

103 Society of Architectural Historians of Great Britain Newsletter No. 103 Summer 2011

COLVIN: A COMMEMORATION

In April 1960 the magazine *Homes and Gardens* published an article on architectural historians. Entitled 'Britain's bricks and mortar', it profiled five writers: Sir John Summerson, Dorothy Stroud, Christopher Hussey, Margaret Whinney, and Howard Colvin. All were undeniably distinguished, and each was celebrated for their work. But even amongst this impressive crowd, Howard Colvin somehow stood out. For one thing, he was much the youngest of those featured: 'Mr Colvin is forty,' observed the article, 'but looks nearer thirty'. More importantly still, Howard Colvin was identified as 'pretty well the most knowledgeable architectural historian in the country.'

This *Homes and Gardens* article is, of course, more than fifty years old. Yet the yellowing copy that I recently came across seemed to originate in a world far more distant even than that. The idea that a popular magazine should devote so many pages to such deeply scholarly individuals now appears quite remarkable. It was as though I had opened *Heat* or *Grazia* to encounter a profile of David Watkin, Mark Girouard, and Bridget Cherry. More than this, 'Britain's bricks and mortar' captured quite accurately the powerful sense that the decades after world war two were an extraordinary epoch in the development of architectural history. This was the period of Pevsner's guides, Colvin's *Dictionary*, and Summerson's masterly histories. This was the era in which Margaret Whinney transformed our understanding of baroque art and Dorothy Stroud opened people's eyes to the importance of landscape design. Seeing these people in their prime only reinforces the banal truth that we shall not see their like again. Christopher Hussey died in 1970 and Margaret Whinney in 1975. Pevsner died in 1983; Summerson in 1992; Stroud died two years later in 1994. With Howard Colvin's death in 2007, a moment in architectural history really did come to an end.

The annual symposium seemed the ideal opportunity to explore this era in architectural history – in many ways the heroic age for its study, at least in Britain. It was also a chance to celebrate the work of one of the SAHGB's founders and first patrons, for Howard Colvin was amongst those who established the Society in 1956. Finally, we hoped that the symposium would provide a forum to discuss the future of the discipline, considering the direction that our research should now take in the very changed circumstances of the twenty-first century. That the whole thing took place against the backdrop of swingeing cuts in national heritage funding, financial crisis in the universities, and an ever-growing gap between

architectural history and architectural practice only made the idea of a symposium looking at architectural history after Colvin all the more attractive. And we were not to be disappointed. The event quickly sold out and, on the day, something like 150 people packed the lecture room and quads of St John's College, Oxford: academic home to Howard Colvin for no fewer than six decades.

Were the current editors of *Homes and Gardens* looking for a sequel to their 1960 feature, they could do much worse than approach the symposium's speakers. For here were some of the most distinguished names in the business. From Cambridge came Frank Salmon, author of the prize-winning *Building on Ruins*. From York came Anthony Geraghty, whose catalogue of Wren drawings at All Souls is a key text for anyone interested in the period. Andrew Saint, formerly professor of architectural history at Cambridge and now director of the Survey of London, and Alan Powers, currently professor of architecture at the University of Greenwich, each gave papers in the second session. After lunch, and a tour of the college, Professor Malcolm Airs, President of the SAHGB, and Dr Simon Thurley, head of English Heritage, spoke on aspects of Colvin's work. In the final session, two hugely distinguished historians – John Harris and J. Mordaunt Crook – both delivered memorable lectures.

The papers, which covered topics from the *History of the King's Works* to the historicity of Colvin's *Canterbury Quadrangle*, from the development of architectural history at Oxford to the study of unbuilt Cambridge, raised a predictably large number of issues. In his paper, Andrew Saint considered what he called 'The conundrum of "By"', asking why it was that historians were so keen to attribute buildings to single individuals. Alan Powers, in his paper, posed a no less important question, exploring the relationship between architectural history and architectural practice, and considering especially the role of the historian within university architecture departments. And there was more – much more. Indeed, each of the papers was so rich that it is rather hard to do justice to them in this short space. We consequently hope to publish them in due course. Nevertheless, three core themes did emerge from our discussions. Appropriately enough, they were both historical and methodological: looking backwards to Howard Colvin's work, and forwards toward the work of architectural historians in the future.

In the first place, our eight papers sought to place Colvin within his historical context. Several contributors drew attention to the intellectual sources on which he drew: tracing his approach back to English antiquarian

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The Society's officers all hold honorary posts.

Contributions for *Architectural History* should be sent to Professor Judi Loach and books for review to Kathryn Morrison. Items for inclusion in the *Newsletter* should be sent to Lee Prosser. Enquiries about the Society's publications should be sent to Dr Simon Oakes. Correspondence concerning membership (for example, new membership enquiries, payments of subscriptions and change of address) should be sent to David McKinstry. Enquiries about events should be sent to Simon Green. Enquiries about the Research Register should be sent to Dr Kerry Bristol. Enquiries about Bursaries and Essay Medal Prize should be sent to Dr Julian Holder. Queries about mail inserts should be sent to David Leron. Matters related to fundraising should be referred to Charles Keighley (tel: 01993 831403, charles.k@tiscali.co.uk). Any queries about publicity should be addressed to Jonathan Kewley. Correspondence on all other matters should be sent to Simon Green. Please note that the views expressed in this newsletter are those of the individual authors and do not represent the opinions of the Society of Architectural Historians of Great Britain.

tradition, to the rigorous documentary analysis of the Manchester School of history, and to the archaeological investigators of the mid-twentieth century. Challenging the conventional account of the 'Colvin revolution' in architectural history, several speakers – Anthony Geraghty and Simon Thurley in particular – sought to show that the interwar period was not as barren of serious scholarship as has often been suggested. The painstaking researches of the Survey of London and the professionalism of archaeologists working for the Ancient Monuments Board each provided examples that Colvin could – and did – follow. In that sense, he owed much more to archaeology than to art history or the work of architects themselves: something that distinguished him from the art-historical Nikolaus Pevsner and the architecturally-trained John Summerson.

The second theme that emerged was concerned with Colvin's impact. This included his little-known work in conservation – for although, as Malcolm Airs pointed out, he was not as high profile a campaigner as some of his contemporaries, he was nonetheless a pivotal influence behind the scenes: sitting on the Royal Fine Arts Commission, the Royal Commission on the Historical Monuments of England and the Historic Buildings Council. He was also a founding Commissioner of English

Heritage in 1984. Simon Thurley likewise highlighted the unexpected importance of Colvin's work for archaeologists, revealing the numerous excavations inspired by, and carried out for, the *History of the King's Works*. The role Colvin played in establishing architectural history as a discipline and a profession also underpinned several of the talks. Not all our speakers were unhesitatingly admiring of his work, it must be said. Implicitly – and sometimes explicitly – they criticized the pitfalls of an excessive reliance on documentary evidence, on a determination to fix attributions, on an unwillingness to engage with more theoretical approaches. But no one denied Howard Colvin's significance.

Finally, the symposium addressed the question of absences in Colvin's work: areas he had not explored, issues he had chosen to disregard. His single-minded focus on British buildings was noted, as was his unwillingness to countenance the creative error. In his paper, Anthony Geraghty called for a greater interest in intellectual history; in his, Andrew Saint called for an end to the attributionism that had inspired the *Dictionary of British Architects*. A more sophisticated, more historically convincing approach was now needed, he went on. Joe Mordaunt Crook was still more assertive, arguing that the history written in the late-twentieth century was now logistically impossible and



The memorial tablet erected in the Canterbury Quadrangle of St John's College in honour of Sir Howard Colvin, designed by Rory Young. Photo by James Darwin.

methodologically redundant. 'We are now free', he concluded; 'free to do different things.'

As this suggests, the whole event captured the essence of two very different moments in history: the Colvinian moment, and the present day. Colvin's era truly was an epic time in the history of architectural history: an epoch of discipline-building, of fact-gathering; a period when the modern subject of architectural history was created. Today may seem somewhat greyer in comparison – and,

certainly, *Homes and Gardens* appears to take less interest in our work. But the issues discussed by our speakers suggest that now is a genuinely exciting time to be an architectural historian. New ideas – especially coming from the history of thought and cultural history – offer new ways of approaching our subject. A new openness to other disciplines frees us to think in original ways. Moreover, whilst Colvin and his generation had to fight to establish legitimacy of architectural history, it is now an accepted part of historical research. Indeed, increasingly, it is the historians who are learning from us. Our moment is thus as pregnant with possibilities as his ever was.

It's right, though, to finish with Colvin himself – and that is exactly how the symposium concluded. With the business of the day at an end, we all withdrew to Canterbury Quadrangle, joining Howard Colvin's family and other friends for the dedication of a memorial tablet. As the address given by Sir Keith Thomas made clear, it is not just members of the SAHGB who look back on the man and his work with awe. Whether it was the remarkable achievements of his scholarship, or the assiduity with which he persuaded the state to up the salaries of those who contributed to the *History of the King's Work*, Howard Colvin was a giant amongst architectural historians. The annual symposium was, I hope, a fitting tribute to his work – and to the work that's yet to be done.

