

# 99 Society of Architectural Historians of Great Britain Newsletter No.99 Winter/Spring 2010

## FULFILLING OUR POTENTIAL

The SAHGB is the only organisation of its kind in this country, opening its doors to the entire spectrum of architectural historians, whether professional or amateur. To maintain our position as the leading society in our field we need to be as inclusive as possible, probably even more inclusive than we already are. I want to seize the opportunity presented by this Editorial to consider the activities of the SAHGB, past and present: not just to reflect upon what we do and how we might do it better, but also to think about how we might involve our members (ie: you) in making that improvement.

As historians, it is instinctive for us to look back, to examine the motives which underpinned our establishment in 1956. To crib from the 'Report of the Inaugural General Meeting', our initial aims were: to further architectural scholarship, to encourage research in architectural history and to facilitate 'enjoyable contacts' between those with a special interest in the field (*AH*, vol 2, 1958, 75). These aims still hold good, but were particularly relevant at a time when the built environment of British cities was poised on the brink of comprehensive redevelopment. Indeed, in the early 1960s our then-President, John Gloag, campaigned, not just to champion condemned architectural masterpieces such as the Euston Arch and the Coal Exchange, but also in defence of tower blocks (*The Times*, *passim*).

Our main goal at the outset was the publication of an annual volume 'of original studies by members' (according to *The Times*). The Society also hoped, from time to time, to publish 'source material', such as letters, diaries and drawings, and it encouraged scholarship by awarding a book prize, the Alice Davis Hitchcock medallion. A 'forum for the discussion and dissemination of ideas' was quickly brought into focus with an annual programme, still recognisable today, with highlights provided by a lecture and a weekend conference. Regional seminar meetings were another early aspiration.

Certain things have changed over the years. The Society no longer campaigns for conservation, for example, although we lobby for the best interests of the discipline. Regional meetings have fallen by the wayside, but we now communicate regularly with the wider public, as well as with one another, through this Newsletter and our web site. In terms of events and scholarly publications, our activities have greatly expanded. A symposium and study days have been added to the Society's annual calendar, and as well as publishing the *Journal* – no longer, it must be stressed, restricted to articles by members – we usually publish the proceedings of the symposium. Since 1982, in addition to the Alice Davis Hitchcock medallion, we have awarded the

Hawksmoor essay medal. And to assist with the soaring cost of publication, in 1999 we inaugurated the Stroud bursary. In these ways, largely thanks to the generosity of our members, we continue to encourage and reward the publication of sound scholarship in the field of architectural history.

Seeking to secure a future for this scholarship, over the last decade we have stepped beyond the ambitions of our founders by funding research, primarily in the context of higher education. This was not such an issue in the past, when government grants were more readily available. Today, we distribute grants to post-graduate research students through the Vickers and Cook bursaries, whilst the Ramsden and Ricketts bursaries provide smaller awards to assist with expenses incurred by specific research projects. Members may wish to note that the Ramsden and Ricketts Bursaries are not restricted to registered students, but are open to all. Furthermore, for some time, two student bursaries have been available for conferences, and (supervisors, please note) we are about to inaugurate new bursaries to encourage student attendance at the annual symposium. Obviously, to sustain and develop these worthy educational initiatives, we must continue to generate endowment funds, and so we seize every opportunity (such as this) to request that members make a covenanted donation, endow a bursary, or include the Society in their will. It is only through the munificence of members that the Society has become effective in training the next generation of architectural historians, and this is an area we very much want to expand.

As our sphere of influence has increased, so too has the size and complexion of the committee, a group of hard-working volunteers. In the early days this team included just five officers, but over the years this has expanded to fifteen (see overleaf). Notably, the committee includes more women and non-architects than it did in the 1950s. The worlds of academia and heritage are well represented, and the committee includes several independent scholars. However, we would welcome greater involvement from buildings archaeologists, practicing architects and medievalists. Despite regular pleas from our Hon. Editor, the medieval period – and indeed Greek and Roman antiquity – is seldom represented in our *Journal*: unless we start to receive submissions, she cannot begin to redress this situation.

Despite its larger size, the present-day committee is kept on its toes, and the following update on a few selected aspects of our work may suggest ways in which members can help us with the day-to-day running of the Society.

At the time of writing, elements of our website are out of date or incorrect. We are acutely aware that the committee –



## THE SOCIETY'S OFFICERS

*President:* Professor Malcolm Airs

*Past President:* Frank Kelsall

*Chairman:* Kathryn A Morrison, English Heritage, Brooklands, 24 Brooklands Avenue, Cambridge CB2 8BU; chair@sahgb.org.uk

*Honorary Secretary:* Simon Green, RCAHMS, 16 Barnard Terrace, Edinburgh EH8 9NX; secretary@sahgb.org.uk

*Honorary Treasurer:* David Leron, Beech House, Cotswold Avenue, Lisvane, Cardiff CF14 0TA; treasurer@sahgb.org.uk

*Editor:* Professor Judi Loach, 30 Africa Gardens, Cardiff CF14 3BU; loachj@cardiff.ac.uk

*Newsletter Editor:* Dr Zeynep Kezer, School of Architecture, Planning and Landscape, Newcastle University, Newcastle upon Tyne, NE1 7RU; newsletter@sahgb.org

*Reviews Editor:* Kathryn A Morrison, English Heritage, Brooklands, 24 Brooklands Avenue, Cambridge, CB2 8BU; reviewseditor@sahgb.org.uk

*Events Secretaries:* Andrew Martindale and Pete Smith, events@sahgb.org.uk

*Conference Secretaries:* Libby Wardle (for 2010 Herefordshire, hereford2010@sahgb.org.uk); Dr Olivia Horsfall Turner (2011 Caernarfonshire Conference, caernarfonshire2011@sahgb.org.uk)

*Publications Officer:* Dr Simon P. Oakes, publications@sahgb.org.uk

*Membership Secretary:* David McKinstry, 60 Warwick Sq, London SW1V 2AL (from 1 March) membership@sahgb.org.uk

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

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

*Publicity Officer:* Jonathan Kewley, 30 Arbory Street, Castletown, Isle of Man IM9 1LJ, castletown@manx.net

*Minutes Secretary:* Dr Elizabeth Green

*Website Officer:* Dr Robert Proctor, webadmin@sahgb.org.uk

*Other Members of the Committee:* Peter Guillery, Dr William Whyte, Dr Sarah Whittingham, Nicholas Molyneux, Lee Prosser

The Society's officers all hold honorary posts.

Contributions for *Architectural History* should be sent to Professor Judi Loach and books for review to Kathryn Morrison. Items for inclusion in the *Newsletter* should be sent to Dr Zeynep Kezer. Enquiries about the Society's publications should be sent to Dr Simon Oakes. Correspondence concerning membership (for example, new membership enquiries, payments of subscriptions and change of address) should be sent to David McKinstry. Enquiries about events should be sent to Simon Green. Enquiries about the Research Register should be sent to Dr Kerry Bristol. Enquiries about Bursaries and Essay Medal Prize should be sent to Dr Julian Holder. Queries about mail inserts should be sent to David Leron. Matters related to fundraising should be referred to Charles Keighley (tel: 01993 831403, charles.k@tiscali.co.uk). Correspondence on all other matters should be sent to Simon Green.

as a body – needs to assume greater responsibility for ensuring material is kept up to date. Meanwhile, if you notice errors or outdated content, please inform the Hon. Secretary. You will notice on the website requests for submissions to the Research and Skills Registers: if you have not already contributed to these, please consider doing so. In the future, if funds and expertise are available, we hope to develop the website as an interactive tool, with a password-protected members' area and a forum for the collection and exchange of information. If any member has experience in this field and would like to offer advice or services, please contact our Website Officer.

Of the traditional offices, that of Editor is one of the most taxing. It is salutary to learn that the first volumes of the *Journal* – although slimmer and not refereed – were the work of a six-man [sic] editorial committee. We want to return to a similar model by setting up an Editorial Panel, to provide high-level advice, and a team of Deputy Editors, who will share the editorial work. Not surprisingly, the Editor requires local administrative and technical support from time to time, and this will probably continue after the new team is in place. Incidentally, you may have noticed that we have changed the look of *Architectural History*: next year we hope to take this further by incorporating more colour. This, of course, depends on receiving high quality images from contributors.

This Newsletter, which comes out three times a year, requires its own Editor who, in the Summer 2009 edition,

invited participation from members. This is probably the easiest way for members to get involved in the Society. As you know, we always carry accounts of study days and annual events, such as the symposium, the conference and the lecture. If you are keen to report on any of these activities, or can offer illustrations, please let the Newsletter Editor know. Alternatively, you might like to draft an editorial on issues affecting the study of architectural history. We would welcome responses to material published in the Newsletter: perhaps your reaction to an editorial or a riposte to a book review. Your views will be accommodated, if at all possible. Also, whenever we need specific assistance in future, we intend to advertise this in the Newsletter, so do keep your eyes open.

Many years ago, responsibility for events devolved from the Hon. Secretary, and at present we have two Events Secretaries and two Conference Secretaries. Our Events Secretaries would be glad to receive ideas for future study days or tours, so long as you have the personal expertise or the right contacts to make it happen. You might want to lead a study day yourself, or put us in touch with someone who could offer a memorable outing, especially if it gives us access to a property that is usually inaccessible. Please note that we are now reverting to flyers for events: a brief recent experiment of dispensing with separate inserts was a failure. Our Conference Secretaries alternate annually. The next conferences will be based in Hereford (2010) and North Wales (2011): if you have local knowledge or



contacts in these areas, the Secretaries would like to hear from you.

I hope this leader has clarified some aspects of what the Society does, as well as outlining some new initiatives, and suggesting ways for members to get involved. One thing

everyone can do, with very little effort, is to tell like-minded friends and colleagues about the SAHGB, and suggest that they become members. If Christmas had not passed, I would be tempted to suggest membership as the ideal present!

KATHRYN A MORRISON

## ANNOUNCEMENTS

### PUBLICIZING THE SOCIETY'S EVENTS

The society attempted to abandon the idea of flyers for events last year, and as a consequence two proposed events had to be cancelled at the last minute due to lack of interest. The committee has therefore decided to reinstate the policy of including flyers for events with this Newsletter.

### AWARDS AND BURSARIES

#### Grants for Publication and Education

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

### PUBLICATION

#### Value of Awards

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

#### Eligibility

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

#### Application

Applications should include the following information:

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

Applicants are responsible for asking their referees to write. Six copies of the application should be submitted to the Honorary Secretary, Simon Green, with a sae if acknowledgement is required. The deadlines for application are 30 April and 31 October each year.

