

THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

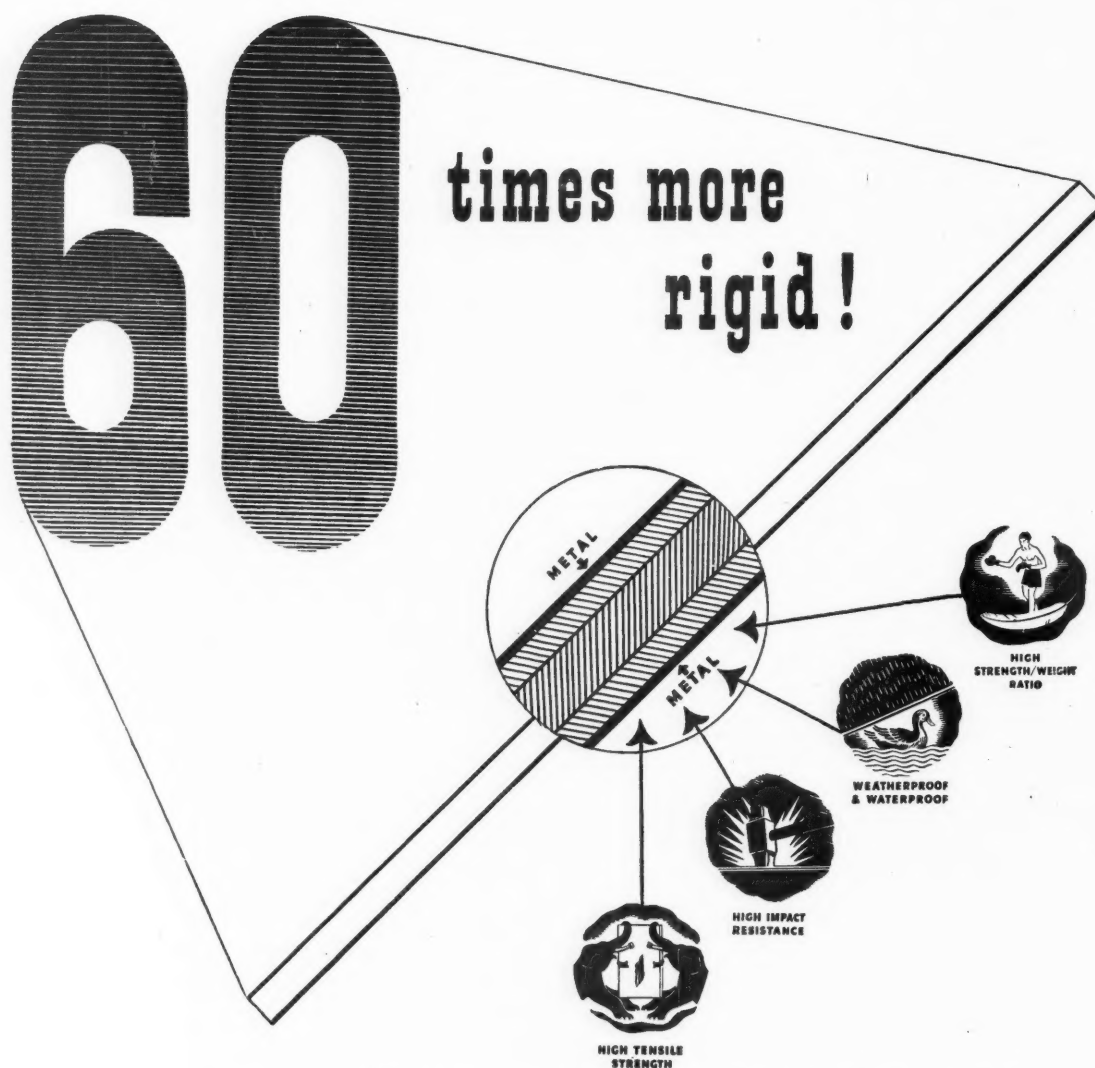


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January 1943

No. 553

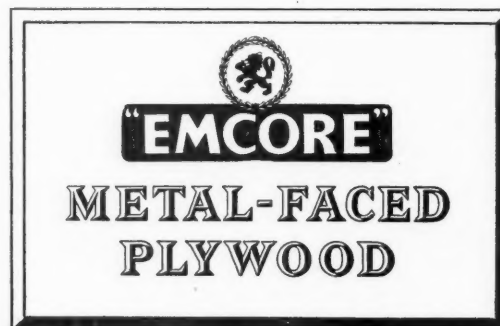


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CHARLES CAMERON, THE SCOTS ARCHITECT TO THE TSARS OF RUSSIA, PAINTED BY R. HUNTER IN 1773 (or 1778). Cameron's style developed under the influence of Imperial Roman grandeur, Robert Adam, Clérissseau, and the ostentatious luxury of the Russian court. Catherine the Great's attention was drawn to Cameron by his publication of the Roman Baths. Hence the drawing on the left in the picture. The bust on the right has not yet been identified.

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Utility or Austerity

There is no question but that estates of council-houses give tenants, and have given them for at least thirty years, better value for money than most suburban houses put up by private enterprise. Municipal authorities do not accept the jerry-builder's low standards of materials and workmanship and insist on putting all the money available into what is really necessary. Yet the stigma adhering to the council-house has remained. It is so remarkable, because the better quality of the houses is seldom denied, and also because other countries do not seem to know this antipathy. It is, we suggest, not only a matter of snobbery in this country, nor of the innate distrust against public interference in private matters. It is chiefly the bare, austere, institutional appearance of the council-house that has spoiled its chances—chances which might have led to cultural consequences of the widest import. Now the State has taken over the control of furniture design. While we write, no other furniture is being produced in Britain, but what is illustrated on pages 4 and 28. Looking at it, a warning is imperative lest the council-house mistake be repeated in this new national furniture. The following article compares the excellent results of the pottery trade in dealing with the utility problem with the discouraging results of the committee responsible for the first instalment of utility furniture, tries to indicate the grave difficulties which the committee was up against, and suggests certain concrete improvements for the second instalment.

AN exhibition has recently been held of utility furniture and utility pottery. Objects from the exhibition are illustrated on pages 4 and 28. A comparison of the two trades in their attitude to the utility problem proved uncommonly revealing.

When some of the best manufacturers of porcelain and earthenware tackled the problem, they were only limited by governmental restrictions in the number of pieces of different shapes and sizes which they were allowed to make, and in the exclusion of colour and decoration. Otherwise they were virtually free. They could use the same materials as before, the same manufacturing processes, the same shapes and the same designers. They also had at their disposal the accumulated results of nearly two hundred years of tradition in design. Some English eighteenth century earthenware is of undated perfection of form, some earthenware of the last twenty or thirty years maintains the same standards of function and beauty. Much of the best tableware was undecorated even before the war—Wedgwood's pear-shapes, for instance, and Moorcroft's Blue of 1913. The designers who were responsible for these products of the highest international quality had not really to do more now than again to overhaul their designs, simplify here, rationalize there, and introduce a new labour- and material-saving device where necessary. The results are excellent and should be broadcast as widely as possible.

In the furniture trade everything was just the reverse. The admirable tradition of the eighteenth and early nineteenth centuries had not been maintained in the nineteenth, nor was it ever successfully revived. Instead, the renaissance in furniture design originated from the Arts and Crafts movement and its reversal to rustic Tudor and Stuart forms. Ernest Gimson was the greatest of these back-to-the-land designers. Heal's and Gordon Russell's followed, but not until ten years ago were serious attempts made to design furniture as simple in style, as exquisite in the treatment of materials, and as urbane in character, as Wedgwood's pots, cups and saucers.

And such attempts were limited to an extremely small market. Mass production methods were hardly tried out, except in Frank Murphy's important experiments with radio cases designed by R. D. Russell. The aesthetics on which this small-scale furniture renaissance was based are of a twofold kind, according to their twofold origin in the Arts and Crafts and the new functional style of this century. The Arts and Crafts stress workmanship and want to exhibit it proudly; the "Modern Movement" is more interested in pure form and proportion. The one, to put it very superficially, idolizes frame and panel construction, the other large flush surfaces of laminated board. The first, as a result of fifty years of Arts and Crafts (and early D.I.A.) propaganda are now supreme in the art schools, and had—a few years before the war—begun to change the appearance of suites in some of the more go-ahead large stores. But there was only a negligible quantity of the waxed oak, frame-and-panel pieces about, as compared with the hundreds of thousands of badly made, gaudily ornamented, modernistic suites that were the outcome of an exceptionally unfortunate trade development in the nineteenth century.

Such was the position with which the Board of Trade was faced, when it became obvious that bombed-out and newly married people had a right to demand furniture, cheaper than the commercial suites pushed up in price by the trade to monstrous heights, and in better condition than what could be bought in the second-hand market. It

took the Board of Trade long to see what was needed. Only in July last year was a committee appointed to advise on designs for future furniture. Its membership was well selected: Mr. H. Lebus and Mr. Welsford, representing the largest mass-producers of furniture in the country; Mr. Gordon Russell and Mr. Johnstone, representing the modern-minded producers; Mr. F. C. Hooper, representing the point of view of the department store; Mrs. Wimborne and the Rev. Jenkinson, representing the consumers' interests; and Miss Denby and Mr. Gloag, representing the independent consultant's point of view. But however the committee might have been composed, its task was—this must result from the description of the trade just given—thankless if not hopeless. It was impressed on the committee by the Board of Trade that immediate results were desirable, and after three months these were ready to be shown to a public which was being told that after November 1 nothing but these new utility designs would be manufactured and sold.

Three months to make up for a hundred years without tradition and to solve what had been attempted by the best brains of the furniture craft and the furniture trade for at least ten or fifteen years! These three months would scarcely have been enough to decide about substitute materials and substitute technique if nothing else had been necessary for the committee to deal with. The designs should, wherever possible, eliminate timber and, for instance, spiral springs. They should be suitable for mass production in all parts of the country (to save transport) and by labour as little skilled as possible. Moreover, there were very few experienced designers on the committee—a good measure in itself; but it first entailed meetings to specify terms of reference, and then the selection of designers and agreement between the committee's views and the schemes submitted by the designers. What the committee did, was to go to the National Register of Industrial Art Designers—naturally so, because one of the Board of Trade's pre-war efforts was to improve the status of the designer. The Register supplied six names of free-lance designers and six names from the trade. Here are the names: L. J. Barnes, E. L. Clinch, W. J. Cornell, H. J. Cutler, John Grey, Kenneth Holmes, J. C. Macneill, Brian O'Rorke, V. Rubens, Grey Wornum. Except for one or two there are, as will be noticed, no names amongst these with an outstanding furniture reputation. It appears that some of the obviously missing ones were approached but, being in the services, either declined a six months' or one year's leave to work at so peaceful a job, or else could not be got out of their war-time occupations. This was deplorable, whether it was due either to the designers' own wishes or to the opposition of the authorities.

For this furniture will, for some time to come, be the only new furniture in the country. It will no doubt be made by the tens of thousands. That means a social opportunity of the first order. If here, with all the force that Government monopoly gives at present, something had been done that could have satisfied both the experienced and discriminating, and the wide, manifold public for which the furniture is intended, a step forward might have been taken of more importance than anything so far accomplished by D.I.A. propaganda, exhibitions and the exertions of the few adventurous designers. We are quite prepared to grant that it would be impossible of achievement within three months; but then who said three months? If the Board of Trade said it, it must have been under a very sad misconception of



Left, Moorcroft's Ivory Porcelain, one of the best utility sets that have appeared. Some examples of Wedgwood's Victory Ware are illustrated on page 28. The contrast between the grace and beauty of these articles of pottery and the uninspired though soundly designed and soundly constructed utility furniture (below and page 28) is explained and commented upon in the editorial article on this and the previous page.

the difficulties which the committee would encounter. The blitz on London came to an end in May, 1941. Were really more than twelve months necessary to realize that State-controlled furniture would be needed?

It is owing to this lack of time—for the need had become so scandalous last year that another three months simply could not be granted, before production was to start—to the absence of some of the best and most experienced designers, and to the shortage of materials and labour, that utility furniture is what it is.

Yet let it be said at once—it is by no means bad. It is, to emphasize the most important thing, of surprisingly sound workmanship, far better than anything we saw before the war in the same class or price category. The machine dove-tailing of the drawers is excellent. They work well. Mortise and tenon is extensively used instead of dowelling. Upholstery is comfortable in spite of a reduction of springing to 12½ per cent. of pre-war. Timber in the wardrobes, sideboards, dressing-tables and tables is confined to the frames. All panelling is hardboard, that is compressed wood-fibre, veneered both sides. The saving in the total of timber used, including ply, is of course considerable. Unfortunately, however, hardboard, a comparatively new and not yet fully tried-out material, limited the designers to the Arts and Crafts technique of frame and panel and to small panels at that. Larger or flush surfaces were not risked, lest they might warp. The trade apparently felt especially strongly about that, and refused to accept the promising results of small-scale experiments with hardboard used more boldly. So the designs received a flavour from the outset of the cottagey and the educational.

Moreover the natural colour of oak veneer was allowed in only one dining-room, because light furniture would too easily be soiled. All the other rooms have, since paints were not available in large and reliable quantities, and high polishes out of the question, a brownish stain on the oak veneer, which in one room is pleasantly greyish but in the others of a sad and treacly hue. It may gradually rub down to a better surface, but for the time being it makes the suites cheerless. So do, incidentally, the textiles, chosen, we understand, by an over-scrupulous committee from existing stocks (because nothing was allowed to be woven specially, as long as the country holds sufficient stocks) on the principle of not exhibiting anything that people might not find in average stores. These dingy strawberry and cream covers are admittedly of a type most popular in the shops, but they should not have been shown in conjunction with what the Board of Trade presents as its choice.

But were they not right on the larger issues? Has not the restriction to hardboard panels and staining made anything more inspired impossible? We do not believe it. Nor does, we think, the committee. The exhibition is, we are told, only a first instalment. After a time more pieces will be shown, and they will have qualities not represented in the first exhibition in which, owing to the extreme urgency of producing something to satisfy people, only workmanship and basic factors of design should be considered. That may be so. But the daily press said little if anything about it. The present suites were looked at as something comparatively final, and will have to be looked at in that way. Production has started. Thousands will be

made and sold. The public will have no choice. And even if we look forward to a less pedestrian future which may or may not be distant, we have to consider the present.

It means in furniture the same qualities and the same shortcomings as have often been discussed and criticized in pre-war council-housing: better workmanship than the speculative industry put into their jobs, but a simplicity, not of the Gordon Russell kind (made possible by the most careful handling of the best timbers and veneers) but of a depressing minimum character. The taste of the public is a highly controversial topic. Nobody really knows it or can know it. But one thing appears certain: the nostalgia of those in drab jobs and with little variety in their leisure hours for something jolly or glamorous. The cinema, the sham half-timbered house with the jazzy fittings and the jazzy wallpapers, and the modernistic furniture paid for at three times its value on the hire-purchase system, have to supply this need. The D.I.A. has for years fought this, we should think, quite legitimate nostalgia. It has set against it, with creditable zeal, the principle of fitness for purpose, that is good value for money on the one hand and strict honesty of design on the other. It should be possible, by object lesson more than propaganda, to convince the people of value for money, and the new utility furniture may succeed in doing that. But honesty of design is not an argument that will on its own cut much ice. It is not a quality inherent in all good art, although Ruskin thought so. The public at large has never accepted this tenet, and so long as furniture looks as austere and institutional as the Board of Trade's, the majority of the forced purchasers will, at their very first opportunity, return to the wildly grained H.P. walnut suite with stuck-on moulded ornaments.

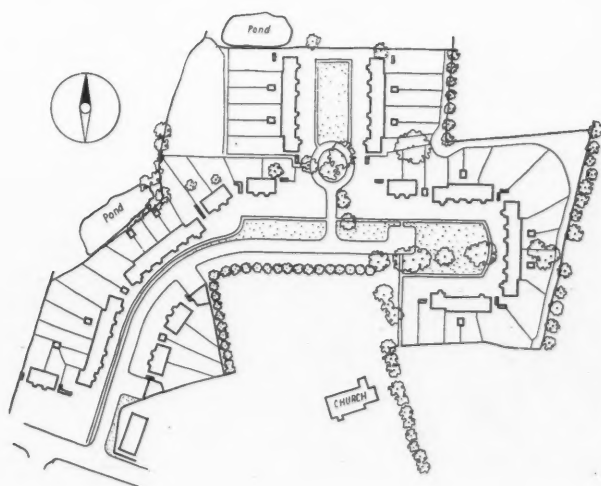
Now this, we maintain, could have been avoided, if the committee and its designers had succeeded in combining good workmanship with something beyond an essentially negative simplicity. It should have been possible to introduce some grace into the new suites, some turning perhaps and some tapering, handles and knobs of more distinctive shape, and also, as paints are not entirely off the market, an occasional line picked out in colour, in short some of the grace of inexpensive modern Swedish furniture, or of the Windsor chair, the one piece of furniture in England that has preserved those qualities of the past which survive throughout whole sections of the more fortunate pottery and cutlery trades. If to achieve that, more than three months would have been needed, we ask: Why was the job not tackled earlier? If other designers than the ones at the committee's disposal would have been needed, we repeat: It is a matter for regret that they could not be secured or prevailed upon to help. For utility furniture in thousands of houses, of the workmanship of this first batch, and, on top of that, of cheerful design, could indeed become a corner-stone of a successful future housing policy. Once people could sincerely like their State-aided furniture purchases, besides appreciating their usefulness, they might very well, by such genuine gaiety and pleasurable domesticity, be cured of their longing for bogus glamour.





HOUSING SCHEMES IN THE NORTH

Arthur W. Kenyon



GENERAL—Last September we illustrated some housing estates built for the Ministry of Supply by G. A. Jellicoe. The two estates presented here were done by Arthur W. Kenyon for the same client to much the same specifications: houses for married factory workers, in pairs or blocks of four or six, some for the time being divided into flats, the others consisting of three bedrooms, living room, parlour (converted into an air-raid shelter by strengthening walls and ceiling, and partly blocking up the window, see pages 6,7), kitchen, bathroom and w.c. The identity of specifications, however, brings out especially forcefully the different personalities of the two architects. In the nineteenth century personalities asserted themselves in Gothic or Italianate decoration, now they work within one accepted style, and are thus enabled to concentrate on the subtler self-expression in the more truly architectural terms of proportion, use of material, grouping and interpretation of sites.

PLANNING—Two estates are illustrated, both near a large city in the north of England. The smaller one is situated in

1-7 the smaller of the two housing schemes. It is situated close to a village and was planned so as to preserve the many existing old trees.





