympathy with industrially produced materials, nothing of the new distrust of ornament.

It was to find these qualities that I have once again perused the architectural papers of 1900 to 1914. Here are my scanty results. I expected to find more in commercial and industrial than in domestic architecture. This proved right. Three buildings, all designed in 1900, must be singled out above all, W. R. Lethaby's Eagle Insurance in Birmingham, sensitive and restrained, Mr. H. Bulkeley Creswell's Queensferry factory in the estuary of the river Dee, twelve miles from Chester, bold, logical and dignified, and Bateman and Bateman's printing works for George Jones and Co. in Cornwall Street, Birmingham, equally novel in its motifs but less masterly in the treatment of these motifs.

Lethaby, the pupil of Norman Shaw and ardent admirer of Philip Webb, combines, 2, the large ground-floor windows of Shaw's Tudor tradition with Webb's chamfered piers and alternating rounded and pointed top arcading (cf. Webb's surprisingly original house No. 19 Lincoln's Inn Fields of 1868/9). He adds, however, of his own the extremely simple fenestration of the first and second floors, the odd but convincing plain disks that adorn the top parapet and the balcony railing on the first floor, as sparing in detail as anything done to-day and at the same time as graceful as anything Lethaby designed. The way in which the ground-floor windows grow straight out of the ground is also bolder than the Tudor traditionalists would have liked.

Bateman went further in general simplification, but lacks Lethaby's delicacy of line and proportion. The quick rhythm of the windows subdivided into innumerable small panes by stone mullions and transoms has nothing traditional, 3. The alpine-looking roof with the three rows of dormer windows is curious but hardly convincing. Ornament is discarded to an extent that would have satisfied even Adolf Loos.

* In my book on *The Pioneers of the Modern Movement* I have not stressed this sufficiently, as Mr. P. F. R. Donner pointed out in a letter published in *THE ARCHITECTURAL REVIEW* a few months ago. Maybe he exaggerates a little; for I can claim to have mentioned the Kodak Building and one or two others in Note 19 to Chapter 6. But as the book was written in England and for English readers, more should have been said and illustrated of English work. It is this omission which I wish to remedy in the present article.



2



3

1900 The Eagle Insurance in Birmingham built in 1900 by W. R. Lethaby and J. L. Ball, 2, and Bateman and Bateman's printing works for George Jones, 3, also in Birmingham, and also of 1900. Both are examples of an independent approach to twentieth century commercial and industrial architecture. Lethaby's building is slightly more traditional in its motifs, and certainly more sensitive in design, in Bateman's there is no period feature left and no purely decorative feature, unless one wants to regard the whole of the curious Alpine roof as such. A similar independence may occasionally be found in the works of other architects, such as Leonard Stokes.

Lethaby and Bateman & Bateman were, of course, not the only architects of their generation to feel the need for innovation, and yet distrust the easy novelty of Art Nouveau. One of the most interesting representatives of this semi-traditional, semi-functional outlook was Leonard Stokes. His Telephone Exchange at Southampton, for instance* would certainly have deserved illustration, although period conventions are in Stokes's work just a little more binding than in Lethaby's Eagle Insurance, and decoration is a little more florid. A comparable attitude is traceable here and there in buildings by Halsey Ricardo, Gerald Horsley, Dunn and Watson, Niven and Wigglesworth, and —amongst the younger generation—the early designs of Charles Holden and C. H. Reilly.

However, as far as functional logic, straightforward presentation and fearless novelty of form go, nothing in British architecture about 1900 emulates the Queensferry Factory by Mr. H. Bulkeley Creswell (of Honeywood and Grigblay fame), 1 and 4. He has here achieved something just as independent as anything Behrens did before the last war—and achieved it in 1901, when Behrens was still entirely under the spell of Art Nouveau. The dignity of labour and the might of the machine are expressed as strongly here, though perhaps not quite as concentratedly, as in Behrens's famous turbine factory of 1909. The block shape is imposing, the sloping buttresses show strength, the sturdy tower self-reliance. Buttresses as well as tower are functionally justified. The windows with their cast-iron lintels are also functionally in the right position besides being aesthetically very well placed. The building is constructed with iron stanchions and girders. The facades are of brick.

The new technique of steel skeleton construction spread in America before it was adopted

in Britain. It calls, of course, just as the somewhat later reinforced concrete construction does, for simplicity of facade design. The Americans were the first, too, to reduce facades to mere two-dimensional abstracts of the structural system of the interiors behind. In Britain the earliest example of this gridiron system of facade design† known to me is the 800-ft. long Singer factory (an American firm) at Kilbowie near Glasgow, 5. This was illustrated in *Concrete and Constructional Engineering*, vol. 1, 1906/7. Other factories followed soon, e.g.—to mention the most interesting examples in reinforced concrete—the extension of Peek Frean's in Keetons Road (1912)‡, Siemens's rubber workshops at Woolwich, 7 (also 1912), the new offices of G. and H. Weir's of Cathcart (1914/15)§, and the motor works of Assol Johnston's at Dumfries, 6 (1915).

While this straightforward expression of steel and concrete construction was accepted in England without much opposition where academic pretensions were not roused, it took longer to acclimatize it in City and West End architecture. All the earliest steel-framed buildings in London—the Ritz Hotel of 1906 by Mewès and Davis, the Morning Post by the same architects, 8, Mackenzie's Waldorf Hotel, the river extension of the Savoy Hotel by Coleutt and Hemp (all of 1907/9), and the many more put up immediately after the passing of the London County Council General Powers Act of 1909—conceal their structural boldness behind heavy masonry and sumptuous decoration. The same is true of the earliest ferroconcrete structures such as Arthur Blomfield's

† Which should by no means be confused with the system underlying such wrought-iron and glass facades in Art Nouveau forms as that of the Brussels Palais du Peuple by Horta (1896).

‡ Ill., *Concrete and Constructional Engineering*, vol. 7, p. 883.

§ Ill., *Concrete and Constructional Engineering*, vol. 10, p. 438.



4



5



6

4, another view of Mr. Creswell's Queensferry Factory, showing the superior dignity of its design, as against 5 and 6, two early examples of concrete factory building in England. The gridiron principle came from America about 1905. 5 is the Singer factory at Kilbowie, 6 the Assol Johnston works at Dumfries.

* Illustrated *THE ARCHITECTURAL REVIEW*, vol. 8, 1900, p. 41.



1912 Building with skeletons of steel or reinforced concrete when it was first introduced into this country, had no æsthetic appeal to architects. It was either used in a straightforward, convincing way by engineers for factory buildings such as the Siemens's rubber workshops at Woolwich of 1912, 7, or hidden behind heavy masonry and sumptuous decoration, as in the Morning Post by Mewès and Davis of 1908, 8. To-day the greater honesty of the concrete factory makes us overlook the fact that its appearance was probably to a much lesser degree the work of conscious proportioning and balancing than we expect.



Friars' House in Broad Street*, the King Edward Building of the G.P.O. by Sir Henry Tanner and L. G. Mouchel, the pioneer of reinforced concrete in England†, the W. 1 Post Office in Wimpole Street by the same architect and engineer‡, the Royal Automobile Club by Mewès and Davis, and the Y.M.C.A. building in Tottenham Court Road§. Selfridge's Store by Daniel Burnham and Frank Atkinson (1909) is probably the first example of a West End façade in which the vertical supports are separated by nothing but glass and metal, although here again it is not easy to recognize the principle behind the Barnum bombast of the columnation.

* Ill., *Concrete and Structural Engineering*, vol. 3, 1908/9, p. 113.

† Ill., ib., p. 436, seqq. and vol. 4, p. 159, seqq.

‡ Ill., ib., vol. 3, p. 203 and vol. 4, p. 81.

§ Prior to these there existed a few large concrete railway buildings, goods sheds, stores, etc., at Manchester, Bristol, London and Newcastle. These are illustrated in *Concrete and Structural Engineering*, vol. 1, 1906/7, pp. 13, 100, 303. Amongst slightly later noteworthy examples of concrete in England, I wish to mention the domes of Westminster Cathedral (by Bentley) and the Hampstead Garden Suburb Free Church (by Sir Edwin Lutyens).

A few years later Sir John Burnet in his Kodak Building (steel frame) of 1911, 9, and Sir R. J. Allison in his Stamford Street warehouse for H.M. Stationery Office, 10, of 1913/14 (reinforced concrete) laid it bare or nearly bare. It is eminently characteristic of the transitional attitude of that phase that Burnet went further in the simplification of the system in the Keeley Street than in the Kingsway facade. Immediately after the Kodak Building he repeated the same system in his Wallace Scott Tailoring Institute at Cathcart, 11, completed in 1914. The earlier verticalism is, however, now replaced by an emphasis on the horizontals just as clearly heralding the industrial style of 1930-40 as does the somewhat objectionable semi-classical, semi-Egyptian decoration. There is not a long way from here to the style of Western Avenue or Carrera's.

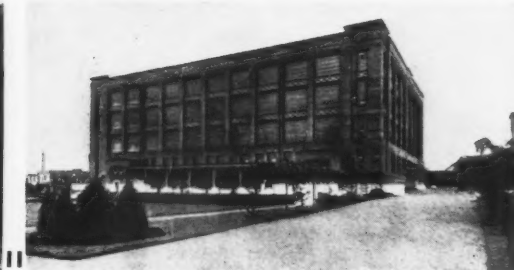
No comparable effect of concrete on domestic architecture is to be noticed in England before 1930. Houses were built of concrete blocks as early as the sixties,|| but their

|| In Vol. 25 of *The Builder* (1867) concrete cottages at Selling in Kent are illustrated. The firm of W. H. Lascelles published designs for concrete cottages by Norman Shaw in

appearance is in no way different from that of brick cottages. The situation was not materially altered either by the foundation of the Concrete Institute in 1908 and the general news interest in concrete at that time. The competition for cheap concrete cottages set by *Concrete and Constructional Engineering* in 1914 resulted in a large number of designs but hardly any of specific concrete character. The same applies to an estate of 457 cottages at Crayford built by the Rural Housing Organization Society for Vickers's and published in 1915.

All the more surprising is it to see that the only English private house of the early 20th century which looks as if it might have been designed about 1935 with a view to expressing the structural characteristics of concrete is a normal brick building, a house at Stafford, 12, designed in 1908 by Edgar Wood (1860-1935), the Manchester

1878, by Norman Shaw and Ernest Newton in 1881 (cf. *The Builder*, 1881). Some of them were actually erected at Croydon (cf. *Concrete and Structural Engineering*, vol. 3, 1908/9, p. 294, seqq.). The Jury Building at the Paris Exhibition of 1878 was designed by Norman Shaw and built of Lascelles concrete blocks (cf. *The Builder*, 1878).



1911-14 Sir John Burnet in his Kodak Building of 1911, 9, ventured to adopt the approach of the factory builder for representational London commercial architecture. He did not, however, entirely dispense with ornament, at least in the stone-faced Kingsway facade. In his Wallace Scott Tailoring Institute at Cathcart, 11, he kept to the same structural ground work, but introduced another style of ornament, the one that later developed into the Western Avenue atrocities. Sir R. J. Allison in his Stationery Office warehouse of 1913-14, 10, was equally bold—transferring into a street in the centre of London the type of facade until then only used for factories in the country or in industrial suburbs.



1908

Edgar Wood's house at Stafford, 12, seems just as much an anachronism as Mr. Creswell's factory. Its flat roof, the curve of its centre, its very ornamental details (except for the faintly Tudor-looking windows) would make one date it about 1930.

architect. This appears almost as bewildering an anachronism as Mr. Creswell's factory. Where can Wood have got the idea of these flat roofs from? Where these unmitigated blocks or the concave curve of the recessed centre? If it were not for the slightly Tudor-looking windows, who would not mis-date this house? The situation is still more complicated by the fact that Mr. J. Henry Sellers, who in 1909 went into partnership with Wood, built a small block of offices in 1908 for Dronsfield Bros. of Oldham of strikingly similar character and just as daring a spirit, 14. From the partnership there issued such novel and adventurous buildings as the Elm Street and Durnford Street Schools at Middleton, Manchester, 13, with motifs to be found in the two houses illustrated and others that stand just midway between Townsend's Art Nouveau and the Western Avenue style. Amongst Wood's other works known to me from magazines and also from photographs kindly sent me by Mr. Sellers, the Independent Labour Club in Milton Street, Manchester* and the weird Church of Christ Scientist in Victoria Park, Manchester (1904) should be mentioned. It might be well worth somebody's while to try finding out more about Wood, although most of his private houses—and he and Mr. Sellers built many of them—are of a rigorously simplified Tudor traditionalism.

Roger Fry's "Durbins," near Guildford, 15, stands, one might perhaps say, in a similar position to the early 20th century Neo-Georgian trend as Wood's and Mr. Sellers's houses to the Tudor tendency. Both are essentially free of period imitation, yet in certain features—the symmetry of the facade and the shape of the windows—"Durbins" is reminiscent of the past. There is no doubt at the same time but that Edgar Wood and Mr. Sellers are the stronger architectural personalities.

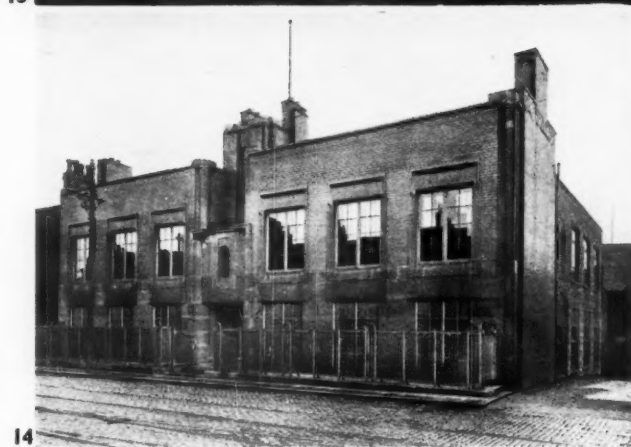
However, it is precisely houses such as that at Stafford, baffling as it must appear to the historian, which makes one realize how far Britain was, in about 1910, from an accepted new style. Interesting architects and successful individual achievements were by no means lacking, but a logically progressing Modern Movement—this statement remains valid—was absent until after 1925.

