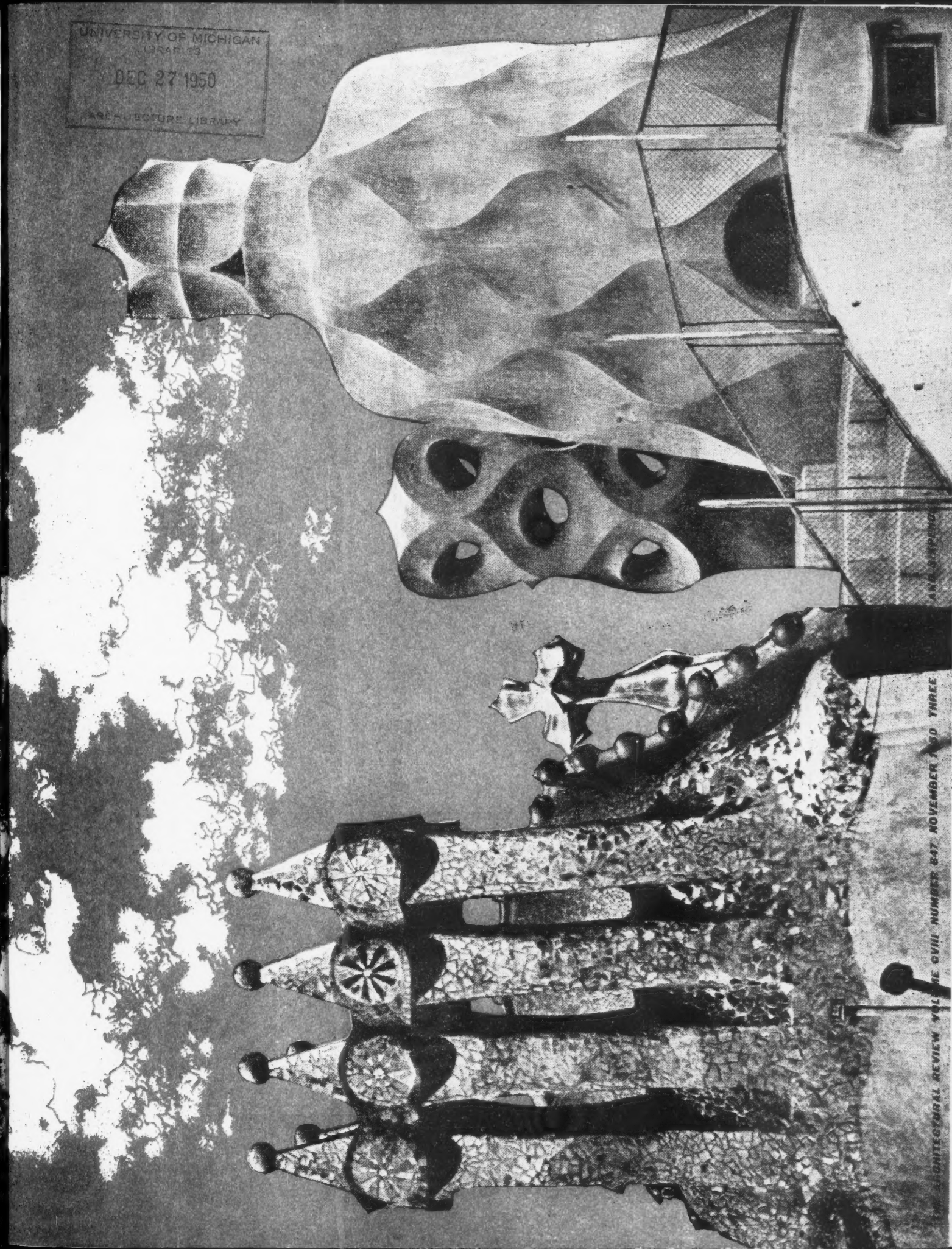


UNIVERSITY OF MICHIGAN
LIBRARIES

DEC 27 1950

ARCHITECTURE LIBRARY



As a Hall Mark on Gold or Silver



so is "Nine Elms on paint!"

A TRADE MARK AS GOOD AS A BOND



YOUR ASSURANCE OF *Quality*

As a "Hall Mark" stands for purity on gold or silver, so "NINE ELMS" stands for purity and quality in Paint Products. Proficient decorators have come to rely on "NINE ELMS" as a brand name faithfully established. For over a century the name of T. & W. Farmiloe has signified the highest standard in paint.

NINE ELMS WHITE LEAD PAINT AND COLOURS. Made with Genuine White Lead, Pure Linseed Oil, the best Driers and Thinners.

FAROMAT. A really superb flat wall paint, giving a soft velvety finish and possessing exceptional durability.

FARMILOE'S HARD GLOSS. The original hard-wearing, weather resisting hard gloss preservative paint.

NINE ELMS OIL-BOUND WATER PAINT. The perfect washable distemper, durable and easily applied.

CEILINGITE. Supersedes whitewash. A non-washable distemper in easily thinned paste form.

T. & W. Farmiloe's

NINE ELMS PURE PAINT PRODUCTS

T. & W. FARMILOE LTD., ROCHESTER ROW, WESTMINSTER, LONDON, S.W.1. Phone VICtoria 4480



Tr

THE

Page 2
Clapham.
Angleterre
se trouvant
avant-poste
étudiés à
l'archéologie
saxonne et
l'Age des
jusqu'à 1
pour nous
découvert
forme de
démontré
saxonne o
supérieure
cet article
savons au
'Il est reg
de premi
important
constater
qu'un site
ce qui con
Muchelney
considérab
ments m
avant la
structure
saxonnes
approfond
judicieuse

Page 2
C. P. Cu
d'ordre g
contribué
Nord un
éléments
la 'coutu
(laquelle,
bail assu
expulsion
maisons
ment dan
(qui eut
petites vi
dans cet
et plus s
beaux éd
seconde
avant da
irlandais
dans cet
Thomas
et John
cet art, le
Comte de
Primat d

Page 3
Pilcher. A
en Afrique
l'architec
plus brill
Style de
une gran
des viciss
abrégé d

Traductions Übersetzungen Переводы

THE ARCHITECTURAL REVIEW NOVEMBER 1950

Novembre 1950

Page 281: *La Lacune Saxonne*, par Sir Alfred Clapham. Le prestige des études classiques en Angleterre est tel, tandis que les vestiges romains se trouvant dans ce qui n'était après tout qu'un des avant-postes de l'empire les plus éloignés ont été étudiés à l'aide de toutes les ressources de l'archéologie scientifique, que la période anglo-saxonne a été pour ainsi dire passée sous silence; l'Age des Ténébres, depuis le départ des Romains jusqu'à la Conquête Normande, continue d'être pour nous extrêmement obscur. Cependant, la découverte en 1939 de la fabuleuse sépulture en forme de bateau, à Sutton Hoo, a clairement démontré que les souverains de l'Angleterre anglo-saxonne ont dû vivre dans des demeures infiniment supérieures aux huttes de claie des paysans. Dans cet article, Sir Alfred Clapham examine ce que nous savons au sujet des constructions anglo-saxonnes. 'Il est regrettable,' conclut-il, 'que nous ne sachions de première main presque rien à l'égard des plus importantes demeures de l'époque, et de devoir constater qu'il en sera toujours ainsi jusqu'à ce qu'un site convenable soit découvert et excavé. En ce qui concerne les églises, la découverte récente à Muchelney fait ressortir nettement que des vestiges considérables existent toujours au-dessous des bâtiments médiévaux de certains monastères fondés avant la Conquête, et que nos connaissances de la structure extrêmement anormale des églises saxonnes pourraient, dans une large mesure, être approfondies par des fouilles compétentes et judicieuses de certains sites choisis.'

Page 290: *Architecture Géorgienne de l'Ulster*, par C. P. Curran. Toute une série de facteurs divers—d'ordre géographique, social et économique—ont contribué à donner à l'architecture de l'Irlande du Nord un caractère tout à fait spécial; parmi ces éléments il faut énumérer la proximité de l'Ecosse, la 'coutume de l'Ulster' en fait de tenure agraire (laquelle, en fournissant au petit propriétaire un bail assuré le sauvegardant ainsi du danger d'une expulsion soudaine, l'encouragea à construire des maisons plus solides que celles trouvées ordinairement dans le reste de l'Irlande), et l'industrie du lin (qui eut pour résultat la création de nombre de petites villes bien construites). C. P. Curran examine dans cet article l'architecture de l'Ulster en général, et plus spécialement, les fruits de cette passion des beaux édifices qui s'empara du pays à partir de la seconde décennie du dix-huitième siècle et dura fort avant dans le dix-neuvième. Parmi les architectes irlandais et anglais qui jouèrent un rôle important dans cette phase historique, il faut mentionner Thomas Cooley, James Wyatt, Michael Shanahan et John Nash, et parmi les grands protecteurs de cet art, les personnages suivants: Frederick Hervey, Comte de Bristol et Evêque de Derry, et Robinson, Primat d'Armagh.

Page 307: *Le Temple de la Délivrance*, par Donald Pilcher. Avec la mort de Donald Pilcher, qui survint en Afrique du Sud l'hiver dernier, la littérature de l'architecture perdit l'un de ses collaborateurs les plus brillants. Son livre 'The Regency Style' (le Style de la Régence), publié en 1948, laisse entrevoir une grande érudition et démontre sa compréhension des vicissitudes historiques. Le présent article, texte abrégé de la dernière conférence faite par lui devant

l'Université de Witwatersrand, le montre sous un autre aspect—celui de théoricien d'architecture, et créateur de principes esthétiques. Dans celle-ci, il soutenait—croyance qui se trouve partagée par LA REVUE—que l'architecte doit être en tout et pour tout 'un spécialiste en forme visuelle, autrement dit un artiste.' Et, incidemment, il arrive—tout à fait indépendamment et par une voie différente—à identifier l'architecture moderne avec le maniérisme, thèse qui a été également suggérée par Colin Rowe (A.R., Mai 1950).

Page 317: *James Essex, Préconisateur de l'Erudition Gothique, du Dix-huitième Siècle*, par Donald Stewart. Depuis quelque temps on a soupçonné que James Essex, de Cambridge, était un des architectes les plus proéminents du dix-huitième siècle responsables pour la réévaluation et la renaissance de l'architecture gothique. Bien que les écrits d'Essex fussent présentés au 'British Museum' (Musée national britannique) dès 1828, personne ne semble avoir considéré jusqu'ici qu'ils valaient la peine d'être étudiés en détail. Donald Stewart, qui a accompli cette tâche, y trouve la confirmation incontestable de ce que l'on avait soupçonné; il constate, par exemple, qu'Essex fut le premier à suggérer que l'ogive devait son origine à la nécessité de voûter les travées oblongues plutôt qu'à l'imitation des arcades murales entrecroisées—théorie favorisée par Richard Pococke, entre autres—tandis que son affirmation que 'la coutume générale d'aboutir à une composition architecturale par fragments au lieu de se baser sur des principes bien établis, est une des raisons pour lesquelles si peu de progrès aient été faits jusqu'à présent dans ce Style' (c.à.d. le style gothique), l'identifie avec le dix-neuvième plutôt qu'avec le dix-huitième siècle. Parmi les dessins exécutés par Essex, les mieux connus sont ses créations classiques. Cependant, il mena à bout quelques œuvres gothiques d'ordre secondaire et fut responsable pour certaines restaurations importantes aux Cathédrales d'Ely et de Lincoln, ainsi qu'au Collège de Winchester. Cet aspect de ses activités se trouve également décrit et discuté par M. Stewart.

AVIS AUX PERSONNES DÉSIRANT S'ABONNER À LA REVUE

Le papier n'étant plus rationné en Angleterre en ce qui concerne l'exportation, les abonnements à THE ARCHITECTURAL REVIEW peuvent être maintenant acceptés pour la France et autres pays étrangers.

Le prix d'abonnement, franco de port, est de £2.0.0 par an, payable d'avance, et les ordres d'abonnement peuvent être envoyés soit directement aux Editeurs, The Architectural Press, 9 Queen Anne's Gate, Londres, S.W.1, soit par l'intermédiaire des principaux dépositaires de journaux et agences d'abonnement français.

Novembre 1950

Seite 281: *Die Angelsächsische Lücke* von Sir Alfred Clapham. Das Interesse für die Antike steht hier zu Lande in einem solchen Masse im Vordergrund, dass römische Ueberreste selbst im allerlegensten Flecken Englands mit dem ganzen

Rüstzeug klassischer Archäologie untersucht und veröffentlicht werden, während die angelsächsische Epoche nur selten zu ihrem Rechte kommt. Die dunkle Zeit vom Rückzug der Römer bis zur Eroberung Englands durch die Normannen ist im Dunkel geblieben. Aber die Entdeckung des grossartigen Grabfundes von Sutton Hoo im Jahre 1939 wäre nutzlos, wenn sie nicht bewiesen hätte, dass die herrschende Klasse im angelsächsischen England in Häusern gelebt haben muss, die den Hütten der Bauern unendlich überlegen waren. Im vorliegenden Aufsatz setzt sich Sir Alfred Clapham mit unserem Wissen um den Baustil der Angelsachsen auseinander. Er kommt zu folgendem Schluss: 'Es ist ein Jammer, dass wir so gut wie nichts über die wichtigsten Wohnbauten dieser Zeit wissen; nur die Entdeckung und planmässige Ausgrabung eines einstigen Wohnsitzes könnte Wandel schaffen. Soweit Kirchen in Frage kommen, so beweist die kürzliche Entdeckung in Muchelney deutlich, dass umfangreiche Reste unter mittelalterlichen Klosteranlagen aus der Zeit vor der normannischen Eroberung vorhanden sind und dass unsere Kenntnis von den ungewöhnlichen Anlagen angelsächsischer Kirchen durch sachgemässe Ausgrabungen an bestimmten Stellen ausserordentlich vertieft werden könnte.'

Seite 290: *Das Georgianische Ulster* von C. P. Curran. Die verschiedensten Faktoren—geographischer, sozialer und ökonomischer Art—haben zum besonderen Charakter der Architektur in Nord-Irland beigetragen. Dazu kommt die Nähe Schottlands, die 'Ulster-Sitte' in der Handhabung von Grundbesitz, die den Pächter vor plötzlicher Kündigung schützt und damit den Bau von ansehnlicheren Häusern gefördert hat als sie im übrigen Irland üblich sind und zuletzt die Leinwandindustrie, die zur Anlage einer Reihe kleiner, gut gebauter Städte geführt hat. Im vorliegenden Aufsatz untersucht der Verfasser die Architektur von Ulster im allgemeinen und im besonderen die Vorliebe für grosse Landhäuser, die für die Bevölkerung um 1720 bezeichnend war und bis ins 19. Jahrhundert vorgehalten hat. Die bedeutendsten unter den Architekten den irischen so gut wie den englischen waren Thomas Cooley, James Wyatt, Michael Shanahan, und John Nash, die wesentlichsten Gönner und Förderer waren Frederick Hervey, Earl von Bristol und Bischof von Derry und der Erzbischof Robinson von Armagh.

Seite 307: *Der Tempel der Befreiung* von Donald Pilcher. Donald Pilchers Tod in Südafrika vor bald einem Jahr ist für die Kunstgeschichte ein schwerer Verlust. Sein im Jahre 1948 veröffentlichtes Buch 'The Regency Style' beweist, dass er zu den führenden Schriftstellern in seinem Gebiet gehört hat. Der vorliegende Aufsatz, eine Zusammenfassung des letzten Vortrags, den er in der Universität von Witwatersrand gehalten hat, zeigt, dass er ein bedeutender Theoretiker war und ästhetische Grundsätze glänzend zu formulieren verstanden hat. Pilcher betont—eine Auffassung, die auch die REVIEW vertritt—dass der Architekt in erster Reihe 'Künstler' sein muss. Er kommt—durchaus unabhängig und auf anderem Wege—zu der Gleichung von moderner Architektur und Manierismus wie sie von Colin Rowe vorgeschlagen wurde (A.R., Mai 1950).

Seite 317: James Essex, ein Pionier gotischer Forschung im 18. hundert von Donald Stewart. Schon seit einiger Zeit wird angenommen, dass James Essex zu den bedeutendsten Vertretern in der Frühgeschichte der Neugotik gehört. Aber obgleich seine nachgelassenen Schriften dem British Museum bereits im Jahre 1828 gestiftet worden sind, scheint es bisher niemand der Mühe wert gefunden zu haben, sie gründlich durchzuarbeiten. Donald Stewart, der dies als erster getan hat, findet, dass sie den Erwartungen völlig entsprechen. Essex war, um nur einen Umstand hervorzuheben, der erste, der darauf hingewiesen hat, dass der Spitzbogen seinen Ursprung mehr dem Umstand verdankt, dass oblonge Joche überwölbt werden mussten als der Nachahmung von sich überschneidenden Rundbögen — eine Theorie, die unter anderen auch von Richard Pococke vertreten wurde — während seine Ansicht, dass 'der allgemeine Brauch nicht nach festgesetzten Regeln zu schaffen dazu beigetragen hat, dass es so wenig Fortschritt im gotischen Stil gegeben hat' der Auffassung des 19. Jahrhunderts nähersteht als der des 18. Essex's bekannteste — Bauten sind klassizistisch, aber er hat einige weniger bekannte Bauten im gotischen Stil ausgeführt und ist für umfangreiche Restaurierungen in den Kathedralen von Ely und Lincoln sowie im Winchester College verantwortlich. Auch diese Arbeiten werden vom Verfasser untersucht und beschrieben.

FUER ZUKUENFTIGE ABONNENTEN

Da Papier in England für Export nicht länger rationiert ist, können Abonnements auf die ARCHITECTURAL REVIEW vom Ausland angemommen werden.

Der Betrag für portofreie Zustellung ist £2 jährlich, zahlbar im voraus. Bestellungen erbeten beim

Ausland-Zeitungshandel
We Saarbach,
Frankenstrasse 14,
Köln - Junkersdorf,

oder bei den führenden Zeitungs- und Abonnements Agenturen.

Ноябрь 1950 г.

КРАТКОЕ СОДЕРЖАНИЕ СТАТЕЙ

Стр. 281. СЭР АЛФРЕД КЛЕПАМ. ИСТОРИЧЕСКИЙ ПРОМЕЖУТОК САКСОНСКОГО ПЕРИОДА.

Престиж классических традиций в Англии таковой, что в то время, как остатки Римской архитектуры в Англии, которая, по существу, являлась одной из самых отдаленных областей Римской империи, изучалась с помощью всех имеющихся ресурсов современной научной археологии, на период Англо-Саксонской архитектуры относительно мало обращалось внимания; „Время Мрака“ — период, между

уходом Римлян из Англии и покорением ее Норманами, остается, с точки зрения архитектуры, для нас совершенно неизвестным. Тем не менее, открытие в 1939 г. сказочных могил в Саттон — Хо показало, что правители Англии, в период Англо-Саксонов, жили в несравненно лучших зданиях, чем плетеные хижины крестьян. В этой статье Сэр Алфред Клепам делает обзор нашего знания архитектуры Англо-Саксонского периода. „Прискорбным Фактом“ заключает он, является то, „что мы Фактически ничего не знаем из перво-источника о более важных постройках этой эпохи и, что мы останемся в нашем неведении до тех пор, пока не найдем подходящего археологического участка для раскопок“. Что касается церквей, то недавнее открытие в городе Мачелней совершенно ясно показывает, что много археологических остатков еще сохранилось в земле под средневековыми строениями монастырей, основанных перед покорением Англии Норманами (1066 г.) и, что наше знание, об исключительно необыкновенной структуре церквей периода Саксонов, может быть широко углублено при помощи компетентных и разумных раскопок некоторых из избранных участков“.

Стр. 290. С. П. КАРРЕН. ГЕОРГИЕВСКАЯ АРХИТЕКТУРА В УЛСТЕРЕ (СЕВЕРНАЯ ИРЛАНДИЯ).

Благодаря целому ряду факторов — географического, общественного и экономического характера, архитектура Северной Ирландии преобрела свою собственную особую индивидуальность. К числу этих факторов принадлежит близость Шотландии. Особая местная система земельной аренды, известная под названием „Улстер кастом“, (которая, давая мелкому арендатору гарантию от неожиданного выселения, поощряла постройку более прочных домов чем те, которые обычно строились в остальной Ирландии), и плотная промышленность (которая привела к постройке множества „хорошо устроенных“ маленьких городов). В этой статье С. П. Каррен рассматривает в общих чертах архитектуру Улстера, и в особенности он обращает внимание на результаты страстного увлечения красивым строительством, которое охватило страну во втором десятилетии восемнадцатого столетия и продолжалось вплоть до начала девятнадцатого века. Среди архитекторов, местных уроженцев и англичан, которые выпукло фигурируют в этой статье, являются следующие лица: Томас Кули, Джеймс Вайет, Майкел Шанаган и Джон Нэш. Среди крупных покровителей архитектуры того времени, занимающих видное место — Фредерик Гарви, Эрл Бристоль (Эрл-английский графский титул) и он же Епископ Дэрри, и Архиепископ Робинсон Армаха (Дэрри и Армаха — города Ирландии).

Стр. 307. ДОНАЛД ПИЛЧЕР. ХРАМ ИЗБАВЛЕНИЯ.

Смерть Доналда Пилчера прошлой зимой в Южной Африке лишила архитектурную литературу одного из самых выдающихся сотрудников. Его

книга „Ридженс Стиль“, (Стиль Ампира) напечатанная в 1948 г., указывает на его эрудицию и демонстрирует его глубокое понимание исторических процессов. Настоящая статья, которая является сжатой версией его последней лекции, прочитанной им в Витватерсранд Университете, выставляет его в ином свете, как архитектора — теоретика, выражателя эстетических принципов. В ней он подтверждает взгляд, разделяемый АРХИТЕКТУРАЛ РЕВЬЮ, что архитектор должен быть, главным образом, „специалистом и отчетливым представителем форм — художником“. Случайно он приходит — другим путем и совершенно самостоятельно — к тому же заключению, как и Колин Роу (А.Р., май 1950 г.), относительно сходства современной архитектуры и манеризма.

Стр. 317. ДОНАЛД СТУАРТ. ДЖЕЙМС ЭССЕКС, ПИОНЕР ВОСЕМНАДЦАТОГО ВЕКА ПО ИЗУЧЕНИЮ ГОТИКИ.

В продолжении некоторого времени предполагалось, что Кеймбриджский архитектор Джеймс Эссекс был одним из главных деятелей восемнадцатого века в переоценке и возрождении Готической архитектуры. И хотя документы Эссекса были переданы Британскому Музею еще в 1828 г., досих пор никому не пришло в голову, что не мешало бы изучить их детально. Доналд Стюарт, который взял на себя этот труд, находит, что эти документы подтверждают факт, что Эссекс был первым, выразившим мысль о том, что острокопечная арка обязана своим происхождением необходимости строения продолговатых углублений в церковных сводах, а не является подражанием переплетающихся степенных аркад — теория, поддерживаемая Ричардом Пококом и другими. В то же время, мысль, высказанная им, что „общепринятый метод составления из отдельных частей, а не из общей концепции, является причиной тому, что такой незначительный прогресс был сделан в развитии Готического стиля“, об'единяет его скорее с девятнадцатым веком, чем восемнадцатым. Самые выдающиеся из выполненных планов Эссекса были в классическом стиле. Помимо нескольких второстепенных работ в Готическом стиле, ему принадлежат работы по реставрации соборов в Илль и в Линкольне, а также в Винчестерском Колледже. В этой статье г-н Стюарт описывает и разбирает также и эти работы Эссекса.

ОБ'ЯВЛЕНИЕ ПОДПИСЧИКАМ

Ввиду того, что в Англии ограничение бумаги для экспорта больше не существует, „АРХИТЕКТУРАЛ РЕВЬЮ“ восстановил прием подписки для СССР и других зарубежных стран.

ПОДПИСНАЯ ПЛАТА 2 стерлинга в год
(плата вносится вперед)

Подписка принимается по адресу:

**МОСКВА, Международная Книга
Кузнецкий Мост, 18**

и во всех газетных агентствах.

ан-
оп-
ских
той
о в
эн-
ж-
АЛ
ым
нии
—
му
г.),
и

КС,
ПО

га-
мс
па-
кой
ли
би
ый
ты
ив-
на
ция
не
ых
ом
им,
ых
ой
ыл
его
ам.
са
них
му
в
ого
и

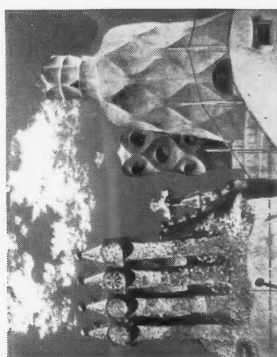
ля
Л
СР

5



THE ARCHITECTURAL REVIEW

Volume 108 Number 647 November 1950



The Cover is a montage of details—or more precisely, chimneys—from buildings by Antonio Gaudí (1852-1926), the Spanish architect in whose work *art nouveau* motifs, foretastes of surrealism, and a sculptor's approach to form combine to produce something quite outside the general course of development of recent European architecture. The chimneys on the left are from the block of flats known as Casa Batlló, those on the right from the Casa Milà, both in Barcelona. The photographs, and others on pages 322-325, are reproduced from a recent book on Gaudí by J. E. Cirlot.

280 Frontispiece

281 The Saxon Gap by Sir Alfred Clapham Such is the prestige of classical studies in England that while the Roman remains in what was after all one of the more distant outposts of empire have been studied with all the aids of scientific archaeology, the Anglo-Saxon period has relatively been all but ignored; the Dark Ages, from the withdrawal of the Romans to the Norman Conquest, remain for us exceedingly dark. Yet the discovery in 1939 of the fabulous boat-burial at Sutton Hoo did nothing if it did not show that the rulers of Anglo-Saxon England must have lived in buildings far superior to the wattle huts of the peasantry. In this article the late Sir Alfred Clapham reviews the state of our knowledge of Anglo-Saxon buildings. 'It is a deplorable fact,' he concludes, 'that we know practically nothing, at first hand, of the more important houses of the epoch and shall continue to know nothing until a suitable site is found and excavated. In regard to churches the recent discovery at Muchelney makes it abundantly clear that extensive remains do still survive beneath the mediaeval buildings of monasteries of pre-Conquest foundation and that our knowledge of the highly unusual structures of the Saxon church might be very extensively increased by competent and judicious excavation of certain chosen sites.'

285 Flats at Milan Architects: G. Pollini and L. Figini

J. M. Richards
Nikolaus Pevsner
Editors Ian McCallum
Osbert Lancaster
H. de C. Hastings

Assistant

Editors: production, G. Bensusan.
art, Gordon Cullen. research, S. Lang. literary, Marcus Whiffen.
Editorial Secretary. Whitehall 0611-19

290 Ulster Georgian

by C. P. Curran
A variety of factors—geographical, social and economic—have conspired to give the architecture of Northern Ireland a character of its own; among them have been the nearness of Scotland, the 'Ulster custom' in land tenure (which in giving the smallholder a security from sudden eviction encouraged the erection of more substantial houses than are usual in the rest of Ireland), and the linen industry (which led to the building of a number of 'well edified' small towns). In this article C. P. Curran discusses the architecture of Ulster in general, and, more particularly, the products of the passion for fine building which overtook the country in the second decade of the eighteenth century and lasted well into the nineteenth. Among the architects, native and English, who figure prominently in the story are Thomas Cooley, James Wyatt, Michael Shanahan and John Nash; among the great patrons Frederick Hervey, Earl of Bristol and Bishop of Derry, and Primate Robinson of Armagh.

Three Houses in Brazil

303 House at Sao Paolo Architect: Rino Levi

304 House at Sao Paolo Architect: D. Calabi

306 House at Cataguazes Architect: A. H. Toledo

307 Temple of Deliverance by Donald Pilcher The death of Donald Pilcher in South Africa last winter deprived the literature of architecture of one of its most promising contributors. His book *The Regency Style*, published in 1948, suggested his erudition and demonstrated his grasp of the processes of history. The present article, a condensed version of the last lecture delivered by him at Witwatersrand University, shows him in another character—as an architectural theorist, a formulator of aesthetic principles. In it he reaffirms the belief, shared by the REVIEW, that the architect must first and last be 'a specialist in visual form—an artist.' And incidentally he arrives—quite independently and by a different route—at the same equation of modern architecture and mannerism as has been proposed by Colin Rowe (A.R., May, 1950).

315 House near Melbourne Architect: Robin Boyd

317 James Essex, An Eighteenth Century Pioneer of Gothic Scholarship by Donald Stewart It has been suspected for some time that the Cambridge architect James Essex was one of the most important figures in the eighteenth-century reassessment and revival of Gothic architecture. But although Essex's papers were presented to

the British Museum as long ago as 1828, hitherto no one seems to have thought it worth his while to study them in detail. Donald Stewart, who has done so, finds that they fully bear out the suspicions that have been entertained; Essex was, for instance, the first to suggest that the pointed arch owed its origin to the necessity of vaulting oblong bays rather than to the imitation of interlacing wall arcades—the theory favoured by Richard Pococke among others—while his dictum that 'the general practice of composing from fragments rather than from well-established principles is one reason why so little progress has hitherto been made in that Style' (i.e., Gothic) aligns his thought with the nineteenth rather than the eighteenth century.

Miscellany

322 Hospital in Czechoslovakia

322 Catalan Surreal

325 Nidularium (Bromeliaceae)

325 Books

327 Anthology

327 Marginalia

329 Exhibitions

330 Intelligence

330 Correspondence

332 Trade Notes

336 Acknowledgments

The Authors An obituary of the late Sir Alfred Clapham, who died on October 26 this year, appears in a Marginalia note on page 327. C. P. Curran born 1883 in Dublin. Called to Irish Bar 1910, at present registrar to the Supreme Court, Ireland. Member of the Royal Irish Academy and Fellow of the Society of Antiquaries of Ireland. Published work includes 'Dublin Plaster Work,' 'Architectural History of the Bank of Ireland,' 'Rotunda Hospital, Dublin.' Donald Pilcher, who was a lecturer in the Department of Architecture at Witwatersrand University, died in Johannesburg last year. He was on the staff of THE ARCHITECTURAL REVIEW from 1937 to 1938 and was at the time of his death, assistant editor of the *South African Architectural Record*. Donald Stewart studied architecture at Cambridge University, holder of Professor E. S. Prior Prize in the University, 1944. Now an architect in private practice and editor of the *Architectural Times*.

SUBSCRIPTION RATE: The annual post free subscription rate, payable in advance, is £2 sterling, in USA and Canada \$6.50. An index is issued half-yearly and is published as a supplement to the REVIEW.

THE ARCHITECTURAL REVIEW

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

THREE SHILLINGS AND SIXPENCE





The United Nations Secretariat on the East River shore of Manhattan Island is now built and half its 3,500 intended occupants are already installed. The steel frame, which rises 39 storeys, is faced with Vermont marble on its 72 feet wide east and west sides, while the north and south sides are entirely glazed with blue-green glass set in narrow-faced aluminium framing members. Work on the structural frame and facings was completed in five and a half months. Construction has now started on the General Assembly Building; this will be followed by a seven-storey Conference block, connecting the Secretariat and Assembly. The northern part of the site is left open for further construction as required, and may include office buildings for national delegations and the international specialised agencies. The names of the international panel of architects responsible for the design of the United Nations Headquarters appear in a Marginalia note on page 328.

Alfred Clapham

THE SAXON GAP

Such is the prestige of classical studies and the power of archaeological tradition in England that mediaeval excavations fail to rouse a quarter of the enthusiasm that greets Roman or prehistoric finds; nor is money forthcoming for their pursuit on any adequate scale. Yet England in the time of Bede held a leading place in European civilization, and later Anglo-Saxon art and architecture are so full of surprises that excavations in this field are in reality more promising than any others. *THE ARCHITECTURAL REVIEW* accordingly asked the late Sir Alfred Clapham, for many years head of the Royal Commission on Historical Monuments, to sum up what has been done so far, to point out what should be done forthwith, and to suggest what kind of results may be expected.



A drawing of a church, perhaps that of St. Augustine's Abbey at Canterbury, from a tenth-century manuscript.

Archæologically this is the age of air-photography and excavation, and without these two assistants no investigation in that field can or at least should now be undertaken. How immeasurably air-photography has increased the extent of knowledge of what exists below the surface-soil is well known to all who interest themselves in such matters and this study is yet in its beginning. It was long ago said that the detailed map of England was a palimpsest of its history; now an air survey taken in the right light and under the right conditions may almost be said to be a visual section of that history itself. Prehistoric and Roman archæologists were the first to recognize and take advantage of this unanticipated aid, with enormous advantage to their studies, but it is only in later years that the equal and even greater ad-

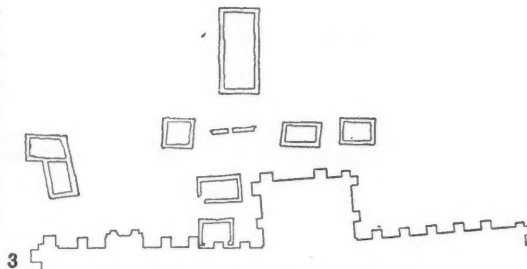
vantages accruing to the study of later antiquities has been brought into the general foreground of the antiquarian vision of the past and it is with this later stage that this article is concerned.

