

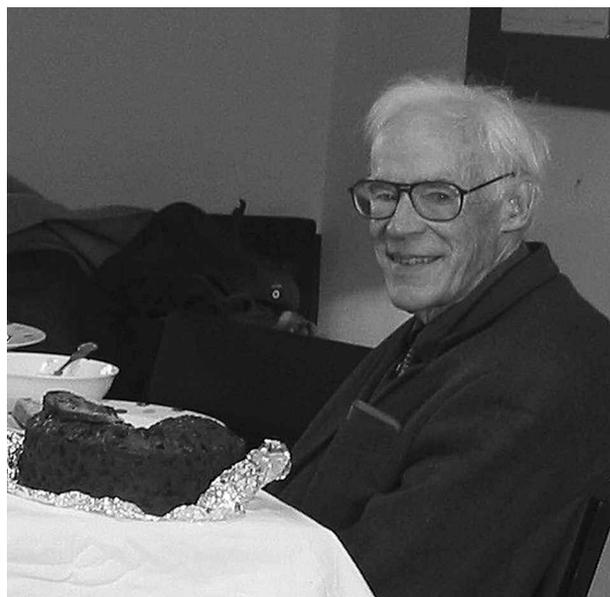
94 Society of Architectural Historians of Great Britain Newsletter No. 94 Summer 2008

SIR HOWARD COLVIN (1919–2007)

Howard Colvin died of a heart attack in his sleep in the early hours of 27 December, having spent the previous day at home celebrating Christmas with his family. This society will know him as the greatest architectural historian of his own time and perhaps ever. Although he admired his seniors, Sir Nikolaus Pevsner and Sir John Summerson, both of them were indebted to him for the factual basis on which their judgments were formed; revising Summerson's 1945 *Georgian London* in 2001, Colvin wrote "[its] combination of brilliant thought and writing with factual carelessness is quite difficult to handle." The intellectual model whom he regarded as almost faultless was Robert Willis, whose *Architectural History of the University of Cambridge* (1886) pioneered the solution of archaeological problems by absolute mastery of the documentation, yet Colvin's six-volume *History of the King's Works* (1963–1982) alone was a greater achievement than Willis's. In addition Colvin produced what might have remained the authoritative *Biographical Dictionary of English Architects 1660–1840* in 1954, had he not expanded it in 1978 to include Scotland and the years 1600–1660, and brought out a revised edition in 1995. It is possible for the very well-informed and very diligent to find an error or even two in 1,264 double-column pages of 10-point text, but difficult—and unusual. At the time of his death Howard Colvin had nearly completed proof-reading the fourth version of this astonishing work, whose versions since 1954 have been the starting point of all historical research on the architecture of early modern Britain.

Howard Colvin was born in Sidcup, the son of Montagu Colvin (1888–1938), an engineer's buyer for Vickers (which had a works at Crayford), and later for the Anglo-Persian Oil Company; privately he was also a professional stamp dealer. He was descended from Lawrence Colvin, a Shetlander from East Yell, who served as a gunner from 1808 to 1822, and who, discharged at Woolwich, became an innkeeper in Kent. Howard's mother, Winnie (1888–1944), was the daughter of George Beavis Randle, a photographer and maker of post cards of Devonshire origin, who lost all his stock in a warehouse fire in 1915 and died shortly thereafter. She had formerly been a governess in a French family, and was an enthusiastic reader. Montagu and Winnie had been reading *Howard's End* at the time of their first child's birth, and to that he owed his Christian name. He won scholarships to more than one public school, but his father was advised to choose Trent College, near Nottingham. He was a good long-distance runner, tolerated rugby football (playing in

the school 2nd. XV), and detested cricket. But an urbane and broad-minded history master, Michael Morgan, provided succour by arranging for him to visit churches instead of playing cricket, and took him on a trip to Rouen, Caen and Lisieux, widening his art-historical horizons. Still a schoolboy, Howard Colvin conducted some digs at Dale Abbey, Derbyshire, on which he published his first historical paper in 1938, aged 19. In that year Montagu Colvin died, and his brother, Sydney (an executive of Hambro's Bank), picked up Howard's remaining school bills. Sydney Colvin asked Montagu Wheeler how his nephew could become an archaeologist, and Wheeler's advice was to read History first. Howard entered University College, London, where his mentors were JH Le Patourel and JE Neale, and he took a paper on medieval ecclesiastical institutions, taught by HA Cronne, and a special subject on Anglo-Saxon archaeology, taught by Mortimer Wheeler. He took part in the dig at Clarendon Palace initiated by Tancred Borenius but directed by John Charlton, then an Investigator with the Royal Commission on Historical Monuments, with whom he also shared an interest in post-medieval architecture. When war broke out UCL was evacuated to the University of Wales at Aberystwyth, where he was taught by RF Treharne, and to which he bicycled from London in the spring of 1940. Thence he visited, among



Caption?

THE SOCIETY'S OFFICERS

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Executive Committee: Dr Julian Holder, James Campbell, David Adshead, Dr Simon Bradley, Andy Foyle, Kathryn Morrison
The Society's officers all hold honorary posts.

Contributions for *Architectural History* should be sent to Judi Loach and books for review to Kathryn Morrison. Items for inclusion in the *Newsletter* should be sent to Dr Zeynep Kezer. Enquiries about the Society's publications should be sent to Simon Oakes. Correspondence concerning membership (for example, new membership enquiries, payments of subscriptions and change of address) should be sent to Alex Bremner. Enquiries about events should be sent to Simon Green. Enquiries about the Research Register should be sent to Kerry Bristol. Enquiries about the Essay Medal prize should be sent to Dr Julian Holder. Correspondence on all other matters (including mailings) should be sent to Simon Green.

other places, Hafod, the greatest expression of the picturesque sensibility in Wales.

He broke that bicycle journey at Birdlip, on the edge of the Cotswold escarpment, to stay with the family of a fellow student, Christina Butler, whom he married in 1943. Her family was different from his. Her father, Harold Edgeworth Butler, was Professor of Latin at UCL. Her maternal grandfather was the formidable AF Pollard, Astor Professor of Constitutional History in the University of London, founder-editor of *History*, and founder both of the Institute of Historical Research and of the Historical Association. Her paternal grandfather had been Dean of Oriel (and tutor of Cecil Rhodes), and two of her aunts were fellows of St Anne's. The Butler family included two Masters of Trinity, and one of Pembroke, Cambridge, two headmasters of Harrow, the first headmaster of Haileybury, numerous Indian administrators, and one famous politician, RA Butler, Christina Colvin's second cousin. Her brother is the psephologist David Butler, and her sister-in-law is Marilyn Butler, first woman head of a formerly male Oxbridge house (Exeter College, Oxford), and scholar of English romantic literature. Christina Colvin was herself an editor of the *Oxfordshire* volumes of the VCH, and she published two scholarly editions of the letters of her Anglo-Irish ancestress, Maria Edgeworth. She died in August 2003, a few days before their diamond wedding anniversary.

Howard's childhood had been hard. When he was eight, his younger brother, Arthur, died from a burst appendix; his parents' relationship deteriorated and though living under the same roof, they scarcely spoke. Winnie Colvin,

described as 'tiny, nervous and bird-like' at Howard and Christina's wedding, survived her husband, but died (in the Coroner's words) 'from delayed shock following a fall from a window at her residence' in April 1944. In the following September Howard and Christina's first child, Mary, was born with spina bifida and without a fore-brain, and died after six weeks. Howard did not discuss any of this, even with the two sons and six grandchildren who survive him. Lawrence (born in 1945) is a re-writer of Japanese English and home tutor of Japanese children, and Hugh (born in 1948), formerly a forester, is a musician and impresario, and famous for his meticulous and beautiful porcelain models of buildings.

In 1940 Howard joined the RAF 'because it seemed less bad than the army'. A damaged ear drum rendered him unfit for flying, but in any case the RAF lost his records and was unable to do anything with him and a few other unrecordeds except march them along the sea-front from Blackpool to Bispham for lunch, and march them back again in the afternoon. He was transferred to a transit camp at Wilmslow, and assigned to dish-washing duty, to which he was little suited, having an aversion to washing-up water. But a friend of both Howard and Christina from UCL was working as a secretary near by, and her father, Sir John Abraham, was Deputy Under-Secretary for Air. Abraham was already concerned by the mis-employment of educated RAF personnel, and in particular was looking for photographic interpreters. Howard was summoned for interview and told that, to be a photographic interpreter, he would have to be promoted from Aircraftman 2nd Class to Pilot Officer; if he failed that test, Sir John explained, he



Caption?

would have to continue washing dishes. He was sent on a course in air-photograph interpretation taught by Glyn Daniel at Medmenham, near the caves made famous by the Hell Fire Club. Stuart Piggott was a fellow student, and Howard met John Piper, who lived near by, at Fawley. Howard was posted to Malta, where he worked in a limestone tunnel which had an opening in the cliff above the Grand Harbour in Valetta. During breaks he could use this grandstand to watch the Stukas screaming down onto the British ships at anchor. He described the spectacle of '60 or 70 Stukas diving through the massed fire of more than 100 guns was to experience both the Awful and the Sublime'. He recalled the splendour of the fireworks, the deafening noise of the anti-aircraft barrage and the sight of spent shell cases tumbling from the gun turrets and rolling over the ships' decks until the sailors kicked them overboard. He photographed the famous arrival of the tanker *Ohio* with a Stuka lodged in its funnel. He and one other colleague identified Italian warships from photographs, mainly of Tripoli and Taranto. He was surprised once when Air Vice-Marshal Lloyd (Air Officer Commanding Malta) said 'Well done, boy' after one of his identifications, and assumed that this man's evident prior knowledge had come from espionage; only later did he realise that it came from Enigma. He was particularly pleased that he interpreted white lines in dawn photographs as dew on telegraph wires; he persuaded the notoriously daring reconnaissance pilot Adrian Warburton (DSO and bar, DFC and two bars, and American DFC) to test this with a low-level photo of Taormina, and they convinced their superiors that, as civilian telegraph wires had been dismantled, all the white lines were leading them to Kesselring's HQ. Posted back to Medmenham, he and Christina rented Spinfield Lodge, a cottage orné near Marlow, for the duration of the war.