3



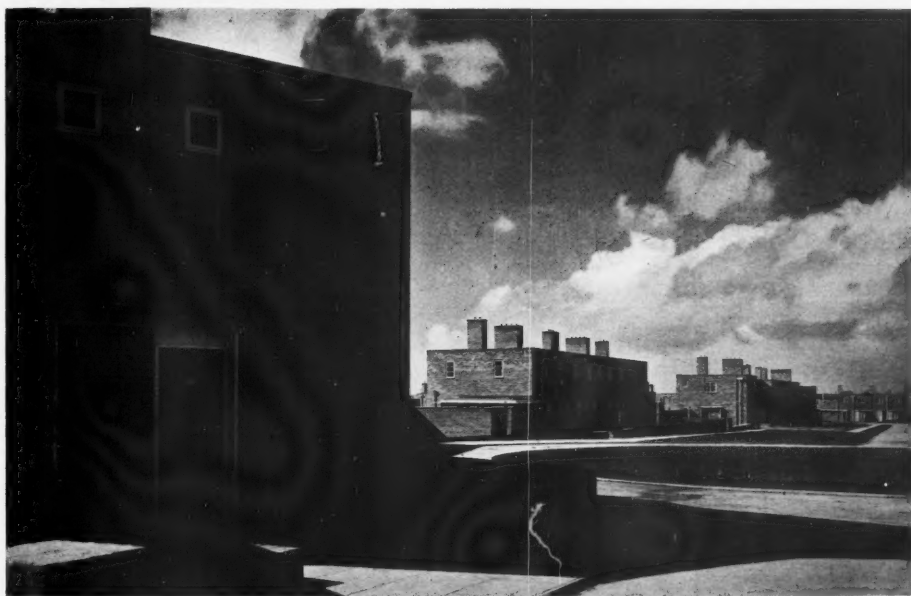
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HOUSING SCHEMES IN THE NORTH

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1-7 belong to an estate of 50 dwellings. The other estate, 8-13, consists of 200. It is less fortunate in natural and cultural surroundings, and has therefore been treated more formally, in order to give it that completeness which the smaller estate achieves by blending the new houses with the atmosphere of the adjacent village and the splendid growth of old trees. The individual units, of which the two estates consist, are standardized, 2, with a bay-window to the living room, and a parlour converted into an air-raid shelter, 11. The front doors are painted various colours. A great variety of grouping is achieved by means of alternating two, four, and six house units. 10-13 show the paved terraces in front of the houses of the second estate.



a village and consists of fifty houses, grouped round the church, and near shops and village hall. The other scheme, 8-13, has two hundred dwellings. It also forms part of a village, but one with less character. The estate was therefore laid out as an essentially independent configuration with possibilities for future planned development. Flat roofs were necessitated by the war, although the architect would in normal conditions have preferred sloping roofs. He appreciated, however, the possibility of projecting and recessing flat-roofed houses, and of stepping them on sloping sites. Bay-windows are an important feature of both schemes. They are airy and roomy, and very much appreciated by the tenants. Each house has a large, brick shed, large enough for a bicycle, wringer, garden tools and fuel. Screen walls link up the houses and add privacy to the back premises. The front gardens, on the other hand, are left entirely open. The larger of the two schemes replaces the front gardens by paved terraces, a more formal, tidier and more dignified treatment. At the back of the houses the same paving is used for the same reasons.

CONSTRUCTION AND EQUIPMENT

—Local $2\frac{3}{8}$ in. and $2\frac{5}{8}$ in. bricks, carefully selected. Hollow brick walls, 11 in. thick, plastered inside. Precast concrete floors, asphalt covered. Asphalt skirting to the walls. Concrete staircases. Asbestos roofs to the bay-windows, asbestos entrance door surrounds, down pipes, rain-water heads and draining boards. Front doors and interior woodwork in various colours. Coloured shelter shutters. Central boilers in the kitchens supply hot water. Cooking is done by gas or electricity. There are fireplaces in the living room and one bedroom. Electric plugs are fitted in all rooms, gas installation where possible.



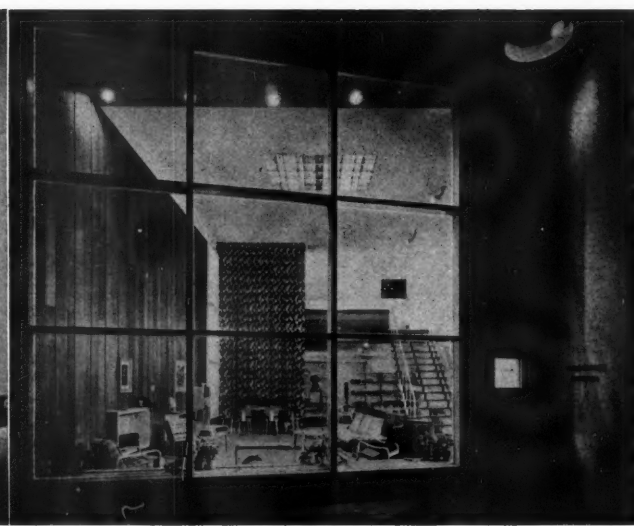
FURNITURE SHOP

**Morris Ketchum and
Francis X Gina**

Artek in New York is what Finmar is in London, with the difference that Artek has its own retail shop, one of the most inspired shop designs of New York. It is developed on a long narrow strip of ground with the display area in the front near the huge shop window, and the sales area at the back. This part of the shop is only half the height of the front area. An open staircase leads up to a mezzanine gallery above the sales area with more sales space and the firm's offices. Interior fittings are chiefly wood. A flexible wooden screen isolates the front display and steers customers towards the sales area.



1, view from the mezzanine gallery into the front showroom. It occupies the full height of two stories. 2 and 3 are views of the exterior of the shop and of the interior as seen from outside. The wall on the right in 1 and the left in 3 is pine boarded. Most of the furniture is natural birch. Artek is the American representative of Alvar Aalto's ("Finmar") furniture designs. Illustrations by courtesy of The Architectural Forum.



2

3



The Cathedral of St. Sophia, Tsarskoe Selo, 1782-1787.

Charles Cameron

a Scots architect in Russia

By Prince Georges Loukouski

Nobody knows if Tsarskoe Selo, the Versailles of the Russian Tsars, still stands, or if the Nazis, in addition to robbing the palace, have destroyed it. It was in the fighting zone all through the summer of 1941 and has been in German hands ever since. The Soviet War News of November 20, 1942, reports that the walls have recently been stripped of their silk hangings and carved gilt decorations, and that the intricately inlaid parquet floors have been torn out. The exquisite eighteenth century furniture also seems to have been removed. No reports have come in as to whether wilful damage was done at the same time to the exterior of the palace and the park with its many smaller buildings. However that may be, a record of British work at Tsarskoe Selo, as complete as could be obtained, had after these events become a duty. Prince Georges Loukouski, the author of the following article, was for a long time curator of the Tsarskoe Selo Museum. He has done extensive research on the architects of the palace, and especially Charles Cameron. Pavlovsk, the other chef d'œuvre of Cameron, lies only a few miles south of Tsarskoe Selo. Of damage done by the Nazis there, nothing is known. The names of both places were incidentally altered by the new Russian Government in the early years of the revolution. Tsarskoe Selo is now Pushkino, Pavlovsk is Urizk.

"A présent je me suis emparée de mister Cameron . . . Nous façonnons avec lui ici un jardin en terrasse avec baigns en dessous, galerie en dessus; cela sera du beau, beau, comme dit maître Blaise." (Letter of Catherine the Great to Grimm, August 23, 1779.)

"L'IMPERATRICE de Russie Cathérine la Grande plus que toute autre se montra l'admiratrice de l'antique et par ses commandes en aida le triomphe."

"Comme aucune gloire n'est plus évidente, plus monumentale dans tous les sens du mot que celle conférée par les grandes entreprises architecturales, Cathérine pardessus tout aimera la bâtisse."¹

She herself acknowledged it, and wrote in 1779: "Vous saurez que la fureur de bâtir est plus forte que jamais et guère tremblement de terre n'a plus renversé de bâtiments que nous n'en élevons." And she adds: "La fureur de bâtir est chose diabolique, cela dévore de l'argent et plus on bâtit, plus on veut bâtir, c'est une maladie comme l'ivrognerie."²

Catherine soon realized that Russian architects could not satisfy her passion. They were not sufficiently familiar with the only style that she appreciated, the new Classical Revival. So she established the Institute of Laureats of the Academy of Fine Arts in order to arrange for young Russian architects to study in Rome and in Paris. Some of them even went to England to study Inigo Jones and the more recent imitators of Palladio. It was thus that Neelov and his son, who were attached to the Tsarskoe Selo Palace, were commissioned to visit Great Britain. Their first task, when they returned in 1778, was to reproduce in the park of the Palace the English copies of Palladio's famous bridge. Of other contemporary Russian Palladianists, the most noteworthy are Starov and Bazhenov. Lvov's Russian edition of Palladio's work had already been published in 1772.

For major work, however, none of these Russians seemed good enough. So Catherine tried time and again to get hold of foreigners. Charles L. Clérissieu (1722-1820) was one of the first to be invited. This pupil of Pannini had an extravagant imagination and composed vast and most phan-

tastic projects. Nothing of what he designed was executed, but later Catherine's architects, like Quarenghi and especially Cameron, derived much inspiration from him. It is for this reason that he must be remembered.³

In her other French and German architects, Velten, Vallin de la Mothe, Rinaldi and Rossi, Catherine appears not to have had great faith. So she asked her "art ambassador," Baron Grimm, to approach Reiffenstein and to get "deux bons architectes, italiens de nation et habiles de profession—car tous mes architectes sont devenus ou trop vieux ou trop lents ou trop aveugles, ou trop paresseux."⁴ These architects were Giacomo Quarenghi and D. Trombara. Quarenghi became



Chambers, a friend of Clérissieu, like Cameron, published his *Designs for Chinese Buildings* in 1757. Neelov came to England in the seventies and after his return designed the Chinese Village at Tsarskoe, which was completed by Cameron.

one of the central figures in the Classical Revival in Russia; Trombara worked mostly in the provinces. When they first arrived, they found Cameron already installed in St. Petersburg.

Very little is known about Cameron's early life. He is supposed to have been attached to the Roman court of the young Pretender. He certainly knew Rome well and studied the monuments of antiquity in great detail. Drawings dated 1764 are preserved at the Leningrad Institute of Engineering. The places and exact dates of his birth and death are unknown. All endeavours to obtain more information in England than is contained in the Dictionaries of Nagler, Füssli and

Thieme-Becker were unsuccessful. However, it is presumed that he was born in 1740 or 1741, and died in 1812. Igor Grabar,⁵ in spite of lengthy research in the archives of the Ministry of the Imperial Household, could not confirm these dates. In November, 1812, Cameron's library was sold by an auctioneer in St. Petersburg with the unbecoming name Jean Grabit.

After his student years in Italy, where he may already have made the acquaintance of Clérissieu, he must have returned to Britain. In 1767 he exhibited drawings at the Free Society and in 1772 at the Society of Artists. They were illustrative of his plans for the reconstruction of the baths of Caracalla. In the same year he published (in fifty copies only) a volume on the Baths of the Romans. At that time he lived in Piccadilly, near Egremont House. Catherine's attention seems to have been drawn to Cameron and his book (reprinted in 1775) by her friend Reiffenstein, whom in her letters she calls "divine." On August 23, 1779, the Empress wrote to Grimm: "A présent je me suis emparée de mister Cameron, écossais de nation, Jacobite de profession, grand dessinateur, nourri d'antiquités, connu par un livre sur les baigns romains."⁶

Thus, in the summer of 1779, Charles Cameron went to Russia. There is a portrait by W. Hunter (reproduced on page 2), showing him in rather curious attire, and one is inclined to wonder if it was his idea how people dressed in Russia to protect themselves from the cold. The picture is known as dated 1773. Considering the costume it appears more likely that the date should be read 1778.

For the next twenty years plenty of dated and documented evidence survives. For Cameron's last years, however, we are regrettably in the dark. After Catherine's death he appears to have lost the favour of the Court. Paul I certainly did not commission work from him comparable in magnificence with what he had done before. It can be assumed that between 1799 and 1801 he was back in England, but returned to St. Petersburg after the death of Paul I. He was made architect to the Crown Property Department, and also worked for the Admiralty. In 1802 we find him in Kronstadt. In 1803 he was asked to undertake the

¹ Vigée-Lebrun, Madame Elise-Louise: *Souvenirs*, vol. I, p. 312. Paris, 1869, 2 vols.

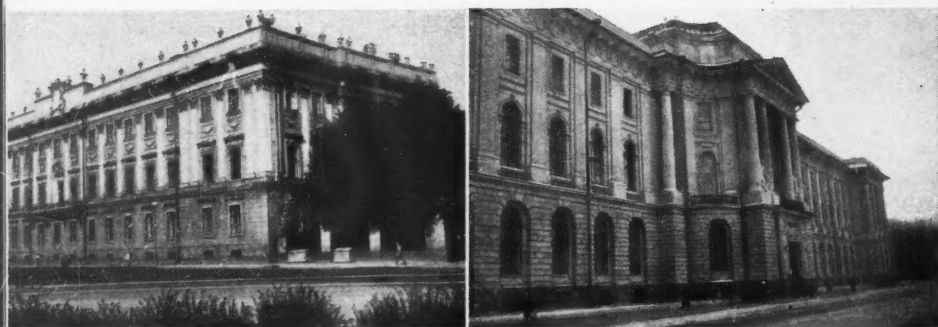
² *Sbornik*, XXIII, p. 157, and Réau, L., *Correspondance artistique de Grimm avec Catherine II*, in the *Archives de l'Art français*, Vol. XVII, 1932.

³ See L. Hauteceur: *Rome et la Renaissance*. Portfolios of original drawings are at the Hermitage. Compare the Clérissieu albums at the Royal Institute of British Architects.

⁴ See Réau: *Correspondance* (letters of April 13, 1778, August 23 and October 17, 1779, and June 22, 1781).

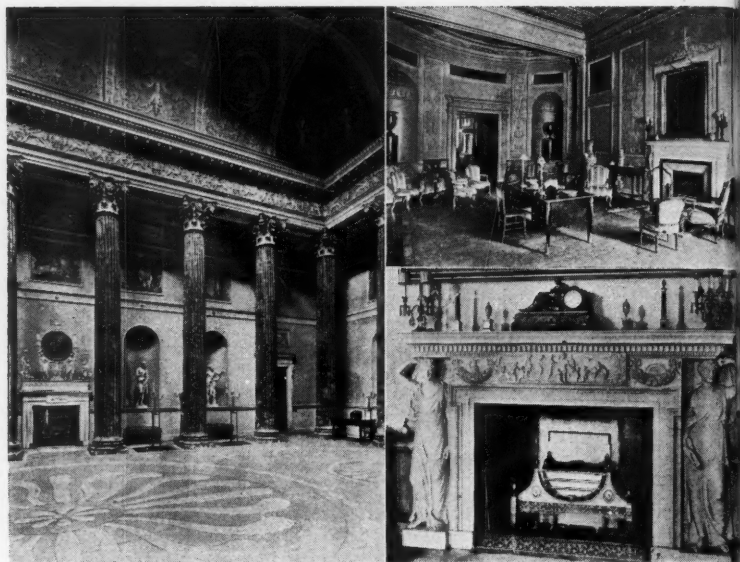
⁵ *Histoire de l'Art Russe*, vol. III, L'architecture, pp. 361-388.

⁶ *Sbornik*, XXIII, p. 248, also Réau, *Correspondance*.



CAMERON'S SOURCES. Robert Adam and Clérissieu, Adam's chief draughtsman at Spalato, were Cameron's chief examples. The saloon at Kedleston, left picture of the right-hand group, should be compared with the Greek Hall, Pavlovsk, pages 16 and 17, the fireplace from Kedleston with Cameron's fireplace at Tsarskoe, page 14, and—to appreciate Cameron's more tempestuous "Russian" manner as against Adam's delicate style—the sharply framed stucco work of Lansdowne House, with the Green Dining Room at Tsarskoe, page 13.

CAMERON'S COMPETITORS. The most successful foreign architects whom Cameron found at work in Russia, where he arrived in 1779, adhered to a polished but somewhat non-committal Louis Seize. Top left, Rinaldi's Marble Palace of 1768-1785, and side by side with it, Vallin de la Mothe and Kokorinov's Art Academy of 1765-1775.



work of restoration, after a fire, at Pavlovsk Palace, one of his earlier masterpieces. In 1804 he worked on projects for Kronstadt Cathedral, but in 1805 the Minister for the Navy proposed to Count Stroganov to replace Cameron as architect for the Admiralty by the younger A. Zakharov. There are also documents showing that in 1811, when Zakharov died, Cameron had some difficulties, but worked again in Pavlovsk. After that date, however, all traces disappear.

When, in 1820, acting under the instructions of the Emperor Alexander, the Russian Ambassador at the Court of St. James, Prince Lieven, tried to find Cameron in England, it appeared that he was no longer alive. Lieven succeeded, however, in acquiring from Cameron's next-of-kin 114 original drawings (for £105—quite a considerable sum at that time), which were used by Stasov for the restoration of Tsarskoe Selo after a fire, and have since been preserved at the Hermitage.

Tsarskoe Selo and Pavlovsk are the chief centres of his activity for Catherine, whose complete confidence he must have enjoyed (see her correspondence with Grimm). He was, however, less popular with his colleagues, and elsewhere, and was declined admission to the Academy. In 1786 or 1787 Brenna (1745-1820), who had been his assistant since 1781, superseded him as architect-in-chief. Cameron, after that time, remained a simple architect at Tsarskoe only. Barely three weeks after Catherine's death, he was relieved even of these functions by her successor, Paul I, just as Rastrelli had been after the death of Elizabeth. It would appear that he got into financial difficulties as he is known to have sold his collection of books in 1798. In 1799 he quitted Tsarskoe and withdrew to the provinces, starting on projects for private clients. He executed a plan for Count Vorontsov, and then went to Baturin, in the Ukraine, to build a palace for Count Razumovsky.⁷ It was from Baturin that Cameron came back for his visit to England.

When, in 1801, or a little later, Cameron returned to England Alexander I was already on the throne. But the work which the Tsar and his Government gave to Cameron was of minor importance, and his position was not at all easy, as in the meantime new and great Russian and foreign architects had appeared—Voronikhin, Zakharov, Rossi, Brenna, Luccini, and in Moscow, Giraldi and Kazakov. Yet everything built for the Admiralty at Kronstadt (for instance, a hospital and barracks), or in the provinces, at Nikolaiev, Kherson, Astrakhan, and in Finland, rested with him as chief supervisor. But he was already over sixty, and no longer equal to his tasks and the averse criticism of a younger genera-

tion. So he seems to have gone back to Britain again, to die in his native country.

Nearly all Cameron's best work is concentrated into the years between 1779 and the end of the eighteenth century. At Tsarskoe he built and decorated three apartments, the Agate Pavilion and the Cameron Gallery; at Pavlovsk the Great Palace and a number of smaller buildings in the park; and in the provinces Baturin, Bakhtchisarai and two or three other country houses.

Soon after his arrival in St. Petersburg, Cameron was commissioned to complete a Chinese village in the park of Tsarskoe Selo which Neelov had begun after his return from England. The village was

designed in imitation of Chambers, whose book on Chinese Architecture, published in 1757, both Neelov and Cameron no doubt knew. It was never completed, and later Paul I even wished to destroy what had been done.

However, he was soon called to the Great Palace, built in 1750-1755 by Rastrelli, in a rather gaudy rococo. Catherine did not like its interiors and asked Cameron to redecorate three suites of rooms for her: in 1780-82, the First Apartment (now known as that of the Empress Elizabeth Alexeevna), not yet made in such lavish materials as the later ones. It consists of Antechamber, Green Dining Room, Blue Chinese Room, Bed-

CAMERON'S WORK AT TSARSKOE SELO

(From a Sketch by the Author).

