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**THE  
ARCHITECTURAL  
REVIEW**

NOVEMBER 1943

TWO SHILLINGS &  
SIXPENCE

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# The Architectural Review

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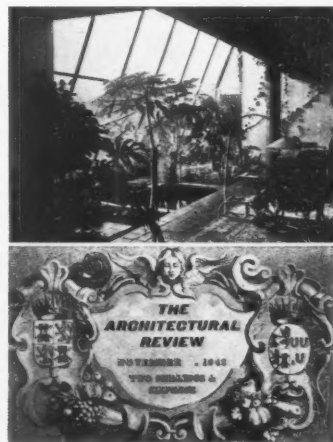
Vol. XCIV

No. 563

TWO SHILLINGS AND SIXPENCE

### THE COVER

shows an elaborate winter garden which forms one whole wall of the living room of a house, illustrated on pages 121 & 122 of this issue, by Sven Backström and Leif Reinius, which was built in 1938 a few miles from Stockholm for Otto Engqvist. The room is so accurately air conditioned that tropical plants flourish with ease although separated from the Swedish winter by a single pane of glass. The photograph is by C. E. Kidder Smith of New York. The cartouche was designed by Hollar.







## K i e v

*The Monastery of the Caves, one of Russia's most ancient and venerable sanctuaries, has been blown up by the Nazis. An article on it appears on page 142. This photograph shows the abbey church, erected in 1073-1089 and completed during the seventeenth century. The whole facade and the bulbous cupolas belong to the later period. In the background the Dneiper with the forests beyond.*



# The Byronic Engineer



SIR JOHN RENNIE (1794-1874) son of the greater John Rennie, the architect-engineer of Waterloo Bridge, Southwark Bridge, London Bridge, and the Plymouth Breakwater. The younger John carried on his father's business in partnership with his brother George. George specialized in railway work. John completed London Bridge and the Plymouth Breakwater. He was knighted in 1831, the first professional engineer on whom such an honour was conferred in Britain.

By John Russell

THERE is something not altogether comfortable to the mind in the idea of a Byronic engineer; and Sir John Rennie in his professional practice effectively concealed the birthmark of his generation. Nothing could have been more regular than his conduct of affairs; little is known of his private life, and he seems to have had no hobby more deleterious than the comparative study of British and continental waterworks. An engineer necessarily looks forward; his large-scale work may well be indestructible, in normal usage, and if he should achieve eminence at a time of transition he is likely permanently to modify the appearance of the world. Such was Rennie's case; and it is not surprising that his witting allegiance was given rather to the great heroes of his time than to their tormented observer. He left school in 1809; "about this period," he says, "and ever since the year 1802 there was nothing but war heard or talked of all over the world. I was so excited by the extraordinary victories of Nelson and the early career of Wellington that I determined to enter the army." This early choice was an enduring one; and although Rennie was persuaded to follow his father's profession he retained throughout his life a preference for the *coup de main*, as against any more deliberate mode of procedure.

Shelley and John Rennie were at private school together. This would appear to us a piece of more than ordinary good luck, but Rennie thought Shelley too freakish for comfort. Rennie was by nature bluff and sanguine; the upward anguish of private-school life did not exist for him, yet as an old man he could remember vividly how Shelley had been affected by it. "Shelley was then about twelve or thirteen (as far as I can remember) and even at that age exhibited considerable poetical talent, accompanied by a violent and extremely excitable temper, which manifested itself in all kinds of eccentricities. The least circumstance that thwarted him produced the most violent paroxysms of rage; and when irritated by other boys he would take up anything, or even any little boy near him, to throw at his tormentors. He not unfrequently astonished his schoolfellows by blowing up the boundary palings of the playground with gunpowder, also the lid of his desk in the middle of schooltime, to the great surprise of Dr. Greenlaw himself and of the whole school."

Rennie was by six years a man of the eighteenth century, and had in a high degree the supernatural energy and boundless self-confidence of those who were in their prime in the early years of the Victorian era. (The idea of introversion, as Mr. G. M. Young has pointed out, is the most surprising creation of the 1840's). His father was a man of powerful frame and great empirical courage; he had brought up his son carefully, even lavishly (if he had learnt astronomy, it was with the Astronomer Royal) and he lost no time in testing the quality of the product. At the age of nineteen, when other young men were enjoying the halcyon interval of university life, John Rennie attended night and day to the piling of the foundations of the first and second piers of Waterloo Bridge; this he continued to do, although the Thames above London Bridge was frozen for several weeks, throughout the winter of 1813-14. In the following year his father was appointed engineer-in-chief to the Southwark Bridge Company, and John Rennie was charged, under his direction, to make the working drawings and

carry them into effect. So eagerly did he apply himself that it is tempting to see in his devotion to the great span of this bridge an allegory of the strong arch of his own career.

Rennie's memoirs were written from memory at an advanced age, and it is not surprising that mingled with minutious descriptions of his professional feats are fragments of quite another kind. Once, while returning from Peterhead, he stayed at Pitfour with Mr. James Ferguson, the Member for the county. "On the first day," he relates, "there was assembled a large party of the most influential gentlemen of the county; as was usual, wines of all kinds flowed in abundance, and universal hilarity prevailed. Not long after dinner several of the guests fell off their chairs and took their nap under the table; after a while they recovered, regained their seats and resumed their potations, which continued until long past midnight. By this time another considerable batch of guests were under the table, leaving their glasses full. I was so much amused by this unaccustomed scene that, by way of frolic, I took the full glasses of some of the guests on the floor and poured them down their throats. This had no other effect than to make them sleep sounder." Such lubricious pranks were rare, while Rennie was on British soil: it would seem in fact that, on leaving our shores, he was affected by leisure and the novelty of his surroundings, as by the discharge of some powerful and intoxicating gas.

In August, 1815, Rennie, then within a week of his majority, was allowed a short holiday. The field of Waterloo exerted an irresistible attraction upon him; himself deprived of a military career, he could not wait to explore the awful scene. Byron for his part thought little of Wellington, and had seen a great many battlefields—had not Marathon been offered for sale to him at sixteen thousand piastres?—yet Waterloo decidedly was something rather special. Often in his continental tours Rennie was to follow the march of Childe Harold; short indeed of lying with the Bride of Abydos, no item of the poet's calendar was lacking. In this instance, however, Rennie was first by some months; Byron, newly incommoded by a matrimonial venture, did not get to Waterloo until the following year. Rennie travelled by way of Calais, where he stayed at Dessin's and was shown but not offered the rooms once occupied by Laurence Sterne. He was markedly Bullish in his comments upon the foreign scene, and there were few towns on Europe that he did not qualify as "wretched," "miserable," or at best sadly defective in their waterworks. Driving in a calèche to the scene of the battle, he was aware of an appropriate commotion in his breast. "Notwithstanding the lapse of time," he says, "since the battle had taken place, considerable traces of it were still visible, particularly in the blood-stained walls and ruined, desolate, half-consumed buildings of the keys of the position, Hougomont and La Haye Sainte, and the remnants of shakos, arms and military clothing which strewn the field on all sides, and the fresh-made graves where many thousands of gallant fellows lay entombed. We wandered for hours over every part of this field of desolation until we fancied that we had mastered every detail of the conflict and were almost fit to take the command of an army ourselves. We then returned to Brussels, highly gratified and instructed by the excursion."

The memory of this visit must have coloured the pride with which Rennie watched the opening of Waterloo Bridge in June, 1817. Southwark Bridge had no such brilliant welcome; no guns were fired from its middle, no Highnesses walked in procession, no Constable captured the scene for posterity. For Rennie, however, it was the signal for an extended tour of the Continent, ostensibly "to study what had been done in ancient and modern times, both in engineering and architecture." He sailed from Brighton on June 7, 1819. His journeys were rarely free from violent mischance, and on this occasion the crossing to Dieppe took thirty-three hours; no provisions, save bread and cheese, were carried upon the ill-appointed packet, and the travellers fell back upon a dozen mackerel which they were cunning enough to catch. Once at Geneva ("a picturesque old town, with clumsy, old-fashioned waterworks") he could not resist the pleasures of alpinism; only the borders of the Swiss lakes, which for lack of proper treatment exhaled "noisome effluvia," detracted from the scene.

Rennie in later life was a foundation member of the Travellers Club. "Great things were expected of it," he says, "but it shortly degenerated into an ordinary club;" by this he means that it ceased to be exclusively a rendezvous for those who, like himself, thought of travel mainly as an excuse for seeking violent and disinterested adventure. This he regarded, if not as a duty, at least as a laudable and old-established habit of his race. "It was no uncommon event," he says, "for a British ship of war to bombard the seaports of the Morea and land a strong body of men to chastise the natives wherever they can lay hold of them." This practice has, of course, been recently revived; and Rennie considered it an instrument of individual policy. Turk-baiting was his favourite pursuit, and he made a catholic choice of travelling companions; the Chevalier Bronsted, a Danish archæologist; Lord Guilford, a philhellene who had hoped to found a university at Zante; and "the Rev. Mr. Hanbury," a tall and imposing figure, whose light brown hair hung over his shoulders. "He was perpetually thinking of firearms," says Rennie, and once when the party were silent with admiration at some solitary scene "all of a sudden Hanbury cried out: 'There goes an old hawk,' and fired at it immediately. This dispelled the charm, and we all burst out laughing."

At Athens Rennie had two encounters directly related to Byron. First, "a singular person," a Mr. Scott, an old friend of the poet, called upon Rennie and offered him every assistance in his travels; he may well have heard that Rennie had just completed an excursion which Byron had been persuaded to abandon, on the score of the extremity of peril involved. Scott was "a shy, kind, and well-informed man"; he lived by himself, was something of a recluse and left his house only at dusk, when he might be seen galloping alone outside the walls of the city. It was probably through him that Rennie met "the Maid of Athens, so celebrated by Byron"; and here his narrative for once errs on the side of brevity. "She certainly was a handsome and elegant young woman, about twenty, with a very pleasing manner and lively and intelligent in conversation. She had a younger sister, also a very agreeable person, but not so handsome. They lived with their parents, who made their house a very pleasant resort for strangers." Rennie's memory for detail was not so weakened by the passage of fifty years as to remove a suspicion that he could have told more; but whether from indifference or discretion, he is silent, and it would be unprofitable to speculate as to whether he would once have echoed the "Romaic expression of tenderness" with which Byron sealed his attachment.

When not sailing in "an Hydriote brig" among the islands, Rennie persisted in his punitive raids into the mainland. Even in Constantinople he made mock of the Turks, and they in their turn saluted him with "fierce scowls and curses loud and deep, and sometimes a shower of small stones." They were alternately vicious and absurd; he spied them out in secret excesses at Bouyukdere, encouraged his servant to unprovoked assault upon them, and could not contain his laughter when, on the voyage to Alexandria, an Aga lost his balance and rolled into the scuppers of the ship while attempting to pay his devotions. When he and his party arrived at a

provincial seaport, nothing pleased them more in the evening, when gorged with ices, wine and cigars, than to swagger round the harbour, firing off their new-style repeater pistols. In justice, however, it should be said that they were often in genuine straits; they were ambushed in caves, and shot at while helpless in the bed of precipitous valleys; once they awoke to find themselves surrounded by thirty or forty Kurds, and gallantly fought their way out. Sometimes their recklessness had surprising results; once they ventured into reputedly impassable country, only to be welcomed by the chief into a house furnished in the most elegant French style; a great merchant and trader with Italy and France, he had introduced into this savage Albanian landscape, garnished only with brushwood and valonia trees, the conventions of the Empire. Nor did Rennie forget the antiquities; Lord Elgin's name is often invoked; he quotes Polyænus on the history of Xerxes' floating bridge across the Hellespont; even the raucous croaking of frogs had a classical ring, and he was grieved to see Cleopatra's Needle lying prostrate at Alexandria. There is even a prophetic quality in some of his remarks—as when he wonders that Spezia had not been made into a naval base.

This happy, even riotous tour was cut short by the grave illness and imminent death of Rennie's father. Rennie was confident enough by nature, but the death of his father, when he himself had enjoyed two years and four months of leisure and abandonment, affected him so deeply that for the only time in his life he endured a long crisis of grief and despair. He was not slow in mending; at twenty-seven he became chief engineer to the Admiralty; he introduced the screw-driven warship to the Royal Navy; he put into practice his father's plans for London Bridge; he completed Sheerness Dockyard; ships built under his auspices sailed upon the Caspian Sea; two yachts bore the Imperial standard of Russia; he was made a foundation member of the Athenæum; he had in short achieved his aim of maintaining ("if only longo intervallo") his father's name. Only rarely in the long recital of success does his old extravagance recur; once he went prospecting with Telford in the estuary of the Nene, and both big men got thoroughly wet. On reaching their inn "old Telford, a strong, hearty man of about seventy, instead of stripping and going to bed, as I did, ordered a large fire to be made up in the sitting-room, called for the newspaper, and sat himself down to dry. After two hours' nap I was thoroughly refreshed and went down. There was such a steam in the sitting-room that at first I could not see anything; approaching the fire, I found that Telford had practically dried himself. He abused me thoroughly for being so effeminate as to go to bed." This is not the Rennie who cured himself of dysentery with calomel and of malaria with "the blue pill."

Only on leaving this country did Rennie regain something of his old insolence; when sailing to St. Petersburg, for instance, he saw "the Russian Fleet, consisting of seven sail of the line. It was a fine sight; but one line-of-battle ship in going about missed stays and would move neither way. Our sailors laughed heartily and we could see by the signals made from the flagship that the admiral was very much annoyed." He still took his holidays abroad, but only with good excuse; in 1833, for instance, he enumerates eighteen major and several minor works which he had recently accomplished and confesses reasonably enough to being "almost knocked up." He travelled largely in Russia and Poland; in Spain he fostered the export of Manzanilla and cured himself of an attack of cholera by taking "a few drops of sal volatile and camphorated spirits in a wineglass of cold water"; in Vienna he met Metternich; and on one visit to Denmark he carried a secret despatch to the Danish Government and was met by "a gentleman muffled up to the eyes in a blue military cloak." He carried out surveys at Odessa and Tunis; at Ponta Delgada he was saluted by "the lower orders, clad in their best." He fairly justified his claim that the civil engineer "advances the civilisation of the world"; his work is not useful merely, but has often a solid fitness which is akin to beauty. Yet we may regret the early suppression of qualities which were peculiarly those of his time: Byron too, though no lover of antiquarian Scottish travellers, would have enjoyed meeting this rival of "Athenian Aberdeen."



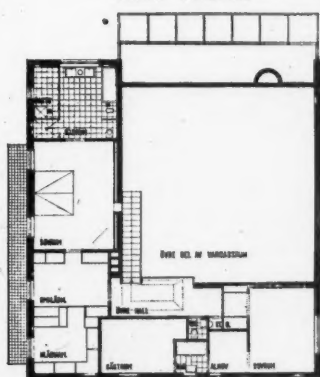
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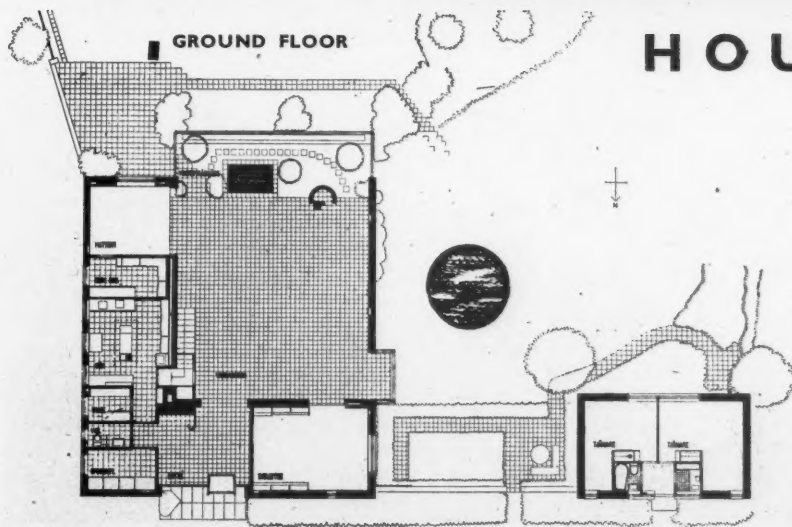
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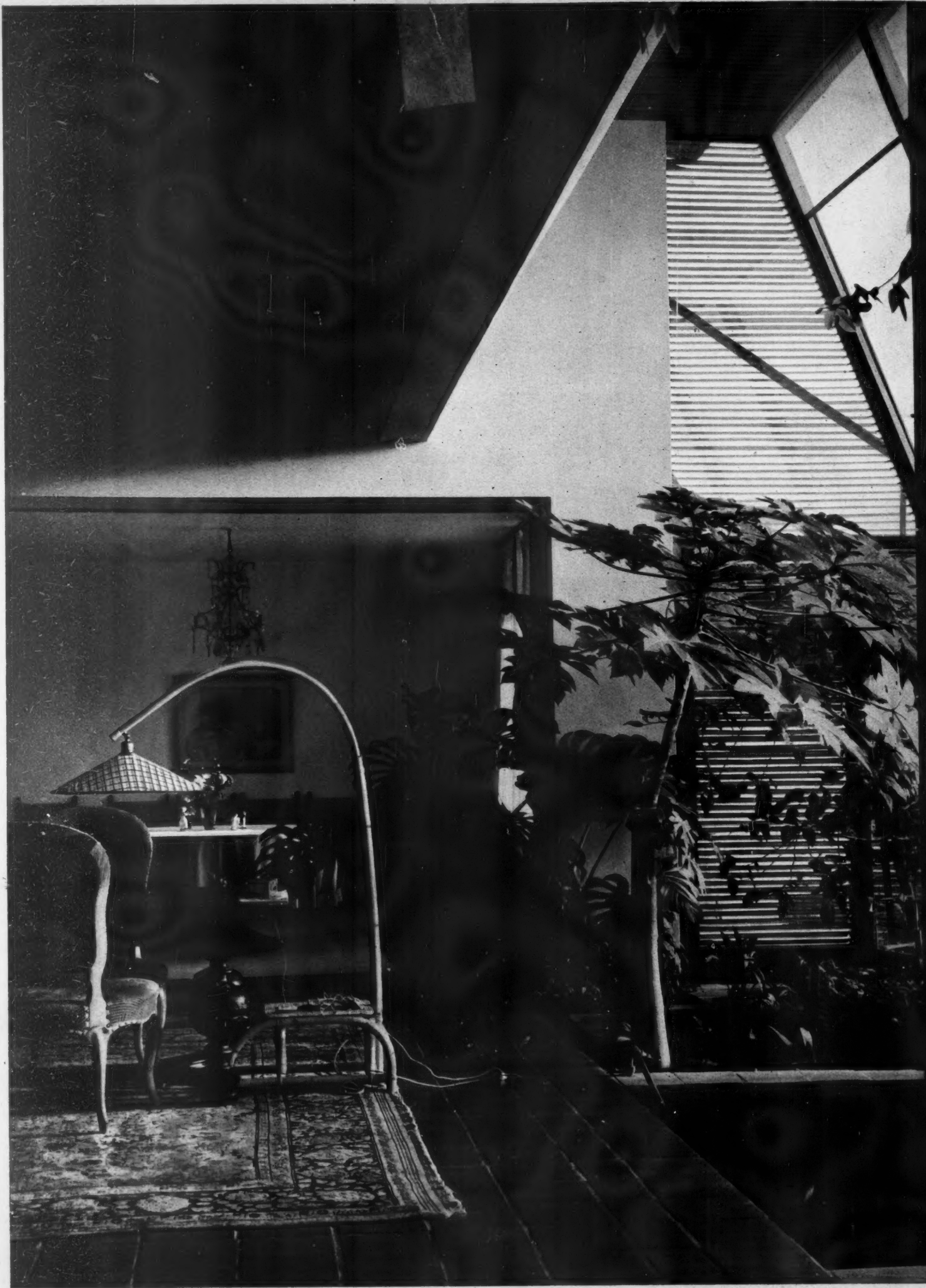
GROUND FLOOR



## HOUSE IN SWEDEN

**Sven Backström and Leif Reinius**

This house was designed for a builder with an—even for Sweden—exceptional enthusiasm for plant life. The focal point of the composition is therefore the huge south window of the living room, in front of which and behind which an orgy of palm, bush and flower growth goes on. The garden outside has been planted so that after some years it will appear the natural continuation of the conservatory indoors. This in its turn is entirely open towards the living room; with the result that the twentieth century desire for spatial units floating into each other is



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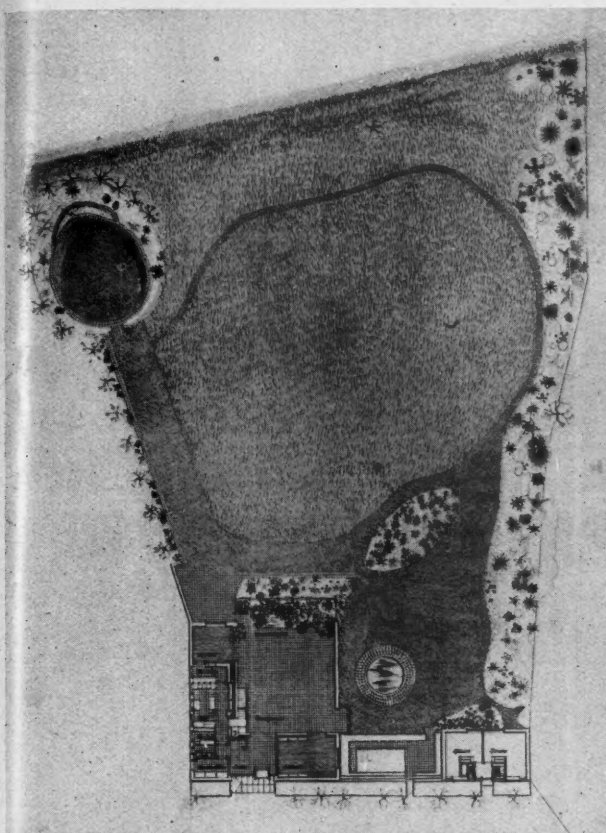




WEST ELEVATION



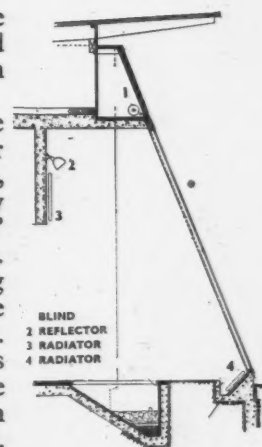
SOUTH ELEVATION



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satisfied in terms of flora and foliage. The structure of the floor of the conservatory and its lighting and heating arrangements can be seen in the section on the right.

