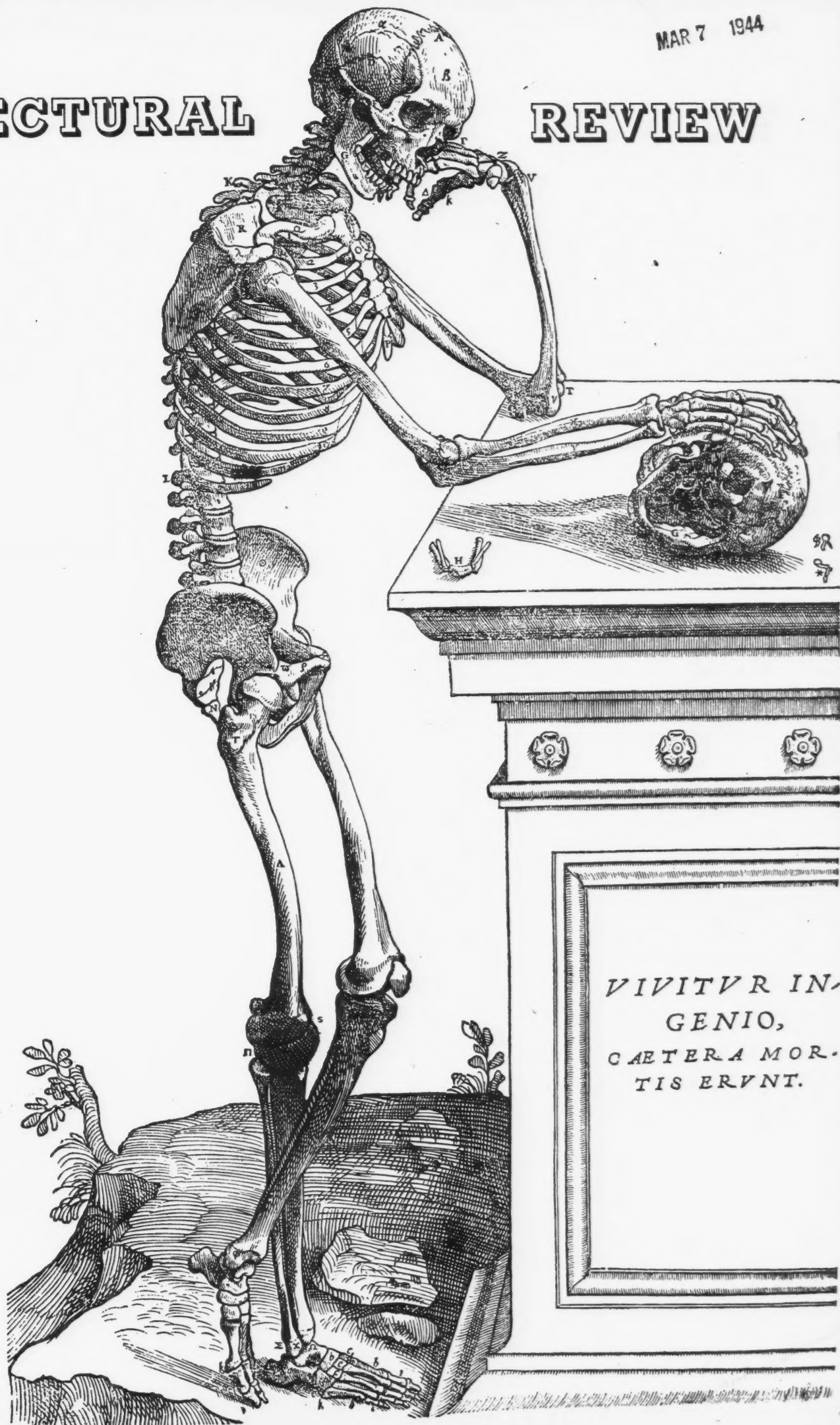
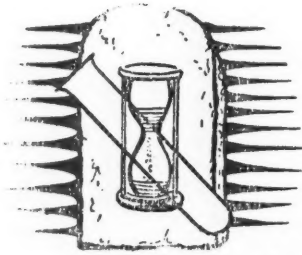




VIVITVR IN-
GENIO,
CAETERA MOR-
TIS ERVNT.



MILESTONES ON THE ROAD OF PROGRESS....

..... Pyrene Metal Surface Treatment Processes first became available in the nineteen twenties with the introduction of the "PARKERIZING" Rust-Proofing Processes. Since then the following steps forward have taken place:



"BONDERIZING" for Paint Anchorage.



"PYLUMINIZING" for the protection of Aluminium.



"SPRA-BONDERIZING" for Paint Anchorage by conveyORIZED and mechanically-controlled production methods.



"D" process for "PARKERIZING" and "BONDERIZING" of iron and steel, also for treatment of zinc and cadmium surfaces or mixtures of these with ferrous metal assemblies



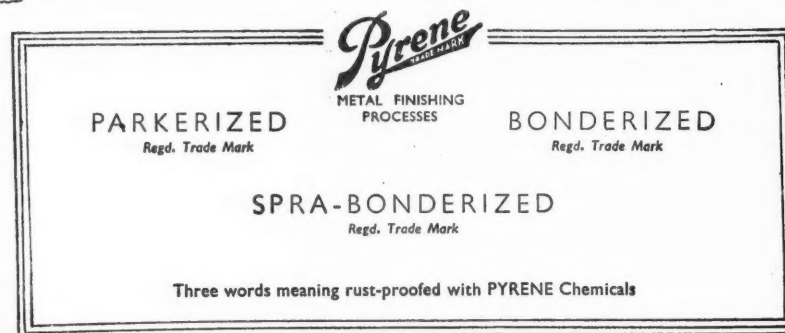
"PYROGRIP" Cold cement for dressing mops and bobs used for scurfing and polishing.



"PARKERIZING" for Lubrication.



War developments which have taken place in this period are at present available only to Government Factories and Contractors.



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The Architectural Review

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TWO SHILLINGS AND SIXPENCE

THIS MONTH'S COVER

is taken from Andrea Vesalio's anatomy book, published in 1543, the accepted textbook of the sixteenth and seventeenth centuries. The illustration is shown to remind ourselves of a period in which even the technical publication, the school book, the map, etc., had those visual qualities which nowadays are only achieved where the application of art is specially called for and paid for. In what we would call a romantic way this visual intensity is combined with an equally strong emotional intensity. The skeleton is not placed before us stiff as a doll—which is what an anatomical primer of to-day would do—but in an attitude as though it were a live being stripped of its flesh. There is a great value to the student in such a presentation. So at least contemporary scientists of the vitalist school tell us. At the same time a skeleton thus posing before us fills us with the terror of the mediæval Dance of Death. However, the middle ages were over when Vesalio founded modern anatomy. The skeleton's thoughts seem to be resigned but not unhappy, and the motto on the pedestal reveals them. Lettering, pose and conceit are all clearly of the Renaissance.





A PLEA FOR TEXTURE

How many modern architects think in terms of texture? John Piper's answer is given on page 51: "The materials of neo-Georgian banks and town-halls in red brick with yellow stone dressings will weather, and develop a charm of texture. The better-built council houses will grow lichen on their roofs. Raw brick pumping stations on the Downs may develop a certain propriety with the years. But what of our steel and concrete, our glazed tiles, asbestos and plastics?" Le Corbusier very occasionally seems to side with John Piper. In his Swiss Hostel of the Cité Universitaire he introduced a wall of heavy rough-hewn stone blocks close to smooth concrete. Marcel Breuer did the same in his house for Mr. Crofton Gane, and now it has become a favourite all over English and American architectural schools and studios. But is its meaning, is John Piper's meaning really understood? In publishing this month a number of water-colours of cottages by John Piper which, in their ripe state, would have been a joy to Price and Knight, the plea is not for the preservation of such cottages (commendable as such a plea is) but for an approach to modern architecture within which so much life of surface could develop.



A MEXICAN JOURNEY

By Lance Sieveking

TO-DAY, even if you are one of those people who possess a million pounds in cash, and in order to laugh up your sleeve at the income tax authorities, have decided to live on your capital at the rate of twenty-five thousand a year, on the assumption that you are unlikely to last much more than another forty years—even if you are one of these, it is unlikely that you will be able to buy more than an occasional scrap of the most expensive commodity on earth: Silence.

In a period of universal warfare it is, naturally, more difficult than usual to find a piece of silence; but even at times when one is not chivied about by aeroplanes, guns and bombs; at times when the earth is what is euphemistically called "at peace," even comparative silence is the most difficult thing to find—as hard as the Philosopher's Stone, or the Elixir of Youth.

If, however, you are one of those people who fear silence, then you should get some Ministry or other to send you on a job to Mexico. There you will be happy and well.

Mexico is the noisiest place in the world. Beside Mexico City places like peacetime London, Paris or New York seem hushed. When I was a boy, one often came upon a few yards of street outside a house, thickly laid with straw. If anyone lay ill in bed, their relations were allowed to pay for the street to be padded in this way, to deaden the sharp percussions of the horses' hooves. On returning from Mexico to places I had previously regarded as noisy, I had the impression of being in the neighbourhood of thousands and thousands of invalids. Even in print Mexican names make a shindy: Teotihuacán, Calixtlahuaca, Vitzilopochtli. It is a noisy language.

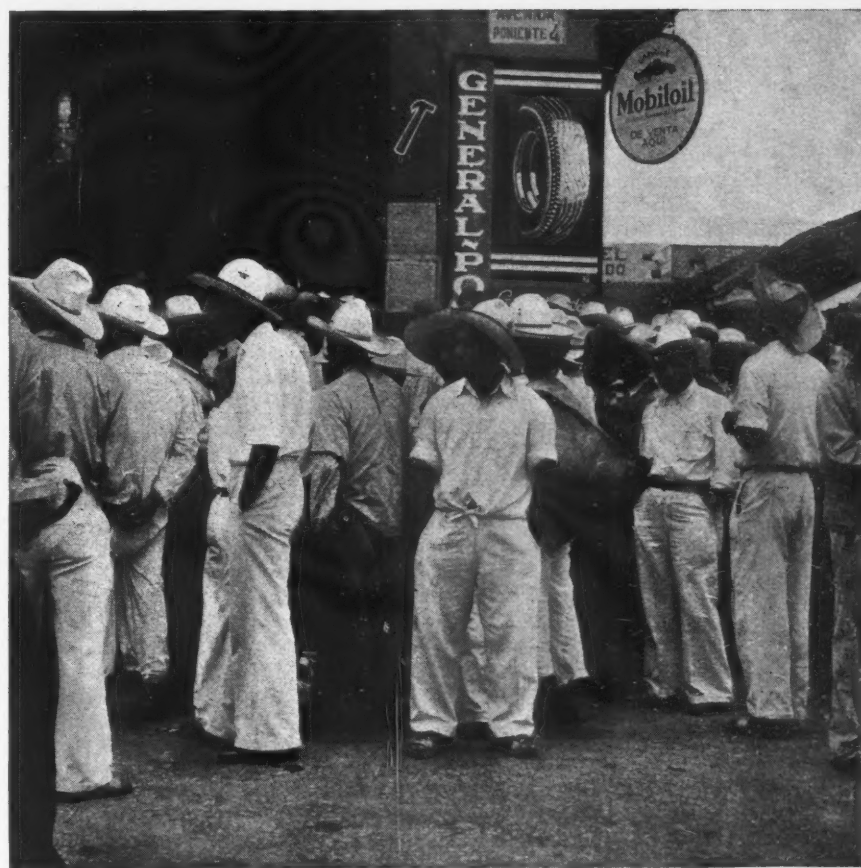
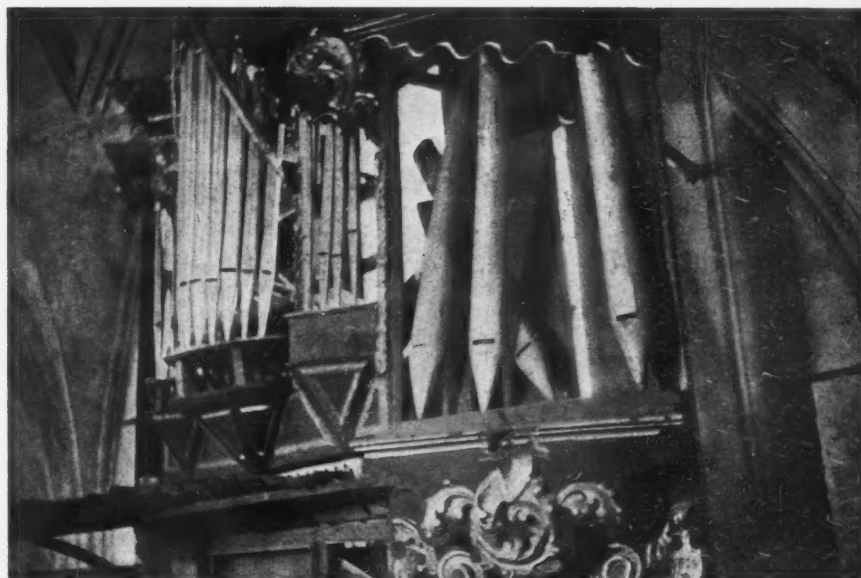
On the last stage of your journey you will be prepared for the noise and clatter of Mexico by the hardening process thoughtfully organized by the New York and Cuba Mail Steamship Company. In the purser's office there is a wireless set, to which are connected metal loudspeakers of immense size, built into the framework of the ship, every few yards along every deck, both indoors and outdoors. These are always turned on as loudly as possible; and there is a phenomenal amount of "interference" in the ether all the way from New York to Cuba. Consequently the ship sails over the quiet water making, out of a score of megaphones, a huge, mad, wuffling din; terribly distorted music, interwoven with shrieks, whistles and cataracts of scrap iron. Once in a while, a vast indecent melody, which can easily be heard fifty miles away, thuds and booms out of the ship, recognizable as music, but altogether overwhelming in size, only to be suddenly snatched away by an indescribable metallic hullabaloo, full of a fiendish and revolting urgency. It is as though the length and breadth of the ship contained a tormented live cargo from the depths of the African jungle, an Ark full of lunatic animals.

For myself, I went round the ship, turning the loudspeakers off. And the crew went round after me, turning them on again. None of the other passengers seemed to notice whether they were on or off. But the crew took a pride in it.

Previously I had found, on several occasions, the immense silences usually associated with long sea voyages rather monotonous and lowering to the spirits. But now I longed for them. Like a hunted thing I went from one part of the ship to another, trying to get out of earshot. Soon I knew the ship by heart, and one day I got round so quickly that I succeeded in turning off every loudspeaker but one. I arrived up for'ard on the top deck, and with a smile of triumph I turned the last knob.

For a full minute we heard nothing but the gentle swish-swish of the water as the sharp bows of the ship cut through it. Then somewhere in the stern someone turned on one of the loudspeakers. Then another, and another. WAM! FRUMELSCRATCHCHAKRONKK! We were off again.

My acquaintance with the cinema and television had taught me that sound and light are interchangeable. So I tried to quieten my mind through my eyes. And, looking back along the ship, I saw what



An image of Christ of that violent, somewhat sensational realism which the Spaniards brought from home and the Aztecs and Mayas took up with glee.



must have been one of the quietest scenes in the world, and yet at the same time one of the most exciting. A forest of ventilators! Never had I seen so many ventilators. Nor of such varying sizes.

I hope you will not think my photograph is touched up, for it is an exact record of what I saw. They stood about, all facing in different directions, like people on a railway platform; and their round, void faces had a calm, silent look, which did much to assuage me.

A fortnight later, in a little town several hundred miles from the sea, I took a photograph of a crowd of men at a street corner. They seemed to have something in common, these two groups. The faces of the men have so much the void expression of the ventilators' faces that they almost look as if they *were* the ventilators, but had acquired eyes and noses.

Any day, in any place in that country, you may see groups of Mexicans looking precisely like that group. And whereas the ventilators had a visual effect of calm in the midst of an aural pandemonium, the group of men had a visual effect of pandemonium in the midst of an aural silence.

All over Mexico one sees examples of Spanish architecture, wildly baroque in its pastrycook extravagances. And like erections of actual sugarcake, it is all crumbling away. They don't repair anything in Mexico, and the Spanish rococo is going the way of all plaster.

But when the four centuries of Spanish occupation have become only a tiny vignette on a page of history, and all their convents, palaces and haciendas have crumbled back into the hard red soil; when nothing is left of that story save a few Spanish names among the people who have utterly absorbed the tyrants of yesterday; there on the plains and the high plateaux, vast and unchanging, will stand the pyramids and temples of the first Americans, those far-distant predecessors of the Aztec and the Maya, with their surprising carvings as fresh and clearcut as when they were new from the sculptors' chisels more than six thousand years ago.

The Mexicans are a very lazy, gentle and truly religious people. If they had not been lazy and gentle, they would have overthrown their oppressors long before they did. And if they were not a truly religious people they would not have closed all the convents and monasteries, confiscated the churches, and made it a crime to appear in public dressed as a priest. It would, however, be as big a mistake to conclude that the Mexicans are irreligious because they got tired of supporting a number of monks, nuns and priests out of all proportion to the population, as it would be to imagine that the Mexicans are prudish because they put frilly drawers on the figures of Christ hanging on wayside crosses. The drawers are gifts offered in deep respect by loving hearts.

No; the Mexicans share with the English the valuable gift of inconsistency, which is one of the jewels in the crown of free peoples. Pleasing anomalies exist to charm the traveller and benefit the inhabitants. (This is one of the many things in which free peoples differ from the Germans, who are strictly consistent, a characteristic of

backward races.) Thus in the enormous church at Taxco, which, along with the rest, was appropriated by the Government, I several times attended services as one of a crowded congregation of all ages and sexes. The priests were obliged to come to the church dressed as civilians, and put on their uniforms in a vestry where they had no official right to be.

There is no doubt that the Mexicans are interested in religion. The realism of their life-size models of martyrdoms is horrifying: the twisted limbs; the awful, agonized expressions; the gaping wounds; the puddles of Ersatz blood. One finds them in rows in their dusty glass cases, in such churches as have not been cleared out for other uses. Village congregations in England are quite accustomed to saying, "... was crucified, dead, and buried." But their imaginations, bless their hearts, aren't particularly active, and idolatry is popery. Unless he is one of those people who have been to India, for example, the Englishman really has no conception what the sun can do to someone who is without a hat, is starving, is hanging up on a tree, nailed through the palms of the hands and the middle of the feet.

But the Mexicans are determined that the congregation shall realize to the last detail, *exactly* what it is like to have your eyes gouged out, and your stomach opened up with red-hot pieces of iron. (By the way, that was one of the few things I felt didn't *quite* come off. The red-hot-ness was too like mere bloodfulness. Possibly the effect was better years ago, when it was new.)

