

109 Society of Architectural Historians of Great Britain Newsletter No. 109 Summer 2013

OPEN ACCESS

You have probably seen mention in the national or specialist press of 'Open Access'. But you may not have realised how it will affect learned societies such as the SAHGB, scholarly journals such as *Architectural History*, and indeed the future of humanities disciplines including architectural history, in the UK and beyond. It's a good idea in principle, but the way it's being implemented in the UK is dire.

For the last decade librarians have been faced with journal prices rising far faster than their budgets, at least for journals produced by commercial publishers (Elsevier, Taylor & Francis, CUP, etc.). Most libraries, worldwide, have been forced to reduce their range of journal subscriptions and scholars complain about the subsequent reduction in their access to the latest research – and their unequal access, dependent as access is upon each individual institution's budget. Some science disciplines – where journals are most expensive – reacted by boycotting the commercial publishers. An alternative publishing model was evidently needed, cheaper, or even **free for readers** – 'Open Access' (OA) – and advances in electronic publishing were seen as enabling this. But there is no such thing as a free lunch.

Scholarly publications are respected because they are peer-refereed, with acceptance only of quality articles; most articles accepted require further revision and then careful editing, both under specialist supervision, then copy-editing, typesetting and a couple of rounds of proof-reading. Many scholarly journals in the humanities (e.g. *AH*) are produced by non-profit learned societies, relying on scholars to do the peer-refereeing, editing, layout and proofing gratis – hence minimising costs – and using subscriptions to pay for typesetting and material costs (paper, printing, postage). Commercially published journals are far more expensive because of their overheads – paying staff for editing & design (but still using scholars to peer-referee and do some editing, gratis!). **Publishing**, even if electronic instead of hard copy, evidently **costs money**, so if the reader no longer pays, who does? Science journals (almost all commercial) have been moving towards a publishing model where the **author pays**, the publisher charging them an APC (Author Processing Charge) – averaging £1,700 – for each article; in addition some commercial publishers also charge authors extra fees, such as for colour work. Given the largesse of most research grants in the sciences (compared with the humanities), these have covered the APC paid to publish research results in journals.

In the current global climate of a 'Knowledge Economy', the UK government's Department for Business Innovation and Skills (BIS), which covers Higher Education and thus university research, has argued that OA is required across the board if the UK is to be a competitive player. In October 2011, it commissioned a report from a Working Group led by Dame Janet Finch, a social scientist; the Finch report, delivered in June 2012, recommended OA across all disciplines, with adoption of the model developed in and for the sciences, and in July the government accepted these recommendations. Although the House of Lords Science and Technology committee advised a 5-year 'journey to compliance', the government jumped the gun, imposing legislation that came into effect on 1 April. Such **haste precluded time for adequate consultation with university departments or learned societies** (commercial publishers, by contrast, had been fully consulted early on), and results in the UK having the most extreme legislation in the world: all state-financed research must now be published through OA, and preferably that science model.

Problems arise from forcing one model, developed for disseminating (well-funded) scientific research, mainly through commercial publishers, onto (less/un-funded) humanities research, more often disseminated by non-profit learned societies. Moreover, while almost all science research is carried out with institutional support, much humanities research is done by independent scholars, not least retirees or recently qualified ones; the latter need publications to secure posts, so that the need to pay APCs would privilege those with private means. Overall, the heritage sector would be hit especially hard, due to its exceptional reliance on independent researchers. Further, while APCs average £1,700 in the sciences, articles tend to be longer in the humanities and have a higher rejection rate, thus increasing admin costs for publishers; it seems likely that once APCs became accepted, publishers would raise their price substantially, to cover these higher costs. Finally, humanities articles incorporate illustrations from copyright sources; given not only the higher reproduction fees for their electronic use but also their owners' fears regarding the unavoidable piracy of images once released into the OA domain, it is likely that a high proportion would have to be redacted from articles, often rendering the article much less intelligible.

In fact a **two-tier system** is envisaged: 'Gold standard' OA (Finch's preferred model) depends upon paying APCs to commercial publishers. 'Green standard' OA makes

THE SOCIETY'S OFFICERS

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Libby Wardle (2014 Conference)

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

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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.

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research available free to readers by authors 'self-archiving' the published article or at least the 'postprint' (peer-refereed and revised but not fully edited version) in a freely accessible online repository. In order to offer subscribers something for their money, and thereby secure the publishers' subscription base, the self-archived versions of articles would only become accessible after an 'embargo period' of 1-3 years. A 'Gold' author would effectively pay for the advantage of their research being freely

disseminated earlier, thereby increasing impact. It is also unclear (seemingly as yet undecided) whether the UK government is going to accept 'Green' publications in its assessments of research quality after 2014. Some departments – especially in 'elite' universities, who can better afford to pay APCs – are therefore pressuring staff to submit along the 'Gold' route rather than the 'Green' one, which may prevent them from submitting to journals not embracing 'Gold', i.e. those not produced by commercial

publishers but by learned societies, such as ours. This would prevent some of the highest quality research from being published by learned societies, downgrading the esteem enjoyed by their journals. Although most other countries are moving towards OA, the UK alone is pushing 'Gold' above 'Green': In the USA, government-funded science research already has to be published OA, but not 'Gold'; and attempts to impose OA on other sectors ('Green', but with only a 6-month embargo) have been frustrated by the Association of American Publishers. The EU and Australia are both moving towards 'Green' OA for the Humanities, with an embargo of at least a year.

Publishers realise that many humanities researchers will find funding APCs difficult (at best!); their trials have shown humanities authors to be 'surprisingly' resistant to paying APCs! In order to attract the best articles they therefore propose making humanities **journals 'hybrid'** – allowing authors to choose whether to submit through 'Gold' or 'Green' routes, and peer-refereeing blind as to which route has been chosen. In theory this sounds plausible, but it is hard to see how a publisher could fix viable subscription rates in advance if open to such unpredictable proportions of Gold (paying) and Green (not paying) and liable to vary dramatically from year to year; indeed, could 'hybrid journals' really be sustainable long-term?

The **threats** that such policy moves pose to **architectural history as a discipline** are real, and now imminent, but are also difficult to gauge, not least due to their current lack of clarity, plus the probable variations within the UK. As OA becomes the dominant means of disseminating research, library budgets for journal subscriptions will disappear, and **learned societies** fear that such a drop in their subscription basis will **jeopardise their overall financial viability**, to the degree that many such societies will go under – a threat which English Heritage has highlighted as **disproportionately affecting the heritage sector**. If the UK government does indeed privilege 'Gold' over 'Green' OA in its research assessments, government-funded research will no longer be able to be published in non-commercial journals, i.e. by the learned societies, thereby lowering the quality of articles and thus further endangering the viability of these journals and thence societies. Also, if, as suspected, the 'hybrid' model of journal proves financially unviable for humanities, commercial publishers are likely to withdraw it, and thus the 'Green' route within the commercial sector, for humanities. Overall, these factors increase concern as to **how scholars without institutional affiliation** will be able to **publish their research**. Moreover, those in the university sector face a **reduction in academic freedom** – as to where they publish, and even what they research – if their paymasters restrict them to publishing in 'Gold' OA, and/or if, as those paying APCs, they – rather than authors – decide the journals to which research can be submitted, and restrict payment to 4 articles per 5 years. In turn this is likely to constrain the range of research undertaken.

These developments are of course adding to the workload of **our own journal's** editors, in that we now need to ensure compliance with OA. To some degree this is helped by our inclusion in JSTOR, but that alone will not suffice. We now need to assure authors that they can lodge their *AH* articles in their own digital repositories, but in order to protect our own subscription base we would like to see the UK government's embargo period

for humanities journals (as yet not finally decided) to be set at three, or at least two, years (as opposed to 6–12 months common for scientific journals). You can help here by lobbying: Rt Hon David Willetts MP, Minister for Universities and Science, House of Commons, London, SW1A 0AA, and; House of Lords Select Committee on Science and Technology, Committee Office, House of Lords, London, SW1A 0PW. But it should be evident that our concern is not merely for our own society and its journal, but rather for the wider effects of imposing a form of OA devised by commercial interests for science research upon largely independently-funded humanities research, and in turn upon learned societies – which in the UK have traditionally served as a major source of such scholarship. And it is in these wider issues that architectural history, as a discipline, needs your support in raising awareness among those with the power to influence government policy.