In 1946 he was appointed an Assistant Lecturer at UCL by JE Neale, but in 1948 he obtained a senior research fellowship at St. John's College, Oxford, where he remained for the rest of his life—as Tutor (1953–78), Librarian (1950–84), and Emeritus Fellow (1987–2007). As Tutor he taught the regular Oxford history syllabus, his

responsibility being the medieval part. But he managed to add a special paper on English architectural history 1660–1720, then the only form of art history available to Oxford undergraduates, for which he held a university lectureship in the history of art made available when the previous holder, Otto Paecht, returned to Vienna, and for which he was rewarded by a personal Readership in 1965. Oxford respected his productivity and meticulous scholarship, but, for long without art historians of its own, may not have realised that he was even more respected outside its walls; he was never given a chair.

Meanwhile he had a public service career in parallel. He was a Commissioner of the Royal Fine Art Commission (1962–72), a Commissioner of the Royal Commission on Historical Monuments for England (1963–76), a member of the Historic Buildings Council for England (1970–89), its Chairman (1988–9) and Chairman of one of its sub-committees (1970–89), a Commissioner of the Royal Commission on Ancient and Historical Monuments for Scotland (1977–89), President of the Society of Architectural Historians of Great Britain (1979–81), a Commissioner of the Royal Commission on Historical Manuscripts (1981–8), a member of the Reviewing Committee on the Export of Works of Art (1982–3), and a Commissioner of English Heritage (1984–9). He was an indefatigable attender and a valuable and judicious contributor to discussion until he retired at the age of 70. It was doubtless this unpaid work which was rewarded with his knighthood by John Major's government in 1995; his nomination was supported by two cabinet ministers, the Head of the Royal Collection, the Chairman of the Royal Commission on Ancient and Historical Monuments for Scotland, a former Vice-Chancellor, three former and one current head of Oxford houses, two Regius Professors of History, a former Director of the V&A, and the *obiter dicta* of the late Sir John Summerson. He declined it at first, but he was advised to accept it to encourage the establishment of a university lectureship in architectural history, in which his acceptance of the honour remains unsuccessful.

What he will be most remembered for is his scholarly output, unstoppable up to the moment of his death. Although chiefly a historian of architecture, he also wrote two institutional histories (of a religious order and a government department), the history of a profession (architecture), and three histories of localities (Deddington, Holme Lacy and Irford). Unusually he was both a medievalist and a post-medievalist. His first book, in 1951, was on the Premonstratensian order in England, and the first two volumes of *The History of the King's Works* (1963) remain the definitive history of the castles, palaces and religious foundations of the medieval kings. He responded to the places to which the war took him with articles on Aberystwyth's Architecture, Victorian Malta, and Georgian Marlow. *Architecture and the After-Life* (1991) covers funerary buildings as far apart as Mesopotamia, Africa, Sweden and Ireland. Although he wrote little about twentieth-century architecture, he took a critical interest. In 1958 he and George Richardson persuaded the fellowship of St John's to reject yet another design by the neo-Goth Sir Edward Maufe (a graduate and Honorary Fellow of the college) in favour of the retrospectively named Beehive by Michael Powers of Architects' Co-Partnership, the first major Oxford building in an uncompromisingly modern style. And Howard Colvin's

support of the governing body's choice of Sir Richard MacCormack as its architect in 19XX was influential. He was one of the first architectural historians to appreciate the contribution made by amateur architects, especially in the eighteenth century, and he was one himself, designing his own house in north Oxford in 1968–70, and the Sadler Room, an extension to the Senior Common Room at St John's in 1980.

However, the field in which his greatest achievement lies is early modern British architectural history. His four successive *Biographical Dictionaries* both established the methodology and laid the factual foundation on which all other scholars of that period have built. The idea was conceived in response to "the unscholarly habit of attributing even the most commonplace buildings to one or two well-known architects of the appropriate period... Sir Albert Richardson, then head of the Bartlett School of Architecture, was a prime offender. Seeing himself as an architectural Berenson, he signed certificates of authentication which one used to find hanging in churches and country houses."

Colvin began the first *Dictionary* while still an undergraduate and, surprisingly, was able to work on through the war, finding that the Garrison Officers' Library in Malta was richly stocked with eighteenth-century architectural books by the Royal Engineers who had been responsible for the island's fortifications. Reviewing the work at the launch of the 1995 edition, he claimed that the 1954 edition had no more than 60 stylistic attributions (to several thousand documented ones). Of these fourteen had been confirmed (by documentary evidence) by 1978 and only three proved to be wrong. In the second [1978] edition there were 128 such attributions, of which fourteen have since been confirmed and twelve abandoned (though not necessarily shown to be wrong).

Buildings being more abundantly documented than paintings, architectural historians have this advantage over historians of painting, who have to depend more on connoisseurship (or retreat altogether from history into theory). But they also have the advantage of Colvin's methodological establishment, his factual groundwork, and, above all, his example.

The *Biographical Dictionary* is a *catalogue raisonnée* (actually four *catalogues raisonnées*), not a stamp album. The compression is as masterly as the accumulation of fact; in successive editions he was often able to shorten entries by cutting argument made redundant by new information. But he did not exclude argument in pursuit of fact, and

the *Dictionary* contains some attributions, thus based. Argument in pursuit of ideas engaged him less. He was abreast of ideology, but rarely its advocate. However, he and his two colleagues (and close friends), Sir Keith Thomas and Ross McKibbin, established historiography classes for undergraduates in St John's, which all three attended. And as the historian of a religious order, and of Christian burial practices, he could scarcely be unaware of ideologies, even those to which he did not subscribe. His body was cremated, and on that occasion his sons read out a statement prepared by him which announced that he had "no expectation of (nor any particular desire for) an after-life".

In default mode, Howard Colvin's face expressed his formidable powers of concentration, important moments being indicated by balletic eye-brow movements; but this was often replaced by the most engaging smile and occasionally by spasms of abandoned laughter. He and I shared a taste for Georgian dynasts with suggestive names (Sir Rushout Cullen, Sir Carnaby Haggerston and Hurt Hurt). He was a tiny man, who loved alpenes and had microscopic handwriting. His work was both helped and hindered by innumerable correspondents, either reporting discoveries or seeking endorsements. To keep to his formidable programme, he had no choice but to reply by return, sometimes advising in surprising detail ('duty' for 'conscience', 'regarded' for 'considered', 'payments' for 'receipts'), but always aware of the difference between the significant and the trivial, and particularly alert to what he called 'laboured art-historical criticism' ('I do not like this'). Correspondents reporting what they believed to be a discovery might expect to read 'When I saw this drawing in the estate office at Blandings Castle in 1950...' in reply. His letters are as rich a source of British architectural history as his 132 publications, and recipients might like to consider donating theirs or copies of them to form a public collection. I miss them—and him—very much.

RICHARD HEWLINGS

Howard Montagu Colvin, Kt., CVO, CBE, FBA, FSA, FSAScot, FRHistSoc, Hon FRIBA, historian; born Sidcup, Kent, 15 October 1919; married 1943 Christina Edgeworth Butler (sons Lawrence and Hugh, 6 grandchildren); died Oxford, 27 December 2007.

This notice is an expanded and corrected version of an obituary which appeared in *The Independent* on 1 January 2008.

ANNOUNCEMENTS

THE STROUD, RAMSDEN AND VICKERS BURSARIES

Grants for Publication and Education

The Society distributes a number of small grants, twice annually, to support research in architectural history, in either of the two categories of Publication and Education (see below for details).

Value of Awards

Individual grants will not normally exceed £500, but in exceptional circumstances a grant of up to £1,000 may be awarded.

Eligibility

- (a) Awards are open to members of the Society, and non-members, in any category.
- (b) Candidates may apply for a second award, but in cases of equal merit priority will be given to the first-time applicant. No one may receive more than two awards.
- (c) The topic in the application may relate to any aspect of the history of architecture.
- (d) Applicants must either be resident in the British Isles, or working on the history of British architecture.

Application

Applications should include the following information:

- title and description of project
- CV
- detailed estimate of costs
- date of start of project and estimated completion date
- two letters of recommendation to be sent directly by referees to the Secretary

Applicants are responsible for asking their referees to write.

Six copies of the application should be submitted to the Honorary Secretary, Simon Green, with a sae if acknowledgement is required.

The deadlines for application are 30 April and 31 October each year.

Awards

The award decisions will be made annually in May and November. Payments to successful applicants will be made only after documentary evidence of each major item in the proposed expenditure has been supplied. This may be a receipt or invoice, or confirmation of travel booking or conference enrolment. The Society must be acknowledged in any published work arising out of the application. Copies of books, or in the case of shorter publications, an offprint or photocopy, should be sent to the Secretary of the Society. A brief report of the use made of the grant must be submitted to the Secretary within a year of its receipt and, if the work extends beyond twelve months, a second report should be submitted on its completion.

Stroud Bursaries (for publication)

Any of the following expenses may be claimed:

- subsidy to defray publication costs
- cost of purchase of illustrations

- payment of copyright fees
- contribution to the costs of mounting an exhibition

Ramsden Bursaries (for education)

Applicants must normally be students registered for higher degrees. Awards will be given for research expenses, such as:

- travel
- building survey
- photography
- conference attendance

Grants will not be awarded for:

- maintenance at home
- purchase of books or equipment
- secretarial help
- tuition fees

Post-Graduate Research Bursaries

In the Autumn, there will be two bursaries to be awarded, each subject to identical terms. The bursaries will provide support for two full-time postgraduate research students in the field of architectural history.

Jonathan Vickers Postgraduate Research Bursary

The first Vickers' Bursary holder, Matthew Walker, a student at York, will have completed his research on the architectural career of Robert Hooke (1635 – 1703).

As a result of a generous bequest from the estate of a late member, Jonathan Vickers, together with support from English Heritage and many members, the second Bursary will be offered.

