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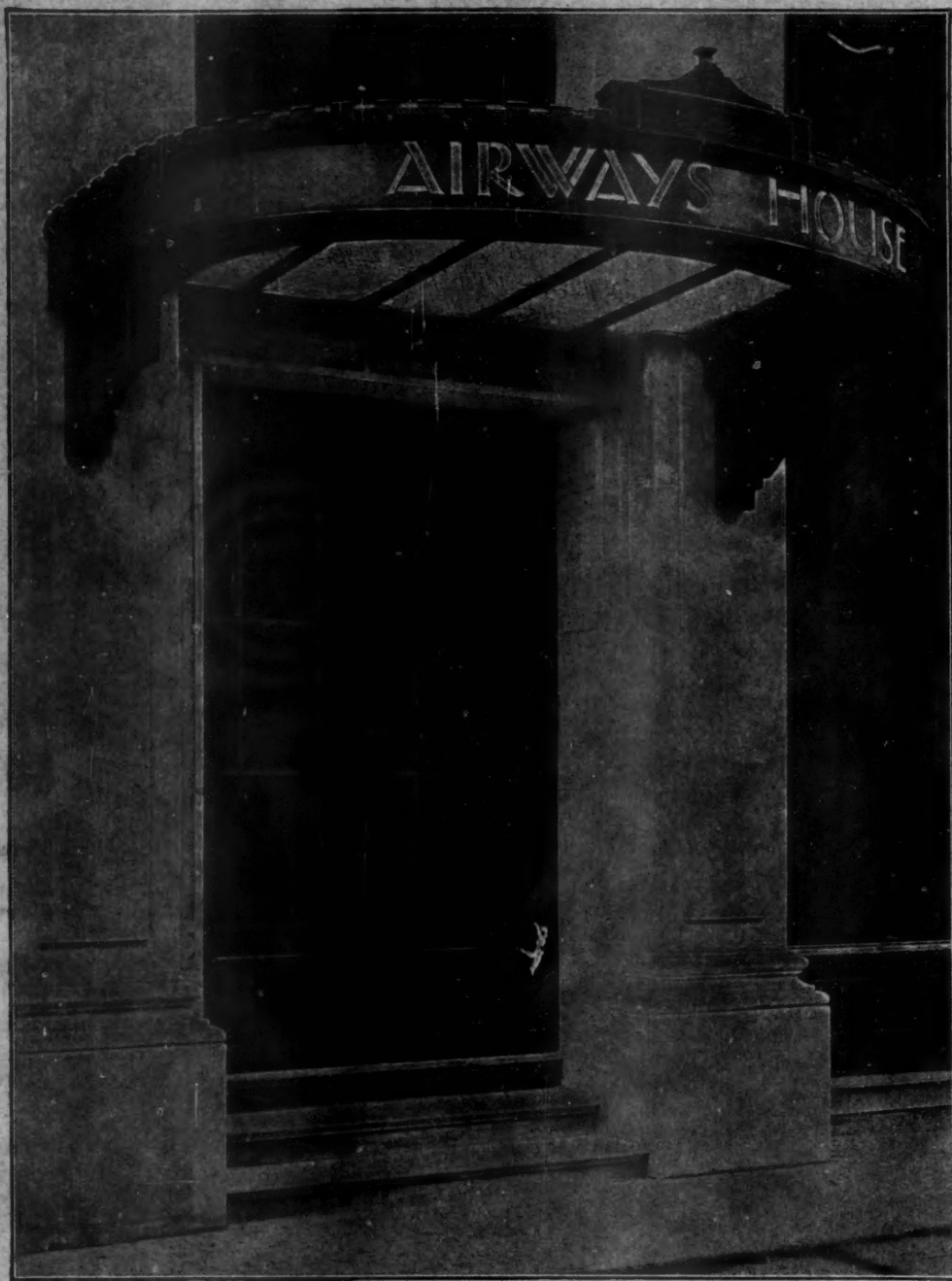


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THE ARCHITECTURAL REVIEW

A Magazine of Architecture & Decoration

EDITED BY WILLIAM G. NEWTON, M.C., M.A. OXON., F.R.I.B.A.

ASSISTANT EDITOR, AND EDITOR OF THE ARCHITECTURAL REVIEW SUPPLEMENT: H. DE C. HASTINGS.

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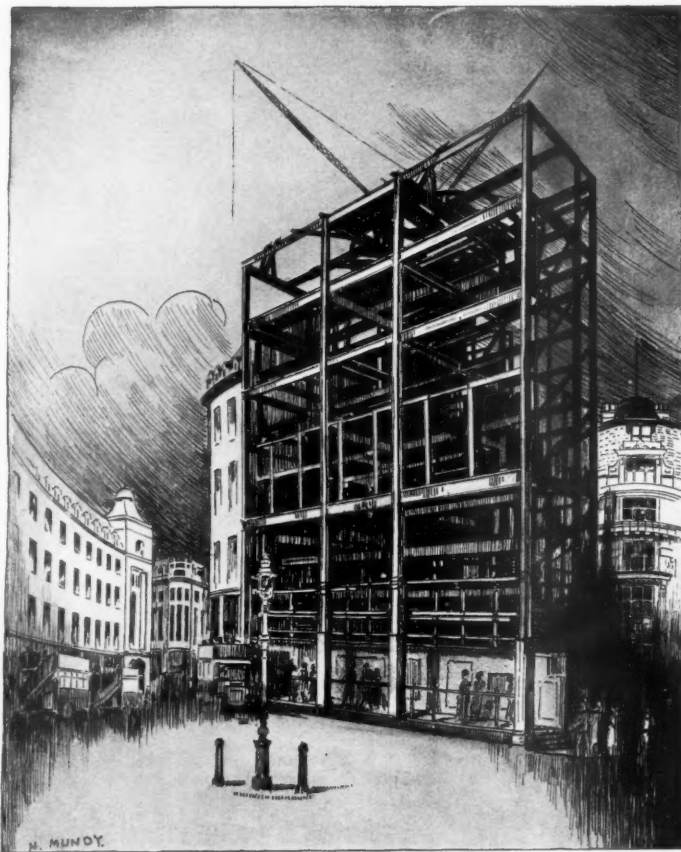
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Plate I.

February 1927.

FROM A LITHOGRAPH BY VLADIMIR KIRIU.

The Stepped Stones of the Mausoleum at Halicarnassus.

By Ernest J. Mager.

The following remarks are intended to show that it is not impossible to apply a pyramid base to a restoration of the Mausoleum and at the same time adhere to the written dimensions. Further, that the stepped stones are worthy of the closest study, for it would appear that a new meaning could be given to them. A method of reading the total height which would not call for the undue elongation of any special part of the work is also suggested.

On the south and north it extends 63 ft., being shorter in the fronts; its entire circumference is 440 ft.; it is raised in height 25 cubits (equal to 37½ ft.); round it are thirty-six columns.

The part surrounding the tomb was called the Pteron. The sculptures on the east side were by Scopas, on the north by Bryaxis, on the south by Timotheus, on the west by Leochares. . . . With these sculptors a fifth artist was associated. For above the Pteron a pyramid equalled in height the lower pyramid, contracting by twenty-four steps to a point like that of a meta. On the summit is a marble chariot, with four horses, the work of Pythios. The addition of this made the height of the entire work 140 ft.—"Nat. Hist." ed. Sillig. Hamburg, 1851.

IN making these remarks I shall refer to the restoration of Sir Chas. T. Newton and R. P. Pullan, and the work of J. J. Stevenson. The former was one of the first to be drawn up after the discovery of the remains; the latter gives the most feasible arrangements of the thirty-six columns. Sillig's reading is quoted. I shall endeavour to show that it may possibly be a correct reading.

In Newton and Pullan's folio work a survey is given, showing the sinking made in the rock for the foundation (ample for a base of 440 ft. circumference), and the position of such walls, and traces of walls, as were discovered. The meaning of certain of these is not clear, but could be accounted for if the ancient record of Mausolus having commenced a tomb be accepted, and they be regarded as belonging to such a period; not as a part of the monument erected by the queen. It would occupy too much space to discuss this, but I would like to mention that such a theory would mean that Newton's north peribolus wall was buried; buried, moreover, within a very short period of having been built, a fact which would also account for the wonderful preservation in which it was found.

Forty-nine feet north of this wall Newton came across another running parallel to it, built in an inferior way, of roughly-dressed random ashlar. For this reason and because of traces of openings placed at irregular intervals he did not consider it as the peribolus. Yet roughly-dressed ashlar might suffice for a wall of such dimensions (1,340 ft. Hyginus), and not the openings may have been formed at a later

period, when all personal interest in the monument had ceased, and encroachments had been made on the site?

It would seem remarkable that such beautifully worked stones should not have been removed. Possibly it was decided to build the outer walls in rough ashlar work, and the stones may not have been suitable for the monument. Left in position the wall would have served a useful purpose, acting as a retaining wall, keeping the site clear, enabling the ground to the north to be filled in and levelled up as the excavation proceeded. If the more distant wall be regarded as the peribolus wall, it would not be necessary to imagine that the work of Bryaxis was placed at a disadvantage—it could have been viewed from a reasonable distance.

The rough sketch of Stevenson's restoration shows the general arrangement (Fig. 1) and the grouping of the columns. These, it will be seen, are placed upon a wall, the length of which agrees Pliny's dimension—63 ft. for the north and south sides, the fronts being shorter. To reach the total dimension given for the outer circumference a terrace or raised platform is inserted, beneath which occur the vaults and the richly-adorned large square chamber known to have existed. We can but imagine that the base would be sufficiently massive to have given ample protection from both robbery and weather. That this was so we gather from the fact that the chamber was in a very perfect state when discovered: the burial vault was untouched.

All surface water would have to pass over the face of the stones until reaching the outer margin, for no drains came within the building. The amount of water which the terrace would have to bear would be considerable; not only the water which would fall upon it, but the whole of the roof-water in addition. It would, therefore, have to be perfectly watertight. It would be a difficult matter to construct it in these days of asphalt dampcourses and cements. To construct it at the period when the monument was built, building with dry stones only, could mean but one thing—failure—the lower parts would become saturated with

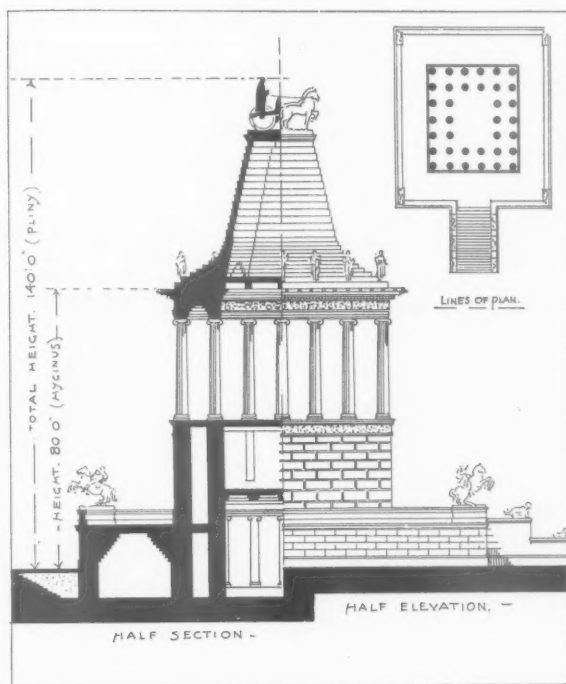


FIG. 1. A ROUGH SKETCH OF THE RESTORATION, BY THE LATE J. J. STEVENSON.

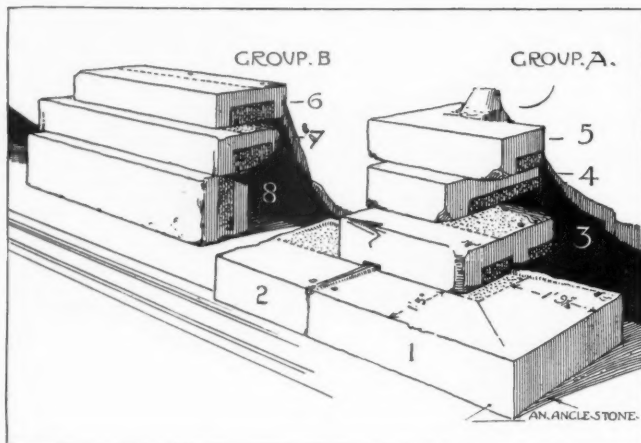


FIG. 2.

moisture. Some better method should be sought for filling in this lower space. A slope, for instance, would be far more efficient. In studying this question it occurred to me that it would be interesting to see how far the pyramid form would offer advantages. And with this in mind I turned to the stepped stones.

Fig. 2 represents two "groups" of these stones as exhibited in the British Museum. The only type of stone in these groups which would yield a regular formation of steps is represented by the stones 1 and 2 in Group A. These, however, have always been, and, I believe, still are, regarded as having belonged to the roof pyramid. Even Stevenson felt compelled to bring them into his roof, though he knew he could not complete it with them, and had to resort to a different type of stone, No. 8 in Group B, for this purpose, one which has never seen much weather, and would, perhaps, seem better placed as a plinth or offset. Yet, in taking the two pyramids into account we have every right to consider the stones 1 and 2, Group A, as having belonged to the base or lower pyramid.

The upper surface of each stone has been dished out or sunk (see Fig. 3) so as to leave raised fillets around three sides, in order to give a protection to the joint, and lead any water away down the riser face. A setting line is scribed on each, marking off the width of the tread, in some cases at 1 ft. 9½ in., in others at 1 ft. 5 in., indicating the extent of the weathering (to throw off water), and also the position

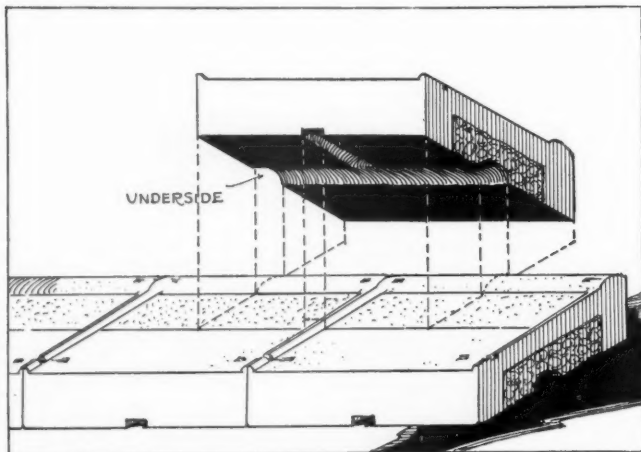


FIG. 3.

occupied by the superimposed stone. Corner stones were found carrying both settings, such as stone 1, Group A, uniting them, showing that they both belonged to one formation. The underside is grooved out in order to accommodate the ridges of the stones upon which it rests, and allows a proper seating. The fact that when so placed the setting line is agreed, verifies the whole arrangement: "forty to fifty of these stones were discovered." We have stones 3 ft. on bed with 1 ft. 9½ in. setting; 3 ft. on bed with 1 ft. 5 in. setting; and 2 ft. on bed with 1 ft. 5 in. setting. None of the latter type is exhibited, but they exist in very considerable number in the museum store-rooms. The resulting sections are given in Fig. 4.

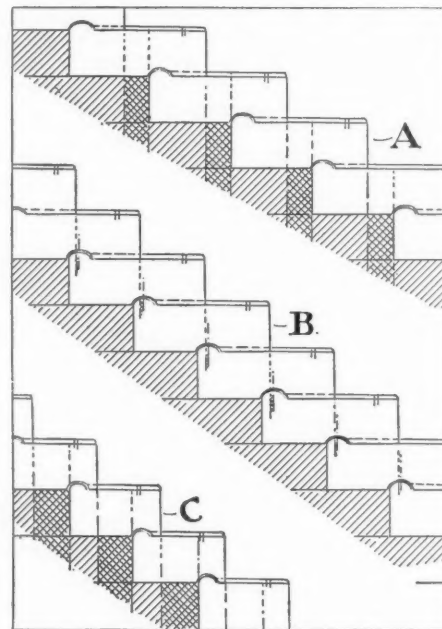


FIG. 4.

Possibly the first thing which might be noted is that lap is altogether wanting. Not much in B, but more so in A, and to a very considerable extent in section C. Lap is essential in any form of covering; we well know how futile a tiled or slated roof would be without it. True the raised fillets might protect so long as the work remained faultlessly tight. Should a joint move or open there would, however,

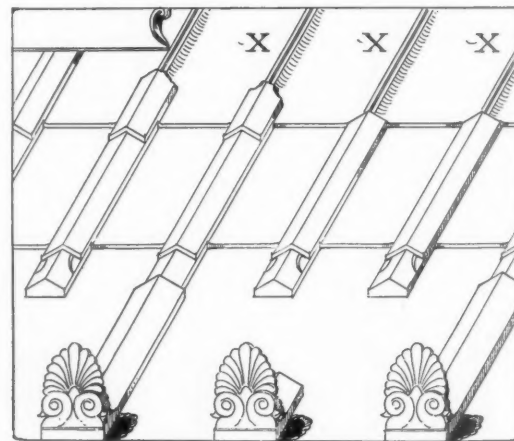


FIG. 5.

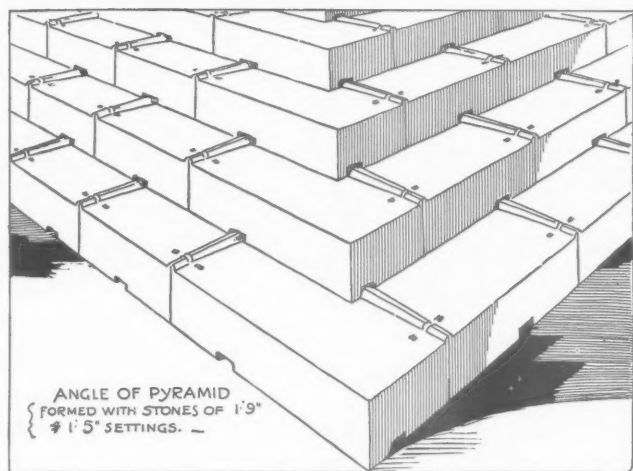


FIG. 6.

be a weakness, more so since lap is wanting beneath the riser face down which water would pour. Such an apparent imperfection could not have existed.

Newton sees in these stones a very perfect roof covering; he draws attention to a parallel which has been made to the roof tiles of an ordinary "Greek temple." Fig. 5 is therefore introduced, a detail of the Parthenon roof by Mr. Penrose, and Fig. 6 an angle of the formation arising out of the sections in Fig. 4. The only similarity which exists is to that part of the Parthenon roof where cover tiles are omitted to show the construction, at the points marked x x x on the drawing. Yet the comparison may be fortunate, suggesting that a further casing or covering was given to the dished stones.

Let us now turn to Fig. 7. This shows the same sections as Fig. 4, with a further course of covering or casing stones. The great advantage of such an arrangement is at once apparent. The countless cramps and ridges all receive a due and proper protection. More than this, want of lap no longer exists, no water could pass

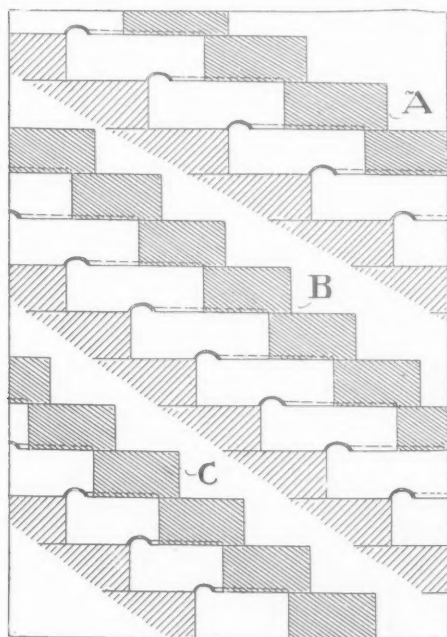


FIG. 7.

beyond the dished stones, even should a joint open. There is no imperfection. The dished stones would fulfil the purpose for which they were apparently designed, the purpose of a dampcourse—one of the most perfect dampcourses ever devised—such as would be needed to protect the beautiful chamber and the vaults within the base from moisture, from heavy rains, and water spouted through the roof gargoyles.

Fig. 8 represents Fig. 6 with the suggested finishing. I have shown plain, solid stones, but the same purpose would be achieved with separate tread and riser stones. Such facings could bridge across two of the dished stones, and so reduce the vertical joints by one-half. I can but see in Fig. 6 a bed of stones, incomplete in itself, ready to receive some such finishing as indicated in Fig. 8.

