Sculptures. The Modernist extension to the LSE in Clare Market has six large relief carvings of naked male figures in various poses - five on the main frontage [G-H] and the sixth to the side [not illust] - above first floor level. They are in low relief and in horizontal format, and each is incised into, and defined within, a flowing cartouche which acts as part of the composition of the whole panel.

The building is an early example of simple Modernist architecture, with large window openings between rectangular pilaster uprights, which space out the individual sculptures in a long frieze [A-C]. The sculptures were clearly integral with the design of the building itself. They are large enough to make quite an impact from ground level, in spite of the restricted space of Clare Market, and even though today they are covered in 75 years of grime.

The symbolic significance of the sculptures, and their reference to the function of the LSE, appears to be remote. There is clearly room here for further research into their genesis. In their style they are I believe quite remarkably fine examples of figurative sculptures of the period, having broken away completely from the academic or neo-classical influence which was still the accepted style of the early 1920s. The flowing incised lines around the figures could possibly be taken as relating to 'Art Nouveau' imagery. The pose on the sculpture on the far left of the frieze is a precursor to those of the 'Four Winds' on Holden's London Transport building of 1927, though the resemblance is perhaps as much a function of the similarity in the panel's horizontal format as anything else. From the fact that the blockwork of each panel is integral with those surrounding it, it could be inferred that these sculptures were carved in situ on the building.
Sources

Architectural Journal, 1922

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