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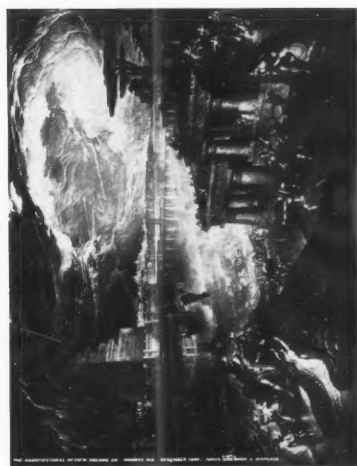
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THE ARCHITECTURAL REVIEW

VOLUME CII NUMBER 612

December 1947



The Cover is a detail from the mezzotint of John Martin's *The Fall of Babylon*, engraved by the painter himself in 1832. This picture was the second of Martin's great *tours-de-force*: *Joshua Commanding the Sun to stand still* had preceded it in 1816; *Belshazzar's Feast* followed it in 1821. Each of them aroused wild enthusiasm in the general public and consternation among the pundits of "history" painting. No one had ever seen, on a comparatively small canvas, so much architecture, so much movement, so many people and animals, and all enveloped in a terrific storm. To their admirers they were dynamic works, and all other "history" paintings looked static and lifeless. *The Fall of Babylon* was exhibited at the British Institution in 1819 and was bought by Henry Hope, of Deepdene, at Martin's own price, 400 guineas. Its subsequent history is illustrative of the underestimation which has been Martin's fate, and which it is the purpose of Thomas Balston's forthcoming book, a condensed section of which is printed on pages 201-204 of this issue, to correct. For at the sale of the Hope Heirlooms at Christie's in 1917 the picture fetched only sixty-five guineas, while on its reappearance in the Lincoln sale of 1937 it was knocked down for the absurd sum of two guineas. It is now believed to be in Iceland.

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THREE SHILLINGS AND SIXPENCE



FLORA'S TRIUMPH As John Piper pointed out in *Pleasing Decay* (THE ARCHITECTURAL REVIEW, September, 1947), the effect of time and weather upon buildings may not only be admirable in itself—as of course the romantic sensibility discovered long ago—but may to-day be deliberately exploited by the modern architect-landscapist as a foil to the clean surfaces of modern buildings. Another potential foil of the very greatest value is overgrowth; the ivy, the lichen in its enormous variety, the fern—these are but a few of the natural embellishments which are at present totally ignored (except in Sweden and Denmark, indoors), but which, used with discretion, might provide some of that richness which many a modern architect struggles in vain to achieve. In this Flora (at Wotton House, Surrey) the mingling of the natural ivy with the carved flowers of the garland and coronal contributes a quality which makes the statue, in its present state, "Flora's triumph" in a double sense. Other photographs by John Piper of garden sculpture at Wotton will be found on page 206.

This month the Architectural Association of London celebrates the one hundredth anniversary of its foundation. The Association's contribution to architecture has been particularly noteworthy in the field of education where, while retaining for its school the advantages of independence, it has managed to achieve a breadth of outlook usually associated only with university education at its best. It is to this aspect of the Association's many activities that THE ARCHITECTURAL REVIEW here pays tribute.

THE CENTENARY OF THE



IF on its centenary the Architectural Association has still the liveliest school of architecture in Great Britain, and its students are still what some please to call troublesome, it is a singularly appropriate tribute to the young men of spirit to whom it owes its foundation. For they were troublesome young men indeed. To the established architects of the eighteen-forties there was small cause for dissatisfaction with the method of education then universal; and this is not surprising, for the system of articulated pupilage was most palpably remunerative, and to some it was money for nothing. To the young men who in 1847 founded the A.A., however, the instruction seemed far from adequate, and although *The Builder* pointed out that hard work was a better remedy than writing to the press, it printed a letter from "An Architectural Student" deploring the lack, outside their offices, of any proper educational facilities for students, and suggesting that if no official action were taken to improve their lot, they might even start a school of their own. "What is to prevent such," he asked, "if a number of us put our shoulders to the wheel and form it?"

Nothing was to prevent it, and formed it was. In two years it numbered well over a hundred young men, assistants and pupils, who met in the evenings to read and discuss papers on the burning architectural questions of the day (they are still aflame—"Criticism and Public Taste," "Architecture and Science") or to hold classes in which they discussed amongst themselves designs for set programmes on which they had worked at home between meetings. These two main activities, a forum and a design class, were the basis of A.A. life for many years, and remain in fact its basis to-day. Gradually more classes were added, the instructors voluntary enthusiasts, themselves members of the Association. By the beginning of the 'nineties, although there had been warnings that it would "produce a race of impractical architects, whose knowledge of architecture will simply be a paper knowledge," the Association's paper *A. A. Notes* was able proudly to announce that "the past session has seen the introduction of the most complete course of study for architectural students that has ever been attempted in England." It was an evening course, with, for the first time, a studio, and with paid lecturers and instructors.

With the opening of the twentieth century day classes were begun. The importance was emphasised of keeping the training "under the direction of a strong and representative body of practising architects," and the school grew and prospered. It consisted of a two-year day course followed by two years in the evening, and continued so until

1913 when the day course was lengthened to three years. "It is the school's object," said Robert Atkinson, in the course of a review of its aims and methods, "to make the scientific mind interested in artistic matters, and vice versa. . . ." Looking to-day at some of the designs, we may feel that this vice versa was a trifle *sotto voce*, and perhaps Robert Atkinson felt so too, for he added that "though they may be criticised as ornamental rather than useful . . . they at any rate tend to show that the English student, given the proper opportunity, can produce drawings in every way equal to those produced by men of equal age in foreign schools." Indeed he could, but the opportunity did not long continue: the following year the English student went off to the war.

The Armistice found the A.A. in its present home in Bedford Square, and the school filled to overflowing. Exercises in the three orders during the first year and magnificently rendered Classical and Renaissance compositions in the second certainly bore fruit, for two years later the A.A. won the Rome, the Tite and the Victory. But already there were disquieting voices: L. H. Bucknell's, asking of the Rome Prize: "Why a great row of columns as a facade! Is there some subtle connection between a Law Courts and a classic temple? . . . Why these great pylons which on plan are but little rooms and lavatories? Is this architectural honesty? Is drawing more important than a logical solution to the programme?" And Howard Robertson's: "The defect of our training . . . is probably to be summed up in the fact that we leave an architectural school knowing many things superficially, and practically nothing well. Our inefficiency haunts us in our student days and develops into a nightmare when we are faced with our first practical problems in an architect's office." This was a far cry indeed from those students of 1847, who had banded together to supplement the training of their offices: the machine was nearly devouring its inventors. But at the A.A. it never quite devoured them, for although the school had become progressively more separate from the membership of the Association, an activity of its own in which the ordinary member did not in any great measure partake, the link between the club and the students was never severed. Not only was "the co-ordination of practice and teaching . . . considered essential for architectural education" (one of the principles of school administration was that teaching appointments were given invariably to practising architects) but the students themselves were members of the Association; they took part in its social life, its meetings and visits, and the club shared the same premises with the

school. And the administration of the school continued (and still continues) to be responsible to the elected Council of the Association, for which the students, as ordinary members, had a vote. Their loss of this vote later, in 1939, marks perhaps the only backward step in the A.A.'s history.

It is typical of the A.A.'s liveliness, and significant of the work in the early 'twenties, that the following remarks by a Dutchman, reviewing an exhibition of A.A. school work in Holland, should have appeared in the *A.A. Journal*: "Many a one will be surprised to see in this year of our Lord 1922 this collection of drawings of the Greek Order, compositions made up of ancient fragments, architectural work for the most part conceived in the good old formal or so-called classic style. . . . A designer of a monastery . . . chose the Romanesque style. . . . We also saw designs for casinos after the style of Nénot, and of public buildings after the style of McKim, Mead and White. . . . But in some drawings we had occasion to notice that the draughtsman had aimed at something quite different, something novel; thus we saw a shop and an office that reminded us of the conceptions of the leaders of the Berlin school of architecture twenty years ago. . . . And very seldom we came across designs which we were not able to classify so readily . . . the authors had not turned to anything about them in the expression of their freedom of interpretation, but were content to give something, perhaps, of their own." Strong meat for students, this, and in Howard Robertson's answer that "arguing that knowledge of the past is essential in order to provide a basis for development in the future, the A.A. policy appears a sound one, though one must avoid going to extremes," we can see not only an attitude of the times, but can detect, perhaps, a first stirring of doubt. If so, such doubt was as yet by no means widespread, and the opposite view was still eloquently vocal, for in the same issue of the *A.A. Journal* we find H. S. Goodhart-Rendel writing of the "arbitrarily invented modern style of Germany and Austria. . . . Germany would be wise in abandoning the childish experiments in which her energies are dissipated at present, and in imitating the wisdom of America. America, having no large monuments of historic architecture, has busied herself during the last thirty years in reproducing those of other countries, fitting them up internally for various public and private purposes. . . ."

In 1923 a return match was played with the Dutch, whose students, it seemed to the *A.A. Journal's* reviewer, had "chosen to throw themselves violently into the arms of the 'Art Nouveau' group, of which the headquarters is situate across the Rhine. . . . We feel that the reaction from tradition has been too violent . . . the weaker students and architects may find . . . that their efforts will end in freakish extravagance." But if the A.A. declined to throw itself into Modernism, it declined also to follow America's example—declined in fact to throw itself into any arms. Yet with these wordy fusillades banging off on the doorstep, the period of the 'twenties was one of great vitality and expansion of activities. The club clearly, and by reflection the school, was by no means blind to what was happening in Europe, and summer visits to Holland, Sweden and Germany were not without their influence. The period was succinctly summed up in Frederick Etchell's review of the annual exhibition in 1930. "It seems clear that there is no attempt to force any particular set of ideas, whether 'modernistic' or otherwise. It is true that a number of examples, particularly . . . fourth and fifth year . . . do show an attempt to grasp and make use of the principles which are beginning to dominate modern architecture. . . . But other students, of the same years, and tackling the same subjects, have worked on the lines of that simple Neo-Georgian treatment which has been, and is, so valuable to us in England, especially as a link between the old and the new." But the importance of the A.A.'s contribution during this period must not be underestimated. The foundations of a contemporary education had been laid, and it had overthrown the ubiquitous, lengthy and complicated system of preparatory work in the orders and of elaborate historical manipulation. From the very beginning of the course the students were guided towards a rational solution of everyday building problems. "The work of the first year," wrote Maxwell Fry in 1932, "is extraordinarily fresh, and compared with other places, mature. That this should be so rests,

I believe, upon the understanding which is aroused by a real interest in the subjects studied. The students are already responsible for their actions."

That the events which were to follow emanated almost entirely from the students is, perhaps, the best possible compliment to A.A. traditions and methods. Even since the 'twenties individuals and groups of students had produced work which was "revolutionary" even by the A.A.'s standards: such students were the pioneers, perhaps—prospectors for the Gold Rush which was to come. When it did come, in the second half of the 'thirties, it may have been mistaken at first for a few youngsters falling in love with a style, but it was to become rapidly apparent that it was no mere stylistic fashion that was sweeping through the school, but something that to the protagonists, at any rate, went far deeper. A wave of stylism would not have caused much difficulty—Town Halls at both Stockholm and Hilversum had been fashionable once, after all—but *L'Esprit Nouveau*, closely if often imprecisely allied with a disquieting vein of sociological and political thinking, caused considerable embarrassment. The Student's Committee now began to adopt an attitude to the manner and matter of education, to form a policy, and to plague the staff with it. Its report on the school system, which became known as "The Yellow Book," appeared in 1937. Certain parts of it were later to evoke the following somewhat testy comment in a memorandum published by the Board of Education: "The passages cited imply no more than that a handful of restless students dislike marks, competitive work, and any sort of control. There is nothing novel in this: the only remarkable feature is the combined arrogance and petulance of their protest." Arrogant they may have been; petulant improbably; but that this was all that their protests implied is certainly far from the truth. On the contrary, to those who had accepted completely, and as naturally as a duck takes to water, the attitude of thought of modern architecture, and had married to it a type of social idealism with which it is often associated, the implications were that the school was simply not designed to give them the information and the working programme that they needed. And like the students of 1847 (had they cared to consult their archives) they might very well have said of a new curriculum: "What is to prevent such, if a number of us put our shoulders to the wheel and form it?"

Their efforts, and those of the staff, cannot have been without avail, for the end of the decade saw the A.A. with a school immensely alive and progressive. "The 1938-39 A.A. Exhibition," wrote Edward Carter, "shows sharply the symptoms of a vitality which can be detected rising in powerful and irritating cells, in schools and in general architectural practice all over the country. Maybe the A.A. is particularly fortunate in being able to allow such generous development. Its freedom is of benefit to all architectural educationalists. . . . It may be thought both arrogant and ingenuous of modern architectural students to presume, or others to presume on their behalf, that their enthusiasms can be creative, that in the process of learning their job as architects they can contribute positively to the art or science of architecture, but the fact is that modern students do think like that to such effect that the A.A. . . . has become far more than a technical college, an art school, or a place where men and women are trained to line up in the swollen ranks of the profession. It has become a university."

It is idle to speculate as to what might have happened next. The war intervened, and against its background the pace and enthusiasm inevitably slackened. Continuity was broken; the impetus was lost. But it was no limp cripple that emerged into the post-war period, as no doubt its new Principal rapidly discovered. Yet its future shape remains to be seen. Vitality it still has, without doubt. It is still independent and progressive, run by architects for architects. After the passions of the 'thirties and the gestations of the war years perhaps we may expect an education that has really broken away from what Gropius has called "the platonic draughting board," and has assimilated both the philosophy and the techniques of the modern movement, its aesthetic and its scientific attitude, making some new thing of it, closely related to the practical realities of building and to the people for whom we shall build. If any school can make some such synthesis, it may be the A.A. It has led, after all, for a hundred years.

1, the south façade, facing the hill, with the main entrance to the building.



HOLIDAY HOSTEL AT RIO DE JANEIRO

MARCELO, MILTON AND MAURICIO
ROBERTO: ARCHITECTS

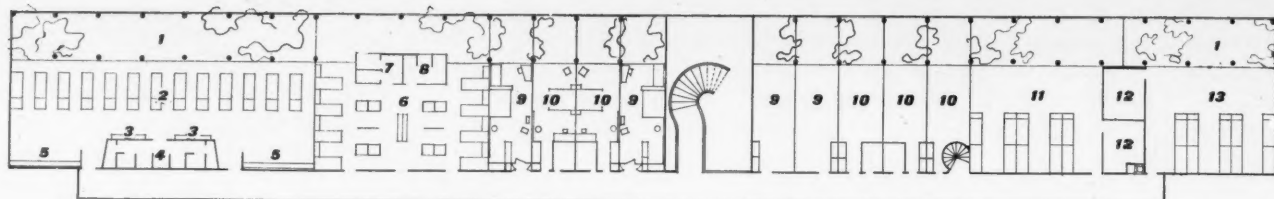


This holiday home for the hundred employees of the King Insurance Company of Brazil and their families is situated forty minutes by tram from the centre of Rio de Janeiro. Provision is made for week-enders as well as holiday-makers (twenty days is the length of the holiday for the staff of this company), and accommodation is provided free, in rotation. The site slopes steeply from the road on which is the entrance, the hostel being placed some way down the hillside, with a view over a natural stream and waterfall, to a valley beyond. The grounds are landscaped and include a swimming pool with bar and dressing rooms, a small lake, basket-ball, badminton, squash and tennis courts, and playgrounds for children. All the gardens were designed by Roberto Burle Marx.

In the design of the building care has been taken to cultivate a hostel as distinct from a hotel character. The entrance hall on the ground floor is equipped with a small reception desk, behind which is the telephone exchange partitioned off by a screen, which is enamelled soft pink. Also on the ground floor are the barber's shop, with glass shelves pale turquoise in colour, dressing rooms and lavatories for visitors, seven servants' bedrooms and the laundry. The servants' rooms are all equipped for married couples. The laundry, which has fluorescent lighting, is connected with the bedroom floor by a chute.

The stairway to the first floor is lined with toughened glass. The whole of this floor, except for the circular stairs and the central group of pantry, service stairs and kitchen, is open from end to end, with the various sections suggested rather than

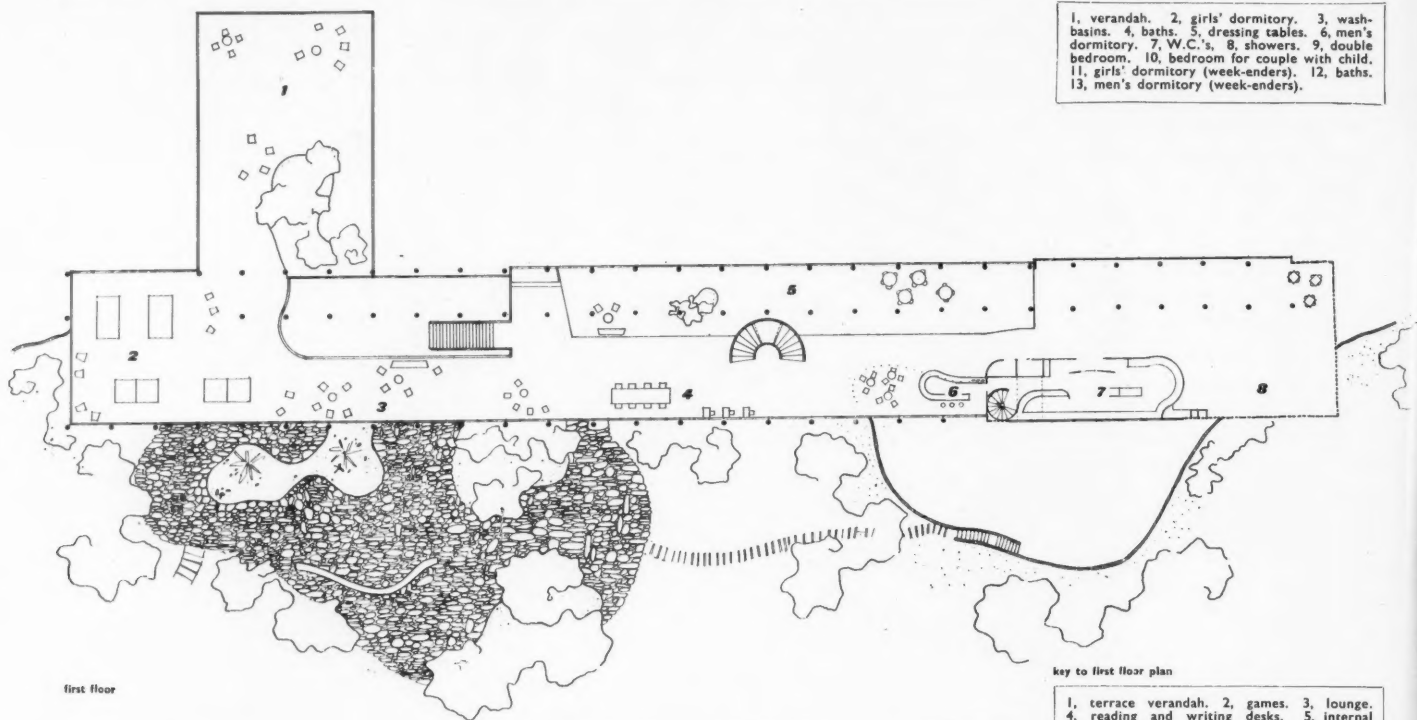
**HOLIDAY HOSTEL AT
RIO DE JANEIRO**



second floor

key to second floor plan

- 1, verandah. 2, girls' dormitory. 3, wash-basins. 4, baths. 5, dressing tables. 6, men's dormitory. 7, W.C.'s. 8, showers. 9, double bedroom. 10, bedroom for couple with child. 11, girls' dormitory (week-enders). 12, baths. 13, men's dormitory (week-enders).

