

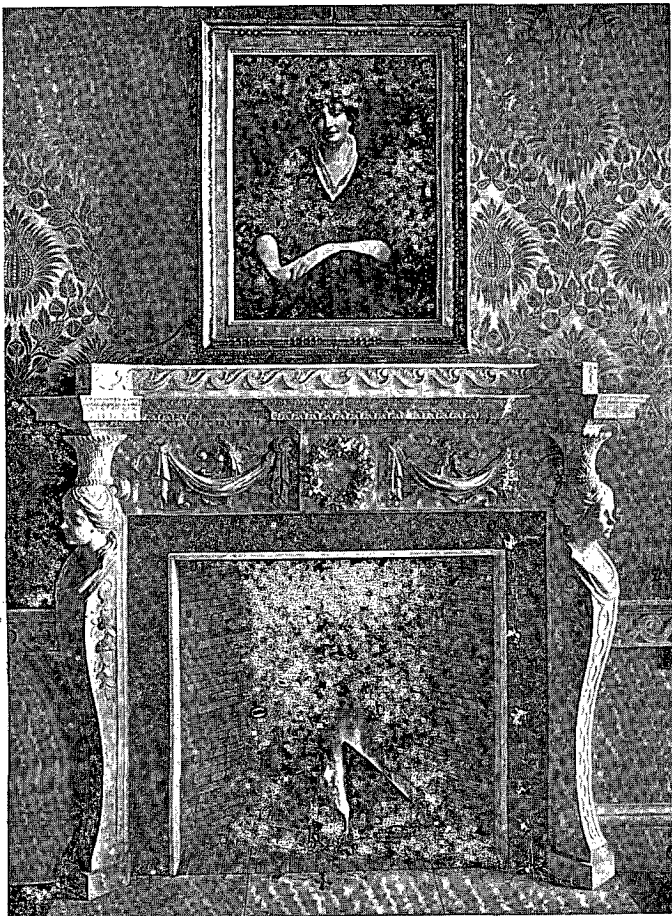
12.—THE DINING-ROOM. MODERN MAHOGANY FURNITURE.
The pictures by Orpen, Lászlo and Furse.

"COUNTRY LIFE."

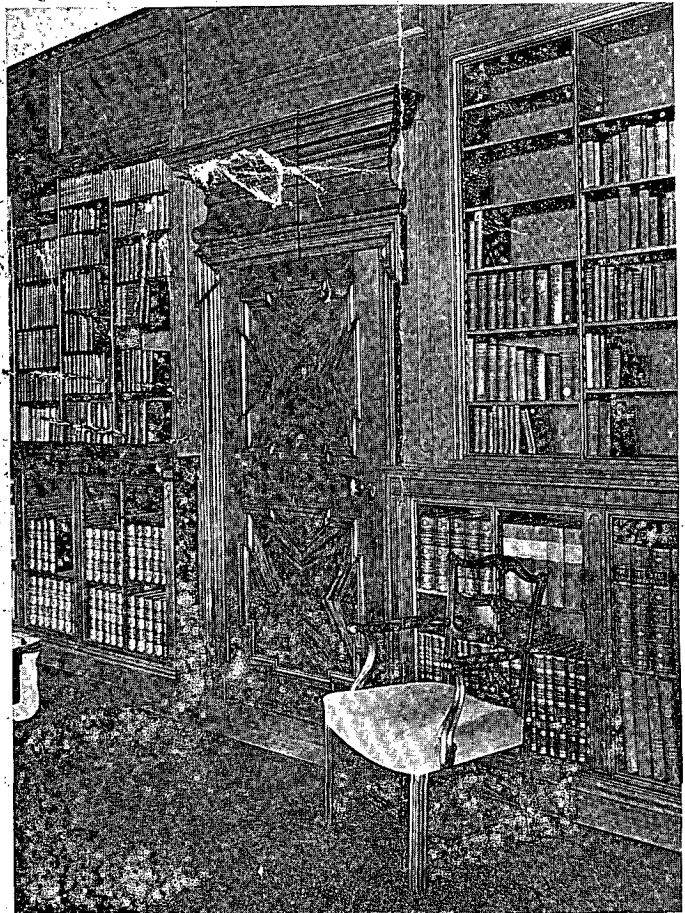
him for the healthier air, and where he died, cheerful, pious and still energetic, in 1724.