#### Awards

The award decisions will be made annually in May and November. Payments to successful applicants will be made only after documentary evidence of each major item in the proposed expenditure has been supplied. This may be

a receipt or invoice, or confirmation of travel booking or conference enrolment. The Society must be acknowledged in any published work arising out of the application.

Copies of books, or in the case of shorter publications, an offprint or photocopy, should be sent to the Secretary of the Society. A brief report of the use made of the grant must be submitted to the Secretary within a year of its receipt and, if the work extends beyond twelve months, a second report should be submitted on its completion.

#### Stroud Bursaries (for publication)

Any of the following expenses may be claimed:

- subsidy to defray publication costs
- cost of purchase of illustrations
- payment of copyright fees
- contribution to the costs of mounting an exhibition

### EDUCATION

#### Ramsden Bursaries (for education)

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

- travel
- building survey
- photography
- conference attendance

#### Grants will not be awarded for:

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

#### Post-Graduate Research Bursaries

The Society also awards two major bursaries for post-graduate research, the Jonathan Vickers Research Bursary and the Ernest Cook Research Bursary. Both are currently held and the Society is therefore not inviting applications at this time. Future availability will be advertised as each award becomes available in the Newsletter and on the Society's website.

### ERNEST COOK AWARD WINNER ANNOUNCED

The Society is pleased to announce that the latest Ernest Cook award for post-graduate research has been awarded to Stephen Hague of Linacre College, University of Oxford. A report on the research will be published in a future issue of the newsletter.

## THE SOCIETY'S PUBLICATIONS

### Ordering Back Issues

Back issues of many of the Society's publications are available for sale, and details may be found online: please go to [www.sahgb.org.uk](http://www.sahgb.org.uk), and click on 'Publications'. For further information Members may also contact the Publications Secretary, Dr Simon Oakes, at [publications@sahgb.org.uk](mailto:publications@sahgb.org.uk)

### Special Book Offer

Papers from the Society's 2007 Symposium have just been published as: Andrew Ballantyne (ed), *Rural and Urban: Architecture Between Two Cultures*, Routledge, 2009 (ISBN: 9780415552134). In partnership with the publisher, Routledge, SAHGB is offering readers *Rural and Urban: Architecture Between Two Cultures* at a 20% online only discount. Go to [www.routledge.com](http://www.routledge.com) and at the checkout enter voucher code RAUSAHGB10 to obtain your discount. Offer valid on both hardback and paperback versions until 31 July 2010.

### Deadlines For Copy

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

Issue	Publication date	Deadline for Copy
No 100, Summer 2010	late May	April 16, 2010
No 101, Autumn 2010	early September	July 15, 2010
No 102, Winter/Spring 2011	early February	December 10, 2010

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

We welcome brief details of forthcoming lecture series, symposia, conferences, and exhibitions both in the UK

and overseas. We also invite short notices about recent discoveries and requests for information. Contributions maybe sent as attached Word compatible files to [newsletter@sahgb.org](mailto: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 800 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 250 of these), this will be charged at an additional £75, subject to weight and dimensions.

The order should be placed with David Leron, Honorary Treasurer, stating whether only UK or total circulation including overseas is required (all contact details are provided above), and where an order number is required by the advertiser, this should also be provided.

The advertiser should also copy in our mailing house at Graham Maney, Outset Services Ltd, The Field House, 16A Chapel Lane, Bardsey, Leeds LS17 9DN; email: [outsetservices@goolemail.com](mailto:outsetservices@goolemail.com); Telephone and fax: 01937 574112

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

## FORTHCOMING EVENTS

### THE SOCIETY'S EVENTS

**SAHGB Annual Symposium, 22 May 2010**

**The Geography of Seventeenth-century British Architecture**

**Historiography and New Horizons**

**The Paul Mellon Centre for Studies in British Art, 16 Bedford Square, London WC1B 3JA, United Kingdom**

The Society of Architectural Historians of Great Britain annual symposium for 2010 will feature papers that critically examine our current understanding of seventeenth-century 'British' architecture and explore the geographical horizons of Britain's architecture in the 1600s. The fee is £45 (£15 for registered students), inclusive of lunch and refreshments. A limited number of bursaries to assist student attendance are available. For detailed information about the symposium programme, participation form and bursaries, please see the insert included with this issue of the Newsletter. A downloadable version of this insert will become available at the SAHGB Website shortly.

**Annual Conference 2010 (2-5 September 2010)**

**Herefordshire**

The SAHGB 2010 Annual Conference will be based in Hereford at the Royal National College for the Blind. As usual, a number of pre-conference tours will be available; these will mostly be thematic (Arts and Crafts Buildings, Vernacular Buildings, John Nash in Herefordshire), but will also include a Hereford perambulation. Enquiries should be addressed to the Conference Secretary for Herefordshire, Ms Libby Wardle ([hereford2010@sahgb.org.uk](mailto:hereford2010@sahgb.org.uk), or: Ms Libby Wardle, English Heritage, 1 Waterhouse Square, 138-142 Holborn, London EC1N 2ST). For further details and booking forms, please see the flier enclosed with this issue of the newsletter. A downloadable version of the insert will also be made available at the SAHGB Website shortly

**Annual Conference 2009 (1-4 September 2011)**

**SIR GAERNARFON / CAERNARFONSHIRE**

The SAHGB 2010 Annual Conference will be based in Llanberis and will cover the historic county of Caernarfon. Conference Secretary is Dr Olivia Horsfall Turner ([Caernarfonshire2011@sahgb.org.uk](mailto:Caernarfonshire2011@sahgb.org.uk)) and Dr Elizabeth Green will serve as the local organizer. Further information about the conference will be made available in subsequent issues of the newsletter.

## OTHER EVENTS

### TOURS AND TRIPS

#### **Dog Rose Trust: Shropshire and Marches Regional Branch of the Georgian Group**

The programme for 2010 is currently being put together and will include such diverse properties as Hawkstone Follies and Hawkstone Hall, Adlington Hall and Tabley House, Trevor Hall, Thomas Farnolls Pritchard in Ludlow and a celebration of Georgian food and Ludlow's own domestic goddess, Maria Rundell, as well as four nights in South Devon from 20-24 September. For more information contact Julia Ionides on 01584 874567 or email [Julia@dogrosetrust.org.uk](mailto:Julia@dogrosetrust.org.uk)

#### **Welsh Stone Forum**

Saturday 27th March: Whitland and Whitland Abbey  
Leader: John Davies. Meet at 11.00am at the Abbey site, 1 mile to the northeast of Whitland village

Saturday 17th April: AGM and Lecture

11.00am, Caerphilly Castle, Caerphilly. We will be the guests of Cadw at Caerphilly, thanks to the invitation of John Shipton (Cadwraeth Cymru Conservation Manager). Rick Turner (Inspector of Ancient Monuments) and John Shipton will both talk about recent activity at the Castle. We hope to have a Cadw mason on site to demonstrate stone carving. The meeting and talks will be held in the Inner East Gate. Meet at Glanmor's café at 10.45 (next to the Tourist Office, opposite the Castle). Afternoon tour around the Castle to look at recent work undertaken by Cadw.

Saturday 15th May: The Forest of Dean

Leader: Jana Horak and Andrew Haycock. Meet at 11.00am (For further information: Dr Jana Horák, National Museums & Galleries of Wales, Tel: 029 20573353 E-Mail: [jana.horak@museumwales.ac.uk](mailto:jana.horak@museumwales.ac.uk)).

Saturday 12th – Sunday 13th June: Weekend Meeting based in or near Shrewsbury.

Leaders: Graham Lott and Judy Loach. Meet at 11.00am on the Saturday morning at:

Saturday 10th July: Stone in the Brecon Beacons National Park  
Leaders: John Davies and Vince Quartermaine. Meet at 11.00am

Saturday 18th September: The Romans in Wales; Caerwent and Sudbrook.

Leader: Jana Horak. Meet at 11.00am in the car park at Caerwent Roman Fort (For further information: Dr Jana Horák, National Museums & Galleries of Wales, Tel: 029 20573353, E-Mail: [jana.horak@museumwales.ac.uk](mailto:jana.horak@museumwales.ac.uk)).

### CALLS FOR CONFERENCE PAPERS

#### **Jacobites and Tories, Whigs and True Whigs: Political Gardening in Britain, c 1700 – c. 1760 6-8 August 2010, Wentworth Castle, Barnsley, South Yorkshire**

The Wentworth Castle Heritage Trust ([www.wentworthcastle.org](http://www.wentworthcastle.org)) has, with £17.5m of grant aid, restored the architectural and landscape fabric of the 500 acre estate created by the Jacobite conspirator, Thomas Wentworth, first Earl of Strafford (second creation) between 1708 and 1739. The conference aims to:

- discuss whether Tory and Jacobite landscapes can be distinguished from those of Whig politicians, and

whether an iconography of dissent from the Whig governments of the Hanoverian Kings George I and George II can be identified;

- examine the role of the architect, James Gibbs, at Wentworth Castle and within dissident patronage networks;
- study the architecture of the mansion, garden buildings and monuments as well as the mansion's exterior relief sculpture and interior plasterwork.

The conference will be held in the Palladian wing of the mansion (built 1760-1765), and delegates will enjoy meals within the Baroque wing (built 1709-1714). Wentworth Castle is the home of the Northern College for Residential Adult Education, which will provide delegates with catering and modern, en suite student accommodation.

For further information, including residential and non-residential attendance options, contact Dr. Patrick Eyres: [E.patrickjeyres@googlemail.com](mailto:E.patrickjeyres@googlemail.com) - T. 0113 230 4608.

#### **AHRA Conference: 'Scale' 19-20 November 2010 University of Kent**

Scale is a word which underlies much of architectural and urban design practice, its history and theory, and its technology. Its connotations have traditionally been linked with the humanities, in the sense of relating to human societies and to human form. To build in scale goes virtually without saying in the world of 'polite' architecture, but this is a precept observed more often in the breach when it comes to vast swathes of commercial and institutional design. The older, more particular, meaning in the humanities, pertaining to classical western culture, is where the sense of scale often resides in cultural production. Scale may be traced back, ultimately, to the discovery of musical harmonies, or it may reside in the arithmetic proportional relationship of the building to its parts. One might question the continued relevance of this understanding of scale in the global world of today. What, in other words, is culturally specific about scale? And what does scale mean in a world where an intuitive, visual understanding is often undermined or superseded by other senses, or by hyper-reality?