By selecting stones 1 and 2, group A, as base stones, few remain which may have belonged to the roof. A fact, however, has to be accepted: either we possess a considerable number of roof stones, and just a few belonging to the

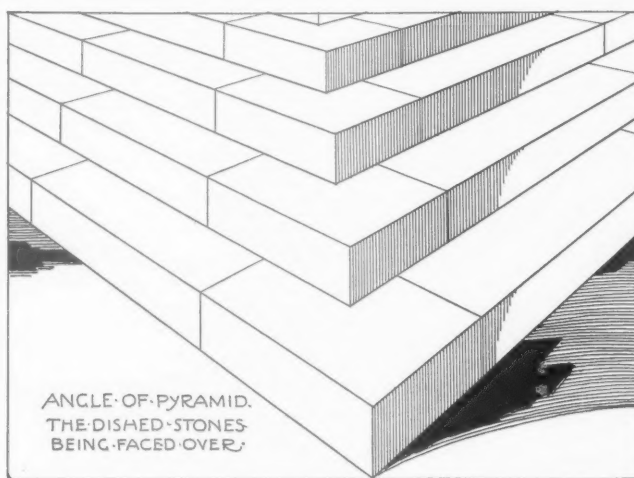


FIG. 8.

base or some other part, or, on the other hand, some forty or fifty which belonged to the base, and but four or five which came from the roof. One part has more completely vanished than the other, and to a very remarkable degree. I have chosen to believe it is the roof, and that these stones had for the most part disappeared when the knights of Rhodes discovered the base, some two centuries after the fall of the monument. The upper stones would be littered about the site as loose stones, easily removed, drawn upon by all and sundry; whilst the base, probably stripped of its casing stones, so firmly knit and cramped together into one solid whole, exposed to the weather, remained until it became gradually buried, finally to be discovered and broken up by the knights in their search for building material.

It is considered that stone 8, group B, should not be included. Stone 5, group A, is catalogued as part of the stone upon which the chariot group rested. We are, therefore, only left with stones 3, 4, 6 and 7. Each of these has a different width for the tread, and so might lead to the conclusion that the roof was curved, or curved at least in part of its outline, for so the varying treads could be accounted for.

Stones 6 and 7 are both representative of a distinct type, such as might well represent the finishing of the roof

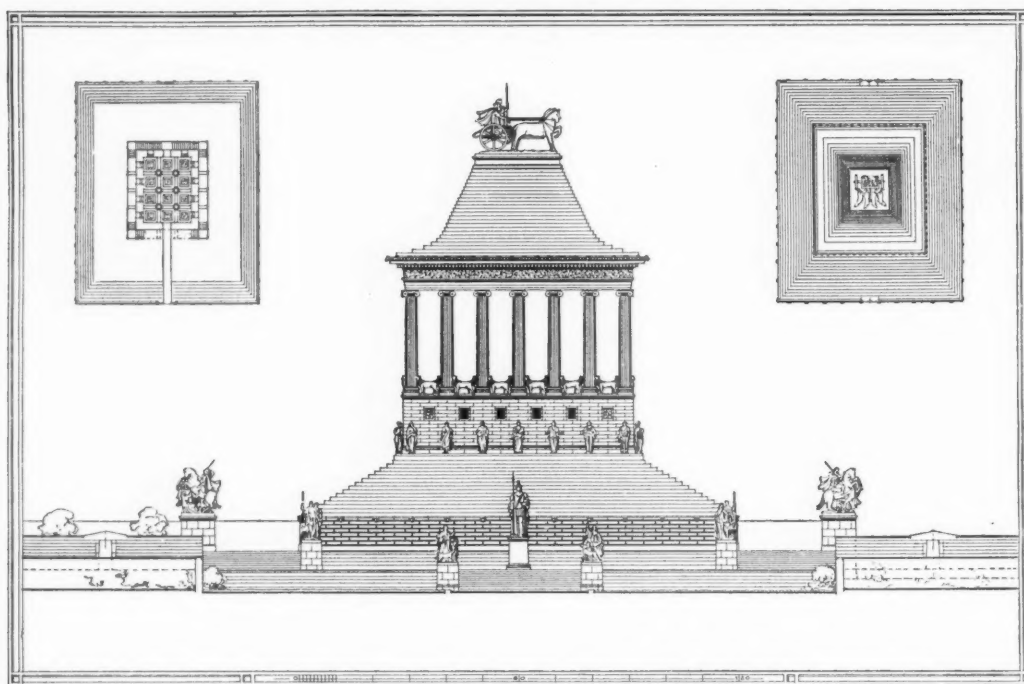


FIG. 9.

pyramid, of greater length and finer finish. Stones 3 and 4 might both appear to belong to another class. Somewhat coarser in finish and not so well chosen as to the natural bed, possibly such as may have supplied the centre core. I use the word centre, for the end-workings of these stones differ, showing that an inner or further course of masonry existed. In this respect they differ from any of the others. The roof has been drawn up to accord with this suggestion, but it must be remembered that the material for this part

of the monument is very slight. I would, however, say that out of the whole number of stepped stones none are more suitable for a roof covering than are the stones 6 and 7 in group B. The most beautifully finished in the whole collection, their greater length and shorter bed point to such a position. Fewer vertical joints would arise. At the joint a cross-dowel was inserted, to secure the joint and act as a weather check. The ends are finely finished so as to bring them into the closest contact. Such a perfect joint was

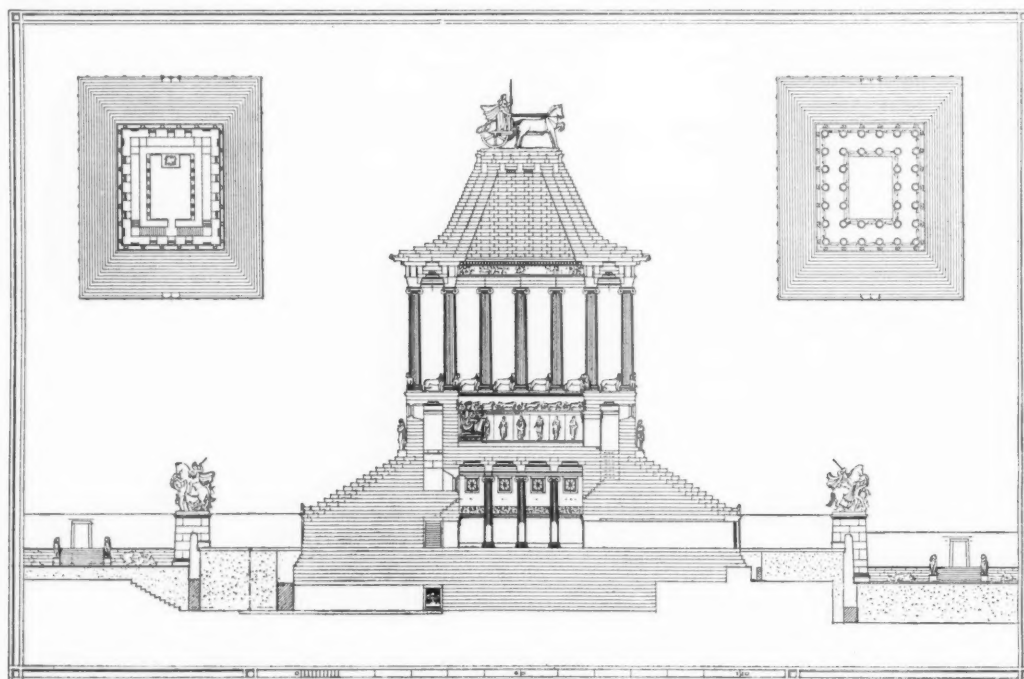


FIG. 10.

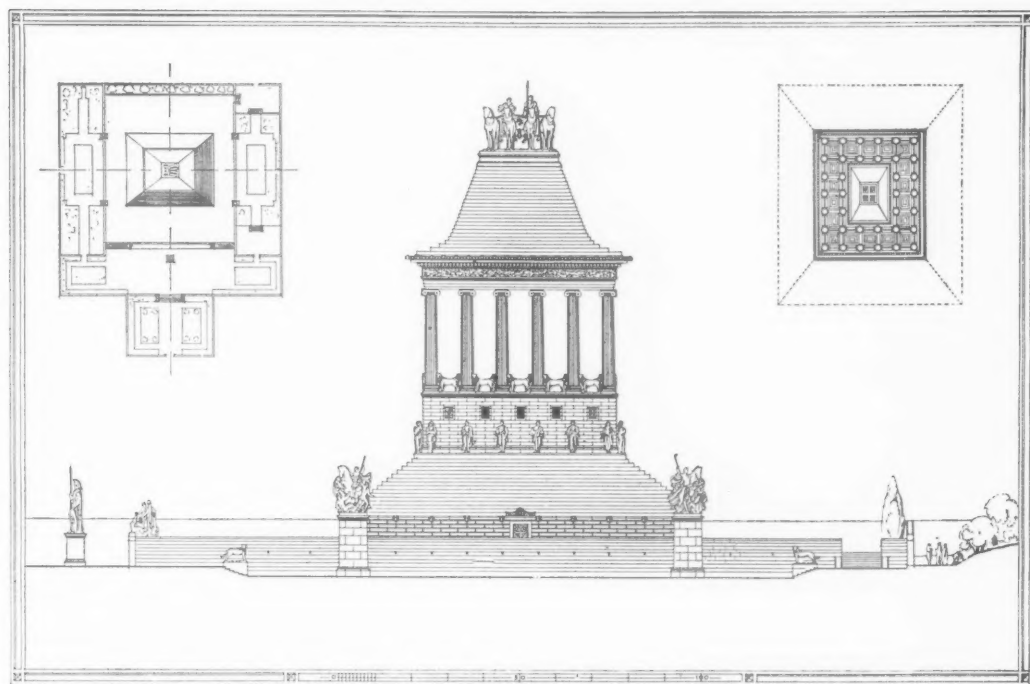


FIG. 11.

desired that fillets were left at the joint to be cleaned off after fixing, as may be seen, for these fillets have not been entirely removed on one of the stones. They must have occupied an important position to warrant such a labour, the dressing back of these long stones so as to leave these fillets. The natural or quarry bed is very marked on account of the weathering, for these stones have occupied a position of great exposure. The way they have been chosen in this respect is faultless.

By using the material at hand in this way Sillig's reading can be agreed (see figure 12). Further, the height of 80 ft. given by Hyginus is accounted for in the manner Stevenson has suggested.

I have, however, taken the whole height, 140 ft., not as reading from the ground level as generally assumed, but as reading from the paving level beneath the great stone. When the vast importance of the base be considered, when we know that vaults and passages occurred at this level, and that the western stair was cut down to it, we might easily imagine the total height as being taken from such a point. Again, if we look at the wording in the translation given: "The addition of this made the *entire work* 140 ft.," or, as given by Professor Oldfield: "This having been added includes the *whole work* in a height of 140 ft.," we might feel the more disposed to read it in such a way. Certainly by doing so it is possible to use the closer grouping of the columns, and to attain the whole height without

any strained effort by the use of stones approximately 1 ft. in height as the courses appear to have been, judging from the remains.

I have suggested that the monument possessed an interior of some interest; that the description of the beautifully adorned chamber really meant something, and a position is found for it. It is further assumed that the interior was not a useless affair, but that the doors of the mausoleum were thrown open at certain seasons. The visitor would pass through the dimly-lit chamber in order to reach

the upper chamber or hall; a hall which may have contained the seated figure of a god and portrait statues of those who had served the king. The walls may have been lined with marble, capped by the sculptured chariot race, surrounded at a higher level by the thirty-six magnificent columns set against a background of deep blue sky. A hall full of light, of colour, and shade.

Positions are suggested for the various sculptures. It is suggested that the lions were placed between the columns proceeding around the tomb in endless procession. So placed there would be a meaning in the head to the right, and head to the left; they need not be brought into opposition.

So used, the "stepped stones" would fashion for us a building, perhaps not altogether without merit as an architectural setting for some of the finest sculptures the world has ever seen.

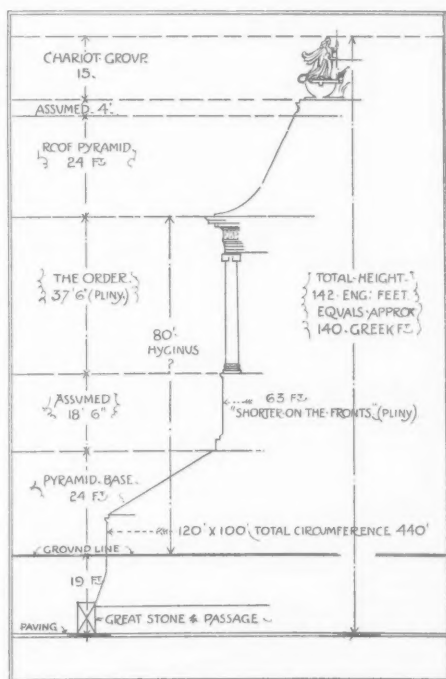


FIG. 12.

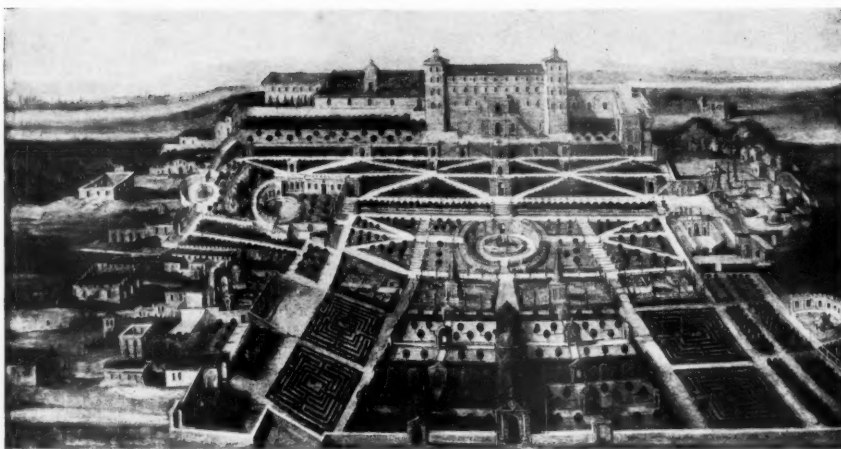
The Tuscan Garden.

By The Hon. Lewis Einstein.

THE Tuscan garden was born of humble origin and, although later it attained magnificence, the characteristic lemon-trees in pots always preserved its utilitarian character. It never became merely a pleasure garden without other relation to the uses of life.

Its features were developed by linking together architecture with Nature. The garden became the projection of the villa into space. Its terraces levelled the hillside like flattened walls. Beyond these stretched olives and vines, and farther still on the far horizon an untamed landscape of barren mountains. A conscious effort of garden design lay in bridging the space between the villa and the distant Apennine, and guiding the eye through objects of near beauty toward the far-away view. Hence was produced the illusion of its size. The garden's proportions always bore a relation to the dwelling, but the triumph of design came when a garden could frame in its own setting and make part of itself a view which attracted the eye to objects many miles away. In such illusion is to be found one of the great merits of Tuscan garden architecture. By attaching itself to objects of inherent beauty, by connecting the work of man with the work of God, by blending whenever possible its own restricted dimensions with the vast spaces of Nature, it created an impression of largeness not without analogy to the heroic standards set in the other arts of the later Renaissance.

Mere size, however, becomes a monstrous exaggeration unless accompanied by proportion and by balance. The scale of the garden had to be kept in relation to the villa and was determined mainly by the latter's dimensions (Fig. 1). Too small it became insignificant, too



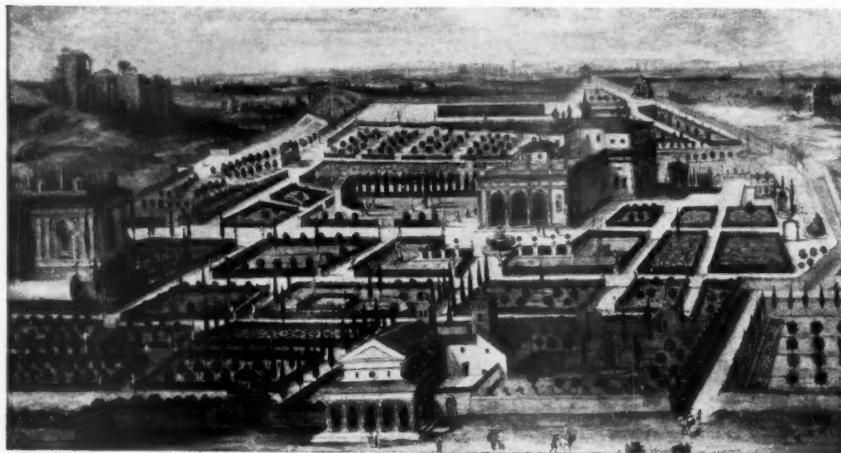
1. The Villa d'Este at Tivoli (after a painting in the possession of A. Acton, Esq.). It can be seen from this how the scale and lines of the garden bear a definite relation to the Villa.

large made it absurd. The rarest of all the arts is that of proportion. In garden design this calls for a definite relation alike with the architecture of the dwelling and the natural surroundings. The essential sanity of the best Italian art arises from its understanding of such requirements and its ability to express these in a simple yet beautiful medium.

Such principles rightly understood are as applicable to the small villa as to the palace. Italian gardening has suffered in America from the too exclusive attention paid to its more sumptuous examples. It has usually been associated with marble balustrades and statuary, by those who fail to realize that such adornments may be as appropriate to the palace as they are inappropriate to the humbler residence. Even the terrace has been mistaken for an essential feature when it is the accident due to the usually hilly nature of the ground. Where terracing is used by the peasant for his mountain farm, it also becomes necessary for the garden. As most Italian towns are surrounded by hills it is natural that the villas which stud these, in locations chosen for their view, should possess terraced gardens. But there exist many examples of gardens on the flat plain like the Capponi in Florence, or the Corsi Guicciardini at Sesto.

The essentials of Tuscan garden design are simple enough. In part these were developed from a Renaissance imitation of the ancient taste expressed by scholars who were also

practical architects, like Leone Battista Alberti, and Scamozzi. Classical example was able to prevail because of this being in accordance with national traditions and the practical requirements of the soil and climate. In Nature as in art the sound Italian instinct favoured the permanent as opposed to the transient, the essential



2. The Villa Mattei at Rome (after a painting in the possession of A. Acton, Esq.). The different uses of box, laurel, and cypress should be noted.

in place of the accidental, the indigenous instead of the exotic.

Tuscan architecture creates its effects by the solidity of the mass which makes form and matter blend together till they become indistinguishable in their proportions. Its Renaissance expression is unrelieved by the lighter decorative elements of Venetian Gothic or French sixteenth century. In Tuscan gardening by an interesting parallel the interior design is produced by cut evergreens planted high and low (Fig. 2). Box is used for low hedges or borders, laurel and

yew mainly for those of medium height, ilex and cypress for tall effects, with often the trunk of the latter, when planted separately, clad with ivy. Such evergreens generally clipped into shape form the walls of the garden which remain unchanged through every season. The linear and occasional fantastic shapes into which they are cut are analogous to the architectural decorations in stucco and in fresco within the villa, which create for each room its personal setting. Garden

parterres thus correspond to the rooms, and the alleys between them, which are often tunnels of verdure, to the corridors of the house.

Walls of evergreen fit naturally into the landscape. They make for the permanence of the garden at all times, and thus preserve its architectural outlines. They provide a frame for the statuary and tone down the massive impression of the stonework (Fig. 3). Occasionally they even replace this by their mural effect, while skilful cutting shapes their decoration. As a rule they require little care save clipping and weeding, and little or no water so soon as they are firmly rooted in the soil. Within the garden proper exist no waste spaces. Practical reason for this may be discovered in the poverty of Italian turf. Yet in itself this would never have deterred the architects, as can be shown by the popularity of the English gardens laid out in Italy during the late-eighteenth century. A better reason can be found in the fact that turf does not lend itself readily to their decorative idea.

If Tuscan gardening does not call for the elaborate processes of potting out customary to horticulture north of the Alps, it is unfair to think of it as disdaining flowers. Roses and irises form an essential feature of its decoration and the commoner zinnias and salvia are also sown in generous profusion. Yet flower effects are not, as in England, the main glory of the garden, but rather its accessories which fit into the scheme of decoration but are independent of the architectural plan. If the latter is well designed, any particular

flower effect becomes secondary. There is in this a curious parallel between the splendid dignity and magnificence of Italian palaces and the frequent indifference of their furnishings. Where the setting is perfect the objects contained within become of minor interest. In fact, their very humility may, by subtle inference, help to bring out the stately beauty of their framework.

Water is a necessity in a hot and dry climate, hence the vast cisterns, the fountains and well-heads (Fig. 4). It is also an object of delight to the eye and ear, and Horace's praise

of icy fountains became repeated in the practice of many an obscure garden designer. But water also was far too precious to be employed only once and then allowed to run away. The same water can be made to create an impression of abundance. Its effect was therefore multiplied by such devices as the use of fine jets spurting from every orifice which the ingenuity of artists, engineers and stone-cutters could invent. Often, as at Caprarola, it runs down the hillside in carved stone conduits, finding at



3. The small basin at Marlia, near Lucca. The walls of evergreen fit into the landscape of the distant Apennine.

each level new fountains through which to play. Even in the humblest garden, a thin trickle has been made to give an illusion of volume analogous to the impression of space in garden design. There is hardly an old garden in which water has not been made to drip through moss and fern-covered stalactites to stone basins with overflowing rim (Fig. 5).