1-8. MAIN PALACE, FIRST APARTMENT:

1. Salon Bleu
2. Salon Chinois
3. Office
4. Green Dining Room

5. Bedroom
6. Service Room
7. Service Room
8. Music Room

9-12. MAIN PALACE, FOURTH APARTMENT:

9. Salle des Arabesques
10. Salle de Lyon

11. Salle Chinoise
12. Rotunda

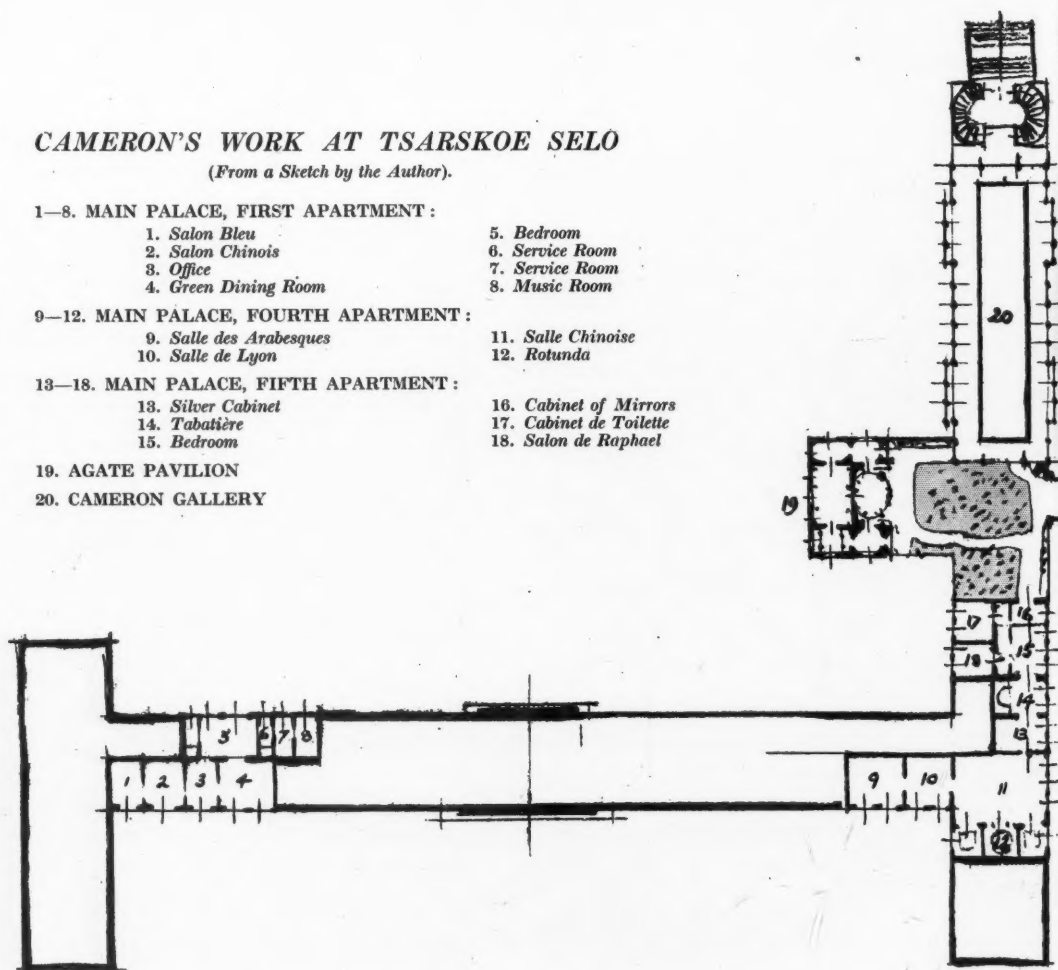
13-18. MAIN PALACE, FIFTH APARTMENT:

13. Silver Cabinet
14. Tabatière
15. Bedroom

16. Cabinet of Mirrors
17. Cabinet de Toilette
18. Salon de Raphael

19. AGATE PAVILION

20. CAMERON GALLERY



⁷ From the letters of Count Razumovsky to Count Gudovitch it is clear that Cameron was replaced by the architect Lvov, in view of his return to England (see Loukowsky, *Starye Gody*, March, 1914.)

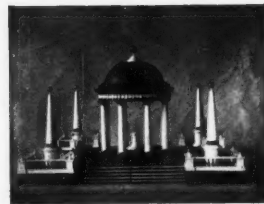


T S A R S K O E S E L O

Tsarskoe Selo, now called Pushkino, the Versailles of the Russian Tsars, lies fifteen miles south of Leningrad. It has been in the battle-zone all through the summer of 1941, and is reported to have been very seriously damaged. Exact information is, however, not yet available. The palace, of which the end of one wing is visible on the left in the large photograph on this page, was built for the Tsaritsa Elizabeth, the brilliant, vivacious, but ill-educated daughter of Peter the Great. It dates from the fifties of the eighteenth century. Rastrelli, the architect, designed it in a gay, somewhat irresponsible Italian Rococo. It is of enormous size, seventy-nine windows along the main front on each floor. Catherine the Great, a German princess, who became Tsaritsa in 1762 was of a more discriminating taste, and a subtler intellect. Her sympathies were less with the vagaries of the Rococo than with the thought of the French Encyclopædists, and the ideals of Enlightenment. She obtained artists and architects from the same sources as her predecessors, back to Peter the Great: France, Italy, Germany; for her own subjects did not achieve a mature handling of Western styles until the end of the eighteenth century. But the artists who were recommended to her by her Paris correspondents, men such as *le baron de Grimm*, were those adhering to the new purified taste of the Classical Revival. It was especially fortunate that amongst those mentioned in Grimm's letters there was a young architect from Britain; for Catherine was a keen

admirer of English politics and English philosophy. So she induced Charles Cameron to come to Russia and work for her. At Tsarskoe Selo he added to the south-east of Rastrelli's palace a tract of buildings in the new style. The approach through the park from the south can be seen below, the centre of the composition, the so-called Agate Pavilion, on the left, a detail adjoining the main palace on the right-hand side of the picture above. It shows clearly Cameron's indebtedness to his fellow-countryman, Robert Adam, and to Clérissieu, Adam's French follower. The Agate Pavilion was designed in 1779 and completed in 1785.

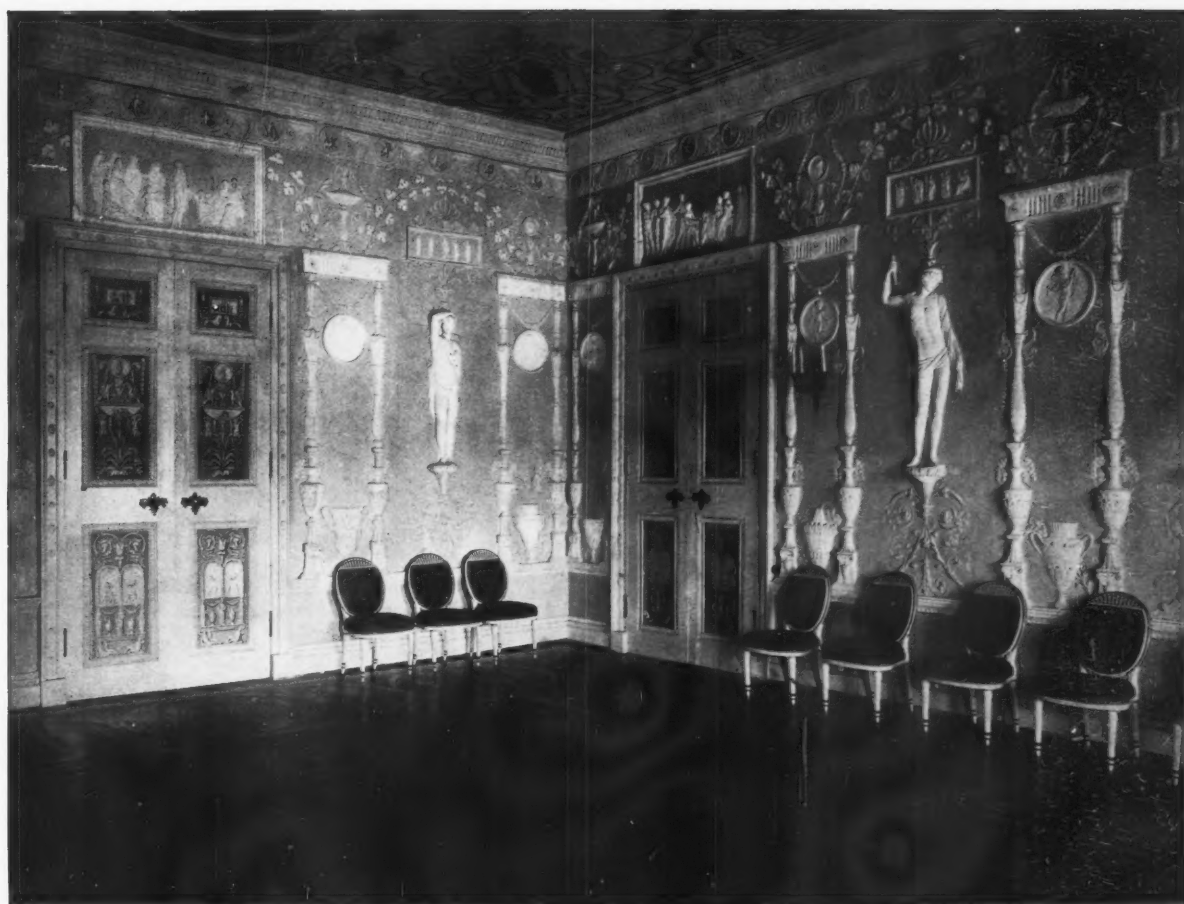




TS ARSKOE SELO

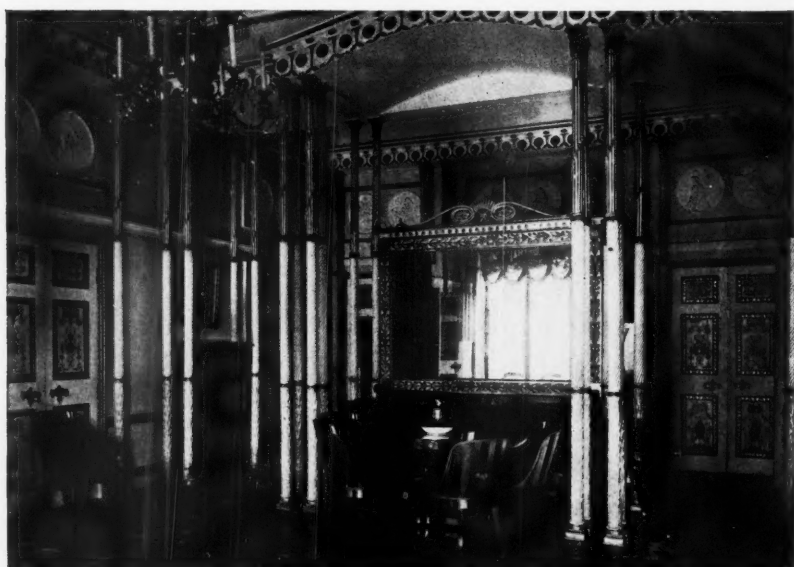
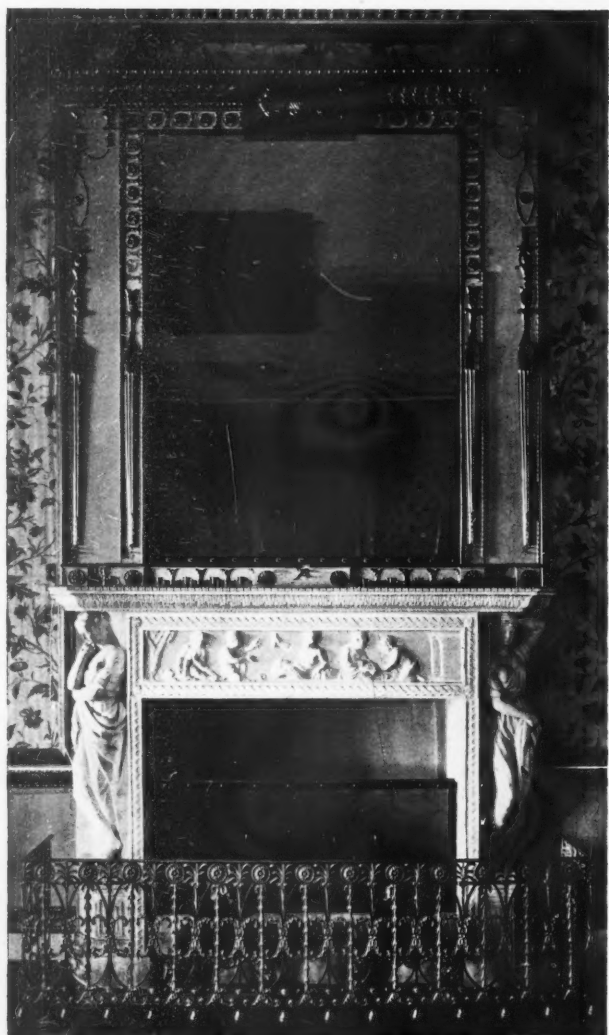
To the east of the Agate Pavilion extends the Cameron Gallery, of which the main front is seen above, the western staircase on the right, and the interior on the facing page, top. It was built from 1783-1786. Cameron, whose book on the Baths of the Romans had been noticed by Grimm, had arrived at St. Petersburg in 1779. He is supposed to have studied in Paris, but his chief source of inspiration have been Robert Adam and Charles Louis Clérissseau. The broad double-flight staircase leading up to the gallery is a familiar motif of English Palladianism. Lord Burlington's Chiswick Villa is, perhaps, its best-known example. Robert Adam has it at Kedleston early in the sixties, a work that seems to have impressed Cameron particularly. The portico with the widely spaced columns and the heavy pediment is of Tuscan tradition. The long colonnade appears reminiscent of such work as the southern colonnade at West Wycombe, also of the early sixties. There is, however, more drama in Cameron's than in Adam's work, as Adam on the other hand possesses a delicacy never equalled by Cameron. The curious conical obelisks, for instance, in the ivory and ebony table decoration shown on top of this page and made by the Grand Duchess Maria Feodorovna to Cameron's design, would never have been introduced by Adam.





I N T E R I O R S

When Cameron had arrived in St. Petersburg, he was commissioned by the Tsaritsa to redecorate three suites of rooms in the palace of Tsarskoe Selo. How far he was his own designer in this, or how far he had to work to suggestions and sketches by Charles Louis Clérissieu, has not yet been sufficiently established. Clérissieu was nearly twenty years older than Cameron. He had been the best draughtsman of the Adam brothers, when they went to Spalato to measure the ruins of Diocletian's palace. Winckelmann admired him greatly. Early in the seventies he lived in London for several years. So the obvious Adam character of the room pictured above, the Green Dining Room, Cameron's first undertaking in Russia, can be the result of a direct influence from Robert Adam, or of connections with Clérissieu. What, however, matters more than the motifs derived from the Western forerunners of the Classical Revival is the way in which Cameron, quick to the perception of Russian taste and tradition, has translated them into a new, more spectacular, more tempestuous, heavier and heftier style. Never would Adam himself have used such high relief; nor would he have allowed his "Etruscan," that is Herculean, ornament to grow so rankly—unconfined by any panelling—over whole walls.



INTERIORS: TSARSKOE SELO

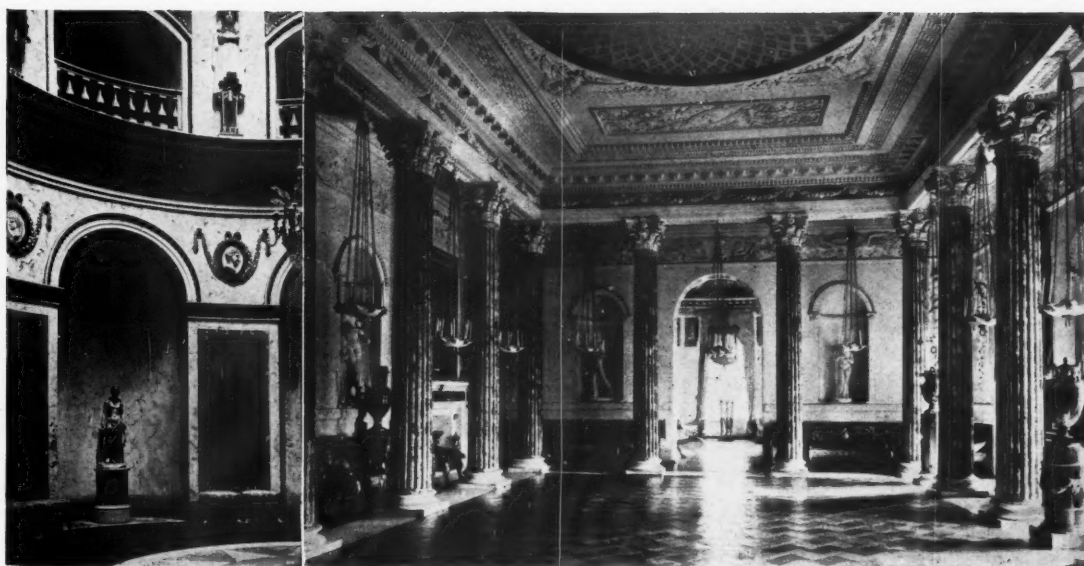
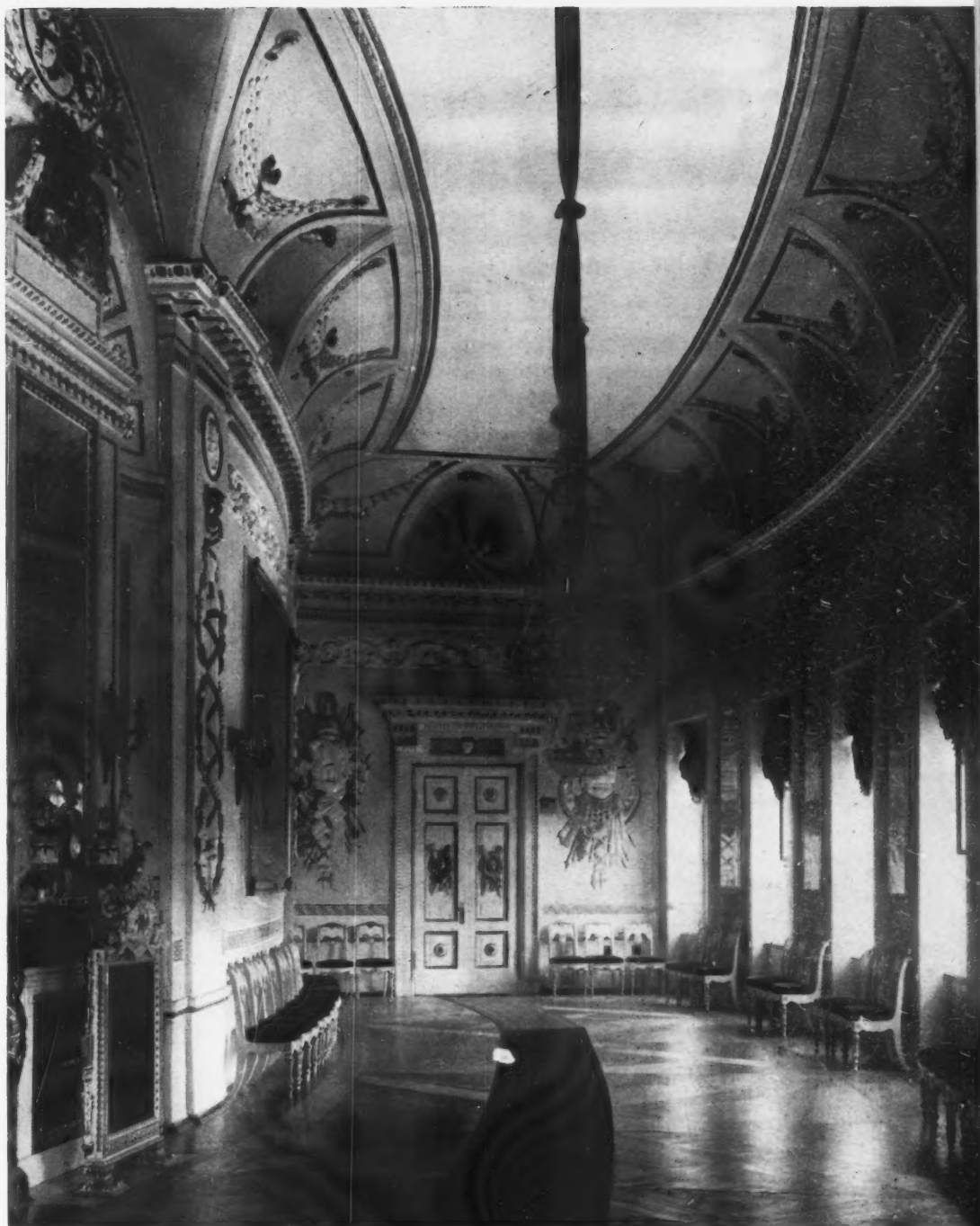
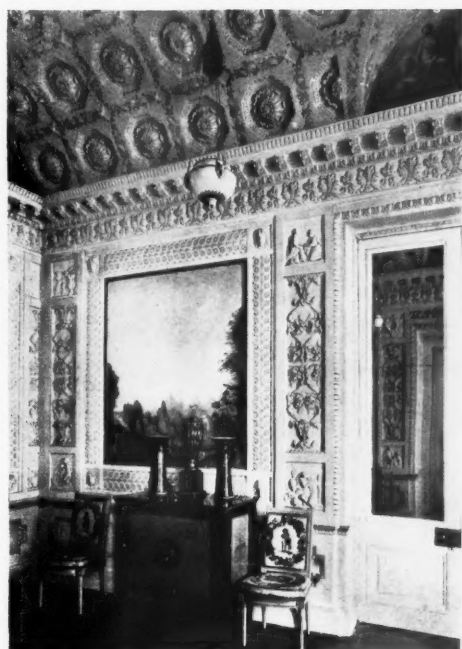
The eight interiors figured on these pages are all from Tsarskoe Selo. On the facing page, top, the *Salle des Arabesques*; bottom, left, the Mauve Bedroom, Cameron's last work; bottom, right, the Blue Room. They are all rooms in the main palace, redecorated by Cameron in the eighties. In the left strip on this page the top picture is a detail from the Music Room at Tsarskoe, the one beneath is from the Agate Pavilion—agate columns with bronze capitals—the bottom one is again from the Blue Room. Above is a detail from the dome of the Cupola Room, a late work of Cameron's, and the Bed Room of Catherine the Great. Nowhere in Adam's work would it be possible to find anything like the pistachio-green and white porcelain columns of this room, or the mauve porcelain columns against the white glass walls with Wedgwood plaques of the later bedroom, or the agate columns of the Agate Pavilion. Cameron, in introducing so much gloss and colour, may have given way to very explicit wishes of the Russian court, but his treatment of motifs which were evidently meant to be unmodified Adam style, proves that a certain coarseness and ostentatiousness was in his artistic character. The heavy architrave, for instance, and the depressed vault of the room in the Agate Pavilion are very different from Adam's interpretation of the same motif, one of his favourite motifs, at Lansdowne House, Kenwood, etc. As Cameron here exaggerates squatness, so he exaggerates elongation in his porcelain columns. These over-slim columns must have impressed him in Roman decorative wall-painting. Adam never used them so prominently. Only in mirror-frames and the like may they occur. His structural sense was too strong to admit them in any but a purely ornamental function. The combined stucco and picture decoration of the Music Room on the other hand is pure Adam, though again a little coarsened. The painter's name is Scotti.