Papers are invited from architects, urban designers, artists, landscape designers and other thinkers and makers who look at scale in its various manifestations.

#### **Timetable**

1 April 2010:	submission of abstracts (300 words)
April 2010:	selection by reviewing committee
May 2010:	notification of selection
1 October 2010:	full papers submitted

For further information and to send your abstracts please contact [scale@kent.ac.uk](mailto:scale@kent.ac.uk). Selected papers will be published as an edited book as part of the AHRA series.

### AWARDS AND BURSARIES

**The 2010 IHBC Gus Astley Annual Student Award**  
IHBC Gus Astley Annual Student Award provides up to £300 for outstanding under- or post-graduate coursework relating to historic environment conservation. Topics may



cover any aspect of conservation including: evaluation (eg history, research or surveying) management (eg policy, finance or planning) *and/or* intervention (eg design, technology or architecture) Applicants simply submit a digital version of coursework from 2008-10 to [studentaward2010@ihbc.org.uk](mailto:studentaward2010@ihbc.org.uk). Closing date: 31 July 2010. See [www.ihbc.org.uk](http://www.ihbc.org.uk) for forms & details. *Open to all students engaged in taught courses over 2008-10* For results see *Context*, the IHBC's journal, & the IHBC Annual School 2011.

## INFORMATION EXCHANGE

### MPhil at the University Of Bath

The MPhil in Architectural History and Theory at the

University of Bath invites applications from individuals wishing to pursue advanced research-based studies in the history and theory of architecture in the highly regarded Department of Architecture and Civil Engineering, under the expert supervision of a world class team of architectural historians. The range of research topics covered is broad, and is supported by academics in the department with research interests ranging from classical antiquity to the most up to date computer-assisted modelling of historic architectural and urban environments. For further information contact the course director, Dr. Fabrizio Nevola at [f.nevola@bath.ac.uk](mailto:f.nevola@bath.ac.uk) or consult the website: <http://www.bath.ac.uk/ace/mphil-arch-history-theory/>

## REPORTS

### SOCIETY'S EVENTS

#### Society of Architectural Historians of Great Britain 2009 Annual Conference

**Liverpool: 3-6 September 2009**

#### SAHGB LIVERPOOL PRE CONFERENCE TOUR A

Neither strong winds nor showers could deter our party as we left the Adelphi Hotel (Frank Atkinson 1911-14) and headed for the south-western edge of the city, an area shown on maps of Liverpool before the late 18c as fields abutting an extensive post-medieval town. Liverpool's early 19c townscape was overlain by 'a frieze of church spires and sailing ship masts' (*Seaport* Hughes 1964). No fields or masts and few spires awaited us in 2009 but instead some of the city's best late Georgian, Victorian and early 20c architecture, including plenty of interiors.

We were immensely fortunate to have as our guide Professor Neil Jackson, Conference organiser. Neil had brilliantly re-invented the SAHGB notes format. Now in handy pocket size, and supplementing rather than overlapping with Pevsner, the notes contained two or three colour photos on every second page, with some 63 entries for this walk.

The first major stop was at St. Luke's (John Foster Sr & Jr 1802-31), known to local people as "the burnt-out church" after bombing in WWII. The ruins stand as a war memorial. Then on to Rodney Street (built up from 1783-4) where we noted the varying building heights and set-backs from the street-line which constitute classic hallmarks of Georgian speculative building and betray the practice of putting up and selling one house in order to finance the next. We passed No 62, where a bronze plaque identified Gladstone's birthplace, and other, more recent,



Liverpool Cathedral (photograph by Frances Sands)





Greek Orthodox Church of St Nicholas & Anglican Cathedral (photograph by Norman Routledge)

bronze plaques indicating that this is now Liverpool's Harley Street.

In the precincts of the Anglican Cathedral (Sir Giles Gilbert Scott 1904-78) we wandered through St James's Cemetery (John Foster Jr 1827-29), built within an old quarry, to the Choragic Monument of the Huskisson Mausoleum (John Foster Jr 1833-4) commemorating the first casualty of the Railway Age. Access had been arranged to the Oratory (John Foster Jr 1823-4), rarely open to the public. Originally the chapel for the cemetery, the Oratory became the property of the National Museums on Merseyside in 1986 and now contains a collection of mainly 19c memorial sculpture, including several John Gibsons and a Chantrey, and a large marble plaque to 'John Foster, architect' who, 'having enriched his native city with the fruits of his genius, industry and integrity, ... died in the blessed hope of a joyful resurrection on the 21<sup>st</sup> of August 1846 aged 59.' (Curiously, plaque, script and colour all looked more 1930s than 1840s.)

Down Gambier Terrace (1828-70s), one half of a Greek Revival terrace - John Lennon once lived at No 6 - and into Canning Street (1820s-30s), Neil remarking that it is a less lovable Liverpool tradition to paint stonework. On into Percy Street (1830-36), which had been sandblasted clean by English Heritage's predecessor about 25 years previously (the rain-water heads read '1987 HBMC'). We were kindly invited into our guide's own house, with its Egyptian front door, cross-stairs on plan and top-lit stair-well. Nearby was a Greek Revival temple, St Bride (Samuel Rowland 1829-30), and over the road 39 Catherine Street, an early work of Alfred Waterhouse (c1855), assured and urbane, but with none of the polychromy and little of the interesting detailing one associates with his more mature work.

Building work prevented access to the Greek Orthodox Church of St Nicholas (Wm & J Hay & Henry Sumners 1864-70) at the north end of Princes Road, Toxteth, right next to the NatWest Bank (Gerald Beech c1982) with its riot-proof steel edges, built directly after civil unrest in which the local cinema and other neighbouring buildings were lost. However, across the street, the interior of St Margaret of Antioch (G E Street 1868-9) seemed well-preserved. It has been carefully restored with support from English Heritage. The parts bombed in WWII have been rebuilt, and it still retains much of its original painted scheme. In 1877, the then vicar, Revd. James Bell Cox, spent 17 days in Walton Prison following conviction under the Public Worship Regulation Act (1874) for ritualistic practices. Almost next door is the Princes Road Synagogue (W & G Audsley 1871-4), which received a well-merited Grade One listing last year as 'one of Europe's finest cathedral synagogues'. This was, by general acclaim, the most spectacular interior visited. Financed by a prosperous and generous congregation, designed by Edinburgh architects, subsequently damaged by fire, bombs and municipal health & safety diktats, the building has been restored many times. The full-scale Minton floor in the foyer was particularly notable.

Past more 'spec build' (Huskisson Street, 1840s) and artisan dwellings (Egerton Street, c1844) to Herbert Rowse's Philharmonic Hall (1936-9). The brick exterior suggested the influence of Dudok. Inside were well-preserved 1930s lamps, panels and engraved window glass. The concert hall seats were upholstered in tweed and from them one could see delightful wall panels containing Neo-Classical figures of musicians.

Swiftly, alas, past the Philharmonic Hotel (Walter Thomas 1898-1900) due to lack of time and on to the Liverpool School of Architecture (Reilly, Budden &

Marshall 1933; King McAllister 1987-8). The modern extension was described in the notes as providing 'object lessons in what not to do'. In another innovation for SAHGB, we attended a lecture with lunch. Philip Harrison ARIBA, supervising architect for the Metropolitan Cathedral (Sir Frederick Gibberd 1962-7), offered a fascinating mixture to inform our afternoon visit, with personal reminiscences of life under 'FG', anecdotes of the city in the '60s and 'insider' architectural detail. He showed remarkable photographs of the construction process as the Space Age arrived in Liverpool. Virtually all parts of the building were cast in situ. And, as if on cue to continue the ecumenical theme of the day, Philip pointed out that the Non-Conformist, Gibberd, had designed the Catholic Cathedral and the Catholic, Scott, the Anglican one. At the Metropolitan Cathedral itself, Elain Harwood guided us with her usual clarity and enthusiasm. The Crypt (Lutyens 1933-41), described by Philip as "a textbook example of brickwork at its best", was visited two days later for the Annual Dinner.

The various buildings of the University of Liverpool were mainly post-war and, to this writer, an unimpressive, low-key collection, despite the contribution of some famous talents such as Lasdun, Spence, YRM and Maxwell Fry. By contrast, the students' union building, the Guild of Students (Charles Reilly 1910-13), presented a Beaux-Arts facade for the male entrance and a Neo-Regency for the female. Inside were variations on Antique themes in black, cream and bronze. Reilly was amongst those who showed that there was still much to say in the classical language in the 20c. We then had access to two Waterhouse buildings of the 1880s. The Victoria Building (Waterhouse 1889-92) was the original University and its

rich interiors have been refitted as the Victoria Art Gallery and Museum. Liverpool Royal Infirmary (Waterhouse 1887-90) once housed the first circular ward in Britain; it now functions as offices.

Our final major stop of the day was at St Andrew's Gardens (Keay & Hughes 1935) on Copperas Hill, behind Lime Street Station. Incorporating elements from the Amsterdam School and from the Karl-Marx-Hof in Vienna (Karl Ehn 1927-30), this block of flats displayed an impressive sweep of balconies round an inner court (despite some unhelpful later additions). It has now been converted into student accommodation.

Members returned, tired and wet but thoroughly enlightened, to the Adelphi for dinner, later heading for the AGM along Mount Pleasant and Hope Street towards the corner site with curved colonnade of the Medical Institution (Clarke Rampling 1835-7). Our thanks go to Neil Jackson and Liz Green for making this marvellous tour possible.

JOHN IRVING

#### SAHGB LIVERPOOL PRE CONFERENCE TOUR B

As the beneficiaries of the Somers Brown and Eland Bursaries on the SAHGB Liverpool conference we were invited to attend one of the pre-conference tours. We both took part in the half day pre-conference tour on Thursday 3 September. Pleasingly this started with lunch in the Liverpool University School of Architecture: picnicking in front of a lecture by Philip Harrison who was the constructing architect for five years at the Liverpool Metropolitan Cathedral (RC).

