

THE ARCHITECTURAL REVIEW

VOLUME CIII NUMBER 613 JANUARY 1948 THREE SHILLINGS & SIXPENOE

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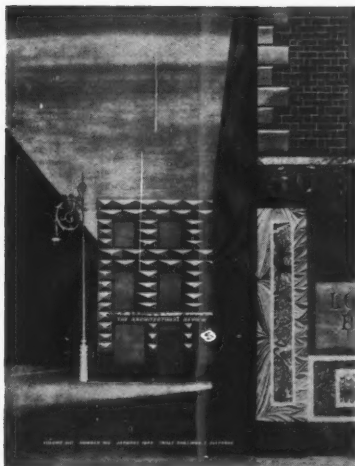


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VOLUME CIII NUMBER 613



The Cover. The demand for external colour on buildings is one which different ages and races have satisfied in their several ways. In England during the last hundred years we have had a number of individual solutions of the problems presented by it (such as Halsey Ricardo's use of faience), and one large-scale attempt to meet the demand in the "constructive coloration" of the eighteen fifties to seventies; but the mid-Victorians too often reckoned without the megalopolitan film of soot, so that their buildings are apt to look brighter in the chromo-lithographs of their own day than in the plain light of ours. In Ireland, on the other hand, a vernacular art of colour is still very much alive. Its medium is paint, and the chief field of its application the public-house. This month's cover, by Osbert Lancaster, is based on a rich Dublin example of the art, which Mr. Lancaster discusses, in an article illustrated with more drawings and with photographs, on pages 23-26 of this issue.

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THREE SHILLINGS AND SIXPENCE



This little timber light-house on the shore of Lake Vanern, near Mariestad, in central Sweden, is an example of straightforward engineer's functionalism, owing its very considerable charm to an entirely unselfconscious use of traditional forms and materials. An affirmation of the æsthetic value of such objects has long been part of the creed of the modern movement. But much as we may admire them, we have to realize that we cannot, as architects, hope to achieve the particular qualities that make them admirable. For spontaneity and unselfconsciousness are not to be encompassed by any amount of taking thought—and the taking of thought, due to an extreme and possibly unprecedented intellectuality, is of the very essence of our age, so that we can scarcely draw a line without that preliminary. It is usual to regret this state of affairs, but is it not possible that we make a mistake in deploring our lack of spontaneity? Selfconsciousness in art has its peculiar charms; and these may in time come to be regarded as period charms. Among the first to recognize this, and to act on their recognition of it, have been the Swedes. Whatever one may think of the theoretical basis of the new empiricism, as discussed by Eric de Maré on pages 9-10, or the merits of its individual products as illustrated on pages 13-22, it is clear that it represents the next stage in the application of the selfconscious approach of the modern movement in architecture, this time to the problem of ornament.

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THE REIGN OF THE UPHOLSTERER

by Sigfried Giedion*

The upholsterer (*tapissier*) is a man whose concern is with fabrics and their arrangement. For a long time in France, the word *tapissier* was used in two senses: "Sometimes one means thereby a workman who makes carpets, sometimes a tradesman who sells or lays them," and in the fifteenth century the *tapissier* was a man "who hung and took down tapestry." The statutes of his guild go back to the middle of the thirteenth century. "Today," continued this definition of 1875, "an upholsterer is a furniture-seller who undertakes to decorate apartments."¹

In the nineteenth century, the upholsterer becomes identical with the decorator who, from the days of the Empire style on, debased the cabinet-maker's craft. As we have seen, his peculiar function began around 1800 with profuse curtains, crossdraped at the windows (*croisée*) and hanging on the walls. Later, under the Restoration, he also took possession of the furniture. At his hands chair and sofa become bulky pieces of upholstery.

The great designer of furniture, the "cabinet-maker" formerly present in all countries, is lacking in the nineteenth century. True, the routine cabinet-makers included more highly skilled ones, who made imitations for the antique dealers. Others produced models of their own design, which a contemporary aptly calls "a microcosm of all the styles of the world." These artisans produced nothing of constituent value, for their skill was not imbued with creative power. One dominating influence is felt in the furniture and interiors of the ruling taste: the upholsterer increasingly controls the situation. His attention was directed toward a theatrical type of adornment, not to original creation. In addition to upholstering furniture he draped hangings and arranged the articles of mechanized adornment with picturesque effect. He set up still lives in drawing rooms and, by the last decades of the century, he grouped figures, helmets, vases, drapery, in compositions of pleasing disorder.

The transitory currents cannot be fully surveyed. They ruled the day, together with parallel productions in painting and architecture. We cannot grasp the dual soul of the nineteenth century so long as we overlook the springs of feeling among the broad masses. Picturesque disorder fascinated people, for it was a reflection of the chaotic state of feeling. The upholsterer, by embellishment of furniture and artistic hangings, sets up a fairyland to enchant the drabness of the industrial day.

As France had set the fashion under the First Empire, so it did under the Second. There many of the transitory furniture types of the epoch were first seen. But the structure of society had changed much since the day of Napoleon I. His successor to the imperial throne achieved no style appropriate to his way of life. The new types, like the whole interior, answered to the taste of an anonymous rising class, the self-made man, of which Napoleon I was an early representative. The work of the upholsterer and the taste of the rising class seemed to be marked out for one another.

This class, owing its wealth mainly to the mechanized means of production, grew up wherever industrialization succeeded. It was international: in France, in England during the Victorian era, in America at the time of the railroad boom of the early 'seventies, and finally in Germany, which suddenly entered upon a hitherto unknown prosperity. Germany's late, almost hectic industrialization after 1870 went hand in hand with the extreme development of the ruling taste. Nothing seemed able to withstand the devaluation of symbols.²

the reign of the upholsterer

The easy furniture of the upholsterer no longer owns any decided shape. It has lost its clarity of structure and has become boneless.

The skeleton of the chairs and sofas has retreated deep into the cushions: a process that the French have called *la victoire de la garniture sur le bois*³—"the victory of the trimmings over the wood." Every and any means are used to make the armchairs, sofas, divans, ottomans, as heavy and as bulky as possible. Foot-long fringes some-

times veil even the stumps, all that remain of the legs. The furniture increasingly tends to suggest bloated cushions. The statuary loses its constituent form beneath the machine-like smoothing, and so it is with the surfaces of the furniture, overspread at first with dull red plush, later by fabrics of dazzling orientalism.

Beneath these furry textures, which clothe cushions flat or cylindrical, the woodwork decays like fallen trees obliterated beneath blankets of moss. Heavy and unwieldy furniture dominated the situation throughout the second half of the century. The Second Empire brought to full maturity a trend that had been germinating under the Restoration during the 'thirties. When Honoré de Balzac describes an interior of the period in *Une Fille d'Eve* (1838), he notes the strong penchant for cashmere and soft carpets: "Underfoot, one feels the mellow pile of a Belgian carpet, thick as a lawn."

the oriental influence

Ponderous armchairs and sofas followed in the wake of orientalizing romanticism. In literature, Victor Hugo's much acclaimed poems, *Les Orientales* (1829), voiced the growing interest of the age in a legendary and dreamlike East.

The influence took firmer root when *le goût du pittoresque oriental* was interpreted by the painters. At the Salon of 1831, the public spiritedly welcomed Decamps' large canvas "Ronde de Smyrne"⁴ and his other Oriental scenes. They were the fruit of his travels through Asia Minor in search of picturesque impressions (1828-9).⁵ And three years later, when Delacroix exhibited his "Femmes d'Algérie" at the Salon of 1834, this painting, despite its austerity,⁶ enjoyed a no less immediate success.

Delacroix's keen eye for movement was mainly attracted to the noble and serene deportment of the Berbers. He found in their relaxed pose a living vestige of the ancient world. Baudelaire, one of Delacroix's earliest admirers, sought to convey this to contemporaries. The East is reflected in various media and by diverse talents. The vision of these masters was a far thing from the outlook of the Oriental motif seekers, and Delacroix's conception is but distantly related to the upholsterer's Orient. But the influence as a whole forms an integral part of the century.

Oriental motifs soon made their appearance in the art industry. Two years after Delacroix had shown his "Femmes d'Algérie," the *Album Ornemaniste* of Aime Chenavard (1798-1838) was suggesting Arabian and Persian patterns for the "tentures" so dear to the Directoire; it also included a Persian carpet. Persian designs became fashionable for industrial imitation only after mid-century.

While England shaped the workshop of mechanized adornment (stamping, pressing, substitute materials), France made ready the intellectual moulds in which the ruling taste was to run. Chenavard, who was most certainly an innovator in this sphere, influenced taste through his albums rather than through the art objects which he designed for the court of Louis Philippe.

Perceptive men immediately sensed the temper of their day, an atmosphere that was to prevail throughout the century: "We have left no imprint of our age either on our dwellings, on our gardens, or on anything else," was Alfred de Musset's comment in 1836, "we have culled something from every century but our own . . . we live off fragments." Our interest here, however, is only in the rising tide of orientalism as it appeared in the pattern collections of the industrial-art trade. The rule of the upholsterer was to reach its full extent in the 'seventies.

The Orient, to the nineteenth century, meant at once colour and adventure, romance and legend, and was somehow felt to reflect that wisdom of life the period seemed to have lost.

The Oriental influence must be counted as one of the many strivings for escape that darkened the emotional life of the last century and gave it a tragic note. Man was not content to live in his own skin. This could lead to nothing but the



1, the oriental influence. Leon Feuchere: Smoking Room in the Oriental Style. 1842. The 1830's considered it anachronistic to smoke in medieval and Renaissance interiors. As the medieval revivalist Pugin declared: "The style of a building should so correspond with its use that the spectator may at once perceive the purpose for which it was erected." The pipe rack allows a conspicuous object to be placed in the centre of the room, in the same manner as the Empire "flower stand," and the later borne.

* Condensed from Dr. Giedion's forthcoming *Mechanization Takes Command* (Oxford University Press)



2, the filling of space: the borne under Louis Philippe; "Soirée at the Duc d'Orléans." 1843. Under Louis Philippe a sort of double-bed with a rudimentary arm or back rest occupied the centre of the room. Its central position typifies the century's growing horror vacui. The graceful print shows that ingenious posture was accepted in high society. (Jules Janin, *Un Hiver à Paris, Paris, 1843*.) 3 (below, right), *Smoking Room in the Oriental Style*. 1879. The oriental influence was felt directly and indirectly throughout the nineteenth century and helped to increase the gloominess of the interiors in the last decades.

grotesque. The chambers of the Orient were spacious and serene; their couches closely skirt the wall. Now, as these are transformed by the upholsterer into cushion furniture with springs, the divans jut forth in sudden and conspicuous isolation.

As banal as the East became in the upholsterer's hands, the Oriental influence proved far more persistent than most revivals. Mediævalism, brought so lovingly to the fore in the Romantic era, left no lasting traces upon the dwelling. More influential were the several Louis revivals. Yet their role was a more superficial one than their recurrent popularity would suggest.

The Oriental influence is often found at work beneath the surface, and not recognizable at first. With it may be connected the latter half-century's penchant for dimly lighted interiors. What this influence did to furniture we shall have occasion to observe in the following pages.

types of cushion furniture

France was the first country to voice the Oriental influence, and here cushion furniture first became fashionable. Thus France became the centre for the representative furniture of nineteenth-century ruling taste. This occurred in the late 'thirties following the success of Delacroix's and Decamps' painting.

The Divan: Needless to say, the Oriental influence was not native to the 'thirties. The Louis XV cabinet-makers, for instance, created the elegant *turquoise*, with its three-cushion seat and other loose cushions against the wall.

Again, Thomas Sheraton designed a "Turkish sofa," fronted by two columns, suggesting an alcove. U-shaped, it modestly skirts the end of the room, quite unlike the nineteenth-century types, which seek to display their bulk.

The nineteenth century opens a new chapter. The devaluation of symbols went hand in hand with the devaluation of space. Furniture became a means of filling the room: to inflate its bulk was the first step.

In 1834, the year of Delacroix's "*Femmes d'Algérie*," Balzac's description of a boudoir in *La Fille aux Yeux d'Or* conveys this softened atmosphere, which developed with the century; his fancy turns around an enormous Turkish divan. "One half of the boudoir made a softly graceful curve in contrast with the perfectly square half of the room. The horseshoe contained a Turkish divan, that is, a mattress laid on the floor, but a mattress as large as a bed, a white cashmere divan fifty feet around. The head of this tremendous bed rose several feet above abundant cushions." Fondness for cushions is also reflected in Bonington's "*Reclining Woman*" of 1826.

Divans penetrated public places, too, although in the more austere shape of upholstered benches. This furniture gave its name to the locale, then called *café-divan*. They first appeared in Parisian literary cafés. "The first divan opened in Paris around 1838. For years the café-divan of the rue Pelletier was familiar to artists."⁷ The Romanticists, Gerard de Nerval and Balzac himself, were frequent visitors. This café disappeared around 1859 when Haussmann began his transformation of Paris.⁸

In the Paris of 1850, divan-benches sprang forth everywhere, even in public arcades. They remain in Parisian restaurants to this day, and determine the arrangement of the tables parallel to the walls.

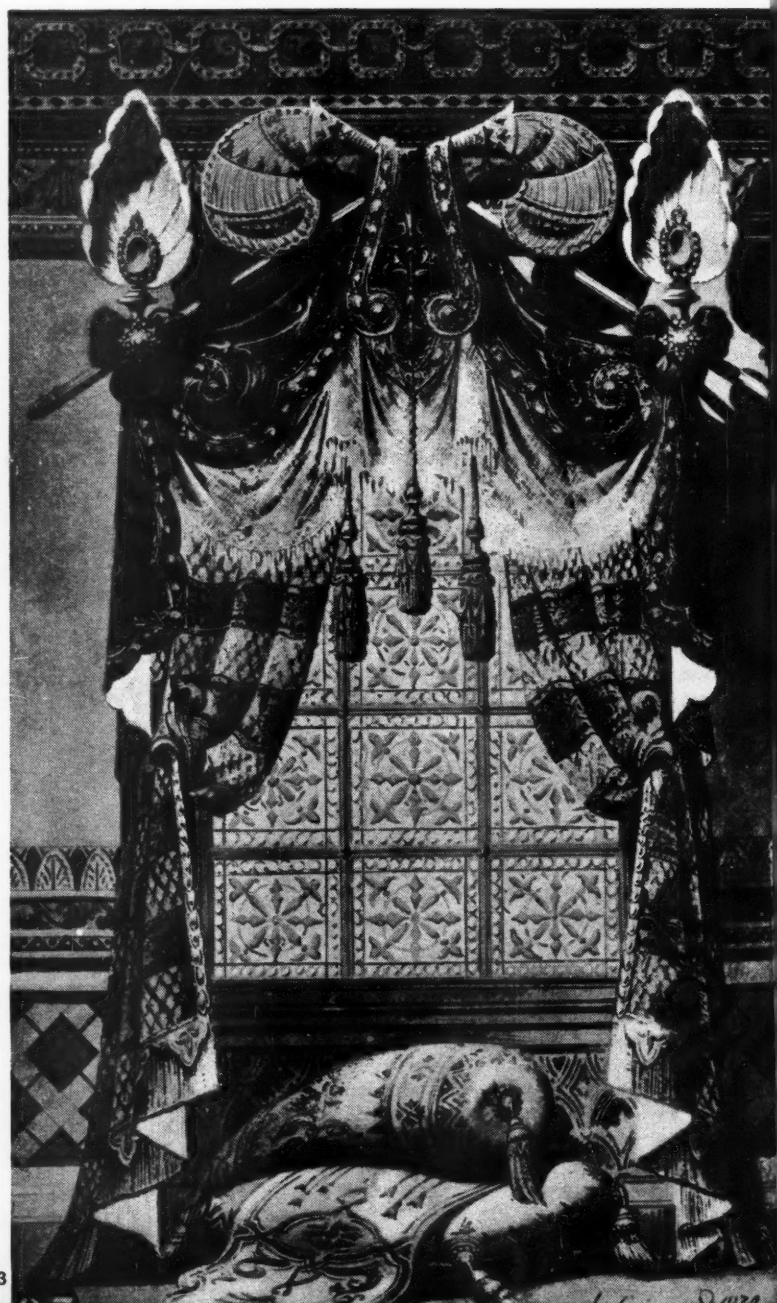
Fancy Chairs—Sièges de fantaisie: It was a point of honour with the French upholsterers to launch endlessly new types with new names, just as at a later time American ranges or refrigerators were redesigned every

year, rousing envy afresh. These *sièges de fantaisie*, or fancy chairs, as the French aptly called them, were a furniture of fashion, and models lived their short season like modish hats.

There were combinations of chairs, which the upholsterer garnished. Two chairs coupled on an S-plan were named a *confidante*. *Confidantes* were also made of three chairs, joined like the spokes of a wheel (figure 5). There were combinations for sitting face-to-face (*vis-à-vis*), or back-to-back (*dos-à-dos*); whence the *petite boudeuse* (figure 6) (*bouder*, to sulk), a twin drawing-room chair with a common back so that the sitters have their back to one another. "This type is very modern," Havard tells us in his Dictionary, "and is as a rule entirely draped."⁹ The back of the *petite boudeuse* consists of two stacked cylindrical cushions with a drapery casually tossed over, while other festoons fringe its twofold seat. These are but a few random examples.

Cushion Tabourets, the Pouf, Circular Sofas, the Borne: In 1845 the pouf made its entrance into French salons. "Large tabourets, cylindrical and upholstered, the whole trimmed with a long and thick fringe, always without visible woodwork."¹⁰ The dainty *tabouret*, on which high nobility was once privileged to sit at royal levées, is here transformed in the nineteenth-century manner, orientalized. A charming sight, Théophile Gautier recalls, were pretty women seated on *poufs* in a salon: like sculptures, they could be admired from every side. These *poufs* already indicate what kind of posture the nineteenth century liked. On the rounded cushion seats, one spontaneously assumes a changing and half-slumped position. In the 'sixties, a low-humped back is sometimes added (*fauteuil bébé*) (figure 8). They become ever more squat and cushion-like. Contemporaries blame the upholsterer for exploiting the *tabouret* so playfully. Indeed, by 1880, it seems to have drawn closer to the birthday cake than to furniture (figure 7).

Related to the *pouf* is one of the period's most voluminous pieces. It filled the centre of a salon, or stood at either end of a ballroom: the immense circular seat or sofa, called in French *borne* (boundary stone).¹¹ Often exceeding two metres in diameter, it sold in the most diverse patterns and forms: as a square, a polygon, segments of a circle, clover leaf, or (later the



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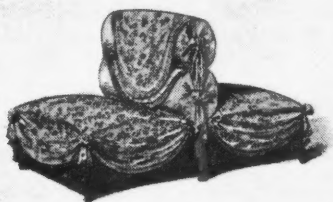
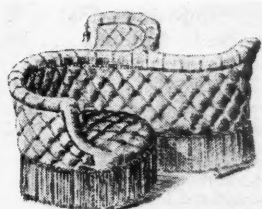
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4, Parisian borne with jardinière for the centre of a salon. 1863. The large circular or quatrefoil sofa, in French called borne, was normally destined "pour le milieu du salon." The borne can be traced back to Percier and Fontaine's flower stand of 1800, and the jardinière of 1842 with its surrounding polygon of seats. (A. Sanguinetti, *L'Ameublement au XIXe siècle, Paris, 1863.*)



5, French three-seat confidante. Late 1870's. The French upholsterer was continually launching "fancy chairs" with new names. The confidante was an intimate type of seating, formed of two or more chairs on an S-plan. (Havard, *Dictionnaire de l'ameublement.*) 6, French boudeuse, c. 1880. The boudeuse is a twin chair for the drawing-room, arranged so that the sitters have their backs to one another. It is entirely draped. (Havard, *Dictionnaire de l'ameublement.*)

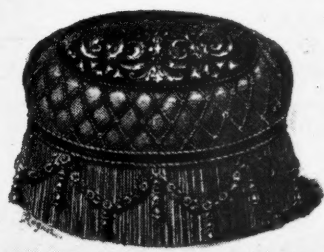
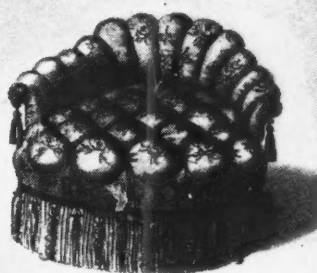


Fig. 860. — Pouf couvert en velours brodé.



7, pouf, c. 1880. The pouf, a favourite piece of the ruling taste, is described as a "large tabouret, cylindrical and upholstered with a long and thick fringe, always without visible woodwork."—A. Sanguinetti, *L'Ameublement au XIXe siècle.* (Havard, *Dictionnaire de l'ameublement.*) 8, French fauteuil bébé, 1863. A fauteuil with low back rest, combining features of the pouf and the gondola type.



9, fauteuil-coussin comfortable, c. 1880. The comfortable at its peak. The skeleton is entirely cloaked in fabric and the arm-rests have grown into cylindrical cushions. The whole seems an agglomeration of cushions held together by some miraculous means. (Havard, *Dictionnaire de l'ameublement.*)

standard shape) circular. A borne, having no back rest and resembling a gigantic pouf, stood in Napoleon III's Salle de Conseil in the Tuileries.¹²

But the typical borne was a circular seat around an upholstered back rest in the shape of a truncated cone. Whether the borne in its mid-century form dates back to the First Empire we could not ascertain. A lineage striking us as plausible might rather attach the standard circular borne—from whose cone shrubs, vases, statues, lamps, must ever sprout—to the many-tiered flower-stand that Percier and Fontaine placed in mid-room around 1800. In his steel-engraved *L'Art industriel* (1842), Léon Feuchère (1804-57), one of the anæmic late-Romantic designers who greatly influenced ruling taste, shows a *grande jardinière entourée de divans*. A ring of seats encircles the whole piece. Its plastic ambition has outstripped the amplitude of Percier and Fontaine's piece. During the borne's development in the 'eighties, when objects sprouted from the centre, its palm trees, real and artificial, seem survivals of the flower-stand—vestiges, like our vermiform appendix, of an earlier function. More significant than its exact lineage is the inner kinship of this enormous circular seat of the 'eighties with the flower-stand designed for the centre of a Swedish salon by Percier and Fontaine. Both betray a weakening sense of space. "Today (1878) people are so keen on these seats that a circular borne, 2 metres in diameter, often stands in a small middle-class drawing room 4 metres long."¹³ This period, driven by its horror of the void, fills the central space of a room, which the mediæval and Baroque had always respected (figure 4).

In the 'forties the central sofa became fashionable. In the brilliant salon of the Duc d'Orléans (1843) this sort of double bed (without framework, naturally, but with a rudimentary arm or back rest) held the middle of the room¹⁴ (figure 2). It enjoyed its greatest popularity during and after the Second Empire. These sofas spread rapidly, and soon appeared in the most unexpected settings. In 1850 A. I. Downing, the well-known American landscape gardener, whose career falls into the first half of the century, and who explicitly calls for good taste, asking that the country house be furnished "with more chasteness and simplicity than the town house,"¹⁵ recommends "the octagonal ottoman." "Perhaps the most pleasant form is the octagonal ottoman stuffed seat placed in the middle of a large room. . . ."¹⁶ At its peak in the 'sixties, the central sofa is button-pleated, covered in damask or cretonne (later in red plush, which becomes nearly standard), and has a *frange royale* hanging to the floor. Contemporary England favoured this central piece in its various forms, but kept it more modest and clearer in outline. Later these imposing sofas found their way into hotel lounges, art galleries, and waiting-rooms. In the private dwelling it was replaced toward 1900 by the corner sofa.

