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PLAN SHEWING THE GENERAL ARRANGEMENT OF A COUNTRY RESIDENCE.

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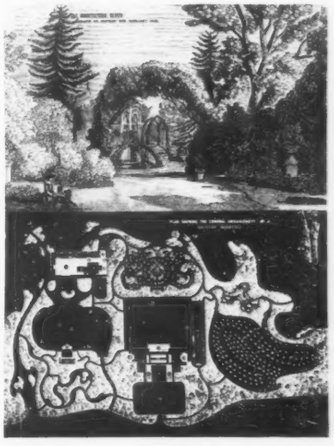
THREE SHILLINGS AND SIXPENCE

THE COVER. In an article on page 49 Mr. H. F. Clark describes the developments leading up to the nineteenth century cult of the Gardenesque, when "garden design passed from the influence of the painters and poets into the hands of the gardener-horticulturist." The influx of many new plants from abroad contributed to make the resulting imitation in miniature of the eighteenth century park an entirely new style of gardening, wherein the romantic functionalism of the Picturesque was replaced by a love for complexity well illustrated in the plots of the contemporary three-decker novel. The "Plan Shewing the General Arrangement of a Country Residence" illustrates the reduction in scale from the Picturesque as clearly as the reduction in functional significance. It also shows a lurking exoticism producing unexpected new forms which in this combination are typical of the Gardenesque. The view of a garden, which forms the top part of the cover, shows the prevailing sentiment at its best, for the gardenesque forms are controlled by an eye evidently well versed in the standard routines of Picturesque theory.



ORCHESTRATION IN THE GRAND MANNER

Critics of the Grand Manner, part of that "monumental paraphernalia of the autocracies of all time," have tended to throw away not only the baby and its exotic bath-water but the bath as well. This is unfortunate because there are many lessons for the visual planner (prosaic name for one who will soon rank among the most influential of our applied artists), in the colossal schemes of the greater, and sometimes even the lesser, autocrats and their designers. In the popular, though tedious, game of applied technical terminology, no doubt the superb effects achieved by Le Nôtre at Versailles would be written off as "operation sun." But those exponents of the English æsthetic theory of the landscape who are generous, will here assign praise to as supreme an example of surprise, contrast and the sublime, as ever was dreamt of by the great Brown, Price or Payne Knight. The suspense of ascent, pause and ascent towards this stone horizon, the blast of space, gravel and grandeur when that horizon is reached, ranks among the very finest of scenic effects ever achieved. The loss would be great were we, in our struggle to recover the perhaps subtler glories of English landscape design, with its effect of woodwinds and strings, to ignore the essential contribution of the brass.

Jerash

Robin Fedden

NORTHWARD from Amman in the desertic steppe of Transjordan, among boulders, dust, and sere parched grass, lies what was once the splendid town of Jerash. Triumphal gates marked the approaches, and the city, laid out on a rectangular pattern as seems to have been the almost invariable classic practice, was bisected by an immense colonnaded avenue. There was an imposing *agora*, and a hippodrome; there were theatres; there were temples; and in due course when the Olympian gods declined, Christian basilicas arose. There were great festivals, as of the Semitic Maiumas; there was a highly-developed civic organization; there was, not least, great wealth. Yet all this was set out in a desert: baths, halls, and fountains, juxtaposed to rocks and sand; ceremony and splendour where to-day a miserable Arab village trails in the dirt;* marble and mosaic to which dust and rags succeed.

How did a great city arise in such a place? The climate has not changed appreciably. The surrounding steppe, whose sparse barley crop hardly meets the needs of a few Arabs, could never have supplied the wants, or provided the wealth, of the population who raised the vast buildings that remain so impressive even in their ruin. The answer to the enigma is that, not the desert landscape, but the sudden growth of a trans-desert traffic, created Jerash. Caravans brought wealth where there had been none before. It is metaphorically true to say that the very theatres and temples of Jerash came upon camel back. Like Palmyra, and one or two other places on the fringes of the Syrian desert, Jerash was essentially a caravan city.†

The emergence of Jerash from village anonymity probably took place in the Seleucid period. It seems likely that it was Antiochus III or his successor who first founded a Greek colony there and fortified the town. Such a foundation was a natural step in the Seleucid policy of attracting traffic away from the Petra-Alexandria route, in the hands of the Ptolemies, and towards the Phœnician ports which the Seleucids themselves controlled. Jerash cannot, however, at this time have attained great importance. The Syrian caravan trade was too uncertain, and the routes across the centre of the Syrian desert were relatively little used. Owing to the ill-relations of the Seleucids and Ptolemies, most of the Egyptian trade took a southerly passage through Petra; while the Seleucids, both on account of the northern position of their capital at Antioch and because they wished to keep their trade well out of the way of the Ptolemies, preferred the ancient route that followed the Euphrates a long way north, thus avoiding the Syrian desert, and only struck west to the coastal belt when tolerably watered country had been reached. Whatever the development of Jerash at this early period, it was at any rate captured and destroyed by the Macabees early in the first century B.C. and there was no chance of a revival during the anarchy that preceded the disappearance of the Seleucids and the arrival of Rome.

It was Rome and the Roman organization of the caravan traffic that gave Jerash its great chance. When Pompey took over Syria in 64 B.C., administration had broken down hopelessly, the Beduin were making inroads at all points, and even Damascus was under the control of the Nabateans from Petra. The Romans at once set about restoring order. In doing so, they not only created the prosperity of Jerash, but introduced the happiest era in Syria's chequered history, gave the country the *pax Romana*, and with it three hundred years of unbroken quiet. Never has Syria again enjoyed such effective rule; never has it again been so populous. The numberless ruins from Jerash northward to the Taurus, and the olive-presses abandoned in land untilled now for hundreds of years, indicate this Roman high-water mark. Common sense and organization lay behind the achievement. Not least the Romans were intelligent enough to preserve what the Greeks had established. The Greek colonies were favoured; Greek was recognized as the official language; and the cult of Hellenism was everywhere maintained, though with the advantage of Roman resources and efficiency.

The Romans were quick to grasp that the prosperity of Syria, the link between East and West, depended on the carrying trade. Not only did they divert much of the Arabian trade through Petra northwards to the Phœnician ports, rather than west to Alexandria, but they effectively exploited, perhaps for the first time, the short route across the central part of the Syrian desert from the Euphrates. In opening up these routes they created the brief but splendid florescence of Jerash and Palmyra. The flow of traffic depended on two things: on the safety and practicability of the caravan routes, and on the enterprise of the Syrian merchants of the coast who directed goods onward to the West. This enterprise could be relied on, for as St. Jerome noted in the fourth century *permanet in Syris ingenitus negotiationis ardor, qui per totum mundum lucri cupiditate discurrunt.* The Syrians were indeed the foremost middlemen of antiquity, and at this period filled a role that in the later Middle Ages was to fall to Venice. Their vessels went everywhere, and the cunning Syro-Phœnician banker and merchant was a familiar figure in the markets of the West. There was, in fact, every room for Juvenal's famous complaint about the Orontes encroaching on the Tiber: *Syrus in Tiberim defluxit Orontes.* The encroach-

* The villagers are actually of Caucasian stock and were transplanted there in 1878.

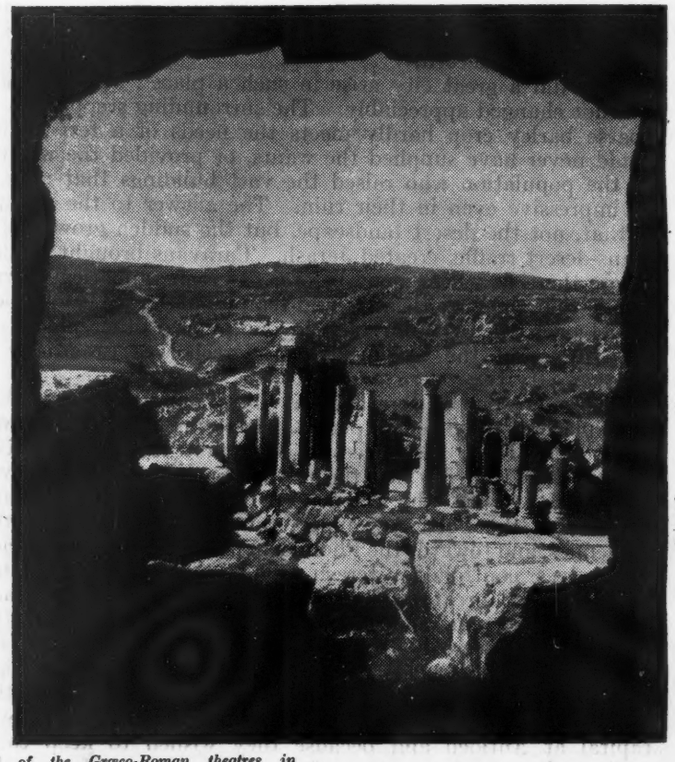
† For further information on Jerash, the reader is referred to Professor Rostovtzeff's excellent book, *Caravan Cities* (Oxford, 1932), which contains a full bibliography.

nent, however, was an absolutely necessary factor in the rise of Jerash and places like it.

The organization of the caravan routes was a more difficult business. First of all the Parthians across the Euphrates, if they could not be beaten, had to be squared. It was Augustus who decided to come to terms with them. A truce was called, and on the whole honoured; and a compromise was arrived at by which both parties fostered, to their mutual advantage, a caravan trade across the disputed territory that lay between them. There followed the detailed routing of the traffic. It was admirably arranged. Since there are limits to the distance which even a camel can go without water, the provision of wells was an essential preliminary. It was typical of Roman thoroughness that these should have been sunk at absolutely regular distances, regardless of the depth which had to be dug before water was found. Palmyra was the heart of the whole system, and the most important of its links the route to Mesopotamia via Hit on the Euphrates. The care which the Romans lavished in wells and fortifications on its three hundred mile length still preserve for it among the Arabs the name of *Darb el Kufri*, the Road of the Unbelievers. To protect the caravans in transit the desert was patrolled by the Roman Camel Corps, the forerunners of the French *Méharistes*, and in addition a regular convoy system was used. Strabo says that these huge trade columns, trekking across the desert, sometimes two and three thousand camels strong, were like armies on the march. Considerably more capital was needed to launch these great ventures than most individual merchants could hope to find, and the Empire banking system here came into play. Often as much as a 50 per cent. return was guaranteed on money invested in one of the larger Mesopotamian convoys. General political stability, local security, water and capital: Rome provided them all.

The results in wealth, art and civilization, the ruins of Jerash attest. Into this junction of desert traffic flowed from the first century onwards a steady stream of riches. What Rome meant to the town was effectively symbolized by its chronology: time began with the Roman conquest and all dates were calculated from the "Pompeian Era," 64 B.C. Though for a hundred years local kings carried on as Roman vassals, the Empire took over nominal as well as effective control in the first century A.D. It was then that the phenomenal development of Jerash, both commercial and architectural, took place, culminating in the full splendour of the second century, a splendour that was no doubt in part due to the destruction, by Trajan, of Petra's commercial ascendancy. Already by the third century the fortunate combination of factors which created this brief desert florescence began to operate less effectively. It was perhaps security, as a result of the Persian pressure in the east, that failed first. At all events the town began to decline, and it was not until the sixth century in the reign of Justinian, whose elaborate system of frontier fortifications restored the security so essential to caravan traffic, that there was an appreciable revival. As soon as the camel trains, bearing prosperity, could move again with safety, building recommenced. It was in this period that the huge cathedral dedicated to Theodore Stratelates, a warrior saint, arose beside the temple of Artemis. But the revival was short lived. The Persians returned and after them Islam flooded through. The caravan traffic was hopelessly dislocated, and when it started up later it took different routes. The movement of merchandise ceased in the Transjordanian hinterland, and Jerash relapsed into obscurity. An Arab town lingered on into the Middle Ages within the shell of the Imperial city, but all vitality had gone. The sand encroached on baths and temples, earthquake and neglect destroyed statue and pediment; when the first Europeans arrived the caravan city was a deserted and gigantic ruin.

There is apparently little of Jerash to-day which dates from the Hellenistic period. The Byzantines have also left little, apart from the cathedral of Theodore Stratelates and a few very minor churches. The ruins are essentially those of the Roman town of the first and second centuries, and it is to some extent the monumental character of Roman building in this period which has preserved them. The temple of Zeus, the imposing propylæa leading to the great temple of Artemis in the centre of the city, the Nymphæum in the main street, the long colonnaded avenue itself, the triumphal gates, the ubiquitous Corinthian capitals, speak clearly enough of Rome. It is, however, Rome with a difference, Rome in Syria. The classical, the Græco-Roman, overlays the Semitic and produces, as at Palmyra though in a lesser degree, a subtle mixture of East and West. This architectural blending of two cultures is important historically since it so exactly conveys what must have been the atmosphere of Jerash in its hey-day. Though the upper classes were effectively Hellenized and spoke Greek and sometimes even Latin, the body of the people retained their Semitic manners and characteristics; and Aramaic, the vulgar tongue, worked in harness with the classical languages. The civilization evolved was a compromise, and one that worked because the temper of the town was commercial rather than political. The practical interests of caravaning dominated all other passions. It was significant that in these regions the eastern gods Arsu and Azizu, who rode on camels and exercised their beneficent influence wherever businessmen ferried goods across the deserts, shared the honours of the great Olympians. Roman organization, the astuteness of the Syrian merchant, the local knowledge of the camel-men, combined to create the success of the caravan traffic which in turn made Jerash great. It was not surprising that every aspect of the city's life should have reflected this amalgam, and that in the ruins which we see to-day a Semitic flavour makes itself felt even in the heavy mould of Græco-Roman stone.



Above is one of the Græco-Roman theatres in Jerash. On the facing page, a carved acanthus and asphodel, **1**; *the juxtaposition of carved acanthus leaf to barren rock and an unchanging desert sky is one of the most characteristic things about Jerash. Vast Corinthian columns,* **2** *and* **3**; *the monumental scale of Roman building in Syria has done much to preserve it through two thousand years of neglect. The approach to the cathedral of Theodore Stratelates,* **4**; *once the entrance to a pagan temple, its use illustrates the way in which the Byzantines at Jerash—as elsewhere in Syria—erected their churches in and upon the buildings of the ancient cults.* **5**, *the Temple of Artemis.*

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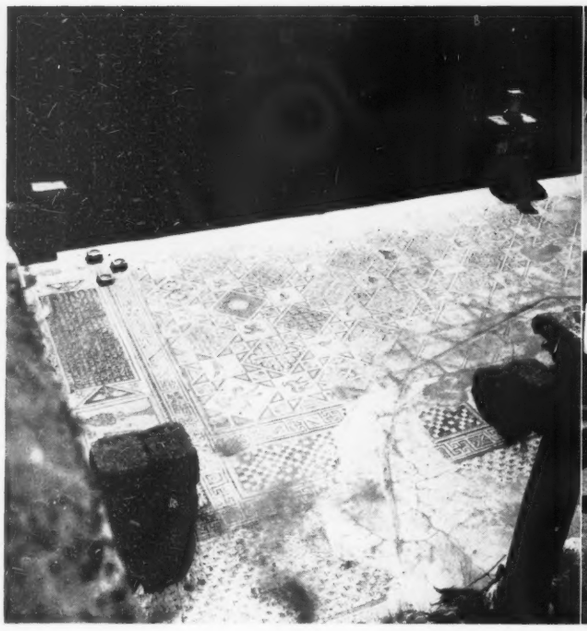
4, 5

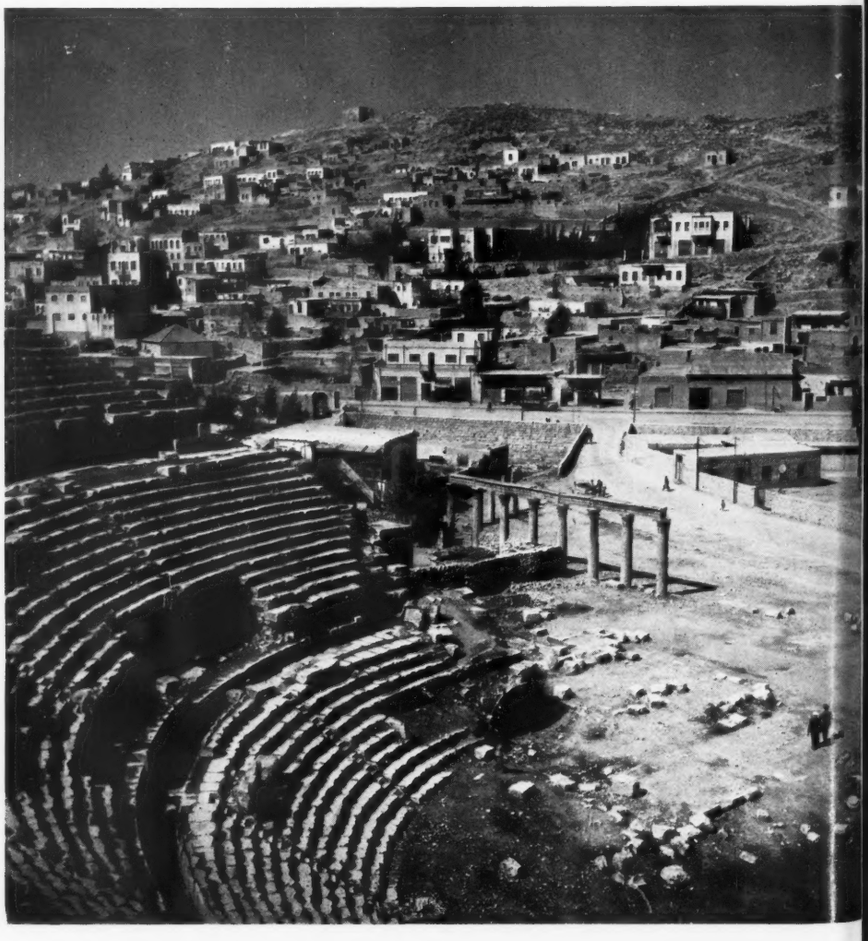


6, 7

Byzantine mosaic pavement at Jerash, **6** *: it is important, when looking at these weathered ruins, to envisage the lavish colour, the paintings, the mosaics and the semi-precious metals with which they were once enriched. The market-place,* **7**. *The market-place seen from the Temple of Zeus,* **8**. *One of the theatres,* **9** *: here the rich business-men, whose fortunes came on camel-back, listened to the plays of the Greek tragedians.*

8

Photos : Costa



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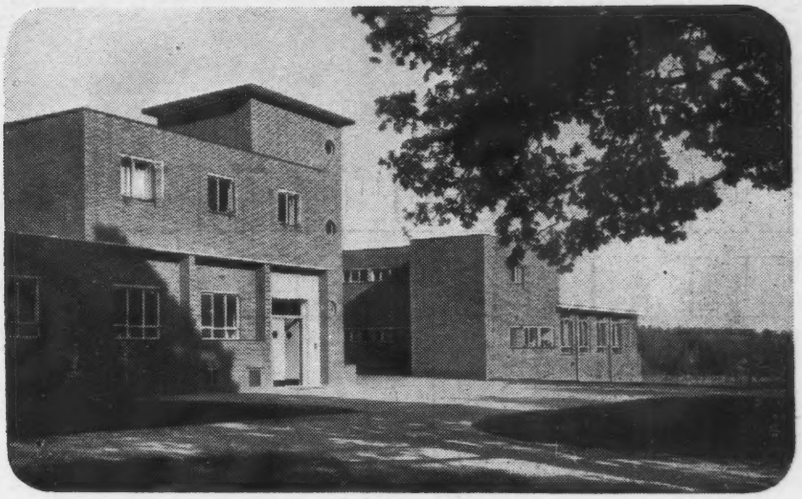
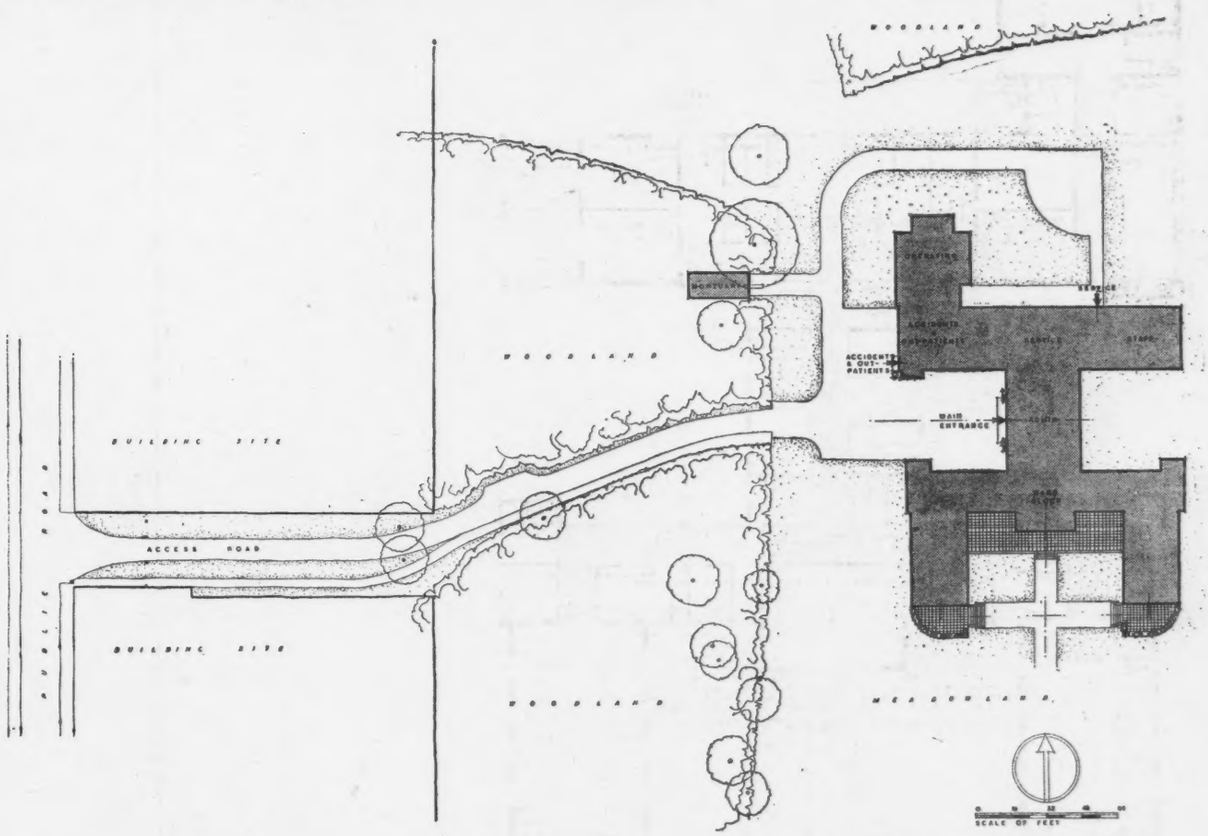
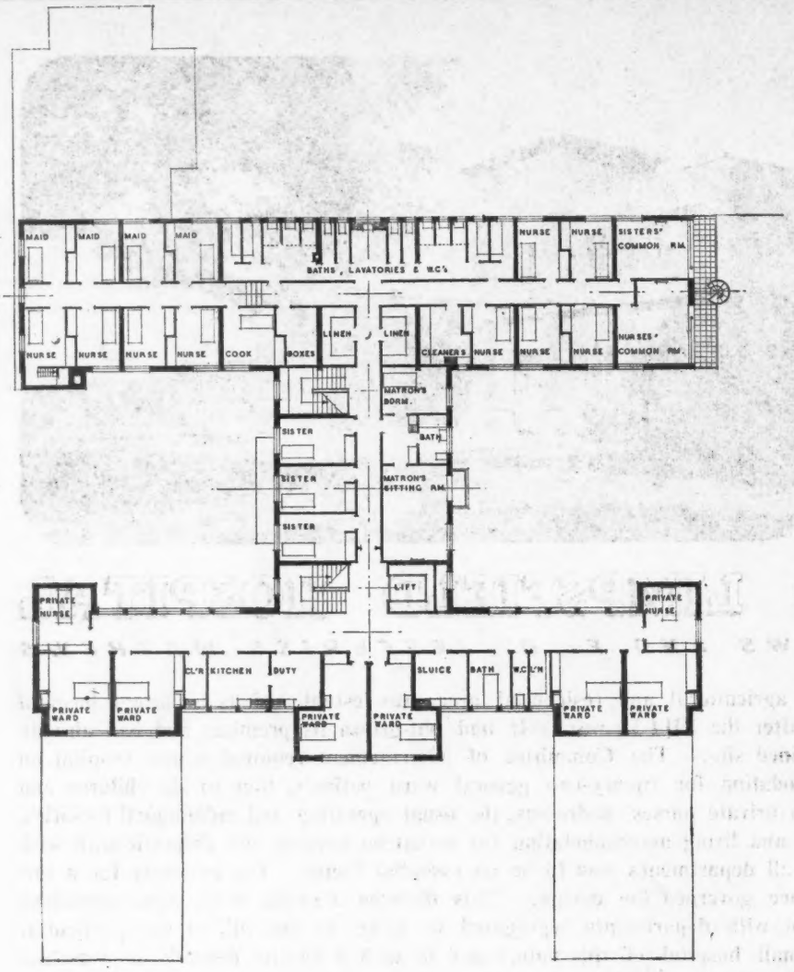