WILLIAM WHYTE

ANNOUNCEMENTS

SUBSCRIPTIONS

New subscription rates from 1 January; direct debits and Society's new bank account

Members are reminded that new subscription rates have applied since 1 January. The new rates are shown below:

NEW RATES

Ordinary member UK £35.00

Joint ordinary members UK £42.00

(two members at same address)

(Overseas ordinary members to pay an additional £7 in each case)

Retired member UK £25.00

Joint retired members UK £32.00

(two members at same address)

(Overseas retired members to pay an additional £7 in each case)

Student member UK £15.00

(Overseas students to pay an additional £7)

Institutions

Institutional Membership (UK) £90.00 per annum

Institutional Membership (Overseas) £100.00 per annum

Members are reminded that the Society has made new banking arrangements with Unity Trust Bank, and the Barclays account previously used for the collection of subscriptions has been closed.

Overseas subscriptions can be paid using the Society's PayPal account. Overseas members are requested to use the new rate.

All subscriptions: Subscriptions are due on 1 January annually, and should be paid before 31 March in order to retain membership. We would normally expect direct debits to be collected in the first week of January, but a slight delay may have taken place this year as the system was new to us and there was an unexpected delay caused by the application to set up Direct Debit arrangements.

Members joining after 1 November in any year will receive a 14 month membership period for the price of 12 months.

DAVID MCKINSTRY
MEMBERSHIP SECRETARY

**A FEW WELL-TRIMMED LAMPS
OF ARCHITECTURE (2)**

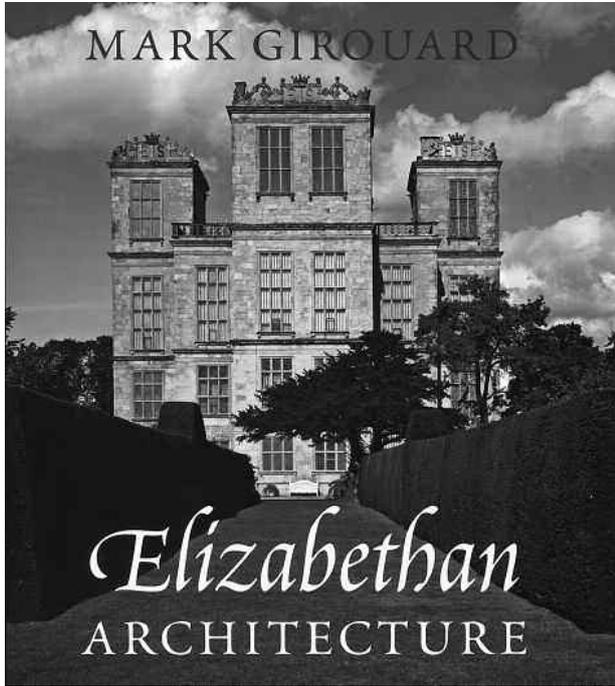



*Baillie Scott
Designed an Olde Worlde Cot.
It was arty, crafty,
And rather draughty:*

NICHOLAS COOPER

Awards for Dr Mark Girouard

At the Annual Lecture on 29 November 2010, Dr Mark Girouard received a double distinction. Not only was he awarded the Alice Davis Hitchcock Medallion for his book *Elizabethan Architecture* but he was also made an Honorary Patron of the Society in recognition of his outstanding contribution to British architectural scholarship.



In presenting the medal, the President noted that this was the third time that Dr Girouard had been honoured in this way; an achievement unprecedented in the history of the Society. He praised the impeccable scholarship and the elegant prose of the book which fully captured the author's infectious enthusiasm for the culture of the Elizabethan period. In welcoming him to Patron membership, the highest accolade that the Society can award, the President drew particular attention to the encouragement that Dr Girouard had always given to young scholars and the selfless way that he had shared his discoveries with others working in the discipline.

AWARDS AND BURSARIES

Essay Medal

The Hawksmoor Medal for 2010 was presented to Jessica Holland, a PhD student in the School of Architecture at the University of Portsmouth for her essay on Oliver Hill's educational buildings. Jessica was awarded her medal at the Society's Annual Lecture at the Courtauld Institute where our President, Malcolm Airs, informed the audience that 'Interpretations to date have tended to see Oliver Hill as a typical British harlot in his dealings with modernism. An architect who can casually flit from style to style - from tradition to modernity and back again - is clearly suspect. However in considering his designs for school buildings Jessica shows him to be a thoroughly grounded Modernist, putting function before programme, and social improvement at the heart of his design work. She does this not only through a well-formed and beautifully argued essay but through a masterful examination of sources, including - something only possible with twentieth century topics - personal interviews.'

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)

Fundraising for postgraduate research bursaries

Since I last reported, the Society has received several generous donations totalling £16,000 for which we are most grateful. These are as follows:

£10,000 from the Ernest Cook Trust, making a total of £17,000 from this source

£3,000 from the D'Oyly Carte Charitable Trust making £11,000 from this source

£3,000 from the Thriplow Charitable Trust, making £6,000 from this source.

Members may recall that the Society had a major fundraising campaign in 2005, successfully raising £200,000 for the Vickers Bursary fund. This included £100,000 from the estate of the late Jonathan Vickers, £25,000 from English Heritage and the balance from about 250 members. Funding applications to other grant giving trusts are made on a regular basis, but in the current financial climate these applications are not generally as productive as before.

The Society has made a commitment to fund two bursaries for postgraduate research, costing £23,000 per annum in total (this amount has just been increased from £20,000 per annum).

We believe that our postgraduate bursaries will help secure the future of British architectural history. If you know of any likely sources of funding, or if you are able to assist the Society by making a donation towards bursary funds or wish to remember the Society in your will, please contact me.

DAVID LERMON
HON. TREASURER

PUBLICATION

Value of Awards

Individual grants will not normally exceed £500, but in exceptional circumstances a grant of up to £2,000 may be awarded.

Eligibility

- Awards are open to members of the Society, and non-members, in any category.
- 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.
- The topic in the application may relate to any aspect of the history of architecture.
- 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

EDUCATION

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

Annual Symposium Prize Bursaries

Our first bursaries to enable post-graduate students to attend the Society's Annual Symposium were awarded to Otto Saumarez Smith of St John's College, University of Cambridge and Penelope Harris of the University of Leicester. The bursaries are the result of surplus funds from recent overseas trips arranged and led by Professor Alistair Rowan, and include membership of the Society for one year.

Post-Graduate Research Degree Bursaries

Thanks to the generosity of our benefactors, fundraising efforts, the Society's investment strategies and the general support of members we are pleased to announce an increase in the value of Post-Graduate Research Bursaries from £10,000 p.a. to £13,000 p.a. Two PhD bursaries, paying £13,000 p.a., are available this year.

Applications are invited for both the Society's Jonathan Vickers Bursary, and the Ernest Cook Trust Award, with a

closing date of 31 July 2011. 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. Further details, including Terms and Conditions, are available on the Society's website under 'Awards and Grants'. Applicants will be informed of the decision following the Society's A.G.M. in early September 2011. All applicants are automatically considered for both bursaries.

The Jonathan Vickers Award is made in memory of our former member. Please contact the Treasurer if you would like to support the Society's Educational work financially.

THE SOCIETY'S PUBLICATIONS

The following volumes are currently available. All prices include postage and packing; prices for overseas addresses include surface mail. Alternatively, items can be sent by airmail, the cost of which will be calculated on an individual basis: please contact the Publications Secretary for details.

ARCHITECTURAL HISTORY vols 10 (1967), 12-14 (1969-71), 17-26 (1974-83)
£10 each for UK addresses; £12 each outside UK

ARCHITECTURAL HISTORY vols 27-47 (1984-2004), 49-52 (2006-09)
£14 each for UK addresses; £16 each outside UK

RESEARCH REGISTERS vol. 5 (1980) and vol. 6 (1994)
£4 each for UK addresses; £6 each outside UK

SYMPOSIUM PAPERS *The Education of the Architect* (1993); *The Image of the Building* (1995); *William Morris & Architecture* (1996); *Gothic & the Gothic Revival* (1997); *The Hidden Iceberg of Architectural History* (1998); *The Place of Technology in Architectural History* (2001)
£8 each for UK addresses; £10 each outside UK
Domes (2000): £10 each for UK addresses; £12 each outside UK

MONOGRAPHS no. 2 (*Architectural Drawings from Lowther Castle, Westmorland*) and no. 3 (*Michael Searles: A Georgian Architect and Surveyor*)
£8 each for UK addresses; £10 each outside UK

To order any of these volumes, please contact the Publications Secretary at publications@sahgb.org.uk. Further details are available on the Society's webpages.

TWENTIETH-CENTURY ARCHITECTURE & ITS HISTORIES

The Society's millennial volume, edited by Louise Campbell
£14 each for UK addresses; £16.50 each outside UK

Copies of this publication should be ordered direct from Oblong Creative Ltd, 416B Thorp Arch Estate, Wetherby, LS23 7FG. An order form is available to download on the Society's webpages.

