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CONTENTS FOR APRIL 1946

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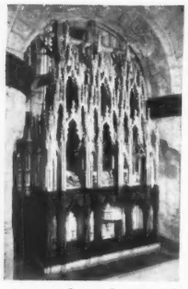
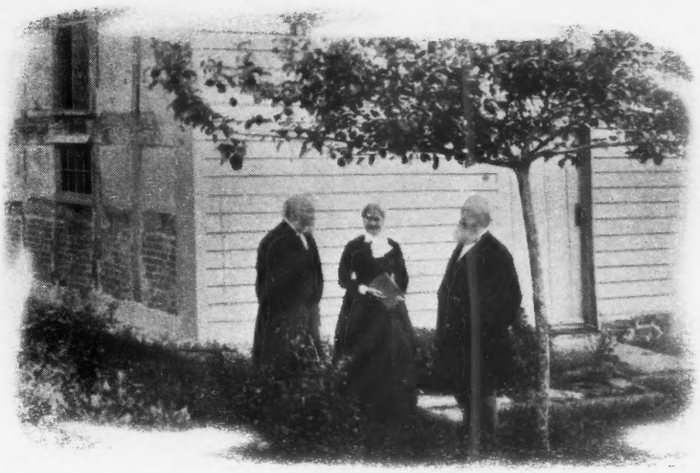
THREE SHILLINGS AND SIXPENCE

THE COVER. The face of Edward II, the king who was murdered in 1327, has never since the fourteenth century been seen as it appears on the cover, the frontispiece and in an article on pages 121 and 122 in this number.

The effigy at Gloucester Cathedral lies under a canopy and can only be seen by the pilgrim or visitor in profile. It was necessary for the photographer to place his camera inside the canopy to obtain this set of pictures revealing one of the most exquisite works of mediæval sculpture in England, and one of the best of its period in the whole of Europe. Whether it may be called a portrait at the present state of research into mediæval portraiture cannot yet be said. On its psychological wisdom, however, there can only be one voice.



The recent exhibition of the Royal effigies from Westminster Abbey has been a revelation to everybody. Owing to their position in the Abbey they had never before been seen so well or seen at all. However, the most splendid of English Royal effigies was not on show, because it is not in Westminster Abbey. It is the effigy of Edward II at Gloucester. Recumbent, carved of alabaster—one of the earliest alabaster tombs in existence—the murdered King lies under his glorious canopy. The canopy can be admired by any visitor to Gloucester Cathedral, but of the effigy nobody can see more than the profile. To reveal to us the sculptural magnificence of the rest, the view *en face* and the details, it was necessary for Mr. Gernsheim, the photographer, to stand inside the canopy. The result of Mr. Gernsheim's work (carried out by kind permission of the Dean) appears on this page, on the cover and on pages 123–4. The canopy in its architectural implications is dealt with in detail by Mr. J. M. Hastings in an article on pages 121–2. He proves the tomb to belong to a tradition of shrine more than tomb design. The effigy itself may have to be viewed in the same light. It has astounding portrait qualities and yet is, from all we know of the history of portrait in the West, and certainly in England, too early for a portrait likeness to be assumed. The development of portraiture on the other hand is still far from clear. What we do know is that the earliest Italian portrait, Simone Martini's Guidoriccio da Foliano, is dated 1328, and that French portraits seem only to begin after 1350 (Charles V). Nothing English has so far been accepted as of portrait likeness prior to the last quarter of the fourteenth century, and Edward was murdered in 1327. However, there is in existence one, and only one, much earlier portrait, that of St. Francis, painted shortly after his death in 1226. But here portraiture may have been admitted, because it was the case of a saint and not an ordinary mortal. If we accept Edward's tomb as a shrine, could we also accept the effigy as the portrait of a martyred saint? That certainly was the idea behind the erection of the sumptuous tomb and its worship. The King's is not a saintly face in the acknowledged sense. But it is moving, no one will deny, a face of Dostoevskian pathos, perfectly expressive of what we know of Edward's impulses and intelligence. As sculpture the effigy must be placed into the front rank of early fourteenth century achievement anywhere in Europe.



On the left, a group of Friends in front of the Jordans Meeting House, a half-timbered building of 1688 and one of the most famous of the world's Quaker Meeting Houses. For more illustrations see pages 106, 107. Below, Idle Burial Ground, an example of the earliest type of meeting place. Note the stone seats along the walls.

Quaker Meeting Houses, 1670–1850

By Hubert Lidbetter

EVERY civilization produces and develops its own particular style of architecture under the influence—in the early stages particularly—of its religion. To a lesser degree perhaps all religious denominations have in their own places of worship an architectural style, influenced and formed by their particular manner of worship. By no sect of modern times can this be claimed with more justification than by the Society of Friends, often known as the Quakers, who through three centuries have retained to a remarkable degree their architectural integrity in their Meeting Houses.

The Society of Friends is a small body which in spite of, or perhaps because of, its persistent advocacy of sometimes unpopular causes, particularly in war-time, has made itself felt to an extent disproportionate to its numbers.

The austerity of the early Quakers' way of living was mirrored not only in their dress and speech, but also in their Meeting Houses, with the earlier examples of which this article is particularly concerned.

The silence of a Quaker meeting is almost proverbial and though by no means inarticulate, but often the reverse, it has contributed to no uncertain degree that simplicity of form which is the dominating feature of Quaker places of worship. This is particularly true of the late seventeenth and early eighteenth centuries, when English architecture, domestic and secular, was developing so remarkably and reaching to its greatest heights of achievement.

With no necessity to provide for any set form of service or music, a Friends' Meeting House is much more a domestic than an ecclesiastical building and it makes no effort to be other than a Meeting House—unconsecrated, and sanctified only by the purpose for which it was designed and used. " Simple beauty and naught else," according to Kipling, " is about the best thing God invented " and the earlier Meeting Houses can claim to have achieved this ideal to a very considerable extent. Even though some of the appended illustrations may perhaps be considered to show simplicity carried too much into the realm of austerity, the fault is a good one.

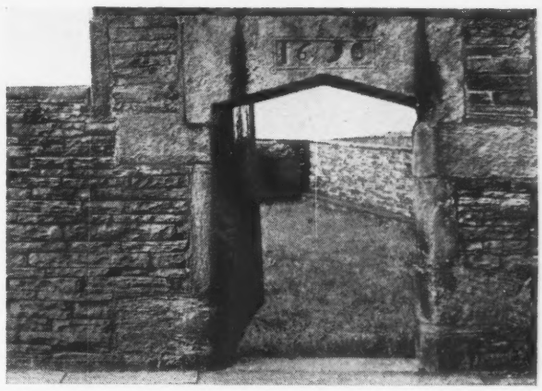
In later years, when larger urban congregations had to be accommodated, an inevitable falling off from the earlier perfection of simplicity will be observed. This coincided with the decline of the Georgian and the coming of the Victorian style, but even in the mid-nineteenth century there are few, if any, examples to be found of bizarre or unnecessary ornament.

It is nearly three hundred years since George Fox, a young man in his early twenties, abandoned his trade and commenced under a sense of deep conviction the preaching activities which resulted in the foundation of the Society of Friends, to whose members the name of Quaker was given in the first instance in a spirit of derision, though later it became a label of which the holders became proud.

George Fox and his followers were subjected, in their early days particularly, to much severe persecution by their fellow Christians and were penalized by the Quaker Act in 1662, and the Conventicle Acts of 1664 and 1670, and although Charles II in 1672 suspended some of the ecclesiastical penal laws and released some five hundred Quakers from prison, it was not till the passing of the Act of Toleration in 1689 that Friends were free to establish themselves in their own Meeting Houses. It is for this reason that there are very few examples of specially built Friends' Meeting Houses before 1690, though it cannot be denied that there are some few buildings known to have been built during the sixteen-eighties. By what means they evaded the proscription is not known.

Until the last few years of the reign of Charles II, when he relented somewhat of his attitude to the Society, meetings for worship were held in country districts, often in the Burial Grounds, the surrounding walls of which were sometimes provided with stone seats on the inner side for the convenience and " ease " of the worshippers. (See the photo below.)

Open-air meetings were much favoured by the itinerant Quaker preachers, and it is recorded that George Fox addressed many hundreds from the crag known as " George Fox's Pulpit " near Pardshaw in West Cumberland, where the remarkable acoustic properties of the ground formation enable an ordinary speaking voice to carry an almost incredible distance.



Early meeting places were frequently known by the name of the owners or occupiers of the house in which Friends worshipped, such as " Sarah Sawyer's " and " Widow Webb's." The latter at Horsley Down was demolished in 1670 by Royal Command, Sir Christopher Wren (Dr. Wren as he then was) being entrusted with the supervision of the demolition—the earliest known case of the employment of an architect on a Friends' Meeting House!

The Governing Body of the Society, still known as " The Meeting for Sufferings," meets regularly " on the first sixth day " (Friday) of every month and, although its deliberations are more often concerned nowadays with the sufferings of others, its original functions have a direct bearing on the business transacted, which has been carried on in unbroken sequence for nearly three centuries.

The foregoing notes may give a sufficient setting for the architectural matter to follow. Though Architecture may not have as much influence on History as History has on Architecture, the one is dependent upon the other, and no architectural style or phase can be properly appreciated or understood without some knowledge of contemporary life.

Of the religious beliefs of the Quakers it is not proposed to write

here. This is not the proper place so to do, beyond stating briefly that a Friends' Meeting is a time of silent worship and waiting upon God, broken only by the vocal contribution of any member of the congregation so disposed.

It may come as a surprise to many to know that the earliest building to be used as a Friends' Meeting House is the well-known Abbot's Kitchen in Glastonbury Abbey. An extract from " Persecution exposed in some memoirs relating to the sufferings of John Whiting " (printed in 1715) records that the building was so used in 1683 and adds details of damage done by boys to windows and forms, though they could not destroy the " Kitchen which King Henry VIII could not burn."

As far as can be ascertained the oldest building now in use as a Meeting House is " The Blue Idol " (page 107), a Tudor farmhouse near Coolham in Sussex, part of which was adapted for that purpose by William Penn in 1691, when he and his family settled at Warminghurst nearby. Except for some extensions at the opposite end from the Meeting House the buildings are still in much the same condition as in Penn's time and are in a good state of preservation.

It is known that Swarthmore Hall (page 102), the home of Judge Fell, whose widow Margaret married George Fox, had been used as a Meeting House by the " First Publishers of Truth " before the erection of the present adjacent buildings in 1688, but it is doubtful if the Hall, erected in 1600, is any older than " The Blue Idol," if as old.

Although many old Meeting Houses have been destroyed, or passed out of the ownership of the Society, between thirty and forty buildings of the late seventeenth century survive, nearly half of which are still in use and in much the same condition as when first built.

Of the eighteenth century at least a hundred more are preserved and serve their original function. A like number exists of the early nineteenth century, when there was great building activity in the Society, which produced some fine examples, such as Ackworth (pages 114, 115), Manchester (pages 114, 115) and York (page 114) in the north, and Chelmsford (page 115) in the south.

The Meeting Houses of the second half of the nineteenth century are numerous, but undistinguished, being no better or worse than their contemporaries. Their chief interest lies in their size, but it can be said in their favour that their architects, with few exceptions, managed to avoid Gothic revival influences, for obvious reasons. Thomas Rickman, the distinguished Gothicist, was a Quaker, but he exercised his mediæval proclivities in quarters more sympathetic to that style of architecture than the Society of Friends.

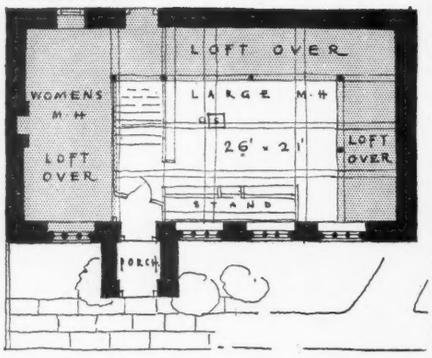
The best known of all the early Meeting Houses of the seventeenth century is Jordans (1688) (pages 106, 107), closely associated with the Penn family, for which reason it is also known to, and visited by, many Americans, who like to believe that the old barn nearby is constructed of timbers from the *Mayflower*.

Quakerism was strong in the North Country, particularly in the earliest days, and there are many fine examples in the Dales of Yorkshire and adjoining districts, among which the best known and most complete examples are Brigflatts (1675) (pages 101, 102), Swarthmore (1688) (pages 102, 103), Colthouse, Hawkshead (1688) (pages 102, 103) and Yealand Conyers (1692) (pages 102, 103).

It is by no means easy, if indeed possible, to classify exactly the various types of Meeting Houses, either geographically or historically, but the first fifty years produced a definite style of building in the country districts in the North, and a similar characteristic style in the Cotswolds and Derbyshire, as will be readily understood. Most of these examples are in country districts. If there were any such in the towns they have mostly disappeared and given place to the larger later examples, often on different and more prominent sites, to meet the needs of the larger congregations. Birmingham is a good example—records state that there was a Meeting House in Monmouth Street before 1703, when a new building was erected near the present site, where another Meeting House was built in 1857 which was again rebuilt in 1933. Other similar examples could be cited from York, Liverpool, London, and elsewhere.

Many of the country Meeting Houses of the early period were provided with stabling for the use of members coming long distances, and the Caretaker's Cottage attached provided sleeping accommodation for visiting Friends. In some cases there was living accommodation in the attic over the Meeting House for elderly people. Although a cottage was frequently attached to the Meeting House it sometimes occurred that the Meeting House was attached to the cottage, as at Amersham (pages 108, 109), where it is known to be fifty years older than the Meeting House itself. It is probable, though there is not much written evidence to support the theory, that some Meeting Houses were converted cottages, even as now some have been converted back into living quarters, as at Tirril near Penrith (page 105).

BRIGFLATTS



BRIGFLATTS, Westmorland (1675). *Typically a Dales type—thick white-washed stone walls—stone mullioned lattice windows and a deep porch. The plan is interesting and though the building is one of the oldest it is much more elaborate than that of some of its contemporaries. Inside the porch is another door leading to the main Meeting House and the stairs up to the Gallery, which runs round two sides, with access also to an upper room. The " Stand " or Minister's Gallery has the somewhat unusual centre entry and is much cruder in detail than the staircase and loft balustrade. The panelling, on the other hand, is richer in detail than is generally found, being ovolo moulded and fielded. The heating is by the favourite central stove—certainly not the original, though with a stone floor there must have been some such arrangement. Howgills Meeting House at Letchworth is a faithful reproduction of Brigflatts. The plan is reproduced to one-sixteenth scale.*

More often than not the Friends' Meeting House is to be found in a quiet backwater, rather than in the main street. Such a position is more suitable because of its quietness and the possibility of having a burial ground close by. These burial grounds are of a uniform simplicity, often without headstones, and where such exist they conform to a simple pattern of a slab upright or flat with the name of the deceased and the minimum of particulars necessary for identification.

This austere setting is ideal for the Quaker Meeting House and when amid trees and fields, as at Jordans, the result is a peaceful atmosphere difficult to excel or even equal.

In accordance with the custom of the period these early buildings were built of local materials and so became part of their surroundings and grew old gracefully. Their utter simplicity is their outstanding characteristic—ostentatious ornament and display of craftsmanship, beyond that necessary for sound construction, had little place in the life and buildings of the early Quakers.

The simplest, though not necessarily the earliest, form of the Meeting House is a small rectangle with a door in one side or end, and the minimum of window space (often enlarged later for better illumination). Although in many examples the door opened direct into the building without protection, a porch is found in the North Country examples and in a few cases in the south, except where internal lobbies are used.

Every Meeting House was provided with a Minister's Gallery or " stand " of one, two or three tiers, according to the size of the building, to accommodate the Elders and Overseers and those charged with the right conduct of the Meeting.

The arrangement and development of the Minister's Gallery is of considerable interest, as it provides one of the two salient features of the interior (the other being the Gallery or " loft," of which more anon). It usually took the form of two fixed seats across one side or end of the room, the lower on the floor or one step up, and the higher two or three steps further up with a panelled screen between. Hertford (pages 106, 107), the oldest in the country, has four tiers, and the top is enclosed by doors at either end—for what purpose is not quite clear.

Access to the upper seat is usually at either end, though occasionally in the centre, or as at King's Lynn (page 109) and Armscote (page 104), where the steps divide the whole into three equal parts, the centre being the highest. Another variation is an isolated platform in the centre of the side, as at Wallingford (page 109) and Esher (page 113), both of which come nearer to a pulpit than any other known examples. The dividing screen between the upper and lower tiers is more often of square framed panelling, though occasionally elaborated with turned balusters and newel posts, and in later days even wreathed handrails are to be found.

The greatest innovation in the later period was the sounding board which ran the whole length of the " stand " and occasionally received some slight degree of elaboration. William Alexander in his delightful book on the building of York Meeting House, is not enthusiastic about this feature, which he dismisses as " a doubtful

[continued on page 107]