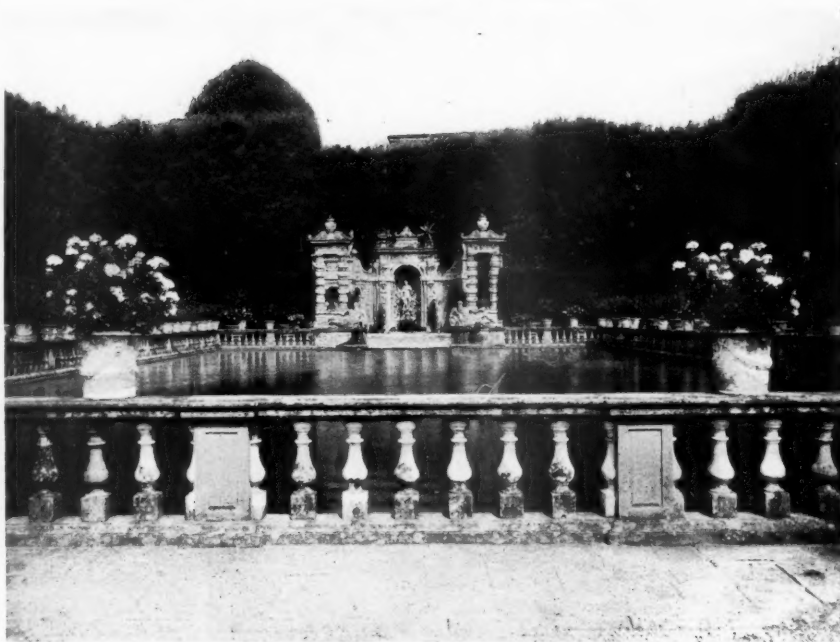
The primary purpose of the garden is, however, as a place to walk in amid surroundings which provide recreation for the eye. The necessities of the Italian climate, with its sharp contrast between sun and shade, are reflected in garden design, with its alternate open and shut-in spaces connected together by alleys of clipped hedges and backgrounds of dark trees. The chiaroscuro of Italian painting is here made real by skilful planting and spacing. Light and shade in violent extremes succeed each other in the closest neighbourhood.

In the open spaces rules an unflagging law of regularity. The logical Latin mind long since discovered that the eye cannot be cheated, and in the bright sunlight detects the slightest error of line. Recognition of this fact has led to another principle on which the garden designers based their craft. Just as within the villa the painted overdoors or busts in niches were intended to adorn the necessary divisions of a room and to emphasize what could not be concealed, so marbles and wall ornaments in the garden served to mark distances in a manner pleasing to the eye and thereby to punctuate space by objects of beauty. Statues

were used never in a haphazard nor eccentric manner, which would have made them interlopers, but with definite purpose. Stone ornaments put anyhow without reason or design, marbles placed without relation to hedge environment, are modern sins uncommitted by the ancients.

An antique utilitarian tradition in Tuscan building always located the villa on the public highroad instead of setting it, as in England, within its own grounds. Hence walls in place of hedges or fences became necessary. The deep-rooted Italian æsthetic instinct which seized on the necessities of construction in order to beautify, decorated such walls of separation. Interruptions in the line of masonry break their monotony either by direct adornment, or else by lunettes which afford glimpses of distant view. The wish always existed to frame these. Masters like Mantegna or Lotto often painted in their pictures gardens seen through a window. Beyond the masonry of the room the eye was guided toward objects of natural beauty near or far. In garden design a boundary wall could likewise by skilful opening reveal a landscape. Often such garden walls run down a hillside and call for ingenuity in order to connect different levels in a manner not to offend the eye by their abruptness. Nature can afford to be capricious, but there is no room for irregularity in the mason's craft.

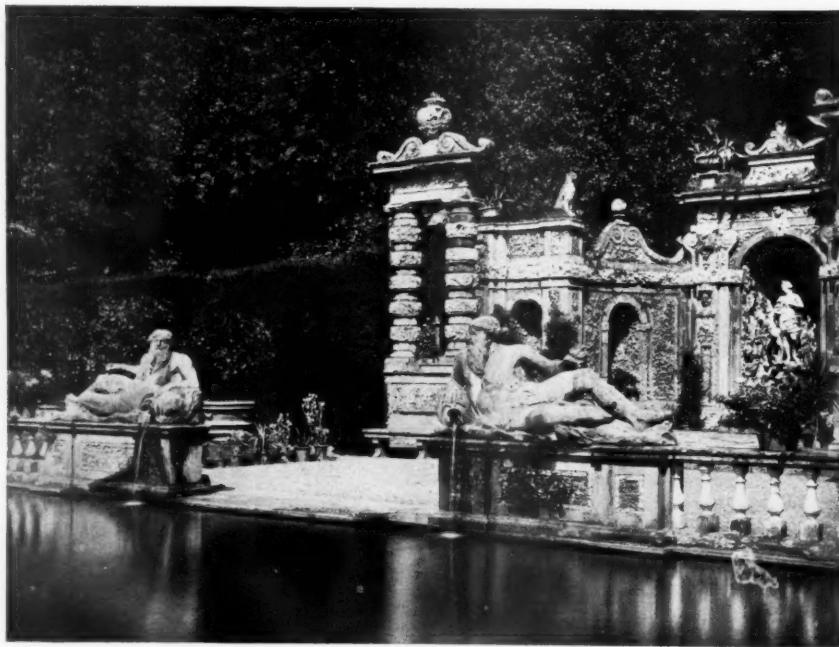
The monumental features usually associated with Italian gardens, like stairs and balustrades, are merely a response to the instinctive desire to seize on necessities of design imposed by natural conditions in order to convert these into decorative elements (Fig. 7). The accidents of the ground call for a



4. The large basin at Marlia. The use of water in the garden gave opportunity to the engineer, the architect, and the sculptor.

The garden has not only to be brought into relation with the villa and the distant landscape, but with the sky itself. Interruptions of line here become most effective. Many a statue has been placed, many a cypress planted, not only to mark a boundary but to avoid an unnecessary monotony and to break the skyline, or else to rest the eye while gazing into space. Where the exposure in the foreground is over-great, stone pines are planted to give their carpet of verdure to the air. The uniformity of the level terrace, the open space and the straight line, become diversified by skilful planting and appropriate stonework.

The idea of the garden as a projection of human personality into Nature would remain incomplete if it afforded no scope for the comic instinct. Opportunity for this was found in the grotto, where in half-darkness, driven from the sunlit spaces by the logical tyranny of architectural design, it could indulge its whimsical fancies. The etymological derivation of the word "grotesque" from "grotto" illustrates this far better than any description of comic statues or rock mosaics. Montaigne's account of the tricks played by the water-works in the grottoes of Pratolino illustrates the six-



5. A detail of the large basin at Marlia.

THE TUSCAN GARDEN.

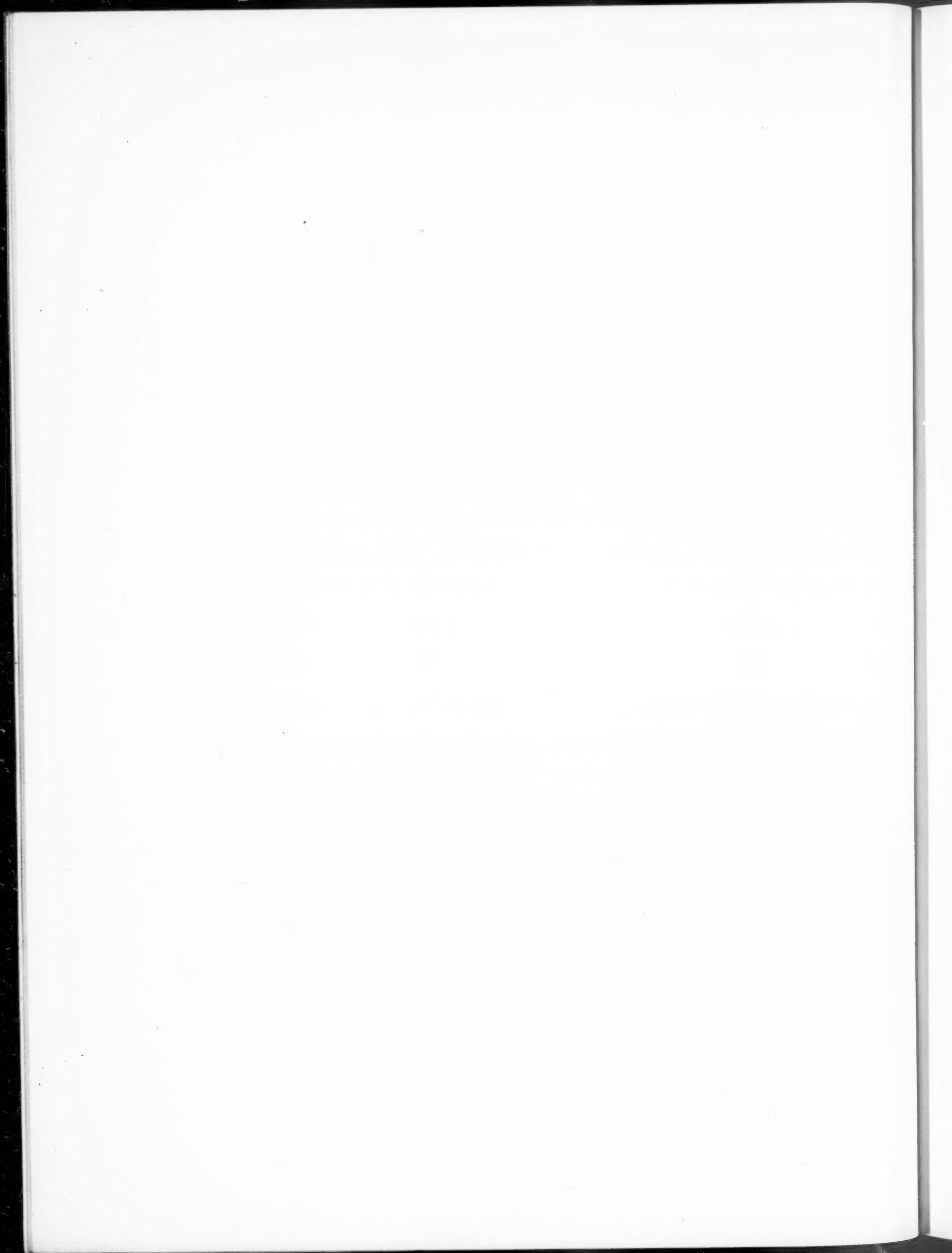


Plate II.

February 1927.

A DETAIL AT MARLIA.

The architectural open space forms a contrast with the dense foliage of the wood.



teenth-century idea of humour applied to garden design. With the taste for the Baroque such effects became multiplied. At the same time a higher skill in the use of evergreens, and the new taste for pastoral comedy, also created open-air theatres cut out of box and yew (Fig. 6).

From early days the Tuscan villa had been intended as a permanent and not only as a seasonal dwelling. Humanism in architecture recalled the fact that the Romans varied their bedrooms to gain different exposures with the time of year. Gardens became consciously designed for summer as well as for winter use. Groves of trees offered protection from the wind and the rays of the sun. They formed a contrast and setting to the open terraces and heightened the illusion of remoteness from habitation. The shade of the ilex allows room for the caprice of the unexpected. It is easy to play in closer contact with Nature once out of sight of the rigid conventions imposed by villa architecture.

The shady plantations are usually in the untterraced ground, where trees grown on a slope heighten the illusion of depth and rough paths climb the hillside. Such spaces are best adapted to surprise effects and the whims of capricious design. Here it is the unexpected which possesses most merit. Instead of the rigid lines and gravelled paths of the terrace, one walks on bare earth through clumps of trees. If this lack of design appears to be in contradiction with the more classical plan, it is only because the principles of Tuscan garden craft have been incorrectly restricted to formal design. A garden composed solely of open spaces would be incomplete and



6. The open-air theatre at Marlia. The statues are so placed as to fit into the hedge composition and relieve its monotony.

water, while the gnarled trunk of the ilex fits in with the rougher ground on the slopes.

The skill of Tuscan garden craft lay in the absence of monotony which comes from rigid conformity to any preconceived idea. In contrast with the modern imitators' attempt to repeat some effect fine in itself, but which loses its meaning when removed out of its proper surroundings, the genius of the architect lay in understanding certain principles which as soon as they had been firmly grasped allowed of endless variation in accordance with the configuration of the soil. The use of these principles was largely instinctive and not merely a half-applied veneer or an ill-understood alphabet.

Hence Tuscan garden design remained native and highly individualized. The uniformity of French garden architecture cast in a single mould by the genius of Le-nôtre was avoided in Italy. Montesquieu, who observed the individual character of Italian churches in comparison with the French, might also have detected this trait in the gardens. In Italy gardens great and small were laid out by men who, working in the open, could follow the unfolding of their idea with every shovelful of earth.



Photo by courtesy of Alinari.

7. The alternation of light and shade connected by architectural steps encircling a fountain in the Corsini Garden at Castello.

Domestic Ironwork.¹

IV—Casement Fittings.

By Nathaniel Lloyd.

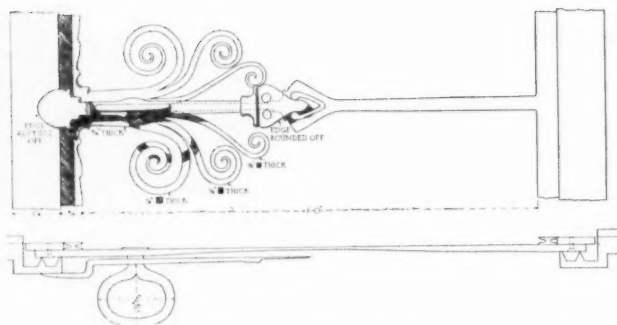


FIG. 1. A DRAWING OF THE FITTING ILLUSTRATED BELOW.

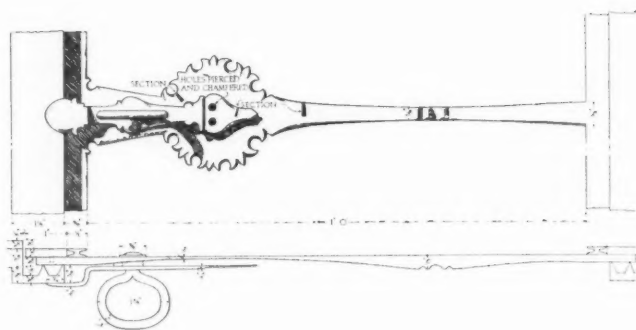


FIG. 2. A DRAWING OF THE FITTING ILLUSTRATED BELOW.

WINDOW furniture occupies the most conspicuous position of any detail in a room, but, unfortunately, most modern work suffers from bad design, although we have had handed down to us the most charming and practical patterns by seventeenth-century smiths. It must be admitted that old examples are not readily to be found, and, further, that few have been illustrated to such a scale as clearly to display

their refinements. Until recently this class of ironwork was poorly represented at the Victoria and Albert Museum, but now the Frank Jennings Collection exhibits a good range of old work.

The difficulty (to which reference was made in the article on "Door Furniture") of getting the modern smith to work in the spirit which produced the old fittings, applies also to iron casement furniture, but as these are necessarily painted²



FIG. 3. A CASEMENT-LATCH.

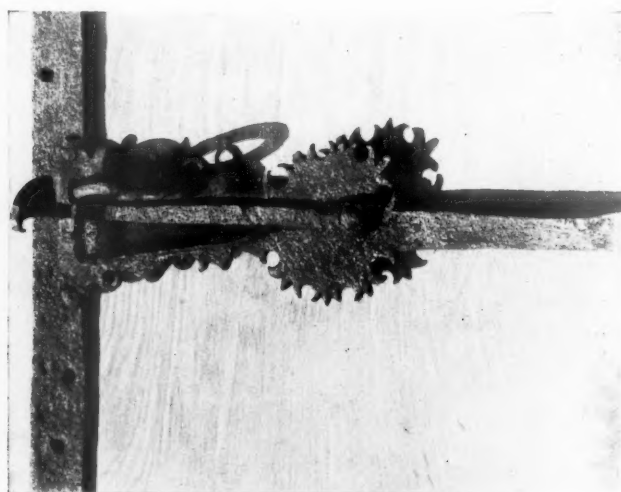


FIG. 4. A CASEMENT-LATCH.

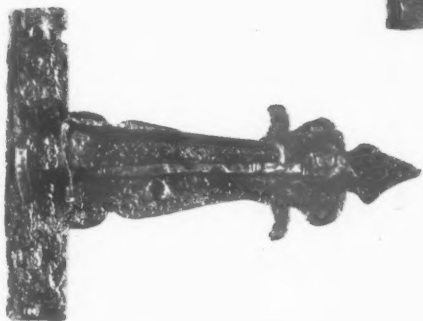
¹ Mr. Nathaniel Lloyd's previous articles appeared in the issues of THE ARCHITECTURAL REVIEW for August and December, 1925, and March and May, 1926. These articles related to FIREBACKS, ANDIRONS, and DOOR FURNITURE respectively.

² An alternative (found in some old fittings) is to tin the iron, which does not destroy the surface texture.

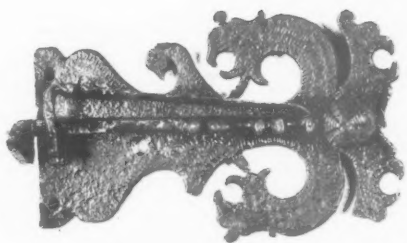
1.
From Suffolk.
Seventeenth
Century.



3.
From Suffolk.
Seventeenth
Century.



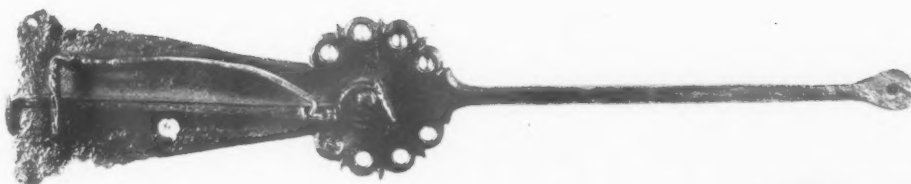
6.
From Suffolk.
Sixteenth
Century.



7.
From
Yarmouth.
Seventeenth
Century.



8.
From Suffolk.
Seventeenth
Century.



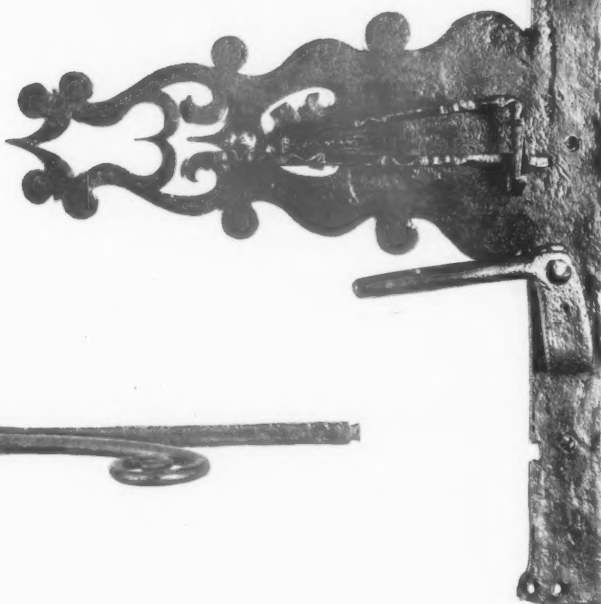
2.
From Suffolk.
Seventeenth
Century.



4.
From Suffolk.
Seventeenth
Century.



5.
From
Shaw House,
Newbury.
Seventeenth
Century.



9.
From Suffolk.
Seventeenth
Century.



FIG. 5. ENGLISH CASEMENT-LATCHES OF THE SIXTEENTH AND SEVENTEENTH CENTURIES.

From the Frank Jennings Collection.



FIG. 6. A CASEMENT WITH TWO TURNILS AND PLATES, A HANDLE FOR DRAWING THE CASEMENT IN, AND A QUADRANT.



FIG. 7. A VOLUTED HANDLE, AND A MODERN TURNIL, PLATE AND BAR BASED ON AN OLD DESIGN.

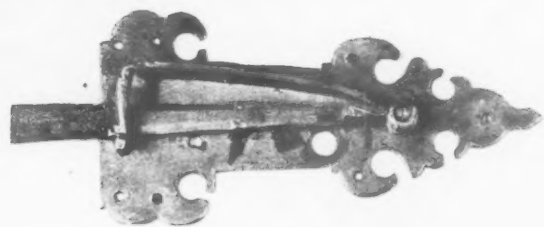
with several coats of oil colour, the absence of surface texture is of less importance. It is, however, essential that the form and substance characteristic of old examples should be adhered to strictly. For instance, it will be found that in these old fittings the ornamental plates are very thin (often almost to a knife edge), and that these also vary in thickness at different parts. This is seen in saddlebars, as that of the fitting illustrated in Fig. 3, the variety of thickness of the parts being further displayed in the measured drawing, Fig. 1. Here the scrolled tendrils (forged separately and

then welded together) are all square in section, but the larger tendrils are of stouter metal than the smaller ones. Modern treatment of these would naturally be to use the same thickness metal for all, which would at once produce a mechanical "cut card" effect. The saddlebar, also, where wide on front elevation is thin on plan. Other bars, like that in Fig. 2, are thin on front elevation where thick on plan; usually the same volume of metal is used throughout the length of the bar, hammered out as desired, and it is this disposition of material that makes these designs so charming.