Deadlines for Copy

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

<i>Issue</i>	<i>Publication date</i>	<i>Deadline for Copy</i>
No 104, Autumn 2011	early September	July 15, 2011
No 105, Winter/Spring 2012	early February	December 16, 2011
No 106, Summer 2012	mid-May	April 15, 2012

Please make 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 may be 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.

Mailing Guidelines for Advertising Inserts

The Society publishes a newsletter three times a year, normally in January, May and September. Promotional

inserts can be accepted, provided these are relevant to architectural history, and they are charged at £150 for an A5, A4 or A3 folded leaflet. The Society reserves the right to re-quote should our mailing house raise any concerns about the size or weight of the material.

This price applies to a mailing to all UK addresses (approximately 800, comprising individuals as well as academic and other institutions). Should the advertiser wish to include a mailing to our overseas members (approximately 250), this will be charged at an additional £75, subject to weight and dimensions.

The order should be placed with David Lerman, Honorary Treasurer, stating whether only UK or total circulation including overseas is required (all contact details are provided above), and where an order number is required by the advertiser, this should also be provided. The advertiser should also copy in our mailing house at Graham Maney, Outset Services Ltd, Ash Tree House, 20 Beeches End, Boston Spa, Wetherby LS23 6HL; Email: outsetservices@gmail.com; Telephone/Fax: 01937 520275

We will do our best to mail inserts in your preferred time-slot, but where the mailing is time sensitive please make the Society and the mailing house aware of this in writing or by email.

FORTHCOMING EVENTS

THE SOCIETY'S EVENTS

AGM notice

The Society's Annual General Meeting will take place during the annual conference at Llanberis (Gwynedd) on Thursday 1st September 2011 at 7.45pm. Full details are included in the accounts booklet which accompanies this mailing.

Annual Conference 2011 (1-4 September 2011) Caernarfonshire/Sir Gaernarfon

There are still some places available for the SAHGB Annual Conference 2011. The conference will be based at The Royal Victoria Hotel in Llanberis, North Wales, and delegates will visit a wide variety of buildings, including Tudor manors, pilgrimage churches, slate-magnate mansions, non-conformist chapels and model fortifications. In addition to the main conference, there are a number of pre-conference tours: Clough Williams-Ellis; small medieval churches of the Conwy Valley; the West Llŷn Peninsula; and an afternoon's walking tour exploring the walled town of Conwy. Further details and the booking form were enclosed with Newsletter 102, and are now available to download from the SAHGB website at www.sahgb.org.uk/index.cfm/display_page/Events_Conference

Enquiries should be addressed to the Conference Secretary, Dr Olivia Horsfall Turner (caernarfonshire2011@sahgb.org.uk, or: Dr Olivia Horsfall Turner, English Heritage, The Engine House, Fire Fly Avenue, Swindon, SN2 2EH).

Study tours to Padua with Professor Alistair Rowan in 2011

Some places remain on the second Study Tour of Padua and the surrounding area, to be led by Professor Alistair

Rowan from Saturday 17 September to Sunday 25 September 2011.

Fuller details of the Padua Study Tour programmes, which will be broadly similar for both tours, may be found on the Society's website www.sahgb.org.uk

Costs are likely to be Euro 920 per person in a single room and Euro 800 per person in a double room sharing. The tour begins and ends at the hotel in Padua. Breakfast in the hotel, seven additional meals, the cost of entry to properties and the hire of buses as required for touring outside Padua are included in the price.

Members who wish to join one of the tours are asked to get in touch with Professor Rowan as soon as possible as places are limited to not more than 34 members. It will be easier if members can provide an email address. The tours are available only to members of the Society.

When each booking is confirmed, a deposit of £200 will be required. Recent trips organised by Professor Rowan for the Society to Pisa, to Bologna and to Naples were each oversubscribed and greatly appreciated by those who attended. Alistair Rowan was a post-doctoral student in the University of Padua in 1965 and 1966 and, as a consequence, knows the city and its history very well. For him this trip will be something of a return to 'home territory'.

Professor Alistair Rowan
22 Leeson Park, Dublin 6
Email: alistairrowan@eircom.net

Study tour to Islamic Cairo with Professor Peter Draper (November 2011)

This is likely to take place over a full five-day period during the second half of November (precise dates to be confirmed). Some places still remain, and those interested should email Peter at peterdraper@dumbflea.co.uk. This is an excellent opportunity to study the remarkable

Islamic buildings of medieval Cairo (other periods and civilisations will not be studied but you could add a few days if you want to look at the ancient material while you are there). There is a basic cost per person of about £100 and participants arrange their own accommodation and subsistence (plus of course travel to Cairo). Hotel costs payable per person, based on 7 nights' accommodation, would be approximately US\$ 420 (single) or US\$ 560 (double). This event is not being held under the auspices of the Society.

Study day at Cardiff Castle, Tuesday June 28 2011

Matthew Williams, the curator, has agreed to lead a study day to be held at CARDIFF CASTLE on Tuesday 28 June 2011. The day will look at the history of the castle concentrating on the recently restored rooms created by William Burges for the 3rd Marquess of Bute between 1865 and 1881. The day will include an opportunity to study Burges' original drawings. Refreshments will be provided, though lunch is **NOT** included in the ticket price. The cost will be £16.00 per person (£13.00 for students).

Study morning at Wothorpe Lodge (Towers), Cambridgeshire on Saturday July 16 2011

Paul Griffin of The Wothorpe Towers Preservation Trust has agreed to lead a study morning to be held at WOTHORPE LODGE (TOWERS) on Saturday 16 July 2011. The Trust, which acquired the property in 2004, has carried out a detailed survey of the building and consolidated and repaired the surviving structure.

Built between 1615 and 1623 for Thomas Cecil, Earl of Exeter as a lodge to Burghley House, the building was largely demolished, apart from the surviving towers, in 1791. Refreshments will be provided, though lunch is **NOT** included in the ticket price. The cost will be £16.00 per person (£13.00 for students). This is a morning event, though Pete Smith will lead those interested on a visit to the comparable **Lyveden New Bield** (NT) in the afternoon (entry not included in ticket price).

For both study days, please apply to Pete Smith, 17 Villa Road, Nottingham NG3 4GG for tickets using the flyer enclosed, or apply to events@sahgb.org.uk



The lesser-known stable block at Wothorpe. Photo: Nick Hill



Wothorpe Towers. Photo: Nick Hill.

FUTURE EVENTS

Study Day Sudbury Hall, Derbyshire on Monday 26 September 2011

The National Trust have agreed to a study day to be held at Sudbury Hall, Derbyshire on Monday 26 September 2011. It will be led by Cherry Ann Knott, who has recently published the results of her many years researching into the history of the house, in *George Vernon 1636-1702, 'Who built this House', Sudbury Hall, Derbyshire* (Tun House Publishing, 2010).

Annual Lecture on 30 November 2011

The **Annual Lecture** this year will be given by John Goodall, Architectural Editor of *Country Life* and author

OTHER EVENTS

Thanks to Dr Zeynep Kezer

Regrettably, in February, we had to bid farewell to our Newsletter Editor, Dr Zeynep Kezer. Zeynep has been most efficient in this demanding role, since succeeding Grace McCombie in 2007. Through no fewer than 12 editions, she always managed to pursue the overdue contributions of her recalcitrant colleagues with charm and warmth, and won the admiration and affection of us all. It is our misfortune that – due to her expanding responsibilities at the School of Architecture Planning and Landscape at Newcastle University – Zeynep has had to relinquish the newsletter editorship. We wish her well, and look forward to seeing her at Society events in the future. Meanwhile we welcome, as Zeynep's successor, Lee Prosser, who works as a Curator for Historic Royal Palaces, with special responsibility for Kew and Kensington Palaces.

The Architectural Association Archives

The Architectural Association Archives will shortly be moving into new, larger premises in No. 32 Bedford Square, London and will consequently be closed from the 11-31 July. Any readers requiring material during this period are encouraged to contact the Archivist: edward@aa.school.ac.uk.

CALL FOR PAPERS

'More new insights into 16th- and 17th-century British architecture'

Following the success of their earlier conference, Claire Gapper and Paula Henderson are organizing a second one-day conference to be held on Saturday 21 January 2012 at the Society of Antiquaries, London. They are calling for proposals for short papers (approximately 30 minutes long) on new research in Tudor and Stuart architectural history. Short abstracts should be submitted by the end of August. Specific details and the programme will be announced in September. Contact Claire and Paula at: claire.gapper@btinternet.com; henderson.paula@btinternet.com

Stoke and Ceramics

The Tiles and Architectural Ceramic Society is calling for papers for a conference entitled 'Exporting Stoke and Beyond' to be held on the 12 November 2011 at The Potteries Museum and Art Gallery, Stoke-on-Trent. See www.exportingstoke.org.uk for full details.

of the recently published *The English Castle, 1066-1650* (Yale UP, 2011) at the Courtauld Institute of Art, Somerset House, London on **Wednesday 30 November 2011**. Title to be announced. Please note change of day from Monday to Wednesday.

PETE SMITH
EVENTS SECRETARY

SAHGB Annual Symposium, 28 April 2012

The architecture of performance: buildings for drama and music, 1900-2000. A one-day event at the Department of Architecture, University of Cambridge. Call for Papers and more details can be found on the SAHGB website.

