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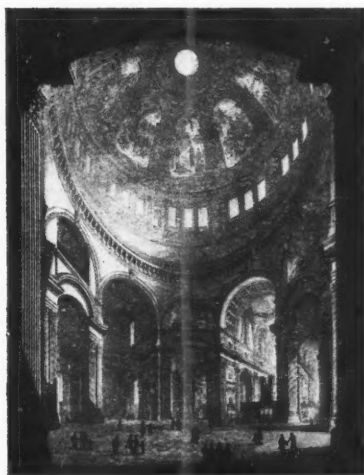
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THE ARCHITECTURAL REVIEW

VOLUME CIII NUMBER 614

February 1948



The Cover, an eighteenth-century engraving of St. Paul's, may be seen as a comment on Matila Ghyka's article on the concept of the Golden Mean and the explanation of Le Corbusier's Modulor that appear within. For Wren was a mathematician before he became an architect; indeed, it is a tenable view that he remained a mathematician even in his architecture, arriving at his designs by a process which was essentially intellectual rather than intuitive. But he had, as Le Corbusier has, that mysterious quality which we can only call genius, without which no construction, however skilful, however observant of the rules of mathematical theorists, can be transformed into a work of art.

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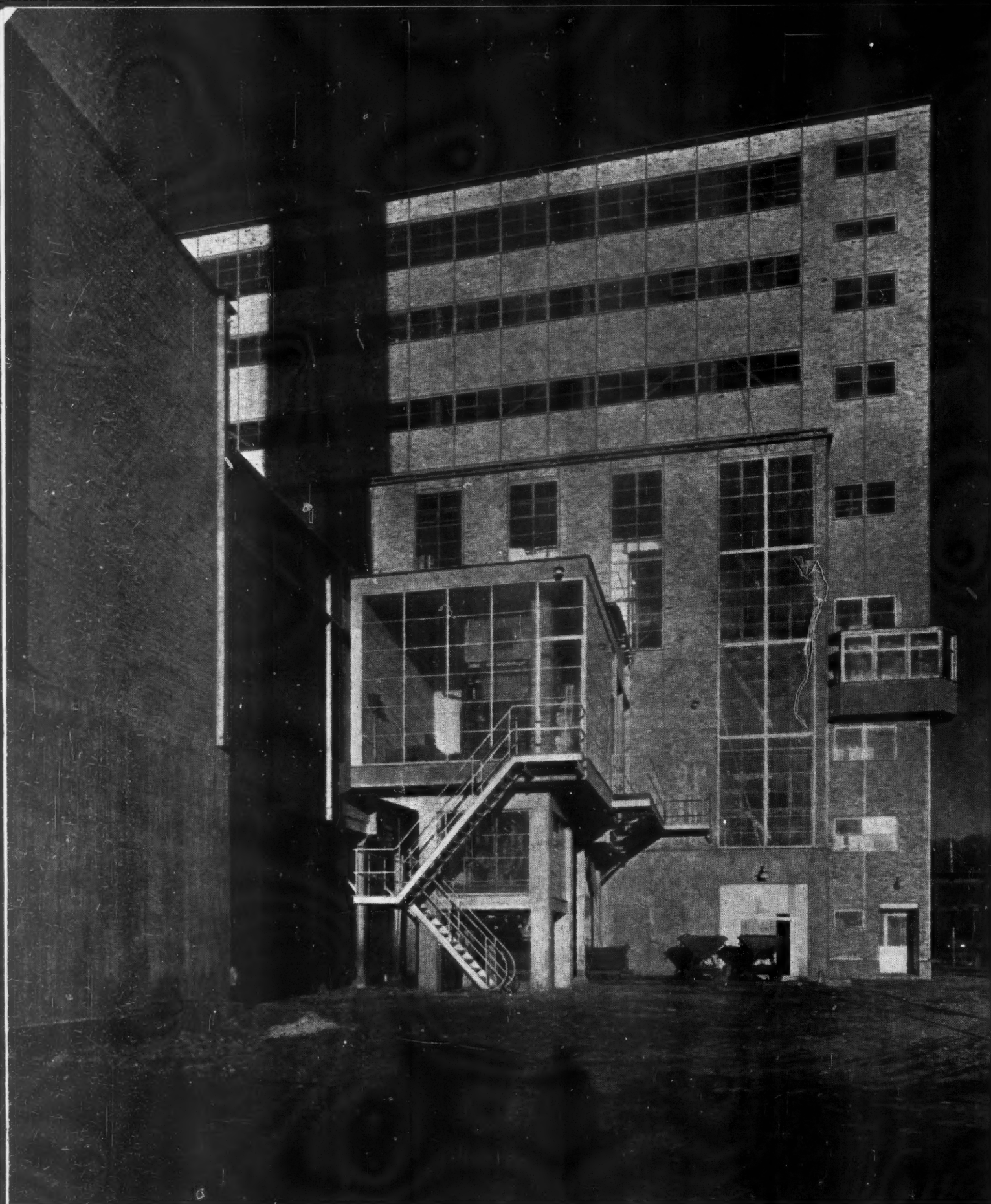
SUBSCRIPTION RATE: The annual post free subscription rate, payable in advance, is £2 sterling, in U.S.A. and Canada \$8.50, in France (sole distributors, *L'Homme et L'Architecture*, No. 10, Rue St.-Augustin, Paris, 2c) 1,200 francs. An index is issued every six months, covering the period January to June and July to December, and can be obtained without charge on application to the publishers:

THE ARCHITECTURAL REVIEW

9-13 Queen Anne's Gate, Westminster, SW1 • Whitehall 0611

THREE SHILLINGS AND SIXPENCE

Beginning with next month's issue the page size of the REVIEW will be temporarily reduced from its present 11 by 14 inches to 9½ by 12½ inches. This change has been necessitated by increasingly severe paper rationing, which has so diminished the number of pages as to jeopardize the standards which the REVIEW has tried to maintain over the last fifty years. The smaller size page will at once bring with it an increase in the number of editorial pages, and when the paper position allows of a further increase it will be possible to return to the old size without prejudice to the extra pages. This change could of course have been made in the war, but would have appeared then almost as a defeat. To-day the REVIEW feels free to consult the needs of its readers. More pages are urgently needed and controls allow no other way of getting them than cutting down the present page size. This means that advertisement margins will be cut off, without reducing the actual area of the advertisements. Handsome as these margins are, they are by austerity standards waste paper, and the decision has been taken to re-employ them as useful space. Since the dates for the allocation of paper supplies do not coincide with the beginning of REVIEW volumes, the issues for January and February, 1948, will for purposes of binding be included with those for July to December, 1947, and a separate index for them will be issued simultaneously with that for the volume ending December, 1947.



In the early, heroic days of the modern movement "functionalism" was both a battle-cry and a banner. In 1948, as a battle-cry it has lost something of its former power to rouse; as a banner it may seem a little faded. But as a descriptive term it still has its uses—so long as one is careful to be sure what one means by it. For, as the note on last month's frontispiece suggested, there are really two functionalisms: the engineer's, using engineer's forms and materials without thought for the aesthetic value which its products may, and often do, possess; and the architect's, which must always be fully self-conscious. This month's frontispiece shows, in contrast to last month's, an example of architect's functionalism. The architect in this case was Holger Blom, who was responsible for the landscaping of Stockholm's parks as described in the REVIEW for December last, and the building is the Stockholm incinerator plant (further illustrated on pages 45 and 46). That the same artist should work with equal success in such diverse media will be surprising only to those who have forgotten that visual imagination is no respecter of categories.

LE CORBUSIER'S MODULOR

and the Concept of the Golden Mean by Matila Ghyka



The Modulor is a linear scale in the form of a tape. Its object is to provide a means by which practical realization may be given to the need for efficiency and harmony in the dimensioning of objects and their containers, in architectural design and in town-planning. The markings on this scale can be used to determine the dimensions of objects, or of a plan, in the same way that the conventional inch or centimetre scale is used. The Modulor differs from such a scale in that the markings on it are related to each other by the principle of the Golden Mean. The dimensions of the Modulor are thus related to each other visually in the sense that the notes of a musical scale are related aurally. It may thus provide a flexible method of choosing the proportions of a design, while at the same time ensuring that all its parts shall be harmoniously related. The Golden Mean occupies an important place in the history of aesthetics. Its significance arises mainly from its remarkable mathematical properties. Matila Ghyka here gives an account of the concept of the Golden Mean, accompanied by diagrams explaining how it is applied in Le Corbusier's Modulor.

ONE can say in a very general way that the principal characteristic of western thought and of its two tangible and visible productions, western technique and western art (*techné* was incidentally the Greek name for art) is to have as foundation the use of analogy. In speculative thinking and metaphysics, this led to the inductive, synthetic method of co-ordinating ideas and to the concepts of structure and invariant. In technique and in art it implied the rational use of proportion as a method of co-ordinating plans and shapes, and allowed, as we will see, the formulation of an all-embracing Principle of Analogy for the arts in general.

The idea of proportion and the theory of proportions, established by the Pythagoreans, Plato, Eudoxus and Euclid, was built on the Pythagorean theory of the intervals of the diatonic scale. To these musical considerations are also correlated the Pythagorean and Platonic conception of the cosmos as a well-ordered and harmonious whole, the bulk of Platonic and Neo-Platonic aesthetics, as well as the planning technique of Greek and Gothic architecture, based on the principle of symphonic, that is harmoniously modulated, composition.

The main mathematical tool here was the use of the geometrical proportion, the factor introducing a recurrence or concatenation of similar shapes; the Greek word for this proportion (the equality of two ratios) was *analogia*, this geometrical proportion being, indeed, the mathematical facet of the more general concept of Analogy. Amongst all possible geometrical proportions the Greeks discovered that the one which gave the greatest choice of possible analogical combinations was that called by them "the Section" *par excellence*, later the Golden Section, Golden Mean, or Divine Proportion.

To come now to the essential definitions, we can say that the notion of proportion, although, in logic as well as in aesthetics, one of the most elementary and most important, is one of the most difficult to formulate clearly. It is often confused with the logically anterior

notion of ratio, or else, especially when speaking of "the proportions" of a plan or organism, with the idea of a combination of ratios linked by a common factor. We have then the more complex concept, based on the notion of proportion, which Plato, the Greek architects and Vitruvius called "symmetria," and the architects of the Renaissance "commodulatio" or "concinntas."

Here follow the respective definitions:

(1) *Ratio*. The mental operation which produces a ratio is the quantitative comparison of two magnitudes of the same kind; this is a particular case of judgment, the typical operation of intelligence, which consists in (i) the perception of a functional relation or of a hierarchy of values between two entities or objects of our knowledge, and (ii) the comparison of the values, qualitative or quantitative. If we are, for example, considering two segments of a straight line, the ratio between the segments *AC* and *CB* will have as symbol AC/CB , or a/b , if a and b are the lengths of these segments measured with the same unit. This ratio a/b , which has not only the aspect but all the properties of a fraction, is also the measure of the segment $AC=a$ if one takes $CB=b$ as unit.

(2) *Geometrical Proportion*. The notion of proportion derives immediately from that of ratio: "Proportion is the equivalence of two ratios." If we have established two ratios, A/B , C/D , between two magnitudes of the same kind, A and B , on one side, and two magnitudes of the same kind, C and D , on the other side, the equality $A/B=C/D$, expressed by " A is to B as C is to D ," means that the four magnitudes, A , B , C , D , are linked by a proportion, symbolized by the equality of the two ratios. If, as before, A , B , C , D are straight line segments, measured by the numbers a , b , c , d , we have between these numbers the equality $a/b=c/d$; it is the *geometrical proportion*, called *discontinuous* proportion in the case when a , b , c , d are different from each other, and continuous proportion when two of these numbers (the middle ones, b and c) are identical. It is the geometrical

proportion, discontinuous or continuous, which is generally used in æsthetics and especially in architecture.

The equation of proportion can have any number of terms, $a/b=c/d=e/f=g/h$, etc., or $a/b=b/c=c/d=d/e$, etc. The second series corresponds to the classical continuous proportion, or geometrical progression, as for example 1, 2, 4, 8, 16, 32, etc.

As mentioned above, the notions of ratio and proportion are often confused, because geometrical proportion implies the equality of two or several ratios, that is, the persistence, the permanency of a constant ratio within the combinations possible between a number of magnitudes, and this ratio, which characterizes a proportion or a chain of proportions, is generally considered as being the proportion itself. The confusion is natural, and harmless, as this permanent ratio is the essential feature of the proportion, the constant number which is transferred from one ratio to the next, which governs the dimensional relations of the 2, 3, 4 or n magnitudes considered. This quality of permanence, the analogical invariant, which introduces order and forms a correlational link between the different magnitudes, is the proportion.

(3) *Other types of proportion.* The geometrical proportion is one of the ten types of proportion discovered by the Pythagoreans. The two most important ones (after the geometrical one) are the arithmetical proportion $b-a=d-c$ and the harmonic proportion $1/b-1/a=1/d-1/c$.

With 3 terms,

for arithmetical proportion, $b-a=c-b$;

for harmonic proportion, $1/b-1/a=1/c-1/b$.

Another more symmetrical way of writing the three-term proportions, generally used when showing all the ten types, is

$(c-b)/(b-a)=c/a$ (arithmetical proportion, like 1, 2, 3)

$(c-b)/(b-a)=c/b$ (geometrical proportion, like 1, 2, 4)

$(c-b)/(b-a)=c/a$ (harmonic proportion, like 2, 3, 6 or 6, 8, 12).

The middle term b is called the mean or mediating term, and we have respectively

arithmetical mean $b=\frac{1}{2}(a+c)$,

geometrical mean $b=\sqrt{ac}$,

harmonic mean $b=\frac{2ac}{a+c}$.

Plato's favourite way of creating a proportion was to insert the mean or "mediety" between the two extreme terms; in the "Timæus" he established the "Number of the World-Soul," a super-scale of 36 notes, by inserting repeatedly arithmetical and harmonic means between the terms of the "double tetraktys" 1, 2, 4, 8—1, 3, 9, 27. As shown by its name, the harmonic proportion plays an important role in musical theory, especially in the mathematical theory of scales and chords, but it has also been used in architectural plans (by Bramante and Palladio amongst others).

We shall mention one more amongst the ten types of proportion established by the Pythagoreans; it is the tenth $(c-a)/(c-b)=b/a$, like 3, 5, 8. This, when continued, corresponds to the additive series, 1, 2, 3, 5, 8, 13, 21, 34, 55, etc., in which each term is equal to the sum of the two preceding ones, and the ratio of the consecutive terms tends very quickly towards the Golden Section ratio. It is called the

MODULOR EXPLAINED



A LA MESURE DE L'HOMME

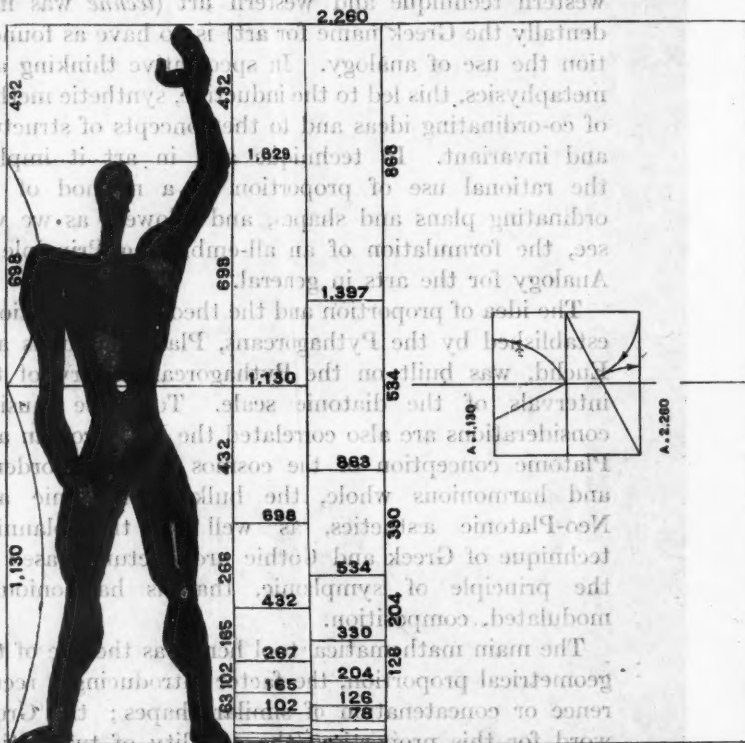
1 Measurements of man show that three essential points of his body—the solar plexus, the top of his head and the extremity of his fingers when the arm is raised—are related. D is the Golden Mean of AB; B is the Golden Mean of DC; and AD is equal to DC.

2 It is possible to find the Golden Mean of a length by a purely geometrical construction.

In the left-hand figure, AD is the given length. Complete the square with AD as a side. Take the mid-point of AD and with this point as centre draw the circular arc shown. This determines the point B. The length DB is then such that $BD:AD=AD:(AD+BD)$. It may then be said that the length AD is extended by the Golden Mean to

give AB. AB is $1(\sqrt{5}+1)$, or 1.618 times AD. AD is called the Golden Mean of AB and DB is the Golden Mean complement.

In the right-hand figure, we commence with the length A'C'. D' is the mid-point of A'C'. Complete the squares having A'D' and D'C' as sides. With centre F and radius FC', draw an arc of a circle determining the point G on the diagonal A'F. With centre A' and radius A'G draw an arc of a circle determining the point E on A'C'. Then the length A'E is such that $EC':A'E=A'E:A'C'$. It may then be said that the length A'C' is reduced by the Golden Mean to give A'E. The length A'E is equal to A'C' divided by $1(\sqrt{5}+1)$, or 1.618. A'E is said to be the Golden Mean of A'C' and EC' is the Golden Mean complement.



3 The principle of the Golden Mean can be used to derive two series of dimensions from the human figure. One of these—which we shall call the Red series—takes as its basic value the height of a standing man—72 in. or 1.829m. This length is diminished by the Golden Mean to give the next dimension of the series—1.13m. This again can be diminished by the Golden Mean and so on indefinitely. The second—to be called the Blue series—is based on the height of a standing man with arm upraised—2.26m. Again this value may be diminished by the Golden Mean to give a decreasing series of dimensions. The dimensions obtained in the Red and Blue series are really no more than markers. In fact, any gradation between two steps can be subjected to further divisions by means of successive reductions by the Golden Mean, or they can be extended by the Golden Mean to give larger and larger dimensions. These two scales—the Red and the Blue—form the basis of the Modulor. This consists of a tape, 2.26m. long, on one side of which is reproduced in true scale the gradations of the Red and Blue series. On the other side of the tape, these gradations are reproduced on two scales. One of these is at a reduction suitable to architectural and the other to town-planning projects.

"series of Fibonacci," and plays an eminent role in botany.

(4) *The Golden Section.* The Golden Section can be considered either as a ratio or as a geometrical proportion. Two magnitudes are in the Golden Section ratio or proportion when the ratio between the bigger and the smaller one is equal to the ratio between the sum of the two magnitudes and the bigger one. If a and b are the numbers measuring those two magnitudes, we have, by definition, $a/b = (a+b)/a$. We see immediately that b , a , $a+b$ are terms of a continuous geometrical proportion. We can also obtain this Golden Section ratio by a "logistical" method, that is in trying to get the simplest asymmetrical proportion. We have already seen that three terms at least are generally needed in order to write a proportion, as in the continuous proportion $c/b = b/a$. The only possible simplification is to eliminate one of the three terms by supposing $c = a+b$, which gives us $(a+b)/a = a/b$, the equation already formulated as definition of the Golden Section. In order to obtain the numerical value of this ratio a/b or $(a+b)/a$, we transform $(a+b)/a = a/b$ into $a^2/b^2 = a/b + 1$; this gives us the equation $X^2 = X + 1$, where the positive value of the root X (that is, the numerical value of a/b which we are looking for) is $X = a/b = \frac{1}{2}(\sqrt{5} + 1) = 1.61803 \dots$ (the negative value, $\frac{1}{2}(1 - \sqrt{5})$, is $-1/X$ or $-0.618 \dots$). This ratio, 1.618, generally symbolized by ϕ , is the Golden Ratio, Golden Mean, or Golden Number; it also corresponds to what Euclid calls "dividing a magnitude in extreme and mean ratio," and is one of the most interesting amongst algebraical numbers. Here are some of its properties:—

$\phi = \frac{1}{2}(\sqrt{5} + 1) = 1.61803 \dots$ (so that 1.618 is an accurate approximation),

$\phi^2 = 2.618 \dots$,
 $1/\phi = 0.618 \dots = \frac{1}{2}(\sqrt{5} - 1)$,

$\phi^2 = \phi + 1$, $\phi^3 = \phi^2 + \phi$ and, more generally,
 $\phi^n = \phi^{n-1} + \phi^{n-2}$.

This applies also to negative exponents, so that

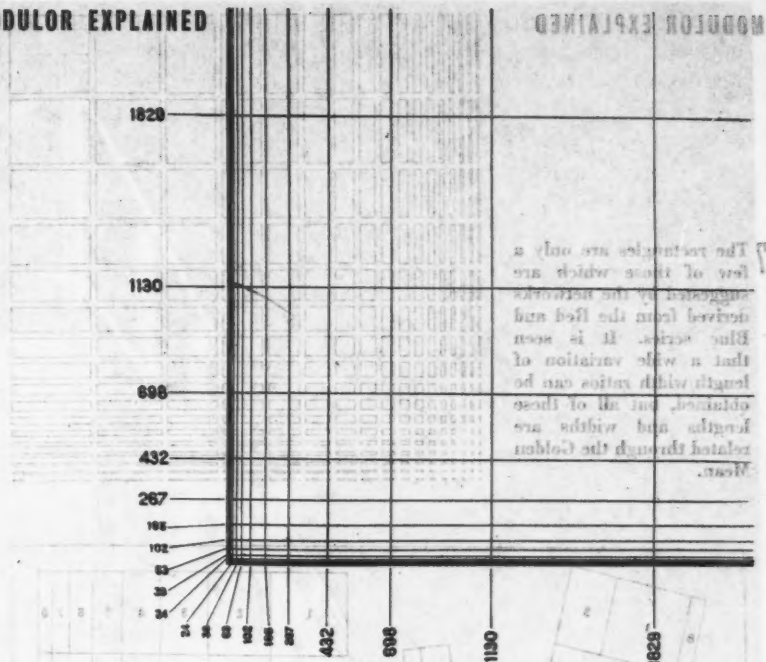
$\phi = 1 + 1/\phi$ or $\phi^1 = \phi^0 + \phi^{-1}$,
 $1/\phi^2 = 1/\phi^3 + 1/\phi^4$ or $\phi^{-2} = \phi^{-3} + \phi^{-4}$,

or, more generally, $1/\phi^m = 1/\phi^{m+1} + 1/\phi^{m+2}$.

We see that the ϕ series or Golden series $1, \phi, \phi^2, \phi^3 \dots \phi^n$ has the same property as the Fibonacci series, already mentioned, 1, 2, 3, 5, 8, 13, 21, 34, 55, ..., of being a two-beat additive series (each term is equal to the sum of the two preceding ones); the ratio between two consecutive terms of the Fibonacci series tends very quickly to the value ϕ ($8/5 = 1.6$; $13/8 = 1.625$; $21/13 = 1.615$; $34/21 = 1.619$; $55/34 = 1.618 \dots$).

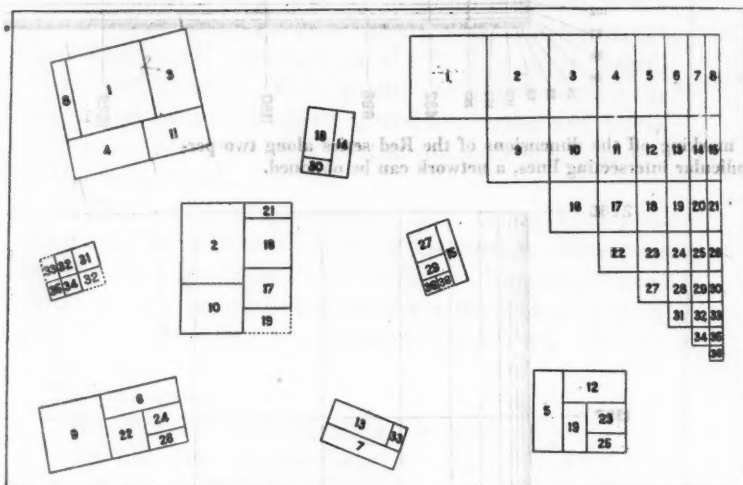
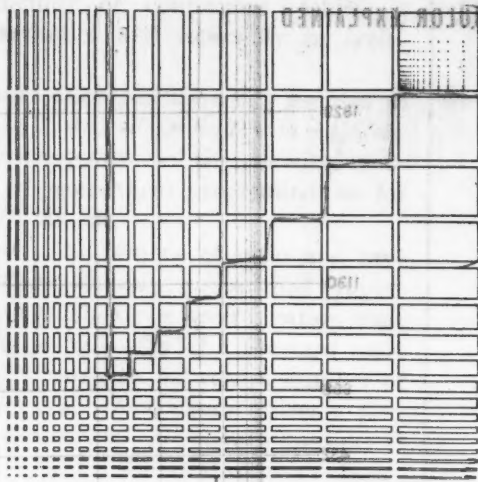
The series ϕ is also a rigorously geometrical progression, and is the only one to have at the same time the additive property. Like all geometrical progressions, it can represent a logarithmic spiral curve of organic, "homothetic" growth (the surfaces and volumes limited by the growing arcs of the spiral are rigorously similar), but in this special case the homothetic growth is obtained by simple additions of already existing elements, which is also the case for the Fibonacci series. This property of producing approximately similar growing surfaces and volumes by simple accretions of discrete units is a reason for the role of the Fibonacci series in botany. In the human body or face, it is the rigorous ϕ series (or a "theme" related to it, like $\sqrt{5}$), which generally gives the key of the proportions of the

MODULOR EXPLAINED

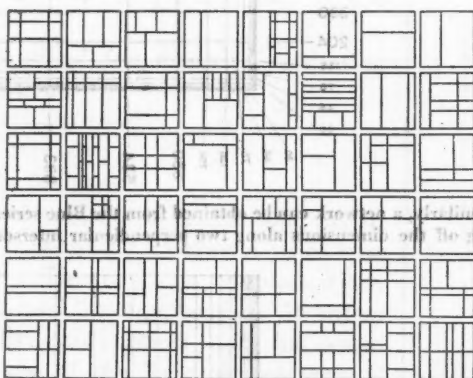


MODULOR EXPLAINED

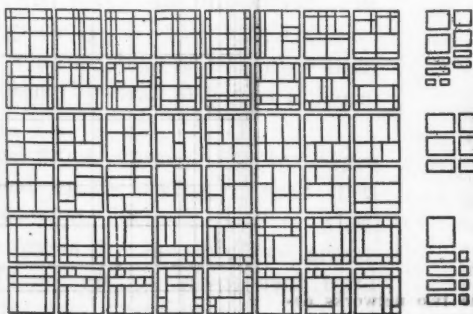
7 The rectangles are only a few of those which are suggested by the networks derived from the Red and Blue series. It is seen that a wide variation of length/width ratios can be obtained, but all of these lengths and widths are related through the Golden Mean.



