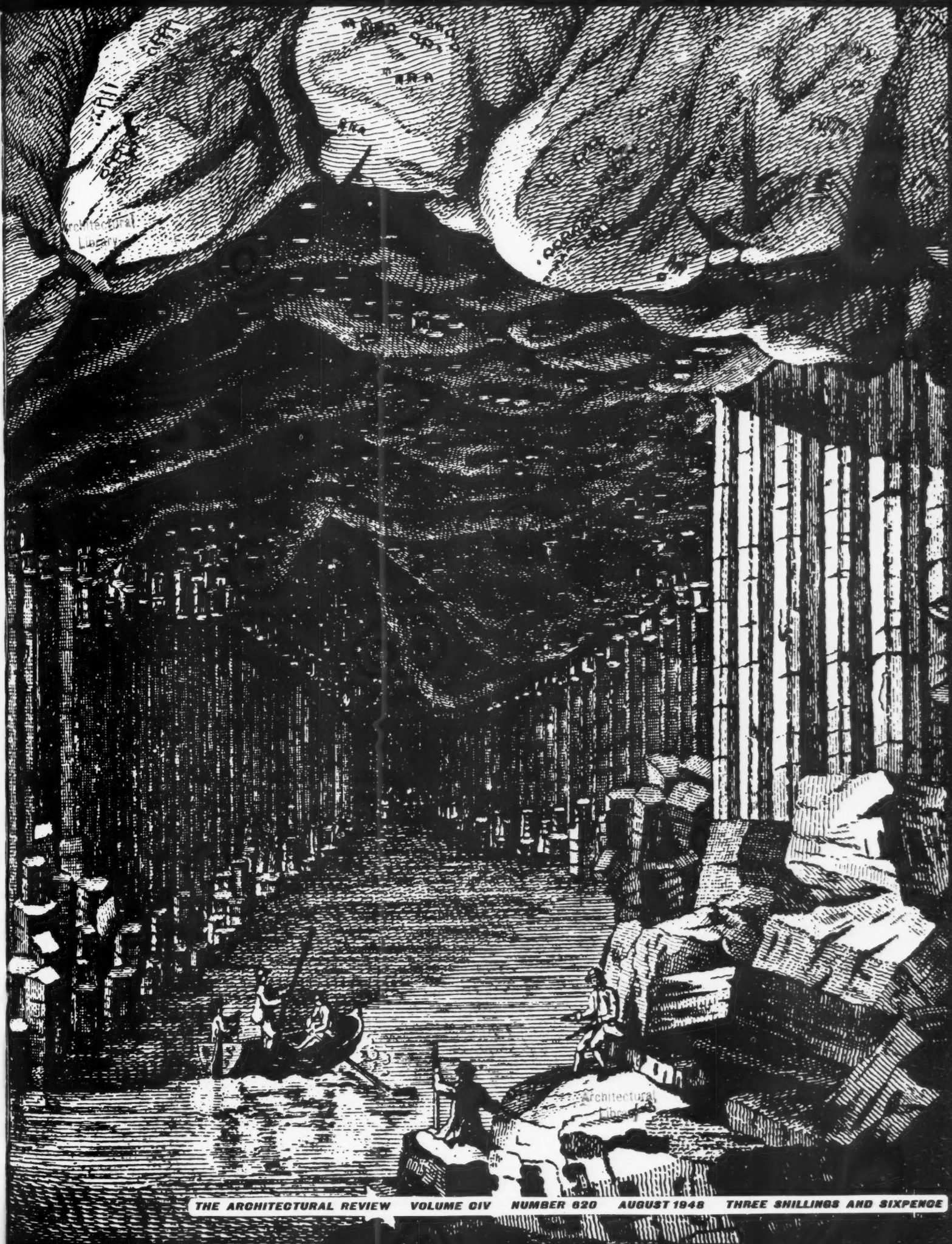




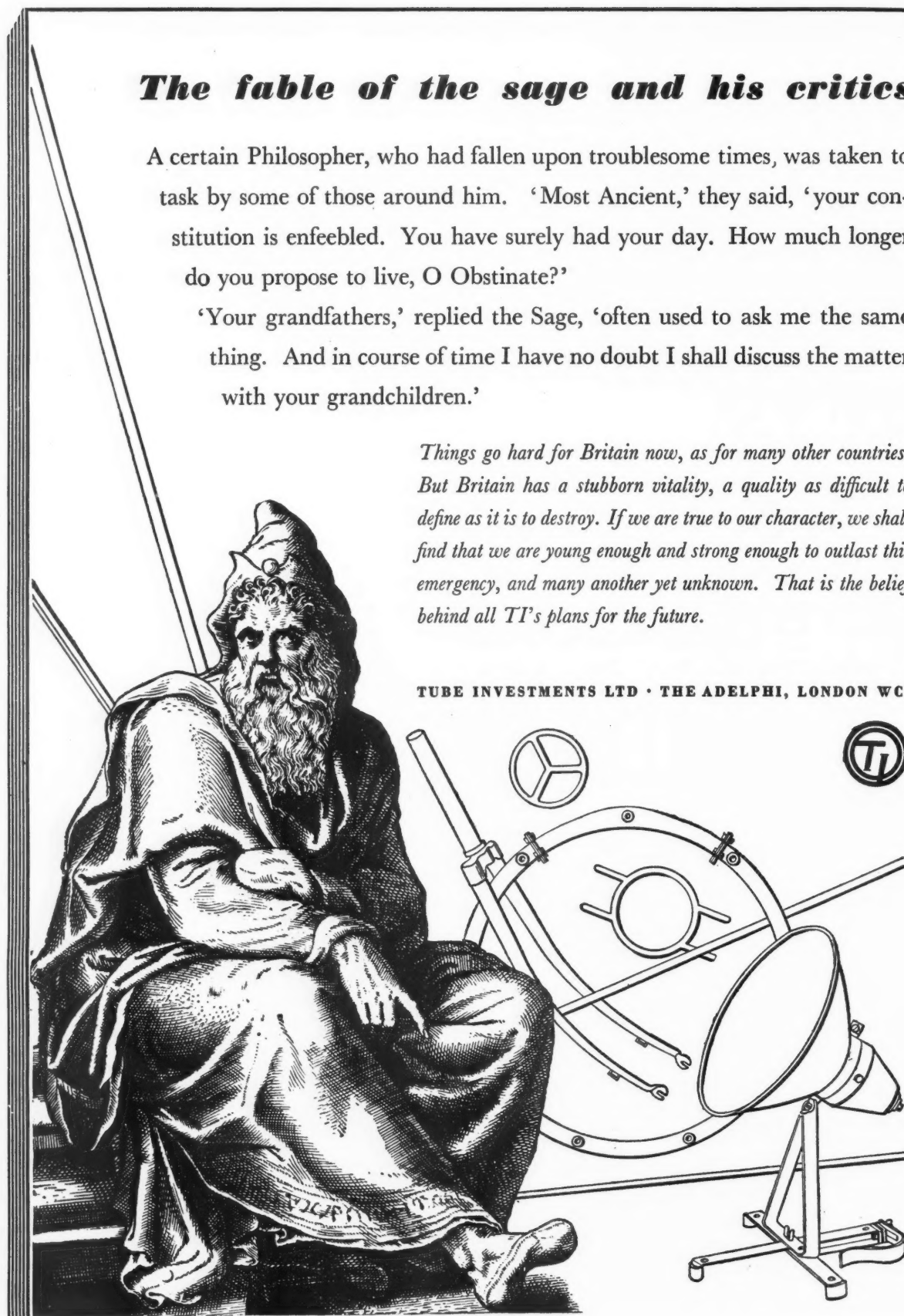
The fable of the sage and his critics

A certain Philosopher, who had fallen upon troublesome times, was taken to task by some of those around him. 'Most Ancient,' they said, 'your constitution is enfeebled. You have surely had your day. How much longer do you propose to live, O Obstinate?'

'Your grandfathers,' replied the Sage, 'often used to ask me the same thing. And in course of time I have no doubt I shall discuss the matter with your grandchildren.'

Things go hard for Britain now, as for many other countries. But Britain has a stubborn vitality, a quality as difficult to define as it is to destroy. If we are true to our character, we shall find that we are young enough and strong enough to outlast this emergency, and many another yet unknown. That is the belief behind all TI's plans for the future.

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THE ARCHITECTURAL REVIEW



The Cover There were far-reaching consequences to the discovery of Fingal's Cave in 1772. 'Here,' as Mr. Grigson explains in his article on page 51, 'were nature's own columns in the black and brownish pillars of basalt, outlined by the "yellow stalagmitic matter" which exuded in between. . . . Here was this cave, gothic and classic in one, combining two principles, solving as artists, poets, architects were endeavouring to solve, that discord between them.' Its effects were to haunt the imaginations of architects and artists for half a century. The copperplate engraving, after a drawing by John Miller, is from Thomas Pennant's *A Tour in Scotland and Voyage to The Hebrides*, and shows the illustrious discoverers of the cave making the first survey of it. The party included Joseph Banks, President of the Royal Society, Daniel Solander, Dr. Lind, Uno von Troil, afterwards Archbishop of Uppsala, and Mr. Leach.

50 The Submerged Third

51 Fingal's Cave by Geoffrey Grigson In the history of art, the visual impact of a single new discovery upon a generation whose sensibility has been properly prepared for it may well prove more far-reaching in its effect than the multiplicity of conjectured influences and supposed contacts between schools, the relentless tracking down of which makes up nine-tenths of modern 'Kunstforschung.' Such a discovery was Fingal's Cave, a masterpiece of architecture 'not made with hands,' brought to light just at the moment, at the beginning of the nineteenth century, when the artist's preoccupation with Nature was at its height and the 'natural' qualities of Gothic were being enthusiastically revealed. Few natural wonders of this sort can have played so large a part in the visual re-education of a whole generation, and memories of the stalagmites and columns of this stupendous cavern haunted the imagination of architects and artists for half a century.

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Volume 104 Number 620 August 1948

55 Housing for the Walthamstow Borough Council Borough Architect: F. G. Southgate The Borough of Walthamstow in the County of London suffered severely in the blitz. Out of a total of 32,000 residential buildings, 1,288 were totally destroyed, 2,821 were seriously damaged and 26,028 were damaged in some degree. With a population of 124,380 this single Borough ranks in size with a town such as Norwich, and the houses and flats illustrated here comprise one of the largest rehousing schemes now under way in London. The full programme aims at 1,005 permanent houses and flats, of which there are 414 at Countess Road and 74 at Millfield Avenue, the remaining 517 being distributed between fifteen other schemes. These housing estates will finally be equipped with full neighbourhood amenities as the plan of the Countess Road estate, on page 55, shows.

63 The London Suburban Villa by John Summerson It is not simply because the period is fashionable that we take a special interest in Victorian architecture. The period has now receded far enough into the past to allow it to be looked at in perspective. Instead of being the age of our grandparents to which we have our own subjective reactions it is becoming simply part of history. But history presumes the attention of the historian and in this article Mr. Summerson for the first time looks at the Victorian villa with the historian's objective eye. He sets out to analyse the work of the villa's semi-anonymous authors—the forgotten architects of the century — and sees in their search for 'character' something distinct in kind from the work of the eminent men of the profession. He traces the successive influences under which they worked and the sources from which came the motifs that distinguish the vernacular villa as it evolved during half a century.

73 Amusement Centre at Santiago, Chile Architects: Gebhard and Silva

77 Legs and Wheels by Gordon Cullen Our streets suffer from two main defects—they are dangerous and they are monotonous. The pedestrian ventures at his peril into this submerged third of the town. Sky and walls show constantly changing colours and patterns, while the floor is a monotone of tarmac. Two solutions to this state of affairs put forward here are (1), a system of priorities to stem and direct the flow of traffic; (2), a set of road conventions to enforce them with devices such as flagstones, cobbles, setts, gravel or grass, each indicating a different use or denial of use.

81 Architectural Backgrounds in the Pictures of John Martin by Norah Monckton The early nineteenth century romantic painter John Martin has recently been accorded a full-scale biography by Thomas Balston. (Condensed sections of it appeared in the REVIEW for June, 1947, *The Coronation of Queen Victoria*, and December, 1947, *John Martin and Metropolitan Improvements*). But one aspect of his paintings which, though not of course directly affecting their

aesthetic quality, is of very considerable interest, has not so far received analytical attention; that is, the architecture represented in them. In this article Norah Monckton traces the details of Martin's Indian, Egyptian and more particularly Assyrian architecture to their sources in the books, drawings and prints available to him. She shows that Martin did take great pains to make his architecture as correct as he knew how, while even the tremendous size of his Babylonian buildings has some historical justification.

ARCHITECTURAL PREVIEW

85 Proposed Hospital for St. Albans and Mid-Herts The Architects' Cooperative Partnership

DESIGN REVIEW

88 Borax, or the Chromium-Plated Calf by Edgar Kaufmann The development of streamlining as a style in American industrial design provides an interesting study of a branch striking root and growing bigger than the original tree. From beginnings in the rationale of aerodynamics and the speed fetish of the continental futurists, streamlining has taken a quite separate lease of life (with 'Borax' as its new name) and has streaked and moulded an impressive variety of objects. The fact that few of them have any need to be streamlined has not acted as a deterrent and even such static objects as frigidaires, fountain pens and knife sharpeners are now fully adapted to travel at high speeds. Here Edgar Kaufmann, director of the Department of Industrial Design at the Museum of Modern Art, traces this new popular aesthetic from its sources and concludes by quoting from a discussion of the subject which took place recently at the Museum of Modern Art among the Americas leading industrial designers.

*(A trade term for flashy, bulbous, modernistic design, which, as the Museum of Modern Art's discussion shows, is rapidly gaining wider currency.)

93 West Indian Hindu by Patrick Leigh-Fermor

94 The Background and the Sculpture BOOKS

95 The Mysterious Mies by Lionel Brett Review of 'Mies van der Rohe' by Philip Johnson

95 The Outward Eye by J. W. Goodison Review of 'Samuel Palmer, the Visionary Years' by Geoffrey Grigson

96 Papworth in the Ascendant by John Steegman Review of 'The Regency Style' by Donald Pilcher

96 Shorter Notices

96 Other Books Received

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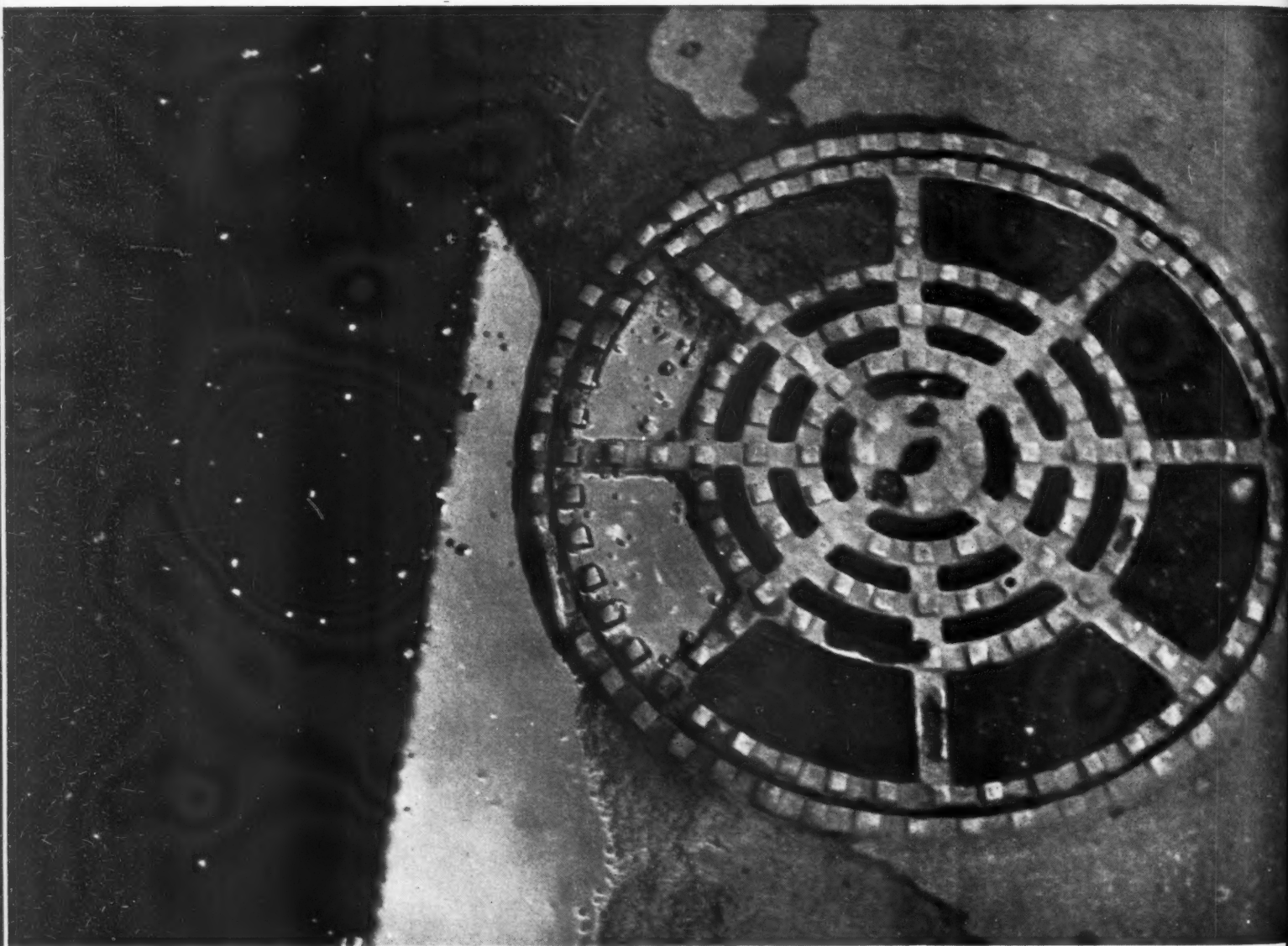
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THE ARCHITECTURAL REVIEW

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THREE SHILLINGS AND SIXPENCE

THE SUBMERGED THIRD It would be useless to speculate on the number of manhole covers that fit into the pavements of our streets. How many of those who walk over them see them as the photographer has seen the one below—that is as an object with a life, personality, a pattern and texture of its own. Of all the objects, some well, some ill-designed, which go to make up the street furniture of a city few ever enter the consciousness of the public, few even enter the consciousness of professional designers. There is in fact a total visual blackout, a conspiracy on the part of the eye to ignore whole slabs of the world out there, and though streets are one of the most important visual elements in the townscape their objective existence, apart from the buildings, the street itself, curbs, lamp posts, hydrants, manhole covers, never swing into view. This leaves a great gap in the townscape (almost a third of its area) which wants filling up. The



way to do it is to focus the spotlight on each detail in turn. In his article *Legs and Wheels* on page 77, Gordon Cullen focuses attention on another detail, not a piece of street furniture such as a manhole this time, but the surface of the street. In it he works out a series of texture and colour conventions, based on a system of priorities between pedestrian and traffic, which would bring that submerged third of our towns—the street surface—back into the human view.



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Fingals Cave

SO BEFORE TAKING train to the Highlands, and boat to the Island of Staffa—a long journey even nowadays—you ask impatiently, is it worth while?

I ask it myself. Perhaps it would be more sensible to go off to the latest school or the newest public building in Switzerland or Brazil. Perhaps going to Fingal's Cave would be a pretentious by-blow of the history of the art. And the historians of art, it must sometimes be borne in upon them all, do work at something complex in all its infinite involutions with the clumsiest and most unrefined of instruments. They deal with processes of the imagination in the individual and in groups of individuals. They are dabs—they have to be—at abstraction, dabs at the tracking out of styles as though a line in a work of art was only a process without breadth or substance from point to point. They set themselves to something as complex as evolution with an equipment which would do for weighing a pound of sugar or distinguishing a dandelion from a bluebell. They deal with species of art and artist, when 'species,' as in biology, is a doubtful term for a 'biologically discontinuous group.' They are faced like the biologist with geographical, ecological and genetic species. Geographically divided species are, shall we say, Aztec and Assyrian architecture; ecologically divided species within the same geographical area, are the buildings of Le Corbusier and of whoever it is who designs a new block of Council houses for a local authority in Westmorland; and a genetic species is the artist himself whether Michelangelo or Le Corbusier, or Aalto, or one of the dynasty of Scotts, in relation to the next artist of a like temperament. The historian resembles the taxonomist: he draws up a system of very doubtful validity in some ways, which is a 'compromise between the complexity of biological fact and the logic of practical convenience.'

But the systematics of architecture or painting, one would think, will always be less truly related to the biological fact than the systematics of plants or animals; since the 'biological fact' is the fact of image-making, of the discreet individual secrecies and processes and values of, for example, architects A and B and C. An art historian who shudders at the psychologist or would abstractedly neglect the symbolic, embodied and trivially encountered clue, is no more a full interpreter of art (were such a creature possible in his perfection) than a systematist would be a full botanist or biologist. As in the living world, his points of difference between one species and another may be irrelevant to life or the evolution of life.

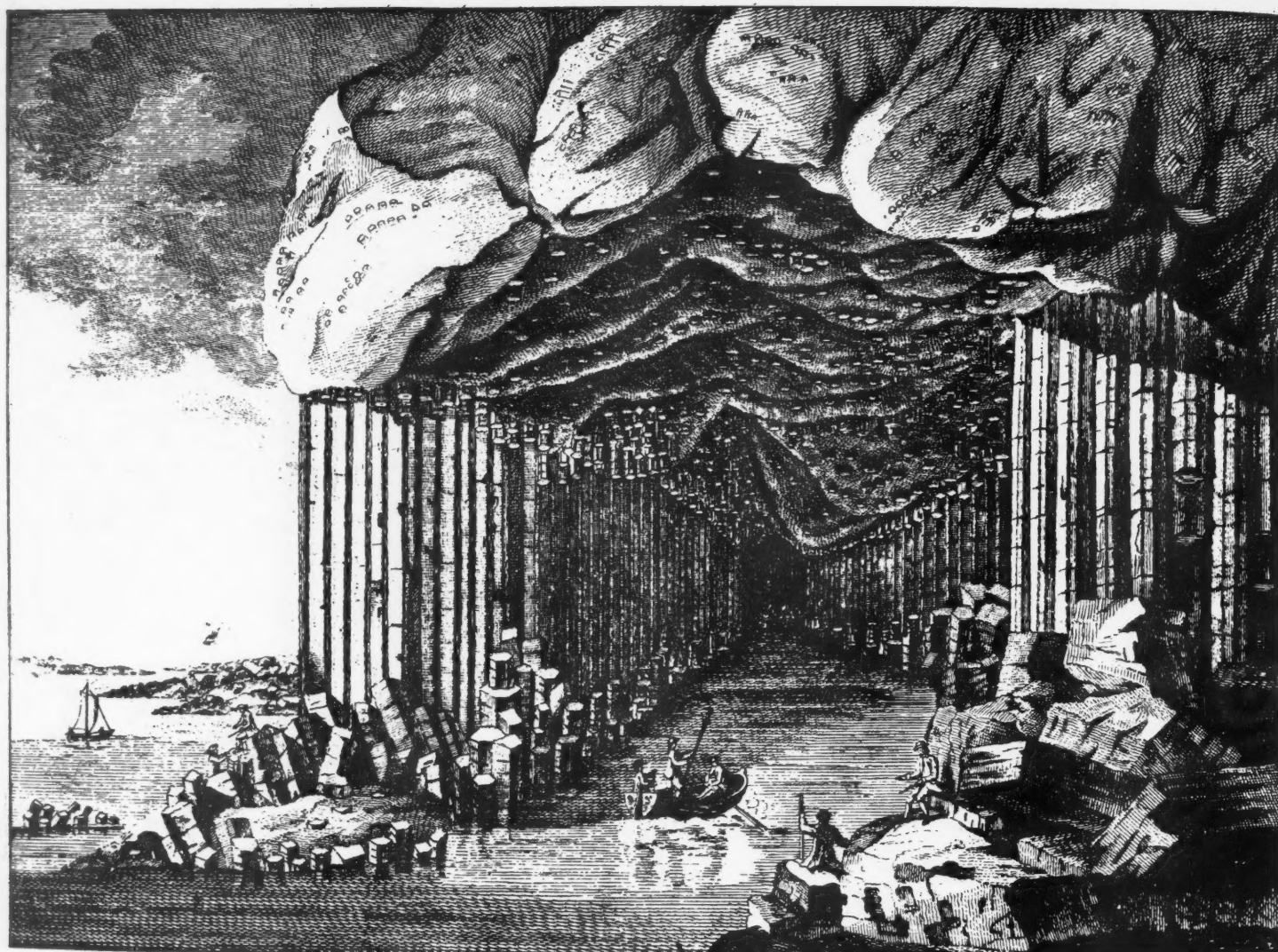
Indeed, one may wonder at times whether the history of art is not, after all, a diverting, antiquarian illusion: a delightful play if it is played without too much

pedantry, but an evasion of one's real duty of living in the only life one has. Perhaps it is. Perhaps it does grow malignly out of culture so that culture itself is clogged and burdened and in no way advanced. Are museums and galleries temples of superstition which ought to be destroyed? Are societies for preserving ancient buildings pretences of interest in art designed to destroy art? Can one live by any art back beyond one's modernity, back say for ourselves beyond Goya or Rembrandt or Michelangelo's 'Last Judgment,' or beyond Soane, Borromini and Vignola—if as far?

Perhaps not; but even then the discovery of Staffa, like the question of Upas and horse-chestnut trees or the playing of Aeolus's harp would come within the bound of our legitimacy, if these small things, these trivial clues illustrate our own ways of feeling and thought. If they do not—or if such a reinterpretation of tradition as W. H. Auden's, that tradition must mean a consciousness of the whole art of the past and the present, is grandiosely beyond the powers of the human worm—then let playing with them be excused as antiquarian diversion.

Staffa was discovered on August 12, 1772. By accident. A ship was then proceeding northwards, with a party of scientists intent upon investigating the sulphurous riddles and surprises of Iceland. On board were Joseph Banks, President of the Royal Society, Daniel Solander, Dr. Lind and the Swedish clerical virtuoso Uno von Troil, afterwards Archbishop of Uppsala. The tide that same morning forced the ship to anchor between Mull and the Scottish mainland opposite the seat of Mr. Maclean at the northern exit of the Sound. He invited the distinguished cargo to land and have breakfast with him. Another guest in the house, Mr. Leach, had been a few days before to Staffa; and he described Staffa to Banks and his friends. Banks acted at once. Taking Mr. Leach, a tent and provisions, they set off by sail in the long boat, and arrived at nine in the evening, little aware of the cultural implications of this landfall.

Next day, they were up from the tent before sunrise; and in amazement they watched the first light reveal Nature's own ruins of antiquity, which by evening they had explored, measured, and recorded. And Mr. John Miller, Joseph Banks's draughtsman, had drawn the distinguished men of science in their breeches scrambling about over the broken columns of basalt, and making their way into the great cave. So was discovered 'an object of scientific interest and picturesque grandeur' which was to work for a century or so within poetry, painting, music (and architecture?) which was to attract up to the Hebrides Turner, Wordsworth, Mendelssohn,



A copperplate engraving of Fingal's Cave, after a drawing by John Miller, the draughtsman who accompanied Joseph Banks on his discovery of the cave in 1772. It shows the distinguished party of explorers appraising and surveying the cave. (From Thomas Pennant, *A Tour in Scotland and Voyage to the Hebrides*.)

Queen Victoria and Prince Albert and the Royal Children, Sir Robert Peel, and thousands upon thousands of travellers from all of Europe. The steam-boat came; and Staffa was rented by two Scottish firms of paddle-boat proprietors.

Banks and his friends were the right pioneers. They were naturalists, and Nature was coming, as never before, into the territories of art and the spirit, as the barbarians had tumbled into Rome. Yet Staffa, this new phenomenon of Nature's creativity and shaping power, was both nature and Rome—or Greece as it turned out; was both Gothic and classic. Here were Nature's own columns in the black and brownish pillars of basalt, outlined by the 'yellow stalagmitic matter' which exuded in between. Here were these columns forming a great cave. Here was this cave, Gothic and Classic in one, combining two principles, solving, as artists, poets, architects were endeavouring to solve, that discord between them. What had Richard Hurd written in his *Letters on Chivalry and Romance* but that a Gothic structure must be appraised by Gothic rules, and a Grecian by Grecian rules; and that Spenser in the *Faery Queen* had used expedients 'to ally two things in nature incompatible, the Gothic and the classic unity; the effect of which misalliance was to discover and expose the nakedness of the Gothic?' And here Nature was combining those incompatibles. Here was a columnated

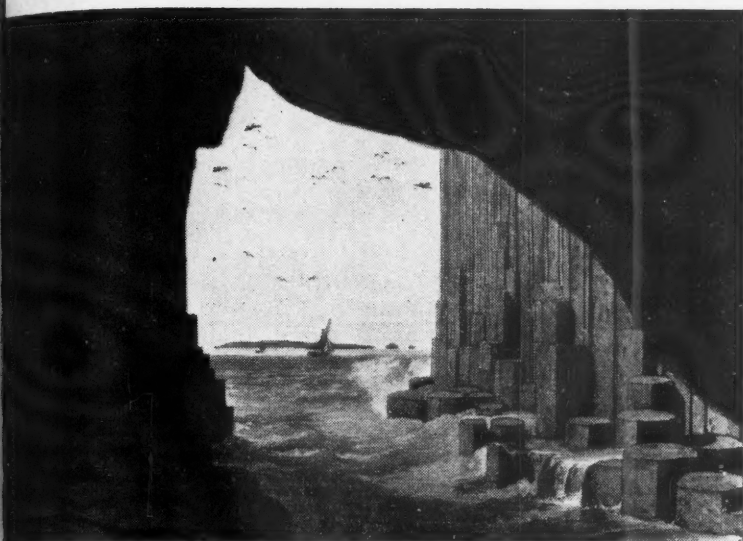
structure, in Gothic Spenser's own 'Hebrid Isles,' 'placed far amid the melancholy main.' And what was the name of this cave-cathedral, revealed in the early light of this August morning?

'We asked the name of it; said our guide, The Cave of Fiuhn: what is Fiuhn? said we. Fiuhn Mac Coul, whom the translator of Ossian's works has named Fingal. How fortunate that in this cave we should meet with the remembrance of that chief, whose existence, as well as that of the whole epic poem, is almost doubted in England!'

But it was not only the cave of the son of Ossian, out of the Scottish mists. Open to the full spirit of his time (as few members of his great society would be to-day?) Banks, even before reaching the cave, began to meditate upon the structure of the island. Or so he said:

'Compared to this what are the cathedrals or the palaces built by men! mere models or playthings, imitations as diminutive as his works will always be when compared to those of nature. Where is now the boast of the architect? regularity, the only part in which he fancied himself to exceed his mistress, Nature, is here found in her possession, and here it has been for ages undescribed. Is not this the school where art was originally studied, and what has been added to this by the whole Grecian school? a capital to ornament the column of nature, of which they could

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Above, an aquatint of Fingal's Cave from *Illustrations of the Island of Staffa* by W. Daniell (1818). Below, J. M. Gandy's water-colour, 'The Origin of Architecture' (Soane Museum), with Fingal's Cave on the right.

execute only a model; and for that very capital they were obliged to a bush of Acanthus: how amply does nature repay those who study her wonderful works!

And then—

then, 'with our minds full of such reflections we proceeded along the shore . . . every stone being regularly formed into a certain number of sides and angles, "till in a short time we arrived at the mouth of a cave, the most magnificent, I suppose, that has ever been described by travellers".' (Banks, in Pennant's *Tour in Scotland and a Voyage to the Hebrides*, 1772.)