For further information:

The Finch Report:

www.researchinfonet.org/publish/finch

Responses from learned societies:

British Academy:

<http://www.britac.ac.uk/news/news.cfm/newsid/786>

Joint statement from 20 learned societies in the humanities:

<http://www.royalhistoricalsociety.org/LearnedSocietiesintheHumanitiesJointStatementonOpen.pdf>

Royal Historical Society:

<http://www.royalhistoricalsociety.org/RHSPresidentE-letterJanuary2013.pdf>

<http://www.royalhistoricalsociety.org/RHStoLordsCommittee%20-%20final%20Jan%202013.pdf>

<http://www.royalhistoricalsociety.org/BISCommitteeOAEvidenceFeb2013-RoyalHistoricalSociety.pdf>

<http://www.royalhistoricalsociety.org/RCUK%20policy%20guidance%20-%20RHS%20response.pdf>

<http://www.royalhistoricalsociety.org/RHSresponsetoHEFCEonOAPolicy.pdf>

American Historical Society:

<http://blog.historians.org/news/1734/aha-statement-on-scholarly-journal-publishing>

Economic History Society: see under 'Update on Open Access Publishing, on

<http://www.ehs.org.uk/ehs/AbouttheEHS/FullNewsListing.asp>

Victorian historians (along with the RHS, this seems the best for humanities):

<http://myblogs.informa.com/jvc/2012/11/21/open-access-and-the-future-of-academic-journals/>

For an overview (i.e. non-discipline-specific) see Stephen Harnad:

<http://openaccess.eprints.org/index.php?/archives/904-Finch-Report,-a-Trojan-Horse,-Serves-Publishing-Industry-Interests-Instead-of-UK-Research-Interests.html>

and a historian at Birmingham Uni:

<http://www.pierreperuseigle.info/a-response-to-the-finch-report-on-open-access/>

and (same person): <http://h-net.msu.edu/cgi-bin/logbrowse.pl?trx=vx&list=H-Urban&month=1211&week=c&msg=jxpSys4zOhUUSHGfQcTVHw>

<http://h-net.msu.edu/cgi-bin/logbrowse.pl?trx=vx&list=H-Urban&month=1211&week=c&msg=jxpSys4zOhUUSHGfQcTVHw>

JUDI LOACH

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 (2 members at same address) (Overseas ordinary members to pay an additional £7 in each case)	£42
Retired member UK	£25
Joint retired members UK (2 members at same address) (Overseas retired members to pay an additional £7 in each case)	£32
Student member UK (Overseas student members to pay an additional £7)	£15
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

A FEW WELL-TRIMMED LAMPS OF ARCHITECTURE (8)

*Sir Christopher Wren
Would now and again
Forsake his customary
sobriety
In the fellowship of the
Royal Society.*



NICHOLAS COOPER

AWARDS AND BURSARIES

Major New Essay Prize announced by the Society of Architectural Historians of Great Britain

Thanks to a generous donation by one of our members, Dr Simon Morris, the Society is pleased to announce a new annual essay prize. To be named the James Morris Essay Prize in memory of Dr Morris's grandfather, it is to be awarded to the best essay received on British Colonial and Post-Colonial Architecture.

Terms and conditions are substantially identical to those for the Society's long-established Hawksmoor Essay Medal Prize. The winning entry will receive £400 and be considered for publication in the Society's international peer-reviewed journal *Architectural History*. Further details, including the Terms and Conditions together with an application form are available on the Society's website under 'Awards and Grants.' The closing date for receipt of essays (of up to 10,000 words) is 31 July each year.

This thoughtful donation from one of our members allows us to expand our Educational work in significant ways. Not only does it give a focus to this important area of architectural history but we are also encouraging previously unpublished work from everybody - not just younger members but academics and professional and amateur historians alike. James Morris (1878-1964) was a British-born and educated architect who worked in South Africa from 1902, including a period spent in the office of Sir Herbert Baker. A biography of his professional life will appear in a future issue of the Newsletter and on the Society's web pages.

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

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 52-55 (2009-12)
£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:

<i>Issue</i>	<i>Publication date</i>	<i>Deadline for Copy</i>
No 110, Autumn 2013	early September	July 12, 2013
No 111, Winter/Spring 2014	early February	December 13, 2013
No 112, Summer 2014	mid-May	April 12, 2014

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

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

Mailing Guidelines for Advertising Inserts

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

AGM notice

The Society's Annual General Meeting will take place during the annual conference in Northamptonshire on Thursday 5 September 2013 at 7.45pm (time to be confirmed). Full details are included in the accounts booklet which will either accompany this mailing or will be forwarded subsequently.

SAHGB Annual Conference North Northamptonshire 5-8 September 2013

A reminder that 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 by post to Garden Flat, 32a Derwent Grove, London SE22 8EA.

Study Day at 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. Its idiosyncratic cut and rubbed brickwork is a good example of the so-called Artisan Mannerist style and it is now one of the few survivors of its type in the London area. 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. The royal kitchen block, designed by William Kent and Thomas Ripley for Frederick, Prince of Wales in 1728-31 is remarkably well preserved and 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' Chinese pagoda of 1761. 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.

Two morning visits to Welbeck Abbey, Nottinghamshire, on Monday 23 and Tuesday 24 September 2013

Two guided tours of the Portland Collection and State Rooms at Welbeck Abbey will be held on Monday 23 and Tuesday 24 September 2013 at 11.00am. This will be a rare opportunity to visit this important country house, which has been the home of the Cavendish-Bentinck family for the past 400 years. The visit will include the major alterations made by Sedding & Wilson in the 1890s and the interiors of the State Rooms as re-modelled by Ernest George & Yates after 1900 with the spectacular fan-vaulted

plaster ceiling in the Gothick Hall preserved from the mid-eighteenth century.

Please apply using the flyer enclosed to Pete Smith, 17 Villa Road, Nottingham NG3 4GG or apply to events@sahgb.org.uk or pete21smith@gmail.com

Annual Lecture on Monday 4 November 2013

The annual lecture this year will be given by Professor Warwick Rodwell, OBE, consultant Archaeologist to the Dean & Chapter of Westminster Abbey and formerly Cathedral Archaeologist to Wells, Bristol and Lichfield, as well as serving on the Fabric Advisory Committees for Salisbury and Exeter. He is also on the Council for the Care of Churches and the Cathedrals Advisory Commission for England. His lecture is entitled *Researching architectural history through archaeology: the case of Westminster Abbey*. Professor Rodwell's publications include 'The Archaeology of Churches' (4th edition 2012), 'The Lantern Tower of Westminster Abbey, 1060-2010' (2010) and 'The Coronation Chair and Stone of Scone; History, Archaeology and Conservation' (2013).

OTHER EVENTS

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 ihrcmh@sas.ac.uk.

INFORMATION EXCHANGE

Early Modern Architecture (www.earlymodernarchitecture.com) is a research node that fosters scholarly exchange and circulation of news, opportunities, and resources related to the architecture (design, theory, and practice) of Europe and its colonies, c. 1400-c. 1800. We seek particularly to showcase innovative and inter-disciplinary trends in the field and to encourage international dialogue. The website provides lists of completed and in-progress dissertations as well as research projects currently under way. It also offers listings of opportunities for current scholars including calls for conference papers, articles and books and a range of fellowships and other prizes. The site also features links to online research tools, a global directory of scholars and a pan-European list of architectural institutes and organizations. A weekly e-newsletter summarizes recent website updates and news, and there is a listserv to circulate information and queries about the field. To explore the site visit www.earlymodernarchitecture.com, and email EarlyModArchitecture@gmail.com to subscribe for the free newsletter.

REPORTS

THE SOCIETY'S EVENTS

Study Morning at Highpoint, London

At the beginning of March, around thirty members visited Highpoint, the two blocks of flats at Highgate in North London completed to the designs of Berthold Lubetkin's practice, Tecton, in 1935 and 1938. Our guide was Elain Harwood, firmly established as a leading expert on twentieth-century British architecture and always an informed and compelling presenter.

Lubetkin's client was Sigmund Gestetner, of the office equipment company. Initially Gestetner had wanted Lubetkin to provide accommodation for his workers in Camden. After that project fell through, he agreed to Lubetkin's plan for a speculative residential development at Highgate. The result was Highpoint I, with Highpoint II following three years later when the adjacent site was acquired.

The location was difficult: it sloped steeply away from the road, and was bound by a number of covenants. The eventual double-cruciform plan of Highpoint I recalled Le Corbusier's urban proposals of the 1920s; no wonder that Le Corbusier in 1935 praised the building as being 'an achievement of the first order'. The layout was evolved after careful consideration of various elements including height, privacy, views, orientation and circulation. Two basic flat types were provided, with the main east-west axis accommodating two-bedroom units and the projecting north and south axes featuring three-bedroom flats whose living rooms are orientated to maximise sunlight. The construction (engineered by Ove Arup) was innovative, with the exterior walls treated as monolithic slabs that carry the structural loads; a central structural spine also runs through each wing and is expressed within the flats themselves. Externally the impression is classic 'international style': white walls, strip windows, flat roofs and *pilotis*.

We explored (and enjoyed coffee in) Carolyn Parmiter's flat in Highpoint I, recently restored and beautifully furnished. Arriving there is a delightful spatial experience, with the communal hall involving shifts in direction and level. Carolyn's flat is light and airy, not least on account of its folding living room window which blurs the boundary between interior and exterior. The detailing is exquisite, with, for example custom 'Highpoint' basins and sanitaryware still intact.

We then crossed via the garden and original 'tea room' to Highpoint II. Although Highpoint I had been conceived as a solidly 'middle-class' environment by Gestetner and Lubetkin, the high cost of the adjacent site meant that Highpoint II aimed yet higher still, and the flats are larger. Structurally the block combines elements of the Highpoint I system with the cross-wall construction of Lubetkin's flats for the Borough of Finsbury. Visually the language has evolved from Highpoint I, with a greater mix of materials. Perhaps the most remarkable feature is the pair of caryatids (bought as casts from the British Museum) that carry the entrance porte-cochere: a move on the part of Lubetkin that was greeted with incredulity by many of his contemporaries for whom such features smacked of undesirable historicism.

Sandra Coppin kindly opened her duplex flat in the middle of the building for us, again carefully restored and



Staircase in apartment, Highpoint 2, with study morning participants.

furnished. Opening directly from the lift (pressing the required flat number on entering the lift rings a bell in the flat), at its core is a remarkable double-height space with a spacious west-facing balcony. The two levels of the flat are linked by a dramatic curved staircase, something of a Lubetkin *leitmotif*.

Like much of Tecton's work, Highpoint offers a humane, sometimes playful interpretation of Modern ideas. For showing it to us with such enthusiasm we owe a debt of thanks to Elain, Carolyn and Sandra; our thanks also to Andrew Martindale for organising the morning.