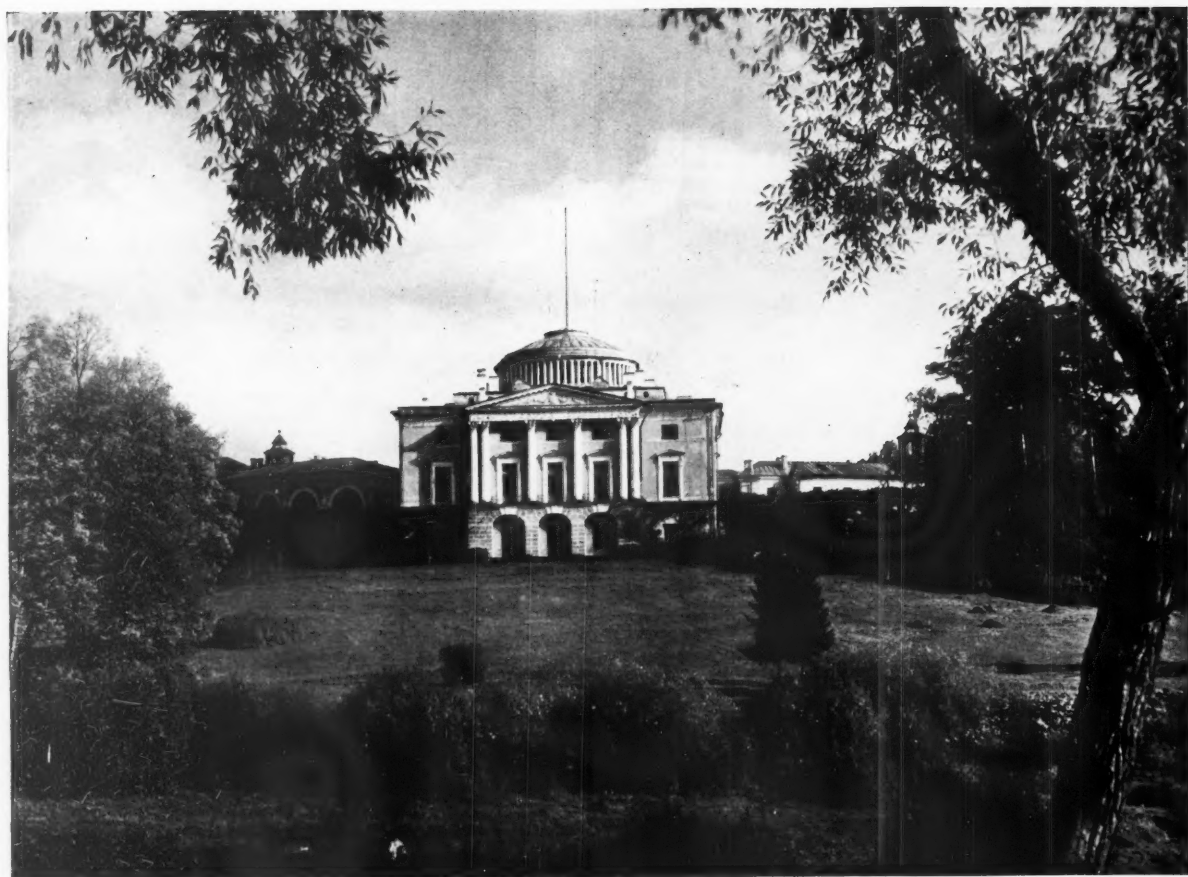


INTERIORS: PAVLOVSK

The interiors on these two pages are from Pavlovsk, Cameron's other *chef-d'œuvre* in Russia. The palace was built for the Grand Duke Paul, the later Tsar. Its ground-plan on page 19 shows it to be in that Palladian taste which Cameron apparently imported into Russia. There is an oblong centre block, strictly symmetrical in the grouping of the rooms, and there are the indispensable curved wings. A gallery has been placed into each of these. Cameron has been very successful in varying their character. The one on this page is French and festive, the one on the facing page classical and chaste. On the right gold is added to the white, on the left all is pure white, and Romanizing relief panels accompany the antique statuary. A heavier, more Baroque Roman character, of Kent rather than Adam origin, has been chosen for the Grand Duchess's *Cabinet de Toilette* below. Cameron's taste was certainly broader, or should one say



less discriminating, than Adam's. The Italian Hall which forms the centre of the *corps de logis*, and is illustrated at the foot of this page, left, is a curious hybrid of Roman, Adam, and what seems Empire or Regency Italianate motifs. The clumsy caryatids on the depressingly low upper floor, above the ground-floor piers with the Adam medallions, are somewhat painful. The colour scheme is white and mauve, a Russian—not an Italian combination. The Italian Hall adjoins the oblong Græcian Hall. This room, shown in the picture by the side of the Italian Hall, is truly magnificent, although again not of the height which one would expect where such weighty columns are used. The detail at the bottom of the facing page shows this Cameronian discordance more clearly. Adam's famous entrance hall at Kedleston must have been Cameron's example. The niches with statues, and the columns and their capitals are identical. The name Græcian Hall comes probably from Vitruvius. The materials are of the most precious: columns of *verde antico* marble and vases of porphyry and alabaster.



PAVLOVSK THE EXTERIOR

At Pavlovsk, Cameron was not only responsible for the palace with its Palladian portico and its cupola with the odd fluted drum, but also for a number of those temples and monuments in the park which were so dear to the eighteenth century. He did a Dairy, an Aviary, a Temple of the Graces, and also the Temple of Friendship, and the Colonnade of Apollo here shown. The Temple of Friendship, 1779-1782, must be one of the earliest, if not the earliest, example of the true Doric order in Russia, which, after 1800, became one of the most characteristic features of Russian Neo-Classical. The Doric order, it will be remembered, had been re-introduced into Western architecture by Athenian Stuart (Hagley Park, near Birmingham) during the sixties. The Colonnade of Apollo, designed as a ruin, with a copy of the Apollo of Belvedere in the centre, is of quite another character. Its Tuscan Doric columns may give it a certain gravity, but the transparency and the decoration with medallions, garlands and wreaths add grace, and the Russian vegetation piquancy. The English gardens of the Imperial palaces were laid out in the new romantic English style of Kent and Capability Brown by another British artist: Bush. Cameron was married to his daughter.



room and Music Room. The First Apartment was followed by the Fourth (1781-84) with Chinese Hall, Salle des Arabesques and Salle de Lyon, and the Fifth (1782-84) with Silver Cabinet, Blue Tabatière, Mauve Bedroom, Boudoir, Raphael Room and Cabinet of Mirrors. From the staircase, now replaced by the Chinese Hall, the Salle des Arabesques and the Salle de Lyon join on to the great reception rooms, and on the other side, the Silver Cabinet, the Bedroom, the Blue Room and the Cabinet of Mirrors lead, in the left wing, to the colonnade.

Later he built the Agate Pavilion and the colonnade which, however, must have been designed immediately after Cameron's arrival in 1779 (see the motto to this article). From 1782 to 1787 he was engaged with the building of the St. Sophia Cathedral at Tsarskoe, his only religious structure.

The Salle des Arabesques offers a mixture of styles characteristic of the epoch. The Salle de Lyon, with its monumental stone-framed doors; and a frieze with garlands and heads, is inspired by the Italian Renaissance. Cameron here used gilded bronze, lapis lazuli and rare woods for the doors and parquet flooring. In the Silver Cabinet, or the Cabinet of Mirrors, one is reminded of Raphael's lodges, whether Cameron had made sketches of them or used those by Clérissieu. Catherine, in 1781, wrote to Grimm that her eleven new private rooms were "plus ou moins de Raphaélisme," and that Cameron, "cette tête fermentive, est grand admirateur de Clérissieu. Aussi les cartons de celui ci servent à Cameron à décorer mes nouveaux appartements ici et les appartements seront au superlatif."⁸

⁸ *Sbornik*, XXIII, pp. 158, 208, 207.

Now Clérissieu had been the chief draughtsman to the Adam Brothers in 1757 to 1762, and the influence of Adam's style on Cameron's is indeed obvious. Comparisons can easily be drawn between Tsarskoe and Pavlovsk and such works of Adam as Lansdowne House, Kenwood, Osterley Park.⁹ The similarities are, as one would expect, most marked in Adam's buildings of the sixties and seventies.

However, in spite of inspiration from Adam and Clérissieu (Cabinet of Mirrors), Cameron everywhere displays his own personality and taste. In the bedroom, for instance, he used over-elongated columns surmounted by small capitals, and arch-like garlands of Pompeian frescoes, as neither Adam nor Clérissieu would have done. In order to give the effect of the long perspectives in the frescoes, Cameron placed mirrors between the columns. To this device he added yet another. Trying to imitate Pompeian panels, he covered the walls with Wedgwood plaques. Catherine was, as is well enough known, one of Josiah Wedgwood's most important customers.

Another characteristic of this room, as well as of the adjoining Tabatière and the Cabinet of Mirrors, is the quest for polychrome materials. The

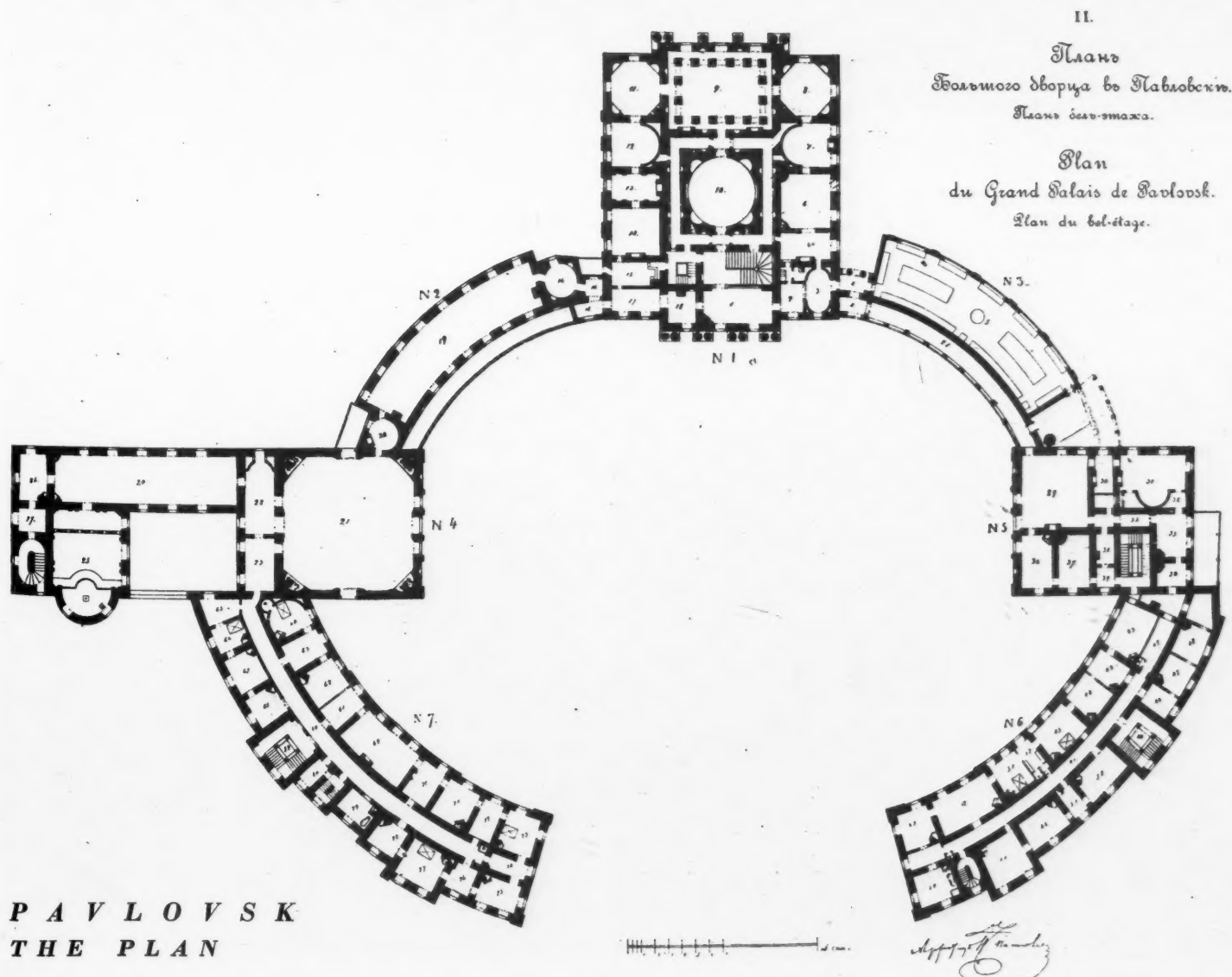
⁹ For the ceilings of music room at Tsarskoe compare back drawing room, Lansdowne House; Greek hall, Pavlovsk, cf., entrance hall, Kedleston; chimney pieces, blue room and Chinese hall, cf., Harewood, Crome Court, Brocket Hall, Stratford House, etc.; portals, Salle de Lyon and Cabinet of Mirrors, cf., portals, Syon House; Temple of Friendship, Pavlovsk, cf., porticoes, West Wycombe; Pavlovsk façade, cf., north façade, Kedleston; main entrance to gallery, Pavlovsk, cf., south façade, Kedleston; bedroom and tabatière, Tsarskoe, cf., Etruscan room, Osterley Park, etc.

walls are covered with milky glass, over which are placed eagles and sphinxes in bronze, blue Wedgwood medallions and columns of violet glass. The next, the Blue Room, has the same milky coloured plaques, but blue columns and bronze medallions.

The success of Cameron's first rooms was instantaneous and great, and on June 22, 1781, Catherine wrote: "J'avoue que moi je ne me lasse pas depuis neuf semaines de regarder cela."

Catherine's apartment was followed by the Agate Pavilion, built in 1782-85. It has a semi-circular Ionic gallery joining two pavilions. On the garden side, the façade is no longer Græcian but Italian of a rusticated type resembling Giulio Romano and Sammicheli. Inside is the same mixture of the Græcian and the Italian. The hot and cold baths are on the ground floor, the agate and jasper rooms, and four smaller rooms on the first floor. Here Cameron had the assistance of English workmen and of the sculptors Flaxman and Rachette. The first small room in the pavilion is blue; the round Cabinet de Toilette pink and gold; in the Great Hall pink marble blends with white marble, and is adorned with gilded bronze; in the Antechamber jasper is used with agate, and the Jasper Room is divided by a portico with columns and pilasters of red agate.

The Cameron Gallery was erected in 1783-85. It contained a collection of busts in bronze of the philosophers of antiquity. One contemporary statesman was added, Fox—a most significant fact. In the Agate Pavilion, incidentally, Catherine had placed the busts of her favourites: Orlov, Zoubov, Potemkin, Lanskoj, etc. At the end of the Cameron Gallery a large staircase with massive walls is surmounted by Hercules and Flora



Farnese. Catherine expressed many times her enthusiasm for the gallery. Later, when she had difficulty in walking down the staircase, Cameron provided a ramp for her of gently-graded slope.

Cameron also built at Tsarskoe the Cathedral Church of St. Sophia (1782-87). The silver tools which served for laying the foundation stone bear the inscription in English: CHARLES CAMERON, Architect.

Of craftsmen working under Cameron, the following deserve mention: Charlemagne (carved woodwork), I. Minciocchi and Basseli (stone and bronze), Stubbs and Rachette (sculpture), Scotti and Bernasconi (frescoes) and König (glass). Furniture by such ebenists as Jacob, Riesener, etc., was bought, and bronzes by Caffieri, Gouthière and others.

But Cameron worked not only for the Empress; she also found him a post with her son and heir, the Grand Duke Paul, and his Consort, the Grand Duchess Marie Feodorovna. The palace he built for them, called Pavlovsk (1781-96), is a square building, with a cupola almost copied from the Pantheon, though resting on a circular colonnade and with semi-circular wings on each side of the central structure, reminiscent of Palladian villas (Rotonda, Badoer, etc.).

However, Cameron did not have a free hand here, and must have had considerable difficulties in his relations with Kuechelbecker, the "Director" of the building operations, a rather pedantic and tiresome German. The Grand Duchess also liked to give her advice, insisted on modifications while work was already in progress, and suspected Cameron to be slow and extravagant in his taste. Moreover, he was sometimes surrounded by jealous contractors, as well as envious assistants, such as Brenna, an Italian architect whom he had met in Rome and invited to join him. Cameron, nevertheless, remained adamant. His Scottish pride and pertinacity did not permit of any compromise. In order to break his resistance, the Grand Duchess pretended to negotiate with Quarenghi, and behind Cameron's back dealt with Brenna direct. Cameron wanted decoration similar to that at Tsarskoe, with arabesques and vivid colours, but Marie and Paul were in favour of something "simpler and nobler." As a result of these complications, it is sometimes difficult to trace exactly which parts are Cameron's and which other's.