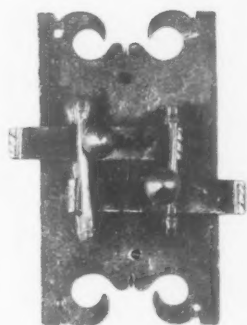
FIG. 8. A QUADRANT WITH A VOLUTED TERMINAL.

A
Sixteenth-century
Latch from the
Royal Architectural
Museum.



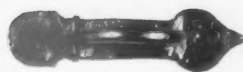
A
Sixteenth-century
Doorbolt from
Oxford.
(Frank Jennings
Collection.)

A
Seventeenth-century
Casement - Latch
from Suffolk.
(Frank Jennings
Collection.)



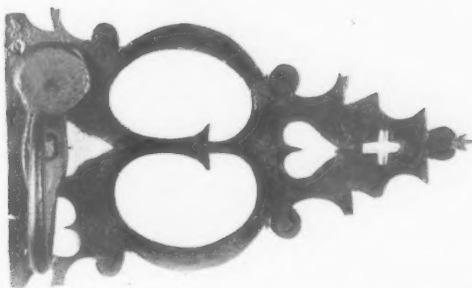
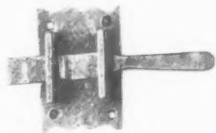
A
Seventeenth-century
Latch from the
Royal Architectural
Museum.

An
Seventeenth-century
Casement - Latch
from Suffolk.
(Frank Jennings
Collection.)



A
Seventeenth-century
Casement - Latch
from Suffolk.
(Frank Jennings
Collection.)

A
Seventeenth-century
Casement - Bolt
from Suffolk.
(Frank Jennings
Collection.)



An
Seventeenth-century
Casement-Bolt
from Suffolk.
(Frank Jennings
Collection.)



A
Seventeenth-century
Casement - Latch
from Suffolk.
(Frank Jennings
Collection.)

Three
Seventeenth-century
Casement - Latches.
(F. A. Crisp
Collection.)

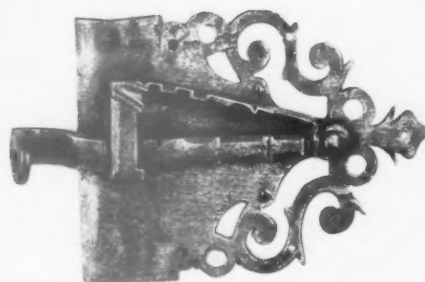
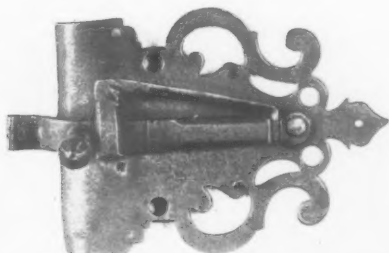
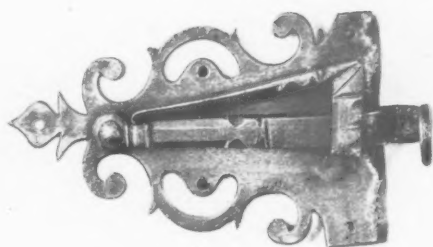


FIG. 9. ENGLISH BOLTS AND LATCHES OF THE SIXTEENTH TO THE EIGHTEENTH CENTURIES.

In the fine groups of fasteners shown on Figs. 5 and 9 almost all the examples are spring catches, but the bars and plates are equally suited for association with turnils, or turnbuckles as they are also styled. Turnils are better adapted

to modern requirements than are spring catches: one advantage possessed by the turnil being that it can be designed and fitted to draw the opening frame closely up to the fixed frame and so exclude draughts. Although some of these plates are of intricate design they are all real smithing work. No. 6 on Fig. 5 is a particularly interesting plate, which has an excellent profile independent of the detail of the quaint terminations to the cusps, and has surface ornamentation produced entirely by chisel and punch. Such detail should be tinned rather than painted. By contrast with Nos. 5, 6, and 7 on this plate the simplicity of Nos. 2 and 3 is striking, and one cannot fail to be impressed by the beauty of these simple outlines, any of which might be happily combined with the turnils on Fig. 9. Fig. 4 was a favourite design

of the seventeenth-century smiths, No. 8 on Fig. 5 being one of its variants. Fig. 6 shows an old casement having two turnils and plates, together with a handle for drawing the casement in and a quadrant to hold it when open. These quadrants, if well designed, are preferable to stays or hooks, because an

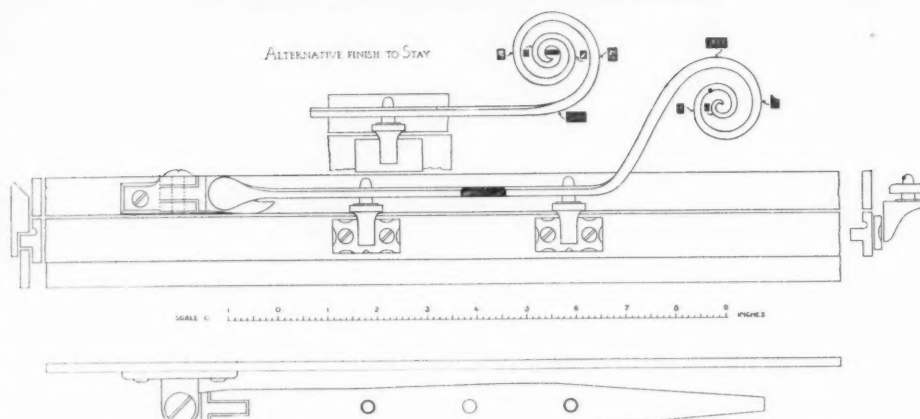


FIG. 10. A MEASURED DRAWING OF A GOOD TYPE OF STAY.



FIG. 11. A HANDLE FOR DRAWING THE CASEMENT IN.



FIG. 12. A HANDLE, HINGE TERMINAL, AND OLD-FASHIONED HOOK STAY.

unfastened casement which is swung open by the wind is automatically caught and held by a quadrant, without which it may be torn from its hinges, or at least strained. Fig. 8 shows another and better designed quadrant, having a voluted

terminal. On the same frame is one of those voluted handles of which one finds many varieties. Another view of a similar handle is shown in Fig. 7, together with a modern turnil, plate, and bar, based on old designs. A further handle design is illustrated in Fig. 11, while in Fig. 12 is a variation of it, together with an interesting hinge terminal and an old-fashioned (but unsatisfactory) hook stay, having rough twist, and designed to hook to an eyelet on the inside of the casement frame.

Fig. 10 is a measured drawing of a good type of stay, the volutes of which may be of circular instead of rectangular section metal. It is necessary the section should be cambered: if only chamfered the stay looks as if stamped out of sheet metal. This stay draws the opening frame closely to the fixed frame, so that the turnil may be fixed above the centre of the casement to draw in tightly the upper portion.

Fig. 9 includes four illustrations of bolts, which furnish further instances of sixteenth-century and later smithing of the same character as the objects shown in the article on "Door Furniture."

Bowling Green, Milborne Port, Somerset.

Designed by E. Guy Dawber, P.R.I.B.A.
With photographs by HUMPHREY JOEL.

This house was being built at the outbreak of the war, on a site overlooking a beautiful stretch of the Blackmoor Vale country. The stone was quarried nearby, and has been used with its natural face keeping the walls full of texture, the only dressed stone being around the windows. The



THE ENTRANCE

long dormer window on the south front was not designed by the architect, but was put in afterwards without consultation with him, and also the panelling in the hall, which is just the ordinary type of commercial panelling inserted without any regard to the character of the house or the detail.

DOORWAY.



PLANS OF THE GROUND AND FIRST FLOORS.



A VIEW FROM THE NORTH-EAST, SHOWING THE ROSE GARDEN.



THE ENTRANCE FRONT ON THE NORTH SIDE.
Note the carved coat of arms over the doorway.

BOWLING GREEN.



Plate III.

February 1927.

THE ENTRANCE DRIVE AND NORTH FRONT.
E. Guy Dawber, P.R.I.B.A., Architect.



THE STEPS LEADING THROUGH THE ROSE GARDEN TO THE SOUTH FRONT.



THE HALL DOOR AND WINDOWS ON THE SOUTH FRONT.



A GENERAL VIEW OF THE SOUTH FRONT.

The centre six lights of the window in the roof have been inserted without the architect's knowledge.

The Egyptian Legation.

Bute House, South Audley Street, London.

Alterations and Additions Designed by Fernand Billerey.

Bute House stands on an important site at the corner of Deanery Street and South Audley Street, its garden front having a clear view to Hyde Park. A portion of the site abuts on South Street, affording a secondary entrance with a carriage-way.

The date of its erection is uncertain, but was probably between 1720 and 1730. It gets its name from the great and unpopular Lord Bute, who was living there in 1768 when the house was attacked during the Wilkes Riots. Horace Walpole in his "Letters" says that "at one in the morning a riot began before Lord Bute's house in Audley Street, though illuminated throughout. They flung two large stones into Lady Bute's chamber, who was in bed, and broke every window in the house." Lord Bute occupied the house till his death in 1792.

There is no record of the builder's name, but there is every probability that its decoration and preparation for Lord Bute's occupation was

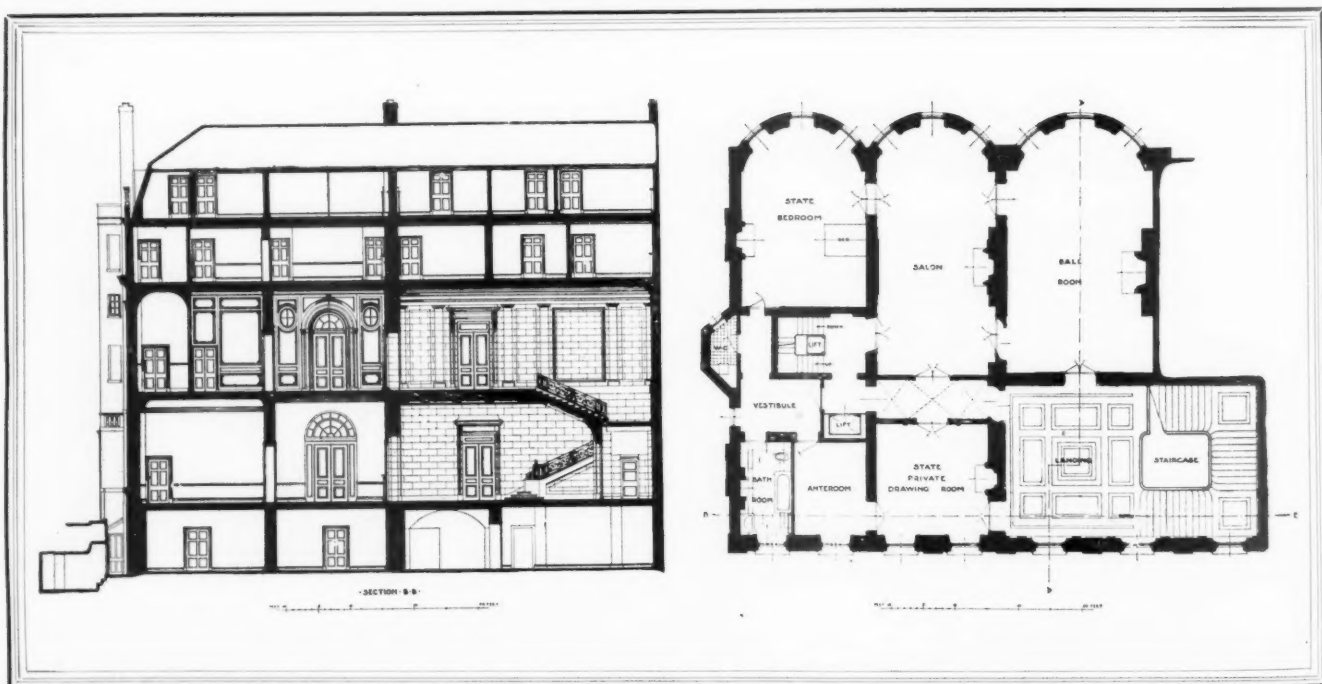


FROM SOUTH AUDLEY STREET.

undertaken by Robert Adam, who had already built Lansdowne House (sold to Lord Shelburne before completion), and who afterwards built Luton House, Bedfordshire, for the same statesman.

More recently it was in the occupation of Mr. H. L. Bischoffsheim, who gave to the South Audley Street front its present facing of Portland stone, and from whose daughter, Lady Fitzgerald, it was purchased last year on behalf of the Egyptian Government for use as a Legation.

Mr. Fernand Billerey was called in to advise as to the alterations required to make it suitable for its new purpose. The chief alteration consisted in the formation of an entrance hall and a wide reception staircase in replacement of the narrow old staircase which was hardly in proportion with the large reception rooms of the first floor. This included the removal of the front door to a more central position in the façade.



A LONGITUDINAL SECTION THROUGH THE STAIRCASE.

A PLAN OF THE FIRST FLOOR.



FROM THE GARDEN.

In the garden the old conservatory, which ran the full width of the house, has been removed and a wide terrace formed with loggias on either hand, affording communication with the future Chancery Offices.



THE CENTRAL FLIGHT OF STEPS LEADING TO THE GARDEN.



A LOGGIA ON THE TERRACE WITH STAIRCASE AND COMMUNICATING PASSAGE TO THE CHANCERY OFFICES.



THE STAIRCASE FROM THE LIFT HALL.



THE MAIN STAIRCASE.

The walls of the staircase are treated very simply in stone stucco, and the ceiling is decorated by enriched plaster panels. The first-floor landing is paved similarly to the entrance hall, and the walls are architecturally treated with the aid of pilasters, an enriched cornice and broad ceiling band forming the decoration of the upper part.



THE BALLROOM.

THE EGYPTIAN LEGATION.



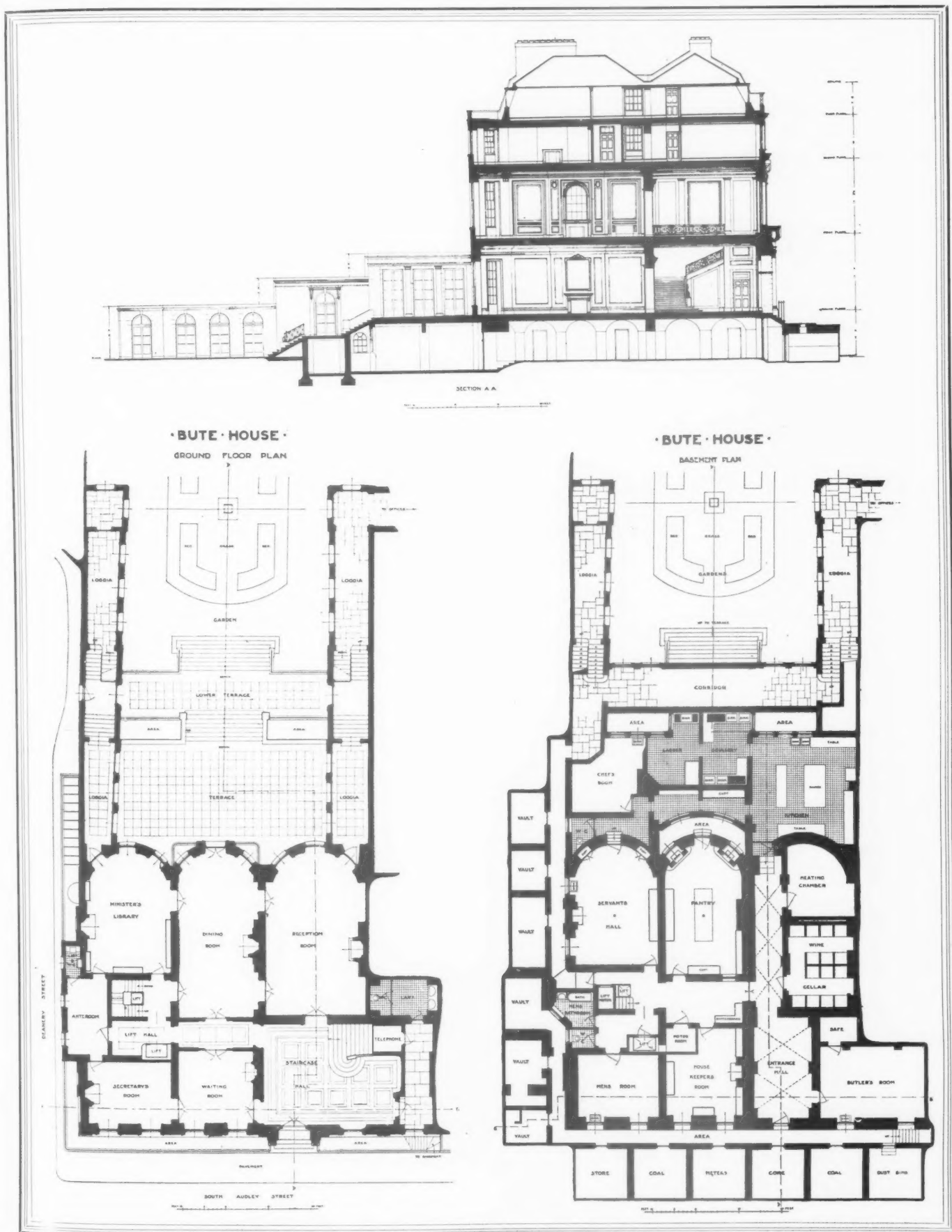
Plate IV.

February 1927.

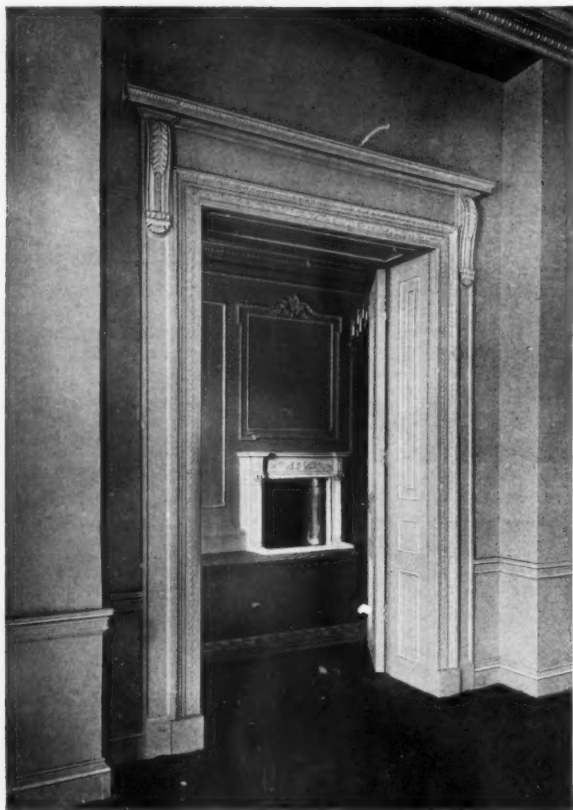
THE ENTRANCE HALL.

Fernand Billerey, Architect.

On entering the building one finds a spacious entrance hall, paved in Tavernel stone (from Burgundy), with bands of fleur de pêche forming panels, and a wide, easy stone stair, also in Tavernel stone, with a wrought-iron balustrade in which the Royal Arms of Egypt have been incorporated.