8 The surfaces shown in Fig. 7 may be combined together harmoniously in a great number of ways. In the top left-hand corner, some of the surfaces are given reference numbers and a few of their possible combinations are shown. Volumes for the purpose of three-dimensional design can, of course, be obtained in the same way as these surfaces.



9 A square can be divided into proportions determined by the Modulor. This can be done in many ways and it can then be decided which is the most suitable and satisfying.

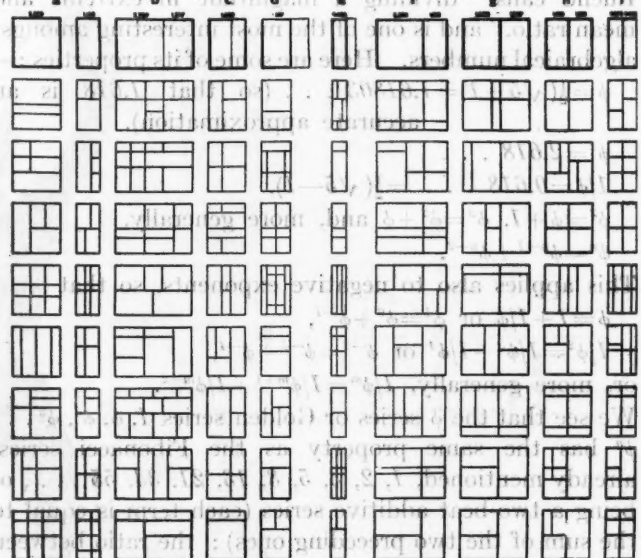


10 In the top two rows, a square is broken up into five different types of panel determined by the Modulor. These are combined into sixteen different figures. In the middle two rows, four different types of panel determined by the Modulor are again arranged in sixteen different ways. In the bottom two rows, three different types of panel are used.

whole: The geometrical properties of the Golden Section or Proportion, $\phi = \frac{1}{2}(\sqrt{5} + 1) = 1.618 \dots$, are not less remarkable than the algebraical ones; we shall only mention here that ϕ is the key proportion of the regular pentagon, decagon, star-pentagon or pentagram, star decagon, and of the regular "platonic" solids dodecahedron and icosahedron, as well as of the two star-dodecahedra derived from them. This explains in turn the role of those regular polygons and polyhedra and of pentagonal symmetry in the morphology of living organisms (especially in botany). As reported by Lucian, the pentagram was the secret pass-symbol of the Pythagoreans; Moessel has shown that the decagon and the star-decagon constitute the frame of the Gothic master-diagram from which most of the plans of Gothic cathedrals can be derived.

The "Principle of Analogy" in art has been clearly formulated by Thiersch. It sums up the role of proportion as creating similar shapes in a plan or organism:—

"We have found, in observing the most successful products of art in all important periods, that in each of them a fundamental shape is repeated, and that the parts form, by their composition and disposition, similar figures. Harmony results from the repetition of the fundamental form of the plan throughout its subdivisions."



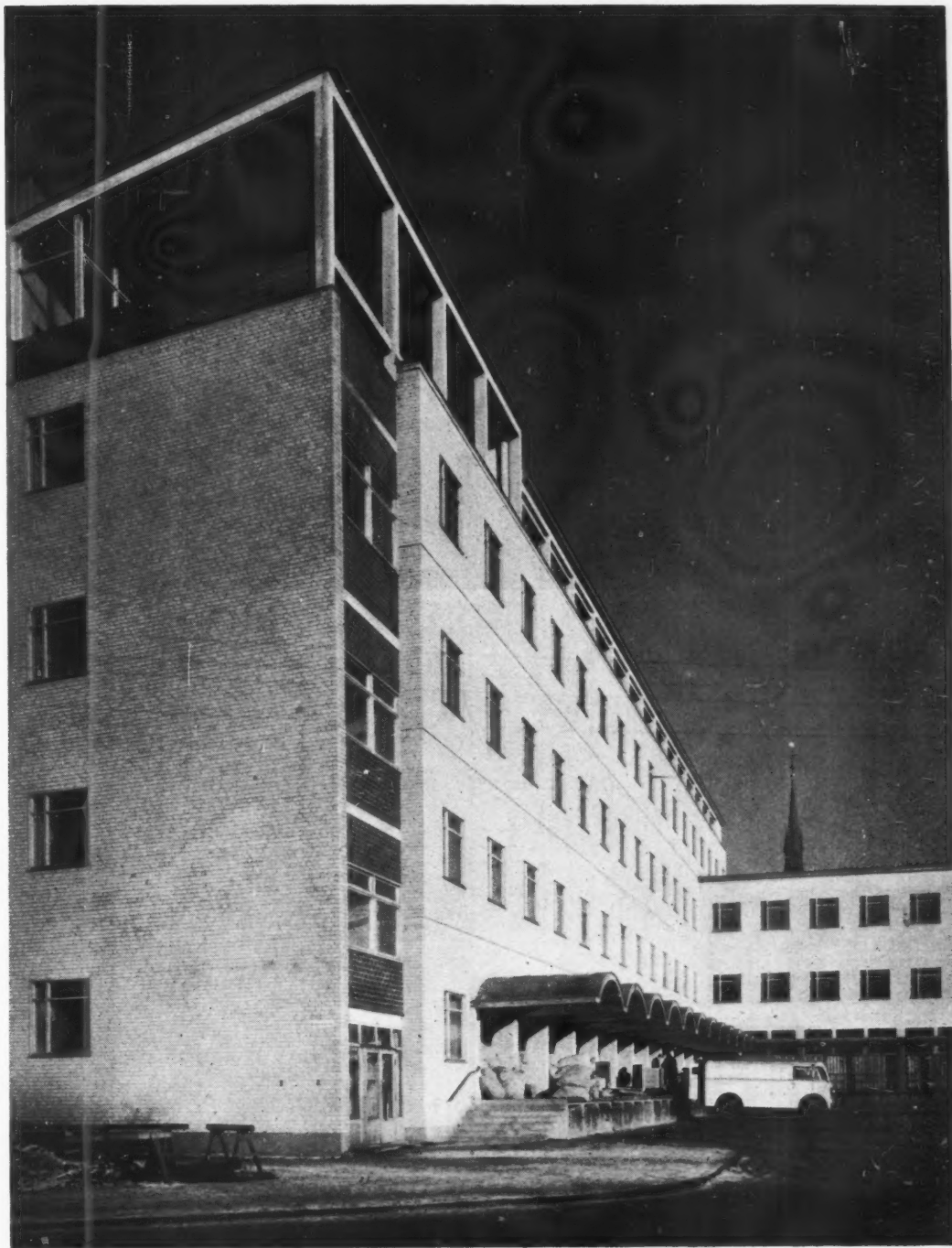
11 Instead of taking as the basic surface the square whose side is 2.26m.—the basic dimension of the Blue series—related rectangles can be used as basic surfaces. They can then be subdivided by means of the Modulor. Some of the possible alternative surfaces are shown, together with a few of the ways in which they can be divided up. All of them have one side determined by the basic dimension of the Blue series (2.26m.).

(a) is the basic square and its half; in (b), the second dimension of the rectangle is the basic dimension of the Blue series plus its Golden Mean; in (c), the basic dimension of the Red series; in (d), the Golden Mean of the Blue series; in (e), the Golden Mean complement of the Red series. The remaining basic surfaces each consist of two rectangles with one side, whose length is 2.26m., in common. The remaining dimensions of the two rectangles are: in (f), the basic dimension of the Blue series and half this length; in (g), the basic dimension of the Red series and the Golden Mean of the Blue series; in (h), the two rectangles are equal and each has one side equal to half the basic dimension of the Blue series; in (i), they are again equal and each has one side equal to the Golden Mean complement of the Red series.

In January THE ARCHITECTURAL REVIEW published three Swedish buildings chosen to represent that movement towards greater freedom in the matter of decoration, and a less doctrinaire use of the structural forms associated with the modern movement, which has been christened "the new empiricism."

The two buildings that follow serve as a reminder that there is another side to the picture. In certain of the interiors of the Railway Post Office at Stockholm, it is true, some concessions to the new ideals are perceptible, but taken together they bear witness to the fact that in Sweden as elsewhere the functionalism of the thirties is very much alive, living as it does by tenets which are still as valid as when they were formulated.

1. the shorter five-storey wing, with part of the south wing, whose height was governed by the proximity of the Town Hall, beyond. In the site-plan below the darker areas represent those parts of the building which have been completed to date and are illustrated here.



RAILWAY POST OFFICE AT STOCKHOLM

LARS-ERIK LALLERSTÄDT: ARCHITECT

The new railway post office is in the heart of Stockholm, near a small inlet of the lake Mälaren, and close to the Central railway station and the Town Hall. This dominant position necessitated the greatest care in the design and the landscaping of the building. The neighbouring Town Hall and the city skyline determined that the southern wing, which is 100 yards long, should be only three floors high. Only the smaller wing at right angles to the larger one has been built in five floors, and even here the top floor has slender pillars and large areas of glass. For the same reason, the staircase window facing the water is light in construction and colour. The railway post office was built during the war years. The first sod was turned in the beginning of 1943, and the building was not finished until the end of 1946. The slow building progress was due to difficult soil conditions, lack of materials and, above all, the necessity of constructing the building in stages, which would allow of continuous use. The function of the railway post office is to collect outgoing and transit mail from the whole postal district of Stockholm, and to sort and prepare it for transport by the railway mail cars. It also serves as receiving office for bulk mail, and as the sorting office for incoming





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RAILWAY POST OFFICE

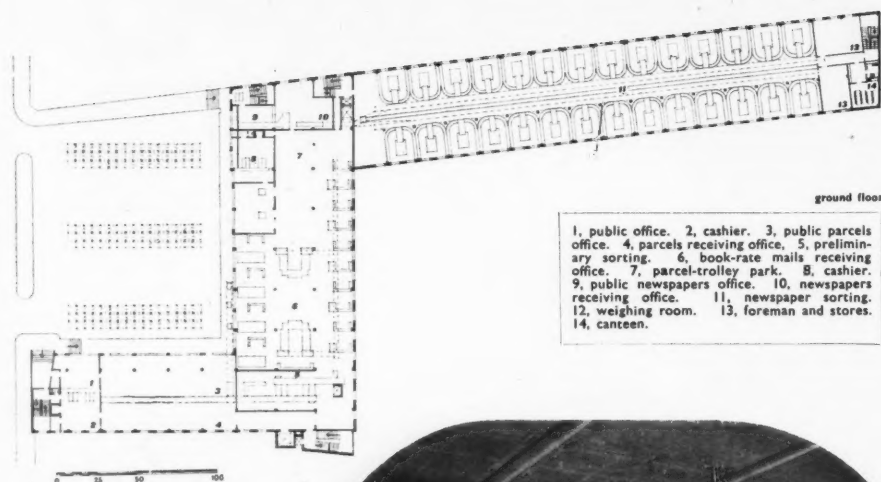
2, the mail van loading port.
3, the workers' canteen. 4,
parcels office. 5, bunks for
workers unable to get home
after late night shifts. 6, cloak
room. 7, one of the board rooms.



4



5



3

mail before its dispatch to the different distributing offices in the city. In order to fulfil these functions efficiently there is a complicated system of conveyor belts, spiral and slide tracks which take up a considerable space. In addition, six railway tracks run beneath the building. Special care has been taken to provide good conditions for the staff. The six hundred employees have a large restaurant with an open terrace, on which there are tables for two hundred. There are also common rooms and sleeping quarters for those who, owing to



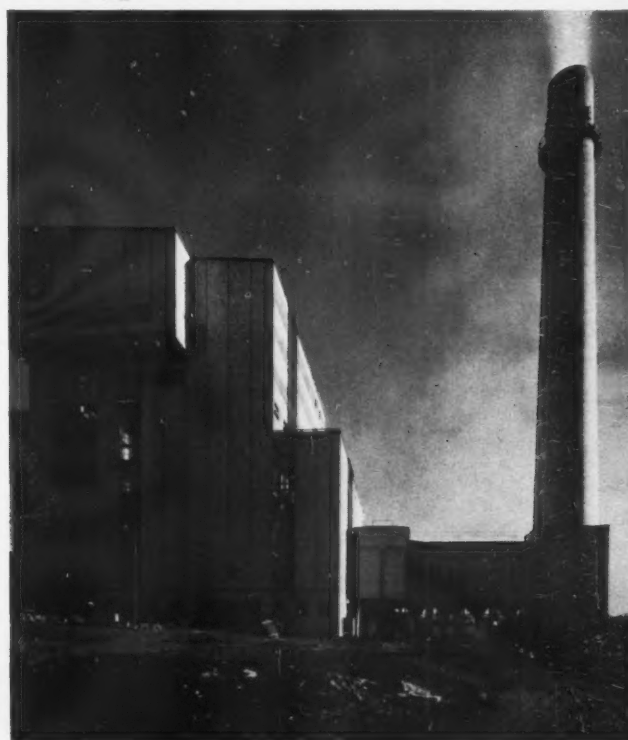
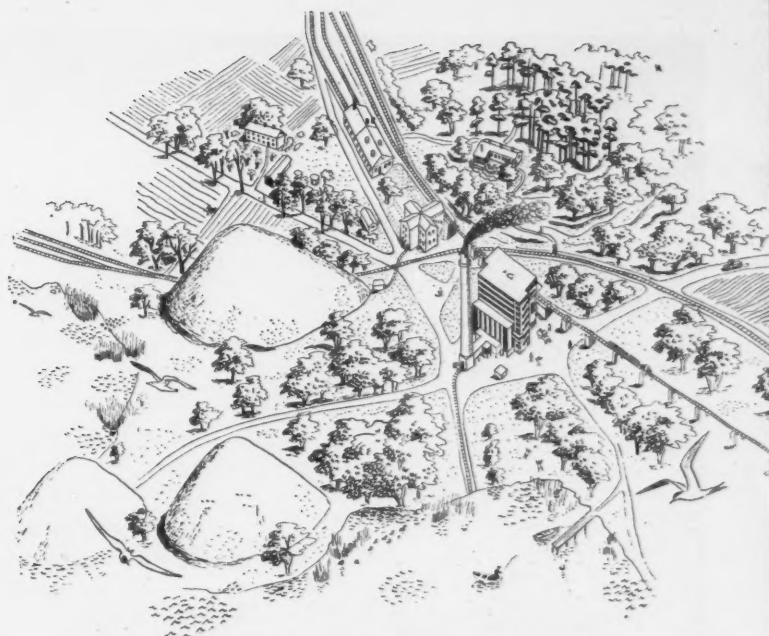
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1. a view of the Stockholm incinerator plant from the north-west.



1

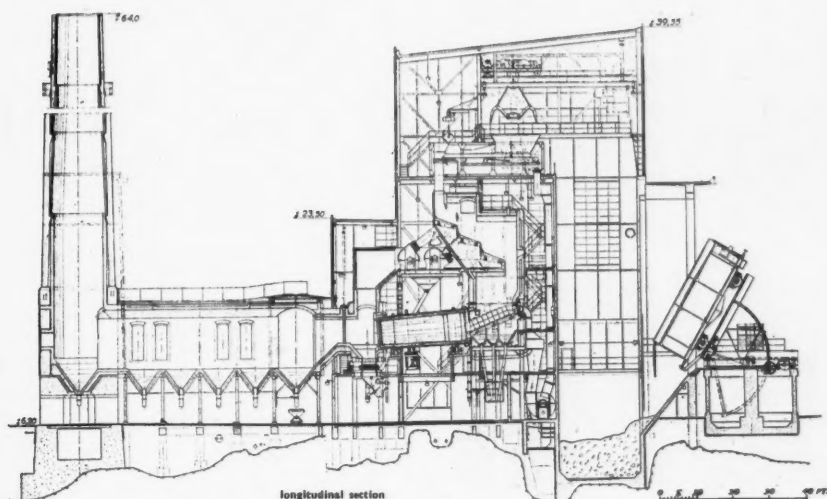
STOCKHOLM INCINERATOR PLANT

HOLGER BLOM: ARCHITECT

The garbage incinerator plant of the City of Stockholm, built in 1939, is situated at Löfsta, ten kilometres from Stockholm. The garbage from Stockholm is transported by rail and unloaded directly into a bunker at the back of the building, the railway waggons being overturned by means of a special tip arrangement. Polygrip shovels transport the garbage from the bunker up to the shaker conveyors, from which it falls upon movable drying grates and from there on to the incinerator grates and into the furnaces.

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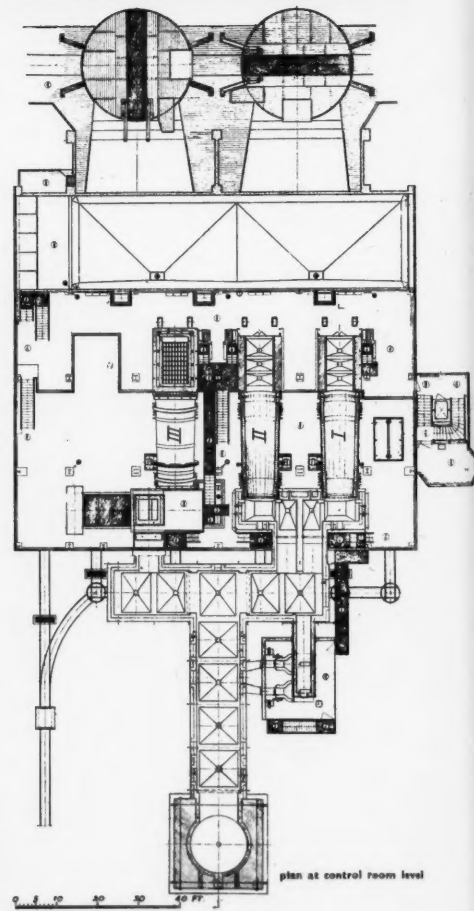
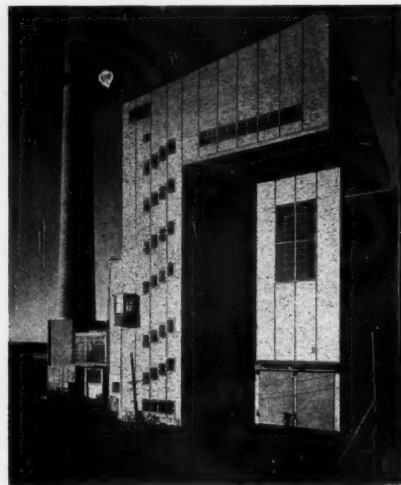
As the garbage contains a great deal of wood and waste paper, it is completely consumed by the fire without it being necessary to add coal or other substances, while it gives so much heat that it has been possible to utilise the smoke gases for a power station, with an efficiency of fifteen to seventeen million kilowatt hours per annum, and a mechanized laundry.





STOCKHOLM INCINERATOR PLANT

2, the plant from the west ; the reinforced concrete bunker acts as stabiliser to the whole building, which is of yellow brick in a light steel frame. 3, the plant from the east.



CEMETERIES OF NEW ORLEANS

BY O J LAUGHLIN

THE citizen of early New Orleans, faced with the fact that even a small pit no more than two feet deep would fill with water from his city's soil in a few hours, embarked on a programme of above-surface burial which was in time, to lead to a development of funeral art unequalled in the United States. For the raised tombs plastered brick, finished with a coat of whitewash, was at first the commonest material. Columbaria, also, of brick, were placed one above another for the reception of the less affluent dead, these constructions being known as "vaults" or (by the Creoles) "ovens"—in reference to their resemblance to the peasant ovens of France. But by 1820, if not earlier, a good deal of stone was being employed for tomb details such as pediments and tablets—despite its having to be brought, usually, all the way from New England by water. At that time New Orleans, as a great port, had better transport connections with the Atlantic seaboard than with most of the Mississippi valley. The fact that no stone could be quarried anywhere within hundreds of miles of New Orleans limited its use to such a degree that we find, among the old buildings of the city, exceedingly few executed entirely in stone, and not very many exterior stone details. Costs evidently were too high, and in addition, the builders had found that they could solve their problems effectively by the use of brick, cypress wood, and wrought and cast iron.

But, meanwhile, there was the problem of the cracking and tilting of tombs. Plastered brick did not hold up too well in the swampy cemeteries; what is more, brick cannot be used for memorial figures. Thus it comes about that we find nearly all the good stonework of New Orleans in its burial grounds. The physical necessity for housing the dead above the soil obviously offered splendid opportunities for sculptural treatment. This situation in turn encouraged and fostered the talents of the sculptors and stoneworkers. The final result was that the cemeteries of old New Orleans became filled with an amazing variety of tomb forms where the textures and tones of plastered brick surfaces were combined, in endlessly varied and delightful fashions, with stone details and sculptural figures.

Much of the stonework of New Orleans, as indeed of nineteenth-century America in general, was imitative—practically all the formal sculptors were being trained in Europe—or plain bad. Yet, despite this fact, the city managed to produce workers in stone who, during an era when the formal sculptors were doing smooth pseudo-Grecian goddesses, imitating Canova, or executing variations on the "Greek Slave" (a then famous work of Hiram Powers), had the courage and innocence to use a machine as the subject for sculptural design—and this at a time when a machine definitely was not considered "artistic." No recognized sculptor would have considered such a thing.

Most of the statues and tombstones of New Orleans are unsigned, mute testimony to the modesty of the stoneworkers, and to the attitude nineteenth-century society took towards their talents. This unfortunate fact makes it difficult to trace the work of individual sculptors. A few examples bear signatures: Florville Foy, Jean Isnard, Achille Perelli, Anthony Barrett, John Cavanaugh, J. J. Carroll, Newton Richards and John Stroud are those most frequently found. Possibly many of the inferior examples could be attributed to the more formally trained sculptors, who left their work unsigned because of their disdain for such lowly employment of their talents. The best of the New Orleans stonework falls within the period c. 1840 to c. 1875. After that, with the general decline in taste, the statuary and tombstones became more and more repetitive in feeling and stereotyped in design. And as the nineteenth century drew towards its close,

it became steadily sweeter, as it was increasingly infected with Victorian sentimentality.

While sculpture in stone was thus developing, the use of iron did not lag. In a previous article on the architecture of New Orleans*, I pointed out that the development of iron-work in the city can be divided into three periods. As far as can be judged from actual dates remaining in the cemeteries, these are as follows: (1) wrought iron, about 1805 to 1835; (2) an overlapping period (roughly 1825 to 1850) when both wrought and cast iron were combined in one railing or gate—usually with the structural portions wrought, and the individual ornaments cast; (3) cast iron, from about 1835 to 1890. By 1840 cast iron had achieved predominance, owing to its lower cost, the larger number of kinds of designs in which it could be used, and its greater resistance to rust.

A good part, if not all, of the wrought iron must have been made locally; there were quite a number of ironworking shops in New Orleans as early as the eighteenth century. A few names—Devault, Malus, Urbise, Jean and Pierre La Fitte, Pelaine and Moret—have come down to us and it is said that, later, a number of the more likely slaves were trained as ironworkers. But none of the wrought iron now extant seems to exhibit any signature. And though but a very small proportion of it may have been brought from France or Spain, nevertheless it is true that the general feeling of the wrought iron forms seems closer to its European prototypes than the later cast iron—probably because the earliest ironworkers were born, and trained, in France. French designs found on the balconies of Palma de Mallorca come quite close in pattern to certain wrought iron railings in the Vieux Carré of New Orleans, as on the Cabildo for instance. In the case of the cemeteries, there are a fair number of railings which undoubtedly reveal a close connection with eighteenth-century France. Much of the early wrought iron, it may be added, has disappeared, partly because of the high humidity and resultant rust, and partly because it is not as strong physically as cast iron, so that today there is much less of it than of cast iron in the cemeteries.

Most of the New Orleans cast iron, on the other hand, was not purely local in origin, but was manufactured in Philadelphia. The foundry of R. Wood and Co. (later becoming Wood and Perot) seems to have distributed "ornamental" cast iron throughout the East and the South—New Orleans, Mobile, St. Francisville, Natchez and Vicksburg—and was very probably responsible for much of the cast iron of New Orleans; they even had a New Orleans branch, Wood, Miltenberger and Co., founded in the 1850's. (Meanwhile, though, New Orleans had established a few cast-iron foundries of its own—among them, the Shakespeare Iron Works and the Leeds Foundry, said to date from 1825.) The original firm of R. Wood and Co. began operations about 1834, and produced an immense variety of railings, gates, balconies, bank counters, stairs, tombs, chairs, tree boxes, hitching posts, and statues. Only an extremely few New Orleans examples of the work of R. Wood and Co. and its successor can be found signed, but others, unsigned, can be identified as theirs by signed duplicates elsewhere, especially at Natchez and Vicksburg. The disappearance of the signatures on the New Orleans examples may be due simply to local climatic conditions. But some of the really fine New Orleans patterns, even though possibly made by Wood and Perot, do not seem to be duplicated in Natchez, nor elsewhere in the Mississippi valley.

