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MODERN BRITISH CRAFTSMANSHIP

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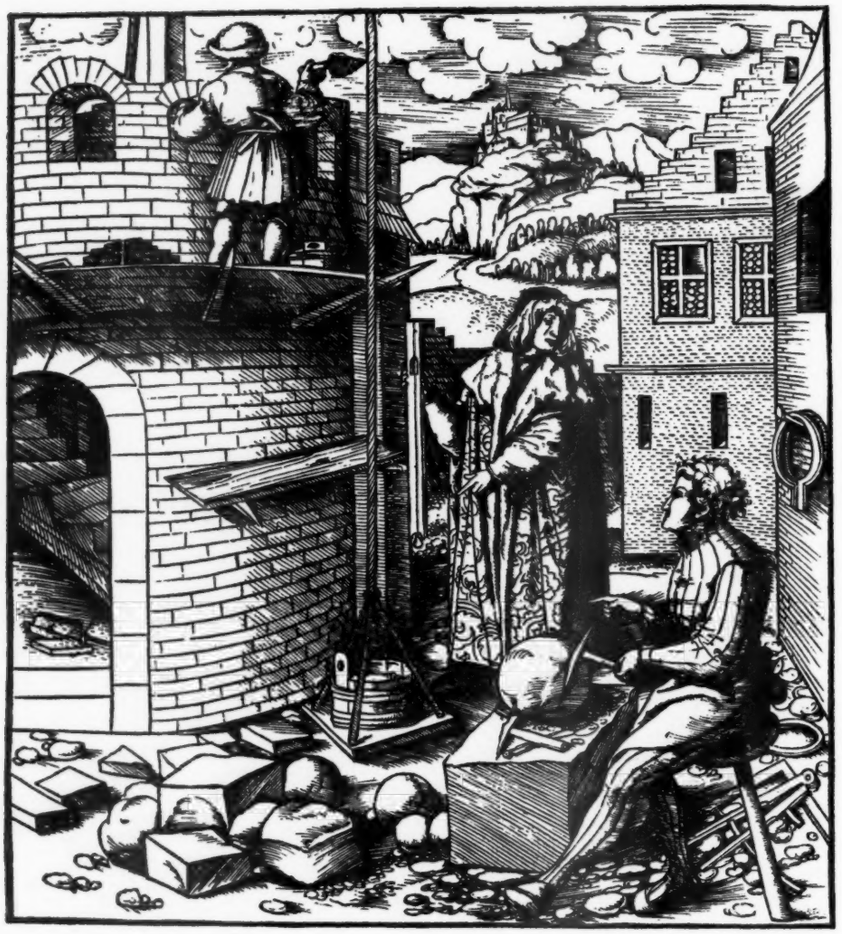


Plate I. April 1926.

HE LEARNS THE ART OF BUILDING.

From the Woodcut by Leonhardt Beck, done between 1514 and 1516.

One of the illustrations to the WEISSKUNIG, called "He Learns the Art of Building."

Preface.

The Architect's Responsibility.

By the Editor.

THIS month we devote ourselves to a consideration of British craftsmanship. In the following pages you will see many beautiful illustrations of work in stone and wood, in plaster and metal and glass. And the danger is that you will take it merely as a picture-book. But it is meant to be very much more than that. The work of the last seven years should be particularly significant, for the war caused a longer break in the day-by-day handing on of tradition and ideas in the sphere of craftsmanship than has occurred in this country since the very real commotion of the Civil War. The Napoleonic struggle can have meant very little to the ordinary citizen. It was fought by a small and specialized army, and a navy recruited haphazard, and for the rest by the bankers and merchants. But the late war came to every hearth, and all working of beautiful things was at an end.

A PANEL IN ALABASTER.
By Laurence Turner

After the Civil War and the Protectorate there was, for special reasons, a great outpouring of fancy; released minds wished to satisfy themselves in all manner of curious inquiries, and the delight in beauty, which had been for so long repressed, sought on every hand for satisfaction. Thus the Caroline period is marked by a particularly jocund zest in things, whether in architecture, or mechanics, in the drama, or furniture, or tombstones.

We might have expected a somewhat similar spirit to animate our own day. The repression was, if not so long, more severe; and the sufferers, one would have said, more sensitive to it, and therefore more likely to react strongly from it. But the most sympathetic observer could find little of the rich humour of the Stuart generation in our work to-day.

One reason no doubt is that the Restoration brought with it a loosening of the purse-strings, while our own peace has had the contrary effect. But the matter lies deeper than that. In essence, we have got into the way of expressing our emotions through channels other than those of the Arts. The craftsman who feels some emotion strongly no longer chisels it into his stone or carves it in his wood. He makes a speech, or writes a book, or starts a movement. He is more fluent, has more ways open to him than his forefathers, who spoke in stone or oak because they were dumb in other ways.

Apart from this, it will be said, and largely with justice, that the craftsman to-day, however much he may wish to express himself and his emotions through his work, has not the opportunity. The exact form his work shall take is prescribed to him by another, by a modeller, or a trade organization, or an architect. All he can do is to obey instructions.

This is the line of argument followed by many of our contributors in this number of the REVIEW. "The architect has chosen the tune and is conducting the band," writes one. "In this matter the architectural profession has a very great responsibility," writes another. It is not suggested that we can go back to the days of the master-craftsman, for whose work the architect has merely to arrange the space. We can hardly, to-day, expect to reorganize society. But, things being as they are, can the architect do more to help the craftsman express himself in his own work? Mr. Eric Gill, who speaks from an intimate acquaintance with the subject, says the workmen are, as a rule, perfectly willing to execute any design that is put before them: they have no ideas of their own at all. While most of us would feel that this was too sweeping an assertion, we must all of us have felt again and again the disappointment of trying to leave something to the craftsman, only to find that from timidity, or lack of feeling, or a sort of spiritual costiveness, there is no response. Skill there is in abundance; and more than this, there is, we are well aware, behind all the work that very national determination to "make a good job" of it, that sober and dogged rejection of scamping, which made the sailors work aloft at a "harbour-furl," in Conrad's tale, when the ship was burning beneath their feet. But all this is only the foundation of what is wanted. "Efficient craftsmanship and the employment of good materials" are not enough. Informing it all there must be something of the man himself. He must be saying something to you, if your ear is attuned. And he must enjoy doing it. What is wrong with craftsmanship to-day, whether the fault lies with the architect or the craftsman or the organization of the work, is that it is so often *tired*. It must be juicy and fresh and enjoyed by the man who does it, whether anyone else likes it or not. It is this freshness, this faculty for zest, that we perhaps most particularly need in this regard. As to new forms, there is no particular virtue in odd Continental shapes, in "living dangerously," unless we genuinely feel joy in so doing. Perhaps we may be happier, and more in accord with our own temperaments, as pioneers picking up the threads of many traditions as another of our contributors sees us, and using the knowledge as a foundation for new work which reflects our own tastes and our own manner of life. But in every case there must be a smile about our work, and we must kindle that smile on the face of the craftsman.

[*In view of the importance of the subject and the interest aroused in it,* THE ARCHITECTURAL REVIEW *will be enlarged by a monthly supplement devoted primarily to craftsmanship. This will begin in the next issue.*—ED.]

Modern British Craftsmanship.

By Sir Lawrence Weaver, K.B.E., F.S.A.

A KEYSTONE IN CARVED PORTLAND STONE.
Designed by Gerald Brown and made by G. and A. Brown, Ltd. Modelled by E. Madeline.
Architects: F. C. R. Palmer and W. F. C. Holden.

IT is not easy to write anything useful by way of introduction to the fine pictorial record of current British craftsmanship displayed in the following pages, because it is, in the main, craftsmanship confined and disciplined by architectural motives. That is as it must be, for while the skill and workmanship are the craftsman's, he is only in a minor degree expressing his own outlook on his craft—he is playing one instrument only: the architect has chosen the tune, and is conducting the band.

If I say that I do not find the architectural work illustrated either striking or fresh or indicative of the spirit that is driving European craftsmen everywhere to new conquests, I am paying its able creators the highest compliment I can. They are doing what they are told, working in styles laid down for them, and achieving success within that very limited field. Nor are there lacking charming touches alike of fancy and scholarship, and an evidence of a large faithfulness in the use of materials, but can one find more?

Is there the least evidence of the courage, the invention, the readiness to live dangerously, that marked the work of most of the European nations at the Paris Exhibition of 1925? Our architectural craftsmen can go only so far as our architects will let them. The craftsmen of Europe are emancipated because the architects who provide the field for their endeavours are themselves free.

It is very easy to say of much seen in Paris that it was unreasonable, that no one would want to live with it, that it ignored the limitations of material, that it was too austere or too voluptuous or too abstract or too anything else, but it seems to me impossible to dismiss it as negligible or unreal. Of much of it nothing can be said but that it was beautiful in form, logical in its use of materials, fitted for its purpose *and novel.*

I know some learned critics say that some of the novelty is based on the antiquities of Cambodia or pre-historic Mexico. But can it be dismissed so easily as that? If an artist can take something from Kamschatka and make it new and vigorous for me, I am content, and so, I think, will most people be. If an artist can choose a motive from an early Papuan canoe and, by his native wit, adapt it so that it makes a pleasant and original decoration for my porringer, am I expected to hiss at him that he is a pro-Papuan?

Does this scorning of things influenced by antiquity come very well from Englishmen, who serve acanthus with so much of their architectural salad?

More people than myself, many of them entitled to the respect justly denied to one who creates nothing, are beginning to wonder whether, in the long run, it is going to be best for the art of this country, not only to discourage the innovator, but to make innovation by the craftsman practically impossible. It is clearly impossible for the architect to give his craftsmen freedom unless he has himself a free mind: he would be a fool if he did.

Am I really a Bolshevist in suggesting to architects that their praise (I know it is sincere) of the work, let us say, of Sweden, and of the spirit that informs it, might issue in a determination to inform their own work with the same spirit? Surely no one will read into this a suggestion that English architects shall copy Swedish or any other sort of national building? I make no more than a plea for some emancipation from tradition, some grasping of the spirit

of the new world in which we live, some brave escape from the clutches of history.

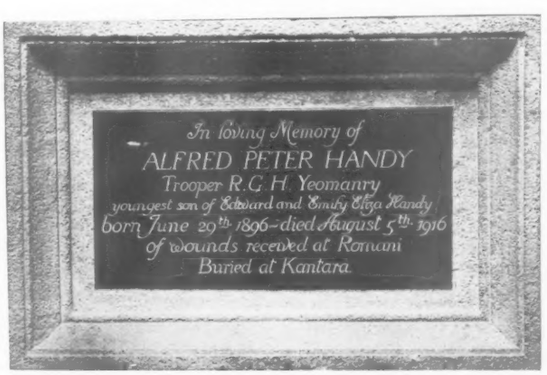
Surely we are well advised to admit without further ado that—for some reasons not very clear—invention, originality, novelty, freshness, new adaptation, the creative spirit (it does not matter what word is used for an easily recognized thing) is so dormant in the great majority of the craftsmen of this country that people from other countries may easily suppose it to be dead.

Do we honestly suppose it is living, or are we to believe that any little touch of freshness in the handling of a moulding or the curl of a leaf is as large a departure from tradition as it is decent and godly to allow ?

If that is, in truth, what we ought to believe, then I prefer to be in the camp of the rest of Europe and " to go post-haste to the devil with the greatest number." I shall, in the phrase that ended one of Mrs. Clifford's stories, "find it more amusing than Mr. Webster."

But I have said enough to outrage my architect friends, and I turn to the less contentious question of design in industrial things, to the problem of the artist or craftsman who works for the manufacturer. In some ways his case is worse. The craftsman who works for the accomplished architect may have to toe the line, but at least the two speak the same language. In the case of the artist who would design pottery or textiles, or glass or furniture, there is very often no line to toe. The manufacturer is apt to regard the artist as a dangerous person, who substitutes his criminal fancies for the ordered virtues of the willow pattern plate and the Jacobean umbrella stand. The artist finds the ordinary manufacturer blind and unteachable to the point of malignity. How are these high contending parties to be reconciled ?

Frankly, I do not know, save by the vague panacea of education and by the sharper point of adversity. The latter agency is beginning to operate, because the rest of the world is getting frankly bored by the products of our traditions, and the British industries which rely for their lives on decorative skill cannot live for ever by taking in each other's washing. By education I do not mean only the recourse of budding managing directors to universities, because they will not be apt there to receive the fresh impulses which I believe to be needed, but rather the practical education which manufacturers can get by going abroad to study what their competitors are doing and how they are doing it. I know of the current belief that there is something hopelessly wrong with our colleges and schools of art and technical instruction. To some extent that seems to be true. Their processes are sometimes so widely divorced from the technical methods employed in factories, that students are lost when they come into touch with the hard facts of industrial life. While the main aim of art teachers remains the making of more art teachers who will again make more art teachers, the outlook is not promising. I know "I am here touching a nerve acutely sensitive," and that the best minds in the art education of this country are profoundly concerned that they cannot get into closer touch with industry. Something might be achieved if they would take their courage in both hands and risk official disapproval by demanding an inquiry *de novo* into the results which are being achieved.



A MEMORIAL TABLET.

By Laurence Turner.

Of one thing I am profoundly convinced : the material on which our art schools work is admirable. When their teachers are people of fresh minds and enthusiasm, the results are as good as in any country. Visitors to the Paris Exhibition were lyrical in their praise of the achievement of the municipal art schools of Paris. They seemed to me good, but I have seen far better pottery in the Pottery School of our own Five Towns. I have delighted in far better heraldry and lettering at the Municipal Art School of West Ham, in architecture and work of many sorts in the Art School of Southend-on-Sea, neither of them very obvious nurseries of the arts.

We are not lacking in aptitude, or in the delight in doing a job well, but in the belief that there is anything new to be done. Are any steps being taken in our art schools to let our hungry young enthusiasts know that the rest of the world has discovered that there is something new to do ? Perhaps the Board of Education is afraid lest any such discovery should turn our young people into a nest of little Bolshevists ! But I do not gather that Mr. A. M. Samuel, who presides so ably over the Department of Overseas Trade, would join his brother of the Board of Education in any such anxiety. He wags a magisterial finger at British manufacturers. He tells them with point and force that they should study the modern products of artistic Europe.

I would expand this admirable policy so that a typical range of these things could be circulated amongst the Schools of Art and Technology, as a stimulus for the rising generation.

It would be absurd to adopt a black pessimism. It is clear that when our artists and craftsmen are free from the direction of the architect and the influence of the ordinary type of art school and the tutelage of the ill-informed manufacturer, they are capable of ample self-expression, with results that delight us, and earn the respect of foreign observers. That is well enough seen in some of the independent pieces shown in the following pages.

To whom can we look for aid ? I hesitate to name names, always a dangerous game, but I should be insincere if I failed to say that under the leadership of Professor Rothenstein and his coadjutors, the artists who issue from the Royal College of Art have just that freedom of outlook which is wanted everywhere. It shows that even with an antiquated and crystalline system, personal enthusiasm and vision will pierce through the mists of officialism.

There seems to be an occasion for architects to take a lead in the awakening which is overdue. They have an unequalled power and opportunity to influence the manufacturers of the things that come into building : the new spirit, if established as a motive power in that large field, would spread to the wider industries of which art must be the life blood.

Masonry and Stone-Carving.

By Laurence Turner.

OUNDLE SCHOOL MEMORIAL.

Craftsmen : Modelling of bronze sword, and modelling, carving, and colouring of sunrays by J. P. Gardner. Lettering by G. Townsend. Made by Fenning and Co., Ltd.
Architect : Clough Williams-Ellis.

THE craft of masonry has steadily deteriorated since Gothic architecture became distasteful to those who choose the style of dress with which buildings are clothed.

In the kind of masonry wanted to-day, no particular ability is required of the craftsman, whereas when Gothic was the popular form in which architects expressed their designs, masonry required more than ordinary skill. Where in London to-day can be found twenty masons who could be entrusted with the setting out and masoning, from the rough block of stone, an elaborate Gothic canopy, with its semi-detached pinnacles, its dripmoulds, tracery, crockets, pendents, involved groining, and the parts to be carved, properly boasted ready for the stone-carver to complete, without such an immense amount of supervision over him, besides models, drawings, sections, plans, and explanations as to make it a burden to the man who is responsible for its production, instead of its being an interesting piece of work to produce, and a delightful object to see being formed out of the rough block of stone ?

It is not the absence of Gothic that one regrets so much, as that the style of architecture to-day does not exercise the craft of masonry as it did when such items as canopies were needed.

To-day the individual is not wanted in the same way he was fifty years ago—and you certainly cannot find him. What is required to-day as individuals are men who set out the work, one of whom will keep fifty masons employed. The masons to-day are machines, or "hands" without individuality, and consequently they have not the interest in their work which was so noticeable a feature of the mason of fifty years ago.

All that is required of masons when engaged by an employer to-day is the ability to work fairly simple forms of moulding and to square up a block of stone with moderate accuracy and speed, or to clean up mouldings after the machine has roughly formed them.

But there is another aspect of masonry in which craftsmanship has been lost by the horrid custom of obliterating all evidence of the manner in which the work has been done.

When one looks back at the work which the masons did on the Greek Temples, and in all medieval buildings, and sees the mouldings alive and spirited, it makes the work of our day appear lifeless, ignorant, and commercial by comparison, and void of all appreciation of craftsmanship. To-day, when the mason has worked the stone with punch and chisel, he proceeds to obliterate all trace of his craft, by rubbing it with sand and water, or if it is a soft stone by combing it with a drag. Or it may be, if the architect is so peculiar as to desire a tooled surface, after it is rubbed the mason will

Plate II. April 1926.

WATER EATON, OXFORDSHIRE.

The wall of the forecourt, stables to the right and men's quarters on the left, is one of the finest examples of good masonry and accurate building in existence. The courses of stone are continuous from end to end and are laid with extraordinary correctness, so that standing at one end, you can carry the eye through each course to the most distant point of the wall, which extends farther than the illustration shows. It is possible to prove this in the photograph by taking a pencil along the lines of the most strongly marked courses. This is, of course, an old house, but no apology is necessary for reproducing it here.

CHAPEL OF THE BLESSED SACRAMENT,
ST. ANDREW'S CHURCH, FIFE.

Craftsmen : Nathaniel Hitch, carved wood screen and tabernacle. Farmer and Brindley, marble wall linings in "Verde Antico" and black marble and carved angels.

Architect : Paul Waterhouse.

MARBLE AND WROUGHT-IRON SCREEN BETWEEN THE CHANCEL AND CHAPEL OF THE BLESSED SACRAMENT.

Craftsmen : Farmer and Brindley, columns in "Red Verona," architrave in black marble, and the upper part in "Verde Antico."

Architect : Paul Waterhouse.

THE BLACK GLASS GALLERY AT 25 PARK LANE, LONDON.

Craftsmen : T. H. Ball & Company.

Architect : Philip Tilden.

proceed to put a series of gashes on the face of the stone at intervals varying from a quarter to three-quarters of an inch apart.

These gashes he is careful to keep at an even distance from each other, and to make lean in the same direction, parallel to each other. The more evenly he can work them, the better he is pleased. He is more than satisfied if the stone has the appearance of a piece of corduroy.

As to what is meant by a good piece of tooled surface, he has not the remotest idea. He has never looked at a good piece of masonry, or if he has he is not aware of its qualities, for they have never been pointed out to him, and he would not like them if they were.

What he has to do is to get as many feet of moulding worked in the day as possible, and it must be made to look as if no human hand had ever touched it. The more mechanically it is produced the better his foreman is pleased.

In the type of architecture in vogue to-day no such interest or refinement as texture of surface is wanted, it is actually disliked.

Provided the forms and proportions of the stonework conform to the architect's sections, it does not matter what the surface of the stone is like, or how mechanical or lifeless these mouldings may be. No one expects any such interesting qualities in them, and they certainly are not disappointed. Yet on all sides we hear the complaint that our modern important buildings are so dull. This loss of texture is no new malady; it came in with stereotyped Classic architecture.

Of late years there has been still less opportunity for the mason to display his craftsmanship, for the tendency has been for architects to eliminate mouldings and ornament from their buildings.

However much we may disparage the work of the Gothic revivalists, or point the finger of scorn at their attempts to recreate the spirit of the buildings they sought to imitate, at least the retort can be made, that that period produced some fine craftsmen, both masons and stone-carvers.

The average masons who frequent builders' yards in London are without experience and without knowledge of their craft, except in the performance of the simplest of their duties. To give them fine masonry to do would be to court disaster. It is not their fault, the work is not required from them. They lack experience. Machinery has come into the masons' yards both actually and metaphorically.

The curse which spread over the face of soft stone masonry was caused by the use of the "drag." The use of this tool not only obliterated craftsmanship in the new work, it also scraped off all interest from the old, by making it look like new. The wholesale destruction which this tool has wrought is inconceivable.

As to the craft of the stone-carver, something of the same kind has happened, only it has come about in a different way.

At the time of the Gothic revival, the stone-carver thought out his designs and carved them without models or drawings.

He visualized what he wanted to produce, and this begat skilful workers and apt designers.

To-day a drawing and a model are made for every bit of stone-carving produced.

The stone-carver no longer thinks. He has become purely a copyist. So to-day the skilful artist is the modeller, not the stone-carver. This has affected the stone-carver in another way. In the process of his work he has not got that direct sureness of method in his craft that the carvers had forty years ago. To-day he is timid, and often starts to finish the work before it has been roughed in.

I have seen a carver rough-in ornament on a Portland stone panel three feet six inches long and two feet high, with a projection of three inches of stone for carving; and in the course of four or five days produce an elaborate and delicate design with a point, not using a chisel at all. At a distance of twenty feet or so the design stood out as clearly almost as when it was finished.

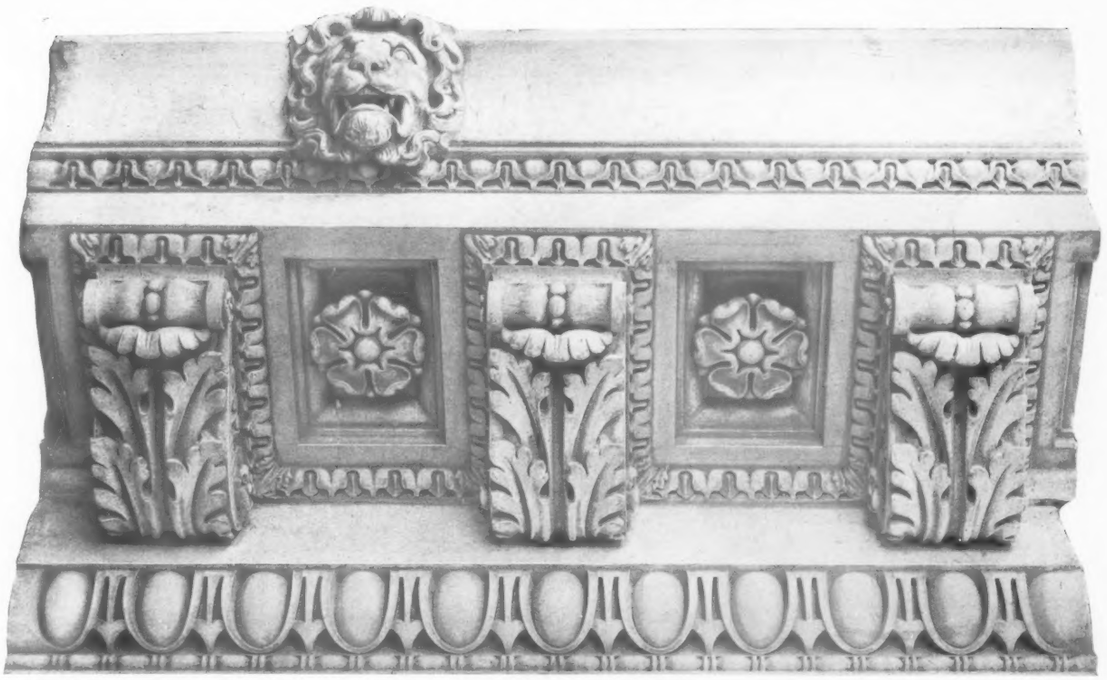
There are not ten men in London to-day who could perform such a feat. Of late years even the pointing machine has been used to produce ornament from models even for foliage.

What I have written touches only one side of the subject. There are many other forces which also operate to destroy tradition and the experienced craftsman. Trade unions, selfish employers, socialism, market fluctuations, factories, intermittent employment, the lack of apprenticeships, and many other questions have had their bad influence.

Yet for all this I believe the standard of taste has greatly improved. After all, it does not matter very much how craft work is produced provided we get it well done, excepting that by the present methods the whole craft of masonry and stone-carving suffers, and only a few modellers and setters-out benefit in particular.

A PANEL FRIEZE IN THE FINSBURY CIRCUS FAÇADE AT BRITANNIC HOUSE, LONDON.

Craftsman: E. R. Broadbent, of A. Broadbent and Son. *Architect:* Sir Edwin Lutyens, R.A.



A DETAIL OF THE MAIN CORNICE: THE WESTMINSTER BANK, THREADNEEDLE STREET, LONDON.
Craftsman: W. Aumonier. *Architects:* Mewes and Davis.

A MARBLE CORRIDOR:
THE HILL, HAMPSTEAD.
Craftsmen: J. Whitehead and Sons, Ltd.
Architects: Leslie Mansfield and Thomas H. Mawson and Sons.

AN EXAMPLE OF "SCAGLIOLA MARBLE."
THE HALL OF THE CANADIAN GOVERNMENT BUILDING, TRAFALGAR SQUARE.
Craftsmen: Bellman, Ivey and Carter, Ltd.
Architect: Septimus Warwick.

The Carving of Stone.

By Eric Gill.

THE stone-carver's job is the making out of stone things seen in the mind. Representations of things seen in Nature may, of course, be made by carving, but such is not primarily the sculptor's job, for art does not imitate Nature by reproducing her, but by working as she works.* Such resemblance as a work of art may have to other things is not its *raison d'être*, it is a secondary consideration. Nature, for the workman, is simply a dictionary, however well beloved.

It behoves the workman, therefore, to beware of making things which savour not of the mind but of the senses. The use of living models except for reference is a very great danger. The kind of sculpture which is dependent upon a close study and imitation of appearance is only very little removed from the craft of the photographer—an admirable craft, but not the sculptor's. What is important is what the workman has in his mind, not what some model has in his body, and this is the attitude taken in all great periods of art—not what they saw, but what they loved, that they carved. Truly they loved what they saw, but their seeing bent before their love.

BY H. W. PALLISER.

The thing seen is but a spring-board from which the mind leaps to what it takes to be more important than the mere appearance. Such leaping, done with the whole enthusiasm of the mind, produces a permanent condition (or *habitus*) of spiritual elevation, and the things of sense, though still and for ever here below the means of all knowledge, become subordinate and no longer the ruling motif. The revolt against this bending of the physical to the spiritual is the necessary expression of the prevailing materialism; nevertheless, though it is true to say that the artist imitates Nature, it is more to the point to say that he collaborates with God in creating.

There are two ways of regarding works of sculpture. Such works may be thought of as having existed only incompletely in the mind of the workman and as having awaited completion in, and been dependent upon, the material of which they are made, so that the man and the material are jointly responsible for the finished work, or such works may be thought of as having existed completely in the mind of the workman, and as having a merely accidental relation to such stuff as he has chosen for their material embodiment. So we may say there are two kinds of sculpture: first, those which owe part of their quality to the material of which they are made, and, second, those which owe nothing of their quality, except by accident, to their material—of which the material is merely patronized by the workman.

Of the first kind are all primitive works and the works of those who are not merely designers. Of the second kind are the works of those persons who are only responsible for the design or model, and not for the finished work, and all works designed in clay by a modeller and translated into stone by an artisan are of this kind.

Now, as there are two kinds of sculpture, so there are two kinds of stone-carving: a stone-carver may make his carving according to his stone, or according to the preconception of his carving which is in his mind, or which is necessitated by the building or other place where his carving is to go. If you have a piece of stone, and are free to do so, you may carve it into what shape you will. But if your carving is to fit a certain place, either in size or manner, it will be necessary to make sure before commencing work as to your measurements and as to your subject and its treatment. Therefore, the two kinds of stone-carving may be called the unconditioned and the conditioned, and for either it may be useful or necessary to make a model, but if such be made, it should be in some soft stone to a simple scale (as quarter-full size), so that measurements may easily be calculated from it.

The modelling of clay is for the stone-carver merely the means of making preliminary sketches, and great facility in it is not a necessity. It is not desirable to make exact models in clay, because the sort of thing which can be easily and suitably constructed in clay is generally not suitable for carving in stone. The armature—that is the skeleton of iron or wood, which is necessary for the support of clay models—has the effect of giving a quite different character to the work from that which is natural to carving. The armature, in fact, *is* the model—the model reduced to its simplest terms of movement and attitude.

Modelling in clay is the clothing or giving body to a skeleton. It is a process of addition, whereas carving is a process of subtraction. The proper modelling of clay results in a certain spareness and tenseness of form, and any desired freedom or detachment of parts. The proper

* "*Ars imitatur naturam in sua operatione.*" St. Thomas Aquinas.

carving of stone, on the other hand, results in a certain roundness and solidity of form with no detachment of parts; consequently, a model in clay is often more hindrance than help, and is labour in vain. Moreover, the artist who really devotes himself to the making of a clay model will be unable to do the same thing in stone with the same feeling of propulsion. For that reason, if for no other, it is usual for the work of translation into stone from clay to be given over to an artisan who contrives by measurement and various mechanical contrivances to produce an imitation in stone of a thing of which the nature is clay. The finished work is not a piece of carving, but a stone imitation of a clay model. The stone may retain much of the goodness of the model, but it must necessarily be the goodness of a clay thing, and however desirable it may appear that the work of a good modeller should be made use of, it is high time that those responsible for the erection of buildings should either use bronze castings or insist that the stone-carving should be done by the artist and not by hired mechanicians.

Why, then, is the process of "pointing" not exceptional nowadays, but usual? It is because students are not trained in workshops to be stone-carvers, but in art schools to be modellers. The use of stone in art schools is, perhaps, too expensive for the proprietors. It necessitates very strong benches and floors, many tools and lifting appliances, and a new stone is required for every fresh work, whereas the same clay can be used again and again. Moreover, art schools are *art* schools, and must, therefore, have art masters. But artists are rarely stone-carvers, and stone-carvers are rarely artists, so stone-carving is not taught.

Modelling, then, must be kept in a wholly subordinate position by the stone-carver. It is the means merely of making such preliminary sketches as cannot be done on paper. It is very much overdone at the present time. For low-relief carving a model is generally unnecessary, a drawing to scale is all that is required. The cause of this over-reliance on models is simple. The student is not trained to be a stone-carver, the stone-carver is not trained to make his own designs. The one, therefore, becomes a mere designer and maker of models, the other a mere executant; the one losing himself in emotion, the other in technical dexterity.