Upholstered Easy Chairs—Comfortables: These examples should suffice to indicate the trend. Most of the models appearing on the market rapidly passed away. Some stayed with an undeniable longevity.

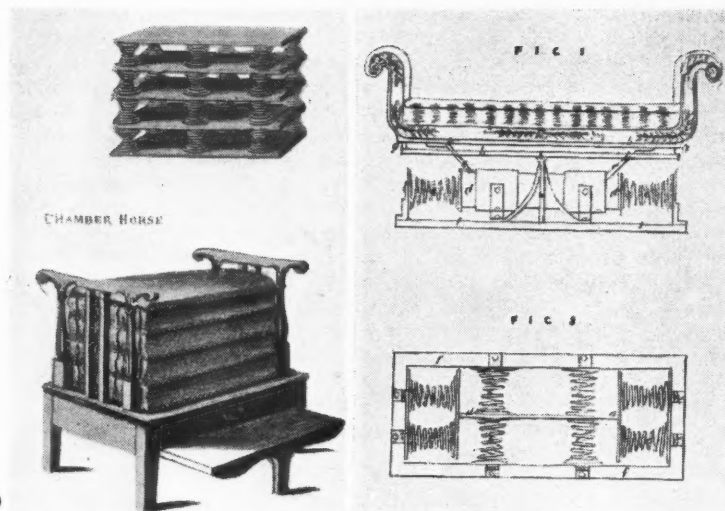
Such were the upholstered easy chairs known as *comfortables* (figure 9). Their characteristics are a skeleton entirely cloaked and enveloped in fabric, and voluminous cushions, usually built around spiral springs.

The origin of the widespread category can be traced to Louis Philippe's time. We even know the name of the Parisian upholsterer who first covered the entire chair with fabric, and for what reason he did so.

"From 1838 we can attest the existence of those armchairs known as *comfortables*. It was Dervilliers, an upholsterer of that time who replaced the *bergères* with chairs upholstered over springs."¹⁷ This was the signal for a line of chairs and sofas so long and varied as to defy enumeration. All are built around spiral springs. "*Comfortable*" was the name that Dervilliers gave to his new "elastic armchair" first exhibited in 1834.¹⁸ Its woodwork was still visible and not yet cloaked in fabric. Its feet stood free.

In the 'thirties came the first of the several Rococo waves that were to follow one another during the century. And so the type of a century earlier was revived, the *bergère en gondole* with its shell-like cradling of the body. The models that Dervilliers put on the market in 1838 were completely covered with material. The reason was that iron could more easily be bent into the gondola form.¹⁹ This armature had to be concealed from view. Soon (1840) the iron frame, found to bend out of shape, was replaced by glued beech, which afforded greater rigidity. The habit of enveloping the entire chair as if it were a cushion nevertheless persisted.

In the next two decades the *bergère*, the chair of elegant posture, goes out of fashion. The armchairs gain bulk and weight. Their contours become softened, as for instance in the *comfortable sénateur* (1863).²⁰ The mound-like treatment of their surfaces stresses the cushion and mattress-like quality. Their button-pleated finish is not hard to explain: the upholsterers had found a use for the short-staple cotton and wool combings, by-products of mechanized spinning. And this also added to the blubbery aspect that so charmed the 'sixties. The tasselling and fringes of course did not lessen this effect. In the next decades the dimensions grow and mobility decreases. The arm-rests become two cylindrical cushions, similar to those we noticed in the back of the *boudeuse*. The seat and the whole chair appear to the naïve eye as a complex of cushions somehow miraculously held together (figure 9). This orientazing influence became tyrannical. Head-rests disappear—the proportions had to be low and squat. Cylindrical cushions on either side walled the sitter in a frontal posture. This is the model found from about 1880 on in almost every home. Ordinarily a set of this ponderous cushion furniture formed companion pieces to a sofa, spiral-sprung, also having



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10, springs used for exercise: Thomas Sheraton, *Chamber Horse*. 1793. The great cabinet-maker designed this "chamber horse" for the gentleman who wished his riding exercise regardless of the weather. Since Sheraton could only obtain springs of very limited travel, he used several layers separated by thin boards. (Thomas Sheraton, Appendix to the Cabinet Maker and Upholsterer's Drawing Book.) 11, springs to prevent seasickness: elastic and swinging seat. 1826. This first spring-upholstered chair, patented by an English inventor, was in the form of a swinging apparatus "to be used on shipboard for the purpose of preventing the unpleasant effects of seasickness." (British Patent 5419.)

cylindrical cushions at both ends, possessing no legs, but a high superstructure with shelves for knick-knacks. These heavy cushioned pieces have almost become the symbols for nineteenth-century ruling taste. In their own way they expressed the feelings that fascinated the masses. They would surely have become popular in any case, but one circumstance favoured their spread: mechanization to which their manufacture was so closely linked and which made them available to the broader public.

mechanization and cushion furniture

Spiral Springs: To eighteenth-century eyes, the upholstered furniture would seem artificially swollen. For resiliency, spiral springs require a greater depth than horsehair or feather stuffing. These springs consisted of iron wire coiled into two inverted cones. One base was fastened to straps, on top of which a thin layer of horsehair was spread. Thus furniture turned into agglomerated slices of mattress.

The *comfortables* brought the first extensive use of springs in furniture. At this time, mechanical manufacture considerably reduced the cost of their coils.

The first use of spiral springs has not been exactly dated. Some say that a German blacksmith of the early nineteenth century was the pioneer,²¹ but everything would suggest that they were invented earlier.

The eighteenth century attained consummate skill in the use of springs for all imaginable purposes: to power its cunningly conceived automata or to lend resiliency to its elastic chairbacks.

English patents for springs date back to the early eighteenth century. Patented in 1706, without detailed specifications, was a "mathematical instrument consisting of several springs, for the ease of persons riding in coaches, chairs and other conveyances."²² Patents were also taken out for carriage springs²³ and even for a machine to manufacture them.²⁴

The "spiral spring" is mentioned in 1769, here again as a "method for better construction of wheel carriages by the application of united spiral springs."²⁵

The phases of this development are not fully known. So far as we could establish, the first English patent to use spiral springs in furniture was not applied for until 1826. But several intermediate stages were never put into the shape of patent specifications.

In 1826 Samuel Pratt²⁶ took out a patent for a spring chair; now the seat, fabric covered and with spiral springs, is used as a cushion and aims to promote comfort. But even here the resiliency mainly serves as a shock-absorber: the first spring-upholstered chair was invented for seasick persons. "Conceived as a swinging apparatus," says Pratt, "the object of my invention is to construct an *elastic and swinging seat*, to be used on shipboard for the purpose of preventing the unpleasant effects of seasickness" (figure 11).²⁷

The "cushion," which spiral springs make elastic, is for this inventor a mere accessory. We may note that the cushion, "the swinging frame, is made of wrought iron, upon which the seat is secured." (This may explain why Dervilliers built his first spring-upholstered *fauteuils* around a frame of iron.)

A foundation of canvas upon which are placed a convenient number of spiral springs made by twisting steel wire into the form of an *hour-glass*. The lower parts of these springs are to be sewn to the canvas or webbing, their upper part secured in their erect position by small cords tied or braced from one to the other, crossing like a net.²⁸

This complex construction shows how in England toward 1830 mechanization affected furniture in extravagant, sometimes fantastic ways. The time was shortly before America developed its patent furniture. The French, on the other hand, made use of the new process by manufacturing cushions of wire, and fashioned the *comfortable*, furniture of the ruling taste.

More plastically than the English, the French development shows what inroads the nineteenth century made into the organism of furniture. Side by side with France's orientalizing cushion furniture, England developed a plainer style, connected with the habits of club life. These black leather easy chairs and sofas were destined for groups of pipe-smoking men. From this furniture, direct lines lead to the reforms of William Morris and his followers and thence to the present day. The English also did not allow the upholsterer so free a hand in their comfortable seating for the drawing-room or the bedroom. But our knowledge of this development is fragmentary.

For a time it seemed that the Rococo wave that gripped France in the 'thirties promised more than a stylistic revival. The chairs of the Rococo, moulded to the human form, were elaborated in the 'sixties with an originality that cannot be wholly ignored. The seats become broader, lower, and deeper. Various hybrid forms arise, designed for what is neither sitting nor lying. They have one point in common: the invitation to informal posture. We shall see how truly this nonstatic, changing posture corresponds to the character of the century.

Describing this furniture, a writer in whom the *Ancien Régime* still lives on, as in so many Frenchmen, cannot repress the comment as he surveys the various species of *comfortables*, "On entering our *salons* these days (1878) one involuntarily asks oneself whether these women, these men, so *nonchalantly* reclining and sprawled, can be the descendants of that French *société* once outstanding for its brilliancy, its deportment and its *savoir-vivre*."²⁹

Toward 1880, as the confusion of feeling on the Continent is reaching its high mark, the interiors of ruling taste dissolve into endless details and nuances, the sense and nonsense of which is a closed book to later generations.³⁰ This is also the time when the *comfortable* becomes a drift of cushions.

Thus in the last decades, the authority of the upholsterer was ever increasing. He was the man to gather superficially loose ends. He provided oil paintings and their gold frames for a middle class unable to afford originals. He arranged still lives from the bric-à-brac of a mechanized past. *Décorations mobiles*, the French of 1880 called these strange compositions that were set up with an air of casualness on tables or chairs.³¹ Cushions and heavy draperies completed the effect.

¹ L. Douet-D'Arq, "Recueil de documents et statuts relatifs à la corporation des tapissiers, de 1258 à 1879," in *Extraits de la Bibliothèque des Chartes*, Paris, 1875, tome xxxiii, p. 6.

² How influential the ruling taste became strongly appears in Georg Hirth's repeatedly printed collection of examples: *Das Deutsche Zimmer, Anregungen zu häuslicher Kunstpflege*, 3. stark verm. Aufl., München, 1886. Here Hirth, founder of the periodical *Jugend* (whence the "Jugendstil" or *Art Nouveau* drew its name) reproduced still lives of helmets, daggers, and vases that an upholsterer or decorator had designed for an upper-middle-class dwelling.

³ Havard, vol. iv, col. 623. *Dictionnaire de l'ameublement*, op. cit.

⁴ Metropolitan Museum, New York.

⁵ Jean Alasard, *L'Orient et la Peinture Française au XIX^e Siècle*, d'Eugène Delacroix à Auguste Renoir, Paris, 1930, traces in detail the successive phases of the Oriental influence.

⁶ This canvas was straightway purchased by the Government. Although neither artist repeated his journey, Delcamp's impressions of Asia Minor (1828) and Delacroix's memories of his visit to Algeria and Morocco in 1832 remained vivid to the end of their lives.

⁷ Larousse, *Dictionnaire du XIX^e Siècle*, Paris, 1870, art. "Divan."

⁸ Ibid.

⁹ Havard, op. cit. vol. 1, col. 357.

¹⁰ Ibid. vol. iv, col. 623.

¹¹ "Dans les galeries où dans les très grands salons on plaçait un de ces sièges à chaque extrémité, de là son mon de borne." Deville, op. cit. p. 43.

¹² "Salle de Conseil de Napoléon III," Watercolour by F. D. Fournier. Collection Firmin Rambaux, reproduced in Henri Clouzot, *Des Tuileries à St. Cloud*, Paris, 1925.

¹³ Deville, op. cit. p. 43.

¹⁴ Jules Janin, *Un Hiver à Paris*, Paris, 1843, p. 141.

¹⁵ A. I. Downing, *The Architecture of Country Houses*, New York, 1850, p. 409.

¹⁶ Ibid. p. 427.

¹⁷ Deville, op. cit. p. 21. Havard too, op. cit. vol. 1, col. 581, who is so often critical of his predecessor Deville, accepts this indication.

¹⁸ The report on the Paris exposition of 1834 contains this remark: "Les fauteuils élastiques de M. Dervillé (Havard and Deville spell the name otherwise), à Paris, qu'il qualifie de *comfortables*, nous ont paru élégants tout à la fois et très commodes, sans que leur prix soit à beaucoup près aussi élevé que celui des meubles du même genre qui nous avaient été envoyés d'abord d'Angleterre et de l'Allemagne. C'est à se rendre de tels que s'en étudiait longtemps cet ébéniste-tapissier." *Musée Industriel, description complète de l'exposition des produits de l'industrie française faite en 1834*, Paris, 1834, vol. 3, p. 159.

¹⁹ Deville, op. cit. p. 21.

²⁰ A. Sanguinetti, *Ameublement au XIX^e Siècle*, exécuté par les principaux fabricants et décorateurs de Paris d'après les dessins de A. Sanguinetti, Paris, 1863, p. 26.

²¹ Deville, op. cit. p. 179, anecdotally mentions this and other forerunners.

²² British Patent No. 376, 1706.

²³ British Patent No. 470, 1724.

²⁴ British Patent No. 768, 1762.

²⁵ British Patent, No. 932, 1769.

²⁶ Samuel Pratt: British Patent No. 5418, 1826. "The patent," he adds, "was partly communicated to me by a foreigner resident abroad and partly my own discovery."

²⁷ Ibid.

²⁸ Ibid.

²⁹ Deville, op. cit. p. 21.

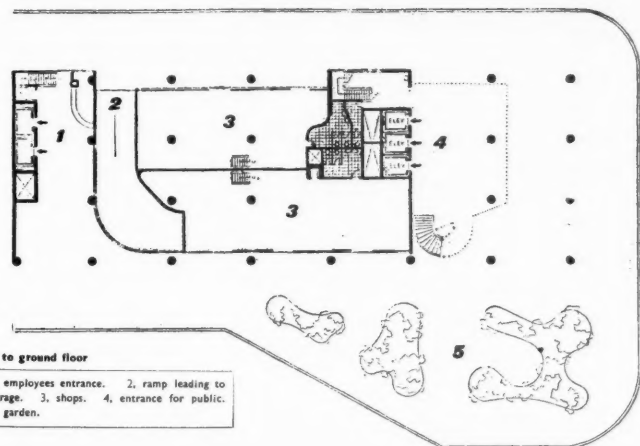
³⁰ Cf. chapter "Grammaire de l'Ameublement" in Henri Havard, *L'Art dans la Maison*, nouv. éd., Paris, 1884.

³¹ How deeply such custom was rooted in the times may be gauged from its treatment by that eminent scholar Henri Havard, to whose authority we have so often referred. His book on the interior decoration of his day, *L'Art dans la Maison*, contains a full-page reproduction of a *fautail* garnished with such a *décoration mobile*.

This building, in contrast to the Swedish ones on pages 13-22, is still emphatically in the style of what has hitherto been regarded as that of the modern movement. The *pilotis*, the cantilever, the framed panel-infilling, the particular pattern of stone-facing, the walled roof-garden, all testify that the modern Brazilian architect continues to express the old faith in the manner which, in Europe, was originally thought consistent with it.



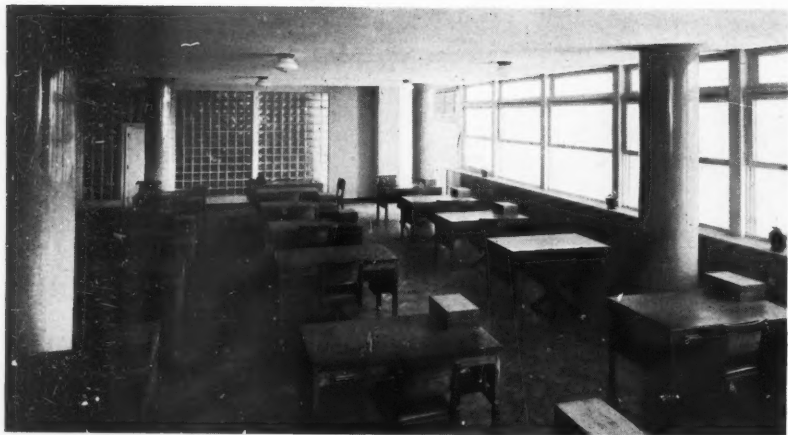
1. the I.R.B. building from the south-east. The standardized wall-window panels are wood-framed.



I R B BUILDING AT RIO DE JANEIRO

MARCELO, MILTON AND MAURICIO ROBERTO: ARCHITECTS

This building houses the department of state insurance of the Brazilian Government, which is financed thirty per cent. by private companies and seventy per cent. by the state. Care has been taken in planning to separate the vertical circulation of public and employees. The latter are well provided for, since the ninth floor and the roof terrace are entirely devoted to serving their recreational needs. The structure is a reinforced concrete frame with floors cantilevered out on three sides to support standardized wall and window panels. These prefabricated, wood-framed panels, which were developed after much research by the architects, made it possible to complete the facing of the building in nineteen days.



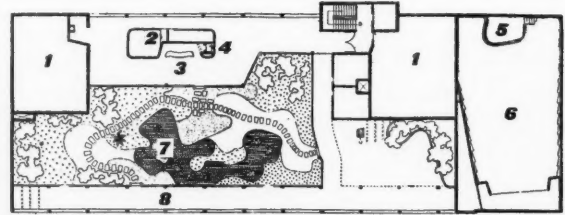
2



3

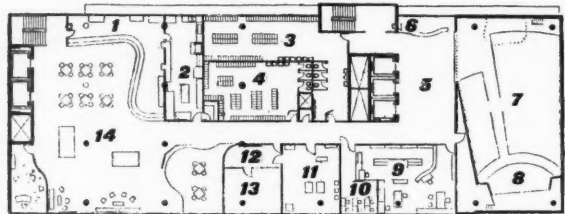
2. interior of one of the offices.
3. exterior, entrance staircase.
4. a detail of the brise-soleil on
the northern facade.

I R B BUILDING AT RIO DE JANEIRO



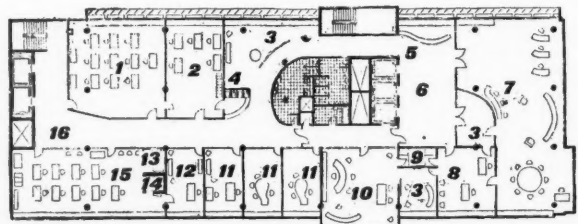
key to tenth floor

1, machinery. 2, store. 3, bar. 4, service. 5, projection room. 6, upper part of auditorium.
7, pool. 8, pergola.



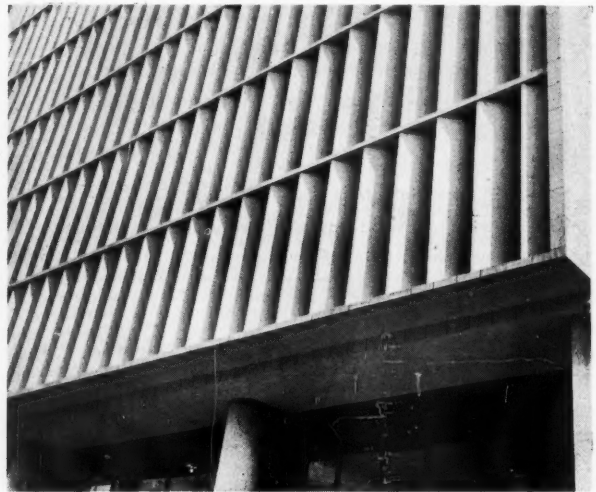
key to ninth floor

1, bar. 2, kitchen. 3 and 4, cloakrooms. 5, hall. 6, reception. 7, auditorium. 8, stage.
9, library. 10, lecture room. 11, nursery. 12, waiting room. 13, medical service. 14,
recreation room.



key to eighth floor

1, typists. 2, under manager. 3, waiting room. 4, service. 5, reception room. 6, public hall.
7, conference room. 8, secretarial. 9, filing. 10, directors' office. 11, councillors. 12, accounts.
13, cashier. 14, strong room. 15, insurance. 16, employees hall.



4

outstanding buildings expressive of THE NEW EMPIRICISM

The antecedents and origins of Sweden's latest style by Eric de Maré

Grace to the grave pedants of the next decade). It was eclecticism again but with a new thrill and freed from antiquarian copyism. The names of the period are the Concert Hall, Stockholm (1926) by Ivar Tengbom, with its purely decorative portico of Corinthianized columns, Carl Bergsten's excellent Liljevalchs Art Gallery, Stockholm (1919) and Gunnar Asplund's government warehouse at Eskilstuna (1919) with its Ionic pilasters six times as high as the prescribed classical proportions. Perhaps the most typical example, however, was the Gothenburg Exhibition of 1923, relics of which can still be seen at the top end of The Avenue and in the Liseberg pleasure gardens.

The years of war and since have therefore not been conducive to the development of great architecture and it is not surprising that few remarkable new buildings have been produced recently in Sweden. Nevertheless architectural thought is far from dead and there is a striving among architects for a new and revitalizing creed which will enable them to escape from that sterility to which a too doctrinaire and puritanical adherence to functionalism finally leads. The strivings are tentative, but that they are happening at all is significant. As yet the new movement, if it can be called a definite movement, has no name for its beliefs, though the ARCHITECTURAL REVIEW for June of last year called it the New Empiricism—a title which does at least express the experimental, undogmatic aspect of the new trend.

High priest was the great Asplund who began his new phase with the courageous and extremely successful Stockholm Exhibition of 1930. He forgot his Swedish Grace and the discovery of Tutankhamen's tomb and designed afresh in the so-called international style - with Swedish grace. There followed many more buildings in the same vein, including his little Bredenberg's store in Stockholm. Markelius and Ahren produced their severe but satisfying students' club also in Stockholm. Other important buildings were those of the Co-operative Society's architectural department under Eskil Sundahl, Markelius's Concert Hall at Helsingborg, and the Swedish pavilion at the Paris Exhibition of 1937 by Sven Ivar Lind. In Swedish town planning and housing, too, Le Corbusier's theories have had a noticeable effect - as, for example, in those Point Houses which have become a familiar feature of the Stockholm skyline.

But time passes. Theory becomes well tried by the ineluctable facts of practice. Today the *Funksis* phase in Sweden is dying, or perhaps, more correctly, is becoming absorbed in a new phase. What are the characteristics of this co-called New Empiricism?

Came the first world war and four years of Nordic isolation. With the release of peace, there was much travelling southward by artists and architects. The reaction against heavy nationalism set in. Uncovered brick was out and cheerful coloured stucco was in, embellished with white appliqué motifs and perverted pagan columns. This was the New Renaissance, the period of Hellenic elegance, of Swedish Grace (it became Pseudish

Planning has become much freer and far less concerned with the pattern on paper than with the final reality. Fenestration, too, is freer and windows occur at the places and of the sizes which needs dictate and as the pattern pleases. Indigenous traditional materials are used both inside and out, especially brick and timber. In domestic work cosiness is coming back and there is a tendency among the more sophisticated at any rate to mix furniture of different styles in the Sarawak manner. Buildings are married carefully

to the sites and to the landscape, and flowers and plants are made an integral part of the whole design.

All this does not mean that the new sociological approach to architecture is passing. Far from it. It is stronger than ever. Nor is there any slackening in the rationalization of building or in technical experiment. As the REVIEW for June, 1947, said: "So far no strong reaction is evident against the principles upon which functionalism was founded. Indeed these principles were never more relevant than now. The tendency is, rather, both to humanize the theory on its aesthetic side and to get back to the earlier rationalism on the technical side. The New Empiricism is the attempt to be more objective than the functionalists, and to bring back another science—that of psychology—into the picture."