* Ill., ARCHITECTURAL REVIEW, 1910, pt. 1, p. 103.



1908

13, a school at Middleton, Manchester, by Edgar Wood and J. Henry Sellers. 14, a small block of offices at Oldham, built by J. Henry Sellers in 1908. Mr. Sellers's building is almost as surprising as Edgar Wood's house at Stafford. The partnership of Wood and Sellers started only in 1909; so both architects must be counted amongst the early twentieth century pioneers of the contemporary style in Britain.



1911-12

15, Roger Fry's house "Durbins," near Guildford, another of the most independent pieces of architectural design in England before 1914.

HOUSE AT BAYVIEW, NEW SOUTH WALES

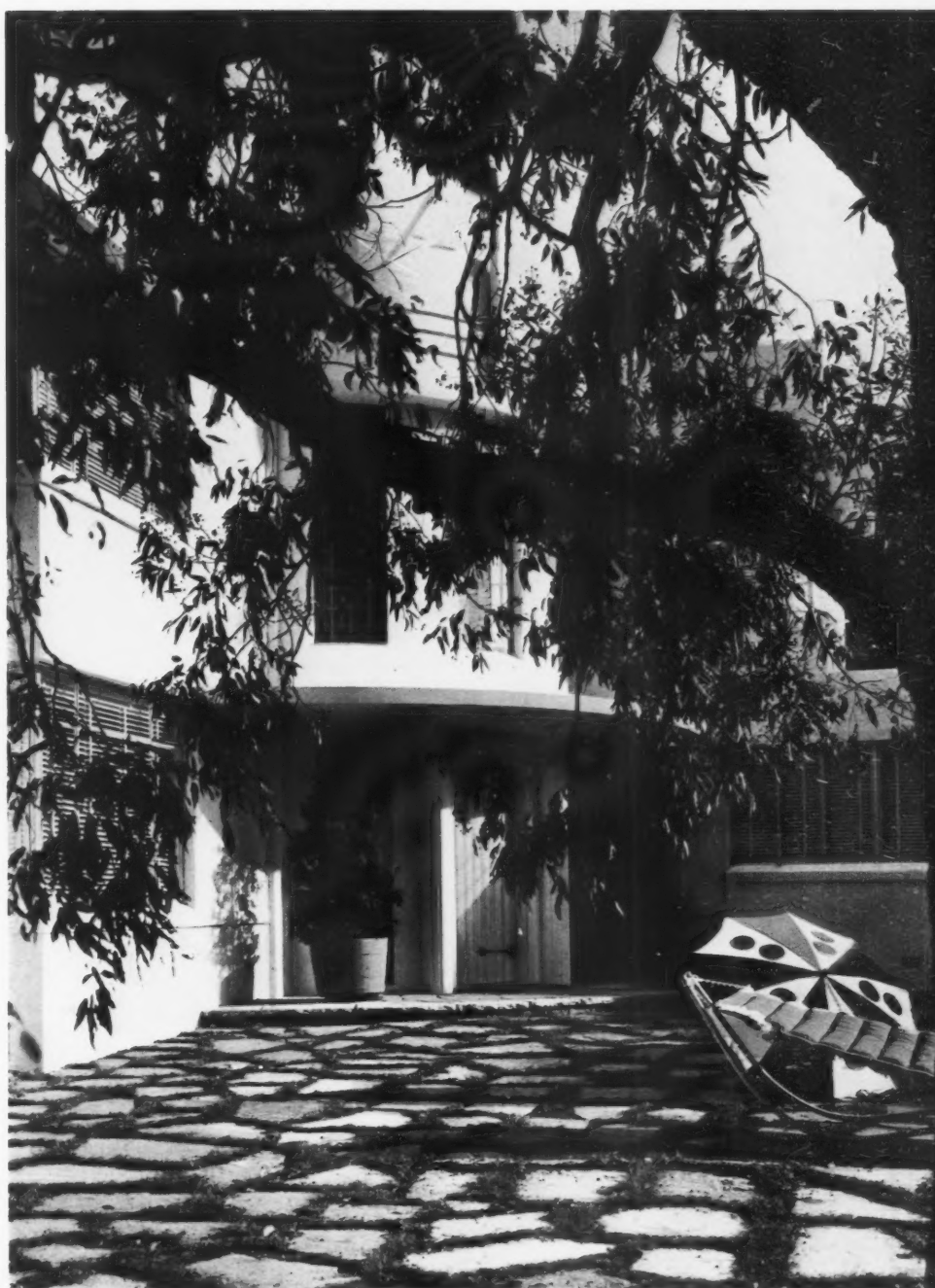
W. WATSON SHARP,
ARCHITECT

A strictly contemporary idiom is still extremely rare in Australian architecture. In most larger houses the conventions of English Tudor or American Colonial tradition live on. And in the case of this house certain modern forms seem to have been adopted in a similarly derivative way—more as a convention than an organic expression of a new ideology.

The house lies on a hillside at Bayview, about twenty miles from the city of Sydney. It overlooks a golf course, with a small tidal lagoon in the middle distance. Twelve acres of ground belong to it. Near the house are lawns, studded with Norfolk Island pines and gum trees. The remainder is natural bushland, with a small creek running through it.

The house is designed in three wings, surrounding a paved entrance court. The fourth side is enclosed by two gum trees. The drive from the entrance gates passes right through the eastern wing into the court. The plan is grouped with the living rooms in the western wing, the entrance hall at the intersection of the western and northern wings, service rooms immediately behind it, nursery and guest accommodation in the northern wing, with the study and dressing rooms for the swimming pool in the eastern wing. On the first floor the owner's bedroom suite occupies the axial position over the entrance at the intersection of the two main wings. The remainder of the upper floor is devoted to open decks. Steps lead down from the east end of the main deck to the swimming pool.

Construction is of 11-inch cavity brick walls, which is standard Australian practice. It is finished in cement off-white smooth. The floors and decks are of timber construction, the latter being finished with bituminous waterproof covering, gravelled. Windows are metal casements, painted lime colour. The stair and

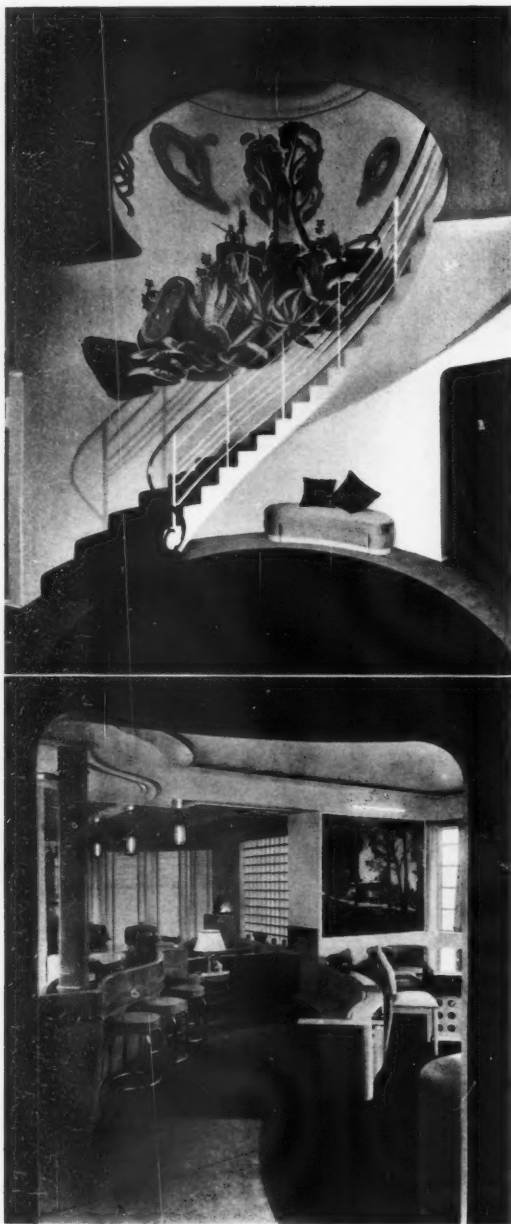


The entrance, 1, lies where the west and north wings meet. In the west wing, 3, are the dining room and, with its rather inorganic circular windows exemplifying the stylized or "modernistic" idiom mentioned above, the living room, extended into a semi-circular bay which appears in 2. The north wing has a corridor along the courtyard and nursery and guest rooms facing the north sun. In the shorter east wing on the extreme right of 3 is the study. Gum trees shade the flagged courtyard. Twelve acres of lawn with pines and more gum trees and of bushland surround the house.

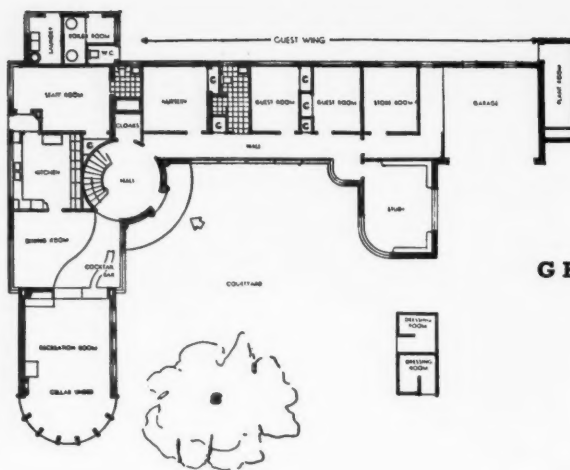


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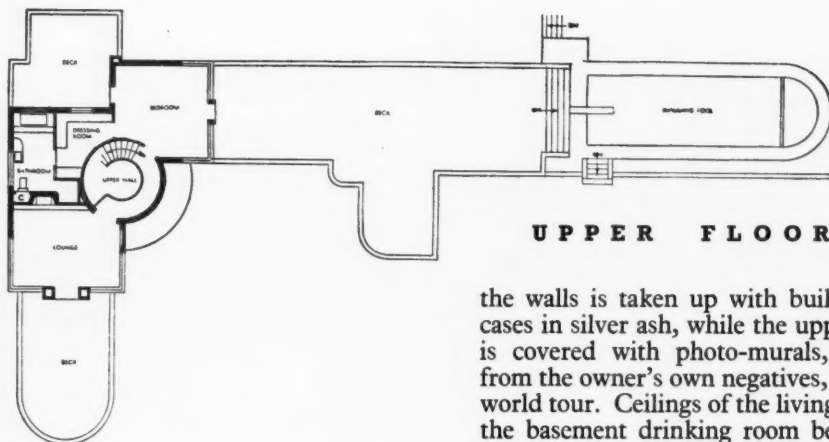
3



4, 5



GROUND FLOOR



UPPER FLOOR

cantilevered hood over the entrance porch are reinforced concrete. Glass bricks are extensively used for lighting.

Inside, the walls and ceilings are painted in pastel shades, with satin finish. On the walls of the entrance hall, owner's bedroom, nursery and over the stone fireplace in the living room, murals are important factors in the decorative treatment. In the study the lower portion of

the walls is taken up with built-in bookcases in silver ash, while the upper portion is covered with photo-murals, produced from the owner's own negatives, taken on a world tour. Ceilings of the living room and the basement drinking room beneath this are beamed, the latter room finished with sanded walls.

The house is centrally heated. Radio equipment is built-in, the four speaker outlets being incorporated in ceiling light fittings in most instances. Electric clocks, on mirror backgrounds, are in all the main rooms. The doors and most of the furniture are of silver ash. The swimming pool is fitted with a filtration plant and floodlit from the main deck.



6

The staircase, 4, in the circular entrance hall, with a boldly placed and boldly painted mural. It leads up to the owner's bedroom suite and the sun decks. From the large northern deck wide steps run down to the swimming pool. 5, the dining room with the curved cocktail bar. The murals here and in the study, 6, are photographs enlarged from the owner's own negatives. In 6 the one on the left is Manhattan, on the right St. Moritz. The furniture of the study is silver ash.



DESTRUCTION AND RECONSTRUCTION

THE ARCHITECTURAL REVIEW SUPPLEMENT: MAY 1942

BOMB DAMAGE TO NOTABLE BUILDINGS

PORTSMOUTH



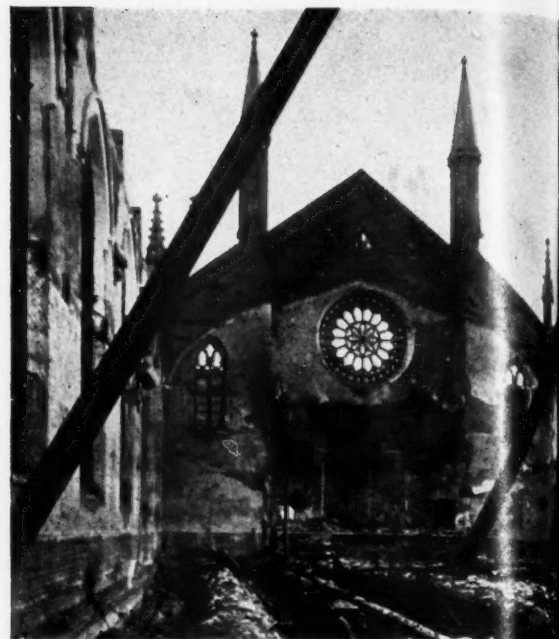
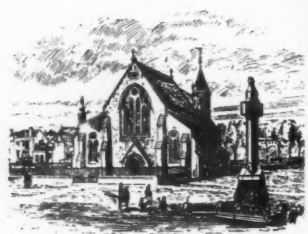
Right, a view over part of Portsmouth, showing air-raid damage, including the burnt-out shell of ST. PAUL'S CHURCH, SOUTHSEA (see next page). The church stands in the middle of ST. PAUL'S SQUARE, above, a pleasant stucco-fronted square of the early 19th century, with some pretty Gothic houses on the west side and a hall on the east. The photograph is taken from the north-west and shows the railings of the church on the left.



