

108 Society of Architectural Historians of Great Britain Newsletter No. 108 Winter/Spring 2013

SURVEY AND COMMEMORATION IN A COLD CLIMATE

The future of the Survey of London and the appropriateness of its programmes have been under periodic consideration for almost a quarter of its existence. Established in 1894 when the historic fabric of London was under threat, it is the Survey itself which now finds itself under a threat potentially greater than any which it has faced before, as London improbably continues to surf the waves of redevelopment, both damaging and revivifying. The immense goodwill towards the Survey, engendered through the remarkably productive editorship of Francis Sheppard (1954-83) under whom 16 volumes were published, ensured survival as the Survey was transferred to the Royal Commission on the Historical Monuments of England (RCHME) upon the demise of the host body, the Greater London Council (GLC) in 1986. The astute navigational skills of the new editor Hermione Hobhouse enabled a transfer with secured funding and increased staff, so by 1994, the year of publication of the monumental Docklands volumes, she was able to be sanguine about a future in which the Survey had become 'an integral part of the Royal Commission' (*London Survey'd*, 1994). There was a flaw however in her assumption of continuity: five years later, the Commission was absorbed by English Heritage (EH) as the sponsoring department overlooked the fundamental difference between the complementary and the consanguineous. For Malcolm Airs, writing last year in this *Newsletter* (102, 2011) in an otherwise excellent summary of the threat to architectural history occasioned by the coalition government's savage cuts to funding, this 'seemed a logical development'. Well, maybe it depended on where you were sitting: EH has proved to be a very good fit for the Survey.

At the time of EH/RCHME merger, the Survey had eight researcher/writer posts and one graphics post. Now it has five posts – four full-time and two half-time – and relies on graphic and photographic support from other parts of EH. It has been agreed that notwithstanding the 34% cuts endured elsewhere within EH, the Survey has been assured of funding until March 2015. Viewed in the context of cuts imposed elsewhere in EH over the past year, not only on architectural research but also on archaeology, and now, Blue Plaques (see below), this may seem to be a situation, if not comfortable, then at least bearable, allowing time to plan a future: a lingering dissolution rather than a summary execution. But few people other than war correspondents work well in

circumstances of uncertainty. The success of the Survey has stemmed from its continuity of purpose (even if individual volumes have demanded different sorts of approach and themes have challenged topography for priority), and continuity of staffing (requiring training in research sources and strategies, and allowing the building of confidence which only time enables, to recognise what is significant, to know when to stop researching and start writing). Among the reasons why *Poplar, Blackwall and the Isle of Dogs* took so long to complete was that this was an area very different from the familiar great estates of central London, being investigated at a time of unprecedented physical change by a staff who substantially were still learning their trade. Twenty years on, the surviving staff, with the return to the Survey of Andrew Saint as General Editor, have attended frequent launch parties with two superb volumes on *Clerkenwell* (2008), a monograph on *The Charterhouse* (2010), a volume on *Woolwich* (2012), with two volumes on *Battersea* to follow (2013), and they are now embarking upon a survey of the incomparably rich district of Marylebone. *Clerkenwell* and *The Charterhouse* were long in the making so it would be premature to suggest that the Survey is now securely back to the one-volume-every-two-years achievement of Sheppard and his team, but it looks set fair, or rather it would if its future



THE SOCIETY'S OFFICERS

President: Professor Malcolm Airs

Past President: Frank Kelsall

Chairman: David Adshead, The National Trust, 20 Grosvenor Gardens, London SW1W 0DH; chair@

Honorary Secretary: Simon Green, RCAHMS, 16 Barnard Terrace, Edinburgh EH8 9NX; honsecretary@

Honorary Treasurer: David Leron; hontreasurer@

Editor: Dr Alistair Fair, University of Cambridge Department of Architecture, 1-5 Scroope Terrace, Cambridge CB2 1PX; architecturalhistory@

Newsletter Editor: Dr Lee Prosser, Historic Royal Palaces, Apartment 25, Hampton Court Palace, Surrey KT8 9AU; newsletter@

Reviews Editor: Kathryn A. Morrison, English Heritage, Brooklands, 24 Brooklands Avenue, Cambridge, CB2 8BU; reviewseeditor@

Events Secretaries: Andrew Martindale and Pete Smith; events@

Conference Secretaries: Lydia Sheldon (2013 Northamptonshire Conference; northamptonshire2013@);

Libby Wardle (2014 Conference)

Minutes Secretary: Dr Joanne O'Hara

Membership:

Individual Members please contact: SAHGB Heritage House, PO Box 21, Baldock, Herts SG7 5SH; membership@

Institutional Members please contact: David McKinstry, 6 Fitzroy Square, London, W1T 5DX; institutions@

Registrar of Research: Dr Kerry Bristol; k.a.c.bristol@leeds.ac.uk

Education Officer: Dr Julian Holder, English Heritage (North West), Suites 3.3 and 3.4, Canada House, 3, Chepstow Street, Manchester, M1 5FW; education@

Publicity Officer: Jonathan Kewley; publicity@

Website Officer: Dr Robert Proctor; webadmin@

Other members of the committee: Dr Olivia Horsfall Turner, Professor Neil Jackson, Dr Barbara Penner, Caroline Stanford, Dr Matthew Walker

The Society's officers all hold honorary posts.

All the Society's email addresses end with @sahgb.org.uk

Follow us on Twitter @TheSAHGB

Contributions for *Architectural History* should be sent to Dr Alistair Fair.

Items for inclusion in the *Newsletter* should be sent to Lee Prosser and books for review to Kathryn Morrison.

Enquiries about the Society's past publications should be sent to publications@

Correspondence concerning membership (for example, new membership enquiries, payments of subscriptions and change of address) should be sent to the appropriate address depending on whether they are individual or institutional members.

Enquiries about events should be sent to Andrew Martindale or Pete Smith.

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, fundraising@).

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.

© 2013 Society of Architectural Historians of Great Britain

Limited by guarantee. Registered Number 810735 England

Registered as a Charity No. 236432

Registered Office: Beech House, Cotswold Avenue, Lisvane, Cardiff CF14 0TA

were secure. If, that is to say, it knew the source of the future funding (roughly £500,000 per year for staff, graphics, photography, accommodation etc) which would enable the long-term planning which is needed more urgently than ever as staff grow longer in experience (an average age of over 50) with less and less time to train the next generation of historians without compromising the continuity of the enterprise and the impressive rate of production currently enjoyed.

Continuity of course does not preclude growth and diversification while carrying on the core activity of the systematic survey and analysis of historic buildings and areas. Such analysis is surely fundamental to our judgements on the development of our future environment and the society which it frames. As Malcolm Airs pointed out: 'The virtuous circle of conservation as promoted by English Heritage begins and ends with understanding'. It also for its success depends on public

support since any publicly-funded enterprise eventually will founder if that support is lost. As EH has itself frequently noted in its annual publication, *Heritage Counts*, there is an ever-growing public interest and public enthusiasm, with associated economic impacts, for the historic environment. In this climate it is especially encouraging to note the rapidly increasing audience for the Survey of London. Although the volumes themselves may not be best-sellers, they are uniformly highly praised and are a staple of institutional libraries. Their availability on-line however, through British History Online, has resulted in remarkably increased usage with over 2.5 million hits (more than 200,000 per month) in the year to July 2011. Such usage has prompted further discussions of whether the Survey should devote itself exclusively to online publication but here again we come to the distinction between likeness and similarity: there is room, and indeed advantage in having both, the one not excluding the other, as the finality of the handsome, almost-definitive volume may be complemented by additional material being made available online by the authors themselves or by local historians with particular enthusiasms and expertise.

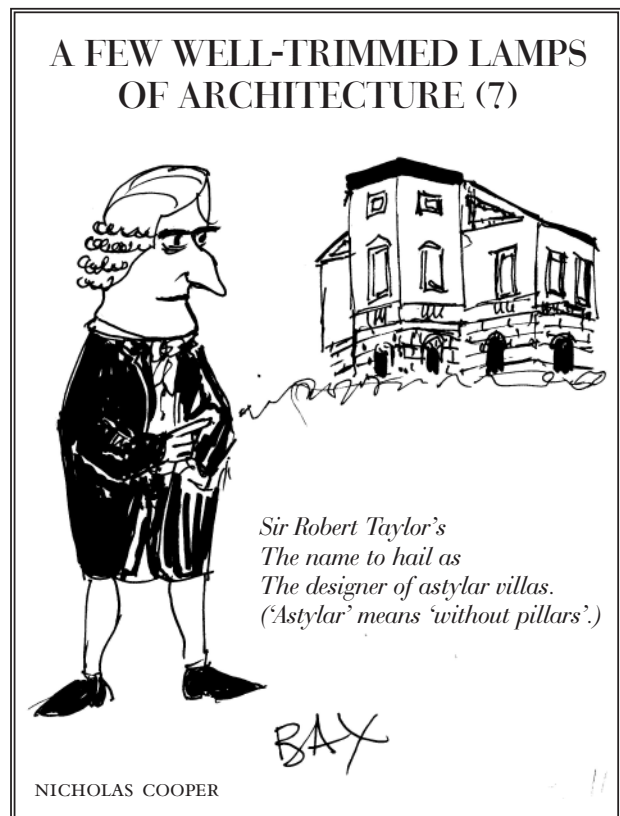
The Survey of London has for over a century been seen as a public institution, publicly funded. It may be that it could attract grants and local funding for finite pieces of work in specific areas or circumstances, but this should not be allowed to compromise the unique breadth and comprehensiveness of its approach to the city: private funding would necessarily condition outcomes. In the current period of economic uncertainty however, characterised by dire prognostications based on insecure foundations, in which economics appears to be more than ever a behavioural rather than a scientific pursuit, significant private funding is unlikely to be forthcoming. If, pending the return of economic confidence, the Survey cannot be accommodated within EH then it must find a new institutional host. The university sector, no less disabled than the rest of the public sector by funding cuts and balance-sheet management, may yet prove to provide the most likely home, so long as both long- and short-term benefits are identified. For the universities, the short-term is represented by the Research Excellence Framework (REF), the assessment process through which departments now receive substantial funding. The current round, for publications produced in the period 2008-13, coincides precisely with the impressive series of publications listed above. These undoubtedly would receive the highest academic rating and also, aided by the online hits, would score well in the highly regarded category of 'Impact'. This, however, would greatly reduce the time available for decision-making since although the Survey has funding within EH for another two years, eligibility for the REF would require it to be ensconced within a new academic host body by mid-2013.

The Blue Plaque scheme was established in 1866 and like the Survey in urban history has become the model for making the commemorative link between people and places, an aim fundamental to contemporary notions of increasing popular engagement with the heritage (an aim fully acknowledged on the EH website). There are over 870 plaques in Greater London, readily searchable on the website and lavishly celebrated in Emily Cole's best-selling *Lived in London* (2009), a substantial book which increasingly threatens to be an epitaph. EH inherited the

Blue Plaque scheme from the GLC Historic Buildings Division in 1986, and it has served it very well indeed, significantly increasing the number and range of plaques awarded. The benefits have been reciprocal since Blue Plaques have considerably raised the profile of the work of English Heritage: the scheme has been driven by public proposals. Their investigation requires detailed, often pioneering, historical research and this is now at great risk, with the staff reduced from five to four a year ago, and now set to be reduced to two (saving £100,000 per year). Furthermore no new public proposals will be accepted and the expert advisory Blue Plaques Panel is to be stood down. There has apparently been no focused attempt to find a new home for the scheme. This sounds dangerously like the end of an almost 150-year history.

It is surely extraordinary in a cultural climate in which the mantras of public access to places and to information, greater outreach, popular engagement with the heritage, connecting past endeavours with contemporary concerns, that two such long-standing and successful, nationally important institutions (notwithstanding their focus on the capital) as the Survey of London and the Blue Plaque scheme, should be so seriously at risk. There is a very significant threat here to architectural history, and to the research which increases our understanding of people and place. This is not just about buildings. The protection and celebration of the heritage is fundamental to the health of our public realm. These proposed cuts represent an assault on the quality of life which our democratic political system is surely dedicated to defend. Institutional success depends on continuity: once that continuity is fractured, it may never be reassembled. We have, nationally, as we endure the spending cuts, been sleep-walking to disaster. It is not too late for a rethink and for a wider public debate.

JOHN BOLD



ANNOUNCEMENTS

SUBSCRIPTIONS

Subscriptions due on 1 January

Members are reminded that subscription rates were due on 1 January.

The rates are as follows:

Ordinary member UK £35

Joint ordinary members UK £42
(2 members at same address)

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

Retired member UK £25

Joint retired members UK £32
(2 members at same address)

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

Student member UK £15

(Overseas student members to pay an additional £7)

Institutions

Institutional Membership (UK) £90 per annum

Institutional Membership (Overseas) £100 per annum

Members who have signed a direct debit mandate will have received a letter advising them that their subscriptions will be collected during January.

Those paying by other means are requested to send their subscriptions to me before 31 March, in order to maintain membership.

Overseas subscriptions can be paid using the Society's PayPal account.

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

Gift aid

UK members who have not signed up to Gift Aid will be receiving an email (where we hold the member's email address) or a letter requesting that the member give consideration to Gift Aiding his or her subscription.

Gift Aid is an easy way for members who pay UK tax to help the Society to maximise the value of its subscriptions and donations. The Society can reclaim tax from HM Revenue & Customs (HMRC) on the 'gross' equivalent of donations, their value before tax deduction at the basic rate, currently 20 per cent. For every £1 donated or subscribed under Gift Aid, the Society can claim an extra 25 pence; currently, the Society is able to claim over £2,500 annually.

Corresponding relief is available to the member, with higher or additional rate taxpayers being able to claim proportionately more.

DAVID LERMON
HON TREASURER

Email addresses

The Society now has email addresses for the majority of its members and these have been found very useful in informing members regarding notice of events etc. Should you wish to benefit from this service, at no charge, please provide the Society with your email address by contacting membership@sahgb.org.uk. Members without email addresses will normally be informed of events when they receive the next Newsletter. The Society will never pass on email addresses of members to any third party and you will never receive unsolicited emails beyond those relating to Society business.

AWARDS AND 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).

DAVID LERMON
HON TREASURER

The Alice Davis Hitchcock Medallion

The Alice Davis Hitchcock Medallion for 2012 has been awarded to Richard Fawcett for his book *The Architecture of the Scottish Medieval Church 1100-1560* published by Yale University Press for the Paul Mellon Centre for Studies in British Art. In presenting the medallion at the Annual Lecture on 12 November, the President commended it as a pioneering study which offers a coherent narrative of a very difficult and largely unconsidered subject. He praised the clarity of the writing and the lucidity of the analysis and commented that the book effectively located Scottish architecture within the broader context of Europe.



The Hawksmoor Essay Prize

No award was made for the Hawksmoor Prize Essay this year.

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

- (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

EDUCATION

Ramsden and Ricketts 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

THE SOCIETY'S PUBLICATIONS

The following volumes are currently available. All prices quoted are at Members' special rates and include postage and packing.

Payments may also be made in US dollars and in Euros on request. For non-member rates, please contact the Publisher (see below).

ARCHITECTURAL HISTORY vols 52-54 (2009-11)
£20 each for UK addresses; £30 each outside UK

ARCHITECTURAL HISTORY vols 27-47 (1984-2004), 49-51 (2006-08)
£14 each for UK addresses; £20 each outside UK

ARCHITECTURAL HISTORY vols 10 (1967), 12-14 (1969-71), 17-26 (1974-83)
£10 each for UK addresses; £16 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); *Domes* (2000); *The Place of Technology in Architectural History* (2001)
£8 each for UK addresses; £14 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; £14 each outside UK

To order any of these volumes, please contact the Publisher at publications@sahgb.org.uk. A pro-forma invoice will be emailed. 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; £20 each outside UK
Copies of this publication should be ordered direct from Oblong Creative Ltd, 416B Thorp Arch Estate, Wetherby, LS23 7FG. jackie@oblongcreative.co.uk An order form is available to download on the Society's website.

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:

Issue	Publication date	Deadline for Copy
No 109, Summer 2013	mid-May	April 15, 2013
No 110, Autumn 2013	early September	July 12, 2013
No 111, Winter/Spring 2014	early February	December 13, 2013

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 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.