ALISTAIR FAIR

Study Day at Moor Park, Hertfordshire

The great and good from throughout the land gathered beneath the Verrio ceiling of the Thornhill Room at Moor Park to undertake a SAHGB Study Day under bitterly cold conditions, in what should have been a pleasant, sunny day. Under the direction of Dr Sally Jeffery, organisations were represented by delegates from English Heritage, Historic Royal Palaces, Landmark Trust, and Historic Scotland.

Beneath the ceiling commissioned during one period of the house's history in a room named after the architect of another, the day started with a quick yet illuminating romp through the building's history. This focused primarily on two important periods: the work commissioned by the Duke of Monmouth from Hugh May during the 1670s, and that from Sir James Thornhill by Benjamin Styles during the 1720s. As part of the excellent study pack provided, Sally, in word and writing,



Exterior view of Moor Park

dismissed the belief in Giacomo Leoni's involvement with, or instead of, Thornhill. Other periods were briefly included in the lecture to help us contextualise the house as we could see it, such as the work by Matthew Brettingham for George, Admiral Lord Anson in the 1750s, and by Robert Adam in the 1760s for Sir Laurence Dundas. The two periods represented by May and Thornhill, however, would be the focus of our day. The use of a PowerPoint slide of a GoogleEarth map, overlaid with a contemporary Bridgeman garden design, also helped us place Moor Park within its setting. Sally's interest lies with the work of May, and it was a delight to have the opportunity to hear of her work.

Hugh May is not named in any surviving documentation as the designer of Monmouth's house, but the evidence is fairly compelling. This included similar schemes seen at Windsor Castle, home of Monmouth's father Charles II, and nearby Cassiobury Park, home of 1st Earl of Essex. Monmouth's house at Moor Park was constructed on the site of an earlier house commissioned by the 3rd Earl of Bedford. It would appear that the new building was a grand, Baroque affair of seven bays entered through a north-facing vestibule on its short side. We were able to see computerised graphic reconstructions of how this house may have appeared: two and half stories, with attic and basement, constructed in brick with a possible rooftop viewing platform. This conjectured platform was on the western side of the house, overlooking the slopes there, and not the gardens and valley to the east. We were to get the chance to explore this space later.

The Thornhill Room was one of the few interior spaces to survive from the earlier Monmouth building. The ceiling, painted by Antonio Verrio, depicts the sun-god Apollo, driving his chariot across the sky with the Hours following him. This space is believed to have been hung with tapestries, and would have resembled Hugh May's dining room at Windsor Castle. Following the execution of the Duke of Monmouth in 1685, his widow continued to use the house after it was returned to her. By 1701 however, she had moved permanently to Dalkeith Castle in Scotland, taking much of the furniture, fixtures and fittings with her.

The next period of great change was undertaken by Benjamin Styles, who acquired the house in 1720 and commissioned Sir James Thornhill to put in hand alterations. Thornhill extended the house at each end, adding two further bays, moved the entrance from the north side to the west, and encased the whole building in Portland stone. Quadrant colonnades linked the house to flanking office wings, and a two-storey hall was created by forcing through the ceiling of the pre-existing Monmouth

rooms, thereby removing the original staircase in the process. The resulting space is a perfect cube of 40ft, with a gallery running round the upper level. *Trompe l'oeil* had been used to create the illusion of a dome above the ceiling, of which Sir John Betjeman was to write in *Metroland* in 1973 'did ever a golf club have so fine a hall?'

Having completed our introductory talk, we were taken through Thornhill's cubed hall, which now serves as the reception space, into one of the bars. Originally believed to be a dining space, it retains a lot of probable later joinery at lower level, but above us is what was described by one delegate as a 'very fruity' ceiling. Discussion over origins, purpose, meaning and date of the rich plasterwork and double-cornice produced a number of possibilities but no answers. Richard Hewlings suggested we climb ladders to try and find a maker's name stamped on the upper, invisible surface.

Moving upstairs, via Thornhill's grand staircase, which was another topic of discussion, with its squared, tapering balusters and inlaid parquetry, we moved into the Arnhem Room, directly above the Thornhill Room. In this space a number of issues concerned us: the original use of the space, and whether it was part of the widowed Duchess of Monmouth's suite; the possibility of a now-gone corridor running along the length of the room, and the thickness of the glazing bars of the windows. This last would continue to be discussed for the rest of the day. Moor Park has bulky sashes, fixed at upper level, and robust glazing bars which would seem to indicate their seventeenth century origin; and yet, the generous size of the panes tells a more complicated story. The Arnhem Room was so named as it was the HQ for the 1st Airborne Corps from where the air assault on Arnhem was planned using sand models. After the war it was discovered that heavy use had damaged the Verrio ceiling below.

Access to the Arnhem Room, and those others we viewed on this floor, was given through the gallery of the hall, created as part of Thornhill's redesign and therefore not a focus for our day but interesting nonetheless. Some of the grisailles images resemble those painted by William Kent at Kensington Palace, and include Apollo and Isis, Hercules and Flora. It is apparent these painted murals do not fit with the scheme of the plasterwork, and it is believed the choice of subjects came from a pattern book, complete with punctuation on their attendant labels.

A small, discrete space on this floor proved of interest, but which would have been part of the Thornhill additions in the 1720s. Between the Wolsey Room and the Grosvenor Room, both used for corporate events, was an



Staircase with fictive balustrading



Grisaille paintings on the hall gallery

innocuous storeroom. Not part of Sally's initial tour, a number of the group got into it nonetheless and were intrigued. As a closet between the two former bedchambers, the original plaster cornice was intact, as was the panelling around the sash window. Heard the joke about how many architectural historians can you fit in.....?

On the way down, the group had the chance to see the dining room, added by Thornhill but decorated later. The ceiling is in imitation of Adam, but is of unknown provenance - possibly by Thomas Cundy in the 1830s. The use of the space was questioned; it is now used as a corporate dining room, but it resembled an earlier gallery, and is reputed to have been created to display wall hangings.

After a sandwich lunch, the group was split into two. By turn we traversed a secondary staircase to the top of the house in order to explore the roof spaces, attics, and roof top, and then ventured outside into the elements. Thornhill's grand staircase only reached the first floor; this secondary staircase reached the top of the house but was possibly for private domestic use and not for servants as it is of stone, embellished, but only modestly decorated. In the roof space, now much denuded, but with the skeletal remains of servants' bedrooms indicated by redundant hearths, the most interesting feature was a pair of massive roof trusses, installed to support the ceiling of the double height hall below. Also, evidence of a former staircase could be seen, complete with flying newel post, as well as the masonry forming the west front pediment. Intriguingly, three late 17th century windows, complete with glazed casements could also be seen in the interior of the roof space, now looking into the dark void of a newer roof. It is possible that this space, to the west of the house, supported a viewing platform. The reason for this, the windows and the extensive use of beams resulted in many and varied discussions. Further on, the group had the

chance to walk on the leads, though views were limited by Thornhill's high balustrade. The older roof space forms a U-shape, with the open end facing north. Why? Many reasons were proposed and this discussion distracted us from the lack of visible view.

Out again in the bitter cold and icy winds, we retired to a gazebo on the golf-course to view the west front of the house and ponder yet more issues: the rusticated ground floor; missing *piano-nobile*; the use of arched ground floor windows; the truncated and boxy appearance of the central block; the use of the giant orders; the coat-of-arms in the pediment; the lack of basement; but most of all, why did Styles commission Thornhill to create this new house around the existing May house and not simply, and more cheaply, demolish it and start again? Concepts of the *arriviste* creating a heritage seemed to be the popular idea for this last conundrum.

The original house as created by Thornhill had two service wings linked to the central block by colonnades. Both colonnades and the southern wing were demolished in the 1780s. That remaining to the north now houses the garages and former stables, with a few visible fragments of the earlier building, now largely subsumed within later alteration. Pete Smith gave an illuminating talk on the use of former stables as motor-garaging in the early twentieth century, and how one can recognise these modifications. This talk forms the basis of a *Country Life* article published on 10th April this year. Apart from the insertion of a row of attic windows, and the removal of the pyramidal roof-line, the exterior of this space is as presented by Woolfe and Gandon in their 1771 edition of *Vitruvius Britannicus*.

The four windows of the dining room overlooking the small terrace to the north proved an interesting point. Eyebrows were raised at the suggestion the windows were not of a uniform width, one of them being a French door and therefore appearing wider. Measurement with Pete Smith's woollen scarf proved the contrary. With the dropped cill, it appeared to the eye that the space was wider. Moving round to the east front of the house, the remains of the formal gardens could still be seen, as could the views across the Colne valley towards Watford. Although not warm, the air was relatively clear.

Having returned to the warmth of the Thornhill Room and afternoon tea, the day finished with a discussion. This focused on a number of the questions raised during the day, but started with the conundrum of the roof spaces, continued with the problem of why Styles expended more money on altering an existing house, and returned, again to the issue of the wide glazing bars. Such things are what Study Days are made of, and as Sally stated in her closing words, they tend to raise more questions than they answer.

CHRISTOPHER WARLEIGH-LACK

REVIEWS

ALAN BROOKS and NIKOLAUS PEVSNER: *The Buildings of England: Herefordshire* (Yale University Press, 2012, 750 pp, 69 b&w and 123 col. illus., £35.00, ISBN: 9780300125757)

In 1963 Pevsner introduced Herefordshire to his readers by saying 'there are not many counties in England of which it can be said that, wherever one goes, there will not be a mile which is visually unrewarding or painful.' Remarkably enough this is still true, generally speaking. Herefordshire is one of the most rural of English counties and the population has not increased greatly in the last fifty years. In the governmental reorganisation of 1974 Herefordshire was amalgamated with Worcestershire and Worcester became the administrative centre. In 1998 this unsatisfactory arrangement was annulled and Herefordshire was re-established as a central authority within the old county boundaries.

