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# THE ARCHITECTS' JOURNAL & Architectural Engineer

*With which is incorporated "The Builders' Journal."*


## *FROM AN ARCHITECT'S NOTEBOOK.*

### *Architecture and the Printing Press.—II.*

*When the memory of the first races felt itself overloaded, when the mass of reminiscences of the human race became so heavy and so confused that speech, naked and flying, ran the risk of losing them on the way, men transcribed them on the soil in a manner which was at once the most visible, most durable, and most natural. They sealed each tradition beneath a monument.*

*The first monuments were simple masses of rock, "which the iron had not touched," as Moses says. Architecture began like all writing. It was first an alphabet. Men planted a stone upright, it was a letter, and each letter was a hieroglyph, and upon each hieroglyph rested a group of ideas, like the capital on the column. This is what the earliest races did everywhere, at the same moment, on the surface of the entire world. We find the "standing stones" of the Celts in Asian Siberia; in the pampas of America.*

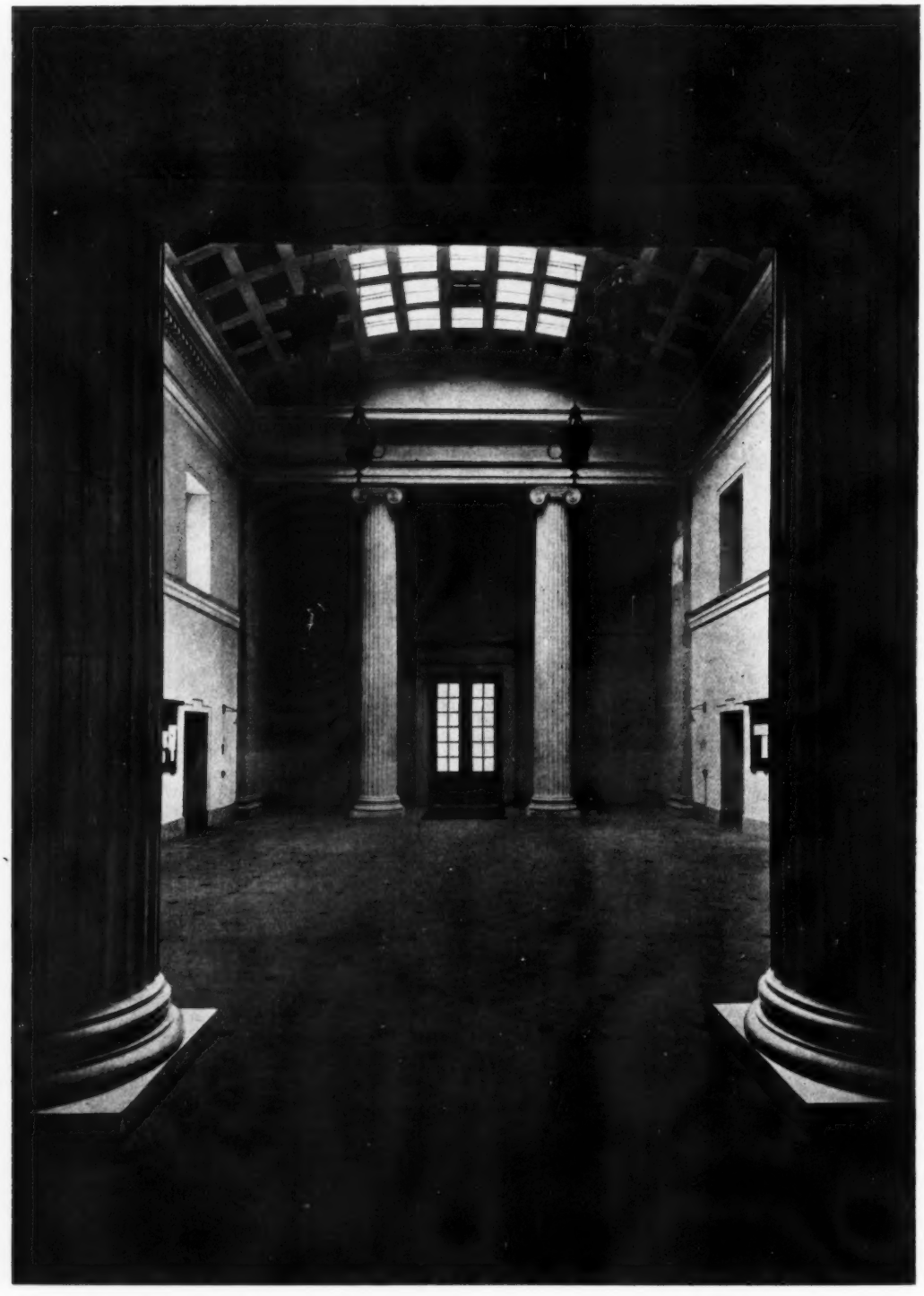
*Later on, they made words; they placed stone upon stone, they coupled those syllables of granite, and attempted some combinations. The Celtic dolmen and cromlech, the Etruscan tumulus, the Hebrew galgal, are words. Some, especially the tumulus, are proper names. Sometimes, even, when men had a great deal of stone, and a vast plain, they wrote a phrase. The immense pile of Karnac is a complete sentence.*

Victor Hugo: *Notre-Dame.*

27-29 Tothill Street, Westminster, S.W.1.

# The Hall of the Faculty of Arts Building, Manchester University

Percy S. Worthington and Professor J. Hubert Worthington, Architects



The original of the above illustration is now on view in the Architecture Club Exhibition at Grosvenor House. A critical article on the exhibition by Mr. A. Trystan Edwards appears on page 479.

THE

ARCHITECTS' JOURNAL

27-29 Tothill Street, Westminster, S.W.1.

Wednesday, March 19, 1924. Volume LIX. No. 1524

# Looking Around

AN annual exhibition of current architecture inspires one to look around, not only within the limits of the exhibition, but outside. That the Marquis Curzon (who opened the exhibition) is right in believing English architecture to be now on the rise we feel sure, and one of the most encouraging signs is the versatility the art shows in tackling and beautifying anything from a factory to a palace. Though in this we differ from Lord Curzon, who said that he did not think there was any possibility of creating country houses like those of the past, because the people who wanted beauty had not the money, and the *nouveau riche* wanted a winter garden, a great glasshouse, a squash racquets court, and a swimming-bath, all inside the house. Wherefore he looked upon it as absolutely impossible that really good country houses could now be built. Why not? It occurs to us that many institutions contain such things, and still contrive to have an air of domestic peace.

Greater contrast might have been drawn between the architecture of the mid-Victorian period, and the best architecture of the twentieth century. Excuses can, of course, be found for the nineteenth century—but its architectural works unfortunately remain. It was a century faced with all sorts of social changes and hitherto unheard-of industrial demands. Huge buildings were asked of it—power stations, gasometers, engine-sheds, sewage-disposal works, factories—with which no other people had, within human knowledge, been faced. It was a situation without precedent, and tradition could not help. Where other buildings had evolved, here were edifices which had to be created fresh from the brain. Had the age been more artistic it might not have been so inventive. After all we cannot expect everything, and it has been left to us to make the industrial quarters of London and Birmingham and Manchester and Sheffield and Leeds better than they are. Lord Curzon conceded that interest in architecture, and to some extent knowledge of architecture, was much more widespread now than it was forty or fifty years ago, but what did he say of its *practice?* We assert that it is in *that* that the contrast between now and then is so strong.

The smaller class of country house, Lord Curzon affirmed to be the great creative triumph of the present generation. Well, perhaps we *are* rather good at that. Indeed, it is difficult to think of any period during which domestic work has been better or more beautifully designed. Take the houses of Sir Edwin Lutyens, the late Ernest Newton, Mr. Guy Dawber, Mr. Maufe, Mr. Oliver Hill, Mr. Oswald Milne (one can think of name after name), we have both hands overflowing with jewels. No country in the world is as rich in these homes as we are, though in every one—France, Germany, America, and the Colonies—can the English influence be seen.

In monumental work we are admittedly backward. The Americans (to use one of their own expressions) have got us beat there almost every time. But it is only for a space. We are a little out of practice. But the younger men—those who are now so busy winning competitions, or just passing their last examination at the schools—have regained the knack.

Indeed, there is encouragement from all quarters. The speculative builder is employing, more and more often, the services of the architect, the big mill owners consult the architect instead of the engineer, municipal bodies give the architect a chance even in the building of a bridge. And there is an awakening encouragement from the periodical Press. The general staffs of those papers may be—and often show themselves—still distressingly ignorant of matters architectural, but again and again editors are inclined to put the writing of leading and descriptive articles in the hands of people who know. (A pointed instruction might be issued to others of the staff to refrain from writing about subjects in which they are unlearned.)

But there is an altogether new field in which English architects are not at home—the decoration of the ocean-going liners. They have not yet, so to speak, got their sea-legs. The very newness and strangeness of such "commissions from the sea" must demand new and strange ideas. Here and there the adaptation of Tudor half-timber work has been attempted, or the Classic column has been used. But these incongruities will not persist, and perhaps it will be from work of this character that there will spring a new style. In all shipping there is inspiration enough.

Lord Curzon, too, had been thinking about new styles, and expressed the wonder whether we were capable of producing one. He wanted architects to consider whether it was possible to build up a "George and Mary" style—taking the names of our King and Queen. "Many people had striven to produce it, on the whole without success." For our part we believe that new styles are created by the process of not thinking about them. No striving after adventure will ever bring it across one's path, unless the conditions—or the gods—favour it so. But perhaps this "new style" is with us all the time? In our garden cities and suburbs surely there is something new? Something old has been readjusted, and the result is not Tudor, and it is not Georgian. Another generation may call it the "George and Mary" style. H. J.

# Notes and Comments

## Lord Curzon on Architecture

Lord Curzon's speech at the opening of the Architecture Club's exhibition at Grosvenor House displayed, as one would naturally expect, much erudition and critical judgment. To architects it was extremely interesting as a frank revelation of the mind of a cultured amateur of architecture. It is a healthy (though not necessarily a pleasurable) experience to see ourselves as others see us. When we find, however, that our virtues are not overlooked in our critic's laudable desire to show us our faults, we cannot but be grateful to him—especially if he happens to be a man of Lord Curzon's culture, eminence, and achievement. His lordship's judgment of modern architecture was, we think, just and, on the whole, not unfavourable. When he was critical, however, he put his finger unerringly upon the weak spots—as when he referred to the disorderly manner in which Regent Street is being rebuilt. As a great patron—perhaps the last of the great patrician patrons—of architecture, and as the owner of two of our country's finest historical mansions, it is natural that his Lordship should hold very definite views on architecture, especially on domestic architecture; and that he should deplore, among other things, the passing of the great country house is perfectly understandable. It may be, as he observed, that the people who have the taste no longer have the money to build country houses of the old type, and that the *nouveaux riches* desire not beauty, but luxury, in their domestic surroundings. It is incredible to his Lordship that they should regard squash racquets courts and swimming baths as necessary adjuncts to domestic comfort. A revival of the country mansion of the past thus becomes, in his Lordship's view, "quite impossible." It may not be altogether a bad thing that this should be so. There is something very cold and aloof—something positively unhomely—about the typical classical mansion of the eighteenth century, and Lord Curzon himself rather naïvely admitted that Kedleston was a somewhat difficult place to live in. But we need not be unduly pessimistic over the change in the times and the manners. In any case the architect must look at things impartially. It is his duty to give architectural expression to the needs of his time, and if these needs happen to include squash racquets courts and swimming baths he must see that they are provided. Is it not possible, indeed, that the modern essentials—or what are regarded as essentials—may have no small share in the development of the much-sought-after modern architectural style?

## "Tawdry Calico"

Lord Curzon was on incontestable ground when he condemned the modern cottages and villas that "stretch around every town like a flounce of tawdry calico on a splendid piece of brocade or tapestry," and he rightly acquitted architects of responsibility for the deplorable standard that so generally prevails in this class of building. Architects are only too ready to provide the cure. But they cannot force their services upon an unwilling society. The public must be brought to recognize the speculative-builder type of villa for the unworthy thing it is. When they do recognize it—and the Architecture Club and other agencies are doing great things to disseminate a knowledge of what is good—they will demand the high standard of design that can only be supplied by the trained architect. On the question of working-class houses little improvement can be expected until their provision is again undertaken on a nationally organized basis under the direction of architects, for the speculative builder has shown himself entirely incompetent to provide small houses of a satisfactory architectural character. It remains for a Labour Government to show that the architectural aspect of housing is as important as any other, and a unique opportunity now presents itself for such a declaration of faith.

## A Tribute to the Architectural Press

A significant sentence in Lord Curzon's speech was that in which he referred to the "wonderful architectural papers now brought out in this country"—not merely the journals of the learned societies, but the monthly magazines, such as "The Architectural Review," our contemporary and sister publication, which he commended especially for "its splendid illustrations." The sentence is significant because it shows that the cultivated section of the public—a section that is rapidly increasing—is turning more and more for pleasure and instruction to the professional Press. This is as much a compliment to the architect as to the Press itself, for it shows clearly that the layman is taking an intelligent interest in the more serious side of architectural art.

## A Fruitless Deputation

It is to be regretted that the deputation to the Minister of Transport from the R.I.B.A., the London Society, the Town Planning Institute, and the Architecture Club, on the question of the proposed St. Paul's Bridge, received so little encouragement. Mr. Gosling's assertion that it is asking a big thing of the Government to go back upon its promise of support for the project carries little weight. Governments are not necessarily infallible. And once having given a promise, is it necessary to adhere to that promise when it can be conclusively shown that the project is unworthy of support? To do so is to show obstinacy rather than consistency. Opposition to the bridge will harden rather than relax as a result of the attitude that officialdom has taken up. On a question of this kind any government might well be content to be advised by the Commission of Fine Arts.

## Architectural History Confounded

Art and science may not have much in common, but they are alike to the extent that the possibilities of discovery are at opposite poles; the one reaches back into the mist of the centuries, while the other reaches forward into the haze of the future. Thus, while the wonders of wireless are, as it were, being plucked out of the living present, the wonders of architecture are being excavated from the dead past. No sooner have we lapsed into lethargy after the shock of Tutankhamen than we are again startled into excitement by the shock of Ur. A report on the excavations in Mesopotamia by the leader of the joint expedition of the British Museum and the museum of the University of Pennsylvania, cancels at a stroke what has long been regarded as a firmly established fact of architectural history. The report refers to the discovery of "a low sleeper wall, in the top of which were shallow circular depressions, the sockets for wooden columns standing free; in short, one side of the court was a colonnade, such as we are accustomed to see in Greek or Roman architecture, but absolutely without precedent in Babylonia, where it was supposed that columns were never employed until after the Persian conquest of the country in the sixth century B.C. But this building at Ur was put up in its present form, by Kuri-Galzu, a thousand years before the Persians came." Truly, as the report declares, it is a long time since a discovery was made affecting so radically our ideas of architectural history.

## The late Mr. W. H. Ward

The death of Mr. W. H. Ward at the comparatively early age of fifty-nine is a sad loss to architecture. He was a scholar with all the scholar's modesty and self-effacement, but once his reserve was penetrated he was found to be a delightful, a lovable, and a very human man. As the historian of French architecture his name will live.

# The Architecture Club Exhibition

By A. TRYSTAN EDWARDS, M.A., A.R.I.B.A.

THE second exhibition of the Architecture Club, at Grosvenor House, was formally opened on March 11 by Lord Curzon, who took occasion to give a most stimulating address on the objects of the club and the prospects of modern architecture. He made a confession that had not circumstances called him to other fields of activity he would have liked to be an architect himself. He could scarcely have better established his title to be a critic of architecture than by these words, for the difference between the artist and the critic is not one of gift or temperament (as is so often asserted), but merely of opportunity; of the men who have a talent for a certain art only a tiny fraction are fortunate enough to practise it, and the remainder, many of whom are, as likely as not, better qualified intellectually than these practitioners, have to occupy themselves with uncongenial professions. It is surely one of the functions of the Architecture Club to induce such "architects in embryo" publicly to display their interest in architecture by freely criticizing modern buildings when occasion offers itself, either in conversation or in point.

Lord Curzon, after mentioning the reasons which made him wish he had been trained to practise architecture, "the most humane, universal, and civilizing of the arts," was bold enough to define the qualities of building most worthy to be sought after at the present time. These are sobriety, dignity, moderation. "Avoid megalomania," he tells us. The skyscraper he would forbid, and the vulgar commercial building which tries to dominate over a whole city. "Do not spread your buildings out too much"—that is the complementary injunction. He condemns not only too great density of building, but also the excess of prolixity, detachment, and diffuseness, such as tend to make the open country well-nigh inaccessible. Again, he says, "Avoid aggressive individualism, which causes buildings to be designed quite without regard to their surroundings." In this connection he joins the ever-increasing chorus of protest against the new Regent Street, which invites such unfavourable comparison with the old. While praising the latter, he ascribes its design to "the pedestrian intellect of Nash," but it may perhaps be questioned whether the man whose work so obviously puts to shame our most modern architectural efforts can truthfully be called "a man of pedestrian intellect." Times change, and it is now coming to be recognized that Nash was an architectural genius of the very highest order. And the merits of his style were founded upon those principles of sobriety, dignity, moderation, avoidance of megalomania and of aggressive individualism which Lord Curzon commends to us, but which, nevertheless, are supremely difficult to put into practice. If we can endow our buildings with such qualities there will be little need for us to worry about "a new national style," and, in fact, Lord Curzon affirms that such a new style is no longer possible, but only "an imaginative eclecticism," a readjustment of the elements of the old styles. The true quality of modern architecture must consist in the nature of this adjustment and of the civic standard expressed therein. It remains to be seen whether the designs shown in this second exhibition of the Architecture Club are expressive of a modern spirit and whether they have the attributes of "sobriety, dignity, and moderation" which were once traditionally English, and which can still

THE GARDEN, NETHERSWELL MANOR, GLOUCESTERSHIRE. E. GUY DAWBER, F.R.I.B.A., ARCHITECT.

distinguish the very latest works without in the least detracting from their proper degree of originality.

The exhibition is divided into four sections : recent architecture, housing, gardens, and memorials, and in addition there are a number of models of old buildings lent by Lady Constance Hatch, by Professor Richardson, and by the Dean and Chapter of Canterbury, whose complete collection of models of English cathedrals is of fascinating interest. In the first room devoted to "recent architecture," a conspicuous central place over the mantelpiece, is given to Mr. Evelyn Simmons's church at Gretna. The novelty of this design attracted much attention. The building is in the Lombardian style skilfully adapted to English usages, and is an example of unadorned brickwork composed in a striking formation which, however, has the exact ecclesiastical character. By the same architect a charming house in Wildwood Road, Hampstead, expresses an urbane domesticity, which is a welcome sign that this popular suburb of London is beginning to take cognizance of civic values, ignored by some of the too rustic houses conspicuous in the locality. Messrs. Buckland and Haywood, of Birmingham, show designs for a manufacturing block for Cadbury Bros., and a canteen at Kynoch's, which are excellent examples of a dignified simplicity. Professor Worthington's design for the Faculty of Arts at Manchester University is a study in the Classic manner, which shows how well this style can still be employed to give an appropriate note of solemnity to a public building. Sir Edwin Lutyens shows a series of illustrations of his work, all of which, however, have been published on previous occasions, but which naturally claim renewed study. Messrs. Philip Tilden, Clough Williams-Ellis, Detmar Blow, and Goodhart Rendel are also well represented.