The ground plans of the house show the large living room—thirty-five by thirty-five feet, and over fifteen feet high—with dining recess, pantry, kitchen, larder, w.c. and cloakroom on the left and the library isolated in the north-west corner. Two servants' rooms are in a separate building still further west. On the first floor are the bedrooms, with a dressing room in the north-east and a large bathroom in the south-east corner. The building material is brick. The living room has a rough red tile floor, and it is well worth noting how well the Persian carpet and the antique furniture look against the plain modern walls and the modern treatment of the south window.



BLIND  
2 REFLECTOR  
3 RADIATOR  
4 RADIATOR

Above : two elevations of the house and a site plan. Detailed ground plans are on page 121. They show the large and high living room, with, on the ground floor, dining recess, pantry, kitchen, larder, w.c. and cloakroom to the east, and the library north-west. The servants' rooms are in a special little building. The section on the right of this page explains the construction of the huge south window, behind which a conservatory has been built.

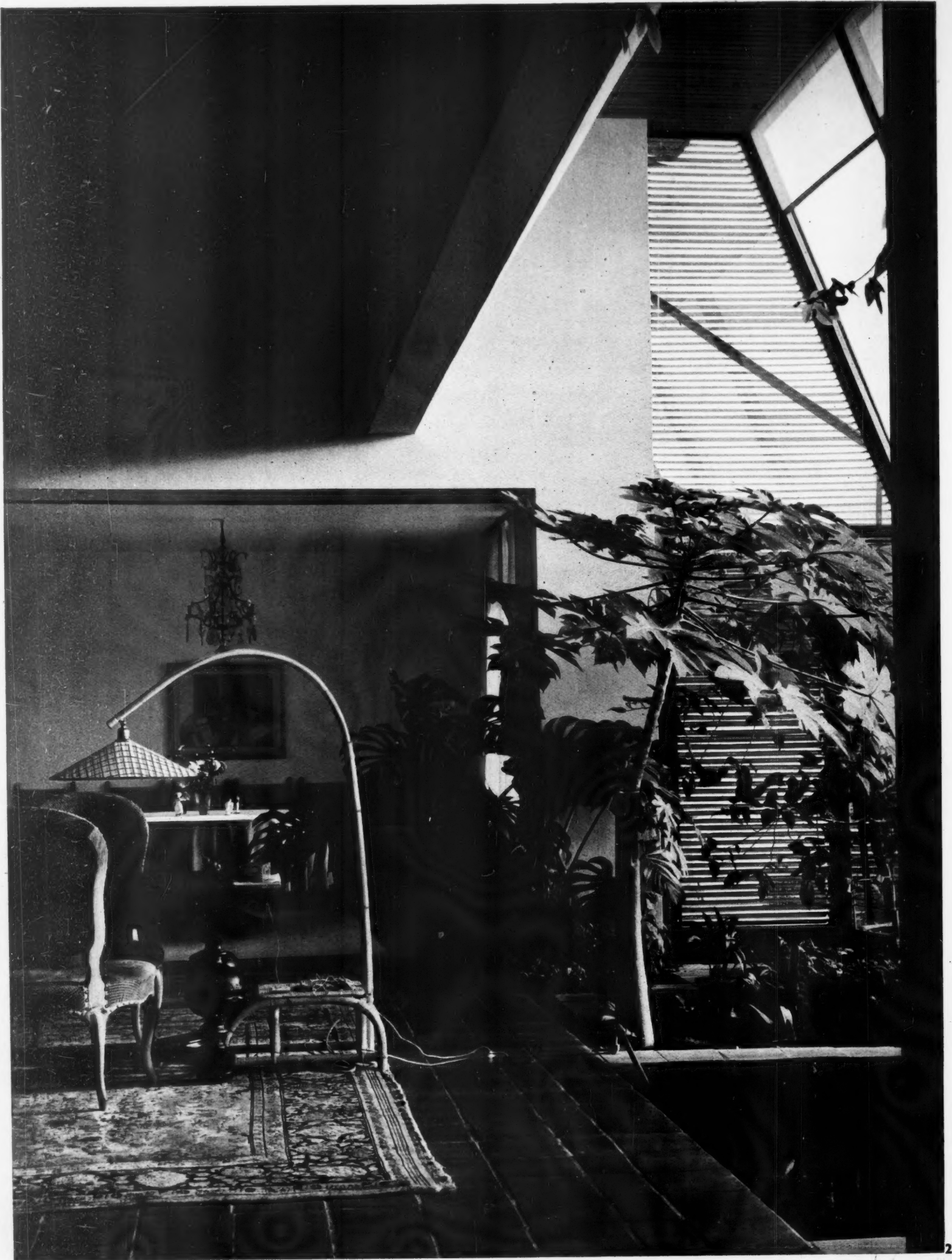
## STOCKHOLM BUILDERS' CLUB

Sven Markelius



1

The Builders' Club was designed in 1936 and opened in 1937. It is situated in the centre of Stockholm, so that the ground floor was found to be of little use as club rooms. It was let to the postal authorities for a post office. The first, second and third floors house offices, and the club accommodation proper is restricted to the fourth and fifth stories. On the fourth floor is the large restaurant, 4, with its windows of wider panes than any others, 1, and the kitchens. The fifth and sixth floors are given to the lounges, 3, library, etc., and also a theatre, seating 200. The building is of steel construction, the exterior plastered a yellowish grey. The coat of arms to the left of the restaurant windows, 1, is of terra-cotta and gilt copper. The furniture was designed by the architect in collaboration with R. Alton. The light birch of the restaurant chairs and tables with the simple lampshades—much simpler or at least much more inexpensive looking than would probably be designed for similar surroundings over here—is set off against the wealth of plants between the tables. Miniature conservatories also enliven the lounges, 5. The principal lounge reaches with its semi-cylindrical roof into the sixth floor. The narrow staircase leading up, 2, is, with its brass rail and the two curious tapering supports, a specially spirited piece of design.



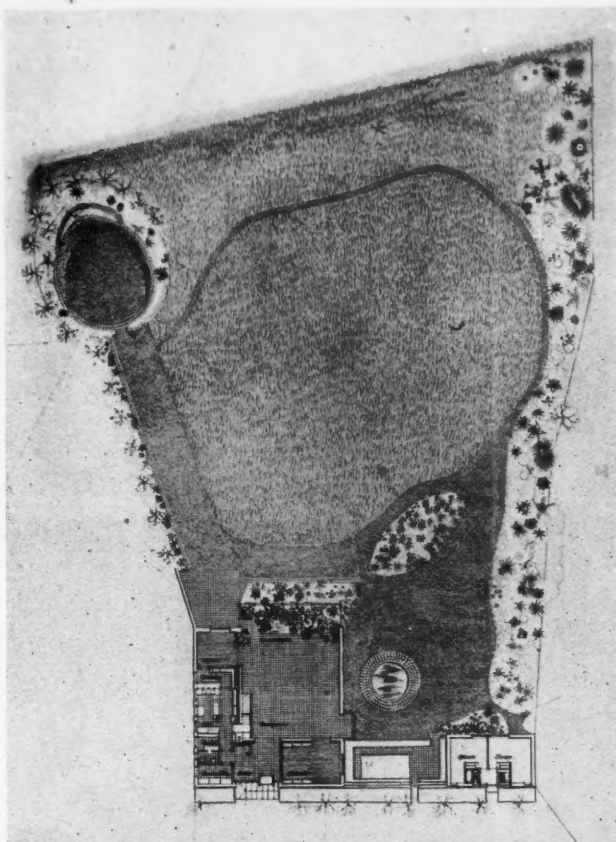




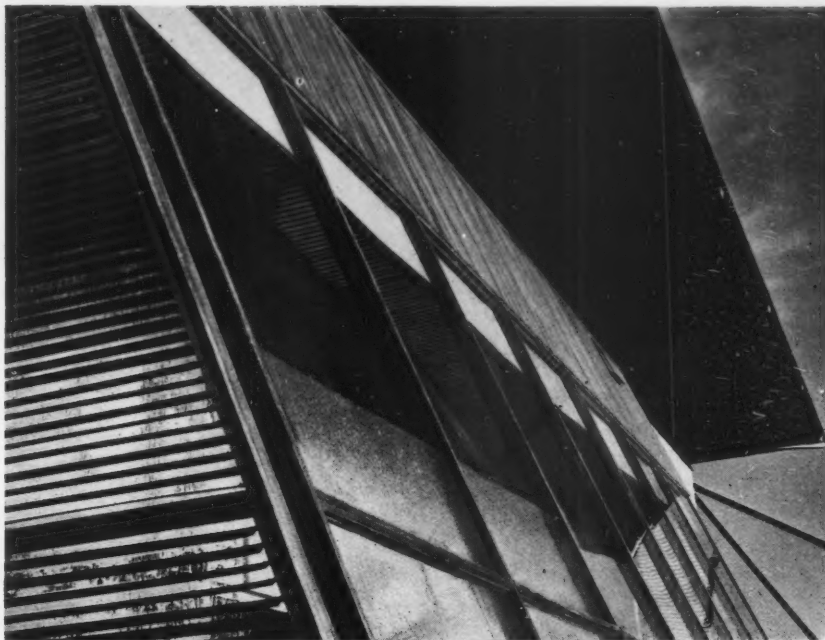
WEST ELEVATION



SOUTH ELEVATION



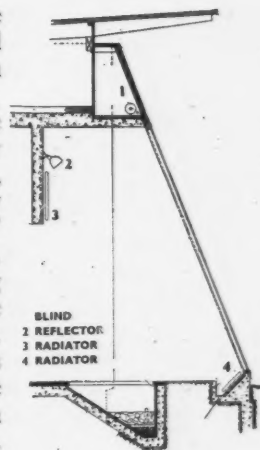
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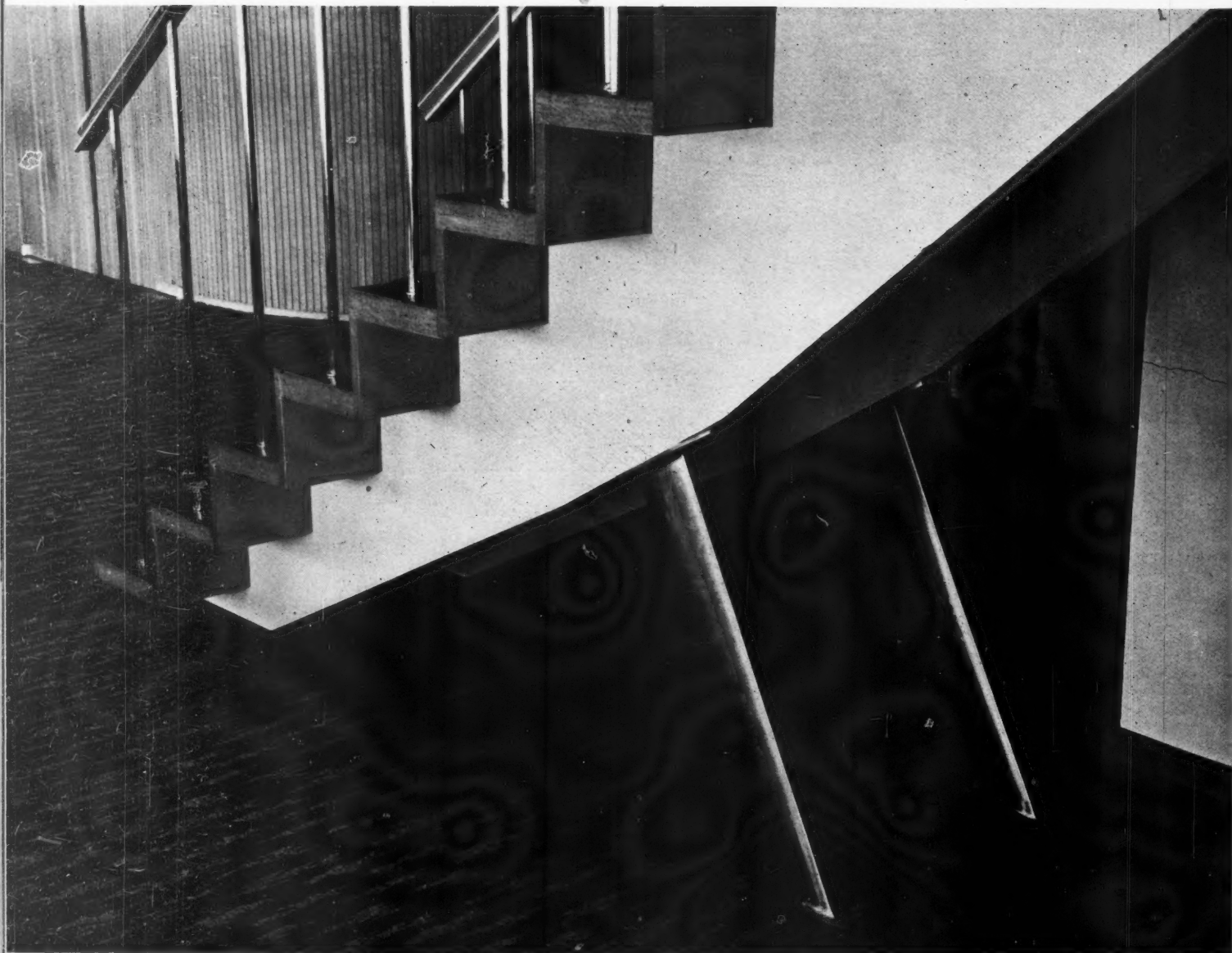
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2



[3



4,5



The building houses a post office on the ground floor, and offices on floors one to three, 1. The restaurant, 4, with its birch furniture and plenty of indoor plants, is on the fourth floor. The club rooms proper occupy the fifth and sixth floors, 3. 2 is the staircase connecting these two stories; it stops above the floor level in order to facilitate cleaning operations. Note the two struts at the back supporting the staircase. 5, one of the several miniature conservatories.



# THOMAS ARCHER

By Marcus Whiffen

Vanbrugh was born in 1664, Hawksmoor in 1661. It has long been recognized that these two architects stand for the exuberance of the Baroque. Their works of the early eighteenth century, it has been said, are the only strictly Baroque buildings in England. Now Mr. Whiffen, by collecting all that is known about Thomas Archer and by interpreting his style, shows that Archer, who was born in 1668, must be regarded as the third of our Baroque architects. His designs, of which the best known and to most people the only known example is St. John's, Smith Square, Westminster, have all the wilfulness, the super-abundance, and the drama of Vanbrugh and Hawksmoor. Yet his idiom is personal and consistent. Future historiography of British architecture to achieve a true and complete picture of the development of style in England between Wren and Lord Burlington will have to give Archer his due and place him into the context established by Mr. Whiffen.

THOMAS ARCHER, the bi-centenary of whose death fell on May 23 this year, has surely suffered a longer period of undeserved neglect than any other English architect. The reasons are not far to seek. Archer's best known work, the church of St. John the Evangelist, Westminster, has provided an easy target for the facetiousness of those to whom its full-blooded Baroque is unsympathetic. Foremost among these was Walpole, in whose opinion Archer, together with Wakefield, "seemed to think that Vanbrugh had delivered the art from shackles, and that they might build whatever seemed good in their own eyes." St. John's, Walpole thought "the *chef d'œuvre* of his [Archer's] absurdity"; Roehampton House was "a specimen of his wretched taste"; Umberslade, he told George Montague, was "an odious place"; at Wrest, he found "a frightful Temple designed by Mr. Archer, the groomporter." One can detect a note of scorn in the designation "the groomporter," in the last quotation. Even the title of Archer's post at court lacked elegance, Walpole seems to imply. And the inverted snobbery of later ages, which held that Burlington, being a lord, could be no architect, has also counted Archer's social status against him. Sir Lawrence Weaver, for example, considered that he "was one of the men of the early eighteenth century who seems to have adopted architecture as a fit employment for a person of taste, rather than as a serious and absorbing profession." Can this view of Archer as an "amateur" be reconciled with the Duke of Shrewsbury's recommendation of him for the Comptrollership of the Works in succession to Vanbrugh, in which he states that "impartially speaking . . . he is the most able and has the best genius for building of anybody we have."

The few known facts about Archer's life are quickly told. He was born in 1668—four years after Vanbrugh, that is—son of Thomas Archer, M.P., of Tanworth. The Archers were important people in Warwickshire, and the architect's grandfather, Sir Simon Archer, was an antiquary of note to whom Dugdale was much indebted. In 1686 Thomas Archer matriculated at Trinity College, Oxford, where he remained three years. Subsequently he spent four years abroad, part of the time in Italy, but definite dates seem to be lacking until Michaelmas, 1704, when he appears at Chatsworth, for which he designed the north front. Then on February 6, 1704-5, the diarist Luttrell notes: "The lord chamberlain of her majesties household has given the groom porter's place, vacant by Mr. Rowley's death, to Thomas Archer, of Warwickshire, esq." Mr. Benjamin Walker, in an article<sup>2</sup> in the *Central Literary Magazine*, has shed much light on the formerly obscure problem of the duties and rights of groom-portership. Briefly, the groom porter was responsible for seeing that the royal residences were properly furnished, and for the provision of

dice and cards for gaming at court, while he had the privilege of keeping an open gaming house for his own profit from Christmas to Epiphany. By Archer's time he seems to have become the official supervisor of gaming throughout the kingdom. No doubt the office was in one way and another a remunerative one, and to it, and to his other post of Comptroller of the Customs at Newcastle, Archer may have owed much of the large fortune he left at his death.

Also to 1705 (the year of his appointment to the post of groom porter) belongs, according to Gandon, Archer's design for Heythrop Hall, Oxfordshire, for Charles Talbot, Duke of Shrewsbury—"the king of hearts," as William III called him. As a matter of fact, Shrewsbury was abroad from 1701-1707, but there seems no reason to doubt the date, since we learn from one of Vanbrugh's letters, that Heythrop was "about half up" by the end of 1708. Shrewsbury proved a constant patron to Archer, as witness his above-quoted recommendation of him for the Comptrollership of the Works in 1713. (With the accession of George I, Vanbrugh was reinstated, so that Shrewsbury's good offices, and a long letter of application to the Earl of Oxford from Archer himself,<sup>3</sup> were unavailing.) Between 1713 and 1720, Archer bought the Manor of Hale, near Fordingbridge in Hampshire. After the latter date, when he was licensed to inclose two roads in Hale, about the only contemporary evidence of him seems to be his architecture, until the *Gentleman's Magazine* obituary under the date May 23, 1743:

"Thomas Archer, Esq., Groom Porter. He left above 100,000l. to his youngest nephew, H. Archer, Esq.; Member for Warwick." A Birmingham notice of his death adds the information that he died, "after a long Indisposition," at his house in Whitehall.