Mailing Guidelines for Advertising Inserts

The Society publishes a newsletter three times a year, normally in January, May and September (these dates are approximate). 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 (there are approximately 730 of these, comprising individuals as well as academic and other institutions). Should the advertiser wish to include a mailing to our

overseas members (there are approximately 140 of these), this will be charged at an additional £75, subject to weight and dimensions.

The order should be placed with David Leron (Hon. 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, Outset Services Ltd, Ash Tree House, 20 Beeches End, Boston Spa, Wetherby LS23 6HL, email: outsetservices@googlemail.com, Telephone: 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

SAHGB Annual Conference

North Northamptonshire

5-8 September 2013

The 2013 SAHGB Annual Conference will be based in The Kettering Park Hotel & Spa in Kettering, Northamptonshire. The conference is designed to coincide with the publication of the Buildings of England volume for Northamptonshire, revised by Bruce Bailey. The theme of the conference is 'Spires and Squires' and delegates will visit a rich mixture of medieval churches and privately-owned country houses. Pre-conference tours include Nene Valley churches, the buildings of Sir Thomas Tresham and a half-day tour of Apethorpe Hall. The Society's Annual Dinner will take place at the Guildhall in Northampton, a fine Victorian Gothic town hall. Further details and the booking form are enclosed with this issue of the Newsletter, and a downloadable version of the same will shortly be made available on the SAHGB website. Enquiries should be sent to the Conference Secretary for North Northants, Lydia Sheldon, either by email northamptonshire2013@sahgb.org.uk or post to Garden Flat, 32a Derwent Grove, London SE22 8EA.

Visit to Highpoint, Highgate, London on Saturday 9 March 2013

Highpoint is widely regarded as the finest housing of its date in Britain. The two phases of development, Highpoint I of 1935 and Highpoint II of 1938 were both designed by Lubetkin and Tecton and form complementary, yet different designs. This study visit, to be led by Elain Harwood and Highpoint resident Carolyn Parmiter, will provide the opportunity to study both blocks in detail, including access to the public areas and private apartments in both buildings.

The study visit will begin at 10am and should end by 1pm. Morning coffee and notes (but not lunch) are included. Full joining details will be sent out in advance but members should note that while public transport to the site is easily available, parking is not.

Tickets, priced £10 (£5 Students), including morning coffee, are available from Andrew Martindale, Flat 4, 23

London Street, Edinburgh EH3 6LY. Please make cheques payable to SAHGB and enclose a stamped addressed envelope or an email address.

Study Day at Hadlow Tower, Kent on Saturday 23 March 2013

Hadlow Tower is the most notable example of the influence of Fonthill Abbey, and it is remarkable that such a large scale, ambitious interpretation of Fonthill's central tower should have been built after the collapse and ruination of the earlier building. Hadlow, constructed 1838-40 does, however survive, and we are fortunate to be given the opportunity of visiting as the final stages of the Vivat Trust's multi-million pound restoration project (supported by the Heritage Lottery Fund) are being completed.

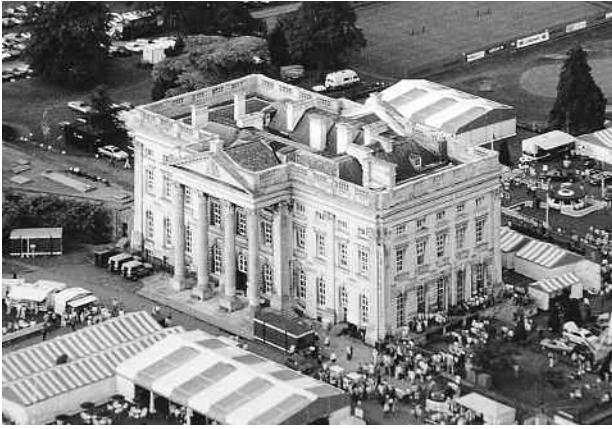
The visit will begin at 10.30 am and should be complete by 1pm. Should there be sufficient interest, it is hoped to organise a secondary visit to a nearby country house in the afternoon. Further details will be sent out with joining instructions, and will be posted on the society's website.

Hadlow is to the north of Tonbridge. Lifts can be arranged from Tonbridge railway station; please indicate if you would like a lift when booking.

Tickets, priced £10 (£5 Students), including morning coffee, are available from Andrew Martindale, Flat 4, 23 London Street, Edinburgh EH3 6LY. Please make cheques payable to SAHGB and enclose a stamped addressed envelope or an email address.

Study Day at Moor Park, Hertfordshire on Thursday 28 March 2013

Moor Park was originally built for James, Duke of Monmouth in 1678. In 1732, Benjamin Hoskins Styles, who had made a fortune in the South Seas Company, purchased the estate and remodeled the mansion. Magnificent paintings survive in the Main Hall, Thornhill Room and Grand Staircase. A study day led by Dr Sally Jeffery will be held on Thursday 28 March 2013. Numbers will be limited to a maximum of 25 persons. Full details are available on a flyer which accompanies this Newsletter, and can be downloaded from the Society's website.



Tickets priced £30.00 (students £15.00), including morning coffee, lunch and afternoon tea, are available from Pete Smith, 17 Villa Road, Nottingham, NG3 4GG or pete21smith@gmail.com.

Study Day to Kew Palace, Royal Botanic Gardens on Saturday 27 July 2013.

Kew Palace is Britain's smallest royal palace, but began life as a merchant's villa in 1631. It became most famous as the venue for George III's virtual imprisonment in 1804 during a recurrent bout of his supposed madness, and the current displays, installed by Historic Royal Palaces in 2006 reflect this period. More recently, the royal kitchen block, built by Frederick, Prince of Wales in 1728 but designed by Kent and probably Thomas Ripley has been restored and reopened. A study day, led by Dr Lee Prosser will include the palace and its attics, which are not open to the public; the kitchens, Queen Charlotte's Cottage and, if permission can be secured, William Chambers's Chinese pagoda of 1761. Further details will be forthcoming in the next issue.

SAHGB Annual Symposium 2013

*Transitory, Transformable and Transportable:
Temporary Conditions in Architecture*

The Annual Symposium will be held between 9.30am and 6.00pm on Saturday 18 May 2013 at Alan Baxter Associates, 75 Cowcross Street, London EC1M 6EL.

OTHER EVENTS

Fortifications at Risk 2

Nineteenth- and twentieth-century fortifications in the UK – preservation, restoration and imaginative re-use. A symposium will be held at the National Army Museum on 5–6 March, 2013.

Following last year's symposium, a second event will be held which will consider further how such fortifications can be re-used without the structures losing their historical integrity. The symposium is promoted by the Fortress Study Group under the auspices of its patron, HRH The Duke of Gloucester. The venue will be the Art Gallery of the National Army Museum, next to the Royal Hospital, Chelsea, London SW3 4HT. A reception will be held at the museum on the evening of Tuesday March 5, to which all attending are

A diverse yet coherent range of papers has been invited with speakers coming from Israel, Italy, Thailand, Turkey and the United States, as well as from the United Kingdom. The subjects to be discussed will range from Republican Rome to eighteenth-century Europe, and from pre-war encampments to post-war playgrounds. Full details of the programme are available under 'Events' at the Society's website.

Tickets for the day, which include a buffet lunch, morning and afternoon refreshments and a wine reception, cost £48 each, with student tickets at £15. Students should provide proof of student status with their application.

Enquiries about the Symposium and applications for tickets (please see the enclosed booking form) should be made to: SAHGB Symposium 2013, c/o Brooklands, 24 Brooklands Avenue, Cambridge CB2 8BU or to symposium2013@sahgb.org.

There are two student bursaries available which offer a free place at the conference and travel costs of up to £150 each. Application forms can be downloaded from the 'Symposium' page of the SAHGB website and completed forms should be sent by 1 April to the address above.

SAHGB Graduate Student Forum

The SAHGB is pleased to announce that on Friday 3 May, 2013, it will run its first ever Graduate Student Forum. The Forum will be a student-led event, hosted by the Bartlett School of Architecture, UCL. It will bring together post-graduate students studying architectural history in a range of disciplines to present their research and to engage with others studying and working in the field. The aim of the Forum is to break away from more traditional conference models by creating a dynamic, friendly event where students, established educators and professionals can readily share knowledge, skills and experiences. To meet these aims, the day is structured to enable a wide range and number of student presentations. For further information contact the organisers Danielle Willkens (danielle.willkens@ucl.ac.uk) or Kate Jordan (katejordan77@gmail.com).

invited. Further details may be found on the FSG website www.fsgfort.com

Architectural Conservation Masterclasses 2013

The 36th session of the Scottish Centre for Conservation Studies annual series of Architectural Conservation Masterclasses is now available for booking.

Prices for booking the Masterclasses are: Single Masterclass: £20 per evening (or a reduced rate of £5 for students). Full series of all ten Masterclasses: £180 (or a reduced rate of £45 for students). Please book via the ePay system: to book a single Masterclass: <http://bit.ly/1Masterclass>. Book the full series of all ten Masterclasses: <http://bit.ly/10Masterclass>. To book for groups of 10 or more people, please email masterclasses@ed.ac.uk.

Mobilising London's Housing Histories: The Provision of Homes Since 1850

The Centre for Metropolitan History (Institute for Historical Research, University of London) in association with the Survey of London (EH) will hold a two-day conference to explore issues relating to the history of urban and suburban housing from the mid-nineteenth century to the present day. It will take place at Senate House, Malet Street, London on 27-28 June 2013. For further details, email ihrmh@sas.ac.uk.

REPORTS

THE SOCIETY'S EVENTS

Annual Conference 2012

PRE-CONFERENCE TOUR: BRIDGES AND VIADUCTS OF EDINBURGH AND THE FORTH

Feeling fit after a hearty breakfast at Pollock Halls and fully equipped with walking boots and waterproofs, our group joined Dominic Echlin on his pre-conference tour of Edinburgh's bridges and viaducts. Despite low expectations after a particularly wet summer, we were blessed with a dry and at times bright, if chilly, day. In the morning the programme would take us up, across and around the City's bridges then, after a picnic lunch, right up-close to the Forth bridges. The day promised to be a captivating introduction to the contribution of design and engineering to the growth of the city.

Edinburgh's bridges were built in the 18th and 19th centuries to provide links between the south and north ends of town and to release new land for development. Our tour started with a look at the city's second bridge, the South Bridge, which was built in 1786-88 by Alexander Laing, Architect and Mason, at a cost of £6,446. Land on either side was sold by the City for £30,000, helping to finance the construction of Robert Adam's New College. The South Bridge is 1000 ft long and is made up of nineteen arches, most of which are hidden behind development on either side.

Our next stop was the George IV Bridge, built to Thomas Hamilton's plans after many disputes and political wranglings. An Act of Parliament was passed in 1827 and work started in 1829, but it was not until 1834 after further disputes, financial difficulties and the architect's resignation, that the bridge was completed. From the Cowgate the group made its way up to the National Museum of Scotland, where Dale Dishon gave us a brief history of the building, the only survival of a complete scheme of galleries built one on top of each other, constructed of cast iron and built as an exhibition hall in 1862.

After a coffee break, Dominic took us up a tall, winding staircase to see the Tay Bridge Girder, one of two girder sections recovered from the Tay Railway Bridge which collapsed on 28 December 1879. This tragic event would have a heavy influence on the design of the Forth Bridge, of which more to come.

A walk across George IV Bridge, down the News Steps and up the Scotsman's Steps took us to the North Bridge, which was widened by the Stevenson family in the 1870s to accommodate railway traffic increases and an expanded station. Dominic's meandering route up and down the hill

The Dog Rose Georgians

The programme for 2013, which runs from March to November, is currently being put together but will include day visits to Madresfield, Worcestershire and to South Shropshire, a study day on Travel and Travellers and a four day visit to Rutland and East Leicestershire from 16-20 September. For more details contact Julia Ionides, 83 Greenacres, Ludlow, SY8 1LZ; email: Julia@dogrosetrust.org.uk; telephone: 01584 874567. Booking is essential for all events and sometime places are limited.

city really brought home how different Edinburgh must have looked and felt before the Bridges were introduced. Looking down towards Waverley Station it was hard to imagine what the site had looked (and smelled) like before the Nor Loch was drained in 1759. The illustrations supplied in our notes helped give us an impression.

At Waterloo Place we saw the last and grandest of the bridges on the City part of the tour, the Regent's Arch. This links the New Town to Calton Hill and was opened in 1822, bringing in new land for development to the east of the city. The structure was engineered by Robert Stevenson and visible elements designed by Archibald Elliot, with a single semicircular-span bridge over Calton Road surmounted by classical screens on either side of Waterloo Place.

From thence to the station, where the group jumped on a train to North Queensferry, enjoying a picnic en route. The sun had by then decided to come out, so that when we got to the Firth of Forth's shore we were blessed with luminous views of the handsome and prodigious crimson railway bridge. The structure is 2.5km long and was the world's first major steel bridge, cast iron having been rejected after the Tay Bridge disaster. It was designed by civil engineers Sir John Fowler and Benjamin Baker and completed in 1890, linking the coast north-west of Edinburgh to Fife at Queensferry, a place of crossing which had been strategically important since Roman times.

Having marvelled at the Forth Bridge's meccano-set structure and cantilever, we walked further west to stand under the Bridge, which stands suspended from two huge twin towers by cables spun from 30,000 miles of wire.



Forth Bridge

Here, the intermittent gentle rattling of trains was replaced by the sound of wheels speeding rhythmically over sections of concrete from one side of the estuary to the other. Dominic explained that corrosion had been found in the cables holding the bridge together and that the whole thing had had to be encased and ventilated. At which stage the group quietly edged away from the bridge. Yet it has to be said that despite these problems the bridge is an impressive structure. It was designed and supervised by Mott Hay and Anderson and Sir Freeman Fox and Partners, opened in 1962 and listed in 2001.

To end the tour Dominic pointed out the emerging stumps of the three columns which will support the Forth Replacement Crossing, a 2.7km-long cable-stayed bridge whose opening is planned for 2016. On the ride back to Edinburgh the group marvelled at the views across the Forth and thanked Dominic for his excellent introduction to Edinburgh, which had given us a vivid sense of the site's topography and the scale of the human efforts made to tame its natural contours in order to achieve expansion.

LUCIE CARAYON

PRE-CONFERENCE TOUR: VILLAS AND LANDSCAPES



Penicuik House aerial tour. Photo: Adam Menuge

It is fitting that a conference centred on a single city should consider the city's villa fringe, for the villa is an essentially urban form – an outgrowth of metropolitan wealth and taste. James Simpson's tour explored the achievements and legacy of a single villa-building family: the Clerks of Penicuik. The dynasty was founded by John Clerk (1611-74), who became wealthy as a merchant in Paris and purchased the Barony of Penicuik on his return in 1646. Convention, if not demonstrable fact, paints him as a plain man of business, concerned to elevate his posterity to the lairdship. His son John, the 1st Baronet, was touched by wider currents of learning, erecting a striking and apparently erudite classical mausoleum (now desperately in need of conservation) in Penicuik churchyard on the death of his wife in 1683. The 2nd Baronet, also John, was educated in the Netherlands and completed an extensive Grand Tour, acquiring several languages and a talent for musical composition as well as a taste for architecture and antiquities. A successful career in government followed, and with it the need both for regular attendance in Edinburgh and for somewhere nearby to retire to, where he could offer refined hospitality and work uninterrupted by the cares of an estate. The

result was Mavisbank, begun in 1723 and completed in 1736.

Mavisbank was designed by the 2nd Baronet and William Adam, and promptly engraved for the latter's *Vitruvius Scoticus*. A villa 'design'd chiefly for Pleasure and Retirement' (in the words of Clerk's poem 'The Country Seat'), it announces the arrival of the Palladian villa in Scotland as surely as Chiswick House does in England. Its condition today reminds us that even buildings so universally admired remain vulnerable at the hands of (shockingly recent!) neglect, hastened by a fire in 1973. It presents a dismal appearance, and its dangerous condition rules out internal inspection. We learnt from James Simpson of the many man-made obstacles to restoration, but also of the work of the Mavisbank Trust (<http://www.mavisbank.org.uk/>) which is attempting to rescue the house.