His son and grandson seem to have long contemplated building a new house, but the former restricted himself to selecting the site, choosing the plans and planting the avenue (a mile and a third long) which is shown in Fig. 3. The grandson, Hugh,

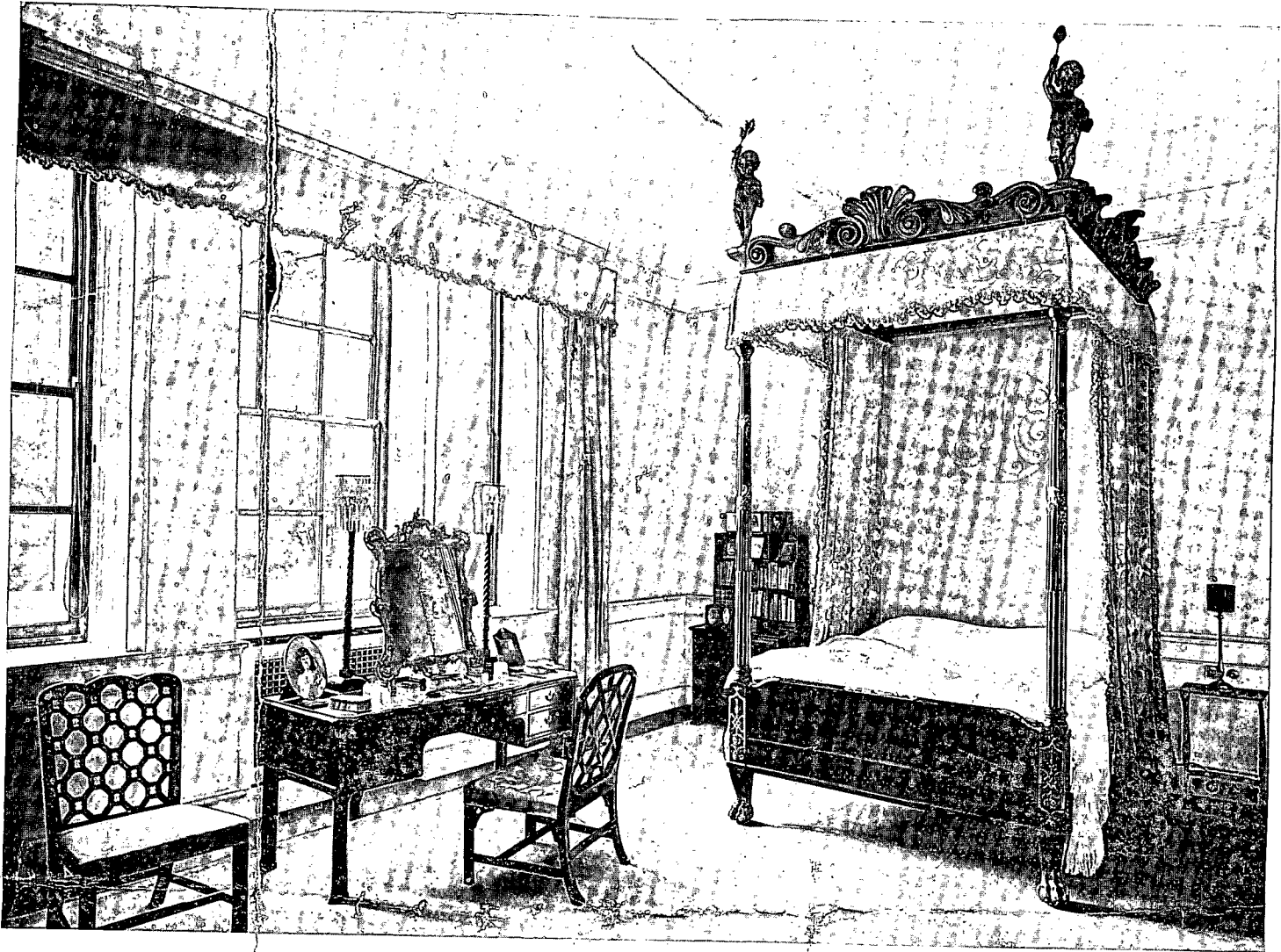
succeeded as third Earl of Marchmont in 1740. He is the Marchmont often mentioned by Pope, the friend of Bolingbroke, one of "Cobham's Cubs"—by which connection his bust was given a niche at Stowe—and one of those "men of promise" who, after a brilliant political youth, fail to make good. The house that he built took ten years to complete, having probably