Strangely enough, though Le Corbusier has been greatly in vogue in Sweden, relatively little has been heard of Frank Lloyd Wright. It is possible that a Wright vogue is on the way and that before long the modern architect in Sweden will add the adjective *organisk* to his noun *spontanitet*. Thus we get Humane Objective Organic Spontaniteity, and the mist begins to clear.

A few examples: To begin with there is Asplund's last big job before he died in 1940—the strangely moving crematorium at Skogskyrkogården near Stockholm, by which he retained his inspiring leadership in Swedish architecture right to the end of his remarkable career. There is also Nils Einar Eriksson's fine concert hall in Gothenburg which to some extent foreshadowed the new movement, for it was completed in 1935. Another example is the Town Hall and Hotel at Karlskoga by Sune Lindström, completed in 1940 (pages 18 to 17). Here the architect has deliberately sought atmosphere as well as function and he has not been afraid to use traditional materials including brick and even shingles to clothe the reinforced concrete structure; nor has he inhibited his pleasure in creating imaginative form and detail. In the domestic sphere a good example is the charming Friluftstaden at Malmö by Eric Persson with its terrace houses designed with considerable technical ingenuity but clothed simply in bricks and tiles.

Housing and technical developments in Sweden by Lars M. Giertz

For several decades building activity in Sweden has centred on the provision of flats. This is due to the exceptionally great movements of population which have taken place; the countryside has emptied and the cities and towns have grown. The result is that the larger towns of Sweden are now characterized by a peripheral belt of new flat buildings.

Before the war these flats were constructed by private owner-builders. The standard of equipment and service was high. In the kitchens there was an alternative choice of electricity or gas, with tables and sinks in stainless steel, refrigerators, bathrooms with constant hot water, telephones at the entrances connecting with the separate flats and a direct connection for every flat with the telephone mains. In addition, there was no skimping of the quality of surface finishes. However, the increasing demand for gadgets caused an exaggeration of their value as against that of living space. As they accumulated, so space grew steadily smaller. This is an important contributory factor towards Sweden's extremely low average of living space per family.

The value of a flat building was assessed on the basis of the total income from rents. This income had to cover current expenses for heating, maintenance and other working costs, as well as interest and amortisation on the invested capital. As the level of rents and building costs during the period immediately preceding the world war was constant, the value of the property came to vary with the rates of interest. During the nineteen-thirties, these rates steadily declined. Property values during that time thus showed a corresponding rise, and the number of speculative flat builders rose even more.

With the outbreak of war, rates of interest and the price of building materials rose. Speculative building stopped at once and at the turn of the year 1940-41 there were hardly any flats being built.

The influx to the cities continued. It became necessary for the state authorities to step in, in order to prevent an inflationary rise in rents which must have followed. After a speedy investigation, the State Building Loan Office was established, and this within a few years proved to be a dominating influence not only in the scope of building activity but also in organization and technique. As a complement to it certain controlling state bodies were set up to plan the distribution of building materials and labour, and to enforce rent restrictions.

The primary task of the State Building Loan Office was to restart the building of dwellings. However, it proved to be impossible even with the aid of subsidies to make speculative building attractive any longer to private enterprise. The responsibility for providing dwellings for the majority of the population was therefore taken over by the state, where it still lies. The architectural unit, once the single flat building, now becomes a group of buildings frequently consisting of as many as a thousand flats.

The state bodies in question have so far been successful in constructing dwellings which let for practically the same rents as in 1939, despite the fact that prices in general have risen by 50 per cent. or more. How has this been done? First of all, there is the policy of pure subsidizing. To keep rents

A young but well-known Swedish architect, Sven Backström, explains the new attitude in these words: "We do not want either reactionary artiness or schematic oversimplification in our architecture, and therefore psychological factors must become our main concern in quite a different way than hitherto. We must attain the positive and life-assenting in architecture as in life itself and allow our whole beings and therefore our feelings to find expression."

The trend is shown in the photographs that follow (pages 18 to 22) which have been specially chosen to illustrate it. This article aims to record history rather than make judgments, but while welcoming the progressive humanization of the modern movement wherever it occurs, one ought perhaps to sound a warning note. The philosophy for which the modern movement stands is as valid now, and as essential to the healthy growth of the new architecture, as it ever was. It is plain that Swedish architects understand this fact and support it. But in their endeavour to humanize they are inclined, perhaps a little too readily, to fly to the humanism of tradition rather than to face the challenge which the creation of a new humanism poses. The justification that in their architectural tradition are many still relevant solutions to contemporary problems is well-founded. But it would be disastrous if those members of the public who but dimly understand the meaning of the great aesthetic revolution (and still they are legion), should get the idea that the new architecture has abdicated in favour of just one more traditional revival. Today's architect, in the centre of the struggle, is under no such illusion, but he must therefore guard all the more against the danger of its growth among those who are not involved so directly.

The work of such a one as Le Corbusier shows the modern architect's other line of action. By constant repetition of first principles (boring as this may become to the architect) and by a strict adherence in design to the original revolutionary vision, the public is kept aware that the "new architecture" is still new and that the revolution has not slid quietly into reverse.

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down the state pays, in certain cases, loans free of interest amounting to a sum 10 per cent. above the value derived from capitalizing property income. Up to this value the state will grant, in addition, loans at 3 per cent. interest. This means that amortisation and interest at present amounts to 3½ per cent. as against 4½ per cent. in 1939 and 5½ per cent. in 1940. Furthermore, it is today considered reasonable that local authorities should provide ground for housing at a low price (sometimes even free) where before the war steadily increasing property values had brought the cost of the ground up to and sometimes over a quarter the cost of the whole building.*

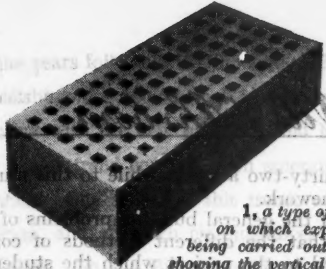
While the foregoing figures explain how rents have been held down by 30 per cent. there is still 20 per cent. left to explain. There can be no reason for this other than improvements in the technique and organization of building, for up to the present there has been no lowering of standards. On the contrary, especially in the case of lower-rent dwellings, there is a noticeable rise. It is difficult to point to any specific improvements in technique and organization which are responsible, but certain phenomena may be observed.

Before the war, when private speculative builders operated on their own responsibility and often without the assistance of qualified architects, there was little economic incentive to further technical development. Now that public and semi-public companies are builders, and single building operations have grown in scale it has been found necessary to use the services of qualified designers. Several architects' offices have therefore had the opportunity to investigate the problems from the point of view of town planning as well as construction. Building programmes are now more thoroughly worked out and the contractors are able to plan, at least to a certain extent, along lines of mass-production.

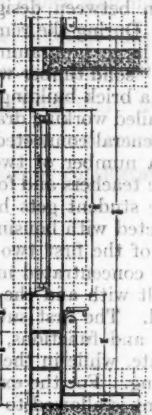
Since the authorities themselves have become property owners, they have begun to study relations between production and running costs in a way hitherto unknown. This study began with an investigation into the relation between construction and heating economy by the architect Axel Eriksson. Because of Sweden's climate the question of heating buildings is of great economic importance. Estimates show that for the heating of houses in the country about 115,000 million B.Th.U.s are needed. This corresponds to a fuel cost of £17,000,000 in normal years and £34,000,000 for firing, amortisation and interest on the heating equipment, the result being that the total costs for heating at present amount to £51,000,000 per year, or about the same as the cost of the entire building production in a normal year. It turns out that a narrow house has a demand of heat which is from 30 per cent. to 40 per cent. larger than that of a broad house in a block. It is therefore of special importance that the heat insulation capacity of the narrow houses and smaller buildings should be satisfactory. Improved insulation involves lower costs for fuel, firing and heating equipment.

The Eriksson investigations resulted in increasing construction costs for reasons of economies due to improved insulation and this, in return, led to

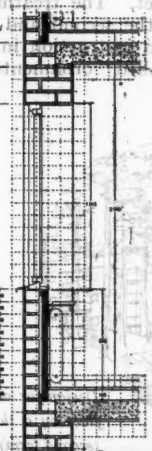
* The state, in 1938, auctioned lots on the outskirts of Stockholm at prices corresponding to one-half of the cost of construction.



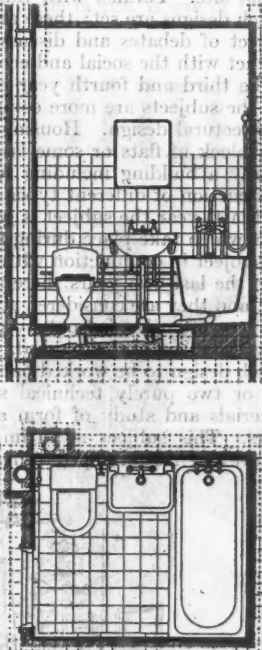
1, a type of hollow brick on which experiments are being carried out in Sweden, showing the vertical channels.



2, section through a light concrete block wall, 10 inches thick and weighing 40 lbs. per sq. ft.



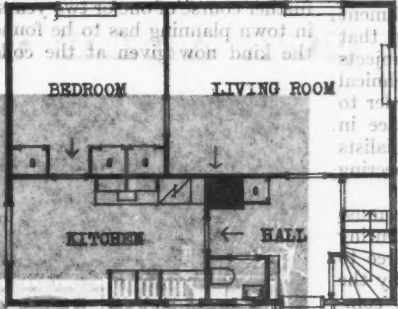
3, section through a wall corresponding to that in 2, but built of brick, 16 inches thick and weighing 164 lbs. per sq. ft.



4, above, plan and section of a bathroom with standardized equipment. Planning is to an agreed module, which makes it possible to use pipes which are delivered cast in concrete blocks.



8, a wall for a prefabricated house constructed of neo structural wood panels filled with insulating material.



7, above, a plan and, right, a perspective of a standard type house built by H.S.B. (the Swedish co-operative building society).

the saving of fuel. At present the authorities require a greater degree of heat insulation than that accepted prior to 1942, and this has brought into use new materials for outer walls. Before 1939 the average wall was of ordinary brick. To improve heat insulation sawdust is now mixed into the clay before the brick is burnt. But the lighter brick thus produced was not entirely satisfactory. It has been found that a brick of a density below 87 lbs. per cu. ft. is not resistant in the Swedish climate to the influence of frost (the ordinary brick weighs 112 lbs. per cu. ft.) and experiments are therefore being carried out with hollow bricks which, in casting, are provided with vertical channels.

Generally, brick is being superseded by the relatively new light concrete block, manufactured from portland cement created by the use of aluminum powder. The light concrete is sawn up into blocks which are larger than bricks and are handled easily because of their low specific gravity, 25-50 lbs. per cu. ft. The outer wall in Stockholm which, taking the climate into account, is most economical, does not exceed a thickness of 10 inches and weighs about 40 lbs. per sq. ft. A corresponding brick wall must be made to a thickness of 16 inches and will weigh 164 lbs. per sq. ft. An added advantage is gained by the fact that it is possible to manufacture reinforced beams of light concrete for door and window openings.

Generally speaking the tendency is in the direction of larger standard construction units ready-made in the factory and consequently less work is being done on the site. Bathroom equipment is now standardized for most dwellings, and this applies not only to the unit but also to its location. This facilitates pipe laying, and sections of a predetermined length are now delivered from the factory. The pipes can be delivered cast into concrete blocks which form part of the flooring. Doors are now manufactured in a few standard sizes, always plain, usually covered with veneer, and finished with cellulose. They are no longer custom-made by carpenters, but are goods carried in stock. Windows, which must in Sweden be airtight and provide a high degree of insulation against the extreme winter, are now of a standardized double-glazed, side-hung, pivoting type. Since it would be too expensive to stock all the sizes needed, timber is planed into standard profiles at the factory and the windows are made up as needed.

Paradoxically, Sweden is at present short of timber because of the necessity to export. Formerly timber was commonly used for floors in flats; today it is almost entirely replaced by reinforced concrete. The floors are usually constructed double with an intermediate layer of rock wool or similar material in order to provide for sound insulation. All kitchen fittings, such as wooden cupboards, arrive from the factory in lacquered standard units.

As the number of factory-made units increases, the problem of their incorporation into the plan arises. A study has therefore been made of the whole problem of modular planning. The investigation was placed in the hands of the Building Institute for Standards and was carried out by the architects L. Bergvall and E. Dahlberg. As a result, a suitable minimum module of 10 centimetres was arrived at (or approximately 4 inches). It is expected that in future building brick and wall sections as well as interior fittings will be designed to this module.

In addition to the building of flats there is a considerable production of prefabricated houses, which generally include three rooms and a kitchen. Here again the same tendency towards an economy of materials is evident. Five years ago outer walls were usually of 2 inch or 2½ inch studs, usually with a 1 inch facing on both sides. Today outer walls are constructed by leading manufacturers in the form of two supporting panel elements between which wood chippings or another porous material is packed. Such walls weigh about half as much as the old type while retaining the same rigidity. The tendency is for natural woods to be replaced more and more by plywoods and board.

If in spite of these developments no revolution has taken place in Swedish building technique, their total effect means that the worker of today may, for a fifth of his yearly income, rent a dwelling of two rooms and kitchen where, before the war, for the same rent he would only get one room and a kitchen. From the English point of view the standards of floor space must appear very small. The differences between England and Sweden with regard to this may be chiefly attributed to climatic conditions. The necessity for a high degree of heat insulation in Sweden as well as the elaborate installations for heating, and the fuel costs consequent upon them, force the Swedish worker to do without the extra one or two rooms that his English counterpart can afford.



The system of architectural education in Sweden by Nils Ahlborn

In Sweden there are in general three different kinds of schools of architecture. First: the kind most common in England, the architectural school whose only function is to teach architecture. This is in nearly every way the best kind. For the whole system of instruction is drawn up for the sole purpose of giving the best possible architectural training, and other groups of students do not have to be considered, as they must be in other cases. And, not least important, there is complete freedom to change methods of instruction if this should be considered desirable. As a rule this type of school also has complete freedom in the choice of teachers and can take on specialist lecturers. Its disadvantage is that economic resources do not always make it possible to call in the best teachers.

The second type is the art academy on the lines of the *École des Beaux Arts*, where architects are trained in a special architectural school in company with painters and sculptors and where architecture is (or at any rate was) regarded as the mistress art. This is the classical architect's training. It is practised with success in Denmark, but both there and in Sweden—where there is a similar school—contact with artists is insignificant. In Denmark at present comprehensive investigations into the organization of architectural training are being carried out. The difficulties, however, of getting good results from this work inside the framework of the academy seems to be rather great.

The third kind of architectural school is that which is attached to a University or Institute of Technology. In Sweden there are two Institutes of Technology, one in Gothenburg and one in Stockholm, each with a special faculty for architecture. Since their organization is similar, the following account of the Royal Institute of Technology in Stockholm may serve for both—though of course differences must be allowed for.

Instruction in architectural subjects, building technique and town planning is given by teachers who, to be appointed, must have special experience. The retiring age is 65. Other teachers are part-time specialist lecturers, while in each subject there are also assistants for supervision and research. The College is governed by the State.

The student usually starts between the ages of 19 and 22 and should have 12 years general schooling behind him, in addition to at most one year's practical training either on a building site or in an architect's office and generally after having completed his military service. From about one hundred applicants about thirty are accepted each year. Because of the very great shortage of architects the number of students is now being increased.* Selection is based on a study of examination certificates from high schools and similarly controlled examining bodies. At present methods are being tried to facilitate selection and to gauge more accurately the student's capacity for taking up architecture. In future, students without the above-mentioned schooling can be taken on provided they have good references resulting from practical work.

The studies last four years, and each year is divided into two terms which together cover eight months. The interval between terms is used for practice on a building site or in an architect's office. Once the course is completed, the successive examinations passed and if the pupil's studio work is considered satisfactory, he receives a final certificate which entitles him to membership of the Association of Swedish Architects and is counted as an architect's licence.

During the first two years, instruction in the basic technical subjects is, to a great extent, shared with engineers of certain types, as are also certain of the more important practical studies, such as building mechanics and town planning. This is useful in fostering that co-operation which should always exist between architects and specialized technicians. However, it has its disadvantages. Instruction is not arranged exclusively for the fulfilment of the architect's requirements. And it is also my personal opinion that courses in mathematics, mechanics, building statistics and similar subjects are, for architectural students, unnecessarily comprehensive. The technical side is a tool the use of which the architect has to understand in order to practise his trade, and technical subjects must take an important place in the scheme, but architects should in no circumstances become specialists pure and simple, as now happens in most branches of the engineering profession.

To enable the student to carry on his studies for the third year he must have good certificates in all subjects taken during the first two years. During those two years, as in the last two, the student is to some extent free to arrange his own studies as he chooses, but this freedom is restricted by the large number of subjects to be covered. The number of hours of com-

pulsory work at the College averages thirty-two a week, while to this must be added a considerable amount of homework.

The first year starts with the study of the general building problems of a house, but instruction is so arranged that the different methods of construction and studies of detail are linked to the project which the student sketches and works out. The aim of this part of the curriculum is to give the student a feeling for the inseparable connection between design and construction. The first term is confined to lectures. During the remaining three terms in which this subject is studied, three large programmes are carried out—the first a simple detached timber house ("solid timber-work"), the second a timber frame construction and the third a brick building. The programmes are worked out from sketches to fully detailed working drawings. The programmes vary from year to year and are in general connected to an actual site. Parallel with these large programmes a number of two-week sketch designs are set; these are later criticized by the teachers and form the subject of debates and discussions. In this way the student gets his first contact with the social and economic problems connected with housing.

The third and fourth year courses resemble those of the first two years, but the subjects are more complicated and interest is concentrated more on architectural design. Housing in all its forms is dealt with and the design of a block of flats or some large dwelling is included. The first subject is usually a building including rooms of different sizes and functions, or the construction of different types of buildings on an estate, while in the fourth (and last) year the subject is generally a public building. For the examinations which take place during the last term the student is allowed to choose his subject in conjunction with his professor.

In the last two years there are more sketch designs than during the first two, and they are considered a very important part of the instruction. They are very often carried out by groups of two, three or four students and are fully criticized and discussed. During the fourth year a programme for a sketch design to be worked out by groups consisting of one architectural and one or two purely technical students is generally set. The treatment of materials and study of form are dealt with during the second and fourth years. This subject is an important complement to instruction in architecture and has developed from a special subject once called "ornamentation."



Model of a framed wood structure by a second year (first term) student.

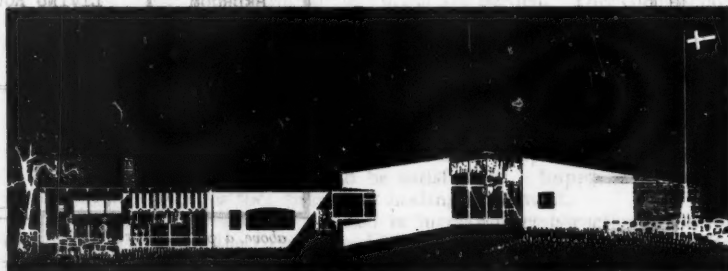


Design for a block of flats by a third year (second term) student.

In this connection it may be mentioned that the study of historical styles is introduced only in conjunction with history.

Town planning is studied by architects, civil engineers and land surveyors together. The treatment is therefore of necessity superficial, in spite of the fact that during the fourth year it is specially arranged for architects' requirements. The course is too short to allow of sufficient depth and it has therefore been suggested that a post-graduate course in town planning should be established at the Academy of Arts.

As already mentioned there is in Stockholm an architectural school attached to the Academy of Arts. This gives an advanced training after the four years at the college, but attendance at it is not a compulsory qualification for the use of the title "Arkitekt." The more demands there are on an architect's knowledge and skill, and the more burdened the programme of instruction at the college is, the more necessary does it become for this architectural school to be developed as a more or less compulsory finishing course. For the training of highly qualified town planners in particular a further course of one or two years is desirable. But a more thorough training in town planning has to be founded on a thorough architectonic training of the kind now given at the college.



Part of a sketch design for a factory canteen by a fourth year (first term) student.

* The total number of architects (graduated from technical universities) practising in Sweden in 1947 was 680. The number employed in government service and in big organizations has risen steeply since 1937. Of architects who have graduated since 1934, 41.1 per cent. are in government service, 2.5 per cent. are in other branches of public service, 22.7 per cent. are employed by large semi-public bodies such as the Co-operative, H.S.B., etc., and 27.7 per cent. work in private offices, a minority of these having their own office.

In the years following the Stockholm Exhibition of 1930, the attention of Swedish architects was directed mainly to two things. First, to investigating and establishing the sociological foundations of the new architecture—with particular emphasis on schools, housing and town planning—and second, to experimenting with the new materials and building techniques which science and engineering had been developing for some time. At the beginning of the recent war a new trend could be seen emerging, the result of the Swedish architects success in turning a "new" architecture into a nation's accepted manner of building. One aspect of this trend, which has been called the new empiricism, was the attempt to achieve a greater richness and variety of expression in building, and although circumstances were not altogether favourable to its success, they were certainly more so in Sweden than in most other European countries. To the British architect, therefore, the spectacle of Swedish architecture as it emerges from the censorship of war has been similar to that of a man in a trance watching someone living the most exciting part of his youth—with the added dreamlike quality that consistency gives to the Swedish scene. The three buildings illustrated on the following pages are chosen because they show the new Swedish trend as it is emerging in public buildings; the domestic expression was discussed in the REVIEW for June, 1947. In each work there are signs which may cause the British architect to wonder whether Gregor Paulsson's belief that "at present, tradition scarcely shows the way—on the contrary it has to be overcome" is in fact shared unanimously by Swedish architects. Whether, even in a country where the new architecture has emerged as triumphantly as it has in Sweden, the architect can allow himself so much licence unrestricted by considerations of propaganda and battle tactics, is one of the questions which, for some time to come, must weigh with his British counterpart.



1, the courtyard looking north towards the entrance to the first-class restaurant. Sculpture, neon sign, planting and striped iron canopy are just a few of the carefully placed incidents in this picture, which show the increasing attention being paid by Swedish architects to exterior furnishing.