Archer married twice; his own effigy, *à la Romaine*, forms part of the monument to his wives, by Scheemakers, which he set up in Hale church in 1739. The original drawing for it is preserved at the Soane Museum and illustrated on this page.

Archer's earliest authenticated designs are the north front of Chatsworth and Heythrop Hall, both dating from c. 1705. The design for the former (see page 128 left, top) has been altered by Wyattville. It is not signed, but a codicil to the Duke of Devonshire's will, published by Mr. Francis Thompson in *The Derbyshire Countryside*, October 1941, proves Archer's close and important connection with Chatsworth at the very moment when the north front was being built. It runs as follows: "To Mr. Archer, Groome Porter to her Majesty in acknowledgment of his favour and his care and trouble touching the building of my house, £200"—a considerable sum in the early eighteenth century.

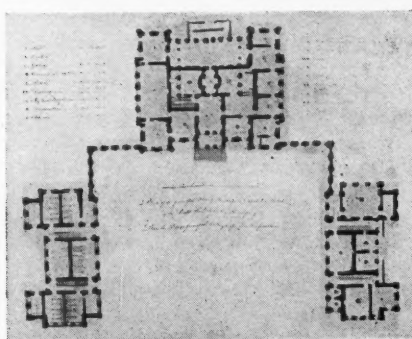
Time has also been cruel to Heythrop,

which was Archer's most important essay in country house architecture. For knowledge of the interior planning of the Duke of Shrewsbury's great mansion we are dependent on Woolfe and Gandon's *Vitruvius Britannicus*. The house was gutted by fire in 1831, and stood derelict for forty years. But the shell was still intact when Mr. Thomas Brassey bought the estate in 1870, and in the rebuilding, wonderful to relate, the exterior of the main block was preserved unaltered, although the interior was entirely remodelled and the service blocks were rebuilt.<sup>5</sup>

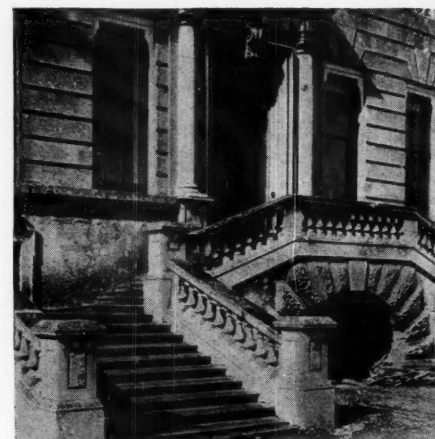
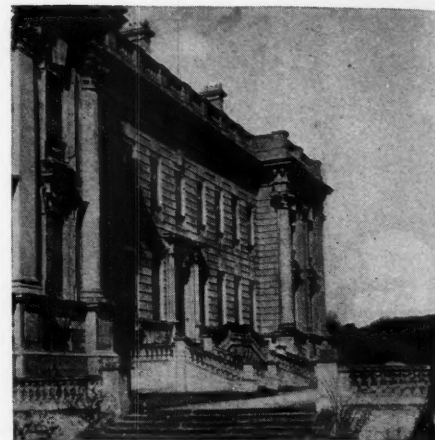
The plan of Heythrop Hall was of the familiar Palladian type with a main block and two service blocks—connected to it, in this case, by screens with alternate arched and rectangular openings—standing in advance of the entrance front. The effect of this front, with its tetrastyle Corinthian portico, the great order embracing both storeys of windows with their elaborate Baroque architraves, and the forward break of two bays at either end—emphasized, like the portico, by outside scroll modillions under the cornice—is ponderous, perhaps rather sombre, but not without a certain nobility. The south-east, or garden, front has a more open and friendly countenance; the terrace balustrades and steps are particularly well managed. The service blocks were much plainer in treatment;



The Archer tomb in Hale Church. From Peter Scheemakers's drawing in the Soane Museum.



Heythrop Hall in Oxfordshire, the earliest work of Thomas Archer of which at least the exterior survives very much as he designed it about 1705. The two engravings above are from the first volume of *Vitruvius Britannicus*. The plan shows the corps de logis in the centre with the kitchen wing on the right, the stables wing on the left. In the centre of the corps de logis the hall is followed by the unusual feature of a quatrefoil central vestibule, and then the long gallery along the garden front.



each had a cupola over the elevation to the court.

Archer has been called a pupil of Vanbrugh, but one would be hard put to it to find many resemblances between Heythrop and Castle Howard or Blenheim, allowing for disparity of size. The differences are as marked in plan as in elevation. Vanbrugh was criticized by Blomfield for the mean dimensions of the rooms in his vast palaces; no one could upon this head find fault with Heythrop, where the hall measured 32 ft. by 27 ft. (practically the same size as the grand salon at Castle Howard), the larger drawing room 47 ft. by 25 ft., and the gallery 81 ft. by 21 ft. Then the six-apsed vestibule round which the plan of Heythrop pivoted was quite unlike anything in Vanbrugh's *œuvre*. (For a Baroque architect Vanbrugh was, in fact, peculiarly uninterested in the possibilities of apsed planning.)

Of the original drawing room, Neale (of the "Views") says that its walls "are hung with tapestry, by Vanderborcht, representing the four quarters of the globe, beautifully executed. . . . Over the four doors are compartments in chiaroscuro, illustrative of the seasons and elements. The chimney-piece is beautiful; it is composed of Egyptian and statuary marble, over which is a painting of the destruction of Pharaoh, by Van Orley. The entablature and cornice of the room is supported by figures of Ceres and Flora, about five feet high, and the ceiling of stucco<sup>6</sup> represents the four quarters of the globe."

The Duke of Shrewsbury had been one of the chief promoters of the Revolution. In August, 1688, he lodged £12,000 in the bank at Amsterdam for the support of William, for which purpose he crossed to Holland with Edward Russell, who was destined to become Earl of Orford, but who is better remembered by posterity as Admiral Russell, victor of La Hogue. The Talbot-Russell connection crops up again in 1694-5, when Shrewsbury's correspondence "is very largely occupied with the party purpose of upholding Russell's management of his Mediterranean command" (D.N.B.). And so it would not be surprising to find that when the Admiral, about 1705, decided to rebuild his London house, No. 43, King Street, at the north-west corner of Covent Garden,<sup>7</sup> he called in the Duke's architect. The house itself makes it practically certain that he did. The division of the front into three parts, with round-headed windows in the centre, and the rather coarse Corinthian pilasters resting on high rusticated plinths, are Archer all over. And significantly enough the next tenant after Russell was none other than our architect's nephew, Thomas, Lord

Archer, for whom he designed Umberslade. Since then the house has passed through many vicissitudes. For many years it was an hotel, under successive managements; for a short period it was the second home of the R.I.B.A.; more recently it was the headquarters of the National Sporting Club. But the façade that adds a touch of variety to so many eighteenth century views of the piazza survives—with the addition of an attic storey and a van entrance in the centre of the front. I prefer to illustrate it in its Regency dress.

If Russell House seemed a strange building to Archer's contemporaries (who likened it to the Admiral's flagship) it must yet have seemed far



Russell House, No. 43, King Street, Covent Garden, designed c. 1705 for Admiral Russell, the victor of La Hogue. The coarse Corinthian pilasters on the high plinths and the attic surging up in the middle are typical Archer features. The building became later Evans Grand Hotel, the Cave of Harmony of Thackeray's *The Newcomes*. It housed the Institute of British Architects, 1835-1837.

less strange than the great Baroque mansion which until 1773 occupied part of the south side of Soho Square. The appearance of Monmouth House is known from an engraving in J. T. Smith's *Antiquities of London*; from the same author's *Nollekens* we learn something about its interior, for Smith visited the house when it was in the process of being demolished to make way for Bateman's Buildings.

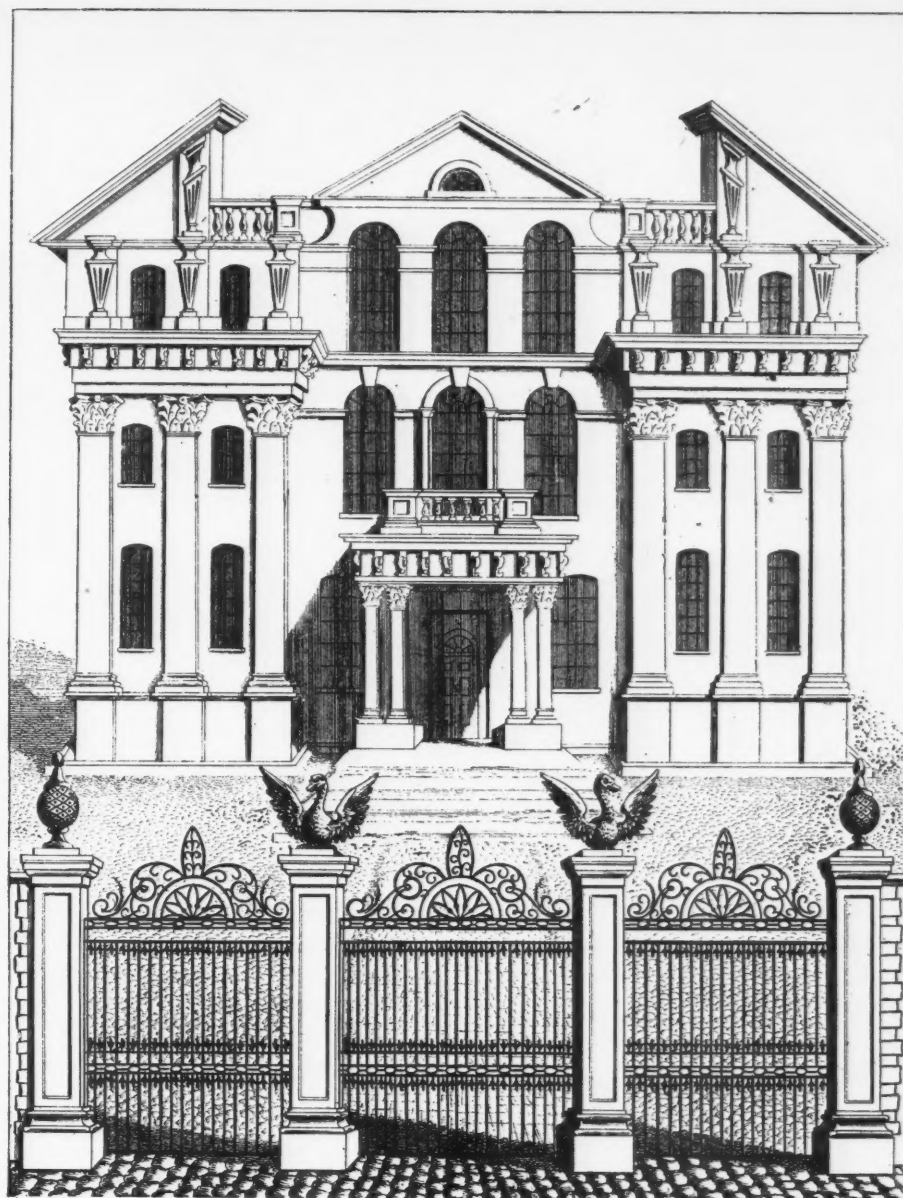
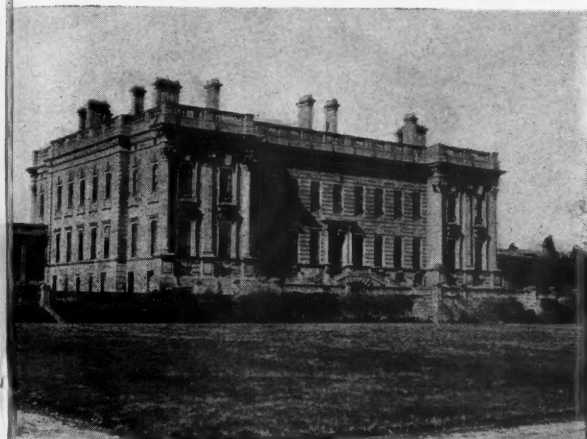
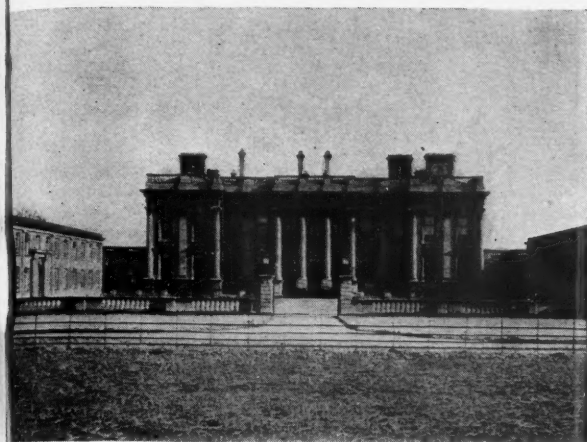
"There were eight rooms on the ground floor," Smith writes. "The principal one was a dining room towards the south, the carved and gilt panels of which had contained whole-length pictures. At

the corners of the ornamented ceiling, which was of plaster, and over the chimney-piece the Duke of Monmouth's arms were displayed. From a window, we descended into a paved yard, surrounded by a red brick wall with heavy stone copings which was, to the best of my recollection, full twenty-five feet in height. . . . The principal room on the first floor, which had not been disturbed by the workmen, was lined with blue satin, superbly decorated with pheasants and other birds in gold. The chimney-piece was richly ornamented with fruit and foliage, similar to the carvings which surrounded the altar of St. James's Church, Piccadilly, so beautifully executed by Grinling Gibbons. In the centre over this chimney-piece, within a wreath of oak leaves, there was a circular recess which evidently had been designed for the reception of a bust. The beads of the brown window shutters, which were very lofty, were gilt; and the piers between the windows, from stains upon the silk, had probably been filled with looking-glasses."<sup>8</sup>

Smith says that this palatial house was built for the Duke of Monmouth. The editors of the Wren Society's twelfth volume follow Smith in this, and at the same time state categorically that Archer was the architect. But Monmouth was executed in 1685; there must be an error somewhere. Quite certainly, Smith was wrong in thinking that the house he had seen dated from the Duke's time. A comparison with St. John's, Westminster, and the original design for Rowhampton House is convincing. Everything about Monmouth House proclaims Archer architect, from the huge cleft pediment (a motif borrowed from Della Porta) down to such details as the engaged balusters and modillion cornices. Then there exists a cellar survey<sup>9</sup> of the house which fits in very well with Smith's description, and this is inscribed "Dutchess of Monmouth." Indeed, who could have moved before that background of golden pheasants and blue satin so appropriately as the lady who appeared at St. James's on the Queen's birthday in 1710-11 with £50,000 worth of jewels about her, and who was addressed by the corporation of Dalkeith as "Mighty Princess"?

The date of Archer's design for "Rowhampton house in Surrey the Seat of Thomas Cary, Esqr."

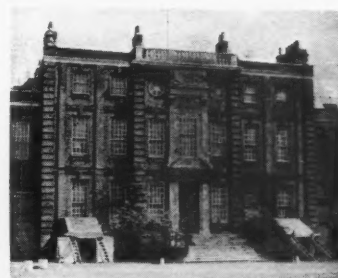
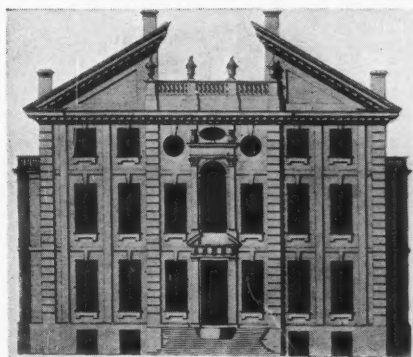




MONMOUTH HOUSE, SOHO SQUARE.

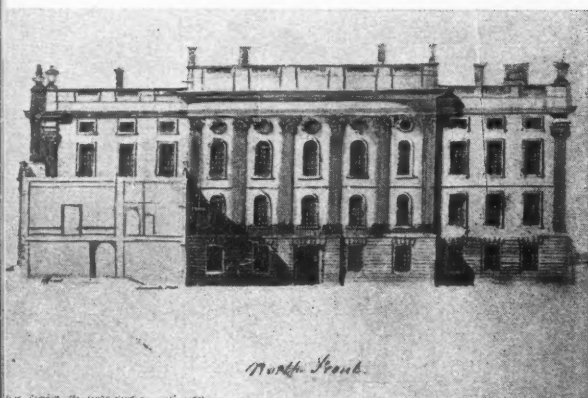
is given by Colen Campbell as 1712. This is later than the Wrest Pavilion or St. Philip's, Birmingham, but it is convenient to depart from exact chronology at this point in order to group Archer's domestic work together. Roehampton House, which is now part of Queen Mary's Hospital, was planned with service blocks connected with the central building by quadrant colonnades convex to the court, which was to be entered by a gateway flanked by undulating walls; in the middle of the court was to be an oval basin. Of this elaborate scheme the central block was the only part carried out, and even here the great broken pediment, with chimneys treated as acroteria, was omitted.

Other country houses attributed to Archer are Umberslade (the family seat in Warwickshire), his own house at Hale and Chettle in Dorset, while the authority of Campbell gives him the Ionic colonnades and service blocks added to Captain Wynne's Cliveden. Recently it has been suggested that Chicheley Hall, Bucks, was designed by him. Chicheley would seem to antedate Archer's earliest authenticated works, but the evidence of style is strong in support of the attribution. Marlow Place, Bucks, and Newbold Hall, Warwickshire, may also be his; the latter is suggested by the editors of the Wren Society's seventeenth volume presumably on the strength of its resemblance to Umberslade. Research of the kind impossible in war-time would no doubt confirm some of these attributions and add more to the list. It would not be surprising if Archer's name came to be connected with Beningbrough Hall, Yorkshire, for instance, or with the eighteenth century part of Stoneleigh Abbey, near Kenilworth, which is generally said to be by Smith of Warwick, but whose huge Ionic order, with full entablature over the pilasters and the cornice alone continued along the building, has more than a suspicion of Archer's manner about it.<sup>10</sup> Buntingsdale and Mawley Hall, both in Shropshire, are other "possibles." Of the smaller country houses which are pretty certainly by Archer the most distinguished is perhaps Chettle, with its fine double staircase, architectural interiors and highly original external details. Chettle is thoroughly baroque, both in the sculptural effect of its convex wall surfaces and the



Top : Monmouth House, Soho Square, one of Archer's most fantastical designs. For the odd gable compare the facade of St. John's, Smith Square. Roehampton House, engraving, left and photograph above, with a similarly bold gable is dated 1712 in Vitruvius Britannicus. The pavilion at Wrest, below, with its Italian plan and its baroque exterior, dates from c. 1709.





Top: Drawing in the Chatsworth collection showing the alterations suggested by Wyattville in 1821 to Archer's north front of Chatsworth, erected c. 1705. Centre: Hale, Hants, Archer's own house, built after 1713. The quiet Palladianism of the design may indicate a considerable distance in date between it and such works as Chatsworth and Heythrop, or Wrest and Roehampton (c. 1709, 1712), or St. Philip's, Birmingham (1709-15), and St. John's, Smith Square (1714-28). Bottom: The little church at Hale. In the opinion of Messrs. Bolton & Hendry (Wren Society, vol. 17) windows and roof are not in their original form. The church contains Scheemakers's Archer monument, the drawing for which appears on page 125.

powerful "movement" of its façades.<sup>11</sup> Hale, on the other hand, is something of a surprise, coming from the architect of Monmouth House and the Wrest Pavilion, for here an Ionic portico fronts a rectangular design of extreme restraint and even severity. A parallel to the case of Hale is, however, provided by the temple at Castle Howard, which Vanbrugh himself described as being "of the more delicate kind" (i.e. Palladian), and which being so is quite different from any other building by him, considered as a whole. It is worth remarking in this connection that whereas Vanbrugh eschewed the Ionic order, and used it only in this Castle Howard temple and in the garden portico of Seaton Delaval—both works of his last period, when even his own special brand of "heroic baroque" seems to have been coloured by the practice of the newly prominent Palladianists—Archer did not share his disinclination for it, employing it not only at Hale, but also at Cliveden and, in an utterly un-Palladian fashion, at Wrest and in the central features of the broken pediments of St. John's, Westminster.