13.—CHIMNEYPiece IN MORNING ROOM.
Christian Stirling, by Raeburn.



14.—DOOR INTO LIBRARY.
Mahogany veneer and recessed shelves.



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15.—MRS. McEWEN'S BEDROOM (THE BED MODERN).

"COUNTRY LIFE."

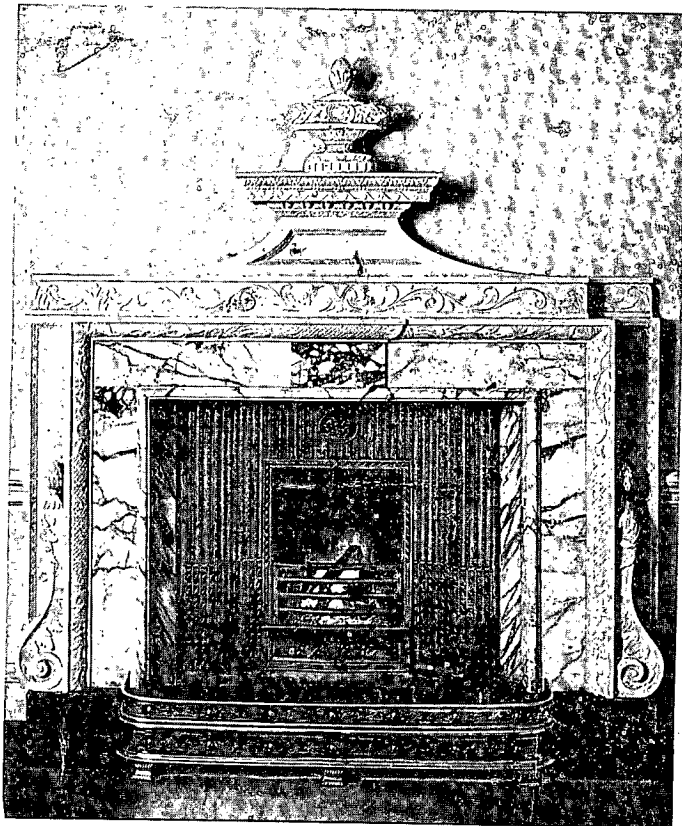
been built out of income and only during the summer months. It is of rubble work, of the pink stone of the neighbourhood, with dressed quoins and facings. Miss Warrender quotes an anecdote in which Lord Marchmont, replying to one who was surprised at his contenting himself with rubble work, said that he "intended to live in the inside of my house and not on the outside." The same authority testifies to the former existence at Marchmont of Adam's plans, and, though these have disappeared, the design and details of the interior are themselves sufficient testimony to the identity of their author. They are not included in "Vitruvius Scoticus," but many elevations there shown bear a marked resemblance to these. The general lay-out, the arched chimneys on the wings, and the solid proportions are unmistakably William Adam, though there is little of the Vanbrughian exuberance that characterises Duff House, for example. Such inspiration as he borrowed for Marchmont is connected, rather, with Kent.

The work of William Adam—who was, of course, the father of the more famous brothers—has scarcely received its proper recognition. Till the beginning of the eighteenth century Scotch architecture was much as it had been 150 years earlier—based on the châteaux of François I. Between 1720 and 1748 Adam evolved from this, with the aid of a watchful eye on Vanbrugh, Kent and the Dutch modes, a style half Palladian, half Baroque, that is peculiar to Scotland at that epoch. Sometimes, as at Yester, he carried on the chateau tradition: occasionally he had a try at Gothic, as at Douglas

Castle—with, it must be owned, ludicrous results. But the point is that he perfected a Georgian style out of Late Gothic and such Charles II work as was executed in Scotland.