TOWN HALL AND HOTEL AT KARLSKOGA

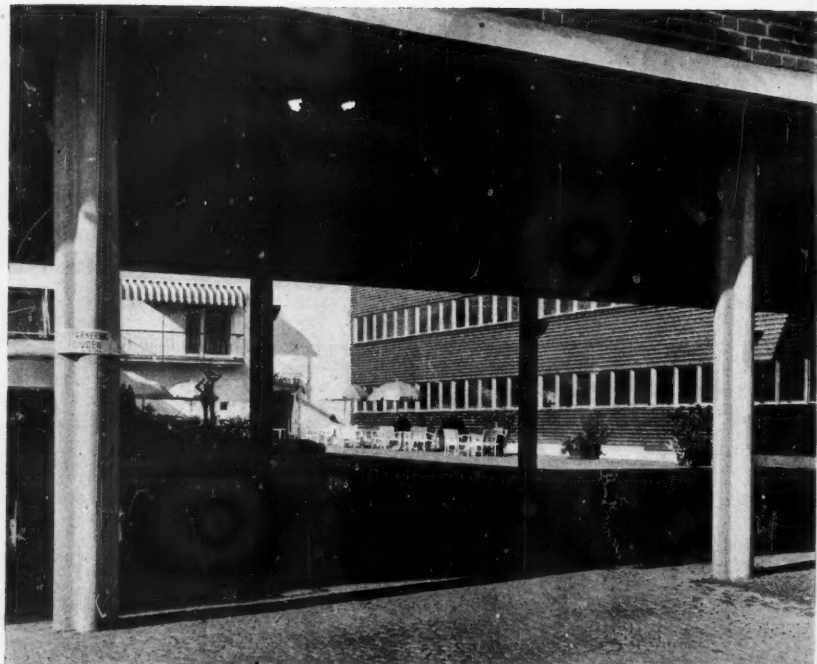
SUNE LINDSTRÖM : ARCHITECT



Most Swedish towns possess their own hotel, though the catering is usually carried out by private firms. Such firms are limited companies but are often partly owned by the State. The Swedish Town Hotel is therefore mainly a social institution. It is almost always the best hotel in the town, but its prices are never excessive. Karlskoga, in the province of Värmland, in central Sweden, now possesses such an hotel. It only recently achieved the status of a town, largely owing to the expansion of the great Bofors armament works nearby, and in 1940 the building which contains both town hall and town hotel was completed. That administration and catering should be housed

(continued on page 15)

2, part of the east façade with the entrance to the second-class restaurant and beer hall (or third-class restaurant); the neon sign is designed by the architect. 3, looking into the courtyard from the market square. The end wall in the distance is of brick, rendered. The wall on the right is of lightweight concrete, faced with shingles. 4, a detail of the entrance to the second-class restaurant.



2
3

detail of
circular steel
heavy slabs
faced with shi
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all eventually

(continued from page 13)

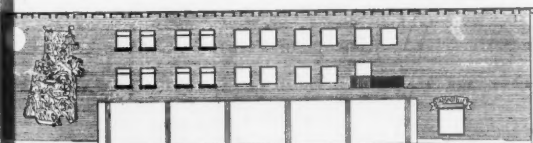
together is less of an anomaly than it might at first seem, for the banqueting hall of the hotel can be used for municipal functions and visitors dealing with the town's affairs can be conveniently accommodated. The building is a result of a competition won by Sune Lindström, who is now chief architect for VBB (Vattenbyggnadsburån), the large engineering concern dealing mainly with waterway structures.

The four different functions of the building—administration, representation, festivity and eating, and boarding—are planned around a central courtyard which is open at ground level to the market square on the south. On the east is the hotel

(continued on page 16)



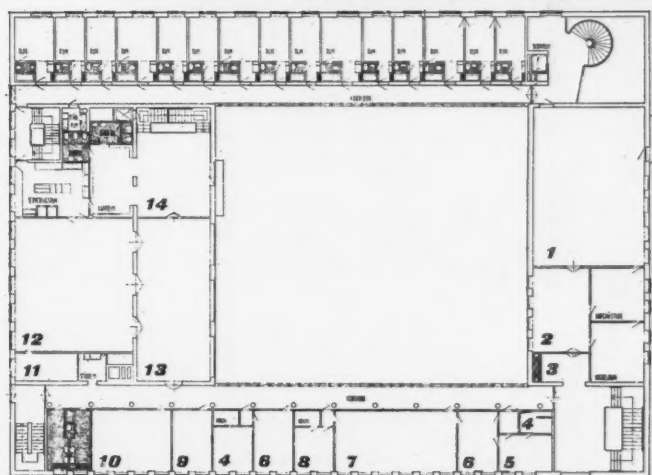
TOWN HALL AND HOTEL AT KARLSKOGA



A detail of the wide eaves projection which is supported by circular steel brackets. The coping round the entire building is of heavy slabs of slate. The lightweight concrete wall here is clad with shingles, in the manner of the local tradition, which is shown in 6, Karlskoga Church, built in 1686. 7, the south side of the town hall and hotel from the market square; this will eventually contain a piece of sculpture by Eric Grate.

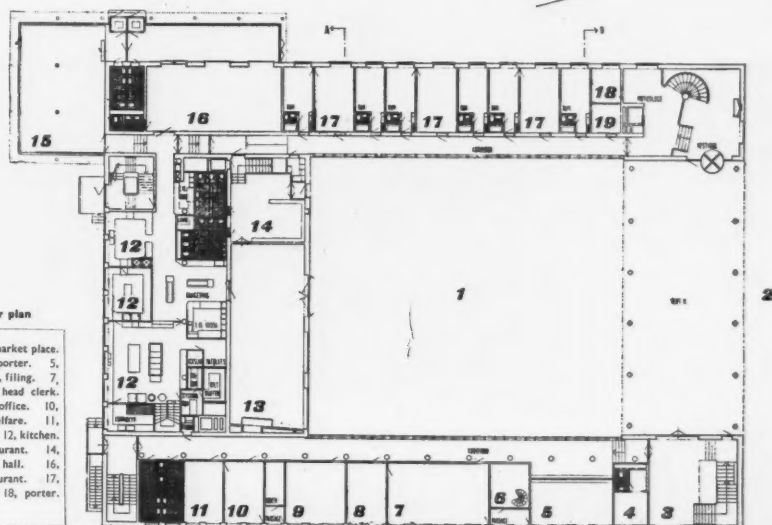
key to first floor plan

- 1, council chamber. 2, ante room. 3, cloaks. 4, filing. 5, secretary. 6, writing room. 7, board room. 8, accounts. 9, pay room. 10, committee room. 11, chair store. 12, banqueting hall. 13, ante room. 14, outer ante room.



key to ground floor plan

- 1, courtyard. 2, market place. 3, vestibule. 4, porter. 5, enquiry offices. 6, filing. 7, book-keeping. 8, head clerk. 9, social welfare office. 10, head of social welfare. 11, children's welfare. 12, kitchen. 13, first class restaurant. 14, cloaks. 15, beer hall. 16, second class restaurant. 17, unpacking room. 18, porter. 19, manager.



8, a sitting room attached to the private dining and reception rooms; the corner fireplace is of traditional Swedish design. 9, interior of the second-class restaurant, with the undulating canopy shown in 2 and 4 on page 14, carried through to the inside room. 10, the landing of the banqueting suite. The stair-rail is hung with tasselled fish-netting in place of balusters.



8



(continued from page 15)
entrance, the main staircase of the hotel and the bedrooms. On the north side are the kitchen, restaurants, banqueting hall and private dining and reception rooms. On the west and south are the various chambers and offices of the town hall itself. There are three restaurants, first, second and third class. Prices vary in each but the food is virtually the same and comes from the one central kitchen. There are thirty-six hotel bedrooms. On the ground floor three so-called unpacking rooms are attached to three of the bedrooms, intended either to house the wares of commercial travellers or as private sitting rooms. On the second floor of the north wing are private dining and reception rooms and also the upper part of the banqueting hall which rises through two floors, as does the council chamber on the south. The outer walls of the building are of brickwork faced with red hand-made bricks. The north and south walls of the courtyard are of brickwork with a rendered finish, while the west and east walls of the courtyard are of lightweight concrete faced with shingles. This shingle treatment is a local tradition and can be seen on the neighbouring seventeenth-century church. The floors and the flat roof are of reinforced concrete. The coping round the entire building is of heavy slabs of slate, the wide eaves projection being supported by tubular steel brackets. Partition walls are of hollow clay blocks. Floor finishes in the bedrooms and offices are linoleum and in the other rooms of oak parquet. In the hotel vestibule the floor is of granite sets, which bring the courtyard surface right into the building. Walls in the vestibule are of uncovered brick. On the west end of the main facade facing the market is a large unbroken area of brick. This will eventually contain a piece of sculpture by Eric Grate.

9



TOWN HALL AND HOTEL AT KARLSKOGA



11



12

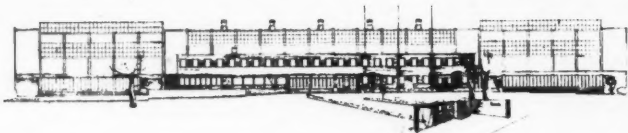


13



14

11, the top landing of the hotel, with walls of fair-faced brick. 12, a detail of the spiral hotel staircase at ground floor level, showing the turned balusters, and the floor finish of granite sets which are continued into the hall from the courtyard. 13, a general view of the hotel staircase, and 14, the first-floor landing.



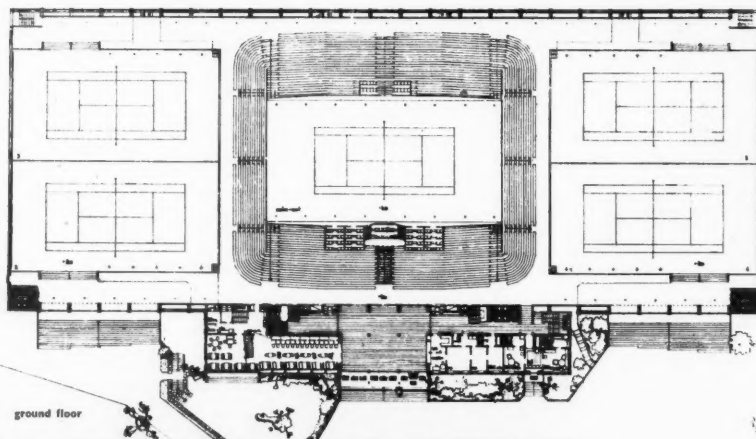
ROYAL TENNIS HALL

STURE FRÖLEN : ARCHITECT

In planning Stockholm's Royal Tennis Hall it was necessary to make provision for the holding of other sports matches, and for conferences, exhibitions and music festivals. Apart from a centre court the hall includes four training courts. The building is entered through the administration building which contains a large entrance hall, offices for the administration and the private rooms of the King and the Crown Prince. To the left of the hall is a restaurant, with a small banqueting hall. On the first floor are living quarters for caretaker and engineer, offices and a conference room. In the basement below the entrance hall are the dressing rooms, and below these are an electrically-heated Finnish Bath, and rooms for ray treatment and massage, as well as a boiler-room and a large laundry. Round the centre court are permanent spectators' galleries with 2,372 seats and standing room for about 1,000. At the short ends of the centre court, pre-fabricated galleries can be put up, with about 2,000 seats. On the centre court itself it is possible to put movable stands with seats for 1,320 persons. From the second floor in the administration building, a balcony projects with seats for 323 persons. The royal box is situated at the centre on the entrance side of the building, and to each side of it are special boxes which have been sold for a certain number of years, as a contribution to the financing of the building. The restaurant was so planned that, for large banquets, it could expand into the tennis hall itself. For dancing, the limestone-paved floor of the entrance hall is used. Fluorescent lighting is provided for the centre court and is arranged in two rows of 112 lamps in all. This achieves the requisite intensity of light while avoiding shadows. The floor is composed of asphalt, cork and sand. Heating and ventilation is by radiators, and by eight intake and five outlet fans. The system is so designed that the temperature on the court is lower than in the spectators' gallery. The structure is a reinforced concrete frame, and the roof of the main hall is of concrete slabs between curved steel girders.



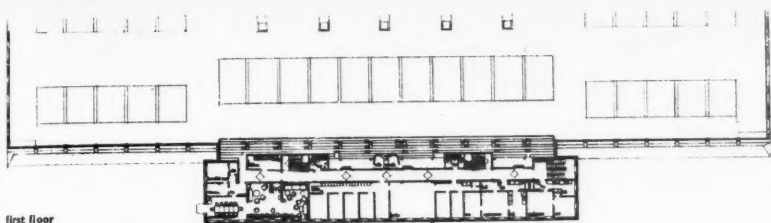
1, interior of the tennis hall from the gallery promenade. 2, the private rooms of the King and the Crown Prince. The decoration is typical of a style, prevalent in Sweden now, which goes to tradition for many of its motifs; this room is in complete contrast to the unadorned simplicity of the tennis hall itself. 3, on the facing page, an exterior from the entrance gates. The structure is a reinforced concrete frame and the facing is of brick throughout.



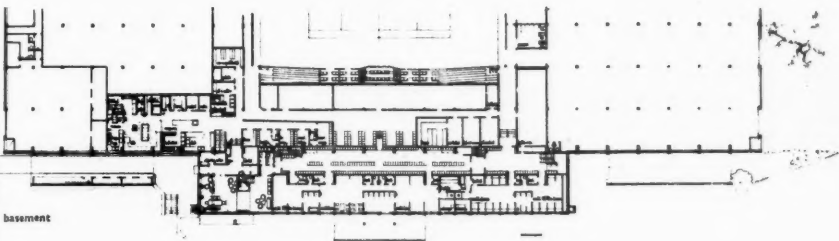
ROYAL TENNIS HALL



3

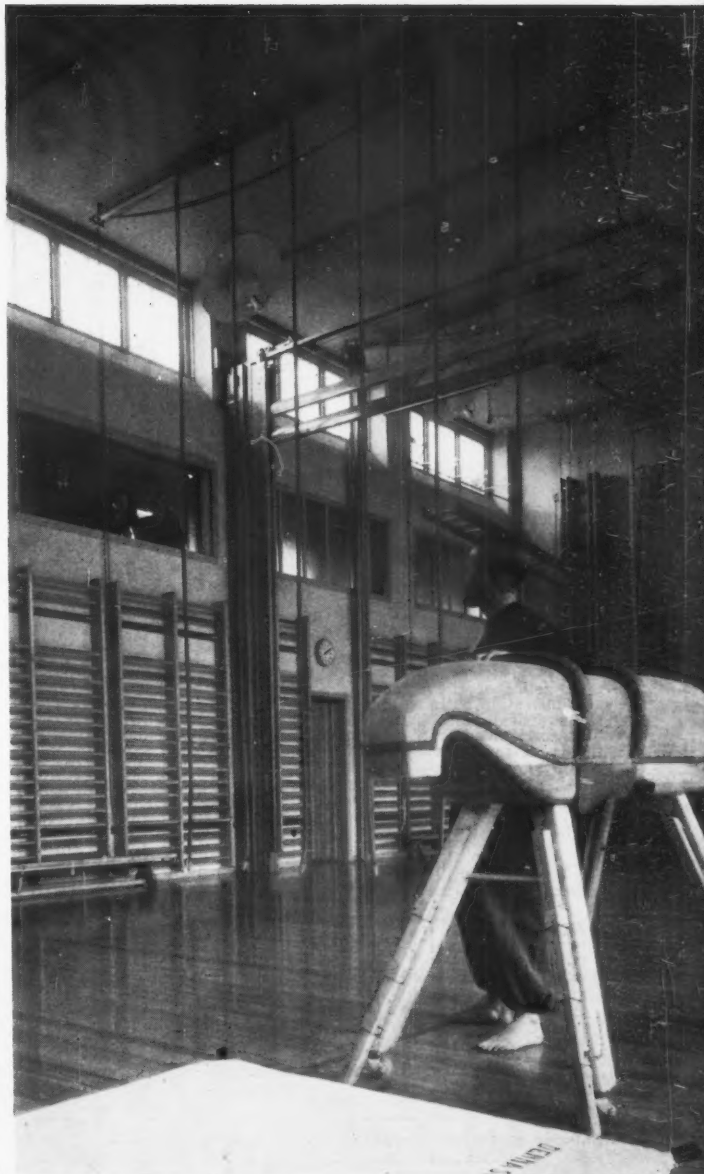


first floor



basement

1, interior of one of the four gymnasia, showing the corridor which forms a spectators' gallery. On the site plan below, reading from east to west, is the physiological institute, the administration building linked by a corridor to the four gymnasia, and the boiler room. To the south is the existing stadium.



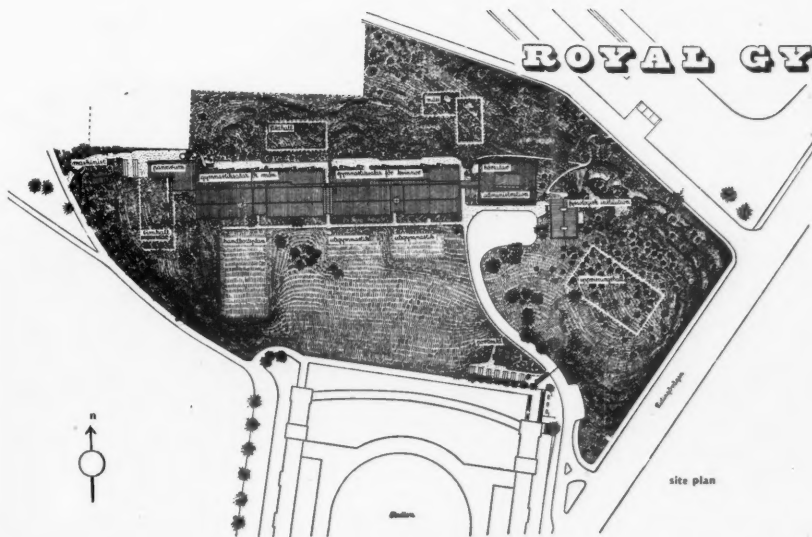
1

ROYAL GYMNASTICS INSTITUTE

GUNNAR WEJKE AND KJELL ODEEN: ARCHITECTS

The Royal Gymnastics Institute at Stockholm, which was constructed during the war, is a training place for male and female gymnastic teachers. The buildings are planned for a three years' course. Children from neighbouring schools come in for instruction which forms part of the training of the teachers. The children are provided with dressing rooms close to the gymnasia and have their own entrances. There are two gymnastic halls each for the male and female students, and there is a common lecture hall. In spring and autumn instruction takes place on the lawn in front of the halls. In addition to the facilities already provided there will be a swimming pool, wrestling rooms, a sports hall, an assembly hall, a fencing and a parade hall.

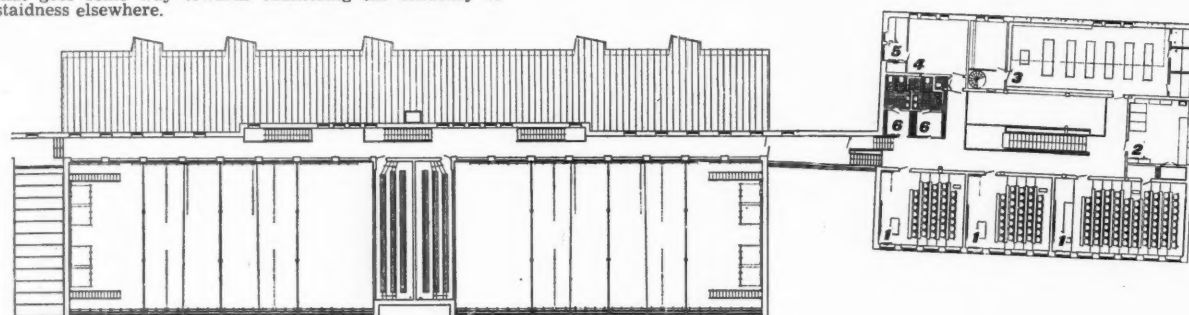
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site plan

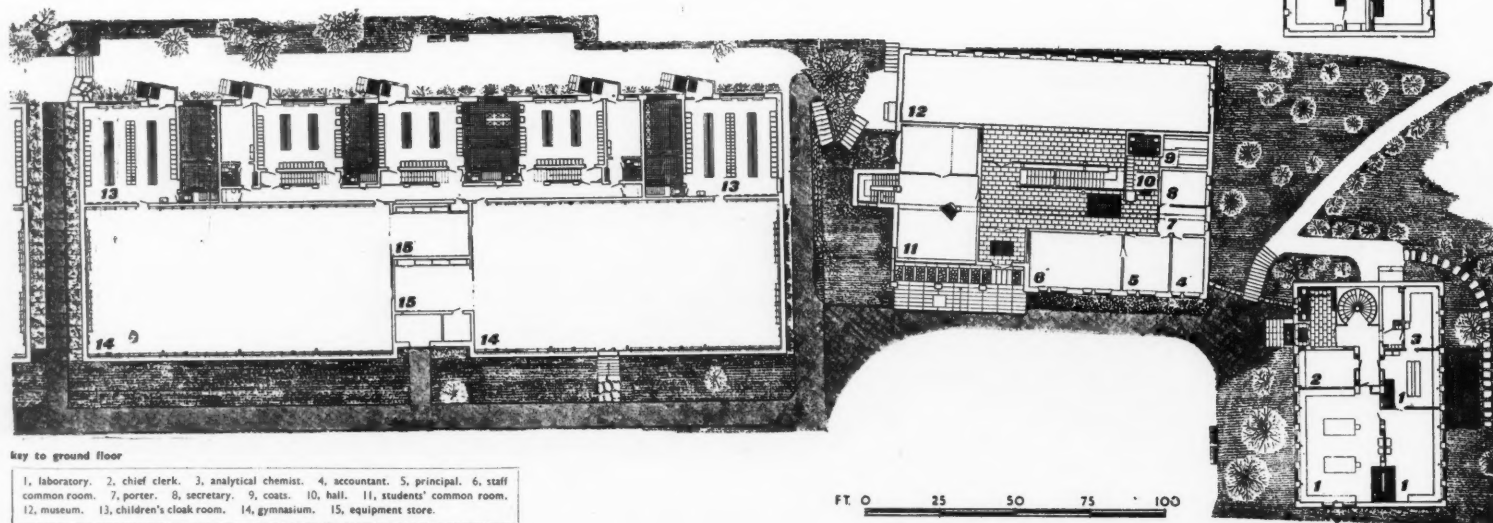


2, a detail of the communicating corridor between the administration building and the gymnasium. All the windows slide vertically and the panels are of impregnated redwood. This corridor achieves a lightness and originality of design that goes some way towards countering the tendency to staidness elsewhere.



key to first floor

1, lecture room. 2, anatomy. 3, library. 4, doctor's room. 5, laboratory. 6, cloak room.



key to ground floor

1, laboratory. 2, chief clerk. 3, analytical chemist. 4, accountant. 5, principal. 6, staff common room. 7, porter. 8, secretary. 9, coats. 10, hall. 11, students' common room. 12, museum. 13, children's cloak room. 14, gymnasium. 15, equipment store.

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ROYAL GYMNASIUM INSTITUTE

3, the south wall of the gymnasium;
4, the north wall of the gymnasium with
the entrances to the dressing rooms;
the steps are of granite, cut on the
site. 5, the portico of the main
administration building; the floor
surface is of rough-cut granite slabs
framing panels of irregularly cut
stones.



3



4



5

(continued from page 19)

The buildings are constructed of machine-cut large bricks with a high sand content in the clay, but without a sandy surface; they thus give an appearance of hand-cut bricks. Outer staircases and paved areas are of granite which was cut on the site. Roofs are covered with sheet metal. The foundations of all the buildings rest directly on rock. Heating is by a pump central heating system from one central boiler. Space is reserved for more boilers when the further buildings are added. The gymnasium also have a fan-driven influx of pre-heated fresh air.