By the Dark Ages it is here intended to imply the Anglo-Saxon period, from the withdrawal of the Romans to the Norman Conquest. Archæologically this period is almost the darkest in our history. We have long known something considerable about the grave-goods of the pagan Saxons and in 1939 was uncovered that amazing boat-burial at Sutton Hoo which stands amongst the foremost discoveries of the Dark Ages in western Europe. We still know, however, little about the accompaniments of the common life of the Anglo-Saxons, where and how they lived, the form of their houses and, except where they have survived above ground, comparatively little of the structure of their major churches.



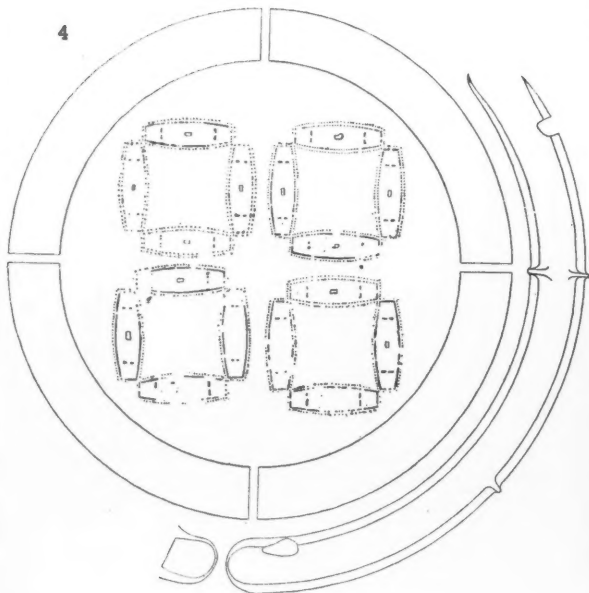
*Aisled
hall of
Cormac
at Tara*

In the pagan period, as Mr. Noel Myers has said, 'if they had roofed in temples or other ritual or religious buildings we have no archæological trace of them; and their habitations were so wretchedly flimsy—a rectangular scooping in the ground with wattle walls and thatched roof seems to have been the limit of their known architectural competence.' So far and so far only has practical archæological research carried us, but it is not the whole story. The tenants of the East Anglian royal cemetery at Sutton Hoo or others whose graves survive in Kent and elsewhere certainly lived on a standard immeasurably higher than the huts of the peasantry. We can visualize the general form of these buildings by the description in the Mercian poem of Beowulf of the great hall of Hrothgar, evidently somewhat like the aisled timber barns of a later age, or the vast aisled hall of Cormac on the hill at Tara, 2. Sooner or later the sites of these buildings will be revealed by air-photography and when excavated we shall have a clearer view of the major domestic buildings of the pagan age, which no doubt continued little altered, in form at least, until the Danish wars if not beyond. In this regard the air-survey conducted by Dr. St. Joseph has already revealed the existence at Millfield and Yeavering, near Wooler in Northumberland, of buttressed buildings which may be domestic structures of this age and excavations have revealed the stone cells

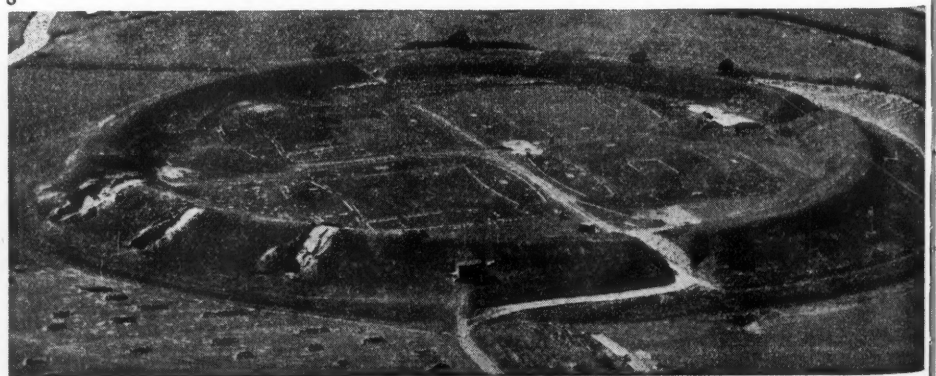


Plan of the foundations of the cells of the early nunnery at Whitby.

of the nuns at Whitby, 3, and one cell of the monks at St. Augustine's, Canterbury. Pagan temples, here in England and elsewhere, are extremely illusive but Mr. Bruce-Mitford has quite recently pointed out a site at Rendlesham in Suffolk which may well be that of the temple of Redwald the Bretwalder where, as Bede relates, he set up a Christian as well as a pagan altar to make the best of both religions. Manuscript drawings of later Saxon domestic buildings add little to the picture: they seem indeed castles in Spain with little bearing on actual Saxon structures and the few references in the written word, such as the short saga in the Saxon Chronicle of the slaying of Cynewulf of Wessex at Merantun (Merton?), are exasperatingly vague in their descriptions. Neither do we know anything of the buildings of the Danish invaders, though in their winterings in England they may well have erected something comparable with the elaborate timber cantonments, arranged symmetrically like those uncovered by Dr. Norlund in the late tenth-century fortress of Trelleborg in Zealand, 4, 5 and 6.

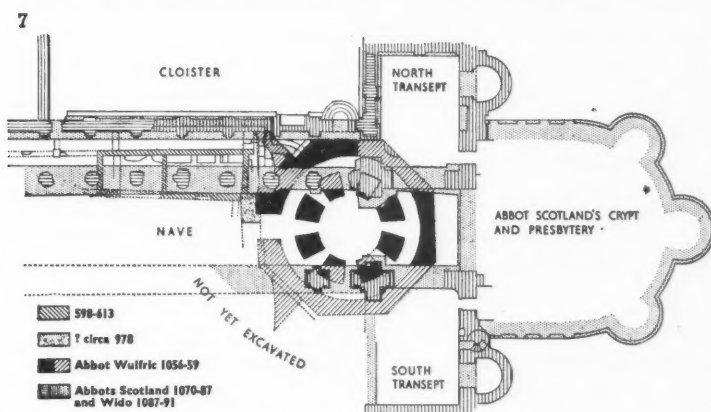


Turning now to the churches it is a singular fact that in spite of the drastic restorations of the major churches of England during the

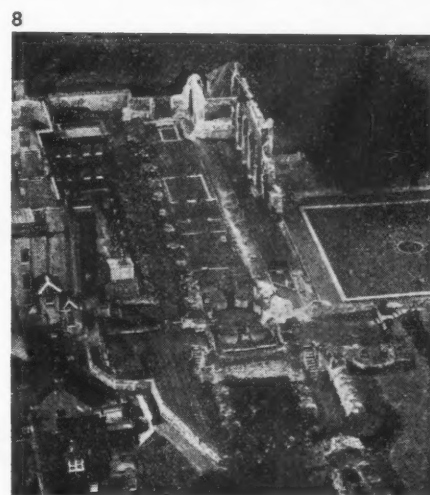


Victorian age, no cathedrals except York and Rochester have yielded any traces of the pre-Conquest period and the late Saxon cathedral at North Elmham (Norfolk) owes its partial survival to its having been incorporated in a fourteenth-century house of the Bishops of Norwich. Elsewhere appreciable remains have been found of the post-Danish churches at Romsey Abbey and at Peterborough, of a crypt at Abingdon, of the west tower at Sherborne and of the great Norman church put up by the Confessor at Westminster.

Pure excavation has revealed much of the lay-out of the complex of churches, of various pre-Conquest periods, at Glastonbury and St. Augustine's Abbey, Canterbury, where the highly remarkable octagonal building of Wulfric, last but one of the Saxon



Excavation of St. Augustine's Abbey, Canterbury, has revealed Abbot Wulfric's octagonal building, the unfinished walls of which stand six or eight feet high. Left, plan; right, air view of the abbey church.



abbots, still stands eight feet high and was never finished, 7 and 8. The rebuilding of the nave of Hexham Priory, Northumberland, in 1907 afforded an admirable opportunity for recovering the plan of the basilican church of St. Wilfrid, but unfortunately the opportunity was largely neglected and we are left with the insufficient record of a number of disconnected and enigmatical stretches of walling which have exercised the ingenuity of theorists without much chance of finality.

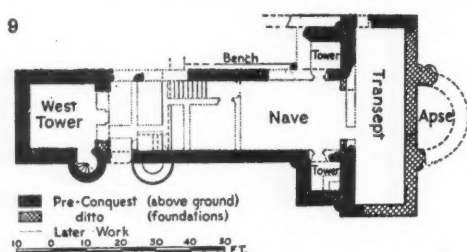
Quite recently the Ministry of Works has uncovered the major part of the pre-Conquest church underlying the destroyed mediæval church of Muchelney Abbey in Somerset, including the eastern apse, and this discovery holds out high hopes of what may still be found upon sites of a similar nature.

Such, in very general terms, is the state of our knowledge of Anglo-Saxon building, resulting from excavations and incidentally from air-photography, in the past and it will be profitable to consider what, under the new conditions, are the prospects of increasing that knowledge in the future. It should be borne in mind that the science of modern excavation renders it quite possible to recover the plan of a timber building from the



Nothing is known about the buildings of the Danish invaders in England. But in their winterings they may well have erected symmetrical timber cantonments like the late tenth-century fortress of Trelleborg in Zealand, which has been excavated and is illustrated here. On the opposite page, a plan and a general view of the fortress. On this page, the foundations of one of the halls. The survival of the post-holes is quite enough to make possible a reasonably accurate reconstruction of the building.

survival of post-holes indicating its main supports; this has constantly been done on pre-historic and Roman sites and it is extremely desirable to apply this technique to the Anglo-Saxon Dark Ages, a hitherto somewhat neglected period, in a way which has already been done on more than one Celtic site. By this means, and by this means only, is it at all likely that we shall recover any trace of Saxon domestic buildings, at any rate in the southern part of the country, where these structures were normally of timber. The only difficulty is to determine upon a suitable site and the only method of arriving at this decision is by a close study of air-photographs, preferably those with a background of historical probability. Of these may be mentioned the winter-settlements of the Danes, Alfred's and other known Saxon burghs, the great monastery of Bangor y Coed (Flintshire) with a life of little over a century, the sites in Northumberland mentioned above, and such sites as may be indicated by chance in Saxon charters.



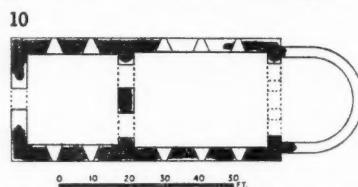
The Saxon cathedral at North Elmham, Norfolk.

standing. Thus the Cathedral at North Elmham, 9, small as it was, has some highly unexpected features and the same applies to South Elmham (Suffolk), 10, St. Augustine's, Canterbury, and others. These display the unexpected cosmopolitanism of the Anglo-Saxon church in matters architectural and form a valuable commentary on pre-Conquest culture. It might thus be possible to recover the plan of King Alfred's centralized church at Athelney Abbey, described by William of Malmesbury, of the round church thought to be the first building erected at Bury St. Edmunds in honour of the patron saint and of which the exact site was recorded by John of Oxenede in the thirteenth century, and of King Alfred's church at Shaftesbury Abbey under the remains of the mediæval church already uncovered there; at all three of these, the sites are still unencumbered by existing buildings. Another possibility is the recovery of the plan of the important Abbey at Bardney in Lincolnshire, which figures in Bede; here the Saxon building is held, with much probability, to have been where the mediæval parish church stood, to the north of the later abbey-church, until it collapsed from its extreme age in 1434. A number of other sites might be mentioned where the chances are perhaps more remote, but at the same time not unpromising.

In regard to the existing cathedral churches it is to be feared that nothing can now be done except in the unlikely event of any major relaying of the present pavements within them; such an investigation, however, is not impossible in view of the uncovering in 1930 of the remains of the Confessor's nave at Westminster Abbey which itself involved the taking up of the existing pavement.

To sum up, it is clear that the Anglo-Saxon has been and still is, archæologically, and except for the excavation of pagan Saxon cemeteries, a distinctly neglected period and this is particularly the case in regard to domestic buildings. It is a deplorable fact that we know practically nothing, at first hand, of the more important houses of the epoch and shall continue to know nothing until a suitable site is found and excavated. In regard to churches the recent discovery at Muchelney makes it abundantly clear that extensive remains do still survive beneath the mediæval buildings of monasteries of pre-Conquest foundation and that our knowledge of the highly unusual structures of the Saxon church might be very extensively increased by competent and judicious excavation of certain chosen sites.

In regard to ecclesiastical buildings the prospect is much simpler. The sites of the Saxon monasteries are well known and it should be possible greatly to enlarge our knowledge of these buildings, which is, at present, lamentably insufficient. That such investigation is eminently worth while is shown by the remarkable variety in the form and arrangement of the buildings of this age already un-



The Saxon cathedral at South Elmham, Suffolk.

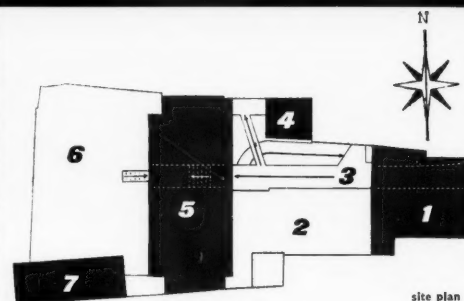
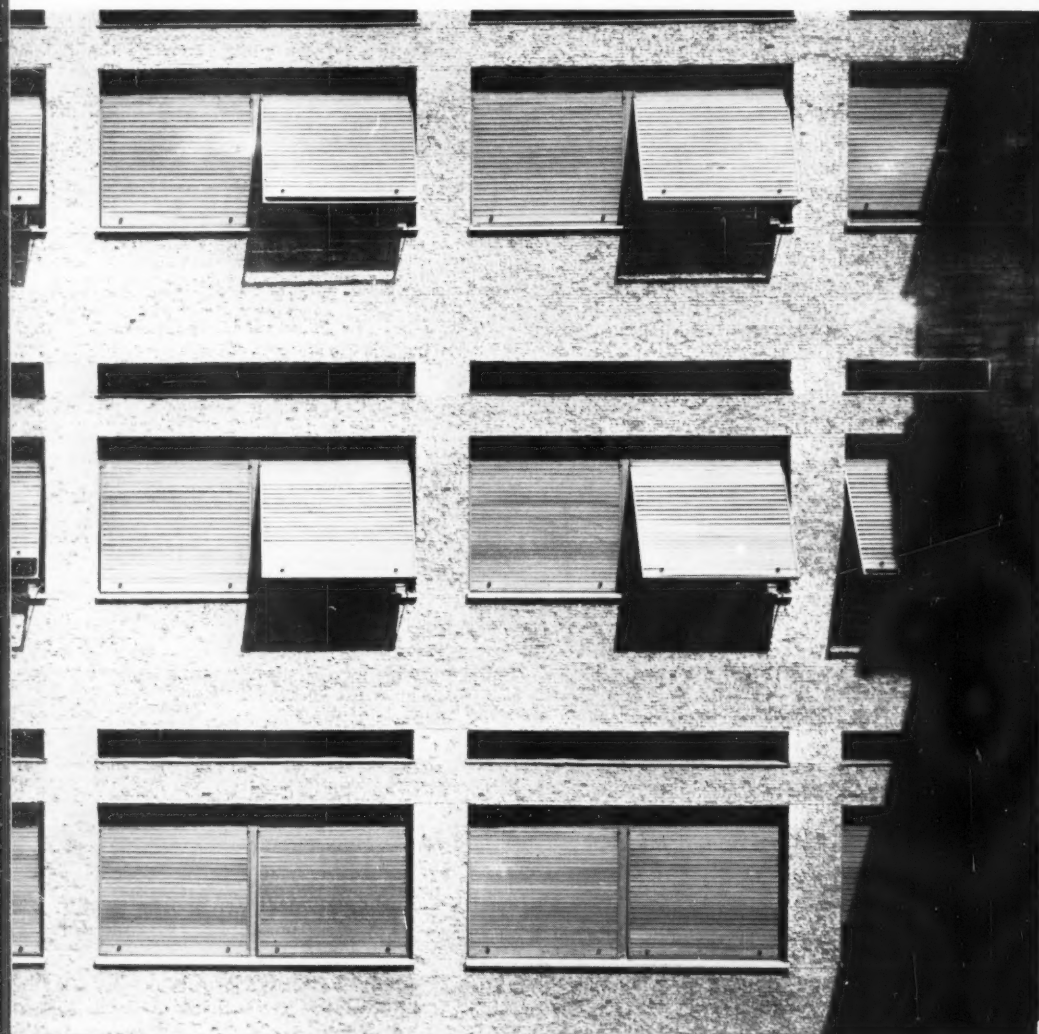
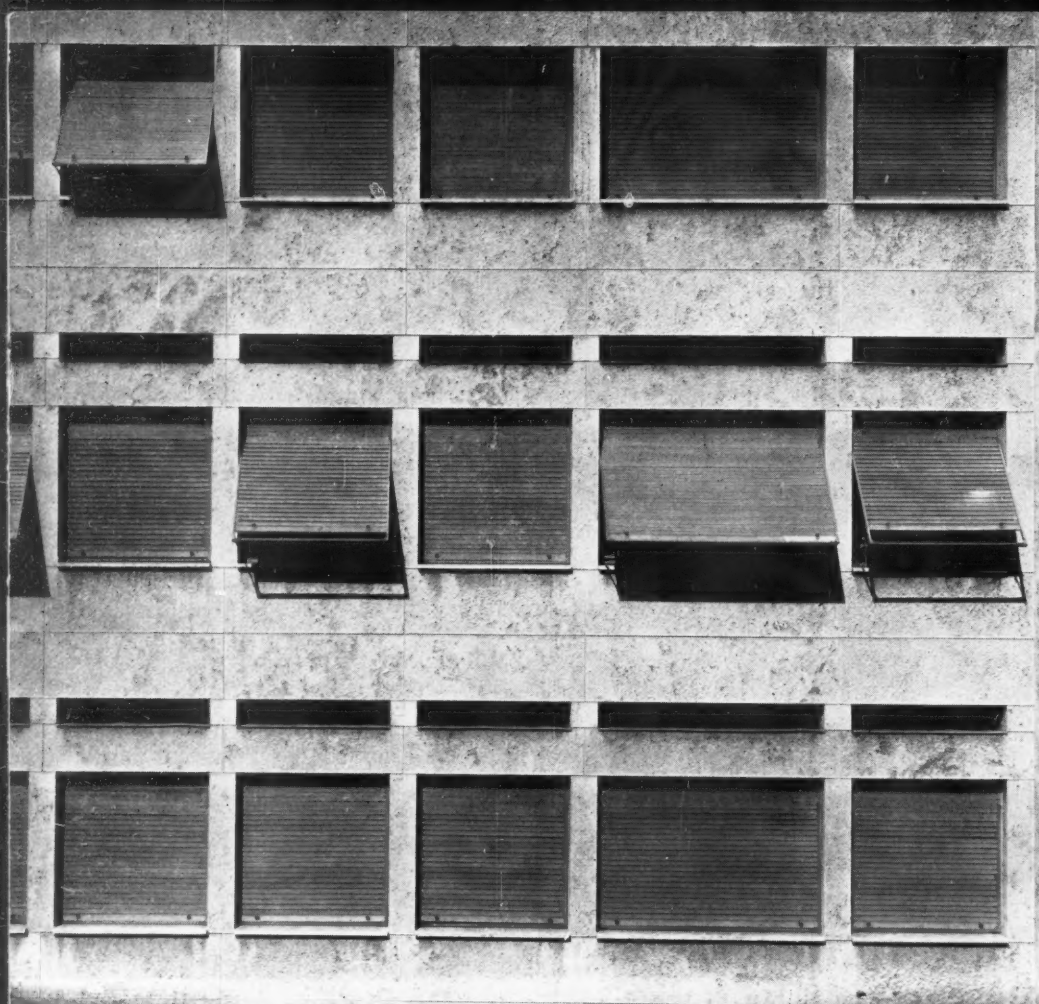
FLATS AT MILAN

G. POLLINI AND L. FIGINI: ARCHITECTS



1

Rear elevation of flats (block 5 in site plan overpage). The elevational treatment of the various façades is compared on pages 286 and 287.



key

1, office block facing street. 2, courtyard of office block. 3, courtyard leading through whole building. 4, caretaker's flat. 5, flats block. 6, garden. 7, annex of flats.



4

2 and 3, details reproduced to the same scale of the east (street) and west facades of the office block (on plan above). Considerable variety of treatment within the exposed frame construction has been achieved. The smaller

photographs 4 and 5 show the complete facades. The east façade is faced with travertine slabs worked to middle point; the west façade is finished in travertine mosaic. In each case the strongly emphasised horizontals are balanced by an asymmetrical arrangement of the verticals. The windows and ventilation openings are standard.



5



6

7



FLATS AT MILAN

6, detail of the east façade of the flats (block 5). 8, the complete façade. Here, in contrast to the restrained design of the office façades, a rich textural effect (see I, p. 285) has been achieved by the use of grilles and glass brick panels. The framing is faced with artificial ivory-coloured stone, and the recesses are plastered.



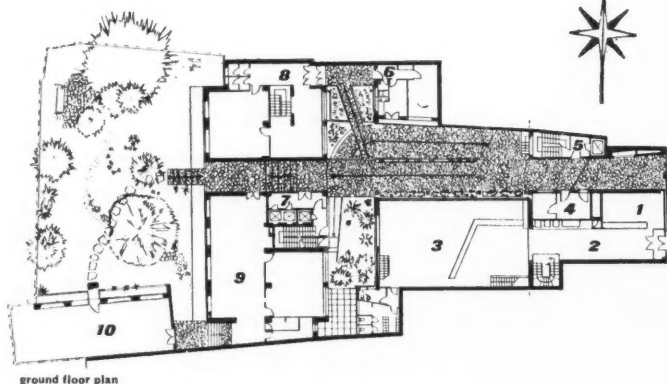
8

7, detail of the west façade of the flats (block 5), reproduced to the same scale as 6. and 9, the whole façade. Here the treatment is much simpler, the only infilling to the frame being the balcony guards.



9

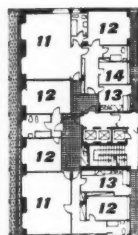
FLATS AT MILAN



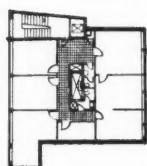
ground floor plan

key

1, Manusardi Bank: counter. 2, bank: main hall. 3, bank: courtyard. 4, bank: doorman. 5, access to office block. 6, caretaker's flat. 7, access to flats block. 8, Banche Popolari Institute: entrance. 9, institute: offices. 10, institute: annex. 11, living room. 12, bedroom. 13, bedroom. 14, kitchen. 15, servants' room.



floor plan—flats block



floor plan—office block



10

10, the flats (block 5) seen from the garden. 11, the internal courtyard which passes through blocks 1 and 5. The bridge leads over the semi-basement to the ground floor offices in block 5.





The frontage of these blocks of offices and flats is limited to a stretch of 12 yards along the Via Broletto which encloses the east end of a deep and very irregular site surrounded by other war-damaged buildings in the centre of Milan, where high site values dictate a high density of population. Since there was a garden at the back of the site with some old trees in it which were considered worth preserving, this factor as well as the limits set by building regulations necessitated vertical development.

A seven-storey office block (1 on site plan) faces on to the Via Broletto, and an eleven-storey tower with flats on the top floors faces the garden in the west (5). The latter has a two-storey annexe (7) containing further offices on the south side of the garden, built on the walls of an old stable. Between the main office block and the tower is an internal courtyard extending from the ground floor of the offices (1). A passage at right angles to the street passes under both buildings (in the manner traditional to Milan) and across the intervening courtyard giving a vista through to the garden behind. In the latter, as shown in (14) on this page, are stepping stones through the grass to the annexe (7). On the north side of the courtyard a ramp, crossed by a foot-bridge, leads down to a large garage (8).

The structural framework of both main blocks is of reinforced concrete. In their elevations towards the courtyard the intersecting beams and columns are visible at the front of recessed rooms or deep balconies. Many of the openings to the latter are filled with trellises to give shade from the sun. The limited frontage of the office block combined with the need for ample space in the ground floor of the bank necessitated the adoption of a single span beam which is repeated at each floor. These beams are C-shaped in section in order to house heating convectors and ventilating ducts. Over the banking hall the main supporting structure consists of reinforced concrete portal frames, the outside walls being merely sheltering screens. The office block is faced externally with travertine slabs and mosaic. The tower, and subsidiary blocks, are faced with ivory-coloured artificial stone. Plastering is limited to balconies and recessed walls.



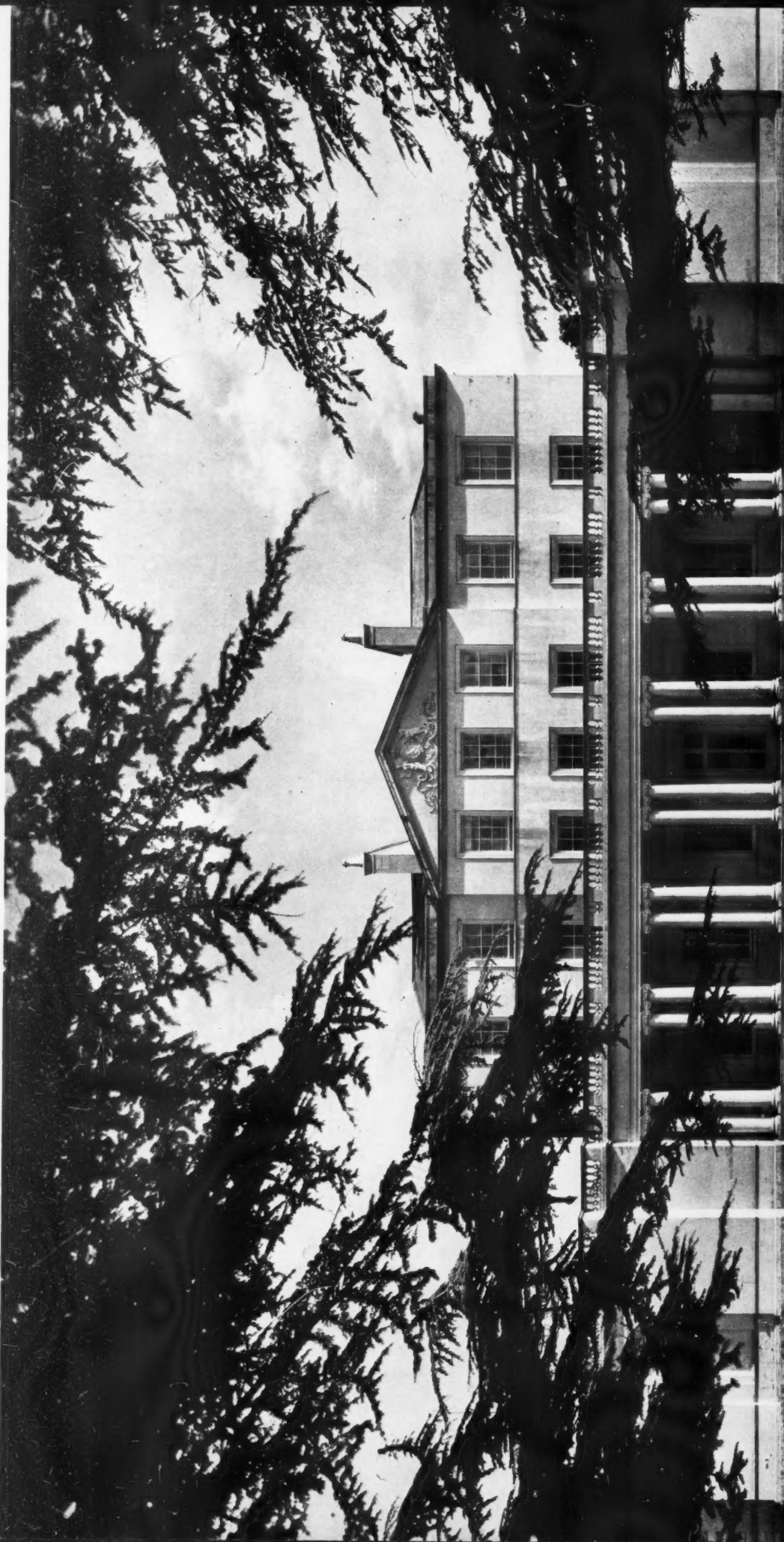
12, view from the pent-house in block 5. 13, terrace garden of the pent-house which is on the tenth floor.



14 the courtyard garden, with the pathway leading to the annex (block 7).



15 the bank on the ground floor of block 1.



Caledon, County Tyrone, is an impressive Northern Irish country house which shows Georgian work of more than one period. The central block was designed by Thomas Cooley in 1779, the colonnade by John Nash later.

C. P. Curran

ULSTER GEORGIAN

In the second decade of the eighteenth century Northern Ireland witnessed the beginning of a remarkable architectural blossom-time which lasted well into the nineteenth century and left a heritage of Georgian buildings which is as rich as it is little known. Here, C. P. Curran reviews the achievements of the period, including works of James Wyatt and John Nash among the English architects and Thomas Cooley and Michael Shanahan among the Irish, and discusses the important part played by patrons such as Primate Robinson and the eccentric Frederick Hervey, Bishop of Derry.

Architecture draws boundaries less arbitrary than politics. Yet while it is impossible to isolate the general manner of building in the six counties of Northern Ireland from that of the rest of the country, there are, at the same time, certain factors—geographical, social and economic—which stamp a special accent on some Ulster building as upon Ulster speech.

Mixed with what is left of indigenous Gaelic in the glens and mountain parts there is in Antrim, Derry and Tyrone a spoken dialect not far removed from broad Scots. Proximity has played a great and reciprocal part in the history of north-east Ireland and Scotland from the third century. Anyone who walks the superb Antrim coast road from Larne to Portrush has in view the low line of Ayr and Galloway with Ailsa Craig beneath his eyes lying in the broad estuary of the Clyde; further north he sees the Mull of Cantyre as a great island and beyond Cantyre, Islay and in a faint line of conical peaks, the Paps of Jura. On his road, an hour out from Larne, when he turns the basalt pillars of Ballygally Head, he will pass under an early seventeenth century house, 2—a tall narrow house with high pitched roof and dormer windows turreted at the angles—just such a house as is still occupied by petty lairds in Scotland. Built by a planter named Shaw during the Ulster Plantation of James I it shows how geography and history mix in this countryside.

Few such plantation houses survive. There are other examples in Kirkiston, Galgorm Castle near Bally-

mena and Skinner's Bawn in County Derry showing Jacobean and Scottish detail, but the conditions required from the 'undertakers' who took over the confiscated land in the early seventeenth century left their mark in other directions. These undertakers were English and Scotch adventurers and very notably an associate of the London Companies. They operated under special conditions but in general each man built in proportion to his grant—the bigger man, a castle or stone house with a strong court or bawn around it, 'a fair bawn built with flankers and a



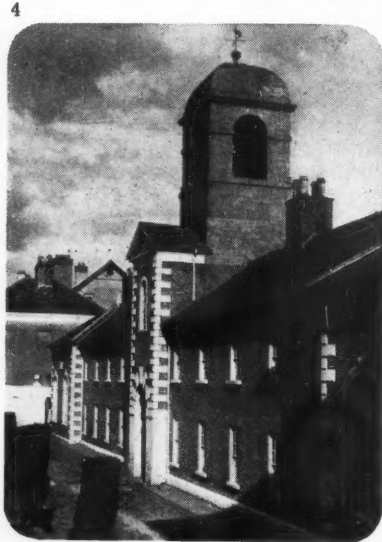
Early seventeenth century buildings in Ulster, such as Ballygally Castle, often show strong Scottish influence.



The town hall of Newtownards, County Down, is impressively big for the size of the town—but a trifle old-fashioned for its date of 1770.

parapet and a walk on top fifteen feet high,' the lesser man, a stone or brick house with a bawn. These settlers brought with them their own masons and carpenters, building cage work or in stone in the English fashion, but always for security, and, from the same motive, their timber dwellings were grouped in hamlets at a time when, as Colonel Brereton notes in 1635, the Irish houses and cabins were erected 'in the middle of the fields which they farm and rent.' The growth of county towns was encouraged whose original aspect appears in the plans and maps of the London Companies and in Phillips's Survey. In his edition of this Survey, published by the Northern Ireland Public Record Office, Mr. Chart remarks on the similarity of Magherafelt building in 1622 with contemporary English town building; 'timbered houses are shown in construction and completed and there are no one-storey cabins or cottages though these appear amongst timbered houses in some other plates.'