In the centre of the *corps de logis*¹⁰ is the Italian

¹⁰ The Grand Duchess Marie has left a general description in French of the whole interior of the Palace, particularly of the furniture. Published in full in the *Khoudojestvennaya Sokrovishchya Rossiya*, 1903, pp. 371-382. Amongst the craftsmen who worked for Cameron at Pavlovsk, the following deserve mention: J. Martens (ebenist), Cavalieri

Hall. It is circular with a cupola, lighted from above, and has deep niches all round. It is decorated with reliefs brought from Italy and placed on mauve and white artificial marble walls. Clérissieu congratulated Cameron on it. On one side of the Italian hall is the Greek hall, on the other the staircase and the vestibule.

The Greek hall has Corinthian columns in *verde antico*, statues in the antique style placed in niches and decorative vases of porphyry and alabaster. There are, moreover, on the ground floor the salons, the studies and the ballroom.

Cameron also completed the first floor and a few rooms on the second, before he was superseded by Brenna. In the park of Pavlovsk, Cameron built a number of specially interesting works. The Temple of Friendship (1779-80) was the first building in Russia with a true Doric order (as against the Tuscan Doric of Bazhenov and Starov in 1775 and 1776). Doric, as will be remembered, became after 1800 a particularly characteristic expression of the classical revival in Russia. It figures prominently in Voronikhin's and Rossi's work (Stock Exchange, 1815-1817; Ecole de Mines, 1806-1811, both at Leningrad). The Apollo Colonnade (1780-83) was later reconstructed and transferred to another site in the park. The *Volière* (1781-84) had its lower part painted in the Pompeian style and commands a view of the "Slavianka" (completed by Voronikhin), the Memorial to the Parents (1786), and the Pavilion of the Three Graces (1800). The Memorial to the Parents has a Doric portico and is by some authorities attributed to Voronikhin. The Pavilion of the Graces is a copy of the Erechtheion. Of other structures in the park the farm (1781) and the dairy (1781-84), both no longer existent, are especially characteristic of the coming age of sensibility. There are also an obelisk commemorating the foundation of Pavlovsk (1782), a kitchen (1783) and a stables building (1787), a separate music pavilion (completed by Brenna, 1799), the Elizabeth Pavilion (1800), the house of the Vicar (1778-79), several small villas, a hospital, greenhouses (1785), a hermit's cell and several bridges and cascades. Fortunately, all the drawings, some of them signed and dated, have been preserved in the archives of Pavlovsk town, and later transferred to the Palace Museum.

Of buildings by Cameron, other than those connected with Tsarskoe and Pavlovsk nothing need and Visconti (masons), Guillomet and Baldauf (stucco workers), Bernasconi, Levand, Pinchetti, Petersen, Sharmar, Rudolf (painters). Rogatchev was Cameron's assistant designer. One of the painters, Gonzago (or Gonzaga) left a great number of drawings, and appears to have taken a share even in the defining of the exterior of the Palace and its galleries.

here be said. They may widen our notion of his style in certain ways, but they do not deepen it. I have dealt with Cameron's most important provincial work, the Palace of Baturin in the Ukraine, in the *Journal of the Royal Institute of British Architects*, 1936. It was in 1911 restored under my supervision but twelve years later again severely damaged by fire. It is of the same Palladian type as Pavlovsk and on the same grand scale. Near Baturin two more country houses, Lialitchi and Khotien, also seem the work of Cameron, although they have both been attributed to Quarenghi. One day it will also perhaps be possible to prove Cameron's authorship for the four delightful pavilions at Belaya Tserkov, in the province of Kiev, but at present there is no documentary evidence available. In the Crimea, Cameron reconstructed the old palace of Bakhtchisarai, preserving on the whole the old fifteenth century style.¹¹ He is also known to have made a project for a triumphal arch in the South. So the arch at Novgorod-Seversky may in the end prove to be his, and not Clérissieu's.

A great number of drawings by Cameron are still to be found in the Institute of Engineering at Leningrad, the Hermitage, the Moscow Historical Museum, and the archives of the War Office, the Foreign Office and the Vorontsov family (now at the State Archives). They refer to Tsarskoe, Pavlovsk, the Kazan Cathedral at Leningrad, Baturin and other works. They are easily distinguishable from drawings by other contemporary architects such as Quarenghi. Their manner is delicate and veiled, the line is very often broken, full of fancy and *brio*, all is dictated by temperament, rather feminine, and displays impatient emotion bordering on ecstasy. The colours, a mixture of blue and brown, yet very warm, render them almost irreproducible. He certainly cared very little for accuracy, for he visualized architecture in space, in nature, and not on paper. His drawings were thus not easily read and followed, and this may account for the many misunderstandings between him and the Grand Duchess Marie, and for his frequent quarrels with his assistants. However, the somewhat negligent manner of Cameron's drawings did not imply any lack of attention to technical detail, of which he always took great care. In this he did not like to follow Russian methods. All that he built was solid, though expensive to a degree which irritated even Catherine, his only patron who realized his true qualities and gave him commissions on a scale worthy of his genius.

¹¹ N. Gerngross, *Starye Gody*, 1911. An English architect, W. Hastie, collaborated with Cameron.



AFTER CAMERON

The Imperial classicism which characterizes Russian architecture of 1800-1840. Jacopo Quarenghi's Alexander Selo of 1801-1809 (left) represents the grander tendency in opposition to Cameron's, but Thomas de Thomon's Exchange of 1810-1815 (right), shows the typically Russian prominence of the Doric order, first employed by Cameron and then popularized by the influence of Revolution and Empire.

BOMB DAMAGE TO NOTABLE BUILDINGS

L I V E R P O O L



ST. MICHAEL'S, PITT STREET, which has now been wholly demolished, stood in a square in the area of Liverpool developed between 1790 and 1810. The church itself was built in 1816-26, by the great Liverpool architect, John Foster, in partnership with his father. The steeple, with its four "portals" embracing the base of a tapering spire, was a thoughtful and interesting design, an attempt to purify the tricky generalisation of the Gibbs model on which it is so evidently based. As a ruin, this church, with its magnificent masonry and Corinthian portico, was very wonderful. In the illustration, Liverpool Cathedral can be seen in the distance.

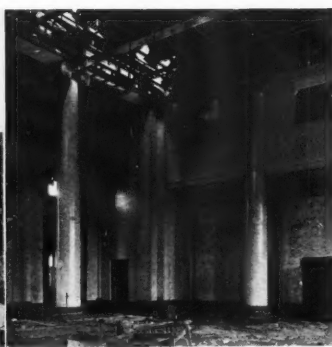


ST. LUKE'S CHURCH stands conspicuously at the head of Bold Street, for whose well-to-do inhabitants it was built. This church and St. Michael's (illustrated above) were originally projected as a pair in 1793, and built many years later at the joint expense of the parishes and the Corporation. The direct part which the Corporation and its architect, Foster, played in the public works of this period, is remarkable. Foster designed St. Luke's in 1802 and began it in 1810, but its west tower was not finished till 1831. It is a rather harsh Gothic building and the tower, in spite of much enrichment, is graceless and forbidding. The interior was notable for its timber columns and ingenious plasterwork.





ST. GEORGE'S CRESCENT recalls once again the architectural dictatorship of John Foster. He replanned this part of Liverpool in 1825-7 and formed this crescent at the foot of Lord Street, providing a good setting for the classical church of St. George which stood on the site of the present Queen Victoria memorial. The buildings were stucco-fronted, with an Ionic order embracing the upper storeys in pilaster form.



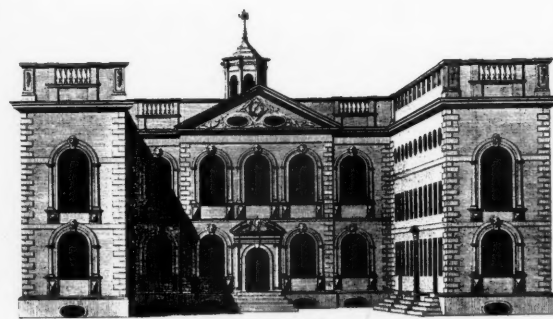
THE CUSTOM HOUSE, designed by John Foster in 1826 and begun two years later, is a cold, hard, but extraordinary fine building. It occupies the site of an old dock and was built at the joint expense of the Corporation and the Government. Conceived in a lordly way, without parsimony or restriction, it comprised the excise, stamp and dock offices of the port. Its centre and two

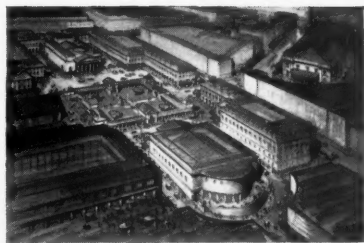
great wings cover a vast amount of ground, but the group is well-knit and the rotunda, which might so easily have been a pretentious irrelevance, sits majestically over the group. A comparison with Smirke, the leading exponent of unadorned Ionic, is inevitable; but there is a gravity in Foster's work where Smirke is so often merely dull.



BLUE COAT CHAMBERS is the building which once housed Captain Bryan Blundell's charity school, founded in 1708 and established as the Blue Coat Hospital in 1718 when the school building was begun. Sixty children were provided with food and clothing, instructed in the three Rs and in cotton-spinning. The building,

in red brick with stone dressings, has the virtues of its vernacular kind and the fenestration of the wings is especially good. After the last war the building was threatened with demolition, but rescued and let as offices, and the Liverpool Architectural Society had its headquarters here up to the present war.





HOW easy it is to criticize these plans for London! If the plan is the revolutionary product of the supposedly rational mind, if London's million buildings sink into a sea of parkland, whence diaphanous forms rise into the smokeless air, then we may safely call this plan a chimerical absurdity, contemptuous of London's character and of popular prejudice—safely, and almost truly. If the plan is the conservative product of a supposedly genuine tradition, if London's tremendous vitality is forced into the boring axes and banal symmetries of the *Beaux Arts*, then we may safely call this plan a reactionary absurdity, contemptuous of all that town-planners have learnt by the bitter experience of 200 years—safely, and again almost truly. And inside these extremes modest plans are equally vulnerable—for being modest. All are easy meat, because a civilization is disintegrating and has lost its standards. Odds and ends of feeling tell us what we don't like. So we know what to destroy. But what to build?

Yet the cruel, the obvious attack must be made. We are at a junction of many roads (a sort of Bressey nightmare), and somebody has got to put up little signposts here and there, saying firmly NO THOROUGHFARE. He will hope at the end to find some road, which by effort and understanding he may feel justified in declaring OPEN. But the dead-ends must first be labelled. Is this Academy Plan one of them?

We must first ask ourselves what in present circumstances can reasonably be required of a London plan. It must assume, of course, that public demand will eventually drive the Government to legislate for urban planning, possibly by compulsory purchase, possibly by pooled ownership. Meanwhile research must be in two stages: Land Use and Communications. Here, it must lay down, is the ceremonial centre. Here is the central shopping district, and the cultural centre,* and the place for theatres and strolling crowds. Here is the university quarter, and down here is the new business district. On this side and on that are industrial concentrations. And here and here and here, defined by wedges of parkland, old and new, are town units or places for living in, laid out something like this. . . . I give no details. The sites suggest themselves. Then, when they are defined, they can be linked by communications, by road and rail, ship and plane. Roads, it may be, are classified as Main Arteries (speedways forming part of the trunk-road system),

*I can find no alternative to this dreary phrase. Every writer forced to use the word "cultural" reaches for his india-rubber.

Secondary Arteries (vital links within the urban complex), and Streets, or more precisely Access Roads (of purely local value and atmosphere). As this work of redefinition goes on, the skeleton of a new city begins to form itself in the imagination; a new city, yet an old one. Into these bones it remains for architecture to breathe life.

Now the first curious feature of the R.A. Plan is that Land Use is not indicated. Who sits behind the little window that peeps darkly from between Corinthian columns? Maybe a cobbler, maybe an ambassador, maybe a soldier's wife. They will all just have to make the best of the facade and put up with the noise. So that architects may secure their expensive symmetries, humans must fit in as best they can, and pay for the Portland Stone. This, one fears, is the inevitable reaction to this neglect of the human datum. The problems of Land Use in London are very intricate, and one suspects that the Academy Committee, which was short of professional planners anyway, decided to by-pass them altogether and get straight on to Civic Design, a fabulous region in which it felt much more at home. Unfortunately purple passages are meaningless without a plot.

Since the plan ignores Land Use in the social sense, it cannot be considered from the social point of view. But if for purposes of criticism we accept the merely architectural definition of planning which the Academy has adopted, we find Land Use in the architectural sense equally ignored. Contours are never shown. The land is a mere plane-table for the planner. These pretty bird's-eye views remind one irresistibly of Kipps's engravings.

His enormous *pattes-d'oie* failed to impose themselves in England because the eighteenth century landscapists evolved an indigenous and more appropriate alternative. The Academy have chosen to reject it. The *boulevard*, the *avenue*, and the *rond-point* are their monotonous solution. Parallel lines of little black blobs surround the square, bisect the park and line the "processional way." The straight line is pursued at colossal expense. One cannot resist quoting Sir Joshua: "It may not be amiss for the architect to take advantage sometimes of that to which I am sure the painter ought always to have his eyes open, I mean the use of accidents; to follow when they lead, and to improve them, rather than always to trust to a regular plan. . . . The forms and turnings of the streets of London are produced by accident, without any original plan or design, but they are not always the less pleasant to the walker or spectator on that account. On the contrary, if the city had been built on the regular plan of Sir Christopher Wren . . . the uniformity might have produced weariness, and a slight degree of disgust."

But before we consider the architectural paraphernalia on which the drawings place such emphasis, let us remain in the sphere of planning as long as possible and pass to its second aspect, Communications.

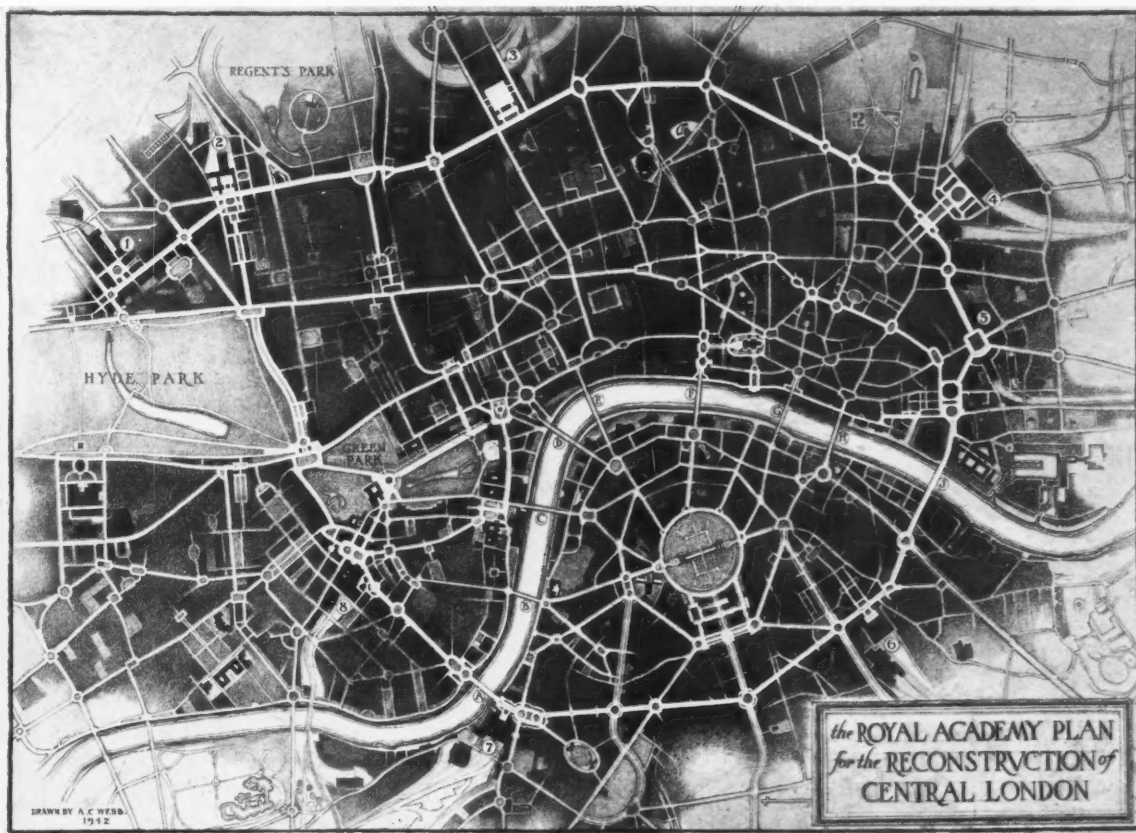
First, Ships. The river, no longer Whistler's twilight region, becomes a northern counterpart of the Arno at Pisa, or the Danube at Budapest. This is common policy. The Canaletto barges which float upon its milky surface are presumably (like the new Piccadilly Circus) among the fantasies which we are assured need not be taken

too seriously. The Port of London is to have its ceremonial centre at the Tower. But the port itself is pushed east of Tower Bridge, where it disappears into that outer darkness of wharves, goods yards, warehouses, coal dumps, factories, cemeteries and little houses which, although it covers ninety per cent. of the London area, is outside the Committee's terms of reference.