The Architecture of Performance: Buildings for Drama and Music, 1900-2000.

The SAHGB will be holding a one-day symposium on 28 April 2012 at the Department of Architecture, University of Cambridge. For more details please see the website.

INFORMATION EXCHANGE

MSt in Building History at the University of Cambridge

The Faculty of Architecture and History of Art at the University of Cambridge invites applications from students wishing to enrol for a new Master of Studies in Building History degree beginning this autumn. This pioneering new course, to be offered on a part-time basis over two years, has been developed by English Heritage and the University of Cambridge to provide the knowledge and practical skills needed to research and investigate historic buildings and areas, and to pursue a career in the heritage sector. It seeks to redress a documented shortage of suitably qualified architectural historians, building archaeologists, and those from other disciplines involved in researching and analysing the historic built environment to inform its conservation. The intention is to promote a cross-disciplinary approach to understanding the historic built environment in all its facets.

The MSt will be taught by English Heritage staff, academics from Cambridge and by other acknowledged experts. It will include a range of taught modules, a six-month placement in the sector and a dissertation. For more information contact the Course Director, Dr Adam Menuge, at am2075@cam.ac.uk, or visit www.ice.cam.ac.uk/mst-buildinghistory

JOHN CATTELL

Back issues of AJ needing a good home

Alan Crawford is downsizing and has back issues of AJ for anyone who can collect them from his home. They are vols 14-17 (1971-74), 24 (1981), 26 (1983), 28-29 (1985-86), 31-45 (1988-2002), 50-52 (2007-09). His contact details are 95 Crescent Road, London N22 7RU; Telephone 0208 888 0385; and email a.crawford@btinternet.com

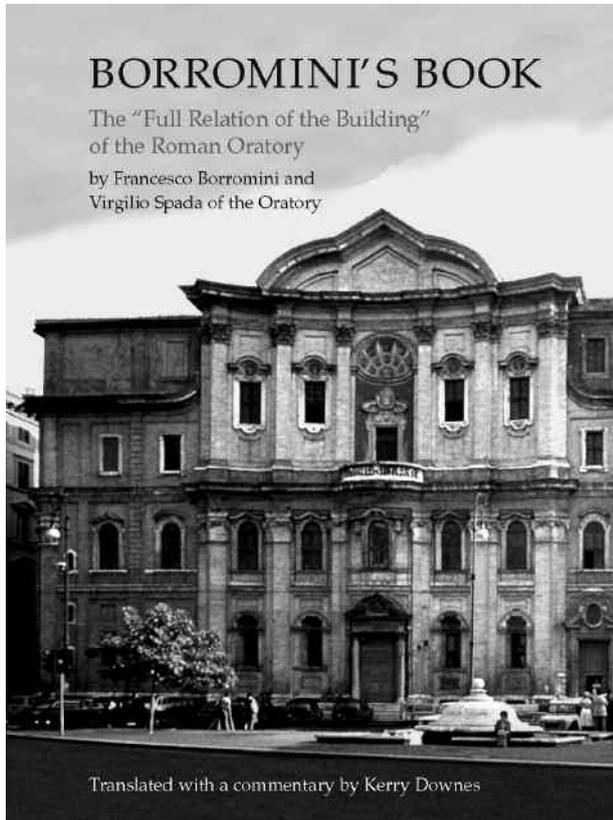
Black Dog

Black Dog Publishes books on architecture. They have a complete list at www.blackdogonline.com/architecture/. They are offering a 40% discount on their latest book '*Green Design: From Theory to Practice*' and also 40% off their Mapping Book series including '*Mapping London: Making sense of the City*'.

REVIEWS

BOOK REVIEWS

KERRY DOWNES (trans. with commentary): *Borromini's Book: The 'Full Relation of the Building' of the Roman Oratory, by Francesco Borromini and Virgilio Spada of the Oratory* (Oblong Creative Ltd, 2010, 536 pp, 455 illus., £54.00, ISBN: 9780955657641)



Borromini's Book is in fact three books: a translation of the *Opus Architectonicum* (1725); a rich gloss upon that text; and a dynamic analysis of the constellation of issues relating to it and the building that it describes. By Downes's own relation the idea of providing an accessible translation had a lengthy gestation over many decades, and it has resulted in a publication that is in itself a monument both to Borromini's fascinating thought processes and to Downes's inspiring scholarship. Its relevance, however, is by no means reserved for scholars and students of Baroque or even seventeenth-century architecture, for Downes's footnotes and 'Companion' to the text touch upon issues that are – or should be – pressing for every architectural historian.

The *Opus Architectonicum Equitis Francisci Borromini* provided a *Full Relation of the Building* undertaken by Borromini at the Oratory of St Philip Neri in Rome during the 1630s and 1640s, and is an exceptional document for the thorough and expansive account it gives of the circumstances of the commission, its challenges and solutions. It was written at some point between 1646 and early 1647 by Father Virgilio Spada, Provost of the Congregation of the Oratory of St Philip Neri, though as he explained, he wrote it, 'in the name of Cavaliere Borromini' and the narrative is therefore delivered in the first person voice of the architect. It was intended for

publication from the start, but, probably owing to Borromini's acrimonious departure in 1650 from his post as the Congregation's architect, was not in fact published until 1725 by the printer and engraver Sebastiano Giannini.

The Congregation of the Oratory was the community of secular priests and lay brethren founded in the 1550s by S. Filippo Neri (1515–95, canonised in 1622) that took its name from the hall-chapel where they held devotional and musical events. Neri's intention was that, through adherence to a rule focused on individual piety, communal life, and spiritual Exercises, the Oratory would provide a model of renewal for the Catholic Church in the early years of the Counter-Reformation. In 1575 the Congregation was formally constituted and given the church of S. Maria in Vallicella as its home, located in a notorious area of Rome, ripe for spiritual salvation. The church was run-down and ill-suited to the Congregation's aspirations, so Neri immediately arranged for its demolition and initiated construction of the *Chiesa Nuova*, executed by a succession of four architects between 1575 and 1606.

The provision of a residential complex for the Congregation alongside the church was always envisaged, and between 1624 and 1629 Paolo Maruscelli laid out the basic form of the three courts along the north side and to the east of the *Chiesa Nuova*. The Congregation became concerned, however, that his design abilities were insufficient for the more intractable problems of the site. Borromini was brought onto the project in late 1636 and by May 1637 was the Congregation's chosen architect. Refusing to work alongside him, Maruscelli soon departed. It was thereafter, as Downes argues, that Borromini's vision transformed an unreconciled plan into a coherent sequence of ceremonial and functional spaces. Unsurprisingly, Maruscelli and others greeted Borromini's promotion ungraciously and proceeded to criticise his work. This provides an important context for the *Relation*, one of the evident purposes of which was to defend Borromini's design decisions against a variety of accusations.

The *Relation* gives a detailed explanation, topographical in structure, of each part of the House. It is a fascinating tour of the building that explores everything from the large-scale challenge of designing on an awkward, asymmetrical site, to the details of double doors on communal privies to prevent odours escaping, and potted citrus plants as botanical alarms, set off when the terracotta pot dislodged by the burglar smashes to the ground! Borromini's text, delivered by Spada, is a remarkable personal account of the design process and all its difficulties, as well as, of course, the ingenuity and invention of the architect. Previously, the *Relation* has only been available in Italian language editions, but Downes has rendered it into lucid and lively English that is a pleasure to read. As one would expect, the translation is accompanied by a gloss, which is helpfully printed alongside the main text, so that the *Relation* appears on the right, and the commentary on the left. It includes details about the translation, and cross-references both to the manuscript of the text, and to Virgilio Spada's related account of the building, the *Dialogue*. It also includes comments covering subjects from artistic innovation, to music, and personal hygiene. Downes's notes on the text are so comprehensive, enlightening and entertaining that

one might imagine further elaboration would be unnecessary, but the foregoing elements constitute only Part I of the book.

Part II is described by Downes as a 'Companion', and it is indeed a most informative friend with whom to break the bread of knowledge. It serves not only as a guide to the *Relation* but also as a bear-leader round the multiple aspects of seventeenth-century architectural history, and indeed architectural history generally, that it considers. The 'Companion' is structured in both thematic and chronological order – considering in turn the Saint, the Congregation, the *Chiesa Nuova*, the architect, ideas, and the House, before finishing with the book itself. As with the translation, the 'Companion' is extensively footnoted, almost amounting to a parallel text, and is carefully cross-referenced to the text of the *Relation*. Downes does not rehearse material that has already been discussed elsewhere, and the analysis is therefore also frequently cross-referenced to Joseph Connor's *Borromini and the Roman Oratory: Style and Society* (MIT Press, 1980), though this does not preclude Downes from constructively challenging some of Connor's interpretations. In spite of the density and scope of the 'Companion', Downes writes with a light touch in an erudite but conversational style. The diagram that prefaces Part II is a paradigm for architectural analysis of any subject: a web of the dynamics between patron, architect, circumstances, and ideas.