This style was immediately wiped out by the exertions of his sons, then by the Neo-Grec and Gothic revivals: so that Scotland has no Georgian tradition. Sir Robert Lorimer, who has made Marchmont one of the most remarkable of modern great houses, in forming his domestic style went back, as English architects did, to the late seventeenth century, which was much the same point from which William Adam started. But, whereas Adam was working from Carolean richness towards a Burlingtonian correctness, modern architects in Scotland are little subject as yet to the restraints that reached Adam from Italy, and are at present influencing London architects from America. As an adaptation of the Carolean style, Sir Robert's work is always scholarly and pleasant. Juxtaposed to Adam's work, it appears at first somewhat free: an impression that follows from the avoidance of the stereotyped classic ornaments which often render modern period work so lifeless.

Ornament, when it does occur in Scottish architecture, has, broadly speaking, been characterised by luxuriance contrasted with the refinements of the South. This trait is traceable from the Celtic period, through such works as Stirling Castle and Rosslyn Chapel, Heriot's Hospital and the town houses of the seventeenth century down to William Adam's designs, and again in many of Sir Robert Lorimer's. William Adam was,



16.—CARVED WOOD CHIMNEYPIECE, BY W. ADAM, IN SAME.

For

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317

in this respect, typically Scotch, and the last national architect of Scotland. After a lapse of nearly two centuries the tradition has been resumed by Sir Robert Lorimer and his colleagues not where Adam left it, but where he began.

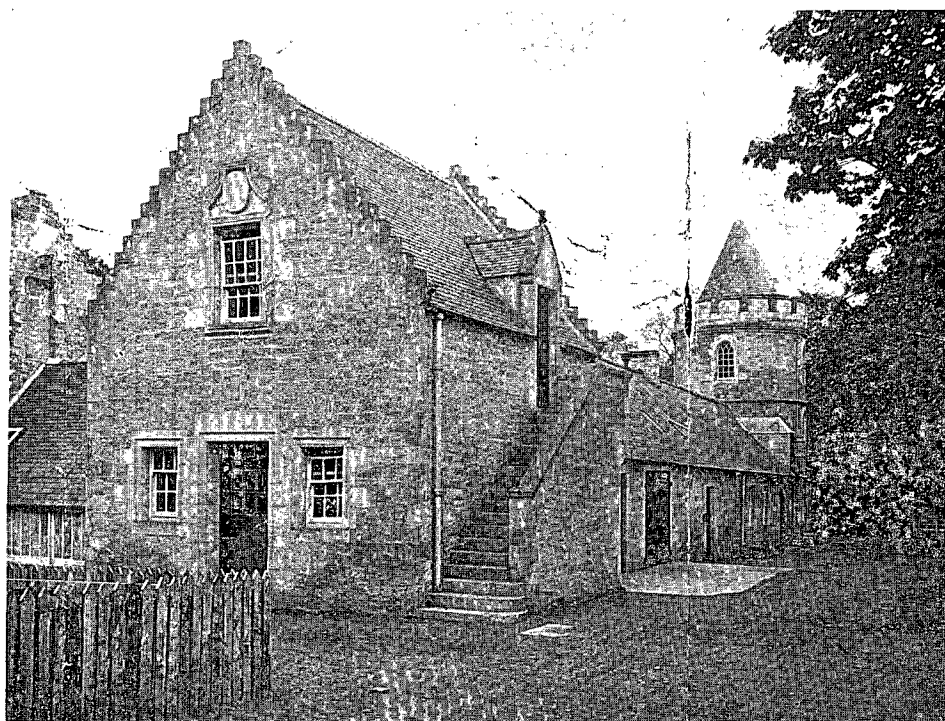
Adam himself can never, as a matter of fact, have seen Marchmont, as he died two years before it was begun—in 1748, when his more famous son, Robert, was twenty years of age. Possibly, therefore, the plans were made out actually during the lifetime of the second earl.