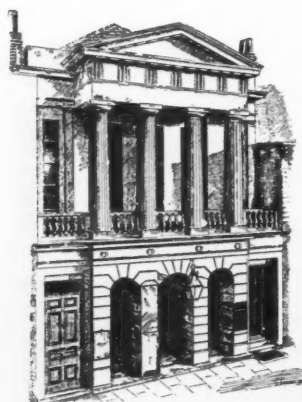
PORTSMOUTH



THE GARRISON CHURCH is a medieval building and formed the principal part of a "Domus Dei," such as still exists at Dover, at Chichester (St. Mary's Hall) and elsewhere. These buildings were hospitals and were mostly planned in the same way, with a nave-like structure in the aisles of which the beds of the sick were disposed, and, at the east end, a chapel. The chapel at Portsmouth, which makes the chancel of the Garrison Church, has an excellent 13th century vault, quite unharmed by the fire. The resemblance of the whole plan to that of an ordinary parish church is an interesting comment on the limited building formulas of the Middle Ages. The church contained a large number of military monuments.



ST. PAUL'S, SOUTHSEA, was one of the many churches built at State expense under the Act of 1818, and dates from 1820-22. The designer was Francis Goodwin, whose most famous work was the old Town Hall at Manchester, a clever Greek building. He was fond of cast-iron, whose rigid lines and sharp arrises suited his conception of Gothic very well. Here at Southsea, all the tracery is in this material, founded locally. There were, of course, galleries, and the lines of these and the ribbed plaster vault can be seen on the east wall. The masonry was in Bath stone.



THE HIGH STREET of Portsmouth, with its many Georgian houses and general air of belonging to the age of Trafalgar, has been much damaged. The picture on the right shows a section of the street, with the Museum and Art Gallery, which was originally the Guildhall. It was begun in 1837 and opened on Queen Victoria's coronation day; and though the taste of the architect, Benjamin Bramble, was neither up-to-date nor correct, the little portico made a pleasant feature in the street as it was.





ST. GEORGE'S, PORT-SEA, hopelessly wrecked by blast, was built by a group of shipwrights on a piece of waste land leased to them by the Corporation, in 1753. Its architecture is quaint and unorthodox, suggesting that the shipwrights made their own design. It was very much their own church, built entirely for their convenience, the mother church being a mile or more away from the quarter in which they lived. Its galleried interior had four great columns supporting the roof, and retained much of the atmosphere of a mid-eighteenth-century vernacular church.



THE UNITARIAN CHAPEL in the High Street was built in 1717-18, but has a history going back to the early days of nonconformity. Unlike most chapels of its date, it occupies a conspicuous site and its congregation has always played an important part in Portsmouth history. Much of the timber in the interior came from the building's 17th century predecessor.

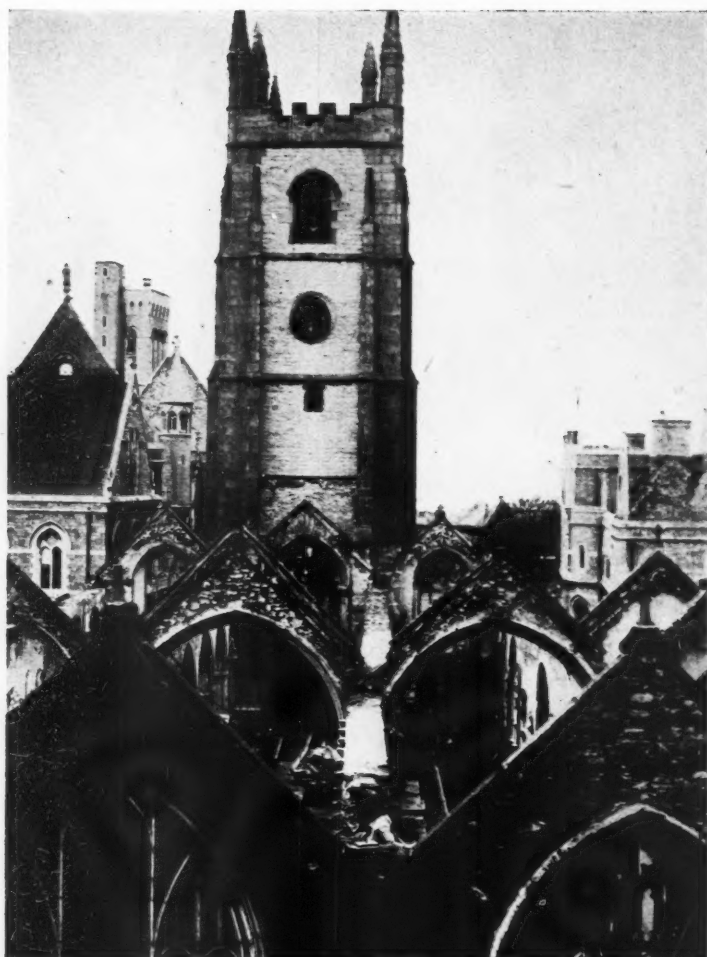
THE CITY HALL is a big classical block, belonging, architecturally, to the group of Victorian town halls in which those at Leeds, Halifax and Bolton are the most conspicuous. Built in 1886-90, it is the latest of them, but it adheres to the old fashion, and reflects hardly a single nuance of late Victorian taste. Its architect, William Hill, came from Leeds and evidently derived much from Brodrick's Town Hall in that city. But the Portsmouth building lacks almost everything that makes Brodrick's building fine. The details are coarse, but without the incisive character which coarseness sometimes gives, and the building as a whole instances, in a formidable way, the deadness of a design wholly detached from the influences of its time.



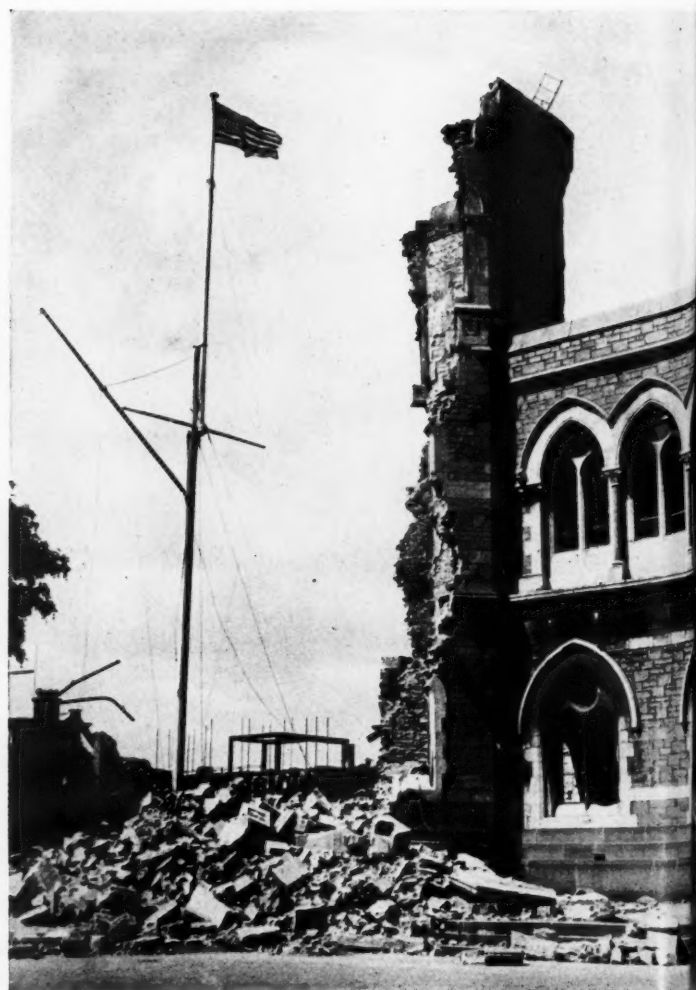
PLYMOUTH

Plymouth, for its size, has suffered more damage by bombing than any town in the country. The thoroughness of the devastation is shown in the photograph below of a portion of the centre of the town, taken from the tower of the Guildhall which has itself been burnt out and is illustrated overleaf. The photograph shows the shells of two chapels, a type of building for which Plymouth is notable. That on the left is the **GEORGE STREET BAPTIST CHAPEL**. It was built in 1845 for a congregation whose history goes back to 1620-40 and which is the oldest of the many old nonconformist congregations of Plymouth.





ST. ANDREW'S CHURCH stands in the centre of Plymouth, its roof and furnishings burnt and its monuments badly damaged. It is a grand early 15th century building, with aisles running the whole length and short additional aisles on north and south giving a transeptal effect on plan. The dominating west tower was built at the expense of a Plymouth merchant in 1440-60. Granite has been much used, particularly in the beautiful arcade capitals and the dressed masonry of the tower. The fine effect of the arcades and continuous barrel roof is well seen in the engraving, taken shortly after Foulston's remodelling of 1826. The church was taken in hand by Sir Gilbert Scott in 1874-5 and Foulston's work, with other Georgian features, removed. The monuments in St. Andrew's are of great interest and range from elaborate 16th and 17th century mural monuments to the bust (slightly damaged) of Dr. Zachariah Mudge, executed by Chantrey from a painting by Reynolds. Adjoining the church is the medieval Prysten House which has been badly damaged though not burnt.





CHARLES CHURCH, which is in much the same state as St. Andrew's, was built under an Act of 1640, creating a second parish in Plymouth and stipulating that its church should bear the King's name. The body of the church was finished in 1657 and the tower in 1708, with a wood spire, replaced by a stone one in 1766. The nave and aisles, modelled, no doubt, on St. Andrew's, are as correctly Gothic as anything one could find in the 17th century and the geometrical east window is remarkably good. Other windows were put in in 1864 when a rather heavy restoration was undertaken. The monuments, which have been severely damaged, were of some interest.



THE OLD GUILDHALL was built in 1800 by Eveleigh, a Bath architect, who optimistically undertook to provide, on a small and hideously inconvenient site, a building comprising court-house, guildhall, mayoralty house, civil and criminal prisons, guard-rooms, news-room and market. The result was a dreadful failure from every point of view and Eveleigh, who did creditable work in his own city, earned nothing but discredit from the people of Plymouth.

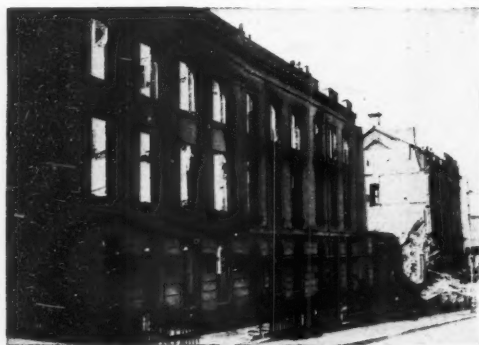
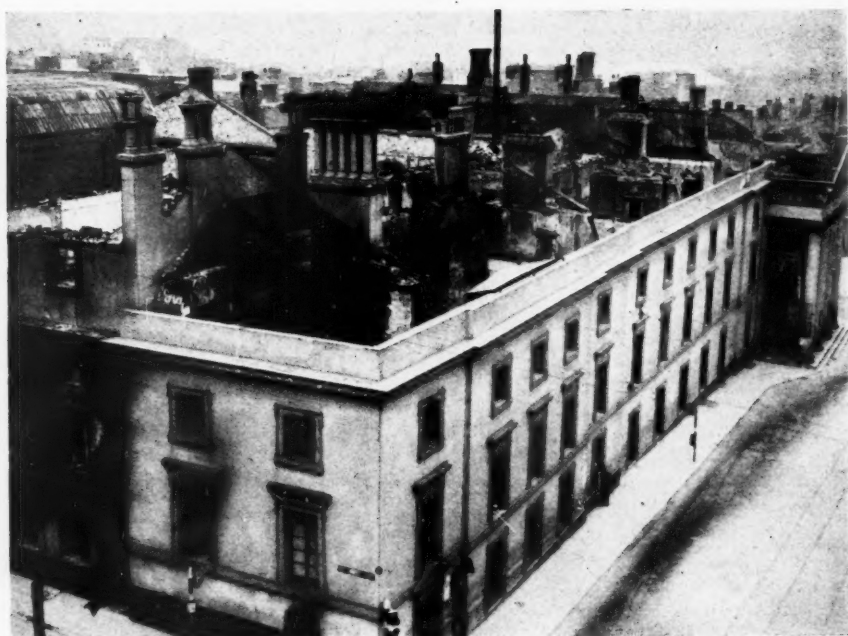


THE GUILDHALL, burnt and blasted through its whole length and breadth, consists of two blocks of hard, robust Victorian Gothic. The north block, illustrated here, contained the Council Chamber and Municipal Offices. The south block contained the Guildhall proper and Assize Courts. Between the two is a public space. The building was the result of a competition, held in 1869, with Alfred Waterhouse as assessor. The winners, out of twenty competitors, were the Plymouth architects, Norman and Hine; but the artistic responsibility for the building was placed in the hands of E. W. Godwin, whose town halls at Northampton and Congleton were thought well of by the critics. Godwin was a man of fine taste, a devotee, like his friend Burges, of "early French," and unlike most of the revivalists, more interested in secular than church work. There is some good detailing and well-placed sculpture in the Plymouth building, though as a composition it is diffuse and dull—as most things of its date and kind. The materials are mainly local limestone and Cornish granite, with Portland and Mansfield for the carved work—a typically Victorian undervaluation of the potentialities of granite.