OXTED AND LIMPSFIELD HOSPITAL

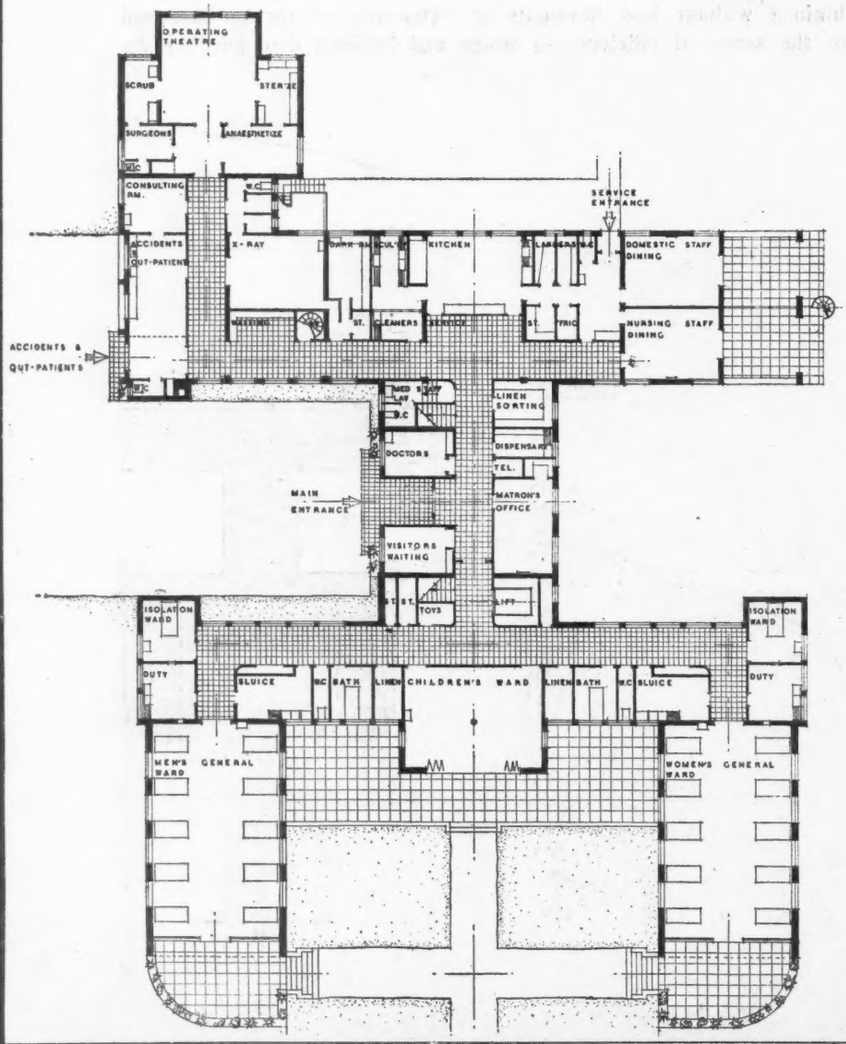
H. EDMUND MATHEWS AND E. D. JEFFERISS MATHEWS

This hospital, serving a large mixed agricultural and residential area, was established as a cottage hospital supported by voluntary contributions after the 1914-18 war. It had out-grown its premises and had already been extended to the limits of a confined site. The Committee of Management required a new hospital on a large quiet site to provide accommodation for twenty-two general ward patients, four to six children and six private single bed wards, with two private nurses' bedrooms, the usual operating and radiological facilities, accidents and out-patients' department and living accommodation for seventeen nursing and domestic staff with a matron's flat. Easy extension for all departments was to be an essential factor. The necessity for a low initial cost and economy in maintenance governed the design. This dictated a single block with centralised services, but with an open plan form with departments segregated to wings so that all, or any particular, department might be extended. A small hospital of this nature and in such a district depends on a certain intimacy of character. This must be obtained without loss, internally or externally, to the purpose and working of the building, and without loss to the sense of efficiency in design and finishing demanded by the science of medicine and surgery.





FIRST FLOOR PLAN



GROUND FLOOR PLAN

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H. Edmund Mathews and E. D. Jefferiss Mathews

SITE—A site central to the two main residential areas which had developed round the two villages of Oxted and Limpsfield was essential, so that both out-patients and the local general medical practitioners could reach the hospital with ease.

The site selected by the architects was " back land " in the form of an open meadow, protected on the north, east and west by trees, sloping to the south with open views and without road frontage. Access was obtained by the purchase of a small residential plot on the western perimeter. All public utility services were available through the access site. By using this " back land " site the required central location was achieved and quietness obtained without isolation. The close relationship of such a hospital to the district which it serves is an important function in both the life of the hospital and the district.

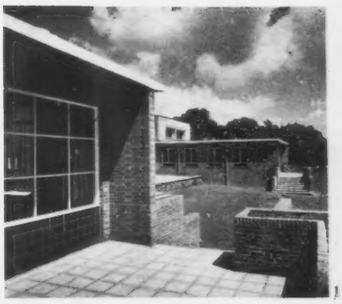
The building was planned to the northern end of the site, with sufficient space left for extension to the north, east and south, and permitting full use to be made of the southern slope and view. The access site on the western perimeter enabled the drive to approach the hospital without passing the wards and for all entrances to be concentrated on the least attractive west and northern aspects.

The wooded land along the western boundary provided an excellent site for the small temporary mortuary and viewing chapel.

PLAN—The first consideration was to give all wards the fullest benefits to be derived from the southern aspect and view ; the second to provide as much isolation and as good an aspect as possible to the living rooms of the resident staff ; thirdly to centralise the administrative and domestic functions ; and fourthly to relate the out-patients and reception of accidents to both the access drive and the operating theatre and X-ray departments. As it was intended to carry out all operations entirely in artificial light, the old necessity for a northern aspect for the operating theatre did not arise, although the development of the plan, based on the major conditions, did in fact locate the theatre on the northern side.

The development of these major conditions produced the " H " form plan with projecting wings on the southern side for the two general wards and a northern wing for the operating department ; the single central kitchen department serving both patients and the staff, placed on the northern intersection of the " bar," provided easy distribution ; the " bar " accommodating on the ground floor the main entrance, and administrative departments as a logical link between all departments of the hospital. The children's ward placed centrally between the two general wards, provides the central focal point they deserve, and inevitably achieve in any hospital, but at the same time prevents them from causing any annoyance to the general wards ; the location of this ward also enables economy in staff and ancillary ward accommodation, since it provides easy access for both the staff and ancillary accommodation allotted to the men's and women's general wards. To provide a southern aspect, quietness and economy in centralising plumbing services to ancillary accommodation, the private wards are located on the first floor of the southern wing ; access being by a stretcher-wide staircase and a bed lift. The location of the staff common and dining rooms is as remote from all patients and other functions of the hospital as possible ; they have east and south aspects and a close relationship with the garden and tree-fringed eastern boundary.

CONSTRUCTION—Weight carrying external brick walls with timber or reinforced concrete slab floors and roofs according to spans and purposes, form the general basis of construction. Light steel and reinforced concrete beams and lintels have been freely used



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The verandah outside one of the general wards, 1 ; the glazed screen is painted white and the wall under-faced with pale-blue glazed tiles ; the roof soffit is distempered pale blue. External spiral staircase connecting staff dining rooms with common rooms, 2. Entrance front, west elevation, 3 ; the walls are 2in. brown-red rustic flettons with lime mortar sunk joints ; window frames are painted white ; cills, parapets and copings are slate slabs. The light standards along the drive are concrete with bronze shades.

3

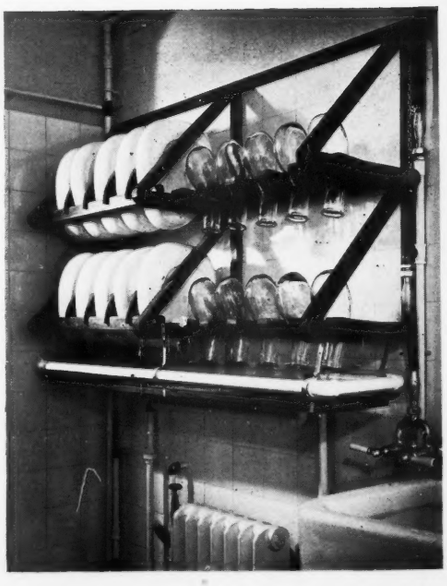
to provide large spans and openings. Internal partitions are generally non-structural to allow freedom in planning and a first-floor plan which, owing to the different purpose to which it is allocated, is unrelated to the ground-floor plan.

The external walls are hollow for thermal insulation and to allow for the thinner facing bricks, these being 2-in. '' rustic '' flettons of a brown-red colour laid to a form of Flemish bond in a lime mortar with deeply raked back joint. The internal skin is the primary structural member. Lime mortar has been used throughout above ground and this, together with the careful use of sound absorbents in various forms in and on floors and partitions, has contributed to reduction of resonance and the sound insulation of the building.

Slate slabs have been used for cills, in one unit from the external face across the cavity to the internal face, and for parapet copings. Door frames, linings and architraves are pressed steel.

The timber roofs are boarded, and the concrete rendered to falls and covered with built-up bitumen felt roofing. Thermal insulation is obtained by fibre board and the thick pea gravel protective dressing to the bitumen felt.

FINISHINGS AND SERVICES—Externally, the brown-red of the facing bricks relieved by the white painted metal windows, harmonises in colour and texture with the buildings in the local vernacular of the district.



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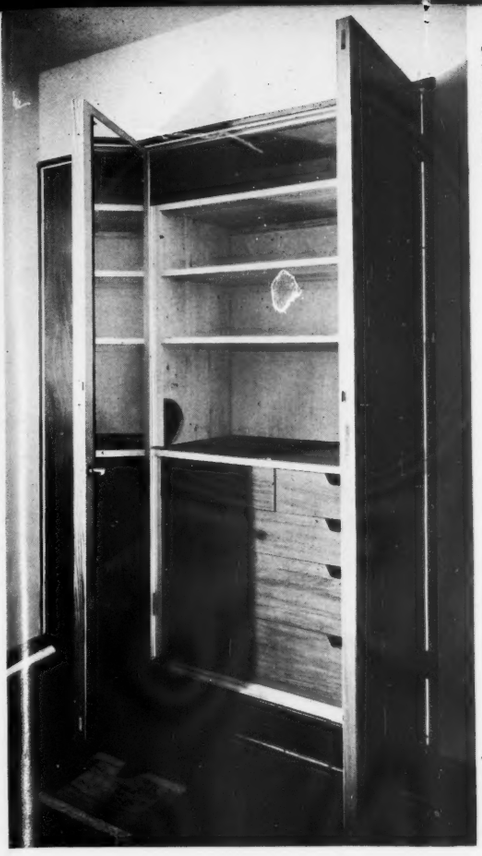

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The collection side of the kitchen service counter and screen, 4; the service space is set back from the main corridor; in common with other joinery, the screen is in natural coloured wax polished mahogany; glazing is acid ground glass; the sliding doors to the hot plate counter and hot closets under the counter run in fibre grooves to avoid noise. Detail of draining racks, 5. Standard fitted wardrobe in nurses' rooms, 6. Casualty and Out-patients' room, 7. The men's ward, 8. First floor corridor to private wards, 9. The operating theatre, 10; the floor is pale grey terrazzo panels divided by metal strips; the walls and ceilings are pale-green high-gloss paint. Ventilation is artificial and long wall radiators are supplemented by concealed ceiling panels.

7, 8, 9

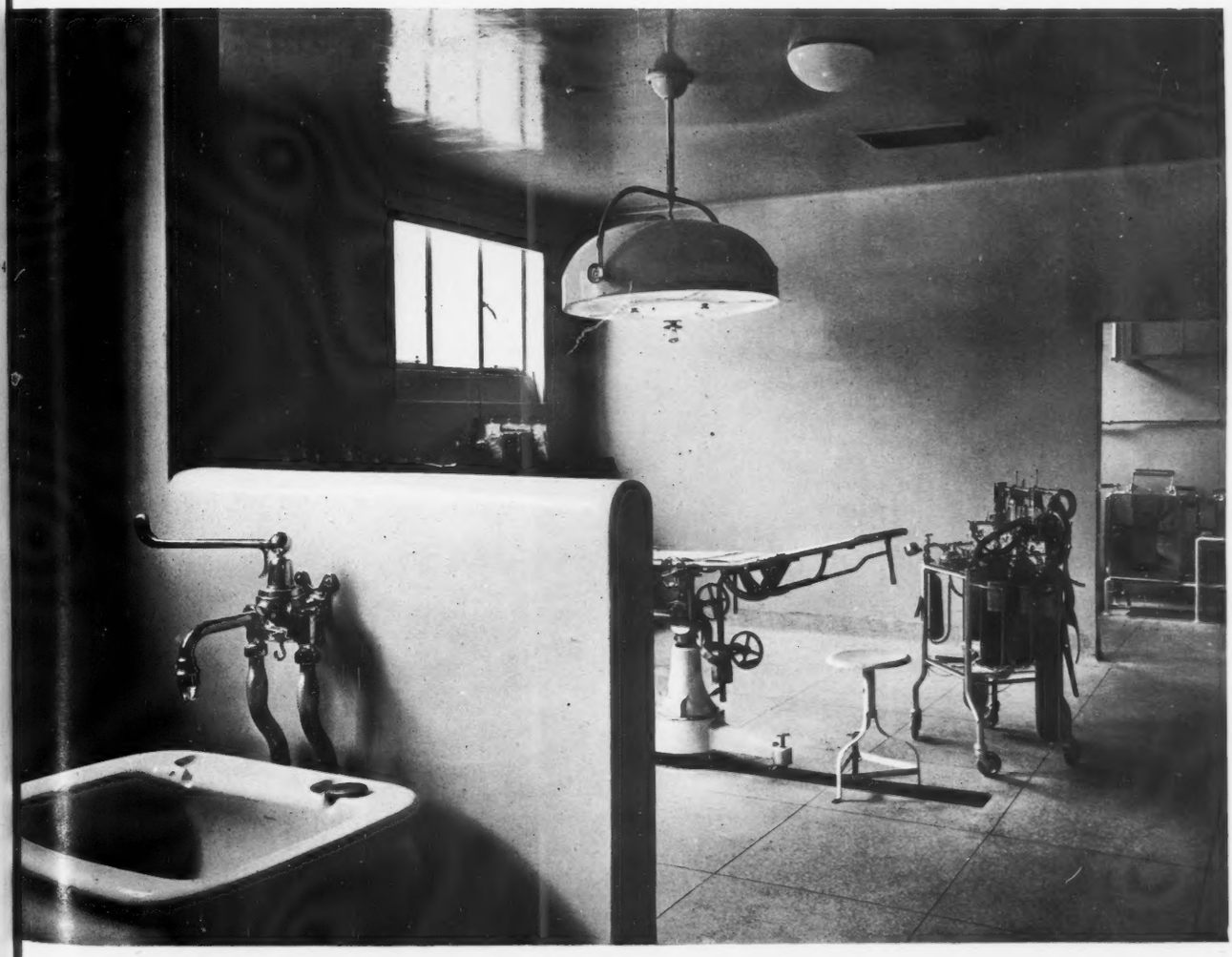
The free use of large spans has enabled folding-sliding windows, unobstructed by mullions, to be used in the children's and private wards.

Internally pale colours, frequently relieved by white, have been used to obtain a feeling of brightness and efficiency. Surface textures have been dictated by the practical demands of cleaning and maintenance. Floors are asbestos cement tiles, polished cork tiles or ruboleum in brown with coved tile or fibre skirtings according to the purpose. The walls of the principal corridors have a dado of pale buff tiles of an " egg-shell " glaze texture; the walls and ceilings are painted or distempered in the same tone; doors and fitted joinery are natural colour mahogany wax polished, in pressed steel frames which are painted white, pale green, pale sky blue or buff. Utility rooms are for the most part white with white glazed tiled walls, the colour being obtained by the use of elementary colours to designate the function of services and fittings.

A code of simple elementary colours has been used to designate the electric, gas, hot and cold domestic water and hot-water heating services. At intervals along pipe and conduit runs signals are used to point out switches, plugs, cocks and terminals. To reduce dust collection, maintenance and general unsightliness, pipes and conduits, externally and internally, are run in planned ducts easily accessible; chasing and cutting walls after construction was reduced to a minimum.

Heating is centralised low-pressure hot water. Wall radiators are used generally with radiant concealed ceiling panels in the wards and operating theatre. Gas fires are used to supplement the heating in the private wards and staff living rooms.

COST—The final cost of the building in 1938-39 was approximately £650 per patient's bed, including nursing and domestic staff accommodation and all ancillary departments.



10

West elevation of general ward wing. 11. Outside the general ward. 12. Exterior of the mortuary. 13; this is a temporary timber - framed building providing a viewing chapel and small body store; facing is of Columbian pine weather boarding in panels. Interior of the mortuary. 14; the walls are faced with brown Masonite hard board in panels fixed with round bronze-headed nails; roof rafters are pale blue, the ceiling, windows and door frames, white and the floor stone-coloured concrete paving slabs.

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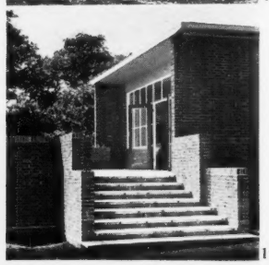

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Photos: Dell and Wainwright

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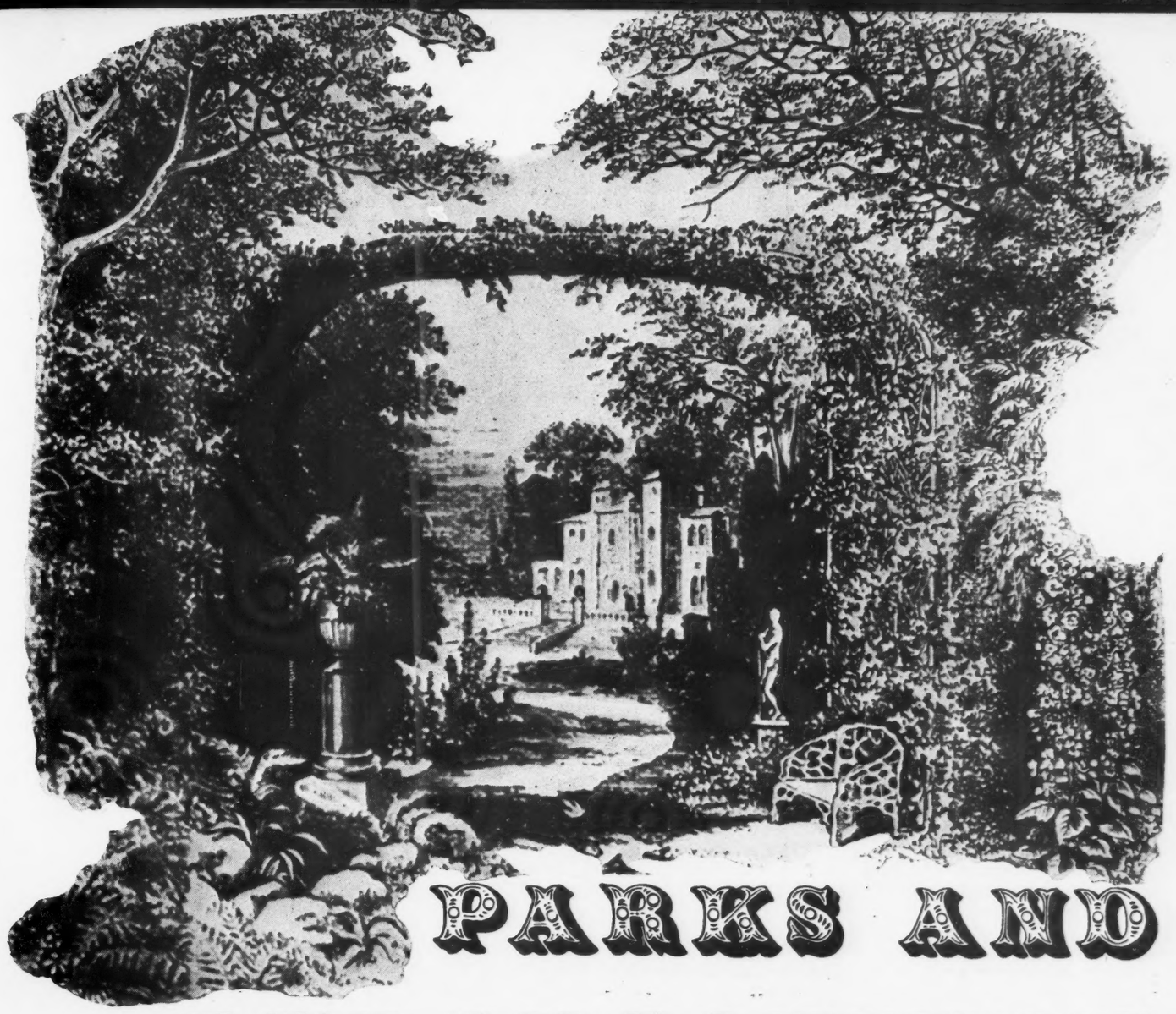


PARKS AND PELARGONIUMS

The nineteenth century has been considered the dark age of English garden design. In actual fact it was a period of fruitful origins. In spite of every temptation to grand and formal pompousness, the English garden remained irregular, developing out of eighteenth century principles the Gardenesque, a dehydrated variation of the Picturesque. Why this change took place and where it subsequently influenced the layout and planning of public parks is the subject of this article by *H. F. CLARK.*

ASK writers on gardening about nineteenth century English gardens and they will tell you about the immense advance which took place in that period in plant discovery, scientific botany and hybridisation, the chance discovery of the possibilities of the Wardian Case and about Paxton's greenhouses and the Crystal Palace. It is an important fact that most of our flowering shrubs, many flowering trees and our bedding plants are only available now because of the adventurous skill of nineteenth century plant collectors in the Americas and the Far East. These events are not to be discounted, but they are only half the story.