Dr. von Troil thought the same, and from Iceland, to which the travellers proceeded after this good fortune, he wrote on January 6, 1773, the twenty-second letter in his *Brief rörande en Resa til Island* in which he described Staffa and amplified Banks's question of 'what has been added to this by the whole Grecian school?' And he did so in a way which is to be remarked. Fingal's Cave to him surpassed the colonnade of the Louvre or of St. Peter's in Rome, it surpassed 'even what time has left of Palmyra or Paestum.' Palmyra had had twenty years in which to become known, since Robert Wood's *Ruins of Palmyra* in 1753; but the Doric of Paestum, in its grave severity, was more novel to educated men in the west. Uno von Troil was writing within five years of the publication of the *Ruins of Paestum*, in which Thomas Major published engravings after drawings by Soufflot, the architect of the Panthéon, and others, drawings already published in France in 1764. Stuart and Revett included a Doric portico in *The Antiquities of Athens* in 1762, and Stuart's first Doric temple (in the gardens at Hagley) was built in 1758, three years after his return from Greece.¹

So Staffa was discovered in 1772, uniting classic and Gothic in the cathedral of Fingal: in 1772 the young Goethe was elevating his rapturous soul before the Gothic of the cathedral of Strassburg. It was only ten years since, in 1762, Hurd had allowed the authentic principles of the Gothic, but had declared Gothic and

Grecian in the same work to be incompatibles.

Staffa and Fingal's Cave swelled in reputation. Uno von Troil's *Brief* was translated into French and German. His observations about this natural architecture's superiority to the Grecian were quoted again and again—for instance in Faujas de St. Fond's *Voyage en Angleterre* in 1797.² What Banks had written became the commonplace of educated men and of guidebooks. Thus their views were far more than the professional naturalist's delight in finding the high values of art in Nature. They ministered to a reconciling endeavour of the age, or at least to reconciling a clash of feeling.

The Gothic in the classic, the melancholy of the Doric within the Grecian—how much of this there is in the arts from the seventies onward! Look for it in Gray's poems—ancient Wales in the Pindaric ode, the 'Gothic mythology' of the North in his latinate English.

'Give ample room, and verge enough
The characters of Hell to trace.'

Look for it in Fuseli's paintings from Gray, from the *Edda*, from the *Nibelunglied*, from *Macbeth* and *Richard III*, first conceived, so many of them, in Rome in the seventies when he was in the company of Piranesi. Look for it among the dark-shadowed and monstrous deities of James Barry; and in the Bank of England of Sir John Soane. This Gothic is more than disembodied style and playfulness: it is the sense rising up within classical balance of the passionate, uncontrollable depth. 'Soane was the first (except for Piranesi) to understand the *terribilità* of the Greek Doric order.' But the West at this time rediscovered also the *terribilità* of Aeschylus; no less than of Shakespeare, and Dante, of the Satan of *Paradise Lost*, and the 'Last Judgment' of Michelangelo.

Examine Fingal's Cave from that position, William Daniell says of his aquatinted drawing, 'in which the wonder and admiration of the visitants is most strongly excited, and of which the recollection is present to their minds when they attempt to find language to record those feelings,'³ or read the geologist Macculloch's description.

Pillars of a classic regularity—but pillars which have

² Troil's *Brief* appeared at Uppsala in 1777. The English translation (1780) does not mention the Louvre, St. Peter's, Palmyra, or Paestum.

³ *Illustrations of the Island of Staffa*, 1818.



¹ I owe these details of the arrival of the Doric to Dr. Pevsner.



Right, vignette after J. M. W. Turner on the title-page of Sir Walter Scott's *The Lord of the Isles*, showing Fingal's Cave from inside by moonlight. Bottom right, detail from Turner's 'Staffa, Fingal's Cave' (Lenox Library, New York), with the steamboat which plied between the island and the mainland in the 1830's.

been formed of molten rock forced up from the depth through cracks and fissures, which has then cooled and contracted into these dark tall hexagons.

Classic pillars—but 'the outline of the aperture, when viewed in such a light as to show it distinctly, is perpendicular at the sides, and terminates above in that species of Gothic arch which has been termed the contrasted.'

Classic order and symmetry—'But if this cave were even destitute of that order and symmetry, that richness arising from multiplicity of parts, combined with greatness of dimension and simplicity of style which it possesses, still, the prolonged length, the twilight gloom, half concealing the playful and varying effects of reflected light, the echo of the measured surge as it rises and falls, the transparent green of the water, and the profound and fairy solitude of the whole scene, could not fail strongly to impress a mind gifted with any sense of beauty in art or nature';⁴ whether Wordsworth's mind in those sonnets on the cave which derive from Banks and von Troil, or Sir Robert Peel's expressed in one of his speeches in Scotland: 'I have stood on the shores of Staffa; I have seen the temple not made with hands; I have seen the majestic swell of the ocean, the pulsations of the great Atlantic, beating in its inmost sanctuary, and swelling a note of praise nobler far than any that ever pealed from human organs.'⁵

I am not an architectural scholar, and I have not examined the evidence, if there exists any; but I should like scholars to say if Fingal's Cave could not have been an element in the peculiarity of Soane's art? Soane's *terribilità* is nothing unexpected in an age of such rediscoveries as I have mentioned, in an age from Fuseli to Turner, Gray to Coleridge or De Quincey. 'What is so daring in the design of the Bank Stock Office is the degree of contraction manifested. Not only does Soane

discard the supernumeraries of academic design but he exhausts and whittles what is left, squeezing the volume out of the solid parts so that the volume of the space contained is the more sharply felt . . . very thin arches . . . very thin piers.'

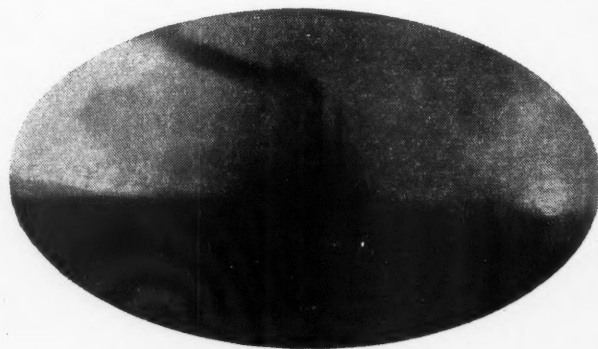
Remember the close narrow lines of the basaltic columns contracted and aspiring.

And if the Bank of England is not enough, what of Fingal's Cave in the destroyed Court of Chancery at Westminster, which 'represented Soane's furthest departure from the academic and his mysterious creation of a "disembodied" architecture from which not only the orders themselves but nearly all conventional expressions of support were eliminated'?

What of the ceiling 'raised on an arcade with no columns apparently floating over the Court'?⁶ Mr. Summerson tells me that there is no record of Soane visiting Staffa, that none of the descriptions of Staffa nor the illustrations of it were in his library. Yes, but those hanging, dropping points of every arch in the arcade—derived they may be from Gothic pendants, but they hang over the court as the broken basaltic columns in Fingal's roof hang over the sea-floor; and it is Fingal's Cave (showing the pendant hexagons just so) which fills the right-hand side of the 'Origin of Architecture' by Joseph Gandy, which has lately been given to his old master's house and museum in Lincoln's Inn Fields. There in the watercolour are trees, and natural arches of rock, and beavers building lodges in the wilderness. A beaver stands on a broken hexagon of basalt. On another sits an ape-like man by a rough hut of brushwood below the entrance to the cave. As Wordsworth's sonnets came out of Banks, so does Gandy's conception—'Is not this the school where art was originally discovered?'

Could Soane have avoided knowledge of Staffa (he was at least friendly with William Daniell, his fellow R.A., who was the first painter to record this island of Nature's architecture as it was)? Could Soane have been unsympathetic to columns born of fire, columns strict and tall, which the Atlantic could not shake and which, far in the north, so classically supported a mediæval arch? And why should not something so architectural influence a great architect as profoundly as great poets were influenced by upas trees and harps, or great painters by the *Opticks* of Sir Isaac Newton?

⁶ These quotations are from John Summerson's *Georgian London*, 1945.



⁴ Both from *A Description of the Western Isles of Scotland*, 1819, quoted in *Staffa and Iona Described and Illustrated*, Blackie and Son, n.d.

⁵ *Staffa and Iona Described and Illustrated*.





site plan



HOUSING FOR THE WALTHAMSTOW BOROUGH COUNCIL

FLATS AT PRIORY COURT WALTHAMSTOW

F. G. SOUTHGATE: BOROUGH ARCHITECT

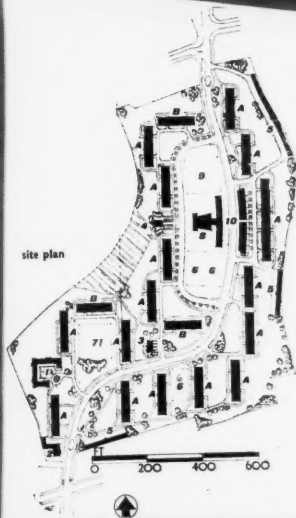
The Priory Court scheme covers an area of approximately 21 acres of flat, featureless land, which has been used for tipping purposes for many years. The site is practically surrounded by two-storey houses built before the war. There is a large football field and stadium adjacent to the site along its western boundary. To ensure that the residential character of the neighbourhood was preserved, the layout was purposely designed to discourage the use of its roads by all but local traffic. One principal roadway, connected at each end to existing roads on the adjoining estates, and two secondary loop-roads form the basis of the layout plan.

The twenty six-storey blocks of flats and the one two-storey block are laid out in two well-defined groups, and are sited to give the majority of the flats an east-west aspect. The buildings in the main are approached by service roads but in cases where the distances involved are small only footpaths are provided. Provision has been made in the scheme, though not in the immediate building programme, for a community centre, ten lock-up shops, an estate office, garage accommodation, tennis courts, a bowling green, a children's play-ground, and a chapel of rest. The site is now being top-soiled, grassed and planted with carefully landscaped trees.

In the six-storey blocks only the five upper storeys are used for flats. Each of these blocks contain twenty flats with internal access, staircases and lifts; one lift and

ASSISTANT ARCHITECTS:

**N. F. Pearce
S. W. Nash
H. C. Macaree
W. F. E. Edwards**



key: site plan

A, three-bedroom blocks. B, two-bedroom blocks. 1, elderly people's block. 2, estate office. 3, electricity sub-station. 4, chapel of rest. 5, garages. 6, tennis courts. 7, children's playground. 8, community centre. 9, bowling green. 10, shopping centre.

1, a model of the neighbourhood scheme as it will be when completed. 2, one of the three-bedroom blocks from the south-east. The two-storey flats for elderly people are beyond.





FLATS AT PRIORY COURT

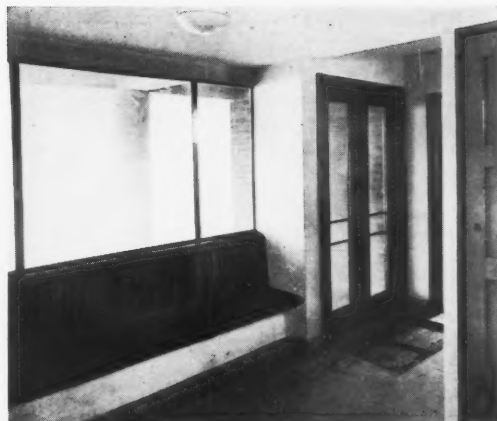
staircase serving each pair of flats at each floor level. Seventeen blocks are planned with three-bedroom flats and the remaining three with two-bedroom flats. The two-storey block contains fourteen one-bedroom flats which will be reserved for elderly tenants, for whom a sun-shelter and common room is provided. The total number of flats in the scheme is, therefore, four hundred and fourteen. Two and three-bedroom flats have private balconies, accessible from the living room and the kitchen. In addition to entrance halls, lifts and staircases, the ground floors of each block are used for the

storage of prams and bicycles, for children's covered playgrounds, and for communal laundry facilities, which consist of three washing cubicles, each fitted with sink, washing machine and wringer, and a drying room fitted with electrically heated drying cabinets. Two handicraft rooms are also provided in each block for the use of the tenants.

All living rooms are heated by solid fuel open fires and hot water is supplied by an electric storage heater under the sink draining board. The refuse disposal system consists of vertical pipe ducts, running the full height of the

HOUSING FOR THE WALTHAMSTOW BOROUGH COUNCIL

3 on the facing page, back elevation of one of the three-bedroom blocks. The structure, of reinforced concrete, is faced externally with 2in. wood-wool building slabs, 4, front elevation of a three-bedroom block showing the private balconies, 5 and 7, the approach to the flats shown in 4, and 6, the entrance hall, 8, the front door to one of the flats showing the polychromatic treatment of the walls.



3

building, discharging into mobile containers housed in special chambers at ground level. The ducts adjoin the private balconies where each flat has a dust-receiving hopper near the kitchen door.

The six-storey blocks are designed on a simple grid system with columns, beams, floor slabs and panel walls in vibrated reinforced concrete. The panel walls are 5in. thick lined on the outside with 2in. wood-wool building slabs as permanent shuttering. Last year's difficulties in obtaining high tensile steel fabric for the panel walls have made it necessary to abandon the reinforced concrete panel finish in which form only five blocks will be completed. The remaining blocks will be finished in a 4½in. external concrete-brick cladding with an internal 4in. skin of molar blocks with a 2in. cavity. The two-storey block is of 11in. cavity brick construction and is roofed with patent asbestos tiles.

Externally, the concrete wall surfaces above the first storey in the first experimental block were given a rough textured machine-applied rendering. Four further blocks are being finished with colour wash applied direct to the concrete. Stone paint is used for the free-standing columns and cement paint for the exposed underside and edge of the first-floor slab construction. The ground floor walls are faced with blue bricks pointed in lime cement mortar. Windows throughout the scheme are of painted metal with aluminium pelmets and fitted curtain wires; balcony balustrades are in wrought iron, painted a light orange. Balustrades are fitted with asbestos cement flower-boxes.



7
8

HOUSING FOR THE WALTHAMSTOW BOROUGH COUNCIL

9. looking into the courtyard of the two-storey flat block for elderly people. 10, the same flats from the south.



9



10



front



back



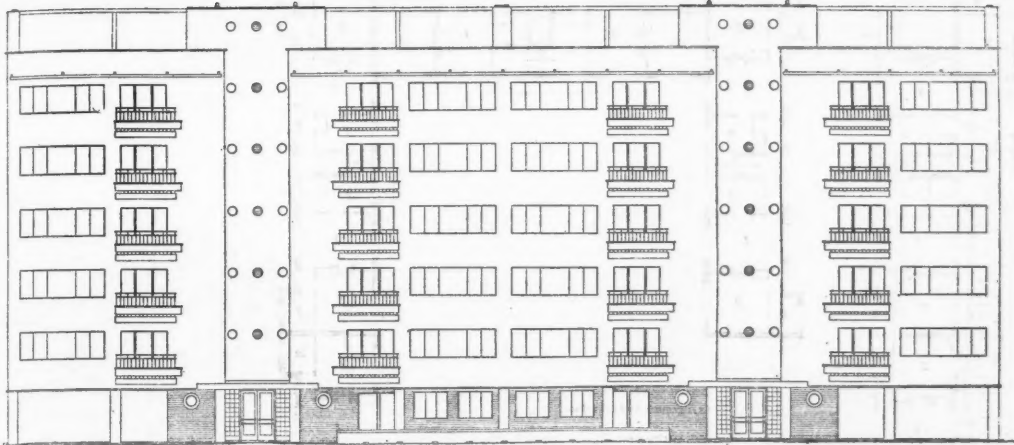
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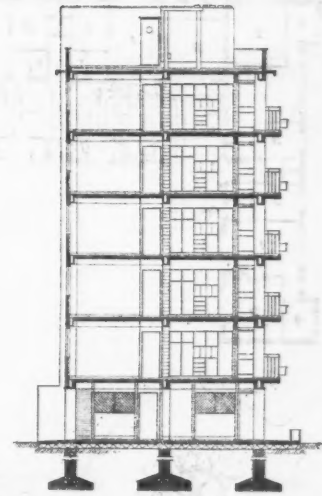
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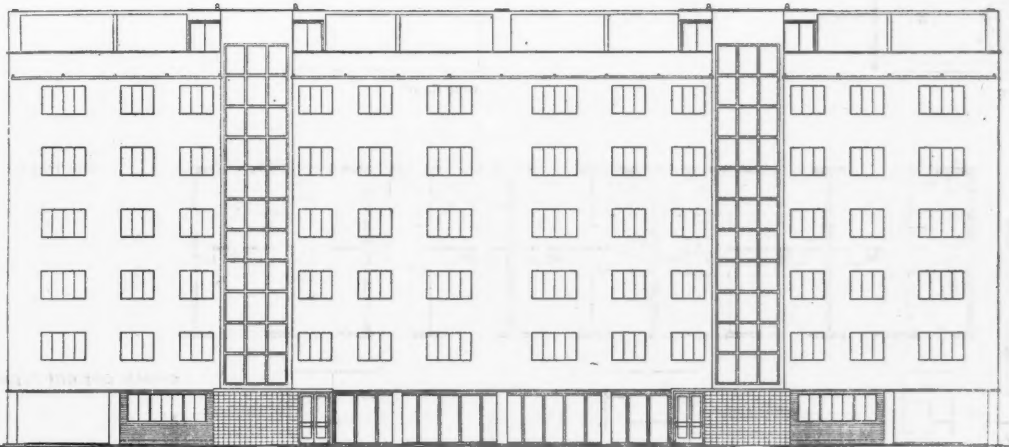
FLATS FOR ELDON PRIME
FLATS AT PRIORY COURT



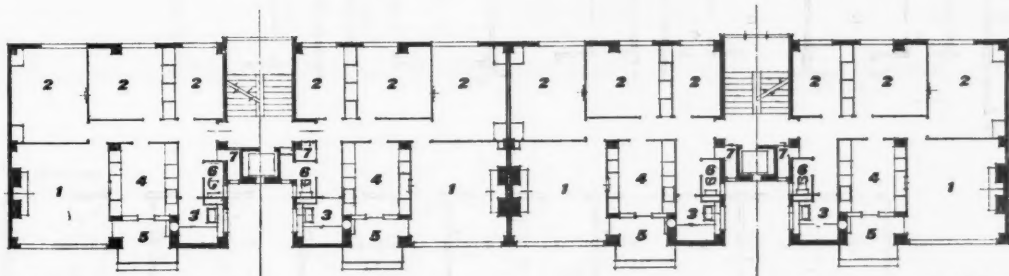
front elevation



section



back elevation

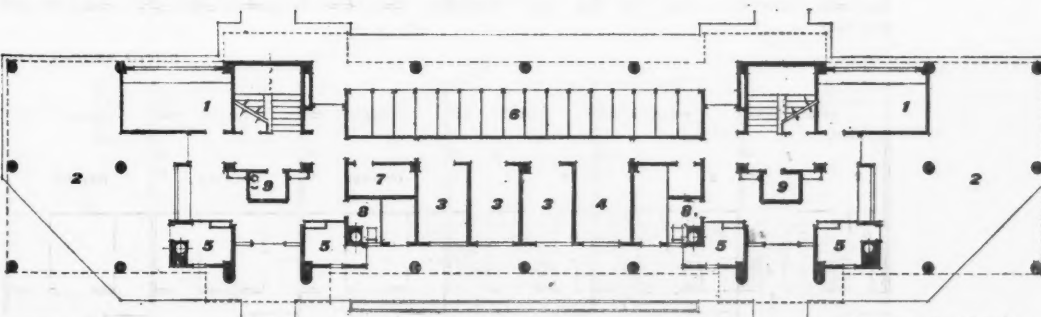


typical upper floor

scale 1/24" = 1'

key: typical upper floor plan

1, living room, 2, bedroom, 3, bathroom, 4, kitchen, 5, balcony, 6, w.c., 7, cupboard,



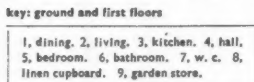
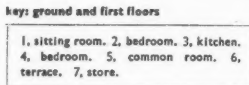
ground floor

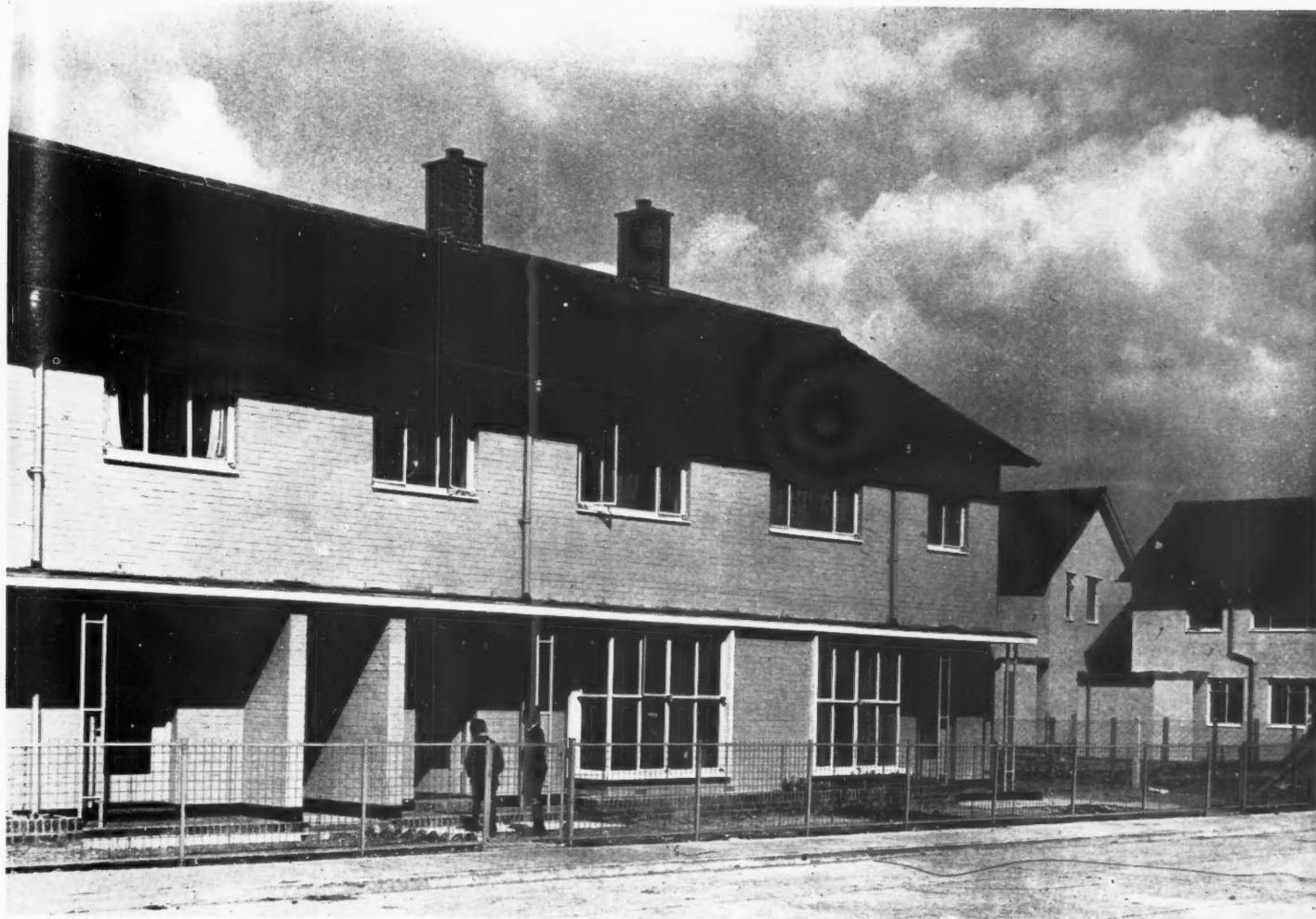
scale 1/24" = 1'

key: ground floor plan

1, handicraft room, 2, covered play-ground, 3, laundry; washing cubicles, 4, laundry; drying room, 5, refuse chute and store, 6, pram and cycle store, 7, water heater room, 8, w.c., 9, lift.

CLASS & POLICY GROUP





11, front elevation of the south aspect type terrace home, seen from one of the culs-de-sac.

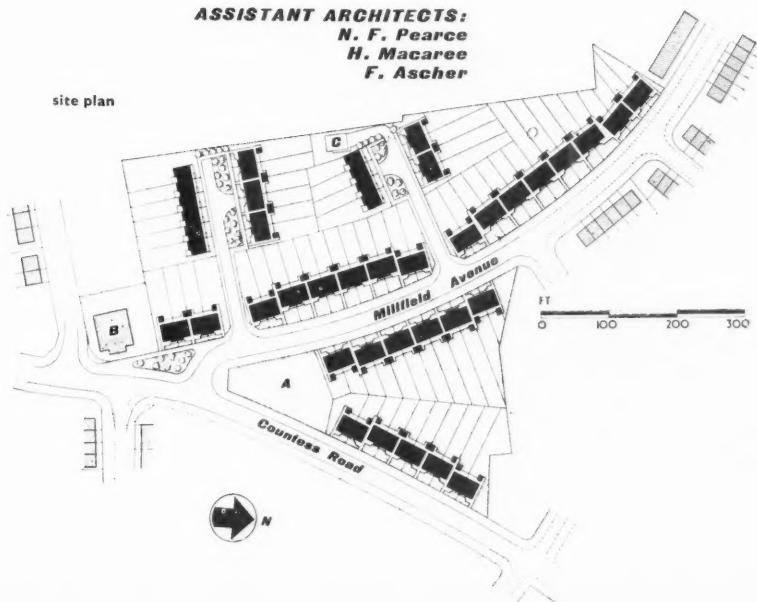
HOUSES AT MILLFIELD AVENUE WALTHAMSTOW

F. G. SOUTHGATE: BOROUGH ARCHITECT

Millfield Avenue housing scheme of seventy-four houses (sixty-four with south aspect and ten with north aspect) consists of sixty-eight three-bedroom houses and six four-bedroom houses. The site was partially developed before 1939 and the present scheme completes development by a continuation on Millfield Avenue from Bosworth Close to Countess Road. The arrangement of the site layout takes full advantage of all possible sunlight for living rooms, and all houses are planned in terraces. In the south aspect type access to the kitchen is provided by a central passageway between each pair of houses; in the north aspect type the kitchen entrance is towards the road and is screened by a trellis. The houses are of conventional 11in. cavity brick construction and are roofed with patent asbestos tiles fixed to rafters at 3ft. centres. 1in. wood-wool slabs on the underside of the ceiling joists are provided for thermal insulation. Ground floors are boarded or paved direct on concrete, first floors are timber-joist and boarded. Externally the walls are treated with cement paint in light shades applied direct

ASSISTANT ARCHITECTS:
N. F. Pearce
H. Macaree
F. Ascher

site plan



HOUSES AT MILLFIELD AVENUE, WALTHAMSTOW

to the brickwork. Horizontal joints are raked to give emphasis to an otherwise flat surface. Windows throughout the scheme are metal set in sub-frames, with fitted aluminium pelmets and curtain tracks. External joinery is painted in yellow, blue and red. Brick flower-boxes are provided to frontages of houses facing roads.



garden elevation, north aspect type

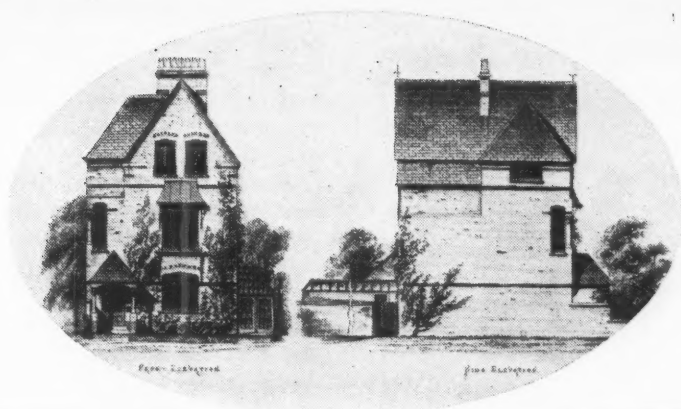


12

12. garden elevation of the north aspect type terrace-home. The dining recess has a partly covered verandah. 13. front elevation of the north aspect type; the kitchen entrance is screened by a trellis.



13



THE LONDON SUBURBAN VILLA

It is a truism that the Victorian age is now distant enough to be regarded as a part of history. So far as architecture is concerned, however, the necessary historical research, without which it is impossible to see the trees for the wood, is only just beginning to be done. This article by John Summerson embodies the results of such research into the activities of the forgotten architects of the Victorian suburban villa.

EVEN THE MOST despised Victorian villa derives from an architectural design; while those villas which pique us by their special monstrosity and (as it seems to us) their unique ugliness are almost always the cherished work of architects. These architects are the forgotten architects of the century, men who never aspired to greatness or even to the circles radiating from greatness, who, rarely sending designs to the Academy, still more rarely had them hung; who cultivated their own little stylistic vanities in their own remote hinterlands. Rarely do the names of these men appear on a printed page and then it is mostly in the 'tenders accepted' columns of the building papers, or in the advertisements of building sites ('apply to Mr. ———, architect'). Even when documentary attributions are forthcoming they are often unrealistic since there is no guarantee that the 'architect' was in fact the designer of the works which go under his name. The whole question is dark and prickly and it is already as hard to discover who really designed the Victorian villa as to name the masons and carpenters of our mediæval churches; and this in spite of the fact that the sons and grandsons of many must still be living. Thus suddenly and effectively does time provide the antiquary with his employment.

But the analysis of the suburban villa is difficult for another reason. *Its design did not derive directly from the work which was being done by the leaders of the profession.* Only in the last two decades of the century is there an obvious and universal relationship between the work of known innovators and that of their unknown suburban colleagues. In the thirty years between 1850 and 1880 there was, as it were, a 'lower school' of designers which exercised considerable initiative of its own and, in fact, evolved what we think of as the Victorian 'vernacular,' a style which has remarkably little connection with the work of, say, Gilbert Scott, William Butterfield or G. E. Street. Any such connection would in any case be rather difficult, since these men were church builders, almost exclusively, and a small-house architect could not be expected to derive much inspiration from a Scott steeple, a Butterfield reredos or a Street font. The

great figures did, of course, drop crumbs from time to time, in the shape of clergy houses and vicarages; and these were promptly gathered. But the 'lower school' was not dependent on such pickings. There were, here and there, certain architects, now almost forgotten, who had a strong desire to introduce a degree of artistic consequence into their rather humble employments. Who some, at any rate, of these architects were it will be my business to reveal in this article.

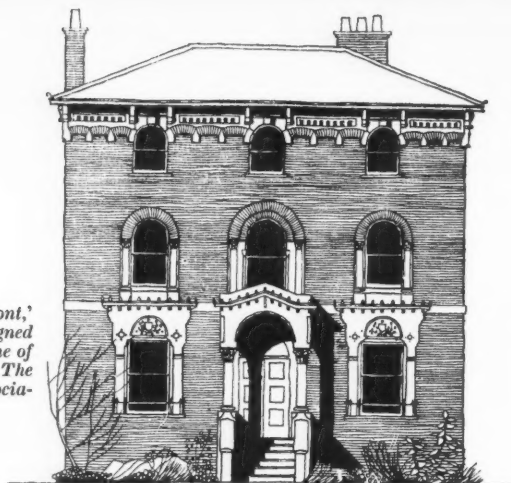
In the progress of the 'lower school' of Victorian designers there was no distinct break (as there was in the world of church building) between their work and that of the latest Georgians. They necessarily took over the traditional suburban house-plans—the 'double-fronted' and 'semi-detached' types—and attempted to endow them with 'character' rather than to replace them by something different. The Georgian tradition, undiluted, penetrates far into the Victorian age. It is still traceable in exceptionally thoughtless work of the 'eighties and 'nineties and was recognized, though not esteemed, as a norm till the end of the century. Professor Kerr, speaking¹ in 1857, said that the year 1842 marked the end of the period when architects were brought up exclusively to 'the classic business' while 1847 marked the change to eclecticism. This coincides accurately with one's observations and with the graph of house building in London. Almost pure Georgian design was practised well into the 'forties and as a preliminary to our enquiry into the more essentially Victorian phase we must look at a few examples of this legacy from a precedent epoch.

Two examples must suffice. Both consist of houses built on London suburban estates whose development was under the control of an architect of Georgian upbringing and sympathies. The first example is Nichols Square, off the Hackney Road. Nichols Square was planned and designed for J. B. Nichols, Esq., by the architect J. H. Taylor,² who exhibited a view of it at the R.A. in 1841. The houses are 'Tudor' of a type which might

¹ At the A.A. Reported in B57.575.