The revised volume has just over twice the number of pages as the original. The Introduction includes a clear, concise and useful section on Geology and Building Stones by Paul Olver which is followed by an equally interesting section by Keith Ray on Archaeology from Prehistory to c.1500. The author has expanded the architectural introduction considerably and included much recent research. The section on Industry and Transport is new and useful and gives the reader a more comprehensive view of the county's architecture as a whole. In his survey of Herefordshire since 1918 Alan Brooks states accurately that Herefordshire is a 'lean county for the student of good C20 architecture' but there are some buildings of real quality nevertheless. Modern architecture in the county does vary considerably from interesting to mundane. Some of the most noteworthy buildings are the sensitive and well-executed Mappa Mundi building which adjoins Sir Arthur Blomfield's Cathedral Library, the Courtyard Centre for the Arts in Hereford and the Gatley Park Folly in Leinthall Earls by Raymond Erith. The expanded suggestions for Further Reading mention the *Transactions of the Woolhope Naturalists' Field Club* which, despite the pleasantly old-fashioned name, contain a great deal of useful information about the county and its architecture in particular.

The gazetteer is vastly longer in the new edition and the additions to the entries are often detailed and wide-ranging. There are new entries on a number of buildings which did not make it into the first edition or which Pevsner mentioned only very briefly which add considerably to the book. To mention only a few: some industrial buildings including mills; Hall Court in Much Marcle, an important house; Glewstone, and the Assembly Room in Leominster (which members will remember as the site of the Society's Annual Dinner in 2010). The new edition is going to be very useful as a reference book. However, it will not be so useful as a 'touring gazetteer' to pop in the car when driving round the county because there are a number of villages which are either not mentioned at all or embedded in the text and omitted from the index. The perambulations are interesting reading with a great deal of new material, including a number of Victorian streets in Hereford.

Reading the original volumes, many of us enjoy being guided by Pevsner in his inimitable fashion. Although



occasionally one disagrees, it is always entertaining. In the Herefordshire volume there are some delicious comments, for example, 'the inability to carve the caryatids attractively is staggering' and 'Preston Wynne of 1727 is so entirely victorianized [sic] as to be useless'. Brooks's stated intention was to retain as much of Pevsner's original text as possible and he has been successful at achieving this although it must be said that he has sometimes smoothed out the original entries, for example by substituting 'unsuitable' for 'terrible'. Occasionally he notes Pevsner's remarks in a note as in: 'Pevsner thought the steeple "specially ugly" however.' There are times when there is disagreement, as with the Barrett Browning Memorial Institute and Clock Tower in Ledbury which Pevsner thought 'simply terrible . . .' and Brooks describes as 'effective'. And No. 1 King Street in Hereford, Pevsner wrote, 'is so terribly restored and looks so *triste* now that it would be better for the cathedral if it were not there' while Brooks substitutes ' . . . has a twice-jettied C16 core, but the front was overlain with ornamental half-timbering by E.H. Lingen Barker in 1864'. Brooks's prose is certainly characterful in itself and the combination of the two authors makes excellent reading.

Thinking of the gaps, as opposed to the additions, it is noticeable that a decision, perhaps editorial, was made to omit church plate descriptions. While this is

understandable, for security reasons, it is a loss of interesting material.

The number of illustrations has been expanded as well as the text and now includes the splendid and useful text figures and maps. The plans are admirable and apposite, from numerous different sources. The excellent photographs are mostly by Paul Highnam and in glorious Technicolour rather than the original monochrome. It was a graceful touch to use the stained-glass Madonna and Child on the back cover of the jacket in this edition as it was the front cover of the first edition. And the revised volume is dedicated to Pevsner.

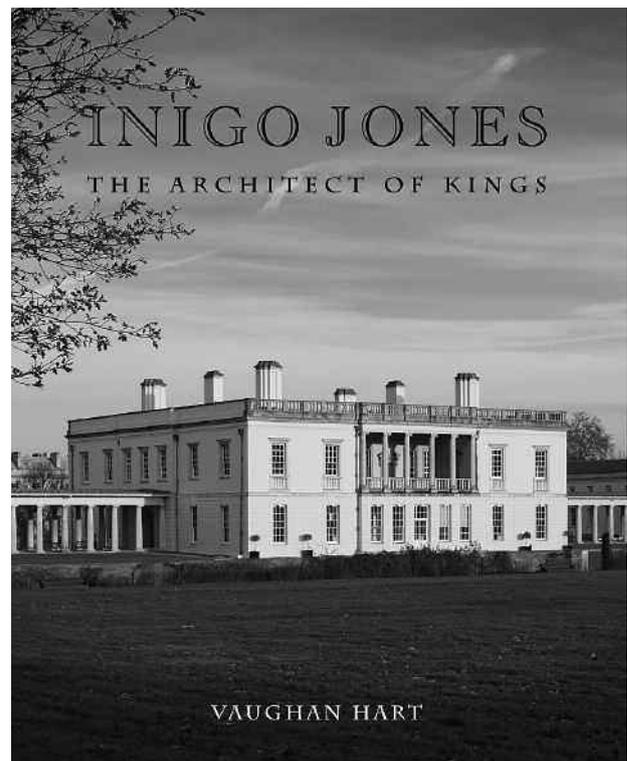
JULIA KING

VAUGHAN HART: *Inigo Jones: The Architect of Kings* (Yale University Press for the Paul Mellon Centre for Studies in British Art, 2011, 308 pp, 284 col. and b&w illus., £35.00, ISBN: 9780300141498)

The past eighteen years have seen a series of major publications on Inigo Jones, as the mass of his surviving drawings and writings have been subjected to close analysis. First came John Peacock's *The Stage Designs of Inigo Jones: the European Context* (1995), revealing how extensively Jones relied on Continental, especially Italian, engravings for his costume and set designs for court masques. Edward Chaney in 2006 published a full analysis of Jones's 'Roman Sketchbook', with its abundant evidence of both Jones's familiarity with Mannerist figure drawing and his knowledge of the art theorist G.P. Lomazzo. In 2007 Christy Anderson in her *Inigo Jones and the Classical Tradition* assessed the significance of Jones's copious marginal notes in the fifty-odd surviving books which must have formed the core of his personal library. Giles Worsley in the same year, in his *Inigo Jones and the European Classical Tradition*, took a different approach, comparing Jones's buildings to their continental contemporaries, and showing that, contrary to glib assumptions about the triumph of the Baroque in the early seventeenth century, Jones's emphasis on restraint in external appearance was in close harmony with the austerity of much contemporary architecture in France, Germany and northern Italy.

Now we have Vaughan Hart's ambitious new book. This has more in common with Worsley's than with the others in concentrating not on Jones's writings and drawings, but on his buildings, seen against the background of contemporary culture, but of British culture rather than Continental. For Hart the fundamental issue is Jones's understanding of the orders and their meaning in the light of contemporary British beliefs and prejudices. His first five chapters deal with specific Jones designs in relation to Court or more general cultural practice in masques, processions, heraldry, the representation of the monarch, and finally religious, and in particular Puritan, preconceptions. He then discusses Jones's royal buildings both built and unrealized, and also the remodelling of St Paul's Cathedral, part funded by Charles I, in the light of these themes.

Hart's primary tool for interpretation is religion. He sees the prevalent English hostility towards Catholicism in the early seventeenth century as having an all-pervasive influence on Jones's approach to architectural expression, even though, as he accepts, the architect's own religious orientation remains disputed. He interprets Jones's famous



remarks on the need for buildings to be externally 'masculine and unaffected' and his disparagement of Michelangesque decorative invention as having an anti-Catholic bias; and he highlights the presentation of the Composite order by Serlio and John Shute as licentious, a Pandora, assuming that these authors must have influenced Jones's attitude to this, the most decorative of the five orders.

According to Hart, in the closed, courtly world of the masque, the Composite order could, in Jones's view, be used to refer to royal imperium, as in the design for a Roman atrium with ranks of monumental Composite columns in the masque *Albion's Triumph*. By contrast he finds problematic Jones's use of Composite over Ionic on the exterior of the Banqueting House, visible from the public space in Whitehall. Here, he suggests, it can only be justified as an expression of James I's promotion of Protestant and Catholic alliance by means of the proposed marriage of Prince Charles and the Spanish Infanta, an alliance still under discussion when the building was being designed in 1619. But is this the whole story?

Hart rightly gives weight to George Chapman's dedication of his *The Divine Poem of Musaeus* (1616) to his friend Inigo Jones, a dedication which salutes him as 'Our only Learned Architect'. The fifty-odd surviving volumes from Jones's library, many with copious annotations, demonstrate that learning; but it is important to emphasize that Jones's notes and diagrams in his copies of architectural treatises, above all in his copy of Palladio's *Quattro Libri*, book IV, with its illustrations of antique buildings, vividly demonstrate his aesthetic sensitivity and his intense observation of details of the classical orders and their ornamentation (Hart's Fig. 36 reproduces a typical, readily legible, page which demonstrates the point). To ignore the formal qualities of Jones's buildings in favour of their 'meaning' is to do them a great disservice. The Banqueting House is a grand full-height room set above a basement. To have expressed this externally by a giant

order would, in the confines of Whitehall, have been visually overpowering. By composing a façade with superimposed orders against uniform rusticated walling Jones created a suitably unified composition while using the orders on a smaller scale. In order to stress further the unity of the façade, he uses the Scamozzian Ionic order, with diagonal volutes on the capitals, and above it a Composite order, also with capitals having diagonal volutes. His design drawing (Fig. 243 in Hart's book), in which the volutes of both Ionic and Composite capitals are indicated by quick pen strokes in an exactly similar manner, indicates the architect's insistence on the formal relationship between the two orders in this particular setting.