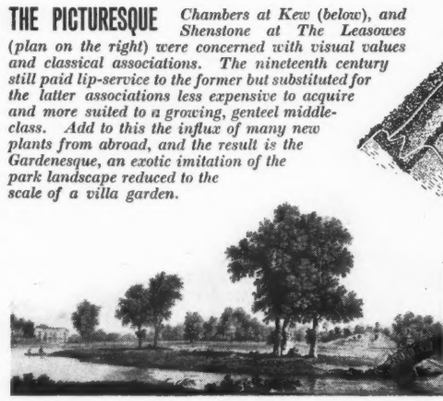
The Victorian garden is familiar to many people. With it we associate rustic summer houses, hooped iron edgings to winding gravel paths, shrubberies filled with laurels and laurestinus, iron trellis work, pines and pampas grass, the extravagances of carpet bedding and luxuriantly, exotically planted conservatories. The style was " landscape." Borders were wavy and irregular in outline. The garden contained iris edged pools, a natural-looking lake and a rockery mound. It mimicked, rather than copied Nature. It was, in fact, a miniature and vernacular version of the old eighteenth century landscape park. Those familiar with eighteenth century forms could detect Brown's clumps in the rounded shrubberies; Kent's serpentine stream in the winding rivulet and water-lily pond; Shenstone's rough field path in trim gravel walks; Vanbrugh's and Kent's classic temples in the rustic summer house; and in place of the Grotto, the Ruin and all the rocky accompaniment of the Picturesque, a rockery filled with unhappy exiles from the Swiss Alps. And within this eighteenth century frame glittered in geometric borders those arrogant strangers from across the seas, the sumptuous *Begonia tuberosa*, brilliant pelargoniums and calceolarias which had overflowed from the new conservatories on to the green English lawns.

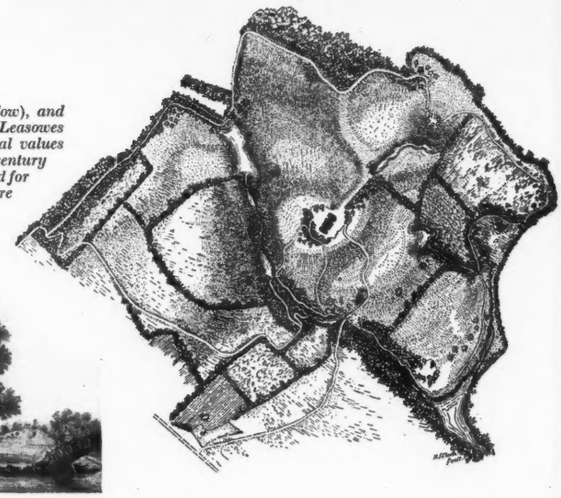
Such a garden would have filled Horace Walpole with angry scorn, not because it was a flower garden, but because of the absurd anomalies which were displayed. " If we once lose sight of the propriety of landscape in our gardens," wrote Walpole in 1770, " we shall wander into all the fantastic

sharawadgis of the Chinese. We have discovered the point of perfection. We have given the true model of gardening to the world . . . let it reign here on its verdant throne, original by its elegant simplicity and proud of no other art but that of softening nature's harshness and copying her graceful touch." Within the next fifty years gardening had lost its innocence, corrupted not so much by the "fantastic sharawadgis of the Chinese" but by a change in emphasis and by something more fundamental—a change in values.

In eighteenth century gardens the emphasis had been on achieving a balanced composition which would satisfy certain æsthetic prerequisites. Only those materials were selected and used which would be necessary in achieving the effects required. In the succeeding century the stress was rather on the materials themselves and their development, little selection was attempted, and composition was discarded for manner. The reasons for this are interesting.

THE PICTURESQUE *Chambers at Kew (below), and Shenstone at The Leasowes (plan on the right) were concerned with visual values and classical associations. The nineteenth century still paid lip-service to the former but substituted for the latter associations less expensive to acquire and more suited to a growing, genteel middle-class. Add to this the influx of many new plants from abroad, and the result is the Gardenesque, an exotic imitation of the park landscape reduced to the scale of a villa garden.*





During the early nineteenth century there had occurred the final collapse of the Augustan Rules of Taste. There had been general agreement upon what constituted correct taste, the establishment of rules and a tradition of obedience to those rules. By the thirties of the succeeding century Taste depended not so much on conformity to a tradition but on the results of individual judgment. The individual was not prepared for the task.

English social history is full of paradoxes. Liberty of conscience and the freedom of the individual had for a century or two been favourite slogans. Throughout the period when the Augustan Rules of Taste were in the fashion, the rights of the individual to use his political judgment were considered inalienable. During the nineteenth century, the period of the industrial revolution, the majority sacrificed their economic rights to the manufacturers, gained greater political freedom (discovering too late that their political gains had been nullified by economic slavery), and achieved freedom in matters of taste. The new democratic temper which began to invade the arts did this so thoroughly that, as Mr. Steegman puts it,* it might almost be described as the Artistic Revolution. The old rules were set aside and taste was set free to become the servant of all. That there is no accounting for taste is a belief which results from this period. It was otherwise in the eighteenth century. Taste was accounted for very fully in this delightful definition given in *The Gentleman's Magazine* of 1731—

> " . . . it heightens every science, and is the polish of every virtue; the friend of society and the guide to knowledge; 'tis the improvement of pleasure and the test of merit; it enlarges the circle of enjoyment, and refines upon happiness; it distinguishes beauty, and detects error; it obliges us to behave with decency and elegance, and quickens our attention to the good qualities of others; in a word, 'tis the assemblage of all propriety, and the center of all that is amiable . . . it is founded on truth, and acquired by toil and study, which is the reason so few are possessed of it. . . ."

The creation of a landscape garden in the last half of the eighteenth century had required a knowledge of painting, architecture, of picturesque composition and classical literature, not to mention the ownership of considerable acres and a large purse. Landscape gardening in the last half of the nineteenth century was to be "intelligible to all who have an ordinary education," and the fashion for every suburban villa owner. It might have become a great popular art if it had been used to express the average Englishman's love of nature, but though in a sense gardening had freed itself from one set of restrictions it had become bound by others more confining. One of these was that which Uvedale Price had called "the fatal rock on which all professed improvers are likely to split . . . that of system . . . as great a reproach," he added, "to the improver as to the painter."

This system or style had been developed from the teachings of Humphry Repton. From 1791 when Repton started his career as a landscape gardener until his death in 1818, he dominated the profession in the same degree as Capability Brown before him. His influence has lasted until recently. Unlike the bluff Brown he was a man of compromise from principle as well as from temperament. He managed to combine a loyalty to Brown's ideas with a duty to "utility." The early landscape gardeners had followed Shenstone's maxim that "gardening consists in pleasing the imagination by scenes of grandeur, beauty or variety. Convenience merely has no share here. . . ." Repton now made bold to assert that, " . . . utility must often take the lead of beauty and convenience be preferred to picturesque effect. . . ." Repton therefore restored the terrace and formality near the house to avoid the inconvenience of Brown's practice of sweeping his lawns up to the house walls. And then, "as a kind of episode to the great and more conspicuous parts of the place," he added, for instance, at Woburn Abbey, a "dressed" flower garden, botanic gardens, chinese gardens, a menagerie and "to connect the whole, English gardens or shrubbery walks."

All this is discussed in detail in Mr. Hussey's *The Picturesque* and need not be gone into here. What matters for the nineteenth century is the way in which Repton's ideas reflected the general opinion of his time and how they affected garden design during the nineteenth century. "The garden," he wrote, "should be the happy medium between the wildness of nature and the stiffness of art; in the same manner as the English Constitution is the happy medium betwixt the liberty of savages and the restraint of despotic government. . . . So long as we enjoy the benefits of these middle degrees betwixt the extremes of each, let experiments of untried theoretical improvement be made in some other country. . . ." Experiment had been the spirit which had animated garden improvers from Pope to Brown, but just as the early eighteenth century landscape garden expressed an attitude to nature uncompromisingly opposed to the grand manner of Louis XIV, so Repton's allegiance to utility and compromise was the result of prejudices and beliefs widely held by his generation. The desire for the benefits of "these middle degrees" was shared by the English who found themselves geographically and politically between "the liberty of savages," America, and "the restraint of despotic government," France, and who had, by the exercise of a new policy of compromise, achieved a certain measure of political equilibrium and a constitution which had survived the shock of major political crises. This homily of Repton's on the benefits of utility, convenience and the benefits of the happy medium, was addressed to Uvedale Price who had hoped that Repton would employ his talents in creating a new picturesque garden based on a fresh application of its principles.

The word "picturesque" had, by the end of the century, undergone a change in meaning. It had also been considerably

* *The Rule of Taste*, 1936, Chap. 10.

popularised by the Rev. William Gilpin, the author of the many books of Tours of the English and Scottish countryside, and the original of the immortal Doctor Syntax. In his search for the Picturesque Gilpin defined it simply as a quality in an object which was capable of being illustrated by painting. He separated it from Beauty and the Sublime and characterised the Picturesque scene as rough, rude and varied, the Beautiful being, by contrast, soft, smooth and neat. Uvedale Price, the greatest of writers on picturesque planning, associated the term with the infinite variety and ever surprising intricacy of natural growth, especially clearly revealed by the play of accident in places untouched or neglected by man. " Neglect and accident are . . . two principles of those beauties which painters admire . . . " he wrote, " because they furnish examples of nature in her most picturesque state. . . . " He supposed that landscape gardening would be the proper vehicle with Nature as the gardeners' model and painters their principal assistants. Repton, however, remained obstinately of the opinion that painting and gardening were not sister arts, " but congenial natures brought together like man and wife . . . " that there was a danger in interfering in their occasional differences " and especially how you advise them both to wear the same article of dress." Utility and Convenience remained Repton's inspiration and a polite and lengthy controversy was carried on by pamphlet, parody and poem between Repton and his critics, Uvedale Price and the connoisseur Richard Payne Knight, with occasional sniping on behalf of Repton from the gardener-agriculturalist William Marshall and by Mathias, who, in his *Pursuits of Literature*, summed up the principles of Price's picturesque gardening in a couplet,

" With Price and Knight, grounds by neglect improve,
And banish use, for naked Nature's love."

His summing-up is unfair though amusing. Price would have replied in the words of Pope and preferred to

" . . . treat the goddess like a modest fair,
Nor overdress, nor leave her wholly bare."

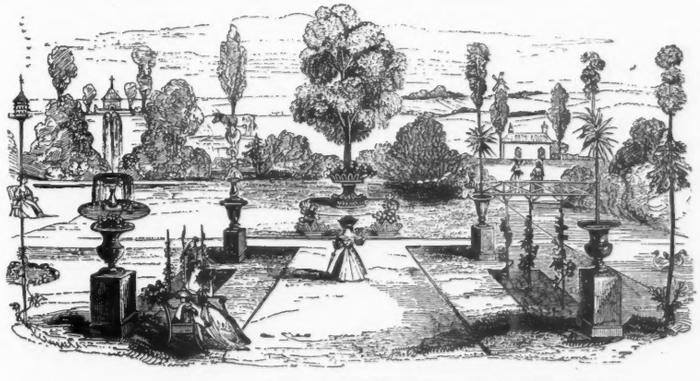
The consequence of Repton's teachings was that garden design passed from the influence of the painter and poet into the hands of the gardener-horticulturalist. The painters used the concept of the Picturesque to produce a magnificent school of landscape painting, perhaps the finest in our tradition, the poets deserted the landscape for metaphysics, while the gardener, " rendering convenience as attractive as possible by combining it with the beautiful and appropriate," basked in what George Johnson, the garden historian, described as " the light of science (which) was still more powerfully concentrated upon its practices and for their benefit. . . ." From that time onwards, the Picturesque in the old sense appeared only in forgotten corners of nineteenth century parks and was never allowed to set foot within the boundaries of the new suburban villas, unless, disguised in mantua and shawl decorated with geometric floral designs, as the neat and trim Miss Gardenesque.

To render convenience and utility as attractive as possible was the work of Repton's successors. A bibliography of writers in the years up to the seventies would include such garden authors and designers as John Trusler, J. B. Papworth, Thomas Hope, Richard Morris, William Sawrey Gilpin, John Claudius Loudon, C. H. J. Smith, John Hughes, Shirley Hibberd and William Robinson.

W. S. Gilpin, being the son of the painter, Sawrey Gilpin and nephew of the Rev. William, was properly more influenced by Price's ideas than others but like Repton he was all for convenience and criticised " the modern style " of Brown. His reason was that open lawns " expose every recess of retirement, every nook of comfort to the blast and to the public gaze." He advocated terraces and architectural foregrounds where " the females of the mansion could be secured from every intrusive eye and could cultivate the glowing parterre." He disagreed, however, with Repton's practice of dotting the lawn with flower beds and, indeed, was one of the last designers of the nineteenth century to show a sense of proportion about planting. Flowers were to him " the finishing touches of decoration " and not, as they remain to this day, the main attraction.

Richard Morris was Secretary to a Society by the name of the Medico-Botanical, the author of *The Botanist Manual*, and *Essays on Landscape Gardening*, 1825. His layouts were much like Repton's but without their charm. Incidentally, he used Repton's method of transposing water-coloured slides over sketches of the site to show proposed alterations.

The most important of Repton's successors and the most influential was John Claudius Loudon. He dominated English garden design and gardening taste until the arrival of William Robinson. He established his reputation with an essay *Hints respecting the laying out of the Public Squares of London*, 1803, was the author of a monumental *Encyclopædia of Gardening*, 1834, a standard work on trees and shrubs, *Arboretum Britannicum*, 1838, and that authoritative book of the time, *The Suburban Gardener and Villa Companion*, 1838. A text-book on arithmetic called *Self Instruction for Young Gardeners*, which he was writing when he died in 1843, contains a memoir written by his wife who completed and published the book in 1845. Born in 1783 of farmer stock, and without many initial advantages except his tough Scots character, he was, by turns, a successful farmer, traveller, editor and landscape gardener. He was the victim of illness, amputation, laudanum, and bankruptcy. He was a prodigious worker. Besides the books already mentioned he compiled three other encyclopædias—on Agriculture, on Plants and the famous one on Farm and Villa Architecture—other books on architecture and gardening, and pamphlets on such diverse subjects as the



THE GARDENESQUE IN ONE EASY LESSON

On the right, how to do and how not to do the Picturesque, by John Claudius Loudon, who (like Price and Repton) disliked Capability Brown's rounded tree clumps as formal and unnatural. Above, another warning by Loudon, thirty years later, and this time against the dangers of classic not Brownian formalism. Loudon expresses himself clearly and perhaps with some visual overstatement in favour of the irregular delights of the Gardenesque.

cultivation of the pineapple, curvilinear span roofs for hothouses (Paxton found his researches of great use at Chatsworth), on the Reform Bill and a plan for a national educational establishment. He also found time to travel over Europe and Russia in the troublous times of the Napoleonic Wars, to edit at least three magazines simultaneously and fill a busy private practice.

Loudon catered very successfully for the commercial classes which had developed the new suburban dormitories, and which he described as " by far the largest and most important class of society in every civilised country. . . ." His designs, which he elaborated in great detail in his books, were widely adopted. And he made the principles of the æsthetic of the Picturesque palatable to the wealthy brokers and manufacturers by inventing a new concept, that of the Gardenesque. With this he achieved what Repton said was impossible, the marriage of painting and gardening. It was a union which was bound to produce a curious offspring.

The problem was first stated in *Hints on the Formation of Gardens and Pleasure Grounds*, 1812. " Previously," he wrote, " the practical efforts of the gardener have been chiefly conspicuous on extensive scenes . . . more with an eye to the picturesque beauty of the landscape than to the excellence of the Kitchen Garden, or the Farm, the comfort and neatness of the Parterre, the Shrubbery or the Greenhouse. . . ." " The modern style has been applied to town villas without science . . . " he complained. He finally parted with eighteenth century traditions in an article in *The Gardener's Magazine* of 1835 on the general principles of the Gardenesque. Having first stated that, " . . . as every garden is a work of art, Art should be everywhere avowed in it . . ." an argument which would have profoundly shocked the landscape theorists from Pope to Walpole; he elaborated his heresy thus. . . . " The idea that Nature is a great object of imitation in what are called English gardens has led to much error, from the expression not being correctly understood. . . . Nature is to be imitated (but not) in such a manner as that the result shall be mistaken for Nature itself." He then proceeded to give planting rules for achieving the effects he defined as Gardenesque. In contrast to the Picturesque the Gardenesque was described as chaste, refined and liberal, " since it admitted the beauties of every style, even the geometric. . . ." It was distinguished by the fact that the planting of trees and shrubs, whether in mass or in groups, was to be done in such a way as never to touch each other, so that, when viewed near at hand, each tree and shrub would be seen distinctly " while from a distance they show a high degree of beauty, manifestly resulting from the art which placed them where they are. . . ." Trees, shrubs, flowers and exotics were " to be kept in a high state of cultivation, arranged in irregular groups with good outlines, and soft undulations in the ground. . . ." The Gardenesque tree, planted both for its botanical interest and also as an ornament, " differs from the picturesque in being at all times regular or symmetrical and should be planted singly with some of its branches depending upon the ground . . . to mark it as a tree of the garden and not of the park. . . ." The Gardenesque was to be the foil to the Picturesque. Gracefulness, smoothness, freedom from irregularity, were the leading features of the former. Ruggedness, sudden variety and contrast, deep and tangled plantations, the characteristics of the latter. From the hundreds of designs illustrated in Loudon's books and from the examples that still survive, this style can be easily recognised.

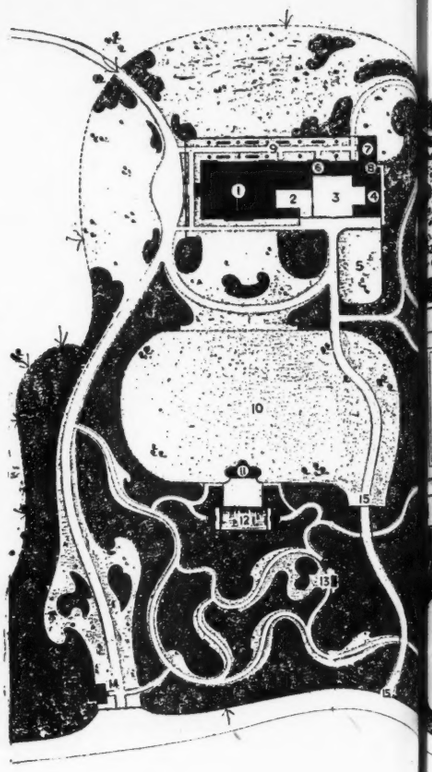
All the associations which had given the eighteenth century landscape garden its life and meaning, had by this time been characteristically modified and a formula retained which was copied and repeated throughout this country and America. Specialisation brought division, science and discovery provided new plant material, used naïvely as becomes a popular art, convenience and utility became the main inspiration, while contrast, surprise and intricacy retired into the background of the subconscious and became naïve folk-lore with all the curious fascination of a practical surrealism. On the surface, however, the Gardenesque chiefly reflected comfort, well-being and perhaps a sense of money well invested.