Designed 'so Ulster which hath been hitherto the receptacle and very den of rebels and devouring creatures shall excel Munster and the civillest part of all that country' these constructions perished in the later wars of the century but the impetus given to town and village building remained and the manner of building affected in some



Southwell School, Downpatrick, uses brick and stone with good effects of contrast.

degree the farming class. More commonly perhaps than elsewhere in Ireland their houses are of two storeys, trim and boxlike, but presenting few attractive features other than the traditional orchards about them and a prevalent air of substantial comfort.

This difference, more evident in the mid-nineteenth century than now, was, however, mainly due to the 'Ulster custom' in the tenure of land. General in Ulster, but not wholly confined to that province, this

'custom' guaranteed to the tillers of the soil a reasonable security of tenure in their holdings with a limited right of sale and compensation for improvements where elsewhere they were mere tenants at will and little better than serfs. Its prevalence had its natural result in the stability and commodity of rural building but neither it nor the widespread growth of the linen industry which introduced looms into many cottages had any effect on its ornamental part. The linen industry did, however, substantially promote the growth of small towns, introducing new elements as where Dr. Pococke in his Irish Tour of 1752 notes the Town House in Downpatrick 'and above it a handsome Portico of twenty-four arches for the



The courthouse at Hillsborough, County Down, is one of the finest public buildings in Northern Ireland.

linenmarket.' Such features, faintly echoing a Jacobean Palladianism, may be easily paralleled further south. In the north, in certain towns where there were improving landlords, such market houses or town halls with an occasional church are witnesses to a prosperity based on the linen trade. These towns ante-date Belfast; their buildings are derivative like all eighteenth century Irish building; one cannot claim for them a distinctive vernacular but they do express local character.

Newtownards, 3, and Downpatrick, 4, Co. Down, afford such examples. Fortunate in the possession of sandstone quarries of an unusually fine grain and close texture, Newtownards is largely built of stone and laid out with an unbending regularity with spacious streets, its market square a rectangle 'handsomely edified.' The size of its town hall or market house is remarkable having regard to its eighteenth century population. Architecturally it has nothing of the monumental and admirably decisive character of the fine Hillsborough courthouse, 5. Built in 1770, the town hall looks back to a period earlier than its date; it combines elements of very different origin and in truth its total effect lacks distinction. But from basement storey to cupola it evidences the rustic strength of an energetic people. A contemporary description of its interior shows, furthermore, how far this community had moved away from the plantation period to a more gracious age. 'Over the centre arch,' says a writer in the

Hibernian Magazine, 'there is a most beautiful room, 32 ft. by 22 ft., which serves for a drawing room to the larger or assembly room. This room is most elegantly stuccoed, the walls painted a light green and bordered with gold; a large branch for twenty candles hangs from the ceiling, the marble chimneypiece is hardly to be equalled . . . the balustrade is of iron gilt and the handrail mahogany.'

In one other respect—in the domain of church building—one may trace the surviving influence of the Plantation. Mr. Hanna, in his foreword to the catalogue of the recent Arts Council (Northern Ireland) Exhibition has justly noted the difference between the 'Planters' Gothic' of the Establishment undertakers—Gothic incorporating some Renaissance detail in stone and wood carving—and the 'barn' churches of the virile and more numerous Scotch Presbyterian settlers. These 'barn' churches in later Georgian days, in deliberate contrast to their rivals of the Establishment, animated too, perhaps, by a certain republican spirit, developed classical porticos. Apart from these slight and not always differentiating features the influence of the Plantation which profoundly modified the social structure in other respects is spent. Architecturally it did not survive the Parliamentary and Jacobite wars.

At no time did it distinguish building of the first

Richhill, County Armagh, 6, was built in 1660, but in plan and detail looks back to Elizabethan times. On the other hand, Carrickblacker, 7, in the same county, might well date from twenty years later than its actual date of 1692.



6



7

order. The 'castles' already referred to—Ballygally Castle and the rest—must be read in the local sense of strong houses built for defence. The finer houses both of an earlier and later date were marked by no vernacular accent and are to be distinguished from fine building in the rest of Ireland only in point of date and comparative splendour. Take, for example, Chichester's mansion at Carrickfergus built in 1618 on the site of a suppressed Franciscan monastery. Sir William Brereton describes it in 1635 as 'a very stately house or rather like a prince's palace whereunto there belongs a stately gatehouse and graceful terrace and walk before the house as at Denton, my Lord Fairfax, house. A very fair hall, there is, and a stately staircase and fair dining-room carrying the proportions of the hall, a fine garden and mighty spacious orchards . . . and on either side a dove-house.' This differs in no substantial way from Lord Deputy Chichester's Dublin house in College Green which was pulled down in 1728 to make place for Lovet Pearce's Parliament House. It also had its gatehouse of five rooms, spacious courtyard and terrace walk twenty feet wide, east and north, with plantations and gardens beyond. There was still another Chichester house on Belfast Lough, more fortress than mansion, but as the century wore on, this type mellowed to more humane building, like Richhill, 6, Co. Armagh, a house of 1660, which looks back to Elizabeth or the more splendid manor of Carrickblacker, 7, in the same county, a brick and stone house built in 1692 in a Dutch fashion which looks to the next century. The owners of such houses, newly enriched and ennobled officials and settlers, were bound by a common interest and in time closely related by marriage. There was a similar identity in their eighteenth century building. They had estates in every province save Connaught. They had their town houses in Dublin, seats in the Irish legislature, and they speculated their rents in the development of the capital. Members of the same social class their residences differ only in the degree in which they share the new passion for fine building which began to animate the country from the second decade of the eighteenth century.

This movement had its origin in a group of progressives who worked within and outside the Parliament House. Inside the legislature architect-members like Burgh, Lovet Pearce and their predecessor, Molyneux, lent their technical ability to fellow members of like taste. Outside the House through separate channels a vigorous propaganda in the same direction was prosecuted by Samuel Madden and Dr. Berkeley of Cloyne and was coloured, too, by Burlington who held great estates in Cork. Some of this group were from Ulster. Madden himself, a nephew of Molyneux, though born in Dublin had estates and a residence in Co. Fermanagh, Arthur Dobbs who followed Pearce in the building of the Parliament House was member for Carrickfergus. None of the fine building in the northern province remained unaffected by their influence and propaganda. If we examine therefore the building history of the greatest eighteenth century country houses in Ulster, houses like Castlecoole, Florence Court, Castle Hume or Caledon, we are

immediately struck by these two factors, their reciprocal relation with the capital and influences radiating from it and secondly with certain family relationships between their proprietors the Corrys, Coles, Montgomeries and Humes, which must have had its effect. The influence between capital and country was, as I have said, reflected in the choice of architects and decorators. Gustavus Hume, for instance, was related to the owners of Florence Court and Castlecoole. He is understood to have introduced Richard Cassells to Ireland to build Castle Hume and to carry on the Palladian style in succession to the native-born architects, Thomas Burgh and Sir Edward Lovet Pearce. There is good reason to think that Cassells already had Huguenot relations in Ireland, but however this may be we find him presently in the full current of Dublin building, and building for Hugh Montgomery, Hume's kinsman and allied with the Corry (Earl of Belmore's) family, a very notable Dublin Georgian house, No. 85 St. Stephen's Green. A little later we find John Cole, later Baron Mount Florence, marrying a daughter of Hugh Montgomery of Carrow and building Florence Court, 10, Co. Fermanagh. This house, built in 1764, splendidly represents the middle period of Irish Georgian building and decoration. Its stucco work is noteworthy and although the authors of *Georgian Mansions in Ireland*, 1915, are of a different opinion the present writer finds it in every respect intimately allied with Dublin work of that date and deserving of study with its most distinguished master, Robert West.

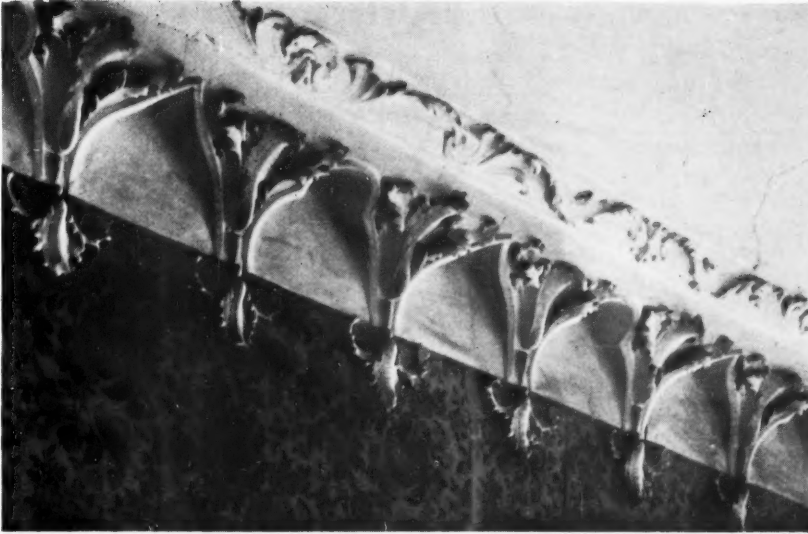
The existing fabric of Castlecoole, 12, in the same county belongs to the generation immediately following Florence Court, but its entire building history presents an epitome of Ulster domestic architecture. Thanks to the zeal of the late Earl of Belmore, we have details, elsewhere unfortunately lacking, of its architects and craftsmen. (*History of the Corry Family; History of Two Ulster Manors.*) Its history begins, as usual, with the creation of the manor in 1611 and Pynner in 1619 reports that the 'undertaker' has built a strong bawne of lime and stone, 60 ft. square with three flankers and a strong stone house. This house was burned in 1641 and again in 1689. What remained of the old house after the second fire was turned into the kitchen wing of a new house built by Colonel Corry from plans prepared in 1709. This house was 60 ft. long with a dining-room 20 ft. long with three windows facing west, a study with two windows on one side of the hall and at the other, facing east, a drawing-room. The staircase led to first floor bedrooms with more rooms upstairs in the slope of the roof with dormer windows. In 1748-51 we have particulars of sums expended on embellishment and three names occur of some interest. They are those of Bindon, Haughton and Sheehan. Francis Bindon was of a County Clare family who sent representatives for Ennis to the Irish House of Commons and a street of Georgian houses in that town still preserves the family name. He studied painting and architecture in Italy and returning to Ireland devoted himself to the practice of both arts. His obituary in Faulkner's *Dublin Journal*, June 4-8, 1765, sets him down as 'one of the best Painters and Architects the Nation

ever produced. He was a most Polite, well-bred Gentleman, and an Excellent Scholar, which he improved by his Travels abroad. His fine Paintings and Architecture will remain a lasting Monument to his Memory.' Brewer, writing of him at the beginning of the next century, speaks of him as one to whom his country was chiefly indebted for redeeming it from 'the tasteless mode' of seventeenth century building and indeed the great houses he built at Russborough for the Earl of Milltown, at Bessborough and Belan go far to justify the commendation. Haughton and Sheehan are well-known names amongst the carvers in stone and wood of the first half of the century. John Haughton who worked in both materials carved the capitals of the portico of the Parliament House and the arms on its south pediment. Ten years later in 1739 he worked on the family arms on the garden front of Carton and in 1742 and 1743 won the earliest Madden premiums for sculpture awarded by the Dublin Society. He is found elsewhere in collaboration with Bindon and with David Sheehan who carved only in stone. Sheehan was one of a Dublin family of chimney-piece makers and his payment for marble at Castlecoole is most probably for work in this kind. He is more notable for monumental work and for carving done about 1751 on the front of Trinity College, Dublin, where already in 1741 he had done less conspicuous work with Cassells. We find him in 1754 a subscriber to Aheron's *Treatise on Architecture*, the first important work of its kind published in Ireland.

By 1788 the old house had ceased to meet its owner's needs and Lord Belmore was preparing the plans of the existing edifice. The new house was just completed when an ash-pan carelessly left on a staircase burnt the older fabric. The greatest of our northern country houses, it is perhaps significant of a new trend in public affairs that while the earlier structure is associated with none but native artificers the new building is substantially of English origin. Wyatt was its architect with Stewart as the resident supervisor. From 1784 we find traces of Wyatt in Ireland—at Ardracran, Newtown Mountkennedy and Leinster House, but Castlecoole is his sole considerable Irish work. Mr. Christopher Hussey has rightly written of it as the most complete example of his classical genius in its most austere expression. The severity of the central pile with its tetrastyle portico is barely relieved from starkness by its fine Doric colonnades and pavilions. The labour and money expended upon its building remain memorable, even for an age characterized by lavish expenditure. A brig chartered for the purpose brought its Portland stone to Ballyshannon in Donegal Bay; the stone was then carted by oxen ten miles to Lough Erne, thence conveyed in lighters to Enniskillen and finally again carted to Castlecoole. The rich interior decoration stands in strong contrast to its external stark simplicity—an oval saloon larger than that in Mountkennedy—with scagliola pilasters by Dominic Bartoli, painted reception rooms, chimney-pieces by Westmacott and fine ceilings stuccoed by Joseph Rose. Rose's men came over from England but remembering his debt to the Dublin stuccodore, James McCullagh, and

Florence Court

8



9

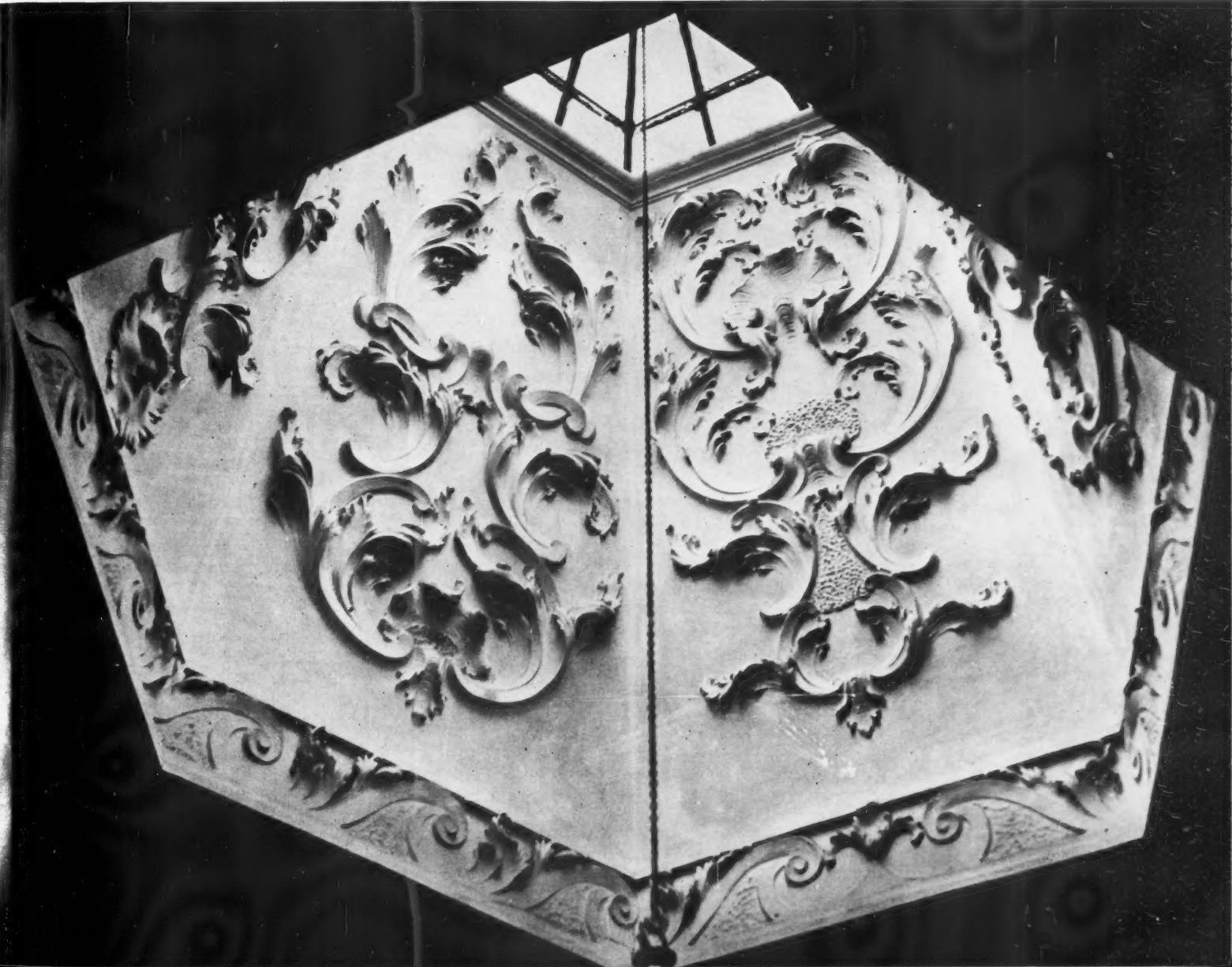


10



Florence Court, County Fermanagh, built in 1764, is a splendid example of the large country house of the middle period of Irish Georgian building and decoration. Its rococo stucco work, which Mr. Curran finds intimately allied with Dublin work of the date, is specially noteworthy. 8 is a detail of the coving of the stairs, seen also in 9; 10, the entrance front of the house; 11, a lantern dome.

11



Castlecoole

Castlecoole, built between 1788 and 1798, is the largest of the country houses of Ulster. Its architect was James Wyatt, and it has been described as the most complete example of that architect's classical genius in its most austere expression. That austerity is most marked in its Portland stone exterior, 12, and to a lesser degree in the stairs, 13. The oval saloon, however, is anything but austere, 14. The pilasters are of scagliola, executed by Bartoli; the ceiling is by Joseph Rose.



12



13



14



15

Caledon Castle

Caledon, County Tyrone, is a house whose building history extends from 1779 to 1835. The central block with its pediment was built at the earlier date by Thomas Cooley; the Ionic colonnade with terminal pavilions was added by John Nash. 15, a general view, with the portico that now forms the main entrance on the left; 16, the entrance portico; 17, the oval drawing room, designed by Nash; 18, the hall of Cooley's house, now the saloon.

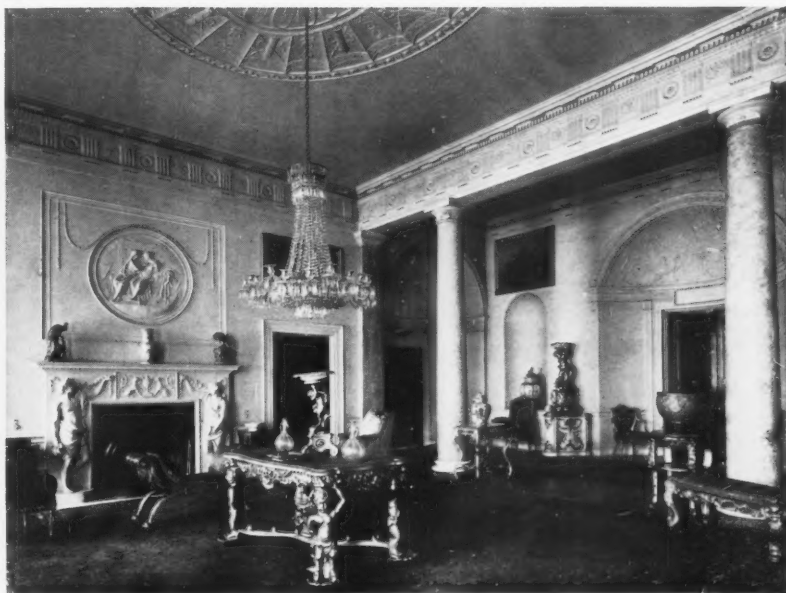


16

17



18

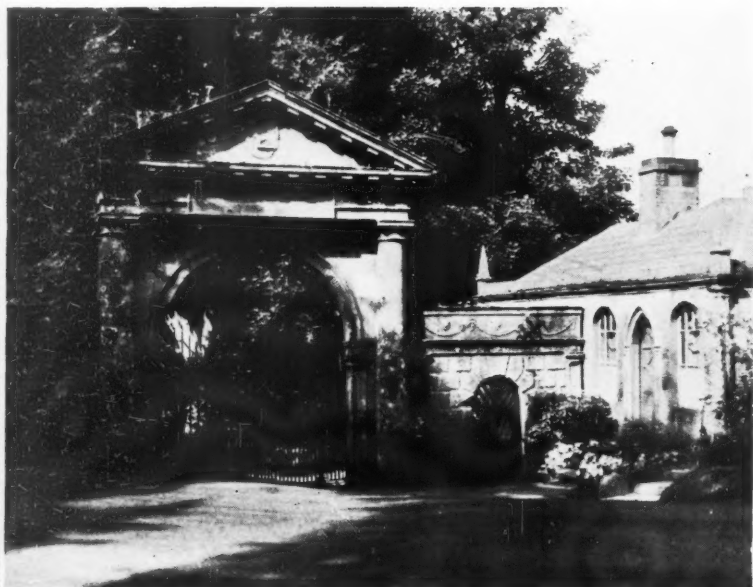


19



Castle Ward, 19, was built for Viscount Bangor. A difference of opinion between him and his wife led to the other front being carried out in Gothic. Inside, the saloon also is in the Gothic taste.

20



21



Downhill, built in the 1770's for Frederick Hervey, Earl of Bristol and Bishop of Derry, has been mostly destroyed. Among the remains are the Bishop's gate, 20, and the circular temple of 1783, 21.

his association with the Adams who thriftily imported Dublin workmen to their London business and recalling, too, the existence of a Daniel Murphy, a Cork 'stucco-man and architect' who was advertising in 1782 an education and professional knowledge acquired 'under the ingenious James Wyatt, Esq. architect' we may suspect that some of Rose's men were returning to their native land.

This house was built between 1788 and 1798, a period of increasingly close connection with England and when Ulster building of a less important character was beginning to lose its local flavour. Caledon, 15, a Co. Tyrone house whose building history extends from 1779 to 1835, further illustrates this growing connection and the passage from Georgian to Regency. The original house at Caledon was redolent of the dilettante Lord Orrery who shared many of the tastes of his kinsman, Burlington. His house was replaced by the magnificence of James Alexander, later 1st Earl of Caledon, a nabob from Derry, who, retiring from the East India Company's service, purchased the Caledon estates out of his Indian wealth and had a new house built by Thomas Cooley which was enlarged by Nash in 1812 and again in 1835. Thomas Cooley's early history is obscure, but he came over to Ireland in 1769 when his design for the Royal Exchange won the first premium over the heads of Gandon and three score other competitors in the competition instituted by the Dublin merchants. Cooley was a friend of Robert Mylne, the architect of Blackfriars Bridge, and Gandon's supporters, rightly or wrongly, attributed Cooley's success to Mylne's interest with the London merchants which carried great weight with some of their Dublin colleagues. The new Exchange was an unquestioned success and Cooley's practice spread north. He built Caledon in 1779 as a simple square cube with a pediment and entablature now obscured by the later extensions; its simplicity is overborne by Nash's colonnade and pavilions and its cool elegance made frigid by the classical portico which is projected far out from the side to make the present main entrance. Cooley's hall is now the saloon and its appropriate decoration is a sober introduction to the delightful fantasy of his boudoir Adamesques and the charming movement of Nash's oval drawing-room.

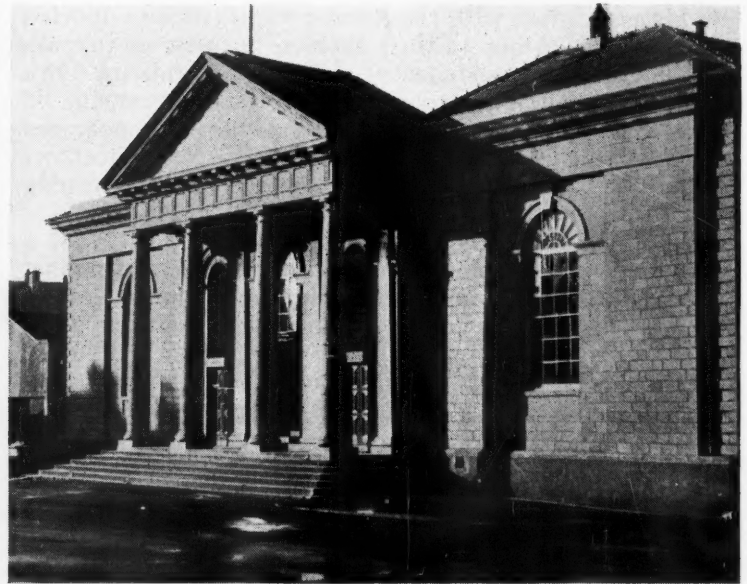
The graceful invention of these rooms where Wyatt's influence has been detected would have appealed to the earlier owner of the Caledon property, for though Orrery was devoted to Horace and Pliny his taste ran also to romantic toys. His correspondence with Dr. Edward Barry, the first owner of Mespil House, shows him living at Caledon with plans for gardens, groves, rustic cascades and a hermitage. He will have a bust of Dr. Barry in his hermitage, a Diana at the entrance of his wood to company other heathen deities with inscriptions in an unknown language that make his tenants suspect him of atheism or in Latin that convicts him of papistry. He will also have a Bone-house, such an ossified edifice or ivory palace as will rival Lady Curzon's, a root-house for the country people and a lodge, a mile away, where his friends will take their pleasure.

The Gothic taste was setting in. A difference on this point between Viscount Bangor and his wife led

to one side of Castle Ward, 19, being fronted with a classical pediment and the other carried out in Gothic. The saloon was also fitted out in the Gothic taste. Out of doors, adjustment was easier as where Dr. Pococke had already in 1752 noted with pleasure the hanging ground and woods at Glenarm with Lady Antrim's fine, curious shell grotto and a Banqueting House in a very romantic situation.

Orrery was a great man *nisi*. Berkeley said he would have been a genius had he known how and Dr. Johnson, a great patron of letters had he had the money. More than that could be said of one of the two spiritual peers who enter Ulster building history in the generation after him. Frederick Herve, Earl of Bristol and Bishop of Derry, 'the edifying bishop,' was possessed of great wealth, was a discerning and generous patron of the arts—instanced when 323 grateful artists in Rome petitioned General Berthier to save his collection of marbles and paintings from his revolutionary troops—and with a greater perception of the movement of thought than most of his contemporaries, had genius of a sort. But his behaviour being at times eccentric and his liberal ideas always out of time and place, he is too often written down as a madman. With his architect and factotum, Michael Shanahan, and an increasing train of geologists and draughtsmen he travelled indefatigably from Derry to Dalmatia, studying architecture in Vicenza, bridge-building in France and Switzerland, climbing Vesuvius and descending coal-mines, shipping *objets d'art* from Rouen to Cork and forming collections everywhere he went. At home he built bridges in his diocese as well as churches, chapels and meeting-houses for all denominations. For himself and his collections he built grandiose constructions, for he could not, he said, breathe in a small room, notwithstanding which a great part of his life was spent in continental inns whose successors commemorate his title.

Of his three great houses his English seat, Ickworth, built by Francis Sandys, alone in its entirety survives as a monument to his *folie de grandeur*. His first house, Downhill, near Coleraine, Young saw building in 1776, on a cliff in a windswept, treeless country high above the sea. The elements conspired against it. His great library and sculpture galleries went down in a gale in 1839 and in a later fire. Little remains of the Mausoleum which stood between the Bishop's Gate, 20, and the Lion Gate, surmounted by a dome on eight columns with Van Nost's statue of his brother to whose memory it was built. Shanahan was Downhill's architect who permitted himself to consult Mr. Wyatt and Mr. Stewart about its grates. The Italianate centre of Downhill exists with decoration largely by Placido Columbani and the lovely circular Temple, 21, with Corinthian shafts dedicated in 1783 to his *chère cousine* Mrs. Mussenden. Characteristically it housed a library with a room underneath in which the Bishop, to whom what he called 'the opprobrious solecism of the penal laws' was anathema, allowed Mass to be celebrated. Ballyscullion, his second house, was built at the other end of his diocese in a more genial inland neighbourhood near Lough Neagh. Conceived as a villa in 1787 it grew prodigiously but remained unfinished, the chameleon bishop's attention being

22
2324
25

Arthur Young, in 1776, said that Primate Robinson found Armagh a nest of cabins and would leave it a well-built city of stone and slate. These four photographs show that Young's prophecy was fulfilled—though in his further ambition, to turn Armagh into a university town of importance, Robinson did not succeed.

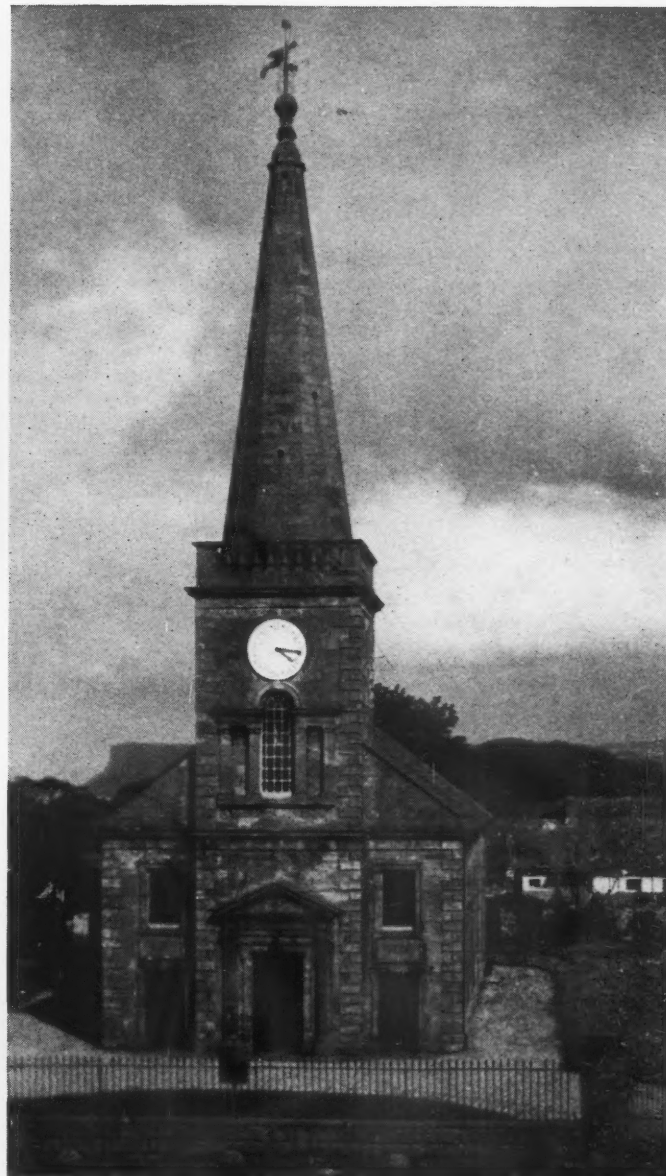
22, a section of the 500-foot long Mall. 23, the Courthouse. 24, the Savings Bank. 25, the chapel of the Palace, designed by Thomas Cooley in 1781 and completed by Francis Johnston after Cooley's death. Other civic buildings sponsored by Robinson included the Library, the Royal Classical School, the Infirmary and an observatory.

diverted from 1792 to Ickworth to whose building he appropriated £12,000 annually during his last years. Ballyscullion, which is said to have given its plan to Ickworth, did not long survive its owner. Dismantled in 1813, ten years after his death, its classical portico with six pillars was presented to St. George's Church, Belfast, and the house was allowed to become a ruin. Its plan was described by its builder as a great oval with a front ornamented with twenty fluted Corinthian pilasters. Long corridors led from the main building to picture galleries more than eighty feet long and the whole line of building extended to three hundred feet. The staircase was notable. It was oval and occupied the centre of the house and was 'constructed as a double screw, including back stairs like Lord Besborough's at Roehampton and that of Marshal Saxe at Chambord.'

These were transitory splendours. The less spectacular improvements which his contemporary, Primate Robinson, wrought in Armagh were more enduring. Arthur Young who visited him in 1776 said the Primate found Armagh a nest of cabins and would leave it a well-built city of stone and slate. True enough. Fifteen years before his translation the new improving spirit had formulated a rudimentary town plan for this little town which, indeed, in its great early days was not without an ordered layout but had long shrunk to a less orderly compass. When Robinson came there was hardly a house with a slated roof and the Cathedral itself was shingled. The Primate set out to make it a university town worthy of its site and history. He failed in this objective but he did most powerfully contribute to make it architecturally the



Presbyterian church-building in Ulster is divided in time between the vernacular barn-type of which that at Dunmurry, built in 1779, with its round-headed windows and subordinate Georgian details, 26, is a good example, and the



Regency classical represented by the Killinchy Non-Subscribing Presbyterian Church, 27. Eighteenth-century church of Ireland buildings, such as Ballycastle parish church, 28, follow Anglican practice in classicizing traditional features.

