Historians of British Art

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An affiliate society of the College Art Association (CAA) in North America, HBA promotes scholarship and other professional endeavors related to British art and architecture, broadly conceived in terms of place and time.
Dear HBA Members,

In looking ahead to February’s annual meeting of the College Art Association in New York, I am more grateful than ever for the important work HBA, as a CAA affiliate society, does to offer a stimulating slate of panels and off-site opportunities around topics and materials for British studies. 2017 will see a number of significant changes to the usual CAA program; perhaps most noticeable will be shorter sessions (none are over 90 minutes) and lots more of them. And yet, out of 300 panels, I find myself excited about a surprisingly small number of these expanded options. I am, however, extremely enthusiastic about the two HBA panels and our two off-site visits! To those who will find in the new CAA format a refreshing update, I extend my best wishes. To those who feel a growing sense that the organization simply matters much less today for art historians than it did ten or twenty years ago, I would suggest that affiliate societies have an increasingly vital role to play in the midst of these organizational shifts. To my thinking, HBA—along with other groups organized around particular periods, geographical centers, or key methodological commitments—has more important work to do than ever before.

As a result of the diligence of Michael Walsh and Julie Codell, HBA will be represented, respectively, with engaging panels on ‘Conflict as Cultural Catalyst in Britain’ and ‘Transglobal Collecting’. Thanks to the generosity of Connie McPhee, Curator of Drawing and Prints at the Metropolitan Museum of Art, we’re invited to the study room to see some extraordinary works on paper Friday afternoon. And finally, thanks to the warm hospitality of Lisa Ford, we’ll have a chance on Saturday to visit New Haven to see the exhibition Enlightened Princesses: Caroline, Augusta, Charlotte & the Shaping of the Modern World at the Yale Center for British Art, as well as the newly conserved interiors of the Center’s landmark Louis Kahn building.

In this issue of the HBA Newsletter, readers will find details on all of these offerings—including Ariel Kline’s piece on the YCBA’s Long Gallery, with interview responses from Matthew Hargraves, Chief Curator of Art Collections and Head of Collections Information and Access at YCBA. Our new editor Courtney Long has done an exceptional job on her first issue of the newsletter, and I’m sure you will have already noticed the newly formatted email announcements, for which we also owe Courtney our thanks. It’s truly a joy to work with so many extremely talented people. I look forward to seeing many of you in February!

- Craig Ashley Hanson
  Associate Professor of Art History
  Calvin College
Conflict as Cultural Catalyst in Britain

02/15/2017: 1:30–3:00PM
Clinton Suite, 2nd floor

Historians of British Art
Chair: Michael J. K. Walsh,
Nanyang Technological University

This panel investigates the relationship between struggle and conflict (be it social, political, territorial, ideological, etc) and artistic production in Britain and its empire. More specifically, ‘Conflict as Cultural Catalyst in Britain’ interrogates the contentious philosophical notion that art thrives in times of war, and expires in peace, and then asks whether art, as a form of social barometer, can anticipate / foreshadow conflict, or merely respond to it. How has cultural production derived from conflict been used to create specific social identities, national histories and contemporary concepts of memory in Britain and beyond? A range of historically and geographically diverse case studies is included, spanning both the globe and the centuries.

The Spanish Civil War, Three Guineas and the Arrival of Guernica in Britain.
Frances Spalding, The Burlington Magazine

Feminism in a Context of Conflict: The Orchard Gallery and Nancy Spero’s Notes in Time on Women
Rachel Warriner, National College of Art and Design, Dublin

‘We are all engaged in the battle of life’: Imperialism, Social Darwinism and Visualisations of Conflict in the First World War Memorial Sculpture of Eric Kennington (1888–1960) and Charles Sergeant Jagger (1885–1934)
Jonathan Black, Kingston University London

Within, Within, Within: The Principle of Visualising the British Imperial World
Jiyi Ryu, University of York

Discussants: Holly Schaffer, Dartmouth College; Joan DelPlato, Bard College at Simon’s Rock; John Klein, Washington University St. Louis
Transglobal Collecting: Co-Producing and Re-visioning British Art Abroad