Ernest Cook Trust Postgraduate Research Bursary

This Bursary arises as the result of the generosity of the **Trustees of the Ernest Cook Trust**, and of other donors including the **D'Oyly Carte Charitable Trust** and the **Thriplow Trust**.

In each case, it is the Society's intention to fund a three-year bursary, subject to the candidate's satisfactory performance and to the Society's financial resources at the time. A grant of £10,000 for each academic year will be made to the successful candidates, subject to AHRC funding not being available.

Applications are invited before 31 July for an award for the 2008/09 academic year.

Applicants should send a CV, a report (of not more than 500 words) outlining their research proposal, a statement of their financial position (including details of other grant applications made or pending) and proof of UK university registration, along with a covering letter (to include full contact details) and two academic references to Simon Green (Honorary Secretary, SAHGB), RCAHMS, 16 Bernard Terrace, Edinburgh EH8 9NX. Full terms and conditions are available on request from the Society's Education Officer (education@sahgb.org.uk), or on the Society's website.

DR JULIAN HOLDER, EDUCATION OFFICER

THE SOCIETY'S PUBLICATIONS

The Society's publications may be ordered and paid for online: please go to www.sahgb.org.uk, and click on 'Publications' for further details. As usual, Members may also write to the Publications Secretary, Dr S.P. Oakes, at St John's College, Oxford, OX1 3JP (email publications@sahgb.org.uk).

Deadlines for Copy

The SAHGB Newsletter is published three times a year. The deadlines for copy to the editor are listed below:

Issue	Publication date	Deadline for Copy
Spring	early February	December 10
Summer	late May	April 15
Fall	early September	July 15

FORTHCOMING EVENTS

THE SOCIETY'S EVENTS

Annual Conference 2008 (4-7 September 2008)

CANTERBURY AND EAST KENT

This year's SAHGB Annual Conference will be in Canterbury and East Kent. Booking forms for the conference were enclosed in the previous letter and are also available at the society's website.

There maybe a few places still available by the time this Newsletter goes to press. If you would like to enquire about availability, please contact conference secretary Olivia Horsfall-Turner at kentconference@sahgb.org.uk

ANNUAL CONFERENCE 2009 (3-6 September 2008)

LIVERPOOL

The SAHGB 2009 Annual Conference will be based in Liverpool Britannia Adelphi. The conference Secretary is Dr Elizabeth Green (liverpoolconference@sahgb.org). Further details and booking forms will be enclosed in the Spring 2009 issue of the newsletter.

WINCHESTER STUDY DAY

A study day in Winchester has been scheduled for Saturday 20th September 2008. Lead by Brother Bevis Hillier and Stewart Abbott, the trip will include the Hospital of St Cross and Almshouses of Noble Poverty. The focus will be on the restoration work of William Butterfield, who was the architect to the charity during the nineteenth century, and in particular of his, now almost lost, decorative scheme.

To receive details of Events for the rest of this year please send either a SAE to the Events Secretary at 18 Hubert Road, St Cross, Winchester, SO23 9RG, or an email to stewart.abbott@ntlworld.com. In all cases please state the events in which you are interested.

OTHER EVENTS

Oxford Architectural History Seminar: Trinity Term 2008

On Monday 9th June at 5.30 pm in the New Seminar Room at St John's College
FRANK KELSALL (Architectural History Practice) will

Please take note of the interval between each issue and the time lag between deadline and publication, and contact us about your announcements well in advance.

We welcome brief details of forthcoming lecture series, symposia, conferences, and exhibitions both in the UK and overseas. We also invite short notices about recent discoveries and requests for information. Contributions maybe sent as attached Word compatible files to newsletter@sahgb.org as attachments or on disk, or on paper with double spacing and wide margins, to the address provided on page 2.

offer a seminar entitled 'What was historic in the late 1940s? The Maclagan Committee and the First Lists of Historic Buildings'.

IHBC Annual School, Thursday 26 – Sunday 29 June

IHBC Day School, Friday 27 June

'Historic Areas: Managing the spaces in-between' University of Surrey, Guildford

The IHBC's 2008 Schools, in Guildford, will examine the management of spaces, context and settings. Attractions at the 2008 Annual Schools include insights into new planning & heritage legislation & guidance; area assessment techniques and applications; practical learning opportunities including: e.g. project funding & management; laser surveying; information resources (SMRs & HERs); lime mortars; characterisation & masterplanning; study visits (Guildford; Odiham, Bramshill, Caterham; Watts Gallery); - student research presentations (the 'Fringe School'; Free booking); Networking, business and social, and other professional capacity building opportunities. Sponsored by English Heritage, and supported by a host of other contributing organisations that care about managing places for the future: historic environment conservation. See www.ihbc.org.uk for details

Welsh Stone Forum

The Welsh Stone Forum will be organizing the following trips in the coming months

Saturday 28th June: *Building Stones in the Upper Severn Valley*

Leader: John Davies, CCW.

Meet at 11.00am at the Old Railway Station, Welshpool

Saturday 6th September *Pontypool and the Shell Grotto*

Leader: John Shipton, Cadw. Meet in the Pontypool Park car-park at 11.00am. The trip includes a steepish walk up to the grotto, which is considered to be the finest example of this type of building in Wales. It was restored after falling into some decay in the early 1990s.

All events start at 11am. The trips are free (including free entry into properties), with transport & refreshments at individual's cost. For further details please contact Tim Palmer at Abertstwyth (tjp@aber.ac.uk) or 01970 627107.

The Dog Rose Trust 2008 Shropshire Georgian Group

The Dog Rose Trust was founded in 1995 by an architect, Peter Howell, and an architectural historian, Julia Ionides. Its mission is to research and develop means of improving access, interpretation and understanding of the environment—rural and urban, natural and built—with a special emphasis on architecture and art, and particularly for those with visual impairments. Upcoming trips of the Shropshire Georgian Group organized by the trust include:

Saturday June 14 Warwicks Alscot and Honington + church
 Saturday 12 July Chirk, Marford and Brynkinalt
 Thursday 14 August Doddington and Dorfold
 Friday 12 September 12–Tuesday 16 September Kings Lynn
 Saturday 11 October Berrington and Burton Court, Kingsland Grange and tea at Eds

For more information please contact The Dog Rose Trust, 83 Greenacres, Ludlow, Shropshire SY8 1LZ, Tel: 01584874567

EXHIBITION

Palladio in Print

An exhibition of rare books from Queen's University and private collectors. Queen's University, London, Ontario (27 March – 31 October, 2008)

In honor of the 500th anniversary of the birth of the 16th century Italian architect, Andrea Palladio (1508–1580) and exhibition entitled *Palladio in Print An Exhibition of Rare Books from Queen's University and Private Collectors* was opened on March 27, 2008 Queen's University in Kingston, Ontario. The exhibition traces the the unprecedented international diffusion of Palladio's ideas through print media. Located at the at the W.D. Jordan Special Collections and Music Library in the Douglas Library on University Avenue, Palladio in Print will remain open until October 31, 2008. For more information please contact: Portia Leggat, portialeggat@cogeco.ca, phone: +613-888-2726

CONFERENCES

Comparative History of European Cities

European Association of Urban History Conference
 Lyon, France 27th – 30th August 2008.

The 9th International Conference on Urban History will be held in Lyon, 27th – 30th August 2008. The biennial conferences organized by the European Association of Urban historians provide a multidisciplinary forum for historians, sociologists, geographers, anthropologists, art and architectural historians, economists, ecologists, planners and all others working on different aspects of urban history. The invitation is extended to all scholars who make urban history a distinctive and innovative subject. Registration for the conference can be processed on line and it costs 200 Euros until June 1, and 250 Euros after that date. For detailed information about the sessions and registration, please visit the conference website at <http://eauh.ish-lyon.cnrs.fr/>

BRISTOL CATHEDRAL CONFERENCE

(Graham—I gave these people an ultimatum, we might have to remove this if they do not get back to my by wed) I and my colleagues Beth Williamson and Pamela King (both of the University of Bristol), are organising a major conference on Bristol cathedral this year. The event will focus on building's architectural and institutional history up to and including the Reformation. We have a very prestigious list of speakers, including both Christopher Wilson and Paul Crossley.

The event is on 19–21 September this year.

CALLS FOR PAPERS AND SESSIONS IN CONFERENCES

Society of Architectural Historians

62nd Annual Meeting 2009 Pasadena, California USA
 1–5 April 2009

The SAHGB's sister organization SAH will hold its 2009 annual meeting in Pasadena California. The conference organizers are currently accepting paper abstracts for a variety of thematic sessions until August 15, 2008. For a detailed list of this year's sessions and information about submission policies please visit http://sah.org/index.php?src=gendocs&ref=ANNUAL_MEETING_PASADENA_WELCOME&category=ANNUAL_MEETING_PASADENA

The Early Modern Parish Church Conference

6–8 April, 2009
 Worcester College, Oxford

Across Europe, the parish church has stood for centuries at the centre of local communities; it was the focal point of its religious life, the rituals performed there marked the stages of life from the cradle to the grave. The accretions of the centuries make the parish church a palimpsest which provides a record of continuing and changing attitudes towards religion and sacred space. Linked to the AHRC funded 'The Early Modern Parish Church and the Religious Landscape' research project, this conference will provide a forum to assess the role and significance of the parish church in the early modern period. The conference is interdisciplinary and the organizers would like to invite papers from a range of disciplines, including art historians, architectural historians, legal historians, archaeologists, as well as historians and ecclesiastical historians. The deadline for submitting abstracts for a 20 minute paper at this conference is 30 November 2008. Please send a title, an abstract of no more than 250 words and, if you wish, a short CV (no more than one side of A4) to kjohnson@brookes.ac.uk. Further details about the conference will appear in due course on the project website http://ah.brookes.ac.uk/research/project/parishchurch_and_religiouslandscape/

European Architectural History Network

1st EAHN International Meeting
 June 17–20, 2010
 Guimarães, Portugal

This meeting proposes to increase the visibility of the discipline, to foster transnational, interdisciplinary and multicultural approaches to the study of the built environment, and to facilitate the exchange of research results in the field. Though the scope of the meeting is

European, members of the larger scholarly community are invited to submit proposals related not only to Europe's geographical framework, but also to its transcontinental aspects. Session proposals are intended to cover different periods in the history of architecture and different approaches to the built environment, including landscape and urban history. Proposals are sought for round-table debates that re-map, re-define, and outline the current discipline. The goal is to create a forum in which different scholars can present and discuss their ideas, research materials and methodologies. Proposals in English of no more than 400 words, including a session or round-table title should summarize the subject and the premise. Please, include name, professional affiliation (if applicable), address, telephone and fax numbers, e-mail address, and a current CV. Submissions should be made by e-mail, and should include the text of the proposals in both the body of the e-mail and in the attachment. Session and round-table proposals will be selected on the basis of

merit and the need to organize a well-balanced program. A few open sessions or round-tables may be organized by the Advisory Committee, depending on the response to the following call for papers.