THE UNITARIAN CHURCH, Treville Street, right, has a history going back to 1662 and the Act of Uniformity, when Hughes, the leader of Devonshire puritanism, founded his congregation. A section of this congregation adopted Arian and subsequently Unitarian views early in the 18th century, and the Treville Street church became theirs exclusively. It was rebuilt in its present form in 1832. The spire of the burnt-out Charles Church (see preceding page) appears in the background of the photograph. **NORLEY CHAPEL**, extreme right, another of the many burnt nonconformist buildings of Plymouth, was built in 1797 and later covered with stucco. It was erected as the New Tabernacle by a Methodist congregation of the Calvinistic persuasion whose inspiration came from Whitefield rather than Wesley, and was an off-shoot of the Old Tabernacle whose shell still stands in Exeter Street.



THE ROYAL HOTEL formed part of a great island block of buildings comprising, besides the Hotel, the Assembly Rooms and Theatre. It was the work of John Foulston, Plymouth's great architect, and was projected and paid for by the Corporation. It was begun in 1811 and finished in 1813, when the Theatre opened with *As You Like It*. The block, with its two grand Ionic porticoes and the contrasting Doric of Foulston's Athenæum (also burnt) alongside, was a fine thing when it was complete. But, before the war, Plymouth had chosen to destroy the Theatre and allow a cinema to be built which negated all possibility of future unity and order. The burning of the remainder of the block is, therefore, hardly an architectural disaster. The interior of the Hotel was of no distinction, but the Assembly Rooms had rich and beautiful Regency details.



LOCKYER STREET, designed by Foulston and opened in 1821, perpetuates the name of the family under whom, as Mayors, so many Plymouth improvements were carried out or set on foot, during the Regency. Like a number of Plymouth's neat stucco streets, it has been gutted almost from end to end.



PRINCESS SQUARE is another piece of Foulston's work to have been almost completely destroyed. It was part of the layout which developed between the Hotel and Theatre block (see above) and the Hoe. These Plymouth improvements are so closely contemporary with Nash's improvements in London as to make it certain that they represent a quite separate initiative.

P L Y M O U T H

A demolished island site in Manchester. Here stood the **VICTORIA HOTEL** and **VICTORIA BUILDINGS**, typical grotesque Manchester Gothic of about 1872, when Deansgate, the street seen on the left, was widened and Victoria Street, on the right, formed. The Cathedral tower, seen in the distance, is a rebuilding of 1866 on approximately original lines.



MANCHESTER



THE CATHEDRAL received a direct hit on the Derby Chapel, which adjoins the Lady Chapel, from which the photograph was taken. This fine church, Manchester's Cathedral since 1847, dates from the first half of the 15th century, when the old parish church was handsomely rebuilt on collegiate lines. It is particularly notable for its wonderful woodwork of 1485-1506, including pulpitum, screens, parcloles and misereres, mostly undamaged and now protected. The monument seen in the photograph is that of Humphrey Chetham, erected in 1853, the bicentenary of his death, the sculptor being William Theed. It was Chetham who, by his will, enabled the buildings of the medieval college to be converted into the school still known as Chetham's Hospital (see next page).



CROSS STREET CHAPEL was Manchester's oldest and principal dissenting church. Its red brick shell and some of the fittings survive. Within living memory, it was the most fashionable place of worship in the city, attended by the richest cotton and banking families. Built in 1694 for Henry Newcome, a preacher ejected from the Collegiate Church at the Restoration, it was partly destroyed in a riot in 1715, but rebuilt at Government expense. At this date the fine pulpit, seen in the photograph, was introduced. It is almost identical with a pulpit of the same date in St. Anne's Church, nearby. Like other early dissenting chapels, Cross Street Chapel was at first Presbyterian and in latter days Unitarian, this being the denomination most favoured by the professional and upper classes in the early 19th century. It is one of many historic nonconformist buildings which have suffered in air-raids, including examples at Plymouth, Southampton, Portsmouth, Hull and London.





FREE TRADE HALL, one of Manchester's finest classical buildings and one of the noblest public halls in the country, was among the last works of Edward Walters, who was responsible for so many of the great Italian warehouses in the city. Completed in 1856, it occupies the site, and inherits the name, of a timber hall built by the Anti-corn-law League for meetings in support of the Free Trade movement. The great hall, whose burnt interior is seen above, had a flat ceiling which met the wall above the arches in a deep cove. The exterior to Peter Street was, and is still, a wonderfully fine Italian composition whose arched treatment is a variation of that of the hall itself. The building contained a smaller Assembly Hall at first-floor level.



CHETHAM'S HOSPITAL has been slightly damaged by incendiary bombs. Historically by far the most interesting of Manchester's buildings, it was originally the priests' college connected with the Collegiate Church, now the Cathedral (preceding page). At the dissolution it became the property of the Derbys, but was acquired in 1653 for the use of Chetham's foundation. The older parts, in heavy Lancastrian Gothic of the 15th century, include the hall and its porch.



THE ROYAL EXCHANGE, the successor of two earlier buildings serving the same purpose, was completed by Mills and Murgatroyd in 1874 but entirely remodelled in 1914-21 by Bradshaw Gass and Hope, when the Corinthian portico was removed and the site extended to the south. The main hall, seen here, accommodates 12,000 to 13,000 people and was among the largest covered spaces of its kind in the country. The detail is a revised version of that of 1874 and the old clock-tower, also seen in the photograph, was retained.



THE MARKET PLACE after an air-raid, showing the old Wellington Inn on the left and, in the background, a corner of the Cathedral.

M A N C H E S T E R

CRITICISM

The object of these articles is to stimulate an interest in the æsthetic aspects of nineteenth-century architecture. At least 95 per cent. of the houses that surround us are of the last hundred years. Yet hardly anybody troubles to look at them. Hence the history and characteristics of the "Coburg Style" are less familiar than those of any within the last nine hundred years. To get to know them, one must hunt for typical motifs, collect them, date them and compare them. The game will prove worth while, in whatever district it is played.



Treasure Hunt

By Peter F. R. Donner

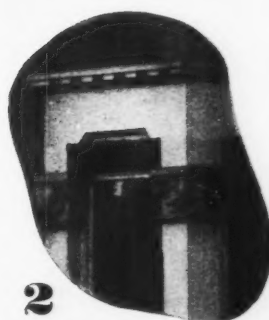
These four houses are at South Wimbledon, but they might be in any suburb where families live on six pounds a week. They were built between 1870 and 1900 and represent typical stages in the evolution of Victorian domestic architecture.

Between 1840 and 1900 the population of London grew from two million to four-and-a-half million. Before 1870 or 1880 flats to house either the poor or the wealthy were rare. So nearly all the accommodation needed had to be provided by means of individual houses. About three-quarters of the incomes earned in England were less than £6 a week of pre-war value. Hence the endless terraces and endless streets of mean semi-detached houses in the suburbs of London and all the cities of England.

The specimens to be examined this month come from South Wimbledon, from left to right at the top of this page: Dudley Road, Trinity Road, Effra Road, Cromwell Road. Architects had, as a rule, no larger share in this mass-produced housing than they have to-day. The few manufacturers who provided suburbs for their workers (such as Sir Titus Salt at Saltaire, cf. J. M. Richards, *THE ARCHITECTURAL REVIEW*, Vol. 80, 1936) employed architects. So did such pioneer enterprises as the Artizans', Labourers' and General Dwellings Company, founded in 1867. Their biggest estate, Noel Park, near Wood Green Station, was designed by Rowland Plumbe about 1881 (cf. *Builder*, 30 June, 1883).

There existed on the whole only two types of plan: two rooms behind each other—one might have a bay window, the other might be the kitchen—with entrance and staircase by their side (the old Georgian and pre-Georgian type), and entrance in the centre and one room on each side, with or without bay windows. External features were hardly less standardised, though that is less well known.

Motifs came from two sources: the Classic revival and the Gothic revival. By 1850 speculative builders mixed them up freely, keeping, however, a general tenor of either the Classic or the Gothic. Thus the specimen from



2

The chamfered lintel is a Gothic feature, a leit-motif of 1860-1870. In the suburbs, however, such pediments and lintels may easily appear as late as 1890.

Dudley Road should be termed Gothic, although it has the uncouth Roman or Italianate segmental pediments, 1, bristling with modillions, which we have seen in the February *Treasure Hunt* as characteristic of the Adelaide Road west pattern of c. 1850. The pediments rest on architraves which are chamfered at their lower edge, 2,

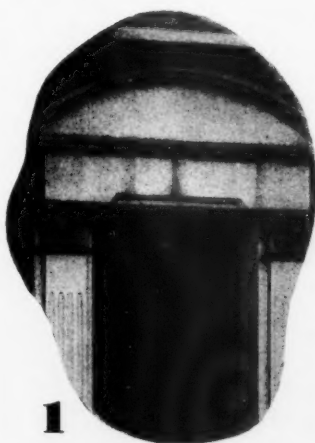
in a typically Gothic and Neo-Gothic way. To impair in this manner the integrity of a Classic architrave did not worry the architect of 1860 or the builder imitating him about 1880 or even later (a house of kindred style in Anscombe Road, nearby, is dated 1904). Similarly his architraves are supported by pilasters, but the pilasters have capitals of a completely un-antique appearance. In fact, they are decorated



House at Provins, thirteenth century.

according to the prescription of the champions of mid-Victorian Gothicism. Ruskin wrote in *The Lamp of Beauty*: "Ornament must consist of such studious arrangements of form as are imitative or suggestive of those which are commonest among natural existences." And Gilbert Scott in his *Remarks on Secular and Domestic Architecture* demanded from capitals (I have already quoted this last month) that they should "even if they resemble Corinthian . . . be founded on natural foliage of familiar types."

Thus these mass-produced capitals of South Wimbledon have something like stunted composite volutes, but instead of acanthus foliage the leaves



1

Suburban builders did not mind mixing features of Classic and Gothic origin. The segmental pediment is an Italian motif. In this heavy and coarse form it is characteristic of the middle of the nineteenth century.



3

The simple pediments, with brickwork showing, of the second house represent a later stage. They were re-introduced by Norman Shaw and his circle about 1870. But the chamfered lintel is still there.

The third house: Such Mid-Victorian foliated capitals are singularly revealing. They follow mediaeval examples.



4

But where the thirteenth century was crisp and sparing, never using more than one kind of leaf for one capital, the Victorians seem flamboyant and flabby, the Victorians seem flamboyant and flabby, effusive and pedantic. They crowd all sorts of species into the same capital. Their favourites were ferns and the succulent leaves of the wild flowers of English woods.



5

Here the time-lag between architects' architecture and builders' architecture is particularly confusing. Such barge-boarding, though perhaps a little more delicate, had been the craze of the forties and fifties. Such Elizabethan strapwork panels had been warmly recommended by the earliest architectural magazines during the same decades. Yet in South Wimbledon these motifs were still in use in 1891. Only one detail gives away

and flowers of the English countryside. Now these had once already been used in the past, during the late thirteenth and early fourteenth centuries, the period which mid-Victorian antiquarians regarded as the best of mediaeval art. There is, however, a fundamental difference between the capitals of Southwell and the ones from Dudley Road or from Effra Road, where the photograph shows them more clearly, 4, or even those done by hand and by the best craftsmen to be had for such buildings as the virulently Ruskinian Oxford University Museum. At Southwell the most intimate rendering does not prevent the composition from being concise and the modelling from being terse and sharp with impeccable lines and firm even surfaces. About 1860 or 1870 a wider selection of motifs was admitted; violets and ferns were especially popular. They were freely jumbled up instead of being kept one species to one capital, and they were arranged with no other aim in view but to create a picturesque variety. The modelling is nearly always flabby and petty, similar to the painstaking technique of contemporary painters such as Madox Brown in England, Meissonnier in France, and Menzel in Germany. The result is restless and finicky, just like the effect of a whole facade such as that of the St. Pancras Hotel.



Capitals from Deane and Woodward's Oxford University Museum, 1855 seqq.

The next house, the one in Trinity Road, is purer in treatment. Except for the chamfered lintels (of the same pattern as in Dudley Road) and the bay windows which are of course originally a mediaeval motif, though thoroughly acclimatised by Neo-Classic architects from Webb to Nash, it is of the classic tradition. There are pilasters with fairly correct capitals to the bay windows and the door, and a triangular pediment of satisfactory proportion, 3. This pediment makes it possible to date the house. For such pediments with their brickwork exposed are a hallmark of Dutch influenced English architecture about 1630-50 (cf. e.g. Barnham Court, Sussex), and were first revived about 1870 by Norman Shaw, Sir Ernest George and a few others. The example illustrated is from a house in Hampstead, by Batterbury and Huxley, 1882.

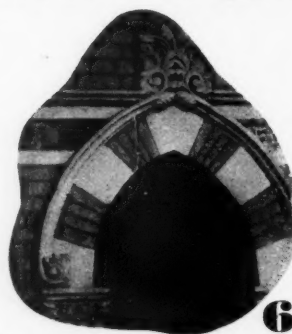
Now the influence of this style in the seventies and eighties was just as wide and deep as Ruskin's and Scott's about 1860. It revolutionised public



Doors from Barnham Court, c. 1630-50, and from a house at Batterbury & Huxley, 1882.

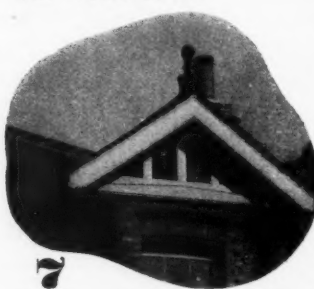
are the segment-headed windows and the aprons beneath them of Norman Shaw's Neo-Queen Anne.

the real date of the house: the hoodmould over the entrance porch.



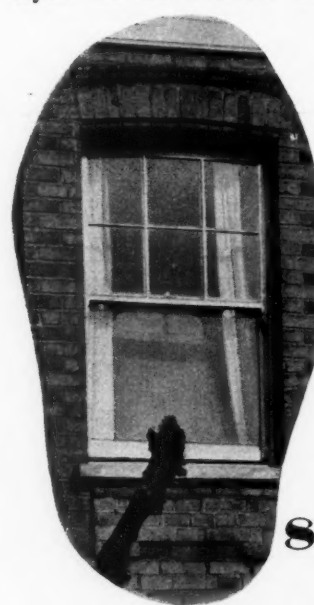
6

There the originally Neo-Gothic foliation has gone so wild and de-ranked as would have been impossible before the time in which the Art Nouveau ornament was conceived.