² He died in 1865. A.P.S. Dictionary

The villa 'Egremont,' 153 Tulse Hill, designed by Charles Gray (one of the founders of The Architectural Association) in 1853.



well have been built 20 years earlier in St. John's Wood. Most are semi-detached, each pair presenting twin gables to the road.

The other example is provided by the Eton estate at Chalk Farm, where a number of houses in Adelaide Road, Provost Road and Eton Villas are from designs by the younger John Shaw,³ surveyor to Eton College. These houses, built during the 'forties, are not Gothic, but Greco-Italian with projecting eaves; and in Provost Road the semi-detached pairs divide a single flattened gable between them. In Adelaide Road, the corner-houses, where cross-roads occur, are of a special design adapted to the more picturesque opportunities of their sites (a practice, incidentally, which continued throughout the century).

These examples characterize fairly enough the building boom of the 'forties, which reached its peak in 1847-48. Most suburban houses of the decade adopt either the Gothic or the Classic mode and if there is any accentuation of character it is usually in the Italian direction. The Italian villa idea was not new but it was always possible to stress its quaintness in new ways and this was done by several architects of the 'forties. The firm of Gough and Roumieu, for instance, invented an extravagant blend of Soanic abstraction and Italian *grotesquerie* which they employed at some houses in Tollington Park⁴ and again in their scheme for Manor Park, Streatham⁵ which, ambitiously begun, never proceeded very far. Again in 1845-46 at St. John's Wood Park, Harlesden and elsewhere,⁶ Henry E. Kendall, junior, attempted to give some villa estates a flying start by composing a peculiar suburban style, an emasculate Italian with innumerable frills. One house in St. John's Wood Park registers his style. Certain houses in Regents Park Road⁷ and Gloucester Crescent are akin to this style, while at the Twickenham end of Richmond Bridge is a very quaint and selfconscious example—a diminutive Italian villa designed for a Dr. Barry by an unknown architect.

In the 'fifties examples of the school could be multiplied indefinitely but I will note a few manifestations only: the Park, Ealing, on a lay-out by Sydney Smirke, 1846; houses dated 1851; Spring Grove, Isleworth⁸ (J. Taylor, 1857 onwards—big double-fronted villa); Roupell Park⁹ (Taylor again, 1858, as well as Banks and Barry); the Cedars estate, Putney¹⁰ and Brockley Park estate¹¹ (both apparently by George Morgan 1865; only a few Italian houses were built). All these are as consciously Italian as anything built by Sir Charles Barry, and, indeed,

³ Son of the architect of St. Dunstan's in the West; he died in 1870.

⁴ S. Lewis, *The History and Topography of Islington*.

⁵ B49.163 (*The Builder*, 1849, p. 163), and R.A. Cat., 1849.

⁶ Prospectus maps with highly imaginative perspective sketches are in the R.I.B.A. Library. Another estate by Kendall was at Twickenham, where he designed the grotesque Tudor villa on the site of Pope's villa. A characteristic and amusing villa by him is 'Sutton Lodge,' Heathfield Terrace, Turnham Green.

⁷ Apparently by H. Bassett, 1844. See R.A. Catalogue for that year.

⁸ A.P.S.D., under Taylor, J.

⁹ BN58.752 (*Building News*, 1858, p. 752).

¹⁰ B56.645 and 668. ¹¹ B56.512.

THE LONDON SUBURBAN VILLA

rather less whimsical than many of the experiments of the 'forties. They are among the last legitimate descendants of the Italian School, which, through the 'sixties and 'seventies, was progressively weakened by dilution and the contagion of French and other influences.

From about 1853, the great cry, in domestic architecture, was for *character*. There was a new crisis in the reaction from Georgian smoothness and it took the form not of a search for a 'new style' but of a desire to mix available styles in a way which should not only be propitious to the emergence of something really and truly new but thoroughly striking in itself. The crisis was certainly precipitated by the publication of *The Stones of Venice* (1851) with its rhetorical detachment from mere questions of style and grammar and its passion for uncouth but expressive and 'characteristic' detail. The book set in a new light certain experiments of which nobody had taken very much notice—such things as James Wild's Christ Church, Streatham (1841) and his school in Shelton Street (1849), in both of which he had used nothing but brick but produced very decided character indeed. T. H. Wyatt had tried certain Romanesque experiments, slightly less original. And the alternating red and black bands of Butterfield's All Saints were already rising in Margaret Street. Character was the thing.¹²

Character, it was seen by the 'lower school,' could be distilled effectively from a blend of the styles—more so by this means than by stoic loyalty to any one, which was the policy of many men in the 'upper school.' The blending of styles and the abstraction from them of *character* appropriate to the nineteenth century was the course which the 'lower school' adopted with enthusiasm. They called their mixtures *eclectic*.

The suburban architecture resulting from this point of view is so complex that it is necessary to try to tabulate its sources.

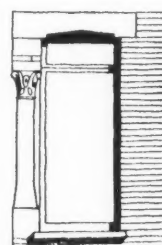
THE STRAIGHT-SIDED ARCH



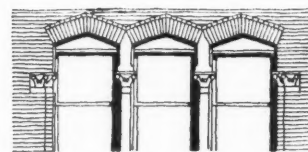
C. R. Cockerell, 1841



Sancton Wood, 1852



G. Truefitt, 1858



T. K. Green, 1869

They were as follows:

1. *The Georgian Tradition*. This gave the siting and plan types, double-fronted and semi-detached; also the bay window and to some extent the materials. This was an undesired but inescapable source.

2. *The Italian Revival*, initiated by Barry, with its love of rich eaves-cornices and window dressings and its approach to mediævalism through the use of round-headed windows, often in couples and informally distributed. There was an easy connection between the less formal Renaissance types of design and some Italian Romanesque of the twelfth century.

3. *The Gothic Revival*, especially in certain experimental manifestations like Wild's school in Shelton Street, Butterfield's All

¹² 'Let us glory in all styles; character is the thing,' said Alfred Bailey in a paper at the Architectural Association. B53.713.

Saints, Margaret Street and Woodward's University Museum at Oxford.

4. *Bookish Influences* principally from Ruskin but also from Owen Jones, whose philosophy of ornament postulated 'general laws' and who asserted that 'no one (style) has more claim on our attention than another.' While Ruskin's influence was on the whole nostalgic, that of Owen Jones was in the direction of a conscious modernism. Street's *Brick and Marble in North Italy* was influential after its appearance in 1855, and Viollet-le-Duc's *Dictionnaire* (from 1854) exerted, in restricted circles, an influence which gradually circulated through the profession.

5. *Contemporary French Architecture*. The least obvious but not least important source. French architects of the 'forties and 'fifties evolved some very infectious stylistic mixtures—fundamentally neo-grec, with an infusion of medievalism or something very near to it. They interested themselves in François 1^{er} and Henri IV and re-adopted high slated roofs and turrets, features which found a ready response in England. Many architects visited France and the first edition of Victor Calliat's *Parallèle*¹³ appeared in 1850; the book contained, among other things, a very original design by Viollet-le-Duc.

Such are the influences to be looked for in the eclectic work of what we have called the 'lower school.' They may seem to constitute a ridiculously pompous ancestry for so simple a thing as a suburban villa. But the fact is that the Victorian villa is far from simple—an amalgam of many traits produced by minds which have taken many impressions—very many more than they have been aware of.

And now, for some specimens of this eclecticism and its exponents. Let us turn first to the work of Charles Gray, who was born in 1828 and made a considerable name in certain circles before he was thirty. His sets of chambers in Covent Garden, Buckingham Street and elsewhere were his most conspicuous works; but he also executed and exhibited suburban villas which, like the blocks of chambers, were designed in a manner entirely his own. Among the earliest and most interesting was a substantial, double-fronted house on Tulse Hill,¹⁴ called (perhaps in allusion to the hero of Disraeli's *Sybil*) 'Egremont.' This was begun in 1853 when the architect was 25. Basically it was a double-fronted house of a kind which had been done in stucco with Grecian detail in the 'twenties and 'thirties and in cement with Italian detail in the 'forties. In Gray's version some Italian characteristics remained: the first floor windows, for example, with their pilasters and archivolt, were very nearly orthodox. But everything else was changed. For the eaves-cornice, for instance, Gray substituted a corbel table consisting of a series of minute brick arches and deliberately colliding with the arches of the second floor windows. The porch faintly reflected Ruskin's illustrations to *The Stones of Venice*, the sturdy columns carrying free, naturalistic Corinthianesque caps. The dressings of the ground floor windows, however, with their strong 'surface' feeling, incised ornament and Greek acroters can only have been inspired by some specimens of the French neo-grec *cuisine*.

This house of Charles Gray's reflects very well the influences beginning to operate in suburbia in 1853. His later houses include some in Wood Green,¹⁵ cheaper and therefore milder in their eclecticism. And he showed a villa at Highgate Rise,

designed 'in his manner'¹⁶ at the R.A. in 1859. Some others at Ealing belong to this year.

Gray was not exceptional in his desire to produce novelties, but he had a special *flair* for doing so and gained much attention from men of his own age and kind. Other suburban architects of the time in search of new mixtures were far less successful. Wehnert and Ashdown,¹⁷ for instance, who were busy in many parts of the London sprawl, produced 'character' simply by coarsening and maltreating the Italian idea in order to make a great show with common bricks. Striking specimens of their work are a group of houses at Maitland Park, 1855, all in white brick.¹⁸ Another suburban architect in search of 'character' was Charles Hambridge, whose work is to be found in Islington.¹⁹ He had two styles at his command: an Italo-Greek style, strongly reminiscent of contemporary German work, and a Romanesque style very close indeed to that of Gray. The two can be seen next door to each other in Highbury New Park (1857) where he designed and built a terrace, many houses and a very showy church. Taking much of the land himself he continued building for some years, enjoying both prosperity and the indulgence of a very eclectic taste. His use of encaustic tiles is ingenious and often really delightful.

More interesting than Hambridge's work, however, is that of George Truefitt, the earliest known specimens of which belong to 1858. Truefitt was born in 1824 and at the age of 15 was a pupil of the elder Cottingham. Then he passed through the offices of Sancton Wood and Eginton of Worcester and with the American Calvert Vaux, toured France and Germany making hundreds of sketches, some of which he published. His few large buildings are outside London and do not concern us here. His suburban work is to be seen chiefly in and around the Camden Road and especially on the adjacent Tufnell Park estate to which he was architect for over 20 years. His work here is important to our story.

Unlike his friend Charles Gray, Truefitt thought in 'Gothic'. Also, unlike Gray, he did think. Gray got 'character' into his houses by the showy mixing of stylistic motifs; Truefitt by a certain bold appropriateness, corrected by genuine taste. He thought in Gothic, but discarded the ornamental appurtenances which had become the common signals of the style in its domestic applications—such things as Tudor labels, pinnacles, moulded chimney shafts and fretted barge-boards. His houses have a certain modest uncouthness, derived either from watching Mr. Butterfield or from reading M. Viollet-le-Duc or, more probably, from both.

The little house—'Worcester Lodge'—which Truefitt built for himself off the Camden Road²⁰ in 1859 shows his characteristics early and well. The brick window arches are nearly flat, just the suspicion of a point at the centre saving them from Georgianism. The porch has a very flat segmental arch (out of one stone) and there is a corner window to the first floor drawing-room—no doubt a Venetian inspiration. There is no nonsense about stone mullions and quaint glazing: all the casements are filled with plate glass.

Truefitt's development may be traced through 20 years' work in certain villas in Camden Road²¹ and in many others in Carleton Road, Tufnell Park.²² The quality of these varies greatly; none

¹³ *Parallèle des Maisons de Paris construites depuis 1830 jusqu'à nos jours*. 1st ed. 1850; 2nd ed. 1857. In effect, a continuation of Krafft. The copy in the A.A. Library belonged to Charles Hadfield.

¹⁴ For Mr. R. Griffith, whose monogram was displayed on the pilasters of the porch. Tenders in B53.444. A view of the house was exh. at the Architectural Exhibition, 1856 (B56.70). Although still standing, the house (No. 153 Tulse Hill) having been wrecked by bombing, was stripped of its ornaments in 1947 and is now unrecognizable.

¹⁵ Nos. 311 and 313 and Nos. 333 and 335 ('Alma Villas') High Road. They were for sale at £550 each. B56.70.

¹⁶ B59.322. I cannot trace this villa.

¹⁷ See A.P.S.D. under both names.

¹⁸ B53.429, BN57.1202.

¹⁹ BN57.1008, 383 and 857.

²⁰ It is No. 1 Middleton Grove (formerly Road), Islington, N.7, and is part of a group of houses, all by Truefitt. *Villa and Cottage Architecture*, 1868, Plates LV and LVI.

²¹ Nos. 326–342 (even).

²² The whole road has Truefitt character, but it looks as if, in some cases, a builder had a pretty free hand. Moreover, three other architects, Ledbury, Cowell and Dennison, contributed houses to the estate.

advances far beyond the notable stylistic statement made in 1858. It was said ten years after that date that Mr. Truefitt had been 'a not important worker' towards a change of style in the London suburban house, and this cautious estimate²³ of his influence is probably rather less than the truth.

Charles Gray and George Truefitt especially were among the leading characters in the suburban architecture of the 'fifties and early 'sixties. Neither of them, however, was big enough to inspire close imitation. In any case, the whole point of eclecticism was for each architect to compose his own amalgam and get 'character' in his own way. That is precisely what makes the study of the 'lower school' so baffling. While the personalities involved are undistinguished and largely unknown, their output as a whole defies general classification. Each man committed petty thefts from half-a-dozen different sources and disguised or failed to disguise them, in his own particular way. Nevertheless, there are three headings under which the whole suburban output can be studied. Briefly, they are these:

1. *Ornamental Brickwork.* The Elizabethan revival of the 'forties, the works of James Wild and a few others heralded the return to coloured bricks, but it was precipitated and further inspired by Butterfield's Margaret Street Church and the books of Ruskin and Street. Polychrome brickwork lent itself easily and cheaply to striking effect. Nothing was simpler than to insert a few courses of red brick, and perhaps some yellow and blue, in a brown stock front. Only slightly less easy (since drawings had to be prepared in good time) was the composition of a rich eaves or verge cornice out of a few 'purpose mades' and an ingenious off-setting of common bats. Gray, Truefitt, Kendall and Hambridge all used polychromy in suburban houses of the 'fifties and opened the door to the banquet of 'streaky-bacon.'

Polychromy was assisted by the introduction of Minton tiles in string courses and friezes. This practice derived some inspiration from Owen Jones and some, perhaps, from Butterfield's lavish employment of the material in his churches. Stone also was used in polychromy and subsequently the terra-cotta of Doulton, Blashfield and Cliff.

2. *Roof Treatment.* The late Georgian school gave its semi-detached villas either steep 'Gothic' gables or flattened Italian gables with deep eaves. The new Gothic movement loved steepness but mixed its gables (sometimes crow-stepped) with hipped roofs and with gables hipped back before they reached the apex. Dormers rising flush from the wall-face were much liked and so were windows tucked close under the eaves.

Quite as irresistible as these Gothic variations was the French roof—the steep slated roof crowned by ironwork. This was imported first, perhaps, by Sir Charles Barry who crowned his design for Halifax Town Hall with such a roof (1859). Banks and Barry (i.e. the younger Charles Barry) domesticated the roof in an Alderman's villa²⁴ at Sydenham in 1862-3 and by that date or a little later it was universally popular. No difficulty was felt about combining it with notched-and-chamfered Gothic: indeed, the combination was enjoyed on many occasions.

3. *Window Openings.* These were, at once, a problem and an opportunity in the house of 'character.' The steeply pointed arch was obviously inconvenient in the domestic window, especially if it were to contain a sash. It was necessary to search for arches and lintels which, while flat or nearly so, were as far as possible removed from the detested slickness of the Georgian tradition. Wild had used stone lintels in the top storey of his St. Martin's School. Truefitt took from Butterfield the nearly flat brick arch brought to a low point; he also used segmental

arches and stone lintels with a shallow segment scooped out of the soffit. But what really conquered everything was the *flat-sided arch*, a singularly meaningless mannerism which, nevertheless, gave exactly the 'character' that was required and was one of the most persistent mannerisms of the whole period.

As early as 1853, the flat-sided arch had begun to spread like a drug habit. J. S. Edmeston, in that year, spoke of it thus:²⁵ 'Some time back an architect dared to employ segmented arches with the springing line kept above the capital of the column and the archivolt returning down upon the abacus. Time was, when to have suggested anything so irregular would have been like luring a man to his certain destruction, and would have made him recoil with horror; but the combination was found not to be so very offensive, and straightway we find it repeated again and again in warehouses, public-houses, house-porches, etc., as something too delicious to be lost sight of.'

Now Edmeston was speaking of something which had emerged not from the Gothic but the Italian School. The architect who dared was none other than C. R. Cockerell who, in his Sun Insurance Office of 1841 had done very nearly what Edmeston describes. After a respectful interval, others had seized on this curious motif, adding the architrave.²⁶ By 1853, as Edmeston observed, it was ubiquitous. Why? That is, indeed, a deep question. The short answer is that this stilted, angular arch, rearing itself up abruptly from the capital had just exactly what people meant by 'character.' It distorted convention, crashed through the rules of taste, was 'self made'; it gave an impression of structural frankness, assigning to the ornamental attributes of architecture a subsidiary, merely pretty, rôle.

This so virile and striking mannerism was discovered to have a near counterpart in the mediæval vocabulary. In certain varieties of Romanesque of the twelfth century the lintel was used, with a bold chamfer, stopped at the junction with the jamb. Viollet-le-Duc had illustrated such things, both in his *Dictionnaire* and in a house he had built in Paris. This gave the impression of a stilt and the impression could easily be forced home by actually making the lintel descend a course or two below its soffit at either impost. This gave much the same illusion of solid, workmanlike building as the stilted segmental arch; and, indeed, the two could very easily be married. And married they were, in countless partnerships which if collected and tabulated would form a truly monstrous symposium. In one form or another, the stilted or flat-sided arch found its way into every region of Victorian building—only the higher reaches, where taste and scholarship reigned, being more or less exempt.

In suburbia, it flourished unchecked and in astonishing variety for more than 30 years. More than any other single mannerism, the flat-sided arch strikes the Victorian note—it is a true vernacular expression.

When we have generalized about these three subjects—ornamental brickwork, roof treatment and window openings—we have got about as far as generalization will take us. The variety in mid-Victorian suburban design is perfectly astonishing. If we try to envisage the work of the 'sixties as a whole we must think of it somewhat in this way. The background is Italian—of the poorest sort; there is still much trite stucco-work with an increasing quantity of distorted and misplaced ornament and neglected proportion; the stucco is steadily giving place to brown or white brick. Against this dull and worsening background we find various things happening—the innovations of Gray, Truefitt and others, the spread of a taste for polychromy, the infiltration of second-hand Ruskinian and Streetian ideas and of Parisian innovations and the phenomenal recognition of

²³ *Villa and Cottage Architecture*, pp. 31-32.

²⁴ 'Fairwood,' No. 104 Sydenham Hill, an Elizabethan style house. Derelict in 1947. See *Village and Cottage Architecture*, Plates LXIII to LXV.

²⁵ Presidential address at the A.A. Oct. 7, 1853, reported in B53.

²⁶ Perhaps Sancton Wood, in Nos. 42-44 Gresham Street, city, 1852, was the first to do this.



1



2



3

EARLY VICTORIAN SUBURBAN

So far as the London suburban house-plan is concerned, the Victorian age brought about no clean break with the Georgian tradition. The 'lower school' architects, as Mr. Summerson has christened them, 'took over the traditional suburban house-plans—the "double-fronted" and "semi-detached" types—and attempted to endow them with "character" rather than replace them by something different.' Above are three of the earlier examples of this Victorian Georgianism: **1**, houses in Eton Road, at Chalk Farm, designed by the younger John Shaw, surveyor to Eton College, in the

1840's; **2**, nos. 8 and 10, Gloucester Avenue, Regent's Park, in the more fanciful Italianate style of the same decade (the actual date of these examples is probably 1844 and the designer H. Bassett); **3**, nos. 21 and 22, The Park, Ealing, dated 1851. A leading purveyor of the kind of Italian here represented by **2**, was Henry E. Kendall, who also designed in a grotesque Tudor. The villa on the site of Pope's villa at Twickenham is his, and **4** shows his 'Sutton Lodge,' Heathfield Terrace, Turnham Green, an outstanding example of his vigorous and personal style.



4

Italo-Greek



5

Romanesque



6

Functional Gothic



7

THE STYLE CYCLE

The five photographs at the top of this and the opposite page provide a conspectus of the whole style cycle of the Victorian suburban villa. **5**,

Italo-Greek: no. 45, Highbury New Park, designed by Charles Hambridge circa 1857. **6**, *Romanesque*: no. 47, Highbury New Park, next door to **5**, also

by Hambridge, and of about the same date. **7**, *Functional Gothic*: no. 1, Middleton Grove, Camden Road, designed by George Truefitt for

him.
Stee
bury



10
11



12
13

CHARACTERISTIC THEMES

The variations on the favourite themes of Victorian villadom, by which their authors strove to obtain the all-important quality designated character, were numberless. **10-12** in this group of photographs are characteristic of what was going up in the 'fifties and 'sixties. **10**, nos. 333-5, High Road, Wood Green, by Charles Gray, 1856. **11**, nos. 82, 84 and 86, Highbury New Park, by Charles Hambridge, circa 1857. **12**, nos. 7 and 9, Avenue Road, Crouch Hill, in a peculiar notched and chamfered Gothic. These are all middle-class houses, but **13**, nos. 83-92, Third Avenue, Harrow Road, built by the Artizans', Labourers' and General Dwellings Company in 1881 on principles to be followed in miles of outer suburbia, mark the nadir, socially speaking, of the originally aristocratic conception denoted by the term 'villa.'

Queen Anne (gabled)



8

Queen Anne (hipped)



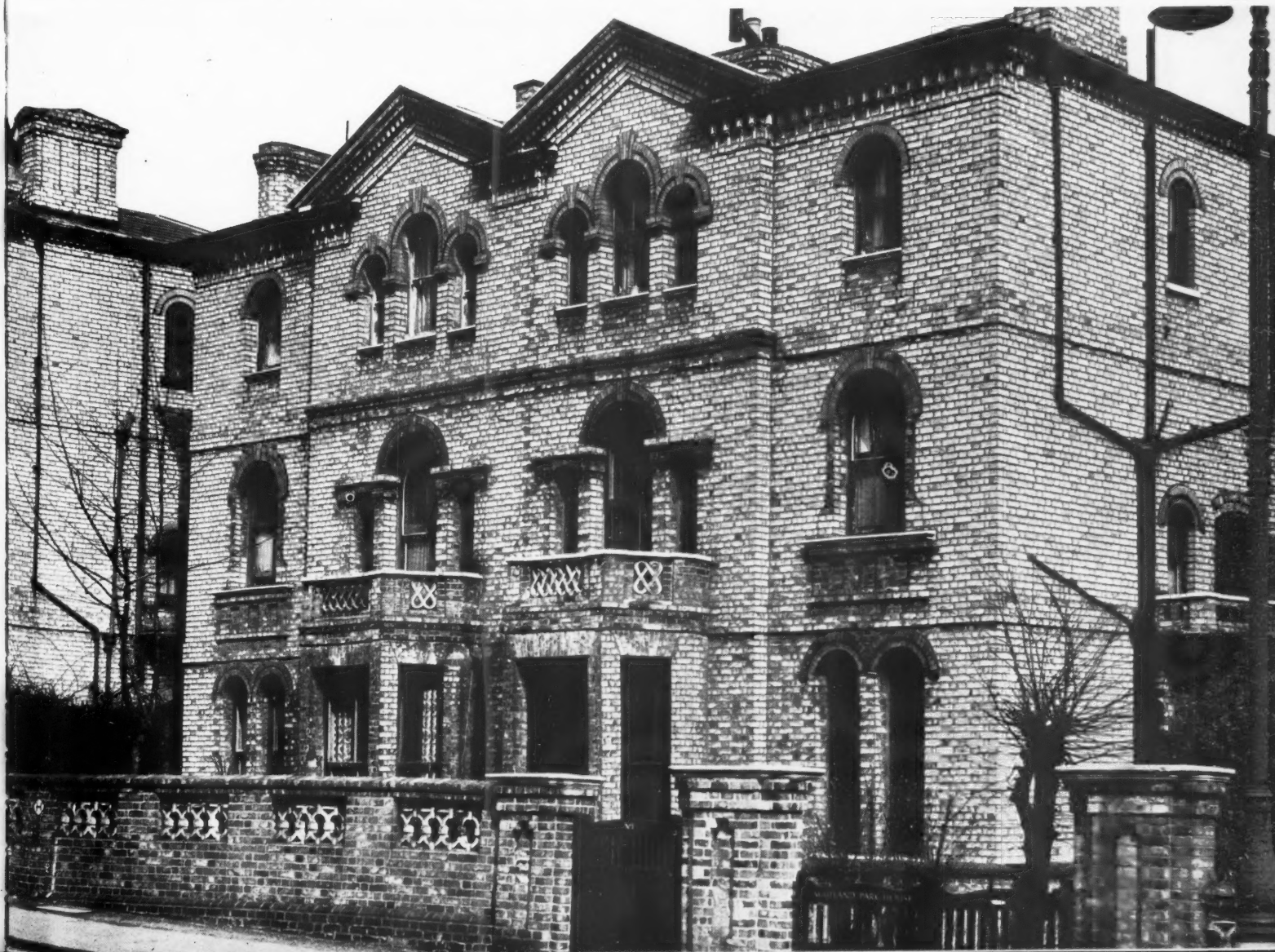
9

himself in 1859. 8, Queen Anne (gabled): no. 37, Steele's Road, Haverstock Hill, designed by Batterbury and Huxley in the 1870's for Francis Barn-

ard, the Punch illustrator. 9, Queen Anne (hipped): no. 38, Steele's Road, designed for Edwin Hayes, R.H.A., by T. Batterbury in 1873.

CHARACTER, the all-important quality sought by the Victorian villa - builder, achieved through the use of white brick in 14, Maitland Park Villas, by Wehnert and Ashdown, dating from 1857.

14





15

'LOWER SCHOOL' GOTHIC The productions of the Gothic class in the 'lower school' of architects responsible for the London suburban villa are well represented by **15**, no. 75, Fitzjohn's Avenue, designed by Theodore K. Green for P. F. Poole, R.A., dating from 1869.



16



17



18

BEDFORD PARK Three of the types of villa built in Jonathan Carr's Bedford Park. **16**, detached: no. 1, The Avenue, by E. W. Godwin, 1876. **17**, semi-detached: nos. 12 and 14, The Avenue, by E. W. Godwin, 1876. **18**, a cheaper version of the semi-detached: nos. 4 and 6, The Avenue, by Coe and Robinson, 1876.

the appropriateness of certain mannerisms—notably the flat-sided arch.

We can find during the 'sixties in different parts of London examples of an incredible number of different styles. For instance, in Dulwich and Sydenham, a single firm of architects, Banks and Barry, was producing Italian, Tudor and Elizabethan houses all at the same time, while not far away John Norton was building English Gothic villas on the Crystal Palace estate. All this work, though it had its quirks and eccentricities, was untouched by the eclectic movement so forcibly advertised by Gray, in his Tulse Hill villa, a few years previously. In far-off Hampstead and on Hornsey Rise, Gothic villas of a peculiar notched-and-chamfered sort were going up: Theodore K. Green's houses in Fitzjohn's Avenue and Arkwright Road are the best examples. In 1868 J. S. Nightingale built his grotesque masterpiece, 'The Logs,' East Heath Road, influenced by Gray's work and coloured by French mannerism, while not far off Solomons and Jones showed themselves more positively Francophile in Caen Wood Towers. Further out, at Stonebridge Park, at Muswell Hill, Woodside Park and a dozen other nascent suburbs, different architects showed their different originalities. Between all these heterogeneous products there is a spiritual kinship, inescapable but extraordinarily hard to define: to call it a quest for 'character' is merely to provide a name which still requires—and eludes—definition. What the mid-Victorians meant by 'character' may be apprehended equally by studying the anthropomorphic dogs of Landseer or by reading Samuel Smiles. The determination of common factors must be left to others.

The things which so delighted suburban architects of the 'sixties flourished exuberantly all through the next decade, when some of the most bizarre eaves-cornices and flat-sided-arch combinations came into being. But from 1870, the year in which the bustle conquered the crinoline, a new spirit was abroad, and although it took some years to spread into the general suburban run of things, its wonderful applicability to the suburban scene was apparent at once. The 'Queen Anne Style,' for which the ground had been prepared by Thackeray's treatment of eighteenth century themes, was born, as nearly as one can determine such events, in 1870; and it was born for a domestic, not a public or ecclesiastical career. The first thoroughbred example, J. J. Stevenson's own house in Bayswater Road, is a suburban house, though a large and exceptional one. Almost simultaneously, some artists' houses in Hampstead were built in the new style, the architects being Batterbury and Huxley. They were built in a then new street, off Haverstock Hill.

Steele's Road presents us with a most eloquent record of a moment of change in English taste. Ranged along the north side are eight detached houses, nearly all built for artists between 1870 and 1875. The artists were of the smaller sort who had become prosperous in the wonderful 'sixties. At No. 39 there was G. G. Kilburne, painter and wood-engraver who sent such titles as 'Will he come?' 'Down!' and 'Too Late' to the Royal Academy; at No. 38, Edwin Hayes, R.H.A., whose 'Dutch Pinks Warping off Shore' embodied a first-hand knowledge of sailing; at No. 36, C. E. Johnson, whose 'The Swineherd' went to the Tate; at No. 35, J. D. (later Sir James) Linton who illustrated themes from Gil Blas and the life of Mary Stuart; and at No. 37, Francis Barnard, who illustrated for *Punch* and *Good Words*. There are one or two other houses as well. The earliest is No. 40 ('Downsbury'), a thoroughly crude, turreted, notch-and-chamfer Gothic house, very true to its date, 1873; the architect is unknown. Kilburne's house next door ('Hawkhurst House') shows Batterbury and Huxley in Gothic mood, with immense barge-boards, but big square sash windows and an obvious leaning to 'Queen Anne.' Then follows Hayes's 'Briscoe House,' again

Batterbury and Huxley,²⁷ and this time quite definitely Queen Annish, with a hipped roof and moulded brickwork. Barnard's 'Warrington House' reverts to barge-boards, as does Johnson's²⁸ 'Morven House,' but Linton's²⁹ 'Ettrick House' is thoroughly 'Queen Anne.' The series is continued by No. 32 (Batterbury and Huxley) and No. 31, which is the house built for himself by the architect J. M. Brydon³⁰ in the fullest blooded 'Queen Anne,' with pilasters at the entrance and iron sunflowers sprouting from the dormers. Further east, for convenient comparison, is a row of houses in the regular Italian-eclectic idiom of the 'seventies with straight-sided arched porches and hideous cement ornaments.

The Steele's Road houses show a particular juncture in taste very clearly. For further elucidation we have only to follow Batterbury and Huxley to Hampstead Hill Gardens, where they blossom into rose-red villas, all bedecked with the neatest rubbed-brick ornaments and reminiscent of the houses which occur in Kate Greenaway's drawings. No. 1, 'Studio House'³¹ (1876) and No. 3 'Charlecote'³² (for Charles Green, the *Graphic* artist, 1877) are the prettiest. They are rather trivial, these houses, lacking in control of proportions and spacing, but as straws in the wind of taste they have much significance.

These houses of Hampstead artists were, of course, ahead of their time and considered, when they were new, as something quite out of the ordinary. They are forerunners of the taste of the 'eighties and 'nineties when 'Queen Anne' ran on towards the age of Adam and innumerable fan-like ornaments and bay-leaf swags began to grow in the groves of suburbia.