Of the new material introduced, the Monkey Puzzle tree,

THE GARDENESQUE PLAN

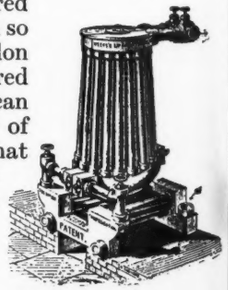
Neatness, order, propriety and refinement were the epithets evoked by the Gardenesque. Its chief object was the expression of art and design in every part of the garden, and the provision of surroundings, furnished with every convenience, for the villas and mansions of the prosperous merchants of 1850. *In the plan on the right can be seen the outdoor carpet, the " geometric style," the writhing nests of paths advocated early in the eighteenth century by Batty Langley, contained in a form which can claim to be* irregular *but hardly* landscape. *The following is a key to the numbers on the plan :*

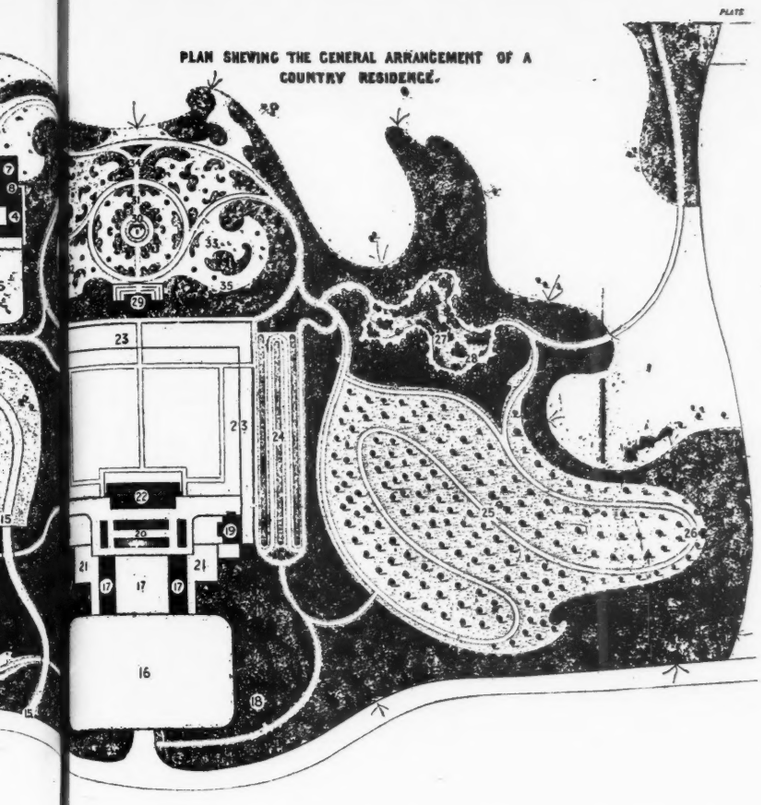
1. House. 2. Kitchen yard. 3. Stable yard. 4. Stables. 5. Laundry yard. 6. Conservatory and winter promenade. 7. Reading room, museum or plant house. 8. Shed and fire-place. 9. Terrace. 10. Small paddock or playground. 11. Aviary or menagerie. 12. Swimming pond with dressing rooms. 13. Covered seat in wooded scenery. 14. Lodge and entrance gates. 15. Back entrance gates. 16. Stack yard. 17. Farm. 18. Ice-house. 19. Gardeners' houses. 20. Forcing pit and reserve garden. 21. Compost ground. 22. Forcing houses and shed. 23. Walls enclosing vegetable garden. 24. Botanic garden. 25. Arboretum in the Gardenesque style. 26. Covered seat. 27. Rockery. 28. Rude covered seat. 29. Greenhouse. 30. Fountain. 31. General flower garden. 32. Group or mass garden. 33. Florist garden. 34. Beds for American plants. 35. Ornamental seats.



Araucaria imbricata, became as characteristic of Victorian gardens as the aspidistra of Victorian parlours. Vast numbers of pines and coniferous trees were sent over from America by William Lobb and David Douglas and were collected in " Pinetas " or displayed in " Arboretums." But the pride of the Victorian garden were the hardy and half-hardy bedding plants which formed a mosaic of riotous colour on the lawn. Apart from the dahlia, first introduced to England in about 1804 and the scarlet geranium, the most fashionable were the *Begonia tuberosa*, the flowering sedums, variegated leaved pelargoniums, lobelias and calceolarias. The arrival of many sub-tropical plants first displayed in France in the fifties added to the riot. The essentially scientific aspect of Victorian gardens had its own particular problem, that of assimilating the onrush of new plant material and the introduction of new colour. It was characteristic that the first thought of designers was to contain, decorously, these disturbing new elements within the confines of firm edgings, gravel paths and in flat, closely bunched bouquets. The result was the rustic basket bed, surrounded with iron or wooden edgings, or vast pottery baskets placed on stands, or " carpet bedding " and the scientifically arranged glass-contained avenues of the indoor garden.

That lawns should have been transformed into outdoor carpets was largely due to an idea of Repton's. " A large lawn . . ." he wrote, " when furnished displeases . . . whether it be a room covered with the finest green baize, or a lawn kept with the most exquisite verdure we look for carpets in one and flowers in the other. . . ." And so the carpet was laid on the exquisite verdure, of a pattern taken from geometrical figures or the chance arrangement of the debuscope, the then popular variety of the kaleidoscope. " The geometric garden," wrote Shirley Hibberd, some years later, " may be designed by selecting some parts of the pattern of a carpet or wall paper or by placing a few bits of coloured paper in the debuscope. . . . " So liberal and so democratic had gardening become that Loudon could write in all seriousness, " the skill required is within the capacity of every woman who can cut out and put together the different parts of the female dress . . . we venture to assert that there is not a mantua maker who understands her business that might not in a few hours be



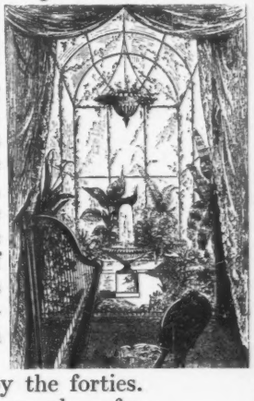


taught to design flower gardens with as much skill and taste as a professional landscape gardener. . . ." Mrs. Loudon, for that matter, continued to instruct ladies in the art of gardening for some years after her husband's death.

Shirley Hibberd was the author of many small books for the instruction of amateurs, *The Amateur's Flower Garden*, *The Amateur's Greenhouse and Conservatory*, *The Fern Garden or How to make, keep and enjoy it, or Fern Culture made easy*, and others on Aquariums, Roses, Town Gardens and so on. His *tour de force* was a work entitled, *Rustic Adornments for Homes of Taste*, 1856. The rustic adornments consisted of Aquariums, Ferncases, chamberbirds and window gardens, for the Home; and for the garden, the Conservatory, the Fern House, the Apiary, the Pleasure Garden, the Flower Garden, the Outdoor Fernery, Rockery and Wilderness, as well as water scenes, a summerhouse and garden ornaments. The Home of Taste was "a tasteful Home, wherein everything is a reflection of refined thoughts and chaste desires . . . it is not necessarily the result of lavish expenditure, the most humble can command it . . ." and in the garden, also of taste, the owner "may find in it as much amusement and as genuine a solace from the cark and care of life, as if it were a domain of a thousand acres—perhaps more so—for it is his own work, it represents his own ideas, it is a part of himself and hence redolent of heart-ease. . . ." But the amateur was given a stiff task. The garden was no week-end hobby for the weak-willed. With Hibberd's *vade mecums* in hand he is recommended to construct a terrace "truly Italian," with balustrades, vases and statuary, a lower terrace, "laid out as an elaborate flower garden" and again with stone fountains, statues and vases and that from the lower terrace the walks should lead off over lawns, "sprinkled with evergreens, flower beds, avenues of deciduous trees and . . . at every opening point some object to arrest the eye, a statue, a pile of rock, a fine acacia, an orange or sweet bay in a tub . . . or a rosary arching the paths with trellises, breaking the sward with sample patterns of dwarf roses. . . ." "Attempts at the Picturesque are mostly puerile," he warns the reader, "for all should be artistic . . . no rock work should deface the slopes except artificial piles constructed to receive groups of plants." The Flower Garden recommended was to be geometric in pattern and "like the carpeting of the reception room." It was in fact to "take the place of that same carpet out of doors. . . ." Suggestions are given for the planting of the fashionable bedding plants, but by way of novelty we find detailed instructions for growing "a Geranium Pyramid," "if only as a change from the flat monotony of flat colouring and imitations of Kidderminster carpets." Private gardens remained influenced by such rustic adornments until in the seventies and eighties their character was slowly changed by the work of William Robinson.

While the private Victorian garden is chiefly of importance as an outlet of instructive, often untutored (and often ill-advised) creative faculties, the gardening of open spaces in or near the larger towns is undoubtedly the greatest landscaping contribution of the mid-nineteenth century. "Public opinion," affirmed a writer in the *Westminster Review* as early as 1841, "is gradually awakening to a sense of the importance of open space for air and exercise as a necessary sanatory provision for large towns. . . ." A Royal Commission set up to enquire into "the state of large towns and populous districts" in 1843, ultimately led to the passing of the Public Health Act of 1848, which, though not adopting all the Commission's recommendations, stated that "for the purpose of aiding the establishment of public walks . . . the local administrative body be empowered to raise the necessary funds for the management and care of walks when established." This passing of the responsibility to the local authority to raise the necessary money led to serious difficulties when it came to purchasing appropriate sites and resulted sometimes in the custom of charging admission to the park when completed. An indignant correspondent to *The Gardener's Magazine* complained that "payment of a shilling and exclusion on Sundays formed a violent prohibition against entering its precincts. Why not allow the working classes an opportunity of one day in the week to breathe a purer atmosphere, or open the gardens on Sundays at a moderate charge. The glories of nature are doomed to be a sealed book on the Sabbath while the doors of the alehouse are left open to lure the listless passerby. . . ." He darkly hinted that as clergymen were among the shareholders the Sabbath prohibition was due to their influence.

THE INDOOR GARDENESQUE *Fern-cases, fern-stands, hanging-baskets, were à la mode for Homes of Taste. So fashionable was the cult that indoor plants, from the cottager's aspidistra to the rich man's begonia, became symbols of refinement and respectability. The fashion died, though of all the exuberances of the Gardenesque it might well have been retained.*



A few Botanical Gardens had been opened by the forties. Birmingham had commissioned Loudon to prepare plans for a Botanical Garden and a range of Hothouses at Edgbaston in 1831. The result, Loudon angrily repudiated, "as now bungled and never likely to reflect credit on anyone connected with it. . . ." The Council had altered his scheme considerably without consultation. The fashion for Arboretums which developed about this time reflected the general interest in botany, and gave the Victorian City Fathers an incentive for

MISS GARDENESQUE OUT OF DOORS *Miss Gardenesque, the ancestor of the booted Miss Jekyll, daintily surveys her multi-coloured dahlias, camelias, fuchsias, those prim, buttoned-up, charming varieties which have since disappeared from view. The lady-gardener was the invention of Mrs. Loudon.*

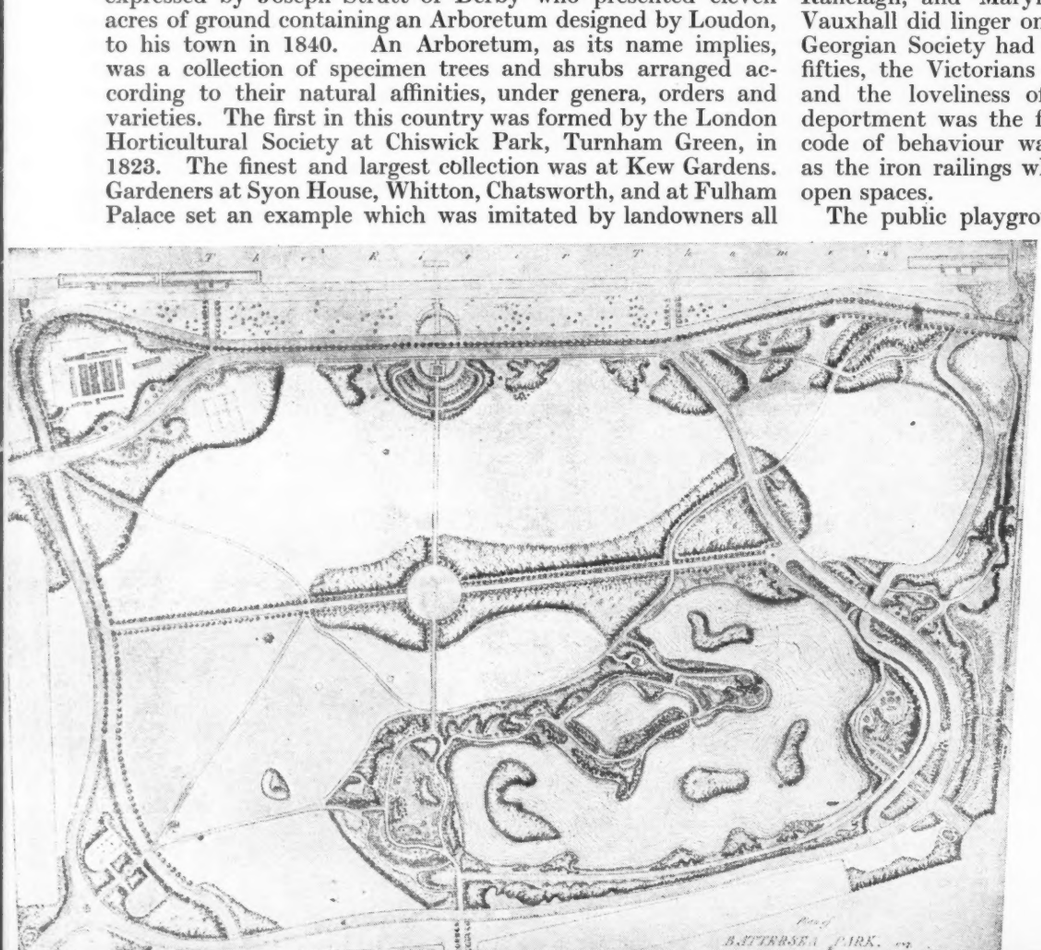
VILLA GARDENESQUE *Examples of the world-wide popularity of the English villa gardenesque style. These three examples of garden plans, top, from England, centre, from America, and on the left, from France, are characteristic, as is the example of villa architecture. The eighteenth century landscape park can be recognised in these miniatures, Shenstone's boundary path is now macadamized, the open lawn and its clustering shrubberies are Brown's rounded clumps, and the inevitable rockery is there in place of the Grotto or the artificial Ruin.*

providing public parks, with public instruction and a moral lesson. For parks were to be places where "the exhausted factory operative, and the pale mechanic," might not only breathe a purer atmosphere but also "be weaned from debasing pursuits and brutalising pleasures" by being given "a new source of rational enjoyment," that of learning botany. These were the sentiments expressed by Joseph Strutt of Derby who presented eleven acres of ground containing an Arboretum designed by Loudon, to his town in 1840. An Arboretum, as its name implies, was a collection of specimen trees and shrubs arranged according to their natural affinities, under genera, orders and varieties. The first in this country was formed by the London Horticultural Society at Chiswick Park, Turnham Green, in 1823. The finest and largest collection was at Kew Gardens. Gardeners at Syon House, Whitton, Chatsworth, and at Fulham Palace set an example which was imitated by landowners all over the country. Liverpool, Manchester and other northern towns followed the lead of Derby.

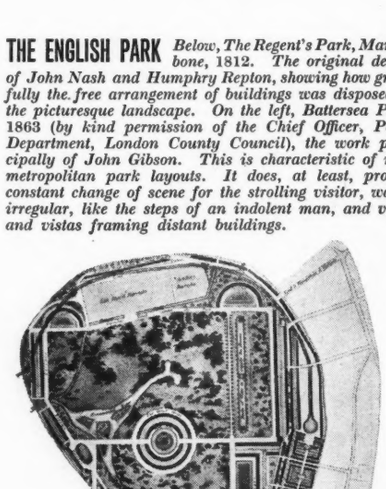
From the forties to the sixties, public parks were laid out in most of the great provincial cities and new parks were developed in the London Metropolitan area. From 1845 to 1868, five new parks had been opened in Manchester, totalling one hundred and twenty-four acres, while in Birmingham by 1888 over three hundred acres of public open space had been made available for the "pale mechanic." Many of these were laid out by local nurserymen, but three of Manchester's Parks were by Joshua Major, whose opinions included a distrust of the theories of Price and Knight, admiration for the new "English Style" and, as an illuminating footnote on his attitude to public fun and games, great disapproval of the "indecent practice of open bathing."

The London Royal Parks were altered and developed. St. James's Park, as we know it now, was redesigned between 1827 and 1829. The suspension bridge was added in 1857. The designer unfortunately remains anonymous. Regents Park had, of course, been laid out earlier in the century from the preliminary designs of Repton and Nash, by the Surveyor of Woods and Forests, Mr. Fordyce. In 1816 alterations and additions were begun in Hyde Park which continued until the Broad Walk was completed in the early forties. Ground was purchased for Victoria Park, Bethnal Green, in 1841, and opened by Queen Victoria in 1845. Battersea Park which was to become famous for its lady cyclists and for its sub-tropical garden and rockwork designed by John Gibson, opened in 1851. The Crystal Palace Gardens of Joseph Paxton's, Southwark and Finsbury Parks followed in the fifties and sixties. Much of the work was designed and supervised by the Office of Works or the Metropolitan Board of Works. These London Parks were laid out as public ornamental gardens in "The English Style." Thousands of pounds were spent annually on elaborate displays of bedding. Pelargoniums, gazanias, petunias, calceolarias, and bedding dahlias lorded it on space which might better have been used for public enjoyment. The tradition of the old London pleasure gardens such as those at Vauxhall, Ranelagh, and Marylebone had been discarded, although Vauxhall did linger on as the resort of the vulgar until 1864. Georgian Society had been masculine in its conduct. By the fifties, the Victorians had discovered commercial prosperity and the loveliness of virtue. Sober delicacy in personal deportment was the fashion of the new ruling class and this code of behaviour was imposed on other classes, as rigidly as the iron railings which were then erected round London's open spaces.

The public playground or recreation ground had not yet



THE ENGLISH PARK *Below, The Regent's Park, Marylebone, 1812. The original design of John Nash and Humphry Repton, showing how gracefully the free arrangement of buildings was disposed in the picturesque landscape. On the left, Battersea Park, 1863 (by kind permission of the Chief Officer, Parks Department, London County Council), the work principally of John Gibson. This is characteristic of most metropolitan park layouts. It does, at least, provide constant change of scene for the strolling visitor, walks, irregular, like the steps of an indolent man, and views and vistas framing distant buildings.*



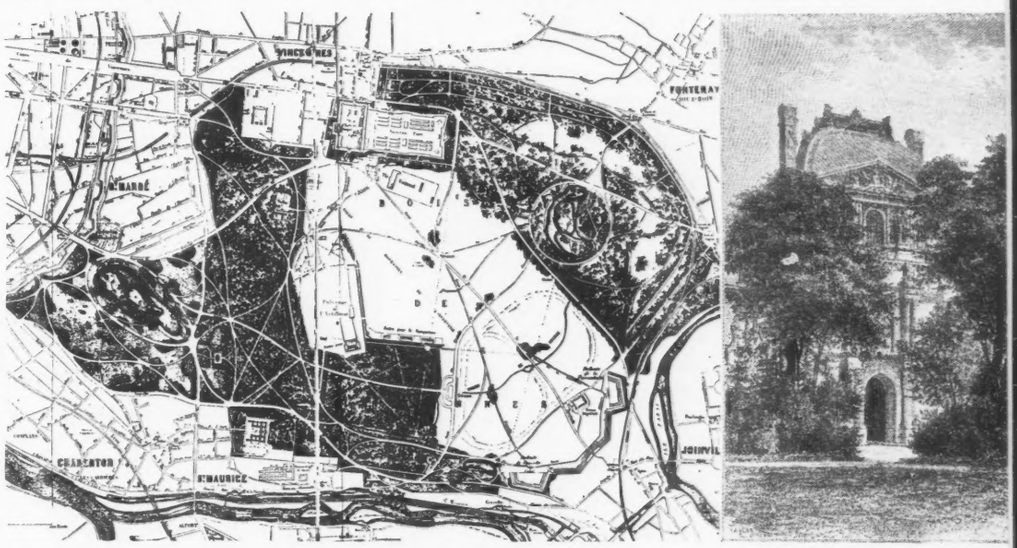
been considered necessary. Although *Murrays Handbook* for Yorkshire mentions a People's Park at Halifax, designed by Joseph Paxton, and an occasional playground, public parks were considered either as ornamental gardens for the display of expensive bedding plants, or as outdoor school rooms for botanical instruction or again as special areas where the wealthy might parade on horseback or drive their fashionable equipages.

Together with the increase in public parks the London tree-planted squares became an integral part of the large scale housing development which resulted in the growth of Bloomsbury, Pimlico and Kensington. Practically all of our best known squares were completed between 1800 and 1850. Many of them, laid out by anonymous gardeners, show how graciously the picturesque free landscape united with the architectural tradition of the late eighteenth and early nineteenth centuries. J. C. Loudon in his essay of 1803 on the laying out of squares, criticised what must have been the prevailing practice of planting the centre of the squares with evergreens, scotch pines, yews and spruce. He suggested the use of deciduous trees and particularly the Oriental and Occidental Plane, the sycamore and flowering almonds. For this touch of grace Londoners should be grateful to Loudon. Humphry Repton designed the gardens of Russell and Cadogan Squares, to serve as he puts it in *An Enquiry into changes of Taste*, 1806, "to record that the art of Landscape Gardening in the beginning of the nineteenth century was not directed by whim or caprice but founded on due consideration of utility as well as beauty, without a bigotted adherence to forms and lines whether straight, or crooked, or serpentine."

The London square was an important addition to the urban pattern, but its exclusiveness limited its value. The application of the principles of the Picturesque in urban and regional planning was left to France and America. New ideas based on a closer study of urban requirements were developed and fresh harmonies were created learned from a closer study of plant forms. When Louis Philippe was a refugee in London he was impressed by the London squares and on his return to power he wished to provide Paris with such amenities. That is the legend. Fortunately he found a planner of genius. Of Haussmann's reconstruction of Paris much has been written in praise or criticism, but not enough attention has been paid to his fine handling of open spaces or to the work of Jean Alphand and his two associates, the horticulturalist Barillet Deschamps and the architect, Davioud. For this was a collaboration of a kind which should appeal to architects and landscape architects today faced with similar problems. These men developed the exclusive English residential square into the public *Place* and created, what are now known as parkways, the wide tree-lined and flower-planted *boulevards* linking a new park system with the metropolitan areas and its rail communications. They were planted with what was considered astonishing speed. Thirty-year-old trees seemed to spring up overnight. This was accomplished by an organisation which clearly defined the function of each collaborator and made the best use of contemporary technology. Alphand's tree lifting machine was an example of this. But Alphand also used the picturesque English idiom and developed it to suit his needs. The tradition of the Picturesque supplied him with surprise, variety and concealment. It enabled him to balance buildings and trees in mass, to contrast the textures of stone and brick with foliage and to confront the rigid geometry of the *boulevards* with irregular planting. The new Paris parks, the *Bois de Boulogne* and *Bois de Vincennes* and the small *Parcs des Buttes-Chaumont, de Montsouris* and *Monceau* filled the visiting English gardeners with admiration. They found the planting far in advance of English practice. They saw for the first time how the new plant materials could be assimilated and used to the best effect. Jean Alphand had contrived to bring to Europe a range of sub-tropical plants whose foliage was in scale with his distances. The pampas grass, the twelve-foot-high *Centaurus babylonius*, the wigandia and other luxuriant plants were interplanted freely with the more familiar indigenous trees and shrubs.

