

**WORKS ARRANGED AND EXECUTED BY  
WALTER GILBERT  
IN ASSOCIATION WITH  
LOUIS WEINGARTNER AND DONALD GILBERT**

with photographs commissioned by the artists at the time of first completion  
including the original clay models

**compiled by**

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**WALTER HENRY GILBERT (1871-1946)**

Walter Gilbert was a designer and modeller, mainly in metalwork, for firms whose manufactures embraced architectural sculpture (see appendix for a definition). Finding its genesis in the Arts and Crafts movement and the formation of artists into Guilds who worked anonymously on large projects such as churches, Gilbert developed a role whereby he would obtain commissions, present the patron with an idea which usually involved some research, and then have the idea executed by a more talented practitioner. This involved collaboration formerly with Louis Weingartner (initially under the auspices of the Bromsgrove Guild) and latterly with his son Donald Gilbert, with whom he worked for H.H. Martyn of Cheltenham. Walter would liaise with technicians and maintain a "hands-on" involvement in the execution of the work; and, as "front-man", often tacitly assume credit for the finished product.

We know only the barest facts of his personal life: he was born in Rugby on 12 August 1871, son of Henry Edward Gilbert and Jane Isabella Gilbert. He married Ina MacGeoch and they had one son Donald and one daughter Margot. Both children were encouraged to take up art as a career and in the 1920's father and both children were to collaborate on the interior decoration of the "SS Queen Mary". It is generally supposed that he was the cousin of Alfred Gilbert, famed as the designer of "Eros", for whom he arranged a "come-back" in the late 1920's.

Walter studied art at the Birmingham Municipal Art School, in South Kensington, and in France, Belgium and Germany. He is reputed to have taught art in Rugby and Harrow Schools, and in c. 1890 he became Master of Fine Arts at Bromsgrove School in Worcestershire. Local legend says that he set up the Bromsgrove Guild, an association of "industrial artists", after quarrelling with the Headmaster. (One of the foundry-workers, George Cowper, recalls an outing given by the Guild, to Holt Fleet, in 1907. On this occasion, Gilbert, in a speech, stated that the firm had been in existence for only twelve and a half years, and that they had done "pretty well." This dates the founding of the Guild c. 1894.) He continued with one day a week teaching at the School of Art in Birmingham and three evening classes at the School of Science and Art in Bromsgrove.

After 1903 Gilbert's principal works in metal were designed in conjunction with the Swiss modeller Louis Weingartner, about whom almost nothing is known except

that he died in 1934 in his native Switzerland not long after his retirement from working with Gilbert. He had been a jeweller at the School of Art in Birmingham, and moved to Bromsgrove c. 1903 as principal executant of small-scale castings. When the plaster-worker George Bankart left the Bromsgrove Guild in 1908 to establish himself in London, Gilbert took over the design and modelling in this field. But new commercial opportunities presented themselves in 1918 when he entered into agreement with H.H. Martyn and Co. Ltd. of Cheltenham on the 12<sup>th</sup> October (while still living in Birmingham). Under this arrangement he became assistant manager of the company for five years. Within one month he was made art managing director, but without a seat on the board. There was a possibility of travel to the U.S.A. if the company were to extend its interests across the Atlantic. His duties were to obtain orders, see clients, advise on pricing and supervise all work secured by him and carried out in the company's studios. At the same time Gilbert managed to "poach" the metal casting expert Arnold Edwards from the Bromsgrove Guild. Edwards joined H.H. Martyn in 1919. He remained foundry manager throughout the period 1920-1938, when Martyn's cast 75% of all art metal in the U.K., their main rivals being the Bromsgrove Guild, the Birmingham Guild, and Singers of Frome.

Somewhat surprisingly Gilbert was only ejected from the company of his Bromsgrove employers in 1922 when it became apparent that he was using his Guild expenses to obtain orders for Martyn's. News of the commissions for the new Gothic-style Anglican cathedral in Liverpool probably brought this to a head, although Gilbert was almost certainly instrumental in obtaining the elaborate metal chancel gates (designed by Gilbert Scott) for Bromsgrove. Gilbert continued to operate independently in association with Weingartner from 62-66 Weaman Street, Birmingham. It was with Weingartner that he executed the great reredos of Liverpool Cathedral, which was mechanically cut from original clay models by stone-carvers at Martyn's. The Bromsgrove Guild had, in fact, lost their stone-carver Weiss on the "Titanic" in 1912 and the new relationship between Gilbert and Martyn's may have been instigated by the advent of the Liverpool reredos commission. Walter was a member of a Masonic Lodge in Birmingham and no doubt was able to use this connection to obtain commissions. After Weingartner's retirement in 1930 and much of the modelling work for commissions secured by Gilbert was taken over by his son Donald, himself an accomplished artist in the new "Art Deco" style.

Walter retired in 1940 when Martyn's was taken over by Maples. He died on 23 January 1946 at Littlehampton, Sussex. His son Donald carved a memorial to his father and Louis Weingartner in Hanbury Church, Worcestershire, where the family had lived during Walter's association with the Bromsgrove Guild. The church also contains two large plaster-cast made from the clay reliefs modelled for the Liverpool Cathedral reredos.

In a promotional booklet probably written c.1938 by Gilbert himself, it says that he was "a pupil of Benjamin Creswick, who was Ruskin's favourite pupil, trained by him in sculpture to be the Professor of his school of Sculpture at Keswick. The foundation of Ruskin's teaching, which has in turn has become the foundation of Gilbert's, was to study the work of the old artists, try to probe the secrets of their minds, and find the way they fitted their work to its surroundings and the story they desired to tell. So, while (he) has worked in various schools and taught in many of them, it is from the study of sculpture on the actual buildings of the past in Europe, India and elsewhere, and from the infinite painstaking study in the museums that he has developed the romanticism of his outlook and the fitting of

decoration to surroundings." ("A Description of the New Headquarters for the Anglo-American Corporation of South Africa Limited, 44 Main Street, Johannesburg".)

**LOUIS WEINGARTNER** (Died 1934). Chief modeller. From Lake Lucerne in Switzerland. Jeweller at the School of Art in Birmingham. Weingartner moved to Bromsgrove c.1903 as principal executant of small-scale castings. He left the Bromsgrove Guild with Gilbert c. 1921. He returned to Lucerne in Switzerland in 1930 where he died shortly afterwards.

**HUBERT DONALD MACGEOCH GILBERT** (1900-1961). The talented son of Walter, Donald was born in Burcot, Worcs. on 29th November 1900. He was educated at Rugby School and subsequently studied at the Birmingham Central School of Art, the Royal College of Art and the Royal Academy, Rome, and Florence. A Royal Academy silver and bronze medallist, he was highly commended in Prix de Rome final competition (1927). He achieved R.B.S.A. in 1937. He exhibited at Royal Society of Artists Birmingham, Glasgow Institute of Fine Art, Walker Gallery Liverpool, Royal Academy, Royal Hibernian Academy, Royal Scottish Academy, Chenil Galleries. Principal works: animal and decorative sculpture. He designed many wares for the Bourne Denby pottery and made at Ashted Potters Ltd. He also produced portrait busts (including the portraits of the Stocks-Masseys at Towneley Hall, Burnley, see below): his works include busts of John Logie Baird (on display in the National Portrait Gallery, London; bronze, 1943) and Edward Elgar at the Guildhall, Worcester. Hartlebury Museum has a bust of his father executed by him. His principal sculptural work is a carving for the Adelphi Building in London.

**MARGOT GILBERT** [dates unknown]. There is little information in the public domain about Walter Gilbert's daughter. She executed a large painting on hide (still extant?) illustrating in a light-hearted way the history of dance for the SS Queen Mary ballroom. A sketch-book with drawings in an "art-deco" style surfaced in c. 2007 in an auction house in Sussex, possibly related to the Queen Mary commission. Its present whereabouts are unknown.

**ARNOLD EDWARDS**. Formerly with the Bromsgrove Guild, Edwards joined H.H. Martyn at Gilbert's instigation in 1919. Edwards remained foundry manager throughout the period 1920-1938, when Martyn's cast 75% of all art metal in the U.K. (Their main rivals were the Bromsgrove Guild, the Birmingham Guild, and Singers of Frome.) Gloucester Records Office (D6345 bundle 1/1) has a letter dated 25.01.1920 from Gilbert to Edwards as follows: "Dear Mr. Edwards, Confirming my conversation with you of this morning I on behalf of this firm accept the proposals in your letter of the 12th inst. The engagement of your services with the firm of H.H. Martyn & Co. Ltd. to commence not later than in six weeks time. I am looking forward with great pleasure to your working with me in the Development of a Foundry in Cheltenham. I shall do my best to make you happy in your work."

**KINETON PARKES** (1865-1938). Educated Mason College, Birmingham. Publications: "Sculpture of Today", 2 vols. 1921; "The Art of Carved Sculpture", 2 vols. 1931. Contributor to "Architectural Review", "Studio", "Apollo", "Queen", etc. Article in "The Architectural Review": "The Great Reredos of Liverpool Cathedral" Vol. 56, Aug. 1924, pp. 74-77. Introduction (3 pages) by Parkes in "Sculpture in the Garden". Privately published, printed by G.E. Over, Rugby. Preface by Gilbert.

## **WORKS IN CHRONOLOGICAL ORDER**

### **WALTER GILBERT: EARLY WORKS**

1. LIVERPOOL. HANGING LAMPS at the Unitarian Memorial Church, Liscard, Wallasey. c.1899.
2. VIENNA. CORONA LIGHT-FITTING exhibited at the Paris Exhibition in 1900. Now in the Osterreichisches Museum fur Angewandte Kunst.

### **WORKS ARRANGED BY WALTER GILBERT IN ASSOCIATION WITH LOUIS WEINGARTNER AND THE BROMSGROVE GUILD**



3. CARTOUCHES OF THE ROYAL COATS OF ARMS and LAMPS on Buckingham Palace Gates, London; THE GREAT GATES OF CANADA and THE AUSTRALIAN SCREENS adjacent to the Victoria Memorial, London. Architect Aston Webb. 1906-11.
4. MORETON HALL, MORETON MORRELL, WARWICKSHIRE. (?). CENTAUR HANDRAIL. c. 1906. Destroyed by fire 2008 (?). See Gilbert's own drawing on p. 4 of "Romance in Metal Work" ("Journal of the Royal Institute of British Architects", Third Series, Vol. XIII, No. 6). In the article, Gilbert wrote, "The perfect work of art is always the result of some emotional mood, and . . . it was something of this emotion which caused me when designing a hand-rail for a small flight of marble steps for one of the most distinguished members of your profession to place a centaur in one volute hurling stones up the steps at a dryad peeping out of the opposite volute, remembering the days of my youth and the frequent use we made of books at school. It is a trivial thing, but an artist's amusement." In fact, this was almost certainly executed by Weingartner from a "design" by Gilbert. Weingartner specialised in the kind of rococo classicism, full of charm and sentiment, found in the embellishments on Buckingham Palace gates.
5. LONDON. LIFT ENCLOSURE in the British Museum Edward VII extension. c. 1907. These are still in place, and the royal coats of arms are in a more severe style than at the Palace Gates, and therefore unlikely to be by Weingartner.

6. ENRICHMENTS FOR LYONS'S RESTAURANTS. Plaster enrichments in one of Lyons's Restaurants at the Franco-British Exhibition, Shepherd's Bush, London. Presumed destroyed.

7. THE MUSIC OF THE SEA AND OF THE WINDS. Plaster enrichment in the Music Room of the Cunard liner "SS Lusitania". Destroyed.

8. AMORINI UPSETTING THE EMBLEMS OF TIME. Plaster enrichment in the Lounge of the Cunard "SS Lusitania". Destroyed. Gilbert wrote: "The Lounge is the resort of daintily-dressed women: the playful tricks of the Amorini upsetting the emblems of time, represented by the signs of the Zodiac, are a delicate satire on their womanly caprices." Destroyed. The subservience of women is to be seen later in the Burnley and Eccleston Park war memorials.

9. LIVERPOOL. HARVEST. Plasterwork in the smoke-room of "The Vines" Public House, Lime Street, Liverpool. Still in place.



10. MORETON HALL, MORETON MORRELL, WARWICKSHIRE (?). FRIEZE OF THE GODDESSES. Destroyed by fire in 2008 (?). Plaster decoration in a Dining-Room.



11. KANSAS CITY. PAN AND THE NYMPHS. Formerly in lead at Moreton Paddox, Kineton, Warwickshire. First re-located in East 47th Street, Kansas City, 753-3345, U.S.A. this 10,000-pound lead sculpture was purchased by the Nichols

Company in 1960 and found its current home in 1969. In the centre of Chandler Court 4701 Wyandotte Street "near the Swanson's building on the Plaza." The CONTEMPORARY sculpture critic Kineton Parkes wrote ". . . in the lead group of 'Pan and the Nymphs' I see virility and imagination. This latter is conceived in the Versailles spirit, but it includes a later and more real feeling. It is an exceptional work made for Major Robert Emmet of Moreton Paddox, Kineton, Warwickshire. It is a noble group which has little to rival it in modern English garden sculpture. Its authors have gone far beyond the craftsmanship, which is usually and mistakenly accepted in such work, into the realm of pure art." (pp. 8-9 of Introduction to "Sculpture in the Garden") Gilbert's own caption (on p. 4 of "Sculpture in the Garden") runs: "Pan the great god of the countryside (the atmosphere) being courted by the Nymphs of the Gardens, the Orchards, the Streams and the Woods. Pan looks down rather cynically because he knows that the nymphs do not always fulfil their promises. The gardens do not always flower, the streams run dry, the orchards bear no fruits and the trees without shade." His caption to the illustrated detail was (p. 14): "The Naiad' with the merbaby scrambling after the frog. The water which feeds the lake comes from the crevice the nymph is opening." (on p. 4 of "Sculpture in the Garden"). On the back of a contemporary photo with a boy (Donald Gilbert's son Walter?) posing before the group there is a handwritten note: "14 ft. long, 13 ft. high, 9 ft. 9 in. wide." A note on a press cutting at Hartlebury Castle Museum in Worcestershire (no date - dress suggests e. 1950's) reads: "This lead group fetched £1,025 at sale."