To describe this weighty cloth-bound volume as a monument is apt not only in a physical sense but also in a conceptual one, for its structure and analysis have a three-dimensional quality. The text, the images, the commentary contained in Part I, and the discursive chapters that comprise Part II do not function solely in a linear sequence. The story can be started from numerous points, there are multiple connections that can be followed via various routes, and the book can therefore be used in several ways. Downes characterises Borromini as having 'the 3-dimensional understanding of an expert surgeon' which gave him the unique capacity to solve the problems of the Oratory commission. One cannot help but draw a parallel between Borromini's three-dimensional understanding of space, and Downes's three-dimensional understanding of history.

Spada had hoped that Borromini would produce illustrations to accompany the text, but they failed to materialise, which doubtless contributed to Spada's abandonment of the project. When it was published in 1725, the *Relation* was furnished with 67 plates engraved by Giannini, apparently based on Borromini's original drawings. All of these are reproduced in the present volume, as well as a prodigious number of photographs, drawings, engravings and diagrams that serve to elucidate either the gloss or the analysis. Regarding his choice of illustrations, Downes comments that 'Sharpness is not the only criterion in a picture', but most readers would agree it is a quality that one can reasonably hope for: some of the colour plates are therefore unacceptably blurry, particularly when they do not appear to compensate for it by providing any otherwise unobtainable information. Overall, though, the images provided are well-chosen, and their abundance – 455 in total – reinforces the usefulness and instructiveness of the volume.

As a three-dimensional study, it is perhaps not surprising that it is, initially at least, a rather complicated book to use, owing to its several parts, concurrent pages,

and separately numbered sequences of images. Ironically, considering Downes's comments on the unwieldiness of art books, this is a mighty tome best navigated by adding markers to the various sections. That said, numerous aspects of the layout are thoroughly to be commended, particularly the integration of images into the text and even into the footnotes, and the space afforded to the footnotes which enjoy equal status to the main text. This might seem extravagant or even inappropriate, but is fully justified by their staggeringly informative nature. Commenting on the index, Downes remarks that the unexpected keyword is often the most helpful. Thus we have useful signposts to the 'Corner problem', 'Perspective', 'Rule of thumb', and perhaps the most unexpected of all in a book on Baroque: 'Donald Duck'.

Borromini's Book is obviously essential reading for students and scholars of seventeenth-century architecture but it is equally recommended for anyone interested in the processes of architectural design. In his *Dialogue*, Spada wrote of Borromini's design that 'an angel from heaven could have made another design, but not one with fewer errors'. There are doubtless other books that could have been written on this subject, but angels are even more rarely architectural historians than they are architects, and Kerry Downes has produced a translation, commentary, and analysis that surpasses the work of mere mortals.

OLIVIA HORSFALL TURNER

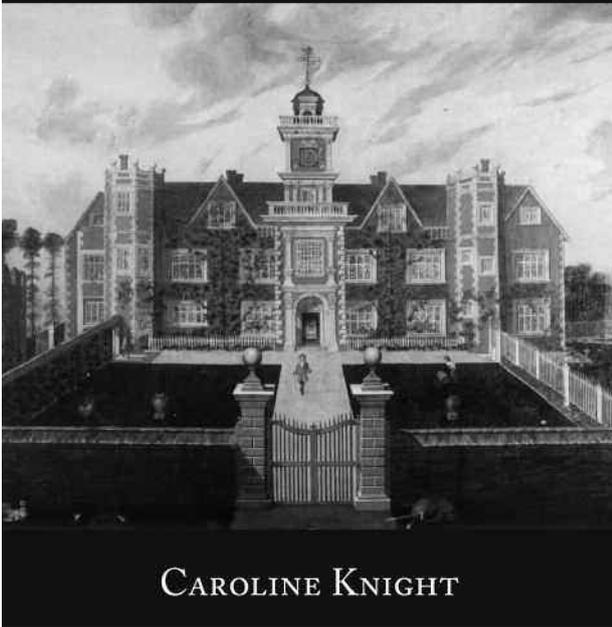
CAROLINE KNIGHT: *London's Country Houses* (Phillimore, 2009, 396 pp, 290 b&w and col. illus., £30.00, ISBN: 9781860775062)

Unlike the other books in Phillimore's *English Country Houses* series, the area covered in this volume is not defined by a county boundary. Instead Caroline Knight has taken the M25 as her boundary, including the whole of the former county of Middlesex and varied chunks of each of the other Home Counties. In doing so she has eschewed the thorny problem of whether to limit herself to country houses of a particular type; i.e. suburban houses, villas, merchants' houses, country houses with estates, great houses, bishops' palaces or even houses which might, by some, be considered townhouses. For if the diverse houses Knight covers in this book have one thing in common, it is the fact that at one time or another all of them have been used as suburban residences for those living or working in London or the City. This has given her a general theme which she explores in her introductory chapters and it has also allowed her to stress the diversity of the architecture and usage of the houses found within this otherwise arbitrary line.

The arrangement of the book by parishes is understandable, and useful for those who live within these particular areas, though the general reader might have been better served either by a simple alphabetical ordering or at least an alphabetical list at the beginning for easy reference. The division of the individual entries into two parts – Major Houses and Minor Houses – an idea copied from previous volumes, doesn't work quite as well in this already sub-divided volume, and it might well have been less confusing to have combined them all within a single section.

Having said this, the text entries themselves are well judged and informative, combining the often complex history of their ownership with the most important developments in their architectural history. Caroline

LONDON'S COUNTRY HOUSES



CAROLINE KNIGHT

Knights has combined her own researches with the latest researches of other historians in short, but intelligent, assessments of the families and their houses and gardens. Not only does she manage to précis the histories of well-known houses into entertaining essays, she has space to illustrate and discuss a number of very interesting and little-known houses such as Wickham Court (West Wickham) and Bentley Priory (Stanmore). The references allow those with a deeper interest in an individual house to follow up its history in more detail. This volume will appeal to readers with a general interest in country houses and it will also prove itself a useful reference work for those with a more specialist interest in the architectural history of the English country house.

The illustrations are many, over 300, and yet there are inevitably never quite enough for each individual house. The one serious criticism of the illustrations is the lack of referencing to the images in the introductory text in the detailed discussion of the individual houses. This is particularly irritating with a house like Balmes (Hackney), where an important print of 1706 is discussed in detail in the individual entry, without referring the reader to an illustration in the introduction. One discovers this only by chance, or by referring to the index for each individual house on the off chance that there might be additional illustrations elsewhere.

It would be impossible to produce a volume which covered all the large houses built within the M25 in the past 500 years (a fact Caroline Knight freely acknowledges in her preface), but here is a book which manages to explain and elucidate the history of probably the most important and best-preserved examples. The relatively lengthy introduction of nearly 50 pages makes an interesting contribution to our understanding of the ever-changing role which this diverse group of houses occupied and the advantages and pressures brought by such close

proximity to the metropolis. This volume, undoubtedly the result of many years of exploration and thought, will take its place alongside the other remarkably useful volumes so far published in this occasional series.

PETE SMITH

GILL HUNTER: *William White, Pioneer Victorian Architect* (Spire Books, 2010, 338 pp, numerous illus., £37.95, ISBN 9781904965268)

William White was a truly prolific architect. His obituary in the *Building News* for 26 January 1900 recorded that he designed more than 250 churches, over 80 parsonages, and more than 100 schools, together with 'hospitals, business premises, and a large number of houses of all dimensions'. The catalogue of known works appended to this volume runs to no less than 348 buildings plus a further eight attributed works. By any standards, this is an impressive portfolio of commissions in a career that extended from 1847 to 1899. Eastlake, in his pioneering *History of the Gothic Revival*, put him in the same company as Street, Woodyer and Bodley whilst praising his ingenuity and vigour in design. He was favoured by the Ecclesiological Society and published extensively in the leading architectural journals of the day. The list of his published writings is seven pages long. Yet, despite his remarkable output, which included excellent church furniture and stained glass as well as architecture, his contribution to the evolution of the gothic revival has been largely ignored by modern scholars of the nineteenth century.

Gill Hunter's welcome monograph is a spirited attempt to remedy that neglect and to re-establish his reputation as a gifted and innovative architect. It is meticulously researched and comprehensively covers his lengthy career.

William White Pioneer Victorian Architect



Gill Hunter

She is particularly adept at establishing the network of connections which led to many of White's commissions, through the Tractarians, the county antiquarian societies, the Ecclesiologists and family relations. In places the rather detached prose and dry descriptions of the buildings betray the origins of this study in a Ph.D dissertation and at times she strains credulity in seeking to establish an influence on later architects such as Voysey and Lutyens. Nevertheless, White emerges as a thoughtful and creative architect, particularly in his sensitive use of local materials for his parsonage houses and the restrained employment of polychromy on his later churches. His links with the aesthetic movement through his furniture and glass clearly illustrate the refinement of his taste as it evolved from his early days in Scott's office in the 1840s to his final commission for a modest vicarage at the very end of the century. If the reader is not quite fully convinced that White belongs in the first rank of Victorian architects it is not for want of scholarship by the author. This study is a worthy addition to the growing catalogue of books on nineteenth-century themes by the enterprising publisher. It is only a pity that so many of the illustrations are too dark or too small to pick out the details highlighted in the captions and that the photograph on the dust jacket appears to be out of focus.