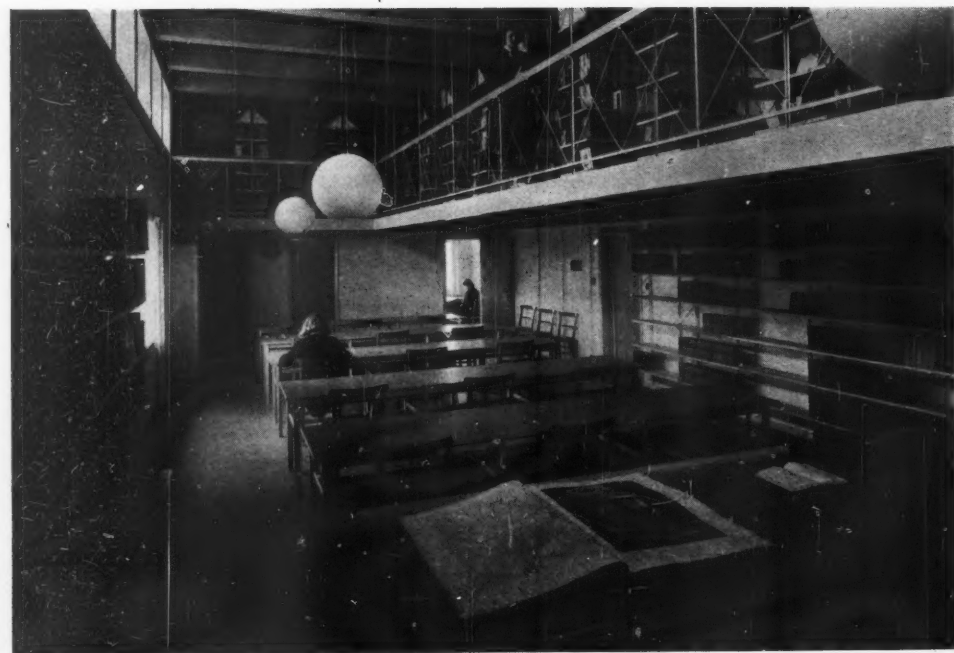
6



6, the drive
leading up to
the administra-
tion building,
with the physio-
logical institute
on the right. A
certain rhyth-
mic monotony
in the design of
windows and
lesser details
throughout
these buildings
is particularly
marked here.



7, the students' canteen; the walls are of brick, white-washed, except for those bricks which are raised to provide a pattern. 8, the students' lounge; the open fireplace has a brick hearth raised above floor level. 9, the library; the gallery is suspended from the main beams. 10, the entrance hall, the reinforced concrete structural frame is plastered and painted light grey, the panel infillings are of red brick. The roof is of untreated redwood on a painted steel frame. The wrought iron screen is temporary. 11, the dining room on the lower ground floor; the window cills are of varnished redwood; the flower baskets are of wrought iron.



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In this article Osbert Lancaster discusses, and illustrates with his own drawings and with photographs, the most remarkable of the vernacular arts of modern Ireland—the painting of the facades of public-houses in imitation of coloured marbles and with geometrical patterns deriving from that type of rustication in which the face of each stone is given the shape of a flattened pyramid. The latter form of decoration, Mr. Lancaster suggests, may have arrived in Ireland with certain Italian plasterers (of whom the Franchinis are the best known) in the earlier part of the eighteenth century.

But whatever its history the Irish art of pub-painting is marked by characteristics which relate its products in a perfectly definable way to the Book of Kells and other Irish works of the early Christian period, while today it has a twofold significance—for Ireland, as a genuine and surviving folk-art; for the world at large, as an example of what external colour can achieve when uninhibited by considerations of “taste” and yet controlled by a sense of structural logic.



The Canal Bar in Dublin faces the canal running to the Guinness works. It is surrounded on all sides by nineteenth-century warehouses and factory buildings, which although satisfactory enough in design are undeniably sombre in tone. The lozenge-work is of particular interest as the usual relationship of dark to light has been reversed, producing an illusion of reflected light, as from snow on the ground.

CELTIC HIGHLIGHTS

by Osbert Lancaster



EW elements in the Irish urban scene are likely to make so forceful and immediate impression on the Anglo-Saxon visitor as the facades of the public-houses. If he is over middle age he may well be subject to a youthful nostalgia, sighing for the time when even English pubs possessed a certain flamboyant character of their own and were not yet indistinguishable from milk-bars or tea-rooms, but, if his memory is accurate, he will be forced to admit that never, even in the palmy days of the late Victorian era, did the taverns of his native land come within measurable distance of achieving this degree of fantasy and elaboration. For it is not so much by the lavish use of engraved glass and polished brass that the best examples of the Irish public-house gain their effect, though these aids are by no means despised, but by the uninhibited use of colour ingeniously applied to large surfaces of wall-space within the fairly rigid confines of a traditional pattern. And it is the persistence of these patterns in Ireland and nowhere else that renders the whole subject worthy of some brief investigation.

The two principal motifs upon which this decoration is based and which are usually to be found employed side by side on the same building are cut stone work and marble. Of these it is the former which raises the more interesting problem. The practice of rustication became general in Italy very early in the Renaissance but was at first confined to certain areas of the facade, such as the basement or quoins. Later there developed

a fashion, particularly in the north-east, for leaving no stone unfaced and covering the entire building with a pattern of flattened pyramids. Of this the two most notable examples are, perhaps, the Palazzo Bevilacqua in Bologna and the so-called Palazzo de Diamanti at Ferrara dating from the late fifteenth and mid-sixteenth centuries respectively; in the former the stones are lozenge-shaped and the size and bonding of the courses varies on each floor, in the latter each stone is square and more deeply cut, giving a decidedly prickly appearance to the whole facade. Such works as these were obviously immensely expensive of time and labour and it was hardly surprising that for less important buildings, or in districts such as Sicily and the south where good building stone was not readily available, the same effect was soon being reproduced in painted stucco or *sgraffito*. Fortunately no very great skill in illusionist painting was required to overcome the problem of reproduction presented by such a facade as that of the Palazzo de Diamanti; it was sufficient to square-up the area to be covered and then divide each compartment into four triangles of which the lowest would be the darkest in tone and the uppermost the lightest.

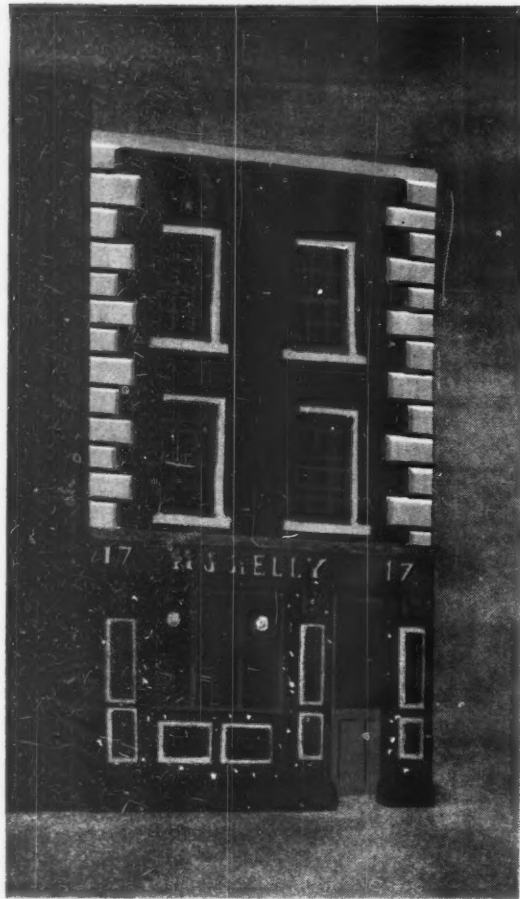
However, it is one thing to distinguish a highly evolved and sophisticated tradition such as this flourishing in Renaissance Italy, but quite another to find a plausible explanation of its appearance in nineteenth century Ireland and its persistence there until the present day. Nevertheless we do know that this diamond pattern based on a

two-dimensional rendering of a pyramidal faced stone block was exported from Italy as early as the seventeenth century and, moreover, considerably further afield than Dublin. At Jaroslavl in South Russia the church of St. Peter and St. Paul is covered with just such a chequer-board of diamond-shaped lozenges and only differs from innumerable Irish examples in the smaller size of the units and the presence at intervals of small decorative flowers painted on the lighter quarters of the lozenges. That this was directly due to Italian influence seems to be well established and it may even be that the work was actually carried out by Italian craftsmen.* Nevertheless there exists, so far as I know, no direct evidence that this peculiar style of decoration reached Ireland from Italy and no record of the period at which it first became popular. However, we do know that several families of Italian plasterers were at work in Dublin and in various country houses from the early eighteenth century onwards and it is a reasonable assumption that they were responsible for its import.

But any attempt to date the existing examples is foredoomed to failure as even in those cases where the structure can with some certainty be assigned to the eighteenth century the paint work has been renewed on countless occasions and may well date only from last year, for it is a tradition which is still fortunately full of vitality. Nor, on the other hand, can the absence of any visible trace of the style in the plates of Malton and other

* "Russische Baukunst," Elliasberg. Munich, 1922.

Structurally an unremarkable eighteenth century shop-front in York Street, Dublin (eighteenth century, that is, in style, though it may well be nineteenth century in date) is here lent a significance worthy both of its purpose and its corner site entirely by the bold use of colour. The whole facade including the quoins is perfectly flat and the illusion of solidity is obtained solely by shading in varying



tones. The marbling on the ground floor is among the least probable and most daring examples of the art still to be found in Dublin. The row of houses of which this pub forms the termination is all of bare unpainted brick, originally pinkish, now weakened to a dirty reddish-brown only relieved by the light painted returns of the windows.

topographical artists of the period be taken as proof of its non-existence at that time, for it would undoubtedly have been confined, as it still is, to small and relatively humble buildings the inclusion of which in their sumptuous urban panoramas formed no part of such artists' purpose.

The second of the two motifs presents no such difficulties. The custom of reproducing various polished marbles in paint on plaster is everywhere widespread—or was before the introduction of plastics and other synthetic materials—and much specialised skill has been displayed in its practice. But nevertheless seldom has it been carried to such lengths or so boldly exploited as here, and for the explanation of this peculiarly intense flourishing, as well as for the further development of the cut-stone motif, we must turn to some consideration of the national genius as it displays itself in the visual arts.

It is frequently remarked by the outspoken that the Irish have no visual sense; an argument which is reinforced by the not very tactful suggestion that the majority of those monuments which secure for Dublin so high a place among the world's capitals are the work of Englishmen and (which is unfortunately true) not much regarded by the Dubliners themselves. Such remarks are invariably greeted with howls of patriotic rage and much thumping of the Book of Kells and waving of the Cross of Cong. In fact neither side is justified in its contentions, for what the Irish lack is not a visual sense but a sense of form, and the Book of Kells and all the other masterpieces of so-called Celtic art achieve their significance without any formal aid—in the strictest sense of the term. From the La Tène period onwards the artistic achievements of the Celts were always characterised by a complete lack of originality in the choice of motifs and a quite extraordinary ingenuity in concealing the fact by the most elaborate development of pattern and colour. This should not be taken as in any way implying æsthetic failure, for a considerable proportion of the world's masterpieces are variations on unoriginal themes, and the fact that the grit in the Celtic oyster comes from as far away as classical Greece or zoophil Scythia in no way detracts from the beauty of the resultant pearls. However, we are not now concerned with the æsthetic value of these archaic works of art, but

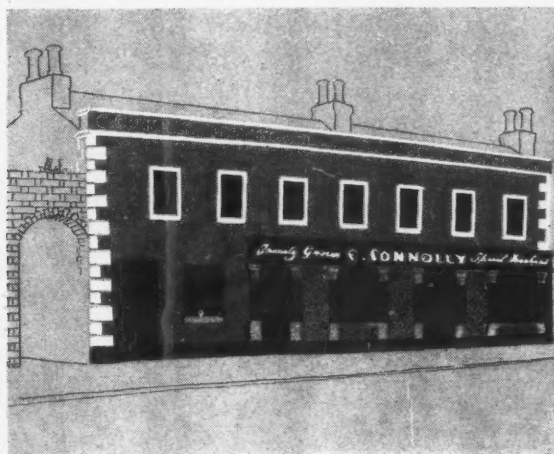
with the process of transformation which produced them and which—such is my contention—operates today in the production of these extraordinary facades. The most important characteristic of this borrowing both today and yesterday is the lordly lack of understanding of, or indeed interest in, the æsthetic purpose lying behind the motif borrowed. Particularly is this the case where any representational intention is involved, and Caesar Augustus careering across the face of a Roman coin in a four-horse chariot is soon reduced by the designers employed in Celtic mints to an abstract pattern of dots and circles that have entirely lost their original significance. Formerly it was customary to cite the process whereby the one was reduced to the other as an ideal example of the workings of artistic decadence, but today when we know rather more about both primitive and abstract art such a judgment strikes one as being a typical piece of archaeological over-simplification. Another instance of the same process, and one perhaps more relevant to our theme, is provided by the treatment of certain sections of the background in the Lindisfarne Gospels which Mr. Kendrick has conclusively shown to derive from a completely unself-conscious misapplication of the decorative motifs occurring in Roman mosaic pavements. So it is with these diamond patterned facades and marbled pilasters. The original illusionist intention of the Italian craftsman has been completely abandoned; no one could for one moment be induced to believe in the three-dimensional reality of these stones which have not infrequently swollen to Cyclopean proportions regardless of the size of the wall-space they supposedly constitute. In certain examples even the relationship of dark to light has been reversed so that a honeycombed, intaglio effect is achieved—the exact opposite of that originally intended. Similarly with the marbling, these brilliant and exotically veined surfaces could convince no one that they were ever hewn from any terrestrial quarry. Indeed one of the most popular devices is to reproduce the grain of one stone in the colour of another, so that the geological purist is frequently startled to observe what appears to be a slab of Aberdeen granite gleaming with all the luminous greens of malachite. (It should, perhaps, be pointed out that this devotion to fantasy is more characteristic of the older



On the right, Cleary's Lounge shows the treatment of another corner building; this time with emphatic mock-rustication.

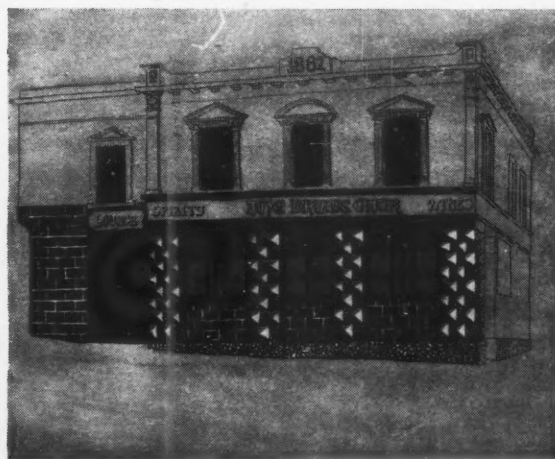


The main front and the undulating side-wall of this pub are decorated with mock-rustication in which, for no very obvious reason, the depth of the stones increases course by course, from the plinth up. A detail is shown on page 26.



In this long typical Irish country town facade at Cabinteely, Co. Dublin, the whole interest has been deliberately focused on the business end by a brilliant, though careful, concentration of colour.

The contrast between the shop-front and the rest of the wall-surface, softened by the green marbled window-surrounds on the ground floor, repeats on a small scale the contrast between this whole facade and the white-washed exteriors of the neighbouring houses in the village street. It is this power of concentrating their colour, and resisting the temptation to splash it over the whole available surface, which renders the work of the Irish house-painter so satisfying.



An excellent example in Killiney, Co. Dublin, of the comparatively rare practice of carrying out the lozenge-work in colour. In most cases memories of the original illusionist intention are still sufficiently active to dictate the employment of various shades of grey, or rather less frequently brown, for this type of work. Here the move away from reality has been carried a stage further; the two-dimensional rendering of the individual solid blocks is still sufficiently convincing, but the material of which they are apparently composed approximates to the product of no known or conceivable quarry.

generation of marblers and that today a rather more realistic trend is observable, particularly in the treatment of Connemara—in this instance, perhaps, traceable to the growth of nationalism.)

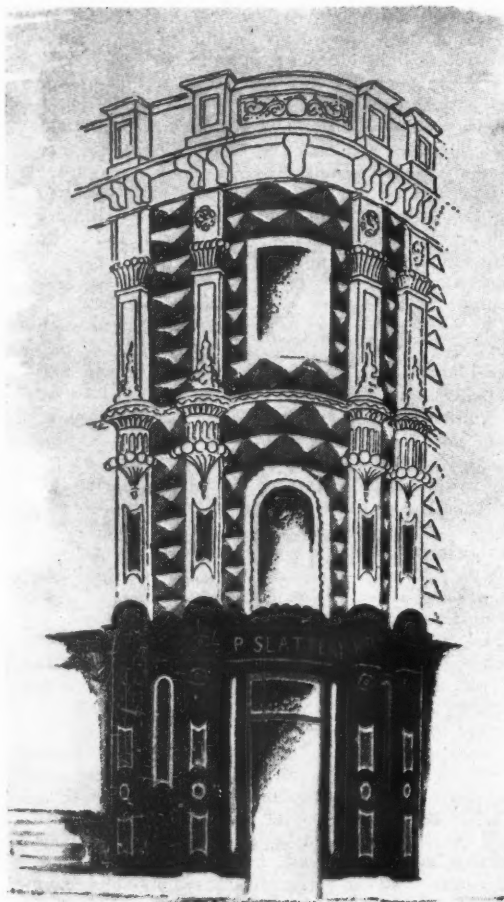
More striking, perhaps, in a general way, as an indication of the gulf which separates the Irish house-painter from his English counterpart is the former's use of colour. In our own country the range of colours in popular use is small—light stone, mid-purple brown, and a cheerful green for the woodwork—but in Ireland it is both more extensive and more daring. Scarlet and deep crimson, not infrequently employed in combination, a light bluish green and a rich malachite are all in common use, as well as a far greater variety of greys. Nor is the application of these shades any less original and adventurous than their choice. Whereas the English house-painter normally confines himself to picking out the cornice or quoins in a lighter colour than that employed for the larger areas of wall-space, the Irishman will frequently paint the window-surrounds, the drip mouldings, the quoins and the whole ground floor in contrasting shades. Nor will he rest content with flat areas of colour but introduces further variety, not only by marbling but by such devices as pointing and shading in completely non-realistic hues, and above all by a bold and unrestrained employment of the richest lettering.*

Quite apart from its interest as a piece of *kunstgeschichte* this unique style of exterior decoration has today a twofold significance—for the world generally and for the Irish in particular. To take the second first, those responsible for the encouragement of the arts in Eire should realise that here they have a genuine and still flourishing folk-art that constitutes a far more positive expression of the national genius in the decorative arts than the arty-crafty peasant handwork in which they take so patriotic and uncritical a pride, and that they would be far better employed in giving some protection to the craftsmen who are still in complete possession of all the secrets of this highly evolved tradition than in encouraging the application of trumpet-spirals, zoomorphs and other antiquarian and unsuitable designs to hand-woven carpets and inefficiently tooled leatherwork. For although the tradition is still vital, and several of the illustrated examples have been refurbished in the last twelve months, danger threatens. Black glass and chromium plate have already made their appearance even in the most remote localities and the mass-produced fascia has already ousted the gilded and painted wooden legends from above too many shop-fronts and bars. And no amount of handpainted mass-cards in the style of the Book of Kells is going to compensate for the disappearance of the "Cat and Cage" behind the glittering facade of a modernistic cocktail bar.

While the Irish are only called on to preserve, the rest of us may have something to learn from this fascinating survival. From time to time the cry goes up that what is chiefly lacking in our modern urban civilisation is colour, and though one may heartily agree one nevertheless trembles apprehensively at the sound of this banshee wailing which bitter experience has taught us is only too likely to provoke an enthusiastic and terrible response. One knows in fact that the demand is inevitably going to be answered by the appearance of more and more standardised chain-store signboards in the brightest vermillion, by another rash of tea-shoppes decorated in the most refined pastel shades, and by a further application of coats of art-green paint to innumerable cultured front-doors in Chelsea and Kensington. Perhaps the most fearful of all these outbreaks in recent years was the sudden appearance in the late 'twenties and early 'thirties of the "jazz-style" of decoration that, at first confined to interior furnishings, finally spread outwards and covered the facades of innumerable cafés, milk-bars and other places of refreshment or entertainment. The motive behind this development was understandable and justified; such establishments have a right to present to the world a cheerful and striking front. But un-

* The whole subject of Irish display types and, in particular, the persistence of the solid wooden lettering formerly common in this country but now almost vanished, deserves detailed study.

fortunately it was based on a misunderstanding of an alien art-form that produced results exactly opposite to those achieved by the equally uncomprehending Celtic craftsmen. The point of departure of the style, if style it can be called, was provided by the paintings of the early cubists which, although they had been carried out almost a generation earlier, only engaged the attention of the commercial artist and local builder at the beginning of the last decade. Faced with the



Two styles, both stemming from the same tree, are reunited in this pub in Capel Street, Dublin, above, after long separation. The three-dimensional stucco ornamentation represents the final fling of the High Renaissance as interpreted by the taste of the 'eighties. The painted lozenge-work, itself an unlikely product of the same impulse, usually found in isolation and untroubled by the proximity of solid incrustations such as these, here does much to relieve the overwhelming banality of the general design, and gives to the whole facade a character which otherwise it would entirely lack.