26
27
28

most pleasing of Ulster towns and the most Georgian. When he came to Armagh he lived first for a few years at Richhill, before building himself a palace, 'a very elegant palace' Young observed, 'in which an unadorned simplicity reigns.' To this, with Cooley as his regular architect, he added a graceful chapel, repaired his cathedral and then advanced on a long series of civic building which included the admirable Library, the Royal Classical School, an Observatory and an obelisk as well as an Infirmary, a military barracks and a shambles. His scheme for a tower to his cathedral in imitation of Magdalen came to naught but after Cooley's death and when Francis Johnston, who had been apprentice with Cooley, succeeded to his position as architect he built its present tower and spire. But even more than these buildings the wide Mall,

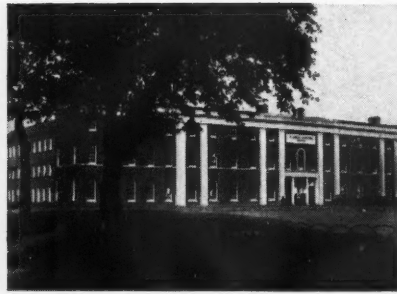
22, five hundred feet long, which he established and his encouragement and control of private building have given the ecclesiastical metropolis its distinctive appearance. Some of this is due to Francis Johnston who was born in the county. His vigorous mind expressed itself without servility in more than one style, 23, 24. His strongest affinity was with Gandon and Gandon's masters but working also in Regency and Gothic he made the transition to the nineteenth century without affectation or pedantry.

His work is to be found freely in Dublin but in Belfast not at all. In his birth-year, 1760, Belfast was barely on the threshold of the commercial prosperity which led to its sudden expansion in the nineteenth century. An inconsiderable cluster of houses lay under Chichester's other high gabled castle which had been

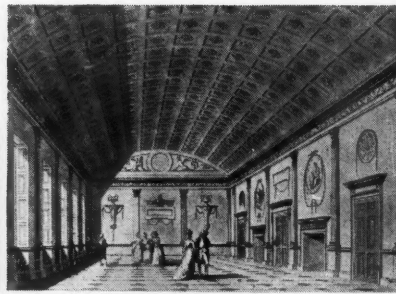
29



30



31



32



The late Georgian Government House, Hillsborough, 29, the official residence of the Governor of Northern Ireland, was formerly the seat of the Marquis of Downshire. The Royal Belfast Academical Institution, the most famous of Belfast

schools, was founded in 1810 and housed in a building, 30, after a design by Sir John Soane. 31, the Assembly Rooms at Belfast. 32, the Courthouse, Newry.

destroyed by fire in 1708. The focus of the future city was about the Exchange, built in 1762. Presently it had its gilt and stuccoed Assembly Rooms, 31, like Newtownards and Armagh and the frame of the city defined itself in Donegal Place and the streets adjoining it from 1785 to 1820. The confusion of nineteenth

century taste contributed little of architectural value to its growth. Lanyon and Lynn stand for Belfast Gothic but its gantries are its truly representative constructions just as the market houses and court houses, the little churches and meeting-houses are the characteristic expression of the Ulster country towns.

THREE HOUSES IN BRAZIL

key

scale 1:450

1, entrance. 2, living room. 3, porch. 4, dining room. 5, living room patio. 6, bedroom. 7, dressing room. 8, bedroom patio. 9, servant's bedroom. 10, outside garden.



2



3



4



2, the living room and patio beyond. 3 is the bedroom wing from the west, and 4 is the same wing from the main patio-garden on the opposite side



1 the front door. The louvres are of reinforced concrete and are placed to protect the dining room from the prevailing wind

HOUSE AT SAO PAULO

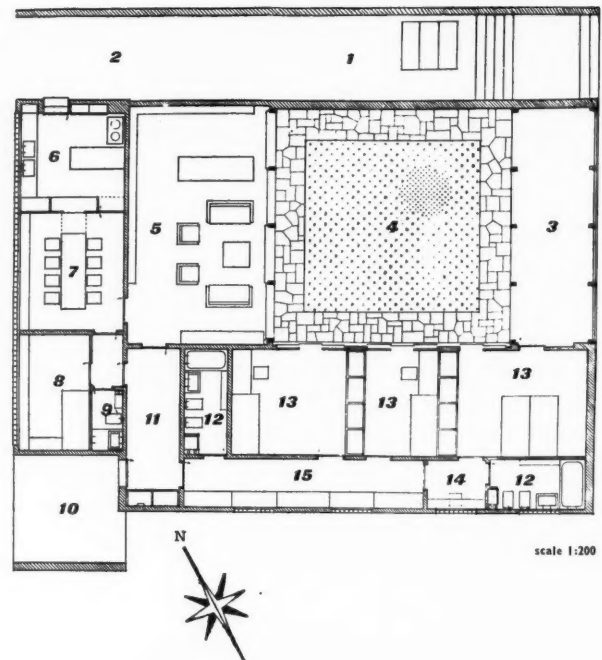
RINO LEVI: ARCHITECT

Since there is a prevailing cold, damp wind from the south-east, the main rooms of this house, which was designed by the architect for himself, face on to enclosed patios. Foundations are reinforced concrete piles on which the cement flooring lies. Walls are brick with a top layer of hollow ceramic bricks to prevent conduction of heat from the roof to the walls. The roof is of timber and covered with corrugated asbestos.

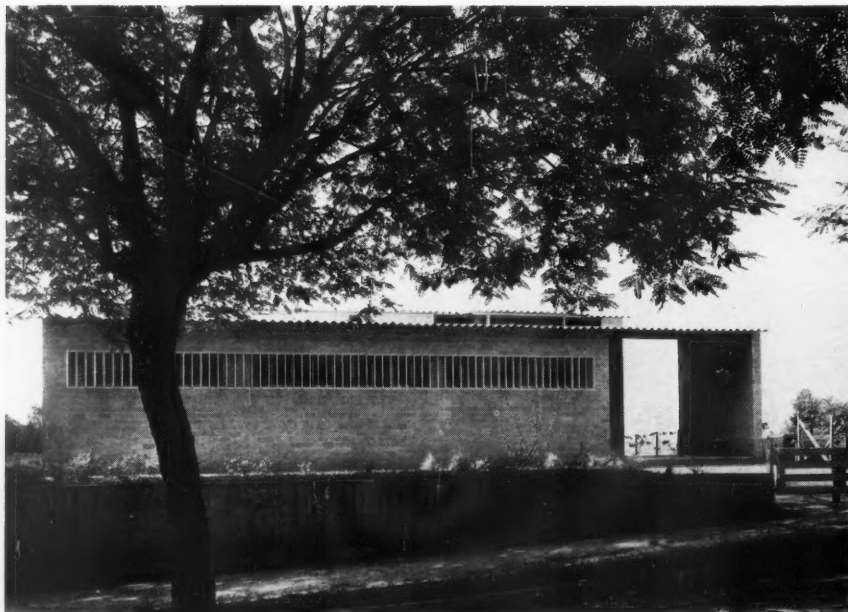
HOUSE AT SAO PAULO

D. CALABI: ARCHITECT

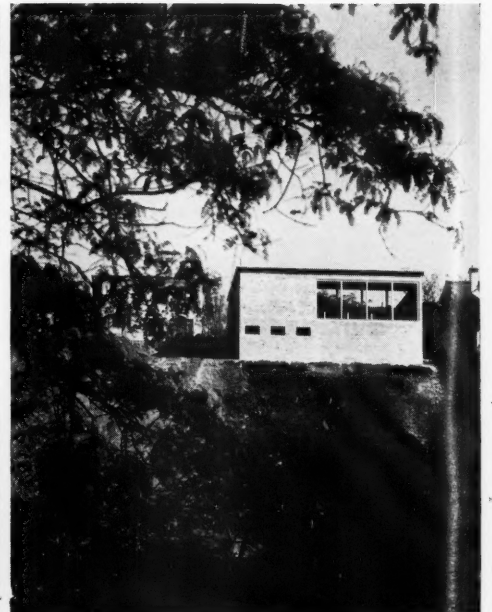
The plan of this house falls into three main parts; the living room with its part-open, part-covered patio, the bedroom wing, and the dining room, service wing. The main walls and partitions are of brick; the walls facing the patio are entirely glazed with sliding trellised shutters for protection from the sun. Bedrooms as well as the kitchen and dining room are separated by cupboards. Pillars and beams, where they occur, are of reinforced concrete, faced with travertine. The roof is covered with corrugated asbestos.



5

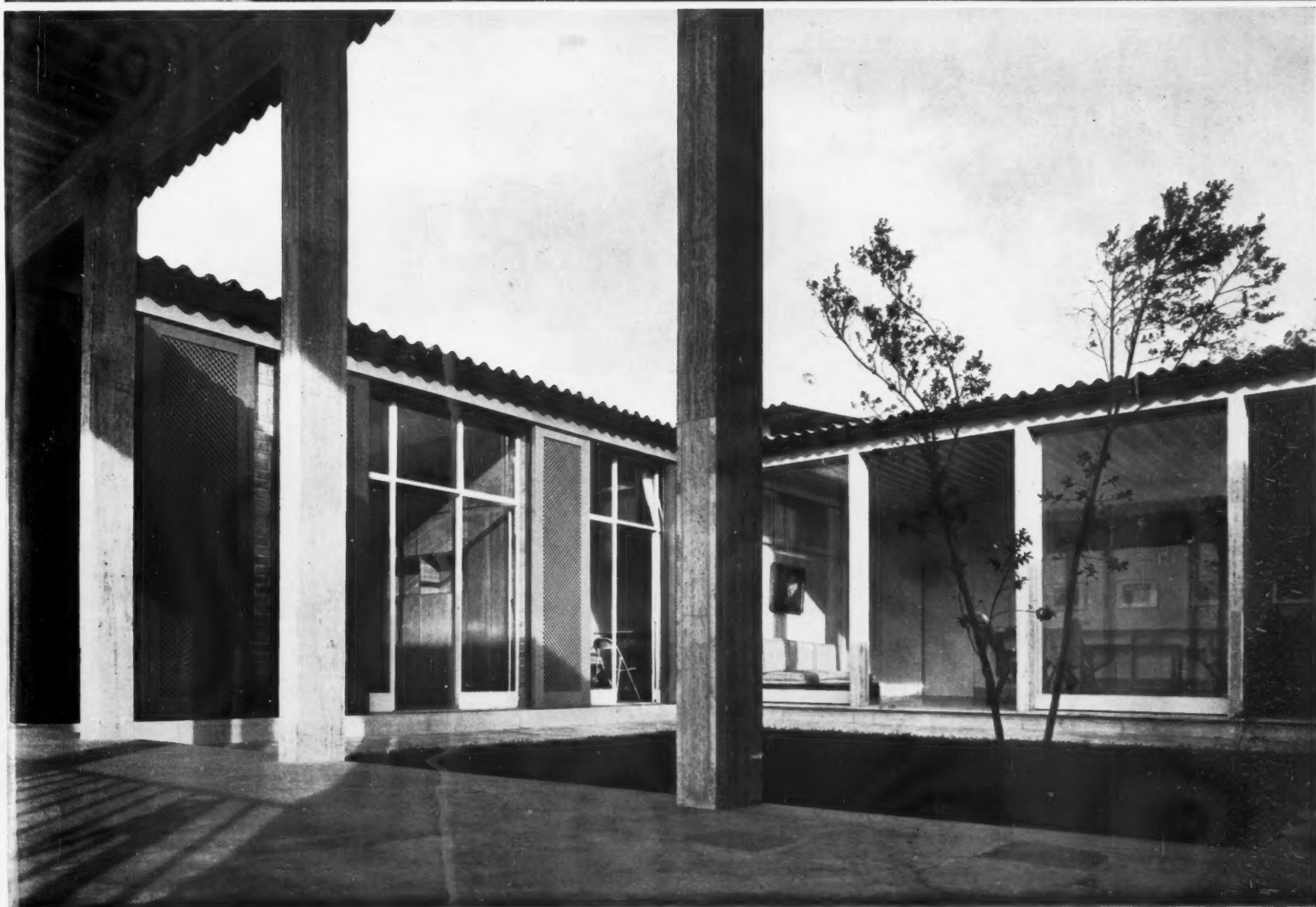


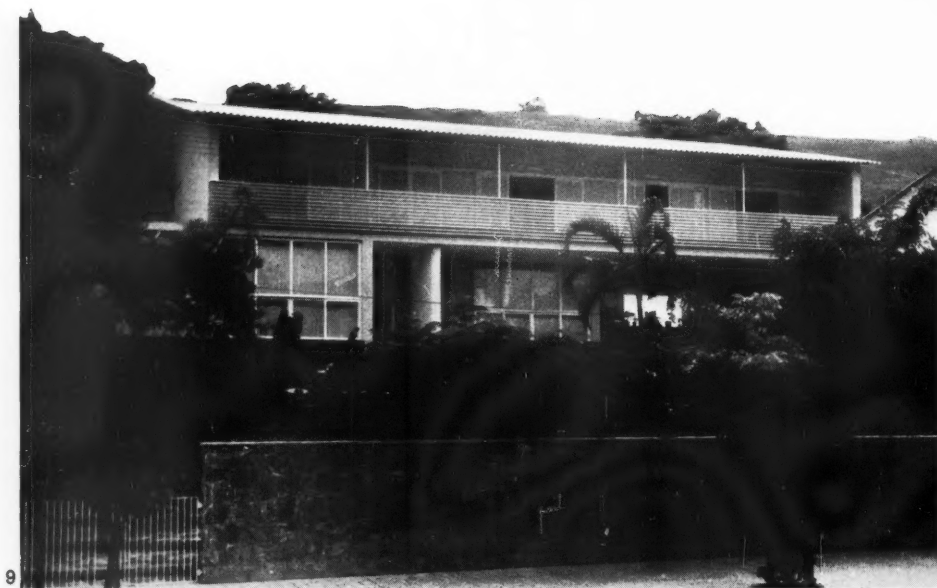
6



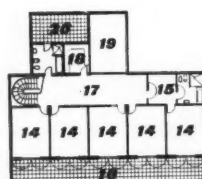
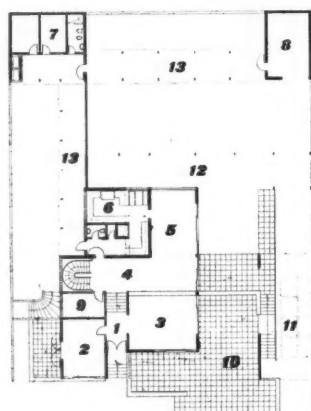
5 is the street façade and 6 is the east elevation showing the covered terrace which overlooks the town. Opposite is the internal patio; 7, looking west over the town, 8, looking towards the living room and bedrooms.







9, the main façade from the street. The first floor verandah ensures privacy for the first floor bedrooms without restricting the view.



first floor

10 is the study looking out on to the street. 11 is the steps to the main entrance.



10

HOUSE AT CATAGUAZES

A. H. TOLEDO: ARCHITECT

key

1, entrance. 2, study. 3, drawing room. 4, living room. 5, dining room. 6, kitchen. 7, servants' rooms. 8, garage. 9, linen room. 10, verandah. 11, terrace. 12, pergola. 13, service passage. 14, bedroom. 15, dressing room. 16, verandah. 17, glazed passage. 18, wardrobe. 19, empty. 20, terrace.

Taking advantage of a sloping site, the ground floor of this house was built on two levels, the upper one housing the dining room and kitchen, the lower one, the living room and study. All five first floor rooms open on to a large verandah with a parapet designed to ensure privacy without restricting the view.



11

This is a condensed version of the lecture delivered by Donald Pilcher at Witwatersrand University just before his death last winter.

In it he reaffirms the belief, shared by the REVIEW, that while modern conditions may lead the architect into various specialist fields he must above all be 'a specialist in visual form—an artist.' In discovering affinities between modern architecture and mannerism Pilcher reaches the same conclusion as did Colin Rowe in his article on that subject in May—quite independently and by a different route.

TEMPLE OF DELIVERANCE

WE HAVE IN RECENT YEARS heard so much about the architect as sociologist, the architect as engineer, the architect as almost anything technical or scientific which you care to mention, that we have come dangerously near to losing sight of the one view of him which justifies his existence at all, namely the architect as artist. There are of course innumerable branches of the architect's work which lead him into specialized fields, but there is only one in which he is a specialist himself. He is a specialist in visual form: an artist.

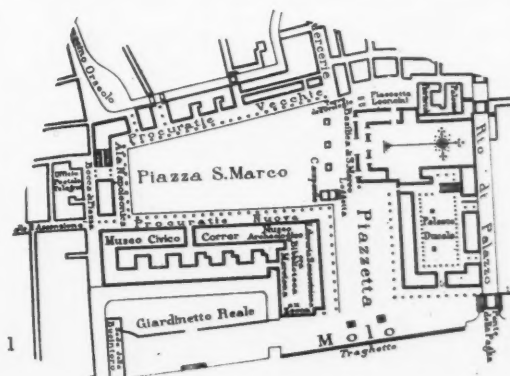
How shall we define the special scope of the architect's work as an artist? The phrase which comes to my mind in reply is one which has been used to define the religion of Classic Greece, and which might be used equally well to define their whole culture. It has been said of the Greek religion that it first 'made man at home in the world,' and this certainly applies to the architecture with which Greek religion was so intimately involved. In fact if we are seeking an interpretation of architecture which is valid for the present as well as the past, this humanist approach would seem to provide us with the Ariadne's thread which can lead us through the labyrinth of architectural history.

Step from the surrounding arcades on to the floor of the Piazza San Marco in Venice, and you will immediately experience what I mean. The moment you walk into the square you become conscious of your place in the scheme of things. In an almost theatrical sense you feel your position on the great open stage of the Piazza and from that you come to sense your relationship in space to the surrounding buildings. You are in fact at home in this particular world, and a glorious world it is of form and colour perfectly stage-managed. The Piazza San Marco is one of the world's masterpieces and, like many masterpieces, it demonstrates consummately a simple proposition. That proposition is the origin of architectural form in the

generating plane, the platform in space.

Place man on a platform, a plane formally defined in area and outline, and you begin to define his position in space. Note that I say 'begin,' for the platform in space is not yet quite architecture. To define where architectural form begins I would in fact remind you of something which Delacroix records in his *Journal*. In describing the spark which, so to speak, ignites pictorial form, he says that the single line, no matter how tense and vital its form, has no significance in a strictly pictorial sense. It is only when the painter relates two lines to each other that pictorial form arises, for two related lines suggest a volume. Similarly for the architect, the single plane has no meaning in terms of architecture. It is only when two planes are related together that architectural form begins, because two related planes define a space and it is in space that the essence of architectural form is found.

We must bear in mind that a plane in architecture

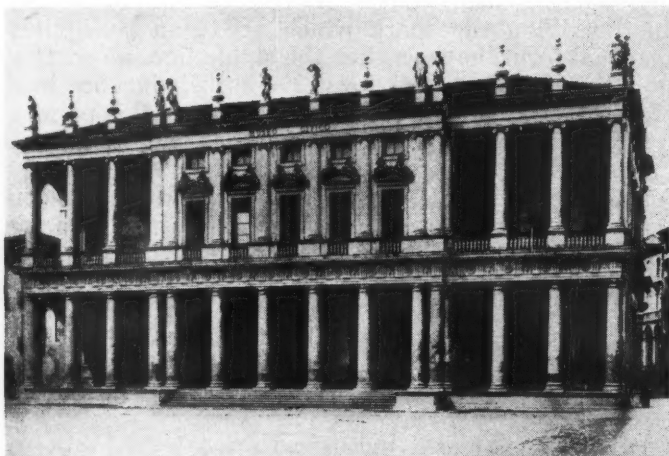


To step on to the floor of the Piazza San Marco in Venice is almost to step on to a prepared stage where a spectator quickly senses an intended relationship between himself and the surrounding buildings.

has a negative as well as a positive aspect. It can take the form of a slab obscuring a view, or it may be a frame defining a view. Window openings in a façade are the first step towards giving form to a plane in this negative sense. The next is to place a secondary plane behind the openings, a procedure which in fact gives you a whole new language of architectural form. For the nature and degree of recession in the plane behind is capable of infinite variations and in expressing this we again come back to the essence of architectural form: relationships.

Here is Palladio's Palazzo Chiericati, a simple volume whose outer most plane is composed mainly of the face of a colonnade. In fact only a fraction of the main volume remains after the loggia has been carved out of it. The life of the composition derives mainly from the play between the forward and the recessed plane. We can see here clearly enough that calculated degrees of recession are the complement to related planes.

In general we shall be able to appreciate architectural values more readily by considering them in terms of related planes. A mural painting by Hans Erni can be considered as giving a sort of summary of such relationships. In the centre is the platform in space, defining the rhythms of a group of dancers and making them happily at home in this particular world. The platform relates to different types of vertical plane on either side so that architectural relationships are set up which give form to the scenes on either side. In other parts of the same mural, not shown in the illustration, the negative plane, the defining screen, is

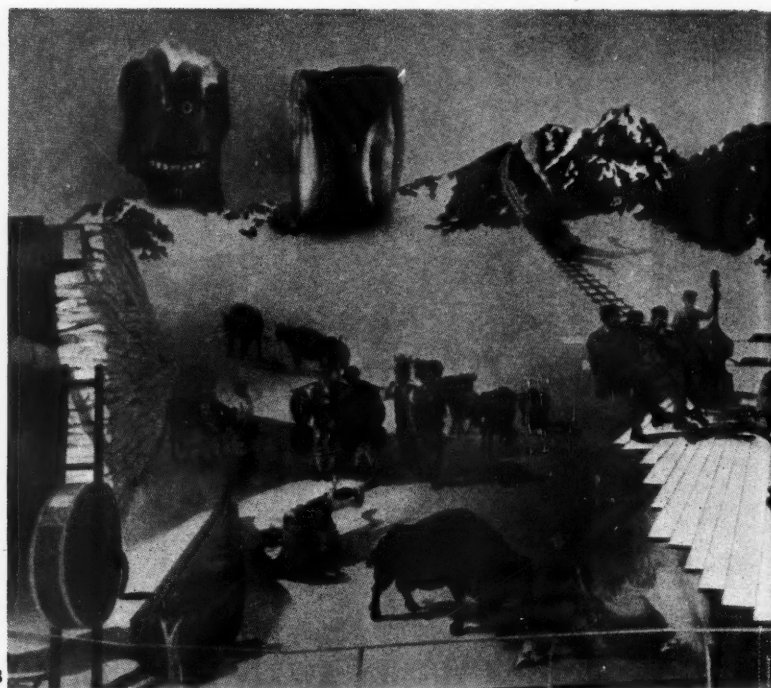


2

The facade of Palladio's Palazzo Chiericati—conceived in the relation of planes and their degree of recession.

thoroughly exploited, but here you may just notice the Alphorn in the centre, suspended from its sky-hooks, which, in relation to the horizontal and vertical planes, defines a certain distance in the composition. As well as this rather vague definition of space there is, on the right, a more complete and formal enclosure arranged around the village meeting, a diagrammatic reference, if you like, to designs such as the Piazza San Marco.

And now, on the extreme right, we have something new; this time it is not a group of people organized in



3

This mural by the Swiss painter Erni provides a summary of the spatial effects described in the accompanying article. In addition to the 'platform in space' in the centre and the general terms of the composition in depth there is also movement

space but a procession moving through space. To define this movement there is no use of plane relationships, there is purely a use of line; for line is the particular means by which the architect expresses movement through space.

Consideration of movement in these terms must play an important part in achieving architectural, as distinct from any other type of plastic form. The Greeks discovered this as soon as they began to appreciate the design of temples as embodying more than purely sculptural principles. We find them organizing the surroundings of temples and designing the Temenos in terms of the spectator's movement through its enclosure.

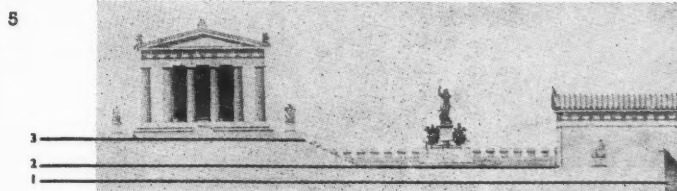
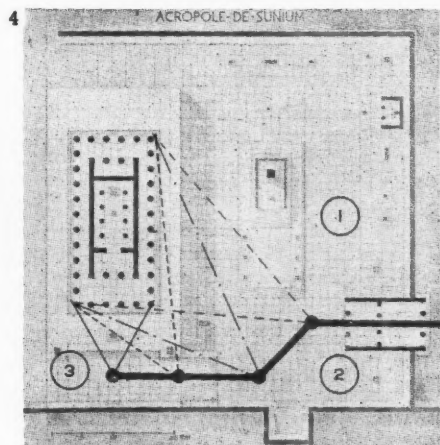
The late Dr. Martienssen's analysis of the Sunium Acropolis* can well serve as a reminder of the principles of design involved. It shows the series of platforms on different levels from each of which the spectator is presented with a different impression of the volume of the temple until, by the time he reaches a point in front of the façade, he has obtained a complete experience of its form. Here, however, we find movement defined more or less in terms of related planes. To appreciate the relationships we have to represent movement by an imaginary black line. This was, in the main, the Doric solution to this problem. The Ionic, on the other hand, carried things a stage further from this point of view, for in the Ionic temple, movement is actually built into the design and it is more consciously defined in terms of line. The dipteral arrangement of even the archaic Ionic temples was already an earnest of this Ionic preoccupation with movement, for the continuously changing relationship which you get within the dipteral temple gives the most effective demonstration imaginable of space and movement in

* See p. 137 of *Arch. Record* (South African) May 1942.

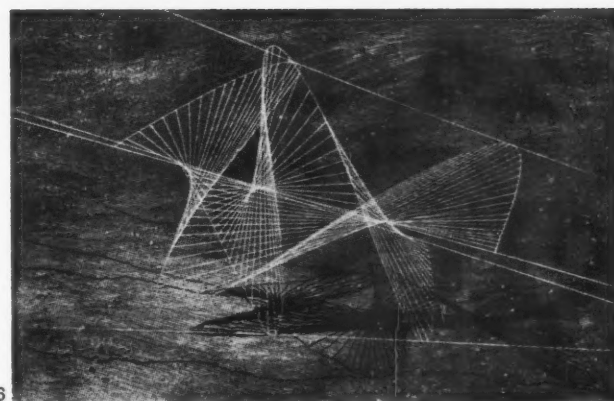


through space, indicated by the trains, the religious procession on the right, and the returning farmers on the left. This movement through the depth of the picture is emphasized by the 'cut-away' of the hydro-electric machinery.

architecture. To appreciate this, I need only remind you that students at the Bauhaus used to be introduced to an appreciation of spatial values by being told to put the palms of their hands together, fingers spread out, and move one hand across the other. The dipteral colonnade is a perfect architectural equivalent to the same relationship. And this sense of movement is carried all through the Ionic temple, down



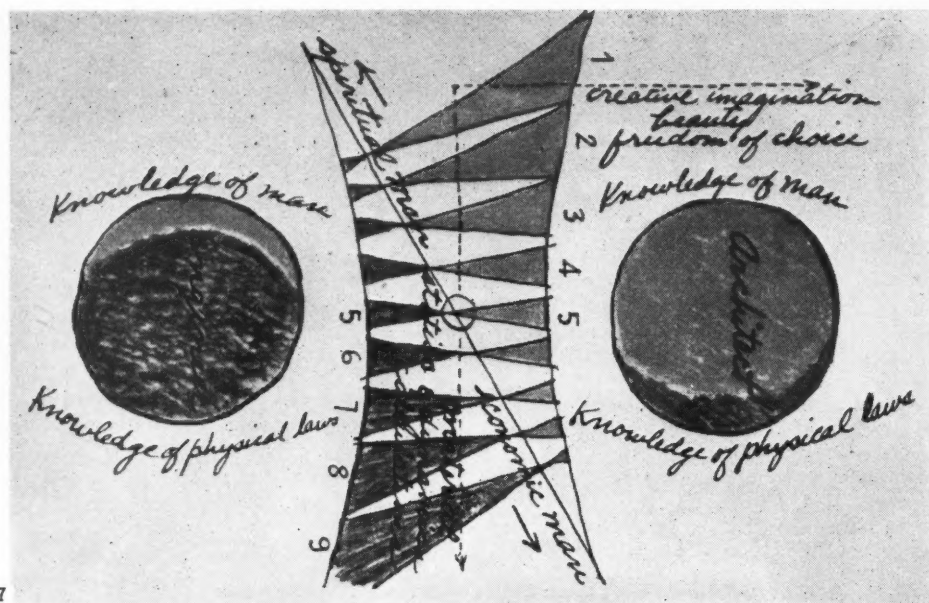
The change of levels of the path to the Sunium Acropolis (thick black line in plan above) gives the spectator three distinct impressions of its volume. The section below shows the levels of the areas indicated by the ringed figures in the plan above.



In another of Erni's paintings, *Abstraction and Reality*, the idea of movement in space, the splendidly taut white line pattern, reflected in the sagging lines of the shadows below, shows the depressing collapse that so often takes place in the translation of an abstract idea into material reality.

Hellenistic-Roman temples of Baalbek and Palmyra.

So far I have defined architectural form in terms of related planes enclosing spaces and also of lines embodying movement. But in making such a definition we must bear in mind that planes and lines are purely visual symbols and that architecture deals with concrete materials. And so these visual symbols must be given a factual essence. The plane must become a surface. The line must become the edge or arris of a surface. This is something which is well illustrated by another picture of Erni's. What we have here is, first of all, a stimulating pattern of intersecting lines. The lines suggest movement and they are also arranged to define spaces. The abstraction is then placed against a realistic background, light is directed on to it and from the resulting shadow pattern a certain inference can be drawn. It is an extremely pessimistic inference. For it shows what too often happens when the abstract plane or the abstract line seeks a concrete embodiment in



7 The insignia designed by Le Corbusier for the group of architects and scientists, known as Ascoral who, during the occupation of France, were formulating plans for post-war reconstruction. The symbol represents the co-operation between the two types of mind needed for the development of a practical and at the same time aesthetically satisfying solution to any building problem.

architecture, distorted by the inherent qualities of surface and material, the lines lose all their force. The tension of the space-cage collapses and the taut directional lines relax into a slack and meaningless meander.

I think that this picture represents an important consideration in architectural design and one whose implications are too often misunderstood. We have heard a good deal in past years about 'materials influencing form' and so on. Of course there is a relationship between the two, but I don't think that we have yet realized exactly what that connection is. To give reality to a diagrammatic idea of space, to transform a plane into a surface, these, to begin with, are more than mere matters of cause and effect. What occurs in the final resolution is something more like a reconciliation of conflicting demands. The architect has to assert his will on his material, just as any other form of artist has to exert a forceful mastery over his medium. In planning, as it were, from the outside in, the architect is at the same time imagining his final form from the inside out and the design process is one of resolving these two directions. The same occurs in the case of materials and forms of structure which he uses. These, to some extent, suggest a form or framework for the design, but at the same time they remain materials to be reconciled with an anticipated formal solution. Compromise is not the architect's burden. It is the stuff of which architectural form is made. I am aware that, at this point, I am hovering on the brink of deep philosophical waters. Without wading in any further, I feel safe in saying that this dialectical approach to design is not necessarily incompatible with the tenets of functionalism and that when I look at Le Corbusier's diagram, illustrating just such an approach, I feel reassured as to its validity.

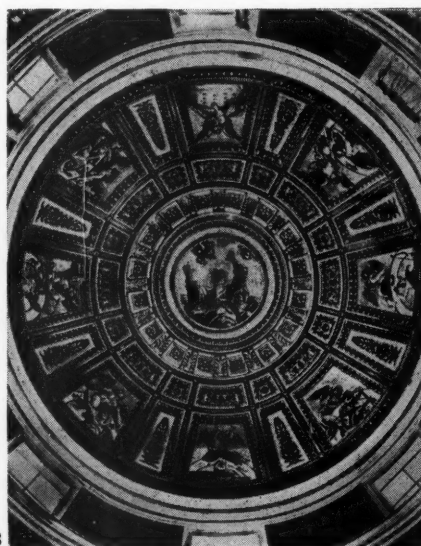
But, to return to the general trend of my argument. In considering space in these terms it

is important, first of all, to realize that, as with the plane and the line, we are dealing with an abstraction, even with an illusion. Space achieves form only through the medium of light, or through the medium of colour. From this point of view let us consider an abstract spatial form—a dome seated on a drum; and let us examine the way in which this space achieves form through the media of light and colour, managed, in this case, by an architect who was a master of both. First, the dome of Raphael's Chigi Chapel. The ribs define a structural framework and between them the space is made to sing through the painter's mastery of design and colour, with figures inset against a background of receding blue. In contrast to this, in Raphael's dome

of Sant Eligio degli Orefici space materializes entirely through the imaginative direction of light on to surfaces.