BRIGFLATTS

The North

BRIGFLATTS

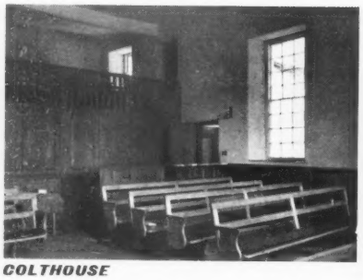
WARTHMORE

FURNACE TOADHOLE

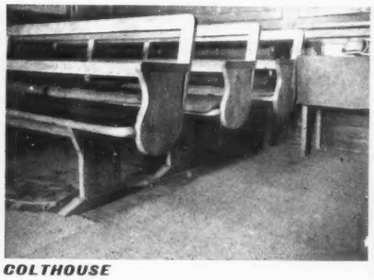
YEALAND CONYERS

GARSDALE

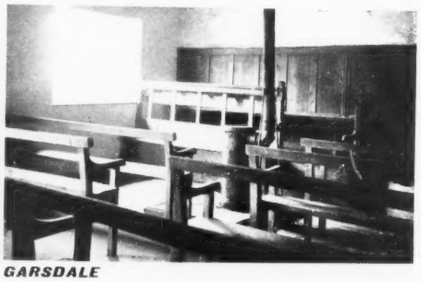
'OLTHOUSE



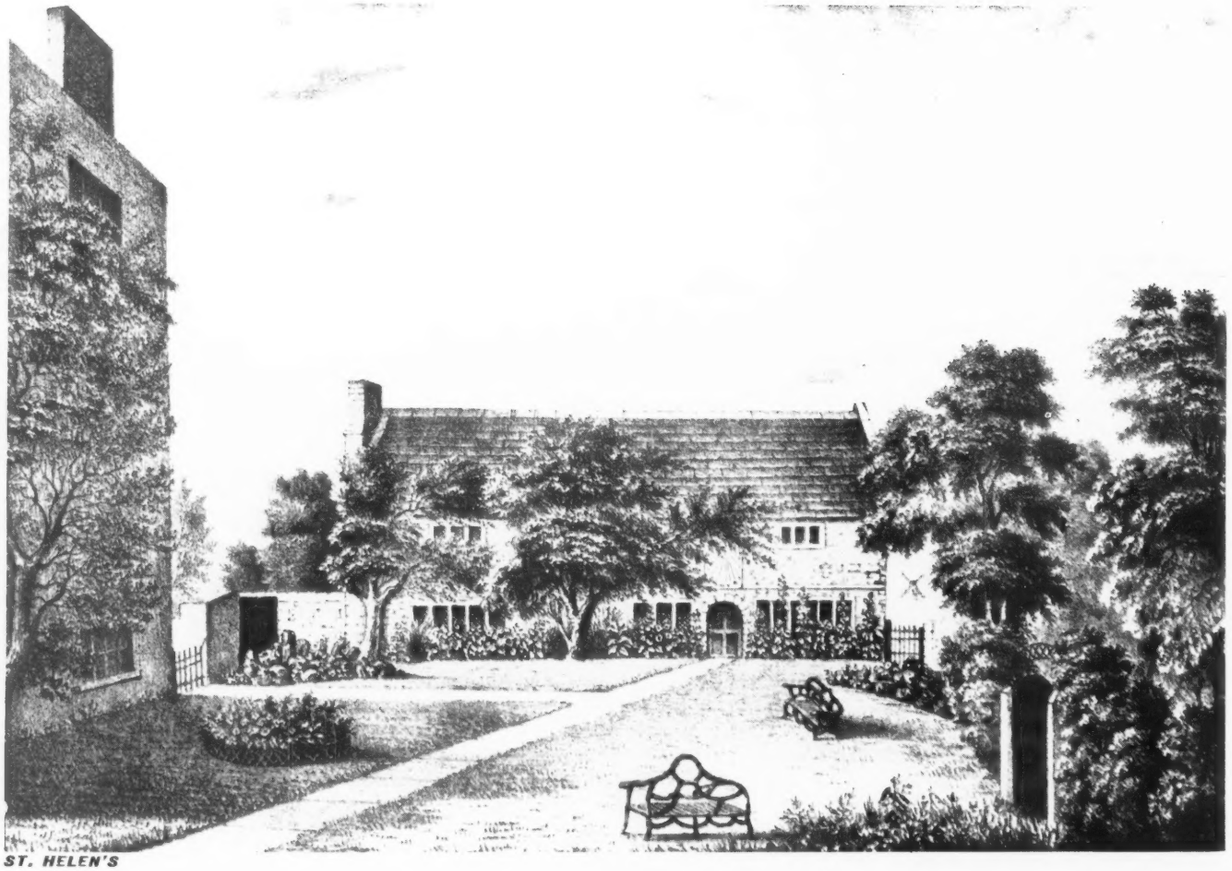
COLTHOUSE



COLTHOUSE

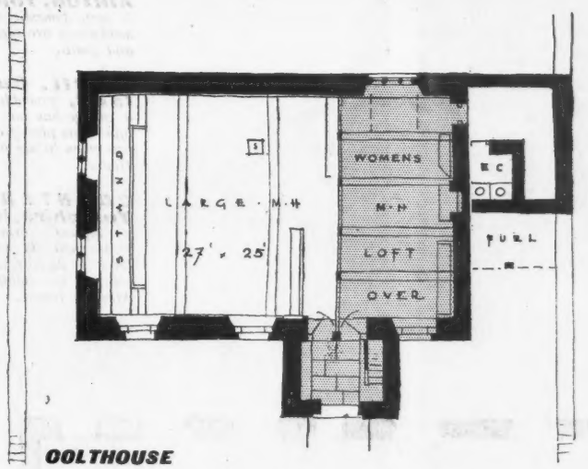


GARSDALE

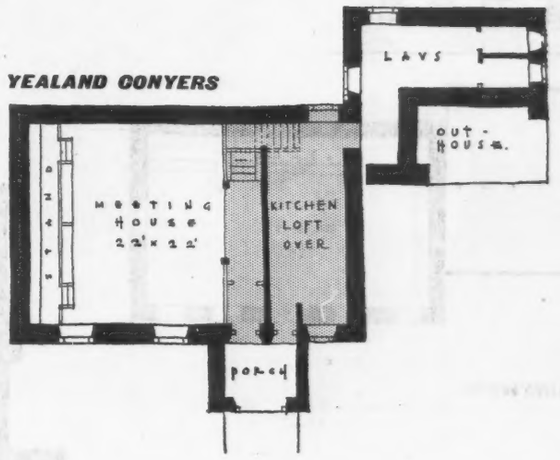


ST. HELEN'S

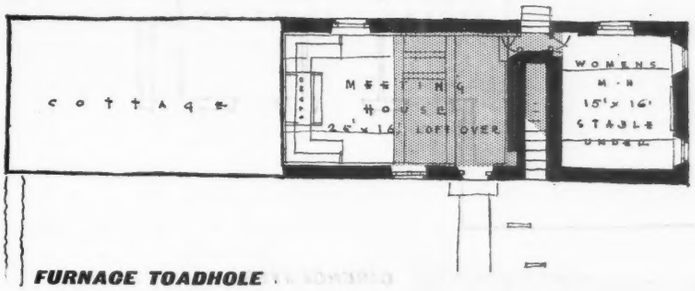
ALL THESE PLANS ARE REPRODUCED TO A SCALE OF SIXTEEN FEET TO ONE INCH



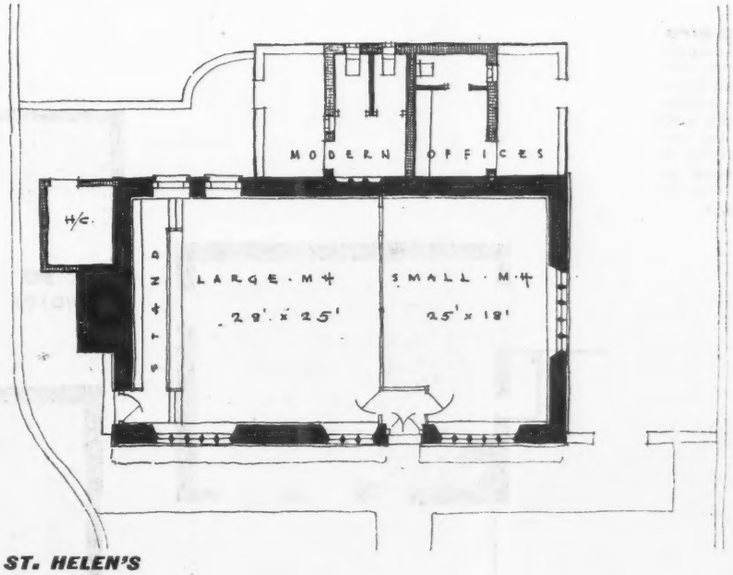
COLTHOUSE



YEALAND CONYERS



FURNACE TOADHOLE



ST. HELEN'S

SWARTHMORE, Lancashire (1688), *is somewhat overshadowed by Swarthmore Hall close by, but as an example of an early Friends Meeting House it is not itself interesting. The plan resembles its neighbours Brigflatts and Yealand, except that the stair is at the back rather than close to the front porch. Sliding sashes have evidently been inserted in place of the mullioned windows, which still remain in the room now called the kitchen. The loft over the kitchen has a sloping floor which refinement is by no means common, but the shutter between the loft on the first floor and the under loft and passage below linking them up with the Meeting House are primitive, being hinged at the top and slung up to the ceiling. Against this, however, there is a refinement in that the loft front is double framing—perhaps a later development as is probably also the lettering over the porch lintol—EX. DONO : G:F. 1688 almost unique in the experience of the author. The stabling is on a rather larger scale than usual.*

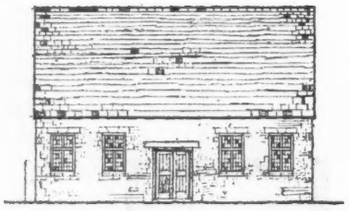
FURNACE TOADHOLE, Derbyshire, *is the only known example of an outside staircase where advantage has been taken of the levels to provide a stable under the Women's Meeting House.*

GARSDALE, Yorkshire, *is a typical farm building in a remote dale of the West Riding with a strong Friends' tradition.*

YEALAND CONYERS, Lancashire (1692), *fourteen miles away over the border. This beautifully situated Meeting House bears a close resemblance to Brigflatts in plan, though not so much in appearance ; originally it had a thatched roof and mullioned windows, but after the fire in 1745, the thatch was replaced with slate and new sliding sash windows replaced the mullioned lattices.*

COLTHOUSE, Hawkshead, Westmorland (1688). *Again the plan and general appearance of this beautifully situated Meeting House overlooking Esthwaite Water, resembles its neighbours, though it has some features all its own. The building is situated in a stone walled field on the side of a hill, with its burial ground a few yards away. The gallery loft has no dividing shutter between it and the Meeting House, but an open balustrade with the beautiful turnery of the period and this gallery is approached by a narrow stair in the porch, which is reputed to have served as a "hide-out" over. Here again the windows have been changed as in other premises. The unique forms are interesting and worth examination.*

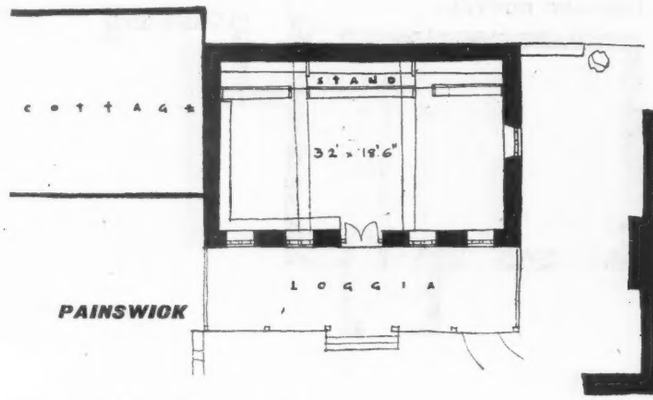
ST. HELEN'S, Lancashire, *now in the centre of the town is a fine early example and though the interior has suffered from "improvement" the beautifully kept garden is typical. Although the sundial over the entrance is dated 1753, the actual date of erection of the building is known to be sixty or seventy years previous.*



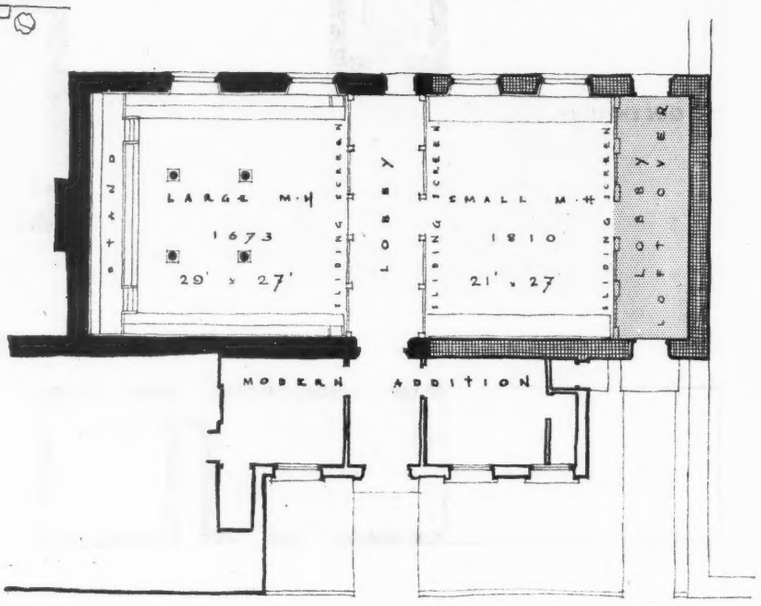
AIRTON, Yorkshire, *is very domestic and the old headstones are typically solid and plain.*

TIRRIL, Cumberland, *probably originally a cottage has now reverted to type—this photograph is as it was when in use as a Meeting House.*

COUNTERSETT, Yorkshire, *like Garsdale a typical farm building. Countersett is exceptionally large for its date, with stabling between the cottage and the Meeting House.*



PAINSWICK



The Cotswold Country

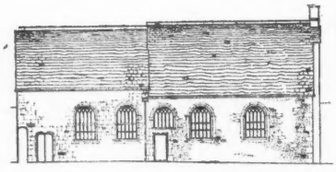
PAINSWICK, Gloucestershire (1705), *a single chamber with a lobby and stair leading to a loft over the whole Meeting House—probably living quarters.*

CIRENCESTER (1673 enlarged 1810), *has an entry between two movable partitions and has been most carefully extended at one end, but not so successfully on the side unfortunately.*

ARMSCOTE, Worcestershire (1674), *another single chamber building with the Minister's Gallery on the long side. The building can only be illustrated by drawings owing to the unsightly, though no doubt very useful, modern verandah.*

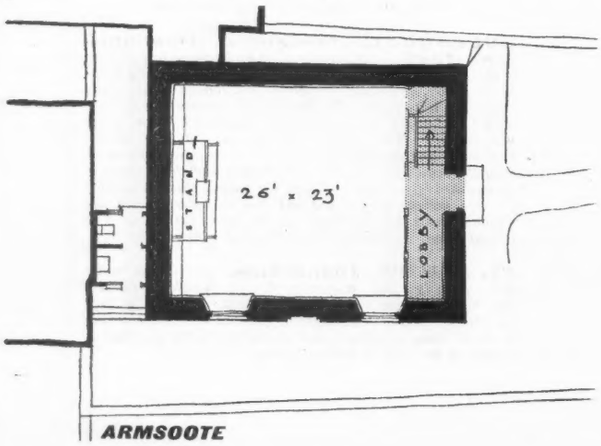
NAILSWORTH, Gloucestershire (1689), *a dual chamber with a loft over one unit, approached by a circular stair and connected to the main room by the movable shutter so that it forms a gallery thereto.*

ETTINGTON, Warwickshire (1700). *One of the smallest Meeting Houses in existence and though it can lay no claim to the greatest antiquity, it is a good example of the one chamber building and the first development thereof. It is just a simple rectangular building without porch or lobby. Its state of repair is excellent, as it has been carefully restored and repaired by local Friends, whose repairs have, if anything, been an improvement and are a model to those who have the control of such operations.*

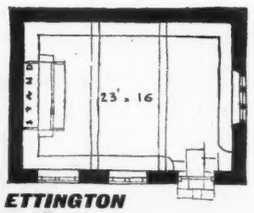


CIRENCESTER

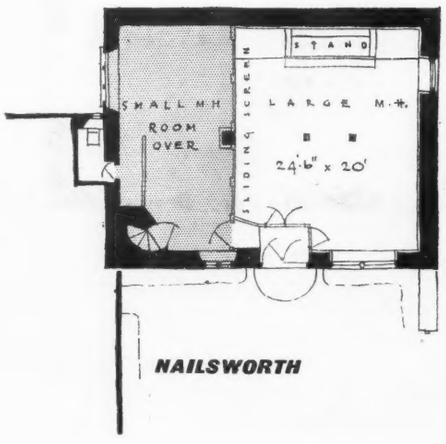
BURFORD, Oxfordshire (1710), *a typical Cotswold example with the Gallery running round two sides, approached by a stair just inside the door. The Gallery has another stair up to a loft over, probably used originally as living, or at any rate sleeping quarters. Unfortunately a later porch covers the doorway so that this building also can only be properly illustrated by drawings.*



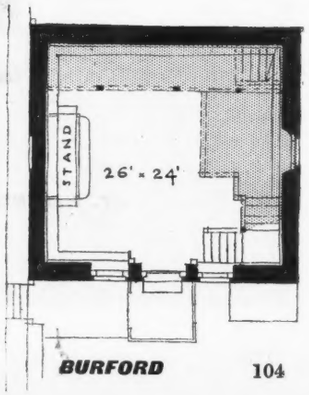
ARMSCOTE



ETTINGTON

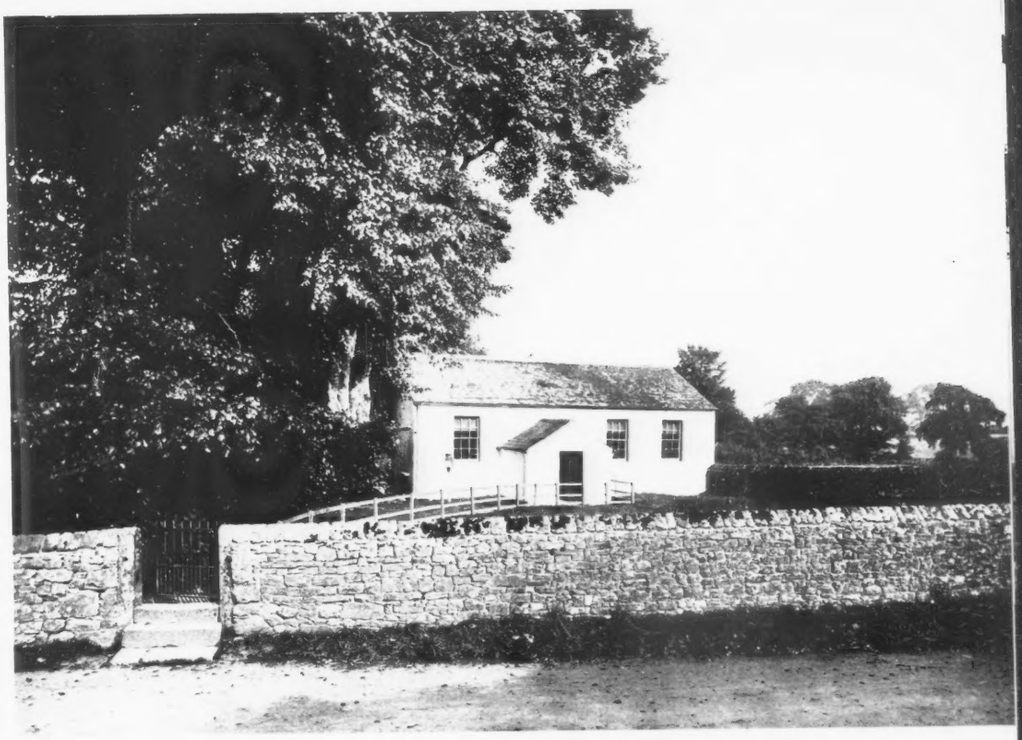


NAILSWORTH



BURFORD

AIRTON



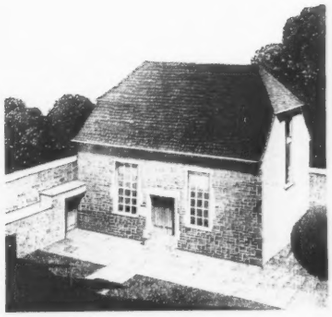
TIRRIL

COUNTERSETT

ETTINGTON

The Cotswold Country

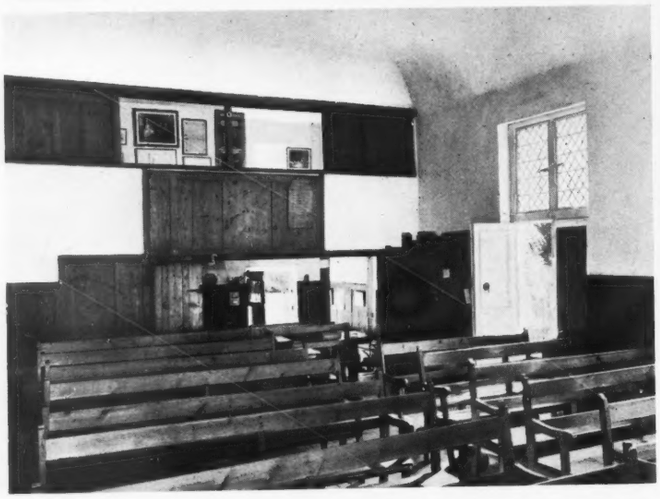
NAILSWORTH



BURFORD

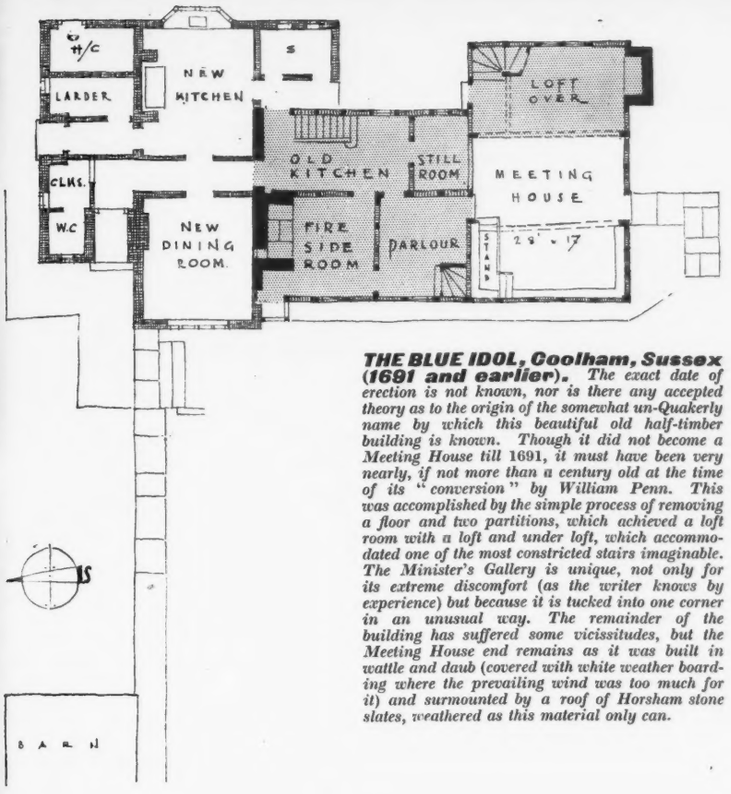
The South

BLUE IDOL

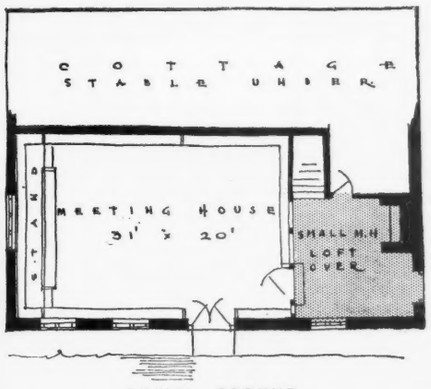


JORDANS

HERTFORD

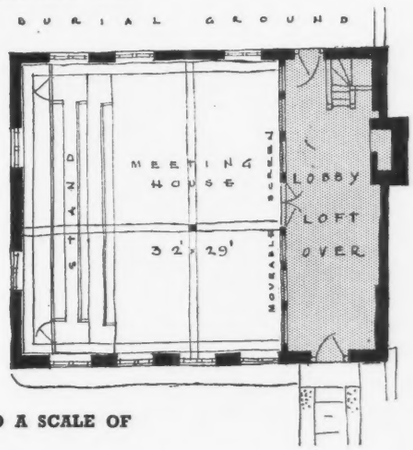


THE BLUE IDOL, Coolham, Sussex (1691 and earlier). *The exact date of erection is not known, nor is there any accepted theory as to the origin of the somewhat un-Quakerly name by which this beautiful old half-timber building is known. Though it did not become a Meeting House till* 1691, *it must have been very nearly, if not more than a century old at the time of its "conversion" by William Penn. This was accomplished by the simple process of removing a floor and two partitions, which achieved a loft room with a loft and under loft, which accommodated one of the most constricted stairs imaginable. The Minister's Gallery is unique, not only for its extreme discomfort (as the writer knows by experience) but because it is tucked into one corner in an unusual way. The remainder of the building has suffered some vicissitudes, but the Meeting House end remains as it was built in wattle and daub (covered with white weather boarding where the prevailing wind was too much for it) and surmounted by a roof of Horsham stone slates, weathered as this material only can.*



JORDANS, Buckinghamshire (1688). *Although by no means the oldest, this Meeting House is perhaps the best known and, fortunately, it is in an excellent state of preservation. The situation is ideal and in facing the last resting place of William Penn the result is peaceful and delightful. The building is of local brick with tiled roof and brick floor—the Minister's Gallery is rather more elaborate than some and backs on to the end window where the panelling has been raised to counteract the inevitable draught down the Elders' necks! The original seating is still in use and the shutter to the loft and room under one of a primitive type, though still in working order. At the rear there was originally a stable at a lower level, contained under the sloping roof, which was later raised somewhat to accommodate extra rooms, which now serve as Caretaker's quarters.*

HERTFORD (1670). *The oldest Meeting House in England and, with one exception, the largest of the early years. Situated at the corner of a busy road not far from the centre of the town, it is difficult to view satisfactorily from the outside. The Meeting House is much squarer than most and will seat* 150 *on the ground floor and has a good loft over the lobby, both of which units can be added to the main room when required by the opening of the inevitable shutter. The staircase up to the loft is a charming example of its period, but the chief interest (other than historic, which is great) is the four decker Minister's Gallery across one side, with doors opening in the end of the panelling of the last tier—a really impressive "platform" when filled, as the writer saw it on his first visit to pay a tribute to a deceased Quaker worthy. The floor is stone, the seats are the original ones and the wall dado made of horizontal boards. The small lattice windows tend to give an almost exaggerated impression of size.*



THESE PLANS ARE REPRODUCED TO A SCALE OF SIXTEEN FEET TO ONE INCH

advantage the use of which is at best only of two evils choosing the least"!