7

The fourth house is much more obvious in its associations. These half-timbered gables with roughcast walls and woodwork painted white are just as characteristic of the Voysey style of 1890-1900 as



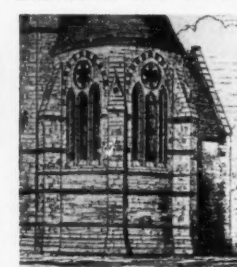
8

are the segment-headed windows and the aprons beneath them of Norman Shaw's Neo-Queen Anne.

and private buildings (nearly all the London Board Schools after 1875, for instance, are Shavian); and builders after a time copied it from architects. Here is its somewhat belated effect on South Wimbledon, say about 1890-1900.

1891 is also the date of the house in Effra Road, the third of our specimens. It is one of a row of three, with the dates 1889, 1890 and 1891 on panels under the first-floor windows, 5.

The time-lag between the introduction or the revival of a motif and its exploitation by the builder should be taken on an average as twenty or thirty years. Thus this house with its steep barge-boarded gable, 5, and its pointed arch to the entrance porch, 6, looks at first like 1860 or 1870. In fact this old English barge-boarding had already been a favourite feature in the books of Loudon and others on rustic architecture which were published in the thirties and forties. Panels with Elizabethan strapwork, such as the ones in Effra Road, also occur frequently in Loudon and the earliest volumes of *The Builder* (1843 seqq.). The alternation of red brick and stone or red brick and yellow brick, on the other hand, as derived from Italian Gothic, is typical of Ruskin, Butterfield and Street, i.e. of 1860.



Street: St. Philip and St. James's, Oxford, 1862.

6. With its incurved foot and its oversized top it represents the realistic foliage of Gilbert Scott's day in full dissolution. Out of this, original architects will soon create the Art Nouveau-Gothic foliage of 1900 which I had occasion to mention last month.

The fourth house stands for the stage reached by the architects during the last quarter of the century. It has one feature that leads back to Voysey and his generation; the roughcasting of the gable and its half-timbering (cf. e.g. Voysey's Walnut Tree Farm near Malvern, one of his earliest country houses; 1890). All the rest depends on Norman Shaw's Neo-Queen Anne. The very redness of the bricks is that which we connect with Shavian architecture. The windows have the characteristic shallow segmental heads and the equally characteristic aprons of Shaw's houses of the seventies and eighties. So 1900-1910 is presumably the date of the house in Cromwell Road. What followed in the suburbs between 1910 and 1930 will be analysed another time.



Details from Voysey's Walnut Tree Farm, 1890, and Norman Shaw's Swan House, Chelsea, 1876.



A note on "cock-fighting" chairs

IT would be interesting to know whether there are extant many, or indeed any, "conversation pictures" or old sporting prints showing the use of cock-fighting chairs at cockfights. Most amateurs of English antiques have been "told the tale" by a dealer, how these chairs were used by the referees or judges at cockfights; how the desk at the back supported his notebook in which he made records of each fight; how the little underarm drawers were devised to hold the silver spurs* and the muffs used in sparring matches; how the larger drawer under the seat would be for betting books. I have even heard the romance elaborated with the assertion that often there would be several such chairs at a cockfight: a circle of twelve or twenty would be made, set arm to arm so that their occupants, straddling them with the peculiar posture for which the chairs were made, might at once form the ring and watch the contests.

There are three cock-fighting chairs whose past owners make an amusing trio: John Wesley, John Gay and Gladstone. Wesley's chair, 1, which has all the features of drawers under the arms and under the seat, is said to have been given to him by an erstwhile patron of the sod, who forswore his sport after conversion by the founder of Methodism. It now belongs to the Wesley Museum in London, to which it was presented by Mr. James R. Ogden, of Harrogate, within this century.

Gay's chair, 2, is in a private collection of the poet's home town, Barnstaple. A replica is usually to be seen in the museum of the same ancient borough. It is thought to have been the inspiration of his verses, "To my chair," and one or two original manuscripts are said to have been found in the underseat drawer at the time of the chair's "discovery."

Gladstone's chair, at Hawarden, 4, is much the latest of the three. But though a first glance at the sketch may evoke the words "Early Victorian," comparison with the design published by Sheraton in "The Cabinet Dictionary" of 1803, 3, will suggest that the chair might have been made before Victoria was born. There are, however, Victorian cock-fighting chairs in existence. Some of them have backs of Victorian Gothic design.

A very nice earlier example, now in the museum at Truro, 5, is sometimes said to have been owned or at least used by Nelson; but, so far as I can gather, there is no real foundation for the idea.

To return to the adjective "cock-fighting" which is usually applied to these chairs. To deny that such chairs were ever used at cockfights would be absurd, but that they were specially made for use at cockfights seems to be unlikely. They appear rather to be reading or writing chairs; Sheraton describes his design as being for a reading chair, and the underarm drawers might as easily have been for quills, ink and sand as for cockspurs. The underseat drawers would be a good place to keep notepaper or a book or two. Further, some of these chairs are fitted with candle brackets and, when underarm drawers are absent, their place is in some pieces filled by candle slides. Candles scarcely suggest cock-fighting.

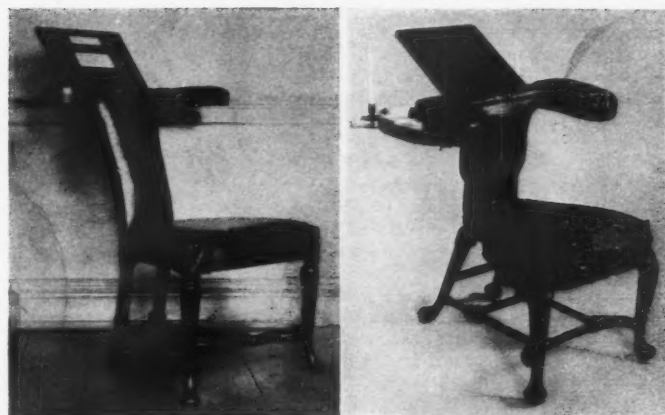
A minor point is that quite a number of cock-fighting chairs have no stretchers. It scarcely seems likely that such stretcherless chairs would have stood up to the rough-and-tumble conditions of cockfights in a three-bottle age. Though cockfights were occasionally arranged in drawing rooms, they more generally occurred in the surroundings depicted in Hogarth's famous engraving illustrated as a headpiece to this note, and "low" cockpits were regularly patronised by "the quality"—as indeed Hogarth reminds us. Another point (from which, however, no particular deduction or inference one way or the other can be offered) is that most cockfighting chairs seem to date from before 1740 or from after 1790. I have myself never seen one of which I could have said that it was made, without doubt, during those fifty years which yielded most of what is finest, most inventive, and most English of English furniture.

There is quite a plausible explanation of the odd straddling, back-to-front position which the occupants of cock-fighting chairs were expected to adopt. When such chairs were first made, men vied with peacocks in their attire, and the tails of many fashionable coats were spread and stiffened with wire so that the wearers, if offered normal chairs, might have to choose between refusal and spoiling their coats.

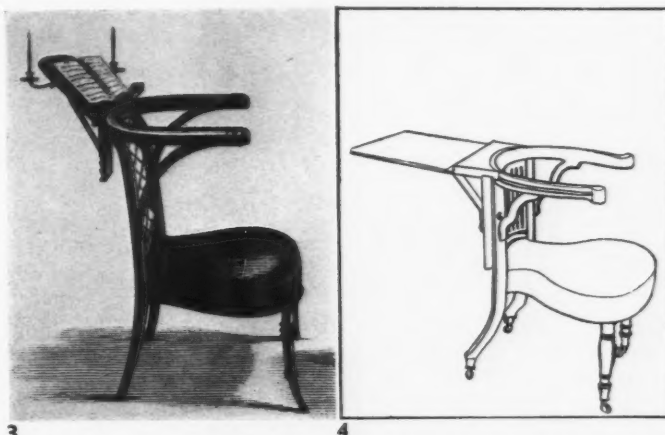
But where are those pictures of cock-fighting chairs in use at cockfights—or for reading or writing? Is there no contemporary record of the existence of these chairs, even among the works of eighteenth century caricaturists, who loved to satirise the extravagant follies of fashionable costume?

J. D. U. WARD.

* Apparently cockspurs have really been found in the underarm drawers of some chairs, and there is no certainty that they were "planted" there.



John Wesley's Study Chair, 1 (by courtesy of the Wesley House Museum), and John Gay's Chair, 2, two so-called cock-fighting chairs. Such chairs were in all probability reading and writing chairs with accommodation for papers, pens, etc.



Sheraton in his "Cabinet-Dictionary" of 1803, in fact, calls his "cock-fighting" chair, 3, a reader's chair, and Mr. Gladstone certainly did not use his, an early nineteenth century specimen at Hawarden, 4 (illustrated by courtesy of Mr. Albert Gladstone), for anything as flippant as watching cockfights.



An especially elaborate early Georgian "cock-fighting" chair at the Truro Museum, 5 (illustrated by courtesy of the museum), and a chair of similar type and perhaps contemporary workmanship, 6, with interesting variations in back and arms (by courtesy of W. F. Greenwood & Sons).

BOOKS

The Philosopher Historian

SPACE, TIME AND ARCHITECTURE, by Sigfried Giedion. Cambridge, U.S.A.: The Harvard University Press, 1941; London: Humphrey Milford, Oxford University Press. Price (in England) 28s.

THIS is a fine book, but I cannot help devoting much of this review to saying what I do not like about it. This is not just ill-temper. It has the practical purpose of trying to separate what I feel to be rather pretentious and unrealistic from what I greatly admire and heartily commend.

What is the historian's job? Whatever it is, it is not, I maintain, to philosophise. A work of history, like a work of art, is a thing whose effectiveness is limited by the reach of its author's intuition, working on his own proper material. For the historian to attempt to over-reach this limit and to present his history as philosophy seems to me wrong. The spheres of the historian and the philosopher engage, but for the one to attempt to move over, bag and baggage, into the sphere of the other leads to lack of integrity and of balance which is bad for history and worse for philosophy. Look at it in this way. In both history and philosophy we are concerned (to generalise enormously) with two things—evidence and experience; but whereas the historian's mind focuses on evidence, which he translates according to the light of experience, the philosopher is concerned with experience itself round which the historian's transmuted evidence should fall into place. The two jobs are complementary, closely inter-related. But they are two jobs. And history didactically elaborated does not make philosophy.

I do not believe for a moment that Dr. Giedion thinks that it does, but for reasons to which I shall come later, he presents history, in his new book, in a philosophic get-up. On the first page, he

One of Dr. Giedion's witty comparisons: Edgar Degas' painting, "The Dancer," with the impressionist technique used to seize and record the tenseness of straining effort, and Gustave Eiffel's Galerie des Machines at the Paris Exhibition of 1889. Degas and Eiffel were exactly contemporary. From "Space, Time and Architecture" reviewed on this page.



states quite clearly a philosophic objective. Here it is. "Space, Time and Architecture" is intended for those who are alarmed by the present state of our culture and anxious to find a way out of the apparent chaos of its contradictory tendencies. I have attempted to establish, both by argument and by objective evidence, that in spite of the seeming confusion there is nevertheless a true, if hidden, unity, a secret synthesis, in our present civilisation. To point out why this synthesis has not become a conscious and active reality has been one of my chief aims." This is a prodigious undertaking and Dr. Giedion does not succeed in it. His book proves nothing. Nor does it set contemporary problems in a new or even an unusually clear light. Anybody not hopelessly out of touch with modern thought can take Dr. Giedion's philosophy for granted. Anybody who is hopelessly out of touch will find him a difficult guide.

To pursue this criticism further, take one of Dr. Giedion's main theses, the one on which the continuity of the book depends. It concerns what he calls "constituent" and "transitory" facts. Constituent facts, he says, are "those tendencies which, when they are suppressed, inevitably reappear." Transitory facts are those which "lack the stuff of permanence and fail to attach themselves to a new tradition." Which is one way, perhaps within limits a good way, of tackling the dialectical interpretation of history in its relation to architecture. But Dr. Giedion, having fashioned this instrument, uses it arbitrarily to link up certain historical situations which he, in the course of his studies, has found to be especially significant. For instance, he isolates these as constituent facts: the undulation of the wall, the juxtaposition of nature and the dwelling, the open ground plan, and certain potentialities in construction. He shows how they have made an appearance, often subsidiary, in the more or less remote past and have reappeared as dominant characteristics in our own time. So they have. But it is one thing to note the appearance and reappearance of characteristics in different contexts and at different times; and another to establish a hypothesis of "inevitable reappearance" which leads to the "secret synthesis" which Dr. Giedion detects in our present civilisation.

An example of Dr. Giedion's rash development of this thesis is his isolation, as a "constituent fact," of the double curve found in advanced Baroque planning of the late seventeenth century. As he is perfectly well aware, this is merely one phrase in the language of Baroque space-conception, in which the more fantastic desires of the human imagination become for a time tremendously eloquent. And there the matter might rest, for if ever an architectural phrase had its full fling to the finish, it was precisely this double curve and all the glorious improbabilities which its introduction involved. But no. To Dr. Giedion it is a

"constituent fact" whose reappearance is inevitable. He discovers it at Bath in the eighteenth century and in Le Corbusier's scheme for Algiers of 1931. At Bath it is revealed in Lansdowne Crescent, as seen from the air—surely a most improper place from which to take eighteenth century evidence. In the Algiers scheme, the curves are of the kind which probably originated in the paintings of Picasso around 1914, and although this origin might conceivably be shown to be psychologically parallel to that of the Baroque curve (which I doubt) there is no other conceivable connection between the two. I admit that the juxtaposition of these things is witty. But it is not history.