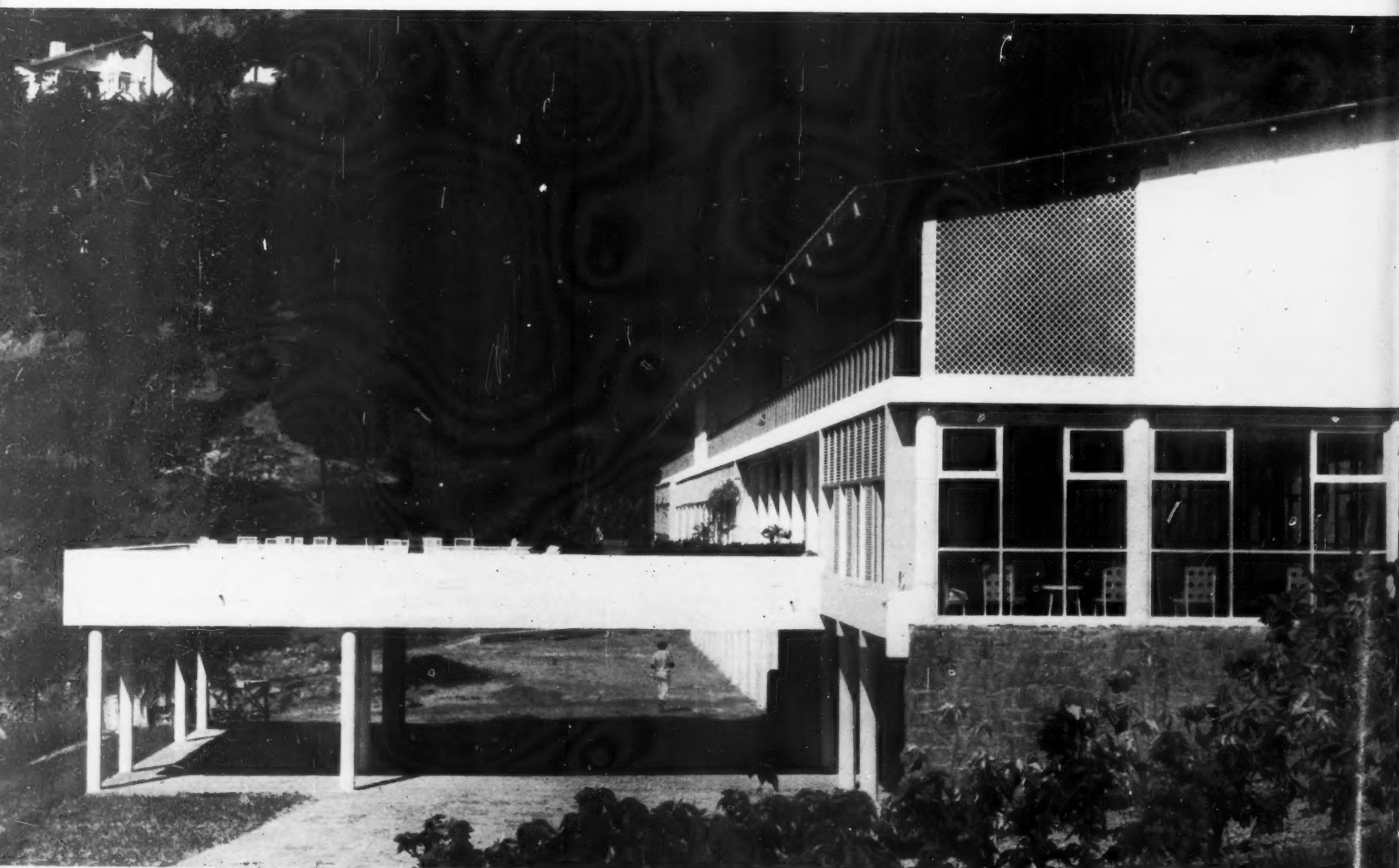


first floor

key to first floor plan

- 1, terrace verandah. 2, games. 3, lounge. 4, reading and writing desks. 5, internal verandah. 6, bar. 7, kitchen. 8, restaurant.

10 5 0 20 40 60 80 feet





3



5



6

2, the terrace verandah and north-west corner of the building. 3, the top of the main stairs at first floor level; the abstract mural (in ceramic mosaic) is by Paul Wernecke. 4, the entrance hall, looking east. 5, the first floor gallery along the south side of the building. 6, interior of the first floor, which is open from end to end.



7



section through site

7, the terrace verandah, with its garden, from the second floor. 8, the upper part of the building from the terrace, with a foreground of plants in the terrace garden. 9, the north front overlooking the valley.

defined. The terrace verandah, with its small garden, is floored with a strip-ceramic composition, resembling small tiles, which is also employed for the floor of the built-in verandah; the latter is equipped with fixed card tables and also contains growing plants. The kitchen contains a wall dresser finished on the restaurant side with opaque glass set in white-painted wood surrounds.

The second floor is divided into two sections, the southern for employees who have come for their twenty-day holidays, the northern for week-enders. The girls' dormitory, at the south end, contains thirteen cubicles and lavatories and baths with partitions of toughened glass in the middle. Cubicle partitions, which are bed-length, are of grey-painted wood; at either end of the dormitory is a section with armchairs and half-length wall mirrors with shelves and flexible arm-lights. In the men's dormitory there are no partitions, and the bathroom has showers

only. Certain of the private rooms are specially designed for couples with two children; the latter sleep on a small mezzanine reached by steps resembling a companion way. In the outer wall of each room there is a small service door by which a servant may remove clothes for pressing or cleaning, and replace them, without disturbing the occupants, and each room opens on to its own verandah. In the week-enders' section the private rooms are equipped in much the same way as those in the other section, but the dormitories have bunks in double tiers instead of beds.

Woodwork throughout the building generally is painted grey, as are also the concrete beams on the first floor. All trellis work is dusky pink, and window frames are blue; the jointing of stone work is also painted either pale blue or the same dusky pink. The entry floor is decorated with a mural in ceramic mosaic by Paul Wernecke.



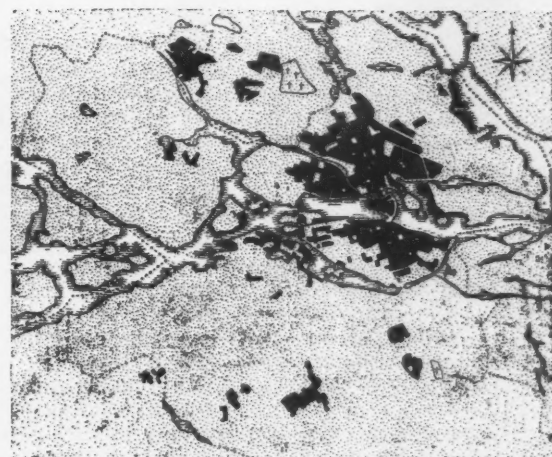
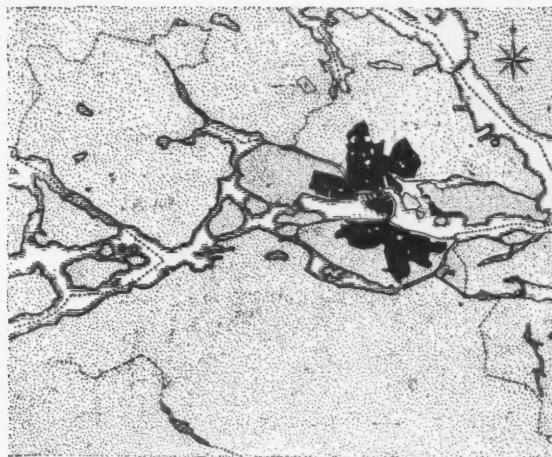
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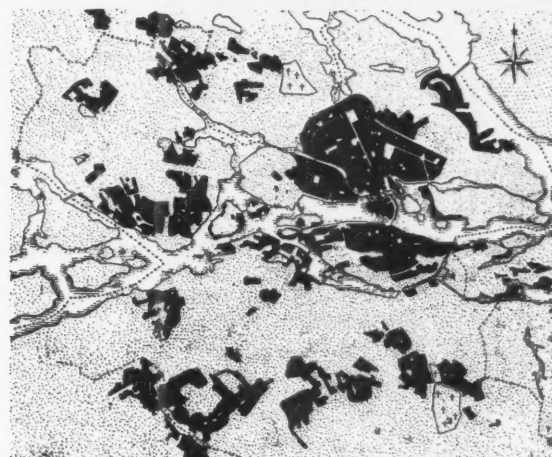
The landscaping of Stockholm's parks By H. F. Clark

Stockholm
1850-1914



SPACE BETWEEN BUILDINGS

1930-1943



Landscape architecture seems to be one of those arts which is peculiarly sensitive to political influences and faiths. The revolutionary and republican implications of the eighteenth century *Jardin Anglais* in Europe and the Whiggishness of the early rococo irregular garden have been pointed out often enough. The social democracy of the Scandinavian countries and particularly of Sweden is aptly expressed by the free style, sensitively controlled naturalism of

the Swedish park. The visitor is conscious of these values almost at once—the public squares decorated with standing pots and flower boxes bright with geraniums and petunias are indicative not only of a national pride in order and seemliness but also imply a highly developed sense of social responsibility. For it is only possible in a milieu where there seems to be no obvious class divisions into “we” the people and “they” our rulers, that the unselfconscious intimacy of a public square decorated like a private garden can be both created and maintained. For the landscape architect on his tour of Stockholm is at once struck by the seeming carelessness and inconsequence of meadows in an urban park, the oddness of the fact that no path has a clear and well-defined edge or verge, that garden shrubs are planted singly or in groups in grass and that clear unpolluted streams and pools are verged by untrampled reeds a stone’s throw from the tram-lined streets.

The effects which these methods achieve are—as is to be expected—delightful, but as ephemeral as the negligent charm of the field hedgerow and the country lane.

This sort of naturalism bears only a superficial resemblance to a contemporary tendency to obtain aesthetic satisfaction from textures, forms and movement solely for their own sake. The Swedish

rus in urbe is not a twentieth century revival of late eighteenth century naturalism. It has a functional or organic basis and is the product and result of a historical tradition plus certain modifying conditions.

Climate and geology have imposed limitations and difficulties. The climate of the Stockholm area alternates between the continental rigours of the Russian mainland and the milder maritime weather of Norway. Cold winters alternate with mild ones, warm dry summers with cool and rainy ones. But on the average the freshwater lakes round Stockholm are frozen 150 days in the year and the summers are short, hot and comparatively rainless. Stockholm, too, is built on an extensive granite massif. Outcrops of grey granite are everywhere visible and inescapable. The top soil is consequently shallow and light, supporting the characteristic vegetation associated with forests of fir, pine and birch. The cultivation of lawns of the quality of English turf is, therefore, extremely difficult. Shrubs which are hardy in this country have to be specially protected against the severity of the winter, and the surfaced gravel paths which are common to all English parks have too high a maintenance cost to be practical. But in spite of these rigorous conditions, the early eighteenth century palace and castle gardens which have been preserved show that climatic conditions alone are



Stockholm is built on an extensive granite massif, a typical stretch of which is shown above. The conditions it imposes have contributed largely to the sensitively controlled naturalism of the Swedish style in park and garden design.

only responsible for modifications of a particular style and are not alone the reason for its invention. Up to the end of the eighteenth century, gardens and open spaces were laid out in the style characteristic of Le Nôtre. The grounds of the summer palace of King Gustavus III at Drottningholm, laid out by Nicodemus Tessin the younger, are a good example of how the exuberance and extravagance of the Grand Manner were modified by the rigours of a climate which made necessary the boxing up of marble statuary and the straw thatching of clipped yews.

A period of dissatisfaction with royal prerogatives which ultimately led to the dethronement of Gustavus IV and the adoption of the new democratic constitution of 1809 appears approximately to have coincided with the importation from England of the picturesque æsthetic and the landscape park.

Superficially it might appear that the landscape movement, as it developed in Sweden, was wholly derived from English sources and that the link between contemporary Swedish practice and our own is the work of that eighteenth century Swedish designer Frederick Manus Piper whose plans are reproduced in these pages. But another great influence on the Swedish tradition cannot be overlooked. I am indebted to Dr. O. Sirén for reminding me of the close link that had previously existed between Sweden and China, through contacts made by Swedish trading companies in the Orient, and also that Sir William Chambers had many close associations with Sweden.

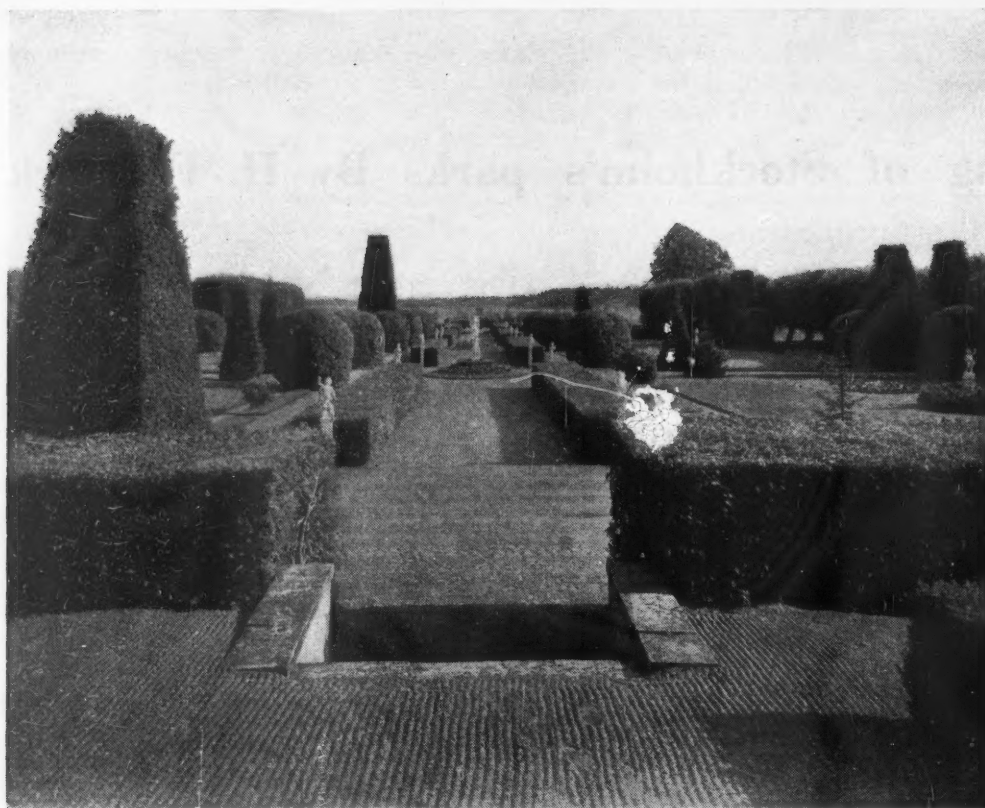
It was to Sir William Chambers that Piper was sent in 1772, by Count Schaffer, his patron, to study the art of gardening in the Chinese manner from that authority on Sharawadgi. He remained in England until 1780, making his careful measured drawings of the grottoes at Stourhead and Pains Hill and the sketches of these and other parks now in the Academy of Arts in Stockholm. For a brief time on his return he enjoyed the royal patronage and favour of Gustavus III and was employed in preparing plans for a new royal park at Haga and the reconstruction of the gardens of the king's summer palace of Drottningholm. The plans were never carried out. In 1784 he was replaced as royal gardener by the Frenchman Desprez, whose monarchical renaissance style was more to the king's taste.

It is probable, therefore, that English influence on the Swedish tradition must have been exerted chiefly in the nineteenth century. J. C. Loudon, in the *History of Gardening* contained in his *Encyclopedia* (1834), did indeed remark that "the English taste" was not likely to be adopted in either Sweden or Norway, "because they already possess much greater beauties of that kind which is the aim of landscape-gardening to create, and with which those created by art would not bear comparison."

Artless nature-copyism has, of course, as little to do with the Swedish taste to-day as it had with the English taste of Loudon's period. One can detect, in the work of their contemporary designers, a respect for and an understanding of plant material which might derive from two main sources.

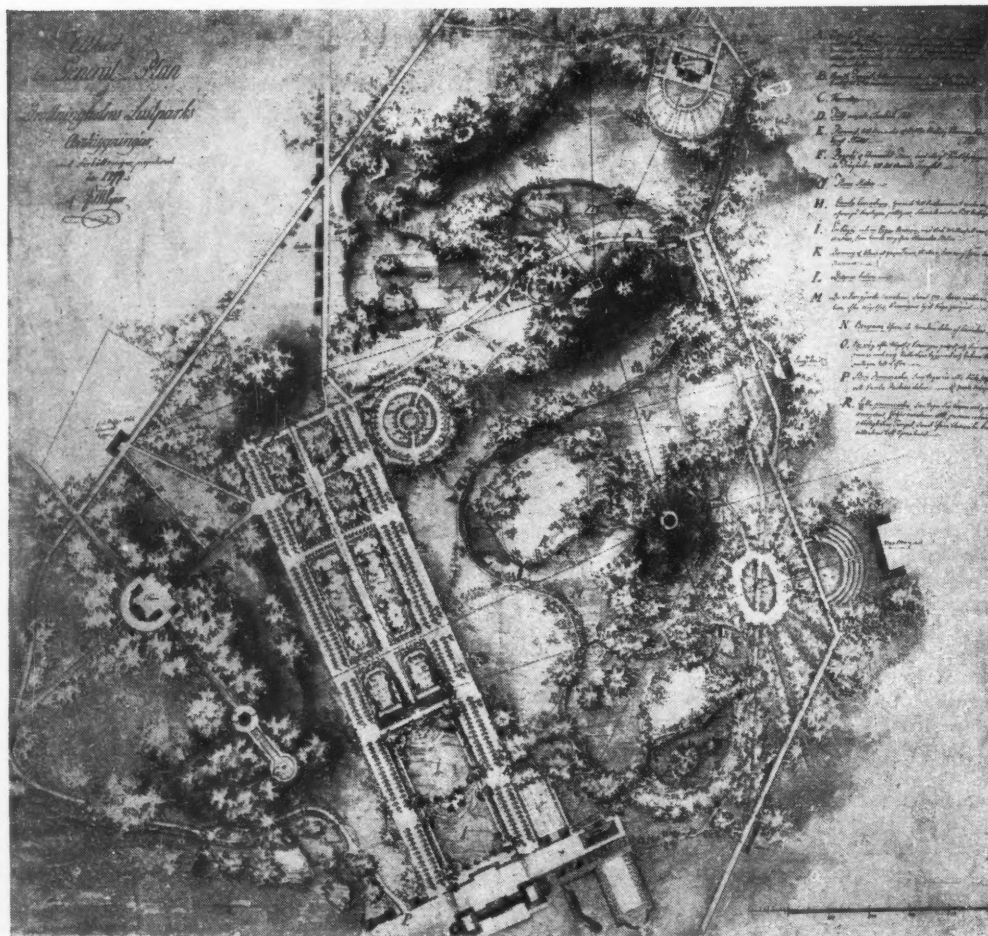
The free planting of flowers and shrubs follows the teaching of our own William Robinson so closely that it must be more than mere coincidence. Also, Swedish designers have successfully absorbed the lessons to be learned from the Japanese. Their sensitiveness to texture, the studied simplicity of their effects and the restraint and economy in the use of material in their park layouts are evidence of the same respect for and intimacy with Nature as is expressed in Japanese gardens. The interest in plant forms of a large section of the Swedish people is shown by the great popularity of interior plant decoration and the almost universal use of exterior and interior plant boxes in their homes and public buildings.