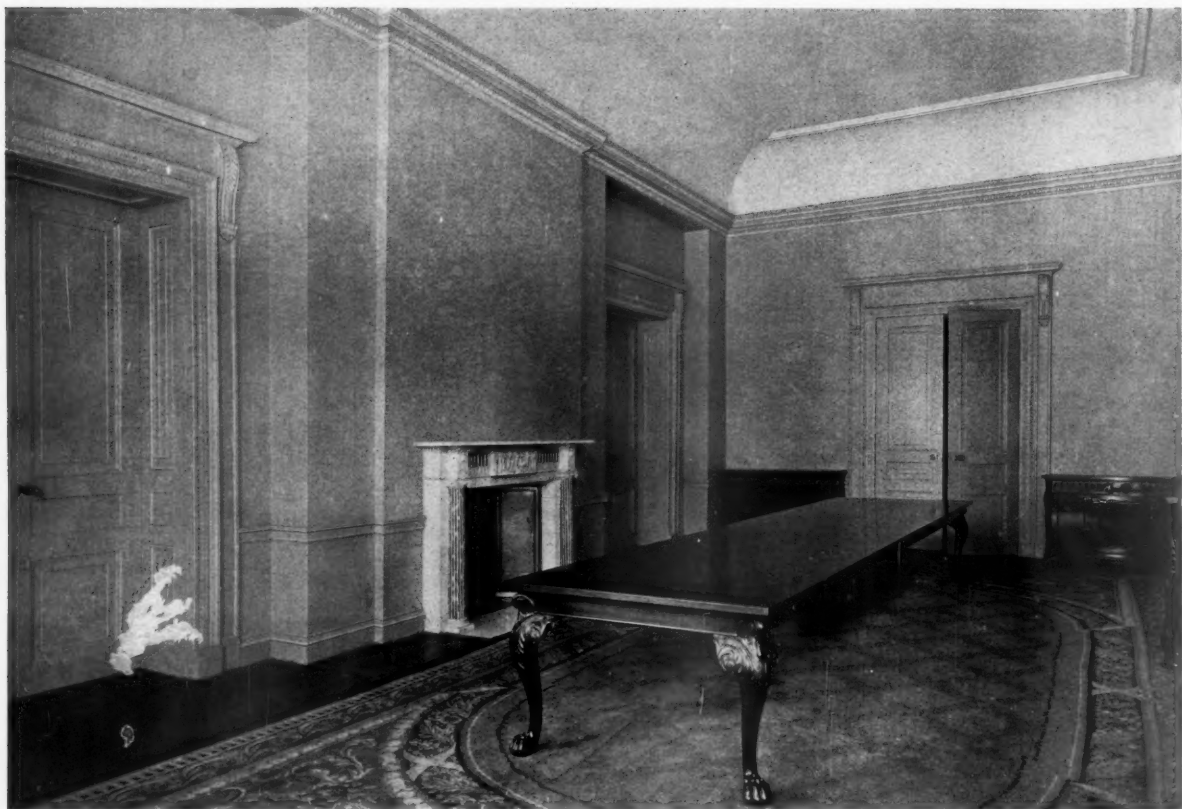
A SECTION AND PLANS OF THE BASEMENT AND GROUND FLOOR.



A VISTA FROM THE DINING-ROOM TO THE
RECEPTION ROOM.



THE FIREPLACE IN THE RECEPTION
ROOM.



THE DINING-ROOM.

In accordance with the desire of the Egyptian Government the ground-floor rooms, which include the Minister's library, the dining-room, waiting-rooms, etc., have been decorated in the English style, and the first floor, devoted to reception rooms and the Royal suite of apartments, in French (Louis XVI) style.

THE EGYPTIAN LEGATION.

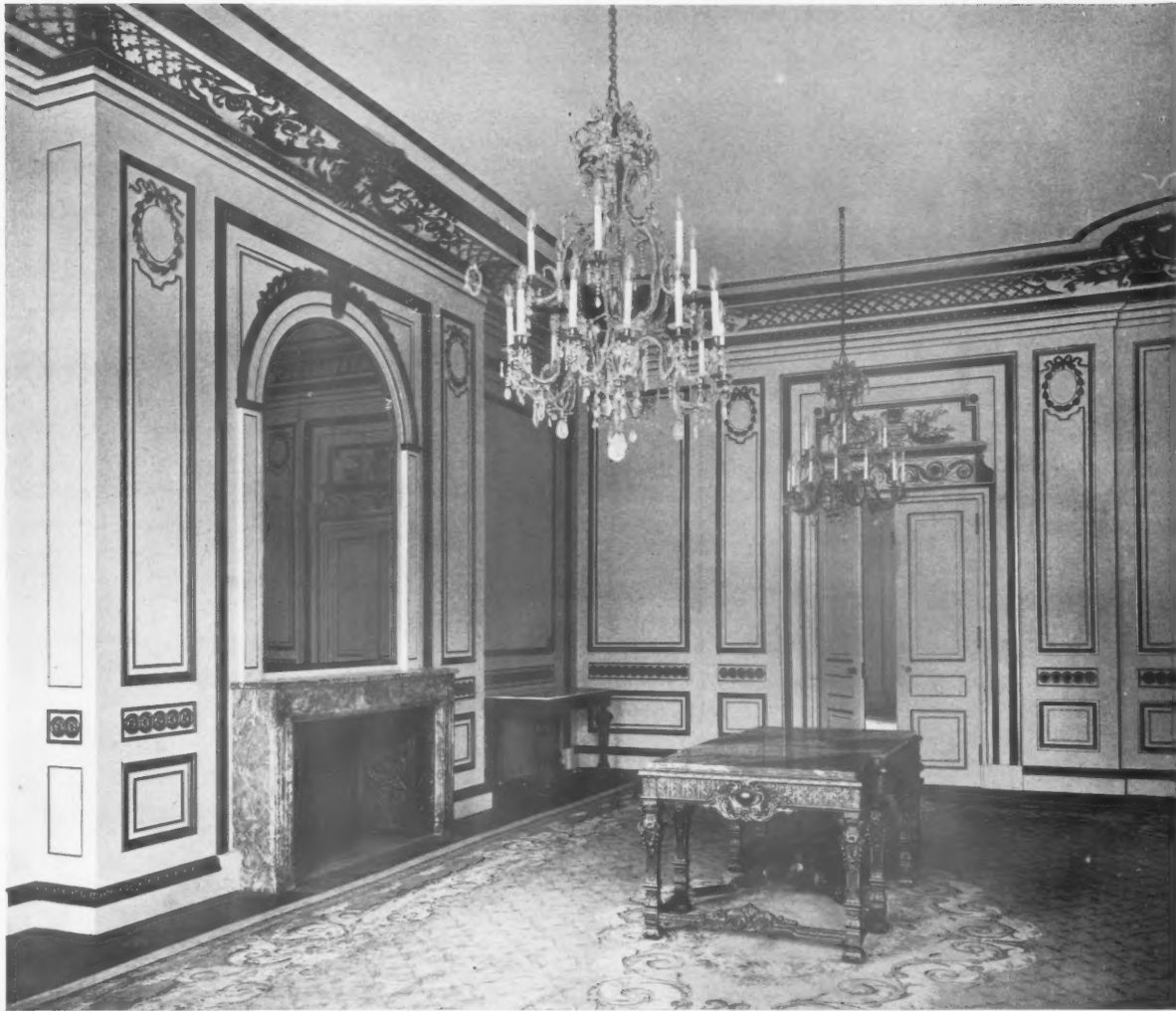


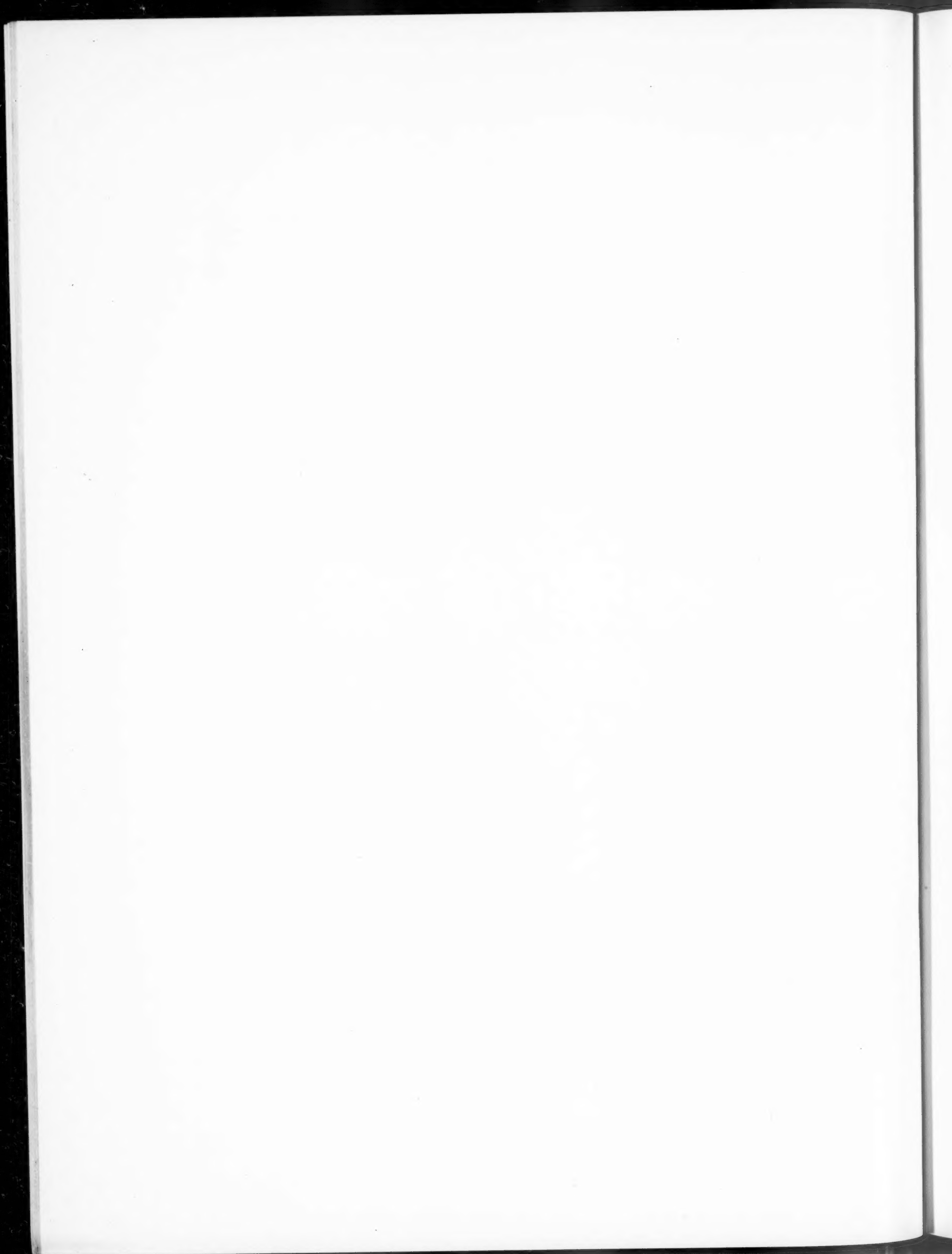
Plate V.

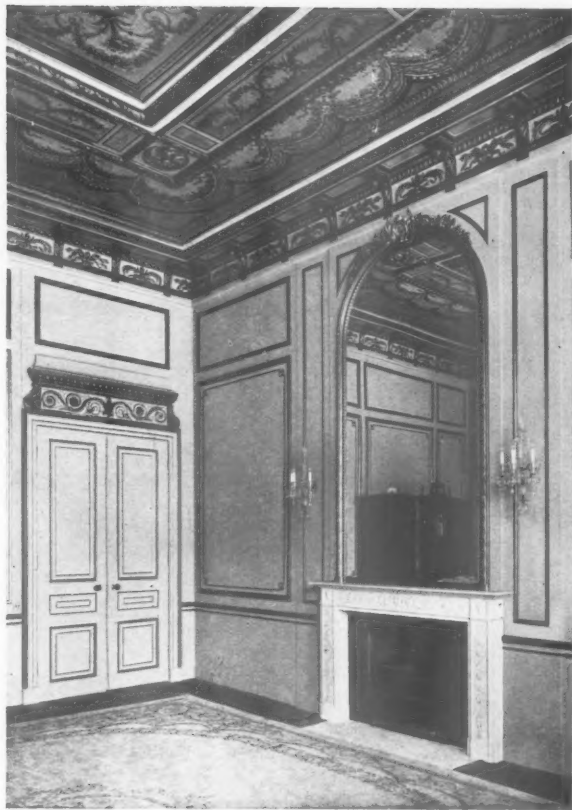
February 1927.

THE BALLROOM.

Fernand Billerey, Architect.

As far as possible the architect made use, in his designs for the decorations, of the best features which existed previously in the house. During the work of alteration some of the original cornices of the Adam period were discovered. They have been carefully repaired and retained—for instance, in the Minister's own library. One of the first-floor "salons," delicately painted (it is presumed by Pergolesi), was carefully cleaned and repaired. Some of the cornices and decorated ceilings introduced at the time when the house was in the possession of Mr. Bischoffsheim were also embodied in the decorations.

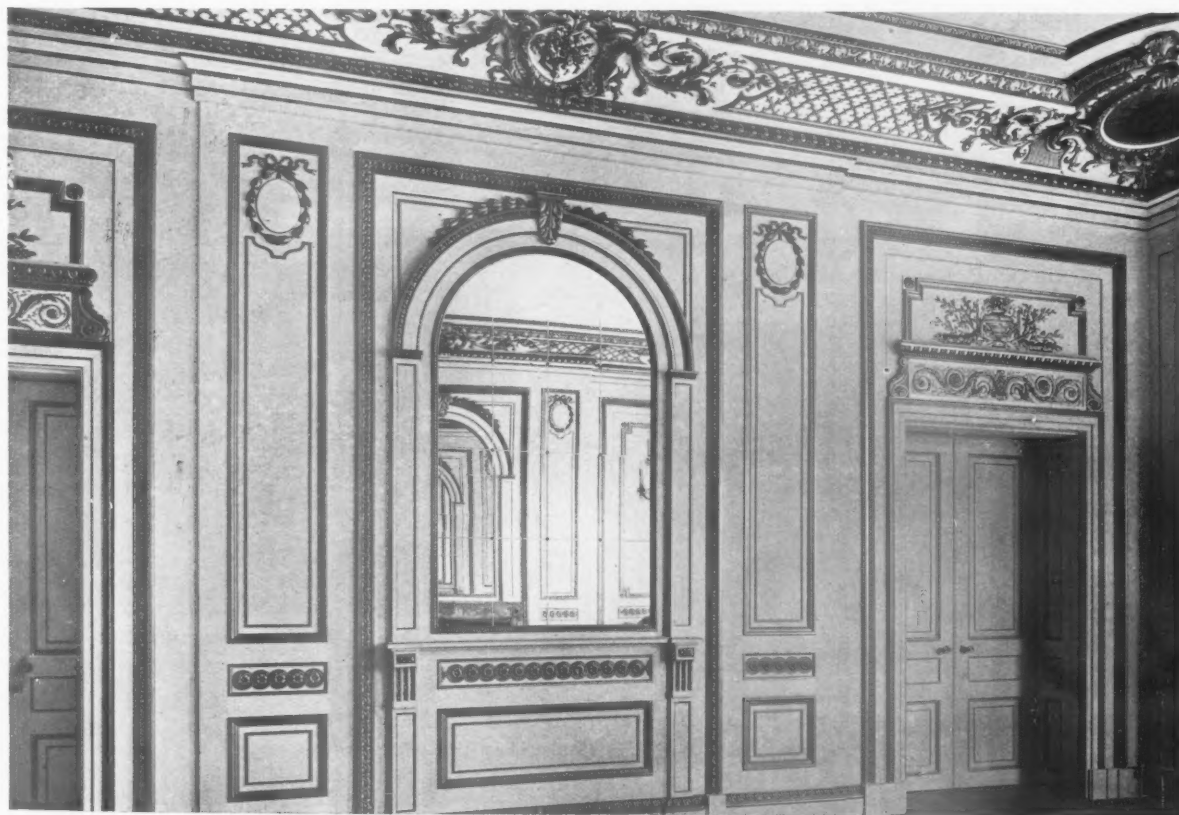




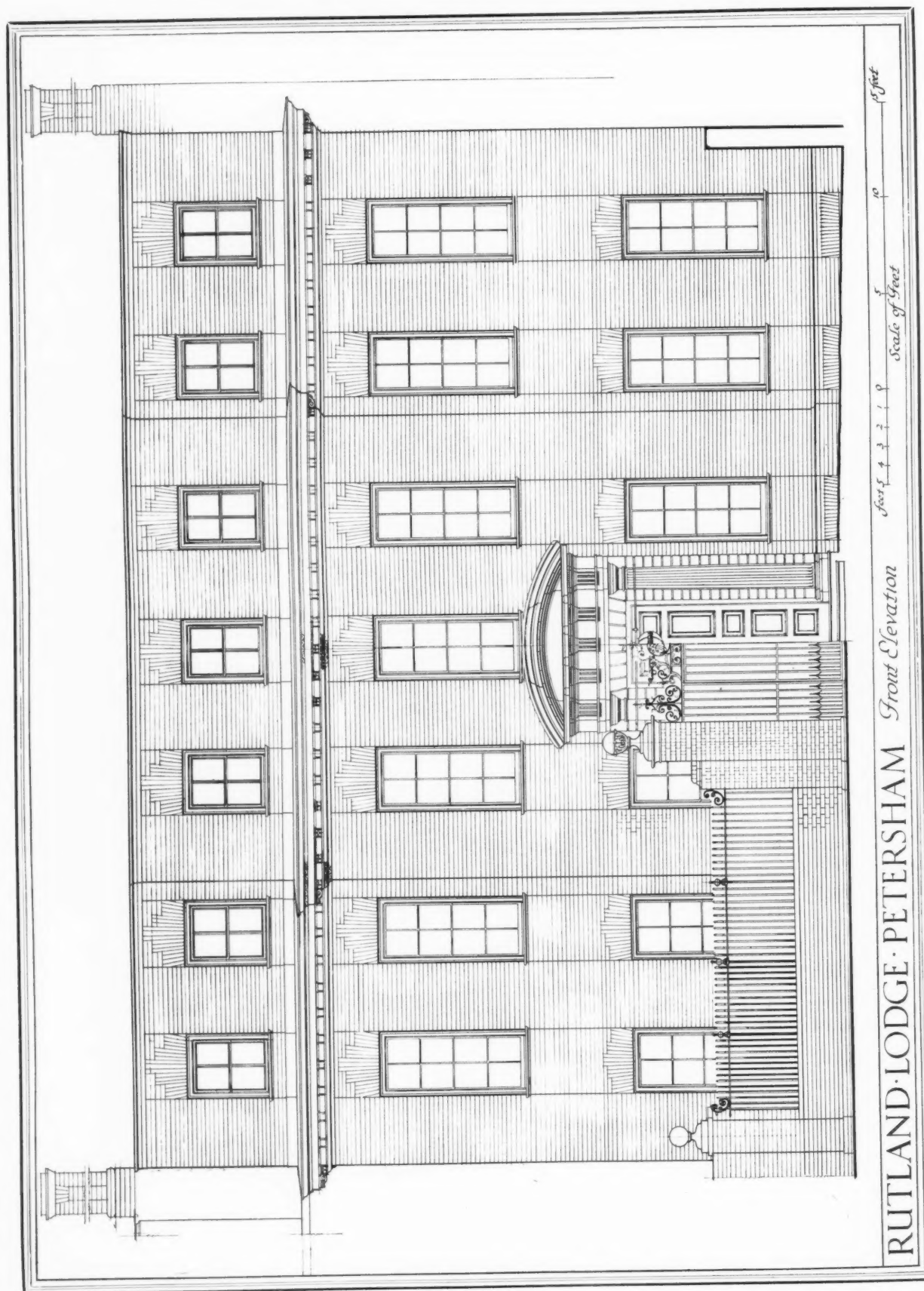
THE STATE BEDCHAMBER.
The ceiling is in eighteenth-century petit-point needlework.



THE STATE PRIVATE DRAWING-
ROOM.



A DETAIL OF THE DECORATION IN THE BALLROOM.



A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE.

Selected Examples of Architecture.

In Continuation of "The Practical Exemplar of Architecture."

A Survey of Seventeenth- and Eighteenth-Century English Domestic Architecture.

Rutland Lodge, Petersham, Surrey.

By Tunstall Small & Christopher Woodbridge.

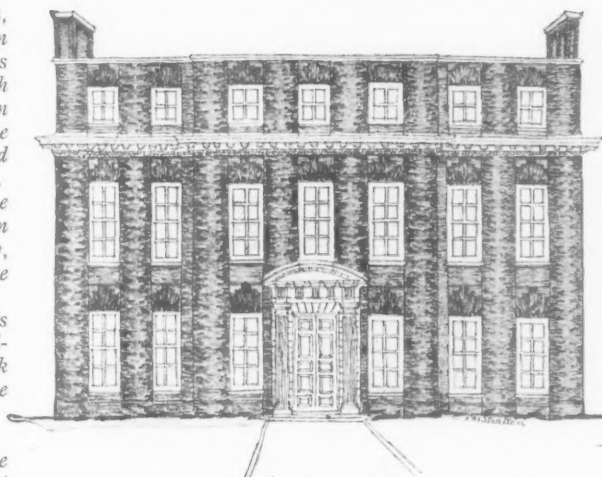


THE HOUSE FROM THE ROAD.

Rutland Lodge, Petersham, is an interesting house from the many excellent examples of Georgian architecture which still exist in the Petersham and Ham district. The house is situated on the main road from Richmond to Kingston.

It is supposed that the house was built by Sir John Darnell, Serjeant-at-Law, and was occupied later by the Duchess of Rutland.