But the nature of modern civilization precludes, except in the case of rare individuals, the possibility of designer and craftsman being united in one person. Our civilization, admirable as it may appear to be in many of its manifestations of power and goodwill, is essentially built upon the employment of the many by the few. World markets have taken the place of local markets, factories the place of small workshops, the manufacturer that of the craftsman, the contractor that of the builder. Commerce is paramount, and men of commerce are our rulers. Desirable or undesirable, the combination of designer and craftsman in one individual is commonly impossible in such a civilization, because men are not commonly their own masters, any more than they are commonly their own landlords. The responsibility of the workman for the work no longer counts, all that is required is that men shall do as they are told, and this telling embraces not merely *what* they shall do, but very precisely *how* they shall do it. To be told what to do is often reasonable enough, but in the worst periods of slavery known to history the æsthetic initiative of the workman was not destroyed as it has been in the industrial civilization of to-day.

From the point of view of the buyer of things there is little of which to complain; he buys what is put before him, for he can buy nothing else. The connoisseur may be as discriminating as he likes—he cannot buy what is not for sale, and what is for sale is what the dealer finds by experience to be likely to sell, or what, by successful advertisement, he can make a vogue for.

Modern movements of reform made at the instance of educational theorists and other cultured persons fail, because they make their appeal to irresponsible persons, to manufacturers and distributors, to shopkeepers and their customers, to anyone but the persons responsible for the doing of the work. Naturally, such reforms subserve the interests of the employer and buyer rather than that of the work itself. But, on the other hand, very few workmen are concerned to assume or demand responsibility. They are, as a rule, perfectly willing to execute any design that is put before them. They have no ideas of their own at all, or such as they have are merely those of experts in copying bygone styles, and technical accomplishment is their only criterion of excellence.

The obligations of the workman to his customer and to the community are obvious. There is no suggestion that the stone-carver should or would act unreasonably in forcing his ideas upon his employers. The tyranny he at present suffers is greater than any he could impose. All that is required is that he be treated as a responsible human being, as is a doctor, a lawyer, or any other expert craftsman.

Art education is no remedy; neither the art school nor the technical institute can put things right. Learning about art, museums, and exhibitions tend only to destroy what little remains of national inspiration. Technical institutes are both valuable and dangerous. They are valuable inasmuch as they supplement workshop training, though they cannot supplant it. They are a danger inasmuch as they tend to make us content with the present inadequacy of the workshop. They supply a superior workman to our employers without doing anything to hinder the development of a system which destroys workmanship. But though they cannot supplant the workshop, they can, and do, supplant apprenticeship. The general decay of apprenticeship, due solely to the introduction of the factory system and mass as opposed to individual production, is more to be deplored than any other material thing which art has suffered; its revival should be one of the first endeavours of revolutionists. No system of State-aided or benevolent technical training in schools can take its place.

The thing called "art," in whatever department of human work, is a manifestation of *mind*. Instructions, directions, orders may be given to the workman, whether he be cook or carver, architect or lawyer; but the work to be *good* must manifest the mind of the worker. Servile work, mechanical work cannot display any mind—neither that of the designer nor executant, and it is mind that matters. Beauty—a thing best not consciously striven after—is just the shining out (*claritas*) of that combination of good sense and goodwill which we call mind.

Sculpture is making in stone things seen in the mind. Combination in the same person of craftsman and designer must be revived. The craftsman must demand responsibility, the art school will not give it him; the trader must be subordinate—"*Laus Deo vade Satanas.*"

More Thoughts on Stone-Carving.

By W. Aumonier.

STONE-CARVING to-day is in a healthier condition than it has been for some generations; there is work being done to-day equal to that in any age or any country. We have a finer and better trained class of stone-carvers working on buildings than ever before, and, given the opportunity by architects, the stone-carver can rise equal to the occasion.

Considering the important part carving plays in any architectural scheme, I think that what is wanted is greater unity between the architect and his craftsmen, less commercialism, and more of the brotherhood of the arts.

The stone-carver is the architect's greatest ally, for it is the stone-carving that will make or mar a building, and what we require is greater encouragement to the individual craftsman as against the commercial firm. The modern tendency to a more severe treatment in architecture is all to the good, as it leads to the elimination of unnecessary and hackneyed ornament, and demands the individual effort of only the genuine artist.

Architecture and stone-carving are so intimately related that one cannot fail without injuring the other, and *you can only cultivate good stone-carving by good architecture.* The architect is master of the situation, and you will always find that it is only on the commonplace building that the commonplace craftsman thrives.

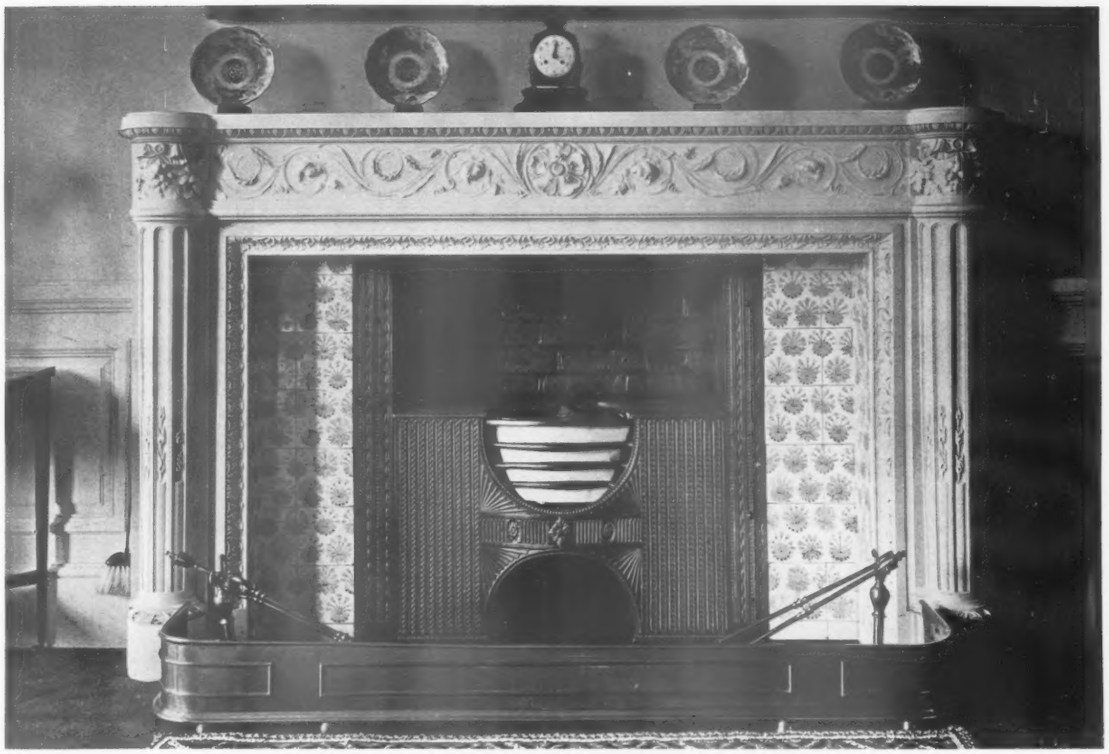
Considering under what disagreeable conditions stone-carvers often have to work on rough exposed scaffolds, through all the trying conditions of our English climate, it is wonderful that we are able to produce such excellent work as we do. At the same time the life is healthy, and we have many instances of the traditions and skill of the craft handed on from father to son through succeeding generations.

The future of stone-carving is perfectly sound; the younger generation are keen to outstrip their fathers, and will worthily take their place in the architecture of to-morrow.

In conclusion, one word to architects: *in your description of the building you have just put up, don't couple the name of the stone-carver at the end of your article with that of the firm who supplied the lavatory fittings—excellent as the latter may be. If you wish the master craftsman to add dignity to your building treat him as a fellow-artist and not as a sub-contractor, for it is the encouragement and appreciation of the architect that always inspires a craftsman to his best efforts.*

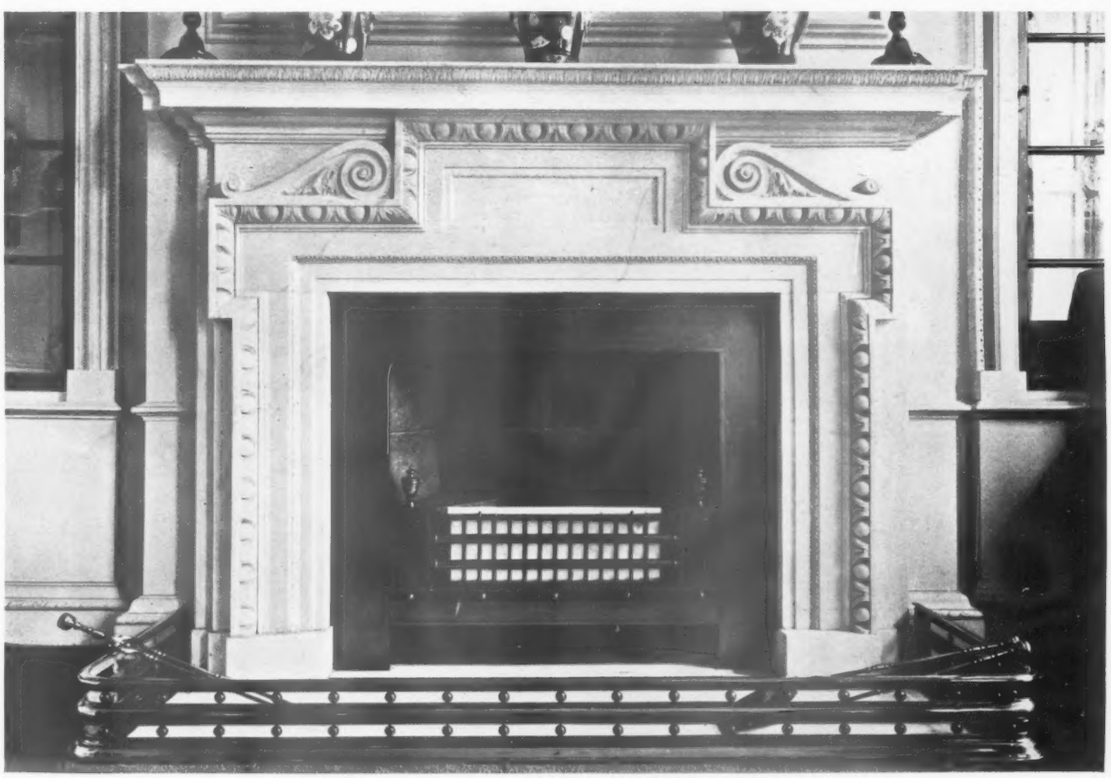
A STONE TERMINAL SEAT IN A GARDEN IN SUSSEX.

Craftsmen: Mrs. G. F. Watts's Compton Potteries. *Architect:* Clough Williams-Ellis.



A FIREPLACE AT 34 QUEEN ANNE'S GATE, LONDON.

Craftsmen : Models for carving by E. Madeline. Made by Trollope and Sons. *Architects :* Blow and Billerey.

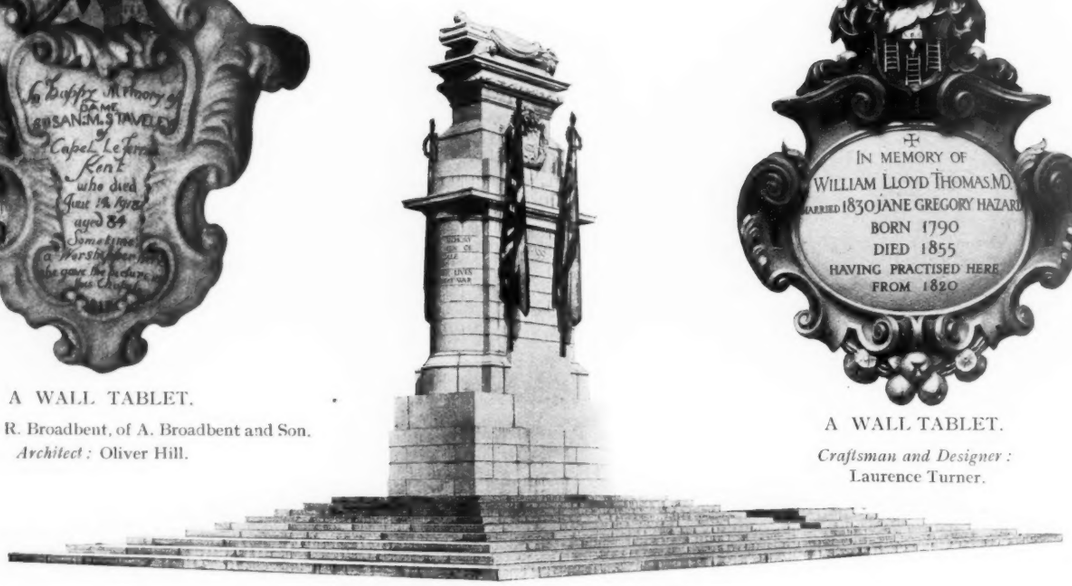


A FIREPLACE AT 9 HALKIN STREET, LONDON.

Craftsmen : Marble by Farmer and Brindley. Grate and Fender by W. B. Reynolds. Models for carving by E. Madeline.
Architects : Blow and Billerey.

A WALL TABLET.

Craftsman : E. R. Broadbent, of A. Broadbent and Son.
Architect : Oliver Hill.



A WAR MEMORIAL AT ROCHDALE.

Craftsman : E. R. Broadbent, of A. Broadbent and Son.
Architect : Sir Edwin Lutyens, R.A.

A WALL TABLET.

Craftsman and Designer :
Laurence Turner.

FIREPLACE IN PORTLAND STONE AT FAIRMILE COURT, COBHAM, SURREY.

Craftsman : E. R. Broadbent, of A. Broadbent and Son.
Architect : Oliver Hill.

FIREPLACE IN THE BOUDOIR AT 15 HILL STREET, MAYFAIR.

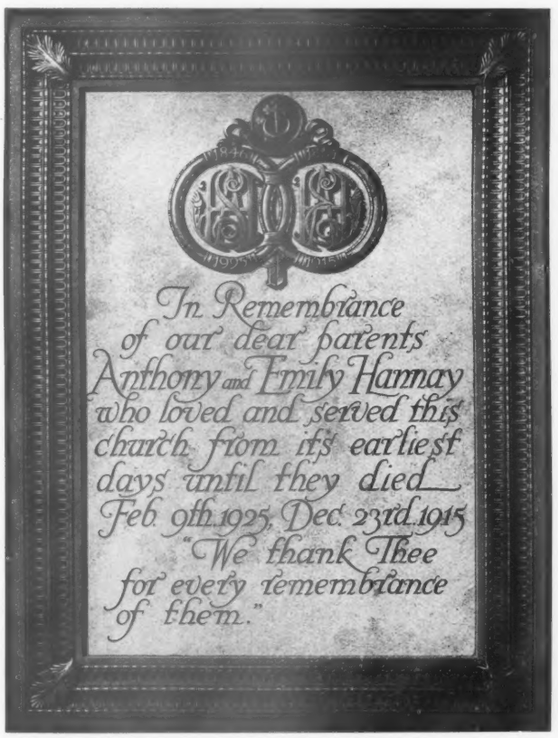
Craftsmen : Pink Marble Fireplace by H. T. Jenkins and Sons, Ltd.; Alabaster heads to niches carved by E. R. Broadbent.
Architect: Oliver Hill.

KEYSTONE FOR THE GAS LIGHT AND COKE COMPANY'S BUILDING, CHURCH STREET, KENSINGTON.
Craftsman : W. Aumonier.
Architect : H. Austen Hall.

KEYSTONE FOR THE GAS LIGHT AND COKE COMPANY'S BUILDING, CHURCH STREET, KENSINGTON.
Craftsman : W. Aumonier.
Architect : H. Austen Hall.

DETAILS OF A CLOCK PEDIMENT IN CARVED MARBLE: THE BANQUE BELGE, LONDON.
Craftsmen : J. Whitehead and Sons, Ltd. *Architect :* Sir Edwin Cooper.

AN EXAMPLE OF GOOD TOOLING IN HOPTONWOOD STONE.
Craftsman : Laurence Turner. Designed by F. C. Eden.



A MEMORIAL TABLET IN ALESIA MARBLE, WITH CAST-BRONZE FRAME AND INTERLACED MONOGRAMS. THE MOUNT TO FRAME IS IN WESTMORLAND GREEN STONE.
Craftsman and Designer : H. Tyson Smith.

A COLUMN CAPITAL IN CARVED PORTLAND STONE.
Craftsmen : G. and A. Brown, Ltd. Designed by Gerald Brown.
Architects : F. C. R. Palmer and W. F. C. Holden.

A COLUMN CAPITAL IN CARVED PORTLAND STONE.
Craftsmen : H. H. Martyn, Ltd
Architect : R. F. Atkinson.

A PANEL IN PORTLAND STONE.
Craftsman : H. Tyson Smith. *Architects :* Harold E. Davies and Son.

A COLUMN CAPITAL IN CARVED PORTLAND STONE.
Craftsmen : G. and A. Brown, Ltd. Designed by Gerald Brown.
Architects : F. C. R. Palmer and W. F. C. Holden.

A COLUMN CAPITAL IN WHITE MARBLE.
Craftsmen : J. Whitehead and Sons, Ltd.
Architect : H. Austen Hall.

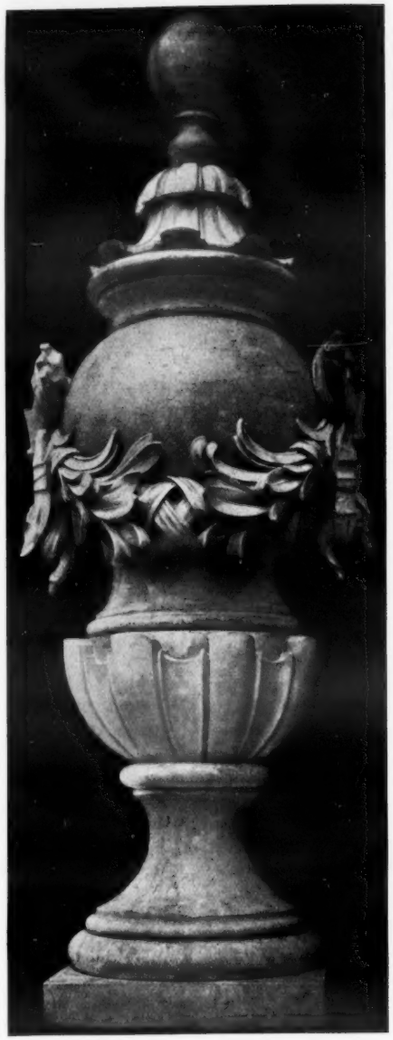
A FULL-SIZE PLASTER MODEL FOR A TYMPANUM PANEL TO BE CARVED IN PORTLAND STONE.
Craftsmen : G. and A. Brown, Ltd. Designed by Gerald Brown.

A FULL-SIZE PLASTER MODEL FOR A TYMPANUM PANEL TO BE CARVED IN PORTLAND STONE.
Craftsmen : G. and A. Brown, Ltd. Designed by Gerald Brown.
Architects : F. C. R. Palmer and W. F. C. Holden.

PLAQUES IN PORTLAND STONE OF SEALS OF THE OLD LONDON WATER COMPANIES FOR THE METROPOLITAN WATER BOARD OFFICES, ROSEBERY AVENUE, LONDON.
Craftsman : E. R. Broadbent, of A. Broadbent and Son. *Architect :* H. Austen Hall.

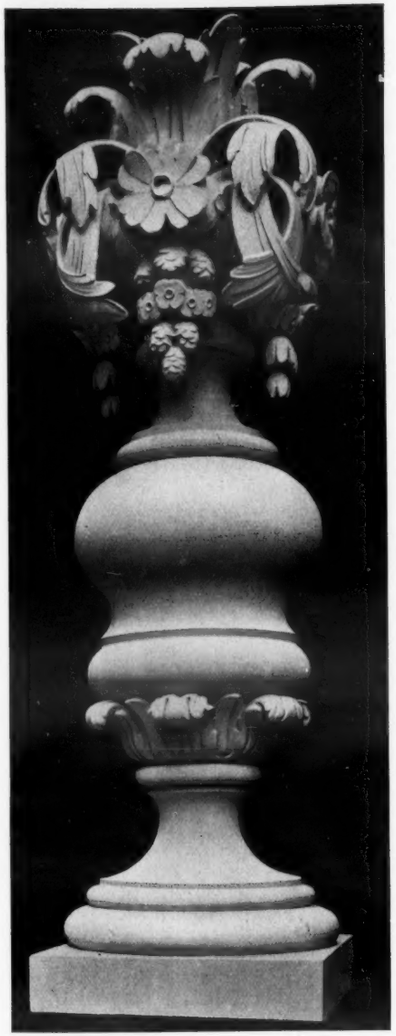
A GARDEN BENCH IN CAST PORTLAND STONE.
Craftsman : H. Tyson Smith.

The flowers are in cast lead.



The top and swags are in cast lead partly gilt.

The flame is in lead gilt.



The flowers are in cast lead.

VASES IN CARVED PORTLAND STONE.

Craftsmen: G. and A. Brown, Ltd. Designed by Gerald Brown.

Architects. F. C. R. Palmer and W. F. C. Holden.

PORTION OF THE ENRICHMENT ROUND THE DOORWAY OF A BUILDING IN GRESHAM STREET, LONDON.

Craftsman : P. G. Bentham. *Architects :* Richardson and Gill.

L 2

STONE CARVING TO THE REVEALS OF WINDOWS AT THE PLAZA THEATRE, REGENT STREET, LONDON.

Craftsmen : E. J. and A. T. Bradford. *Architect :* Frank T. Verity.

A LION HEAD CORNICE FOR THE SOUTHPORT WAR MEMORIAL.
Craftsman: H. Tyson Smith. *Architects:* Grayson, Barnish & McMillan.

A TREE POT IN CAST PORTLAND STONE.
Height, 1 ft. 7 in.; Width, 1 ft. 7 in.
Craftsman: H. Tyson Smith.

A MEMORIAL IN HOPTONWOOD STONE.
Craftsmen: Madonna and Child by Alan Howes, under the supervision of R. Anning Bell. Made by H. T. Jenkins and Sons, Ltd.
Architect: Sir Edwin Lutyens, R.A.

A BEAR IN STONE.
Craftsman: Esmond Burton.
Designed by Darcy Braddell.

A KEYSTONE AT BRITANNIC HOUSE.
Craftsman : E. R. Broadbent, of A. Broadbent and Son.

A KEYSTONE AT BRITANNIC HOUSE.
Architect : Sir Edwin Lutyens, R.A.

IN PORTLAND STONE AT THE MIDLAND BANK.
Craftsman : E. R. Broadbent, of A. Broadbent and Son.

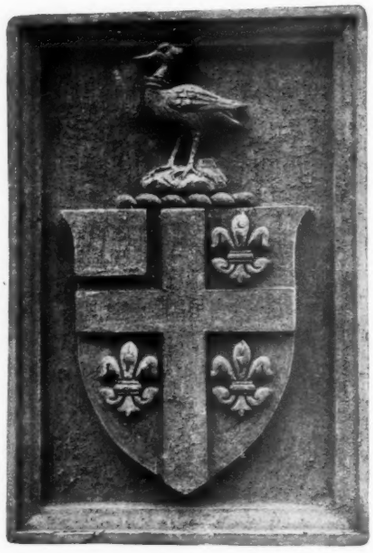
IN PORTLAND STONE AT BRITANNIC HOUSE.
Architect : Sir Edwin Lutyens, R.A.

Craftsmanship in Brickwork.

By William Harvey

HERE in England, where clay is plentiful and marble scarce, walls of brick naturally preponderate. Brickwork is an ordinary element in building, and suffers the fate of ordinary things, for it is only when the usual method is also the only method that it is developed to the highest level. Craftsmanship flourishes where one particular material is alone procurable, for then the best brains and hands have, perforce, to concern themselves with it, and a tradition is established which may lead to continuous improvements in technique throughout the centuries.

These results are not to be expected in the midst of a complex cosmopolitan civilization possessed of extraordinary facilities for the transport of building materials. Many examples of brickwork must be merely utilitarian frames, indifferent in appearance, even if structurally sound, and in many cases such frames are definitely intended to be covered with some other material of more pleasing appearance. If craftsmanship in brickwork is to be encouraged in modern England, it must be at the price of very definite thinking on the part of the architects who determine the materials and methods to be adopted in each particular building, and several factors combine to make the task difficult. The bricks now most in demand for constructional purposes are unpleasant in colour, and there is no easy transition from the normal routine in building practice to the "something better" demanded in the interests of architecture.



A COAT OF ARMS IN RUS MATERIAL.
Craftsman : George Roberts. Made by the Ravenhead Sanitary Pipe and Brick Co., Ltd.

Having to make a definite break with the ordinary class of brick, the architect may easily go to the length of picking upon one which startles the spectator with its extraordinary character.

In response to the desire to do something better than normal, white glazed bricks have been used in the internal courts of some modern buildings.

At the New County Hall the contrast between the heavily rusticated stone on the exterior and the glazed white expanse of an interior courtyard, as seen through the open circle of one of the domes of the entrance porch, is too violent, perhaps, to permit of the craftsmanship in the brickwork being appreciated at its true value.

The artistic key set by the shadow play in the purposely roughened stone is incompatible with that of the glistening brick.

It is, perhaps, also possible to recognize excessive striving after the selection of a superior material in the use of the dainty little briquettes with which architecturally designed brick buildings are now sometimes faced.

Within the outlines of the façade the charming colour of the bricks and the scheme of colour and texture built up by them in conjunction with the light mortar-joints may be consistent enough, but the ordinary bricks of the adjoining buildings will intrude into the composition and throw a doubt upon the miniature scale of its units by their own large scale and crude colour.

It is possible to mount and frame a drawing representing the elevation of a building, and to choose the mount and the frame in harmony with the subject, but it is rarely possible for an individual architect to insist that the surroundings of his executed building shall accord with it.

Where town-planning conditions exist the constructional and the artistic elements of one building may be carried out consistently throughout a whole group of surrounding buildings, and the fine study in grey and red brickwork which crowns the hill in the middle of the Hampstead Garden Suburb gains immensely through the support of other architecturally designed buildings whose brick facings agree sufficiently closely with those of the church to maintain a general harmony. The light mortar-joints in this Church of St. Jude-on-the-Hill play an important part by contrasting with the richer coloured bricks, and merging into the tone of the panels composed of bricks of more subdued tint.

A masterly disposition of the architectural sub-divisions and of the colour masses makes the most of the brick technique, and exhibits the craftsman's work to the best advantage.

The question of the colour of mortar is one upon which the architect may, with advantage, avail himself of the aid of the bricklayer. Contrasts of colour between brick and mortar, which seem delightful when viewed in detail, sometimes lose their distinction when seen from a distance, and a white joint may simply throw a light across the whole wall face which degrades its richness of tone from red to puce, or from purple to grey. The exact tint of the mortar and the proportion of mortar-joint to brick counts for a great deal in the effects produced, and an actual test by examination of sample patches of wall from different view-points is by far the safest method of design.

Dingy black mortars do not find so much favour now as in Victorian days, and the production of mortar of pleasant colour takes a prominent place in the craft of bricklaying. Artificial superficial pointing is rapidly going out of fashion, and the sounder practice of making a good constructional mortar which is also worthy to be exhibited on the face of the wall is coming to its own again. Without the use of any extraordinary materials, the bricklayer can produce with lime and sand a range of colours from almost pure white through creams and stone colours to brown, and with Portland cement, a second series of tints from the lightest

Plate III. April 1926.

OARE HOUSE, WILTSHIRE.

Clough Williams-Ellis, Architect.

The vitrified ends of the "headers" in the brick wall give life to the surface and permit of a frame effect being produced with bricks of ordinary texture round the windows.

A BRICK FIREPLACE.
Craftsmen : H. G. Wickett and C. Reed. *Architect*. William Harvey.
Pressed purple Dorking facings used in the interior of a living-room. Bricks of normal dimensions have been used experimentally.

A BRICK FIREPLACE.
Craftsman : Alfred George Smith. *Architect*. William Harvey.
A cottage fireplace in hard pressed Dorking purple facings, joints in cement and sand-mortar, one to two. Ordinary bricks have been cut for the arch and for the mitres at the corners of the curb.

to very dark grey. Mortar in which speckled pebbly sand has been used is often satisfactory, since it is delightful in texture when seen in detail, and still may be made to contribute to the tone of the brickwork when seen from a distance. The form of the joint very greatly affects its colour value. Recessed joints, of course, pick up a shadow, and joints smeared over the brick surfaces increase the apparent size of the mortar content of the wall at the expense of the brick.

These technicalities of craftsmanship are important in all positions, but particularly so in the interiors of buildings, where the revival of an old fashion in brick-built fireplaces is doing something to exercise the bricklayer in the finer and more artistic side of his work. Bricks of normal standard dimensions are sometimes used, but briquettes of special sizes, shapes, colours, and textures are also being employed together with roofing tiles bedded edgewise. The tradition for using small tile-like bricks for hearths dates back to medieval times, if not earlier, and has continued to our own day. Yellow Dutch clinkers and small, pinkish-grey briquettes with marked striations, somewhat resembling the grain of sand-blasted wood, are in general use among makers of fireplaces, and many architects feel that the relatively large standard brick in use in London is neither satisfactory in its dimensions nor in its proportion of length to height.

It would, nevertheless, be of greater benefit to the bricklayer, as craftsman, if bricks of normal shape were to be used even in positions where artistic results are sought for.

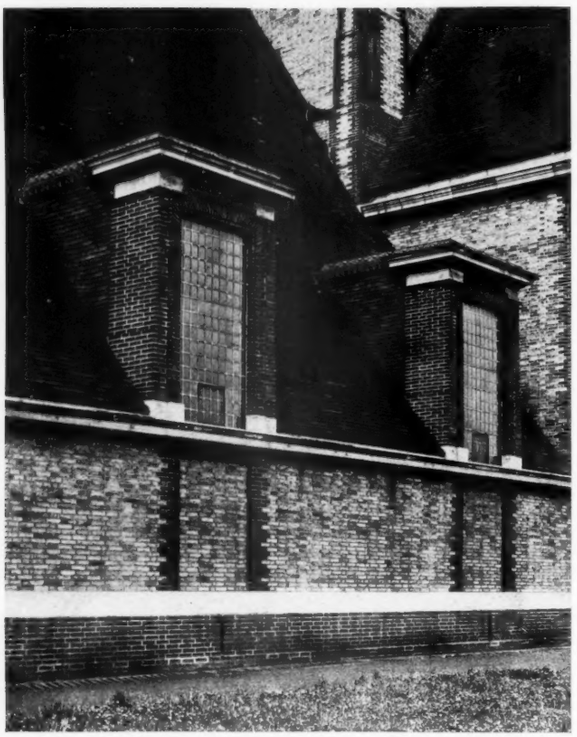
In one instance, at least, the experiment has been tried with the definite intention of affording an opportunity for the bricklayer to perfect himself in this special business of fireplace making. Fireplaces in bricks of ordinary dimensions and of fine varied colour having proved satisfactory in one house, a similar type of brick was used in the walls of the hall, staircase hall, and a large sitting-room in another house where the fireplaces were also of brick.

