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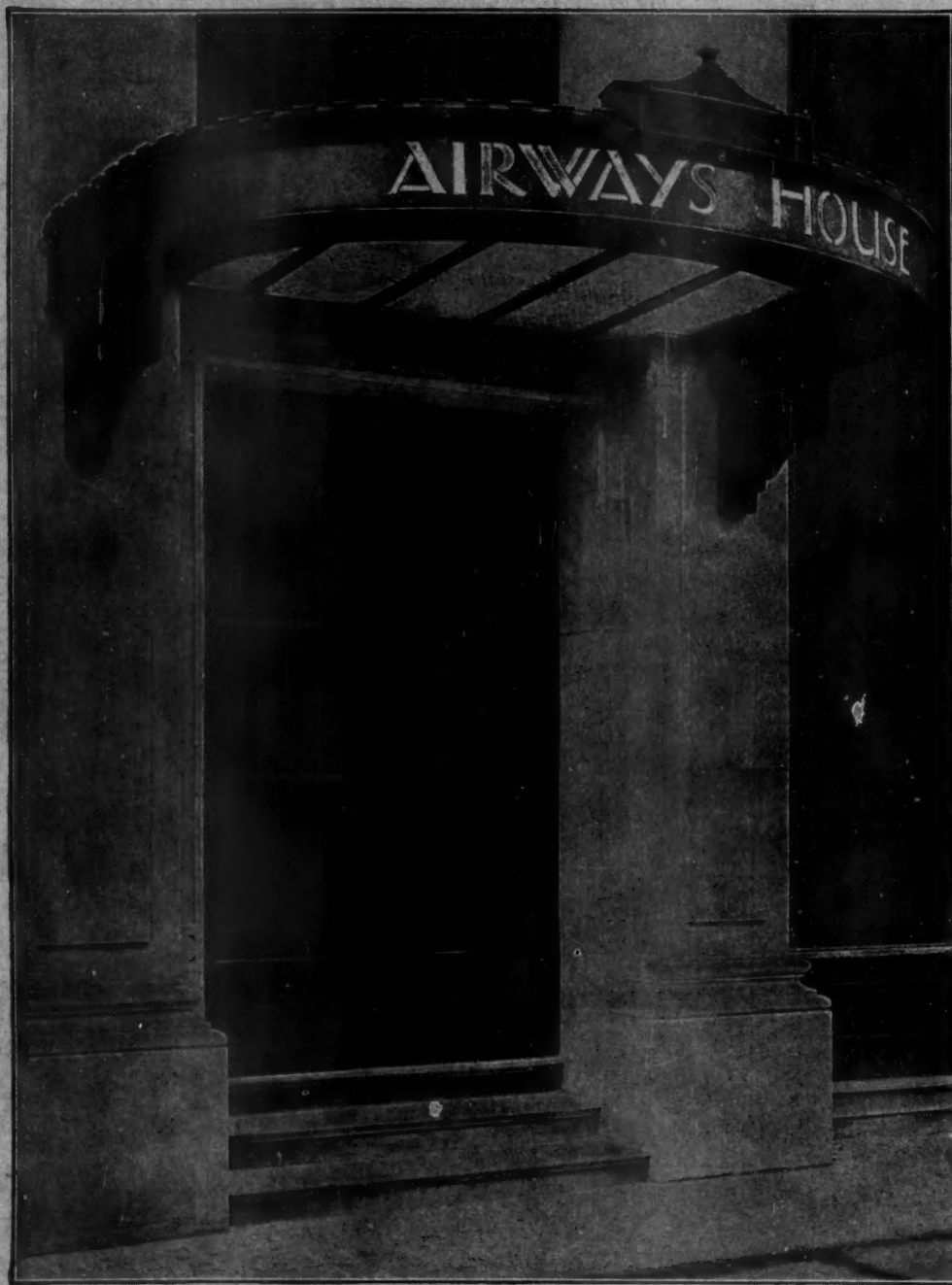


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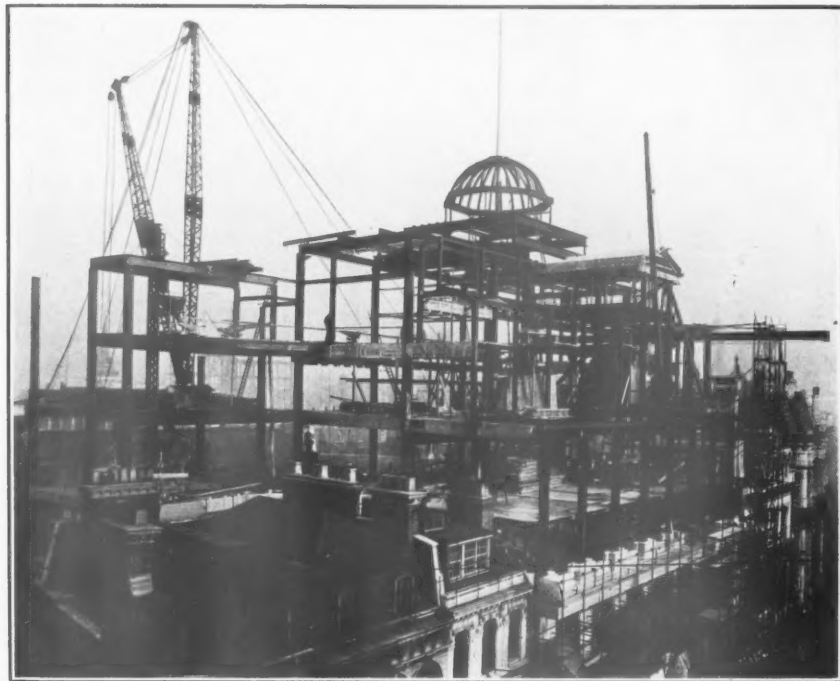
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CONTENTS

VOL. LXI

APRIL, 1927

NO. 365

	PAGE		PAGE
SOUTHWARD. BY W.	123	ENGLISH FURNITURE. VII.—SIDEBOARDS—II. BY JOHN C. ROGERS	161
AN UNCONVENTIONAL ART MUSEUM: THE RESTORATION OF CASTELVECCHIO. BY PAULINE NEARY	124	A CRAFTSMAN'S PORTFOLIO. BEING EXAMPLES OF FINE CRAFTSMANSHIP. XII.—FACES AND HEADS	164
REFLECTIONS ON ATMOSPHERE: THE MODERN LONDON HOTEL. BY ALFRED C. MAM- BRINO, MANAGER OF CLARIDGE'S	129	RECENT BOOKS:	
36 SMITH SQUARE, WESTMINSTER, LONDON. DESIGNED BY SIR EDWIN LUTYENS, R.A.	138	THE LEGACY OF THE MIDDLE AGES. BY PETER QUENNELL	liii
THE GLASGOW HERALD BUILDING, NOS. 56 AND 57 FLEET STREET, LONDON. DE- SIGN BY PERCY TUBBS, SON, AND DUNCAN	142	GEORGIAN DETAILS. BY STANLEY C. RAMSEY	liii
SELECTED EXAMPLES OF ARCHITECTURE:		AN ARTIST IN ITALY. BY E. BERESFORD CHANCELLOR	liii
A SURVEY OF SEVENTEENTH- AND EIGH- TEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE: RUTLAND LODGE, PETER- SHAM, SURREY. BY TUNSTALL SMALL AND CHRISTOPHER WOODBRIDGE	148	STUDIES IN ART. BY KINETON PARKES	liv
TALLIS'S LONDON STREET VIEWS: XXXIV.— GRACECHURCH STREET AND A PORTION OF BISHOPSGATE STREET. BY E. BERES- FORD CHANCELLOR	155	MEDIEVAL MAGNIFICENCE. BY J. F. McRAE	lvi
EXHIBITIONS:		BUILDING STONES. BY EDWIN GUNN	lvi
THE LEFÈVRE GALLERIES—THE ARLING- TON GALLERY—THE REDFERN GALLERY —SUFFOLK STREET GALLERIES—ALPINE CLUB GALLERY. BY RAYMOND MCINTYRE	156	A LONDON DIARY	lix
THE ARCHITECTURAL REVIEW SUPPLEMENT.		THE PRACTICAL EXEMPLAR OF ARCHI- TECTURE	lxiv
MODERN ENGLISH CARVERS. I.—ERIC GILL. BY KINETON PARKES	158	CORRESPONDENCE	lxvi
		TRADE AND CRAFT	lxvi
		PLATE ILLUSTRATIONS.	
		THE ORCHESTRA GALLERY AND FOUNTAIN IN THE PALM COURT OF THE HYDE PARK HOTEL, LONDON. DESIGNED BY MEWES AND DAVIS	Plate I
		THE SIDE ENTRANCE TO THE RESTAURANT AT CLARIDGE'S HOTEL, LONDON. DE- SIGN BY BASIL IONIDES	Plate II
		THE GLASGOW HERALD BUILDING: THE EFFECT OF FLOOD LIGHTING. DESIGNED BY PERCY TUBBS, SON, AND DUNCAN	Plate III

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Plate I.

April 1927.

THE ORCHESTRA GALLERY AND FOUNTAIN IN THE
PALM COURT OF THE HYDE PARK HOTEL, LONDON.

Designed by Mewes & Davis.

Southward.

ABENT old man has come along and fixed a placard on the train which shares our Calais platform: "15.00 heures. St. Omer—Hazebrouck, Lille—Bruxelles"—just to remind us that northern France is full of our memories. Indeed, it is still a recurrent surprise to find the French alone living there now. "Hazebrouck" on a February day, dim with rain, uneasy with the sound of distant gunfire, still then an interesting novelty to a generation born and bred in the years of peace; "St. Omer," on the edge of dyked market-gardens and of rolling uplands, where you could ride all day in stubble time, free as a ship at sea; "Lille," but a name on the map year after year, triumphantly marched into one October morning, while the inhabitants clothed in black clapped their hands a little wearily, crowding the pavements.

Our train glides out of Calais, and you must smile at the so different countryside, a flat land lined with pollard willows under the grey sky, warming to yellow where the dunes make horizon. It is laced with little streams, and in this open weather the crinkled water reflects the quiet-coloured sky. Here is a grouped farmstead, and a pantiled cottage with shutters a pattern of yellow and green. There a neat grey château stands with its skirts pulled up, as it were, clear of the mess of its own dung heap, barn enclosed. And behind are rolling uplands, almost roadless, and a plough with three horses in a valley. At once you are in France, where country life is not a recreation, but a national industry. On the winding, wet tracks is no hint of motor-bus or side-car. The village is a long line of pantile roofs, where barns abut blankly on the high road, and through the lofty wagon-porches you may catch a glimpse of the low farmhouse beyond the midden. Here is no village hall, no squire, no dissenters' chapel; here no water, or light, or drains; nor cricket pitch, nor golf course, nor smaller houses of gentle-folk, set in gardens. Everywhere the villages seem unchanged in aspect since Louis was king. And this, to the onlooker, gives a sense of peace. By the procession of years everything has been brought into a harmony, so that the pencil itches to record, as the traveller is hurried along—past Cammiers, where the machine-guns used to train, and we went one afternoon to watch a demonstration of indirect fire, and a rain of bullets murmured invisible over heads clothed in scarlet and gold and fell hissing into the flat, low-tide sands—past Etaples, with its sand-blown cemetery, and memory of hospitals and a mutiny—past Abbeville, whither we jogged one hot August day from St. Riquier to see its church and forget war, I and a chaplain who is half-way to a bishopric by now, and a

colonel who is buried behind Ypres—and so to Amiens, with its still-scarred brick cuttings, and the great church, no longer sand-bagged, where William Morris wanted to shout as he went in; Amiens, whence runs the straight road to Albert and the shattered uplands of the Somme, once dusty with lorries and marching men, now arching its trees above the hooded gig of an occasional commercial traveller. It is in truth—this hackneyed journey to Paris—a pilgrim's way for a nation, though we do but skirt the more poignant memories. . . .

The tussocky grass and the bloom of the leafless under-wood are an apt and shaggy covering for this winter land, gleaming with rills, or lifting a ploughed shoulder against the slow clouds. It is barer, bigger, less shiny with paint, less full of intimate and tended corners than the Sussex we have left across the Channel; and for that reason it gives a greater impression of unity, slowly fashioned by the life of a people rather than of persons, farmed as England was farmed five centuries ago. And behind the traveller's consciousness of it all, underlining the contrast and enhancing the pleasure of it, is the picture of tomorrow's sparkling sunshine, blue shadows on white dusty roads, low-pitched roofs of tumbled tiles, the straight dark cypress and the hill-poised campanile, where

The lizard in the shadow of the wall
Sleeps like a shadow, and the winds are laid.

Have I the picture right? Tomorrow will show.

* * *

On the hill, among terraced olives, slim leaves are half silver against a gently blue sky. Here and there a caruba tree shows the rich green of its leaves, half-crumpled like a laundry-maid's hands. Running water sings a song, and through the olives comes now and again the shuddering gleam of a ruffled cistern. The old road, half brick and half stone, winds with the folds of the hill, a balcony for the wayfarer. Far below gleams the sea, a slow pulse of sound from the sandy beach. We walk here so high that the line of the sea horizon is drawn through the tops of the olive trees.

At the bend stands the ruin of a domed chapel, and suddenly all the snow mountains are paraded to view, range behind range, and far away beyond the sea the ridges of Carrara prolong the line till it is lost to view in the haze. In the valley at our feet a broad river-bed is half blanched shingle, half green hurrying water, and over the bare boughs of poplars rise the towers of Albenga, burnt pale by five hundred years of sun.

W.

An Unconventional Art Museum.

The Restoration of Castelvecchio.

By Pauline Neary.



1. Castello Scaligero and the keep. The six towers, which had been levelled to the height of the walls during Austrian domination and have been rebuilt, show the little wooden balcony which has been reconstructed, to the scandal of the purist and the delight of the historian.

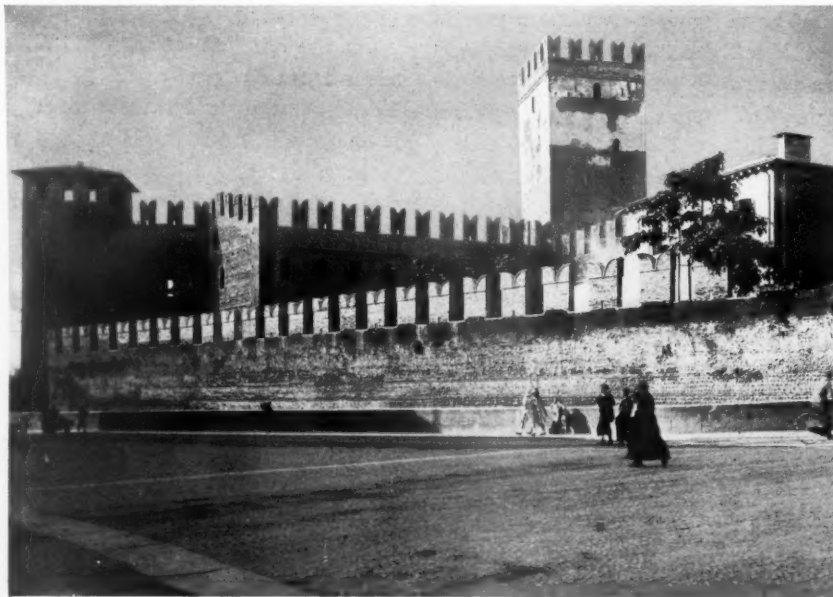
TO know Verona is to love it, because, after Rome, no other Italian city can boast of so many monuments that cry out for eternal recognition, of the links that bind it to the great historic past.