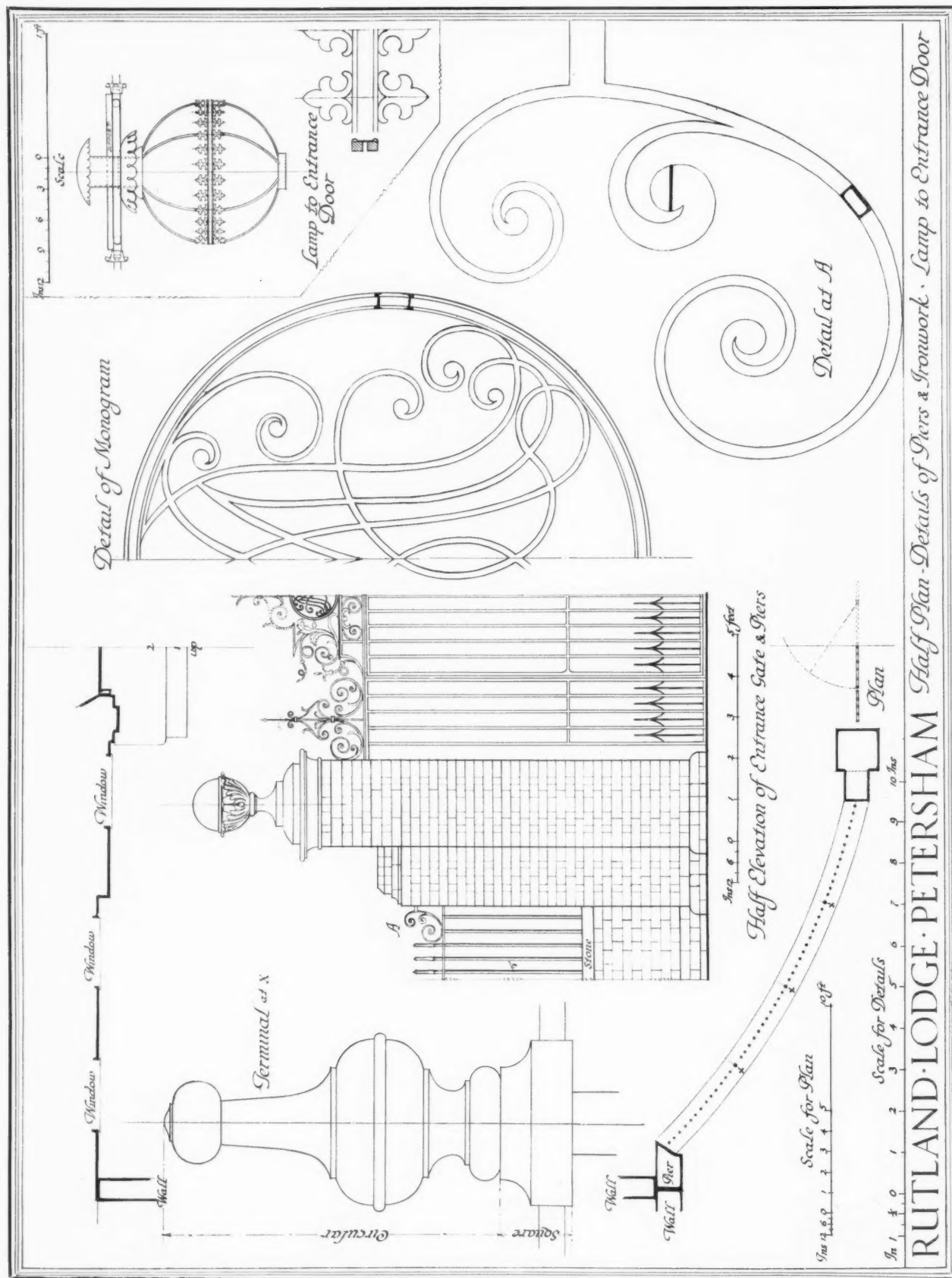
From the road the house is approached through a well-designed iron gate and brick piers, surmounted with stone vases. The gate has much of the scroll work missing, and only a small piece of the original acanthus ornament remains.



A PENCIL SKETCH OF THE MAIN FAÇADE.

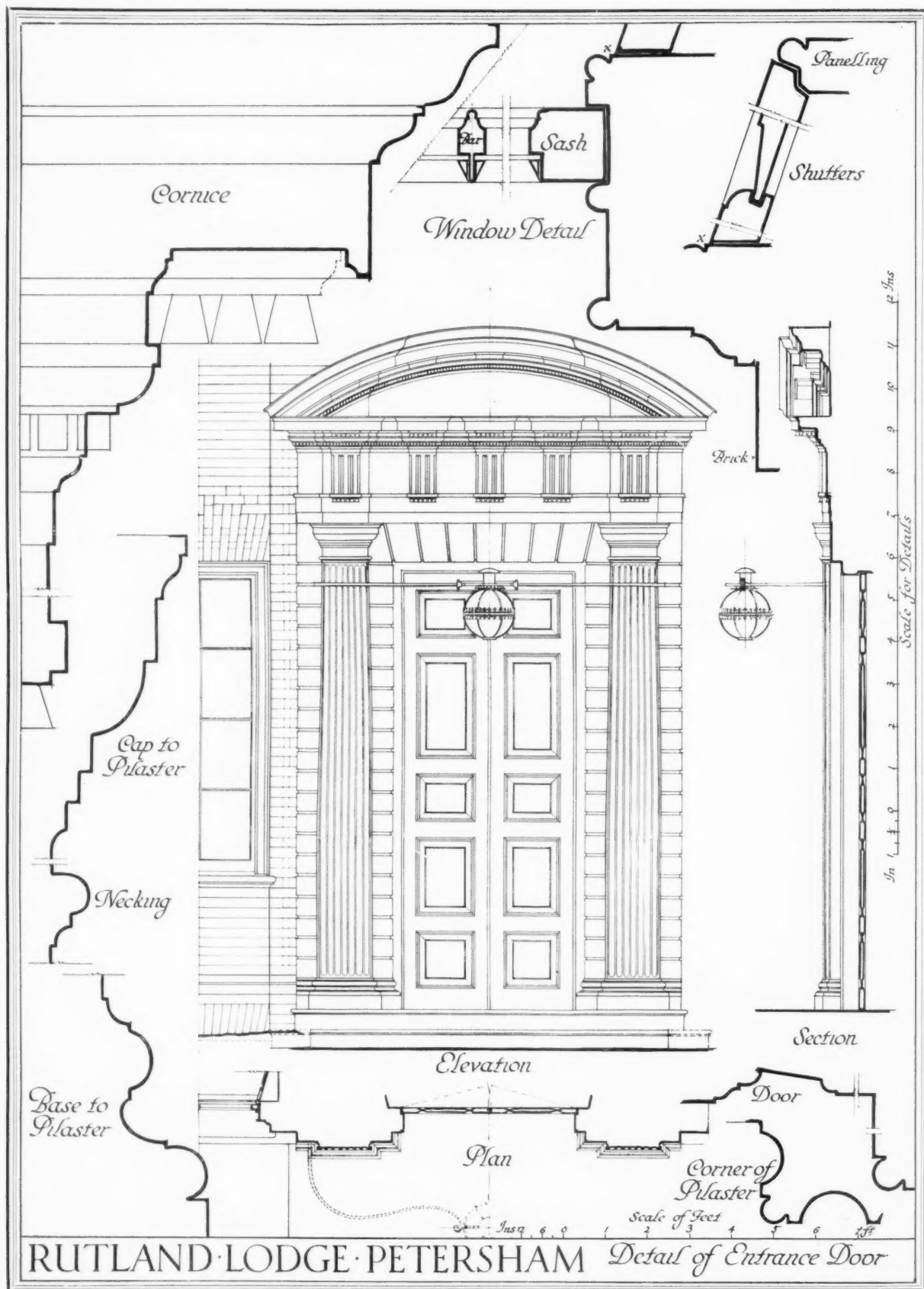
The monogram contained in the overthrow of the gate is probably that of Sir John Darnell, the first occupier.

The house has undergone some alterations, having doubtless originally had a sloping and hipped roof from the cornice, which is a very rich example of the period. The doorcase is very large in scale for the front, and is possibly also of a later date, and has an interesting bracket lamp. A feature of the front is the unbroken vertical lines of brickwork between the windows, carried from the plinth (which is not returned on itself) right up to the cornice. The window arches in gauged brick are worthy of notice.





THE ENTRANCE GATES.





THE FRONT DOOR.

Exhibitions.

GALLERIES OF THE ROYAL ACADEMY OF ARTS, Piccadilly, W.1.—When going round the exhibition of the Royal Society of Portrait Painters one is rather impressed by the high standard of efficiency expressed in the works shown. But efficiency in representation seems to be all that they have to commend them, for upon closer examination very few give much promise of being able to sustain the interest beyond the first glance, a second revealing the paucity of artistic motive.

This is a period when pretty women can obtain complete satisfaction from the portrait painter; there never were so many able portrait painters as at the present time; that is to say, *able* to give people what they want.

It is a pity that a portrait which satisfies the sitter and a work of art are not always one and the same thing. It is much to be regretted that sitters do not look beyond their own ephemeral satisfaction, and realize how much more interesting *character* is than mere prettiness, which may even be out of fashion before the year is out.

Think, for instance, how Manet might have painted Queen Victoria and how interesting such a portrait would be to us now, and how revealing in character, and how valuable as a permanent record.

But portraiture and the pursuit of art do not often go together; this can be seen by the fact that most of the people who would love to see portraits of themselves on the walls of the Royal Academy, to which they could draw the attention of their friends, would simply loathe a painting done from a sincere appreciation of art.

Having said so much, it would be perhaps as well to point out some of the exhibiting portraitists who are artists as well. There is Sir John Lavery, who, even in his worst portraits, never quite escapes being an artist, and at his best is capable of doing distinguished work; the late Mr. McEvoy, who was nearly always able to introduce some artistic charm into his portraits, and which, one feels, was his chief motive in doing them; Mrs. Flora Lion, who, although often verging on the commonplace, nevertheless occasionally breaks out into something which suggests latent possibilities, and reminds us of qualities she has previously expressed, and will very likely express again with renewed conviction and force; Mr. Rudolph Sauter, whose solidly-painted portrait of John Galsworthy (177) entitles him to a place in this list; Mr. Francis Dodd, who, in his portrait of "Mr. John Dodd" (1), shows sound artistic qualities something in the manner of a good Whistler; the Hon. Neville Lytton, whose "Woman with a Turban" (71) is good in its way; and Mr. George Clausen, who, for his excellent painter-like qualities, might certainly have been put first, but for the fact that he is not, properly speaking, a portrait painter.

Others exhibiting, at present of less importance than the foregoing, but nevertheless asserting a certain independence of outlook and not being satisfied with a mere standardized slickness, were Mr. Maxwell Arnfield, Mr. Francis E. Hodge, and Mrs. Betty Fagan.

The best works among the sculpture were Mr. Charles Wheeler's "Richard Gleadowe, Esq., M.A.," and "The Right Hon. D. Lloyd George, O.M.," by Mrs. K. Hilton Young (Lady Scott), which suggests, by the large scale in which the head is done, a sense of dogged force.

THE REDFERN GALLERY, 27 Old Bond Street, W.1.—It is evident that the interest in wood engraving continues, for there were recently two exhibitions of wood engravings in London, one at the above gallery by the Society of Wood Engravers—and one at the St. George's Gallery, George Street, Hanover Square.

The seventh exhibition of the Wood Engravers' Society—besides being distinctly an artistic success, was also, judging by the many red spots on the exhibits, a success financially.

Mr. John Nash is again doing good work along lines which do not depart from the rendition of forms which can be easily recognized by anyone, but at the same time is distinguished by careful selection and arrangement, and a just appreciation of the qualities a wood engraving is capable of expressing. His "Phyllocactus" (15) shows a sense of style which is acceptable to the artist, and cannot be objectionable to anyone. Mr. Nash is

to be congratulated upon having been able to hit the happy mean.

Miss Hester Sainsbury is a promising wood engraver; her "The Sailor's Return" (29) is interesting, in spite of the rather clumsy forms, which, indeed, she affects in all her works. She should study to be a little more refined in her methods.

Mr. John Tandy's "The Forest" (69) makes a fairly good pattern, but is confused in representation.

Mr. Eric Daglish's works have an attraction of their own, which lies in their minute execution; one puzzles as to how they are done; a kind of curiosity which is not, perhaps, so much concerned with any artistic qualities, but more those in the realm of mechanics.

Miss Mabel Annesley's "In the Kingdom of Mourne" (1) is definite and clear in statement, cleanly cut, and well executed.

Miss Gwendolen Raverat, Mr. Robert Gibbings, and Mr. Ravilious show good examples of their works, and Mr. David Jones in "The Lancers" (copper) shows an understanding of what constitutes the charm of primitive pictorial qualities.

THE INDEPENDENT GALLERY, 7a Grafton Street, W.1.—Mr. Paul Lucien Maze's watercolours are refreshing in their breezy simplicity. They are treated in a large flowing style, the drawing being loose and resilient, and the washes of colour put on in fluid sweeps.

As his works are rather larger than is usual with watercolours, he gives himself more space in which to work; he is, therefore, able to move over the paper with more freedom. His methods are distinctly French, and in no way resemble the methods of the English tradition of watercolour *drawings*. Mr. Maze's works are *paintings*, and might be in oils, but one feels that watercolours are more sympathetic to him as a medium because they can be more quickly handled.

Knowing so positively what he wants to do gives him his apparently care-free method: it is not so slapdash as persons who are not well informed might be inclined to think.

This artist does not go further with his work after he has finished it, and what is more, he knows when he has done so, and then has the wisdom to leave it alone.

THE CAMERA CLUB, 17 John Street, Adelphi, W.C.2.—In his photographs of Spanish cathedrals, Mr. J. R. H. Weaver has not been chiefly concerned with a desire for self-expression, but has been content to let the buildings have first place in his photographs. They are allowed to speak for themselves, and in his devotion to this end, he does unconsciously express himself in qualities of sincerity in his work, and in the love which he evidently has, for these beautiful cathedrals.

Technically, his photographs are perfect: even where the camera has faced the light there is no halation. In the rendering of the various qualities of stonework, full justice is done to the character of the material; especially is this noticeable in the cold, hard quality of the marble of some recumbent figures.

There is in these photographs none of the hurried enthusiasm of the tourist, but rather are they chosen from well-considered points of view, and taken with evident appreciation of what best expresses the structural character of the buildings.

THE GREATORIX GALLERIES, 14 Grafton Street, W.—We can say of the exhibition of the works of Lady Evelyn Lister, that they are *neat*, and have a certain artless charm: that is to say, they are not in any way associated in one's mind with any determinable schools or theories of art.

Her best is a fruit-piece, "Peaches" (63), which has a feeling in it that somehow contrives to suggest the presence of peaches; if it is one of her later works it shows a distinct development and advance in artistic understanding.

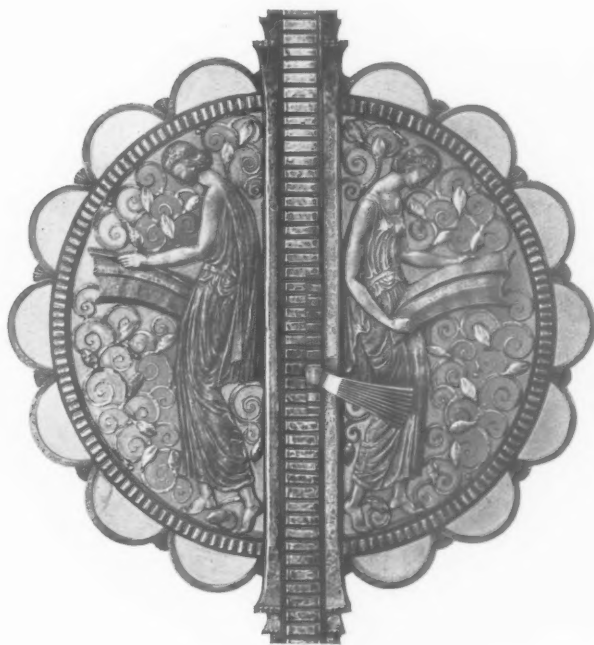
In the same galleries is an exhibition of watercolours of game birds by Mr. Philip Rickman. We can say of these that they are probably of great interest to sportsmen, whose fingers must surely itch at the tempting close-ups of ptarmigan, snipe, mallard, and other game birds, and that is about all that can be said of them.

RAYMOND MCINTYRE.

Craftsmanship

Views and Reviews

A London Diary



The
Architectural Review
Supplement
FEBRUARY

1927

What the Building Said.

IX.—*In the Strand* (II).

By A. Trystan Edwards.

I COULD not help thinking that the little architectural urchins whom I had heard conversing in the Strand on the occasion of my last visit to that street were more sinned against than sinning. Poor little things; they were doing their utmost to amuse and interest us, and if the quality of their entertainment was of a low order that was due to their undistinguished origin. The fact of the matter is that in some parts of the Strand we are in the presence of an architectural brawl, a regular shindy in which the discipline of ordinary social relationships is almost entirely absent. I say "almost" entirely because there is one element of formality in the disposition of these buildings, namely, their alignment upon a common thoroughfare. In some respects, however, this particular condition of their lay-out does little to assuage the mutual enmity of the buildings, for many of them seem to be hustling and squeezing each other in order that they may take their places, as it were, in the front line of the show, where, unfortunately, only a limited number of shops can be accommodated.

My attention was particularly attracted by a squeal of obvious pain which was emitted by the very narrow-fronted gabled building set between two broader and much more pretentious façades.

"Make room for me, you big fat things," the little building exclaimed. "I have just as much right as you to take my place in the Strand."

"Have you, though?" said the sedate building belonging to the Dominion of New Zealand. "Allow me to differ from you. What do you mean by introducing that foolish rustic gable in the middle of a great city? Don't you realize that it is a piece of ridiculous affectation?"

"On the contrary," replied its little neighbour. "You ought to realize that my very steep gable is the only means I have of asserting my identity at all. Without that I should appear as nothing more than an additional bay of Messrs. Robertson's building on my right."

"You flatter yourself," retorted the latter. "That is just where you make a blunder. I have taken particular pains to dissociate myself from my neighbours by composing myself into a symmetrical composition having on either side a tower-like projection terminated by a little dome with conspicuous finial. You are labouring under quite an extraordinary delusion if you think that either with or without your gable it could possibly be supposed that you belonged to me." And with that both the big buildings edged towards each other just a little and gave the gabled interloper yet



The Gabled Building.

"On the contrary," replied the Dominion of New Zealand's little neighbour. "You ought to realize that my very steep gable is the only means I have of asserting my identity at all. Without that I should appear as nothing more than an additional bay of Messrs. Robertson's building on my right."

another squeeze which caused it to howl once more. I was sorry for the poor thing, yet could not help admiring its pluck, for it had succeeded in pushing a gap between its powerful neighbours and had insisted upon its right, however uncomfortably, to toe the same line as they. And there was no doubt whatsoever that nothing but the disruptive power of the gable could have enabled it, as it were, to make a cleavage in the street façade and assert for a brief moment its preposterous little individuality. Moreover, it served the function of a buffer between its neighbours, who apparently had no other point of agreement than their common desire to squeeze out its life. Unfortunately, however, the presence of the gabled façade in between the larger buildings did not prevent these latter from indulging in recriminations. The Dominion of New Zealand building spoke first in somewhat icy tones and, addressing itself to Messrs. Robertson's, said:

"I suppose you have never studied street architecture. I almost envy you your lack of acquaintance with this fascinating subject, for in your case ignorance of it relieves you of certain obligations which I have

no doubt you would find irksome to fulfil."

"I beg your pardon," said Messrs. Robertson's. "I shall be glad if you will kindly point out in what respects I am less qualified to take my place in the Strand than you are yourself."

"Because you are so selfish," replied the other. "Because you have adopted a convention, a pattern of design, which is purely individual and could not be repeated on either side of you without detriment to the design of the street itself. Don't you see that if every shop copied your example and closed itself in laterally by towers, or similarly prominent features on each side, the street façade would proceed by a series of disconnected jerks and the buildings comprising it would lose that attribute of sociability which I at least have been trained to value? Now look at me. I have, of course, the requisite formal emphasis at my nether and upper extremities, but my sides I keep open to the next building. I extend an invitation to my neighbour to ally himself with me and to enter into intimate relations with my own façade. That my little gabled friend on my right has made no attempt to respond to this invitation is no fault of mine. Moreover, I feel obliged to point out another blemish in your façade by reason of which it fails to conform to the obvious canons of street architecture. You will notice that in between my windows is blank wall space which acts as a foil to the apertures and establishes the identity of the façade as primarily a wall which is indeed the enclosing surface forming the boundary of the street

itself. But I ask you, Which is your wall and which is your window? It's almost impossible to distinguish the one from the other, because you have so lacerated your wall surface by absurd bands and other encrustations."

"Well, well," I remarked to myself, "it would be a dull world in which all the buildings were perfect, and there is a certain interest derived even from their imperfections and disagreements."