02/16/2017: 3:30–5:00PM
Gramercy B, East 2nd floor

Historians of British Art
Chair: Julie Codell,
Arizona State University

This session will focus on art collecting of British art outside Britain. The study of art collecting has blossomed; studies of agents, dealers, collectors and auctions are subjects of recent conferences (three in London in 2016 alone) and publications. Art collecting, both as a form of reception and as a form of art production (e.g., theories of Walter Benjamin, Pierre Bourdieu, museology studies), created new contexts, meanings, audiences and interpretations for art. While collecting usually intervenes into aesthetic, national, economic, hermeneutic and social valuations of art, this was even more dramatic and transformative when collectors of British art lived outside Britain.

The Berger Collection at the Denver Art Museum: British Art in the Rocky Mountain West
Kathleen Stuart, Curator, Berger Collection, Denver Art Museum

The British Model of Collecting: Importing British Art to America
Elizabeth A. Pergam, Sotheby’s Institute of Art, New York

‘A thing that racially belongs to us more than any of the Latin styles’: Collecting and displaying English art in private collections in the United States c.1890–1926.
Andrew Stephenson, University of East London

Paintings Across the Pond: Turner’s Anchors in the History of American Collecting
Nancy Scott, Mandel Center for Humanities, Brandeis University

Collecting British Prints and Drawings at The Metropolitan Museum

02/17/2017: 3:30–5:30PM
HBA Study Session at The Met

This special study session will be led by Constance McPhee, Curator of Drawings and Prints at The Metropolitan Museum of Art, who will focus on the history of collecting British prints and drawings from early to recent acquisitions at The Met. Space is limited to 20 guests. Please email: newsletter.hba@gmail.com to reserve your spot!

Enlightened Princesses: Caroline, Augusta, Charlotte, and the Shaping of the Modern World

02/18/2017: 10:00AM–5:00PM
HBA Tour at the Yale Center for British Art

Join HBA for a day trip to visit the recently re-opened Yale Center for British Art and to tour the upcoming exhibition, Enlightened Princesses with Lisa Ford, Assistant Director of Research. For more information or to reserve a space, please email: newsletter.hba@gmail.com
British Art in American Collections


Treasures of British Art
by Kathleen Stuart, Curator of the Berger Collection, Denver Art Museum

The Denver Art Museum’s traveling exhibition Treasures of British Art 1400–2000: The Berger Collection highlights significant moments in British art, from the late Middle Ages up to the early years of our own century. But more than a review of artistic periods, the exhibition presents mini-lessons in the cultural history of Britain. This focus would have pleased the collection founders, Denver residents William M. B. Berger and his wife Bernadette J. Berger, who believed passionately in art’s potential to educate. In choosing to devote themselves to collecting British art, they sought to build a collection that would teach us about our shared heritage in the culture of Great Britain, regardless of our individual family origins.
The earliest picture in the exhibition is a Crucifixion scene, dated around 1395 and possibly commissioned by Julian of Norwich for her abbey in the East Anglia city. The picture is a rare survivor of the iconoclasm that accompanied the dissolution of the monasteries in the 1530s.

Tudor Britain is represented with portraits of three of its five monarchs—Henry VIII, the earliest known portrait of him as king (painted around 1513); his son Edward, portrayed by Hans Holbein; and daughter Elizabeth, by Tudor court artist Hans Eworth. Indeed, the Berger Collection’s sixteenth-century pictures are recognized as among the finest in any American collection.

The seventeenth century’s political upheavals are documented by a portrait of General George Monck, shown welcoming the return to England of the exiled Charles II in 1660, and by a scene from the battle of Lowestoft of 1665 during the Second Anglo-Dutch war. The period’s growing taste for country-house portraiture and depictions of the native landscape are represented by the artist called the father of the English landscape, the Antwerp-born Jan Siberechts.