Light and colour are the most obvious of the means by which we model space, but they are not the only media through which we respond to space. This has been put by Geoffrey Scott much more effectively than I could put it. 'Space value in architecture,' he says, 'is affected first and foremost, no doubt, by actual dimensions; but it is affected by a hundred considerations besides. It is affected by lighting and the position of shadows; the source of light attracts the eye and sets up an independent suggested movement of its own.

It is affected by colour; a dark floor and a light ceiling give a totally different space sensation to that created by a dark ceiling and a light floor. It is affected by our own expectancy; by the space we have immediately left. It is affected by the character of the predominating lines; an emphasis on verticals, as is well known, gives an illusion of greater height; an



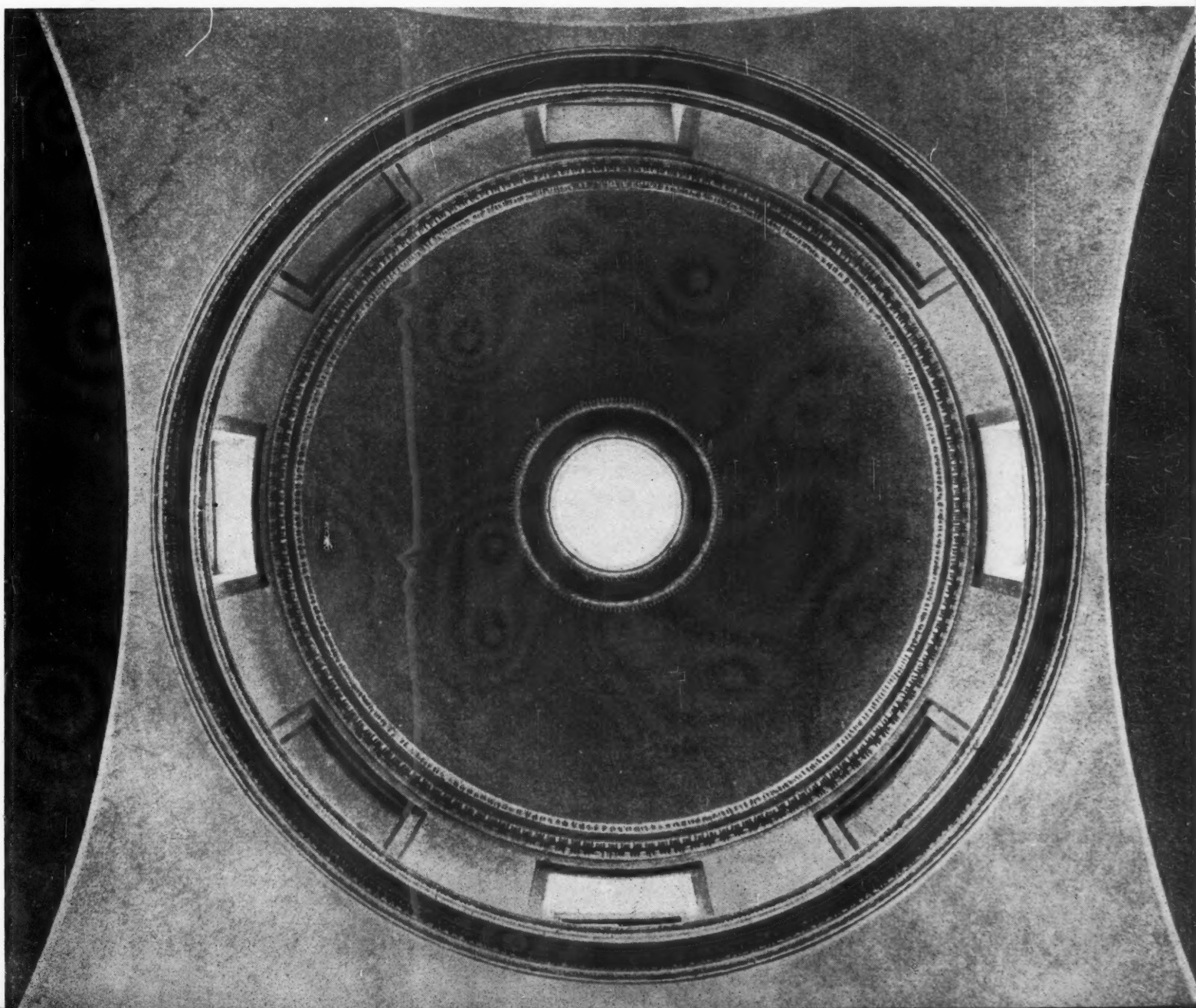
8 In the cupola of Raphael's S. Maria del Popolo space is emphasized by the structural demarcation of the ribs and the receding blue background of the mosaic panels set between. In the dome of S. Eligio, on the other hand (also by Raphael), space and form are revealed simply by the direction of light on to surfaces.

emphasis on horizontals gives a sense of greater breadth. It is affected by projections—both in elevation and in plan—which may cut the space and cause us to feel it, not as one, but several. . . .

An important point which emerges when we begin to consider space from these points of view is that the appreciation of architecture, as against painting and sculpture, is largely a subconscious process. With painting and sculpture we are focusing an object consciously within our field of vision. Either that, or we are ignoring them altogether. Architecture cannot be ignored. Furthermore, the human eye being constructed and set in our heads as it is we cannot form a conscious evaluation of a space even if we try, for a part of that space must always lie outside our field of vision. As yet there remains a great deal of the work of the architect as artist which can only be appreciated intuitively and this must remain the case for a long time to come, even assuming rapid strides to be made in the sciences of psycho-analysis and behaviourist psychology. Yet we must appreciate that these emo-

tional values are of special importance in the art of architecture.

From this point of view modern architecture has set itself a very big task. It seems to me that its ultimate objective is nothing less than to achieve in secular design something which, in the past, has been confined to religious experience. Is it not true to say that, so far, all the greatest masterpieces have been religious buildings? Hagia Sophia, Chartres, the Kailasa of Ptlora; in whatever direction we may search is there an equivalent in architecture to, say, the masterpieces of Watteau? Watteau managed to express nothing less than Love itself. The spaces between his figures are alive with the intellectual and emotional tension which is the spell binding two lovers, and to have recorded this in the medium of paint, not once, but again and again, is one of the greatest achievements of the human mind. I don't think that we can find any equivalent in architecture outside the religious building; nevertheless I feel that what we have in mind to-day is to create spatial magic on this sort of scale and, if we are to



succeed, it is important that we should examine much more closely than we have so far done our own views of form and space in relation to the emotional climate in which we live.

I needn't dilate at this point on the cultural conflicts among which we live to-day. They are so appalling that it is easy enough for us to say that no other age has found itself in the same predicament, and leave it at that. Nevertheless other ages have experienced something of a similar sort and I think that an appreciation of the art of these may be very valuable in indicating to us valid forms of expression.

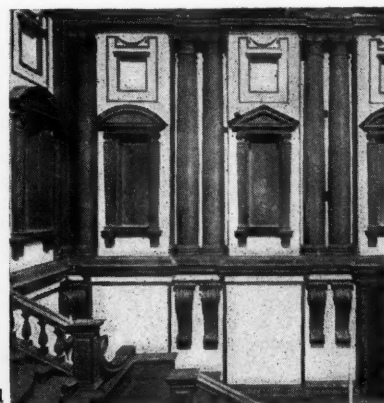
The spiritual crisis of the early sixteenth century is something with which we are all familiar from the history books. The moral confusion at Rome and the consequent reactions of Luther in Germany, of Wessel Gansfort in Belgium, and Lefebvre of Etaples, and the inquisitorial terror which attempted to repress them. Then, later on, Calvin infusing a Leninist efficiency into the revolutionary movement, with the Consistory acting as a self-chosen party imposing a rigid discipline on the Calvinist executive.

As in our own time social conflicts were necessarily identified with the intellectual schism and Europe endured a series of bloody social conflicts; the Peasant War in Germany, the Anabaptist crisis in Holland and Communistic 'New Jerusalem' exterminated in a welter of horror at Munster. The whole story is commonplace to us as the headlines in our morning papers. If we ask ourselves how have artists reacted emotionally to their conditions, the emergence of Mannerism in Italian painting is by now as well known as the social and political events. Rosso and Pontormo especially in their irrational space compositions, reflect the restlessness of the period to perfection. What seems less familiar is the affinity between, say, Rosso's *Moses defending the Daughters of Jethro* and Picasso's *Guernica*. In Picasso as in Rosso you find deliberate confusion of space, poignant diagonals,

counterchanging patterns cutting across planes, interpenetrating polygonal forms. The parallel could be carried as far even as the emotional accents; the almost severed limbs whose forms meet as if, so to speak, in a point will be found in the disjointed figure on the left of Rosso's picture; so will the sharp little triangles which stab some of the forms. You will even find this detached, distracted face floating across the background of Rosso's painting. Pontormo's *Joseph in Egypt* carries the story from painting into architecture.* The picture represents a number of scenes which occur consecutively in time, but which are represented simultaneously in space. It could be called an original space-time composition. The deliberate confusion of space here is very obvious, for groups of figures which would appear to lie in the same plane are represented to a completely different scale, giving them an air of unreality; but again we have the steep diagonals, combined with counterchanging patterns, which give visual coherence to these inconsistencies. Notice, for example, the tiny break out of the column capital on the left which gives a special bite to the diagonal running between the gable end and the shoulders of the figure on the left. And notice a new element, the great loops through space suggested by the arms of the statues; statues which are rather counterchange representations of men than statues in their own right. Then notice how the loops through space are taken up by the staircase and note particularly the form of the staircase. Structural support is at a minimum. The staircase is as nearly as possible suspended in space. If I had to sum up the architectural values shown in this picture I should say that they were, coherence achieved through deliberate confusion, the interlocking of planes and volumes in space and the emphasis of suspension in structure. Now these very same qualities dominate in that masterpiece of Mannerist architecture, Michelangelo's

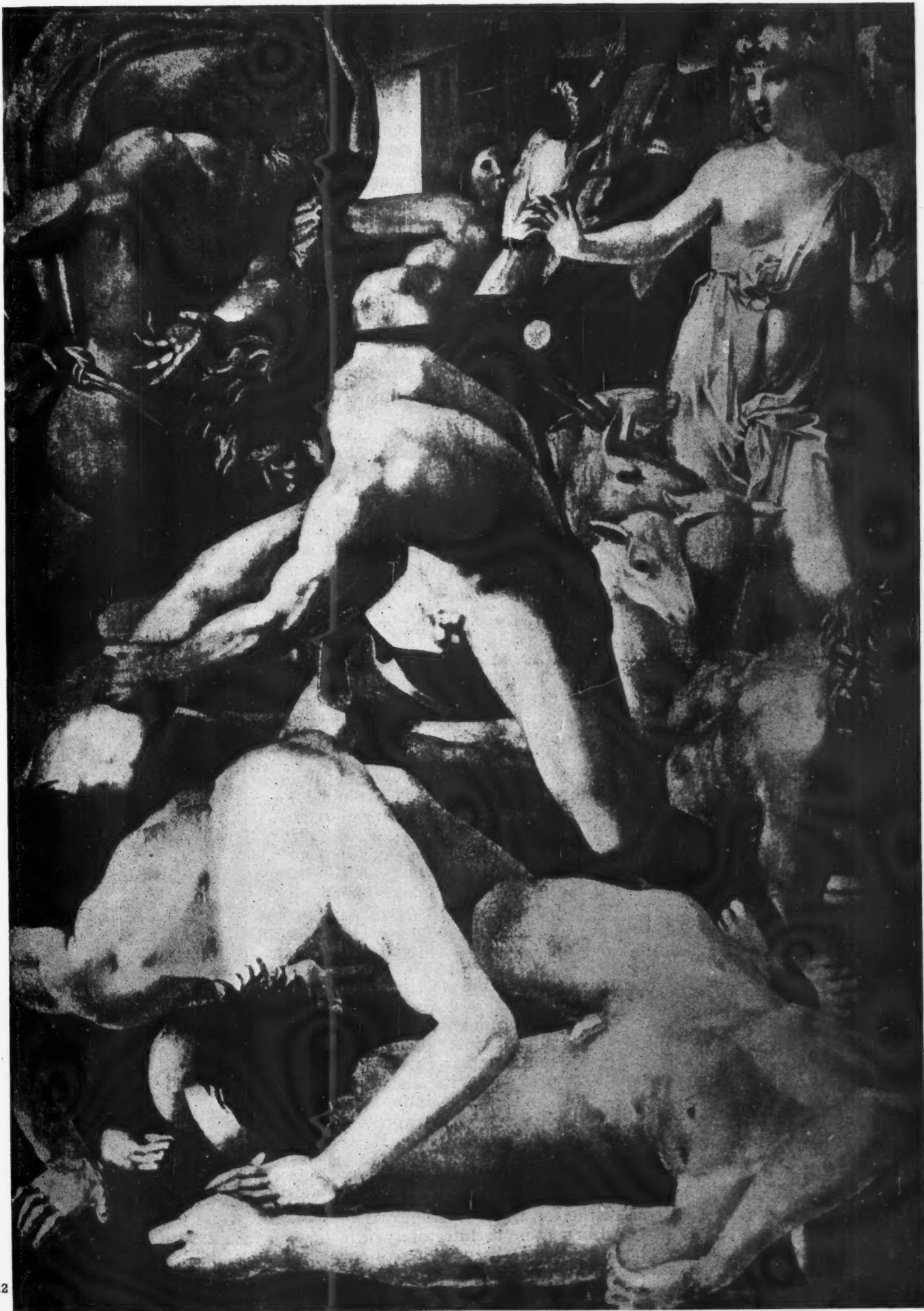
*See A.R., December 1949, p. 399.

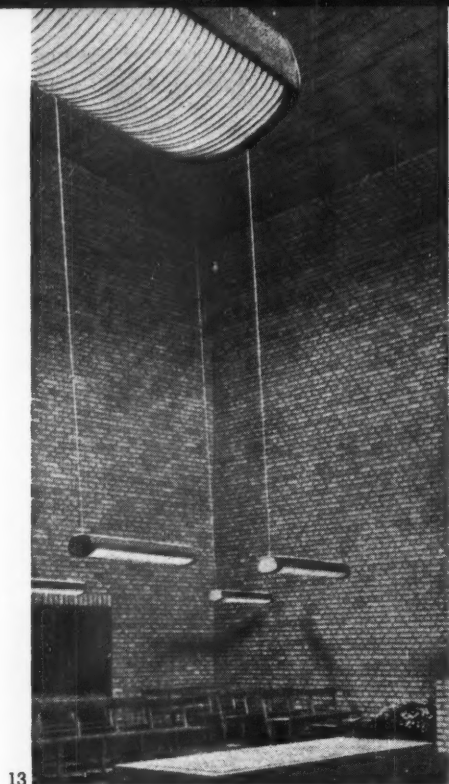
10



11

The tumultuous composition and compression in space of Rosso's 'Moses Defending the daughters of Jethro' (12, opposite) compares with the spatial confusion and differing scales of Pontormo's 'Joseph in Egypt' (10). This rejection of coherence, a reflection of social instability and common to all Mannerist art, is seen again in Michelangelo's Laurentiana in Florence (11), a highly successful example of Mannerist rule-breaking.

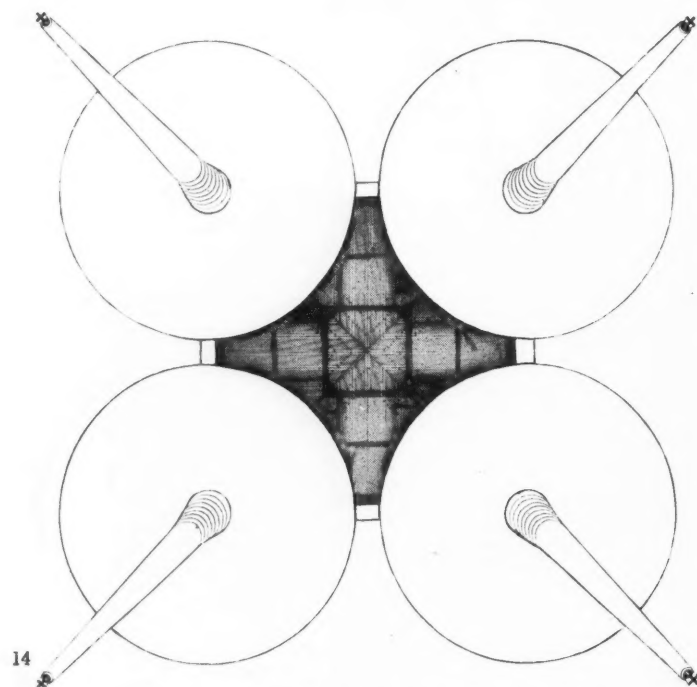




13

The lamps of Malmö Crematorium suspended on one side by unseen piano wires appear to defy gravity and produce an effect surprisingly akin to those achieved by the Mannerists.

piano wire, which turns out to be as good as invisible. As a result, a quite impossible effect of suspension is achieved.



14

The tapering columns of Frank Lloyd Wright's building for the Johnson Wax Company at Racine give a similar effect of structure dissolved into space.

Again in Frank Lloyd Wright's Johnson Wax Building, although practically the whole of the form is structural, the structure appears dissolved in space. The columns tapering down to a point represent

Laurenziana. This again is too well known to need analysis. But it may come as a surprise to some to have pointed out to them identical qualities, weightlessness, deliberate confusion, interlocking of structure and enclosing planes, and so on, in recent buildings and decorations. Two examples may be sufficient. First the detail of some light fittings in the Malmö Crematorium. One side of these fittings is suspended by some form of cord and the other by

a specially important means towards this end.

Now Dr. Giedion has recently analysed the Johnson Wax Building quite correctly in Mannerist terms, and yet he gives modern architecture no credit for developing the Mannerist view of form or space. Instead he seems to consider us as the heirs to the Baroque. Of course Mannerism is closely involved in the Baroque, from Michelangelo on. But the Baroque always shows an essentially rational view of form and space, as it was inevitable in an age of returning faith. Because of his emphasis on the Baroque, instead of the Mannerist view of space, I find that Dr. Giedion's book, historic monument though it is, leaves us in something of an aesthetic cul-de-sac. In fact I feel that contemporary architecture still needs an integration with the emotional undercurrents of our age as a compliment to the integration which Dr. Giedion gives us on the intellectual plane.

Architecture, as the most comprehensive of the arts, must of course satisfy an immense range of demands. I started by saying that the architect makes man at home in the world. I am finishing by saying that he releases man, emotionally, from his surroundings; demands which may appear to conflict, but which have been satisfied by all of the world's architectural masterpieces. Brancusi is, I think, an artist who has especially appreciated this factor of emotional release in contemporary architecture. Most of you will

be familiar with his *Bird*, a Mannerist conception of tremendous vitality. Even from the photograph one can appreciate the soaring effect of this form, however its little base is designed to detach it in space from the solid ground. The base is a section of one of Brancusi's 'endless columns,' a form designed to express a feeling of a complete absence of any support; a contemporary shadow in fact of certain Romanesque forms. Brancusi has consistently aimed at this Mannerist objective, producing massive sculptural forms so perfectly balanced and poised that they exert a minimum thrust on their points of support. And he has envisaged a building, its design integrated with painting and sculpture, to express the same aspirations. It is called the 'Temple of Deliverance' and that name, if nothing else, should serve to crystallize the idea of architecture which I have been trying to suggest.



15, Brancusi's 'Bird,' 1925.

HOUSE NEAR MELBOURNE

ROBIN BOYD: ARCHITECT



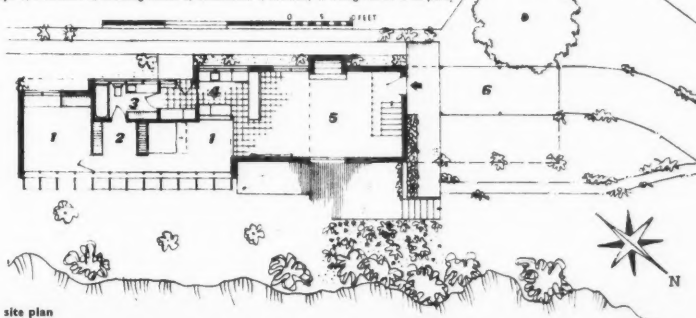
1

1, the house seen from the garden gate. Side walls are putty-green, the front wall and trims are white. 2, the brick terrace outside the living room. Colours again are green and white.



2

key: 1, bedroom. 2, dressing room. 3, bathroom. 4, kitchen. 5, living room. 6, carport.



The unusually elongated site of this house is explained by its being what was left of a larger plot from which other sites had been chosen. A strip of building land only 40 feet wide bounded on one side by a creek was available. In addition erosion had to be taken account of on one side and municipal set-back regulations on the other.

The floors of the living room and service rooms are concrete slab; bedroom floors are wood. Lateral walls are of brick and longitudinal walls are of timber, but brick veneered to comply with municipal regulations.

HOUSE NEAR MELBOURNE

The roof, which rests on light timber rafters, is of compressed strawboards, exposed below, and covered on top with bituminous felt and gravel. Cupboards form most internal partitions. The kitchen is divided from the living room by a service counter and the bedroom from the living room by a venetian blind. Side walls are washed putty-green; the front wall and trims are white. Interior brick walls are painted yellow-green while boarded walls are thinly coated with white paint. The floor is cork-tiled in twelve-inch squares and ceilings are of fibre board.



3

3, the house seen across the creek. 4, the kitchen end of the living room.

4



5

5, the living room. The front door is on a higher level behind the screen. Brick walls are painted yellow green, the ceiling is white and the floor is cork tiled.



6

6, the kitchen, divided by a bar from the living room. 7, the bedroom with the Venetian blind raised. By day the bed slides under the cupboard division to the dressing bay.



7



Donald R. Stewart

JAMES ESSEX

James Essex's historical importance lies in the fact that amongst all the early Gothic Revivalists he was the only one whose interest was archaeological and not at all picturesque. If Horace Walpole, after his Rococo Gothic start, turned more and more antiquarian and in the end referred to his own youthful and ignorant beginnings, this was no doubt chiefly due to the influence of Essex in the sixties and seventies. The following article deals with this aspect of Essex's work—not with his classical designs in the courts of Cambridge colleges. It is almost entirely based on unpublished manuscripts at the British Museum.

BETWEEN THE LAST quarter of the seventeenth century and the end of the eighteenth, two interesting groups of architects were working at Oxford and Cambridge. They have been called the 'University amateurs,' and included Aldrich, Clarke and Keene at Oxford, Burrough and James Essex at Cambridge. It was they who carried out the greater part of the College rebuilding and expansion of the time, and it is to them, quite as much as to Wren, Hawksmoor and Gibbs, that the two Universities owe their richness in the architecture of the period. But unfortunately their work has too often been regarded merely as a background against which to admire the Radcliffe Camera or the Senate House, and in consequence it has received a good deal less attention than it deserves. It is true that some notice has lately been taken of Keene; and Aldrich, the enigmatic Dean of Christ Church, has recently found a biographer who has given him half a dozen pages.¹ Essex, too, was to some extent re-discovered to the public by Willis and Clark in 1886, and his

probable importance in the history of English architecture was hinted at by Sir Kenneth Clark in 1928. But Aldrich, who has given us a Peckwater Quad and a Trinity Chapel, deserves a longer biography, and full justice to his work requires the underlining of his essential emancipation from the influences of Wren. His near contemporary, Dr. Clarke, architect of Worcester College Library and All Souls Hall, may not provide so much material for the historian; but there would be plenty of material for an account of the Cambridge architect, Sir James Burrough, for his work in the University and his lifelong collaboration with Essex. Their relationship began in 1743 as that of master and apprentice, and ripened quickly into a firm friendship which lasted till Burrough's death in 1764. They worked together in designing many Cambridge buildings—Trinity Hall and Peterhouse First Courts, Clare College Chapel and alterations to Great St. Mary's Church, to mention a few—and any life of the one must give due consideration to the part played in it by the other. That, however, cannot be done here, for their joint work belongs to the classical style, and the main object of this article is to examine the significance of Essex, not as an exponent of classical architecture, but as a revivalist and historian of Gothic.

In many ways Essex makes an

interesting comparison with Keene. He was born six years after him and outlived him by eight years; they both practised for the Universities, one at Cambridge and the other at Oxford; both were required to 'italianize' the appearance of the Colleges; both, on the other hand, were deeply interested in Gothic before the mid-century. In these respects their careers were remarkably similar, but there is also a difference. Keene was able to execute entire buildings in Gothic, but somehow Essex was never given that opportunity. Consequently his lively interest for the style could only find expression in a prolonged output of writing, covering a period of forty-five years in all. It is in these manuscripts, bequeathed to his friend Kerrieh, and in turn presented by him to the British Museum in 1828, that Essex's importance lies. They present a clear picture of the development of his interest in Gothic architecture, from its awakening in 1737 to its culmination near the end of his life in the comprehensive history of the style, for which he prepared a great mass of material.

His father was the carpenter who did most of the woodwork in the University during the first half of the eighteenth century, being responsible notably for the rich screen carving in the Hall of Queens' College, and for the fine interior of the Senate House. Possibly it was this association

between his father and Gibbs which led to the employment of Essex for the production of a drawing, in bird's-eye perspective, showing Gibbs's proposed completion of the First Court at King's College. Only the Fellows' Building had been built to that time, and an attempt was made to revive interest in the rest of the scheme, as well as to raise subscriptions, by the publication of an engraving. A print of this now hangs in the Provost's Lodge. Apart from this one occasion Essex does not appear ever to have had much contact with Gibbs. True, they both worked at Madingley Hall, but the difference in style between their work—Gibbs's Georgian Saloon and Essex's alterations in the South Wing—suggests that they were there at different times and had no influence upon each other. By 1743, at all events, Essex was working with Burrough; in that year an engraving appeared of their first joint work, the new court at Trinity Hall designed in the classical taste.

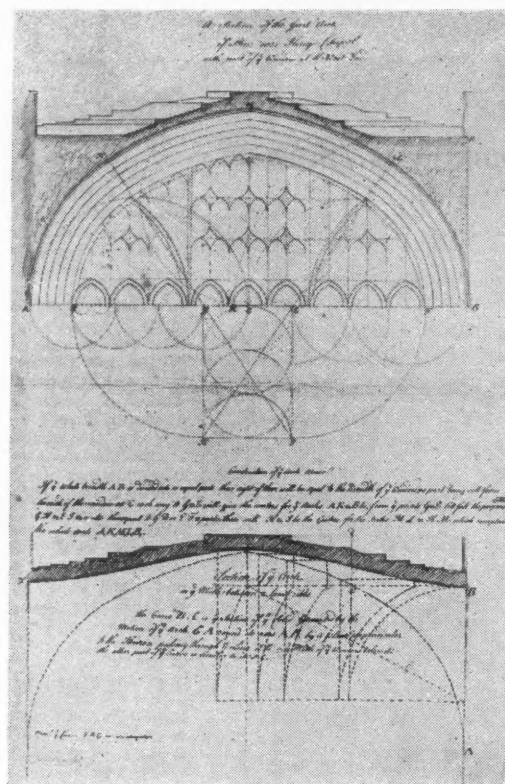
At the same time, however, Essex had already begun to take an interest in Gothic matters. This was no doubt originally connected with his interest in King's College. He had been sent to the College school 'for Grammatical Learning' as Cole put it—the first step in an educational improvement which eventually opened to this carpenter's son the society of the College and of the University. It was at King's that he met Horace Walpole's friend, Cole, Vicar of Milton, whose ceaseless antiquarian activities were strong example and encouragement to him. Walpole was an undergraduate at King's in the 'thirties (Essex became a favourite architect of his later), and Gray too was there at much the same time.

Essex's interest in the older buildings of Cambridge may be said to date from 1737. In that year, scarcely sixteen years of age, he produced a measured drawing of the small Norman Chapel at Barnwell.² By 1740 he had measured numerous buildings in the town, and had begun to consider the inclusion of King's Chapel. We have it from his own pen that it was this building more than any other which roused in him an admiration for Gothic. But his admiration was not that of his contemporaries. While Sanderson Millar was building his ruins at Edge Hill and Hagley in 1746 and 1747, Essex began a study of the principles of Gothic building. He prepared detailed measured drawings of the Chapel, and included an analysis of the vaulting and buttressing system which is very near the mark. Possibly only Wren had before him claimed such complete appreciation of the structure—on a visit to the Chapel he had said that 'if any man would show him where to place the first stone, he would engage to build such another.'³ But for the most part visitors to the Chapel were satisfied with just those sentiments which Wordsworth later expressed in his sonnet (1821). Essex criticized the construction of the elliptical timber trusses of the pitched roof, which exert considerable outward thrust on the buttresses, but for the rest of the building he had high praise. By 1756 he had collected enough material to contemplate publishing a history. In that year he gave an address to the Cambridge Antiquarian Society declaring his intention of publishing

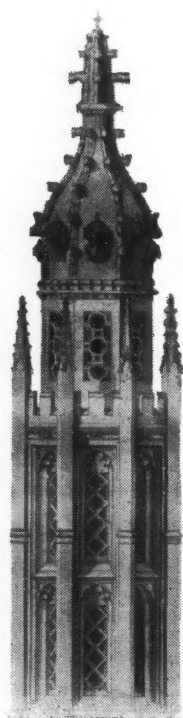
¹ Hiscock: *A Christ Church Miscellany*, 1946. The author, assistant Librarian at 'The House,' has done much to ease the task of the future biographer by his careful searches for corroborative evidence ascribing the authorship of buildings to the Dean. Aldrich made this difficult by having all his manuscripts destroyed at his death. See *THE ARCHITECTURAL REVIEW*, February 1947.

² This drawing is preserved in his collection, along with others which were to form part of a 'History and Antiquities of Cambridge.'

³ Walpole: 'Anecdotes on Painting.'

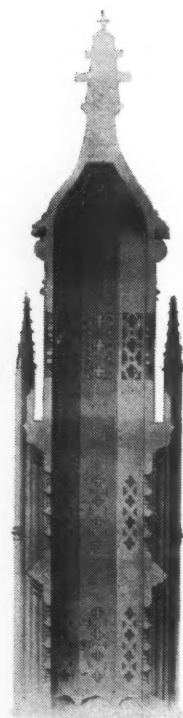


2



3

2, an early measured drawing by Essex of the vault of King's College Chapel, Cambridge. 3 and 4 are elevation and section of a corner turret of the chapel, and were drawn by Essex for his history of the chapel, which was never published. 5 is a sketch for an altar and organ-case for Westminster Abbey.



4

'about fifteen plates of the building, explaining its various designs and proportions of its parts,' Figs. 3 and 4.

His address was issued as a pamphlet, to raise subscriptions for the heavy cost of engraving the plates, but it met with little success. The manuscripts were put aside; only sporadic attempts were made over the next twenty years to rouse public interest in it. As late as 1771, Cole was working for its publication. Early in January he wrote to Essex that Sandby, the architect, had visited the Chapel with the intention of 'publishing something of it' (the information came from the Master of Magdalene), and he advised renewed activity before it was too late. The work did in fact go forward once more, until Walpole wrote to say that Sandby had merely been collecting lecture material. Another half dozen years elapsed before a final attempt was made to raise funds. Gough re-published Essex's proposals in his *British Topography*, 'in the hopes that the encouragers of ancient Greek and Roman architecture among us may be induced to bestow some attention to that style of building which more nearly concerns us, and of which we have so many noble specimens.'

This, however, evoked little more response, and the History was never published. Only Essex's plan of the College, drawn from descriptions in the Founder's Will, reached the press. It has been the model for all subsequent plans of the early College buildings.

Following closely upon the first publication of the proposals for his History, Essex was asked to make a survey of Ely Cathedral. His services seem to have been recommended by his friend James Bentham, who was then working at Ely on his history of the Convent. Essex's report shows the Cathedral to have been in a frightful state of dilapidation. Its wording was urgent enough to awake ready response. The repairs which Essex had listed in their order of urgency were put in hand quickly. The roof over the Presbytery, which was leaning dangerously to the east, was taken down and rebuilt. The east wall itself, pushed two feet out of true, was brought back to the vertical by means of screws. Equally drastic treatment was necessary for the Octagon, whose timbers were so rotted as to threaten imminent collapse. Essex practically rebuilt it, keeping closely to the original construction, as his notes show; but expenses prevented the complete reproduction of all the sprockets, finials and other elaboration of the exterior.⁴

In 1759, when most of the structural repairs were completed, the refurnishing of the interior was contemplated. Feeling was current that the interior of the Cathedral would be enhanced if a clear view could be had of it from the West Door, through Nave and Presbytery, to the East end. The changes involved were illustrated by Essex in Bentham's *Ely*, in particular the moving of the stalls from the Octagon to the Choir. This change was actually made in 1770, and it has been the subject of criticism. But it has two redeeming features: it was done with unusual care and respect for the fabric of the Cathedral and for the Stalls themselves; and it formed the present open space below the Octagon. The next change was

proposed by the Bishop—the placing of the organ against the East end, behind the Altar. The upper arcade of the Presbytery, the only alternative position for it, was too low for the pipes, and it was felt that at the East end it would be 'a very Elegant termination.' Essex's design for the organ-case and altarpiece, Fig. 7, survives.