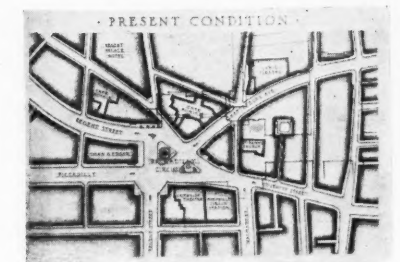
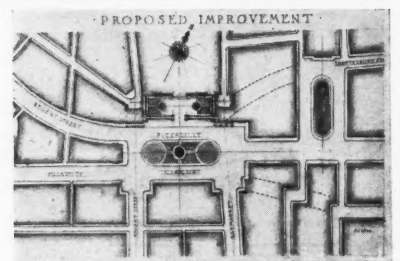
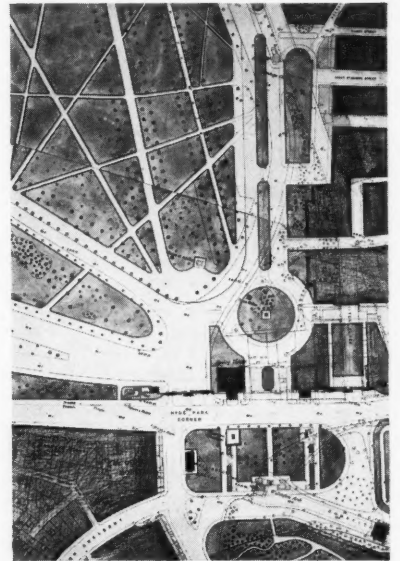
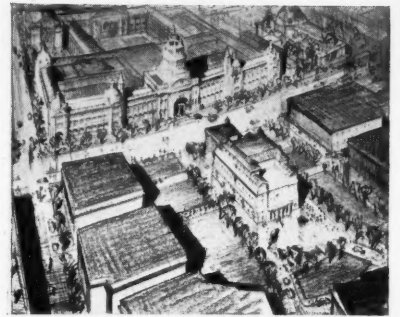
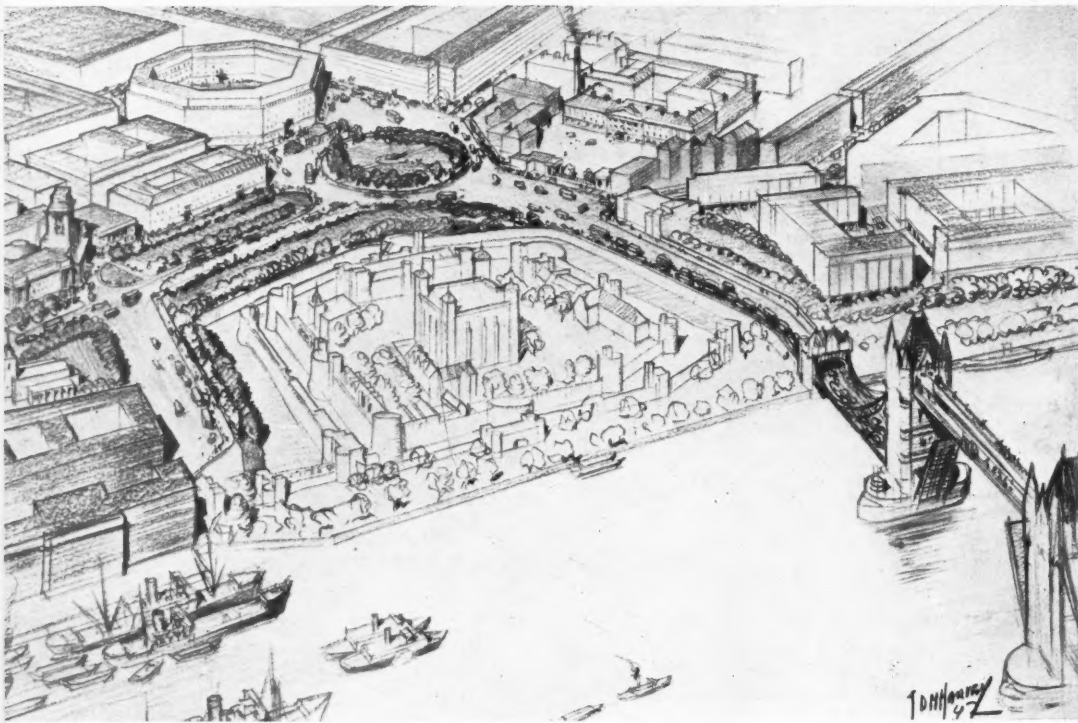
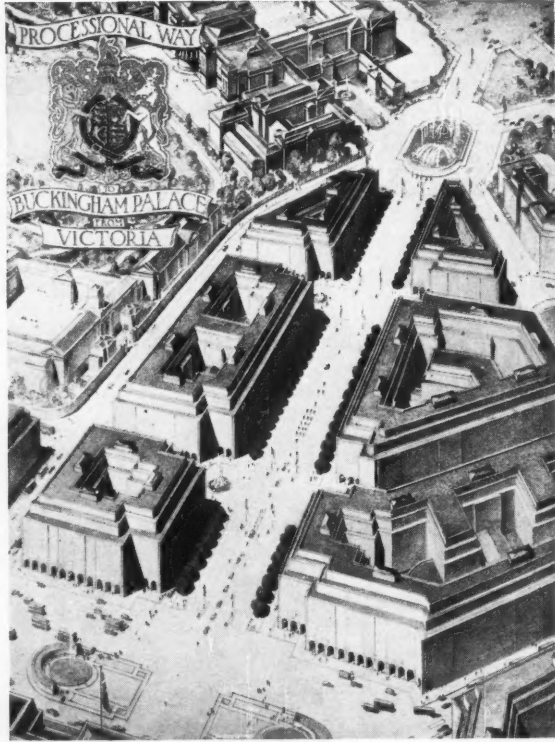
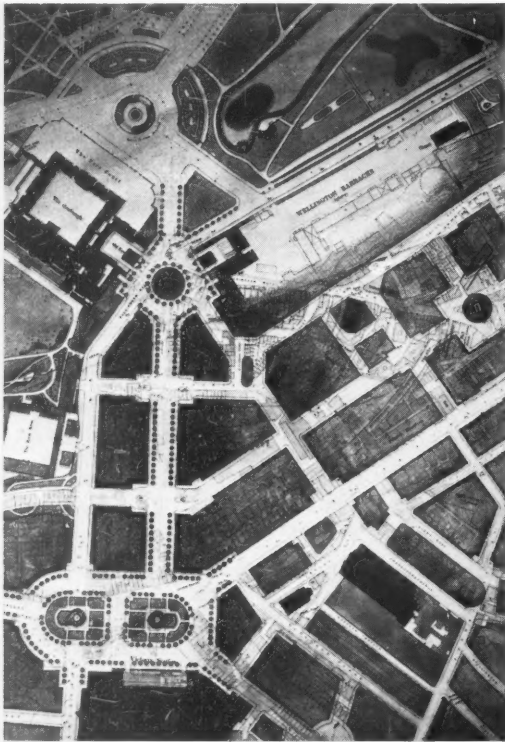
Second, Planes. The report advocates a central airport, but none is shown on the plan. If the area south of the Thames bend, which the plan rightly proposes to replan fundamentally, were conceived as a new business district, with tall buildings set in green space* and "bosom'd high in tufted trees," the circular park would be superfluous, and could be replaced by an airport, sited adjoining the ring road and ring rail, and interlocking with them.

Third, Railways. The general idea is to push the main line stations back along their lines and to rebuild them on the outer edge of the ring road. The scheme has great advantages. A rational road-rail relationship is made possible, redundant stations can be eliminated, and inside the Ring land is saved and "amenities" increased. Incidentally a fascinating technical problem is posed, of which the stations shown on the plan, with their faint suggestions of the forecourt of Buckingham Palace, give no hint. Each of these nodal points, the vital knots of the whole traffic plan, must receive and redirect the flow of express trains, suburban trains, Ring Rail trains, Ring Road transport and local road transport. They will have to be designed on various levels with a vivid sense of

*See "Three-Dimensional Town-Planning," ARCHITECTURAL REVIEW, September, 1941.

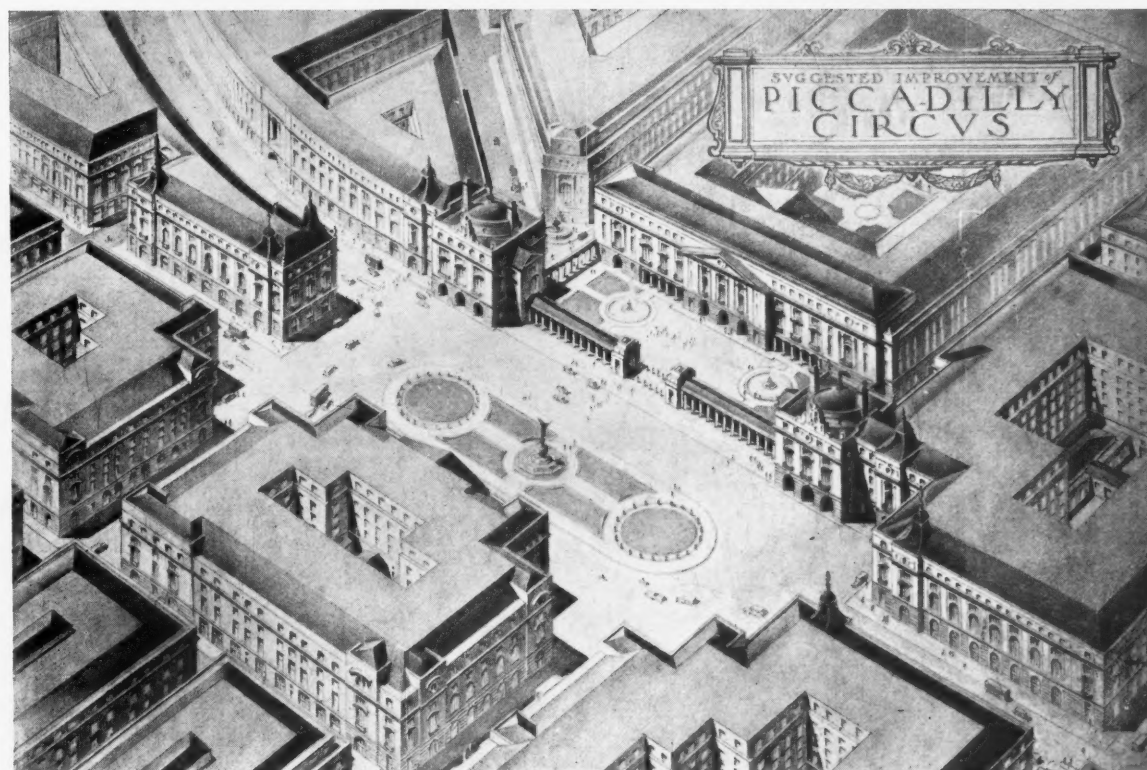
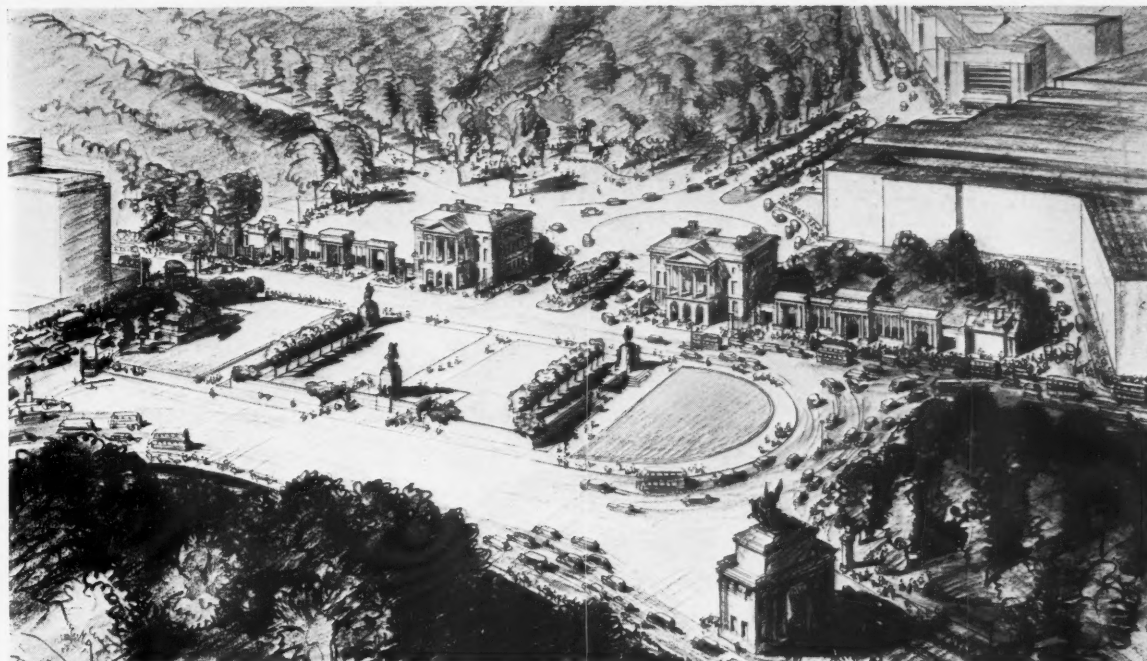


The Royal Academy Plan for the reconstruction of Central London follows in the general pattern of its main roads the Bressey plan. The chief motif taken over is the ring road (see the plan on the preceding page) connecting the main stations, and the large number of spacious roundabouts. On the south bank is a circular park. A central aerodrome has not been provided. In detail the illustrations on this page show plan and view of the Processional Way from Buckingham Palace to Victoria, a typical Beaux Arts pattern. Below is the Tower placed as a special piece of decoration in splendid isolation, with a monstrous octagonal block behind, and the Tower Bridge—part of the ring road—on the right, the lower level carefully opened as if to show its utter unsuitability for fast traffic. On the right and the facing page are the reconstruction schemes for Hyde Park Corner and Piccadilly Circus. Both are doubled in size as they probably should be, and both are forced into the strait-jacket of academic symmetry. The method to achieve symmetry is disarmingly naïve. The Hyde Park Corner Screen and Apsley House in the one case and Sir Reginald Blomfield's facades in the other are simply duplicated. In the case of the St. Paul's Cathedral scheme on page 26, such symmetry may be justifiable, as it helps to enhance the scale of Wren's building. But was it really necessary to duplicate the Deanery and the Chapter House? Here, as in so many other cases, no suggestions for the use of all these new monumental erections have been made. Even the one exhibited housing drawing (page 26 bottom) is rigidly symmetrical. The prevailing style of monumental facades is Banker's Georgian, see the new Covent Garden district, top of the preceding page, and the National Theatre, top right on this page.



flow and rhythm—English qualities of design which are remarkably absent from the R.A. Plan.

Lastly, Roads. Inevitably the plan, which is an attempt to civilize a makeshift road plan, places maximum emphasis on road reconstruction. The critic must follow suit. Let us adopt the classification suggested in an earlier paragraph. First, the Ring Road. The Ring is an effort to break up the frightful constipation which would occur if the major radial arteries were allowed to pursue their natural tendency to meet at a point. I think it is the best solution, looser and more organic than the grids proposed by Le Corbusier and M.A.R.S. It would save the expense of a ring tube if road and rail were combined in a many-tracked Ring, closely linked to



the main line stations, and including among its functions that of the Paris *Ceinture*. The section could be varied in different localities, and occasionally (under the river, for instance) the rails might dive below ground.

If the Ring Road is probably the best feature of the whole plan, the Secondary Arteries, or what we used to call "main streets," are certainly the worst. Those polluted streams, whose mad jumble of buses, beacons and big business gave us all such a headache before the war, are still there—only there are more of them. Incredibly, Oxford Street (to take a world-famous example) still runs its shameful course, flanked no doubt by still more expensive buildings, and intersected by innumerable side-streets. The Committee reject that principle of

modern town-planning whereby traffic routes are entirely detached from buildings, and plan instead a nightmare apotheosis of the street, a town of innumerable Kingsways, lined with fat buildings which are perforce wrongly oriented, inconveniently shaped, uneconomically low and appallingly noisy. I am afraid that Mr. Alker Tripp, himself a member of the R.A. Committee, will find himself frequently quoted in the assault on these boulevards: "The assumption that great roads demand buildings on a grand scale is unsound, because if the roads are properly designed there will be no one to see these buildings except persons boxed up in fast-moving vehicles who can get no adequate impression of any building whatsoever."

The third category is that of Access

Roads, or Streets. These should vary infinitely from deep lanes of the City to grassy lanes of the suburbs, from the black terraces and squares of Bloomsbury to the lilac-shaded pavements of St. John's Wood. All that matters is that they should have character and mystery and a sense of remoteness from the background traffic roar. The report recommends reserving certain streets and spaces for pedestrians only, and there are pleasant sketches of Covent Garden and Bloomsbury cleverly treated in this way. But the idea is not carried nearly far enough. There are far too many intersections between traffic arteries and side-streets (each involving traffic lights); and where redevelopment is shown on a large scale it takes the form of a frightful network of sixty-foot boulevards. If there is no

visible distinction between traffic arteries and access streets, there can be no escape for worker or pedestrian from noise and petrol fumes.

So much for what the Committee call "the more practical side of their scheme." The less practical side is, I think, more important and more significant. It is impossible to ignore the question of architecture. The perspectives do not, of course, pretend to portray the ultimate buildings, but they do show the *kind* of buildings which the Academy considers appropriate to the plan. All are in that discredited style which has come to be known as Banker's Georgian. Now this question of style has to be faced. It would be nice to feel that only a few distinguished diehards like this kind of building. Unfortunately it is not true. Everyone likes it. It dazzles the proletarian while it reassures the plutocrat. The fight against it is waged by a tiny minority of artists upheld by a gallant crew of cranks. I think the weaker side must be content to play for a draw. Our policy must be negatively to draw attention to the practical snags of these obsolete buildings, and positively to suggest a safe and sensible alternative. One of our assets is a marked superiority in Exhibition technique (compare the R.A. with the R.I.B.A. or M.A.R.S.). We must not expect that the outpost positions won in the thirties will be consolidated. They were temporary footholds and solidity was the last thing they sought. But to allow London to revert to Edwardian standards and become the joke city of Europe is impossible.

The equivalent of this kind of building is *Beaux Arts* site-planning—also, one would have thought, a very dead horse. Yet here it is, with all the "kick" that the P.R.A.'s ingenuity can give it. The modern doctrine of balance is rejected and terribly obvious symmetries are blasted out of London's diverse and subtler rhythms, or managed by some naïve expedient. The buildings which flank the axis or close the vista are enabled by narrow light wells to present a suitably dignified facade in any required direction, and to a visiting sovereign, travelling in an open landau, the effect might be quite reminiscent of home. But the ordinary Londoner, jostled on the pavement or whizzing down the road, would be less appreciative; and the lover of London would find his mysteries gone. By mysteries I do not mean slums or smoke or traffic blocks, but the curving line, the sheepy park, the piled-up asymmetrical silhouette, the secret alley and the silent square. Parisian vistas are not in this tradition.

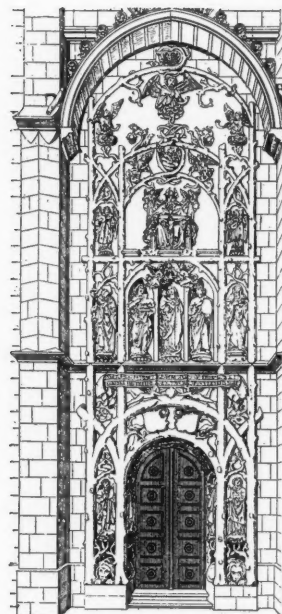
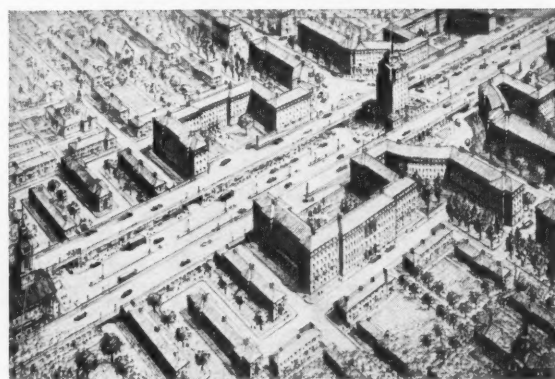
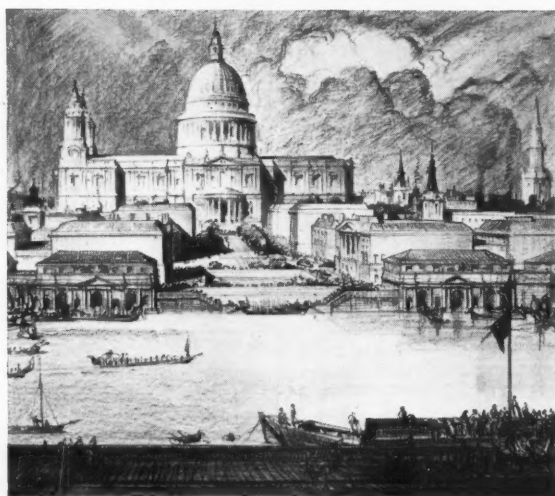
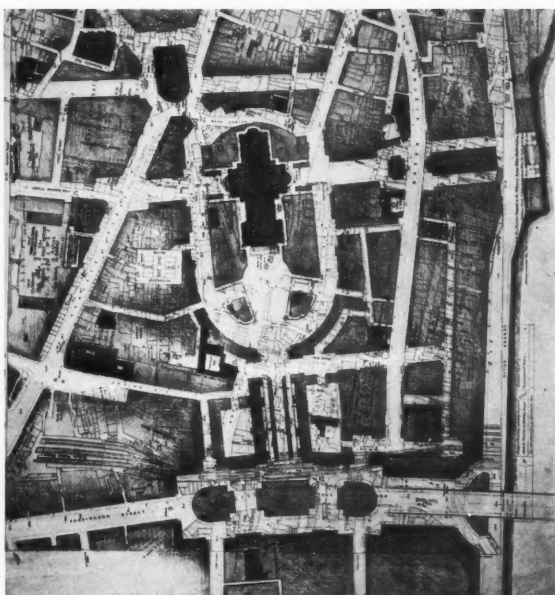
There is another menace in these grandeurs. No one would deny that the Academy is bound by its nature to pursue the Sublime and to affect the Monumental. But to overdo it is to



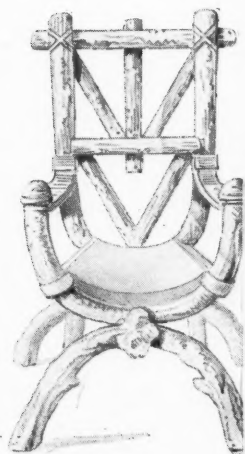
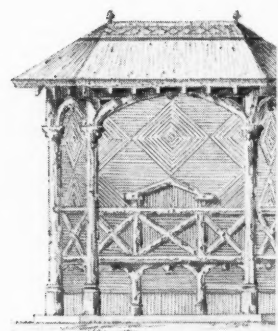
encourage the baroque fallacy that architects are an expensive form of scene-painter, who use bricks and mortar in place of cardboard. The popular belief that engineers could really manage on their own, just as "I designed my own house," without calling on an architect to stick on the tiddly bits, exists, of course, because fifty years ago it was true. Indignant letters to *The Times* reflect the fear that once again luxury architects are plotting to waste public money. With greater intensity, if with less prestige, than the R.A., modern architects must make it their business to exorcize this fear. But the plan doesn't make it easy.