Looking at the magnificent profile of the Arena, the mind's eye instinctively replaces the missing stones and reconstructs the scene of former days; in imagination, the huge grey mass is animated with the gesticulating, surging crowd on the gradient, and rising above the surrounding traffic there seems to fall upon the ear a long, low boom, like the distant rumbling of a slowly gathering storm, swelling gradually into a

tumult of wild, uproarious applause, as some triumphant gladiator turns to the "Podio" for the signal of grace or doom for his fallen foe. It is a dream that quickly fades only to give rise to another, for Verona is a city

of imaginings and glimpses into the past. And now another phase of its history has been revived within the last two years, but to enter on a bare description of this medieval building without a glance at the conditions that gave rise to its being would be to rob it of much of the romance that must surround it always.

Born in the snow-capped Alps, the River Adige hurls itself down with mighty force



2. The keep and battlements.

to the plains, then flows along swiftly to the point where rises Castelvechio; there, with an almost feminine capriciousness, it seems to change its mind and, swerving sharply to the left, worms its way, winding and curving, right through the heart of the city, till finally it issues from it, broken and exhausted, to wend its way slowly to the sea. Carducci, inspired by the superhuman prepotence of the universe, whose stars refuse to pale for our cataclysmic woes, has immortalized this bend of the river in one of his most beautiful poems; and on the same spot, sixteen centuries earlier, Rome erected the triple imprint of her civilization—a bridge, a fortress and a triumphal arch. The fortress was constructed by Galliena in A.D. 265, and traces of it still remain; memories of the bridge existed up to 1285; but the Arco dei Gavi, which expressed the triumphal destiny of Rome, was barbarously destroyed in an age that was not barbaric.

These monuments were the outposts of a city which from its strategic frontier position was regarded as the watchdog of the Empire, and from the tower of the fortress the vedette held vigil throughout the centuries over the fortunes of Rome, the rise and fall of dynasties, the crumbling of pagan magnificence and the dawn of Christianity; but with keener eyes he peered up along the dark valley of the Adige throughout the night for the signal fires that announced the descent of barbaric hordes from the crest of the Alps. The inevitable destiny of the crumbling Empire fulfilled itself; and when ruthlessness had had its day and hope was extinguished, the ruins of Roman glory provided the stones for the little church of St. Martino and the many others which, according to the Carolingian ritual, encircled the city like a mystic valley. With this little church nestling close to the



3. The statue of Cangrande II, prince and citizen of Castelvechio.

tyrants, not content with heavenly protection alone, he recommended himself to the care of the Brandenburg soldiery, whom he invited to come down from Bolzano, finally reconstructing Castelvechio under the threefold aspect of fort, palace and bridge. The bridge was the loophole of escape to the hills; and it is interesting to note that, until a few decades ago, the first arch was the largest that had ever been made, so much so that the architect, believing the structure would collapse, set fire to the scaffolding and fled to save his head. Cangrande's

grandson, Antonio della Scala, married the beautiful spendthrift, Samaritana da Polenta, who frittered away the money that should have been spent in strengthening the defences of the city; threatened on all sides, he feebly accepted his fate, and one night, stowing all his valuables into a boat, he fled down the Adige towards Venice; it was the end of the Scaligeri dynasty. The city was taken over by the Carraresi of Padua

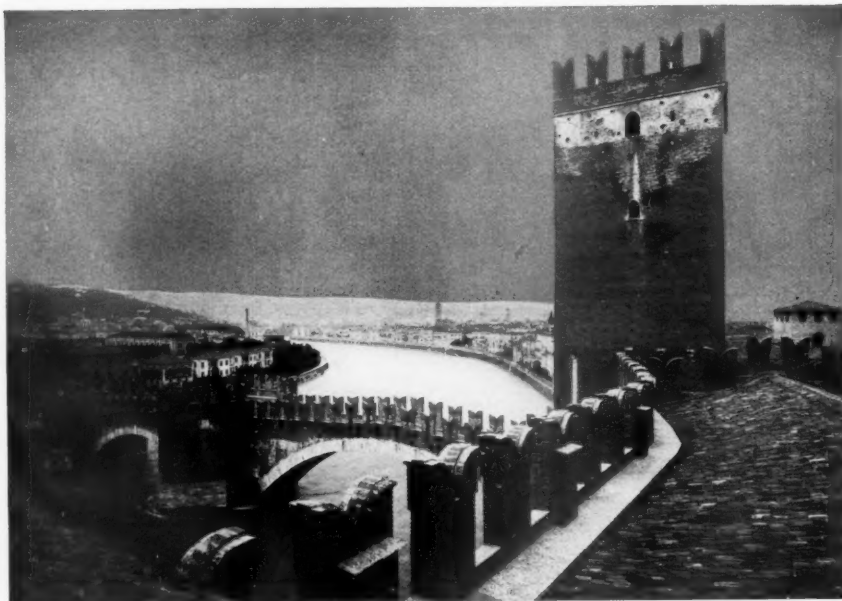


4. The palace and narrow walk along the battlement's.

and the Visconti of Milan, and in time the fortress came to be reduced to the humble position of a barrack and passed long centuries of somnolent peace and inactivity. But it often happens that fortresses are more spectacular than useful, and so it was that, notwithstanding its war-like furnishings, Castelvechio in the fifteenth century gave shelter not only to swallows and pigeons but to one of those

academies which had become so fashionable in the days of the "Serenissima"¹ as to be almost a public calamity. During and after the Napolconic wars, Verona was abandoned by the Government of Venice to alternate French and Austrian invasions, and Castelvechio was for the second time mutilated and the towers and battlements chopped off to make open spaces for artillery; so it remained till the collapse of Austria in the Great War. Following Italy's new and splendid footing on the European ladder and the birth of national ideals, the setting in order of Castelvechio as in the days of its splendour was one of the first duties that the citizen conscience imposed upon itself. Its execution on, the scale on which we see it is to the credit of the zeal of the administration and executive and in a special way to the genius of Professor Avena, who is responsible for its interior arrangement and for much of the exterior restoration as well.

To investigate an old building, to liberate each successive phase of its past life is the unassuageable thirst that prompts every researcher to delve into the mysteries of other lives in order to resolve our own, for old monuments are like long-lived lives that have seen many vicissitudes and much history; and here as in many other places the burning question arose: how



5. The keep, the bridge, and the river.

much the same with monuments—each generation has added to them something of good or of evil; and as in lives there are pages devoid of all beauty and splendid pages as well, so the more history there is in a monument, as in a person, the more tender should be the love for it and more vast the understanding; for even what seems a wrong turning in art will somehow re-find its harmony, above all it will be a work of truth; therefore it was decided to restore Castelvecchio in all its original essentials, respecting the memorable signs of all times.

The original conception of a fortified princely abode had been entirely smothered up by the hideous Austrian façade and all its war-like accessories; the new one has been reconstructed mainly from architectural fragments of old houses which had been cast aside under the arches of the Arena, and presents the grace of Gothic-Venetian façades or the precisely embellished styles of those of the Renaissance, as in the inner courtyard where now a tender Madonna of Girolamo Campagna watches benignly over all. (See Figs. 1 and 2, and 4-6.)

The architect of the Palazzo dei Signori, slightly in advance of his time, had constructed the walls of alternate rows of round paving-stones and bricks, an iron-bound parallelism of line with sceptred bat-



6. The palace from the river.

¹ Republic of Venice.

lements enclosing the two gloomy courtyards; the bottom of one is dominated by the keep, and along the other extends the front of the palace. Other Italian cities may have vaster and more important buildings; none is characterized by the mathematical precision of line expressed in this relic of the last Scaligero era. The part of the palace looking on the Adige was less severe, the wide,

unfordable river gave a sense of security, the windows were larger, and the ground floor had a wide ledge—perhaps it was a veranda and landing-stage for excursions on the river—perhaps a machicolation for defence from attack. The entire reconstruction of the interior is not yet complete—at present it gives us two stories, each comprising a large hall and armoury and four apartments communicating two by two; vast, high, with the rather restricted decorations one might expect to find in a fourteenth-century fortified abode, but for all that with many signs of refinement. Each apartment in the castle keep had a fireplace and a complete toilet service—almost unheard of luxuries in those days when men were washed but twice in a lifetime, and on both occasions from religious sentiment: at birth in the baptismal font, and after death as a work of mercy (Fig. 7). So much poetry of line and colour had been obliterated by successive coats of plaster; under the patient work of the restorer many figures of saints, geometrical and floral decorations have been rescued, and some of the old windows and doors have reappeared with decorated recesses and doorposts intact, thanks to the dishonesty of some pre-medieval profiteer who had built the walls without lime.

As the interior should correspond to the standard set up for the exterior, it was a joyous work to rescue the



7. Sala Murari.

The visitor to Castelvechio will not fail to observe the frescoes in the "Sala della Musica," representing the triumphal race of Roman Quadrigas, painted by Torbido for the Da Lisca family, the ceiling of seventeenth-century paintings framed in gorgeous panelling, and the "Annunciation," on the wings of the organ in the apse, painted by Giovanni da Murano.

Two halls, diverse in every respect, characterize the systemization: the small hall of the Counts Justi, intimate and coquettish as a seventeenth-century drawing-room, shows us a varied feast of colour from Guardi to Tiepoli; in that of the Counts Di Serego Alighieri (Fig. 8), the "Passion of Jesus Christ," painted by Cavezzola, is enriched by the medallions of Morone, and by the mellowed light filtering in through a Gothic window with six divisions. Two interesting old frescoes look on to the landing of the wooden staircase that connects the two upper floors of the palace:



8. Sala of the Counts Di Serego Alighieri.

treasures that had accumulated in the storerooms of the old museum and restore them to suitable and harmonious surroundings. Glorious frescoes of old houses, ancient fireplaces and doors which formerly had beautified the verandas of the old palaces along the Adige and the patrician halls of the city, had been documented and cast aside like things from which the spirit of art had eternally passed away.

on one side there are two meek-faced saints, whose visages have suffered many things under the picking tools of the old white-washers, and there is a devotee, certainly not Samaritana da Polenta, the lovely prodigal whom Antonio dared not approach except with his hands full of gold nor depart from without promise of more. On the other side, a severe Madonna amongst saints; their beauty is suggestive of Altichiero, an artist

who, notwithstanding pious predilections, was forced to decorate the palace in Piazza dei Signori with profane history. (Figs. 9 and 10.) Also the less important rooms have their decorations, and in each the Scaligero coat of arms is the central motif. The staircase is in divisions of five steps flanked by dogs, and under the frieze the wall was for the most part decorated as in the "Sala Turona,"

where the original design had been carefully followed—squares, spheres, high, deeply-recessed windows and doors with triple recessed arches.

On the ground floor there is an armoury, severe and imposing, with four fireplaces round which the men-at-arms must have so often forgathered to listen to the rhymes of Cidino da Sommacampagna, and the songs so dear to the Scaligeri. (Fig. 11.) It has further been embellished with a "Crucifixion" by Altichiero, who loved to crowd the cavaliers and lancers of his day around Christ and the two thieves; further on there are other fourteenth-century warriors between the slender ascetic arches of D. Morone, and all around arm-stands, halberds, pikes, tabards, and battleaxes. Also the side halls seem to re-echo the tramping of feet and the boisterous merriment of the little company that frequented them in times long past. In the "Sala di Stefano" the sweet maternity of the Madonna del Guaglia gazes down, tenderly reminiscent, survival of an imperishable ideal, and facing



9. One of the meek-faced saints.



10. The severe Madonna.

an old fireside whereby to linger awhile and to brood over that kingdom of beauty which, under one aspect

or another, is so deeply imbedded in each human heart; whilst we rest, memories will rise up of some half-hour of perfect joy when our very existence seemed to merge into some single fleck of beauty, and that beauty was, perhaps, the hem of a golden cloud at sunset, or the opalescent lights on a lake at eve, or a web of tangled fancies seen in the glow of the firelight.

All these treasures have been ranged with dignity and discrimination amongst the furniture and other objects of art that the citizens of every rank have vied with each other in contributing. Castelvechio strikes a new note as regards the arrangement of its interior, and people accustomed to the rigidity of other museums will not fail to be struck by this departure from the conventional which has made of it not only a resort for the studios, but, above all, a house of art, full of friendly intimacy.



11. The armoury and the wooden staircase leading to the first floor.

Reflections on Atmosphere.

The Modern London Hotel.

By Alfred C. Mambrino,

Manager of Claridge's.

WHY do you go to an hotel? You go to an hotel in many different moods and in varied circumstances of life. You go there in moments of joy, of sorrow, for business, for pleasure. It is a covered way between your home and the world. You select one which is in keeping with your habits; you think so much more of the habits than of the hotel. It must not clash with your mode of life, but rather give it physical embodiment. It labels you. Therefore we do expect (and suffer when we do not find it) that an hotel should be not a corridor with numbered rooms, and mechanical beings that answer our calls and see to our needs, but a living thing in communion with our own feelings. In a word, it must have soul; the architect may be called the man who first gives soul to an hotel.

The architect—if for a moment I may speak with all a layman's presumption—is of those favoured ones who lead the imaginative life; an interpreter of motives and moods. It is he who is responsible for the conception of personality and for the character of the building he creates; every building and every room reflects or aims to reflect the lives of those who live in them. Imagination applied to architecture creates beauty just as literary style lends form to the dogmas of law. Architecture on purely technical lines is no more than engineering, and does not raise us higher than logic. Logic fails often because it does not suffice to grasp all human elements. Perfection lies in the blending of the physical with the spiritual.

Yet it would appear that all too often this builder of personality is thwarted by the ingenuity of those for whom he builds. He will never be satisfied with passive compliance to his clients' wishes and the meet-



One of the Chinese elephants with a mounted pagoda in the restaurant at Claridge's. This decorative feature is carved in plaster and covered with burnished silver. It is fitted with internal lighting and stands in a niche of burnished gold.

ing of the L.C.C. regulations, but he will always aim to carry his true conception higher—in a word, to be faithful to his ideals. In his brain lies the secret thought that he is really creating in the minds of crowds the sense of beauty, that by purity of line and simplicity of conception he may influence incalculably the sensitive members of the community. He will no doubt plead, on construction generally, that so many of his clients, successful city men and brilliant pioneers of commerce and industry, powerful as they are in dealing with large productions, have developed in their minds so much of the warehouse spirit that they often fail to adapt themselves to the psychology of the retail sale of their own productions, and make it difficult, if not impossible, for the architect to satisfy their materialistic conception and at the same time to give scope to his imagination. Yet the work of an architect, if it is to bear fruit, must be pure in conception. For instance, it is not sufficient for the architect to do a good hotel building and leave it to the management to create their own atmosphere. If he has not let a precise ideal preside over the elaboration of the building, he runs the danger of seeing it fall into the hands of a management who, worthy technical experts as they may be, by mere lack of

imagination will allow a trivial commercial note to creep into what ought to have been a high interpretation of the theme. The architect must therefore concentrate on his ideal, to the extent that the atmosphere he has created will impose itself on his clients and even go so far as to give them undeserved distinction!