Alterations have been made to the exterior that amount almost to a re-building since 1913. The windows of the upper floor, which were much too small for modern requirements, have been enlarged by raising their lintels, and an additional storey has been accommodated by converting a low sloping roof, similar to those of the wings, into the steep hipped roof with the flat top that now is to be seen. The louvre is also an addition. This raising and altering of the roof amounts æsthetically to a re-designing of the house. Whereas it was originally long and low, it is now a block of imposing height, the scale of which is enhanced by the small proportions of the louvre. The effect is most impressive, but one must confess to a certain absence of complete satisfaction. The only point on which the eye can at present come to rest, since the roof itself does not dominate the composition, is the louvre. This was not designed to have the importance of a central feature, although, in effect, it is one. As a result, it appears somewhat inadequate. An alternative treatment, which is the one that Sir Robert Lorimer himself inclines to agree with, would have been to make the roof yet steeper and more imposing, in the manner of a French château.

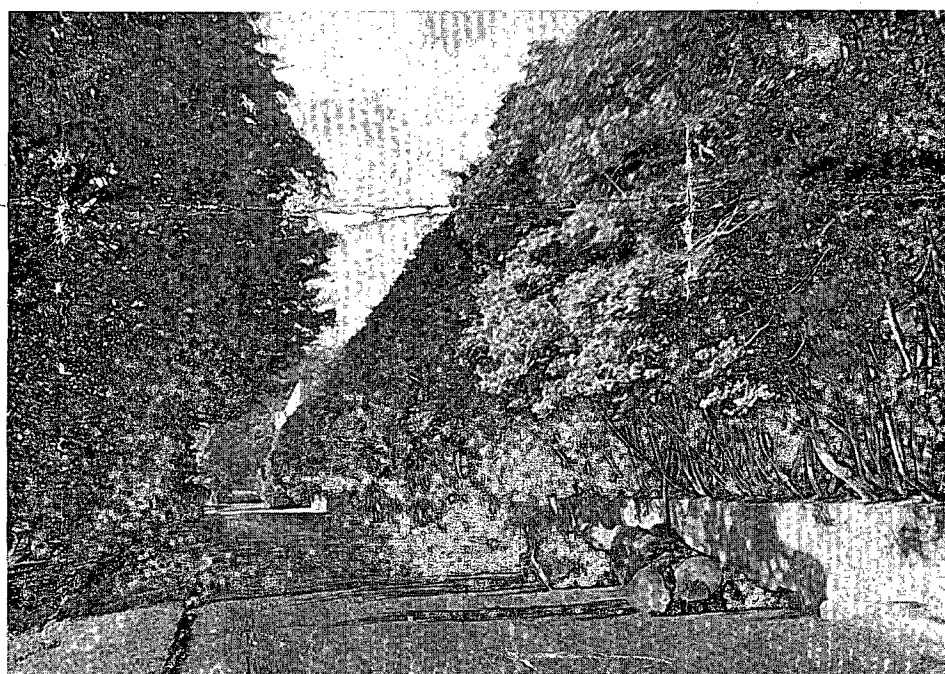
The fact, however, remains that Sir Robert Lorimer has turned Marchmont into an exceedingly imposing mansion. Whatever Adam's building was like when first erected, it had been severely mauled during the course of time. The garden front in particular was marred by the insertion, along the main floor level, of high narrow groups of windows. All such innovations were removed by the alterations, and the lower parts of the walls put back to their original state.

The plans in Figs. 9A and 9B show the alterations made in the disposition of the basement. The principal change was the formation of a ground-floor entrance hall, and the insertion of a new main staircase to the right of the entrance from basement to second storey. Various offices were accommodated in the west wing in place of the stables, while the kitchen was shifted to the south end of its wing, where a hand lift conveys the food to a pantry and service room on the first floor above the space marked "passage," whence it passes to the dining-room above the house-keeper's room. Formerly it travelled along a little overhead railway across the triangular courtyard.