The pavilion at Wrest which Archer designed about 1709 for the Duke of Kent may be said to form a link between his domestic and ecclesiastical buildings, for the problem, in so far as there was a

functional problem, was the domestic one of providing accommodation for occasional suppers and hunting parties, while certain details, as will be shown, relate the design to that of St. Philip's, Birmingham. The gardens and park at Wrest were laid out in the formal French manner, and the pavilion stands at the end of a canal due south of the house, while from it radiate straight rides through the trees that flank the canal. The scale of this lay-out is such that canal, trees and pavilion constitute a unity which would be destroyed by the subtraction of any of its three elements. Thus in one respect the Wrest Pavilion differs radically from the majority of such buildings to be found in English parks; its purpose, aesthetically speaking, was not to "diversify the view" but, quite simply, to close it. That being so, it is clear that anything in the nature of a "picturesque object" (in the technical sense of the term) would have been out of place. The position of the building as the termination of a formal composition directly related to the house demanded that it should be treated seriously, and this demand is reflected in Archer's choice of model. For the plan is closely derived from Michelangelo's plan for S. Giovanni dei Fiorentini, Rome, the chief difference being that Archer has reduced the number of cells corresponding to the chapels, porches and sanctuary of S. Giovanni, so that the pavilion is symmetrical about one axis only. The Wrest Pavilion represents, perhaps, the quint-essential Archer, for in it he could, and did, indulge his baroque passion for broad sculptural effects—got by bold projections and deep recessions and the opposition of straight and curved wall surfaces—unhampered by the necessity of organizing suites of rooms or even the more flexible requirements of a Protestant church.

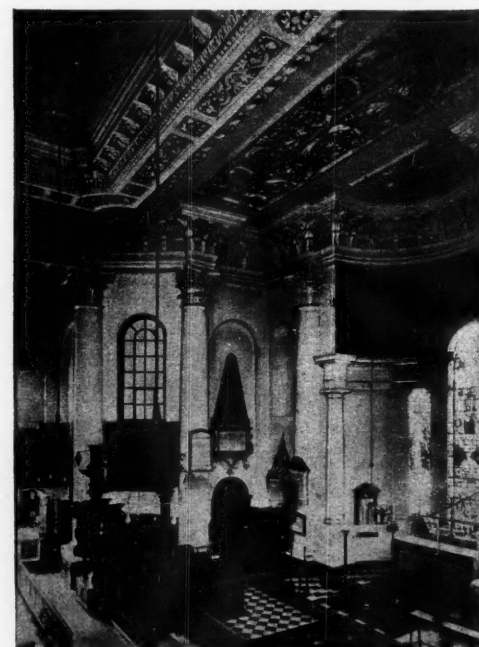
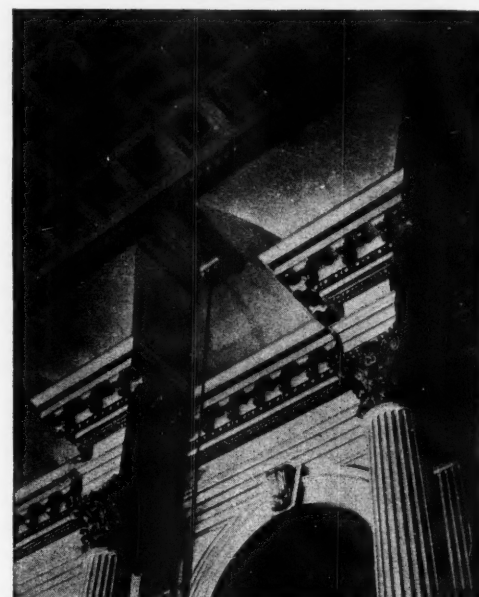
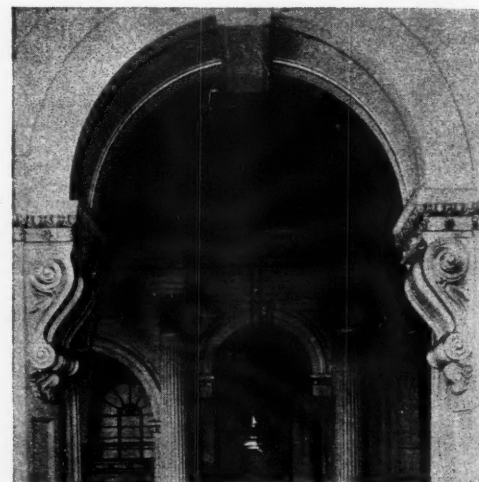
Archer's three churches, St. Philip's, Birmingham; St. John's, Westminster; and St. Paul's, Deptford, remain to be considered. They are, on the whole, his most important works, and on them his reputation, good or bad, must chiefly rest.

St. Philip's, Birmingham, was designed in 1709, Archer being appointed architect by a Board of Commissioners, consisting mainly of local gentry, of which he himself was a member. The proceedings of this board, together with the building accounts, have been preserved. A William Shakespear, of Rowington, was contractor for 200 cart-loads of stone, the Rowington quarry having been chosen in preference to "Mr. Archer's quarry," which was presumably near Umberslade. The plaster work of the interior was done by Richard Hass ("... architrave, frieze and cornish round the said aisles for half-a-crown the foot, running measure; pilaster and Corinthian capitals fluted for one pound ten shillings a piece; and architrave round the arches for 1s. 6d. a yard, but if not done with hair, 1s. a yard..."). Hass's agreement is dated May 16, 1711. The church was consecrated on October 4, 1715, but the tower was not finished till after 1725 when, as an inscription in the south entrance lobby records, George I gave £600 towards completing the fabric.

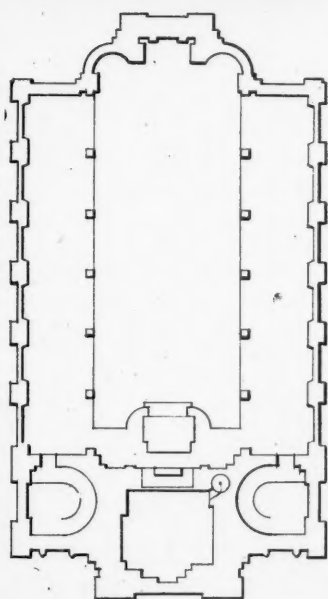
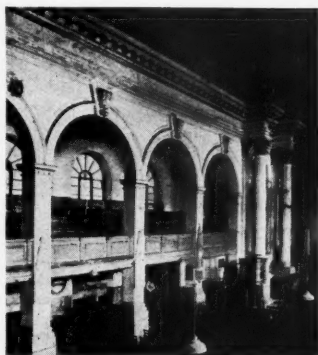
This last-mentioned gift is responsible for one minor difference between the church as it stands and the design in *Vitruvius Britannicus*. For the intermediary in the transaction was Sir Richard Gough, and a weather vane incorporating his family crest, a boar's head, was substituted for the cross originally proposed. Another difference is to be found in the doorways at the east end of the aisles. In the absence of more reliable evidence, it must remain doubtful whether Archer designed the Duke of Kent's pavilion before St. Philip's, or vice versa. But it is obvious that the one was much in his mind when he came to the other. The east doorways of St. Philip's, as originally designed, are identical with the doorway of the pavilion. The dome, too, is similar in outline to that at Wrest, although here it covers an octagon instead of a rotunda, and it is surmounted by the same open lantern. In execution the east doorways of St. Philip's were given segmental pediments; those at the west end have pedimental sections of cornice resting on splayed triglyphs over polygonal jambs whose mouldings are almost Gothic in their saliency, the whole highly mannered composition showing Archer's familiarity with the practice of Italian baroque.

## Interiors

Top and centre: two details from St. Philip's, Birmingham. A general interior view appears on page 129. Bottom, the interior of St. Paul's, Deptford, towards the apse.

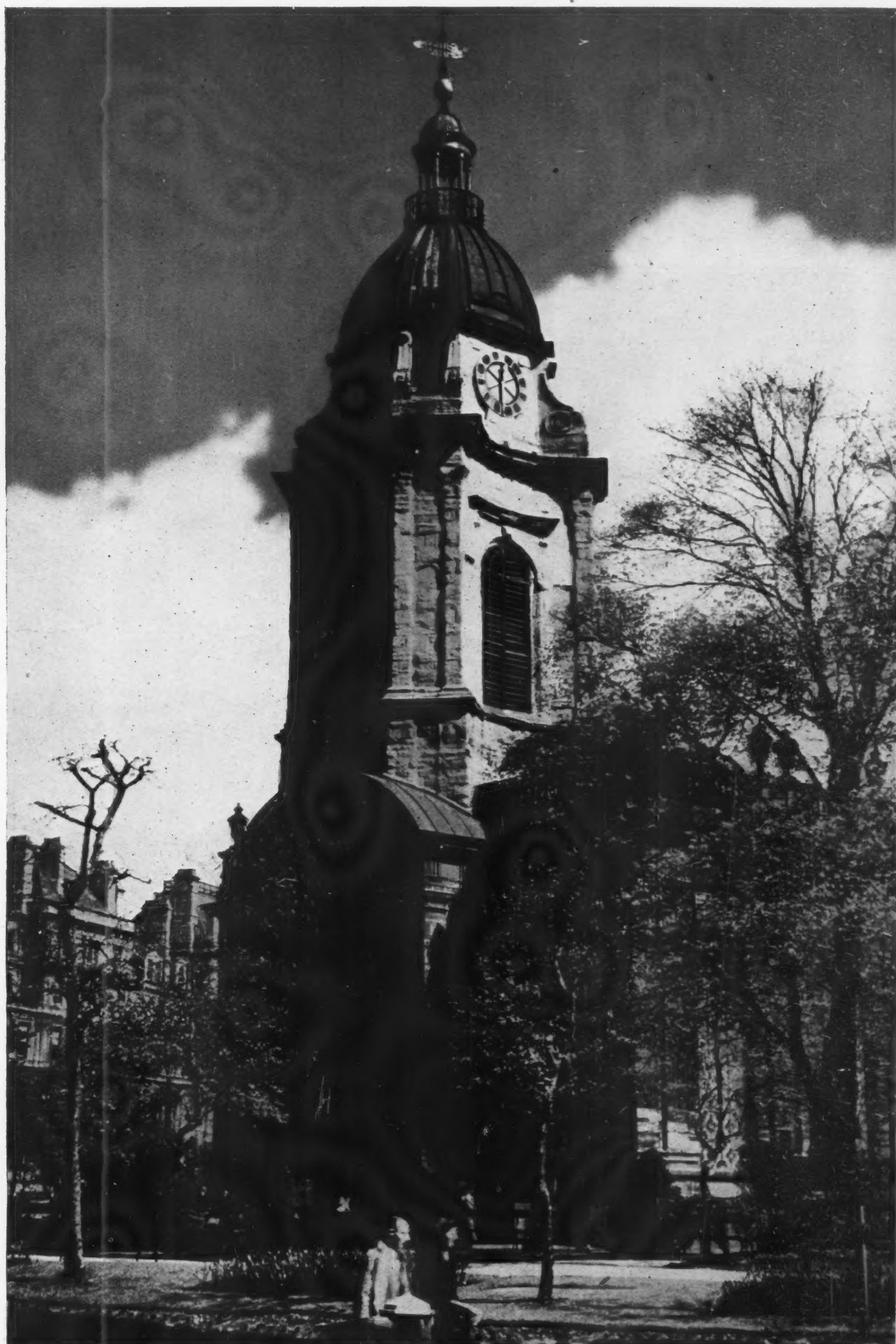


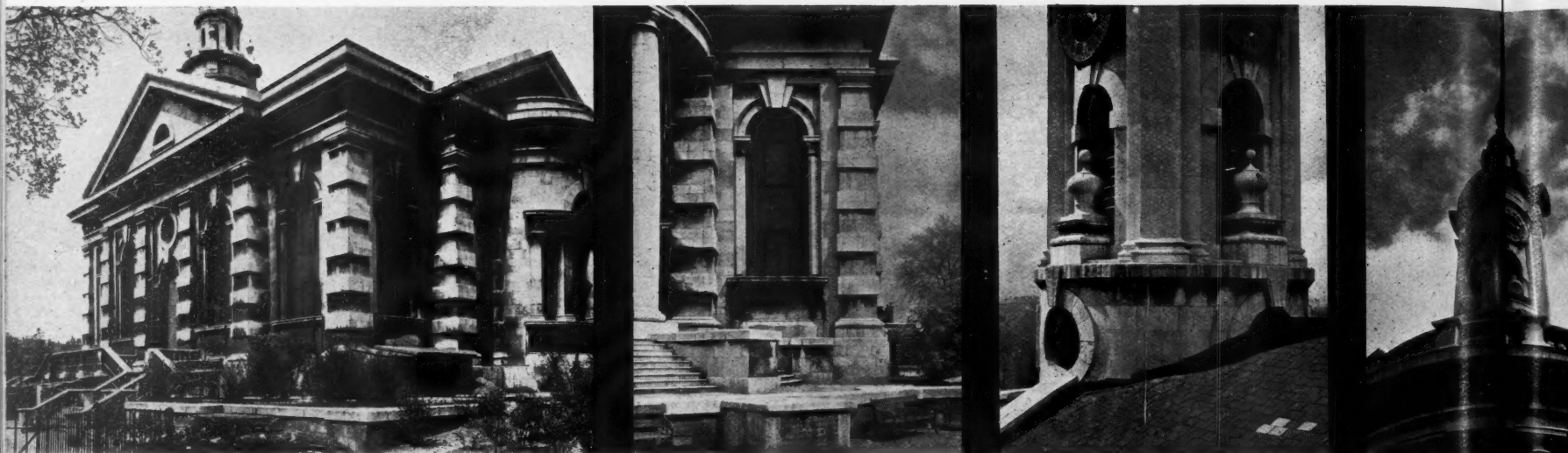




## St. Philip's, Birmingham

*St. Philip's, Birmingham, which was raised to cathedral status in 1905, and damaged during the blitz, is an Archer design of 1709. Details of exterior and interior appear on pages 128, 130 and 131. The interior is of a noble simplicity. Externally the most notable feature is the tower with its incurved sides, a baroque motif used in a comparable way by Wren at St. Vedast.*





St. Paul's, Deptford

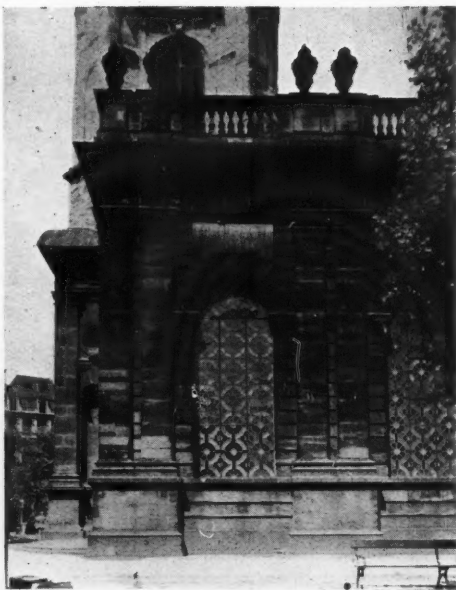
St. Phil

St. Philip's, Birmingham, was designed in 1709; St. John's, Smith Square, Westminster, in 1713 or 1714; of St. Paul's, Deptford, only the consecration date 1730 is known.

The plan and front of St. Paul's are illustrated on page 134. The strip above gives an indication of the effect of its exterior details as a student might see them—the south side first with its vigorously indicated pilasters, its baroque stairs leading up to the side entrance (compare page 134, foot) and a glimpse of the apse with the somewhat Gibbs-looking Palladio window, then the right-hand corner of the facade showing the thrice recessed position of the window, and three views of the spire.

The five details of Birmingham Cathedral—a sixth appears, top, right, on page 133—allow a closer study of Archer's surface treatment. The door surround is especially characteristic. Uprights and arches are thinly ribbed in an almost Gothic way.

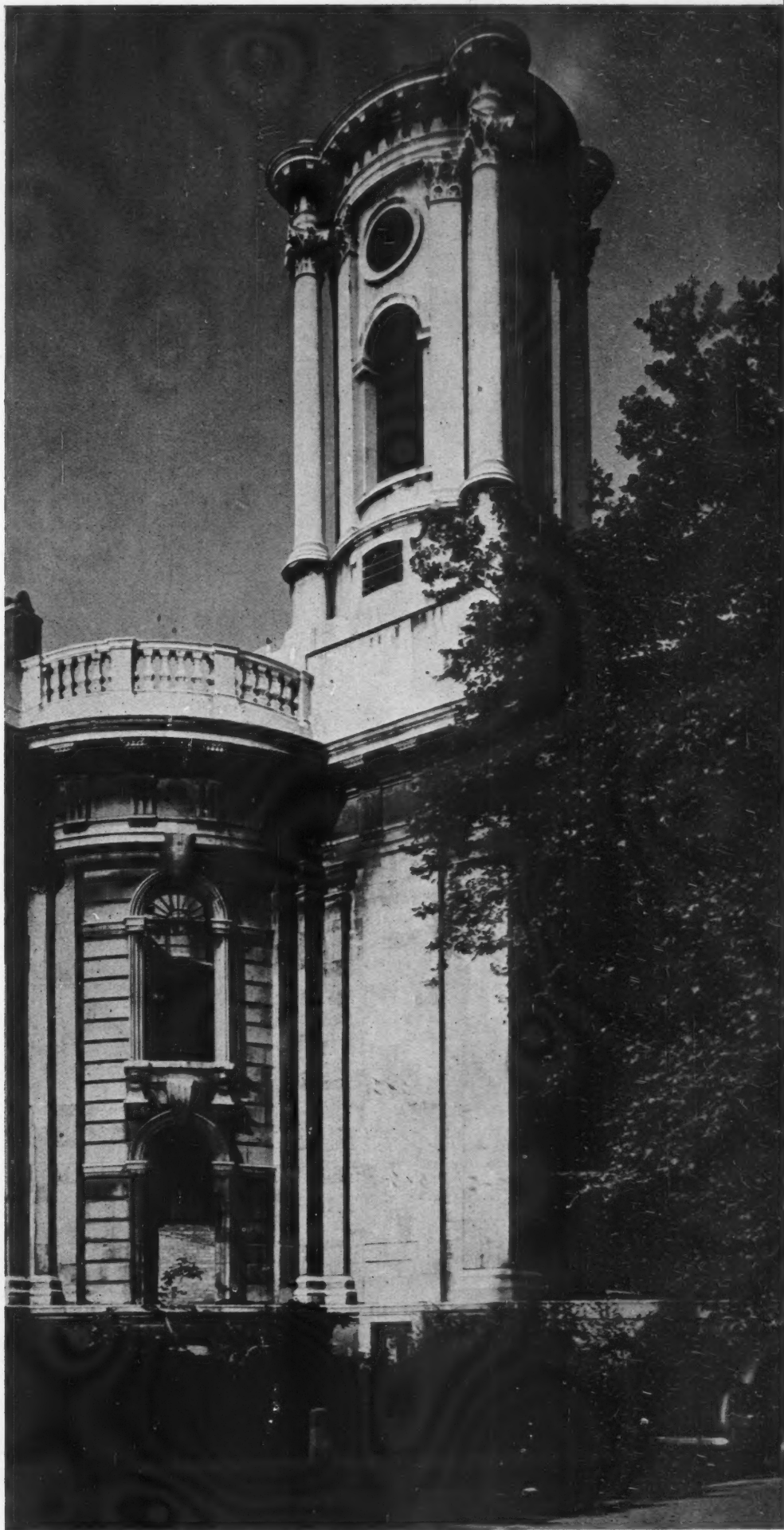
At St. John's, Smith Square, the wall is again recessed in three steps, and the window surround ribbed by vertical beadings. The deliberately rude corbels of the window sill (see the enlarged detail on page 133, top left) are direct descendants of Vanbrugh's work. It is in fact with Vanbrugh (born 1664) and Hawksmoor (born 1661) more than any other architects, that Archer's style should be compared.