12. KANSAS CITY. "NEPTUNE AND HIS HORSES". Currently located in 308 West 47th Street/Wornall Road, Kansas City, MO 753-3345, U.S.A. This 8,000 pound cast lead fountain, placed in an oval pool, depicts Neptune. The god of the sea moves in his chariot pulled by three mythological sea horses. It was cast in lead originally for the entrance of a grotto in the grounds of the residence of Alba B. Johnson esq., President, Baldwin Locomotive works, Philadelphia U.S.A. Diameter of Group: 5ft. 6ins. Miller Nichols purchased the 8,000-pound cast lead fountain for its weight in scrap metal. It was found on the top of a train car full of scrap metal by workmen at a salvage company and installed installed in its present location in the 1950's.

13. MORETON MORRELL, STRATFORD. "DIANA AND THE LOVES". Lead. In its original location, now the Warwickshire College of Agriculture. Diameter 8 ft. (The Grade II listed house was built in 1907-08 by a rich American, Charles Tuller Garland, son of the co-founder of National City Bank in New York. It was designed for lavish entertaining, with sumptuous plasterwork, particularly in the barrel-vault-ed great hall, library and dining room. As a result of a fire in March 2008, Almost all the interiors appear to have been lost, including a handsome 18th-century-style staircase with wrought-iron balustrade.) Gilbert's own caption says: "Diana, the virgin goddess, exhausted by the chase, has fallen behind the fir tree (the emblem of chastity) and is imploring the water spouting from the tree to hide her from the Loves pursuing her and pelting her with flowers." ("Sculpture in the Garden" p.18)

14. LONDON. BATTLE OF JUTLAND MEDAL. For the Battle of Jutland, 1916, struck bronze, 76 mm., British Museum. Date made:1916. Materials: bronze silver frosted. Measurements: Overall: 76 mm. (in the collection of the National Maritime Museum, Greenwich, London among commemorative medals). Description: obverse: Jugate busts of Admirals Jellicoe and Beatty (three-quarter

right), wearing full dress uniform. A laurel branch covers the lower portion. Legend: 'RESOLUTE IN ACTION JUTLAND MAY 31-JUNE 1 . 1916'. Reverse: Inscription (within laurel wreath), 'THE GERMAN . HIGH-SEA . FLEET HELD AGAINST . ODDS TILL . ROUTED BY . INVINCIBLE MIGHT'. Legend (circular): 'STRUCK . UNDER . THE . AUSPICES . OF . THE . ROYAL . NUMISMATIC . SOCIETY . 1916 . AE . PRESIDENT.' Produced in response to a competition conceived by Sir Arthur Evans for a medal to commemorate the Battle of Jutland of 1916, Gilbert designed the obverse around the busts of Admirals Jellicoe and Beatty; the reverse is by Charles Wheeler. Gilbert's medal came third. The Royal Numismatic Society arranged for the three winning models to be struck in bronze.

15. WORKSOP. GRIEVING MOTHER, Welbeck Abbey. Chapel of Welbeck College, Worksop, Nottinghamshire. On west wall of north entrance. Plaque, approx. 2 feet high and 3 feet 6 ins. wide. Small relief panel (approx. 9 ins. by 8 ins.) top centre: a mother, dolphins at feet, being presented with the arms of her dead son. A semi-nude female figure is on the left with sword and palm; a semi-nude male figure on the right with shield and laurel; the "mother" carries a helmet in her right hand. Laurel decoration on two outer side edges of main plaque; inner border sixteen regimental badges interspaced with fir and cones.

16. WORKSOP. MOURNING KNIGHT, Welbeck Abbey. Chapel of Welbeck College, Worksop, Nottinghamshire. On west wall of baptistry. Plaque, approx. 9 in. wide 10 in. high. Knight on horseback laying wreath with lance. Coat of arms underneath, surrounded by first Names of three members of the Bentinck family (ie. owners of the original House). Three regimental badges.

17. LOCATION UNKNOWN (BIRMINGHAM?). BIRMINGHAM CONSERVATIVE CLUB WAR MEMORIAL, Formerly located in Temple Row. The two plaques were in what became "The Birmingham Club Ltd.", 2nd Floor, Winston Churchill House, 8 Ethel Street, Birmingham, but this Club has now closed and the work has been removed. One plaque has a figure of Britannia unsheathing a sword, the other a figure of St. George standing on a dragon.

18. NEWCASTLE. MEMORIAL FOR JESMOND DENE, Jesmond United Reformed Church, Burdon terrace, Newcastle. Whitaker p. 302: "The figures are symbolical, delicately sculptured and expertly cast in the round, each one a work of art in its own right, from the mother holding her child in her lap to the soldier in attentive stance, looking towards Christ on the Cross . . ."



19. LOCATION UNKNOWN. "MEMORIAL TO AN AIRMAN". The back of a photo of the original clay model signed by Gilbert has the captions: "Memorial to a young American who joined the Air Force". "I will take the wings of the morning and go into the uppermost parts of the air". "The aeroplane leaving the earth". It is not known whether this proposal ever got past the clay model stage.

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20. BIRMINGHAM(?). BIRMINGHAM CORPORATION GAS OFFICE WAR MEMORIAL□. Bronze figure on a pedestal of Hopton marble. Statue height 140 cms., overall 360 cms. (11 ft.). The cenotaph memorial is crowned by an allegorical figure representing Britannia similar in form to Phidias' well known design of "Athena Parthenos" c. 447-439. Formerly in the Entrance Hall of the Council House Extension ("Gas Hall"), Chamberlain Square, Birmingham. The Gas Hall underwent a refurbishment in 1992 and the memorial was "reclaimed" by British Gas in 1991. The proposed plan for its re-location was scrapped, and it was placed in store at the Works of Guild Masonry Ltd. Tyseley, Birmingham, with the Victory and fir branch at the Office in Hall Green. It was then subsequently stolen. A description and clear close-up photo of the statue in situ is in the programme for the unveiling ceremony on 19 November 1921 (in Birmingham Reference Library). Explaining his monument Gilbert wrote: "The figure proposed is Britannia holding the (little Nike or) Victory, for the British troops, seamen and soldiers brought victory to the Allied Armies, and in the other arm she carries the alms of victory and the rosary of remembrance." ("Birmingham Gas Department Magazine", Vol. IX No. 5 May 1920, p. 72). In the leaflet produced for the unveiling ceremony in 1921 it was further noted: "The Britannia is designed in a slight and delicately modelled form, after the style of the Tanagra figures, which were the choice household possessions of the Greeks in their greatest period of appreciation of sculpture. The reason of the choice of this period of the Art by the artist (Mr. Walter Gilbert) to commemorate those who have fallen and for the intimate expression of the love with which their names and remembrance are regarded by the employees of the Gas Department, will be apparent to all. For just as the Greek set up the artist's expression of the beauty in the place of honour and had it always before his eyes in the home, so the employees of the Gas Department have erected an emblem of the immortal beauty of the sacrificing love of their comrades for the country and their fellows and have placed it in the centre of their daily labours in order that the sacrifice may never be forgotten." Both sources say, "The Memorial is designed in cenotaph form, crowned with a figure of Britannia, holding in one hand a little Nike or Victory alighting on a globe, and in the other, emblems (the bay and the fir) of the valour and steadfastness of her sons." Gilbert was recommended by Sir Whitworth Wallis F.S.A., Keeper of the Museum and Art Gallery, and his model was approved on 19th April 1920. The bronze figure was cast by Martyn's and the base installed on 24th October 1921. ("Birmingham Gas Department Magazine", Vol. X No. 1 December 1921, p.180). This represents, therefore, the first known commission arranged by Gilbert (and, of course, modelled by an unacknowledged Weingartner) for Martyn's.



21. MONS. WAR MEMORIAL TO THE VTH (ROYAL IRISH) LANCERS, Hotel de Ville, Mons. 1922. Gilbert says: "Height 10ft. 6in.". "E.J. May, Architect". "St. George and St. Patrick". "St. Patrick and his Chaplain were passing from one part of Ireland to another when they heard that assassins were lying in wait for them - the assassins waited all day but saw nothing except the passing of a deer and a hind. The Royal Irish Lancers were in Mons at the time of the Retreat but escaped and returned on Armistice Day. The panel below records the return of the Vth Lancers to Mons on Armistice Day welcomed by the *Maire* and the *Curé*." ("Sculpture in the Garden" p. 60). The scene is taken from a painting, "5<sup>th</sup> lancers, Re-entry into Mons", last heard of as being in the private collection of a Belgian citizen. This in turn is almost a mirror image of a painting "5<sup>th</sup> Lancers, Retreat from Mons" (whereabouts unknown). In the former, the troopers are heading in the opposite direction to the "Retreat", and a middle-aged priest and a pregnant woman watching the departure of the regiment among a worried-looking crowd of Belgian citizens have subtly changed: the priest is now white-haired and the mother holds up her four-year-old child, having lived through the occupation of the German forces in Mons for four years.



22. CREWE. CREWE WAR MEMORIAL. 20 ft. high. This is located in the centre of Crewe, facing East. Britannia carries a palm in her right hand and a trident in her left. 10' high 26 cwt. It is very similar to the memorials at Troon and Morley. General Sir Ian Hamilton unveiled the Memorial on 14th June 1924. The memorial cost £1,600 which was raised by public subscription and a generous donation from the

railway company. Around 15,000 people attended the unveiling ceremony. A message posted on the internet by Crewe and Nantwich Borough Council on 17<sup>th</sup> February 2005 announced: "The Borough Council has today been informed by the Department of Culture, Media and Sport that as of the 16th February 2005 the War Memorial in Market Square, Crewe is listed Grade II as a building of Special Architectural and Historic Interest. Commenting on the listing, Councillor Steve Hogben, the Borough Council's Portfolio Holder for the Local Economy said: 'The Borough Council has consistently recognised the importance of the War Memorial to Crewe in terms of its commemorative significance, sculptural content and relevance to the people of the Borough. To that extent its listing is to be welcomed and in common with all the many listed buildings and structures in the Borough, its preservation and protection will be respected. The emerging proposals for the removal of the War Memorial and its re-erection in the Market Square are consistent with that approach. The Council's resolve to enhance the War Memorial and provide an appropriate, prominent and reverential setting which will be reinforced by news of the listing'. Paul Ancell, the Borough Planning Officer, has confirmed that as a result of the Memorial being listed, a separate Listed Building Consent application will be required, which will ultimately be decided by the Secretary of State." The following notice was subsequently posted in September 2006: "Representatives from Crewe and Nantwich Borough Council and The War Memorial Veterans Working Group visited Britannia in September 2006, whilst she was being restored at the Liverpool Conservation Centre. Work to date revealed a highly impressive and interesting restoration procedure. The cleaning process has been based upon laser technology, developed from the removal of tattoos, which demonstrates just how gently the process is. Over time the original brown exterior has worn away and so she has been re-coated with an inhibitor which will prevent future green corrosion. Then finally she has been waxed, so that water cannot rest onto her surface. Originally, she is thought to have been cast in about twenty pieces, although she will be restored in one piece reducing possibilities of damage from future corrosion. Restoration completion is planned for end of September 2006. The difference between the before and after work is quite staggering, you soon forget just how the green corrosion had effected her. The process has been an interesting one, as earlier cleaning involved use with abrasive chemicals. With this process there are no liquids involved, no chemicals and no scrubbing or abrasive substances, persevering Britannia and resorting her to her former glory for many years to come."

23. WAR MEMORIAL, TROON. Unveiled November 1924. Height 22 ft..The Memorial faces the sea and Britannia is holding out the palm to those who are resting in and beyond the seas. Donald Gilbert associated in the execution. The figure holds a winged Victory in her left hand. The monument is very similar to those at Crewe and Morley. 10 ft.high weighing 26 cwts.

24. MORLEY. MORLEY WAR MEMORIAL. Unveiled 21st May 1927. 22 ft. high with plinth. Britannia carries a trident in her right and a kneeling male archaic Victory in her left. This monument is very similar to those at Crewe and Troon.

25. BURGH OF CLYDEBANK WAR MEMORIAL by Clydebank Town Hall, unveiled on the 7th June 1931. No current information available.

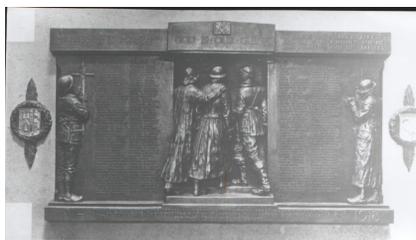
26. TABLET DEDICATED TO WOMEN WAR WORKERS VAD MEMORIAL at Harrow Cottage Hospital, Roxeth Hill in Greater London. No current information.

27. GLASGOW. GLASGOW CONSERVATIVE CLUB WAR MEMORIAL. Details unknown.

27. GLASGOW. SCOTTISH SAINTS. Figures on the wooden pulpit of the War Memorial Chapel of the University of Glasgow. Architect Sir J.J. Burnett. 1928. These represent four Scottish saints: St. Margaret, St. Columba, St. Bride, and St. Oran. Above and below them appear symbols associated with them: the book, the dove, the lamp, and the Celtic cell. There is a figure on the newel-post of the pulpit stair representing the Sower, sowing the seed of the Word.

28. LIVERPOOL. ECCLESTON PARK WAR MEMORIAL, LIVERPOOL. Height 21 ft.. It features a pedestal surmounted by a bronze figure of a youthful soldier raising field glasses to his eyes with his left hand and holding a revolver in his lowered right hand. A young woman with her arm outstretched towards him, offering a branch of laurel, stands at the foot of the plinth. On each side of the pedestal are relief panels. One features marching soldiers, the second airman, the third soldiers with camels and the fourth a naval scene. This memorial was unveiled by the Bishop of Liverpool on the 23rd July 1922. "The laurels of the sons are watered from the hearts of the mothers". "The young mother placing the laurel at the feet of the son, who, by his foot on the Prussian helmet, is crushing the Prussian by his morale." This memorial was unveiled by the Bishop of Liverpool on the 23rd July 1922. The memorial is still in place, behind railings and a locked gate. The surrounding are now much overgrown.