Scholars wishing to chair a scholarly session or a round-table debate at the 2010 EAHN Meeting in Guimarães, Portugal, are invited to submit proposals by December 19th, 2008 to Prof. Jorge Correia, General Chair of the EAHN 1st International Meeting, DAAUM, Departamento Autónomo de Arquitectura, Universidade do Minho, Campus de Azurém, 4800-058 Guimarães, Portugal. Phone: +351 253510503. e-mail: jorge.correia@arquitectura.uminho.pt

Membership will be required to chair or present research at the meeting. To join EAHN, write to eahn@inha.fr Further information can be found at: www.eahn2010.org. For further information about the organization please visit <http://www.eahn.org>.

INFORMATION EXCHANGE

RIBA British Architectural Library Drawings and Archives Collections, Assael Scholarship

Applications are invited for the 2008 Assael Scholarship, based in the RIBA's Drawings and Archives Collections in the Victoria and Albert Museum, London. The Scholarship is funded through the generosity of John Assael, who wishes to support the cataloguing of Modern Movement drawings from the 1930s-1960s in the RIBA's collections. The task for the 2008 Assael Scholar will be to sort, arrange and catalogue designs by Ernő Goldfinger (1902-87) for amongst others, Haggerston Comprehensive School (1963), Perry House, Windlesham, Surrey (1966-67), and the 'This is Tomorrow' Exhibition at the Whitechapel Art Gallery (1956). Training will be provided. The successful candidate will have a demonstrable knowledge of an interest in architecture, good communication and organisational skills and a flexible and helpful approach. Ideally the candidate will also have undertaken post-graduate work in architectural history. For further information, contact either Charles Hind or Fiona Orsini in the Drawings and Archives Collections (charles.hind@inst.riba.org and 020-7307-3698) or fiona.orsini@inst.riba.org and 0207-307-3605. Please apply with a *curriculum vita* and a statement about your suitability for the scholarship. Candidates should also attach an Equal Opportunities Monitoring Form and an Applicant's Statement to their application. The deadline for applications is 23rd June, 2008. The successful candidate will receive £325 gross per week for the duration of the Scholarship, which is envisaged to be up to 12 weeks starting at the end of July 2008. However, the duration and start date may be negotiable.

Heritage Lottery Fund: Procurement for Lead Monitors and Mentors/Expert Advisors/Associate Monitors

The Heritage Lottery Fund distributes money raised by the United Kingdom's National Lottery to projects which conserve our diverse heritage and help people engage with it. The Fund is undertaking two procurements to provide frame work agreements of:

1. Lead Monitoring services for our large and/or complex capital and activity heritage projects. Lead Monitors monitor the delivery of a project, including ensuring that best practice is achieved and financial reporting and management is sound and transparent.

2. Mentoring, Expert Advisers and Associate Monitoring services for a wide range of heritage projects. Expert Advisers provide specialist advice on applications for funding. Mentors assist applicants in the development of an application. Associate Monitors assist in monitoring specialist aspects of the delivery of a project. Organisations and individuals are invited to formally express their interest by replying to the OJEU notices, which can be found on the Tenders Electronic Database at www.ted.europa.eu after 7 April 2008 by searching all current notices using 'Heritage Lottery Fund'.

Conservation Principles, Policies and Guidance

English Heritage has published a major document that sets out for the first time the fundamental propositions that serve as the foundation for the way the organisation engages with every aspect of the historic environment. Conservation Principles, Policies and Guidance is the result of four years of extensive debate and consultation within English Heritage and more than 1,000 external consultees. The recently launched Heritage Protection Bill will provide an improved legislative framework for managing change in historic environment in the 21st century; Conservation Principles will serve as its philosophical foundation. One of the main sections is devoted to identifying and explaining the different values – aesthetic, evidential, communal and historical – that make historic places special to people. Six high level principles will be supported by a suite of detailed policies and guidance on how to reach decisions on a wide range of problems such as repair, new development, alteration and restoration. The Principles are intended primarily for use by English Heritage, in guiding both the management of its own estate and its advice to others. It is hoped, however, that they will also be used by all those concerned

with managing the historic environment, such as conservation and planning officers and the councillors of local planning authorities, and those proposing and influencing change, such as developers and their professional agents and the amenity societies. The document is downloadable from www.english-heritage.org.uk/conservationprinciples. Requests for hard copies can be made to conservationprinciples@english-heritage.org.uk.

Inquiry: W Gorringe, Model Maker

Elegantly crafted models made of wood and card, which appeared in the 1896 edition of Bannister Fletcher's *History of Architecture* have surfaced Canterbury Cathedral. The models, dating from around 1850-1860, were made by W Gorringe of 3 King Street, Oxford. Should anyone of our readers have more information about the model maker or his models, please contact John Physick, 49 New Road, Meopham, near Gravesend, Kent DA13 OLS e-mail: physick2@physick2-free-online.co.uk

**NATIONAL ARCHIVES:
HISTORICAL MANUSCRIPTS
COMMISSION (NA: HMC):
MAJOR ACCESSIONS TO
REPOSITORIES IN 2006
RELATING TO ARCHITECTURE**

LOCAL

Bedfordshire and Luton Archives and Records Service (County Hall, Cauldwell Street, Bedford MK42 9AP) Victor Farrar Partnership, architects, Bedford: records 1962-1994 (Z368addition)

Bexley Local Studies and Archive Centre (Central Library, Townley Road, Bexleyheath, Greater London DA6 7HJ) Bexley Borough Council: Royal Arsenal redevelopment files 1965-1973 (LALB)

Birmingham City Archives (Central Library, Chamberlain Square, Birmingham B3 3HQ) Richard Hicks Bridgens, cabinetmaker: architectural and furniture drawings of Aston Hall 19th cent (2006/028); John Osborne Partnership, architects, Birmingham: additional records 1950-1984 (MS 2135)

Cambridgeshire County Record Office, Huntingdon (Grammar School Walk, Huntingdon Huntingdonshire PE29 3LF) Inskip Partnership, architects, Bedford: plans rel to properties in Hunts 1934-1960 (Accession 5132)

Centre for Buckinghamshire Studies (County Hall, Walton Street, Aylesbury, Buckinghamshire HP20 1UU) Burgess, Holden & Watson, architects, Beaconsfield: drawings and other records 1906-53 (D-X 1797); Hillesden Parish Church: papers rel to restoration, incl plans by George Gilbert Scott c1870-79 (PR 102)

Cornwall Record Office (Old County Hall Truro, Cornwall TR1 3AY) Victoria County History of Cornwall: architectural notebooks, notes on Hundreds, charities etc 1906-1908 (X1254)

Cumbria Record Office, Carlisle Headquarters

(The Castle, Carlisle, Cumbria CA3 8UR) Joseph Graham, architect: plans of grandstand, Carlisle racecourse 1902 (DX 1830); Blindcrake Methodist Chapel: records incl minutes, corresp, and architect's plans 1937-2001 (DFCM 6)

Devon Record Office (Great Moor House, Bittern Road, Sowton, Exeter, Devon EX2 7NL) Salisbury & Chandler, architects, Exmouth: business records, client and job files, incl blueprints and corresp 1960-1997 (Acc 6777)

East Kent Archives Centre (Enterprise Business Park, Honeywood Road, Whitfield, Dover, Kent CT16 3EH) GM Hinds, architects and valuers, Ramsgate: additional accounts 1778-1871 (R/U1561)

East Riding of Yorkshire Archives and Local Studies Service (The Treasure House, Champney Road, Beverley) Andrew Anderson, architect, Driffild: papers rel to work on churches in the East Riding of Yorkshire c1980-1999 (DDX1120)

East Sussex Record Office (The Maltings, Castle Precincts, Lewes, East Sussex BN7 1YT) Walter Hindes Godfrey, architect, historian and topographer: plans and papers 1571-2006 (ACC 9446); Carden & Godfrey, architects, London: plans and files 20th cent (ACC 9449)

Essex Record Office (Wharf Road, Chelmsford, Essex CM2 6YT) Carden & Godfrey, architects, London: plans and papers rel to Essex buildings, incl Chelmsford Cathedral c1950-1979 (D/F 290)

Glasgow City Archives (The Mitchell Library, 210 North Street, Glasgow, Lanarkshire G3 7DN) Ross, Doak & Whitelaw, architects, Glasgow: drawings, photographs, survey material of Trinity College 1856-1982 (TD1643)

Gloucestershire Archives (Clarence Row, Alvin Street, Gloucester GL1 3DW) Jones family of Pitchcombe: personal and professional papers incl project papers of Eunice Jones, architect, Pitchcombe and local history material rel to Pitchcombe 1951-2006 (D10521); Edwin J Benton, architect: personal papers 1930-1965 (D10480); D Goodman, architect: plans and drawings for Gloucestershire County Council 1954-1969 (D10706); Nicholas W Kingsley, archivist: reports and papers concerning the conservation of buildings in Gloucestershire 1975-2005 (D9078); Bartosch & Stokes, architects, Cheltenham: additional project files 1977-2001 (D7266); JT Darby, architect, Cheltenham: drawings of All Saints School, Cheltenham 1890 (D10544); Kenneth B Mackenzie, architect, Bibury: additional architectural drawings and photographs 1920-1959 (D1000); Gloucestershire Buildings Recording Group: building files, comprising reports, plans, photographs and papers 1990-2006 (D9529)