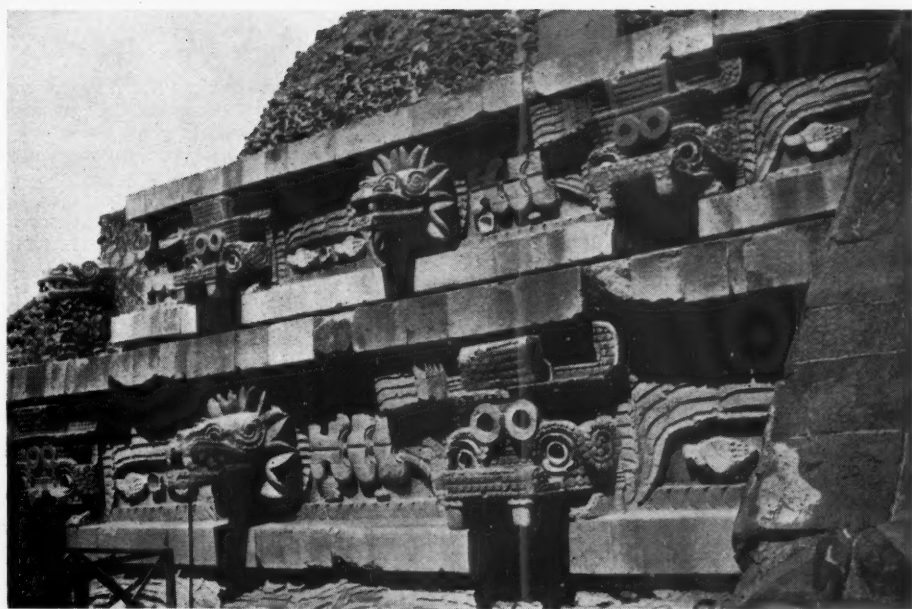
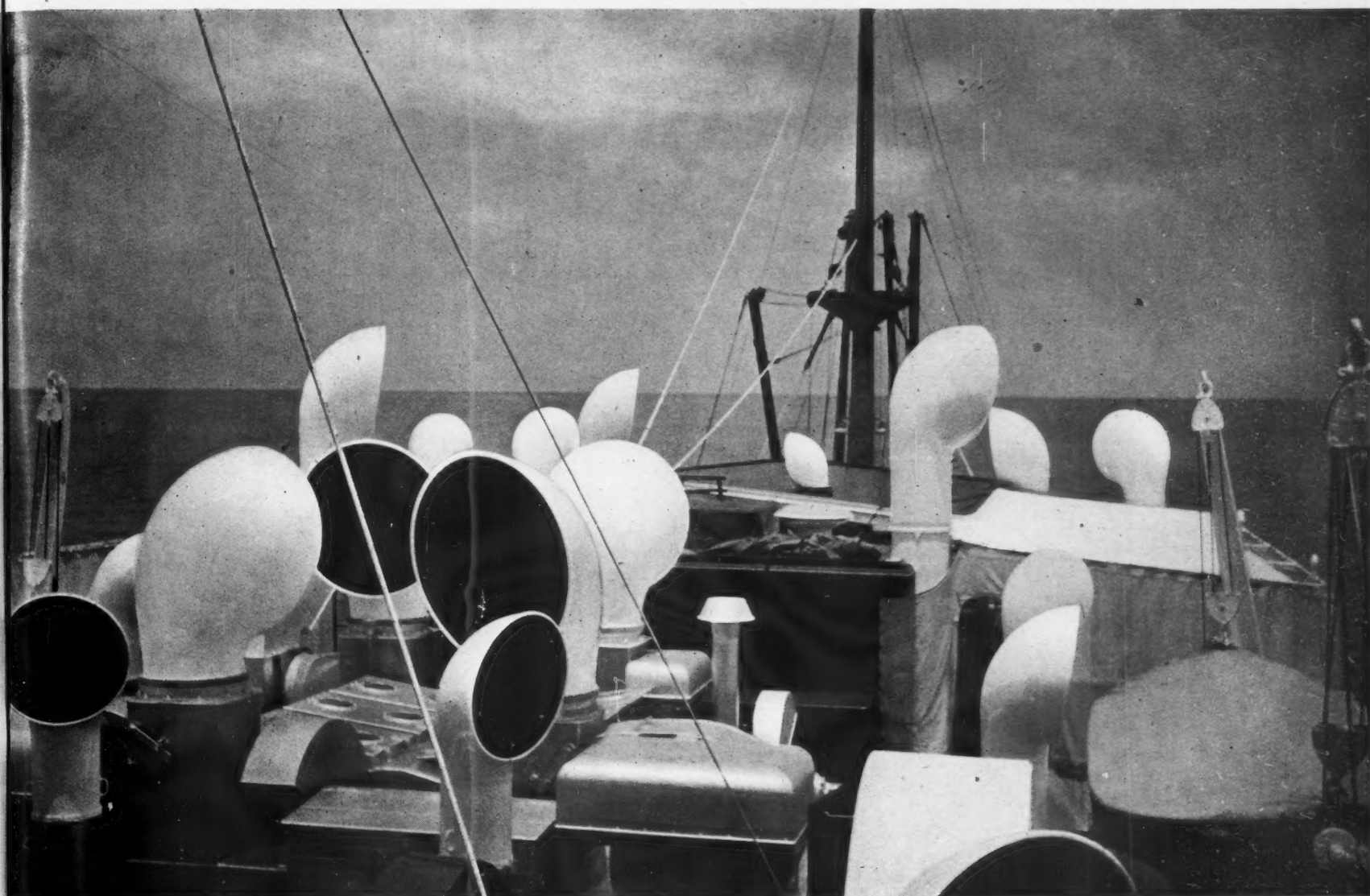
In 1939, there were a great many Germans in Mexico, running clubs, hotels and businesses of all kinds, and generally organizing Central America to be taken over by the Herrenvolk. I was able to do two of these deserving creatures a friendly service one day, to which he and the female German with him instantly reacted gratefully. We were strolling round an old church particularly rich in martyrs. At length we all paused before the most startling. It was of a female saint, and a newly born baby. Both were in the final stages of agony, their bodies ripped apart. I looked, raised my eyebrows and passed on. I wasn't being superior, you understand. I merely had seen all I required. The German and his woman remained, gazing.

A quarter of an hour or so later, when I had been all over the building, I found them still staring, fascinated. I joined them for another glance. A moment later, prompted by some intuition, I uttered a groan, followed by a short throaty sound as suggestive as I could make it, of unspeakable pain. My intuition had been unerring. The two German faces lit up with pleasure. It had all been perfect, that representation in the glass case—perfect but for one thing. One thing was missing—alas! The screeches, the uncontrolled groans of agony.

Suddenly I had supplied these. The Germans beamed with the simple joy of satisfied desire. They beamed at me with their mild Prussian eyes, taking me for a sympathetic soul. They linked their hands together and, with smiles and bows to me, walked away, laughing like two happy, podgy children.

On the road out of Cuernavaca to the east, there is a group of fourteen iron crosses. They commemorate a meeting that didn't quite take place not very long ago, between two generals. One sent word inviting the other to meet him so that they might discuss a plan together. The reply came back that he would be there at the appointed hour. So the inviting general and his staff ambushed the accepting general and *his* staff, and shot them all dead. They buried them where they fell, and, of course, put up a cross to each of them. I was unable to find out if the smaller crosses signified that the one lying beneath it was younger, or of a junior rank, or merely that he had been a smaller man. (Or possibly the first general had only been able to get a job lot of mixed crosses.) I was driving along the road in comparative silence when all of a sudden the general and his staff shouted wordlessly at me, deafening my eyes.





This is not a fantasy of Paul Nash at his most surrealist, but an untouched photograph by Lance Sieveking of ventilators on S.S. Mexico. There could be no better illustration of the chief theme in last month's issue; the pleasures of open-eyedness and of susceptibility to the visual as well as to the utilitarian connotations of objects. We may not be allowed in the twentieth century to indulge in such reckless ornamentation as the old Aztecs. But we can in our machine-minded age still bring about a good many picturesque thrills if we set our minds to do it.

CANTEEN IN THE NORTH OF ENGLAND



GENERAL—The original accommodation required by the owners was for six hundred men. It was not intended to provide washing accommodation and other amenities on a large scale. It was, however, stipulated that accommodation for a further six hundred men might have to be added. During the course of the work the programme was expanded so that the canteen could feed twelve hundred men at a sitting. Full lavatory accommodation, decontamination centre and other A.R.P. arrangements were also incorporated. **SITE**—The site was the only one available. It is steeply contoured in two directions and abuts at the north end on existing buildings which were retained. The south end is

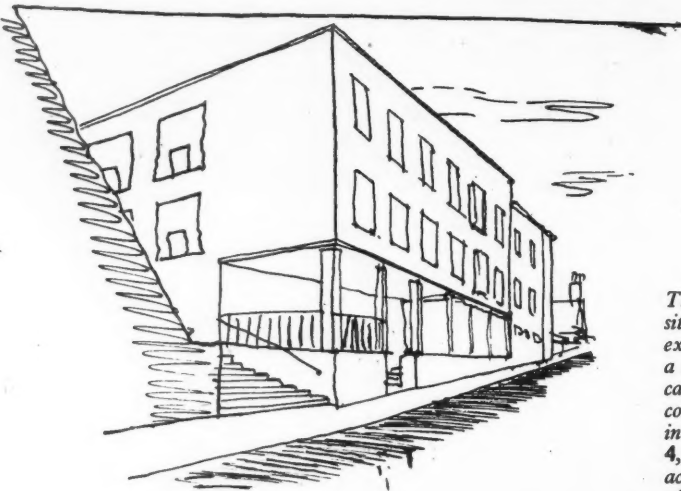
bounded by a railway and a flight of steps which form a right of way. The main road is on the north-east side, and on the south-west is a narrow service road—a cul-de-sac. From point A to point B on the ground floor plan is a fall of 12 ft. 6 in. All services are in the main road and the approach to the canteen from the works is up the hill. The aspect is open to the south-east and south-west sides.

PLANNING—The main problem was to find a plan which would be satisfactory whether the extension was proceeded with or not. The site was really too small for the purpose, and the areas allotted both to kitchen and canteen had to be kept down to a minimum. It was decided that the first floor should incorporate a canteen and kitchen with an area of 5,100 sq. ft. and 1,400 sq. ft. respectively. The extra accommodation could be obtained simply by adding a further floor. The size of the structural frame and foundations was calculated to meet this. Lavatories, decontamination rooms and a boiler house were subsequently included, and the basement fully excavated.

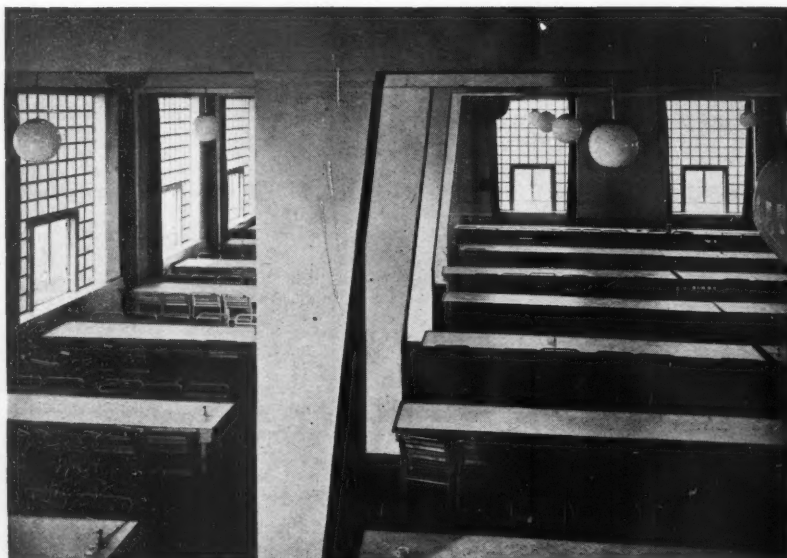
The problem of circulation became one of equating the rate of service at the hatches on each floor with the numbers coming up the principal stair. A hatch system of service was decided upon because of its greater speed and the possibility of more effective control. The system of paying before food is obtained at the hatches is only possible when limited menus are provided, as is the case here. Queueing spaces have been provided in the hall adjacent to the ticket kiosks to avoid the congestion which often occurs at the payment desk in the normal cafeteria system. This works well and twelve hundred meals are served in seven to ten minutes.

**Richard Sheppard and
J. Shufflebotham**

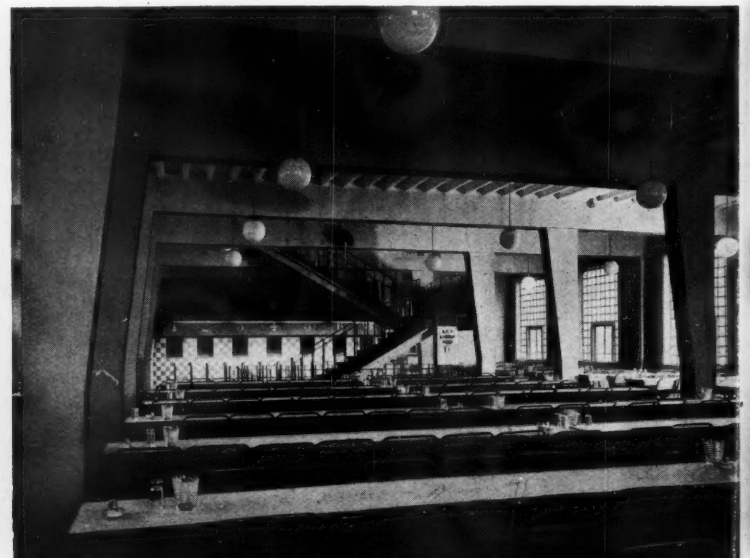
Assistant: Hilton Wright



The canteen lies between an existing building and a railway on an awkward steeply contoured site. It houses on the ground floor a hall, dressing-rooms and lavatories for women and men, and extensive air-raid shelters, on the first floor a canteen and a large kitchen, and on the second floor a second canteen of the same size and a smaller kitchen. Owing to war-time restrictions the top canteen had to be kept lower than the first floor canteen, 3. As there was no reason against connecting the two, spatially, a staircase was designed freer, grander and more open than is usual in such buildings. It is, in fact, the dominant motif of the architectural composition, as the views 4, 5 and 7, up and down its course show. The reinforced concrete framing has also been frankly accepted as an interior feature. Looking towards the staircase from most of the tables, the client of the canteen sees behind it the tiled serving wall with its numbered hatches and the tea-bar, 6, in the corner.



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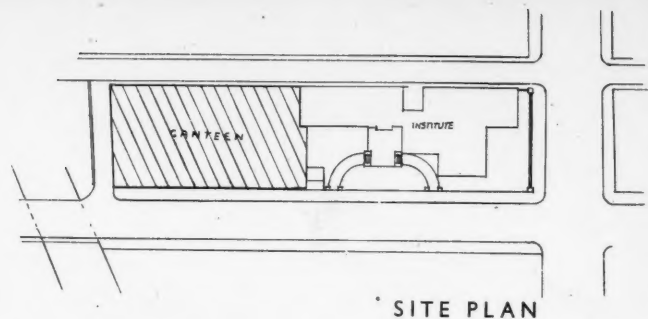
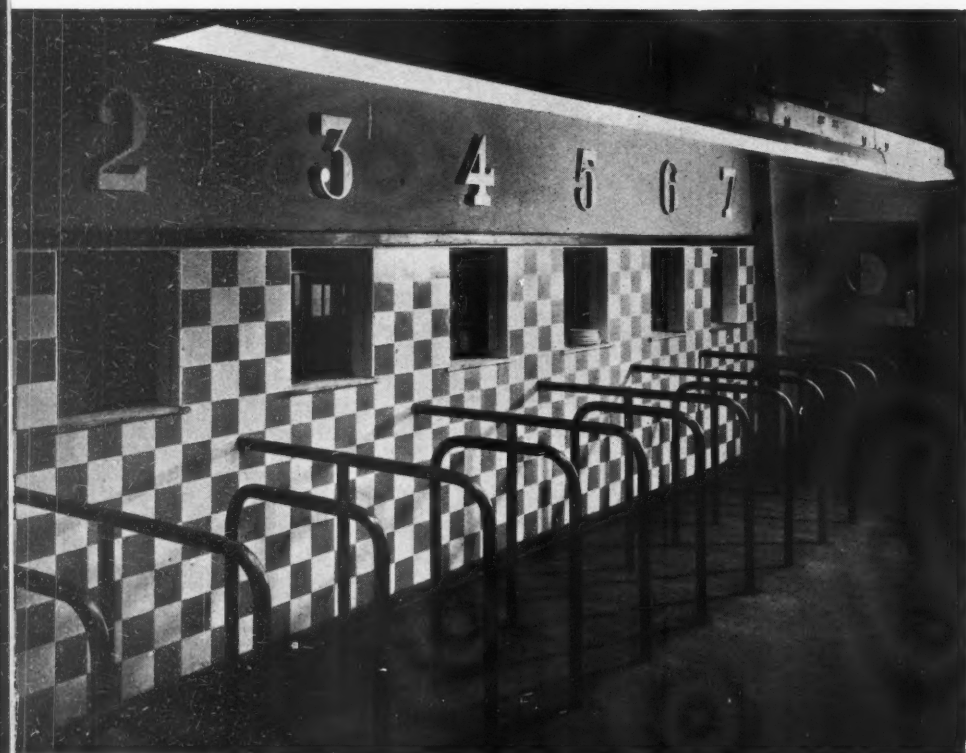
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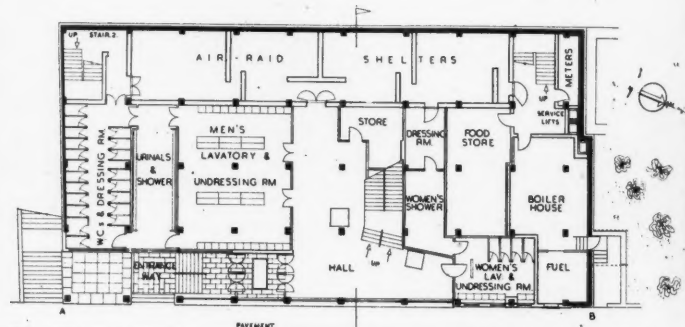
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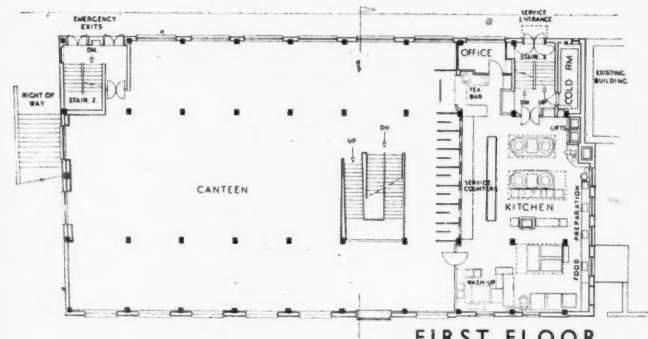
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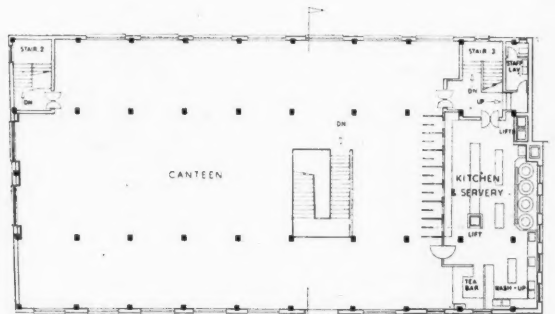
SITE PLAN



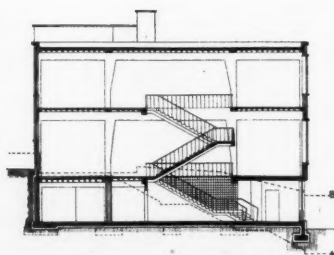
GROUND FLOOR



FIRST FLOOR



SECOND FLOOR



SECTION

Decoration of a strictly structural character : glass brick wall on the ground floor, 10 and 11, tiling on the serving walls of the first floor and second floor canteens, 8 and 9. On the first floor it is chequered, on the second plain. With the help of the tubular railings and the numbering of the hatches an effect is achieved which is by no means lacking in decorative richness. 12 and 13 are details of the kitchens.

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11



12



13

CONSTRUCTION—For various reasons—saving of steel, resistance to blast, hydraulic pressure in the sub-soil—a reinforced concrete frame was decided upon. The rest of the structure was designed to minimise the effect of blast. Clear glass in large areas is avoided except where opening lights are required, and glass concrete panels substituted. Brickwork is used as the infilling material throughout. The whole of the basement is tanked. The frame is simple and repetitive to avoid uneconomic use of shuttering metal. All main panels are transverse with longitudinal ties in the thickness of the floor. The frame stops within 4 ft. of the adjoining buildings to avoid point loads on the soil adjoining them, and the structure is continued up to them in mass brickwork.

The first and second floors and roof are of precast concrete slabs. The roof finish is of fluxed pitch sanded felt.

FINISHES—Ground floor hall and stairs have granulated wood flooring tiles and distempered brick walls. The same flooring is used for the first floor canteen, while the flooring of the canteen on the second floor is coloured hardened cement screed. The walls of both canteens are distempered, with tile bands to table height, and tiled window cills. The service hatch reveals and surrounding wall face are tiled in a chequer pattern on the first floor, plain white on the second.

The colour scheme is distinct for each floor and the staircase is used as a link between the two. The first floor is based on a scheme of terra-cotta and blue, and the second floor on one of grey, yellow and blue.

SERVICES—The kitchens have been so arranged that both canteens are served by one cooking operation, which takes place mainly on the first floor. In an emergency either floor could operate on its own. There is gas, electric and steam equipment that cooking can be maintained in the event of a breakdown of any one or even two of the services. Stores are in the basement owing to lack of space on the first floor. Three service lifts are provided.

Heating is by means of unit heaters in the canteens. In a building used occasionally this gives an economical arrangement as the heating can be quickly stepped up. The lavatories and the hall are heated by radiators.

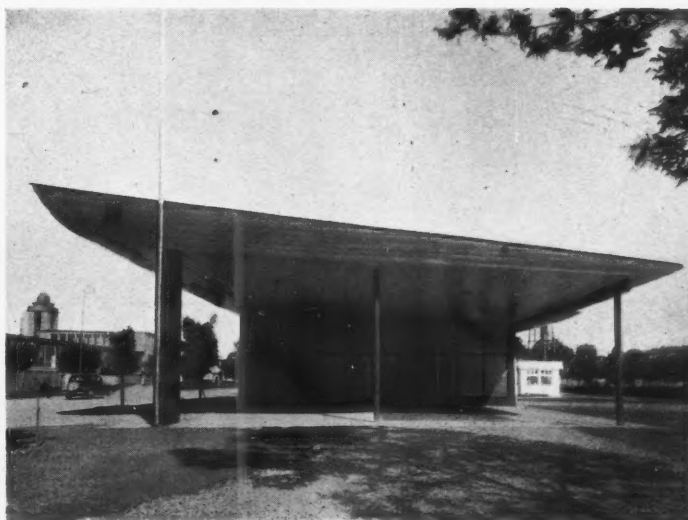
All drainage—rainwater, soil and waste—is taken down internally in four ducts to which access is provided at all levels.