In short, the design and layout of open spaces



Sandemar Manor

Above, Sandemar Manor. This eighteenth century castle garden in the style of Le Nôtre by Jean de la Vallée is typical of most of the castle and palace gardens of that period in Sweden.



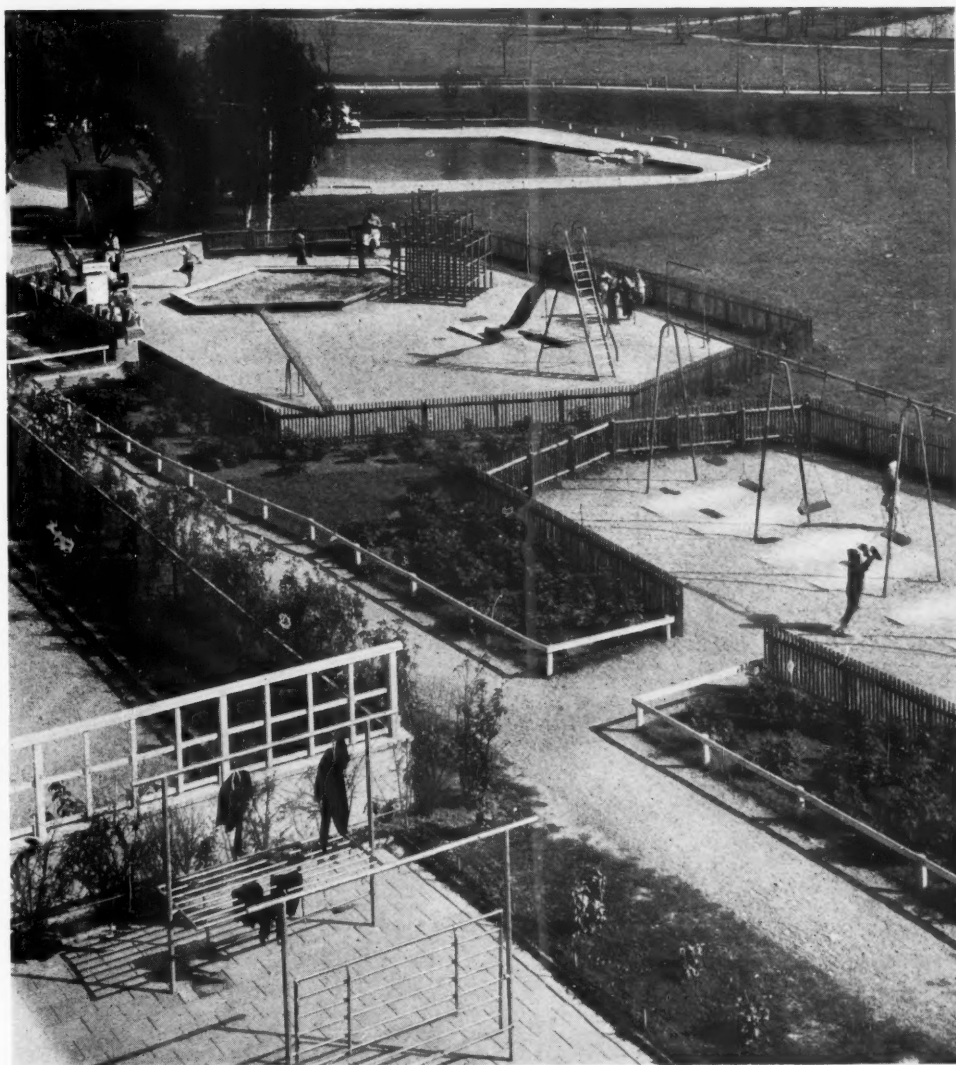
Drottningholm

Above, the Palace of Drottningholm. This plan is by Frederick Manus Piper. Piper's Jardin Anglais, which should be compared with another example of his style on page 197, lies side by side with a garden in the French manner by Nicodemus Tessin the younger.



CHILDREN'S PLAYGROUNDS

Children's playgrounds in Sweden are designed and equipped on the assumption that children are persons whose activities it is a pleasure to watch. 1, bathing and paddling pool in the Fredshällsparken by Lake Mälaren. 2, climbing blocks in a playground.



3, children's playpark in a housing estate, with fitted playground, sandpit, paddling pool, etc. 4, play equipment which includes footballs, stilts, skittles and miscellaneous oddments for making things.



PARKS AND CAFES

Stockholm park planting owes something to William Robinson, something to the Japanese, something to the English landscape tradition, and a great deal to local conditions. 5, rill and pool in a city park. 6, naturalistic bulb planting in the heart of Stockholm. 7, a characteristic waterway. 8, seat under a pergola with climbing *Maurandia scandens*. 9 and 10, two examples of open-air cafés with plant decorations. 11, park seats in the Kungsträdgården. 12, seats in Berzelii Park.



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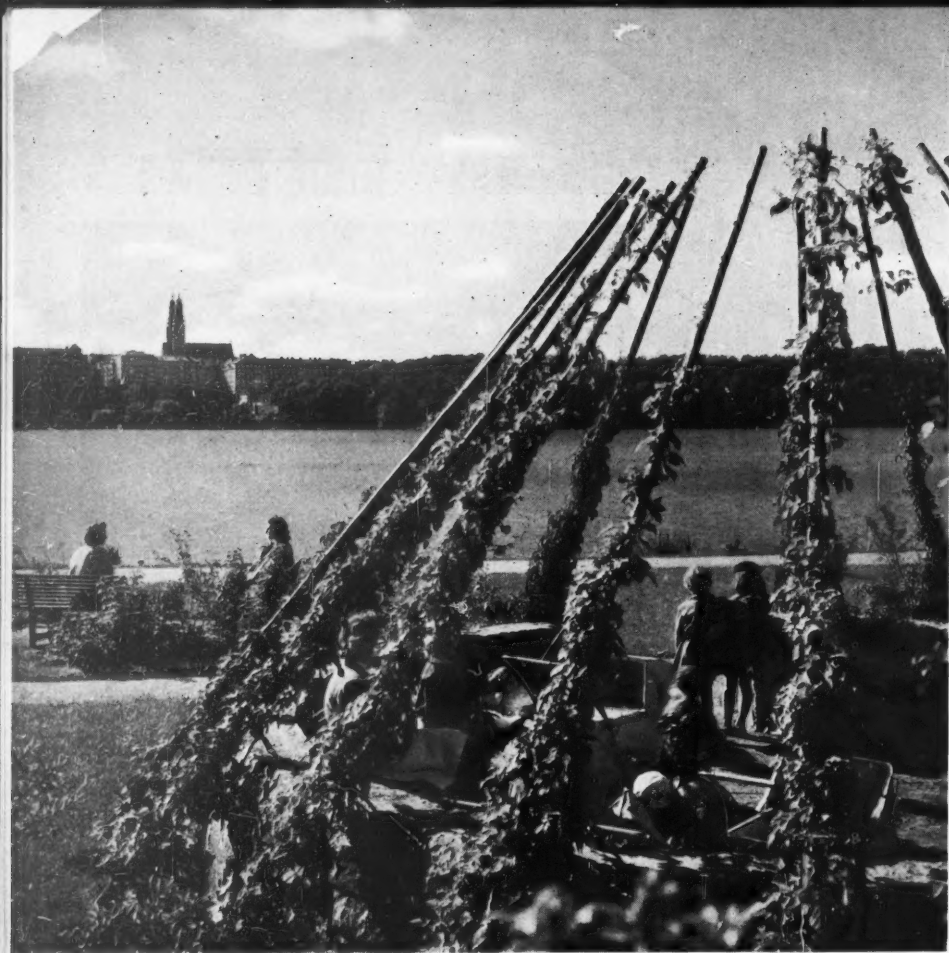
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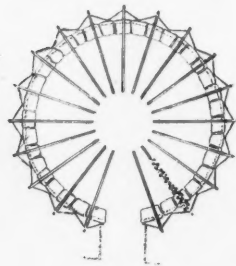
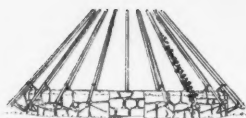
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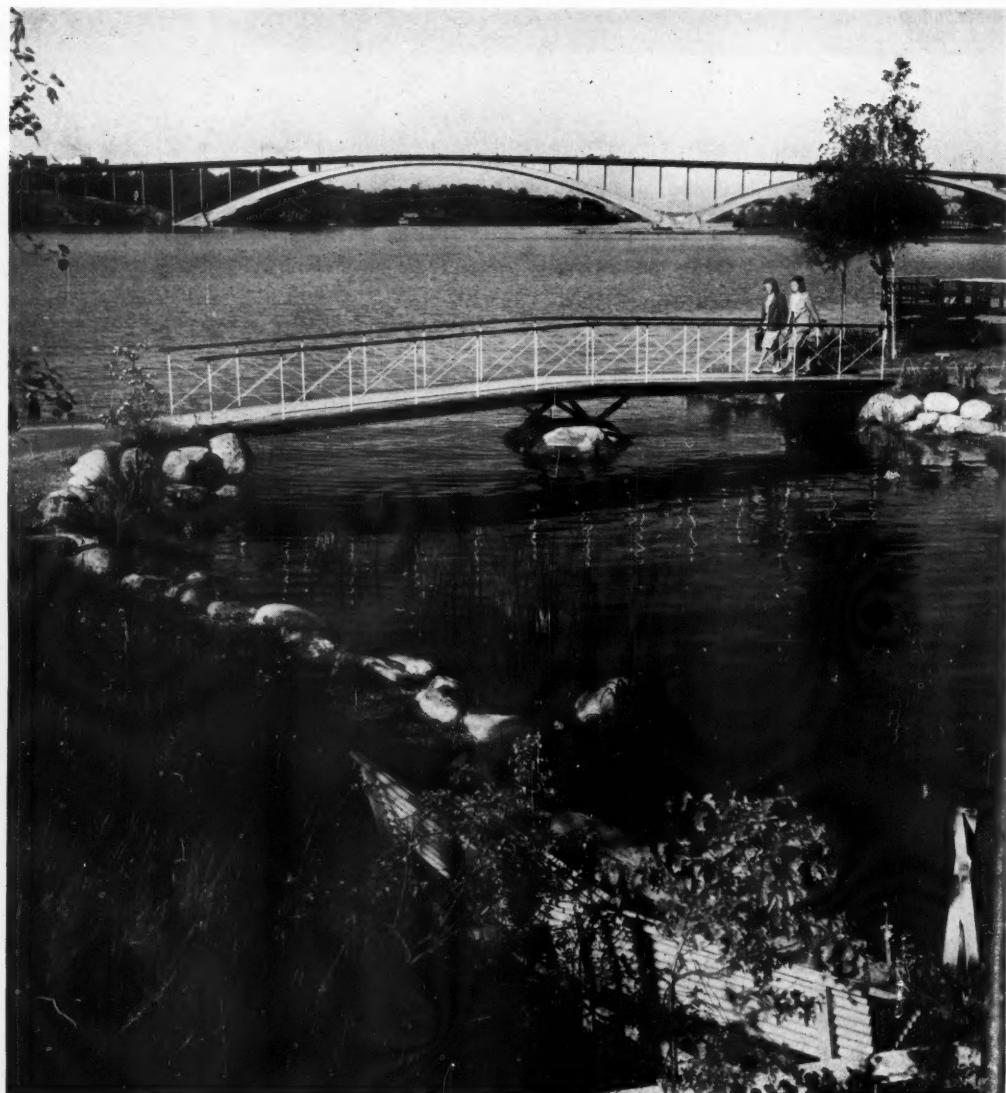


LAKESIDE WALK

The area along the margin of Lake Mälaren whose landscape treatment is illustrated on this page is several hundred yards wide and about a mile long and is linked to a series of recreation parks. 13, one of the small enclosed playgrounds for children which are provided at regular intervals. 14, a timber pier jutting out into the lake. 15, one of the inlets which break the line of the bank and bring land and water into close relationship. 16, irises and other water-loving plants along the margin, which is loosely defined with boulders. 17, a covered shelter over the water.



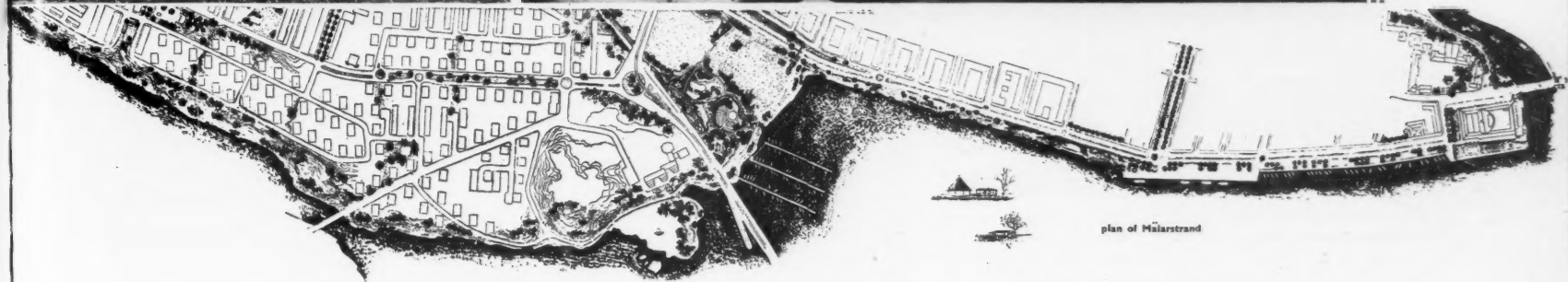
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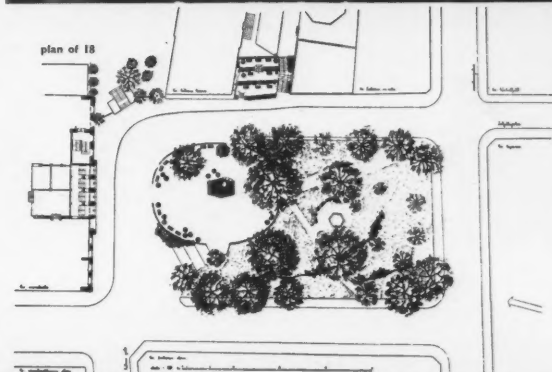


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THE SQUARE AS QUADRANGLE

In *A Square for Every Taste* (October, 1947) THE ARCHITECTURAL REVIEW demonstrated with London examples the way in which Britain's squares could be made to serve life as it is lived in our cities to-day. In Stockholm the integration of square design and the pattern of life in the city has in many cases already been brought about. The Swedish type of democracy is different from the English, and in consequence its visual results are different too; of the two examples shown one might be classified as a children's public square while the other is popular—monumental in treatment. 18, *Mosbacketorg*, in the older part of Stockholm. 19, an open space by the water-side dominated by a statue by Carl Milles.



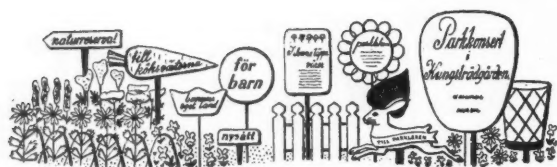
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EXTERIOR FURNISHING

The urban landscape of Stockholm owes a great deal to the carefully considered detail of its exterior furniture. 20, the bandstand outside Berns' café in Berzelii Park. 21, iron seats, standard in Stockholm's parks. 22, a coffee and sweet kiosk. 23, seats copied from a nineteenth-century cast iron seat found by Holger Blom in a park store shed. 24, informal street corner decoration, with awnings, flower boxes, and precast concrete plant containers designed by Holger Blom. 25, concrete plant containers in the Nybroplan. 26, a demountable bandstand of wood with canvas awning.



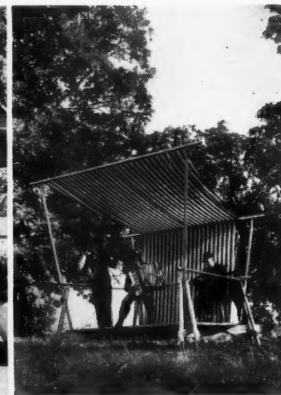
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in and around Stockholm seems to have been derived from an attitude which has discarded the classic Grand Manner for a collective communal approach to their playgrounds and parks which seems broadly sociological rather than specifically horticultural or architectural. In other words, the work of Swedish planners has a pleasant air of unobtrusiveness about it, and the appearance of being less a display of individual talent and ingenuity than the expression of popular appreciation and understanding of a way of life, in which pomp and ceremony and parade have little part. This is well illustrated by the use and placing of sculpture in the squares and parks. In Stockholm and in other Swedish cities examples of the Carl Milles school are placed at eye level in an informal setting. In general, they are not portraits of the great, raised on high plinths, above the heads of the common citizen.

The Stockholm park system is unlike those of most other capital cities in that their open spaces are not carved out of areas which have been previously developed, but are virgin territory which for one reason or another has been preserved from exploitation or development. It is a system which is the result of far-sighted planning over a number of years by local planning authorities.

A study of the four comparative plans of Stockholm (p. 189) shows its rapid growth between the years 1914 to 1943. It will also be seen that control has been exercised over building development in such a way that adequate open spaces have been retained around the built-up areas and along arterial roads.

These open spaces seem to consist of what we would call Neighbourhood Parks. They are areas adjacent to new housing estates which are developed as communal playgrounds for adults and children. For the children there are playhouses for indoor games, playgrounds equipped with the usual apparatus and large irregular shaped ponds for paddling and bathing. The amenities for adults chiefly consist of football grounds, an outdoor stadium for meetings, concerts or open-air plays and areas for walking or picnicking. These open spaces are linked by parkways which, unlike their more sophisticated counterparts in the U.S.A., wind through unspoilt native scenery of granite outcrops, pine and spruce woods and groups of silver birch. Flowering trees and shrubs seem, fortunately, to be confined to urban decoration. This Park System is still in an early stage of development. Many of the projects are uncompleted, particularly the open-air stadiums, which are to be a standard feature of all parks.

There are no large central parks in the city itself comparable in acreage with other European capitals or, indeed, with Malmö in the south of Sweden. But this is more than offset by ease of access to such playgrounds as Skansen and Rålambshovsparken and the park by the waters of Lake Mälaren. Stockholm is built on a series of islands at the meeting place of Lake Mälaren and the waters of the Baltic, and these wide stretches of open water permeating all parts of the city, reflecting the clean clear northern sunlight, give the city a sense of spaciousness possessed by few other European capitals.

A typical park in a residential area on the outskirts of the older city would be Rålambshovsparken, which is a wide open stretch of turf framed by groups of trees linking the newly developed and landscaped Mälärstrand and the children's park and recreational grounds of Fredhällsparken. The Rålambshovsparken is scheduled as a site for an open-air stadium for dramatic entertainments, dancing, concerts, or church services. It is typical because it is as unlike an English urban park as a village common is unlike the manor gardens. The Stockholm park has, in fact, much in common with the English village green in its uses. It is

conceived as the common-land of the district and used for all the varied activities which this implies.

Perhaps the most interesting examples of open space development are the children's playgrounds and the famous Nord Mälärstrand. There can be few other countries in the world where children have such a good time as in Sweden. And town children—especially in Stockholm—are most proudly catered for. Special sections in all parks are set aside and equipped for children's games. These are not like the small asphalted children's gymnasiums of the London parks, but are miniature parks designed in scale, and provided with paddling pools, and all kinds of amusing and imaginative devices. Some of the most interesting are the small enclosed play-pens for under fives placed at frequent intervals along the Mälärstrand and the indoor playhouses which are a feature of most housing estates. These are usually typical old Swedish timber houses which have been taken over and adapted for this purpose. Each contains all kinds of games rooms and a canteen and is, of course, equipped with furniture to scale.