The original intention was to leave the brick walls exposed only until such time as interesting old panelling might be procured with which to line them, but, in the meantime, the fine varied colours of the brickwork have provided a most effective decoration.

The different tints of individual bricks have not been arranged to make a set pattern, but have been allowed to take their places in the wall very much in the order in which they came from the stack. If the accident of sequence of handling resulted in the placing of a brick whose colour did not appeal to the bricklayer, he used his discretion and substituted another.

One difficulty which presented itself in the course of this experiment was the maintenance of a supply of mortar capable of drying out uniformly in tint and texture. No pointing was allowed, the joints of lime-cement-compo being pressed back between the edges of the bricks as the work proceeded. Here and there a little retouching had to be done in resetting bricks taken out for the purpose of running pipes and wires, and it proved extremely difficult both to match the colour of the jointing and the character of the handling.

In another building where brickwork was used in the interior fireplaces and for some of the interior walls, the foreman himself made a point of executing the work with his



A DETAIL OF THE CHURCH OF ST. JUDE-ON-THE-HILL, HAMPSTEAD GARDEN SUBURB.
Brick Craftsmen : S. & E. Collier, Ltd. *Architect :* Sir Edwin Lutyens, R.A.
Fine colour has been disposed in well-proportioned masses by the use of different bricks in plinth and wall.

own hands, and a far more uniform standard of execution was reached.

The conscientious way in which the hard, semi-vitrified bricks were cut to provide regular parallel-sided joints between the bricks forming the voussoirs and curbs involved a certain amount of setting out. This was not done according to the book by geometrical drawing, but by a sort of natural geometry, the craftsman arranging the bricks as nearly as possible in the shapes he wished to form and then sketching the setting-out lines upon them by inspection. He afterwards hacked away the parts of the bricks left projecting beyond the lines by means of an old-fashioned double-ended scutch and a cold chisel and hammer.

During the process of hacking the bricks he placed each one in position again from time to time to see how much more substance must be pared away. The mortar in brickwork used to form a fireplace must be selected with care, and the craftsmanship of the bricklayer is fairly indicated by his handling of the mortar. Among the best bricklayers, as among the best water-colourists, a very real pride exists concerning technique, and just as some artists profess extreme reluctance to retouch a wash of colour once it has been laid on the paper, some bricklayers would feel distressed at the prospect of having to wipe out smudges of mortar from the face of their brickwork.

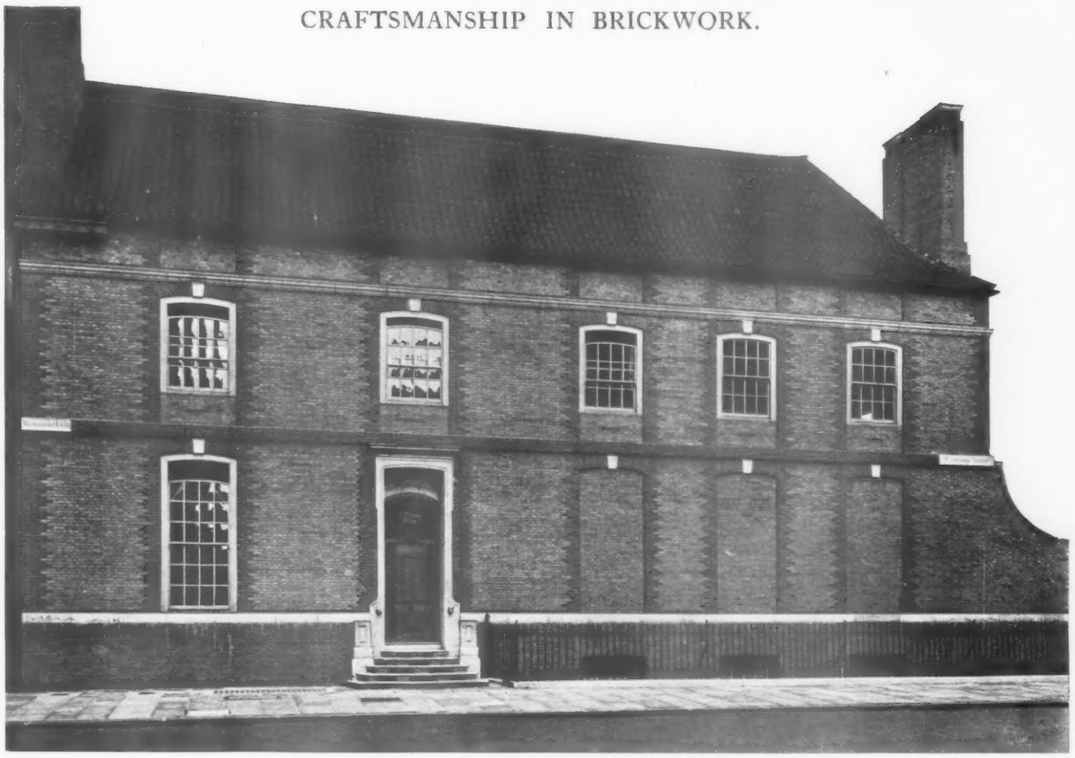
The master bricklayer makes a point of avoiding the smudge in the first place, and, by insisting that the mortar is composed of exactly the right materials, mixed in the correct proportions, with just sufficient water and no more, he can guarantee to bed each brick with a fully flushed-up joint and without a smear appearing upon its surface. It is a pleasure to watch such adroit manipulation, the careful charging of the brick with mortar, and its posing almost but not quite, in its final position to allow of a final compression of the mortar as the brick is tapped home with the hammer-handle. The mortar, of course, bulges out of the joint under this treatment, and if it were too wet would be spilt on adjoining bricks, but before each plastic mass rolls over the bricklayer lifts it gently off with his trowel. This question of the consistency of the mortar has to be answered for each class of brick, for a mortar that will suit a hard, non-absorbent type, would simply go to powder if used with one of porous character.

Neatness of execution is not always valued, and some architects have advocated the production of a rough texture in the finished wall by allowing the squeezed-out rolls of mortar to remain hanging from the joints on the exterior of a building.

In interior work, though roughness may be cultivated in a mansion provided with a staff of servants armed with efficient vacuum cleaners to remove the dust, a reasonably smooth hard surface is alone appropriate for use in a cottage. In the experiments above described the brick chosen was the Dorking purple pressed facing which will stand the shuffling of heels on hearth or curb without perceptible signs of wear.

Exposed brickwork in the interior of a domestic building is somewhat unusual, and cases have been known where district surveyors have objected to the use of unsuitable bricks as insanitary and liable to harbour vermin. Whether this last possibility need be faced or not, it certainly is important to select a brick that will stand washing, if necessary, and not one whose charmingly sandy surface rubs off at a touch of passing knees and shoulders.

MERROW MOUNT, HUNTERCOMBE, OXON.
Designed by Oswald P. Milne.
Contrasts of colour in the brickwork give additional variety to the surfaces of the advanced and retiring portions of the wall.



WILBRAHAM HOUSE, LONDON.

Craftsmen : S. & E. Collier, Ltd. *Architect :* Oliver Hill.

A house built with bricks of contrasting colours. The light painted window frames cut off the dark colour of the window openings from the semi-tones of the walling.

THE FAÇADE TO SQUASH COURT, CARLOS PLACE, GROSVENOR SQUARE.

Brick Craftsmen : The Daneshill Brick & Tile Co. *Architect:* Vincent Harris.

A combination of brick and stone in which a marked inequality in the size of the colour masses aids the total effect.

A BRICK GABLE IN THE DUTCH MANNER.

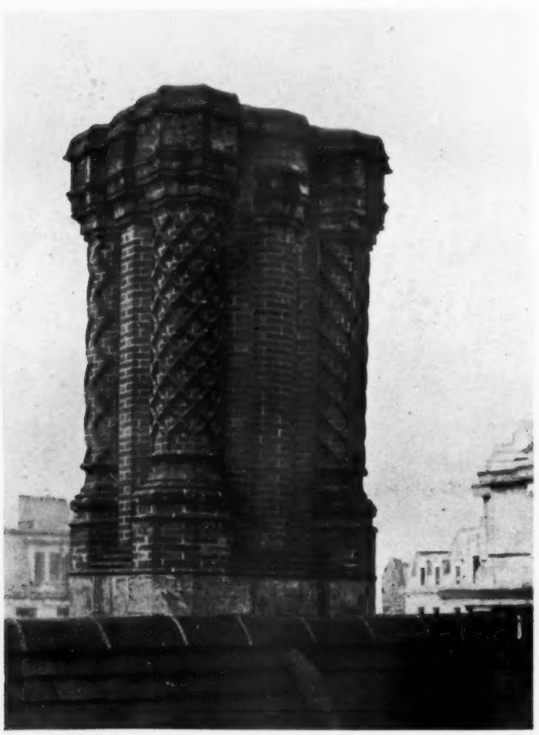
Craftsmen : F. Sandell & Sons. *Architect :* P. D. Hepworth.

Brickwork of which the texture has been emphasized and the colour reduced by the application of white pigment.

TWO CHIMNEYSTACKS AT NETHER WINCHENDEN PRIORY.

Brick Craftsman : Mr. Webb of Haddenham.
Brick chimneys with various patterns carried out in bricks of different sizes set in joints of different widths without loss of scale.

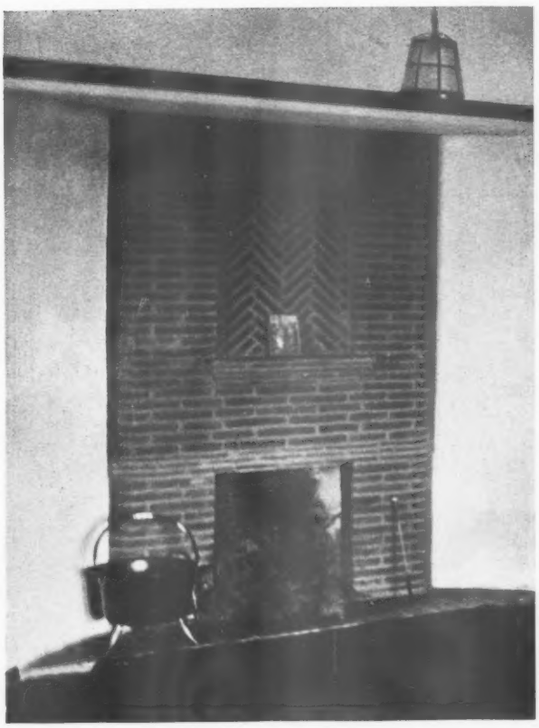
Architect : Philip Tilden.
Bricks of several different sizes have been used in these beautiful stacks.



TWO VIEWS OF THE BRICK CHIMNEYSTACKS AT MESSRS. LIBERTY'S BUILDING IN ARGYLL PLACE, LONDON.

Craftsmen : The Daneshill Brick & Tile Co.
Chimneys constructed of special bricks of small dimensions.

Architects : Edwin T. and E. Stanley Hall.
Large bricks in valley on the right emphasize the change of colour and scale.



A BRICK FIREPLACE.
Brick Craftsmen : F. Milton & Sons, Ltd.
Architect : J. C. S. Soutar.
A fireplace in specially made narrow bricks and tiles.

A FIREPLACE IN THIN TILES WITH AN OAK BEAM.
Craftsmen: Van Straaten & Co., and The Daneshill Brick & Tile Co.
Architect : Oliver Hill.
Refinement of contour achieved without sacrifice of texture.

A FIREPLACE LINED WITH ROOF TILE SLIPS AT KNOWLE, WARWICKSHIRE.
Craftsmen : J. Dallow & Son. *Architect :* Oliver Hill.
An ingle hearth and canopy made of tiles and mortar. The contrast of hollow and convex forms provides an interesting play of light and shade.

A BRICK FIREPLACE.

Craftsmen : A. Cæsar and Sons. *Architect :* Stanley Hamp.

The contrast of large bricks and small tiles has been purposely incorporated in the fireplace and its ornamental plinth and frieze.

A BRICK FIREPLACE. DESIGNED BY STANLEY HAMP.

Craftsmen : A. Cæsar and Sons. *Architect :* Stanley Hamp.

Large bricks and small tiles used together. The bold torus moulding formed of round-ended tiles is particularly happy.

The Essentials of Good Craftsmanship in Metalwork.

By Walter Gilbert.

SINGLE PASSENGER GATE, IN WROUGHT IRON, FOR THE BRITISH MEDICAL ASSOCIATION HEAD-QUARTERS, TAVISTOCK SQUARE, LONDON.

Craftsmen: Birmingham Guild, Ltd.
Architect: Sir Edwin Lutyens, R.A.

WHEN I set out to conceive the compositions for the little figures of the "Ten Commandments" required in the altar rail of Liverpool Cathedral, I realized for the first time how very closely interwoven the Commandments were with one another—how difficult it was to individualize them with a different conception for each Commandment.

I experience similar difficulty in writing on craftsmanship and the essentials to good craftsmanship.

What are the essentials to good craftsmanship?

I think I could regard them as coming under five headings:

(1) Personality in direction.
(2) Comradeship in execution.
(3) Constant and persistent study and an open mind
(4) Opportunities for self-expression.
(5) Adequate rewards for the sacrifice involved.

I do not think it will be disputed that these are absolutely indispensable essentials to success in the art of metalwork.

Metalwork, on account of the limit of time allowed under present-day conditions for its production and the many persons involved in its execution, cannot to-day be the production of one artist working single-handed. This statement is certainly true if that artist is to have any influence on the art of his time.

The personality of the artist must be an assured foundation if a successful fabric is to be built. He must be a scholar and know the refinements of his art; he must have patience and insight into the capacity and understanding of the men he is guiding; he must have vision, looking into the future, sensing its call through his knowledge of the past; he must have great courage, for he will have to face many disappointments.

The next stage in the building up of craftsmanship is comradeship among those who by their harmony of labour are essential to the production of the work.

The draughtsman, the modeller, the moulder in plaster, the moulder in the foundry, the metal mixer, the chaser, the erector, or "the maker-up" or fitter, ending with the man who, by skilled and thoughtful research, can by beautiful patinas give immense pleasure to the eye, all are members of one corporate body.

Inefficient workmanship on the part of any one of these individuals can either wholly or in part ruin the beauty of the conception, or at least prevent the conception realizing its full beauty.

Therefore, if the artist wishes to see the full beauty of his dream realized it is indispensable that he should feel assured and create the sense around him that every man who is associated with him in the production of the work is an artist in his skill, thought, and work.

PAIR OF WROUGHT-IRON GATES FOR THE BRITISH MEDICAL ASSOCIATION HEADQUARTERS, TAVISTOCK SQUARE, LONDON.

Craftsmen : Birmingham Guild, Ltd. *Architect :* Sir Edwin Lutyens, R.A.

A man, however, can only have pride in his work if he appreciates the difficulties he must overcome in its production.

Like the runner in the race, he can only realize his task to the full by placing his achievements against the achievements of those who in the past have taken part in marathons under similar conditions.

To do this without any illusion to himself he must study and constantly study. I am continually impressing on those who are kind enough to work with me and under my direction the advice an old French artist gave me many years ago, while apologizing for the crudeness of its language: "If you give out, you must fill up."

The truth contained in that advice is beyond dispute. The want of freshness and of imagination which creates so much dreary work around us is evidence that the creating mind has not received the necessary replenishment.

The means for this replenishment are provided close to our hands in the museums and libraries.

Men can attain mechanical technique of great skill, so far as the use of the tool is concerned, without such visits to museums; but no man can obtain that indefinable atmosphere in his work which comes from the breath of the master of the past unless he lives with the creations of the master of the past and receives the spirit from the work of that master.

By this I do not mean that the artist of to-day must be a copyist of the past; far from it; but, like the runner in the relay race, he must train under similar conditions and be equally fit to carry on in justice to the artist who has brought the golden apple to him.

With study I bracket breadth of outlook. It may be thought that breadth of outlook will come with study in museums, but my years of experience in training men has informed me that it does not necessarily follow that love for the old waterways encourages dredging for new.

I would therefore urge those working with and among their fellow-artists to clear the eyes of obsession and look for the lightships which are being anchored for our guidance by mariners other than ourselves.

In this respect I think that American craftsmen, like American architects, work under more favourable conditions to obtain this open mind. Close to beautiful objects of the past which surround us it is difficult for us to see anything else, or even to see these clearly. We often are in reality clouded in our view by our political frontiers or by the insular condition of our work.

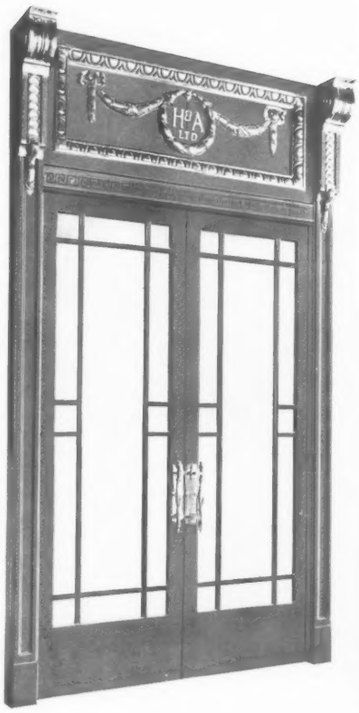
Because those artists in America can see with equal vision the fine work of the artists of the past, whether the work emanates from England, France, Italy, Germany, Spain, China, Japan, or Mexico, the art of America, and I am referring to the art of the sculptors and the metalworker,

Plate IV. April 1926.

A LEAD TANK AND DOLPHIN BRACKET.

The tank was arranged to fix against the wall, and is 1 ft. 1½ in. in radius by 1 ft. 3½ in. deep. It is made in cast lead with delicately modelled enrichments and dolphin brackets on either side. The dolphin bracket above the tank, through the mouth of which the water flows, is 15½ in. long, 10 in. wide, and 7 in. in projection.

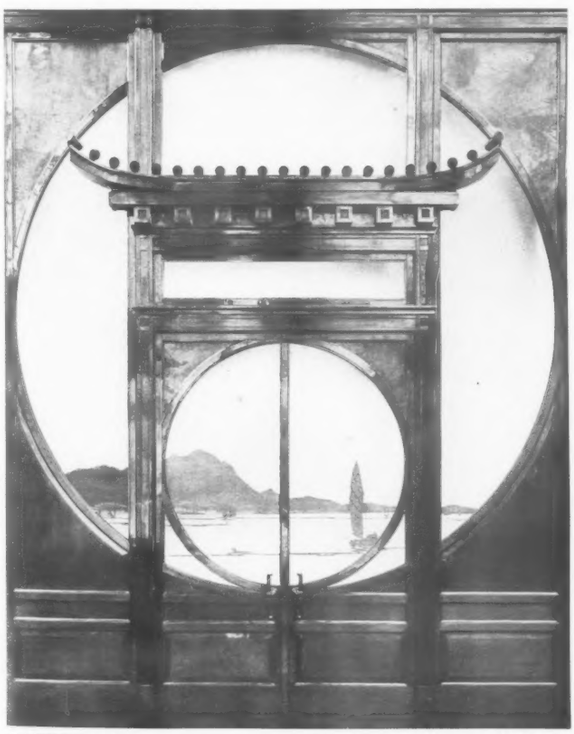
Craftsmen and Designers : Bromsgrove Guild, Ltd.



A LOBBY ENTRANCE.
Craftsmen : Harris and Sheldon, Ltd.
Architect : Mackintosh Burn, Calcutta.

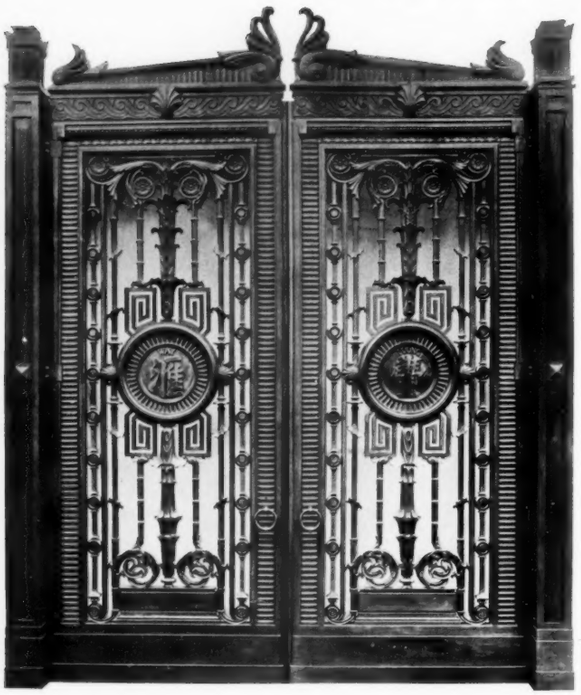
BRONZE SLIDING DOORS.
Craftsmen : J. W. Singer & Sons, Ltd.
Architects : E. Vincent Harris and T. A. Moodie.

A CHINESE DOOR IN WROUGHT IRON.
Craftsmen and Designers : J. M. Pirie & Co., Ltd.



GATES FOR THE NEW "SOUTH CHINA MORNING POST" BUILDING, HONG-KONG.
The silhouette of Hong-Kong Harbour is in sheet bronze between the plate-glass.
Craftsmen : Bromsgrove Guild, Ltd. *Architects* : Palmer and Turner.

DETAIL OF THE DOORWAY AT 58A BROMPTON ROAD, LONDON.
The cast iron was modelled by George Alexander.
Craftsmen : Strode & Co. *Architect* : E. Vincent Harris.



CAST BRONZE DOORS FOR THE HONG-KONG AND SHANGHAI BANKING CORPORATION, SHANGHAI.
Craftsmen: J. W. Singer and Sons. Ltd. *Architects:* Palmer and Turner.

is rapidly becoming most accomplished, for the clearness of vision is producing imagination.

After all, this is only a development of the advice any competent teacher gives in the Art School: "Get away from your work; you don't draw with your nose."

Probably the most difficult of the essentials to good craftsmanship for the artist to reach is the opportunity for self-expression. Almost without exception to-day he has to rely upon the goodwill or the intention of another for these opportunities to be provided for him; seldom is the craftsman engaged upon a work except in a co-operative manner.

This discipline, undoubtedly, is good for him—when working with really trained co-operation, with co-operation which seeks to make the craftsman the friend and adviser, and not the slave—the architect working with the craftsman equally as freemen in a great city.

But much responsibility to-day for the good of the artist's craftsmanship rests on the goodwill of the architect and on his capacity for insight. In days gone by, when the skill of the craftsmen was at its highest, the craftsmen owed much to the learning and appreciation of the great nobles and patrons who were inspired by travel and culture. A great patron brought Grinling Gibbons to the presence of the King, and great patrons encouraged Chippendale and Sheraton in their skill; in their pride and love for their country they brought the skill and pride of the craftsman in their work to a high place.

Architects can be equally assured that the response will be no less quick, generous, and self-denying on the part of the artists if they will, by their sympathy with them, and their patience in their explanation to the clients, secure the opportunities vital to the craftsman's existence.

I have used the word "self-denying" in reference to the artist, and I will venture to suggest that I am entitled to do this, for what are the rewards held out for the long study vital to sound craftsmanship?

It is necessary for the craftsman, the artist, to look this aspect courageously in the face, for the rewards are not many.

Money? Few of those who pass their lives in the sincere love for the industrial arts do more than keep the wolf from the door.

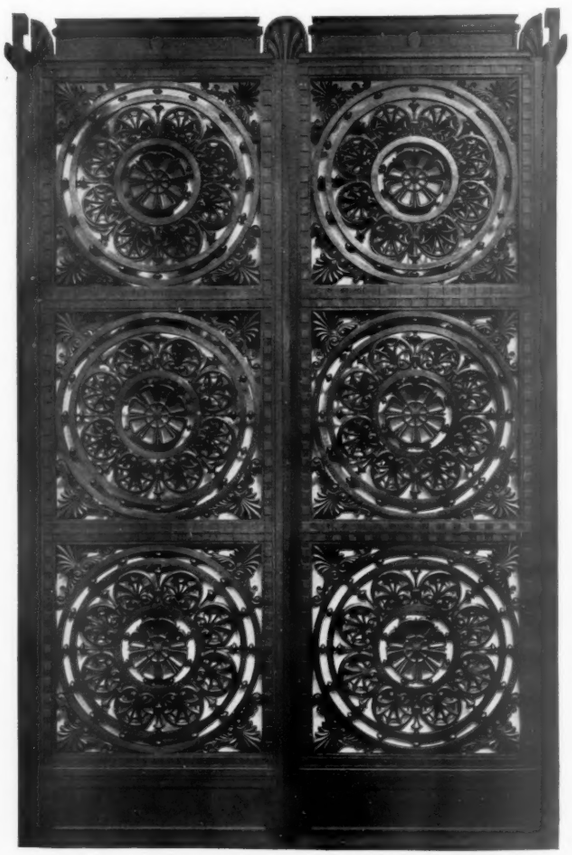
Honours? How many artists, how many craftsmen in this country reap the honours which from time to time crown the achievements of the architectural profession? In this country, for a craftsman to hope for such recognition of his work as is so freely given in France, seems to be as futile a wish as one could express.

What, then, can the architectural profession do for the craftsman?

(1) Give the artist credit for his share in the joint task, and explain the craftsman's point of view to the client; if possible take the craftsman to the client that he may explain his scheme in person.

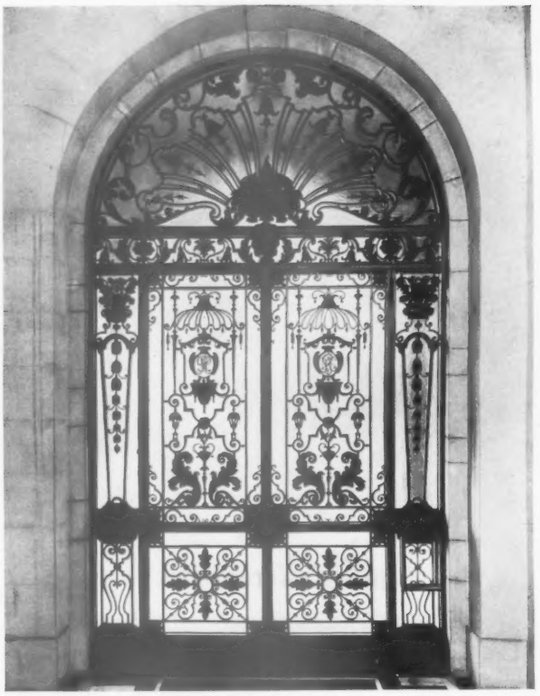
(2) Do not let price be the determining factor in awarding the commission, but give preference to the imagination and skill which come from long and arduous study.

With these two rewards of recognition generously given, the architect may rely upon the content, the goodwill, and the unbounded generosity of the artist and the craftsman with their imagination and their skill.



BRONZE DOORS FOR THE CHARTERED BANK OF INDIA, AUSTRALIA, AND CHINA, SHANGHAI.
Craftsmen: J.W. Singer and Sons, Ltd. *Architects:* Palmer and Turner.

BAPTISTERY AT THE WEST END, ALL SAINTS, FIFE.
Craftsmen : Iron screen, T. Elsley & Co.; marble font and columns, Farmer and Brindley; font cover, Nathaniel Hitch; construction of open arch of green glazed pantiles, A. Whitehead.
Architect : Paul Waterhouse.



WROUGHT-IRON ENTRANCE DOOR, ALDFORD HOUSE, LONDON.
Craftsmen : H. H. Martyn & Co., Ltd.
Architect : G. A. Crawley.

THE ENTRANCE GATES, SANDON PARK, STAFFORDSHIRE.
Architect : E. Guy Dawber.

A BRONZE CLOCK.
Craftsmen : Hart, Son, Peard & Co., Ltd.
Architects : Sir Aston Webb & Son.

A PENDANT IN TONED BRASS.
Craftsmen : W. Bainbridge Reynolds, Ltd.
Architect : E. Guy Dawber.

BRONZE GRILLES AT GLAMORGAN COUNTY HALL.
Craftsmen : J. W. Singer & Sons, Ltd.
Architects : E. Vincent Harris, and T. A. Moodie.

A STAIRCASE AT 9 HALKIN STREET, LONDON.
Craftsmen : W. Bainbridge Reynolds, Ltd.
Architects · Blow and Billerey.

BRONZE FIGURES IN THE ALTAR RAIL AT LIVERPOOL CATHEDRAL.
Craftsmen and Designers. Walter Gilbert and L. Weingartner.

A REPOUSSÉ SILVER-GILT PANEL FOR A TABERNACLE DOOR.
Craftsman: P. Oswald Reeves. Designed by R. M. Butler.

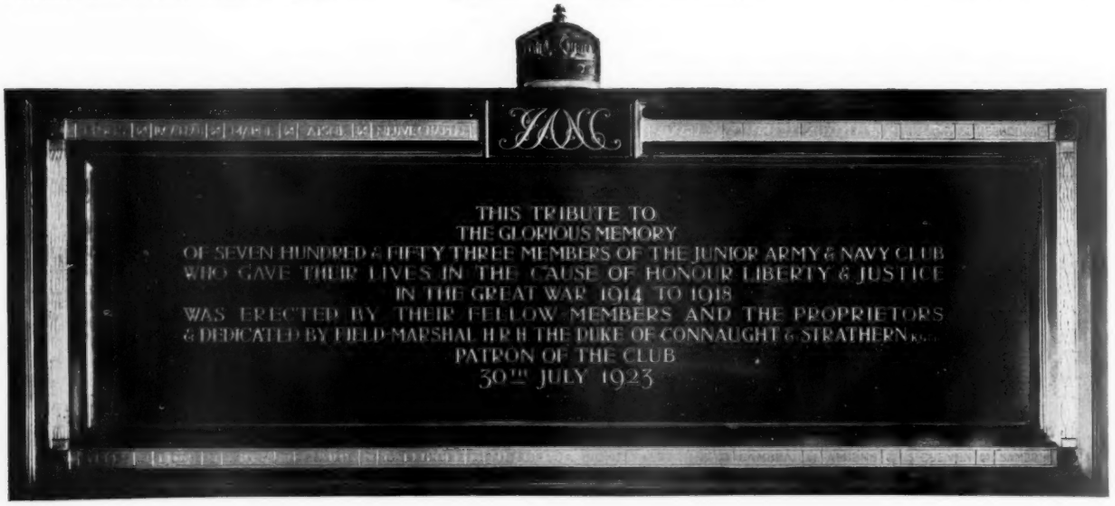
A CROZIER MADE FOR THE BISHOP OF RIPON.
Craftsmen and Designers: Bromsgrove Guild, Ltd.

CAST BRASS ALTAR CROSS FOR THE PARISH CHURCH, BIRMINGHAM.
Craftsmen and Designers: Bromsgrove Guild, Ltd.