But now we must turn away from these artistic beginnings, sparse and special, and take a more general view of the situation in the 'seventies. During the two previous decades, we found our attention attracted all the time by fairly ample types of house, selling at £1,000 upwards—middle-class houses, built for families having at least three servants and a gardener. If we look for humbler types we do not so easily find them. We have to look towards the fringes of the built-up area—to districts in Kilburn or round the Portobello Road. Or we have to follow the dreary activities of the Land Societies. The artisan-class houses of this period are of no interest—the mere aftermath of expansions of the Bayswater type.

But quite suddenly, in 1877-80, the whole picture changes. From a low trough the house-building graph soars up to a peak. And this peak represents the arrival of the small, lower-middle-class villa. In the decade 1877-87, London became ringed round with great blotches of this new villadom: street upon street, most of it lying at right angles to the main roads and consisting of houses either semi-detached or in rows so built as to give a semi-detached impression. Fulham, North Paddington, South Hampstead, parts of Highgate, and big areas east of the Lea Valley make the northern ring: Lewisham, Camberwell, Streatham and Putney contribute greatly to the southern.

The beginnings of this new wave of villa-building are to be found in that obscure and rather unattractive semi-philanthropic movement represented by the Land Societies. This is not the place to go into the history of the movement, which originated in the 'forties and had a political complexion in so far as it represented an attempt on the part of political bodies to extend artisan suffrage by creating more householders in that class. But one scheme, closely related to the movement, is of special importance in London suburban housing. It is the *Artizans', Labourers' and General Dwellings Company, Ltd.*, founded in 1867 to enable working men to erect dwellings and become the owners of them.³³ The story of this enterprise, again,

²⁷ B73.376 cost £1,700. ²⁸ B75.517 cost £2,293. ²⁹ B74.404 cost £2,000.

³⁰ BN75.80. ³¹ B75.742. ³² B77.464. ³³ B72.623 and 74.636. E. Hodder, *The Life and Work of the Seventh Earl of Shaftesbury*, 1886, Vol. 3, p. 360.

does not need to be told here, but its results constitute an important landmark in suburban development. Lord Shaftesbury laid the first stone of the estate at Lavender Hill in 1872 and part of it was opened in the presence of Disraeli, Lord Shaftesbury and others in 1874. In that year a second estate, adjoining the Harrow Road, was begun. Leases of the houses were sold on what is now called the hire-purchase system, at prices ranging from £150 to £310.

Now although the *Artizans', Labourers' and General Dwellings Company* was, in origin, philanthropic—crystallizing the concept of a 'Workman's village' which had floated for years in the Victorian mind—it was handled as a commercial speculation and the scheme was, in the long run, a pronounced success. It showed that there was a great market for small houses let on easy terms to the better-class artisan, the clerk, the foreman, the shop-assistant, people to whom the 'sixties had brought suddenly increased spending-power. This market was immediately exploited, and in 1880 the house-building graph soared to the highest point reached in the whole century.

The houses on the 'Shaftesbury Estate' as it was called, at Lavender Hill, were in close rows, but each house was expressed as a unit, with a rudimentary porch carrying the Company's monogram in its gable. The style was supposed to be 'domestic Gothic or Tudor,' but in fact the red-brick rows present the crudest possible blend of Romanesque with the Waterhouse brand of secular early Gothic. It is not so much the style, but the scale and arrangement of the rows which is reflected in all the remoter areas of suburbia.

Around 1880 certain types of villa sprang up everywhere as if by magic. Just how they emerged and who designed them it is impossible to say, for they belong to a level at which both the lowest type of self-styled 'architect' and many types of builder were functioning. The 'superior artisan,' a product of the 'sixties, was beginning to have his fling at the drawing board. In 1877 a weekly magazine, *The Illustrated Carpenter and Builder*, Price 1d, was founded to serve his needs—both practical and æsthetic. Villa designs were published from time to time and the magazine served also as an exchange for small builders in search of designs and willing to pay a guinea or two for a set of plans and details.³⁴ The designs always derive from what architects had been doing in the 'seventies for the detached and semi-detached middle classes. They contain traces of Italian, of 'modern French' and of Gothic; the flat-sided arch enjoys an Indian Summer and the capitals, decked with ferns and roses, are descended from the carvings which O'Shea had executed on the Museum at Oxford in the 'fifties. These villas, so familiar to all of us and so terrible in their familiarity, bring the ancient word 'Villa' down to a level inconceivable when Lord Burlington built the first and loveliest of English villas at Chiswick a century and a half before. At last this ancient, romantic word, Roman in ancestry, lordly in association, was brought down to the mud of Walham Green and trodden into the marshes of Leytonstone.

The early 'eighties saw the first great surge of villadom. There was another in the 'nineties and the waves followed each other during nearly forty years of the twentieth century,

each wave tinctured by the stylistic preferences exhibited in the previous decade's better class building. We have already seen, in the work of Batterbury and Huxley, what better class suburbia was producing in the 'seventies; but we have not yet looked closely at one particular centre of suburban building—a centre which was to prove as influential as any.

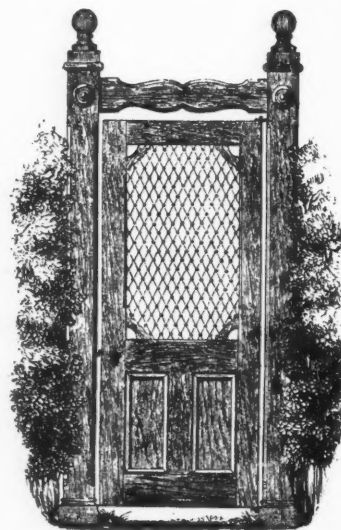
Jonathan Carr's Bedford Park project was to a certain extent inspired by the *Artizans' and General* estate at Lavender Hill. Carr designed to do for the middle classes what was being done there for the working classes. Norman Shaw was his architect, but the first villas to be built were by E. W. Godwin: some eighteen of them had been erected by the end of 1877. Godwin's villas at Bedford Park³⁵ struck a new note—new, at any rate, in suburbia. They were neither Italian nor Gothic nor eclectic nor Queen Anne; they owed acknowledgments to the tile-hung vernacular of the southern counties and were said to aim at obtaining effects 'by the use of good materials picturesquely handled.' The 'good materials' were red Suffolk bricks and Broseley tiles; the 'picturesque' handling meant slight rearrangements of the standard plan and some ingenious play with gables, bays and dormers, giving the houses a more strictly three-dimensional character than was common.

Godwin's pairs of semi-detached houses at Bedford Park show twin gables to the street, each gable tile-hung and projecting so as to make a lid to the bay-window running through the two lower storeys. A cheaper version of this theme was devised by Messrs. Coe and Robinson,³⁶ whose houses alternate with Godwin's in The Avenue. Here the gables make a shallower V in the centre, while spreading further down on either side. The type is a very familiar one indeed and was to be multiplied thousands of times between Harrow and Woodford, Edgware and Morden in the nineteen-twenties.

Richard Norman Shaw's own contributions to Bedford Park arrived almost at the same time as those of Godwin and Coe & Robinson, in the shape of semi-detached pairs with a continuous eaves and coved cornice towards the street and gables at the ends.³⁷ Very personal in design, as Shaw's works always are, and thoroughly artistic, they did not create a type so easily followed as the earlier villas. Shaw was followed at Bedford Park by Maurice B. Adams in whose work the Shaw idea is retained, though less well expressed. The whole estate has a very distinct character of its own and, at the time it was building, a character so pronouncedly different from what was happening elsewhere that it could not help becoming influential. This influence, however, took time to spread. The Bedford Park villas were too restrained and too little ornamented to

be a sensational hit in the building world of the 'eighties. When in 1897-99, however, the house-building graph again soared to a sudden peak, the demure tile-hung gable and the dainty dormer were carried far and wide, superseding every vestige of the old styles—except, indeed, that extraordinarily persistent symbol of true Victorianism, the flat-sided arch.

Long before the end of the century, the degradation of the word 'villa' was complete; it had begun to signify contempt, as for something small, cheap, remote and ugly. 'Home' and 'cottage' were preferred as verbal symbols and the 'villa' relegated to a level of commonness from which it has never since ascended.

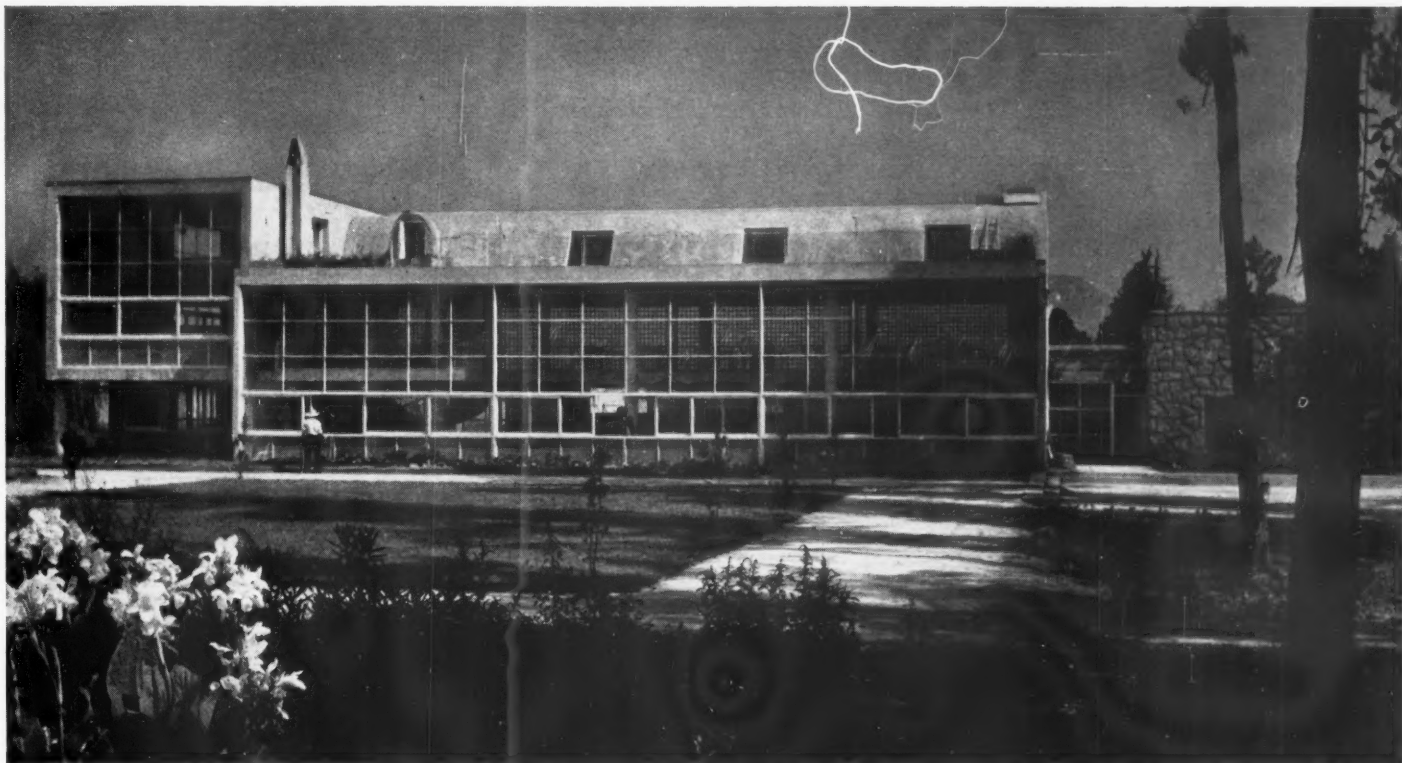


³⁴ In the *Notes and Queries* column for 1882, for example, 'Spread Eagle' wrote: 'Will some kind reader furnish me with a design for three villas in a row, the cost of the three not to exceed £850. Please state terms for details etc.' G. M. Jay promptly furnished a design, which was reproduced, though it is not recorded whether 'Spread Eagle' applied for and paid for the 'details.'

³⁵ BN76.622; BN77.36. ³⁶ BN77.192. ³⁷ BN77.

AMUSEMENT CENTRE AT SANTIAGO CHILE

ENRIQUE GEBHARD: ARCHITECT



1



2

1, the amusement centre from the west, showing the roof terrace over the restaurant and, to the left, the two-storey high sitting room raised on pilotis.
2, the centre from the south-east, with glass-brick east wall of games room, the stone-faced blocks in foreground and in background house cloakrooms.

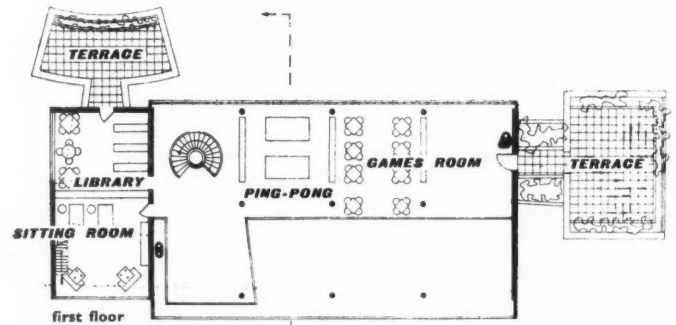
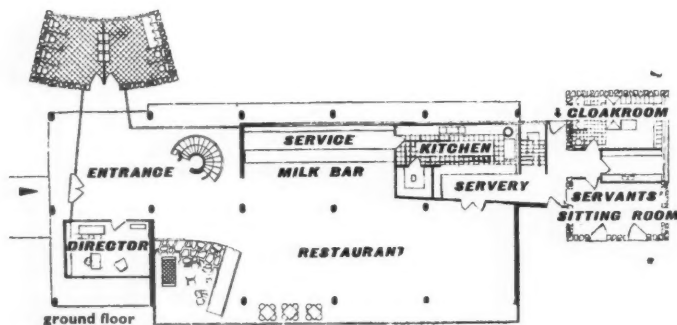
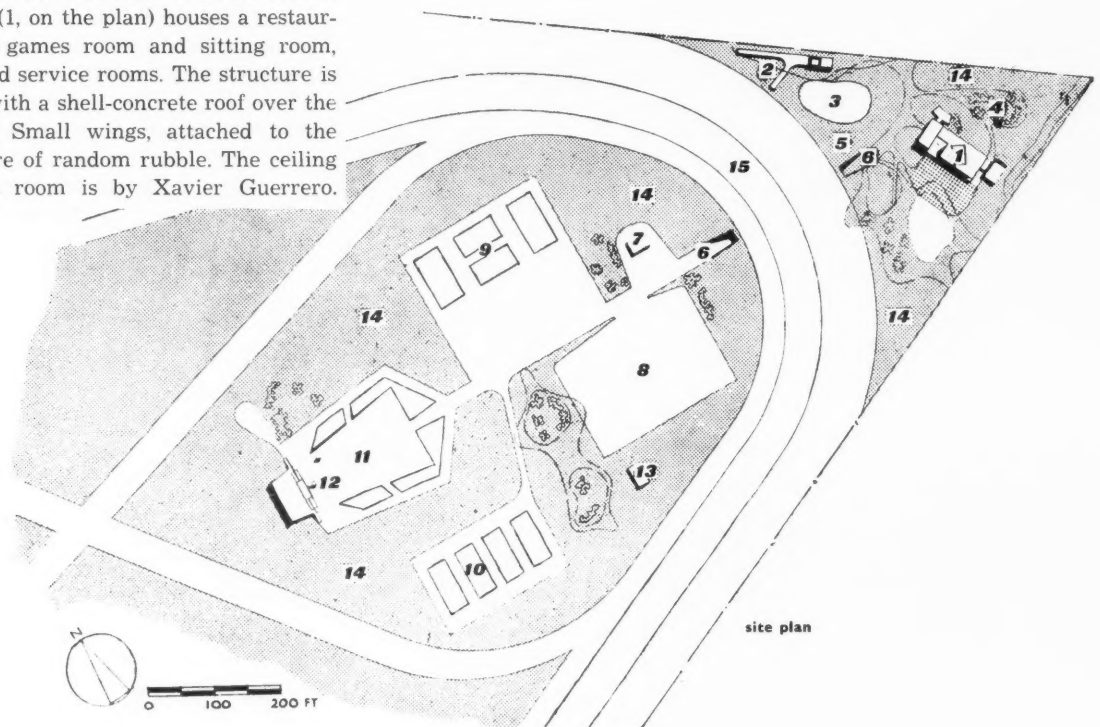
AMUSEMENT CENTRE AT SANTIAGO, CHILE

An institution for the Defence of the Race and the Improvement of Leisure Hours was founded in 1939 by the then President of Chile, Don Pedro Aguirre Cerda. Its aims were to foster a sense of patriotism, to provide facilities for physical culture, recreation and educational activities and to encourage attention to hygiene, respect for community and home life and for work. Groups were formed to further the aims of the institution in the various communities of Chile, and April 5 was named as the day on which its foundation should be celebrated each year. The institution has now lapsed, and its aims, where they are pursued, are those of other institutions since established. Before this occurred, however, two buildings were completed, one comprising a club, school and workshops, and the one illustrated, which is an amusement centre. Both were to form part of large parks including buildings and facilities for innumerable educational and recreational activities. This park as the site plan shows, was to be built on two sides of a race-course. The amusement centre (1, on the plan) houses a restaurant, milk bar, library, games room and sitting room, apart from director's and service rooms. The structure is of reinforced concrete with a shell-concrete roof over the first-floor games room. Small wings, attached to the building by passages, are of random rubble. The ceiling painting in the games room is by Xavier Guerrero.

3 on the facing page, the games room. The door in the background leads out on to a roof terrace. The ceiling mural by Xavier Guerrero is an interesting illustration of the aggrandisement of space by distorted perspective. *Trompe l'œil*, a trick resorted to with a sometimes sickening frequency in the past, has been almost entirely ignored by modern architects. Whatever the æsthetic merits of this particular mural, it has given a surprising sense of spaciousness to what is in effect but a relatively small room. It is not difficult to imagine a dozen similar devices which might add interest and cubic feet to the interiors of contemporary buildings.

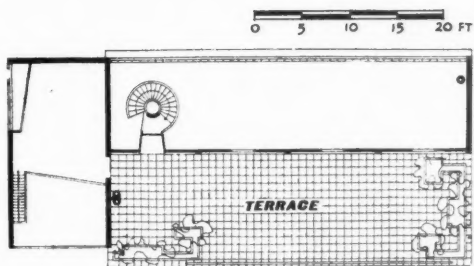
key: site plan

1 amusement centre. 2 workshops. 3 fish pond. 4 eucalyptus grove. 5 memorial to President Cerda. 6 tunnel. 7 kindergarden. 8 football. 9 basket ball. 10 tennis. 11 open air theatre. 12 orator's stand. 13 pavilion. 14 gardens. 15 race track.

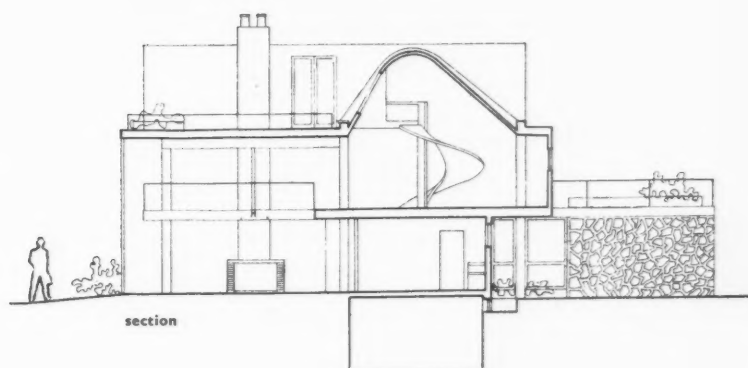




3



second floor



section



5

**AMUSEMENT CENTRE AT SANTIAGO,
CHILE**

4, the staircase leading from the entrance hall to the games room. 5, the view from the restaurant over the racecourse. 6, looking down into the restaurant from the gallery of the games room.



4



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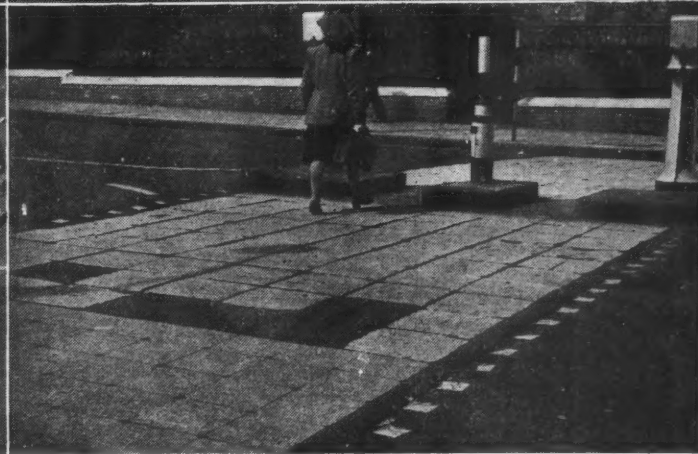
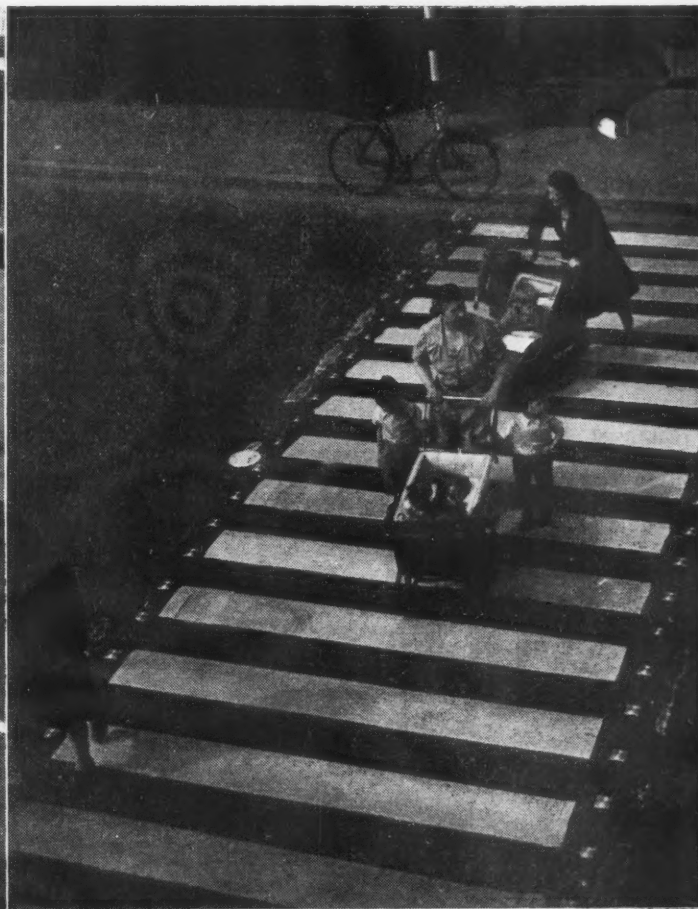
LEGS AND WHEELS

The street scene is bounded by sky, walls and road. The sky, ever changing, the walls, old and crumbling or sharp and new; variety of style and contour, texture, colour and character. The floor—a monotone—a monotone of tarmac.

Headed by the fire engine and ambulance the motor car has penetrated every crack and crevice of our cities, lanes, yards and courts. All the richness and variety of the floor has been submerged in the traffic flood and inhabitants of buildings venture out at their peril, making their way by means of islands, refuges, safety zones and beacons.

When we consider that in the normal urban block streets occupy about one-third of the total area we get some idea of the loss which this mechanized age is sustaining. Instead of walls and floor being in harmony, the floor linking or separating architectural elements and expressing the kind of space which exists between buildings, it is as though the buildings were models plonked down on a blackboard.

In the battle of legs and wheels, the front line is the high road with its pedestrian crossings. Below are some pedestrian crossings, recently constructed by local boroughs





despite the Ministry of Transport's directive that demarcation shall be by a lane of studs terminated by beacons.* Experience of these patterned crossings suggests that they give a clearer indication of the crossing than studs. Their obvious scenic possibilities have still to be explored, but even the examples over page give some idea of the sort of variety and richness which this form of traffic control could introduce to the town.

There are many materials which can be used to revitalize the town's floor, to reinforce the highway code and, by indicating different uses, in time to establish conventions of behaviour—flagstones for pedestrians only (left, above), cobbles (left, below), setts, slate tiles, mosaic, gravel, grass. They can be light or dark, rough or smooth, plain or intricate. The possibilities of design are immense. Yet to-day they are all sacrificed to the technical necessities of the contact between the floor and a rubber tyre.

Traffic inside a building is mainly pedestrian, collisions are rare and fatalities even rarer. In the forecourt or drive, in the open air, things are still sane and reasonable. The odd car realizes its intrusion and makes way for the pedestrian. But as the pedestrian's world dwindles to thin ribbons of pavement on either side of the traffic stream—let him beware. The warm, comforting security of indoors passes too quickly to the exposure of the hunted.

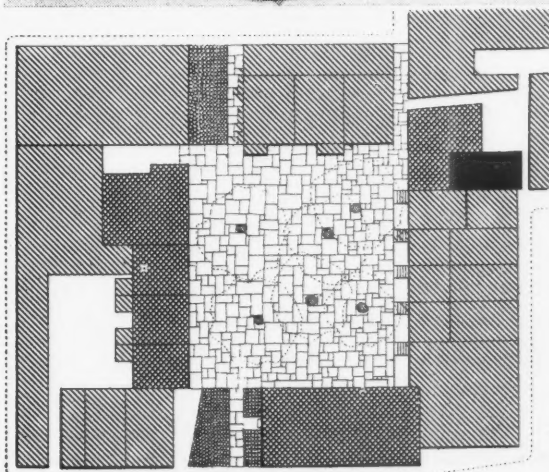
Thus we have two results arising from the universal flooding of our towns by the motor car: (a) the suppression of variety and character in the ground surface; (b) the invasion of the pedestrian reserves.

Point (a) however is by no means implicit in the existence of motor traffic, since if the business of organizing road traffic efficiently were studied a solution might be found in the use of road surfaces to indicate the road's use for a particular purpose. A coloured pencil is more easily chosen out of its box if the outside of the pencil is coloured to match the lead instead of the colour being named. In the same way a universal convention of colours and patterns indicating such things as one-way streets, parking, pedestrian crossings and so on would allow the road to be read at a glance. This would, as a result, introduce a new functional aesthetic into the urban view.

First of all, a system of priorities to stem and direct the flood of traffic. Secondly, a set of road conventions to enforce this, such conventions being integral with the road itself and of such a nature as to enhance the surrounding buildings.

For example, a street or square limited to pedestrian use would be protected by a stretch of cobbles across its access. *Convention:* no car may drive across cobbles. The drawings on the next two pages illustrate the point.

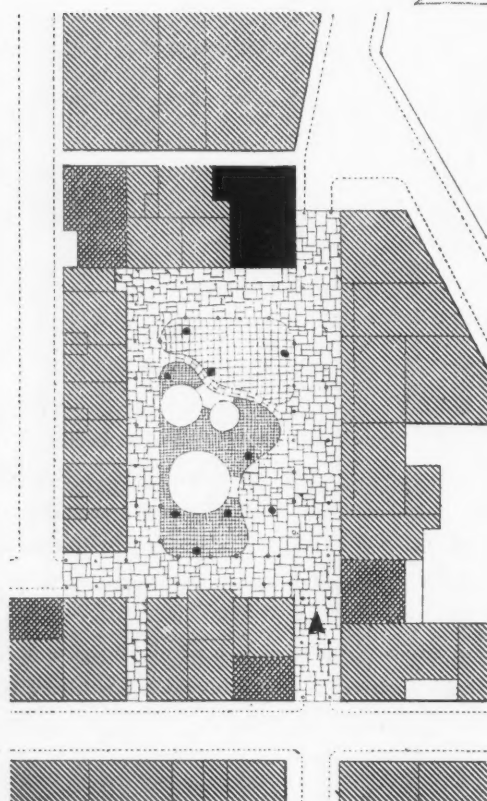
* Extract from *Ministry of Transport's Circular to Local Authorities*, December 9, 1947. 'Marking other than by studs and beacons is of doubtful value, and for the sake of uniformity the Minister proposes that crossings shall be legal only when marked according to regulations. Where crossings are marked in some other way a period of grace will be given before they are brought into line. This is not intended to exclude any other and better system of marking crossings should one be devised. Experiments made by the Road Research Board in co-operation with the Ministry will be continued.'



PEDESTRIANS ONLY There are occasions when absolute pedestrian priority is desirable. This may occur in the case of cathedral precincts, and such special cases as schools, squares and old people's houses. Nevertheless, entrance for fire engines and ambulances is essential, and this precludes the use of any physical barrier. The illustration* shows a suitable convention—a stretch of cobbles across the access road through which a flagged walk provides pedestrian access (since cobbles are difficult to walk on). Cobbles are regarded as an alternative to grass. Inside this protecting band the designer is free to employ any material in any pattern. *Convention:* for car-drivers cobbles mean NO ENTRY.

* The viewpoint is shown by the arrow in the plan on the left.





PEDESTRIAN PRIORITY No one denies the place of swiftly moving traffic in the life of a town. It is the universal spread of traffic, its arrogant seizure of *all* roads, that calls for protest. It is very human to want to drive right up to one's front door, but in admitting this we also admit the possibility of admitting any traffic. In this way a street which may have a dozen cars belonging to it is, as often as not, busy all day with traffic which uses it as a short cut or an easy way round a major cross-roads. This example,* therefore, shows the street or square in which traffic is limited to that having business in the area. There are two points to notice here: (a) The scarcity of traffic will have the effect of enhancing the domestic character of the whole square. (b) Those motorists who do enter it, being on their own ground, will observe the nicety of good manners and regard for others which is so difficult to observe when one is on 'foreign' territory, i.e., when we do not fear recognition and do as we please. *Convention:* the area to be paved with flagstones means *pedestrian priority*. Demarcation of pavement, if any, is left to discretion of designer. In this drawing a two-foot band of setts is used with bollards at intervals.

* The viewpoint is shown by the arrow in the plan on the left.

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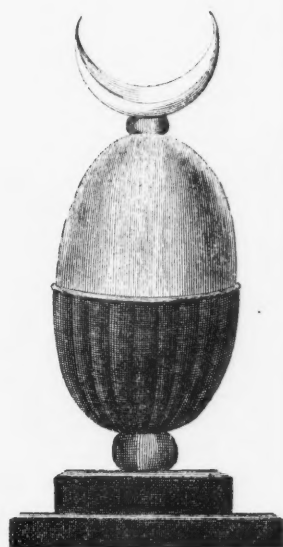
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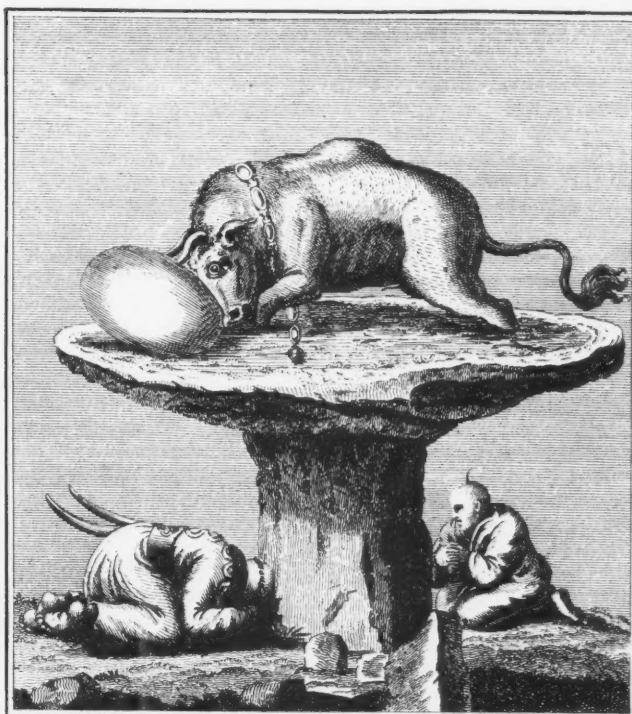
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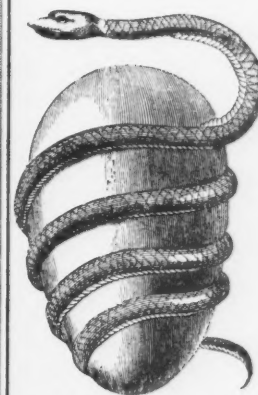
The architecture in John Martin's paintings has never been accorded the study that the following article shows it deserves. Here Norah Monckton traces Martin's Indian, Egyptian and Assyrian motifs to the sources which were available to him. One of them was Maurice's *History of Hindostan* from which the engraving below is taken.