29. LIVERPOOL. NEWSROOM WAR MEMORIAL. Now located at Exchange Flags, Liverpool. Whitaker p. 302: "The elaborate memorial for Liverpool Exchange is surmounted by Britannia in protective stance with an arm about a child, below which troops are poised vigilantly around a field gun. To the side, a nurse supports the head of a wounded soldier. The whole is a masterpiece of the art of bronze casting and the ability of sculptor and foundryman to work together to produce lasting memorials of the age."



30. LIVERPOOL. LIVERPOOL MASONIC WAR MEMORIAL, Masonic Hall, 22 Hope Street, Liverpool.

31. LIVERPOOL. SIDE FIGURES, WAR MEMORIAL REREDOS, LIVERPOOL CATHEDRAL.

32. LIVERPOOL. BRONZEWORL ON CENOTAPH, WAR MEMORIAL CHAPEL, LIVERPOOL CATHEDRAL.



33. LIVERPOOL. 55th DIVISION MEMORIAL, SOUTH CHAPEL, LIVERPOOL CATHEDRAL.

34. LIVERPOOL. THE GREAT REREDOS, LIVERPOOL CATHEDRAL. 65 ft. high, 48 ft. wide. Parkes: "In order to emphasise the value attached by the architect to the masonic structure of the reredos, the sculpture of the four panels on either side of the Crucifixion relief - the main feature of the reredos - is developed in a flat but unobtrusive plane, and the decision in the composition obtained by cutting deeply into the stone to complete the sense of structure. These panels are in more than one respect the most striking plastic features of the whole reredos, and their workmanship is admirable. They add greatly to the epic character of the conception, and the artists, recognising that something more than technical skill and clever arrangement of form is required for complete aesthetic satisfaction, tried throughout to arrive at the simplest form of poetic expression without false archaism or any manner or fashion of a past age or affectation of the present, and in this they have been completely successful."



The Sculpture Group on the extreme left is "The Nativity", and that on the extreme right "The Resurrection". Parkes: "These great piers are flanked left and right on their outer sides by superimposed arches supporting two tabernacles as wings with panels 4 ft. square of the Nativity and Resurrection. In the former the artist has depicted childlike joy and interest in the life just opening, and in the latter the most mysterious and wonderful silence when Christ passes through the door in a hushed world, which makes the completion of his scheme - enclosing it on either side - the beginning and the end." "The Nativity": 4 ft. square. (One of two panels

on either side of the reredos). Photos: "Sculpture in the Garden" Gilbert & Weingartner p.4. Caption: "The joy of young life opening out." (A plaster cast of the original clay model is on the north wall of Hanbury church, Worcestershire.) "The Resurrection": 4 ft. square. (One of two panels on either side of the reredos). Photos: "Sculpture in the Garden" Gilbert & Weingartner p.4. Caption: "The great mysterious silence - the silent tread." (A plaster cast of the original clay model is also on the north wall of Hanbury church, Worcestershire.) Parkes: caption to photo's page 4: "The Nativity" and "The Resurrection" flanking the reredos on either side represent the first and the last action of Christ's life. The panel of "The Resurrection" is designed to give the emotion of great and mysterious silence."



In the centre of the Reredos "The Crucifixion" dominates the design. Parkes: "The arch over this large relief supports the vertical panel of the Crucifixion, 12 ft. by 6 ft. . . . The Christ hangs on the cross, His face marked by suffering and resignation; and neither the head, the body, nor the limbs display contortion. This is the central feature of the sculpture, as it is of the Christian belief, the great enduring symbol. To many sculptors the use of relief in sculpture is an abhorrence. The artist in this case was in a difficulty, for the stipulation laid upon him was that a real representation of the scene should be given, and not a doctrinaire one. With reverence for the thoughts of Blake, the artist assayed to solve the difficulty, and two great shrouded figures with hands extended shut out the light of the Countenance of the Almighty - for darkness came over the city - the figures behind the Corpus being only partly shrouded, to indicate the tearing the Veil of the Temple, embodying both fact and symbol. The illustration is of the first

conception in the modelling clay, and many little additions were made during the completion of the work in the stone. The winged figures of the panel are shaped in subtle concave forms, linking up the broad flat planes of the architecture, and, to strengthen the whole, the main feature of the group assumes a convex shape." Caption to photo on page 6: "This panel is 12 ft. by 6 ft. in size. The great messengers of the Almighty (veiled because no man has seen them) shut out the light of the Countenance of the Almighty from the city, for darkness came over it. The figure behind the Corpus is partly veiled to represent an event which was seen - the rending of the Veil in the Temple. The figures are composed to carry the eye through to the centre figure of Christ."



It is flanked on the left by "The Transfiguration" and "The Taking Down from the Cross" and on the right by "The Agony in the Garden" and "The Path to Calvary". Parkes: "This imposing relief (ie "The Crucifixion") is flanked by four panels, 4 ft. square, of the Transfiguration, the Agony in the Garden, the Path to Calvary, and the Descent from the Cross, each with a richly-carved canopy." "The Transfiguration". 4 ft. square (Top left of a set of four relief panels surrounding "The Crucifixion"). "The Agony in the Garden". 4 ft. square (Top right of a set of four relief panels surrounding "The Crucifixion"). "The Road to Calvary". 4 ft. square (Bottom right of a set of four relief panels surrounding "The Crucifixion"). "The Deposition". 4 ft. square (Bottom left of a set of four relief panels surrounding "The Crucifixion").



Below is "The Last Supper". Parkes: "Within the piers are the massed sculptures; at the base is the altar, and from the table-level a wide arch rises, enclosing the longitudinal panel, 14 ft. by 7 ft., of the Last Supper. Christ stands in the midst of eleven of the apostles, the living factor and abiding interest of the Church today. Portraying the scene as he imagines it might have been 2,000 years ago, the artist has set down the living emotion as it affects the modern temperament, not as it was treated by Da Vinci, as a great dramatic incident, rendered with unerring and mighty art. It is a more analytical method, with a more intimate touch. Christ, after the second supper (the paten is in the cup), is about to leave them until He calls, and when He refuses their plea that they might accompany Him, the awe and the solemnity of the occasion dawn on them, and they feel something of the

pain and a forecast of the martyrdom the future holds for them, and the sadness and sublimity of it all overwhelm them. This is the living spirit of the Church today, and so that nothing shall distract the emotion of the communicant at the altar, the artist has left the stool of Judas vacant; the seeker after material advantage has gone." Caption to photo on p. 4 of Parkes: "The scene is described by the sculptor as follows:- 'Just before they go out into the Garden, Christ tells the Apostles that He is about to leave them, and an awful loneliness dawns upon them as they feel subconsciously the pains and martyrdom in store for them. This period is chosen so that nothing should disturb the emotion of the communicant, for Judas by this time had left, and his absence is suggested by the vacant stool."

The Reredos is flanked by life-size single figures of Abraham, Isaiah, Melchizedek, Aaron, Jeremiah, and David. Parkes: "Two piers of the full height with double pinnacles bear three figures each of Abraham, Isaiah, Melchizedek, David, Jeremiah, and Aaron. The artists have succeeded in carrying the architect's structural expression through the sculpture, and the perpendicular lines of the mouldings are carried into the draperies of the figures, which are placed under canopies in niches, and supported by corbels surmounted by two pinnacles, each with rich decoration. The entire interest is concentrated round the heads of the figures, which are about life-size, in full sympathy in shape and intention with the canopies. The poses of Abraham and David, the two highest figures, are essentials in the scheme of the artists, as directing the eye to the main feature, the resignation of the Crucified, and all the figures emphasise the designer's intention in setting out the proportion of the spaces." "Abraham". (One of a series of six) "about life-size". "Isaiah". (One of a series of six) "about life-size". "Melchizedek". (One of a series of six) "about life-size". "Aaron". (One of a series of six) "about life-size". "Jeremiah". (One of a series of six) "about life-size". "David". (One of a series of six) "about life-size".

Other items include:-

"Figure Holding Wheat"

"Figure Holding Grapes"

"The Word" (Carved twice).

A small figure over "The Last Supper."

"Angel with the Handkerchief of St. Veronica". 4 ft. 10 in, high (One of a pair)

"Angel with the Pillar and Cords of the Passion". 4 ft. 10 in. (One of a pair)

"Little Messenger of the Gospel". 3 ft. 2 in. high (One of a pair)

"Little Messenger of the Gospel". 3 ft. 2 in. high (One of a pair)

"The Great Reredos of Liverpool Cathedral" by Kineton Parkes (from "The Architectural Review" August 1924) says: "The satisfying design, its setting and arrangement, and its organic incorporation in the main structure of the cathedral, is the work of the architect, Sir Giles Gilbert Scott, R.A.; the conception and composition of the figure sculpture is due to Walter Gilbert, obsessed by the idea that sculpture is living thought expressed with simple dignity on a basis of well-defined and governed purpose; the modelling of the figures has been accomplished by Gilbert's colleague, Louis Weingartner. The two have worked in close and constant relation for twenty-four years, and the plastic activities of the latter have allowed of the former's concentration on the imaginative side, not only of the sculpture itself, but, what is of the utmost importance, its masonic structure. In the modelling Gilbert and Weingartner were actuated by the spirit of the Gothic plastic artists, and this spirit has been retained in the cutting in Wooler

sandstone by Arthur Turner of H.H. Martyn and Son, Cheltenham, and his staff, under the direct supervision and control of Walter Gilbert.

"The architect in his desire for a tone effect used a lighter Wooler stone than the Runcorn and Woolton stone of the general structure. The effect is excellent, and the unification complete, helping even more clearly to emphasise that Gothic is a matter of co-operative craft and not the outcome of the studio. This is the principle on which the success of this considerable modern example depends. The deep subtleties of the studio were not desired, but rather the unsophisticated outlook and craftsmanship of the artist who works for the joy of the thought and feeling he can impart to matter in order to make it live, and not for the indulgence of a complicated, often artificial, and sometimes perverted, technique.

"A valuable and unique opportunity was afforded by this reredos for demonstrating the true mission of architecturally applied sculpture. . . . It is the fabric that has to be thought of as a whole; not only its structure, but its mentality, its significance. The sculptor must make his key the same as the architect's - the same tone and feeling for flat planes and convex and concave surfaces; the same rigidity of perpendicular or horizontal line; the same spacing of feature, so as to achieve the satisfying balance; the consummation of the desired rhythm. These things have been thought of by the fabricators of this fine reredos, and have been very largely realised. It is a homogeneous and satisfying whole, for its makers have worked as one spirit to make it so.

"The reredos was four or five years in the making; it rises some 65 ft. from the floor, and is 48 ft. wide.

\* \* \* \* \*

"The aspects from which such a work of modern architectural sculpture are to be viewed are numerous: the religious, to state again the Christian faith and renew reverence and veneration for its tenets; the pictorial, to fix the attention of the worshipper; the symbolistic, to supply food for meditation and conjecture; the naturalistic, to bring together the sacred secret, and the commonplaces of life. On the other side, the artistic: the points of view of design, of decoration, of craft-work, of inspiration. Finally, the spirituality of the whole, without which any work of art of the kind must fail. I think that architect, artists, and craftsmen have not failed in reaching to some considerable degree of success in all these directions, and that this new reredos at Liverpool is a great monument, of fine proportions, true nobility of statement, and honest craftsmanship."



35. LIVERPOOL. ALTAR RAIL, LIVERPOOL CATHEDRAL. 1921-1924.

"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 realised for the first time how very closely interwoven the Commandments were with one another - how difficult it was to individualise them with a different conception for each Commandment." (From "Essentials of Good Craftsmanship in Metalwork" in "The Architectural Review" Vol. 59. 1926. pp. 147-150). Parkes: "Forming an adjunct to the reredos is the altar rail, designed by the architect, the subject and figures left to Walter Gilbert and Louis Weingartner. It is a beautiful work, cast in bronze at Martyn's foundry. There are figures of the Commandments, 14 in. high, each representing a draped female, with appropriate gestures and emblems. They are gently modelled and treated with a lighter touch than the sculptures of the reredos, such as the old Gothic masters sometimes indulged in; the great spiritual epic of the reredos stills all but the most profound emotion, but the Commandments, as treated here, are a reminder of the continuing human story. The figures are essentially naturalistic, but with a distinct decorative value in the draperies and accessories. The rail itself is dignified in its simplicity, and is consonant with the reredos, to which it gives support." The figures are, in fact, entirely the work of Weingartner. "Thou shalt have no other gods before me". Bronze. 14 in. high. "Thou shalt not make to thyself any graven image". (Photo: "Sculpture in the Garden" Gilbert & Weingartner p. 53. Caption: "Banning the golden calf".) Bronze. 14 in. high. "Thou shalt not take the name of the Lord thy God in vain". Bronze. 14 in. high. "Thou shalt keep holy the Sabbath day". (Photo: "Sculpture in the Garden" Gilbert & Weingartner p. 53. Caption: "The evening and the morning were the seventh day - the praise to the Almighty for the rest after the labours of the week - The Angelus".) Bronze. 14 in. high. "Honour thy father and thy mother". Bronze. 14 in. high. "Thou shalt not kill". Bronze. 14 in. high. "Thou shalt not commit adultery". "The Great Reredos of Liverpool Cathedral" (repr. fr. "The Architectural Review" August 1924) p.3. Caption: "The VIIth Commandment, 'Thou shalt not commit adultery', shows the left-hand figure tightening the girdle of chastity, and rebuking the temptation of darkness as represented by the

serpent, the apple, and the stars." Bronze. 14 in. high. "Thou shalt not steal". "Sculpture in the Garden" Gilbert & Weingartner p. 55. Caption: "I would not if I could". "The Great Reredos of Liverpool Cathedral" (repr. fr. "The Architectural Review" August 1924) p.5. Caption: "The VIIIth Commandment, 'Thou shalt not steal', shows the right-hand figure rejecting what does not belong to it". "The Architectural Review" Vol. 59 Jan-Jun 1926 p. 153. Bronze. 14 in. high. "Thou shalt not bear false witness against thy neighbour". Photo: "Sculpture in the Garden" Gilbert & Weingartner p. 55. Caption: "Closing the lips and withdrawing the garment from the scandal, which is as strong as a castle and as devastating as a dragon's breath". "The Great Reredos of Liverpool Cathedral" (repr. fr. "The Architectural Review" August 1924) p.5. Caption: "The IXth Commandment, 'Thou shalt not bear false witness', etc., shows the left-hand figure guarding the mouth, and drawing her skirt away from scandal, 'as strong as a castle and as devastating as a dragon's breath'." "The Architectural Review" Vol. 59 Jan-Jun 1926 p. 153. Bronze. 14 in. high. "Thou shalt not covet". "The Great Reredos of Liverpool Cathedral" (repr. fr. "The Architectural Review" August 1924) p.5. Caption: "The Xth Commandment, 'Thou shalt not covet', shows the right-hand figure repudiating covetousness." Bronze. 14 in. high.