Below: a straightforward example of the treatment of a facade in Bray, Co. Wicklow, customary throughout Ireland. The band of bright yellow separating the lozenge-work from the green-painted, black-painted basement shares with the scarlet name-board the task of enliven-

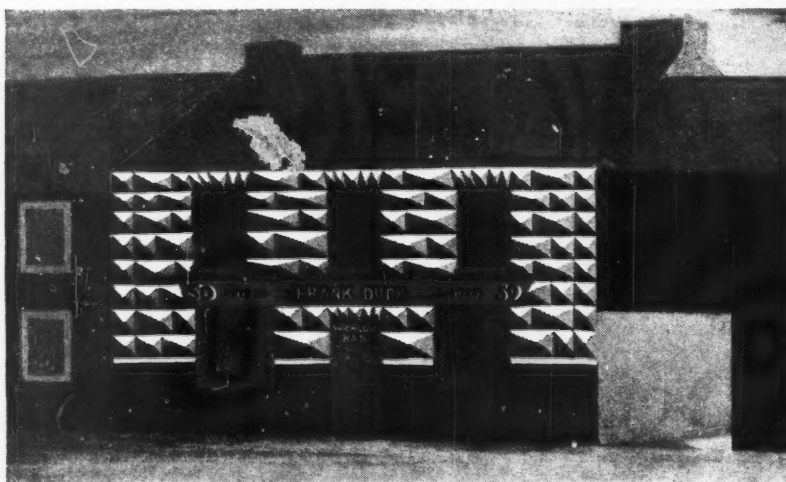
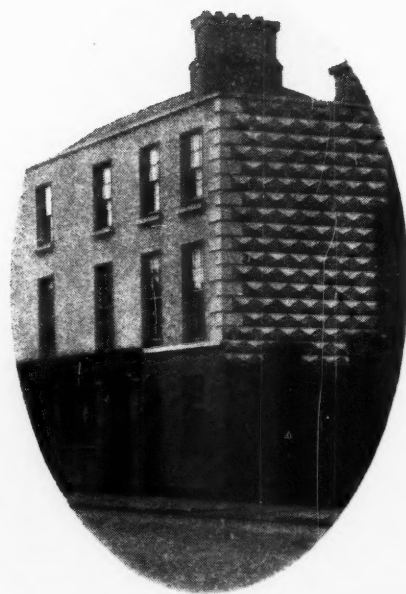
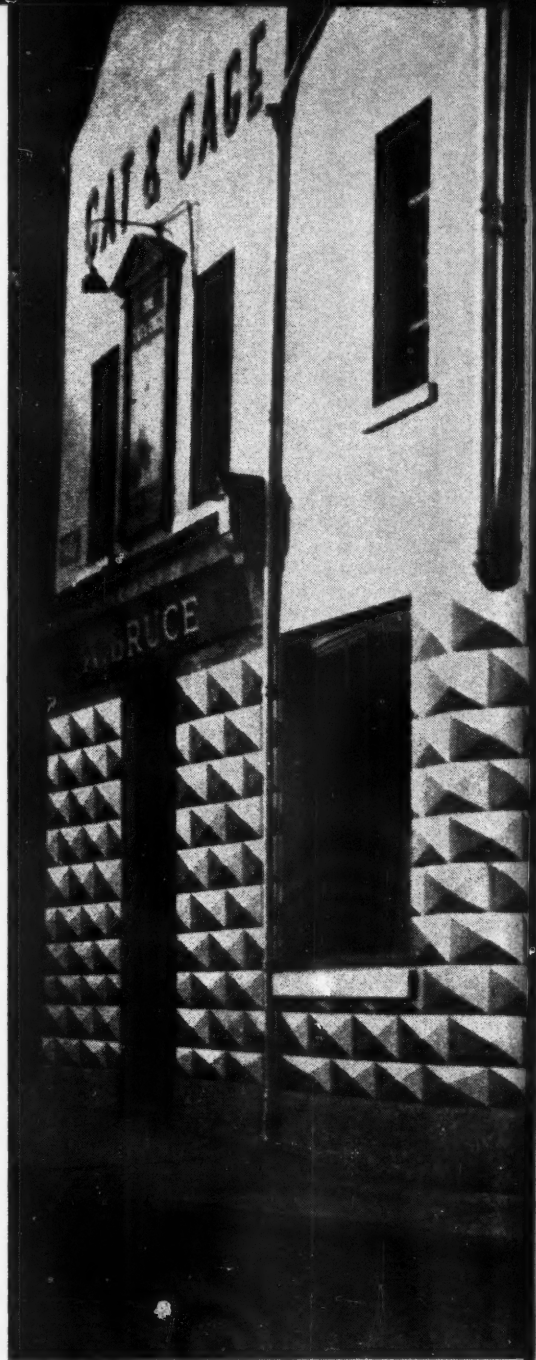
canvases of Braque, Picasso or Wyndham Lewis, no decorative artist, however ignorant of their real content, could possibly break down the design into its abstract elements and then reassemble them for his own purposes, for the very good reason that this had already been done by the original painter: predigested food makes no demand on the gastric juices. The original mistake lay in the assumption that the least decorative of all styles of painting that has ever flourished in Western Europe could provide a new idiom for contemporary decoration. Foredoomed as was any such attempt to apply the triangles and rhomboids, which were all that caught the severely two-dimensional glance of the man in the street, to the adornment of buildings, those responsible insured a further disastrous failure by their deliberate disregard of the architectural units in the facade. Now this is a mistake of which the Irish house-painter, no matter how fantastic his performance, is never guilty; in his highly coloured scheme the functional purpose of the various elements is never ignored and the expanses of diamond pattern or marbling, coloured pointing and painted brickwork are all marshalled and kept within their proper bounds by the structural logic of quoin and pilaster, cornice and window surround.

What particularly recommends these buildings to us today, apart from their intrinsic merits, is the excellence of their siting. At the end of a long regular perspective of pink or brown brick they catch the eye and provide exactly the right emphasis needed to underline the sober virtues of the streets in which they stand; surrounded by whitewashed, one-storey cabins backed by the sombre grey-green panorama of hills or bog they form the focal point without which the whole ensemble would slide away into the landscape unremarked and unappreciated. Too many Irish people dismiss them as vulgar, and vulgar they most certainly are—as vulgar as a Gillray print, or "Just a song at Twilight" played on a cornet on a wet evening outside "The Marquess of Granby," or a statue of St. Mary Magdalen cavorting in baroque ecstasy on some eighteenth century Italian street corner. But in a world of Odeons, Tudor roadhouses and neo-Georgian post offices such full-blooded and unself-conscious vulgarity becomes a virtue to be cherished, and provides the cultural vitamins so noticeably lacking in a diet rendered increasingly tasteless by over-refinement.

ing what would normally be a rather sombre though striking effect. To-day the unity of the high-street, of which such a facade was intended to be the focal point, has been to some degree broken by the intrusion of black-glass and chromium chain-store shop-fronts; formerly it must have dominated, as so many of its fellows elsewhere still do, the whole street-life of the town.

Upper right: a detail of the wall on to the side street of the Cat and Cage shown in a general view on page 25. The rain-water pipes brightly emphasized with aluminium paint have entered, as they should, into the spirit of a decorative style which is all-inclusive.

Right: the end wall, highly prized elsewhere by the advertiser's rather more self-conscious commercial artist, provides one more opportunity for the rich texture of mock-rustication.



H. T. KIRBY

some notes on

Bloxam's Principles

Bloxam's *Principles of Gothic Ecclesiastical Architecture* was, in many respects, the most important contribution made to the subject during the nineteenth century. Rickman indeed had preceded him, but Bloxam in turn anticipated Parker, Pugin and Scott. His lucid style attracted the general public and, until the appearance of Parker's *Introduction to the Study of Gothic Architecture* in 1849, his work had no serious rival. But the most curious aspect of the whole affair is that Bloxam's only professional training was legal. As an artist he was self-trained but competent, as the numerous illustrations initialled "M.H.B." scattered throughout the pages of the *Principles* disclose. It is strange too, that, apart from Waterhouse's notice in the *Dictionary of National Biography* and a few more or less obituary commentaries, his work has never received much notice. This article is a modest effort to remedy this neglect.

If there was another major interest in Bloxam's life, apart from that of architecture, it was Rugby, a word which cannot be over-emphasised, for Rugby (where he was born, lived and died)—the town, the people and especially the school—were his very life-blood. His connection with the

school started as a foundation scholar and he remained its faithful friend until his death. His gifts too, to the School Library and Museum, were many and valuable, culminating in the presentation of the bulk of his fine collection of books. Indeed, Rugby's library has been largely built up on the gifts of two old boys, Bloxam and S. H. Hodson. Bloxam's, however, is the earlier and more substantial contribution.

Matthew Holbeche Bloxam was born on May 12, 1805, and was a son of Richard Rouse Bloxam. This Richard married Anne Lawrence, sister of Sir Thomas, and was an assistant master at Rugby School. He had several other sons, one of them being John Rouse, a brilliant classical scholar and later vicar of Upper Beeding in Sussex. He is included amongst the group of clergy in Holman Hunt's well-known *May Morning in Magdalen Tower*. There is a crayon drawing of the brothers, John and Matthew, by Lawrence, in the Rugby School Museum.* The best known portrait of Bloxam is that used as a frontispiece to the last edition of the *Principles*. In a volume of cuttings is also one

* Recent enquiry, however, failed to locate this.

"conjectured" to be of him as a young man. The one reproduced here, however, is singularly attractive and provides a clue to the affectionate regard felt by all who knew him.

As earlier mentioned, Bloxam's professional career was that of the Law, and he practised for many years as a solicitor in the town of his birth. He was also for a long period Clerk to the Justices, and only gave up this office owing to a nervous breakdown following a railway accident. It was probably his connection with the Law which started him on his antiquarian career, for often in pursuit of some legal inquiry he had to examine local church registers, and this seemed to have fired a mind already ripe for research. His taste was largely founded on the writings of Carter and Rickman, but it was not until 1829 that he published his *Principles of Gothic Architecture*. The first edition was a tiny book of some seventy-nine pages containing twelve woodcuts and bound in decorated boards. A second edition was called for in 1836, and this had increased in size by some nine pages, but the glossary given in the first edition was omitted. The third edition, published two years afterwards, had grown to one hundred and twenty-three pages, but differed from the two previous editions in the concluding chapter and the addition of some new illustrations. In 1841 came the fourth edition, in which its stature had increased to two hundred and fifty-four pages and had a most attractively engraved title-page in which were incorporated the arms of the Bloxam family. No previous bibliographer seems to have noticed this fact, and, so far as I can ascertain, this is the only occasion on which the family arms were so displayed. Looking at them there cursorily they may be easily mistaken for the coat of Rugby School, and more than once have been dismissed as referring to that foundation. The blazon is "sable a fesse dancette argent between three heraldic tigers' heads erased or."† The fifth edition, put forth in 1848, had again grown, the pages numbering two hundred and twenty-eight and the illustrations

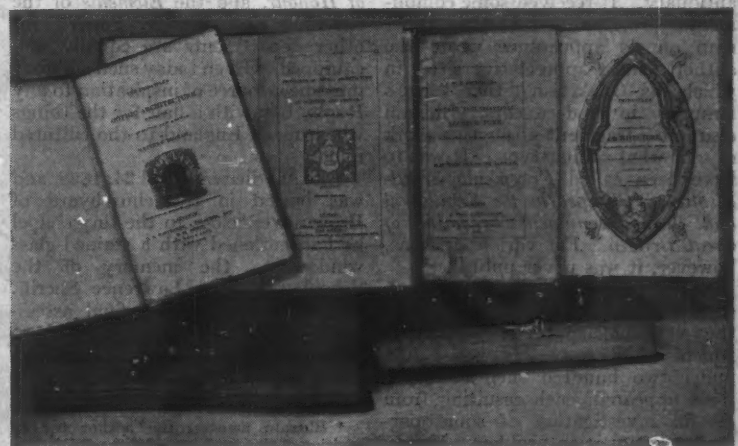
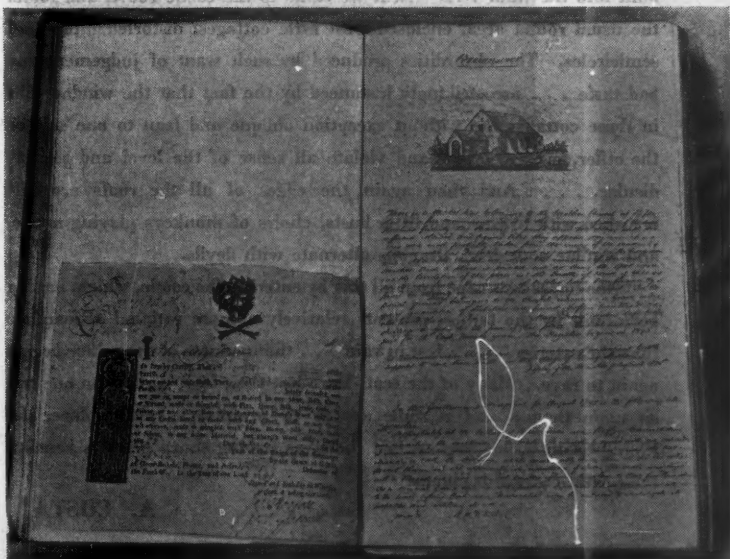
† The tradition (referred to in the printed pedigree) is that the family originated in Bloxham, co. Oxford, where they once held estates. This belief, however, lacks documentary confirmation.

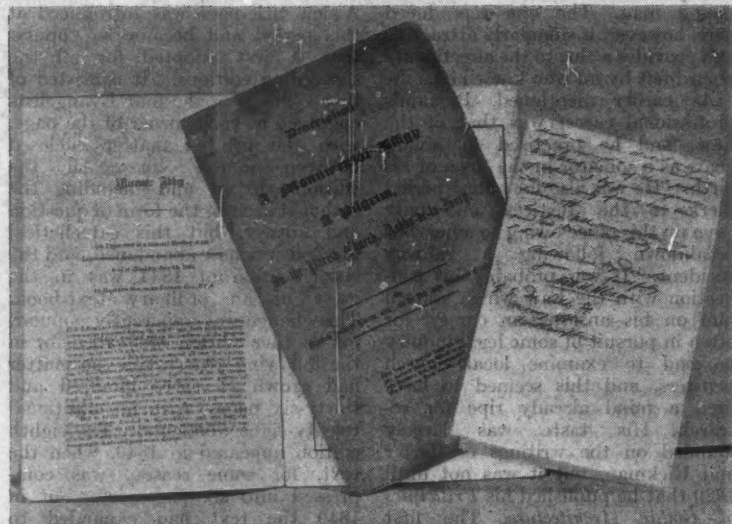
having crept up to two hundred. A new title-page was introduced at this period and became so popular that it was adopted for all the succeeding editions. It consisted of tiny symbols of the four Evangelists engraved at each corner of the page, with the printed matter enclosed between double lines. All the editions up to and including the fifth had been in the form of question and answer, but this catechetical method was now abandoned, and the sixth edition of 1844 was in the guise of an ordinary text-book. This change was apparently popular, for another edition was called for in the following year, when the matter had grown to three hundred and thirty-six pages, with an additional twenty-eight woodcuts. The eighth edition appeared in 1846, when the text, for some reason, was compressed into six pages less, but in 1849 the text had expanded to three hundred and forty-eight pages and the illustrations to two hundred and sixty.

Now comes a queer hiatus, for no further edition appeared for ten years, the next issue being that of 1859. A good many reasons can be put forward to explain this gap but none of them seems entirely satisfactory. However, one may note that the author had not been idle during the period, for although the illustrations had not increased, the text now numbered five hundred and one pages, and the book had become a very thick octavo. Indeed, the matter was so bulky that the index had to be omitted for lack of space. The main addition consisted of two new chapters dealing with the internal arrangement of churches, both prior to and after the Reformation. In this edition the title-page was partly rubricated. Six years before the author's death appeared the final edition, dated 1882. The publication of this definitive edition was urged by many eminent authorities, and it is a singularly comprehensive work. It was in three volumes—volumes one and two being concerned with the *Principles* only, and the third volume (which was an "extra," and not numbered in the series) dealt mainly with the question of vestments. An admirable portrait of Bloxam serves as a frontispiece to the first volume.

A feature of this classic work was

Left, a typical folio volume of Bloxam's notes. On the left-hand page is a certificate of 1749 confirming that the person concerned was buried in wool. Below, title-pages of the first four editions (1829, 1836, 1838 and 1841) of Bloxam's *Principles*. The third edition is the first one in which the title includes the word "Ecclesiastical." The Bloxam arms appear at the foot of the title-page of the fourth (undated) edition.





Two of the pamphlets issued by Bloxam and a letter to the editor of the Northampton Mercury. Bloxam's pamphlets total nearly two hundred.

its cheapness, the prices of the various editions down to the tenth ranging from four to seven shillings. The illustrations by that great craftsman Thomas Orlando Sheldon Jewitt, whose neat monogram is so familiar to students, could not well be surpassed, and indicate how modern process work has largely robbed us of the close collaboration between author and illustrator. For text illustrations too, nothing will ever "marry" with the page so well as the woodcut. The *Academy* of April 21, 1888, in reviewing the eleventh edition of the *Principles*, asserted: "No other work on English church architecture during the last half-century has probably been so much read and of such widespread use to successive generations of students as Mr. Bloxam's modest little volume, first published in 1829." This estimate is typical of the opinions voiced by many other cultural periodicals of the day. In fairness, however, it should be stated that there were a few less appreciative valuations.

Bloxam's only other published book of architectural importance was *A Glimpse at the Monumental Architecture and Sculpture of Great Britain, from the Earliest Period to the Eighteenth Century*. This work, issued in 1884, is rarely seen—even in second-hand book catalogues—to-day. It is, however, a closely packed, well-written work and, though small in size compared with the weighty tomes of Gough, Stothard or Blore, it is yet a very valuable addition to the bookshelf of the antiquary. It received some complimentary reviews, and Thomas Rickman on its appearance wrote the author a most appreciative letter in which his Quakerish "thee" rings strangely in modern ears. Bloxam also left a fragment of another work of somewhat similar type. It was to have been called *Fragmenta Sepulchralia, a Glimpse at the Sepulchral and Early Monumental remains of Great Britain*. For various reasons, however, it was never published.

Bloxam's industry, however, is seen perhaps at its most amazing in the veritable spate of pamphlets which came from his pen. Just under two hundred such contributions appeared, each resulting from careful investigation of some particular antiquarian problem. Mainly

they are of local interest, but some of them deal with matters in distant parts of the British Isles. It would be a fitting tribute to the author if all these writings were collected, properly collated, and produced in a single volume.

This is no place to examine fully the treasures of Bloxam's private library (the bulk of which, as already mentioned, went to Rugby School), but it was a most representative collection of books, in which all the arts were liberally represented. Under architecture appear the works of Willis, Carter, Britton, Poole, Dallaway, Parker, Pugin, Rickman and other authorities, whilst the books relating to his native county include a copy of the famous "Rous" Roll of the Warwick Earls, Bartlett's rare *Manduesdum* (Mancetter), Camden's *Visitation*, Deacon's *Willoughby*, and no less than three different editions of Dugdale's *Warwickshire*. One of these is increased to seven volumes by extra-illustration. The Northamptonshire items—Rugby is only a few minutes away from the Northamptonshire border—include copies of both Bridges and Baker; Billings' *Architectural Illustrations*; Hartshorne's *Sepulchral Remains* and Hudson's *Brasses*.^{*} The last-named work was written by a young Braunston doctor, who in his spare time produced a book of considerable beauty and worth, which is today of great rarity. Heraldry is represented by the folio of Edmondson, an early Boutell, Berry's *Encyclopædia*, Clarke's *Introduction*, Yorke's *Union of Honour*, and the *Elements* of the one-time Eton master, Porny. All other departments are equally well equipped. Even today such a library must be a source of inspiration to any Rugby boy with a flair for the things which mean England to the cultured mind.

Bloxam died on April 24, 1888, and was buried in the churchyard of Brownsover, close to the tiny chapel he had enriched with a stained-glass window to the memory of the School's founder, Lawrence Sheriff. Whatever may be the final assessment of his work, it is not unsafe to say that his *Principles of Gothic Ecclesiastical Architecture* will never be entirely superseded.

^{*} Bloxam assisted the author in the revision of this work prior to its publication.

THE VILLA PALAGONIA

It is through thin, rickety wooden partitions, as frail as a child's cardboard buildings—for none of the marble walls was pierced to support them—that one penetrates into the Villa Palagonia's ancient ballroom. Deep layers of dust lie everywhere; electric wires cross and entangle themselves on the ormolu door handles, nestle around the necks of the proud noblemen, in coloured marble, who emerge with authoritative gestures from the walls. This degradation is a thousandfold repeated and amplified, reflected everywhere in the mirrored ceiling covered with faded paintings.

Here, in the eighteenth century, was celebrated the wedding of the Prince of Palagonia, aged, misshapen and gouty, with his sixteen year old bride. Her beauty was her sole dowry, while he brought wealth and a limitless vanity based on his family tree, the tallest and richest perhaps in the whole of Sicily. What could the unfortunate young mistress of this joyless palace do, with an invalid septuagenarian as companion? Take lovers? And with a peculiar constancy, so she did.

Her husband, in his pride, could not admit the bastard's bar sinister upon his family escutcheon. He tried to keep his lovely wife under lock and key, as in a nunnery. But nothing helped. His wife always managed to escape into the moonlit Sicilian nights.

Curious stratagems were invented. The prince imagined hideous monsters, with faces frozen in an unending grimace, had them carved in stone, then rolled them into his wife's bedroom in hope of a miscarriage. More than twenty of these monsters still lie about in the villa, or stand dumbstruck in grotesque postures along the garden alleys, perpetually playing their soundless musical instruments.

Whatever truth there may be in this Sicilian version of Beauty and the Beast, we have Goethe's testimony to the strangeness of the Prince's taste. Goethe saw the villa in 1787, and wrote of his visit:

"This whole day has been taken up with the stupidities of the Prince Palagonia... [who has given] free course to his humour and passion for the most tasteless and ill-shapen of erections."

"The passage to the castle is broader than usual, the wall being converted into one continuous scale: from which basement the strangest groups reach to the top. The ugliness of these unshapely figures (the bungling work of the most ordinary mason) is increased by their having been cut out of a very crumbly muschellufa. We now approach the castle and are received into a semi-circular fore-court. The chief wall before us, through which is the entrance door, is in the castle style. Here we find a fountain without water, an Egyptian figure built into the wall. . . . Next we came to the castle court, and found the usual round area, enclosed with little cottages, distorted into small semicircles. The absurdities produced by such want of judgement and bad taste . . . are strikingly instanced by the fact that the window-sills in these cottages are without exception oblique and lean to one side or the other, so as to offend and violate all sense of the level and perpendicular. . . . And then again, the edges of all the roofs are embellished with hydras and little busts, choirs of monkeys playing music, and similar conceits. Dragons alternate with devils."

"One hopes to escape from all this by entering the castle, which, having been built by the father, presents relatively a more rational appearance than the exterior. . . . But in vain . . . the madness of the prince begins again to rave. Many of the seats have lost their legs, so that no one can sit upon them; and if some appear to promise a resting-place, the Chamberlain warns you against them, as having sharp prickles beneath their satin-covered cushions."

A. COSTA

^{*} Goethe's *Travels in Italy* (translated by A. J. W. Morrison and C. Nisbet, 1892).

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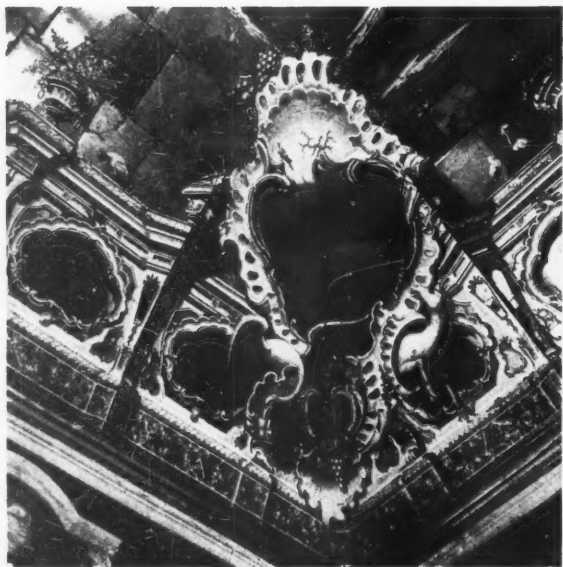


The Villa Palagonia at Bagheria, in the province of Palermo, Sicily, was erected for Ferdinando Francesca Gravina, Prince of Palagonia, by Tommaso di Napoli and Agatino Daidone. Above : a detail of the chapel. Right: some of the strange statuary on the parapet of the villa.



Right: the entrance gateway to the Villa Palagonia, with its grotesque guardian statues. Many of the stranger figures at the villa are based on accounts in the Bibliotheca Historica of Diodorus Siculus, the Greek historian of the first century B.C. Below: a figure in the gardens.





THE VILLA PALAGONIA

The principal apartment in the Villa Palagonia is the ballroom, with its painted ceiling and coloured busts ranged on brackets round the walls. Like the rest of the villa it is now in a state of decay, but not so far gone as to have lost its baroque richness of effect. Left: details of the painted ceiling cove and marble lined walls. Below: a general view in the ballroom.



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BOOKS

The New Human Geography

CITY, REGION AND REGIONALISM: a Geographical Contribution to Human Ecology. By Robert E. Dickinson. The International Library of Sociology and Social Reconstruction. Kegan Paul, Trench, Trubner and Co. 21s.