In the housing section the selection committee have adopted the policy of singling out for exhibition a few of the very best schemes executed in recent years; yet this has one disadvantage in that a visitor might form a much too favourable estimate of the bulk of the cottage work now being done all over the country. The excellence of the cottage designs of Messrs. Adshead and Ramsey, Messrs. Hennell and James, and Mr. Dawson (whose Hammersmith illustration arrived too late to be inserted in the catalogue) would be even more apparent if we had a few examples of the execrable with which to contrast them. This is rather necessary, as it is clearly the object of the Architecture Club to commend the qualities of order, reticence, and propriety in cottage work. The time has perhaps not yet come when the club can venture to include in its yearly exhibition a "Chamber of Architectural Horrors." I feel, however, that this is one of the desirable developments of the future !

The garden designs bear witness to a great revival of public interest in this form of composition. Gardens are properly in the province of architecture, because every garden without some stone or brick feature to help to emphasize the parts and bind the whole together, must necessarily be lacking in distinction. The charm of the old English garden was always the wall, high or low, which formed the background for borders of shrubs, or was itself surmounted by a narrow bed of flowers. Moreover, the proper articulation of levels can with difficulty be attained without occasional steps and retaining walls, all of which provide just the element of stiffness which actually enhances the charm of the grass and foliage set beside it. In some of the designs here shown the architect has failed to assert his legitimate degree of supremacy over the composition, with the result that we see balustrades half covered with creepers, and other architectural features so obscured by the licentious advance of vegetable growths, that it was pure waste of money to provide them. "A water garden at Hayling," by Messrs. G. G. Wornum and P. D. Hepworth, shows an excellent treatment of a garden design, and the central group for a fountain—"Boys on Tortoise," by Mr. Percy G. Bentham, is a charming decorative

A MODEL OF THE WAR MEMORIAL HALL, ABERDEEN ART GALLERY.
A. MARSHALL MACKENZIE AND A. G. R. MACKENZIE, ARCHITECTS.

HAMMERSMITH HOUSING SCHEME. MATTHEW DAWSON, ARCHITECT

HOUSES AT DORMANSTOWN, REDCAR, YORKS. ADSHEAD AND RAMSEY AND PATRICK ABERCROMBIE, ARCHITECTS.

BOYS ON TORTOISE—GROUP FOR GARDEN FOUNTAIN. BY P. G.ˢ BENTHAM.

A LEAD GARDEN FIGURE—"FAIRIES." BY PHŒBE STABLER.

SCULPTURE IN THE ARCHITECTURE CLUB EXHIBITION.

## Garden Architecture: 5.—A Water Garden, Hayling

# Garden Architecture: 5.—A Water Garden, Hayling

Designed by G. G. Wornum in conjunction with P. D. Hepworth

The "Boys on Tortoise" sculpture group in the pool (by Mr. P. G. Bentham) is shown in detail in the left-hand illustration on the page above.

feature of the scheme. Netherswell Manor, Gloucester, by Mr. Guy Dawber; new house and garden, North Wales, by Messrs. Milne and Phipps; and "Chelwood Vetchery—Kitchen Garden and Apple Room," by Mr. L. Rome Guthrie, exemplify different styles of gardening, all delightful in their way. Special reference must be made to the lead garden statuary of Miss Phœbe Stabler (of which an illustration is here shown).

In the room devoted to memorials the most prominent exhibit is the model of the War Memorial Hall, Aberdeen Art Gallery, by Messrs. A. Marshall Mackenzie and A. G. R. Mackenzie, of which the crescent colonnade surmounted by a flat dome forms a striking composition. The design for the War Memorial, Brussels, by Mr. Thomas S. Tait, architect, and Mr. C. S. Jagger, sculptor, has already received publicity. It is, perhaps, a little unfortunate that the pair of sculptured figures — two soldiers standing bolt upright side by side—should be so unfitted to form a unifying central feature, for their unresolved duality is most conspicuous. In the W. H. Hudson Memorial, Bird Pond, Hyde Park, by Messrs. Adams, Holden, and Pearson, architects, and Mr. Jacob Epstein, sculptor, a simple architectural setting is provided for a sculptured figure which will scarcely add to the amenity of London's park. Why it should nowadays be necessary for a sculptor in his search for originality and sensationalism to portray figures of which the living prototypes could only be found in a lunatic asylum has never been satisfactorily explained. Whatever interest this figure has is entirely medical and pathological, and it has no legitimate place in decorative art. The memorial, Chelsea Hospital Garden, by Messrs. Detmar Blow and Billerey, and the Memorial Tower, Llanfrothen, Merionethshire, are two examples widely different in character, but both excellent in their way, the one being a refined urban composition in a traditional manner, while the other has assumed the kind of rude monumentality exactly suited to a rural environment, being derived from the cairn motif, the stones, however, being set in mortar and composed in an interesting

THE LLANFROTHEN MEMORIAL TOWER, MERIONETH.
CLOUGH WILLIAMS-ELLIS, ARCHITECT.

PRINCES' HOUSE, KINGSWAY.
TREHEARNE AND NORMAN, ARCHITECTS.

AT THE BRITISH EMPIRE EXHIBITION.
SIMPSON AND AYRTON, ARCHITECTS.

shape with an appropriate terminal feature. Other excellent interpretations of the concept of a memorial are Mr. Lionel Budden's designs at Mansfield College, Oxford, and the Merchant Taylors' School, Crosby, Liverpool; Mr. H. M. Fletcher's war memorial at St. John's College, Cambridge; and Mr. W. Naseby Adams's highly original design at Dewsbury, illustrated by a model.

Professor Reilly contributes a preface to the catalogue, in which he makes some trenchant observations on the place of architecture in the modern Press. "That 'The Times,'" he says, "should have no regular architectural critic to balance its lightly tripping dramatic one is a bad omission in the structure of that great journal. When the omission is made good it will be found that the architectural critic need be no heavier handed than Mr. Walkley. But the point need not be laboured; if we believe the material aspect of our civilization worthy and capable of spiritual expression, we believe in the need for great modern architecture. If we believe in that need strongly enough, we shall all be either architects or critics or both; the Architecture Club will continue to flourish, and its annual exhibitions become, as, indeed, they should already be, the most significant events in our social life."

It remains to be said that the arrangement of the exhibition is excellent, and architects have reason to be grateful not only to the Duke of Westminster for lending Grosvenor House, but to Mr. J. C. Squire, the president of the club and the members of his council, for the untiring labours which have made the exhibition such a success. There was only one flaw in the opening arrangements. Some of us, most anxious to hear Mr. Squire's introductory remarks, were faced with a closed door, and still remain in ignorance why we suffered this painful and unwarrantable exclusion!

### *The Opening Ceremony.*

Mr. J. C. Squire, President of the Club, who occupied the chair at the opening ceremony, mentioned the great service Lord Curzon had rendered to British architecture by his rescue and restoration of Bodiam Castle, in Sussex. His lordship united with enthusiastic love of the past a keen interest in the work of living artists. To his (the President's) mind that exhibition demonstrated that there had been a revival in the art of architecture in this country.

Lord Curzon, who was accompanied by the Marchioness Curzon, expressed the gratitude of all to the Duke of Westminster for allowing the exhibition to be held in such splendid and altogether suitable surroundings at Grosvenor House. He was a little nervous, he said, because, if there was an art in which the professional and the artist were apt to question the intrusion of the amateur, or in which the amateur was certain to flounder, it was the art of architecture. "Architecture has always seemed to me," he proceeded, "to be the most human—I might almost say the most humane—the most universal, the most cosmopolitan, the most civilizing of the arts. Everyone of us has, or desires to have, a house—in any case lives in a house—we are surrounded by other houses, and therefore every day, everywhere, we are continually brought into touch with the products of this great art which the majority of you profess."

"What is the position of architecture in England now? Is it on the upward grade? Is it stationary, or is it going down? It is a question that is rather difficult to answer dogmatically, but I think those who have studied it at all will not think I am putting my pretensions too high if I say that the movement is distinctly and admittedly a movement in advance. I think the interest in architecture, and to some extent the knowledge of architecture, is much more widely spread now than it was forty or fifty years ago. I will not say that the cultured classes take quite so much interest in it, or know so much about it as some of the great men of the eighteenth century, but the knowledge and the taste are far more widely spread, and as an instance of that I would mention the wonderful architectural papers now brought out in this country. I do not merely speak of the journals of the learned societies, but of other publications, the 'Architectural Review,' for example, a splendidly illustrated publication.

"Take this exhibition, and you will see on the walls in these rooms evidence of improved taste, ability, and style. Therefore I think it may be said without exaggeration that things are moving forward and upward. Then comes the question: Are we capable of producing any new national style? To that I think the answer is doubtful."

What architects could do was, by a sort of imaginative eclecticism, to take the old styles, to alter them, and adapt them to the needs of the times, thus evolving out of the old styles something which was almost new. As to the possibility of creating country houses like those of old, he said the people who had the taste no longer had the money, while the *nouveaux riches* who wanted country houses wanted, not beauty, but luxury. They wanted enormous glasshouses, squash racquet courts, swimming baths, and things of that kind in their country houses. It was incredible, and, therefore, he looked upon a revival in this direction as quite impossible. The modern cottages and villas he described as disastrous failures, stretching round every town like a flounce of tawdry calico sewn to a splendid piece of brocade or tapestry, and he appealed to architects to give their attention to this problem, giving the people something which would not cost too much, would not always have the feature of unthinkable ugliness, and would assist and not destroy the reputation of our country for being an artistic country.

Speaking of the rebuilding of Regent Street, Lord Curzon said the new buildings, although some of them were fine, gave an amazing combination, and he really sighed for the pedestrian intellect of poor old Nash. "I think," he added, "it is a profound loss to the taste of the country that poor old Nash's Regent Street has gone, and vast individual creations are taking its place."

On the motion of Mr. Oswald P. Milne, seconded by Mr. H. Child, a vote of thanks was accorded to Lord Curzon.

The Marchioness Curzon was presented with a bouquet by Miss Joan Elder-Duncan, the daughter of the secretary of the Architecture Club.

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Among those present at the private view of the exhibition on March 11 were the following:—

Sir Charles and Lady Walston.
Lady Maud Warrender.
Lady Constance Hatch.
Lady Robertson.
The Marchioness of Sligo.
Lady Weaver.
Sir Frederick Radcliffe.
Lady Algernon Gordon-Lennox.
Sir George Henschell.
Lady Lewis.
Viscountess Gladstone.
Lord Gerald Wellesley.
Sir F. and Lady Kenyon.
Sir Frank Newnes, Bt.
Sir Walter Lawrence.
Lord Ivor Spencer-Churchill.
Sir Edmund Phipps.
Professor A. E. Richardson.
Walter Tapper.
Michael Tapper.
Laurence Binyon.
A. R. Powys and Mrs. Powys.
G. J. Howling.
Miss Athene Seyler.
Curtis Green, A.R.A.
John Walter.
Alfred Sutro.
John Drinkwater.
Mr. and Mrs. Tudor-Craig.
Major H. C. Corlette, O.B.E.
Mr. and Mrs. Austen Hall.
Ian MacAlister.
Mr. and Mrs. H. J. Edgar.
Louis de Soissons.
Deputy Master of the Mint.
A. Dunbar Smith.
Matthew Dawson.
W. H. Ansell and Mrs. Ansell.
Horace Farquharson.
Godfrey Pinkerton.
H. M. Fletcher.
C. H. Biddulph-Pinchard.
Oliver Hill.
Humphrey Deane.
J. C. Squire (President).
Harold Child
C. Cowles Voysey.
Arthur Stratton.
Mr. and Mrs. Stanley C. Ramsey.
H. H. Wigglesworth.
M. H. Baillie Scott.
R. S. Bowers.
A. Trystan Edwards.
Manning Robertson.
C. C. Thompson.
E. C. Hannen.
Mr. and Mrs. Oswald Barron.
Gilbert Ledward.
Mrs. Detmar Blow.
C. Holloway James,
H. V. Lanchester and Mrs. Lanchester.
Mr. and Mrs. Buckmaster.
Gilbert Bayes.
H. Chalton Bradshaw.
F. Derwent Wood, A.R.A.
Professor S. D. Adshead.
Nathaniel Lloyd.
Edward Maufe.
A. Marshall Mackenzie.
C. Murray Hennell.
Mr. and Mrs. Oswald P. Milne.
E. Guy Dawber.
R. B. Cunningham-Graham.
Mr. and Mrs. D. Y. Cameron.
F. T. Verity.
Lt.-Col. and Mrs. E. T. Strange.
Miss Anne Acheson.
T. Alwyn Lloyd.
Alister G. MacDonald.
Howard Robertson.
Arthur W. Kenyon.
Harold G. Cherry.
Mr. and Mrs. E. B. Musman.
H. Percy Adams.
Ewart G. Culpin.
Percy G. Bentham.
J. Easton.
Lionel Pearson.
Horace Field.
B. S. Townroe.
Louis Ambler.
W. Harold Watson.
Thomas S. Tait.
Arthur T. Bolton.
L. H. Bucknell.
Geoffrey Mullins.
Trenwith Wills.
Mrs. Gertrude Bayes.
Mr. and Mrs. Ralph Knott.
Charles Marriott and Mrs. Marriott.
Rev. P. H. Ditchfield and Mrs. Ditchfield.
W. T. Plume.
A. R. Mackenzie.
H. P. Cart de Lafontaine.
Leonard Pomeroy.
Rupert Grayson.
Mrs. Ernest Thesiger.
A. J. Davis.
Paul Phipps.
Rev. A. G. B. West.
Alfred de Lafontaine.
Mrs. Stabler.
James Bone.
Mr. and Mrs. John Tweed.
Joseph Hill.
Mr. and Mrs. W. Naseby Adams.
G. Grey Wornum.
D. Barclay Niven.
Leslie Mansfield.
Walter M. Keesey.
P. D. Hepworth.
Mrs. and Miss Morley Horder.
Charles Spooner.
T. Lawrence Dale.
Alfred B. Yeates.
Norman Evill.
William Harvey.

# Architectural Travel

Edited by F. R. Yerbury, Secretary of the Architectural Association

## 6.—Northern Central Italy

By H. CHALTON BRADSHAW, A.R.I.B.A.

ON our way south from Venice to Florence we may break our journey at Bologna, a city of brick palaces and arcaded streets. These, with the remains of its city walls, give Bologna its special charm. The most important building architecturally is the Palazzo Albergati—attributed to Peruzzi. The largest church—S. Petronio—was begun in mediæval times, but was left unfinished, only the nave as far as the transepts being completed. The main entrance was designed and executed by Della Quercia. There are two other interesting churches—S. Stefano is really seven churches joined together; one of these traditionally dates from the fourth century. S. Francesco, built by Franciscan Friars, is of brick in the Lombard Gothic style. It was desecrated and used as a storehouse in the eighteenth century, but has lately been carefully restored. There is a museum and picture gallery containing masterpieces of the Bolognese school.

From Bologna we may branch off to see Ravenna, and possibly Rimini. Ravenna, now a dull and quiet town, contains an astonishing series of monuments dating from the fifth to the seventh centuries, when Ravenna was first the seat of the Roman court, and the residence of Theodoric, King of the Goths, and then an appanage of Byzantium. The earliest building is the burial chapel of Galla Placidia, the sister of the Emperor Honorius. Also of the fifth century are the church of San Vitali, a circular domed building, and the Orthodox Baptistery. To the sixth century belong S. Apollinare Nuovo and S. Apollinare in Classe—the largest and finest early-Christian basilica in existence. The exterior of S. Apollinare in Classe is a simple and dignified expression of its plan. Another interesting building is the tomb of Theodoric, with its flat dome 36 ft. in diameter cut out of a single stone.

The interiors of these early Ravenna churches are all decorated with magnificent mosaics, which by many are considered to be the finest in the world. They are the stage intermediate between the early examples of this form of decoration (used on vertical walls and domes) found in Rome and its later and frigid though grandiose development at Constantinople and in Greece. The mosaics in S. Vitali give some interesting examples of portraiture, notably the Emperor Justinian and his wife Theodora with their court. The sombre magnificence of all these figures on backgrounds of blue and gold gives a richness and splendour to these churches which are otherwise bare and mostly of poor material.

If the student should visit Rimini he will see there the beautiful church of S. Francesco, which was rebuilt from designs by Alberti.

Central Italy and Florence in particular will always be famous in the history of the world as the centre from which spread that great movement which is known as the Renaissance. In the earlier phases, of which Florence and Venice give the finest examples, is seen the attempted fusion of mediæval forms with those of antiquity. Gradually a better understanding of classical elements gave a greater mastery of their constructional use, but the architects of the Renaissance were never mere imitators. As Gothic naturalism in the plastic arts was chastened and

S. MARIA, TOSCANELLA: THE NAVE TO THE EAST.

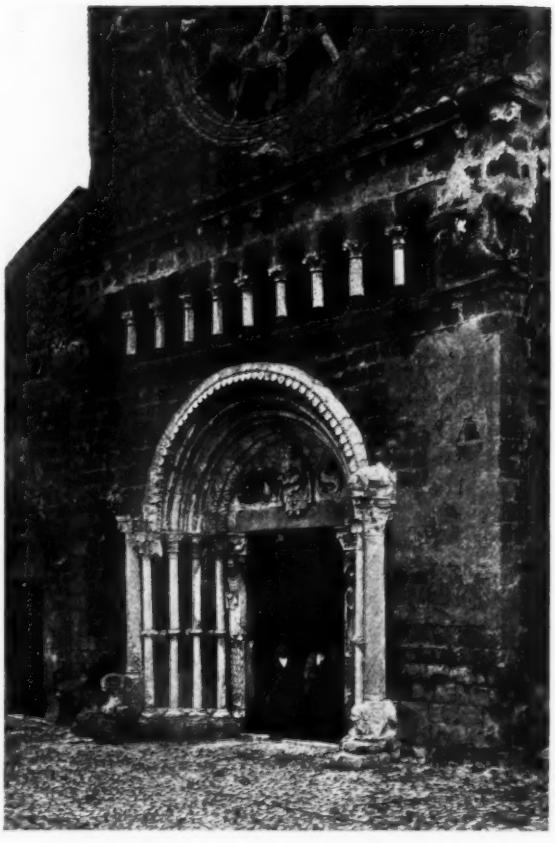
disciplined by the dawn of Humanism, and by the study of antique examples, so in architecture the antique taught and regulated but did not create.