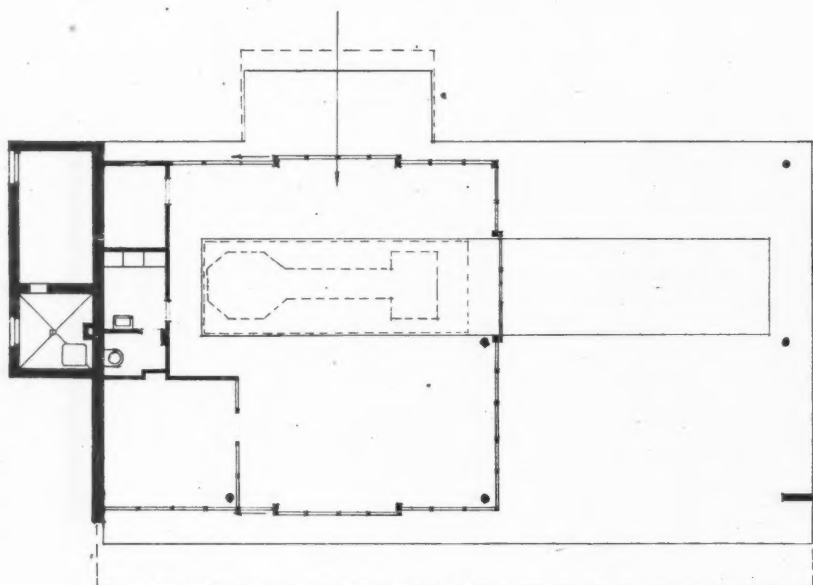
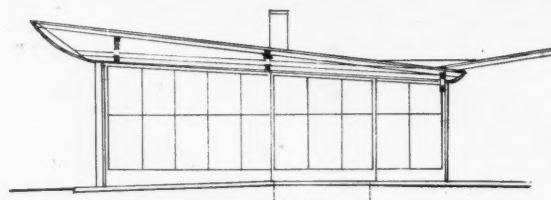
WARTIME RESTRICTIONS—Wartime restrictions led to variations both in materials and design. The extension on the second floor was originally intended to have the same floor to floor height as the first. It had to be reduced by 3 ft. and the height of the kitchen at the same floor was reduced by 5 ft. Economy in the use of timber has been strictly observed and its use for shuttering reduced by using steel forms for beams and retaining walls, and precast concrete slabs for floors and roof. Steel, concrete and other materials have also replaced timber for skirtings, door linings, counters (where possible) and some of the shelving.

FILLING STATION AT BRNO

Jacques Groag

A combined filling station, testing station and car repair shop. The open part is for waiting cars. Inside is the test position for running a stationary car, and the workshop and office. The roof is of wood, supported by wooden and steel stanchions.

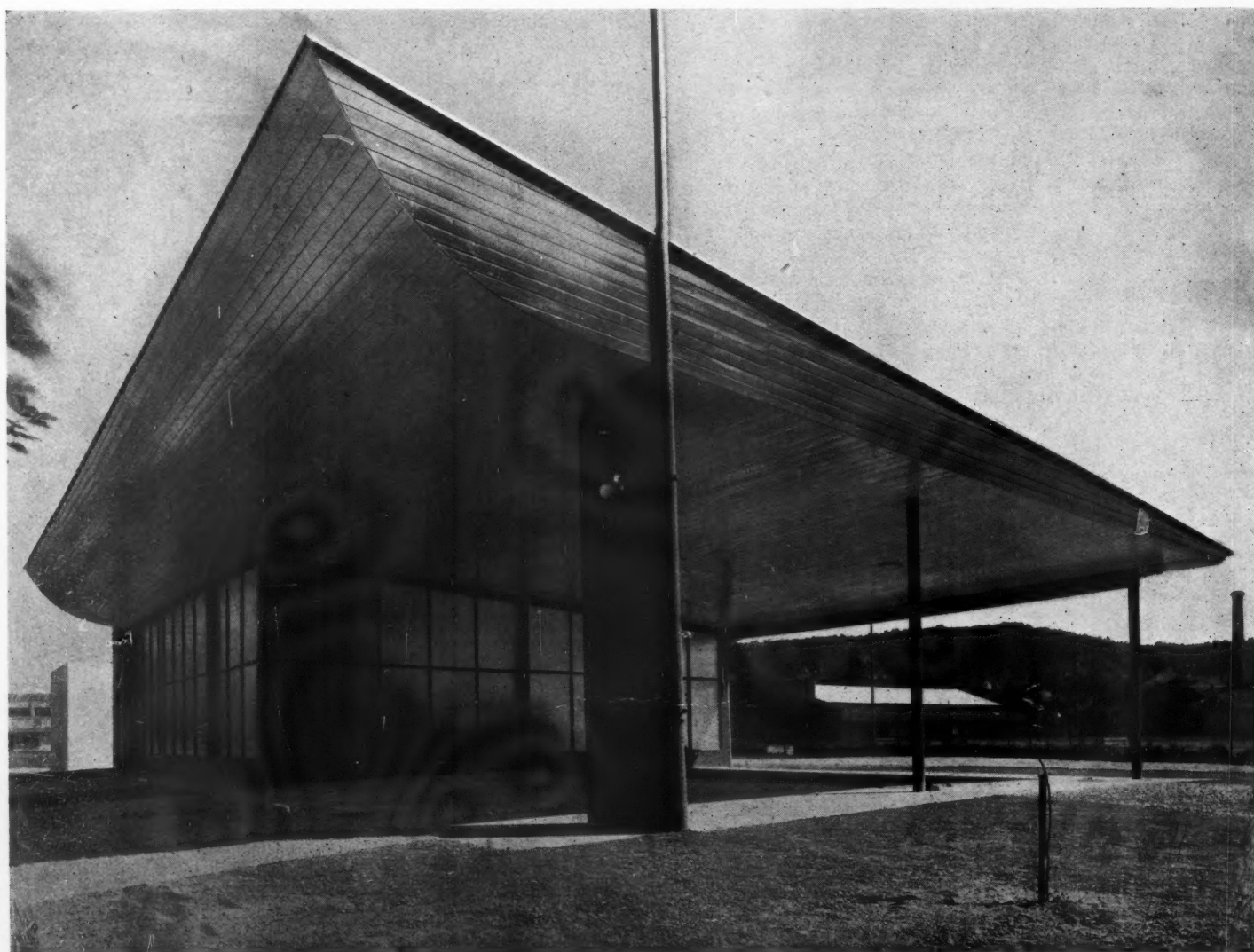




PLANNING—This filling station at Brno, Czechoslovakia, adjoins a car repair shop. Equipment is provided for running cars in a stationary position to test speed, economical use of petrol, etc. The open part is for waiting cars and rough control, the closed-in part is shut by sliding doors and contains the test station proper, with its plant. There is a sky-light over the testing area.

CONSTRUCTION AND EQUIPMENT—The roof is of wood supported by wooden and steel stanchions. The wooden lattice girders over the wide span are hidden between the roof and ceiling boards. The roof is covered with two layers of roofing felt, with a gravel finish. The floor is of concrete. All woodwork is painted.

Central heating is provided. It is served from outside to obviate the risk of fire.





EDENSOR

or HOW IT COMES TRUE

Text by Peter F. R. Donner.

Photographs by J. Marchant Brooks

EARLY last year I wrote an article on Richard Brown's pattern-book of villa architecture, published in 1841—the end of a remarkable tradition of fifty or seventy-five years of such pattern-books.¹ They served a dual purpose. They advertised a wide range of styles as suitable for domestic architecture, and they advertised their authors as capable of designing a villa for a client in any one of these accepted styles. Only in his wildest dreams can a man like Brown have hoped that one day a client might come and commission, not a villa, but a whole village, with every cottage in a different style. Yet this is precisely what happened at Edensor (pronounced Ensor), the Duke of Devonshire's model village. And as it still stands to-day almost exactly as it was conceived just over a hundred years ago, it offers the invaluable experience of the pattern-book come to life. What does it feel like to wander from solid stone villa to solid stone villa instead of turning pages of a book? Can the fantasy of the early Victorian designer come off successfully in three dimensions and lasting materials?

Walking from Bakewell to Chatsworth you pass through the Edensor Gate of Chatsworth Park, about half a mile before you reach the house.² The gate was designed in 1837 and completed in 1839 to the designs of Sir Jeffry Wyattville, who had just over ten years before completed the remodelling of the north wing of the house. The work was done for the sixth duke, William George Spencer Cavendish (1790–1858). It was followed by large enterprises in the grounds, the re-introduction of formal Italian motifs, terraces, balustrades and statuary, between the west front and the river, and the erection of the huge conservatory. The inspiration for this large-scale gardening programme came from Joseph Paxton, whom the Duke had engaged as his head gardener in 1826.³

¹ THE ARCHITECTURAL REVIEW, March, 1943.

² On the history of Chatsworth House and the Chatsworth Estate, see F. Thompson in *The Derbyshire Countryside*, 1941–1942. THE ARCHITECTURAL REVIEW is very grateful to Mr. Thompson for the loan of this series of articles.

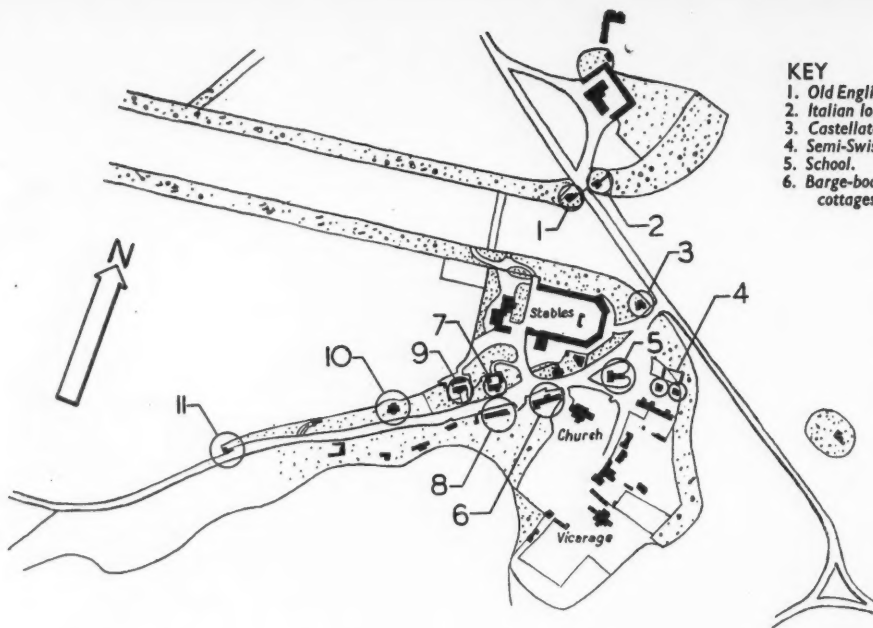
³ On the sixth Duke and Paxton, see Violet Markham: *Paxton and the Bachelor Duke*, 1935—a book that incidentally is quite inadequate in its references to Edensor. On p. 119 you read that “model villages were unheard of in 1840”—a curious statement, considering Milton Abbas and Nuneham Courtenay and Blaise Castle. This remark is followed by one equally casual: “The village is a witness to Paxton's concern for decent housing.” The facts as given above do not justify this interpretation of the history of Edensor at all.



A village planned to be picturesque: Edensor on the Duke of Devonshire's Chatsworth estate. The straggling old village was removed from its ancient site, when the sixth Duke remodelled the terraces in front of the west façade of the house, because it would have spoilt the view. Of the new village only Sir George Gilbert Scott's church tower remained visible. The main street of Edensor fulfils all the requirements of picturesque village planning, as set out in such books as P. F. Robinson's *Village Architecture* of 1880 (see the engraving below the photograph).

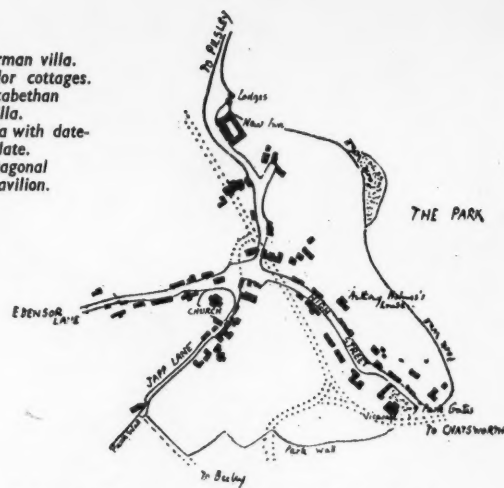


The sixth Duke of Devonshire (1790–1858) engaged Wyattville to add a new wing to Chatsworth. This work was carried out between 1820 and 1827. In 1826 young Joseph Paxton had become the Duke's head gardener. Edensor seems to have been re-planned about 1838. In 1837 Wyattville had built the gate-lodges, see 1 and 2 on the plan, next page. The date, 1839, appears on the house marked 10 on the plan. The village houses were designed by one, John Robertson of Derby, an otherwise unknown architect, it seems. The planting is probably Paxton's, who is buried in Edensor churchyard.



KEY

1. Old English lodge.
2. Italian lodge.
3. Castellated lodge.
4. Semi-Swiss cottage.
5. School.
6. Barge-boarded cottages.
7. Norman villa.
8. Tudor cottages.
9. Elizabethan villa.
10. Villa with date-plate.
11. Octagonal pavilion.



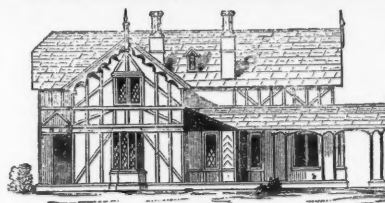
Two plans of Edensor. The one on the right is of 1785 (illustrated from Mr. F. Thompson's article on the Chatsworth estate, by kind permission of the author), the second is re-drawn from a mid-nineteenth-century plan. It shows how the sixth Duke (and Paxton?) pushed the whole village, except the Georgian brick inn, back from the park and the view from the house to a position behind a screen of trees and shrubs.

Edensor, at the time when the new terraces were built, was a village spreading along four roads and lanes from the centre of its church towards north, west and south. The north-south road was known as the High Street. It led from the Inn, a Georgian brick building, which still stands, to the Vicarage and the Park Gates. The whole of that stretch was visible from the house. It spoilt, the argument must have been, one of the best vistas. So the Duke and Paxton decided to remove the whole village. They straightened the north-south road, pulled down all the houses, and re-erected new ones further back along Edensor Lane and Japp Lane. Wyattville's new gates marked the approach of the new road towards the neighbourhood of the house. A castellated gate further south on the right-hand side (coming from Pilsley and Bakewell) opened the way to the new Edensor.

Its centre is still the church, designed later than the rest of the village by Sir George Gilbert Scott, a correct, rather drab Neo-Gothic fabric. The architect of the villas was apparently one John Robertson, on whose life and other works I have not been able to find any information. Loudon, the never failing, illustrates the two Wyattville lodges in the 1846 supplement to his *Encyclopædia of Cottage, Farm and Villa Architecture*, calling the one Old English, the other Italian, and quoting Robertson on their qualities. Both, according to Robertson, have "no merit from an architectural point of view." The timber framing of the Old English Lodge is filled in with bricks, "in no scientific manner." The other lodge is "a specimen of what, twenty years ago, was reckoned the Italian manner." Of Robertson's own lodge "in the castellated style," it is only said that it was built in 1842. For the rest of the village Loudon gives 1839 as the date of the beginning of improvements. He goes on to a description of the site, quoting *The Gardener's Chronicle*, of 1842. It is, he writes, "a dell gradually opening as it descends gently towards the park, profusely studded with architectural gems. The buildings embrace dwellings of almost every calibre, from the spacious farmhouse to the humble cottage, and they are distributed with admirable skill; some on the level ground at the mouth of the dell, and others on gentle declivities, while not a few over-hang the brow of a precipice, or occupy a snug position that has been excavated out of the solid rock. The buildings are entirely of stone, except where enriched wooden gables or other ornamental carvings have been introduced; and they present a perfect compendium of all the prettiest styles of cottage architecture, from the sturdy Norman to the sprightly Italian."

Precipices is rather a strong word, and "excavated out of the solid rock" also sounds more dramatic than what meets the visitor when he has passed the castellated gate-house. It is all very gentle, with the trees—planned and planted no doubt by Paxton—overshadowing and connecting the incongruities and absurdities of the architecture. For there is not only the surprise of Norman, Italianate and Tudor rubbing shoulders, but also the other less pleasing one of such picturesque, playful effects being realised in good solid, buff-coloured Derbyshire stone. It is easier in a pattern-book to create the somewhat theatrical, unreal atmosphere of such a fancy ball of architectural styles. Carefully worked free-stone is a less amenable medium of fantasy. Hence Mr. Robertson's selection of styles is narrower than, say, Brown's. No Persian Pavilion, no Chinese Casino, no Venetian Summer Residence, no French Suburban Château for him. He restricts himself to Norman, Castellated, some forms of Tudor, some forms of Italian, and a mongrel Italo-Swiss Cottage.

Brown's book came out in 1841, the work of Edensor had started two years before. So Robertson can certainly not have gone to Brown for inspiration—which he might in any case not have done, as Brown's was a pretty obscure publication. The most popular pattern-books of about 1830-40 seem to have been those by P. F. Robinson (1776-1858). His chief books are *Rural Architecture*, 1822; *Design for Ornamental Villas*, 1827; *Design for Farm Buildings*, 1830; *Village Architecture*, 1830; *Design for Park Entrances and Gate Lodges*, 1837; *A New Series of Designs for Ornamental Cottages and Villas*, 1838. Robinson was a pupil of Holland and Porden. He designed the Egyptian Hall in Piccadilly in 1811, the Swiss Cottage, Finchley Road, villas at Leamington, the castellated gaol and



Wyatville's Old English Lodge, 1 on the plan, and its illustrations in the 1846 Supplement to Loudon's *Encyclopædia*. It was built in 1837.

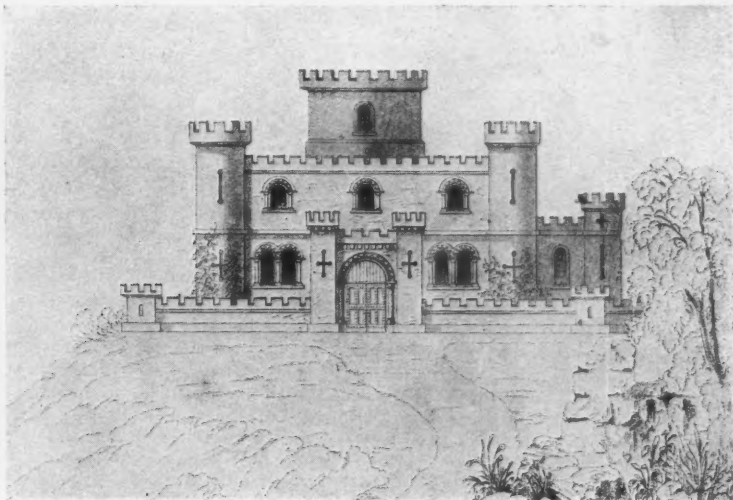


With the typical nineteenth-century picturesque urge for variety at all cost, Wyattville placed opposite his Old English Lodge an Italian one. The engraving on the left is from P. F. Robinson's *Designs for Farm Buildings* (1830). The similarity of the Italianate motifs is striking.

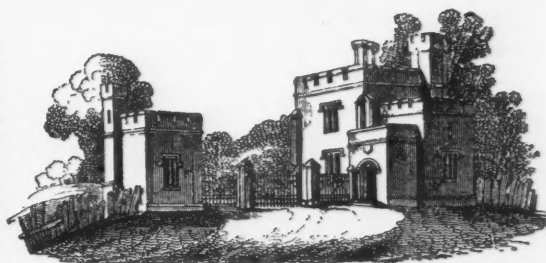


BROWN COMES TRUE

When last year a selection of country house designs by Richard Brown was published, the intention was to show the wide variety of styles which a fanciful architect about 1840 could suggest to patrons as acceptable. At Edensor Brown's dream has come true. Here, for instance, is his castellated style: Edensor on the left (House 3), Brown's below. The Edensor gate-house, designed as probably all the other villas too, by John Robertson, was (according to the Supplement to Loudon's Encyclopædia) built in 1842.



Neither Brown nor Robertson were creative artists. They both obviously relied on the existing standard publications such as P. F. Robinson's many books and Loudon's Encyclopædia of 1833—see the drawing on the right.



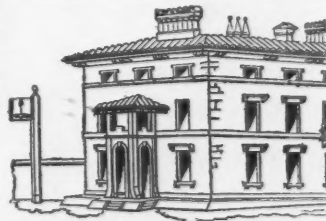
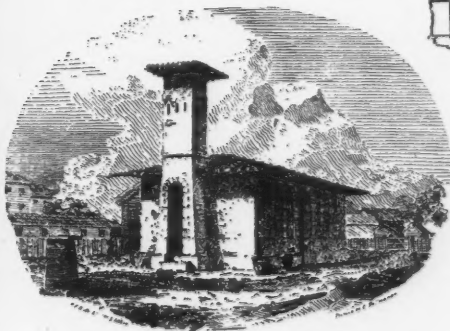
FROM THE STURDY NORMAN—



"From the sturdy Norman to the sprightly Italian" runs the range of styles in the villas of Edensor. So says the 1846 supplement to Loudon's Encyclopædia. On the left (House 7) is in fact Robertson's idea of a Norman villa. With its billet friezes, its Norman capitals and the blocked doorway on the left (a disarmingly cunning motif), its stylistic meaning is obvious enough. P. F. Robinson's Norman villa in his Designs for Ornamental Villas of 1827 is rather a more ambitious affair.