That is as far as I propose to take my criticism of Dr. Giedion's method and his application of it. What really matters is the substance of the book, and this is of high quality. Probably the most remarkable parts are those which deal with what one might call the "lost" phases of recent architectural history, the phases which were felt to be so utterly unhistoric when they were in progress that no records were thought in the slightest degree worth preserving. Instances are American developments of the nineteenth century, both in technology ("balloon" construction for example) and in the evolution of building types, such as the department store. Studies in these subjects are extremely difficult, because the relevant documents are such ephemeral things as commercial correspondence files and out-of-date catalogues which, even when preserved, are very hard to find. The story can, however, be pieced together and this Dr. Giedion does with a fine appreciation of probabilities. On the later development of American architecture and the gradual articulation of the great commercial style of Chicago of the 'nineties, he is brilliant.

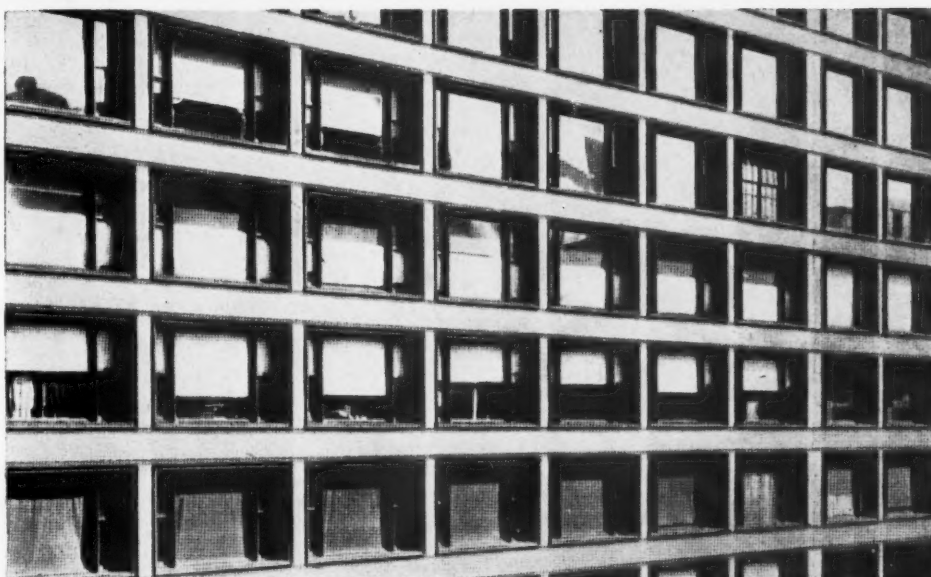
A large section of the book deals with town-planning, and here is material with which everybody ought to be familiar. The forty pages dealing with Haussmann's Paris are the best account of this work available. Dr. Giedion, with real insight, dissects the story and shows us the real greatness of the scheme as well as its serious defects. To the English planners of the eighteenth and early nineteenth centuries he gives considerable space and just critical appreciation.

The most modern phases of architectural history are dealt with fully and with complete assurance. Many will consider these chapters as possessing a finality which will stand for an indefinite period. There is a fine study of Maillart and the æsthetic significance of his work, and the treatment of Frank Lloyd Wright's achievement is the most illuminating exposition yet published.

I suspect that Dr. Giedion's studies have all originated and developed independently of any conscious philosophic background. The philosophy has been introduced partly to give them the unity



Dr. Giedion's demonstration of the recurring appearance of the undulating wall throughout architectural history. Top, facade of San Carlo alle Quattro Fontane, 1662-67, by Francesco Borromini. Centre, the same motif in eighteenth century English town-planning: Lansdowne Crescent, Bath, 1794. Bottom, Le Corbusier's project for the replanning of Algiers, 1931. From "Space, Time and Architecture."



One of the most interesting and revealing chapters in Dr. Giedion's book, "Space, Time and Architecture," reviewed on the preceding page, is the one on the Chicago School, i.e. the office buildings of Chicago between 1879 and 1899, by William Le Baron Jenney, Holabird and Roche, J. Root, Daniel Burnham and Louis Sullivan. The first Leiter Building, by Jenney (1879), top left, has brick pillars outside and cast iron columns inside. This does not go beyond what had become usual in the United States as early as the fifties. The Marquette Building, by Holabird and Roche (1894), top right, is a steel skeleton structure with a simplicity of facade treatment nowhere reached in contemporary European architecture. In Sullivan's Carson Scott and Company store of 1899-1904 everything that was in the Marquette Building still reminiscent of the classical tradition has been cast off. Dr. Giedion is right in comparing these window bands with Le Corbusier's. The Carson store is just as important in the early history of the modern style as Frank Lloyd Wright's and Tony Garnier's buildings.

required of a single work, and partly, perhaps, to get a hearing among those contemporary-minded people whom Dr. Giedion addresses. The temptation to do this I can understand. A historian's position in times of acute crisis is unenviable. He is apt to be thought donnish, escapist, a straggler from the ranks of progress. Dr. Giedion gives me the impression of being acutely conscious of this and of having felt obliged to write his history with one hand and beat a brand-new philosophic drum with the other. The drum, I confess, bores me. But Dr. Giedion's history is the real thing.

JOHN SUMMERSON

YOUR INHERITANCE: The land, an uncomic strip. The Architectural Press. Price 1s.

IN times when many things are ill done, it is pleasant to light on anything—even a small thing—that is done supremely well. Yet small in compass as is *Your Inheritance*, it really

deals with the biggest thing a man can give his mind to, once the preliminary of winning the war has been coped with. Victory one sees as a tire-some prerequisite to the still greater job that this book so brilliantly outlines. The novel technique that it uses may well make propaganda history.

I deduce an astute advertising intelligence behind this resounding squib—a consummate salesmanship putting over an idea instead of a proprietary product. Its sub-title "Uncomic Strip" gives you some clue to the approach; the same inanimate characters recur over and over in the story in different settings, and there is a slick liveliness about the whole presentation that jerks one along through English history from Boadicea to the Browns of Balham, with all the breathless invention and action of a Disney Cartoon. The dominating central character is the land of England, like the prodigal Donald Duck, falling into every kind of calamitous and discreditable scrape.

On that analogy this "Yellow Jacket" is certainly Donald's "Better Self"—his minatory alter ego who, in the film, so deservedly and jauntily wears a halo. *Your Inheritance* is not ashamed to be snappy, it is quite deliberately "popular" with the factual poignancy, the simplified drama, of a Ballad or a Morality, which is exactly as it should be.

I have been writing and speaking about planning and amenities and architecture and our national way of life and set-up generally for a quarter of a century or more—and now of a sudden I find all that I have ever said or written, that was really essential, ingeniously condensed into this hip-pocket brochure. The anonymous authors show vividly how much and for how long the future must be conditioned by the chaotic present, and how that in turn is the outcome of our whole historic past which, so far as "the Land" and "the Condition of the People" are concerned, they flash before us in, as it were, a sort of March of Time sound track, provided by the marginal commentary to the main text that runs right through the book, a technical innovation that I foresee being widely imitated.

The illustrations, a round hundred of them (many full page), would alone make a most telling exhibition, but they further drive home the arguments of the text, as illustrations should, with the force of well-pointed epigrams. There is no space to reproduce adequate samples of these—nor for any but the briefest extracts from the letterpress, and these three must serve:—

"When the days of reconstruction come, you and I will not be asked to take over the government. On the contrary, decisions will be made by the high-ups—politicians and civil servants—over whom, except through Parliament, you and I have absolutely no control. Suppose that up till now they have thought very little about what is to be done with the land. Suppose we have thought even less. What are the prospects in that case of getting the kind of world we want to live in? Not very bright, unless we are prepared to do something about it."

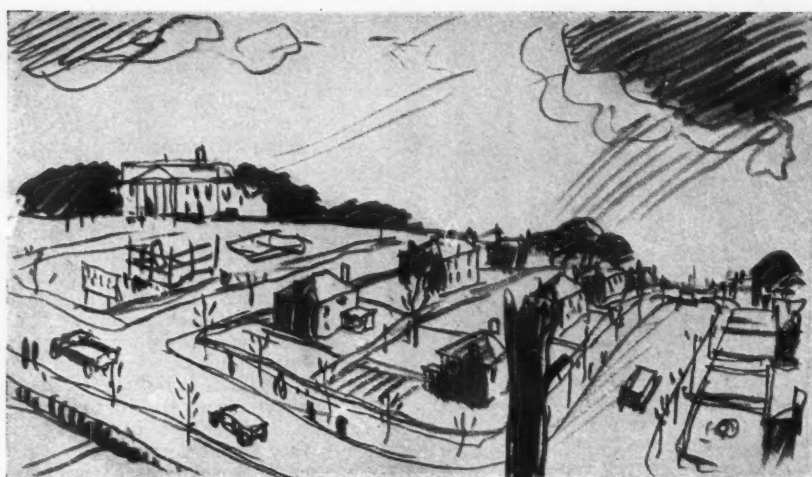
"Roads and houses are the vertebrae and flesh of cities; fine things in their way, but not all of what is wanted. A few features are necessary too (civic centres and such like), also some vital organs (shops, drains, health services, factories), not to mention sinews to hold the thing together (clubs, local feeling, and a proper local government), lungs (open space), and a good circulation (communications). Finally, of course, it is desirable to have a brain. Theatres, concert halls, libraries, picture galleries and schools are all part of a town's brain. Planned development means seeing that a town is anatomically correct, right from the start, even though all its organs may not be fully developed for many years. Unplanned development means allowing roads and houses to spread over the land in the hopes that by some artificial means this mass of flesh and bone can be given a human appearance when it reaches its majority. Apart from the inconvenience of an uncomfortable childhood this procedure involves a number of very expensive operations which are not as a rule particularly successful, and are very painful at the time, street widening, for instance."

"The culture of a nation by general consent would, I suppose, be regarded as its greatest heritage, but a heritage perhaps equally worthy of being cherished is the land surface which a nation occupies. . . . I am concerned primarily with the proper utilization of the land surface of Great Britain, and it seems to me that the first thing to be decided is the priority of the innumerable claims that a modern state makes on its land surface. When a country is vast and the population small, the question of the priority of claims hardly arises; but in these small islands the matter is of extreme urgency. If we take any long view of the case there is obviously not an inch of land to spare, and it is an outrage on posterity to misuse a single yard of land—the outrage has been more than sufficiently perpetrated already."

But the full significance and importance of *Your Inheritance* is only revealed in its last three pages, where the conditions for school competitions on group lines are announced by the Housing Centre. A sufficiently wide response to this most timely and ingenious challenge might well make a real difference to the quality of our post-war citizenship and consequently to our whole civilization.

Some influential person of light and leading in every county should see to it that the Education Officer is made aware of this opportunity for applying learning direct to life. There are

The destructive kind of improvement: a sketch by Maxwell Fry of an actual site where the grounds of a country house have been turned into a building estate with no thought of the opportunities of coherent planning offered. From "Your Inheritance."



rumours that Berkshire has suddenly taken the lead in thus bringing reality into its schools, and if that startling news is true, here, surely, is its first text-book. It is most fitting that the late Parliamentary Secretary to the Board of Education should have provided the postscript.

CLOUGH WILLIAMS-ELLIS

One-Track Planning

OVERTURE TO PLANNING. By F. J. Osborn. Price 1s. PLAN FOR LIVING. By Clough Williams-Ellis. Price 1s. INDUSTRY AND TOWN-PLANNING. By Roland Pumphrey. Price 1s. RE-PLANNING BRITAIN. (Report of the Oxford Conference of the Town and Country Planning Association). Edited by F. E. Towndrow. Price 7s. 6d. All Faber and Faber ("Rebuilding Britain" Series).

LAST October I reviewed the first book of this series on "Rebuilding Britain." I recommended its study so that the reader might become acquainted with one particular tendency in town planning theory: the Garden City Movement. Since then a further instalment of books and pamphlets, carrying on the same propaganda, has been published. Their result can only be to continue the confusion I have already pointed out in connection with the first book, since they state as axiomatic truths the one-sided arguments of the Garden City Movement. Instead of elucidating controversial points they apply slogans, which by their obscurity and vagueness of implication can only appeal to an uninformed public. They aim in fact at "putting across" a certain set of ideas with all the well-known methods of a publicity campaign.

On reading these booklets, Herbert Morrison's words at the recent meeting of the British Association (reported in the November issue of THE ARCHITECTURAL REVIEW) come to one's mind: "So often there is conflict between what will appeal to people—what they will comprehend and respond to—and what is really required for social progress. The scientific welfare standard is, I think, the answer. . . ." "Promising the impossible for vote-catching purposes should be frowned upon by political leaders and people alike. . . ." Grand-sounding words and nebulous definitions add very little to the solution and elucidation of the problem of reconstruction.

On examining these publications one by one we find that they cover a considerable field. Mr. F. J. Osborn's pamphlet, as its title indicates, is a kind of introduction to the rest. It also stands out by reason of its wealth of commonplace phraseology, reminiscent of conventional publicity literature. These phrases occur in one page at the beginning: ". . . values of our civilization. . . ." "our own idealism is psychologically bound up with our war effort." ". . . sacred fires." I quote these, not as a criticism of style, but as an example of a state of mind, the use of a sentimental appeal to "put across" measures of a technical and administrative nature. The problem before the re-planners of the country can be neatly and precisely defined by saying that it is to create

a frame for human life, liberated as far as possible from the drudgery of material need. Modern technology enables this to be done. But this aim will not be furthered by the introduction of sentimentality, and I think that the attainment of a fuller life will only suffer by trying to solve technical matters by such confusing means.