THE problem of ordering, developing, and transforming our existing cities lies under two heavy handicaps; and one of these handicaps—a lack of elementary knowledge about urban functions and interrelations—Mr. Robert E. Dickinson's book will help to remove. The fact is that most people engaged as administrators and technicians in the planning movement know all too little about the structures and processes they are dealing with, except in the most limited aspects; but they are hardly to blame for this ignorance, for up to a generation ago the preliminary studies in geography, economics, and anthropology had not been made. Up to 1900 most of the books and articles on the city were either political or anecdotal, and as for the region, it was not even dignified with a classification heading in the catalogues of the biggest libraries.

During the last generation, fortunately, a series of factual studies have been made on the nature of the city as a social and economic entity, on the interrelation of cities, on the distribution of cities within a larger regional pattern, and finally, on the nature of the region itself. The chief merit of Mr. Dickinson's work, perhaps, is that it presents an effective summary of the work that has been done in these various departments of human ecology; he gives to the lay reader material that could not otherwise be acquired without patient burrowing through the files of professional reviews. The examples he draws on mainly are derived from Britain, Germany, France, the United States and Sweden; they form the groundwork of an even wider comparative study that has still to be made.

Though *City, Region and Regionalism* deals with both city and region, and Part Four is devoted entirely to the cultural and political problems of regionalism, its main concern is with urban centres; and at the present stage of our thought this is perhaps as it should be. When the National Resources Planning Board was formed in the United States it established an unfortunate convention: the State Planning Boards it helped bring into existence concerned themselves with the geographic resources of the state, but stopped short in their investigations at the boundaries of cities; while by the same token the study *Our Cities* tended to treat the great metropolitan areas as if they were self-sustaining entities. Mr. Dickinson does not perpetuate that lamentable error: he realizes that there is a continual give-and-take between the city and the region around it, including other cities within its sphere of influence; neither city nor region forms an isolatable system; and the attempt to abstract such a system can lead only to arbitrary and erroneous conclusions.

But by now, in stressing the existence of urban forces other than those which used to be the special property of the geographic sciences, the new human geographers have, it seems to me, leaned over backward. If I have any criticism of Mr. Dickinson's treatment of the subject, it is that he has placed too little emphasis upon geological, physiographic, vegetational, and climatic factors; he has paid so much attention to the social and economic variables that he has forgotten some of the most durable and pervasive elements in the urban and regional pattern. In any truly ecological treatment of city and region it should be impossible to ignore, as completely as Mr. Dickinson does, the underlying geologic structure, the soils, the building materials provided by nature or made easily accessible through waterways and roads, the sources of drinking water, and a score of similar elements. One of the natural limitations on city growth, for example, lies in the water supply, for metropolitan centres that reach back into the hinterland for water often draw off for themselves supplies that should be more widely distributed: indeed, in the case of New York and Philadelphia, they begin to compete for the same water resources. So, too, the pattern of New York's growth has been geologically conditioned by the sandy coastal plain, so that from the beginning growth took place across the East River into Brooklyn, and across the Hudson to Jersey City and beyond, because New York's geological foundation of schist increased building costs and delayed transportation facilities. At one time geographers over-rated these factors and treated them as if they operated automatically; but it would be a pity if, in their desire to rectify a one-sided deterministic description of geographic influences on human relations, they should neglect

these influences altogether. In paying attention to the social and economic woof, Mr. Dickinson has almost overlooked the geographic warp. This neglect of the geographic factors proper in urban development leads to a failure to understand the essential misdemeanour of megalopolitan development; and that is, that it creates a state of radical imbalance in the human environment. Though Mr. Dickinson quotes approvingly from the pioneer work of the American geotect, Benton MacKaye, he has failed to grasp the implication of MacKaye's analysis of the components of a human environment; namely, that to promote a balanced human life the primeval, the rural, and the urban elements must be kept in harmonious relationship. The displacement or the defacement of the primeval and rural background by continued urban growth removes factors that are essential for human growth and balance; and no symbolic restoration of these elements by way of romances of elemental adventure or museums of natural history can effectively replace what is lost. Even in the most urbane centres, the rivers should be accessible and usable, the stars should be visible on clear nights, and the cycle of growth, reproduction, and decay should be observable close at hand in park, garden, farm and forest. The problem of regional development in the opening age is therefore a twofold one: that of replacing primeval and rural elements that were neglected in the humanly heedless and wasteful concentration of nineteenth-century industry, and that of extending the area of effective urbanization to rural areas we have permitted to become humanly arid and desolate.

Now the existing maldistribution of population is not the automatic result of technological processes: it is the result of human purposes, expressing themselves as a desire to maximize land values, to increase profits, to provide competitive economic opportunities; and economic or technological efficiency has played only a minor part in this distribution. New York's pre-eminence as a population centre, for example, was achieved partly by a deliberate manipulation of freight rates which placed New York's competitors at a disadvantage. Since the region itself is partly a human artifact, a change in purposes and values must also bring about a change in the whole urban structure. The continued growth of metropolitan areas would mean only one thing: a continued application of the social motives and economic forces that originally created them. No purely causal interpretation of the existing structures of cities and regions, which takes the original social purposes as "given," can provide a basis for future policy. The reason for studying the actual pattern is not to justify it but to be able to make use of such elements as will serve a new plan in which human needs and human values will take precedence over the economic means. There comes a moment in planning when the goal that one seeks to achieve is more important than the historic forces or the practical arrangements which will, if they continue to be respected, keep one from achieving it.

Because of the pervasive authority of the scientific method, it is easy to persuade people to-day of the value of such an analysis as Mr. Dickinson has made; and I would not belittle this contribution. But planning now labours under another handicap, which cannot be removed by such studies: the weakness of the inventive imagination as applied to the fabric of social relations. For that reason I would recommend such a utopian study as Messrs. Percival and Paul Goodman have made in *Communitas*, despite more than one radical solecism—as a complement and corrective to Mr. Dickinson's book. For when all the existing data have been analysed and assessed something else is still needed: the will to create; and even in the definition of regions the moral and esthetic functions have a part to play.

LEWIS MUMFORD

A Man of Integrity

CHARLES CANNING WINMILL. By his daughter, London: J. M. Dent & Sons. 15s.

THIS is one of the most delightful books about English architecture that I remember. Some of the delight is in the prose which flows with crystal purity unstained by art-jargon and architectonics. Some comes from the selfless devotion to her subject which the authoress shows, so that the reader almost forgets that there is type and paper between him and the personality of C. C. Winmill. But the chief delight is undoubtedly to be found in the life, work and character of C.C.W. himself, the three streams of time, place and motive that make up the man, intermingling so naturally throughout the book. He was born in Essex of Essex stock in 1865. His father, connected with a snack-owning company on Barking Creek, died young, and Winmill's mother found herself with three small children and little

means. She started a boarding school in Ramsgate. C.C.W. was sent to the Blue Coat School, a rough place then and in London. At 15 he started office work in Millwall Docks. It was five months before he had saved up the fare to go to Ramsgate for a Sunday. His mother sold her school and C.C.W. was articled to J. T. Newman of Fenchurch Street, architect to the West Ham Board, a practical and accurate man. He also attended the evening classes in Conduit Street of the Architectural Association. In 1887 he saw a house by Philip Webb (Joldwynds, Surrey, 1878) and this man's work and friendship had the greatest influence on his architectural practice. C.C.W. went as improver to Leonard Stokes, who called him "Purpose-made" because he had some special instruments constructed for taking very accurate measurements. In 1892 he was appointed to the architects' department of the L.C.C., where he specialised in Fire Stations. The best known is that which he designed in 1915 in St. John's Wood, on the corner of Eton Avenue and Lancaster Grove. On his retirement, aged 58, he did much restoring of old churches for the S.P.A.B. He designed, too, several small houses in the home counties. They are mostly brick and weather-boarded buildings in a local style recalling Philip Webb and Baillie Scott, extremely well built and full of practical devices. We are not surprised to learn that when a parachute-mine exploded fifty yards away from a house he built in Finchley, six other houses "went flat," but Winmill's remained upright, its main structure unaffected. For ten years he lived near Rochester Cathedral, and in 1940 he retired to his native Essex. In 1945 he died "swiftly, gently and unexpectedly . . . three days before his eightieth birthday. It seemed so quick as almost to be an incident in his life, and accomplished with the rapidity with which he had always done the most important things."

Like all good architects, C.C.W. took great pleasure in gadgets. A monk of St. Augustine's Abbey, Ramsgate, who had dealings with him about repair work there over a number of years writes: "All the tiny things meant so much to him, because most people overlooked them; and I am quite sure the best of his work can be found in the curve of a hinge." Hints and tips about weather-proofing, bricklaying, weighting candlesticks and making furniture, abound in the book.

About mortar . . . my advice is
5 of sand, ordinary } or say 7 good sharp sand, if
2 of coarse silver sand } not too red or yellow.
1 of lime.

Mix this first well slaked, then add
1 of Portland cement.

This is practically our old L.C.C. mortar and I know nothing to beat it; use almost any good lime. I should make a trial mix of mortar to see the colour; you will find the builder not only does what he is told but will swear by it in years to come."

C.C.W. was, of course, a Brother of the Art Workers' Guild, which was established as the free exchange for such tips and dodges as this.

But he was no mere utilitarian. His deep love of old buildings, particularly old churches of Essex and Kent—his loving and attractive sketches of these adorn this book—found practical outlet in his work for the S.P.A.B.

The frontispiece shows just the sort of man one would have supposed him to be, something like Thomas Hardy, but with metal rimmed spectacles, loosely-tied tie, thick suit and a vigorous growth of hair on the head. His office he would probably have regarded more as a workshop than business premises or studio. Honest, direct, punctilious, humorous, kind, intolerant of fools and indefatigable over details—he belonged to that great race of individualist architects who are still to be found here and there. They are the products of the apprenticeship system rather than of architectural schools. What a pleasure they are to meet, with their memories of the Victorian giants, their love of good craftsmanship and of the English tradition of building.

The Abbot of St. Augustine's, Ramsgate, gives a graceful summary of C.C.W.'s character in the introduction to this handsome book and concludes: "If I were asked for the keynote to the character of this lovable Englishman, I would use the word Integrity. He was true to himself, to his fellow men, to his profession, to his ideals, to his conscience, to his religious obligations as he conceived them." Is there a note of wistfulness in that final phrase, the Roman Catholic eluded by the convinced Anglican? Perhaps there is, for the dear old Church of England was deep in Winmill's heart. He expresses it and his love of English church fabrics in a letter written to Lady Ferrers on Ascension Day 1941.

" . . . after breakfast cycled to a church—Borden—some ten miles away, that I had wanted to see for some months. I thought I might also get there to some service, but they had one at 9.15. When I opened the door it was into a veil of incense, through

which the sun was shining, a marvellous sight and made one walk quietly in. There was no human there except myself. All the furnishings were, just what one hoped for. The total effect made one say the actual Ascension has been here accomplished in the building, a few seconds before I came in, with the blessing left for those who might understand."

J. BETJEMAN

The Country Craftsman

THE COUNTRYMAN AT WORK. By Thomas Hennell. Architectural Press. 12s. 6d.

WHEN Thomas Hennell walked in to see me one afternoon in the early days at *The Countryman*, I realised at once that he was a person out of the ordinary. He was truly unworldly; he was plainly able; he was certainly minded to take his own way. I fell in readily with his wishes. We took all the work he sent us. I was grieved when I heard of his mental breakdown and I was very sorry indeed to hear that, after a career in which he had done notably and promised to do more that was of exceptional quality, he had died.

This book contains the studies of English craftsmen and their work which Hennell contributed to *THE ARCHITECTURAL REVIEW*, accompanied by a memoir by H. J. Massingham. The writer of this memoir knows that there are various subjects on which I do not agree with him. But his father was one of my most distinguished Editors when I was in Fleet Street; I saw him first when he was a child; and I have valued his lifelong devotion to the countryside. His conception of the agricultural future technically and sociologically is not mine. But I am convinced of his sincerity and integrity, his kindness, and his desire to do what he can to make the countryside a better place than it often is. His appreciation of the country craftsman and country craftsmanship, and his solicitude for humble skilled workers are, like Hennell's, genuine and to be esteemed. And he is a particularly able writer.

Both the Hennell and the Massingham sections of this book do justice to Hennell and the part he played. It was an unselfish part. We have all met rural cranks and enthusiasts who had their merits—who were often honest enough in their way. But they lacked some of the fundamentals: they were not single-eyed, they were a bit crotchety, they had usually a pretty good notion of themselves, they were impractical, they had no staying power, and they were usually thinking more of themselves than of the cause they had taken up.

Read this book and give yourself the satisfaction and stimulus of meeting familiarly, realistically, a man of a different sort. When you open its pages you will not only attend to the story its author unfolds. You will look at the remarkable sketches which illustrate and adorn the volume and make it of permanent worth in rural literature. Here are preserved for our pleasure now and for the pleasure of future generations our proud record in craftsmanship of and for the countryman. Mute inglorious mechanics of rare skill, with minds of their own and outstanding characters, men to whom we may doff our hats, have the work they did so well and their individual worth faithfully pictured. We get an insight into their labours, into their gifts and often hereditary experience. We thank our national good fortune which gave us such stalwarts—and we are grateful that the right kind of book has appeared setting down all about them that we treasure and that those who come after us will treasure also.

J. W. ROBERTSON SCOTT

Just Short of Architecture

SCHWEIZER HOLZHAUSEN. By Paul Artaria. Wepf & Co., Basel, 1947.

THE third edition of *Swiss Timber Houses*, brought up to the year 1940, contains forty recent designs by various architects illustrated by numerous photographs and drawings, with an introduction and annotations to each of the designs by Mr. Artaria. As in most Swiss publications of this type, information is to the point and the layout discreet. (A minor criticism I have to make is the lack of north points on the plan drawings.) The names of the designers are contained in an index at the back. It is significant that I found myself consulting this index in only eight cases out of the forty, and that, not entirely to my surprise, in six of these cases the designs were by Artaria himself, and in the other two by Egeler and by Burckhardt, all familiar names of the modern Swiss school. Most of the other buildings are pleasant though of no particular aesthetic interest.

One's disappointment is none the less keen for the knowledge that this choice is deliberately willed. It is always easy to quarrel with any but one's own anthology, but I would say that Mr. Artaria's choice, even where the moderns are concerned, is needlessly

restricted. He appears to have fallen victim to that snare of the selective process, which masquerades as the criterion of the representative choice but in reality sabotages all qualitative evaluation. Things being what they are—and in Switzerland it is not very different from anywhere else—the representative means a preponderance of the mediocre; an abundance of that being about anyhow, is it really ever worth while to record it at the expense of the exceptional? That the Swiss average should be so much better than that of most countries I can think of does not invalidate the argument.

Another reason why these particular buildings disappoint may be found in the high standard of Swiss traditional work. The chalets of the Engadin, the Bernese Oberland, and the modest haylofts poised on slender legs and stone knee-caps which straddle the meadows of the Wallis come to mind. By no means do I wish to advocate indulgence in the already much too popular *Heimatsstil*—Switzerland's folksy revival style. But one cannot help noticing that the new buildings, even on their own and different terms, cannot compare with the vernacular by the side of which they have to exist. It is only too obvious that neither the intricacy of the old craftsmanship nor mellowness of contour can be recaptured under modern conditions. But something else equally positive must take its place, such as spatial inventiveness and aesthetic qualities derived from the new ways of working timber. Recent examples from America score heavily in this respect over their Swiss counterparts.

This book reinforces the impression that Swiss designers (though excellence of technique and craftsmanship often hide this) are reluctant to venture into the field of expression and aesthetics. Brilliance of conception they distrust almost as much as the English do, and their outstanding architect practices in Paris. Emotional and aesthetic restraint is all very well in its place, and can do no harm where small scale domestic and rural work is concerned. It becomes a more serious matter in the case of focal buildings, which Switzerland is fortunate enough to be building on a considerable scale.

If faced with the quandary of the choice, I would perhaps—and this against my better judgment—exchange the whole lot of these forty designs for one which has the vital spark that alone can transform the simplest dwelling into a work of architecture. This choice is dependent on much that is personal, but also on the point from which one views the matter. For England it may be more important first to think in terms of the forty average and pleasant buildings before worrying, as Switzerland must do now, over the one, the masterpiece.

G. M. KALLMANN

In Search of a System

THE ARTS AND THE ART OF CRITICISM. By Theodore Meyer Greene. Princeton University Press (London: Geoffrey Cumberlege). 42s.

"Do not all charms fly
At the mere touch of cold philosophy?"

NOT that Professor Greene's work is exactly cold; but it is monumental, and monuments of learning are apt to be chilling, especially when wrapped in the thick fog of philosophical jargon. How welcome would be a breath of plain English, or the clarity and directness of French, instead of this endless procession of normative response of ideational elements, of emotive conative overtones of compositional patterns and of presentational immediacy. That "selfhood transcends psychological atomism" must make us hesitate, and even architects may be perplexed to read that the "colour, texture and visible stone coursing of fine half-timbered houses exemplify the happy exploitation of adjectival perceptual universals manifest in the primary media of domestic architecture." G. E. Moore (to whom incidentally the author pays tribute) managed to write of philosophy, Roger Fry of aesthetics, and Pasteur of science, without using this cumbersome kind of language.

It would be easy, therefore, to say that the Professor has simply weighed the imponderable in terms of the obscure, and leave it at that; but this would not be at all a fair picture of his achievement. His book shows an unusual combination of understanding taste and wide learning. His illustrations are admirably chosen and well reproduced. His approach is manifestly honest, and, as he goes groping after truth among those long words, our sympathy goes with him and we follow with respectful admiration and bated breath to see if something new will come of it all.

With much of what he says no one could disagree. For instance, that "all music is either with or without words (or partly with and partly without)" is as uncontroversially true as it is to say that all men either wear hats or no hats (unless they have them partly on and partly off).

But from among the Professor's careful comparisons of one art with another, and his elaborate analyses of their common ground and their differences, emerge other views which are, perhaps, more open to controversy than his statement of them would suggest. For instance, he says that the secondary raw material of music (the primary being, of course, sound itself) is formed of emotions—joy, sorrow, etc. (emotive-conative attitudes to the philosopher), in proof of which he quotes the manner of their playing (allegro, etc.). But this surely leaves out of account the mathematical structure of music, of pure form and proportion as typified by the fugue. It is arguable *inter alia* that the patterns of our thinking provide the actual secondary material, and that varying emotions may be fitted to one and the same musical structure according to the manner of its interpretation.

Nor is the Professor's central thesis that "in a work of art (a) reality is (b) interpreted and (c) expressed in a distinctive way," somehow entirely satisfying. In his insistence that art is an interpretation of reality he rejects "art for art's sake," and insists on "art for life's sake"; but what about "life for art's sake," or at least for the sake of those highest feelings which art expresses and conveys from one to another, or even from one to himself?

For all the obvious warmth of his appreciation, for all his valiant striving to compare one masterpiece with another, for all his tables of the *Levels of Artistic Merit*, with arrows to guide the critic up and down the scales, Professor Greene fails to construct a system that is entirely convincing. From several things he says, it seems possible that he may not be sorry to think that the butterfly of art has somehow dodged the elaborate wheel of his analysis.

BRYAN GUINNESS

SHORTER NOTICES

PAINTINGS OF GRAHAM BELL. With an introduction by Sir Kenneth Clark. Lund Humphries. 6s.

This little book is an admirable memoir of one of the most promising of the younger British painters, who was killed in 1943 at the age of 33 while serving in the R.A.F. Sir Kenneth Clark's introduction not only gives an outline of Graham Bell's development as an artist of exceptional integrity and sensibility, but also provides a brief yet penetrating analysis of the perplexities that faced the young artists of his generation when they tried to reconcile their impulses as painters with the closer relationship with the real world that their consciences told them their work ought to have. One outcome of this search for sober truth was the establishment of what has since become known as the Euston Road Group, in which Graham Bell played a leading part in conjunction with William Coldstream.

In addition to Sir Kenneth Clark's article the book contains twenty reproductions of Graham Bell's paintings, including two in colour, and a complete catalogue of all his known paintings during the tragically short period—from 1937 to 1943—during which he worked after settling down to his true line of development. The reproductions are well printed in half-tone, the only defect being that one of the colour illustrations is also reproduced on the cover, but in noticeably different colours.

CATALOGUE OF MAPS IN THE ESSEX RECORD OFFICE, 1566-1860. Edited by F. G. Emmonson. The Essex County Council. 21s.

This is one of those invaluable volumes which, appealing only to the few, are not worth the while of a commercial publisher and are only made available through the necessarily spasmodic efforts of public-spirited bodies. The county archives of Essex possess a remarkably fine collection of maps, especially estate and manorial plans. Maps of this kind, drawn as they were by country surveyors for the gratification of country squire, are a rich source of information. When collected and compared, to quote the words of Mr. Lynam in his foreword to the book, they provide "a graphic record of the manifold changes, agricultural, economic and social, which have passed over the face of Essex from the days of William Camden to those of William Cobbett."

The catalogue, each item of which is fully described and annotated, is arranged according to the purpose of the maps: manorial surveys, enclosure awards, tithe award maps, and so on. Over thirty of the maps are well reproduced in half-tone, including six in colour.

Other Books Received

THE LONDONER'S ENGLAND. By contemporary artists. Avalon Press and William Collins. 25s.

OIL HEATING HANDBOOK. By H. A. Kunitz. Constable & Co. 21s.

THE TECHNIQUE OF STAGE LIGHTING. By Gillespie Williams. Pitman & Sons. 21s.

BYZANTINE LEGACY. By Cecil Stewart. George Allen and Unwin. 25s.

THE CASE FOR REGIONAL PLANNING. Yale University Press. (London: Geoffrey Cumberlege). 55s.

APPROACH TO BETTER HOUSING. By A. S. Waring. Leonard Hill. 10s.

DOMESTIC COLONIAL ARCHITECTURE OF TIDEWATER VIRGINIA. By Thomas Tilton Waterman and John A. Barrows. North Carolina University Press. (London: Geoffrey Cumberlege). 63s.

[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.]