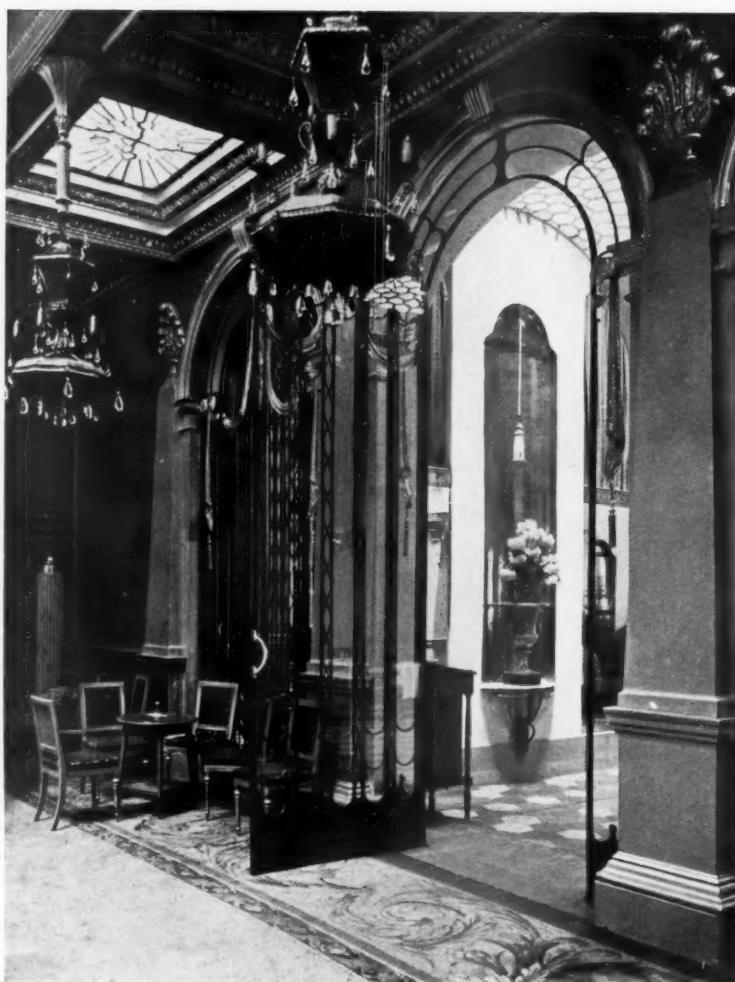
What is atmosphere, that word so often heard in connection with architecture; that invisible something by the presence of which people seem to be so much impressed? Atmosphere is a marriage of harmonious thoughts in harmonious lines, faithfully kept alive. There are thus two

points to consider: the building, or the creation of the architect, and the human element or the spirit which will reign in the building thereafter. Everything that is created has its atmosphere. In a business concern the building and the spirit of those who work in it ought to combine to create it.

To take the first point, the architect who conceived Claridge's, for instance, in days not far away when the stately homes of England were giving tone to Society, understood the need of a palace in the heart of Mayfair which would be more than an hotel, a rendezvous of Society in the capital of the Empire. Thus he was the first man who rightly conceived the character of the building he was creating, and in creating it he created the unique modern London hotel. This atmosphere had then to be maintained and developed by the spirit of the management and that of the staff.

Here we have the second point. The management must take into great consideration the human element both of its visitors and of the staff. It witnesses and judges, and therefore must fain stand on either a superior or inferior level.

The contribution of the staff to the atmosphere depends on the sincerity and straightforwardness they find existing in the policy of management. If, for instance, the manager were to talk nicely to a lady who is rich, or one whose name is redolent of nobility, and then talk rudely to one who is a working woman, that would not be creating good atmosphere. The staff would see the artificiality of his attitude. Again, if one of the staff is unhappy in his work, I believe it might be the manager's



The entrance to the restaurant at Claridge's, showing the tall burnished gold niche with wrought-iron console. The pendant tassel contains a light over the onyx vase.

individuality and we do not create personality. We kill it and then complain that it is not there. So we crush spirit and destroy atmosphere.

Now, having lightly sketched the second point, let us

return again to the building. The atmosphere suggested through decoration is to a certain extent obviously influenced by the social factor. All social things bow to fashion. Only a few years ago (was it under the influence of Russian ballets or what else?) deep bright colours and varnished walls were the vogue. Now, whether the Eton crop, the Paris Exhibition, or a desire for a quieter expression are responsible for it, it is hard to say, but texture, simple and subtle colours, bare walls,



Triple gates of bright iron and silvered metal lead from the foyer to the restaurant.

REFLECTIONS ON ATMOSPHERE.



Plate II.

April 1927.

THE SIDE ENTRANCE TO THE RESTAURANT
AT CLARIDGE'S HOTEL, LONDON.

The gate is of steel with a Lalique glass panel. The pattern of the cords and tassels is similar to the moulding of the architrave. The jardinières are of green bronze and have been designed as part of the decorations.

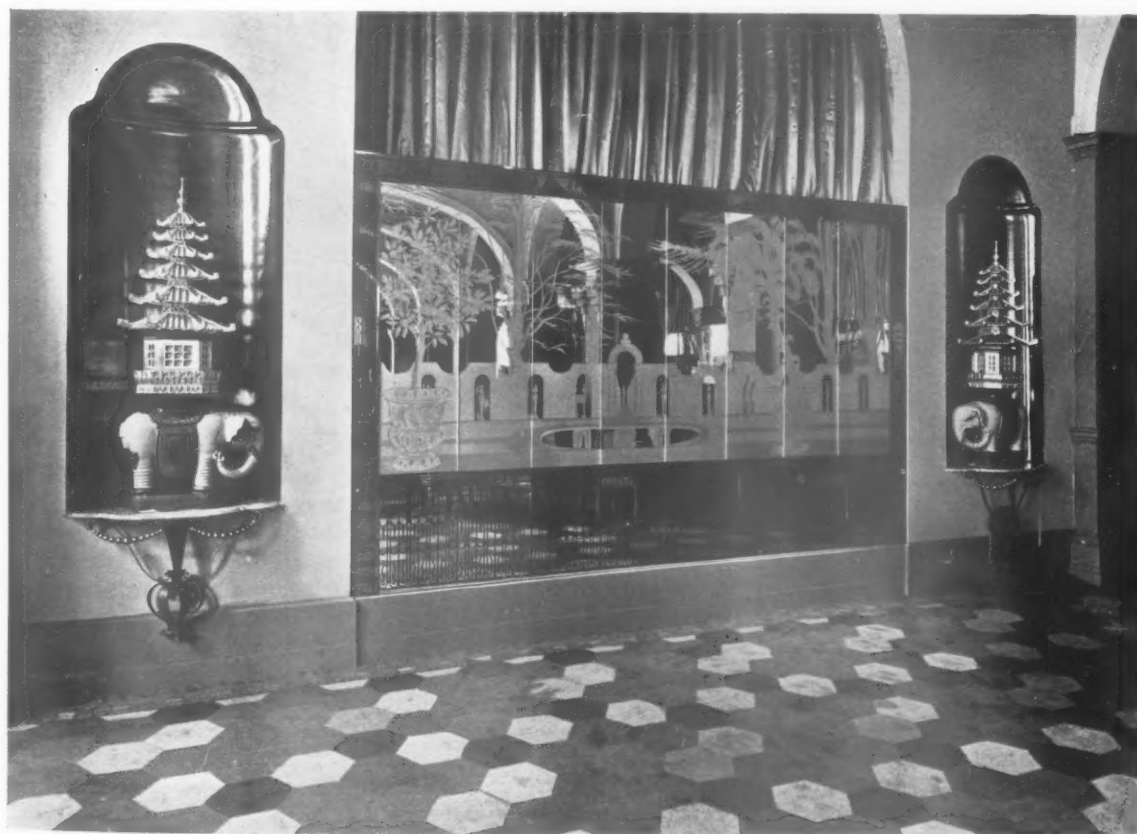
The decorative scheme for the restaurant was designed by Basil Ionides.



An entrance in the centre of one of the engraved mirrors. The carpet was specially designed and woven.



The new skylights are of glass in different colours, and are surrounded by a scaled border ending in tassels.



An engraved mirror in the restaurant at Claridge's framed in red and gold. The mirror is flanked by niches. The brown skirting is slightly veined with pink.

glass, wrought-iron, and abundance of light seem to be more in fashion.

There are, however, one or two principles which remain constant in dealing with social matters. For instance, if you are a business man and you go to an hotel on business, you expect a masculine room corresponding to your bent of mind. But in an hotel with a social character, it is the woman who matters; the room is then more for the lady who reigns in it.

She is the hostess. The moment a man staying in an hotel rings for waiters, calls servants, asks for time tables, he is living not in a private house but in a public one. And a social hotel is essentially a private house. So here is another point in the elusive question of atmosphere. Society, we have decided, is a lady. All modern decoration in social hotels, as in the public rooms of private houses, must thus be a background to her personality.

This we conceive is one of the governing factors in the evolution of modern hotel decoration. The lady, far from retiring, is coming more into the foreground. In doing which, with the charming acquisitiveness of her sex, she is careful to appropriate the background to her as well.

So subtle, so invisible, so delicate must be the threads that link the architectural, the human, and the social elements together in the forming of the right atmosphere, that technique alone is unable to produce them—it requires psychological and intellectual knowledge as well. Thus, what would be asked for and admired in New York would be utterly miscomprehended in London—or what one would look for in St. Moritz would be completely disregarded in Cannes.

It ensues that atmosphere will differ in each hotel, and in each country. The question of the varieties or peculiarities of each town is an exceedingly interesting one to pursue, and that the architect gives atmosphere to a building, even before any attempt at furnishing has been made, is an admitted fact, just as a man's expression, independent of any attire, reflects the range of his inner thoughts, from distinction to vulgarity.

In days gone by, hostelries were called inns. How that word comes down to us with a romantic feeling of welcome and with what a charm! With the growth of cities, commerce and industry, and, in recent years, with the colossal development of travelling facilities, the little homely inn transformed itself to such an extent that it has become an embodiment of the conveniences that our modern lives claim. But just as the fatigued traveller in the eighteenth

century appreciated the cheerful fire and the human element of the friendly welcome which added so much to the satisfaction of having reached the goal, so the traveller in our day when he arrives seeks friendliness in the atmosphere of his hotel; a friendliness which neither bathrooms, lifts, nor radiators give him. For he may have just stepped out of a state cabin, and yet be equally fatigued: the fatigue of modern life.

Today, I believe the fact could not be disputed that London has some of the most exclusive hotels in existence. It is the centre of a great Empire, and from all parts of the world prominent men arrive in London to answer the social call of a well-established community, faithful to the Crown; and the need for hotels that are more than hotels in the general



A treatment of part of the wall in the restaurant at Claridge's. The scheme is of screen-shaped engraved mirrors, broken to admit the niche and its surround.

sense of the word is logical. They are both club and private house. You do not look for that in Paris, for example, because life there is not centred around the Palais de l'Elysée, as it is in London in the season round Buckingham Palace.

In London you treat your hotel as a club, for it answers a social need almost before everything else. You do not generally think of going to an hotel just and only in order to get a good meal. You choose it according to its social standard almost before any other consideration. In Paris you would take a lady into a restaurant of a very different class to a corresponding one in London and would not think anything of it. Perhaps there the good cuisine alone would explain the choice of the place. In London one knows that that is not sufficient. If you were to dine in a restaurant without seeing anyone you knew you would say: "What a funny place!" But apart from this difference in spirit there is



The walls of the restaurant at Claridge's are cinnamon in colour up to the cornice, and cream above. The colour of the carpet is cinnamon with pink borders. The niches with elephants are of burnished gold. Each of the silver pagodas contains a green light.

also a material difference in conditions. Two hotels in the same town do not necessarily answer to the same need.

How many people are there who believe that an hotel is just a large building with a sort of garage de luxe with palms in the middle of it, otherwise called "winter garden," while upstairs there is a bath to each room? And yet there are subtle distinctions between one hotel and the other. Indeed, every hotel is different from the other in an amazing manner of which most people are astonishingly unconscious. Bathrooms attached to every room are no longer a novelty, and are now to be found in hotels of a very indifferent class. This shows in the most elementary way that atmosphere is not necessarily created by technical comforts alone. We may say, therefore, that proportion—a terrible word, proportion—is the very key to the creation of atmosphere—as regards architecture, not that proportion which is given by the ruler; and as regards management, not the one which is created simply by the dry and matter-of-fact business methods.

Creative genius only can give to doors, windows, and fireplaces harmony of line and integrity, and to walls a nature that will act graciously as a background for the two or three pieces of furniture which provide, with colour and material, the main effect of the room, so that the ensemble of the suite be such that you feel you *enter* every time, instead of sneaking through a mahogany door with a number on it. Thus the right atmosphere can only be maintained by the studying of human elements.

So we believe we can conclude that perfect harmony of line does represent the inner thought of genius. Just as Michelangelo reached sublime harmony through physical and spiritual sufferings (a harmony as everlasting as the very nature of his quest), and just as his achievements were the best example of all that literature—he was a great poet—art and philosophy could conceive together, it would be well if inspiration in all things were to be drawn from such noble sources and such a high conception of duty.



The old arches in the restaurant at Claridge's have been retained, but all decoration has been eliminated, and the effect is a simplicity which makes for dignity and a sense of space.



The Palm Court at the Hyde Park Hotel, looking towards the hall and staircase. The court is a scheme of simple shapes, relieved by the introduction of wall vases of amber-coloured glasses and coloured wrought ironwork. The general tone of the walls is of deep amber, graduating to the vault and elliptical lay-light over in lighter tones. The floor is laid with Travertine marble.

Designed by Mewes and Davis.

The Grand Hotel, Harrogate, has recently been reconstructed and re-decorated throughout from the designs of Oliver Hill. Apart from the general reception rooms of the hotel, a special feature has been made of the entertainment suite comprising the banquet room, foyer, bar and ball room. The decoration of the latter is in marbled rose pink and green. The rubber floor in the ballroom was designed by the architect, and has

A detail of the orchestra dais



been carried out in orange, red, and green. The orchestra dais has a silvered background with upholstered wine-coloured velvet and silk pilasters, on which concealed coloured flood-lights are thrown. The colour decoration of each of the four principal bedroom floors has been standardized, one scheme being carried through the corridors and suites of each floor. Some seventy bathrooms have been provided.

in the ballroom at the Grand Hotel, Harrogate.



The Palm Court at the Hyde Park Hotel, looking west and showing the fountain and orchestra gallery. The details throughout the court are suggestive of a garden treatment and painted in conventional colours. The columns, door surrounds, and vase pedestals imitate Sienna marble, while on the floor are placed Oriental carpets to harmonize with the colour scheme. The elliptical lay-light above is flood-lit, its border of amber glasses being lighted independently.

The policy of the Savoy Hotel management is to be constantly changing the decoration of the hotel, keeping it up-to-date and fresh. This policy precludes period decoration, which hotels usually indulge in, but which becomes stale and

A very dark recess at the Savoy Hotel, London, decorated with gold walls on which are large mirrors, and niches of glass in white,



uninteresting. In the larger rooms, complete reconstruction is seldom possible, and new effects must be achieved by the introduction of fresh motifs. The new decorations in the hotel have been designed by Basil Ionides. In the foyer

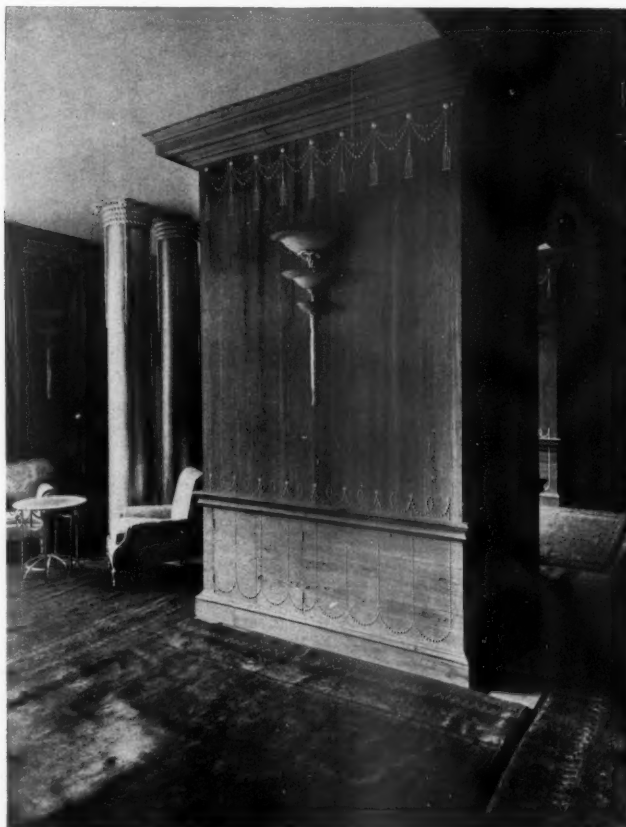
grey, gold, and pink. On the mirrors half-lamps are placed to give light. Designed by Basil Ionides.