After the abandonment of Lutyens' design for the Cathedral of the 1930s – the Lutyens Crypt already having been built – a structure was still required for the site: the largest workhouse complex in Europe having been cleared to make way for it. Lutyens' cathedral would have been on a massive scale, second only to St Peter's in Rome, and would have cost £27 million. Certainly such a building would have been inappropriate in a climate of post-war austerity. So following a competition Frederick Gibberd's design for a cathedral in the round was accepted and construction began in the 1950s. This was built on solid ground to the side of the Lutyens crypt facilitating the insertion of a car park below the structure. Clearly this is a cathedral designed for the modern age. Philip recounted the story of how he acquired his job with Gibberd, having mistaken him for a cleaner during his interview, and was finally sent to Liverpool as Gibberd's assistant to oversee the construction of the Metropolitan Cathedral. It had been Philip's idea to clad the concrete panels of the cathedral with a rubberised coating of blue film. On completion of the entire fabric, the film would be removed to ensure even oxidisation, but instead it baked on and the ensuing removal caused leaks to the cathedral.

Following the lecture we visited the Metropolitan Cathedral. Inside we were guided around by Elain Harwood and were struck by the difference in its appearance from the seating floor and the TV platform gallery where she took us to point out the various features. It is a vast space with the seating organised in a fan around a central rectangular altar and lit by dramatic stained glass in primary hues. Certainly it is a spiritual and emotive space but the dramatic lighting and



Princes Road Synagogue interior (photograph by Norman Routledge)





distribution of seating was more like a theatre in the round than a church. Outside we were guided by Neil Jackson, and were all amused when Rory O'Donnell tapped on one of the buttresses to expose its fibreglass cladding – the original mosaic surface having been removed during the restoration of the 1990s – robbing Neil of his punch-line. And after struggling around the exterior of Gibberd's cathedral in gale force winds we retreated to the facade of the Lutyens Crypt. Neil's enthusiasm for its unfinished quality was infectious. He pointed out giant bases for orders which were never built and springers devoid of arches. We were only later to enjoy the echoing halls of the Crypt at the society's annual dinner, and for now were satisfied by peering through the bars of a metal gate.

After our visit to the Metropolitan Cathedral we made our way across the city with Matthew Whitfield to the Anglican Cathedral, making a stop at a private house in Rodney Street. This was once used as a set in the *Foresyte Saga* and is currently part optician's office and part private house. It is one of the few remaining houses in the street still in domestic use and it was a rare treat to poke around inside. The scale of houses on this street are in marked contrast to those parallel to it such as in Hope Street which came later. Unlike much of Liverpool, Rodney Street remains as it was built in the late eighteenth century. We also passed the Philharmonic Pub, to be sampled later, as well as the Philharmonic Hall, FACT, the Blackie, and Alma de Cuba. This was once an ornate Catholic church and now a restaurant, perhaps a little unsettling to the more orthodox amongst us as a large dining table was in the place of the high altar.

Having reached the Anglican Cathedral, still battling with the howling gale, we rushed inside to find a very



The Metropolitan Cathedral of Liverpool (photograph by Frances Sands)

welcome cup of tea. After our resuscitation we noticed the contrast between this ecclesiastical institution and the Metropolitan Cathedral though their designs are separated by a mere half century. This building is vast, beautiful but dark, and slightly intimidating. The Lady Chapel offers some relief from this and boasts a magnificently ornate ceiling, the scale of which is much easier to comprehend.

Immediately outside the Anglican Cathedral one may be surprised to find an old quarry site, lending the building a dramatic landscape. It is now used as a cemetery. There is also the beautiful Oratory building which is a century older than the Cathedral itself. It offers a classical counterpart to the interesting twentieth-century Gothic revival style of the Cathedral. The Oratory is an open space, top-lit, and filled with monuments – largely relief sculpture – to the grandees of nineteenth-century Liverpool. Though in need of restoration we were enormously privileged to be granted access to this building as it is not usually open to the public. And surprisingly a piece of Tracy Emin sculpture located in front of its doors blends beautifully. It is composed of a slender staff surmounted by a delicate bird.

We were both secretly pleased that we had signed up to the half day walking tour as opposed to its full day counterpart as we were exhausted by the time we returned to the Adelphi. This may be because so many buildings were packed into a single afternoon. Clearly holding the conference in a city where everything is easily accessible by foot facilitates a high density of visits. This afternoon was very helpful in acquainting us with a large swath of a city that neither of us had visited before and it stood us in good stead for the remains of the conference.



Princes Road Synagogue (Photograph by Norman Routledge)





The Bluecoat Chambers (photograph by Frances Sands)

#### SAHGB LIVERPOOL CONFERENCE FRIDAY 4TH & SATURDAY 5TH SEPTEMBER

The 2009 SAHGB conference was held in Liverpool. It opened with a dinner at the Adelphi Hotel and drinks at the Medical Institution before the society AGM at which we were also treated to an introductory lecture from Joseph Sharples.

Joseph presented Liverpool as a mercantile city rather than a centre of manufacturing. Little of eighteenth-century Liverpool has survived its commercial improvements but it offers elegant office buildings, wide thoroughfares, and miles of enclosed docks. Business took place away from the docks and the Exchange was built in the 1740s as a meeting place for merchants. Though it was deemed too dark to function as a meeting place it did establish a commercial centre for the city, with streets of offices radiating from the Exchange in a grid formation. By the 1890s the innovation of steel frames allowed companies to build high-rise headquarters, the majority of which they leased as speculative office space. An example is the Royal Liver Building. Such wealth inevitably led to cultural initiatives. In 1800 the Lyceum was built, and 1817 saw the Royal Institution. Joseph describes the cultural acropolis of Liverpool as St George's Hall and its surrounding area, including the Walker Art Gallery and the Picton Reading Room. At this time purely domestic streets, such as Rodney Street, were built. But as transportation improved houses were removed to the fringes of the city and by 1900 Liverpool possessed a web of suburban railways.



Neil Jackson at St Clare (RC), Ullet Road (photograph by Frances Sands)

Joseph's lecture provided the perfect opening to the conference and the next three days afforded us the opportunity to experience many of the places that he had introduced.

On Friday we visited the Athenaeum, a private members club with a spectacular oval staircase. And then the Bluecoat Chambers, the oldest building in Liverpool, begun in 1716 as a charity school. In 1908 the building was taken on by the Sandon Studio Society and its new gallery wing, which cost £14 million, opened in 2008. After coffee, we walked to the Docks, now a world heritage site. The estuary was enclosed in 1715 but by 1900 there were seven miles of enclosed docks along the Mersey. This area suffered post industrial decline and World Heritage are currently working to attract new investment, with many public realm works and the canal link. The three buildings on the dock front are known as the Three Graces. First is the Mersey Docks and Harbour Building which we visited at the end of the day for a reception. Second is the Cunard building which was used for massive trans-Atlantic emigration. Here we were shown the first class lounge, the baggage rooms, the vaults, and the air raid shelters. We were fascinated by a section of old dock wall in the cellars, not in sea water



The Tate & Lyle Sugar Silo (photograph by Frances Sands)

for over 100 years, but which still emits fresh salt everyday. And the third of the Graces is the Royal Liver Building. Royal Liver only used the top two floors although the liver bird is used for ornamentation throughout. We were allowed onto the roof of this building to admire the view.

Lunch was provided at the Racquet Club after which we walked past the Cotton Exchange, the Albany, Turning the Place Over, and the Royal Insurance Building. This was built with framed construction leaving the open-plan ground floor unencumbered by any columns. We took afternoon tea at the Town Hall and then visited Martin's Bank with its beautiful old fashioned cashiers' desks, and the Oriel Chambers with its protruding glass windows for the better inspection of cotton. And on our way back to the MDHB we passed through the central arcade of the India Building, once an open street, and now enveloped by the architecture.

After an evening in the Philharmonic Pub, we were glad that Saturday was conducted from a coach. We started with a visit to the restored Palm House at Sefton Park and then made a stop on Ullet Road to visit three churches.



First was St Agnes, a Victorian church in a thirteenth-century style typical of John Loughborough Pearson. Second was The Unitarian Church, built by the Unitarians who founded Liverpool University. And third was St Clare (RC), built by Leonard Stokes. Here we heard about the nineteenth-century Catholic rejection of the Gothic Revival in favour of open churches with clear visual access to the altar. Next we stopped at Kensington Library: once a reading room for women and children and now a public library. It is surrounded by boarded up houses and is adjacent to the semi-derelict Christ Church. We then proceeded to St Michael (RC) by Edward Pugin, followed by a look at Ogden's Tobacco Factory and St Margaret's. St John the Baptist (RC) by Bodley, was the location for lunch, which was a splendid affair with soups made by the priest himself and sandwiches and cakes by his lovely band of church ladies.

After lunch we visited the avant guard St Monica (RC), built in 1936. This church expresses the heavy bomb damage that Liverpool suffered during the Second World War and is replete with steel bracing. Next we drove past the iconic Tate & Lyle Sugar Silo, and onto the desolate Stanley Dock with the vast Tobacco Warehouse. The low ceiling heights of the Tobacco Warehouse prevent its development. Like much of what we drove past this building is beautiful, serviceable, and abandoned. We were given tea at St George, the interior of which is composed of elegant steel framework and beautifully coloured ceilings. And before we returned to the Adelphi we passed the Everton Library - also boarded up - St Francis Xavier and The Collegiate. After so many sadly desolate buildings we were in need of a jolly time in the Lutyens Crypt for the annual dinner. Seeing the rolling stone was certainly a highlight.

#### SUNDAY 6th SEPTEMBER

The day began with a few sore heads and a slightly slower pace. Our first stop was at the offices of BDP Liverpool where we heard from the project architect, Jamie Scott, about the city centre development: Liverpool One. Liverpool One, which was a 2009 RIBA Stirling Prize nominee, is a regeneration project, led by Grosvenor Estates at a cost of almost £1 billion. The project encompasses 42 acres of the city centre which had been devastated by bombing in the Second World War. A serious, long term approach was taken to the site, Grosvenor Estates having secured a 125 year lease. The scheme was completed within 10 years; but only after 10,000 consultants had been employed. After Jamie's lecture we toured the site where we saw some of the abstract principals which had been achieved, including the retention of historic vistas through the new development, linking the old town to the new fabric. Communication was considered carefully here and a number of old thoroughfares, which had been lost in the bombing, were re-instated. Each building is individual; its aesthetic dependant on different architects, budgets and the type of project. Some materials are used to great effect, for example a polished granite façade with bronze window surrounds. Red sandstone and metal are a common theme throughout. Retail opportunities are maximised here through the manipulation of different street levels. This removes any advantage of location and promotes equal opportunities for all retail ventures. Liverpool One sits above the first enclosed dock of 1715, and although there are no current plans to use this space, access has been provided for the future development of a museum. Above is a green space providing parkland for the city.