In Florence itself sculpture and painting were developed in such close relationship with architecture that the student must be prepared to give much time to the study of these sister arts if he is to gain any idea of the spirit which animates the architecture he is trying to understand. The great galleries of the Uffizi and Pitti palaces, and of the Accademia delle Belle Arti, contain probably the finest collections of paintings in the world, and every building worthy of note is adorned by the work of the greatest painters and sculptors.

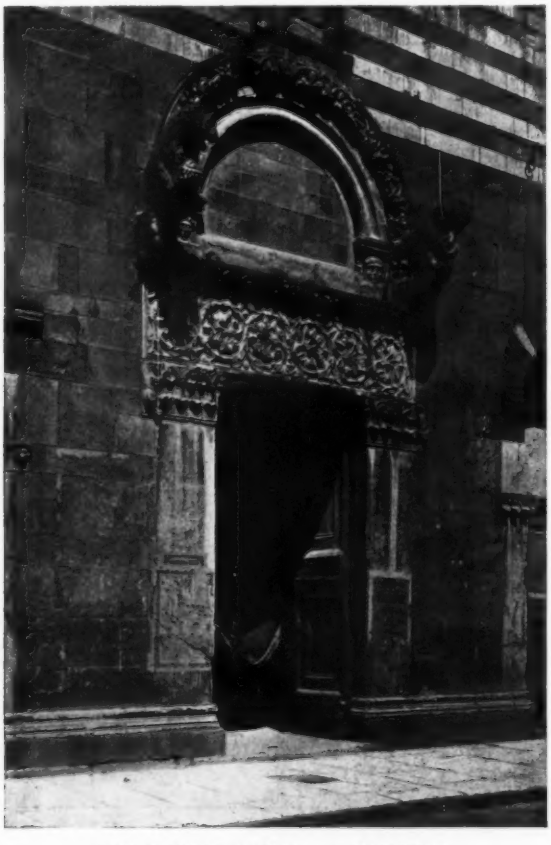
In the centre of the city stands the Duomo (S. Maria dei Fiori), with the slender campanile begun by Giotto close by, and the octagonal baptistery with its richly decorated bronze doors. The gigantic dome of Brunelleschi dominates Florence as that of Michael Angelo dominates Rome. Drawings and photographs give no idea of the impressive solemnity of the dimly-lit interior of the cathedral with its fine vertical lines.

The Piazza Signoria is second in interest only to the Piazza del Duomo. The largest building is the mediæval Pal. Vecchio, built from designs by Arnolfo di Cambio, the architect of the body of the Duomo. Flanking the entrance on the one side is a copy of Michael Angelo's David, which originally stood here, on the other a group of Hercules and Cacus, by which Baccio Bandinelli thought to surpass his rival. Next to the Pal. Vecchio is the Loggia dei Lanzi, which contains, besides antique statues, the Rape of the Sabines by Giov. da Bologna, the Perseus of Benvenuto Cellini, and the Judith and Holofernes of Donatello.

Just off the Piazza is the Bargello, begun in the thirteenth century, once the residence of the Podestà, and now a museum containing magnificent Renaissance bronzes and sculpture, including works by Donatello, Cellini, and della Robbia. The Badia, an old Benedictine abbey, is opposite the Bargello, and contains the masterpiece of Filippino Lippi, the Virgin appearing to St. Bernard.



S. MARIA, TOSCANELLA: THE ENTRANCE.

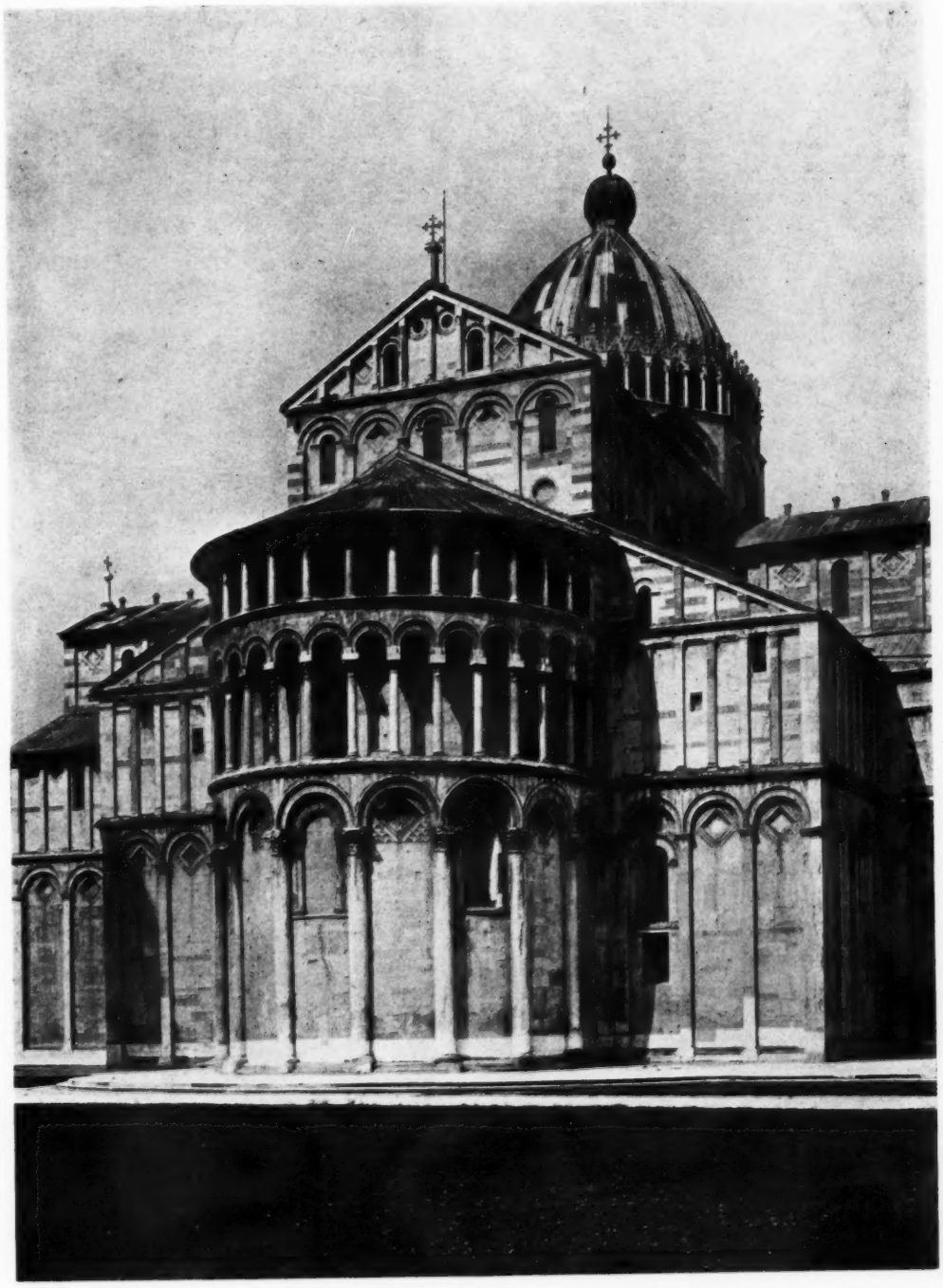


SAN GIUSTO, LUCCA: A DOORWAY.

The church of S. Croce, begun by di Cambio, is important for its frescoes by Giotto and his successors, and for its beautiful wall monuments. In the cloisters is the famous Pazzi Chapel by Brunelleschi. Other churches of importance are the basilicas of S. Lorenzo and S. Spirito, both from designs by Brunelleschi. Adjoining S. Lorenzo is the Laurentian Library, and the Medici Chapel (Sagrestia Nuova), both by Michael Angelo. S. Maria Novella, built in the Gothic style, has a marble façade from designs by Alberti. Its interior is richly decorated with frescoes which include Ghirlandajo's most important work, and also Orcagna's famous "Heaven and Hell." The Brancacci chapel in S. Maria del Carmine, which escaped destruction when the rest of the church was burnt down in 1771, and afterwards rebuilt, contains Masaccio's frescoes of the Lives of the Apostles. Very interesting also is the old Dominican Monastery of S. Marco, with its frescoes by Fra Angelico, and relics of the great monk and reformer Savonarola.

Every architectural student is well acquainted with the general appearance of the Florentine palaces. They are massive structures built round a quadrangular court, and their exteriors preserve much of the character of the mediæval fortress. Classical influences are apparent in the cornices, pilasters, windows, and string-courses on the exterior, but were given free play in the courtyards and in the interior decorations. The most important are the Riccardi (Michelozzo), Strozzi, Rucellai, Guadagni, Quaratesi, Antinori, Gondi, Pandolfini (Raphael), Uguccioni, and Pitti. The Pitti was begun by Brunelleschi, and continued by Ammanati. Its great size and severe beauty make it the most impressive of all. Adjoining the Pitti Palace are the delightful Boboli Gardens, which were laid out in the sixteenth century. They are justly famous for their fine avenues of trees, and their charming ornamental vases, statues, and fountains.

# Pisa Cathedral : The South Transept



"Pisa is famous for its unique group of buildings—the cathedral, the baptistery, and the leaning tower. . . . The effect of this isolated group of buildings is indescribable. It is one of the never-to-be-forgotten sights of Italy."

FLORENCE. A VIEW FROM NEAR ST MINIATO.

SIENA CATHEDRAL: A DISTANT VIEW.

Anyone who knows Florence is bound to find many omissions in these notes. There are, of course, other buildings of importance, which you are bound to see as you walk through the city, for example, the delightful Spedale degli Innocenti, with its arcade and medallions by della Robbia.

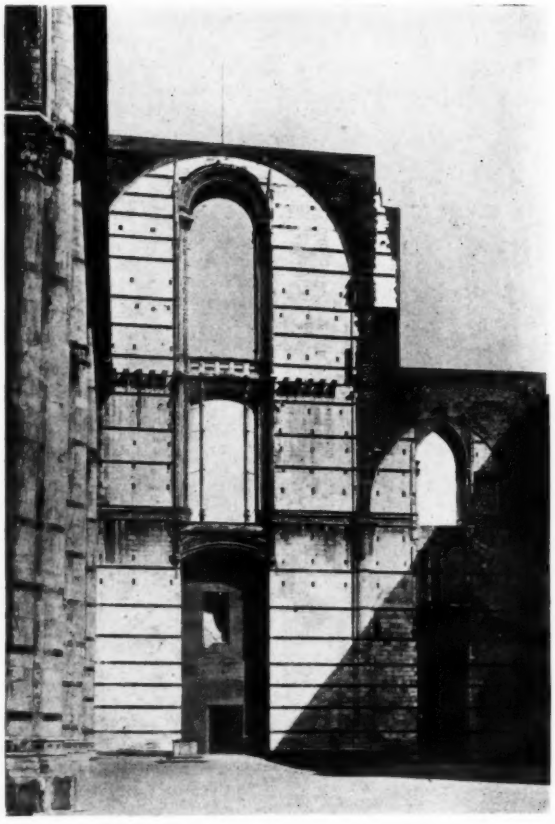
On a hill overlooking Florence is the famous Romanesque church of S. Miniato, beautiful in colour and interesting in detail. Just below it is the Piazza Michael Angelo, which commands the finest view of the town.

During his stay in Florence the student must, of course, pay a visit to Fiesole, truly a delightful excursion. Besides the charming villas all up the slope of the hill on which the little town stands, there is the Badia di Fiesole, the Romanesque cathedral, and the Franciscan monastery with its wonderful views.

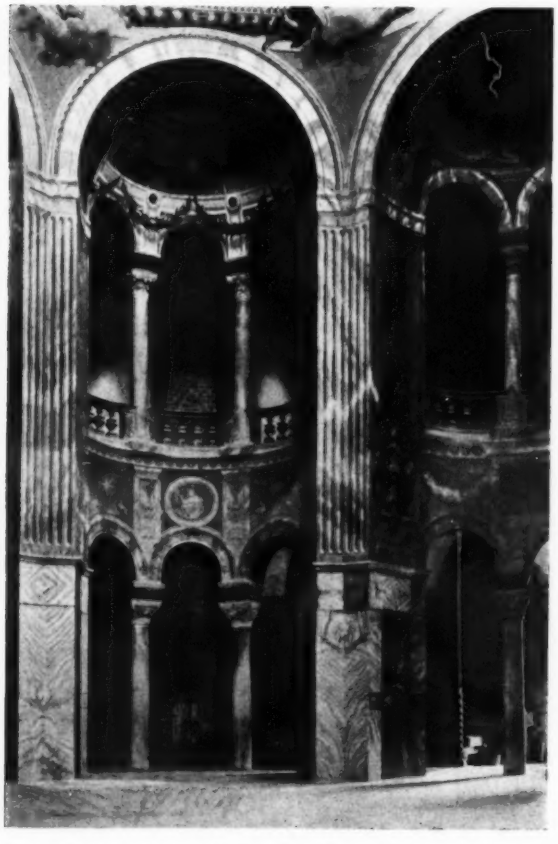
Prato, Pistoia, and Lucca can be conveniently visited from Florence in connection with Pisa. At Prato is the church of the Madonna delle Carceri, by San Gallo, besides the cathedral which contains Renaissance frescoes and sculptures. At Pistoia there are interesting churches—in the cathedral is a cardinal's tomb by Verrochio. Lucca was an important centre of Lombard architecture in mediæval times. The earlier churches are mostly unfortunately badly preserved. The finest are S. Frediano, S. Michele, and the cathedral, which has a rich thirteenth-century façade.

Pisa is famous for its unique group of buildings—the cathedral, the baptistery, and the campanile (leaning tower). They are all built in the Tuscan Romanesque style of white marble with courses of black and coloured marbles. The effect of this isolated group of buildings, detached as it is from the rest of the town, is indescribable. It is one of the never-to-be-forgotten sights of Italy.

South of Florence is Siena, built on three hills and crowned by its cathedral. This cathedral was begun in 1229, and



SIENA CATHEDRAL: THE UNFINISHED NAVE.



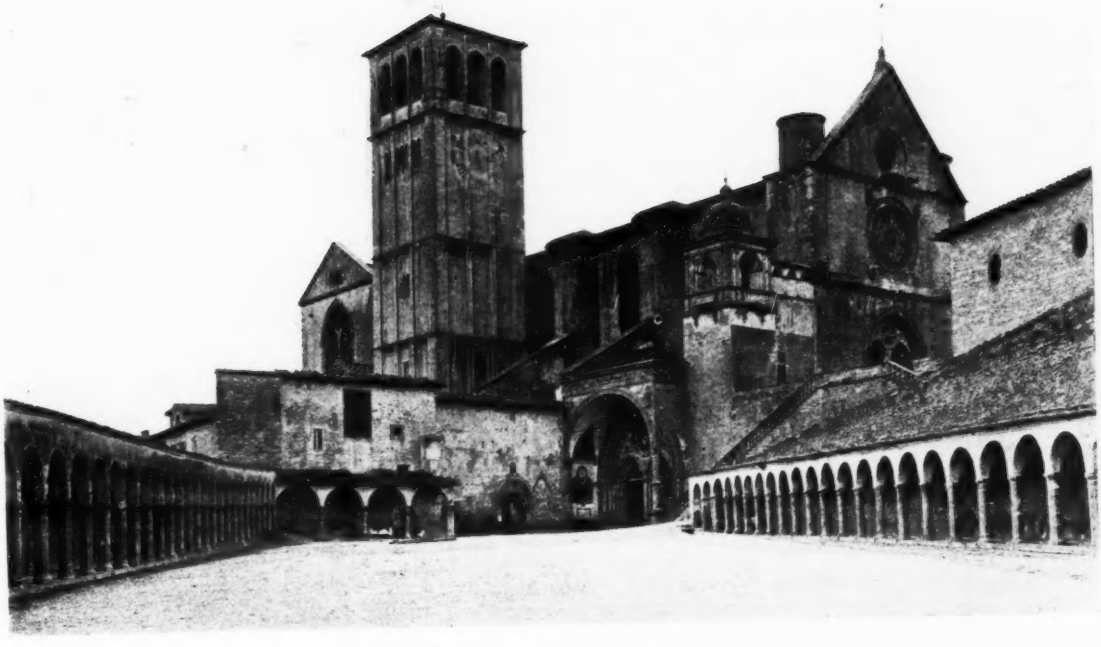
SAN VITALE, RAVENNA: VIEW ACROSS THE OCTAGON.

was continued until the plague of 1348, the plan being altered so that the original cathedral was to have formed only one of the transepts. Had that grandiose scheme been carried out the result would have been amazing—the largest and finest Gothic building in Italy. The interior contains an altar by Peruzzi, sculptures by Donatello and Michael Angelo, and paintings by Pinturicchio. The campanile is of the fourteenth century. In the cathedral library (1495) are the very wonderful frescoes by Pinturicchio describing the life of Æneas Sylvius (Pope Pius II).

Of the palaces of Siena the Piccolomini and the Spanocchi are fine examples of early Renaissance architecture. The house of S. Catherine is interesting, and contains Sienese paintings of the fifteenth and sixteenth centuries. In the large Piazza del Campo is the Pal. Pubblico, a Gothic building of travestine and brick with a fine tower (Torre del Mangia). Near Siena is S. Giningnano, noteworthy for its high brick towers.

Midway between Florence and Rome lies Perugia. Perugia contains interesting Gothic buildings, frescoes by Perugino in the Collegio del Cambio and in the Pal. del Municipio, a collection of paintings including some of the finest works, not only of Perugino, but also of Pinturicchio. The so-called Arch of Augustus is one of the ancient city gates and dates possibly from Etruscan times.

West of Perugia lies Montepulciano, built on a height and surrounded by mediæval walls. The cathedral was built by Ammanati but was restored in 1888. Outside the town is the church of the Madonna di S. Biagio, by Ant. da San Gallo the Elder, which, like S. Maria di Carignano at Genoa, shows influence of Bramante's design for St. Peter's at Rome. In the square in front of the church is San Gallo's house. The whole town is of considerable architectural interest, containing as it does work by Vignola, Peruzzi, and San Gallo. The façade of the church of S. Agostino is attributed to Michelozzo.



S. FRANCESCO, ASSISI, FROM THE NORTH-WEST.

SAN VITALI, RAVENNA: THE EXTERIOR.

Assisi, the birthplace of S. Francis, is another hill town. The general effect is striking for the composition and simplicity of its buildings. The great Franciscan monastery has a double church, an upper and a lower, both decorated with frescoes by Giotto. The cathedral of S. Rufino, built eleventh to thirteenth century, has a modernized interior. Other noteworthy churches are S. Chiara and S. Maria della Minerva, which is built into the Augustan temple of Minerva.

South of Assisi the student may visit Todi to see the great church of S. Maria della Consolazione. This church is in the form of a Greek cross, with five domes, and was begun in 1508.