In the old Meeting House in Liverpool use was made of the sounding board to support two rows of seats to augment the Gallery running round the other three sides of the room.

The seats of the stand in the earlier examples were all too often narrow fixed benches, though in later times they achieved more comfortable proportions. The lowest tier was carried round the other walls almost always surmounted by a plain panelled dado up to cill level (but omitted below the seat). This dado merged into the stand back and ramped up to it; a pleasing effect of extra importance to the stand was thus given, and also protection of the walls from the higher seats, the latter probably being the main idea.

The worshippers in the body of the Meeting were accommodated on benches or forms of simple design and little comfort, with open backs and solid ends of primitive shape, the most interesting example being at Colthouse where the end supports are set back some nine inches from the arm rest, for what reason it is difficult to say, though there are theories serious and otherwise (see pages 102, 103).

The simple rectangular early Meeting House soon developed into a multiple building of an infinite variety of arrangement with different types of galleries or "lofts" appearing in no strictly chronological order. One cannot say which came first, but perhaps it would be as well to put them in order of seating capacity and administrative requirements, which envisaged two rooms, one for men and one for women.

Women have always taken a very considerable measure of equal responsibility with the men in the Society and up to quite recently had their own special Meetings for matters concerning them: nowadays the "Women's" Meeting House is more likely the "Small" Meeting House, though the original name may survive. There are several types of the two-chamber building. In nearly all cases the two rooms are divided by a wooden partition which can be opened up to make one large room. The principal variation is the double partition type, where entry is into a lobby with a partition either side, beyond which are the two Meeting Houses.

The second chamber was not always on the ground floor, but the first step in this direction was the provision of a lobby through which the Meeting House proper was entered and from which also there was a staircase up to a loft, which became a smaller or Women's Meeting House and then a Gallery to extend the capacity of the Meeting House for larger gatherings, such as Monthly and Quarterly Meetings, attended by members of neighbouring Meetings belonging to the same district.

And then followed a large variety of arrangements which can best be described by reference to the plans and illustrations at the end of the text.

Distinct from the type with gallery or "loft" over one room, or a lobby, there is a special type with galleries running round two or three sides of the Meeting House, as at Burford (1710) (pages 106, 107) and Brigflatts (1675), and slightly different at Spicelands (pages 108, 109). Another variation was at Gildencroft (1699) (page 109), one of the largest and oldest buildings, which unfortunately was destroyed by enemy action without any proper record of the interior arrangements having been taken.

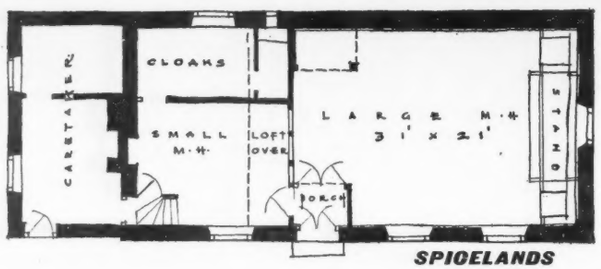
Of equal interest in interior treatment with the Stand or Minister's Gallery is the "loft," and the movable partition which divides it from the upper part of the Meeting House as well as the lower.

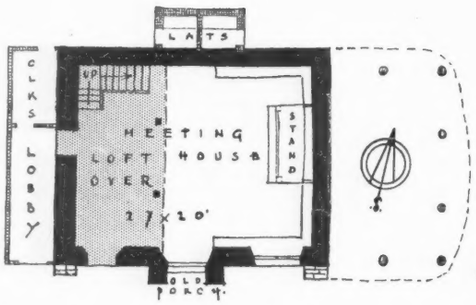
There is seldom any elaboration of detail or departure from the square framed deal or pine framing, innocent of paint or polish, though sometimes subjected in later years to generous doses of Victorian varnish. But the methods of bestowing the partition when the two rooms had to be thrown into one are as numerous as ingenious, not to say primitive in places.

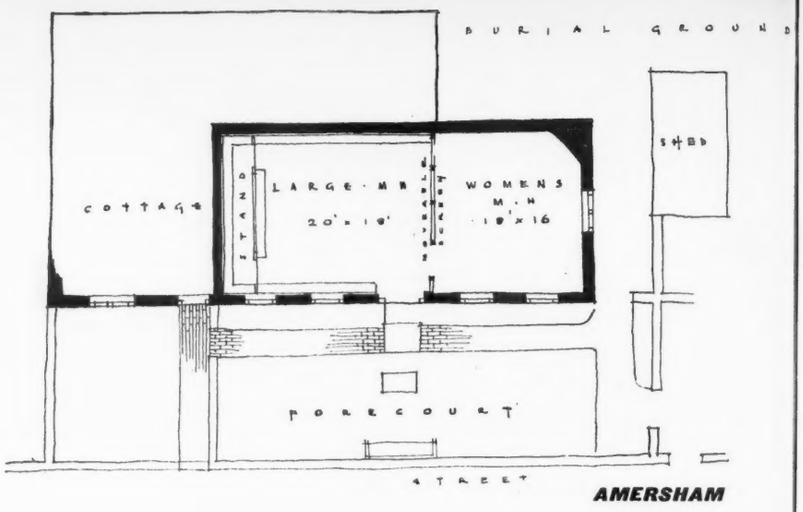
Perhaps the commonest method was to make the panels slide up and down, which in the larger buildings developed to such an extent that they sank into a trench under the floor, or were raised into the roof. The roof at Reading is definitely pitched the "wrong way" to give sufficient height, and Chelmsford has an elaborate winch arrangement for raising the very heavy shutters. In some earlier examples the shutters were hinged either to fold down on one side or the other, and at Swarthmore they are slung up from the ceiling when open.

In the later eighteenth century the gallery or "loft" developed into a much larger unit and became part of the Meeting House itself, running over the entrance lobby and round and over two sides of the room, supported on cast-iron columns of, more or less, classic proportions.

With the necessity of providing extra accommodation, such as







THESE PLANS ARE REPRODUCED TO A SCALE OF SIXTEEN FEET TO ONE INCH

Committee Rooms and adequate lavatories (a much later innovation) the planning in the nineteenth century became more complex, and the buildings rather more elaborate with pillared porticoes and more ambitious gallery staircases, though it cannot be said that any wealth of detail or enrichment was introduced.

Some interesting examples of the dual Meeting Houses of the early eighteenth century (Darlington (pages 114, 115) and Manchester (page 114)) are illustrated and better described in close connection with the plans than here.

There is little evidence to show how the earlier Meeting Houses were heated or artificially lighted. Candle sconces are to be seen on the end newels of some of the panelled screens of the Ministers' Galleries, and at Poole the old metal candle brackets of elegant though simple design are still fixed to the dado capping. The earliest type of heating known is either an open fire in the "underloft," or the old slow combustion stove which is still in use —and favour—in some Meeting Houses, in spite of the somnolent effect it has on those fortunate enough to secure seats in close proximity. (Brigflatts, Farfield, and Garsdale page 102.)

English Meeting Houses only are being dealt with here, though there are a few in Scotland, Wales and Ireland, and a number in the Eastern States of the U.S.A., in the best colonial tradition.

The war has dealt hardly with the Society's property, not so much in the provinces as in London, though the loss of Gildencroft (Norwich) is irreparable. Four London Meeting Houses have been completely destroyed, including "Peel" (the oldest) and Hammersmith (1765) (page 110) which had only just been restored before the war to its original condition. Of the others seriously damaged in the London area, only Isleworth (1785) is of real interest, and it is hoped that it may be restored to its original condition and position in the beautiful burial ground.

These London Meeting Houses deserve a few sentences all to themselves. They are cared for by the Six Weeks Meeting, a Body of "thirty grave and antient Friends" who have met in London every six weeks without a break for two hundred and seventy years or more to administer the property of the Society in the district known as the London and Middlesex Quarterly Meeting—roughly Greater London.

The oldest London Meeting House standing before the war was that established and built in 1721, at the sign of the Bakers Peel in St. John's Lane, Clerkenwell, and known thereafter as "Peel." There is little record of the actual building except small-scale plans showing a gallery of the type which runs round three sides of the room, leaving the fourth for the Minister's Gallery.

Esher (1797), Uxbridge (1755) (page 111) and Isleworth (1785) are three "suburban" Meeting Houses of very similar character externally, though the planning of each is quite different and Esher has the rare type of Minister's Gallery previously described.

Their counterparts in the Home Counties are to be found at Chesham (1796) and Berkhamsted (1818), and even as these latter are now country Meeting Houses so also were those now called "suburban" when first built.

Of the later and larger London Meeting Houses, Stoke Newington (1827) (pages 112, 113) is the most interesting, designed by Alderson, the architect of Hanwell Asylum.

Peckham (1826) (pages 112, 113) is a very attractive building externally, built of weathered London stocks in almost undated style, but internally it is unsatisfactory, partly because it was extended some eighteen years later with much detriment to its proportions. A treasured relic is the form on which Peter the Great sat when he used to unite with the Friends in worship at the White Hart Court Meeting House in the last decade of the seventeenth century.

The fine old Meeting House at Plaistow (1823) (page 115) with memories of Elizabeth Fry, Bright and Lister, passed out of the possession of the Society a hundred years later, with little or no record left, but the accompanying illustration is a faithful reconstruction.

These notes deal with some typical examples only of the many old Friends' Meeting Houses known to the author, who is aware, however, that there are quite a number in the country unknown to him and, possibly to any but local Friends or others, because they may have passed out of control of the Society. Any reader of these notes having knowledge of such buildings will be doing a service if he will share the information.

The twentieth century Meeting House is a different proposition and, though of considerable interest, is left out of this survey: the building activity of the between-wars period has left its mark on design and requirements, and it will be interesting to see the developments of the next few years.

Bibliography :

The authorities consulted are not very ample and consist of a few volumes of Quarterly Meeting Trust Property records and personal reminiscences. The London Meeting Houses are dealt with somewhat discursively and with no great accuracy in Beck & Ball's *London Friends' Meetings*, published in 1869. Surrey and Sussex Meeting Houses have a place in E. C. Marsh's book of *Early Friends* in these counties. Dilworth Abbott's *Quaker Annals of Preston and the Fylde* has much information on the ways of early Friends, but not a great deal about their Meeting Houses. Thomas Rickman's diaries, though giving a lot of information about Friends, give their Meeting Houses a good miss.

By far the most interesting book so far unearthed is William Alexander's *Observations on construction and fitting up of Meeting Houses, etc., for Public Worship*, published in 1820. This slim quarto volume is really a critical description of the building of York Meeting House in 1817, by a member of the Building Committee, who has many naïve suggestions and criticisms to make, some of them in a rather carping disgruntled vein, but often of a very informative nature, even nowadays. The second part of the volume contains suggestions for the planning of places of worship, not necessarily Friends'. The illustrations are interesting, containing plans, sections and elevations of York Meeting House by Watson & Pritchett, the architects of the building—the copperplate lettering on which should be a model to all. Copies of this book are to be found in the Libraries of Friends' House and the R.I.B.A. and well repay perusal.

Acknowledgments

Great assistance has been rendered by the National Buildings Record, whose Directors have never been too busy to lend a helping hand and share information.

South, West and East

AMERSHAM, Buckinghamshire (1685). Although not so well known as Jordans, it is really older than its neighbour, though the sliding sashes give it a more modern appearance. It is a good typical small town Meeting House. The Cottage is dated 1624 and the Meeting House 1685. It was extended about 1780.

HOGSTY-END, Bedfordshire, was a combined (and perhaps converted) Cottage and Meeting House, but unhappily replaced at the beginning of the century by a pretentious larger building less pleasing in appearance.

WALLINGFORD, Berkshire (1724). A simple single unit building with a quite unique "stand."

SPICELANDS, Devonshire, is an interesting combination of cottage and Meeting House, similar to Amersham. The unique loft or gallery is a combination of the earlier types.

COME-TO-GOOD, Cornwall (1708), like its name, is somewhat original, as it is one of the few remaining thatched buildings with an open timber roof and open loft. The Stand is of the rather uncommon type which does not extend right across the whole end of the room. This rugged building with thick rock walls, has all the characteristics of the Cornish Fisher's Cottage. The entrance used to be through a porch in the side, where the walls now act as two buttresses—this has been altered to an end entrance through a lobby.

KING'S LYNN. An early building (date not known) converted towards the end of the eighteenth century. In the adjoining building Vancouver was born. It is hidden away in an alley with becoming modesty; perhaps the most interesting feature is the Stand with quite elaborate seat ends.

GILDENCROFT, Norwich (1699), is situated on the outskirts of the City. For many years it was the largest of the older Friends' Meeting Houses. Now, alas, it is but a charred shell. There is special interest in a comparison with the Old Meeting House (1693), a dissenting place of worship in the middle of the City, almost certainly by the same architect. He was allowed more latitude in ornament and finish in the Old Meeting House than the Quakers permitted, but in spite of this the similarity is strong.

AMERSHAM

HOGSTY-END

WALLINGFORD

SPICELANDS

COME-TO-GOOD

KING'S LYNN

NORWICH

BEWDLEY, Worcestershire (1691). An exquisite example of William and Mary brick architecture — statelier than most. There is no dwelling attached to it. The photograph is reproduced by permission of *Country Life*.

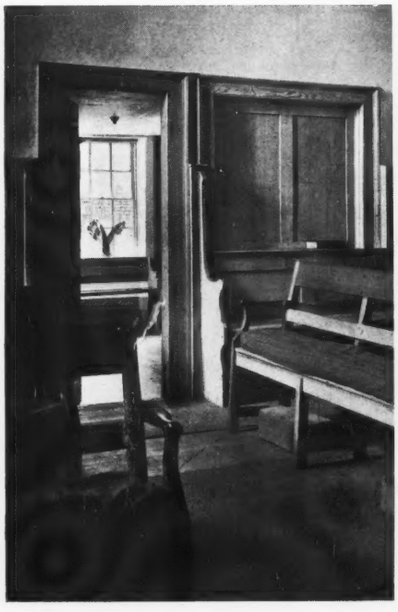
London

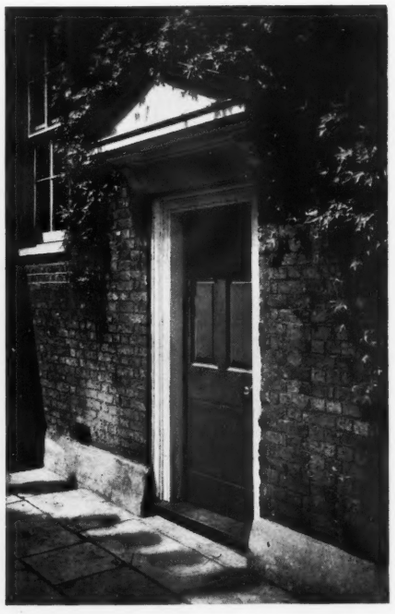
Two distinct types are illustrated—the smaller suburban and the larger more central type: it is a pity that no good illustrations remain to record the old Devonshire House, Bishopsgate group of three Meeting Houses, demolished in 1925, when the Central Offices of the Society and its Meeting Houses were moved to the new Friends House, Euston Road.

HAMMERSMITH (1765—restored 1938) is no more, but these two photographs by Oliver Dell are a reminder of a Meeting House cherished by many, who hope to see a new building arise on the old, or adjacent site as soon as may be.

UXBRIDGE (1755). The plan, reproduced to a scale of sixteen feet to one inch, shows the Meeting House to be very similar to Cirencester, though built in one operation, except the porch, which is a later addition.

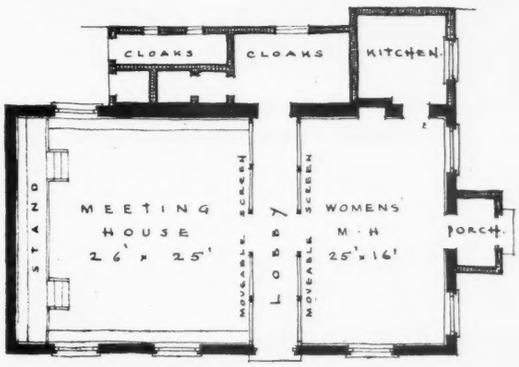
WANDSWORTH (1778) is of little special interest except for the charming rose-covered rear facing the Burial Ground.