Shopping arcade, Liverpool One (photograph by Frances Sands)





St George's Church (Photograph by Norman Routledge)



Liverpool from the eighth floor of the former Martin's Bank (photograph by Norman Routledge)



After the tour around Liverpool One we walked to St George's Hall. First we had tea in the Walker Gallery and then explored the area, taking in the museum, gallery and the Picton reading room. Our second talk for the day was from Jamie Coath of Purcell Miller Tritton, chief architect of the restoration work on St George's Hall. This began 12 years ago with a budget of £40 million but after the first phases of work this was reduced to £23 million owing to the financial pressure of the London Olympics. Jamie explained that certain aspects had been challenging, for example providing emergency access to the small concert hall, allowing its use for the first time in twenty years. On the staircases larger landing stones were added for the easier flow of people. In the main hall we debated the problems of acoustics and its floor. This room has not been restored due to the reduction in funding. We then moved into a court room, currently out of use, but there are plans to remodel it as a reception space. This however, would necessitate the removal of the fitted court furniture: a controversial move. The small concert hall has been opulently restored. Paint analysis has established the original colour scheme with walnut panelling and half a football field worth of gold leaf. The exterior of the building was equally challenging, with botched cleaning and graffiti removal, which had caused considerable damage. Moreover, traces of the clamp restoration could be discerned.

This was our first experience of an SAHGB Annual conference and we both thoroughly enjoyed ourselves. We returned home with a good understanding of Liverpool and its rich history, and were delighted to have been given the opportunity to attend. We would like to thank all of the members of the SAHGB board for their kind support and for a most enjoyable weekend.

FRANCES SANDS & JOANNE O'HARA

### SAHGB Annual Lecture 2009

The Society's Annual Lecture for 2009 was delivered on 23rd November at the Courtauld Institute by Professor Vaughan Hart, Head of the Department of Architecture and Civil Engineering at the University of Bath. His title was 'Temperance, Luxury and the Use of the Orders in the Works of Inigo Jones'.

So soon after all the celebrations of Palladio's quincentenary Hart was at pains to distance what he was going to say from 'the P-word'; his Jones was not a mere link in an apostolic succession from the architect of the Villa Rotonda to the architect of Chiswick. Instead he was a figure of some complexity, not to say mystery (what in fact were his religious views?). He was also of course not just an architect as we would describe the role today but in addition a set designer, for the masques which were such a key feature in the projection of Jacobean and Caroline monarchy.

In fact Hart, whilst avowedly restricting the scope of the lecture to Jones as Surveyor, used him as a prism for an exploration of the role of the Orders in contemporary England - which in this context was largely a continuum from Elizabeth to the Great Rebellion. Temperance and Luxury, in the title, launched an interpretation which was more purely bifurcated than the usual recital of the individual attributes of each of the Orders. From the approved perspective there was something of four legs good, two legs bad in the categorisation adopted by John Shute, from the Tuscan as Atlas, King of Mauretania

(scarcely the usual humble workman) to the Composite as Pandora from Hesiod - as Hart pointed out, an evil character. Henry Wotton in his *Elements of Architecture* of 1624 calls the city which gave its name to the Corinthian 'one of the wantonest Townes in the World, ...[the] Columne lasciviously decked like a Curtezane'; Jones himself calls the Composite a bastard order.

This is not a distinction which would be recognised in the lands of the Counter-Reformation; it is a purely Protestant perspective, one Hart had seen at first hand in his work on Serlio, whom he referred to as an evangelical. Just as Protestant services were plainer and (in a Tennysonian sense) soberer than those of Rome, so, it seems, its architecture was to be, too; Jones' catafalque for James I is based on that Fontana designed for Sixtus V, but Doric rather than the latter's Composite.

This was all part, Hart believed, of the creation of an iconography for an imperial British monarchy, sacred and Protestant, tracing its roots to Arthur, Brutus and Constantine, just as the Church (more resolutely Protestant after the Gunpowder Plot) looked to the early Fathers. The Orders were not new in England if, like Jones, you believed in the Roman origins of that collection of somewhat-weathered Tuscan columns called Stonehenge.

But if that is Temperance, where was Luxury? Hidden from public gaze, was Hart's answer. He went through Jones' designs as Surveyor, built and unbuilt, showing the public/private split. The Queen's House at Greenwich had, in the earliest designs, a Corinthian order, but only on a private front, not visible from the public road running through it. The front of what is probably the built design for Prince Charles' palace at Newmarket of 1618-9 is astylar (so even more temperate than Tuscan). The Queen's Chapel at St James' of 1623-6 is astylar except for the Serliana on the east front which was as inaccessible then as it is now. The Queen's Chapel at Somerset House was so sited among other buildings that its exteriors were largely hidden from public view. Both these chapels, however, had rich (and, of course, non-Protestant) interiors which most people would never see. St Paul's, Covent Garden, of 1631, (which Hart suggested may have been based on Stonehenge) is the famous simple, if handsome, barn.

Was this external sobriety Jones' preference, or that of his royal masters? Hart illustrated what may have been an example in this vein of pre-Inigo royal taste, the Chapel Royal at Stirling built for James VI in 1593 by William Shaw, with Orders on the portal only.

The one apparent problem for the Temperance/Luxury thesis is, as Hart admitted, the Banqueting House, which is most elaborate externally. What did Jones mean when he used the Orders together, and why is the very feminine (and very Catholic?) Composite order so prominent? Hart suggested the building should be seen as a celebration of the abortive Spanish Marriage, and a marriage of course requires male and female, Ionic and Composite.

Hart moved on from Jones to consider the more general associations of columns with monarchy and indeed the monarch himself. He showed Paul van Somer's portrait of the splendidly-ermined James in front of the (then in fact unfinished) Banqueting House, and likened him to a classical column; Elizabeth, admittedly, Tilbury excepted, usually a figure of rather static majesty, had been compared to a crowned pillar in the *Art of English Poesy* in



1589. As in his *Art and Magic in the Court of the Stuarts* of 1994, Hart also considered representations of the monarch in association with columns, starting with the engraving by Crispin de Pass senior in 1596 of Queen Elizabeth flanked by two heraldically-bedecked Corinthian columns, and moving on to the representations of Charles I in front of a giant column. The former has of course parallels in Spanish usage, where still today the King of Spain's arms sit between the Pillars of Hercules; Hart showed how columns were used as a backdrop for armorial display and also in other design contexts, such as the emblematic frontispiece to James I's *Works* in 1616, arguing for a continuity of meaning in the different situations.

A stage further on was other monarchical imagery, notably the king as the sun, which Hart saw not only in actual depictions of that celestial body but also in the use of the obelisk, not a funerary symbol as in later centuries but a solar emblem, as at Heliopolis. It appears on the frontispiece to James' *Works*, encircled by four crowns (presumably of England, Scotland, France and Ireland; Hart did not mention any parallel with the papal tiara), and is used by Jones at the corners of Old St Paul's.

With that cathedral we come to another important theme of the lecture, the processional route between it and Whitehall, first travelled by James I in 1604 for his ceremonial entry at the time of his Coronation. Hart considered a number of buildings along the route for which Jones made designs. At the beginning is the Banqueting House; in a parallel universe in which all Jones' designs had been built, the procession would pass first the New Exchange on the Strand, then St Paul's,

Covent Garden (which Hart thought might have been intended to have been diagonally visible from the Strand) and finally Somerset House. It would then go under Temple Bar, and finally, at the top of Ludgate Hill, halt in front of the great Corinthian portico of the cathedral.

Hart discussed the restoration of St Paul's (the subject of his PhD thesis), Jones' early scheme for which included cherubim and palm fronds over doorcases and the sacred monogram at the apex of the west gable, but as executed was astylar apart from the portico. Where does all this stand in the duel (or pas de deux?) between Temperance and Luxury? Hart saw themes of imperialism, the reborn cathedral the culmination of a progress through the imperial city.

The lecture concluded with something architectural historians do not always consider: the destruction of the buildings about which they have written. At St Paul's, in Dugdale's words, 'those stately pillars were shamefully hewed and defaced'; at Winchester the choir screen was attacked by Parliamentary troops; in 1650 Newmarket Palace was demolished; and of course, most poignantly, it was from the Banqueting House that Charles I walked to the scaffold.

Hart's quick-paced lecture packed in much fascinating and apposite detail from one of the most iconographically-significant half centuries in English history, and left the audience much to mull over. He indicated that his researches were ongoing, and we await publication of his final thoughts with much interest.

JONATHAN KEWLEY



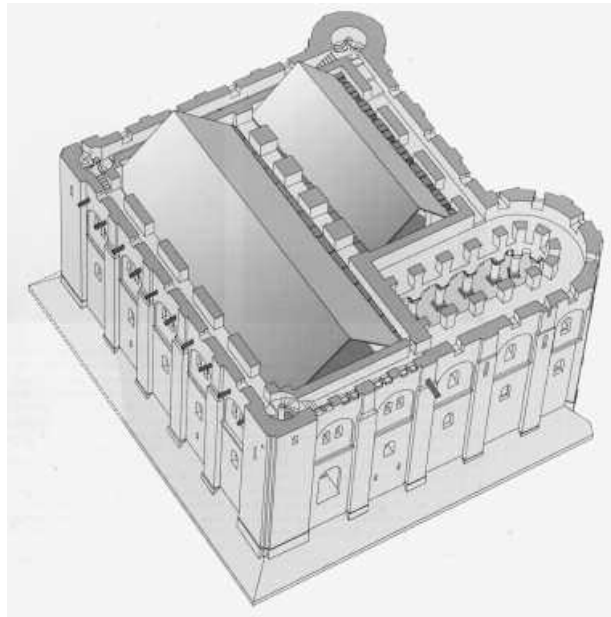
## REVIEWS

### BOOK REVIEWS

EDWARD IMPEY (ed): *The White Tower* (Yale University Press with Historic Royal Palaces, 2008, xviii + 406 pp, 245 illus., £45, ISBN-10: 0300112939; ISBN-13: 9780300112931)

The White Tower is a building of national significance, in English and indeed British history. It deserves a substantial study. Edward Impey's book is not a monograph in the usual sense of the word, but whatever it is called it is worthy of its monumental subject. The text consists of a chapter on London's early castles, by Edward Impey, seven chapters on the structure and function of the Tower from the eleventh century to the present day, by Roland Harris, John Crook, Jeremy Ashbee and Anna Keay, two on its context and significance, by Edward Impey, Philip Dixon and Abigail Wheatley, appendices on the measured survey, dendrochronology, petrography and carpentry, by Roland Harris, Daniel Miles, Bernard Worssam, Robin Sanderson, and Julian Munby, and transcripts of primary texts selected and edited by Jeremy Ashbee and Anna Keay. We could not be in better hands.