If Mavisbank formed the architectural jewel in the day's itinerary, Penicuik House, built 1762-9 for the 3rd Baronet to replace Newbiggin, the house acquired by John Clerk I, provided the most memorable experience. An exploration of the rich Penicuik archive was followed by numbers of the party being hoisted aloft by a contractor's crane for an aerial view. Designed by Sir James Clerk and executed by the mason John Baxter, Penicuik was enlarged sympathetically by David Bryce in 1857 but gutted by fire in 1899, thereafter the family made their residence in the fine contemporary stable block. The aerial tour not only allowed the conservation work (masonry consolidation and soft-capping; architects Simpson & Brown) to be appreciated, but gave a 360° prospect of the surrounding park and countryside that Kip and Knyff would have envied.

The same rusticing impulse that inspired Mavisbank fostered the cottage orné style represented by Barony House, Lasswade, where the Clerks were landowners. Here the social register is more modest: a house of status but not a capital house, either in substance or in ambition. It is thought to have been designed by the 3rd Baronet in 1781, shortly before he died without issue. Once known as Lasswade Cottage,¹ it was home from 1798 to 1804 to the young Walter Scott, who first came to prominence here as the editor of the ballad collection *Minstrelsy of the Scottish Border* (1802-3). But who was it built for? .

Among many other things this lively and enjoyable tour (I have taken liberties with the sequence) was a journey through the career and enthusiasms of the architect James Simpson, who has done much to ensure that the grievous losses since 1899 are checked and if possible reversed.

ADAM MENUGE

¹ Sir Walter Scott, *The Journal of Sir Walter Scott* (Edinburgh: David Douglas, 1991), vol.1, p.256 (6 Aug 1826).

PRE-CONFERENCE TOUR: EDINBURGH CHURCHES

*He eats salty porridge
He works all the day
And he hasn't got bishops to show him the way*

Lines about the Scotsman, from 'A Song of Patriotic Prejudice' by Michael Flanders and Donald Swann.

On a sunny day, and against a bright blue sky, our preconceptions about Scottish worship were thoroughly

challenged on a whistle-stop tour of eleven churches of enormous variety and appeal. Boarding a bijou beige bus called 'The Little Lady', we headed out to Edinburgh's western suburbs, and alighted first at the Old Parish Church at Corstorphine (pronounced 'cust-orphan'). In this complex, idiosyncratic building – now sporting a concrete roof, not greatly to its detriment – we embarked on a game of 'chase the pulpit', which had been moved several times in the remodelling and additions made since the mid-seventeenth century. On this, and throughout the day, our guide Simon Green's brilliant expositions covered not just architectural details, but theological and social contexts too. At Corstorphine, the commentary was further enlivened by a story about an accused 'witch' who hanged herself in the bell tower, courtesy of the minister.

Next up, by way of a contrast, was St Andrew's, Clermiston, by Basil Spence (1958), a simple, bright hall church with a striking concrete tripod open bell tower.



The interior of Basil Spence's St Andrew's, Clermiston.
Photo: Howard Spencer

The harled exterior and interior end wall of rubble showcased Spence's fondness for vernacular materials, and the original chairs his enthusiasm for Scandinavian design – even to the detriment of posterior comfort. Moving on to St Anne's Corstorphine, designed by Peter MacGregor Chalmers in 1912, we saw a clear architectural expression of the Scottish Presbyterian quest to emulate early Christian forms of worship. The understated Romanesque exterior gave no hint of the TARDIS sensation experienced inside, partly thanks to the light from the clerestory.

Time travel would have been useful at our next stop, St Cuthbert's Parish Church, Colinton: as it was, we had Simon's descriptive powers to help us envision the eighteenth-century church buried in the alterations of 1837 and the remodelling in 1908 by Arthur Sydney Mitchell. Those brought up on English (or Welsh) chapels may have been surprised to see an apse and a rood screen in a Presbyterian church. By comparison, Robert Rowand Anderson's St Cuthbert's Episcopal (1888-9), in the same suburban village – to which we wended after coffee and biscuits – was less imposing, though not less impressive, with a red-green painted ceiling by Powell of Lincoln (1898) the most striking of the closely detailed fixtures and fittings.

Back towards the city, another Episcopal church by Anderson was our lunch stop. St Michael and All Saints dates from forty years before St Cuthbert's: to finance its

completion, a benefactress supposedly sold a tiara – hence its nickname of the 'Tiara Kirk' – and the interior is as colourful and opulent as this might imply. By contrast St George's West (David Bryce, 1866-9) – which we viewed next, after Simon's successful negotiations with a mop-toting jobsworth – was all pastel shades and understated decorations. These, being characteristic of the Free Church, eschewed religious themes: equally characteristic, stressing the primacy of 'the Word', was the centrally located pulpit. We learned that the schism of 1843, when the 'Frees' left the Church of Scotland, explained the large number of churches in Edinburgh and the country at large. This has led inevitably to many redundant buildings: in our peregrinations we passed instances of re-use as a cinema and a theatre, and one sad case of long-term dereliction.

The early gothic revival St John's Episcopal Church (William Burn 1815-18) is a happy example of a recent renovation gone right; the light colour scheme chosen shows its rich coloured glass and pendant fan vaulted roof to elevating effect. Next stop was St Cuthbert's Church of Scotland: its medieval predecessor was known as the 'little kirk', but this description could not apply to the present church – the seventh on the site – a behemoth by Hippolyte White (1888-94), with a surviving eighteenth-century spire. A recent remodelling has foreshortened the interior, but even so – and in spite of the canned organ music – the pink and turquoise decor and sheer dimensions left a strong impression. The apse, with its wall



The recently restored interior of St John's Episcopal Church.
Photo: Howard Spencer

frieze based on Leonardo's last supper, further confounded Anglo-Saxon notions of what a Protestant church ought to look like.

Moving to the southern suburbs, St Peter's Roman Catholic Church in Falcon Avenue was austere by



Final stop: the Reid Memorial Church. Photo: Howard Spencer

comparison. Designed by Robert Lorimer, it was built in two stages in the early twentieth century. Some of the group deplored the loss of original fittings as a result of Vatican II, but with the sunlight streaming through the clear windows onto the whitewashed walls, there remained a minimalist beauty. A highlight was the stained glass window commemorating John Gray, the first holder of its living.

Ironies abound: St Peter's was financed by a Jewish convert, Marc-André Raffalovitch, part of Oscar Wilde's circle, and our final port of call, the Reid Memorial Church, owed its construction to a whisky fortune. Its architect, Leslie Grahame Thomson conceived the building in the cathedral style (1929-33) and the lavish stained glass, impression of height and the hint of 'smells' made it hard to credit that we were, once again, in one of Flanders and Swann's bishop-free zones. The outside courtyard provided an opportunity for us to meditate upon the exterior of this lovely building, and everything else we had seen on a thoroughly memorable day.

HOWARD SPENCER

PRE-CONFERENCE TOUR: HOUSES OF NOBLEMEN, MERCHANTS AND SMUGGLERS

Having arrived in Edinburgh in a heavy downpour it was a great relief to set out on Thursday to tour the houses of noblemen, merchants and smugglers under blue skies with a warmth to the air. Without a spare seat in sight on the coach, the tour with Alistair Rowan was obviously a popular one. On our drive through the city we were treated to a brief architectural history, interspersed with tales from Alistair's memories of his time in Edinburgh.

As we drove up to Hopetoun, the first stop of the day, we caught glimpses of this impressive house through the trees. The house itself overlooks the Firth of Forth and was built in three stages by Sir William Bruce in the late seventeenth century, with additions and alterations by William Adam in the 1720's and latterly by John Adam. Upon alighting from the coach we were swiftly led around the back of the house to the original Bruce façade where we admired a splendid set of semi-circular stairs leading from the house and out to the grounds, drawing the eye to the round pond, ha-ha and beyond; a splendid aspect on this view can be seen from the roof of the house, which we enjoyed before departing. We continued around the exterior to view William Adam's impressive stables, with their wonderful baroque tower. On we went to the front entrance, described by Alistair as 'heroic', to enjoy the



Baroque tower at Hopetoun. Photo: Lydia Sheldon

façade originally designed by Bruce, who proposed a pair of Doric quadrants that curved out from the house, later revised and enlarged by Adam into Ionic concave quadrants with L-shaped pavilions. Inside, Bruce's beautifully carved octagonal stairs have survived, although much of the interior was completed to the designs of John Adam in the mid-eighteenth century

Next stop were the smugglers' caves at Cove, a stark contrast to the grandeur of Hopetoun. After parking at the top of the cliff we followed the sloping pathway by the sea down to a tunnel cut through the cliffs. On exiting we found ourselves on the outskirts of the secluded little village of Cove, a natural harbour in which Sir John Hall had a number of cellars excavated in the side of the rock. Dutifully, we followed Alistair through a small doorway into the darkness where, with the help of a few torches and the flashes on our cameras, we viewed the cellars, glimpsing a rare survival of the architectural history of smuggling. Although legitimate reasons for the construction of these caves have been proposed, it is probable that they were used to store contraband goods.

Back up the coastal path and onto the coach, we headed to the third stop of the tour, Paxton House. Designed for Patrick Home and built between 1757 and 1763, Paxton House is comparably smaller in size to Hopetoun but no less elegant; being described as John Adam's 'most perfect design'. The rooms within Paxton flow pleasingly from one to another, despite the interior having been decorated over three successive periods. There is also a number of surviving examples of George Morrison's beautifully constructed rococo plasterwork. The exterior aspect of the house is a satisfyingly pleasing one with a symmetrical façade, flanked by four-bay, two-storey pavilions on either side, framing the open courtyard to the front, from where we viewed the house upon arrival. The stairs leading to the



Paxton. Photo: Lydia Sheldon

entrance were designed in such a way that the weather would not move or erode them, preserving their perfection up to the temple front: a thoughtful and practical element of Adam's design. The most surprising part of the house is the large and imposing Picture Gallery, which now serves as an out-station for the National Galleries of Scotland. This is a grand space designed by Robert Reid in c.1811, and principally lit by a large, oval roof light at its centre. A classical room, it has deep apses at either end, screened by Ionic pilasters and columns.

The final stop of the tour was Gungahmore House, smaller in size than the others we had seen, but not inferior in terms of its rich and interesting history. Situated in the small town of Eyemouth on the coast, the house was probably built in 1752-3, with its battlemented bastion – containing cellars leading directly to the sea – added shortly after. It is a five-bay, three-story house with a semi-basement, which hides behind its pleasant exterior a rather more dubious past. Following the earlier visit to the smugglers' caves, this house once again brought to life the unlawful doings of the eighteenth century. Inside the house we found a variety of preserved physical evidence of the tax avoidance schemes of yesteryear, including a masonry chamber hidden under the floorboards on the top floor and, most notably, a lead-lined tea chute, which would have been filled from the top floor and emptied on the entrance floor. After this vivid insight into the world of merchants and smugglers we were treated to a bit of seal watching as we made our way back to the coach; a delightful ending to a truly enjoyable day.

LYDIA SHELDON

CONFERENCE MAIN REPORT

The 2012 Annual Conference was held in Edinburgh and included tours and sites located in the vicinity of greater Midlothian. Attendees were based at the University of Edinburgh at the foot of Holyrood Park in Pollock Halls. The great advantage of having two local organisers, Andrew Martindale and Simon Green was that both buses received expert commentary and insight into the development of Edinburgh and the buildings we were visiting. The first evening began, per tradition, with a welcoming dinner followed by the AGM and opening lecture. The meeting was a great opportunity for fellow SAHGB members to meet the Executive Committee and other volunteer leadership. The business of the evening included a report from the Treasurer, a brief address from

the Chairman, and various other housekeeping measures. The primary focus of discussion addressed supporting the academic and research efforts of students and younger members of the SAHGB. The Executive Committee clearly articulated that the SAHGB is devoted to helping students through bursaries and other related funding.

Following the adjournment of business Dr. Deborah Mays presented the lecture for the evening, which highlighted an eclectic blend of architecture featured in greater Edinburgh. Her overview served as a comprehensive introduction to the major architectural landmarks of the area, periods of development, and the important architects that have contributed to the 'Athens of the North.'

The theme for Friday was 'the Suburbs,' which the itinerary reflected as we toured sites outside the heart of Edinburgh. Our morning began in Duddingston where we toured both Duddingston House and the nearby Kirk. Sir William Chambers designed the house in 1760 for the Duke of Abercorn. The sizable residence features a fluted tetrastyle Corinthian portico entrance and a sprawling interior branching stairway. Once consigned to abandonment, the house has been painstakingly restored and given a new sense of purpose as offices and meeting spaces. The interior, restored to original conditions, is nonetheless decorated with contemporary art and graphic-design motifs. The unique juxtaposition creates a lively modern workspace within a traditional eighteenth-century environment.

Our next stop was Duddingston Kirk where we toured the historic church and surrounding grounds. The ancient kirk was constructed c. 1124 on land granted to Dodin, a Norman knight, by King David I of Scotland. The simple yet powerful stone structure is built on an east-west axis and consists of a Chancel, Nave, and square tower. In 1631 the Prestonfield Aisle (gallery and burial vaults) were added on the northern elevation. The original Scoto-Norman arched entranceway is still intact, complete with ornate chevron markings and herringbone and lozenge patterns on the jamb shafts. The western jamb shaft depicts the Crucifixion, an armed soldier, and a mythological monster. This is the only known example of jamb shaft with figurative carvings in Scotland. Although the interior arrangement reflects the modern liturgical and theological positions of the Church of Scotland, the pre-Reformation Chancel Arch remains exposed. Both the entrance and chancel arches are excellent examples of masonry from the period and are constructed using sandstone from Craigmillar Quarry. The Reverend Jim Jack was kind enough to give us a tour of the Kirk and explain the purpose of the modern interior arrangement of the liturgical importance of the central pulpit and communion table.

Adjacent to the Kirk is the Duddingston Loch and bird sanctuary. The iconic pastoral scene was made famous by Sir Henry Raeburn who painted Reverend Robert Walker ice-skating on the loch. The location, while less than three miles from Edinburgh Castle, feels remote and secluded as Arthur's Seat provides a buffer from the bustling city centre. It was also on Duddingston Loch that the formal rules of curling were introduced. The game became popular enough to require a 'curling house,' which William Henry Playfair designed in 1825. The Duddingston Curling Society used the two-storey octagonal tower as a meetinghouse and for storing their curling stones. The picturesque structure was restored in 1999 and is currently used as a museum dedicated to the history of curling in Duddingston.

Heading across town, our next stop was in the Bruntsfield neighborhood of Edinburgh where we toured the Barclay Viewforth Church. The apple shaped Gothic Revival structure was designed by Frederick Thomas Pilkington and erected from 1862-64. The site for the church creates a powerful vertical effect when approached from the city centre. The view of the backside is uninhibited as the church borders the Bruntsfield Links. This allows a clear view of the 250ft tall stone spire and Gothic Revival distinctions. The decision to implement exterior Gothic Revival details reflects the schism within the Church of Scotland known as the 'Disruption of 1843.' The breakaway churches that formed the Free Church of Scotland often distinguished themselves by liberally adopting various ecclesiastical Gothic Revival designs. The vast interior sanctuary clearly reflects the emphasis on the auditory tradition of the church. The central focus is placed on the pulpit and seating arrangements are organized, both on the ground floor and two-tiered gallery, to create the atmosphere of an auditorium. An intricately designed intersecting King and Queen truss roof system creates a somber and romantic tone in the interior. The massive stone piers, large marble pulpit, stained timber truss system, and ceiling height of the interior space creates a formidable environment that relays a feeling of power and authority. The tour was capped-off by an informative lesson by Simon Green on architectural and liturgical preferences within the Free Church of Scotland.

Heading back to the countryside, our next stop was the privately owned residence known as 'The Drum,' located in the Gilmerton District of Edinburgh. The Palladian mansion was constructed between 1726-34 for Lord Somerville and designed by famed Scottish architect Robert Adam. We were welcomed with a brief historical overview of the property by local restoration architect James Simpson and the owners Patrea and Allan More Nisbett. The robust residence is teeming with Classical detailing. Rusticated from top to bottom, the façade incorporates Ionic pilasters, quoins, numerous pediments, widely spaced balusters, and a sizable Venetian window above the main entrance. The exuberant detailing on the interior is perhaps only matched by the interior plasterwork and varying shades of marble.