UXBRIDGE

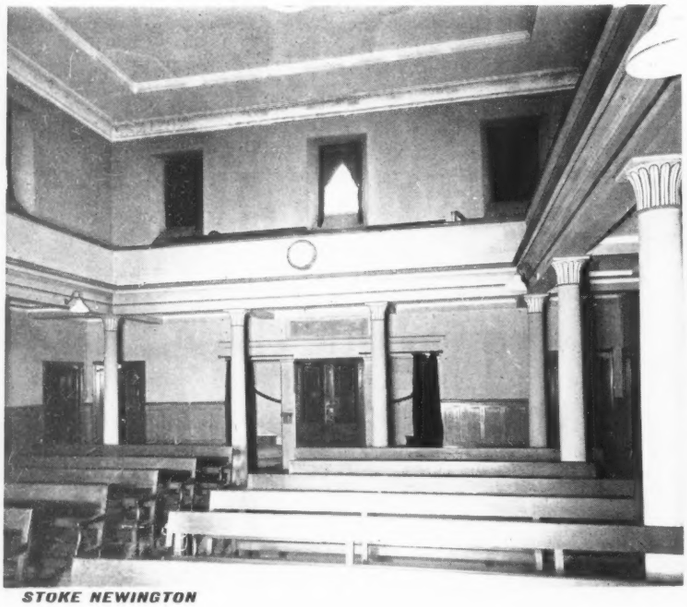
UXBRIDGE



WANDSWORTH

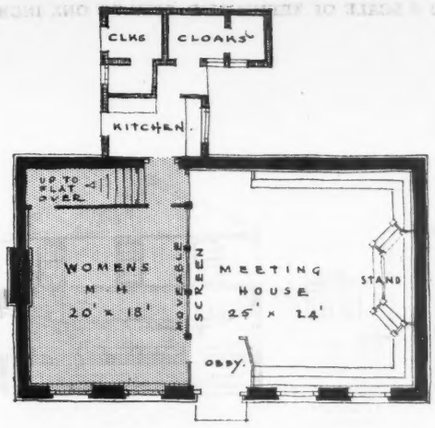
PECKHAM

STAINES

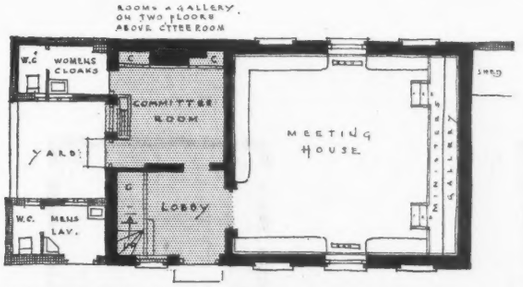


STOKE NEWINGTON

STOKE NEWINGTON

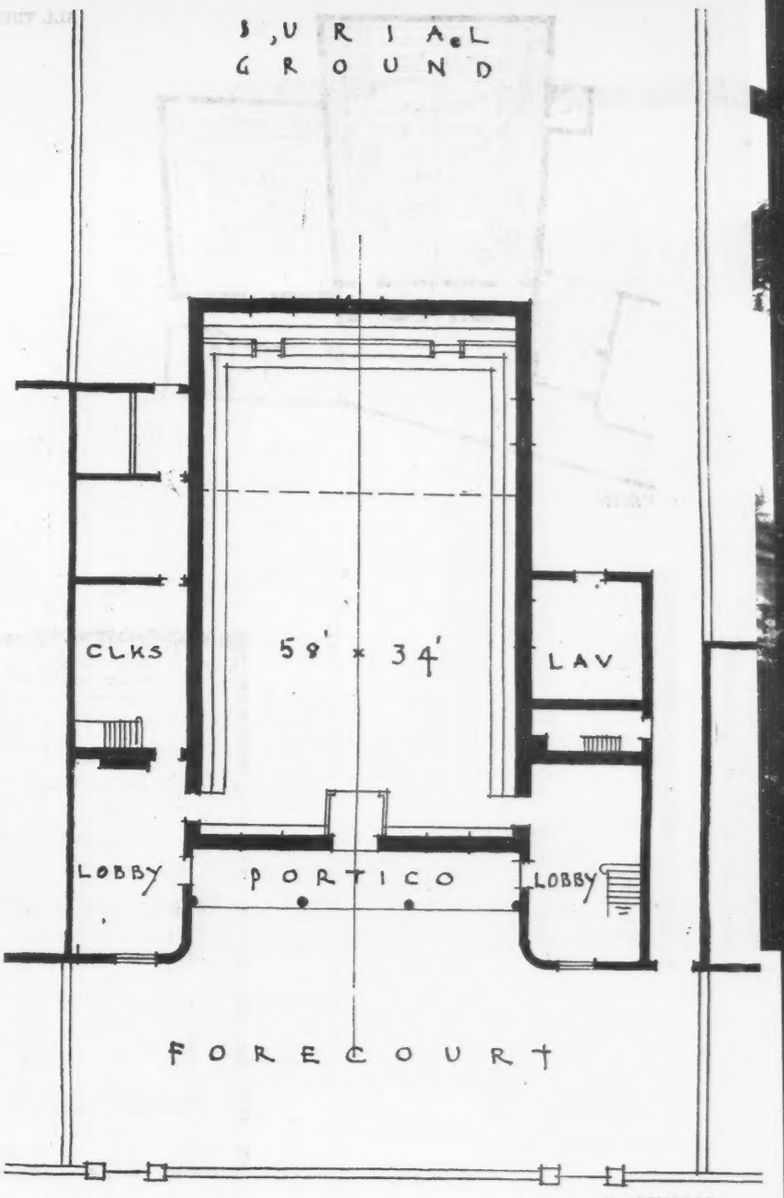


ESHER (1797), *a two unit type with room over one part only, now used as Caretakers' Quarters. Note in the interior the unique Stand of almost pulpit proportions.*

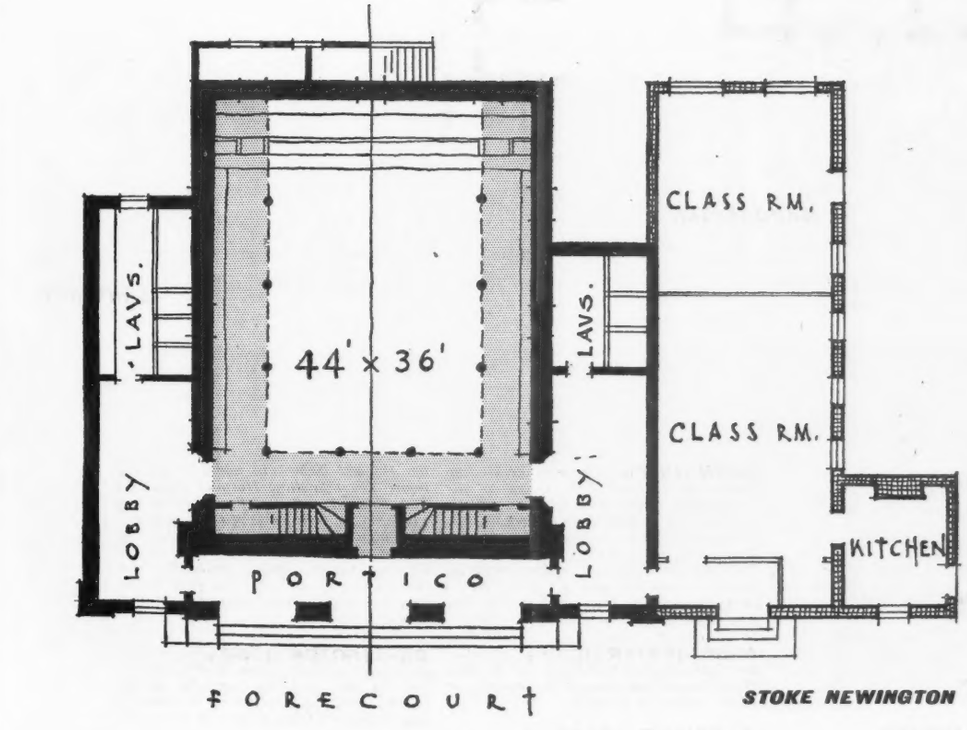


BRENTFORD (1785). *A quite uncommon plan: unfortunately the Meeting House was seriously damaged by enemy action and there is no good photograph.*

ALL THESE PLANS ARE REPRODUCED TO A SCALE OF SIXTEEN FEET TO ONE INCH



PECKHAM



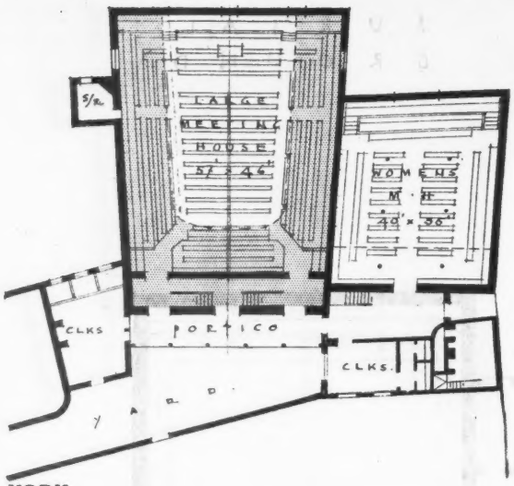
STOKE NEWINGTON

PECKHAM (1826). *As stated, the plan and interior are disappointing, but the excellent photograph does no more than justice to a simple dignified exterior, seen at its best. The double-hung sashes are most delicate in section and are, as is to be expected, in oak. The removal of the railing on the dwarf wall is a great improvement—may it never return.*

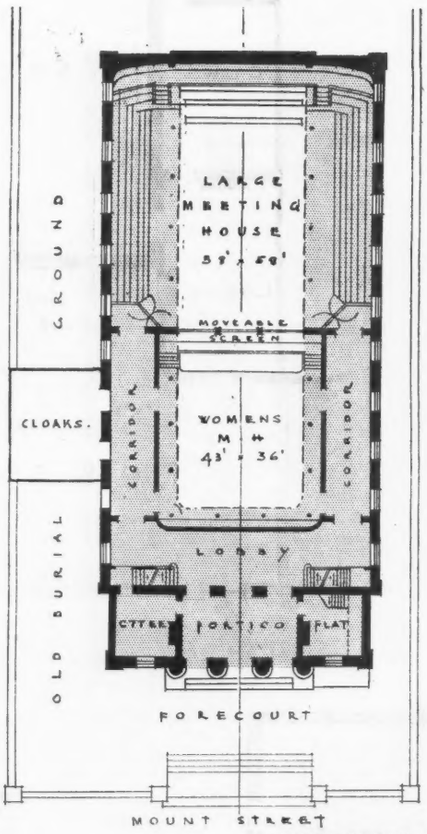
STAINES (1844). *Architect: Samuel Danvers. A noble exterior no longer existing. The building had to give place to "modern improvements." In its stead there is now only a temporary timber structure with actually the smallest Meeting House in the country.*

STOKE NEWINGTON (1827). *Architect: William Alderson. The exterior is similar to Staines. The Gallery is reached by two staircases just inside the main entrance and actually inside the Meeting House proper. The detail is rather mannered, but the finishings are good material with more hardwood than is usually found. The forms (or pews) are oak, to a design to be found in other London Meeting Houses of the period prepared by the special instructions of the Six Weeks Meeting in the early days of the last century.*

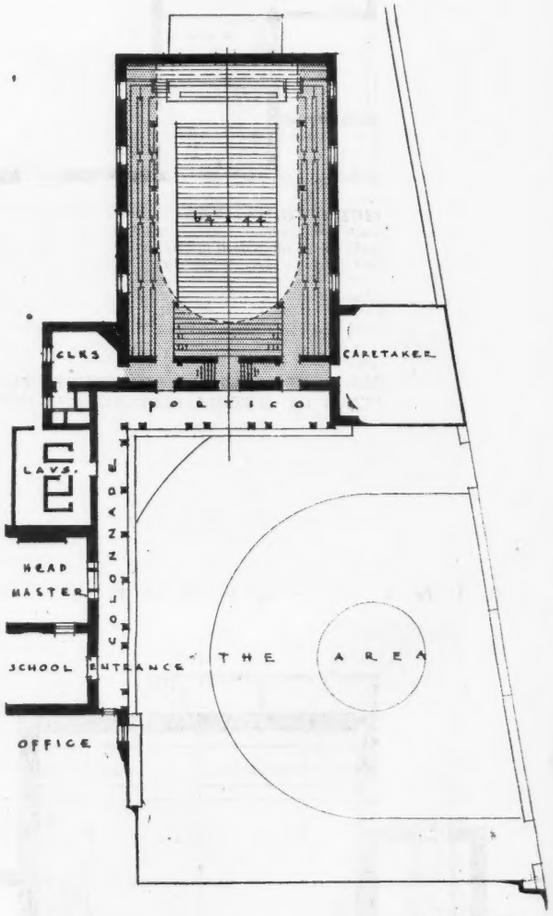
ALL THESE PLANS ARE REPRODUCED TO A SCALE OF THIRTY-TWO FEET TO ONE INCH



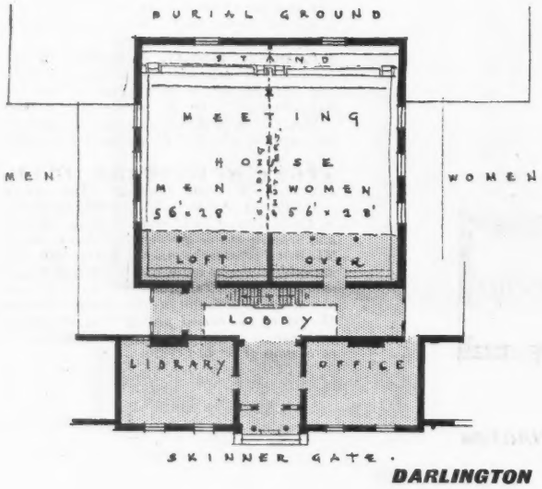
YORK



MANCHESTER



ACKWORTH



DARLINGTON

***YORK* (1817).** *Two separate Meeting Houses of curious shape owing to site irregularity. Because of later innovations a photograph is next to impossible, but the plan, and a section and elevation from a drawing by the architects, are interesting. Although the nineteenth century examples showed a distinct falling off in design there are several fine buildings of this date, a small selection of which are shown.*

***MANCHESTER* (1830).** *Peculiar and interesting in that the larger Meeting House is reached through the smaller, or rather, under its galleries.*

***ACKWORTH* (1847),** *built on to the Friends' School in which a century before The Foundling Hospital started its first country branch, is a fine solid building worthy of the older parts of the Institution. The plan shows a successful method of linking the Meeting House with the old building by a covered colonnade: the interior is typical—note the floor grilles in a frequently adopted attempt at heating in that period.*

***DARLINGTON* (1850),** *in contrast to Manchester, has the two Meeting Houses side by side, with the inevitable sliding partition dividing them and an inordinately long Minister's Gallery when the two rooms are used as one.*

CH

PLAISTOW (1823). The front portico was taken from Wanstead House. Although little remains of the old building, the panelling—inner porch and Minister's Gallery (all of oak) are in Wanstead Meeting House, where are the photographs from which the accompanying drawing was made.

CHELMSFORD (1826) is a fine exterior, but the porch is coarse in detail and the interior very mediocre: the chief interest is the large 42 ft. span timber roof—said to be the largest in Essex.

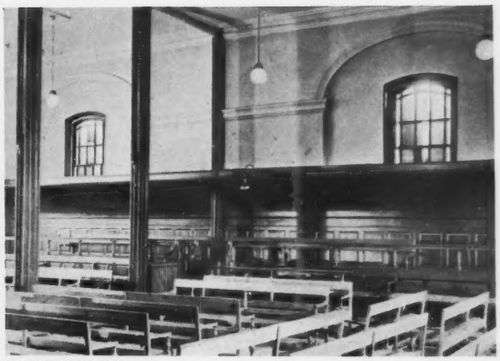
Larger Meeting Houses 1800—1850

MANCHESTER

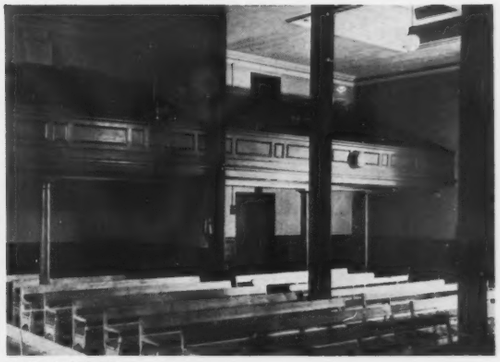
MANCHESTER

ACKWORTH

DARLINGTON

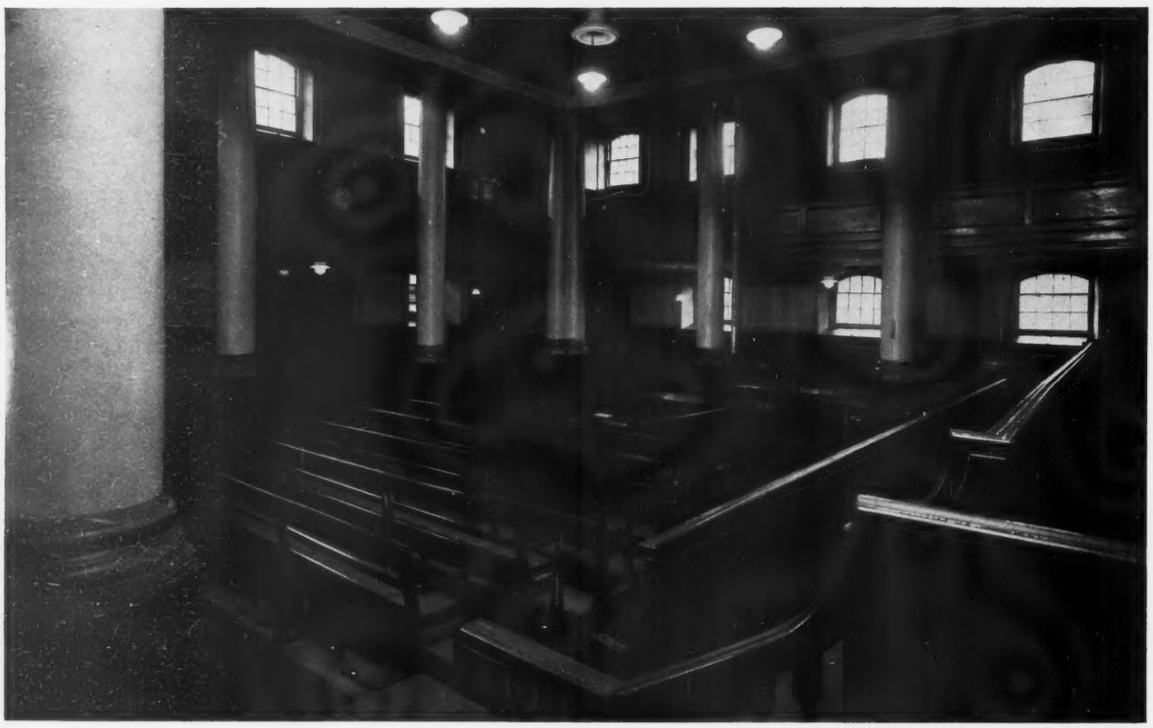


DARLINGTON



DARLINGTON

THE FRIARS, Bristol (1747). This notable eighteenth century example is almost unique in that the columns supporting the gallery run up to and support the ceiling. The panelling and fittings generally are on a somewhat more lavish scale than usual. Although the building is one of a group of great antiquity and interest, it is only the interior of the Meeting House which is of any great interest.



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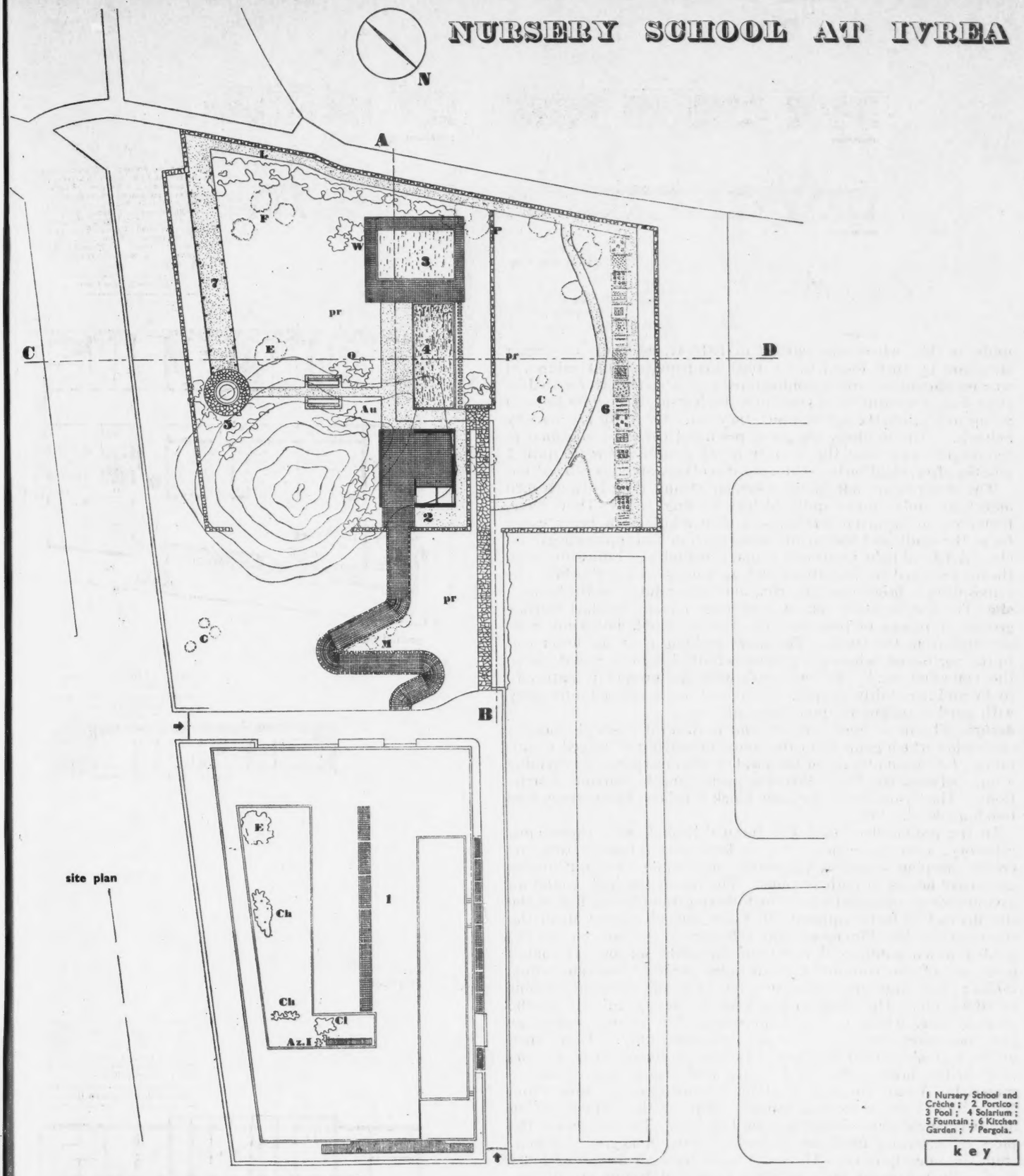
NURSERY SCHOOL AT IVREA