Further south is Orvieto. Its cathedral is another fine example of Italian Gothic. Its exterior is banded by courses of black basalt and grey-yellow limestone. The façade is striking in design and is adorned with mosaics, marble statues, and reliefs. The beautiful interior is simple, with long, narrow windows. In the right transept is the Cappella Nuova, with the astonishing frescoes of the Apocalypse by Fra Angelico and Luca Signorelli.

Nearer to Rome, but to the west, is Viterbo (should be visited from Rome), still partly mediæval, with old houses, city walls, towers, and gates. Architects will be delighted with the simplicity and dignity of its Romanesque churches, in particular by S. Giovanni in Zoccoli and S. Maria Nuova. Just outside the walls is S. Maria della Verita, now used as a public hall and museum, and noteworthy for the frescoes of Lorenzo da Viterbo, superb examples of decorative painting.

An expedition can easily be made from Viterbo to the little town of Toscanella, where are churches now deserted and quite unknown. They are of the same character as those of Viterbo, and are well worth seeing for the rich decoration of their exteriors and the beauty of their situation.

[The previous articles of this series appeared in our issues for March 21, June 13, July 11, August 8, and October 17, 1923, and January 16 and February 20, 1924.]

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# Newcastle-upon-Tyne Concert Hall and Baths Competition

## A Review of the Designs

NOVOCASTRIANS have been talking of building a new town hall for over thirty years, and they have now taken a big step to obtain something in a concrete form by instituting an open competition for designs for this project in conjunction with the rebuilding of their central swimming-bath halls. Whether this combination of buildings is a good one, on a site that appears none too large to do justice to the scheme, is not the purpose of these notes, but it is worthy of mention as competitors were faced with a very difficult problem even supposing more ground was available.

Many of the competitors formed the opinion that the concert hall was the most important section, and developed their scheme on this principle, which precluded a balanced plan. This could not have been in accordance with the assessor's view, as the selected plans have balanced the concert hall with the larger bath hall. The plan placed third undoubtedly sacrifices the concert hall to achieve this object, though the winners have struck a happy compromise, and their solution is probably the best that could be obtained on the restricted site.

Three other points might be noted :—

1. The sending-in day for the designs was March 1, and the town clerk's letter giving the assessor's award was received by competitors on the morning of March 12—pretty slick.

2. The award was broadcast from the Newcastle wireless station.

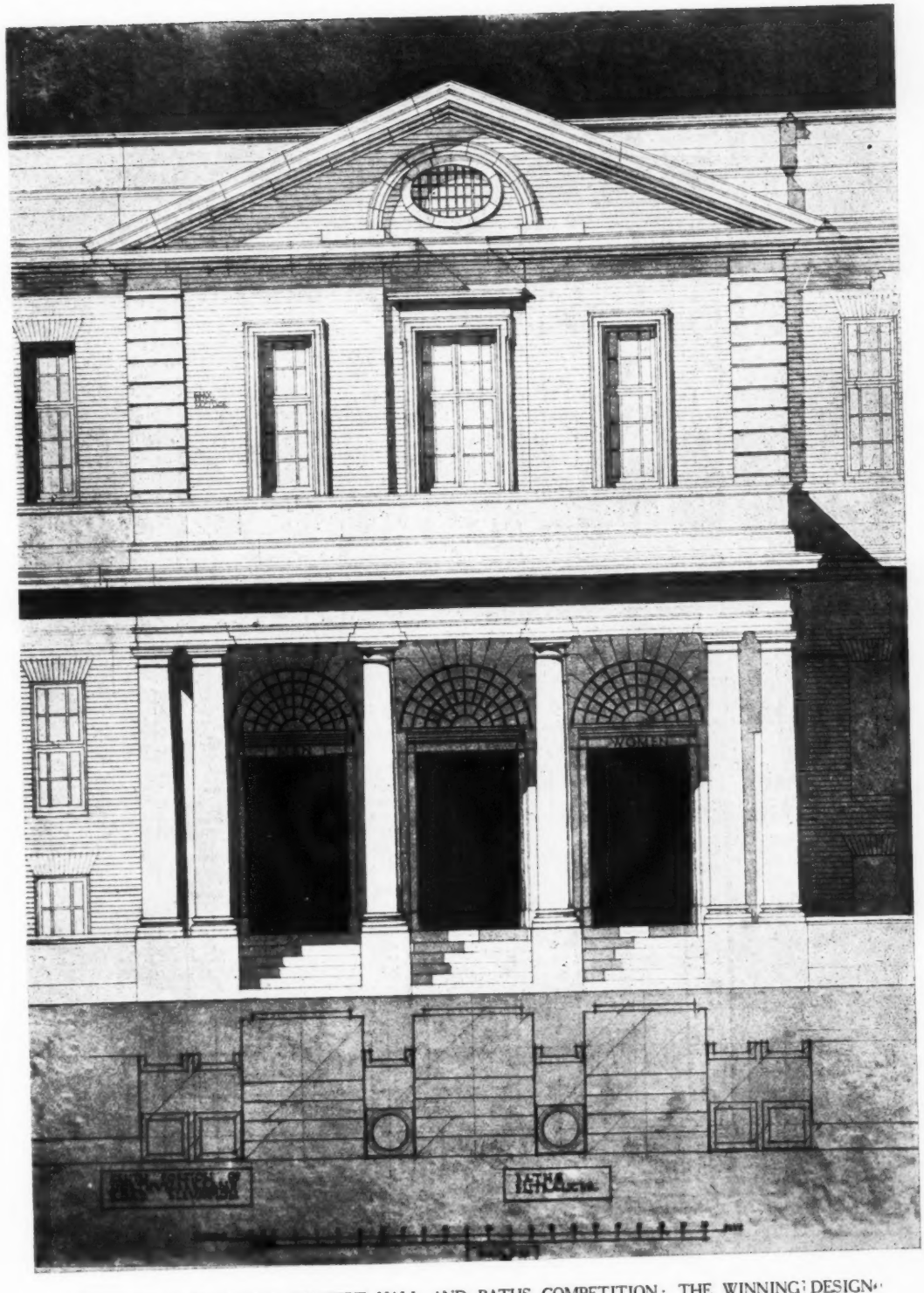
3. Last, but not least, the award given by the assessor, Mr. A. W. S. Cross, M.A., F.R.I.B.A., is right.

This does not mean that the successful competitors, Messrs. Nicholas and Dixon-Spain, have produced a perfect plan, nor have they adhered strictly to the conditions; but they have produced a well-balanced scheme, carefully worked out, and exceedingly good elevations. The authors themselves would be the first to admit any defects, and this success following on their recent wide-world achievement in the Cairo hospital competition, merits the congratulations of all architects. Their design, No. 20, shows the three main halls parallel and running approximately north and south. The concert hall is on the west side, men's bath hall on the east side, with the ladies' bath hall in the centre of the site. The accessory accommodation is well arranged on the lower, the upper ground, and the first floor levels. Administrative control is in the centre of the main front to Northumberland Road. Entrances and exits are carefully worked out. The concert hall balances approximately in size with the men's bath hall, and there is a main corridor between the latter and the ladies' bath hall. This is a good feature for service between the establishment laundry and the administrative rooms, as an emergency exit from either bath hall, and provides good circulation when both halls are in use for the same entertainment. The galleries of the men's bath hall are very good. The concert hall has no side corridors; the green room is too small, and the approaches to the lavatories and cloakrooms in the basement are not very satisfactory in view of the accommodation provided, viz., 1,509 in body of hall, and 990 in gallery. No effort has been made to treat the interior of the hall. The slipper and Turkish baths have good access and control. The caretaker's house seems an effort—from the stair to to the end of the house there is a length of about 120 ft., and entering through the kitchen is not particularly skilful.

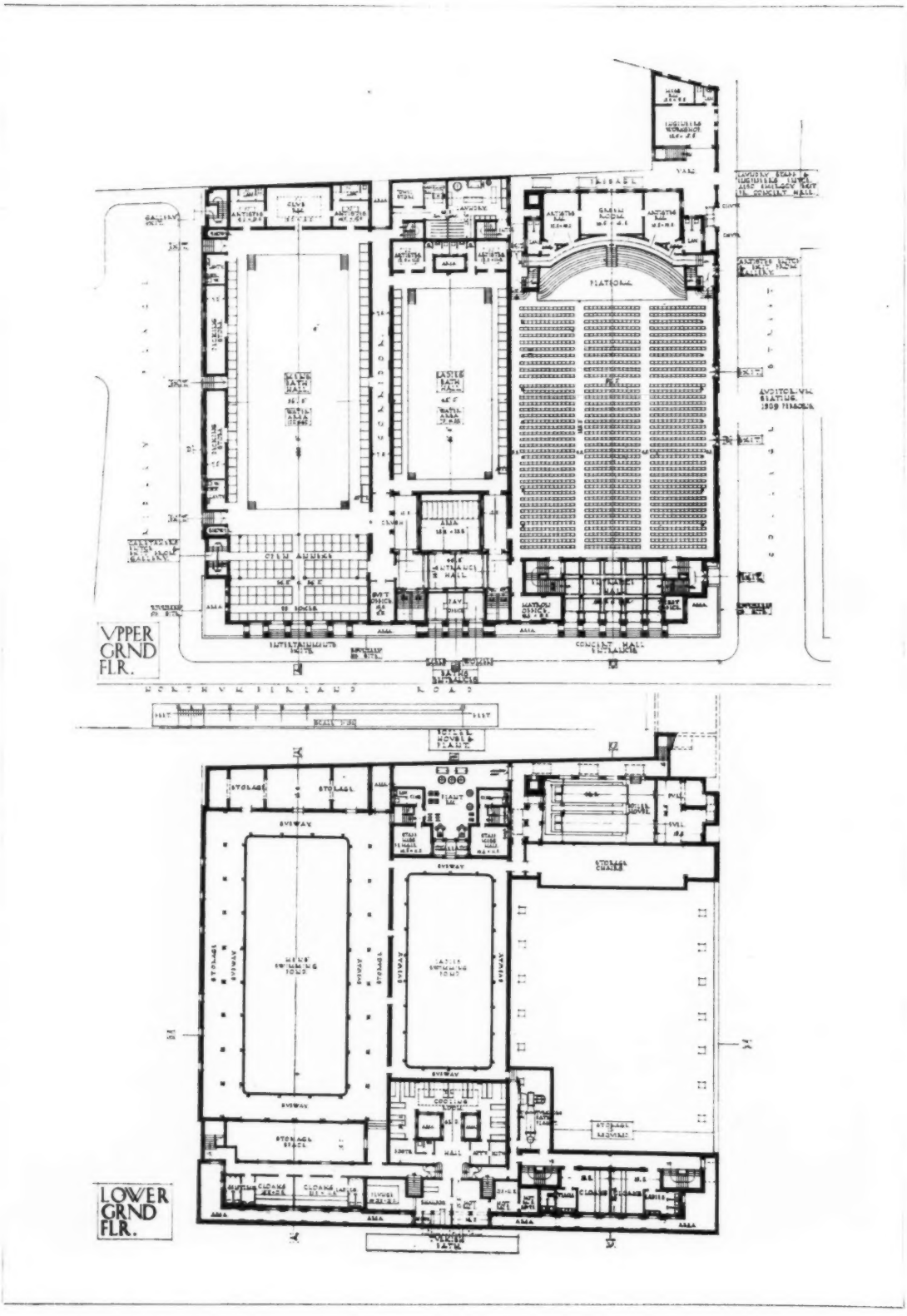
The boiler-house is under the platform of the concert hall, and no provision appears to have been made for taking the boilers out as required by the conditions of competition. This feature on a cramped site is difficult to contrive, and those competitors who have provided it seem to have handicapped themselves unduly.

The design placed second, No. 17, by Messrs. Adshead, Topham, and Adshead, of Manchester, and Mr. W. H. Wood, of Newcastle, is on similar lines to that of the winners. The crush halls and cloakrooms are inadequate, and the internal stairs to gallery are narrow. The concert hall and men's bath hall are similar in size. The laundry is at the back, but means of communication are not good. The elevations are pleasing and treated on broad lines.

The design placed third, No. 15, by Mr. H. T. Wright, is a well-considered and carefully-worked-out scheme. The concert hall is on the east side of the site, the ladies' bath hall is in the centre, and the men's bath hall, of similar dimensions to the concert hall, is on the west side. The Turkish baths are not in a very happy position. The slipper baths are well arranged and controlled. To get over the boiler difficulty the author adopts sectional boilers arranged in series. The fenestration of the main elevation is not very happy, and it is a pity undue emphasis is given to the



NEWCASTLE-UPON-TYNE CONCERT HALL AND BATHS COMPETITION: THE WINNING DESIGN.
NICHOLAS AND DIXON-SPAIN, FF.R.I.B.A., ARCHITECTS.




NEWCASTLE-UPON-TYNE CONCERT HALL AND BATHS COMPETITION: THE WINNING DESIGN.
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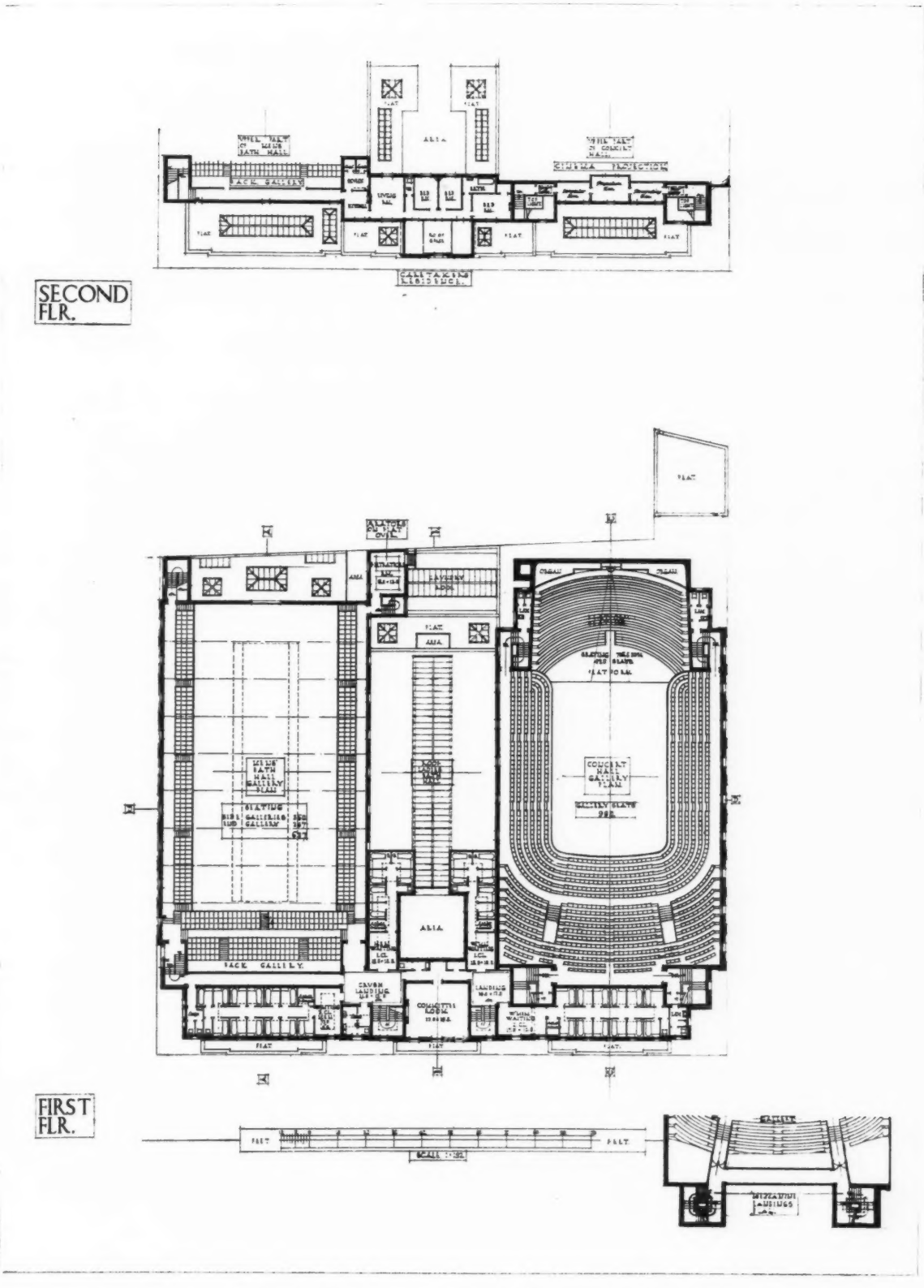