In this connection it is disturbing to note that the computer-generated reconstruction of the Banqueting House illustrated in the book misrepresents both the orders, showing Grecian Ionic below and Corinthian instead of Composite above! It is also noteworthy that Jones's first known work, the monument to Lady Cotton at Norton-in-Hales, c.1608, used a Composite order, of standard form in his preparatory drawing, but with the volutes replaced by cherub-heads on the monument itself. Hart illustrates both the drawing and the monument and it would have been good to read his comments on them.

The book is splendidly produced, a fine example of Yale University Press supported by funding from The Paul Mellon Centre for Studies in British Art. Virtually every page carries an illustration, many of them full-page, everything not itself monochrome being reproduced in colour, and all illustrations closely integrated with the text. So there is every inducement to read the closely argued text, not to treat this as a coffee-table book. Hart's volume may prove to be the last in the current sequence of Jonesian studies, followed by thirty years of silence; but it does not have the air of finality which John Summerson's little paperback of 1966 carried for a generation. Rather, it presents in great detail one possible view of an architectural genius who seemed mysterious to his contemporaries and whose achievement leaves us, four hundred years later, still groping to understand him.

JOHN NEWMAN

MARGARET MUTHER D'EVELYN: *Venice & Vitruvius: Reading Venice with Daniele Barbaro and Andrea Palladio* (Yale University Press, 2012, 492 pp, 143 b&w illus., £40.00, ISBN: 9780300174519)

Inspired by discussions with Andrea Palladio, the learned humanist ecclesiastic Daniele Barbaro interpreted Venice through the medium of Vitruvius and, in turn, reflected on Venice by reference to his native city. This is the proposition of Margaret D'Evelyn, whose highly original book explores the townscape of Venice through the eyes of Barbaro, using as a lens his edition of Vitruvius, first published in 1556 with woodcut illustrations designed by Palladio.

The first part of the book, a short survey of the Renaissance architectural treatise from Francesco di Giorgio to Serlio, provides the essential framework for what follows. Surprisingly, Fra Giocondo's authoritative edition of Vitruvius, published in Venice 1511 with woodcut illustrations, plays a relatively minor role in the present book. Instead D'Evelyn establishes that the illustrated printed editions of Vitruvius by Cesariano

(1521), Durantino (1524 and 1536) and Caporali (1536) provided a set of familiar visual images and texts that would condition the responses of Barbaro and Palladio. Here, using the test case of the drawing of the Ionic volute, she imagines the dialogues that must have passed between the architect and Barbaro.

The main body of D'Evelyn's text consists of loosely structured short reflections, here called '*tessereae*', on the architecture and urbanism of Venice. Criss-crossing the townscape, the reader is invited to join Barbaro and Palladio as they, in turn, 'read' and interpret both Venice and Vitruvius, weaving a web of intertextuality. The author's insights are informed by her intimate knowledge – greater than that of any other scholar of our age – of Barbaro's various manuscript drafts, and of the three published editions: the Italian translation of 1556, and the two smaller-format editions of 1567 in Italian and Latin. We are even invited, metaphorically, to sit on a bench at the foot of the white *campanile* of San Pietro di Castello and lay out Barbaro's drafts before us (p. 201). D'Evelyn is at pains to share Barbaro's enthusiasm, speaking repeatedly of his joyous and excited responses. Yet Palladio is always at the front of the stage: 'We find that Barbaro was less an "observer" of architecture and nature than an observer of Vitruvius' mind, and, in the end, less the source of Palladio's ideas than a student of the great Vicentine architect' (p. 77). D'Evelyn's ebb and flow of remarks about the physical characteristics of particular sites in Venice allows today's reader to empathise with the reactions of Barbaro and Palladio, as the two men experienced daily life in the city half a millennium ago. Here the illustrations are not photographs of Venetian buildings but woodcuts from sixteenth-century books, thereby concentrating our attention on the theoretical dimension. Even invisible features such as foundations are carefully scrutinised, as D'Evelyn identifies conscious responses to Vitruvian counsel. She suggests that Palladio's raised socles on his church façades were a visual response to the watery terrain, while his Istrian stone facings are here linked to the Vitruvian idea that white walls brought happiness to the streetscape. In recreating imaginary discourses about the finer points of design she comes to some unexpected conclusions, such as the suggestion that Palladio's giant Corinthian temple front of San Francesco della Vigna was perceived as a derivation from the Doric tetrastyle-temple pronaos as illustrated by Caporali and Cesariano.

In terms of domestic architecture D'Evelyn muses on the equivalence between Vitruvian terminology and Venetian practice. For instance, she links the Venetian *androne* (ground-floor hall) and the *calle* (or street) with Vitruvius' Greek *mesauloe*. For Barbaro, the Roman *tablinum*, through his reading of Pliny, seemed equivalent to the mezzanine offices on either side of the *androne* in a Venetian palace, but as D'Evelyn reminds us, such interpretations were unstable, evolving continually from one draft to the next. The reference point for her interpretation of Sansovino's Scuola Grande della Misericordia is Cesariano's illustration of 'The Basilica at Fano with windows', while she attributes the Renaissance emphasis on 'high atria' and 'lordly vestibules' to the punctuation of early editions of Vitruvius. Lighting becomes a major theme in a city as densely built-up as Venice. Barbaro shared Vitruvius' concern for good lighting in buildings. D'Evelyn detects no 'systematic philosophy of light metaphysics, much less an occult

approach to the heavens' in Barbaro's commentaries (p. 176). Rather, his passionate interest in sundials and moonials involved direct scientific observation, despite the difficulties of the pre-Copernican astronomical model. The number of revisions to the passages on light in the various drafts make it clear how deeply Barbaro pondered these issues.

Writing on the brink of the Imperial era, Vitruvius himself had said little about vaults and domes, but 'Barbaro and Palladio so effortlessly introduce vaults into the commentaries that these arched ceilings seem never to have been missing from the ancient author' (p. 193). *Campanili* fascinated Barbaro, whose discussion of the topic changed markedly between the 1556 and 1567 editions, embracing clocks, lighthouses, staircases and means of hoisting materials. Vitruvius's full discussions of brick building also intrigued Barbaro in the context of Venice, where brick was the essential material for walls. D'Evelyn reflects on the sumptuous materials used to clad the façade of the Scuola Grande di San Rocco by imagining its builders' responses to the various Vitruvius editions of the first half of the century.

The unmistakable theatrical qualities of Venice led Daniele Barbaro – familiar with the wooden grandstands erected in Piazza San Marco to view special public ceremonies – to contemplate St Augustine's discussion of temporary wooden seating, or *subsellia*. Barbaro interpreted the Vitruvian term *maenianum* both as a projecting balcony and as a rooftop *altana* or terrace, used as viewing platforms. D'Evelyn discusses the perceived role of Piazza San Marco as a forum through a valuable analysis of the pre-Barbaro Vitruvius editions that might have been known to Sansovino, his patrons and the users of the space. Intriguingly, in his 1567 Latin *Commentaries*, Barbaro introduced the idea that the Greek *palaestra* was used for women's tennis.

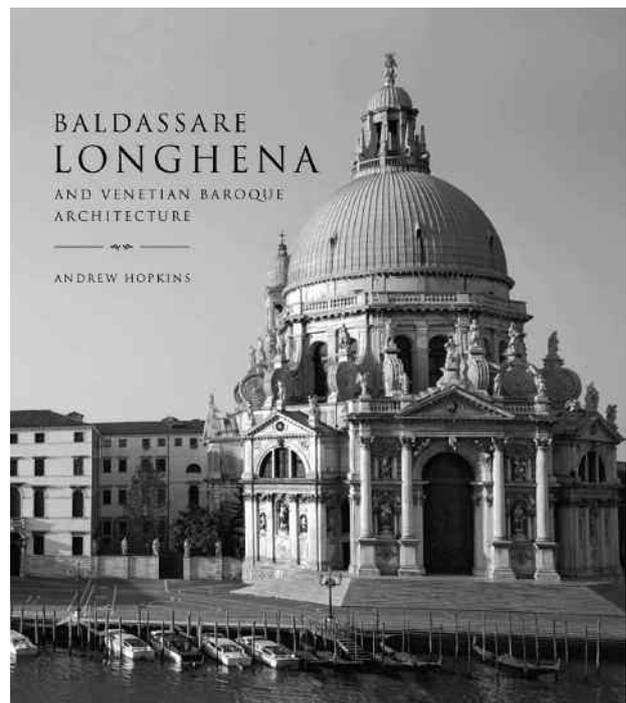
The final section concerns the influence of literary sources on Barbaro's thought: for example the elder Pliny (as interpreted by his great uncle, the renowned humanist Ermolao Barbaro), the *Hypnerotomachia Poliphili*, Dante and Ovid. But it is Alberti who is seen as the inspiration behind Barbaro's lengthy encomium of Venice as the ideal Vitruvian city in his 1567 *Commentaries* – one of the most thoughtful Early Modern expositions the Myth of Venice.

D'Evelyn's free-flowing text carries its erudition lightly, as she guides the reader through her explorations of Barbaro's thought processes, and it is the learned underpinning found in the notes that gives the book its conviction. Barbaro joked that 'With his brevity, Vitruvius does not let those who read him sleep' (p. 220). His own *Commentaries* put flesh on the Vitruvian skeleton: 'As though conversing about building with craftsmen of acknowledged experience and skill, I shall proceed with greater freedom and fluency than is perhaps permitted by those who follow a stricter philosophy' (p. 227).

