

Studio-Talk

N.B. After going to press with the foregoing article on Mr. Lee Hankey's prints, we found we were unable to include a reproduction of the colour-print, An Easter Egg, mentioned at the close of the article, and have substituted therefor another which, though different in subject-matter, serves the purpose equally well.

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—As our frontispiece this month we give a reproduction in colours of a recent painting by Mr. Pilade Bertieri, whose work was reviewed in these pages some two years ago. This portrait study, while it admirably exemplifies the artist's disciplined craftsmanship, is particularly agreeable in its judiciously planned colour-scheme, from which it derives a decorative value of a high order.

We include also with this number a colour reproduction of a pastel design for a decorative frieze by Mr. George Sheringham, which was exhibited at the Pastel Society's exhibition last year. At the Goupil Gallery in Regent Street the recent exhibition of the collection formed by the late Judge Evans comprised a representative gathering of decorative paintings executed by this artist during the past few years. The deceased collector, in whom many artists found a generous but at the same time discriminating friend, had a high regard for Mr. Sheringham's work, and the examples he acquired, sufficiently numerous to have a room assigned to them at the Goupil Gallery, included several which have been reproduced by us at one time or another.

We give on this and the next page illustrations of two mural tablets recently placed in parish churches to the memory of officers who have fallen in the war. The one shown on this page, designed by Mr. Maurice B. Adams, F.R.I.B.A., has been placed in St. Paul's, Hammersmith, which, though a modern structure, contains, among other relics of the building which it replaced, numerous memorials dating back to the seventeenth and eighteenth centuries, described in detail in the sixth volume of "The Survey of London," published three years ago. In the more important of these memorials heraldic motives are a recurring feature, and in

this respect, therefore, the memorial designed by Mr. Adams is fitly in keeping with its surroundings. The introduction of heraldic charges in such memorials gives an opportunity for the use of colour which, if not unduly lavish, greatly enhances the decorative effect and agreeably relieves the monotony of the stone or wood. That it has not been overdone by Mr. Adams will be apparent even from our monochrome illustration, and the monument as a whole deserves the warm appreciation bestowed on it by the Bishop of London, who dedicated it. In the case of the Lothersdale memorial the semicircular lunette, with its carefully modelled figures, is the outstanding feature of the tablet, which is of fine white marble. The designer is



MURAL MONUMENT IN HAMMERSMITH CHURCH
DESIGNED BY MAURICE B. ADAMS, F.R.I.B.A.

(Photo Bedford Lemere)