Wednesday, March 26, 1924. Vol. LIX. No. 1525.

THE ARCHITECTS' JOURNAL & Architectural Engineer

With which is incorporated "The Builders' Journal."

FROM AN ARCHITECT'S NOTEBOOK.

ARCHITECTURE AND THE PRINTING PRESS.—III.

Thus, during the first six thousand years of the world, from the most immemorial pagoda of Hindustan, to the cathedral of Cologne, architecture was the great handwriting of the human race. And this is so true, that not only every religious symbol, but every human thought, has its page and its monument in that immense book.

Thus, down to the time of Gutenberg, architecture is the principal writing, the universal writing. In that granite book, begun by the Orient, continued by Greek and Roman antiquity, the Middle Ages wrote the last page. In the fifteenth century everything changes. Human thought discovers a mode of perpetuating itself, not only more durable and more resisting than architecture, but still more simple and easy. Architecture is dethroned. Gutenberg's letters of lead are about to supersede Orpheus's letters of stone.

The book is about to kill the edifice.

VICTOR HUGO: *Notre-Dame.*

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

Entrance Steps to the Town Hall, Veere

Photo: F. R. Yerbury.

Veere is a small town built on one of the islands of the province of Zeeland. One of these small Dutch towns is so much like another that description is only repetition. You will generally find a few charming old houses, and perhaps a disproportionately large church with a fine tower. Little details of colouring and of architecture differ sufficiently to make each town worth a visit.

THE

ARCHITECTS' JOURNAL

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Major Barnes's Housing Remedy

MAJOR BARNES prefaced his paper on "National Housing," read at the R.I.B.A., by warning his hearers that not many of them would be able to stay the Grand National course over which he proposed to lead them. His warning was certainly justified, and one cannot help doubting whether, if Major Barnes suddenly found himself in a position to do so, he would really set in motion the tremendous all-or-nothing scheme that he so ably outlined. The pace was easy to begin with. Part I of his paper dealt with standards, and we must all agree that where there is no housing standard there is no housing problem. Standard is the foundation of the whole difficulty, although this fact is not generally appreciated. The minimum standard set in the paper—the A3 house of Dr. Addison—is unquestionable, and so also should be the stipulation that the density of houses to the acre must be regulated. In this connection we must congratulate Mr. Wheatley on having already made good the extraordinary omission of his predecessors. The speaker did not, however, carry his whole audience even over this small obstacle, as a critic subsequently spoke without disfavour of forty, and even eighty, houses to the acre!

Part II dealt with the cost and rents of the houses. We were told that "if we decide we cannot reduce the standard we must provide it irrespective of whether those for whom it is provided can pay for it or not." This conclusion does not seem to be inevitable. It is possible, for example, to adopt the course outlined in the debate by Mr. Simon and build first, in sufficient quantities, the houses for those who can pay for them, and let the lowest-paid workers go into the houses vacated by those who are better paid. Why should the fact that a man can pay for a house be deemed sufficient reason for keeping him out of it? Somebody has to go on living in the myriads of two-bedroom houses that exist in all parts of the country. Then, as to the lowest-paid workers, Mr. Elgood mentioned that there is again an alternative. Why should they not be paid wages that will enable them to meet the economic rent? We are not speaking now of the next five years or so, but of the position as it should be in ten or twenty years' time. Major Barnes says emphatically that the housing of the lower-paid workers must be undertaken permanently as a public service, but he does not tell us why Messrs. Cadbury, Lever, Rowntree, and all the other leaders of industry who in normal times have succeeded in housing their people properly should have to pay for the other industries who are too shortsighted or too incompetent to do the same. Abnormal trade depression can reasonably account for present difficulties, no doubt accentuated by the policy of restricted production, but in the years of plenty responsibilities were not faced, and the long legacy of neglect is the first factor of our housing problem. Unless industry admits its obligation to aim at an effective wage it will soon be expecting us to pay for its employees' boots and food on the plea that they are as necessary as houses, have equally gone up in price, and cannot be met out of the wages industry is able to offer. Housing and education are not comparable; the one is an everyday necessity like food, the other an insurance for the future and a relief from the extra burden otherwise imposed upon the man with children.