The Pinafore Room at the Savoy Hotel is panelled in pencil cedar, with a pattern of silver nails. The floor is cherry myrtle and pink in colour. The furniture is of silver and steel. The lighting from pink-tinted bowls is thrown on to a pink ceiling.

new mirrors and niches of glass have been designed, while the annexe to this hall has been completely re-created. The Pinafore Room, being a unit in itself, has been panelled in pencil cedar

Two columns in the pinafore room which could not be removed as they are constructed of granite. They have been covered with silver leaf and new cups



fastened with silver nails in patterns, while glass and steel have been used for the electric fire. The appearance of the ladies' reading room has been completely altered by the adoption of a new

designed to suit their girth and height. The heavy mass in the foreground is also a part of the old construction and has been treated to harmonize with the room.



A recessed niche of coloured glass set in a period decoration at the Savoy Hotel. This niche is new in idea and replaces a fernery. The flowers in the onyx vase are of glass.



The decorative treatment of arches is usually dull, but at the Savoy mirrors have been introduced with applied vases of flowers in coloured glass.

colour scheme, and the use of electric fittings of fresh design. Some of the bedrooms have also been modernized by the introduction of new fitted bed-heads and novel painted wall treat-

An electric fireplace lined with hammered steel and surmounted with a mantelpiece of



ments, most of the usual furniture being eliminated.

Mr. Icnides has in hand a further scheme of a novel character for the redecoration of the main corridor of the hotel.

two toned mirrors. A bracket of modern design carries an elegant modern black cat.

36 Smith Square, Westminster, London.

Designed by Sir Edwin Lutyens, R.A.

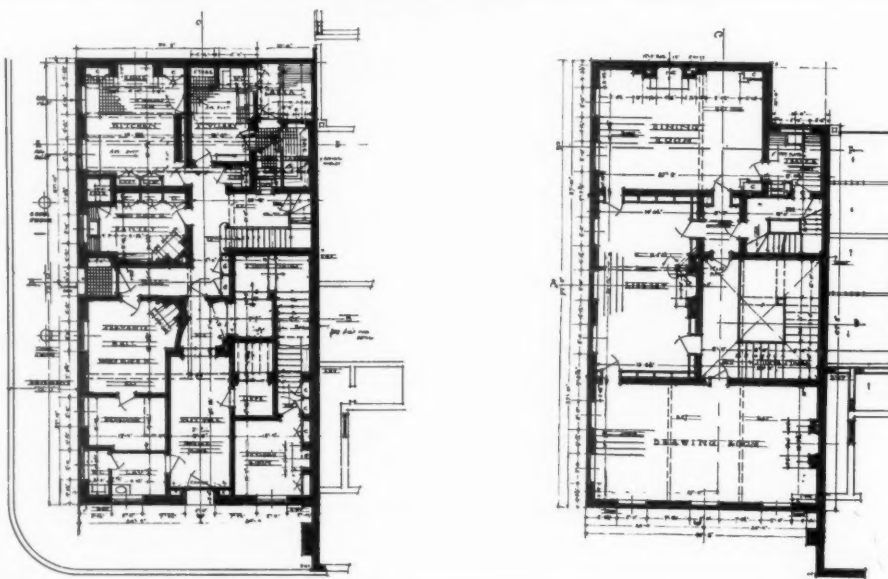
This house was designed for the Right Honourable Reginald McKenna. Built on a rectangular site, a simplicity of planning has been achieved by the adoption of a unit on which every dimension in the house depends.



The walls of the entrance vestibule are of white plaster. The ceiling is treated with green paint over black, and the skirting is ebonized. The floor is paved with marble. The distant door is the entrance to the servants' quarters.

THE ENTRANCE

VESTIBULE.



PLANS OF THE GROUND AND
FIRST FLOORS.



FROM SMITH SQUARE.

The foundations of the house are carried on piles and reinforced beams, and there are no footings.

The house is built of silver-grey bricks with hand-made, sand-faced red dressings, and the roof is covered with



FROM THE ENTRANCE TO THE CHURCH OF ST. JOHN THE EVANGELIST.

thick hand-made sand-faced tiles.

Both photographs are taken from Smith Square, one from each side of the church. The main entrance to the house is that shown in the lower illustration, taken from the main entrance to the church.



THE MAIN STAIRCASE.



FROM THE UPPER LANDING.

The staircase is built of Portland stone, and the walls are lined with Hopton-Wood stone, up to the dado on the first floor. The ceiling is stippled in indigo blue and white. The arch

THE VESTIBULE FROM



leading up to the foot of the staircase is constructed of brick, and the vault is of breeze concrete with "T" iron reinforcement. The walls adjoining the arch are carried out in plaster.

THE ENTRANCE DOOR.



THE DINING-ROOM.

The dining-room is on the first floor and adjoins the library and drawing-room. The floor is covered with ebonized deal. The ceiling is covered with tinted glazed vellum. The walls are green, the



THE CHIMNEY-PIECE IN

tint of a grebe's egg, the colour being transparent and over-glazed. The decoration to the chimney-piece, which is an eighteenth-century example is inlaid, and in colour.

THE DINING-ROOM.

The Glasgow Herald Building,

Nos. 56 & 57 Fleet Street, London.

Designed by Percy Tubbs, Son, & Duncan.

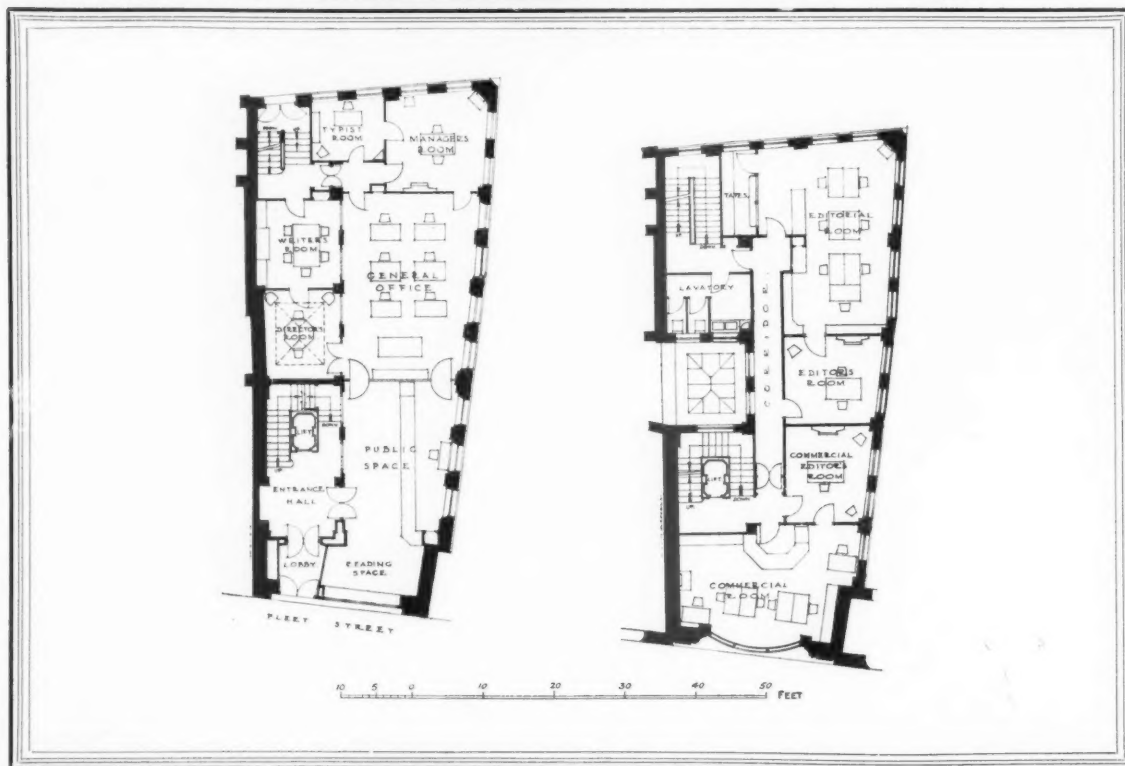
The site of the new building was formerly occupied by the famous inn, "The Green Dragon," which is recorded as being in existence as early as 1636. It was burnt down in the Great Fire, but was rebuilt in the following year, being then put back some



A DETAIL OF THE SCULPTURE ABOVE THE BRONZE BAY.

six feet. "The Green Dragon" was noted for the clubs held there in connection with the Popish Plot, and it was from its windows that Roger North witnessed one of the annual "Burnings of the Pope," once a regular feature of the life of Fleet Street.

CARVED BY C. W. DYSON-SMITH.



PLANS OF THE GROUND AND FIRST FLOORS.

THE GLASGOW HERALD.



Plate III.

April 1927.

THE EFFECT OF FLOOD-LIGHTING.
Percy Tubbs, Son, and Duncan, Architects.



THE UPPER WINDOWS.



THE FRONT TO FLEET STREET.

When Fleet Street was subsequently widened the inn was demolished. The shape of the site is that of an irregular trapezoid narrowing to a frontage of 24 ft. on the street. The back and side of the new building have to rely for light on narrow courtways. The ground falls away rapidly to the back towards the river.



THE BRONZE

The front elevation has been treated more or less as a tower, being 80 ft. high and 24 ft. wide. The party walls have not been left as cliffs of ragged brickwork as is usually the case, but have been finished in stone.

Mr. C. W. Dyson-Smith was responsible for the sculpture on the building.

BAY.



THE ENTRANCE FRONT.

The shop front is in white and grey marble; the doors and stallboard are in bronze, treated with colour tonings. The lettering and cresting are in gilded lead.

The upper part of the building is in Portland stone, toned in the same way as the shop front. The cornice above the



THE BRONZE

fourth floor was called for by the requirements of the flood-lighting system. The projectors over the ground floor could not be made to illuminate satisfactorily for a greater distance than forty feet. A further set was therefore necessary for the upper portion of the building.

ENTRANCE DOORS.



THE PUBLIC OFFICE.

The lobby is treated in three different shades of grey marble; the entrance hall is in marble and bronze. The wrought-iron lift enclosure is decorated with bronze and enamel enrichments and the lift-car is made of oak, with lacquering in bright colours. The flank walls of the public space



THE STAIRCASE

and general office are panelled in oak and have turned balusters of Pompeian character on the piers between the windows. The screen and end walls are differently treated in panelling. The ceiling coffering is flat and painted in tones of warm grey, with a binding band of bright coloured pattern.

AND LIFT.



THE DIRECTORS' ROOM.



THE CITY EDITOR'S OFFICE.



THE SUB-EDITORS' OFFICE.

The directors' room, manager's and editor's rooms are all panelled in Austrian oak, and have painted cornices and ceilings. The City editor's room is treated with panelling painted old ivory colour, and picked out with gilding on the mouldings.



SOME PANELLING ON THE GROUND FLOOR.



THE MANAGER'S OFFICE.



THE GENERAL OFFICE.

The furniture, which was specially designed by the Architects for the various rooms and departments, is made of oak throughout, and is all hand-made. The finish for the oak, both for the panelling and furniture, is limed and waxed.

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.¹

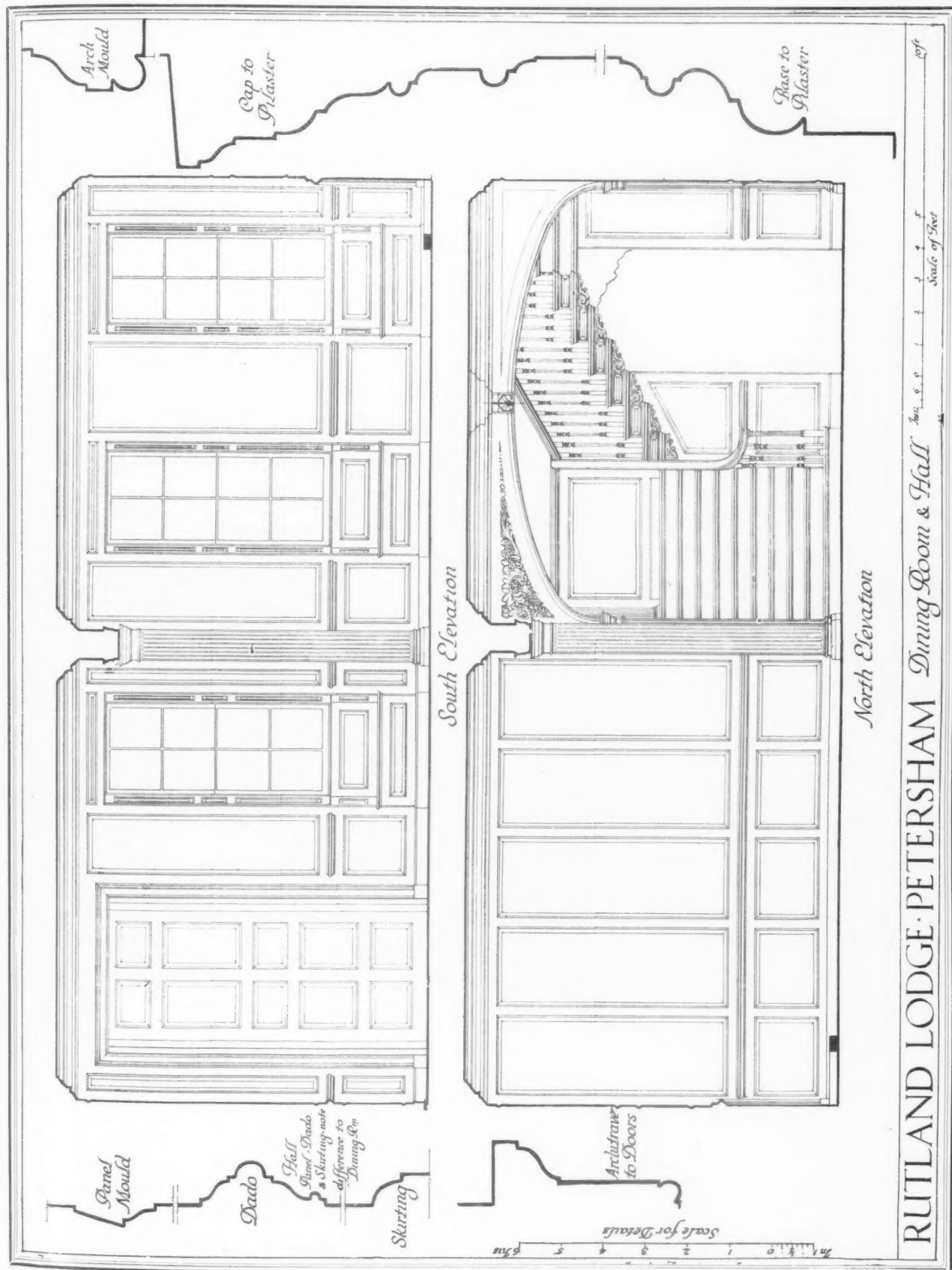
By Tunstall Small & Christopher Woodbridge.



THE ENTRANCE HALL.