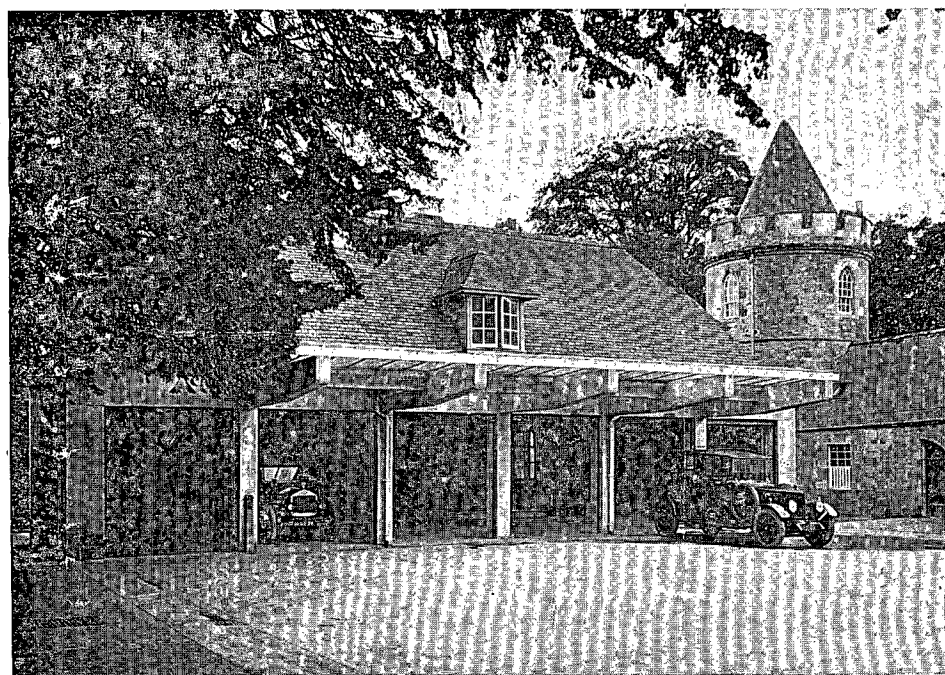
The staircase (Figs. 5, 6 and 7) is of ferro-concrete with fine wrought-iron balustrades, the walls being richly plastered on a pale green ground. The trophied panels (Fig. 6), in the manner of William Adam, are composed to symbolise the tastes of the new laird



17.—THE POWER HOUSE (LEFT) AND STABLE BUILDINGS.



18.—THE YE W HEDGE OF THE OLD GARDEN OF REDBRAES.



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19.—REINFORCED CONCRETE IN GARAGE.

"C.L."

for music and sport. A very charming accidental effect is produced on a sunny day, when the light is reflected up off the expanse of red gravel on the approach outside, imparting a delicate rosy tint to the cove of the ceiling, harmonising perfectly with the grey green of the walls.

On the other side of the saloon is a lobby (Fig. 9), lighted through the rich ceiling by an equally rich wreathed skylight, supported through the floor above on four groups of three pillars. With modifications, this is the scheme of Inigo Jones' famous ceiling at Ashburnham House. The wealth of flowers and fruit in this ceiling does not appear heavy, forming, as it does, the base of a kind of cupola.

From this lobby are entered most of the living-rooms. The right-hand door into the morning room, containing a fine original chimney-piece (Fig. 13) in carved wood, over which hangs Raeburn's portrait of Christian Stirling, Mrs. McEwen's great-grandmother. Both this chimney-piece and that in Mrs. McEwen's bedroom (Fig. 16) are interesting adaptations of Kent designs, a source from which William Adam drew not a few of his ideas. Next to the morning room, in the centre of the south side, is the drawing-room. It is a splendid apartment, as can be gauged from its distinctly Louis XV ceiling (Fig. 10)—a proof of how the French influence on Scotland persisted even in Adam's day—and from the equally French rococo fireplace (Fig. 11), where rays of heat and light are modelled in marble emanating from the fire.

On the other side of the boudoir is the magnificent dining-room (Fig. 12), which has been entirely remodelled and contains some of the pleasantest modern furniture that is to be met with. On the walls hang Orpen's "Sir Charles Stanford," László's portrait of Mrs. McEwen, and Charles Furse's full-length of Mrs. McEwen's sister, Lady Henderson. The chimney-piece has a central cartouche of Orpheus. The mahogany sideboards, table and chairs of Sir Robert's designs,

are, perhaps, the finest examples of contemporary furniture in existence. They are the work of Messrs. Whytock and Reid of Edinburgh, a firm pre-eminent in craftsmanship and also in design.