DEBORAH HOWARD

ANDREW HOPKINS: *Baldassare Longhena and Venetian Baroque Architecture* (Yale University Press, 2012, 356 pp, 348 b&w and col. illus, £55.00, ISBN: 9780300181098)

First published in Italian in Electa's high-prestige series of monographs on architects in 2006, this ground-breaking monograph established Andrew Hopkins as one of the foremost scholars of Italian Baroque architecture. Its



publication in English is therefore a major publishing landmark, not least because the text has been revised to incorporate more recent discoveries. The present book reproduces the photos specially commissioned for the Electa volume, but in this case over sixty are printed in colour. These stunning illustrations should persuade even the most sceptical reader of Longhena's remarkable talent. This is unapologetically a monograph on a single architect, but it pays due attention to the context, patronage and ideas of the period.

An elegant new introduction presents the subject succinctly to its English-speaking readership: Longhena is seen as 'poetic and pragmatic, but never programmatic'. Like Jacopo Sansovino a century earlier, Longhena was one of the few designers active in Venice who combined the roles of architect and *proto* (or building superintendent), and like Sansovino he showed such flexibility to the circumstances of each commission that it is difficult to define a clear stylistic development. For this reason, Hopkins adopts a typological rather than chronological arrangement.

Provocatively, the first chapter opens in mid-career with a discussion of the church of the Scalzi in order to challenge the common perception that Longhena's celebrated church of Santa Maria della Salute encapsulates the whole essence of the Venetian Baroque. Instead, Hopkins goes on to remind us that the Salute was a very early work, the outcome of a design competition held in 1630. He is careful not to see Venetian architecture in isolation from the rest of Italy, especially Rome, and it is intriguing that a sketch plan by il Padovanino for the same competition (fig. 14) is strangely prophetic of Borromini's later plan for Sant'Ivo della Sapienza in Rome. The passage of ideas between Rome and Venice is underlined by the fact that one of Longhena's finest drawings for the Salute (figs. 11 and 77) is now in the archives of the Oratorio dei Filippini in Rome, which employed Borromini for its new oratory.

As the author of the standard monograph on the Salute, built as a votive church after the great plague of 1630–31,

Hopkins devotes a lengthy chapter to Longhena's masterpiece.¹ This multi-dimensional essay considers the circumstances of the competition, the religious and political ideas, structure and scenography. Since Wisdom is seen driving away the horrible hag representing the Plague on the Salute's high altar, it is fitting that the following chapter should consider Longhena's staircases and libraries under the title 'Gradus ad Sapientiam'. Longhena's staircases for the Benedictine monastery of San Giorgio Maggiore and the Somascan priory at the Salute exhibit his exploitation of both temporal and spatial dimensions, allowing light and changing vistas to model the experience of ascent towards enlightenment. Hopkins rightly points to Iberian models for the staircase at San Giorgio, here specifically illustrating the Alcazar at Toledo.

The chapters on 'Cult and Memory' and 'Prestige Palaces' have been revised since the 2006 edition to incorporate new chronologies. The former includes a dazzling array of façades, tombs, altars and catafalques, as well as two important churches: Chioggia Cathedral (Longhena's first major commission), and the church of the Scalzi. Seductive close-up details remind us of the importance of materials and ornament in the viewer's experience. Recent discoveries by Frank and Rössler have guided the revisions to the chapter on Longhena's eight palaces, ranging from the simplicity of the early Palazzo Lollin to the celebrated exuberance of Ca' Pesaro, for which two autograph plans were recently discovered by Borgomainerio.² The chapter entitled 'The Outsider' takes as its point of departure Longhena's own background as the son of a non-Venetian, illegitimate and illiterate stonemason. Here Hopkins discusses Longhena's long-lasting professional contacts with both the Jewish and Greek communities, but despite the architect's involvement in two of the synagogues of the Ghetto the book conclusively rejects the hypothesis that Longhena himself was of Jewish origin. His failure to win the competition for the new Dogana, or customs house, adjoining his masterwork at the Salute, in 1677 shows how he was once again marginalised in old age. Three useful Appendices provide a biographical outline, an essay on the architect's reception by his critics, and a summary list of works.

In this beautifully designed volume with its abundance of captivating illustrations, Hopkins challenges the standard histories of the Baroque in which Venice is marginalised. The church of the Salute – meticulously drawn by a visiting Swedish architect, Ehrenstrahl, in 1655–56, and imitated wholesale by a community of Oratorians in Gostýn, Poland, in 1677 – is just one strand of evidence to support the case. The captivating drawing in the very last plate reproduces Karl Friedrich Schinkel's evocative pen sketch of the Salute seen from the Giudecca in c.1830. As an architect whose own severity seems at odds with the exuberance of Longhena, Schinkel has left us a moving tribute to the Venetian architect's greatness.

1 Andrew Hopkins, *Santa Maria della Salute: Architecture and Ceremony in Baroque Venice*, 2000.

2 See: Martina Frank, *Baldassare Longhena*, Venice, 2004; *eadem*, 'Strategie residenziali nella Venezia seicentesca: Baldassare Longhena a Palazzo Gradenigo . . .', *Studi storici Luigi Simeoni*, 56, 2006, pp. 219–37; Jan-Christoph Rössler, 'Nuovi documenti per palazzi attribuiti a Baldassare Longhena', *Arte veneta*, 65, 2008, pp. 193–215; and Alessandro Borgomainerio, 'Due disegni inediti di Baldassare Longhena per C' Pesaro', *Arte veneta*, 66, 2009, pp. 211–15.

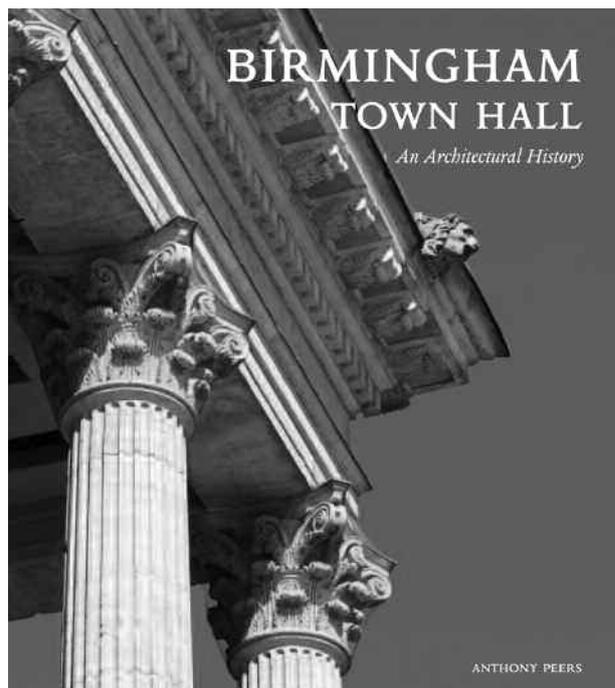
DEBORAH HOWARD

ANTHONY PEERS: *Birmingham Town Hall: An Architectural History* (Lund Humphries, 2012, 248 pp, 289 illus. including 177 col., £30.00, ISBN: 9781848220744)

This densely packed narrative records the turbulent history of the Town Hall in Birmingham from its inception through to its most recent modernisation. It is, however, disappointing that such an excellent portrayal claims to be the first on this topic, overlooking the *Architectural Achievement of Joseph Aloysius Hansom, (1803-1882), Designer of the Hansom Cab, Birmingham Town Hall and Churches of the Catholic Revival*, reviewed in a previous Newsletter by James Stevens Curl, in addition to full coverage in *Building* and elsewhere. Nevertheless a volume which brings the previous account of the early history up to the current day is welcomed; and in view of the in-depth nature of the coverage, the 'long gestation period', as Peers puts it, is understandable. Combined with his expertise as an architectural historian of repute and his position as Project Historian for the renovation of Birmingham Town Hall, Peers was eminently well placed to record the history of this showpiece, a monument to the 'civic pride era' and premier concert hall of the early nineteenth century.

With no formal introduction, one has to rely on the title as to the author's objectives. The opening chapter, which depicts Birmingham in the nineteenth century, has much to do with history and little with architecture. Similarly Peers reverts to historical narrative when he reflects upon the success of the building's many musical performances, the influence imposed by the organising committee of the Birmingham Triennial Festivals, and latterly, arguments as to ownership and/or management of the all-important organ. Notwithstanding, the finer points of repeated architectural intervention, beneficial or otherwise, are generously interwoven into the historical context.

Based on rigorous, wide-ranging research, Peers leads us through the convoluted machinations of the Commissioners of Streets, the messy preamble to construction and the demise of the architects, Hansom &



Welch, followed by 'temporary completion' by Foster and then Edge; and then on to a catalogue of over forty years of so-called improvements, with 'flourishes of exuberance' which were quite out of keeping, and the insertion of galleries which blocked natural light and 'desecrated' the building. Renovation in the twenty-first century included renewal of the stage, removal of 'remarkably ineffective' double-glazing and the replacement of stairs with lifts, as well as extensive stonemasonry. History repeated itself, with massive fund-raising, determination to overcome obstacles, and more practical aspects such as work continuing at ground-level whilst repairs were carried out to the roof, all as per Hansom.

In the absence of documentary evidence which architectural historians might typically hope to find, Peers falls back on Hansom's very personal fifteen-page *Statement of Facts Relative to the Birmingham Town Hall, with an Appeal to the Rate-Payers and Inhabitants of Birmingham*, (the full title of which is not given), together with contemporary local newspapers, all of which he quotes liberally. Much information is also gleaned from a rather public argument which followed in the wake of Hansom's bankruptcy, the break-up of the partnership, and Welch's claim as to his own initiation of the design. To counteract limited primary source material specific to Hansom, Peers turns to the more illuminating records of unsuccessful competitors, Barry, Edge and Fellows, along with diary entries by Rickman. At various points Peers highlights the iniquities of the 'competition system', of which the Town Hall is a prime example.