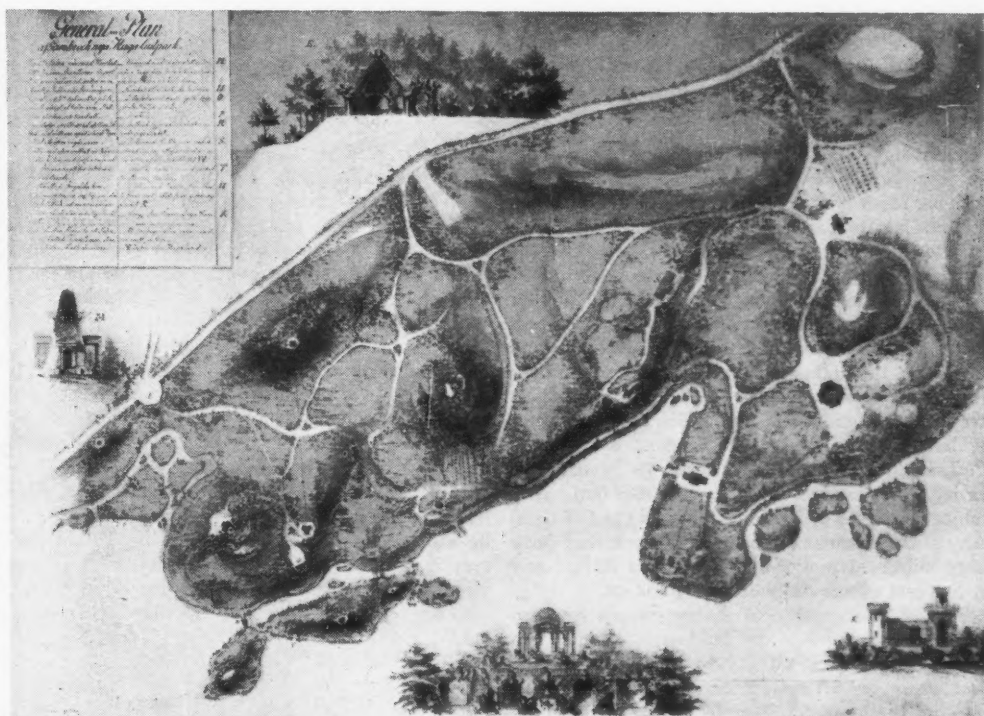
What is perhaps of especial interest to ourselves is the treatment, by the Stockholm Parks Department, of the margin of Lake Mälaren. The Mälärstrand is an area a few hundred yards wide and about a mile long between a housing estate, consisting of blocks of flats, eight to nine stories high, and the lakeside. This might have been treated as an urban, tree-lined, terraced promenade, but has instead been landscaped. The success or failure of the result is a matter of opinion. But, again, it should be remembered that the Mälärstrand was constructed for recreation, for the casual evening stroll, for mothers and their children and for picnic making. Here the lake water and its margin interpenetrate and intermingle. Small inlets percolate the banks, timber piers and

summer houses on piles jut into the lake. The margin is loosely defined with casually placed water-worn boulders or groups of reeds and water-loving plants and the only floral decorations are naturalistic groups of indigenous Swedish wild flowers. The effect is intimate, casual and charming, and is typical of the very tendencies which I have attempted to analyse at the beginning of this article.

It is also, perhaps, for these reasons that the Parks Department have been so successful in the layout of temporary open spaces and in street corner decoration. It is in the decorative arts that Swedish designers display their greatest talent. Holger Blom's famous portable gardens—those precast concrete circular plant containers arranged with well-designed, brightly painted park seats by tram and bus stops, around telephone booths and in casual corners of the city—are by now too well known to need further description. But the same high level of design is displayed in the textures and patterns of paving material, the design of waste paper and rubbish containers, of coffee stalls and public notices.

The point to be remembered is that this is not merely a display of virtuosity by individual designers, but is also evidence of a high general standard of appreciation on the part of those for whom these amenities are designed. The universal enthusiasm for window-gardening and use of plant material for indoor decoration in the Scandinavian countries is evidence of this standard. The love of flowers is a taste to which the people of most nations lay claim and is as jealously guarded as the reputation for a sense of humour. But the Swedish people and the Danes show real evidence of their regard for plants.

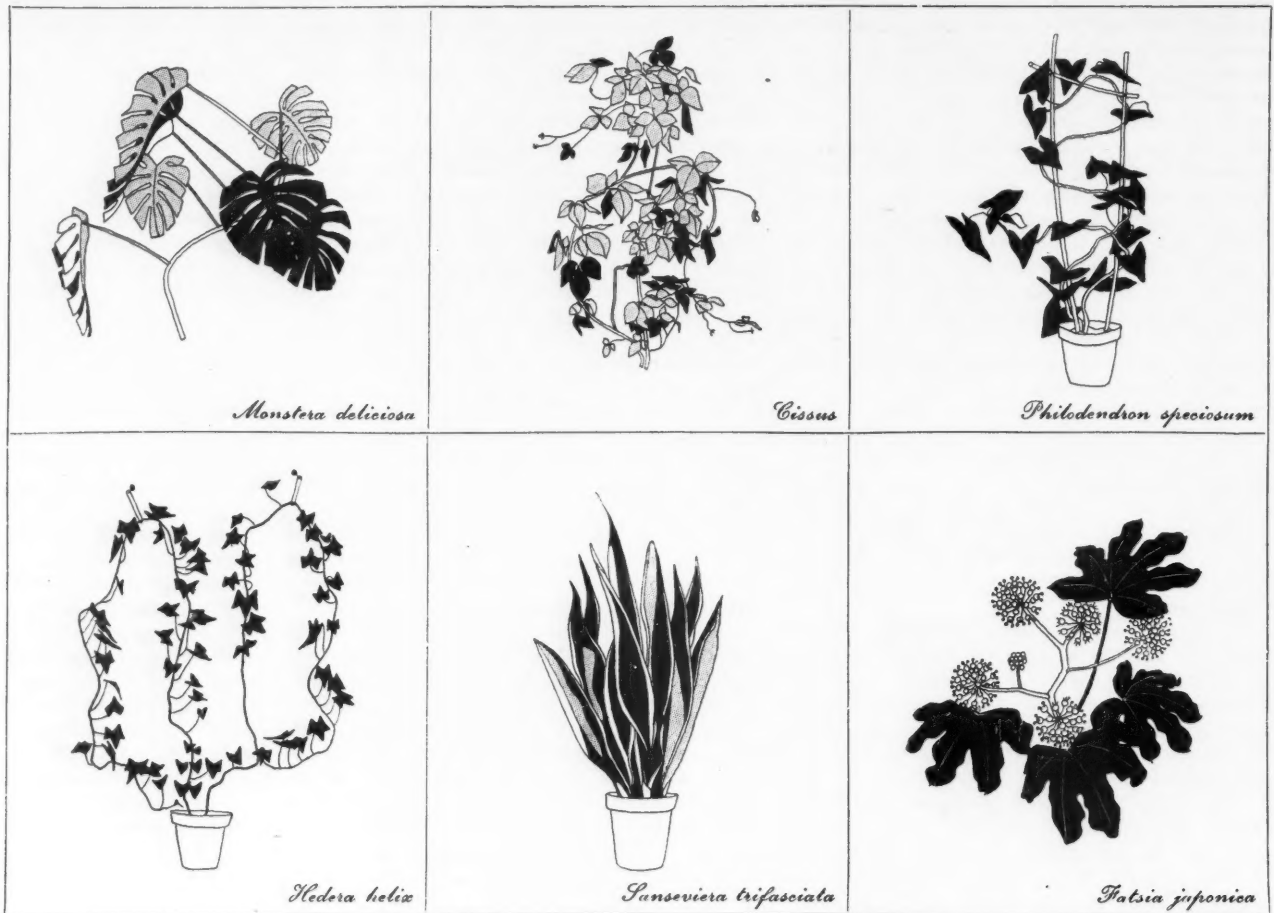
In England, the boarding-house aspidistra and the pot plants in cottage windows are all that



Haga

Above, the park at Haga. This plan, which is by F. M. Piper, shows, as does the other example of his style on page 190, an adaptation of the English landscape park such as was fashionable in late eighteenth and nineteenth century Europe. Piper is particularly interesting, for his work is not only the meeting ground between the English and the Swedish landscape traditions, but to a large extent is also the inspiration of much contemporary Swedish landscape work.

The decorative plant in Sweden



Above are a few examples, drawn by Gordon Cullen, of the most popular plants which are used in Sweden for the decorative effects of their foliage. Their chief advantage, in indoor decoration, lies in the fact that they withstand heat and lack of direct sunlight.

remains of a fashion that is almost moribund. In the Scandinavian countries, however, this fashion rages with undiminished vigour. It can be seen at its best in the restaurants and cafés in Stockholm, from the most expensive to the universal Norma's, the Lyons of Stockholm.

The plants used for foliage effects are the familiar sword-like *Sansevierias*, *Fatsias* or the castor-oil plant, *Tradescantias*, the succulent *Euphorbias* and *Crassulas*, the fantastic *Monstera deliciosa*, and the striped *Peperomia Sandersii*. The chief climbers are the *Cissus* and *Rhoicissus*, which are everywhere evident, *Hoya Carnosa*, *Scindapsus aureus* and *Philodendron speciosum*. These, as well as a variety of ivies, are only a few of the half-hardy subjects used for decoration. Though most of them have no spectacular or colourful flowers, they have more subtle attractions, in form and foliage and in textural effects on plain wall surfaces.

Finally, the great contribution which Swedish designers have made to landscape architecture is the gift of new vitality to the plan. In the best examples of modern Swedish draughtsman-ship in the now familiar technique we can see how sensitively the draughtsman has explored the intricacy of the tree trunk, how the textural quality of shrubs and plant material generally and paving stones have been emphasized and contrasted. These plans reveal to the technician and the layman the rich and varied possibilities of plant forms in a way in which the more conventional symbols fail to do. They are also, of course, a statement of aims and ideals. They are composed to comply with a formidable list of requirements from clients who share the artist's enthusiasm for the purposes for which the plan

was made, and are also the result of practical and theoretical experience. In other words, the pattern evolved, in the free-style contemporary Swedish plan, is a human pattern fulfilling actual social needs. All its implications are contained, I think, in the following quotation. The author is Jean Jacques Rousseau, and he is explaining the vagaries of the new and revolutionary English style garden in the 1760's.

"How will a man of taste act . . . who is inclined to take a walk before his house? He will make it so convenient and agreeable that he may enjoy it every hour of the day, and yet so simple and natural that it will seem as if he had done nothing . . . his walks will be somewhat irregular like the steps of an indolent man, who saunters . . . he will not be anxious about opening distant perspectives. The taste for perspectives and distant views proceeds from the disposition of men . . . who are never satisfied with the place where they are."



On the right a typical litter-bin, designed in the Stockholm Parks Department, and distributed, along with a few other standard designs, throughout the city.



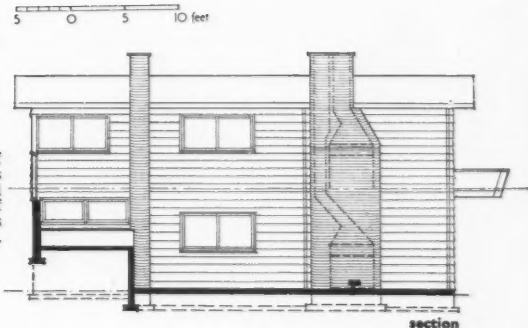
TWO-FAMILY HOUSES AT SEATTLE

PAUL HAYDEN KIRK: ARCHITECT



The site of these three houses at Seattle, U.S.A., is on the west side of a city street and slopes away to the back. The trees, which have all been left standing, are maples, with one large elm. The slope of the site has been met by providing two storeys on the garden side and one storey on the entrance side. The houses are laid out with service yards between. The rear elevations overlook the public park and paths lead directly to the park recreation facilities, tennis courts, etc. Each house contains one flat at street floor level with two bedrooms and one at the lower level with one bedroom. Exterior walls are of rough sawn cedar siding stained grey, roofs of mopped-on bitumen. Wood surrounds are painted apple-green and vermillion. Internally, walls throughout are plastered and trowelled smooth; ceilings of living rooms and bedrooms are insulated with fibre board. Floors of living areas are of hardboard, while those of working areas are linoleum-covered. Every flat has a brick fireplace and its own electric water-heating equipment and forced air oil burners for heating. There is one common laundry and furnace room to each house.

1, street fronts of two of the houses; entrance halls have front walls of fixed glass. 2, the garden side of the houses, with balconies to the upper living rooms.

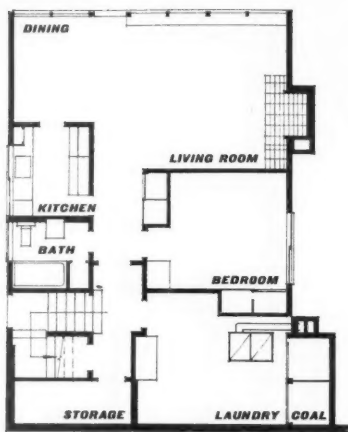




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TWO-FAMILY HOUSES AT SEATTLE

3, another view of the rear elevations. 4, a street level entry, with glass wall and stairs to lower floor. 5, an upper floor living room looking out on to the park.



Lower floor plan



Upper floor plan

5 0 5 10 feet



4



5



John Martin

AND METROPOLITAN IMPROVEMENTS*

By Thomas Balston

THE rapid expansion of London after the Napoleonic Wars to over a million inhabitants made the water supply from the New River quite insufficient, and by 1827 more than half the houses were supplied from the Thames, which was also the common sewer of London. As early as 1821 public agitation had caused the House of Commons to appoint a Select Committee on the subject, and in 1827 it was followed by a Royal Commission "to inquire into the State of the Supply of Water to The Metropolis." The problem was picturesquely stated by Dr. James Johnson in *The Medico-Chirurgical Review*, vol. iv:

"We sneer at the delicacy of the Hindoo who slakes his thirst at the same tank where his neighbour is sacrificing to Cloacina; but what shall we say to the delicate citizens of Westminster who fill their tanks and stomachs with water from the Thames at that very spot into which one hundred thousand cloacae, containing every species of filth and all unutterable things, are daily disgorging their hideous and abominable contents? It is absolutely astonishing that, in a metropolis whose inhabitants pride themselves on delicacy and cleanliness, a practice should obtain at which posterity will shudder if they can credit it. We do not believe that a parallel instance of bestial dirtiness can be cited from any part of the globe."

Among the Royal Commission's witnesses was John Martin, already famous as the painter of *Belshazzar's Feast* (1821). He was a householder, living with his wife and six children at No. 30, Allsop Terrace, New (now Marylebone) Road, but his interest in the matter, as he naively told the Select Committee on Metropolitan Sewers (1834), had been first aroused more by æsthetic than by practical considerations. "It was a custom of mine," he told them, "to take very long walks in the country in the direction of the River Colne. There was a pleasant valley between Hanger Hill and Harrow, and that valley appeared to me so very beautiful that I thought it only wanted a river to make it complete. At that particular time the question of supplying London with water was agitated, and the quality of the water of the Thames was so bad as to lead me to see if there was a line by which the River Colne might be brought to London directly from Denham." But though æsthetic possibilities will be found to run through all his subsequent plans, it was the fundamental problem which quickly obsessed him and caused him for the next quarter of a century to spend, at his own estimate, two-thirds of his time and energy and far more than he could afford of his money in an almost single-handed campaign to purify London.

Before 1827 nothing is known of Martin's having any particular interest in the planning of London except two splendid sepia drawings in the Print-room of the British Museum depicting a proposed Wellington Memorial Bridge to be erected over the New Road between Portland Place and Regent's Park. But, his interest once aroused, though he was very busy painting his *tour de force*, *The Fall of Nineveh*, the largest picture he had yet attempted, he worked with such speed that, before the Royal Commission held its last sitting in March, 1828, he could present it with his first pamphlet, *Plan for Supplying the Cities of London and Westminster with Pure Water from the River Colne*, accompanied by two maps. The water was to be taken from the Colne at Cowley, fourteen miles from London, and brought by an aqueduct following the line of the Grand Junction Canal to Paddington Green, where it would fill a reservoir 80 or 90 feet above the Thames level, from which it could be distributed without any pumping to all the western districts of London. As the water would more than suffice for the needs of the householders, part of the

surplus would be taken off before reaching Paddington to fill a bath, 200 by 100 yards: "This would permit a thousand persons at once to enjoy the comfort and salubrity of bathing, for which most desirable purpose there is at present no convenience. The bath may be surrounded by small wooden boxes for the use of bathers, and for this expense a remuneration would be afforded by the contribution of a very small sum for each bather. The whole might be surrounded by a plantation."

A further surplus, after passing through the reservoir, could form an ornamental water, in front of a range of proposed buildings on the western extremity of London which would overlook Kensington Gardens and Hyde Park. Thence it would pass under the Uxbridge (now Bayswater) Road into the Serpentine, "at present the receptacle of all the filth and drainage from Kilburn Hills, Maida Vale, Bayswater, etc." and so on, via a waterfall, into Hyde Park where it would spread into another lake with another waterfall. From Hyde Park it burrowed into the gardens of Buckingham Palace where it "might be able to burst out as from a natural cavern," and form another lake. "Passing under Constitution Hill, and giving motion and wholesomeness to the water stagnant there, the current may be conveyed under the Mall into the ornamental water now forming in St. James's Park, at the two extremities of which it is proposed to introduce fountains." And finally this hard-worked liquid would flow into the Thames at Whitehall Stairs.