TO THE SPRIGHTLY ITALIAN—

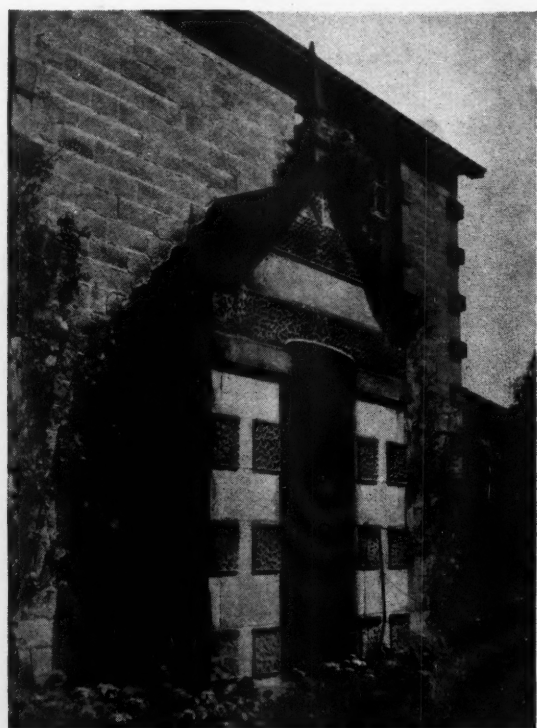
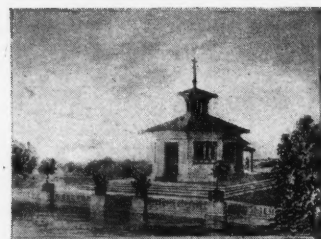
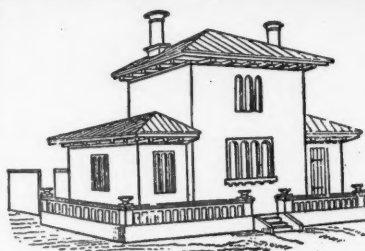
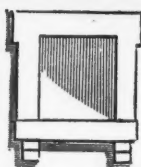
The sprightly Italian shows itself in its purest form in the school building (House 5)—true to the nineteenth-century principle of associative choice of style: Learning goes better with the Italo-humanist than with Northern-medievalist set of associations. All the motifs are familiar from Robinson, Loudon and others. The picturesque engraving below is from Robinson's Designs for Farm Buildings (1830). It represents an Italian barn. Note the pent-roof and the Italian tiles, of which a detail appears, bottom right, from Loudon. The drawing of an Italianate inn with a porch which should be compared with that at Edensor, is also from Loudon.





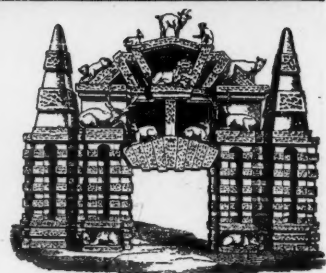
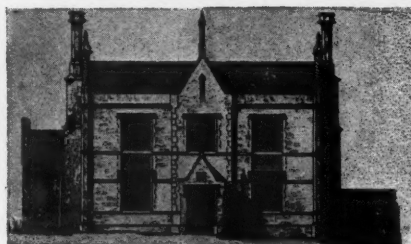
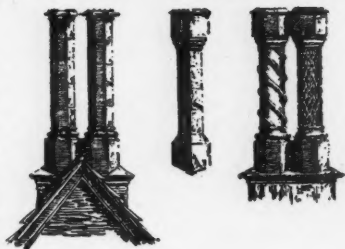
MORE ITALIANATE

The villa above, left, is outside the village and the park boundaries, north-west of it. The octagonal pavilion on the right stands at the west end of Edensor Lane (House 11). The villa was built by the sixth Duke for a friend, Miss Thornhill, somewhere about 1830, and probably by Wyattville. As for its style, compare again Loudon's Encyclopædia of 1833 or any of the other contemporary pattern books. The curious window frames of the octagon also appear in Loudon. The octagonal shape as such, though with Tudor windows, is to be found in Robinson's Rural Architecture of 1822 (picture on the extreme right).



TUDOR

Left: House 8; right, porch of House 9. The comparisons come from Robinson's Rural Architecture of 1822 (chimney stacks) and New Designs for Ornamental Cottages of 1838 (Tudor cottage). The fantastic "Gateway to a Menagerie" is illustrated in Loudon with a caption saying that it "was intended to be executed as an entrance to a grotto in the gardens at Heidelberg."



gate-houses of York Castle, and many country houses. It is more than likely that Robertson used his books, and also that he had in his office the first (1833) edition of Loudon's *Encyclopædia*. He may have possessed other pattern-books as well, and in fact drawn on them more than on Robinson and Loudon. However, the designs of these two are close enough to his to illustrate them here side by side with the photographs of the Edensor villas and cottages.

There is one important difference, it seems to me, between Robinson and Robertson. They evidently belonged to different generations. Robinson, with all his historic styles which he imitated, or rather paraphrased, has still something of the charm of Gilpin's and Uvedale Price's era, the wit and the lightness of touch of early, that is Rococo, historicism. Robertson comes unpleasantly close to the Victorian, that is antiquarian, historicism. In Gilbert Scott's church, the centre of Edensor, this antiquarianism appears complete. Robertson's conception is still picturesque, but from his detail, especially his mouldings, all the fun of the picturesque has gone. He is no longer happy or even entirely at ease in the world of the pattern-book.

And who was after all in 1840? Pugin had already raised his voice to condemn these innocent games. "Does locality, destination, or character of a building form the basis of a design nowadays," he asked in his earliest book, the *Contrasts* of 1836. "No, surely not. We have Swiss Cottages in a flat country" and "Italian villas in the coldest situation." He condemns these along with the thin barge-boarding of cottages "in the Villa Gothic style," with "the castellated style" and its "watch-towers where the housemaids sleep," and with the "fashionable rage" for the Elizabethan style, "the very worst kind of English architecture." (*True Principles*, 1841.)

He would have had no patience with Robertson and the Edensor villas. But while his objection would have been their flippancy, ours is the coming of pedantry. Nash's Blaise Castle comes off, because it looks so sweetly sham. Edensor is in danger of failing because of the very solidity which was probably the pride of the Duke. It does not really fail; that, however, is not the architect's merit, but the gardener's. As a collection of architectural specimens of 1840 it is far from first rate; as a piece of early Victorian landscaping it is superb, the size of the villas just right against the size of the trees (now, after a hundred years), their placing just right along the gently undulating lanes, and their mellow buff colour just right against the luxuriant verdure of Derbyshire.

SEMI-SWISS



House 4, a painfully pedestrian mixture of Swiss and Italianate features.

OLD ENGLISH COTTAGE



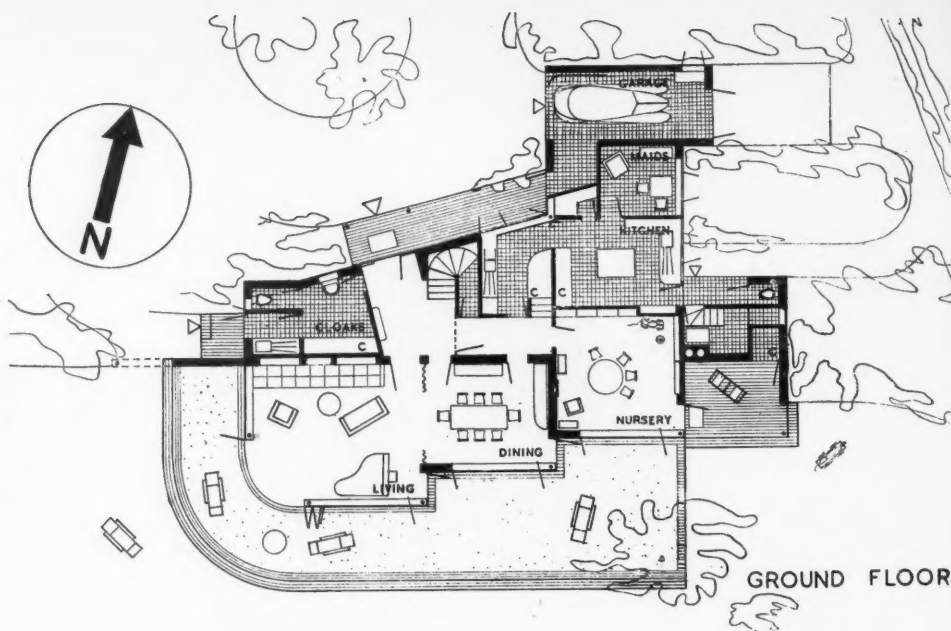
Robinson's picturesque cottage from his *Rural Architecture* of 1822 looks more convincing than Robertson's at Edensor, below; for it is easier to draw picturesquely than to build picturesquely in solid Derbyshire stone. There is an atmosphere of the genuine romantic fairy-tale about Robinson's early drawings which singles them out from the plainer work of most of the other early nineteenth-century pattern-book makers. Nash caught that flavour admirably in his Blaise Castle cottages of 1809. But Robertson, alas, was not a Nash.



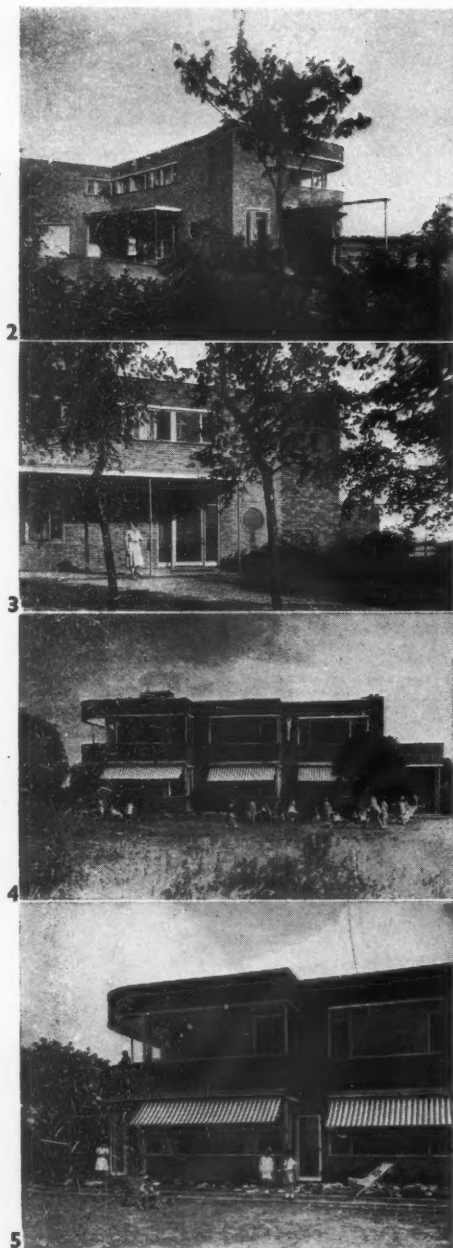
House 6—not a specially happy version of the picturesque old English cottage. The stonework of the walls is far too good, the roof is dull, the window frames are of a hopeless solidity, the trellis of the porch is miserably starved, and the barge-boarding does not get a chance to frolic as it should in a proper cottage orné.



The house faces south, overlooking an unspoilt valley. Living-room and nursery were to have morning as well as midday sun. Hence the stepped facade, 6. 2 to 5 are the photographic record of a walk round the house, from the north porch, 2 and 3 to the south front 4 and 5.



HOUSE AT RADLETT, HERTFORDSHIRE



GENERAL—The house was built to give accommodation for the owner and his wife, two boys and a nurse, two guests, and two maids. Under war conditions the house is also used as a day-school for fifty children. The plans were rejected by the local council "for æsthetic reasons," but were passed when an appeal to the Ministry of Health had been prepared.

SITE AND PLANNING—The site faces south over an unspoiled valley, with fine views from east to west. A by-road runs along the north boundary. All bedrooms and living-rooms were to receive early morning sun. This amenity was of special importance to the owner, who leaves the house early for work. At the same time it was necessary for the principal rooms to face south towards the best aspect and view. The combination of these two conditions dictated the principal feature of the plan: the setting back of the three bays of the southern façade. Thus each bay possesses an east as well as a south aspect.

Another planning condition was the necessity for easy access to and from the car in all weathers, and for complete ease of manœuvre to set down and take up passengers. This is obtained by the circular entrance-drive and the long front porch connecting the hall with the garage. The placing of the garage in a projecting wing of the house enables the car to be driven straight in after calling at the front door.

Planning on the two floors is "like above like," for the owner, children, maids and services. This gives privacy in the house and in the garden.

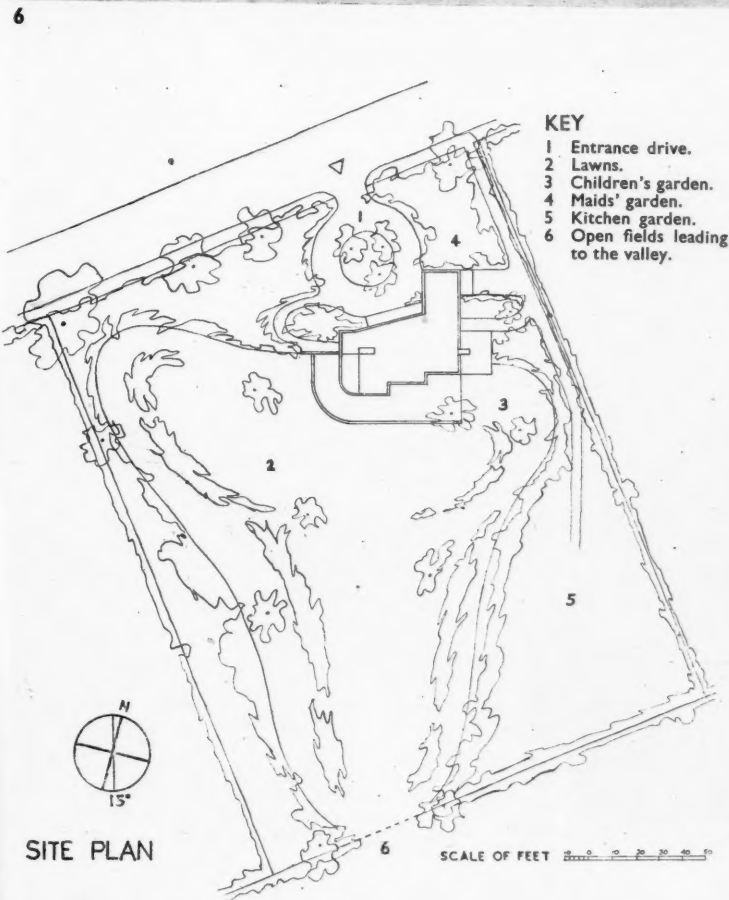
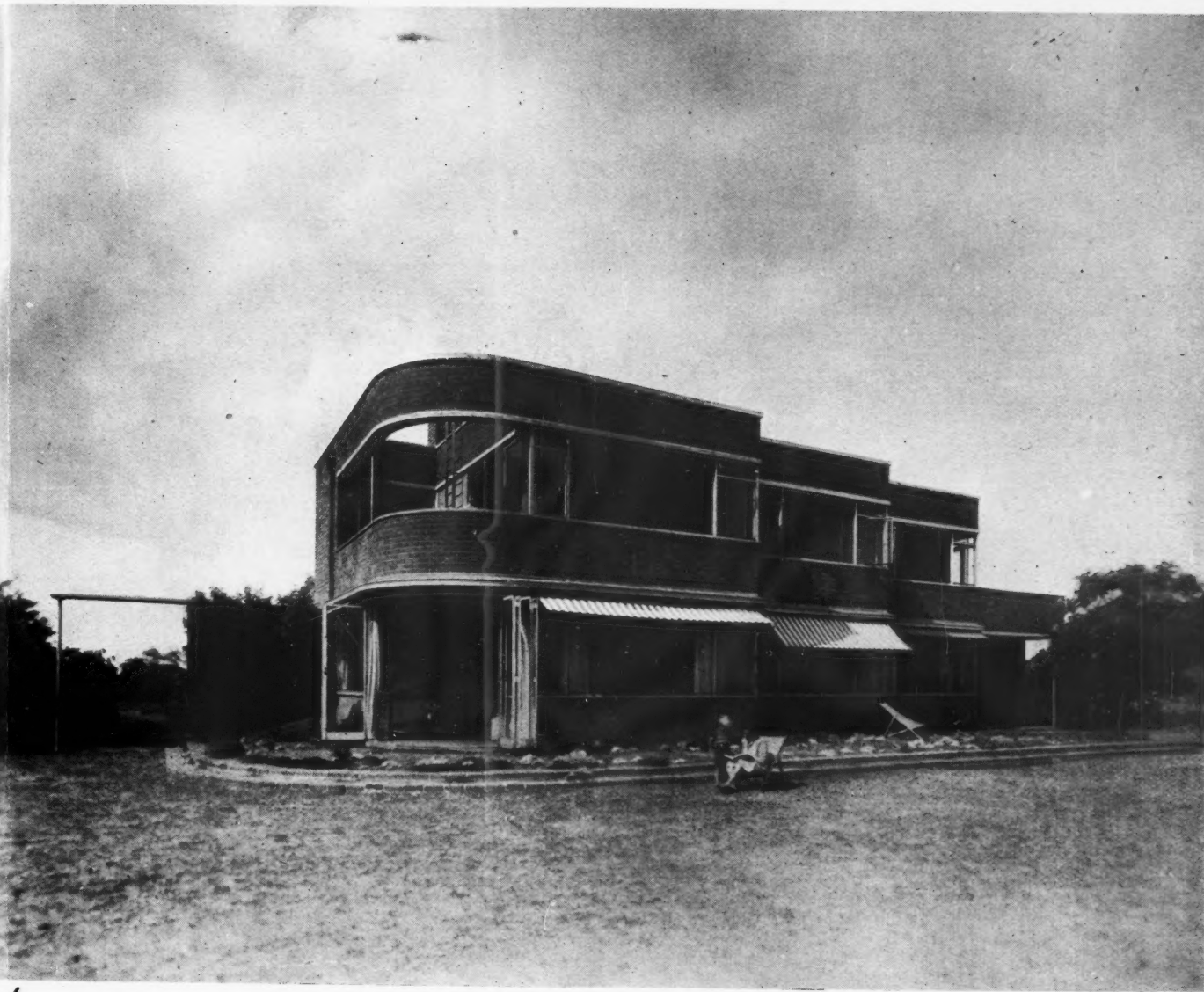
All ground-floor rooms have access to the garden. The living-room and dining-room open on to the terrace and lawn; the day nursery on to the children's loggia and children's garden; the kitchen on to the maids' garden. For special gardening use there is an entrance to the flower-room and cloak-room from behind the screen-wall of the terrace.

The owner's bedroom suite is self-contained, with bedroom, balcony, dressing-room, bathroom and w.c. The night nursery and balcony is *en suite* with the nurse's bedroom. The secondary staircase from the inner hall is for the use of the children, nurse and maids. The servery has easy access to the dining-room and day nursery, from where the nurse can superintend the preparation of the children's meals.

CONSTRUCTION—Walls are brick; beams are reinforced concrete, supported intermediately on circular steel columns; floors and roofs are wood joist. Above the windows the reinforced-concrete beams are of L-section: the deeper section supports the inner weight-bearing walls, the other supports the surface skin of facing brickwork. It is only the tip of the L-section that is therefore visible externally. Along the south façade the inner section of the concrete beams is continuous, the beam supporting the first floor being 100 ft. long.

DETAILS—The facing bricks are "Dutch, varying in colour from pink to primrose. The pointing is semi-recessed, in a dark cement. Copings are in reconstructed Portland stone. Concrete lintols are rubbed and cement-painted. Sills are of gurgone, painted.

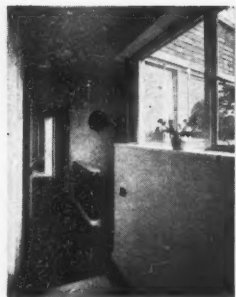
Waterproofing to the flat roofs is in 3-layer felt in bitumen-mastic, finished with macadam. White spar is rolled into the macadam for sun reflection. The flat roofs are constructed with two air-spaces separated by insulating board: the top air-space is ventilated. Balconies are finished with concrete paving tiles. Terraces are laid in sand-coloured concrete bricks. Windows are steel casements in wood frames, the large casements vertically pivoted. The sliding-folding doors at the curved corner of the living-room give an unrestricted opening to the terrace 13 ft. wide and 8 ft. high. Door furniture, porch lights, etc., are in bronze. All plumbing is in internal ducts. Exterior paintwork is white with the front door enamelled yellow and the columns vermillion. Sun-blinds are white and yellow. Heating is by hot-water radiators with an additional open fire in the living-room and additional wall-panel gas fires in the day and night nurseries.



C. J. E. Marshall (Praxis)



Above the rounded south-west corner of the living-room is the terrace in front of the owner's bedroom, 6. The main front to the south which has on the ground floor living-room, dining recess and nursery stepped back in three stages, corresponds on the first floor to owner's bedroom, guest room and children's bedroom. The south-east corner, 7, has the nursery porch and a wide open balcony above. 8 is a view towards the south-west corner from the west.



9



10



11



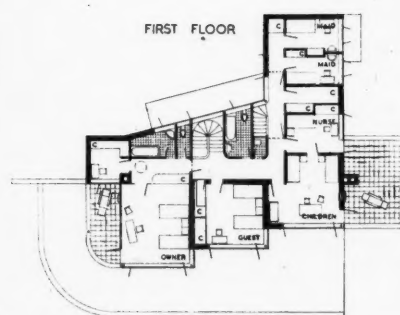
12



13



14



The living-room, 11 to 14, has an almost continuous glass wall to the south and west. The back wall with its built-in fitment takes up the rhythm of dark surface and light lines which is introduced outside in the contrast between brick and concrete. Walls and ceiling are distempered a pale pink; the fireplace wall is distempered a deep maroon. Woodwork, steel windows and radiators are enamelled white. The free-standing steel columns inside the windows are enamelled vermilion. Door furniture, standard lamps, etc., are in satin-chrome. The floor is laid in 2-in. strips of honey-coloured Canadian maple. The long paved hearth, flush with the floor, and the splayed surround to the sunk fire are in beige Santo Stefano marble. The general lighting to the room is from the flood-lit recess for flowers above the fireplace, 14; concentrated lighting is by standard lamps. The furniture is upholstered in Indian red; the hearth-rug is in ivory with a viridian pattern; the window curtains are in ivory; the double curtains dividing the living-room and the dining-room are in maroon and Indian red. The window curtains run between the columns and the glass; they hang from white-enamelled rails fixed flush to the lintols, and are designed to be drawn to both ends of the central fixed windows, leaving the corner windows unobscured. 9 and 10 are details from the landing and the first floor corridor. The cork close covering of landings, stairs and hall is deep maroon, the solid balustrades of the staircase, 10, are enamelled Indian red and the doors to the rooms are enamelled yellow, blue and green.