The exhibition’s most extensive presentation is devoted to Britain’s brilliant eighteenth century. Pictures introduce visitors to the Grand Tour (George Lambert, Pastoral Landscape), to Neoclassical esoterica (Angelica Kauffman, Papirius Praetextatus Entreated by His Mother to Disclose the Secrets of the Deliberations of the Roman Senate), to the period’s emerging science of volcanology (William Marlow, Vesuvius Erupting at Night), to the philosophical treatises on the picturesque versus the sublime (Thomas Jones, View on the River Wye and William Ashford, View of Powerscourt Demesne). Queen Charlotte makes an appearance, painted by Benjamin West in 1776, as does her husband, whose changing taste in royal chapel decorative style forms the backstory of West’s monumental Ascension, commissioned by George III in
1779 but rejected on its completion in 1801 as being insufficiently neo-Gothic.

Highlighting the turbulent past two centuries are pictures that invite discussion on the era’s major cultural themes: the rise of industrialism (John Constable, Yarmouth Pier and Edward Lear, Nuneham), the emergence of photography and its impact on landscape painting (David Roberts, St. Peter’s, Looking Back on Rome), the dueling preoccupations of romanticism versus realism (John Singer Sargent, Rosina Ferrara and Adam Birtwistle, David Hockney), the arrival of world war (Sir Claude Francis Barry, Victory Celebrations), and the discontinuities of modernism (Sir Howard Hodgkin, Storm).

For the visitor, the Berger “Treasures” exhibition promises not just sumptuous pictures but a mind-expanding array of ideas about Britain past and present.

Travel schedule for
Treasures of British Art 1400–2000: The Berger Collection

2 October 2014 – 4 January 2015
Portland Museum of Art, Portland, Maine

27 March 2016 – 9 April 2017
Denver Art Museum, Denver, CO

25 January 2015 – 19 April 2015
Dixon Gallery & Gardens, Memphis, Tennessee

10 June – 1 October 2017
Taft Museum of Art, Cincinnati, Ohio

14 August 2015 – 5 January 2016
Brigham Young University Museum of Art, Provo, Utah

A sixth and seventh venue are under consideration for 2018. Stay tuned!

A companion catalog, Treasures of British Art 1400–2000: The Berger Collection, is on sale in The Shop and online.
Reflections on the Long Gallery
celebrating the re-opening of the Yale Center for British Art

by Ariel Kline, Graduate Student, Williams College, with interview responses from Matthew Hargraves, Chief Curator of Art Collections and Head of Collections Information and Access at the YCBA.

The Yale Center for British Art reopened its doors in May 2016 following renovations to Louis Kahn’s 1970s design. One of the most notable changes can be found on the topmost floor where a newly restructured Long Gallery houses a vast stretch of floor-to-ceiling paintings delineated by concrete skylights. This space echoes the gallery’s previous life as a series of separate cells, each containing isolated works set against aging fabric. Not so for the refurbished Long Gallery!

In a sleek salon hang whose paintings span times and geographies, the enfilade gallery’s works are grouped thematically. The layout is in keeping with Kahn’s original conception of the building, which has been bolstered by Jules Prown’s own museological vision. Prown’s role began, as he recounts in his essay on the building’s development, with advising former Yale president Kingman Brewster, Jr. on the process of selecting an architect (The Architecture of the Yale Center for British Art, 1977). British art, Prown wrote in his proposal to Brewster, “is an art of places, and human activities. It relates to the real
The Mellon Center must be informed by a similar concern with people and with life.”

The Long Gallery returns to Prown’s advice by treating the themes of art holistically—its “chaos and conviviality” grouping finds a home alongside other categories, such as gardens, sporting art, portraits, and military subjects. In a careful arrangement of painted and sculptural examples, the new gallery asks its visitors to embrace its visual methodology. Yes, it is an academic style hang, not only by Royal Academy standards, but also--more crucially—the Long Gallery encourages pointed study across artistic hierarchies and categories. Deputy Director of Collections Scott Wilcox emphasized the YCBA’s desire to “return that gallery to its original function as a study gallery,” and, in so doing, set its objects in dialogue through a characteristically dense academic configuration.