36. MALVERN. CARVING ON THE MEMORIAL LIBRARY, MALVERN COLLEGE. Architect: Sir Aston Webb and Son.



37. BURNLEY. BURNLEY WAR MEMORIAL, Towneley Park, Todmorden Road, Burnley. Listed on p. 45 in "Sculpture in the Garden" Gilbert & Weingartner, with note "20 ft. high". Unveiled and dedicated on Sunday 12 December 1926. In Gloucester Records Office (D6345 bundle 1/1) there is a letter dated 05.12.1926 from Gilbert to H.H. Martyn & Co. as follows: "Dear Mr. Turner, . . . Please thank Mr. Turner sen. and Mr. Winstone for all the care taken with the stonework of the Burnley Group and also I should like to thank Mr. Edwards for the care he has taken with the bronze figures." The Order of Service for the dedication contains the following description, probably written by Gilbert: "DESCRIPTION OF THE WAR

MEMORIAL. This Memorial, designed and sculptured by Mr. Walter Gilbert, of Birmingham, is placed in Towneley Park, Burnley, adjoining Towneley Hall, the historic seat of the Towneley and O'Hagan families and now the property of the Corporation of Burnley. The Memorial takes the form of a Cenotaph, the plinth being of granite, the side figures, each about 8 feet high, of bronze, and the Cenotaph proper of Portland stone to a height of 20 feet. The front of the Cenotaph bears the following inscription:- 'THIS MONUMENT WAS ERECTED IN MEMORY OF THE MEN OF BURNLEY WHO GAVE THEIR LIVES FOR THEIR FELLOW COUNTRYMEN IN THE GREAT WAR, 1914-1918.' Rising from the plinth the Cenotaph is plain until near the top where it is beautifully sculptured into three figures, representing the Navy, Army and Air Force. At each side of the Cenotaph is a female figure, the one on the left representing the mother bringing the wreath, and the other on the right representing the sister or wife bringing the garlands./The Cenotaph merging above into the three figures of sailor, soldier and airman is intended to express the emotion felt in the human heart at the ideals of those who have fallen in the Great War. The mother, overwhelmed in this emotion, places a wreath in memory of her son at the foot of the Cenotaph, and, as she stoops, the Cenotaph shapes itself in her heart into the features of her son. By her side and touching her is the rosemary bush for remembrance and under the rosemary is the cricket bat and ball, for the son is the boy to the mother always - the boy who never grows up in her eyes, and who is loved and remembered best in the days when he was mothered by her. To the sister or the wife bringing garlands and the palm of victory, the memory of the courage and prowess of the man fills her heart. She rejoices with shining eyes that her man was a man amongst men. The prayer which is uttered in their hearts and enshrined on the Cenotaph - 'MAKE THEM TO BE NUMBERED WITH THY SAINTS IN GLORY EVERLASTING' is the expression of their profound love. . . . The Sculptor has endeavoured to conceive a Memorial that shall breathe nothing of slaughter, but only of duty fulfilled and, by fulfilment of duty, the comfort and thankfulness brought to those who remain." The two bronze figures represent Weingartner's swan song, and the stone Donald Gilbert's début.

38. TWO LANTERNS. Building of Metropolitan Vickers Electrical Co.Ltd. 1926. In Gloucester Records Office (D6345 bundle 1/1) there is a letter dated 05.12.1926 from Gilbert to H.H. Martyn & Co. as follows: "Dear Mr. Turner,/I have arranged with Mr. Arnold the fixing of the two Lanterns at the Metro Vick Building. . . ." There is a photo of one of them in "The Architectural Review" Vol. 59. 1926. p. 159: "An Electric-Light Fitting. Craftsmen: Harcourts Ltd. (Metropolitan Vickers Electrical Co. Ltd.) under the direction of Walter Gilbert. Architect: A.N. Prentice." Current whereabouts unknown.

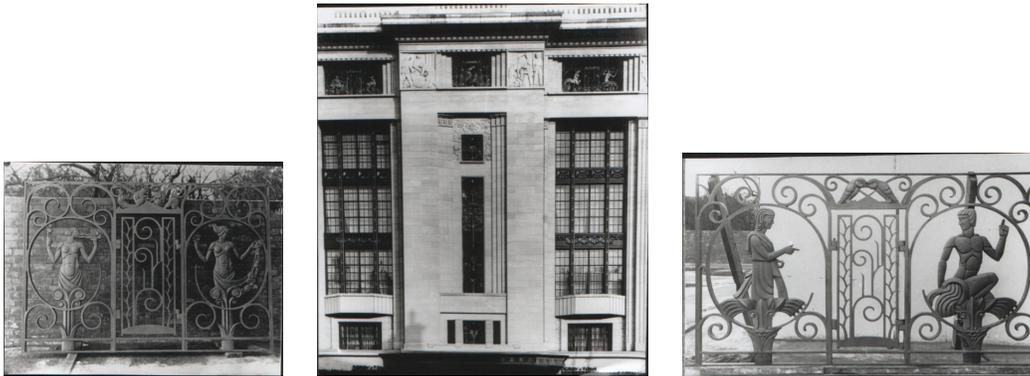
39. BURNLEY. BRONZE BUST OF EDWARD STOCKS-MASSEY. Towneley Hall, Burnley. 1927. 25" high including plinth, 17" high, 12" wide, 7" deep.

40. BURNLEY. BRONZE BUST OF LADY O'HAGAN. Towneley Hall, Burnley. 1928. 25" high including plinth, 17" high, 12" wide, 7" deep. These busts are probably both by Donald, who continued his career as a portrait-modeller after his father's retirement. They were made after an unsatisfactory conclusion to Walter's attempt to re-habilitate Alfred Gilbert, the latter's bust-portraits having been rejected by the patrons. (Alfred Gilbert had been temporarily disgraced after selling cast duplicates of figures he had modelled for a royal tomb.) The Towneley Hall Museum holds the correspondence between Walter and his patrons.

41. LONDON. LAMP-STANDS AT ENTRANCE TO SELFRIDGES, Oxford Street, London. 1928.

**WORKS ARRANGED BY WALTER GILBERT IN ASSOCIATION WITH DONALD GILBERT AND MARTYN'S OF CHELTENHAM**

42. THE DOIRAN WAR MEMORIAL. Near the Doiran Military Cemetery, Greece. Sculptural work, including two monumental lions. 1926. The Salonika Army Memorial at Lake Doiran (Dojran) was unveiled on 25 Sept 1926 (now in Macedonia). It is situated near Doiran Military Cemetery on what was, during World War I, called Colonial Hill, approximately 2 kilometres from the village of Doiran in Macedonia close to the Serbian frontier near the south-east shore of Lake Doiran. The Memorial serves the dual purpose of a battle memorial of the British Salonika Force and a place of commemoration for more than 2000 Commonwealth servicemen who died in Macedonia and whose graves are not known. The memorial was designed by Sir Robert Lorimer with sculpture arranged by Walter Gilbert but probably executed by Donald Gilbert.



43. LONDON. CAST-IRON GRILLES AND BRONZE PANELS. Nos. 101-111 High St., Kensington. (Derry and Toms department store). Built 1929-31. Work by Gilbert 1931. Most, if not all, of this work is still extant, and consists of decorative iron grilles and bronze fascia-panels. IRON-WORK: 38 grilles of varying sizes. These are ranged in apertures along the fifth (top) floor on the exterior of the building, and in three "pavilions" ranging from the first to the top floor. Nine of the top-floor grilles are on the High-Street frontage (facing north), together with two of the pavilions. There are also ten top-floor grilles on the Derry-Street frontage (facing west), although, apart from those at either end of the row - which are repeated designs - these have a simpler, more decorative motif. One of these simpler grilles is also on the corner of the south side of the building, and a repeat of one of the more complex designs is on the corner of the east side of the building where the top floor is clear of the adjacent frontages. The grilles on the pavilions are also decorative rather than symbolic, featuring swallows and bats. Other elements consist of owls and squirrels. The scheme for the three pavilions features in each case a long vertical grille. The principal, and most complex elements in the scheme are the nine figurative grilles in art deco style on the High Street frontage (two of which are repeated on other frontages). Each grille is different, and features two main elements. Each of these elements is a human or fantastic creature, and the scheme is clearly mythological. These must be what Pevsner refers-to as "zodiac reliefs", although they are not signs of the zodiac. One of the figures is

holding a star, so they could be related to constellar myths. BRONZE PANELS: 6 panels: (i) Bears, on the Derry Street frontage at the top of ground level to the right of a canopy. (Each of the "pavilions" has a canopy beneath it). (ii) Fountain, hinds and birds, on the wall to the right of the vestibule behind the canopied frontage. The fountain is in the centre, with the creatures "radiating" from it. This does not appear to be fixed to the wall and is probably a survival of the original interior scheme, now modified. (iii) Birds and hinds (ie. one central group of hinds, with two groups of birds on either side.) This is under the canopy of the west pavilion of the High Street frontage. (iv) Mammals (ie. six groups of different animals). This is situated to the left of the canopy of the east pavilion. (v) Birds (ie. seven groups of an ibis-type bird.) This is under the canopy of the east pavilion. (vi) Reptiles (ie. six groups of different reptiles). This is to the right of the canopy under the east pavilion. (iv), (v), and (vi) clearly constitute a group around what was originally the main entrance to the building, but in terms of design there is a relationship between (iv) and (vi), (ii) and (iii), and possibly between (i) and (v). In a letter to the foundry manager Arnold Edwards dated 18.04.1933, Gilbert wrote: "Returning to London this evening I received a copy of "The Architect and Building News" April 14th with notice of Derry and Toms. Just before I went away I received a telephone message from the Editor asking me for photographs of the enriched panels at the entrance to the building – by first post in the following morning – that their article was already in the press but they would like to have illustrations of the animal panels if I had any. I see their notice of the cast iron grilles is very incomplete – it was a pity that no photographs to send along with the others - so I have written to the Editor a letter – a copy of which I send you. I hope that they will be able to make use of it . . . " The letter mentioned here, dated 18.04.1933, has the following remarks: "Dear Mr. Bird, I very much appreciate your kindness in giving such good notice of the work entrusted to me at the above building. I notice that you very kindly refer to the big cast iron grilles in the openings on the top floor on the High St. and King St. elevations which I designed and executed the models of the enrichments. I should have liked to have seen the name of the founder for this work mentioned also viz. H.H. Martyn of Cheltenham for the grilles are so large, about 12 feet wide by 6 feet deep and they are so hefty and yet give the effect of elegance (in keeping with the building) that the execution of them in cast iron is really a tour-de-force of workmanship in this material. . . . "



44. LONDON. UNILEVER BUILDINGS, New Bridge Street, London. 1930-1 by J. Lomax Simpson (in collaboration with Sir John Burnet, Tait and Lorne). Work by Gilbert 1931-2. The large gates with associated ornamentation have gone, but the two pairs of side gates and the lamps on pillars are still extant. The gates feature a "curl" design, which, since it features in the designs over the side entrances by another artist, may have been part of Unilever's original logo. The lamp pillars have some figurative reliefs. The base of each pillar has three panels depicting: (i) two standing natives facing left poling a canoe laden with coconuts; (ii) a figure dressed in the lion-skin of Hercules carrying an uprooted coconut-palm in front of dragon-serpent(s) with two heads; (iii) two figures, one (left) carrying a club and holding up a cluster of coconuts, and the other (right) stoking an oven with a long-handled shovel. On the shafts of the pillars there are oval relief-panels with a repeated design featuring (i) two exotic birds; (ii) tropical foliage and flowers; (iii) a standing native (facing right) poling a canoe laden with coconuts; (iv) a native scaling the trunk of a palm-tree; (v) three negroes filling a sack.

45. LONDON. ENTRANCE(?) TO BRITISH GENERAL INSURANCE CO., CHEAPSIDE. 1931-2. None of this work appears to be now extant.

46. LONDON. CEREMONIAL GOLD KEY TO ROYAL MASONIC HOSPITAL, HAMMERSMITH. Gold. Photos of obverse and reverse in "The Architectural Review" Vol. 74. August 1933. p. 80. Caption: "The two sides of the Golden Key with which the King on July 12th opened the Royal Masonic Hospital, illustrated in this issue." The article on the same page says: "THE KEY was designed by Walter Gilbert, sculptor and metal-worker, with which H.M. the King opened the Royal Masonic Hospital, illustrated in this issue. The idea portrayed in the key is this. Aesculapius, the son of Apollo, was the god of Medicine, some say the founder, though Chiron the Centaur (Sagittarius of the Zodiac) taught him this. He is always shown with the vase of ointment, the club and the serpent. The serpent symbolises prudence and foresight, most necessary in the curing of disease and injury. The Lotus is the symbol of life - the flower of the Nile, which the Egyptian

looked upon as the life-giving river. The Lotus is arranged to form golden rays of light at the back of the head of Aesculapius, because when the child was found after the death of his mother Coronis, who was killed by Zeus, his head was surrounded by golden rays of light."