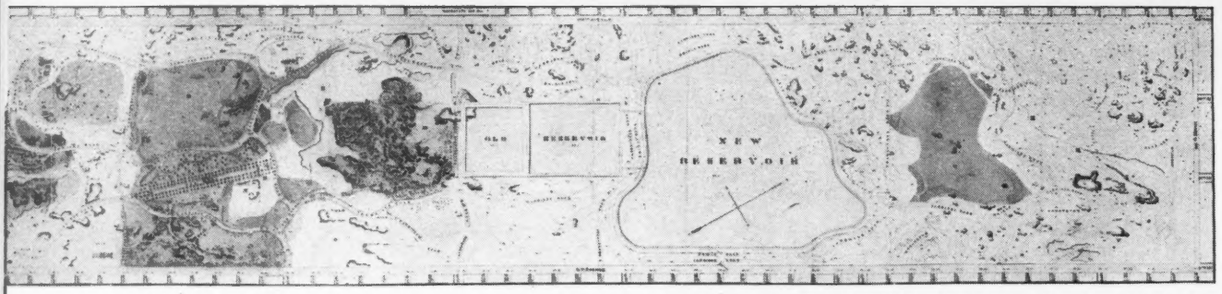
The Superintendent of the new Battersea Park, John Gibson, hurried back to copy these effects, and William Robinson was also profoundly influenced. In his book on *The Parks and Gardens of Paris*, 1869, he wrote, "This system (of planting) taught us the value of grace and verdure amid masses of low, brilliant and unrelieved flowers . . . the beauty of vegetation. In England our love for rude colours had led us to ignore the exquisite and inexhaustible way in which plants, naturally arranged, fern, flower, grass, shrubs and trees, shelter, support and relieve each other. . . ."

The visiting English also found that the public parks were not only parks in name but were made for public use. Their central positions and their amenities, their kiosks for the sale of tobacco and gingerbread, the restaurants, cafés, bandstands and theatres astonished them. And the way in which the park " . . . follows the street builders with trees, turns the little squares into gardens, unsurpassed for good taste and beauty, drops down graceful fountains here and there, and margins them with flowers, presents to the eye of the poorest workman every charm of vegetation, brings him pure air and aims directly and effectively for the recreation and benefit of the people . . ." stimulated Robinson to campaign at home against " Parks and Pelargoniums " and to urge the authorities to create parks for the people, and " to bring a little verdure into some of the more tumid parts of what Cobbett used to call the great wen." " London is no longer a city," he wrote, " but a nation gathered together in one spot, our other cities almost keep pace with it in growth . . . in none of them can we trace an attempt to produce a really beneficial effect on the lives and health of their workers. Both we and Paris have parks, but their noble planted roads, small public squares and *places* are doing more for them than parks and pelargoniums, (they are) saving them from pestilential overcrowding. . . ." Robinson's book was not only a description of the Paris parks but a critique of the existing system, or lack of system, in England. And he was practical enough to appeal to the mercantile spirit by pointing out that " the very remarkable improvements in Paris . . . have not only been made without cost to the town, but even with a balance on the right side, the vastly increased value of sites for business premises in these new and noble streets having more than repaid the cost



THE FRENCH PARK

Above, the Bois de Vincennes by Haussmann's assistants Jean Alphand and Barillet Deschamps. Good use is made of the English picturesque landscape. When first constructed, the French parks filled the visiting English with admiration and greatly influenced future park layouts. Unlike the English parks of the time they catered for popular entertainment and relied for decoration more on shrubbery and sub-tropical plants such as pampas grass or the twelve-foot-high Centaurus babylonius, *than on elaborate bedding displays.*



THE AMERICAN PARK *Above, Central Park, New York (1860), by Frederick Olmsted. Olmsted was considerably influenced by Loudon and his visits to English parks and gardens. Like the French he used the English picturesque idioms and transcribed them into his characteristic style.*

of their formation." "The real want," added Robinson, "is a want of plan, and this it is hoped Parliament will some day give us power to obtain."

Robinson's best known books are *The English Flower Garden*, 1883 and *The Wild Garden*, 1881. He led the revolt against the styles, against "The English Style" as well as the Italian of Sir Charles Barry, the Architectural Style, the Geometric Style, the Rural or Gardenesque Style, not to mention the Chinese, Indian, Turkish and Spanish mentioned in an early book of Loudon's. A few years later Reginald Blomfield replied with *The Formal Garden in England*. This was an attack against the Landscape Garden. Many of his witticisms at the expense of Landscape Gardeners were true. But his case was weakened by his ignorance of the principles of the Picturesque and the aims of the landscape movement. Blomfield asserted that design in gardens should return into the hands of the architect, and Robinson that "the trained and artistic gardener" was the proper person. The arguments are familiar.

Robinson wished to free his materials from the confinement of formal patterns. After suggestions for the free grouping of certain plants to show their form and grace, he caustically exclaims . . . "But many will see in it an interference with the mowing machine or the formal margin. The progress of improvement in our gardens is much retarded by the habit of looking from the housemaid's point of view. . . . Will it interfere with the progress of the garden dusters? The day will come . . ." he continued "when we shall be anxious to avoid all formal twirlings in our gardens as we are now to have such twistings perpetrated by landscape gardeners of great repute who apply wallpaper patterns to the surface of the reluctant earth, and when we shall cease to tolerate in our gardens such scenes as no landscape-artist would endure in a sketch. In the gardens of the future, the plants, not the beds, will be what meets the eye. . . ."

By returning to first principles Robinson prepared the way for the changes which occurred in the twentieth century. He found these principles conserved in the English cottagers' gardens and in the new Paris parks. Both were concerned with a respect for material, in this case plant material. The English cottager had been immune from such influences as the decoration applied to garden design by mantua makers and the debuscope. His planting was governed solely by the requirements of the plant. The Paris park-makers' success was derived from an intelligent application of picturesque principles. Variety, surprise and concealment were present as much in Alphand's squares as in the gardens of Chiswick. It was from Robinson's revival of these early virtues that garden design was to renew itself.

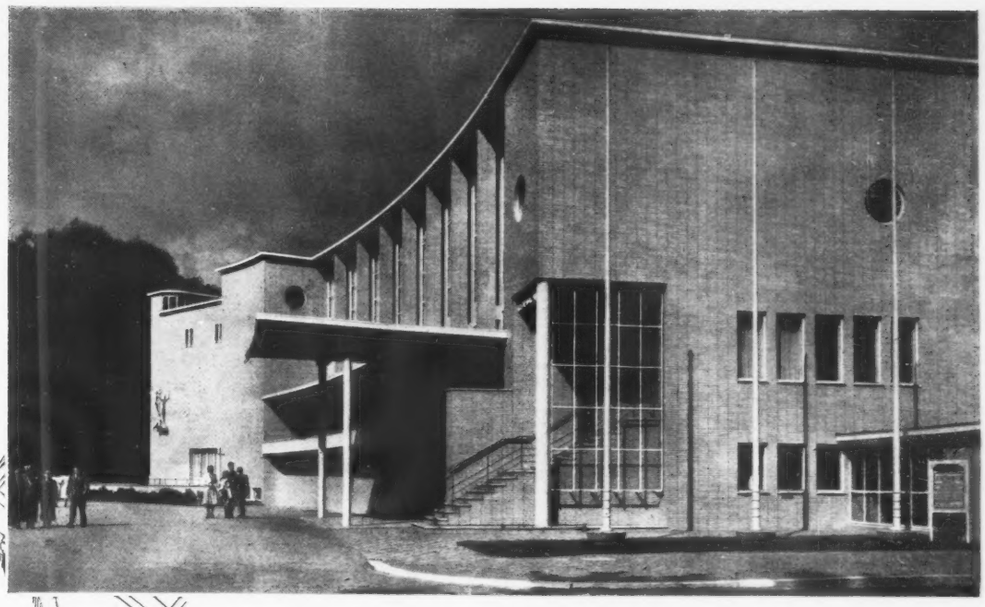
The Picturesque which had gone into hiding in the Villa garden now found a home not only in France but also in North America. Some years after Haussmann had started on his plans for Paris, Frederick Law Olmsted and Calvert Vaux had begun a collaboration which was to found most of the great park systems of the United States. It is mentioned in this article because Olmsted like Alphand used the free natural planting which was characteristic of the old as well as the new Picturesque. Olmsted was influenced largely by the landscape gardener A. J. Downing, a correspondent and friend of Loudon. Downing had contributed articles to *The Gardener's Magazine*. His *Treatise on the Theory and Practice of Landscape Gardening* in 1841 established him as the authority in America on "Rural Art." His plans were very derivative of Loudon's villa gardenesque style, but those he made for The White House and the Capitol grounds in Washington, which were carried out after his death in 1852, were a considerable advance on those illustrated in his books. When on a visit to London in the fifties Downing met Calvert Vaux, a young English architect, and took him into partnership. It was also due to his influence (besides that of W. C. Bryant and Washington Irving) that New York City decided to build a public park to be called the Central Park and that the young Frederick Olmsted was appointed Superintendent.

Olmsted was influenced not only by his friendship with Downing and Calvert Vaux but also by a visit to England. He had made a tour of many English landscape parks and country houses in the fifties. He had also visited Italy. He first came into prominence by the publication of two travel books, *A Journey to the Seaboard States* and *Walks and Talks of an American Farmer in England* (1852). Besides Central Park, New York, he and Calvert Vaux were the creators of most of the great park systems in North America. Brooklyn Park, New York, South Park, Chicago, Back Bay and Franklin Park, Boston, the Mount Royal Park in Montreal, the grounds of Leyland Stanford University at Palo Alto, California, and those of the University of California at Berkeley, are only some of the achievements of this partnership. He is rightly considered one of the vital artists of the nineteenth century and his influence on American landscape planners of today has been prodigious.

The contribution of landscape designers has been to re-affirm what is now accepted as the obvious truth that the landscape is a cultural as well as an economic resource and that no urban environment is complete without its park system. The private garden enthusiasts of the nineteenth century who so exuberantly created their hybrid styles, have left us a legacy of millions of horticulturalists who can appreciate and demand growing space for private and public enjoyment. And of individuals beside those of Olmsted and Jean Alphand, the influence of William Robinson is perhaps the most extensive, for although his reaction to the mannerisms of his contemporaries was so violent that he advocated a sort of anarchic paradise wherein each plant could freely express its individuality, he taught his generation the value of plant form and texture. On balance therefore the Picturesque tradition was enriched by the contributions of the nineteenth century, not only by its scientific discoveries, of that there has been no dispute, but also æsthetically.

ROBINSON'S REFORMS *William Robinson led the revolt against the Styles: the Gardenesque, the Italianate revival of Barry, and the Geometric. He was the inventor of the Wild Garden and was one of the first designers to appreciate the possibilities of free planting and textural as well as massed colour effects. Unlike his predecessors his planting was governed solely by the requirements of the plant. His influence is clearly to be seen in the work of some contemporary designers.*

The south and west fronts from Nobelstraat, 1. Looking into the main vestibule, 2. The main hall, with stairs leading to the balcony promenade, 3. The stalls foyer, 4. The auditorium, 5. The restaurant, 6. The ballroom on the second floor, 7. Below, the site plan and the west elevation.



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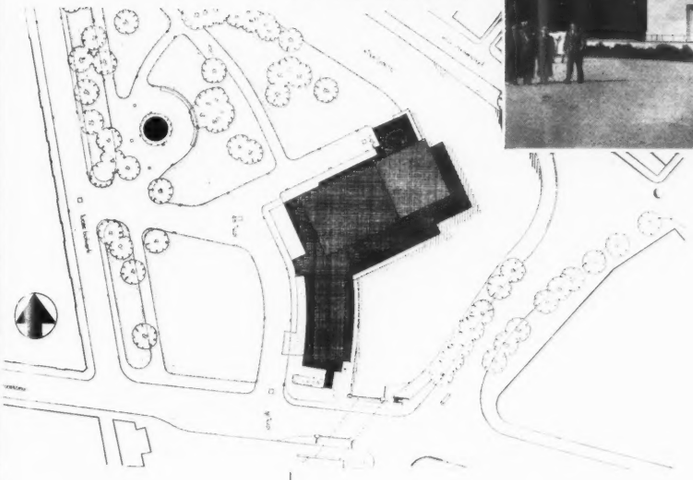
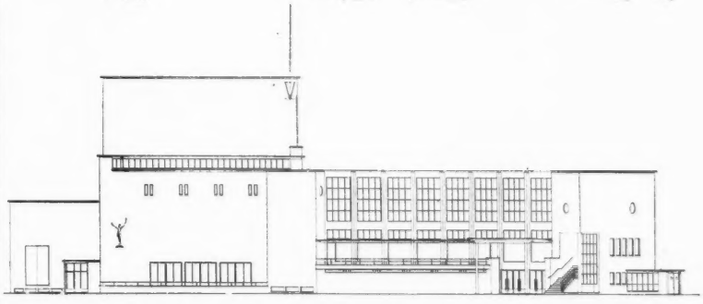
W. M. Dudok





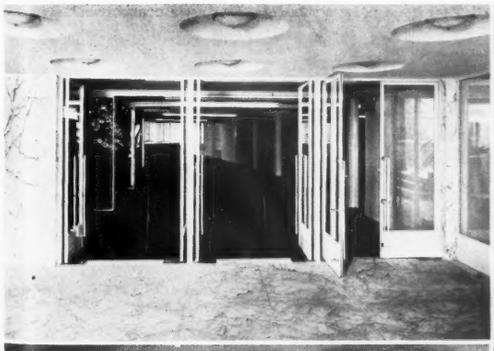
THEATRE AT UTRECHT

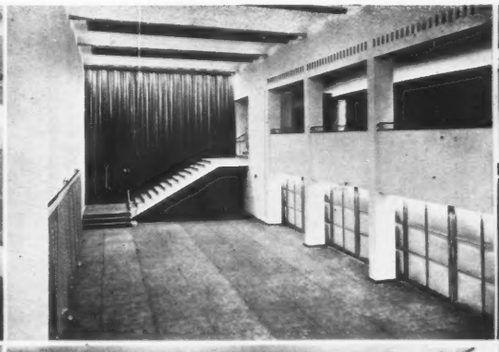
The following notes on Dudok's theatre are condensed from an article by Professor J. G. Wattjes in *Bouwbedrijf en Openbare Werken.*

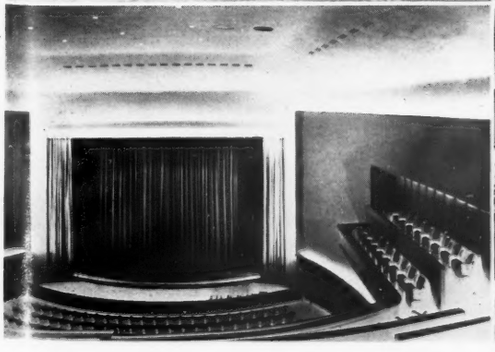
In our theatres, we are accustomed to a symmetrical or more or less monumental design. The desire, in regard to this theatre, to spare as much of the park as possible, and the demand to combine an auditorium with a restaurant, excluded every thought of monumentality and pointed clearly to a freer mass-grouping in some ways of a romantic character. The business-like solution achieved by the architect, whereby a stately and festive entrance to the auditorium is combined with the practical comfort of sufficiently spacious cloak-rooms, led of its own accord and without any forcedness to such a multiformity in the plan, that a picturesque architecture, properly fitting to the existing planting, was a logical result.

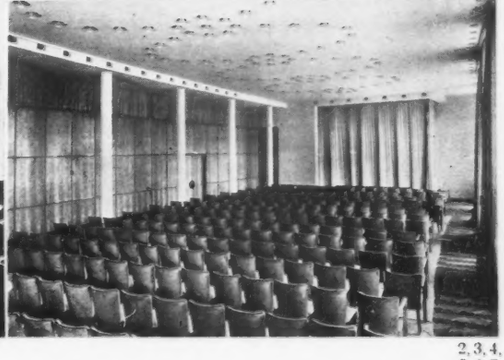
The plan has a T-shape. The wing parallel to the Lucasbolwerk is slightly curved and, on the ground floor, consists of the box-office hall (Vestibule A), which is perhaps slightly narrow for a large crowd at the box-office, and next to it the large Vestibule B, with very long cloak-rooms on both sides. Above this, there is a restaurant with accessories and again above that, on the second floor, a separate ballroom which can also be used for chamber music recitals, recitations and so on. The concave side of this slightly curved wing faces the park, the convex side the water. The restaurant has a terrace on the park side.

The second wing, which forms an obtuse angle with the first one, contains, in the front, a spacious hall with a staircase serving as a lobby and ascending to the first floor foyer. This foyer gives access to the state-box and the front-circle on both sides. The much larger remainder of the balcony is entered









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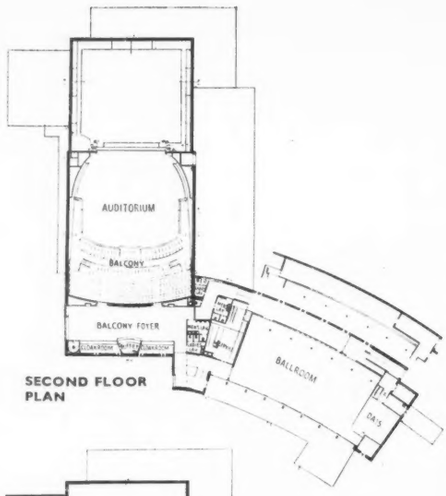
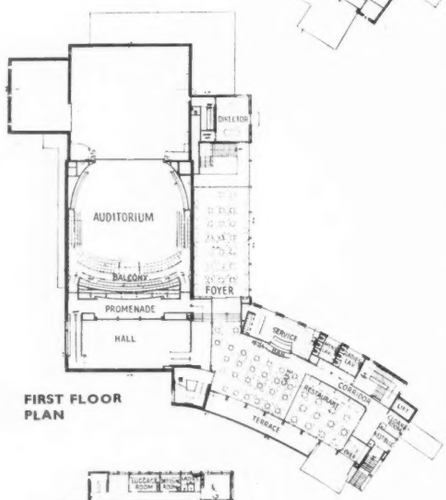
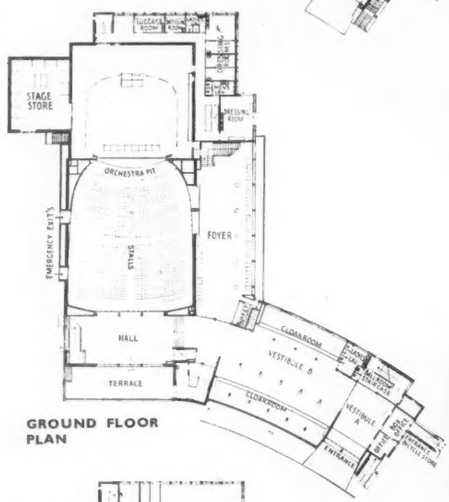


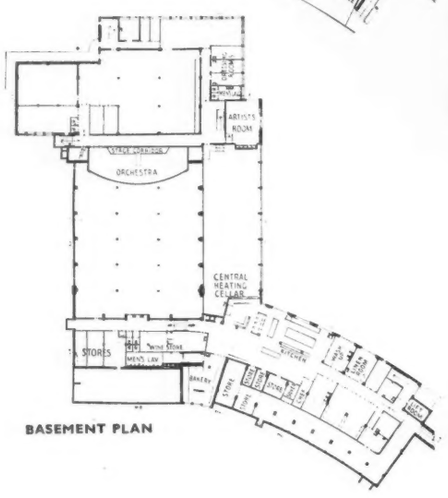
SECOND FLOOR PLAN



FIRST FLOOR PLAN



GROUND FLOOR PLAN



BASEMENT PLAN

from the balcony foyer, which is situated on the second floor above the hall and can be reached by means of a separate staircase in the corner of the vestibule.

Decoration: in several respects the architect has departed from old ideas in the design of the auditorium. Decoration has been kept strictly subservient, in order that all attention should be concentrated on the stage. However, such austerity was not purposely intended for the entrance halls and lobby; here ornaments have been omitted only because of lack of means. The high, totally closed wall of the big hall in the principal promenade space would lend itself particularly well to a mural painting. But that must remain a wish for the future.

Criticism: the space provided for the technical apparatus back-stage has invited many, and not always kind, criticisms. It must be remembered, however, that the architect is not, or is only very little, responsible for the list of requirements. It appears also that opinions in the theatre-world differ very much about what is necessary in this respect for a theatre in Holland. Certainly, there is no side stage and the number of dressing rooms for the actors is rather small. But this is largely due to false economy and if extensions later prove necessary, then it is certainly not the architect who is responsible, nor should it be ascribed to a lack of foresight on the part of those who ordered the building of the theatre. It would be fairer to blame it on the fact that the Dutch public is not willing to subscribe sufficient funds to provide well-appointed theatres.

Construction: the building is constructed of a steel skeleton with a reinforced concrete substructure. The facades are covered with glazed tiles of very light colour and about the size of bricks. Artificial light plays an important part in the architecture, especially indoors. In co-operation with the Light Advice Office of the Philips Works artificial light is used in such a manner that, in spite of the sober treatment of walls and ceilings, an unusually festive atmosphere is achieved.

Conclusion: from an architectural point of view a very important Dutch work of art has been created here; Dutch, because the technical means of our time have been handled in the Dutch spirit and in Dutch forms. It proves that, just as in former centuries, and in spite of the important part that Dutch bricks play in the character of Dutch architecture, Holland does not build successfully only with bricks.