Our next site was the Dalkeith Palace and estate, located in the Southeast Midlothian. The formidable residence was constructed on the site of the earlier Dalkeith Castle. The current structure dates to 1702-11 and is the former seat of the Duke of Buccleuch. The architect credited with the design is James Smith, however it should be noted that Anne, the Duchess of Buccleuch, heavily influenced the design by incorporating elements from the previous castle. Constructed primarily of sandstone, the main entrance is detailed using an enormous tetrastyle centrepiece of Corinthian pilasters, surmounted by a deep pediment. One of the more interesting details of the mansion dates to the visit of King George IV in 1822. The ground floor master bedchamber was altered in preparation for his visit to allow private access without having to enter through the main entrance. Sparing no expense, Robert Adam was commissioned in 1792 to construct a bridge on the estate embellished with Neo-Classical detailing. Once overgrown and blocked from view, the bridge has recently been exposed and can be seen from the residence. The detailing of the bridge adds to the picturesque

environment by balancing the rational Classical dimensions against the backdrop of a wild and unkempt forest.

The interior of the Palace is accented by the large amount of high quality marble. The floor of the central hall is clad with two shades of marble, but the impact is especially noticeable in the aptly named, marble stair hall. The room is adorned with solid marble tables, a white marble statue of the Duke of Wellington, and a grand marble staircase. The size of the marble pieces used in the construction is also noteworthy as they are considerably larger than traditional sizes.

Although the Buccleuch family has not lived in the premises since 1914, the estate remains in its ownership. Currently the University of Wisconsin-Whitewater (USA) leases the residence as part of their 'Wisconsin in Scotland' study abroad programme. Both professors and students occupy the residence where they receive academic instruction, meals, and lodging. Various rooms have been transformed into an academic library, modern kitchen, computer lab, and staff lounge. The programme has used the Dalkeith Palace for over twenty years as their headquarters. While on location Patty Blair Watters, the Resident Director of Operations, generously led tours throughout the interior and answered questions. We also enjoyed a nice catered lunch in the dining hall located on the ground floor.

Our final jaunt of the day was across Edinburgh to the coastal village of Leith, located just a few miles north of the Edinburgh city centre. The area has suffered a great deal of neglect since the Second World War, but the recent addition of a cruise terminal and the permanent docking of the Royal Yacht Britannia have created a re-energized atmosphere. Our walking tour largely focused on the commercial aspects of the town, largely based on Bernard and Constitution Streets. The eclectic streetscape reflected the autonomy that Leith once maintained, evidenced by the various merchant houses, old Leith Town Hall and former Leith Bank. Constitution Street is also home to St. James's, designed by Sir George Gilbert Scott in 1862. The architecture of Leith also celebrates the shipping industry that once dominated local commerce. The Custom House, designed by Robert Reid in 1812 and the Former Seamen's Mission, now the Malmaison Hotel, both celebrate the naval and shipping traditions of the largest port on the Firth of Forth.

The highlight of the walking tour was being granted access to tour South Leith Parish Church and being guided through Trinity House, the most precious survivor of Leith's maritime heritage. The historic stone church has withstood various tribulations, including the Anglo-Scottish conflicts between 1543-1550 when the structure served as a safe haven for displaced Scottish refugees. The church also survived the Siege of Leith in 1560, only requiring nave repairs caused by English artillery. Directly across the street from South Leith Parish Church is Trinity House. Once home to the Incorporation of Masters and Mariners, Trinity house is now a maritime museum. The Georgian Neo-Classical house was designed by Thomas Brown and constructed between 1816-18. The basement level incorporates a pre-existing vault system of the former Trinity House and Mariners' Hospital of 1555. The museum is open to the public and houses an impressive collection of maritime navigation tools, weaponry, documents, and model ships.

At the conclusion of our tour of Leith all SAHGB Conference participants gathered for an informal reception celebrating the conclusion of the day's events. As a postgraduate student and new member of the SAHGB, the reception and relaxed atmosphere of the Conference allowed me easily to make contacts and new friends. Of course none of this would have been possible if not for the kindness of the SAHGB awarding me with a student bursary. I am indebted to the organization for its generosity and will remain an active member, contributing whenever possible.

STEPHEN MCNAIR

2012 Conference Bursary Recipient

DAY 2: THE NEW TOWNS

A discernment? An elevation? A festoon? What would the collective noun for a group of architectural historians be, I wondered, as we poured off our coach onto Calton Hill for a tour of Edinburgh's New Towns.

Eighteenth-century Edinburghians actively promoted the idea of their city as the Athens of the North and aspired to an Acropolis of their own. Calton Hill is a romantically windswept outcrop just to the east of the first New Town whose earliest building was the City Observatory (1776). The twelve lone columns of Cockerell's unfinished Parthenonic National Monument (1823) still dominate the hill and attest to the seriousness with which those who governed Enlightenment Edinburgh attempted construction of the city in the Attic image.

The objects of our visit were lower down the hill, however. First was Thomas Hamilton's Royal High School (1825-9), on the dramatic southern slope overlooking the Old Town. Regarded as one of the finest examples of Greek Revival in Scotland, the A-listed complex consists of a principal Doric temple-pavilion with flanking colonnades; the order of the former is based on the Temple of Theseus as illustrated in Stuart and Revett's *Antiquities of Athens*.

Hamilton made a virtue of the awkwardly steep hillside site; the massive underworks necessary only added to the overall impression of gravity and solidity appropriate to the school's international reputation. He also cleverly adapted the windowless temple form for modern use by top-lighting the classrooms.

Abandoned by the school in the 1960s, the building is now redundant and at risk, resembling – as our erudite and entertaining guide Simon Green suggested – a Babylonian monument with buddleia and assorted other herbage sprouting from its pediments. Despite its proximity to the government offices, the building's status as a 'nationalist shibboleth' precluded its use as the new Parliament after 1997. Now the developers behind Duddingston House (visited the previous day) have been given permission to turn this temple of learning (*o tempora o mores!*) into a boutique hotel with café.

Next stop was the recently-restored Burns Monument (1831) also designed by the talented Hamilton. It is based on the Choragic Monument of Lysicrates who sponsored performances at the Theatre of Dionysus in ancient Athens. The relevance of this form to Robert Burns, Scotland's bard, might seem questionable for us, but classicism was the only architectural language thought appropriate for the commemoration of a national poet

then. Subsequent Burns monuments have almost always been Scots Baronial or Gothic. We were intrigued to learn that the Monument is on axis with Simon's former drawing room in a block of flats by Basil Spence and Partners on Canongate below – something not even the ingenious Hamilton can have planned for!

Our final stop on the hill was St Andrew's House. Here a bekilted Elaine Harwood gamely ascended a wall to give us all an introduction to this impressive eight-storey inter-war government office by Burnet, Tait and Lorne (1936-9). Built on the site of the Victorian prison, it was an architecturally aggressive attempt by Westminster to suppress Scotland, as the letters 'G.R.' reminded us. The style, Elaine explained, is a marriage of tradition, modernism and American Beaux-Arts. Some of us lingered to admire the curious juxtaposition of thistle-topped gate piers alongside the fountain motifs of corporate America.

Descending to Princes Street, we stopped at another innovative twentieth-century building – Alan Reisch's New Club (1966-9). Set above shops and a cantilevered walkway, the New Club is the best surviving example of an audacious scheme to create a single megastructure with a continuous second street at first-floor level. The Club's transhistorical interiors provided a fascinating history of taste and we admired a large collection of topographical prints and engravings of the city over tea.

We then began our tour of the first New Town. A young architect called James Craig won the competition to develop the land to the north of the Old Town in 1766, though his plans were later amended by Robert Adam. Running through the first New Town's centre from east to west is George Street, along which a series of cross streets with equally un-Scottish names intersect. Two residential squares book-end the scheme. The effect when first built could not have been more different from the medieval 'fishbone' street pattern of the Old Town across the Nor Loch. To begin with many élite residents decided to remain in the cramped Old Town considering this new area a vulgar monstrosity, but gradually building picked up and the address became fashionable.

On Castle Street, Simon pointed out what appeared to be town houses but which actually contain a self-contained 'house' on the upper storeys, a so-called 'double upper'. In such streets flat-dwelling became socially acceptable even for grandees. At the western end of the development we were able to see inside 46 Charlotte Square, which forms the end of a neo-classical palace block designed by Robert Adam and adapted by Robert Reid (1810). Of particular interest was the graceful bow-ended dining room with black marble chimneypiece – a feature so characteristic of these houses.

Back on George Street, heading east, we noted the massive Church of Scotland Offices at number 117, an early-twentieth-century incursion now A-listed in its own right, and then dived into number 47, a ladies' clothes shop, to see an example of a top-lit shopping saloon. I hate to think what collective noun the keepers of said shop would have given us after we had trooped through their immaculate displays. A *raid* possibly?

Dodging the never-ending tram works, we then made our way to Register House for lunch. This neo-classical quadrangular record office with domed circular reading room was intended to store sasines (transactions of heritable property) at a time when revolution threatened

to overturn the social order. Begun in 1774 to designs by Robert Adam, construction was slow and the building earned the dubious title of ‘the most magnificent pigeon house in Europe’. Robert Reid completed the principal part of the site in 1834.

After lunch was the second New Town (there were seven in all and development on the northern glacial plain continued as late as 1890). Peter Burman took over and we set out for Broughton passing the St James’s Quarter shopping centre (1970), Edinburgh’s soon-to-be-demolished architectural disgrace. We encountered, too, a spectacularly bad case of façadism: the front of the Church of Lady Glenory with a new glass and steel boutique hotel looming behind.

Once away from the bustle of Princes Street we found a calm and deeply refined area of palace-fronted blocks and curvaceous streets designed by Robert Reid. Reminders of the area’s non-conformist past were everywhere on Broughton Street and there were other ecclesiastical treats in the form of the Norman revival Catholic Apostolic Church on Mansfield Place and St Mary’s on Bellevue Crescent (1824), the latter having been recently given a sympathetic rear extension by local architect Benjamin Tindall.

We then had a chance to explore 4 Abercromby Place, the home of Iain Gordon Brown and Patricia Andrew, a sort of Soane museum of the north. Every available wall was adorned with prints, engravings and paintings and our hosts generously allowed us to roam at will.

Finally, there was tea and cake at the Glasite Meeting House on Barony Street, an austere classical chapel built for the Presbyterian sect in 1836, now the much-loved home of the Architectural History Society of Scotland. So untouched was it, I almost thought I could smell the kale soup which was once served in the feast room above...

Fortunately, kale soup was not on the menu at the conference dinner that evening held in the opulent setting of Newbattle Abbey. We puzzled over the ceiling of the Marchioness’s boudoir and examined the two sundials in the grounds, while Claire Gapper authenticated the seventeenth-century plasterwork in the library. The superb dinner ended, very appropriately, with bag-piping by Neil Jackson.

After such a day, who could possibly disagree with Robbie Burns?

*Edina! Scotia’s darling seat
All hail thy palaces and tow’rs [...]
There Architecture’s noble pride
Bids elegance and splendour rise.*

ANYA MATTHEWS

2012 Conference Bursary Recipient

CONFERENCE – FINAL DAY

After enjoying the Annual Dinner the previous evening, a brisk walk to the apex of Castle Rock was exactly what was required to reinvigorate any delegates feeling sluggish after the previous night’s celebrations. Here was our first stop of the day, the Scottish National War Memorial. From The Keeper of the Rolls and Simon Green’s introductory talks, we learnt how the memorial was built to house a Roll of Honour recording the names of Scotsmen who died in WWI, WWII and after. Building was completed in 1927 to the designs of Sir Robert Lorimer, though not without controversy, and drew upon the skills of

approximately two hundred principally Scottish artists and craftsmen. After passing through the groin vaulted porch the building opens out into a high tunnel vaulted space, the Hall of Honour, which is bedecked with sculpture and pierced with light from the unusual cycles of stained glass windows. Delegates were struck by the variety of individuals memorialised; from members of the navy, army and RAF, Medical and Women’s Services, to mice – ‘the tunnellers’ friends’. This was epitomised in the memorial’s shrine by a remarkable low relief bronze frieze which depicted many of these individuals in a solemn procession around its circumference.

Riddle’s Court, a sixteenth-century merchant’s house in Old Town and new home of the Scottish Historic Buildings Trust, was our next stop. Once the venue of a royal banquet for King James VI, home to noblemen and aristocrats, one of Patrick Geddes’s University Halls, and one of the first Fringe venues, it now played host to a banquet of teas, coffees and scones for the SAHGB. The motto above the entrance passage, added when the house was used as Halls, ‘VIVENDO DISCIMUS – BY LIVING WE LEARN’ seemed particularly appropriate as we browsed a wonderfully presented exhibition of architectural designs by Playfair, listened to a presentation on the SHBT’s brilliant work at various properties, and craned our necks to admire an extraordinary nineteenth-century painted ceiling.

Our learning continued as we arrived at Heriot’s Hospital where an introduction given in the courtyard described the symmetrical seventeenth-century structure, its patron, the jeweller George Heriot, and the school’s supposed architect, William Wallace (a subject of debate). Those who ventured to the top of the ogee roofed corner turrets were rewarded with a close view of the rich Anglo-



View from the turret of Heriot’s Hospital, with Edinburgh Castle in the distance. Photo: Megan Leyland



Examining the monolithic proportions of the library at Old College.
Photo: Megan Leyland

Flemish decoration. There was very little time to consider the interior before we were ushered into the adjacent Greyfriars Kirkyard, and then to Playfair's iconic and palatial Library at the University of Edinburgh's Old College for a much needed lunch.

Our final stops were Parliament Hall and Thistle Chapel. Thistle Chapel brought us full circle as, once again, we were in awe of Robert Lorimer's use of local craftsmen. Those who entered the chapel encountered intricately carved stalls, crests dashed with colour, stained glass and gilded vaulting; a testament to the Arts and Crafts movement. As the day drew to an end we returned to Riddle's Court for the final tea and cake stop of our extraordinary tour of Edinburgh. I would like to offer my thanks to the Conference Organisers, and to the Society for the bursary which enabled me to attend.

MEGAN LEYLAND
2012 Conference Bursary Recipient

SAHGB Annual Lecture, 12 November 2012
Bridget Cherry - Perceptions of London:
Public Events Through Three Centuries

The year 2012 has seen London once again bathed in the limelight. In this year of Jubilee boat pageants and Olympic torch relays the capital has been the focus of national celebrations and has provided the stage on which a procession of commentators has encouraged us to reflect on past and current achievements. Whilst the oft cited legacies are yet to be fully realised (and while one is left wondering whether the wholesale redevelopment of Stratford will ever inspire a future SAHGB annual lecture) Bridget Cherry's paper demonstrated with energy and affection for the city that the equivalent events of the past have left an enduring and important mark on the built fabric of London.

George I, like many of his predecessors, asserted his uncertain claim to the throne with a coronation procession through the city streets to Westminster Abbey. The procession took a politically tactful route, passing the traditional points of city ceremonial and allowing the people to see their king (although many complained that by the time he arrived it was too dark to see). The event may have had little or no immediate architectural legacy, but it did serve to reassert the key relationship between royal pageantry and the City of London.

It also set a benchmark, and subsequent Hanoverian coronations followed it with ever more elaborate displays of magnificence. This was a magnificence that not only glorified the new monarch but was increasingly a statement of national identity. Since 1707 the country had been a united Great Britain – emphasis on the Great – and the British were ever-more conscious of holding an exalted place in the world.

John Gwynn in *London and Westminster Improved* (1766) gave voice to those who felt that London's ancient buildings and narrow winding streets were a poor reflection of an empire-nation able to rival the Romans. Gwynn presented a rallying cry; 'Let us, therefore, no longer neglect to enjoy our superiority; let us employ our riches in the encouragement of ingenious labour, by promoting the advancement of grandeur and elegance'. His was a London of straight boulevards and grand palaces; a place where the symbols of monarchy and government, along with those of commerce and navigation, could be displayed for the enhancement of national corporate identity.

Gwynn's were by no means revolutionary ideas. Wren's redesign of the city following the Great Fire a century before had displayed the same interest in town planning and Kent's more recent development of Horse Guards (1751-3) as a triumphal arch demonstrated the perception that London's infrastructure should include a suitable processional route. The rebuilding of the Mansion House (1739-52), the remodelling of the Strand elevation of Somerset House (1775-80) and the survival until 1878 of the ceremonially important Temple Bar, long after the other city gates had been demolished, all serve to demonstrate the significance afforded to civic improvement.

The Thames, of course, already provided London with a processional route. Grand river pageants of the type depicted by Canaletto and recently celebrated by the National Maritime Museum, Greenwich, were, for much of the eighteenth century, a key part of the calendar of celebrations. In 1831 a river pageant was staged to mark the opening of the new London Bridge but by now they had become rare events. The inclusion of a magnificent river entrance in Barry's 1836 plans for the Houses of Parliament, and its subsequent disappearance from the executed design, is a reflection of the decline of waterborne celebrations.