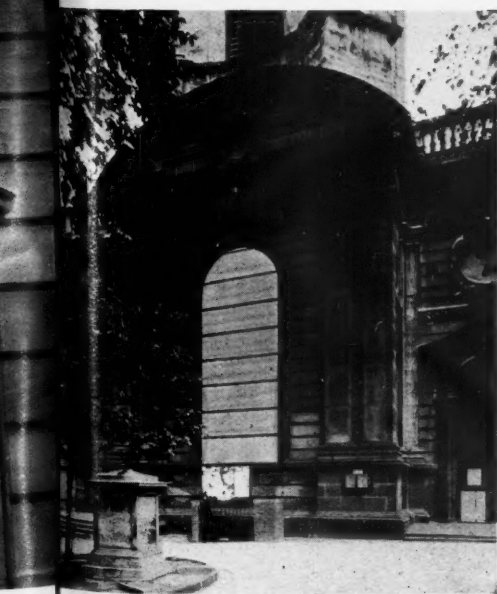




St. John's, Westminster

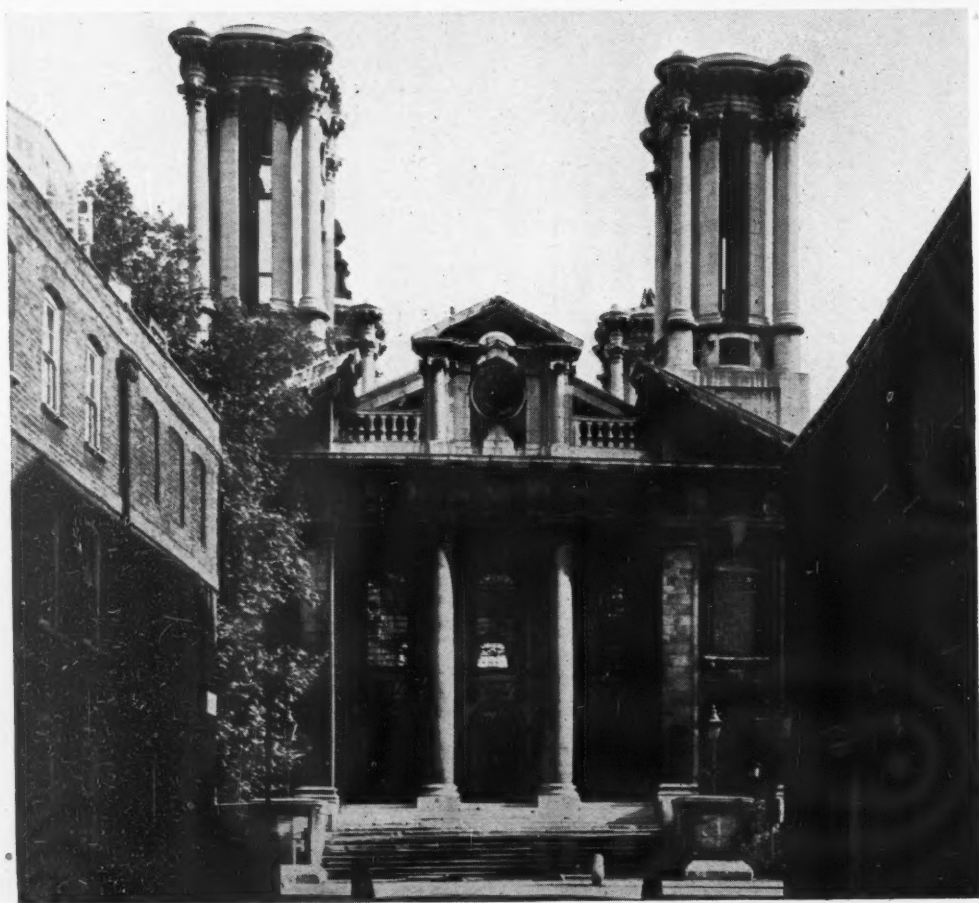
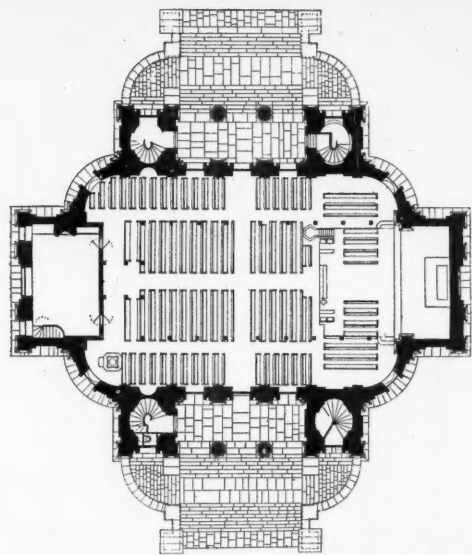


St. Philip's, Birmingham





*St. John's, Smith Square, is Archer's most famous building, frequently vilified by nineteenth century purists, and only recently—in fact, since the re-valuation of English baroque began—restored to its due place in the history of eighteenth century ecclesiastical architecture. The large photographs, an east and a west view, were taken after the bombing of the church, the small photograph before. The dramatically broken pediments should be compared with those of Russell House and Monmouth House.*







Left: detail of St. John's, Smith Square.  
Right: detail of Birmingham Cathedral.

The tower of St. Philip's has been given its due share of praise by Blomfield. It is best viewed from the western quarter of the compass, when it is seen in relation to the whole west end of the church. From due north or south its effect is not quite so happy. I think it is a legitimate criticism to say that there is not enough preparation for the tower, seen from these points, in the body of the church—the latter is not sufficiently inflected to take account of it, as Mr. Trystan Edwards would say—with the result that, to me at least, it seems about to slip off to the west. Such preparation as there is resides in the coupled pilasters which mark off the westernmost bays on either side. But in reality the differentiation of these bays is not so much a preparation for the tower as an expression of the internal plan of the church. For the tower is flanked by lobbies containing curved stairs leading to the gallery landings, which are directly over the double doors to the aisles, and the coupled pilasters mark externally the width of these landings and double doors. The arrangement gives exceptionally direct and easy access to the galleries—which must have been an important consideration in a popular town church in the eighteenth century. The arcades and tower arch impart a noble rhythm to the interior of the nave. The simplicity of these arcades makes them appear larger in scale than they really are, so that anyone who knows St. Philip's only from photographs will, on visiting the church, be surprised by the quite modest dimensions of the pillars. The chancel was lengthened, very tactfully, in the 1880's.

St. Philip's is a cheerful, likeable building, aristocratic without being pretentious. St. John's, Westminster, has an altogether more difficult personality.

St. John's was one of Queen Anne's "fifty churches." Vanbrugh was a member of the commission for their erection—a fact which

possibly accounts for the tradition that Archer was his pupil. The first stone of St. John's was laid in May, 1714. Previously, as a letter from Archer to the Earl of Oxford shows, there had been some discussion of a proposal for a church "in a corner of the Park over against Devonshire House that would be beautified by such a structure to terminate the houses," but the idea was not approved by the Queen, and the Millbank site was chosen.

St. John's was not finished until 1728. As is well known, the foundations gave trouble and Archer altered the design more than once. The only design other than that of the finished building which need concern us here is that of which the architect himself published a print. In this, the body of the church corresponds fairly closely to what was built. But the central feature of the broken pediments is much simpler and without the elaborate recessions of the executed design. More important, the towers are different. In the published design, these have plain cornices and each is surmounted by a balustrade and two pinnacles. Each pinnacle comprises Corinthian pillars, with an arch between, astride the balustrade, supporting an entablature on which rests a pyramidal finial with a concave base. It is a pity that this design for the four towers could not have been carried out; the pineapple finials of the towers as they stand—or, rather as they stood, for the finials were of wood and all but one perished in the blitz—are something of an anti-climax.

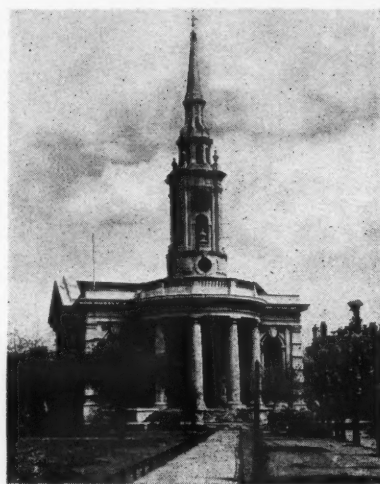
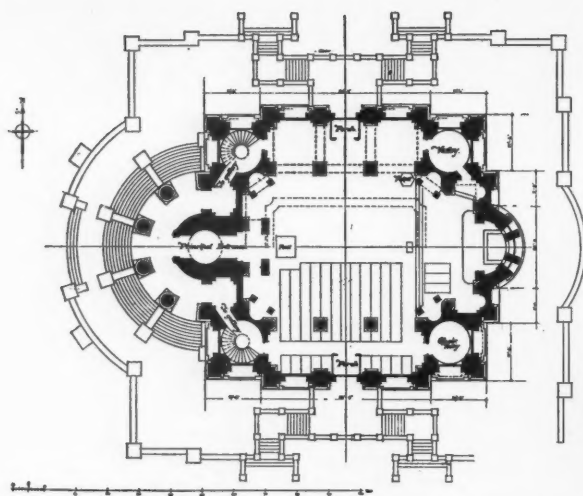
A whole essay on the characteristics and tendencies of the later baroque could be illustrated by references to St. John's alone. Dissolution of the wall surface: the great porticoes closely flanked by openings and themselves pierced by more openings at the back. Plurality of function: the keystones of the doors supporting the sills of the windows above them and also forming part of their

aprons. Emphasis on dynamic features: the external skeleton of columns and pilasters with scarcely a single horizontal motif below the main entablature. But here there is only room to lament that the monstrous growth of the surrounding buildings prevents St. John's group of towers being seen as it was meant to be seen, from the river, and to quote an unexpectedly favourable nineteenth century opinion of the church:

"... Justice has not been done to the originality and powers of the architect: the whole composition is impressive, and its boldness loses nothing by the graceful playfulness of the outline; it has some inaccuracies of detail but is, altogether, a very striking production of the Vanbrugh school." The critic is Donaldson.<sup>12</sup>

Externally St. John's gives no indication which way it is orientated; it represents the apotheosis of the assembly hall type of church. St. Paul's, Deptford, which was consecrated in 1730, is more conventional in that the steeple stands at the west end and is answered by an apse at the east. Nevertheless, examination of the plan reveals the same ingenuity that produced the symmetry of St. John's. Seen from outside, the nave is practically square. But the interior is of the Greek cross form, the space between the arms being filled by the gallery staircases. This may seem a rather arbitrary plan, since the galleries themselves are not of primary importance to the design; the windows and the north and south doorways take no account of them, and the architect has minimized the impact of their horizontal lines by setting them well back from the front edge of the great Corinthian columns. But aesthetically the arrangement is justified. For the interior of St. Paul's is very impressive.

The three pediments of St. Paul's, with their semi-circular openings, remind one of Hawksmoor. So, perhaps, does the Venetian window (a form



Plan and view of St. Paul's, Deptford, consecrated in 1730. At the foot of the page are two details from the side staircase of St. Paul's, flanking a detail of the much earlier staircase of Heythrop Hall. The affinity of character is evident.

which Archer nowhere else employed, to my knowledge) at the east end. But St. Paul's differs from Hawksmoor's church designs in one important respect. Hawksmoor was a master of contrasts and bold transitions, and never boggled at plain wall surfaces. His façades thus have a slower movement than Archer's, and are broader in general effect. Archer's style is more *doctrinaire*; where there is an order he will fill the re-entrant angles with half-pilasters, for instance. In the exterior of the nave of St. Paul's the emphasis is on mass and weight, by means of the heavy cornice and the treatment of the pilasters; the windows and doorways are recessed behind the main plane of the walls. The steeple is splendid—it really does “soar”—and from the west the church, with its great semi-circular portico, is altogether a most memorable composition. Among the chief features of the exterior are the perrons to the north and south. These, linking the building with its site, are a most effective part of the design. At the same time they can never have been much used. They show, in fact, much the same sort of arbitrariness that we have noted in the planning of the interior. This criticism applies also to the doorways to which the steps lead; inside, the galleries cut right across these doorways and their upper halves are therefore false. Fine design that St. Paul's is, it has not the inevitability of a masterpiece. To use a metaphor from literature, one might say that (apart from the steeple) it is rhetoric, where the form is imposed on the content, rather than poetry, where their interpenetration and fusion are complete.<sup>13</sup>

If this brief and incomplete survey of Thomas

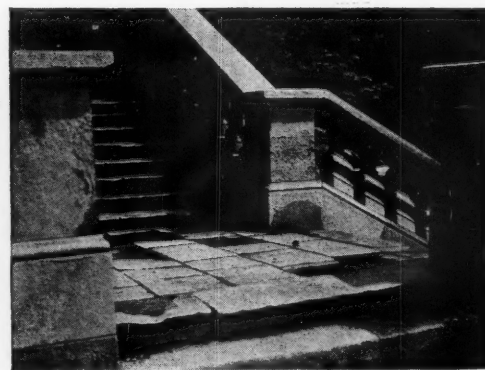
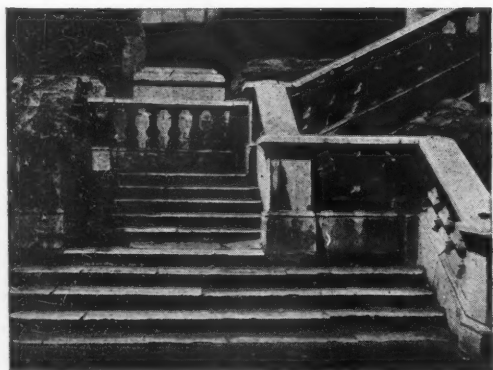
Archer's work suggests that the text-books have been unfair to a notable architect, it will have served its purpose. Archer must, for a period at least, have been a busy practitioner and was certainly not an amateur in the sense that Aldrich, say, was an amateur. He left no “school,” it is true (and it is in the artists who leave “schools” that text-books are most interested), for he worked at the end of an age and by the time he died the forces of reaction against “the affected and licentious works of Bernini and Fontana” had been in power for twenty years. Parallels in art history are notoriously dangerous, because there always comes a point when, unlike the parallels of geometry, they begin to diverge, and the temptation to try to force them back into alignment is often too strong for the safety of truth. But, remembering this, it is perhaps permissible to compare the case of Archer with that of an English sculptor of the previous generation. John Bushnell and Thomas Archer both went to Italy—Bushnell, it is true, as an absconding apprentice, and Archer as a travelling gentleman of leisure. Both returned with a truer understanding of the aims and methods of Italian baroque in their respective arts than any of their countrymen had at the time, and the work of both in consequence must have seemed strange to their contemporaries and has at times seemed ridiculous since. Both are sometimes heavy-handed, and each has his own mannerisms by which his work is often easily recognized. Estimates of their ability and of their importance in the history of English art must vary. But neither of them, it will be generally conceded, is ever dull.

## NOTES

1. See Wren Society Publications, vol. VII, pp. 215–216, where the letter, which is at Longleat, is given in full.
2. “St. Philip's Church, Birmingham, and its Groom-Porter Architect.” October, 1931. A relevant document not mentioned by Mr. Walker is printed by the Wren Society in their seventeenth volume, p. 44 (“Mr. Archer's memorial, March 9, 1704–5.”)
3. Printed by Wren Society, vol. XVII, pp. 44–45. The letter is dated March 16, 1712–13. The Comptrollership was worth £190 p.a. Archer claims: “The model I had the honour of showing the Queen for a stair to ascend Windsor Terrace with coaches is such an invention as alone would deserve so poor a post as this.”
5. Heythrop is now a Jesuit College. I should like to record my indebtedness to the Rector, the Rev. Henry Keane, S.J., for the exceptional facilities granted me for photography.
6. The stuccoist was Roberts, of Oxford.
7. I have to thank Mr. John Summerson for drawing my attention to this house.
8. *Nollekens and his Times*, Wilfred Whitten's edition, vol. I, pp. 27–29.
9. Reproduced by Wren Society, vol. XII, plate 7.
10. When I wrote this I did not know that Stoneleigh was attributed to Archer by Muthesius (*Das Englische Haus*, vol. I, p. 87). I do not know now whether documentary evidence in support of the attribution exists, while Stoneleigh itself I know only from photographs. At Benningbrough a tell-tale feature is the central window of the entrance front, which is practically identical with (1) the second floor windows of Bernini's Palazzo Odescalchi, and (2) the windows of the main floor of the entrance front and ends of the garden front at Heythrop.
11. If Chettle is Archer's, Marlow Place must be his too, for the most unusual details of the former are duplicated in the latter. The tradition that Marlow Place was built for George II when Prince of Wales accords very well with the supposition that the Groom-Porter was architect. For photographs and measured drawings of the house, see article by W. Niven in the *Architectural Review*, March and December, 1910.
12. Quoted by J. Timbs, *Curiosities of London* (1855), p. 172.
13. Archer also designed the rectory at Deptford, which has been destroyed.

## THE ILLUSTRATIONS

The photographs of St. Paul's, Deptford, St. John's, Westminster, and some of St. Philip's, Birmingham, are from the National Buildings Record Collection. The photograph of Hale is by W. A. Clark, F.R.P.S. The photographs of Heythrop, Roehampton House, the Wrest Pavilion, and some of St. Philip's were taken by the author. The Wyatville drawing at Chatsworth is illustrated by permission of the Duke of Devonshire, the Archer tomb by permission of the Soane Museum. The *Vitruvius Britannicus* plates are reproduced from a copy in the Cambridge University Library, by permission of the Syndics.







## L.M.S. RAILBARS

**PROBLEM**—The L.M.S. railbars were designed by the Company's architects' office under the direction of William H. Hamlyn, in order to assist in solving the urgent wartime problem of enabling passengers on long distance trains to obtain a cup of tea or snack at principal stations on the way.

The principal stations usually have one refreshment room on each platform, and in view of the short stop it is difficult for passengers at the ends of the train to reach the refreshment room, obtain service and return to their seats. The railbar is a small kiosk with a counter serving directly on to the platform. One or more railbars are placed along the platform so as to give a number of points along the length of the train at which quick service can be obtained.

**SYSTEM OF CONSTRUCTION**—The governing factor behind the system of construction was the necessity of erecting the railbars with the greatest speed and without the obstruction which normal building operations might cause over a long period on busy platforms. It was quite clear that site work had to be cut down to a minimum. This was achieved by adopting a full prefabricated system in which the only site work required was the provision of a drainage gully and gas and water connections.

To give lightness of handling and easy transport it was agreed with the Ministry of Works that plywood should be allocated for the work.

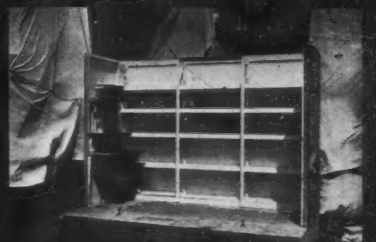
A series of parts, constructed out of a light plywood framing, was then designed from which the railbar was built up. The railbar consists essentially of two shallow box-like units, the back and the front, joined together by end pieces and covered with a box section roof.

The principle behind this box form of construction is that the normal wood framing of the walls is eliminated and the shelves themselves are used as the stiffening. In the original design the Ministry of Works Wartime Standards for the use of timber was followed but experiment with the box form proved that modifications could be made to reduce the consumption of timber well below the Ministry's requirements.

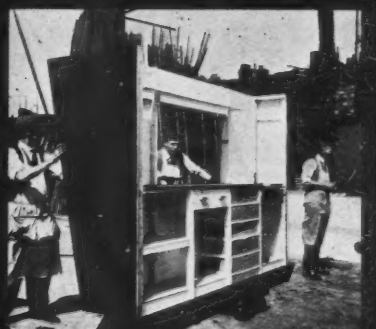
The various services were also prefabricated with each part of the structure. For example, the roof units were made in the factory complete with either electric conduit or gas piping (dependent on the service available at the station) and ventilation hoods over the hot-water boiler. The end unit contained the plumbing, balance tank, sink, etc. All these services were arranged so that they could be connected simply to specific points already prepared on the site.



base units fixed, back unit fixed, end unit being placed in position



door unit and end unit (with plumbing) fixed, the two bolts are for the front unit



front unit being rolled up ready for fixing

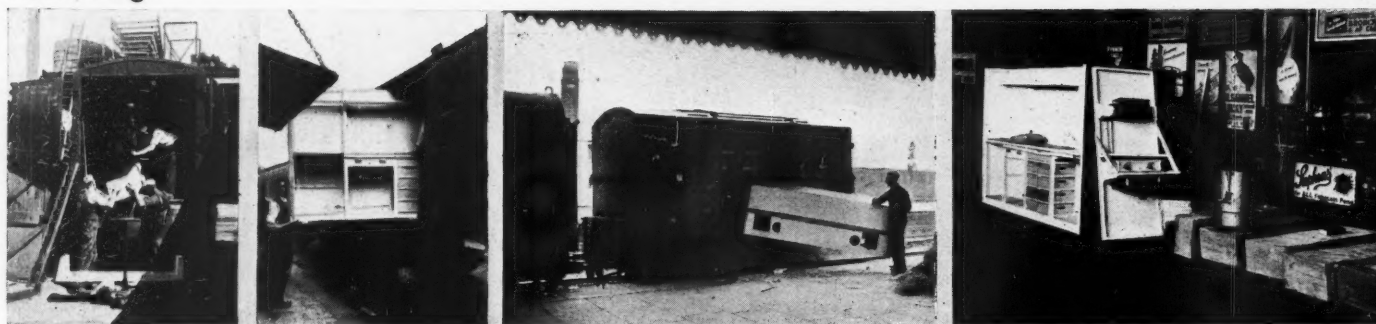


front unit being placed in position



the railbar complete

## loading



Before proceeding to mass produce the full number of railbars required, a prototype was constructed and assembled in the builder's yard to enable the design to be checked from the practical standpoint; and it was as a result of the experience with this prototype that further modifications were made in the design.