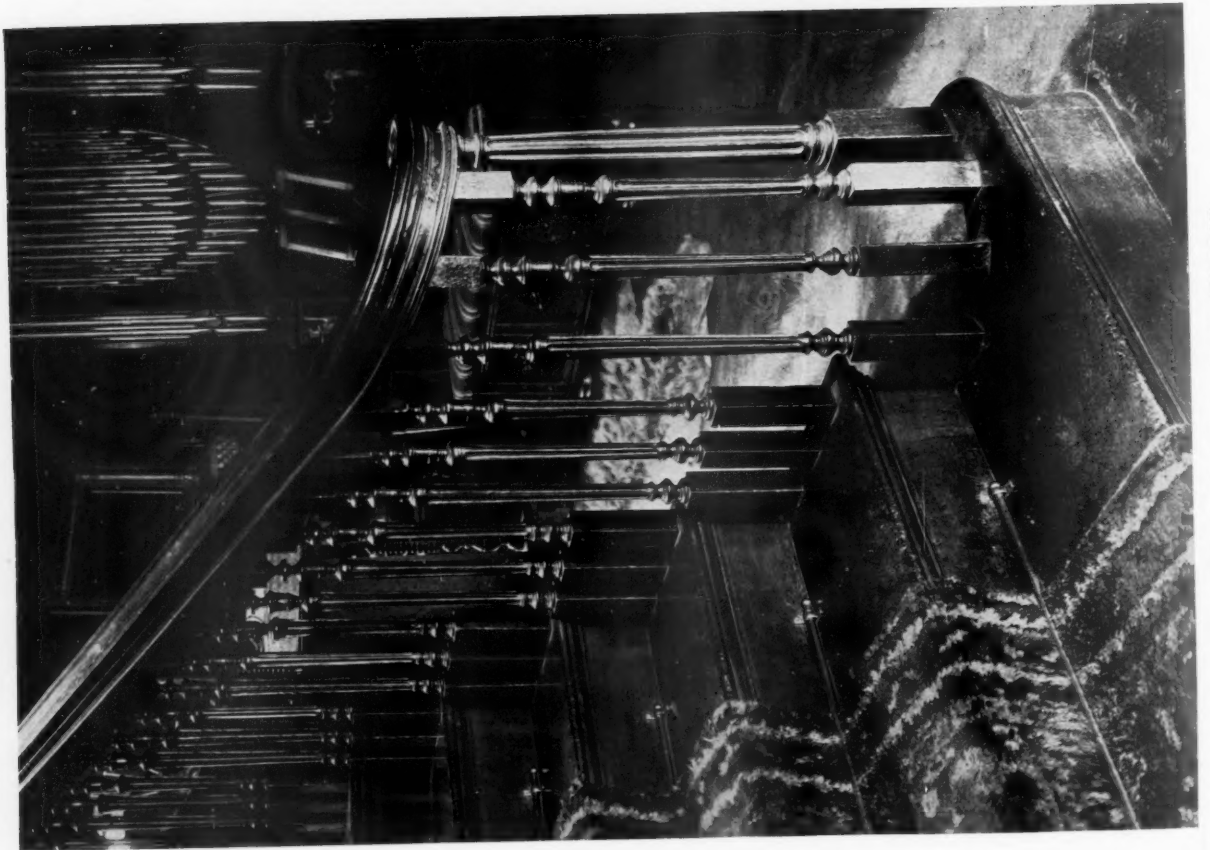
The entrance hall and staircase to Rutland Lodge is a good example of interior wood-work. When originally built the dining-room was divided from the hall at the position now marked by pilasters. The panelling is plain moulded and fielded—ovolo mould in what was originally the dining-room and ogee mould in the hall. On the inside of the entrance door the architrave is designed to receive the door when open and is worthy of notice—also the arrangement of shutters. A modern brick filling now exists to the fireplace, which has a fine white marble bolection mould. To the left of the fireplace is the drink or wine cupboard, containing serpentine-shaped shelves. The staircase is very spacious and has three vertical fluted balusters to each step, of excellent design, and the panel over each carved bracket to string is unusual. The outline as near as possible of the carved brackets is projected the whole width of the soffit of the stairs, and forms a richly moulded ceiling under, and the shaped woodwork similar in form at the door leading to the garden is interesting.

¹ Photographs and measured drawings of the front elevation, entrance gates, entrance door, etc., were published in the February and March issues of THE ARCHITECTURAL REVIEW.

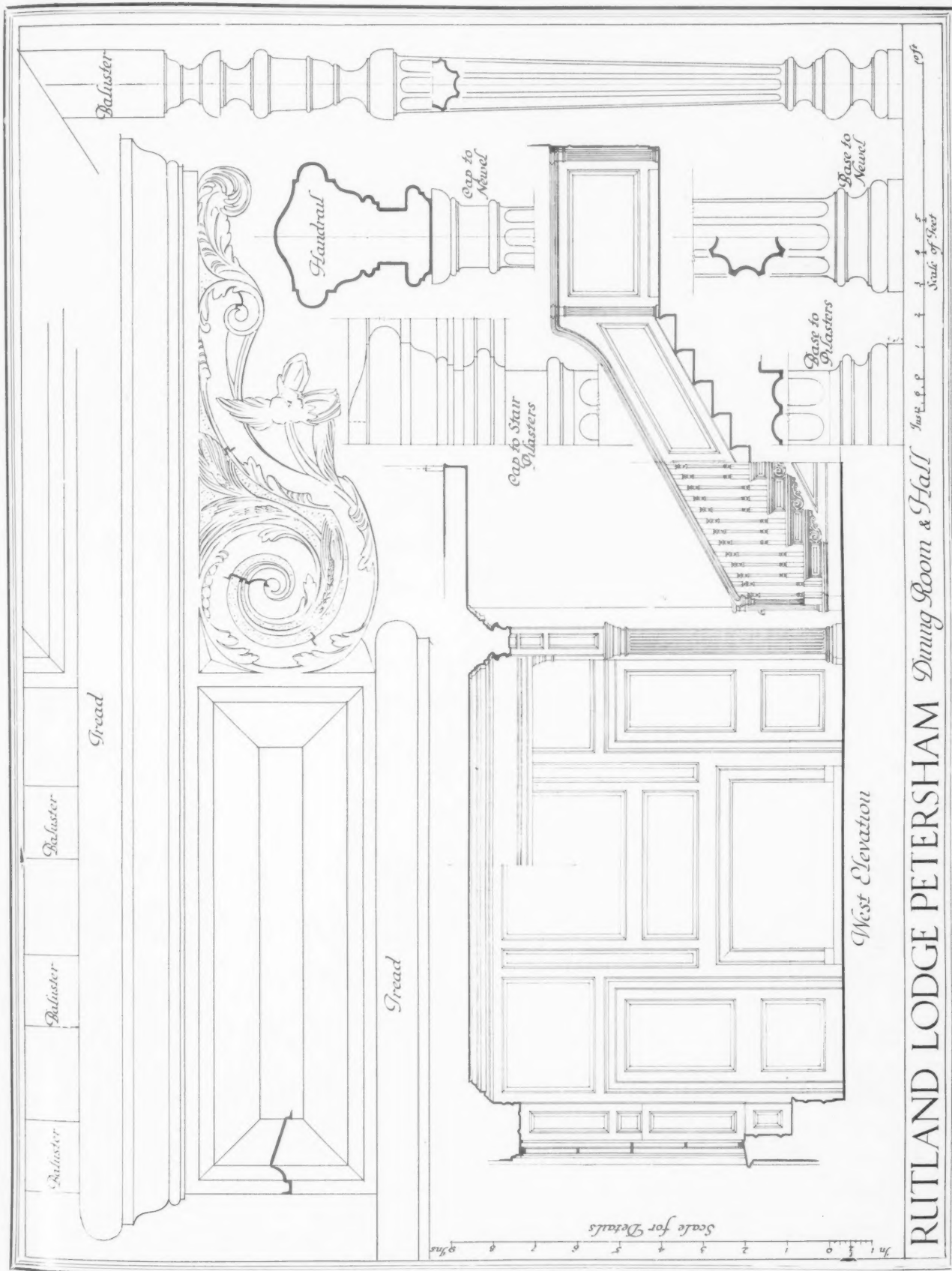




THE PANELLED ENDS AND CARVED BRACKETS OF THE STAIRS.



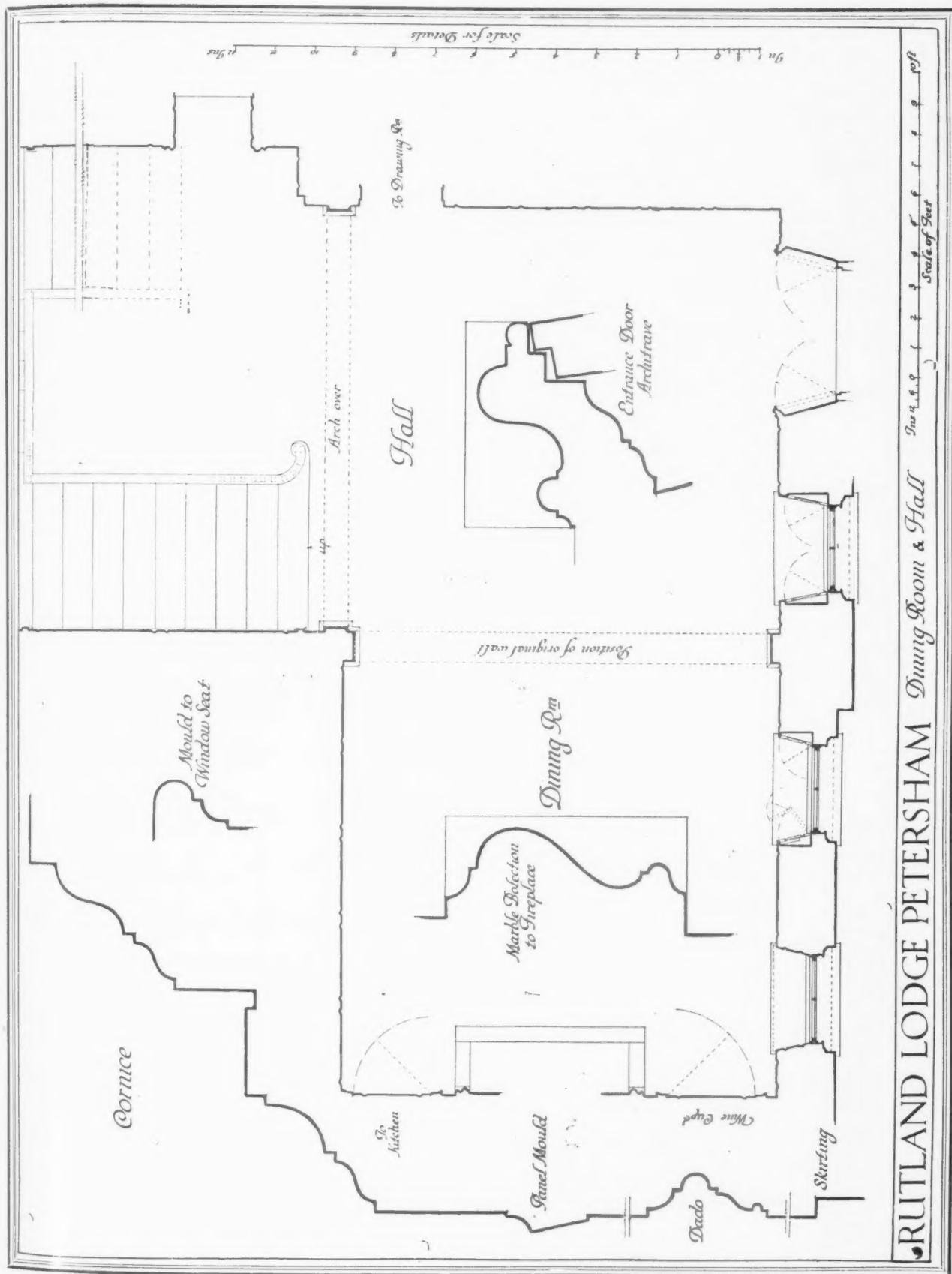
AT THE FOOT OF THE STAIRCASE.



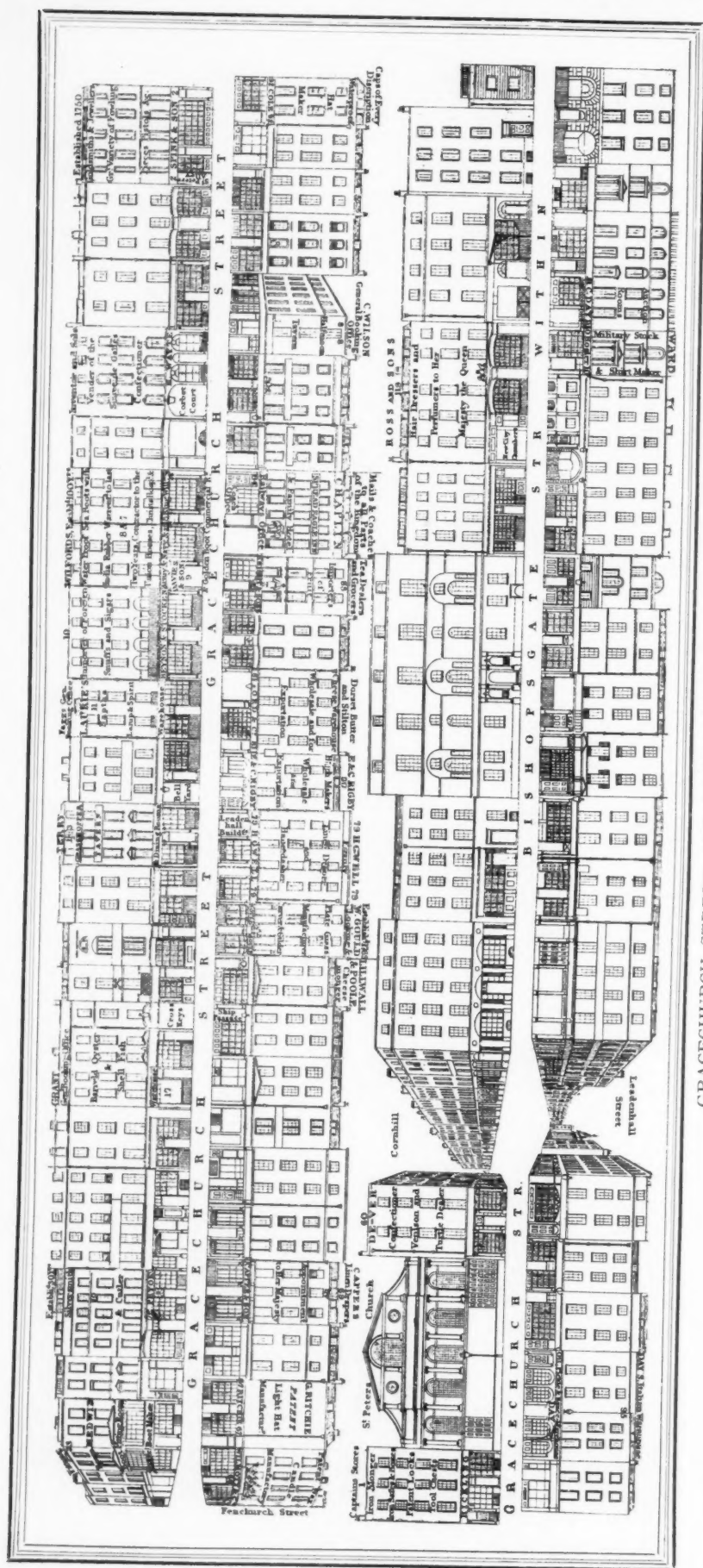
A SURVEY OF SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH DOMESTIC ARCHITECTURE.



THE DINING-ROOM.



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



GRACECHURCH STREET AND BISHOPSGATE STREET WITHIN.
No. 21 in Tallis's "London Street Views." Published about 1839.