The writing is characterised by clarity and a willingness to engage in debate. Points which struck me as of particular interest include the following. The study of London and its castles before the Conquest and in the early Norman years provides a sound basis for the choice of the east castle as the site for the White Tower, establishing it as a counterweight to the palace of Westminster. The building break discovered right around the structure at first-floor level parallels breaks at a similar level at the great towers of Colchester and Norwich, which might suggest the existence of a practice analogous to that in great churches, where there is often a planned break to the west of the crossing. The dating of the break to between c.1083 and c.1090 affects our understanding of capital types, though the end bracket and the date of the earliest double-cushion capitals is very much open to argument. The Tower is shown to be both explicable in terms of continental forerunners and a building which codifies the types involved in a new way, especially in its role as a symbol of power, helping to explain the major monuments of the twelfth century in England and Normandy. The residence/warfare/symbolism debate is given a thorough and very helpful airing. Geoffrey of Monmouth's identification of the building as a pre-Roman structure only a few decades after its completion throws light on contemporary psychology, particularly as Norman documentation of building programmes was among the best of the time. The physical and documentary evidence is presented for the ritual of the creation of the Knights of the Bath, as the only royal ceremony to have continued in the White Tower beyond the Middle Ages. One aspect which I think needs resolution is the identification of the top storey as a false one. Many great towers have a false storey hiding the roof, but the storey hiding the roofs of the White Tower is not so much a false as a real one. That is, it includes the gallery of the chapel and the wall passages which provide the only access to it, and passages with openings which would have looked down on the halls from a mezzanine level if the roofs had been placed at the top of the walls, as at Norwich. The White Tower can, then, be described, not as a building with single-storey halls which have had their



The White Tower, second floor: three dimensional reconstruction of the primary form (Impey (ed) 2008, fig 48)

external height increased by the addition of a false storey, but as a building designed with double-height halls which have been reduced by placing the roofs down inside their upper halves. Why was this done? It seems to me that this is an interesting question, not least because of Philip Dixon's comment on p.251 that 'It is possible that the first-floor hall [at Canterbury] was a double-height space, which rose to the roof like the White Tower, Norwich and elsewhere'.

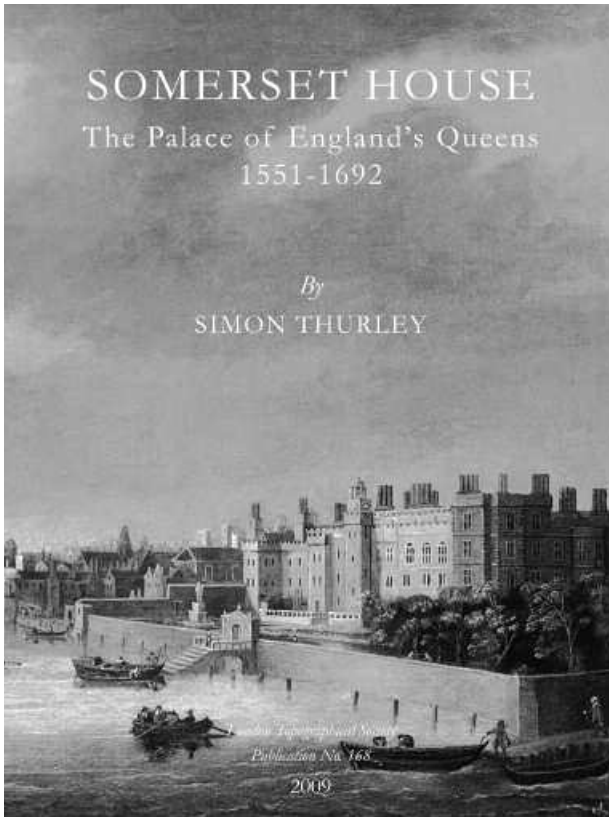
The book is, as one would expect of Yale and Historic Royal Palaces, beautifully produced, with first-class drawings and photographs. I have two points of preference: the use of endnotes in a book of this size and density would make a good exhibit in a case mounted by the Footnote Preservation Society. Also, on the ordering of the chapters, I would have found the book easier to digest if all aspects of the Norman building had been placed together, that is, if chapters 1 to 4 on the Tower itself had been followed directly by chapters 9 and 10, on the history of the great tower as a type from c.900 to c.1200. As it is, it is something of a shock to emerge from detailed discussions of the presentation of the building in the twentieth century to find oneself immersed in the origins of its type in the break-up of the Carolingian empire. I have noticed only a handful of errors: the statement that the White Tower was 'begun as much as 20 years after' the Norman Conquest, when the start is placed between c.1075 and c.1079 (p.13); the description of an 'east-west cross wall that rises through the entire White Tower' (p.96); the omission of the identification of the lowermost plan in fig.214; and a reference to Colchester in the 1170s rather than the 1070s (p.273).

The volume has at its core the programme of recording and research into the south elevation undertaken in 1997-98. As the east and north elevations are currently being investigated in the same way, the book must be the weightiest interim report ever published. Despite the implication that it is premature, it is simply a good thing that it has now appeared.

ERIC FERNIE

PAUL DRURY with RICHARD SIMPSON: *Hill Hall: a singular house devised by a Tudor intellectual* (The Society of Antiquaries of London, 2009, 2 vols, xxvii + 437 pp, 378 b&w and col. illus., £55, ISBN: 9780854312917)

SIMON THURLEY: *Somerset House: The Palace of England's Queens 1551-1692* (London Topographical Society, Publication No.168, 2009, viii + 144 pp, numerous b&w and col. Illus., ISBN: 090208755X)



Our understanding of the domestic architectural taste of elite society in early modern England has been greatly enhanced by the publication of a series of monographs on individual buildings over the last decade or so. They include Simon Thurley's comprehensive studies of Whitehall Palace (1999) and Hampton Court (2003), John Bold's Greenwich (2000) and the first volume of Martin Biddle's Nonsuch Palace (2005). Amongst the houses of the gentry and the aristocracy there have been detailed studies of Wollaton Hall by Pamela Marshall (1996), Berry Pomeroy Castle by Stewart Brown (1996), The Vyne by Maurice Howard and Edward Wilson (2003), Sutton House by Victor Belcher *et al* (2004) and Acton Court by Kirsty Rodwell and Robert Bell (2004). It is an impressive list which, together with the two books under review and the forthcoming publication of Apethorpe, adds up to a major growth in scholarship since Summerson and Girouard first explored the significance of the period half a century ago.

The development of an archaeological approach to the recording of the surviving fabric has seen a significant shift not only in interpretation and detailed analysis but also in the form that the findings have been presented. It has undoubtedly led to a more refined comprehension of the complexities of the ways that these buildings were developed and functioned and has helped to place them in

a wider cultural context. But it must also be conceded that the vocabulary of archaeological phasing and the dogged determination to publish every detail of the recovered artefacts creates a number of barriers to the construction of a flowing and accessible narrative. The conventions of the archaeological record encourage a repetitive verbosity that can make it difficult for the reader to establish the relative significance of the various elements of the evidence.

Nevertheless, there are real merits to be gained from such an approach. The disastrous fire of 1969 and the lengthy period of uncertainty at Hill Hall before English Heritage bravely undertook the restoration of the shell between 1995 and 1998, provided ample opportunity to demonstrate the value of archaeological investigation at a level of detail that just would not have been possible with a roofed and occupied building. The results are comprehensively charted in Paul Drury's two volume monograph which combines painstaking description with a profound analysis of all the available evidence. Although long recognised as one of the key houses of the brief mid-sixteenth century English renaissance, its development has been imperfectly understood. Now, for the first time, its complicated evolution and its true significance have been patiently unravelled in a story which illuminates how a Tudor intellectual busy in public affairs approached the haphazard creation of his principal seat and the cultural influences that inspired him.

The phasing is critical to an understanding of how the finished Hill Hall evolved. From its hesitant origins in the remodelling of the medieval house that Sir Thomas Smith acquired on his marriage in 1554, through its reconstruction on a courtyard plan in 1557-8, followed by an altogether more ambitious rebuilding of the north and west ranges in 1568-9 and the south and east ranges in 1574-5, there is a clear sense of the development of Smith's architectural journey. The interludes in the building programme followed by bursts of frantic activity can only partially be explained by the diversions of public office. They also represent stages in his intellectual education which had been fostered by a European tour to France and Italy and by his service in the household of the Duke of Somerset in the 1540s, nurtured by his remarkable library and inspired by his embassies to France in 1562-6 and again in 1572. The architectural consequences and the likely influences are examined at length by Drury complemented by a magisterial chapter by Richard Simpson on the comprehensive decorative scheme embracing not only the famous wall paintings but also the floors, the ceilings, the window glass and the very rooms themselves to create a coherent iconographical programme unique in sixteenth-century England. The integration of this scheme within its architectural framework is the outstanding revelation of this important book which, quite rightly, concentrates on Smith's achievement but also contains a valuable chapter on the subsequent evolution of the house from his death in 1577 to its unfortunate conversion to an open prison in 1952. In addition there are sections on building materials and techniques, the gardens and the wider landscape, artefacts relating to the daily life of the household throughout its history and the various environmental and scientific studies without which any modern archaeological report would be incomplete. The book concludes with a perceptive chapter by Nick Hill on the restoration of the



house which fully explains and justifies the conservation philosophy adopted and is a proper tribute to the determination of the English Heritage project team in seeing it through to the successful conclusion.

Thanks to their vision we can still enjoy Hill Hall as a surviving house but Edward Seymour's magnificent riverside palace on the Strand midway between the City and Westminster has long been demolished. Without any doubt it was the most important noble house of mid-sixteenth century England and Simon Thurley's book is the first detailed scholarly reconstruction of its form and evolution through the following century before it was replaced by Sir William Chambers' government office block in 1776. It is an exemplary study written with elegance and great erudition. The analysis of the drawing by John Thorpe of the Strand elevation is masterly and demonstrates convincingly that it was prepared as a proposal for the early seventeenth-century remodelling of the house for Anne of Denmark rather than as a record of what Somerset built.