Owing to the fact that the platform surfaces on many sites were irregular and because a raised floor was desirable internally to give a more convenient serving counter height a precast concrete base consisting of six prefabricated units was provided.

**PRODUCTION**—The constructional method allowed work to be carried out in the factory on semi-mass production lines. Jigs were set up for the main parts and the various trades organized to follow on each other's work with a minimum of delay. Before leaving the factory the units were completely painted with the exception of final touching up. The units for each railbar were fitted together as a test before they left the factory.

**DELIVERY**—The railbar design was worked out so that the various parts of each railbar would fit compactly into a standard L.M.S. road rail container. These containers came on a lorry to the builder's yard and the builder's men packed the units. The units were properly fixed into position with the necessary wooden struts to prevent movement and arranged inside the container so as to be conveniently unloaded in the right order through one of the side doors. Any other materials, for example cement and sand, which might be required in connection with the erection were packed in the container with each railbar. The side door was marked "Open First" to enable the container to be correctly shunted on arrival. The most suitable position for berthing the trucks in the station had already been agreed with the District Controller and the containers arrived at fixed times on the railway trucks and were shunted into position on the station.

**ERECTION**—To enable the erection to be properly co-ordinated, a careful schedule of dates for the delivery of the containers at the various stations was worked out. A team of four men, comprising foreman, carpenter, painter and plumber, was formed and these men travelled up the line erecting the railbars at successive stations. Before setting out the men were supplied with a complete list of items which they would need to take with them personally, and a list of everything sent in each container. Having worked on the construction of the units they already had experience in the quickest method of handling and assembly.

When the containers arrived at the stations the drainage gully, gas and water connections had been previously completed by the district engineer's staff, who worked from template and had everything ready for direct connection to the railbars. The erection staff then unloaded the container, handling the concrete base units by means of special steel hooks which enable four men to lift each unit without great difficulty. The wooden units of the railbar itself presented no particular problem in handling and they were moved on an L.M.S. standard balanced platform luggage truck.

Erection consisted of the following operations:

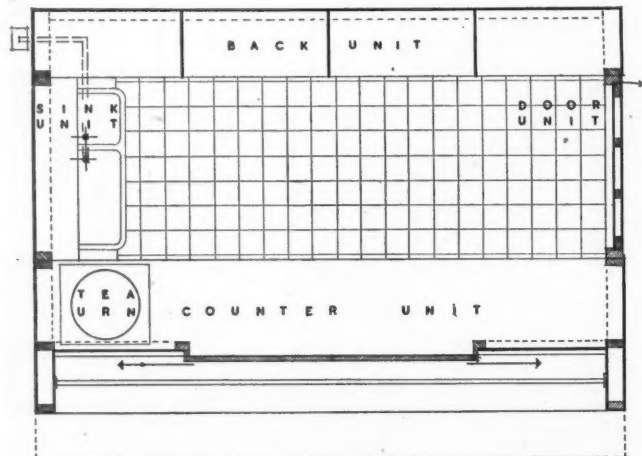
1. Unloading and stacking units on the site.
2. Setting the concrete base units in position, wedging up to provide a level floor and pinning under with cement and sand.
3. Setting up the timber wall units and bolting them to the concrete base and to one another.
4. Dropping the roof into position and fixing.
5. Making gas and water connections to the mains and between the units themselves.
6. Touching up paintwork.

The times taken in erection vary from approximately two to three hours to unload the units, and four to six hours for erection and completion.

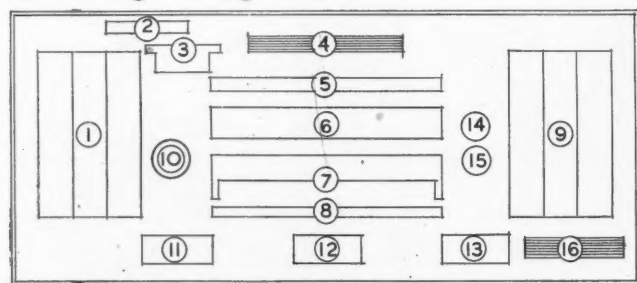
**APPRECIATION**—The simple direct design of the railbar is emphasized by the careful use of colour which makes a particularly striking note on the station. The front face of the railbar within its surrounding frame is painted light blue. The reveals to the frame and soffit to the roof are white to mark the railbar more clearly under blackout conditions. The front of the frame and the sides are coloured a dark greenish grey, the leaning rail in front of the counter being red.

There has recently been a good deal of discussion on the subject of prefabrication. Prefabricated parts to buildings have, during the war, been extensively used, and some experimental work is taking place on the development of prefabricated services and plumbing units. But the railbars appear to be the first instance in this country of a complete prefabricated system followed through in relation to design, production, transport and erection.

## plan



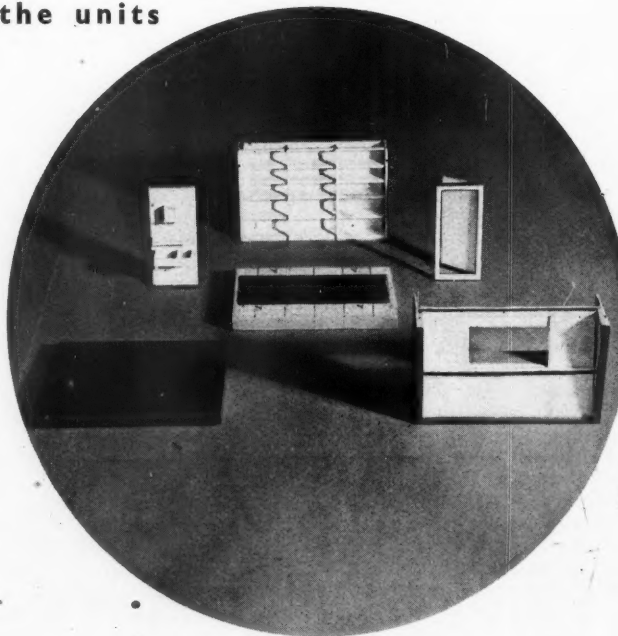
## loading diagram



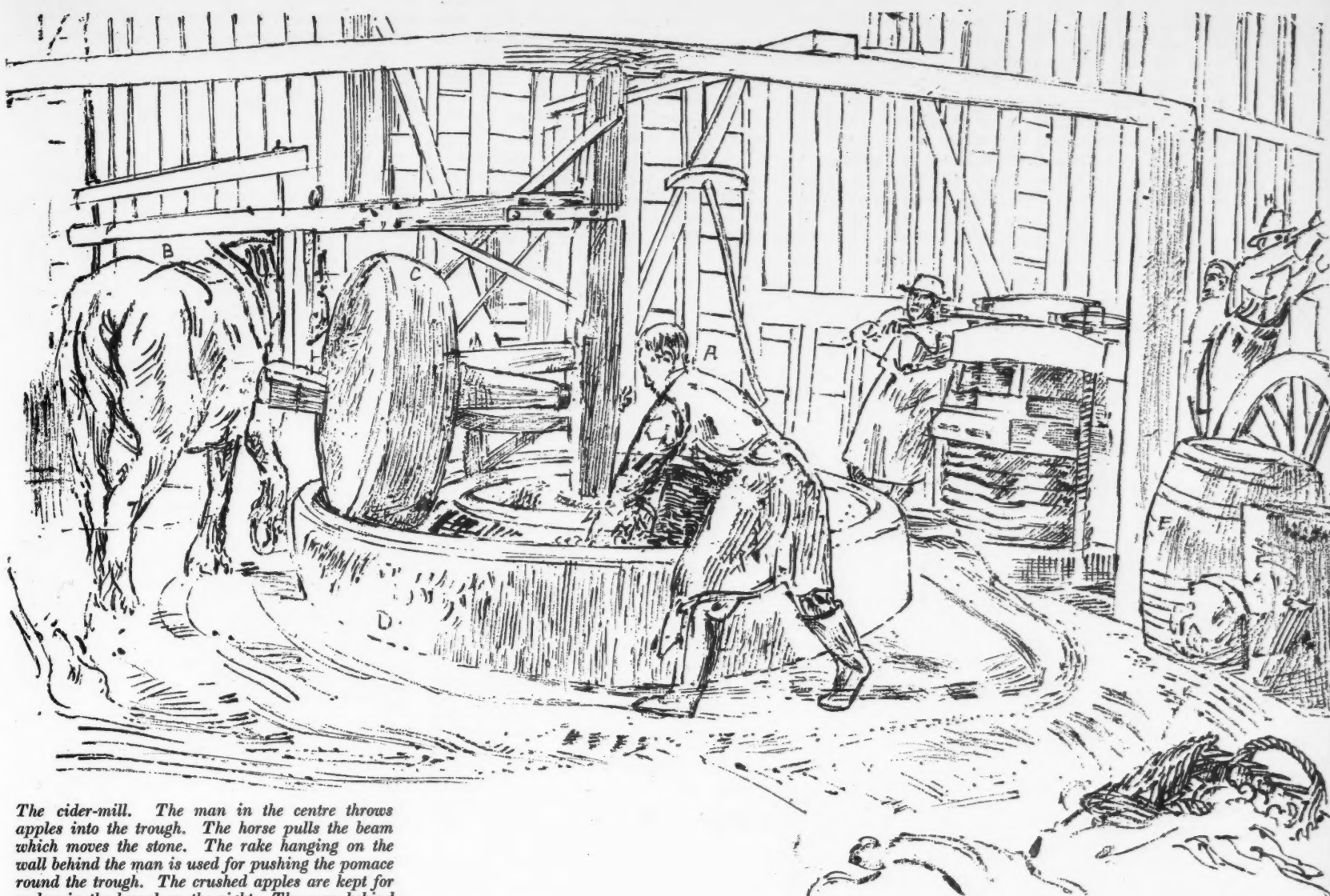
Units in the order of loading:

- |                              |                              |                                        |
|------------------------------|------------------------------|----------------------------------------|
| 1. 3 concrete base sections. | 6. back unit.                | 11, 12, 13. tools and paints in boxes. |
| 2. door unit.                | 7. front unit.               | 14. sand.                              |
| 3. sink unit.                | 8. half roof unit.           | 15. cement.                            |
| 4. cover fillets, etc.       | 9. 3 concrete base sections. | 16. lengths of piping.                 |
| 5. half roof unit.           | 10. tea urn.                 |                                        |

## the units







The cider-mill. The man in the centre throws apples into the trough. The horse pulls the beam which moves the stone. The rake hanging on the wall behind the man is used for pushing the pomace round the trough. The crushed apples are kept for a day in the barrel on the right. The man behind bales cider from a vat into the barrel-cart. A little further left the press with the cider-vat beneath.

## COUNTRY CRAFTSMEN

### The cider-maker

By Thomas Hennell

GOOD cider is a pleasanter drink than beer of war-time standard; it can be made simply and cheaply and pays no excise. Yet the old cider-lands abound in ragged, rotten, neglected orchards, whose fruit is mainly wasted: for little enterprise is shown in collecting it. To produce a standard quality there should be trees of the proper kinds to suit the soil and a cheek should be kept on disease and parasites. But the apple-season, from October to Christmas, is a time when days are short and all labour is needed for threshing and other essential work. Homestead cider is easily pilfered: those who drink it heavily grow dull-witted. Farmers finding so much loss in cider-making, unless they can be specialists in it, neglect it altogether.

There are still farms where apples are ground in a round stone trough by means of a great mill-stone running upon its edge, and turning upon a wooden axle with a yoke by which an old horse draws it. The stone trough has a lip in its rim, beneath which is a tub to catch the first juice that runs out. But now these mills survive rarely. The old discarded stones which lie about in orchards are locally affirmed to be old mill-stones for corn-grinding: but they

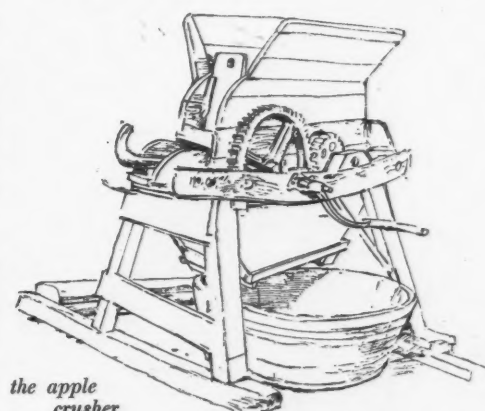
may be known by their greater thickness, by the ridges cut in the outer edge and by the absence of "draughting" upon either flat surface. Such stone mills have given place to geared "breakers" of iron, turned by hand-winch, by horse-gear or by pulley-wheel and engine. Whether the use of iron in place of stone affects the flavour of the cider, is an open question.

The mass of crushed apples (broken by either method) is called pomace: it contains much more juice, which is extracted by the "wring" or cider-press. The pomace is shovelled into hair-cloths which are folded square over it and covered by other cloths, filled and folded in like manner, edge to edge. The Devon and Cornwall farmers fold the pomace in straw; but in Worcestershire, Hereford, Gloucester and Kent, cloths are used.

The simple hand-presses have usually a wide-footed table base, with a raised rim but a spout in front from which the apple-juice may run out: an upright iron screw at each side whereby the top, weighted with a heavy baulk, can be screwed down by direct leverage. In some there is a long two-handled screw; in others a crowbar is inserted into the nut.

But these are fairly primitive arrangements: where there are many tons of apples to be dealt with, the press must be of a more capacious and powerful kind.

In Devonshire I have lately seen, in one of the old stone barns, a hydraulic press at work, of which the power is provided by a small gas-engine in a shed outside. Here everything is on a grand scale. Rail-tracks are laid in the



the apple crusher

concrete floor and between them run glazed channels covered with planks, so that at every moving of the "mock" (as they call the pile of pomace and pomace-cloths) the drippings shall not be wasted nor make a mess on the floor. There is a great well into which all the apple-juice runs, and a floor on a lower level from which it can be drawn off into great hogsheads. The farmer who works this cider-press is a red-faced giant, built almost on the colossal scale of his machinery. But the process is expedited much less by force than by foresight—the table moving on rail-tracks and the cider-racks on small iron rollers, so



that all is moved easily and precisely into position by two men only. The road outside the barn (at the end farthest from the well) is on rising ground, so that the apples are loaded from waggons into the windows of a loft. In this loft is an apple-grinder, worked by the same engine which operates the press. A boy with a broom was sweeping up the broken apples that had been scattered when the cloths were being filled. The farmer pointed out that his method was both economical and clean. "The zider do work in a few days if there ben't frost—if 'tis frosty maybe not for a week or fortnight. When a' do work that do throw out all the dirt; you can skimmy that off, then when 'tis finished working, 'tis all bright and clear."

The gradual pressure in the hydraulic press where a score of cloths were placed alternately between frames of oak-battens, like laundry-boards, became terrifying. The strong wood seemed to bend at the outer corners. A needle-pointer had travelled all round an indication-dial and stood at "twelve o'clock." The flow of juice from the press had slackened but was still copious. The farmer shut off the motor but presently turned it on again and let the needle move to "a quarter-past." Then he turned it off and presently released the pressure with a valve. The lower part of the press subsided on its polished steel cylinder, with a great sucking, hissing sigh: presently the mock was transferred to the truck-table and the dry pomace shovelled out from the cloths into a cart that had been backed as far as possible into the barn doorway.

"That goes to feed the pigs," said the man. The spent pomace was dry as cardboard and nearly as solid, with the marks of the battened frames crisply cut into it. Doubtless it would readily absorb water, and it has sometimes been customary to let it do so and then to wring "a second sort" of cider therefrom; but not on this farm.

Outside, the crooked hummocky hills were all covered with apple orchards. In the bottom below the farm a brook ran under a bridge, and by the water huge hogsheads stood to be washed. They were so large as to make the bridge and stream look too small. In the orchards were long mounds of gold and rosy apples a yard high. The apple-trees were three-parts bare of leaves, but some fruit hung stubbornly; and a man, of the same ruddy and solid breed as the cider-farmer, was going from tree to tree with a long pole, and sometimes climbing a ladder, to knock it off. Three or four women gathered it up and carried it to one of the long apple-heaps: it seemed the better ones were put in sacks. These women courteously offered me my fill to eat and carry away; the apples were rough and sharp-flavoured though handsome apples, of some unknown hybrid sort. They say that apples mixed indiscriminately, not of the best kinds for eating or cooking, make the best cider, but here they made no mention of particular cider-apples such as the Warwick Black, or the Tom Putt of Dorset. Returning home at dusk I could just read these words painted on an orchard gate: DO NOT NICK APPLES.

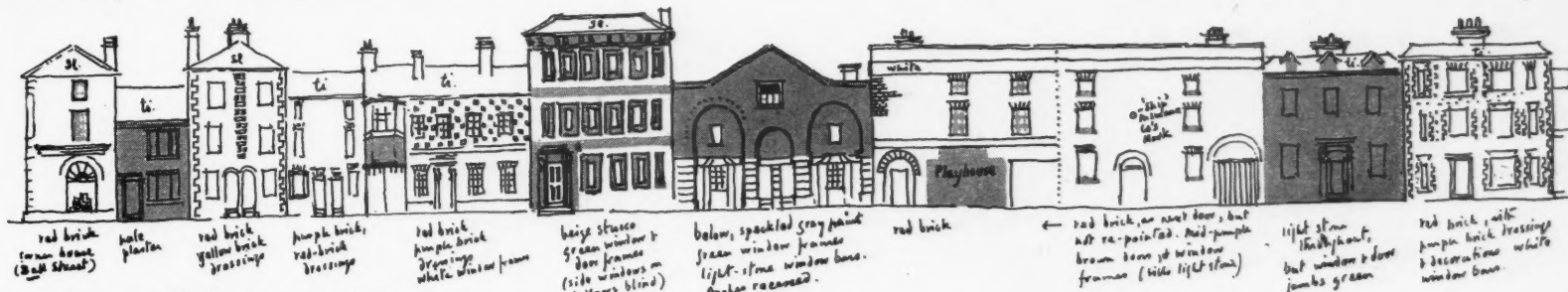
## the end of the Long Walk in Windsor Great Park





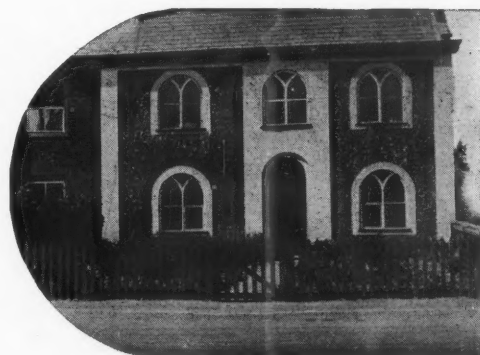
West end of New Street, HENLEY-ON-THAMES, north side.

'sl' = slated roof. 'tl' = tiled.



The grey tone stands for the stone or buff shade as illustrated in colour on the following pages. The picture of New Street, Henley shows the effect of the buff if applied to the pattern of a street.

## COLOUR IN BUILDING



### some old friends

By John Piper

It was recently announced that, owing to the diseased condition of the trees, a large part of the Long Walk in Windsor Great Park is to be hewn down and re-planted. This great avenue of elms was formed in 1684 to 1686, a part of Charles II's project for transforming Windsor from an out-of-date fortress into a royal residence appropriate to the age of the Restoration. Planned by Hugh May, as Comptroller to the Castle, it consisted originally of two hundred and forty trees, and the intention was that the line of the Walk should pierce the Castle in a newly formed gateway and emerge on the farther side. But King Charles died and the scheme lapsed till William the Third revived it, employing Wren to devise a magnificent deployment of steps and terraces on the river side of the Castle. But once again with the sovereign's death the project was abandoned, and for over a century the Long Walk led from nowhere to nowhere. It was not till George the Fourth's reign that the vistas were closed. The copper horse—Westmacott's equestrian statue of George the Third—was set up on Snow Hill, and a few years later Wyattville's reconstruction of the Castle realised, in a modified form, King Charles' original notion of placing a great gateway opposite the avenue's northern end and bringing the Long Walk up to and into the Castle. Tracts of the Long Walk were re-planted about



fifty years ago, while quite recently about half-a-mile of the avenue was felled and re-planted with alternate plane and horse chestnut. The less flourishing varieties will be eliminated when time has shown which trees are the more suited to soil and climate.