Ambling through all seven bays means arriving at the Collections Seminar Room, a space devoted more literally to studious engagement with art objects. The Long Gallery serves as a kind of processional to that pursuit, a firm reminder of British art’s eclectic potential. Streamlined through a protracted expanse of neutral grays and warm wooden accents, the gallery indeed encourages visitors to process through its themes. Perhaps that almost ritualistic imagining derives not only from its art, but also its atmosphere. As Prown recalls, “light was a constant preoccupation” for Kahn, especially in the fourth floor skylights, “through which north light was admitted and, as necessary, bounced off of curved reflectors to illuminate gallery walls.” Light lends the space a contemplative urgency, and connects it with the rest of the building, where Kahn’s design depends on meticulously angled streams of sun.

For the Long Gallery especially the environment shapes the museum’s experience. Working with Prown’s original desire for thematic variety meant engaging with Kahn’s space as he, too, envisioned it before his death in 1974. Thankfully, a commitment to both men’s interests encouraged restructuring the gallery in the image of a more dialogic—perhaps even conversational—art history.
Reflections on the Long Gallery, continued

To get a better sense of how the renovations were developed, we asked Matthew Hargraves, Chief Curator of Art Collections and Head of Collections Information and Access at YCBA, a few questions about the recent changes.

Was it difficult for the YCBA to make its own judgments about the Long Gallery’s thematized categories while also honoring Louis Kahn’s original vision for that continuous stretch of wall space? How did the museum arrive at these different themes?

It turned out to be surprisingly easy. It was not until the building conservation project was underway that we finally saw the Long Gallery as Kahn intended it for the first time. Prof. Jules Prown, Director Emeritus and the person responsible for selecting Kahn as architect, had told us that Kahn always envisaged the Long Gallery to be one long, undivided space, but it had never been used in that way before. Opened up again when the temporary walls were removed early in the conservation project, it was immediately clear that it was one of the great undiscovered spaces in twentieth century architecture and it had been hiding in plain site for forty years. Once we had resolved to keep the space open the selection of objects for thematic walls was very straightforward. Kahn put so much careful thought into the nature of the collection that would fill the Yale Center for British Art that there is never a question of a clash between object and building. Both exist in a perfect harmony. The themes themselves were selected with different criteria in mind. The overarching purpose was to allow as much of the collection to be accessible as possible in the form of open storage and we wanted to be able to show the great depth of Paul Mellon’s collection. We also wanted the space to reflect our teaching mission as a university art museum and to be responsive to the needs of faculty and students. This meant devoting walls to objects or themes that are in high demand from our university audiences and which need to be accessible for study for a long period of time such as paintings that speak to the British Empire or the art of the stage. Other themes reflect the passions of our founder, such as the wall devoted to the art of the horse which was a subject close to the heart of Paul Mellon. The idea is that these walls will rotate frequently to allow an ever-changing presentation of the richness of the Center’s collections.

What are your hopes for how students and the community will use the new space? Are you thinking about new programing to foster these new uses?

We hope that faculty and students will be able to use the space as a place that supports their classes as well as to pursue their own research. In time we would like students to be able to curate their own walls from the collection in ways that reflect their concerns. As a first step we will be devoting two walls to our student guides in the spring of 2017 and we certainly plan to work with our students to promote the use of this space. We hope that all our visitors will enjoy the space as a place of contemplation. We have purposefully removed all conventional wall labels to invite people to simply stop and look before needing to know what an object is, by whom it was painted, and what it represents and so on. We have also hung paintings floor to ceiling both to fill up the walls and show as many objects as possible, but also to allow our youngest visitors the chance to see paintings at their own level.
Can you talk about the decision process behind the placement of sculptures in the gallery? The Center has a great and growing collection of sculpture, as well as a Curator of Sculpture in the form of Martina Droth who is also our Head of Research. The Long Gallery is obviously intended to evoke the long galleries found in British country houses which were frequently filled with displays of sculpture. In Kahn’s space it made sense to articulate the bays with sculpture such as portrait busts which was customary in those historic spaces. In addition the open floor gave us an opportunity to deploy tables in a way we hadn’t before at the Center. Sculpture was often shown in this way in country houses and the Long Gallery lends itself very well to this kind of display. There is a danger in museums that sculpture can often be treated as marginal or merely decorative. In the case of the Long Gallery we wanted to counter this tendency by making sculpture as prominent as possible and central to the display. We have also selected a group of small, table-top bronze horses from Mr Mellon’s collection to inaugurate the display since they are not only compelling and highly appealing objects in their own right, but also to express our deep gratitude to our founder as we approach our fortieth anniversary next year.