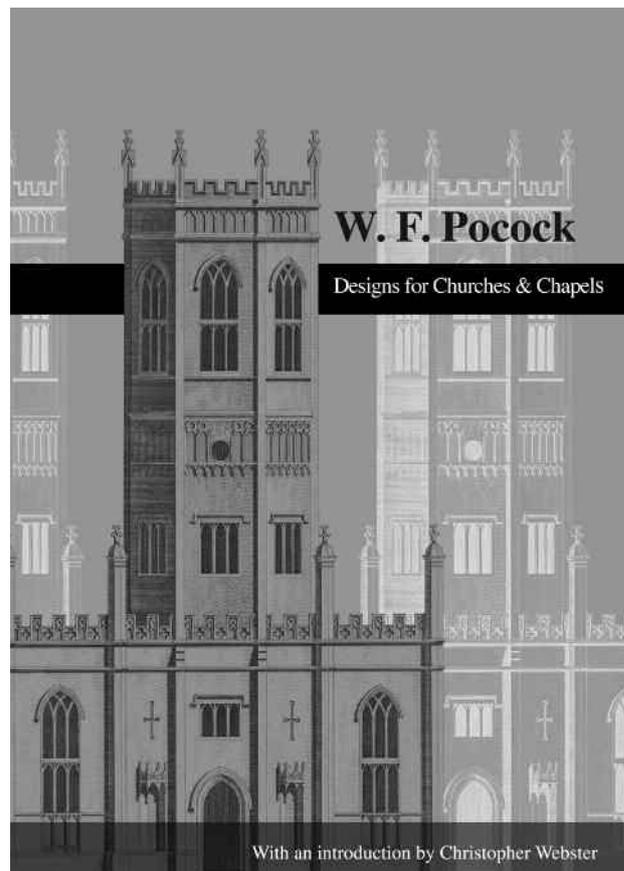
MALCOLM AIRS

W. F. POCOCK: *Designs for Churches and Chapels* (Spire Books, 2010, 108 pp, 64 b&w illus., £39.95, ISBN: 9781904965299)

GEOFF BRANDWOOD (ed.): *Seven Church Architects 1830-1930: Ecclesiology Today*, Issue 42 (The Ecclesiological Society, 2010, 164 pp, many b&w illus., £15.00, ISSN: 14604213, ISBN: 0946823243)

William Fuller Pocock (1779-1849), architect, was a pupil (from 1796) of Charles Beazley (c.1760-1829 – uncle of the more famous architect, novelist, and playwright, Samuel Beazley [1786-1851]), and from 1799 exhibited at the Royal Academy, in the Schools of which he enrolled as a student in 1801. He worked for a time as an assistant to Thomas Hardwick (1752-1829), before commencing practice on his own account around 1803. Well-connected in the City, he became Surveyor to several estates, including that of The Brewers' Company, and became a successful speculative developer (eg: the Trevor Estate, Knightsbridge, from c.1810). He also published three pattern-books and a work on brick: *Architectural Designs for Rustic Cottages, Picturesque Dwellings, Villas, &c* (1807, reprinted 1819, 1823, and 1972); *Modern Finishings* [Webster, unaccountably, calls it *Furnishings*, which is incorrect] *for Rooms: a Series of Designs for Vestibules, Halls, Stair Cases, Dressing Rooms, Boudoirs, Libraries, and Drawing Rooms &c* (1811, 1823, 1837, and 1995); *Designs for Churches and Chapels of Various Dimensions and Styles &c* (1819, 1824, 1835, and 2010), and *Observations on Bond in Brickwork* (1839). There is also a fine engraving by John Charles Varrall (fl.1818-50) based on a drawing by Pocock, entitled *Free Grammar School at Aldenham, Hertfordshire* (1825): Pocock designed the building for The Brewers' Company, and exhibited a view of it at the Royal Academy in 1828. His drawings for the school survive in the RIBA Collections.

The third edition of Pocock's *Churches and Chapels* is the one selected for reproduction: it was published by M.



Taylor, nephew of and successor to Josiah Taylor (1761-1834 – who was responsible for bringing out most of Pocock's work). The designs in the Greek Revival style are agreeable and competent, and some of Pocock's steeples are ingenious. He was on less secure ground when designing in Gothic, however, and the book was savagely reviewed in *The British Critic* in 1840 when Ecclesiologically-minded opinion was damning about pre-archaeological Georgian Gothick.¹ It is splendid to have this reprint, with an informative introduction by Christopher Webster, although a comparison with the original publication demonstrates a curiously unattractive hardness about Spire Books's reproductions of Pocock's illustrations and text (perhaps a less glaringly white paper would have helped). Some of Webster's comments are eccentric: he states that the façade of Berlin Cathedral, as rebuilt in 1816-22 to designs by the great Karl Friedrich Schinkel (1781-1841), 'bears a notable resemblance to Plate 27, even including Pocock's idiosyncratic "pepper-pot" towers', a remark that prompted this reviewer to reach for his collection of works on and by Schinkel. The Berlin design had a distyle *in antis* Ionic portico based on the order from the Erechtheion, two sets of *antae* flanking semicircular-headed niches, and hefty twin towers like circular temples set above the ends of the Ionic pediment; Pocock's 'Design for a Church of the Grecian Doric Order' has one small circular tower over the centre of the pediment. Claims that it might have influenced Schinkel are surely far-fetched in the extreme.

Brandwood, of Spire Books, was guest editor for the excellent volume of *Ecclesiology Today*: the architects included are William Wallen (1807-53 – by Webster), the famous 'Rogue Goth', Edward Buckton Lamb (1805-69 – by

¹ *The British Critic*, xxviii (1840), 471 et seq.

Anthony Edwards), Ewan Christian (1814-95 – by Martin Cherry), William White (1825-1900 – by Gill Hunter, whose monograph on White is also reviewed in this Newsletter), John Pollard Seddon (1827-1906 – by Tye R. Blackshaw), George Fellowes Prynne (1853-1927 – by Ruth Sharville), and Hugh Thackeray Turner (1853-1937 – by Robin Stannard). In addition, there is a review essay by Gavin Stamp on John Salmon's 2009 book about Ernest Charles Shearman (1859-1939), and several other reviews of books about liturgy, church architecture, R.D. Chantrell (1793-1872 – a study by Webster, again published by Spire, reviewed in SAHGB Newsletter 101), Ely Cathedral, a memoir of Father Herbert Wilson (1890-1954), Leonard Stokes (1858-1925), the stained-glass of A.W.N. Pugin (Spire again), and other works. All in all, this is a useful and interesting little book, but some of the photographs are amateurish and badly composed, and really should have been rejected.

JAMES STEVENS CURL

DAVID JONES and SAM MCKINSTRY (eds): *Essays in Scots and English Architectural History, a Festschrift in Honour of John Frew* (Shaun Tyas, 2009, 227 pp, 114 b&w illus., ISBN: 9781900289948)

Rarely are the editors of a festschrift so comfortable or relaxed with their contributors to allow such a broad range of subjects, stretching the unifying thread of architectural history extremely taut. This is a book that celebrates the academic career of John Frew who has been a great influence on the study of architectural history not only through his own research but also that of his many students, some of whom have contributed to this work. The subject range is truly eclectic, ranging from William Kent and Robert Adam to Ebenezer Macrae and Robert Lorimer, from churches through schools, hospitals and social housing to golf, football and boundary stones, with much else besides. The essays are arranged chronologically and again celebrate the breadth and time span of John Frew's interests from the eighteenth to the twenty-first centuries. The editors have also managed to group the essays to examine various themes but also to pair up the work of younger and older scholars, providing an interesting variety of viewpoints.