THREE ELECTRIC LIGHT FITTINGS.

Craftsmen : Louis Dernier and Hamlyn.

Designed by F. W. Hamlyn.



A MEMORIAL TABLET IN BRONZE WITH PURE TIN INLAYS.

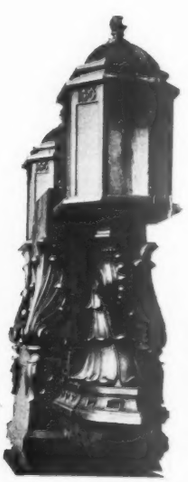
Craftsmen : Blunt and Wray. *Architect .* H. P. Cart de Lafontaine.

A BRONZE URN.

Craftsmen : J. M. Pirie & Co., Ltd.
Architects : Granger and Leathart.

RAINWATER HEADS.

Craftsmen : Designed by Paul A. Mantle, and made by Henry Hope and Sons, Ltd.



BRONZE ROSTRAL LAMPS.

Craftsmen : J. M. Pirie & Co., Ltd
Architects : E. T. and E. Stanley Hall.

A LEAD TANK.

Dimensions 36 in. × 30 in. × 26 in. deep
Craftsmen and Designers : Bromsgrove Guild, Ltd

A WROUGHT-IRON STAIRCASE LANTERN.

Craftsmen and Designers :
J. M. Pirie & Co., Ltd.

A LEAD TANK.

Craftsmen : Designed by Paul A. Mantle, and made by Henry Hope and Sons, Ltd.

GRATE FURNITURE. A FIRE BASKET AT 8 HANOVER TERRACE, LONDON.

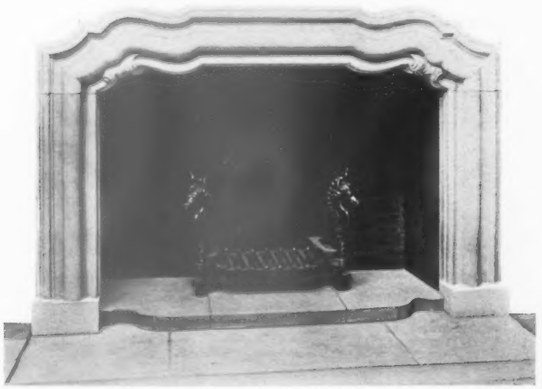
Craftsmen : G. & A. Brown, Ltd. *Architect :* Clough Williams-Ellis.

WROUGHT-IRON RAILING, GILDED. FROM THE VAUDEVILLE THEATRE, LONDON.

Craftsmen : Bagues, Ltd. *Architect :* Robert Atkinson.

GRATE FURNITURE.

Craftsman : Edmund Spencer. *Architect :* Darcy Braddell.



GRATE FURNITURE.

Designed by Gerald Brown and made by E. J. Parlanti & Co.

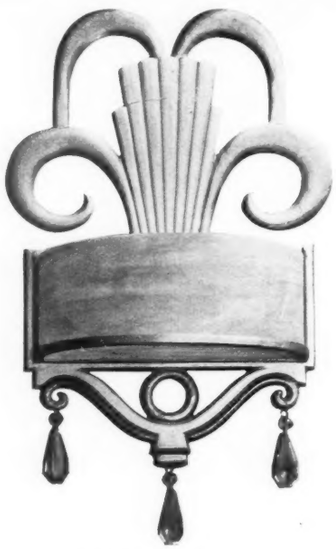
A CUT AND CHASED BRONZE PANEL.

Craftsmen : Models by H. O. Tennant, made by The Birmingham Guild, Ltd. *Architect :* Ronald P. Jones.

BRONZE ENTRANCE GATES, QUEEN VICTORIA MEMORIAL, CALCUTTA.

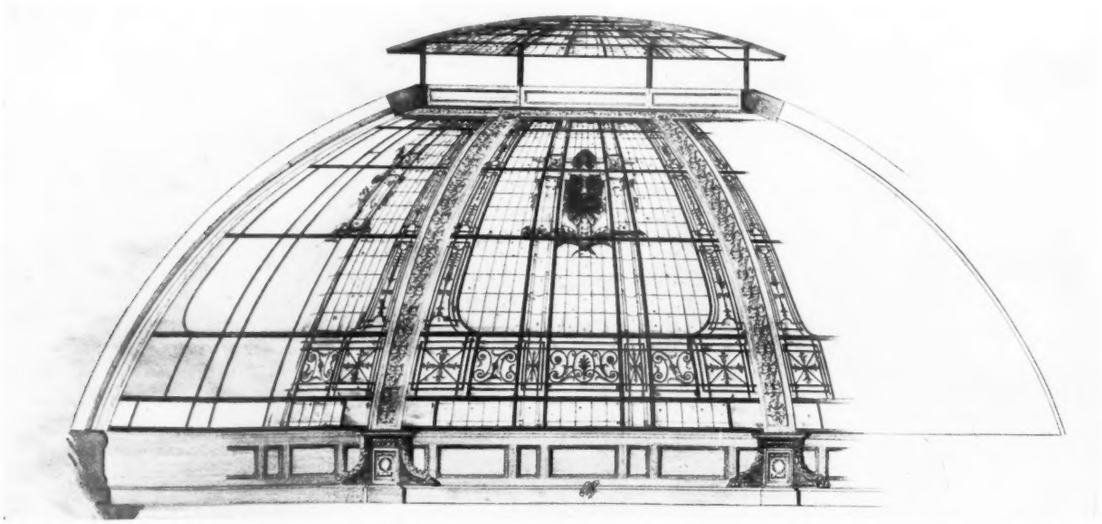
Craftsmen : H. H. Martyn & Co., Ltd. *Architect :* Vincent J. Esch.

The wall lights are made in cast bronze, with gold and silver decoration on opalescent glass. There are no other fittings on the walls. The wall-lights are about 2 ft. 6 in. in height, and are fixed at about 7 ft. from the floor level.



TWO WALL LIGHTS AT THE VAUDEVILLE THEATRE, STRAND.

Craftsmen : Bagues, Ltd. *Architect :* Robert Atkinson.

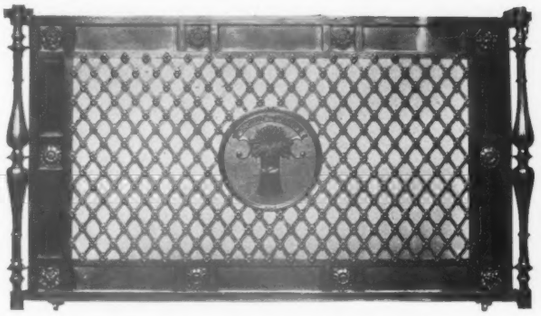


DOME FOR THE NEW OFFICES OF THE BRITISH INDIA STEAM NAVIGATION COMPANY AT CALCUTTA.

Craftsmen : The British Luxfer Prism Syndicate, Ltd. Robert Salmon was responsible for the decorative glazing and E. T. Spalding for the decorative ironwork. *Architects :* Sudlow, Ballardis, and Thompson, Calcutta.

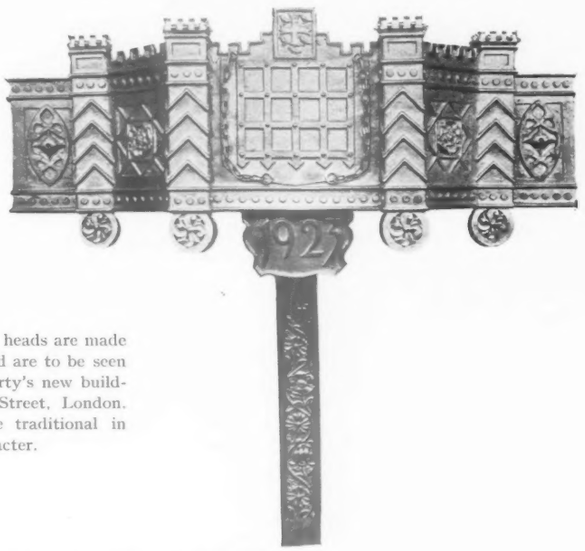
IRON AND BRONZE PANEL.

Craftsmen : H. H. Martyn & Co., Ltd. *Architect :* Frank Thomson.



HINGED BRONZE GRILLE.

Craftsman : Charles Henshaw. *Architect :* W. M. J. Gibson.



These rainwater heads are made in cast lead, and are to be seen on Messrs. Liberty's new building in Argyle Street, London. The designs are traditional in character.

TWO RAINWATER HEADS, LIBERTY'S BUILDING.

Craftsman : J. L. Emms. *Architects :* E. T. and E. Stanley Hall.

VENTILATORS TO BOILER HOUSE, LIBERTY'S BUILDING.

Craftsmen : Wainwright and Waring, Albany Forge, Ltd. *Architects :* E. T. and E. Stanley Hall.

A SHIP WEATHERVANE IN COPPER GILT FINISH.

Craftsmen and Designers:
J. Starkie Gardner, Ltd.

A SHIP WEATHERVANE ON THE LIBERTY BUILDING.

Craftsmen and Designers:
Wainwright and Waring, Albany Forge, Ltd.

A FINGER-PLATE AND HANDLE IN SILVER.

Craftsmen: A. Jones Lock Company.
Architect: Darcy Braddell.

A BRONZE BOW HANDLE.

Craftsmen: The Dryad Works.
Designed by W. H. Pick.

A BRASS DOOR-KNOCKER.

Craftsman and Designer:
H. Tyson Smith.

A BRONZE LAMP.

Craftsmen: H. H. Martyn & Co., Ltd.
Architect: Bernard Triggs.

A GEORGIAN LANTERN.
Craftsmen : Designed by C. S. Jones and made by Galsworthy, Ltd.

A BRONZE GEORGIAN LANTERN.
Craftsmen : Designed by C. S. Jones and made by Galsworthy, Ltd.

AN ELECTRIC-LIGHT FITTING.
Craftsmen : Harcourts, Ltd. (Metropolitan Vickers Electrical Co., Ltd.) under the direction of Walter Gilbert.
Architect : A. N. Prentice.

A BRONZE ELECTRIC-LIGHT STANDARD.
Craftsmen and Designers : H. H. Martyn & Co., Ltd.

HEAD MOTIF ABOVE A PEDIMENT.
Craftsmen : Samuel Haskins and Brothers, Ltd. Designed by K. A. Braden.
Sculptor : T. Bailey.

A BRONZE NEWEL LAMP.
Craftsmen : The Dryad Works. Designed by W. H. Pick.

The Craft of the Plasterer.

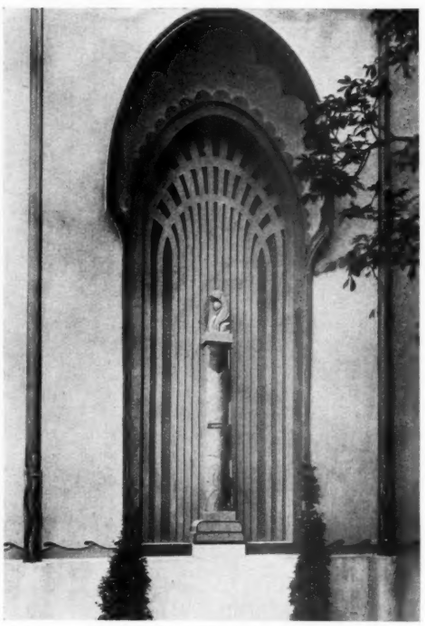
By George P. Bankart.

THE answer to the question "What is the position of the plaster craft to-day and its hope for the future?" is an optimistic one—"Quite normal to-day. Every hope for the future!"

A fair consideration of the present and future of the craft requires a moment's unbiased retrospection. There is much to interest and attract the architect, modeller, and executant in the various problems of *motif*, design, personality, technique, and the various aspects from which the subject can be approached.

The dullness and mediocrity of much present-day plaster work is due mainly, perhaps, to circumstances that have been beyond our control, but are not beyond remedy for the future. The fact is that to-day, architect, modeller, and executant are distinct entities, a trio playing not altogether in tune. The architect seldom models; the modeller does not plaster; the plasterer rarely models. The three aspects naturally do not always quite converge to the most serviceable perspective. All realize how very nearly extinct was the plastering craft during the greater part of the nineteenth century, when it became a "trade" only. The reason is not far to seek. History shows almost a neglect of the art in medieval times. Plaster then was little more than a skin or foundation upon which to paint fresco decoration. It was then little used as a material for relief adornment in important churches. English domestic life was then in embryo. In this country the craft was initiated at a later date under curious circumstances. Henry the Eighth's introduction into this country of Italian architects and craftsmen resulted largely not only in upsetting many native medieval guild crafts, but in instituting others. The plasterer's craft was one of those then introduced. It ebbed and flowed from time to time as the Italian, French, and Flemish craftsmen came and went away, and returned again and again. The appearance of the English "country gentleman" at this time led to the establishment of large domestic mansions throughout the country in which the plasterer's art was employed, and gradually became a prominent feature.

It was then all very new, at first very primitive, unskilled, but spontaneous The plasterer of those early times was more artisan than craftsman. Throughout the ups and downs of several reigns the art grew and developed through many changes to an extraordinary degree of skill, beauty, and historic value, and later lapsed into vulgarity and nonentity. A large part of this genuine, "solid" craft work is still our heritage and pride. This foster-parentage of the craft seems to have had a faint echo in the attempted "Gothic Revival" for a brief moment or two. The mechanical matter-of-fact nineteenth century extinguished it entirely, until in the latter part of the century the influence of such preachers and workers of our own time as John Ruskin, William Morris, Philip Webb, John Sedding, Lethaby, Ernest Gimson, and a few others resulted in reintroducing a modern interpretation of the art into their own work, whilst at the same time infusing into it a spirit somewhat akin to that of earlier times, but more appropriate to the modern English hearth. The qualities of the "English gentleman," of good breeding, refinement, reticence, quietude, and the absence of arrogant manifestation, all found their expression in this attempt to reintroduce and reinstate some new life into the beautiful, but neglected, art. The illustrations here given show some of this work of modern times.

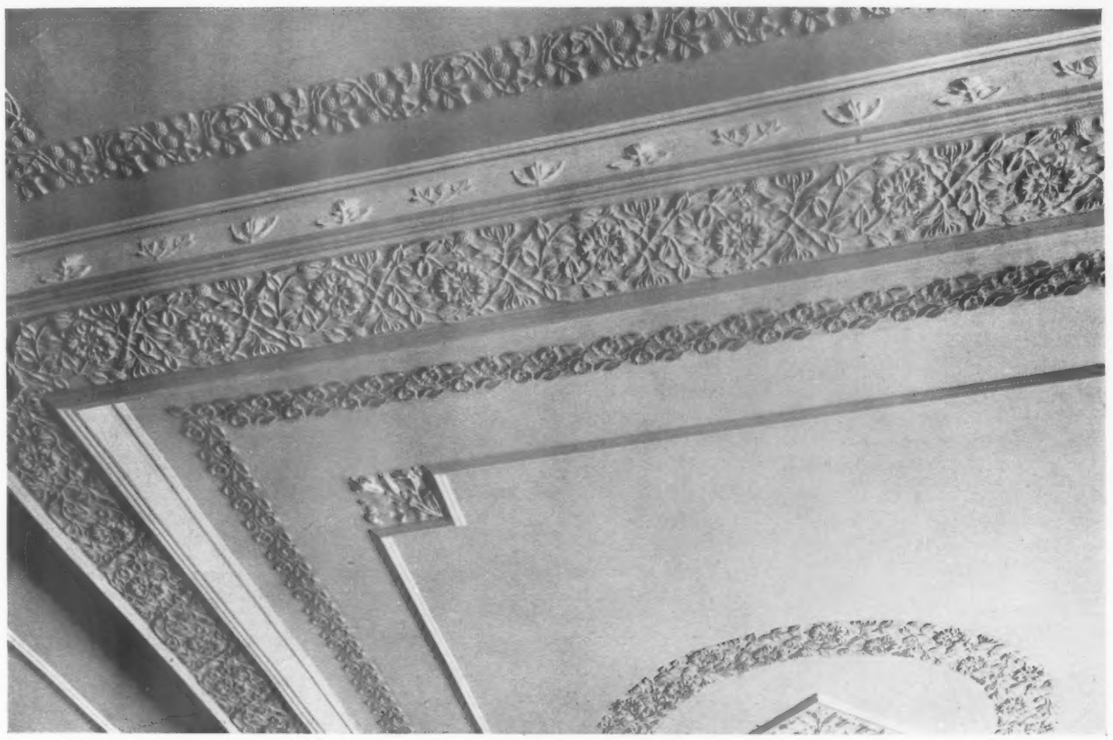


DETAIL OF A NICHE ON THE NORTH SIDE OF THE BRITISH PAVILION, PARIS EXHIBITION, 1925.
Craftsman: Anthony Betts.
Architects: Easton and Robertson.

Other less robust personalities have tried to carry on the good work with, perhaps, less marked individuality. No art can carry on without periods of change, any more than artists themselves can do so.

New conditions demand new thought, new treatment; new developments of building demand new methods of execution. The English artisan plasterers of old cared little for method so long as it was strong, direct, and the result was suitable to their purpose, the lines and masses well arranged, and the detail adequately and well modelled. The fact that old methods were different from ours of to-day must not be lost sight of now. After all, methods of technique of execution matter little so long as we "get there," so long as they do not fall short, so long as they attain the objective. All evolution is growth through experiment. The best work comes through long periods of experiment and observation *not* through periods of *copying*—either of old styles laboured by tradition or of copying Nature.

The plasterer of to-day is a far more capable and skilful craftsman than his ancestor of any age, but he is very largely up against a wall. His craft has for so long been so little more than a trade that he has come to regard it mainly as the wherewithal for his physical needs. Can he be blamed? We think not. Present craftsmanship is as skilled and good of its kind as can be expected under present



A SECTION OF BEAM TREATMENT PANELLED FOR A LARGE ROOM.
Designed and modelled by Ernest Gimson.

A LOW-RELIEF RIBBED CEILING AND FRIEZE.
Designed and modelled by Ernest Gimson.

conditions, but everything is not *entirely* beyond improvement. For one thing, we are suffering from the handicapping nature of a long epoch of copyism, which must have a retarding and deadening effect on progressive and creative work to-day. *Such pernicious habits must retard and dull creative progress.* As copyism and period imitation is still one of the snakes in the grass in the present position of the craft, it needs no connoisseur to mark the wickedness of reverting to and *affecting* period styles which were natural when building was comparatively primitive, when walls were built out of square; when timber beams and joists were rough hewn, hand-sawn, and irregular in size; when ceilings were consequently unlevel, workmanship less skilled, methods more direct and "solid"—even if less permanent than now.

All that is now altered! Architecture and the crafts have more important work to do than "fake" past period decoration in the production of unlevel ceiling surfaces and imitation primitive modelling. On the other hand, modern plaster decoration should not by any means be confined to low relief based on a very flat treatment, although for low rooms in modern domestic buildings it is open to very charming treatment, where suitable, if softly modelled and suggestive in detail rather than too decisive and insistent in pattern and detail.

To experiment is natural and amusing, but it is advisable for every artist to rein himself in occasionally and return now and again to the flat treatment of plaster which is so eminently suited to a restrained white-on-white application of design in soft plaster of paris on a flat surface. The essential *raison d'être* of plaster is its reasonably cheap capacity for covering-in large surfaces pleasantly, whether plain or otherwise. Where otherwise, there should be a distinct avoidance of "sculpturesque" technique in plaster, which may be emotional and restless, rather than the more decorative element which should be less insistent and more conducive to restfulness of eye and mind.

The means to this end are not necessarily limited to ringing the changes on any interpretation of Nature's forms from the flowers of the field, or the fruits of the earth. Poetry there is of other kinds—the human form, human idiosyncrasies, the classics, and endless other *motifs* beyond the range of our space here. After all, as the Creator embroidered the earth for our pleasure and rest with the fruits of the earth and the flowers of the field, and gave for our food pleasure and companionship, humanity and serviceableness, animals, birds, and fish; as, since man first expressed his delight by primitive delineations of these things, can we afford to despise such pleasurable expression of our environment as effeminate when it has been the chief *motif* of all civilized peoples in every form of art since the world began?

One more aspect of modern plaster craftsmanship is worth while calling attention to. In ceilings where pronounced mouldings with modelling holding very strong shadow and colour are necessary for our larger and higher rooms, we to-day *try* to reproduce very deeply undercut clay modelling by a process of casting from moulds of gelly, in which we succeed only *partially*. This process is a three-fold one, which at each stage, however deeply undercut, sharply defined, and finished the clay model may be, *loses definition*. More than this, the depth of the undercutting and the thinness of the old type of modelling imitated *cannot be rendered fully by the gelly process. The old method was hand-modelled*, piece by piece, and mounted in position on to a rough plaster core, each individual piece abutting or overlapping its neighbouring pieces.

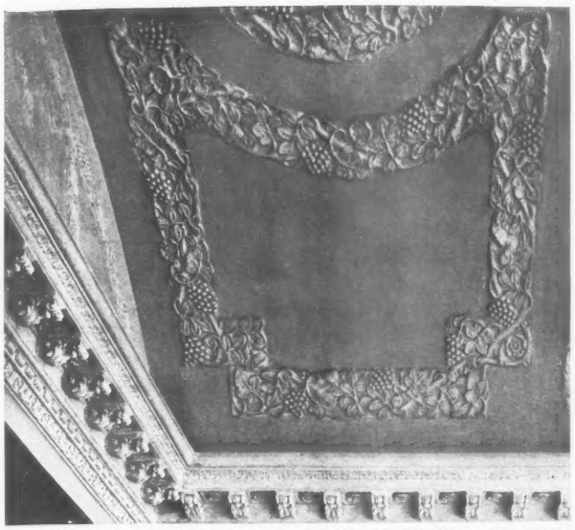
It needs neither novice nor expert to see that the process cannot do what is expected of it or bring the desired result, but the habit persists to this day. It is up to us to remedy this shortcoming custom in a better way. It is up to us to get the best technical result from the processes available in our own time and from modern plasters. We do not in any way deprecate the gelly process itself, which is capable of better things in the hands of artists, who are few in the craft to-day. The gelly mould is capable of great things, greater things, in fact, than are now obtained from it. We can have pronounced mouldings and large box-like projections, but if we will apply to them such type of surface modelling as the great Italian plaster masterpieces possessed, we will have far better decorations of an architectural character than the imitation Christopher Wren. Gibbons's period work is incapable of production from gelly moulds.

The lime plaster material which was produced by many years of slaking is not now available, but the long slaking process could, in my opinion, be done by modern chemistry in a very short space of time, and the old material and direct workmanship again be possible for some work, although it may never be general again.

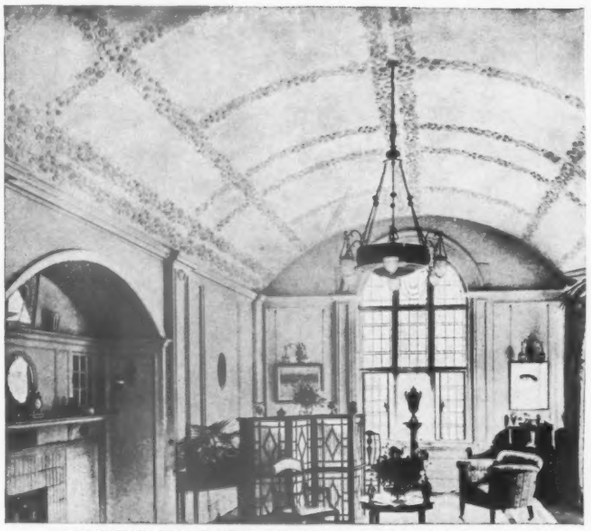
The question of how far architects can influence their clients is a matter of delicacy and personality that influences very greatly the output of high-class work and the craft generally. As regards the craft itself there is much hope, for opportunity is a great thing, and the spirit is willing and ready, and the talent is by no means lacking in either the architectural profession or the craft.

A SECTION OF BEAM TREATMENT, PANELLED FOR A LARGE ROOM.

Designed and modelled by Ernest Gimson.

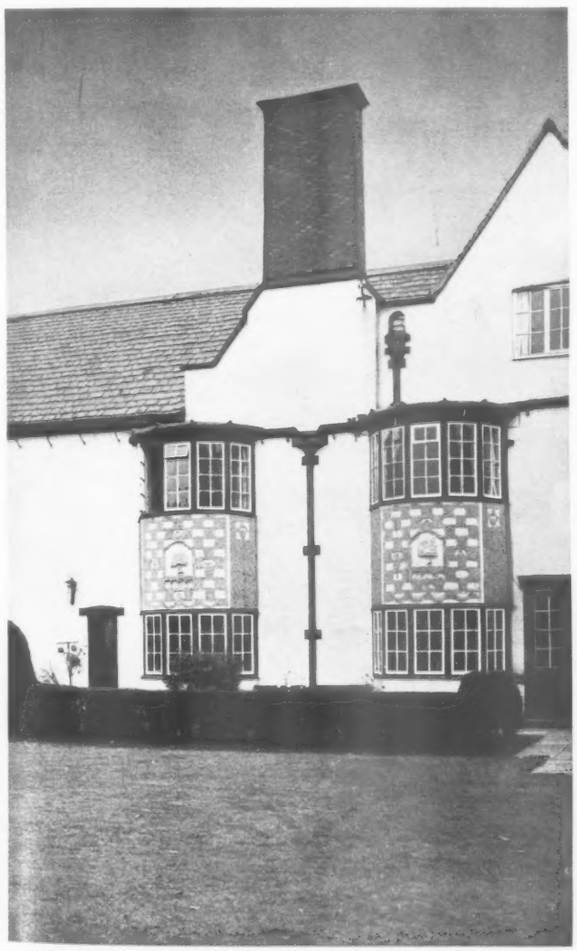


DETAIL OF PANEL FROM BARREL VAULTED CEILING AT "ROSSDHU," LUSS, SCOTLAND.
Designed and modelled by George Bankart.



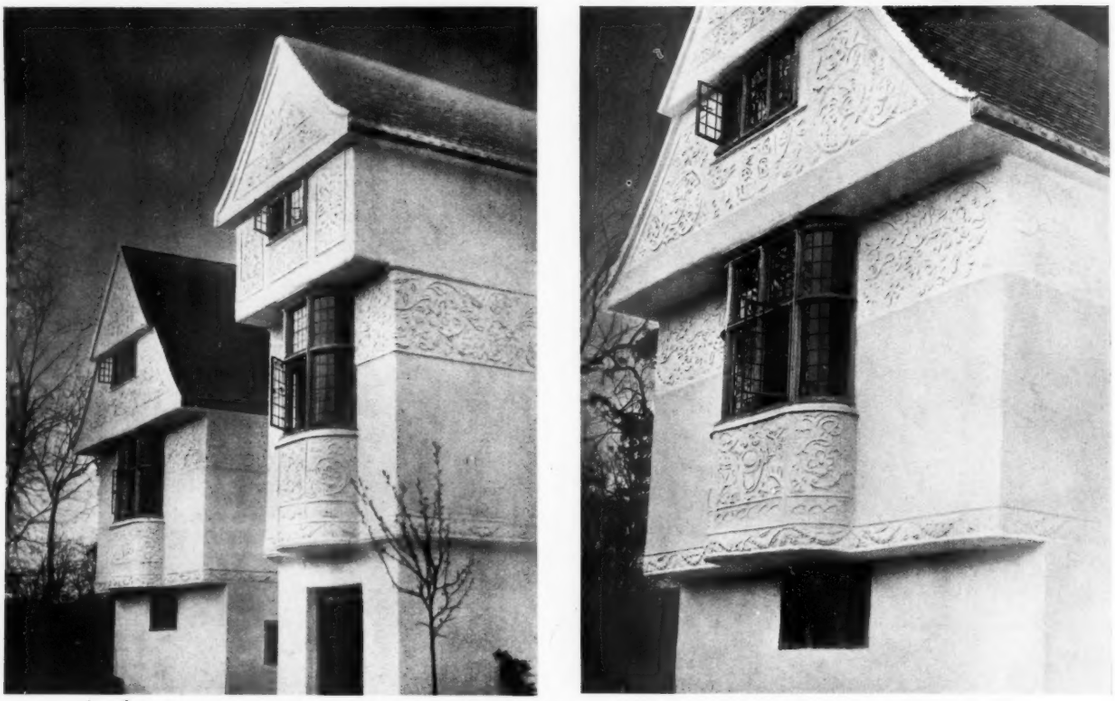
A BARREL-VAULTED CEILING FROM A HOUSE AT MAIDENHEAD, BERKSHIRE.
Designed and modelled by George Bankart.

Reproduced from "Plastering, Plain and Decorative," by William Millar. Published by B. T. Batsford, Ltd., London.



EXTERIOR PLASTERWORK AT THE WHITE HOUSE, LEICESTER.
Craftsman : G. P. Bankart. *Architect :* Ernest Gimson.

PLASTER FRIEZE AND CHIMNEYPIECE AT A HOUSE AT SAPPERTON.
Designed and carried out by Ernest Gimson.



LITTLE BANDFIELD HALL, ESSEX.

Designed and carried out by Esmond Burton.

PLASTER FRIEZE IN THE DINING ROOM, MINSTER, MINSTED, SUSSEX.

Craftsman : George Jack. *Architect :* Mervyn E. Macartney.

A BEDROOM CEILING AT ROWALEN CASTLE.
Craftsman : G. P. Bankart. *Architect :* Sir R. Lorimer.

A VINE CEILING AT ELLARY, ARGYLLSHIRE.
Craftsman : Samuel Wilson. *Architect :* Sir R. Lorimer.

AN OVAL VINE CEILING AT ARDKINGLAS, ARGYLLSHIRE.
Craftsman : Samuel Wilson. *Architect :* Sir Robert Lorimer.

Modern Woodwork.

By John Gloag.

A PANEL IN OAK FOR A GUNROOM DOOR.
Craftsman : P. G. Bentham. *Architects :* Richardson and Gill.

NOW that the first quarter of the twentieth century has passed, we find that a number of inquiries are afoot ; and there are reviews of progress in various arts, crafts, and industries. And when we subject modern woodworking to this process of inquiry we discover that the words of that gifted writer and critic, the late Lisle March Phillipps, set down in "The Works of Man," some fifteen years ago, on the character of modern art, have an even more forceful significance to-day. "It is the peculiarity of modern art," he wrote, " that to an entire doubt as to its own aims and principles it unites an extraordinarily highly-developed gift of manual dexterity and great technical knowledge. It can paint and carve anything it likes exactly in the manner it likes; at the same time it does not know in the least what to paint or carve, or with what purpose to paint or carve it."