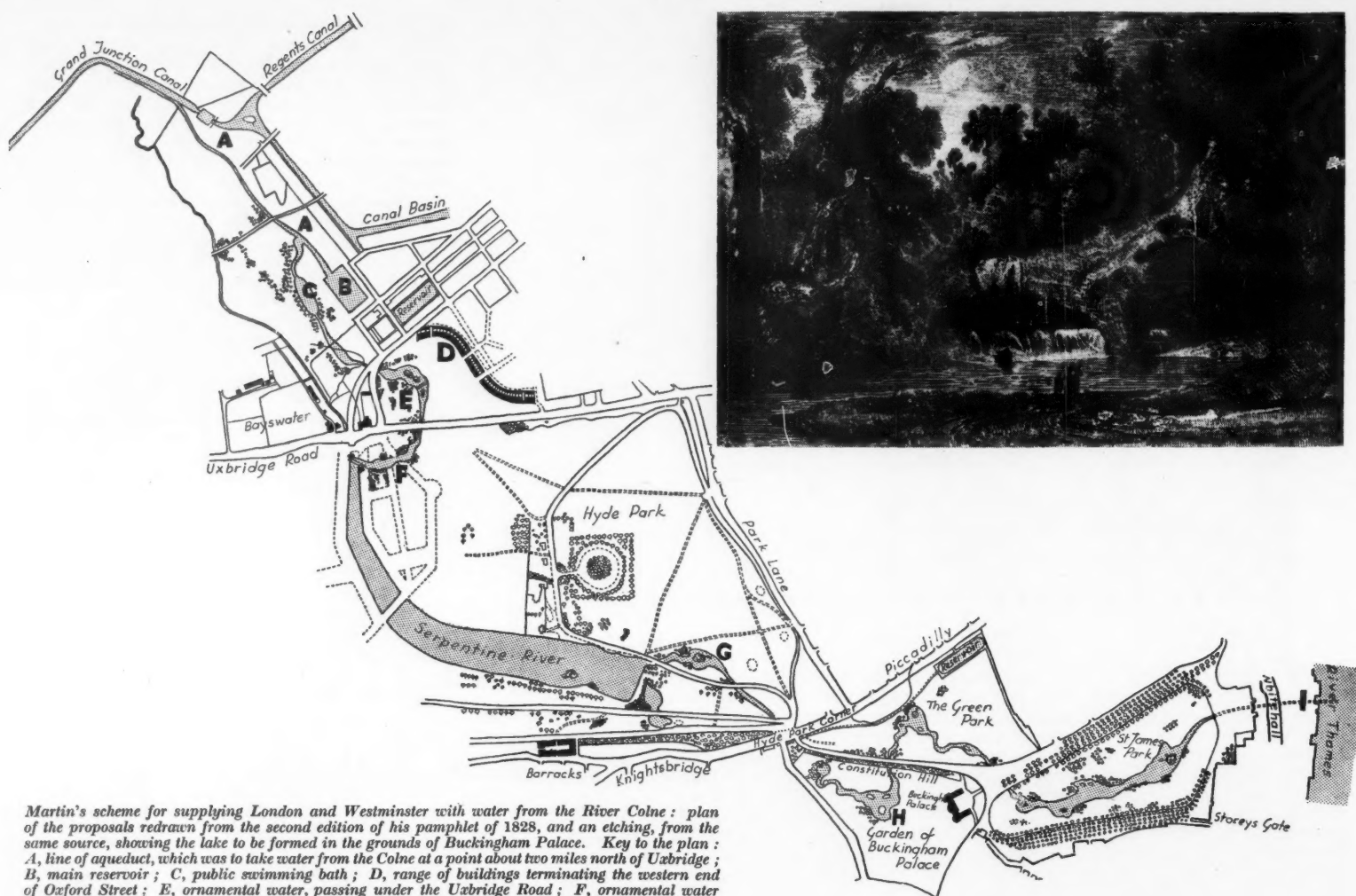
No copy of the first edition of this pamphlet has been found; but a second edition, titled *Mr. Martin's Plan*, appeared in October, enriched by seven etchings. Four of them represent beauty spots on the proposed watercourse from Paddington to Whitehall, and the other three are diagrams of floodgates, fences, filters, waterwheels, quays, etc., showing that Martin was shirking none of the practical details. The plan itself has undergone no change except that the water was now to be taken from a point near Denham.

The next year (1829) Martin published *Outlines of Several New Inventions*. The first five are concerned with ships and mines, but the sixth is "A Second Plan for Supplying London with a purer water." He still thinks that the best source would be the Colne, but, in view of the opposition of mill-owners and others with vested interests in the river, he proposes to take the water from the Thames at a point above Millbank, after prohibiting the discharge of any sewer higher up the river and constructing a dam, with two locks, below the point so that no sewage could be washed up by the tide. Even so, the Thames water would not



* Condensed from *John Martin: his Life and Works*, to be published shortly by Duckworths.

Although all Martin's plans for London are ostensibly utilitarian, he came to town-planning by the visual approach. This design for a Wellington Memorial Bridge over Marylebone Road is the earliest evidence of his interest in the subject.



Martin's scheme for supplying London and Westminster with water from the River Colne: plan of the proposals redrawn from the second edition of his pamphlet of 1828, and an etching, from the same source, showing the lake to be formed in the grounds of Buckingham Palace. Key to the plan: A, line of aqueduct, which was to take water from the Colne at a point about two miles north of Uxbridge; B, main reservoir; C, public swimming bath; D, range of buildings terminating the western end of Oxford Street; E, ornamental water, passing under the Uxbridge Road; F, ornamental water running into the Serpentine; G, ornamental water in Hyde Park, with an artificial waterfall; H, ornamental water in the gardens of Buckingham Palace, "entering the West End of the Gardens through an opening formed in imitation of a natural Cavern, overhung with Plantation" (as shown in the etching); I, line by which the water runs out of St. James's Park to empty itself into the Thames.

be as pure as the Colne's, and it would be necessary to pass it through a filter into a big reservoir.

Three years later (1832) the demolition of Old London Bridge suggested alterations in the scheme which he embodied in his fourth pamphlet *A Plan for Improving the Air and Water of the Metropolis*. London Bridge, he said, had acted as a breakwater,

and when its demolition was completed, the water would be so low at ebb tide as to render navigation impossible, and to expose the river-bed, the exhalations of which would be very injurious to health. He therefore proposed to move his dam to below the Tower, making the river above it "a beautiful calm sheet of water, and an admir-

able dock." But the chief interest of this pamphlet lies in its giving the first indications of a valuable scheme which eventually solved the problem of London's sewage.* His idea was that the sewers should no longer discharge into the river but into two enormous iron sewers laid along the banks, which would conduct the sewage to "grand receptacles" below the City from which it could be distributed by canal in covered barges to agricultural districts. He also proposed to build quays above the sewers and "where there is anything disagreeable and unsightly, such as a coal-wharf, a Colonnade or Arcade should be erected upon the quay, with a flight of steps leading to the top. Thus the quay would be continued above as well as below, and double space, with greatly increased beauty, would be gained."

The centre of his interest had now passed from the water-supply to the sewage. "I do not consider," he wrote, "the principal merit of my plan to consist in merely preserving the river from pollution, but in saving the manure. If the largest portion of the richest manure is thrown away, where is the supply for keeping up the produce of the land to come from? Do not the Chinese, the Japanese, the Tuscans, the Flemings and the French most scrupulously save every particle of manure? Does it not then show the most shameful ignorance that a country, boasting itself 'second to none,' should not only cast away its real wealth, but that, in doing so, it should render a great part of the water of the metropolis unfit for use? Is it not probable that a too ignorant waste of manure has caused the richest and most fertile countries such as Egypt, Assyria, the Holy Land, the South of Italy, etc., to become barren as they now are?"

* He told the Select Committee on Metropolis Improvements, 1834, that he had published his first sketch of the parallel sewers in 1829, but no copy of the pamphlet has been traced.



Martin's proposed Wellington Memorial Bridge to be erected over the Marylebone Road (then the New Road) between Portland Place and Regent's Park; the companion drawing to that reproduced on the previous page.

This plan he produced before the Select Committee on Metropolis Sewers on July 7, 1834, and on the same date produced before the Select Committee on Metropolis Water an "Outline of a Plan for supplying London with water from the Thames at Teddington Lock." There is no evidence that he ever published this plan, which for the first time took the water from the locality eventually adopted; though with some picturesque features that were no part of the final scheme. From the lock the water was to be pumped to a reservoir on Oliver's Mount in Richmond Park: "this reservoir should be made ornamental, and a fountain of water, about half-way down the hill, might be made highly picturesque by falling into a basin formed of rocks and, by gushing out of the rocks, might form many smaller falls. The stream then, meandering through those beautiful woods, would greatly add to the judicious improvements lately made in the park." From the reservoir the water would be conveyed to Barnes Common in large pipes, which should cross the Thames on cast-iron pillars, "forming at the same time a handsome bridge." On this scheme, too, there would be surplus water which could be used to beautify Richmond Park, Kensington Gardens, the Zoological Gardens and Regent's Park.

Martin had not yet, however, given up all hope of the purer waters of the Colne. A month earlier he had produced the original *Mr. Martin's Plan* to this same Committee, and in April he had published an addition to it: "my proposition is to make the line by which water is to come to London serve also for a Railway, by forming a

roof over the aqueduct of strength sufficient to support the Iron Rails and the Carriages to move thereon." He then enumerated eight advantages of the scheme, of which the chief was that it would avoid wasting further land, interfering with more private property, and so increasing the current animosity against railways. Incidentally, he made a revolutionary suggestion: "to meet the difficulty of making a short turn inwards I would propose that the road, on which the rail is, should be sloped inwards so that the carriages should have the same position that a man takes in turning quickly when skating."

The Committees appeared to have listened patiently to Martin's expositions, but to have attached no importance to his schemes. There was, however, a growing body of intelligent people who were seriously impressed. William Mathews, in his *Hydraulia, an Account of the Waterworks of London* (1835) devoted five pages to Martin's "splendid scheme," though he doubted its feasibility. But the next year (1836) it was approved at a meeting of the Institute of British Architects, to whom it was explained by Martin himself and by T. L. Donaldson, their Honorary Secretary; and on March 8 a large voluntary Committee of "gentlemen willing to concur in the consideration of The Plan" included under the chairmanship of Lord Euston, forty-four M.P.'s, eighteen F.R.S.'s and six R.A.'s. Among the F.R.S.'s were Wheatstone and Faraday, and among the R.A.'s Turner, Etty and Eastlake.

The Committee's Report states that they had examined many plans, but that "it was given to the genius of Mr. Martin to devise the simplest,

as well as the most completely effectual." It then recites the 1832 Plan with some later embellishments. The colonnades were now to be continuous above the quays, and their roofs were to provide "a Magnificent Promenade, unequalled in Europe, to which the Public would be admitted gratuitously on Sundays and at the smallest rate of charge on every other day of the week. The brilliant illumination by gas of the great walks and, if necessary, of the wharfs, is calculated to secure the protection of property on the river by night."

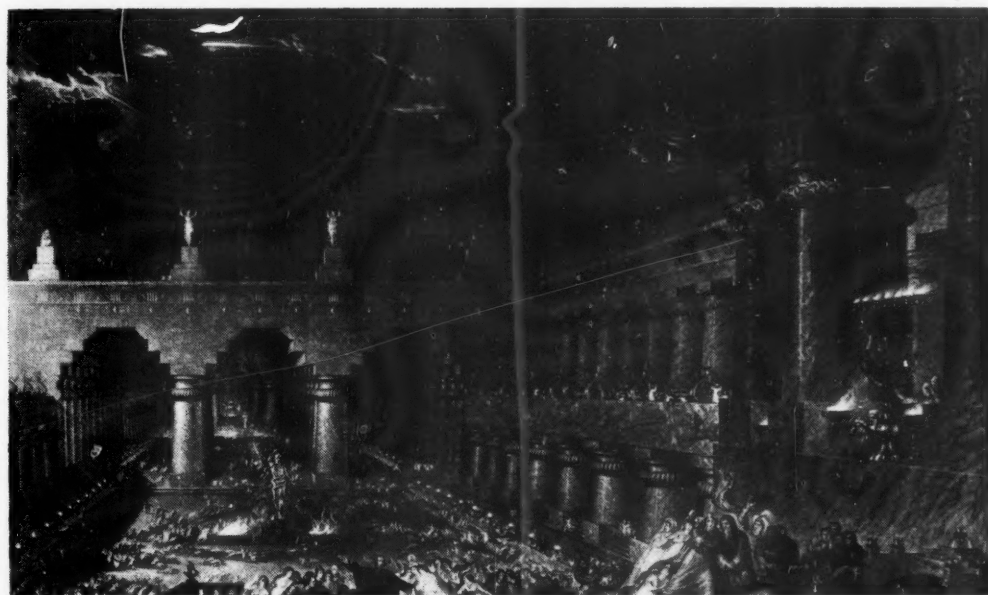
"The want of means," the Report adds, "to take proper walking exercise after a long day of laborious exertion impairs the vigour of the body, produces among the working classes a morose and melancholy disposition, and engenders a spirit of dissatisfaction which domestic privations are too apt to increase. Such feelings, in their turn, hurry their victims on to the resorts of the drunken and the abandoned, where, if they imbibe not the spirit of discontent, they must assuredly sap the foundation of their own health and that of their future offspring."

Thomas Sopwith, F.R.S., who heard Martin expound the plan to the Institution of Civil Engineers, thought it "an advance of the most remarkable order." The Plan was now complete in all essentials, but Martin had almost destroyed himself by his exertions. For ten years he had spent his time and energy on this not only unremunerative but expensive hobby, and all the while he had a wife, six growing children, and other dependants to support by his profession. But his chief pictures no longer sold, the market for his great mezzotints had been glutted with piracies, both his pictures and his plates were in pawn without apparent hope of redemption, and there was no prospect of any profit from his Plan. By 1837 he was, as he said, "a ruined, crushed man," and by March, 1838, his wife had fears that he would go mad. How miraculously he retrieved his fortunes by painting *The Coronation of Queen Victoria* has already been told.*

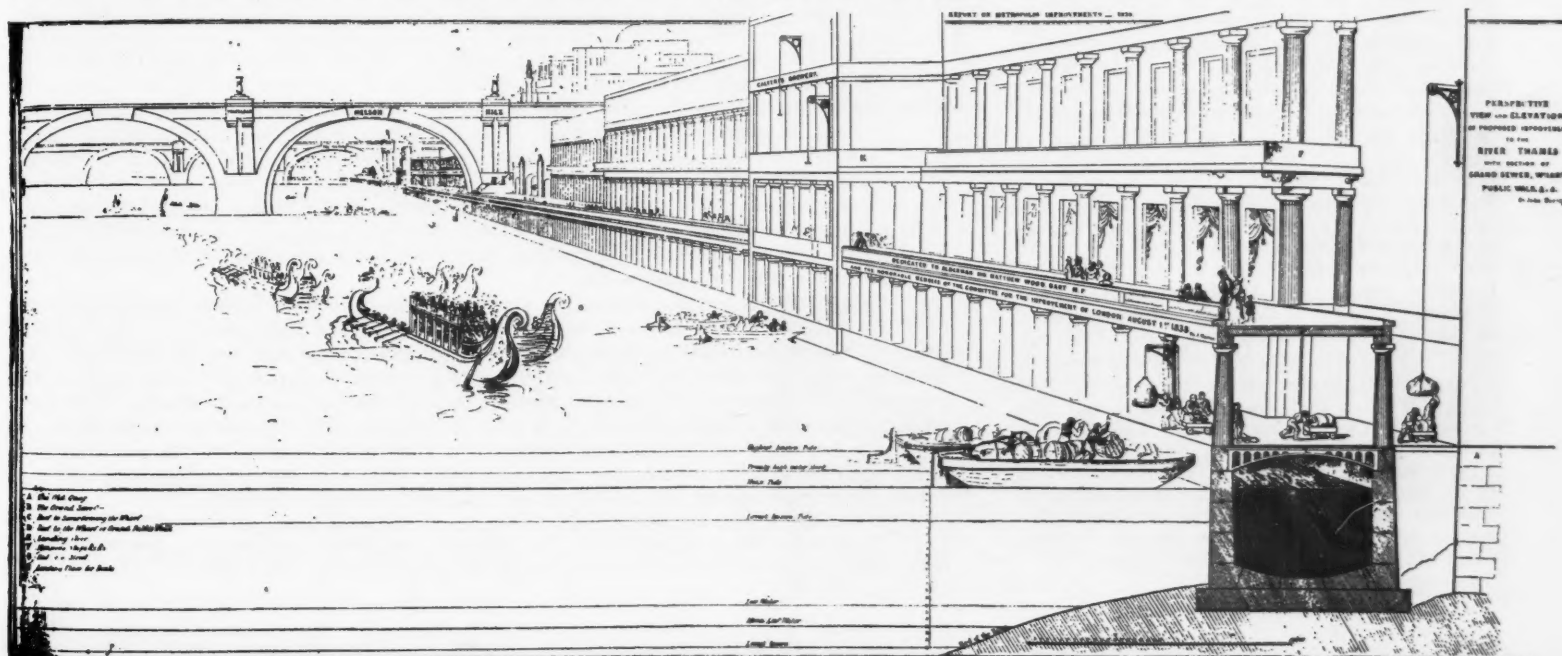
Even at the worst he persisted with his Plan. In 1838 the Committee on Metropolitan Improvements was still sitting, and he twice appeared before it with his Plan, fortified by six plates of which one, the "Perspective View and Elevation" (48 in. by 16 in.) here reproduced, shows how thoroughly he combined his engineering, æsthetic and patriotic themes.

In 1842, with renewed prosperity, he produced his *magnum opus*, *Martin's Thames and Metropolis Improvement Plan*, in three Divisions. There is little new in the First Division, which rehearses his sewage and embankment schemes, or the second, which deals with the water supply, now to be taken a mile above Hammersmith Bridge. But the Third proposes to improve the navigation below London Bridge by cutting a channel through the Isle of Dogs which would shorten the water-way by two miles and provide sites for great docks, adjacent to which would be a central railway terminus connecting all the main lines of London.

* In THE ARCHITECTURAL REVIEW, June, 1947.



Martin painted *Belshazzar's Feast*, a portion of which is reproduced above, in 1821. Its tremendous colonnades reappear, refined into Greek Doric, no less than seventeen years later in the "Perspective View" of his proposed Thames-side quays.



Incidentally two Naval Columns should be erected opposite Greenwich Hospital as a memorial to our seamen and to light the whole harbour. "I may be allowed to urge that the present is the time for some such work, when our river is crowded by ships of all nations, when our own native traffic is almost endlessly increasing from the use of steam, and when masses of our people are totally unemployed, and therefore fractious and discontented."

In 1843 he made an appearance before a Royal Commission on Metropolitan Improvements, and occupied the whole of their session of June 7 with a statement of his Plan. But he was asked no questions and was briefly dismissed in the Commission Report: "Of Mr. Martin's Plan the claims were not considered equal to those of other Plans prepared for the same objects; and we felt, therefore, at a very early period of our proceedings that we should not be justified in making it the subject of further enquiry."

Undeterred by this rebuff, in 1846 Martin issued a revise of his "First Division," and also promoted a Sewage Manure Company which obtained an Act of Parliament giving it power to build between high and low water marks a great sewer into which many of the district sewers would drain. But the Company was soon in difficulties. The Navigation Committee refused to let the sewer be laid in the river bed, and in 1847 the Company had to apply for a new Act. There was trouble, too, on the Board of the Company. Ignorant people, Martin complained in 1849, got appointed to it and over-ruled his proposals. Even so, in 1850, the Court of Sewers supported the Company's plans, but they were checkmated by another body, the Commissioners of Sewers, who proclaimed that they would continue to discharge their sewage into the Thames. By 1850 the Company's failure was complete, and Martin had ceased to be a Director.

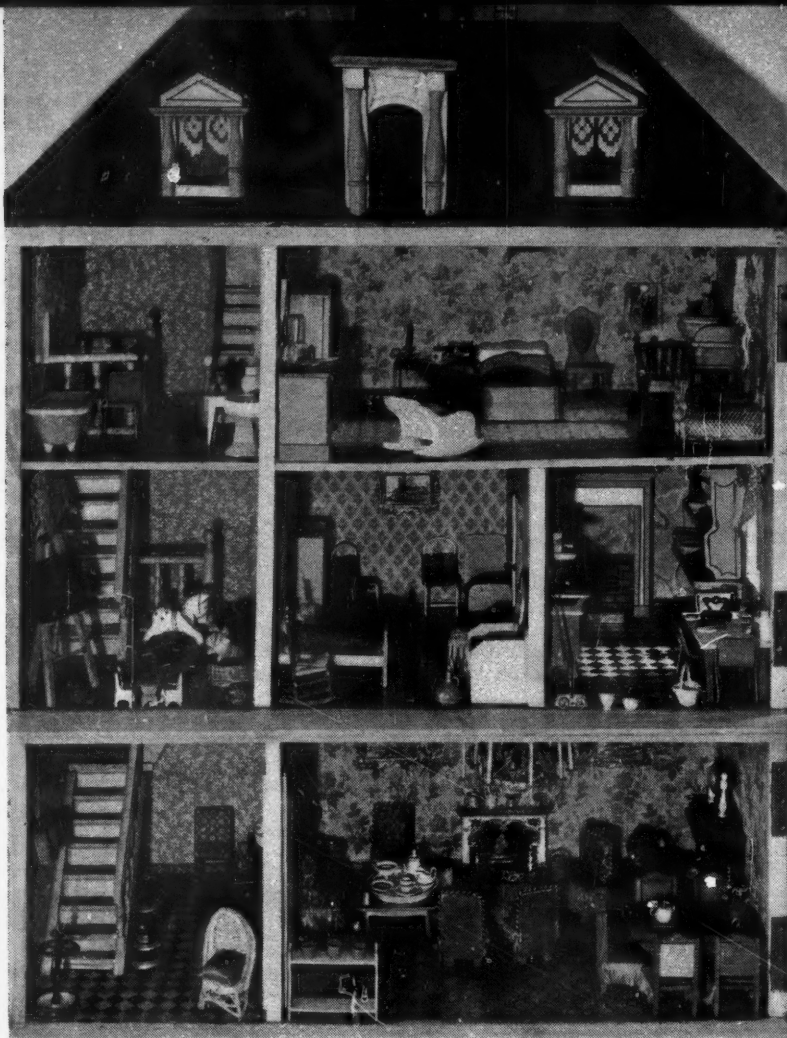
Meanwhile he had published in 1846 a revise of his "Second Division," in which the site of the weir has reverted to Teddington, and in 1850 there was a last short pamphlet, *Outline of a Comprehensive Plan*, which shows clear signs of his weariness and discouragement. He published it, he said, because he was "anxious to establish his claim to originality," and states that out of more than 160 plans recently submitted to the Commissioners of Sewers "there is not one which is not a plagiarism of some one or other of my published plans."