ON the colour-cards of old-fashioned builders and decorators two colours are always well thumb-marked: "Mid-Purple Brown" and "Light Stone." From about the eighties of last century until the last war they outshone all other colours in popularity—along with Light Stone's less rustic variants, cream and pale yellow—and they are still in fairly common use, owing to the practical effect of sayings like "What was good enough for my father is good enough for me," and "It was very nice as it was before." But sophisticated taste has reacted against them. People with pretensions to-day regard them as "dingy," or "only suitable for a back-room dado," and one hears it said that "they make a room like a passage," which means that they have been so popular that they have been used everywhere, even in passages, and that therefore they have come to the end of their smart life. They are what is known as "serviceable," but they have other virtues. They fade to colours and tones that are as good as their own when new. Who has not been struck by the beauty of a pinkish-brown door of a cottage or farmhouse in an exposed part of the country—a faded, weathered mid-purple brown door? Pale dun-yellow houses on the esplanade with weather-beaten, salt-water-slaked stucco, that catch the open light of the seashore—these have a secret of beauty which is nothing but Light Stone paint.

These two colours have negative virtues, too. They are unaggressive and impersonal. They have none of the overbearing charm of blue, and they are not "modest," that is, falsely modest, like green. (Just as people say that there is enough tragedy in real life without going to see it on the stage, so there is enough green in the country. . . .) They are not tiring, and they are not too moody or susceptible to the weather.

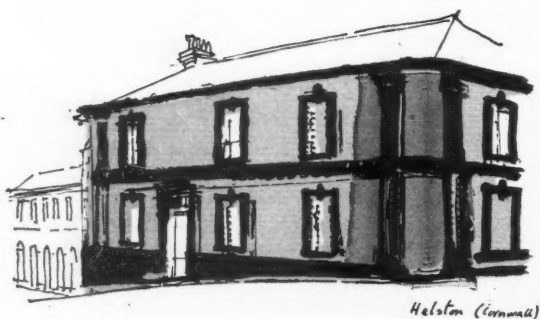
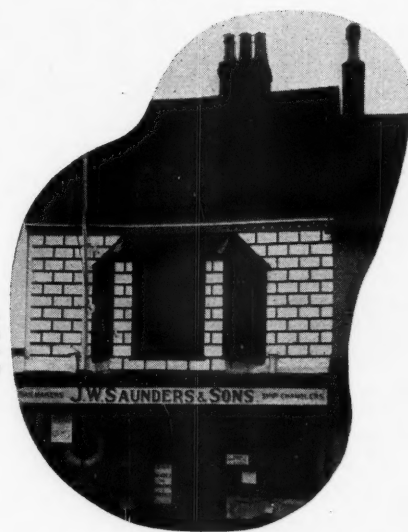
In a coast town such as Sidmouth the warm yellow sunlight of the south-west plays on the light-stone painted Regency houses so that this colour, and white and greys more sparingly used, seem the only natural and right colours. Light Stone and slight variations on it, from Dark Stone to Cream are, indeed, the natural colours for Regency and later stucco. London, Plymouth, Brighton, every town and city that preserves stucco squares and terraces preserves also decorators and house-owners with the right instincts.

Mid-Purple Brown is still much used for doors and window-frames, for out-buildings, and even for barn-roofs, on which it is at any rate more satisfactory than the week-end country-lover's green; and it appears occasionally colouring a whole house in provincial shopping streets and seaside terraces, happily still all over the country from Maidstone to Carlisle and from Brighton to Scarborough. In inland towns it is found often near river wharves. Its attractions beyond its serviceableness are that it is at once rich and sober: it is very much a late Victorian colour, just as Light Stone is Regency, and dark green (known to decorators as "Mid Green") is Edwardian.

There are no colours that combine better than these two once universal ones with white; and what could be nicer or more reasonable than a white, cream or dove-grey facade with purple-brown quoining? In Falmouth and elsewhere are houses so painted; or the quoining may be marbled, and the doors grained. Windows may have quoining too, or the sills and architraves, with perhaps a projecting keystone, may be coloured.



The Ship Inn is at Shoreham-on-Sea, Sussex. The photograph on the right was taken at Folkestone, the one on the previous page at Tideswell, Derbyshire.



Helston (Cornwall)

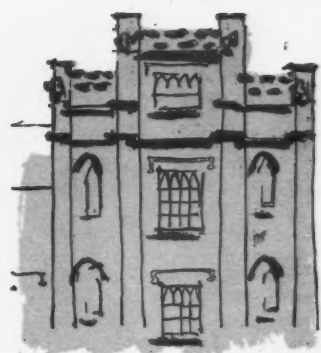


Hoveham (Sussex)

As to grey, the other old-fashioned favourite, it has always been the colour of "good taste." Unlike black or white, or black *and* white, it is negative in its virtues. It is not likely either to dim or to accentuate architectural features. For white can be positive, allowing as it does heavy cast shadows, and encouraging in boldness openings and recessions; and one has only to think of the personality gained by an undistinguished fisherman's hut on the beach, or by the severe façade of a warehouse, when either has been freshly tarred, to realise that black is among the most potent of the decorator's weapons. But grey, from the palest dove grey to dark slate grey—from a faintly tinged white to that "black with a dash of white" that Mr. J. N. Comper is fond of recommending for the gutterings and stackpipes of old churches—is as impersonal as can be. The possible good combinations of greys (as of black and white, black and grey, white and grey) are never-ending. A striking one is illustrated in the Nonconformist chapel at Llanon, in Cardiganshire, where the oddly assorted geometrical elements of the façade are pulled together into a striking composition.

The tradition that favours Light Stone and its variants (and its rather more elegant variants are pale yellow, Naples yellow, and Cream) will not, luckily, be lived down easily. Nor will the one that favours in more sparing quantities the Purple Browns, the various greys and that rather remote brother, Dark Stone. They are the painting-and-decorating colours of rustic English architecture and their popularity is due partly to the English climate and partly to the English temperament. Contemporary architects using colour in their buildings should think of them and their possibilities. There is a lot to be said in their favour, and by intelligent re-use they could be given a new, useful, and not only rustic, life.





*Alcester (Warwick)*



*The two chapels are at Llanon near Aberayron (top), and at Rhydygeyn near Lampeter (bottom), both in Cardiganshire. The two photographs are of a house at Cawston, Norfolk, and the Station Hotel at Denver.*

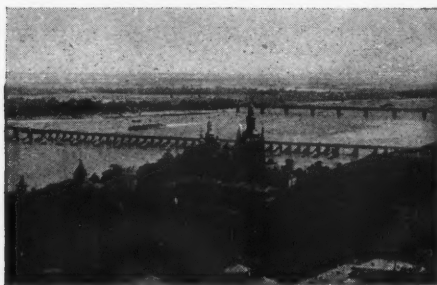
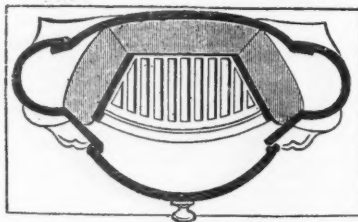


## when knights were stoves

Side elevation, section and plan of the grate of C. J. Richardson's Baronial Stove.

This stove for an entrance hall comes from C. J. Richardson's Picturesque Designs for Mansions, Villas, Lodges, etc., etc., with Decorations, internal and external, suitable to each style. The book was published in 1870 by an architect, at the time apparently an old man. He had been a pupil of Sir John Soane's and published books on the Elizabethan and Jacobean styles as early as 1837 and 1840. This late book of his also contains much work in the spirit of Victorian-Tudor and Stuart, intermixed with cottage and Italianate designs. It is interesting to see here the term Picturesque applied to such ingenious contraptions as this armorial stove. From a meaning implying variety and surprise in landscaping, the term had acquired a second meaning in building proper: a symmetry and decorative detail of medieval flavour or Eastern flavour was regarded as picturesque. Now, by 1870, any incongruous and ingeniously complicated bit of furniture or equipment was advertised as picturesque. Hence the violent reaction against the word which by 1890 had apparently been replaced by artistic. This is how Mr. Richardson describes his stove: "This stove is intended to fill a recess in the hall of a Baronial Mansion, placed on a marble pavement with groups of ancient armour, pikes and helmets, surrounding it. The plan shows its interior to be filled with fire-clay. It is only a common iron stove, but with a more artistic outline or figure than is generally seen; the section shows the construction. A moveable box is placed within the pedestal to receive the ashes; the smoke flue leaves at the back; the helmet opens to receive a cup of water; the section shows the construction. When the shield is open the fire is seen; this could be made partly open, so as to allow the fire to be wholly closed in."

R. W. SYMONDS



No other city along the east front can boast of as proud a heritage of medieval history and art as Kiev, capital of Russia from the ninth to the twelfth centuries, and clerical metropolis after the conversion of 988. Of its eighty churches and its monasteries—their green or golden cupolas embedded in woods—one of the grandest has been singled out by Professor Voronin in the following note. A general view of the Monastery of the Caves appeared in THE ARCHITECTURAL REVIEW for October. Another view forms the frontispiece to this number. The Kiev of 1940 was a city of five hundred thousand inhabitants, stretching out along the two thousand feet wide river Dnieper. Of its present condition we do not know. What is certain is that Russia will start restoring and re-building, directly the reconquest is secured.

## THE MONASTERY OF THE CAVES

The Nazis have blown up the ancient Monastery of the Caves in Kiev. The first of the Russian monasteries, it was built in the eleventh century over the caves to which hermits and ascetics retired, amid the Dnieper's low green hills. Here it was that the monks copied manuscripts and probed the depths of medieval science; from behind these walls came the historians of ancient Rus and the preachers of the church.

For nine centuries the Monastery of the Caves fulfilled its high cultural mission. In the seventeenth century its printing works distributed books and engravings in great numbers, and learned monks were first to study the monuments and records of ancient Kiev, the Russian Rome. In the caves the remains of these scholars were buried; in the gloom of its vaults lay the relics of many a man who had been the light of his day; Nestor the Chronicler, Olympius the Painter, the Twelve Brethren who built the cathedral of the caves, the writers who recorded the lives and deeds of the cave monks, Simon and Polycarp, and many another. Popular legend links one grave with the name of Ilya Muromets, the peasant's son and glorious warrior who defended Rus from her foes. There was an annual pilgrimage of visitors, writers and artists to the place to study its traditions, legends and ancient remains. The church erected in 1073-1089 was adorned with mosaics and frescoes, the work of Olympius, the first Russian painter. A marble colonnade divided church from chancel. The floor was paved with coloured marble, the altar laden with chalices and other vessels richly chased and ornamented.

Seventeenth century craftsmen restored the ancient sanctuary, decorating it with lavish and joyous sculptures in the Baroque style, and crowning it with fantastic gilt spires. Thus it was in the picturesque and beautiful form given it by Ukrainian seventeenth century art that the second cave temple, the gateway church of the Trinity (built in 1106 by Nikolai Svyatosha, Prince of Chernigov, who became a monk), came down to us. The eighteenth century added to the monastery a huge four-tiered belfry, the work of Shedel, and another bell-tower built in what is called the Distant Caves by his pupil, the Ukrainian architect, Stefan Kovnir.

After the October Revolution the Cave Monastery became a historical museum. Travellers and scholars came to see the splendid collections of ikons, embroideries, books and manuscripts, coins and objects of interest from the everyday life of the past, which are now all destroyed or dispersed.

NIKOLAI VORONIN

## BOOKS

### People's tastes in houses

PEOPLE'S HOMES. Advertising Guild's Report of an investigation conducted by Mass Observation. Pp. xxiv + 228. John Murray. 10s.

PEOPLE'S HOMES sums up the results of an investigation into working-class housing attitudes carried out by a special Mass-Observation unit in eleven different places. Opinions, mostly of British housewives, were gathered in 1,100 interviews with people living in four types of houses: old houses, flats, garden cities, and London County Council housing estates.

People's Homes is described on the cover as "the most exhaustive enquiry ever made into these problems and (it) provides data likely to prove invaluable to architects, sociologists, politicians, civil servants and thousands of other specialists and technicians." Though this may be regarded by some as an over-statement, it is certainly true that the report should not be neglected by people concerned with the building and improvement of houses, many of whom are singularly ignorant about existing conditions. If the book does nothing else, it will give "architects, sociologists, politicians" and all who belong to the class which have drawing rooms, and take

bathrooms for granted, some notion of the meagre quarters and the mingy amenities which most members of the working class are still putting up with.

The book contains no bright vision of what a modern house can really be like. How can women whose lives are bounded by a dark scullery, a sink that is too low and has no hot water, a washing copper that smokes, be expected to imagine a streamlined kitchen with bright polished surfaces which can be cleaned with one wipe of a damp cloth, electric stove and refrigerator—an artistic workshop to inspire good cooking and fine house-keeping—when they have never even seen a picture of such a room? "We are concerned primarily," says the introduction, "with the points spontaneously raised by housewives." The opinion of the housewife is certainly important and should not be ignored. But the housewife is concerned with her own small, though significant, problems—the cramped quarters in which she has to wash (often both clothes and children), cook, and clean; the difficulty of getting hot water; the lack of cupboard space, the sun which gets into the larder, the damp walls, the rough surfaces which are so hard to keep clean, the lack of storage space for prams and bicycles. These are the most elementary aspects of good housing which, it might be supposed, had long since been dealt with. It is shocking that we must still concern





*A general view of the Monastery of the Caves appears on the facing page. Above, right, the entrance to the Monastery; left, the entrance to the Monastery Cathedral.*

ourselves with these fundamental details instead of devoting our energies to the development of those high standards of beauty and comfort in homes designed for good living, which modern technology has already placed within our reach.

It will come as a revelation to many readers that the simple matter of an adequate supply of hot water is still far from solution. It is not surprising that "a large number of people ask for hot water to be laid on to the sink in the scullery and to the bath. In the majority of existing working-class homes water is either heated in kettles on the stove or in the copper. Only a minority have some sort of geyser, and some of these people find this way of heating water very expensive. On the Housing Estates, the majority of which have a stove incorporated in the living-room, people would like to see it adapted to heat the water."

With no hot water, the absence of wash-basins might be expected. "Wash-basins in bathrooms are another fixture so far absent from working-class homes, and yet very much in demand. At present, apart from the weekly bath which most working-class people take, they have to wash in the scullery. The arrangement is heartily disliked by most." And, it must be presumed, especially by the housewife who has to wash cooking utensils and clean vegetables in the same sink used for washing hands and brushing teeth.

No one can deny the reasonableness of demanding a water-closet inside the house and not in the yard or a back shed, so that it is necessary to go outside to reach it. But, though a lavatory per house is now standard equipment, it is still often placed outside the house, and it still has to be shared by more than one family in hundreds of cases. Working-class families do not like the lavatory within the bathroom, and surprisingly enough there is a widespread demand for two separate lavatories, one upstairs and one down. Privacy appeared to be the central theme in the interviews—no one suggested that the lavatory, too, might be a bright and cheerful place. Here is one comment: "The lavatory and bathroom are downstairs. Now is that convenient? If you're taken short in the night, you have to go straight down, half out into the garden and go into the lavatory, and this is a modern house."

The greatest confusion of opinion occurs over the kitchen, where the housewife spends most of her day, and where, in many cases, the family lives and eats. More than half the women interviewed were dissatisfied with their kitchens, but seemed incapable of suggesting improvements. It has long been the custom of working-class families to use the kitchen as dining-room and sitting-room, largely to save fuel. But there appears to be a growing demand for a separate

dining-room, as well as a best sitting-room where visitors can be entertained. A move in the direction of separating the eating place from the cook's workshop gave rise to the scullery to house the sink and copper, the cooking still being done in the kitchen. The upper-class habit of cooking (or more properly speaking: having meals cooked for them) in one room, eating in another, and withdrawing to still another room after the meal is over is never reproduced in working-class homes. But the groping for some more satisfactory method than the one all-purpose room, is apparent in all the evidence. The nearest approach the housing authorities have made to this matter is the debate on parlour and non-parlour types of subsidized houses. One woman living on a municipal housing estate had this to say: "I'd like an extra room. We can't have meals in the scullery, so the boys have to eat in the sitting-room and that's not right. We should have a living-room and a sitting-room, even if we are poor people." There is no agreed terminology as to what constitutes a kitchen (regarded by some as a sitting-room), a living-room, or a sitting-room, which leads to confusion.

It is useful that the book covers so wide a field of enquiry, but it suffers from a too diffuse arrangement of material, which is itself too detailed, and a not very successful attempt to reduce a mass of contradictory evidence to



statistical proportions. The shape and size of rooms and of windows, the position of bathrooms, lavatories and sculleries, the traffic routes of the home, the arrangements of sinks and cupboards, the composition of walls and floors, the decorations, the facilities for keeping houses, clothes, and people clean, the cooking arrangements, the demand for privacy, the debate on houses versus flats, the question of travel arrangements to work and shops, the availability of cinemas and parks, the desirability of gardens—light is thrown on all these details and many more.

But in the end, no clear conclusions emerge. The most that can be deduced is that some people like one thing, some another. *People's Homes* is not (and perhaps was not intended to be) a blueprint guide for house builders. What it does do is to demonstrate once again, the deplorable standard which still exists, even in some modern housing developments, and to point the moral that standards it is desirable to achieve cannot safely be left to housewives who are not equipped with the necessary knowledge of what lies within the realm of possibility. Architects and planners must give the lead and the target must be placed higher than the inarticulate yearnings of the average working-class housewife, if the same ill-defined sense of dissatisfaction is not to be perpetuated.

P. SARGANT FLORENCE

### The Schools and Practice

THE PROCESS OF ARCHITECTURAL TRADITION. By W. A. Eden. London: Macmillan & Co. 6s.

THIS is a period of introspective thinking. Almost every established practice or accepted principle is being subjected to the most minute scrutiny. Planning for reconstruction has become a national diversion. Everyone not actively engaged in fighting—and even they too find time to question—has his own pet reconstruction scheme, albeit it is generally someone else's thought half digested.

In the field of architecture housing and the replanning of bombed cities have become subjects of national controversy and never was so much rubbish talked about such fundamentally simple problems. But in the less spectacular subjects which have not caught the public imagination, and not therefore the pen of those whose business it is to play upon that imagination, less rubbish is written and talked, and some good may result from the deliberations of the experts. Of such subjects, minor only in its limited appeal, the training of the architect is one upon which those responsible are now willing to accept certain established principles, and are in general agreement as to how these principles can be modified and improved. This is not to say that all the experts are in agreement; as well as living in a state of introspection we are living in a state of change. Those who cannot digest this change react against it—sharply, too, for indigestion can be most irritating and painful.

A student attending a recognized school of architecture obtains a better training and becomes a better architect than one who picks up his training through the article pupilage system; which is not to say that the genius will not realize himself in spite of circumstances.

Schools of architecture are now accepted as being the proper means of training the architect. Whereas one expects to find disagreement with this statement amongst a few old and reactionary members of the profession—"served his six years' articles, learnt his orders, a thoroughly practical man, sir"—one does not expect to find it amongst the younger members, particularly those connected with the schools. I refer to a statement by Mr. W. A. Eden, in his new book *The Process of Architectural Tradition*. This is as follows: "From this it is clear that the office has been almost entirely superseded, as a place for training of architects, by the school of architecture. Has the change been beneficial? It is my belief that on the whole it has not. . . . The ground for his belief is that he contends the work of the school-trained man is worse than that of his father. He invites one to look at any average collection of buildings, as, for instance, in a city street, and agree that the most recent is often

the most deficient in a sense of order, of solidity, of human scale and proportion, of the propriety of its ornament and the value of materials.

Now, although the change over from the pupilage to the school system has been a general and almost universal one, it would not be reasonable to say that the school man is yet in the majority amongst those who design and erect buildings. Many hundreds of men were registered as architects who had received no architectural training other than that which they could pick up in their climb from office boy or junior to an executive position, a climb which sharpens their powers for getting jobs. Again, architects are a notoriously tough breed and generally reach a hoary old age before they are prepared to lay aside the T-square for the less exacting pursuits of, say, sketching their proposals for replanning their native cities; it will be some years yet before the schools are old enough for their product to compete with that of the now defunct pupilage system. Although school-trained men may exceed those who obtained qualifications by other means, it is most unlikely that they are responsible for anything like the same amount of buildings. Any group of modern buildings would not be representative of them.

Assuming, for the sake of getting nearer to the point, that we are looking at a group of buildings designed by school-trained men. If we say that they are more deficient in "sense of order, of solidity, of human scale" and so on, we are passing an aesthetic judgment and we must define what we mean by these terms and to what extent we expect them to be applicable to modern building. What do we mean by a sense of solidity or propriety of ornament, and should they be qualities of, say, a modern office building?