The Long Gallery seems to be addressing technology in two ways: on the one hand, providing an easily accessible digital guide, and on the other, working to foster comparisons between very different works of art on its walls. What is the future of this kind of aesthetic innovation, especially for British art? It’s true that the Long Gallery offers us a space in the building where we can show modern and contemporary works of art alongside historic art. Elsewhere we have opted to install the collections chronologically so that this kind of juxtaposition is rarely possible. Putting things from different periods alongside each other in this way lets us show the complexity of the story of art in Britain over four hundred years, that there are deep continuities within this story over time from the earliest painting on view, made in around 1600, to the most recent, made in 2012. This is especially true in a wall such as the one devoted to the art of the garden, since landscape gardens are perhaps the most important and enduring contribution Britain has made to the world’s visual culture. Here we can show everything from seventeenth century formal gardens to the suburban gardens of greater London that we are familiar with today. The current digital guide to the Long Gallery will soon be updated to allow visitors to navigate between the objects on view and other, related objects in the collection that might be installed elsewhere in the building or housed in our Study Room for things in our collection of Prints and Drawings and Rare Books and Manuscripts. Technology has allowed people to discover our collections in new ways and gives us the chance to expose the entirety of our collection for both enjoyment and scholarly scrutiny. We intend to continue exploiting new technology to allow ever greater access to our collections and to open up new possibilities for teaching and research.
The Victorian Society in America announces Summer Schools 2017 and Introduces Joanna Banham as New Director of its London School

by Elizabeth Leckie, VSA Assistant Director, London Summer School

Founded in 1966 in New York, as a sister organization to the British Victorian Society, the VSA is the only national nonprofit committed to the preservation, protection, understanding, study and enjoyment of America’s nineteenth century heritage. It celebrates its 50th anniversary this year. Following the 1964 loss of New York’s Pennsylvania Station, preservationists including Brendan Gill, Henry-Russell Hitchcock and Margot Gayle formed the Society to foster public appreciation and understanding of the artistic expression of the Victorian Era, and to engage in and encourage the preservation and study of material culture of the Victorian Era, including but not limited to architecture, fine and decorative art, design, planning and technology.
The Society has fulfilled its mission through publications, symposiums, architectural tours, and its famous Summer Schools in London, England; Newport, Rhode Island; and most recently in Chicago, Illinois; and has made tremendous contributions to the preservation of many historic buildings. Indeed, Old-House Journal included the founding of the Victorian Society as one of the twenty-five most significant milestones in American preservation. Now based in Philadelphia, the Society has thirteen registered chapters around the country hosting a wide range of local events and lectures. There is also an active Summer Schools Alumni Association that sponsors exceptional architectural study tours all over the world.

The schools provide an opportunity for in-depth study of the art, architecture and culture of the nineteenth century, and feature lectures by leading experts, site visits and guided tours. The London program was started in 1973, Newport in 1976 (premiering first in Philadelphia), and Chicago was started in 2015. Over a thousand students have participated in its courses.

London Summer School
The VSA has announced the retirement of Ian Cox, stepping down after twelve years as Director in order to research, lecture and travel. He is succeeded by Joanna Banham, most recently Head of Adult Learning at the Victoria & Albert Museum. Previously she worked at the National Portrait Gallery and the Tate Britain as head of the public programs departments at each. Her research and curatorial positions have included Curator of Leighton House Museum, Kensington, and Curator of historic wallpapers at the Whitworth Art Gallery in Manchester. She has lectured and published widely on nineteenth-century interiors and is researching a book on the London Art World, 1680 – 1980. She is currently curating an exhibition on William Morris and the Arts and Crafts Movement for the Juan March Fundacion, Madrid, and the Museu Nacional, Barcelona.