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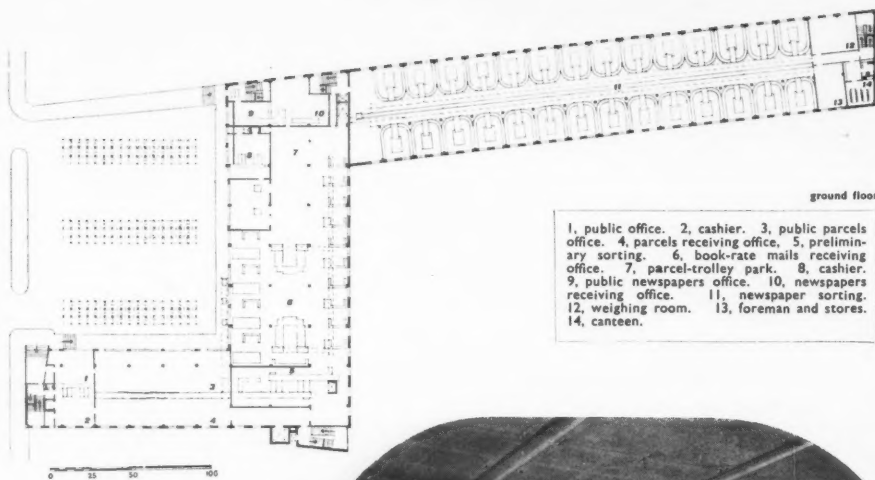
* In THE ARCHITECTURAL REVIEW, August 1946.



2

RAILWAY POST OFFICE

2, the mail van loading port.
3, the workers' canteen. 4,
parcels office. 5, bunks for
workers unable to get home
after late night shifts. 6, cloak
room. 7, one of the board rooms.



ground floor

1, public office. 2, cashier. 3, public parcels
office. 4, parcels receiving office. 5, prelimin-
ary sorting. 6, book-rate mails receiving
office. 7, parcel-trolley park. 8, cashier.
9, public newspapers office. 10, newspapers
receiving office. 11, newspaper sorting.
12, weighing room. 13, foreman and stores.
14, canteen.



3

mail before its dispatch to the different distributing offices in the city. In order to fulfil these functions efficiently there is a complicated system of conveyor belts, spiral and slide tracks which take up a considerable space. In addition, six railway tracks run beneath the building. Special care has been taken to provide good conditions for the staff. The six hundred employees have a large restaurant with an open terrace, on which there are tables for two hundred. There are also common rooms and sleeping quarters for those who, owing to



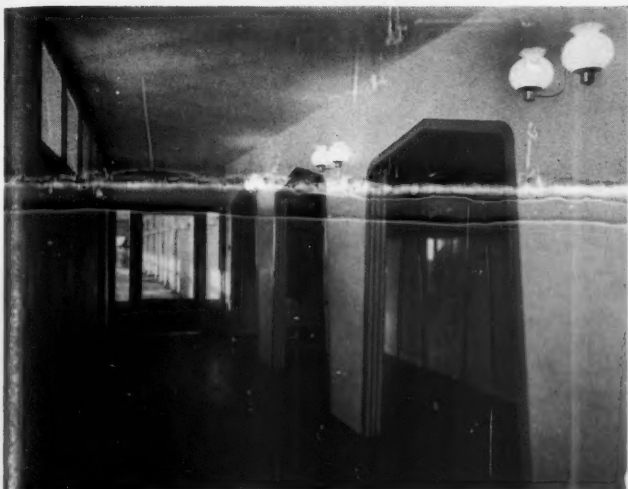
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1

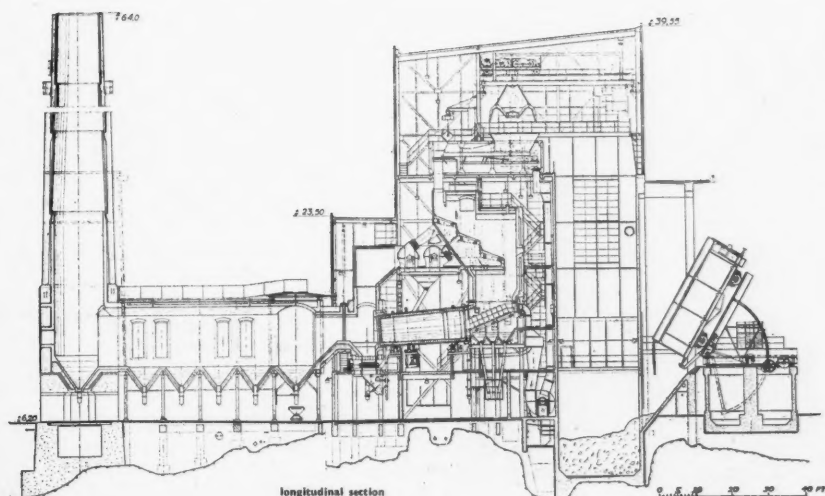
STOCKHOLM INCINERATOR PLANT

HOLGER BLOM: ARCHITECT

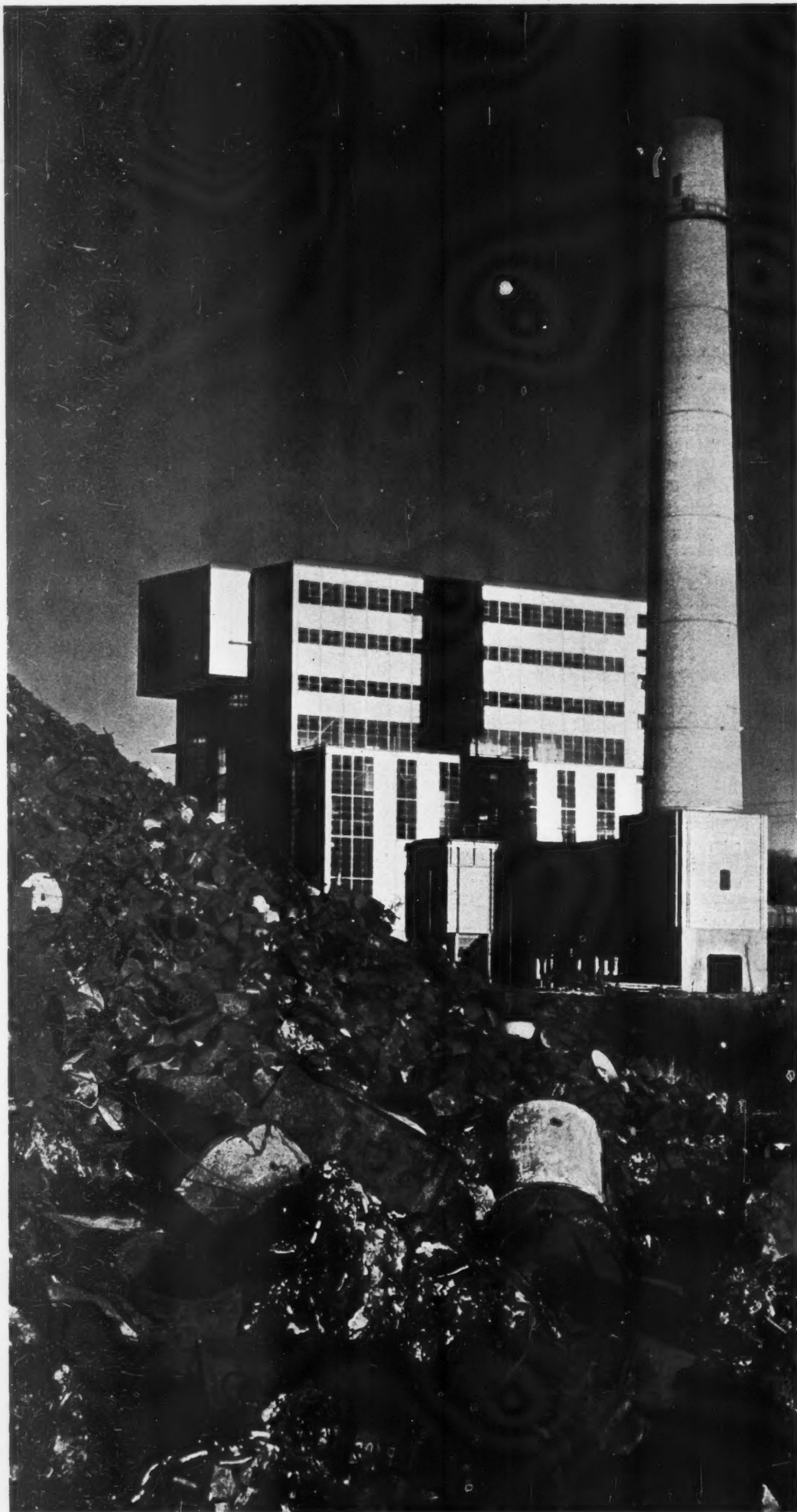
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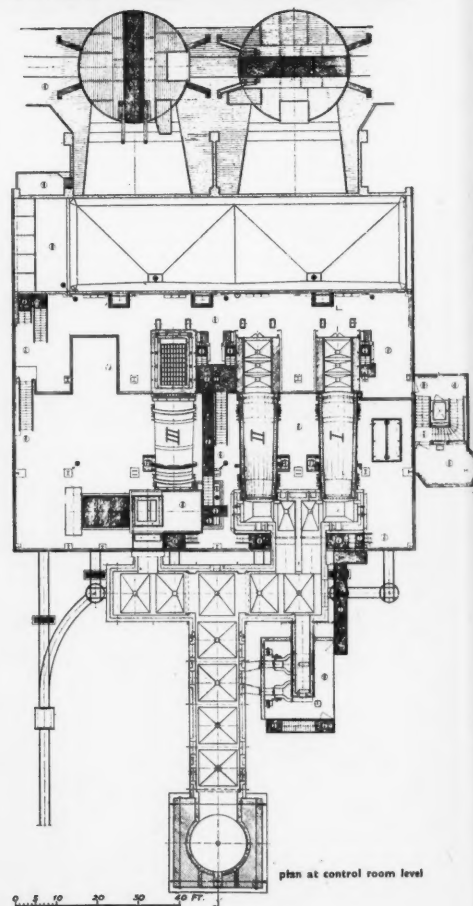
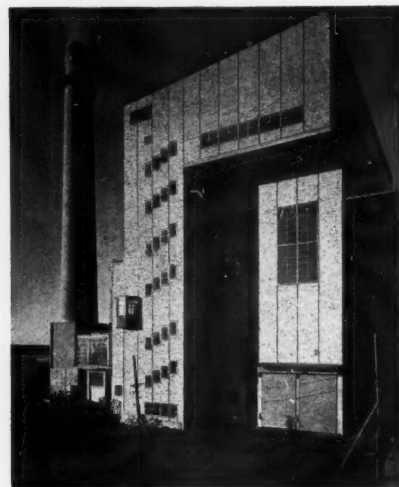


longitudinal section



STOCKHOLM INCINERATOR PLANT

2, the plant from the west ; the reinforced concrete bunker acts as stabiliser to the whole building, which is of yellow brick in a light steel frame. 3, the plant from the east.



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It must be stressed, therefore, that despite the Philadelphia origin of much New Orleans cast iron there is reason for

* In THE ARCHITECTURAL REVIEW, August 1946.

thinking that the actual character of the designs, and their modifications, were at least partly determined by the taste and the fancy of the people for whom the ironwork was made. Only thus can we explain the fact that a special kind of feeling distinguishes the best New Orleans ironwork from that of any other old city in the country. The Philadelphia craftsmen, apparently, based their work on French books of

iron design, but introduced a large number of important modifications under the impact of the taste of their patrons, which, in turn, was coloured by specific New World conditions—and, in the case of New Orleans, by the peculiar imprint that the overpowering physical background of the city (with its marshes, its frenzied insect and plant life, and its repeated plagues) had made on their minds.

The Illustrations

1 in the Girod Street Cemetery. When the poorer people of New Orleans were buried in the so-called vaults these were usually rented by the family of the deceased for a certain period of time, after which, if the rental was not renewed, the bones were pushed down an opening in the back of the structure housing the vaults, and the vault re-rented. Many vaults were incorporated in the walls of the cemeteries, but often they were made up into large extended structures placed at regular intervals in the cemeteries, as here.

1a shows the effect of the New Orleans climate on the raised tombs; this one, in the St. Louis Cemetery II, dates from circa 1830.



2 a draped column on a tomb of 1890. A variation on the vertical motif more often expressed in the New Orleans cemeteries by the obelisk.

3 in the Girod Cemetery. In use before 1820, Girod Cemetery is probably one of the strangest necropoli in the United States; it is also the oldest cemetery in New Orleans completely devoted to Protestants. A large proportion of the early, and most prominent, families of the settlers from the North (the "Yankees" so-called) have their tombs here—including some well-known figures from the world of the stage, music, and literature. Old abandoned warehouses and freight yards now surround it.

4 in St. Roch Cemetery. Most of the early German colonists in New Orleans are buried either in St. Roch Cemetery or in Lafayette I. The plan of St. Roch, with its Gothic chapel and huge iron-roofed St. Michael's Mausoleum, is modelled on the Campo Santo del Tedeschi near St. Peter's in Rome. The cemetery is completely enclosed by very thick brick walls which themselves consist of tiers of vaults—this arrangement being followed in most of the older burial grounds. The large grotto-like construction is peculiar to this cemetery, and is one of a series housing Stations of the Cross.

5 in St. Louis Cemetery II. Some of the large Creole family mausoleums developed into temple-like structures, with pediments and columns. In addition, a space for a small altar, used for burial services, and for floral offerings during later family visits, often appeared between the walls enclosing the vaults. In this mausoleum (circa 1838) the columns supporting the great plastered brick pediment are cast iron.

6 in Metairie Cemetery. Metairie Cemetery, the resting place of most of the wealthy families of New Orleans during the last half century, was not founded till 1873. Despite the fact that it has very little of the ingenuous and disarming fantasy found so often in the older French burial grounds, it nevertheless contains much of interest. This group tomb, modelled on a late eighteenth-century French church, was erected by the Young Men's Excelsior Benevolent Association in 1877. In 1937 the Association lost control of the property and it was completely demolished.

7 mausoleum in Girod Street Cemetery. The mausoleum of the New Lusitanos Benevolent Association (a Spanish society), erected in 1859, is one of the most distinctive of the group tombs. The granite for its columns and its steps was brought from New England. Its great cast-iron doors, two inches thick, are ornamented with cast-iron wreaths of French Empire design. Arranged above one another, and to either side as one enters the heavy doors, are the vaults of the society's members. In the discoloured and dusty floor is a small trap-door through which discarded bones were pushed. An iron grille occupies most of the rear wall.

8 in Girod Street Cemetery. This figure on the tomb of George Norton shows remarkable feeling for the treatment of mass and the density of stone. The date is about 1870.

9 in the Cypress Grove Cemetery. The work of an unknown sculptor, the figure on John Davidson's tomb must be considered as a symbol of Hope, for this view shows it to be holding an anchor.

10 in the Cypress Grove Cemetery. On the group tomb of Mississippi Fire Company no. 2, dated 1847 and signed by Newton Richards, appears the fire engine of the company. It is very seldom that the sculptor's name appears on any New Orleans stonework although a few other examples of Richards' work are to be found. There are two other instances where stone fire engine designs appear in New Orleans.

11 in St. Louis Cemetery. A plaque attached to the vault of the Montenet family, dated 1825, bears this floral relief. The design is much enriched by the mould growing in the crevices of the stone.

12 in Cypress Grove Cemetery. Against a background of overgrown tombs, rises the figure placed on the tomb of John Davidson (from Scotland) in 1872. Though once its arm must have pointed towards the heavens, it has been cracked off by the climate; in New Orleans even stone disintegrates rapidly.

13 in St. Patrick Cemetery. This figure, the work of an unknown sculptor, surmounts the tomb of the Corkery family (from Ireland) and can be dated about 1860. Note the elongation of the neck of the figure and the strange cast of the eyes.

14 in St. Louis Cemetery II. This relief commemorates Sylvanie Catherine Brunetti, who died in the eighteen-forties. The figure shows French Empire elegance, but some of its contours have been blurred by the

coat of aluminium paint with which some well meaning but ill-advised descendants have had it covered.

15 in St. Louis Cemetery I. The mourning figure on the tomb of Alexander Bergamini, which dates from about 1840, shows one of the unknown sculptors of New Orleans in a less monumental, more elegiac mood.

16 in St. Patrick Cemetery. This remarkable cast-iron design, with its angel whose hands and feet have a singular and effective disproportion, guards the burial plot of John A. O'Brien, 1875. The stone lamb, placed just where one would normally have to step, serves as a good example of the ingenuousness of so much New Orleans work.

17 in Cypress Grove Cemetery. By the 1880's design in cast iron had deteriorated. The gate before the tomb of J. Pinckney Smith, 1889, is an exceptional example. The cherub, weeping with Victorian abandon in the desolation of noon, is an example of the extreme romanticism of the period. Note the composition of grape clusters and pheasants; there are only two examples of the combination of these two motifs in New Orleans.

17a a winged hour-glass of cast iron in the railings before a tomb of 1841 in St. Louis Cemetery II.



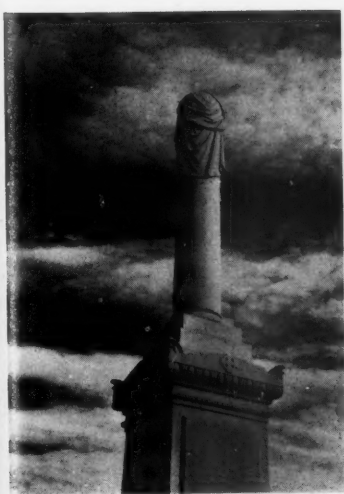
18 in Greenwood Cemetery. This wrought iron construction stands over the tomb of a man born in County Galway, Ireland, who died in New Orleans in 1837. The cylindrical centre construction, resting upon curved iron rods, encloses the figures of the Virgin Mary and St. Joseph, and is made, apparently, of some alloy containing copper and, perhaps, tin. This ensemble is probably unique; certainly there is nothing else like it in the lower Mississippi valley.

19 in St. Louis Cemetery II. The unusually long and flat tomb of J. D. Maignan, dated 1835, bears a cross mounted on wide-sweeping curlicues.

20 in St. Louis Cemetery II. Another variation on the foliate cross theme, on the railing round the tomb of Jehane Lucette Hugot (30, 1838).



**URNS, ARCHES AND
OBELISKS**



2

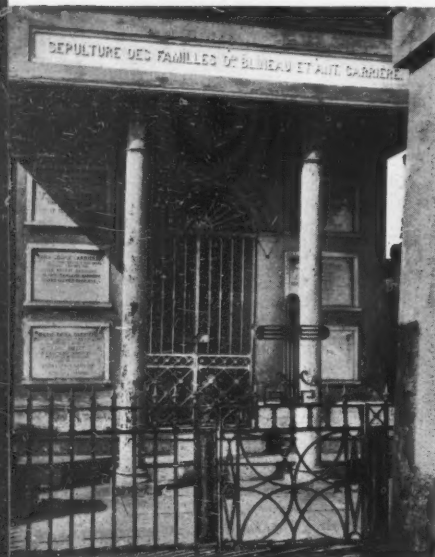


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4

MANSIONS OF THE DEAD



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6



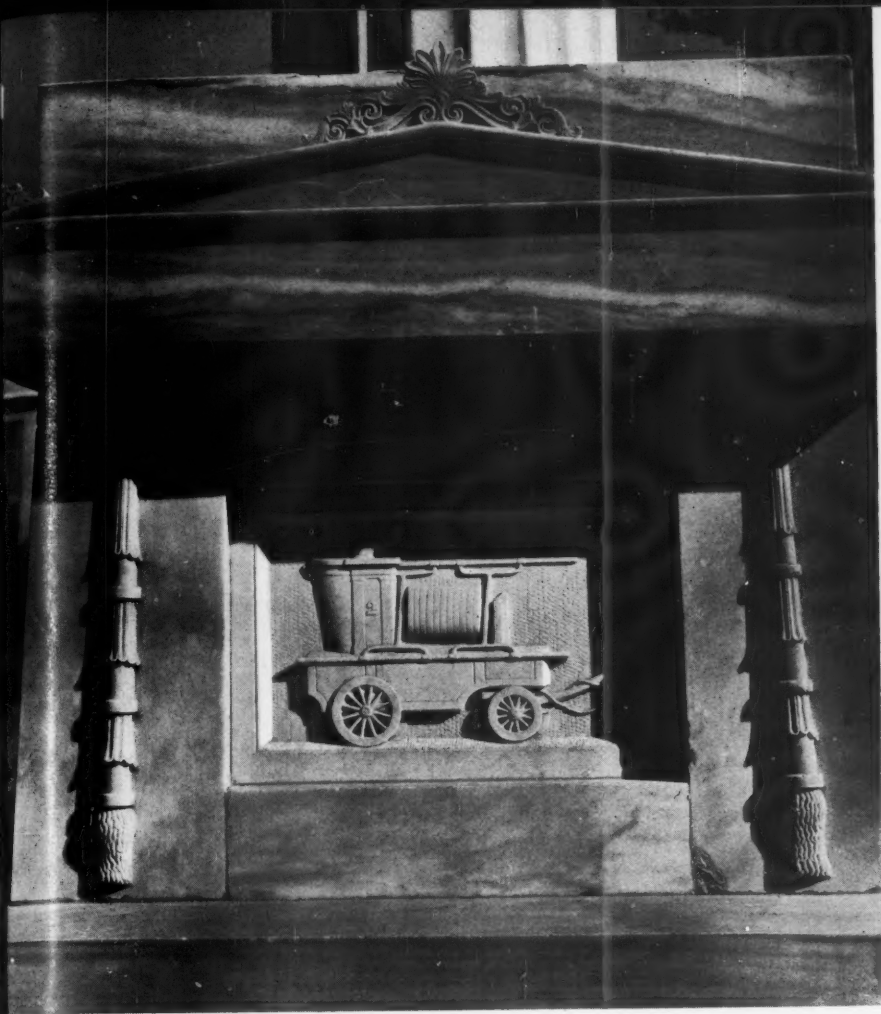
7

THE ANONYMOUS SCULPTOR



8





CAST IRON

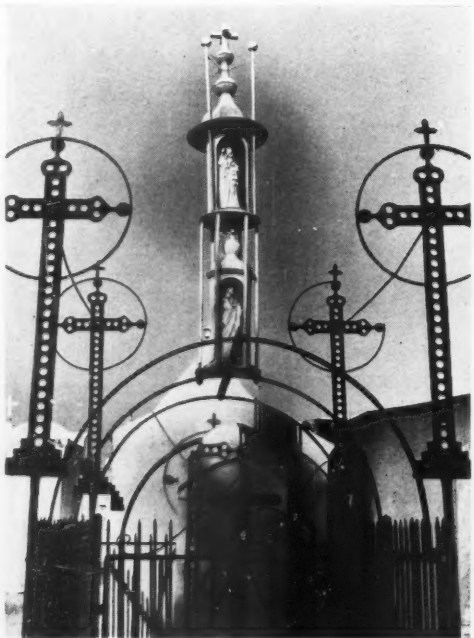


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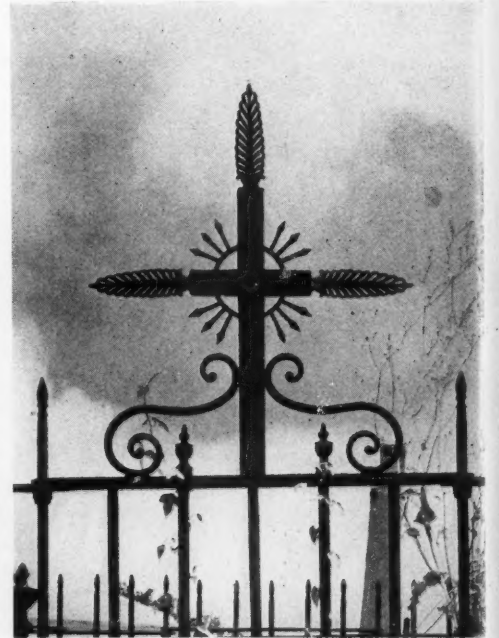
WROUGHT IRON



18



19



20

HUMPHRY REPTON a florilegium

Repton stands at the end of the great English landscape tradition of the eighteenth century and at the beginning of nineteenth century gardening. Mr. Steegmann in *THE ARCHITECTURAL REVIEW*, vol. 80, 1936, and vol. 83, 1938, has shown him as a leader of the

picturesque movement. Mr. Hussey in *The Picturesque* has excellently outlined his share in the formation of the new principles of the nineteenth century, and Mr. H. F. Clark (*THE ARCHITECTURAL REVIEW*, February, 1946) has enlarged on this theme; but there still remains a certain amount of documentation to be done—which is the occasion for this *Florilegium* by Nikolaus Pevsner.

Humphry Repton was born in 1752 and died in 1818. Shortly after Capability Brown's death in 1788 Repton became his recognised successor in fame and affluence. When in 1794 Uvedale Price and Richard Payne Knight published their first works on the Picturesque, they regarded Repton already as "the most skilful and eminent" among the professional "improvers of places" (Knight: *The Landscape*). By 1794 he had improved over fifty places; by 1808 nearly two hundred (*Observations*, p. 120), by 1816 more than four hundred (*Fragments*, p. 409). Many Repton gardens are still preserved, although later alteration and unchecked growth of vegetation has changed their appearance. Much detail research is still needed before we shall know what of eighteenth and early nineteenth century parks we actually still possess. In the same year, 1794, in which Price's *Essay on the Picturesque* and Knight's *Landscape* came out, Repton published his first book. It was followed by four more. Their titles are:—

- 1794 *Sketches and Hints on Landscape Gardening*.
- 1803 *Observations on the Theory and Practice of Landscape Gardening*.
- 1806 *An Inquiry into the Changes of Taste in Landscape Gardening* (incorporating a reprint of *Sketches and Hints*).
- 1808 *Designs for the Pavilion at Brighton*.
- 1816 *Fragments on the Theory and Practice of Landscape Gardening*.