The MUNDANE EGG of Egypt, adorned with the Lunar Crescent.



The great GOLDEN BULL, adored at MEACCO, in JAPAN, in the attitude of butting with his horn against the EGG of CHAOS.



The Agathodaimon, or Gorgon, Genies symbolized by a serpent, circling in its genial embrace the MUNDANE EGG

ARCHITECTURAL BACKGROUNDS IN THE PICTURES OF JOHN MARTIN

WHEN JOHN MARTIN painted his great Biblical pictures at the beginning of the nineteenth century,¹ very little was known about the architecture of ancient Assyria. Babylon and Nineveh, which were largely built of sun-dried bricks, had sunk back into shapeless masses of earth. Various travellers² had visited the sites in the course of centuries, but it was not until 1848, when Layard published the account of his excavations, that any accurate idea was formed as to the appearance of the buildings. So Martin's stupendous reconstructions were universally supposed to be the creations of his own imagination.

In fact, he had taken infinite pains to ensure that they were historically correct. On looking at the pictures, certain architectural peculiarities are noticeable. These include the stepped towers in *The Fall of Babylon* and *Belshazzar's Feast*, the arched openings in *Joshua* and *Belshazzar*, and the form of the columns and their capitals in all four pictures.

It was Martin's habit, when he exhibited his paintings or engravings, to

issue a pamphlet with them, which gave an outline etching of the composition, with the points of interest numbered on it. In the *Belshazzar's Feast* pamphlet he says: 'It was the custom of Nebuchadnezzar, the conqueror of Egypt and of India, to bring from these parts to Babylon all the architects, the men of science and handicrafts, by whom the Palace and the external parts of the Temple of Bel, etc., were built; therefore I suppose the united talents of the Indian, the Egyptian and Babylonian architects were employed to produce these buildings.' In the outline etching he points out the columns as being Indian, with Egyptian pediments. Again, in the pamphlet on *The Fall of Nineveh* he declares 'The style of architecture, partaking of the Egyptian on the one hand, and of the most ancient Indian on the other, has been invented as the most appropriate for a city situate between the two countries, and necessarily in frequent intercourse with them.'

His sources for Egyptian art were unimpeachable. The monumental *Description de l'Egypte*³ was published under the auspices of the French Government between the years 1809 and 1829, by the artists and

scientists who had accompanied Napoleon in his campaign in 1798. In 1819, Belzoni issued an account of his discoveries;⁴ he was exhibiting a model of the Tomb of Seti I at the Egyptian Hall in 1820-21. Cassas's *Voyage Pittoresque* appeared in 1798.⁵

Martin had equally good authority for his Indian features.

One of his earliest commissions had been to make a series of etchings of Sezincot House, which had been recently built by Samuel Pepys Cockerell for his brother, Sir Charles, who had got the idea of having a house in the Hindu style from his collection of drawings by Thomas Daniell. It may be taken for granted that Martin had also seen the magnificent series of books on India which had been brought out by William and Thomas Daniell and James Wales between 1795 and 1807.⁶

But there were no pictures of Babylon and Nineveh for Martin to look at, except historical or Biblical compositions set in a classical background, or views 'from the life' of a range of hills on the edge of the

⁴ *Narrative of the Operations and Recent Discoveries with the Pyramids, Tombs and Excavations in Egypt and Nubia.*

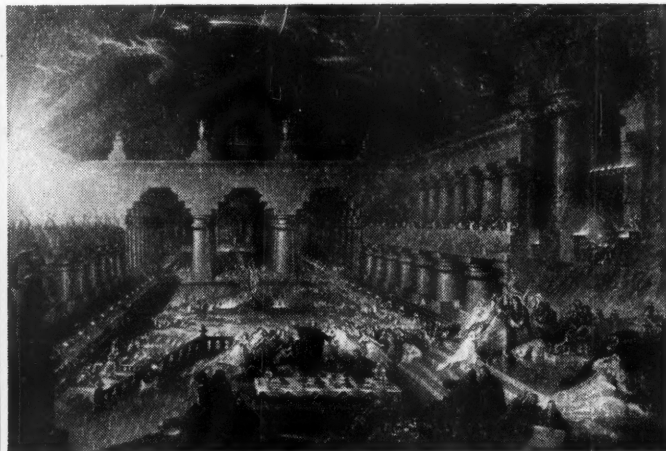
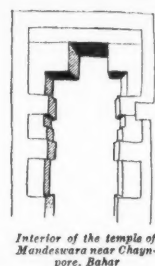
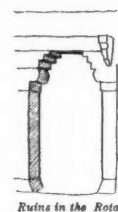
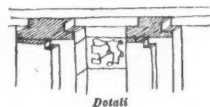
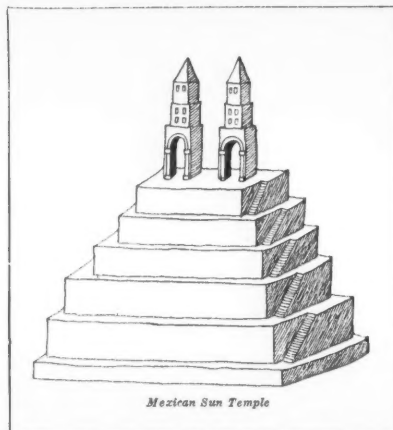
⁵ *Voyage pittoresque de la Syrie, de la Phénicie, de la Palestine, et de la Basse-Egypte.* By Louis François Cassas. Paris, An VII.

⁶ *Views in India, 1792. Oriental Scenery, 1792-97. Antiquities of India, 1799. Twenty-four Landscapes, 1807. Hindoo Excavations in the Mountain of Ellora, 1803.*

¹ *Joshua commanding the Sun to stand still* (1816); *The Fall of Babylon* (1819); *Belshazzar's Feast* (1821); and *The Fall of Nineveh* (1828).

² Rich, in his *Memoirs of the Ruins of Babylon* (1815) p. 48, mentions Benjamin of Tudela in 1173 and Rawulf in 1574, who 'saw it as nearly perfect as it was in Strabo's time.' Maurice, in his *Observations on the Ruins of Babylon* (1816) Section I, pp. 13-18, gives Pietro della Valle (1616), Niebuhr, Otter, and M. Beauchamp in 1799.

³ Edited by F. Jomard, Paris. It is certain that Martin had seen this, for he uses an unusual form of capital for the pillars in both his Egyptian plates, *The Death of the Firstborn* and *The Seventh Plague*. This is shown in the first of the five volumes of the *Illustrations of Antiquities*.



1,2

Above, and on the facing page, are John Martin's four great biblical pictures. 1, The Fall of Babylon. 2, Belshazzar's Feast. 3, Joshua Commanding the

Sun to Stand Still (a detail) and 4, The Fall of Nineveh. Above them are drawings made from plates in various books which were available to Martin. When

plain. He had to rely on prose descriptions; and, as a Biblical scholar, he naturally turned to a theological writer. This was the Reverend Thomas Maurice, who published a *History of Hindostan* between 1795 and 1798. The title is misleading, for it is a comparative study of early mythological and astrological legends.⁷ His *Observations on the Ruins of Babylon*, which is a commentary on Rich's *Memoirs of the Ruins of Babylon*, was also useful to Martin.⁸ Rich gives a map of the Euphrates, showing the existing mounds, and identifying them with the buildings described by Herodotus.⁹

Finally, there were the works of the ancient geographers. Martin, in his pamphlets, cites Athenaeus, Josephus, Diodorus Siculus, Strabo, and Herodotus, but it is only the last of these who gives any pictorial details of the buildings. 'Babylon,' he says,¹⁰ 'lies in a great plain. Its extent on each side, for it is square, is

120 stadia.¹¹ A deep and wide trench full of water encircles it, next to which is a wall fifty royal cubits¹² in breadth, and 200 cubits in height. There were a hundred gates in the wall, all of brass, and the posts and the lintels of the gates were of the same metal. The city is divided into two portions, for a river separates it in the middle, the name of which is the Euphrates. In each of the two divisions of the city, in a conspicuous situation, there is a walled enclosure. In the one is the palace, within a large and fortified enclosure; in the other stands the temple of Jupiter Belus, which has brazen gates, and which was extant in my time, being altogether a square of two stadia.'

'In the midst a TOWER rises of the solid depth and height of one furlong, upon which resting as a base, seven other towers are built in regular succession. The ascent is on the outside, which, winding from the ground, is continued to the highest tower; and in the middle of the whole structure there is a convenient resting-place.'¹³

Rich says¹⁴ 'Its form was pyramidal, composed of eight receding stages. The tower was solid (with the exception of the small chambers or holy cells), and was cased with furnace-baked bricks.' It was

perforated with small square holes.¹⁵

Martin at once perceived the importance of this Temple. These stepped towers, or Ziggurats, were peculiar to Babylonian architecture, though they had a certain resemblance to Egyptian, Indian and Mexican buildings.¹⁶ Each stage was sacred to one of the planets; the topmost contained the shrine of the Sun-God.¹⁷

Modern archaeologists are still undecided as to the means of access to the topmost stages,¹⁸ and Martin has contented himself with indicating two diagonal stairways, one above the other,

¹⁶ Ibid., p. 41.

¹⁷ Compare the many-stepped pyramids of Egypt (Cassas, *Voyage Pittoresque*, Vol. I, p. 161, Plate 88 and Coste, *Memoires d'un Artiste*, Vol. I, p. 20). The Great Pagoda of Tanjore (Daniell, *Views in India*, Vol. I, Pl. 20), and the illustration of the Mexican sun-temple opposite page 147 in Maurice's *Observations*. He also mentions the pyramids and the Pagoda.

¹⁸ Diodorus Siculus, Bk. 2, Ch. I, says that the Temple of Bel was not extant in his time, but that on top of it was a statue of Jupiter 40 ft. high, made of beaten gold; a figure of Rhea, seated, and one of Juno standing; a great table, with drinking and eating vessels, all of gold; and two large serpents of silver. He must be speaking of the shrine inside the topmost stage.

¹⁹ It is thought that the first stage was reached by a stairway in the centre of the base; two other flights rose diagonally from the corners of the building, and met the first at an archway erected in the middle of the first landing. There may have been a tradition that this was the original form, for it appears in the engraving of a magnificent Renaissance mansion entitled 'The Palace of Semiramis' in the edition of Herodotus published by H. Stephanus in Paris in 1592. One modern authority suggests that this was the only permanent entrance, and that the higher stages were only reached by temporary erections put up at times of festival or national mourning. There were recessed vertical panels on the face of each stage, which were probably designed to carry off the tropical rainfall.

⁷ 'I have adventurously launched into a new region of historical research,' he says in the preface, 'and have attempted to give, from the ample and recording tables of the skies, the real history of the first grand family of the post-diluvian world.' This book was in Martin's library when he died.

⁸ *Memoirs of the Ruins of Babylon*, C. J. Rich, 1815. *Observations on the Ruins of Babylon*, E. Maurice, 1816. The British Museum has a copy of the two books bound up in one volume.

⁹ Martin usually used a map in the construction of his pictures. He reproduces a plan of Jerusalem in the pamphlet on his *Crucifixion*; and the buildings in *The Leap of Marcus Curtius* can be identified from plans of ancient Rome, though these are, unfortunately, mostly Augustan, and include the Colosseum, though the incident was supposed to have taken place in 360 B.C.

¹⁰ Herodotus, Book I. Rawlinson's translation.

¹¹ The Asiatic stadium, according to Herodotus and Xenophon, equalled 485.1 English feet. (Webster's Dictionary).

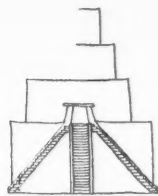
¹² The royal cubit exceeded the ordinary cubit (18.25 inches) by the length of three fingers.

¹³ Beloe's translation of Herodotus (1812). There was a copy of this in Martin's library.

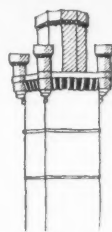
¹⁴ *Memoirs of the Ruins of Babylon*, p. 48.



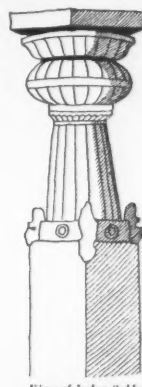
Layard's reconstruction of the Ziggurat at Nineveh



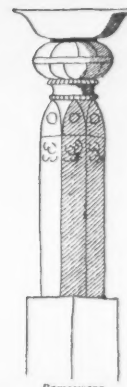
Generally accepted form of entrance to Ziggurat



Castle on the Island of Rhodes



View of Indra Sabha



Rameswara



3,4

compared with the architecture in the paintings it is clear that, contrary to the belief of his contemporaries who thought the pictures were entirely the creation

of his imagination, Martin took great pains to be as accurate as the state of knowledge of the history of architecture in his time would allow.

on the base of the tower in *The Fall of Nineveh*. He has also omitted the 'Landing-place,' which Maurice declared to be 'the chosen spot of unwearied and profound philosophical investigation.'¹⁹ But on the whole, Martin's plain and majestic building is more convincing than the elaborately ornamented reconstructions of some modern archaeologists.

The second tower, which appears in all three Assyrian pictures, is, of course, the Tower of Babel.²⁰ It would be pleasant to think that he only shows a glimpse of it between the cloud-wreaths, because he lacked information as to its shape.

The third feature, which obviously had to appear in any realistic picture of Babylon, was the Hanging Gardens. These were on the banks of the river, and adjoined the Palace. They consisted of a series of terraces, supported on arches, and rising one behind the other like a flight of steps. Owing to the lack of stone or marble in the neighbourhood, the Assyrians usually built in brick; but it is specially recorded that the Hanging Gardens were supported on beams of stone, resting on side walls; on these was a layer of reeds and bitumen, and a double row of bricks cemented together. The whole surface was then covered with lead, and earth heaped upon it, in which the trees and flowers were planted.²¹

The supporting columns were actually huge boxes of earth, which held the roots of the trees. Strabo calls them cube-shaped, while Josephus simply calls them pillars.²² Martin has used the Indian form of column which he employed in all his pictures, but which, in this case, does not seem to be well adapted to the purpose. There are many pillars of this type in the Daniell books, though Martin has not 'copied' any of them exactly.²³ In *Belshazzar's Feast* he has lengthened the shafts considerably in proportion to the base. The ribbed capital which is noticeable in this picture, is a common Indian form, and represents the seed-pod of the sacred lotus. There is a rough drawing of this in his sketch-book, now preserved in the Ashmolean Museum, as well as one of the interlaced pattern (sometimes elaborated into entwined snakes) which appears in all three pictures. 'Around the capital,' he remarks in the pamphlet on *The Fall of Nineveh*, 'are wreaths of serpents, considered by the Eastern nations as symbolical of eternity. For such decorations we have the authority of Herodotus, who describes them as having been sculptured in the Temple of Bel in Babylon. See Landseer's *Sabaeen Researches*.'

Landseer's *Sabaeen Researches* throw no light on this matter, but there are a number of illustrations showing similar

designs in books, which Martin might have seen;²⁴ though it seems quite as reasonable to suppose he found it among his wife's embroidery patterns and adapted it to his own ends.

Maurice²⁵ is the artist's authority for the strange form of archway in *Joshua commanding the Sun to stand still* and *Belshazzar's Feast*. 'Neither in Holy Scripture, nor in Homer, nor in Herodotus, does the word ARCH appear,' he declares, 'no signs of which are to be found in all the extensive ruins of Babylon.' Vaults were covered by 'imposts' laid from pillar to pillar across the intervening space. He cites *Diodorus Siculus* as describing an 'arch' as being made by 'the gradual approximation of two straight sides sloping towards each other, by means of every incumbent brick being made to project a little further than the one beneath it, till they meet so near, that the breadth of a brick would be sufficient to close and join them at the top.' The Daniell books show several openings vaulted in this way, though the inner surface of the projecting bricks are usually carved or moulded, which modifies the angular outline of the opening.²⁶

²⁴ Durand, *Recueil et Parallele des Edifices de tout Genre*, 1801. A pattern from the Temple of Minerva Poliade at Athens. Cassas, Vol. I, Pl. 16, p. 53. *Retraite des Apotres*.

²⁵ *Observations*, Sect. 2, p. 109.

²⁶ Daniell and Wales, *Views in India*, Vol. 5, Pl. XXI. Dotoli, Vol. I, Pl. II, 'Ruins in Rotas Gur.' Vol. 5, Pl. XX, 'The Baolee of Ramnagar.' Vol. I, Pl. VIII, 'Mausoleum in Sultan Khusero's Garden.' Vol. 5, Pl. VI, 'Interior of the Temple of Mandeswara.'

¹⁹ *Observations*, Sect. 2, p. 115.

²⁰ It is now believed that the building gave rise to the tradition of Babel at Birs Nimroud, some five miles from the ruins of Babylon.

²¹ Maurice, quoting *Quintus Curtius*, Sect. 2, p. 115. *Strabo*, Bk. XVI, Chap. I, p. 5.

²² *Antiquities. Against Apion*, Bk. I, p. 193. (Whiston's translation).

²³ For instance *Views in India*, Vol. 5, Pl. VII, 'View of Indra Sabha,' Vol. 5, Pl. XI, 'Rameswara.'

One of the most remarkable features of both cities was the embankment of furnace-baked brick, which extended on each side of the Euphrates. 'The city,' says Herodotus of Babylon, 'which contains several houses of three or four roofs'—i.e. storeys—'is divided into streets, some of which are straight, some otherwise, and cross streets leading to the river. By the river side, opening to each of these streets, there are gates in the wall, of the same number as the streets. These are all brass, and they all lead to the river.'²⁷

These gates gave access to ferries; the stranded vessel in the middle distance of *The Fall of Babylon* is probably one of these boats. The curious bridge to the right is described by both Herodotus and Diodorus Siculus.²⁸ It consisted of stone piers, 9 metres apart, 21 metres long, and nine wide. A wooden causeway was laid across them, which could be removed easily in times of disturbance. At Nineveh, there was a great dam or reservoir in the centre of the city. It was destroyed in 606 B.C. by the Medes, who broke down the wall and entered the city through the breach. The shattered end of the great cistern can be seen in the middle distance of *The Fall of Nineveh*. The city walls, with embattled gates and projecting towers at regular intervals, show a common Eastern form of fortification;²⁹ these appear in both *Nineveh* and *Babylon*, as well as in *Joshua* and the later plate of the *Crucifixion*, in which they are prominent. This is a curious picture; Martin quotes a passage from Josephus³⁰ describing the Tower of Phaselus, which is shown in the centre of the engraving. He has followed the text faithfully, but the building which results is entirely European in appearance. It may be noted that Josephus compares it with The Pharos of Alexandria, which also seems to have inspired Martin's conception of the palace in the right foreground of *The Fall of Nineveh*.³¹

Authority can be found for many of the minor details of the four earlier pictures. There is the statue of a serpent in all of them; he found this in *The History of Hindostan* where Maurice describes it as 'the well-known symbol of the Mundane Egg encircled by the Agathodaimon or Good Spirit.' But Maurice also speaks of 'The Bull butting at the Mundane Egg,' which

typified the First Creation. Nebuchadnezzar³² in one of the memorial tablets which he erected, says, 'I set up huge bronze bulls and serpents to the admiration of the people,' and the *Sabaean Researches* say that the Bull was sculptured on the walls of Babylon. But this symbol only appears in *The Fall of Nineveh*,³³ and if Martin had not mentioned it in his pamphlet, no one could have recognized the tiny shape on the top of a pillar which rises above the terraces on the right of the picture. It is odd that he should have neglected so important and so picturesque a symbol. But (as far as any one who is not a student of astrology can follow him), Maurice provides a possible explanation. Owing to the Precession of the Equinox, the first day of the vernal equinox was passing from the House of the Bull to the House of the Ram at the time of the destruction of Babylon, and Martin may have meant to convey an astrological truth by suppressing both signs, since one was waning and the other had not reached its full strength. We know that he was interested in astrology, for he specially points out that the signs of the Zodiac carved on the face of the balcony in *Belshazzar's Feast* are 'imperfectly formed, supposed to have been first discovered in Chaldea.' It can be seen that the sign of Scorpio is placed next to Sagittarius, as the intervening sign of Libra did not occur in the earliest Zodiacal charts.

Maurice gives the information that the floors of the Assyrian palaces were of highly polished black marble.³⁴ Martin proudly points out the reflection of the wine-cup at Belshazzar's feet.³⁵ The elephants supporting the throne must be culled from Daniell: Athenaeus says

³² This tablet was found in 1808 by Sir Harford Jones, and a facsimile of the text was published by the Honourable East India Company.

³³ It appears in the engraving of *The Repentance of Nineveh*, 1832. There is a large gateway in this plate, but the rest of the architecture is uninteresting.

³⁴ *Observations*, Section 2. Actually, he is speaking of the ruins of Persepolis.

³⁵ Martin refers in his pamphlet to Athenaeus, who says in the *Deipnosophists*, Bk. XII, C. 2. that the Babylonians were famous for a drink called nectar which they manufactured.

that the Persian King had a golden throne surrounded by four small pillars studded with gems, while Maurice adds that a golden image of the Sun in a circle of crystal was carried as a standard before the Persian armies,³⁶ which possibly explains the translucent object, rather like an inverted tumbler, at the back of the seat.³⁷ Diodorus Siculus³⁸ mentions the statue of Jupiter Belus which is seen in the middle of the banqueting hall. Even the dress of the figures, which at first sight seems wholly Victorian, has a claim to accuracy, for the Babylonians wore long dark cloaks or sleeved robes; on festive occasions the women wore white, with hair flowing loosely, or confined by a snood.

Where Martin had no accurate information to follow, he used well-known forms which everyone could recognize. But the critics who laughed at the Babylonian Bowmen in Roman armour, and the vessels of Solomon's Temple which had apparently been designed by Flaxman, were wrong in the other charge which they so frequently levelled against him. The buildings he showed were not ludicrously large. The mounds which remain can still be mistaken for a natural range of hills.

Mention must be made of the purely imaginary buildings, such as those in the *Last Judgment* pictures, and the illustrations to *Paradise Lost*, though of course no sources of information for them can be given. If we turn to the Old Testament, we shall be astonished at the brevity of the accounts of the incident which he has depicted; and it is clear that no more than a hint was needed to set his imagination at work: The pillars of old Waterloo Bridge may have helped him in his vast perspectives, and it may have been a Victorian gas-fitting, such as Conrad describes in *The Return*, 'a bronze dragon, nailed by the tail to a bracket, writhed away from the wall in calm convolutions, and held, between the conventional fury of its jaws, a crude gas-flame that resembled a butterfly,' which gave him the idea of the tremendous serpents spouting flame

which illuminate Milton's Hell. And if he took hints, he also gave them. It is hard to believe that *Satan Enthroned*, in *Paradise Lost*, is not the first foreshadowing of the building which was to appear in full glory in 1867 as the Albert Hall. And who, looking at the north side of the Embankment in London today, can say that Martin's visions were wholly unrealizable?

NORAH MONGKTON

³⁶ *Observations*, Sect. 2, p. 71. Athenaeus, Bk. XII, C. 10.

³⁷ There is an illustration of an eastern throne in Coste, *Mémoires d'un Artiste*, Vol. I, pl. opposite p. 350.

³⁸ Book II, Ch. I.



From one of John Martin's early engravings *The Death of the Firstborn*.

²⁷ Herodotus, Bk. I, Rawlinson's translation.

²⁸ Book 2, Chap. I, Booth's translation. Martin owned a copy of this book. Maurice, *Observations*, p. 120.

²⁹ See *Views of India*, Pl. XIII, 'Gateway of Shere Shah's Fort,' Delhi. Also Cassas, Vol. I, p. 165, Pl. 76.

³⁰ Josephus, *Antiquities*, Bk. 15, Ch. II.

³¹ See Cassas, Vol. I, p. 183, No. 55. 'Vue du Grand Pharillon prise de la Maison Consulaire de France.' Also Coste, *Mémoires d'un Artiste*. L'Isle de Rhodes, Vol. I, opp. p. 432.

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PROPOSED HOSPITAL FOR ST ALBANS AND MID-HERTS

ARCHITECTS COOPERATIVE PARTNERSHIP

The New Hospital Planning Committee of the St. Albans and Mid-Herts Hospital early in 1946 agreed to commission a report on Hospital Planning. The Committee wished to establish standards of design and layout for a General Acute hospital with particular reference to the area which it expects to serve.

The scheme here illustrated is the result of the research which was undertaken. It is not a finished project but forms part of the architects' report in which an attempt has been made to consider the problems of modern hospital planning. The illustrations to the report have been prepared to demonstrate the layout and detailed planning of a complete hospital unit so that the problems of co-ordination of the many different departments can be fully examined; a detailed examination of various parts of the problem would have been of little value except as isolated pieces of theoretical planning.

An actual site, about a mile south of St. Albans, was chosen so that factors of aspect, prospect and access to the region could be given realistic consideration.

The 1945 Ministry of Health survey (*The Hospital Services of London and the Surrounding Area*, H.M.S.O. 1945) selected St. Albans as the centre of an area requiring im-

mediate further development. The total population to be served is about fifty thousand. No reliable statistics exist from which calculations as to the number of beds required for a given size of population can be arrived at, but in this case the Committee's recommendations of 400 beds was accepted as a basis for the design. There are 100 beds in the existing hospital which under present conditions could not be abandoned. The scheme is, therefore designed to take 300 beds.

The greatest possible flexibility within the limitations of building technique has been aimed at by designing wards on a unit principle so that further complete units can be added when the hospital wishes to expand. The report recommends that the building should be constructed to its full height in the first stage and that extra units should be added as required as an extension to the proposed building. Other departments of the hospital are planned so that they can be enlarged when necessary independently of the ward units.

Three main principles which affect the plan were agreed with the Committee. (1) That in and out patients should be kept separate from each other and where departments serve both that there should be separate entrances and waiting rooms. (2) That main and local circulation throughout the hospital should be kept separate; a principle which aims at providing efficient main circulations without disturbing the ward units and specialist departments. (3) That as an elaboration of (2) all specialist departments should be planned as culs-de-sac to prevent the possibility of traffic passing through them.

The hospital is planned on nine floors. Ground and first floors: entrances, waiting rooms, specialist departments, administration and catering. Second to seventh floors: standard ward units. Eighth floor: theatre suites. Service ducts and bulk storage rooms are located in a basement.

The wards which dictate the planning of the hospital are on a north-south orientation and are arranged in units, each of which can be supervised by one nursing sister. Each unit contains 24 beds and can be administered as two half-ward units so that patients of both sexes undergoing similar treatment can occupy one nursing unit. No separate ward contains more than four

beds and there is a large percentage of single-bed wards. All wards face south.

Each ward unit has an ancillary department placed on the north of the block and at right-angles to the main access corridor, allowing independent cross ventilation of the wards and the ancillary rooms. There are two ward units on each floor and each unit is served by lifts linked at first floor level by a corridor. No main traffic circulation, therefore, passes through the ward corridors. Heating is by floor and ceiling panels.

The specialist departments are planned at ground and first floor level for radiography, casualty, out-patients, physiotherapy, pathology and dispensary.

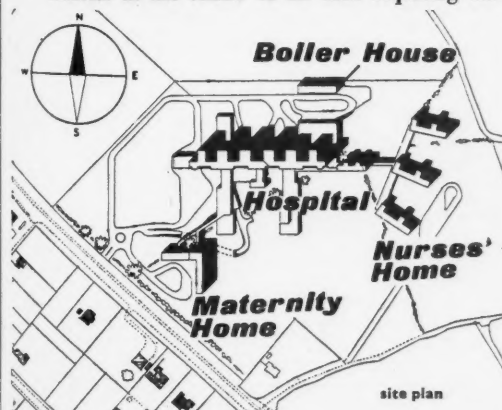
They are easily accessible to out-patients, who need not pass through the main circulation of the hospital in order to reach them, and they can be enlarged without altering the remainder of the hospital.

A maternity home for 50 to 60 beds is included in the plan but has not been designed in detail. It lies to the south-west of the hospital and is connected to the radiographic department.

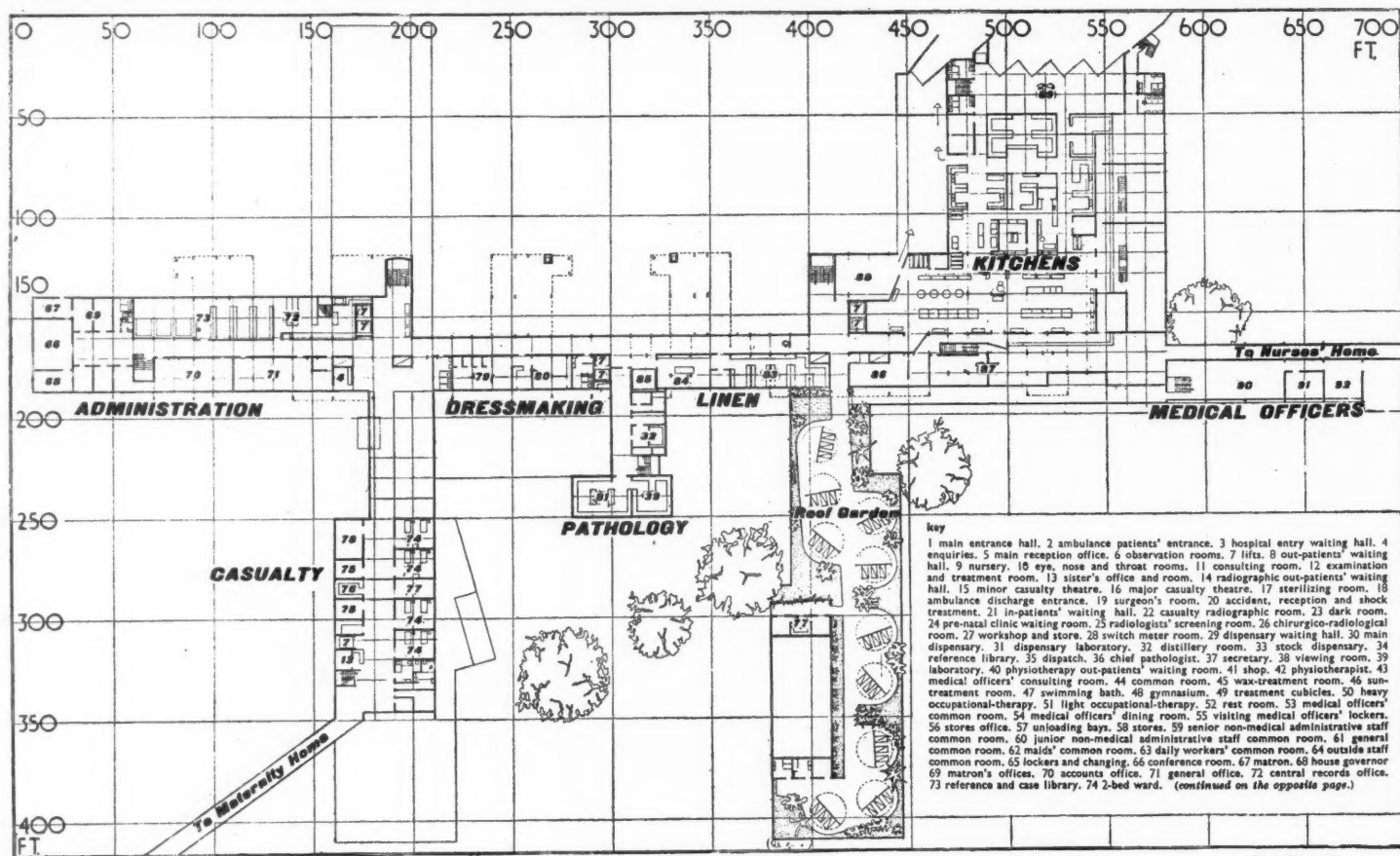
The theatre suite contains two pairs of operating theatres on the eighth floor connected to the hospital by lifts but removed from main traffic circulation. The theatres are served by an emergency pathology laboratory connected by special lift to the pathology department. This prevents specimens and operation casualties being seen by patients.

