

*Mr. G. P. Bankart's Plaster Work*

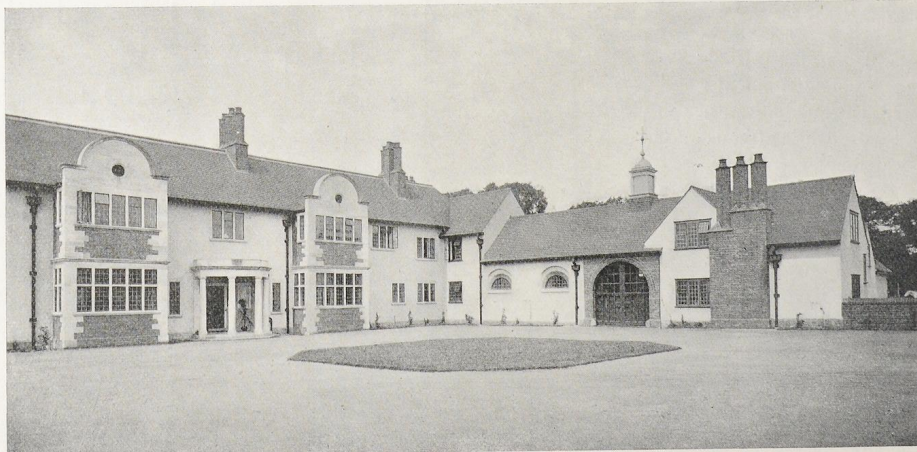
"GREYSTOKE," NEAR WARWICK P. MORLEY HORDER, ARCHITECT

April 11th, 1907. A number of eminent men, representing the artistic, literary, and scientific organisations and institutions of the world, will be present at the dedication of the building, and the international exhibition will be an important feature of the occasion, and an event of commanding distinction in the year's history of art.

OF SOME RECENT  
PLASTER WORK BY  
MR. G. P. BANKART.  
BY AYMER VALLANCE.

As recently as January, 1903, Mr. Ernest Radford contributed to the pages of *THE STUDIO* so excellent an article on the subject of Mr. Bankart's plaster decoration that it might be thought there was left no more to say about it worth the saying. However, a continuance of work on the artist's part implies also an increase of experience, and perhaps a wider outlook too, and therefore may well call for some further notice. Now, for the sake of any readers who happen not to have had the advantage of reading Mr. Radford's paper, it may be useful just to repeat, at the outset, that of the two methods, the Italian, known as *stucco duro*, and the other, the English, which deals with soft plaster pure and simple, the latter is the one practised by Mr. Bankart.

In plastering, as in every other craft, the one essential test and condition of good work is a sympathetic appreciation of the material, with all its limitations and capabilities. And this knowledge can be gained in two ways only: firstly, by reference to original documents, whereby I mean not so much the perusal of treatises of authorities, living or dead, as I mean diligent observation of every available specimen of old work that the student can manage to encounter; and, secondly,



"GREYSTOKE," NEAR WARWICK: THE STABLES

P. MORLEY HORDER, ARCHITECT