To sum up, the R.A. Plan is peculiarly vulnerable from all sides. To Big Business and to the commercial rulers of the city, it shows unmistakable signs of a desire to subordinate Profit to Art. To Socialists it is valueless because of its neglect of social considerations. To professional planners it is technically obsolete. Finally it is too eccentric to earn the respect due to good compromise.

But then Landon's irritating warning comes to mind: "In our censures we are less apt to consider the benefit we may confer than the ingenuity we may display." The trouble with reformers has always been that they cancel each other through mutual recrimination. Beyond the Academy lurk the silent and powerful ranks of those who want no planning at all. They can afford to keep silent, because all the criticism is done for them in a manner more amusing and devastating than they can command. It would be fatal to underestimate their power or the service that irresponsible criticism can do them. One can only hope that some Hegelian progress results from the clash of extremes so far evident in plans for London. Or, more simply, we must recognize that compromise, which is the death of the arts, is the life and soul of politics and therefore of planning. After all, it is not so difficult. All that is needed is a love and understanding of what London is, and a willingness to accept rational conclusions rather than preconceptions of what it should become. And if certain of their detailed proposals—the Ring, the new stations, the reformed river, the "precincts," the frame for St. Paul's—become part of the normal language of London planning and are incorporated in the ultimate plan, the Academy will surely get as much of what they want as any human is entitled to expect.



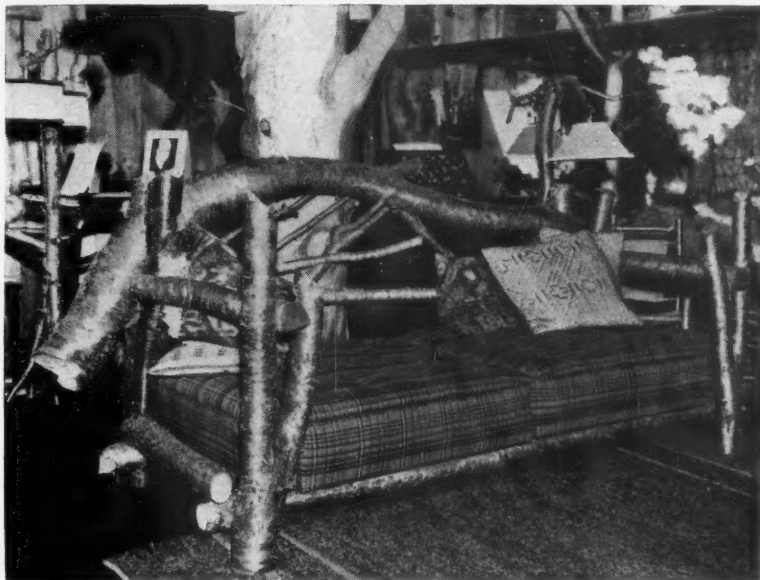
Master H. W.: Church Por
Chemnitz, dated 1525



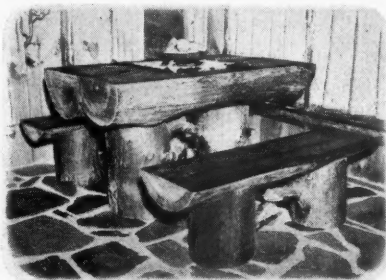
Covered seat and rustic arm
from T. J. Ricauti's Sketches
Rustic Work, 1848

the lure of rusticity

By Peter F. R. Donner



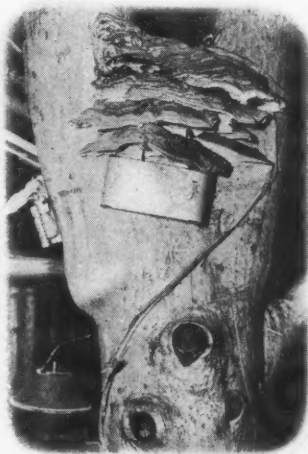
"Pine Lodges," Brylston, Mass., is within easy motoring distance from Worcester, a city of some two hundred thousand inhabitants. It is a week-end house with garage, central heating, electric light and two grand pianos. But the Gray Harrises, for whom Paul W. Thayer designed it, wanted something more appealing than an ordinary week-end house. So they acquired a primeval-looking spot in the forests, with plenty of wild bird and plant life and put up what looks a cross between a hermit's cell and a trapper's log cabin. The walls are white pine boarding, the furniture consists of logs and half logs. This dining recess shows the attitude of the back-to-cave-dwelling enthusiast at its most straightforward, whereas in the sofa above even the roughest of barks cannot make us forget the Empire descent of the sofa back. The tree behind the sofa is a pine cut in the grounds and propped up to support the roof. It is used for lighting purposes as well. Note the fungus growth commandeered by human cunning into the function of a lamp shade. Paint—imitation natural colour on the upper side, dead white on the underside—protects it from rotting or



discolouring. The bulbs are hidden—not very successfully, it seems—and the light is reflected by the fungi.

There is no getting over the discrepancies between romantic nostalgia and indispensable home comforts, wherever and whenever follies have been designed. For "Pine Lodges" is a folly, with all the fascinating and all the exasperating qualities of the species. The folly is an architectural self-assertion against the conventions of a surrounding world. It is profoundly dissenting and protestant, in the widest sense of the words. And it is nearly always the outcome of a romantic mind, hankering after the far-away in time or space. Hence the imitation Roman aqueduct greets us in a park in Russia, carefully kept in a state of picturesque decay, the Hindoo pavilion in a fold of the Cotswold Hills, and the hermitage in Massachusetts.

If we look at the hermitage taken from Paul Decker's *Gothic Architecture* of 1759 and illustrated as the tailpiece to this note, there can be no doubt as to the tradition against which "Pine Lodges" should be viewed. Decker called his book "Gothic Architecture Decorated, consisting of a Large Collection of Temples, Banqueting, Summer and Green Houses; Gazebo's, Alcoves; Faced, Garden and Umbrello Seats; Terminari's, and Rustic Garden Seats; Rout Houses, and Hermitages for Summer and Winter; Obelisks, Pyramids, etc. Many of which may be executed with Pollards, Rude Branches and Roots of Trees,



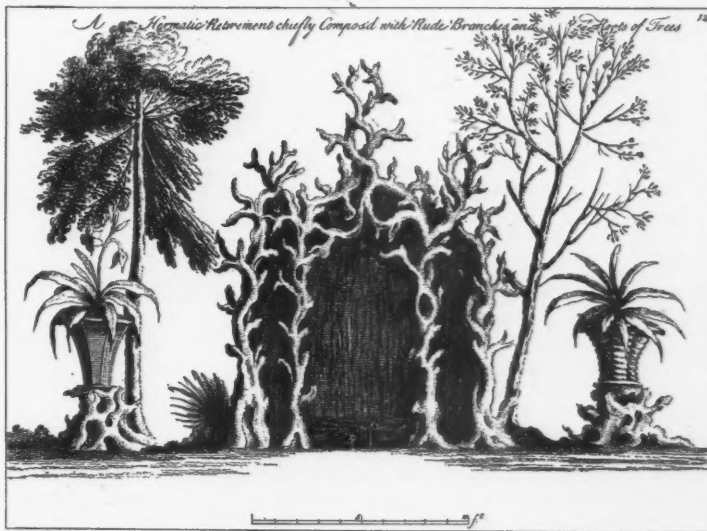
Being a Taste entirely NEW."

Log and Root architecture may have appeared entirely new in England in the eighteenth century. In fact it was not. As early as c. 1493 Bramante—of all architects—had introduced into the arcade of the Canonica of S. Ambrogio in Milan a composite column with a shaft like a tree trunk with symmetrically placed knots. A few decades later the masons of the latest and most fantastic German Gothic had used trunks and branches very much like Decker's for vault ribs as well as portal decoration (see the picture on the facing page).

But it was just a decorative motif then. In Decker's time it was more: the expression—more sincere indeed than architects and patrons knew themselves—of a new faith in nature. There was Rousseau and Wordsworth in it, or at least Thomson and Gray. However, what gives these Greek and Roman ruins and these grottoes and rustic huts their piquancy, is that Romantic idealism is tempered by, or rather seasoned with, the esprit of the very civilization against which the Romantic Movement directed its attack. Decker draws for the most sophisticated virtuosi, the patrons of Strawberry Hill, Stowe, Stourhead, Hagley, Hafod and all the rest. To their novel taste for the rough and uncouth he wanted to appeal.

But while it was easy to satisfy them where monuments were erected, only to be looked at or entered on special occasions and in a special mood, the rough tree and decaying stone style would not do without a good deal of trimming, for houses to be lived in and furniture to be sat upon. Thus the architects who designed in the rustic style for later and less eccentric patrons had to climb down and devise some compromise between fantasy and function. That is what gives the rustic seats, which Mr. Ricauti recommended to a Victorian middle class in 1848 and of which we show two on the facing page, their uninspired and somewhat disillusioned look. You cannot work in that style without a bit of dare-devil dash.

Mr. Thayer of Massachusetts and the Gray Harrises have no doubt the right dose of that, and we are grateful to them for it. We know we need well-built and well-functioning houses, tables and chairs, we are all for utility, even if we are optimistic enough to believe in a utility of the future as imaginative as that of the Queen Anne house and the cabriole legged chair, but we cannot withhold our owed respect from contemporaries who have the courage to keep a real fir tree, and a real pool with newts and fish in a corner of their living room, nor can we suppress our sympathy for their endeavours to reconcile their dreams with the more real home comforts without which they felt they could not live. The concealed radiator on the extreme right of the picture with pool and fir tree is a touching confession of human frailness, just as the sign with the appeal Help to protect ferns and flowers hung from a pole whose cross-bars are hollowed out as bird troughs appears as a pathetic reminder of the romantic's plight in an unfeeling world.



BOOKS

Domestic Planner v Interior Decorator

DESIGN OF MODERN INTERIORS. By James Ford and Katherine Morrow Ford. New York: The Architectural Book Publishing Co. Ltd. \$5.00.

MODERN architects are increasingly aware of their clients' needs, working from the inside out, from family requirements to plan, from plan to expression of architectural form. Professor and Mrs. Ford have had the good sense to encourage this tendency, both by informing the American public of the possibilities of modern living and by bringing the isolated architect into touch with leaders of interior design. Divided with clarity into the various living spaces of a home (excluding kitchens and bathrooms, which are considered too standardized to require illustration) their well-illustrated and documented survey of contemporary design shows the trend of American taste and the immense influence exerted on it by European experiments and in particular by "Swedish Modern."

A severe standard of planning is set at the outset in the following sentence—"A successful modern plan integrates the various home areas by a careful articulation of spatial relationships; economically utilizes every inch of space; expresses structural forms by logical use of natural materials as well as of suitable technically developed materials; fuses the house and its interior with the natural surroundings, and incorporates psychological and visual satisfaction." This definition may well, I am afraid, cause dismay among those for whom the articulated spatial casing is intended, a feeling that they will need some brush-up and rub-down service before they are fit to step in, turn on the proprietary bath-taps, roll out the bar-counter, pay the final instalment on fees and glance a last shamefaced farewell to the comfortable, shabby, jolly, unfunctional furniture which they had not the nerve to bring with them. They can, however, take courage. For many of the axioms laid down in the introduction are flatly contradicted in the actual examples selected as illustrations.

For instance: "Visual privacy, wherever desirable, requires protection from being seen and from disturbing views. Auditory privacy calls for protection from undue noise, and is particularly important for undisturbed sleep, rest, or retirement for reading or study." Now it is precisely privacy and quiet that are missing from many of the plans shown. No chance of flight from the unwanted caller—all, all, is open to public inspection, from the spiral, winderless staircases, the cocktail bars and cinema screens to the playrooms with bear-skins spreadeagled on the floor. Lazlo has, in fact, used his 50 ft. space as one big room—for living, dining, play and study, with only a difference in floor levels to ensure privacy and quiet, and in many plans modern flexibility has carried functional division of space to lengths which require the imagination and concentration demanded from audience and actors on a contemporary Shakespearean stage. One also feels that, under the cross-examination of their architects, clients have been hard put to it to find reasons for having space at all. The young man who was reduced to defining his living needs as indicated by the following caption: "Room planned for games, desk-work, entertaining small groups, and a decorative presentation of the owner's canaries and tropical fish—the desk being somewhat removed from the other groups to facilitate work," is to be

pitted as much as the owner of a Study equipped as follows: "Cabinet in book-shelf, left centre, is where mechanical controls are concentrated. It contains ten switches for the general lighting and various fixtures: also individual thermostatic heat control for room, light signal plate showing which member of the family is wanted on the telephone, and electric clock. When opened, lower door of the cabinet offers a writing shelf equipped with all accessories." One would on the other hand have expected a "suite designed to accommodate those guests who are apt to stay awhile" to have been more discouraging than in fact it is.

But, generally speaking, familiar materials have been used in fresh and suitable ways to give a feeling of space, simplicity, comfort and homeliness, the work of Neutra and Carl Koch being especially pleasant. Window areas are vast, as might be expected in California and other mild parts of America; it even seems possible that some new window-cleaning devices must have been invented recently, since the huge glass expanses are often fixed, being thus both burglar and draught proof, ventilation being obtained from floor or ceiling openings. The most popular furniture is by Alvar Aalto or has been designed under his influence or that of the Bauhaus, but eternally kneeling chairs pall in time, and the few examples of delicately turned wood give corresponding pleasure and relief. The most noteworthy novelty is a table, designed by Neutra, which can be adjusted to tea or dinner height by a twenty seconds manipulation.

Finally, it is to be hoped that commercial production and distribution will, in America, be applied as successfully to marketing the creations of artists and designers as it has been to the products of industrial design. This book will certainly help to instruct public opinion on contemporary design.

ELIZABETH DENBY

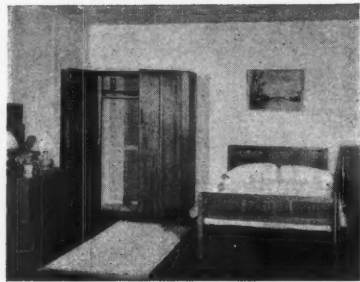
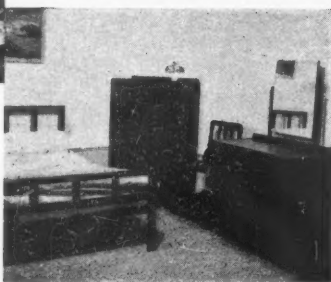
SHORTER NOTICES

IMAGERY IN EARLY CELTIC ART. By Paul Jacobsthal. The Sir John Rhys Memorial Lecture, British Academy, 1941. London: Humphrey Milford. 6s.

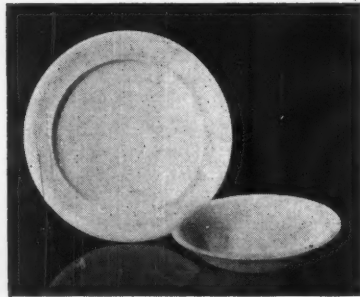
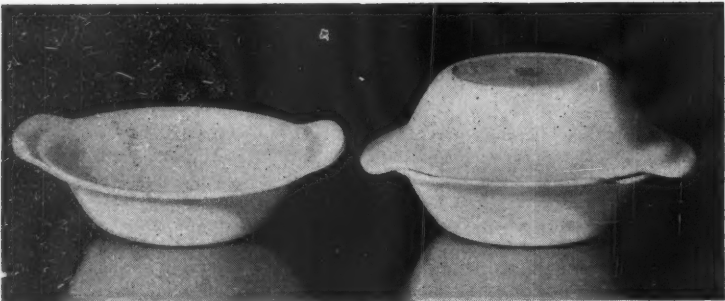
Mr. Jacobsthal, one of the leading authorities on Celtic art, has succeeded in this pamphlet of only twenty pages of text, to combine impeccable scholarship with a most stimulating boldness of perspective. The forty-six illustrations take us from German figured "menhirs" to Scythian bone-carved animals, and from Etruscan bronze *cippi* to Abbas the Great's Pavilion of the Forty Columns at Ispahan. The importance of the lecture for future research in Britain (and even more no doubt of a book on early Celtic art which Mr. Jacobsthal promises in his foreword) lies in the evident affinities of Celtic forms in British and Irish art of the seventh and eighth centuries with the prehistoric Celtic forms illustrated, and in the many sharply drawn comparisons between these and the East. Thus direct or indirect connection of Britain with the Crimea and the Orient are made more palpable than they had been heretofore.

ABERDEEN. Phases of the city with brief historical notes. By Fenton Wyness. Aberdeen: W. and W. Lindsay. 2s. 6d.

A pretty little book, and one that no doubt has been popular as a Christmas Card with home-proud Aberdonians. It consists of thirty stylized wood-cuts with thirty accompanying pages of information on the sites and monuments illustrated. The author has picked out several less familiar motifs and characterized them with his sparing silhouette technique so that, for instance, the Grammar School turret of 1755 or the eighteenth century doorway of St. Nicholas's come out more convincingly than if they had been drawn in the usual architects' sketchbook way.



UTILITY FURNITURE, the result of the work of a Board of Trade Committee, and the only new furniture bombed-out and recently married people can buy. Its merits and shortcomings are discussed on pages 3 and 4. The top dining-room is natural oak, the other rooms are stained. The construction is hardwood framing with hard board panels veneered.



UTILITY POTTERY, by Wedgwood's ("Victory Ware"). See the article on pages 3 and 4. Jug and teapot have the same general shape, clean easily and avoid the risk of breakages by unnecessarily far projections. The two bowls interlock so that no special lids are needed. The beakers are of a comfortable lumpy shape and nest easily. The plates also stack neatly. There are only three sizes of them. The small deep bowl is for cereals, fruit or soup. The body colour of Victory Ware is the same cream which Wedgwood's used before the war.

