

dge near Brampton for signs of Leslie Martin. e public gaze - a major ouse at Kingston Vale er own designer (with he local builder, Henry ty was listening to the oposed, unsuccessfully, ic of Lord Leighton's ington, on the grounds the paintings not the thus downgrading the ly excellent book.

newsletter will have ncrement that Historic artner to take on its as its future publishing elief that such a partner of Liverpool University as already borne fruit ies of Decimus Burton hed in June 2019 - and of 'The English Folly' mp and 'J. F. Bentley' ill see the light of day us Burton' by Paul , £30, 150 Illustrations s the tenth son of his 1 - William Rees Mogg me school of thought. rked alongside John nd later became an nsible for a number of

m a j o r landmarks - the triumphal arch at Hyde Park Corner, the Athenaeum in London's Pall Mall, two substantial glasshouses at Kew Gardens and the laying out of London Zoo for Sir Stamford

St Leonards-on-Sea on the Sussex coast, where he lived a pleasant bachelor life, and a notably unsuccessful outlier in the North, the proposed new town in Lancashire at Fleetwood, where only a very few terraces remain. 'Herbert Rowse' by Iain Jackson, Simon Pepper and Peter Richmond. £30, paperback, 176pp, 110 illustrations is a very suitable subject for Liverpool UP for it was in that city that Herbert James Rowse (1887-1963) made his greatest impact. This is his mighty Mersey Tunnel building near the "Three Graces". It shows just how vigorously Rowse intended to make Liverpool one of the greatest expressions in this country of American-scale Late Classicism. But it comes with a love of the sheer wall, in Portland stone as here but very often in brick, which he could combine with a luscious opulence to his office interiors.

7. We noticed the major biography of C. E. Kempe, the prolific 19th century stained glass artist, by Adrian Barlow in the Autumn newsletter 2018. The Kempe Fest continues with the formal publication of 'Espying Heaven' also by Adrian Barlow and also published by the Lutterworth Press £20, as heralded in that same piece in 2018. The major work remains Barlow's first effort, 312 pages compared with 120, but here he has an A4 not A5 format and colour illustrations throughout, where the principal work could only run to colour on the front page. Here the gorgeous photography of Alastair Carew-Cox flatters everything it touches where black & white can only capture form not glow. The major beneficiary is the Friend's glass at Llangattock-Vibon-Avel in Monmouthshire, the venue for the 2019 AGM, where *The Musical Angel* by Wyndham Hughes (see below) and *St Michael & St George* by John Carter, two principal artists in the Kempe studio, are captured in their full refinement. The reduced

text gives a concentration to the rehearsal of the facts, with due recognition of the individual artist's response, the studio style (almost invariably inspired by the Late Medieval and the



devout, with a stand-alone chapter on Kempe and George Herbert. And the celebrations of the man don't stop here. A generous legacy from Frances Graves of £261,000 to the Kempe Trust has allowed the cataloguing and conservation of the trust's collection before transfer to the V&A and a grant of £50,000 towards the roof works at Holy Trinity, Cuckfield in Sussex. Another of up to £25,000 is to pay for the development of a permanent Kempe Heritage Centre in that church, partly on the back of a grant offer from the NLHF (see also page...).

8. 'Old Buildings, New Architecture: The work of Richard Griffiths Architects' by Richard Griffiths. £35, 176 pp, 365 colour photographs, hardback, available at £35 plus £3.95 postage and packing from the practice at [www.rgarchitects.com](http://www.rgarchitects.com). Architects writing about their own work is not as common as one might suppose. That work tends to be entrusted to loyal pupils (Benjamin Ferrey on Pugin), sons (as with Christopher Wren) or swept up into general accounts of design philosophy, as with Clough Williams-Ellis. Richard Griffiths is in the latter school for although all the works quoted are his, there is a careful explanation of how and what he designed and what philosophical decisions were taken. And there is an elegance to his writing -

*"It took me a long time to find my direction in life, in which my talents, which lay more in the sciences - and my interests which lay more in the arts - might be happily married. At school I studied maths and physics and went up to Cambridge to study engineering. I found escape from its excessively technical focus through singing and playing music. In retrospect, the sublime conjunction of great music and great architecture helped me to find my eventual direction - Bach's B-Minor Mass performed in King's College chapel, the Berlioz Requiem in Ely Cathedral, the Mozart Requiem in Saint-Germain-des-Près".*

The building projects range far and wide - from Sutton House, Hackney for the National Trust, the



rebuilding of St Ethelburga in Bishopsgate after the IRA bomb, the substantial extensions to the St Pancras Hotel for the Manhattan Loft Corporation, 6 Fitzroy Square for the Georgian Group and the new Welcome Building at St Alban's Abbey. There were interesting if abortive schemes as at the Temple Church in Bristol, a medieval shell gutted in the war where English Heritage commissioned a study for rebuilding as a glass centre in 2001. The photo shows him working in the mood of T. G. Jackson in the completion of the tower at Brighton College. The top half of the tower, including the oriel window, the terracotta parapet and the lantern are all by Griffiths - a simplified version of the original intentions of Jackson working in the 1880s that were left un-built when the money ran out.

9. 'Rudolf Schwarz and the Monumental Order of Things'. Edited by Adam Caruso and Helen Thomas. Published in Zurich, Gta Verlag, ISBN 978-3856763626, hardback 350pp £70. 2nd edition 2020. This foreign publication, by British authors, demands entry as it is the first analysis of one of the great twentieth century architects in English. The German architect, Rudolf Schwarz (1897-1961) was a prolific designer of churches which exercised great influence on opinion formers on ecclesiastical design in this country, like Peter Hammond.