47. LONDON. WORK AT THE FREEMASONS' HALL. 1933. WALL-LAMPS, LAMP STANDS FOR DAIS, in the form of bulls supporting bowl at apex (modelled by Donald Gilbert).

48. BRONZE DOORS TO THE GRAND TEMPLE (EXTERIOR). Each door was cast in one piece 12' \* 4' weighing 1 1/4 tons. There is a typescript in the Hartlebury folder which explains the theme of this side of the doors. There is a nearly identical typescript in Gloucester Records Office (D6345 2/9). The two descriptions, when collated, result in the following description: "Top two panels. With prayer and thanksgiving they brought Ark and the 7 branched candlesticks to the House of the Lord. Left. The vessels of gold and silver came from beyond the desert. The stone was conveyed by oxen to Jerusalem. The stones were hewn in the quarry worked & numbered by the Giblites. Right. The weaving sheds were beyond the great rivers. The timber was felled in the forest of Lebanon & conveyed by float from Tyre to Joppa. The metals were fused & cast in the plains of Zeradath. The materials were prepared so far off the better to distinguish the excellence of the craft, for although the materials were prepared at so great a distance, when they came to be set up at Jerusalem, the whole appeared more like the work of the Great Architect of the Universe than of mortal hands. Wisdom, strength and beauty are about His throne as the pillars of His Works. 'Concerning this house which thou art building if thou wilt walk in my statutes and execute my judgements and keep all my Commandments to walk in them then will I establish My word with thee.'"



49. DOORS TO THE GRAND TEMPLE (INTERIOR). A photo in Hartlebury Museum has a caption written on the reverse: "Subject The flashes from the Divine Mind to the mind of man / H.V. Ashley Winton Newman FPRIBA Architects". There is a typescript in the Hartlebury folder which explains the theme of this side of the doors. There is a nearly identical typescript in Gloucester Records Office (D6345 2/9). These two descriptions, also when collated, result in the following description: "The Seraphs: 'With twain they covered their feet, with twain they covered their heads and with twain they flew.' They hide their faces with their wings to express an innate dread of the Divine Majesty of God. Their faces are turned towards each other as an emblem of unity and concord. Seraph on the left: As an emblem of God's power, His goodness, omnipotence and eternity, the Sun is ordained to arise in the East and open the day, thereby calling forth the people of the earth to their Worship, and exercise in the paths of virtue. Seraph on the right: The Great Author of all hath given the Moon to govern the night - a fit season for solemn meditation when the labours of the day are ended and man's mind is abstracted from the cares of life. The divine hand on the left: The soul of man resting in the Hand of the Creator who designing to bless man's estate on earth hath opened the Hand of His Divine Benevolence with good gifts. The hand on the right: He will weigh in the balance of Truth every action, word or thought. The starry girdle of Prudence. Below this the main body of the doors pictures the flashes from the Divine mind to the soul of man which inspire and comfort him in

the passage through life. *From top to bottom and left to right. First row:* Taciturnity (finger to lips). Sacrifice (Soldiers of the War). Brotherhood (David and Jonathan). Temperance (Moses & the tables of the Law. Temperance in all things). *Second row:* Hope (figure of prophet points heavens [sic].Wheat symbol of the resurrection). Wisdom in high places (Solomon with sword of justice). Beauty (Hiram Abij with plans of Solomon's Temple). Contemplation (figure with hand on beard). *Third row:* Fidelity (with the bound bundle). Prudence (figure with head looking both ways). Justice (figure with sword and scales). Courage (figure pulling the tongue out of the dragon – plucking the tongue out of evil). *Fourth row:* Work (the greatest blessing of God to man). Wisdom in Council (Masonry). HANDLES. The sword of Wisdom. The sword of Courage. The meaning of the swords as handles - is that inspired by the high ideals as disclosed in the beautiful services in the Temple - the brethren leave strengthened as with a sword of wisdom and of courage when they leave the Temple to face the world. KNOCKER. The winged Bull - which has its place in the ritual, is a symbol of Divine Power in the East."

50. LONDON. SCULPTURE AND METALWORK, FORMER COMMERCIAL UNION ASSURANCE BUILDING, 24 CORNHILL, LONDON. c. 1934. None of this work appears to be now extant.

51. LONDON. LONDON CHAMBER OF COMMERCE, No.'s 69-73, Cannon Street. c. 1934. The interior work has gone, but the two panels on either side of the entrance are still there. The left panel has: upper, sickle with wheat-sheaf; centre, coat of arms; lower, two cogs. The right panel has: upper, hand with 'phone, ledgers, and sealed scroll; centre, coat of arms; lower, bales. A letter from Gilbert to Arnold Edwards in Gloucester Records Office (D6345 bundle 1/2), dated 10.05.1934, says: "I expect to send you the Torchcase models immediately after Whitsuntide."

52. LONDON. SCULPTURE AND METALWORK, KINGSTON GUILDHALL, High St., London. 1935. Architects: Sir Aston Webb & Son.

53. BERLIN. BERLIN PLAQUE. Gloucester Records Office (D6345 bundle 1/1) letter from Gilbert to Edwards dated 15.10.1935: "I have sent by Mr. Hancocks the little plaque which I showed you on Monday which is to go out to Berlin - please make a good job of it - how heavy will it be - if it is not too heavy it can go out in the Ambassador's bag from the Foreign Office. Finish it a light bronze - with 4 small bronze dowels - Can I have it early next week sent to me in London."



54. LONG BEACH. WORK FOR THE SS QUEEN MARY. DOORS TO PRIVATE DINING-ROOM. Two hinged doors, each with the decorated handles on the doors

to the Restaurant, and two sliding doors, with four depictions of "The Elements" in a series. There is a typescript explanation in the Hartlebury archive as follows: "The two single doors come on either side of the double doors which are enriched with the stories of the Ocean as known to the Ancients. These single doors symbolise the flower-strewn lands on either side of the Atlantic and, together with the two bronze sliding doors in the Private dining Rooms, complete the Series. Each door has for its Central Feature one of the beneficent Elements which bring to fruition and give colour to the flowering plants (a) The sun bursting through the clouds (b) The dew falling on the earth (these are on the sliding doors to the Private Dining Rooms). (c) Summer with the gentle zephyr whispering in her ear (d) Iris with her bow in the heavens and the shower falling from the clouds. In each grille will be seen the stream running through the centre of the gardens with the kingfishers darting at the fish jumping to the surface of the water. The handle to these doors is described separately."



55. LONG BEACH. WORK FOR THE SS QUEEN MARY. BRONZE DOORS TO FIRST CLASS RESTAURANT. Double doors, each with a decorated handle. Six mythological themes are represented. Two photos (one close-up of "Europa and the Bull" - middle right medallion of six) in Hartlebury Museum Archive 745 (buff envelope marked "Bromsgrove Guild. Papers re Walter & Donald Gilbert"). Work attributed on back of photo to Donald Gilbert and Walter Gilbert. (Photographer's stamp: "Stewart Bale, 13 Union Court, Liverpool L2"; in pencil: /1676-16). The Hartlebury folder includes a typescript (also in Gloucester Record Office D6345 2/27, but mostly missing except the last page with four lines and Gilbert's signature with the date "Feb. 1936") explanation as follows: "The handles are an important feature in the design of these doors and a certain Chinoiserie has been deliberately inserted in the work. A Chinese mandarin was always a great gentleman - most regardful of his own person and most courteous to his guests and those whom he wished to honour. The closer he came to his person the more elegant and careful he was in his dress and in his choice of the things he handled personal things like the girdle of his robe, his fan, his sword or his writing pen; he was equally exquisite in his choice of a sculptured piece of jade which he could contemplate in his hand whether it was for his own delight or a gesture to his guest. In like manner the artist has made, by means of the handles to these doors, a personal gesture of homage to the Queen Mary and to the Queen Mary's guests - through the refinement of thought and of workmanship in that offered to the touch of their hands . . . These handles reach out to them to charm them with poetic welcome. They are clothed in symbolism which is the artist's language. The swallows are the birds of passage which cross the seas under sunny skies, and are

the harbingers of Summer. The pillars of the handles are enriched with cloud forms like the fleecy cirrus clouds which flit across the blue skies on a summer day. The beetle or scarab - the seal of the Pharaoh, and the emblem of good fortune. The goldfinch flitting from flower to flower and bush to bush explains itself - the Ancients pictured the nymphs in this manner. Aesthetically the handles bridge the grilles with their interest and give the whole door a most important accent, which cannot lightly be disregarded. The double doors in the 1st Class Restaurant represent the Ocean and some of the ancient legends of famous voyages and incidents which took place on the Sea. The incidents selected are these - (1) Castor and Pollux - the great twin brethren, the guardians of sailors. (2) The Sirens - with the golden voices which Ulysses and his comrades heard on the Voyage of the Argonauts. (3) The nymphs of the Gardens of the Hesperides - famed for the voyage of Hercules and Nereus in their search for the golden apples. (4) Europa and the Bull and the voyage across the Hellespont. (5) Latona and her children, Diana and Apollo - driven forth and taking refuge on the sea. (6) The birth of Aphrodite off the Coast of Cyprus. At the foot of the grilles are - (7) A Triton (8) Nereid, both sea dwellers, rising from the foam. Scattered about the grilles are various subsidiary motifs - seababies riding on dolphins and swinging on the whiskers of an angel fish. In still more subsidiary pieces are birds all introduced intentionally and with a full meaning. (a) A swan in flight (b) An eagle. Both these are emblems of Jupiter, the chief of all the gods. The eagle aloof, silent and regnant. The swan graceful, proud, master in his household and gallant and fiercely persuasive in his loves - direct and straight in his voyage through the air. The cormorant and penguin - emblems of the north and south Atlantic. The Kingfisher - always associated in the minds of the Ancients with halcyon days - the days of sunny, happy voyages. Other birds express the joy and pleasure, and the strange sights those who go down to the sea in ships experience."

56. LONG BEACH. WORK FOR THE SS QUEEN MARY. DECORATIVE GREEN GLASS PANEL. Animal motif. Gilbert developed radically new designs of moulded frosted glass manufactured by the Birmingham firm of John Walsh in a concerted attempt to keep abreast of continental innovations.

57. DOORS, SCREEN AND SHOWCASES FOR THE RALPH SLAZENGER TRUST, No.1 Albemarle Street, London. c. 1936. This bronze-work is still extant.

58. LONDON. CARVED DOORS, CORNHILL INSURANCE CO., 32 CORNHILL, LONDON E.C. 3. See Arthur Byron "London Statues", Constable and Co. Ltd., London, 1981, pp. 75-6: "The very ornate pair of mahogany doors at 32 Cornhill is divided into eight panels, each deeply carved and each depicting scenes from the long history of Cornhill. At the bottom right, two Bronte sisters, one carrying an umbrella, are shown in the publishing house of Smith Elder and Company talking to William Makepeace Thackeray (1811-63) who is holding his top hat and in the other hand a book . . . . The doors were carved by B.P. Arnold." Arnold was, of course, the technician at Martyn's responsible for transferring the design of the clay model to wood.

59. GEORGE VI AND QUEEN ELIZABETH CORONATION MEDALLION, 1937, the obverse designed by Donald Gilbert, the reverse by Walter Gilbert, monogrammed respectively, 57mm diameter.



60. JOHANNESBURG. SCULPTURE, BRONZE DOORS ETC., HEAD OFFICE, ANGLO-AMERICAN CORPORATION OF SOUTH AFRICA, 44 MAIN STREET, JOHANNESBURG, SOUTH AFRICA. 1938. Architect: F. Lorne, F.R.I.B.A., of Sir John Burnet Tait and Lorne, Architects. The following information is in a printed booklet: "A description of the new Headquarters for the Anglo-American Corporation of South Africa, Limited, 44, Main Street, Johannesburg". (Unpaginated. 24 pages and one pull-out photograph):- ". . . building operations were commenced in January, 1938. . . On his first visit to South Africa, Mr. Lorne realised how rich South Africa is in flora and fauna, and how little this great wealth had been tapped in the decoration of South African buildings. He was therefore determined that whatever decoration should take its place in the embellishment of the new building should be African in character. In this he has been most encouragingly aided by the artists - Mr. Walter Gilbert, who executed all the bronze decorative work in doors, windows etc.; Mr. Donald Gilbert, who executed the plaster models for the stone carving; Mr. Jan Juta, who carried out the etched and coloured glass large window in the main entrance hall; and Dr. Kirchoff, who supervised the whole of the stone carving on the building. Notes on the Decorative Work and the Artists. In designing the decorative accents for the building, Mr. Walter Gilbert followed the principle that traditional ornament should be put on one side, because its decoration and ornament belong to Europe and would be entirely without meaning in South Africa. The flora and fauna in South Africa to-day furnish an inspiration to the artist exactly the same as that which impelled the artists in the Old World to declare ornamentally the beauty which they saw around them. By shaping the ornament for the decoration of this building from that which is seen around, and by declaring the origin and purpose of this building in the sculptors' language, it is hoped that this will help to create a national sculptural ornament of South Africa - a decorative sculpture which will be born of the observation of the elegance, beauty and virility of bird, beast and flower of South Africa to remind the South African of his good fortune and his choice possessions. The following are the themes devised:- Decorative Bronze at the principal entrance doors in Main Street. Here is a bronze glazed screen of seven doors, bound together by heavy bronze cresting formed of ornament developed from South African flowers. In the centre is a symbolic figure of Prudence, three-quarter life size. Prudence holds in her hand a bridle and by her side is the symbol of Wisdom, the serpent, and nestling at her feet is the dove. In the doors will be found emblems of the sun, the symbol of south Africa's prosperity and wealth, the Eland and the Giant Sable Antelope, symbols of her great and unusual possessions. The Storks and the Swallows, flying outwards, symbolise her travel and trade with other parts of the world. In the secondary places in these doors the ornament is formed of various flora. The handles to the doors are symbols of Power and Beauty, shown by the Eagle. Decorative Bronze in doors in Marshall and Ferreira Streets. The design of these doors is based on the delicate ribbing seen in the south African butterfly wing, and where the rich accents of colour occur in the

wing some of the beautiful and colourful flowers, birds and fish peculiar to South Africa bring this suggestion to the mind:- The pine and the red coloured widow bird. The plums and Verreaux's glossy starling. The white-crested egret. The Compass Medussa. The Prince of Wales heath, with the hoopoe insect eater. Orothamnus zeyheri, wild flower of the Cape, with parrot. Oil nut-bearing palm, with monkey. The kaffir tree and swallow-tailed butterflies. The river perch or Tilapia. In the overdoors are the subjects:- Mining, Commerce, agriculture, Fruit-Farming - industries of South Africa making for the happiness and prosperity of the country. The Large Stone Sculpture Bas relief on the front of the Tower (over the main entrance door and window). It will be noted that the line governing the design of this bas relief is shaped as the South African continent thrusting out into the Southern Seas. The male figure in the centre of the scheme reaching upward and pulling the lightning from the skies symbolises the human energy which breaks the ground with electric power to get the treasures concealed therein. These treasures, when recovered, are conveyed across the ocean to all parts of the world, symbolised by the sea nymphs. The Stone Bas Relief on the Back of the Tower in Marshall Street. Here Mercury, the messenger of the Gods, is portrayed hurling himself through the clouds with a message from the Old World to those doing business in this building in the New World, symbolising the speed of modern communication. The Stone Corbels to the Flag Poles/The bosses on which the volutes of these stone corbels is built is founded on the South African flower, the giant protea."