Technical ability and a romantic regard for the past have produced conditions that may prove extremely diverting to historians and critics in the twenty-first or twenty-second centuries; but the spectacle of the steady march of pattern worship in a world where the curio dealer and the stylemonger are greater than the creative artist is not inspiriting to those who possess regard for the welfare and intelligent development of any craft. Woodwork, in particular, is under the numbing influence of "period" styles. The "combination of a practised and fluent hand with a vaguely groping and distracted mind" has brought about in the making of furniture and the production of interior woodwork a helpless reliance on the ideas of the craftsmen and designers of the seventeenth and eighteenth centuries. Consequently the development of original work has been limited; the activities of hundreds of craftsmen have been directed to copying; the infinite possibilities of using machinery intelligently have been disregarded; and mechanical production has been dedicated to caricaturing antique handwork instead of developing its own forms and technique, and fostering a healthy alliance with handcraft in place of a mutual and unhelpful enmity.

There are to-day a number of independent craftsmen directing the production of furniture and woodwork of original design, well-made and without the affectation that seems an almost invariable accompaniment of "handcraft revivals." Although there are only a few of these really creative workers, they are not without their influence, and it is the work of such men that will probably earn an enduring æsthetic value and gain the respect, and possibly the reverence, of those critics in futurity for whose amusement so many crafts are catering at present.

The real craftsmen in wood to-day, the men who believe that something more is necessary than the attainment of those very high standards of executive ability demanded in the extensive business of copying assorted styles, have regained something of that deep sympathy with the material they work in, an emotion that the drawing-board of the nineteenth century effectually weakened. Both Chippendale and Sheraton proved by their published designs that even great craftsmen were not always great when pencil and paper brought them into contact with the temptation of complexity. And if craftsmen who really understood their material could occasionally produce designs that were stupidly ornamental or attempted a spidery elegance, how incredibly dangerous can the pencil become in the fingers of a fanciful draughtsman whose knowledge of wood is limited to its colour and figuring when it has been made into panelling or furniture.

It is the peculiar fate of British woodwork to be misunderstood. Not in the wilful way that the French artist-craftsman misunderstands wood; for in that irrepressibly decorative land of France wood is dragooned into any shape some artist overlord of material demands; it is thrust and curved into forms ornate and gracious with ruthless, but superb, skill; but in Britain interior woodwork, for example,

Plate V. April 1926.

THE ORGAN SCREEN AND ROSTRUM, SECOND CHURCH OF CHRIST SCIENTIST, LONDON.

Craftsmen : Wylie and Lochhead. *Architects :* Sir John Burnet and Partners.

A STAIRCASE IN CARVED AND WAXED SILVER SPRUCE.

Craftsmen : G. and A. Brown, Ltd. Designed by Gerald Brown.

THE EAST WELL AT TUDOR HOUSE, LONDON.

Craftsman : Laurence Turner. *Architects :* E. T. and E. Stanley Hall.

THE STAIRCASE AT "MIDTIMBER," LYNCHMERE, NEAR HASLEMERE, SUSSEX.

Craftsmen : F. Milton and Sons, Ltd. *Architect :* J. C. S. Soutar.

is so often regarded as stone when the safe and sacred "period" styles are forsaken. This naturally gives weight to the objections of the academic worshipper of period treatments, who will say: "Of course, it's quite hopeless to get anyone to do original work. Let's stick to style." A counsel of stagnation; but of great comfort to nervous and unimaginative people. But the whole trouble arises because the occasional experiments in originality on a scale that attracts attention are not always made by people whose inspiration is enriched by real knowledge of wood and the way it is worked, and the sympathy such knowledge engenders.

Craftsmen who possess that sympathy with material, which has been characteristic of woodworking in this country from the days of the pre-Tudor joiners and carvers, are naturally a little impatient of the imposition of styles which limit their own vivid and vigorous creative powers. Sir Hubert Llewellyn Smith has summarized the problem in this sentence: "Since the processes of design and execution are not mutually independent, but react upon each other, it is evident that their severance must *prima facie* result in artistic loss, unless counter-balanced by some adjustment of relations between designer and executant, which will preserve the possibility of those healthy reactions between them which are important factors in the art-value of the resulting product."* In rebellion against drawing-board government, such craftsmen as the late Ernest Gimson developed their work independently; expressing themselves with originality, and refraining from the eccentricity that usually marks such rebels. Originality in woodwork means freakishness to many people whose taste in the antique refinements of interior decoration and furnishing is unquestionably impressive; they cannot forget the fluid anarchy of "New Art," and for them the forsaking of the established calm of conventional styles implies the invasion of some raw, undisciplined crudity—something that has a flavour of peasant art about it, bright colours and all the earnest gaiety of the arty-crafty cottage kitchen.

But the craftsmen who were influenced by Gimson have never been touched by the spell of the heady, artificial taste that is concerned with novelty rather than good design. A true understanding of the qualities of various woods brings a far more subtle appreciation of decorative possibilities than the shallower acquaintance based on the "finished" colour of woods and their conventional use. Craftsmen like Sidney Barnsley, Peter Waals, who is carrying on Gimson's work to-day, Gordon Russell, and Romney Green have developed the intrinsic decorative qualities of the woods they employ. The colour of oak and walnut, preserved from stains and disguises that ape an "antique" effect, enables the gentle variation of surfaces to acquire an ornamental significance almost forgotten in an age of complexity, when carving is so lavish and so lifeless, so imitative that one wishes sometimes that Grinling Gibbons had never been born.

There are signs of an awakening interest in the character of wood. So far as work of real originality is concerned, we have already entered upon a period of simplicity, with embellishment under control; and we find the extended use of such woods as yew, laburnum, and cherry, and the employment of inlaid ornament that gives some special point to the proportions of furniture. Decorative woodwork cannot impose any particular form of taste on a domestic interior, for the trend of intelligent taste suggests that rooms should form a plain background, a simple stage for furnishing that will bring the real beauty of wood into houses.

But the craftsmen of the Gimson school, with their absolute freedom of expression and their great woodworking skill, are not an isolated group, fighting a battle for the health of their craft. There are many manufacturers and architects whose activities encourage the development of original work that has something of life about it; something that moves with contemporary inspiration. In this matter the architectural profession has a very great responsibility; and few professional men possess such power as the modern architect whose taste could guide the taste of his clients into channels other than those of lifeless imitation.

Woodwork that is really of the twentieth century has recaptured a little of the sober beauty of mid-seventeenth-century work. In shaking off style it has not shaken off sanity, but it has rid itself of a multitude of useless trimmings. There is plenty of life and abundant invention in the craft to-day, and the best of the modern craftsmen are progressive people who do not shrink, hermit-like, from realities, crying for the calm of a vanished past. But the sunlight of encouragement is needed before the craft can flower once more.

*"The Economic Laws of Art Production,' chapter iii, page 73.

A CARVED AND PIERCED PANEL OF A STAIRCASE.
Designed and made by Waring and Gillow, Ltd.

EBONY ALTAR CROSS AND CANDLESTICKS WITH SILVER INLAY AND ORNAMENTS.

Craftsman : Romney Green. Designed by Edward Maufe.

MASONIC FURNITURE FOR THE TELETON LODGE, IN CONNECTION WITH THE WORSHIPFUL COMPANY OF CARPENTERS.

Craftsmen : Dove Brothers. Designed by Sir Banister Fletcher.

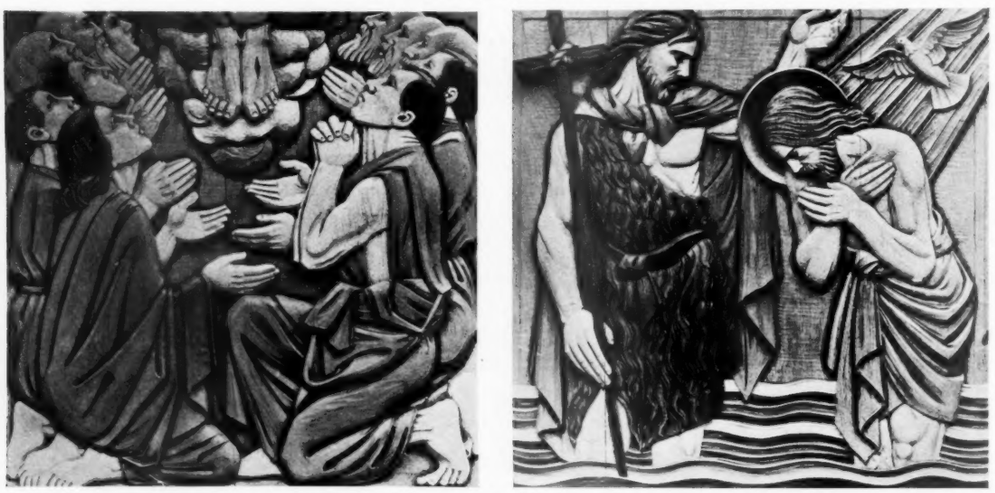
A LECTERN IN CARVED WOOD, GILDED.

Craftsman and Designer : Laurence Turner.

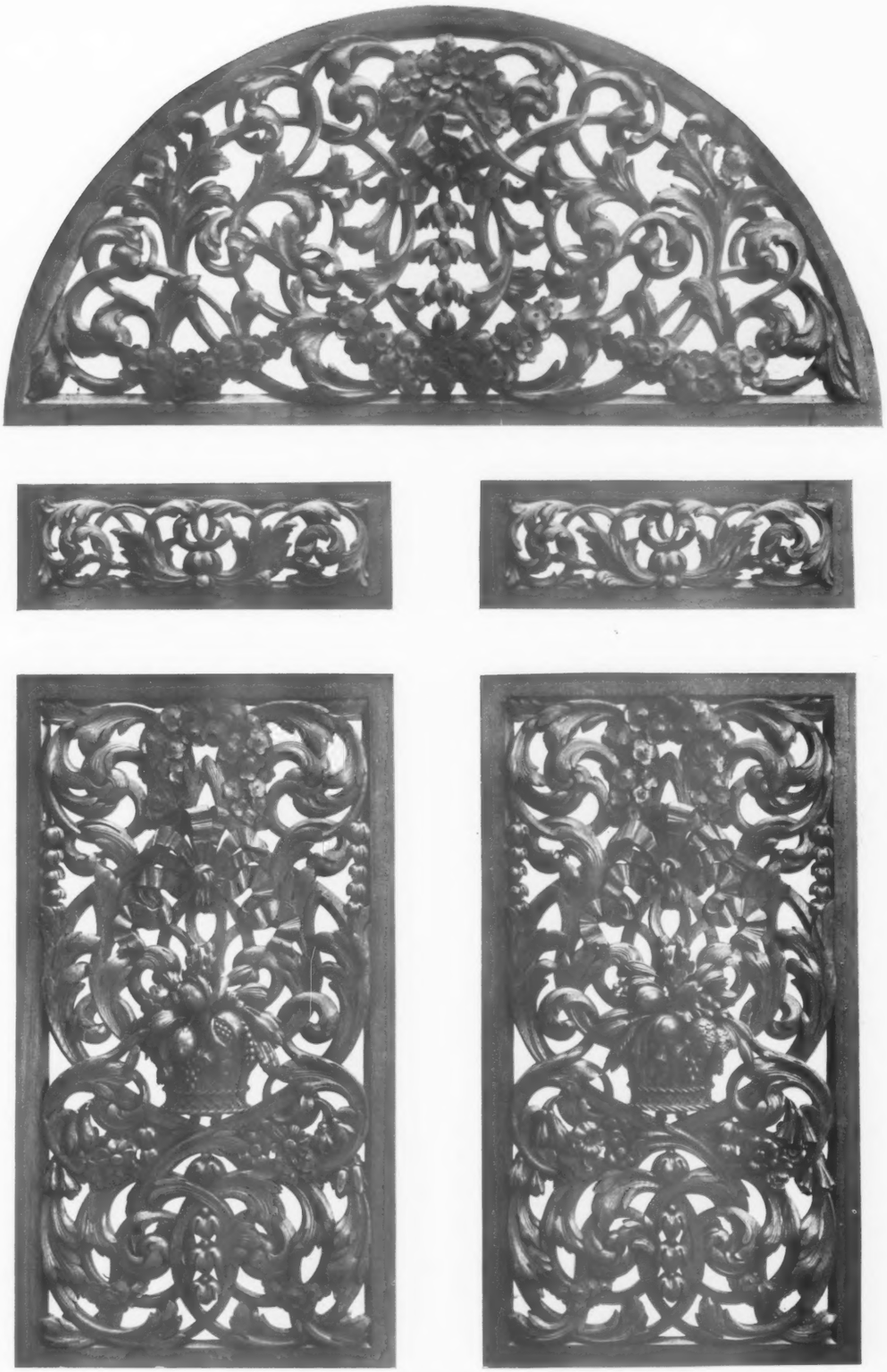
CARVING IN OAK FROM THE CHOIR STALLS, LIVERPOOL CATHEDRAL.

Craftsman : H. G. Ratcliff.
Architect : Sir G. Gilbert Scott, R.A.

PART OF THE MEMORIAL PORCH, ST. BALDRED'S CHURCH, NORTH BERWICK.
Craftsmen : Oak door made by Nathaniel Grieve and carved by W. and A. Clow, from the designs by Morris Meredith-Williams.
Architect : Sir Robert Lorimer.

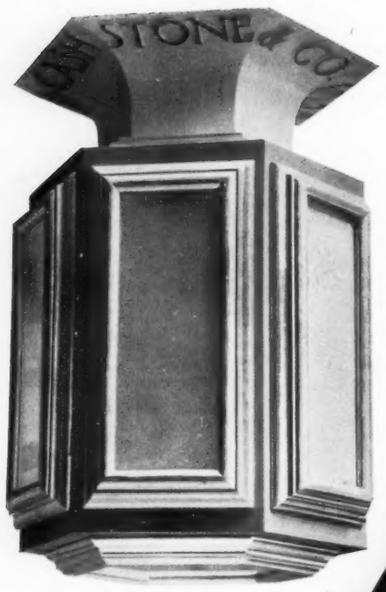


TWO DECORATED OAK PANELS FOR THE RESTORATION OF ST. JOHN'S CHURCH, PERTH.
Craftsmen : Carved by W. and A. Clow and decorated by Moxon and Carfrae, from the designs by Morris Meredith-Williams.
Architect : Sir Robert Lorimer.



PIERCED AND CARVED DOOR PANELS.

Craftsmen and Designers : Waring and Gillow, Ltd.



A LANTERN FOR A CITY OFFICE.

In sealing wax red and gold.
Craftsman : Esmond Burton.
Architects : Sir Ernest Newton, R.A., and Sons.

FIGURE-HEAD TO R.Y.S. FLYING CLOUD.

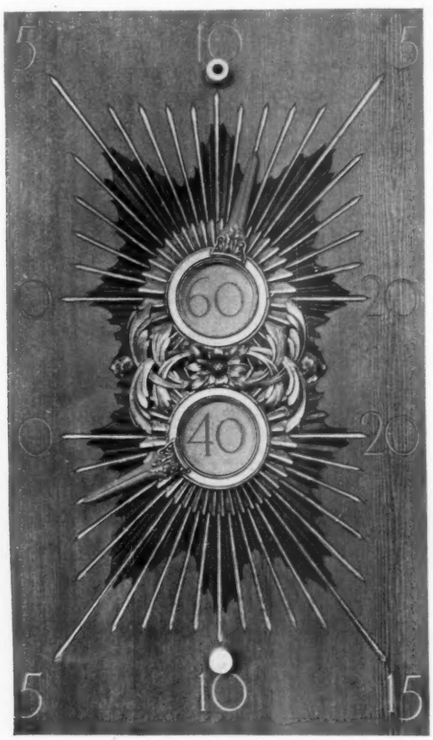
Craftsmen : Carved by Gilbert Seale from a scale model by E. Madeline. *Architect* : Fernand Billerey.

A LAMP WITH PINEWOOD AND LEAD HEADS.

Craftsman : Esmond Burton.
Architects : Sir Ernest Newton, R.A., and Sons.

CARVING ON A BOOKCASE END IN THE LIBRARY AT WESLEY HOUSE, CAMBRIDGE.

Craftsman : E. S. Frith.
Architects : Sir Aston Webb and Son.



A BILLIARD MARKER IN CARVED WOOD AND BRASS, AND PAINTED IN BRIGHT COLOURS, PARTLY GILDED.

Craftsmen : G. and A. Brown, Ltd.
Designed by Gerald Brown.

CARVING ON A BOOKCASE END IN THE LIBRARY AT WESLEY HOUSE, CAMBRIDGE.

Craftsman : E. S. Frith.
Architects : Sir Aston Webb and Son.

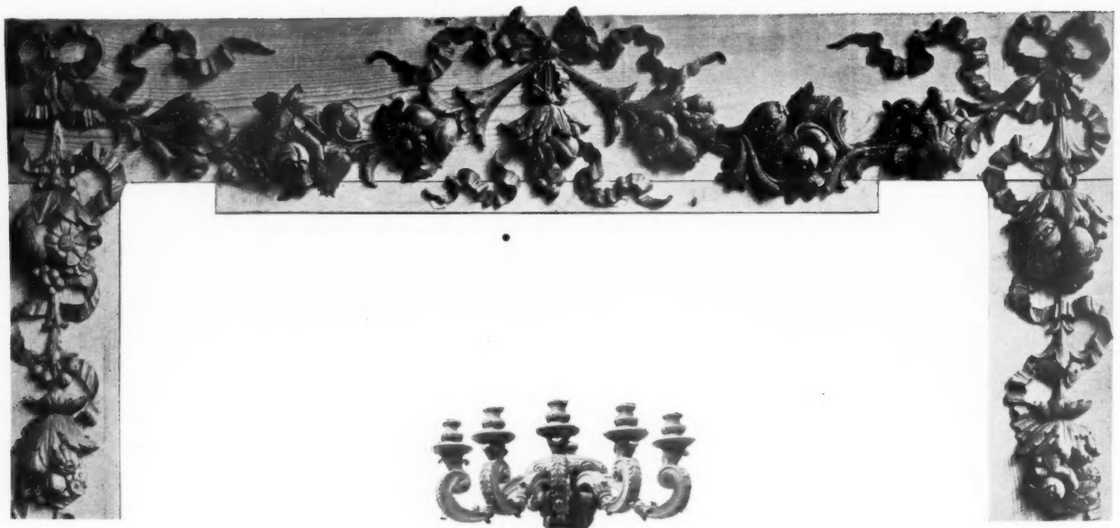
THE THRONE OF THE QUEEN OF ABYSSINIA, CARVED IN TEAK AND BURNISHED GOLD.
Designed and made by Laurence Turner.

THE ROYAL COAT OF ARMS FOR MESSRS. LIBERTY.
Craftsman: Laurence Turner. Carved in wood, painted and gilded, and designed by G. Kruger Gray.

COAT OF ARMS, MARLBOROUGH COLLEGE.
Designed and made by Laurence Turner.

WOOD TRACERY.
Designed and made by Laurence Turner.

A CARVED (LIMETREE) MIRROR FRAME.
Craftsmen: H. H. Martyn & Co., Ltd.



CARVING IN OAK ROUND A PICTURE-FRAME AT THE UNIVERSITY COLLEGE LIBRARY, READING.

Craftsmen :
John Daymond and Son, Ltd.

Architects :
Charles Smith and Son.

A TORCHÈRE AT LAL BAGH PALACE, INDORE, CENTRAL INDIA.

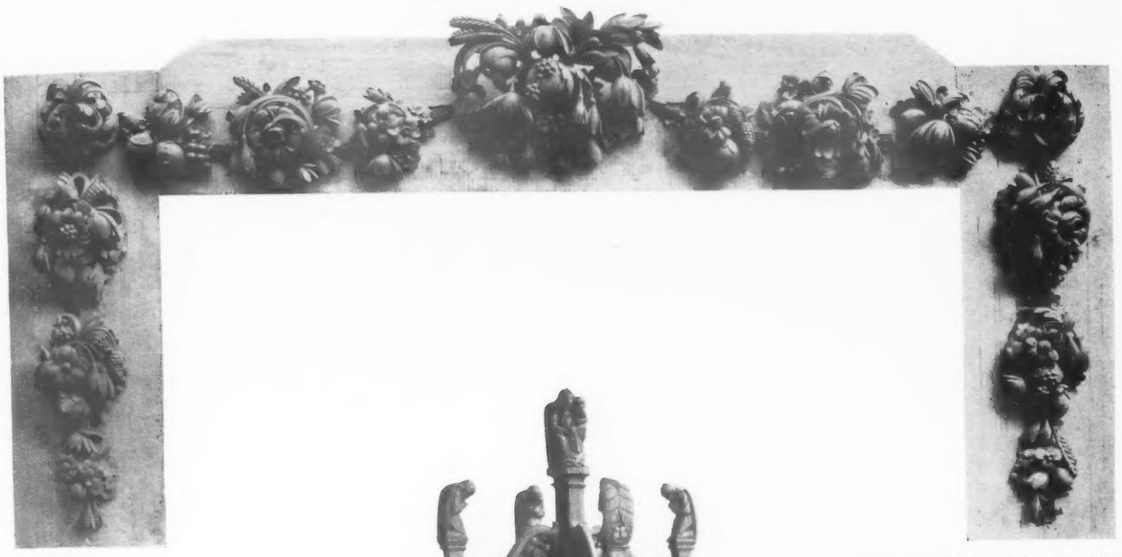
Craftsmen : H. H. Martyn & Co., Ltd.
Architect : Bernard Triggs.

TWO DROPS CARVED IN LIMEWOOD.

Craftsman : Esmond Burton.
Designed by Darcy Braddell.

DETAIL OF AN OVER-MANTEL IN CARVED OAK.

Craftsmen : G. and A. Brown, Ltd.
Designed by Gerald Brown. *Architect:* Gervaise Bailey.



CARVING IN MAHOGANY.

Craftsmen : E. J. and A. T. Bradford.
Architect : Lionel M. Grace.

A MARBLE FONT WITH A CARVED OAK COVER.

Craftsmen : Green marblework, by Allan and Sons; oak cover carved by W. and A. Clow.

Architect : Sir Robert Lorimer.

A DETAIL OF WOODCARVING.

Craftsmen :
H. H. Martyn & Co., Ltd.

A DROP DETAIL OF WOODCARVING.

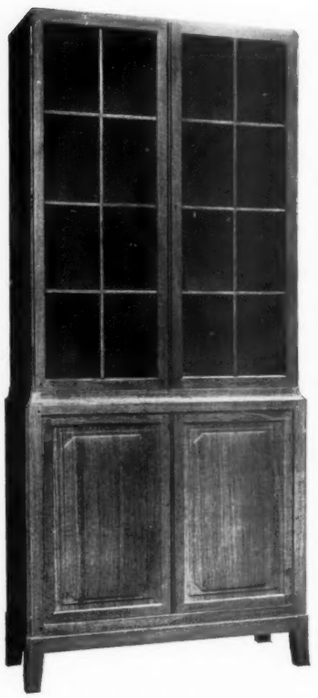
Craftsmen :
H. H. Martyn & Co., Ltd.

Furniture.

By John C. Rogers.

IN the field of modern craftsmanship the making of furniture should rank second to none; the important functions that it fills when properly considered in relation to architecture are strikingly manifest in our old domestic work.

A study of the evolution of English woodwork reveals man's unfailing confidence in the use of sound timber, and many of the finest and most interesting of our ancient traditions are associated with the growth, conversion, and employment of native forest and orchard trees. The long accepted ways and customs of preparing timber for joinery and furniture, which we term the traditional methods, were purely and simply the outcome of a first-hand knowledge, acquired by generation after generation of craftsmen, of Nature's laws governing the growth of the various trees, the properties of their grain and fibre, and the manner in which this affected their power of resistance to strain and weather when converted into scantlings of suitable size.



1. AN OAK BOOKCASE.
Height, 6 ft.; width, 2 ft. 9 in.; depth, 12 in.
Craftsmen: Bath Artcraft, Ltd.
Designed by C. A. Richter.

Many factors which are commonly and erroneously associated with design were derived from practical considerations now often lost sight of; for instance, the decorative effect of the silver grain in oak was not the objective of the early woodmen who, before the days of the pit saw, discovered that not only were oak trunks most conveniently converted into boards and planks by splitting in the direction of the grain on the radial lines of the medullary rays, but that riven timber suffered little from warp or shrinkage and was possessed of an intensely hard surface due to the exposed non-cellular tissue. Riving having become the one best way to convert oak, it was left to a later and more polite age to prize it for its fine figure. And again, if we consider the unceasing endeavour to improve construction, it is perfectly clear that all effort was towards the retention of ample strength, reduction in bulk and weight in the interests of economy and portability, combined with the constant search for better ways of allowing for the natural movement of wood built into broad surfaces. Complete success was achieved with panelled framing, and no better method for constructing pieces of box-like formation or large superfices has since been discovered. The reason for all this is again a very practical one, for sound construction not beauty, was the objective, though the result secured both. It is one of the finest examples I can think of, where the true solution of a difficult problem is inherently right in design and full of beauty: it is a point worth our fullest attention, for without doubt ugliness is largely the result of doing things in a wrong and unworkmanlike manner.

The high standard set by the old English joiner is seen in all types of work; his technique constantly improved to keep pace with civilization and the ever-increasing demand for more comfortable and elegant furniture: this tended to the evolution of the specialist, so that cabinet-making became a distinct trade and rose to an extraordinary degree of skill and proficiency in the latter years of the seventeenth century, a position which was consolidated, and earned for this country a great reputation which extended beyond the seas in the eighteenth century.

While craftsmanship as opposed to dividends was the aim, the quality of English woodwork remained supreme; then came the catastrophe of the nineteenth century, in which our crafts sank almost to extinction; and it may be asked, what architects were doing during the Victorian era. Well, we have seen the madness of the Gothic revival, sliding sashes fitted to stone traceried and pointed windows, furniture designed like masonry, with weather tables and crockets, and, of all abominations, French-polished a ghastly yellow colour.

A realization of these horrors is necessary to a just appreciation of Philip Webb and the William Morris Company of designers who, out of the wilderness of public taste, had the courage not only to stand alone, but to show by words and deeds how our national crafts might be restored to a healthy state. Among the few who heeded them were men able to appreciate the great importance of their teaching, though whether it was gaining ground was doubtful for many years; but the tide had turned with the dawn of the twentieth century, and the ensuing revival has shown that the English designer and craftsman of to-day are not only careful reverent students of the old methods, but can express their own feeling for design in ways sound and sensible.

I think future generations will regard those of us who to-day practise architecture and the allied crafts, in the nature of pioneers: in their broader survey of history they will see us picking up the threads of many traditions all but lost and forgotten for near a century, and using that knowledge as a foundation for new work which reflects our own tastes and manner of life. But as yet we have not got the great body of our countrymen with us. In the average man of commercial occupation and outlook, the revived appreciation of old styles of work has produced a desire amounting to a craze for reproductions, and to-day the country is flooded with vast quantities of mediocre furniture, which purports to be Jacobean, Chippendale, and so forth, but is actually much below the standard of the old work whose generic title it—unwarrantably—bears. But there is a healthy sign, a hopeful indication of better things in the growing public interest in architecture, which, if it progress favourably, will teach people a great deal without their being

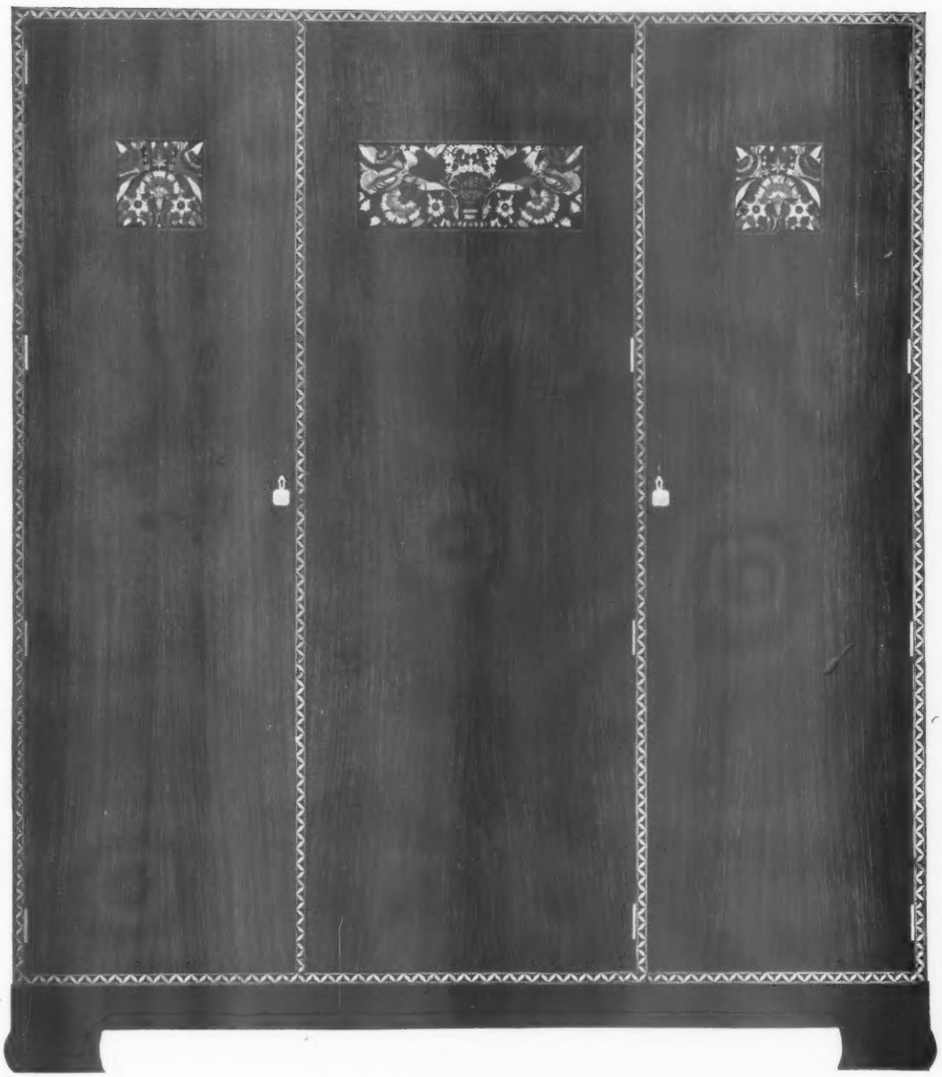


Plate VI. April 1926.

A WARDROBE IN MEDITERRANEAN WALNUT.

With bandings and marquetries of Oriental woods of different grains and tones.

Designed by Herbert E. Walker.

2. A SIMPLE BEDROOM SUITE.

Craftsmen : Bath Artcraft, Ltd. Designed by C. A. Richter.

3. A DRESSING-TABLE AND CHEST OF DRAWERS IN OAK.

Craftsmen : Bath Artcraft, Ltd. Designed by C. A. Richter.

4. AN ARMCHAIR IN OAK.

Craftsmen : The Bath Cabinet Makers' Co., Ltd.
Designed by C. A. Richter.

5. A GATE-LEG TABLE.

Designed and made by Edward Barnsley.

6. A DRAW TABLE IN OAK WITH A FLUSH PANELLED TOP.

Craftsmen : The Bath Cabinet Makers' Co., Ltd.