From 1553 onwards, Somerset House was effectively a royal palace reserved for the female side of the royal household. The successive changes carried out for Elizabeth, Anne of Denmark, Henrietta Maria and finally Catherine of Braganza are all meticulously explored. Its importance as a centre of catholic worship and in the cultural life of London are given rightful prominence and vividly brought to life. Archaeology has an important part to play in the narrative but here it is the servant of the story rather than its master. Thurley's text is complemented by chapters on the topography of the Strand by Patricia Croot and the excavated fragments of decorative plasterwork by Claire Gapper and there is a comprehensive and informative catalogue of all the principal illustrations relating to the house.

Both books are highly recommended and beautifully produced. They are sumptuously illustrated in both black and white and colour. The collection of maps, early views, plans and drawn elevations for Hill Hall are separately bound for ease of reference whilst navigating the text and the use of colour to distinguish the various phases of the record drawings is particularly helpful. Of the two different approaches, Somerset House provides by far the most coherent narrative whereas Hill Hall demands greater stamina from the reader. The publication of both would not have been possible without English Heritage and in these challenging economic times the organisation deserves full credit not only for securing the future of Hill Hall (as well as Acton Court and Apethorpe) but also for promoting the scholarship that is necessary for a proper understanding of the past.

MALCOLM AIRS

RACHEL STEWART: *The Town House in Georgian London* (Yale University Press, 2009, 272 pp, 77 illus., £30, ISBN: 9780300152777)

This book is a welcome call to architectural historians to think about owners and occupiers in relation to the design of houses. Ambitious in its aims, it takes our discipline to task for insufficient study of the reception of architecture, of demand rather than supply. Its close study of one particular housing market is richly informative, but the project is a difficult one, and there are problems. First, the breadth of the title may mislead. The focus is narrower, the

publication arising as it does from a doctoral thesis. The subject is late eighteenth-century houses in London's West End, and only those built by or for society's upper echelons, if not aristocratic then very well-to-do. The usage 'town house' is that of those for whom there is also a country house, the landed gentry.

The text has a clear client-led structure. After a largely historiographic introduction, 'Part One – A Place in Town' presents the house user's perspective, with chapters on living in the West End, on ownership and inheritance, and on acquisition and affordability. 'Part Two – From Building to Architecture' looks at other points of view, principally those of urban improvers and pattern-book promoters, before homing in on some specific examples of the town-house genre, notably those designed by the Adam brothers. The story winds up reflectively with 'The Town House Reassessed'.

Unusually for a Yale book on architecture, this one is modestly illustrated, indicating (perhaps proclaiming) an outlook that abjures an object- or design-based approach. Point taken, though just one photograph of an interior is stretching it. Such pictures as there are have been grouped into three signatures rather than integrated with the text, presumably because only twenty-five relate to the first three-quarters of the text, while about double that pertain to the following thirty pages – for integration a layout nightmare.

The first main section is largely based on impressively extensive and excellently deployed research into letters and diaries. Many of these were written by women and there arises, thereby or otherwise, an emphasis on the perceived feminine aspects of town houses. A dense forest of anecdote shows how houses could mean different things to different people, something anyone's own experience of people and housing would likely recognise. The ably interwoven analysis is also based on wide multidisciplinary reading, though seemingly no demography, which would have helped give the elite sample some context.

The account tends to occupy the same social bubble as did its subjects. There is little interest in what less fortunate people might have thought of the houses. An exception comes with acknowledgement that 'The town house of a public figure was an accessible face in which the disgruntled populace readily spat.' Tellingly, in referring to the need to illuminate houses to keep the mob sweet, Admiral Keppel's court-martial acquittal of 1779 is mistaken for a naval victory. The inside-the-bubble view leads to a deduction that Smollett's attitude to luxury was 'old-fashioned by the standards of his time'. This is a conventional Whiggish misconstrual of the new as normal.

Stewart is usefully critical of both old-style connoisseurish and new-style consumption and emulation 'discourses'. She is also not much detained by the economic roots of house building and disdains the study of speculative development. The credit crises of 1772, 1778 and 1788 are mentioned, and she is generally good on the subject of credit writ large, sometimes very large. Investigating the excesses of a handful of over-moneyed playboys, she recognises how ludicrous it is to see, as Prince Charles might, London's Georgian houses as indicators of some kind of respectable old-world solidity, and quotes a report of 1772 that unregulated credit was generating 'most fallacious appearances'. Supply exceeded demand. What we see on the ground now represents, in substantial measure, builders' unmet aspirations.

The second part of the book addresses the gap between building and architecture. This is important, though it is something that has been dealt with before in other ways. So John Gwynn and John Stewart, urban improvers, and Isaac Ware, Robert Morris and John Crunden, pattern-book writing architects, fall down rather as a series of straw men. As irrelevant as all these chaps were to a West End house owner, so they were to most speculative house builders. Stewart goes on to write well about the particular genius of the Adams, finding, improbably, a new angle. Wynn House (St James's Square) and Derby House (Grosvenor Square) were extraordinary achievements, but from society's outré margins. They are vaunted to represent a pinnacle where desire met practice, while other instances of good architecture in town houses are largely neglected. Early Georgian exemplars are outside the book's period, but they were precedents, and Stewart seems not to know that the layout that stops the main stair at the first floor was widespread in Mayfair; concern with the 'front stage' was not an entirely Adamesque response to the market. Taylor's mid-century inventiveness is given short and belated shrift. Chambers is also almost ignored, as are Dance's experiments with elevational possibilities, this perhaps a casualty of the West End focus. Even the Adam oeuvre seems misrepresented. That Chandos House, Adam & Co's prototype for a new-model town house, was a speculation, and one that proved hard to sell, is acknowledged. But this does seem significantly to undermine the argument for client-led inventiveness. The Adelphi and Fitzroy Square, more speculations, are also slighted, though the former, at least, was hugely innovative.

As Stewart has it, 'we need to move away from narratives of speculative estate development and modern preconceptions based on the physical evidence of rows of uniform houses, and investigate exactly what it was that people wanted from a London house'. Agreed, up to a point, but the richness of her own primary evidence demonstrates huge diversity in what even a small sub-group of people wanted, and also indicates, leaving aside the difficulty for us of embracing anything so long gone 'exactly', that sometimes people were either unsure or unclear, as with ambiguities at the time in what was meant by a 'house' as opposed to a 'mansion'. Her sources are laconic about the appearance of houses, but this can not be assumed to mean that this was not a matter of interest. She does not adequately address the problem of subdivision, whether intended or incidental, and there is little on how alterations rather than first design can speak directly of reception. Overdependence on written evidence presents material culture without the materiality.

For architectural historians supply is easy, because it is or was physically there. Gauging demand and reception is much harder. But it matters, not just for social or cultural history, but also for plain architectural history. It helps uncover anachronistic understandings by explaining buildings through the eyes of those for whom they were built. The West End 'town house' of the late eighteenth century is a much celebrated type. It has been a prominent marker, a kind of cultural trope, through successive twentieth-century anachronistic interpretations. Stewart succeeds in drawing these out where they derive from the treatment of houses as primarily designed objects rather than habitations. However, in her emphasis on the femininity of the town house she introduces a new anachronism. Eighteenth-century England was a deeply patriarchal society and negative commentary was widely

couched in metaphors that equated women and weakness. Identifications of this nature do not imply that objects so criticised were otherwise conceived as positive expressions of the feminine.

Nonetheless, this book is a scholarly and valuable advance. It calls for a follow through that takes the built evidence and wider contexts more carefully into account. Words are easy, promiscuously strewn. Buildings are harder to leave behind and tend, therefore, to supply messages that are more constrained, and telling, if still ambiguous.

PETER GUILLERY

JOHN BOLD and TANIS HINCHCLIFFE: *Discovering London's Buildings. With Twelve Walks* (Francis Lincoln, photographs by Scott Forrester, 2009, 248 pp, 351 illus., £20, ISBN: 9780711229181)

It is likely that this new guide to London's architectural heritage will be most appreciated by Londoners, already a large readership. Tourists may not be satisfied with a book which omits entirely to mention Buckingham Palace, perhaps a revenge for what the authors see as Prince Charles's baleful influence on the built environment, and architectural historians will miss many esteemed buildings: the Tower, St Bartholomew Smithfield, Spencer House, the Dulwich Picture Gallery. The list could go on. After giving a brief but factually dense account of the genesis and development of modern heritage consciousness, the book looks at topography and the various ways in which artists from the sixteenth to the twentieth century have striven to focus London's amorphous sprawl. The concern to preserve and record, combined with the sense that any view will inevitably be highly selective, sets the tone for what follows, a series of more or less comprehensive essays on building types for which London has made a distinct contribution, or which, as in the case of church building programmes and Board Schools, have made a distinctive contribution to the look of London. The emphasis is very much on what the authors call the 'quotidian', which means we get an invaluable account of London's housing stock through the ages, including the privately owned and speculative as well as charitable and public housing. Other quotidian topics are the office, public transport, recreational open spaces and sports facilities. Although some medieval buildings are included in the walks proposed at the end of the volume, the essay on churches concentrates largely on 'serial' building programmes: Wren's City churches, Queen Anne's fifty new churches, of which only twelve were actually built, and the Commissioners' Churches of the 1820s and 1830s. Otherwise this is a skeletal account, fading away in the twentieth century, only a few specimens by Cachemaille Day and St Paul's Bow Common being found worthy of inclusion.

What gives books like this an almost immediate historical interest is that they are informed by the preoccupations of the day. This is a less polemical affair than, say Jonathan Glancey's *London, Bread and Circuses*. It seems to represent the metropolis from a rather stolid New Labour point of view. The circuses are there in the form of the Emirates Stadium and the new courtyard of the British Museum, but we are encouraged also to appreciate the less assuming structures in which most of us live. The authors even come close to justifying the monstrous thirties semis built by the Laings and the Wateses, telling us that the 'sense of respectability and "getting on"' which they express are

'something not to be belittled'. Although this aspect may make the book required reading for estate agents, it also gives us blow by blow accounts of recent grandiose architectural projects and the controversies surrounding them: No 1 Poultry, the National Gallery Extension, the British Museum and British Library, the Trafalgar Square pedestrianisation. Irregular newspaper readers may find their confused memories brought more sharply into focus by accounts compiled by authors who were obviously something more than mere flies on the wall.