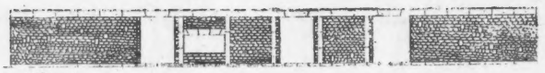
site plan

1 Nursery School and Crèche ; 2 Portico ; 3 Pool ; 4 Solarium ; 5 Fountain ; 6 Kitchen Garden ; 7 Pergola.

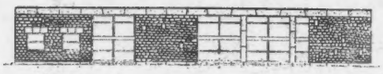
key

LUIGI FIGINI AND GINO POLLINI

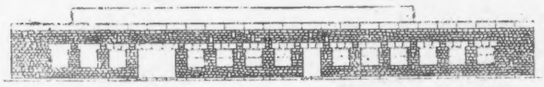
general The building illustrated, consisting of Nursery School and Crèche with pre-natal clinic, is attached to the Olivetti factory, which produces the typewriters of that name. This factory group is sited on the outskirts of the mediæval town of Ivrea, some fifty miles north of Turin where the mountainous valle d'Aosta at its southern end opens out into the flat Canavese country. By good fortune it survived the war without damage. The big expansion of the factory in recent years has brought about a less personal relationship between directors and workers. This loss has been somewhat mitigated by the building of such welfare



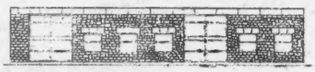
south-east



south-west



north-west

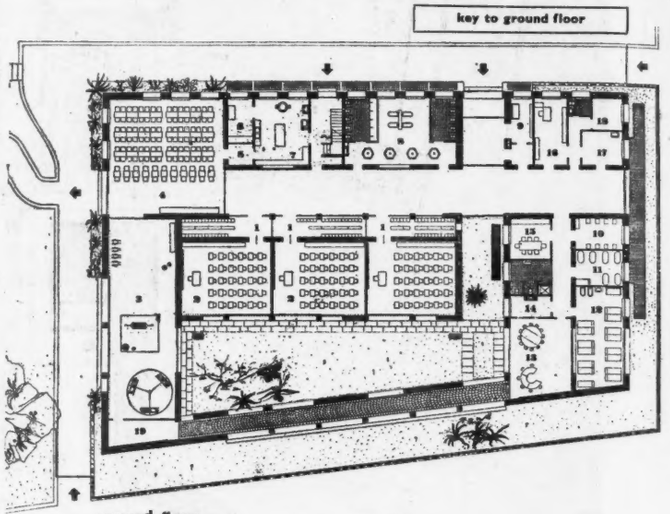


north-east

section

1 Dressing Room ; 2 Classrooms ; 3 Playroom ; 4 Refectory ; 5 Servery ; 6 Food Store ; 7 Kitchen ; 8 Lavatories : baths, showers, wash-basins, etc. ; 9 Staff Room ; 10 Breast-feeding Room ; 11 Babies' Sleeping Quarters ; 12 Infants' Sleeping Quarters ; 13 Infants' Playroom ; 14 Disinfecting Room ; 15 Staff Dining Room ; 16 Matron ; 17 Doctor ; 18 Isolation Ward ; 19 Store Room.

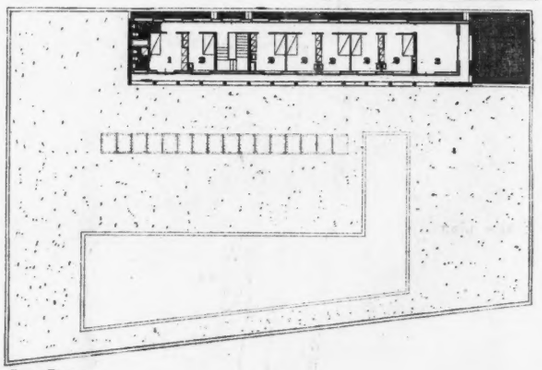
key to ground floor



ground floor

1 Matron ; 2 Mistresses' Bedrooms ; 3 Staff Living Room ; 4 Flat Roof.

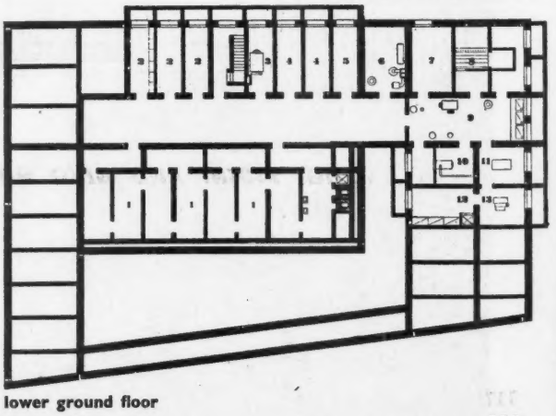
key to first floor



first floor

1 Air-raid Shelter ; 2 Vegetable Store ; 3 Boilers (large) ; 4 Coal Store ; 5 Wood Store ; 6 Boilers (small) ; 7 Store Room ; 8 Drying Room ; 9 Laundry ; 10 Disinfecting Room ; 11 Sewing Room ; 12 Clothes Store ; 13 Ironing Room.

key to lower ground floor



lower ground floor

units as this, which was put up in 1940-41, replacing an earlier structure by then found to be quite inadequate. 150 children of women employees are accommodated : the crèche is for babies aged from 8 months to 2½ years and the Nursery School for those of 2½ up to 6 years, the age at which they enter the State Elementary Schools. The mothers are given pre-natal care and continue to receive full pay from the firm from 2½ months prior to, until 7 months after, child-birth. Unmarried mothers are also catered for.

The children are left in the morning at any time between 6.30 and 8.30 and remain until factory closing time. They have, therefore, to be given lunch and tea in addition to being cared for in the study and rest rooms, supervised in their open-air games, etc. Artificial light treatment is made available. Education is on the lines worked out in systems such as Montessori and Froebel. The atmosphere is bright and cheerful, and not unduly "institutional."

site The site, logically chosen, is between one of the chief housing groups of blocks of flats and the factory itself, but kept well-screened from the latter. The main building is at the lower end to the north-east, where the ground is fairly level but raised above the bounding road. To the south-west the ground is naturally rocky and rises fairly steeply. This has been developed informally with garden playroom, pool, sandpit, etc.

design The main lines are low and horizontal, a simple modern expression which gains from the romantic setting of rugged mountains. Certain materials of the locality are incorporated providing a link between the two ; this was partly due to wartime restrictions. The treatment of the main block is echoed in the secondary building on the hill.

In the ground-floor plan the Infants' School, with classrooms, refectory, kitchens, cloaks, etc., is kept well separate from the crèche sleeping quarters, playroom, etc., while the staff rooms have easy access to both sections. The rooms are built round an asymmetrical courtyard which, by following the tapered line of the site instead of being squared off, takes full advantage of all the space available. Playroom and refectory open out on to the garden which contains flowers and flowering shrubs. It makes good use of the contours and includes pergola, fountain, stone tables ; and also provides space for vegetable growing, rabbit breeding, etc. The children are kept for safety entirely to the ground floor, which is free from steps. The raised portion at first-floor level contains mistresses' bedrooms only. These open on to a grass-covered flat roof. In the basement there are air-raid shelter, heating, fuel and drying and disinfecting rooms.

materials A hard rough-faced stone, greenish-grey in colour, from the valle d'Aosta is used in random form for the terrace walling and irregularly coursed for the main building. The surfaces of the piers and crowning fascia are in worked stone, light grey in colour, from the same locality. The outer walls have an insulating inner brick skin separated by a cavity. Roof and beams are of pre-cast concrete. Autarchic restrictions at the time prevented, at least officially, the introduction of steel reinforcement.

The windows are part sash-hung, part fixed or pivot-hung. The bottom 3 ft. 6 in. of all windows coming down to floor level is glazed with toughened glass. The floors are covered with cork-lino in the children's rooms and with linoleum in the remainder, except for the services which are tile-paved. Interior plastering is given a slightly rough finish. The fittings are without exception of good quality and design, and the finishings appear to stand up well to wear and tear.

4

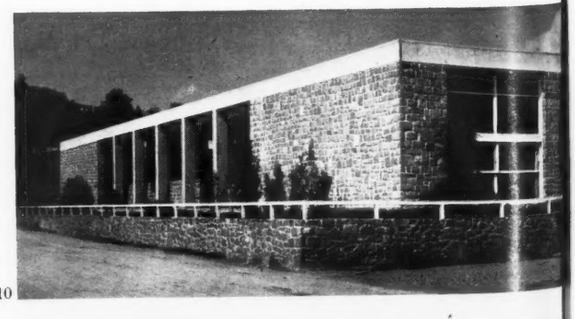
1, 2, 3

Lavatory and wash-room, 1. *Playroom with artificial sun-lamps,* 2. *Infants' sleeping quarters,* 3. *The asymmetrical courtyard,* 4; *this is tapered to follow the line of the site, thus taking full advantage of all space available. On the following page* 5 *and* 6 *are two further views of the courtyard. The school in its landscape setting,* 7. *The refectory,* 8. *One of the classrooms,* 9, *and the school from the north-east,* 10.

5, 6, 7

8

9



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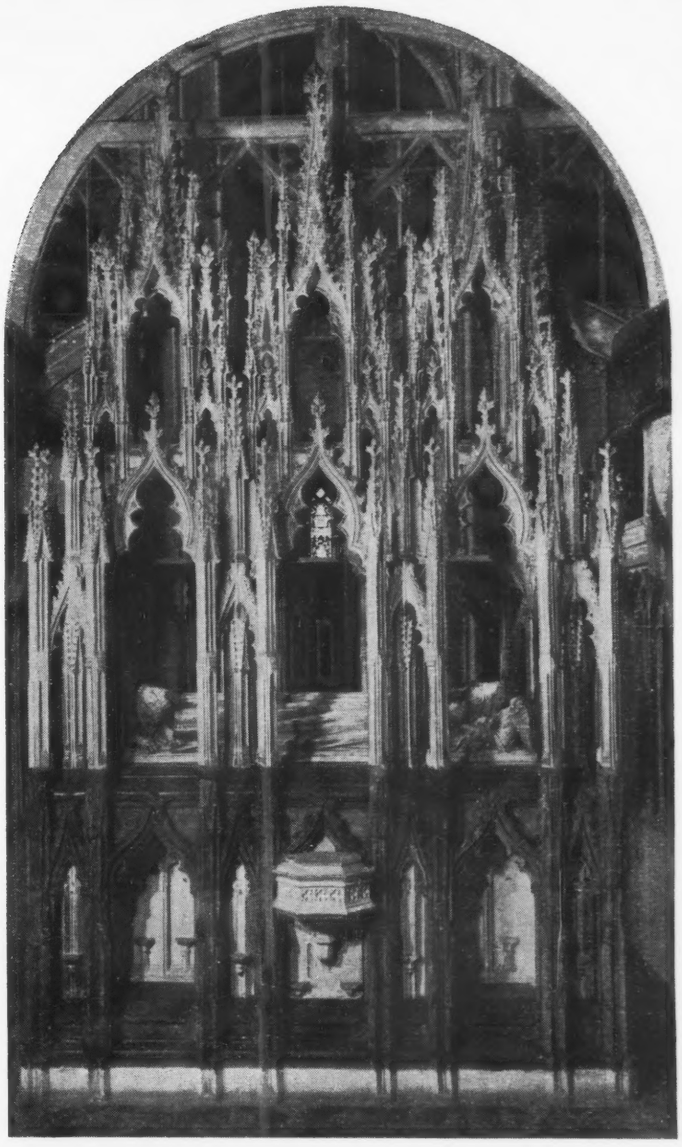


THE TOMB OF EDWARD II AT GLOUCESTER

THE problem created by this tomb, in an architectural sense, may perhaps be stated as follows.

It is a royal tomb, built by Edward III for his murdered father, Edward II. The latter's sudden end in 1327 precludes the idea that he had already had a tomb built for himself. Moreover, his burial at Gloucester might be described as a pure coincidence. It so happened that nobody except the Abbot of Gloucester was prepared to take the risk of burying him. Therefore the tomb is of about 1327, at earliest.

Theoretically the tomb should fit into that group of tombs at Westminster, which are distinguished by certain pronounced characteristics; Aveline (c. 1273); Crouchback (c. 1296); Aymer de Valence (c. 1310 or 1324); John of Eltham (c. 1334).[1] The facades of these tombs are flat; they appear to be wall tombs, standing free. At any moment they can, so to say, be returned to the wall (for instance that of Sir Simon de Burley, in St. Paul's, c. 1399). Though the ogee appears, from Crouchback onwards, it is not permitted to destroy the "classic" Gothic arrangement—arch, gable, and tympanum containing an "oculus" either cusped or enriched with floral decoration, or again containing figure sculpture. The arches are cusped, and as time goes on, double cusped. The proportions of the cusping, however, appear to remain constant. That is, the leaves of the cinquefoil created by the cusping are of nearly equal size. In provincial work there is no such proportion. The side leaves may be very large, or very small. Every other kind of fancy may also be permitted, outside the Westminster, or Court School. Figures may appear in the "wrong" place, as in the Percy tomb. There may be an eruption of ballflower, as in Oxford and further west. Such heresies the Court School repudiates, it would seem. All is as strict as Nôtre Dame de Paris herself.[2]

Edward II's tomb breaks all the rules. If it were local in conception it ought to be covered with ballflower.[3] If it is from London it should display the orthodox arch, gable, and tympanum which are visible in the tomb of John of Eltham, and in the later London tombs. It does neither. Its "Court" origin seems demonstrated only by the double gables in the highest tier of the canopy. These appear in the Westminster Retable of c. 1260, in Crouchback's tomb, and in that of John of Eltham.[4] But apart from this single link with the past, and the future, the canopy of this tomb appears to be heterogeneous. While it is of three compartments, the two central supporting piers divide, and a third vertical is seen between. The ogees rise to allow a forest of little spires and pinnacles to become visible behind them. Miniature flying buttresses carry the eye inwards from one plane to another. It conforms in fact to what seems to be a deliberate artistic purpose at this exact moment of time, a repudiation of the right angle; to use the descriptive phrases of Dr. Nikolaus Pevsner, to break its "discipline" by the use of diagonals, to make "space effective on all sides," to replace the obvious flat surface by the "diagonal vista."[5]

Two immediate questions arise. Why does this happen in the case of Edward II's tomb, and not in other tombs? And, how does the idea arise, what is its historical origin? It would be foolish to attempt more than a few suggestions towards an answer.

We have first to recollect that Edward II was a "Saint." However much his cult has been overrated, it was the source of much financial satisfaction to the Abbey of St. Peter in Gloucester. It is a time of Saints, somewhat "of the earth earthy," and some indeed "fearful" in a sense not intended by the famous hymn. It seems reasonable therefore to suppose that we have here, in conception, not a tomb at all, but a shrine. We may therefore try to call Edward II's tomb the Shrine of a Saint by the Court School of London, c. 1327. It is an isolated example, on this reasoning, and therefore does not bear comparison. The Shrine of the rival "Saint," Thomas of Lancaster, at St. Paul's seems to have disappeared leaving no trace. Equally that of the good and pious Archbishop, Walter Reynolds, was destroyed at the Reformation because of popular devotion.

The conclusion is that the tomb of Edward II is not meant to range with other tombs. Taking it out of the category of tombs is to place it among reliquaries. But it is difficult to find an immediate ancestor.

Therefore we have to cast back. The Eleanor Crosses (1290-1292) are supported by authentic evidence, namely, the accounts for their building.[6] One thing seems to stand out. While the crosses are itemised as "Crux," Charing Cross is invariably specifically itemised as "Cherringe." While John of Battle (who is not "Magister") takes many crosses in hand, the King's Master Mason, Richard de Crundale, builds "Cherringe." His "Domus" or lodge is erected beside the cross. The amount of money expended on this cross is many times more than that expended on the other crosses. Charing Cross has passed into London terminology. Richard de Crundale died between Trinity Term and Michaelmas 1292. His brother, Roger, finished the work. With his "socius" Dymenge Legeri de Reynes, this mason was building Waltham Cross at the same time.

Charing Cross was destroyed, but before its ruins were swept into oblivion, the antiquary Edmund Gough drew them, in the eighteenth century. The tiers of the structure recede inwards. The miniature buttresses are broken in Gough's drawing, *but their pinnacles, it would seem, stood free*. There is nothing that Willart de Honnecourt could cavil at, in the correct arrangement of arch, gable, tympanum, and cusped oculus, with niches in the spandrels—but this is in inspiration not a cross so much as *a shrine*.

Ugolino da Siena died in 1349, possibly ten years earlier. His first authentic work is of 1294.[7] His reliquary, reproduced here, possibly indicates that both it and Charing Cross have a common ancestry. The shape and the free standing pinnacles suggest Charing Cross.[8]

The Bishop's Throne and the Sedilia at Exeter may possibly be a step forward. The glass of St.

[1] Dates from the Royal Commission on Hist. Mon. Vol. I, Westminster Abbey.

[2] This is not to suggest that the Court style is synonymous with Rayonnant, but both appear to have the same regard for orthodoxy.

[3] Compare the south aisle of Gloucester, 1316.

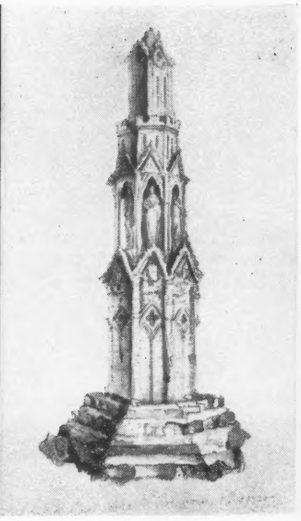
[4] The ogees of the tomb I would explain thus. While accepting the casing of Gloucester Choir as the Court style, yet the quatrefoils are not London quatrefoils. Therefore it looks as if it were built not by, but according to the "device," of a great Court mason. Similarly, I suggest, with the tomb. This is pure conjecture.

[5] "An Outline of European Architecture," p. 52.

[6] "Household Expenses, etc. . . ." Roxburgh Club, 1840.

[7] R. van Marle, "The Italian Schools of Painting." s.n. Ugolino may have been working earlier, as he was a pupil of Duccio, who is first mentioned in 1278. I rely on Dr. Joan Evans for the ascription of the Reliquary of S. Savino in the Cathedral Museum, Orvieto.

[8] Compare the angel on top of the Reliquary, with those on the tomb of Card. Cholet, and in the canopy of John of Eltham's tomb.

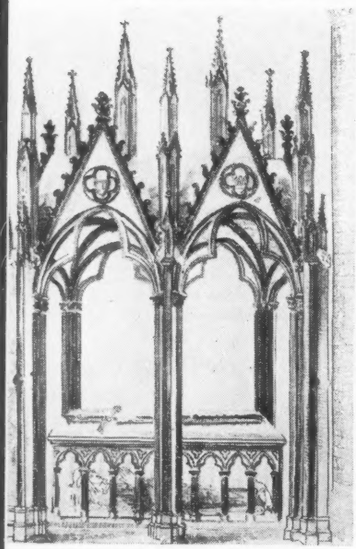


Above, left, the reliquary of S. Savino by Ugolino da Siena, from the Cathedral Museum, Orvieto. Above, Charing Cross erected for Queen Eleanor ; this drawing was made by John Gough before its destruction in the eighteenth century. Right, the tomb of Pope John XXII in Avignon Cathedral. At the foot of the page, the tomb of Marie de Montmirel at Longpont.