That was the end of his campaign, and four years later he died.

Even this long résumé of his plans has had to omit many subsidiary schemes, such as the expulsion of gas works and other "noxious manufactures and objectionable trades," or a Metropolitan Connecting Railway, with a great central terminus, to link up all the existing railways and the docks, and so "relieve the lower and most crowded part of London of the constant traffic of carts and wagons, which crush and wear the roads from their great weight, continually block the thoroughfares, impede business and endanger lives." He, and probably he alone of his contemporaries, foresaw the future immensity of London: "In a country," he wrote in his last pamphlet, "where there die annually many who have attained 100 years, the child is already born among us who will live to see ten millions of people in our Metropolis."

By the time of his death in 1854 none of his schemes had been put in hand. But many years later Sir Walter Besant, in his *London in the Nineteenth Century*, gave Martin the whole credit for originating the idea of intercepting sewers laid beneath embankments on both sides of the river which eventually settled the disposal of London's sewage and the purification of the Thames. Martin contributed, too, to the solution of the water problem: two-thirds of London's water is now taken from above Teddington Lock.

No man, of course, could have accomplished single-handed all that Martin set out to do. The modernization of a great city, with all the disturbances of vested interests which it involves, is far beyond the scope of any one man or body of men. But a great debt is due to Martin and other forgotten enthusiasts who kept alive the agitation against all the filth and squalor, and led to reforms which saved London from another Plague.



1, interior of a Victorian doll's house with furniture collected over a period of time. The overall width is two feet three inches.

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.

Advisory Committee:

Misha Black, Noel Carrington, John Gloag, Milner Gray, Nikolaus Pevsner, Peter Ray, Herbert Read, Sadie Spaight

TOY FURNITURE: The illustrations chosen are only intended to show one special aspect of children's toys—furniture. They have in common a good use of colour and a respect for materials and craftsmanship. A few of the examples are old and almost in the category of antiques. Others have been specially designed, some by architects.

In considering design it is suggested that the standards of cultivated adult-taste should be avoided. The purpose of toys is to amuse, interest, stimulate the imagination, develop skill and sometimes to educate. These things are not necessarily achieved by designs based on the canons of contemporary taste. The history of toys¹ gives a clear idea of the universality of certain types of appeal. The ball², for example, certainly goes back to the Stone Age and has been made at various times from stone, rushes, string, clay, wood or wool. There has apparently always been a fascination in the working model. The early Egyptian wooden man was made to knead his dough. The lion's jaws moved. The Norman soldiers fought each other guided by a play of strings. To-day, the hen and the cock rhythmically continue their useless pecking to the swing of a pendulum. The chief factors determining the shape and the nature of toys have been the available materials and the social background of each age. The popularity of the lead knights of the Middle Ages may be no more of an accident than the completely equipped doll's house of the nineteenth century. It is after all the adult who makes the toy.

Even the exact realism of the nineteenth century doll's house—completely equipped right down to the hand mirror and the soap in the bath tray—has for the child a special meaning of its own. In this miniature world the very exactness and multiplicity of detail provides scope for imaginative play.

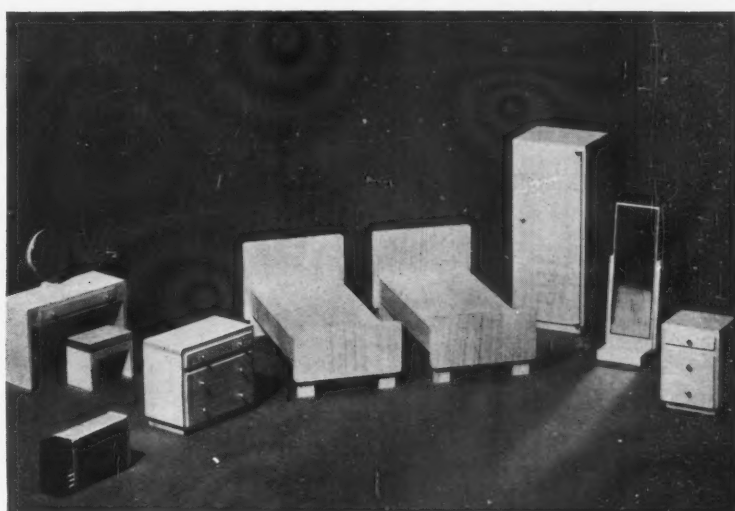
It is perhaps not surprising that so many of the toys which have been popular for centuries should have their modern counterparts. Much of the pleasure of the working model is now to be found in the toy crane, miniature railways, motor cars and aeroplanes. Recently toys have been made for many special purposes, and adapted to the needs of the growing child. One need hardly mention in this respect the names of Paul and Marjorie Abbott, and Hilary Page. Indeed it is safe to say that there is now a solid background of knowledge which might enable new ranges of toys to be built up. It is the responsibility of the designer of toys to consider this knowledge and in an age when mechanization is entering even the nursery, it is timely to reconsider the child's real needs.

¹ See *A Book of Toys*, by Gwen White (King Penguin), and *Histoire des Jouets* by H. R. d'Allemagne.

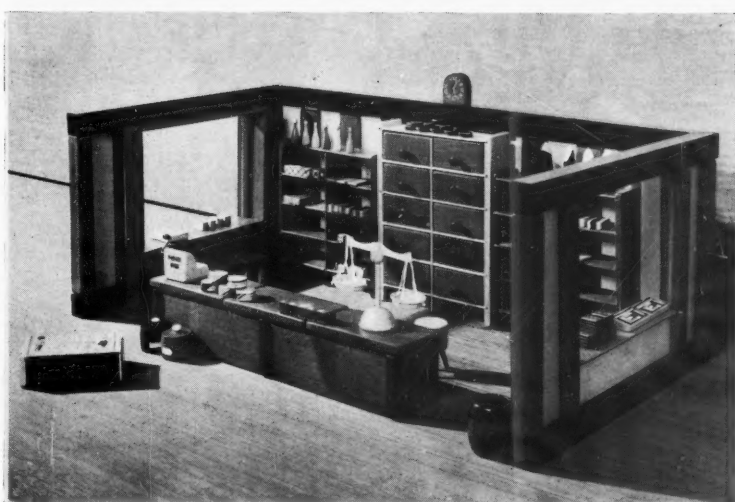
² J. G. Crowther in *An Outline of the Unicevros* writes: "The history of ball-games is ancient and distinguished. As mentioned in a later chapter, they arose probably out of primitive burial-rites, in which two groups of persons, one representing Death and the other Life, wrestled for the mummy of the departed. As the rite evolved the skull only was played with and then a ball substituted."



2, 3



4, 5



6, 7

2, wood and metal ware (Chelsea Chinese Gift Shop). 3, glass dishes with coloured lines, old Wedgwood blue jug and red and white china mug (Chelsea Chinese Gift Shop and Charles Morell). 4, inexpensive furniture in unpainted wood; the tea-set and tray are of plastic, the candlestick and fish plaster, and the jug glass (Charles Morell). 5, furniture made by Bassett-Lowke, based on a design by Mr. Drew Milne of Messrs. Gordon Russell; these samples were made in sycamore by Miss Judith Hughes with fittings by Bassett-Lowke. Scale one inch to one foot. 6 and 7, a constructional shop in wood from Czechoslovakia; 6 shows the shop completed and 7, the components partly assembled. Assembly is made easier by the use of colours; these are a grey-green and a brilliant lemon yellow. 8, furniture designed and made by R. D. Russell. 9, furniture in metal and plastic (Heal and Son), coffee set, knife and fork in glass (Chelsea Chinese Gift Shop).



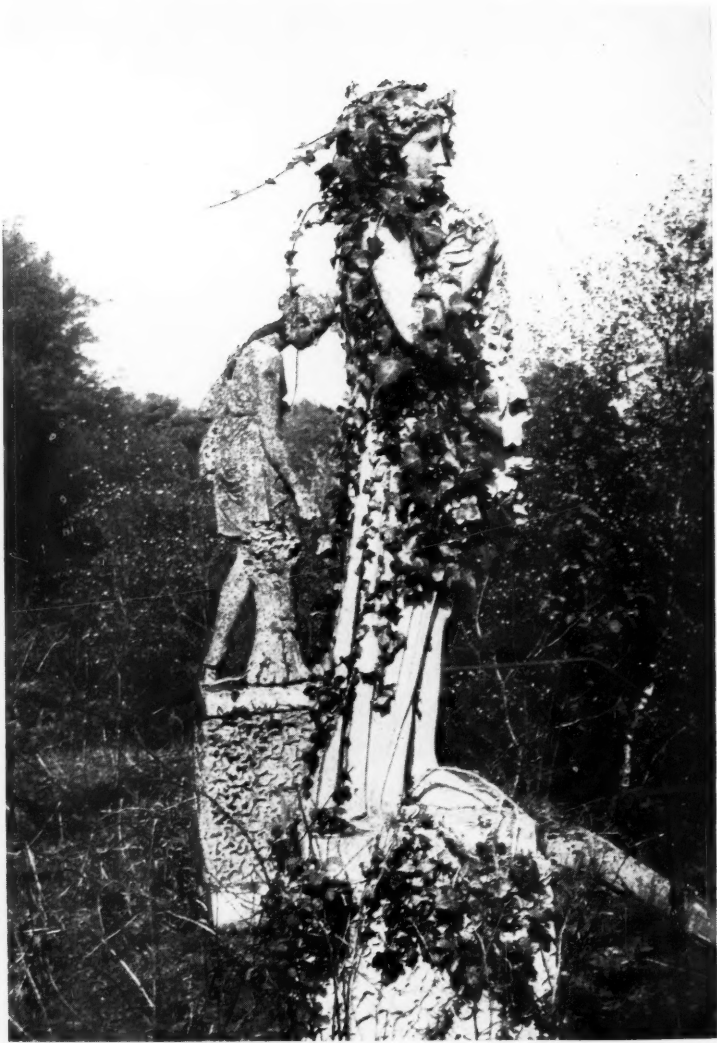
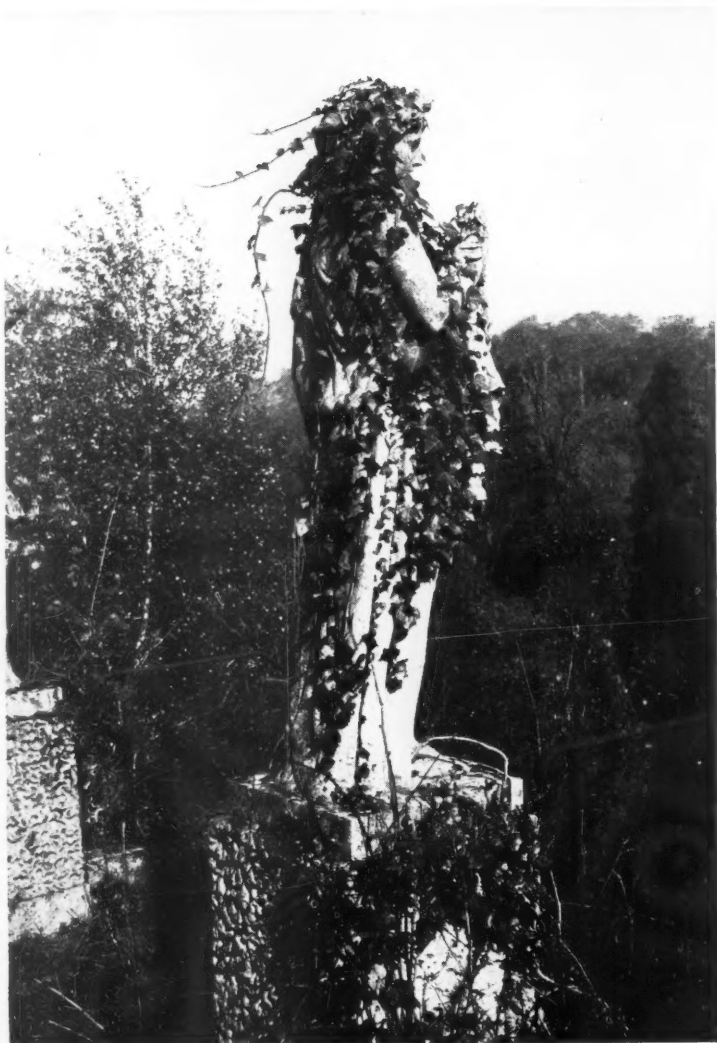
8, 9



Time, Weather and Sculpture



Statues flanking the steps opposite the south front of Wotton House, near Dorking, Surrey, the seat of the Evelyn family. The iconological significance of the male figures is obscure; below are two views of the Flora (see also frontispiece) with Ceres in the background of the right-hand photograph.



BOOKS

Hellas Displayed

CLASSICAL LANDSCAPE WITH FIGURES. By Osbert Lancaster. John Murray. 15s.

MR. LANCASTER'S description of Greece is a superficial book, in the best sense of the word. He himself admits it, even glories in it, "No analysis of deep underlying causes has been attempted," he confesses; and adds: "I have a very shrewd suspicion that in Greece there are no deep underlying causes and that the facts which meet the eye are all-important." Well, that is a point of view; and even those whose classical education will not easily permit them to adopt such an attitude will at least agree that it is an attitude which can be defended. And as they read, they will decide, as likely as not, that Mr. Lancaster defends it very consistently and, on the whole, very convincingly.

First and foremost, of course, Mr. Lancaster is, as everybody knows, a man with an acute visual sense and a highly developed sense of the incongruous. Both these attributes are invaluable, and exceptional, in cultivated English visitors to Greece. Strange as it may seem to those who have never received it, in ninety-nine cases out of a hundred the classical education makes people blind. That is to say, it encourages people to look at things, but not to see them: to consult their memories, not their senses. Mr. Lancaster is the rare exception. Even if he were unknown as a connoisseur of human and architectural absurdity, even if the text were not embellished with delicious vignettes and polychrome images, it would be impossible to read half a paragraph of this book without realizing that Mr. Lancaster was all eyes: that he could return with interest the brazen stare of Greece—the staring sun, the staring sea and sky, the staring houses and temples, and, most brazen of all, the ubiquitous, unwinking stare of the Greeks themselves. Yes, Mr. Lancaster stared back with a vengeance, quite unabashed; and the result is what might be expected—he has noticed things which escape the veiled, sidelong glance of the average Hellenic traveller. While most of his cultured compatriots are thinking about the pebble in Demosthenes's mouth while bowling along the Singrou Avenue to Phaleron, he is casting his eye over the brewery of Messrs. Phix (or Fuchs) and noting the sensational outline of Lycabettus, so little appreciated in antiquity. At Eleusis the awe-inspiring thought of the Mysteries does not prevent Mr. Lancaster from observing the cement-works and the armament factory of M. Bodosakkis. At Marathon he feels that Lord Byron has said it: not for him to speculate on the relative military merits of the polemarch Callimachus or the strategus Miltiades; the mountains look on Marathon, and Marathon looks on the sea—that is just Mr. Lancaster's attitude too.

But let it not be supposed that Mr. Lancaster's watchful eye is perpetually applied to the wrong end of the telescope. He is by no means insensitive to the orthodox—especially when it is the orthodoxy of the Church. For like most of his generation, Mr. Lancaster is much more attracted to the Byzantine than to the Hellenic past. A follower (though a discerning one) of the latter-day Byron, his eye glows with a new enthusiasm when his footsteps lead him to Daphni and to Hosios Loukas, to Mistra and Meteora and distant Nea Moni; and in so far as he allows himself to be a partisan (I am using the word, be it understood, in its nineteenth-century sense), he is moved to praise by Peribleptos and Pantanassa rather than by Parthenon or Propylaea. Unlike, however, so many of his contemporaries, he does not find it necessary to praise the Byzantine achievement at the expense of the Hellenic. At the same time, while he is too sensitive not to be aware of the merits of its masterpieces, he is too independent to bestow purely conventional praise upon buildings like the Theseum, classical and complete and in perfect taste, but somehow irremediably second rate.

Yet many who care little, if at all, for temples or mosaics will be able to read this book with the keenest enjoyment for the sake of the flora and the fauna alone. The scenery of Greece has to be experienced personally to be believed: no two people see it in quite the same light—if only, and literally, because the light is never the same for two minutes together; but Mr. Lancaster succeeds in conveying his own



ROGER HINKS

Northern Capital

EDINBURGH. By George Scott-Moncrieff. B. T. Batsford. 15s.

IN the *Tour in the Hebrides* Boswell describes how on Johnson's first evening in Edinburgh they walked arm-in-arm up the High Street. "It was a dusky night: I could not prevent his being assailed by the evening effluvia of Edinburgh. . . . As we marched slowly along he grumbled in my ear, 'I smell you in the dark!' But he acknowledged that the breadth of the street, and the loftiness of the buildings on each side, made a noble appearance." Poor Boswell! however complete a citizen of the world he might appear to himself, historical circumstances condemned him to be a somewhat touchy cicerone in his own land—and, of course, he was acting the part to about the most masterful individual the master race had produced. "A zealous Scotsman," he remarks, "would have wished Mr. Johnson to be without one of his five senses upon this occasion."

Mr. Scott-Moncrieff might, I suppose, be described as "a zealous Scotsman." (Linguistically he is sometimes a trifle too zealous for the understanding of one whose everyday vocabulary does not extend as far north as "drumlie," "sib," and "scunner.") But he is not zealous in the manner of those of his countrymen to whom everything Scottish is sacrosanct; some of the harshest things he has to say are about that redoubtable institution which means on the whole so little to anyone south of the Tweed—John Knox. Nor would he wish any of his readers to be without any of his senses on any occasion. It is precisely because he is in full possession of all of his, including that sixth one which we call historical, that he has been able to write so humane and so well-balanced a book.

Balance: that must always be the chief problem in a book like this, which aims at conveying the essence of a great city within the tight limits of some 50,000 words. Balance between the tangible present, in the shape of the city's streets and buildings, and the only partly recoverable past which not only has given those streets and buildings that particular shape but also may be held to linger about them in a less definable yet not unimportant way. For ghosts are never to be ignored—and who, indeed, would wish to ignore, for example, so endearing a ghost as that of the great advocate Lord Hermand, who calling for sentence on a man who had killed a friend in a drunken brawl exclaimed, "Good God, my Laards, if he will do this when he's drunk, what will he not do when he's sober?"