Many notable names have been associated with the London program. It was founded by eminent architectural historian Sir Nicholas Pevsner. Gavin Stamp and Alan Crawford shaped the current curriculum, which includes a tour to the Midlands. Under the directorship of Ian Cox it evolved to provide more study of fine and decorative arts. Ms. Banham has recently announced the inclusion in 2017 of a three-day visit to the West Country, the heart of the Arts and Crafts Movement. In London, participants will explore many of the sites and events which made the capital a global city, a vast and wealthy center of commerce, politics, culture and Empire. Highlights include the Palace of Westminster,
The Foreign Office, St. Pancras Station, Leighton House, Lincoln's Inn and the Victoria and Albert Museum.

Topics cover London's Clubs, the domestic interior, parks and gardens, the East End, and artists' houses. Tours of Liverpool and Manchester reveal the contradictions of England's industrial heritage—incorporating majestic civic buildings, public art collections and stately homes, as well as churches, factories and miles of terraced housing. Highlights include Liverpool's St. George's Hall, the Lady Lever Art Gallery and Port Sunlight, Manchester Town Hall, and the Gothic churches of St. Giles, Cheadle and All Hallows, Allerton.

The new focus on the Arts and Crafts features visits to some of the most important buildings associated with the movement, including Morris's Red House and Kelmscott Manor, Philip Webb’s Standen, Emery Walker’s House, Rodmarton and Wightwick Manor. Day trips to Surrey and Oxford explore Gothic and Pre-Raphaelite gems like Keble and Worcester Colleges, the Oxford Union Debating Hall, the Natural History Museum, and country houses by Lutyens and Voysey. From Pugin to Norman Shaw, Millais to Whistler, and Neo-classical to Rococo Revival styles, the course provides a stimulating and in-depth introduction to the principal movements, objects, buildings and figures associated with Victorian art, architecture and design.


The application deadline for all three Summer Schools is March 1, 2017. Full and partial scholarships are available. Early decision is offered to non-scholarship applicants who submit materials by January 31. Students who complete the course will be eligible to receive continuing education credits from the American Institute of Architects. For more information about the Victorian Society in America and its summer schools, please visit vsasummerschools.org.
C.H. Reilly, the influential head of the Liverpool School of Architecture, wrote in 1927 that Georgian architecture was a manifestation of democracy and just governance because grand and modest houses alike could be hidden behind similar facades, just as men of different social standing “walked about in clothes of very much the same cut” (Broadcast Talks). It was the same metaphor of equalizing and anonymizing modern clothing that had been used by Adolf Loos to justify the stripping away of ornament in modern architecture. However, Reilly declared that this gentlemanly reticence was uniquely British. Christopher Hussey, architectural scholar and editor of *Country Life*, wrote in 1955 that Georgian was a quintessentially British style because, although conforming to pan-European classicism, it was not too hidebound by its rules. It was a style personified as polite, neat though not afraid to be eccentric, and happiest with a log in the fireplace and a cup of tea on the table. Alongside many others, modernists Maxwell Fry and John Summerson stressed its fitness for urban conditions. Thus Neo-Georgian became a sort of national style for Britain, reaching its heyday during the interwar period, and declining—though as more recent projects such as Richmond Riverside and Poundbury make clear—not disappearing thereafter.

For many early twentieth-century Britons, Georgian style was a matter of taste, with all its snobbish connotations, just as it had been in the eighteenth century. It was taken up by those with an interest in looking secure and traditional, namely banks and the state, where dignity and a genteel lack of ostentation seemed appropriate. Neo-Georgian was a popular style with designers because it was safe, saleable, and felt to be patriotic.

Though one of the important points of this book, the first scholarly study of a style which dominated so much of British architecture of the twentieth century, is that Neo-Georgian was not merely a British style, but an international one. The essays explore manifestations of Neo-Georgian across the Anglophone world by including New Zealand and the USA. The New Zealand essay points to an unexpected American influence on the architecture there, with the interwar fad for Neo-Georgian...
coming not only from the mother country, but from the American colonial revival, whose timber prototypes were more suitable to New Zealand’s climate and resources.