Hampshire Record Office (Sussex Street, Winchester, SO23 8TH) H Reginald & Briant A Poulter, architects, Camberley: plans and sketches for Hampshire properties designed by the firm c1909-39 (140A06)

Hertfordshire Archives and Local Studies (County Hall, Hertford SG13 8EJ) Carden & Godfrey, architects, London: plans and papers rel to Ashridge House 20th cent (Acc 4278)

Isle of Wight Record Office (26 Hillside, Newport, Isle Of Wight PO30 2EB) Quarr Abbey, Benedictine

refoundation: plans of entrance block 1913 (2006/052); Trinity House: drawings of Isle of Wight lighthouses and buoys c1970-80 (2006/010)

Liverpool Record Office (City Libraries, William Brown Street, Liverpool L3 8EW)

Whitefield Primary School, Liverpool: architectural plans and related documents 1874-1991 (Acc. 6086)

London Metropolitan Archives: City of London (40 Northampton Road, London EC1R 0HB) Anthony Blee Consultancy, architectural consultants, Islington: case files concerning historical listed buildings, photographs, proofs, reports and appeal decisions 1970-2003 (Bo6/077); Greater London Council (including London Residuary Body), architect's department: plans of County Hall 1985 (GLR/AR)

Norfolk Record Office (The Archive Centre, Martineau Lane, Norwich NR1 2DQ) Andrew Anderson, architect, Driffeld: plans and papers, mainly rel to church restoration work in Norwich 1965-2004 (ACC 2005/396); AJ Caley & Sons (later Caley-Mackintosh Ltd), mineral water and confectionery manufacturers, Norwich: architects plans rel to factory at Chapelfield, Norwich 1945-2000 (ACC 2005/330, 2006/159); Clive Tilley, architect, Booton: plans c1970-1999 (ACC 2006/37); Wearing, Hastings & Norton, architects, Norwich: records 20th cent (BR 332)

Nottinghamshire Archives (County House, Castle Meadow Road, Nottingham NG2 1AG) Ashfield District Council: architectural plans produced by the council and its predecessors 1935-1998 (7070)

Powys County Archives Office (County Hall, Llandrindod Wells, Powys LD1 5LG) Painscastle Rural District Council and Highway Board: minutes, accounts, valuation lists, rate charge book, architects drawings, and register of wartime evacuation scheme 1895-1974 (R/RD/RA)

Shakespeare Birthplace Trust Records Office (The Shakespeare Centre, Henley Street, Stratford-upon-Avon CV37 6QW) Yorke, Harper & Harvey, architects, Stratford-on-Avon: architectural plans and files 1954-1982 (DR 1179)

Sheffield Archives (52 Shoreham Street, Sheffield S1 4SP) Denis Evinson, architectural historian: records incl corresp, notes and papers rel to the publication 'The Lord's House: A History of Sheffield's Roman Catholic Buildings 1570-1990' c1960-1989 (MD7479)

Southampton Archives Office (South Block, Civic Centre, Southampton SO14 7LY) Poole family, architects, of Southampton: drawings, photographs and ephemera rel to architectural work, primarily of Edward Cooper Poole and Josiah George Poole c1800-1939

Suffolk Record Office, Bury St Edmunds Branch (77 Raingate Street, Bury St Edmunds, Suffolk IP33 2AR) Andrew Anderson, architect, Driffeld (Yorkshire): drawings and papers rel to Bildeston and Kersey churches 1962-2002 (HC575)

Surrey History Centre (130 Goldsworth Road, Woking, Surrey GU21 6ND) John Brownrigg, architect: additional papers incl drawings rel to Ekstrom House, New York and houses designed for Guildway Ltd (formerly Cedar Homes Ltd) of Guildford 20th cent

(7937); David Fry, builders, Godalming: architectural drawings of residential and business premises in Surrey and Hampshire early 20th cent (8044); Walton on Thames bridge: architectural drawings 1877-1957 (CC1114)

Tower Hamlets Local History Library and Archives (Bancroft Library 277, Bancroft Road, London E1 4DQ) Tower Hamlets Borough Council: building control files rel to the Isle of Dogs, Stepney and Whitechapel High Street 1893-1987 (L/THL/D/2)

Walsall Local History Centre (Essex Street, Walsall, Staffordshire WS2 7AS) Hickton & Farmer, architects, Walsall: architectural plans of cinemas and theatres 1910-1933 (1319)

West Glamorgan Archive Service (County Hall, Oystermouth Road, Swansea Glamorgan SA1 3SN) Castle Cinema, Swansea: plans c1912-1933

West Sussex Record Office (Sherburne House, 3 Orchard Street, Chichester, West Sussex PO19 1RN) King Edward VII Hospital, Midhurst: misc building plans 20th cent (Acc .14322); William Clegram: plans of Shoreham Harbour and Brighton West Pier 1820-22 (Acc. 14510)

West Yorkshire Archive Service, Kirklees (Central Library, Princess Alexandra Walk, Huddersfield HD1 2SU) Joseph Berry & Sons, architects, Huddersfield: records 1860-1966 (WYAS3205)

Wirral Archives (Wirral Museum, Town Hall, Hamilton Street, Birkenhead, Cheshire CH41 5BR) Emslie A Morgan, assistant borough architect, Wallasey Corporation: notebooks, correspondence and research papers rel St George's School, Leasowe Road, Wallasey c1957-87 (acc 2006-1736)

NATIONAL

Jersey Archive (Jersey Heritage Trust, Clarence Road, St Helier, Jersey JE2 4JY) Queree Architects Ltd, St Helier: plans and papers 1991-2001 (JA/1148, JA 1161); Taylor Leapingwell & Horne, architects: additional plans and drawings 1953-1993 (JA/1128); Vaughan, Jelley & Son Ltd, architects, St Saviour: plans 1969-1971 (JA/1155)

National Railway Museum Research Centre (Leeman Road, York YO26 4XJ) London & North Eastern Railway Co: architect's office drawings 1906-1940 (2006-7250)

Public Record Office of Northern Ireland (66 Balmoral Avenue, Belfast BT9 6NY) Derek Hill, painter and expert on Islamic architecture: corresp, papers and photographs 1934-2000 (D/4400)

Royal Naval Museum (HM Naval Base (PP66), Portsmouth, Hampshire PO1 3NH) Royal Naval Academy, Portsmouth: MS floor plans showing proposed original layout of upper floors c1730 (2006.33)

SPECIAL

Royal Institute of British Architects (British Architectural Library, Drawings and Archives Collections, Victoria and Albert Museum, Cromwell Road London SW7 2RL) Henry Emlyn (1728/9-1815), architect: volume of drawings after James Gibbs and Emlyn's own British order Sir Denys Lasdun (1914-

2001), architect: papers; Sir Edwin Landseer Lutyens (1869–1944), architect: drawings for new British embassy in Washington DC; Cyril Leonard Sjoström Mardall (1909–1994), architect: designs of Mardall and his wife, June Park, for housing in Ireland, West Indies, Finland and Holland Park; Eric Mendelsohn (1887–1953), architect: drawings of Mendelsohn and Serge Chermayeff for Shrub's Wood, Buckinghamshire; Richard Norman Shaw (1831–1912), architect: drawings for Bolney House, London; Philip Armstrong Tilden (1887–1956), architect: drawings, photographs and papers; Alfred Waterhouse (1830–1905), architect: business records and scrapbook; Foster & Partners, architects, London: drawings for 30 St Mary's Axe and American Air Museum, Duxford

St George's Chapel Archives and Chapter Library (The Vicars' Hall Undercroft, The Cloisters, Windsor Castle, Windsor SL4 1NJ) Charles Brown, architect: papers and plans 1990s (SGC ACC2006/6); St George's Chapel, Windsor: restoration reports and plans 2003 – 2005 (SGC ACC2006/4)

UNIVERSITY

Borthwick Institute for Archives (University of York, Heslington, York YO10 5DD) Brierley, Leckenby, Keighley and Groom, architects, York: additional plans 1910–1925 (AB)

Bristol University Information Services: Special Collections (Arts and Social Sciences Library, University of Bristol, Tyndall Avenue, Bristol BS8 1TJ) George Herbert Oatley, architect: corresp with family, working papers, lantern slides, misc papers rel to his professional and personal life 1853–1990 (DM 2064)

London University: Institute of Education (20 Bedford Way, London WC1H 0AL) Mary Medd, nee Crowley, architect: papers incl corresp, diaries, notebooks, drawings, photographs, student work, and family memorabilia c1860–2005 (DC/ME)

Nottingham University Library, Department of Manuscripts and Special Collections (University of Nottingham, King's Meadow Campus, Lenton Lane, Nottingham NG7 2NR) Taner Oc, urban planner: research papers rel to planning and urban regeneration; housing, education and employment in ethnic minorities and race relations c 1970–2000 (MS 803)

Oxford University: Regent's Park College, Angus Library (Pusey Street, Oxford OX1 2LB) Baptist Union of Great Britain and Ireland: additional records comprising Metropolitan Area Committee and General Superintendants' Board minutes, and plans for Baptist Church House, Southampton Row, London c1940–99 (Acc 239)

BOOK REVIEWS

DAVID M. ROBINSON: *The Cistercians in Wales, Architecture and Archaeology 1130–1540* (Society of Antiquaries of London, 2006, 388 pp, 192 illus., ISBN: 0854312854)

Peter Fergusson's analysis of the English Cistercian houses (1984) was followed shortly after by Roger Stalley's book on the Irish Cistercians (1987); now, with David Robinson's book of equal standing, we also have the Welsh Cistercians. It only remains for Richard Fawcett to take up the challenge and give us chapter and verse on the development of the Scottish houses.