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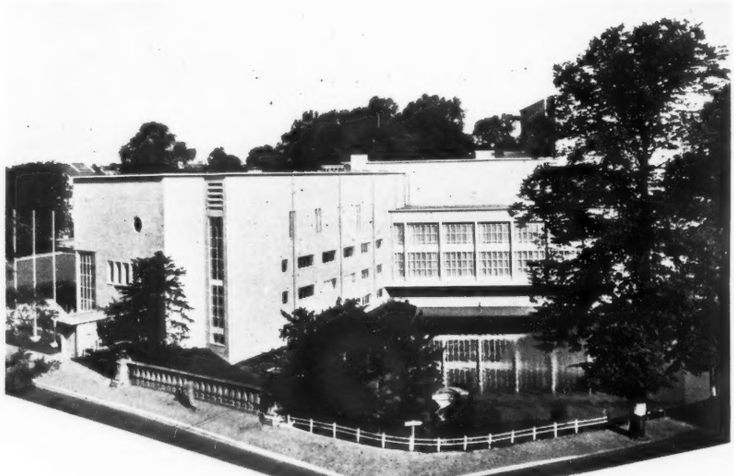

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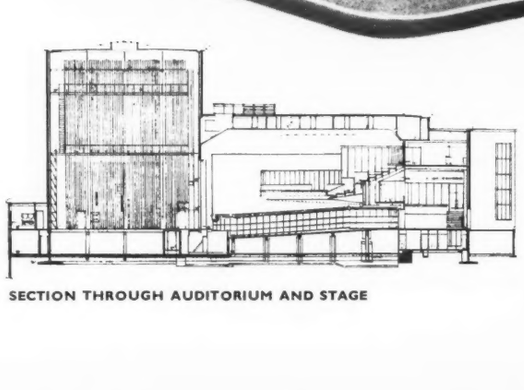
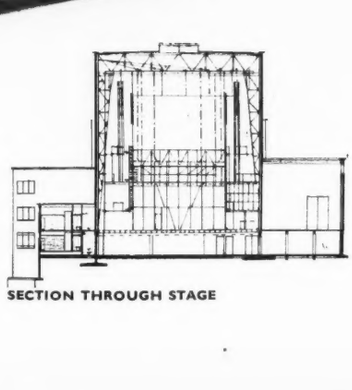
The west front from the Lucasbolwerk, 8. The south front over the river Singel, 9.



SECTION THROUGH AUDITORIUM AND STAGE



SECTION THROUGH STAGE

LUCIFER

Epstein's *Lucifer*, like all his major works, whether in stone or bronze, has a double effect on the spectator. The first is an immediate acknowledgment that here is a work of art almost overcharged with emotional significance: the second is a slight, but quite definite discomfort at finding so high an emotional voltage confined within the genteel walls of a West End art dealer's gallery. The effect is of a large bull in a small china-shop, and if the result is disastrous, the blame rests not with the bull but with whoever has failed to realise that the proper place for a bull is a meadow. The proper place for *Lucifer* is certainly not the Leicester Galleries. The statue will never achieve its full potential significance until it finds its true context. And its true context is large-scale architecture. It needs space above it to suggest the upper air from which the archangel has descended: and space below it to give point to the figure's downward gaze. It needs a wall behind it to back up the rigid plane of the spread wings. Above all, being conceived frontally, its axis needs the emphasis that only architecture can give. Its obvious setting is at the head of a generously planned staircase, on a pedestal planned to take it and against a background that would both give it life and be enlivened by it. Historians would be puzzled if they chanced on a Greek Temple or Gothic Cathedral quite devoid of sculpture: and still more puzzled if they discovered that a small building had been erected in the vicinity for the purpose of housing the statues that had failed to find a home on the Temple or Cathedral. Such a Gilbertian situation is a commonplace to-day. The moral is too obvious to need pointing. Someone—architect or architect's employer—lacks both vision and courage, with the result that our sculptors are forced to create in a spiritual vacuum. Nothing could be more stultifying both for sculpture and for architecture.

ERIC NEWTON

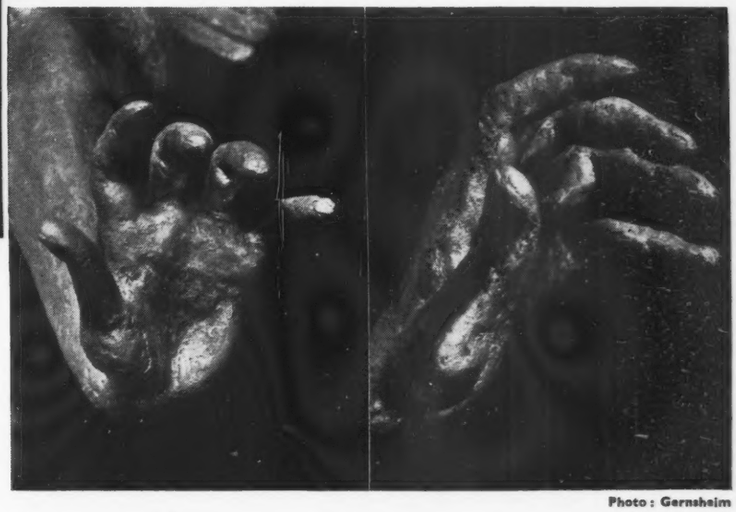
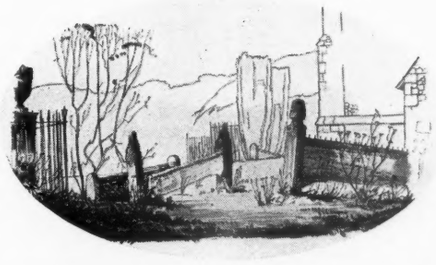


Photo: Gernsheim

GRAVEBOARDS



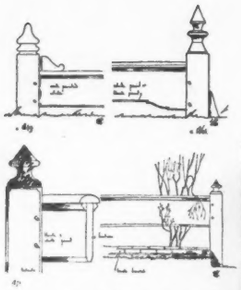
THE wooden bedhead memorial is more or less peculiar to the Home Counties; this regional distribution was the result of a lack of suitable stone, coupled with the presence of abundant timber. Few bedheads yet remaining are more than a hundred and fifty years old and the majority of those extant, as might be expected after this lapse of time, are in a rather ripe condition. The action of the elements has softened the sharpness of the moulded finials and eroded the sap wood, particularly on the inscription boards, so that the lines of summer growth form bas-reliefs of bewildering intricacy. The somewhat stark directness of form has been further humanized by liberal coatings of lichen.

Although few existing bedheads are of great age, this type of memorial can lay claim to long traditions. P. M. Johnson says that graveboards —to give another name to bedheads—"probably have a very ancient pedigree and must have been the rule rather than the exception in many churches in the Home Counties." When a hallowed spot needs marking the provision of a wooden stake is an almost instinctive action. Late descendants of such posts may be seen at the heads of graves at Carshalton and Abinger. The next development, that of wooden head and foot posts, is also represented at Abinger by an example dated 1889. Such posts as these do not provide much scope for the inscriptions dear to the vanity of man, so that the connection of head and foot posts by a latitudinal board is hardly an unexpected evolution.

As timber by its very nature is subject to more rapid deterioration than stone when exposed to the elements, it was fairly usual for graveboards to be painted. No doubt this form of protection was renewed as the occasion warranted. A coat of paint can cover a multitude of sins and not infrequently, in the case of bedheads, hid deal where doubtless oak had been paid for and expected. The predominant colour used was white; the lettering and other trimmings being in black. In the majority of existing examples, the paintwork has completely vanished, but often an indication of the decorative scheme, perhaps even of the inscription, may be traced, since those parts protected by the superior weather-resisting qualities of the black paint have eroded less rapidly than the remainder of the wood surface. In strong oblique sunlight the difference in surface level is often sufficiently great to produce shadows.

The inscription board with its lively lettering, often embellished with a wealth of squirls and flourishes, naturally took pride of place in the scheme of decoration. The types of lettering and the scrollwork frequently claimed kinship with the work of the contemporary printer. There is no need to enlarge this point, as the source of many of the alphabets used on late eighteenth and early nineteenth-century monuments has recently been covered.* It will, of course, be appreciated that the lettering and embellishment on the inscription board of the bedhead was painted and not engraved or incised, and naturally, was of a less elaborate nature than that attempted on lithic monuments. The inscriptions, too, were generally very simple

**The Cornish Engraver*, by Eric Brown and Enid Everard. THE ARCHITECTURAL REVIEW, April, 1944.



graveboards

statements of fact; texts and quotations being uncommon before the middle of the nineteenth century. Besides the inscription, painted embellishment was mainly confined to outlining and to the picking-out of selected mouldings; occasionally something slightly more architectural was attempted on the lines of the crude, but effective, acanthus leaf of Worplesdon.

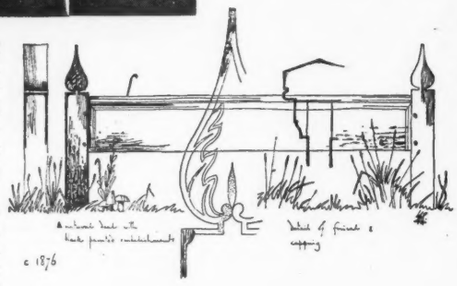
Summer mowings and winter winds cause a high mortality amongst surviving graveboards and many, having been thus reduced to their component parts, are destined for an ignominious end in the church's heating chamber. These fascinating memorials are rapidly disappearing: a sympathetic and exhaustive record should be made before it is too late.†

G. G. PACE

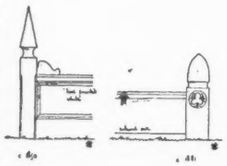
† Brief note and photograph in *English Church Furniture*, by Ford and Cox.

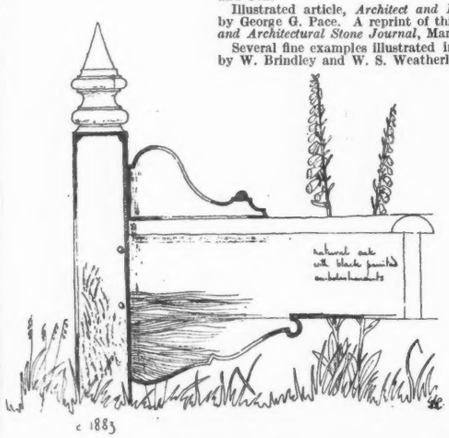
Illustrated article, *Architect and Building News*, January 17, 1941, by George G. Pace. A reprint of this article appeared in *Monumental and Architectural Stone Journal*, March, 1941.

Several fine examples illustrated in *Ancient Sepulchral Monuments*, by W. Brindley and W. S. Weatherly (1887).

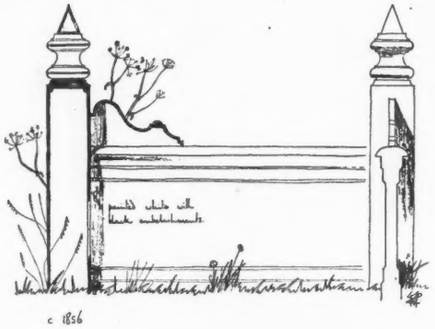


c 1876





c 1883



c 1856

BRIDEGROOM'S DOWRY

Pigeons fluttering down like snow on the palm groves, or wheeling in flocks above the carefully cultivated fields, are a sight altogether characteristic of the Egyptian landscape. Pigeons too, but grilled and served with great platefuls of rice, are an almost inevitable encounter in those little restaurants, of definitely local colour, along the Nile. For the native Egyptian, however, the pigeon plays, and has for centuries played, a more than decorative and culinary role. It forms an integral part of his agricultural economy, and hundreds of thousands are kept and bred solely for their dung. The numberless pigeon cotes throughout the country-side —and every village has usually two or three—are thus essentially factories for fertilizer. They are carefully tended and are almost always built of Nile mud, mixed with straw, and dried in the sun. The outsides are smoothed off and sometimes white-washed, and the cotes stand out very conspicuously in the flat Egyptian landscape and against the lush green of the crops. The most usual design is that reproduced in the accompanying photographs. The very elongated bee-hive shape enables the mud walls to stand with a minimum of support, a consideration of importance in a country where both timber and stone are hard to come by. The practical sense of the builders is also apparent in the way in which the perches inside the cotes are allowed to project through the mud walls, thus at the same time providing landing platforms for the incoming birds. There is another type of design by no means uncommon and quite as picturesque. This is rectangular in shape and has a crenellated top, which gives to the cotes somewhat the effect of miniature castles dotted across the landscape. In a country where the soil is made to give three and even more crops a year, and where every square foot of land is intensely cultivated, the importance of fertilizers is of course immense. Thus it is that the fellahin can tranquilly regard the depredations of huge flocks of hungry birds; they know the damage is altogether compensated by the rich manure they produce. Two illustrations are sufficient to show the importance which the villagers attach to their pigeons. In a part of Egypt where the flocks are particu-

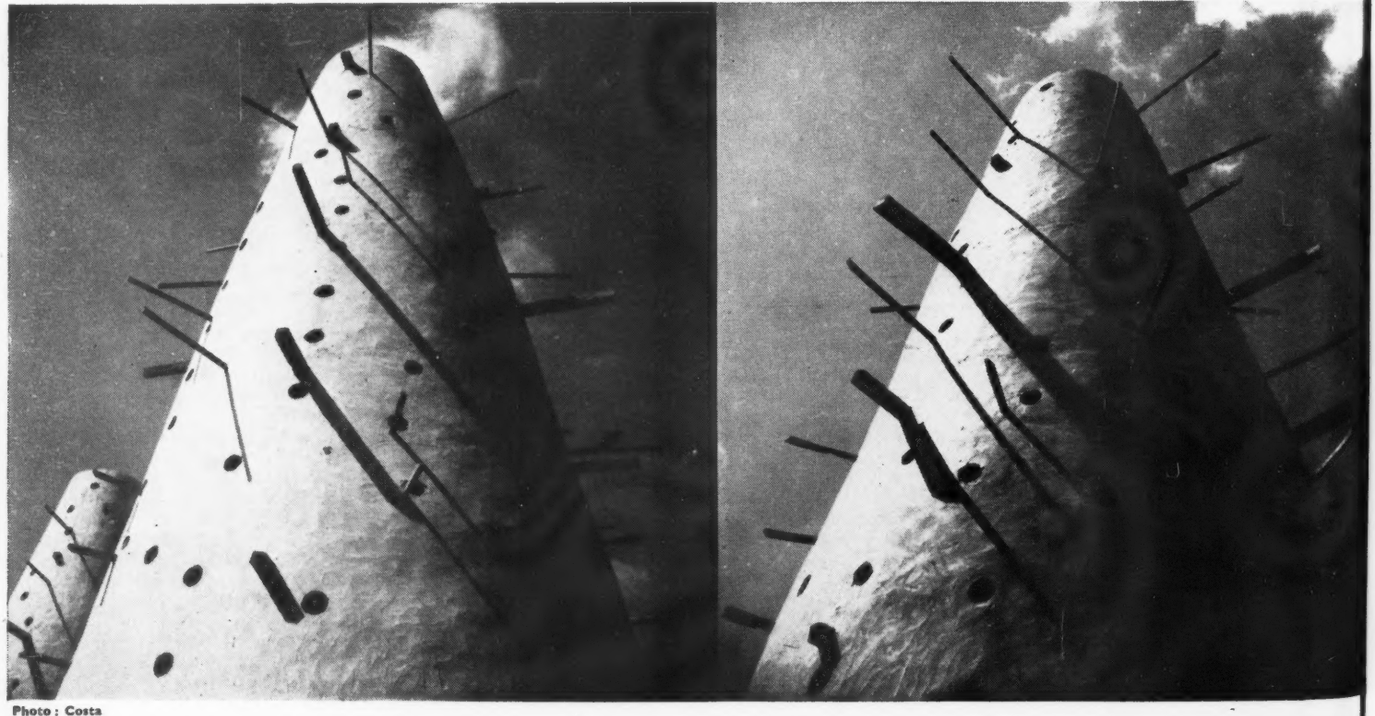
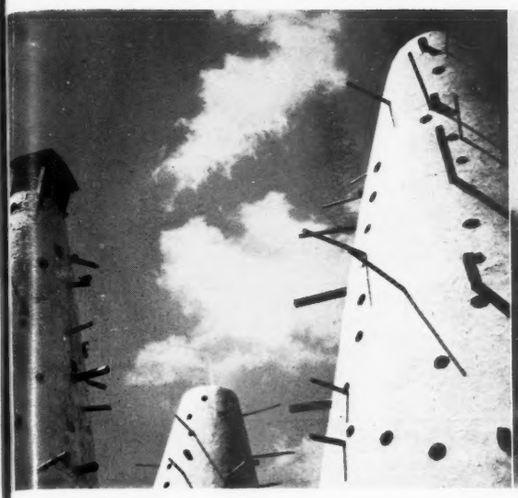
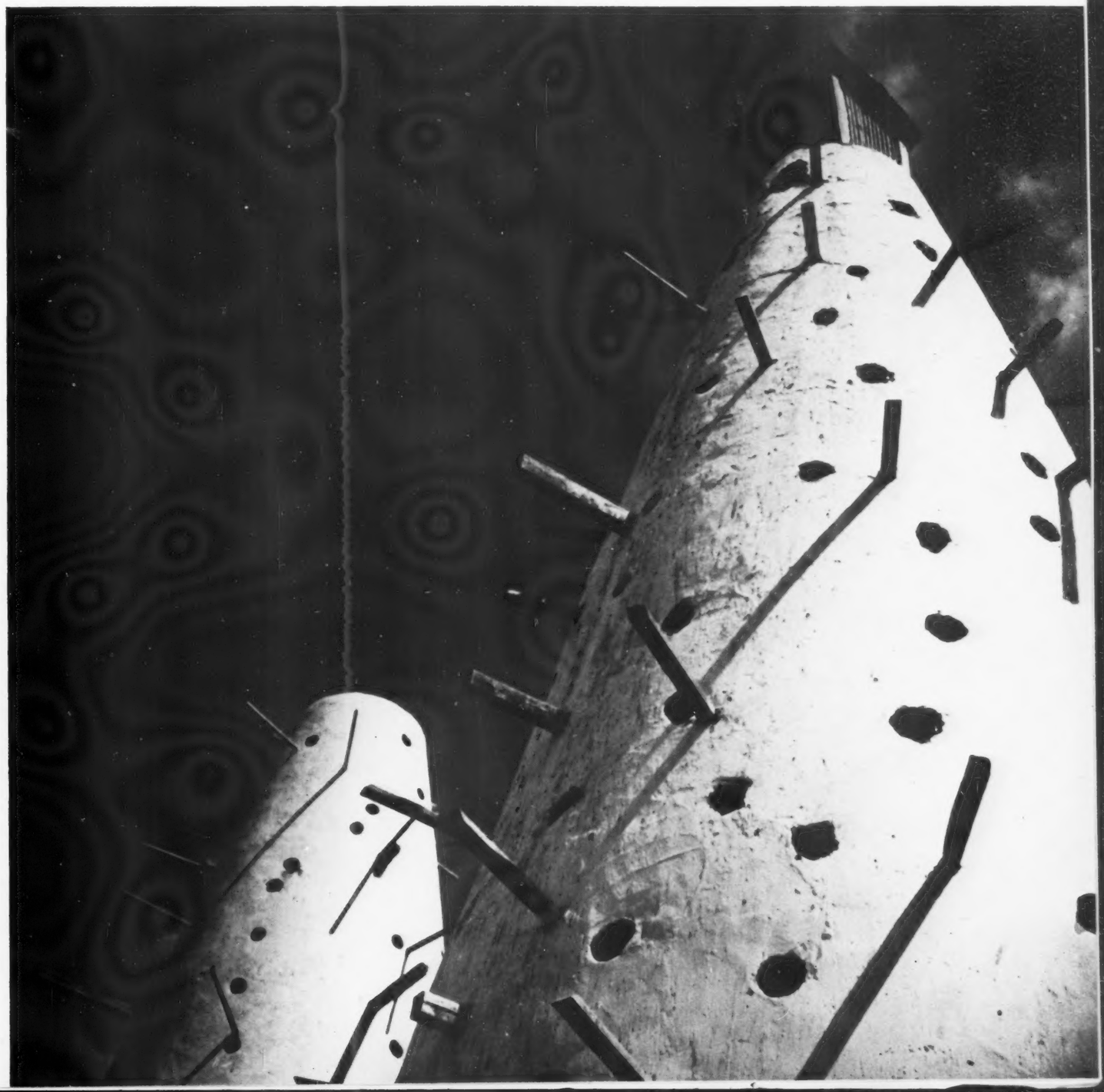
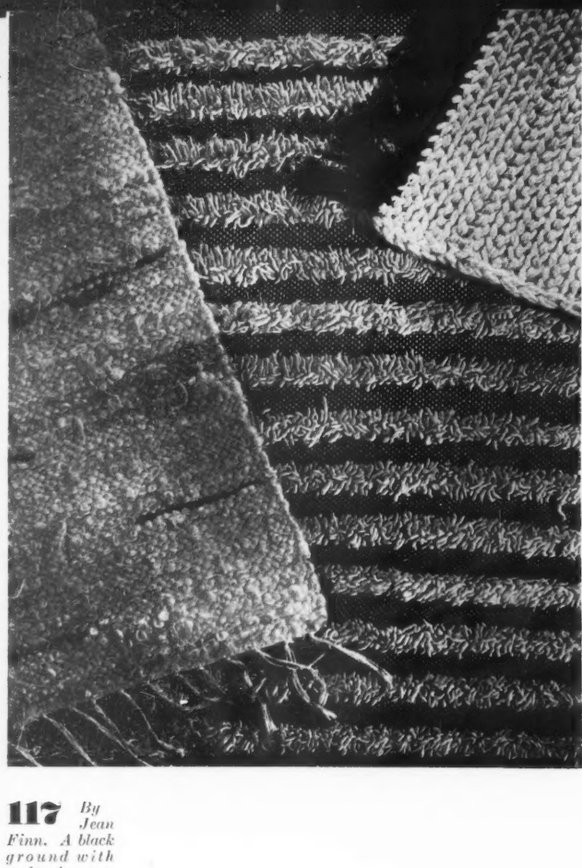


Photo: Costa



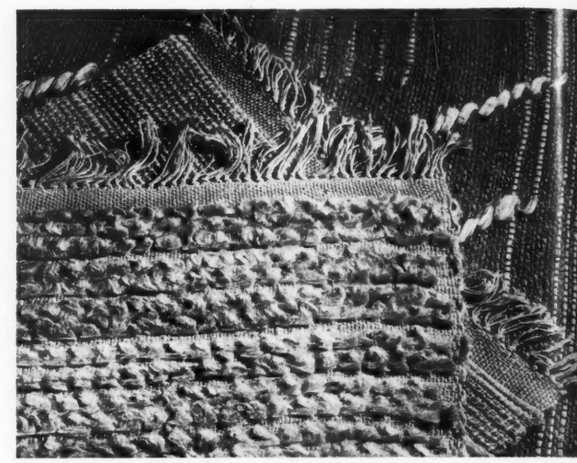
larly numerous, it was, at any rate a century or more ago, impossible for a young man to look for a bride unless he possessed at least one pigeon cote. The birds were, in fact, the symbols of agricultural stability, and their manure the essential prerequisite to producing the crops and the profits on which a family could be supported. The second illustration is provided by a tragic incident which, after the last war, caused almost world-wide repercussions. Some English officers on leave went shooting near the village of Denshaway in Upper Egypt, and for lack of better game killed some pigeons which came their way. The village rose in arms to a man. There was no one to explain the misunderstanding and the officers were murdered. It is curious to reflect what a striking contrast the attitude of these fellahin provided to that of the peasantry in France before the Revolution, who of course regarded the seigneurial pigeons as one of their chief grievances.