PRICE ON PICTURESQUE PLANNING

The following is a summary of Sir Uvedale Price's *Essays on the Picturesque* presented in that FLORILEGIUM form which THE ARCHITECTURAL REVIEW has used more than once in the last year or two. The *Essay* first came out in 1794. Additions were published in 1796, 1798 and 1801; collected, they re-appeared in final form, in three volumes, in 1810. It is from this edition that volume and page numbers are here quoted. Sir Uvedale Price was born in 1747 and educated at Eton and Christ Church. At the death of his father in 1761 he came into a considerable fortune. With his school friend Charles James Fox he went on the Grand Tour to France and Italy in 1767. In August, 1768, the two visited Voltaire at Ferney ("He did not ask us to dine with him, but conversed a short time, walking backwards and forwards in his garden, gave us chocolate and dismissed us"—not without the present of his own books, with the remark: "Voilà des livres dont il faut se munir"). Then Price went on alone to see Switzerland and the Rhine. Most of his life—he was knighted in 1828 and died in 1829—he spent on his family estate Foxley, west of Hereford, busy on improvements, the social amenities of the squire, and some writing. He calls himself "an indolent writer, who can little depend on any constant and regular exertions" (III, 399), but should not therefore be pictured as weak and delicate. On the contrary, at eighty he is still described as "all life and spirits, ranging about his woods as a setter-dog." It is this extreme alertness that has kept his writings alive, has made them first "convert his age to his views," as Sir Walter Scott put it, and then assume a new importance in conjunction with the problems of large-scale visual planning which face us to-day. Not that we should try to copy the picturesque land-scaping of the eighteenth century. "It is not by copying particulars," Price says, "but by attending to principles, that lessons become instructive" (IV, 115). The scope of the following pages is to prove how eminently instructive the lessons can be which Uvedale Price's principles teach, once they are arranged in a way applicable to present-day conditions and commented upon accordingly.

picturesque—sublime—beautiful

The term Picturesque was suggested by Uvedale Price to indicate certain æsthetic qualities not comprised in the then fashionable æsthetic terms Sublime and Beautiful. Burke in his *Inquiry into the Origin of our ideas of the Sublime and the Beautiful* of 1757 had been responsible for their definition and popularization. The Sublime, Burke said, is caused by terrible objects, by obscurity, solitude and vastness, while the Beautiful is connected with smoothness, gentle curves, polish and delicacy. Price accepted and praised this division, but denied that it is sufficient. There is visual delight neither caused by sombre grandeur nor by light elegance. Take a beautiful building in an advanced state of decay: Gradually, he says,

"the embellishments that belong to architecture, the polish of its columns, the highly finished execution of its capitals and mouldings, its urns and statues, are changed for what may be called the embellishments of ruins, for incrustations and weather stains, and for the various plants that spring from, or climb over the walls . . . ; and at length, perhaps, all smoothness, all symmetry, all trace of design are totally gone. But there may still remain an object which attracts notice. Has it then no character when that of beauty is departed? is it ugly? is it insipid? is it merely curious? Ask the painter, or the picturesque traveller; they never abandon a ruin to the mere antiquary, till none but an antiquary would observe it. Whatever then has strong attractions as a visible object, must have a character; and that which has strong attractions for the painter, and yet is neither grand nor beautiful, is justly called picturesque." (II, 259-260).

Price's contrast between the antiquary and the picturesque traveller is worth noting. It is to-day the contrast between the Office of Works attitude and the John Piper attitude. Of picturesque travellers there were more in Price's time than in ours, when archeology has robbed people of their visual innocence. The king of the picturesque travellers was, of course, William Gilpin (see W. D. Templeman, *Illinois Studies in Language and Literature*, Vol. 24, 1939). His eight books appeared from 1782 to 1809. Five of the eight were out before Price wrote his *Essay*. But to Gilpin picturesque is simply what is "agreeable in a picture." Now such a loose definition did not satisfy Price. Here are his comments:

"There are few words, whose meaning has been less accurately determined than that of the word picturesque. In general, I believe, it is applied to every object, and every kind of scenery, which has been, or might be represented with good effect in painting; just as the word beautiful (when we speak of visible nature) is applied to every object, and every kind of scenery, that in any way give pleasure to the eye. . . . Mr. Gilpin, from whose very ingenious and extensive observations on this subject I have received great pleasure and instruction, appears to have adopted this common acceptance, not merely as such, but as giving an exact and determinate idea of the word; for he defines picturesque objects to be those 'which please from some quality capable of being illustrated in painting,' or, as he again defines it in his Letter to Sir Joshua Reynolds 'such objects as are proper subjects for painting.' Both these definitions seem to me (what may perhaps appear a

contradiction) at once too vague, and too confined; for though we are not to expect any definition to be so accurate and comprehensive, as both to supply the place, and stand the test of investigation, yet if it do not in some degree separate the thing defined from all others, it differs little from any general truth on the same subject. For instance, it is very true that picturesque objects do please from some quality capable of being illustrated in painting; but so also does every object that is represented in painting if it please at all, otherwise it would not have been painted: and hence we ought to conclude, what certainly is not meant, that all objects which please in pictures are therefore picturesque; for no distinction or exclusion is made. Were any other person to define picturesque objects to be those which please from some striking effect of form, colour, or light and shadow—such a definition would indeed give but a very indistinct idea of the thing defined: but it would be hardly more vague, and at the same time much less confined than the others, for it would not have an exclusive reference to a particular art. I hope to shew in the course of this work, that the picturesque has a character not less separate and distinct than either the sublime or the beautiful, nor less independent of the art of painting." (I, 37-40).

So this is Price's promise. How then does he define the character of the Picturesque?

definitions of the picturesque

The chief qualities of the Picturesque had already been well brought out by Sir Joshua Reynolds eight years before Price published his *Essay*. In Reynolds's thirteenth Discourse delivered to the students of the Royal Academy on December 11, 1786, there are some paragraphs on architecture which afford a spectacular proof of his flair for new and significant ideas. As these paragraphs have been printed in last month's *Anthology* they need not be repeated here. It is sufficient to remember that Reynolds advised young architects sometimes to trust happy accidents rather than regular plans. The "variety and intricacy" thus obtained should, Reynolds suggests, be of advantage to architecture as it is to the other arts. He did, however, not say that they were picturesque qualities. It was left to Price to connect Gilpin's landscape characteristics with Reynolds's remarks on architecture. Here is the result:

"The two opposite qualities of roughness and of sudden variation, joined to that of irregularity, are the most efficient causes of the picturesque." (I, 50).

ROUGHNESS "conveys the idea of . . . irritation, but at the same time of animation, spirit and variety." (I, 115).

IRRITATION "is . . . the source of our most active and lively pleasures: its nature . . . is eager and hurrying, and such are the pleasures which spring from it." (I, 127).

In twentieth century terms Price's rough would be abrupt, and for irritation one would probably say stimulus. So Price wishes to stress the stimulating power and the piquancy of sudden contrasts. Yes—the piquancy too, for he says in another place:

PIQUANT "—a word . . . that in many points answers very exactly to the picturesque."

Now for variety: Price blames the "modern improvers" of

Capability Brown's school—against him chiefly the *Essay* was written—for neglecting

“two of the most fruitful sources of human pleasure: the first, that great and universal source of pleasure,

VARIETY—the power of which is independent of beauty, but without which even beauty itself soon ceases to please; the second

INTRICACY—a quality which, though distinct from variety, is so connected and blended with it, that the one can hardly exist without the other. According to the idea I have formed of it, intricacy in landscape might be defined that disposition of objects, which, by a partial and uncertain concealment, excites and nourishes

CURIOSITY—the most active principle of pleasure.” (I, 21-22 and 24).

To visual stimulus by piquant contrasts we have thus to add variety, intricacy and the raising of curiosity—in short, the unexpected, unforeseeable in all its aspects. How shrewdly Reynolds had observed that to achieve such effects of happy surprise the architect should sometimes entrust himself to accident. Price enlarges on that motif:

ACCIDENT “Every man will allow that painters and improvers ought to study nature, and nature in contradistinction to art. Are then all parts of nature to be studied indiscriminately? No one will make such an assertion. But whence do these various combinations arise, of trees so happily grouped and connected with ground, buildings, and water; of open lawns, of closer glades, and skirtings, in planting and forming which no art has been employed? As it cannot be from design, it must be from accident. Of these lucky accidents painters have made the greatest use; wherever they meet with them they eagerly trace them in their sketch-book; these they study, arrange, and combine in a thousand different ways; these are the stores whence their greater compositions are afterwards formed. But of these accidents (if we may judge from their works) improvers have as yet made but little use. Again, wherever art interferes, the effect of these beautiful and striking accidents is generally spoiled to the painter's eye; for the prevailing taste for clearing either indiscriminately, or in distinct clumps and patches, destroys their connection, their playful variety, and intricacy. Neglect, therefore, as well as accident, is necessary to furnish these examples of nature in her most picturesque state; that is (according to the common use of the word) the state in which painters do, and improvers ought to study and imitate her; but, in the latter case particularly, with such modifications as the character of the scenery may require. Accident and neglect are therefore two principal causes of those beauties (and they often deserve that name in its strictest sense) which painters, lovers of painting, and many whose natural judgment has not been vitiated by false ideas of refinement, admire: and whoever means to study nature, must principally attend to the effects of neglect and accident.” (III, 38-41).

Price's constant reference to painters is important. More of its meaning and topical applications will be said later. Here it is sufficient to recall that it was in point of fact a painter who first drew attention to the thrills of accident: Leonardo da Vinci in the famous passage of his *Treatise* in which he advises the painter to study the rough textures of walls for finding patterns in them that might suggest motifs and compositions.

Price's chief definitions of the Picturesque are contained in the foregoing paragraphs. It may, however, be helpful to supplement them by some passages on the relations between the Picturesque and the Beautiful, and the Picturesque and the Ugly.

the picturesque and the beautiful

Price deals with gardens and grounds, not with towns and cities. Hence he is right in saying that

“Of the three characters (the sublime, the beautiful, and the picturesque), two only are in any degree subject to the improver; to create the sublime is above our contracted powers, though we may sometimes heighten, and at all times lower its effects by art. It is, therefore, on a proper attention to the beautiful and the picturesque, that the art of improving real landscapes must depend.” (I, 102).

In a few passages Price suggests that the two should be blended.

STRIKING-CUM-PLEASING “The great point . . . is to mix according to circumstances, what is striking, with what is simply pleasing.” (II, 131).

More often he contrasts them—no wonder, as the differences between beauty and picturesqueness are the principal theme of his *Essays*. Just two examples out of many, the first a straightforward statement, the second a warning against exaggerations, and at the same time an excellent comparison between pleasures of the eye and the palate.

SMOOTH VERSUS ROUGH “Although smoothness be the ground-work of beauty, yet . . . roughness is its fringe and ornament, and that which preserves it from insipidity. . . . One principal charm of smoothness, whether in a literal or a metaphorical sense, is, that

it conveys the idea of repose; roughness, on the contrary, conveys that of irritation.” (I, 115).

EYE AND PALATE “If the improver, as it usually happens, attend solely to verdure, smoothness, undulation of ground, and flowing lines, the whole will be insipid. If the opposite, and much rarer taste should prevail; should an improver, by way of being picturesque, make broken ground, pits, and quarries all about his place; encourage nothing but furze, briars, and thistles; heap quantities of rude stones on his banks; or, to crown all, like Mr. Kent, plant dead trees—the deformity of such a place would, I believe, be very generally allowed, though the insipidity of the other might not be so readily confessed. . . . It can hardly be doubted, that what answers to the beautiful in the sense of tasting, has smoothness and sweetness for its basis, with such a degree of stimulus as enlivens, but does not overbalance those qualities; such, for instance, as in the most delicious fruits and liquors. Take away the stimulus, they become insipid; increase it so as to overbalance those qualities, they then gain a peculiarity of flavour, are eagerly sought after by those who have acquired a relish for them, but are less adapted to the general palate. This corresponds exactly with the picturesque; but if the stimulus be increased beyond that point, none but depraved and vitiated palates will endure, what would be so justly termed deformity on objects of sight.” (I, 207-209).

Deformity on objects of sight? But Price does by no means exclude deformity from the saving grace of the Picturesque. Here is an example of time's redemption of deformity:

ACCEPTABLE DEFORMITY “The side of a smooth green hill, torn by floods, may at first very properly be called deformed; and on the same principle, though not with the same impression, as a gash on a living animal. When a rawness of such a gash in the ground is softened, and in part concealed and ornamented by the effects of time, and the progress of vegetation, deformity, by this usual process, is converted into picturesqueness; and this is the case with quarries, gravel-pits, etc., which at first are deformities, and which in their most picturesque state, are often considered as such by a levelling improver. . . . This connection between picturesqueness and deformity cannot be too much studied by improvers.” (I, 195).

The parallelism between such mellowing action of time on a hillside and on a building need hardly be pointed out. It is, of course, the chief visual explanation of the picturesque improver's delight in ruins.

the picturesque and the ugly So deformity can be mellowed into picturesqueness. Only what Price calls “unmixed ugliness” cannot.

LUMPISHNESS “It seems to me, that mere unmixed ugliness does not arise from sharp angles, or from any sudden variation; but rather from that want of form, that unshapen lumpish appearance, which perhaps, no one word exactly expresses.” (I, 188).

Hence the ugliest buildings to Uvedale Price are

“those which have no feature, no character; those, in short, which most nearly approach to the shape, ‘if shape it may be called,’ of a clump of brick, the ugliness of which no one will dispute.” (I, 197).

Poor Queen Anne, poor William and Mary, poor Christopher Wren. With Price and his generation the violent reaction against the quiet restraint of their well-proportioned, symmetrical, serviceable, sensible, medium-sized or small country houses begins. It did not in London prevent Bloomsbury from growing in that sober brick style just when Price wrote. But it defeated sobriety in the end, and Gothic, Tudor and Italianate palaces and villas sprouted forth all over the countryside.

With regard to colour, this is what Price condemns:

MUDDINESS “What may be termed muddiness, is the most general and efficient cause of ugliness. A colour, for instance, may be harsh, glaring, tawdry, yet please many eyes, and by some be called beautiful: but a muddy colour, no one ever was pleased with.” (I, 200).

So tawdry colours—and perhaps also tawdry objects—may please the eye. It is one of Price's most important discoveries to have recognised the claims of the aesthetically questionable for a place in a picturesque composition. He must have felt strongly about it or he would not have repeated the same concept three times in three different wordings.

INGONGRUIT “If I were obliged to determine between insipid congruity, and incongruity which produces grand and striking effects, I should not hesitate in preferring the latter.” (II, 231).

ABSURDITY “Who would not prefer an absurd, but laughable farce, to a flat insipid piece of five acts?” (II, 40).

IMPROPRIETY “I would rather wish that some improprieties should be risked for the sake of effect (where the mischief, if such, could be repaired) than that improvements should be confined to the present timid monotony.” (II, 157).

the picturesque and the painter But

how can the improver, or the playwright, or the architect, or the artist afford the presence of absurdity? The answer is that he allots to the incongruous its proper place within a larger composition. Here is how, addressing the garden artist and the improver, Price justifies it:

CONNECTION "is the leading principle of your art." (III, 107).

"The greatest of all (defects), and the most opposite to the principles of painting, is want of connection, a passion for making everything distinct and separate." (I, 238).

"Twilight does, what an improver ought to do: it connects what was before scattered; it fills up staring, meagre vacancies (and) destroys edginess." (I, 153).

"Every person of the least observation must have remarked how broad the lights and shadows are on a fine evening in nature, or (what is almost the same thing), in a picture of Claude." (I, 148).

A picture of Claude—another of Price's references to painters and painting, and a particularly appropriate one. Connecting objects in nature into coherent compositions is indeed the painter's job. If it is also a principle of picturesque planning—no wonder that the two words *pictor*, the painter, and *picturesque* are etymologically related. Price emphasizes the significance of this relation.

picturesque, painter and improver

"If we suppose a person of natural sensibility and discernment, but who had never seen a picture, to have been shewn when they were first painted, the Aurora of Guido, the Nymphs and Cupids of Albano, or the Leda of Correggio, pictures in which nothing but what is youthful and lovely is exhibited, he must readily have acknowledged the whole, and every part to be beautiful; because if he were to see such objects in nature, he would call them so, and view them with delight. The same thing must have happened had he been shewn a picture of Claude, where richly ornamented temples and palaces, were accompanied by trees of elegant forms, and luxuriant foliage, the whole set off by the mild glow of a fine evening; for every thing he saw there, he would wish to see and to dwell upon in reality. But should he have been shewn a set of pictures, in which a number of the principal objects were rough, rugged and broken, with various marks of age and decay, yet without any thing of grandeur or dignity, he must certainly have thought it strange, that the artists should choose to perpetuate on their canvas such figures, animals, trees, buildings, &c. as he should wish, if he saw them in nature, to remove from his sight. He might afterwards, however, begin to observe, that among objects which to him appeared void of every kind of attraction, the painters had decided reasons of preference; whether from their strongly marked peculiarity of character, from the variety produced by sudden and irregular deviation, from the manner in which the rugged and broken parts caught the light, and from those lights being often opposed to some deep shadow, or from the rich and mellow tints produced by various stages of decay; all of which he had passed by without noticing, or had merely thought them ugly, but now began to look at with some interest: he would find at the same time, that there were quite a sufficient number of objects, which the painter would perfectly agree with him in calling ugly, without any addition or qualification. Such observations as I have just supposed to be made by a single person, must have gradually occurred to a variety of observers during the progress of the art: many of them may have seen the artists at work, and remarked the pleasure they seemed to take in imitating by spirited strokes of the pencil, any rough and broken objects, any strongly marked peculiarity of character, or of light and shadow. They might thence be led to conclude, that a number of objects, neither grand, nor beautiful, nor ugly, are in a manner the peculiar property of the painter and his art, being by them first illustrated, and brought into notice and general observation. When such an idea had once begun to prevail, it was very natural that a word should be invented, and soon be commonly made use of, which discriminated the character of such objects, by their relation to the artist himself, or to his work." (I, 214-219).

Price's is a good case here. The painter as the visual type, physiologically and psychologically speaking, reacts more intensely than other types to impressions of sight. Hence he is the one to tell us how a stretch of scenery, rural or urban, can be converted into a landscape, that is a piece of three-dimensional art, planned to give visual pleasure. Price indeed goes further. He tries to prove, and does it neatly, that the landscape gardener, whether he knows it or not, works like a painter. He comments on this identity of procedure in his letter of 1795, the reply to young Humphry Repton's defence of Capability Brown.

"Though your principal aim (writes Price) throughout the whole of your Letter has been to counteract my endeavours, and to weaken as much as possible the connection between painting and landscape gardening, yet your own mode of proceeding affords the strongest proof of the closeness of that connection. Consider only what your process is, when you are consulted about the improvements of a place. One of the first things you do is to make representations of the principal points, in the state in which you find them; and other representations of the state in which you

hope they will be hereafter. In reality, you make the best pictures you can, with the materials you find there; and also with those fresh ones you mean to employ, and to which time must give effect." (III, 46-47).

This special technique of Repton's has been illustrated some years ago in an article by John Steegmann on Baynham Abbey (*THE ARCHITECTURAL REVIEW*, 1936, vol. 80, p. 195). And as the gardener works with the painter's technique, so the improver should look to the pictures of great landscape painters for forming his taste and establishing standards. Is there

"any standard, to which in point of grouping and of general composition, works of this sort can be referred; any authority higher than that of the persons who have gained the most general and popular reputation by those works, and whose method of conducting them has had the most extensive influence on the general taste? I think there is a standard; there are authorities of an infinitely higher kind; the authorities of those great artists who have most diligently studied the beauties of nature, both in their grandest and most general effects, and in their minutest detail; who have observed every variety of form and of colour; have been able to select and combine, and then, by the magic of their art, to fix upon the canvas all these various beauties." (I, 2-3).

Price in fact believes that by studying the achievements of landscape painters, the amateur might develop his judgment and discrimination sufficiently to do without professionals. That may have been true of him and of friends like Payne Knight or Horace Walpole. But would it still be true to-day? Have we still got amateurs in the Georgian sense? Who, not a painter, would see views as intensely as Price does in the following passage from the *Dialogue* of Messrs. Hamilton, Howard, and Seymour (1801)? Mr. Hamilton represents Price, Mr. Howard Payne Knight. The *Dialogue* was written to argue out differences between the two in their definition of the Picturesque. It is Mr. Hamilton who speaks the following words:

"You cannot imagine, what a loss there is in that group of trees, of which my old friend the clergyman was speaking. I can shew you very nearly where it stood: you see where there is a sinking in those hills to the left; from about this point where we stand, the trees just intersected that part: and as they rose a great deal above the horizon, and spread very much at top, you may imagine how well they must have divided this long continued view. You will immediately perceive, too, that the noble reach of the river in the second distance, with the bridge, the town, and the hills beyond, came in to the right of the group; and being separated by it from the general view, formed quite a picture." (III, 351-352).