Designed by C. A. Richter.

7. A MAHOGANY SIDEBOARD.

Craftsmen: Heal and Son. Designed by Ambrose Heal.

conscious of it, and with the increasing demand for sane unpretentious houses, a preference for good furniture should ensue.

The great importance of encouraging in every way the work of men competent to design and create new furniture was demonstrated in the recent show of the Arts and Crafts Exhibition Society at Burlington House, where I saw and examined many pieces which it was a real joy to study. This very excellent work came from the hands of master craftsmen and their assistants, as distinct from firms engaged in the ordinary furniture trade, and revealed their insular position in handling design and construction as against the trade output which, of necessity, must keep a close watch on the pulse of public taste. They may in fact be regarded as two groups, while a third is composed of architects who design furniture in the course of their practice.

I hope to follow this article by a short series in future issues of THE ARCHITECTURAL REVIEW, in which typical examples of the work in each of these three groups will be illustrated and critically discussed.

The best of modern design has a note of freshness, possesses the right feeling for furniture (the point on which architects often miss the mark), yet bears the imprint of a mind versed in the old traditions and capable of imparting that architectural quality inherent in all the old work. Directness and simplicity has clearly been the aim in much recent work; it is a safe path but not always easy to find, though in practised hands the result is often delightful, as can be seen by the little oak bookcase in Fig. 1, practically devoid of mouldings and without a cornice, yet satisfying the eye by its good proportions and perfect workmanship. The mahogany sideboard (Fig. 7) is another simple rectangular design handled with great skill—an ideal piece for the small meal-room of the modest house.

In old furniture the gate-leg table was almost invariably made the subject of beautiful turnery on legs and frequently on stretchers also, but that this was not the last word in treating this type of table Fig. 5 will prove; moreover, this new piece has double gates, yet simply by means of tiny arris beads, delicately chamfered curves, and a new treatment of the old trestle foot, the result is a very charming and satisfactory little table, although the traditional turnery is absent.

There is a great need for simple well-made bedroom

8. A WARDROBE IN ENGLISH OAK.
Stained and polished. Price £47 10s.
Designed and made by Edward Barnsley.

9. A MAHOGANY CHEST VENEERED WITH WALNUT.
Craftsmen : Heal and Son. Designed by Ambrose Heal.

furniture, which is suitable and of the right size for the small modern house : the public is offered little else but so-called reproductions, whereas suites such as Figs. 2 and 3 are much to be preferred, and if turned out in sufficient quantity can surely be supplied at commercial prices. This type of furniture is spoilt when French-polished ; it should be ordered with the natural surfaces untouched or fumed, and receive in the ordinary course of domestic attention an occasional slight oiling or rub over with wax polish ; in a few years the pieces so treated would look delightful.

It is very difficult to get away from old styles in tables and chairs, to gain freshness without losing fitness and good form and line. The two simple pieces (Figs. 4 and 6) have achieved a great measure of success, for they are full of old traditions yet new in treatment. The requirements of a good chair must always remain much the same, and no excuse need be offered for the square legs and stretchers on eighteenth-century lines. The form of the back though severe, has been carefully studied, and interest, with light and shade, are provided in the scalloped arrises ; the arms are of nice mass and just the right curvature. The table is also very good, the top has the old-type draw leaves for which there is every justification to reproduce as often as required, and the diagonal stretchers are at least essential to the design. It almost goes without saying that the material is English oak ; there is that distinct connection between design and material which a true craftsman can always impart.

Another typically oaken piece is the wardrobe in Fig. 8. Sturdy and masculine in character, it is very engaging in methods of construction which dispense with ordinary muntins and rails in favour of raised ribs ; these act as powerful stiffeners and emphasize the proportions of the panels so that the constructional element dominates the design ; the tiered and receding feet are excellent in oak, and, connected by the arched rail, give a very satisfactory sense of support. The charming little cabinet on stand in Fig. 10 is another instance of the effect of material upon design ; a fine grain mahogany with ebony glazing bars, and borders to the drawers, is schemed in slender proportions, which impart a very graceful and light effect. It should be compared with Fig. 1 : each has due regard for refinement and delicacy, yet the artist's feeling for material is evident at every point. The oak piece is complete and satisfying without the little conceits which a rare skill has brought to the aid of the mahogany design.

Where considerations of cost permit, the modern craftsman can show that his ability to match and lay veneers is equal to the work of the seventeenth and eighteenth centuries, when pieces of finely-marked walnut and mahogany were

reserved for the veneer cutter, and it was not possible to get more than seven or eight veneers out of the inch. Fig. 11 shows a simple mahogany wardrobe in which each door-panel is veneered with one sheet of exceptionally fine flame figure. The size of sheet is quite characteristic of figured mahogany but impossible to obtain in walnut where strongly-marked grain is required; it is therefore usual to halve and quarter panels overlaid with walnut veneers to suit the smaller pieces available in the manner illustrated in Fig. 9. In this example the very beautiful dark markings are cleverly balanced about the centre of the door-panels in quarters, and

10. A CABINET ON STAND IN MAHOGANY.

With ebony glazing bars and borders to the drawers.

Craftsmen : Heal and Son. Designed by Ambrose Heal.

11. A WARDROBE WITH FLAME PANELS.

French polished. Height, 7 ft. 3 in. over all; width, 5 ft. The two drawers are 9 in. by 23 in. deep. The hanging space is 4 ft. 11 in. both sides. Designed and made by Stark Brothers.

in halves about the centres of the drawer fronts; the door-panels are inlaid with borders and the facing of the carcase is crossbanded. In the course of time such veneers will attain a rare mellow tone.

It is very interesting to see that the old idea of decorating veneered furniture with marquetry is being revived; the demand for such work must necessarily be restricted, but if treated in a restrained manner and in small panels it should become very popular in the best quality work. One piece of several recently exhibited at Olympia is shown in Plate VI. This, a wardrobe designed in modern French taste, is veneered in straight-grained walnut, relieved with small panels of floral marquetry in various coloured woods, and bordered with a leaf pattern also in marquetry. The effect is very striking, the plain rectangular form and the quiet walnut field make a delightful setting for the rich little panels, which are assembled on a black ground and have narrow diagonal borders.

Textiles.

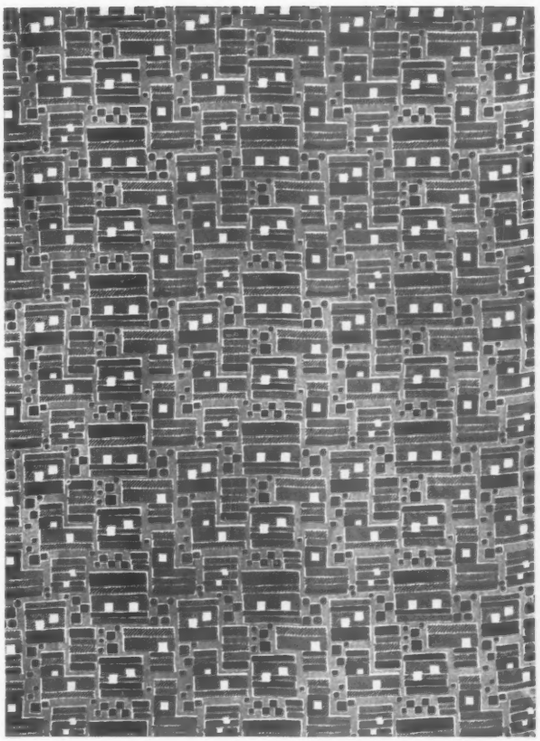
By Basil Ionides.

THERE is bound to be a great revolution in the textile trade shortly, and already signs of this are showing. The influences of chemistry and engineering are so strong to-day that new yarns and new looms and printing processes, assisted by chemical dyes, are completely altering materials. Artificial silk is the present child of the textile trade, and as far as furnishing materials are concerned, its infancy is very apparent.

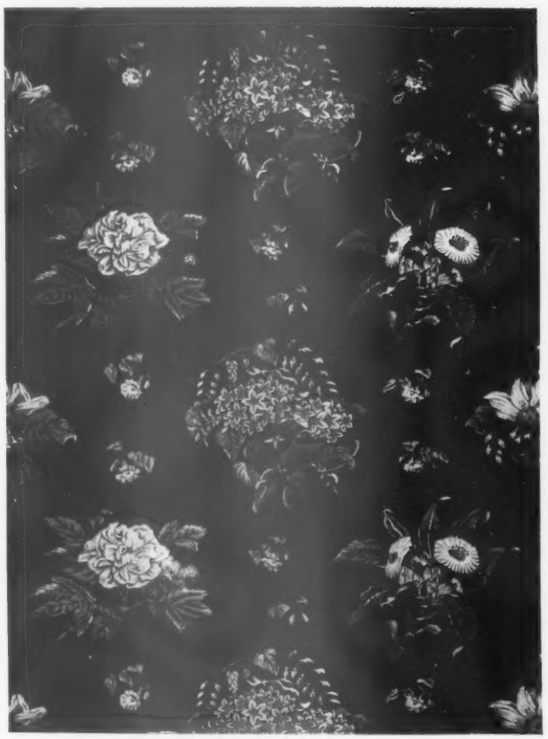
1. A JAPANESE INSPIRED DESIGN.
Designed and made by Turnbull and Stockdale.

The plain satins, taffetas, reps, small diapers, and stripes are excellent, but as soon as we look at the brocades and damasks which are at present woven in silk designs, we realize that it will be necessary to redesign for artificial silk, and that the old designs are not suited. There is a certain stiffness and a metallic gloss on the artificial that suggests to me that weaving and designs will have to be on the lines—but with the advances of weaving of metal cloths. Certainly the spacing, etc., of the silk designs are too heavy, and the materials take on a too glowing aspect. The thread of artificial silk is a little weak and apt to snap, but this is overcome by twisting it with Egyptian cotton, and so a strong material is produced, which will stand for chair-covers, etc. The satins are suitable for curtains. Their colour holds; and they last, clean well, hang well, and renovate well. They are being used for a certain hotel, where they are proving very durable, and cost about 12s. 6d. double width. Net of artificial silk is also suitable for window curtains,and lasts wonderfully; it is cheap, and the colour is fast, as are most of Messrs. Courtaulds fabric dyes. One may use the artificial silk for braids, tassels, fringes, etc., and get lovely effects provided one does not aim at silk effects. We do not use the same weaves and designs for cotton-wool or silk, and so we should realize that artificial silk is again a new material, and should find the right methods of expressing it. Its name is unfortunate, it should not have been called silk. Another material that is taking the place of silk to-day is Egyptian cotton. Brocades and damasks are made of this, both by itself and mixed with other yarns. Its advantage is its great strength and durability. Messrs. Turnbull and Stockdale are making lovely damasks in this material, and they are producing fabrics so that one can have two different patterns—one for covers and one for curtains, and the same colouring. This is very useful to those who are uncertain of their taste and choosing powers. This firm also produce a material of silk and cotton, which they call "Mummy Cloth," it is woven wet. The groundwork is cotton, and over it flow lines of silk in a most delightful manner. It is kept in the grey and dyed to suit the customer. One may dye the silk, only leaving the cotton white, as modern dyes can be made to pick up one fabric only, leaving the others untouched. Our forbears would be surprised at the mixture of some modern materials, such as hand-woven tapestry, made by this firm and guaranteed fadeless. The warp is Egyptian cotton, and the woof is partly the same, partly silk, partly artificial silk, and partly bump—an extraordinary mixture, but attractive in result. A material that was truly hideous during the last generations and only fit for railway carriages, where it was sometimes used, was "moquette." This is now made in charming designs and colours, and as its wear is everlasting it is invaluable. It is mostly made in France, but Mr. T. D. Lee, of Messrs. A. H. Lee, has produced some good ones in England. There is one that is called "The Winding Lane," that is based on the old tree of life design, that is quite lovely (Fig. 4). The illustration of this misses its charm of colour, but it shows how perfectly suited it is to all classes of room where the prevailing period is early. These moquettes hang well as curtains, and they are very warm, and look curiously rich. They are not cheap to start with, being about 50s. a yard double width, but they repay in the long run. This firm has a very interesting product, and that is hand embroidery put on a really commercial basis. One may buy chair-seats, sets for wing chairs, etc., well embroidered and ready for use. Also one may get reproduction Jacobean work by the yard, specially done in a specified time, and also "Hungary Point" in many designs, cross stitch, *petit* point, etc. I am now having the panels for the walls of a room embroidered for a client, and the work is only to take about six weeks. The room is not small. If one goes to the amateur for these things, one always has so many disappointments, but here it is on a proper basis, and the prices are low; one may have a chair-seat for 30s., and the covering for a wing chair from about £8 10s. The illustrations (Figs. 8, 9 and 10) show a cover for a wing chair as it arrives from the factory. It is sent out like the Chinese coats on its length of material, with the cutting points shown in tacking. This method gives one a chance to cut with variations according to the design of the chair.

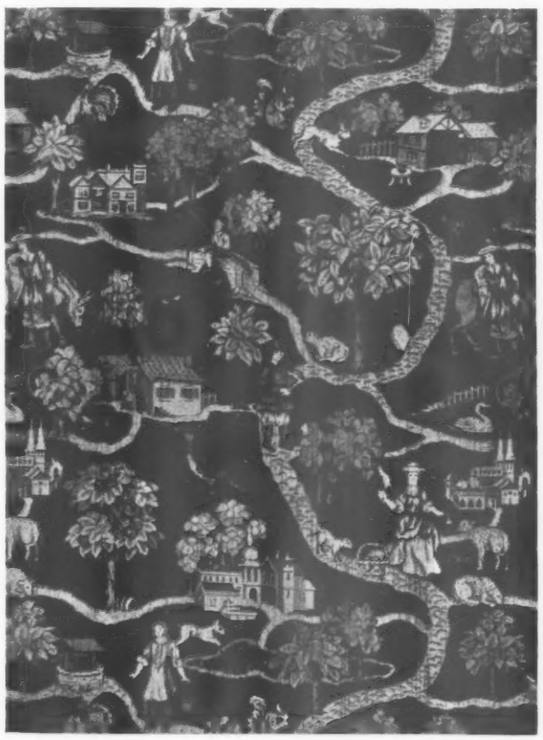
There are many firms producing lovely fabrics to-day, but probably the most famous in England is Messrs. Warner. They have been established for centuries, and are the makers of the old Spitalfields silk. They produce the most marvellous damasks and brocades, which are 63 in. wide, and which will never wear out. They cost from £2 upwards, but their width and quality make them quite worth it. Sometimes one hears it said that the quality of to-day is not as good as the old. This is all nonsense. Materials are just as good, or better than they ever were, only many cheap ones are now produced also, and these people buy instead of the



2. A PURELY MODERN DESIGN SHOWING EGYPTIAN INFLUENCE.
Designed and made by Turnbull and Stockdale.

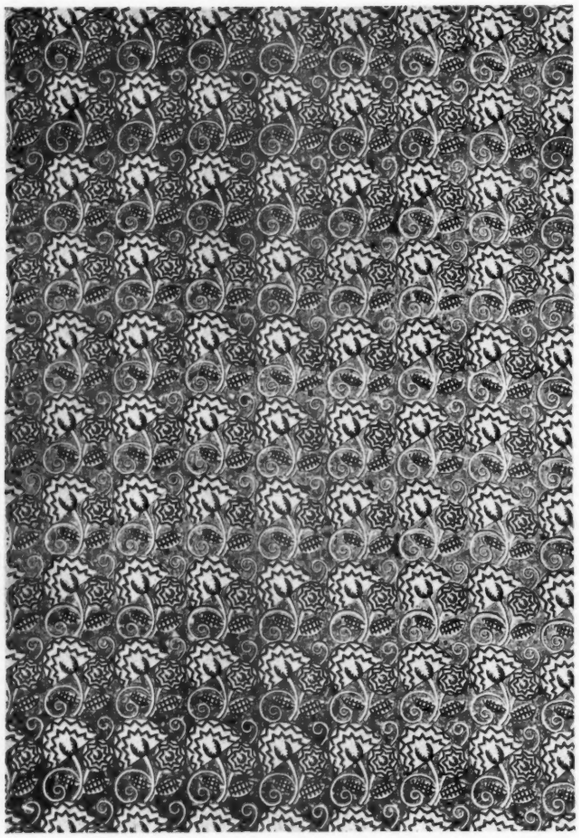


3. A DESIGN SHOWING CHINESE INFLUENCE IN ITS BEST FORMS.
Designed and made by Turnbull and Stockdale.



4. *THE WINDING LANE.* THE OLD TREE OF LIFE DESIGN WORKED INTO A REPEAT PATTERN.
Designed by T. D. Lee and made by Messrs. A. H. Lee and Sons, Ltd.

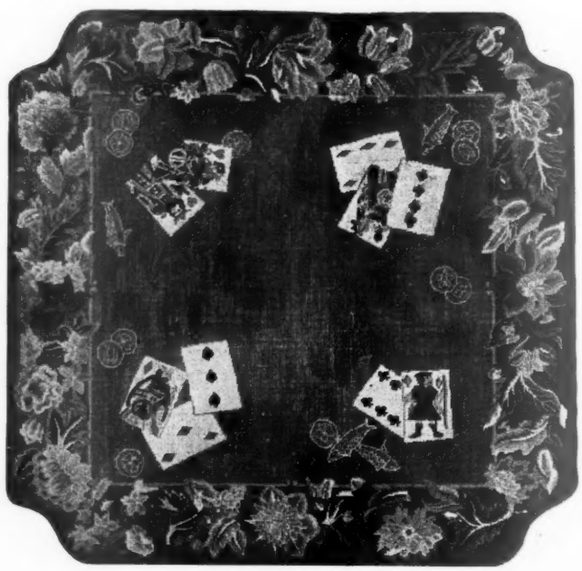
5. AN INTERESTING TAPESTRY WHICH IS SUITED TO OAK DECORATIONS AND IS QUITE MODERN.
Designed by T. D. Lee and made by Messrs. A. H. Lee and Sons, Ltd.



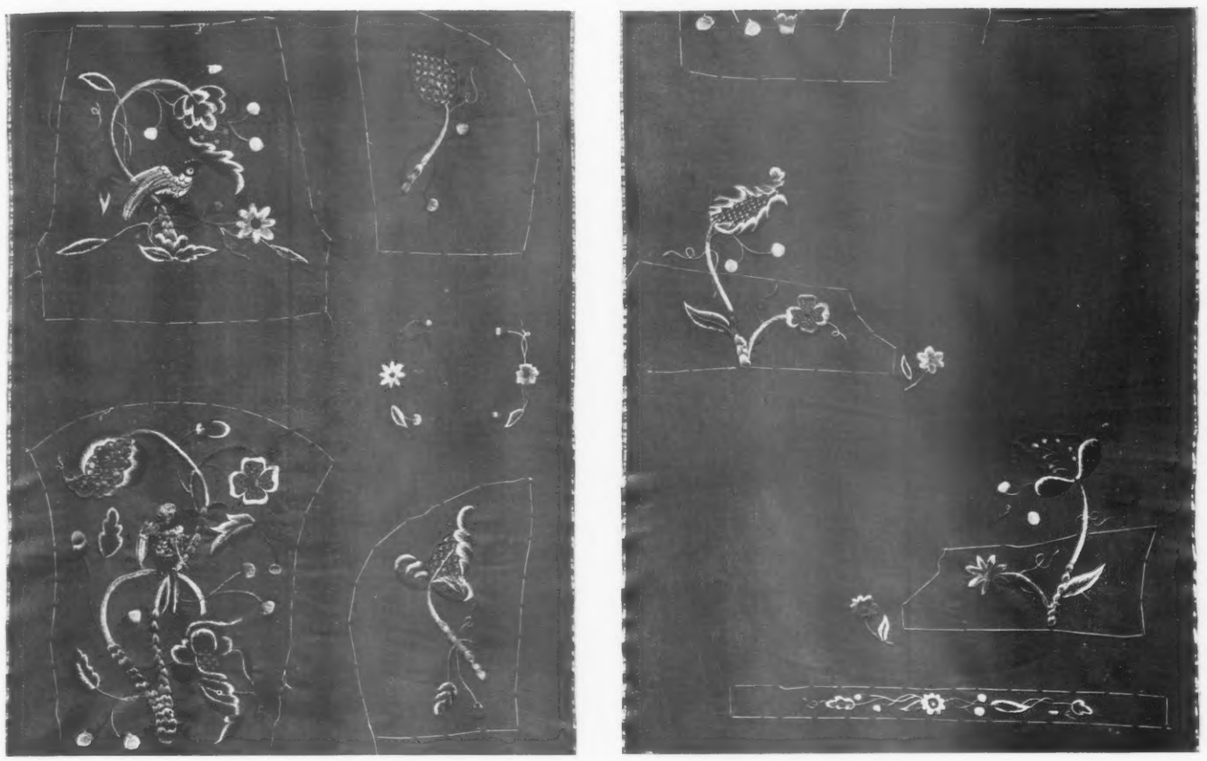
6. A DESIGN SHOWING MODERN FRENCH INFLUENCE.
Designed and made by Heal and Son, Ltd.

good ones they would have got formerly. There are some fine modern effects now being created at Messrs. Warner's works; a lovely damask can be seen which has the ground shot in blues and greens. Then there is a damask called the Nairn; it is woven first, and then treated in such a way that it has a slightly crêpe texture, which makes it look well with old furniture. It is invaluable for curtains. Warner's fine damasks, 21 in. wide, are better than any made anywhere, and cost from 36s. a yard. These are hand-woven, as are the two most remarkable products of their looms, i.e. the two-pile velvets such as were made by the Italians in the Middle Ages, and the new three-pile velvet that has never been made before. This latter is probably the most magnificent material ever produced in a commercial way, but it is, of course, a costly one. The power looms of this firm produce endless useful and well-known hangings—shot silk at 22s. 6d., 50 in. wide, is useful and hard wearing. Damasks cost from 13s. a yard double width, and there are endless other brocades and materials which are very reasonable and useful. One of the most modern designs is one that reproduces the effect of the veining of marble. This is being used on the walls of the foyer at Claridge's Hotel, in order to keep a sense of architectural material that is supplied by the mobile effect and would be missing in a floral design. This may be had in almost every colour combination that is imaginable. There are also to-day so many materials that start with a touch of age, such as a Chinese design that is woven on a ground that is a deep *tête de nègre*, as if it were a black gone rusty. These mellow effects are most useful. From these stuff materials one may turn to the cheaper, though equally pretty, printed materials. The designs to-day procurable are truly wonderful. Superb old designs are reproduced from early periods till Victorian days, while there are also useful, but somewhat pyrotechnic, modern designs. These designs may be had sometimes on Percale, which is a thin Egyptian cotton, on thicker cotton or crash, on velvet, sponge cloth, or on artificial silk satin. On most of these they may have to be specially printed, but they will often be worth while. The finest designs are from handblocks, but these are naturally the most expensive. A good handblock chintz will cost 6s. a yard 24 in. wide, 13s. a yard 36 in. wide, and can be had 50 in. wide at a higher rate. The machine-printed chintzes, however, start at about 3s., of good quality, and Messrs. Heal have beautiful modern designs at this price. Some of the prints sold by this firm are worthy of note as they are what are now considered modern, and are different to the almost prevalent reproductions from the old that are sold elsewhere.

In France designers have been active, but in England the creative spirit is left to be imported, and the makers content themselves with the steady favourites of the past, some originally designed as chintzes and prints, and some originally as papers, damasks, brocades, and needlework, but now adapted to chintz and cretonne designs. The illustration of birds on baskets (Fig. 13) does not show a very new design, but it shows a very good version of a design that sometimes costs 15s. a yard, whereas this one is a power-loom one, and only costs 6s. double width. This "Dutch Bouquet" is reproduced, and gives a good idea how fine the panel is. It would be wonderful on the wall of a small room. It comes from Messrs. Turnbull and Stockdale. Messrs. Baker and Son spend much energy in adapting old documents, and some of the results are good. This firm also produce many designs adapted from the Oriental, but generally more Japanese than Chinese in feeling. They have a design of ships that has certain distinction, and is well covered.



7. AN OLD THEME ADAPTED TO COMMERCIAL PRODUCTION.
Made by The Bath Guild of Handicraft and Design.
Designed by Vincent Rockingham.

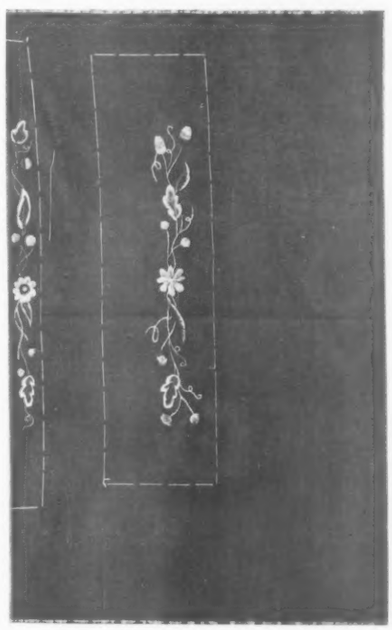


8 & 9. A COVER FOR THE WING CHAIR AS IT ARRIVES FROM THE FACTORY.

It is sent out on its length of material, with the cutting points shown in tacking.

Made by A. H. Lee and Sons, Ltd. Designed by T. D. Lee.

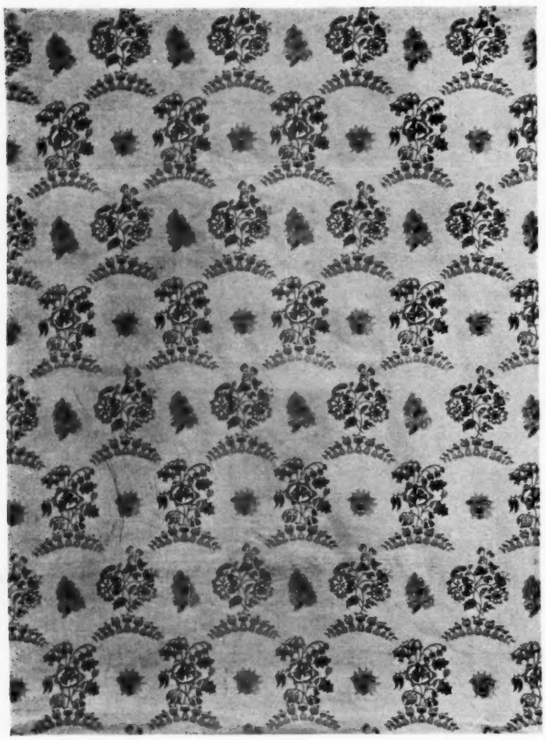
Messrs. Warner are selling a chintz which is an English relative to the French *toile de Jouy*, it has a design of country dancers, and is done in several colours. One finds some very grand patterns to-day with long repeats, 1½ yd., and endless colours that demand many blocks. Warner's make one that is sold at 25*s.* a yard 50 in. wide, while Messrs. Turnbull and Stockdale print in somewhat similar design on velvet for 27*s.* 6*d.* a yard, 50 in. wide. It is called the "Dutch Boquet," and is aptly so called, as it is taken from an old Dutch picture. Turnbull and Stockdale also produce fadeless warp printing. This is an interesting material, in that the warp is printed with the design before the woof is woven in. This produces the shadow effect so beloved by some, and found in old eighteenth-century silks. Probably, however, the most singular modern industry in textiles is that of hand embroidery, in which various firms now specialize. At Bath there is a factory, and also at Cambridge. These factories produce chair-seats, cushion-covers, carpets, and similar things, all excellent in their way—good in colour and design, but, alas! there is no advance in them. They are perfectly traditional, and hardly stir from the old patterns. It is a pity that work that entails so much labour should not have some originality in design that could stamp it as being the work of an individual instead of being mass-produced without real brains. Our illustration of a card-table top (Fig. 7) is an excellent example of the good work done by the "Bath Artcraft, Ltd.," though the design is absolutely based on antiquity. One sees isolated examples of needlework design, but no consistent work that carries one on.



10. THE REST OF THE COVER FOR THE WING CHAIR.

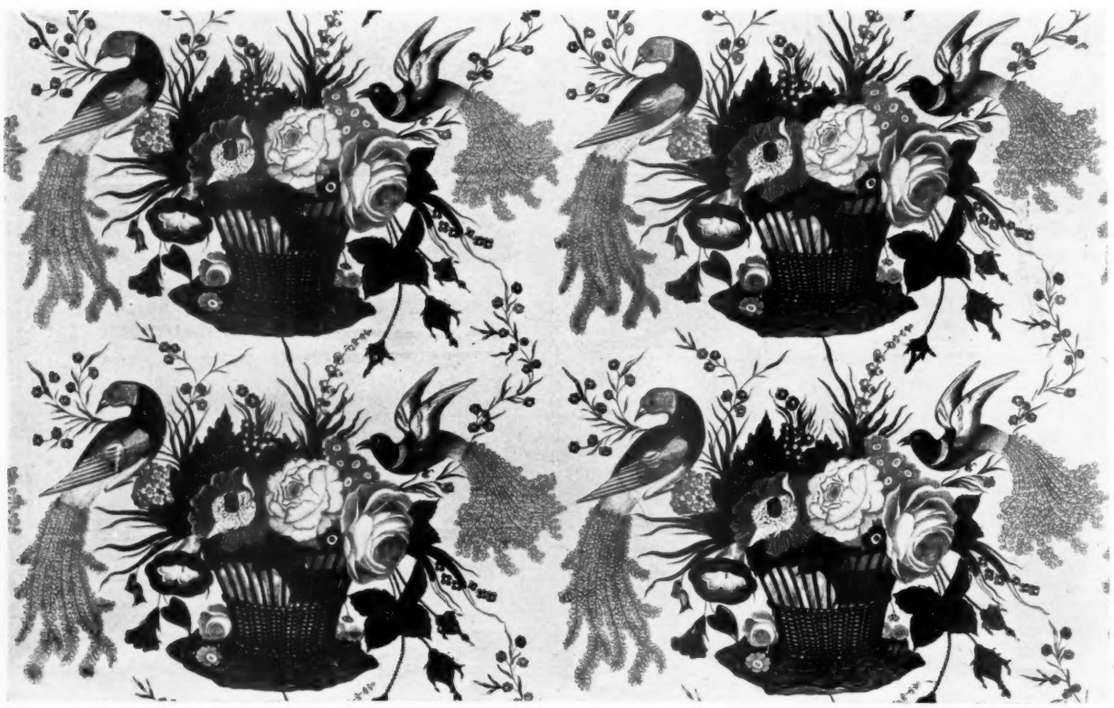
The material had to be photographed in three, but in reality consists of one piece.