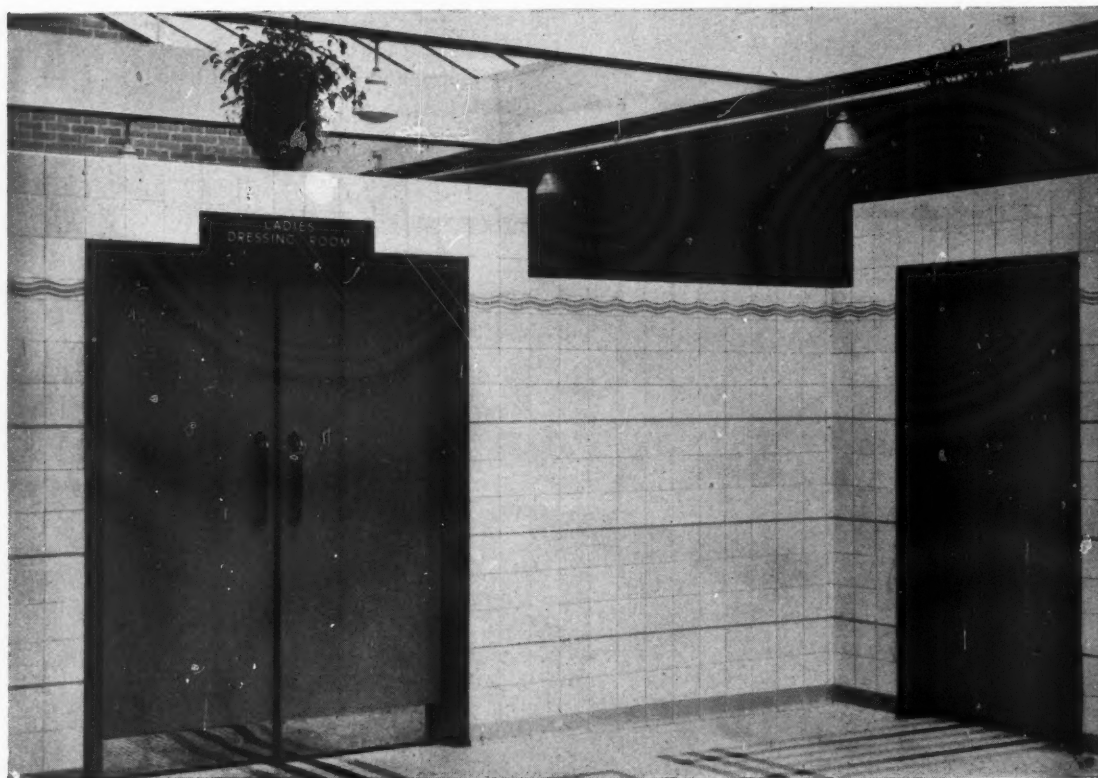
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Above: Solid laminated Flexometal doors completely sealed in steel, at the Chorley Baths, Lancashire. Below: Photograph showing the saving in space effected by the use of Flexometal for dressing cubicles. Architect: Percy Howard, A.R.I.B.A.



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ANTHOLOGY

At Mr. Bateman's

Mr. Bateman's is close to the river, a very small house of four rooms on a floor, but enlarged by making two bow windows and a Gothick front; nothing can be imagined more elegant than the finishing and furnishing of this house, with painted and gilt ceilings, and the furniture is a collection of curious things. He has made what is called a long gallery of three squares; there are books on one side in carved and gilt cases, and on the other side they are seen in looking glass set in like work. The dimensions are three feet by nine feet. Behind the house are offices, and at the back of them a room filled with all sorts of Japan, China, and porcelain wares. Among them are two fine Hetruscan vases, one of Nola, the other of Capua manufacture. This opens to a grove, and there is a grove on each side of the house; beyond that, to the south, there is a lawn all along to the river. The grove to the north extends to Mrs. Bateman's house to the Church yard and parsonage house; at the former is a sort of a grotesque shell-work with a summer house over it, and beyond that a Chinese alcove seat, near which there is a Chinese covered bridge to an island and another uncovered beyond it to another island. This and the swans on the river make it a most delightful piece of scenery. Behind this house, beyond the grove, is a meadow of fourteen acres, with a walk round it of above half a mile, part of which is close, in the wilderness way, and on one side to the road an open summer house with a window looking to the road, and the opening to the meadow is in the form of a Venetian window. At one corner of this meadow is the farm house, with a small garden in parterre and a greenhouse; this is in the Chinese taste; in the room below they commonly breakfast in summer; above is the library and within it a museum, with cabinets of coins and of things relating to natural history. From the field there is a passage across the high road to a large flower and kitchen garden, with a pine house, from which there is a fine view of Windsor Castle.

RICHARD POCOCKE (*Travels through England, 1754*).

MARGINALIA

This Month's Anthology

The journals of Dr. Richard Pococke were published, for the first and last time, by the Camden Society in 1888 and 1889. They have been quoted from by various writers (e.g., L. Dickens and M. Stanton in *An Eighteenth Century Correspondence, being Letters to Sanderson Miller*) but are not so well known as they deserve to be. Their author, who was born in 1704, was at the date of the present extract Bishop of Kilkenny; in 1757 he was translated to the see of Ossory. During his travels through England he saw many of the famous country houses of the day, and made notes not only on their architecture and contents but also in some cases on the landscaping of their settings. What makes Pococke's journals specially valuable to the architectural historian, however, is the fact that he was particularly interested in buildings "of the modern Gothick order," as the age was pleased to describe them. He had got none other than Sanderson Miller to design some alterations for his own cathedral at Kilkenny—the work was carried out but has since been destroyed—and he examined with the eye of a connoisseur every Gothick building that lay in his path.

The Mr. Bateman of the extract was the Hon. Richard, or "Dick," Bateman, whom Horace Walpole claimed to have "converted from a Chinese to a Goth"—the many objects of *chinoiserie* suggest that the conversion was only a partial one—and his architect, at least for the Gothick parts of the house, was Richard Bentley of the Strawberry Hill Committee of Taste. Twenty years after Pococke's visit, Walpole wrote: "Consider, Strawberry is almost the last monastery left, at least in England. Poor Mr. Bateman's is despoiled. Lord Bateman has stripped and plundered it: has sequestered the best things, and is dirtily selling by auction what he neither would keep, nor can sell for a sum that is worth while. I was hurt to see half the ornaments of the chapel, and the reliquaries, and in short a thousand trifles, exposed to sneers."

Repairs at St. Paul's

A report outlining progress in the repair of bomb damage to St. Paul's Cathedral has been issued by the Dean and Chapter. The report states that it was not until the spring of 1946 that the permanent reparation of the cathedral was seriously put in hand. No priority is

allowed for the work but licences have been granted to proceed with such work as can be dealt with by the cathedral staff supplemented by specialist contractors. Under this arrangement, slow but steady progress has been made with some of the most important work. This includes repairs to the choir vaulting and the external masonry at the east end, and the erection of a great temporary screen across the north transept in preparation for the main work to be carried out there when circumstances permit. The repair of the choir vaulting involved renewing the destroyed parts of the transverse arch and the adjacent saucer dome, pendentives and coffered arch, as well as reinstating carvings and mosaics, and regilding and redecorating the new work to match the old. All this has recently been completed. It was urgently necessary to block off the north transept to prevent draught and to conserve heat. The three screens by which this is effected are constructed of absorbent material (chosen for its non-resonant quality) affixed to a light steel framework; the centre one is 40 ft. wide by 90 ft. high. It may be some time before the extensive works to be carried out in this transept can be dealt with, and the screens are likely to be a feature in the cathedral for several years to come.

In carrying out the repair of the scarred and pitted masonry at the east end it is proposed to leave a few of the scars as a reminder to future generations of the perils which the cathedral survived during the blitz.

Bankside Power Station

The L.C.C. Town Planning Committee has approved the plans and elevations of the new Bankside Electricity Generating Station.

The committee stated that the Royal Fine Art Commission had considered the design and had informed the Minister of Town and Country Planning and the council that it had no critical observation to make on the architectural solution of the problem set to the designer. Its only regret was that the position of the power station at Bankside necessitated a departure from the principle put forward by the commission—that the utilitarian functions of such a building should predominate. It considered the site selected in this particular part of Southwark inappropriate for a very large public utility structure, and the decision one that struck at the roots of good zoning and town planning principles.

Plan goes to the A.A.

Plan, the Journal of the Architectural Students' Association, will from January, 1948, be run by the students of the Architectural Association. It was previously run by the students of the Liverpool School of Architecture, and by normal rotation has now come to the A.A.

Plan will be published in January, May and October, and will be on sale by subscription; price 7s. 6d. (post free) for one year. Orders should be placed, as soon as possible to ensure delivery, with Toni Hunt, Plan, 34-36, Bedford Square, W.C.1.

Audley End Accounts

Nearly all the important archives of Audley End, the great house near Saffron Walden, have recently been deposited, by the generosity of Lord Braybrooke, in the Essex Record Office, where they are now available for consultation by students. They contain many manorial documents and deeds from 1285, and family papers relating to the Neville, Aldworth, Griffin and other families connected with Audley End. Among them is a fine series of household, farm and estate accounts, which provides a remarkable mass of material throwing light on household and estate management in the days of George III. The series was begun in 1762 when John Griffin Griffin, Lord Howard, 1st Lord Braybrooke, succeeded to the Audley End estate and mansion, then in a dilapidated condition. The rebuilding of Audley End itself was carried out under the direction of the brothers Adam, and the day books of the craftsmen employed on the work have been found among the accounts.

Codex Sinaiticus

A letter has been received from Mr. S. M. Cockerell pointing out that Stanley Parker's share in the binding of the Codex Sinaiticus was confined to the woodwork, whereas the actual binding was done by Douglas Cockerell.

Acknowledgments

Acknowledgments for photographs in this issue are due as follows: *Frontispiece*, page 2, Eric de Maré; *I.R.B. Building at Rio de Janeiro*, pages 7-8, no. 1, Carlos, no. 4, Constantina; *Town Hall and Hotel at Karlskoga*, pages 13-17, nos. 1-7, 9, 11, 12, Eric de Maré, nos. 8, 10, 13 and 14, Arne Wahlberg; *Royal Gymnastics Institute*, pages 19-22, C. G. Rosenberg; *Celtic Highlights*, pages 23-26, R. Deegan; *The Villa Palagonia*, pages 29-30, A. Costa.

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.

Janvier 1948

Page 2: Un phare construit en bois sur le bord du lac Vanern, près de Mariestad en Suède.

Page 3: *Le Regne du Tapisserie*, par Sigfried Giedion. Pendant le dix-neuvième siècle, le tapisserie s'identifiait avec le décorateur qui, depuis le temps du premier empire, rabaisait le métier de l'ébéniste. Au milieu du siècle il se fit maître des meubles. La chaise et le sofa deviennent des pièces encombrantes. Le désordre pittoresque enchantait le monde parcequ'il réfléchissait les sentiments chaotiques qui caractérisaient l'âge. Les meubles avaient perdu toute clarté de construction et étaient devenus désossés. Des fauteuils et sofas massifs suivaient la tendance du romantisme orientalisant qui se laisse apercevoir dans la littérature aussi bien que dans la peinture. Il y avait de nombreux types de meubles à coussins, et l'emploi croissant de ressorts satisfaisait à la tendance générale vers la mécanisation.

Page 7: L'édifice I.R.B. à Rio de Janeiro est décrit à l'aide d'illustrations (architectes, Marcelo, Milton et Mauricio Roberto).

Page 9: *Les antécédents et les origines du dernier style en Suède*, par Eric de Maré. En Suède les théories de Le Corbusier ont exercé une influence considérable sur l'aménagement des villes et la construction de maisons. Cependant il existe, de nos jours, une réaction contre le formalisme trop rigide. L'aménagement est devenu beaucoup plus libre et s'occupe plutôt de la réalité actuelle. Sven Backström, jeune architecte Suédois, a ainsi expliqué la nouvelle manière de penser: "Nous ne désirons ni l'art flamboyant réactionnaire, ni la surimpression délibérée dans notre architecture. . . . Il nous faut atteindre ce qui est positif et qui s'accorde avec la vie dans l'architecture comme dans la vie même, afin de permettre que nos êtres entiers et ainsi nos sentiments trouvent le moyen de s'exprimer." La tendance est démontrée par des photographies aux pages 13-22, mais il ne peut pas être nié qu'il y a le danger de montrer un peu trop d'empressement à humaniser l'architecture.

Page 10: *Les développements techniques modernes des bâtiments Suédois*, par Lars M. Gieritz. Comme la construction d'appartements s'est multipliée énormément depuis plusieurs dizaines d'années et que dès le commencement de la guerre, les taux d'intérêt aussi bien que le prix des matériaux de construction ont renchéri, l'administration de l'état a dû intervenir en prenant des mesures contre l'inflation des loyers. Il y a une tendance croissante à la construction d'éléments, tous fabriqués dans les usines et de remplacer le bois par le béton armé.

Page 12: *Le système Suédois d'éducation en architecture*, par Nils Ahlborn. En Suède il y a trois types différents d'écoles d'architecture. L'un ressemble au type anglais, dont la seule fonction est d'enseigner l'architecture. L'Académie des Arts est du genre de l'école des Beaux Arts en France, et le troisième type appartient à un Institut de Technologie. Les études durent quatre ans, et les dessins à main levée sont regardés comme faisant une partie importante de l'instruction. Un cours d'aménagement des villes, post-scolaire de la réception de grade, devrait être établi.

Page 13: *Trois bâtiments suédois décrits et illustrés*. Page 13: l'hôtel de ville à Karlskoga (architecte, Sune Lindström). Page 18: salle de tennis royale à Stockholm (architecte, Sture Frölen). Page 19: Institut Gymnastique royal à Stockholm (architectes, Gunnar Wejke et Kjell Odeen).

Page 23: *La décoration externe des auberges Irlandaises*, par Osbert Lancaster. Dans cet essai, M. Lancaster décrit les couleurs vives des façades des auberges irlandaises. Des exemples de ce genre sont tout à fait inconnus en Angleterre. La décoration est basée sur la pratique d'ouvrage rustique employée en Italie pendant la renaissance, dont le palazzo dei Diamanti à Ferrara fournit l'exemple le plus renommé. Il est probable que cette pratique a été introduite de l'Italie, mais il n'est pas possible d'en établir la preuve. En tout cas l'intention illusionniste originale a été complètement abandonnée, et un art rustique traditionnel, qui fleurit encore, en

est le résultat. L'excellence de leur emplacement augmente la force impressionnante de ces frappantes façades colorées.

Page 29. *La Villa Palagonia, Bagheria, par A. Costa.* Une note suivie de plusieurs pages de photographies au sujet de la villa à Bagheria (dans la province de Palermo en Sicile) bâtie pour le Prince de Palagonia, environ 1715.

Januar 1948

Seite 2: Leuchtturm aus Holz am Vanern-See bei Mariestad, Schweden.

Seite 3: *Die Herrschaft des Tapezierers von Sigfried Giedion.* Im 19. Jahrhundert wird der Tapezierer identisch mit dem Dekorateur, der seit dem Beginn des Empire das Tischlergewerbe entwertet hat. Seit der Mitte des Jahrhunderts beherrscht er die Einrichtung. Er tobt sich in schwerfälligen Sofas und Stühlen aus. Malerische Unordnung fasciniert die Menge, weil sie dem chaotischen Gefühlszustand, der dieser Epoche eigentümlich ist, entspricht. Möbel büßen ihre klare Struktur ein und schwellen molluskenartig an. Schwerfällige Lehnstühle und Sofas folgen dem orientalisierenden Romanizismus der Zeit, der auch Literatur und Malerei sein Stigma aufgedrückt hat. Es gibt die verschiedensten Typen von Kissenmöbeln, und die steigende Verwendung von Sprungfedern entspricht der Vorliebe für Mechanisierung.

Seite 7: *Das I. R. B. Gebäude in Rio de Janeiro.* Architekten: Marcelo, Milton und Mauricio Roberto. Beschrieben und illustriert.

Seite 9: *Die Vorläufer und der Ursprung von Schwedens neuestem Stil von Eric de Maré.* Le Corbusier's Theorien haben Schwedens Stadtplanungen und Bauten stark beeinflusst, aber heute hat eine Reaktion gegen diesen etwas zu strengen Formalismus eingesetzt. Die Planungen sind freier geworden und rechnen mehr

mit den gegebenen Verhältnissen. Sven Backström, ein junger schwedischer Architekt äussert sich zur neuen Haltung: "Wir interessieren uns weder für reaktionäre Künsteleien, noch für eine schematische betonte Vereinfachung. Wir müssen in der Architektur etwas Positives und Lebenbejahendes anstreben und versuchen unser gesamtes Wesen, also auch unsere Empfindungen, auszudrücken." Der neue Stil wird in Photographien (Seite 13-22) veranschaulicht, aber die Gefahr die Architektur etwas zu schnell zu vermenschlichen, ist nicht zu leugnen.

Seite 10: *Technische Entwicklung in Schwedens Hausbau, von Lars M. Gieritz.* Da das Bauen von Etagenhäusern in den letzten Jahrzehnten ausserordentlich zugenommen hat, und da seit dem Ausbruch des Krieges die Preise für Baumaterial und Kapitalkosten sehr gestiegen sind, musste der Staat einschreiten, um eine inflationsartige Steigerung der Mieten zu verhindern. Im Bauen lässt sich eine wachsende Tendenz beobachten, fertige Fabrikate zu verwenden und Holz durch Beton zu ersetzen.

Seite 12: *Die Erziehung des Architekten in Schweden von Nils Ahlborn.* In Schweden gibt es drei verschiedene Typen von Schulen für Architekten. Der eine ähnelt der englischen Art, die Erziehung des Architekten ist sein alleiniges Ziel. Die Kunstakademie ist in der Art der Ecole des Beaux Arts in Frankreich aufgebaut, und der dritte Typus ist einer technischen Hochschule angegliedert. Das Studium dauert vier Jahre, das Hauptgewicht wird auf Skizzen und Entwürfe gelegt. Für fortgeschrittene Studenten wäre ein Kursus für Stadtplanungen wünschenswert.

Seite 13: *Drei schwedische Gebäude* beschrieben und illustriert. Seite 13: Rathaus in Karlskoga (Architekt, Sune Lindström). Seite 18: Königl. Tennis-Halle in Stockholm (Architekt, Sture

Frölen). Seite 19: Königl. Gymnastisches Institut in Stockholm (Architekten, Gunnar Wejke und Kjell Odeen).

Seite 23: *Farbige Facaden von Schenken und Weinstuben in Irland.* England hat nichts aufzuweisen, das dem farbigen Anstrich der Facaden von Wirtshäusern in Irland gleichkäme. Die Basis dieser Dekoration ist die in Italien im 15. und 16. Jahrhundert angewandte Rustika. Das hervorragendste Beispiel hierfür ist der Palazzo dei Diamanti in Ferrara. Dass dies Verfahren aus Italien eingeführt wurde, ist wahrscheinlich aber nicht beweisbar. Jedenfalls ist an Stelle der ursprünglich illusionistischen Absicht der italienischen Handwerker, etwas rein Volkskunstmässiges getreten, das heute noch lebendig ist. Die Stosskraft dieser farbigen Facaden wird durch die vorzügliche Art wie sie ins Strassenbild eingefügt sind, noch wesentlich gesteigert.

Seite 29: *Die Villa Palagonia Bagheria von A. Costa.* Beschreibung und Illustrierung der um 1715 für den Prinzen Palagonia erbauten Villa in Palermo (Sizilien).

Januar, 1948 g.

Str. 2. *DEREYANNYI MAYAK NA BEREZU OZERA VÄNERN VOZLE MARIENSTADTA (SWEDECIJA).*

Str. 3. *ZIGFRID GIEDION. CARSTVO OBOYSHCHIK.*

В течении XIX-го столетия обойщик постепенно занимает место декоратора, который стал отступать на второе место столяра после того, как вошел в моду стиль "Амбир". К середине этого века его роль в производстве мебели стала господствующей. В его руках стулья, кресла и диваны приобрели характерную тяжеловатость. В ту пору живописный беспорядок был привлекателен, ибо он отражал присущую этому веку хаотичность в настроениях. Тяжеловатость мебели следовала склонности к оковочен-

ному романтизму, которую можно проследить как в живописи того времени, так и в его литературе. Мягкая мебель стала многотипной. Введение пружин, которые стали употребляться все больше и больше, отвечало общей тенденции к механизации.

Стр. 7. *ИЛЛЮСТРИРОВАННОЕ ОПИСАНИЕ ЗДАНИЯ ИРЛАНДСКОГО РЕСПУБЛИКАНСКОГО БРАТСТВА В РИО ДЕ ЖАНЕЙРО* (архитекторы: Марсело, Мильтон и Моричио Роберто).

Стр. 9. *ЭРИК ДЕ ЛА МАР. ПРОИСХОЖДЕНИЕ НОВЕЙШЕГО ШВЕДСКОГО СТИЛЯ.*

Взгляды Ле Корбюзье оказали заметное влияние на планировку и застройку шведских городов. Однако в последнее время наблюдается реакция против его черезчур жесткого формализма. Планировка стала свободной, подходу ближе к конечной реальности. Молодой шведский архитектор Свен Бакстрем формулирует это новое отношение в следующих словах: "Мы не хотим в нашей архитектуре ни реакционной искусственности, ни схематизированного переупрощения... Мы должны достичь положительности и жизнеспособности как в архитектуре, так и в самой жизни, давши полное выражение всему нашему существу, а значит и нашим ощущениям". Эту общую тенденцию можно заметить по фотографиям на стр. 13-22. При всем этом, трудно не согласиться с тем, что преувеличение субъективного элемента в архитектуре имеет свои опасности.

Стр. 10. *НИЛС ААРБОМ. СИСТЕМА АРХИТЕКТУРНОГО ОБРАЗОВАНИЯ В ШВЕЦИИ.*

В Швеции имеется три различных типа школ для обучения архитектуре. Один похож на английскую школу; в этих школах ничего кроме архитектуры не преподается. Школой второго типа является архитектурное отделение Академии

[continued on page 36]

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В этом очерке описывается яркая окраска фасадов ирландских трактиров. В Англии такие образцы совершенно неизвестны. Ориентация основана на той манере уподобления сельскому стилю, которая

Заметка эта, иллюстрированная целыми страницами фотографий, описывает Виллу Палагония в Батерии во владениях принца Палермского в Сицилии, построенная для принца Палагонского около 1715 г.

To the Editors,

THE ARCHITECTURAL REVIEW.

DEAR SIRS.—Before reviewing my book *Gothic England* for your November issue, Mr. Anthony Steel might at least have read it with reasonable care. While avoiding factual comment on any of the details, he builds up a case against my presentation in somewhat intemperate language and without even internal consistency. On the one hand I am accused of grave omissions; on the other of lacking a sense of what I do not know. Might not the many subjects left out serve as a palliation of the second charge?

But Mr. Steel only complains of my omissions because he supposes that I deliberately set myself to reconstruct and

content with the *Cambridge Medieval History* (1936), let him instance one English book of the last twenty years discussing our mediæval artists in detail comparable with that of M. Henri Stein's *Les architectes des cathédrales gothiques*.

The last paragraph of the notice evinces some second thoughts, and is almost apologetic. On my side, I regret that the book irritated Mr. Steel; the more so as his annoyance apparently mastered him before his eyes had traversed the first half-page.

Yours, etc.,
JOHN H. HARVEY.

Mr. Steel writes : I am sincerely sorry to have hurt Mr. Harvey's feelings by my review of Gothic England ; to have used what he considers " somewhat intemperate " language ; and to have given him the impression that I did not even read his book. On the contrary, I read it carefully from cover to cover, making

I have the greatest respect for antiquaries and the great tradition of antiquarian research in this country, so perhaps Mr. Harvey will not be offended if I say that I wish he had written frankly as an antiquary rather than as a "generalized" historian. I was bound to point out that if he was writing in the second capacity—and whatever he said in his preface the book as a whole does leave one under that impression—he had made substantial omissions, but I do not regret these omissions: what I do regret is that Mr. Harvey did not add considerably to their number.

Of course I hope the book will be widely read, but I do not believe that it would have been any less popular in its appeal if Mr. Harvey had stuck strictly to his last. He may be right in his view that there is still much ignorance of English medieval art—it is a matter of degree and of opinion and, speaking for myself, I have certainly learned a great deal from Mr. Harvey—but surely the best way to correct that ignorance is to write about it simply and directly without over-statement and exaggeration or what are, to say the least of it, highly controversial references to subjects on which Mr. Harvey is obviously much less well-informed than he is on English art, music and architecture in the later Middle Ages.