"Gracechurch Street," says Tallis, "is one of the most important thoroughfares in London, extending from King William Street, and the upper end of Fish-street-hill, to Cornhill, Leadenhall, and Bishopsgate-street. From the inns and booking offices in this street a great proportion of the stages to the villages in the south neighbourhood of London start; from the 'Spread Eagle' Hotel and Tavern, kept by Mr. Chaplin, Brighton coaches six times a day, Paris coaches twice a day; besides mails, coaches, and railroad conveyances to all parts of the Kingdom. The situation of this house is most desirable, being within five minutes' walk of the Custom House, the Steam Packet Wharfs and last, though not least, the charges are moderate, and the accommodation excellent. The 'Cross Keys' is an excellently managed inn, well adapted for the temporary residence of gentlemen, and families visiting London; it is kept by Mr. Pallister, who also occupies the celebrated 'Falcon' of Gravesend, and who has lately erected another hotel at that rapidly improving watering-place, called the 'Clifton,' from which will vie with any of the first-rate establishments in the Kingdom; it is the door of Cornhill, is situated St. Peter's church; it is a substantial, plain, and neat edifice; the body is eighty feet long and forty-seven wide, the height of the steeple is one hundred and forty feet. The tower is plain, having a small window in each stage, and the dome which supports the spire is of the lantern kind; the spire is terminated by a fine in the form of a key. Whatever attention may be paid to the evidently fabulous account of this church as the seat of the arch-episcopal see of London, it undoubtedly is a structure of great antiquity."

"A curious coincidence touching a description of Gracechurch-street, may here be stated: that for many years preceding the year 1830, there lived and carried on business in Gracechurch-street, between Cornhill and East Cheap, persons of the following names:—Knight and Day, Old and Young, East and West, North and South."

"... Lombard Street derives its denomination from the Lombard merchants. These men, who were the great money-changers of early times, came from the four Italian republics of Genoa, Lucca, Florence, and Venice, anterior to the year 1274, and settled in England during the reign of Edward I. Being extremely rich, and the necessities of the English monarch impelling him to grant them protection, they exercised the most notorious extortions; they had advanced money to the king, and therefore obtained such exclusive privileges, that the fair London traders were considered as subservient only to the views of these mercenary men. Their extortions at last became so excessive in the reign of Edward III, that the king seized on their estates; they quickly surmounted this misfortune, continued their iniquitous practices, and were so opulent in the reign of Henry VI that they furnished that unhappy king with money, though not till the English Custom duties were mortgaged to Elizabeth, when the measures pursued by Sir Thomas Gresham confounded all their projects, and ultimately caused them to quit this country. They are now only remembered by the armorial bearings which distinguished them, viz. three golden balls, the ensign at present applicable to pawnbrokers."

"In digging for the foundation of the church of St. Mary Woolnoth, in this street, in the year 1716, an aqueduct and several vessels for sacred and domestic uses, etc., were discovered; these remains induced Dr. Harwood to imagine that here not only a considerable pottery, but a temple of concord must have stood, described by the Roman historians in their account of Trinobantam. Such vast quantities of broken pottery abounded here, that many cart-loads were taken away with the rubbish to mend the roads about St. George's Fields; an ancient well which had been choked up for ages was also restored to its wonted use, and now supplies the pump under the church."

Tallis's *London Street Views*.

XXXIV—Gracechurch Street and a Portion of Bishopsgate Street.



60 CORNHILL, LONDON.

IN this elevation we have that part of Gracechurch Street extending from Cornhill and Leadenhall Street to Lombard and Fenchurch Streets, and a portion of Bishopsgate Street Within; the rest of the latter thoroughfare being portrayed in a later section. As Tallis begins his Directory with Gracechurch Street, it will be convenient also to do the same, although not following his numbering, as that would cause us to commence in the middle of the thoroughfare next to St. Peter's Church. We, therefore, start at No. 23, at the corner of Lombard Street (the top left-hand corner), and proceed northwards to Bishopsgate Street, premising that Gracechurch Street was so called "from the parish church of St. Benet, called Grass Church, of the herb-market there kept" (Stow), and that it was known as Grasse Street till after its rebuilding subsequent to the Great Fire, when it was invariably called Gracechurch Street, although sometimes found written Gracious Street. It has a long history, and, as the centre of the corn market, was always a thoroughfare of much business activity.

We shall not have gone far before we come, at No. 16, to the once famous coaching inn known as The Cross Keys, whose yard entrance is on the left of the house itself, a house distinguished by the crossed keys exhibited on its front. At No. 13, with Bell Yard running under it, was another hostel, the Grass-hopper Tavern, kept by one Terry. Corbet Court, a little farther on, no doubt takes its name from some previous owner of property in this spot, while St. Peter's Court is, of course, so denominated from the adjacent church. It is interesting to come across the shop of the well-known goldsmiths and jewellers, Messrs. Spink and Son, at No. 2, next to this court, and to find, as we do by Tallis's lettering on its front, that the business was established so long ago as 1750.

The portion of the church of St. Peter's, Cornhill, which we see, is the east end. The edifice was one of those destroyed in the Great Fire and rebuilt by Wren, the interior being a particularly interesting example of his methods; while the fact that the church possesses a rood screen differentiates it from all other London churches except Allhallows the Great. Readers of Thackeray's "Roundabout Papers," those delightful essays in which the great novelist put the best of his wisdom and so much beauty of style, will remember his references to St. Peter's, Cornhill, and how he links it up with Coire, in the Grisons, through the ancient British King Lucius, who is said to have founded it.

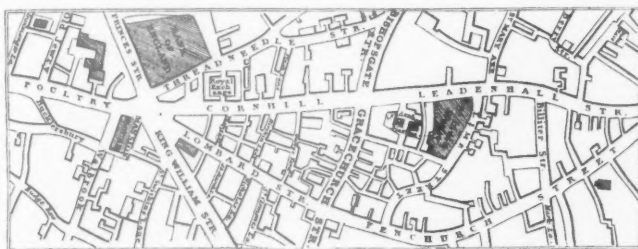
Passing across the entrance to Cornhill, another place associated with Thackeray when he was editor of the magazine that bears its name, which was published by Smith Elder & Co. at No. 65, and from which Birch's beautiful little Adam-fronted shop has recently been wrenched away, we come to Bishopsgate Within. The business premises at the other corner of Cornhill

were those of Costeker & Co., woollen drapers (No. 125), and the large building two doors off the well-known London Tavern, then carried on by Bleaden & Co., but taken down in 1876; the New City Chambers being just beyond. At No. 119, occupied by Ross and Sons, hairdressers, the poet Crabbe lodged when the place was carried on by Vickery, also as a hairdresser. The low piece of wall at the extreme end of the elevation is a portion of the church of St. Martin Outwich, demolished in 1875, and then replaced by the buildings of the Capital and Counties Bank.

By reversing the plan and crossing the street we can begin our return journey to the point at which we set out. The first building, with the rusticated ground-floor frontage, was then the Colonial Bank, while the large premises (No. 9) were those of the famous banking firm of Baring Brothers. Beyond are the shops of prosperous tradesmen in various branches of commerce, until we reach the turning into Leadenhall Street. From this spot we are again in Gracechurch Street, the corner premises being numbered 98, and then in the occupation of Shearman and Briggs, hatters. Along this side of the thoroughfare it will have been noticed how few of those little outlets, which we are generally accustomed to find with such frequency in London, occur; but farther on in the street we come to several: Half-Moon Passage, between Nos. 88 and 90, taking its name from the tavern at the former; Bull Head Passage, running under No. 81, then the shop of Ord & Co.'s butter warehouse; Leadenhall Buildings, entered under No. 79; and Ship Tavern Passage under No. 76. The fact is, a great fire in 1765 destroyed practically all the south end of Bishopsgate Street Within, and in the rebuilding older passages, if there were any, were closed, and built over.

As will have been observed, there is little calling for remark concerning the architectural features of this portion of Bishopsgate Street Within or Gracechurch Street. The houses are square and solid, and the shop fronts for the most part, although there are exceptions, of a formal and rather uncompromising character. Here and there we find the windows with rounded tops, as at No. 95 Gracechurch Street, Messrs. Days' Italian warehouse; or with bowed fronts, as at Gould's, No. 78; while occasionally the upper parts are distinguishable as being rather out of the ordinary, such as No. 8 and No. 10 Bishopsgate Street Within; but as a rule a rather dull uniformity obtains. Sometimes we find a sign on the front of business premises, such as the Chinaman, on those of Knight and Sons, tea dealers, at No. 83 Gracechurch Street, or the spread-eagle over the entrance to the inn of that name at No. 84. The vignette which shows not only the east end, but also the spire of St. Peter's, Cornhill, with Wren's beautiful Gothic tower of St. Michael's behind it, seems to indicate, by the selection of this view, that in the thoroughfare itself there was nothing worth pictorial reproduction, unless the choice of it was due to the desire of De Ver (late Angell & Co.), whose premises are shown at the corner of Cornhill and Gracechurch Street, to secure a noticeable advertisement.

E. BERESFORD CHANCELLOR.



A PLAN OF GRACECHURCH STREET AND ITS
NEIGHBOURHOOD.

Exhibitions.

THE LEFEVRE GALLERIES, 1a King Street, St. James's, S.W. 1. Exhibition of Paintings by Roger Fry and Frederick Porter, Water-colours by Bernard Meninsky.—Before one can properly appreciate the work of Mr. Roger Fry, a repugnance to his rather woolly method of handling oil paint and his sombre colour-schemes has to be overcome. He is not a colourist, so that it is other qualities we must look for in his paintings.

Mr. Fry has this to his credit: he never tries to be clever, and is not afraid of being commonplace, either in his subjects or in his method of treating them; sometimes he is content to be commonplace to a degree.

He does not see Nature in terms of colour, but rather in solid chunks and masses of material, for he is interested in the construction of things, and loves to balance in his mind their probable relative weights; sometimes this tendency makes them look heavier than they appear to be in Nature.

Mr. Fry's drawings in monochrome, reinforced with pen and ink, are masterly, for there is packed into this very restricted method the force of a great reserve of knowledge. The eye takes in these drawings easily, because being in one colour their appeal is direct. The varying textures of trees, rocks and water are all clearly given with the very slightest means.

Mr. Porter is a very capable painter who now seems to be rather influenced by Mr. Fry, but both have probably derived the basis of their methods from the same sources.

Mr. Porter has a good colour sense which he uses with reserve. He is not so definite a theorist as Mr. Fry, and may be said to paint from feeling more than from intellect.

Mr. Bernard Meninsky's watercolours are freely treated: he uses plenty of water and obviously gets some fun out of doing them. They are more French than English, in that they are paintings and not merely coloured drawings.

He goes in for heavy contrasts, unusual in watercolours, and although some of his things are a little black, they are often dramatic and full of movement—movement obtained in the way Van Gogh obtained it, by exaggerating the undulations of the general features of his landscapes.

THE ARLINGTON GALLERY, 22 Old Bond Street, W. 1. The New Forest Group.—This was rather a disappointing show, as it held few works more than slightly interesting.

Perhaps Mr. Hesketh Hubbard is the most accomplished of the painter members, but his paintings are rather mechanical in treatment, like large coloured linoleum cuts, with standardized shadows and patches of light. One would like him to let himself go a little more and forget the proportional representation which he seems to think his trees and meadows demand.

Mr. Cecil Leslie, who is new to me, seems to be a painter of promise. He handles paint easily (though this kind of facility is sometimes a snare, and he must beware of becoming too slick) and has a good knowledge of form, and the cleanness of his colour is well preserved throughout his compositions. His large painting, "The Bath" (24), is his best example.

Mr. S. H. Braithwaite showed a number of watercolours which were neat and topographical in appearance, but did not look well exhibited among stronger work.

Mrs. Phoebe Stabler is the only sculptor belonging to the group. She is well known as a successful designer of figures in lead, and other materials, intended for garden decoration.

Her most noticeable work on this occasion is perhaps the fireback, "Gazekas." The design is definitely restricted and limited by very severe lines which reduce it to the merest rudiments of forms consistent with recognizable representation. It should be very effectively placed at the back of a fire where the light from the flickering flames would throw it into relief and give it vitality.

Her small study, "Smiling Child" (84), is attractive for its subtle child-like charm.

Mrs. Stabler is inclined to insist too much on a particular type

of head with receding forehead and slanting eyes, which has interest if we do not see too much of it, but as she introduces it into almost everything she does it has become monotonous.

THE REDFERN GALLERY, 27 Old Bond Street, W. 1. Exhibition of Decorations, Oils, and Watercolours by Miss Ethel Walker.—Miss Ethel Walker's chief quality as a painter is her responsiveness to impressions; in works requiring prolonged thinking she is not so successful. Therefore her quick sketches, and portraits which are inspired by the immediate presence of the sitters, are the happiest. It is for this reason that isolated patches in her large decorative works are more pleasing than the decorations as a whole, for she has been interested in the bend of an arm, the sway of a figure or the poise of a head.

Her ability is clearly shown in her small panels of park scenes, streets and squares, in which figures happily fit into and move naturally about in their surroundings.

Miss Walker's portraits have the vitality which comes from direct touches, which may not always give the exact drawing, but their very irregularities impart a sense of movement not to be attained by mere adherence to any academic rules.

Miss Walker's seascapes are perhaps a little vacant as renderings of the sea, but are pleasant in colour and tone.

Her flower-pieces show her at her best as a colourist, and are spontaneous in handling and decorative in effect.

It is satisfactory to know that the exhibition of this talented painter's works has been a most successful one.

SUFFOLK STREET GALLERIES, Pall Mall East, S.W. 1. New Society of Artists.—This was a sort of Royal Academy in little, but without that unknown quantity which often makes the Academy of speculative interest. Most of the exhibits were just mildly out of date, like last year's fashions, but not out of date enough to be amusing.

"The Shadow of the Henroost" (144) by Miss Winifred Wilson conformed perhaps more than any other to the art of the present day. It is bright in colour and has clear-cut shadows, and is positive in execution.

Mr. Henry Mawdsley's "Kathleen" (120) was one of the best portraits, being well drawn and modelled, but bad in colour.

Miss A. Constance Richardson's "Thomas Richardson, Esq." (249) is commendable for its loose and easy treatment.

The Hon. John Collier's "The Unshingled" (159), a painting of a girl combing and displaying for our attention and possible approbation her long golden hair, may satisfy a want for those who object to the Eton crop and for whom no doubt it is intended, but that will be about the extent of its appeal.

Among the watercolours, the works of Miss M. Theyre, Lady Hume-Williams, and Mr. R. Archibald Lewis asserted a certain superiority over the others.

ALPINE CLUB GALLERY, Savile Row, W. 1. Exhibition of Paintings by Professor Leonard Hill, M.B., F.R.S., Hon.A.R.I.B.A.—One feels that Professor Leonard Hill got a good deal of exhilaration out of painting his pictures, and on the whole his was an enjoyable exhibition to visit if one did not treat it too seriously.

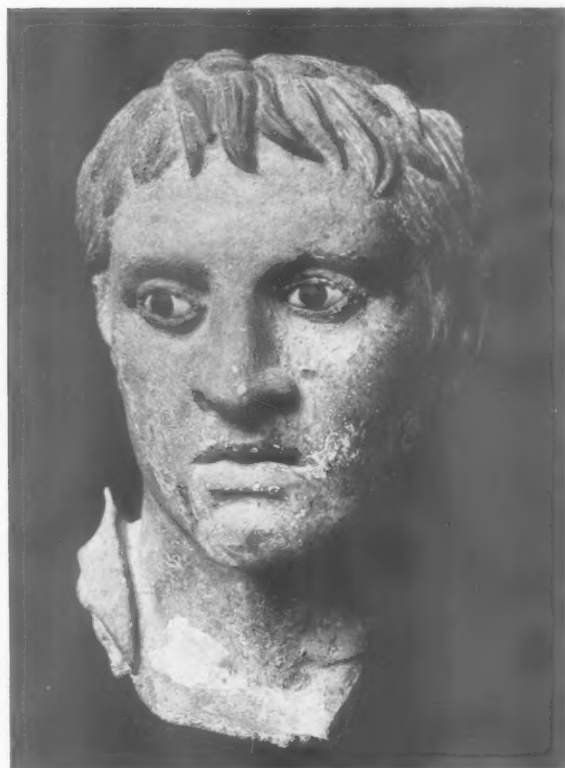
There appear to have been many and various influences at work on the formation of his style—if, indeed, under the circumstances he can rightly be said to have a style—varying from Brabazon and Wilson Steer to Fantin-Latour.