He shows how the sense of passion and drama which exudes from Hansom's *Statement*, along with his dedication and fortitude to overcome gargantuan difficulties, closely mirror those of TH, as the building is now known. It is as if Hansom's personality is superimposed upon the building, enabling it to survive a continuous onslaught of alterations, repairs and extensions, together with threats of demolition, a period of closure and unfounded concerns as to its structural integrity, to say nothing of two world wars and the Birmingham pub bombings.

The repetitious and cyclical nature of building work, especially with regard to heating, ventilation and lighting becomes somewhat tedious after a while. This is not a reflection upon the author, more a criticism of the very many different committees and officials who seemed incapable of effective problem-solving and were hampered by cost-cutting and unrealistic budget constraints, a situation which pre-dated the laying of the foundation stone and continued throughout the life of the Hall. Furthermore, the committees do not appear to be well advised in their range of potential contractors. When addressing the problem of ingress and exit, one contractor proposed rotating the hall by 180 degrees, at a cost of £8,000, nearly half of the original figure. The contractor in question remarked that the main problem was that the site was too small, a further constraint. On another occasion a paltry £12 was paid as a quick-fix to 'reduce heat in the roof' and 'lessen draughts complained of'.

Successfully withstanding relentless structural tampering, yet still managing to host the triumphs of specially commissioned musical masterpieces, the Town Hall achieved its first centenary. Whilst the insertion of John Welch's name on the commemorative plaque, as opposed to that of his brother Edward, was patently done in error, Peers' emphatic denial of any involvement by

John is open to debate. As early as 1830 John is on record as having been assistant to Edward, with whom he probably trained. He was contractor (or superintendent) for the Bromsgrove Lickey Memorial to the Hansom & Welch design at the time of his brother's demise in Birmingham, and took over from their earlier work on the Isle of Man. Further, the substantial surety provided by Mr Welch, father of Edward and John, together with John's own financial loss, suggests a distinct family involvement extending beyond Edward's role as partner.

We have to wait until the final chapter for Peers fully to flex his architectural wings, when he briefly touches on the intricacies of the twenty-first century renovation. Surely the climax of the history, this section, which hints at much fascinating and hitherto unpublished material, would benefit from greater elaboration. Some of what is missing here, in particular the carving of the capitals, does appear elsewhere, in lengthy and informative captions alongside the high-quality illustrations. However, the logic behind their placement is slightly difficult to follow, and the size, variety and quantity mean that many are separated from the relevant text. As to the end pieces, the prologue is lost amongst a flurry of further illustrations and the select bibliography a little too select. An appendix could be added listing the main contractors and sub-contractors, as could details in the index of heating, ventilation and lighting. Bibliographical information, such as the full reference when a text is first listed, is missing. On other occasions detail is repeated where it could be foreshortened.

In conclusion, the broad scope of this book leaves one in somewhat of a quandary as to its intended readership. The in-depth level of detail might be a little daunting for the casual reader. Therefore, is it intended for local history students, for students of nineteenth-century politics, or for architectural historians, as the title implies? Notwithstanding, the book could not be described as anything less than scholarly and the price of £30.00 reasonable.

PENELOPE HARRIS

CHRISTOPHER WEBSTER (ed): *Building a Great Victorian City: Leeds Architects and Architecture 1790-1914* (Northern Heritage Publications, in association with the Victorian Society, West Yorkshire Group, 2011, 419 pp, numerous illus., £30.00 [£25.00 if ordered direct from publisher], ISBN: 9781906600648)

Yet another addition to the growing corpus of work on provincial architects, following in the footsteps of the publication of the Birmingham & West Midlands Group of the Victorian Society's *Birmingham's Victorian and Edwardian Architects* in 2009, the West Yorkshire Group have produced what can only be described as a *cracker* of a book.

Derek Linstrum pioneered the genre with his highly acclaimed *West Yorkshire Architects and Architecture* (1978) and the group of writers who have contributed to the present volume have reason to congratulate themselves on raising the bar even higher for, as we shall see, this is a volume whose significance goes far beyond its northern compass.

Thirteen individual architects or practices are singled out for chapters of their own while a further twenty-one are included in a directory that follows the Colvin model, ie: lengthy biographical introductions followed by a gazetteer of their works with all attributions fully

referenced. Five general chapters put the architects' work into context. Kevin Grady provides an account of how Leeds was transformed into a major city, Terry Friedman writes on the move towards the employment of professional architects in the eighteenth century, Christopher Webster and Janet Douglas cover the development of the profession in the city in the first and second halves of the nineteenth century respectively – important in a national context by adding valuable evidence regarding the professionalization of architects – and Ken Powell concludes with a look at the work of London architects in Leeds.

All the authors are specialists in their field, well known for their work on the architects concerned, so we have Christopher Webster on Thomas Taylor, John Clark and R. D. Chantrell, Ian Sergeant on James Simpson, Terry Friedman on Thomas Johnston, the late Colin Cunningham on Cuthbert Brodrick (his last published work), Susan Wrathmell on George Corson, Paula Jackman on W. S. Braithwaite, Colin Dews on the Howdills, David Boswell on Bedford & Kitson while Janet Douglas takes on Chorley & Connon, Thomas Ambler and Percy Robinson.

Unlike many architects in the provinces, several from Leeds had practices that operated on a regional and, in several cases, a national basis. Among them were Percy Robinson whose success in competitions led him to design Bethnal Green Town Hall and Hove Public Library, William Hill, best known for Bolton Town Hall and Portsmouth Guildhall, but who also designed chapels across the north, and the father and son partnership of Thomas and Charles Howdill who were responsible for a prodigious number of Primitive Methodist chapels, principally in Yorkshire, but including locations as far apart as Bristol, Swindon, Harrow, Lincoln, Ferryhill, Chester and the Isle of Man. Colin Dews admits that the Howdills 'were not in the first flight of architects', a welcome exception to the tendency of many writers to over-egg their subjects, but this does not mean that their work can be ignored. As Dews points out, they do not get a mention in Christopher Stell's monumental survey of nonconformist architecture, which, incidentally, also omits the even more remarkable output of 'the Gilbert Scott of nonconformity' John Wills of Derby, other than in passing. As a result, our understanding of what was typical rather than exceptional, particularly as regards neo-Gothic chapels of the second half of the nineteenth century, is flawed and the great merit of the current wave of books dealing with provincial architects is that they help to restore a sense of balance in their coverage and enable us to assess these buildings on a sounder basis.

But this is far more than a collection of worthy but dull buildings. There is plenty to delight the eye: the elegant Arts and Crafts houses of Bedford & Kitson, praised by no less a critic than Muthesius; Thomas Ambler's justly celebrated Venetian-Saracenic St Paul's House; George Corson's rich Municipal and School Board Offices, and the inimitable work of Cuthbert Brodrick. All of these hold their own with anything London architects built in the city.

Among the greatest achievements of this book is that it has considerably increased the number of buildings in Leeds, including many that have been demolished, to which an architect's name can be attached. This is thanks to the unstinting labours of one of the real heroes of this

project, Hugh Kerrigan, who spent months trawling through the Leeds newspapers to remarkable effect.

The production is exemplary, with the notes appearing in the gutter, an arrangement that saves endless moving to and fro when using the book. The absence of a bibliography may be a surprise at first but what we need to know in terms of printed sources is covered in the notes. In fact, the only niggle is that a few of the nineteenth-century perspectives from the architectural journals have been taken from websites and have not reproduced well, but it is only a handful: generally the reproduction is excellent, as are the many photographs taken specially for the book by Ruth Baumberg.

I only wish that this book had been available when Susan Wrathmell and I were working on the Pevsner Guide to the city and have to admit to opening it with a slight degree of apprehension in case it revealed all sorts of embarrassing errors and omissions, at least on my part. But we seem to have got off lightly. What is important is that, thanks to this remarkable team effort, we have so many more confirmed attributions for Leeds's buildings and those elsewhere by Leeds-based architects and a greatly enhanced sense of who these architects were as people, why their work mattered, and how it fitted into both a local and national context.

JOHN MINNIS

ELIZABETH DARLING: *Wells Coates* (Twentieth Century Architects, RIBA Publishing with English Heritage and the C20 Society, 2012, 163 pp, numerous b&w and col. illus., £20.00, ISBN: 9781859464373)

In the society of inter-war London, the architect and designer Wells Coates (1895–1958) clearly cut a dash. With his distinctively waved hair and neat moustache, he seems to have exuded style, confidence and energy. In this book, however, little is revealed about Coates's private life: a brief marriage and a daughter are mentioned, but only where they impact directly on the reader's understanding of his work. Insights into his character are similarly curt, but are sufficient to reveal a driven man with a ruthless streak. Within the limited space permitted by this short book, the author has – wisely, I think – decided to focus squarely on Coates's oeuvre, and his role as a pioneer and promulgator of Modern Movement architecture in England.

Coates is well known to architectural historians as one of several émigrés who transformed the architectural scene between the wars. He was born to Canadian parents in Japan, where he lived and studied for the first 17 years of his life. In 1913 the family returned to British Columbia, where Coates took a degree in engineering, interrupting his studies to serve in the Great War between 1916 and 1918. In 1922 he travelled to London to study for a doctorate on diesel engines, and the city remained his home for the next 34 years. The completion of his thesis was followed, not by a career in engineering, but by several years as a journalist: the artistic and intellectual friends cultivated by Coates at this stage in his life seem to have provided him with the necessary contacts and commissions once he decided to abandon journalism for a career in architecture and design.