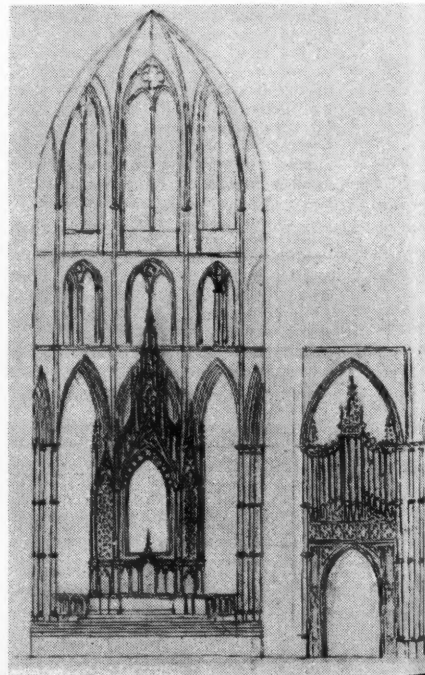
The third alteration is the one of Essex's antiquarian career which it is distressing to relate: he condoned the removal of the Norman roof loft which then stood across the Nave, just short of the Crossing. Not even the Antiquarian Society raised a protest, and general opinion seems to have regarded it as 'neither Ornamental nor Useful.' Essex's thoughts are not recorded, but he did at least make notes and sketches of it before the demolition, and from these St. John Hope has composed a conjectural restoration on paper, Fig. 6.

The remaining changes did not survive the restorations carried out by Gilbert Scott. There was an Altar, Choir Screen and Pulpit, all admired in their day, and the subject of favourable comment by Cole and Bentham. But apart from the drawing of the altarpiece, no records now exist of their design.

Not long after the earlier structural repairs had been completed, Essex was asked to prepare a similar report on Lincoln Cathedral. This he did in 1762. The decagonal Chapter House roof was the first to receive attention, in June of that year. The roof trusses, according to Essex, were poorly designed, and had to be taken down and replaced. This having been completed Essex turned his attention to the main Cathedral roof which seems to have been in just as bad a state as the one at Ely. He gave detailed orders for the work but does not appear to have actually supervised its execution, for in a second report, in 1764, he declares it to have been carelessly done. He had the trusses bound with iron straps at their joints, and collars inserted to counteract their outward spread. He then removed the vertical struts which were transferring needless weight from them on to the crown of the vaults, so easing the strain on the buttresses.

Internally, he first altered the wall at the west end of the Nave connecting the two western towers. Of this

5



⁴ A full description of Essex's work may be found in volume XXVI, page 69, 1876, of the RIBA Proceedings. The reconstructed Octagon lasted till George Gilbert Scott reported unfavourably on it in 1859.

wall Kerrich said in 1774 that it 'was built under the direction of the late Mr. Gibbs, upon an alarm that the western towers were falling inwards. Mr. Essex of Cambridge who survey'd the Building in 1762 with singular diligence and judgment is of the opinion that the alarm was without foundation. He is the architect of the new Altarpiece.'

The wall was pierced with narrow openings dressed with Classical architraves, and these Essex replaced with a single arch of wide span, similar in detail to the Nave arches. The Altar he designed in 1764, and at about the same time he repaired the reredos, and erected the battlements and corner pinnacles of the great central tower.

Meanwhile his advice was being sought by yet another Cathedral, this time Canterbury. Between 1760 and 1770 he corresponded frequently with the Revd. William Gostling on the history of the Cathedral, its structure and the various changes that had been made to it after the fire of 1174.⁵ Essex's services are summed up by Gostling in a sentence, 'They who have hitherto treated on our Cathedral seem to have quite neglected the Consideration of its Structure, or to have been so unhappy in making their Observations, that an Artist in a couple of Hours could see more of it than they ever had any notion of.'

Essex, it can be seen, had rapidly become acquainted with Gothic architecture in a practical way, and his friends in the Society of Antiquaries began urging him to commit his knowledge to paper. Cole was the most persuasive, and at the same time the most helpful. It was he who finally persuaded Essex in 1769 to undertake a history of the style, and then immediately enlisted the help of Horace Walpole. In a reply dated August 12 of that year, Walpole set out his suggestions for the work. He considered it too much for one person to attempt, and recommended that Cole himself should prepare a chronology of Gothic buildings from his vast store of notes. Essex he thought the only one who could explain 'the art, proportions and method of building' of the Gothic architects. And Michael Tyson,

⁵ Some of the letters may be found in Add. MSS. 6771, p. 271 (et seq.), and their details need not concern us here.

a fellow Cambridge antiquarian, he suggested was the one to provide a chapter on the history of costume. For himself, he felt he could not take a more active part:

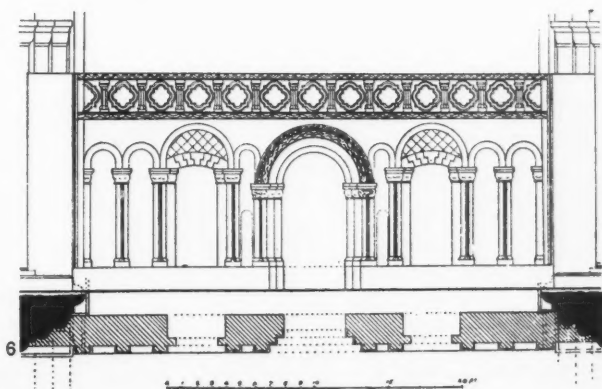
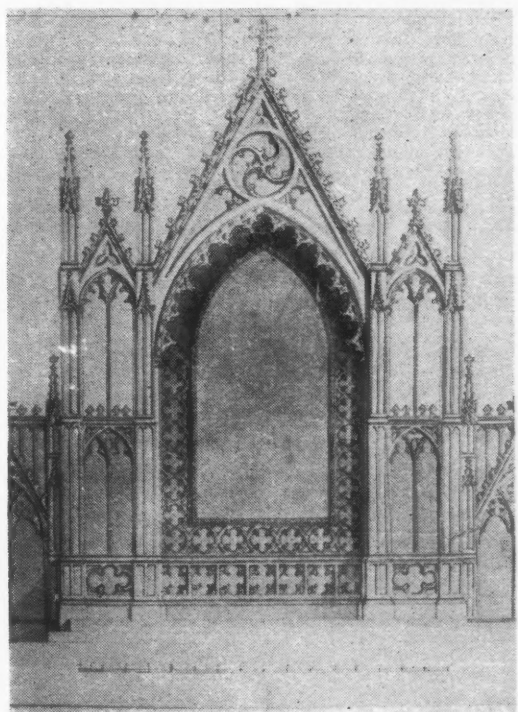
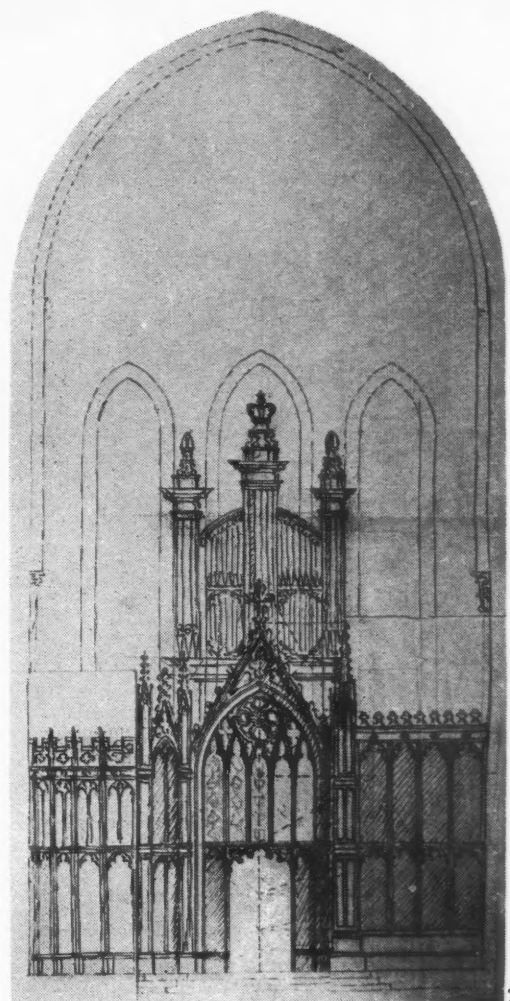
'I can do no more than I have done, sketch out the plan. I grow too old, and am grown too indolent, to engage in any more works, nor have I time. I wish to finish some things I have by me, and to have done...'

Essex had already collected much material, which he now began to revise. His notes show that his part of the work was to be 'a Historical and Architectonical Description of Gothic Buildings... Explaining the Origin and Progress of Gothic Architecture and whatever relates to that Style of Building, drawn from the best Examples remaining... Illustrated by a series of Plans, Elevations and Sections of Temples, Basilicae, Churches, Chapels and other Buildings whose Dates can be ascertained from the Earliest Times to the Decline of Gothic Architecture and the Introduction of the Greek and Roman.'

He amplifies this in his introductory chapter, and goes on to comment on the prevailing attitude towards Gothic architecture.

'There is no Stile of Architecture so little observed and understood as that which we call Gothick, though it is not by any means so barbarous and inelegant as is generally supposed; neither do the works of the age we call Gothick deserve so much ridicule as the present Age are disposed to bestow upon them; for whoever considers their works with attention will find many of them judiciously Designed and admirably executed; Yet this Art is now lost and the Buildings themselves must e'er long fall into ruins. But if those Buildings afford any pleasure to a curious Spectator, or instruction to the Studios Architect, surely it would deserve the attention of the Curious in General to endeavour to investigate the cause of that pleasure... But by what Principles of Architecture these masses are supported & by what contrivance they are made strong while they appear so light and airy is not easily conceived, nor can well be understood but by... a critical examination of their mechanical construction.'

He intended further that his

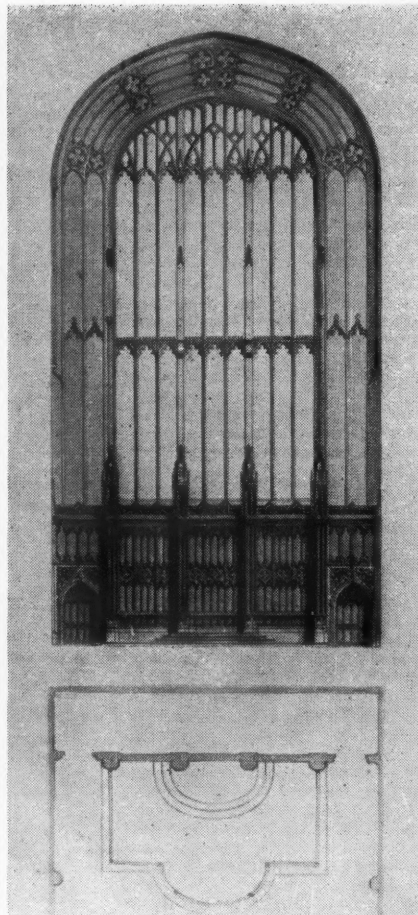
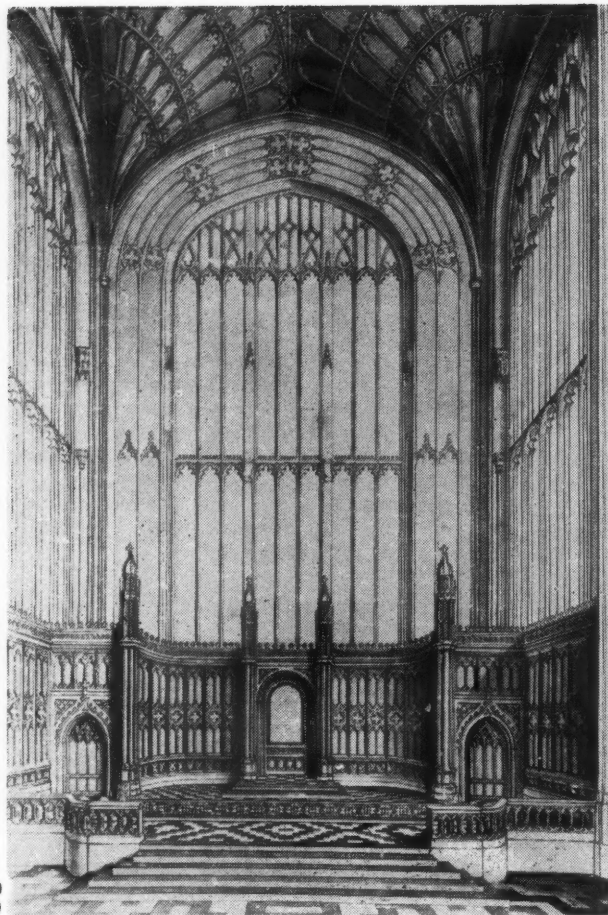


6, a conjectural restoration of the Norman rood-loft in Ely Cathedral from drawings by Essex before it was demolished. 7 is his design for the choir screen and organ-case and 8, for the altar and reredos.

made him call intersecting wall arcades 'an ornament so absurd and of so little meaning that it is difficult to find anything that could give the Gothick architects to ye first Idea of it. They had before introduced the small pillars and Arches upon Walls, and so long as they used them properly they were somewhat ornamental as in Ely Cathedral, and other Cathedrals, etc., but when they began using the intersecting Arches, they became absurd and ridiculous.'

Much more could be quoted from these fascinating notes which, alas, never reached final form or publication. In spite of the efforts of Walpole, Cole, Tyson and the Antiquarian Society, Essex's projected History received as little support as his earlier History of King's Chapel. From the letters which circulated between the friends it can be seen that thoughts were entertained of approaching Thomas Sandby, William Chambers, and even the King for assistance; but it is not clear that this was ever done. Certainly, the work received no financial assistance. Essex continued to prepare drawings and notes for it, but he could not himself undertake the costs of engraving and printing. By 1779 hopes of publishing it had almost gone. Tyson, writing to Gough in that year, said, 'I cry when I think that Essex's materials must be lost to the world in a few years, and with them all knowledge of that singular art; for no-one alive understands the technical part but himself.' Had it been published, it would have been the earliest known history of Gothic architecture. Once, previously, a proposal had been printed by J. H. Müntz, the draughtsman who is known from the Walpole letters and who lived for a while at Strawberry Hill. The proposal is dated 1760; but it fared no better than Essex's, and there is no evidence that he ever began work on it.

Essex had not been occupied solely with his History. He was still busy in the University, and he was engaged on a number of other



9, Essex's first design for the altar and reredos of King's College Chapel, and 10, his second modified design. Essex's altarpiece survived until 1897 when it was demolished and replaced by one designed by Detmar Blow and Fernand Billerey.

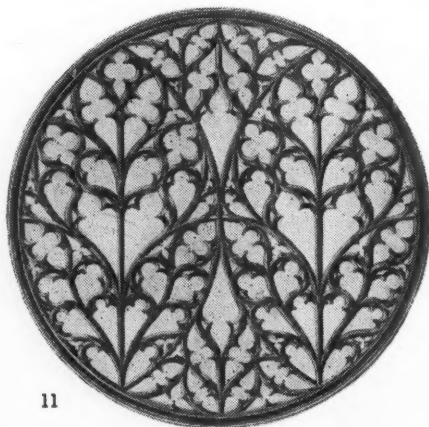
History should correct a fundamental misapprehension:

'The general practice of composing from fragments rather than from well established principles is one reason why so little progress has hitherto been made in that Stile.' It was a significant statement, meant no doubt against Kent and his followers, but also implying a condemnation of the free and easy way in which Horace Walpole had until then treated the Gothic style at Strawberry Hill. So Essex set out to study the separate elements of Gothic building, showing their development during successive periods of the style. A study of Christian ritual led to a consideration of church plans, and an account of Roman architecture, to the study of Gothic. Plans, columns, arches, vaults, buttresses, roofs, windows, doors and ornaments were taken in that order. His notes remain in varying stages of completion, some ready for the press, others merely the briefest jottings. The most significant, though not the most complete, are those on arches and vaults. In these, Essex shows himself to have been something of an engineer—for which, incidentally, there is proof in other directions. He was the author of the so-called 'mathematical' bridges in and about Cambridge; and towards the end of his life he was offered the freedom of Cambridge for his work on a scheme for improving the river navigation between Clayhithe and Littleport.

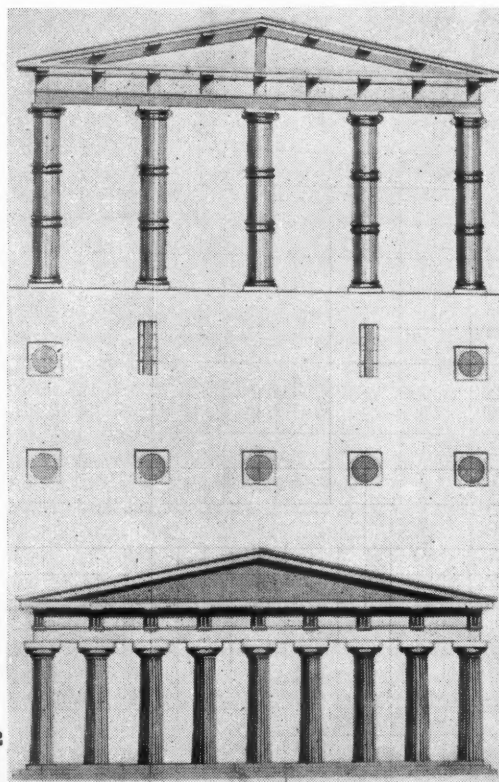
In tracing the origin of the pointed arch Essex rejected Wren's derivation of it from the Saracens, and also the theory of its origin in the interlacing arches of double wall arcades. He gave an account of the difficulties

facing Norman builders in joining vaults of different widths, and showed by a series of illustrations that the pointed arch was the only satisfactory solution to the problem. 'This opinion of pointed arches is new,' he wrote, rightly, and he collected evidence to substantiate it from Ely, Peterborough and Canterbury. The same logic is found in his study of buttresses and pinnacles. His work at Cambridge and Lincoln in relieving pressure on the

buttresses has already been noted, but he also had much to say about the function of the pinnacles surmounting them. He knew very well their value in restricting the outward thrust of the vaults, and deplored the tendency of his contemporaries to use them merely for ornament. This same strong sense of functional soundness



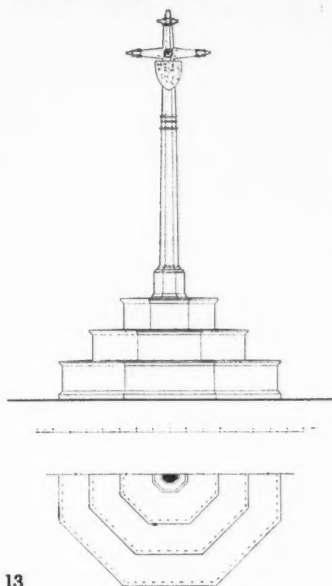
11, a drawing of a circular window intended for the History of Gothic Architecture referred to on the previous page. 12, a drawing to show the origin and proportions of the Doric order intended for the introduction to the History.



Gothic works. Cole had rented Milton Lodge from King's College, and he asked Essex to carry out some alterations to it.*

Then in 1769 he began a series of commissions for Horace Walpole. The first was a pair of stone piers for the garden gates at Strawberry Hill, Fig. 15. Essex took his Gothic detail, and his inspiration, from a tomb in Ely Cathedral. The second task was more important. In 1771 Walpole and the Countess of Upper Ossory decided to erect a cross in Amphyll Park to the memory of Catherine of Aragon. Essex sent Walpole a design, which was received with enthusiasm, Fig. 13. 'Many thanks for the Cross, dear Sir; it is precisely what I wished.'

In 1779 a gale blew the cross down, but it was at once re-erected. The third of Essex's commissions was the Beaulere Room at Strawberry Hill. Again Walpole's own description of it cannot be bettered: '... he has built me a tower, so exactly of the fourteenth century. . . . It is one of those tall thin Flemish towers, that are crowned with a roof like an extinguisher, and puts one in mind of that at Thornbury, called Buckingham's Plotting Closet. I do hope no Cardinal Wolsey will sit on my



13

skirts for the likeness. . . . This work was done during the latter half of 1776.

Before this, however, Essex had been engaged on more serious work at King's. In 1752 the College had asked Gibbs to design a new Altar-piece for the Chapel. It was not much liked, and nothing more was done until 1770, when Essex produced a design, Figs. 9 and 10. It was modified twice before it was accepted. In its day it was much admired. Sir John Cullum, antiquary and divine of Hardwick, writes in his diary of 1775, 'I must particularly congratulate the noble Chapel of King's College upon its new Gothic Altar Piece, which it owes to the superior Taste of Mr. Essex.' But in 1867, Thomas Carter, Fellow of the College, criticized it strongly, and a competition was held in order

* It is not easy to set precise limits to Essex's work there, but it is certain that he added the bow windows to the ground floor with their Gothic glazing bars. He also designed the fireplaces, and may have inserted the old panelling in the corridors. He did not, as is commonly supposed, put up the tablet which records Cole's residence there; that was erected by the late T. E. Dunn, headmaster of Bath College, at the end of the nineteenth century.



14

13, the cross in Amphyll Park erected to the memory of Catherine of Aragon. The timber footbridge, 14, leading from Queens' College across the Cam is of a type illustrated by Palladio but has a somewhat 'Chinese' flavour. 15, Essex's stone piers for the garden gates at Strawberry Hill.

to obtain new designs. The College did not adopt any of them, and Essex's reredos lasted until 1897, when the present work was executed by Detmar Blow and Fernand Billerey. Good illustrations of Essex's design are hard to find, and possibly Harraden's watercolour is the best.

In 1772 we find Essex at Winchester. The College was worried about the stability of the tower on the south side of the Chapel. Built in 1475-84, it was in a precarious state owing to a weakened pier. Inclination of the tower was visible, and many attempts had been made to bind the tower at its base, but with no permanent success. Essex was asked to take charge of the work, being 'an architect eminent for his skill in Gothic Buildings,' and he built a completely new column to carry the tower. He preserved it for nearly a century by his repairs, until its demolition by Butterfield in 1862.

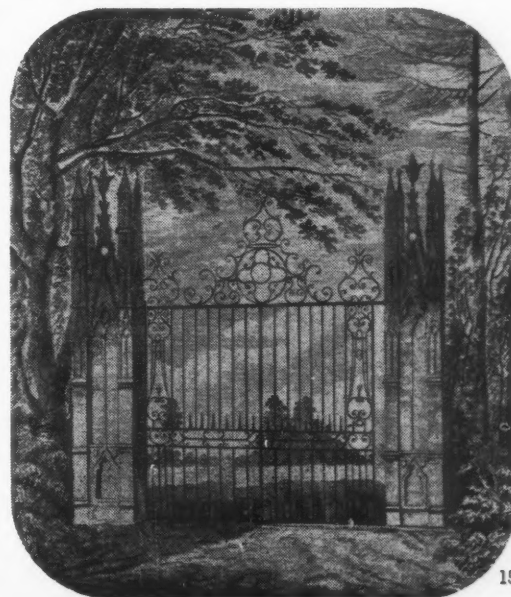
In 1773 Essex set off for a three weeks' holiday on the Continent. He was clearly collecting materials for his History, for he brought back a mass of notes and sketches. Many of the buildings he describes have now disappeared, or have passed through the hands of 'restorers,' so that his descriptions have become increasingly valuable. Realizing this in the eighteen-eighties, the Cambridge Antiquarian Society published Essex's notes as a 'Journal of a Tour through Part of Flanders and France.' It may be found printed in the Proceedings of the Society (red 8vo volumes).

Another work published under the auspices of the Society of Antiquaries was Essex's 'Observations on the Origin and Antiquity of Round Churches, & of the Round Church at Cambridge in particular.' Essex read it to the Society, as a paper, in May 1781; but it had been partly written more than a dozen years previously by his daughter, Millicent, then a precocious young person of eighteen. She had collected much material for it without her father's knowledge, showing him the work only when completed. Essex, gratified and pleased, sent the manuscript to Cole, who was equally astonished. Some further material was collected, including a measured drawing of the round church at Cambridge, but much of the paper which was read to the Society was from Millicent's pen.

One other work by Essex remains

to be noted, his design for the spire of Debden Parish Church. The Church has no west porch and no base for a tower, so a timber flèche had to be designed to take the bells. Essex's first design was in the form of an octagonal turret, almost identical with the corner turrets at King's Chapel, Fig. 3. This was a favourite motif of his—it may also be seen in his first designs for the Chapel reredos, Figs. 9 and 10. As executed, however, the spire was tall and slender, eminently suited to its setting above the lake. The spire was put up posthumously, and lasted until a very few years ago. It has been replaced by a rather plain wooden lantern, somewhat squat for its position.

Essex's importance was appreciated well enough during his lifetime, particularly by the Antiquarian Society who elected him a Fellow in 1772. But the revivalists of the nineteenth century regarded his work, because earlier, as less mature than their own; and a greater passage of time has been needed for its own particular qualities to be appreciated with detachment. The change in outlook has come too late to save the destruction of much that he did, but enough remains, as Horace Walpole would have said, 'to preserve his name a little longer.'



15

The name *miscellany* implies, of course, an architectural *miscellany*—one that will include subjects which, though marginal to architecture, are nevertheless vital to it.

miscellany

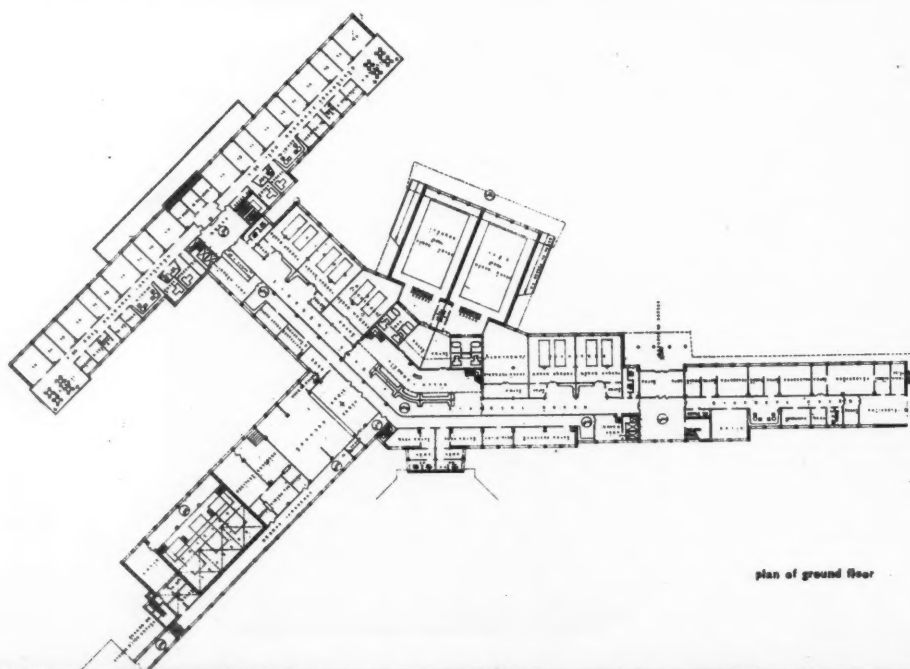
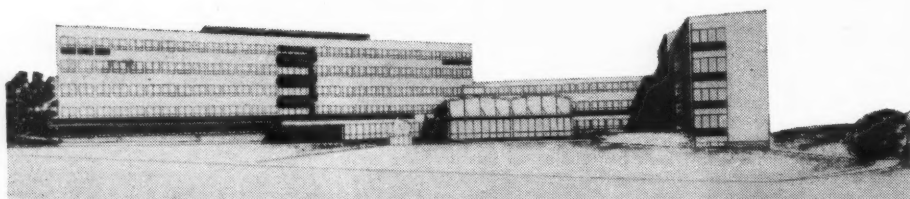
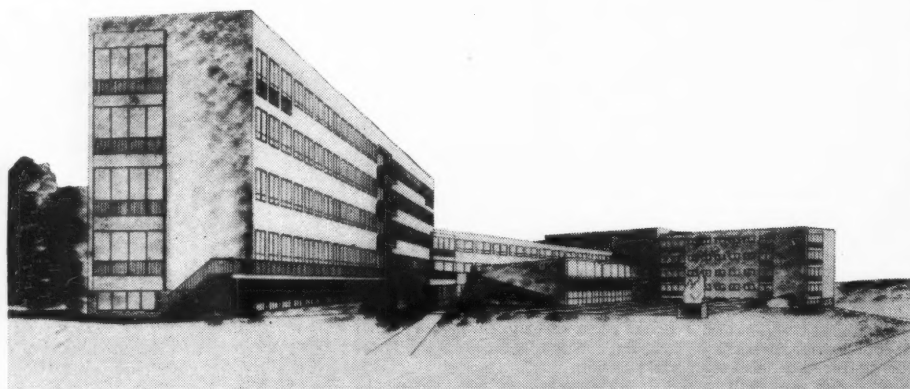
WORLD

CZECHOSLOVAKIA

This was the winning design by Gustav Paul in an open competition held in Czechoslovakia last year for a Poliomyelitis Hospital at Janské Lázně. Construction is to commence this year. The site is on the southern slope of the Krkonose mountains in North-eastern Bohemia, 2,000 feet above sea-level, and near a healing mineral spa. All wards are situated in the two five-storey wings and

are connected by the central three-storey block which contains reception and examination rooms, administration, rehabilitation, massage and therapy departments. Here are also swimming pools for children and adults. There is a total of 350 beds of which 50 are in a medical-school ward. All wards face east or south-east to benefit from sunshine and the view. The major central terrace which faces a beautiful open valley is for physical training and patients' recreation. The central kitchen, stores, laundry and other services are placed in the north block to avoid disturbing the quiet ward areas. Staff accommodation is planned separately in houses near the hospital.

S. Trubacek

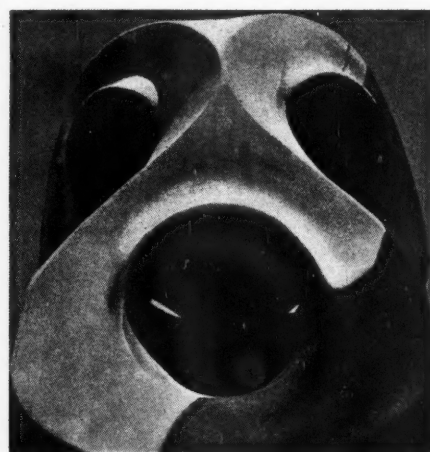


plan of ground floor

ARCHITECTURE

CATALAN SURREAL

Antonio Gaudi is an architect whose reputation has suffered from his originality: it is difficult to fit him neatly into any account of modern European architecture. But in his own country he is even now not without honour—he was a devout Catholic—



and a new monograph on his work* appeared there recently, illustrated with some excellent photographs. Those on this



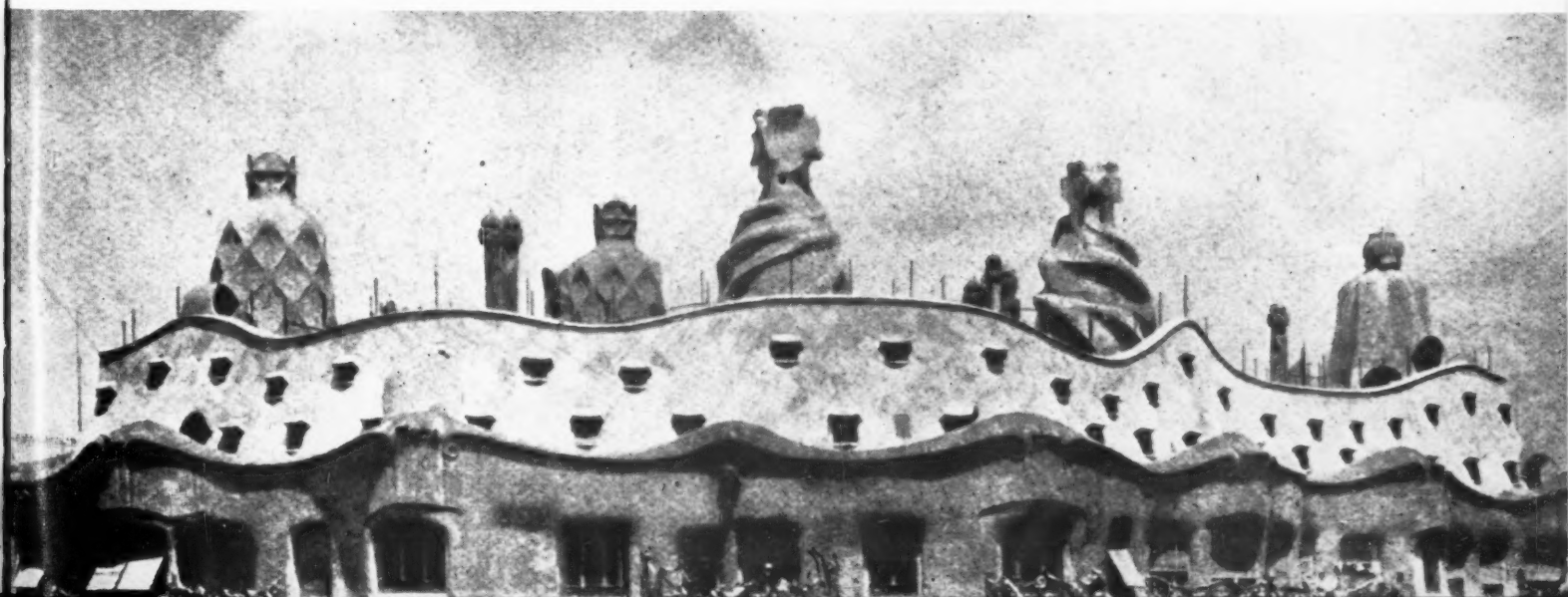
and the facing page show chimneys and roofline of the Casa Mila in Barcelona.