Ouen de Rouen possibly indicates what is intended, both at Charing Cross and at Exeter.[9] This is not to suggest at all that one is copied from another, the suspicion rather is confirmed that ideas in art move with the greatest rapidity. Dr. Pächt has recently pointed this out, and indicated the organisation of the international Church as the cause. But the differences of usage in different countries seem remarkable. What is a cross in London is a reliquary in Orvieto, pictured glass in Rouen, and a wooden throne in Exeter. We are dealing with such close dating and such a paucity of concrete evidence that premature conclusions are quite out of place. London 1292, Orvieto 1294 (at earliest), Exeter 1311, Rouen 1320 ? Gloucester 1327.[10]

The problem is thus stated, but only very partial conclusions may be advanced. By considering Edward II's tomb as a shrine its anomalous character is explained. It is aware of the work at Exeter even if not directly descending. Exeter again knows Charing Cross, it is suggested, or else both have some earlier model not yet discovered. Rouen is probably aware of Exeter, and of Charing Cross.[11]

There is, however, one further complication. It has long been considered, though not proved, that some connexion exists between the tomb of Edward II and the tomb of the great Avignon Pope, John XXII, who died in 1334.[12] This seems exceedingly doubtful. True, a very close connexion does exist between the Court of London and the Avignon Papacy, and between Edward II and the great Earl of Gloucester, whose headquarters were at Tewkesbury.[13] Also we have to bear in mind that just as Roger de Crundale, in 1290, has a presumably French " socius " Dymenge de Legeri de Reynes, so at Avignon, in 1322, the Mason Bérenger Bernand has his English " socius " Hugues Wilfred, and working under the Master Painter, Pierre de Puy, is Thomas Daristot " l'anglais." This appears to demonstrate a regard for the English craftsman in France which is sometimes overlooked.[14] And it is no minor matter about which they are employed. The Archbishop of Avignon becomes Pope (1316) as John XXII. His Cathedral was reputed to have been built by St. Martha and to have been consecrated by Our Lord. It was held to have been refounded by the Emperor Constantine, or by Charlemagne. John XXII embarked on vast building operations, including Nôtre Dame des Doms in which he was buried. Therefore we can say that English men are employed by the would-be Master of Christendom and the first connoisseur of the age.[15]



Thus any English influence in John's Tomb, such as the ogee, seems easily explicable, while equally its extremely French character should cause no surprise. But for all this it is here urged that on stylistic grounds there is no real connexion between the two tombs. It is suggested that while Edward II's is conscious of Exeter Choir, that of the Pope derives from such an example as the " Chasse de St. Taurin " at Evreux. The Gloucester tomb is a bold and exceedingly brilliant invention, the Avignon tomb—though an equally magnificent work of art—is orthodox and conservative.

What, it is advanced, they really have in common is a tomb *tradition* ; as " shrines " they seem poles apart. The whole subject of tombs cannot be dealt with here, but such examples as those of Marie de Montmirel (d. 1271) at Longpont, and of Cardinal Jean Cholet (d. 1292)[16] from St. Lucien de Beauvais suggest two types which are stylistically antecedent to those of Edward II, John XXII, and John of Eltham.

These contemporary tombs then are related, it would seem, but as cousins, not as father and son. John of Eltham's example is a tomb of the Court School, Edward II's is a shrine of the same school, any appearance of English style at Avignon seems accounted for, and a close acquaintance with French styles on the part of the London masons seems indicated.

This is the tentative conclusion to which we arrive.

A further word must be said about the canopy of Edward II's tomb. In the course of photographing the tomb Mr. Gernsheim concluded that the canopy was of plaster. Through the kindness of the Dean of Gloucester Miss Janet Becker's special knowledge of the tomb has been made available. She concurs with Mr. Gernsheim that the tomb is chiefly of plaster. She states, " the only portions which struck me as being stone were the undersides of the three canopied arches immediately above the effigy. . . ." On the other hand, Dr. Joan Evans very kindly asked Mrs. Clifford and Colonel Browne to examine the tomb. This they did in company with the stone mason, and pronounced it to be of stone. Miss Becker draws attention to a manual published in 1829, " the History and Description of Gloucester " by G. W. Counsel, in which it is definitely stated that the canopy is " modern " (I quote from Mr. Gernsheim). The tomb is in the keeping of Oriel College, Oxford, and it may be possible to ascertain if and when a " restoration " took place.

At the moment of writing, it seems reasonable to conclude that the canopy was once all of stone, and that restoration of broken parts has been effected. The question is, if this was the case, whether or not the original stonework was exactly copied and when. A certain mystery still clings to the tomb. John Carter drew it for the Society of Antiquaries, and it appears under his hand in its entirety, but John Carter was much given to imaginary restorations, and it is never safe to accept a drawing of his at its face value. He was fond of Gothic architecture, and thought he knew exactly what it ought to look like.

As Mr. Gernsheim notes, Richard II's " visiting card " in the shape of the White Hart is painted round the environs of the tomb. It is quite possible that that monarch had a new canopy built, the curious fact being that the materials of the tomb itself and the canopy are not homogeneous, the former being Purbeck, and the latter being, as we see, either Caen stone, clunch, or plaster ! In this case the canopy would post-date the famous Durham Reredos, which is London work, and is, on written evidence, of 1380. This possibility cannot be overlooked. Professor Geoffrey Webb writes to say that he would consider such dating reasonable. On the other hand, the very strong evidence of the Exeter Choir (equally documented, and equally restored !) makes a much earlier dating of the canopy appear quite credible.[17]

The view adopted here is that, so far, nothing really invalidates the probability of the canopy being of c. 1329-1334, however much restored.[18] An attempt has been made to explain its anomaly as a tomb of the time, by calling it a shrine. This is supported by Miss Becker's discovery that the ogees of the tomb itself are *hollowed out at the top*, possibly to hold tapers, and in fact Miss Becker has recovered remnants of wax. As she points out, this suggests a pre-Reformation use (though the wax itself might have been from any restorer's candle). It is to be hoped that she will publish her findings.

The position here taken is one of " nihil obstat." There seems no impediment to regarding the canopy of Edward's tomb as contemporary with his death, on the evidence so far. The Durham Reredos appears a later development, having regard to such examples as the tombs of Archbishop Stratford (d. 1348), at Canterbury, the tomb of John of Gaunt (d. 1399), and quite possibly that of Innocent VI at Avignon (d. 1362). There seems in these examples a tendency for the facade to project and recede alternately, a feature which is not noticeable in the example before us. The matter undoubtedly requires much further examination, before any definite pronouncement can be made, but we have the later tombs at Canterbury. They appear to presuppose the tomb of Edward II in certain respects, while it can hardly be said that this tomb in any way presupposes them.[19]

acknowledgments

While they are in no way responsible for the conclusions here stated, the greatest thanks are due to those mentioned in text and notes, without whose most able and willing co-operation this study would have been of little value. I should like to thank in particular Dr. Evans and Dr. Pevsner for invaluable assistance, also Mlle. Suzanne Vitte. Mr. Gernsheim's photography needs no praise from me but his readiness to obtain all possible information, and his success in doing so, merit the highest acknowledgment.

J. M. HASTINGS

[9] See *The building of Exeter Cathedral*, by Bishop & Prideau, 1922. Lasteyrie (*L'Architecture Religieuse, etc.* II, p. 206 & seqq.) states the glass of St. Ouen to be of the first half of the fourteenth century.

[10] In the case of Orvieto and Rouen, I mean the examples cannot be much earlier. At Exeter preparation of timber for the Throne argues that it is already designed (Bishop & Prideau, op. cit.).

[11] I can find no London mason or carpenter at Exeter, but further research is required.

[12] See Lasteyrie, II, p. 571. Mr. Bond's views are discussed by Dr. Evans, *Pattern and Design*, p. 32.

[13] See Tout, *The Place of Edward II, etc.* . . pp. 230-233, 239. Edward's close relations with the Avignon Pope are fully shown, and the latter's preoccupation with English ecclesiastical affairs.

[14] See L.-H. Labande, *Le Palais des Papes, etc.* . . . Marseille, 1925. This highly important work demonstrates that the tomb of John is not by " Jean Lavenier, dit de Paris." He ascribes the tomb to Hugues Wilfred, but this does not explain its French character. My view is as in the text.

[15] See Labande, op. cit. for John XXII's building programme, also his inception of modern Papal organisation. His Court swarmed with clergy looking for advancement, prelates, visiting Princes, ambassadors (e.g. Aymer de Valence) for the first time.

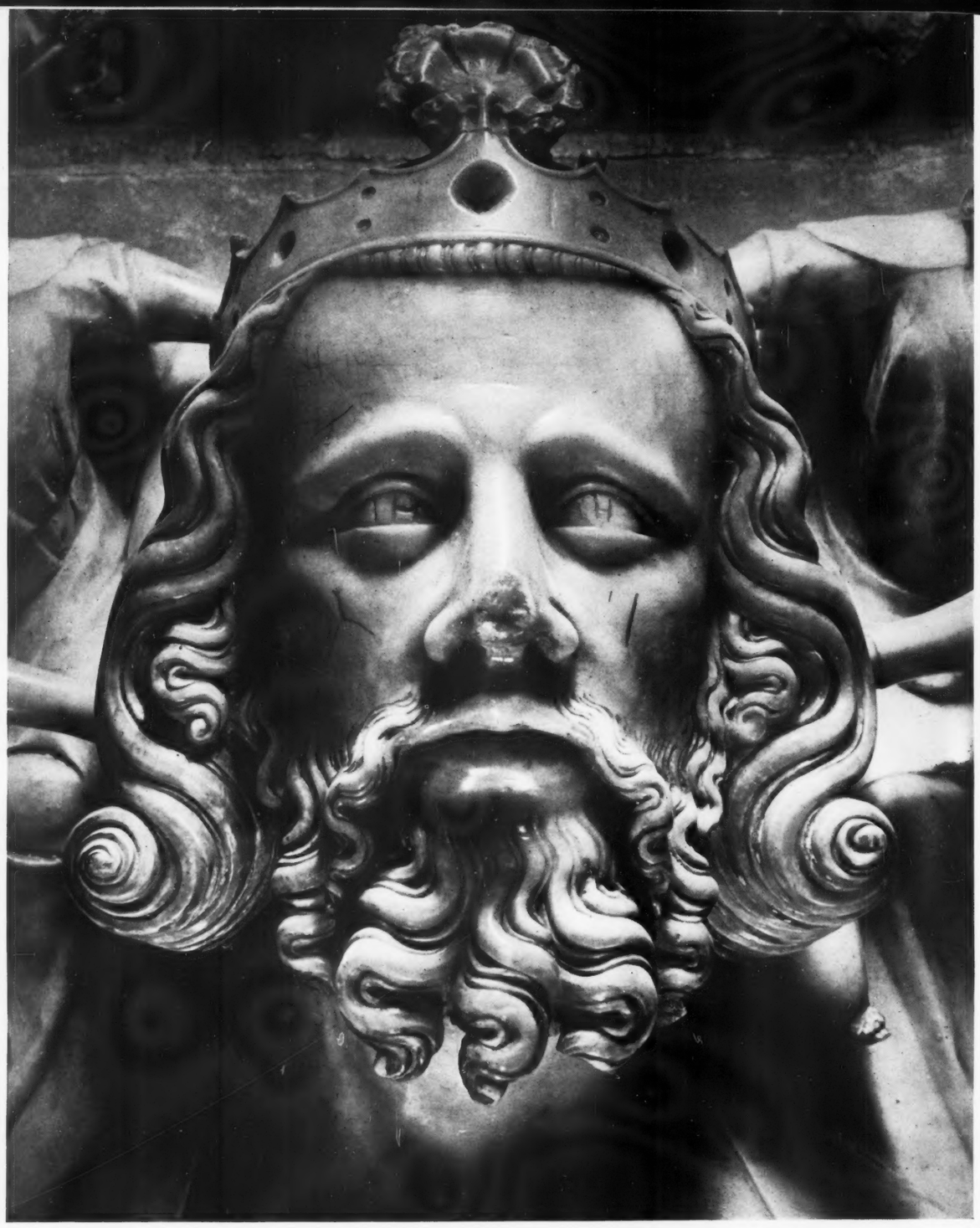
[16] See facsimiles of the Gaignières Collection from the Bibliothèque Nationale in the Victoria and Albert Museum. Series I, 880 and I, 219.

[17] See Bishop & Prideau, op. cit.

[18] This is Mr. F. H. Crossley's dating in *English Church Monuments*.

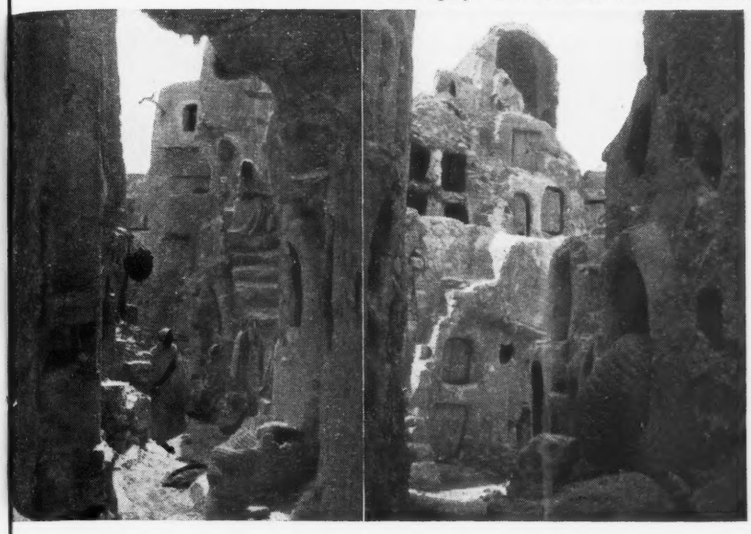
[19] I am greatly indebted to the Regius Professor of History in Oxford, Prof. Powicke, for tracing for me Edward II's Gloucester connexions. They are omitted here to avoid confusing the issue. It seems possible to surmise without difficulty that the Tewkesbury tombs have borrowed both from Gloucester and Avignon.

At no period before or after has English architecture possessed a sense of adventure as keen as in the years between 1300 and 1350, the years in which first the Decorated and then the Perpendicular styles were evolved. If ever this country was leading in the development of European building and decorating styles, it was then. The luxuriant growth of crocketed ogee arches, crocketed canopies and crocketed pinnacles which the tomb of Edward II in Gloucester Cathedral—the object of the photographs of Dr. H. Gernsheim illustrated on these pages—has in common with contemporary work from Exeter to Ely and Lincoln and up into Yorkshire, is unparalleled at their dates anywhere else in Europe. That does, however, not mean that Gloucester belongs to the same school as Exeter or Beverley, nor that it is wholly independent of foreign precedent. Mr. Hastings, in his article on Edward II's tomb, discusses the international texture of which Gloucester is but one strand, and the interrelations of the tomb to French tombs and Westminster Abbey tombs, and—of even greater importance—to shrines and reliquaries.



SURREALIST CITY

On Pharaonic reliefs is often portrayed a fair-featured race, they are the Berbers. Formerly inhabiting the country bounded by the Sahara, the Atlantic coast, the Mediterranean and Egypt, their rule disappeared with the Arab conquest, which drove them to the hills where they established themselves in inaccessible fortress-like villages. Nalut in Tripolitania, which is shown in the accompanying photographs, is a typical Berber settlement. It lies on a peak of the ridge overlooking the Tripoli plain, and from a distance its strange character is only hinted at. The Berbers, generally speaking, are Mohammedans, but their selected saints, both male and female, play a more important part than in other Arab countries. Around tombs of these saints the villages are usually established, and at their heart is a surrealist store-house citadel built-up, with unbelievably crude workmanship, of multi-storied family vaults for the storage of corn and other foodstuffs. The citadel is safe ; it has high walls and an iron door, but for better precaution each member of a family takes his turn to guard the family cubicle. Towering fantastically above the tortuous streets of the citadel, these storerooms, sacks bulging out of their honeycomb openings, guarded at intervals by the squatting figure of a family sentinel, although subtly stimulating to the eye, tell a nightmare story of avarice and decay.



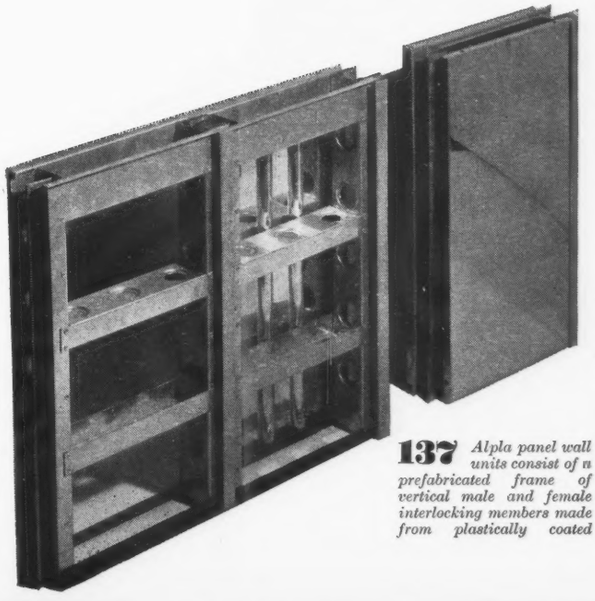
PHOTOS: COSTA

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.

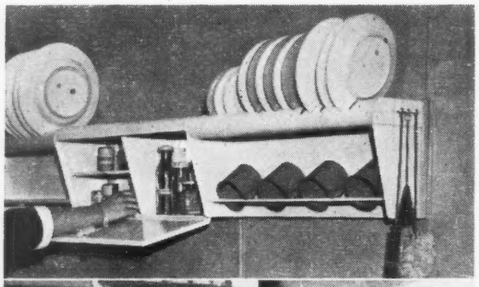
HOUSEHOLD EQUIPMENT

The illustrations shown here are all from a recently held exhibition of products made by Runcolite, Plastic Spray, International Plastics and British Artificial Resin Co. The aim of the Exhibition was to show some applications of plastics to different branches of the building industry either alone or in combination with aluminium. Plastics were employed where they were more useful than other materials and aluminium was employed where the demand was so great that it could only be met by a material in immediate supply. There were no complicated methods of production—no press tools were used—and this determined the choice of simple designs. Among the exhibits were Alpla products, which are made of aluminium alloy with a coating of plastic skin to give durability and smooth surface finish. This finish renders the surface resistant to rain, heat and humidity, but permits it to be washed. Another exhibit was the Cyclone Generator a machine used in the process of drying the plastic paint, which enables a room to be painted in a matter of hours instead of days. The Alpla wall panel units, 1 ft. 9 in. wide, can be employed in a variety of ways and when locked together form complete load bearing walls, roofs and partitions. The panels have a central cavity with lining on both sides and can be clipped together by a patented lock in a matter of minutes and plumbing units can be incorporated in the panels. The exhibition and the exhibits shown in it were designed by Gaby Schreiber.