By their nature river pageants had never had much impact on the built fabric of the city. These were the most ephemeral of events. However, as Bridget Cherry demonstrated it was quite often the supposedly ephemeral that had the most lasting impact and one of the great joys of her lecture was her exploration of the legacy of temporary structures.

The extraordinary Temple of Concord built in Green Park for the celebrations of the Grand National Jubilee in

1814 survived for only two months. However, its popularity and the spectacle of its gaudy gas-lit illuminations must surely have played a small part in the development of London's gas-powered street lighting (most London streets had gaslights by 1842). 1814 also saw the construction in St James's Park of a circular tent to play host to celebrations of victory over Napoleon. So popular was it that in 1819 it was moved to Woolwich to be used as a museum of military memorabilia and two years later it was given wooden walls and a lead roof by Nash. The building – today known as the Woolwich Rotunda – still survives although the military collections have recently been moved out.

While the Georgians had used London to emphasise Britain's importance through grand royal pageantry steeped in supposed medieval traditions and swathed in Gothic Revival detailing, Victorian London looked to the present and future. There was a century of great exhibitions and celebrations of wider national achievements. The monarchy remained integral but it was less frequently the focus of celebrations. Instead it increasingly took on a participatory role. Demonstrative of his own interest in commercial progress one of Prince Albert's earliest public engagements was to lay the foundation stone for the Royal Exchange. This was a grand ceremony beneath a specially constructed pavilion. However, despite Albert's involvement it was not so much a celebration of the monarchy – and all the nationalistic messages that that inferred – as a recognition of the power of trade and industry.

The Great Exhibition of 1851 was both the pinnacle of this new-found national identity and the most enduring of transient events. Its home, the vast Crystal Palace, was erected in Hyde Park. In that sense it followed the eighteenth-century tradition of locating temporary buildings in the royal parks. The exhibition was to last from May to October after which the exhibition hall was to be demolished but a public subscription succeeded in resurrecting it in Sydenham in south London.

The Great Exhibition was followed in 1862 by the International Exhibition held in South Kensington on the site of the Natural History Museum. Its grand exhibition hall was also saved and was given a home in north London as the Alexandra Palace. London now had two 'people's palaces' to its north and south. While neither lived up to its promise as a visitor attraction, the increased focus on the areas and the attendant investment in the railway infrastructure meant that they helped stimulate the growth of the suburbs and the outward creep of the capital.

By the 1880s new exhibition centres were planned at Earl's Court to London's west – where Queen Victoria watched Buffalo Bill's Wild West Show in 1886 – and to its east, where she opened the Queen's Hall at the People's Palace during her Jubilee celebrations in 1887.

There were philanthropic legacies of the exhibitions too. Prince Albert's Model Lodging House erected in Hyde Park during the Great Exhibition encouraged developments in social housing and set a precedent for exhibitions helping to drive improvements to the housing stock. This legacy endured into the twentieth century. The socially conscious and much celebrated Lansbury Estate, Poplar, was built in tandem with the 1951 Festival of Britain.

The vogue for large-scale exhibitions, of which the Festival of Britain was arguably the last of note, continued

into the twentieth century. New exhibition sites were developed at White City, for the 1908 Franco-British Exhibition, and at Wembley, for the 1924 British Empire Exhibition. While both events were ostensibly about trade, industry and empire, their real legacy was in sport; increasingly the focus for national pride and identity (the state of dereliction of the Wembley Palace of Industry only serves to emphasise this shift). White City hosted the 1908 Olympics while Wembley found fame as the spiritual home of English football and as the host of the 1948 Olympic Games. Both areas have been heavily redeveloped subsequently but there remain reminders of their pasts. White City, now home to the BBC and the Westfield shopping centre, is still a focus for the entertainment and leisure industries and Wembley, whose twin-towered Empire Stadium has been demolished, retains its connection to the beautiful game.

This rich heritage culminated in 2012 with the Queen parachuting into London's new Olympic stadium (make of that what you will). Bridget Cherry, for her part, avoided passing judgement on our more recent achievements choosing instead to end her lecture with the opening of the 2002 Jubilee Bridge. However, her conclusion that the ephemeral ceremonies of the past have helped to create an awareness of, and aspiration for, London's built environment and in turn have driven significant positive change, is one that we should try to remember for the future.

ALDEN GREGORY

Study Day at Milton House, Northamptonshire

An excited posse of members from far and wide gathered just inside some discreet park gates off a dual carriageway on the edge of Peterborough on 23 September. Once assembled, the group set off in convoy to the house at the centre of the estate: a wise precaution, as on the way out four hours later many took wrong turns and got lost within the Repton landscaped park.

Milton House and its estate are home to Sir Philip Naylor-Leyland, whose family – the Fitzwilliams – arrived in 1502. Sir Philip passed on his best wishes and apologies to the group, who were hosted by estate manager William Craven. As a researcher exploring the work of architect John Carr of York, I was very excited about the opportunity of visiting Milton; many of Carr's houses are still privately owned and can be difficult to access.

From 1782 until the twentieth century, Milton became a secondary home to the family after Wentworth Woodhouse in Yorkshire was inherited by 4th Earl Fitzwilliam from his uncle, Whig Prime Minister the 2nd Marquis of Rockingham. For this reason it is fair to say the house survived any nineteenth-century remodelling and remains as it was left at the close of the long-eighteenth century. William Talman (1650-1719), Henry Flitcroft (1697-1769), James Gibbs (1682-1754), Matthew Brettingham (1699-1769), Sir William Chambers (1723-1796) and John Carr (1723-1807) all provided grand remodelling schemes for the house. Talman advised on the stables, which were then built by local man Robert Wright. William Craven recounted the story that Talman stated 'I cannot see that your lordship's house is worthy of providing an avenue to it', which was possibly more about Talman's hopes for a big remodelling project than the subtlety of his client's home.

Flitcroft added stables, doubled the width of the house, and on the south range added the Mansard roof studded with Diocletian windows along with the removal of the gables above each of the seven projecting bay windows; this was possibly an attempt to classicise the earlier house dating to the sixteenth century. Flitcroft was paid a salary for this work in 1750/51 and the work was perhaps influenced by the recent lucrative marriage of the 3rd Earl to heiress Lady Anne Watson-Wentworth, sister of Lord Rockingham. Unfortunately Flitcroft joined the succession of architects, including Gibbs and Talman, who had provided great remodelling schemes which were not carried out. The foundation to these great schemes involved the original house of less well known origin, possibly dating to the purchase of the manor of Milton by Sir William Fitzwilliam in 1502. Stylistically then, the exterior of the house to the south is an interesting hybrid, with a blend of seven oriel type bay windows and Diocletian windows, battlements, pedimented dormer windows, and a rather interesting late sixteenth-century porch adorned with a Tuscan order on the ground floor, Ionic above and a jewelled keystone above the door. Among the group visiting, we pondered the similarities of this to the porch of nearby Appethorpe House.

The rear of the house, however, is a different story! And, interestingly perhaps, one that mirrors the architecture of the family's 'other' house at Wentworth Woodhouse. Regardless, it can show us that there is more to architecture than stylistic classification and the problems that brings.

Having walked through the stables and outer offices, passing the Tack Room in the courtyard dating to 1800, so possibly a Carr creation but regardless disguised cunningly as a Temple of The Winds, and having pondered for some



Tack Room, c.1800. Photo: Christopher Warleigh-Lack



Main porch. Photo: Christopher Warleigh-Lack

time the south façade, the group had the chance to wonder and wander round the eastern end of the house to the rear. A solid mid-eighteenth century façade of nine wings with central breakfront and projecting wings, the centre is marked by a Serliana doorway beneath a similar window opening above, topped with another Diocletian window beneath a single bay pediment. Having reflected on this dichotomy, we were finally allowed in through the great Jacobean porch into the North Hall.

Within this great space, William Craven contextualised for us the family within the national arena, watched from above by the first Lord and Lady Fitzwilliam. We heard how Sir William Fitzwilliam was Governor of nearby Fotheringay Castle, last home to Mary Queen of Scots, who on the night before her execution presented her captor with a portrait of her son, which we were able to see. Two other portraits, we heard, had 'gone away to have their faces washed'. Two points of interest to the group were the Wind Director and the Boule clock.

The Wind Director, a painted map of Europe over the fireplace connected to a weathervane above the house, indicates the direction of the prevailing wind. Lee Prosser, Buildings Curator with Historic Royal Palaces at Kensington Palace, told us of a very similar one in the Gallery of William III. With no seventeenth-century military leaders or admirals, why would one be here we wondered?

The second object of our interest was a Victorian copy of a Boule clock. The original was purchased for £30,000 by Lord Rothschild for Waddesdon on the condition he also arranged for the copy to be made. Better lit than the original now at Waddesdon, and with William Craven able to open it up for us, this proved a real treat.

The family rooms on the ground floor, with their lower ceilings, were intimate and welcoming, with the evidence

of contemporary family life all around: modern (branded, but I won't tell you which) trainers in the Boot Cupboard of the Flower Room, golf clubs, laptops and printers in the Study, and a number of messages to each other within the family (one of which used rude words that raised an eyebrow or two and caused a discreet titter among the eagle-eyed within our group!). These details were wonderfully intimate and domestic, and are what helps a group such as us really appreciate the opportunity afforded us in visiting a place like this.

In the Smoking Room next door and until the 1940s used as a Dining Room, hung a number of paintings of interest to equestrian fans, and of course fans of architect John Carr. A portrait of the family's horse *Whistlejacket Beating Brutus* by John Nott Sartorius shows a Grandstand, previously believed to be Newmarket but clearly resembling Carr's Doncaster. Landscape paintings of Wentworth Woodhouse, although slightly idealised in their portrayal of the park, showed the house before Carr's additions.

A number of Grand Tour souvenir paintings are hung, appropriately, in the Pillared Hall on the north side of the house, and include some by Panini, Zuccarelli, and several Canalettos, collected by 4th Earl Fitzwilliam while on his Grand Tour in the 1760s. Letters in the Northampton County Archives from Fitzwilliam to his mother give a wonderful impression of his attitude towards his art collection: 'I never can go through a gallery of pictures without wishing to be rich, that I might buy the finest to send to Milton'.² Again on the table are modern day family paraphernalia, emphasising the domestic.

Moving on up the staircase, which again provoked discussion from among the group over its provenance (was it Kentian or Flitcroftian?), are the State Apartments. The first of these is the Gallery, above the Pillared Hall. This space is a marvellous barrel-vaulted room containing recently acquired Allan Ramsay portraits of Queen Charlotte and George III looking along the great space at each other. Modern portraits by Andrew Festing of Sir Philip and Lady Isabella share the space, along with busts of the Duke of Portland, Lord Cavendish, Admiral Keppel and Edmund Burke, all of whom moved in the same Whig circles as Lord Rockingham. Huge gilt sofas from the Whistlejacket Room at Wentworth Woodhouse reside in splendour, having been bought by Sir Philip at Christies in New York, after he thought they might suit the room, not realising their provenance. William Craven had more to say about getting them up the stairs!

Beyond this space is a suite of reception rooms, including the Library, and further again the appropriately decorated Chinoiserie Bedroom. Consisting of printed Chinese scenes pasted onto canvas, the whole was installed in 1749. William Craven pointed out that this space, and



Rear elevation. Photo: Christopher Warleigh-Lack

ten other rooms, were all recarpeted two years ago, requiring 'about 50 acres'.

Descending the great staircase, we moved into the section of the house remodelled by Carr in the 1790s and 1800s. The first of these spaces was an ovoid open courtyard, over which Carr inserted a first floor colonnade and a dome and lantern above. In this space are displayed busts originally from Wentworth Woodhouse of various members of the Burke family. Edmund Burke served Lord Rockingham for many years as his private secretary. Nearby stands a small wooden highchair, presented to Viscount Milton by the tenants of the Coolattin estate in 1911. Now no longer in the family, Coolattin (formerly Malton) House was at the centre of the family's Irish estates in County Wicklow, and is a simple neo-classic house designed by Carr in 1801.

Similarly neo-Classic and of the same period, is Carr's Dining Room (a Library until Carr's remodelling), the last interior space we saw. One end of the room is lit by a large bow window of large panes, with thinner glazing bars in metal. The overmantel mirror matches Carr's ceiling, but was bought recently at auction for this space. The fireplace, designed by Carr, is by John Fisher, who worked on many projects for the family both here and at Wentworth Woodhouse, where a matching fireplace survives. Carr was efficient with his clients' money!

So ended our day at Milton House. And, as I said earlier, many of us got horribly yet wonderfully lost trying to find those same gates out to the Peterborough dual carriageway. While the house itself is a wonderful puzzle of centuries of building, filled with pieces surpassing many national collections yet retaining an intimate and familial atmosphere, I leave you with Daphne De Maurier's claim in 1961 to her childhood friend, Lord Fitzwilliam, that she based *Mandalay* on Milton.

CHRISTOPHER WARLEIGH-LACK

² Northampton County Archives, F (M) C, August 2nd 1767

REVIEWS

TOM WILLIAMSON: *Inigo's Stones: Inigo Jones, Royal Marbles and Imperial Power* (Matador, 2012, 384 pp, 51 b&w figs, £11.99, ISBN: 9781780881201)

Although Inigo Jones used many types of building materials, there can be no doubt that the material closest to his heart was stone. Witness his admiration for Rome's ruins, all built with it, and his intricate study of the Orders. The columns, as Sebastiano Serlio made clear, seemed to have been especially created to express stone's apparently contradictory qualities, its delicacy yet strength, crudeness yet refinement. Jones's admiration for the stone building traditions of England encouraged his study of a diverse range of structures, from the ancient monoliths of Stonehenge to the 'stately castles' which John Aubrey reported him drawing. Even if the report of Jones's early apprenticeship to a joiner at St Paul's is true, he was first and foremost a mason at heart. His refacing of the old cathedral in the 1630s was a tour de force in masonry, from the four foundation stones laid to symbolise the building's physical and spiritual refoundation up to the stones John Webb 'beheld hanging in the air', as if by the magic of John Dee's mechanical arts. Jones was enthralled by the colour of stone too, using three different types of it on his Banqueting House façade (a polychrome effect now lost to us in the refacing by John Soane). He is even credited with the earliest recorded use in an English text of the Italian stonecutter's term *granito*, helping to give birth to the new English word, granite.

Given the importance to Jones of the materiality of architecture, it is perhaps odd that there has never been a book on the subject – many books on ornament, but none on materials. This book therefore represents something of a first. Its contents clearly reflect the background of its author, as both a geologist and a former resident of the Isle of Portland. The book asks the reasonable question why, given its distance from London, did Jones choose Portland stone for the Banqueting House, Covent Garden and old St Paul's? If the question is clear, the book's structure is less so. One minute the narrative is discussing, in some scientific detail, the geology of the Isle of Portland, and the next it is describing the use of stone by Mughal rulers in India. Rather than outlining a sophisticated relationship between geology and history, the two are united in something of a shotgun marriage. The fractured, even at times incoherent, nature of the content is admitted in the list that makes up the book's title (in fact the book is less about marble than it is limestone) and in its introduction, which claims that this is 'two books in one': the first a study of Jones's involvement with masons and quarrymen transporting royal Portland stones to London, the second an 'essay' on how divinely backed rulers have used stones to project imperial power. The first 'book' is much more successful than the second, in both its focus and originality. The best researched parts are Chapter One, which deals with the campaign by Henry Farley for the restoration of old St Paul's and makes some useful observations concerning his motivations and methods; and Chapter Ten, which deals with quarrying the Portland stones for the Banqueting House, and the relationship between its chief mason, Nicholas Stone, and his father-in-law, Hendrick de Keyser, city mason of wealthy Amsterdam. A market in Portland stone is uncovered, which is very interesting. The secondary content, on imperial rule in both England and India, as well

as on Renaissance architectural theory, is much less original and reads as a digression (the link with Mughal India is via the travel writings of Peter Mundy, which have little or no bearing on the work of Jones). Overall the reader is led on a somewhat bumpy ride from topic to topic.