They will hereinafter be quoted as *Sketches*, *Observations*, *Inquiry*, *Designs* and *Fragments*, with page-numbers from Loudon's one-volume edition of all of them (1840). In this handy edition the book is still much used by the landscape architect and the gardener today, as the number of borrowings from the library of the Royal Institute of British Architects—thirty-six between 1936 and 1945—prove. This is quite understandable; Repton's is a sound, sensible way of presenting his facts and views, and the volume with Loudon's footnotes comprises a vast amount of gardening tradition and lore. Moreover, anyone not wholly allergic to history cannot fail to be impressed by the historic range of a book in which Horace Walpole is still quoted as a live critic of architecture ("In a conversation I had the satisfaction to enjoy with the late Earl of Oxford," *Observations*, p. 218), while Ruskin's very first essays in authorship are already taken notice of ("... a distinguished writer, who takes the signature of Kataphusin, in the *Architectural Magazine*"; Loudon's footnote, p. 32).

Loudon's illustrations are enjoyable in a homely way, but they represent only, very inadequately the exquisite illustrations in coloured aquatint which grace Repton's own editions. This immense care for visual presentation is the first quality which shows that he still belongs to the eighteenth century tradition. After all he was over forty-five when the new century began.

Repton was buried at Aylsham, Norfolk, where he is commemorated on this monument against the wall of the church.

Repton and the Eighteenth Century

SLIDES. Repton's interest in visual presentation did not stop at mere care for good book illustration. He invented a special technique for showing what his proposed improvements would actually look like. This technique he used in the Red Books, leather-bound volumes which he prepared for prospective and actual clients as well as in the printed books, which are mostly compiled from the Red Books. He sketched himself a number of views of house and grounds in the state in which he saw them, and then painted a proper water colour drawing with his improvements in their finished state over which a flap indicates things in their present state. Thus the client's and reader's first impression is the view as it is, their second—a skilfully calculated surprise—the view as it should be. These flaps he calls slides. They are an expensive method of illustration, but the best, I would say, to this day. If it is no longer used, the reason is that there exists only a very small public nowadays ready to pay a high price for aesthetic thrill. You need the eighteenth century virtuoso, sensitive, sensuous and leisurely, to insist on visual perfection at any price.

VISUAL SENSIBILITY. Many of Repton's practical suggestions, especially in his earlier books,

demand the crazy visual single-mindedness of the Georgian amateur.

The net fence, through which the water appears, is so near the windows, that, by the laws of perspective, it acts as a false standard, and by it we measure the size of the pool. It was for this reason that I desired some cattle might be driven on the banks, which, as I have elsewhere shown, are the best standard for assisting the judgment with respect to the distance, and, of course, the dimensions of other objects. (*Sketches*, p. 78.)

At HURLINGHAM, on the banks of the Thames, the lawn in front of the house was necessarily contracted by the vicinity of the river, yet being too large to be kept under the scythe and roller, and too small to be fed by a flock of sheep, I recommended the introduction of Alderney cows only; and the effect is that of giving imaginary extent. (*Observations*, p. 185.)

I am peculiarly happy in being called upon to mark a spot for new cottages, instead of those which it is necessary to remove, because the turnpike-road being removed, there will be no access for the inhabitants but through a part of the park, which cannot then be private. I must advise, however, that some one or more of the houses in this dell be left, and inhabited either as a keeper's house, a dairy, or a menagerie, that the occasional smoke from the chimneys may animate the scene.

In these passages cows, sheep and pheasants are just so many spots of colour and form in pictures. There were no puritan qualms yet about the relative values of moral and aesthetic matters.

Plenty more examples could be given of Repton's intense visual sensibility. Many of the qualities brought out most consistently by Repton appear



in Price's *Essay* too, others are fresh observations of his.

CONTRAST: Trees of a conic shape mixed with Gothic buildings displease, from their affinity with the prevalent lines of the architecture [while with classic buildings] they have a beautiful effect, I believe chiefly from the circumstances of contrast. (*Sketches*, 86.)

The contrasted greens of wood and lawn are not sufficient to gratify the eye; it requires other objects, and those of different colours, such as rocks, water, and cattle; but where these natural objects cannot easily be had, the variety may be obtained by artificial means, such as a building, a tent, or a road. (*Sketches*, 80.)

Repton's last book has a whole Fragment on contrasts, discussing for instance—

The contrast betwixt aspiring and drooping plants, the contrast in texture: some plants and flowers appearing as if composed of silk; others, of cloth or velvet; some smooth as satin; others, harsh, rough and prickly, and the contrast of size: some, like the alce, the horse-chestnut, or the tulip-tree, bearing their blossoms above the reach of man; and others, like the diminutive rock-plants, and miniatures of nature, requiring to be raised, or placed on tables, and in flower-pots or baskets. (*Fragments*, 498-94.)

OPTICAL ILLUSION: A plain appears a hill, or a hill a plain, according to the point of view from whence each is seen. (*Observations*, 151.)

EFFECTS OF SUNLIGHT: Certain objects appear best with the sun behind them, and others with the sun full upon them; and it is rather singular, that to the former belong all natural objects, such as woods, trees, lawn, water, and distant mountains; while to the latter belong all artificial objects, such as houses, bridges, roads, boats, arable fields, and distant towns or villages. (*Observations*, 155.)

LANDSCAPE FRAMED AND UNFRAMED: A view seen from the windows of an apartment will materially differ from the same view seen in the open air. In one case, without moving the head, we see from sixty to ninety degrees; or, by a single motion of the head, without moving the body, we may see every object within one hundred and eighty degrees of vision. In the other case the portion of landscape will be much less, and must depend on the size of the window, the thickness of the walls, and the distance of the spectator from the aperture. Hence it arises, that persons are frequently disappointed, after building a house, to find that those objects which they expected would form the leading features of their landscape are scarcely seen, except from such a situation in the room as may be inconvenient to the spectator. (*Observations*, 150.)

It is unnecessary to add after this that Repton also knew the importance of aerial besides linear perspective (*Sketches*, 75) and the importance to buildings of vegetation and colouring, especially those weather stains, which time alone can throw over the works of art, to blend them with the works of nature. (*Fragments*, 428.)

MAN OF COMPROMISE: In all this Repton appears as radical as his exact contemporaries and fellow-writers on landscaping Uvedale Price and Payne Knight. But that impression is deceiving. They were revolutionaries; he was a man of compromise who never forgot his practice and his clients. He disliked novelty and extremes.

True taste, in every art, consists more in adapting tried expedients to peculiar circumstances, than in that inordinate thirst after novelty. (*Sketches*, 24.)

Fashion is neither to be directly opposed nor imperiously guided, either by the theory of authors, or the practice of professors. I have occasionally ventured to deliver my opinion freely in theory, but in my practice I have often feared to give offence, by opposing the taste of others, since it is equally dangerous to doubt a man's taste as his understanding. (*Inquiry*, 352.)

PRICE, KNIGHT AND REPTON: Such remarks must have been personally just as distasteful to the temperamental self-assertive Knight as to the lively, spirited, active and very human Price. And both of them seem indeed to have been united in their antipathy against Repton whom they had met in the neighbourhood of their Welsh border estates of Downton and Foxley as early as 1780, if not earlier still (*Sketches* 95). Public quibbles began in the very year of their first publications. Knight ridiculed a remark he had found in Repton's Red Book for Tatton Park. Repton replied in the *Sketches* to which he also attached an open letter to Price. He returned to the fray to answer renewed attacks in Knight's *Inquiry into the Principles of Taste* of 1805, and to contradict Price's theories as reiterated in the second volume of the *Essay*, which came out in 1798. So the controversy goes right through Repton's published work.

It seems at first a futile controversy; for Repton is quite at one with Price and Knight on a good many points.* His adversaries tried to brand him as the re-incarnation of Brown, and believed (wrongly) that the "dull, vapid, smooth and tranquil scene" (Knight, *Landscape*) which was Brown's ideal, was also Repton's. Yet Repton is just as lustily aggressive as Price and Knight against placing a house pat on the lawn (*Observations* 127), against "tame and sleepy" serpentine rivers and lakes (*Observations* 164), against the clump (*Observations* 170) and the belt (*Inquiry* 334)—that is the whole apparatus of Brownesque landscaping. And when Repton—ineffectively, for he was not a systematic writer—tried to get down to principles he took most of them straight from Price. Here for instance are what he summed up at the end of his *Sketches* as the main

sources of pleasure in landscape gardening: I Congruity — II Utility — III Order — IV Symmetry — V Picturesque Effect — VI Intricacy — VII Simplicity — VIII Variety — IX Novelty — X Contrast — XI Continuity — XII Association — XIII Grandeur — XIV Appropriation — XV Animation — XVI The Seasons (112-114).

Even as late as 1816 he allows us to extract pleasure from variety, from contrast, and even from novelty (*Fragments*, 550)

and when we read that intricacy is the due medium between uniformity on the one hand, and confusion on the other (*Observations*, 184), we mean to read Price himself. The same applies to this sentence:

The mind requires a continuity, though not a sameness; and, while it is pleased with succession and variety, it is offended by sudden contrast, which destroys the unity of composition. (*Observations*, 184.)

Yet there were professional contrasts as well as important contrasts of principle between Repton on the one hand and Price and Knight on the other. Taking the professional first, Repton was a gardener—that was his trade and sole source of income—Price and Knight were wealthy amateurs. Repton had in fact invented the title landscape gardener for himself to establish his status (*Sketches* 28).

THE LANDSCAPE GARDENER: You so earnestly recommend every gentleman to become his own landscape gardener. With equal propriety might every gentleman become his own architect, or even his own physician: in short, there is nothing that a man of abilities may not do for himself, if he will dedicate his whole attention to that subject only. But the life of man is not sufficient to excel in all things; and as "a little knowledge is a dangerous thing," so the profession of every art, as well as that of medicine, will often find that the most difficult cases are those where the patient has begun by quacking himself. (*Sketches*, 108.)

Natural taste, like natural genius, may exist to a certain degree, but . . . the professor only acquires a knowledge of effects before they are produced, and a facility in producing them by various methods, expedients, and resources, as the result of study, observation, and experience. (*Observations*, 123.)

It is . . . absolutely necessary for the landscape gardener to have a competent knowledge of architecture. (*Sketches*, 52.)

The artist must possess a competent knowledge of surveying, mechanics, hydraulics, agriculture, botany, and the general principles of architecture. It can hardly be expected that a man bred, and constantly living, in the kitchen garden, should possess all these requisites; yet because the immortal Brown was originally a kitchen gardener, it is too common to find every man, who can handle a rake or spade, pretending to give his opinion on the most difficult points of improvement. (*Sketches*, 30.)

Now as for matters of principles, there are three of Price's to which Repton objects: the importance of landscape painting for all questions of landscape improvement, the importance of neglect and accident, or rather seeming neglect and accident, and the importance of the Picturesque over all other criteria.

PAINTING AND GARDENING: The spot from whence the view is taken, is in a fixed state to the painter; but the gardener surveys his scenery while in motion; and, from different windows in the same front, he sees objects in different situations; therefore, to give an accurate portrait of the gardener's improvement, would require pictures from each separate window, and even a different drawing at the most trifling change of situation, either in the approach, the walks, or the drives, about each place. (*Sketches*, 96.)

*An article on Price came out in THE ARCHITECTURAL REVIEW in February, 1944; an article on Knight will appear shortly.

The part which the painter calls his middle distance, is often that which the landscape gardener finds under the control of others; and the foreground of the painter can seldom be introduced into the composition of the gardener's landscape, from the whole front of a house, because the best landscapes of Claude will be found to owe their beauty to that kind of foreground, which could only be applied to one particular window of a house, and would exclude all view from that adjoining. (*Sketches*, 98.)

The finest pictures of Claude (and here again I may refer to a picture at ATTINGHAM) seldom consist of more than one-fifth of that field of vision which the eye can with ease behold. (*Observations*, 237.)

The view from an eminence down a steep hill is not to be represented in painting, although it is often one of the most pleasing circumstances of natural landscape. (*Inquiry*, 356.)

The light which the painter may bring from any point of the compass must, in real scenery, depend on the time of day. (*Inquiry*, 356.)

And finally, one especially sound argument: the painter "sees things as they are," the landscape gardener "as they will be" (*Fragments* 467).

But all the other arguments are also sound, obviously the arguments of a man who knows his job and keeps his eyes open. Equally sensible though aesthetically less attractive are Repton's digs at the Picturesque in Price's and Knight's sense.

ANTI-PICTURESQUE: Since we cannot be quite reconciled to (our buildings) being in a state of ruin, which would certainly be most picturesque, we must build them in such irregular forms that trees may be introduced in various hollows and recesses to be left for this purpose: these will, indeed, very soon contribute to produce those weather stains, and harmonious tints, which are more grateful to the painter's eye than polished marble. (*Observations*, 228.)

In our markets . . . instead of that formal trim custom of displaying poultry, fish, and fruit for sale on different stalls, why should we not rather copy the picturesque jumble of Schnyders and Rubens. (*Observations*, 226.)

The author of the poem appears to forget that a dwelling-house is an object of comfort and convenience, for the purposes of habitation; and not merely the frame to a landscape, or the foreground of a rural picture. (*Sketches*, 99.)

The quarry long neglected, may supply a home for swallows and martens; the mouldering abbey, for ravens and jackdaws; the ruined castle, for bats and owls; and the antiquated cot, whose chimney is choked up with ivy, may perhaps yield a residence for squalid misery and want [but they are all] ill adapted to the residence of man. (*Sketches*, 100.)

Extremes are . . . to be avoided; and I trust that the taste of this country will neither insidiously slide into the trammels of that smooth-shaven "genius of the bare and bald," which [Knight] so justly ridicules, nor enlist under the banners of that shaggy and harsh-featured spirit, which knows no delight but in the scenes of Salvatore Rosa. (*Sketches*, 101.)

So it is the spirit of compromise that separates Repton from the amateurs. What principles on the positive side he wished to set against the Picturesque appears clearly already in the *Sketches*, and it will be shown that in these principles lies—at least historically speaking—Repton's significance.

CONVENIENCE AND UTILITY: I have discovered that utility must often take the lead of beauty, and convenience be preferred to picturesque effect, in the neighbourhood of man's habitation. (*Sketches*, 99.)

Propriety and convenience are not less objects of good taste, than picturesque effect. (*Sketches*, 104.)

In Architecture, there is not less beauty in the Grecian columns, than in the Gothic spires, pinnacles and turrets. In like manner, Gardening must include the two opposite characters of native wildness, and artificial comfort, each adapted to the genius and character of the place; yet, ever mindful, that, near the residence of man, convenience, and not picturesque effect, must have the preference, wherever they are placed in competition with each other. (*Sketches*, 102.)

Symmetry is also allowable, and indeed necessary, at or near the front of a regular building. (*Sketches*, 97.)

How far gravel roads are admissible across the lawns of a park? Surely very little doubt will remain on this subject, when we consider a park as a place of residence; and see the great inconvenience to which grass roads are continually liable. (*Sketches*, 70.)

The recommendation of symmetry near the house occurs in connection with a couple of remarkable paragraphs on differences between ancient and modern gardening.

ANCIENT AND MODERN GARDENING: The perfection of Landscape Gardening consists in the four following requisites: First, it must display the natural beauties, and hide the natural defects of every situation. Secondly, it should give the appearance of

extent and freedom, by carefully disguising or hiding the boundary. Thirdly, it must studiously conceal every interference of art, however expensive, by which the scenery is improved; making the whole appear the production of nature only; and, fourthly, all objects of mere convenience or comfort, if incapable of being made ornamental, or of becoming proper parts of the general scenery, must be removed or concealed. Each of the four objects here enumerated are directly opposite to the principles of ancient gardening, which may thus be stated. First, the natural beauties or defects of a situation had no influence, when it was the fashion to exclude, by lofty walls, every surrounding object. Secondly, these walls were never considered as defects; but, on the contrary, were ornamented with vases, expensive iron gates, and palisades, to render them more conspicuous. Thirdly, so far from making gardens appear natural, every expedient was used to display the expensive efforts of art, by which nature had been subdued.

And, lastly, with respect to objects of convenience, they were placed as near the house as possible: The stables, the barns, and the kitchen-garden, were among the ornaments of a place; while the village, the almshouse, the parish school and churchyard, were not attempted to be concealed by the walls or palisades that divided them from the embellished pleasure-ground. (*Sketches*, 84-85.)

This sounds a mere statement of facts. But Repton had actually gone further already before 1784. In the Red Books of Hasells and Cobham, first published in the *Observations* of 1808, but composed, Repton assures us, as early as 1790, he recommends action such as this:

The straight terrace ought not to be disturbed: although it is a remnant of geometric gardening of the last century, yet it is an object of such comfort and convenience, that it would be unpardonable to destroy it, for no other reason than because a straight walk is out of fashion.

The view from hence is so fine, so varied, and so interesting, that the spectator must be fastidious indeed, who could turn away disgusted, because it is seen over a clipped hedge, or with a broad flat walk in its foreground.

As an appendage to this ancient mansion, I would prefer the broad and stately mall along a straight line of terrace, to their too frequently repeated waving line of beauty.

The steep descent from the house has been cut into a number of terraces, each supported by a red brick wall and if these several walls had been of stone, or architecturally finished like the old costly hanging gardens of France and Italy, they might, perhaps, have added more magnificence to the house than any improvement which modern gardening could suggest. I therefore make a compromise between ancient and modern gardening, between art and nature, and by increasing the height, or rather the depth, from the upper terrace to the lower level of the ground, I make that the line of demarcation between the dressed ground and the park. (*Observations*, 284-285.)

If Repton is correct in the data given to this report—and there is no reason to doubt it—then he was by far the first to utter such heresies, and Knight must have been greatly impressed by him, when he rhymed in 1794:

Of when I've seen some lonely mansion stand,
Fresh from the improver's desolating hand,
Tired with the extensive scene, so dull and bare,
To Heaven devoutly I've address'd my prayer,
Again the moss-grown terraces to raise,
And spread the labyrinth's perplexing maze;
Replace in even lines the ductile yew,
And plant again the ancient avenue;
Some features then, at least, we should obtain,
To mark this flat, insipid, waving plain.

In fact Repton more than once implies that Knight, and Price also, took ideas from him without acknowledging them. And it cannot be denied that Price in the second volume of his *Essay* and Knight in his *Inquiry into the Principles of Taste*, both published after Repton's *Sketches*, are much more outspoken about the visual qualities of ancient gardening than they had been up till then.

PRICE INSPIRED BY REPTON: Terraces, flights of steps, etc., are abrupt; but they are regular, and symmetrical; their abruptness prejudices bold and striking effects of light and shadow; less bold and varied indeed than those which arise from irregular abruptness, as from rocks and broken ground, but definitely more so than those which proceed from smoothness and flowing lines. (*Essay* II, 132.)

However unnatural raised terraces, fountains, flights of steps, parapets, arch statues, vases, balustrades, etc., may be called, they are not more artificial than the houses which they are intended to accompany. (*Essay* II, 185.)

However, Price kept his head clear. He described the gardens of Rome admirably on page 119 of the second volume of the *Essay*, but went on to say that only the weatherstains, rifts, and other signs of decay make them as picturesque as they appear to us. He did not recommend their re-introduction into gardening. But Knight,

more Italianate and less clear in his own mind what he wanted, did.

KNIGHT INSPIRED BY REPTON: We require, immediately adjoining the dwellings of opulence and luxury, that everything should assume its character and not only be, but appear to be dressed and cultivated.

[Near the house] I think the avowed character of art of the Italian gardens preferable . . . to the concealed one now in fashion.

[In Italian gardens] the mixture of splendour, richness, and neatness was beautiful and pleasing in the highest degree.

[Terraces] are indeed now rather old-fashioned; but another revolution in taste, which is probably at no great distance, will make them new again. (*Inquiry*, pp. 158, 159, 219, 222.)

Knight might well prophesy a change of taste; for in Repton's books it had already taken place. There was more genius no doubt in both Price and Knight than in Repton, but one can sympathize with Repton's annoyance.

There remains, however, a significant difference between the feelings underlying Repton's and Knight's defence of terrace, avenue and dressed garden. On the one hand we have visual delight in strong contrasts, on the other the professional gardener's anxiety to add to his client's comfort.

In this lies a more than personal contrast. It is representative of a basic change from the late eighteenth to the nineteenth century. Late eighteenth century contrasts are the outcome of visual sensibility, nineteenth century contrasts that of eclecticism. The buildings in Oxford Street, or the Strand and Fleet Street, or in Princes Street, Edinburgh, may be visually thrilling (or acutely painful), in their unmitigated contrasts of style and proportion, but they are not designed thus to impress us. They are simply so many individual units not consciously connected at all with each other. In the field of landscaping it was Repton who took the step of abandoning the broad unity of the eighteenth century in favour of a technique of adding part to part, each of a nature complete in itself and isolated—individualism or, if you will, liberalism and relativism, or indeed, as we shall see, historicism—in short the predominant qualities of the nineteenth century.

Repton and the Nineteenth Century

Again we have to start from Repton's insistence on convenience and utility, and the way in which it showed itself in the defence of Italianate gardening. Both become stronger and more self-confident from 1794 to 1808, from 1808 to 1808, and from 1808 to 1816.

UTILITY, CONVENIENCE AND THE GARDEN 1803: The leading feature in the good taste of modern times, is the just sense of GENERAL UTILITY. (*Observations*, 125.)

It is . . . from the artificial considerations of utility, convenience, and propriety, that a place derives its real value in the eyes of a man of taste. (*Observations*, 242.)

A house is an artificial object, and to a certain distance around the house, art may be avowed. (*Observations*, 203.)

Flower-gardens on a small scale may, with propriety, be formal and artificial. (*Observations*, 214.)

UTILITY, CONVENIENCE AND THE GARDEN 1808: Every residence of elegance or affluence requires its garden scenery; the beauty and propriety of which belong to art rather than to nature. In forest scenery, we trace the sketches of SALVATOR and of RIDINGER; in park scenery, we may realize the landscapes of CLAUDE and POUSSIN: but, in garden scenery, we delight in the rich embellishments, the blended graces of WATTEAU, whose nature is dressed, but not disguised by art; and where the artificial decorations of architecture and sculpture are softened down by natural accompaniments of vegetation. (*Inquiry*, 364.)

UTILITY, CONVENIENCE AND THE GARDEN 1816: I . . . suggest [the adoption of] a decided artificial character for the garden; boldly reverting to the ancient formal style, which, by some, will be condemned as departing from the imitation of nature. (*Fragments*, 481.) I am quite sure that the old magnificent taste for straight lines, and artificial shapes of ground, adjoining to a palace, was more consonant to true taste and greatness of character, than the sweeping lines and undulating surface of modern gardening. (*Fragments*, 540.)

The more interest Repton took in the garden as against the park the more did he feel incensed by the agricultural interests of his age. For it must not be forgotten that his is the time of Coke of

Norfolk and all the other large scale amateur farmers. At the beginning of the picturesque movement, in Addison and Shenstone's writings for instance, the field and the fruit tree were still objects pleasant to the mind and therefore to the eye, nature was equally admired in the raw and as tamed by both the improvising squire and the industrious labourer. Now Repton writes of The Leasowes:—

A rage for farming superseded the delights of a garden. (*Fragments*, 484.)

GARDENING AND FARMING: I have never walked through these grounds without lamenting, not only the misapplication of good taste, but that constant disappointment which the benevolent Shenstone must have experienced in attempting to unite two objects so incompatible as ornament and profit. Instead of surrounding his house with such a quantity of ornamental lawn or park only, as might be consistent with the size of the mansion, or the extent of the property, his taste, rather than his ambition, led him to ornament the whole of his estate; vainly hoping that he might retain all the advantages of a farm, blended with the scenery of a park. Thus he lived under the continual mortification of disappointed hope, and, with a mind exquisitely sensible, he felt equally the sneer of the great man, at the magnificence of his attempt, and the ridicule of the farmer, at the misapplication of his paternal acres. (*Observations*, 207.)

The farm . . . is for ever changing the colour of its surface in motley and discordant hues; it is subdivided by straight lines of fences. The trees can only be ranged in formal rows along the hedges; and these the farmer claims a right to cut, prune, and disfigure. Instead of cattle enlivening the scene by their peaceful attitudes, or sportive gambols, animals are bending beneath the yoke, or closely confined to fatten within narrow enclosures, objects of profit, not of beauty. (*Observations*, 208.)

In 1816 he summed up with a broad generalization:—

A rage for farming superseded the delights of a garden. (*Fragments*, 484.)

Instead of the *ferme ornée*, the smooth Brownian park and the picturesque forest-scenery à la Knight's Downton, Repton's ideal is now a garden of many parts, variety of a new kind.

GARDENS OF MANY PARTS: At Woburn Abbey we find:—

The terrace and parterre near the house, the private garden, only used by the family, the rosary, or dressed flower garden, in front of the greenhouse, the American garden, for plants of that country only, the Chinese garden, surrounding a pool in front of the great Chinese pavilion, to be decorated with plants from China, the botanic garden, for scientific classing of plants, the animated garden, or menagerie, and, lastly, the English garden, or shrubbery walk, connecting the whole; sometimes commanding views into each of these distinct objects, and sometimes into the park and distant country. (*Inquiry*, 880.)

And at Ashbridge a little later there were "fifteen different kinds of garden" including for instance a rosary, an American garden and "the monk's garden restored" (*Fragments* 528-30.)

So here are eclecticism and historicism complete. In park furnishings this had of course been anticipated by the earlier improvers (Gothic ruin, Chinese pagoda, miniature Pantheon, Palladian bridge, Hermit's cell and so on), but the garden itself was only now affected by it. Also what had been playful in the past now becomes more massive and pedantic.

REPTON'S ECLECTICISM: Repton defends his eclecticism like this:—

I will hope there is no more absurdity in collecting gardens of different styles, dates, characters, and dimensions, in the same inclosure, than in placing the works of a Raphael and a Teniers in the same cabinet, or books sacred and profane in the same library. (*Fragments*, 536.)

This is the argument of a man to whom it is a matter of course

that an artist must adopt either [Greek or Gothic architecture] according to the wishes of the individual by whom he is consulted. (*Fragments*, 484.)

This seems to Repton as it should be; all that must be avoided is to unite the two styles in the same building (*Observations* 129, *Designs* 385). His own sympathies are, there can be no doubt about that, with what he calls House Gothic or the Mixed Style of Queen Elizabeth's Gothic. (*Sketches* 55, *Observations* 288-89, *Designs* 385, etc.) He regards it as more convenient and adaptable than any other and likes the easy way in which it

can be developed asymmetrically. For in spite of his plea for formal gardening he remains to the end picturesque in his dislike of "the spruce affectation of symmetry." (*Observations* 281.)