The text, in the main, reads very well, but in some areas there do seem to be minor repetitive sections. Robinson's perfectionist persona means that he has relentlessly sought out, cross-referenced and incorporated just about every relevant text and created a huge work of synthesis. This is one of the book's great strengths, because it gathers not just British but also much of the latest European material, and as a result the bibliography is very comprehensive. As the author points out, the Welsh houses have very much played Cinderella to those in England, and the book does much to redress the balance – especially in highlighting the early archaeologists in Wales, such as Joseph Potter at Tintern and Stephen Williams at Strata Florida, etc. Both are largely forgotten pioneers and it is a pity that more was not devoted to this aspect of the archaeology. I well recall the delight in discovering the forgotten photographs of the excavations at Strata Florida in the National Library of Wales and am pleased to see some of them reproduced here.

Robinson divides his book into four sections. Part I, of three chapters, deals with the Cistercian settlement of the principality and the history of building in Wales before the

arrival of the Cistercians and their sites and temporary buildings. In addition to the excellent site distribution maps, here perhaps a few simple maps showing the locations of the main pre-Cistercian sites would have been of benefit, together with one showing the changing political spheres of influence between the native Welsh princes and the Norman invaders. Part II covers the abbey churches in four chapters, ranging from the earliest stone churches to the regional Gothic and later developments. It inevitably covers parallel developments in both England and France and that helps to set the Welsh remains in context. Part III, of five chapters, tackles the monastic buildings, taking separate sections such as the chapter house, refectory and infirmary in turn. Finally, Part IV is a catalogue of all the sites, giving comprehensive individual details and history. The book also includes numerous informative reconstruction drawings, many culled from CADW guidebooks, but a large number have been specially drawn for the book. The drawings by Pete Lawrence are very good and set a high standard for the rest of us.

Inevitably, in setting the scene and discussing the development of the architecture of the Order, we enter into the French heartlands of Burgundy and the Champagne. Robinson details much of the latest research by authors such as Gajewski and, to a lesser extent, Untermann and others, on Clairvaux and Fontenay, etc. It becomes obvious that he is aware of the controversial subject of the dating of these buildings but throughout his discussion he manages to do a great deal of fence sitting – perhaps quite wisely. The recent discussions regarding the date of Clairvaux have produced a variety of opinions and, depending on which author you consult, the date bracket, and to which version of the church it applies, goes up and down like a yoyo. This situation also applies, to a lesser extent, to the great church at Pontigny. It

is obvious that the current dating of French Cistercian sites is a huge creaking edifice ripe for demolition. Robinson uses the standard 1139–47 dating for Fontenay, for instance, but with quite justified reservations as to its accuracy. Just how much of the church was actually completed by the time of the 1147 consecration by Pope Eugenius remains in doubt. The recent monograph by Pierre Bourgeois, for instance, suggests a much earlier date for the construction of the church, as does Gajewski, whilst more recently Thomas Coomans has suggested a later date. Too often in the text we get both old and some vaguely revised datings, introducing inconsistencies that slightly confuse the picture, especially regarding Clairvaux and its influence on many of the English and Welsh Cistercian churches. This dating has repercussions when the early and later churches are considered because the European developments are fundamental to understanding why the Cistercians, by the 1170s, could start to construct such a great building as the church at Byland. This is not to say that the author has got it wrong overall, but that the architectural developments could be much clearer. What does perhaps emerge is the need for a comprehensive re-dating of the French material that could be used with some confidence. Moving towards this goal, my own study relating to the date of Fontenay was presented at the International Medieval Congress (IMC) in 2007 and will soon be published in the journal *Cîteaux*.

In considering the monastic ranges, Robinson does a good job in explaining their uses and developments. Perhaps he understates the development of the hierarchy of architectural elaboration between churches, chapter houses and refectories, etc. Many elaborate chapter houses, some with marble decorative elements such as piers and shafts, sit alongside very plain churches. Then the architectural detailing clearly decreases as one moves down the east range and into the south. Subsequently a change to the architectural elaboration of the refectory can be clearly discerned in the later twelfth century – perhaps post-1180. Setting the Welsh remains in context well, Robinson explores the disparity in chapter house design at Rievaulx, Kirkstall and Fountains, showing that a single architectural prototype never pervaded the Order as a whole, and this point is surely highlighted by the later polygonal chapter houses at Dore and Margam, both of which are covered in detail.

Unfortunately, the dating used for the introduction of the perpendicular refectory plan is simply too early – around 1170 is more likely. Tying this date down accurately is an important point because it also affects the relative dating of the monastic ranges at important sites like Clairvaux. Similarly Robinson touches on the early and later developments in the ranges east of the cloister, but with the remains at Tintern as the sole Welsh example it is difficult to establish what was going on at the other Welsh sites. Having said this, Tintern is one of the most extensively excavated examples in Britain, with one of the most complete plans. This area is possibly one of the most neglected and least understood in Cistercian studies, both in its early and later phases. It raises the questions of exactly how did the various infirmary buildings function, and just when did separate abbatial accommodation become the normal practice? Robinson makes a good attempt at interpretation. For the later phases a pattern can be discerned of the subdivision of ranges into numerous rooms and sometimes the provision of first-floor long galleries at a number of sites such as Rievaulx, Kirkstall and Fountains. Glyn Coppack has recently suggested (in a lecture at IMC, while this book was

in press) that these rooms may be suites of private double rooms for the use of the monks, but the picture may be more complex, especially when the accommodation of corrodians and servants is considered. Whatever the case, the functions of these ranges had clearly changed dramatically since the twelfth century. This, in turn, shows how the whole Cistercian way of life gradually changed, especially after the demise of the lay brothers.

It is with great pleasure that I see much of my own research in Wales for CADW reflected in this book. One minor error cries out for correction. The putative chapter house pier capital from Cwmhir (p.191), invoked by Williams, was exposed by Radford as a nineteenth-century piece rejected by the architect of the parish church and subsequently left lying around. Stylistic connections between a recently discovered doorway capital at Whitland, doorway capitals from Strata Florida chapter house and major pier capitals surviving loose at Cwmhir also seem to have been overlooked; the latter extending the sequence surviving at Llanidloes church, and perhaps reinforcing the architectural connections between these houses. Similarly, some surviving lapidary fragments from Strata Marcella suggest it had much in common with the church at Cwmhir. Overall these are but minor criticisms of a major book that covers a huge breadth of material.

In the preface Robinson warns that to take one's eye of the ball in Cistercian studies for a moment is to lose the plot. The almost overwhelming flow of studies on the Cistercian Order as a whole, and their architecture in particular, is without cease and this book is a very welcome addition to the corpus of material.

STUART HARRISON

LUCY WORSLEY: *Cavalier: A Tale of Chivalry, Passion and Great Houses* (Faber & Faber, 2007, 332 pp, 30 col. pls and several b&w illus., £20, ISBN: 9780571227037)

In *Cavalier*, a study of Sir William Cavendish, 1st Duke of Newcastle (1593–1676), Lucy Worsley has attempted something daringly new and, one must surely conclude, successful. The novelty lies above all in the telling of the story; this is done not in the conventional past tense, but – almost throughout – in the present tense. At first, the effect is jarring and uncomfortable, mixing as it does the genres of fiction and historical study; it is as if the dialogue continually hovers beyond the horizon, never making its expected appearance.

However, once the effect has worn in, the text becomes compellingly readable and informative, and it is soon patently clear why Worsley has chosen this method of story-telling. It gives free rein to her vivid imagination, and allows her to bring to life the world of William Cavendish – above all, his houses, notably Welbeck Abbey and Bolsover Castle. For this is a study not just of Cavendish but – as the title of the book intimates – his buildings, his households and the way in which they functioned. Worsley's chosen format allows her to evoke the sounds and the smells of the great house at work. We hear how Welbeck's great hall reeks of 'smoke, stew and dogs', while the stone-built kitchen at Bolsover 'rings with sound like an empty cistern'. The function of various rooms is covered – for instance, the great hall and great chamber – and they are populated and furnished; it is particularly intriguing to follow Charles I and Henrietta Maria in their progress through the Little Castle at Bolsover during their visit of 1634. Worsley's descriptions may initially appear fanciful

and are certainly flamboyant; the quarry at Shuttlewood, which provided stone for Bolsover, is likened to 'the bite mark left by a set of teeth in a giant biscuit'. Nonetheless, as is reflected by the presence of extensive endnotes, this is a thoroughly researched study, based on Worsley's own doctoral thesis and on evidence such as that provided by inventories, building accounts and contemporary literature.

The story itself is made up of a series of episodes, each representing a moment in Cavendish's life; for instance, the building of the new house at Bolsover (1613) and the Battle of Marston Moor (1644), in which Cavendish fought – and lost. There are ten such episodes in all, ranging in date from the death of William's father, Sir Charles Cavendish, in 1617 to William's own death nearly sixty years later. The fact that this was a period of such change for England – and the great house – adds considerable interest to the study, as does the extraordinary life of William Cavendish himself. From his period as a favoured court official – Sir William was governor and riding master to Charles, Prince of Wales – we follow his progress to Cavalier, and learn about his exile in Antwerp, his marriage to the remarkable Margaret ('Peg') Lucas and his triumphant return to England on the restoration of the monarchy in 1660.

The story is far from dry; along the way, Worsley introduces subjects such as social etiquette, costume, medicine, food and drink, publishing, literature, military history, transport, and horse-riding and the art of *manège* (teaching horses to dance) – for which Sir William was so widely admired. The selection of and concentration upon specific scenes enables the author to provide far more detail than would be found in a conventional biography. Indeed, the only drawback to this episodic approach to story-telling is that the reader is left frustrated, wanting to know more about the characters and stories which have been so well introduced; what happens to the 'rough and passionate' Prince Rupert, for example?