Several of the essays address the style’s complicated relationship with modernity. Many British architects hoped that Neo-Georgian might prove a tradition that could be developed into a uniquely British modernism—what the book’s editors playfully call “modernism with an English accent”—after all, here were simple, cubic volumes which formed a dense, unified urban fabric using standard parts. Elizabeth Darling’s chapter addresses this directly by exploring the use of Georgian housing models by social housing pioneer, Elizabeth Denby. Even modernists who rejected the Neo-Georgian style, saw the Georgian tradition as the antecedent to their work, and many, ranging from Basil Spence to John Summerson, chose to live in Georgian or Regency houses.

Alan Powers has contributed a masterpiece summary of the movement. His essay will surely become a touchstone in our understanding of the Neo-Georgian. He stresses that the style aimed to raise the bottom level of architecture rather than the top, creating a standard set of principles that could be used by architects of varying ability to create a well-mannered and quiet architecture. He sets it into a global context and links it to the ideas of Loos and Muthesius. He explains how the style was held to convey cultural continuity—both the specifically British and the more universal civilized values of classicism. Borrowing a phrase that John Gallsworthy used to describe the Cenotaph, he declares Neo-Georgian buildings to be “monuments to the dread of swank.”

The book sets out to lay a scholarly groundwork for understanding one of the most popular and most critically reviled styles of the twentieth century. One whose manifestations range from clever mannerist masterpieces by Lutyens to dull and anonymous provincial post offices (Although as the chapter on post offices reminds us, some of the Office of Works designs are very good!). Julian Holder’s article on state patronage explores salaried government employment as an alternative to private practice and the growing influence of the state on architectural taste as the government built hundreds of new buildings across Britain every year. It was a style laden with political ideology, which Julian Holder and Stephen Hague explore. The whole is a splendid bibliography of largely-forgotten books of the 1900-1945 period—the authors have made these central rather than merely thumbing through journals.

William Whyte’s chapter stresses the changing perception of the Neo-Georgian over the twentieth century by exploring university commissions. In the first decades of the twentieth century, Neo-Georgian was the “clean and modern” style of modern science, and Gothic of the traditional humanistic university. By mid-century, Neo-Georgian was seen as a symbol of tradition and continuity, suitable for humanities classrooms and halls of residence, while science labs were generally designed in more modernistic styles. The important takeaway from his article is how drastically the meaning and perception of the style changed over time.
Book Review, continued

Excitingly, the volume includes essays about important but overlooked figures, such as Vincent Harris, whose grand civic buildings with their glinting gold finials and colorful interiors strike dominant notes in the cityscapes of Nottingham, Leeds, Manchester, and Bristol.

The book is the result of an important international conference (all conferences now seem to claim to be “important,” but this one actually was, and sharply focused on a specific scholarly goal) held at the Paul Mellon Center in London in 2011. The book was years in the making—McKellar and Holder wanted to make sure it lived up to its aim.

Don’t be put off by the unappealing cover. One colleague who saw the book on my desk commented that it looked “like a government report,” another that it was “like it was published in 1980 and has been yellowing on a shelf ever since.” The interior is better – with black endpapers making a subtle nod to the color scheme Lutyens and his Neo-Georgian disciples felt was the epitome of elegance. It is wonderful to see Historic England taking on the publication of significant architectural books—long may it continue.

HBA is delighted to announce the recent publication of books supported by HBA publication grants:

**ISBN:** 978-0-271-07114-5

**ISBN:** 1910350575

HBA’s annual book awards (for titles published in 2014) will be announced in February with the opening of the 2017 CAA conference.

Members who are interested in nominating a book published in 2015 for next year’s award or serving on the reading committee for next year are invited to contact the chair, Douglas Fordham, at Fordham@virginia.edu.