Although Mr. Eden does not attempt to define these terms, he makes quite clear what he means by them. He uses them in the classical sense. His thesis is that there is a particular idea of building which is architecture and this idea is rooted in classical antiquity. It was first fully understood in this country in the seventeenth century, and since that time it has decayed until at the moment it is in danger of being lost altogether. If it is the purpose of schools to train students to believe that there is one kind of architecture and that is the classical, then undoubtedly the schools have failed. But there are many who believe that this is not the purpose of schools of architecture, and further that this era will hammer out its own aesthetic every bit as significant as that evolved by the designs of classical antiquity. The process is, of course, only in its transitional stage and for the moment superseded as most of the school-trained men are on national service.

In any case is it not fantastic to condemn the schools, because they do not teach one particular idea of architecture? For some years now they have been building up a balanced and complex educational system into which some of the best technical brains and most sensitive designers have been drawn. They cannot be compared with a system which depends for its effect on the goodwill and skill of single isolated and generally overworked individuals. Were it not that Mr. Eden is so obviously sincere one would almost charge him with irresponsibility, for his book is intended for the general public and might, therefore, do harm to the school system.

Where most of his fellow educationalists would be in agreement with Mr. Eden is on the need for, what is loosely called, practical training in the schools. The school cannot give experience of the architect's office and the site, and for that reason every student is required to spend at least six consecutive months in an architect's office. This six months is now generally considered to be insufficient and all kinds of proposals are being made for extending it. Mr. Eden's solution is to enrol the student with a school, send him for two years to a site, and then give him three years' school training. During the three years the essential work of architecture could be done and the essential work, he contends, is the theory of architecture. Presumably one takes a student ham-fisted and full of empirical knowledge and tries to knock a theoretical idea of architecture into him. It is reasonable to suggest that the

building site and the office give experience which cannot be obtained in a school, but it is not reasonable to imply that practical training cannot also be part of the school training.

An architectural school to-day is a closely woven structure of theory and practice. This structure must be extended to the office and the site throughout the student's career. Office experience should be part of the school curriculum and given continuity through the school course. The student should not be sent for six months to a strange office at no particular stage in his career but should attend one office for certain set periods and fixed intervals as part of his school training. He should follow the work of the office when at the school and develop a loyalty to it.

The practitioner should be required to acquaint himself with the teaching policy of the school and its work, and the student with that of the office. With humility on the part of the practitioner and tolerance on the part of the student both would gain much from the association.

FREDERICK GIBBERD

### Photographer's Message

NEW PHOTO VISION. By Helmut Gernsheim. London: The Fountain Press. 10s. 6d.

IT is about time for the fact to be recognized that photography is an integral part of modern painting, or rather that that particular creative urge which, until not very long ago, went into painting, drawing or engraving, now finds adequate satisfaction in photography as well. This is evident in the case of reproduction of nature. Up to the nineteenth century it had been the painter's job, now ninety-nine per cent. of it is the photographer's.

What is more significant, however, for the position of fine art to-day is that imaginative art, too, lies now within the orbit of camera art. Dr. Gernsheim's *New Photo Vision* leaves no doubt about that. Dr. Gernsheim, readers of THE ARCHITECTURAL REVIEW will remember, took the magnificent photographs of Baroque monuments in Westminster Abbey which illustrated Sir Kenneth Clark's article last July. His book consists of 32 pages of introductory text and 82 plates, his credo as a photographer of the twentieth century. The book, he says, "is a challenge to those photographers for whom photographic means are not 'artistic' enough and who believe that they can raise photographs to pictures either by employing artistic techniques or effects which are closely akin to the art of painting, or by employing extensive retouching." In this Dr. Gernsheim takes it for granted that camera art is art, and only attacks those who can but think of it in terms of *Ersatz*-painting. His is a declaration of independence. The photographer, he preaches—and he knows that "neither camera, nor lens, nor film determine the quality of pictures," but "the visual perception of the man behind the mechanism"—must express himself in terms of his own medium, and the result is bound to be as different from the painter's as is the wood-engraver's. And what, after all, has he not at his disposal to create legitimate art, that the wood-engraver has? He has the black and white; he has the choice of pattern; he has the psychological grasp of gesture and attitude. The handwriting on the paper, it must be admitted, is missing. But against that, he can convey a closer reality than painting and sometimes even than nature. He achieves this reality by isolating and intensifying—a method eminently characteristic of art to-day. And the curious final result of this photographer's over-emphasis is that the object on the print acquires a quality truly surrealistic, that is realistic and yet fantastic. The most thrilling example of this in the book is the cross-section of a cucumber. And while the photograph of 1900 tried to look like a painting, the surrealist or even the Stanley Spencerish painting to-day often seems to be inspired, partially at least, by photography, the Gernsheim kind of photography, that is the photography of the best modern photo posters. In this I find the greatest triumph of the camera artist—equality conferred upon him by the painter himself.

STANISLAS T. SCOTT



# ANTHOLOGY

## In Praise of Ginger

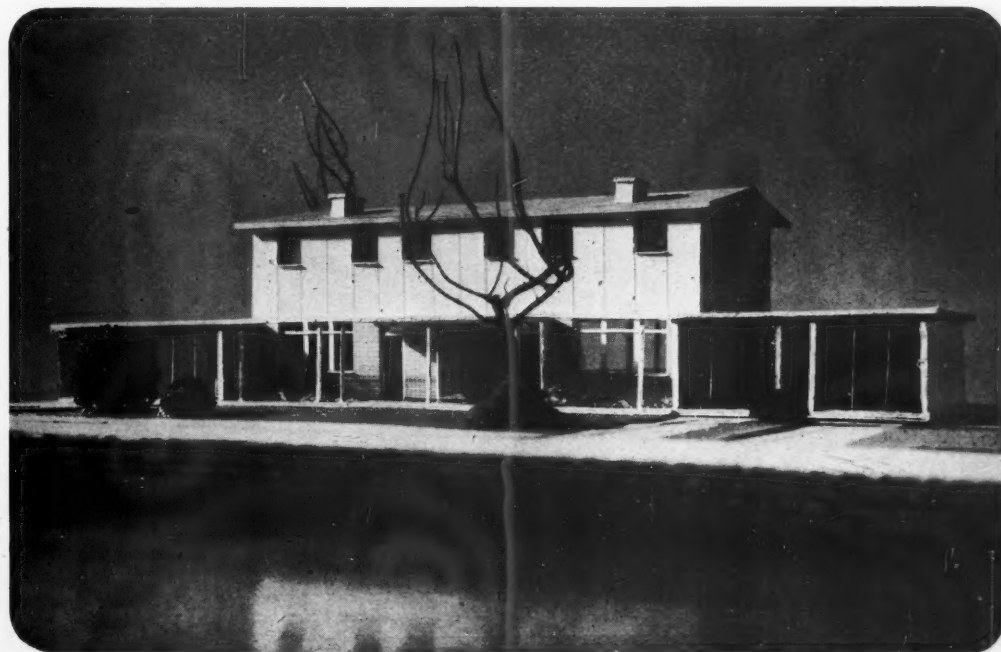
Don Frauncis de Mendosa, Sonne unto the vise Roye, Don Antony de Mendosa did sowe in the new Spaine Cloaves, Pepper, Ginger, and other spices, of those whiche are brought from the Orientall Indias, and that whiche by hym was begonne was loste, by reason of his death, onely the Ginger did remain, for it did growe verie well in those partes, and so thei bryng it greene from the newe Spain, and other partes of our Indias, and some they bring drie, after the maner of that of the East India.

The Ginger is a Plant whiche doth carie his leafe like to Lirio, sumwhat more narrow, with the same greenenesse, the Roote is as it seemeth some greater then other, and when it is greene, it burneth not in the mouthe, whereby beyng made small peeces, they are put into Sallettes, for because it geveth them both taste and smell, they sowe it, of the seede that it doth bring forth or of the same little roote, and of the one sorte and of the other it doeth waxe greate, and after the Roote is grown greate, they take hym forth and dry hym, in the shadowe, where no moyst doth come, for that is it whiche doeth corrupt hym, and for this cause they bring it in drie earth and made in Conserva, although that here it maie be verie well made of that whiche is drie, puttyng the Roote buried at the foote of a place where many reedes doth growe, for there it waxeth softe, or washyng it many tymes with hotte water, and so leavyng it in the water untill it bee soft, and after puttyng to it Suger, it is made Conserva as well as the greene.

This Roote hath greate vertue of Arromaticall smell and taste, and with a notable sharpenes, it heateth notably, it is good for the stomacke, and so it taketh awaie the grief of it, when it commeth of a colde cause or windie, it maketh the like effectes that the Peper doth, it giveth savour, and sweete smell, and good taste, unto drest meates, where it is put, it is correctible unto many Medicines, for because it doth correct, and dresse them, and taketh away their malice, and so they doe mingle it with Turbith and with Agarico, and it doth correct them whereby they doe worke the better, it helpeth digestion and strengtheneth the stomacke, it doth corroborate the naturall heate, it geveth lust to meate where it lacketh, for cold causes. This the Conserva doth verie well, whiche beeyng taken in the mornynge id doeth make these effectes, and also maketh a good coulour in the face, and it doth all the workes whiche the Peper doth, and so it is well nere of his complexion and temperature.

NICHOLAS MONARDES: *Joyfull Newes out of the Newe Founde Worlde.*  
Englised by John Frampton, Merchant. Anno 1577.

## MARGINALIA



### Prefabrication News

Coventry and her City Architect, D. E. E. Gibson, have proved more progressive and more determinedly bent on having reconstruction plans ready and approved when the war comes to an end, than any other British city.

While elsewhere plans of a very general kind are being worked out and surveys made, Coventry has her new city centre (in an uncompromisingly modern idiom) all but complete on paper, and is now tackling the immediate post-war housing problem.

This is being done experimentally,

that is by actually putting up several houses designed by several architects, to see what they will look like in the flesh, what snags will come out when they are actually tested by use. The pair of houses illustrated above was designed by Mr. Gibson, worked out in collaboration with Radiation Ltd., and are now building.

The plan of the two houses is identical on the first floors. There are three bedrooms in each with one double bed and three single beds, and a bathroom. The ground floors differ in so far as the left house has entrance hall, kitchen (with a utility annexe), garage, and living room with dining recess, whereas the right one has entrance hall, kitchen, with dining recess, garage and a separate living room.

For the same idea of testing results there is a difference between the two houses in the methods of heating adopted. In the left house, the main source of heat is a slow combustion stove in the living room. This stove is fitted with a back boiler for water-heating and in addition provides heating for living room and dining recess. In the right house, the main source of heat is a coke-burning boiler in the kitchen, which heats the water and ensures the space-heating of kitchen and utility annexe. In both houses cooking and water-heating during the summer are carried out by gas. There is also a gas-heated washing machine.

The hot-water system has been designed to feed not only the domestic hot water but also to cope with the radiators. These, in the left house, are provided for kitchen, entrance hall and two bedrooms; in the right house, for the dining recess of the kitchen, entrance hall and two bedrooms.

All flues are arranged in the centre of the houses, together with all the water supply, waste pipes and gas services. The advantage of this system from the prefabrication point of view is obvious.

Another alternative is provided in the construction of the two houses. The left has tubular steel framework (see photograph on the next page), the right one a welded strip-steel frame. The outsides are tile-faced cement slabs on the ground floor, silver-grey asbestos cement sheets with a reeded surface on the first floor.

Experiments are also proceeding with aluminium as against steel windows, and with single or double window glazing. For the roofs, asbestos and an interesting system of interlocking zinc units are being tried out.

Everywhere in the two houses this healthy attitude of practical investigation prevails—no doubt the most promising attitude to secure in the end the kind of results that must be available when the house-building rush starts.

Mr. Gibson, at a meeting held in London to introduce the new houses, stressed the point that immediately after the war, before controls will be relaxed, bulk orders will have to be placed for houses, and plants will have to be acquired by manufacturers to cope with them. Such a procedure can only lead to success, if already now the various possible methods of cheap and quick house construction and equipment are being tested in great detail.

To give a few more instances of the intelligent testing conditions at Coventry, staircases of the two houses are of sheet metal with the treads filled with composition, the upper flooring is of pre-fitted metal trays on rubber pads (for sound insulation), and the doors have steel frames with rexine covered plywood or plaster-board panels.

### The Agricultural Cottages Fantasy

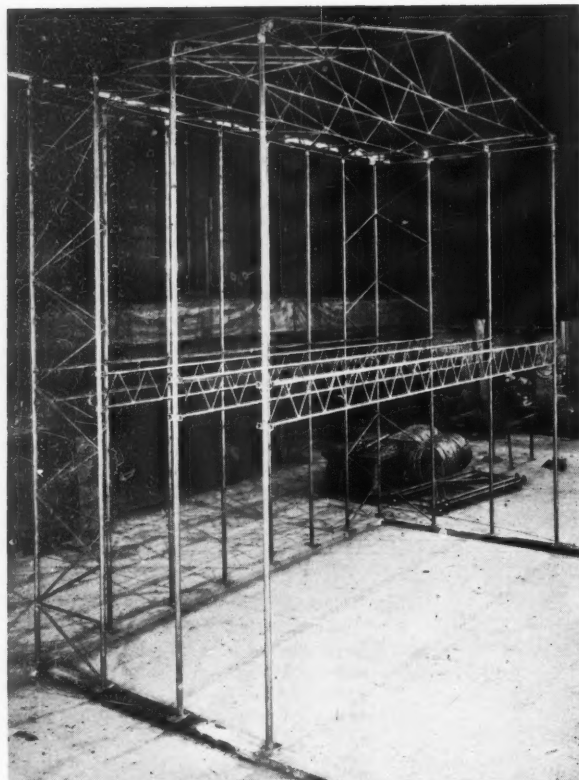
On February 4, 1943, the Ministry of Health issued a memorandum and type plans for the guidance of local authorities in the proposed erection of 3,000 agricultural workers' cottages in England and Wales. It later announced that arrangements had been made in conjunction with the Ministry of Agriculture for the completion of the new cottages in time for the next harvest, and that their aim was to start building the first batch in April. The houses were to be built by rural district councils, and the Ministry of Works was appointed as the central department for all constructional matters. These three ministries accordingly forgathered with the Ministry of Town and Country Planning, whose special job it was to approve the sites chosen by local authorities. Together they prepared typical designs for the rural cottages and issued these to the local authorities with specifications for the guidance of architects whom it was advised that the local authorities should employ.

April came and with it anxiety over the multiplicity of ministries involved in the matter. Mr. De la Bere asked the Prime Minister in the House of

Commons whether, in view of the fact that at that time four or more ministries were interested in the proposals for the erection of the cottages, he would give an assurance that effective co-ordination was being maintained. The Prime Minister answered that he was assured proper arrangements had been made for executive co-ordination at the departmental, the regional and the local government levels and that preparations were in fact proceeding as fast as possible.

Press comment grew more forceful in May with the harvest drawing nearer and no bricks laid. On May 4, the House of Lords debated two motions, one by Lord Addison calling attention to the necessity for making progress with the provision of houses for agricultural workers; the other by Lord Beaverbrook urging the provision forthwith of 30,000 houses for agricultural workers. The debate drew forth some strong criticism of departmental procedure, Lord Beaverbrook calculating that six Ministries had become embroiled in the matter, thereby providing, in a three-roomed cottage, two Ministers to each room. His motion provoked heated discussion on the relative merits of prefabrication, but was

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The tubular steel framework of one of the two experimental prefabricated houses designed by D. E. E. Gibson, and in course of erection at Coventry. See note on the previous page.



DERBYSHIRE RAM Sculptured in Hopton-Wood Stone by H. WILSON PARKER

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## The New Horizon . . . 5



Original Painting by Anna Zinkeisen, R.O.I.

*Through earth, sea, and heaven a doom shall be driven,  
And, sown in the furrows it plougheth,  
As fire bursts from stubble,  
Shall spring the new wonders none troweth.*

FRANCIS THOMPSON—"SONG OF THE HOURS."

Never in the long history of the world have so many nations been engulfed in war. Never has its misery and devastation so deeply affected so many lives. Never have the warped and sickly minds of bestial men wrought such irreparable harm with their ruthless and wanton cruelties. A doom has been driven which has obliterated the old complacencies for ever.

But the righteous fight against all brutal tyrannies has given to all free peoples a flame-quicken consciousness of the rich opportunities which exist for universal progress and understanding. Spreading like fire over stubble is a growing sense of individual responsibility; a unity of purpose that peace and liberty must be ensured for this and future generations.

When the dark and menacing clouds of war have receded from the stark and riven earth, enlightenment will be sown to emerge with a more intense appreciation of the manifold benefits which science can bestow upon an unshackled humanity.

We look forward with hope and confidence to the dawn of this new era when we may dedicate the whole of our research and productive resources to honourable and lasting achievement.



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finally withdrawn because the Government answer that labour could not be spared left little more to be discussed. The fact that houses built for farm workers are often occupied by urban tenants, week-enders or evacuees, was generally deprecated and it was agreed that care should be taken to prevent any of the 3,000 houses from being snapped up by week-enders.

Nevertheless, in spite of official concern over the delay, weeks followed without results; long gaps occurring between the submission of tenders by local authorities to the Ministry of Health and their acceptance. On June 17, Mr. Ernest Brown announced that he contemplated a ten-year programme of house construction to include three hundred thousand cottages for agricultural workers. In reply to questions concerning the 3,000 cottages, the Minister stated that sites had been selected and approved for 2,734, and plans approved for 1,624. Tenders for substantial numbers were expected soon. He hoped shortly to be in a position to announce the decision of the Government in regard to the tenders already received. On June 20 he announced that tenders had been approved for 54 cottages, the lowest was £747 and the highest £937; tenders for 220 had been submitted. He added that if local

authorities could not obtain satisfactory tenders, the Ministry of Works would arrange for the houses to be built at an appropriate figure, this scheme to operate from July 8 in those districts in which tenders were not approved.

Later in July, Mr. Leslie Wallis, President of the National Federation of Building Trades Employers said, at the half-yearly meeting of the Federation in London, that he hoped all the cottages would be ready for occupation by the autumn and pointed out that the builders were in no way responsible for the delay.

News of the cottages next came to light early in September, when, at a meeting of the Walsingham Rural District Council, it was stated that their cottages originally estimated by the builder at £1,010 each would cost £1,500 instead, owing to a ruling of the Ministry of Health that made Local Councils responsible for the workmen's lodging money and the cost of their transport to and from the site.

By September 15 exactly two had been completed. They are the pride of the Kentish village of Hildenborough and cost £935 each. They were opened with extraordinary pomp by Mr. Ernest Brown after whom they are christened. The manner of their opening was perhaps calculated to disarm criticism by the staggeringly disproportionate cere-

mony arranged for them. If this was the object it failed.

The figures up to October 8 stood at 2,772 tenders approved with work in progress on 2,067 cottages. Reports continue to trickle in of completions, and of waiting lists for those in need of accommodation. The number of would-be tenants struggling for the two Hildenborough cottages has reached the seventies.

#### The Replanning of Manchester

A report has recently been drawn up by the City Surveyor of Manchester, Mr. R. Nicholas, on the replanning needs of the city. They are considered in a gratifyingly unparochial spirit. The metropolitan planning authorities of Manchester are co-operating over all questions arising with the regional authorities of South Lancashire and North Cheshire. The report stresses the necessity of survey before construction suggestions can be made. The case of Hull has recently shown how revealing such surveys can be. As to the Manchester housing programme, the first area to be tackled is the undeveloped portion of Wythenshawe. The completed satellite town is to have 70,000 inhabitants. Road and rail problems are also considered.

#### Knole for the Nation

Lord Sackville has decided to place Knole and some fifty-three acres of

its park under the National Trust. Endowment for the upkeep of the property will also be provided. The Sackville family is going to stay in part of the house as tenants. The furniture and furnishings of the house will remain family property, but be loaned to the Trust. Readers of THE ARCHITECTURAL REVIEW need not be told anything about Knole. It is from every point of view one of the most satisfying and valuable monuments in the country.

#### S. A. Heaps

Mr. S. A. Heaps retired last month from his post of chief architect to the London Passenger Transport Board. He had held the job for forty years and been responsible for the design of the first station buildings of contemporary character, those on the Edgware extension of the Northern Line. Then, after Charles Holden had remodelled the style of the LPTB and designed the dozens of new stations built roughly between 1925 and 1935, Mr. Heaps did again a number of more recent ones independently, for instance St. John's Wood. He also designed the Depot at Neasden and the overhaul works at Acton.

#### LMS Railbars

The general contractors for the Railbars illustrated on pages 135 and 136 are Messrs. Holliday & Greenwood, Ltd.



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