What is new in his work is, to put it in another way, that the broad, sweeping freedom of irregular composition which Price had advocated now becomes a busy irregularity of many separate parts, some of which can and indeed must be formal and regular. But, then, Price speaks of parks, Repton more and more of gardens. Indeed he blames the writers of his day for blurring the differences between forest, park and garden and feels himself as the restorer to its own rights of the garden. (*Sketches* 78, 95, *Inquiry*, 364.)

In all this Repton seems to be more in sympathy with the designers of Twickenham and Chiswick, that is with Pope and Kent, than with Brown, Price and Knight. Twickenham and Chiswick were gardens, not yet parks. They were still composed in compartments, and straight axes alternated with wriggly compartments. These compartments of course were very different from Repton's, and to get the character of his style it is now necessary to hear him describe the ornamental garden with its materials.

REPTON'S GARDEN MOTIFS. Some, such as the American Garden with its rhododendrons and so on, the terrace close to the house and the rosary or dressed rose garden have already been mentioned. A rockery is also suggested more than once (e.g., *Observations* 215). It is, however, in the smaller furnishings that Repton excels.

HOOPS AND AVIARIES. The open trellis-fence, and the hoops on poles, over which creeping and climbing plants are gracefully spread, give a richness to garden scenery that no painting can adequately represent. (*Fragments*, 536.)

... the entrance to the flower-garden to be under a covered passage of hoops, on which may be trained various sorts of creeping plants; and the farther end may be decorated by an architectural building, which I suppose to consist of a covered seat between two aviaries. (*Observations*, 216.)

TREILLAGE. To conceal a house near the entrance of a flower-garden at TAPLOW, I covered the whole with treillage many years ago. I believe I may have contributed originally to the introduction (of treillage). (*Observations*, 257.)

BERCEAUX. ... training the fruit-trees of espaliers on hoops over the walks, to make shady alleys; or covered berceaux. (*Fragments*, 460.)

COVERED WAY. The corridor, or covered-way, by which a sheltered communication is given from the house to the stables, conservatory, flower-houses, tennis-court, riding-house, Chinese-dairy, game-larder, etc. (*Fragments*, 551.)

CONSERVATORY. Amongst the refinements of modern luxury may be reckoned that of attaching a greenhouse to some room in the mansion, a fashion with which I have often been required to comply. (*Observations*, 217.)

Of all the improvements in modern luxury, whether belonging to the architect's or landscape gardener's department, none is more delightful than the connexion of living-rooms with a greenhouse, or conservatory. (*Fragments*, 456.)

Many more motifs could be singled out, the "basket of roses" (*Fragments* 604), the "botanical arrangement of all the grasses" from America (*Fragments* 552), the "numerous tribe of geranium, cress and other exotic plants" (*Observations* 217) and so on. In conjunction with the following illustrations, however, this selection may be sufficient.

It will be noticed that most of the quotations just given come from the book of 1816. That is characteristic. The older Repton grew, the more did he concentrate on the ornamental garden.

I have lived to reach that period when the improvement of houses and gardens is more delightful to me than that of parks or forests, landscapes or distant prospects. (*Fragments*, 605.)

REPTON v. THE ROMANTICS. What is so remarkable in this development of Repton and of landscaping in general is that it took place at the very moment when painters turned more seriously

and enthusiastically than ever to wild nature, or rather nature in her most dramatically creative mood. Repton's (younger) contemporaries are Crome and Cotman, Girtin, Turner and Constable. There is a characteristic split here much wider than that between say, Richard Wilson and Capability Brown. When painting at last takes nature close to her heart, Repton converts gardening into a department of furnishing. And when the travelling urge at last brings the whole middle class close to grandiose romantic nature in the Lakeland or Switzerland, in South Devon or along the Rhine, the garden of the middle class loses its romantic breadth and becomes a fanciful appendage of the house.

EXTERIOR FURNISHING. The gardens, or pleasure-grounds, near a house, may be considered as so many different apartments belonging to its state, its comfort, and its pleasure. (*Inquiry*, 380.)

And the more this evolution progresses the more importance does the smallest suburban or town garden assume. Repton was in a curious position there. Constitutionally (and perhaps for commercial reasons too) he was all for serving the aristocracy and gentry and not the middle class, all for the country mansion and all against the villa.

REPTON'S SOCIAL TASTES. In this country there will, I hope, for ever exist different orders and degrees of society, which must generally depend on the proportion of property, either inherited or acquired by different individuals. (*Sketches*, 94.)

Rank and affluence are not crimes in England. (*Sketches*, 95—a topical remark as written in 1794.)

To the wealthy mechanic, or the more opulent merchant, perhaps the view of a great city may recall ideas of labour, of business, of difficulty, and dangers, which he would wish to forget in the serenity of the country; but the country gentleman, who never visits the city but to partake in its amusements, has very different sensations from the distant view of a place which, by its neighbourhood, increases the value and the enjoyment of his estate. (*Observations*, 209.)

We daily see wealth, acquired by industry, or by fortunate speculations, succeeding to the hereditary estates of the most ancient families. (*Inquiry*, 345.)

Good taste can only be acquired by leisure and observation; it is not, therefore, to be expected in men, whose time is fully employed in the more important acquirement of wealth or fame. (*Observations*, 260.)

Amongst the most obvious effects of sudden wealth in the country, is the change of property from the hereditary lords of the soil to the more wealthy sons of successful commerce, who do not always feel the same respect for the antiquity or dignity of venerable mansions; and, although some may have sufficient taste to preserve the original character of such places; yet, in general, the display of recent expense in the newness of improvement is too prevalent. (*Designs*, 361-62.)

This social development seemed to Repton in his old age to be reflected in a decline of taste.

DECLINE OF TASTE. The taste of the country has bowed to the shine which all worship; and the riches of individuals have changed the face of the country. (*Fragments*, 567.)

... the prevalence of bad taste, that generally accompanies wealth suddenly acquired. (*Fragments*, 492.)

It is not, therefore, to be wondered at, that the art of landscape gardening should have slowly and gradually declined. (*Fragments*, 410.)

What upset Repton most, it appears, was the mushroom growth of villas around London and other cities. It sounds again and again as if this represented to him the quintessence of the bad new days.

THE SUBURBAN VILLA. We have continually to regret the mutilation of the old halls and manor houses, where the large bay windows, the lofty open chimneys, and picturesque gables of Queen Elizabeth's time, give place to the modern sashes and flat roofs, with all the parish frippery of trellis, and canvas, and sharp-pointed pea-green Gothic porches, or porticoes of Grecian columns reduced to the size of bedposts. (*Designs*, 362.)

I saw new red houses, with all the fanciful apertures of Venetian and pseudo-Gothic windows, which disgust the traveller, who looks in vain for the picturesque shapes and harmonious tints of former times. (*Fragments*, 440.)

I should feel it a kind of sacrilege in taste to destroy an atom of that old, ruinous, and almost uninhabitable mansion at RUG, if it were to be replaced by one of those gaudy scitist houses, which we see spring up, like mushrooms, in the neighbourhood of large manufacturing towns. (*Observations*, 245.)

Every one who has observed the symmetrical elevations scattered round the metropolis, and the small houses with wings, in the neighbourhood of manufacturing towns, will allow that symmetry so applied is apt to degenerate into spruceness. (*Observations*, 302.)

In planting, what goes for Repton with these despicable villas of the tradesmen is larches, firs and Lombardy poplars (*Fragments*, 481, 440, 509), mean trees because fast-growing trees. However, larches or no larches, and brick villas or no brick villas, Repton could not help being called in more and more often after 1800 to improve suburban gardens, and as his own way of life seems to have been one of snug middle-class comfort, he could not help being attracted to what problems the smaller garden, the garden as part of the house, offers to the landscape designer.

THE SUBURBAN GARDEN. In the neighbourhood of every city or manufacturing town, new places, as villas, are daily springing up; and these, with a few acres, require all the conveniences, comforts, and appendages of larger and more sumptuous, if not more expensive places. And these have, of late, had the greatest claim on my attention. (*Fragments*, 469.)

In several villas near London (my task) has been to surround with a border of shrubs and flowers, three or four areas of different dimensions, from an eighth to three-quarters of an acre of garden ground; to raise crops of fruit and vegetables, perfectly hid from the lawns and walks by the surrounding screen of flowering shrubs and evergreens; which, in some cases, will even hide dwarf walls, and pits and frames for forcing early fruits. (*Fragments*, 556.)

The villas which Repton discusses specially are one at Streatham belonging to the Earl of Coventry—it had to be an Earl to be admitted into the published book—and Repton's own at Harestreet, Romford, Essex.

... the humble cottage to which, for more than thirty years, I have anxiously retreated from the pomp of palaces, the elegance of fashion, or the allurements of dissipation: it stood originally within five yards of a broad part of the high road: this area was often covered with droves of cattle, of pigs, or geese. I obtained leave to remove the paling twenty yards further from the windows; and, by this appropriation of twenty-five yards of garden, I have obtained a frame to my landscape: the frame is composed of flowering shrubs and evergreens; beyond which are seen, the cheerful village, the high road, and that constant moving scene, which I would not exchange for any of the lonely parks that I have improved for others. (*Fragments*, 601-2.)

With these lines I can close. They show Repton at the end of his journey, the journey which had taken him from Georgian to Victorian mentality, from the improving of large estates according to the best picturesque principles of Brown via a more sensible acceptance of domestic comfort in park and garden to the highly finished yet varied and intricate gardening which was to rule with modifications down to 1880 and 1890.

Only one more remark must be added. About the town garden, Repton has little to say. He did landscape London squares. It is true, and in this development his role is so important that it would require an article to itself. But the picturesque square was and is only an enclave of the country in the city. It remains alien and is never properly absorbed, although the contrast between an acre of romantic landscape and the wholly urban brick terraces of Bloomsbury was no doubt appreciated by Repton and his patrons, the owners of the estate.

I find only one remark in the six hundred pages of Repton's collected works in which picturesque principles are applied to the metropolitan scene, and as the establishment of a union of the Picturesque with topical planning has of late been one of the chief endeavours of THE ARCHITECTURAL REVIEW it may serve as a tailpiece to this article.

It is commonly observed by those who have seen both St. Peter's, at Rome, and St. Paul's, at London, that the latter appeared the largest at the first glance, till they became aware of the relative proportion of the surrounding space; and I doubt whether the dignity of St. Paul's would not suffer if the area round the building were increased, since the great west portico is in exact proportion to the distance from whence it can now be viewed; but if the whole church could be viewed at once, like St. Peter's, the dome would overpower the portico, as it does in a geometrical view of the west front. (*Observations*, 149.)

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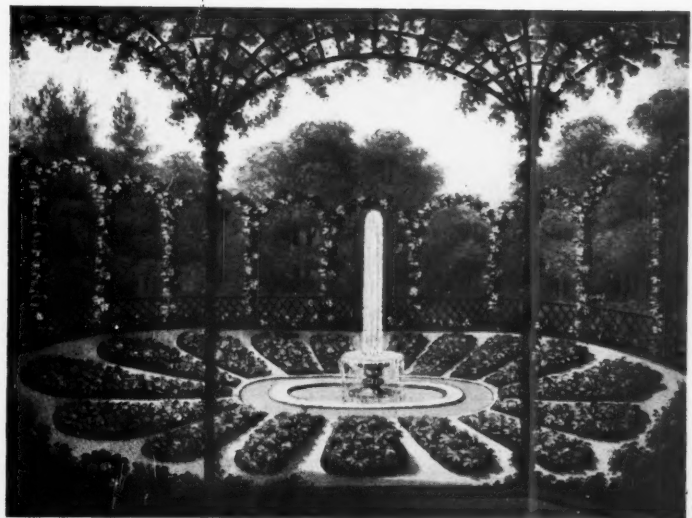
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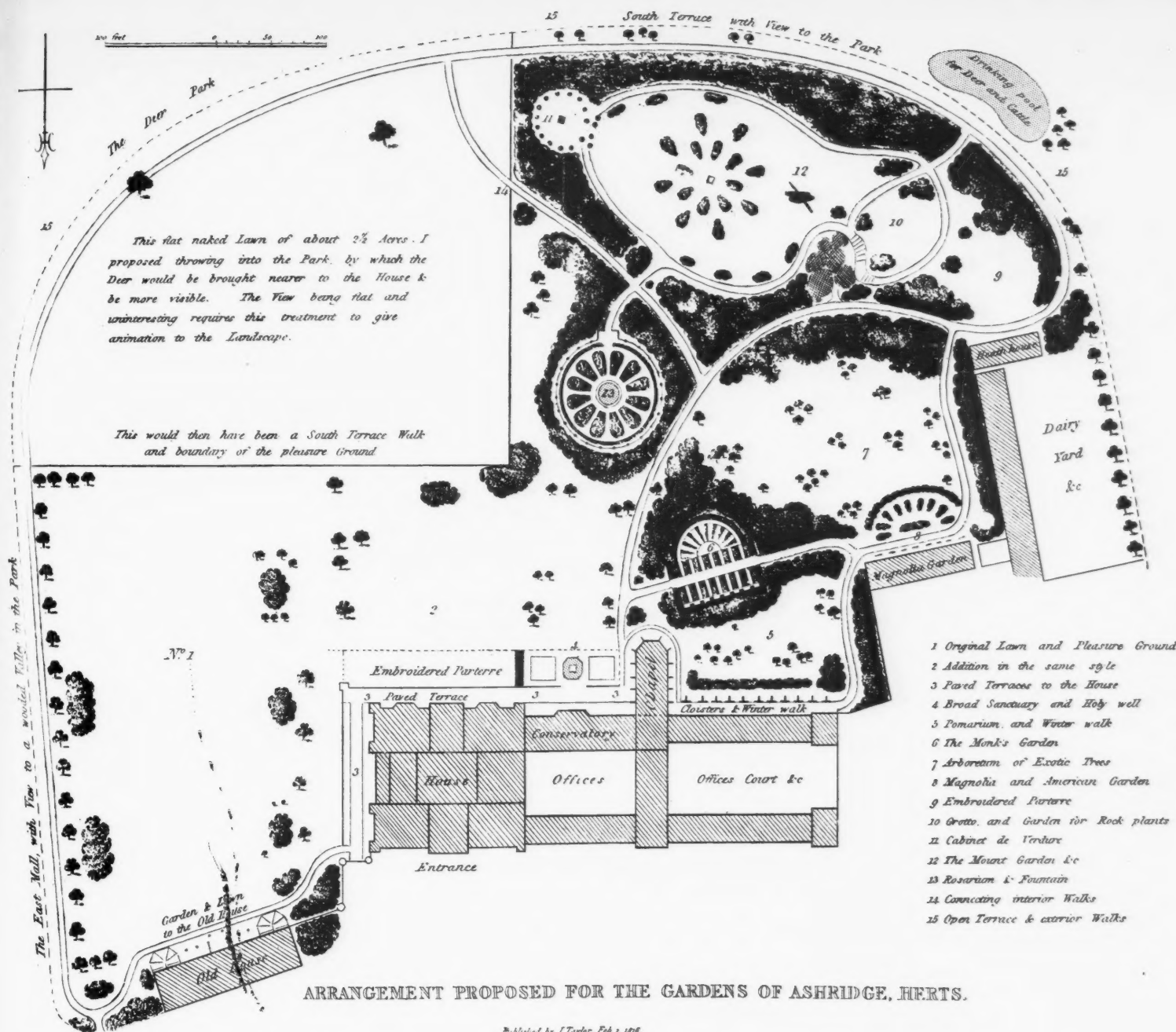
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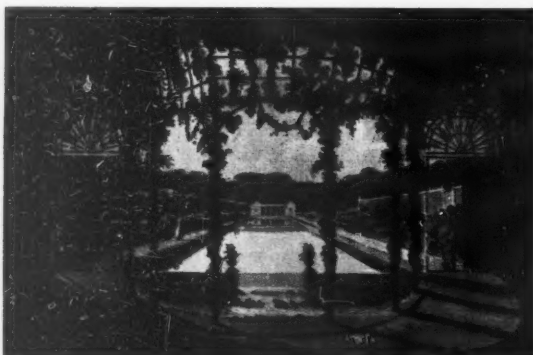


Repton's plan for Ashridge to go with Wyatt's recent Gothic mansion shows many of those elements which have so far usually been connected with Victorian gardening: formal terraces by the house, an embroidered parterre, an arboretum, an American Garden, a rosary with elaborate treillages, 1. "Flower gardens on a small scale," wrote Repton in his *Observations* of 1803, "may with propriety be formal and artificial; but in all cases they require neatness." This remark referred to Valley Field, Scotland, 4 (overleaf). The "parterre for a lady" in the *Fragments* of 1816, 10, is equally characteristic; here the house was extended to the north by a glazed suite of orangery, "flower passage," vinery and aviary, all west of the parterre. How neatly Repton arranged the little garden of his own old age at Harestreet, Essex, is seen in 5; the basket of roses on its tall tripod should be specially noticed. To enjoy flowers more closely Repton had devised flower beds raised on two feet of brick with mould sloping up to four feet; the whole was covered with brick and tiles with space between for roots and on the ridge a channel was left for watering. In the tail-piece, 2, Repton is seen seated in his bath-chair beside one of these beds.



3

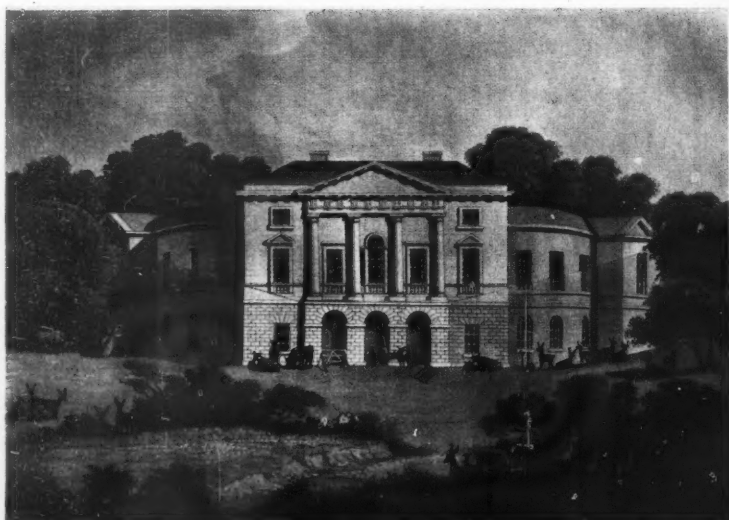
To show proposed improvements to the best advantage, Repton used flats (which he called slides), enabling clients to compare their garden before and after. In 6 and 7 this comparison can be made for White Lodge, Richmond Park. The treillage ("boldly reverting to the ancient formal style") was not executed; the rest was. In 3 Frome House, Dorset appears after treatment; note the wire fence. 4 shows the flower garden at Valley Field; 5, Repton's own garden at Harestreet.



4



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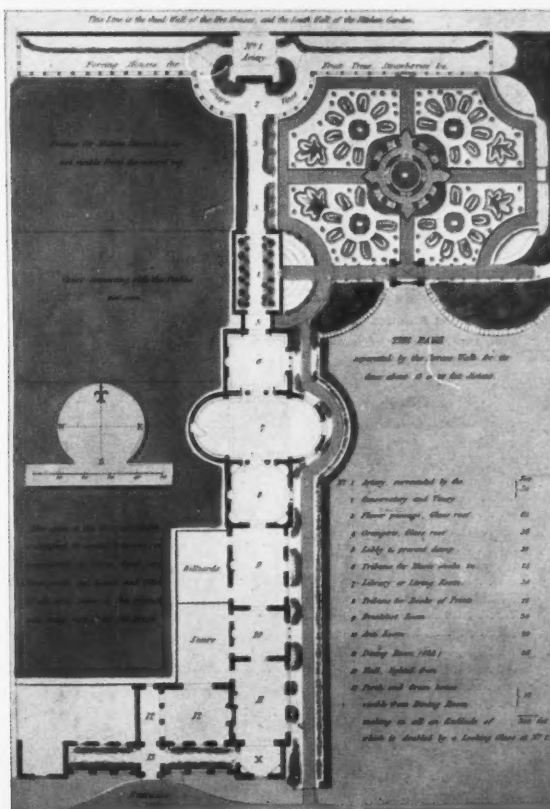


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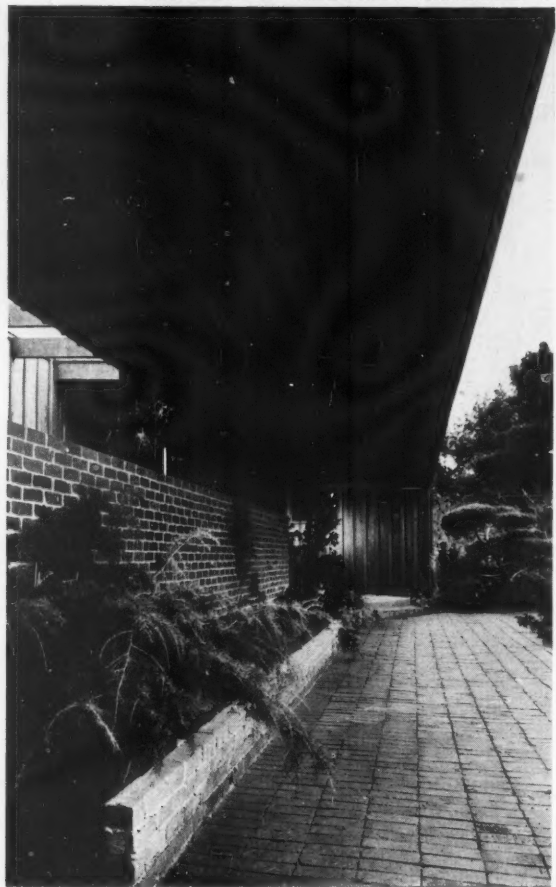
8, Endsleigh on the Tamar, for the Duchess of Bedford (*Fragments*, 1816); 9, the conduit for Ashridge, the plan of which is on page 57; 10, "parterre for a lady," with the house extended northwards by a suite of glass-houses.



9



10



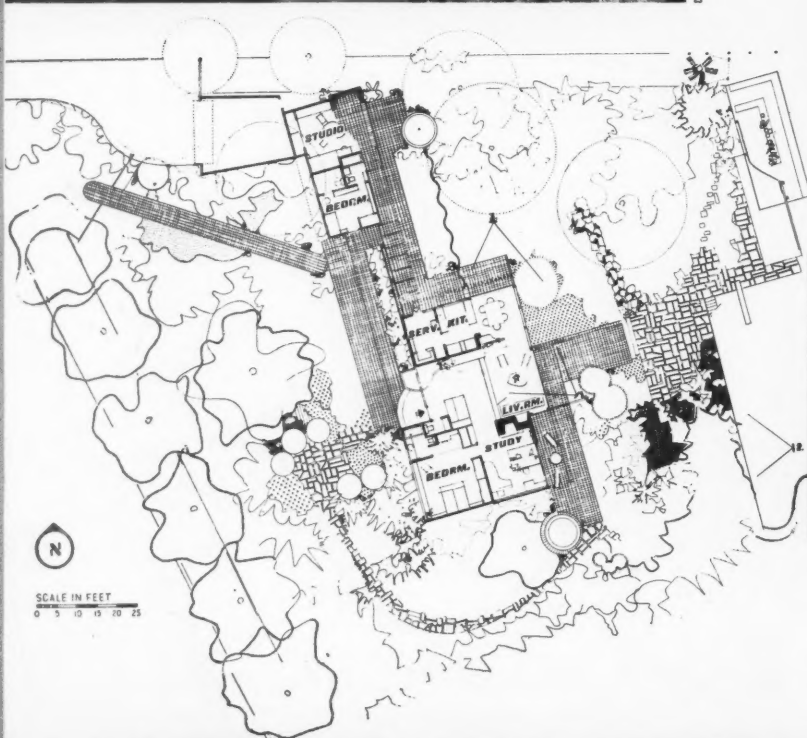
Neutra, architect *in excelsis* of dry construction, here uses what he terms—with perhaps a shade of wistfulness—non-critical materials. But when a brilliant personal style, developed over the years to champion standardization in glass, steel and light metal alloys, suddenly expresses itself through the quite different vocabulary of brick and timber, special consideration is called for. What this Brentwood house does is throw light on one aspect of that elusive relationship between style and materials. In its design the latter have been handled with all the assurance to which we are accustomed in Neutra's work. That they have effected an almost complete transformation of style is evident from a study of these illustrations.

HOUSE AT BRENTWOOD CALIFORNIA

This house at Brentwood, inhabited by a family of three, was designed before Pearl Harbour. In addition to the accommodation round the main entrance, a studio with built-in kitchen, a bedroom and a bathroom are provided in a separate wing, linked to the main house by a covered way. Construction is entirely of Californian redwood and brick. All the furniture was made on the premises of traditional materials from the designs and models of the architect, who was also responsible for the landscaping. Garden pools are formed of horizontally cut brewery vats collected by the owner. Paths, terraces, interior floors, fireplaces and some walls are of brick.



1, walk connecting guest-house and entrance. 2, the west side seen over the pool. 3, entrance, with lily pond continued through glass partition.



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4, the self-contained guest-house: sink and refrigerator are concealed on left of fireplace. 5, the owner's bedroom.



5



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HOUSE AT BRENTWOOD, CALIFORNIA

6, living room to left, dining bay to right, both extended out of doors by means of sliding glass partitions. 7, living room with glass doors closed; table and chairs were designed by the architect. 8, the study.



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SIR ROBERT TAYLOR

AS SCULPTOR by Katharine A. Esdaille

Of all our eighteenth-century architects Sir Robert Taylor has recently had the hardest measure. Sir Reginald Blomfield even dismissed him as "dull and heavy, undistinguished by originality," though M. de Calonne, when visiting England, described his work at the Bank of England (largely destroyed by Soane in 1787) as "with no exception but St. Paul's, the finest architecture in London." It is not as architect, however, that he concerns us here, but as sculptor. The D.N.B., and other authorities, including the A.P.S. Dictionary (which, oddly enough, is not referred to in the D.N.B. bibliography) all state that he began his career in that capacity. They mention the pediment of the Mansion House, the Britannia of the Bank of England and the monuments to Captain Cornwall and General Guest in the Abbey. For years it has seemed to me most improbable that a man of his heredity, training, and capacity should have done no more. What that training was it is time to enquire, now that we have the help of the fifth volume of Walpole's *Anecdotes* (1987, pp. 190-200) to correct and amplify previous accounts.