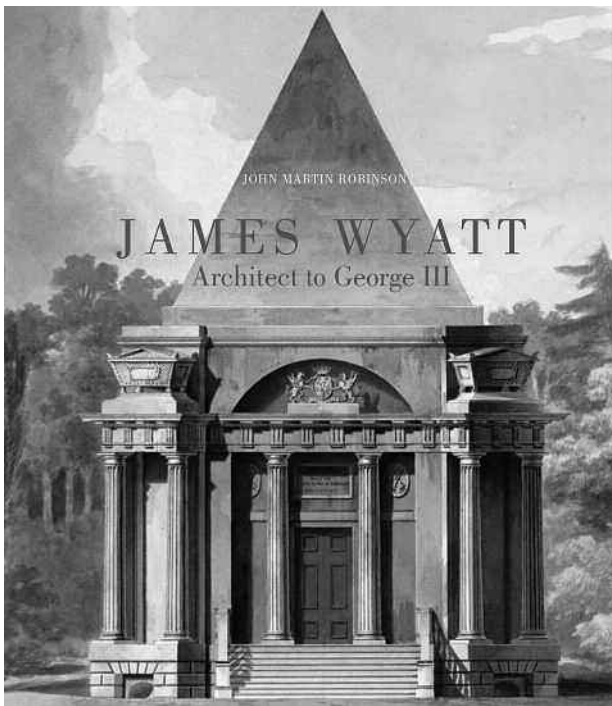
Some readers may enjoy the book's enthusiastic style and its apparent accessibility (Dee, for example, is compared with Harry Potter). This will depend on their willingness to go along with the quirky changes in subject. The flights of fancy too will no doubt both attract and repel in equal measure. The final chapter is the worst offender, taking the subject of Lutyens's New Delhi (why not his Cenotaph actually made of Portland stone?) and choosing to interpret it, somewhat bizarrely, as a vast Vitruvian exercise on the model of Renaissance ideal cities. Jones is imagined as a ghost visiting the city, and we are given a fictional account of his emotions. Hence 'Inigo's first reaction is one of disbelief. For here is the Vitruvian city of his dreams' . . . 'Inigo gasps. For this Star of India, he sees, is also Merlin's 'Dragon star' that foretold King Arthur's imperial conquests in Europe' . . . 'And above all, Inigo realises with excitement and dread, Lutyens's Star of India recalls the brilliant new star that had appeared in the constellation of Serpentarius shortly before James was proclaimed King of Great Britain in 1604'. Here fact and fiction merge in an uncomfortable dream world. Is this a satisfactory way to write history? As a template for a doctorate, the book is not recommended. As a piece of pure entertainment and in throwing light on the practical matter of Jones's sourcing of Portland stone, it might be.

VAUGHAN HART

JOHN MARTIN ROBINSON: *James Wyatt, 1746-1813, Architect to George III* (Yale University Press for the Paul Mellon Centre for Studies in British Art, 2012, 370 pp, 302 illus., £50.00, ISBN: 9780300176902)

Thirty-three years back John Martin Robinson published *The Wyatts, An Architectural Dynasty*. It came out under the patronage of the maverick Labour MP, journalist, polygamist, snob and liar Woodrow Wyatt – *Private Eye's* 'Lord Weevil of Wyfront', chairman of the Tote, and father to Pericles Plantagenet and Petsy, erstwhile lover of the egregious Boris Johnson. So much for the sleaze, pertinent enough to a book about James Wyatt, who left a maidservant pregnant and his finances in a shambles when he died aged 67. *The Wyatts* remains a fetching book with claims over the present Yale blockbuster: it can be held in the hand, it has the quiet good looks that Oxford University Press brought to books in the days when it could be bothered with architecture, and it features the fun, dash and dogmatism which are the hallmarks of John Robinson's writing, not to mention first-rate scholarship.

James Wyatt has many countervailing qualities. The foremost is illustrative: for the first time we see Wyatt's architecture in full and in colour. The pictures are spacious and superb throughout, if under-acknowledged, maybe for some private reason of principle. Not only buildings but furniture, silverware, lamps, organ cases and other paraphernalia are presented with a model elegance. Alongside all the beauty and grandeur, it is a relief to find the Robinson tone unregenerate. The text rattles along, brimming with anecdote and brio, yet founded on a rich



knowledge of the ins and outs of Georgian history, ranging from art through Walpolean tittle-tattle to political patronage.

For all that, this is a graver book than its predecessor, and one with a mission: to reposition James Wyatt as a great architect – greater in Robinson’s view than Robert Adam – and to put paid to the old Victorian caricature of him as slapdash, amoral and, in Pugin’s famous phrase, ‘Wyatt the destructive’. Earlier attempts to rehabilitate Wyatt have taken a lighter approach. Many will know Anthony Dale’s slight biography, first published in 1936 and revised in 1956. In the mid-twentieth century, art historically less prosy than today, it was all right for architects to be unprincipled if they were amusing. So Wyatt, Nash, Norman Shaw and Lutyens, all luminaries on the libertarian wing of English architecture, could be savoured and enjoyed in a lightweight way, and that was Dale’s reading. Now for some reason it is the fashion to admire most deeply those architects who seem to be consistent, obsessive and somewhat humourless, like Jones, Hawksmoor, that highly talented bore Soane, and Philip Webb.

Despite Robinson’s bent for the mordant touch, levity is not the main substance of his defence. Instead he challenges the pedants on their own ground, arguing that James Wyatt was as scholarly as any of his mid-Georgian rivals and more resourceful and skilful. His analysis begins naturally with Wyatt’s six long apprentice years in Italy (1762–68), briefly in Venice under the old architectural illustrator Antonio Visentini (who drank a bottle of Burton every Sunday, procured for him via Consul Smith) and then in Rome. There he seems to have worked hard, played hard and, simply put, learnt to be an artist. Robinson is good on the extent to which Wyatt absorbed Renaissance as well as Roman sources, notably Raphael’s decoration in the Vatican Loggia. The Baroque was disdained, however. Like most British architects of his day, Wyatt came back from Rome a perversely convinced Palladian.

Then came the fluke of the Oxford Street Pantheon (1769–72). On the tide of its triumphant reception, Wyatt launched himself upon a current of country houses which never dried up until the famous fatal accident of 1813.

Country houses were what Wyatt liked to do and be at, rather than sitting round stewing in London. They are Robinson’s forte too, and they take up the meat of the book. The list is so long that only those most famous and fully dealt with can be mentioned: among the earlier classical houses, Heaton, Heveningham, Goodwood, Bowden in England, and in Ireland (on which there is an excellent separate chapter), Curraghmore, Westport and Castle Coole.

As to their handsome interiors, here shown properly for the first time, the author maintains that if Wyatt filched shamelessly from the decorative style invented by Robert Adam – his sturdy brother Sam was the clerk of works at Kedleston during the years that James was in Rome – he so soon outdid him in fertility and persuasiveness that Adam lost many of his English jobs and had to fall back on Scotland nursing his wounds. There is more than Wyatt to the Adam retraction of the 1770s, as Robinson well knows, not least the financial débâcle of the Adelphi. But inroads on the aristocracy were undoubtedly made by the younger man’s thrust and talent, as happened when Wyatt supplanted Adam at Shardeloes and Wynnstay. The famous Home House, Portman Square, now known to have been started by Wyatt but fitted out by the Adams, is a rare case of revenge, prompted it seems by the mismanagement that was to become a *leitmotiv* of Wyatt jobs.

There is a touch of spice to Robinson’s handling of the Adam-Wyatt relationship, as if he is itching to renew the rivalry with modern Adamophiles. Certainly the grace, the delicacy and the inventiveness – within bounds – of Wyatt’s early classical interiors are here for all to see, and make the best case for the author’s big argument. Wyatt was a natural artist, of the type that loves above all to design and then redesign – a necessary but not a sufficient quality for architectural greatness, as Robinson concedes. His touch at any scale was deft and quick, and he had the Adam knack for enthusing and orchestrating his craftsmen – Linnell for furniture, Boulton for silver, Rebecca and later Bernasconi for plasterwork, Coade for external decoration – to get perfect results. All architects need collaborators, but Wyatt needed them more than most, not just to carry out his designs but to keep him on the rails. So much becomes manifest as the story unfolds.

In the early Wyatt country houses the interior work is on the whole the best. Externally, they are marked by an austerity which you can call neoclassical if you please. Not all succeed equally. Heaton, Castle Coole and Bowden are very fine, but if we are to take on trust some notes by C. R. Cockerell, the square *rocca* of Bryanston looked boxy, cold and haughty, which Robinson puts down to the client, Mr Berkeley Portman. As to the planning, Robinson does not really give us enough information to judge. He talks of Wyatt’s ‘innovative plans’, yet unusually for a modern architectural monograph, the book lacks specially drawn plans. Just a few old ones are spliced in (including Cockerell’s sketch of Bryanston, where the reception rooms were jammed down at ‘rustic’ level). This is a drawback and a puzzle, since grant money is reasonably available these days for a modicum of plans. Maybe Robinson felt that enough could be gleaned from description and photography, for instance of the lordly imperial staircases which recur throughout the Wyatt oeuvre. But his patience with things smacking of the technical is not great. He deals well but concisely, for instance, with the ‘industrial’ side of Wyatt’s career, like the use of patent materials, perhaps assuming that these belong

better to the story of other Wyatts, in particular older brother Samuel – a figure to some modern tastes of equal interest to James. Sometimes one could reasonably have hoped for more. At Heaton, dated to 1772 so before the Coalbrookdale Bridge, we are told that there is iron in the foundations and an iron beam supporting the stair, procured from ‘Maurice and Henry Tobias of Leeds’, but no details are given, let alone pictures. Tobias must mean Maurice Tobin (d.1773), a regular collaborator with John Carr of York who supplied a cast-iron gallery for St John’s, Leeds, in 1764.

Around the time of the French Revolution, Wyatt’s direction changed. This shift at once made him more than a slick architect to the landed gentry and exposed him to posterity’s obloquy. Its many facets pose challenges for the book’s structure, but Robinson handles them well. There is the explosion of royal and official patronage; the new preoccupation with Gothic, culminating in the vaunting grandeur of Fonthill; and Wyatt’s decreasing ability to run his life and his jobs. It is, and was, only too clear that he should have taken on less. To control a vast architectural practice you must keep up an exacting discipline, as Wren or Scott or Waterhouse did, but except in the all-consuming domain of design Wyatt was undisciplined. His labours were not even undertaken for the sake of his wife or family, whom Robinson looks upon as a pretty lacklustre lot apart from his nephew Lewis. Wyatt was fond enough of his children and helped them when he could, but *au fond* he just liked to design and to hobnob and drink with his clients. Like many too-successful architects, he became a charming, shameless monster.

Wyatt’s later architecture is, on the whole, less *good* but more *interesting*. Robinson draws this out well. Take Gothic, seen increasingly as the national style after war was declared on the French in 1793. Other architects of Wyatt’s time – his pupil Porden was one – got to better grips with the elements of Gothic, once it was agreed that the patchwork amateurism of Strawberry Hill would not wash any longer. But no one had more opportunities with Gothic than Wyatt. He took it in several directions. There were the cathedral restorations at Lichfield, Salisbury, Hereford, Durham and Ely, which maddened not just the Victorians but the antiquarians of Wyatt’s own day, led by John Carter. Robinson offers only a subdued defence of these cavalier campaigns, drawing out a Catholic thread in the criticisms they unleashed. There was the re-Gothicizing of Windsor Castle, on which Wyatt and George III collaborated like happy boys in a sandpit. Then there were the castle-style houses needing flair not scholarship, asymmetrical and prophetic of nineteenth-century house planning from Nash onwards; Norris Castle of 1799 is probably the best. Add in the late monster houses like Ashridge and Belvoir, impressive but unlovable, and that still leaves pseudo-monastic, preposterous Fonthill.

Each of these Gothic buildings is resourceful, remarkable, original even; some are amusing, others instructive. But none is a masterpiece, for plain reasons. Gothic and Classic, the two great traditions of western architecture, can be treated either as rule-based or as sources for associations and sentiments. The best architects combine the two. Wyatt had put in the time learning the rules of classicism, but he failed to do the same with Gothic. Skimpy acquaintance with a book about Batalha could never be the equivalent to in situ study of the Pantheon mouldings. A picture of the cloisters at Wilton says it all:

solid seventeenth-century stone-mullioned windows rear up reproachfully over gauche, skimpy Wyatt tracery and drip moulds in orangey cement. As for feelings, Wyatt’s ran too shallow to compensate for his scanty knowledge. He could make the bridge to emotion in his noble classical mausolea at Cobham and Brocklesby, but in Gothic never.

So Robinson is right to revert at the end of his book to the later classical work, where Wyatt has moved on towards a personal, never quite predictable neoclassicism, as at Frogmore, the additions to Liverpool Town Hall and above all Dodington, whence Wyatt was returning when he died. Dodington is the swansong: a peculiar yet assured performance, with a grand hexastyle portico almost undermined by a single quadrant to one side only, masking the noble chapel. It is as austere inside as out, deploying full-height orders throughout and suppressing the last gasp of Adamesque filigree. Wyatt may have been getting serious again at the very end.

How good then really was James Wyatt, confining the question out of charity to his work as a classicist? The answer must depend on whom he is measured against. Robinson portrays him as Chambers’s natural successor, as indeed he was in terms of post (at the Royal Academy and the Office of Works) and to some extent also of style. Here we may surely concede Wyatt equal skill and greater breadth. The case of Robert Adam has been discussed. A rival who hardly features in the book is Henry Holland, an architect of some subtlety, still perhaps underappreciated because of his Francophilia. And here perhaps the question becomes another one. By English Palladian standards Wyatt was pretty good, but how expressive or dynamic was English Palladianism?

The issue arises several times in the book, when Robinson praises Wyatt to the skies for some underwhelming feature. The barrel-vaulted hall ceiling at Heveningham, for instance, is very pretty, but on being told that cutting lunettes into its edges was a work of ‘staggering complexity’ any competent Gothic or Baroque architect would surely hold his sides. Likewise Robinson claims ‘perfect proportions’ for the façade of Oriel College Library, based (he tells us) on Antonio Contin’s Prigioni Nuove at Venice. The comparison is not in Wyatt’s favour. The upper windows at Oxford float haplessly between the attached columns and lack the pediments above and balustrades below which their stunted proportions cry out for; Wren or Hawksmoor would have lengthened them, thereby giving better light to the library, but of course Palladianism would not have allowed that. The list could be prolonged. Another painful comparison offered by Robinson is between a sweet-looking dairy at Dodington and one of the Paris *barrières* by Ledoux. The former just lacks strength.

All the better for that, some may say. Delicacy and grace, not monumentality, are the virtues of what Christopher Hussey liked to call the ‘silver age’ of English architecture. Perhaps, but the limitations are severe, as Reynolds hinted in his thirteenth discourse on art. Between the Castle Howard mausoleum and Liverpool’s St George’s Hall it is in vain to look for a genuinely stirring, big-scale English building, spatially and structurally articulate inside and out. The range to be found in France or Italy is simply missing. Robinson would probably put forward Wyatt’s short-lived London Pantheon as a candidate for true articulacy; it was certainly as near as he got. It is revealing that in claiming an American legacy for Wyatt, Robinson has to invoke the cautious Bulfinch rather than the manly inventiveness of the French-

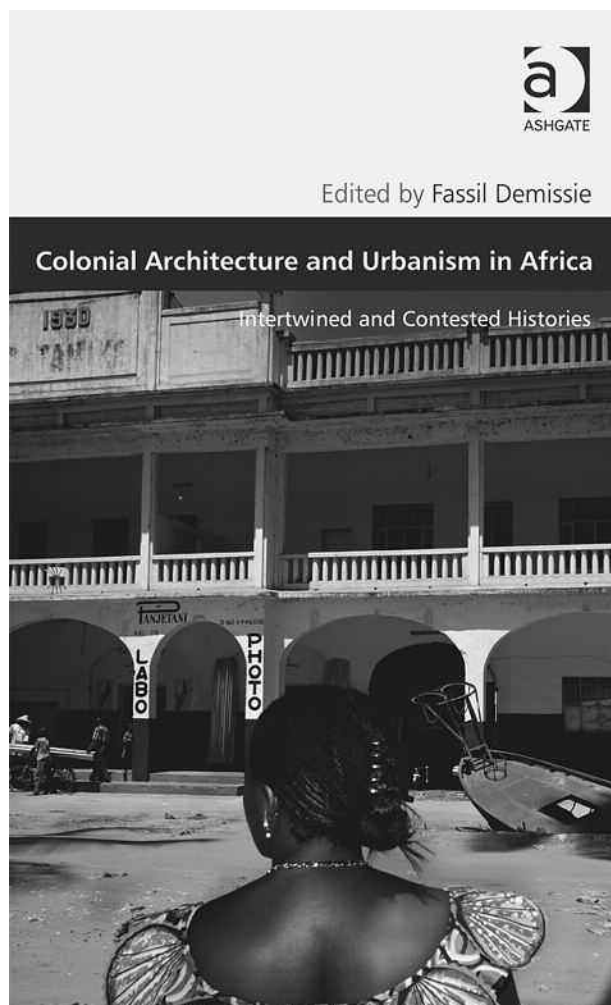
influenced Latrobe. If we judge James Wyatt by the standards of his silver century, he did well, and he showed bravery and ingenuity in trying to break its bounds and go for gold. But on the evidence manifested in this fine book, it cannot be said that he succeeded. Palladianism held him back.