I crossed the pavement just in order to find out what the other side of the street had to say for itself. At this part of the Strand I was confronted with a quite remarkable street view comprising four buildings each of marked individuality. Farthest away stood the bristling turrets of the Hotel Cecil. Obscuring the lower portion of the façade belonging to this latter building stood a little Regency shop destined, no doubt, to be cleared away in the near future. In front of it was the new Tivoli Theatre, while on the right of the picture was the terrace of shops recently rebuilt in a modern adaptation of the Adam style. All four buildings began to speak at once.

"Now, now," I said, "this will never do. One at a time please. Number one on the right, what have you got to say for yourself?"

"I wish to lodge a protest against the Tivoli Theatre," it replied abruptly.

"What is your trouble?" I asked. "Nearly all your new buildings appear to have a grievance against one another. Have you never heard that unity is strength? I should have thought that you in particular would have had reason to be pleased with yourself and with the world in general. Have you not a highly distinguished classic façade which has been much admired? You know you are descended from a noble family held in very great repute, and are even entitled to crow over your immediate architectural neighbours."

"Of course I am," said the new building, "but I'm in great trouble all the same. It gives me no satisfaction to crow over my neighbours when for the most part they are not worth crowing over, nor is it my ambition to be conspicuous. As you can see for yourself my façade consists of a repetitive pattern of three rows of windows mounted on a basement which assumes the form of an open shop-front for the display of merchandise. I am sure you must like the elegant decoration of my round-headed first-floor windows carved out from a background of Portland stone. And notice how the end of the terrace is suitably emphasized by a projecting bay with large Venetian window with pedimented attic above. While making the bold innovation of having my second and third-floor storeys of brick, I have yet enclosed my whole composition in a framework of stone. My stone entablature below the attic is kept in countenance by a secondary cornice marking the skyline. I regard myself as a person of considerable cultivation, and that is why it annoys me to have



The neo-Georgian Terrace.

"... As you can see for yourself my façade consists of a repetitive pattern of three rows of windows mounted on a basement which assumes the form of an open shop-front for the display of merchandise. . . ."

am sorry I spoke. Of course, if the pattern of your windows was so disagreeable to look at that in self-defence you covered them up with advertisements that is a different matter."

"Pray, don't mention advertisement to me," said the little Regency building in a faint voice. "I am dying of advertisement. It is a slow, lingering death. I am the victim of an indignity without parallel in the history of architecture. That the Tivoli Theatre should be decked with illuminated signs is natural enough, for it is quite common for provincials and nouveaux riches to cover their faces with iron masks. But I am of aristocratic lineage. Glittering in its creamy paint, my delicate façade, with its triple window inset in a broad segmental arch, once had an attic storey most subtly composed. In those days I pleased, some say I even fascinated, the passers-by. But what of me now? My balustrade has been demolished and the attic storey has been stripped to the bone and made into a mere background for a gigantic advertisement poster."

"Very shocking indeed," said the Hotel Cecil, "but still, you may console yourself by reflecting that your agony cannot be much further prolonged. And how pleasant it must be for you to realize that by your departure you will be making possible a far more extended view of myself."

"And do you consider that would be desirable?" I said to the Hotel Cecil, looking at it steadfastly. "Well, why not?" said the other. "I think I am certainly worthy of as much notice as I can get. After all, I have worked hard to make a good impression. I have provided you with as many features of interest as I could well cram into my façade. My windows are very numerous and highly ornate, my roof bristles with steep-roofed turrets and elaborate stone dormers. Surely I have done my best to please you."

"Do you wish me to understand that you have done your best?" I asked.

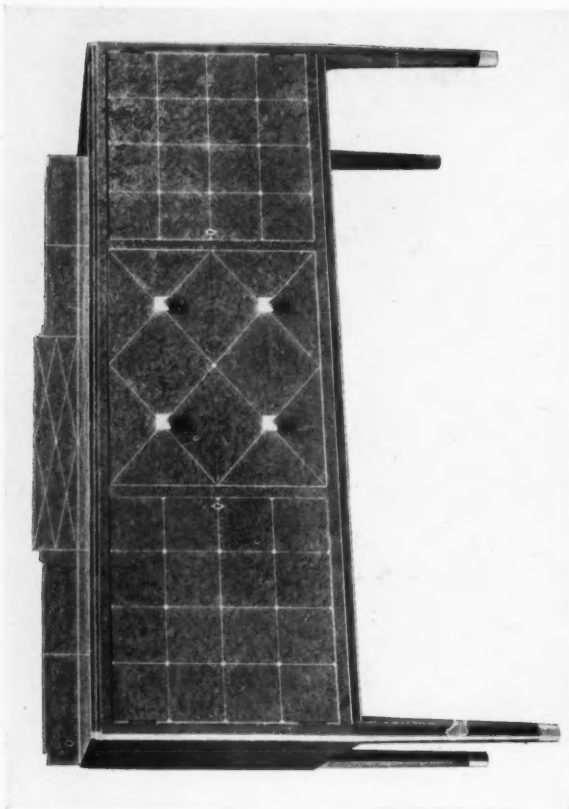
"Yes," said the Hotel Cecil. "Well, if that is really your best," I replied, "I have nothing more to say, nothing whatsoever."

(To be continued.)

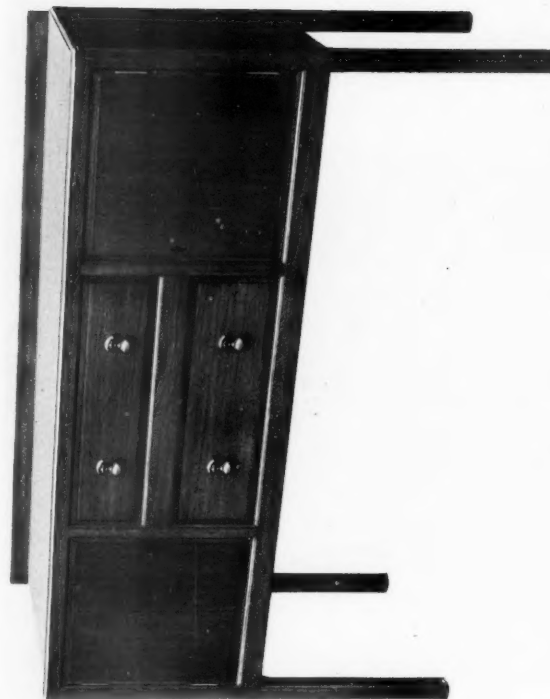


The Tivoli Theatre.

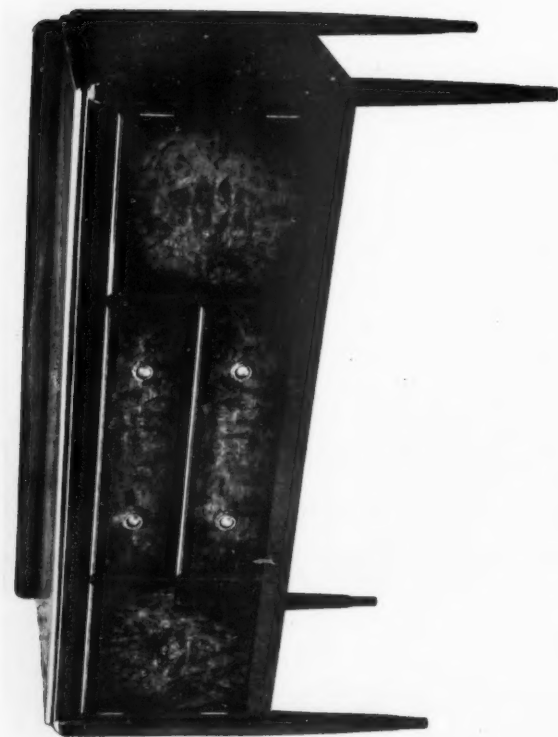
"Well, that is a stupid remark," said the Tivoli Theatre. "Really, I am quite astonished that my blushing, brick-faced neighbour should see fit to animadvert upon the sizes of windows which are almost entirely concealed from the public gaze by gigantic illuminated signs."



4. Sideboard entirely faced with veneers of fine amboyna, inlaid white lines, ivory diamonds and handles.
Designer: HERBERT WALKER. Craftsmen: COHEN'S.



6. Simply designed oak sideboard displaying a harmonious effect of fine proportions.
Designer: C. A. RICHTER. Craftsmen: BATH ARTCRAFT.



3. A sideboard in walnut whose door panels and drawer fronts are veneered with richly-figured quartered English burr.
Designer: E. P. HULLY. Craftsmen: BATH ARTCRAFT.



5. A sideboard in quartered oak, relieved by contrasting black mouldings and lines round the raised door panels and drawers.
Designer: J. F. JOHNSON. Craftsmen: HEAL'S.

English Furniture.

VI.—Sideboards—I.

By John C. Rogers.

THE revival of good taste in furniture design is expressed in nothing more forcibly than the sideboard; well within living memory the fashionable shape for this essential piece of dining-room furniture was something difficult to describe in few words; its contours and profiles avoided straight lines in every possible way; generally it possessed a huge superstructure displaying ornament and architectural features of a kind never before seen on this earth, all of which framed and enclosed large plate-glass mirrors that reflected a host of things in the form of electro-plate and ornaments, all as badly conceived as the board itself. We may, I feel, congratulate ourselves, or rather those designers responsible for putting an end to such a nightmare, that so complete a change for the better has come about in so short a time.

The history of the development of the English sideboard is not a long story, and a brief statement of the main facts may, perhaps, be of interest and enable the reader better to appreciate the position and merit of present-day designs. But first of all, modern sideboards may be placed in two distinct groups, viz., (1) Those which adhere to the late eighteenth-century pattern, by possessing no superstructure above the table top, i.e. the true sideboard, with which this article deals; and (2) those with a superstructure of shelves and, or, cupboards for display and storage purposes, such being of dresser type and sufficiently distinct to form the subject of a separate article. The sideboard proper was a product of the second half of the eighteenth century, prior to which long side-tables—purely and simply sideboards—had filled the purpose. But about 1760 the height of the table top was increased, and it stood between flanking urns or pedestals. Following this, the familiar mahogany type developed, having a shallow drawer in the centre, with square-fronted drawers or cupboards on either side, and supported upon slender, tapering legs, the front straight, serpentine, and, later, bowed.

In the early nineteenth century designs became heavier, and, as we now can see, rapidly degenerated; both designer and craftsman seemed to lose their skill, and although the finest Cuban mahogany continued to be the material employed, nothing beautiful resulted. The lowest depths



1. A sideboard of finely-figured French walnut, decorated with box and ebony modern design banding, with plinth and feet of Macassar ebony. Designer: FRED COHEN. Craftsmen: COHEN'S.

of bad taste were reached when marble tops and mirror backs were added early in Victoria's reign, and from thence until about twenty-five years ago no material change is seen except in the quality of workmanship, which had been slowly declining. Then, in an incredibly short space of time, the interest of the then few collectors turned from Continental furniture to English, and people, who not many years before had allowed the fine old family "Hepplewhite" or "Sheraton" sideboard to be sold to a second-hand dealer, at the back door, for about £5, now eagerly bought a similar piece in an antique shop at a greatly increased figure, and welcomed it home through the front door. The craze rapidly spread; reproductions and fakes became rife, and only at long last is the educated public turning from the cunning copyist to the skilled designer.

The following illustrations, which I have selected from a great many photographs of modern sideboards, demonstrate the simple beauty of honest craftsmanship. One can trace traditional motifs, especially in the retention of sound constructional forms, but mere copyism is absent.

Figs. 6, 3, and 4 show three sideboards alike in general form—a long, shallow carcass supported upon four legs; the accommodation being two central drawers, one over the other, with a cupboard on either side. Fig. 6, designed by C. A. Richter, and made by Bath Artcraft, is a simple oak piece of good proportions, affording ample drawer and cupboard space for a small household. The edges of the framing around the drawers and doors are ovolo moulded, while the edges of the door and drawer faces are fielded. The top has a moulded edge and narrow back-board. Such a board is eminently suited to the small meal-room of many modern houses and flats; there is a hint at certain old traditions, but it dictates no style or period, and no difficulty would be experienced in obtaining simple chairs and table in perfect harmony.

Fig. 3, by the same craftsmen, but designed by E. P. Hully, is a more important production in walnut wood, with finely figured quartered veneers decorating the raised panels. The legs are curiously treated, having a bead worked on the angles, which dies out just as the top commences to round off. The designer in this case has given proportions to the face margins in distinct contrast



2. A sideboard with pedestal effect. The piece is finished black with slight mouldings picked out in vermilion, and with decorated knobs. Designer: AMBROSE HEAL. Craftsmen: HEAL'S.



7. A mahogany sideboard with ebony lines, fitted with cupboards and drawers, with brass ring handles.

Designer: GORDON RUSSELL. Craftsmen: THE RUSSELL WORKSHOPS.



8. A sideboard in quartered oak with "weathered" finish.

Designer: AMBROSE HEAL.

Craftsmen: HEAL'S.

with those in Fig. 6. This point is worth study and much thought when designing, for the eye gauges proportions chiefly by the dividing rails and stiles.

A fine example entirely faced with veneers of fine amboyna, and inlaid with ivory, is seen in Fig. 4. The piece was made by B. Cohen and Son from the design by Herbert Walker. Its conception is essentially geometric, the unit being the small square, of which there are sixteen on each door. In order to preserve unbroken the diagonals on the central drawers, the usual dividing rail is omitted, necessitating absolute precision in fitting the drawers.

A design by Gordon Russell, and worked out in mahogany by C. Turner at Broadway, preserves the same general carcass form, though three drawers here occupy the central division. The treatment of the supports is fresh and interesting; arranged in the centre line below each cupboard are two groups of four square moulded legs united by stretchers and framed at top into cross bearers having profile moulded ends. It is well illustrated in Fig. 7, in which the careful selection of two distinct types of mahogany veneer show to great advantage.

Fig. 2, by Ambrose Heal, is placed next, as it has much in common with Fig. 7, having the two groups of four square legs, but in this case they are framed together at the top by connecting rails, and are joined in pairs at floor level by long yoke feet. A pedestal effect is cleverly obtained by the treatment of the cupboard doors and by forming a shallow well over the two drawers. The piece is finished black, with slight mouldings picked out in vermilion and handles with decorated knobs.

So far as I am aware no craftsmen more than Heal's have produced so large a range of small, inexpensive sideboards, pleasing in design and

thoroughly well made. I am, therefore, tempted to illustrate three more examples of simple character with some suggestion of the dresser about their framing and leg treatment. Fig. 9 is designed to provide ample accommodation in three cupboards set below three drawers. Each door has four square panels on which the beautifully figured oak in Heal's "weathered" finish shows to advantage, and is most decorative. The simple square framing is carried upon short column-turned legs united by rectangular stretchers. Fig. 8 is less commodious, but is a graceful little piece made in quartered oak with "weathered" finish. There are eight square legs, the central space being arched below one shallow drawer; the stretchers uniting the legs are covered by a floor shelf or pot-board, a happy use for which is suggested by the earthenware jar in the photo.

In Fig. 5 the quartered oak panels, which have been specially selected for bold markings of the silver grain, are relieved by contrasting black mouldings, and a narrow black bead is let in on the drawer faces, which have been picked from a different cut of oak, marked with fine streaks and wavy lines. Each cupboard is canted or set back on the splay, and thus provides a more effective play of light and shade on the figured wood.

In this example there are six square legs, which are chamfered between the carcass and pot-board, being square to receive the stretchers and then chamfered again at the base.

I like to think of the wonderful colour and patina on these, row unpolished, sideboards when, after a century or more, they will be the prized possessions of a future generation.

Fig. 1 shows a sideboard of pedestal type in straight grain walnut with inset panels of floral marquetry and inlaid border patterns. The piece has distinct and striking colour values. It was made by B. Cohen & Son from designs by F. Cohen.



9. An example in figured oak with "weathered" finish and ebony knobs.

Designer: AMBROSE HEAL.

Craftsmen: HEAL'S.

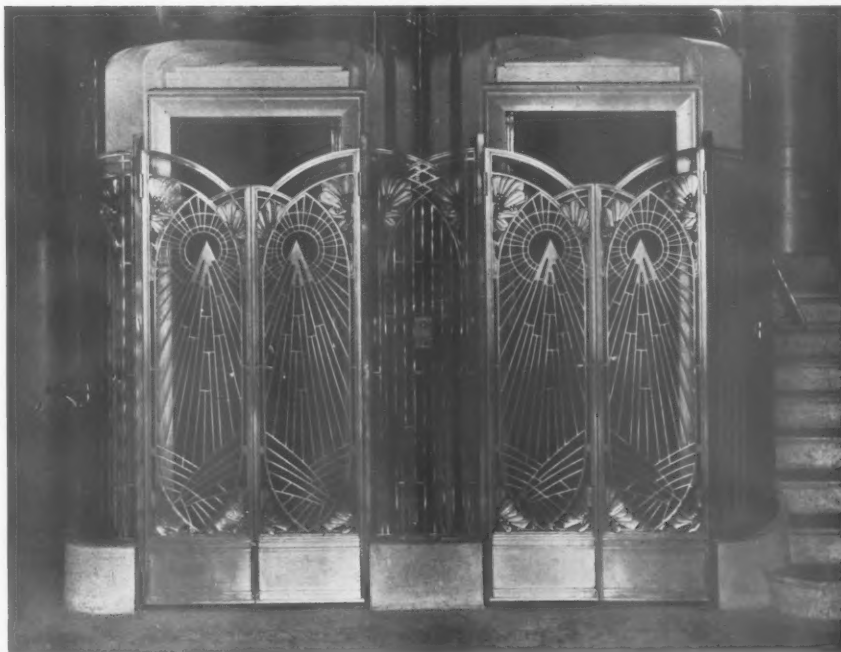
A Craftsman's Portfolio.

Being Examples of Fine Craftsmanship.

X.—Metal Doors and Gates.

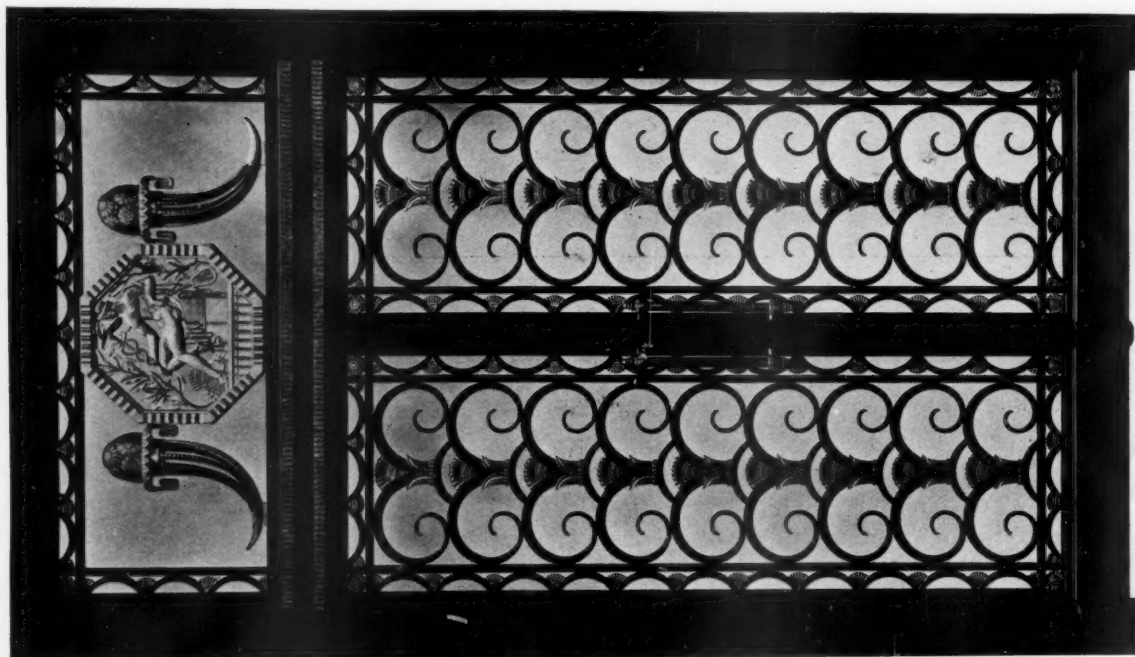


"The Golden Age." A hall gate in wrought iron with gold incrustations and bronze figures.
Designer and Craftsman: EDGAR BRANDT.