Sir Robert's father is described by the older authorities as a successful stonemason who over-spent himself and died bankrupt. This is a most inadequate account of a man whom Walpole calls "the great stone mason of his time," and who did some sculpture which is quite first rate. The monument to the Napier family (1712) at Minterne, Dorset, for instance, is a charming work with allegorical figures in a fine architectural setting and cherubs, flowers, etc., all delightfully carved. His William Deacon (1721) in Peterborough Cathedral, an exceedingly fine reclining effigy in a dignified setting, is signed very fully: "Robertus Taylor Civis Londinensis fecit et exsculpit," as if he were conscious that the work was his masterpiece. Other signed works, chiefly mural tablets of a rather formal type, are or were at Belchamp Walter, Suffolk, St. Lawrence, Jewry, Rochester Cathedral and Hunsdon. He was obviously proud of being a freeman of the City, and made his son a Member of the Masons' Company by patrimony; and that he was influential there is shown by the fact that his memory secured his son the Mansion House commission.

To complete this account of the elder Taylor we must turn to the racy pages of his son's biographer, as quoted by Horace Walpole. "He got a vast deal of money... but... he could not keep what he got. When life was less gaudy than it is now, and when the elegant indulgences of it were rare, old Taylor the mason enjoyed them all. He revelled at a villa in Essex, and as a villa is imperfect without a coach, he thought it necessary to have that too—old Taylor drove a coach and four."

His son, the future Sir Robert, was born at Woodford in 1714, and at the age of fourteen, i.e., in 1728, was apprenticed to Henry, the future Sir Henry Cheere, only five years his senior, but already a notable sculptor. Taylor paid his fee; and though the boy had only had "some common schooling," his father managed to give him "just enough money to travel on a plan of frugal study to Rome." He must have gone the moment his apprenticeship was over, i.e., in 1735, as we shall see; but before he had completed this journey his father died; and the son, whose heart through life was high and warm, when it beat towards any kind emotion, tried to hurry home; but as there was a war on the continent, as that war required certain passports, and as passports, like other things, will not always come when they are called, Taylor, with amiable alacrity, determined to do without them, and circumvent the risks he could not hope to overcome... Assuming the apparel of a friar, he joined another Franciscan, and so passed unmolested through the enemy's camp. That apparel, it is not to be wondered at, Sir Robert ever made a point of keeping.

When Taylor came to look at home he found, like Wolsey, he had nothing but his robe and his integrity; that to live he must work; and to live to any good purpose, his work must be good.

He therefore set about it in good earnest; for pecuniary aid he found a never-failing friendship in the Godfrey family of Woodford. And to advance in art, all that by application could be done he never ceased to do.

In a little time he did so much and so well, that when [Captain] Corn[e]wall's monument was to be done, it was voted [by Parliament] to come from Taylor.

He told the author of this account, "when he began life, he was not worth eighteen pence," but he had his father's friends, the Godfreys. It is pleasant to add that, at his benefactor Edmund Godfrey's death Taylor erected a remarkable jasper column surmounted by a complete Order and an urn on top of that, which cost him £1,500, in gratitude to the Godfrey family.

The chief event of Sir Robert's early career was the carving of the pediment of the Mansion House. Vertue's venomous account¹ is only intelligible if we remember that he lived among connoisseurs, who were beginning to patronise statuary, i.e., men trained only as sculptors, and to despise the English mason, looking on him as a mere builder—and this while members of the Masons' Company such as Thomas Dunn and Thomas Stayner were producing masterpieces both of carving and design. But when professional sculptors such as Roubiliac, Rysbrack, Cheere and Scheemaker were all passed over—

Lord Burlington, who had been asked to choose the design, wisely refusing to act as assessor—in favour of a young nobody, whose father was "only a stonemason" (to use a phrase of Lord Chesterfield's at a later date), Vertue's wrath overflowed, his indignation causing him to substitute, by a slip of the pen, the name of Carter for that of Taylor, the Carters being another of those contemptible mason families. Taylor's pediment represents the City of London holding the City shield, her foot on a figure of Envy; to her right a cherub holds a Cap of Liberty; and beyond him lies the Thames, beside whom is an anchor; to her left kneels Plenty with her cornucopia; and beyond her two boys stand beside bales of merchandise. No one can call the design a good one; the space is ill filled and the composition, a glorification of London's trade, puerile; and it is to us, as it would have been to Taylor's mason predecessors, deplorable that the design should not have been settled when the building was itself designed and executed by the builder. But this was not Taylor's fault; and we may now enquire what, if anything, he could at the time show to justify the City's choice. In the little church of Wormenswold, Kent, is a monument, a relief bust in a circular niche with crossed palm branches below against a pyramidal background to Thomas Marsh signed R. TAY [LOR]²; close by is an unsigned monument of John Marsh, who left his estate to the aforesaid Thomas, and whose monument was erected in 1787; this has an admirable night-capped bust above a scrolled tablet in Sir Robert's manner and is by the same hand, that is that of the younger Taylor, for though the exact date of the elder Taylor's death is apparently unrecorded, it seems to have taken place in 1737 or early in '38, in the first years of his son's visit to Italy; the Marsh monuments are not the least like the elder Taylor's work, but detail after detail recurs in his son's drawings and monuments. It seems probable that the signature on that of John Marsh is the first work executed by Sir Robert on his return to England; the City connections of the Marshes easily account for the choice of sculptor, and when Thomas Marsh died the family would naturally turn to the same artist.

I have as yet found no other work which can certainly be ascribed to Taylor, before Parliament, as a singular instance of probably unanimous suffrage, as the inscription states, commissioned the great monument to Captain Cornwall (1748) in the Abbey; it is astounding that this, the first monument raised there out of public funds, should have been removed and dismembered about 1938, without any public protest, and the only fragment left, with its representation of the Battle of Toulon in which Cornwall's legs were shot off, placed in the Cloisters, where the London soot and climate are already affecting it. The Captain's ship, the *Marlborough*, is engaging the French Admiral in the *Real*; but now that this relief has been deprived of its base, it is much harder to see, and its inevitable gradual destruction is lamentable. The medallion portrait of the Captain himself has also vanished, with the Britannia and

Fame which once flanked it, and the background also, along with the greater part of the monument to James Craggs with its epitaph by Pope; the late régime at the Abbey carried on ruthlessly the destruction began by Sir Gilbert Scott.

documented works

We may preface this catalogue by another of Walpole's extracts; the finish of Taylor's works is so uniform as to bear out the statement that he always finished everything himself. "His method of working as a statuary was to *lost*, as they call it, to hew out the heads from the block; and except some few finishing touches to leave the rest to his workmen. After the works just mentioned [Guest and Cornwell] he relinquished statuary, unless incidentally a house ornament, and confined his pursuits to architecture."

1. Pediment of the Mansion House, completed 1744.
2. Britannia, Bank of England (page 63, 1), originally the sole ornament of the pediment over the principal door of his building, a gracious seated figure, intended to be seen from below leans forward to empty a great bag of coin and other riches, a coat of arms above her. The drapery is carved with extreme skill, and the originality of the device by which a single figure fills a small pediment satisfactorily is remarkable. To-day the figure is placed low down in an inner court, thereby destroying its balance and indeed its meaning; one looks down on her, not up to her; and only the photographs here for the first time published by the courtesy of the Bank of England remain to show Taylor's early decorative powers.
3. Captain Cornwall, Westminster Abbey, 1748. Signed. (3, 4).
4. General Guest (drawings at Oxford, virtually identical with the work in the Abbey). Signed.
5. Daniel Ady and wife (1758, 1717) and the sons of T. Curtis of Bristol (1768, 1740) ("Rt. Taylor Fecit"), medallion above crossed palms against pyramidal background resting on ball feet set on large plain base, Wotton-under-Edge (2).
6. Richard Osborne and children (1749, 1742), similar signature, Wotton-under-Edge.
7. Duplicate tablets to the Robartes family, Dumbleton, Glos., are graceful bow-fronted works with urn above, curved base set on gadroon sides in acanthus leaves, and cherub head consoles, signed R. TAY [LOR].
8. John Marsh (d. 1732, erected 1737), fine night-capped bust, Wormenswold, Kent. Signed.
9. Thomas Marsh (1758), night-capped medallion in circular niche, Wormenswold, Kent. Signed.
10. Large monument to Anne Sandys (1753), St. Martin's, Canterbury, on plain base. Drawing (see below) is marked "at St. Martin's Mr. Ridday ye Churchwarden, below cent. of Pulpit & window." Below is a drawing of an urn on a voluted base, much more attractive and significant than the tablet erected, which is definitely uninteresting and very large. Signed.
11. Column to Edmund Godfrey and family, Taylor's benefactor (1758), Woodford, Essex. Signed.
12. Robert Skippon (1745), fine night-capped bust on voluted tablet, Brasenose Chapel, Oxford. Signed.

With such a list of signed works traced by myself and certainly not complete, it is easy to see that Taylor did not, as is usually said and written, abandon sculpture at an early stage. The next section will confirm this.

drawings

With so considerable a mass of documented material to show Taylor as a sculptor, it occurred to me some years ago to enquire at his great foundation, the Taylorian Institute at Oxford, whether any material for this aspect of his art were known there. The enquiry was apparently a new one, but the catalogue disclosed two large volumes of monumental drawings and one of mantelpiece pieces; only one of the two monuments volumes has been found, and I have waited long in the hope that the second might turn up; but it has not been discovered, and a part of what is available is now for the first time published by permission.

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would certainly, however, not be carved by him; obviously his workmen would do that job. We know the name of one of these workmen by the way—thanks, as so often, to J. T. Smith. In *Nollekens* I, p. 151 (I quote the 1920 edition) will be found the following remark of Nollekens: "Bartholomew Cheney modelled and carved the figures of Fame and Britannia for Captain Cornwall's monument, Sir Robert Taylor gave him four pounds fifteen shillings a week—very generous pay." A remark more characteristic of Nollekens' knowledge of the world of art and interest in money matters was never made, even by that sculptor; unfortunately, research has failed to discover anything further of Bartholomew Cheney, who was a most competent carver and may well have worked on his own; but the episode confirms what Walpole said of Taylor's evil practice of employing workmen to carry out his work; to Nollekens and Chantrey the proceeding was, alas, a commonplace, and to it may be ascribed the increasing deadness of our sculpture, culminating in that Victorian inanity which brought its very name into disrepute before the rise of Alfred Stevens. But it is equally true that Taylor clearly gave the final touches, as Walpole says, since there is a uniformity of finish which gives an unusual attraction to his often excellent designs, the most ambitious of which, however, were never realized. Can we trace the sources of his inspiration? His busts in the round especially are influenced by his master Cheere, but his frames of palms and foliage seem to me to derive from Daniel Marot, sculptor to William III, just as his debt to Roubiliac is clear in some of the drawings; it would be of the greatest interest to discover a copy of his sale catalogue, especially if his library were included; such a catalogue might be exceedingly instructive, and enable us to identify some at least of the monuments as yet unknown, save in the drawings, though the reproductions here given should produce results. It is still more to be hoped that the missing volume of drawings may one day be traced, in the certainty that it will add to, and not discredit, his reputation in a field hitherto disregarded.

Anecdotes of Painting V. (1937) (pp. 190-200).

This column was obviously insecure in the summer of 1930 when I visited it, and the Rector assured me there was no hope of raising funds to secure this important monument of a noble gratitude. The church of Woodford also contains monuments (unsigned) obviously by Sir Robert, the Drage Olmuis (1753), with an urn of Sir Robert's type set on an equally characteristic scrolled tablet, with an oak wreath cutting across the pyramidal background, and one to the Countess of Litchfield (1770) with flower wreaths in his father's (i.e. the City) tradition and a finely carved relief of a woman on a typical scrolled panel; probably the Godfrey influence seared him these commissions, the earlier one at least.

Vertue Notebooks (Walpole Society), III, p. 122.

Though the *Gentleman's Magazine* praises it highly, the type was also used by Sir Robert for Lord Mayor Marsh Dickenson, probably a relative, at Dunstable.

Deare only got two guineas a week from Carter a decade later, as J. T. Smith records.

1. above England entrance in an on his m Gloucester

3. 4

3. above (ob. 17) from the m monument now sta palm to relief of monument



1, above: Sir Robert Taylor's Britannia (circa 1765) at the Bank of England. Originally this was in the pediment over the principal entrance of Taylor's additions to the Bank; it is now placed low down in an inner court. 2, right: the medallion portrait of Daniel Ady on his monument, which is signed by Taylor, at Wotton-under-Edge, Gloucestershire (circa 1753).

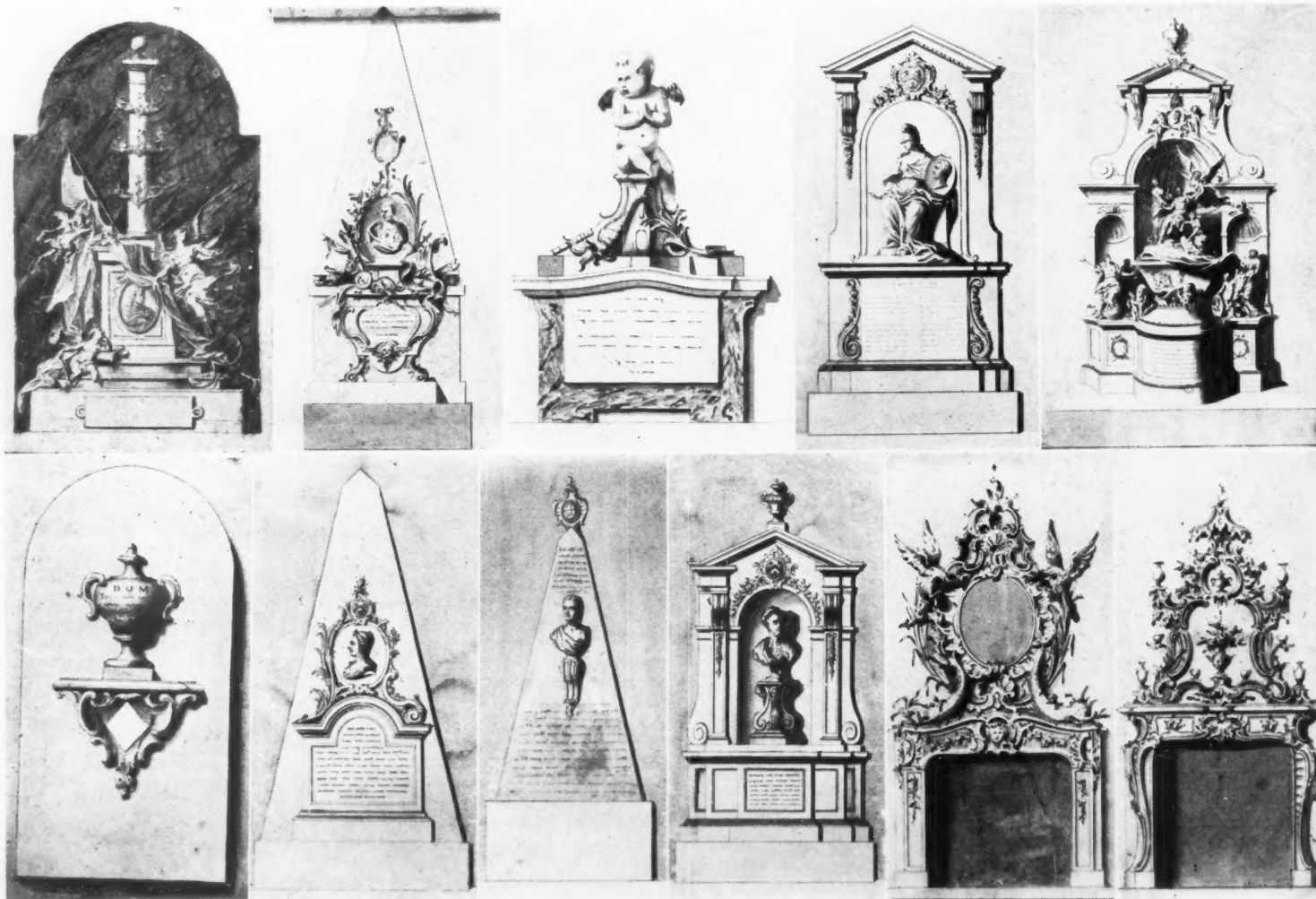


3, above: the monument to Captain Cornwall (ob. 1743), formerly in Westminster Abbey (from a nineteenth-century engraving). This, the most ambitious of Taylor's known monuments, was taken down in 1936 and now stands, minus pyramidal back-piece and palm tree, in the Abbey cloisters. 4, right: relief of the Battle of Toulon on the Cornwall monument.



5, right: detail of the monument to Mrs. Martha Benyon (ob. 1777) at Englefield, Berks. Mrs. Esdaile attributes this monument to Sir Robert Taylor on grounds of style. It is remarkably Baroque for its date; by this time the Classical Revival, led by the elder John Bacon, was already well under way. 6-16, below: designs for monuments and mantelpieces by Sir Robert Taylor at the Taylorian Institute, Oxford. 6: an alternative design for the Cornwall monument, Westminster. 7: study for General Guest's monument in Westminster Abbey. 8: monument with a cherub of a type relating it to a group of executed works including the Townshend monument at Honington, Warwickshire. 9: study for Guest monument, Westminster. 10: study for monument with apotheosis of George II. 11: tablet of a type much used by Taylor. 12: monument showing the influence of Taylor's master, Cheere. 13: monument of the same type as the Ady (previous page) but with bust instead of medallion. 14: architectural monument with night-cap bust. 15: rococo fireplace with phoenixes and dragons. 16: fireplace with a "Chinese temple" top.

6	7	8	9	10	
11	12	13	14	15	16



Few evidences of success in terms, the early simplification of architecture loosely after correct Yale University the first Dwight built a colleges Schene special style w in the The not be account Potter concept radical Edw

* For the land Minerva February

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A DEVIATION BY THE BROTHERS POTTER

Few American colleges are without evidence of the nineteenth century's successive Gothic revivals. In the broadest terms, they were three in number: first, the early Romantic Gothic, which produced simplifications and often entirely novel architectural forms; second, the type we loosely classify as Ruskinian; and third, after 1890, the more archaeologically-correct Collegiate or Ecclesiastical Gothic. Yale University has excellent examples of the first and last, in the beautiful little Dwight Memorial Chapel (1842), originally built as a library, and in many of its colleges built since 1920. Union College, Schenectady,* has none of these, but of especial interest is a scheme in the second style which was brought to my attention in the college archives.

The general view here reproduced has not been included in earlier architectural accounts and serves to show that the Nott-Potter Memorial was only part of a larger concept, which, if completed, would have radically changed the entire plan.

Edward Tuckerman Potter and William

Appleton Potter were sons of a bishop and a bishop was their brother. As architects, it was natural that they should build churches, and that, while their father was virtual head of Union during Dr. Nott's failing years, the Memorial Hall should have been designed by Edward. This restudy of the Baptistery at Pisa with its elaborate polychromy was probably the first work of the elder brother, "an athlete of the Gothic revival," as he was called by some, until a good marriage "left him at his liberty . . . to devote himself to doing nothing in particular." Edward had studied with the famous Upjohn, but William, as far as we know, limited his training to work in Edward's Wall Street office. William's Washburn Hall, 1885, is not a fair example of his work, which included the better-known Alexander Hall, at Princeton, a truly remarkable essay in the Romanesque, and an impressive but unsuccessful competitive design for the Cathedral of Saint John the Divine in New York. Washburn Hall—a segment in the form of a cloister—should certainly have used the material of the circular building, rather than the brick and terracotta of which it is composed, but in the years which elapsed between the erection

* For an account of the earlier architecture and the landscaping of Union see the present author's *Minerva's Union* (THE ARCHITECTURAL REVIEW, February 1947).



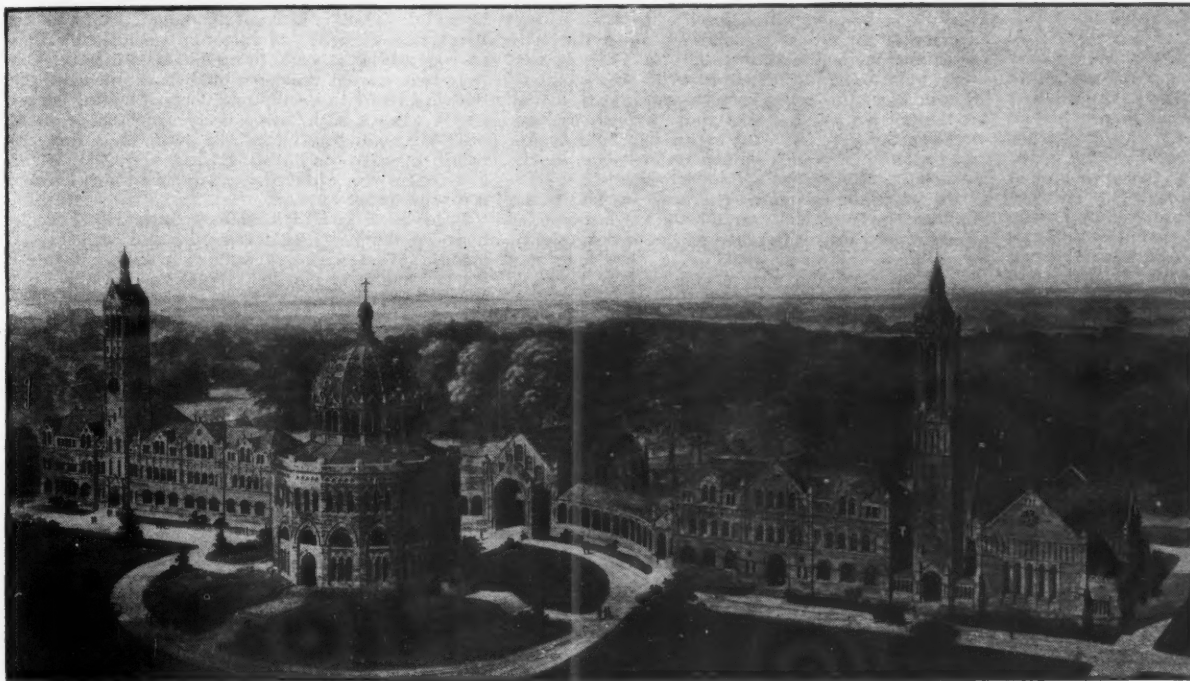
Above: the Memorial Hall at Union College, Schenectady (c. 1856), by E. T. Potter. Right: Washburn Hall (1885), by W. A. Potter. Below: perspective showing unexecuted wings.



of the two buildings, William's taste may have veered from his brother's Italian Gothic toward English models, which William Burges and Henry Vaughn were

finally to establish on American soil. Washburn does not stand comparison with the Memorial, which develops from twelfth century Lombard Romanesque into fourteenth century pointed Gothic in the superstructure. At Union, the use of such architecture is like the inclusion of an excerpt from Boris Goudonov in a programme devoted to Mozart, but, as we can see from the proposed scheme, the effect of the entire architectural ensemble would have achieved a better balance.† Even in its present isolation, the Memorial is probably safe from destruction. It is a favourite of the alumni, whose memories of its colourful associations may prove an effective barrier against those who wish to pull it down.

CHRISTOPHER TUNNARD



† Mr. Robert M. Bishop of Union College sends me the following note: "The original drawings for the Potter plan contain no date. They contain only the name of William Appleton Potter and I think we can conclude that Appleton designed Washburn Hall and the remainder of the plan by himself. The present library was designed about 1856 by Tuckerman Potter. Appleton must have been trying to harmonize his brother and Ramée in the later plan. Eliphalet Nott Potter was president from 1871 to 1884. As Washburn Hall was constructed in 1885, the plans must have been drawn up during E. N. Potter's presidency."

BOOKS

Architecture Above All

CONCERNING TOWN PLANNING: By Le Corbusier. Translated from the French *Propos D'Urbanisme* by Clive Entwistle. The Architectural Press. 10s. 6d.

"OÙ ATTERIR?" asks Le Corbusier, at the end of this devastating series of short reports on the tasks facing us as town planners. And well may the reader ask: "Where shall we land?" after being taken for such a breathless flight over the cities of the world. No one, other than Le Corbusier, could pilot the machine with such abandon or with such artistry. His pen, equally at home with text or illustration, is satirical only in order to give added point to his sincerity, and polemical only because it has something worth fighting for. Disagree as you may with his economics, his social statistics or his logic, you will be a cracked vessel indeed if you do not retain something of the spirit of elevation and clarity which a study of this book produces.

Patrick Geddes analysed the evolution of cities from the ground; Le Corbusier synthesizes them from the air. There is always something of the revelation in his discoveries, as if there had been "shewed unto him all the kingdoms of the world in a moment of time." He notes the length of the shadows, the plastic

shapes created by different heights and levels, the contrast of nature with geometry, the pattern made by buildings and green spaces. His architectural perception is so vivid that through it he senses the principles of biology, of botany and of mechanical science. What his eye has revealed to him is truth. And so he triumphantly creates his complete pictures, in which outward form and social content have that vitality which only appears at a very high level of creative activity.

Now Geddes was a botanist, and more of a biologist and social scientist than Le Corbusier would ever want to be; and although he understood better than most men how towns should be taught to grow, their true traditions fostered and renewed, and their chaos reduced to order, yet he seldom achieved what we would call to-day, in the full sense, architecture. Le Corbusier, on the other hand, thinks all the time in three dimensions. His whole objective is architectural; and if the client does not conform—or, in his own phrase, has "eyes that do not see"—he must be enlightened. The comparison between the two men is instructive, because it illustrates the two complementary functions of town planning—design and social administration. Le Corbusier is in many ways the most original "space-designer" of the century, whereas Geddes was one of the greatest students and practitioners of "civics."