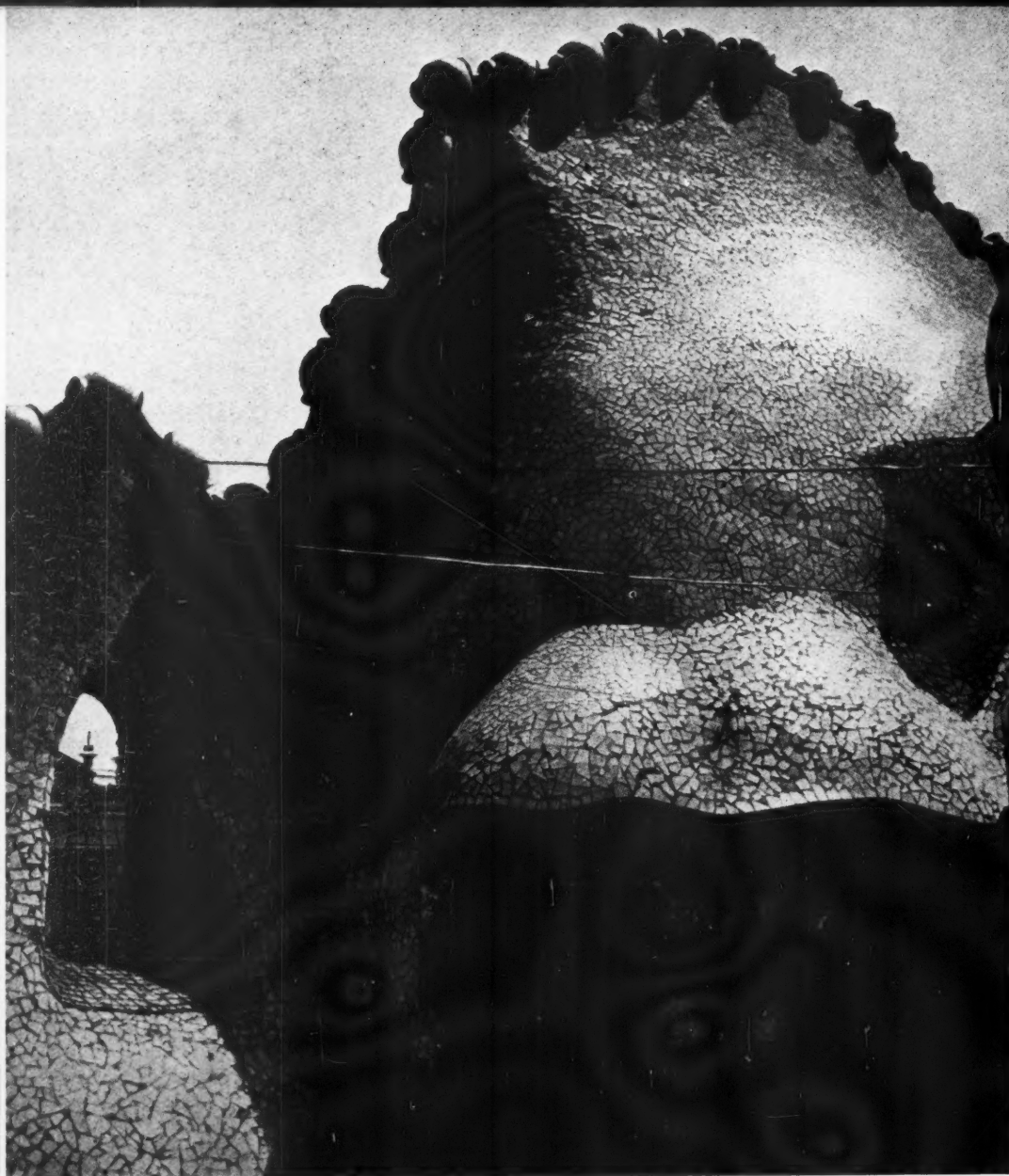
In a general way, you can call Gaudi's

**El Arte de Gaudí*, by Juan Eduardo Cirlot. (Ediciones Omega, Barcelona.)



catalan surreal





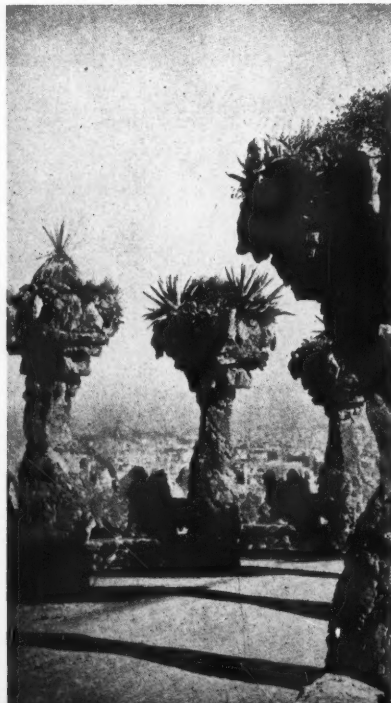
catalan surreal



2



3



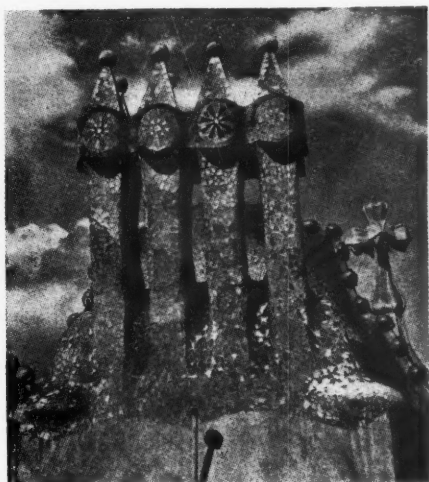
4



5

1

work *Art Nouveau*. But it differs in an important respect from the *Art Nouveau* of Victor Horta and the rest in Northern Europe. For that scarcely touched the fundamentals of architecture: as Professor Pevsner has said, 'it remained a matter of decoration in almost all its representatives, and not of spatial considerations.' Gaudi transcended this limitation, modelling the structural parts of his buildings as wilfully as he twisted the metalwork that adorned them. In Spain, where architecture has swung between the extremes of engineering in stone (Catalan Gothic) and the provision of backgrounds for applied sculpture (the Plateresque and Churrigueresque), the problem of the relationship between architecture and sculpture is posed with exceptional clarity; Gaudi's solution was to turn his architecture *into* sculpture. The results—as may be seen in the Casa



Mila on the previous pages, in the Casa Batlló, 1, 2 and above, in the Parque Guell, 3 and 4, and in the extraordinary finial to one of the towers of the Sagrada Familia, 5—can be highly disturbing; and Gaudi has, of course, been claimed by the Surrealists. But his work has a formal coherence that distinguishes it from most Surrealism, just as the biological basis of the forms he uses—'he was a great naturalist,' as the guide at the Sagrada Familia insists—distinguishes them from the arbitrary streamlining of the early Mendelsohn's Expressionism.

Marcus Whiffen

INDOOR PLANTS

NIDULARIUM (Bromeliaceae)

This Brazilian relative of the pineapple is a plant forming a giant rosette of finely and sharply toothed

strap-like leaves measuring some eight to ten inches in length. Its most surprising feature is its inner leaves which are really brightly coloured bracts. The flower at the heart of the rosette is, as a rule, undistinguished. The best variety of this plant is *N. Innocenti*, which has yellow and green striped leaves a foot long and bright red bracts at the centre. Other varieties are *N. fulgens*, which has scarlet bracts and a blue flower, *N. striatum*, another variegated kind with cream and green stripes, and *N. Cyaneum*, which has twenty-inch leaves and red-violet coloured bracts.

As a house plant it requires heat throughout the winter. It should be watered freely and regularly during the summer from the top and only occasionally during the winter when the plant is at rest. It is propagated through offshoots and repotting should be done, when necessary, into a compost made of equal parts of fibrous loam, peat and silver sand. It requires plenty of light, but not necessarily direct sunlight.

The *nidularium* is a special plant, a plant for the curious. Its self-centred form, its very self-sufficiency, makes it an individual and, therefore, only single specimens are needed to form a dramatic climax in any planting scheme. It should keep company with other plants of the same scale such as *sansevierias*, *Monstera deliciosa* or *Ficus elastica*, or with members of its own family such as *aechmias*, *vriesias* or *bilbergias*.



It is comparatively free from diseases and the only one to which it is liable is leaf scale. This can be cured by sponging with soapy water.

Two views of the same plant are illustrated. The lower drawing shows the small growing point of a new plant. It can be obtained from most reputable florists, but should a search prove fruitless, the REVIEW will be glad to suggest further sources.

H. F. Clark

BOOKS

ILLUSIONS OF REALITY

THE STORY OF ART. By E. H. Gombrich. Phaidon Press. 21s.

HISTORY OF WORLD ART. By Everard M. Upjohn, Paul S. Wingert and Jane Gaston Mahler. Oxford University Press (New York). London: Geoffrey Cumberlege. 32s. 6d.

When two histories of world art are published in the same week the reviewer is tempted to philosophize. Such coincidences do not happen by chance. Either there is a growing appetite, or else publishers hope that the appetite may be fostered by reading. Certainly appetites do not grow out of nothing, and their origins are worth considering.

But in the interests of space—and also in the interests of two far from negligible books—the temptation to philosophize must be resisted. One turns to the books themselves. The Phaidon Press modestly claims on the dust-cover of *The Story of Art* that 'to have read this book on art is to know something about art.' Less reticent, the dust-cover of the Oxford University Press (New York) *History of World Art* asserts: 'This is an ideal introduction to the World's Art.' If only one could leave it at that! But in the interests of truth the reviewer must say more, especially since several publications already exist—for instance, Pijoan's three-volume *History of Art*, and Van Loon's more garrulous and atmospheric *Arts of Mankind*—which cover the same ground.

The questions the reviewer must answer are: What are these books for? And to whom are they addressed? Are they to be 'read from cover to cover' by people who have never been interested in the visual arts before and now want to swallow them in a single mouthful? Are they addressed to the rising generation who have the whole of knowledge awaiting them, and for whom it would be convenient to have this large slice of it contained within a single volume? Or are they meant for people who know a good deal already, but would like to thread their pearls of knowledge on to a continuous thread such as these books provide?

These are not academic questions. The format, the literary style, even the length of such books will depend on the answers. Presumably the four authors—three are responsible for the American book, one for the English—have already answered them. Roughly, the Phaidon book is for intelligent children and such adults as have retained their intellectual and aesthetic curiosity. It is shorter than the American version, simpler in style, fuller of biographical and historical information, and its point of view is not purely 'art historical.' On the other hand, the American volume is completer, mentions

more works of art by name, takes architecture and the minor arts in its stride, and includes a longish final section on the arts of the East. Quite naturally it includes a chapter on American art, and surprisingly it omits any reference to 'Primitive' art, which Mr. Gombrich briefly but skilfully refers to in his introduction in order to trace the origins of art and to prove that 'fine' art has at least as much concern with symbolizing emotions as with representing appearances. In fairness to the American book I hasten to add that its introductory chapter also makes much the same point—'A work of art is like a triangle whose sides are content, expression and decoration.' That covers Benin bronzes as well as Renaissance paintings.

Whether these books are intended to reinforce or complete the existing knowledge of the reader or whether they are meant to introduce him to a hitherto unfamiliar world of values, they have two obligations to fulfil. They must not only be generously illustrated (which they are) but also the illustrations must be as closely linked with the text as possible. Here the Phaidon book scores heavily by printing the illustrations on the appropriate page of the text, and by including no reproductions that are not specifically referred to in the text. The Oxford Press book, by segregating the plates from the text, compels the reader to play a perpetual and infuriating game of hide-and-seek between the two. Its publishers claim that their process of reproduction 'makes for greater fineness of detail and richness of quality' than the usual half-tone method. I grieve to say that careful comparison proves that this is not strictly true.

Both books score high marks, but if a reviewer may also act as examiner, I give higher marks to Mr. Gombrich. He presents a clearer narrative, or rather, a more clearly connected succession of narratives. And yet, if I were in search of facts I would be more likely to find them, and I would find them more quickly, in the American volume.

The fact is that there can be no such thing as an 'ideal' introduction to the World's Art. The World's Art consists of a million works of art, each of which tells its own story. In a small half-tone reproduction, the story has already lost half its meaning; and when the commentator, however scholarly or enthusiastic, endeavours to link those stories together, he can do no more than establish relationships between them. One can only be 'introduced' to the Sistine Chapel in The Sistine Chapel. Failing that, and assuming a reader with a passion for mass introductions, both books are excellent.

Eric Newton

INCLUDING AMERICA

PIONEERS OF MODERN DESIGN. By Nikolaus Pevsner. *The Museum of Modern Art, New York.*

With subtle change of title a new edition of Professor Pevsner's 'Pioneers' has been published by the Museum of Modern Art, revised, enlarged and with many more photographs.

The original book,* published fourteen years ago, was itself a pioneer, being the first compact history book for the Moderns written in English, and it is to the author's credit that the main structure of his account can remain without need of change after years that have seen the publication of so much diligent research.

The alterations are as one would expect: slight changes of emphasis, the inclusion of fresh material on early iron construction, and the introduction of new names in support of the leading figures. Nesfield rejoins Shaw, R. A. Schöder and Mies van der Rohe make an appearance. The position of Mackmurdo is strengthened and Mackintosh and Garnier are presented in greater detail. Unexpectedly Oscar Wilde (with a suitable reservation) is introduced as a pioneer.

The revised spelling is not the only American invasion of the text. The houses of H. H. Richardson and Stanford White are entered as a parallel development to those of Voysey in England. Sullivan too has added emphasis, particularly as one who, independently from England, arrived at a new approach to ornament—an individual American Art Nouveau.

The chapter on Art Nouveau in the first edition was perhaps Dr. Pevsner's outstanding contribution, with its analysis of the interaction of painting and the applied arts. This chapter is substantially rearranged. The revision does not contradict his previous assessment of the importance of this movement, but does serve to emphasize that it was essentially non-architectural, although acting as the necessary catalytic agent for the great architectural changes that were to follow.

The book is produced with that reserved contemporary taste that we have come to expect from the Museum of Modern Art: quietly appropriate for a work of scholarship. The author knows that writers on the arts, as opposed to political historians, can lighten scholarship with enthusiasm, and makes full use of this licence.

Neville Conder

*Reviewed in THE ARCHITECTURAL REVIEW, October 1936.

EXCLUDING ABROAD

THE ARTIST AND THE COUNTRY HOUSE. By John Steegman, with descriptive notes by Dorothy Stroud of the houses illustrated in the paintings. *Country Life.* 30s.

This charming anthology of the portraiture of country houses opens with a sensitive and sensible survey of the subject by Mr. Steegman in which the points he makes are illustrated by references to the subsequent reproductions. He distinguishes between the various schools, 'the bird's eye, the topographical, the social unit, the conversation piece, the sporting piece, the landscape, and the direct uncomplicated portrait of a house.' His comments make agreeable and entertaining reading, and are not unduly lengthy. It should perhaps be mentioned for the sake of future editions that there is an unimportant divergence of numbers between Mr. Steegman's references and the later plates.

Miss Dorothy Stroud's notes on the houses illustrated are all that could be desired.

The illustrations are well selected to show not only the several angles of approach but incidentally the development of the country house itself. It is besides satisfactory to note that the more modern examples painted in this generation are of a high level of aesthetic excellence, perhaps because the artist is now expected to paint a picture without at the same time having to draw a map. Such painters as Lord Berners, Rex Whistler, Algernon Newton,

Richard Wyndham, Lord Methuen, John Piper, Adrian Daintrey and Roland Pym show themselves well able to paint pictures in this genre which are more than records and justify themselves as serious works of art.

If the critic is to have a quibble it must be directed not to what has been done in this book but to what has not been done. Although the title *The Artist and the Country House* is entirely general, the contents are entirely insular. The houses are mostly in England though the odd excursion to Scotland, Ireland and Wales is occasionally made. To do Mr. Steegman justice, he does go so far as to mention the merits of Rubens's *Chateau de Steen*, but it is not to be found among the plates. The Artist and the English Country House would be a more accurate title.

Bryan Guinness

Shorter Notices

THE ITALIAN ELEMENTS IN LATE ROMAN AND EARLY MEDIEVAL ARCHITECTURE. By J. B. Ward-Perkins. *British Academy (G. Cumberlege)* 1949. 7s. 6d.

A brilliantly lucid exposition in 32 pages of the present state of knowledge and hypotheses about the transition from Roman to medieval architecture by means of Italian Early Christian, Oriental Early Christian and Byzantine contributions. The pattern is intricate; but as far as Styzowski's pioneer work of 1901-19 and recent excavations and publications (not at all easily accessible owing to the war) permit, Mr. Ward-Perkins has traced it. Perhaps the most remarkable innovations as against what we have learned, are the spatial novelty and essentially 'un-antique' character of Roman buildings as early as the *Domus Aurea* and the Baths of Nero, and the replacement of sixth century Byzantine buildings as a source for S. Vitale in Ravenna by San Lorenzo in Milan of about 450-75.

N.P.

ROMANESQUE ARCHITECTURE IN ENGLAND. By Sir Alfred Clapham. *Longmans Green & Co., for the British Council.* 2s.

This is volume 12 of a series of British Council booklets on the Arts in Britain. Eight of the previous ones had dealt with the arts (including film and ballet) since 1939, two with the arts of Scotland and Wales. A history of one phase in one art—or two, as the author rightly includes sculpture—could not be more competently done than it is here. The late Sir Alfred Clapham devoted half his space to work before the Conquest (taking the term Romanesque in his title curiously widely), the other to work done between 1066 and 1200. He offers an extremely concentrated, but all the same palatable, diet. The information imparted is entirely up to date. In more than one detail does it go beyond what Sir Alfred put into his celebrated two-volume textbook of 1932-34. Thus, for instance, Melborne Port in Somerset did not occur in the older book, the four-storey elevations of Tewkesbury and Pershore had only been analysed by M. Jean Bury in 1937, and the comparison of the transeptal towers of Norman Exeter with Mursbach and Compiègne is also quite new. But even if Mursbach is as old as Kautzsch wished to make it, it is still nearly fifty years younger than Old Sarum which preceded Exeter in this curious placing of the towers. Sir Alfred's text is of 35 pages. In addition there are three pages of index, one of glossary and one of dates. The price is remarkably low, and the production satisfactory throughout. N.P.

Wonder of Central Africa

... My large tent was pitched beneath an immense banian tree, close to which was the new government house. This grand sounding name was given to a very solid construction of a most simple character. The divan was a building containing only one room 28 ft. long by 14 ft. wide, and about 20 ft. high. It was carefully thatched with overhanging eaves, which formed a narrow veranda, and it was entered by a commodious porch: this was arched in the native fashion and was so large that it formed a lobby, in which we sometimes dined. The inside walls of the divan were neatly made with canes closely lashed together. There was a back door to this public room which communicated with a separate house by a covered way. This was our private residence, which also consisted of only one room; but I had arranged it with extreme neatness in order to excite the admiration of Kabba Rega and his chiefs, who would, I hoped, imitate the manners and customs of civilized life, and thus improve trade. The room was 24 ft. long by 13 ft. wide. The walls were as usual made of canes, but these were carefully hung with scarlet blankets, sewn together and stretched to the ground, so as to form an even surface. The floor was covered with mats. Upon the walls opposite to each other, so as to throw endless reflections, were two large oval mirrors (girandolles) in gilt metal frames. A photograph of Her Majesty the Queen stood on the toilet table. At the extreme end of the room was a very good coloured print, nearly life-size, of Her Royal Highness the Princess of Wales. The scarlet walls were hung with large coloured prints, life-size, of very beautiful women, with very gorgeous dresses, all the jewellery being imitated by pieces of coloured tinsel. A number of sporting prints, very large, and also coloured, were arranged in convenient places on the walls. There were fox-hunting scenes, and German stag-hunts, together with a few quiet landscapes that always recalled the dear old country, now so far away. The furniture was simple enough: two *angarebs* or Arab stretchers which, during the day, were covered with Persian carpets and served as sofas, while at night they were arranged as beds. The tables were made of square metal boxes piled one upon the other and covered with bright blue cloths. These were arranged with all kinds of odd trinkets of gaudy appearance, but of little value, which were intended to be asked for, and given away. Two native stools curiously cut out of a solid block formed our chairs. The guns and rifles stood in a row against a rack covered with red Turkey cloth; and a large Geneva musical box lay upon a table beneath the Princess of Wales. Altogether, the room was exceedingly pretty. It would have been vulgar if in England, but it was beautifully clean, and it shortly became the wonder of Central Africa...

SAMUEL WHITE BAKER: *Ismailia*. Macmillan, 1874.

MARGINALIA

This Month's Anthology

Sir Samuel White Baker, the friend of Speke, with whom and with Stanley he shares the credit for locating the sources of the Nile, and the friend also of General Gordon, wrote several books about his travels, including *The Albert N'yanza, Great Basin of the Nile* (1866), *The Nile Tributaries of Abyssinia* (1867) and *Ismailia* (1874). This month's anthology is taken from the last, and is quoted by Miss Dorothy Middleton in her biography *Baker of the*

Nile, which was published towards the end of last year by the Falcon Press.

Ismailia was the name given by Baker to the station he established on the White Nile in honour of Ismail Pasha, Khedive of Egypt, on whose behalf he undertook an expedition to put down slavery in the largely unexplored area around Lake Albert Nyanza, and open it up for trade. It is now called Gondokoro.

Baker, with his wife and retinue, halted on their march southwards from Gondokoro at Masindi, only a short distance east of the lake, and this was as far as they were able to get in the expedition of 1872, as after a two months' stay at Masindi, they had to retreat before the

attacks of hostile natives. The passage quoted describes part of the camp Baker built there, to provide himself with a temporary headquarters. It exhibits the type of interior effect a masterful Victorian considered could be relied on to impress the untutored native.

The late Katharine Esdaile

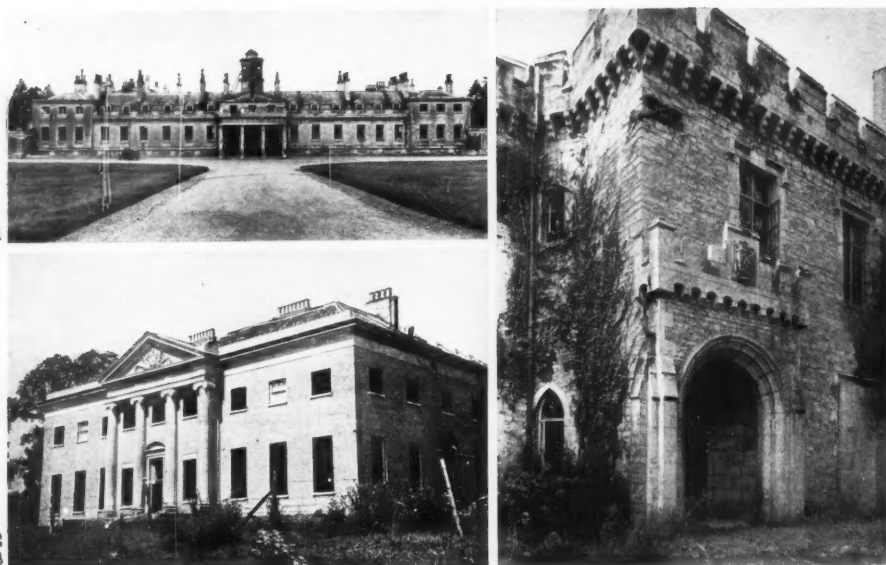
Few scholars have left a larger mark on the artistic tastes of the present generation of Englishmen than Mrs. Arundell Esdaile, who died in the early autumn. When she began her researches thirty years ago, English sculpture of the seventeenth and eighteenth centuries, in spite of the hints thrown out by Sir Edmund Gosse and one or two others, was a chapter in the history of art to which most people were perfectly indifferent; if today such names as Epiphanius Evesham, Edward Marshall, John Bushnell, Edward Stanton, Henry Cheere, and Joseph Wilton are familiar to anyone with a general knowledge of English art since the Reformation, that is Katharine Esdaile's doing. And it is thanks to her that we now recognize that the post-Reformation funeral monuments in which English churches are so peculiarly rich are very often the only objects with any claim to be considered as works of art that those churches now contain.

Mrs. Esdaile's first book was the *English Monumental Sculpture since the Renaissance* of 1926. This was quickly followed by her monograph on Roubilliac; *English Church Monuments*, her last book, appeared in 1947. Perhaps as valuable as anything she did towards popularizing her chosen subject were the notes on church monuments contributed to certain of the *Shell Guides* shortly before the last war. Besides being a prolific contributor to learned periodicals, she was a most generous private correspondent, always ready to share her knowledge with others. Although she had no particular gift of æsthetic exposition, her remarkable memory for visual detail was accompanied by a real feeling for the essentials of the art she studied. Articles by her which appeared in the REVIEW are: *The So-called Aged Wren* (June 1944), *Arnold Quellan's Charles II* (November 1947), *Sir Robert Taylor as Sculptor* (February 1948).

The late Sir Alfred Clapham

The death of Sir Alfred Clapham, whose article on pages 281-4 of this issue of the REVIEW must have been one of his last writings, deprives architectural history of one of its most exact scholars. Born in 1883, Alfred Clapham was educated at Dulwich and after some architectural training and a period of work for the *Victoria County Histories* became technical editor to the Royal Commission on Historical Monuments (England) in 1913. From 1933 till 1948 he was Secretary to the Commission (while remaining editor); 1929-39 he was Secretary of the Society of Antiquaries, and its President 1939-44. He was made a CBE in 1932 and knighted in 1944.

Clapham's best-known books were *Romanesque Architecture in England* (1930) and *Romanesque Architecture in Western Europe*



Three of the buildings whose recent destruction is recorded in the NBR annual report (noticed below). Upper left, the entrance front of Woburn Abbey, Beds.; lower left, Redgrave Hall, Suffolk; right, East Coves Castle (John Nash's own house).

(1936). Recently he published a more condensed account of the former subject, *Romanesque Architecture in England*, which is noticed in this issue of the REVIEW.

Architects to UNO

The international panel of architects responsible for the design of the United Nations Headquarters, of which the completed secretariat building forms the subject of this month's frontispiece, is composed as follows: Director of Planning, Wallace K. Harrison (USA); Board of Design Consultants, G. A. Soilleux (Australia), Gaston Brunfaut (Belgium), Oscar Niemeyer (Brazil), Ernest Cormier (Canada), Ssu-Ch'eng Liang (China), Le Corbusier (France), Sven Markelius (Sweden), N. D. Bassov (USSR), Howard Robertson (United Kingdom), Julio Vilhanajo (Uruguay). Associated Architects and Engineer: Louis Skidmore, Gilmore D. Clarke, Ralph Walker.

The Trail of Destruction

The ninth annual report of the National Buildings Record opens with a survey of the situation in which, as it says, 'an alarming number of buildings of architectural value are again in serious danger,' and gives the following list of some of the buildings destroyed during the year or immediately threatened:

Demolished: *Tickenote Hall* (Rutland), fine late seventeenth century design; *Redheath*, near *Rickmansworth* (Herts), seventeenth century with façade added in 1712 (this is being retained) and cupola 1743; *Minstead Manor*, near *Ringwood* (Hants), c. 1800; *Rollesby Hall* (Norfolk), early seventeenth century and Georgian; *High Sunderland Hall* (W. Rdg. Yorks), early seventeenth century;¹ *St. Marylebone Parish Chapel*, 1741; *Shustoke Hall* (Warwicks), late

seventeenth century; *Bradshaw Hall* (Lancs), early seventeenth century. Further demolitions are taking place at *Woburn Abbey* (Beds), where half of Flitcroft's main block (1745-50) is going, together with the Riding School and covered tennis court; *Draycot Cerne House* (Wilts), c. 1740-50; *Bredfield House* (Suffolk), seventeenth century and later; *East Coves Castle* (I. of Wight), built by John Nash for his own occupation. Among buildings threatened are: *Stratton Strawless Hall* (Norfolk), late eighteenth century; *Buckminster Park* (Leics), late eighteenth century; *Rufford Abbey* (Notts), twelfth and seventeenth centuries; *Fawsley Hall* (Northants), sixteenth century, etc.; *Kiplin Hall* (Yorks), seventeenth century and later; *Rushbrooke Hall* (Suffolk), sixteenth century; *Tythrop House* (Oxon), late seventeenth century with a magnificent stair; *Gosfield House* (Essex), sixteenth and eighteenth centuries; *Marks Hall* (Essex), seventeenth and eighteenth centuries.

'The safeguards provided in the Town and Country Planning Acts, from which so much was hoped,' the report comments, 'have not appreciably stayed the tide of destruction which seems likely to gather force while economic conditions remain so stringent.'

The NBR's photographic collection was increased by 14,408 negatives during the year 1949-50, making the total 366,283. One of the most important accessions was the collection presented by Mr. W. A. Clark, representing a lifetime of architectural photography. The report records the loss which the NBR has sustained through the death of Sydney Pitcher, of Gloucester. Mr. Pitcher, as it says, was 'a past-master in the recording of architectural detail.' Perhaps he was most widely known as a photographer of stained glass, but he was equally successful with sculpture, and the photographs that he took for C. F. Bell's monograph on Thomas Banks would for sheer technical perfection be very hard to beat.

Education in Landscape

A post-graduate course in landscape design has been instituted by the University of Durham at King's College, Newcastle-upon-Tyne. It is open to candidates with approved university or professional qualifications in town and country planning, architecture, horticulture or forestry.

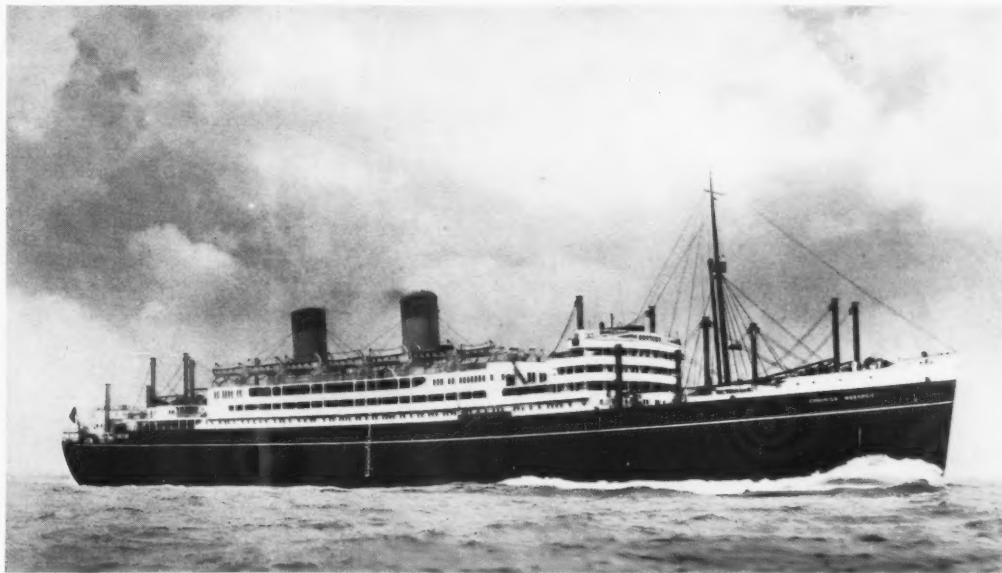
The initiation of this course follows the establishment of a full-time lectureship in landscape architecture in the Department of Town and Country Planning in 1948, that being the first full-time lectureship in this subject to be established in Britain.