Professor Hill has a feeling for using oil paint, and he is on occasions not afraid to use it liberally; but his work generally denotes lack of control—he has not yet learned to hold himself in, nor has he disciplined his materials, which sometimes seem to run off on their own account.

He undoubtedly has a talent for picture making, but as R. L. Stevenson says, we must all sooner or later learn to overcome the excited amateur in us—or something to that effect—and this would seem to be what Professor Leonard Hill needs to do.

RAYMOND MCINTYRE.

Craftsmanship
Views and Reviews
A London Diary



The
Architectural Review
Supplement
APRIL
1927

Modern English Carvers.

I.—Eric Gill.

By Kineton Parkes.

IN architectural sculpture there are two problems: its making and its placing. The first concerns the sculptor mostly, the second the architect. The problems can only be solved artistically by the two in conclave. As to its making: is it to be fabricated by the artist, by a craftsman, or by workmen? As to its placing: is it to be an integral part of the building structure or an adornment? The placing should determine the making, and if it is to be a feature the sculpture should be done by a master—designed as well as made.

Eric Gill is a sculptor with the architectural instinct, rather than a sculptor doing architectural work; he knows what to do with a space as well as what to do with the material with which it is proposed to fill it. Moreover, he is a first-rate draughtsman, with a genius for line. In his modelled work it encloses with surety compact mass, but it is in his cut work that he shows complete mastery of line in material. In his woodcuts there is perfect precision; in his glyptic sculpture there is a certainty that never fails to give it high distinction. To get at the secret of this it is necessary to study Gill's graphic work—his wood-engravings and his drawings. They are of the essence of the cutting instinct, not merely sculptor's drawings attempting to indicate three-dimensional form, but rather suggesting the very incisional work of the chisel, to be followed by the actual chisel in the material, almost, as it were, in facsimile.

There is ample scope in the original small-scale drawings for



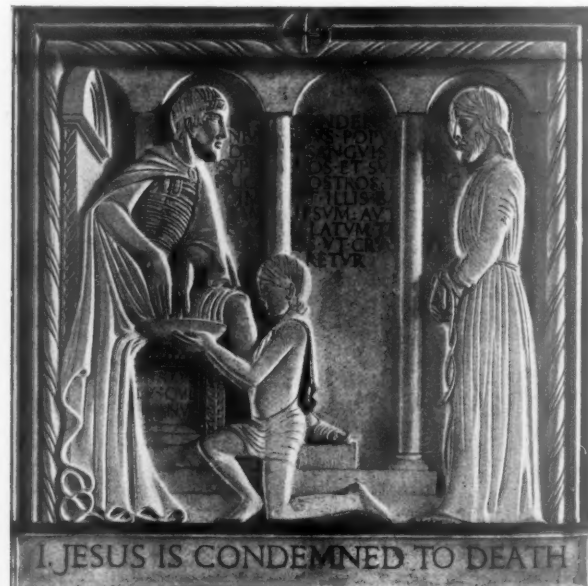
1. Mother and Child.
Cast in brass.

the "Fourteen Stations of the Cross" in Westminster Cathedral; the preliminary designs with some alternative ones; the twenty-eight studies of the general arrangements of the figures and lettering, and the working cartoons on squared paper showing structural lines with colour contours for depth of cutting, the designs being $\frac{1}{2}$ scale and the cartoons half-size. In addition, there are some thirty preparatory sketches and life-studies, the latter rendered with absolute realism, of various forms, gestures, and poses of the trunk and limbs, hands and feet, but few heads or faces. All these drawings are wonderfully correct and direct, but on examining the works for which they were made as notes, it is found that their realism is dispensed with and the method is hidden by the result. (Fig. 2.)

The craftsmanship of the panels themselves is of the highest order. They are in Derbyshire carboniferous limestone from Hopton wood. All the roughing out, the claw work, was done in the artist's workshops. There was no modelling, nor was there any mechanical carving. The first panel—"Station V"—completed in 1913, as well as panels II and X, which were done shortly after, were wholly made in the workshops, but the others were finished when placed *in situ* on the great brick pillars of the cathedral, and

therefore have some advantage in the matter of lighting and of viewpoint.

At Bradford, in Yorkshire, there is a second "Stations of the Cross" in St. Cuthbert's Church, less elaborate, but no less



2. Two of the Stations of the Cross, in Westminster Cathedral, London.
Reliefs carved in marble.



3. Two of the Stations of the Cross, in Saint Cuthbert's Church, Bradford, Yorkshire.
Direct-carved in Beer stone.

Reproduced by courtesy of "Artwork."

striking than the cathedral series. There is an austerity of spirit in these which is not present at Westminster; a direct statement of emotion which is somewhat discounted in the elaboration of the earlier stations. The lettering is less prominent; the feeling even more primitive. The material used is Beer stone; the method direct carving, and emphasis is added by the employment of colour. The panels are 2 ft. 6 in. square, and are placed on the eye-level on the walls of the aisles, and from their nearness and by reason of their lack of decorative details their appeal is more intimate as well as more immediate. (Figs. 3 and 4.)

In neither of these sets of "Stations" has the artist attempted literal representation, but rather to give new form to traditional matter. For their purpose the "Stations" must be pictorial; they must compel reverence; indeed, if possible, the absorption

of spiritual reverie; they must attract the uneducated and simple-minded as well as the cultured; they must tell a story so that divine pity is evoked. All these things Eric Gill has done at Westminster and Bradford, and exalted the simplicity of what is often a crude form of art into one of the most significant art-manifestations. The art of these two sets of "Stations" has outstepped the conventional as well as the natural by what is seemingly a simple picture stated by a seeming simplification amounting to archaism, and it has hidden away the complications of the exquisite draughtsmanship of a highly sophisticated artist. A combined study of the drawings and the finished works is eloquent of the fact that the highest art is that which conceals art. Curious as they may be, these incised forms, by some considered unnatural, are the result of a carefully elaborated stylism.



4. Two of the Stations of the Cross, in Saint Cuthbert's Church, Bradford, Yorkshire.
Direct-carved in Beer stone.

Reproduced by courtesy of "Artwork."

Their style must not be overlooked; they are incised reliefs on a large scale; essentially glyptic in quality; not rounded nor moulded, nor pretending to plastic quality. In the St. Cuthbert's series the flat carving is even more pronounced than in the Westminster set; straighter cut and more simply designed; less decorative with fewer ornamental adjuncts, but no less pictorial.

It is not enough to speak of Eric Gill's technical excellence in drawing and carving, for there is a further factor which these serve to render. Gill is a man of ideas with a vivid way of expressing them, and he is a man of feeling. He has spiritualities, which express themselves in his work mostly of a religious character, in turn, in terms of Christianity and of paganism. What man of feeling but has this dual psychological state? He has a quality of mental expression which has exercised itself in brochures and articles in an endeavour to make literary assertion of general principles.

Gill's graphic mastery is not the result of academic training, but rather a native gift. Born in 1882 at Brighton, the little instruction in draughtsmanship he had was obtained at the Chichester School of Art and as apprentice to W. D. Caröe, the architect. For some years he worked at Ditchling, and in 1924



5. The Bisham Crucifix. Carved in Portland stone.

the scene of his labours was removed to Capel-y-ffin, near Abergavenny.

Previous to his exodus from Ditchling and apart from the Westminster and Bradford "Stations," his works include war memorials at Bryantspiddle in Dorset (1917-18), in Purbeck stone, and in Portland stone at Trumpington, Cambridge, and at Chirk, Denbigh, and Hastings, Sussex. These works date about 1919-1920, as does also the Bisham Crucifix in the same material at the cross-roads near Marlow. (Fig. 5.)

Apart from these architectural works, the artist has made a number of pieces, small and large, which are mostly in the possession of private collectors, including a "Mother and Child" relief in Beer stone, and another in Corsham Down stone. (Figs. 6 and 7.) To Bradford went a very beautiful "Head of Christ" and several other pieces. In the gallery of Westminster Cathedral is a Crucifix, and in the foyer of St. Martin's Theatre a marble plaque to the memory of Meggie Albanesi. All these are carvings, for Gill is not a frequent modeller, but essentially a cutter of wood and stone, to whom, as he points out in his essay "Sculpture," sculpture is carving, a position which he defended with vigour in his article, "The Carving of Stone," in THE ARCHITECTURAL REVIEW of April 1926.



6. Mother and Child.
A relief carved in Corsham stone.



7. Mother and Child.
A relief carved in Beer stone.

English Furniture.

VII.—Sideboards—II.

By John C. Rogers.

IN the February issue my article on sideboards described and illustrated designs that were devoid of superstructure above the table top and in that way conformed to the eighteenth-century types. But today designers and craftsmen have found suitable motifs in almost endless variety, and for this, the second article, I have separated those with some sort of top addition ranging from a lattice or open framework to a full tier of shelves in which the old dresser is more in evidence than the sideboard. With so wide a range of designs it becomes very interesting to consider them in relation to the modern house and particularly to the dining-room; for if the room be equipped solely with its essential furniture, and I think very many people now prefer this arrangement, the sideboard is the principal piece, and having chosen it, table and chairs must harmonize, but not try to outdo it, in importance. It is, of course, a matter of opinion to some extent, but as you look at these many excellent designs, do you not conjure up in your mind just the sort of room into which you feel this one or that would fit perfectly? Here is one that at once suggests a squarish room with bolection-moulded fireplace and a pair of tall sash windows, while another seems to call for an older or earlier atmosphere—a brick-built fireplace and leaded casements in moulded brick framework. Not that I feel it right to place these essentially modern sideboards in



1. An English walnut sideboard inlaid with ebony, boxwood, and mother-of-pearl. The lattice back is of ebony with mother-of-pearl inlay.

Designer: AMBROSE HEAL.

Craftsmen: HEAL'S.

periodized rooms, but inasmuch as in themselves one can detect some hint or feeling for certain traditions, there is at once created what I have termed atmosphere that must render your choice more suitable for some rooms than others. Considerations of space forbid me to select examples, and perhaps it is just as well, for it is a matter of taste in furniture that is in very excellent taste.

That a well-proportioned superstructure can add much interest to a sideboard is well shown in Fig. 1. This beautiful piece, designed and made by Heal's, has a black lattice upper frame inlaid with mother-of-pearl at the joints, with the ends accentuated by a pleasant upward curve of the top rail to emphasize the pedestal supports. The lattice frame rises from the back of a

narrow shelf for plates, and this stands just a little above the table top; the riser to this shelf is in walnut, of which the main body is built; the wood has been very carefully selected and the panels are faced with quartered veneers. The border patterns are worked in black and boxwood with a square chequer at regular intervals. In the centre are three shallow drawers, while of the balancing pedestal fronts, the right-hand panel is a door and the left a drawer. The square leg framing and yoke feet are nicely proportioned and look exceedingly well. In Fig. 3 we see another light lattice superstructure, but in this instance the designer, P. Waals, has set it upon a very massive looking body, and, to



2. A sideboard in walnut with hand-made brass. The handles were made by A. BUCKNELL.

Designer and Craftsman: P. WAALS.

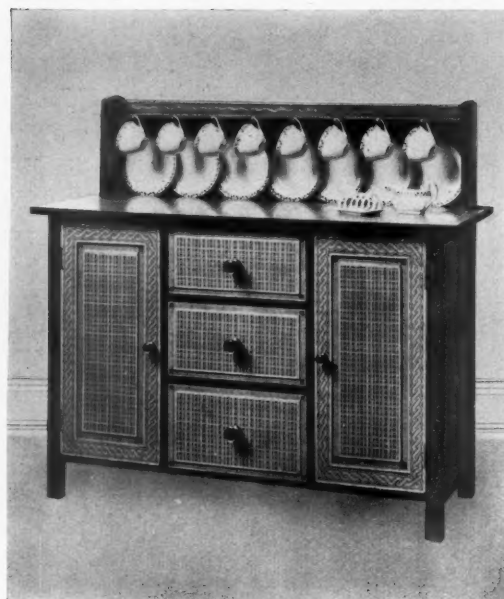


3. A sideboard in English oak and ebony.

Designer and Craftsman:
P. WAALS.



4. An unpolished oak dresser with black knobs.
Designer : AMBROSE HEAL. Craftsmen : HEAL'S.



5. A dresser painted in "Colourcomb" of two shades.
Designer : J. F. JOHNSON. Craftsmen : HEAL'S.

my mind, the contrast is a little severe; but it is a splendid oak specimen and needs to be actually seen to be fully appreciated.

With its solid plinth the mass is suggestive of some fine old chest, but the heaviness is cleverly relieved by the method of dividing the carcass into drawers and cupboards, the ebony faces of the divisions being narrow and carved with a traditional gouge-cut ornament. The four door panels are twice fielded and cut with hexagonal centres, while all handles are shaped out of ebony. The true craftsman is not afraid to bare his dovetailing at the corners of the plinth, and what a perfect job it is!

A panelled back with shelves, etc., stands upon the body of a fine walnut "board" in Fig. 2. This is quite a remarkable specimen; it is not only most attractive, but is entirely cut from solid walnut, even to the choicely figured panels. In this case the faces of the carcass divisions are a little wider and are carved with a double row of gouge cuts. In company with the door panels, the drawer fronts are delicately splayed or fielded without fillet, giving a subtle play of light such as one associates with the bevel on old Vauxhall plates. As in the other example, the doors open on pin hinges, and in this case the handles and latches are hand-made in brass. The solidity of the piece is well supported on the four profile moulded and chamfered feet; and it is interesting to notice how cleverly the designer has imparted a lighter, more delicate feeling into the framing of the upper shelves, which support an undulating top rail of graceful contour, widely chamfered, and held apart upon short uprights.

Amongst the fine furniture by Edward Barnsley, of Petersfield, a great favourite of mine—and of many others—is the delightful sideboard seen in Fig. 6. In the type of foot, the fielded panels, and the face cutting on the divisions of the carcass, there is much in common with designs of P. Waals—both men are fond of

working and designing to express similar motifs—yet to the initiated there are differences that can be accepted as reliable evidence of authorship. The attractiveness of this piece is enhanced by the display of china; but that is perfectly legitimate, for the shelves and backboard were designed expressly to accommodate such things, and how well they serve their purpose needs no words of mine to enforce. The proportions are beautiful, and by splaying the side compartments back slightly, the designer has secured a treble range of values in light and shade across the front, which are of the utmost value to the composition. Altogether the piece is a very notable achievement.

From these fine and noble examples we must now proceed to more simple, plainer fare, yet equally worthy of our attention and study.

The following dresser-type sideboards are suitable and appropriate for small country houses and cottages, quite unpretentious but thoroughly well made from the best materials.

Fig. 4 shows a little cottage dresser in unpolished oak, the knobs black and the cup pegs of yew tree. Here again the decorative effect of well-chosen crockery is delightful and sets off quite a tasteful piece of simple furniture. The two drawers and cupboards provide ample accommodation.

Fig. 5 shows a similar type of small dresser, but here the grouping of the cupboards and drawers is arranged in a more interesting and unusual way. It is constructed of pine or spruce and decorated with colour combing—a conventional and pleasing finish, well suited to the simple lines of the design. Two enclosed dressers of similar pattern are shown in Figs. 7 and 8. The first, which is shown fully open, has the facings of the lower frame black, the construction being of elm. A pleasing detail is the shaped apron strips across the shelves of the central upper part; the curves are slightly chamfered



6. An oak sideboard with simple cutting on framing and slight bowed fronts.
Designer and Craftsman : EDWARD BARNSELEY.



7. An unpolished elm and black folding dresser, opened. The interior is painted white with slight touches of red.

Designer : AMBROSE HEAL.



8. An unpolished oak folding dresser with black margins and knobs, and enclosed upper part.

Craftsmen : HEAL'S.

and, together with the centre hearts, are touched with bright red; the cup pegs also are red. This view illustrates the ample accommodation obtained by adding the hinged wings and the decorative effect when open.