Criticism of *Concerning Town Planning* is therefore bound to be criticism of the by-products rather than of the main achievement of the book. That, expressed

in some sixty sketches, is really incomparable. The economy of line and strength of expression in each drawing conveys the feeling that it was dashed off at a speed which only a highly-trained mind and eye could possibly achieve. The ideas which the drawings illustrate are not, for the most part, new to the range of principles which Le Corbusier has been stating and re-stating over the past twenty-five years; but they are expanded into the planning field, and given a freshness of presentation which produces nothing less than an impact on the reader.

The three patterns of settlement which he discusses are the Units of Agricultural Production, the Linear Industrial Town, and the Radio-concentric Social City. Within these patterns consistent planning principles are brought to bear. Vehicles are to be wholly separated from pedestrian circulation, which is permitted over the greater part of the natural ground level of the town. Commercial offices, and those of government, are to be contained in one or more skyscrapers standing in clear isolation, surrounded by green spaces and the means of rapid circulation and access. The vertical garden-city is likely to take the place of urban tenements, and possibly also of the horizontal garden-city. The mistress of the house is to be liberated from domestic ties by the organization of hotel services for food and domestic work. The house must leave the street, and internal courts be abandoned. Mass production will raise standards, and the architect's task is to apply the whole resources of modern technique to the solution of a hundred

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would certainly, however, not be carved by him; obviously his workmen would do that job. We know the name of one of these workmen, by the way—thanks, as so often, to J. T. Smith. In *Nollekens* I, p. 151 (I quote the 1920 edition) will be found the following remark of Nollekens: "Bartholomew Cheney modelled and carved the figures of Fame and Britannia for Captain Cornwall's monument, Sir Robert Taylor gave him four pounds fifteen shillings a week"—very generous pay. A remark more characteristic of Nollekens' knowledge of the world of art and interest in money matters was never made, even by that sculptor; unfortunately, research has failed to discover anything further of Bartholomew Cheney, who was a most competent carver and may well have worked on his own; but the episode confirms what Walpole said of Taylor's evil practice of employing workmen to carry out his work; to Nollekens and Chantrey the proceeding was, alas, a commonplace, and to it may be ascribed the increasing deadness of our sculpture, culminating in that Victorian inanity which brought its very name into disrepute before the rise of Alfred Stevens. But it is equally true that Taylor clearly gave the final touches, as Walpole says, since there is a uniformity of finish which gives an unusual attraction to his often excellent designs, the most ambitious of which, however, were never realized. Can we trace the sources of his inspiration? His busts in the round, especially are influenced by his master Cheere, but his frames of palms and foliage seem to me to derive from Daniel Marot, sculptor to William III, just as his debt to Roubiliac is clear in some of the drawings; it would be of the greatest interest to discover a copy of his sale catalogue, especially if his library were included; such a catalogue might be exceedingly instructive, and enable us to identify some at least of the monuments as yet unknown, save in the drawings, though the reproductions here given should produce results. It is still more to be hoped that the missing volume of drawings may one day be traced, in the certainty that it will add to, and not discredit, his reputation in a field hitherto disregarded.

Anecdotes of Painting V. (1837) (pp. 190-200).

This column was obviously insecure in the summer of 1930 when I visited it, and the Rector assured me there was no hope of raising funds to secure this important monument of a noble gratitude. The church of Woodford also contains monuments (unsigned) obviously by Sir Robert, the Drage Olmuis (1758), with an urn of Sir Robert's type set on an equally characteristic scrolled tablet, with an oak wreath cutting across the pyramidal background, and one to the Countess of Litchfield (1770) with flower wreaths in his father's (i.e., the City) tradition and a finely carved relief of a woman on a typical scrolled panel; probably the Godfrey influence secured him these commissions, the earlier one at least.

Virtue Notebooks (Walpole Society), III, p. 122.

Though the *Gentleman's Magazine* praises it highly, and a bust was at it.

The type was also used by Sir Robert for Lord Mayor Marsh Dickenson, probably a relative, at Dunstable.

Deare only got two guineas a week from Carter a decade later, as J. T. Smith records.

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1, above: Sir Robert Taylor's Britannia (circa 1765) at the Bank of England. Originally this was in the pediment over the principal entrance of Taylor's additions to the Bank; it is now placed low down in an inner court. 2, right: the medallion portrait of Daniel Ady on his monument, which is signed by Taylor, at Wotton-under-Edge, Gloucestershire (circa 1753).



2



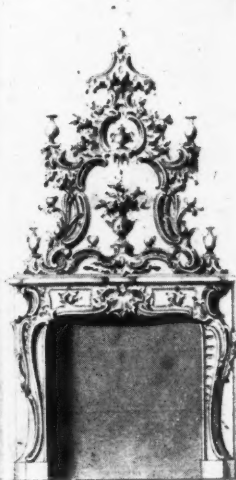
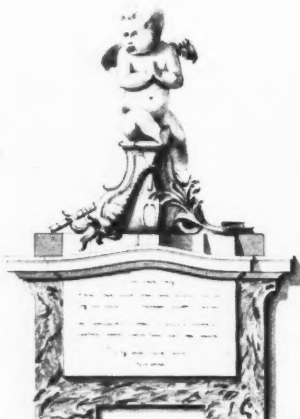
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3, above: the monument to Captain Cornwall (ob. 1743), formerly in Westminster Abbey (from a nineteenth-century engraving). This, the most ambitious of Taylor's known monuments, was taken down in 1936 and now stands, minus pyramidal back-piece and palm tree, in the Abbey cloisters. 4, right: relief of the Battle of Toulon on the Cornwall monument.



5, right: detail of the monument to Mrs. Martha Benyon (ob. 1777) at Englefield, Berks. Mrs. Esdaile attributes this monument to Sir Robert Taylor on grounds of style. It is remarkably Baroque for its date; by this time the Classical Revival, led by the elder John Bacon, was already well under way. 6-16, below: designs for monuments and mantelpieces by Sir Robert Taylor at the Taylorian Institute, Oxford. 6: an alternative design for the Cornwall monument, Westminster. 7: study for General Guest's monument in Westminster Abbey. 8: monument with a cherub of a type relating it to a group of executed works including the Townshend monument at Honington, Warwickshire. 9: study for Guest monument, Westminster. 10: study for monument with apotheosis of George II. 11: tablet of a type much used by Taylor. 12: monument showing the influence of Taylor's master, Cheere. 13: monument of the same type as the Ady (previous page) but with bust instead of medallion. 14: architectural monument with night-cap bust. 15: rococo fireplace with phoenix and dragons. 16: fireplace with a "Chinese temple" top.

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A DEVIATION BY THE BROTHERS POTTER

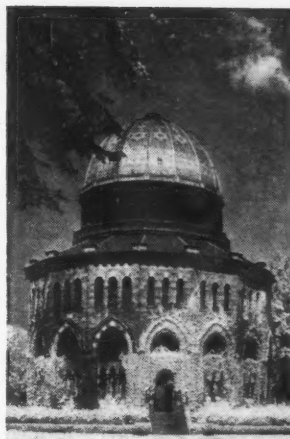
Few American colleges are without evidence of the nineteenth century's successive Gothic revivals. In the broadest terms, they were three in number: first, the early Romantic Gothic, which produced simplifications and often entirely novel architectural forms; second, the type we loosely classify as Ruskinian; and third, after 1890, the more archaeologically-correct Collegiate or Ecclesiastical Gothic. Yale University has excellent examples of the first and last, in the beautiful little Dwight Memorial Chapel (1842), originally built as a library, and in many of its colleges built since 1920. Union College, Schenectady,* has none of these, but of especial interest is a scheme in the second style which was brought to my attention in the college archives.

The general view here reproduced has not been included in earlier architectural accounts and serves to show that the Nott-Potter Memorial was only part of a larger concept, which, if completed, would have radically changed the entire plan.

Edward Tuckerman Potter and William

* For an account of the earlier architecture and the landscaping of Union see the present author's *Minerva's Union* (THE ARCHITECTURAL REVIEW, February 1947).

Appleton Potter were sons of a bishop and a bishop was their brother. As architects, it was natural that they should build churches, and that, while their father was virtual head of Union during Dr. Nott's failing years, the Memorial Hall should have been designed by Edward. This restudy of the Baptistery at Pisa with its elaborate polychromy was probably the first work of the elder brother, "an athlete of the Gothic revival," as he was called by some, until a good marriage "left him at his liberty . . . to devote himself to doing nothing in particular." Edward had studied with the famous Upjohn, but William, as far as we know, limited his training to work in Edward's Wall Street office. William's Washburn Hall, 1885, is not a fair example of his work, which included the better-known Alexander Hall, at Princeton, a truly remarkable essay in the Romanesque, and an impressive but unsuccessful competitive design for the Cathedral of Saint John the Divine in New York. Washburn Hall—a segment in the form of a cloister—should certainly have used the material of the circular building, rather than the brick and terracotta of which it is composed, but in the years which elapsed between the erection



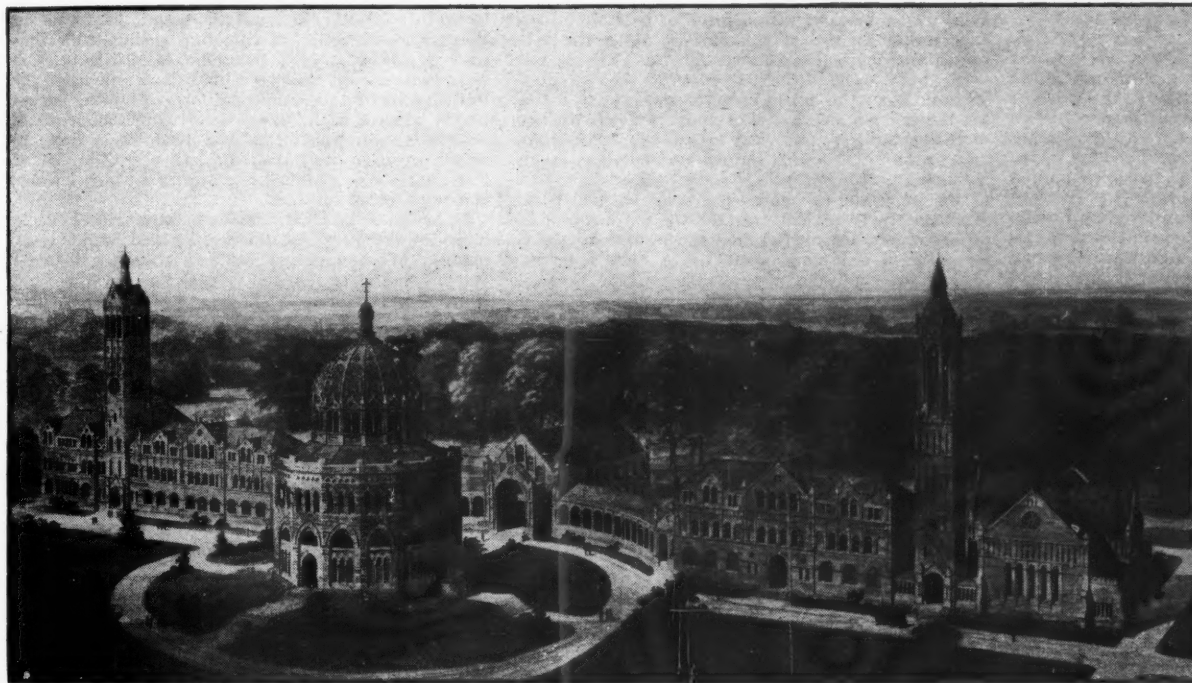
Above: the Memorial Hall at Union College, Schenectady (c. 1856), by E. T. Potter. Right: Washburn Hall (1885), by W. A. Potter. Below: perspective showing unexecuted wings.



of the two buildings, William's taste may have veered from his brother's Italian Gothic toward English models, which William Burges and Henry Vaughn were

finally to establish on American soil. Washburn does not stand comparison with the Memorial, which develops from twelfth century Lombard Romanesque into fourteenth century pointed Gothic in the superstructure. At Union, the use of such architecture is like the inclusion of an excerpt from Boris Goudonov in a programme devoted to Mozart, but, as we can see from the proposed scheme, the effect of the entire architectural ensemble would have achieved a better balance.† Even in its present isolation, the Memorial is probably safe from destruction. It is a favourite of the alumni, whose memories of its colourful associations may prove an effective barrier against those who wish to pull it down.

CHRISTOPHER TUNNARD



† Mr. Robert M. Bishop of Union College sends me the following note: "The original drawings for the Potter plan contain no date. They contain only the name of William Appleton Potter and I think we can conclude that Appleton designed Washburn Hall and the remainder of the plan by himself. The present library was designed about 1856 by Tuckerman Potter. Appleton must have been trying to harmonize his brother and Ramée in the later plan. Eliphalet Nott Potter was president from 1871 to 1884. As Washburn Hall was constructed in 1885, the plans must have been drawn up during E. N. Potter's presidency."

B O O K S

Architecture Above All

CONCERNING TOWN PLANNING: By Le Corbusier. Translated from the French *Propos D'Urbanisme* by Clive Entwistle. The Architectural Press. 10s. 6d.

"OÙ ATERRIR?" asks Le Corbusier, at the end of this devastating series of short reports on the tasks facing us as town planners. And well may the reader ask: "Where shall we land?" after being taken for such a breathless flight over the cities of the world. No one, other than Le Corbusier, could pilot the machine with such abandon or with such artistry. His pen, equally at home with text or illustration, is satirical only in order to give added point to his sincerity, and polemical only because it has something worth fighting for. Disagree as you may with his economics, his social statistics or his logic, you will be a cracked vessel indeed if you do not retain something of the spirit of elevation and clarity which a study of this book produces.

Patrick Geddes analysed the evolution of cities from the ground; Le Corbusier synthesizes them from the air. There is always something of the revelation in his discoveries, as if there had been "shewed unto him all the kingdoms of the world in a moment of time." He notes the length of the shadows, the plastic

shapes created by different heights and levels, the contrast of nature with geometry, the pattern made by buildings and green spaces. His architectural perception is so vivid that through it he senses the principles of biology, of botany and of mechanical science. What his eye has revealed to him is truth. And so he triumphantly creates his complete pictures, in which outward form and social content have that vitality which only appears at a very high level of creative activity.

Now Geddes was a botanist, and more of a biologist and social scientist than Le Corbusier would ever want to be; and although he understood better than most men how towns should be taught to grow, their true traditions fostered and renewed, and their chaos reduced to order, yet he seldom achieved what we would call to-day, in the full sense, architecture. Le Corbusier, on the other hand, thinks all the time in three dimensions. His whole objective is architectural; and if the client does not conform—or, in his own phrase, has "eyes that do not see"—he must be enlightened. The comparison between the two men is instructive, because it illustrates the two complementary functions of town planning—design and social administration. Le Corbusier is in many ways the most original "space-designer" of the century, whereas Geddes was one of the greatest students and practitioners of "civics."

Criticism of *Concerning Town Planning* is therefore bound to be criticism of the by-products rather than of the main achievement of the book. That, expressed

in some sixty sketches, is really incomparable. The economy of line and strength of expression in each drawing conveys the feeling that it was dashed off at a speed which only a highly-trained mind and eye could possibly achieve. The ideas which the drawings illustrate are not, for the most part, new to the range of principles which Le Corbusier has been stating and re-stating over the past twenty-five years; but they are expanded into the planning field, and given a freshness of presentation which produces nothing less than an impact on the reader.

The three patterns of settlement which he discusses are the Units of Agricultural Production, the Linear Industrial Town, and the Radio-concentric Social City. Within these patterns consistent planning principles are brought to bear. Vehicles are to be wholly separated from pedestrian circulation, which is permitted over the greater part of the natural ground level of the town. Commercial offices, and those of government, are to be contained in one or more skyscrapers standing in clear isolation, surrounded by green spaces and the means of rapid circulation and access. The vertical garden-city is likely to take the place of urban tenements, and possibly also of the horizontal garden-city. The mistress of the house is to be liberated from domestic ties by the organization of hotel services for food and domestic work. The house must leave the street, and internal courts be abandoned. Mass production will raise standards, and the architect's task is to apply the whole resources of modern technique to the solution of a hundred

problems which are never twice the same, and from which monotony and dull uniformity are therefore bound to be excluded.

Some of the steps towards the realization of these principles are also familiar; and some are new. The outlying districts of Buenos Aires, for example, are to be brought within the proposed city boundary "by means of the gradual cessation on the part of the authorities, of public services beyond it." Factories are to be moved out of Paris to new industrial towns elsewhere. New main channels of communication are to be created, in scale with the requirements of modern traffic, "by a bold gesture. By a command. As the creation of the streets of Paris was commanded by Louis XV and Napoleon." Provisional accommodation is to be provided for refugees and the homeless "in space sufficiently restricted as to provoke them to move at the first opportunity."

These Draconian measures, scandalizing though they are to the administrator, are not of the first importance to the architect; who is interested chiefly in the ends, rather than the means, of town planning. And in Le Corbusier's writings they are subordinated to the fundamental aesthetic principles, just as foreground detail is kept by an able painter from distracting attention from the main theme of a composition. It is at least a welcome change from the run of official decisions based on nothing more permanent than expediency. And every now and then the vigour of a reply, or the sharpness of an ironical allusion, simply blows doubt and anxiety out of existence. What part of the task of reconstruction would you reserve for private enterprise? he was asked (or perhaps asked himself). Do you advocate the principle of a directive plan and an imposed architecture or that of a system which admits to some extent the liberty of communities and individuals on condition that they submit to a collective discipline and accord with some general architectural standard? Le Corbusier quotes, as an example, a glass skyscraper for an "immense tribe of clerical workers," with good light, good views and open space, a car port roofing in the garages, pedestrian entrances from the open ground floor, air conditioning, and sun-breakers. Then he goes on: "... and the part to be played by private enterprise? As much as you like; but within this specific framework. 'In accordance with some general architectural standard'? By all means; if the standard is of an acceptable quality!"

The great value of this book at the present time lies in its moral courage, and its artistic integrity. We are not so much in danger from a temporary shortage of building materials and capital, as from the now familiar attitude of mind which makes a virtue of the second-rate, the temporary, the improvised, and the *ad hoc* control. Such an attitude of mind cannot survive the most casual acquaintance with this book of Le Corbusier's. For him the temporary house is an emergency shelter pure and simple, not to be confused in any way with the vertical garden-city which must sooner or later arise. For him, architecture is the complete co-ordination of our resources, or it is nothing.

There is, perhaps, one mistake that may result from too wholehearted an acceptance of this point of view; the mistake of omitting to recognize the speed of social and economic changes in the modern world. The objectives so brilliantly described by Le Corbusier will take time to be accepted by society as a whole, and still longer to be realized in terms of city reconstruction and new building. By that time the pattern of daily life may be as different from what it is to-day as post-war society is from pre-war. And it may be that some of the structural and spatial principles laid down in this book will continue to be valid, and that others will not. The finite town of to-morrow may be the dying town of the day after.

Clive Entwistle has preserved in his translation the genuine flavour of the original writing. The drawings, of course, speak for themselves. A few textual obscurities remain, and an editorial mistake or two; but they are unimportant as compared with the main achievement of putting untranslatable French colloquialisms into another medium. For those who are despondent over the state of architecture, or cynical about the prospects before town planning, this tonic dose of astringent ideas on the function of towns has appeared at the right psychological moment.

WILLIAM HOLFORD

The Wisdom of Geddes

PATRICK GEDDES IN INDIA. Edited by Jaqueline Tyrwhitt. Lund Humphries. 10s.

THE indefatigable secretary of the Association for Planning and Regional Reconstruction, Miss Jaqueline Tyrwhitt, has made a notable contribution to planning literature in her latest production *Patrick Geddes in India*. Put in its historical perspective by a readable introduction by Lewis Mumford,

prefaced by H. V. Lanchester, illustrated by the eloquent photography of Anthony Denney and enlivened by a personal impression from Philip Boardman's *Biography*, this selection from Geddes' reports on eighteen Indian cities is likely to become a planning classic.

Geddes is writing about India between 1915 and 1919 and his remarks are addressed to durbars and maharajahs. But they have that universal quality common to the sayings of great men which lends them a more than local significance. So far from being confined to conditions obtaining in a far-off oriental state, Geddes' words are equally applicable to us in our world to-day. The local colour of the Indian scene illumines but does not obscure the essential wisdom of his observations and gives them at times an almost Erewhonian appeal.

Take, for example, Geddes' doctrine of Conservative Surgery quoted from the Reports on the Towns in Madras Presidency in 1915.

"In this town [Madura], as usual, it is proposed to drive a new gridiron of forty feet streets through a congested and insanitary area. Again, as usual, this dreary and conventional plan is quite unsparing to the old homes and to the neighbourhood life of the area. . . .

"The method of Conservative Surgery, on the other hand, brings out different and encouraging results; first it shows that the new streets prove not to be really required since, by simply enlarging the existing lanes, ample communications already exist; secondly, that with the addition of some vacant lots and the removal of a few of the most dilapidated and insanitary houses, these lanes can be greatly improved and every house brought within reach of fresh air as well as material sanitation—a point on which the more pretentious method constantly fails, as is evident on every plan. The estimated cost of the engineer's gridiron is, in this town, some 30,000 rupees, merely for the portion selected as a start, whereas by Conservative Surgery, the total expense for this typical area (including necessary outlays on roads and drains) is officially estimated at only 5,000 rupees—one-sixth of the preceding amount. The same method could, of course, be continued over the whole town and the 30,000 rupees, originally voted as the first instalment for gridiron clearance, would go a very long way towards accomplishing a reasonable plan for the whole area.

"The policy of sweeping clearances should be recognised for what I believe it is; one of the most disastrous and pernicious blunders in the chequered history of sanitation."

These words, written more than a generation ago, might well be read by some of the "carte-blanche engineers" of to-day. But so should the other passages on sociology, tree planting, planning for health, and the many other subjects which Geddes touches on in these reports. How wise, how right the great man was!

W. E. TATTON BROWN

The Local

THE RENAISSANCE OF THE ENGLISH PUBLIC HOUSE. By Basil Oliver. Faber & Faber. 25s.

THE motor-car and the cinema arrived at about the same time: both have had a profound influence on the pub. Whether one is justified in calling it a renaissance I am not quite convinced; a revolution, certainly. Many skillfully designed little buildings are shown in this book, among which the author's are some of the best. His ideas seem to me sound and he has a proper regard for old buildings. Very wisely he does not show the best of old pubs, or even gin palaces: I suspect that he tells only his most intimate friends about these, lest they too suffer a painful re-birth, caused by too great an increase of popularity. I must admit that I behave in this curmudgeonly way over pubs and rare wild flowers. Even so a real find in a London mews where I have spent many happy hours has been ravished this year, and a pub within a stone's-throw of Regent Street, whose scrubbed bar-counter was so exquisitely white and silky that I used to go in for the sheer pleasure of sensing it with my finger-tips—even forgetting to order draught Bass—has gone over to black glass and chromium. Yes, black glass and chromium, Hell Gates' own mixture!

I'm not sure that we have enough reverence to-day to build a fine church, or a real pub. Perhaps the pub is too individual a thing and, as Mr. Oliver says, it must be small and it depends so much on the character of the landlord. The system of surrendering licences and concentrating several little houses into "palatial pubs"—a contradiction in terms—has helped, we are told, to reduce drunkenness. Many amenities have been added, often for the benefit of women. No doubt the hygienic cellar is one of them. Any man would expect synthetic beer from such laboratories, and sigh for a glorious vaulted cob-webbed cellar, with a

little stream running through it, such as exists at the George at Glastonbury. I believe Mr. Oliver is right; modern cellars are often too dry to maintain a really equable temperature for beer or wine. It used to be said, "a streaming cellar for port."

I find the development of the pub by its plan as shown in this book so much more convincing than by its elevation. While the plan was on the drawing-board, architect and brewer spoke a common language. The brewer knew what he must have in lavatories, bar space, jug and bottle department and so on. The architect was anxious to plan so as to include all requirements economically. When the plan was settled there was an awkward pause. "What style shall we build this one in?" said the brewer. "We've got a Scottish Baronial, several neo-Georgian and more than a dozen Tudor; our Modernist hasn't caught on. What can we do? What about a Modern Antique?" It is significant that so many pubs, after rebuilding, lose their name and local identity and become merged in a large and impersonal organization. "The Woodman," lettered by the local signwriter, becomes "Reffell's Gold Medal Ale" in impeccable lettering. Is it possible, one wonders, to retain the flavour of John Willett's bar at The Maypole or Tony Weller's at the Markis Gran, Dorken, under chain-store principles when the "locals" are often ousted by char-a-banc loads of "foreigners"? Yet there is no doubt at all that many brewers have taken a very live interest in their houses and have made a valiant effort to deal with a rapidly changing situation. I would have liked to see an illustration of one of the Flower's pubs, so well handled by F. R. S. Yorke just before the war. The Drum Inn at Cockington by Sir Edwin Lutyens has not that haunting informality, that "trace element" of vulgarity which the meeting-place of all classes seems to need to keep it lusty. One feels that an old builder would have modelled his thatched roof into a sculptured form of flowing curves, like a whale's back, using unwrought ash or withy poles. Remote control in the form of a drawing-board, even so very distinguished a drawing-board, gives one a roof of four-by-two rafters which looks as if it were meant for tiles.

Home-made bread, jam, honey, butter, local cheese, home-brewed beer, local cider, pickled walnuts and onions. What a simple walker's paradise it seems, yet how infinitely remote! What has the brave new world to offer us in place of these lost delights? Pubs exist to serve customers; surely the modern blandishments of packaging and display, which sometimes make the container seem more precious than the goods, should not be applied to them?

Hey, ho! Will someone take me to a pub?

GORDON RUSSELL

SHORTER NOTICE

GROSSBETRIEB UND KLEINBETRIEB. By Jürgen Halle. Schaper, Hanover, 1946.

This is a detailed and concise proposal for food production and land settlement policy in Germany, based on maintenance of soil fertility and highest return per acre of cultivated land.