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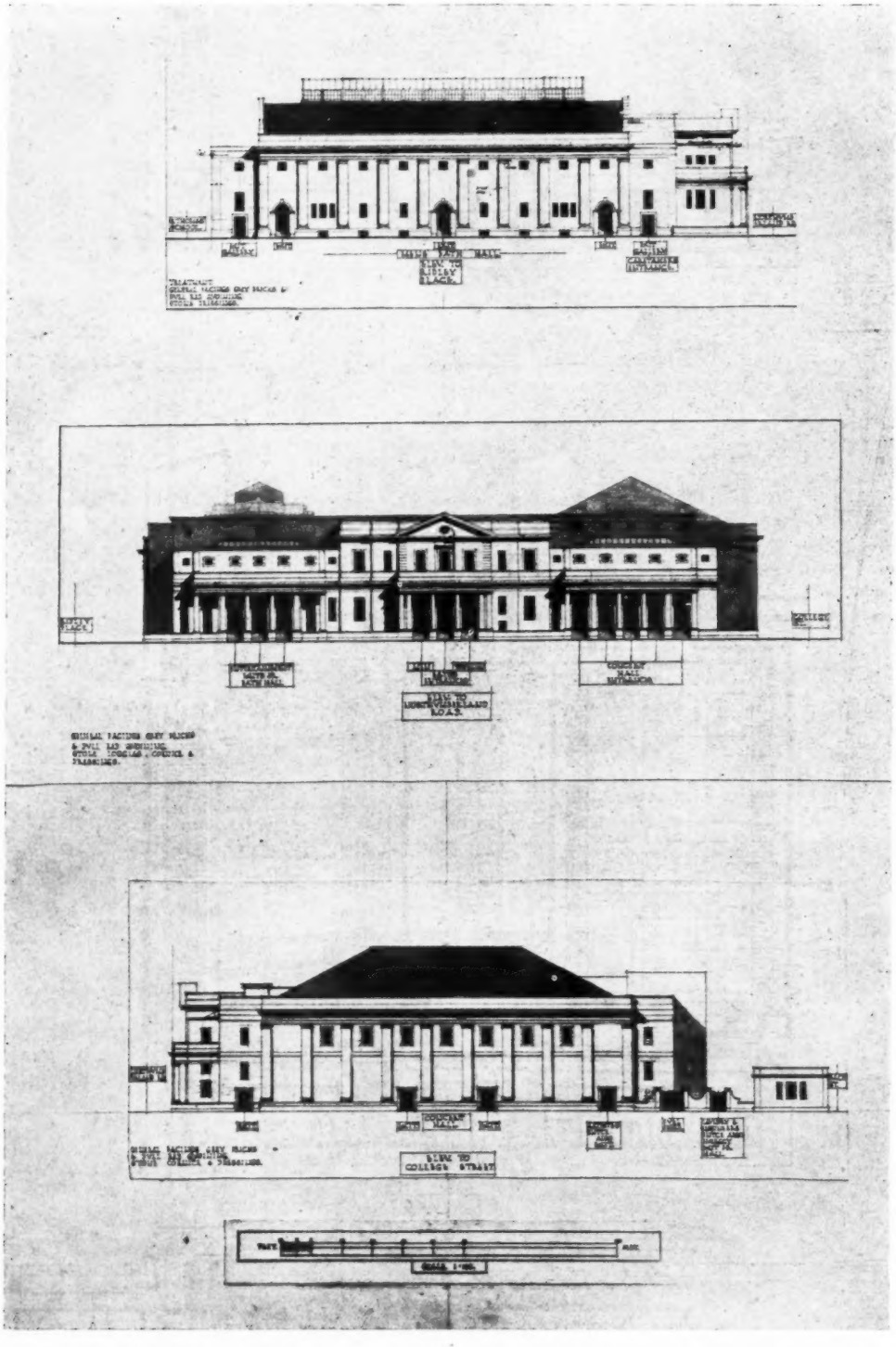
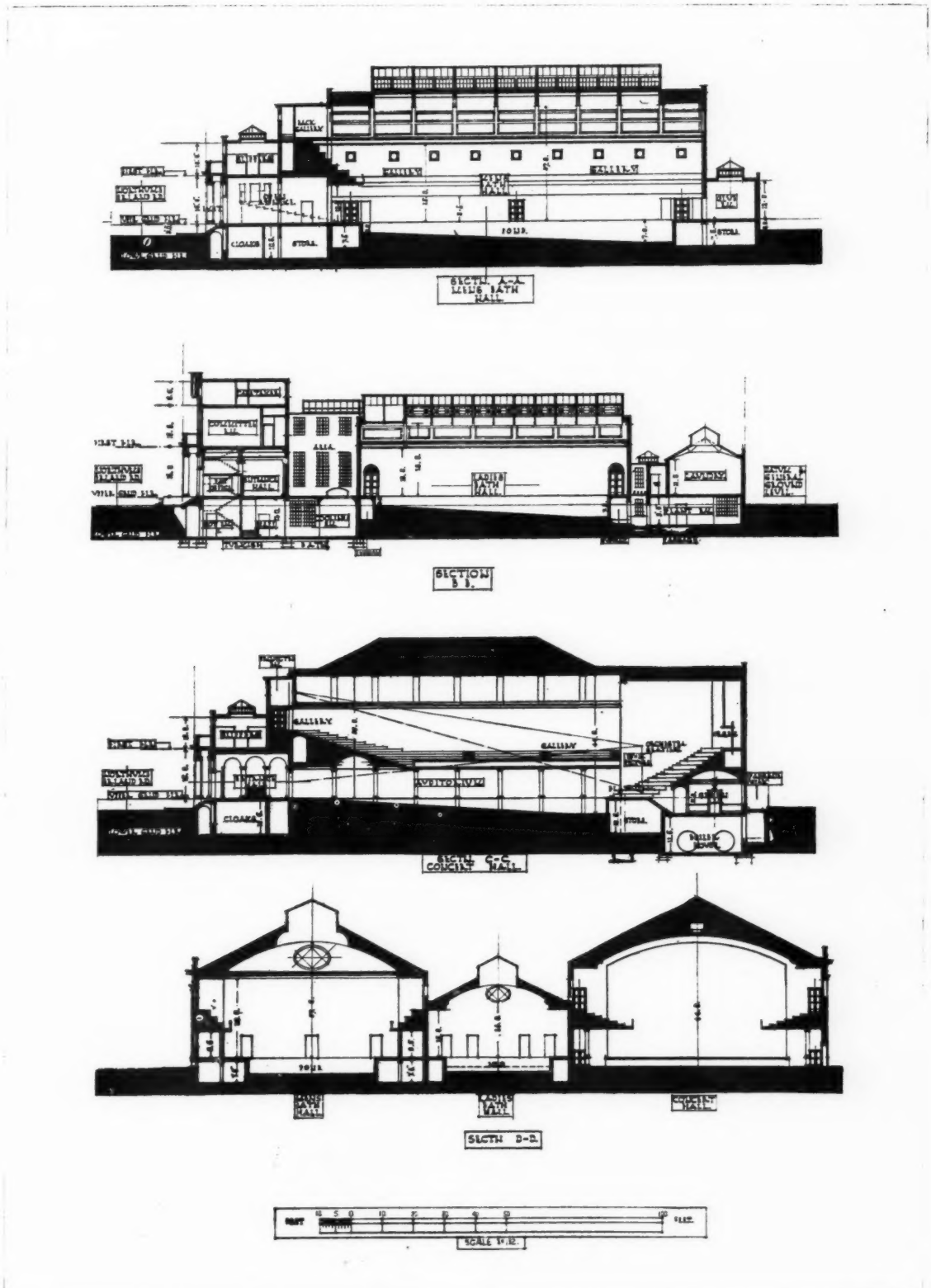


NEWCASTLE-UPON-TYNE CONCERT HALL AND BATHS COMPETITION: THE WINNING DESIGN.
NICHOLAS AND DIXON-SPAIN, FF.R.I.B.A., ARCHITECTS.




NEWCASTLE-UPON-TYNE CONCERT HALL AND BATHS COMPETITION: THE WINNING DESIGN.
NICHOLAS AND DIXON-SPAIN, FF.R.I.B.A., ARCHITECTS.

chimney-stack on the drawing of the main front, the stack being about 180 ft. away.

Design No. 14. This plan is very good and is on the lines of the foregoing plans. The side corridors to the concert hall seem to give the proper atmosphere to this important section. The elevations are simple, and no attempt has been made to balance the concert hall with the men's bath, as in the three placed designs. The arch in the centre of the whole front leads to nothing, and is not very happy.

No. 13. The plan looks very crowded with the slipper baths on the ground floor with no light, and only three 5-ft. sq. areas ventilating the w.c.s, waiting-rooms, and attendants' rooms.

No. 11. The plan is unique, with the concert hall in the centre of the site, and the bath halls on each side. The arrangement is ingenious, but not striking. There does not appear to be any light to the concert hall.

No. 19. The plans are very much like those of the winners, and the boilers can be taken out without demolishing any walls. The plan is well devised, but the elevations are coarse in detail.

No. 1 has plans like those of the winners, but two independent corridors to the bath halls seems generous on a limited site.

No. 4 has a peculiar plan. It has a narrow area on three sides of the ladies' bath hall, apparently to light the engine-room. The elevations are modern in treatment. The main front to Northumberland Road has five main entrances and four small exit doors.

No. 5 is the only one of its kind in the room. The concert hall is fan-shaped, with its main axis east and west. The entrance hall is in the s.w. angle, and the platform is 76 ft. wide by 17 ft. deep. There is a splendid bar under the gallery.

No. 6 has a sound-looking plan, which is thoughtfully worked out. The elevations are in the Italian manner, but suffer from poor delineation.

No. 7 has a very good plan, on the lines of that of the winner, and has side corridors to the concert hall. Some of the slipper baths are on a second floor, which gives the author a chance of making a dignified and imposing elevation.

No. 33. The concert hall is prominent, and well worked out. No attempt has been made to balance the plans or elevations in relation to the bath halls.

No. 32. The exits from the halls are very defective. The design is notable for the inspiring front elevation, and the nicely rendered half-inch detail.

No. 24. The plan looks a little involved, which is due to a too close study of the conditions. The elevations are restless, and the detail suggests a picture theatre rather than a concert hall.

No. 23. The plans are skilfully arranged and look spacious, an effect that many of the schemes lack. The elevations are handled with great restraint.

No. 35. The plans look simple, and the departments are well related. The main elevation is nicely balanced, and there is a central tower, in which the caretaker's house is arranged, which gives the building civic dignity, and masks the unequal roofs of the halls behind.

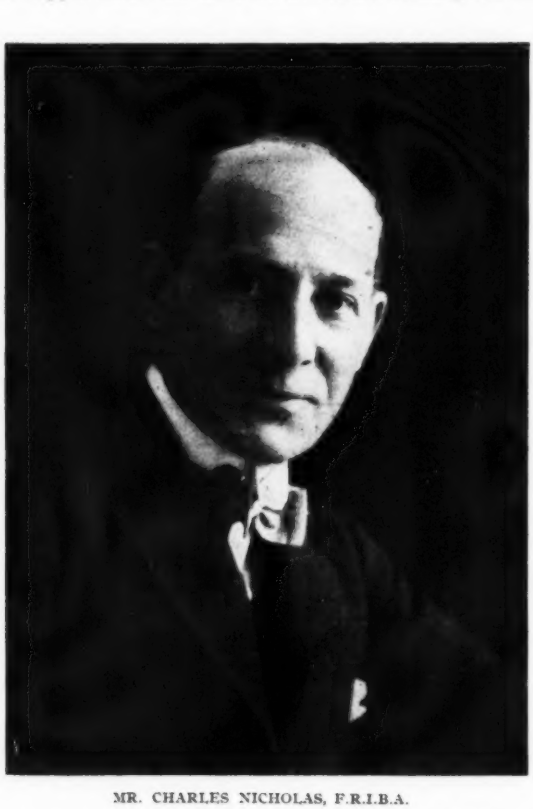
No. 37. The plans are carefully prepared, and some ingenuity is shown in working out the exits from the concert hall, which, however, are all at one side of the hall. The elevations look inspiring if a trifle restless for the scale.

On the whole a very good response has been made by the architectural profession to this competition. The problem was by no means easy, and the results prove once more that if the elevations are carefully considered, balance and simplicity of plan and a not too rigid interpretation of the conditions, or suggestions embodied in them, will always be in the right direction.

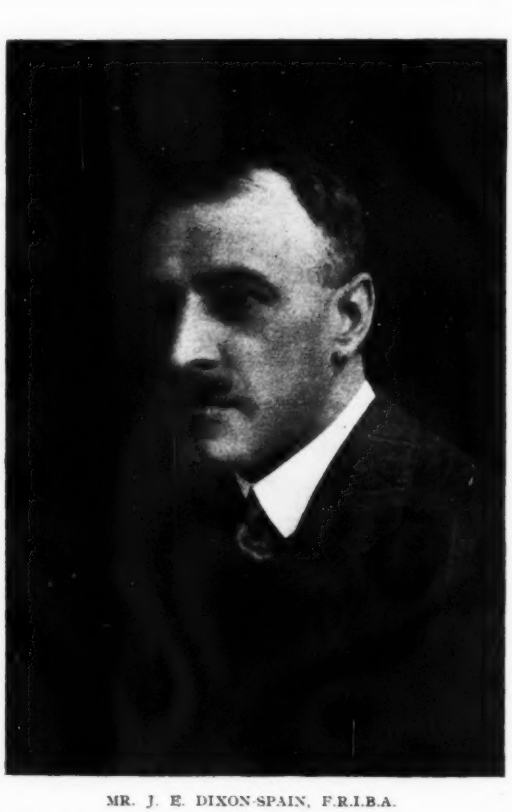
The names of the other competitors in connection with the above competition were :—

No. 14, Messrs. Mauchlen and Weightman, Newcastle; No. 13, Mr. R. Wylie, Newcastle; No. 11, Messrs. Hicks and Charlewood, Newcastle; Mr. A. Spence Atkinson, Blackburn; No. 1, Messrs. F. Newton and Sons, Manchester; No. 4, Mr. V. Constable, Dundee; No. 5, Mr. T. Braddock; No. 6, Messrs. D. Wynne Thomas and C. Butten, Bolton; No. 7, Messrs. Boddy and Dempster, Liverpool; No. 33, Messrs. Marshall and Tweedy, Newcastle; No. 32, Mr. Joseph Hill, London; No. 24, Mr. Marcus O. Type, Birmingham; No. 23, Mr. A. G. R. McKenzie, London; No. 35, Messrs. Cackett and Burns Dick, Newcastle; No. 37, Messrs. Willink and Dodd, Liverpool.

R. N. M.



MR. CHARLES NICHOLAS, F.R.I.B.A.

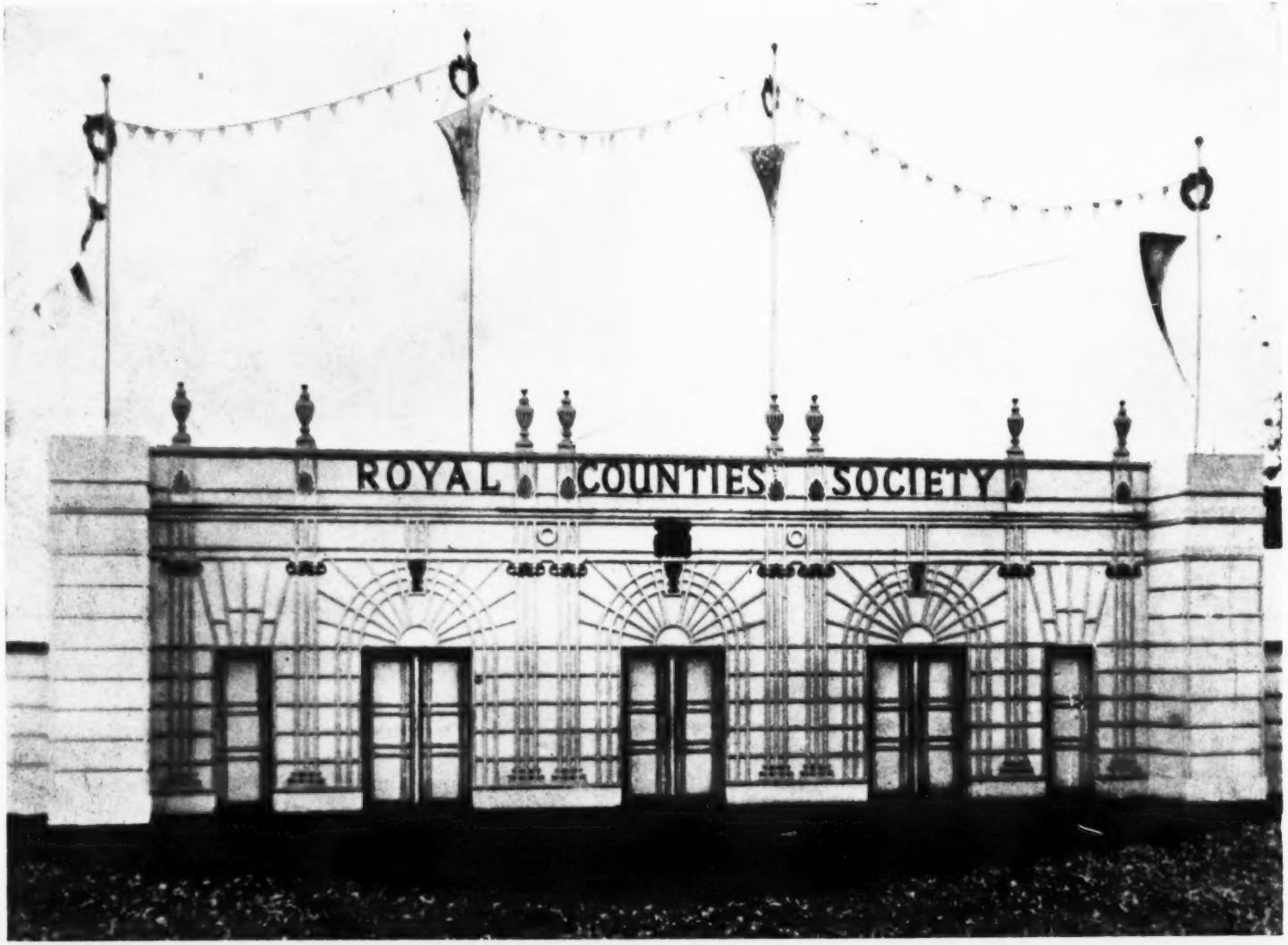


MR. J. E. DIXON-SPAIN, F.R.I.B.A.

THE WINNERS OF THE NEWCASTLE-UPON-TYNE CONCERT HALL AND BATHS COMPETITION.

# A Portable Front for the Royal Counties Agricultural Society's Shows.

T. Lawrence Dale, F.R.I.B.A., Architect.




The Royal Counties Agricultural Society holds agricultural shows in different towns every year, and desired to obtain an entrance front, containing some architectural dignity, that could at the same time be dismantled, conveyed without damage, and quickly re-erected. The construction consists of wooden frames covered with canvas, the architectural treatment being by means of battens applied to the face and concealing the joints of the frames. The whole is painted cream and enriched with gold leaf.

# A Design for New Chambers, King's College, Cambridge

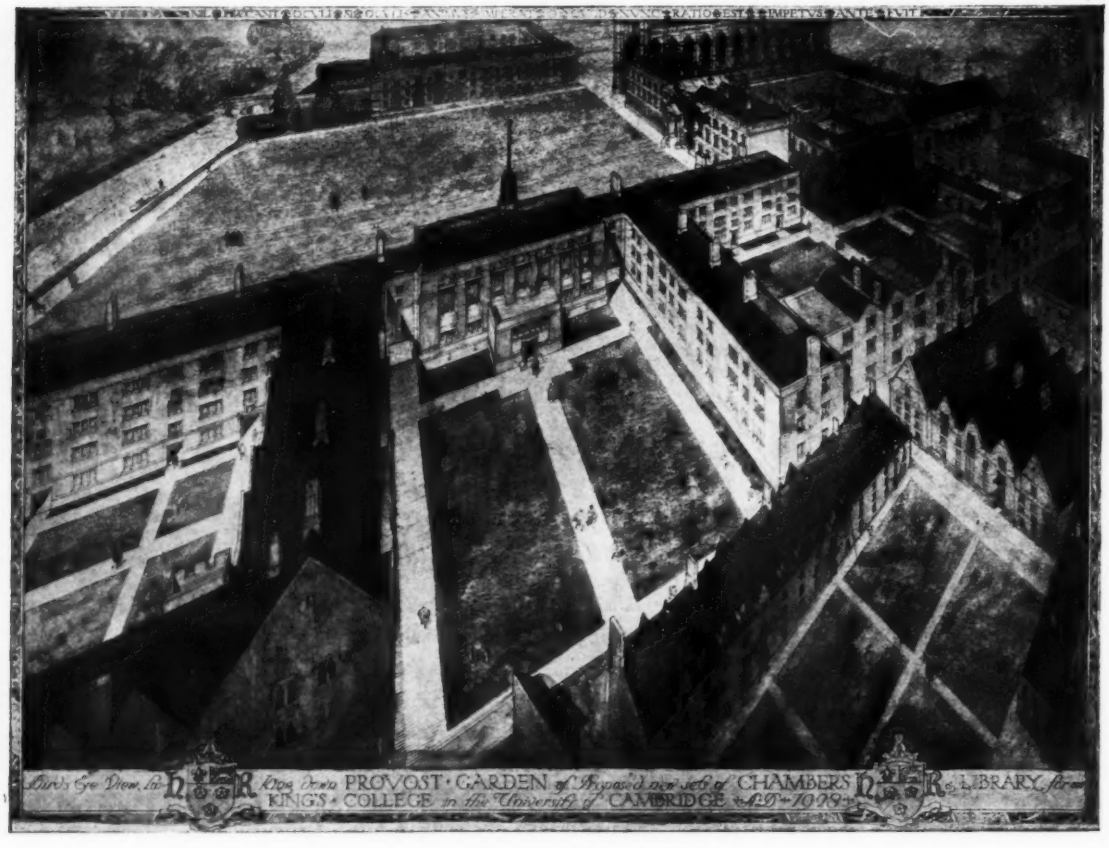
HOLT AND REES, Architects

BY the courtesy of Messrs. Holt and Rees we publish two of their drawings submitted in the recent limited competition for the new chambers for King's College, Cambridge. The winning design, that of Messrs. Herbert J. Rowse, A.R.I.B.A., and Lionel B. Budden, M.A., A.R.I.B.A., was illustrated in the JOURNAL for November 7. In their report Messrs. Holt and Rees say :—Since the proposed sets of new chambers only will be built now, and since these may remain for some years before any further building takes place, there seem to be two alternatives for competitors. The first to attempt to design a building in general harmony with the Bodley Quad, that will also lend itself to the composition of the lawn side. The second would be to ignore the Bodley Quad and concentrate on the façades on the lawn front. The second alternative seems, however, to have the disadvantages that the effect in the Bodley Quad would always be discordant and that until the whole front was complete, the proposed new sets of chambers would appear as an odd and isolated fragment of building.