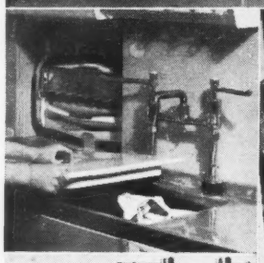


137 *Alpla panel wall units consist of a prefabricated frame of vertical male and female interlocking members made from plastically coated aluminium alloy, which can be faced by any required material. Services can be incorporated in the thickness of the frame as can be seen in the illustration. The distinctive feature of the interlocking columns is that they are extremely rigid, and can be easily assembled by unskilled labour. It forms an integral part of the framework of a house and the member is impervious to weather. Although the components can be placed together for assembly at any angle, when locked together the parts fit in dead alignment. Joints are made without the use of any forms of studding or bolts. The covering strips are to ensure clean locking joints, and contraction of the complete member due to expansion of the panels can always take place as the lock is constructed so that it "breathes" with variations in panel temperature.*

138 *One side of the Aluminium Kitchen, plastic sprayed. The new gas-heated sink, made of stainless steel, is fitted with gas burners so that in addition to fulfilling the usual purposes, it can be used for bottling fruit, doing the family wash, etc. It is insulated so that the housewife need not fear burns when she touches the front edge of the sink. It is fitted with an extractor and has a close-fitting lid so that when used for laundering steam does not escape into the room. A wringer is housed in a wall recess behind the left-hand draining board. Double draining boards are of stainless steel. The rack along the wall, at a convenient height for the housewife when at the cooker or sink, is fitted with a little condiment cupboard to hold salt, pepper, herbs, etc. Knobs on all kitchen fitments are recessed, to avoid accidents to clothes and small children. This side of the kitchen includes a hanging cupboard, a four-drawer unit fitment, a gas cooker, sink with double cupboard beneath, and gas refrigerator.*



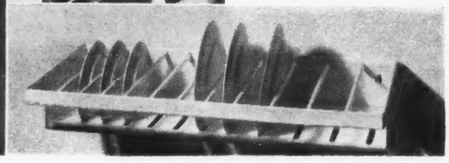
139 *The condiment cupboard, plate and cup rack.*



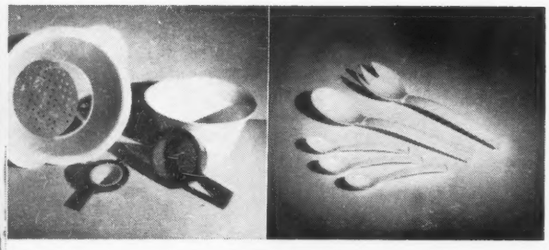
140 *The panel in front of the wringer being used as a sink cover while clothes are boiling.*

141 *The cupboard under the sink showing the gas heater.*

142 *A larder cupboard in the opposite wall of the kitchen, fitted with vegetable racks, moulded plastic unit cupboard fitment and table top working space. In the exhibition a shelf for saucepans and lid rack was placed between the larder cupboard and a chin a cupboard.*



143 *An alternative plate rack.*



144 *Some of the equipment in Runcolite plastic. Both the colander and two colour strainers have a removable insink to facilitate cleaning.*

145 *Kitchen spoons and salad servers made in white or pastel shades of Runcolite plastic.*

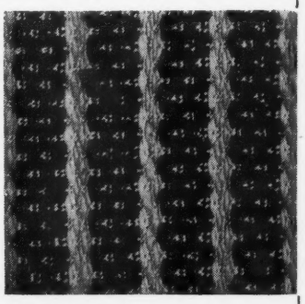
146 *Runcolite plastic letter box with knocker combined with flap. Size* 8¾ *in. by* 3 *in.*

DESIGN REVIEW

next instalment

continuous burning coal fire

DESIGN BULLETIN **For 1946 the Cotton Board in Manchester is planning a wide range of activities and exhibitions. These will cover four main fields. The first is market research including samples from Sweden—also imports into Sweden from Germany, Switzerland, Italy and Argentina—French, Swiss and Brazilian samples, and a further American exhibition similar to that shown in 1945, from which our illustration is taken. The second group, textile design exhibitions, will consist of shows of work by students of the Royal College of Art, a national exhibition of textile students' work is being considered and also a display of work of original designs by established artists and designers working in this country. The third group is a promotional one of British dress goods showing made-up women's and children's wear to illustrate different possibilities in the cloths, etc. And the fourth group is Historical; a display from our national museums.**

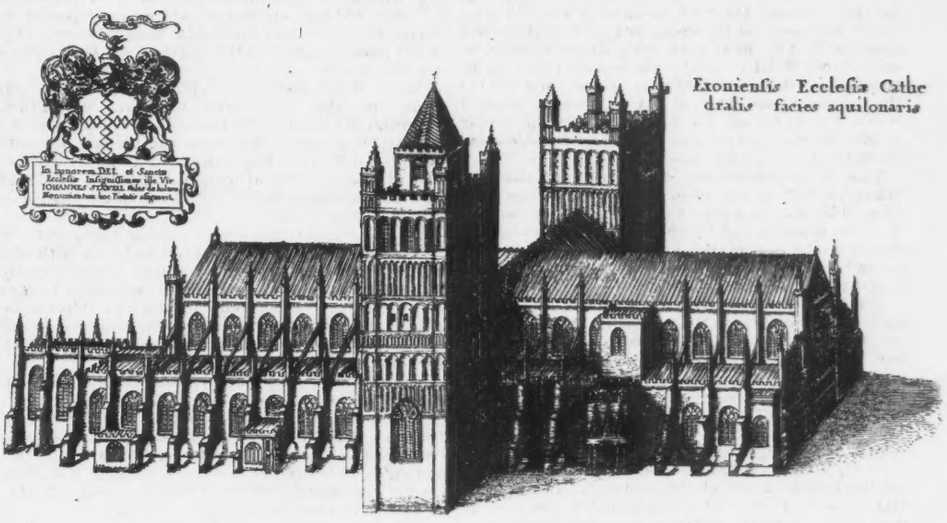


147 *An all cotton woven furnishing fabric in red and yellow stripes from the recent American Textiles Exhibition held at the Cotton Board's Colour Design and Style Centre in Manchester (Copyright, Cotton Board, Manchester).*

BOOKS

On Cows and Clover-Leaves

EXETER PHOENIX. By Thomas Sharp. Published for the Exeter City Council by The Architectural Press. 10s.



I AM not an Exonian; yet I cannot approach the subject of the rebuilding of Exeter dispassionately. For years I acknowledged its supremacy as the great market town of the West Country, visited it weekly, battled up the Fore Street to reach a bus, and more often than not found a back road that brought me to the crossing of the Exe, and thence by a four-mile tramp, to the farm under the Haldon Hills. So I am of those whom Thomas Sharp mentions in the preface to his book on Exeter who "may differ strongly, perhaps even passionately, from my assessment of some of its shortcomings," while being "in accord with me in my admiration of the city's many fine qualities."

Southey, who visited Exeter in 1799, was more uncompromising. "Exeter is ancient and stinks!" was his description. And yet he was fascinated by the river and the canal that ran to Topsham which, being constructed in 1539, was long said to be the earliest example of inland navigation. Southey saw the banks of this canal as "completely naturalised, and most beautifully clothed with flowers." And now, 150 years later, Thomas Sharp proposes in effect clearing away all the nondescript development on Exe Island and Shilhay, and putting the flowers back again—with the important addition of a great clover-leaf crossing, which would divert traffic coming over the Exe Bridge to a new internal by-pass road. In essence the Sharp plan asks for a vigorous post-war cleansing of old Exeter in the interests of architectural and landscape amenity.

My background being that of the constant visitor, rather than the inhabitant, my first reaction to this book—which is cautionary guide and outline plan in one—was one of sincere thankfulness for someone who could see, and who could describe so vividly what he saw. Secondly that here was a planner with imagination as well as perception, who expressed his mind in unequivocal terms, without evasion and without jargon: in short, that Exeter—nearly four years after its bombing on May 4th, 1942—had at last secured the treatment it deserved. One cannot look at the revealing illustrations, read the excellent text, nor study the proposals put forward in the shape of plans, without feeling in a strong degree that justice has been done.

More than most towns Exeter evokes memories—ancient and recent. Whereas it is true that the Cathedral was scarcely seen from the town itself, its twin towers were a feature of countless views from the hills around. If one lived as far away as Bovey Tracey or Barnstaple or Seaton, it was to Exeter that one made frequent excursions. And if one lived in Devonshire at all one paid a visit to Exeter at least once a year, if only to see the pantomime. Those who went regularly to market at Exeter knew only too well the confusion and the crowding at the bridgehead, in Fore Street and High Street, and at the stations. Driving stock was something of a nightmare, not only to oneself but to the reckless motorists on the Kenn By-pass, or the impatient ones in New Bridge Street. In what now appear as the indolent summers of the mid-nineteen-twenties I can remember helping to drive heifers to the Cattle Market on Exe Island. I remember the long slow trudge across country, the first view of the city from the south, the alarms of traffic on the Alphington Road, and the landmark of its red church tower, the chaos at the bridge itself and the scarcely less chaotic condition of the market. But business done, there were ample compensations. We used always to visit the bookshops, and the little picture gallery where the latest paintings of Dartmoor could be seen. We could roam round the museum (natural history and antiquities: 10 till dusk), or stare into the most varied collection of shop windows to be found in the West Country. And we knew where to get hard cider, or a gargantuan cream tea. How many thousands there were like us, I cannot tell; the sphere of influence of an old market-town is not easy to describe (although a diagram of Exeter as a shopping centre is given in this book). But one has only to read the historical essays and the travel journals of those who became voluntarily its visitors, or involuntarily its prisoners, to realise that the city is important in the eyes of others besides its inhabitants.

One of the liveliest accounts is that written by Dr. John Doran, F.S.A., for the meeting of the British Association at Exeter in 1869. In it he mentions the visit of Katherine of Aragon, who was lodged in a house next door to the Church of St. Mary Major. The horrible creaking of the weathercock prevented the princess from sleeping, "and the authorities accordingly, not thinking of oiling it, caused it to be taken down." He would, I think, have found a delightful historical coincidence in the verdict of Thomas Sharp, who wants to clear away altogether the present Church of St. Mary Major. It is, he says, a serious disturbance to the scale and balance of the Cathedral, ". . . as though the Albert Memorial had been placed in front of Westminster Abbey."

Dr. Doran also refers to the Arms of the City, which are stamped in gilt on the bound cover of this book, and whose motto "*Semper Fidelis*" was given to the town by Queen Elizabeth. "Observe," says Dr. Doran, "what comes of a blue-stocking queen honouring Saxon folk with a Latin device. The motto is inscribed beneath the city arms, the supporters to which are two Pegasuses *argent*, their manes and hoofs *or*. We are told of a countryman showing these supporters to a stranger, and observing: 'These be the two race-horses that rinned upon Haldon* wi' names of 'em put under, *Scamper* and *Phillis*'."

No one has greater practical sympathy with the architectural and landscape achievements of the eighteenth and early nineteenth centuries than Thomas Sharp, and it does not seem to me in the least discouraging that he does not advocate the rebuilding of terraces such as Bedford Circus, either in the same style or even to the same ground plan. It would, after all, be hardly consistent—historically—if he did so. A Dominican Convent originally occupied the site of Bedford Circus. The Russell family turned it into a mansion, known as Bedford House. In 1644 the Corporation assigned Bedford House to Henrietta Maria (and here was born the daughter of Charles I, known as Henriette d'Angleterre, Duchess of Orleans, or better still as *Madame*). When the Circus was built, its design followed neither that of the nearby Cathedral, nor that of the convent, nor even that of Bedford House. Now that the Circus has vanished in its turn, Exeter citizens should ensure that something equally distinguished, but of its own time, should take its place.

* * *

On all issues of preservation versus redevelopment, Thomas Sharp is an admirable guide. He is also admirable in his sense of character, and in the general indications which he gives of the most suitable type of new development for particular areas of the town and its suburbs. It must, of course, strike anyone who follows the recommendations in this book and compares the town as presented by Mr. Webb's drawings with the view he has in his mind's eye, that almost everything depends on whether good building is commissioned to interpret imaginative planning. The planner has wiped this slate fairly clean; not only by suggesting in some detail what should be built on sites already cleared, but by proposing still greater clearances in future, on many of which no building would ever be allowed. Such drastic measures are the best, when carried through by people of sure and decisive judgment and backed by designers, engineers, craftsmen and clients who are in sympathy with this outlook. There is bound to be opposition from both owners and occupiers in the central area, to the exclusion from that area of all visitors' cars and of the great majority of buses. And although a very considerable proportion of the central area is zoned for shopping, its adaptation to some of the individual sites and shapes prescribed will need architectural skill and capable exploitation by the user. That is not to say that the proposals themselves are too sweeping. It is rather a challenge demanding an equally full-blooded response: otherwise the plan—as a whole, though not necessarily as regards a particular improvement—may fail, as other good plans have done before it.

There is plenty to keep a corps of architects, engineers and valuers busy. The internal by-pass or "freeway" is a feature that will demand high technical skill. (Incidentally the detailing of the clover-leaf junction might well give greater width to those arms which will be certain to carry the bulk of the traffic at this point, i.e., those linking the bridge with the "freeway" and Bus Station.) Another interesting opportunity, on a smaller scale, is the proposed underpass below High Street towards the Cathedral Close, and its lateral treatment. The landscape treatment and planting of Exe Island, Great Shilhay, Northernhay and the whole internal "green belt," would provide landscape architects and gardeners with exercises in almost every theme and scale, except the purely grandiose. Then come individual and grouped building projects such as the new theatre, the public hall, the bus station and the County Council offices. The Lower Market has to be rebuilt, and should have a designer with ability, if possible, equal to that of Fowler who built it originally in 1835.

Apart from this anxiety about the need for a team of executants above the ordinary, to interpret this plan, the only doubts that assail me are on the subject of cows. I'm afraid there is no room for them in the central area; for even if they contrived the clover-

*Haldon Racecourse is situated 5 miles south of Exeter on the ridge of the Haldon Range.

leaf (a proceeding forbidden to them at Slussen, or on the Hudson Parkway and other junctions of this nature) they could not find even a temporary resting place within the city. The cow, of course, is only a symbol; no doubt she would be much more efficiently handled at an external market, or by the side of a reorganised St. Thomas's Station. It might even be that Devon sheep, at certain seasons, would be used to graze the slopes of Exe Island and Northern-hay, as they were used in Hyde Park before the war. But there is little doubt that some of the activities that made Exeter so fascinating—as well as so exasperating—as a market town, would be cleared away with the untidiness and the congestion. No one would dream of asking a planner to create an untidy plan, or deliberately to zone for an incongruous mixture of uses. We have incongruity and to spare; and so much of it of the wrong sort (look at Barnefield Crescent!) Yet, in a town with Exeter's character and history a larger safety valve may prove to be necessary. At the foot of Fore Street, and behind the Custom House Quay, would be two sites where I would, if need be, ask the planner to relax his zoning to give liberty for a greater area of mixed industrial, commercial and market uses.

This is an amendment that time and changing enterprise will, in any case, settle in their own way. Meanwhile here is a plan that looks forward, and in doing so paints a vivid picture of the possible metamorphosis by which Old Exeter could be renewed, instead of being left to decay or changed into something completely different.

One can only hope that the Exonians will decide their many problems on the real merits of the case that Mr. Thomas Sharp has put so clearly before them, and not be dismayed by present difficulties of building and material shortage, the inevitably unequal sacrifices imposed by war damage, the immediate cost and the long-term profit of radical road improvements, and the heavy pressure on the Corporation and its officers which the housing crisis is bound to exert.

Southey said of Exeter's bells, when they were ringing in celebration of the capture of the Franco-Dutch fleet in 1799—"One church with two bells went ding-dong; another had but one, and could only ding." Let us hope that during the period of reconstruction we shall hear the full team of ringers at work, now that the *carilloneur* has set the chime.

STANISLAS T. SCOTT

Decorating the Luxury Shop

CONTEMPORARY SHOPS IN THE UNITED STATES. By Emrich Nicholson. Architectural Book Publishing Co., Inc., New York. $10.

THIS book is stimulating, inasmuch as there is abundant originality of design and imaginative treatment of the usual elements—counters, shelves, and so on—of straightforward design. It is interesting to see the development of shop design in America during the period at the beginning of the war when our own had come to an end. However, in spite of the brilliance and variety of a good deal of the examples illustrated, I find the book disappointing for several reasons.

Despite its title, *Contemporary Shops in the United States*, it is not representative of American shops as a whole; indeed, in the introduction the author writes "Again it is noted that several kinds of stores, such as hardware and drugs, have been omitted from these pages. As far as can be ascertained, there have been no outstanding examples of this nature built in recent years—that is, none showing enough improvement to warrant critical attention." In America are there none of the pleasant functional ordinary shops such as the Swedish co-operatives? It is a sad reflection on contemporary American shop design if none of the *vital* shops is good enough to be included in a book such as this. The examples shown are, by our standards, of the ultra-luxury type, appealing to a limited clientele only. It is a great pity that the reader is not shown any examples of the kind of shops where the housewife makes perhaps ninety per cent. of her purchases.

One of the main functions of the designer of shops is to ensure that the exterior is sufficiently attractive to encourage would-be customers to come inside, but among well over 300 illustrations in this book there are only about thirty showing exteriors; the book is written far more from the interior decorator's than the architect's point of view. Speaking in general terms, one is impressed by the exuberance of planning and detailing, but one begins to wonder, particularly in the women's shops shown, whether these interiors are really places where people pay money to buy things. Assuming that the selection is made to represent the very best of American work in the field of shop architecture, I miss the quality of fitness for the purpose of a shop which one finds in the best European examples. It is only by reading the captions that one finds out what type of goods several of these slick showrooms have to offer. The introduction states that "logic rather than style is the basis of thought among progressive designers and merchants alike when the problem of store designing is tackled in its broadest sense." It is just for the lack of this logic that the book fails. It remains to the post-war European designer little more than a pleasant anachronism, unconcerned with the more vital aspects of shop design.

BRYAN WESTWOOD

Highland Dilemma

HIGHLAND POWER. By the Association of Scientific Workers. Published by Wm. Maclellan. Glasgow. 3s. 6d.

THIS booklet, compiled by a Sub-Committee of the Association of Scientific Workers, is an attempt to sum up the advantages which are expected to accrue to the Scottish Highlands through the projected water-power schemes of the North of Scotland Hydro-Electric Board.

Much of the book makes interesting reading, and many of the suggestions regarding agriculture, afforestation, fisheries, better communications and the like are admirable. But when the authors advocate the introduction of a long series of water-power schemes and of electro-chemical industries into the Highland area, they exhibit a lack of knowledge of the Highlands and its people.

The authors of this book visualise the growth of communities round their groups of factories, with nice blocks of modern flats and terraced houses, mostly inhabited by people from the south, an influx of whom they think will be necessary in order to industrialise the country, with the result that the local people will be gradually absorbed and lost. The authors may think that this would be all to the good.

The industries particularly recommended are calcium carbide, aluminium and magnesium.

The choice of carbide is unfortunate for several reasons. It requires extremely cheap power if it is to be made at a price of any use to the chemical industry, and really cheap power cannot be made in the Highlands. The capital cost of construction is too high, due to natural physical difficulties.

Carbide is already made by steam power in South Wales where the raw materials are on the spot, and power is available at under 0.5d. per unit. The latest Hydro-electric scheme (the Tummel-Garry) is estimated to sell to the grid at 0.48d. per unit.

The Caledonian Power scheme of 1936 visualised a carbide factory near Fort William using water power and another in South Wales using steam power. The estimated cost of production of the carbide at the two places differed, I believe, by a few shillings per ton. For the Fort William factory both coke and limestone were to be shipped from Wales. The Fort William limestone is not suitable, being too impure.

Carbide as a raw material for chemical manufacture is out of date, except in a few special cases or when the exigencies of war make it essential.

Carbide factories suffer from an eternal smoke pall and fine grey dust covers the country for miles round. This would be vandalism in one of the last resorts of beauty in Britain.

Aluminium and magnesium are going to be a drug on the market, due to huge war-time production which cannot be absorbed in peace time. Hence the attempts to find new uses for aluminium such as prefabricated houses, for which purpose it seems an absurd material. The authors' own photographs show the ghastly mess at Kinlochleven, and it would be the same at any other aluminium factory and indeed they stress the danger of this happening.

Hydro-electric schemes are primarily intended to produce power for the grid at peak load times—as is admitted in the first two schemes published. The Highlands will not benefit at all.

The Highlands is not a derelict area. That idea has been greatly exaggerated of late, since it occurred to certain people to develop more water power there and shoot it into the grid for the south—the excuse being that it was to rehabilitate the Highlands.

It is true that the population is considerably less than it was 150 years ago—due mainly to the clearances of the early nineteenth century. But the ideal surely is to bring back that population to the old level and from the indigenous stock—or at least to a level which the country is capable of supporting—and it cannot support a large population. Nobody would suggest that the interior of Norway should be industrialised—mountains and bog and rock cannot be industrialised. The Highlands is mostly the same.

Support native industries—and in fairness the authors do advocate that—give the people better housing, better transport, cheaper freights, small electric schemes in some districts and a living price for products they can make—but not the industries of the black belts of the south.

The beauty of a country is a spiritual heritage which once lost can never be replaced. In the Highlands it is worth keeping, just as it is in the English Lake District.

The Tennessee Valley scheme in the U.S.A. was for the purpose of controlling the disastrous floods of the Mississippi. It had to be done. Hydro-electric power was not a consideration—only an incidental.

Any question of exploitation of the Highlands is to be condemned, and there is a danger that that may happen. The bitter feelings which large Hydro-electric schemes have aroused in many parts of the north is probably unknown in the south and perhaps regarded with indifference.

The authors probably do not realise that the full scheme as projected by the Board would entail the diversion and impounding of the waters of 129 rivers, hundreds of small streams and forty-six lochs—practically all the rivers and lochs in the Highlands. The effect would be to change the country out of recognition, and it might be asked whether this submergence of the spiritual by the material is justified. There has been too much of that in England in the past. Only a small proportion of the power—some five per cent.—could be used in the Highlands, the remainder will be exported south.

R. GILMOUR

Guide to a Career

COMMERCIAL ART AND INDUSTRIAL DESIGN. By John N. C. Lewis. Ross "Careers" Books. 2s. 6d.

UNDETERRED by the magnitude of his subject or the smallness of his book, Mr. Lewis tells you in 64 pages how to become a commercial artist, an illustrator or an industrial designer. Perhaps in the circumstances a little over-simplification is to be expected. The author postulates a basic course in the fundamentals of design before specialising in any particular field, very much on the lines proposed by the Society of Industrial Artists in its memorandum on Education (1944), and exemplified originally by the Bauhaus. This course should be followed by a further two or three years' advanced study, at the end of which the designer would be ready to act as a specialist or a consultant, according to whether he works for one or a number of industries. The syllabus recommended agrees closely with that of the S.I.A. memorandum; but whereas the latter was proposed as a framework for the reorganisation of the educational system, Mr. Lewis hands it blandly direct to the student. "Until such time as our Art Schools revise their methods," he says, "or until new schools rise up, you will have to plan your own training." However good his advice, it can scarcely be regarded as easy to follow. How, for example, is the student to set about "making an analysis of all markets and consumers' needs and reactions"? The importance of an understanding of production technique is not overlooked, but to acquire it the student is merely advised tersely to "visit factories." He must also work out three-dimensional problems in clay, plaster, paper, wood, metal or plastics, using tools, processes and blue-prints; obtain a complete understanding of machine drawing; and study the appreciation of art and architecture, and the impact of design on contemporary life. Perhaps the sheer physical difficulties of getting through such a programme unaided can only be recognised by someone who has succeeded in doing it, or is engaged in the attempt. No doubt the few design consultants in this country are self-trained, since there has never been any alternative, but it is very doubtful whether they would recommend a method so fraught with difficulty, delays and disappointments. The fact is, as Mr. Lewis is well aware, that we urgently need a school with a syllabus such as he advocates, to provide for the co-operative study of what is, in practice, a co-operative activity, and to provide the facilities without which it cannot be carried on. In the meantime, it is open to question whether the five years which he allocates for individual study would not be better spent in apprenticeship either to a qualified practitioner or to a progressive industry. Apprenticeship is, in fact, all that Mr. Lewis has to offer to the specialist designer who has succeeded in getting through his curriculum; though he appears to consider that the consultant, who has had half-a-dozen industries to study instead of one, will be competent to practise. This view will scarcely be endorsed by practising consultants; but as there are so few of them, any large-scale programme of apprenticeship would not be practicable. Under present conditions the task of giving advice to a would-be industrial designer is not an enviable one.