Also, publishers should email Dr. Fordham about nominating books for consideration and about sending books to members of the reading committee.
Member News

Douglas Fordham
has traveled to India, South Africa, and China in recent years in pursuit of a book project titled Aquatint Empires in which he explores the relationship between the tonal medium of aquatint and the representational imperatives of British artists in the decades around 1800. He has also published articles on English caricature, most recently "Hogarth's Act and the Professional Caricaturist" in Hogarth's Legacy, edited by Cynthia Roman, Yale University Press, 2016, ISBN: 9780300215618, http://yalebooks.com/book/9780300215618/hogarths-legacy

Martin Hopkinson

Sara James

Jongwoo Jeremy Kim


Courtney Long
is delighted to announce that her show A.W. N. Pugin, Prisons, and the Plight of the Poor will open at the Huntington Library, in San Marino, CA, in March 2017. This curated show surveys a history of spaces of confinement and those individuals who inhabited them through twenty objects held in the Huntington’s collection of British prints and drawings. Represented artists and architects include: Robert Adam, Sir Muirhead Bone, Charles Cattermole, A.W. N. Pugin, and George Romney, among others!
Rachel Hostetter Smith would like to announce a new CFP: “Picturing Paradise in 19th Century British and American Art: Past, Lost, Regained.” Selected papers will be published in a special issue of Religion and the Arts edited by Rachel Smith and James Romaine. Deadline: February 1, 2017. For more information about Religion and the Arts see http://www.bc.edu/publications/relarts/issues.html

Peter Trippi notes the tremendous success of the exhibition Lawrence Alma-Tadema: At Home in Antiquity, which explores the fascination of the artist Lawrence Alma-Tadema (1836–1912) with the representation of domestic life in antiquity and how this interest was expressed through the two remarkable studio houses he created in the London neighborhood of St. John’s Wood together with his wife Laura and his two daughters. Born in the north of the Netherlands, Alma-Tadema was trained in Belgium and moved in 1870 to London, where he established a highly successful career at the heart of the artistic establishment, producing work that did much to fix ideas in the popular imagination of what life in the ancient past ‘looked like’— images that were taken up on stage and in film and that remain with us today. The exhibition and its international tour have been organized by the Fries Museum in Leeuwarden (Friesland), where Alma-Tadema lived as a boy. The exhibition opened at the Fries Museum, Leeuwarden, The Netherlands, on October 1, 2016. Since then more than 50,000 visitors have attended the show and the Dutch edition of the catalogue, co-edited by Elizabeth Prettejohn and Peter Trippi, has gone into its third re-printing. Alma Tadema is at the Fries Museum until 7 February 2017; the Belvedere Museum in Vienna from 23 February to 18 June; and the Leighton House Museum from 7 July to 29 October.

Michael K. Walsh has recently published a new edited volume with Andrekos Vernava about cultural production throughout the empire during and after the Great War. This book will certainly be of interest to HBA members as it includes a foreword by Richard Cork, an article on architecture by Tim Barringer, an article on fine art by Jonathan Black, and others on poster propaganda, photography, etc.: The Great War and the British Empire, Culture and Society series, New York, NY, Rutledge, 2017. ISBN: 9781472462275, 310 pages, 70 B/W Illustrations. https://www.routledge.com/The-Great-War-and-the-British-Empire-Culture-and-society/Walsh-Varnava/p/book/9781472462275

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HBA Funding Awards & Board Members

The Winter Garden at the Contemplated Palace of the People, Muswell-Hill, Wood-Engraving from the Illustrated London News, 1859. Print of the central conservatory of the Palace of the People, proposed by Owen Jones for Muswell Hill.

HBA Publication Grant

Each year HBA awards a grant to offset publication costs for a book manuscript or peer-reviewed journal article in the field of British art or visual culture that has been accepted for publication. To be eligible for the $600 award, applicants must be current members of HBA who can demonstrate that the HBA subvention will replace their out of pocket costs. Applications are not accepted from institutions. To apply, send a 500-word project description, publication information (correspondence from press or journal confirming commitment to publish and projected publication date), budget, and CV to Kimberly Rhodes, HBA Prize Committee Chair, krhodes@drew.edu. Deadline for submissions is 15 January 2017.

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