It seems that one has yet to find a deliberate tendency of design in fabrics in England, such as one finds in France. Since the William Morris period we have had no original fabric designers of any standing, and have had to rely on antique designs dished up anew. Of course, there are various good designs produced by people, but no one person has produced work that has any influence in the way that William Morris did, and the modern designers seem to produce little that is outstanding or that shows real inspirations. The designs are all too traditional and their sources too evident. The illustration of a cheap modern cretonne in delightful colours (Fig. 16)



11. TAKEN FROM AN OLD PERSIAN DESIGN.
Designed and made by Turnbull and Stockdale.

12. A NOVEL DESIGN OF PURELY MODERN ORIGIN.
Designed and made by Heal and Son, Ltd.

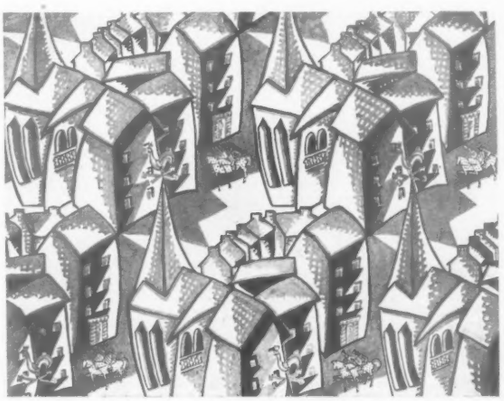


13. TAKEN FROM A QUEEN ANNE DESIGN.
Designed and made by Turnbull and Stockdale.

14. ONE OF THREE PAIRS OF CURTAINS FOR A PANELLED ROOM PAINTED PALE YELLOW.
Made by Marion V. Dorn.

15. A DRAWING OF THE CURTAIN IN FIG. 14.
These curtains are in heavy silk, the design being pale rose and grey on a yellow background.
Designed by Marion V. Dorn.

shows a new source of inspirations for design. It appears to be taken from an old print in which the houses are shown as each portion appears to be a little house. It is a cry of artistic failure when a manufacturer boasts that his swaggerest designs are taken from old documents. This should not be, though it is, perhaps, safest. Never can one think of a period when reproductions were so fashionable, except, perhaps, the Louis Phillipe, which mis-reproduced the Empire of thirty years before. Even our dingy Victorians of 1850 to 1880 designed their own horrid designs and did not hunt in the museums for them. They were creating history and not rewriting in the way we are to-day. Our one chance will be to allow modern machinery and materials to take control of the design and so produce new effects instead of making the design strain itself to fit the machinery. It is no boast to say that a power-printed material looks like a hand-blocked print. It is a confession that full use has not been made of the power loom, which should produce better and finer things than the primitive handblocks, and should be able to give wider ranges and finer results. It appears to me that the one object in the textile trade is not to advance in effect, but only to produce cheaply what has already been done. If only the artificial silk manufacturers would really realize their material they might revolutionize the fabrics in use, but to do this they must dismiss past materials and start with an open mind to tackle the many effects that at once occur to one. One sees many steps in this direction on the Continent, and all these are not suited to English homes, but there is no reason why England should not produce similar but insular designs for home use. The fault lies partly with the designers, whose mentality seems to create patterns that are too "artistic," and not sufficiently learned. A pattern must have learning besides beauty if it is going to last. Marion Dorn shows designs that the printers could not do better than emulate; they are modern, yet English.



16. A REPEAT PATTERN DESIGNED FOR A CRETONNE.
In three colours: grey-blue, pink, and Bordeaux-red. To be printed on linen or cotton. Designed by Marion V. Dorn.

The Use and Abuse of Faience.

By Harold Stabler.

THE HALL AT HOLLAND HOUSE, BURY STREET.

A treatment of opaque tiles and mosaic for floor, walls, and ceiling, which is highly effective. The colour of course is all-important here, and the design cannot be properly judged without it.

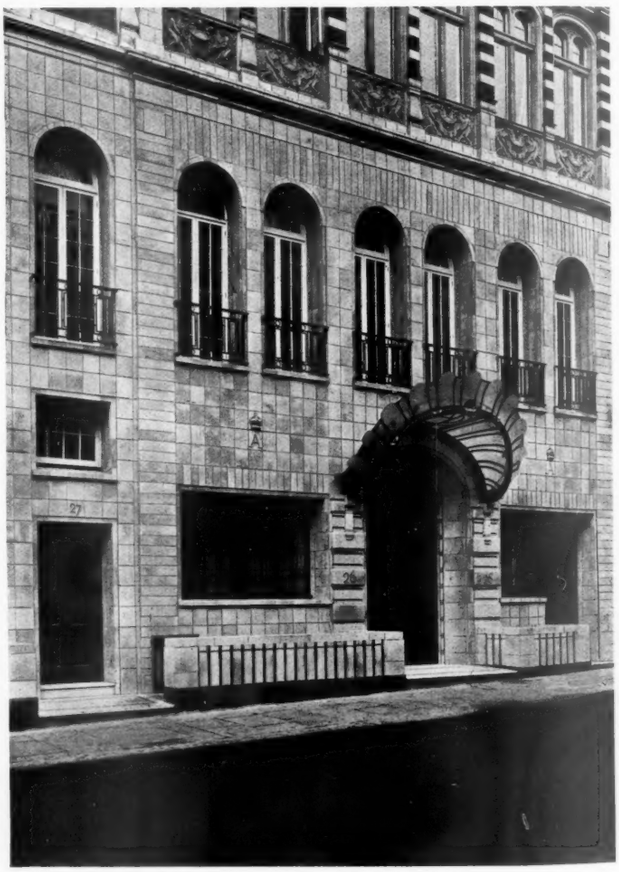
"CHRISTIANITY," says Chesterton, "has not been tried and found wanting. It has been found difficult and not tried." That—if I may harness the epigram to a humbler theme—adequately describes the dilemma of faience. Faience has not been tried and found wanting; it has been found difficult and not tried.

Difficulty only exists when we do not understand. Faience has been found difficult, because its qualities have been misunderstood. Misunderstanding implies misuse—misuse, failure. And much of this failure is due to the architects' unfamiliarity with the material and the process. It seems to me there has hitherto been far too little co-operation between the architect and the faience manufacturer. If it were realized that neither the drying nor firing of the clay can be forced or hurried; if it were realized that the work has often during its creation to spend two periods, each of a week or a fortnight, in a kiln, to say nothing of the vagaries of the fire in warping, cracking, or discolouring, things might have advanced more then they have, and more co-operation might have been brought to bear on the materials, limitations, and characteristics. A greater margin of error, too, might have been allowed and allowable.

Above all, the great mistake would never have been made of treating faience like stone.

All matter has character, and the forms which it takes must both depend on and express that character: stoniness for stone, steeliness for steel, woodiness for wood. If we accept this principle as an æsthetic law, we at once see how horrible is the blunder of a stony faience such as has been used for London restaurants and provincial cinemas, usually with a toned semi-opaque white or stone-coloured glaze.

Stone is self-coloured; it requires mouldings to break up its surface, to give horizontality, and colour by means of shadow. It is a material which improves with weathering. Faience is entirely different. Weather has no effect upon it. As you put it up, so it will remain; and in order that the rain and wind should keep it clean it is desirable that surfaces should be kept simple and uninterrupted. Heavy projecting mouldings characteristic of stone are entirely misused in



THE FRONT TO THE AMBASSADORS CLUB, LONDON.

Carried out in faience. The jointing has been intentionally picked out to emphasize the value of the different shaped blocks. Mouldings have been cut down to minimum, the architect relying for his effect on the pattern structures of the blocks.

faience: where mouldings are necessary at all they should be slight. But where possible they should give way to the much more suitable treatment of coloured bands. For the use of faience opens up fascinating possibilities in the handling of colour, which both architect and manufacturer have been only too slow to realize. Even when treating a plain surface the manufacturer has usually tried to get the glaze of the blocks uniform in texture and colour, but the nearer he has approached his ideal of a stone effect the more monotonous and characterless has the result become. For the interest of faience lies in the accidental nature of the colours produced by the firing, and a façade so treated should have the variety of a brick house or the character and beauty of a great breast of rock broken with the rich colours of the earth.

Variety can again be given by the lie of the material: upright blocks where vertical emphasis is desired; horizontal blocks for horizontal emphasis; small blocks, large blocks; emphasis on joints and bonding. Joints, say up to 1 in. wide, in cement or plaster might be used. There are innumerable ways of reinforcing the pattern structure by means of colours and shapes. The illustration on p. 188 of the front to the Ambassadors Club shows a happy instance, and the view of the hall at Holland House in the City, though an interior, again shows how life, colour, and texture can be given to tiling, once the designer has torn himself free of what I will call the lavatory convention.

A FOUNTAIN FIGURE AND PEDESTAL IN DOULTON WARE AND MOSAIC.
Total height 7 ft. 6 ins.
Craftsmen: Doulton and Co., Ltd.
Sculptor: Gilbert Bayes.

Practically nothing has hitherto been done with coloured faience in conjunction with other materials, such for instance as stucco. I can imagine coloured faience used in a most delightful way in conjunction and in contrast with stucco. A striking and beautiful effect, using this combination, could be got by introducing into a stucco façade a rich and characteristic faience doorway with colour; also window surrounds, finials, ornamental panels or grilles. Such a contrast would give extraordinary richness and brilliance to the colour value of the glazed work.

There is much to be said for the use of faience on doorways and the lower parts of a building up to a height where it can be easily sponged and kept clean—hitherto the psychological effect of colour on our everyday life has not yet been fully appreciated—and entrance halls of business premises, hospitals, public libraries, and cinemas, form ideal places for the use of the material.

The simpler type of ornament on such architectural work may be repeated with comparative ease from moulds. The more elaborate may be modelled "direct." It may, indeed, be elaborated in the matter of relief to almost any extent. The quality of such modelling ought, owing to the glaze with which it has to be covered, to be full, crisp, and generous in effect, at the same time preserving a softness and "kindliness" in its detail. It is only by some such treatment that the true value of the ultimate surface can be realized.

A PANEL IN FAIENCE FOR AN ARCHITECTURAL SETTING. MADE IN DOULTON WARE. ERECTED AT THE CHILDREN'S HOME, EAGLING ROAD, BOW.

Dimensions 4 ft. 2 ins. by 1 ft. 8 ins.

Craftsmen: Doulton and Co. Ltd. Designed by Gilbert Bayes. *Architect* · C. C. Voysey.

Modern British Pottery.

By John Adams.

AN adequate account of English nineteenth and early twentieth-century pottery has still to be written. In the leisurely days of the "eighteen-seventies," the naturalistic china painter was the most important person on the works, and the highly-paid foreign artists went to their exalted labours at Minton's in appropriate top-hats. But mass production came in, the china painter lost caste, and leadership gravitated to the organizing manager, who very often had no consideration for quality of design. Lithographic transfers replaced copperplate printing, and made it possible to display a positive riot of roses "just like life" on a pot at the cost of a few pence. The pottery painter held aloof, and talked in a superior way about Art and the degrading effect of commerce and mass production, while the organizer, thrilled with this new power of endless multiplication, perpetrated in every country some of the most atrocious ceramic design the world has ever seen. And yet one or two brilliant phases of English pottery ran parallel to the decline of taste. It is enough to mention the lustre wares of De Morgan and other workers, such as Owen Carter of Poole, and the salt-glazed wares of the Martin Brothers.

MISS DORIS KEANE (IN "ROMANCE") IN HARD PASTE PORCELAIN BISQUE.
Height 8¼ in.
Craftsmen : Doulton & Co., Ltd. Designed by John Broad.

We have survived the worst phase. The artist is beginning to see that lithography, rightly treated, may be capable of producing at least self-respecting and appropriate qualities. The manufacturer (whether the result of better education or of outside criticism, who can say ?) is beginning to realize some of the foulness that may come from misdirected mass production. Turning to the more personal things, since Mr. Harold Stabler first made his fine stoneware group, "The Bull," about 1911, many capable craftsmen have set up their kilns, and have produced faience, stoneware, and porcelain, chiefly of a decorative character. The studio potters, such as Bernard Leach, Charles Vyse, Harry Parr, W. S. Murray, Gwendoline Parnell, and Stella Crofts, make exquisite figures and pots, which should exert a good influence on the factory-made wares sooner or later. They are not merely decorators. They concern themselves with the technicalities of the craft, and in some cases are skilled at throwing on the potter's wheel, glaze-making, casting and firing. They react on the general situation from the outside. But the studio potter usually abhors mass production, and works almost exclusively for the collector. He can do no other, since working for even the cultured masses means mass production of a sort. It is inevitable that the middle and lower-middle classes must continue to yearn in vain for the fine things of the studio potters.

So what is being done for the growing number of people with taste, and more especially what is being done by the potters, to put a bit and bridle on that fearsome beast, the machine ? By the machine one suggests, not only the use of machinery, but the enormous advantages of modern organization, of labour-saving inventions, such as casting and jolleying, and even of chemical discoveries, as well as ceramic lithography, all of which are not antagonistic to art, but are the very stuff of which good art may be created if used with intelligence. There need be no antagonism between hand-work and machine-work. They function for different ends. The artist has to realize that he must resume his leadership in industries such as this, or make way for a new type of worker who will create beauty for us out of the work of the machine. It is a phase of evolution in which the artist stands on his trial.

There are a number of potters who see the problem, or part of it, from this angle, and who work out the ideals of the ceramic artist while using works organization and facilities. The pioneer in this field was Mr. Howson Taylor, whose first pieces were produced over twenty years ago. About the same time were originated the Pilkington lustres and Moorcroft wares ; and since the war the Poole-painted pottery with entirely fresh and modern designs. The pieces produced include both decorative and usable wares of a high standard of design, but mostly of a hand-made technique. The greatest need is for simply designed and thoroughly well-made table wares, and this immediately brings in the question of the right use of machinery. It can only be dealt with successfully by combining modern factory organization with the utmost refinement of taste, and skill in ceramic decorative technique.

Much has been done since the war in applying modern brush-work designs to more or less trade shapes. These, together with Wedgwood's "Honey Buff" (which has been made for over a century, and still remains perhaps the most satisfactory table ware in existence), have been put forward by Heal and Sons, Ltd., as standards of good taste, and have met with unqualified success. Quite recently the Worcester factory produced a very lovely cream-coloured service in simple modern shapes with dull gold bands for decoration. The response this service met with, especially in America, led one or two Staffordshire firms to produce similar things.

WEDGWOOD'S "HONEY-BUFF" TABLE WARE.

The original Cane ware, one of the early productions of the Wedgwood Works, which maintains all the traditional charm of early craftsmanship, and is still obtainable at Heal's.

Craftsmen and Designers: Josiah Wedgwood and Sons, Ltd.

CROWN WORCESTER TABLE WARE.

A new development in earthenware which has captured the charm of the well-known productions of the Royal Worcester Works.

Craftsmen: The Worcester Royal Porcelain Co., Ltd. Designed by J. W. Wadsworth.

A JAR IN SALT-GLAZE STONEWARE.
Mat glaze, toned white, grey decoration. Height 6¼ in.
Craftsmen : Doulton & Co., Ltd. Designed by W. Rowe.

PAINTED JARDINIÈRE.
Craftsmen : Carter Stabler and Adams, Ltd.
Designed by Truda Adams.

A BOWL IN SALT-GLAZE STONEWARE.
Mat glaze, pearl-grey. Diameter 4¾ in.
Craftsmen : Doulton & Co., Ltd. Designed by Vera Huggins.

AN INLAID BOWL.
Craftsmen . The Leach Pottery.
Designed by S. Hamada.

SANG-DE-BŒUF VASE IN "RUSKIN" POTTERY. VARIEGATED WITH GREEN SPOTS AND INTERMINGLED WITH SHADINGS OF IVORY.
Craftsmen : Ruskin Pottery. Designed by W. Howson Taylor.

A STONEWARE VASE WITH COBALT AND COPPER UNDERGLAZE DECORATION ON BUFF BODY.
Craftsmen : The Leach Pottery. Designed by Bernard H. Leach.

A GROUP OF POOLE POTTERY.
Craftsmen and Designers : Carter Stabler and Adams, Ltd.

It is to be hoped that the imitation of tasteful ware because it happens to be a commercial success will lead to a real appreciation of the ideas and principles underlying the original impulse.

In some respects we compare unfavourably with the Continental factories and studios. We have nothing in this country to put beside the best figures of Copenhagen, the pots of Peter Nordström, Bing and Grondhal, or of some of the most capable French workers. In high temperature stone-wares of the highest artistic quality, we have been twenty years behind the French. Jean Carriés, the pioneer of modern European stone-wares, died thirty-five years ago, and English studio potters are now only acquiring an understanding of its artistic possibilities. In the making of truly beautiful table wares, we have nobody working with the vision and fine feeling of Jean Luce. And yet, when all has been said about our comparative inertia in æsthetic experiment, one comes back to the solid comfort of the fact that no one ever has, and probably no one ever will, surpass the Staffordshire potter on his own ground—honesty of workmanship, and durability and pleasantness of material. If our trade design is often dull in spirit, at least we are saved from some of the extravagances that have made the Continental trade wares at times a positive nightmare.

A HANDLED JUG IN SALT-GLAZE STONEWARE (GLOSSY).
Craftsmen : Doulton & Co., Ltd.
Designed by Harry Simeon.

A PAINTED DISH.
By Alfred H. Powell.

A STONEWARE SAUCE BOTTLE.
Craftsmen : The Leach Pottery.
Designed by Bernard Leach.

Ecclesiastical Ornament.

By Alan L. Durst.

THE BANNER OF THE BLESSED SACRAMENT.

Designed by Duncan Grant. *Cut by* Vanessa Bell. *Worked by* Mary Hogarth.

The chalice and paten, in cloth of gold, are enshrined upon an altar against a background of blue enriched with beads of the same colour. Above and below float angels in green robes with golden haloes. The main groundwork of the banner is of flame colour, with an outer border of yellow also enriched with large beads set at close intervals. The workmanship is worthy of this wonderful design in which the subtly contrasted colours, notably the reds and the greens, play such an important part. By a careful choice of the materials used, different qualities are given to the various pieces, which are cut out and applied.

THE term ecclesiastical ornament covers a wide field. It may be said to include all the visual arts used for the embellishment of the buildings and for the requirements of the services and ritual of the Church.

Under this heading comes a very large proportion of the Early and Medieval Art of this country.

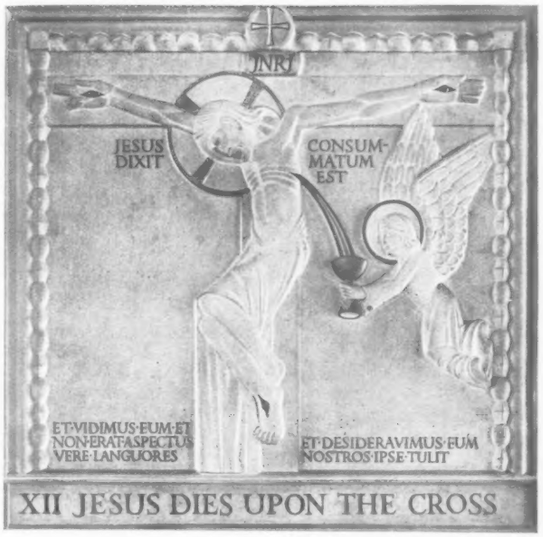
As we are becoming more alive to the richness of this inheritance, it should be of importance to attempt to estimate the bearing of our traditional art on modern ecclesiastical ornament; and to see how far, if at all, we are encouraging its spirit in our own craftsmanship of to-day.

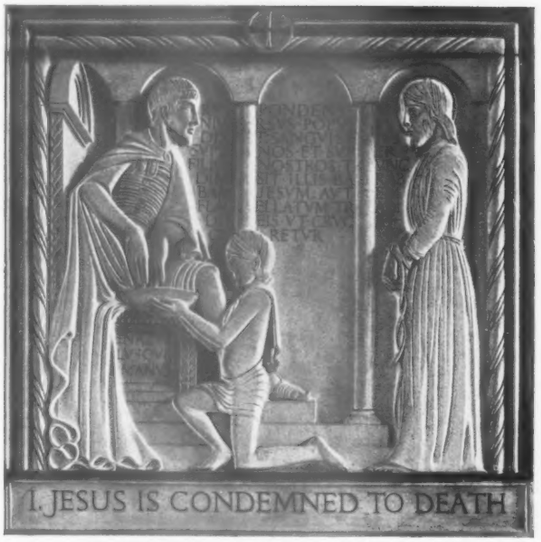
Although it is incorrect to attribute the artistic inspiration of the Middle Ages to the Christian religion, yet undoubtedly the Church of those days could claim that she gave to all artists the opportunities for work which they needed.

The Church was the great patron of art.

Representing as she did, to a great extent, the entire community, she was in many respects the ideal patron: deciding the manner of work to be executed; setting the subject to be portrayed; and then leaving the artist free to carry out the work in his own way. And he—the artist—working within narrow, imposed limits and backed by tradition, was fired with enthusiasm to press forward along a straight and inevitable road.

In all probability he had no conscious theories of æsthetics: his mind was entirely occupied with the practical problems of the work in hand. He did not talk about art: he got on with the job. So, too, the Church, his patron, was concerned only with the moral teaching of all that he did. Because the imaginative life of the times was so strong the æsthetic quality of the work could be taken for granted: it was felt





TWO OF THE STATIONS OF THE CROSS IN WESTMINSTER CATHEDRAL.
Craftsman and Designer : Eric Gill.

STATUE FROM THE WEST FRONT,
WELLS CATHEDRAL,
THIRTEENTH CENTURY.

THE BLESSED OLIVER PLUNKET FROM WESTMINSTER CATHEDRAL.
Here may be seen how the direct process of work in mosaic has more chance of expressing religious emotion than has the commercial method.

"THE RESURRECTION."
Craftsman and Designer: Boris Anrep.
A detail showing the method of using gold. Usually in mosaic of the present day the gold is flat, giving no variety of texture. Here the gold is made interesting, with a richness of surface, by reflecting and breaking up the light. This is important from an architectural point of view, as it is possible by this means to lighten up a dark portion of a building. The cardinal point of this method is that the artist himself should work directly in the material.

to be inevitable. For through the imaginative life comes, unsought, that quality which distinguishes a work of art from all other work. This quality will be found, I think, in some degree, though much less strongly marked in the later than in the earlier centuries, throughout all the work of the Medieval period.

With the Renaissance the Church lost her position as patron of the Arts.

But the tradition of fine craftsmanship survived and could be used in her service when the opportunity arose. This can be seen from the wonderful work, notably in wood and in iron, which was put into St. Paul's Cathedral and the City Churches.

It was not until the nineteenth century that a complete change came over the whole spirit of ecclesiastical ornament. In the first half of that century, art was divorced from life and came to be looked upon with dislike. It was considered frivolous, and unnecessary for a serious and industrial nation. Obviously it had no commercial or moral value, therefore it could not be justified. The voice of the Philistine was supreme in the land.

But the suppression of living art meant spiritual starvation. The people had lost their æsthetic sense and knew not for what they hungered: they asked for bread and were given a stone.

For the first time in the world's history there arose a counterfeit art which passed into general currency. With this counterfeit art came also a false conception of all art.

It grew to be regarded solely as an affair of easel pictures and marble statuary; not to be looked for outside the walls of the Royal Academy, where, with official sanction, it could be trusted to deal only with "nice" subjects: a few nudes, perhaps, but these always in strictly classical settings.

The stream of true art was driven underground.

One manifestation of this spiritual starvation was a revival of religion and a reawakening of the Catholic ideal in worship. The Church of England again found herself in need of ornament for her service. It was a Church greatly weakened in authority yet, to a certain extent, representing some of all sections of the community: but she, like all other public bodies, was no longer qualified to act as patron to the Arts.

The Church asked for Gothic; and the Gothic revival came. It was not that pious church people liked Gothic as art: the question of art hardly arose. Considered as art, what remained of the sculpture, the painting and stained glass of the Middle Ages seemed to them barbarous and quaint, only made tolerable in so far as it was worn and mellowed by hallowing time. But they felt it to be religious; they invested it with a cloak of sentiment; they sanctified it with associations; they regarded it all with holy tears in their eyes.

And those who met this demand from the Church saw what was required of them. Historical association was beyond their power to provide, but sentiment they could, and did, supply; full measure pressed down and running over. They made of Gothic the one thing it had never been—they made it pretty. They perverted its stark reality into false sentimentality.

What they did was accepted with open arms. No Gentle Shepherd could be too gentle; no Lamb of God too woolly. Angels had but to simper to be thought lovely. The saints of God became so feeble that they could never have said "Bo" to a goose, much less "No" to a tormentor. No church was complete until it had been filled with prettiness. From glazed tiles on the floor to scroll-work lettering above the chancel arch: from cross and flower vases in lacquered brass on the altar (or on the shelf above the altar) to alabaster font at the west end, all was done to the glory of God and the

THE VISION OF ST. JOHN, FROM THE MEMORIAL CHAPEL OF THE ROYAL MILITARY COLLEGE, SANDHURST.
Craftsman and Designer: Boris Anrep.
This mosaic is carried out in gold, ruby-gold, mother-of-pearl, and Venetian enamel, and represents the Christ of the Apocalypse in a glory and splendour of which the plate can give but a very inadequate idea.

"THE RESURRECTION."
Craftsman and Designer: Boris Anrep.
From the private chapel of General Maxwell Stirling, Keir, Dunblane. The youthful Christ, attended by angels, rises from the tomb in the act of blessing. Above are the Holy Spirit and the Hand of God, with two other angels adoring. The figures stand out in mother-of-pearl against the gold of the background; the folds of the drapery being indicated by pink or by green lines.
It is especially to be noted that the wings of the principal angels are thrown over the face of the apse in order that they may form a curve parallel in perspective to the curve of the Sanctuary arch.

commercial profit of the firms who supplied the goods. Stained-glass windows were turned out by the yard. Was there a space of blank wall which required filling? Some shop had an A and Ω, a ☧ or an IHS to fit the occasion exactly.

And from this desire for sentimentality, the Church, by which is here meant all corporate Christianity, has not turned; nor does she show any real sign of turning.

Ecclesiastical ornament has changed outwardly, but in essentials ecclesiastical taste remains the same now as it was eighty years ago.

As a result of the Arts and Crafts movement at the latter end of the nineteenth century, there has been an improvement in actual craftsmanship; a tendency to use better materials; to replace pitch-pine with oak. Superficially, most of the carving in stone and wood to-day is excellent, if excellence is to be judged by mechanical precision: technically a modern stained-glass window is better made than one of the thirteenth century. But it is a fallacy to suppose that efficient craftsmanship and the employment of good materials are in any way a guarantee of art. Theoretically there should be no craft without art, and *vice versa*. Formerly this was so. As works of art the pot differed from the statue, the tile from the painting, in degree only—not in kind. But nowadays, as the comparatively recent expression "Arts and Crafts" implies, we have come to make a distinction between the two: to admit of good craftwork as an easy substitute for true art. Commercial firms have been quick in seizing the opportunity of producing works of good craftsmanship, having the superficial appearance of art, which are exactly suited to the popular taste of the moment.

Now, in questions of art, all popular taste of the moment is invariably wrong, and has been for a hundred years or so. This may sound a sweeping assertion, but it can be proved.*

Having no real insight or power of æsthetic appreciation, public opinion can only accept an authentic work of art after it has grown accustomed to the outward form of that work. On the other hand, no work of counterfeit can survive, even in public opinion, for more than a few years.

Where church ornament is concerned this can be clearly seen from the way in which the work of the middle nineteenth

* To take the case of sculpture alone. Nearly all the statues which have been put up with popular approbation during the past century have become objects of derision. This is notably the case with the Albert Memorial, which was greatly admired in its day. The Victoria Memorial will quite rightly share its fate in a few years.
On the other hand such works of art as Stevens's Wellington Memorial in St. Paul's, and Gilbert's Eros, were actively disliked at first; whilst the latter sculptor's Queen Victoria in Winchester has taken more than thirty years to overcome popular prejudice.

century has come now to be regarded. Everyone knows the vicar who points to the "really dreadful" stained-glass of 1860 in the chancel, and then turns with satisfaction to the bottle-green artiness of the new window in the nave. His successor a few years hence will think them both equally "dreadful."

I suppose that few churches to-day would not be proud to possess Millais' picture of "Christ in the Home of His Parents"; but when this was first exhibited in 1850 it was received by the general public and academic critics alike with exactly the same ignorant and offensive abuse which greeted the Hudson Memorial panel in Hyde Park this summer. The exceptional cases where works of art have been placed in churches in recent years only go to prove this point. To take one example only, and that perhaps the most notable. The commission for the Stations of the Cross, by Mr. Eric Gill, in Westminster Cathedral was due, I believe, to the Cardinal Archbishop, who personally selected the designs. No committee would have sanctioned them. They had strength instead of feeble sentiment; they had absolute beauty in place of superficial prettiness. When they were put up they were received with open resentment.

Because of them people said that they would never go into the Cathedral again: they said that they were outraged . . .

Now, after ten years, these marble reliefs are beginning to be tolerated, even to be liked. In time they will come to be looked upon as first among the few things worthy of the noble building which contains them.

Othera rtists and architects have had similar heart-breaking experiences: chiefly where figure subjects in sculpture, stained glass, mosaic, and painting are concerned. For here the popular misconception of the imitative function of art comes into play. A well-designed altar or pulpit may pass a committee undetected; a fine work of representation can scarcely hope to do so.

A CHALICE. ENGLISH FIFTEENTH CENTURY.

A PATEN. ENGLISH FIFTEENTH CENTURY.

Since the question of representation does not arise where architecture itself is concerned, there have recently been signs of improvement in ecclesiastical building. Some really fine churches have been, and are now being, built. This makes it all the more deplorable that the ornament which goes into them should continue to be of such a low standard. Within the last year or two, diocesan committees have been formed to judge any new work which it is proposed to place in a church. These committees may veto the most obviously bad, nine times out of ten; on the other hand, they will reject anything that is really good. In any case, their function is preventive not constructive.

More hope of improvement in ecclesiastical ornament is to be looked for, I think, from the architects who are building some of the new churches, if they will exercise their influence and speak with the authority to which the pre-eminence of their art entitles them. They will have a hard fight against ignorance. Everyone thinks that he has a right to impose his own opinion where art is concerned, even when he admits that he has never given ten minutes' thought to the matter in the whole of his life. If it is insisted that art should be everybody's concern, the more he thinks that he must know all about it; if, that is to say, there really is anything to know.

But so in a sense should child welfare be the concern of everybody who has the good of the race at heart; yet this does not mean that any old bachelor is justified in going up to a woman in the street and criticizing the way she holds her baby.

Then people will ask *why* they should have that which they will grow to like, so they are told, rather than that which they do like now; especially as (since art cannot compete in price with mass production) the shop-bought article is often the cheaper.

The question of price does not offer any real difficulty. Sometimes a good work, by being simpler, is actually less expensive than a bad one of a more pretentious character.

INITIAL LETTER FROM THE WINCHESTER VULGATE, TWELFTH CENTURY.

A wooden lectern for instance, of the type of the old four-square Chanter's desks, will cost less than one of the naturalistic brass eagles which are generally regarded as a necessity. Again, the dead can be far more honoured, if people would but realize it, with a plain headstone of native stone than with all the marble anchors and cables, clasped hands, winged angels, bunches of flowers, and the other rubbish which nowadays so often disfigure our churchyards.