Under the sub-heading of "Outstanding or Confused Issues: Density," the same grandiloquent phraseology appears again: "National Minimum of Family Living Space—the right of every home to its modest share of the earth's surface," and those who agree with the Garden City theories are flattered by being called: "most serious elements of public opinion." The question of compensation is dealt with in a non-committal manner. It is pointed out that "some land-owners would find themselves ruined, and some enriched," but this is a usual occurrence, the trouble being that it is a "practice to compensate" (out of the public purse) "interests directly injured by public action" while those who benefit by it are treated as though they had been favoured by an Act-of-God.

In all these publications the problem of the size of cities is treated again and again with an unrealistic and sentimental bias. The tendency to industrial concentration is brushed aside as one of the evil consequences of modern ways and not as it should be treated, as one of the basic means of efficient production. The illogicality is carried so far that when a diversification of industries in the same locality is asked for (which of course would, still further, increase the concentration of industries) a demand is made simultaneously for decrease in the size of towns. All the authors seem to be smitten by a kind of agoraphobia and a tendency to animize at the same time. The small, the child-like, seems to haunt them, they transpose their feelings for persons to geographical units. This tendency is noticeable not only in Garden City circles, but in a large section of well-meaning, so-called progressives. It is, I think, the cause of much awkward confusion. Neither historical, economical nor technological considerations are taken into account, and instead of taking facts as they are and carrying them to their logical conclusion, a sort of semi-intellectual hide-and-seek is played with words and ideas.

Industry and Town-planning is similarly illogical, besides treating a vast subject too shortly and with too little bearing on the main issues. Here are some extracts concerned with the concentration of industries: "It (war) has centralized the national outlook. . . ." Nearly half of the total (population of Great Britain) were congregated in or around the fourteen chief urban centres. . . . the question of desirable urban environment lies not in wholesale dispersal" (the latter quoted by Mr. Pumphrey from an American source). And, despite this, what is the conclusion? Decentralisation.

The author, of course, is very fair; he does not claim for the Garden City schemes all the glory of the desire for better environment. There were others, he says: "great industrialists were pioneers

in creating model villages for their work-people." He is not only very fair but also very modest in his claim to historic precedents, as he dates the earliest settlement of this nature in 1753. He could have quoted earlier ones with as much bearing on the problem, for instance the Egyptian settlements of 2500 B.C. at Kahun or Amara; but perhaps he intended to quote only English examples, in which case it would have been interesting to have gone into more details of these settlements, as did an eminent critic of the housing question in the nineteenth century: ". . . really big industrialists, not only as regards their purses but also as regards their brains . . . expenditure on workers' dwellings was a necessary part of the total investment of capital and a very profitable one, both directly and indirectly . . . The workers are compelled to pay monopoly prices for these houses because the factory-owner has no competitors."

Mr. Williams-Ellis's pamphlet differs in style as well as in scope from the others. It is primarily a plea for beauty in our cities, and for an expert knowledge to attain it: "In the planning or re-planning of a city there is, of course, only one man apt and adequate for the job, and that is an architect . . . cities to be inefficiently served by quite definitely inferior and under-educated architects, who would not keep their jobs for a day if professional competence were the test. . . . How is it that one may still find many a poor thing—often elderly if not old—actually attempting (or not attempting) to carry out the exacting duties of city architect. . . . The borough engineer may be trusted to keep us alive. It should be the borough architect's job to make us glad we are alive . . . good generals have always numerous alternative plans ready . . . planners must be prepared with a variety of skeleton schemes . . . in town-planning there is . . . no free hand and clean slate."

At present, one hears many complaints that eminent town-planners, instead of concentrating on planning, have to spend their time thrashing out legal problems. But no planning worthy of the name will be carried out if this age-old heresy is not dropped. Man-made laws are there to be changed when they are in the way of man's happiness and progress, and I think Mr. Williams-Ellis has struck the right note. On the other hand, if he thinks that there is anything new in the approach of "big business" to the problem—". . . the other day a large industrial corporation called me (i.e. C. W.-E.) in to plan a brand-new township . . ."—we must refer him to the study of that eminent nineteenth-century expert on the housing question whom I have quoted above, and to the "great industrialists" who built the pyramids and dwellings for their "work-people." The only infection by the Garden City mania detectable in this pamphlet is the reference to a so-called optimum size for towns, which is arbitrarily put at 50,000. The argument put forward is flimsy and unconvincing, and the towns quoted are irrelevant. Mr. Williams-Ellis's pamphlet nevertheless makes good reading; it is amusing and witty.

Re-planning Britain is a summarized report of the Oxford Conference of the Town and Country Planning Association which took place in the spring of 1941*. It has an introduction by Mr. F. J. Osborn. All the problems commented on above were discussed at this conference, many of them in a way definitely unfavourable to the Garden City theses. This is admitted in the introduction: "The Conference did not achieve its original intention of enabling a relatively small assembly of planners, already agreed on fundamental policy, to work out further the application of this policy." "Already agreed on fundamental policy." This is the constant assumption of the Garden City propagandists. Of course there is no agreement on the suburbanization of the whole country; the agriculturist on the one hand and the town-dweller on the other will resist this tendency to the utmost.

ERNÖ GOLDFINGER

* For some notes on a second conference, recently held by the same Association at Cambridge, see page xxxv of this issue.



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An Old Wessex Barn

They sheared in the great barn, called for the nonce the shearing-barn, which on ground-plan resembled a church with transepts. It not only emulated the form of the neighbouring church of the parish, but vied with it in antiquity. Whether the barn had ever formed one of a group of conventual buildings nobody seemed to be aware; no trace of such surroundings remained. The vast porches at the sides, lofty enough to admit a waggon laden to its highest with corn in the sheaf, were spanned by heavy-pointed arches of stone, broadly and boldly cut, whose very simplicity was the origin of a grandeur not apparent in erections where more ornament has been attempted. The dusky, filmed, chestnut roof, braced and tied in by huge collars, curves, and diagonals, was far nobler in design, because more wealthy in material, than nine-tenths of those in our modern churches. Along each side wall was a range of striding buttresses, throwing deep shadows on the spaces between them, which were perforated by lancet openings, combining in their proportions the precise requirements both of beauty and ventilation.

One could say about this barn, what could hardly be said of either the church or the castle, akin to it in age and style, that the purpose which had dictated its original erection was the same with that to which it was still applied. Unlike and superior to either of those two typical remnants of mediævalism, the old barn embodied practices which had suffered no mutilation at the hands of time. Here at least the spirit of the ancient builders was at one with the spirit of the modern beholder. Standing before this abraded pile, the eye regarded its present usage, the mind dwelt upon its past history, with a satisfied sense of functional continuity throughout—a feeling almost of gratitude, and quite of pride, at the permanence of the idea which had heaped it up. The fact that four centuries had neither proved it to be founded on a mistake, inspired any hatred of its purpose, nor given rise to any reaction that had battered it down, invested this simple grey effort of old minds with a repose, if not a grandeur, which a too curious reflection was apt to disturb in its ecclesiastical and military compeers. For once mediævalism and modernism had a common standpoint. The lanceolate windows, the time-eaten arch-stones and chamfers, the orientation of the axis, the misty chestnut work of the rafters, referred to no exploded fortifying art or worn-out religious creed. The defence and salvation of the body by daily bread is still a study, a religion, and a desire.

THOMAS HARDY

(*Far from the Madding Crowd*, 1874)

MARGINALIA

The late Arthur H. Mackmurdo

Arthur Heygate Mackmurdo died in his ninety-first year on March 15, at his cottage at Wickham Bishops, Essex. He had been in good health to the last, and busy as usual. A bus ride in bitterly cold weather, which he undertook to have his hair cut, seems to have brought on the end.

His immense importance in the development of the English late nineteenth century style was outlined in a paper by Nikolaus Pevsner, published in *THE ARCHITECTURAL REVIEW* in 1938. He will live in the history of English art as the founder of *The Hobby Horse* (1884), the first piece of printing done in the nineteenth century to the standards of the twentieth and a forerunner of the Kelmscott and the Doves Press work. He will live as one of the originators of the Art Nouveau style—the title page to his book on Wren's City Churches (1883) is of an amazing freshness of approach for its date—and as one of the originators of the Voysey-Mackintosh idiom. Voysey frankly recognized the decisive influence which Mackmurdo's work had had on him about the middle of the eighties. Mackmurdo's exhibition stand at the Liverpool Exhibition of 1886 looks exactly as though it had been designed by Mackintosh ten or fifteen years later.

But Mackmurdo retired to Essex about forty years ago. He gave up architecture almost entirely, and was soon forgotten by public and col-

leagues. He devoted the whole of his indomitable energy to research into economics. Ruskin, his master, who about 1870 had induced him to train as an architect, had started him also on social problems. He worked out a scheme by which general prosperity would be secured, if money were replaced by food vouchers. There would then be no longer a shortage of means of exchange. The state controlling the vouchers would give enterprises of promise unlimited credits. Professional and vocational corporations would rule trades and industries. Science would everywhere have a casting vote. Greed and envy would disappear. It is a fascinating picture that Mackmurdo thus elaborated. He discussed it with all and sundry, joined the Association of Scientific Workers in the hope of finding sympathetic listeners, and accepted criticism with an open mind, though an immutable faith.

He published several books on his scheme (*Pressing Questions*, 1913; *What should fix our Pay?*, 1917; *Electoral Reform*, 1917; *The Human Hive: its Life and Law*, 1926; *Money and Credit of the Future*, 1929; *Gold Standard and other Diseases*, 1932; *Prosperity Will Come*, 1932; *A People's Charter*, 1933; *Money and Food*, 1939; *The New Social Order: its Mechanism*, 1941), and innumerable leaflets and pamphlets, both printed and duplicated. Of these a fairly complete set has now been presented to the British Museum. He also edited

the poems and the letters of his admired friend, Selwyn Image.

He was an excellent talker, but just as fond of his garden as of intelligent conversation. "His life," Sir Frank Brangwyn (whom he discovered and placed as an apprentice with William Morris), writes in a recent letter, "was a placid even course, helping his friends, and thinking good of all things and men."

"Industry and Rural Life" Conference

The Town and Country Planning Association, better known as the Garden City Association, held a conference at Cambridge at the end of March. The Association had seemingly dropped its former aims at suburbanising the whole country by establishing a host of Garden Cities, and intended to honour its new title by turning its attention to "Industry and Rural Life," which at least is part of "country planning." But appearances are misleading. Of all the speakers at the conference only two dealt strictly with the subject mentioned in the title, while the lessons officially drawn from the discussion were an appeal by the secretary of the Association for the formation of Garden Cities, a subject completely alien to all the papers and quite beside the point. Mr. Osborn's intervention reminds one of the elder Cato's *Delenda est Cartago*. Whatever the discussion, whatever the subject,

whatever the findings, he always concludes: "A Garden City must be founded."

Four more or less related subjects were treated at the conference, which can be summarised as follows:—

1. The basis of an agricultural policy; this included the question of the nationalisation of agricultural land.
2. The possibilities of complementing agriculture in villages and small towns by the introduction of industries.
3. New social possibilities of rural life.
4. Town and country planning proper.
 - (a) Negative town and country planning.
 - (b) Positive town planning.
 - (c) How to set up a garden city.

Discussion of the first subject centred round the question of agricultural reconstruction, and consequently the ownership of the land. The general finding of the conference was in favour of the nationalisation of land, reasons for which were given by Sir Daniel Hall, Professor G. M. Trevelyan and Dr. C. S. Orwin. Mr. L. F. Easterbrook took the line of non-committal compromise so characteristic of the arguments of many well-meaning persons. By a curious mis-interpretation of history the short period of economic *laissez-faire* is associated in their minds with (what they call) the "British Character." This happy-go-lucky period is vanishing. It is vanishing because things are different; the country, the people, are sick of it; it is realised that we can no longer afford the old method of trial and error which is identical with lazy complacency and lack of foresight, only too reminiscent of recent disasters. It is futile to open the musty cupboard of distorted history to find an excuse for indolence and incompetence. Lord Brocket was more of a realist. He bluntly stood up for himself (he is, we were told, the owner of 1,300 acres in England and 60,000 acres in Scotland of which he farms 1,500 acres himself, very competently we understand) and for the private land-owners as a whole.

For the town-planner—even of the most orthodox kind—it seems to be a truism that without collective ownership no planning is possible. It was interesting to see that the same is true for the country planner. The reason for this is that in order to derive full benefit from modern agricultural engineering and agricultural machinery the size of the fields and the size of the farms must be readjusted. The boundaries of the farms do not always coincide with the limits in which best use can be made of up-to-date methods. (Before going any further the reader must be reminded that the farm is the technical unit in agriculture, while the estate is the economic unit of land tenure.) In order to provide the nation with an efficient agriculture these adjustments have to be made, and then engineering improvements proceeded with. As these adjustments and improvements are long-term financial operations, land-owners are unwilling or unable to carry them out. If the State proceeds with the improvements (as it does to a certain extent in wartime) the question arises, to whom shall this expenditure of public money provide a permanent benefit, to the Nation or to the individual who up to now has neglected his land? Sir Daniel Hall, Professor Trevelyan and Dr. Orwin all arrive at the same con-

clusion: the nationalisation of the land.

Sir Daniel's concrete proposals are that the title of ownership of land should be exchanged for "Land Stock" guaranteed by the State, and that the valuation should be based on Schedule "A" assessment, thus providing the land-owner with the same income as he previously derived from his estate. Farming should then be carried out in the same way as at present, by tenant farmers for their own profit, but uneconomical farms would be eliminated in the process, thus benefiting agricultural workers, farmers and the community alike.

Dr. Orwin approached the question of land ownership from a different point of view. The land-owners, possessing a "chance monopoly," are thereby enabled to dictate terms if their land is needed by the public. This public need creates an enhanced value which is unearned and purely speculative. Dr. Orwin says that if it is true, as so many people say when they complain about the national indifference to agriculture, that the "Nation's greatest asset is the land," surely the most natural thing would be for the nation to own it. "Otherwise it is no more than a tacit acknowledgment of the justice . . . and of the right of the individual to corner the land market if he can." All these proposals would, of course, not affect farmer owners who farm their

land efficiently, nor tenant farmers who know their job.