On the architectural side, Mr. Scott-Moncrieff's judgments on individual buildings are necessarily brief—though he does let himself go on the National War Memorial—but always to the point, while his exposition of the history of building developments commands confidence. Altogether his book forms an

In Pleasing Decay (THE ARCHITECTURAL REVIEW, September, 1947), John

Piper wrote of the special qualities which the action of time and weather and vegetable growth can impart to buildings, and suggested some of the implications that the pleasure we derive from these qualities possesses for the visual planner. Free-standing sculpture may similarly acquire a new symbolic and emotive value, from those touches which, as Crabbe says, "nature's hand alone" can add.

In urging the cause of pleasing decay in the sphere of works of art other than buildings, one must, to be sure, walk delicately. At first sight, it might so easily appear that one was allying oneself with those latter-day Sir George Beaumonts who greeted the cleaning of pictures in the National Gallery with splutters of rage. But layers of discoloured varnish laid on by human agency have nothing to do with decay, pleasing or otherwise; they are merely a foreign body interposed between the spectator and the surface of paint, in which the reality of the painting inheres.

Pleasing decay does nothing to obscure a piece of sculpture's essential three-dimensional form. For here again it is necessary to make a distinction which has been made in the case of buildings—the distinction between ruin and decay; between the mutilated fragment, the torso, and the worn and lichenous but still complete statue. In sculpture as in architecture, the ruin—and even the artificial ruin, the torso that never had limbs or head—has its recognized place, though that place has not been recognized quite so long (for the eighteenth century "restored" its antique fragments); but the subject of sculpture in decay is one which has not received the attention it deserves.

Of course not every piece of sculpture, any more than every building, is enhanced by decay. But there is one sub-division of the art which nearly always is, and that is garden sculpture. The statues on the opposite page, photographed by John Piper, show how striking this enhancement may be. They stand at Wotton House, Surrey, flanking the steps which impart axial symmetry to the hill-side opposite the south front. These steps constitute part of the improvements made circa 1650 by George Evelyn with the assistance of his brother John, the diarist. The provenance of the statues is uncertain; it is not unlikely that they were brought from Italy by Captain George Evelyn, "a relation," who according to Aubrey also had a hand in the laying out of the new garden. In themselves they are pretty enough, though not perhaps great works of art. But with their gently weathered surfaces, mantling ivy and incrustations of variegated mould they now have a quality which is not to be assessed in terms of any museum-minders' aesthetic.



admirable introduction to the splendours of this northern capital which, however kingless, could never be anything but a capital. And what splendours they are! Whether your taste is for the dour functionalism of the "lands," for Adam in his more monumental mood or Chambers in his most courtly, or for the defiantly pedantic beauty of Hamilton's Athenian conceits, what splendours!

MARCUS WHIFFEN

The American Tomorrow

TO-MORROW'S HOUSE. By George Nelson and Henry Wright. New York: Simon and Schuster. London: The Architectural Press. 15s.

THANKS to the publicity of *The Architectural Forum* we begin to believe that North America is packed with fine modern houses when, in fact, these must form but a small, if increasing, fraction in the jungle of luxury "Cape Cod" and "Colonial" newly-builts. In a world starved of luxury housing these few have achieved the fame given to the house Tugendhat and Villa Savoye before the war, and if few possess such rare vision they do attain to a standard we are unlikely to see in Europe for some time. But in the years of austerity one has become slightly allergic to houses both out of reach and beyond our means, so that at first glance this seems to be just another snob architectural book on how the rich live.

Perhaps one is acquiring sales resistance; or, perhaps, one is deeply jealous of a country with such apparent confidence in itself—for on reading this book I found it stimulating and almost exciting. One hitches one's wagon to the star of progress with sound-conditioned houses, coupled thermostats, phased lighting, solar heat, electronic cooking, organised storage and all those things which are going to make the American way of life very smooth running, and if one suspects that the unobtainable maid has been eliminated only to require a qualified electrician to service the fractional h.p. engines or that the bedrooms are designed with gadgetry to entertain a chronic insomniac, there is the pleasure of conjuring up houses where site, weather, modern technology and the Pierce Foundation planning report are used with efficiency and imagination and restrictions are no longer. I even began to like the goon from Saskatchewan or wherever it was who keeps popping into the authors' office to tell of what he has seen in Brazil.

All the same, the efficiency of a house must still stand largely on its ability to function apart from dependent services. Further—and here one is on dangerous ground—there are snags in the search for planned perfection. There is a nemesis which attacks perfection—witness the deadness of Stockholm to-day and contrast it with the vitality of a city like Dublin. Perhaps the conditions are too hygienic to produce the numina found in old towns and rambling houses; the Holy Grail was searched for but not easily found, thank God! I do not think Messrs. Nelson and Wright fall into this danger, for though concerned with luxury housing, they never forget the shell behind the infra-red heating or the interplay of family personality behind organised existence. But one senses the danger.

FELLO ATKINSON

Ediculae

MEDIAEVAL CHANTRIES AND CHANTRY CHAPELS. By G. H. Cook. Phoenix House. 21s.

THE historic traditions of this country linger on in ways which often escape immediate notice. An intelligent Frenchman, before the War, examining with a mixture of surprise, pleasure, admiration, and a certain mild indignation, one of the ancient manor houses, or smaller country houses, with which England abounds, especially in certain parts, exclaimed with reproof in his tones: "But we have not this in France!" While France may be, at bottom, still fast in the Roman tradition, a certain medievalism clings to English habits. The worker in the building trade may have his five-day week, but it seems little more than a modernization of medieval practice. His forerunner of, say, 1350 would enjoy a holiday on innumerable Saints' Days. It comes, we might say, to the same thing.

Thus with the word "pew," we cast at once back to the days when every cathedral, minster, and even the parish churches, contained small enclosures, with tomb, or altar or both, raised by someone rich enough to afford this kind of preoccupation with the future of his own soul. Though, in theory, strictly in accord with orthodox Christian belief it is easy to see how abuses could multiply. With the chantry chapel came the chantry priest, paid to "sing" for his dead patron, unbenefited, and with no "cure of souls." Often a

worthy minister, teaching in school, assisting the parson, and so on, but often too an idle fellow enough. And we find very unworthy and superstitious ideas prevalent. Richard III wanted no less than 100 priests for his chantry, his soul being presumably that many times as important as anyone else's. A merchant of London c. 1495 leaves money for his obit to be kept in St. Mary le Pew, and takes trouble to explain why. There is, he says, an Image there which performs astonishing miracles, therefore it is easy for him to conclude that the Deity prefers to be worshipped in that chapel rather than elsewhere. As a hard-headed business man therefore he thinks it as well to get a first option on the future life, and is perfectly certain he will be released from Purgatory rather more quickly than anyone else. He says so, and we are left to applaud a shrewd business deal. We can sense a kind of black market in sacred things.

What may have impoverished the religious sense has enriched our store of medieval buildings. In *Mediaeval Chantries and Chantry Chapels* Mr. G. H. Cook has made a special study of the chantry, from all angles, including the architectural. The illustrations are copious, and Mr. Cook has been at pains to arrange his material in a most lucid and informative manner, for which he deserves our deep gratitude. Those interested can find easily all they want to know. The various plans, arrangements and the different types and positions of these most interesting little buildings, as well as their architectural characteristics, are all made the subject of an admirable exposition. A book which it would be difficult to praise too highly.

J. M. HASTINGS

Exemplary Record

TWELFTH CENTURY PAINTINGS AT HARDHAM AND CLAYTON. Photographs by Helmut Gernsheim. Introductory Essay by Clive Bell. Miller's Press, Lewes. 63s.

A PASSAGE from Mr. Clive Bell's introduction might well serve for a short review of this book. "Here," Mr. Bell writes, "are forty remarkable photographs. . . . They are out of the ordinary, because they are genuine reproductions of twelfth century paintings. . . . Inevitably [they] challenge comparisons with the plates published last year by Professor Tristram in his *English Mediaeval Wall Painting: The Twelfth Century*. . . . Unluckily the illustrations [in Professor Tristram's book] are not reproductions of twelfth-century paintings, but of water-colour drawings by the author. These may have iconographical value, though that would be greater had the water-colourist refrained from supplementing what is visible by what he thinks should be: aesthetically they are, in my opinion, worthless." Mr. Bell writes as an art critic; may I, as a historian, add that Professor Tristram's volume, lavishly produced and ambitious as it appears, is just as worthless scientifically? Such a corpus might have given England at last what other countries have had for a long time—and what have we got instead? Not reliable reproductions suitable for comparative study by scholars, but paraphrases in the Otley tradition.

So our debt to Mr. Gernsheim (of Westminster Abbey photo fame)—and to whoever made the publication of his book financially possible—is great. This book not only enables us to enjoy the Hardham and Clayton paintings as they could not be enjoyed before, but it also shows how medieval wall paintings should be recorded. It may prove difficult to find publishers now to re-do everything which is already in Professor Tristram's tome. But for the thirteenth century, perhaps, it is not too late, and another volume of water colours could be replaced by one of photographic records. If it is argued that photographs of indifferently preserved works of art cannot give one the completeness of enjoyment which the sensitively and knowledgeably restored reconstruction would, the answer is that the outline drawings facing a number of Mr. Gernsheim's photographs are quite enough guidance.

The text of the book consists of Mr. Clive Bell's lively and controversial introduction and valuable iconographical notes by Dr. Freyhan, whose extensive researches into English medieval painting will, it is to be hoped, soon see the light of day.

NIKOLAUS PEVSNER

Grigson's Choice

BEFORE THE ROMANTICS: An Anthology of the Enlightenment. By Geoffrey Grigson. Routledge. 10s. 6d.

BEFORE THE ROMANTICS is a great roaring kettle of every kind of English literary fish between, roughly speaking, Dryden and Fuseli. It includes coarse fish such as George II, and delicate fish such as Diaper, who is claimed by the publishers as a discovery of Mr. Grigson's. The ingredients seem to have been

chosen according to the personal preference of the fisherman as he pursued this, that and the other sometimes rare and always delicious denizen of a particular pond of time, and bear little relation to the menu-card which has been set over them.

Before beginning to quibble at the arrangement, the headings, and Mr. Grigson's ubiquitous commentary, the fisherman must be given credit for his catch. He has used a wide yet discriminating net, and his choice is sensitive and stimulating. The result is a dish that should not be missed, and that should excite an appetite for Mr. Grigson's other anthology *The Romantics*, which appeared during the war and which many must consequently have missed.

The more's the pity, therefore, that the fishes should be incorrectly labelled. The book describes itself as an Anthology of the Enlightenment, the word being used apparently to translate the German Aufklärung as used of the French philosophes of the eighteenth century. But how, for instance, does John Bunyan in the seventeenth century fit into this definition, when he describes in credulous detail how an old woman was sucked into the earth for using bad language? Nor do Mr. Grigson's divisions *The Virtuosos*, (sic) *Nature More Natural*, and *Flowers Among Reason* have much relation to their ingredients. Form and reason are everywhere present owing to the spirit of the age in question, and the glow of romanticism is never far absent owing to the nature of the English genius and of Mr. Grigson's choice. Under these headings the arrangement is half-heartedly according to ideas, as in the *Spirit of Man*, and half-heartedly chronological—an unsatisfactory compromise.

O for a touch of that eighteenth century order and balance, for which, quoting Boileau, Mr. Grigson pleads, and for a glint of that eighteenth century clarity which is so sadly lacking from the anthologist's admonitions, directed, through preface and notes, in a pretended fury of Saxon xenophobia against a "Welsh gut-and-gland-and-hair school" which elsewhere becomes the "Welsh gut-spinning school" and is attacked for being ridiculous in the same breath as the Penguin magazine of New Writing, and Miss Edith Sitwell, whose lively measures are described as "gilded sprawlings." Now whatever else Miss Sitwell may or may not have achieved, she has made a deliberate and triumphant use of the ridiculous. Edward Lear might as well be blamed for writing nonsense. In another place discussing Voltaire's allegation that Congreve's attitude to his art was that of a dilettante, Mr. Grigson seems to level the same accusation against Lytton Strachey, whose workmanship proclaims him one of the supreme literary craftsmen of the century, and the turn of whose mind came so very near to Voltaire's own.

But worse than the unnecessary critical somersaults which Mr. Grigson insists on turning in his notes, are the journalistic headlines which he obtrudes into his text. Voltaire on Congreve is headed "Gentleman or Player," a passage from Locke on the ambiguities of poets is headed "Poets Watch Out," Dryden, on "the secret joys of sweet Coition," is headed "Sex Among Lions."

In conclusion, however well disposed a critic may feel towards the general scope of the anthology, he cannot but jib at certain unnecessary omissions. Mr. Grigson, for instance, quotes George II on Pope (he says George III, but his authority, Malone, belies him)—"Who is this Pope that I hear so much about? I cannot discover what is his merit. Why will my subjects not write in Prose?" An exquisite example of Hanoverian clowning; but why not complete the quotation in all its engaging clumsiness?—"I hear a great deal, too, of Shakespeare, but I cannot read him, he is such a bombast fellow."

BRYAN GUINNESS

Other Books Received

HOUSING STANDARDS. By Herbert Ashworth. Franey & Co. 4s.
SMOKE—The Problem of Coal and the Atmosphere. By Arnold Marsh. Faber and Faber. 21s.
THE BUILDING OF BATH. By Bryan Little. Collins. 15s.
TWELEFTH CENTURY PAINTINGS AT HARDHAM AND CLAYTON. Introduction by Clive Bell. Miller's Press. 63s.
DORSET. By Aubrey de Selincourt. Paul Elek. 9s. 6d.
THE BUILDERS' MATERIALS. By Newman Tate. Chapman and Hall. 15s.
WORKING FOR THE FILMS. Edited by Oswald Blakeston. Focal Press. 10s. 6d.
THE INDUSTRIAL DESIGN CONSULTANT. By F. A. Mercer. The Studio. 10s. 6d.
BUILDING PROCEDURE. By Edgar Lucas Ltd. Technical Press. 12s.
DECAY OF TIMBER AND ITS PREVENTION. By K. St. G. Cartwright and W. P. K. Findlay. H.M. Stationery Office. 12s. 6d.
THE ENGLISH TRADITION IN DESIGN. By John Gloag. Penguin Books. 2s. 6d.
RUSSIAN ICONS. By David Talbot Rice. Penguin Books. 2s. 6d.
SHOPFITTING CONSTRUCTION. By L. J. Ridley. Pitman. 30s.
ARCHITECTURAL DETAILS. By Antonin Raymond. Architectural Book Publishing Co., New York.
DESIGNERS IN BRITAIN. Allan Wingate for The Society of Industrial Artists. 45s.
BUILDING IN COB, PISE AND STABILIZED EARTH. By Clough Williams Ellis and John and Elizabeth Eastwick-Field. Country Life. 15s.

[Inclusion of a book in the above list does not preclude its being reviewed in a future issue. Nor is the list necessarily complete up to the publication date of the current issue.]

ANTHOLOGY

Ruskin to the A.A.

If jest is in you, let the jest be jested; if mathematical ingenuity is yours, let your problem be put, and your solution worked out, as quaintly as you choose; above all, see that your work is easily and happily done, else it will never make anybody else happy: but while you thus give the rein to all your impulses, see that those impulses be headed and centred by one noble impulse; and let that be Love—triple love—for the art which you practise, the creation in which you move, and the creatures to whom you minister.

I say, first, Love for the art which you practise. Be assured that if ever any other motive becomes a leading one in your mind, as the principal one for exertion, except your love of art, that moment it is all over with your art. I do not say you are not to desire money, nor to desire fame, nor to desire position; you cannot but desire all three; nay, you may—if you are willing that I should use the word Love in a desecrated sense—love all three; that is, passionately covet them, yet you must not covet or love them in the first place. Men of strong passions and imaginations must always care a great deal for anything they care for at all; but the whole question is one of first or second. Does your art lead you, or your gain lead you? You may like making money exceedingly; but if it come to a fair question, whether you are to make five hundred pounds less by this business, or to spoil your building, and you choose to spoil your building, there's an end of you. So you may be as thirsty for fame as a cricket is for cream; but, if it come to a fair question, whether you are to please the mob, or do the thing as you know it ought to be done; and you can't do both, and choose to please the mob,—it's all over with you;—there's no hope for you; nothing that you can do will ever be worth a man's glance as he passes by. The test is absolute, inevitable—Is your art first with you? Then you are artists; you may be, after you have made your money, misers and usurers; you may be, after you have got your fame, jealous, and proud, and wretched, and base:—but yet, *as long as you won't spoil your work*, you are artists. On the other hand—Is your money first with you, and your fame first with you? Then, you may be very charitable with your money, and very magnificent with your money, and very graceful in the way you wear your reputation, and very courteous to those beneath you, and very acceptable to those above you; but you are *not* artists. You are mechanics, and drudges.

JOHN RUSKIN (*Influence of Imagination in Architecture: an address delivered to the members of the Architectural Association, in Lyon's Inn Hall, in 1857*).

MARGINALIA

War Damage in Austria

A summary of Dr. Otto Demus's report on war damage in Vienna was printed in *Marginalia* last month. The full report covers the whole of Austria, and the following annotated list enumerates the chief losses that do not appear in H.M. Stationery Office's report on the British Zone.

Fortunately the great Austrian Monasteries—Admont, St. Florian, Melk, Klosterneuburg, Vorau, the Abbey-Church of Gurk, with its superb wallpainting of the thirteenth century, and the great altar by Michael Pacher in St. Wolfgang in the Tirol, one of the greatest masterpieces of Austrian art of the fifteenth century—are quite untouched, but the losses in Lower Austria and in the Burgenland, although the monuments there were not of first-class architectural importance, are considerable, and nearly all castles there have suffered severe damage, being in the actual area of hostilities.

UPPER AUSTRIA: LINZ: On account of heavy damage in nearly every old street the ancient character of the town is entirely destroyed. **PUERNSTEIN:** The important late Gothic ruins of the Castle are heavily damaged. **STEYR:** Many valuable Gothic and baroque houses have been severely damaged.

CARINTHIA: KLAGENFURT: Important Renaissance, baroque and classical houses have been severely damaged; also part of the collections stored in the Landes Museum. **VILLACH:** Two churches, the Renaissance town hall and late Gothic and Renaissance houses entirely destroyed.

STYRIA: GRAZ: Three churches of the eighteenth century and several houses of the seventeenth and eighteenth centuries are partly or entirely destroyed. **SCHLOSS EGGENBERG:** Interior and furniture including the china cabinet entirely destroyed. **SCHLOSS HOHENBRUGG:** Nearly half destroyed. **KNITTELFELD:** Parish church of St. Thomas (1430-50). On account of the collapse of the tower nearly the whole building is destroyed. **VORAU:** COLLEGIATE CHURCH, Northern tower (1597) severely damaged.

SALZBURG: CATHEDRAL: Dome destroyed. Severe roof damage. **CON-**

VENTUAL CHURCH MARIA LORETTO: Almost entirely destroyed. **NONNBERG CONVENT:** Part of the outer walls has collapsed. **MIRABELL CASTLE:** Seriously damaged by bombs; the famous marble staircase (1726) damaged. **ALTSTADT:** Almost totally destroyed.

