

Edwin L. Lutyens, F.R.I.B.A.

was held, and proved a veritable triumph for him.

The State has just acquired the bust of Harpignies by Ségoffin, who is one of the best, if not quite the best, of the young French school of sculptors. In this excellent bronze, which is intended for the Luxembourg Gallery, one finds the energetic expression, the virile glance, the fine brow shaded by the abundant locks of this great artist, who in his splendid life of toil would seem to have acquired the secret of eternal youth. HENRI FRANTZ.

EDWIN L. LUTYENS, F.R.I.B.A.,
ARCHITECT OF HOUSES AND
GARDENS. BY G. LL. MORRIS.

THE most promising sign for the future of English art is the vitality which has marked the gradual improvement in domestic architecture and many of the building crafts. Neither in painting nor sculpture has there been a corresponding movement of the same distinction and national importance. During the last sixty-five years, in spite of stupidities associated with certain phases of the so-called "New Art," many architects and craftsmen have led the way towards re-creating a "current language of design." Only a small percentage of the general public realise the revolution which has been taking place in the planning and designing of country houses and cottages, and fewer still realise that the high standard of taste which obtains in much contemporary work has been achieved by persistent effort in the teeth of a demand in every direction for

mechanical reproduction. All the tendencies of the last century, with its materialistic outlook, its rapid development of machinery and blatant commercialism, were against the birth and growth of the fundamental principles that govern a well-planned house and the beauty of its accessories. And yet, notwithstanding this deplorable state of things, there has been going on quietly but persistently a movement unfolding along other lines and in direct antagonism to the ideals which reached their worst expression in the exhibition of 1851. To-day there are at least hopeful signs that the complacency of our grandfathers has been severely shaken; the exhibition of 1851 is no longer regarded as the summit of human achievement in the arts and handicrafts.

At that time the average architect designed the



"LES BORDS DE L'YONNE" (OIL) BY HENRI HARPIGNIES
(By permission of Messrs. Obach & Co.)