

*Studio-Talk*

DESIGN FOR A ROW OF WORKMEN'S COTTAGES IN A PROVINCIAL TOWN BY M. H. BAILLIE SCOTT, ARCHITECT

The plan of this cottage shows the proposed combination of the parlour and living room to give a roomy interior. The coast of Wales in this district is notable for the beauty and variety of colour in its stones and it was proposed to use these in the gate pillars shown in the sketch.

The cottage at Sherborne again illustrates how local conditions have influenced the design. It was built in relation to a house in which the purchase of the materials from an old Tudor farmhouse in the locality led to a close adherence in the design to the old buildings of the locality.

The cottage at Shelford differs from the other plans shown in that it shows the parlour developed as a living room instead of the kitchen. In the cheapest types of cottage it seems reasonable that the kitchen should be the living room, for then it is necessary only to keep one fire going in the household, which serves the double purpose of warming the house and cooking the food. In matters of this kind, however, convention too often outweighs practical advantages and to the minds of those who are striving after the higher complexities of living, the specialised kitchen will be welcomed as a step on the upward path which leads to the ultimate goal of the villa with the bay-window.

## STUDIO-TALK.

*From Our Own Correspondents.*

LONDON.—The death of Mr. John Henry Frederick Bacon, A.R.A., M.V.O., who died in London on January 24, has deprived the British School of an artist of distinguished ability and versatility. Though still short of fifty at the time of his decease, Mr. Bacon had had a long and successful career, for long before he was out of his teens his exceptional talent

as a draughtsman enabled him to secure work for magazines. When he started painting in the late 'eighties he quickly made his mark with those domestic and religious genre pictures which earned for him great popularity, though nowadays perhaps they fail to arouse the interest they once did. A more enduring fame came to him as the painter of the Coronation picture *Homage Giving, Westminster Abbey*, shown at the Royal Academy of 1903 and as a painter of single portraits; during the last ten years of his life the numerous commissions which fell to him in this capacity left little time for anything else. The last important work undertaken by him was of course the Coronation picture of their present Majesties, which was exhibited at the Royal Academy in 1912. Mr. Bacon was elected Associate of the Academy in 1903. He was trained at the Westminster School of Art under Mr. Fred Brown, now professor at the Slade School, and afterwards at the Academy Schools.

The Memorial Exhibition of the work of the late Sir Alfred East, R.A., P.R.B.A., has recalled to us some of the earlier landscapes, in which, with a feeling akin to Harpignies, the artist proved himself a rare poet of the most familiar aspects of the countryside. He brought to his work an immense enthusiasm for tree-beauty and an unusual knowledge of vegetable growth and form; moreover he had that sympathetic touch which is the origin of style. In this very matter of style, however, a certain coarseness is to be met with in works of a later period. The great feeling for decoration that urged him to adopt the large scale, over which he exercised complete control in composition, tended to modify the intimacy of technique which had, in his finest pieces, so perfectly corresponded with the mood his pastoral subjects evoked. The exhibition, held