The administrative department is on the first floor where it is in close communication with the reception office on the ground floor but does not occupy valuable space required for out-patient and specialist departments. The reception office is placed so that it can deal with out-patients who enter either on foot or by ambulance or by car. The nurses' home has been planned to the east of the hospital in a separate group of buildings connected by a covered corridor.

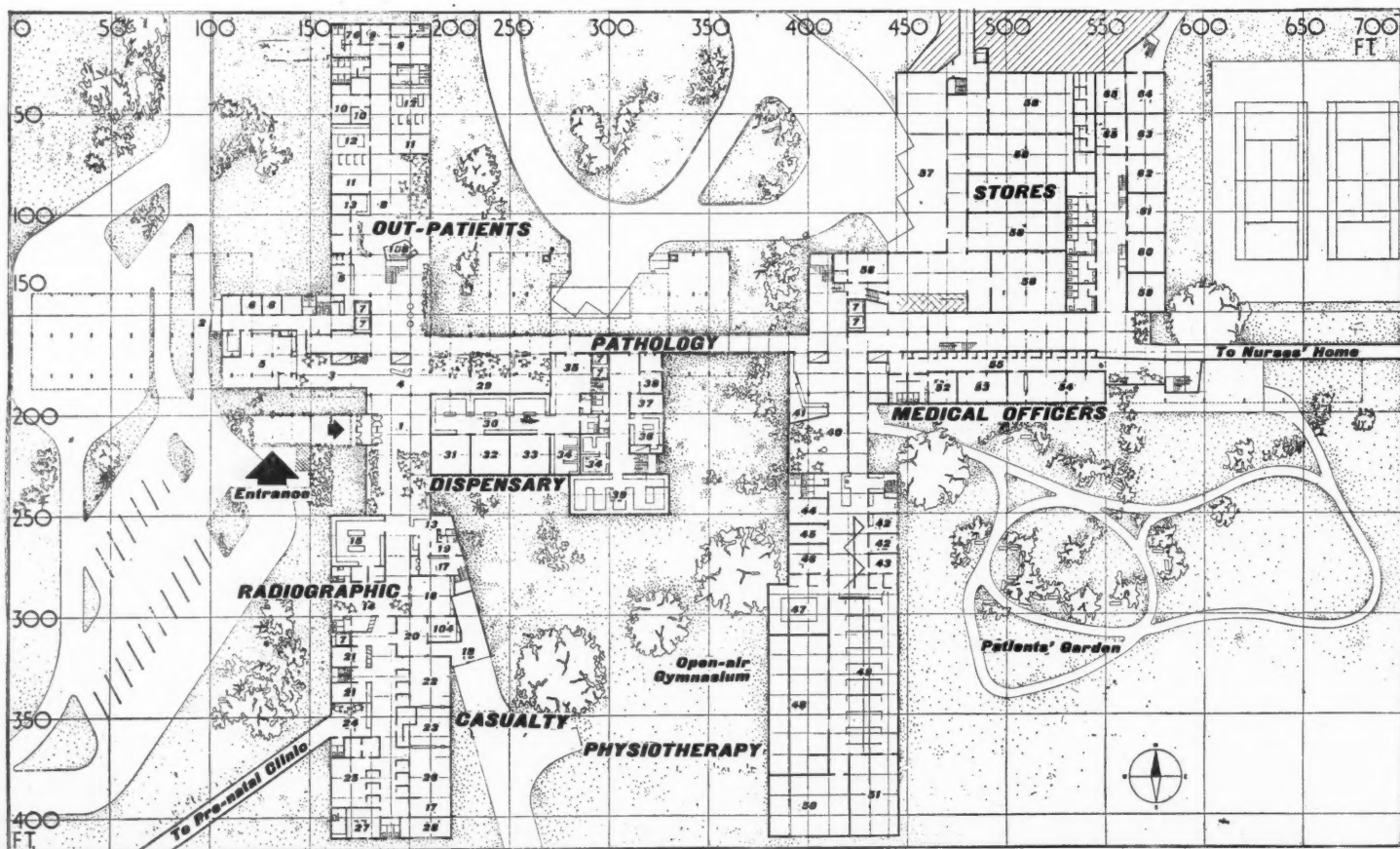
The catering department serves both patients and staff and is on the first floor between the nurses' home and the main ward block. Service to the wards is by heated trolleys which allows food to be served out in the kitchen and avoids dishing up in the wards and the use of trays.



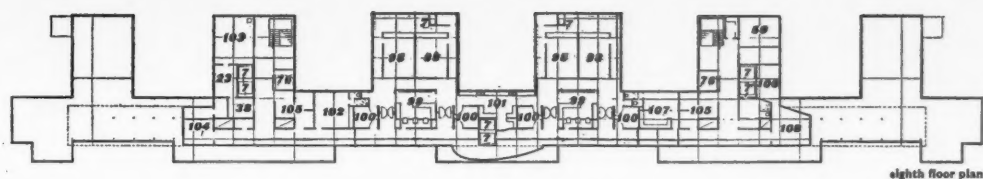
PROPOSED HOSPITAL FOR ST. ALBANS AND MID-HERTS



first floor plan

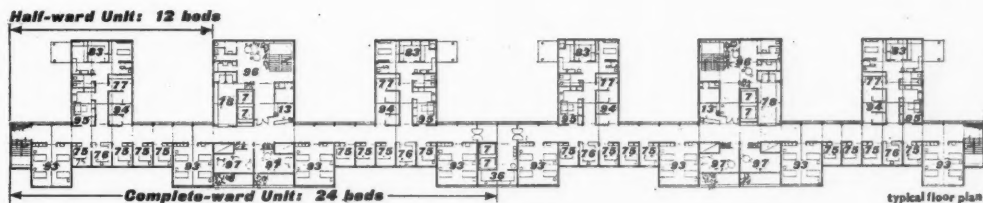


ground floor plan

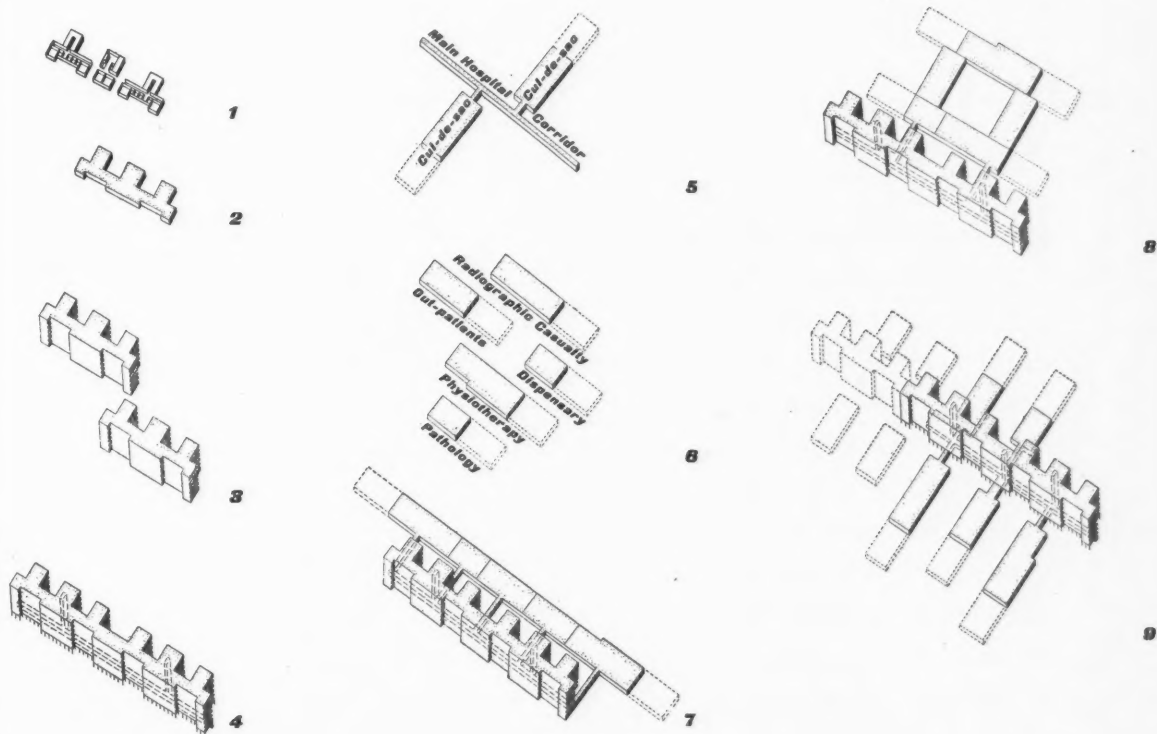


key (continued from page 86.)

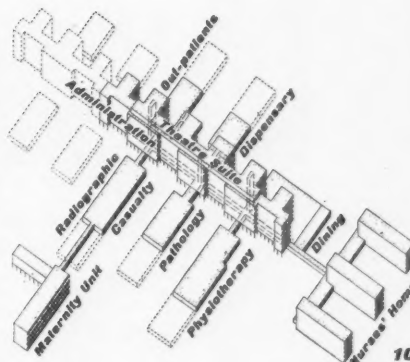
75 single-bed ward, 76 nurses' station, 77 sluice room, 78 ward kitchen, 79 machine room, 80 cutting room, 81 post-mortem room, 82 mortuary, 83 linen store, 84 examination and mending, 85 linen trolley park, 86 senior non-medical administration dining room, 87 sisters' dining room and nurses' cafeteria, 88 centralized trolley and crockery wash-up, 89 covered unloading dock, 90 common room, 91 writing room, 92 reading, 93 4-bed ward, 94 bedpan room, 95 treatment room, 96 visitors' waiting room, 97 day room, 98 operating theatre, 99 scrub-ups and sterilizing, 100 anaesthetic room, 101 emergency pathological laboratory, 102 surgeons' changing room, 103 x-ray room, 104 plaster room, 105 recovery bays, 106 theatre kitchen, 107 nurses' rest room and changing lockers, 108 light refreshment room.

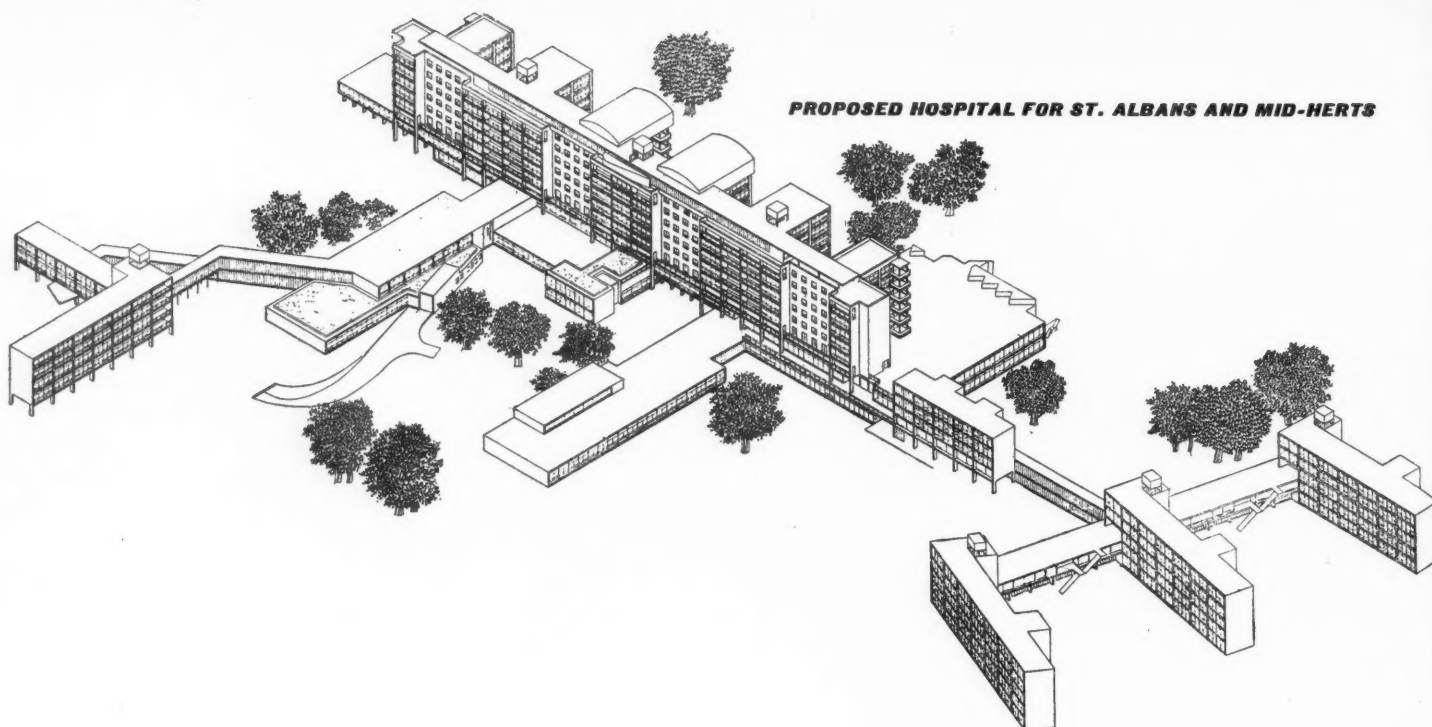


plan analysis

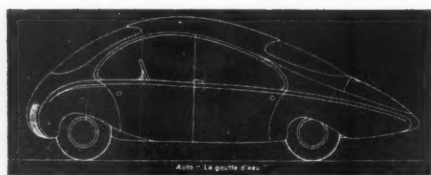


1, The basic unit consists of two half-ward units each with two four-bed wards, four single-bed wards, a nurses' station, and service rooms—sluice room, bedpan room, treatment room, linen store, lavatories and bathroom. The two units share a central lift and staircase access unit with the visitors' waiting hall and lavatories, sisters' room and office, two patients' day rooms with balconies and the ward kitchen. 2, The various parts assembled to form a basic ward unit. 3, Twelve basic ward units assembled to form two blocks with six ward units in each. 4, The two blocks are joined together to form a single block containing twelve ward units. The block is raised above the ground and the main corridor linking the two main lift shafts passes below the ward units. 5, Culs-de-sac planned as independent units off the main corridor; each department can be extended without disturbing the main circulation. 6, The five specialist departments which must be capable of expansion. 7, Arrangement of specialist departments giving maximum independence from main hospital ward blocks, but restricting facilities for economic expansion. 8, Arrangement of specialist departments allowing for greater degree of expansion, but restricting complete independence of each department. 9, The specialist departments arranged to allow complete independence and maximum freedom for expansion. The dotted block extension shows the method of increasing the ward capacity of the hospital by the addition of a complete block of six ward units. 10, Final diagrammatic layout showing the relationship of all the units in the hospital, maternity home and nurses' hostel.





The coincidence of streamlining with a rising sales curve has influenced its application to a vast quantity of things, fundamentally static. In the following article Edgar Kaufmann, Director of the Department of Industrial Design at the Museum of Modern Art, traces from its source the development of what has become a new popular æsthetic, 'elevated on the altar of sales, [with] statistical magnificats . . . sung in its honour.'



Above, a French design for a car entitled 'The Drop of Water,' by Paul Arzens, which makes straightforward acknowledgment of the designer's debt to the science of aerodynamics.

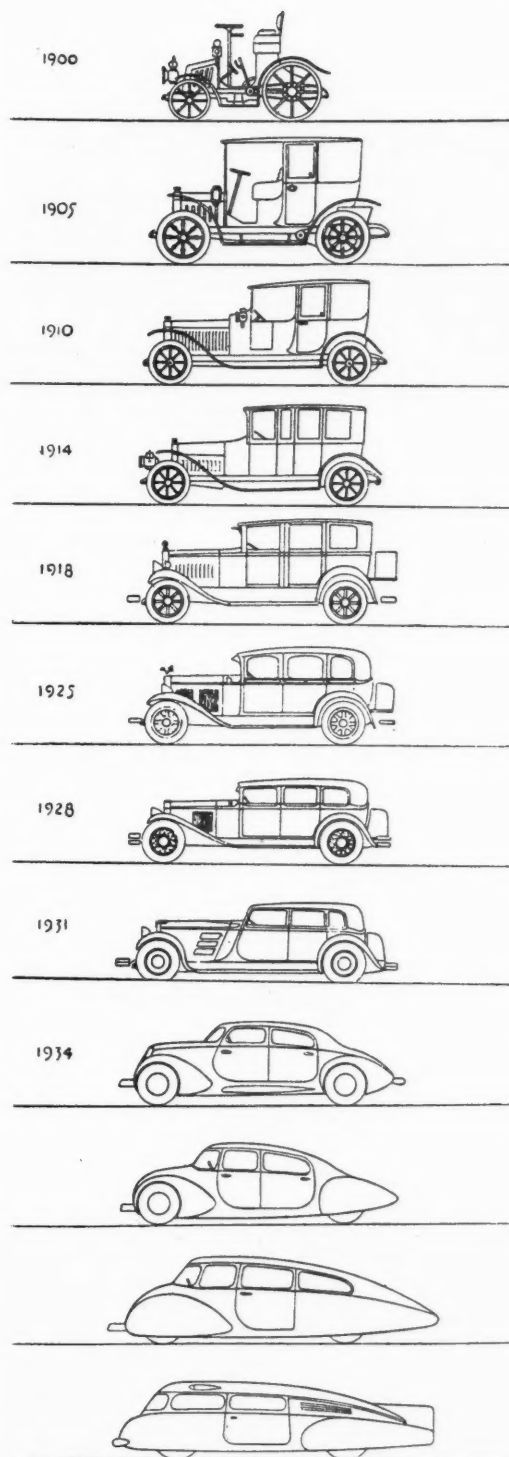
DESIGN REVIEW

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

Advisory Committee: Misha Black, Noel Carrington, Milner Gray, Nikolaus Pevsner, Peter Ray, Herbert Read, Philip Scholberg, Sadie Speight.

BORAX, OR THE CHROMIUM-PLATED CALF Design in the U.S.A. has a number of achievements to its credit, but none is so widely known or so pervasive as the system of styling for industry known as streamlining. The association of speed and progressive modern design suggested in the name streamlining has a long history; modern design was called the Yachting Style by Edmond de Goncourt as far back as 1896 and in 1908 a house of Frank Lloyd Wright's was called 'The Airplane House.' Futurism in its day made a special fetish of speed; perhaps Futurist paintings as well as early photographs of fast-moving bodies influenced popular design in America to adopt 'speed whiskers,' the rhythmically repeated outlines fanning out to indicate motion. (These were the stock-in-trade of the comic strips, and seem to have been first drawn by the German caricaturist Wilhelm Busch in 1863.) Such early symptoms of a widely accepted design cliché, speed equals progress, were confirmed as the science of aerodynamics grew surer of its facts and produced new, efficient forms for bodies intended to move swiftly through air and water and on land. These forms were called streamlined. The principal ones, together with the name itself, were taken over by American industrial design practitioners in the middle 1930's. The teardrop envelope gave popular modern design what it had hitherto lacked—a recognizable silhouette. The name too was a great step forward in popular identification. To the repertoire of 'modern' details already amassed (often at several hands remove) from German and French designers, and from the Dutch abstract painters, were added those now ineluctable parallel and converging lines, the 'speed whiskers.' Since then, American popular design has adopted (and exhausted) the free forms introduced by Hans Arp, the cheese holes of Lurçat, and the exaggerated use of rough, 'natural' textures displayed by the Slavs and Balts at the 1938 Paris exposition. But this eclecticism of detail has

BORAX, OR THE CHROMIUM-PLATED OALF



Above, the development of streamlining, as seen in the motor-car. This chart, originally published in *Industrial Arts*, Autumn 1936, took the development some years into the future. The second undated model is not unlike some of those produced recently in America. We have not yet reached the stage of the last, where the engine-at-rear is generally accepted.

always remained no more than that; the only basic foreign contribution to streamlining comes (as will be shown) from the Germany of the 1910's. It is in the U.S. that the teardrop swelled, divided and multiplied, became garished with ribbons of chrome and elevated on an altar of sales, while statistical Magnificats were sung in its honour.

Streamlining is the Jazz of the drawing board. The analogy is close: both are U.S. phenomena, both are 'popular' in their appeal, both are far removed from their characterizing sources (negro music and aerodynamics), and finally both are highly commercialized, and use the 'star' system. To understand the extraordinary position of the streamline designer in relation to American industry—generally apathetic to any modernism in design—it would be mistaken to assume the same press-agentry that ballooned the popularity of other stars in the field of jazz, such as Gershwin, Whiteman or Jolson. The successful designers use personal publicity more and more of late, but their appeal to big business men is based on far solidier ground. They have evolved ways of relating design directly to sales, not only after the event, but by plausible preliminaries that have all the earmarks of a sound dollar investment. They refuse to make or sell fanciful sketches showing how they think the client's product ought to look, designing only after careful investigations. They study the sales records and financial statements of the company; they compare its product with competitive ones for quality, price and style; they examine the retail distributor through whom the product reaches the public and learn his servicing problems; they make it a point to gain the friendly co-operation of company designers, engineers and sales staff, and for this reason it is rarely announced that a particular product is designed by a particular industrial design office. Further, these designers limit themselves to contracts whose least duration is one year, and they work with only one manufacturer at a time in a particular field. In general they are paid with sizable retainers, but will accept a fee and royalty arrangement, though they claim that this is to the client's disadvantage. In building up this relationship to their clientele, the big design offices have had to put 'results', that is sales, first. Their gloss on the text 'form follows function' is 'style follows sales.'

Streamlining includes effects that spring naturally from machine production, and yet others that reflect the machine and its influence in a purely symbolic manner. These effects can be traced back to that proto-industrial designer, Peter Behrens, the German who in 1907 undertook a practice that foreshadows the work of great design offices in America today. Behrens was chief style arbiter of the giant trusts of the German Empire, and of the Empire itself on occasion. The pomposity and monotony of his style have left their blight on those who follow in the practice of design for great industrial concerns; yet we must acknowledge him as the legitimate parent of design of, by, and for Big Industry. In today's streamlining, smooth surfaces, brightwork trim, oversized curves of transition, sullen, solid colours, manicured engineering details, all are taken over from Behrens's work and that of his disciples. This work was published as soon as produced by the eager design magazines of Wilhelmine Germany; and in 1912 linoleum styled by Behrens was displayed at the principal city art galleries of the U.S. in an exhibition of the German Werkbund brought over by the Newark Museum. This was America's first gallery exhibition of contemporary design in practical objects. (Gropius was represented by architectural sketches.)

Twelve years later, the U.S. Government, refusing an invitation to participate in the famous 1925 Parisian exhibition of Industrial Art, claimed there were no American products 'modern' in style. By 1930, American industry was ready for an initial essay with 'modern.' The designers available were either Central Europeans trained in the Behrens taste, or Americans whose allegiance was divided between that tradition and the 'perfume-bottle' style (I owe the adjective to Dr. Nikolaus Pevsner) of the 1925 Exposition. In this soil grew streamlining as we know it.

To gain insight into the way U.S. industrial designers produce streamlining, it may help to quote some passages from a report of a conference on 'Industrial Design, a New Profession' held by the Museum of Modern Art, New York, for the Society of Industrial Designers in November 1946. A number of designers

were willing to express themselves vividly in these closed meetings, and the following exchanges between the design director of an important group and two independent designers are of some interest.

Mr. RAY PATTEN, Director, Appearance Design Division, General Electric Co.: Our company has consumer research groups at plants throughout the country, they continually make all sorts of surveys. Some of them are very helpful, the majority of them are confusing.

I can recall one survey made years ago, when we used to make refrigerators on legs. We asked whether a refrigerator should go down to the floor. About ninety per cent. of the answers said no, that we should keep refrigerators on legs, so that people could clean underneath. Of course, you know what we did. Surveys are helpful to a certain extent, but you have to use your own judgment as to what people need.

A flatiron is a matter of opinion to a certain extent. One person likes a borax* job, another a simple one. Of course, that depends on location, national or local; in Boston, it is conservative; in Brooklyn, it is borax. You have to consider all those factors.

PEGGY ANN ROHDE, Industrial Designer: Suppose that you, Mr. Patten, as head of the design department of General Electric, and the executives and the Chairman of the Board, and so on, decided that there was no place in the world for borax design and refused to put out a borax iron or refrigerator; and that all your advertising money and your name and everything else were put solidly behind good design, because that would be the only kind of design you would have available. Do you think that people would refuse to buy G.E. products because they weren't borax, and that they would go on buying Mr. Zilch's stuff? Why couldn't you just not produce borax design?

Mr. PATTEN: Well, we've tried it—

Mrs. ROHDE: And you went broke?

Mr. PATTEN: You have to sell what the consumer will buy. You can help educate him to a certain extent. Years ago we had to put out borax radio sets because Mrs. Zilch likes to think 'How fine! We've got a new radio' when her neighbour comes in to see her. From a design standpoint, I don't think anybody particularly cared for them. But that's what that market would buy.

Mrs. ROHDE: If it weren't available, they couldn't buy it.

Mr. PATTEN: They would buy the product that was put out by a competitor.

Mrs. ROHDE: The competition was much smaller than you big boys. If you didn't do it, the little guys couldn't do it.

Mr. PATTEN: We would go out of business.

Mrs. ROHDE: Not General Electric!

Dr. HAROLD RUGG, Professor of Education, Teachers' College, Columbia University: Then we want to qualify what we said a little while ago. You actually pay attention to surveys of wants—what people say they want.

Mr. PATTEN: You pay attention to what they buy.

Mr. TEAGUE, the well-known Industrial Designer: The mass manufacturer controls his retailers. . . . I think taste is superior where mass production prevails because the manufacturer must commit himself in the beginning to a great expense, must risk his fortunes on design before he ever gets into production. Consequently, he is under compulsion to make it a good design. Refrigerators and ranges are made from jigs and dies that cost hundreds of thousands of dollars before you ever make one object, so that you have to make pretty certain you are betting on a sure thing.

Chairman HUDNUT, Dean of the Graduate School of Design at Harvard: It would seem, then, that mass production is a means of raising public taste.

Mr. TEAGUE: I think so—definitely.

Chairman HUDNUT: That is just the opposite of the theory of William Morris, for example.

Mr. SAKIER, Designer to leading glassware and bath fixture companies: The question of what is good design can become very puritanical if you insist that, when you think something is good design, everybody else should think so too. You couldn't deny the fact that some people are going to like simple things and some people are going to like things that are not simple. No one can say that the first group is right and the second group is wrong.

EDGAR KAUFMANN

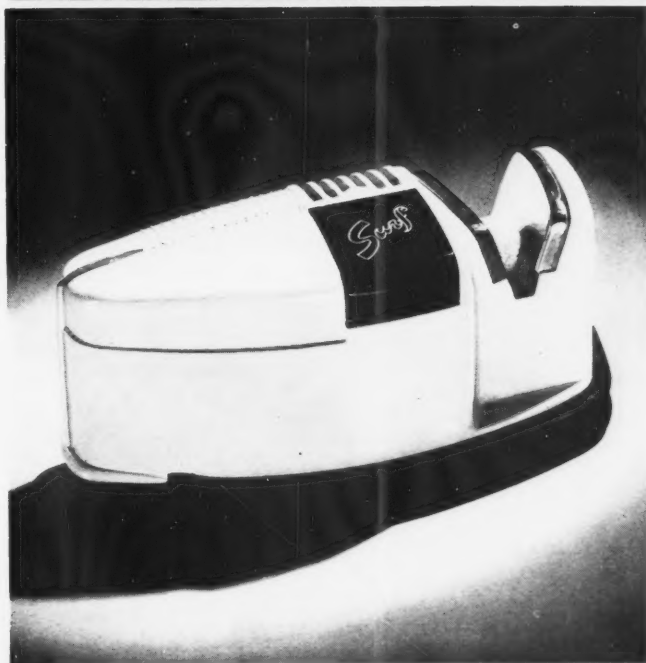
* 'Borax' is a trade term for flashy, bulbous modernistic design.

BORAX, OR THE CHROMIUM-PLATED CALF

These three objects all show in varying degrees the formative influence of the tear-drop. 1, is a water kettle designed by Dave Chapman for Club Aluminium Products; 2, a knife-sharpener designed by Joseph Palma Jr., for G-M Laboratories; and 3, an electric toaster, in which the influence of the tear-drop is implied rather than stated, designed by Dave Chapman for Knapp-Monarch.



1



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BORAX, OR THE CHROMIUM-PLATED CALF

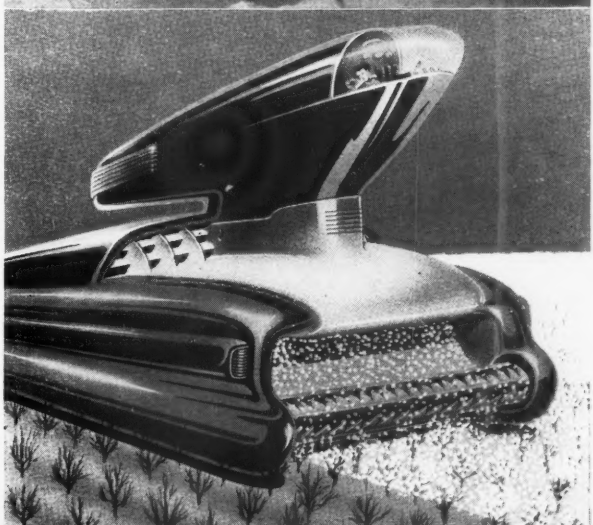
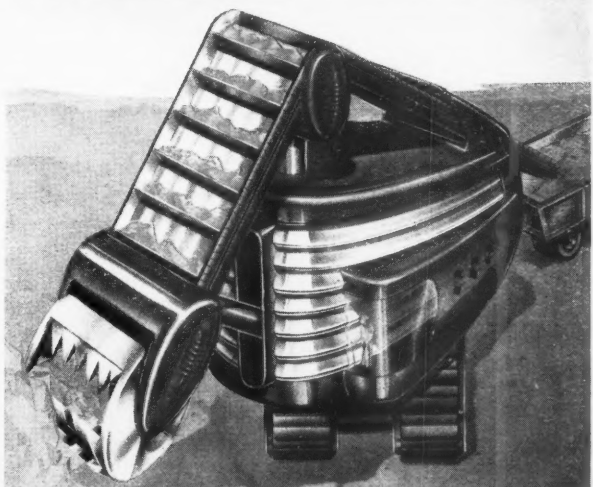
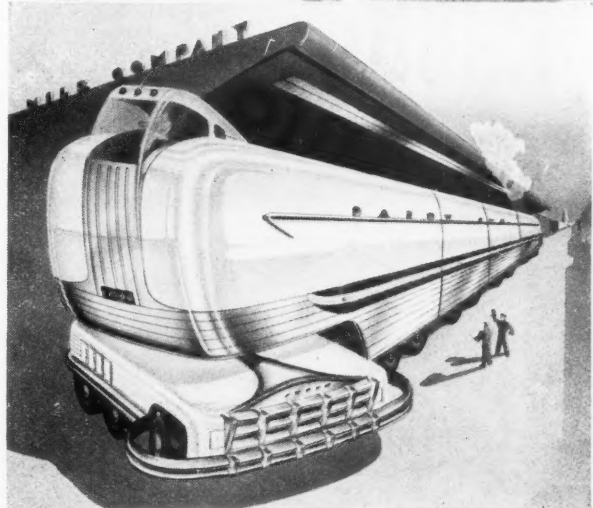
Chromium ribs, indentations and bulbous curves are becoming increasingly well known as the trade-marks of borax design. Sometimes they so thoroughly conceal the functional purpose of an object as to make it all but impossible to recognize. 4, a machine for duplicating postcards designed by the G-E plastics department; 5, a paper stapler designed by Robert Heller for Hotchkiss; 6, the 1941 Chrysler coupé, Thunderbolt; 7, on the facing page, four advertisements of the Bohn Aluminium and Brass Corporation. Here the artist's imagination has taken borax so far that it even transgresses the bounds of physical possibility, e.g. the milk truck in the second illustration from the top.