The syllabus of the new diploma course is designed to meet the growing need for specialists in landscape who will be able to advise in the national, regional and county planning fields, as well as to provide training for the designers of parks, gardens and urban landscape settings. The design of roadways, formerly considered to be the province of the engineer only, is now regarded as requiring expert treatment as part of the landscape. Located as it is in the north-east of England, the school of landscape will be near the proposed Lake District National Park, the Farne Islands bird sanctuary and increasingly important areas of private and state afforestation. Durham University's own development plans also include landscaping projects, and students will be able to study these during progress. The College also owns and



There have been a number of complaints recently of the way the old Derby House (now called Hutchinson House) in Stratford Place, London, continues to be disfigured by an advertisement for the gallery it accommodates spread right across the elegant classical façade. It is ironic that when the most beautiful house of the Adam period in London is acquired for a purpose connected with the arts, its exterior should immediately be ruined by an advertisement. The house, together with the rest of Stratford Place, was built in 1774 for the Hon. Edward Stratford by his surveyor Richard Edwin, who followed with remarkable exactness the architectural fashions set by his contemporary Adam.

¹ A corrigendum slip notes that this was not yet completely demolished.

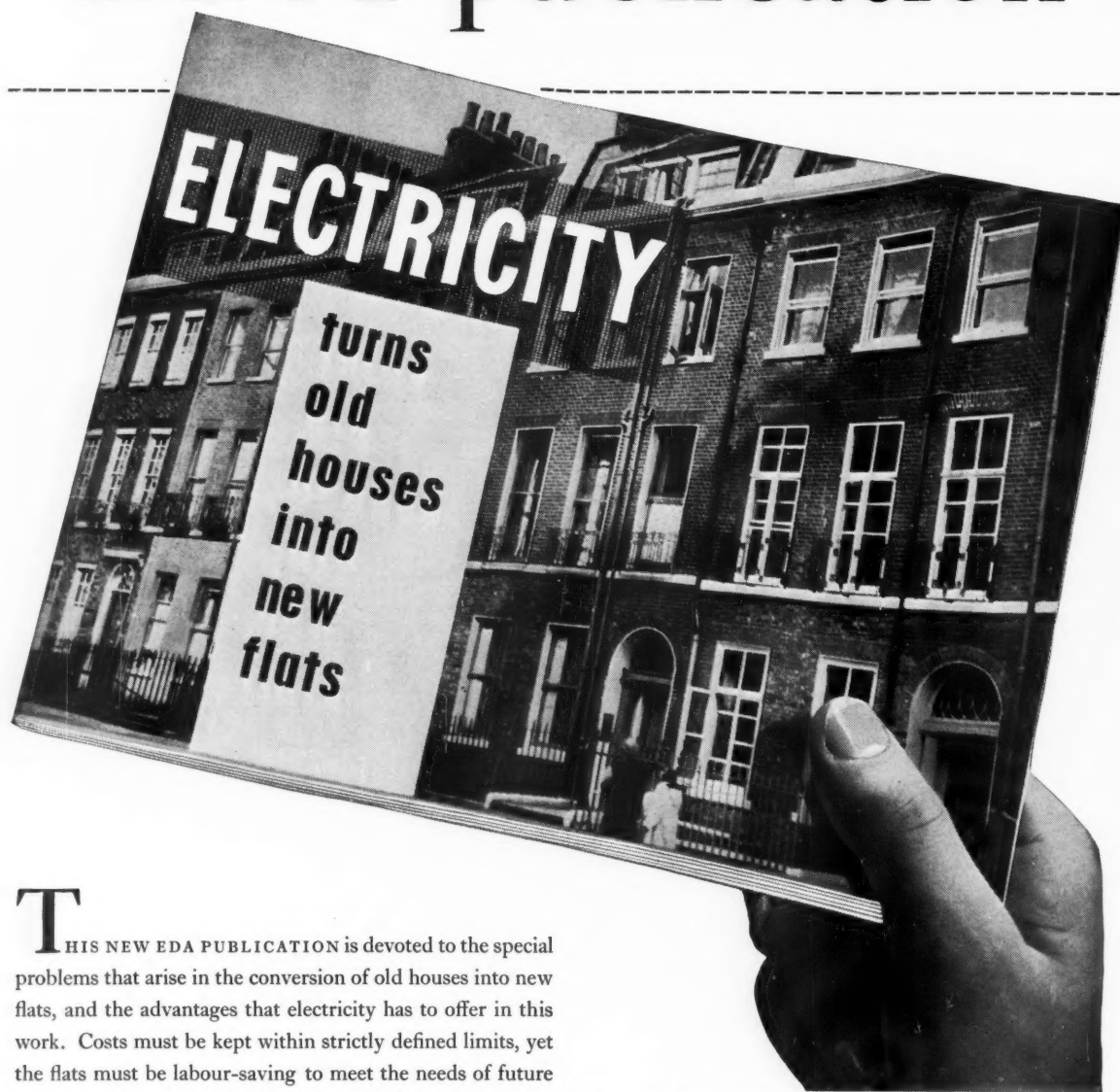


NO RUST
on HOPE'S
HOT-DIP GALVANIZED
WINDOWS
after TEN years at sea

INSTALLED IN THE "DOMINION MONARCH" IN 1938
OVERHAULED IN 1948 AFTER 8 YEARS' WAR SERVICE
THERE WAS NO RUST

HENRY HOPE & SONS LTD., BIRMINGHAM & 17 BERNERS STREET, LONDON, W.1

Send for this new EDA publication



THIS NEW EDA PUBLICATION is devoted to the special problems that arise in the conversion of old houses into new flats, and the advantages that electricity has to offer in this work. Costs must be kept within strictly defined limits, yet the flats must be labour-saving to meet the needs of future tenants, and so electricity is the best method of providing all the services required.

With electricity, *one* installation will provide all the services for a modern home — lighting, heating, cooking, refrigeration, hot water, cleaning, clothes washing, drying and ironing, and radio and television.

"ELECTRICITY TURNS OLD HOUSES INTO NEW FLATS" is divided into eight sections, which deal with water heating, kitchen planning, cooking, refrigeration, heating, laundry, wiring, and lighting ; it is illustrated by photographs and diagrams which show how installations can be made with the greatest economy in cost and efficiency in performance.

Architects and builders are invited to write for copies

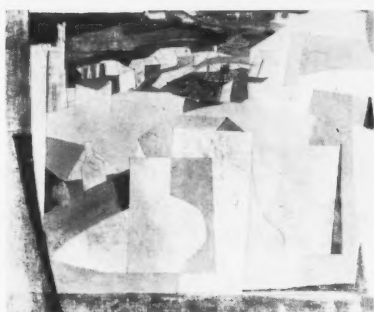
THE BRITISH ELECTRICAL DEVELOPMENT ASSOCIATION, 2 SAVOY HILL, LONDON, W.C.2



5



6



7

5, Portrait of Queen Elizabeth by an unknown artist, 6, Bedford House, Bloomsbury, by Samuel Scott, both from the exhibition at Burlington House of paintings from Woburn Abbey belonging to the Duke of Bedford; 7, St. Ives Harbour by Ben Nicholson, from his exhibition at the Lefevre Gallery.

maintains two large farms on which work of an experimental nature is conducted.

New Zealand Housing

New Zealand's Ministry of Works has issued a publication called *State Housing in New Zealand* which is as clean, tidy, unaffected, sensible and impersonal as a permanent civil servant in his early forties. It has a clear and informative text by Mr. Cedric Firth supported by over a hundred photographs and drawings.

Some facts: Since 1937, out of 117,118 building permits issued for dwellings, nearly 30 per cent. have been for State Rental houses. About four-fifths of the houses are fully detached because that is what people want and 'a large-scale State enterprise cannot step too far ahead of current opinions and standards of taste.' Density is about four houses per gross acre. Typical areas are: two-bedroom type 882 sq. ft.;

four-bedroom type 1,245 sq. ft. Some flats are being built but, because the dog has a bad name, the word flat is being superseded by 'multi-unit dwelling.' Almost all houses are of timber frame, faced outside with brick, weatherboarding or asbestos-cement sheeting; flat-blocks as a rule have reinforced concrete bearing walls of earthquake-resistant construction. There is considerable standardization of building parts and fittings.

All the correct planning ideas are there—the relating of housing to regional and town planning, the community centre, the free neighbourhood plan with curving streets, the preservation of existing trees, the elimination of fencing in front gardens, the planning of 'reserves' or public open spaces to take up about 10 per cent. of the total area. The detailing of individual buildings is very crude, but the general picture is much better than one might have expected and certainly no worse than the English one.

A New Italian Magazine

Italian art publications, as the recent exhibition at the Italian Institute in London showed, maintain the high standards one expects of them. And now Italy has sent over a new luxuriously produced architectural magazine to lie beside *Domus* on our bedside tables. *Spazio*, as it is called, describes itself as a monthly review of art and architecture. The first issue contains critical assessments of Futurism and the painter and sculptor Boccioni, an historical study of the Temple of Fortune at Praeneste, a report on the competition for new doors for St. Peter's, and a survey of Italian architecture since the war—not to mention illustrated accounts of new buildings, reproductions of primitives, book reviews, notes on films and exhibitions, and so on. The review welcomes its new contemporary, which is edited by the architect Luigi Moretti and published from 23 Via Cadore, Rome.

EXHIBITIONS

Among the mixed exhibitions which as usual filled the London galleries during the late summer months, and which but for the printing dispute would have been mentioned in these columns, there was one which calls for some remark even at this late date. It was called 'Sculpture in the Home,' and was put on by the Arts Council at the New Burlington Gallery. Most of the pieces shown—by a wide range of sculptors, including Adams, Butler, Dobson, Epstein, Gordine, Hepworth, Jonzen, Moore, Paolozzi and Underwood—had been shown elsewhere during the past year or two. But the avowed object of the exhibition, 'to encourage an appreciation of an art which is less widely recognized than painting as being suitable for the decoration of the home,' and the placing of many of the exhibits on pieces of modern furniture with that end in view, gave it rather more point than mixed exhibitions are apt to have. But is sculpture really suitable for the decoration of the home? In view of the recent resurgence of the art in this country, one is inclined to answer in the affirmative, with more enthusiasm than thought. But the belief that it requires in its surroundings a certain unhomely formality—and, indeed, will impose it if it is not given it—deserves consideration. Whatever the right answer may be, the fact remains that sculpture has always been a public art, and will continue to need public commissions. Easel-sculpture, as one might call it, will never be enough.

Of more recent exhibitions, Ben Nicholson's 1949-50 paintings at the Lefevre Gallery shall have first mention. Nicholson goes from strength to strength, and this was an exceedingly enjoyable exhibition for anyone not committed to the anti-abstract side in the conflict that animates so much discussion of contemporary art. In general, one might say that Nicholson's retreat from pure abstraction has continued, though its pace has slowed somewhat; considering his new paintings iconologically, one notes that the mug-handle, which dominated so many of his earlier post-war paintings, is still sometimes



8, England and Scotland crowning the infant Charles V, by Rubens, from the recent exhibition at Wildenstein's Gallery. This is one of Rubens' sketches for the Whitehall Banqueting House ceiling, which is at present undergoing cleaning.

present—though in a more rarified form, withdrawn as it were into the general structure of the picture. In addition to the three dozen paintings, there was a score of drawings on view; that Nicholson's drawings should show a more developed sense of place than those of almost any other contemporary artist will surprise only those who are blind to the essentially romantic, and English-romantic, nature of his paintings.

One's pleasure in the exhibition at Burlington House of paintings and silver belonging to the Duke of Bedford could scarcely avoid being tempered by the thought that a large part of their proper home, Woburn Abbey, was even then in process of demolition. (A demolition,

by the way, which seems to have caused singularly little stir, although Flitcroft was not too bad an architect.) But the privilege of seeing so many and so fine things from this hitherto most private of great collections—only one picture from it had been exhibited since 1859—is not to be underrated. As Mr. Ellis Waterhouse says in the introduction to the catalogue, it 'is one of the few in the British Isles which has never suffered serious depletion, except for the hazards of time, since it was first begun in the sixteenth century.' Among portraits, which naturally constituted a large proportion of the exhibits, the Van Dycks were all that one expected them to be—except one, the pre-1632 so-called *Daniel Mytens and his*

Wife, which was a good deal more; Reynolds was well represented, and so, more surprisingly, was Gainsborough—the latter not only by portraits, but also by two exquisite early landscapes. There was also a self-portrait by Hogarth and a couple of portraits by the inevitable Lawrence. Outside the portrait category there were two good if yellow Poussins, a Claude, three Cuyyps, and landscapes by Wilson incorporating distant views of Houghton House and Woburn itself. The twenty-two companion views of Venice by Canaletto in his driest manner were of mainly topographical interest, as was Samuel Scott's painting of Bedford House, Bloomsbury (demolished in 1800) which is reproduced on page 329. There were three Rembrandts, including the fine *Girl at a House Door* of which the story goes that Rembrandt painted it to be mistaken for his servant looking out of the door—though it is not in fact remarkable for any *trompe-l'oeil* effect.

Rubens was one of the great absentees at Burlington House. As if to make up for that, though in fact to raise money for the Lord Mayor's National Thanksgiving Fund, Wildenstein's held a loan exhibition of works by him that will long be remembered by those who saw it. (They will also take good care of their sumptuous and informative catalogues.) There were nearly sixty paintings and drawings in all, including studies for the Whitehall Banqueting House ceiling, which is at present undergoing a cleaning which one learns will have the effect of revealing it as one of the master's grandest works. Instead of the studio piece it has often been dismissed as.

INTELLIGENCE

The opening ceremony of the Festival of Britain 1951 is announced as follows. On the morning of Thursday, May 3, Their Majesties The King and The Queen will attend a Service of Dedication in St. Paul's Cathedral. After the service The King will broadcast to the world from the steps of St. Paul's Cathedral a declaration that the Festival of Britain is open. On Friday morning The King and The Queen will be the first visitors to the Exhibition, which will be opened to the public in the afternoon.

The world's biggest 'window'—a sheet of polished $\frac{3}{8}$ in. plate glass 56 feet long by 8 feet high and weighing over a ton—has been delivered at the South Bank Exhibition by a Lancashire firm of glassmakers. It will form one of the balcony screens in the Power and Production Pavilion and below the same balcony will be a model of the factory from which it comes.

To underline the international character of the Milan Triennale which takes place in May 1951, the organizing authority has announced a poster competition open to artists of all countries.

CORRESPONDENCE

Mutilated Architecture

To the Editors

THE ARCHITECTURAL REVIEW

SIRS,—Apart from the horrors of 'truncation' when applied to axial planning, which Mr. Robert More seeks to exalt as an academic virtue, but

**The ceiling of the
new
House of Commons
Chamber
has been acoustically
treated with**

FIBREGLASS

TRADE MARK

FIBREGLASS LIMITED • RAVENHEAD • ST. HELENS LANCs.
TELEPHONE • ST. HELENS 4224

which should not be confused with 'the visual benefits of truncation (vertical as well as horizontal)' in certain other circumstances and especially when seen through the eye of a tracking camera, may one ask whether Mr. More has considered the 'truncation' effect, indeed to the point of disappearance, of a ceremonial column approaching the Viceroy's House from King George's Statue?

What would have been remarkable about this case would have been the absence of a story of the Lutyens-Baker conflict, for it was Sir Edwin Lutyens' magnificent sensibility which quite naturally caused him bitterly to resent the non-fulfilment of the condition which required the lowering of the axial road ramp in order to prevent obscuration of the base of the Viceroy's House from any point along the approach route, and conversely the obscuration of a ceremonial column from the Viceroy's reception balcony.

Yours, etc.,
Middlesex. **WALTER E. CROSS.**

Mr. More writes: *I consider a ceremonial column derives immense benefit, even to the point of disappearance, from the device of truncation. But seriously, one cannot be too dogmatic. As in all matters of design, means are determined by circumstances of time and place, and the particular end the artist has in view. The point I wished to make was that there are methods necessary to the landscapist which often conflict with the best interests of the architect. When the two activities are embodied in the same man, some give and take is essential. Too often nowadays architecture comes out on top—at the expense of landscape. With Delhi, admittedly for very special reasons, the reverse was the case. This, I am still convinced, was greatly to the benefit of landscape, and much less to the detriment of architecture than the late Sir Edwin Lutyens and Mr. Cross would have us believe.*

TRADE & INDUSTRY

Exfoliated Palabora Vermiculite

Some people call it 'mineral cork' because it looks like cork, weighs as little for its bulk as cork and let it go at that. But there the connection ends for it is a complex silicate of the mica group of minerals, it is dug out of the ground in Palabora, Northern Transvaal, subjected to the process of 'exfoliation' and thereby takes its place as a material with valuable, natural characteristics. The mineral consists of compressed flakes. Sudden application of heat causes the moisture held between the flakes to evaporate explosively and the flakes turn to cellular granules some fifteen times their original volume.

The resultant product is used mainly as an aggregate for cement screeds or plaster, the proportions varying according to the properties required from it. It is also used on its own as a loosefill. A cement and vermiculite mixture of one part to fourteen weighs 15 lb. per cubic foot. A one to five proportion weighs 30 lb. per cubic foot. There is a corresponding saving in weight with a plaster mix.

The heat insulation, soundproofing and fire-proofing qualities are equally interesting. A 4 in. thickness of vermiculite loosefill for instance has the same thermal insulation as 24 times that thickness of concrete, glass or solid brickwork, 11 times that of gypsum plaster or three times that of pine or fir. Its fusing point is 2,500°F. As a mix these figures

are somewhat reduced, but still remarkable. There are six grades of vermiculite available for use in varying circumstances, and full technical information is available.

Exfoliators (Vermiculite) Ltd., 21, Broadwater Road, Welwyn Garden City, Herts.

Partitions from Paper

Few products can have a story behind them more unlikely than the fairy story from which Holoplast materialized. But facts are facts, and Holoplast is solid enough. Sufficiently so, even in the early days of the war, for its unknown but purposeful inventor from Hungary to convince the Admiralty of its effectiveness. This he did to such purpose that their Lordships directed that a factory should be built to make it forthwith, repeat forthwith; and four pillars of British industry financed the construction of the plant.

The plant was erected at New Hythe near Maidstone, next door to the paper mills that made the paper, and its subsequent products went to form the bulkheads, partitions, doors and ceilings of many a merchant ship and tanker.

Holoplast panels are built up from kraft paper impregnated with phenol-formaldehyde resin and come from the enormous steam presses as resin-bonded double-sided panels sandwiching a series of longitudinal girders. The paper is thus converted into a homogeneous phenol-formaldehyde-laminated structure measuring 8 ft. by 4 ft. and 1 in. thick.

Each panel weighs about 64 lb., has a tensile strength of 12 tons per square inch parallel

[continued on page 334]



CANTERBURY CATHEDRAL

Rood Screen

The screen was built by PRIOR THOMAS CHILLENDEEN at the end of the 14th century. The statues are the six kings—Henry V, Richard II, Ethelbert, Edward the Confessor, Henry IV, and Henry VI.

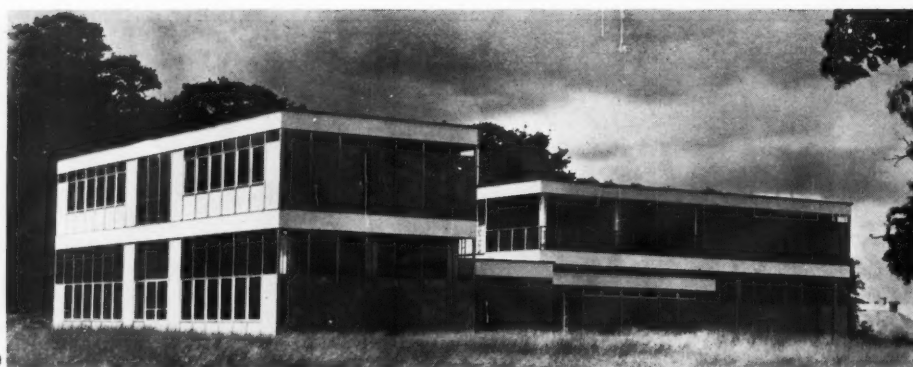
The screen is illuminated by 2 specially designed bronze floodlight fittings, each with 3-200 watt lamps. The fittings are mounted at high level on columns in front of the screen.

Installation by:

Drake & Gorham Ltd.

36 GROSVENOR GARDENS, LONDON, S.W.1.
ALSO MANCHESTER · HEREFORD · WINCHESTER





9 Clarendon School, Oxhey, Herts, has 'Holoplast' throughout for interior partitioning and external cladding.

continued from page 332]

to the girders and 5.4 tons per square inch in the other direction. It is impervious to the usual creatures that attack wood, to fungi, to water and to nearly every other liquid or solid. It has good sound and heat insulating properties and can be packed with absorbents of either element to increase its qualities in this respect. It can be worked with all the usual carpentry tools or machines, and its cavities may be used safely for electrical wiring up to 700 volts. These are also available for the wood or metal blocks used to join one panel to another or to any other structure.

Finally, although they may be used for panelling in the same way as plywood or timber is used, the Holoplast panels may be so assembled that the structural stresses are carried by the panels themselves without any

supporting framework. Used in this way, in buildings designed with that property in mind, considerable savings are possible in time and labour over more traditional methods.

The panels are available in a variety of wood veneers or enamelled finishes in various pastel shades and with a smooth or a mottled surface texture.

The most interesting experiment with this new product is at present in progress in Hertfordshire where the County Council has built the Clarendon School at Oxhey using Holoplast panels for outer cladding as well as in the interior. Supplies of Holoplast have recently been freed for the building industry and fuller technical data, details of its uses and instructions for its manipulation are available in a Technical Manual issued by the Company.

Holoplast Ltd., New Hythe, Maidstone, Kent.

A Hammersmith Centenarian

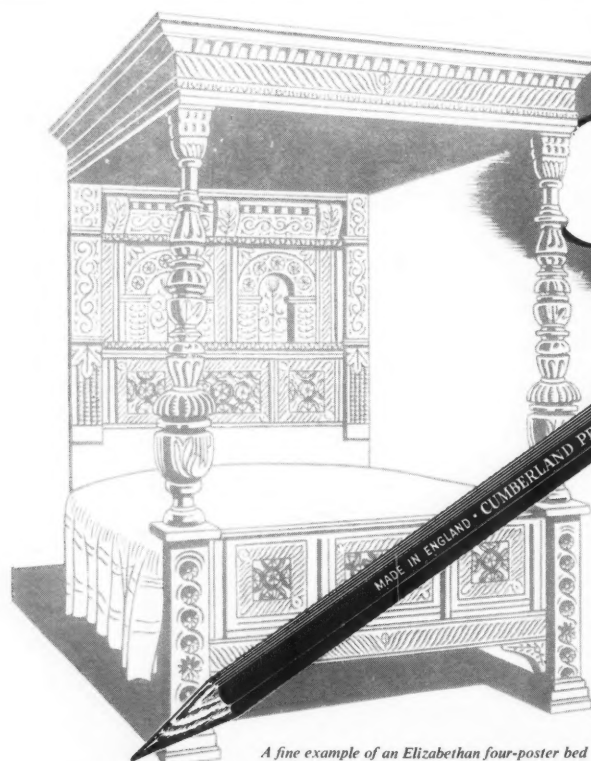
While political and social forces have for the last half century done their best to disrupt the family unit, families like the Froy's have been busy demonstrating its continuing vigour.

Founded in Hammersmith a hundred years ago, succeeding generations have built up a name in the building industry which few can rival, and the firm was justified in celebrating the summer of 1950 *en fête* with new show-rooms, a well-arranged exhibition to show their progress over the period and the jollifications that naturally go with it. But first and foremost it was an event for Froy's, a family celebration. Secondly it was an event for Hammersmith, and in this great sprawl of London it is good that a part of it can proudly stand aside for a moment and say 'we have been Hammersmith longer than we have been London, and Froy's success is our success before it is London's.'

But a vigorous past is always a challenge to the future, and 1950 is not entirely a year of retrospect, for Froy's took the opportunity of introducing to the building trade a new transparent hollow plastic block. They can be formed into translucent walls similar to glass bricks, but are far lighter in weight and by a clever arrangement of grooves each block is clipped to its neighbour and needs neither mortar nor adhesives.

These are known as 'Luma-blocks,' measure $7\frac{3}{8}$ inches square, are $1\frac{1}{8}$ inches thick and weigh less than a pound. They are intended for use on the inside of buildings only and are not intended to carry more than their own weight,

[continued on page 336]



A fine example of an Elizabethan four-poster bed

The DESIRE TO ACQUIRE

The value of a product—whether it be antique furniture or a modern pencil—is enhanced by its rarity.

To-day, the present rarity of CUMBERLAND PENCILS in this country—due to Export—makes them treasured possessions demanding your utmost patience when waiting for supplies

CUMBERLAND
PENCIL COMPANY LIMITED

KESWICK · ENGLAND

SALES & ENQUIRIES · BRITISH PENS LTD · BEARWOOD ROAD · BIRMINGHAM



A showroom at Hoods Ltd., Birmingham. Architects: Messrs. William Green and Associates.

Good Business . . .

In a retail store even the floor surface can affect the sales-curve. Semastic Decorative Tiles, installed for Hoods Ltd., in Birmingham, have a *positive* influence: their colour and appearance set off the merchandise displayed; their outstanding sympathy to the tread is appreciated by shoppers.

Note: The wide range of plain and marbled colours in which the tiles are made allows ample scope for individuality in design and for colour harmony or contrast. Floor colouring and design, carefully selected and properly related to particular architectural and decorative features, can produce almost any desired effect—spaciousness, brightness, warmth, coolness.

Semastic Decorative Tiles cut overheads, too. They can be installed with very little dislocation of normal working. They stand up to extremely hard wear without any loss in attractiveness. They are easy to clean and to maintain and the traffic flow can be provided for in the design.

SEMASTIC DECORATIVE TILES

A Product of a Dunlop Company

INSTALLATION SERVICE

Countrywide installation service is provided by the following leading floor laying specialists who represent the highest standard of experience and workmanship available in the country.

- ALBA FLOORING CO. LTD. • J. A. HEWETSON & CO. LTD. • HOLLIS BROS. LTD. • HORSLEY SMITH & CO. (HAYES) LTD.
- PILKINGTON'S ASPHALTE CO. LTD. • SEMTEX LTD. • THE LIMMER & TRINIDAD LAKE ASPHALT CO. LTD.
- THE PENMAENMAWR & TRINIDAD LAKE ASPHALT CO. LTD. • THE WESTERN TRINIDAD LAKE ASPHALT CO. LTD.

ACKNOWLEDGMENTS

Owing to the printing dispute no acknowledgments were published last month for MISCELLANY, pages 263-268. They should have been as follows: Grandstand at Madrid, *Architectural Forum*, May, 1950; Back-to-Back Houses, *Neues Bauwelt*, April 10, 1950; Sunderland's Legacy, 1, 2, 3, 4, 8, 9, 10, Galwey, Arphot, 5, 6, 7, Charles Hasler; Postscript on Lequeu, Bibliothèque Nationale, Paris; Chapel to Chamber, drawings by I. Hodgson. Acknowledgments for illustrations in this issue are due as follows: Cover: from *El Arte de Gaudi*, by Juan Eduardo Cirlot, published by Ediciones Omega, S.A., Barcelona; Frontispiece: J. Alex Langley; THE SAXON GAP, pages 281 to 284: 1, by permission of the Trustees of the British Museum; 2, from *Tara*, by R. A. S. Macalister, Scribners, 1931; 3, based on the plan, plate XXXI, *Archæologia*, volume 89, by permission of the Society of Antiquaries, London; 4, from *Trelleborg*, by P. Nørland, Trelleborg (1948) Nordiske Fortidsminder Hef. 1, Bind IV, Gaard I; 5, 6, from *Trelleborg*, published by Gyndendal; 7, National Buildings Record; 8, Associated Newspapers, Ltd.; 9, from the plan, page 403, vol. VI, 1926, *The Antiquaries Journal*; 10, from the plan, page 424, vol. LVIII, *Archæological Journal*; FLATS AT MILAN, pages 285 to 289: all photographs by Foto Fortunati; ULSTER GEORGIAN, pages 290 to 302: 1, 12, 14, 15, 16, 17, 18, by permission of *Country Life*; 2, 3, 4, 5, 6, 7, 8, 9, 11, 13, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 32, Arts Council, Northern Ireland; 10, from *Georgian Mansions in Ireland*, Dublin University Press, plate LIII; 31, Crown Copyright Reserved by permission of the Victoria and Albert Museum; THREE HOUSES IN BRAZIL, pages 303 to 306: 1, 2, 3, 4, F. Albuquerque; 5, 7, 8, Foto-Curt; 6, Foto P. C. Scheier; TEMPLE OF

DELIVERANCE, pages 307 to 314: 2, Alinari; 3, 6, from *Erni*, edited by Frank C. Thiessing, Verlag Zollikofer, St. Gallen, für Verlag Meyer and Thiessing, Zürich; 4, 5, *South African Architectural Record*, May, 1942; 7, *The Architectural Record*, March, 1946; 8, 12, Brogi; 9, Carboni; 10, by permission of the Trustees of the National Gallery, London; 11, Warburg Institute, London; 13, Byggmastaren, 1945; 14, montage: photo McCallum, Arphot, drawing G. Cullen; 15, from *Circle*, Faber and Faber; JAMES ESSEX, pages 317 to 321: 1, College Council, Downing College; 2, 3, 4, 5, 7, 8, 9, 10, 11, 12, 13, by permission of the Trustees of the British Museum; 15, from *The Gothic Revival*, by Sir Kenneth Clark, published by Constable, 1928; MISCELLANY, pages 322 to 326: Czechoslovakia, 1, 2, Fotografov; Catalan Surreal, from *El Arte de Gaudi*, published by Ediciones Omega, Barcelona; Indoor Plants, drawing by Gordon Cullen; MARGINALIA, pages 327 to 336: 1, 2, 3, National Buildings Record; 4, Read, Arphot; 5, R. B. Fleming; 6, 7, A. C. Cooper, 8, S. Newbery.

Appointments

THE RAYON INDUSTRY DESIGN CENTRE invites applications for the appointment of DIRECTOR from men or women with knowledge of the textile industry and a well-developed appreciation of good contemporary design. The successful applicant must be capable of developing and communicating ideas on colour, style and design, and able to understand the technical problems involved. Salary according to qualifications, but not less than £1,000 per annum. Applications giving full details including age and posts held, with dates, should be addressed to the Chairman, Rayon Industry Design Centre, 1, Upper Grosvenor Street, London, W.1, and marked "Application."

Applications are invited for the post of ASSISTANT LECTURER in the History of Art. Salary Scale £450 to £500 per annum, with membership of the F.S.S.U. and Children's Allowance Scheme. Applications should be sent not later than 22nd December, 1950, to the Registrar, the University, Manchester, 13, from whom further particulars and forms of application may be obtained.

ARCHITECTURAL metalworkers require a DESIGNER-DRAUGHTSMAN of considerable merit. Top salaried position for skilled man. Apply The Morris Singer Company, Hope House, Gt. Peter Street, Westminster, S.W.1.



10 One of the display panels at Froy's Centenary Exhibition.

continued from page 334]

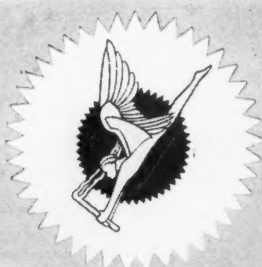
which means that the height of a panel of blocks is limited to sixteen blocks without extra support. They should not be used in temperatures over 140°F., but these restrictions will make them a very flexible and decorative medium for internal partitioning displays and similar purposes.

W. N. Froy & Sons, Ltd., Brunswick Works, King Street, Hammersmith.

SCIENTIFIC CENTRAL HEATING

by MOTOR STOKER

thermostatically controlled
and automatically fired,
burning industrial grades
of coal with economy.



by OIL BURNER

Complete automatic-
control can be provided
with either fuel. Send for
illustrated literature.

BY HOPE'S

HOPE'S HEATING & ENGINEERING LTD., BIRMINGHAM, 40, & 17 BERNERS ST., LONDON, W.1
SPECIALISTS IN INDUSTRIAL & DOMESTIC HEATING