In Fig. 8 we see the effect when shut, and quite satisfactory it is; this piece being of oak, the legs, divisions and handles black, with toned borders on slightly raised panels.

All these simple dressers are by Heal's, and Fig. 10 shows another of their designs for one of more traditional form. It is kept very plain and almost free of mouldings; the upper part has a plain cornice-board with a row of dentils under, and the boxed ends give a pilaster effect that lifts it above the commonplace, which, coupled with the frill and curtains in check material, make a

most attractive little piece. Two long drawers and a pair of cupboards give ample room in the lower part. It is made in unpolished oak. Fig. 9 is of an oak dresser by Stark Bros., the body containing four drawers and one centre cupboard; the upper part is a plain framing of three shelves with moulded cornice which look bare enough until they receive their display of coloured plates and dishes, or a garnish of pewter, in which complete state it must be imagined. I like it but for the stretcher—the semicircular ends do not seem to suit the design. In any case, they are purely for effect with such sturdy framed legs, but it would have been better to unite each pair of legs with a side stretcher and connected them with one joining the rear legs, or from centre to centre of side rails.



9. An oak dresser.

Designers and Craftsmen : STARK'S.



10. An unpolished oak dresser, made with curtained upper part to protect the crockery from dust.

Designer : AMBROSE HEAL.

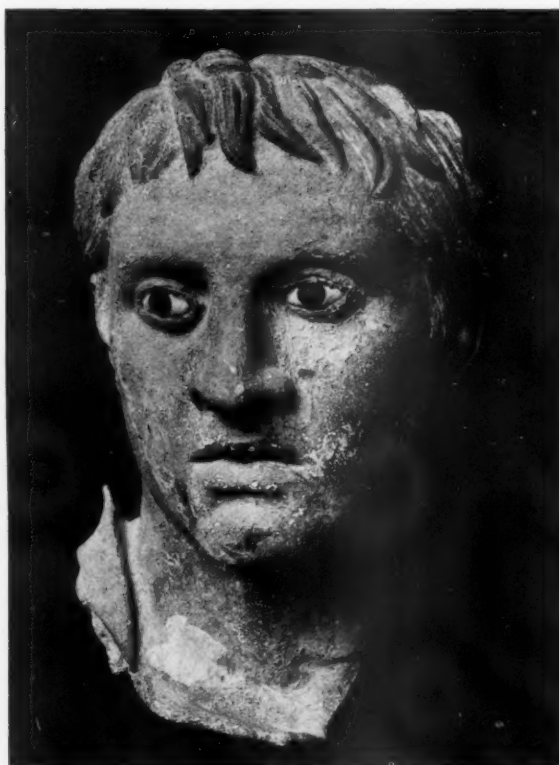
Craftsmen : HEAL'S.

A Craftsman's Portfolio.

Being Examples of Fine Craftsmanship.

XII.—Faces and Heads.

It is only a couple of years ago since the Copenhagen Glyptothek acquired a very rare head of Caligula (reproduced in THE ARCHITECTURAL REVIEW for September, 1925), and now this well-endowed museum has been able to add an original antique Greek bronze portrait-bust (measuring 28 centimetres high) to its collection of antiques. It dates from the first half



of the last century before Christ, a transition period between Greek and Roman portraiture, and hails from Greece. Only three more heads of this kind are known to exist, and they are all to be found in the museum at Athens. The Glyptothek head is in an excellent state of preservation, and is covered with a beautiful greyish-green patina.

An original antique Greek bronze portrait-bust acquired

by the Glyptothek Museum, Copenhagen.



Tragedy.



Comedy.

Craftsmen: G. JACKSON AND SONS.

Two plaster masks from the Regent Theatre, Brighton.

Architect: ROBERT ATKINSON.



Below :

A Satyrmaske carved in ivory, which was probably copied from the original now in the Munich National Museum, South Germany. *Circa 1630.*

This mask is in the possession of George J. Manuel, Esq.



A garden ornament representing Pan.
Designers and Craftsmen :
H. H. MARTYN.



A plaster model representing Bacchus.
Designers and Craftsmen :
G. JACKSON AND SONS.



The Spirit of the Fountain.
Designer and Craftsman :
PHEBE STABLER.



A plaster model of a Satyr.
Designers and Craftsmen :
G. JACKSON AND SONS.

The Pirate.

Engineering.

The Business-Man.



The Surgeon.

The Postman.

The Jockey.



Primitive Man.

The Chef.

The Boxer.



Literature.

Safety First.

The Architect.



Models for heads carved in stone on the main cornice at St. Monica, Home of Rest, Westbury, Bristol.
Architects: OATLEY AND LAWRENCE.

Designers and Craftsmen: KING'S HEATH GUILD.

Recent Books.

The Legacy of the Middle Ages.

The Legacy of the Middle Ages. Edited by C. G. CRUMP and E. F. JACOB. Oxford: The Clarendon Press. Price 10s. net.

At first sight this book seems to defy review. In ten sections, of which three are divided into sub-sections by different hands, it is a formidable compilation, covering a range of subjects, from architecture and sculpture by way of philosophy and education to customary, canon, and Roman law, which no one reviewer is likely to be able to honestly include in any detailed criticism; the most he can do is to confine himself to manner and treatment, rather than matter. And, no doubt, he ought to register a protest wherever, as he thinks, a writer has over-indulged himself in comment and inference, proportionately to his space, or rather too obviously ridden a private hobby-horse (of course, not necessarily first-hand) through his article.

But such complaints are for the end. On the whole, *The Legacy of the Middle Ages* will provide an adequate introduction to its period for students whose interest is sufficiently lively to furnish its own stimulant; indeed, we can expect it to perform a double function, and, like the central figure in a medieval Judgment picture, with one hand exalt and encourage the possessors of considerable, with the other exclude and abase those of little faith. Among much that is as charmingly written as it is informative (for instance, Professor Jenkins on "Some Aspects of Medieval Latin Literature") it also contains a good deal of the kind of work (see Professor Foligno on "Vernacular Literature") apt to result when a specialist sets out to write for a wider public than his own, and, with his vitiated sense of scale, by a resolute avoidance of the few great names that alone make any epoch worth studying, and much ado about developments of secondary lecture-room importance, contrives to dull and depress even the most eager attention.

However, M. Marcel Aubert, of the Louvre, has contributed an admirable essay on the "Decorative and Industrial Arts of the Middle Ages." Then the choice of plates is necessarily a matter for individual gratitude or disappointment: still, most readers would probably be glad to exchange more than a dozen illustrations of comparative medieval scripts, beautiful as they sometimes are, for, say, half as many to accompany a separate account of the art of illumination.

Last of all, the question of hobby-horses. Introducing the section devoted to Medieval Architecture, Mr. Lethaby writes: "All living arts are folk customs with their roots in the soil; they express the common will of the community . . ." and, in conclusion, thirty pages later: ". . . the manual arts spring like drama and music from the hearts of common people; they" (the Middle Ages) "revealed the tender beauty of that which comes fresh from the folk mind." Notoriously, the word *craftsmanship* has been exploited to excuse loose thinking of this sort, and it would be useful to have it defined; presumably, *craftsman* is synonymous with *artist* in an age that, while it subordinates the artist to the level of a tradesman, does at least appreciate and find a use for his activities; under such conditions work is very often anonymous, but none the less individual. Discursions on the "folk mind" are too shadowy to persuade us that, in the Middle Ages, as unquestionably at no other period, good work was not the product of individual, generally ego-centric men, but of human ants, toiling by the dreary light of the "common will." While, as for the second quotation, Ruskinian sentimentality has never yet contrived to realize that the "folk" were not so much corrupted by industrial civilization as finally enabled to slip off the æsthetic burdens laid on them in the past by determined individuals and small groups, and, all over Europe, exultantly express their preference and "common-willingness" for such (almost certainly Mr. Lethaby thinks) deplorable commodities as pitch-pine furniture, corrugated iron, tinned food, and bowler hats.

PETER QUENNELL.

Georgian Details.

Georgian Details of Domestic Architecture. Selected and photographed by F. R. YERBURY, Hon. A.R.I.B.A. London: Ernest Benn, Ltd. Price £1 10s. net.

It is a curious fact that when a period has been sufficiently documented we appear to lose all our interest. It was only when the Gothic revivalists had completed their surveys by sketch-books and measured drawings, that they suddenly awoke to the fact that the Gothic revival was already an affair of the past. Such a competition as the Pugin survived long after the original impetus which gave rise to its inception had passed away.

It may be a mere coincidence that Mr. Yerbury's book on *Georgian Details* should so closely follow his other works, which are devoted to the modernistic phases of architecture, appertaining to Sweden and the Continent.

I cannot, however, quite escape from the feeling that there is a certain air of fatality about this volume, as if it, too, were registering the passing of a phase, and there is, perhaps, something appropriate in the fact that the same hand which appears to point to the future should pull down the curtain on the past.

One wonders what there is in the Georgian days that should so particularly attract so advanced a modernist, and perhaps the answer is to be found in that later Georgian work which, in the severity of its outline, and the economy of its detail, seems to foreshadow that modernistic art to which I have referred.

If one turns to plate 2, which gives a view of Bedford Place, London, there is something in the uncompromising squareness of the houses that should satisfy the most intolerant of cubists, and one begins to realize why Mr. Roger Fry has chosen Bloomsbury as a place of residence. Whatever it was that sent Mr. Yerbury in pursuit of the Georgian, we should be sufficiently grateful for the result. As our friend, Lorelei, would remark: "It seems as if Mr. Yerbury seems to be interested in the Georgian!" and the result of his labours is an extremely attractive and interesting book.

He has not confined himself to any particular place or phase, but has wandered at his own sweet will from the smallest village to the largest London square, and has captured *en route* the most entrancing views of all aspects of the Georgian, from the very early to the very late.

He has, and I think very wisely, avoided the larger and the better-known Georgian mansions, and confined himself to smaller and more moderate-sized houses. A few, but only a very few, of his subjects are familiar to us, and some of these—such as the photograph of Bedford Square, with which he starts his collection—are, as he says in his introduction, put in for purposes of comparison and appreciation. The delightful corner of what might be called "Unknown London," as is shown by the two photographs on plate 6 of Arthur Street and Munster Square, Regent's Park, will come as a pleasing surprise to many a Londoner, who thought he knew his London well, and yet might have missed this modest little square so typical of Nash and the Regency.

The "Georgian" is so frequently thought of as an affair of the "bigwigs," but as the author of this book so discriminatingly shows us, the smaller of these Georgian houses are, if anything, more charming than their larger, and perhaps more famous, rivals. I sometimes think that their charm increases in inverse ratio to their size. No serious student of eighteenth-century architecture can afford to miss this volume, and the less serious student will find a great deal that is illuminating as well as amusing.

S. C. RAMSEY.

An Artist in Italy.

An Artist in Italy. By MAXWELL ARMFIELD. London: Methuen and Co., Ltd. Price 15s. net.

This is a very charming and most attractive book, for it is both written and illustrated by one who possesses distinction in two arts. It is full of suggestive passages, and often passages

of great beauty. Mr. Maxwell Armfield is an artist in words as well as in pigments, and the co-ordination of the two has resulted in a modestly small volume which those who know Italy will read with delight; while it will make those who do not, realize the charm of its exquisite hill towns—Perugia, Assisi, Siena, and the rest, as well as the hidden appeal that resides in its larger but more sophisticated centres. Those who are fond of being told "how to look at pictures" should study carefully the description of the great Veronese, in the Tribuna at Florence; those who require a trained and acute mind to point out things of interest and beauty should ponder over the accounts of the wall-patterns in Florence; those who go to Venice to do something else than dabble in the waters of the Lido and drink cocktails in its aggressively blatant hotels, will appreciate the passages concerned with that unspoilable and exquisite gem.

The illustrations are, as we have indicated, quite beautiful, notably, to pick out what seem to us the best, that of the Villa D'Este, that of the Torre del Milizie (although the fact that it is really much out of the perpendicular is not indicated), and that of the Citadel at Pisa; while the influence of the Japanese school is interestingly shown in "A Tuscan Hill"; and the San Gimignano, with its many towers and mystical lights, gives a most excellent indication of its somewhat sinister medievalism; it looks like some ancient and rather baleful owl peering at you through the starlit sky.

E. B. CHANCELLOR.



VENICE—FISHING BOATS. FROM AN OIL-PAINTING BY MAXWELL ARMFIELD.

From "An Artist in Italy."

NOTE.—All the illustrations in this book are reproduced in colour.

Studies in Art.

Art Studies: Medieval Renaissance and Modern. Edited by Members of the Departments of the Fine Arts at Harvard and Princeton Universities. Cambridge (Mass., U.S.A.), Harvard University Press, 1925. (London: Humphrey Milford, Oxford University Press). 4to. Price 31s. 6d. net.

This is the third annual issue of these important studies, and is this year presented in a handier form, with a cloth-backed cover. The great value of these volumes lies in the fact that they are able to present adequately extended discussions of essential art matters, which would not be afforded space in any commercially conducted magazine. The only drawback is that the circulation of the results of this valuable research is, therefore, curtailed. The book consists of 164 pages of text and as many illustrations. It is a model of sensible, if not luxurious, production, matching the soundness of its literary and artistic contents. For the most part these contents are admirably sober in character; in only two cases do they lay themselves open to criticism as regards style: in "The Problem of the Duero," by Georgiana Goddard King, it is highly involved, and in "An Unknown Pietà," by Michelangelo, it is perfervid. The former article witnesses to wide and patient as well as greatly-enjoyed research;

the latter to a certain amount of uncertainty. The print of Giulio Sanuti, an unknown engraver, is by no means convincing, in spite of its M.A. initials. Ernst Steinmann, the author, is equally convincing in his negative as in his positive evidence, but he strives manfully to make up by rhetoric what his argument lacks in verisimilitude.

Raimond Van Marle contributes an interesting discussion and description of the early fourteenth-century paintings on the walls of the church of San Flaviano at Montefiascone, in so far as those attributable to members of the school of Cavallini are concerned. This church is, architecturally, well known, but its mural decorations have not until now been adequately described. They are very beautiful, and their connection with the works of Giotto, as well as with those of Cavallini, is a line which the research of the author has made clear. In "Two Attributions to Giotto," Frank Jewett Mather, Jr., extends the discussion of that great artist's work still further; firstly, in dealing with a St. Stephen, which Herbert P. Horne showed him twenty years ago, and, secondly, with a Madonna bought by Mr. Henry Goldman, of New York, and believed by Bernard Berenson to be by a painter working directly under the influence of the master. The author now brings forward a cogent argument, supported by the direct evidence of the picture and convincing collateral evidence of other paintings, that the work is by the master himself. This leads to interesting remarks regarding certain other works in the Giottoesque style.

Free from the difficulties of attribution, George Harold Edgell's straightforward account of the polyptych by the Siennese master, Giovanni di Paolo, now in the Cathedral of St. John the Divine at New York, is of great interest. Its period is about the middle of the fifteenth century. The entire authenticity of the Antioch Chalice is questioned by Charles Rufus Morey; Melville Webber describes "The Frescoes of Tavant," and Kenneth John Conant the results of his new studies of the Cathedral of Santiago de Compostella, supplying a number of illustrations of elevations and a wonderful ground plan of the whole extensive site, with various periods clearly indicated. The Buddhist mystics of China and elsewhere are dealt with in a long article by Frederick Mortimer Clapp on "Arhats in Art," and the illustrations of both plastic and graphic examples are numerous and entertaining. Chandler Rathfon Post contributes the only article on modern art, his subject being Martin Milmore, the American sculptor, born in Ireland, and taken to the States in his infant years in 1851. Sobriety is claimed for his work, and American sculpture in general of the period, a quality from which it was relieved to some extent by the greater Irishman and sculptor, Saint-Gaudens.

KINETON PARKES.