Coates had no formal architectural training, but when he transformed the interior of his flat in 1927, friends urged him to 'go in for this sort of thing'. Commissions followed, notably shops for Crysède and Cresta (1930–32),

which sold silks. But Coates was chiefly interested in creating an efficient setting for modern urban living, and having established his practice, he focused on designing houses and apartment blocks, built from modern materials, using modern techniques, and incorporating modern ideas. One of the strangest of these ideas was probably the ‘hearth-scene à la japonais’: a cushioned area surrounded by fitted furniture that presented an alternative to a conventional sofa and armchairs in his studio flat on Yeoman’s Row, much to the discomfort of his friends. This serves to illustrate the influence on Coates’s work of his upbringing in Japan, which is evidenced in other aspects of his interiors, such as a penchant for sliding screens.

Two large commissions dominate this book: Lawn Road Flats in London (1931–34) and Embassy Court in Brighton (1935). Each of these modern apartment blocks – characterised by strong horizontal bands of white, or off-white, balconies – suffered from poor maintenance, or downright neglect, over the years, and have recently been restored. The story of their renovation is told in a separate ‘Afterword’ towards the end of the book. On a smaller scale, Coates’s individual houses are invariably fascinating, especially his Isotype and Sunspan designs, few of which were ever built. Perhaps less well known are Coates’s designs for products such as wirelesses, or his interiors for the BBC at the newly-built Broadcasting House on Portland Place.

By the late 1930s Coates was established as a pioneer of modern architecture in Britain. His influence on the profession can be divined in his collegiate activities, as well as his designs. His desire to bring like-minded individuals together led to the formation of the short-lived Twentieth Century Group, Unit One and, most successful of all, the Modern Architectural Research Group (MARS), created in 1933 as a branch of the *Congrès internationaux d’architecture moderne* (CIAM). It was through his involvement in CIAM that Coates came into contact with Le Corbusier.

During the Second World War, Coates designed fighter aircraft, and in the late 1940s he came up with a prefabricated aluminium bungalow for the Ministry of Aircraft Production: this was massively successful, with 54,500 being built. Coates also contributed to the Festival of Britain, notably with his Telekinema, shaped in section like a lobster’s claw. Despite his efforts to contribute to post-war reconstruction, his failure to win commissions in Britain led him to look elsewhere and he moved back to Canada in 1956, just two years before his death.

Like previous publications in RIBA’s ‘Twentieth Century Architects’ series, this book is eminently readable and very well illustrated. It includes a useful catalogue of works, plus a bibliography for the use those who might wish to delve into Coates’s life and work in greater detail.

KATHRYN A. MORRISON

SHORT REVIEWS

SIMON SWYNFEN JERVIS: *British and Irish Inventories. A List and Bibliography of Published Transcriptions of Secular Inventories* (Furniture History Society, 2010 [with Addenda and Corrigenda in the form of a separate booklet, 2012], 465 pp, £23.95, ISBN: 9780903335157)

This recent reference work is likely to prove useful to many members of SAHGB. Essentially, it lists over 12,300 transcriptions of secular inventories published in full between the years 1721 and 2009. The majority of these are probate inventories dating from the sixteenth and seventeenth centuries, though the full date range is 1278 to 1864. Material of this nature is perhaps most usefully published online nowadays, to enable fully flexible searching, and the Foreword indicates that the Furniture History Society hopes to implement this ‘in due course’. Meanwhile, the information is published conventionally (but perfectly serviceably) as a series of lists arranged by date, title, name, place and trade/profession. This last list – including trades such as carpenter and mason – suggests fruitful avenues of research for architectural and social historians alike. Surprisingly, however, it includes just three architects: Thomas Wood of Oxford (1695), Thomas, John and William Bastard of Blandford Forum (1731) and – the most modern entry in the book – George Webster of Lancashire (1864).

KATHRYN A. MORRISON

SARAH RUTHERFORD and JONATHAN LOVIE: *Georgian Garden Buildings* (Shire Library, 2012, 128 pp, many col. illus., £8.99, ISBN: 9780747811015)

This useful addition to the Shire Library is the work of two authors with professional experience in the field of garden history: Rutherford with English Heritage and Lovie with The Garden History Society. Constrained by the Shire format – which demands the utmost concision and eschews the usual scholarly apparatus of referencing – the book provides an ideal introduction to the subject. A clear text is interspersed with interesting anecdotes. While it is accompanied throughout by appropriate illustrations, the relatively simple expedient of numbering the figures and referencing them in the text might have assisted the reader. A mixture of historical images from artworks, architectural drawings and modern photographs depicts the full gamut of garden structures: bath houses, cascades, columns, grottoes, menageries, monumental arches, pagodas, pyramids, obelisks, rotundas, sham ruins and much more. An antidote to the prevailing classicism of the period is provided by ‘Druideana’, reflecting the contemporary fascination with ancient indigenous culture, exemplified most powerfully by Avebury and Stonehenge. Manifestations of ‘Druideana’ ranged from gnarled oaks and Druidic caves (sometimes inhabited by ‘a “real” Druid’) to stone circles and dolmens, whether real or

artificial. We learn that the stone circle at Park Place, Berkshire, was the genuine article, but had been uprooted from its original site in Jersey by General Conway in 1787, something deplored by the inhabitants of the island to this very day.

KATHRYN A. MORRISON

ANDOR GOMME AND MICHAEL JENNER: *An Architectural History of Bristol* (Oblong, 2011, 436 pp, numerous b&w and col. illus., £68.00, ISBN: 9780955657658)

Bristol: An Architectural History by Andor Gomme, Michael Jenner and Bryan Little, has been the bible of architectural historians of the city for over thirty years. First published in 1979 by Lund Humphries, with the enlightened support of the Bristol & West Building Society, it has now been revised by the late Andor Gomme and surviving author Michael Jenner, and re-issued with a slightly different title.

A bigger format (23.5 x 32.5cm instead of 21 x 27cm) means that there are actually fewer pages than the original 452, which makes the large volume easier to handle. The text has been corrected, expanded and rewritten in the light of recent research. A new section at the end reassesses the architecture of the thirty years after World War II, and looks at developments in planning and conservation, and major new buildings since 1979. There are several different and new illustrations, some reproduced in a larger size, and also colour photographs for the first time, although a number of these (including that on the dust wrapper) were obviously taken in the 1970s.

Surprisingly, the bibliography lists few of the many books and articles that have appeared on Bristol in the last three decades, and the revision does not take into account major recent work on significant Bristol architects, such as George Oatley and E. W. Godwin. Consequently, some myths and inaccuracies are carried forward into this new edition. Despite this, the book will continue to be invaluable to anyone interested in the history and architecture of the city for the next thirty years and more. Indeed, its value lies beyond Bristol for, as Sir John Summerson wrote, 'If I had to show a foreigner one English city and one only, to give him a balanced idea of English architecture, I should take him to Bristol . . .'

SARAH WHITTINGHAM

NICK BARRETT: *Greater London: The Story of the Suburbs* (Random House Books, 2012, 593 pp, numerous b&w and 24 col. illus., 17 maps, £23.00, ISBN: 9781847945327)

Nick Barrett's weighty tome aims to explain and celebrate the vast expanse of Greater London; that is its suburban growth beyond the twin historic cities of London and Westminster. He does this with an engagingly written

chronological account, laden with facts and enlivened with anecdotes, historical detail and well-chosen quotes; for this he acknowledges the assistance of a team of five researchers. But does it achieve its aim? Well, not quite. There is little in the way of discussion of what suburbs are, those 'maddeningly mutable things, geographically, architecturally and temporally' as Peter Guillery so well puts it. Nor does he seem to bring any new perspectives to the subject. Furthermore, Dr Barrett claims that he was not trying to write another broadly based history of the capital, but this is sometimes exactly what he does. So although telling the story of metropolitan suburban development, the view is too much and too often from the centre and not perhaps where it should have been, from the periphery.

JOANNA SMITH

HARRIET ATKINSON: *The Festival of Britain. A Land and its People* (I. B. Tauris, 2012, 242 pp, 33 col. pls plus numerous b&w illus., £17.99, ISBN: 9781848857926)

Harriet Atkinson's interest in the Festival of Britain was piqued by the critical failure of the Millennium Dome at Greenwich, an exhibition that was repeatedly compared in the most unflattering terms with its predecessor. Atkinson's subsequent research (for a PhD thesis) has resulted in this substantial and heavily illustrated paperback. She does not just tell the story of the South Bank exhibition, with its famous Dome and Skylon, but deals also with lesser-known Festival exhibitions held in provincial cities, as well as two travelling exhibitions: one transported on a fleet of lorries, the other by sea, on HMS *Campania*. The serious, educational purpose of the Festival – and in particular its vision of the country and its landscape in the aftermath of war – is scrutinised, and contrasted with the straightforward enjoyment of those who visited the South Bank or the Battersea Pleasure Gardens. The political context, too, is considered: while the Festival was planned by Attlee's Labour government, Churchill's new Tory administration of October 1951 swiftly ensured the destruction of many exhibits, as well as the structures that contained them. Despite this, the enduring influence of the Festival – which promoted a 'Picturesque' approach to planning (illustrated, for example, in the Lansbury Estate, Poplar) – is incontestable. Indeed, the term 'Festival of Britain', or simply 'Festival', has entered the stylistic lexicon of the art and architectural historian, to describe a highly distinctive strand of 1950s modernism.

This book will absorb those whose knowledge of the Festival is largely restricted to the iconic structures of the South Bank. The range of illustrations is excellent but, unfortunately, the small scale of reproduction renders some illegible, and reduces others to murky postage stamps.

KATHRYN A. MORRISON