There are some sharp observations on aspects of major new buildings, such as that the pilasters of Venturi's National Gallery extension 'fussily stutter across the angle of the façade like runners making a false start', or the comparison of the circulation spaces of the Emirates Stadium to a multi-storey car park, but the authors seem rather to err on the generous side in their assessment of recent projects, seeing government and royal intervention as the chief impediments to the realisation of the 'elusive visions' of architects. Their Panglossian acceptance of such tectonic curates' eggs as Tate Modern, the 'Great Court' of the British Museum, or the transformed Trafalgar Square, as celebrations of a new British willingness to 'come together', may trigger misanthropic disbelief in some readers. The appreciation of art, for instance, which most of us would wish to be available to all, is something which seldom benefits from being done even with friends, let alone in a crowd, as the director of the National Gallery has recently pointed out. The extolling of the new British Library seems more in tune with the authors' bricks and mortar appraisal of residential London. Its efficient automated systems and congenial internal spaces have endeared the place to thousands of readers, and yet, though it is explained that the forecourt was provided in response to a local government requirement, it is not pointed out that this delightful amenity was achieved only at the expense of adequate storage space and that books can already take up to two days to arrive at the issue desk.

There is much here for Londoners by birth or adoption to get their teeth into. In keeping with the demotic tone of the book, the photographs deprive some of the buildings of physical grandeur by disdaining perspective correction, but all are in colour and present as typical a view of the place as of its prevailing weather conditions, many being taken in watery sunshine or under clouded skies.

PHILIP WARD-JACKSON

NICHOLAS ANTRAM and RICHARD MORRICE: *Brighton and Hove* (Pevsner Architectural Guides, Yale University Press, 2008, 244 pp, 122 illus., £9.99, ISBN: 9780300126617)

Bournemouth Beach – 2 July 2009 – 28°C.

A Pevsner on Brighton and Hove is a welcome addition to the series of city guides that have been published since 2001 and it serves as recognition of Brighton's status among the most important cities in England. Its publication, along with the new entry on Blackpool in the recent Lancashire volume and the forthcoming revision of the description of Bournemouth, means that those researchers who have toiled laboriously around the coast can celebrate a growing acceptance of the seaside as a valued, but hopefully not too respectable, part of Britain's architectural heritage.

Using a traditional definition of 'the heritage', when the original Sussex volume was published in 1965 little of the 'seaside' of Brighton was deemed worthy of inclusion. Descriptions of bow windows and oriental flourishes abounded, but the Palace Pier merited two lines and the West Pier only one line. This has now been largely corrected, though the process of selecting the best images on the grounds of architectural merit and photographic quality inevitably means that little of the carnival quality of a seaside resort is evident. However, by selecting formal architectural photographs, as in other volumes, the sensitive reader can fully appreciate the quality of Brighton's townscape, untraumatised by the garish fascias of amusement arcades and uninterrupted by the waft of fish and chips.

This volume is well researched and well presented. Following the concise but informative historical introduction there is a series of portraits of the most important buildings in Brighton, including the most important churches and four key buildings in the story of Brighton's seaside history. These are the Royal Pavilion, the Dome – the stable block to the Pavilion, the Palace Pier and the railway station that brought thousands of holidaymakers and day-trippers from London.

After these useful portraits, twelve of the traditional walks are outlined, and set among these are excursions on subjects as diverse as Magnus Volk (responsible, among other things, for the 'Daddy-Longlegs' train), Henry Phillips and the [collapsing] Anthaeum, and Constable in Brighton. In the excursus on Sea Bathing and Bathhouses there is a reference to sea bathing in 1641 by Mary Askall, almost the earliest recorded example in England. Unfortunately it appears that she actually bathed at a chalybeate spring in St Anne's Wells Gardens in Hove. As well as an informative text, the book contains some sparkling modern architectural photography from the renowned English Heritage photographer James O. Davies and these are complemented by a range of historic sources.

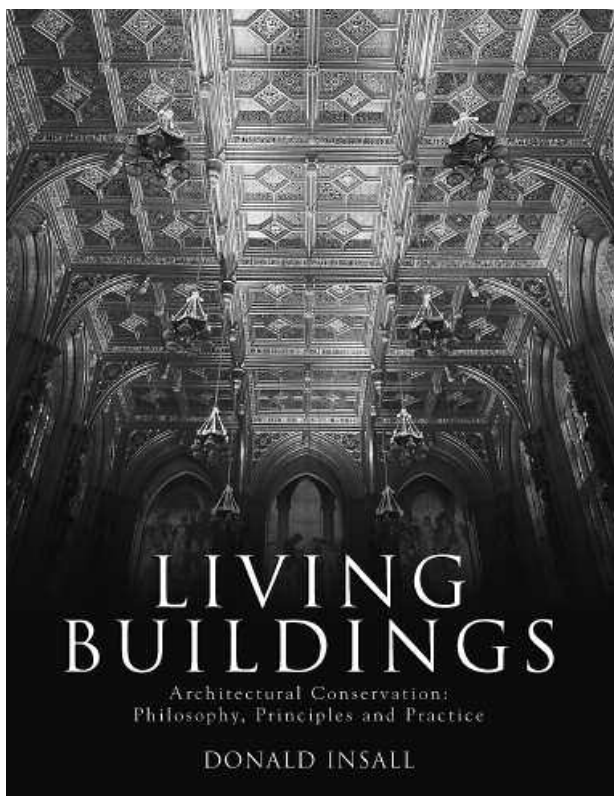
As I write this review on a busy and sweltering Bournemouth beach on 2 July, I am forced to think forward to Christmas Day (176 shopping days to go), when my Bath Pevsner City Guide gets its annual outing to accompany me around the city while the rest of the family enjoy the morning service in the Abbey. I am sure that this new Brighton volume will also become an essential to carry for residents and visitors alike.

'Oh I do like to be beside the seaside ...'

ALLAN BRODIE

DONALD INSALL: *Living Buildings. Architectural Conservation: Philosophy, Principles and Practice* (Images Publishing Group, 2008, 272 pp, over 600 illus., £39.50, ISBN: 9781864701920)

Donald Insall is a doyen in the field of architectural conservation and this book was produced to mark the 50<sup>th</sup> anniversary of the architectural practice which he founded in 1958. The book is a remarkable achievement and not at all what one might expect it to be. It was written in response to repeated requests for an updated version of Insall's classic earlier work, *The Care of Old Buildings Today*, published in 1972. However, this new book is very different in character from the previous one. Insall does not attempt to reproduce a comprehensive technical manual,



which would in any case, with the huge growth in the field since 1972, be a Herculean task. Instead, he gives us a much broader, reflective treatment of the subject and the development of his architectural practice, with illustrations and case studies drawn from an extraordinarily wide-ranging career.

In the introductory sections of the book, besides tracing the early history of the practice, Insall considers some of the formative influences on his early working life. Like a number of leading figures in the field, Insall spent a period as a SPAB Lethaby scholar, where the direct experience of historic building materials and craft skills created a lasting affinity with a detailed, hands-on approach. At the other end of the scale, two years in the company of the visionary planning teacher, E.A.A. Rowse (himself a disciple of Patrick Geddes) was a mind-expanding experience, developing an awareness of larger, society-wide issues. Insall sees the ability to appreciate the historic environment on both a 'micro' and a 'macro' level as fundamentally important. The final introductory section introduces Insall's key concept of 'living buildings', which he has propounded throughout his life, both in practice and in teaching: 'The philosophy produced by our training, background and experience is this: a building is not something created at one stroke – a static, crystalline object, incapable of change. Rather, it is the living outcome of an interaction between people and their place – between human beings, each with their own individual dreams and desires, and their daily needs and surroundings. . . . No building reaches finality, but it expresses its own past and present, intimately bound up with its whereabouts, the needs of generations of users, and the life cycles and renewal needs of its materials'. The term 'managing change' has become a buzzword in conservation circles in recent years; Insall has been promoting this richer version of the concept for decades.

The next chapter, 'Organising the Project', summarises the architect's role from initiating a project to survey, assessment, specification and management of works on site. The treatment is broad-brush rather than specific, but is usefully sprinkled with practical nuggets of advice and illustration, drawn from a lifetime's experience. This leads on to the heart of the book, an extensive series of case studies chosen to illustrate ten differing levels of intervention to historic buildings, from maintenance to major repair, restoration, renewal and new design. This section is where the book really comes alive, with Insall's considered approach displayed in action. The case studies form an extraordinarily impressive portfolio of high-profile projects, ranging from work at Cambridge colleges and townscape improvements to country houses and the House of Lords, and culminating in the post-fire restoration work at Windsor Castle. The most interesting case, in terms of conservation philosophy, is at Chevening House (Kent), where quite radical interventions were undertaken. Chevening was built in the early seventeenth century as a tall four-square brick block, with flanking projections added to either side in the early eighteenth century. In the late eighteenth century an ungainly attic storey was added, possibly by James Wyatt, and the house was re-faced in mathematical tiles. These late eighteenth-century alterations were now causing structural problems. After detailed investigation, it was agreed to remove the attic storey and recreate the earlier hipped roof. The whole of the elevations were re-faced in brickwork, with new stone detailing and a front pediment. The result appears very successful, and achieved a sustainable future for a problem building. A similar case study is Asgill House (Richmond) where the original design of this Robert Taylor villa was carefully restored, with removal of raised shoulders to the main block, and clearance of later additions to the rear. Both of these projects were undertaken some time ago, around 1970; sadly, consent for such radical interventions would probably be much more difficult today. A different sort of case study, on a 'macro' scale, is that of the city of Chester. Here, Insall undertook a ground-breaking appraisal of the historic centre, identifying key characteristics and issues. This proved to be a turning point in national government policy, with a new focus on promotion of conservation, and the appointment in Chester of the first conservation officer in the country, in 1971. The book concludes with a rather brief section musing on current issues and trends and an appendix of further case studies. Although an impressive list, the appendix starts to resemble a practice portfolio – a tendency which does creep in elsewhere at times.

The book is profusely and lavishly illustrated, the illustrations often telling their own tale, as one might expect from an architect. Particularly characteristic are the fine axonometric drawings by Ailwyn Best, though there are also many by Insall himself. Unlike most practising architects, Insall also writes well, weaving together the distilled wisdom of a lifetime's experience in a pleasing and very personal style. Above all, what rings through is his positive outlook, always optimistic and finding delight in all aspects of the historic environment.

Conservation must look forward as well as back. It must, in that well-known but often ignored phrase, not only 'preserve' but also 'enhance'. This book is a testament to Donald Insall's success in delivering on both of these objectives.

NICK HILL