The second subject, that of the possibility of improving rural conditions by the introduction of industries which would complement agriculture, was treated by Professor Sargant Florence. He did not discuss the need for decentralisation, and simply provided the economists' solution for this if the necessity should arise. Industries from the point of view of location fall into three categories:—

1. Geographically fixed industries (such as extractive industries);
2. "Footloose" industries;
3. Residuary industries.

Of these only the second can be located freely under certain conditions. But even amongst "footloose" industries only a restricted number is suitable for rural districts. The ones which are not suitable are first those which require a large plant and large number of employees, and secondly those which are linked to other industries. On the other hand industries may be technically or economically linked to agriculture or may by their particular nature provide the sort of employment that is required in rural districts. Professor Florence drew up a sort of balance sheet, the essence of which is as follows:—

Characteristics of Rural Employment.

1. Workers 93.8 per cent. men against 70 per cent. in other industries.

2. High average of old workers.
 3. Seasonal (mainly summer).
 4. Decreasing number employed.
- Characteristics of Complementary Industries.*

1. High proportion of women: boots and shoes; rope, cord and twine; hosiery; rayon.
2. High proportion of young workers: aircraft; glass; carriages and carts.
3. Winter activity: sugar refining; rope, cord and twine; carriages and carts.

4. Growing number employed: rayon; glass; miscellaneous food processing; printing and publishing.

Of these industries the following have a large plant and are therefore not suitable for establishment in rural districts: aircraft, rayon, glass, sugar-refining. The speaker pointed out that there was nothing definitive in his classification; it was simply an indication of a method of approach.

The third subject, that of the social life in villages and small towns, was discussed by Professor A. W. Ashby and Dr. W. K. Slater. Professor Ashby deplored the scanty statistical material available about rural conditions. "If there is to be any practical endeavour in planning social institutions and development of social activities in rural areas," he said, "we need comprehensive, objective surveys made. . . ." "Needs are sometimes conscious, sometimes unstirred. . . ." These needs must

be ascertained. "On many things rural we prefer sentiment before information." Nevertheless from what we know some basic requirements can be put forward. These are: (a) piped water supplies; (b) under some conditions, local sewerage systems; (c) electricity supplies at a reasonable cost. Rural areas are not self-sufficient autarchic entities; they have to be linked to small towns and for some facilities even to larger towns.

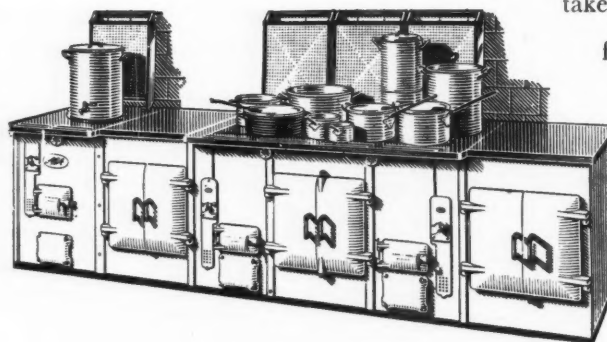
"The schools should be the first consideration in social development. . . ." Secondary schools will have to be provided with residential hostels in order to save the children endless daily travel from far-scattered districts. Village colleges are required. Adult education must be developed. Village halls have to be improved and built. Cinemas should be provided for all communities of 500 upwards, playgrounds provided, sports encouraged, county libraries further developed. The provision of all these amenities (and many others) "is a social responsibility, not a charity."

Dr. Slater pointed out the difference of tradition in village and town. He insisted on the difficulties of starting new industries unrelated to rural conditions, and the antagonism of the village community to urban intrusion. But "as it is impossible to keep the village from urban influences, the only

[Continued on page xxxviii]

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[Continued from page xxxvi]

way in which its culture can be preserved is by development to meet criticism based on urban standards" and "... in any planned development the village should remain as far as possible an undisturbed unit."

In a further part of his paper the speaker discussed the sort of social amenities which should be provided in new settlements. He advocated a sort of "Cultural Health Centre" providing music, drama and education; gymnasium and swimming pool. "This centre... should be owned by the community and run... by specially trained and selected men and women... they require more time than the voluntary worker can give."

Town planning proper was discussed under the title of "Architecture and Amenities," by Professor Patrick Abercrombie. His very detailed and precise paper dealt with the aesthetic control of architecture and town and country planning. At a time when so much positive planning is envisaged this no doubt interesting subject seemed unenterprising and therefore rather disappointing.

Finally, the positive aspect of town planning was developed by Thomas Sharp, who, although not an architect, put the emphasis on architecture. Convenience should be taken for granted (things have, of course, to function perfectly), but the object of town planning is the creation of beauty,

which is as basic as health services and traffic regulation. He refuted Mr. Osborn's jibes at architects; it is important to make streets which are good to look at as well as houses which are comfortable to live in. The two go together. Town-planning is three-dimensional, it is no good making the "perfect" ground plan and then tacking beauty on to it. A free rectangular lay-out is more satisfactory than the meaningless curly streets of the romantic school. Open space as such is not a virtue in itself. Even a village can and should be architecturally composed and not romantically suburbanised. Half-town and half-country of the Garden City type is not a satisfactory environment for human living. It is more important to develop and rehabilitate existing towns. There should be an abrupt break between town and countryside similar to that once provided by the city wall.

To conclude, as already mentioned, Mr. Osborn made his customary appeal for the Garden City and read a detailed account of how to establish one.

"Historic London under Fire"

The exhibition under the above title, which was to be seen at the St. Martin's School of Art, Charing Cross Road, during April, included some most valuable historical records of damaged London buildings. These were exhibited alongside pictures

of the same buildings after damage, and the whole provided a striking demonstration of the extent of London's architectural losses. More emphasis was laid on ecclesiastical buildings than on domestic and other kinds; of the great quantity of notable architecture that has suffered, the City Companies' Halls and the architecture generally of the nineteenth century were least well represented. In many cases photographs might well have been substituted for some of the large number of rather amateurish drawings in the Hanslip Fletcher manner but lacking his confidence of touch.

But the exhibition as a whole was of considerable interest and a credit to the enthusiasm of the four organizations that were responsible for getting it together: the Society for the Protection of Ancient Buildings, the Ecclesiological Society, the Art Workers' Guild and the London Society.

St. John's, Red Lion Square

It is regretted that the drawing published on the frontispiece of the February issue was erroneously described as representing J. L. Pearson's church of St. John, Red Lion Square, whereas it actually represented the same archi-

tect's other famous church, St. Augustine's, Kilburn.

CORRESPONDENCE

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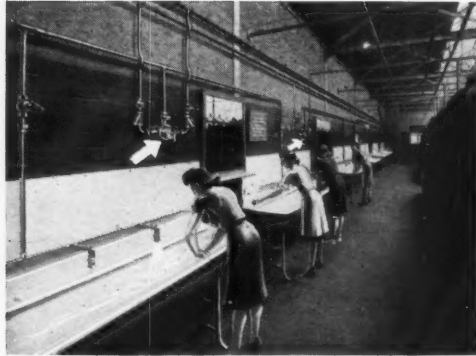
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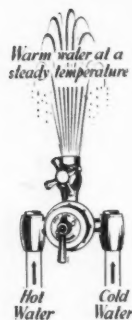
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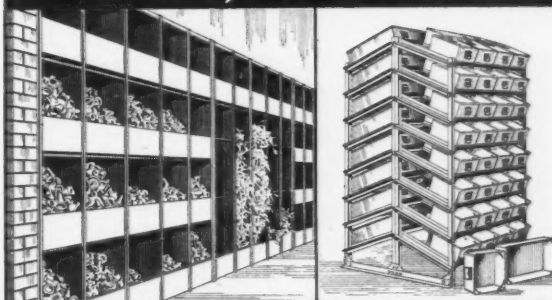


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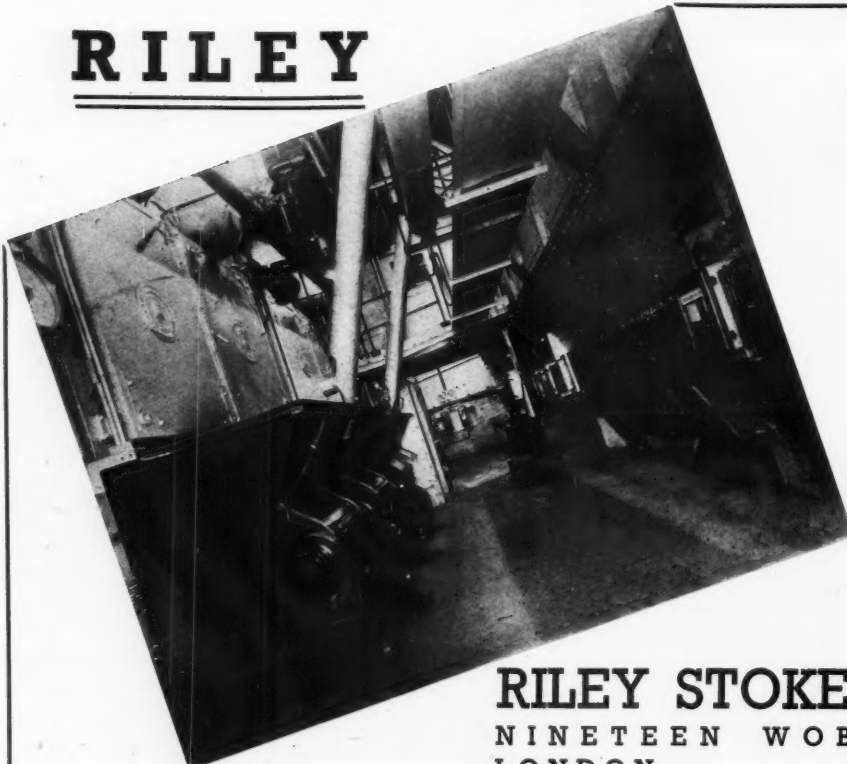
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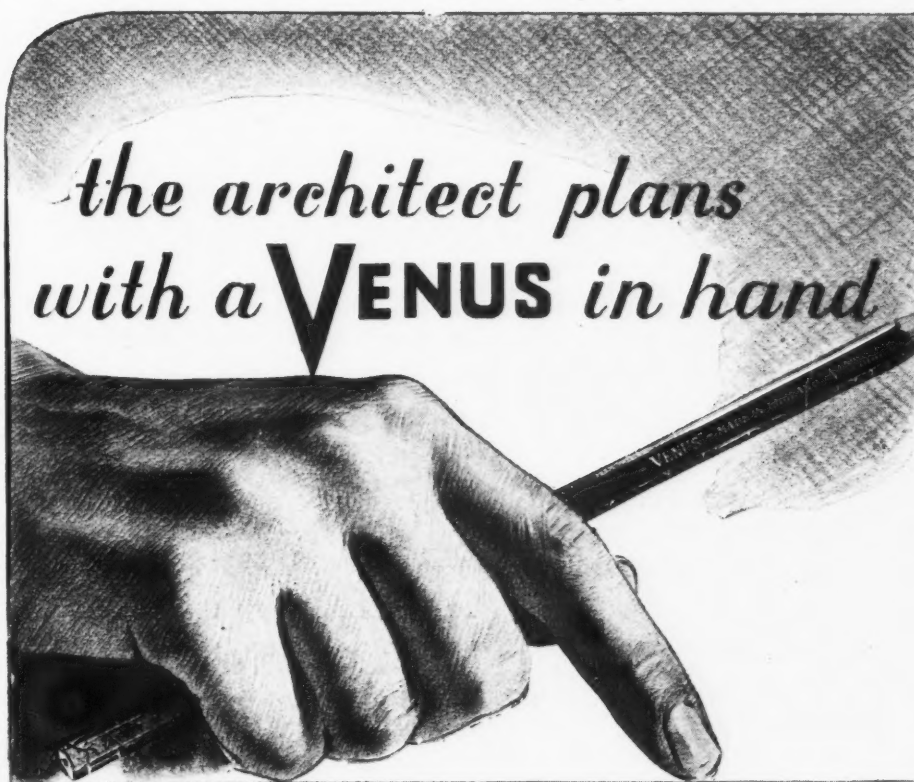
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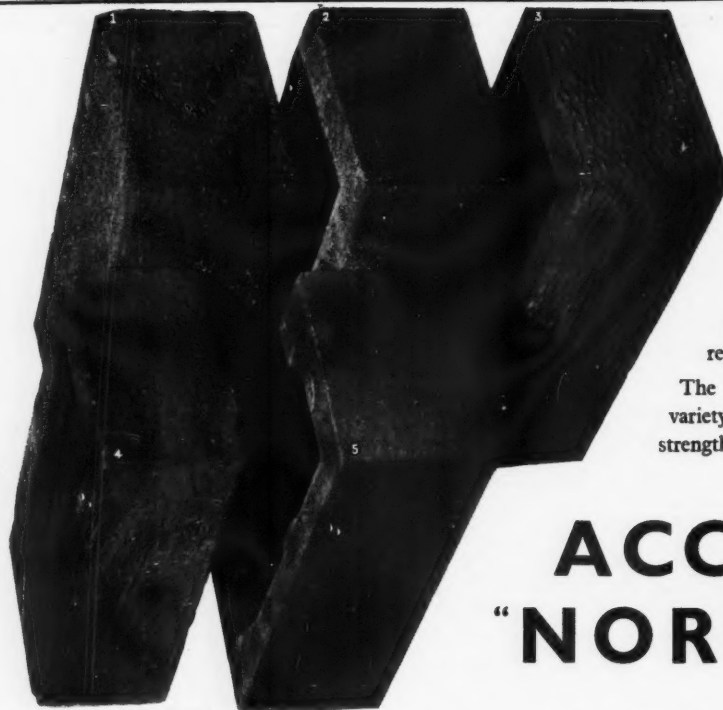
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