At all costs the architect should insist that there be no cheap substitute for art in the church that he has built: where the best cannot be afforded now, nothing else must be allowed to take its place.

There is no commercial short cut to the production of art; and if, as so often is the case, the vicar, the church council, and 99 per cent. of the congregation think that "something else" will do just as well, or even better (because we're a poor parish, you know), is it not rather presumptuous on their part to suppose that everyone is equally ignorant and lacking in æsthetic sense? That is why those who have not the natural instinct and experience to distinguish between true and counterfeit art must be ready not only to ask, but to accept, the advice of someone who has.

This is a matter of fundamental importance to the Church. As a distinguished writer and critic of art and letters, who died recently, pointed out in one of his essays,* the philosophy of the spirit tells us that the spirit desires three things and desires them for their own sake solely. It desires to do right; it desires to know the truth; it desires beauty.

These three desires are the moral, the intellectual, and the æsthetic activities of the spirit; as there is a moral conscience, so is there also an intellectual conscience and an æsthetic conscience, and no one of these is dependent upon another. There can be no true religion which does not take equally into account these three spiritual desires.

The æsthetic conscience of the Church to-day is in a state of sloth. Unless she takes the trouble to arouse this conscience, few artists can be able or willing to serve her.

Yet it is to the service of religion that we owe the highest achievements of past ages; without a living religion there seems little hope of that communal effort in art by which great things may be done in the future.

How great are the opportunities which the Church is for the most part missing may be judged from the exceptional cases of modern ecclesiastical art here reproduced. The four Early and Medieval examples are included in order that they may be compared with the preceding illustrations of modern work. In every case there will be found that unity of design and directness of expression which are common to all true works of art—that quality which may be seen and felt, but cannot be defined.

DEPOSITION FROM THE CROSS. IVORY. PROBABLY TWELFTH CENTURY.

Although not now allowed to be English, I have placed here this wonderful ivory from the Victoria and Albert Museum on account of its intense spiritual significance. Its origin is very doubtful. In any case there is English ivory work of the twelfth century of almost equal beauty.

* "The Ultimate Belief." A. Clutton Brock.

Modern Stained Glass.

DURING the war a master glass-painter of Lille, having escaped to this country as a refugee, decided to occupy himself in examining such remains of medieval windows as he might chance to find. He had been but a short while so engaged when he was led to transfer his studies to our modern glass by its, to him, quite unexpected qualities; for a Frenchman is rather apt to be ignorant of what is going on on this side of the Channel, even in his own line of business.

However, he need not have been surprised at his discovery, for the art of glass-painting, almost alone among the medieval arts, never utterly died out in this country, but lingered on in the north, in however degraded a condition, until the revival of the last century. It is no doubt owing to this that modern English stained glass is superior to the Continental.

A DECORATIVE PANEL FOR ST. ANNE'S CHURCH, NEWFOUNDLAND.

Craftsman and Designer : M. Healy. *Architect :* R. M. Butler.

Few people know what admirable windows were made in the late 'sixties. The church of St. Augustine, Pendlebury, built at that time, contains a complete series of windows, all, seemingly, by one firm, and excellent both in design and colour In fact, little has been done since to rival, scarcely any to surpass, them; but this must be an isolated phenomenon, for certainly the bulk of the work done then and for the next thirty years was but mediocre.

The most notable achievement during this period was probably that of the late C. E. Kempe in maintaining a high standard of design in spite of the enormous amount of his output, but the art as a whole showed neither advance nor retrogression.

However, during the last twenty years or so English glass-painting has produced two new schools, diametrically opposed in method and ideals. The one takes as its model English fifteenth-century glass, and aims at lightness of effect produced by abundant use of white glass, combined with slight and delicate painting and a restricted palette. The other, if it may be said to have taken any traditional style as its *point de départ*, for it is really quite styleless, is to some extent based upon the mosaic method of the thirteenth century. It is marked by extremely vivid colouring, often deep to the verge of heaviness, a heaviness which is accentuated by the use of wide leads and coarse, if summary, painting; or alternatively, the flesh only is painted, and the robes and ornament are an agglomeration of fragments, the only drawing being supplied by the leading and shaping of the pieces.

A DECORATIVE PANEL.

Designed and made by James Ballantine.

It is obvious that the whole art is based on the craft of the glazier, and it is historically true that as the painter pushed his way more and more to the front the glazier was thrust more and more into the background, till the art sunk to its lowest ebb in the great west window of New College Chapel. Here, in his effort to dispense with leads, the best that a great colourist like Sir Joshua Reynolds could do in an art that is primarily one of colour, was to emit a sort of bituminous fog, with the result that the leading which it was sought to avoid revenges itself by obtruding a rectangular grid across the murky and peeling pictures. It is not surprising that such an example of the peril of ignoring the leads should have led designers to the opposite extreme. Insistence on glazing for its own sake, and not merely as a technical necessity and wholesome restraint upon the painter's vagaries, is obvious in the work of Mr. Whall and his followers. Much of the leading is in parallel lines, either vertical or horizontal, the cames are unduly wide, and there is an obvious effort to draw with the leads as far as possible. An unpleasant obtrusiveness is the result, together with that tinge of vulgarity which ever accompanies exaggeration and departure from the golden mean. It is hardly too much to say that the more anarchic developments of this modern school are as offensive as anything that has ever been perpetrated in colour.

The other school arose in reaction against the overpainting, excessive modelling, and pictorial tendencies observable in work of the period, which it aimed at correcting by reversion to the fair colouring and thin painting characteristic of late medieval work. Much of the glass it has produced, while notable for careful design always on an architectonic basis, has likewise suffered from exaggeration. Reaction against realistic modelling of form has resulted in flatness and thinness as of a "transparency," whereby an appearance of timidity is produced which the irreverent might call washiness.

The risks which the two schools have to guard against are insipidity in the one case, violence in the other. Who shall decide where the greater danger lies? The enthusiast resents the advice of common-sense *Medio tutissimus ibis;* may he live long enough to take it.

So far as stained glass in churches is concerned, and that must be quite nine-tenths of the total production, it would be

A PANEL.
Designed and made by E. Heasman for T. Wippell & Co., Ltd.

BASE OF A LARGE THREE-LIGHT WINDOW.
Craftsman and Designer : Miss W. M. Geddis. *Architect :* R. M. Butler.

A WINDOW LIGHT AT TUDOR HOUSE, LONDON.
Craftsmen : Wainwright and Waring Albany Forge, Ltd. *Architect :* E. Stanley Hall.

PORTION OF A WINDOW AT THE GUILDHALL, HULL.
Craftsman : Arthur J. Dix.
Design and cartoon by H. G. Wright.
Woodcarving by Messrs. Shepherdson.

THE GREAT EAST WINDOW, LIVERPOOL CATHEDRAL.
Craftsman : B. Powell.
Architect : Sir G. Gilbert Scott, R.A.

A WINDOW AT THE NEW CAFÉ ROYAL, LONDON.
Craftsmen : Clayton and Bell.
Designed by Reginald Bell.

A PANEL AT IPSWICH PUBLIC LIBRARY.

Craftsmen: Henry Hope and Son. Designed by Paul A. Mantle. *Architect:* H. Munro Cautley.

ONE OF A SERIES OF FIVE LIGHTS FOR BALLYHAIMS CASTLE.

Craftsman and Designer: Michael Healy. *Architect:* R. M. Butler.

A WINDOW AT FRENCH PARK CHURCH.

Craftsman and Designer. H. V. McGoldrick. *Architect:* R. M. Butler.

A WINDOW FOR COOLCARRIGAN CHURCH, CO. KILDARE.

Craftsmen: Miss Purser's Art Works, Dublin. Designed by Miss K. O'Brien. *Architect:* R. M. Butler.

more appreciated if its use were regulated somewhat as follows: The first requisite is to substitute, wherever possible, good modern glass for the worst enormities of sixty years ago; and this is the most satisfactory to the glass-painter, just as he may modestly anticipate that in time his work may give way to something still better. In all churches the first windows to be filled with stained glass are those over altars, at the ends of transepts, and at the west end. Aisle and clerestory windows with their view of sky and trees should be the last to be tackled, and then only when there is a chance of completing a series by the same hand.*

It is too often forgotten that the prime function of a window is to admit light. Whatever may be suited to the tropics, where "the worst of your foes is the sun overhead"; in this climate the cry must ever be Light, more light. So it was through the Middle Ages, those ages, not of sentiment, but of common sense. The solemn, gorgeous colouring of the thirteenth century gradually gave place to the delicate, silvery tints of the fifteenth, with its predominance of white glass, while at the same time the window-openings themselves grew larger and larger, till the wall became a mere pierced screen for the display of glass. The builder and glass-painter, as it were, played into one another's hands, so that it might almost seem as if stained glass were the formative element in the evolution of Gothic architecture. While the fourteenth century advanced with wavering and uncertain steps towards the solution of the problem of light versus colour, there is nothing groping or tentative in the fifteenth-century achievement. The painter definitely made up his mind in favour of light, and who shall say that he was wrong?

It is unlikely that the error, once common, of inserting windows of a pretended Gothic style in churches built in the Renaissance manner is likely to be perpetrated nowadays. The anachronism would be too glaring. But there is no reason why glass should not appear to be what it is, viz., of later date than the building it decorates. But, for some obscure æsthetic reason, glass of the Burne-Jones type creates an acute disharmony in an ancient church. Seeing that both artist and executant might be classed as medievalists this is somewhat curious. The same objection lies against all glass of the ultra-modern school. With a ferro-concrete building it would be quite congruous, but in a church built in any of the recognized styles it offends the eye as, in the literal sense, an impertinence.

* A ludicrous misunderstanding of the æsthetics of the matter was that of the late Lord Grimthorpe, who desired a new church at Doncaster to become "a museum of the works of all the best modern glass-painters."

Exhibitions.

THE GOUPIL GALLERY.—The Robert Bevan Memorial Exhibition came as something of a surprise to many of us—we had not somehow realized how good an artist he was.

Mr. Bevan was very unassuming; he did not treat himself so frightfully seriously as some of us are inclined to do. Having a sense of humour he had a sense of proportion; but it was, perhaps, this humorous twinkle in his eye which concealed from us the seriousness and sincerity of his artistic aims.

Good examples were shown of the various periods he went through, proving that his latest method of intense simplification was not merely impulsive or a flash-in-the-pan, but the result of acquired knowledge; first having learned how to put things in, he then deliberately left them out; his apparently empty spaces (or what would be empty spaces in a less accomplished painter) have in them a sense of force deliberately withheld.

As this artist became more experienced his pictures became higher in key and brighter and more intense in colour; the interest in his pictures became more concentrated upon a particular spot, perhaps a white building; the Frenchman, Vlaminck, does this same thing in a different way—usually by means of distortion; but Mr. Bevan has not resorted to this, there is a sanity, a normality in all his works.

It was interesting to compare "The Smithy at Szelicwy" (169), painted in 1900, with "A Polish Granary" (161), painted in 1904, which are both of the same subject. The first is heavy, brown and treacly in quality, and slightly romantic in treatment; there is a sort of human story element in it. The second is painted in what we may call his middle period, where he used bright, clean colour, put on in detached spots—much in the manner of *pointillisme;* it is probably painted from the former, a sort of re-statement of the first subject entirely in terms of form and colour, omitting the romantic element. The gloom has now gone from the composition, it is full of dancing light and vibrant colour, and anything which did not help towards this end has been cast aside; whereas the former painting was just an exercise in copying Nature, something in the style of Morland; the latter is extraordinarily fresh and almost as bright in colour as a Signac.

In his last period Mr. Bevan was using flat surfaces almost exclusively, and where the effect would have inclined to monotony he juxtaposed complementary or contrasting colours.

One always feels that this artist's works have been intelligently done; but what I for one chiefly admired in his character was the ability for getting material for his pictures from such ordinary, not to say commonplace, subjects; he never had to go far in order to find something to paint; he had the ability which distinguishes the true artist, that of being able to make interesting compositions from what, to the average person, would appear pictorially rather hopeless; the streets and the houses near his own home at Swiss Cottage served him as well as anything else as themes for his paintings and drawings; the very banal architecture of the mid-Victorian period, when viewed through his eyes, became interesting and stimulating shapes; this in itself was something of an achievement.

It is to be hoped that the authorities have acquired one or more of Robert Bevan's characteristic works for the nation.

THE WOMEN'S INTERNATIONAL ART CLUB.—There was good work to be seen at the above exhibition, which was held at the Suffolk Street Galleries. The works were well hung and not overcrowded, and the general impression one obtained was of intelligent arrangement and orderliness, qualities which contributed in no small measure to one's enjoyment.

Mrs. Dod Procter is obviously the most accomplished of the exhibitors; her works show sincerity and honesty—qualities which tell in painting as they do in anything else. Her two small paintings, "Janie" (191), and "Lilian" (195), show how unnecessary it is to paint portraits on a large canvas, and how big things can look when treated largely on a small scale.

Mrs. Procter's pictures are beautifully executed, without haste, but done with an intense conviction and regard for the highest artistic ideals she can formulate. Her works are not, therefore, liable to be affected by erratic impulses, but are fixed upon the canvas with a sense that they should be inevitably where they are and nowhere else.

On the other hand, Miss Ethel Walker's works appear to have been evolved with great trouble and tribulation, and the results, therefore, are sometimes inclined to be rather messy and obscure. This particularly applies to her large decoration, "The Invocation" (211), where a number of figures obligingly surround an idol of some sort to form for Miss Walker a decorative composition.

But this painter is doing work in another direction which has behind it a real artistic impulse; but pure decoration does not seem to be in her line; she is at her best when she records her emotional impressions of things seen, good examples being the interesting little sketch of a girl's head (180), and "Miss Barbara Hepworth" (224).

Mrs. Fisher Prout's "Portrait" (144) is well constructed, and shows a painter-like feeling for the material.

Other artists exhibiting interesting works in the oil section are Miss Grace Macnair, Miss Adeline M. Fox, and Miss E. O. Henriques.

In the water-colour section Mrs. Eleanor Hughes shows a pleasant fairy-tale-like drawing of a very pleasant place—"Tarascon sur Plage" (45).

Miss N. Bresslern-Roth shows some colour prints of various animals, cleverly treated in a very decorative manner. In spite of the immediate appeal these prints make, their attraction is inclined to wear off, because this talented designer is rather too mechanically efficient, her works leaving nothing for the imagination to build upon.

There is also a room devoted to the display of various crafts—weaving, pottery, and metal work, and there is some sculpture.

ST. GEORGE'S GALLERY.—An exhibition of some works by Mr. Charles Ginner and Mr. Randolph Schwabe was held in this gallery.

One was glad to see that Mr. Ginner has now thought out a convention for his skies—a very suitable one it is, too, and harmonizes well with the treatment of the other portions of his pictures; his skies had nearly always hitherto suffered from a naturalism which clashed badly with the strict conventionalism of his bricks and mortar.

In this small exhibition of his works Mr. Ginner shows a clearer realization of his ideals; he has developed consistently and unwearyingly along his own lines: the rendering of the usual things which make up the average picture, but done in a sharply defined and precise manner, introducing a certain amount of mechanism into his processes.

The aspect of London in which this artist appears to delight is precisely that from which most of us hasten away; the gloomy alleys, the street markets, the "high-class butchers" are appalling in their drab hideousness to many people. But to Mr. Ginner it is otherwise; he loves them, and naturally this feeling creeps into his works and redeems these scenes from being sordid.

The little picture, "Tolcarne Bridge" (5), is really delightful, and suits Mr. Ginner's peculiar style admirably.

Mr. Randolph Schwabe is a very *sound* artist: in fact, his soundness is his weak point. He belongs to the tradition of Legros, but as can be said of most of those influenced by Legros, he never seems to have developed from this tradition, but remained rigidly inside it, and seems unable to find his way out.

This would be a good subject for a *London Mercury* cartoon: Mr. Schwabe in a maze (Tradition) asking a policeman (representing Modern Art) how to get out.

THE REDFERN GALLERY.—The exhibition of water-colours, etchings, and lithographs by Mrs. Edna Clarke Hall was a most stimulating one.

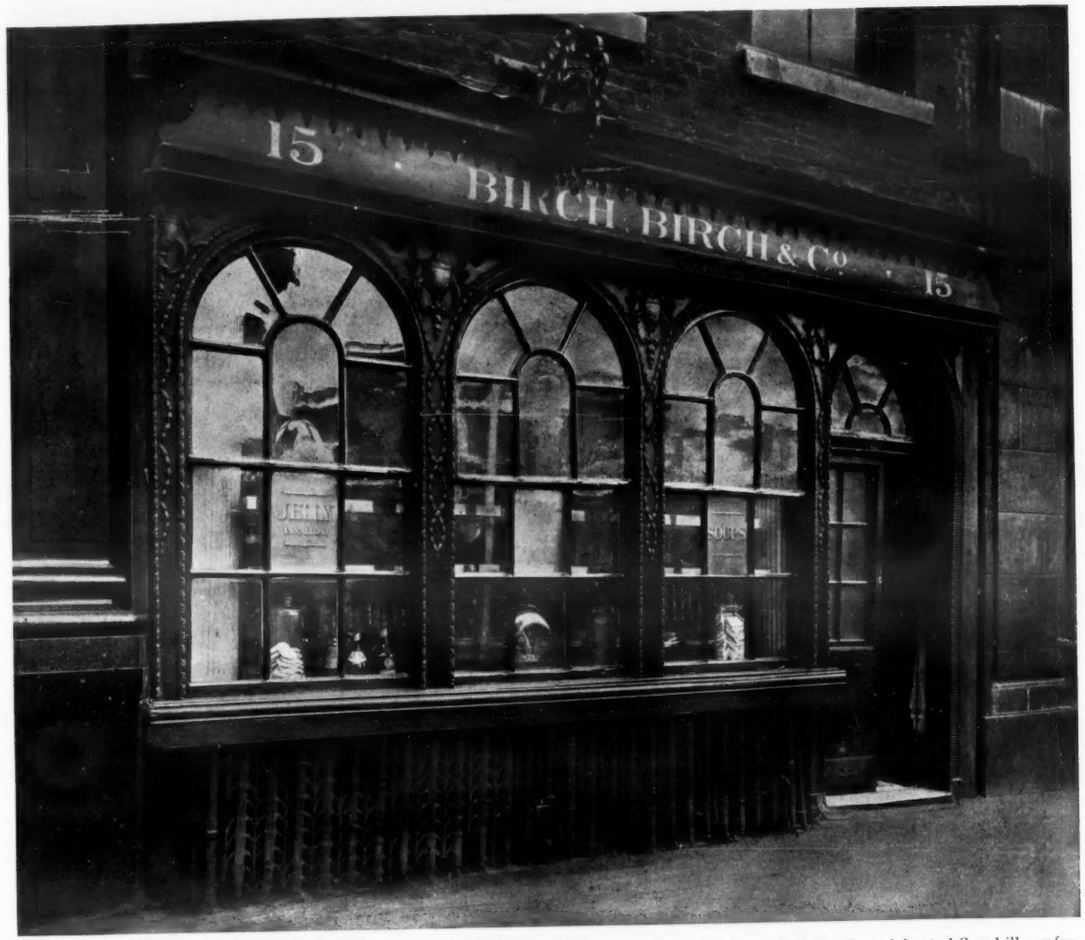
Her "Paintings with Poems" naturally remind one somewhat of William Blake; but her drawing is more accomplished; that is to say, she is an artist first and last, concerned in satisfying her feeling for form and colour, whereas Blake merely used drawings to illustrate his literary ideas.

Some of her small "Leaves from a Sketch-book" appealed to me most; they are just little jottings done from time to time, but having in them much that is artistically significant.

RAYMOND MCINTYRE.

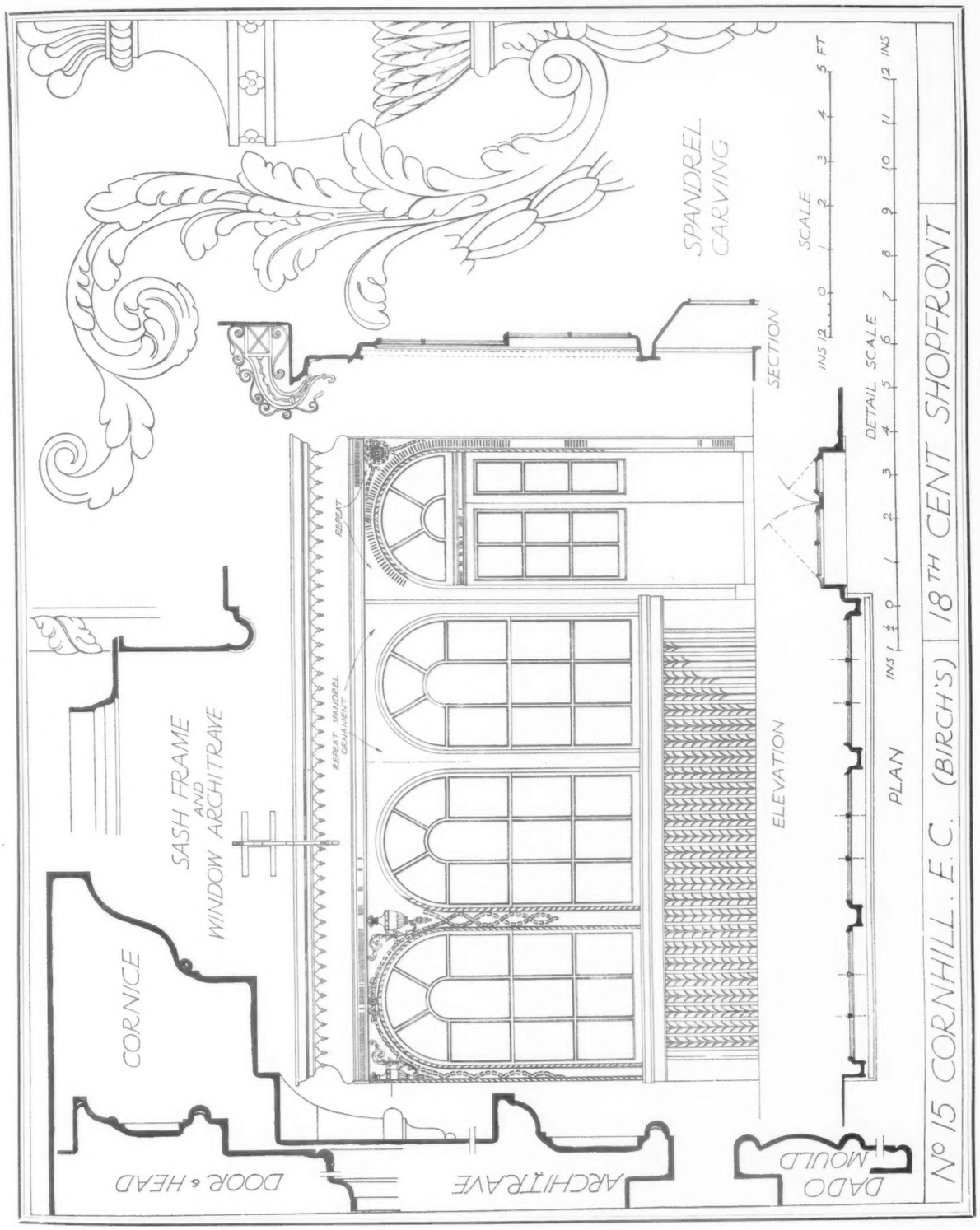
Selected Examples of Architecture.

Birch's, No. 15 Cornhill, London.



The business at No. 15 Cornhill was established by Mr. Horton in the reign of George I. Samuel Birch, the celebrated Cornhill confectioner, was born in 1787, and for many years served as a member of the Commission Council. He became a City orator, an Alderman of the Ward of Candlewick, a poet, a dramatic writer, and Colonel of the City Militia. He laid the first stone of the London Institution, and wrote an inscription to Chantrey's statue of George III, now in the Council Chamber, Guildhall. "Mr. Pattypan" was Birch's nickname. The upper portion of the house in Cornhill has been rebuilt, but the ground floor remains intact, a curious specimen of the decorated shop-front of the last century, and here are preserved two door floor plates, inscribed "successor to Mr. Horton," which are 140 years old. Alderman Birch died in 1840, having been succeeded in the business in 1836 by Ring and Brymer.

Marble Quarrying — *An impression by Frank Brangwyn, R.A.*



MEASURED AND DRAWN BY CHRISTOPHER J. WOODBRIDGE.

Recent Books.

East Christian Art.

East Christian Art. A Survey of the Monuments. By O. M. Dalton. Oxford: The Clarendon Press. Price £5 5s. net.

Mr. Dalton has laid all students of the Art of the Christian East under a deep sense of obligation by the publication of this very attractive volume. His earlier work on "Byzantine Art and Archæology," which he modestly put forward as "something in the nature of a general introduction," in reality forms a most valuable and learned book of reference.

Since its publication in 1911, however, much additional research has been undertaken, fresh fields have been explored, and new theories have been formulated. In the present volume Mr. Dalton puts these on record, grouping them under their various heads, and discusses them in considerable detail, but carefully abstains from any too-certain deductions. As he pertinently remarks in his preface, "various opinions now confidently proposed remain hypotheses rather than established theories; a mere recorder who prematurely accepts hypothesis exceeds his proper function."

The new volume begins with a very clear general survey, followed by one treated geographically under various countries. The branches of the Art are then discussed under the separate headings of Architecture, Sculpture, Painting, Minor Arts, and Ornament.

We are specially glad to find that he has devoted a considerable space to architecture, as in his former book he regretfully refrained from dealing with it in the hope that someone who had studied the subject more fully would take it up. In this chapter, which is all that space will permit us to allude to, he begins by discussing the various influences which were at work in the early days of the Christian era. The exploration of the East, made possible by the victories of Alexander, had opened up to builders fresh structural possibilities; architecture was developing largely on structural lines; new ideas culled from various sources, principally Eastern, were being absorbed; "It was a time of great activity for architects, who were engineers no less than masters of design, examining constructional possibilities for the benefit of peoples exposed to political and social change." The influence of the vault and the dome became paramount, and a new type arose culminating, in the sixth century, in that masterpiece of construction and design, Sta. Sophia, Constantinople.

Mr. Dalton, after referring briefly to the building achievement of the later centuries, passes on to a short consideration of materials and of structural features, followed by an examination of characteristic types, and he concludes the chapter with a geographical survey "to illustrate the distribution of examples representing the several types."

The volume, a thick demi quarto, is clearly and beautifully printed, the illustrations (sixty-nine in number) are given as separate plates, appropriately distributed throughout the book. These are uniformly well chosen, and are well reproduced to a large scale, mostly as a single illustration on each plate.

The book is a treasure-house of information on all branches of a wide and complex subject, and its careful study will well repay all those who are interested in the origins and development of Christian Art. R. W. S. Weir.

Old London.

Changing London. By Hanslip Fletcher, with an Introduction by Professor A. E. Richardson. Cassell & Co. 10s. 6d. net.

Those who see the "Sunday Times" regularly know that for some time past one of its attractive features has been the series of drawings of old London which Mr. Hanslip Fletcher has contributed to it. Two series of these fascinating records have now been published separately; and before us lies the second of them. Mr. Hanslip Fletcher is one of the latest, and by no means the least, of that remarkable succession of topographical draughtsmen who have given themselves to the perpetuation in artistic media of the picturesqueness and alluring beauty of London. In that noble band of brothers of the brush and graver may be noted such men as Hollar and Canaletto and Scott, Boys and Shepherd and Schnebbelie, Whistler and Logsdail, all differing from each other in their methods, but all actuated by the dominant idea of recording what has been best worth study among London's landmarks.

In the present volume, Mr. Hanslip Fletcher gives us some of his most admirable work, and he treats each subject in that *quasi* artistic, *quasi* topographical manner, by which he is enabled to reproduce the correct architectural features of a building, while at the same time never allowing his representation to become too markedly architectural. The result is that these pictures make a double appeal, being capable of delighting the artist through their expression of values, and the topographer through their essential accuracy of portrayal. And the value of such things cannot be exaggerated; for without them we should often (with untrained eye) fail to recognize the essential qualities of beauty residing in the streets and byways, the old buildings, and even the modern structures which, from being familiar, have too often become to us commonplace.

When one looks up Godliman Street to St. Paul's, does one, for instance, see in it the suggestiveness conveyed by Mr. Hanslip Fletcher's drawing? Would the casual wayfarer have stopped and gazed with admiration at the actual Woburn Buildings, as he will after seeing its beauty recorded here? And how many who do not know these spots already, will not want to rectify their omission after a study of the representations of such hidden treasures as the Church of the Austin Friars, St. Helen's, Bishopsgate; and that admirable Harrington House, in Craig's Court, which so patiently awaits what one feels sure will before long be its inevitable doom. Mr. Hanslip Fletcher can even make St. Pancras picturesque. To use a commonplace, every London lover should possess this portfolio, and his delight will be increased by Professor Richardson's worthy introduction.

E. B. C.

Provincial Houses in Spain.

Provincial Houses in Spain. By Arthur Byne and Mildred Stapley. New York: William Helburn, Inc.

"As you approach the shore, the cathedral dome seems to detach itself from a sea of rose-pink houses. . . ." This is the approach to Cartagena—the New World Cartagena—as described by R. B. Cunninghame-Graham; and it is notable that in any old Spanish town of either hemisphere, the towers, domes and city walls, and the public buildings, are allowed to dominate the scene, and catch the eye of a stranger first, while the houses, like those of ancient Greece, keep themselves in the background. Yet it is these houses that really deserve to be known beyond the bounds of their own country and climate; they, and not the large, formal buildings grouped in textbooks as "Plateresque, Herreran, and Rococo," are the real inheritors of the old Spanish Regional styles; and by adhering to these styles they carried Renaissance architecture farther, in at least three directions, than it had ever been carried before. First, there is their remarkable freedom of composition, going sometimes beyond asymmetry, beyond even picturesqueness; a *cortijo* or ranch out on the Seville plain will build up its white walls and brown-tiled roofs into a group so inevitable, so utterly natural, that it almost seems to have grown there; its towers, outbuildings, and splendid entrance gates suggest, not the laborious work of men, but the creation of some genie: a kind of vision, called up out of the void in a single effortless flash, just because someone happened to rub the right lamp. Then there is the unhesitating use of strong colour at exactly the right point; in the present monograph this only appears by description, though the fine quality of the photographs almost makes up for its absence. Finally, materials were used with so keen a sense of their special qualities that these builders could take two such different materials as granite and stucco, and make each of them speak a new language of its own. Examples of all these qualities appear in this book, gathered from the far and unlikely corners of Spain and backed by a criticism which is that of a trained architect living in the country. This is one of the Bynes' best works (which is saying a good deal); it puts Spanish Renaissance architecture in its true perspective for the first time, for without seeing the houses it is impossible to understand the churches and palaces. L. S. Elton.