Opposite to the dining-room are the present library and billiard-room, treated as one large apartment. Originally they were two rooms, respectively breakfast and dining rooms, but the dividing wall has been removed. Both are now wainscoted with veneered mahogany, the bookshelves recessed into the walls. The doors, similar to others on this floor, are fine examples of figured veneer.

All the bedrooms are furnished with good simple pieces from the same designer and workmen. The finest is, of course, Mrs. McEwen's (Fig. 15), where the four-poster bed is as delicate a piece of craftsmanship as one can find. Exceptional pains were taken by Sir Robert with the arrangement of the subsidiary stairs, pipes, sanitary fittings, etc., of the house. As an instance of the former, Mr. McEwen's bedroom (over the brushing and boots rooms in Fig. 9B) and his bathroom (over the footmen's bathroom in Fig. 9B) can be reached directly by a small staircase from the brushing room. This stair also enables Mr. McEwen to have direct communication from his bedroom down to his business room in the basement. Then all the water-supply, soil and waste pipes, the light mains and bell wires are collected in wells in the neighbourhood of the bathrooms, from top to bottom of the house, fitted with electric light and steel ladders.

Reference has already been made to Redbraes and its great hedges. Near its site are the present stables, contrived in buildings, parts of which may be as old as Redbraes itself. In this article a good many aspects of Marchmont have been touched upon. Next week we will limit ourselves to two of the noblest rooms in Scotland: the saloon, by William Adam, and the music room, by Sir Robert Lorimer. CHRISTOPHER HUSSEY.

THE ART OF FORAIN

FORAIN, one of the greatest living French draughtsmen, should be fairly well known in this country by his posters and lithographs connected with the war, but there has been little opportunity so far of becoming acquainted with the more intimate aspects of his art. The British Museum, strange to say, does not possess a single example of his etchings, though a few drawings may be found there, and a couple of paintings in the Tate Gallery.

The present exhibition, arranged by Messrs. Arthur Tooth and Sons, is, therefore, of the very greatest interest and highly representative of the artist's range and quality in drawing.

Forain is not to be judged by ordinary academic standards—his art is, above all, a record of life, but a record so delicately handled and yet so poignantly expressed that it is difficult to decide whether he should rank higher as an artist or as a psychologist. There is much to be said for the ability to find everywhere, and always, suitable material for one's pencil.

Many an artist would have turned away in disgust from some of the scenes that Forain treats with such vivacity, and the result would be that his field of action would become narrow and his work characterless. Hogarth was, probably, the first to discover the usefulness of being ever on the alert to jot down a momentary expression, a dramatic encounter, a ludicrous situation, and thus avoid the mannerisms of the academicians with their favourite models and traditional poses.

Some of Forain's scenes in a *loge d'artiste* look almost

like a twentieth century version of the "Rake's Progress," so little does humanity change in the eyes of a penetrating seer. But it is not only in his choice of subject that Forain is remarkable—his technique also repays study and is largely the outcome of his peculiar interest in life. It is only an artist in love with the fleeting who need develop a swiftness of hand such as his. Whether he uses brush or pen, chalk or the etching needle, he never fails to make his line go as far as possible towards realising his intention. Most miraculous, perhaps, is his power over the brush, which, used dry, gives almost the effect of a chalk line. When sharp, it has the precision of a pen, and is at the same time capable of laying the most brilliant washes imaginable.

Forain is usually at his best when least elaborate, especially in his etchings, which he was rarely able to improve after the first state. This is one of the reasons that makes his etchings so difficult to procure; but perhaps the nearest thing to a first state is the preparatory drawing, several of which are now exhibited. In these we find him in a very different mood from his usual somewhat satirical humour. He follows Rembrandt, as I suppose no etcher of religious subjects can help doing, but, having a wide and sympathetic knowledge of humanity, he can do more than make mere lifeless imitations of that master.

No. 35, "Le Christ et les Pèlerins d'Emmaus," is the one that compares most favourably with the etching for which it was designed. The white shimmering figure of Christ, seen against a dark



"LE REVEIL."