Such susceptibility to visual effects the layman, in our century, has lost. And how many architects have still got it? Few: and fewer still when it comes to the pictorial approach to urban scenery. As long as it is only a matter of seeing landscape, the open-eyed may still be found in all ways of life. But the visual approach to nature in relation to buildings, to the richness of water effects, and to the garden (as against the grounds) has become rare indeed. Some comments of Price's on these topics may, in conclusion, be useful.

applications Price's principles in their application to the many parts that make up the urban pattern are of the highest topical value, although proffered with a view to conditions on a country estate only. Price's position was this: The "modern style" of layout for grounds had been introduced by Bridgman, Kent and others about fifty years before the *Essay on the Picturesque*, and perfected by Capability Brown between about 1750 and 1775. To us to-day a Brown park and a park of about 1800 look very much the same. But Price's chief aim in writing his *Essay* was to attack Brown and the Brownists for "insipidity," "high finish" and "monotony." Here is what Price sets against this:

WATER "All water of which the surface is broken, and the motion abrupt and irregular, as universally accords with our ideas of the picturesque." (I, 57).

"The smallest appearance of water, a mere light in the landscape, may answer a very essential purpose—that of leading the attention to those parts which are most worthy of notice." (II, 53).

TREES, CLIMBERS AND BUILDINGS "In the pictures of Claude, the character of which is beauty and cheerfulness, detached architecture, as far as I have observed, is seldom unaccompanied with trees." (II, 185).

"How many buildings have I seen, which, with their trees, attract and please every eye! But deprive one of them of those accompaniments, what a solitary deserted object would remain!" (II, 195).

"The accompaniments of beautiful pieces of architecture, may in some

respects, be compared to the dress of beautiful women. The addition of what is no less foreign to them than trees are to architecture, varies and adorns the charms even of those who, like Phryne, might throw off every concealment, and challenge the critic eyes of all Athens assembled." (II, 194).

"But the number of trees which an inhabitant of Holland, without fear of inconvenience, plants close to his house, is by no means necessary to picturesque composition: a very few, even a single tree, may make such a break, such a division in the general view as may answer that end." (II, 188).

"Trees, whether single or in groups, whether young or old, are obviously of the greatest use in accompanying buildings of every kind; but there seems to be a much closer union between them and low buildings. Cottages appear to repose under their shade, to be protected, sometimes supported by them; and they, on the other hand, hang over and embrace the cottage with their branches: it seems as if they could never have been separated from each other; and there would be a sort of cruelty in dividing them. If trees thus adorn the cottage, that, in return, by the contrast of its form and colour no less enhances the peculiar beauties of vegetation, and often fixes the attention on trees which in other situations would be unnoticed. No wonder, then, if we are particularly struck with any of the beautiful exotics when so placed; with an acacia, a pine, a cedar, that shade part of a village-house; with an arbutus, or a cluster of lilacs, over-topping the wall, or the pales of its garden." (II, 351).

"Though trees and shrubs of every kind have a peculiar and distinguished effect, in consequence of accompanying, and being accompanied by the houses of a village, there is another tribe of plants which gains still more by such a situation, and which indeed no other can shew to such advantage; I mean the various sorts of climbing plants." (II, 352).

The truth of these sentences for council houses and council flats need not be specially emphasized.

With regard to the garden, that is the part of the estate most closely adjacent to the house, Price preaches the same freedom. But here it turns in a most illuminating way against the dogmas almost universally accepted by his generation. Here he founds a new school which became the leading school of the later nineteenth century, and is still ours. Brown had brought the informal pattern of the grounds right to the front of the house. Price wants a zone of formality in between, laid out with a frank display of art. He even defends the old garden art of the seventeenth century.

GARDEN "It appears to me, that in the old gardens art was meant to be apparent, and to challenge admiration on its own account, not under the disguise of nature; that richness, effect, and agreement with the surrounding artificial objects, were what the planners and decorators of those gardens aimed at." (II, 156).

"In forming a general comparison of the two styles of gardening, it seems to me that what constitutes the chief excellence of the old garden, is richness of decoration and of effect, and an agreement, with the same qualities in architecture; its defects, stiffness, and formality. The excellences of the modern garden, are verdure, undulation of ground, diversity of plants, and a more varied and natural disposition of them than had hitherto been practised: its defects, when considered as accompanying architecture—a uniformity of character too nearly approaching to common nature." (II, 158-159).

A garden must not look like common nature. There must be something

"to mark the difference between what is close to the house, and what is at a distance from it; between the habitation of man, and that of sheep." (II, 126).

The curious thing, and the thing that proves once more Price's originality of approach, is that for him the seventeenth century garden does not stand for stiffness as it did for nearly all the other picturesque improvers; it stands even more for picturesqueness. The following statement must have sounded very perverse to readers used to regarding Brown's softly undulating gardens as the acme of picturesqueness.

"In many old places, there are almost as many walled compartments without, as apartments within doors; and though there is no defending the beauty of brick walls, yet still that appearance of seclusion and safety, when it can be so contrived as not to interfere with general beauty, is a point well worth obtaining; and no man is more ready than myself to allow that the comfortable, is a principle which should never be neglected. On that account all walled gardens and compartments near a house; all warm, sheltered, sunny walks under walls planted with fruit-trees, are greatly to be wished for: and should be preserved, if possible, when once established. I, therefore, regret extremely, not only the compartment I just mentioned, but another garden immediately beyond it: and I cannot forget the sort of curiosity and surprise that was excited after a short absence, even in me, to whom it was familiar, by the simple and common circumstance of a door that led from the first compartment to

the second, and the pleasure I always experienced on entering that inner, and more secluded garden. There was nothing, however, in the garden itself to excite any extraordinary sensations: the middle part was merely planted with the lesser fruits, and dwarf trees, but on the opening of the door, the lofty trees of a fine grove appeared immediately over the opposite wall; the trees are still there, they are more distinctly and openly seen, but the striking impression is gone. On the right was another raised terrace, level with the top of the wall that supported it; and over-hung with shrubs, which from age had lost their formality. A flight of steps of a plainer kind, with a mere parapet on the sides, led up to this upper terrace underneath the shrubs and exotics. All this gave me emotions in my youth, which I long imagined were merely those of early habit; but I am now convinced that was not all: they also arose from a quick succession of varied objects, of varied forms, tints, lights and shadows; they arose from the various degrees of intricacy and suspense that were produced by the no less various degrees and kinds of concealment, all exciting and nourishing curiosity, and all distinct in their character from the surrounding landscapes." (II, 121-123).

Incidentally, Price was open to the delights and sensitive to the subtleties of all arts. So he compares gardens of the kind just described with Handel's music, as against other lighter and less formal eighteenth century music.

"The same aversion to symmetry shewed itself nearly at the same period, in other arts as well as in gardening: fugues and imitations in music began to grow out of fashion, about the time that terraces and avenues were demolished; but the improvements in modern music have a very different character from those in modern gardening, for no one can accuse Haydn or Paisiello of tameness or monotony. The passion for strict fugues in music, and for exact symmetry in gardens, had been carried to excess, and when totally undisguised and unvaried, it created in both arts a dryness and pedantry of style: but the principle on which that passion is founded should never be totally neglected. Some of the greatest masters of music in later times, among whom Handel claims the highest place, have done what improvers might well have done; they have not abandoned symmetry, but have mixed it (particularly in accompaniments) with what is more wild and irregular." (II, 378).

However, Price is not consistent in his interpretation of the formally designed garden near the house. He was so anxious to defend it against Brown that he praised its intricacy and concealment in some passages such as that just quoted, while in others he allowed

"convenience, neatness and a dressed appearance." (III, 168).

Did he realize that neatness could be picturesque?

"Near the house picturesque beauty . . . must often be sacrificed to neatness; but that is a sacrifice, and one which should not wantonly be made." (III, 169).

The point was that close to the house utility was evidently required just as much as display. It is doubtful if Price ever made up his mind whether utility and "picturesque beauty" were allies or adversaries. He propounded both views.

UTILITY AND BEAUTY "It is an acknowledged maxim, that what is ornamental, should, if possible, appear to answer some purpose of utility." (II, 279).

That sounds like 1930 functionalism. The following passage does not:

"In all this, convenience and propriety are not the objects of consideration: not that either of them is to be neglected, but that they are objects of another kind; objects of good sense, and good judgment, rather than of that more refined and delicate sense and judgment, called taste." (III, 49).

However, the relation of function to æsthetic appeal is only a side issue in our context. What matters is Price's apology of the terraced garden with balustrades and statuary, or the fruit garden with walled-in compartments as a source of picturesque pleasure. The application of these passages to problems of urban planning is evident.

In such passages Price is perhaps at his greatest. They show how far he had left behind the accepted dogmas and fashions of his generation. The man who could defend the compartmented "Dutch" garden and Handel's music in 1790, without fear of being branded a reactionary, should be more to us than a representative of a style of the past. Such latitude of æsthetic sensibility raises him out of the eighteenth century to an undated position in the history of æsthetic theory. As we can still go for enlightenment to Leonardo, or Goethe, or van Gogh, so we can take our problems of visual planning to Price and be certain of answers well worth pondering over.

COLOUR IN BUILDING

The cottages on this page are : between Tomen-y-Mur and Trawsfynydd, Merioneth, right ; at Cwm Cynfal, Merioneth, below top ; and in Dentdale, Yorkshire, below bottom. The ruined barn on page 30, top, is also at Cwm Cynfal ; the cottage, below, is at Cwm Prysor.



colour and texture By John Piper



Warm brick walls that form the backgrounds in outdoor Georgian conversation pieces, the brittle yellow-plastered gable-ends of Cotman, the russet stains on Mrs. Allingham's Surrey cottages, the lichened Horsham-slab roofs of Victorian landscape painters of Sussex : the originals of these are among the advertised attractions of the house-agent. They become more sought after as they become rarer ; and yet we pay less attention than ever to the effects of future wind and weather when we build to-day. For we are gripped by self-consciousness about it. To put up a building that will "weather well," to build with an eye to effects of time is largely a perquisite of the "artistic" architect, and so a habit to be avoided by the practical one.

People in Ruskin's age were merely rude when he reminded them that they had a duty towards the future. The Victorian invention of the weather-resisting brick was a thumb-to-the-nose answer to remarks such as those quoted below from *The Poetry of Architecture*. The widespread use of polychrome brick was the smack in the eye with which architects and builders replied to *The Stones of Venice*.

We have carried building for immediate show, combined with unchanging durability, even further. As to effects of wind and weather, æsthetic or otherwise, we would rather there were none. But where there is no lichen there will be dirt. Where there is no new paint there will be old paint. Rain-stains on white walls are only desirable if the surface is highly irregular, as in the case of rural, and especially mountain, cottages ; only, that is, if the building is of the kind that will go, with the years, back to nature. Unless there is enough irregularity in the wall-surface of a whitened building to divert smoky rain-stains into definite channels and well-defined shapes, the stains themselves will adopt the colour and shape of dirty dishcloths.

The materials of neo-Georgian banks and town halls in red brick with yellow stone dressings will weather, and will in any case develop a charm of texture. The better-built council houses will grow lichen on their roofs. Raw brick pumping stations on the Downs, convinced, but unconvincing as they look at present, may develop a certain propriety with the years. But what of our steel and concrete, our glazed tiles, asbestos and plastics ?

Ruggedness and friability of materials are the two qualities that encourage the "golden stain of time." Nineteenth-century poets and artists were connoisseurs of these effects, which might still form something of a background and a guide to colour in building. The quotations that follow deal with buildings—barns and "fire-houses"—in Westmorland

and Cumberland between a hundred and a hundred and fifty years ago. The illustrations show some far-gone effects of weathering in other remote parts of the country to-day, where derelict and half-derelict buildings become almost one with the flora and geology of the landscape.

Ruskin on picturesque weathering

1 Picturesqueness . . . is *parasitical sublimity* . . . i.e., a sublimity dependent on the accidents, or on the least essential characters, of the objects to which it belongs. . . .

2 In architecture, the superinduced and accidental beauty is most commonly consistent with the preservation of original character, and the picturesque is therefore sought in ruin, and supposed to consist in decay. . . . But so far as it can be rendered consistent with the inherent character, the picturesque or extraneous sublimity of architecture has just this of nobler function in it than that of any other subject whatsoever, that it is an exponent of age, of that in which, as has been said, the greatest glory of the building consists; and, therefore, the external signs of this glory, having power and purpose greater than any belonging to their mere sensible beauty, may be considered as taking rank among pure and essential characters. . . .

3 The earth is an entail, not a possession. . . .

4 The greatest glory of a building is not in its stones, nor in its gold. Its glory is in its Age, and in that deep sense of voicefulness, of stern watching, of mysterious sympathy, nay, even of approval or condemnation, which we feel in walls that have long been washed by the passing waves of humanity. It is in their lasting witness against men, in their quiet contrast with the transitional character of all things, in the strength which, through the lapse of seasons and times, and the decline and birth of dynasties, and the changing of the face of the earth, and of the limits of the sea, maintains its sculptured shapeliness for a time insuperable, connects forgotten and following ages with each other, and half constitutes the identity, as it concentrates the sympathy, of nations: it is in that golden stain of time, that we are to look for the real light, and colour, and preciousness of architecture.

From The Seven Lamps of Architecture. 1 from Sec. 6, §12, 2 from Sec. 6, §16, 3 from Sec. 6, §9, Aphorism 29, 4 from Sec. 6, §10, Aphorism 30.

Wordsworth on Lakeland Cottages

1 The dwelling-houses, and contiguous out-houses, are, in many instances, of the colour of the native rock, out of which they have been built; but, frequently the Dwelling, or Fire-house, as it is ordinarily called, has been distinguished from the barn or byre by rough-cast and whitewash, which, as the inhabitants are not hasty in renewing it, in a few years acquires, by the influence of the weather, a tint at once sober and variegated. . . . Among the numerous recesses and projections in the walls and in the different stages of their roofs, are seen bold and harmonious effects of contrasted sunshine and shadow . . . both the coverings and sides of the houses have furnished places of rest for the seeds of lichens, mosses, ferns and flowers.

2 Sir Joshua Reynolds used to say, "If you would fix upon the best colour for

your house, turn up a stone, or pluck up a handful of grass by the roots, and see what is the colour of the soil where the house is to stand, and let that be your choice . . ." The principle is, that the house must harmonize with the surrounding landscape; accordingly, in mountainous countries, with still more confidence may it be said, "Look at the rocks and those parts of the mountains where the soil is visible, and they will furnish a safe direction."

3 Upon the whole, the safest colour for general use is something between a cream and a dust-colour, commonly called stone colour; there are, among the lakes, examples of this that need not be pointed out.

From Guide to the Lakes.

Ruskin on Lakeland Cottages

1 Its colour . . . should be as nearly as possible that of the hill on which, or the crag beneath which, it is placed; its form, one that will incorporate well with the ground, and approach that of a large stone more than of anything else. The colour will consequently, if this rule be followed, be subdued and greyish, but rather warm; and the form simple, graceful and unpretending. The building should retain the same general character on a closer examination.

2 The chert decomposes deeply, and assumes a rough brown granular surface, deeply worn and furrowed. The clay-slate or grey-wacke, as it is shattered by frost, and carried down by torrents, of course forms itself into irregular flattish masses. The slinty edges of these are in some degree worn off by the action of the water; and, slight decomposition taking place on the surface of the clay-slate, furnishes an aluminous soil, which is immediately taken advantage of by innumerable lichens, which change the dark grey of the original substance into an infinite variety of pale and warm colours. These stones, thus shaped to his hand, are the most convenient building materials the peasant can obtain. He lays his foundation and strengthens his angles with large

masses, filling up the intervals with pieces of a more moderate size; and using here and there a little cement to bind the whole together, and to keep the wind from getting through the interstices; but never enough to fill them altogether up, or to render the face of the wall smooth. . . . The door is flanked and roofed by three large oblong sheets of grey rock. . . . The window . . . is narrow and deep set; in the better sort of cottages, latticed, but with no affectation of sweet briar or eglantine about it. . . . The roof is rather flat and covered with heavy fragments of the stone of which the walls are built, originally very loose; but generally cemented by accumulated soil, and bound together by house-leek, moss, and stonecrop: brilliant in colour and singular in abundance. . . . Another perfection connected with its ease of outline is, its severity of character: there is no foppery about it; nor the slightest effort at any kind of ornament, but what nature chooses to bestow. . . . The mass, consequently, at a distance, tells only as a large stone would, the simplicity of its form contributing still further to render it inconspicuous.

From The Poetry of Architecture, first published 1837-38. 1 from Chap. 4, §49, 2 from §§51-55. The cottage described stood near Kirkstone, probably at Troutbeck.



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Roubiliac's Argyll Monument

The reason for continuing this month the illustration of Warburg photographs and photographs of Roubiliac's work is that not until they all, or at least the majority of them, are in the hands of people who are ready to look at architecture, sculpture and decoration can it be hoped that their message will become effective, their message of emotional fullness and visual joy. The Argyll Monument in the south transept of Westminster Abbey established Roubiliac's reputation as London's most brilliant memorial sculptor. It was designed in 1745, when Roubiliac was about forty or a little over, and unveiled in 1749. John Campbell, second Duke of Argyll, was born in 1678, and succeeded to the title in 1703. By then he had made a name for himself as an excellent soldier. He was given the command of a regiment as early as 1694. In the War of the Spanish Succession he distinguished himself at Ramillies, Oudenarde and Malplaquet. He hated Marlborough and was hated by him. When peace returned, he was made Commander-in-Chief of the Scottish Forces. His later political career was forceful but inconsistent. Swift called him "ambitious, covetous and cunning," Glover in his Memoirs, on the other hand, praises his "dignity and vivacity, joined to a most captivating air of openness and sincerity."

Roubiliac has represented the Duke reclining on a sarcophagus with Eloquence below on the left, and Pallas Athene on the right. History, holding a folio with the Duke's dates of birth and death, stands behind him, inscribing on an obelisk his name and titles. The choice of Eloquence (with the caduceus) seems justified by Thomson's praise: "Powerful as thy sword, from thy rich tongue Persuasion flows, and wins the high debate." Athene stands for wisdom. Cesare Ripa, whose Iconologia (see Sir Kenneth Clark's article last month) was the standard work of the Baroque on all matters connected with allegory, explains: "The shield with the head of Medusa shows that the wise man must cut off all his bad habits and demonstrate them to the ignorant so that they may avoid them. With armour and lance she resists all exterior forces, being fortified within herself, and fights for the weak and the impotent." On the sarcophagus, between Pallas and Eloquence, is a relief of Liberty with the Phrygian cap (later the symbol of the French Revolution), and Magna Charta.

The Argyll Monument has a distinguished ancestry. Originality did not quite mean as much in the eighteenth century as it does now. Michelangelo in his Medici Tombs at S. Lorenzo, Florence, below left, introduced about 1525 the type of sepulchral monument with two reclining figures on a sarcophagus and the statue of the deceased seated above. Bernini in his Urban VIII at St. Peter's, about a hundred years later, amplified the scheme by giving more prominence to the allegorical figures. Bernini's tombs of Urban VIII and the similar one of Alexander VII were greatly admired and widely imitated in Italy and the North. Camillo Rusconi's tomb of Gregory XIII, also at St. Peter's, is one of them. In date and design it brings us closer to Roubiliac, with its relief on the sarcophagus (introduced in Algardi's Leo XI of mid-seventeenth century date), and the figure of Pallas Athene on the right of the latter may have been Roubiliac's immediate model. The motif of the obelisk behind the Duke of Argyll comes from France. It was a favourite of the official style of Louis XIV and occurs, for instance, in the monument to Turenne, below right, who died in 1675. It was designed by Le Brun and carried out by J. B. Tuby. Coysevox has it also in Le Brun's own tomb. Permoser, Roubiliac's first master, incorporated it into his Faltz tomb at Berlin. By 1745 it had been familiar for some time to England too.

Le Brun's design is far more static than Roubiliac's. This, with its graceful zig-zag composition from the gesture of Pallas via the hanging-down arm of the Duke to his head, the left arm of History, and up to her right arm and hand, belongs entirely to the Rococo. Now the Rococo means to most people nothing but superficiality and flippancy. The calm dignity of the Duke's head should give them a better and truer opinion of eighteenth century sculpture. It possesses all the masterful precision of mature Pope couplets.



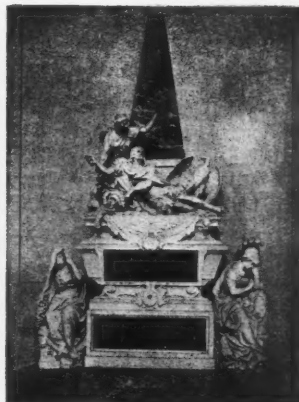
MICHELANGELO



BERNINI



RUSCONI



PERMOSER

FABRICS FOR HARD WEAR

One of the major disappointments of the Board of Trade's utility furniture venture was the drabness of the upholstery materials. Nothing at all had been done to improve a generally poor standard. The reason given was that, as long as pre-war stocks were available, no new designs would be permitted—a feeble reason, when so much could have been achieved. There is, however, now reason to believe that the new utility furniture of 1944 will also have new utility upholstery. In this connection may be recalled the chief large-scale experiment so far made in co-operation of designer, manufacturer and client to attain a higher aesthetic and utilitarian standard for hard-wearing fabrics. Bus and tube seats are exposed to a maximum strain. So the problem that Frank Pick set to himself and the designers whom he had chosen—the author of the article is one of them—was the very same which the Board of Trade seems to be setting itself now.