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West Indian Hindu



The local teacher of Urdu and the priest of the Indian temple at Pinal.

The Indian temples of Trinidad are scattered all over the island and are the focal points of those large agglomerations of Indians—'coolies' as they are called by the negro majority—that form nearly a third of the island's population. Mosques, whose crescent-topped minarets fly the flag of Pakistan, bear witness in the towns to the presence of transplanted enclaves of Islam but the rural Indian population is predominantly Hindu. Occasional cemeteries with their little forests of turbaned monoliths mark the resting-place of country Moslems.

This temple lies in the south between the chapel of the famous Black Virgin and the nightmarish reeking acres of the Pitch Lake where Raleigh careened and caulked his galleons. Throughout this region, the black features of the Africans are replaced by the finer bone structure of the Hindus, and the battered plaited sombreros of the black labourers in the plantations by pugarees of many colours, and by flowing saris. These Indians are the descendants of indentured labourers that came from India to the Caribbean in hundreds of thousands after the emancipation of the slaves, to work in the canefields and reinforce the waning labour market that the abolition of slavery had, from the planters' point of view, so drastically depleted. Few of them ever returned to India, and all the Antilles now have an Indian minority which has been rooted in the soil for four or five generations. Many of them are losing their language and their religion and are imperceptibly melting into the heteroclitic cosmopolis of the West Indies. Trinidad will be the last stronghold to resist this absorption, for here the priests still maintain their sway, and jealously cling to a language, a religion, a music and a way of life that elsewhere is vanishing fast.

Among the rambling villages of trash-roofed huts in a forest

West Indian Hindu



Above, one of the Hindu temples of the Indian minority in Trinidad.

of bamboo, palm, bread-fruit and paw-paw trees the white temples rear their phenomenal towers and domes and pinnacles. An image of Hanuman, the monkey-god of the Ramayana, stands on the triple-arched facade, one stone leg advancing in the first step of a grave religious saraband. Passing beneath the scalloped indentations of the doorway into the glaucous penumbra of the temple, the visitor is surrounded by frescoes of the gods of the Hindu Olympus. Cobras and eagles writhe and fly across the flaking white plaster in a turmoil of primary colours, Mahadeo brandishes a scimitar, Ganesh the elephant-headed sits cross-legged, his trunk twirling like an inverted question mark among a multiplicity of arms, and Krishna applies his lips to the mouthpiece of a long flute. Red, green, ochre and blue figures, whose names and functions even the priests have forgotten, are painted in innumerable hieratic postures with a sort of uncouth conventional virtuosity. Every decade the name of one of these shadowy numina vanishes from men's minds. Eventually nothing will remain but these multi-coloured, ambiguous two-dimensional symbols portentously enjoining, threatening, admonishing or lamenting for reasons that nobody can remember.

In the middle of the floor, among a scattered constellation of hibiscus petals, an old guru sits, with a striped cast mark of white and red over half-closed eyes; ash-covered, ragged, lost in abstraction and sacred filth. A bearded postulant, speaking no more than a dozen words of Hindi, stands by his side. Sacred pennants wave from their bamboo masts, and somewhere somebody touches the strings of a lute. The traveller's cheek is fanned here by the last fainting breath, in the remote Caribbean, of the dying religions and arts of Hindustan.

PATRICK LEIGH-FERMOR

the background and the sculpture



BOOKS

The Mysterious Mies

MIES VAN DER ROHE. By Philip Johnson. The Museum of Modern Art, New York. 45s.

BETWEEN the wars Mies Van der Rohe was known here by one small building. This, the fabulous Tugendhat house at Brno, though few Englishmen, if any, had ever seen it, had been illustrated in every book on modern architecture as the stock example of the Free Plan. Photography had made it a classic and had admitted its unknown architect into the select dozen of the great modernists. A few people had also seen a photograph of a female figure poised over a dark rectangle of water, and backed by a great slab of Tintian marble. This was the German Pavilion at the Barcelona Exhibition of 1929. Both buildings seemed to indicate rather a special personality, fastidious, precise yet lyrical, imaginatively obsessed by the floating planes, the translucent panels and the tenuous supports of modern architecture. The house was severely damaged by the war; the pavilion was demolished. So Mies leaves little trace of his existence in Europe.

Now he is an American, adequately rewarded as Director of Architecture at the Illinois Institute of Technology, his *œuvre* perhaps more than adequately recorded in this lavish volume by the Museum of Modern Art. One opens the book with some curiosity, knowing so little of what preceded these two mature masterpieces, or of what followed. It seems that Mies, born at Aachen in 1886, first apprenticed to Bruno Paul, then under Peter Behrens, developed slowly in the Schinkel tradition and perhaps wisely made no attempt before 1914 to emulate his master's originality. The war seemed to snap his fetters, and in the early twenties he is among the *jeunes féroces*, writing manifestos and publishing expressionist sketches. But even now there is a cool logic about his executed work, a dot dash dot formality about his plans, that distinguishes him from his contemporaries. Creator of the famous 'Bolshevist' *Weissenhofsiedlung*, Gropius' successor as Director of the Bauhaus, he was bound to have to go. In 1938, with his Chicago appointment, the third period in his creative life is marked by a group of buildings by which, with the loss of the rest, his reputation must abide.

This unfinished group, the Illinois Institute of Technology, is of exceptional interest. There is no trace of the lyricism which lifts his work of 1929 and 1930 right above the technical level. The Gropius influence is paramount, conspicuously

that of the Fagus Factory of 1911. Technically the outstanding feature is the exposure of the steel skeleton both internally and externally, welded as neatly as a battleship (American fire regulations must be very different from ours). Aesthetically these buildings mark, it would seem, the dividing line at which precision as an aesthetic attribute topples over into preciosity. Mies's best work made no allowances for its human inhabitants; his furniture was carefully placed to within a centimetre. But it had, one felt, the godlike clarity of a Bach fugue. These plans are merely aridly rectangular, without sense of flow, and the completed photographs send a shiver down the spine. It is strange to think of the great sentimental bosom of America sheltering this sharply European intelligence.

But then the Americans, like their Roman predecessors, are always ready for something new. So genuine is their hospitality to distinguished aliens that they never venture to criticize, still less to laugh. No attempt is made in the colourless text of this book to account for the phenomenon of these Chicago buildings or to assess the significance of mechanical precision in architecture. Many pages which might have been so used are squandered on pale grey barely visible reproductions of the architect's every doodle-on-the-back-of-an-envelope, though these are not funny like Lutyens's or suggestive like Le Corbusier's or decorative like Mendelsohn's. Surely modern architecture can now cease to be a cult, and be treated critically as an art.

Mies Van der Rohe is an architect's architect. His designs, like those of Ledoux and Soane, are experiments in spatial relationships. This kind of architecture remains esoteric and comparatively rare; its creators need a special effort at understanding because they work, as it were, at two removes from humanism, their inspiration formal rather than functional. Perhaps that is why their buildings get neglected and fall down. Unquestionably Mies's masterpiece was the Barcelona Pavilion. It should be built again, if only as a twentieth century folly in one of our new English parks.

LIONEL BRETT

The Outward Eye

SAMUEL PALMER, THE VISIONARY YEARS. By Geoffrey Grigson. Kegan Paul. 42s.

WRITING about painters is a particularly difficult form of biography, because the only thing in their lives that counts beyond their pictures is the history of their minds and the relationship between their mental experience and their painting. This task makes the

biographer entirely dependent on personal material such as letters, sketch-books, the intimate records of friends, in a manner that is quite different from the case of the man who has played a more active role in life. The difficulty is intensified by the lack of care that is generally bestowed on the preservation of such records, though the writer, whose biography comes into the same category, comes off much better, presumably through his association with the written word.

Samuel Palmer is a case in point. Though his son, A. H. Palmer, performed a great service to lovers of his father's work in his *Life and Letters of Samuel Palmer*, his estimate of the early work was not in accordance with the value now set upon it. Not only did he treat this period relatively slightly, but later in life he destroyed a vast quantity of matter relating to it. Mr. Grigson's book is designed to correct this deficiency in the *Life and Letters*, and he has sought deeply in all directions, with remarkable success, in an attempt to repair the gap in the documentation. The stock has been supplemented by valuable fresh original material, both literary and pictorial, from the descendants of George Richmond and John Linnell, and a wide range of published sources has been ransacked with fruitful results. The outcome is a coherent picture of Palmer's character as a young man, and of his development as a painter in relation to the development of his ideas, though the means of filling in the picture completely perished forever in A. H. Palmer's bonfire. This 'lasted for days,' and after such a holocaust it is a triumph of enthusiasm and purpose to have succeeded in writing this book. It not only adds to the information we already possessed, and enables us to understand the character of the man and the painter, but provides for the first time a consecutive and documented study of the work of his early years.

The book virtually ends with the year 1835, when Palmer was thirty, though a final chapter describes the events of the next few years, and the circumstances of the long remainder of his life. By careful consideration of the material already published, Mr. Grigson is able to show that already, before the meeting with Blake in October 1824, Samuel Palmer had turned his back on the current tradition of painting, and that the formation of his own original vision had begun. This was partly owing to the influence of Linnell and partly due to the impetus of his intense mysticism. As Mr. Grigson points out, he was already, at nineteen, 'a person rapidly fitting himself to meet Blake' ('himself,' note), and he goes on to demonstrate that great though Blake's influence was, above all in confirming Palmer's dedication to his own imaginative inspiration, the young painter's genius remained independent of him. Unlike Blake, he found the material for expressing his inward vision in the world of nature, a characteristic that was fundamental to his mind and never varied. It is a superficial understanding of Palmer that ranks him as a follower of Blake, deep as was his spiritual kinship with him.

Palmer's mental environment during his early twenties, the inner world he inhabited, with its vivid religious life, and his relation to the contemporary scene, are next brought out by a description of the circle in which he lived, and with this general conception to guide us we proceed to the heart of the book, the discussion of his fervid life at Shoreham, the real 'visionary years.' Mr. Grigson has reason for placing the move in 1827, not 1826, as is usually assumed, and he has been enabled to trace the events of the years up to 1835 with remarkable fullness, largely owing to the fresh material that has come from the Richmond family. The picture of Palmer's ecstatic frame of mind that emerges is indeed an extraordinary one, though by no means unparalleled at this time, despite the isolation of his life. The persistent influence of the

 It was a happy inspiration that chose the sub-tropical garden in Battersea Park for the open-air exhibition of sculpture organized by the London County Council and the Arts Council. The ideal plan, of course, would have been to disperse the works throughout the whole park, thus giving the perambulating spectator the additional pleasure of the sense of discovery. But practical requirements, such as the need for supervision, obviously made this impossible, and the site chosen—a park-within-a-park as it were—contains the most remarkable variety of effects. Here, for the first time, the Londoner has the chance to look at a considerable collection of modern works of sculpture not as museum pieces but in relation to grass and trees and water—in fact, as integral parts of a landscape which is picturesque in the best and most significant sense. Although the exhibition is only temporary, it represents something as important in its way as the apposition of sculpture and modern architecture in Brazil, described in the REVIEW for May last. The photographs opposite show: 1, a recumbent figure by Henry Moore; 2, Pax, by Frank Dobson; 3, kneeling figure by F. E. McWilliam (in reinforced concrete); 4, Aphrodite II, by Charles Wheeler; 5, the three standing figures by Henry Moore.

energetic Linnell also becomes apparent, running unbroken like a thread through Palmer's life. His restraining influence on Palmer's excess of visionariness at this time was a needed corrective, though, alas, as between those two temperaments, a negative and unfruitful one. No amount of evidence could, perhaps, ever make it possible to account for the gradual slackening of tension that is perceptible towards the end of the Shoreham period—Palmer was approaching his thirtieth year, and maybe it was fundamentally a question of age. But the change is an observable fact in his work, and Mr. Grigson has accumulated evidence of great interest, documenting the state of his mind and opinions at this time, including two new, long letters of October 1834.

Throughout the book Mr. Grigson has followed the plan of allowing the evidence to speak for itself as far as possible, interspersing the minimum of comment and interpretation. Readers will be grateful for this fullness of quotation, especially where so much new ground is broken, but as presented in the text in this way, it forms a continual interruption to the theme, which might have been better developed if Mr. Grigson had relegated most of his new material to an appendix, and had kept the telling of the story in his own skilful hands. A wealth of notes, giving the sources on which the author has drawn, is collected together at the end of the text, followed by a bibliography. A *catalogue raisonné* of Palmer's work from 1812 to 1835 rounds off the book, listing 165 works in chronological order, with an addition of six that it has not been possible to date. The catalogue includes both extant works and those only known of for other reasons, and is excellently illustrated with 68 reproductions, of which all but two have a full page to themselves; two are in very good colour, and the remainder in high quality half-tone. The number of known but unidentified paintings is large, 52 in all, and it is to be hoped that this catalogue will be the first step towards the identification of some of them.

J. W. GOODISON

Papworth in the Ascendant

THE REGENCY STYLE. By Donald Pilcher. B. T. Batsford. 18s.

TO those who observe the cyclical movements of taste in our own day, certain figures are seen moving, like planets with their satellites, into the ascendant. If planets could be grouped into constellations, and still move, the planets Soane, Nash, Rennie, Telford and Repton would now be seen as approaching the meridian. This planetary movement was first observed, just twenty years ago, by Mr. Christopher Hussey, and many observers have directed their attention to it since then. Satellite-figures have been isolated and scrutinized with the result that some, like John Buonarrotti Papworth, are likely to become small planets in their own right.

No observers have been able to find a satisfactory label for the phase that is now being so closely examined. The usual one is 'Regency'; Mr. Pilcher, more properly, calls it 'the loose federation of Regency styles.' But the 'Regency' label is, in common usage to-day, generally attached to the neo-classical taste in furniture or architecture; the furniture that developed out of Hepplewhite into Henry Holland, the silver of Paul Storr, the urban architecture of Nash and Decimus Burton. And, behind those developments, the references from antiquity common to designers all over Europe: Egyptian, Etruscan, Grecian and Roman. That kind of 'Regency,' or 'Empire,' or what you will, is common to the whole of Europe from Stockholm to Naples and from Lisbon to St. Petersburg; it is one of the most clearly-expressed chapters in the whole history of taste.

The neo-classical aspect of 'Regency,' however, is by no means the whole story. Other aspects of at least equal importance are the Gothic, the

Picturesque, and the commercial or mass-production. It is for the light he throws on these aspects, particularly on the second, that Mr. Pilcher's attractive book is most valuable. The Gothic aspect, ranging from Wyatt's Fonthill to the works of Wilkins and of Rickman at Cambridge and of Wyattville at Windsor, is now familiar enough, but has generally been separated from its classical complementary aspect and given a separate and independent line of descent. Mr. Pilcher, with great perception and lucid reasoning, unites the two in a common parent—the Picturesque.

The Picturesque approached definition by stages, from the painting of Gainsborough and Morland, through the writings of Uvedale Price and Payne Knight to the architectural practice of Repton and Papworth. As Mr. Pilcher luminously points out, while the eighteenth century landscapists and improvers doctored the garden in conformity with certain Picturesque ideas and emotions, the architects of the Regency tried to alter or build the house to suit the garden. Bow-windows, balconies and verandahs, which are calculated to bring the garden into the house, are the logical result of that attempt; and, as Mr. Pilcher points out, they were means by which the town-dweller recaptured the countryside and the landowner rediscovered the town.

Despite the not very happy title of his book, Mr. Pilcher does not define the Regency Style; he interprets it, rather as an extension of the Picturesque than as an extension of the post-Adam Neo-Classical. It is both, of course, but this reminder of its Payne Knight derivation comes timely. The Regency was not all subtle reticence, or what the 1850's called 'a mawkish simplicity'; nor was it always as exuberant as the taste of its Royal eponym. But it was as often Gothic as it was Classical, and in both moods, as Mr. Pilcher reminds us, it was Picturesque. That is where Humphry Repton and J. B. Papworth come in.

The author's acquaintance with all the contemporary sources must impress any reviewer who is at home in this field, and he carries his learning gracefully. He has rightly avoided reference to earlier but comparatively recent work on the same subject. We have not yet had the final analysis of 'Regency,' but Mr. Pilcher has taken us another step further in that direction. His publishers, Messrs. Batsford, have lived up to their reputation and the illustrations they have provided are not so much illustrations of the text as a running commentary on it.

JOHN STEEGMAN

SHORTER NOTICES

HOUSE-PAINTING, GRAINING, MARBLING AND SIGN-WRITING. By Ellis A. Davidson. The Technical Press. 12s.

Nobody is going to learn from this book how to paint a window-frame, grain a front door, marble a pub façade or inscribe a fascia board. These are specialized crafts demanding long articles from their apprentices. Those who would attempt to short-circuit the extended rituals of initiation by gentle book-learning will not find much encouragement here. This is quite certainly not a book for the amateur. But the esteem in which it is held, and has been held for many years, by the legitimate trade, is witnessed by the fact that this is the fourteenth impression of Mr. Davidson's treatise. Copies of preceding editions may be found—heavily finger-printed in myriad colours despite the precautionary brown paper wrapping—on the cob-webbed shelves of many a paint shop up and down the country. Through long usage it has become customary to take it down for guidance on points which are difficult or controversial. It is often the only book of reference, beside the trade catalogues, which you will find on these shelves. In the technical schools, where there are many books on the shelves, it is just as well known. Notwithstanding our warning to the amateur he will find herein much to interest him—especially if he enjoyed Mr. Osbert Lancaster's article on the painted public-houses of Ireland which appeared in the January number of THE ARCHITECTURAL REVIEW. Ex-cathedra instructions for the correct simulation of marbles—of

the Egyptian green, for example, the Italian pink or the blue ruby-spotted—will impress and intrigue him. And, in the kinder, vegetable kingdom he can learn how bird's-eye maple, satin wood and pollard oak may be rendered as large as life. How colours are ground, how letters—in all their glorious variety—are gilded, how gold-leaf is prepared, how the elements of perspective may be mastered, are among the many and necessary subjects which come within the prescribed terms of reference. It is interesting to learn, for example, that one ounce of gold, by diligent and instructed beating, may be made to cover an area of 100 square feet.

AN INTRODUCTION TO REGENCY ARCHITECTURE. By Paul Reilly. AN INTRODUCTION TO VICTORIAN ARCHITECTURE. By Hugh Casson. Art and Technics. 10s. 6d. each.

These two volumes are the first in a new series which is to include *Georgian Architecture*, by Professor A. E. Richardson, *Tudor*, by John Harvey, *Gothic Revival*, by Edwin Smith, and *Modern*, by Neville Conder. Each is divided into two sections, 48 pages of text, followed by 48 pages of photographs. The latter are intelligently chosen (though in the Regency book the non-domestic aspects of the period are almost entirely unrepresented) and reproduced to a reasonable size. They should attract the general reader at whom the series is aimed, and yet have their uses for the more expert.

The approach and style of the two authors are very dissimilar, and some will be amused to note that while Mr. Casson thinks that the Regency has recently suffered from over-valuation, Mr. Reilly writes of 'the blanket of mid-Victorian night.' (In fairness, it must be said that Mr. Reilly shows no tendency to over-value the Regency.) But they have this in common: they both obviously care about architecture, very much indeed. And if Mr. Casson is often witty, he is never witty at the expense of his subject. When he makes the Victorians look funny, it is, one feels, because he knows that they are big enough to stand the truth. Neither of these two books can do anything but good.

Other Books Received

THE MODERN POTTER. By Ronald G. Cooper. John Tiranti. 6s.
BUILDERS' ACCOUNTS AND OFFICE SUPERVISION. By Hardy Keen. The Technical Press. 5s.
GESANG IM FENEROFEN. By Hermann Claassen. L. Schwann, Düsseldorf.
FASHIONABLE BRIGHTON. 1820-1860. By Anthony Dale. Country Life. 42s.
HISTORIC MIDWEST HOUSES. By John Drury. Geoffrey Cumberlege. 27s. 6d.
MASKS OF WEST AFRICA. By Leon Underwood. Alec Tiranti. 6s.
BUILDING CONSTRUCTION. By J. P. C. Bowden and E. G. Bartle. Isaac Pitman. 6s.
THE PROTECTION OF THE TREASURES OF ART AND HISTORY IN WAR AREAS. By Sir Leonard Woolley. H.M. Stationery Office. 2s. 6d.
THE FOUR ROUTES. By Le Corbusier. Dennis Dobson. 15s.
VISIT OF CHARING CROSS DELEGATION TO EUROPEAN HOSPITALS. By the King Edward's Hospital Fund for London. George Barker. 1s.
TOWN AND COUNTRY PLANNING. By J. Kekwick, J. Robert and S. W. Pollard. Stevens. 4s.
A PLAN FOR BATH. By Sir Patrick Abercrombie, John Owens and Anthony Mealand. Pitman. 30s.
THE LAND OF BRITAIN. By L. Dudley Stamp. Longmans Green. 42s.
CORNERSTONE. By David Hall. Lawrence & Wishart. 7s. 6d.
ARCHITECTS' TECHNICAL REFERENCE, 1948. The Rolls House Publishing Co. 25s.
SIMPLIFIED ENGINEERING FOR ARCHITECTS AND BUILDERS. By Harry Parker. Chapman & Hall. 13s. 6d.
LOCAL STYLE IN ENGLISH ARCHITECTURE. By T. D. Atkinson. Batsford. 15s.
THE GEORGIAN PLAYHOUSE. By Richard Southern. Pleiades Books. 12s. 6d.
THE ENGLISH LANDSCAPE GARDEN. By H. F. Clark. Pleiades Books. 12s. 6d.
PEINTURES ROMANES ET VESTIGES GALLO-ROMAINS. By Jean Laffarque and Georges Fouet. Edouard Privat.
RESIDENTIAL LIGHTING. By Myrtle Fahs Bender. Macmillan. 55s.
SELF TRAINING FOR INDUSTRIAL DESIGNERS. By John Gloag. George Allen & Unwin. 8s. 6d.
ANATOMY FOR INTERIOR DESIGNERS. Whitney Publications Inc. \$3.50.
BUILD YOUR OWN ADOBE. By Paul and Doris Allen. Oxford University Press. 16s.
RUSSIAN ARCHITECTURE. By Arthur Voyce. Philosophical Library. \$5.75.
HOME AND ENVIRONMENT. By Walter Segal. Leonard Hill. 37s. 6d.
JERUSALEM CITY PLAN. By Henry Kendall. H.M. Stationery Office. 21s.
GEORGIAN EDINBURGH. By I. G. Lindsay. Oliver & Boyd. 7s. 6d.
THE GEORGIAN BUILDINGS OF BATH. By Walter Ison. Faber & Faber. 52s. 6d.
EDINBURGH. Auspices Outlook Tower Association. Oliver & Boyd. 5s.
WHEN THE CATHEDRALS WERE WHITE. By Le Corbusier. Routledge. 15s.
THE APPEARANCE OF HOUSING ESTATES. Ministry of Health. H.M. Stationery Office. 6d.

ANTHOLOGY

The Barbarous Gothic

As for the Minster, I know not how to distinguish it, except by its great size and the height of its spire, from those other ancient churches in different parts of the kingdom, which used to be called monuments of Gothic architecture; but it is now agreed, that this style is Saracen rather than Gothic; and, I suppose, it was first imported into England from Spain, great part of which was under the dominion of the Moors. Those British architects, who adopted this style, don't seem to have considered the propriety of their adoption. The climate of the country, possessed by the Moors or Saracens, both in Africa and Spain, was so exceedingly hot and dry, that those who built places of worship for the multitude, employed their talents in contriving edifices that should be cool; and, for this purpose, nothing could be better adopted than those buildings; vast, narrow, dark, and lofty, impervious to the sun-beams, and having little communication with the scorched external atmosphere; but ever affording a refreshing coolness, like subterranean cellars in the heats of summer, or natural caverns in the bowels of huge mountains. But nothing could be more preposterous than to imitate such a mode of architecture in a country like England, where the climate is cold, and the air eternally loaded with vapours; and where, of consequence, the builder's intention should be to keep the people dry and warm. . . .

The external appearance of an old cathedral cannot be but displeasing to the eye of every man, who has any idea of propriety and proportion, even though he may be ignorant of architecture as a science; and the long slender spire puts one in mind of a criminal impaled, with a sharp stake rising up through his shoulder. These towers, or steeples, were likewise borrowed from the Mahometans; who, having no bells, used such minarets for the purpose of calling the people to prayers. They may be of further use, however, for making observations and signals; but I would vote for their being distinct from the body of the church, because they serve only to make the pile more barbarous, or Saracenic.

There is nothing of this Arabic architecture in the Assembly Room, which seems to me to have been built upon a design of Palladio, and might be converted into an elegant place of worship; but it is indifferently contrived for that sort of idolatry which is performed in it at present: the grandeur of the fane gives a diminutive effect to the little painted divinities that are adored in it, and the company, on a ball-night, must look like an assembly of fantastic fairies, revelling by moon-light among the columns of a Grecian temple.

TOBIAS SMOLLETT (*The Expedition of Humphry Clinker*, 1771).

MARGINALIA

Architectural Symposium

Earlier in the year a well-attended symposium for architects was held in the Museum of Modern Art, New York, under the title 'What is Happening to Modern Architecture?' The discussion was based on an excerpt from an article by Lewis Mumford in *The New Yorker* for October 11, 1947. This excerpt is too long for full quotation here, but the kernel of Mumford's argument is contained in the following extract:

'What was called functionalism was a one-sided interpretation of function, and it was an interpretation that Louis Sullivan, who popularized the slogan "Form follows function," never subscribed to. The rigorists placed the mechanical functions of a building

above its human functions; they neglected the feelings, the sentiments, and the interests of the person who was to occupy it. Instead of regarding engineering as a foundation for form, they treated it as an end.'

'It was time,' Mumford wrote, 'that some of our architects remembered the non-mechanical and non-formal elements in architecture, and that they remembered what a building says as well as what it does,' and he concluded with the hope that the reaction against 'a sterile and abstract modernism' might take the form of that 'native and humane form of modernism,' deriving from the work of Howard and Maybeck, which 'might be called the Bay Region style,' in preference to 'the graceful stereotypes of the eighteenth century.'

In the words of *The Museum of Modern Art Bulletin* those who went to the symposium 'heard no easy answers to a hard question. As a formal

symposium, the evening failed. No conclusion was reached; the question remained unsolved. However, the meeting succeeded in presenting a significant cross-section of current architectural thought, diverse, conflicting, often stimulating, as much a part of the process of architecture as plans and specifications.' A cross-section of that cross-section is here given by means of extracts from some of the speakers' contributions to the symposium, reprinted from the Museum's *Bulletin*.

Henry-Russell Hitchcock:

'The subject of architecture in the broadest and the deepest sense is on the carpet once more. The criticism—for it is a criticism—that is implicit not so much in the work of the Bay Region as in the work of certain Swedish and Swiss architects (not to speak of Dutch architects whose work has lately been described and illustrated in the foreign magazines), is a criticism of the International Style conceived in a limited sense, as if it were literally true that Le Corbusier's houses had been merely machines in which to live.'

'It seems to me, however, that this criticism and the steps that have been taken are to be subsumed in a more general problem: that is, the problem of expression in architecture. Parallel with the critical interest in the Cottage Style has been a critical interest manifested curiously enough by Mr. Giedion in the question of monumentality.'

'The Cottage Style is concerned apparently with giving a more domestic, a looser and an easier expression to domestic architecture, or—as the nineteenth century would call it—the individual, detached villa residence. That, it seems to me, is one of the difficulties about that particular new phase of expression—that its activities are centered on what is frankly not one of the important problems of the architecture of the present day.'

'The individual, detached residence is always a good field for experiment but it is of very little statistical consequence today, and in the housing field it is mass and group housing and various kinds of production of housing components which are of serious importance.'

Walter Gropius:

'The word "functionalism" has been taken too materially. This is evident from my own writings, from writings by Le Corbusier and others of the period. The elements of the new approach were then apparent, but we felt that the new generation was facing the task of refining this approach and making it more subtle, more palatable to the people, and that is exactly what happened.'

'Today, we are more articulate, more mellow, but the principles have not changed very much. Is the machine for living really "old hat" if we see its meaning without taking the slogan out of context?'

Christopher Tunnard:

'I feel that there is something lacking in this approach that we have now. There is a great deal of sociological emphasis, the idea that buildings should be good for people, that they should contain the proper amount of interior space, outside parking space, and all those utilitarian things which we know are very important. There is also a tremendous emphasis on the materials, on form, on clean surfaces, on a great many things which are, perhaps, not so very important esthetically.'

'We have to look, I think, at the buildings which, as Thomas Jefferson said, have received the approbation of all good modern critics, and I think we have to look at the buildings of the past which we have been taught not to look at. We have got to look at the buildings that have received the approbation of critics and the buildings which people like, and reconcile public taste and good architectural performance.'

Marcel Breuer:

'If International Style is considered identical with mechanical and impersonal rigorism, down with International Style! Anyway, the word is an unhappy one, just as unhappy as "functionalism." However, all this controversy was in order, I am afraid, about twenty-five years ago. Since then, many things have happened. For instance, just as Sullivan did not eat his functionalism as hot as he cooked it, Le Corbusier did not build his machine for living! His houses are much less machines for living than, for instance, the three thousand family housing developments of the West Coast, the same pseudo-prefabricated houses, hill up, hill down, in rigid rows or in rigid curves—though quite redwoody.'

Lewis Mumford, the moderator, in bringing the meeting to a close:

'Giedion, a few years ago, had written an article on Frank Lloyd Wright's Johnson Wax Company building and had gone out of his way to say that this kind

of excess, this luxury, this monumentality is perhaps something we should look for now. I was not attacking Giedion when I called attention to the development of this point of view because I don't think that anything more serious is happening to modern architecture at the present moment than that it is growing up. You do not expect an adolescent to wear the same clothes as he did in babyhood. There will be a time when even whiskers may be appropriate. . . .

'One of the most shocking experiences I had about ten years ago came from a psychologist, who said, looking through a book of modern architecture, "This is very interesting architecture. It is completely extroverted. I can imagine a great many of my patients being happy in these homes. But what are you going to do for the man who has an inner life, who wants to close himself away from the world? Don't the architects recognize that this is also an attribute of the human personality?"'

'I think that one of the things that must come in due time is such a flexibility in approaching the problem of any particular building that both sides of human nature—the introvert and the extrovert—will be thoroughly recognized.'

Acknowledgments

Acknowledgments for photographs in this issue are due as follows: Frontispiece, Edwin Smith. Page 53, second photograph, Sir John Soane's Museum. Page 56, Fox Photos. Page 57, Nos. 4 and 6; page 58, No. 9, Fox Photos. Page 62, No. 13, Fox Photos. Page 67, No. 1, *National Buildings Record*. Page 70, No. 15, *National Buildings Record*. Pages 91 and 92, Nos. 1, 2, 4, 5 and 6, Museum of Modern Art, New York; No. 3, Frederick New. Pages 92 and 93, Hindu Temple illustrations, A. Costa. The illustration on page 88 is reproduced from *Art*—Numero Hom-Serie de l'architecture d'aujourd'hui, 1946.

Walthamstow Housing: Contractors, Sub-Contractors and Suppliers

Priory Court. General Contractors: Geo. Walker & Slater. Concrete piling: Franki Compressed Pile Co. Steel reinforcement: T. C. Jones & Co. Constructional

reinforced concrete framing: Flooring Contracts (London). Precast concrete window frames: J. A. King & Co. Fireplaces: Bratt, Colbran; Well Fire and Foundry Co. Heating fittings: Ideal Boilers and Radiators. Granolithic paving: W. A. Telling. Floor and wall tiling: Carter & Co. (London). Mastic flooring: Bright's Asphalt Contractors. Asbestos roof tiling: Asbestos Cement Roofings (London). Asphalt roofing: Excel Asphalt Co. Bituminous felt roofing: Ragusa Asphalt Paving Co. Doors: Gliksten Doors. Kitchen and bedroom fittings: Geo. Walker & Slater. Bedroom fittings: H. Newsum, Sons & Co. Pressed steel door frames: Henry Hope & Sons. Ironmongery: Clark, Hunt & Co.; Comyn Ching & Co. (London); James Gibbons; Lewis & Grundy; Lockerbie & Wilkinson (Birmingham); Nicholls & Clarke. Metal sashes and doors: W. James & Co. Balcony and landing balustrades: Haskins. Lift installations: Hammond & Champness. Electrical installations: Colston Electrical Co. Electrical rising main system: W. T. Henley's Telegraph Works Co. Electrical service units: Revo Electric Co. Electrical lighting fittings: Frederick Thomas & Co.; Walsall Conduits. Electrical water heating apparatus: Santon. Refrigerators: Electrolux. Lighting conductor installations: R. C. Cutting & Co. Aerial installations: Belling & Lee. Sanitary fittings: W. N. Froy & Sons; Maine & Carry. Plastering: J. Hawkins; W. A. Telling.