ANDREW SAINT

FASSIL DEMISSIE (ed.): *Colonial Architecture and Urbanism in Africa: Intertwined and Contested Histories* (Ashgate, 2012, 438 pp, 91 b&w illus., £70.00 [website price £63.00], ISBN: 9780754675129)

This book helps fill an important lacuna in the literature widely available on African architecture – with a predominant focus on historical analysis, mostly for sub-Saharan Africa. It is an edited collection, developed over a rather lengthy period of time, incorporating material from a symposium in 2005–06 as well as later contributions. More importantly (in relation to coverage and coherence) it includes a wide range of contributors, including academics (in the fields of history, architecture/urban design, geography, literature, public policy, engineering, art and archaeology, interior design and anthropology) as well as practicing architects. It is edited by Professor Fassil Demissie, who has contributed significantly to African studies. There is a total of sixteen contributions organised loosely into three main sections: archaeology of colonial architecture and urbanism; colonial disciplinary institutions; and colonial modernities. The contributions cover architecture and urbanism in Morocco, Libya, the East African coast, South Africa (2), British colonial Africa, Zimbabwe, Senegal (3), Congo, Southern & Central Africa, Burundi, Kenya, Uganda and Angola. Such a range promises much, but does not deliver significantly in all cases – perhaps par for the course for such a collection.

In general, after a short introduction by the editor, the material is left to speak for itself – and not only intellectually, but also with differential formatting (e.g. referencing system) and (at times) annoying glitches in text proofing. Overall the book really needed some tighter editing in terms of focus – with either some contributions dropped or significantly improved in line with other much more focussed and better presented work. This applies to the approaches to the subject matter also – here again heterogeneity reigns. While this is no bad thing, the reader is left with the impression that much more could have been achieved in some chapters. That said, however, there is some extremely interesting material here, including the inevitable opportunities for further follow-up study through reference material. In this reviewer's opinion chapters to be highlighted include: Bram Cleys and Bruno Muelder's study of changing spatial strategies in southeast Congo mission outposts; Johan Legae's examination of the early modernist *Collège du Saint-Esprit* in Bujumbura; and Kai Gitshow's detailed work on Ernst May in East Africa, especially his plan for Kampala. Other useful work, which could have been better editorially focussed in a more directed collection, includes Vittoria Capresi's chapter on Italian colonial architecture 'transfer' in Libya; Debbie Whelan's unpacking layers of power and identities in Pietermaritzburg; Richard Harris and Sue Parnell's examination of the turning point in British colonial urban policy in Africa; Alex Bremner's study of Victorian ecclesiastical architecture in Southern and Central Africa; and Cristina Salvador and Cristina Rodrigues' study of re-appropriation of modernist architecture in Angola.



Finally, I wonder if much was gained by situating the work overall in a post-colonial discourse, as is undertaken only through the 'steer' given in the editorial introduction. This is not carried through in most of the chapters in any way, and there is no final overview analysis by the editor. While the intention is to 'stress the complexity, fluidity and multi-valence of the cultural encounters between colonialism and Africa in the nineteenth and early-twentieth century' (editorial introduction p. 3), the sum of the parts does not – for me at least – contribute significantly to this discourse. In all, therefore the book is certainly to be acquired for its independent research and 'archival' value of many of the chapters – and will make an important addition to any library with an interest in longer term urban and architectural development worldwide, especially focussed on African studies.

PAUL JENKINS

TODD LONGSTAFFE-GOWAN: *The London Square: Gardens in the Midst of Town* (Yale University Press for the Paul Mellon Centre for Studies in British Art, 2012, 304 pp, 100 col. and 160 b&w illus., £30.00, ISBN: 9780300152012)

The first London square – the Earl of Bedford's Covent Garden – provided the model for many later squares, which combined architecturally unified housing on one or more sides of an open space. Bedford added a church and a market for the convenience of those who came to live in what was a newly domesticated part of London. What

Bedford also did was to make the centrepiece of the square open, with the walls of his own private garden providing one of the sides of the enclosure. It would have been a critical mistake not to, as Covent Garden had previously been open land, a rapidly diminishing and much-valued amenity. The open square, of course, was integral to many European cities – the Italian *piazza* and the French *place*, for example – but these were generally vast, unnatural places covered with hard stone paving or gritty, dusty gravel. What made the London square so different – and so universally admired – was its link to the greater London landscape and, especially, to nature itself.

Todd Longstaffe-Gowan's superb book traces the evolution of the London square from its origins in the Stuart period, through its greatest period of expansion in the eighteenth and nineteenth centuries and its decline in the late Victorian period. The final two chapters deal at great length with changing attitudes toward the square in the last hundred years, which resulted in various Parliamentary Acts, debates and concerns about the conservation of squares. One of the most controversial issues has been whether squares should remain the private realm of those who live around them or whether, in an increasingly egalitarian society, squares should be open to all. 'Exclusivity' has been the moral dilemma associated with squares since the very beginning, abhorrent to the masses who could only peer into these verdant oases from behind iron rails but essential to the élite, who could afford the houses adjacent to the square. What has consistently tipped the balance in favour of privatization is the fact that, when squares have been open to all, they have invariably deteriorated. St James's Square was the first (c.1725) to draw up legislation for maintenance and security of the square and, in spite of efforts in the last century to put management in the hands of either local government or parishes, it is the private community that has proved most successful in ensuring a square's survival.

The London Square is a feast for the eyes, lavishly illustrated with maps and charming views of early squares, sober black-and-white photographs showing the devastation of the war years and amusing satires and cartoons lampooning good and bad behaviour ('great mischiefs') in and around garden squares. For the architectural historian, there is relatively little analysis of the architectural components of these squares, but for that one can consult a number of well-known authorities on the architecture of Stuart, Georgian and Victorian London. What Longstaffe-Gowan does is to put this architecture into the context of the urban landscape. It is through maps and aerial views that one visualizes the dramatic impact of squares, from the first scattered examples to the much later flowing compositions of squares, circles, crescents and ovals.

For the garden and landscape historian, there is much more relevant new material, from extensive plant lists to numerous maps, plans and views of garden designs and ornament. Although many squares remained quite plain with quadripartite walks dividing grass compartments, some designers cleverly adapted the styles of country gardens on a much smaller scale. Thomas Fairchild's plan of a garden square from *The City Gardener* of 1722 was in the form of 'Wilderness-Work' with walks and roundels surrounded by densely planted shrubs, described as a haven for birds that would provide 'key-holders' with a very private place to stroll. Some famous garden designers and theorists are linked with designs: Charles Bridgeman (St James's Square); Humphry Repton (Russell Square and

Sloane Square); John Loudon; William Robinson (who was highly critical of squares, but still offered advice) and Reginald Blomfield.

The London Square is about landscape as an urban amenity. Even when squares went out of style (in the late-nineteenth century) or became derelict, many still recognized their potential as oases of health, light and air. Throughout the twentieth century, various societies and individuals pressed for the preservation of squares. The result was that eventually some squares were permanently opened to the public, while others continued to be private enclaves. Campaigns by (among others) the Georgian Group, the Garden History Society and, most recently, the London Parks and Gardens Trust have resulted in the restoration of a number of squares and the successful opening to the public (if only for a day or weekend) of some of the most exclusive. In the prologue to his book, Longstaffe-Gowan writes that he might have written this book after completing work on his PhD in the 1990s. Fortunately he waited, for the future of the square is far brighter now than it was then. *The London Square* will go a long way in convincing even more people that this is a very good thing indeed.

PAULA HENDERSON

ANDREW FOYLE and NIKOLAUS PEVSNER: *The Buildings of England. Somerset: North and Bristol* (Yale University Press, 2011, 802 pp, 124 col. illus. plus several b&w illus., £35.00, ISBN: 9780300126587)

I first met Andrew Foyle at the launch of the Bristol City Guide in the city museum and art gallery in, I think, 2004; I never had the pleasure of meeting Nikolaus Pevsner, although I did have the honour of studying under John Newman, who entertained with stories of chauffeuring Sir Nikolaus around the countryside, and of his fondness for ice-creams.

That the Buildings of England series was, and is, a great achievement is beyond doubt, but, to anyone with an interest in twentieth-century classical architecture, they were always also a source of wry and even endearing amusement. All too many years ago, whilst naively toying with the idea of pursuing a PhD, my topic of choice was the architecture of that little-studied and hugely underrated follower of Ned Lutyens: (Emanuel) Vincent Harris.

Whilst diligently trying to find all the information I could, and visiting many of his buildings, I also turned to the Buildings of England and discovered, to my joy, the acerbic tongue of Pevsner the Modernist. I seem to recall, particularly, my delight at the acidity of his comments on what is now the Ministry of Defence Building in Whitehall; comments which, alas, have been expunged from the more recent and less entertaining revision, to its detriment.

Bristol is also lucky enough to boast a major building by Harris, the sweeping expanse of red Roman brick, stone, lead roofs and water that is the Council House on College Green. Of this building, Sir Nikolaus was less cutting, merely commenting archly that: 'One may regret the missed opportunity for a proud modern public building at Bristol', and thereafter even venturing a grudging compliment 'But the Council House has undeniably more character than similarly traditional buildings in other cities'.

In the revised version, Andrew Foyle treats the Council House more thoroughly than his predecessor, identifying

the clear debt to both Thiepval and the Viceroy's House (although failing to mention Harris's interest in technology when it comes to services, which were sometimes to prove more innovative than successful, such as his heated ceilings in the committee rooms). Yet, thankfully, echoes of Sir Nikolaus's cutting wit remain: 'The crescent plan, the unicorns and the central domed porch save the day – but only just. Harris's aloof and chilly achievement is difficult to admire.' Also: 'Harris swept away the raised and tree-lined College Green in 1950 for the billiard-table expanse that he hoped would 'make his building'. It does not.'

Whether or not one agrees with these subjective asides, the fact that they have not been expunged from the book retains something of the charm and character of the original, and is most welcome.

The book follows the traditional Buildings of England format of a gazetteer, by location, by building type, and with the traditional perambulations; this may not be the easiest format to access if trying quickly to find a specific building, but it is fundamental to the character of the series. It is considerably longer than its predecessor (802 pages compared with 514), and thus allows more detailed and analytical descriptions of the buildings and useful or interesting facts about their history. It is brought up to date with the inclusion of recent buildings, such as the New Royal Bath (Nicholas Grimshaw & Partners, 1999–2003), and the controversial Holburne Museum extension (Eric Parry Architects, 2009–10); although, on such recent works, the book is understandably somewhat less subjective in its simple, factual descriptions.

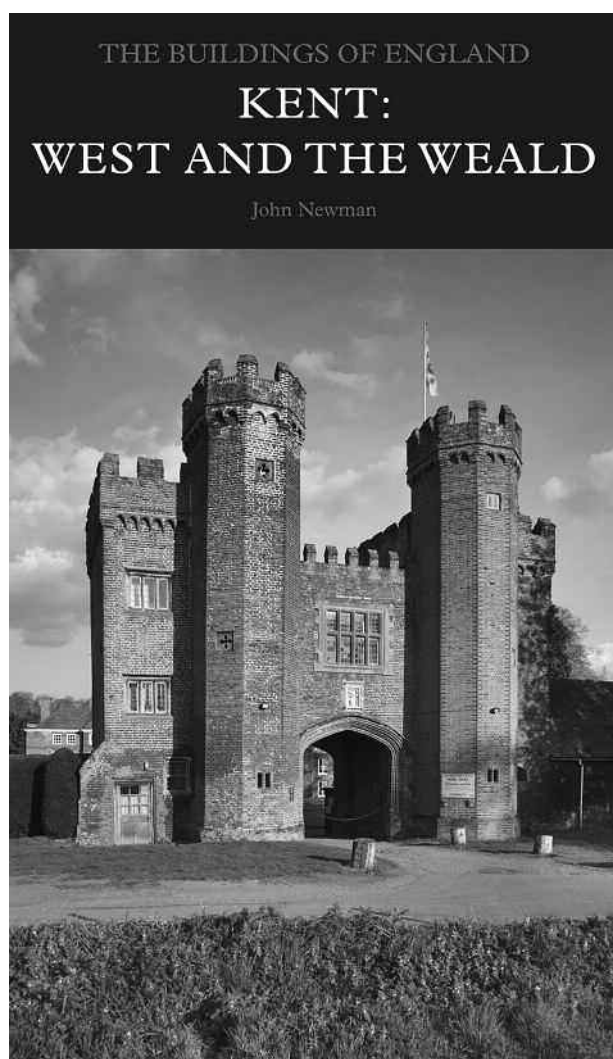
The book is well illustrated with both colour photographs (now with a welcome page reference to link them to the associated text), as well as a selection of line drawings, including plans and elevations, and forms a most welcome and appropriate addition to the Buildings of England series.

JUSTIN AYTON

JOHN NEWMAN: *The Buildings of England. Kent: West and the Weald* (Yale University Press, 2012, 726 pp, 126 col. illus. plus maps and figs, £35.00, ISBN: 9780300185096)

This is a completely new edition of John Newman's original guide of 1969 (itself revised in 1976), and it will be welcomed by all who have an interest in Kent. The county has been split between two volumes along the same lines as the original, which makes life much easier for those who are familiar with the earlier volumes, and wish to compare the contents. However, as a result of the 1974 boundary changes, the west Kent volume has ceded part of the county to London. So those who are concerned with the Bexley and Bromley areas must look at *London 2*, published in 1983. This means that the present volume is not much longer than its predecessor, despite being full of new information.

New general introductions will be common to this volume and *North-East and East Kent*, scheduled to come out next year: geology and building materials (Bernard Worssam, but retaining some of Alec Clifton-Taylor's text on building materials); prehistory (Keith Parfitt) and Roman Kent (John Williams). These are valuable summaries of the current state of knowledge, providing a necessary background to the heart of the book. John Newman's introductions to the surviving buildings, on the



other hand, are tailored to the areas of the two volumes, and provide a much better overview of the part of the county being dealt with. For example, the section on early churches in west Kent is not dominated by the Canterbury evidence, even though Canterbury has to be mentioned in order to make sense of what is said. By this means it is possible to get a better sense of west Kent than was perhaps possible in the earlier version.

The amount of work undertaken to produce the new volume is remarkable. Newman has revisited every parish, and has read everything on Kent buildings published since the first volume. He has also consulted extensively and benefited from a great deal of unpublished work. Reading this book makes one aware of just how much research has been done over the last forty years, and it is no mean feat to have digested the literature on such a wide array of building types, as well as fixtures and fittings, over a period of time stretching from the Anglo-Saxon to the twenty-first century. Of course, parts will be out of date as soon as new research is published; but that is inevitable and no reflection on what has been achieved.

The new research is noticeable in two ways. In the first place the introduction is divided up with better subheadings which make it much easier for the reader to grasp the essentials about particular topics such as archbishops' palaces, early brick, speculative and philanthropic housing, Victorian glass, smaller country and suburban houses c.1900–1914, schools, bridges, etc. In some

cases information was already there in some form and has simply been expanded and brought together under a single heading. In others the material is new and reflects the increasing interest in and work on aspects of architecture which were passed over before. The overall format is common to all volumes in the new series, and is a reflection of current editorial policy and of the volume of recent research that has been carried out across the country, but the subheadings are particular to the architecture of the county concerned and seem eminently suitable to Kent. At the same time, much of the detailed discussion included before has been transferred to the individual entries, making the introduction more general and easier to read. A case in point is the introductory section on Palladianism, in which the space devoted to Mereworth has been reduced from nearly a full page to less than a quarter, an omission which is more than compensated for by the discussion under the entry itself. Secondly, there are many new or expanded entries. At random one may cite Tenterden and Plaxtol which have nearly doubled in length, thanks to research that has taken place in the last decades.