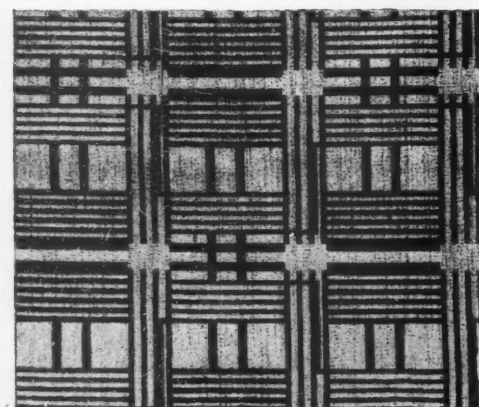
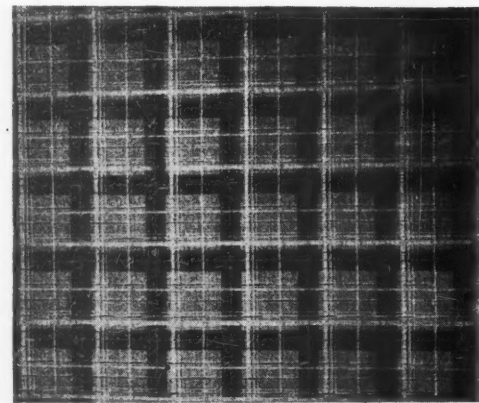
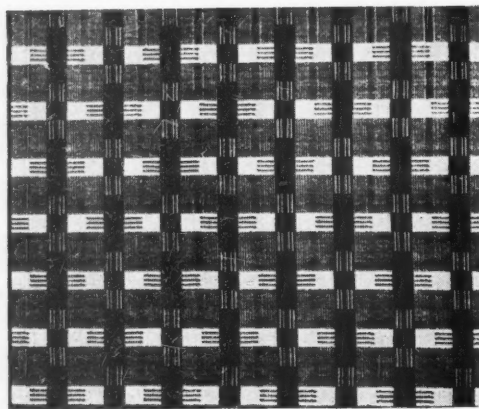
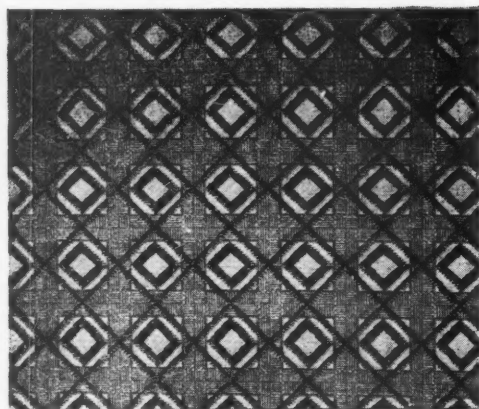
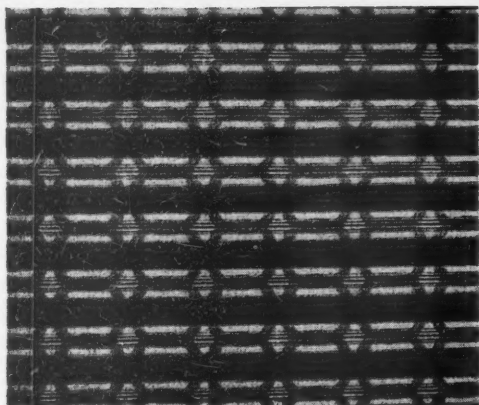
When Frank Pick was first associated with the General Omnibus Co. (the L.P.T.B.'s predecessor), they already owned workshops with engineers and designers who were responsible for the bodies and fittings of the buses. Almost everything to the smallest detail was designed and made on the premises. One of the exceptions was the woven material used for covering seats. This was manufactured by the trade in the ordinary way. Thus, although Pick began almost at once to raise the standard of design in London Transport posters, stations and rolling stock, furnishing materials remained uncared for.

Only after all the other improvements had been achieved, just before the war, Frank Pick and his then publicity officer, Christian Barman, tackled them. It was realized from

the outset that materials available in the market would not be much good. L.P.T.B. seating fabrics would, like everything else in



Fabrics for hard wear is what the Board of Trade's Utility Furniture experts are beginning to think about now. Here are some examples of what Frank Pick chose in 1939 for London's buses and tubes, sensible and in some cases sensitive designs, in sensible colourings—browns and soft greens chiefly—and of a character of which passengers will not tire too quickly. On the left the first, second and fourth pictures are designs of Marion Dorn's, the third and the bottom one of Enid Marx's. The cut-out design with the leaves below is again by Marion Dorn, the two larger details at the foot of this and the facing pages are by Paul Nash.



tubes, buses, trams and trolleys, have to be specially designed to fit the purpose.

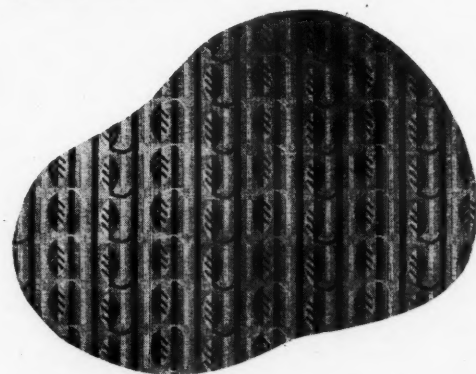
Experience had shown the most hardwearing material for seats to be moquette, a material woven on special Jaquard looms by a few firms only. Moquette has naturally only a small number of customers but is usually bought in large quantities. There had not been either sufficient demand or competition to stimulate experiments with design or to call forth anything good and contemporary. As moquette was mainly used for seat covers, the patterns on it were intended to conceal dirt and wear-marks by breaking up the surface, and little attention had been paid to any other aspect by its producers.

In order to meet their special requirements, the L.P.T.B. decided to look outside the trade. They invited several artists—some painters and some designers by profession, but none with any specific experience of designing for moquette—to submit ideas which would take into account the possibilities of the manufacturing process. The problem set these artists was this: as the trains were used by all classes and trades going to and from work, sometimes in greasy overalls, dirt-stains were inevitable. Short journeys and rush-hour traffic produced heavy wear and tear, to which some parts of the seats and backs were more exposed than others. Joggling and the frequent use of artificial light were both liable to produce dazzle, and this the designs must reduce rather than accentuate. It was also important that the results should look cheerful. The choice of colour was limited by the need to match up with several different materials, such as painted wood and metal, plastics and rexine. A further problem, not at first apparent, was that designs when made up and in position in the coaches looked very different from patterns seen flat.

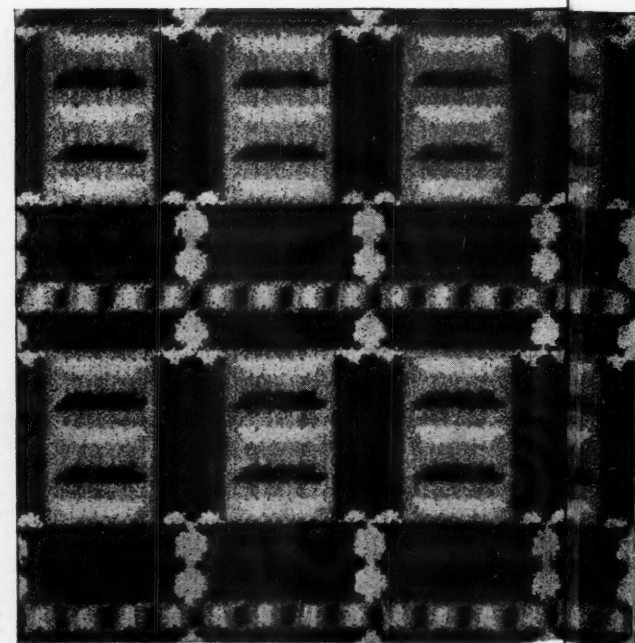
Having assimilated these facts, the artists were offered facilities to study the technicalities of the process for manufacturing moquette, so that they might take advantage of its possibilities and work within its limitations. As one of the artists consulted, I found the variety of textures in the weave, which were made possible by mixing plain and terry (cut and uncut threads as in velvet), most interesting. By using this device the design acquired more character, and the wearing qualities of the material were increased. It also helped to get away from the rather cheap imitation-printed look that afflicted many of the commercial designs—a curious fact, for in the past printing has been sometimes considered as the poor relation of weaving and been used to imitate the more costly effects of woven cloth, but I had never seen weaving imitating printing before.

One of the most frequent handicaps under which English textile design has suffered, has been the failure of both artist and manufacturer to recognize that, for a design to be satisfactory, it requires to be so worked out by the artist that it can be transferred to the machine without requiring to be redrawn and tinkered up to meet technical requirements. Only too often designs are subjected to a process of "adaptation" in the works (to make them fit the machine or even to show off

its technical capacities more fully) in the course of which a number of small modifications are introduced, which have the cumulative effect of altering the pattern regardless of weight or rhythm and thereby destroying all its character. Both Frank Pick and Christian Barman were aware of this danger and did everything possible to avoid it. For the translation of designs to be successful the willing co-operation of the manufacturers was also essential, in order to obtain the necessary technical data, such as the exact size of the repeat and the minimum unit of colour which could be used.



Even on this occasion the collaboration between artist and manufacturer, though much closer than is normally the case, was not as close as it might have been. The requisite information was not always supplied with sufficient accuracy, or at the right time, partly because the need for it was not fully appreciated—those in charge of the process honestly could not see that small alterations put in by a works hand made any difference. In some cases, too, there was apparently an element of jealousy of outsiders in the design studios at the works, or of fear lest trade secrets be divulged to rivals. For these reasons, it was sometimes only possible to get an approxima-

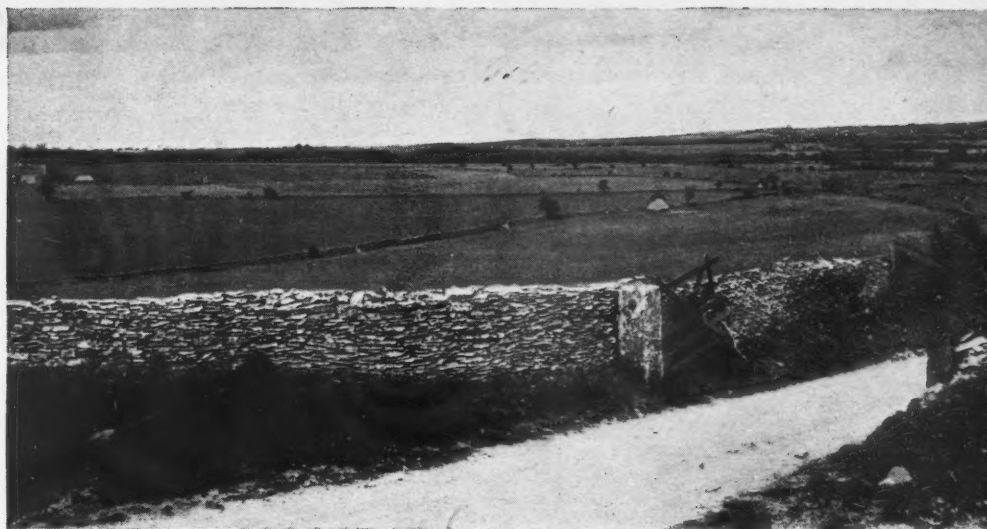


tion to the original design in the finished product. Two examples may be given. In one case a design was based on variations of squares, but not until samples had been woven did it transpire that the machine which was to be used for producing it was incapable of weaving an exact square, as it took up an uneven number of threads in the weft to the warp. In another design the terry (or uncut moquette) was introduced to emphasize the colour pattern, but again not till the design had been woven was the fact elicited that the terrying repeated on a scale of its own independently of the rest of the woven pattern, and so could not come out as designed. On occasions where alterations were necessary, when the artist was allowed to make them, it usually proved possible to preserve the character of the design, but when this adjusting was done without consultation the character of the design got lost.

This insistence on the faithful reproduction of the design may appear meticulous, but without it the full possibilities of the material can never be developed and English designed materials can never approximate to the best Continental standards. Buying Continental designs is no remedy for insensitive execution. It is not merely a question of æsthetic satisfaction; a design which is incorrectly reproduced is anything but restful; squares that are not square make people feel cock-eyed and irritated.

Perhaps the most interesting aspect of this experiment of the L.P.T.B. was that the artists were given specific problems to solve instead of being merely asked for a few "ideas," i.e. rough sketches bearing no relation to the kind of material in which they were to be produced or to the purpose for which they were to serve. The results achieved have, it can safely be said, justified the experiment. Whatever shortcomings they may have, they represent a remarkable advance on previous productions.

ENID MARX



Cotswold dry-walling

The following note was written and drawings added by Mr. J. Harman, a West Country builder himself and the descendant of West Country builders. His information about the dying or dead dry-walling craft is first-hand and printed here, as it was received. The two photographs are by Peter Ray.

Dry stone walls enclose the fields of the Cotswold country. The reason for this is fairly obvious; soil is not fertile on these bare, sheep-grazing hills, and hedges do not grow easily. But stone, suitable for walls, is readily procurable in almost unlimited quantities and at almost any point. Thus the trade of the dry-waller came into being and was kept alive. His status and pay came somewhere between that of a farm labourer and a mason. Following the invariable custom of country craftsmen, dry-walling was a family matter: father, sons, sons-in-law—together with an odd cousin and an uncle or so—would form "gangs" and undertake dry-walling on piece-work terms.

The recognized measurement was by the chain (22 yards) in length and the "standard" wall or "mound" was "three feet high and toppers"—which meant a structure about three feet, nine inches above ground level.

The landowner provided and delivered the stone to the site, the digging and hauling being usually done by his farm hands. The stone was distributed on each side, about a yard away from the position the wall was to occupy. The wallers, therefore, were paid for labour only—on the measured work.

There are very many variations in the methods of construction and in the dimensions of dry stone walls. They can be seen with toppers set in cement and sand, topped with a rounded cement coping or with freestone coping laid flatways, built with dressed or hammered stones, constructed with mortar courses—half-way up, built upright (with no batter), built to a height of eight feet—to mention just a few of the variations. All these were the dry-waller's work—at piece-work rates which, of course, were adjusted to the amount of work involved. The better the stone provided by the landowner, the better the wall would be in the end, unless competition, cut prices or the urge to "get rich quick" had made the dry-waller do slipshod work.

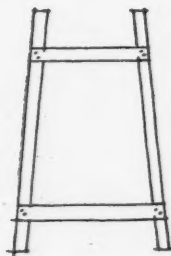
The dry-waller's pay in the early part of the century, at a time when a farm labourer received 12s. a week and a good mason about 28s., was (I am informed) between 15s. and 18s. a chain, and it must have been a proud moment in the homestead if the gang earned as much as 20s. a week for each of its members.

"Family" dry-walling and piece-work method were dying out previously to the 1914 war. They survived, in isolated instances, until about 1920—the price having risen to about 50s. a chain. Walling is now done by farm hands or builders' masons: if the former, it is done very badly and if the latter it costs too much. Only very occasionally an "estate mason" can still be encountered—a very ancient, beer-pickled survivor of a dead Cotswold craft.

equipment

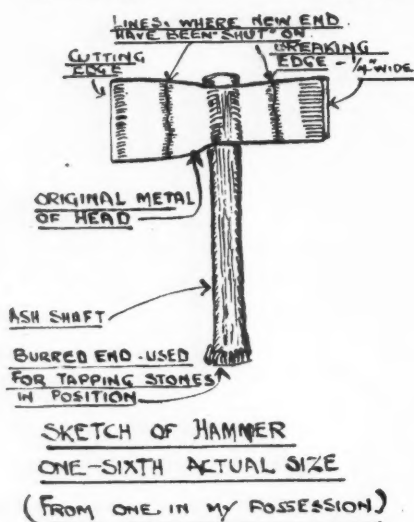
FRAMES—These are of light woodwork (1 in. by 2 in.), nailed together to the sectional shape of the wall that is to be built. They are fixed along the wall line at intervals of about six yards. Lines are attached and strained from the outer edges which give the waller his guide. They can, of course, be moved on from section to section of the work as it progresses.

HAMMER—The dry-waller's hammer is, I believe, unique to this district: it is unprocurable from any tool-maker; it is a "local blacksmith made" implement and is not, I think, to be found in any other locality; handed down from father to son, amenable to almost endless renovation (by "shutting" hardened metal ends on to the middle—or eyepiece—ironwork), and unknown in its origin. It may well have first appeared—made of flint with a bone handle—among Neolithic "dry-wallerers." With this the



FRAME —

waller roughly shapes the stone, and a knowledge of the stone and a high degree of skill is necessary to do this successfully. He holds the stone aloft, cradled against his body, gazes at it with knowing eye, hits it with his hammer in, what appears to be, the least appropriate



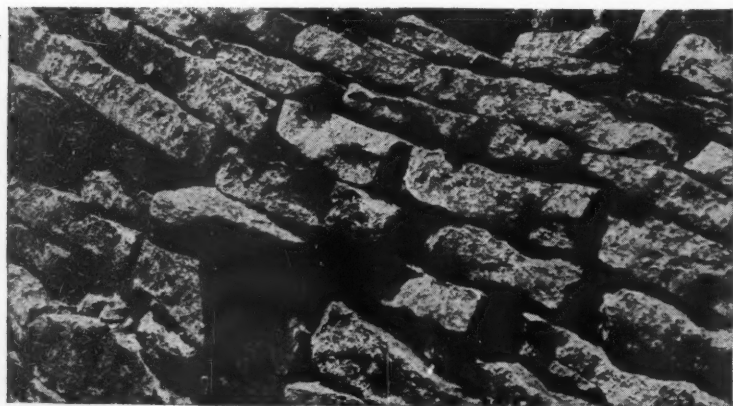
place and the right piece flies off. Good dry-walling stone requires very little adjustment in this way. The same type of hammer is also used by builder's stone masons. **SPADE**—Used only to remove the top soil for the foundations.

material

Stones should be from 3 in. to 6 in. deep on the faces and have good "tails" (the tails are the ends most distant from the faces). They should be flat and anything over 10 in. long (on the face), and they should not be liable to scale. The toppers should cover the width of the wall when placed on edge and should be 9 in. or more in height; they should have flattish sides, to fit together when in position. The bonders should be at least equal in length to the thickness of the wall and should be, roughly, uniform in shape and thickness.

construction

The turf and top soil is removed, about one yard in width and from 4 in. to 6 in. in depth. Flat foundation stones (slightly wider than the bottom course of the wall) are laid level. The frames and lines are then fixed in position and the wall is built. Courses are "random" and are kept level, through the thickness of the wall, the tails being propped up by small pieces of stones which are wedged under them. The tails should roughly interlock (as in crazy paving). Small stone "middle filling" should be avoided as much as possible. Bonders should be laid at different heights but not too near the top, every three yards or so. They are usually allowed to project from the wall faces and are often mistaken for steps. There is no point in these projections; however, they save cutting (and perhaps spoiling). The wall is "battered" sectionally and is about 24 in. wide at the base and 16 in. at the top. The toppers are placed on edge on the top course and wedged by the insertion of flakes of stone driven between them at intervals. The wall courses are sometimes wedged in a similar manner if loose.



BOOKS

Cincinnati looks at Strawberry Hill

HORACE WALPOLE: GARDENIST. By Isabel Wakelin Urban Chase. Princeton University Press, for University of Cincinnati. (In England: Oxford University Press), 1943. 23s. 6d.

THIS is a disappointing book—in a sense, alas, none too rare with American university theses. Here is a scholar, widely read in her subject, able to produce a philologically respectable new edition of an eighteenth century classic—Horace Walpole's *History of the Modern Taste in Gardening*—and add to it forty pages of explanatory notes and a bibliography of thirteen pages. But when it comes to 165 pages on the background of Walpole's book, that is to a live understanding of Georgian landscape gardening and its historical implications, then the reader is left with considerably less food for thought than if he had re-tasted Christopher Hussey's *The Picturesque* of seventeen years ago.

The art of gardening is a visual art. To write of it an author's primary interest should be visual. Miss Chase's is not. She seems to be a student of English literature. She is not particularly anxious to verify which gardens of Walpole's age still exist and in what state they are. Of Christopher Tunnard's account of Painshill she does not know. This is especially characteristic; for his *Gardens in the Modern Landscape* (1939) is the only recent book with a visual approach to, and a contemporary outlook on, the history of garden art. There are other curious symptoms of ignorance of the history of art and architecture, or at least a beginner's attitude.* And there is no real sympathy either with Walpole's Gothic pleasures.†

What remains then? Quite a lot to be grateful for. As far as Walpole is concerned, a very useful selection of gardening remarks from his journals and letters. And how excellent are they; how well did he write.‡ The term *gardenist* comes from him and the term *landscape-garden*. The word *Sharawadgi* was used by him with the same



SECTION OF DRYWALL

gusto as by the editor of *THE ARCHITECTURAL REVIEW* last month ("I am almost as fond of the Sharawadgi . . . in buildings as in grounds or gardens," February 25, 1750). Of French gardens in the English style he wrote: They "can never have as beautiful landscapes as ours till they have as bad a climate." Kent's scattered clumps, he says, look "like the ten of spades" (June 20, 1748). On the deliberate and complicated irregularity of early small-scale picturesque gardening in the Pope-Twickenham and Kent-Chiswick manner his comment is: "There is not a citizen who does not take more pains to torture his acre and a half with irregularities, than he formerly would have employed to make it as formal as his cravat." (*The World*, 1750.) And so I could go on quoting for quite a long time.