TIROL: INNSBRUCK: Amongst the severely damaged churches at Innsbruck and Wilten the heaviest injuries and almost irreparable losses have been suffered by the Parish Church St. Jacob. Asam's wall-paintings are destroyed; the Church of the Jesuits; the Karmeliterinnenkirche; the Servitenkirche and the Serviten-Convent; in the Wilten district the Stiftskirche and the Church of St. Bartholomew. The most important houses at Innsbruck, particularly in the Altstadt, are either partly or entirely destroyed. **BRINLEGG:** Three churches of the sixteenth and of the seventeenth century, Gothic and baroque houses severely damaged. **HALL:** Salvatorkirche heavily damaged. **Scheidstein** Chapel entirely and Ansitz **Scheidstein** partly destroyed. **MATREI AM BRENNER:** Castle Trautson almost wholly destroyed. Two churches and characteristic houses of the village heavily damaged. **SCHWAZ:** The parish church of the fifteenth century and the baroque Palais Enzenberg heavily injured. The historical Meistersinger-Saal with paintings of 1536 in the late Gothic "Altes Berggericht" entirely destroyed. **STAMS:** The Abbey was requisitioned in 1938; it has suffered severely by constant billeting and is in great need of repairs.

Acknowledgments

Acknowledgments for photographs in this issue are due as follows: *Frontispiece*, page 182, John Piper; *Holiday Hotel at Rio de Janeiro*, pages 185-188, Marcel Gautherot; *Space between Buildings*, pages 189-198, C. G. Rosenberg, except nos. 10 and 12 on page 193, no. 19 on page 195 and nos. 21 and 22 on page 196, Gunnar Lundh, and photograph on page 198 (lower right), F. Svanesson; *Two-family Houses at Seattle*, pages 199-200, P. A. Dearborn; *Design Review*, pages 204-205, nos. 4, 5, 6, and 7, A. Cracknell, no. 8, Owen Thomas; *Time, Weather and Sculpture*, page 206, John Piper.

parcs suédois. La méthode des parcs de Stockholm diffère de celle des autres capitales en ce sens que leurs espaces libres sont un terrain vierge qui, pour une raison ou pour une autre, a échappé à l'exploitation et au développement. Il s'apparente beaucoup à la pelouse communale anglaise dans ses usages, car il est conçu à la manière des communaux du district. L'effet qui en résulte est intime, fortuit et charmant.

Page 199: *Trois maisons pour loger deux familles à Seattle, Etats-Unis*, architecte Paul Hayden Kirk, décrites et illustrées.

Page 201: *John Martin et les Améliorations Métropolitaines*, par Thomas Balston. John Martin, le peintre célèbre du "Couronnement de la Reine Victoria" (voir THE ARCHITECTURAL REVIEW de Juin 1947) avait lutté pendant 27 ans, de 1827 jusqu'à sa mort en 1854, pour réaliser le perfectionnement de la canalisation d'eau et des égouts de Londres—publiant brochure sur brochure, qui toutes furent rejetées par les autorités. Plusieurs années après la mort de Martin, on reconnut qu'il avait apporté une importante contribution à la solution des problèmes de la distribution d'eau londonienne; aujourd'hui on tire les deux tiers de l'eau qui alimente Londres d'en amont de l'écluse de Teddington, et son idée d'intercepter des égouts établis sur les deux rives du fleuve a solutionné le problème des égouts de Londres et la purification de la Tamise.

Page 204: *Design Review* est une rubrique fixe où l'on se propose de discuter les nouvelles ébauches, les nouveaux matériaux et les nouveaux procédés, en vue de développer les qualités visuelles fondamentales de notre âge; la solidité fonctionnelle (produit de la science) et la libre fantaisie esthétique (produit de l'imagination). Dans ce numéro on passe en revue et illustre quelques récents types de jouets d'ameublement.

Page 206: *Le Temps et la Sculpture*. Photographies prises par John Piper de statuaire de jardin à Wotton House, Surrey, accompagnées d'un commentaire, remarquant que beaucoup de son charme est dû à l'œuvre de la nature et à l'action du temps. (Voir *Le Charme de la Patine des Monuments* par John Piper dans THE ARCHITECTURAL REVIEW Septembre 1947.)

Dezember 1947

Auf dem Umschlag ist eine Gartenplastik aus Wotton Surrey, abgebildet. Photographie von John Piper. Vgl. S. 206.

Seite 183: Zum hundertjährigen Jubiläum der A.A. Die vor 100 Jahren von einer Gruppe von Studenten begründete ARCHITECTURAL ASSOCIATION ist immer noch die lebendigste Schule für Architekten in England. Kritik, "ein Forum und eine Zeichenklasse" war und ist ihre Basis. Abendklassen und ein Atelier, dies zum ersten Mal, wurden zu Beginn der 90er Jahre eingerichtet. In den 30er Jahren hat das Studentenkomitee wieder eine kritische Haltung den Unterrichtsmethoden gegenüber eingenommen und seinen Bericht über das Schulsystem im "Gelbbuch" von 1937 veröffentlicht. Es ist gesagt worden: "Die A.A. sei bedeutend mehr als ein technisches Institut, eine Kunstschule oder eine Stelle wo junge Männer und Frauen für einen Beruf ausgebildet werden. Sie ist eine universität geworden."

Seite 189: *Parkanlagen in Stockholm von H. F. Clark*. Der schwedische Park ist das Ergebnis der demokratischen Tendenzen des Landes und eines ausgesprochenen Sinnes für soziale Verantwortung. Schwierigkeiten, die mit Klima und Bodenbeschaffenheit in Zusammenhang stehen, spielen eine weniger bedeutende Rolle. Frederie Manus Piper, der 1780 den Kontinent und England bereist hat, hat Elemente des englischen Landschaftsgartens nach Schweden verpflanzt. Auch japanische Gärten in ihrer bewussten Einfachheit und sparsamen Verwendung von Material haben die Entwicklung des schwedischen Parks beeinflusst. Das Stockholmer Parksystem unterscheidet sich von dem anderer Plätze auch darin, dass die freien Plätze jungfräulicher Boden sind, gänzlich unberührt von Ausnutzung oder Bebauung irgendwelcher Art. Sie haben viel Gemeinsames mit dem englischen "Village Green," denn sie werden als das Gemeindeland des Bezirks angesehen. Ihre Wirkung ist intim und reizvoll.

Seite 199: *Drei Zwei-Familienhäuser in Seattle U.S.A. von Paul Heyden Kirk*. Beschrieben und illustriert.

Seite 201: *John Martin und fortschrittliche Massnahmen in London von Thomas Balston*. John Martin, der erfolgreiche Maler der "Krönung von Königin Victoria" (vgl. THE ARCHITECTURAL REVIEW, Juni, 1947) hat über 27 Jahre,

RÉSUMÉS

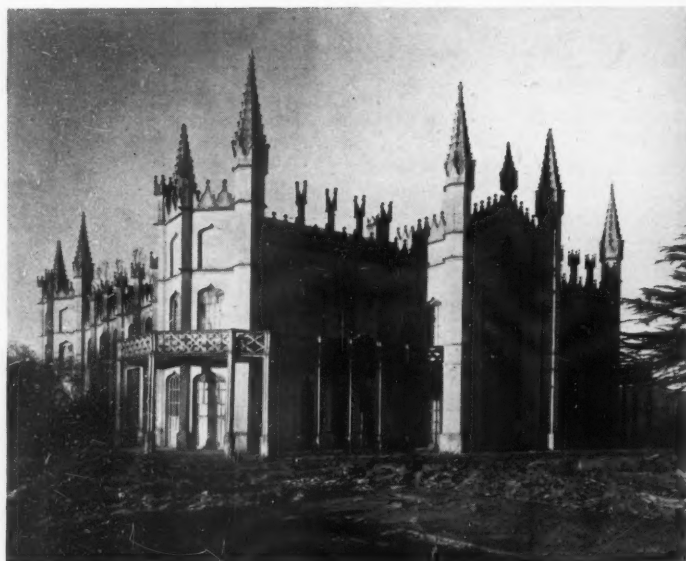
For the convenience of its foreign readers THE ARCHITECTURAL REVIEW now contains synopses of its principal contents in French, German and Russian. Other languages are used when the contents of any particular issue are of special interest to those speaking them.

Decembre 1947

Le Frontispice est un exemple de l'art statuaire des jardins, à Wotton, Surrey, photographie par John Piper (voir page 206).

Page 183: *Le Centenaire de l'A.A.* The Architectural Association, fondée par un groupe d'étudiants il y a un siècle est encore l'école d'architecture la plus vivante de Grande-Bretagne. La critique, sous forme de "forum et de classe de dessin" se trouvait alors et demeure sa base. Des cours du soir, comprenant pour la première fois un atelier, s'organisèrent au début de la période qui va de 1890 à 1900. Entre 1930 et 1940 le Comité des Etudiants adopta une attitude critique concernant les méthodes et les sujets de l'enseignement et publia dans le "Livre Jaune" de 1937 son rapport sur le système scolaire. On a dit que l'A.A. est "bien plus qu'un collège d'enseignement technique—une Ecole d'Art, ou un endroit où on prépare des hommes et des femmes à prendre place dans les rangs déjà trop remplis de la profession. L'A.A. est devenue une université."

Page 189: *L'Espace entre les Bâtiments: l'Architecture paysagiste des Parcs de Stockholm*, par H. F. Clark. Le parc suédois se trouve être, avec son style libre, le résultat des tendances démocratiques du pays et celui d'un sens hautement développé de responsabilité sociale. Les difficultés qu'imposent le climat et la géologie sont de moindre importance. Le lien entre la tradition du jardin paysagiste anglais et le jardin paysagiste suédois est Frédéric Manus Piper qui a fait sa Grande Tournée sur le Continent et en Angleterre en 1780. Les jardins japonais avec leur simplicité étudiée et leur économie dans l'emploi des matériaux ont joué également un rôle très important dans le développement des



A GOTHIC MYSTERY

The report of the National Buildings Record for 1946-47, recently issued, notes that among the buildings fully recorded during the year was Garth, near Welshpool, Montgomeryshire, which has since been completely demolished. These three photographs from the N.B.R. series show the exterior, hall, and (right) stables of this astonishing Gothic Revival house. The seat of the Mytton family, it was built circa 1810: the identity of its architect appears not to be known, although it should surely be discoverable. Garth stood in a remote situation, and before those responsible for the administration of the Town and Country Planning Act (under which it might have been saved) knew what was happening, demolition had proceeded so far as to make any action useless.

von 1827 an bis zu seinem Tode im Jahre 1854 für die Verbesserung der Wasserzuleitung und der Kanalisation von London gekämpft. Er hat eine Brochüre nach der anderen veröffentlicht, die sämtlich von den zuständigen Behörden abgelehnt wurden. Erst mehrere Jahre

nach seinem Tode wurde erkannt, dass er Wesentliches zur Lösung von Londons Wasserproblem beigetragen hat: zwei Drittel von London's Wasser kommt jetzt oberhalb von Teddington Lock, und sein Vorschlag von Kanalanlagen zu beiden Seiten des Flusses hat Londons Kanal-



system geregelt und die Themse gereinigt. Seite 204: "Prüfung von Entwürfen." Eine ständige Einrichtung der "A.R." die neue Entwürfe, Materialien und Verfahren untersucht in der Absicht, die grundlegenden visuellen Eigenschaften unserer Zeit—funktionelle Echtheit (das

Ergebnis der Wissenschaft) und freie ästhetische Schöpfung (das Ergebnis der Phantasie) zu fördern. Sadie Speight beschreibt und illustriert in dieser Nummer eine neue Puppenstube-Einrichtung.

Seite 206: Zeit Wetter und Plastik. Photographien von John Piper von Gartenplastik in Wotton House, Surrey. Im Text wird darauf hingewiesen, in welchem Masse der Reiz dieser Plastik durch den Einfluss von Witterung und Zeit erhöht wurde. (Man vergleiche "der Reiz des Verfalls" von John Piper in THE ARCHITECTURAL REVIEW, September, 1947.)

Декабрь, 1947 г.

На обложке воспроизведена фотография Джона Пайпер'а, изображающая уголок садовой скульптуры в Уоттон'е, графство Саррей, Англия (см. стр. 206).

Стр. 183. СТОЛЕТИЕ АРХИТЕКТУРНОЙ АССОЦИАЦИИ

Архитектурная Ассоциация, основанная группой студентов сто лет тому назад, все еще является наиболее оживленной архитектурной школой в Великобритании. Критика, "Форум и проектный класс", всегда составляли, и поныне продолжают составлять, ее основу. Еще в 90-х годах прошлого столетия при Ассоциации были основаны вечерние классы, впервые включившие студию. В 30-х годах текущего столетия Студенческий Комитет занял критическое положение по отношению к методам и содержанию преподавания, опубликовав свои взгляды в "Желтой Книжке", выпущенной в 1937 г. Многие считают, что Архитектурная Ассоциация стала чем-то много большим чем техническая школа или школа искусств: она стала университетом.

Стр. 189. Х. Ф. КЛАРК. ПРОСТРАНСТВО МЕЖДУ ЗДАНИЯМИ. ЛАНДШАФТ СТОКГОЛМСКИХ ПАРКОВ.

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[continued on page 212]



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continued from page 210]

матические и геологические трудности не принимаются как серьезное препятствие. Связующим звеном между английской ландшафтной традицией и шведским садом ландшафтом послужил Фредерик Манус Пайпер, совершивший в 1780 г. свое большое круговое путешествие по Европейскому континенту и по Англии. Японские сады, со своей нарочитой простотой эффектов и бережливостью в использовании материалов, также оказали огромное влияние на развитие шведских парков. В отличие от других столиц, открытые площади стокгольмских парков разбиты на девственной территории, по тем или иным причинам сохраненной от эксплуатации. Они были задуманы как нечто вроде неопозитивной общинной земли, по сию пору сохранившейся в Англии, и по манере их использования они сильно напоминают общинный лужок ("вилладж грин") в английской деревне. Их эффект интимен, непарочит и очарователен.

Стр. 199. ИЛЛЮСТРИРОВАННОЕ ОПИСАНИЕ ТРЕХ ДОМОВ ДЛЯ ДВУХ СЕМЕЙ В СИТТЛЕ (САШ). Архитектор: ПОЛ ХАЙДЕН КЭРК.

Стр. 201. ТОМАС БОЛСТОН. ДЖОН МАРТИН И УЛУЧШЕНИЯ В СТОЛИЦЕ
Джон Мартин, который написал с таким успехом свою картину "Коронация Королевы Виктории" (см. "Архитектурал Ревью", июль 1947 г.), боролся больше чем 27 лет, с 1827 г. до конца своей жизни, за улучшение водоснабжения и канализации Лондона, опубликовав по этому вопросу ряд памфлетов. Однако его предложения были отвергнуты властями. Важность его вклада в проблему лондонского водоснабжения была признана только через несколько лет после его смерти. В результате две трети воды для лондонского водоснабжения забирается теперь выше Теддингтонского плеса на р. Темзе, и его идея о перехвате и отводе в сторону сточных вод по обе стороны реки дала решение вопроса об отводе лондонских нечистот, равно как и вопроса об очищении р. Темзы.

Стр. 204. Целью появляющихся время от времени в нашем журнале "Обзоров художественного оформления" является разбор новых рисунков, новых материалов и новых процессов, имея в виду развитие существенных зрительных качеств нашего времени, а именно, строгого соответствия формы и назначения предмета (результат науки) и свободной эстетической фантазии (результат воображения). В настоящем номере автор обзора, Сиди Спейт рассматривает и иллюстрирует примерами некоторые нынешние оформления игрушечной мебели.

Стр. 206. УВЯДАЮЩАЯ СКУЛЬПТУРА.
В этой статье воспроизводится ряд фотографий садовой скульптуры в Уоттон Хаузе, графство Саррей, Англия, исполненных Джоном Пайпером, сопровождаемых комментариями, по которым разделение поверхности на открытом воздухе, иными словами, работа природы, придает этой скульптуре особое очарование. (См. статью Джона Пайпера "Увядаящая красота", напечатанную в нашем журнале за сентябрь 1947 г.).

CORRESPONDENCE

The late C. E. Bateman

To the Editors,

THE ARCHITECTURAL REVIEW
SIRS,—About forty years ago, Oliver Baker, artist and archaeologist, said to my father: "You must meet Charlie Bateman. Until I saw a house he had designed near Birmingham, it had never occurred to me that a new house need not be beastly!"

The meeting led to a friendship and for the next fifteen years Bateman was often doing some job or other for my family and was a welcome guest at our table. He was always ready and willing to talk about his work, he invariably listened attentively to my fatuous suggestions and perhaps, more than anyone else I can remember, he stimulated my interest in building.

During the 1914 war we carried on a lengthy correspondence, often with my

father as a third party. I remember with what vehemence I laid down the law about chimneys and their habits of smoking. As I was then living in a barn with an open brazier on which we burned green wood till the tears ran out of our eyes, I was well qualified to discuss the medieval hall. Bateman counter-attacked on draughts, and noted how the making of doors and windows air-tight often led to a hitherto blameless chimney smoking. So we classified draughts into major and minor, the former caused by a whole wall having disappeared as in our billet of the hour, and the latter including all other draughts. I hope there is some good building stone and a few hods of lime mortar where Charlie Bateman has gone. I can't picture him happy without them.

Yours, etc.,

GORDON RUSSELL.

Chipping Campden.

Louisiana Plantation Architecture

To the Editors,

THE ARCHITECTURAL REVIEW

SIRS,—Owing to the fact that when I wrote it I was still in the Army and had not access to all the necessary reference material, my article *Plantation Architecture in Louisiana*, published in your number for June, 1947, contains a number of unintentional errors.

Most importantly, the article as it now stands fails to make a clear enough distinction between the earliest Louisiana architectural style, i.e. Colonial (roughly 1700 to 1820), and the later style, i.e. Louisiana Classic (roughly 1820 to 1860). It was the Louisiana Colonial style which stemmed from such a house as Madame John's Legacy (see the second paragraph of my article) and this style was characterized by a "raised cottage" type of construction, with cement covered brick walls and columns below, while the upper level was of brick and wood, with frontal walls composed of beams packed between

with earth and bricks and moss, and with colonettes of wood. Examples of this style are the Trepagnier House, and Ormond Plantation. The later style which, for lack of a better term, I call Louisiana Classic, is described in the third paragraph of my article. Through a typographical error, I used the term "Louisiana (or Creole) Colonial" in the third line of this paragraph instead of Louisiana Classic. Louisiana Classic was made up of Greek Revival, and, sometimes, Georgian influences (with the former far more important), but dominated by characteristics endemic to Louisiana—some of these arising specifically from the fact that cypress wood and stuccoed brick were used instead of stone. Uncle Sam Plantation and Oak Alley Plantation are examples of Louisiana Classic, while a prototype of this style is the Delord Sarpy House. And, incidentally, the word "Colonial" in the second line of my fifth paragraph should again be "Classic."

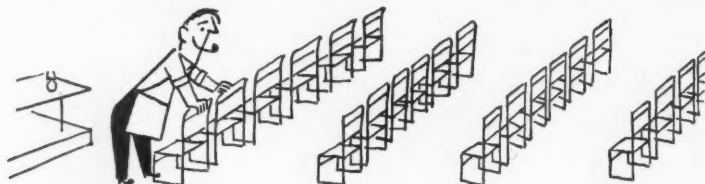
There are a number of less important errors which I will list under the names of the houses in question.

Uncle Sam Plantation: the columns should be called modified Tuscan instead of Doric. Belle Grove Plantation: the exact number of rooms was seventy-five. The Hermitage: it was remodelled in the 1840's by, it is thought, James Gallier. Woodlawn Plantation: very recently, the entire central part of the house has been completely demolished—its beautiful stone capitals (the only stone capitals on any Louisiana plantation house) now tragically litter the earth. Madewood Plantation: it took four years to build. Ashland Plantation: restoration by the Hayward family was commenced some months ago. The Houmas House: the earlier, and smaller, house to which reference is made was built about 1800, and still exists attached to the rear of the later house, although some changes have been made in it.

Yours, etc.,

New Orleans.

C. J. LAUGHLIN.



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