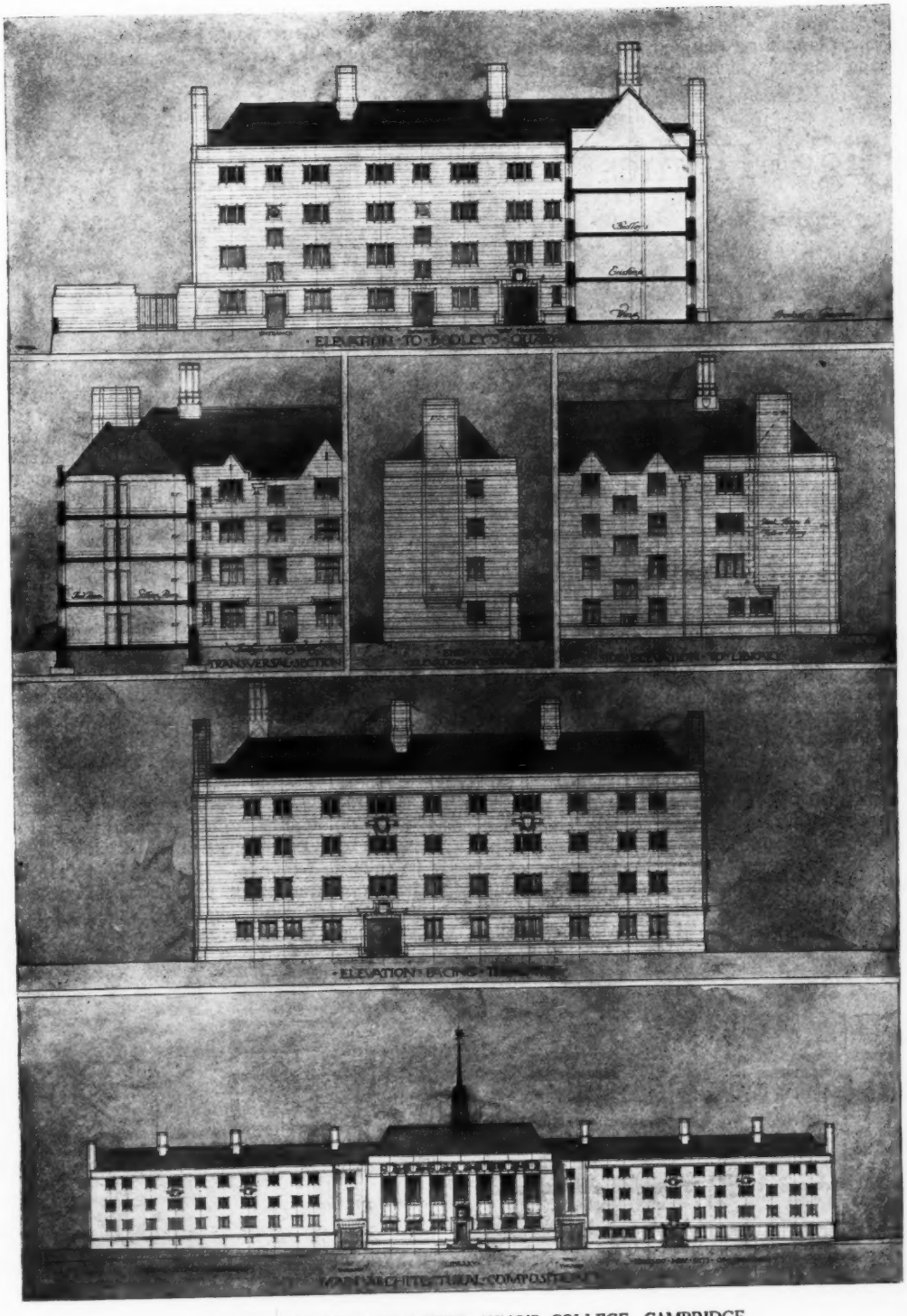
Other factors influencing the design are the sizes and scales of the other buildings on the lawn. The Gibbs building has, with its lofty rooms and windows, a size and amplitude in all its parts to which the new buildings with lower and smaller rooms and windows, can scarcely attain, and any attempt to design the new buildings in a manner in any way similar to the Gibbs building would hardly be successful, as the latter would always crush the new work in scale. All details reminiscent of traditional English Palladianism have, therefore, been avoided. Nor was it thought possible to attempt the so-called modern "monumental" style largely infused with Neo-Grec ideas, for it was considered that this phase or fashion in architecture is already passing away, and that its successor from America has already many adherents among those who must cater for fashionable needs.

It was thought, too, that such buildings as are now proposed, have had for many centuries certain essential characteristics, among which may be cited a homeliness in aspect, a general simplicity and a tendency to horizontality, which have been sufficient to maintain a recognizable collegiate manner.

The Bodley building is a refined version of the earlier collegiate manner, and it is difficult to ignore it entirely, especially as the immediate problem is to unite with it and complete a third side. In the design submitted, therefore, the attempt has been made to maintain a general harmony with the Bodley building, to increase the rather small scale of the latter, so that the parts of the new building will not be out of scale with the Gibbs building on the other front,




A BIRD'S-EYE VIEW



A DESIGN FOR NEW CHAMBERS, KING'S COLLEGE, CAMBRIDGE.
HOLT AND REES, ARCHITECTS.

to avoid any similarity of style with the latter, and at the same time to give expression to the one permanent characteristic of modern times—the desire for simplicity in form and treatment.

Such detail as has been shown has been thought of in general non-stylistic manner without relation to the archæology of any period.

The middle portion is intended to express the general idea of a library, planned on the alcove system with high windows to each side for which top-lighting may scarcely be necessary. A more powerful vertical effect has been attempted to give emphasis to the centre, which in any case has hardly sufficient length to allow a successful horizontal motif.

The new buildings would be almost identical in height with the front of Clare opposite, and in a similar way would be generally horizontal though without such strong marking. The prolongation of the roofs over the entrances either side of the library adds considerably to the unity of effect.

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# Cottage Homes Under the Housing, etc., Act, 1923

By PERCY V. BURNETT, A.R.I.B.A.

WHEREAS local authorities are taking advantage of the powers granted them under the Housing, etc., Act, 1923, for housing schemes, it is not generally realized that this Act also provides for material assistance to persons wishing to build cottage homes for their own occupation. The housing shortage is as acute among the middle class as the working class, and this Act provides a solution for those who are content with a modest home of their own.

Unfortunately, the middle class, so long the victims of red tape, have developed the habit of regarding all legislation with suspicion, and for this reason, among others, they have not yet realized that with the assistance of the local authorities they can now give up living in makeshift flats and so-called maisonettes, and build for themselves comfortable, if small, homes. It is the object of this article to demonstrate what can be done within the Act, and it is not intended to refer to sections dealing with other branches of the housing shortage.

Briefly, the assistance that can be granted is as follows: Local authorities may advance money on mortgage to private persons desirous of building a small house for their own occupation up to 90 per cent. of its value, provided the value is not more than £1,500. (Sec. 5.) This money will be paid in such a manner that not more than 50 per cent. of the value of the work done, plus the value of the site, is advanced until the house is completed. Such a mortgage would be granted on freehold property; and on leasehold, where the lease is at least ten years longer than the period of redemption, which is suggested as twenty years.

In addition, the local authority may grant a lump sum subsidy, or an annual payment for a period of twenty years, as a rebate on rates, where they are satisfied that the house would not be built otherwise. The sum payable is to be sufficient to encourage the home builder, but otherwise it is to be as low as possible. The clauses relating to this subsidy are rather indefinite, and much will depend upon the interpretation of each local authority; but where a subsidy will be paid it can be assumed that it will be in the region of a lump sum payment of £75 or, alternatively, an annual payment of £6 for twenty years.

Houses eligible for the above must be within the following areas:—

Two-story: 620–950 ft. sup. floor area.

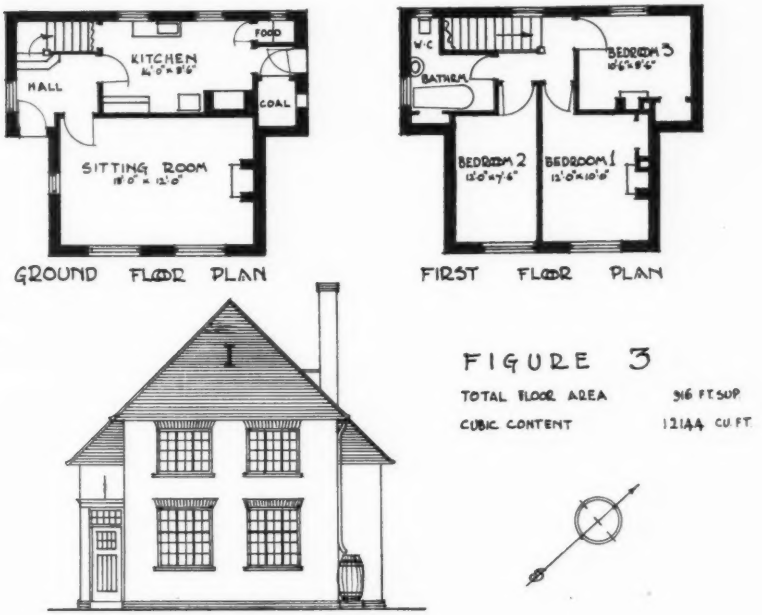
Bungalows or flats: 550–880 ft. sup. floor area.

The areas are measured inside the external walls, and include attics over 5 ft. high. This does not include an outhouse, such as a tool or wood shed, but it must include the coal store and the w.c.

Other restrictions regarding bath and construction are such that no qualified architect would think of doing otherwise, and need not be considered here.

To take an example. If a man has £200 in cash, and wishes to build a cottage eligible for assistance, the figures would work out something like this:—

Cost of land, say, £100.




Building contract, including all fees (Fig. 1—at 1s. 1d. cube), £715.

Legal expenses, say, £30.

Total, £845.

Own money, £200.

Mortgage required under the Act, £645.

The mortgage repaid in instalments of interest and redemption spread over twenty years, works out, at 4 per cent. interest, at roughly £45 per annum. The instalments may be monthly, or at any other period to suit the particular case.

In addition to the above a subsidy may be granted at the discretion of the local authority. Thus, a man with £200 can provide himself with a cottage home by paying annually a sum which is probably less than the rent he pays at present for a makeshift lodging. He can also be sure of owning outright a home of his own in twenty years, and that the mortgage will not be foreclosed without very strong reason. Surely this is a proposition which would attract many if it were generally known?

What sort of a house can be built within the prescribed limits? In a two-story cottage the 950 ft. sup. might be 475 ft. per floor, or the ground floor could be larger than the first.

The following alternatives are all within the required limits:—

Fig. 1.—Living-room, scullery with bath, sitting-room, larder, coals, w.c., and three bedrooms.

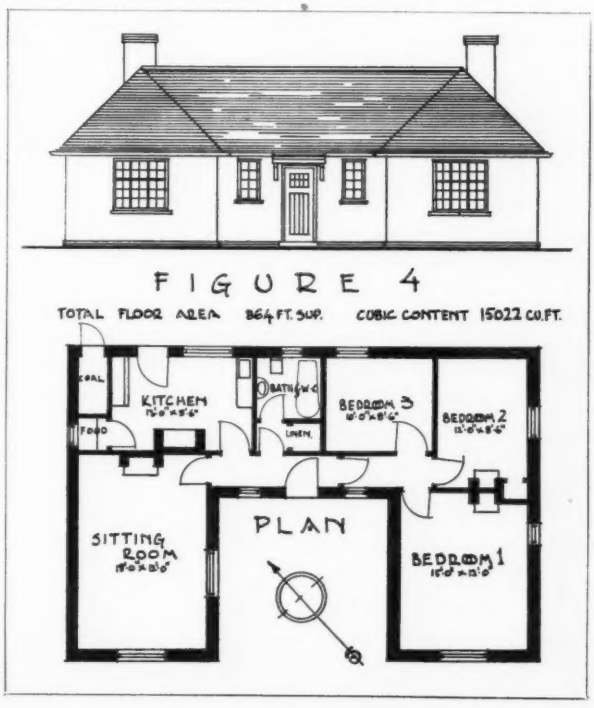
Fig. 2.—Two sitting-rooms, kitchen, larder, coals, w.c., two bedrooms, and bathroom.

Fig. 3.—Large sitting-room, kitchen, larder, coals, combined w.c. and bathroom, and three bedrooms.

Fig. 4 shows the same accommodation as Fig. 3 planned as a bungalow.

In addition to the above accommodation a small outhouse is allowed, but it must not be entered direct from the house.

With regard to the design of these cottages, it is obvious that the cottage-builder will seldom be able to afford full architect's fees, and I think architects should take steps to meet this requirement. It is possible for comparatively poor persons to obtain the best medical and legal advice at reduced fees, and I think arrangements should be made for architects to provide a simplified service for a fee within the reach of this class of client. To the architect with a penchant for a problem these cottages will provide more interest than many far larger buildings. At the same time he will be doing a national service by placing his skill at the disposal of a countless number of persons whose homes are usually left to the tender mercies of the speculative builder. Here is an opportunity for architects to improve the suburban residential areas. A little time spent in planning cottage homes is worth far more than many hours devoted to caustic criticisms of the present state of affairs.



# Modernism in Architecture

## Mr. Howard Robertson at the Birmingham A.A.

MR. HOWARD ROBERTSON, S.A.D.G., Principal of the A.A. School of Architecture, in reading a paper on "Modernism in Architecture" before the Birmingham Architectural Association, said: The subject of Modernism in architecture has appealed to me for two reasons. The more important reason is that I believe that the present epoch marks a cleavage between two schools of thought in architectural design—which for lack of better definition I will term the "old" and the "new"—and the second reason, arising out of the first, is that I am particularly anxious, as one concerned in architectural education, to provoke discussion on the wisdom, or otherwise, of departure from certain traditions which the majority of architects are following at the present time.

Modern building, building typical of, and satisfying the needs of, any epoch, may be conceived in several ways. It may receive an expression which is a simulacrum of an expression belonging to an anterior and totally different period of building, in which different methods of construction were used, and in which architectural forms arose from conditions no longer persisting in the epoch under consideration. In such a case the desire to graft on to buildings which fulfil a certain function the expression peculiar to buildings which had a totally different function seems to betray lack of ability to evolve adequate artistic expression of the particular problem in hand, though it evidences a respect for past achievement and a desire for continuity in architectural expression. As a second alternative, the designer may modify and adapt a borrowed expression in order to meet new conditions. This constitutes a middle and evolutionary course which is more obvious inasmuch as artistic attainment appears as a general rule to lag behind the growth of scientific and structural knowledge.

But there is a third alternative, consisting in the attempt to evolve functional building and express it in architectural forms typical of, and arising out of, the function, and which have the abstract qualities of beauty. This is the architectural problem in the real sense, and the buildings which result from its solution are imbued with what I personally understand by the spirit of modernism in architecture.

The production of bizarre forms, eccentricities, and exaggerations of all kinds are an inevitable by-product of tentative effort. They arise largely from a divergence of views as to certain attributes of good architecture, whether it is an art in which abstract form can be freely handled in a search for sheer plastic interest and beauty, or whether beauty of form must be more clearly allied to the expression of functional building. In cases where the function of a building approximates to that of a work of sculpture the appropriate expression would also show kindred qualities, but it is in the attempt to dominate the intrinsic character of a building by an extraneous and unsuitable interest of form handling that modernism is most apt to fail—to fail because such treatment violates, not only our sense of fitness, but also the canons of architectural composition which demand a dominating unity of idea in any good work of architecture.

It is an open question whether or no our architecture of the present day is an expression of the real convictions of the designer, and whether the majority of our architects are creative artists in the sense of evolving buildings which have beauty derived from and ennobling function, and not beauty in the form of an applied garment which is incompletely convincing owing to its unsuitability and frequent hindrance of function, independently of any question of plagiarism or pastiche.

In my opinion there exists a majority of architects who are designing in accordance with their ideals, but I believe that these ideals are not innate, but have been formed through the influences of poorly directed education, social snobbery, and mental inertia, assisted by the pressure of modern conditions. The remaining minority of architects appears to be divided into the class which is attempting without ideals to live by supplying the article for which it assumed a demand, and the class which is thinking and acting with independence, receiving some support but innumerable rebuffs.

It would be graceless to recriminate against those of our predecessors who are so largely responsible for our false architectural ideals and defective education, for they themselves suffered from probably greater handicaps; our aim should be rather to survey the present situation and see whether we cannot improve it.

England is a country, like France, of beautiful traditions, amongst which is numbered that of architecture, but a tradition is of value only in so far as we learn from it and count it as the steady flow of progressive evolution. We do not learn from the fact and result of attainment in art as much as from a study of the principles which contributed to such attainment. The attempts to clutch at the elements of a masterpiece with the idea of borrowing them so as to realize one of our own reveals merely a desire to obtain results without effort. It does not reflect respect, love of art, or even scholarship, although scholarly pilfering is to-day almost universally accepted.