61. EDINBURGH. BRONZE DOORS TO ST. ANDREW'S HOUSE, EDINBURGH. South of Regent Road. Architect Thomas S. Tait of John Burnet, Tait & Lorne. Built 1936-9. Doors signed and dated 1938. The building accommodates the principal departments of the Scottish Office. Relief. Cross of St. Andrew in background; lower centre depiction of Jesus calling St. Andrew with inscription, "And I will make you Fishers of Men"; also depictions of St. Ninian, St. Kentigern, St. Columba and St. Magnus. Gloucester Records Office D6345 bundle 2/27 contains a typescript explanation of the Doors (4 pages, signed) and a photo. Extracts from this as follows:- "The main theme in the scheme is The Divine call to St. Andrew, patron Saint of Scotland, 'Follow me and ye shall be fishers of men.' Incorporated in the doors are:- St. Ninian. St. Kentigern. St. Columba. St. Magnus. These men, following the Divine precept, came to Scotland and became likewise fishers of men; they shaped the destiny of Scotland – they welded the tribes by their wise statesmanship - they were the counsellors of kings – they founded seats of learning and guided the people to great ideals. They were the forerunners of the wise government of the people. . . . . The tradition of St. Ninian the friend of St. Martin of Tours remains in Galloway to this day and in the doors I have incorporated the little Church which still stands in a cornfield, close to Cruggleton Castle, and not very far from the spot, where the Church of St. Martin once stood, and from where St. Ninian landed, as an emblem of the earnestness of this 'fisher of men'. . . . . The branch of fir symbolises austerity and inflamibility (*sic*) of purpose. . . . . It is said of St. Columba that he had the face of an angel . . . On his return to Ireland, we are told that he secretly made a copy of the Psalter of St. Finian - It was this act which caused a conflict in which 3,000 lives were lost. As penance St. Columba was ordered into exile and not to return until at least a like number of souls were led to salvation by his teaching. . . . In Ireland in those days which I have touched upon, the tradition grew that it was the white thorn which crowned the brow of the Crucified that had blossomed on St. Andrew's day and was the staff which blossomed in the hands of St. Joseph of Arimathea, signifying that he had completed his journey at Glastonbury with the Holy Grail. The white thorn is placed in blossom by St. Columba's side as a symbol that the years of exile commenced in pain were now ended in the glory of a task triumphantly fulfilled. . . . . St. Kentigern gained the love of all around him, and when he died his devoted disciples, who had given him the title of St. Mungo the Well-beloved, laid him to rest in the beautiful Church in the city he had founded. The rowan is used, for under the branches of this tree in old days in the north, tradition says councils were held and judgements among the people were given. Later in time and working in Northern Scotland and the Orkneys lived St. Magnus - beloved of the fishermen. His kinsmen Haco of Norway, jealous of his influence and hating him for his departure from the traditional outlook of the Norwegian warrior in relation to their fellowmen, slew him with an axe. Tradition says that wherever spots of blood dripped from his head - flowers sprang up - flowers of hope, and the promise of eternal life. In the lower portion of the door is portrayed man's glory in his work with nature - God's great blessing to man in the passage to and fro on the ocean of life. . . . ." This work is almost certainly from the hand of Donald, who was no doubt inspired by his own Scottish ancestry (via his mother Ina MacGeogh).



62. LONDON. METALWORK AT FREEMASONS' HALL, LONDON: CASKET (OR "SHRINE") FOR ROLL OF HONOUR. 1939. There is an inscription on the casket itself: Bro: H.V. Ashley, P.G.D. / Grand Supt. of Works / Bro: F. Winton Newman / P. Asst. Supt. of Works / Architects / Bro: Walter Gilbert / M M Lodge 587 / Sculptor 1939. The Hartlebury folder includes a typescript explanation as follows: "The shrine takes the form of an altar on a boat. To the Egyptians it was the sanctuary of their deities or the resting place of their beloved ones on their voyage to the spiritual world. In place of the sculptured forms usual to such positions is a continuous illuminated scroll inscribed with the names of the fallen brethren and declaring their faith in the omniscience of the Almighty and their message to the living brethren 'Live thou for England' and 'We for England died'. At the four corners guarding the scroll are the four kneeling figures of the Services - the Soldier, the Sailor, the Airman and the Shrine. At the four corners of the Body of the Shrine the great winged seraphs stand ready with their trumpets to herald the arrival of the pilgrims: 'My sword I give to him that shall succeed me in my pilgrimage, and my courage and skill to him that can get it. My marks and scars I carry with me to be a witness for me that I have fought this battle, who will now be my rewarder . . . so he passed over, and all the trumpets sounded for him on the other side.. The face of the Shrine. Here are four golden figures -examples for our life (a) Moses with the Tables of the Law. (b) Joshua at the Battle of Bethoron. 'And the sun stood still and the moon stayed until the people avenged themselves upon their enemies. And there was no day like that before or after it that the Lord hearkened unto the voice of a man; for the Lord fought for Israel'. (c) Solomon in his wisdom. I have hallowed this house which thou hast built, to put my name there for ever; and mine eyes and mine heart shalt be there perpetually'. (d) St. George for England. Binding all these figures together is a rich band of flowers. These flowers symbolise the country of birth, the thorns and difficulties of the journey through life and the fragrance of the love of their fellow brethren. In the centre of this band of flowers the mind is reminded that the soul of man rests in the Hand of the Almighty. The back of the Shrine. The decoration is simple - little sprays of flowers. When the great Mogul Emperors swept into the hot plains of India, they could not refrain from thinking of the country they had left behind them. The simple sprays of flowers on Akbar's tomb at S\*\*\*andra (*Sijandra?*) speak of the exile and the pathos of the longing of his mind for its native land and air. The same thought clothes the tomb of Mumtaz Mahal at Agra and Shah Jehan tells us, by the simplicity of its sculptured flowers, the intensity of the fragrance of his love. The reverence of our thoughts for the brethren is expressed in this silent language. The sides of the Shrine are decorated with sprays of sweet-smelling acacia - The sacred wood of the Temple. Subsidiary decorations are formed by 1.

The shell of the Pilgrims. 2. The laurels and bays of the Warrior. 3. The rosemary for Remembrance. 4. The lotus of Eternal Life in the prow of the boat - conveying the souls on their voyage.

Materials and Execution. The material of the shrine is bronze cast, chased and enriched with patines obtained by acids, chemicals, wax and lacquers. The statuettes are firegilt." The document concludes with a description of the process of firegilding. A second typescript includes the following remarks: "The shrine is developed from the idea of an ark transporting the souls of the righteous on its voyage to the eternal regions. The idea of a voyage became so insistent in men's minds that it demanded realistic representation and we find the early churches shaped like a boat and the main isle leading to the most sacred place called the nave (navis, a ship). For this reason the shrine is boat-shaped - and it floats on an even keel gliding silently through the sea of everlasting life. . . . . I have . . . set the patron saints - the symbols of our country - at the four corners of the shrine. Just as we have our special books with which from time to time we compose and inspire our minds, so in like manner let us seek an ideal in the lives of those who have lived before us for similar inspiration. Between the symbols of our Country, therefore, I have placed figures of these to whom our minds instantly revert as examples to strengthen our purpose to great ideals and their fulfilment. . . There are some little boat-shaped forms at the base supporting the shrine and resting on the stone on which the waters of everlasting life are carved." THE PHAROS or LIGHTHOUSE. "There stand on either side of the shrine two pharos or lighthouses. Their significance will be understood. They are enriched with symbols (a) The wheat - the Resurrection. (b) The lotus - the Waters of Life. (c) The iris - Eternal Life. At the foot of the pharos is the oak reminding us that just as at The Oak of Mamre the Almighty appeared to Abraham so He is near at hand to us." This shrine is Walter's last - and greatest - work. The mercury vapour used to gild the figures may have been instrumental in the lung damage which caused his death.

#### **MASS-PRODUCED GARDEN SCULPTURE 1899-1930**

1. "SPRING".
2. "WINTER".
3. "MERBABY". Height 4ft. 6in. A related version of this work was recently recorded at Marshall Street Baths in Soho, London (now derelict), started in 1928 and completed in 1931: a bronze fountain in a niche at the shallow end, depicting a merchild with two dolphins.
4. "FAUN AND TORTOISE". Fountain Figures for small pools. Height 4ft. 6in.
5. "FAUN TEASING SQUIRREL". Height 3 ft. 6 in. The Young Faun teases the squirrel by with-holding fruit while, behind, at the same moment, the mouse is getting the better of him by stealing.



6. "PAN TEACHING THE BIRDS TO SING". Height 6 ft. The owl sulked, was turned out of the class and does not sing to this day. R.W. Gilbert has a folder titled "Sculpture for the Garden" designed specifically for pictures of "Diana" (see below) and "Pan" - this the work in question - with text specific to both works and general advertising text on back by Walter Gilbert. It contains 4 photographic prints: (a) Diana with bow and hunting dog in lead from West; (b) ditto from East; (c) Pan (ie. as in "Pan teaching the birds to sing") in lead from South; (d) ditto from West. Caption on folder:-Caption: "PAN ON A STATUE OF PAN", text in Greek, then translation into English as follows: "A. Why, rural Pan, thus seated in the lonesome shadowy wood, dost thou sound this sweet-voiced reed-pipe? B. So that the heifers may graze over these dewy mountains, cropping the luxurious tresses of the herbage. ANYTE. Pan is by no means the lewd drunken rascal generally supposed - it is only in later times that he is confused with Satyrs and Sileni. Pan is the friend of young birds and the lover of their songs. When he walks through the woods the leaves of the trees rustle whispering to him; he is the spouse of Echo who dwells in the hills; the scout; the keeper of the horned sheep; the fruitful god; the guardian of the hives and the friend of fishermen. In the sculpture herewith shewn Pan is teaching the young birds their songs - the Owl sulked and hid himself. To this day the Owl does not sing. Height of Statue 6 ft. Material Lead. Price Two hundred guineas. Copyright reserved by the artists."

7. "THE RAPSCALLION". A bird bath - or a fountain. Height of centre portion, 4 ft. 6 in.

8. "SPRING". Undraped. In a series - see below.

9. "SUMMER". Undraped. In a series - see below.

10. "AUTUMN". Undraped. In a series - see below.

11. "WINTER". Undraped. In a series - see above. Height 3 ft. 6 in. This version is a draped figure warming its hands on a fire.

12. "THE LEVERETS". Height 2 ft. 9 in.

13. "THE FAUN DRILLING". R.W. Gilbert has in his possession a folder titled "Sculpture . . . for the Garden" which contains the following printed photo with the caption: "THE FAUN DRILLING (Companion to "The Leverets"). Height 3 ft. 3 in. Lead £100. Reconstructed stone." (The last is struck out by hand and written

over is "The Faun Talking to the Leverets are companion groups or are sold separately.")



14. "DIANA WITH A HUNTING DOG". In the possession of R.W. Gilbert there is a folder: "Sculpture for the Garden" designed specifically for pictures of "Diana" and "Pan" with text specific to both works and general advertising text on back by Walter Gilbert. It contains 4 photographic prints: (a) Diana with bow and hunting dog in lead from West; (b) ditto from East; also (c) Pan (ie. as in "Pan teaching the birds to sing") in lead from South; (d) ditto from West. The caption on the folder for the work in question is as follows:- "DIANA (ARTEMIS)", text in Greek, then translation into English as follows: "I am Artemis fashioned in the form that befits me and well does the metal itself tell that I am the daughter of Zeus and of no other. Consider the maiden's audacity. Verily thou wouldst say that the whole earth is a hunting ground too small for her. DIOTIMUS. Height of statue 6 ft. Material Lead. Price three hundred guineas. Copyright reserved by the artists."

15. "DIANA". "Height 6ft. 6 in. Lead £250."

16. VASE. One of a series. Height 1 ft. 6 in. Width 1ft. 6 in. Reconstructed stone.

17. "HEBE". "Height 6ft. Lead £150". Reconstructed stone.

18. "MOWGLI AND THE BLACK PANTHER". Companion to "Red Riding Hood". Height 3 ft. 9in. Lead and reconstructed stone.

19. "RED RIDING HOOD". "Height 3 ft. 9 in. Lead £60."