ANTHOLOGY

A private Stonehenge

... I spent Saturday morning last with Ivo Talbois, King of Girvili. His garden is very curious and entertaining. The greens are exceeding fine and stately, and his collection, and exotic plants, flowers, shrubs, etc., is highly delightful. He loaded me home with roots and seeds of pomegranat, balm of gilead, etc., for my garden. He has a nice closet of pictures; his library, medals, and the like, I need not tell you are very valuable. I had like to have forgot his collection of children, being No. X boys and girls, aequa proportione. My wife miscarried 3 days after your letter to me, the second time. The embryo, about as big as a filberd, I buryd under the high altar in the chappel of my hermitage vineyard; for there I built a niche in a ragged wall oregrown with ivy, in which I placed my roman altar, a brick from Verulam, and a waterpipe lately sent me by my Lord Colrain from Marshland. Underneath is a camomile bed for greater ease of the bended knee, and there we entered it, present my wife's mother, and aunt, with ceremonies proper to the occasion. If you enquire what I am about: I am making a temple of the druids, as I call it, 'tis thus: there is a circle of tall filberd trees in the nature of a hedg, which is 70 foot diameter, round it is a walk 15 foot broad, circular too, so that the whole is 100 foot diameter. This walk from one high point slopes each way so gradually, till you come to the lowest which is the opposite point, and there is the entrance to the temple, to which the walk may be esteemed as the portico. When you enter the innermost circle or temple, you see in the center an antient appletree oregrown with sacred mistletoe; round it is another concentric circle of 50 foot diameter made of pyramidal greens, at equal intervals, that may appear verdant, when the fruit trees have dropt their leaves. These pyramidal are in imitation of the inner circles at Stonehenge. The whole is included within a square wall on all sides, except that where is the grand avenue to the porticoe, which is a broad walk of old apple trees. The angles are filled up with fruit trees, plumbs, pears, walnuts, apple trees, and such are likewise interspersed in the filberd heg and borders, with some sort of irregularity to prevent a stiffness in the appearance, and make it look more easy and natural. But in that point where is the entrance from the portico into the temple is a tumulus, which was denominated snowdrop hill, being in Christmas time covered ore with that pretty, and early, flower, but I must take it for a cairn or celtic barrow. I have sketched you out the whole thing on the other page; it was formed out of an old ortchard.

These are some of the amusements of us country folk. Insted of the pleasures of London conversation, we are content with natures converse, where we meet with no envy, slander, or uneasyness, whatever. If yours be more poignant, ours are more serene, more certain, more lasting; but I need not preach up rural delights to you.

WILLIAM STUKELEY (*Letter to Samuel Gale, 1728*)

MARGINALIA

This Month's Anthology

This month's Anthology is taken from Geoffrey Grigson's *The Romantics*, an anthology volume just published by Routledge's. It will be reviewed in detail in one of our next issues. Meanwhile this letter written by William Stukeley to Samuel Gale will give a first idea of the wide range of books and papers from which Mr. Grigson builds up his picture of Romantic thought and feeling in England between c. 1725 and c. 1860. Reading of the Behmenists—the followers of Jacob Boehme, in the first chapter; of Sir Humphry Davy's abandon to the solemnity of an early morning at Tintern in the second chapter; and of Dendy, Clare, Hood, Samuel Palmer, Barnes, Darley, Beddoes in the third and fourth, we see how ignorant we still are of the diversity of Romantic expression. William Stukeley (1687-1765) lived and built his private Stonehenge at Grantham. The letter to Samuel Gale was first published in the *Family Memoirs of the Rev. William Stukeley*, Surtees Society, 1882.

A Ministry of Planning

So we are going to have a Ministry of Planning, instead of a Ministry of Works and Planning, as exists at present, and instead of a standing

committee of the ministers concerned (under the chairmanship of a non-departmental minister), as suggested by the Scott and Uthwatt reports. This decision was announced in the House of Commons on December 1. It does not, on its own, carry us much further. The leading article on it, which appeared in *The Times* on December 2, was headed: An Incomplete Decision, and it sounds a little ominous, if so well-informed and so cautious a newspaper says: "The decision . . . has a tentative appearance, and would have been more suited to a period of inquiry than to the period of action which is now upon us. The Government's plan can be made to work only if the authority behind it is sufficiently concentrated; and of that the assurance does not yet appear in the announcements made in Parliament."

Jerry—a philological note

To the Editor,
THE ARCHITECTURAL
REVIEW.

Sir,—Dr. Rufus M. Jones, an American Quaker, was speaking to us here at Friends' House. He told us that we ought not to be content with jerry-built lives; "though who Jerry was I don't know," was his

dry comment. None of his hearers knew either, and although we enquired of architects and in architectural quarters, we were not enlightened. Can you help us? Who was Jerry, who has got such a bad name?

Yours truly,
JOHN P. FLETCHER.

November 5, 1942.

The following are the meagre results of some staff research carried out as war conditions permitted:—

Murray's New English Dictionary:

JERRY-BUILDER: Origin not ascertained. That jerry-builder and jerry-built originated in some way from the name Jerry is probable; but the statement made in a letter to the newspapers in January, 1884, that they commemorate the name of a building firm on the Mersey, has on investigation not been confirmed. The earliest example yet found is that of jerry-built 1869 (Lonsdale Gloss.).

Further examples are quoted of 1875 (Ruskin's *Fors Clavigera*) and of 1881-1883.

E. Weekley: An Etymological Dictionary of Modern English, 1921:—

"... early connection with Liverpool, where jerry-building is recorded in a local paper of 1861. . . ."

Letter from Professor Weekley to the Editor:—

"I cannot give you the newspaper reference for jerry-built. I am away

from my books and have long since destroyed all the rough notes of my dictionary."

To explain the origin of the term, four lines can apparently be taken. We must leave it to our readers to choose the line they consider most promising. None, we are well aware of this, yields a really conclusive answer to Mr. Fletcher's question.

(A) JEROBOAM: A large bowl or goblet; a very large wine-bottle. Occurs 1816, 1825 (*Murray*).

JERRY: Chamber pot. Occurs from c. 1825. Also: cricket jerry = cricket cup. (*E. Partridge: A Dictionary of Slang, 1937*).

JERRY-BEER: Inferior beer. Occurs in Lancashire, 1857. (*J. Wright: The English Dialect Dictionary, 1902*).

JERRY-SHOP: Low beerhouse. Occurs from c. 1850. (*E. Partridge, l.c.*, also: *Farmer and Henley: Slang and its Analogues, 1903*). In the Lake District and the West Riding, also Jerry-hole; in the West Midlands, Jerry-house. (*J. Wright, l.c.*).

(B) JERRY-BURYING: To take in, to swindle, to go on a bootless errand. Occurs in the West Riding. (*J. Wright, l.c.*).

(C) JURY-BUILT: "I conjecture that jerry-built may be from jury-built, the nautical jury, as in jury-mast, being used of all sorts of makeshifts and inferior objects, e.g., jury-leg = wooden leg. . . . Its early connection with Liverpool . . . makes nautical origin likely." (*E. Weekley, l.c.*).

(D) JERRYMANDER: Erroneous form of Gerrymander (*Murray*).*

TO GERRYMANDER: To subject (a state, a constituency) to a gerrymander. Also transf. especially in the sense: To manipulate in order to gain an unfair advantage. (*Murray*).

The term originated as follows: "In 1812, while Elbridge Gerry† was Governor of Massachusetts, the Democratic Legislature, in order to secure an increased representation of their party in the State Senate, districted the State in such a way that the shapes of the towns forming such a district in Essex County brought out a territory of regular outline. This was indicated on a map which Russell, the editor of the *Continent*, hung in his office. Stuart, the painter, observing it, added a head, wings and claws, and explained: 'That will do for a salamander!' — 'Gerrymander!' said Russell, and the word became a proverb." (*Murray, from Mem. Hist. Boston, Vol. 3*. See also *Partridge, l.c.*, *Farmer and Henley, l.c.*, *Dictionary of American Biography: Gerry*).

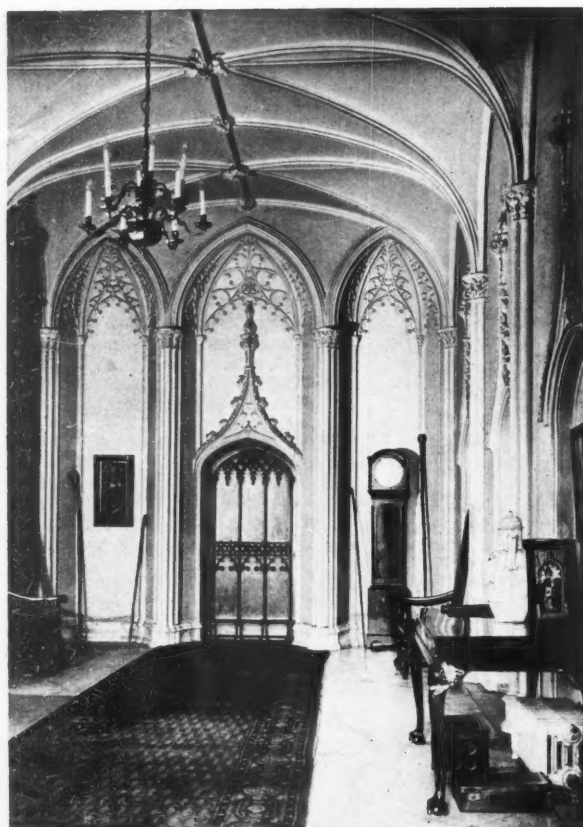
"The term Gerrymander is now used throughout the United States as synonymous with deception." (*Boston Gazette, April 8, 1813*).

GERRYMANDER: A swindler. Occurs colloquially since c. 1820, standard American since c. 1840. (*Partridge: Slang to-day and yesterday, 1933*).

TO GERRYMANDER: to swindle politically, to deceive by false phrases, to put up a

* Not to be confounded with Jerrymander = Germander or Garmander, from γαρρανδρα = ground oak, speedwell. (*Weekley, l.c.* and *Wright, l.c.*).

† The g should be hard as in get (*Farmer and Henley, l.c.*).



Entrance hall of the Archbishop of York's Palace, Bishopthorpe near York, an exquisite example of eighteenth century Gothic. The remodelling is the work of Thomas Atkinson and was completed in 1769. The photograph is one out of about one hundred and fifty thousand belonging to, or under the care of, the National Buildings Record.

deceiving façade. (Muret: *Encyclopædic English-German Dictionary*, 1891).

Once again: it is hard to decide whether A, B, C or D is the most likely origin of jerry-builder and jerry-building. Is Elbridge Gerry Mr. Fletcher's and Dr. Jones's original Jerry? Or is the jerry-built house as inadequate compared with a good house as is the jury-leg compared with a leg of flesh and bone? Or is it as disgusting as jerry-beer served in a jerry-shop? Or are you jerry-buried, once you go into such a house?

National Buildings Record

The National Buildings Record has been holding a small exhibition to present some of its photographic work. It has now in its possession or under its care upwards of one hundred and fifty thousand photographs. The largest individual collection under its care is the Courtauld Institute's Conway Library of architectural photos. Amongst smaller private collections of which sets of prints have been incorporated with the N.B.R. are the collection of stereoscopic pictures of the seventies belonging to the Stereoscopic Company (Mrs. Rischgitz), the collection accumulated by Bedford Lemere's, who used to be London's most successful photographers of new build-

ings in late Victorian days; the late J. A. Gotch's collection of over fifteen hundred photos; and the recent collection of Warburg Institute photographs of architecture and sculpture. The latter were actually taken under the auspices of the N.B.R. It also works in co-operation with the Royal Commission on Historic Monuments. Besides collecting photographs, the N.B.R. collects lists of negatives belonging to other institutions and amateurs. This co-ordinating and indexing work is nearing completion. It includes such large and important collections as the Crossley collection, the Arthur Gardner collection, and that of Mr. W. A. Clark in Birmingham. At the moment six full-time photographers are at work for the N.B.R., and the services of many more are employed occasionally. The imminent danger of more bombing makes this part of the Record's work particularly urgent.

As to measured drawings, the other chief source of information to be collected and indexed by the N.B.R., no draughtsman can, as long as so many draughtsmen are needed for war purposes, be employed. But contacts have been established with architectural schools so that students will in future be able to avoid duplication of measuring and

[continued on page xxxviii]

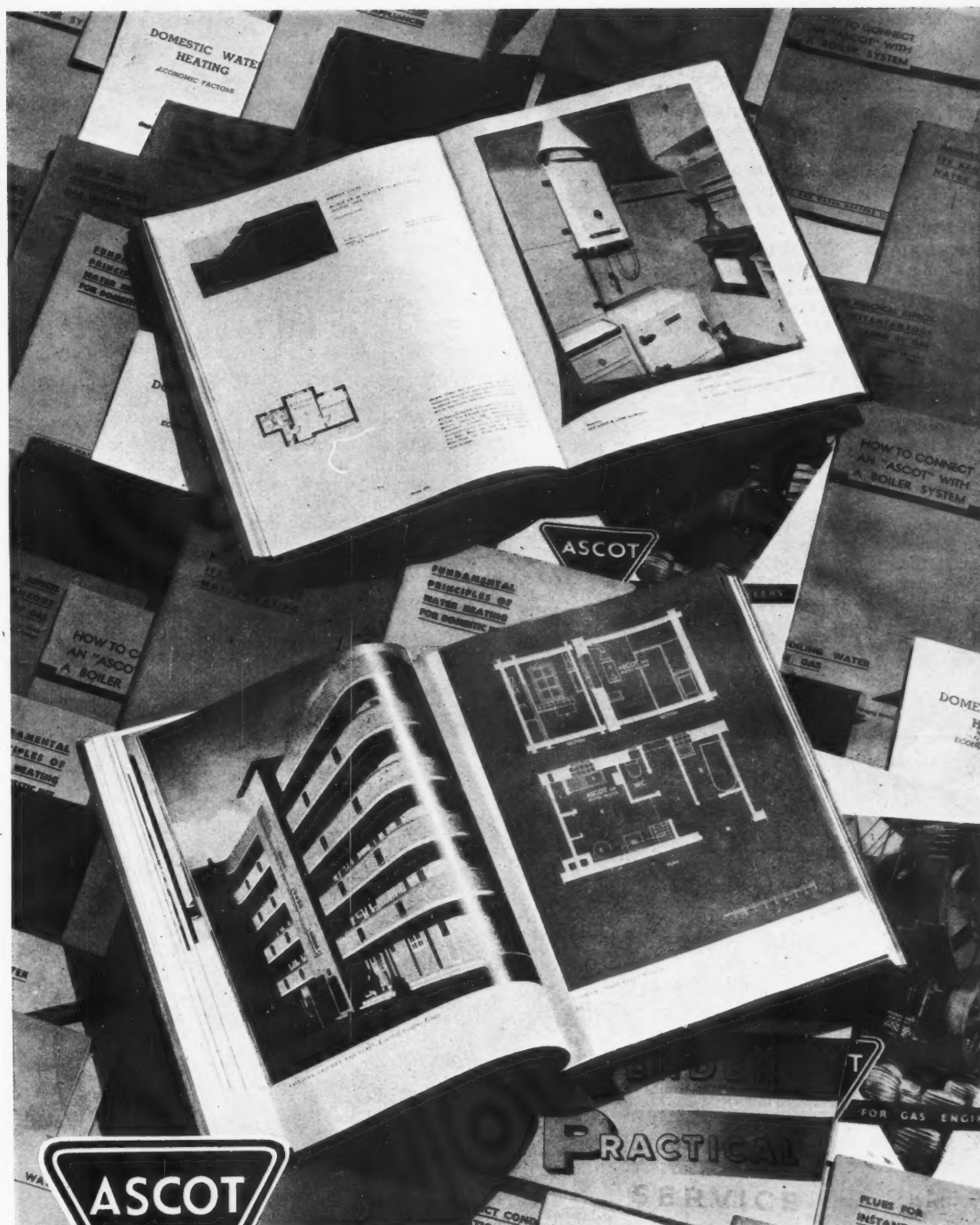
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Shown above are some of the many technical books dealing with the Ascot Heater in peace and war building and reconstruction. They include special publications on Architectural and Building problems and have been highly valued by the recipients. Over 500,000 were in circulation before the war.

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continued from page xxxvii

drawing, and be directed to work on buildings not yet measured. The A.A. has in this way done the houses round Hadley Common, and the Kingston School is now doing Richmond. Lists of existing measured drawings and an index of those published in architectural magazines are being compiled. The importance of the N.B.R.'s activity has been emphasized in a good many cases of damaged or destroyed buildings. Hawksmore's St. George's in the East was one of them. The pictures illustrated in THE ARCHITECTURAL REVIEW last year are the most useful record existing of the church before bombing. Again, in the case of All Saints, Southampton, an excellent set of measured drawings turned up in the portfolio of a student, Mr. A. Petty, just after the church had been destroyed. It was also possible to collect after bombing an all but complete record of the architecture of the Temple. Here no special views had been taken, before the damage occurred, but original drawings were copied, and supplemented by measured drawings and photographs of buildings and details.

A New Task for a Museum

Mr. Trevor Thomas, the new curator of the Leicester Museum and Art Gallery, has done a great deal to stimulate the cultural life of Leicester. In what other public

gallery in the provinces would it be possible to see a picture by John Tunnard? One of Mr. Thomas's most recent experiments, and a highly successful one, are children's clubs. He had seen them at work, while he was in the United States, and very shrewdly used the "holidays-at-home" propaganda to introduce them into his museum. The clubs, run under the able direction of Miss Audrie E. Fitzjohn, Organizer for the Schools Service Department, were so much appreciated by the children that they insistently demanded their continuation at the end of the holidays. As a result, two permanent clubs have been formed, one for art and one for science. The children have formed their own committees, elected their own officers and drawn up their own rules, some of the last being a little startling to adult eyes, but most efficiently appropriate for the maintenance of good order. Each week the members of the art club paint, draw and model, or make their puppets, write their plays and give performances. Meanwhile, the members of the science club have their microscopes and aquaria, arrange short field excursions, and give lantern lectures, even venturing into such difficult subjects as astronomy. In the near future an eagerly anticipated event will be a whole Saturday morning given over to the showing of Members' pets.



One of the children's clubs which are run by the Leicester Museum and Art Gallery, an excellent and so far highly successful venture, inspired by American examples which Mr. Thomas, the curator of the Museum, had studied.

The Buildings Illustrated

Scheme One

Architect: Arthur W. Kenyon

The general contractors were John Dickinson and Co. (Bolton), Ltd. Principal sub-contractors were as follows: Rapid Floors Ltd., floors; Buckley Junction Metallic Brick Co. Ltd., bricks; G. M. Callender and Co. Ltd., "Ledkore" damp proofing; H. Newsum, Sons and Co. Ltd., joinery, woodwork; Nettlefold and Sons, Ltd., ironmongery; Dent and Hellyer Ltd., sanitary fittings; G. W. Franklin and Son, electrical installation; and Ideal Boilers and Radiators Ltd., Ideal boilers.

Scheme Two

Architect: Arthur W. Kenyon

The general contractors were Unit Construction Co. Ltd. Principal sub-contractors were as follows: Rapid Floors Ltd., floors; Buckley Junction Metallic Brick Co. Ltd., bricks; G. M. Callender and Co. Ltd., "Ledkore" damp proofing; H. Newsum, Sons and Co. Ltd., joinery, woodwork; Nettlefold and Sons Ltd., ironmongery; Dent and Hellyer Ltd., sanitary fittings; G. W. Franklin and Son, electrical installation; Ideal Boilers and Radiators Ltd., Ideal boilers; and Fixall Ltd., plasterwork.

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