Electricity Sub-Station. General Contractors: James Stewart & Sons (Tottenham).

Millfield Avenue Housing Scheme. General Contractors: Globe Contractors. Mastic flooring: Bright's Asphalt Contractors. Boundary fencing: Bayliss Jones & Bayliss. Division fencing: W. A. Skinner & Co. Fireplace surrounds: Bratt Colbran. Kitchen cabinets: D. Burkle & Sons. Sanitary fittings: W. N. Froy & Sons. Pressed steel door frames: Henry Hope & Sons. Heating fittings: Ideal Boilers & Radiators. Metal windows: W. James & Co. Ironmongery: Lewis & Grundy. Doors: Magnet Timber. Purlin tiles: Universal Asbestos Manufacturing Co. Asbestos roofing fixers: Manchester Slate Co. Electrical installations: Walthamstow Electricity Undertaking. Plastering: W. Miller; Garret & Partners. Plumbing: W. Lamb (Plumbers). Glazing: Musthill Wallis & Co. Joinery: Sharpe Bros. & Knight. Bituminous felt roofing: W. Briggs & Sons. Refrigerators: Electrolux.

RÉSUMÉS

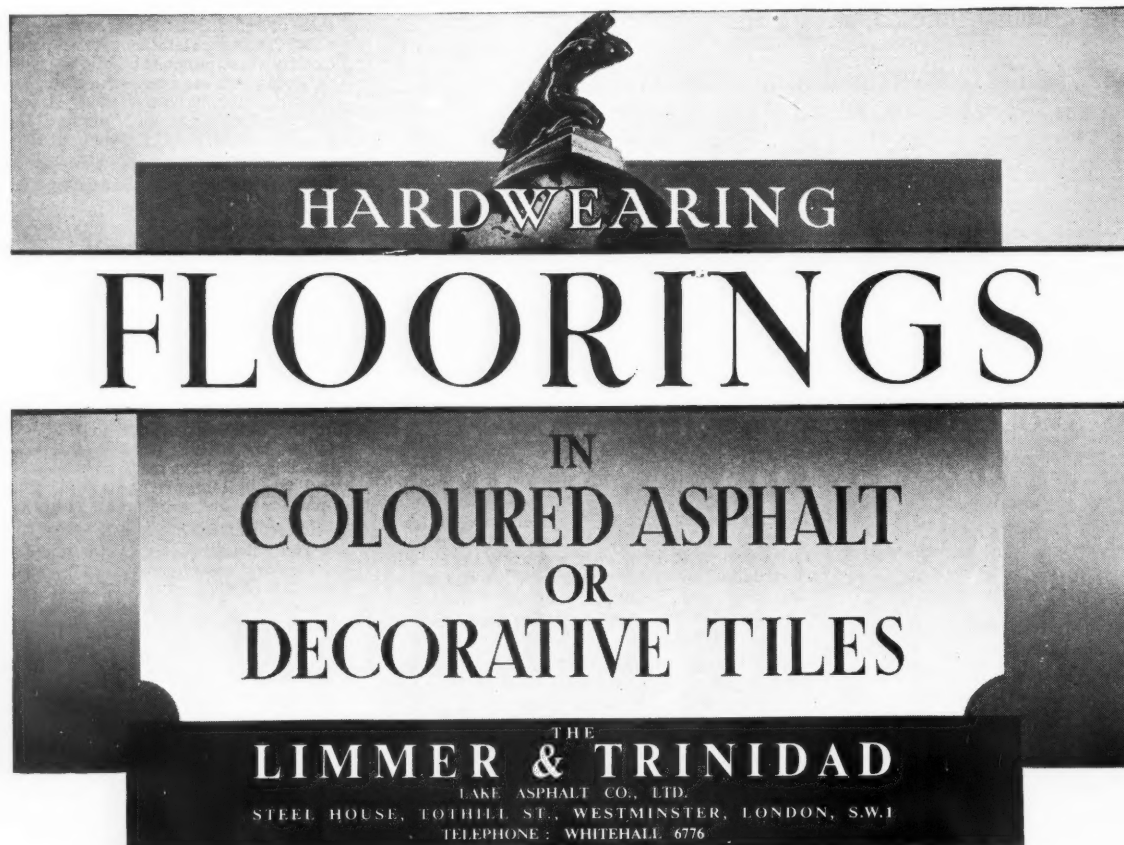
Août 1948

Page 51: *La Caverne de Fingal*, par Geoffrey Grigson. Dans l'histoire de l'art, la répercussion visuelle d'une seule découverte nouvelle sur une génération prête à la subir, peut parfois exercer un effet dépassant en portée le grand nombre d'influences conjecturales et contacts présumés entre les écoles d'art, dont l'étude consciencieuse forme les neuf-dixièmes de la 'Kunstforschung' moderne. Une telle découverte se trouve reflétée dans la Caverne de Fingal, chef-d'œuvre d'architecture 'non créé avec les mains,' révélé au commencement du dix-neuvième siècle juste au moment où la préoccupation des artistes avec la Nature était à son apogée et que les qualités 'naturelles' du style gothique venaient d'être divulguées à un monde enthousiasmé. Bien peu de merveilles naturelles de ce genre ne peuvent avoir joué un rôle aussi important dans la rééducation visuelle d'une génération entière, et l'imagination des architectes et des artistes a été inspirée pendant un demi-siècle par le souvenir des stalagmites et des colonnes de cette caverne prodigieuse.

Page 55: *La Question de l'Habitation*, par l'architecte municipal de Walthamstow. La Municipalité de Walthamstow dans le Comté de Londres a beaucoup souffert pendant le 'blitz.' Sur un total de 32,000 demeures, 1,288 ont été entièrement détruites, 2,821 sérieusement endommagées et 26,028 ont subi certains dégâts. Possédant une population de 124,380, cette municipalité peut être comparée en importance à une ville telle que Norwich, et les maisons et appartements ci-illustrés représentent l'un des principaux projets de reconstruction urbaine actuellement en cours à Londres. Le programme entier vise à l'érection de 1,005 maisons et appartements permanents, dont 414 sont situés dans Countess Road et 74 dans Millfield Avenue, les autres 517 se trouvant distribués parmi quinze autres projets de construction. Ces agglomérations urbaines seront pourvues plus tard de toutes les aménités d'usage, ainsi qu'en témoigne le plan de Countess Road, à la page 55.

Page 63: *La Villa Victorienne*, par John Summerson. Ce n'est pas simplement parce que la période était

[continued on page 100]



HARDWEARING

FLOORINGS

IN
COLOURED ASPHALT
OR
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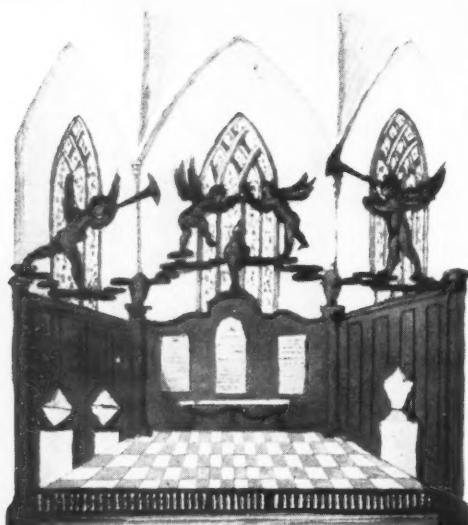
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MAGNIFICENCE AND HARMONY

Many have been the beautiful and curious devices for Altar-pieces : such, for instance, as Moses and Aaron, colossal figures supporting the altar, the commandments upon an increased scale, clusters of grapes and pomegranates in festoons, etc., and clusters of monuments. These, and many other pleasing, appropriate, and cunning plans, have been adopted since the reformation; but as nothing can be so appropriate as a bold species of carving in a Gothic church, I here submit a specimen, which cannot fail to please those of real taste, as well as to delight the vulgar. . . . This design is recommended to all those spirited and true admirers of magnificence and harmony, as the most appropriate manner of furnishing a chancel which has Gothic windows and a groined ceiling. (From Hints to Some Churchwardens, 1825.)

continued from page 98]

délégante que nous prenons un intérêt tout spécial dans l'architecture appartenant au règne de la reine Victoria. Cette période est maintenant suffisamment éloignée pour que nous puissions la contempler en perspective. Au lieu de représenter l'époque de nos grands-parents vis-à-vis de laquelle nous subissons nos propres réactions subjectives, elle est devenue tout simplement une partie de l'histoire. Néanmoins, l'histoire exige l'attention de l'historien, et dans cet article Mr. Summerson examine la villa Victorienne, pour la première fois, d'un œil objectif d'historien. Il aspire à analyser l'œuvre des auteurs semi-anonymes de la villa—les architectes oubliés du siècle—et voit dans leurs créations, cherchant à atteindre un 'caractère' distinctif, quelque chose de tout à fait différent des œuvres des professionnels éminents. Il énonce les éléments successifs qui ont influencé leur travail, ainsi que les origines des divers motifs qui distinguent la villa Victorienne telle qu'elle a évolué dans les différentes localités pendant un demi-siècle.

Page 77: Jambes et Roues, par Gordon Cullen. Nos rues souffrent de deux principaux défauts—elles sont dangereuses et elles sont monotones. Le piéton s'aventure à son péril dans cette zone submergée, composant un tiers de la ville. Tandis que le ciel et les murs de ce tableau urbain sont de couleurs constamment changeantes et de motifs toujours variés, nos rues n'offrent qu'un aspect monotone de macadam. Deux solutions de ce problème sont présentées dans cet article, premièrement un système de priorités pour contenir et canaliser la circulation; deuxièmement, une série de conventions routières pour faire respecter ce système, moyennant de tels expédients que l'application sur la surface de bandes de dalles, cailloux, pavés, gravier et gazon, ce qui indiquerait que chaque portion de la rue devrait être utilisée dans un but différent.

Page 81: Éléments d'Architecture dans les Peintures de John Martin, par Norah Monckton. Le peintre romantique John Martin, qui vécut dans la première partie du dix-neuvième siècle, a fait l'objet récemment d'une biographie approfondie, écrite par Thomas Balston. (Des extraits abrégés parurent dans le numéro de Juin 1947 de *La Revue*, voir *Le Couronne-*

ment de la Reine Victoria, et de Décembre 1947, voir *John Martin et les Améliorations Métropolitaines*.) Cependant, un aspect de son art qui présente un intérêt considérable, tout en n'affectant nullement ses qualités esthétiques, n'a pas, jusqu'ici, été examiné d'une façon analytique—c'est l'architecture représentée dans ses peintures. Dans cet article, Norah Monckton relève les détails d'architecture indienne, égyptienne et plus spécialement assyrienne et les trace à leurs sources dans les livres, dessins et gravures dont le peintre disposait. Elle démontre que Martin se donna beaucoup de peine pour rendre son architecture aussi correcte qu'il sût le faire, et que même les dimensions colossales de ses édifices Babyloniens sont, jusqu'à un certain point, authentiquées par l'histoire.

Page 88: *Borax*, ou 'Le Veau Chromé.' Le développement de l'aérodynamique comme style dans le dessin industriel américain fournit l'étude intéressante d'une branche qui prend racine et qui devient plus vigoureuse que l'arbre originaire. Partant du royaume de l'aérodynamique proprement dite et du fétiche de la vitesse des futuristes continentaux, la ligne fuyante a pris un élan tout à fait à part (s'étant attiré le nouveau nom de 'Borax'), et a marqué et modelé de son empreinte une grande variété d'objets différents. Peu importe que seulement quelques uns de ces objets aient besoin d'être profilés, même des articles statiques tels que les appareils frigorifiques, les stylos et les aiguiseurs de couteaux sont maintenant adaptés pour 'marcher à grande vitesse.'

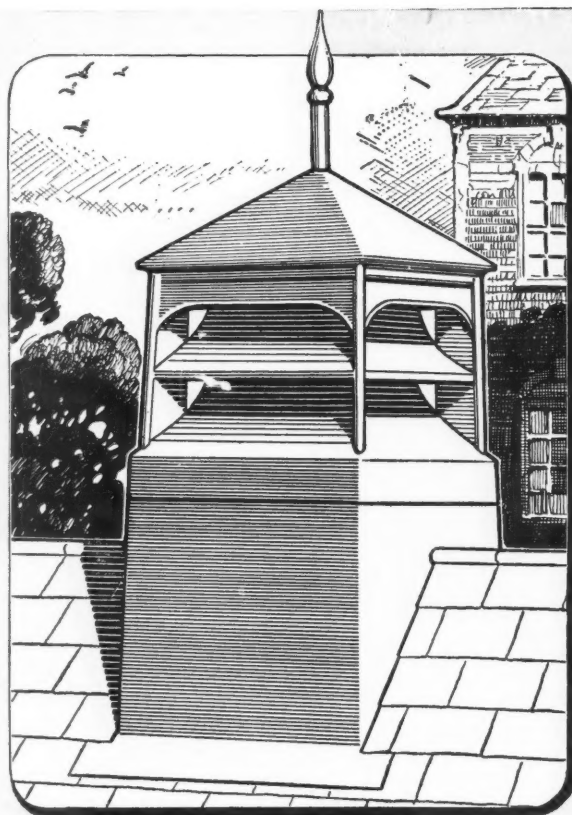
Dans cet article, Edgar Kaufmann, le Directeur du Département de Dessin Industriel auprès du Musée de l'Art Moderne, explique cette nouvelle esthétique populaire depuis son origine et termine en citant des extraits d'une discussion sur ce thème qui eut lieu récemment au Musée de l'Art Moderne, entre les principaux dessinateurs industriels américains.

* Terme commercial voulant dire tapageur, criard, d'un style moderniste, lequel, ainsi que le démontre la discussion organisée par le Musée de l'Art Moderne, est usité de plus en plus dans le langage courant.

August 1948

Seite 51: Die Fingalsgrötte von Geoffrey Grigson. In der Entwicklung der Kunst kann eine Entdeckung, auf

[continued on page 102]



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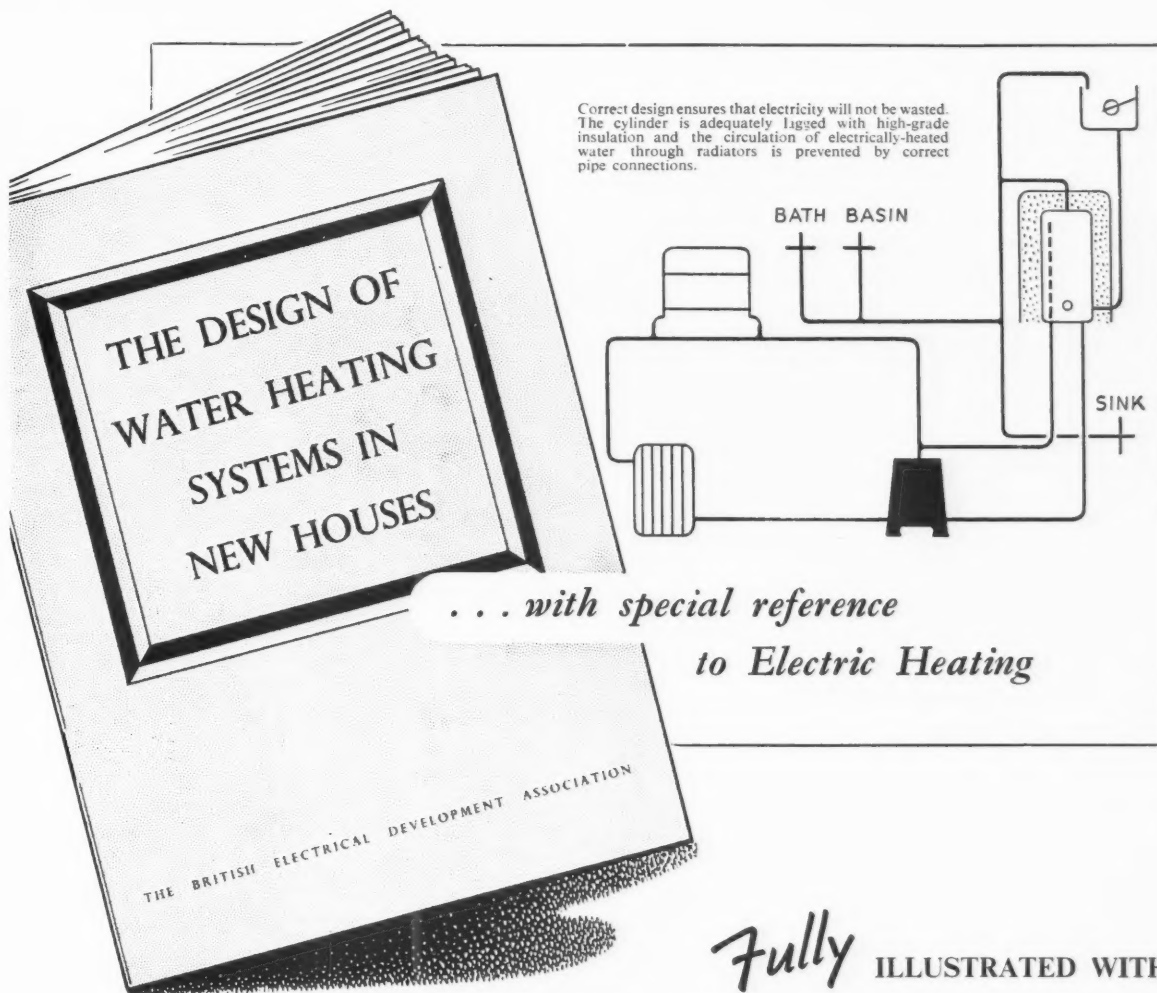
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continued from page 100]

die die Empfänglichkeit einer Generation entsprechend vorbereitet wurde, von grösserer Bedeutung sein als die Vielfältigkeit angeblicher Einflüsse und Berührungen zwischen Schulen, deren unablässiges Aufspüren neun Zehntel der modernen Kunstforschung ausmacht. Solch eine Entdeckung war im Beginn des 19. Jahrhunderts die Fingalsgrotte, ein Meisterwerk 'der nicht mit Händen gebauten' Architektur in dem Augenblicke, wo das Interesse für Naturscheinungen seinen Höhepunkt erreicht hatte, und die 'Natürlichkeit' der Gotik enthusiastisch gepriesen wurde. Wenig Naturwunder dieser Art haben auf die visuelle Erziehung einer ganzen Generation einen solchen Einfluss ausgeübt. Erinnerungen an die Stalagmiten und Säulen dieser erstaunlichen Höhle haben die Phantasie von Architekten und Künstlern ein halbes Jahrhundert beherrscht.

Seite 55: Wiederaufbau von Walthamstow. Während des Krieges hat Walthamstow, einer der Vororte von London, furchtbar gelitten. Von 32.000 Wohnhäusern wurden 1288 vollkommen zerstört, 2821 wurden schwer und 26.028 teilweise beschädigt. Dieser Vorort entspricht mit einer Bevölkerung von 124.380 Menschen einer Stadt wie Lübeck, und die hier abgebildeten Einzel- und Etagenhäuser gehören zu einem der grössten Bauprogramme, die z.Zt. in Arbeit sind. Der Gesamtplan umfasst 1.005 Einzel- und Etagenhäuser. Alle Vorrichtungen für nachbarliches Zusammenwohnen sind berücksichtigt, wie aus dem Grundriss für ein Grundstück in Countess Road Seite 55 hervorgeht.

Seite 63: Viktorianische Villen von John Summerson. Das Interesse für Viktorianische Architektur ist nicht nur Modesache. Die Zeit liegt weit genug zurück, um Abstand zu ihr zu gewinnen, sie ist nicht länger die Epoche unserer Grosseltern, mit der uns persönliche Beziehungen verbinden, sie ist Geschichte geworden. Aber Geschichte setzt das Interesse des Historikers voraus, und der Verfasser dieses Artikels betrachtet die viktorianische Villa zum ersten Mal mit dem objektiven Blick des Historikers. Er untersucht die

Bauten vergessener Architekten des 19. Jahrhunderts und sieht in ihrem Streben nach 'Charakter' etwas, das sie von den Tendenzen der prominenten Architekten unterscheidet. Er geht den verschiedenen Einflüssen und Quellen nach, die für die englische Villa während eines halben Jahrhunderts bezeichnend waren.

Seite 77: Fussgänger und Wagenverkehr von Gordon Cullen. Unsere Strassen leiden an zwei Hauptübeln — sie sind voller Gefahren und sind, während die Farben und Linien von Himmel und Mauern unaufhörlich wechseln eintönig. Zwei Lösungen werden vorgeschlagen: (1) ein neues System, das den Verkehr regelt, (2) verschiedenartige Strassenpflasterung: Steinplatten, Kies oder Gras die von vornherein anzeigen, welchen Zwecken die Strasse dient.

Seite 81: Die architektonischen Hintergründe in John Martins Bildern, von Norah Monkton. Thomas Balston hat kürzlich eine umfangreiche Biographie John Martins, des romantischen Malers aus dem beginnenden 19. Jahrhundert veröffentlicht. (Auszüge daraus sind in der ARCHITECTURAL REVIEW, Juni, 1947, Krönung der Königin Viktoria, und Dezember, 1947, John Martin und bauliche Verbesserungen Londons erschienen.) Aber der architektonische Hintergrund seiner Bilder, der von wesentlichem Interesse ist, wenn er auch ihre künstlerische Bedeutung nicht direkt beeinflusst, ist bisher nicht untersucht worden. Die Verfasserin vergleicht Details von Martins Bildern aus Indien, Aegypten und Assyrien mit den Bildvorlagen, die ihm zugänglich waren. Sie beweist, dass Martin keine Mühe gescheut hat, um seine Bauten so korrekt wie es ihm möglich war, zu gestalten, und dass selbst der gewaltige Umfang seiner babylonischen Bauten seine historische Berechtigung hat.

Seite 88: Borax oder sensationelles Kunstgewerbe. Die Entwicklung der Stromlinien dekoration als Stil für amerikanische Industrie-Erzeugnisse bringt den interessanten Beweis, wie ein Nebenzweig Wurzel schlägt und umfangreicher wird als der ursprüngliche Baum. Aus rationellen Anfängen in der Aerodynamik und dem rasenden Tempo der

Futuristen hat man das Stromlinienwesen, dem der Spitzname Borax gegeben worden ist, auf alle möglichen Gegenstände übertragen. Der Umstand, dass nur wenige von ihnen irgendeinen Zusammenhang mit Stromlinien-Prinzipien haben, hat keineswegs abschreckend gewirkt; selbst statische Gegenstände wie Eisschränke, Füllfederhalter, Schleifsteine sehen aus, als ob sie für Höchstgeschwindigkeiten angelegt wären. Edgar Kaufmann, der Direktor der Abteilung für Kunstindustrie am Museum für Moderne Kunst in New York geht dem Ursprung dieser populären Aesthetik nach und schliesst mit Zitaten aus einer Diskussion, die kürzlich unter den führenden Entwerfern im Museum für Moderne Kunst stattgefunden hat.

Август 1948 г.

Стр. 51. ДЖОФРИ ГРИНГСОН. ФИНГАЛОВА ПЕЩЕРА

В развитии искусства единое научное открытие может дать подготовленному к тому поколению такой мощный толчок фантазии, что влияние его окажется более глубоким и длительным, чем великое множество перекрещивающихся случайных влияний и гипотетических контактов между различными школами, проследиванием которых занято девять десятых современных работ по „исследованию искусства“. Таким, именно, было открытие фингаловой пещеры, этого „не человеческими руками сотворенного“ великого образца архитектуры. Открытие это было сделано в начале XIX века, как раз в тот момент, когда „положение“ художников природою достигло своего зенита, и когда восторженно отмечались „естественные“ качества Готики. Редко случалось в истории, чтобы такого рода чудеса природы могли играть столь значительную роль в перевоспитании зрительного воображения целого поколения. В течении целого полувека образы сталактитов и колонн этой огромной пещеры преследовали фантазию архитекторов и художников, точно привидения.

[continued on page 104]



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Стр. 55. ЖИЛИЩНОЕ СТРОИТЕЛЬСТВО УПРАВЛЕНИЯ ГОРОДСКОГО АРХИТЕКТОРА В ВОЛТХЭМСТО (ЛОНДОНСКОЕ ГРАФСТВО)

Город Волтхэмсто представляет собою одну из очень многих, внешне ничем территориально не ограниченных, но все же пользующихся весьма широкой административной автономией, муниципальных единиц, из которых составляется город Лондон в широком смысле этого слова, с его огромной для города территорией, около двух тысяч квадратных километров, и с его десятиллионным населением. Волтхэмсто лежит в восточной части этого городского массива, и он особенно сильно пострадал от неприятеля. Из общего числа 32 000 жилых домов 1288 были уничтожены совершенно, 2821 были серьезно повреждены, а 26 028 были повреждены относительно легко. Этот, в сущности говоря, всего только административно автономный городской район имеет население в 124 380 человек и равняется по своим размерам такому относительно большому отдельному городу как Норич. Схема строительства, иллюстрированная приведенными в этой статье и показанными на рисунках примерами, является одной из самых обширных схем жилищного строительства, ведущегося в настоящее время в Лондоне. Полная программа включает 1005 новых постоянных домов и квартир из коих 414 будет находиться на Каунтес Роуд („Улица Графини“), 74 на Миллфилл Авеню („Проспект Миллфилла“), а остальные 517 распределены между пятнадцатью другими Схемами. Застроенные ныне городские урочища будут впоследствии снабжены общественными предприятиями, обслуживающими соседство. Это видно, например, из плана, показанного на стр. 55.

Стр. 63. ДЖОН САММЕРСОН. ВИКТОРИАНСКАЯ Вилла

Проявляемый в настоящее время особый интерес к архитектуре времен королевы Виктории нельзя просто объяснить тем, что этот период сейчас в моде. Период этот достаточно далеко отошел в прошлое, чтобы иметь возможность его видеть в исторической перспективе, с надлежащей исторической объективностью. Это и есть то, что автор делает здесь впервые по отношению к вилле Викторианского периода. Его метод заключается в том, что он анализирует работы мало известных в свое время, а ныне и совсем забытых,

архитекторов этой эпохи, и он находит в их исканиях того, что можно назвать „характером“ для их проектов, нечто совершенно отличное от работ знаменитостей того времени. Он прослеживает в проектах этих забытых зодчих того века последовательно испытываемые ими влияния и источники их архитектурных мотивов, которые характеризовали типичную для Англии того периода виллу в течение целого полувека.

Стр. 77. ГОРДОН КАЛЛЕН. НОГИ И КОЛЕСА

Улицы наши страдают двумя главными дефектами: они и опасны, и монотонны. С опасностью для жизни осмеливается пешеход ступить на „затопленную“ уличным движением целую треть города. Небо и стены меняют все время узор свой, но пол все время остается монотонным асфальтированным шоссе „тармак-ом“. Автор предлагает следующие средства для улучшения положения вещей: во первых, установить систему приоритета для регулировки движения, а во вторых, для введения этого приоритета в силу, установить ряд условных отличий в мостовой и ее подразделениях, пользуясь для этого каменными настилами разного рода, гравием, газончиками, дорожечками, и т. д., показывающими кому следует пользоваться данной улицей или ее параллельным подразделением и кому не следует.

Стр. 81. НОРА МАНКТОН. АРХИТЕКТУРНЫЙ ФОН В КАРТИНАХ ДЖОНА МАРТИНА

Недавно вышла в свет полная биография живописца романтика начала XIX столетия Джона Мартин'a, написанная Томас'ом Болстоном'ом. Сокращенные отрывки этой биографии были напечатаны в нашем журнале за июль и декабрь прошлого года („Коронация Королевы Виктории“ и „Джон Мартин и улучшения Столицы“). Есть, однако, в его картинах одна интересная, хотя, быть может, и не имеющая прямого отношения к их художественным достоинствам, сторона, которая до сих пор упускалась при анализе его произведений, а именно, их архитектурный фон. Этот пробел Нора Манктон и старается заполнить в этой статье. Она прослеживает источники представленной в его картинах архитектуры в былых в распоряжении художника книгах, рисунках и репродукциях, отмечая детали индусской, египетской, а особенно ассирийской архитектуры. Она показывает, что Мартин проявлял особые старания к тому, чтобы каждая архитектурная эпоха была

представлена у него возможно правильнее, и что даже некоторые, на первый взгляд, кажущиеся странными, особенности, как например, огромные размеры вавилонских зданий, имеют некоторое историческое оправдание.

Стр. 88. „БОРАКС“, ИЛИ ХРОМИРОВАННЫЙ ТЕЛЕЦ

Развитие струеконструирования, как стиля оформления американских промышленных изделий, является интересным примером того, как ветка может иногда пустить более глубокие корни и развиться шире и выше чем само породившее ее дерево. Имея вполне рациональное происхождение в Аэродинамике, и пройдя сквозь фетишизм скорости континентальных футуристов, стиль этот, получивший ныне торговое наименование „Боракс“, все больше и больше входящее в оборот (как показывают дискуссии при Музее Новейшего Искусства) проник в самые разнообразные области и наложил глубокий отпечаток на оформление предметов, принадлежащих ко множеству различных категорий. Тот факт, что в струеконструировании огромного большинства этих предметов не было никакой утилитарной надобности, несколько не останавливает применение этого стиля, и в результате такие „статические“ предметы, как холодильники, вечные перья и машинки для очинки карандашей, оказались вполне оформленными для большой скорости. Автор статьи, Эдгар Кафман, Директор Отдела Промышленного Оформления при Музее Новейшего Искусства, прослеживает эту новую популярную эстетику, начиная от ее источника, и заканчивает свой обзор выдержками из последней дискуссии по этому вопросу при Музее Новейшего Искусства, в которой приняли участие руководящие специалисты по художественному оформлению промышленных изделий.

Educational

UNIVERSITY OF EDINBURGH CHAIR OF ARCHITECTURE

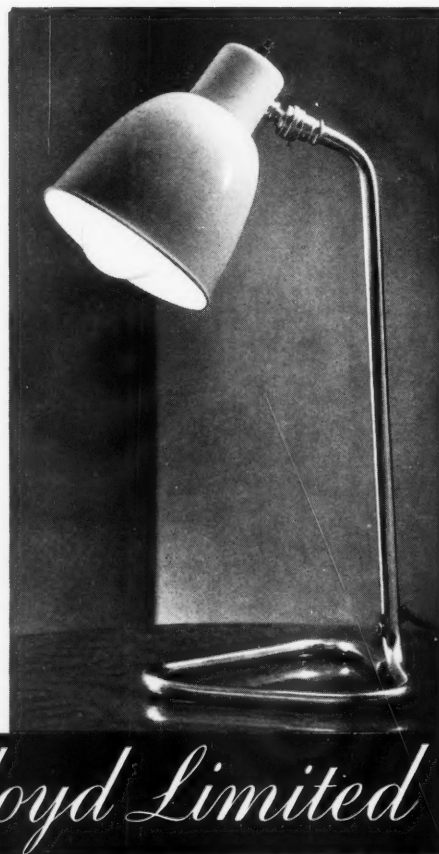
The Electors will shortly proceed to the appointment of a Professor of Architecture who will also hold the appointment of Head of the School of Architecture of the Edinburgh College of Art. The combined salary will be £1,750 per annum. Applications should be lodged not later than 31st August, 1948, with the undersigned, from whom full particulars may be obtained.

CHARLES H. STEWART,
Secretary to the University.



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