#### GLASS 1931-1939

1. "THE TWELVE LABOURS OF HERCULES". Glass light panels:- "THE NEMEAN LION". Examples and pictures unlocated. "THE LERNAEAN HYDRA". One plaster cast, and two glass casts in Hartlebury Museum store, Boxes 1 and 2. Picture in "Catalogue . . ." (see below), top row, centre. "THE CERYNEIAN HIND". One glass cast in Hartlebury Museum store, Box 4. "THE ERYMANTHIAN BOAR". Picture in "Catalogue . . ." (see below), top row, right; repeated bottom row, left. "THE STABLES OF AUGEIAS". examples and pictures unlocated. "THE STYMPHALIAN BIRDS". One glass cast in Hartlebury Museum store, Box 3. "THE CRETAN BULL". Two glass casts in Hartlebury Museum store, Box 2 and 4. Picture (?) in "Catalogue . . ." (see below), bottom row, centre. "THE MARES OF DIOMEDES". One glass cast in Hartlebury Museum store, Box 6. Picture in "Catalogue . . ." (see

below), top row, left. "HIPPOLYTE'S GIRDLE". Examples and pictures unlocated. "THE CATTLE OF GERYON". One glass cast in Hartlebury Museum store, Box 1. "THE APPLES OF THE HESPERIDES". One glass cast in Hartlebury Museum, Box 1. "THE CAPTURE OF CERBERUS". Picture in "Catalogue . . ." (see below), bottom row, right.

2. Panels for elevator door, each 10 in. square. Location unknown.

3. "CHALLENGE". In pp. 11-12 "VESTA GLASS Made at The Soho & Vesta Glass Works of JOHN WALSH WALSH LTD. BIRMINGHAM ENGLAND Established 1801". "Centre (Stag panel) No. GR 0A Left hand panel . . No. GR 0B Right hand panel. . No. GR 0C". "A very graceful and dignified set, particularly suitable for smokeroom, lounge or hall. The centre piece measures (at widest parts) 9½ inches wide by 15¾ inches deep. The side panels (at widest parts) 5 inches wide by 14¼ inches deep."

4. "THE KILL". In pp. 10-11 "VESTA GLASS Made at The Soho & Vesta Glass Works of JOHN WALSH WALSH LTD. BIRMINGHAM ENGLAND Established 1801". "Wounded Stag . . . No. GR 1C Hound Turning. . . No. GR 1A Hound Facing front No. GR 1B". "These three pieces form an exquisite example of low relief which displays to perfection the graceful lines of the design. The stag forms the centre piece and is equal in size to the other two which measure (at the widest parts) 7 inches wide by 7¾ inches deep."

5. "IN THE CORNFIELD". In pp. 8-9 "VESTA GLASS Made at The Soho & Vesta Glass Works of JOHN WALSH WALSH LTD. BIRMINGHAM ENGLAND Established 1801". "Rabbit . . . . . No. GR 2C Two Mice nibbling corn No. GR 2B Mouse nibbling corn. . No. GR 2A". "Tranquillity is suggested by these simple yet exquisitely moulded pieces. All three are of equal size and measure (at the widest parts) 7 inches wide and 7¾ inches deep."

6. "AMONG THE PINE CONES". In pp. 18-19 "VESTA GLASS Made at The Soho & Vesta Glass Works of JOHN WALSH WALSH LTD. BIRMINGHAM ENGLAND Established 1801". "Squirrel and Cones No. GR 5A Pine Cones . . . . No. GR 5B". "These two pieces are executed in very high relief and are eminently suitable for use as door or window panels. Their use in the summer arbour, or garden door from hall or sitting room is particularly happy. The pieces are equally sized and measure 8 inches square."

7. "ADULATION". In pp. 6-7 "VESTA GLASS Made at The Soho & Vesta Glass Works of JOHN WALSH WALSH LTD. BIRMINGHAM ENGLAND Established 1801". No. GR 6. "Two chattering magpies are awed to silence by the approach of beauty to whom they render due obeisance."

8. "PISCES". pp. 20-21 "VESTA GLASS Made at The Soho & Vesta Glass Works of JOHN WALSH WALSH LTD. BIRMINGHAM ENGLAND Established 1801". "Large centre panel No. GR 9A Left side panel. . No. GR 9B Right side panel . No. GR 9C". "The subject of this delightful set is particularly appropriate to the medium employed. Fish and Waterplants stand out in high relief and give a most effective play of light and shade when lighted from the back. The large centre panel measures (at the widest parts) 11½ inches wide by 8½ inches deep. Side panels (at the widest parts) 5¾ inches wide by 8¼ inches deep."

9. "HERCULES WRESTLING WITH THE CRETAN BULL". Decorative table light. Glass. In p. 5 "VESTA GLASS Made at The Soho & Vesta Glass Works of JOHN WALSH WALSH LTD. BIRMINGHAM ENGLAND Established 1801". No. GR 11. "The piece of Vesta Glass reproduced on the front cover of this booklet is a wonderful achievement in the production of moulded glass. It is a completely moulded piece standing 9 inches high on a base measuring 8 inches x 3½ inches. The bronze plinth on which it stands is hollow and allows for the introduction of an electric light which further enhances the vigorous beauty of the model. By introducing slides of tinted glass between the foot of the mould and the lamp this piece can be made to harmonise in the most delightful manner with any colour scheme of interior decoration."
10. "CENTAUR COPULATING WITH A NYMPH". Decorative table light. A cast of this in glass is in Hartlebury Museum.
11. "CENTAUR AND A SMALL CHILD". (theme obscure). Decorative table light. A cast of this in glass is in Hartlebury Museum.
12. "SPIDER AMONG THE CROCUSES". In pp. 16-17 "VESTA GLASS Made at The Soho & Vesta Glass Works of JOHN WALSH WALSH LTD. BIRMINGHAM ENGLAND Established 1801". "Centre Piece (Spider) No. GR 17A Crocus Panel. . . . No. GR 17B". "The heptagonal centre piece measures (at its widest part) 10¾ inches across and the seven equally sized side panels 7¾ inches wide and 10¾ inches deep."
13. "BACCHANTES". In pp. 14-15 "VESTA GLASS Made at The Soho & Vesta Glass Works of JOHN WALSH WALSH LTD. BIRMINGHAM ENGLAND Established 1801". "Bacchante with Snake No. GR 18 Bacchante with Hound No. GR 19". "These two graceful pieces lend themselves admirably to dainty decorative schemes, and harmonise perfectly with the atmosphere of the ball room, the lounge or the boudoir. The pieces are equal in size and measure (at widest parts) 8¼ inches wide by 10½ inches deep."
14. "THE AQUARIUM". In pp. 26-27 "VESTA GLASS Made at The Soho & Vesta Glass Works of JOHN WALSH WALSH LTD. BIRMINGHAM ENGLAND Established 1801". "Large oblong panels No. GR 24A Smaller panels. . . No. GR 24B". "As in the 'Pisces' set, the subject of this lively design is perfectly suited to the medium./The large pieces measure (at their widest parts) 12 inches wide by 6¼ inches deep. The smaller pieces (at widest parts) 8 inches wide by 6¼ inches deep."
15. "IN THE FARMYARD". In pp. 24-25 "VESTA GLASS Made at The Soho & Vesta Glass Works of JOHN WALSH WALSH LTD. BIRMINGHAM ENGLAND Established 1801". "Doves. . . No. GR 35 Wrens. . . No. GR 42 Cock & Hen No. GR 36". "Three high-relief pieces of tranquil design and exquisite mould./Each measures (at widest parts) 8¼ inches wide by 7½ inches deep."
16. "THE CLIMBERS". In pp. 22-23 "VESTA GLASS Made at The Soho & Vesta Glass Works of JOHN WALSH WALSH LTD. BIRMINGHAM ENGLAND Established 1801". "Cat and Birds . No. GR 54 Hound and Bears No. GR 50". "These two very ambitious and beautiful panels are executed in high relief and measure each 4¼ inches wide by 16½ inches deep."

17. "THE ELEMENTS". In pp. 12-13 "VESTA GLASS Made at The Soho & Vesta Glass Works of JOHN WALSH WALSH LTD. BIRMINGHAM ENGLAND Established 1801" "Water (Top left) . . GR 85 Air (Top right) . . GR 51 Fire (Bottom left) . GR 71 Earth (Bottom right) GR 84". "Four equal sized panels of delightful design and moulding with the plain portion ripple finished. Each piece measures (at widest parts) 10 inches by 12 inches deep."

18, On display at Brighton Museum, Willett Gallery: Plaque made by John Walsh Glass. "Designed by Walter Gilbert c1930". Glass h265 x w210 x dp15 mm.

#### APPENDIX 1: GILBERT'S AESTHETIC

Architectural sculpture embraces figurative work not designed as an individual unit and not to be found in a gallery or as the focal point of a designed scheme, ie. 1. integral to a wall or pillars supporting a building; 2. fitted in wall-apertures as decoration; 3. integral to the fittings of a building and its surroundings (eg. lamp-pillar, door, gate, railings, window-grille, show-case fixed to a floor or wall, clock, altar, reredos, font, pulpit, throne, screen); 4. complementary to a designed space or peripheral to a sculpture which embodies the meaning of the enclosure (eg. garden, square, sanctuary, patio); 5. complementary to a structure which is not a building or statue (eg. fountain, cenotaph, column, obelisk, plinth, shrine, terminal, sundial); and 6. mounted on a wall, gates or screen with the purpose of elucidating the meaning, function or ownership of the structure or enclosure behind.

GILBERT, WALTER: "Romance in Metal Work" (Read before the Royal Institute of British Architects on Monday 22 January 1906) in "Journal of the Royal Institute of British Architects" The Royal Institute of British Architects. Third Series. Vol. XIII. No.6. 18 pages. 20 illustrations. Published separately London 1906.

GILBERT, WALTER: "An Artworker's Opinion" (an article in series: "Modern British Plasterwork - II") in "The Architectural Review" Westminster: The Architectural Press; 9 Queen Anne Gate. Vol. 23, 1908, p.278-284.

GILBERT, WALTER: "Essentials of Good Craftsmanship in Metalwork" in "The Architectural Review" Westminster: The Architectural Press; 9 Queen Anne Gate. Vol. 59, Jan.-June 1926, p. 147-159. 57 illustrations.

Extract "ROMANCE IN METAL WORK": "Let us not hastily condemn any struggle for individual treatment; the past ages, as I have previously said, are past and gone – to be learnt from, not to be slavishly copied. The work was for a period of existence, and expressed the life of the time. To revive art, scholarship and intellectual training are necessary. Intellectual art is not to be ignored, nor is it debasing art to sell it; the old masters had their workshops for execution and their shops for the sale of their creations. What we require is, not too arbitrary an assertion on the part of the architect of what is good or bad, and for which often an architect owing to the enormous amount of work he has to deal with and to his present-day methods of training is not too well qualified to judge, but a stimulus to thought and energy for the artist, that the architect may gather round him a band of men working eagerly in close co-operation with him for the glorification of his buildings and an enhancement of his fame."

Extract from "AN ARTWORKER'S OPINION": "The modern plasterer should endeavour to keep an open mind. His banking premises and law courts should not have the prettiness of the rose bower; his public work should attain the dignity of expression of the Italian seeking his breadth in the massive restraint of the classic; he should give his boudoir the charm and elegance of the refinement which the French *grand dame*, so careful and dainty and elegant in her person, influenced for her own delight (seeing in the conquests of Venus and her son the fulfilment and achievement of her own desires); and for this reason, if for no other, I join issue with my friendly rivals in the modern school that the method of execution is of less importance than the question as to whether the work is in good taste and agreeable to its surroundings."

Extract from "ESSENTIALS OF GOOD CRAFTSMANSHIP IN METALWORK": "A man . . . 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 realise 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 apologising 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 breadth 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 today 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 breath of outlook will come with study in museums, but my 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. . . . After all, this 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.'"

#### APPENDIX 2: GILBERT'S TEACHER: BENJAMIN CRESWICK (1853-1946)

"Creswick . . . appointed Modelling Master at the School (ie. The Birmingham School of Art) in 1889, had been a knife-grinder in Sheffield until his talent for modelling was discovered by Ruskin; and he was a member of the Century Guild in the 1880's. For decorative friezes he took his subjects from everyday life - 'such of our industries as minister to our real wants in life . . . our national games, sports and pastimes . . .'; and though he dressed his figures in quaint clothes of uncertain date, the freshness of his work must have been an inspiration for the Birmingham Group, who were looking for an architectural 'place' for their work." (From "The Birmingham Setting" by Alan Crawford in "By Hammer and Hand. The

Arts and Crafts Movement in Birmingham" edited by Alan Crawford. Birmingham Museums and Art Gallery. 1984. Page 38).

Works:- "Beaucastle", Bewdley, Worcs.: carving, c. 1884. Bust of Ruskin: terracotta, 1887. From "Thomas and Margaret Harley" by Peter Wardle in "Ruskin and Bewdley". Peter Wardle and Cedric Quayle. The Guild of St. George. 1989. Page 29: "He . . . sculptured a bust of Ruskin in red clay in 1887 which he evidently gave to Margaret Hartley, and which is now in my possession." Cutlers' Hall, City of London: terracotta frieze, 1887-8. Bloomsbury Library, Nechells Parkway, Birmingham: terracotta panels by Creswick, 1892. School of Art, Margaret Street, Birmingham: terracotta lunettes in Cornwall Street by Creswick, 1893. County Buildings, 153-61 Corporation Street, Birmingham by Crouch and Butler: terracotta frieze by Creswick, 1896, 1898. Shops on the corner of Maryvale and Linden Road, Bournville, Birmingham by Harvey: carving by Creswick, 1897. Unitarian Memorial Church, Liscard, Wallasey, Merseyside (decorative work by the Bromsgrove Guild; light fittings by Walter Gilbert): carved figures to choir stalls and exterior of porch by Creswick, 1899. 24 Cheyne Row, London SW3: carving in Portland stone by Creswick of a medallion depicting Thomas Carlyle, designed by C.F.A. Voysey (1857-1941). 1900. Sefton House, 50 Ullet Road, Liverpool (decorative work by the Bromsgrove Guild): fireplace with carving and metalwork by Creswick, c. 1901. Junior Schools, Linden Road, Bournville, Birmingham by Harvey: carving by Creswick, 1902-5. Memorial to the Men of Huddersfield, Greenhead Park, Huddersfield: solitary life-size soldier in bronze on granite pedestal, 1904-5. Heath's Hattery, Oxford Street, London (demolished): terracotta frieze, date unknown.