In the fields of commercial art and illustration the author is on safer ground, for these activities are well established and the means of entry more or less recognised. The book contains information about the markets for design and the comparative (pre-war) prices paid; and a fairly comprehensive bibliography. The author's principal contention—that design training should be both integrated and broadened—will, it is to be hoped, command wide acceptance; but practitioners may find some difficulty in sharing his optimism.

NORBERT DUTTON

ANTHOLOGY

Venice and London

" The city, in general, has some beautiful features, but does not equal the idea I had formed of it from the pictures of Canaletti [*sic*]. A poor old Gothic house makes a fine figure on canvas. The irregularity of front is greater perhaps than in any other city of equal importance ; nowhere preserved for three houses together. You have a palace of three magnificent stories, and near it a hovel of one. Hence, there is not that species of magnificence which results from uniformity ; or from an uninterrupted succession of considerable edifices. As to streets, properly so called, there is nothing similar to them in the world ; 12 feet is a broad one ; I measured the breadth of many that were only 4 and 5. The greater part of the canals, which are here properly the streets, are so narrow, as much to take off from the beauty of the buildings that are upon them. St. Mark's place has been called the finest square in Europe, which is a fine exaggeration. It appears large because every other space is small. The buildings, however, that surround it are some of them fine ; but they are more interesting than beautiful. . . . What Venice offers of power and pleasure may be sought here ; and you can use your legs commodiously nowhere else. Venice shines in churches, palaces, and one fine square ; and the beauty of the large canals is great. What she wants are good common houses, that mark the wealth and ease of the people ; instead of which the major part are gothic, that seem almost as old as the republic. Of modern houses there are few—and of new ones fewer ; a sure proof that the state is not flourishing. Take it, however, on the whole, and it is a most noble city ; certainly the most singular to be met with in the world. The canal of the Giudecca, and the grand canal, are unrivalled in beauty and magnificence. . . . If a genius were to arise at present in Venice, as great as Palladio, how would he find employment ? The taste of building churches is over : the rich nobles have other ways of spending their incomes. Great edifices are usually raised by newly acquired fortunes ; there are now either none or too inconsiderable to decorate the city. In England all animated vigour of exertion is among individuals who aim much more at comfort within than magnificence without ; and for want of public spirit and police a new city has arisen at London, built of baked mud and ashes, rather than bricks ; without symmetry, or beauty, or duration ; but distinguished by its cleanness, convenience, and arrangement."

ARTHUR YOUNG (" *Travels in France and Italy during the Years* 1787, 1788 *and* 1789")

MARGINALIA

Competition for UNO HQ

The American magazine *Progressive Architecture* (*New Pencil Points*) is waging an energetic campaign—strongly supported by this REVIEW—for a properly conducted international competition for the design of permanent headquarters for UNO. As the editor points out in a leading article ". . . the holding of a competition presents many difficulties, not the least of which is to determine upon a competent jury to decide the results and a professional adviser and technical committee of sufficient calibre to write an adequate programme. We believe, however, that these difficulties can be surmounted and we feel that the advantages of the competition method are so great as to warrant the attempt to surmount them."

The Museum of Modern Art, which is now exhibiting a collection of photographs and plans of designs which were put forward 20 years ago in the competition for the League of Nations building at Geneva, is also supporting the campaign. The text of the exhibition *A Home for UNO, Must We Repeat the Geneva Fiasco ?* is summed up in the statements : " The Competition Failed ; the Building Failed ; the League Failed." The Palace, completed in 1938, is shown alongside the design of Le Corbusier and Pierre Jeanneret.

Bournemouth Plan

Sir Patrick Abercrombie's plan for the three towns of Bournemouth, Poole and Christchurch includes the proposal for an uninterrupted scenic coastal road from Hengistbury Head, Christchurch, to Poole, with bridges across two of the Bournemouth chines. A garden is suggested in place of Bournemouth's present traffic centre in the Square ; this would make a continuous garden from the sea, up the Bourne Valley into the Poole area and out to the heathland beyond. Light industries such as plastics and cosmetics are suggested for Bournemouth, some basic industry for Poole, but Christchurch is to be left as a place for sightseers.

St. Fagan's Castle

The National Museum of Wales has received from Lord Plymouth an offer to place at its disposal as a museum St. Fagan's Castle and grounds, near Cardiff.

Osterley Park

Subject to approval by the Middlesex County Council of arrangements made between local borough councils and the National Trust, Osterley Park, with 320 acres, will be accepted by the Trust as a gift from Lord Jersey.

Portsmouth Plan

A scheme for the replanning of Portsmouth has been approved by the city council.

Under the plan population will be redistributed on the basis of a maximum of 100 persons an acre ; this will reduce the number of people living on Portsea Island (upon which Portsmouth is built) to 160,000. Provision is made for housing 10,000 at Paulsgrove, on the mainland, and so increasing the numbers living in other mainland areas that the population within the city boundaries will reach just over 206,000. The residue it is proposed to house in a satellite town of 35,000 inhabitants at Leigh Park, near Havant, in a community at Waterlooville and Purbrook, where from 15,000 to 20,000 people can be housed, and in the greater Portsmouth region.

It is planned to construct a green belt round the city and to provide six acres of open space for each 1,000 of the inhabitants. A ring road round the centre of the city with two main roads running from it, will connect with the Salisbury to Brighton trunk road which the Ministry of War Transport is planning to construct.

MOT and the Hull Plan

The Ministry of Transport has sent back Sir Patrick Abercrombie's plan for the rebuilding of Hull principally because he proposed to carry the railways over the roads instead of carrying the roads over the railways.

Mr. G. R. Strauss, Parliamentary Secretary, in a letter read at a meeting of the Hull reconstruction committee, stated that he had taken into account the relative costs—£2,500,000 to £3,000,000 for raising the roads as against £5,000,000 to £6,000,000 for raising the railways, and also the effect it would have on railway operation costs if the railways were raised.

The reconstruction committee decided to recommend the city council to instruct the city engineer to prepare an alternative scheme on the lines suggested by the Ministry.

Heating and Ventilation

In the report by the Heating and Ventilation Committee of the Building Research Board of the Department of Scientific and Industrial Research (Post-War Building Studies No. 19. HMSO 2s. 6d.), the inefficiency of the heating appliances in common use in this country is condemned. This, along with bad insulation, is why, although the average consumption of a house in this country before the war was considerably more than in Germany, and very little less than in America, most people would agree that our homes were not, on an average, appreciably warmer than German homes, and were certainly very much less warm than the American.

The Committee believes that this technical backwardness may have been due in part to the abundance of cheap coal in Britain, with the result that there has been little incentive to the economical use of coal.

In view of the national importance of the right use of coal the report suggests it is not sufficient to leave the whole choice of methods of heating to haphazard development. A nationally planned policy is necessary.

Regent's Park Terraces

The Committee appointed recently to determine the fate of that unique example of urban landscape in the English monumental style, the Regent's Park development, has already met several times. Its terms of reference are to consider the future of the terraces adjoining Regent's Park from architectural, town planning and financial aspects, and to make recommendations as to their future adaptation or replacement to meet modern requirements. The Chairman is Lord Gorell and the other members are J. H. Forshaw, J. A. F. Watson, Mrs. I. M. Bolton, Sir Edward Forber, Sir Eric Maclagan and Sir Drummond Shiels. A. W. Coleridge is secretary.

Gibraltar Housing

During 1944 the Government of Gibraltar became faced with a serious and urgent problem in connection with the rehousing of population evacuated for defence reasons in 1940, many of whom will be unable to return to the accommodation that they previously occupied.

It has been decided that the construction of multiple storey flats is necessary and Robert Atkinson has completed a layout for 12 blocks of buildings containing 706 flats ; the scheme may later be extended as the acquisition of sites and other circumstances permit.

Modern Homes Exhibition

Six model houses form the main exhibit of the *Modern Homes* exhibition, organized by the *Daily Herald*, which opened at Dorland Hall on March 26. The houses consist of four of a permanent prefabricated type by Richard Costain, Braithwaite & Co., Orlit and the BIF, and two of traditional brick construction by Lane Fox and the LCC. The Ministry of Supply exhibits a number of housing components, for which it is now responsible.

CORRESPONDENCE

War Damage in Germany

The Editor,
THE ARCHITECTURAL REVIEW

SIR,—I have just returned from south-west Germany where I have had the opportunity of visiting several towns. Below are reports of the state of their ancient monuments as a result of the bombing and other chances of war.*

7. FRANKFURT AM MAIN

Frankfurt to-day, like most other large German towns, presents a picture of general wholesale destruction. The part which is most completely obliterated is, alas, the valuable old part where the ancient monuments stand. It would be impossible to exaggerate the ghastly condition of this inner old town to-day. Except for a few semi-intact buildings, a few hollow shells waiting to collapse, a few jagged walls, there is nothing but a wilderness of bricks

* As shortage of space makes it impossible to print the report *in toto*, its original version with more details, especially on Frankfurt, Freiburg, and Breisach, is being kept at the office of THE ARCHITECTURAL REVIEW for reference purposes.

and rubble, twisted metal, burnt wood and craters; and to find one's way about it is as much of a scramble as a stroll.

I. *Churches*

(1) CATHEDRAL.—Severely damaged by fire, a high-explosive through the south transept roof and others in the immediate vicinity. Walls and arcades stand, with cracks and chips. Vaulting is fairly intact, except in south transept where it is gone. The tower is fairly intact. The architect in charge of the work going on in the cathedral assured me that on the whole the church can be restored.

Inside, the Calvary at west end of nave (school of H. Backofen) is intact with the exception of some hands and feet missing. The frieze on choir walls with scenes from life of St. Bartholomew, is extensively defaced, but large parts still intact. Of the choir stalls the most important sections were removed for safety. The remaining sections are severely damaged by fire on the north side but fairly intact on the south. Altars and terracotta tabernacle, Marienkapelle and Grabkapelle are all intact, but the Wahlkapelle is wrecked.

(2) LIEBFRAUEN.—Burnt out. High explosive damage to north aisle. West and south walls standing and some arcade arches. Some mullions and tracery left in chancel and south aisle windows. In general, a pretty complete wreck.

(3) WEISSFRAUEN.—Badly damaged by fire and blast. Roof gone. Vaulting over chancel gone and severely damaged elsewhere. Window tracery and mullions of south aisle badly damaged. Interior very defaced.

(4) ST. PAUL'S.—Burnt out. Tower (roofless), outer walls and some interior columns stand.

(5) ST. KATHARINE'S.—Damage similar in character and extent to St. Paul's. All window mullions on south side gone. Three porches on north side (tower, north chancel and north nave) relatively intact. Interior very defaced; some mural tablets still recognisable.

(6) ST. NICHOLAS'S.—In general intact. Openwork roof parapet damaged on west side of church. Small stone carving of seated saint preaching (outside of west wall) undamaged.

(7) ST. LEONARD'S.—Roof burnt off. Some damage to Romanesque columns in upper part of north tower. In general intact, with furnishings.

II. *Other buildings*

GOETHEHAUS.—Completely wrecked. Goethe Museum collections safe. The whole street Gr. Hirschgraben is ruined from end to end.

RÖMER.—Burnt out. Kaisersaal wrecked. The following parts stand, very defaced: East façade (with carving and statues); south façade on the Limpurgerstrasse; vaulted ground floor in middle section.

THURN UND TAXIS PALACE.—Burnt out and otherwise heavily scarred and damaged. Outer walls stand.

SAALHOF.—Burnt out. Riverside façade and west façade reasonably undamaged. The RENTENTURM has lost top story and roof.

The street ALTER MARKT, leading from Römerberg to the cathedral, where some of the most valuable old fifteenth to seventeenth century houses stood, is one ghastly wilderness of wreckage and quite unrecognisable.

FOUNTAIN ON THE ROMERBERG.—was removed for safety.

FOUNTAIN ON THE LIEBFRAUENBERG.—Protected *in situ* and intact.

8. FREIBURG IM BREISGAU

On the evening of November 27, 1944, within less than twenty minutes, roughly a third of the city of Freiburg, including many of the oldest and most beautiful parts, was laid in ruins. The extent of the damage, which may be very fairly estimated by anyone who climbs the Schlossberg hill, covers pretty well everything in the area between a line drawn east and west through Martinstor and the northern suburb of Heerden. Although much of value is, mercifully, spared, this once lovely old city is irreparably spoiled.

I. *Churches*

(1) MINSTER.—To anyone looking at the appalling devastation north, east and west of the Minster and on the east coming up to within a few yards of its very walls, it must appear almost miraculous that this great church has escaped relatively intact. Although the interesting official report of the Freiburger Münsterbauverein for 1944 states that the Minster was "schwer getroffen," the fact that repairs completed between the time of the air-raid and my visit had rendered serious damage unnoticeable speaks perhaps for itself. Such damage as there was seems to have been caused principally by two high explosive bombs that fell some 60 feet from the north transept and affected the north side of the church and tower and the roof tiles. This damage, mainly to details of stonework (finials, crockets, tracery, etc.), window glass and some 80,000 roof tiles is set out at length in the report mentioned above, a copy of which I enclose. The roof tiles have been replaced by the generosity of well-wishers in Switzerland.

The following were removed before the war and are consequently safe: all the old glass from nave aisles and choir chapels; the high altar reredos and picture (Hans Baldung); all other altars; the apostle figures on corbels on pillars of nave and crossing; and many other lesser treasures.

The west porch with its sculpture was protected by a strong brick wall built across its entire opening, and is quite intact. The renaissance porch and portico on the south side is also intact.

As far as could be observed and ascertained from responsible authorities (ascent of the tower was not allowed) the more celebrated external sculptures are undamaged.

(2) UNIVERSITY CHURCH.—Burnt out and blasted. Outer walls, façade and arcades stand, heavily defaced. The church plate is safe but the altars are gone.

(3) ST. MARTIN'S.—Only the chancel at all intact structurally. The rest burnt out and full of rubble. West entrance porch (dated 1718) quite undamaged, except for central figure (presumably of Our Lady) on the pediment, which is headless. Cloisters burnt out, but arches of the walk curiously intact.

(4) CHAPEL IN THE ALTER FRIEDHOF.—Blasted and badly damaged. Roof timbers collapsed; interior badly defaced. Of the thirteen "Totentanz" paintings in the portico, seven are entirely gone and two slightly damaged. The oil panels on the walls inside the chapel are mostly undamaged.

(5) PETERSHOF CHAPEL.—Wrecked.

(6) ST. LUDWIG'S.—Wrecked.

II. *Other buildings*

MÜNSTERPLATZ.—North side rubble.

ARCHBISHOP'S PALACE.—A burnt-out shell.

KORNHAUS.—Completely wrecked.

KAUFHAUS.—Undamaged.

WENZINGERHAUS.—Undamaged.

ALTE UNIVERSITÄT.—The section on the south side of the street is simply non-existent; that on the north burnt out with walls standing.

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ALTES RATHAUS.—Burnt out and still full of rubble. Entrance porch undamaged. Exterior wall paintings fairly untouched.

BASLER HOF.—Burnt out.

GROSSHERZOGLICHES PALAIS.—Burnt out.

MARTINSTOR and SCHWABENTOR.—Both undamaged.

AUGUSTINERMUSEUM. — Relatively undamaged; contents removed previously to safety.

9. BREISACH

This little town is, as a result of intense and prolonged shell-fire from across the Rhine, bombing attacks, and incendiarism since the occupation, between 80 per cent. and 90 per cent. destroyed.

Throned on its rock overlooking the river, considerably damaged and scarred, especially on the west and south sides, but still in being, stands the MINSTER church. The walls stand with a number of large holes, a greater number of small holes, and chipped and pitted all over. The vaulting has held throughout, also the arcading inside. Roofing tiles had mostly gone but are being, as at Freiburg, replaced through Swiss generosity.

The north-east tower is only half standing, the south-east tower also heavily damaged. The four portals are all intact (west, north-west, north nave, north transept). Intact also is the vaulted open undercroft under the choir.

The interior furnishings, etc., are remarkably undamaged owing to the facts that movable objects of value were removed for safety and that the vaulting of the church stood the strain throughout. The famous high altar by Master H.L., 1526, the stone choir screen, the important painting of the Last Judgement on the west nave wall, probably by Martin Schongauer, etc., are all intact.

10. HEIDELBERG

Except for one bridge and one church, the ancient monuments of the town are intact.

The OLD BRIDGE lost its three central arches when it was blown at the eleventh hour by the Germans. The twin-towered gateway at the southern end, and the groups of statuary at each end are undamaged.

ST. PETER'S.—Has suffered damage through a fire, the cause of which remains a mystery. The roof of the central aisle of nave and of the chancel burnt off, and the stonework of the nave at clerestory level damaged. In general structurally intact, and the interior not seriously affected.

11. MANNHEIM

The town of Mannheim must be one of the most ruined in all Germany. Everywhere is wreckage and burnt-out shells of once stately buildings. No part has escaped, though the Lindenhof area to the south and the town centre have suffered the worst. It is officially estimated that 75 to 80 per cent. of the buildings are so damaged as to be uninhabitable or unusable and probably not repairable. The ancient monuments of the town all lie in a central area laid out in rectangular blocks with streets intersecting at right angles. They are almost without exception severely damaged. Details are as follows:

JESUIT CHURCH.—Heavily damaged by high-explosive bombs which entered through the central dome and burst in the crypt under the high altar. Further damage was later done by fire. Structurally the central dome, outer roofing and caps of the east towers are gone; but the outer walls, inner arcades and the rest of the vaulting stand, and the east façade, being furthest away from the explosion, is the least damaged part of all. Inside, the paintings of the dome, the high altar and reredos and the pulpit are destroyed; the altars in both transepts, the wall paintings throughout the church and the organ case are severely damaged. Intact are the side altars in the nave, the pictures above them (previously removed) and the organ (also taken out). Work of reconstruction is in hand.

PARISH CHURCH.—Exterior and interior essentially intact.

HOLY TRINITY.—A complete wreck.

HOSPITAL CHURCH. — Wrecked. Tower stands (damaged).

PALACE.—Except for the Rittersaal, burnt out from end to end, and in parts damaged also by high explosive. Outer walls stand. Interior decoration gone or heavily defaced. Plastic work on pediments of library building and chapel (both themselves burnt out) fairly intact.

OLD TOWN HALL.—Burnt out. Roof gone. Outer walls stand.

ZEUGHAUS.—Burnt out, with high explosive damage at one corner.

KAUFHAUS. — Completely wrecked. Tower stands but damaged.

NATIONAL THEATRE.—Burnt out and blasted and apparently a hopeless wreck.

12. KARLSRUHE

Also very heavily damaged as the result of repeated air attacks. The most important damaged buildings are:—

ST. STEPHEN'S.—Burnt out. Outer walls and tower stand, obviously still pretty solid.

EVANGELISCHE STADTKIRCHE.—By Fr. Weinbrenner. A fairly complete wreck. Outer walls and inner arcades only partly standing. Tower better preserved.

PALACE.—In much the same condition as that in Mannheim. Burnt out throughout the length and breadth of the building and full of the rubble of its own roofs and internal decorations. Outer walls and tower stand, heavily blackened. The statuary on the cornice of the south front mostly undamaged. In addition to the Palace itself, every building around the Palace Square, which combined with the Palace and its Park to form an uncommonly complete scheme, is burnt out or blasted.

MINT.—West wing burnt out. Otherwise apparently intact.

I am, etc.,

JOHN W. P. BOURKE.

Announcement

Misha Black has been appointed Industrial Design Consultant to The Gas Light & Coke Company. He will advise the Company on all design problems, especially those concerned with exhibitions, showrooms, window displays, appliances, etc.

Trade Note

The Ruberoid Co. ask us to announce to architects who are either forming, or re-forming their libraries, that they will be pleased to forward on application complete sets of catalogues and samples as well as models of built-up roofing specifications.