The book is well illustrated, with splendid colour photographs, engravings, drawings and maps. I was sorry to see that the Maidstone map does not include the archbishops' palace or the college, which could have been put in an inset if there was no room on the map itself; but that is a small point.

The old version of *West Kent and the Weald* was useful. It was always a first port of call for anyone embarking on research into the county's buildings as well as for the serious tourist. But this one is even better. Its new introduction should lead people to consider types of architecture they may have previously known nothing about; and when they explore a parish perhaps they will look at buildings they would have paid little attention to before. For anyone with an interest in the history of Kent as reflected in its buildings, the book will be invaluable.

SARAH PEARSON

SARAH WHITTINGHAM: *Sir George Oatley, Architect of Bristol* (Redcliffe Press, 2011, 439 pp, col. and b&w illus., £49.75, [obtainable directly from the publisher at £38.00], ISBN: 9781904537922)

Sir George Oatley (1863–1950) was, as this book's subtitle suggests, an architect identified closely with his home city of Bristol. Although he carried out work elsewhere – most notably his asylums at Whitchurch, Cardiff, Warlingham, Surrey, and Winwick, Lancashire – his role in the building of Bristol University and in the commercial life of the city, his relationships with the great manufacturing families such as the Frys and the Wills and, for him, most important of all, with the many charities that he supported, means that the story of his life is inevitably enmeshed in the nineteenth- and twentieth-century history of Bristol.

Sarah Whittingham's account provides an exemplary analysis of a substantial provincial practice, in its time the most successful in Bristol. She managed to find what must be the dream of every author embarking on the history of an architectural practice, the discovery, while work was well underway, of the drawings archive of the practice that had been thought to be lost and which she has been instrumental in securing for preservation by Bristol University. She has also had access to such family papers as

still exist. This has resulted in a well-rounded account that firstly sets out the story of Oatley's life in the context of his nonconformity and examines the way in which he carried on his practice. The larger part of the book is devoted to a comprehensive examination of his buildings, covering first style and then buildings by type: asylums and hospitals, commercial buildings, churches and chapels, domestic work, Bristol University and restoration and conservation. It is concluded by a full chronological catalogue of Oatley's work. The book has received funding from a number of institutions and this has enabled a handsome production with generous margins and very extensive use of colour – all the modern photography is in colour and many of the architectural drawings are also reproduced in colour.

Oatley's character is effectively brought to life by Whittingham. He led a life entirely governed by his nonconformist upbringing, being a man of the highest moral standards who regarded his practice as a vocation, serving God through serving his clients. Perhaps because of this, one has to say that he really sounds as though he was a most difficult man who was, in some respects, his own worst enemy. He had an almost irrational hatred of any form of publicity. As Whittingham points out in an interesting chapter on the critical reception of his work, this has had a long term effect on his recognition as a significant architect, with him failing to be included in several major surveys such as Stuart Gray's *Edwardian Architecture* (1985) or Chris Brooks's *The Gothic Revival* (1999). He never allowed his work to be published as this constituted advertising: '... if your buildings are any good, they will speak for themselves, if not, they are best forgotten'. The first his family knew of his knighthood was when they read about it in the newspapers and he had an aversion to photographers so extreme, referring to them as fiends and devils, that he had one depicted in a sculptural grotesque as a monkey holding a camera. Although he earned substantial sums, his generosity was such that, in later years, the practice was often in financial difficulties.

As for his buildings, Oatley was in many respects typical of his period in that he was prepared to turn his hand to almost anything, both in the types of buildings he designed, and in terms of style. One criticism that could be levelled at him is that, in doing so, he lacked a distinctive style of his own. He moved effortlessly from the neo-baroque used for many of his commercial buildings, to arts and crafts in his houses. They don't immediately shout 'Oatley' to someone looking at them and this degree of anonymity is something common to many of the other leading provincial architects of the period. However, these architects were giving their clients what they wanted: stylish and up-to-date designs that worked as well as they looked and lasted well too. So-called 'iconic' architecture was not high on the wish list of early twentieth-century clients.

But it is for his superlative handling of Gothic in the Wills Memorial Tower and in other buildings for Bristol University that Oatley will be best remembered. Although he has been portrayed as a traditionalist, he was perfectly ready to use steel and reinforced concrete in his buildings. The adoption of new materials and construction techniques did not automatically require an architect to abandon all the architectural grammar in which he had been trained. Oatley's working life spans the years from the late nineteenth century to the middle of the twentieth century, by which time his work would have been viewed by many architectural critics as hopelessly *recherché*. Sarah

Whittingham adds further reinforcement to the growing body of work that supports an alternative history of British twentieth-century architecture; a narrative that recognises its rich diversity and cannot be expressed using only Modern Movement exemplars.

There have been significant losses amongst Oatley's buildings. Many of his earlier showrooms, factories and warehouses in the centre of Bristol have been demolished, the Great Hall of the Wills Memorial building was virtually destroyed by a bomb and two of his asylums at Warlingham and Winwick were, like so many other institutions of their kind, pulled down following closure in the late twentieth century. Hopefully, thanks to this carefully-researched book, a heightened awareness of the significance of Oatley's work as a whole, and not just limited to that of the buildings of Bristol University, will prevent too much further attrition.

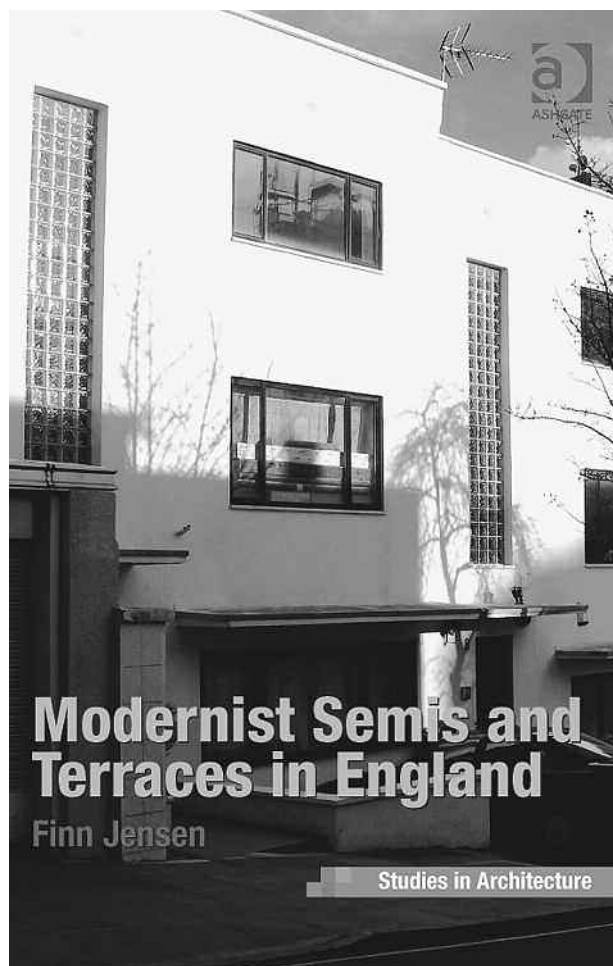
JOHN MINNIS

FINN JENSEN: *Modernist Semis and Terraces in England* (Ashgate Publishing, 2012, 243 pp, numerous b&w illus., £65.00, ISBN:9780754679691)

Dr. Jensen's book discusses two types of residential buildings, designed in one particular style, and his aim is to add to the literature on architectural Modernism by focussing on the more modest end of the domestic building spectrum. Drawing on both his own research and the work of others, he presents examples of public and private housing, spanning almost the entire twentieth century, that include both the relatively well-known and the less familiar. This useful survey is given valuable context by discussion of such aspects as the rise of Modernism in England and continental Europe, inter-war speculative housing and critical attitudes to the new style. These sections, to some extent by necessity, often cover well-worn ground. In addressing such a complex cultural phenomenon as Modernism, the author has aimed for clarity and accessibility above all. While this has produced a readable study, it is one that perhaps works best as a practical introduction to the subject.

The book opens with a definition of Modernism that is largely about appearance and building materials, although other aspects such as planning and decor are discussed later. While helpful for identification purposes, this approach skirts around more philosophical considerations and sometimes falls into the trap of being too reductionist. Jensen usefully identifies three strands of Modernist buildings in England: publicly-provided working class estates; private speculative developments of houses and flats; and one-off detached dwellings, often commissioned by the wealthy. Acknowledging that the latter has received the greatest attention, he identifies the first two as his main subject, albeit omitting apartments. However, there is little further discussion as to why the focus is on semi-detached and terrace housing.

This section is followed by good, solid accounts of several company estates and accommodation for war workers, including seven little-known estates by Geoffrey Jellicoe designed in 1942, apparently brought to light by Jensen's own researches. The subsequent sections deal with interwar private houses, some commissioned but mostly speculative, providing a romp through various examples by means of a gazetteer. This is divided into Greater London, the coastline from Cornwall to Essex, and inland locations.



The author has tracked down a good number of buildings although – because some areas, such as the northern coastlines, aren't covered – the gazetteer is not comprehensive. As well as illustrations showing the houses when first envisioned or newly built, Jensen helpfully includes contemporary photographs and discusses the present condition of the buildings. The author grapples with the issue of how Modernism was appropriated as a style option by some speculative house builders, and seeks to clarify the difference between Modernist and Moderne, his preferred terms being Art Deco and Suntrap, styles which private developments often blurred. He also addresses the question of the popularity, or not, of Modernism with the middle-class house-buying public, particularly in relation to the inexorable rise of 'mock-Tudor' – a phenomenon most recently explored by the article and book on the 'Tudoresque' by Andrew Ballantyne and Andrew Law.

The book concludes with a short section on post-war Modernism. This is Jensen's weakest section, with a rather random selection of examples, less well described than in earlier chapters. The author seems less certain of his ground away from the more well-established narratives of inter-war Modernism and it is unfortunate that he was unable to benefit from Geraint Franklin's researches on the revival of Heroic Modernism in the 1970s, newly published in the Twentieth Century Society Journal. However, there is much of interest to the general reader in this book and Jensen is to be commended for bringing attention to an often overlooked swathe of Modernist houses.

JOANNA SMITH

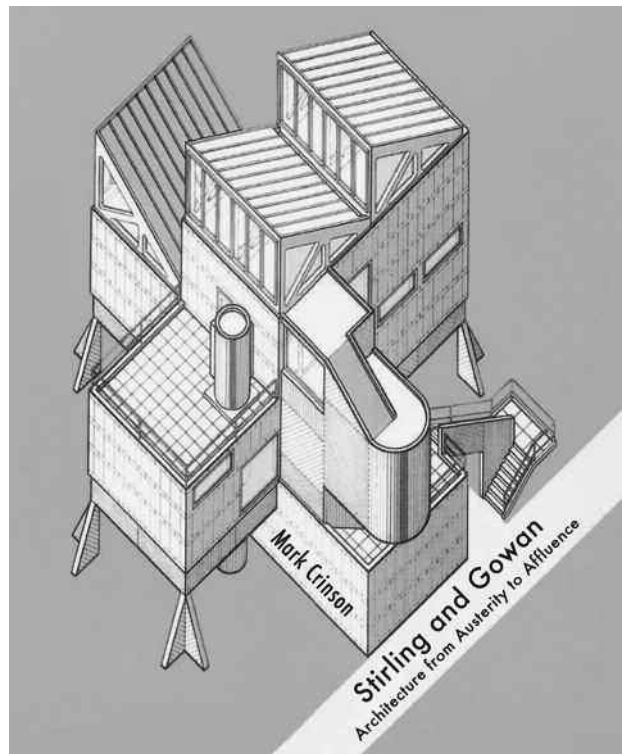
MARK CRINSON: *Stirling and Gowan. Architecture from Austerity to Affluence* (Yale University Press for the Paul Mellon Centre for Studies in British Art, 2012, 343 pp, 200 col. and b&w illus., £40.00, ISBN: 9780300177282)

Stirling and Gowan's practice lasted for seven years, between 1956 and 1963, during which time they constructed nine buildings, the most celebrated of which is the Engineering Building for Leicester University (completed 1963). Their work saved British architects from this island's obsession with expressing function, structure and materials, vapid sociologising, and futurology. They put formal concerns, if not beauty, back on the agenda, and this was recognised internationally. Why all this publicity now is much more mysterious and should be left for others to answer. Students seem especially puzzled.

The practice began with a commission for Stirling to build some flats at Ham Common. He asked James Gowan, also working in the office of Lyons Israel and Ellis, to join him. Hence the title of the practice, rather than Gowan and Stirling. Ham was followed by public housing at Preston, some small houses, a gymnasium for a secondary school, various unsuccessful competition entries in Cambridge, 'Leicester Engineering', and old people's housing and a children's home in Putney. Partnerships such as theirs were not totally uncommon during the post-war reconstruction though most often the responsibilities, for example design and construction, might be divided. Both taught intermittently and both wrote, though Stirling was more of a networker, being single while Gowan had a young family. We do not know why they split. Stirling went on to the more glittering career, Gowan designing buildings whose significance is only recently being recognised.

In this new study, Crinson deals even-handedly with both architects and traces as much as is known in chronological order. Crinson's account sets the seven years of their practice into a conceptual framework of post-industrial society and mid-century Britain. His guide in the social science aspects is the sociologist Ulrick Beck. Crinson is pragmatic and historical in the British sense of avoiding speculative reasoning and keeping to what the architects themselves either said or wrote and what other, mostly contemporary, critics wrote about their work. He does not speculate about the workings of the practice unless it is underwritten by their own comments, and this is refreshing, avoiding the way some critics claim the work for their own ideological advantages. It is also slightly plodding, though illustrated with many photographs. Confronted with the grand *oeuvre* of the practice – the building for the University of Leicester – he lightens the pace, and it is the climax of his work, as it was of their practice.

Why does this building occupy such a place in the annals of modern architectural history? English Heritage granted it grade II* status in 1993, using the adjectives of a 'complex sculptural composition'. Architectural histories of the period from Banham to Tafuri assign it a pivotal role within the history of architecture, not just in Britain, but in the world. For these historians Leicester is plainly a grade I. Leicester is a composition, a clear structural balancing act, an exploitation of glass unlike anything else, and a controlled yet surprising array of spaces. Nothing left to chance, but at the same time raw and defiant, as Crinson hints, almost the work of angry young men. This building catapulted its architects onto a world stage in a way denied



to their British contemporaries. It is still a building which the Michelin Guide would denote as *vaut le détour*.

As the climax of Crinson's work, and the defining moment of the practice, Leicester does not dominate his account, and there are plenty of insights into the ambitions particularly of Stirling who, ever more concerned with publication, wrote to Le Corbusier, whom he had never met, seeking his support for publishing Ham Common Flats in *Architecture d'Aujourd'hui*. Because Crinson relies on published material and interviews, Gowan is almost helpless in the face of the written authority of Stirling's *obiter dicta*. With a less pragmatic reading, the nature of the drawings and the visual material might have saved Gowan from still coming out as the minor figure.

More curiously, Crinson discovered that Stirling subscribed to a uniquely literary British magazine, *Horizon*, edited by Cyril Connolly: Hilton Kramer, in an essay in *The New Criterion*, September 1989, described it as 'an unabashedly highbrow literary journal of extraordinary quality and vivacity'. Connolly himself had written in the first issue 'Our standards are aesthetic, and our politics are in abeyance . . . civilisation is on the operating table and we sit in the waiting room'. Interesting that the magazine was held by the University of Liverpool Library from 1940-1950, so it was possible that Stirling, perhaps under the influence of his teacher, Colin Rowe, read it there, which might account for Stirling subscribing. If civilisation was cauterised, awaiting an operation, were Stirling and Gowan the surgeons?

If this book has a weakness it is the lack of a cultural perspective, such as that described by Kramer. The practice did not operate in a vacuum. Post-war Britain bristled with opportunities to build, and they were not the only architects who sought to define where architecture might go. Their work stood out against the wishy-washy decorative architecture of the Festival of Britain or the desperate form searching of Gibberd and Spence. It was more than satisfying, it excited.

DAVID DUNSTER