### APPENDIX 3: THE RUSKINIAN AESTHETIC

ORIGINALITY: "In all great schools of art . . . An artist is praised . . . not for what is different in him from others, nor for solitary performance of singular work; but only for doing most strongly what all are endeavouring; and for contributing, in the measure of his strength, to some great achievement, to be completed by the unity of multitudes, and the sequence of ages." ("The Eagle's Nest" (1872), Lecture II para. 32) "A man who has the gift, will take up any style that is going, the style of his day, and will work in that, and be great in that, and make everything that he does in it look as fresh as if every thought of it had just come down from heaven." ("The Seven Lamps of Architecture" (1849), ch. VII para. 4)

ARCHITECTURAL ORNAMENT: ". . . the perception of . . . structure, is to be always joined with our admiration of the super-added ornament; . . . the beauty of the ornament itself is independent of the structure, and arrived at by the powers of mind of a very different class from those which are necessary to give skill in architecture proper." ("Val d'Arno", ch.VI (1874), para. 141) "Sculpture, separated from architecture, always degenerates into effeminacies and conceits; architecture, stripped of sculpture, is at best a convenient arrangement of dead walls; associated, they not only adorn, but reciprocally exalt each other, and give to all the arts of the country in which they thus exist, a correspondent tone of majesty." ("The Oxford Museum" (1859) in "Arrows of the Chase" I p 204-206) "The only essential distinction between Decorative and other art is the being fitted for a fixed place; and in that place, related, either in subordination or command, to the effect of other pieces of art. And all the greatest art which the world has produced is thus fitted for a place, and subordinated to a purpose. There is no existing highest-order art but is decorative. The best sculpture yet produced has been the

decoration of a temple front - the best painting, the decoration of a room." ("The Two Paths" III para. 73)

MEANING AND CONTENT: "I found . . . that . . . the only admiration worth having, attached itself *wholly* to the meaning of the sculpture and colour on the building . . . it gradually became manifest to me that the sculpture and painting were, in fact, the all in all of the thing to be done." ("The Seven Lamps of Architecture" (1849), Preface to 2nd ed. Para. 2) "All high art consists in the carving or painting natural objects, chiefly figures: it has always subject and meaning, never consisting solely in arrangement of lines, or even of colours. . . . as soon as we possess a body of sculptors able, and willing, and having leave from the English public, to carve . . . on our buildings, generally, the birds and flowers which are singing and budding in the fields around them, we shall have a school of English architecture. Not till then." ("The Seven Lamps of Architecture" (1849), Preface to 2nd ed. para. 7) ". . . all noble ornamentation is the expression of man's delight in God's work." ("The Stones of Venice" II para. 14) "I think there should be a separate school and university course for engineers . . . ; but I think there should be another school and university course for the sculptor and architect, in which literature and philosophy should be the associated branches of study, and honours should be taken *in literis humanioribus*; . . . there is no task undertaken by a true architect of which the honourable fulfilment will not require a range of knowledge and habitual feeling only attainable by advanced scholarship." ("The Study of Architecture in Our Schools", para. 16) "He should first be taught . . . to look at the organic . . . ; meantime his sentiment respecting all these things should be cultivated by close and constant inquiry into their mythological significance and associated traditions; then, . . . regarding them through an atmosphere of enchanted memory, he should be shown how the facts . . . are summed up by a great sculptor in a few touches." ("The Study of Architecture in Our Schools", para. 17)

#### APPENDIX 4: ADVERTS MENTIONING GILBERT IN "THE ARCHITECTURAL REVIEW"

##### "THE ARCHITECTURAL REVIEW" VOL 65. 1929

Page lii (Feb 29); xxx (Apr 29). Advert for Gilbert-Riley Glass (Metro-Vick Supplies Ltd). "The large Central Fitting for the Grand Staircase at Cutler's Hall, Sheffield, was designed by Mr Walter Gilbert, using 'Gilbert-Riley' Glassware, and manufactured by Metro-Vick Supplies to the instructions of the Master Cutler." Illustrations: central (large): "Stag". Surrounding: left: "wounded stag", "hound looking over shoulder", "leaping hound". Right: "hare", "mouse in a cornfield", "two mice".

Page xxxiv (March 29). Advert for Metro-Vick Supplies. Illustration with caption: "A Met-Vick Electrolier using Gilbert-Riley glassware. The above illustration represents a 32-light Cast Bronze Fitting, designed by Mr Walter Gilbert, for the Grand Staircase of the Cutler's Hall, Sheffield. The overall depth of the fitting is 14 feet 6 inches, and the diameter 6 feet 6 inches. Special features of the design include a richly-coloured circular stained-glass panel representing the Coat of Arms of the Cutlers' Company, and 16 moulded glass outer panels with cross swords in relief. The latter are made of the new Gilbert-Riley Moulded Glass."

"THE ARCHITECTURAL REVIEW" VOL 66. 1929

Page xxvi (July 29). Advert for Metro-Vick Supplies. Illustration of light fitting showing "crocus" panels. (Also p lxxii Oct 29)

Page xxxii (Aug 29). Advert for Metro-Vick Supplies. Illustration showing 2 panels with fish designs ("the aquarium", "pisces").

Page xviii (Sept 29). Advert for Metro-Vick Supplies. Illustration showing fittings with "Pisces" and "the kill" flanked by "hounds". (Also p lxxx Dec 29)

Page lvi (Sept 29). Advert for Vesta Glass. Mentions W G Riley as managing director of the firm. Mentions Gilbert as originator of war memorial to 5th Lancers at Mons. Illustration shows 4 glass panels ("The Elements"): "Fire", "Water", "Land", "Air".

Page xxxviii (Oct 29). Advert for Vesta Glass. Illustration shows "pine cones" and "squirrel with pine cones."

Page xlvi (Nov 29). Advert for Met-Vick Supplies. Light fittings for HMS Orontes. The illustration is not very distinct, and appears to show (1) a figure (?) over sea (2) a bird in flight over sea (3) fish.

Page lii (Nov 29). Advert for Vesta Glass. Illustration of "crocus" and "spider in web" panels.

Page xli (Dec 29). Advert for Vesta Glass. Illustration of "The Twelve Labours of Hercules" No 1: "Hercules and the Stymphalian Birds."

Page lxix (Dec 29). Article on Vesta Glass. Illustration of fitting showing "The Elements", which is indicated as having been made for the Orient liner "TSS Orontes."

"THE ARCHITECTURAL REVIEW" VOL 67. 1930

Page 284 (May 30). Illustration of decorative table light by "Walter Gilbert in association with W G Riley" - "Hercules Wrestling with the Cretan Bull".

Page xxvi (Jan 30). Advert for H H Martyn with model by Reid Dick for Selfridge's.

Page lxxi (Jan 30). Advert for Vesta Glass. Illustration of "The Labours of Hercules. No 2: Hercules and the Mares of Diomedes"

APPENDIX 5: ARTICLES

"The Architectural Review" Westminster: The Architectural Press; 9 Queen Anne Gate. 1906. Vol. 20. p.30. Review of metalwork around Buckingham Palace.

"The Architectural Review" Westminster: The Architectural Press; 9 Queen Anne Gate. 1907. Vol.22. pp. 55-7. Review of symbolic tools for opening of Edward VII Galleries, British Museum.

"The Architectural Review" Westminster: The Architectural Press; 9 Queen Anne Gate. 1908. Vol.23. p.230. Review of fittings of SS. Lusitania, Mauritania and Aquitania.

"The Architectural Review" Westminster: The Architectural Press; 9 Queen Anne Gate. 1914. Vol.35. pp. 96-99. Review of fittings of the SS. Orhama.

"The Architectural Review" Westminster: The Architectural Press; 9 Queen Anne Gate. August 1933. Vol.74. p. 80. Re: Walter Gilbert's design for the golden key with which the King opened the Royal Masonic Hospital.

"The Art Journal" Publisher? 1901. February. pp. 158-9. Reproduces official catalogue of Paris Exposition 1900.

R. Davis Benn: "Furniture and Woodwork at the Paris Exhibition" in "The Art Journal" 1900. pp. 129-136. Bromsgrove Guild exhibits are covered on p. 136 illustration 13.

M. Cook: "The Cunard Archives at Liverpool" in "Business History" Vol. XX (1978) pp. 240-252. A description of the archive relating to the Queen Mary.

"The Builder" 1946. Vol.170. p.126.

"The Craftsman" Eastwood, Syracuse New York. May 1903. Vol. 4, no. 2 pp. 101-6.

L. Forrer in "Biographical Dictionary of Medallists" 1930. Vol. 8. p.266.

"The Arts and Crafts - how does England stand?" in the London "Daily News" 19 December 1900.

"The Medal". The British Art Medal Trust in association with FIDEM (the Federation Internationale de la Medaille). Edited by Mark Jones. 1986. No.8 Summer. pp. 16-19

"The Times" 21 August 1900. Account of awards at Paris Exposition 1900.

"The Mall Improvement" in "The Times" 17 October 1906

"Who Was Who 1941-1951" Obituary of Walter Gilbert.

HIND, ANGELA: "Bromsgrove Guild of Applied Arts" Unpublished thesis in possession of Bromsgrove Museum. 1975. 98 pages.

PANCHERI, ROBERT: "The Rise and Demise of Bromsgrove Guild" Chapter 9. Pages 117-125 of FOSTER, JOHN (ed.): "Bygone Bromsgrove" The Bromsgrove Society. 1981

KINETON PARKES: "The Great Reredos of Liverpool Cathedral" in "The Architectural Review" Westminster: The Architectural Press; 9 Queen Anne Gate. Vol. 56, Aug. 1924, pp. 74-77.

"The Quiver" April 1940 Vol. 74 No. 6. A review of the Masonic Temple Doors (among others) on pp. 511-512 with illustrations on pp. 508-509.

TEMPLE, M. J.: "The Bromsgrove Guild of Applied Arts" Unpublished thesis on file at Hartlebury Museum. No Date. Copy donated 1972. Pages: 46.

WEBB, SIR ASTON, AND SON: "The War Memorial at Malvern College" in "The Architectural Review" Westminster: The Architectural Press; 9 Queen Anne Gate. Vol. 58 July-Dec. 1925. p.50. "The stone carving was executed by Mr. Walter Gilbert" (p.54).

#### APPENDIX 6: BOOKS

GILBERT, WALTER and WEINGARTNER, LOUIS: "Sculpture in the Garden". Address: 62-66 Weaman Street, Birmingham. Printed by George Over Ltd., Rugby. Also promotes painter S.H. Meteyard. Preface by Gilbert (1 page). Introduction (3 pages) by Kineton Parkes. 17 photos of garden sculpture, 10 photos of other work by Gilbert and Weingartner, 5 photos of work by Meteyard. One page devoted to list of "other work" by Gilbert and Weingartner, 20 items in all, some illustrated in booklet.

WHITAKER, JOHN: "The Best" Published privately (Old School House, Southam, Cheltenham, Gloucestershire GL52 3NR). 1985. Pages: XVI, 356. Illustrations. History of H.H. Martyn & Co. Ltd. of Cheltenham.

ARWAS, VICTOR and NEWELL, SUSAN: "The Art of Glass: Art Nouveau to Art Deco". Sunderland Museum and Art Gallery.

WATT, QUINTIN. EDITED BY: "The Bromsgrove Guild. An Illustrated History." Bromsgrove Society. 1st Edn. 1999. Pages: XI, 146.

#### POSTSCRIPT

Several factors have so far militated against Gilbert and his colleagues being recognised for their life's work. Firstly, their entire dependence on architects for work meant that all personal predilections had to be subjected to the over-all scheme and style of the building to which they were contributing. In the modern age, where considerations of cost necessitated the use of industrial processes in the production of embellishments, the Ruskinian ideal of the artist-craftsman being encouraged to give vent to his individual creativity within the over-arching project remained merely an ideal fraught with nostalgia for a medieval golden age. Our contemporary obsession with the cult of personality renders the work of an artist who has no instantly-recognisable personal style and no idiosyncratic subject-matter largely incomprehensible, and the growing ignorance of art history among fine art students has made the rich associations of "public" styles and iconography sometimes entirely unintelligible.

This is not to say that personality does not shine through, particularly in the case of Weingartner. But the sweet winsomeness of his figures proved to be entirely inappropriate to the solemn depiction of sacrifice as required by altar or war memorial. Not wishing to see his huge talent as a modeller go to waste in the numerous commissions coming his way in the wake of the Great War, Gilbert used his ability in the production of female figures, notably in the woman at the foot of the Cross in the Liverpool reredos and the wife, mother and girlfriend paying homage to the combatant heroes in the Burnley and Ecclestone Park war memorials. Unfortunately from the point of view of posterity, the presuppositions

about the role of the female (as well as the style of their clothing) are now entirely out fashion. Nevertheless, the extant photograph of the clay model for the Liverpool Crucifixion is a powerful testimony to Weingartner's genius which is almost entirely lost in the machine-produced and gilded final product in stone.

Our contemporary distaste for the glorification of patriotic war, our increasing ignorance of the Christian religion and our now-prevalent distrust of explicit public values and rituals means that much of Gilbert and co.'s work is neglected or overlooked, even though the scale and quality of the schemes and buildings which they embellish have ensured their survival. Until now, their rootedness in particular localities scattered throughout the country and abroad – the most extensive archives of the work are in Hartlebury Museum Worcestershire and in Gloucester Records Office, neither of which has a strong local connection with one of the major commissions – has meant that no-one has been motivated to bring the work of these artists out of obscurity. The current turn of the tide in the appreciation of the lost values of a civilisation in jeopardy, and the emergence of the global village of the internet will both, I hope, enable reputations shrouded in a voluntary obscurity to shine to the benefit of both the shrines and localities which continue to be cherished and the artistic traditions which the national consciousness increasingly longs to see restored.

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Kidderminster 29<sup>th</sup> June 2009

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