The author is a student of the school of agricultural planners whose last representative was Prof. Aereboe, an agricultural economist who died during the war. He builds before the reader's eyes a very clear system of farming economy. Starting with the need for the maintenance of soil fertility as his premise and proceeding to define the number of livestock required in order to maintain that fertility, he goes on to elaborate proposals for the most effective use of the accumulated fertility and finds that such crops as potatoes and sugar beet yield the highest return from each acre of land put under cultivation. He balances the needs of the livestock against the requirements of these cash crops. Traction power, in terms of horses, oxen, cows even, and mechanized equipment, labour, and the even distribution of labour are all considered, and the variety of soil conditions and climatic factors are all expressed by some comparative constants. The result is a very detailed description of a number of set-ups, which emulate the aptness of the historically developed farming methods now still in use on most farms. Since conclusions can be drawn from such calculations about the smallest farms economically possible, and about the best size for a farm under a given set of circumstances, the book gives useful hints to those in charge of formulating a land settlement policy.

Other Books Received

OIL HEATING HANDBOOK. By H. A. Kunitz. Constable & Co. 21s.
THE TECHNIQUE OF STAGE LIGHTING. By Gillespie Williams. Pitman & Sons. 21s.
STYLE IN SCULPTURE. Edited by Leigh Ashton. Oxford University Press. 4s. 6d.
VISION IN MOTION. By L. Moholy-Nagy. Wittenborn, New York.
FIFTY MODERN CHURCHES. The Incorporated Church Building Society. 7s. 6d.
OUR TREES AND WOODLANDS. By R. Gurney. The Medical Gallery. 8s. 6d.
BRITISH SCULPTURE, 1944-1946. By Eric Newton. John Tiranti. 6s.
THE DIOCESE OF LEICESTER. By various authors. Edgar Backus. 2s. 6d.
X-RAY THE CITY. By Ernest Fooks. Published for the Ministry of Post-War Reconstruction. Canberra. The Ruskin Press.
HOW TO DRAW CHURCHES AND CATHEDRALS. By J. Frederick Adams. The Studio. 3s.
THE THINGS WHICH ARE SEEN. By Trystan Edwards. John Tiranti. 12s. 6d.

ANTHOLOGY

Employing Mr. Repton

"I wish you could see Compton," said he; "it is the most complete thing! I never saw a place so altered in my life. I told Smith I did not know where I was. The approach, *now*, is one of the finest things in the country: you see the house in the most surprising manner. I declare, when I got back to Sotherton yesterday, it looked like a prison—quite a dismal old prison."

"Oh, for shame!" cried Mrs. Norris. "A prison indeed? Sotherton Court is the noblest old place in the world."

"It wants improvement, ma'am, beyond anything. I never saw a place that wanted so much improvement in my life; and it is so forlorn that I do not know what can be done with it."

"No wonder that Mr. Rushworth should think so at present," said Mrs. Grant to Mrs. Norris, with a smile; "but depend upon it, Sotherton will have *every* improvement in time which his heart can desire."

"I must try to do something with it," said Mr. Rushworth, "but I do not know what. I hope I shall have some good friend to help me."

"Your best friend upon such an occasion," said Miss Bertram calmly, "would be Mr. Repton, I imagine."

"That is what I was thinking of. As he has done so well by Smith, I think I had better have him at once. His terms are five guineas a day."

"Well, and if they were *ten*," cried Mrs. Norris, "I am sure *you* need not regard it. The expense need not be any impediment. If I were you, I should not think of the expense. I would have everything done in the best style . . ."

After a short interruption Mr. Rushworth began again. "Smith's place is the admiration of all the country; and it was a mere nothing before Repton took it in hand. I think I shall have Repton."

"Mr. Rushworth," said Lady Bertram, "if I were you, I would have a very pretty shrubbery. One likes to get out into a shrubbery in fine weather."

Mr. Rushworth was eager to assure her ladyship of his acquiescence, and tried to make out something complimentary; but, between his submission to *her* taste, and his having always intended the same himself, with the superadded objects of professing attention to the comfort of ladies in general, and of insinuating that there was one only whom he was anxious to please, he grew puzzled, and Edmund was glad to put an end to his speech by a proposal of wine. Mr. Rushworth, however, though not usually a great talker, had still more to say on the subject next his heart. "Smith has not much above a hundred acres altogether in his grounds, which is little enough, and makes it more surprising that the place can have been so improved. Now, at Sotherton we have a good seven hundred, without reckoning the water meadows; so that I think, if so much could be done at Compton, we need not despair. There have been two or three fine old trees cut down, that grew too near the house, and it opens the prospect amazingly, which makes me think that Repton, or anybody of that sort, would certainly have the avenue at Sotherton down: the avenue that leads from the west front to the top of the hill, you know," turning to Miss Bertram particularly as he spoke. But Miss Bertram thought it most becoming to reply—

"The avenue! Oh! I do not recollect it. I really know very little of Sotherton."

Fanny, who was sitting on the other side of Edmund, exactly opposite Miss Crawford, and who had been attentively listening, now looked at him, and said in a low voice—

"Cut down an avenue! What a pity! Does it not make you think of Cowper? 'Ye fallen avenues, once more I mourn your fate unmerited'."

He smiled as he answered, "I am afraid the avenue stands a bad chance, Fanny."

"I should like to see Sotherton before it is cut down, to see the place as it is now, in its old state; but I do not suppose I shall."

"Have you never been there? No, you never can; and, unluckily, it is out of distance for a ride. I wish we could contrive it."

"Oh! it does not signify. Whenever I do see it, you will tell me how it has been altered."

"I collect," said Miss Crawford, "that Sotherton is an old place, and a place of some grandeur. In any particular style of building?"

"The house was built in Elizabeth's time, and is a large, regular, brick building; heavy, but respectable-looking, and has many good rooms. It is ill placed. It stands in one of the lowest spots of the park; in that respect, unfavourable for improvement. But the woods are fine, and there is a stream, which, I dare say, might be made a good deal of. Mr. Rushworth is quite right, I think, in meaning to give it a modern dress, and I have no doubt that it will be all done extremely well."

Miss Crawford listened with submission, and said to herself, "He is a well-bred man; he makes the best of it."

"I do not wish to influence Mr. Rushworth," he continued; "but, had I a place to new-fashion, I should not put myself into the hands of an improver. I would rather have an inferior degree of beauty, of my own choice, and acquired progressively. I would rather abide by my own blunders than by his."

"You would know what you were about, of course; but that would not suit *me*. I have no eye or ingenuity for such matters, but as they are before me; and had I a place of my own in the country, I should be most thankful to any Mr. Repton who would undertake it, and give me as much beauty as he could for my money; and I should never look at it till it was completed."

JANE AUSTEN (*Mansfield Park*, 1814).

MARGINALIA

Russian Exhibition at R.I.B.A.

The Society for Cultural Relations with the U.S.S.R. has brought an Exhibition of Soviet Architecture to this country. It will be shown at the R.I.B.A. from March 3 to 20. The exhibition is in two sections; the first deals with Moscow from the twelfth century until the present day, the second with the architecture, past and present, of the Soviet Republics.

Institute of Contemporary Arts

Britain's equivalent of New York's Museum of Modern Art, the proposals for which were announced some months ago and which is to be called the Institute of Contemporary Arts, has not yet come into being. But some preliminary activities are planned in order to raise funds and to interest potential members. Among these is an exhibition of painting and sculpture which promises to set an exceptionally high standard. It opens on February 9 at the Academy Hall (beneath the Academy Cinema, in Oxford Street) and is entitled "Forty Years of Modern Art." The exhibition has been compiled from private collections in England, and some of the leading collectors of modern painting and sculpture are lending important works. During the exhibition the Institute will sponsor several other enterprises which will introduce some of the other arts into the programme. These will include concerts, poetry readings and possibly film shows.

James II for Trafalgar Square

A temporary site for the statue of James II by Grinling Gibbons, which formerly stood in St. James's Park at the back of the Admiralty, has been fixed upon.

The Minister of Works has announced that it is to be erected on the National Gallery site. Mr. Key said he felt that, as the statue of James II was generally acknowledged to be one of the best of the London statues, it should be placed in a more central position than Chelsea Hospital (which had been suggested as the proper place for it). The matter would be reconsidered when the new Government offices in Whitehall were completed and the adjoining gardens laid out. When a more suitable site was found or became available, he would consult the Royal Fine Art Commission again.

Three Design Weeks

The Council of Industrial Design, in co-operation with the Federation of British Industries, the Association of Chambers of Commerce and with the support of the Civic Authorities, has now completed the preliminary plans for the three Design Weeks to be held in 1948 which form part of a series that will be held in the leading industrial centres of the country. These will be held in Cardiff from April 12 to 17, in Manchester from June 21 to 26 and in Birmingham from October 11 to 16. It is hoped to hold Design Weeks in Bradford and other cities in 1949.

The programmes for 1948 are based upon the experience gained from the Design Week held in Newcastle-upon-Tyne last July, and will include functions arranged for the general public, the distributive trades and for industry. The focal point will be an exhibition which is being designed by James Gardner, who was the Chief Designer of the "Britain Can Make It" Exhibition.

The programme for each of the Design Weeks will vary according to the character of the industrial region in which it is being held and the plan put forward by the Organising Committee set up in each city. These Committees will consist of representatives of the civic and educational authorities, industrial and commercial interests and voluntary organisations, in addition to the sponsors.

A New Contemporary

The first issue of a new architectural magazine, to which THE ARCHITECTURAL REVIEW is glad to give a salute of welcome, is to appear in March.

Architectural Prospect is described as "a quarterly magazine designed to bring about a greater awareness of the importance of architecture as the vital influence that it is in all our lives, and the ultimate spiritual realities which are at the root of all our most urgent practical difficulties."

Each issue will be devoted to an analysis of one specific subject connected with architecture in its widest context. Subjects

to be examined in the first few issues will include the arts, education and housing. The subscription rate is 14s. per annum, or 3s. 6d. for single copies. Orders may be placed with The Editor, *Architectural Prospect*, 12, Bedford Square, London, W.C.1.

Acknowledgments

Acknowledgments for photographs in this issue are due as follows: *Frontispiece*, page 38, C. G. Rosenberg; *Railway Post Office at Stockholm*, pages 43 to 45, C. E. Rosenberg; *Stockholm Incinerator Plant*, pages 45 and 46, C. G. Rosenberg; *Cemeteries of New Orleans*, pages 47 to 52, C. J. Laughlin; *Humphry Repton*, page 53, John Piper; *House at Brentwood, California*, pages 60 to 62, Julius Shulman; *Sir Robert Taylor as Sculptor*, page 65, no. 1, Humphrey & Vera Joel, no. 4, Bedford Lemere & Co., page 66, no. 5, Helmut Gernsheim; *A Deviation by the Brothers Potter*, page 67, Union College Announcements Office.

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.

Février 1948

Page 39: *Le modulator de Le Corbusier et l'idée générale de la juste mesure par Matila Ghyka*. Le "modulator" est une échelle linéaire, sous forme d'un mètre à ruban, imaginé par Le Corbusier pour emploi dans l'architecture urbaine, dans l'aménagement des villes et dans l'architecture des ateliers. Les graduations de l'échelle sont basées sur la juste mesure, de façon qu'elles

soient en rapport entre elles visuellement, ainsi que sont les caractères de musique acoustiquement. Dans cet article se trouve un court exposé de l'idée générale de la juste mesure, avec des diagrammes explicatifs montrant son principe et sa manière d'agir.

Page 43: *Bureau de Poste du Chemin de Fer à Stockholm* (Architecte, Lars-Erik Lallerstädt). Description illustrée.

Page 45: *Incinérateur de la Ville de Stockholm* (Architecte, Holger Blom). Description illustrée.

Page 47: *Les Cimetières de la Ville de New Orleans* par C. J. Laughlin. Dans les cimetières de New Orleans E.U., il fallait avoir recours à l'enterrement à jour à cause du terrain marécageux. Bien qu'il n'y eut pas de carrières dans le voisinage et que l'importation de pierres fut très coûteuse, presque tout l'ouvrage en pierre de premier ordre à New Orleans se trouve dans les cimetières. La plupart des statues et de pierres tombales ne portent pas de signature; le meilleur ouvrage date de c. 1840 à c. 1875. En outre on a employé du fer forgé et du fer de fonte. Il est possible qu'un petit nombre des monuments aient été importés de l'Espagne et de la France au début, plus tard les fonderies de Philadelphie et de New Orleans ont fourni des monuments en fer, mais le caractère actuel des dessins dépend jusqu'à un certain degré du goût et de l'idée des patrons.

Page 53: *Humphry Repton: un Florilège* par Nikolaus Pevsner. Repton (1752-1818) est un des derniers des architectes de la grande tradition anglaise de jardins paysagers du 18^{me} siècle et du commencement du 19^{me}. A la fin de 1816 il avait remodelé plus que 400 sites paysagers. Dans ses écritures il paraît être aussi radicale que ses confrères Uvedale Price et Payne Knight, mais tandis que ses messieurs étaient en vérité des révolutionnaires, lui, Repton était un

homme qui pouvait s'accommoder et qui n'oubliait jamais ni sa pratique ni ses clients. Ceux-ci étaient des amateurs riches, tandis que lui était un jardinier qui avait imaginé le titre "jardinier paysager" pour lui-même et pour établir son rang. Dans son développement, il est singulier que Repton changeait le jardinage à un service d'ameublement, tandis que les peintres embrassaient la nature. Le jardin de la bourgeoisie perd sa largeur romantique et devient un appanage fantastique de la maison.

Page 60: *Maison à Brentwood, Californie* (Architecte, R. J. Neutra).

Page 63: *Sir Robert Taylor, sculpteur par Katharine A. Esdaile*. Sir Robert Taylor est mieux connu comme architecte, qui abandonna la sculpture au commencement de sa carrière. Dans cet article Madame Esdaile donne une liste de dix monuments tombales portant sa signature. En outre elle annonce la découverte, dans sa grande création, le Taylorian Institute à Oxford, d'une note dans le catalogue se rapportant à deux grandes volumes contenant ses dessins monumentaux. Malheureusement on n'a retrouvé qu'un volume jusqu'ici, laquelle contient presque 50 dessins, dont quelques-uns sont inscrits. Ainsi on peut aggrandir la liste de ses monuments incontestables jusqu'à 19, auxquels on peut ajouter plusieurs attributions. Sir Robert Taylor était influencé par son maître Henry Cheere, par Daniel Marot, et par Louis-François Roubiliac.

Page 67: *Une Réversion par les Frères Potter par Christopher Tunnard*. Presque tous les collèges américains possèdent des monuments accusant les traits gothiques du 19^{me} siècle. Le Nott-Potter Memorial dans le Union College, Schenectady, étude après le Baptistère de Pisa, par le frère aîné Edward Tuckerman, n'était qu'une partie d'une idée plus grande, et s'il avait été achevée, aurait radicalement

changé le projet du Collège (dont l'architecture et les jardins paysagers furent décrits par le même auteur dans LE ARCHITECTURAL REVIEW, de février 1947).

Februar 1948

Seite 39: *Le Corbusier's Modulor und der Goldene Schnitt von Matila Ghyka*. Der Modulor ist ein Baumass von Le Corbusier für Architekten Städtebauer und industrielle Zeichner erdosen. Der Goldene Schnitt bildet die Basis der Massbezeichnungen, sie sind in gleichem Masse für das Auge mit einander verbunden wie eine musikalische Tonfolge eine Einheit für das Ohr bildet. Ein Diagramm veranschaulicht das Prinzip und den Arbeitsvorgang des Modulor.

Seite 43: *Eisenbahn-Postgebäude in Stockholm*, Architekt Lars-Erik Lallerstädt. Beschrieben und illustriert.

Seite 45: *Krematorium in Stockholm*, Architekt Holger Blom. Beschrieben und illustriert.

Seite 47: *Die Friedhöfe von New Orleans* von C. J. Laughlin. Infolge des sumpfigen Bodens von New Orleans, U.S.A., mussten Gräber nicht unter sondern über dem Erdboden angelegt werden. Obgleich es keine Steinbrüche in der Nähe gab und der Import von Steinen teuer war, befinden sich fast alle guten Steindenkmäler in New Orleans auf Friedhöfen. Die meisten Statuen und Grabsteine tragen keinen Künstlernamen; die Blütezeit der Plastik in New Orleans war zwischen 1840 und 1875. Ausser Stein wurde auch Schmiede- und Gusseisen als Material verwendet. Zu Beginn mag ein geringer Bruchteil aus Spanien und Frankreich eingeführt worden sein, später haben die Giessereien in Philadelphia und New Orleans den Bedarf gedeckt. Trotzdem ist der Charakter der Entwürfe bis zu einem gewissen Grade vom Geschmack der Besteller bestimmt.

[continued on page 72]

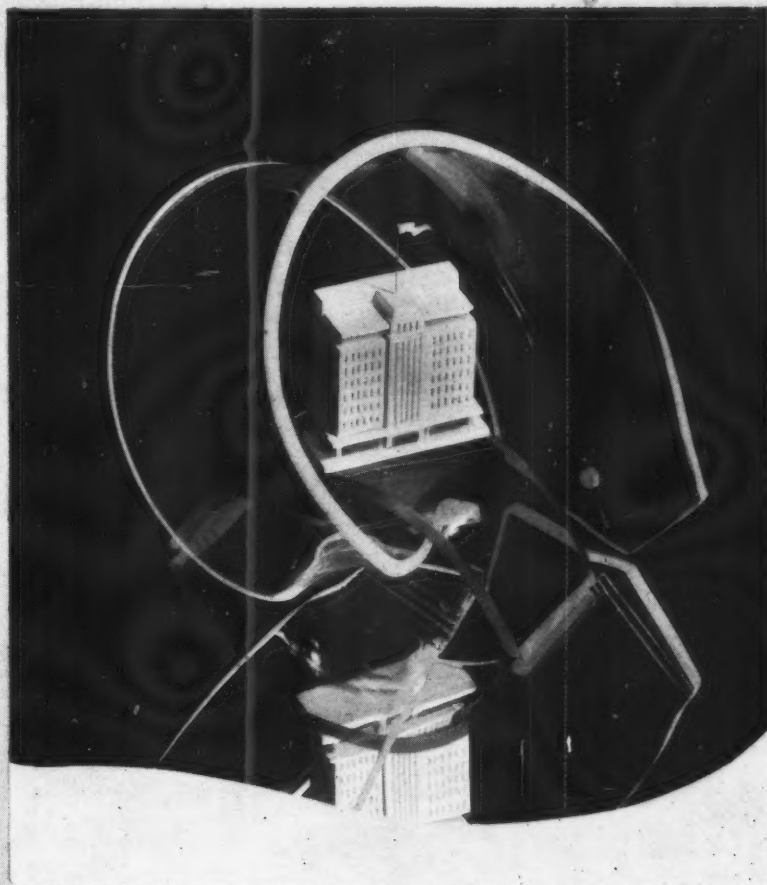


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continued from page 70]

Seite 53 : *Humphry Repton. Auszüge aus seinen Schriften* von Nikolaus Pevsner. Repton (1752-1818) steht am Ende der grossen englischen Landschaftstradition des 18. und am Anfang der Gartenanlagen des 19. Jahrhunderts. Bis 1816 hat er mehr als 400 Gartenanlagen neugestaltet. In seinen Schriften ist er ebenso radikal wie seine Zeitgenossen Uvedale Price und Payne Knight, aber während sie wohlhabende Dilettanten waren, war er ein Mann der Praxis, der auf seine Kunden Rücksicht zu nehmen hatte. Der Ausdruck Landschaftsgärtner stammt von ihm, um seine Tätigkeit zu umschreiben. Während die Landschaftsmalerei in ein innigeres Verhältnis zur Natur trat, passten sich seine Gartenanlagen immer mehr dem Hause an. Der Garten der Mittelklasse verlor seine romantischen Umfang und wurde als Fortsetzung des Hauses ausgestaltet.

Seite 60 : *Haus in Brentwood, Kalifornien*, Architekt Richard J. Neutra. Beschrieben und illustriert.

Seite 63 : *Sir Robert Taylor als Bildhauer* von Katharine A. Esdaile. Sir Robert Taylor ist in der Hauptsache als Architekt bekannt, der Plastik schon in seiner Jugend aufgegeben hat. Frau Esdaile weist in ihrem Aufsatz zehn Grabdenkmäler von ihm nach. Ausserdem verweist sie auf eine Notiz im Katalog seiner grossen Stiftung, dem Taylor Institut in Oxford, in der zwei umfangreiche Bände mit seinen Zeichnungen aufgeführt sind. Leider wurde bisher nur einer dieser Bände gefunden. Er enthält beinahe fünfzig Denkmalsentwürfe, verschiedene darunter sind voll bezeichnet. Damit ist die Zahl seiner gesicherten Denkmäler auf neunzehn gestiegen, abgesehen von verschiedenen Zuschreibungen. Sir Robert Taylor war von seinem Lehrer Henry Cheere, von Daniel Marot und von Louis François Roubiliac beeinflusst.

Seite 67 : *Das Nott-Potter Denkmal* von Christopher Tunnard. Beinahe alle amerikanischen Universitäten besitzen Denkmäler des 19. Jahrhunderts im gotischen Stil. Das Nott-Potter Denkmal im Union College in Schenectady, vom Baptisterium in Pisa stark beeinflusst, eine Arbeit von Edward Tuckerman Potter, ist der Teil eines sehr viel grösseren Planes. Wenn dieser Plan ausgeführt worden wäre, so hätte er die Gesamtanlage vollkommen umgestaltet. (Der gleiche Verfasser hat in der Februar Nummer 1947 DER ARCHITECTURAL REVIEW über das ganze Gebäude geschrieben).

Февраль, 1948 г.

Стр. 39. МАТИЛДА ГИКА. ЗОЛОТАЯ ПРОПОРЦИЯ И „МОДУЛОР“ ЛЕ КОРБЮЗЬЕ.

„Модулар“ представляет собою масштаб в форме ленты, деления которого отвечают Золотой. Пропорции, т. е., соотношению тонов музыкальной гаммы. Прибор этот был придуман Ле Корбюзье для архитекторов, планировщиков городов и художников-оформовщиков промышленных изделий. В настоящей статье дается общее понятие о Золотой Пропорции и излагается принцип и методы применения „Модулора“.

Стр. 43. ИЛЛЮСТРИРОВАННОЕ ОПИСАНИЕ ЖЕЛЕЗНО-ДОРОЖНОЙ ПОЧТОВОЙ КОНТОРЫ В СТОКГОЛЬМЕ (Архитектор: Ларс-Эрик Лаллерстадт).

Стр. 45. ИЛЛЮСТРИРОВАННОЕ ОПИСАНИЕ СТОКГОЛЬМСКОЙ МУСОРОСОЖИГАТЕЛЬНОЙ СТАНЦИИ (Архитектор: Холгер Блом).

Стр. 47. С. ДЖ. ЛОЛЛИН. КЛАДБИЩА НОВОГО ОРЛЕАНА (САМ).

В Новом Орлеане, вследствие болотистости почвы, приходится производить погребение над поверхностью земли по особо-выработан-

ному для этих условий методу. Каменоломня по соседству этого города нет, и камень приходится привозить издалека по дорогой цене. На кладбищах сосредоточена почти вся хорошая работа по камню, которую можно найти в Новом Орлеане. Большинство статуй и надгробных камней не подписано. Лучшие работы относятся приблизительно к 1840-1875 гг. Для надгробных сооружений, кроме камня, использовано еще кованое железо и чугунное литье. Возможно, что в начальный период часть изделий из этого материала ввозилось из Испании и Франции; в более поздние времена их стали производить в литейных мастерских Филадельфии и в кузницах Нового Орлеана. Во всяком случае, характер надгробных сооружений сильно зависел от вкусов и причуд заказчиков.

Стр. 53. НИКОЛАЙ ПЕВЗNER. ХАМФРИ РЕПТОН (Антология).

Рептон (1752-1818) стоит у окончания великой эпохи английского ландшафта XVIII-го века и у начала английского художественного садоводства XIX-го века. К 1816-му году он уже успел переустроить свыше четырехсот участков. Если судить только по его писаниям, то его можно считать столь же радикальным, сколь были его современники Юдейл Прайе и Пайн Найт. Однако между ним и этими последними была значительная разница: Прайе и Найт были революционерами, в то время как Рептон был человеком компромисса, никогда не забывавшим своей практики и своих клиентов. Они были богатыми любителями, он же был профессиональным садоводом, придумавшим звание художественного садовода („ландшафтного садовода“) для того, чтобы установить свой статус. В процессе развития его деятельности любопытно то, что в тот самый период, когда живопись принимала так близко к сердцу природу, он обратил садоводство как бы в отдел мебелировки. У среднего класса сад теряет свою романти-

ческую широту и становится причудливым придатком к дому.

Стр. 60. ИЛЛЮСТРИРОВАННОЕ ОПИСАНИЕ ДОМА В БРЕНТВУД-Е, КАЛИФОРНИИ (Архитектор: Ричард Дж. Нютра).

Стр. 63. КАТЭРИН А. ЭСДЭЙЛ. СЭР РОБЕРТ ТЭЙЛОР КАК СКУЛЬПТОР.

Сэр Роберт Тэйлор больше всего известен как архитектор, хотя и занимавшийся когда-то скульптурой, но оставивший ее на самой ранней стадии своей работы. Автор приводит, однако, список десяти памятников с его подписью и отмечает тот факт, что в нем же основанном знаменитом Тэйлоровском Институте в Оксфорде имеется запись в каталоге, относящаяся к двум большим томам его рисунков. К сожалению, пока что удалось найти только один том, содержащий свыше 50-и проектов памятников, на некоторых из которых имеются надписи. На основании этого материала удалось выяснить, что по проектам Сэра Роберта было исполнено не менее 19-и памятников, к которым можно было бы прибавить еще несколько, которые ему приписываются. На работу Сэра Роберта имели влияние его учителя Генри Чипр, Даниэль Маро и Луи Франсуа Рубильяк.

Стр. 67. ХРИСТОФОР ТУННАР. ОТБЛЮНЕНИЕ БРАТЬЕВ ПОТТЕР.

Почти во всех американских колледжах имеются памятники готического возрождения XIX-го века. Если бы памятник Нотт-Поттер'а в Юнион Колледж'е в Скенектади, САШ, построенный по образцу крестильного придела в Пизе, по проекту старшего из братьев, Эдвард Такерман у Поттер'а, замечательный по широте замысла, был закончен, то он радикально изменил бы весь план этого колледжа. Более ранняя архитектура колледжа и окружающий его ландшафт были описаны в статье того же автора в выпуске за февраль 1947 г.

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