Our trouble at present is that we are failing to benefit by our heritage of tradition, and failing to add to it, possibly because its grandeur has intimidated us, and also because we have depended upon it, instead of attempting by original thought to make tradition ourselves. We have overlooked the great essentials of architectural composition, we have not seriously attempted to analyse or formulate them, and we have steadily piled up an immense accumulation of data regarding architectural features and details which we have allowed completely to dominate us. Curious and charming ornament arising perhaps from the *naïveté* of its designers, all the happy accidents and interesting conceits which are killed by repetition and copyism are habitually thrown on the architects' screen, and in a voice charged with emotion students are adjured to sketch and measure! Sketch and measure, by all means, but not to make a magpie's hoard.

Not to be satisfied with a gloating over details, but to understand principles, proportion, scale, fitness, to analyse beauty, so as to be fitted to attempt it in buildings in which none of the detail motifs which we have plotted may be appropriate. Blind worship of the past, vague allusiveness regarding great buildings, whose claims to greatness are seldom logically explained, the idea that no architect can originate until he has been through a period of undigested pseudo-antique or mediævalism, the dictates of fashion, all constitute so many hindrances to the production of a living architecture which aims at the most beautiful possible combination of function and expression, suitable to and adorning the period in which we live. The classic vocabulary which we have acquired and utilize in most of our architecture to-day is extremely flexible. It provides good or mediocre solutions for nearly every problem, solutions decent if not inspiring, and its motifs are capable of being handled with comparative freshness by an able designer.

But in the deceptively easy manipulation of classic forms lies the great danger. They have been vulgarized and misused through this very quality, and the rival glories and grandeurs of Greece and Rome have been too often butchered and cast into the gutter together. This traditional architecture of antiquity, so satisfying in many of its forms, instead of being reserved for these buildings whose civic purpose is traditional, and where a traditional treatment is, therefore, expressive, has been utilized as the universal cornucopia. Its output has now produced saturation, the not unlimited vocabulary is being exhausted, stagnation is setting in, and there are signs of reaction and revolt against its domination.

Such a revolt is an inevitable and healthy sign of vitality and an evidence of independent thought. As long as any definite style or type of architecture is sufficiently flexible and suitable it will satisfy, provided that a desire to design in that style is really spontaneous on the part of the architect. As soon, however, as we find the combination of inadequacy to express function with beauty and decadent vulgarization and style dominating conception, the desire is aroused to create new forms more beautiful, more expressive, in which externals and mannerism are thrown overboard in favour of a reversion to main principles, which, in the process of decay, have become submerged. As soon as a style becomes a manner, into which, to quote Mr. Roger Fry, the architect translates, and in which he no longer lives, that style is dead.

Such a situation is, I believe, being reached to-day. Our architecture is generally decadent, we have only to look at the largest and most recent achievements of some of our foremost architects to realize it, and the time has come for an examination of the means for remedial action.

To achieve progress we must eliminate prejudice against experiment, we must study, and try to benefit by, the attempts of architects in other countries to design and not copy, we must broaden our outlook on the student's training, and we must remove all external hindrance from architectural progress as far as lies in our power. The heavy hand of so-called "scholarship," with its excessive cult of Greece and Rome, a competition system which offers the premium to any plan that is simple and cheap, and which almost completely disregards architecture, and a general attitude on the part of architects and their patrons of sluggish repression towards the so-called "modern," all these must be overcome.

That it should be practically indispensable for an architectural student to utilize the recognized forms of Classical or Renaissance architecture in order to win the biggest architectural prizes of the profession is as unfortunate as is the insistence of a city corporation that its new buildings should embody the orders. As regards competition architecture, the encouragement to beauty of design is very slight. The fashionable dictum seems to be that the best plan is always the simplest, a very dangerous half-truth, as the simplest looking plan in a set of designs may be the very worst in the collection. Competitions seem too often to be judged entirely on apparent simplicity of plan (which should preferably be completely symmetrical), and pitiable elevations do not seem to weigh against the selection of such schemes. It is safe to say that at the present time a design, such as that of the new Town Hall in Stockholm, would have had practically no chance of being premiated in this country.

The judgment on attempts towards expressive modern design, of which England offers few examples, is, I believe, on the whole unfavourable. We have seen published examples of German, Swedish, Finnish, American, Dutch, and other work of what may be termed the Modern School, and to the average man its appeal is not very strong. Much of this work offends the English taste, particularly where eccentricity is apparent, but its results clearly show that the architects have not only a courage, an artistic conscience, but a grasp of essentials which in England are curiously dormant.

Mr. Roger Fry, with a shrewd insight, has summed up our weaknesses in his pungent "Architectural Heresies of a Painter." Amongst the failings which he attributes to us is the lack, in our architecture, of a plastic idea. I would paraphrase this by saying that we fail to realize the possibility of the study of form, that we are unable to produce beauty through the elements which the problem of building naturally offers to us, but instead attempt to deck out in the trimmings fashionable at the moment, the ill-conceived forms which our lack of knowledge leads us to create.

Our brother architects, in Germany, Holland, Denmark, and other countries, are before us in realizing a similar affliction, and their modern architecture is the expression of an attempt to revert to essentials in design, the functions of buildings logically expressed in the simplest and most telling way, namely, through beauty of elementary form.

The movement in architecture which is being carried forward abroad appears to show an intense desire to experiment with every kind of plastic effect, and to build up on design based on utilization of carefully studied form, texture, and colour contrasts, while at the same time there is evident desire to convey complete unity of conception. Some of the results are extremely interesting and almost successful, some are extravagant and over-emphasized, and others are crude and heavily handled.

The weakness of this laudable attempt in modernism is one which will probably be eradicated when design of this type is more nearly perfected, but it seems to lie at present in the failure to introduce humanism into architecture. Pure abstract design and beauty of form must have other and less analysable qualities of appeal if it is to live. Buildings must have character, be it of force, serenity, playfulness, or charm. Such qualities are human qualities, and are a human endowment to buildings. They can be expressed in architecture by knowledge based on study and experience, and through the happy medium of instinct. A barren coldness, a certain conscious effort in the obtaining of effects, an intellectuality unwarmed by emotion, is evidenced too often at the present stage. The great hold which Renaissance architecture has on us is due largely to its intense humanism. It makes a general appeal, and Gothic work sympathetically handled appeals almost equally. The new architecture will have to evolve its own brand of humanism, its own appeal. Its ornament and detail, its whimsicalities and artifices, its restraint and exuberances, will have to develop unforced, but in a character personal to the style. This will entail years of development, but the aim is a grand one for artists, and achievement may well be glorious, based as it will be on the human determination to progress regardless of the scoffer and the temptations of commercialism.

It is useless to condemn such effort by citing cases where bad planning and worse architectural design have resulted. The mentality and culture of a nation will be reflected in the expression of its architecture, but bad taste cannot blind us to vitality and power in building any more than in the human personality.

In the criticism of a recent big competition we have been told that success was due to the designer looking towards America rather than towards London or Paris for his inspiration. Should we not look rather towards a principle than towards a country? If the looking towards America implies a plagiarizing of the most recent successful essays in Italo-American Renaissance, or even the personal expression of a Frank Lloyd Wright, I hope such advice will not be followed. Blind copyism, adaptation of externals of modern designs, will not assist our architecture any more than fanatical slavery to the antique. Rather let us improve our knowledge of the qualities which go to constitute good design in an abstract sense, let us master our materials of construction, let us pursue research in planning according to modern practical requirements. Then let us use our technique and grammar of design to find an architectural solution to every problem, the expression of which will have style, but will not be subservient to styles.

# The Splendour of Rome's Palaces

IN a recent lecture at the Central School of Arts and Crafts, Sir Banister Fletcher described the palaces of the Roman emperors on the Palatine Hill, Rome, and showed how with the ruins on the site it was possible, with the aid of knowledge and imagination, to reconstruct these great buildings in one's mind's eye so as to get some idea of the appearance of Rome in the days of the Cæsars. There Augustus was born, and there he reared the first Imperial palace, which was subjected to constant additions and developments by Tiberius and Caligula, Vespasian, Titus, and Domitian, while Septimus Severus also remodelled and extended the buildings, which thus became the finest palatial pile ever erected. The plan was magnificent, and there was nothing piecemeal or accidental, but the whole was laid out on axial lines, which gave fine vistas, and when irregularities occurred they were masked by hemicycles and devices similar to those employed recently in the Admiralty Arch, London. A great portico of fluted cippoline columns led into the tablinum, or throne room, flanked by the chapel of the Imperial "lares" on one side, and by the basilica, or hall of justice, on the other. Thus, in accordance with Roman traditions and ethics, the Imperial power was firmly planted, architecturally at any rate, between religion and justice. Beyond was the peristyle or colonnaded court, for State life and pageants, and this led to the triclinium, with its three tables and couches for diners. This social sanctum, where emperors gave their banquets, remote from the business of the outer courts, was flanked by nymphæums, with flowers, fountains, and running water.

It was but a step from these palaces to the humble insulæ or workmen's tenement dwellings, where the slaves were herded together in buildings erected story over story, so that Augustus had to issue regulations limiting their height.

Sir Banister also gave fascinating views and descriptions of the past and present aspects of several Pompeian houses, and of the "city in a house," or vast Palace at Spalato, the ruins of which now enclose a modern village. This study of the domestic remains of Rome's one-time glory concludes the series of lectures on this style. The architecture of the early Christians is next to be considered. J. D.

# The Gothic Survival

## Mr. H. S. Goodhart-Rendel at the A.A.

MR. H. S. GOODHART-RENDEL gave an address on the "Gothic Survival" at the last meeting of the Architectural Association. Evidently he does not think we have shaken off the shackles of the Gothic Revival even yet, violent though the reaction against it has been. "I feel that most of us are Goths playing with a box of classical bricks we do not understand," he said. He does not deplore the fact either, though he thinks it is a mistake to play with classical bricks in the way we do. On the contrary, he held that we should not forget the Gothic Revival. The architecture it produced was essentially a style of our own, borrowed from no other country.

It was all very well to be proud of our eighteenth-century tradition, he said, but we could not expect it to have any European interest; there was no question of its taking its place by the side of the best Italian work, for instance. The architecture of the Gothic Revival was at least English, it was not really imitative except in its details, and besides this, it possessed a great freedom. Advantage, however, had not been taken of all that Gothic offered, and the revival, though it might have been a success, just fell short of producing a really fine architecture and so failed. We should do well, however, to keep our hold on Gothic and not let the art of letting things happen die out. Apparently Mr. Goodhart-Rendel's view is that if we adopt a middle course between classical architecture and the architecture of the Gothic Revival we shall possibly evolve a style of our own.

Mr. Goodhart-Rendel had a good deal to say about the method of planning in the present and the near past. He had been looking recently through a lot of old building papers, he said, and reading the papers read at the association meetings. In one of them he had read a very amusing discussion of a speech about municipal buildings and the arrangement of their plan, during which the following remark was made: it is advisable to enclose this assemblage of parts in a symmetrical exterior. That was not very long ago, and he felt that if they looked through the plans of recent buildings they would find the same sort of thing happening—that they had not really been designed at all. Looking at the other side, in such Gothic buildings as the Law Courts, this accidental assemblage of parts was made a virtue of, things were just allowed to happen and nothing was strained.

He thought that Gothic versus Classic was the most hopeless thing to argue about. The only distinction we could make was that that Jane Austen made in "Sense and Sensibility." That distinction between sense and sensibility showed the point of view of the man who thought that plan and design must be regulated by a cast-iron programme, and the point of view of the man who would allow his fancy to play over the design, otherwise not reasoning out anything in particular. We had got, he thought, to be between those two types. There was nothing more arbitrary than to make a church 120 ft. high, though there was nothing worse than to see a man bursting into a tower.

As regards designing in the classical way, Mr. Goodhart-Rendel's opinion was that if done at all it ought to be done in the correct manner. Many architects defended their particular methods of treating a building with a classical design by saying they "liked" to do it in that way. He thought the answer to this was not to talk Latin unless you did it in the approved way. If we were going to take up classical designing it would be a very straight waistcoat we should have to wear. In conclusion, Mr. Goodhart-Rendel urged that we had quite a collector's library if we only could keep hold of all the best work of the Gothic Revival, such as that done by Norman Shaw, remembering that there was something it was absurd to turn our backs on.

A vote of thanks to Mr. Goodhart-Rendel was proposed by Major H. C. Cordette, seconded by Mr. Gilbert Jenkins, and in the discussion that followed Mr. W. H. Ansell, Mr. A. S. G. Butler, and the president took part.

At the opening of the meeting the President, Mr. Stanley Hall, F.R.I.B.A., who occupied the chair, announced the regrettable death of Mr. W. H. Ward, who had been chairman of the literary committee of the Institute. He had been taken ill the week before, and had died on the afternoon of March 10, as the result of an operation. It was decided to send an expression of sympathy on behalf of the Association to Mr. Ward's relatives.

# Law Reports

## The Conveyancing Act—Notice of Dilapidations

*Moldon* v. *The Royal Brewery, Brentford, Ltd., and another.*

Chancery Division. Before Mr. Justice Tomlin.

In this case the plaintiff, Mr. H. W. Moldon, of High Road, Chiswick, asked as against the defendant company and Mr. J. Ball, of Swanscombe Road, Chiswick, for forfeiture of a lease dated February 27, 1900, made between Mr. T. L. W. Dowling and Mr. H. J. Platts, and the defendant, Ball, so far as the forfeiture affected the stabling, sheds, and yard in Manor Gardens, Devonshire Road, Chiswick, demised by an under-lease of January, 1921, made between the defendant Ball and plaintiff.

Plaintiff further sought an order vesting the premises in him for the term stipulated by the under-lease and for an injunction to restrain the defendant company from taking possession. The Royal Brewery, who had become the freeholder, submitted that the tenancy of plaintiff had been determined by a breach of the covenants of the lease by Ball. They said they had served a notice of dilapidations on Ball and obtained judgment against him for recovery of possession on February 27, 1923. In any case the defendant brewery company said they did not regard plaintiff as a desirable tenant, and they counterclaimed for an order calling on plaintiff to give up possession and for mesne profits as from February, 1923.

Mr. Greene, K.C., and Mr. Lavington appeared for the plaintiff, and Mr. P. M. Walter represented the brewery company.

Mr. Greene said the defendant Ball was not now interested in the matter as his lease was gone and he had not applied for relief. The only question was whether his lordship would exercise his discretion in favour of plaintiff; if so, on what terms under the Act of 1892? An under-lessee could get relief in cases where the lessee himself could not. Counsel said he had failed to find in section 4 anything that justified the Court in taking into consideration in exercising its discretion the circumstance that the freeholder did not like the tenant. Plaintiff's under-lease from Ball was for forty-three years from January, 1921, at a rent of £52. Ball's rent was £15 a year. The defendant brewery company purchased an adjoining freehold in July, 1921. There was a shed occupied by a blacksmith tenant of plaintiff, which shed the defendant brewery contended was partly on the property they had purchased. The company bricked it up and plaintiff brought an action for an injunction and defendant company submitted to judgment. There was also to be an inquiry as to damages, and plaintiff had since been endeavouring to get some arrangement by which those damages could be assessed instead of going on with the inquiry. Since then there had been a good deal of correspondence and communications between the parties. The particulars given as to why defendant company did not regard plaintiff as a desirable tenant was that he had been served with summonses by the Chiswick Council for putting up a shed or sheds without submitting plans and giving notice to the surveyor.

Mr. Walter submitted that his lordship should not exercise his discretion in favour of the plaintiff, because of his delay in applying for relief. Counsel also contended that the point as to the plaintiff's undesirability as a tenant came to nothing when his lordship looked at the particulars furnished.

His lordship said he should grant plaintiff relief. He directed that the terms comprised in the under-lease should be vested in plaintiff for the residue of the term granted in the under-lease at a rent of £52 a year, and that plaintiff should carry out the necessary repairs to the satisfaction of a surveyor to be agreed upon, or, failing agreement, to be appointed by the Court, three months to be allowed in which to carry out the repairs. He ordered plaintiff to pay the costs of the application for relief except so far as those costs had been increased by the issues of delay and undesirability. The defendants' counterclaim was dismissed with costs.

## An Agent's Authority to Order New Drainage

*Richards and Son* v. *Foster and another.*

March 3. King's Bench Divisional Court. Before Justices Shearman and Acton.

This was an appeal by the defendants from a judgment of Judge Marchant, sitting at the Braintree County Court, in favour of the plaintiffs, who sought to recover the price of re-laying drainage to certain cottage property at Witham, Essex, owned by the defendants.

Mr. Croom Johnson represented the appellants, and Mr. Tindal Atkinson the defendants.

Mr. Croom Johnson said his clients lived some way from their property, and they appointed a Mr. Everard to manage the property for them. After a time Mr. Everard was minded to go away, and he appointed a deputy named Belsham, who ordered small repairs from time to time, and collected the rents and after deducting cost of the repairs sent the rents to Everard, who in turn accounted to his principals. At some time the surveyor to the local authority came to the conclusion that the line of pipes must be relaid, and the result was that apparently Mr. Belsham, without communicating with anybody, ordered the plaintiffs, who had been employed by him to construct a manhole, to execute the work. Defendants refused to pay and were sued in the County Court. Counsel contended that there was no evidence of any general authority to Belsham to give the order or that he had been held out as having the authority.

The Court dismissed the appeal without calling upon Mr. Atkinson, holding that there was plenty of evidence that the work was done with the knowledge and acquiescence of Everard, and that the County Court Judge was quite entitled to come to the conclusion he did on the evidence he had before him.

## Liability of a Landlord

*Cockburn and another* v. *Smith and others.*

March 4. Court of Appeal. Before Lords Justices Bankes, Scrutton, and Sargant.

This was an appeal by the plaintiffs, Mrs. Gertrude H. Cockburn and her daughter, against a judgment of Mr. Justice Greer, in the King's Bench Division, in favour of the defendants, who were the landlords of a flat they occupied at Prebend Mansions, Chiswick High Road.

Mr. Holman Gregory, K.C., appeared for the appellants, and Sir Henry Maddocks, K.C., represented the respondents.

Mr. Holman Gregory said the appellants were the tenants of a suite of rooms at the top of the premises in question under an agreement of September 13, 1915. The plaintiffs brought the action against the defendants, their landlords, for their alleged negligence in failing to repair, after notice, the gutter in the roof of the house and by reason of which the health of the plaintiffs suffered and their furniture and fittings were injured. The roof was no part of the demise, but the agreement contained a clause that the landlords should not be responsible for any damage or injury arising from the negligence or misfeasance of any of the landlords' servants.

Mr. Justice Greer had found against Mrs. Cockburn's daughter, who was joined as a plaintiff, deciding that she had no right of action, and against that decision there was no appeal. The learned judge also decided that Mrs. Cockburn had no right of action in the particular circumstances of the case, but he assessed the damages at £205 in the event of the Court of Appeal reversing his decision. The learned counsel contended that where there was the letting of a suite of rooms there was an implied covenant by the

landlord to keep the roof in repair and that the learned judge had misdirected himself on the law.