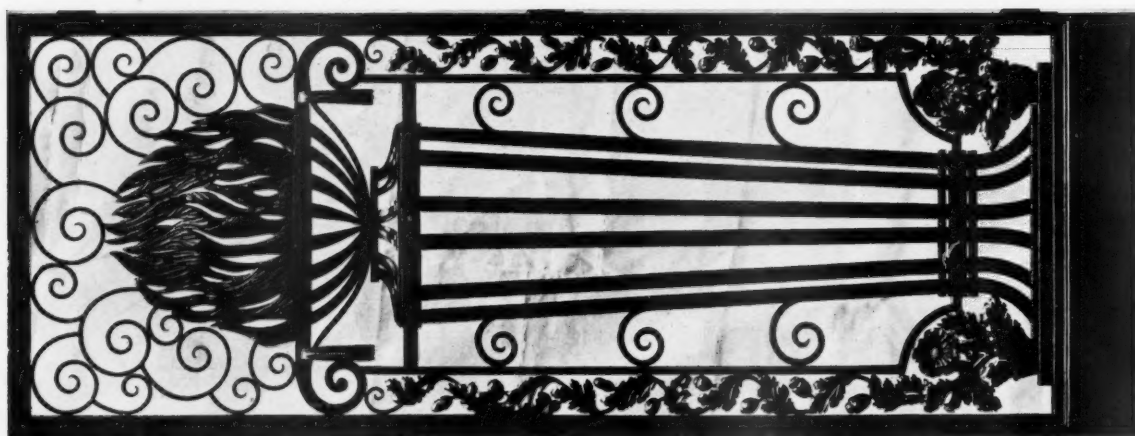


A pair of gates made of silveroid, used as lift enclosures at Messrs. Austin Reed's Regent Street premises.

Architects:
 WESTWOOD AND
 EMBERTON.
Craftsmen:
 SINGERS OF FROME.



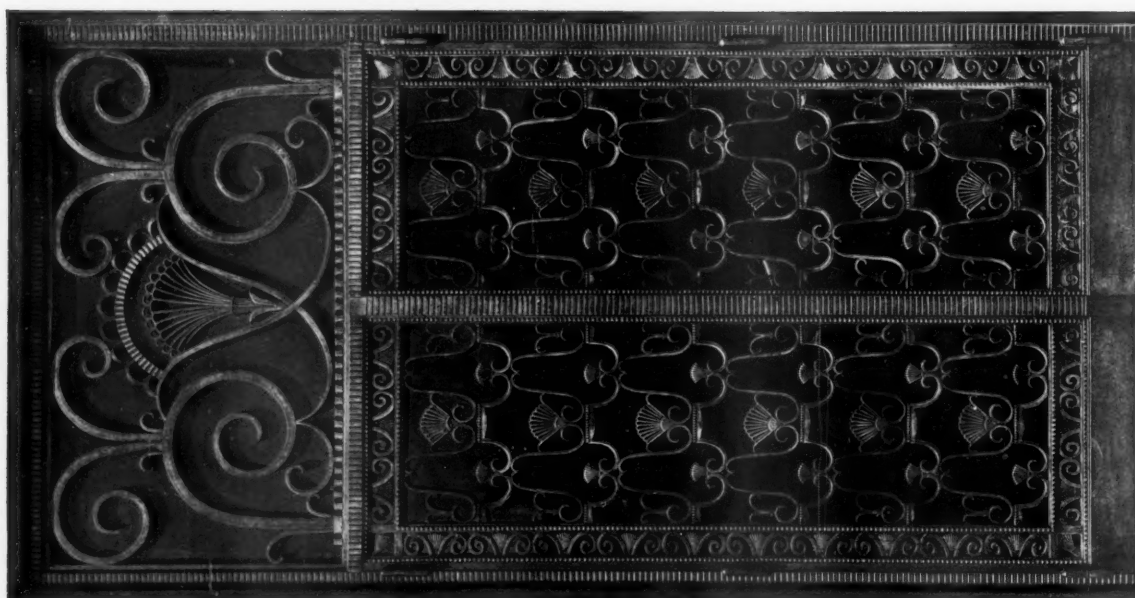
An entrance gate in wrought iron and bronze at the Trade Exchange Building, Montreal, Canada.



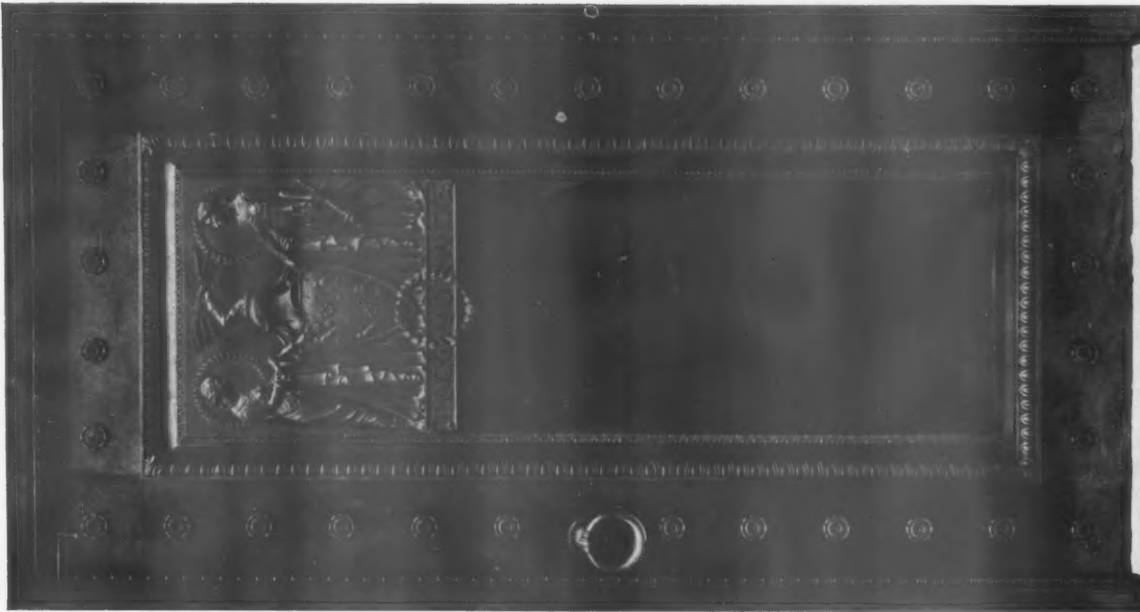
A design for a wrought-iron panel.

EDGAR BRANDT.

Designer and Craftsman.



A door in wrought iron at the "Pavillon du Collectionneur," Exposition Internationale des Arts Decoratifs et Industriels, 1925, Paris.



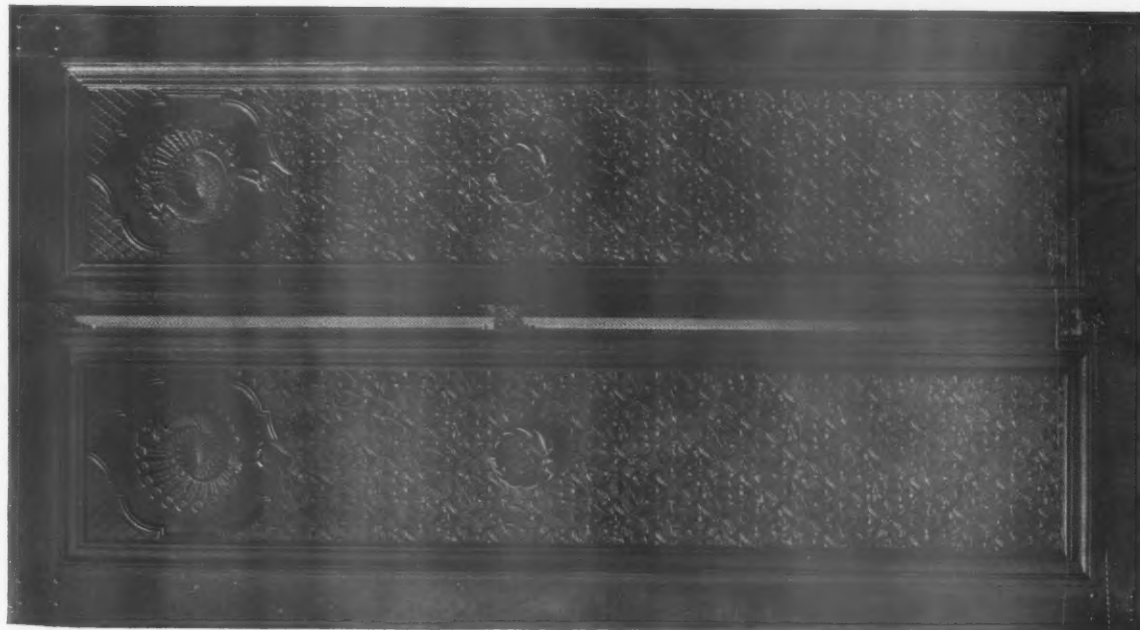
This door was made in cast bronze with cast-bronze frames, and made for the Sir Henry Tait Mausoleum. The modelled panel bears the arms of Sir Henry Tait.

Architect: F. DARE CLAPHAM.
Craftsmen: THE BROMSGROVE GUILD.



A metal door carried out in bronze and inlaid vitreous enamel.

Designer: C. A. LLEWELYN ROBERTS.
Craftsmen: THE BIRMINGHAM GUILD.



A pair of doors specially modelled and made in cast iron, double-leaf gilt, for the Mausoleum at Chattris, India.

Architects: CHARLES F. STEVENS AND CO., BOMBAY.
Craftsmen: THE BROMSGROVE GUILD.



An entrance doorway to a bank, carried out in wrought iron with applied bronze and vitreous enamelled enrichments, the work partly gilt.

Architects :
PALMER AND
HOLDEN.

Craftsmen :
THE BIRMINGHAM
GUILD.



A doorplate in wrought iron (silvered).

Designer and Craftsman :
EDGAR BRANDT.

Recent Books.

The Pre-Hellenic Architecture of the Aegean.

The Origins of Architecture: II. Pre-Hellenic Architecture in the Aegean. By EDWARD BELL. London: George Bell and Sons, Ltd. Price 8s. 6d. net.

Books dealing with the history of art are broadly of three kinds—the comprehensive and fully illustrated treatise, the critical study, which is independent of illustration, and the compressed textbook. In the field of Aegean art, Perrot and Chipiez's "La Grèce Primitive," and Sir Arthur Evans's "Palace of Minos," vol. i, are examples of the first kind; "The Discoveries in Crete," by the late Ronald Burrows, is of the second kind, and the work at present under review of the third. The great advantage of these smaller books is that they may, if skilfully arranged, become a series of much value in which a certain continuity of thought is secured.

Mr. Bell has now produced the second volume of such a series—"The Origins of Architecture"—in which the first, third, and fourth have already appeared, dealing respectively with Egypt, Greece, and the Mesopotamian countries. It is certainly a series to be reckoned with; though it is perhaps impossible to avoid a certain sketchiness of method in volumes which do not run to more than 200-odd pages, the material is collected with comprehension and care, the facts are thoroughly sifted, and they are reliable to a remarkable extent.

Mr. Bell has certainly selected enormous fields of activity in all of his little volumes, and one can well understand that his greatest difficulty in the present case would be that of selection, particularly in the section devoted to Crete, which occupies about half of the volume. He has had the good fortune to secure material from Knossos, as yet unpublished, except in learned journals, but even so, it is impossible to speak with finality about many of the aspects of Minoan art until the second volume of Sir Arthur Evans's monumental work appears. This is particularly true of the structural and decorative aspects of Minoan buildings, which will constitute an important part of the unpublished material.

The arrangement of the first part of the book is strictly chronological, but a little unusual, as it brings in the first strata of Troy between the Early and Middle Minoan periods of Crete, and, carried to a logical conclusion, might with advantage have been extended to a consideration of the mainland return before the discussion of separate Cretan sites. The matter is admittedly difficult, but might, perhaps, be simplified if Troy were regarded rather as the phenomenal Anatolian site and not, strictly speaking, Aegean at all. That contemporary Troy had some affinities with the Minoan output goes without question, but its definite, crude brickwork and pronounced northern system of planning place it, structurally, in a different line of development.

To Perrot, with a Crete as yet undiscovered, there was obviously no cause for confusion; he naturally treated Troy first, then Tiryns, then Mycenæ. One does not wish to be carping, but this

dumping in of Troy near the beginning of the book is a little confusing, and though Mr. Bell is commendably clear in his facts about the different strata, the recurrence to Troy at some length in the 16th chapter tends to exaggerate its importance in a work dealing with the Aegean; perhaps a satisfactory arrangement would be a broad consideration of the two great streams of culture—the Anatolian and the Southern Aegean—followed in a consideration of sites, by Troy in relation to the mainland, then Crete, firstly by itself, and secondly, in its tendencies northwards; and, lastly, Tiryns and Mycenæ.

The material is rather advanced for the elementary student. There is such a lot of it dependent on detailed description that it is difficult to follow without previous knowledge of the subject; but the book is an important one in its way; it is a definite attempt and, on the whole, a very successful one, to get together the principal material relating to an extremely diversified and difficult geographical area in the late Stone and Bronze Ages. Mycenæ, rather naturally, gets considerable attention, as it has been so recently re-examined, and the importance of the whole output of Mycenæ can hardly be overestimated. Tiryns, on the other hand, gets rather too little attention, but the burden of Crete is admittedly a heavy one. Phylakopi (Melos) takes its proper place as a site of real importance. The "Summary"—the last chapter—is one of the most important of all, and many of the conclusions in it might well have been stated nearer the beginning.

The comparatively few misstatements are so unimportant to the general reader that they hardly need to be referred to in a review of this kind. There are, however, a few general matters which might be mentioned. (1) Reference has been made above to the Anatolian character of Troy. In justice to Mr. Bell it should be noted that he calls attention to this, though with uncertain voice, in a footnote to p. 143. That the northern type of megaron and propylæum, seen fully developed at Tiryns, can also be seen in germinal form at Troy, can be gathered from Mr. Bell's book; but the primary fact that this is now recognized by archaeologists as a primitive Anatolian type (though possibly with parallels in Crete) is so important that it should be stressed in every textbook. (2) Mr. Bell rather wisely avoids any dogmatic statements about the date

of the Lion Gate and the "Treasury of Atreus," at Mycenæ, but a general impression is left on the reader's mind that these great works belonged to a period subsequent to that in which Crete was at the plenitude of its artistic strength. On grounds of style, the writer has always found it impossible to believe this, and the latest evidence from the Cretan side seems to be tending in the same direction. One cannot say more than this at present, except to utter a general warning that the classification which has resulted from the admirable researches of the British school may not constitute the last word on Mycenæ. (3) Any second edition of the book should refer, on p. 85, to the important discoveries of reeded (or fluted) stone columns of the Third Dynasty at Sakkara. (4) The spans of Minoan roofs were almost certainly not so great anywhere as to necessitate elaborately jointed or gabled timber constructions (p. 128),



THE LION GATE, MYCENÆ.

From "Pre-Hellenic Architecture in the Aegean."

as there is no evidence of spans at Knossos that could not be covered with heavy timbers; on the other hand, there is direct evidence at the "Royal Villa" that such timbers were used, and in a position where they were hardly necessary. (5) With all respect to Prof. Dürm's and Mr. Bell's opinions, it is probable that the peculiarly Cretan form of decoration illustrated on p. 128 will be called the "triglyph" ornament, with very good reason; that the vertical and horizontal elements in this ornament had a structural origin in timber forms cannot be open to doubt.

The book is well illustrated by plans and a map. There is a useful table of approximate chronological data and an index which might be more complete. There is one palpable clerical error—the illustration of the megaron and belvedere at Hagia Triadha on p. 105 was taken from the *west* and not from the east.

THEODORE FYFE.

The History of Marylebone.

Wanderings in Marylebone. By E. BERESFORD CHANCELLOR, F.S.A. London: Dulau and Company, Ltd. Illustrated. Price 2s. 6d. net.

Fresh from his review of the changes in London during the Victorian period, and from his faithful sketch of Shotter Boys which accompanied the reproduction of that artist's views of London, Mr. Beresford Chancellor essays once more the task of guide and tells us in an attractive little pamphlet all that we may observe in Marylebone. As we read, we are impressed, as ever, with the skill and efficiency of the guide, and yet there comes to us also a feeling of how intangible a subject is this one of London topography. In the case of some old county town, or even of a forgotten village, the appeal made by its history is obvious and instant, for it has never lost the consciousness of being an entity, of having an individuality of its own. But how otherwise is it with London! The City itself, great as it is to-day, has an importance quite other than its historic rôle, and even when it affects to recall its past it forgets more than it remembers. And the villages, hamlets, common lands, and fields that have been absorbed into the unwieldy County of London—what consciousness is left of their original simplicity, and which one of us treading the streets to-day, or taxi-driven, realizes when he passes across an ancient boundary or a hallowed place?

Once they have been changed into members of the great organism of London, they know and care little of their origin, their growth, or even of their present function, and yet there is in each of them a story to tell, a history worth the unravelling. The cause of this lack of historic sense is not, perhaps, mere indifference; it is more probably the absence of coherence that comes from rapid changes which are not centred on old and familiar spots but are developments from a source in another part of the metropolis, decrees of alien and strange dictators of destiny. Such a difficulty in the way of interpretation should daunt the pluckiest of guides, but it is no deterrent to the enthusiasm of Mr. Chancellor. He has studied the new London of the eighteenth and nineteenth centuries with an explorer's diligence; he has dug into the past and mastered the changes, and through it all he does not lose one of those numberless threads that carry the significance, the relativity of every phase of his subject.

The area covered by the book before us is bounded on the north by Marylebone Road, on the west by Seymour Place, on the south by Oxford Street, and on the east by Regent Street. It covers the lay-out and development of Cavendish, Manchester, Portman, Montagu, and Bryanston Squares, and a few well-chosen engravings and photographs assist the reader to visualize the neighbourhood. It is true one misses a plan, especially one of the early plans described in the text, which would have been of the greatest help in following the author's description. But to those who dwell in Marylebone, and to visitors who have the time to acquaint themselves with the streets and houses, no such handicap will be felt, and the store of information will fall easily into its place.

The first chapter deals briefly, but lucidly, with the history of the manor of Tyburn, or Marylebone—in both of which names the author sees the derivative root of bourne or burn, the stream by which the district was known—and shows how this wild, rural district came to be owned in the eighteenth century by John Holles, Duke of Newcastle, then by his daughter, Countess

of Oxford and Mortimer, and again by the Cavendish-Bentinck family, through the second Duke of Portland's marriage with Lady Margaret Cavendish Harley, daughter and heiress of the second Earl of Oxford, in 1734.

Through the rectangular and dignified lay-out of squares and streets, whose names are all reminiscent of the families who owned and developed them, the original winding course of Marylebone Lane and High Street is preserved, and tells the visitor unmistakably that here is evidence of a country hamlet, long before the pretentious display of mansions came to be. It says something for the persistence of what was an unfrequented village, that its main street resisted the coercion of the surveyor's tee- and set-square, although its original churches, the one removed by licence of the Bishop of London in 1400, and the one that succeeded it, have both perished utterly.

Mr. Beresford Chancellor has given well-merited praise to the little Church of St. Peter's, Vere Street, which is so little known and is yet so beautiful a work of Philip Gibbs. One could wish that a view could have been included of a building so well worthy of study both within and without. And with Vere Street Chapel may be mentioned Stratford Place, built fifty years later, a charming court of houses, the architect of which is unknown, in spite of the familiar ascription to Robert Adam. The union of art, wealth, and fashion that made the greatness of Bath, made a like beauty and dignity in Marylebone, and for these qualities the connoisseur will visit its memorable squares as long as any vestiges remain.

WALTER H. GODFREY.

The Substance of Architecture.

The Substance of Architecture. By A. S. G. BUTLER. London: Constable & Co., Ltd. Price 12s. net.

Somewhere in his book Mr. Butler writes that there is a certain value in the analysis by an artist of his own mental processes while he is at work. And this is true. But it is also rarely found. Not often do we meet the mind which can create and can also examine the nature and substance of the act it is performing. The two types of mind, the creative and the analytic, are seldom combined. We architects are apt to do our work by instinct, by imitation, by whatever instrument the years have fashioned most apt to our hands. It is good, now and again, to be brought up against the question—What, after all, are we doing when we set about solving an architectural problem? Now and again, but not so often that we lose the vital impulse. It is possible to think and know too much about the mental processes, as it is possible to be so absolutely conscious of all the muscular motions which make up a stroke in golf that you are quite unable to hit the ball. But we must congratulate Mr. Butler on his attempt, at once courageous and modest, to make a little clearer the theory underlying architectural design.

This is not an easy book to read, and it moves a little clumsily at first among definitions. The essence of what he has to say lies in the view that architecture is the adjustment of two parallel problems (the satisfying of material requirements and of the desire for the appearance of beauty), and that this adjustment or fusion is a third and higher activity than the others, "more delicately technical than the parent two." In the course of his argument he gives some admirable accounts of his own personal reaction to such buildings as Palladio's Vicenza Loggia, a bay of York Minster, and the Bourse at La Rochelle. But he is surely shutting one of his eyes when he confines architecture, in its aesthetic aspect (to use a short-cut phrase), to an arrangement of lines. It is true that lines are the boundaries of surfaces, but most of us would probably feel that, in more cases than not, it is what is within the boundaries that is important. St. Paul's, as you pass under its sooty cliff in a bus, gives you a sense of mass, not of line. Inside the Pantheon your feeling is not the result of a half-conscious recognition of its plan shape and its sectional shape, but definitely and actually a feeling of space, of brooding, rich emptiness; to talk of lines only is to reduce the body of architecture to skeleton.

It is a sincere book, with no trace of the didactic, and not without some gleams of humour, among which we may, perhaps, place the index.

W. G. N.