Then the book has much of detail about the other gardening writers—Switzer, Langley, Gilpin, Shenstone, Kames, Whately, George Mason, Chambers, William Mason—and selected descriptive passages about such gardens as *The Leasowes*, *Stowe*, *Hagley*, etc. There is, of course, a good deal of overlapping with other recent books. That is in fact what makes research into eighteenth century landscaping so cumbersome. No comprehensive book exists yet. The student has to gather his material from many collections, all of them somewhat arbitrary and most of them not easily accessible. America has done much within the last fifteen or twenty years to elucidate aspects of the problem. Professor Manwaring's book of 1925 is well enough known; so is, by now perhaps, Professor Sprague Allen's *Tides in English Taste* (1937). But who can get access to Mr. Templeman's *Gilpin* of 1935, Mr. Monk's study of the *Sublime* of 1935, Mr. Draper's *William Mason* of 1924, and his bibliography of eighteenth century aesthetics (1926), Miss McNamara's bibliography of landscape architecture (1934), and Miss von Erdberg's *Chinese Influence on European Gardens* (1936)?

An intelligent summing-up of all this recently assembled and presented material is needed and, to get us one stage beyond Christopher Hussey's classic, it should be done as a strict history of the visual development, monographically and biographically—with a good number of illustrations from contemporary prints (which have not yet been properly collected), with a list of surviving specimens and their description in as appreciative a manner as Christopher Tunnard's in dealing with Painshill and Claremont, and with the aim of making us at last see—see, not theoretically understand—in what a Kent garden differs from a Brown garden, and a Brown garden from a Repton garden.

* P. 48, Sir Humphrey Repton read Humphry Repton; p. 57, Nonesuch near Elwell, read Ewell; p. 61, Felter Lane read Fetter Lane; p. 71, the fountains in the Piazza Navona can hardly enhance the beauty of San Carlo; p. 71, *Mercuré de France*; p. 88, *Shaftesbury's Characteristics*, 1727-28 read 1711-14; p. 132, Temple Newsham read Temple Newsam; p. 139, *Marblehead* read *Marble Hill*; p. 143, "Old Capability" Brown read "Capability" Brown; p. 243, *Bush Park* read *Bushey Park*; p. 255, "recent American scholars . . . such as Professors Manwaring, Lovejoy, Hussey and Allen": Christopher Hussey will enjoy that.

† "In building Strawberry Hill he gathered together a confused mass of Gothic ornamentation and plastered it over a frame that was not truly Gothic in character," pp. 193-194.

‡ This month's *Anthology* is an example of his spirited style—just as rococo as his brand of Gothic.

PETER F. R. DONNER

SHORTER NOTICES

CHANGING BRITAIN. Cadbury Brothers. 1s.

Cadbury's reconstruction pamphlets are going on from success to success. This new one appearing as No. 1 of a series deals with "the industrial revolution, 1750 to 19 . . ." Its technique of "visual presentation," as it is called, is excellent. There is not a page without telling illustrations, mostly in colour. No school, W.E.A., A.B.C.A., or University Extension group could wish for anything better to bring home the origins of the present chaos and the needs of the future. Not all the drawings are up to standard, but even that helps to create the right confidence-inspiring atmosphere. The pamphlet ends with a bibliography of twenty-eight items, ranging from Professor Andrade's *Engines* and *The Map Approach to British History* to Lewis Mumford and Catherine Bauer.

ANTHOLOGY

The beginnings of gardening

Gardening was probably one of the first arts that succeeded to that of building houses, and naturally attended property and individual possession. Culinary, and afterwards medicinal herbs, were the objects of every head of a family; it became convenient to have them within reach, without seeking them at random in woods, in meadows and on mountains, as often as they were wanted. When the earth ceased to furnish spontaneously all these primitive luxuries, and culture became requisite, separate inclosures for rearing herbs grew expedient. Fruits were in the same predicament, and those most in use or that demand attention, must have entered into and extended the domestic inclosure. The good man Noah, we are told, planted a vineyard, drank of the wine, and was drunken, and everybody knows the consequences. Thus we acquired kitchen-gardens, orchards and vineyards. I am apprized that the prototype of all these sorts was the garden of Eden, but as that Paradise was a good deal larger than any we read of afterwards, being inclosed by the rivers Pison, Gihon, Hiddekel and Euphrates, as every tree that was pleasant to the sight and good for food grew in it, and as two other trees were likewise found there, of which not a slip or sucker remains, it does not belong to the present discussion. After the fall no man living was suffered to enter into the garden; and the poverty and necessities of our first ancestors hardly allowed them time to make improvements on their estates in imitation of it, supposing any plan had been preserved. A cottage and a slip of ground for a cabbage and a gooseberry-bush, such as we see by the side of a common, were in all probability the earliest seats and gardens; a well and bucket succeeded to the Pison and Euphrates. As settlements increased, the orchard and the vineyard followed; and the earliest princes of tribes possessed just the necessities of a modern farmer.

Matters, we may well believe, remained long in this situation; and though the generality of mankind form their ideas from the import of words in their own age, we have no reason to think that for many centuries the term *garden* implied more than a kitchen-garden or orchard. When a Frenchman reads of the garden of Eden, I do not doubt but he concludes it was something approaching to that of Versailles, with clipt hedges, berceaux and trelliswork. If his devotion humbles him so far as to allow that, considering who designed it, there might be a labyrinth full of Æsop's fables, yet he does not conceive that four of the largest rivers in the world were half so magnificent as an hundred fountains full of statues by Girardon. It is thus that the word *gardens* has at all times passed for whatever was understood by that term in different countries. But that it meant no more than a kitchen-garden or orchard for several centuries, is evident from those few descriptions that are preserved of the most famous gardens of antiquity.

That of Alcinous, in the *Odyssey*, is the most renowned in the heroic times. Is there an admirer of Homer who can read his description without rapture; or who does not form to his imagination a scene of delights more picturesque than the landscapes of Tinian or Juan Fernandez? Yet what was that boasted Paradise with which

the gods ordain'd

To grace Alcinous and his happy land?—POPE.

Why, divested of harmonious Greek and bewitching poetry, it was a small orchard and vineyard, with some beds of herbs and two fountains that watered them, inclosed within a quickset hedge. The whole compass of this pompous garden inclosed—four acres.

HORACE WALPOLE (*The History of the Modern Taste in Gardening*, 1771.)

MARGINALIA

In Memoriam

Sir Edwin Lutyens (1869-1944)

How will history deal with the fame of Sir Edwin Lutyens, who died on New Year's Day? He was great, no doubt. Some say as great as Wren; some even greater. But can an artist be of the greatest who is out of sympathy with the style of his age. Is that possible? Can an artist successfully shut himself off from social and emotional changes which occur when he has reached maturity and which do not only divide one phase of history from another, but one European period from another? Perhaps he can. If so, nothing need prevent us from enjoying to the full Sir Edwin Lutyens's art—creative, inspired, elegant and witty.

It is an art now of the past. Historically speaking, Sir Edwin Lutyens stands in line with Sir Reginald Blomfield, Sir Edwin Cooper and Sir Herbert Baker: for a permanent English tradition and against what seemed a passing barbarism. But Lutyens never

argued, he went on with the job. His productivity was so inexhaustible, his success so sweeping that he had always plenty on his hands without quibbling over theories.

He was a practitioner first and foremost, trained, before he entered Sir Ernest George's office, in a builder's yard, never careless about detail and finish and always a man of the world, whether he dealt with clients or with elevations. His fertility was portentous, his originality anything from exhilarating (Tigbourne Court) to exasperating (Press Association Building). In his work the colossal (Britannic House) stands side by side with the elegant (7, St. James's Square), the representational (Delhi, 1913) with the playful (Queen's Doll's House). He designed some of the best English houses in the comfortable, quietly picturesque cottage style of the 'nineties decisively perfected by him (Munstead Wood, Orchards Godalming, Goddards Abinger, Deanery Garden Sonning, Marsh Court Hampshire). He took the lead in

abandoning that style for a revived Palladianism (Heathcote, Ilkley, 1906) and an extremely restrained Neo-William and Mary (Hampstead Garden Suburb, Great Maytham). He was one of the chief promoters of the new garden-style of his friend, Miss Jekyll. He restored castles, added to Queen Anne houses, and designed what is still the most successful of twentieth-century churches: St. Jude's, Hampstead Garden Suburb (1908).

Lutyens was knighted in 1918; he was elected an R.A. in 1920. In 1921 he was awarded the R.I.B.A. Gold Medal; in 1942 the Order of Merit. In 1938 the Academy made him President. Of official and large-scale work during the last twenty years of his life, Grosvenor House, the Midland Bank façade in Poultry, and the Roman Catholic Cathedral for Liverpool must be mentioned. To these the Royal Academy plan for London can, it seems, be added, although it was exhibited anonymously. But Sir Herbert Baker, who was a member of the committee,

A CROSS-SECTION THROUGH SIR EDWIN LUTYENS'S WORK. From top to bottom: Munstead (for Gertrude Jekyll), 1896; Tigbourne Court, 1899; St. Jude's, Hampstead Garden Suburb, 1908; The Hoo, Willingdon, 1903; British Embassy, Washington, 1927; Britannic House, Finsbury Circus, 1926.



wrote in his appreciation of Lutyens in *The Times* that "his last masterpiece" was "the design for the architectural rebuilding of the new



WAR DAMAGE IN RUSSIA. Left, the Chernishev Palace at Yaropolets; right, the rotunda of the New Jerusalem Monastery at Istra.

London which will arise after the war." So the Academy plan will justly appear in architectural history as the Lutyens's plan—though Heaven forbid that it should materialize. For we cannot, when it comes to planning the twentieth century, allow ourselves, out of affection for a great man and out of admiration for his highly personal style, to be saddled with a Wrenaissance London as a

monument to a period which the first world war brought to a murderous close.

War Damage in Russia

The full measure of war damage to the architectural heritage of Russia cannot as yet be assessed. The recent exhibition of photographs at the R.I.B.A. can only have given a very preliminary and incomplete

survey. It included the Monastery of the New Jerusalem at Istra, a seventeenth-century group of buildings, remodelled by Rastrelli a century later, the immense Joseph Volokolamsky Monastery, one of the centres of mediaeval Russian literature and theology, the Cathedral of St. Sophia (1045-1050), and the Kremlin walls of Novgorod, the Gostiny Dvor of Kaluga, the Nikolsky

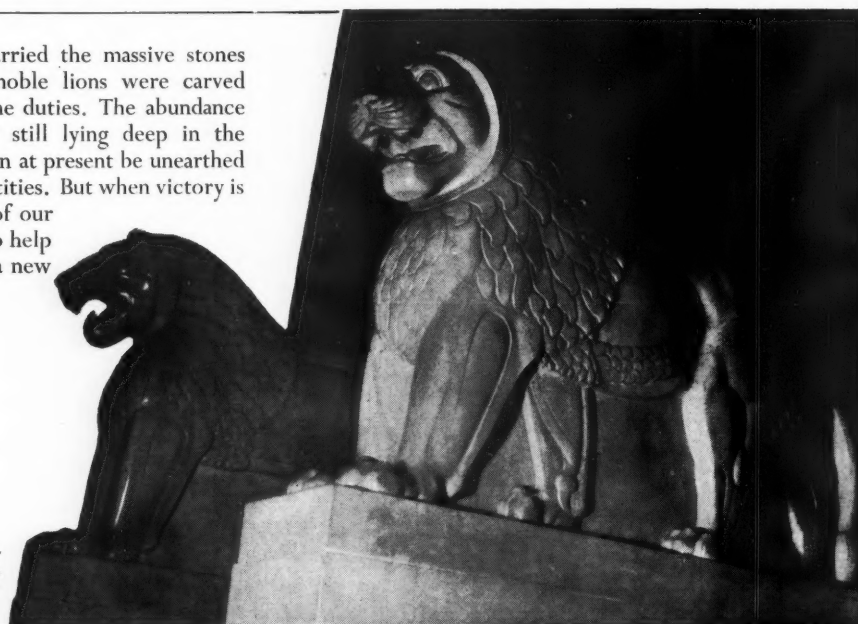
Cathedral at Mozhaïsk, and of eighteenth-century work the Gontcharov and Chernishev palaces at Yaropolets, and many town buildings at Kalinin and Kaluga. The photographs of Tsarskoje Selo and Peterhof are of course not up-to-date. The towns and palaces were only recaptured by the Russians late in January. Many of the paintings and *objets d'art* seem to have been removed by the German authorities. The buildings are said to be in ruins.

Sir Ian Macalister retires

Sir Ian Macalister was elected secretary of the R.I.B.A. in 1908. The Institute had at that time 2,194 members and 21 allied societies. It had, when Sir Ian retired at the end of last year, 9,275 members and 109 allied societies. Not all this spectacular progress is due to Sir Ian, but, one can safely say, much of it. His patience, his determination, his perspicacity, his perseverance and his business-sense have made the R.I.B.A. what it now is. At the end of the last century there were still quite a number of leading architects who preferred to remain outside a body that seemed to them too professional and not art-minded enough. An architect of standing who would now prefer not to acquire or use the Institute's initials would have to be a crank or a reckless idealist. The innovations which more

[continued on page xlviii]

The men who quarried the massive stones from which these noble lions were carved are called to wartime duties. The abundance of 'Hopton-Wood' still lying deep in the Heart of England can at present be unearthed only in limited quantities. But when victory is won, this treasure of our land will be there to help grace the fabric of a new and better Britain.



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GEORGIAN ARCHITECTURE AT KING'S LYNN



A QUARTET OF ENTRANCE DOORS

Photos
L. E. Walker



IN King's Lynn, as elsewhere, the vigour derived from their Classic prototypes marked the earlier examples of Georgian architecture. As they became more facile, the architects elaborated these simple forms to the point of exuberance but, unfortunately, continued to alter when they could no longer improve, and so drifted into the sleek fatuity that comes from

over-refinement. It is a salutary thought, that rarely does good come from changes made just for the sake of novelty, and this may well be borne in mind should you be prompted to try something else in place of 'PUDLO' Brand waterproofer, which has adequately served the requirements of structural waterproofing for more than thirty years.

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continued from page xlvij

than any have created that position of absolute power for the Institute, a position envied or criticized by architects abroad, came in during Sir Ian's tenure of office: the registration of architects and the reorganization of architectural education.

It will be a difficult task for the Institute to find a successor to Sir Ian. What principles should dictate his choice has best been developed in a long anonymous letter to the *Architects' Journal* of December 9, 1943. It was signed *A Middle-aged Member*.

Architectural Appreciation

The R.I.B.A. Reconstruction Committee called a conference on January 6 to discuss with educationalists a resolution on the teaching of architectural appreciation in schools. The resolution will in time be placed before the President of the Board of Education. Few people attended, and shockingly few members of the technical press, which shows how little it is yet recognized that a keener visual approach to architecture is one of the safest safeguards against a dull or ineffectual reconstruction policy. Not many schools above the infant or preparatory age have so far taken a lead. The work of the Junior Department of the Sheffield Art School (Mr. Glover) and that of the L.C.C. Morpeth Street School (Miss Abrahamson) are the

most noteworthy experiments. No more has yet been achieved to teach teachers: Here the Reading courses of 1942 were of considerable symptomatic importance. So are probably Mr. Pevsner's courses on art and architecture to students of History, English, French, German, and Classics at Birkbeck College, University of London. Most of these students are in jobs, and many are teachers.

The main speech at the conference was given by Clough Williams-Ellis in his best rambling mood. He introduced himself as one "to whom architecture is not only bread and butter but also jam and caviare," and pleaded for "calling in the poets as well as the plumbers" to add "amenity vitamins" to our planning food. In the end a resolution was passed that the Committee should impress on the Board of Education "that an appreciation of the ways in which men have built . . . should be used to link together such subjects as history, geography and art, and relate them to a child's own experience of familiar things" and that an "appreciation of this type cannot be evoked in children on any wide scale unless it is first evoked in their teachers."

Housing Centre

The Eighth Annual Report of the Housing Centre has come to hand. It is a record of useful work in many fields: exhibitions at the Centre and

touring exhibitions (Twenty Women at Home, Living in the Country, Your Inheritance), films (Rehousing in Britain, Rural Reconditioning) and many lunch-hour lectures. The

Centre has also been connected with Max Lock's Hull Regional Survey and with Gordon and Flora Stephenson's Leverhulme research into the planning of community centres.

The Buildings Illustrated

CANTEEN IN THE NORTH

Architects: Richard Sheppard and Jane Shufflebotham

Assistant: Hilton Wright

The general contractors were Purdie Lumsden & Co., Ltd., who were also responsible for the reinforced concrete work. Principal sub-contractors were as follows: Accordo Blinds Ltd., blinds; Adamsez Ltd., lavatory fittings, kitchen sinks, kitchen drains; Carter & Co. (London) Ltd., tiling; Commercial Marble & Tile Co., Ltd., terrazzo; Crittall Manufacturing Co., Ltd., windows, door trims, gasproof doors, and external door trims; Newcastle-on-Tyne and Gateshead Gas Co., gas installation; General Electric Co., Ltd.; lighting fittings; Granwood Flooring Co., Ltd., flooring; J. W. Gray & Son, Ltd., lightning conductor; Gyproce Products Ltd., suspended ceiling; Hammond & Champness, Ltd., service lifts; Hardy & Stewart, Ltd., rolling shutters; J. T. Leake & Co., Ltd., heating, steam and hot water installation, drainage, plumbing and cold water pipes, railings and ventilation equipment; Lenscrete Ltd., Lenscrete panels and glass bricks; The Lightfoot Refrigeration Co., Ltd., refrigerating plant and cold chamber; Ragusa Asphalte Paving Co., Ltd., tanking and roofing; N. F. Ramsey & Co. and Adrian Stokes Ltd., door furniture; Truscon Floors, precast floors and roof; Twistee

Reinforcement Ltd., reinforcement; Venesta Ltd., internal flush doors; Watson-Norie Ltd., electrical installation. The suppliers of kitchen equipment were Ash's Manufacturing Co., Ltd.; Richard Crittall & Co., Ltd.; and Rowe Bros. & Co., Ltd.

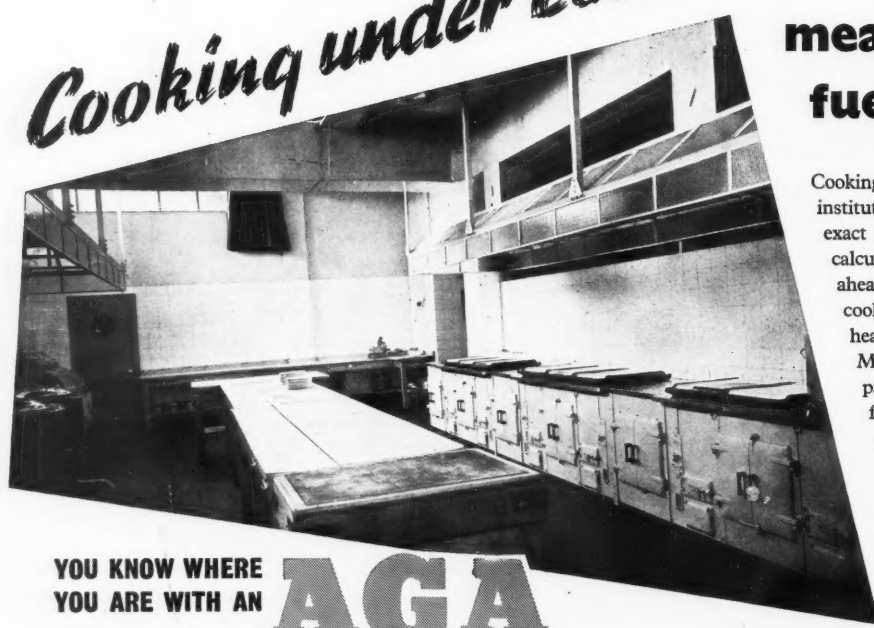
HOUSE AT RADLETT, HERTS.

Architect: C. J. E. Marshall

Quantity Surveyors: L. A. Francis and Sons

The general contractors were W. J. Wiggs & Co. Principal sub-contractors were as follows: Twistee Reinforcement Ltd., reinforced concrete; Redpath Brown & Co., Ltd., structural steelwork; Girling's Ferro-Concrete Ltd., artificial stonework; D. Anderson & Sons, Ltd., Macasphalte roofing; P.I.M. Board Co., Ltd., insulating board; Dryad Metalworks Ltd., door furniture; Silent-Gliding Door Co., Ltd., garage door; J. Bolding & Sons, Ltd., bathroom and lavatory fittings; Permutit Ltd., "Permutit" water softener; J. D. Beardmore & Co., Ltd., metal railings; Troughton & Young, Ltd., lighting fittings; J. H. Nicholson & Co., Ltd., heating installation; Ideal Boilers & Radiators Ltd., Ideal "Hospital" radiator; Bratt Colbran Ltd., gas fires; Crittall Manufacturing Co., Ltd., metal windows; Hayward's Ltd., glass domes; Gordon Russell Ltd., curtains; J. Avery & Co., Ltd., window blinds.

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