The book starts with what I believe is the last published essay by Sir Howard Colvin, shedding new light on Shobdon Church and the contributions of Henry Flitcroft and William Kent. David Adshead continues with Flitcroft and his work at Tyttenhanger. Nick Haynes and A.A. Tait look at particular projects by Robert Adam north and south of the border, bringing out the importance of the more minor works in his *oeuvre*. The next theme is education, with Robin Evetts examining the development of Madras College, St Andrews: 'the headquarters of the Madras System of Mutual Instruction and Moral Discipline in Scotland'. This essay looks at both the architectural development of William Burn's design and the attitudes to the medieval ruin that occupied part of the site. James Macaulay's contribution is on the work of Sir George Gilbert Scott and the University of Glasgow. Although originally prepared for a seminar in 1997, it gives a fresh perspective on the importance of Scott's work in Glasgow. Then follows a trio of papers that is perhaps unique in architectural history in that they are by three members of the same family, perhaps not surprisingly, the Walkers. Professor David Walker begins with a masterly examination

of the Marine Hotels at Elie. The essay casts new light on the early part of J.J. Burnet's career and on how these lost buildings add to our understanding of this important architect. Professor Walker's son, David, continues the hotel theme with a detailed examination of Peddie and Kinnear and their design and development of the Blythswoodholm Hotel, Glasgow. The essay comes out of David Walker's extensive research into the practice and examines one of the more commercial aspects of their work. The last essay in the trio is by Sheila Walker, wife of Professor Walker. Here the focus turns from hotels to a different aspect of the leisure industry, namely golf. The essay concerns her illustrious great-great-grandfather Tom Morris. For the uninitiated, Tom Morris was 'a pioneer of professional golf' who helped to establish the Open Championship and won it four times; his son, Young Tom, would also win four times before his untimely death aged 24. Harriet Richardson's article celebrates the work of Charles Elcock and capitalises on her extensive research into the architectural development of hospitals. The next two essays look at aspects of the history of planning and its legislation. Deborah Mays examines the development of Scottish legislative history in relation to the built environment. This essay is informed and enhanced by her work at Historic Scotland, at the centre of the legislative process in Scotland. In Edinburgh the Abercrombie Plan of 1949 is regarded both with horror that it was proposed and relief that it wasn't fully carried out. John Lowrey in his essay brings out Abercrombie's in-depth analysis of historic Edinburgh and the influence of Ebenezer Macrae, the Edinburgh City Architect on the plan, an important and little-examined aspect of it. Lorimer's beautiful house Wayside in St Andrews is the subject of Annette Carruther's contribution, tracing the previously unrecorded building history of this important Edwardian villa. Jeremy Howard takes a different approach to architecture, looking at the influence of art and architecture in Aberdeenshire and Hesse on James Pitcairn Knowles. The last two essays are by the volume's editors. Sam MacKinstry provides a fascinating insight into an iconic Scottish monument, the Ibrox Stadium, the home of Rangers Football Club. David Jones returns the story to Fife with his examination of that county's boundary stones.

This collection of essays is a fascinating reflection of some of the many interests of John Frew. All the contributors, ex-students, tutors and colleagues, show and share their passion for a wide range of topics which cleverly mirror some of the interests of the man to which it is dedicated. The editors are an eminent furniture historian and a professor of accountancy and through their shared love of architectural history have brought together a fascinating and charmingly varied collection of essays. This book, through its collection of relatively short but well illustrated essays, has already become a useful research tool as well as an enjoyable read.

SIMON GREEN

FRANCES SPALDING: *John Piper, Myfanwy Piper: Lives in Art* (Oxford University Press, 2009, 624 pp, 80 b&w and 80 col. illus., £25.00, ISBN: 9780199567614)

John Piper's significance in twentieth-century British art is widely recognised. What deserves equal recognition is his contribution to architecture, not only as an artist but as a champion of historic architecture and as a writer and

historian who has had a profound influence both on how we look at buildings and on the way in which architectural history itself is written. Previous writings on Piper by Timothy West and Richard Ingrams have dwelt more on his painting and drawings. Spalding, however, takes a much more detailed look at his life in this, the first full biography of John and Myfanwy Piper to be published.

Piper has, quite simply, influenced us all. Firstly, as an editor and writer of guide books. The Shell Guides, particularly the post-war editions, are significant for seeing buildings in the context of the landscape rather than in isolation. While they are centred on buildings, there is this extra dimension – the sense of place – that is entirely absent from the early Pevsner guides where, in most villages, you have a description of the parish church, the manor house, perhaps a couple of houses and that's it. No idea of what the place actually looks like at all. Today, the Piper approach has been followed in the revision of the Pevsner guides, especially in the successful City Guides. So, too, the Piper approach to photography which, in his hands and those of his son, Edward, was used to convey mood rather than just being a record of what was there.

The move to look at buildings within a wider historical and landscape context is not confined to guide books. English Heritage has increasingly focused on placing buildings within a broader framework that takes account of their setting and their role in the history of the locality in which they are situated, an approach radically different from the RCHME inventories. To say that this is all down to Piper is to claim too much – many other factors come into play, such as the emergence of landscape history as a discipline, but the Shell Guides facilitated and encouraged this shift in approach.

We learn much about the Guides, which played a significant part in Piper's life, for – although the income from them was minimal (he had on two occasions to point out to Shell that he had received no payment for salary and expenses for the previous two years) – he saw them as a way in which he could draw attention to what he felt was so significant about England's buildings and places; texture, structure and tradition – again an ambition not dissimilar to English Heritage's Informed Conservation series. There are intriguing revelations – that George Pace was to do the Shell Guide to the East Riding, that the advance for Shell Guide authors in the 1960s was £100 with a further £150 for travelling expenses, and that some authors' more vitriolic comments on modern buildings had to be toned down at the insistence of Shell.

As a second point of interest, Piper was more than just a compiler of guide books – he was an architectural historian himself. He wrote extensively and knowledgeably and was well acquainted with theory from Ruskin and Morris to the MARS Group. The two Murray's Architectural Guides that he wrote with John Betjeman, Berkshire and Buckinghamshire, were notably good, covering Victorian architecture in some detail at a time – pre-Victorian Society – when it was still regarded as amusing rather than a serious subject for study. It is a measure of his discrimination that he had the assistance of the young Howard Colvin in their compilation. Still more significant is his enthusiasm for Romanesque sculpture – we learn that he argued for the creation of a record of it, something that has come into being with development of the Corpus of Romanesque Sculpture in Britain and Ireland from 1988. His concern, too, was not just with the

history of buildings; he was addressing conservation issues when he asked 'What is it that we want to preserve, and ought to preserve, when we talk of "preserving" a town?'. His view was that it was the buildings of beauty that should be kept, not merely those of historic interest.

Thirdly, there is Piper's role in the development of taste. His contribution to developing the notion of the picturesque followed the important work undertaken by Geoffrey Scott and Christopher Hussey. In his writings in the *Architectural Review* (*AR*), Piper propounded the idea of pleasing decay, denouncing the refacing of Oxford colleges as an assault on what made them beautiful with the passage of time. He felt that a weathered building could symbolise the whole of man's relation to nature and that architects should design buildings that looked good in their old age rather than just when they were built. Such views were influential in the formation of a style much associated with the *AR*, the 'New Humanism' which espoused a gentle Scandinavian influenced architecture with much use of timber boarding, low pitched roofs and an emphasis on texture – particularly associated with Piper who felt that so much of a building's character was derived from the play of light and shade on mouldings and varied surfaces.

Fourth is Piper's work as an artist. By the 1960s, buildings were the staple elements in his paintings. He is one of the few artists whose reputation is based on interpretations of architecture, as seen in his portfolios and in his return to favourite themes – medieval church towers and the garden buildings of Stowe. He is an architectural painter – not in the sense that Cyril Farey or J.D.M. Harvey were, producing alluring perspectives of new buildings to flatter the client – but trying to capture the essence of a building's character in line and paint to evoke feeling and emotion. He became a campaigner for historic buildings, supporting organisations such as the Norfolk Churches Trust and the Society for the Protection of Ancient Buildings by making signed lithographs available to them to raise funds. But not only did he depict buildings, he contributed to their decoration as one of the most admired and prolific creators of stained glass, carrying out some 60 commissions in collaboration with Patrick Reyntiens. Spalding handles this aspect of his work well, setting it into the broader context of the Liturgical Movement, in which Piper was interested. We learn that, like many others, he made the pilgrimage to Ronchamp.

Spalding's text is clear and readable, mercifully free of excursions into artistic theory, except where necessary as, for example, in her account of the position taken by Myfanwy who was involved in the formulation of modernist theory in the 1930s. She has the gift, seen in her excellent biography of John Minton, of bringing out her subject's character within the context of the age and the milieu in which he worked.

John Piper has been criticised as being a lightweight – parochial, formulaic – perhaps the fate of any artist whose work is genuinely popular, and a fate that he shared for many years with his friend John Betjeman. Before abstract expressionism stormed the citadel in the mid-1950s, he was, with Graham Sutherland, perhaps the best known and most highly regarded painter in England. His reputation as an artist (and the price demanded for his work) has been rising steadily in recent years and this biography should be seen as a reflection of that. But in highlighting his contribution both to the applied art of architectural decoration and to architectural history and topographical

writing, it also reminds us just what a singular talent he had, covering so many different aspects of both the built and the natural environments.

JOHN MINNIS

PAUL LARMOUR: *Free State Architecture, Modern movement architecture in Ireland, 1922-1949* (Gandon Editions, 2009, 112 pp, 191 b&w and col. illus., £35.00, ISBN: 9780948037726)

This is a very important book; comprehensive, intelligent, compact, profusely illustrated (almost every building has its image), and it should sit on the shelves of all who have an interest in, or responsibility for, the future of Ireland and its architecture. It covers that too little vaunted transitional phase in the country's modern history, the Irish Free State, when Ireland, though boasting titular freedom, had it qualified by being 'an independent nation but within the British Commonwealth'.

This allows the author, Paul Larmour, to circumscribe his history quite tightly from 1922, and the creation of that political entity from 26 of Ireland's 32 counties, to 1949, and the establishment of the Irish Republic within those same geographical boundaries. Characteristically, even these political and logistical niceties, although they underpin the rationale of this work, are explained in the footnotes, not the main text, as this is a fast-paced book.