The breadth of subject matter is certainly remarkable for so comparatively short a book, and will undoubtedly help it to appeal to a wide audience. So will the metaphors and descriptions, the quotations from Cavendish's lewd and comic verse, and the fun that Worsley has with the varied material of her 'tale'. For architectural historians, however, there is perhaps a more meaningful message. 'Buildings', Worsley writes, 'are not the work of individual architects, dreaming up schemes and executing them exactly according to their wishes. They are the work of households, and as such reflect the passions, factions, quarrels and preoccupations of their creators'. In fleshing-out the seventeenth-century great house – in describing it as a real environment, in which everyday lives were lived – *Cavalier* makes an original contribution to architectural history, and forms a valuable basis for future scholarship and property presentation.

EMILY COLE

MARCUS BINNEY: *In Search of the Perfect House* (Weidenfeld & Nicolson, 2007, 880 pp, col. illus. throughout, £30.00, ISBN: 9780297844556)

JOHN STEEL and MICHAEL WRIGHT: *The English House: 1000 Years of Domestic Architecture* (Antique Collectors' Club, 2007, 399 pp, 510 col. illus., £45.00, ISBN-10: 1851495231; ISBN-13: 9781851495238)

The best thing about both of these flashy books is that they include, illustrate and, in their own way, describe a lot of little-known houses. For the student of architectural history

that's about it. Marcus Binney is someone to whom everyone concerned for 'our heritage' owes a great debt of thanks: his foppishly named anthology of 500 houses is a celebration of the work of SAVE, which has indeed been the saviour of hundreds of them, and this is work which should certainly be saluted – sometimes with reservation: why should division into apartments necessarily be 'the best possible use' for a house which had been occupied in turn by Jesuits, as a Cheshire Home and a girls' school? Were such people not worthy of Wardour Castle? A handful of the rescue stories are told in interesting detail and offer worthwhile warnings and encouragement: the last minute need not be too late, and Kit Martin is a predictably frequent collaborator. The shame is that so many of the stories are dressed up in gushful prose which only too often reads like a house-agent's puff ('conveniently close to the M6', 'forty minutes from the airport') or a swanky advertisement for an expensive hotel or wedding venue. (Opportunities for weddings figure very frequently in many saved houses, and Binney rides blissfully over the slog that their owners have to endure.) Except for a very few sad failures everything has turned to perfection in the wonderful world of country-house living among 'the seriously smart and wealthy'. One is forever being told of 'an immaculate state of preservation' or 'an overwhelming sense of harmony' (thanks to pale beige carpets and cream walls); one house is 'a few tantalising steps short of utter perfection' (the garden is set askew and the bathrooms are up or down steps), but another is 'a place of absolute enchantment', and yet another is 'pure enchantment'. The gush is threadbare and at times really cringe-making, as when, after 'a convivial lunch with the Earl and his sister', Marcus jokes with Tony over a cellarful of obviously very costly wines whose names are airily tossed out for the vinously challenged to stare at with mouths which may be open but are not to be filled. The omnipresence of wealth, whether of solid oak panelling or just plain money, is overwhelming.

Mixed in with this embarrassing rubbish are *Country Life*-style brevities about houses' family history and here and there architectural notes which are superficial and slipshod. With so much of Binneyland covered by Colvin's *Dictionary* and the superbly revised Pevsners, there is really no excuse for casual ignorance or groundless name-dropping: the doubtless unfamiliar Captain Ryder for example is given a pedigree as 'working at Wilton under Inigo Jones': look up Ryder in the *Dictionary* to set this to rights; and by the way don't use Binney as your carpenter if you want to build a 'cantilever staircase'.

The English House will doubtless weigh down many coffee tables: the photographs – taken by the author – dazzle; their quality is as good as you will find anywhere and perhaps worth the steep price. The letterpress was written for 'an educated professional person . . . someone in a hurry, used to the careful abstraction of information, who has begun to look at houses for the first time' – an admirable aim, and Steel's mixture of the grand and humble, even humdrum, is engaging; but it has to be said that abstraction of information has meant a text of jejune patter peppered with errors, sometimes quite gross ones. Sadly both the original author and the colleague who prepared the book for publication both died before it appeared; but the publishers have done neither of them a service in failing to have it checked by a well-qualified historian. So, nice to look at though it is, it really cannot be recommended as a primer.

ANDOR GOMME

ALLAN BRODIE and GARY WINTER: *England's Seaside Resorts* (English Heritage, 209 pp, numerous col. and b&w illus., £24.99, ISBN: 9781905624652)

The seaside has been described as a liminal place, on the margin of land and sea. That it has also long been on the margin of serious scholarship makes this English Heritage book both welcome and timely. Colleagues of Allan Brodie and Gary Winter may have jokingly referred to their field trips as 'holidays' but the huge scope of this survey has been impressively distilled into a publication which seeks to explain the evolution of seaside resorts as distinct locations. In this sense it offers a more compelling account than would have been possible simply by looking at the architectural history of a selection of iconic buildings. Flicking through the book's amply illustrated pages you will find the expected images of Blackpool Tower and the De La Warr Pavilion at Bexhill; you will also find bathing machines, roller coasters and static caravans. The eight chapters put all of these structures, big and small, spectacular and mundane, into context.

Brodie and Winter show quite clearly how the needs and desires of seaside visitors shaped the pattern of development under three key headings: health, entertainment and accommodation. To attempt a definition of what makes the seaside special it is imperative to understand why people travelled to the coast, what they did when they got there and where they stayed. The evidence of continuity and change is visible in this architectural legacy. Through the nineteenth century, as seaside holidays reached a wider audience, the needs and desires of a wealthy few had to be squared with those of the burgeoning middle classes and, the greater challenge, with those of the masses who travelled by rail on cheap excursion tickets. The genteel crescents and assembly rooms were joined by long streets of lodging houses while theatres and pleasure piers transformed the seafront. It was a competitive environment. By 1914 as many as four million visitors a year were travelling to Blackpool by train. The mill towns they came from might compete with each other on the quality or price of their textile products but at the seaside the town itself was the product. Novelty and a carefully cultivated sense of 'otherness' were crucial elements in the appeal of any given resort. This was particularly so as standards of living improved; with increasing amounts of disposable income as well as time, visitors could afford to be fickle in their choice of where to spend both. Until the Second World War huge sums of money were devoted to keeping pace with visitor demands, ensuring innovative and often highly original designs. As Brodie and Winter conclude, 'the taste for the exotic and the exuberant came to epitomise seaside-entertainment buildings and the spirit of the promenade.'

Their book begins with a very useful review of secondary sources though the paucity of titles dedicated to seaside architecture is startling. Coastal commissions did not tend to be the domain of metropolitan architects which may partly explain this lack of interest. There were exceptions, including James Burton who created the apogee of Georgian resorts at St Leonards-on-Sea in East Sussex from the 1820s. His son Decimus also worked at St Leonards as well as Fleetwood in Lancashire. Benjamin Ferrey was employed at Bournemouth in the resort's early days and William Butterfield was brought in to help plan New Hunstanton in Norfolk. Of course, we are all aware

of Nash's Royal Pavilion at Brighton and the seminal importance of Serge Chermayeff and Erich Mendelsohn's Modern pavilion at Bexhill but the greater part of seaside development was down to local architects and speculative builders. That English Heritage recognised the overall importance of resort architecture enough to invest in this survey is a major step forward in appreciating the quality and diversity of our historic seaside. Major regeneration projects are underway all around the coast but Brodie and Winter's book will undoubtedly be an influential tool in understanding and conserving still more of what survives.

In telling the story of resort development, buildings stand as testament to the changing fashions of previous generations. Eighteenth-century health tourists were lured by the medicinal virtues of sea bathing but the curative properties of sea air were also soon being touted with the result that a premium was placed upon having a sea view. In the early twentieth century sunbathing altered the way holiday makers used the beach and inspired new structures, most notably the inter-war lidos that adorned every forward-thinking resort. There has been a notable period of falling visitor numbers, under-investment and neglect but, given the current evidence of renewed interest, this might best be considered as a transition rather than a decline.

Most of us will remember childhood holidays by the sea so among this book's images there may well be those that bring back bucket and spade memories. To members who came on the Society's Lancaster Conference in 2004 the pictures of Blackpool will certainly be familiar. Not only have Brodie and Winter achieved an important survey of previously undervalued places, they have also written a fascinating and highly readable history.

FINN JENSEN: *The English Semi-Detached House: how and why the semi became Britain's most popular house type* (Ovolo Publishing, 2007, 255 pp, over 250 col. and b&w illus., £17.95, ISBN: 9780954867430)

This readable and copiously illustrated book deals with a much-maligned but ubiquitous English building type, the semi-detached house. Dr Jensen, a Danish scholar, offers a good synthesis, drawn largely from published sources and his own observations. The book contains a few surprises and insights – especially when dealing with the mid-to-late twentieth century – but, by and large, the story depends on predictable and well-worn examples. It is, therefore, an excellent introduction for those unfamiliar with the subject.

The chief thrust of the narrative relates the semi to successive mainstream stylistic trends, from c.1700 to the present day, and concentrates heavily on the design of façades. This is done well, but leaves little scope to elucidate important themes such as interior decoration, utilities and gardens, or ancillary structures like coach houses, garages and sheds, all of which might have merited their own sections, if not chapters. It is striking, for example, that no rear views, fireplaces, staircases or kitchens are illustrated. This is primarily the story of the semi as viewed by the outsider strolling through the suburb, not as experienced by its residents.

It is also clear from the illustrations that the author's research focussed on London and the area around Liverpool, perhaps because he was based at Liverpool School of Architecture. This does not prevent him telling a

fully-rounded story, but a more even geographic distribution of exemplars would have been welcome, and might have encouraged discussion of regional variation.

With these caveats, the illustrations are well chosen, including the specially drawn plans. The modern photographs, presumably taken by the author, are of good quality and, admirably, are dated in the captions. Unfortunately, the format of the book means that many are very small. This matters more with the maps: the OS maps in particular are frustratingly tiny.

Jensen is to be congratulated for doing something that many authors fail to consider; he defines his principal terms (eg: 'semi-detached house' and 'suburb') at the outset, and explains new labels (eg: 'tunnel back' and 'garden suburb') as they arise. The term 'suburb', especially, is open to various interpretations. Jensen is well aware of the grey areas distinguishing semis from villas and terraces; he discusses terraces disguised as semis as 'quasi-semi-detached houses'. The widespread adoption of the name 'villa', for terraces as well as semis, is highly indicative of social aspiration and renders the term 'villa', itself, less than precise. Interestingly, semis were commonly referred to as 'double villas' in the early Victorian era.