Lord Justice Bankes: The effect of the learned judge's judgment is that he would have found in your favour but for the express covenants in the agreement?

Mr. Holman Gregory agreed.

Sir H. Maddocks submitted that where the letting of the top floor of the premises was affected, the roof being immediately above the rooms, the roof was included in the demise. His further contentions were that the landlords were protected by the covenants in the agreement, and that there was no evidence before Mr. Justice Greer on which he could find that the defendants were guilty of negligence.

The court allowed the appeal.

Lord Justice Bankes said on the facts of the case the landlords' liability rested on the common law, and inasmuch as the landlords had not, after notice of the defects given to their agents, taken reasonable care to remedy it, the appeal must be allowed with costs, the judgment of the Court below set aside and judgment entered for the plaintiff for the amount assessed by Mr. Justice Greer with costs.

It was directed that the costs in the action, from which Mrs. Cockburn's daughter had been dismissed, so far as she was concerned, should be set off against the costs in Mrs. Cockburn's action.

## Light and Air Dispute

*Ellis and others* v. *Mitchell.*

March 5–6. Chancery Division. Before Mr. Justice Russell.

This was an action by the plaintiffs, as trustees of certain property at 9 Albion Place, Ramsgate, against Alfred M. Mitchell, a Broadstairs builder, for an injunction to restrain a nuisance which it was alleged would result from the defendant's action in regard to a wall.

Mr. C. Wilson, K.C., for the plaintiffs, said the plaintiffs held the property on behalf of a sisterhood, and they carried on a hospital known as St. Martin's Hospital, at 9 Albion Place, and had been in possession for some twenty-four years. The plaintiffs' case was that unless restrained the defendant intended to raise a garden wall looking over the visitors' room and kitchen of the hospital, and that it would materially diminish the plaintiffs' light. The windows of the plaintiffs' were ancient lights. The proposed wall was only a few feet away from the windows, and if raised as was intended would obscure the light to the extent of 65½ deg. Interim injunctions had been granted in the matter.

His lordship: Is it in dispute that these windows are ancient lights?

Mr. Bennett, K.C. (for the defendant): I am not in a position to dispute that, subject to this, that there was a small projection from the back of one house, and this has extended for 8 ft. from the main back wall.

His lordship: The visitors' room seems to be the room most seriously affected. If the plaintiffs get an injunction in regard to that you will get all you want.

Mr. Wilson agreed, as the kitchen window was below the window of the visitors' room.

Counsel said the substantial defence was that there was an agreement and consideration for the defendants raising the wall. The consideration, however, £10, was refused when tendered. The plaintiffs' reply was that this was charitable property, and that neither the matron nor any one else had any authority to give a verbal undertaking or agreement for the defendant to raise the wall.

His lordship said in those circumstances the expert witnesses were not wanted and they could go.

Mr. Bennett said the wall was at present above the level of the old garden wall. Would it meet the case if they raised it a little higher and put on a flat roof so as to give the defendant the room he wanted?

Mr. Wilson said his clients objected to the wall remaining as it was. They also objected to the proposed windows in the wall.

His lordship: A little goodwill might effect a settlement of the whole thing.

The parties, however, did not accept this view, and evidence was called for the plaintiffs.

His lordship granted the plaintiffs a perpetual injunction on the terms asked for in plaintiffs' first paragraph of claim, viz., that the plaintiffs are entitled by prescription under the Prescription Act, 1832, to the access and use of light to and from the dwelling-house through the windows mentioned, the plaintiffs not disputing the defendant's rights to erect a new building in place of and not exceeding in height or depth the building which the defendant had taken down. Plaintiffs to have the costs of the action.

## Housing Scheme—Breach of Contract

*Henry Boot and Sons (London), Ltd.* v. *Uttoxeter Urban District Council.*

March 5. Court of Appeal. Before Lords Justices Bankes, Scrutton, and Sargant.

In this case the defendants appealed from the judgment of Mr. Justice Bailhache in favour of the plaintiffs, who brought the action to recover damages for alleged breach of contract in connection with defendants' housing scheme.

The plaintiffs were the contractors for the erection of 154 houses for the defendants under the scheme by a contract dated October, 1920. Plaintiffs complained that in January, 1922, the defendants, when only about seventy houses under the scheme had been completed, gave them notice of their intention to terminate the contract. The plaintiffs maintained that the notice was invalid as not being in accordance with the requirements of the contract, while the defendants contended that the notice was a valid one, having regard to the fact that as the Ministry of Health had only allowed the Council £75,000 for seventy-five houses, and gave the Council notice that the number of houses to be erected under the scheme was to be limited to seventy, the plaintiffs were bound by it.

Mr. Justice Bailhache held that the notice was not a time notice as required by the contract, and, therefore, was invalid. He, however, said he regretted having to come to that conclusion because in the circumstances he thought it was an eminently reasonable notice for the defendants to have given. He accordingly entered judgment for the plaintiffs for £5,000 damages with costs, and from this result the defendants now appealed.

At the conclusion of the arguments Lord Justice Bankes gave judgment, allowing the appeal, holding that the notice in question was such as was contemplated for by both parties when they entered into the contract.

Lord Justice Scrutton concurred.

Lord Justice Sargant, however, dissented, holding that the notice was bad, as it did not enable the plaintiffs to know with certainty when their obligations under the contract would be determined.

By the majority of the court, therefore, the appeal was allowed with costs, and the judgment of the court below set aside and entered for the defendants with costs.

## Liability for the Fall of a Radiator—Question of Fixing

*Sprosson and Wife* v. *Hotel Cecil, Ltd.*

March 11. King's Bench Division. Before Mr. Justice Avory and a Special Jury.

This was an action by Mr. Henry Sprosson and his wife, claiming damages from the Hotel Cecil, Ltd., for personal injuries sustained by his wife through a radiator falling upon her.

Mr. J. A. Hawke, K.C., and Mr. J. B. Melville appeared for the plaintiffs, and Mr. Rayner Goddard, K.C., and Mr. J. Forster for the defendants.

It appeared that Mr. and Mrs. Sprosson attended a masonic dinner and dance at the Hotel Cecil on February 8, 1923. Mrs. Sprosson was descending some stairs at the hotel when she slipped and one of her shoes came off. In order to put on her shoe, she placed her hand on the radiator,

which was loose and fell on her and severely burnt her. Plaintiffs' case was that the radiator was not properly fixed.

Mr. Albert E. Pearce, giving evidence for the plaintiffs, said he was a heating expert. The radiator, being fixed only at its base, would be easily disturbed. It was the custom for radiators in public rooms to be fixed to the wall with staples placed near the top and bottom. He estimated the weight of the radiator to be about 240 lb.

Mr. Goddard, for the defence, submitted that what took place was that Mrs. Sprosson, who was wearing high-heeled shoes, was descending the stairs when she slipped, and in falling caught at the radiator and pulled it on top of her. It might well be that at one time the radiator had a stay at the top, but he would call an expert who would tell the jury that it was a very common practice to put radiators of this type in position without any other support than their own weight and the unions at the base.

A lift attendant who saw the accident, said that he saw Mrs. Sprosson slip on the second stair from the bottom and catch the radiator to save herself.

Expert evidence was given that the radiator must have been pulled with considerable force to make it fall over; and one witness, who was accustomed to fix radiators, said that he had never fixed apparatus of this kind with stays.

His lordship having summed up, the jury returned a verdict for the plaintiffs, and assessed the damages at £200.

Judgment was entered for plaintiffs for £200 and costs.

## St. Paul's Bridge

In connection with the proposed St. Paul's Bridge, the Minister of Transport received a deputation from representatives of the London Society, the Town Planning Institute, the Architecture Club, and the R.I.B.A. Sir William Davison, M.P., introduced the deputation, and various arguments in favour of abandoning or deferring the scheme were advanced by Mr. Paul Waterhouse, Mr. W. R. Davidge, Mr. Rees Jeffreys, Mr. Carmichael Thomas, Mr. James Bone, and Mr. Harry Barnes.

The Minister, in reply, said that the deputation asked him to do a very big thing if they suggested that he should reverse the decision of his predecessors to assist towards the cost of the approaches. Such action would, in fact, be tantamount to the Minister hindering the carrying out of a scheme which after an exhaustive investigation had received the special sanction of Parliament in 1911. He pointed out that the traffic aspect had received very great consideration from the experts and advisers of the Ministry who were wholly in favour of the scheme. He promised, however, that he would carefully consider the arguments which had been laid before him.

## Architectural History Confounded

"It is long since a discovery was made affecting so radically our ideas of architectural history," says a report issued on the excavations in Mesopotamia carried out by the joint expedition of the British Museum and the Museum of the University of Pennsylvania.

Throughout January the expedition was engaged on the site of Ur.

"Our work," reports the leader, "has been divided between the clearing of the staged tower of Ziggurat and the excavation of a large building lying below the tower. This consists of a paved courtyard over 90 yd. long by 60 yd. wide, surrounded by very thick walls containing intramural chambers. . . .

"One side of the court was a colonnade such as we are accustomed to see in Greek or Roman architecture, but absolutely without precedent in Babylonia, where it was supposed that columns were never employed until after the Persian conquest of the country in the sixth century B.C. But this building at Ur was put up, in its present form, by Kuri-Galzu, 1,000 years before the Persians came."

## Obituary

### *The late Mr. W. H. Ward.*

My acquaintance with Mr. W. H. Ward began, I think, in the autumn of 1909, when, as a guest of the Art Workers' Guild, of which he was not then a member, he accompanied a small party of that society, including Mr. George Clausen, R.A., Prof. Thos. Okey, the late Sir Chas. Holroyd, and Mr. Emery Walker upon a trip to Greece. The intimacies and the mutual interests of this little journey, in which we visited Athens, Corinth, Delphi, Nauplia, Mycenæ, and Olympia, in superb autumn weather, threw us a good deal together, and the slight shyness or diffidence which, like most of the party to whom he was a stranger, I found in him at first, soon wore off, and a friendship began, which was subsequently fostered by frequent contacts in London, and by subsequent autumn journeys with members of the Guild, to which he had then been elected, to North Western Spain, and to Rome, Naples, and Sicily. Like his other friends, and he had many, I found that Mr. Ward's shyness masked a most kindly and friendly disposition, a vein of quiet humour, intelligence of a high order, and considerable erudition. He was closely observant of architecture, but upon our travels drew little, if at all, though he photographed most industriously.

In common with many of us who, at the outbreak of the war, were considered too elderly for active service, he threw himself with enthusiasm into volunteering, and albeit without, as I think, any previous military training, drilled so assiduously and to such purpose that he soon became a platoon instructor, and to his surprise and delight, within a few months, obtained a commission, and was sent to France.

Though his obviously rather delicate physique broke down once or twice under the strain and hardships of the grim campaigning on the Franco-Flemish frontier, and entailed considerable periods in hospital, and in sick leave, he was on constant service abroad; I think for some time as Claims Officer in France, and subsequently as Railway Transport Officer at Padua.

He spoke French very fluently, and Italian to a serviceable extent, and these acquirements, coupled with his high sense of duty and his kindly disposition, made him very useful in his dealing with the troops of our allies.

In architecture his tastes and training led him towards various types and phases of Renaissance art, and markedly so towards those of France, as is shown by his well-known and excellent book.

Loyal, conscientious, modest, and refined, with a warm heart under a shy exterior, he was a good friend and no one's enemy.

EDWARD WARREN.

### *The late Mr. W. E. Willink.*

It is with deep regret that we announce the death of Mr. William Edward Willink, M.A., F.R.I.B.A., at the age of sixty-eight. He was articled to Mr. Alfred Waterhouse, R.A., and designed the following buildings in conjunction with the late Mr. Philip C. Thicknesse:—The School of Art, and three elementary schools at Liverpool; secondary schools at Goole, Wallasey, and Macclesfield; university laboratories; school halls at Uppingham, Shrewsbury, and King William's College, Isle of Man; school houses at Uppingham and Shrewsbury; Lancaster County Asylum Hospital; various banks, houses, churches, and commercial buildings; internal decorations of various ships for the Cunard Steamship Company, and the Booth Steamship Company; the Cunard building and the offices therein, and war memorials. In conjunction with Mr. Harold A. Dod he reconstructed the offices of the Liverpool and London and Globe Insurance Company at Liverpool, and designed the school buildings at King William's College, Isle of Man, war memorials, and the internal decorations of ships for the Cunard Steamship Company and the Anchor-Donaldson Line.

# The Week's News

*The Reconstruction of Caversham Bridge.*

Caversham Bridge is to be reconstructed at a cost of £75,487.

*Southport's Housing Plans.*

Plans are to be prepared of fifty houses for Southport.

*More Houses for Swinton.*

At Swinton, near Sheffield, plans have been passed for the erection of thirty houses.

*Surbiton's Big Housing Scheme.*

Plans have been prepared by Mr. H. C. Jones, architect, for the erection of nearly 100 houses in Maple Road, Surbiton.

*A New Dance Hall for Croydon.*

Croydon is to have a Palais de Danse, work on which will begin shortly.

*The late Mr. F. Fielding.*

The death took place suddenly of Mr. Frederick Fielding, of Halifax, architect. He was forty-six years of age.

*Roman Baths Discovered.*

In the course of excavation work at Aix-les-Bains the ruins of a Roman thermal station were laid bare.

*Devon Road Reconstruction Scheme.*

The Devon County Council are to spend £1,061,317 on road reconstruction during the coming year.

*The Extension of a Newcastle College.*

A second contribution of £10,000 has been made anonymously for the erection of the Students' Union building at Armstrong College, Newcastle.

*More Houses for Halesowen.*

The Halesowen Urban District Council have decided to build forty houses at Hill and Cakemore, thirty at Cradley, and twenty in the centre of the district.

*Adam Ceiling Discovered.*

While dismantling the roof of the board room at Crosse and Blackwell's head offices in Soho Square an Adam ceiling was discovered.

*Mr. J. Gunton an Alderman.*

Mr. Josiah Gunton, F.R.I.B.A., has been admitted as an Alderman of the City of London in succession to the late Sir John Bell.

*New Labour Hall for Workington.*

A site has been purchased at Workington upon which a labour hall and homes for aged and infirm workers are to be erected. The architect is Mr. T. Nicholson, and the cost of the buildings is estimated at £30,000.

*New Bridges for Bournemouth.*

New concrete bridges are to be erected by the Corporation across the Boscombe Chine and Alum Chine Gardens. The bridge at Alum Chine is suggested as a suitable memorial to Robert Louis Stevenson.

*The Round Tower Moat at Windsor Castle.*

The round tower mound and moat at Windsor Castle have been restored to their original character, as being more in keeping with the historic dignity of the tower of a mediæval fortress.

*Professional Announcement.*

Mr. Wilfrid L. Evershed, F.S.I., chartered quantity surveyor, in order to devote more time to his private practice, has resigned his position with H.M. Office of Works and taken offices at 51 High Street, Guildford. Manufacturers are invited to send catalogues and prices to the latter address.

*New Mosaic Panels in the Houses of Parliament.*

The last of the panels commemorating the four kingdoms—England, Ireland, Scotland, and Wales—in the central hall of the Houses of Parliament has just been filled through the generosity of Mr. Patrick Ford, the late member for North Edinburgh. St. George for England was placed in position in 1870 and St. David for Wales in 1898. St. Patrick, the subject of the new panel, is the work of Mr. R. Anning Bell, R.A., who also executed that of St. Andrew for Scotland, which was finished last year. All the panels are in mosaic.

*The Government's Housing Plans.*

At a conference held with representatives of the suppliers and producers of building materials at the Ministry of Health, Mr. Wheatley, the Minister, said that he hoped to carry out the building programme through the ordinary organization of the industry without Government control. The representatives of the manufacturers assured the Minister that there would be no attempt to advance prices as the result of the scheme.

*Proposed Improvement of Victoria Station Approach.*

The London County Council have informed the Westminster City Council that their Improvements Committee is prepared to recommend the proposed improvement at Vauxhall Bridge Road and Wilton Road without any condition precedent involving the consent of the City Council to the construction of a loop line of tramway via Wilton Road and Gillingham Street, provided the Council will contribute one-sixth of the net cost of the improvement.

*The Town Planning Institute Dinner.*

The tenth anniversary dinner (which was postponed owing to the general election in December last), will be held, during the Town Planning Conference at the British Empire Exhibition, at the Savoy Hotel, on Wednesday, May 7. The Rt. Hon. Neville Chamberlain, M.P. (Hon. Vice-President) will be the chief guest. Applications for tickets should be made to Mr. Alfred R. Potter, Secretary, 11 Arundel Street, Strand, W.C.2, as early as possible.

*Plymouth Hospital Improvements.*

Alterations and improvements, estimated to cost £10,000, are projected at the South Devon and East Cornwall Hospital, Plymouth. The improvement of the mortuary has been taken in hand, and the committee hope to embark shortly upon the erection and equipment of a laundry at a cost round about £5,500. The enlargement of the pathological department and the X-ray department are also contemplated, together with the remodelling of the entire hospital.

*The Bridges and Traffic Problem.*

The London County Council have instructed the Highways and Improvements and Town Planning Committees to consider and report whether steps should be taken to secure that the construction of new bridges and the rebuilding of old bridges within the County of London should "have regard to the needs of London traffic as a whole and to the opportunity offered of improving public amenities." The Council asked the General Purposes Committee to report whether the necessary powers should be applied for so that notice may be given at a later date, of the prohibition of horse traffic in London streets.

*The late Mr. E. J. Shrewsbury.*

It is with deep regret that we announce the death of Mr. Edward James Shrewsbury, A.R.I.B.A., in Maidenhead Hospital, after an operation. Born in 1852, he was articled to Mr. Charles Smith, of Reading, in 1869, and for just on half a century had practised in Maidenhead. He designed St. Paul's, St. Peter's, and St. John's (Littlewick) Churches, Maidenhead Cemetery Chapel, the Technical Institute buildings, the council schools, the Queen Victoria Jubilee clock tower, and many other buildings in the district. Mr. Shrewsbury was one of the founders of the Berkshire Archæological Society and a prominent Freemason, being a past provincial officer and Past Master of Ellington Lodge.

*Proposed Increased London Tube Facilities.*

The Lambeth Borough Council suggest an extension of tube facilities to the south and south-east of London, e.g., a loop line linking up at Kennington or the Elephant and Castle with the Edgware and Highgate or Bakerloo Railways, and proceeding through Brixton, Streatham, Norbury, and Thornton Heath to Croydon; thence via South Norwood, Penge, Crystal Palace, and Camberwell to the points first mentioned. The Lambeth Council have asked the Wandsworth Council to support their suggestions, and this the latter body are recommended to do by their General Purposes Committee. Wandsworth Council are also recommended by the committee to ask the City and South London Railway to extend the line from Clapham Common via Wandsworth to Southfields.