It is first and foremost a stimulating and enlightening romp through architectural forms over the period when modernism first came scratching at Ireland's door AND there was a political entity there to welcome, host and even grow the phenomenon into a coherent phenomenon.

Much of the content consists of pithy, tight descriptions of the formal characteristics of the landmark – and less-so – structures that peppered Ireland during this period, and these brief sketches in themselves create a powerful sense of the impact on the State and its citizens as they slowly absorbed some of the lessons of Europe's modern architecture and engineering. However, the writing is so focussed on the formal aspects of its subject that there is little time for the wider picture – on the Second World War, for example, we note that Ireland was neutral and that materials were few! – or the more social histories, for example the link between the Irish sweepstakes and the hospital programme.

At times reading this is like leafing through the *Irish Builder* with all the boring bits left out. There's no time or space to prevaricate over the detail: instead the object is to pin down a key structure, illustrate it, note the distinguishing features and move on to the next. That's because this is a carefully pointed essay in book form – there are no chapters, just designed-in section breaks – of which more anon.

The first objective is to identify the source material: the modernist structure. Helpfully, and accurately for Ireland, this is summarised by the author in his appropriately crisp style as consisting mainly of 'white walls of plain concrete or smooth render, flat roofs, large horizontal windows and a general avoidance of ornamentation'. And for the most part that is what architects in Ireland saw in modernism,

with some notable exceptions, and what the author traces.

On the history, fittingly, Busáras (Scott) and Dublin Airport's Terminal (Fitzgerald) get centre stage, with more rounded analyses; private houses and industry feature well too, while hospitals also rate highly, as do the other big moments, Ardnacrusha, the state's hydro-electric scheme on its biggest river, the Shannon, and Scott's Irish Pavilion at the New York World Fair, stripped back in form, rationally planned, layered and as logical as Mendelsohn in its structural and spatial clarity but, astoundingly, planned to a shamrock's profile. Only a sculptural frontispiece of a Leprechaun could have surprised more.

As there should be, there's a little room to nod towards some personal author's favourites. Noel Moffat clearly appeals, and his unbuilt, glass fronted, rubble-ended, flat-roofed, low-cost 'farmer's house' of 1943 is remarkable – while Larmour is ever ready to underline how his thumbnail of Irish modernism cited above is only the formalist's formulaic starting point for the period's architecture as, for example, the Hopes' own house in Foxrock (1939) used concrete blockwork, minimised ornament and linked windows as required, but tilted its roof-lines and was clad in cedar.

The depth and breadth of structural form, expression and design comes across to great effect in this compact volume, as teutonically-inspired rational engineering (Ardnacrusha was built by Siemens) and a new nation's New York battle cry collide. Our architecture of the period could have been some state-ist 'Wagnerian Lord of the Dance', but this book makes clear that it operated at a much higher level.

But do be warned: the writing is so tight you have to be careful. The transition from Dublin houses to the alcohol factories by Jan Postma, via housing for the on-site excise officers, was so rapid I had to read it a few times to appreciate how well it worked. However I do hope there will be another opportunity for the author to expand on what lies 'between the lines' of this history, so to speak, as Ireland has here a hugely rich vein of its past to explore and celebrate, and it deserves much more of the depth of thinking than can be provided for in this format. In the interim, the preface and end summary lay a suitable groundwork for future work, while also revealing both the real purpose of the book and explaining its distinctive approach.

The volume is introduced by the then President of the RIAI, Seán O'Laoire, who establishes its wider context, the publication of the Irish government's 'Policy on Architecture 2009-15', one of the few areas of Ireland's recent engagement with place-making in which we might take some pride. Linked to this good opening, Larmour concludes his essay with a concise but – on the basis of the preceding 100-odd pages and 200-odd images of architectural analysis – absolutely justified case for its informed conservation, designation and control, saying that 'many of the best buildings mentioned here still stand, enough of them in near-original state to surely merit eventual official protection as an important, but underrated, phase of Ireland's architectural heritage.' Amen to that, you might say. Let's hope the people who shapeth the policy heareth the lesson!

SEÁN O'REILLY

SHORT REVIEWS

PETER GUILLERY (ed.): *Built from Below: British Architecture and the Vernacular* (Routledge, 2011, 214 pp, 85 illus., £29.99, ISBN: 9780415565332)

This volume of essays is the fruit of the SAHGB annual symposium of 2008, convened in association with the Vernacular Architecture Group. With a typically thought-provoking and erudite introduction by Peter Guillery, the book explores the interfaces between 'polite' and vernacular architecture. Through new research and fresh perspectives on older material, the essays, arranged in a broadly chronological sequence, address building types as diverse as the villa, parish churches, neo-Tudor suburban semis and post-war council housing. Together these contributions extend the usual definition of vernacular as being concerned with pre-modern domestic and industrial buildings, to embrace architecture and built environments of all kinds. They highlight just how much the everyday, the local, the numerous and the seemingly ordinary can contribute to the understanding of our physical surroundings. Much current architectural research and investigation straddles the perceived divide in approach and areas of interest separating the architectural historian and the vernacularist. *Built from Below* reflects this reality and as such is highly recommended.

JOHN CATTELL

MATTHEW HYDE and NIKOLAUS PEVSNER: *The Buildings of England: Cumbria, Cumberland, Westmorland and Furness* (Yale University Press, 2010, 775 pp, 69 b&w and 119 col. Illus., £35.00, ISBN: 9780300126631)

Matthew Hyde's vivacious, dry-humoured and sometimes pointed descriptions make this a much more enthusiastic, full-bodied and enticing guide than Pevsner's slightly apologetic 1967 original, which has little to commend a visit so far North West other than Cumbria's remarkable collection of pre-Norman crosses. Hyde has the advantage of being able to combine Cumberland and Westmorland with the Furness district of Lancashire, which Pevsner lamented having to exclude. He also benefits from increased understanding and appreciation of a wider range of buildings, such as the rich legacy of vernacular houses and villas, since the 1960s.

It is refreshing, for example, to see the perambulation of Cockermouth encompassing not only the delightful fifteenth-century Percy House with its ornate sixteenth-century plaster ceilings (not previously mentioned) but also court housing, a hat factory, mills, a malt house, brewery and other industrial sites – all contributing to the distinctive architectural character of the town. A full nine pages, compared to the previous three.

Today's traveller will be well armed with this volume as a companion – and perhaps tempted to cross the sands either from the north across the Solway or south at Morecambe Bay in the grandest of historic approaches to the majestic mountains, where they can take refreshment in richly rewarding towns such as Appleby, stay at farmhouses built in limestone, granite, slate and mud, visit numerous castles and defensible houses reflecting the region's troubled past whilst taking spiritual strength from charming churches and the fells.

SARAH E. WOODCOCK

LINDSAY LENNIE: *Scotland's Shops* (Historic Scotland, 2010, 200 pp, 238 b&w and col. illus., £15.00, ISBN: 9781849170376)

The result of a three-year survey, this well-illustrated book presents a successful fusion of historical analysis and conservation advice. Structurally, it divides into four sections: a history of Scotland's shops; an analysis of specific building types (eg: bungalow shops); an explanation of the principal architectural components and furnishings (eg: blinds) and, finally, conservation principles. Lennie identifies the distinctive characteristics of Scottish shops, past and present. Thus, we read about 'luckenbooths', 'piazzas' and 'crames', and about Glasgow's renowned mid-Victorian retail warehouses. Although this is a national survey, case studies identify features peculiar to certain localities: the cast-iron shopfronts of St Andrews; the mosaic stall risers of Rothesay. By linking a chronological history so closely with conservation guidance there is, inevitably and deliberately, little consideration of post-war shops and a strong focus on the 'traditional' shopfront. Nevertheless, by being more grounded in historical evidence than standard local authority shopfront guidance documents, this is a very welcome publication – for historians, as much as for retailers and their architects.

KATHRYN A. MORRISON

W. M. ROBERTS: *Lost Country Houses of Suffolk* (The Boydell Press, 2010, 222 pp, 71 b&w illus., £29.95, ISBN: 9781843835233)

In his introductory essay, the author of this compact book deals briefly with the socio-economic background which prompted the destruction of so many country houses – nationally, not just in Suffolk – over the last century. This is followed by a gazetteer of 40 lost Suffolk houses, each treated to a short text and one or two – excusably – black and white illustrations. The majority of these are general exterior views: there are just two interiors (the drawing room at Oakley Park and the staircase of Rushbrooke Hall), one plan and no maps. Some of the featured houses were no bigger than suburban villas; others were sprawling mansions, with accretions added by successive generations. Few of these buildings are well known, and it is a fascinating and saddening exercise to trawl through this book, contemplating Suffolk's losses.

KATHRYN A. MORRISON

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Orders can be placed for the 25% discount price (£22.46 rather than £29.95) by phoning 01394 610600, faxing 01394 610316, ordering by email at trading@boydell.co.uk or by ordering on-line by going to: www.boydellandbrewer.com. Postage: £3, UK; £6.50, Europe (up to a maximum of £26.00); £10.00 per book, outside Europe. Promotional code: 10018 (this should be written in the box on the 'Checkout' page of the shopping process where it says 'Promotional code'). Offer ends: 31 July 2011