With such a laudable concern for nomenclature and classification – evident again in the schematic table of periods and architectural styles provided as an appendix – it is a shame that the statistics, presented in pie charts and graphs, are so inconsistent. Many relate to 'England and Wales', 'Britain', or 'the UK'; the reader has no way of knowing if these have any validity for England, as we are not told how widely, or in what form, the semi-detached house was adopted in Wales, Scotland or Northern Ireland (none of these countries appears in the index, or contributes illustrations). Confusingly, the main title of the book establishes (somewhat coyly, in italics) its parameters as England, but the subtitle implies that it embraces Britain. The latter impression is reinforced in the Foreword by Dr Nicholas Falk, who declares: 'It has taken a Dane, Finn Jensen, once again to research and tell the story of what makes British towns distinctive'. Equating England with Britain is bound to irritate some readers (in this case, a Scot!). Somehow, this clumsiness seems uncharacteristic of such a systematic author as Finn Jensen.

KATHRYN MORRISON

GAVIN STAMP: *Britain's Lost Cities* (Aurum, 2007, 192 pp, around 120 b&w illus., £25, ISBN: 9781845132644)

In his book *The Changing Metropolis: earliest photographs of London* (1984), Gavin Stamp remarks on the melancholy quality somehow inseparable from photographs from the distant past. This new publication, likewise based on photographic records, inspires more disturbing feelings. Far too many of the buildings shown were needlessly destroyed, often in pursuit of road widening or to suit the rigid demands of a wider city plan, but sometimes for no more than car parking. Again and again, the losses caused by bombing are judged by the author to have fallen short of those implemented before and after the Second World War by those who might have been expected to have protected the cities in their charge. So this is an angry book, and it might have been a rather depressing one too, except that the photographs are so consistently fascinating.

The quantity and quality of loss will be familiar according to how well the reader already knows the

nineteen cities featured. Of these, sixteen are from England, three – Dundee, Edinburgh, Glasgow – from north of the Border. The inclusion of both Glasgow and Edinburgh is a pointer to the upper and lower limits of destructiveness that are brought into focus by the book. Glasgow, sutured with motorways and in some districts entirely levelled to the ground, simply ceased to exist as a city over large areas of its historic extent. Edinburgh escaped anything so savage, but valuable Georgian streets and suburbs were destroyed, and fine individual buildings demolished to facilitate an idiotic policy of a first-floor walkway along Princes Street, of all places.

Planning, and in particular the wartime requirement that every city should formulate a rebuilding plan ready for the return of peace and prosperity, emerges as consistently a worse enemy than architectural fashion. There was usually more than one such plan; sometimes, as at bomb-damaged Canterbury, the first version was actually worse than its successor. It is dismaying to record the name of the architect responsible in this case: he was Charles Holden. And like most of Holden's own architecture, the broad sweeping roads and rather simple-minded vistas of some of these earlier city plans – poor Plymouth's is an extreme example – stand at a tangent to the international Modern Movement, for all that they share a preoccupation with circulation and traffic flow. Post-war planning had its roots just as much in schemes such as the boulevards of Nottingham, Cardiff's civic quarter at Cathays Park, or the new Kingsway-Aldwych in London, all of which were architecturally conservative.

Though Kingsway was enormously destructive of old London, it has consistently been valued as an enhancement to the capital, as the new post-war precincts in other cities almost always have not. Here one comes up against the consistent failure of British Modernism to generate popular affection and respect, a failure especially disturbing to those who admire its goals and individual achievements. But that is a theme for another book, perhaps.

Meanwhile grievous losses continue, from accident, neglect or deliberate demolition. What is to be done? At the very least, deserving cases for listing may still be identified and put forward. Many readers of this newsletter will know of buildings missed out by the great national surveys, but in quality equal to or better than some of those which did win protection. If only half of these were to be proposed and accepted, there would be rather more for future members of the society to admire without depending on books of historic photographs. Meanwhile, *Britain's Lost Cities* can be highly recommended to anyone seeking to understand how we got where we are now.

SIMON BRADLEY

NEIL JACKSON: *Pierre Koenig 1925 – 2004: Living with Steel* (Taschen Basic Genre Series, 69 pp, numerous col. and b&w illus., 2007, £5.99, ISBN-10: 3822848913; ISBN-13: 9783822848913)

When Neil Jackson led a fortunate few on a tour for the SAHGB (in conjunction with the Twentieth Century Society) of steel-framed houses in California in April 2004, one of the highlights was to be a meeting with Pierre Koenig at the Bailey House. But, unfortunately, his death at the age of 77, on the day of our arrival in Los Angeles, put paid to our planned encounter with one of the masters of American post-war architecture. It did not,

however, stop us visiting the Bailey House, Case Study House No. 21, which Koenig designed and built in 1956-58 for Walter and Mary Bailey, and restored in 2000 for Dan Cracchiolo. This stunningly beautiful house – comparable in many ways to the far better known Farnsworth House designed by Mies van der Rohe and built from 1950 – shows how, even on a relatively modest scale, this then-new type of steel-framed house could be achieved with clarity and economy.

It is surprising to find that the Bailey House could have been designed without knowledge of either the Farnsworth House or the contemporary Palisades houses by Charles Eames, but Koenig himself stated that ‘none of us, I think, had any inkling of what the other was doing’. All three arrived at similar solutions to the same problem quite independently – reinforcing the idea that this type of house, so ideally suited to the Californian climate, developed from the work of Richard Neutra and Rudolph Schindler on the west coast in the inter-war period, quite separately from the work of Mies van der Rohe in post-war Chicago.

Pierre Koenig’s small but influential oeuvre of private houses is ideally suited to this slim volume format. The fact that he produced only 14 houses (with two others completed after his death) means that the book can discuss and illustrate each of these commissions in detail – with mention of his few non-domestic commissions in the introduction. This book forms part of the growing Taschen Basic Architecture Series on twentieth-century architects, which includes works on the standard greats, like Alvar Aalto and Le Corbusier, as well as slightly less well-known architects, like Joseph Hoffmann and Eric Mendelsohn. But it also gives particular emphasis to the development of modern architecture on the west coast of America – with volumes on Rudolf Schindler, Richard Neutra, John Lautner and Charles and Ray Eames – as well as the only thematic volume on Case Study Houses. This volume on Pierre Koenig fits well into this particular group, redressing the balance with his better known contemporaries.

The superb quality illustrations – comprising small but usable plans, contemporary photographs, up-to-date colour photographs and a number of Koenig’s impressive design drawings – give a comprehensive picture of each house discussed. Whilst it may be fun attempting to work out which illustrations are contemporary and which are modern, it would have been much more useful if the editors had dated the images. For image was, as Neil points out, very important to Koenig, as he shows through the production of the most important and iconic image of any of Koenig’s houses – the night time view of Case Study House No. 22, the Stahl House of 1960, by Julius Shulman. Neil gives us a delightful insight into how this world-famous image was actually staged and created.

Neil, who knew Koenig personally and has studied the design of the steel-framed house in depth, is ideally placed to give a well rounded appraisal of his life and works. In a relatively short and lively introduction Neil manages to impart the basic facts of Koenig’s life and career, some idea of his architectural philosophy, a discussion of the importance of the Case Study houses and a clear understanding of the importance of Koenig’s contribution to the design of the modern American steel-framed house

in California, whilst also giving some idea of his other occupation – teaching architecture at the University of Southern California, Los Angeles.

Like many architects of his generation, whose careers began immediately after the Second World War, Koenig was an idealist who wished to improve design standards for modern American mass housing. Yet the houses illustrated here show a man whose attention to detail and quality of design meant that each of his houses was unique and rarely cheap.

Many of Koenig’s early private clients were not especially wealthy and the ingenuity and simplicity which he combined with structural daring to produce original and iconic designs shows his fertile imagination at work. Cramped hillside sites meant that often his houses stretch out over cliffs giving dramatic views of either Los Angeles or the beach. From very simple and humble beginnings Koenig’s architectural vocabulary, ‘the transparent steel box’, was imaginatively extended and elaborated for richer clients with more dramatic locations, such as the Iwata House of 1963 or the Gantert House of 1983, both of which are cantilevered out over their sites to gain extra accommodation and sweeping views. But, as his last completed commission, the Schwartz House of 1994-96, shows, even at the end of his career he was able to produce a simple yet innovative and imaginative design for a very cramped site which remained true to his initial love of the steel box, whilst also paying homage to the ideas of a younger generation with its almost post-modern concept of a cube within a cube. Perhaps most surprising is the number of restorations of his own buildings which Koenig undertook in his lifetime; undoubtedly indicative of the speed of change in architectural fashion today, and something mirrored by Koenig’s lack of commissions during the late 1980s.

Pierre Koenig’s belief in this new open form of house design and new way of living is epitomised by his desire not only to appear in the publicity photographs produced to illustrate his achievements but also by the fact that two of his houses were designed for himself. Koenig’s identification with his own designs can be most clearly seen in the cover photograph to this book which shows him posing within the Bailey House itself.

Neil Jackson has achieved the near impossible task of producing a book that manages to be a populist introduction to Pierre Koenig’s work as well as an authoritative assessment of his architectural career. It combines personal recollection with a deep understanding of the architectural problems faced by Koenig, and the wider architectural context within which he worked. It is annoying that there is no index, but the clear format, the summary of Koenig’s life and work, the full bibliography and the useful map make up for this omission. It is refreshing to read a book on a contemporary architect that is entirely free from the obscurantist architectural jargon which is so endemic amongst architectural publications today. This affordable, readable and well illustrated book will hopefully give Pierre Koenig’s important contribution to the design of post-war steel-framed housing a far wider audience, especially amongst a younger generation of architects and architectural students, as well as amongst all those interested in twentieth-century design.

PETE SMITH