116 *Left, a group of three rugs, bought during the war from Heal's. The one in the top right-hand corner is a pale greenish yellow with a band at each end of oatmeal colour and a black fringe—3 ft. 6 in. by 1 ft. 10 in. Underneath is a brown and offwhite rug with tufts in stripes—9 ft. by 2 ft. 10 in.—an unusual and at the same time most useful size, as it can give direction or increase the apparent length of a floor area. On the left is an offwhite or natural rug with strands of natural black—4 ft. 6 in. by 2 ft. 4 in. Above, another view of the same three rugs showing the end finishes.*

119 *By Jean Finn, a nigger brown ground with raised stripes of white and sandy pink, 2 ft. by 3 ft. (Heal & Son.)*

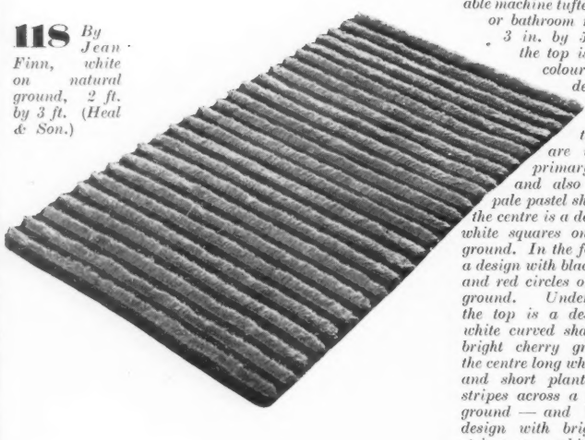


120 *By Ethel Mairet, rugs made entirely in jute, a new and most interesting experiment, which has resulted in a series of excellent designs in hard-wearing rugs.*

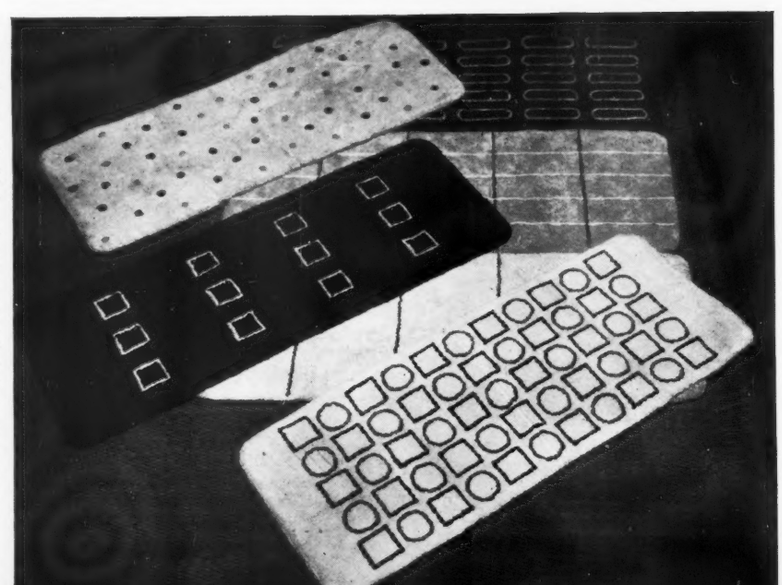
117 *By Jean Finn. A black ground with tufts in natural, a palest yellow, pink and blue, one colour is used for the tufts along a diagonal line, 2 ft. by 3 ft. (Heal & Son.)*

121 *Three designs from the Highland Home Industries. The small top rug is in offwhite and blue, the darker one in blues and greens, and the tufted rug is all offwhite. (Heal & Son.)*

118 *By Jean Finn, white on natural ground, 2 ft. by 3 ft. (Heal & Son.)*



122 *By Sadie Speight, designs for washable machine tufted nursery or bathroom rugs, 2 ft. 3 in. by 5 ft. At the top is a multi-coloured spot design on a white ground, the spots are in strong primary colours, and also some in pale pastel shades. In the centre is a design with white squares on a black ground. In the foreground a design with black squares and red circles on a white ground. Underneath at the top is a design with white curved shapes on a bright cherry ground—in the centre long white stripes and short plant pot red stripes across a pale blue ground — and below, a design with bright green stripes on a white ground. (Morton Sundour Fabrics.)*



DESIGN REVIEW

for a discussion of new designs, new materials and new processes, with a view to developing the essential visual qualities of our age: functional soundness, the outcome of science, and free æsthetic fancy, the outcome of imagination.

RUGS: Last August Design Review published illustrations of printed textiles. An instalment on woven furnishing and dress materials is to follow shortly. Meanwhile, here are some photographs of rugs designed during or just before the war. Rugs, since they are made of vegetable or animal fibre, have an organic quality, lacking in the surfaces of pottery, glass or metalware. It expresses itself chiefly in terms of rich and varied texture. The bearskin on the polished floor may be an outdated fashion but it possesses a full measure of that richness so often lacking in the plain haircord or hairpile of 1930. Beside effects of texture, rugs add pattern and colour to interior furnishing. There is an infinite variety of possibilities in the hands of the architect to contrast plain furniture with ornamental rugs, plain rugs with ornamental hangings, and colour with colour or shade with shade. Moreover, as rugs are so easily shifted about and replaced, they form one of the most valuable elements of occasional change in decoration—the change which keeps one's physical surroundings alive and stimulating.

DESIGN REVIEW

next instalment

woven textiles

BOOKS

The Works of Gloag

Opus 1

PLASTICS AND INDUSTRIAL DESIGN. By John Gloag, with a section by Grace Lovat Fraser. Allen & Unwin. 10s. 6d.

IN his *Directions for Reading* Mr. Gloag is too modest, for he suggests that those who dislike reading should look only at the plates. No doubt quite a number of people will adopt this suggestion and leave the letterpress for another time, but anyone who takes any interest at all in the proper use of new materials will find the whole book of considerable value. Most of us know little enough about plastics, though we have heard vaguely that some are thermo-setting and some are thermo-plastic. But the trade names are fantastically confusing, Duroid, Xylonite, Welvic, Perspex, Phenolite, Panelite, Paxolin, Permali, Pirtoid, Panilax, Philitax, Polystyrene, Plexiglas, Prolon, Plexon, Plaskon, Pyralin, Prystal—the list could be extended indefinitely. The American and British names for the same product are different; the same name (or almost) means one thing in America and another here, and we do not know their physical properties or their composition. Mrs. Lovat Fraser spent some months in America investigating plastic developments, and her section on the different types of plastic, their properties and uses is a model of compression and lucidity. Here the different materials are logically grouped, their English and American trade names tabulated, and the whole section is as useful a compendium as it would be possible to find in 50 odd pages. Some space is also devoted to fabrication methods, which are adequately covered, though a few diagrams would have helped to make the processes clearer.

Mr. Gloag's introductory section on Plastics and Industrial Design contains some interesting historical notes and a tribute to Alexander Parkes who founded the plastics industry when he took out his first Celluloid patent in 1855. The rest of the section might be summarised as a plea for the intelligent use of plastics not as substitutes, but as materials to be considered on their own merits. "To say that plastics will replace glass is about as sensible as saying that trousers will replace coats or that chairs will replace sideboards." This book is not an elaborate treatise, but it shows very clearly the almost limitless possibilities which we are now offered by the chemist.

In a broadcast talk some years ago Professor C. E. Inglis suggested that we have come to the end of the various metal ages and are now entering the chemical age. He illustrated his argument by saying that when we could manufacture a material with the same strength to weight ratio as the spider's web, a suspension bridge across the Channel to France would be about as easy as a suspension bridge across the Thames. While the chemical age is not here yet, we have got fairly near to it, for we can now synthesise a material to almost any specification, and from comparatively simple raw materials.

Here we come to the only gap in the book, for nowhere is there any mention of the raw materials from which all these plastics are made. Coal, calcium carbide, ammonia, sulphuric acid, sodium and the rest are easily available in this country. Some competent person like Mr. Easterbrook might suggest what effect plastics will have on the farming community. In 1940 or thereabouts, Henry Ford was experimenting with a car body made mainly from soya beans and straw, and it seems likely that the farmer of the future will be growing not only things to eat, but things to wear, things to furnish and finish our houses, and even to do our plumbing.

When I.C.I. have learnt to turn cellulose into protein on a large scale we shall no doubt throw the Quaker Oats away and keep the furfuryl alcohol, and the puffed wheat will figure in the REVIEW as the latest thing for heat and sound insulation.

PHILIP SCHOLBERG

Opus 2

THE MISSING TECHNICIAN. By John Gloag. Allen & Unwin. 7s. 6d.

THAT a book of this kind is necessary can be proved quite simply by looking into almost any shop window, which will be filled either with copies of old designs in new and unsuitable materials, or objects which have not been designed at all, or else (perhaps most irritating of all) shapes which have been "styled" by some slick draughtsman who has learnt the chromium and red banding tricks of Hollywood. But to write about industrial design in general and to laugh at the Brummagem brassfounder's artistic efforts is easy enough; to convince him that good design pays, and that the designer is therefore worth paying, is very much more difficult. Yet over a period of twenty years or so it has been the policy of a few of the more enlightened advertising agencies to sell good design to their clients, and it is very largely thanks to Mr. Gloag, and a few others like him, that quite a large number of manufacturers are now prepared to consult a designer, and even treat him with the same respect that one of their own technicians would receive. Mr. Gloag's *Missing Technician* is, of course, the industrial designer, and the book is a plea for his proper use, for his presence at the very first stages of the project, and not as a somebody who puts the art in when the basic design is almost finished.

The method of the Design Research Committee which Mr. Gloag has worked out over a period of years may seem at first glance to involve a certain amount of rather formidable procedure, with meetings and minutes and finishing dates for various items of work. But it is certainly no more complicated than a site meeting on a small job, and most of us would really prefer to have proper minutes rather than follow our usual habit of scribbling on the back of an envelope. If it is possible to work with a structural or electrical engineer, or any of the many other specialists now necessary, it should be simple enough to listen to a production or materials expert.

Mr. Gloag is convinced that architects, by the very nature of their training, are particularly fitted for industrial design, but there is one point which he does not specifically mention. The designer, whether he is an architect or not, should receive a certain amount of publicity, and while a few specialist papers give the designer the credit whenever possible, it must not be forgotten that the daily press, although it publicises authors, never mentions industrial designers and rarely architects. As a result, the general public hardly knows that designers exist, and never troubles to ask whether an article has been designed at all. So, just as the public understands architecture to mean decoration, so design becomes the "styling" we all so much dislike.

PHILIP SCHOLBERG

Opus 3

THE ENGLISHMAN'S CASTLE. By John Gloag. Eyre & Spottiswoode. 16s.

ARCHITECTURE has never been able to create a decent setting for the community, except where broad sections of the people have had taste and knowledge enough to judge what was being built for them; we shall have cause even more to regret this, when we see the post-war face of England. Any book which, like Mr. Gloag's new genealogy of the English house, promises to mitigate the impending horror by increasing the public's consciousness, ought therefore to be doubly welcome. Most histories of architecture are unreadable by the architect, let alone the reluctant layman, and here at least is one that grips one's interest all through, especially by its luxuriant wealth of contemporary detail.

What spoilt the book for me were its illustrations. Perhaps we have become too much used lately to capturing the spirit of an architecture at second hand either through the sharp forms and dark skies of a photograph, or through the frankly expressionist pen of a Piper: the naive draughtsmanship of Mrs. Whittington's insipid water colours tends to destroy the character and reality of the subject, and, with the dustcover, invests the book with an unnecessary artiness.

If we still find it difficult to persuade the public to employ modern architects, it is because most of what they have built, in this country at least, is frankly unsatisfactory, and cannot stand comparison with the formal standards of the less immediate past—either through the construction and finishes being in advance of available technique, or through an undisciplined freedom of form. But this adolescent stage is nearly passed, and the dismissal of modern architecture that forms the anti-climax to Mr. Gloag's story is all the more damaging in that one feels that he objects less to its past failures than to what it sets out to do—and he thereby strengthens the common man in his insular complacency and prejudice.

"The modern movement does not yet speak English. It has so far been regarded, though not acknowledged, as a fashion. Those who have practised it have sometimes forgotten that they are architects, and have become social reformers, intent on telling their fellow-countrymen how they should live, instead of providing them with the best background for living in their own way. The Englishman's way of life is now seven centuries deep. His house is still his castle, whether it is large or small, in town, country, suburb, or garden city. It is certainly not 'a machine for living in': it is something more human and civilised and comfortable—it is a home. Despite a hundred years of confusion and vulgarity in taste and lack of education and judgment in design, the English home still shows the Englishman's mastery of the art of living a private life."

I find myself alienated by a book which treats of English architecture in such detachment from the general culture of Europe. Certainly it is difficult to point to any distinguishably "English" quality in the buildings of the last 100 years which cannot be duplicated in any suburb of the five continents. If the distinctive quality of the English home lies in the particular scope that it gives for a contemporary family and community life, it is precisely on that score that it appears backward in the wider world picture of to-day. For myself, I had rather we imported all our houses from Sweden or America than that the present average Englishman's conception of a house should continue increasingly to materialize on our landscape.

MICHAEL VENTRIS

Opus 4

BRITISH FURNITURE MAKERS. By John Gloag. Collins (Britain in Pictures). 4s. 6d.

IT used to be fashionable for books on English furniture to end at about the year 1830. Indeed a foreigner who had never visited Great Britain might have inferred that furniture ceased to be used after that date. But Mr. Gloag, well known for his interest in design, goes further, though still not nearly far enough. His book, within limits of size, gives an adequate and readable account of development culminating in the glorious eighteenth century: the century when the very highest standard of technical skill was used on carefully selected material of great beauty to designs which, at their best, have never been surpassed. And, for the first time, the furniture makers became widely known by name, not only at home but in Europe and America. After that, Mr. Gloag sketches the decline which set in, first in design and then inevitably in material and workmanship. He ends up by trying to make our flesh creep with a suggestion that furniture makers may "outgrow the use of wood." Perhaps he means that they will have to give more proof that they are worthy to continue to use it.

It is a pity that in furniture of our own day he illustrates hand-made examples only. There will always be a demand for special pieces in very limited quantities, and this is properly the job of the hand craftsman, a job which, in a machine age, is of very special importance indeed. I would say that at the present time its importance is gravely underestimated. But, after all, this country has also shown many interesting experiments in design for machine production of furniture. And as such production must account for over 90 per cent. of the total it can hardly be dismissed in this way. I am well aware that much of it before the war was as Mr. Gloag describes it, and worse. But not all. And in increasing that small minority is our hope for the future.

Mr. Gloag acknowledges our debt to refreshing ideas from abroad but, like a conscientious chaperon, he seems to have an inflated idea of both the pristine virtue of the native craftsman and the devilishly seductive machinations of his opposite number on the continent. Gentle reader, if you forget the all-pervading magic of the name, can you look right through Chippendale's "Director" without wincing? Can you stand "Chinese" cabinets whose wood looks like butter in a New York heat wave? But these are but frolics: as a rule, though sorely tempted, we kept our heads.

As islanders, living in the gateway to a continent, we had, and have, a natural aptitude and skill in building ships. Wood-craft became essential to us. It is not by chance that in Westminster Hall we have perhaps the grandest piece of carpentry in the world. Ships brought ideas—good, bad and indifferent—from all the trade routes. Of course, the exaggerated, the exotic and the fanciful were seized on by King's mistresses, as to-day they are seized on by film stars. But this was the froth on the quart of sound ale. And who wants his quart without froth anyway?

Mr. Gloag tells of the effects of Puritan asceticism, but he does not mention an even greater catastrophe, the fire of London. London was a town of wooden houses: it arose after the fire a city of brick. No doubt the woodworkers were largely diverted to furniture making to supply an unprecedented demand. How well they did their job is shown by the fact that London furniture was something to boast of in the eighteenth century, and London remains the centre of the cabinet making industry in England to this day. With a still larger problem of the same kind on our hands it may well be encouraging to us to see how valiantly our ancestors held on to standards of quality. Are we men enough to do the like? I don't know, but I feel this little book will help to stimulate an intelligent public interest in the subject, and that's half the battle. It is almost unnecessary to add that, like its forerunners in the series, it is well produced and the illustrations have been chosen with care.

GORDON RUSSELL

Opus 5

ENGLISH FURNITURE. By John Gloag. A. & C. Black. Second Edition, 1944. 12s. 6d.

IT is good to see a second edition of Mr. Gloag's *English Furniture*, first published in 1934. It easily holds the title of the most readable of introductions to English cabinet-making; and it has, moreover, the additional advantage of consistent concentration on design. Mr. Gloag writes to promote the appreciation of good design. Furniture is only his example of the moment. He is opposed all the way through to the antique collector's point of view. To-day's design to him can be as good as design of two hundred years ago; and he has, in fact, for a good long time been in the forefront of the battle for a genuine contemporary style in English industrial art.

In his new preface, looking back over the past ten years, he has a right to be proud of the passages then written on what were still highly controversial matters. Whether he will, in ten years' time, be equally proud of his defence of the Board of Trade's first batch of utility furniture remains to be seen.

NIKOLAUS PEVSNER

SHORTER NOTICES

THE WOOD FROM THE TREES. By Richard Jeffries. Pilot Press. 9s. 6d. net.

The Wood from the Trees deals at considerable length with the uses of timber, how it is grown, transported, converted into chemical products, and finally with a post-war policy for Britain's forests.

The first few chapters give one the impression that the author is afraid of being too technical, and assumes a rather uninformed lay-reader. He has a kind word for all our timber exporting friends and allies, and generally says the right thing in a rather long-winded manner. The first two-thirds of this book, although quite easy and pleasing to read, are perhaps slightly irritating. However, the book changes character when dealing with the problem of post-war policy. One has the impression that the author has at last got to the point, and the last 40 pages are stimulating and pleasantly provocative. The arguments put forward for the production and reorganisation of the timber industry are unassailable, and the reasoning is sound and very much to the point.

It is undoubtedly difficult to compress such a vast subject into a small book of less than 150 pages without getting lost in technicalities which would tend to give an unbalanced picture on the subject as a whole.

ENGLISH CITY ; THE STORY OF BRISTOL. J. S. Fry & Sons. University of London Press. 10s.
THE CHANGING SHAPE OF THINGS. By Paul Redmayne. John Murray. 4s. 6d.

The generosity and public-spiritedness of the Cadburys and the Frys is proverbial. It has lately been extended to educational work for a better standard of building and planning. Cadbury's started a series of booklets three years ago with *When we build again*. This was followed in April, 1943, by *Our Birmingham*, the best guide imaginable for school children and grown-ups to the history and present-day problems of an English city. Then in October, 1943, *Changing Britain* came out, the first part of a series on the industrial revolution and its consequences. The three books were planned and laid out by the publicity manager of Cadbury's, Mr. Paul Redmayne.

Now Fry's have commissioned him to prepare a somewhat larger book on Bristol (with text by H. G. Brown, based on Miss E. Ralph's research), and he has under his own name published a picture book of the same format on the history of everyday things, from houses to vehicles and cooking utensils.

Both books show a remarkable educational genius. The matters discussed are made plain as well as interesting, and nothing is said that does not appear in easily understood illustrations—photos, drawings, maps and diagrams. As for the actual production, that is the appearance of the pages, the typefaces and so on, the book for which John Murray's are responsible is, strangely enough, less satisfactory than the one done by Fry's.

THE BUILDING OF LONDON. By M. and A. Potter. A Puffin Book. Penguin Books. 9d.

A brisk bit of writing with jolly, if somewhat vulgar illustrations. It'll go down well with youngsters, no doubt. But the Geffrye Museum would probably have told the authors that something just a little more substantial would also have been appreciated by children. "The Danes settled at Clement Danes. Another settlement was at Southwark," or "Wren's plan was the best put forward at the time," but it "was not used entirely" is not good enough.

On the other hand, it is encouraging to read the end of the story, a message and a very outspoken one at that. "London needs a new central government." "It would be more sensible if the whole had a new plan instead of doing it piecemeal." "We must separate stopping traffic from through traffic." "Smoke could be abolished with electricity and gas." And so it goes on (by way of a page with the likenesses of new planners—depicted, alas, as a deplorable half-witted lot) to a last page on prefabrication.

It is a pity there is only one map. Many children like studying maps. They would have been impressed by diagram plans of the stages in the growth of London and by a drawing of the future according to the two Abercrombie plans.

THE ARTISTS OF THE WINCHESTER BIBLE. By Walter Oakeshott. Faber & Faber. 10s. 6d.

A very well produced book with 44 plates of details from the Winchester Bible, mostly from photographs by the Warburg Institute. In the absence of the badly needed complete edition of this most spectacular of English twelfth-century manuscripts Mr. Oakeshott's book is doing a very real service. Yet his method of introducing the Bible has its dangers. He makes his introductory text an account of the six artists to whom he attributes the various initials. Whether he is right or wrong, or partially right and partially wrong in his dividing up is less important here than whether this is the best way of making people appreciate a medieval manuscript.

The attributing game has its origin in the very legitimate wish of connoisseurs and critics to distinguish between say Raphael and his followers or Rembrandt and his followers. This is an essential job, because in the case of the great masters of the last four hundred years the public wants to know everything about their individuality and personal genius, and the art dealer wants to know whether he has on his hands canvases worth a thousand or fifty pounds. So a subtle technique of attributing has been developed during the last seventy-five years or so, worthy of the age of Sherlock Holmes. But the Middle Ages did not know individuality and personal genius in that modern sense. The workshop and its tradition was of more value than the master. Why then this over-emphasis on minute distinctions of handwriting? It may be very instructive to clarify the differences between *scriptoria* and generations. But when a great work of medieval art such as the Winchester Bible is considered in a book for a public of laymen almost exclusively under the aspect of differences between hands, a great deal of what is best of it is bound to remain unsaid. Scholars may need this separation of the members of a team in the course of their research into art, even of early periods. The general reader wants guidance on appreciation and information on iconography. Of this Mr. Oakeshott does not give enough. So his book falls between two stools. Its plates promise more enjoyment than its text gives, and its text is not detailed and documented enough to satisfy the scholar.

PLANNING ACTS, 1943-45 AND COMPENSATION FOR ACQUISITION OF LAND. By J. R. Smith-Saville. The Estates Gazette Ltd. 16s. 6d.

This book is meant as an elementary guide to surveyors, architects and lawyers. It is a copiously annotated edition of the Town and Country Planning Act, 1944 (7 & 8, Geo. 6, Ch. 47), the Town and Country Planning (Interim Development) Act of 1943 (6 & 7, Geo. 6, Ch. 29) and the Licensing Planning (Temporary Provisions) Act of 1945 (8 & 9, Geo. 6, Ch. 15). Texts and explanations follow each other for each paragraph, and the explanations take into account other Acts mentioned in the Acts with which the book deals. An interesting feature is that the author quotes extensively from Hansard but excludes previous legal decisions. In this he will no doubt meet with opposition from the legal profession. He does, however, defend himself by pointing to the growing tendency of Government to procure Acts of Parliament by which the jurisdiction of the Court is excluded and replaced by the will of a Minister. In the Acts upon which he comments there are indeed plenty of passages ("Where the Minister is satisfied that . . .") making the Minister the sole arbiter in dubious cases.

AN OUTLINE OF EUROPEAN ARCHITECTURE. By Nikolaus Pevsner. Second revised and enlarged edition. Pelican Books. 9d.

The second edition of this eminently useful little book contains forty-eight instead of thirty-two plates and about twenty or twenty-five per cent. more text than previously. Among the chief additions first place is held by the late medieval style of building, now in more detail brought out in its curiously contradictory and yet ultimately harmonizing forms in England, Germany, Spain and the other countries. Spain altogether, which was absent in the first edition, is dealt with in the second at least as far as the early and late Middle Ages and the Baroque go. Following the plea made by Professor Webb in his review of the first edition in THE ARCHITECTURAL REVIEW Mr. Pevsner has specially emphasized the importance of Spain in the development of staircase planning. Perhaps also following pleas repeatedly made in these columns, the Picturesque is given its due credit, and the problems of Palladianism *v.* Landscaping are outlined.

How 250 pages of text, 85 pictures in photogravure and 61 line drawings in the text can be offered for ninepence remains a mystery.

THE NEW BUILDERS HANDBOOK ON BRICKLAYING AND DRAINAGE. By E. J. Ward and A. Vollor. Allen & Unwin. 5s.

This small book is written for the special requirements of the short course trainee craftsman and is intended to cover all brickwork and drainage requirements in a modern house. Naturally in a small book all aspects cannot be dealt with very fully. But fundamental properties should be discussed somehow, even if very summarily. As it is the description of mortars, for instance, makes no reference to the different shrinkage characteristics of strong cement as against lime mortars, and nothing is said about the type of sand and its effect. On top of that there are errors of a most unfortunate kind such as the incorrect statement that hollow bricks are made "for insulating against heat and sound." If a craftsman is to understand his job, surely even an abbreviated course of instruction should explain basic facts and explain them correctly. The main section of the book deals with conventional bonding and similar matters, and is well illustrated with clear diagrams.

THE PRACTICAL PLUMBER AND SANITARY ENGINEER. Edited by W. J. Woolgar, M.R.San.I., M.I.P., R.P. Odhams Press. 8s. 6d.

Two rather terrible illustrations at the front of this book may give a wrong impression. Intended primarily for students of plumbing this is a composite work by a number of contributors and covers the whole field of plumbing, including chapters on water supply and drainage. There is a definite attempt to keep to simple explanations and in Chapter I, Working Principles are dealt with in an admirable way. The last chapter brings the story up-to-date by including descriptions and diagrams of prefabricated plumbing units. (That frightful illustration at the beginning is not, we hope, intended to be an even moderately recent house!)

ANTHOLOGY

A Party of Pleasure

I shall relate it to you to show you the manners of the age, which are always as entertaining to a person fifty miles off as to one born an hundred and fifty years after the time. I had a card from Lady Caroline Petersham to go with her to Vauxhall. I went accordingly to her house, and found her and the little Ashe, or the Pollard Ashe, as they call her ; they had just finished their last layer of red, and looked as handsome as crimson could make them. On the cabinet-door stood a pair of Dresden candlesticks, a present from the virgin hands of Sir John Bland : the branches of each formed a little bower over a cock and hen, yes, literally. We issued into the Mall to assemble our company, which was all the town, if we could get it ; for just so many had been summoned, except Harry Vane, whom we met by chance. We mustered the Duke of Kingston, whom Lady Caroline says she has been trying for these seven years ; but alas ! his beauty is at the fall of the leaf ; Lord March, Mr. Whitehed, a pretty Miss Beauclerc, and a very foolish Miss Sparre. These two damsels were trusted by their mothers for the first time of their lives to the matronly care of Lady Caroline. As we sailed up the Mall with all our colours flying, Lord Petersham, with his hose and legs twisted to every point of crossness, strode by us on the outside, and repassed again on the return. At the end of the Mall she called to him ; he would not answer : she gave a familiar spring, and, between laugh and confusion, ran up to him, " My lord, my lord ! why, you don't see us ! " We advanced at a little distance, not a little awkward in expectation how all this would end, for my lord never stirred his hat, or took the least notice of anybody : she said, " Do you go with us, or are *you going anywhere else ?* "—" I don't go with you, I am going *somewhere else ;* " and away he stalked, as sulky as a ghost that nobody will speak to first. We got into the best order we could, and marched to our barge, with a boat of French horns attending, and little Ashe singing. We paraded some time up the river, and at last debarked at Vauxhall : there, if we had so pleased, we might have had the vivacity of our party increased by a quarrel ; for a Mrs. Lloyd, who is supposed to be married to Lord Haddington, seeing the two girls following Lady Petersham and Miss Ashe, said aloud, " Poor girls, I am sorry to see them in such bad company ! " Miss Sparre, who desired nothing so much as the fun of seeing a duel,—a thing which, though she is fifteen, she has never been so lucky to see,—took due pains to make Lord March resent this ; but he, who is very lively and agreeable, laughed her out of this charming frolic with a great deal of humour. Here we picked up Lord Granby, arrived very drunk from Jenny's Whim ; where, instead of going to old Strafford's catacombs to make honourable love, he had dined with Lady Fanny, and left her and eight other women and four other men playing at Brag. He would fain have made over his honourable love upon any terms to poor Miss Beauclerc, who is very modest, and did not know at all what to do with his whispers or his hands. He then addressed himself to the Sparre, who was very well disposed to receive both ; but the tide of champagne turned, he hiccupped at the reflection of his marriage (of which he is wondrous sick), and only proposed to the girl to shut themselves up and rail at the world for three weeks. If all the adventures don't conclude as you expect in the beginning of a paragraph, you must not wonder, for I am not making a history, but relating one strictly as it happened, and I think with full entertainment enough to content you. At last, we assembled in our booth, Lady Caroline in the front, with the vizor of her hat erect, and looking gloriously jolly and handsome. She had fetched my brother Orford from the next box, where he was enjoying himself with his *petite partie*, to help us to mince chickens. We minced seven chickens into a china dish, which Lady Caroline stewed over a lamp with three pats of butter and a flagon of water, stirring, and rattling, and laughing, and we every minute expecting to have the dish fly about our ears. She had brought Betty, the fruit-girl, with hampers of strawberries and cherries from Rogers's, and made her wait upon us, and then made her sup by us at a little table. The conversation was no less lively than the whole transaction. There was a Mr. O'Brien arrived from Ireland, who would get the Duchess of Manchester from Mr. Hussey, if she were still at liberty. I took up the biggest hautboy in the dish, and said to Lady Caroline, " Madam, Miss Ashe desires you would eat this O'Brien strawberry ; " she replied immediately, " I won't, you hussey." You may imagine the laugh this reply occasioned. After the tempest was a little calmed, the Pollard said, " Now, how anybody would spoil this story that was to repeat it, and say, I won't, you jade ! " In short, the whole air of our party was sufficient, as you will easily imagine, to take up the whole attention of the garden ; so much so, that from eleven o'clock till half an hour after one we had the whole concourse round our booth : at last, they came into the little gardens of each booth on the sides of ours, till Harry Vane took up a bumper, and drank their healths, and was proceeding to treat them with still greater freedom. It was three o'clock before we got home.

HORACE WALPOLE (*Part of a letter of June* 23, 1750, *addressed to George Montagu, Esq. From The Letters of Horace Walpole, edited by Peter Cunningham*, 1906).

MARGINALIA

S.I.A.

The Society of Industrial Artists recently held its first Annual General Meeting since its reconstitution. The Articles of Association have now been revised so as to include all classes of designers for membership of the Society ; this membership has been re-formed into two groups, serving the interests of commercial and industrial designers respectively.

A final draft of the Code of Professional Conduct was published in July, 1945. It is now announced that commercial and industrial design contracts should be available for use soon ; this will go far towards diminishing the no-man's land which has hitherto stretched too far between many a designer and his client. Also the Council has approved regulations governing the promotion and conduct of commercial and industrial design competitions, and arrangements have been made to publish an annual review of the work of all members of the Society—the first illustrated and fully documented register of the leading designers in the country.

In his toast to the Visitors at the dinner following the Annual General Meeting, the President of the Association, Mr. Milner Gray, announced the creation of Honorary Fellows of the Society and pointed out that " the distinction ' F.S.I.A.' is the first and only distinction awarded to a designer by his fellow practitioners," and that it should therefore " be particularly valued by the recipient and respected by others."

Sir Stafford Cripps, who was the chief speaker, pointed out that it would be useless if his Council of Industrial Design " were to carry on a vigorous programme of education and persuasion, aimed at stimulating manufacturers to employ more designers at better rates and conditions . . . if the designers themselves fail to go at least half-way to meet the manufacturers." The best ways to avoid this were, first of all, to insist upon high professional standards and professional ethics, an important aspect of the S.I.A.'s work, and, secondly, something to which a large part of the work of the C.I.D. is devoted, that is to improving the training of artists, designers and designer craftsmen.

New Year Honours

The list of knighthoods in the New Year Honours List included Percy E. Thomas, President of the Royal Institute of British Architects ; F. C. Mears, President of the Scottish Academy and Chairman of the South-East Scotland Planning Advisory Committee ; Francis M. Meynell, adviser on consumer needs to the Board of Trade ; and T. P. Bennett, lately Director of Works, Ministry of Works.

Brighton Regency Society

A meeting was recently held at the Brighton Pavilion to inaugurate a Regency Society for the preservation of Brighton and Hove. Flight-Lieutenant Teeling, M.P. for Brighton, presided, and the Duke of Wellington, Sir Charles Reilly and Mr. D. L. Murray were among those on the platform to support the scheme.

R.I.B.A. Science Board Conference

A conference on Human Needs in Planning was held at the R.I.B.A. on Friday and Saturday, January 11 and 12. It was convened on behalf of the Architectural Science Board of the R.I.B.A., with the assistance of the Association for Planning and Regional Reconstruction and the Institute of Sociology. The purpose

being to enable organizations and individuals, engaged in social surveys relating to town and country planning, to exchange information on methods of investigation and findings. The outline agenda was: Session I, Housing Requirements and Population Studies; Chairman, Dr. D. V. Glass. Session II, The Grouping of Homes in Relation to Workplaces and Institutions; Chairman, D. Caradog Jones. Session III, The Social Function of Towns and their Place in the Region; Chairman, Professor G. H. J. Daysh. Session IV, Social Relationships and Territorial Grouping in Towns and Countryside; Chairman, Professor T. H. Marshall. Session V, Summary of Conference.

Exeter Plan

Mr. Lewis Silkin, Minister of Town and Country Planning, opened, on December 28, an exhibition of the Plan for Exeter which has been prepared for the City Council by Mr. Thomas Sharp. The book of the plan under the title *Exeter Phœnix* will shortly be published by the Architectural Press, price 10s.

London Airport

The first civil aeroplane took off from Heathrow, London's new airport near Hounslow, last month. The main runway, 3,000 yards long and 100 yards wide, is complete; the second, 2,000 yards long and 100 yards wide, is three-quarters made; and the third, the same size as the second, is quarter-made. All runways are expected to be in service by the summer. The airport is two and a half miles in length, and covers an area of 1,500 acres. There is sufficient room for extension westwards should the need arise.

CORRESPONDENCE

War Damage in Holland

The Editor,
THE ARCHITECTURAL REVIEW

SIR,—It occurred to me that you might care to have a few notes, which I was able to make at first hand recently, regarding the present condition of some of the Dutch towns.

It was a relief to discover that what are probably the four most beautiful medium-sized towns in Holland—**Leyden, Haarlem, Delft** and **Utrecht**—are all absolutely intact and unharmed. If one were to extend such a list to six, the choice of the other two might well fall upon **Dordrecht** and **Gouda**: the latter is undamaged, and, although I was not able to visit the former, I am told that this is too.

Very little harm, also, has befallen **Amsterdam** itself, and some of the few gaps which are now to be seen where houses once were are due to the acuteness of last winter's fuel shortage. One also notices that the wooden paving stones of certain side streets, both here and elsewhere, were removed for burning. But not—all honour to the citizens—the fine trees flanking the Grachts.

The five worst damaged towns of Holland are, I believe, Arnhem, Nijmegen, Venlo, Rotterdam and The Hague. I can give you a few notes on four of these. At **Arnhem** the damage is very bad, but, contrary to what I had supposed, the town is far from wiped out. Much more than half survives. The damage is in a large measure concentrated within an area some 200 yards deep and several hundred yards long on the north bank of the Lek (Neder Rijn). Within this area many of the buildings have been reduced to rubble. The Groote Kerk has been wrecked, but at one corner (the north-west angle) its tower still rises above the ruins to not far short of its full former height of 300 feet. The lofty road bridge is no more, and one crosses the Lek by a Bailey bridge alongside.

It is sad to record that at **Nijmegen** the damage is centred in the heart of the old town, much of which has entirely disappeared. The Groote Kerk (St. Stephen's) has been shattered: the south wall of the nave and the west end no longer exist, and the tower and most of the vaults have also gone: the chancel can perhaps be saved. Miraculously, however, the excellent mid-sixteenth century Stadhuis survives relatively undamaged, on the edge of a bricky desert, and so does the old Weigh House, also of the sixteenth century. The great road bridge over the Waal is of course also intact.

At **Rotterdam**, too, the damage seems to be highly concentrated: while much appears quite undamaged, the core of the city, stretching northwards for several hundred yards from the Boompjes, has been almost entirely wiped out. On many of the sites grass is now growing. (It may be of interest to add that during the war the great new road tunnels under the Maas were completed and opened. These struck one as not unlike the Mersey road tunnels.)

The bombing at **The Hague**, on the other hand, took place so much later that no grass yet covers the sites. The area principally involved is to the east of the main station and to the south of the Haagsche Wood. Architecturally this part of the city was fortunately not of much interest, but its wholesale destruction is nevertheless lamentable.

Of other towns I would mention only **'s Hertogenbosch.** Here the towering late-Gothic Cathedral is intact, as also is most of the centre of the town. The perimeter, on the other hand, has suffered considerable damage, particularly on the north-west side. But this place has not in any case the appeal of many others in Holland.

A final word about the bridges. Holland is of course a land of bridges, and many of the largest, both rail and road, lie to-day with their bent and broken spans blocking the rivers which they formerly crossed. They were ugly bridges, the ones we saw, but the spectacle of such huge wrecks captured the imagination and lingers there still. It will, one must suppose, be several years before, for instance, the line from 's Hertogenbosch to Utrecht—which crossed four considerable rivers in under 30 miles—will be restored. In the meantime, Holland's transport system is gravely impeded, and many of the railways are not working at all.

These formidable problems are, however, being faced with courage and resource. It is surely symbolic that already the floods are subsiding in Walcheren.

Yours faithfully,
ALEC CLIFTON-TAYLOR.
2 Neville Terrace, S.W.7.

War Damage in Germany

The Editor,
THE ARCHITECTURAL REVIEW

SIR—I send you herewith some information of the state of ancient monuments in three more German towns, Hanover, Würzburg and Goslar.

4. HANOVER

Like Hildesheim and Brunswick, Hanover, which I had occasion to visit

[continued on page lx

HEMINGFORD GREY, ON THE RIVER OUSE
From a pen and wash drawing by Leonard R. Squirrell, R.W.S., R.E., etc.

continued from page lviii]

this week, has been destroyed in a manner that has spared nothing, sacred or secular, ancient or modern. In comparison with the size of the town, and altogether, there were fewer buildings of value or importance; but what there were have been smitten heavily and the old part of the town is virtually obliterated. Following are the details that I was able to collect.

I. *Churches*

MARKTKIRCHE.—Burnt out and blasted. Standing are the tower (without steeple), outer walls and nave arcades. Vaulting is gone. The framework of the roof is still in position but the tiles are mostly stripped. All window tracery is gone and the mid-fourteenth century glass that was in three of the chancel windows is destroyed. The interior is littered with rubble and very badly defaced, though the mouldings on the arcade arches are still fairly good. The modern reredos, though damaged, is standing, and the Last Supper centre-piece in gilded relief is pretty well intact. The whole state of this church, with severe cracks in the outer walls at places, suggests that it is beyond repair.

ÄGIDIENKIRCHE.—State similar to the previous church. Decorated fourteenth century doorway in the south wall and a number of seventeenth century mural tablets on the outside of the same wall fairly untouched.

NEUSTÄDTERKIRCHE.—State worse than the two preceding. The interior is completely destroyed. No trace of Leibniz's grave.

KREUZKIRCHE.—Apart from the tower, a complete wreck.

II. *Other buildings.*

ALTES RATHAUS.—Burnt out; but the characteristic brick gothic stepped and pinnacled gables with their tracery stand fairly intact. The external glazed tile work and moulded and carved decorations in brick and terracotta have also survived fairly well. The interior seems a total loss, although the southern section has been roofed in and is apparently being used for official purposes.

LEIBNIZHAUS.—A heap of rubble. The museum which it housed was, I was informed, destroyed with the house.

LEINESCHLOSS.—Burnt out and blasted. The chapel is partly standing (pillars, some vaulting and some figures in relief high up on the east wall); the piles of fallen masonry prevented closer examination.

ALTES PALAIS.—A complete wreck.

The museums I was not able to visit, but hope to do so later. SCHLOSS HERRENHAUSEN I also had no time to see, but was informed that it had been damaged, though not so severely that it cannot be used.

5. WÜRZBURG

A few days ago I had the opportunity of speaking with someone just returned from Würzburg who previously lived there and knew the town well, and he gave me the following information of what he saw there. In general he estimated that the old part of the town is between eighty and ninety per cent. destroyed.

I. *Churches*

DOM.—Gutted except for the Schönbornkapelle which is relatively undamaged.

NEUMÜNSTERKIRCHE. Gutted. Crypt sufficiently undamaged for services to be held there.

FRANZISKANERKIRCHE.—Gutted.

DOMINIKANERKIRCHE. Gutted.

PETRIKIRCHE.—A total wreck.

UNIVERSITÄTSKIRCHE. Gutted. Picture behind the High Altar intact.

MARIENKAPELLE.—Gutted. Tower relatively intact.

KÄPPELE.—Untouched except for superficial blast damage.

II. *Other buildings*

RESIDENZ.—Gutted and blasted. The magnificent internal decoration mostly gone.* Central section being roofed over for official use.

FESTUNG MARIENBERG.—Gutted but walls standing.

ALTE MAINBRÜCKE (OLD BRIDGE). Blown up, but some of the figures of saints still standing.

The above scanty outline I hope to be able to fill in before long.

6. GOSLAR AND ENVIRONS

Only the airport of Goslar was attacked during the war; and as this is situated well away from the town, the latter has entirely escaped damage. A mile and a half north-east of Goslar is the spacious and imposing early seventeenth century former monastic church of GRAUHOF. This, with its conventual buildings, has sustained slight and quite unimportant damage to windows, presumably from blast when the nearby airport was attacked. Its magnificent internal furnishings are intact.

I am, etc.,
JOHN W. P. BOURKE.

**But according to information received at* THE ARCHITECTURAL REVIEW *offices the Tiepolo frescoes have at least not actually come down.*

H. W. Broadbent

In the January issue on pages 1, 4 and 34, Mr. Broadbent's initials were given as H. E.; they are, in fact, H. W.

The Building Illustrated

OXTED & LIMPSFIELD HOSPITAL

Architects: H. Edmund Mathews and E. D. Jefferiss Mathews. *Assistant:* A. G. Nisbet.

Quantity Surveyors: Harris & Porter.

Clerk of Works: C. J. Greenwood.

The general contractors were Killby & Gayford, Ltd. Foreman, F. K. McCall. The sub-contractors were as follows: electrical installation, J. R. Ferguson; heating and ventilation, William Freer, Ltd.; bed lift, Marryatt & Scott; sanitary fittings, Shanks & Co., Ltd.; metal windows and steel door frames, Henry Hope & Sons; drive, Walter Smith, Ltd.; wardrobe cupboards, Samuel Elliott & Sons; kitchen equipment, Aga Heat, H. H. Blades & Co., Benham & Sons; wall and floor tiling and terrazzo, Camden Tile & Mosaic Co.; composition flooring, Stonart Asbestos Flooring Co.; composition skirtings, Granwood Flooring Co.; iron staircases and railings, E. Coules & Son; taps, Hupex Taps, Ltd.; flat roofing, Standard Flat Roofing Co.; flush doors and partitions, Venesta, Ltd.; gas fires, Bratt Colbran & Co.; ironmongery, Yannedis & Co., Comyn Ching & Co.; lettering and signs, E. J. & A. T. Bradford; fire extinguishers and escapes, National Fire Protection Co.; steel lockers, Roneo, Ltd.; sun blinds and dark room blinds, Artistic Blind Co.; waterproofing, R.I.W. Protective Products Co.; electric light fittings, Troughton & Young, Harcourts, Merchant Adventurers; operating theatre lamp, General Electric Co.

The contractors for equipment were as follows: X-ray apparatus, General Radiological Co.; sterilizers, Sumerling & Co.; mats, London Workshops for the Blind. The contractor for garden work was Mr. A. Young.