If the Prime Minister's suggestion of building £500 houses to be let at 9s. per week, rent and rates, is adopted, are the workers who are living in the same sized house and paying 15s. or 18s. for it going to continue the payment of this apparently exorbitant sum? Mr. Simon suggested some of the unpleasant consequences of such tampering with economics by creating a propped and privileged class of tenant when there is really no necessity to do so. If it were really necessary, in the sense that there was no possible alternative, we should reluctantly agree with the principle of State housing even though everyone, including Major Barnes, admits that it must be relatively wasteful and inefficient. Refusal to face this hurdle arises because there is a way round it.

Part III concerned the provision of houses—the proposal being that cottage building should be cut clean out of the building industry, since it was alleged that half the immediate trouble is due to the entanglement of the two. This led naturally into Part IV, which dealt with the provision of a national municipal building service.

"The first task of such a service would be to organize independent supplies of labour and materials as far as possible unaffected by fluctuations in the main building industry. It does not necessarily follow that such supplies, when organized, should be combined under public administration; it might be that the task of combination could still be made a competitive one, the public authorities supplying labour and material, the private contractor administering and supervising. The labour task is to find 200,000 men and retain them for the specific purpose of cottage building. Such a service could, of course, only be built up gradually, and it might well be that a commencement should be made with specific trades such as bricklayers, plasterers, and slaters, the service extending as occasion demanded and opportunity offered."

It was argued that a public service would offer attractions that private employment in this industry cannot give, and that an upstanding wage and fixity of employment would be sufficient inducement for all men that were required. This might be so, but a public service of this nature could never get the best work out of its men. The private builder working himself with men he knows can get the last fifty bricks a day, whereas the State is always regarded as fair game, and we fear that the State army of houses would turn out to be a very slow and extravagant machine. Also the building trade would lose so tremendously in elasticity that such a step would shake the industry to its foundations

and entail endless labour troubles and confusion. State services may work satisfactorily where definite jobs are allocated to each man, such as we find in the Post Office and Civil Service, but it is different when everything depends upon the output per man. Also, it is highly dangerous for the State to embark upon any venture that has no limit of cost; the Addison scheme proved that fixity of cost to the State is an essential. A powerful argument in favour of Major Barnes's proposal can be found in the power it would give us to control the size, density, and architectural character of our houses, and if it can be shown that private enterprise is never likely to take these seriously, many architects and sociologists would be prepared to risk falling into the pits that a national housing policy opens up. We frankly admit that private enterprise at the present moment seems on the whole to be failing to rise to its responsibilities; too much poor work is going up; and it may well be that private enterprise will eventually succumb to this failure. At the same time, before the State embarks upon a national policy, we hope that every means will be considered whereby private enterprise can be enlisted and its work rigidly controlled to ensure the standard and amenities; only when that fails should we consider the alternative. Apart from the disadvantages already suggested, there is the more general but none the less alarming factor of political wrangling which such a scheme must invite. Housing calls for broad statesmanship on non-party lines, and the introduction of renewed political uproar must obstruct progress and co-operation.

Major Barnes has certainly made good his former omission to offer a solution to the problem propounded in his book, and his paper with the discussion it provoked will provide valuable reading to everybody who cares about the future. x.

Uninformed Criticism

The daily Press can do much to create an informed public opinion on architecture; conversely it can do much to perpetuate a vitiated standard of taste. In our leading article last week we referred to the fact that newspaper articles on architecture are nowadays frequently written by people who know their subject, adding: "A pointed instruction might be issued to others of the staff to refrain from writing about subjects in which they are unlearned." An article in last Thursday's "Daily Mail," signed J.M.N.J., emphasizes the need for such an instruction. A writer who can praise buildings of no significance in the modern movement and condemn Sir John Burnet's Adelaide House as "a magnificent, virile, vulgar, Germanic matchbox," obviously knows nothing of architecture. This kind of uninformed criticism is not wanted. It does more harm than good. Unless they have enough knowledge to pick out the right buildings for commendation these amateur critics had better not write at all.

An Architect on Architects

"Why are Architects so Seldom Artists?" the title of Mr. George Drysdale's recent paper at the Birmingham Architectural Association, has something in common with the artful old query: "Have you stopped beating your wife?" In the form of a question it asserts, as though it were a fact, something not necessarily admitted, and you cannot give a direct answer unless you wish to admit that architects *are* seldom artists, or that you *are* addicted to beating your wife. But Mr. Drysdale is not trying to catch the unwary. His little list of twelve deficiencies observable in architects makes this at once apparent. The architect lacking in all the respects set forth by Mr. Drysdale would obviously be not only not an artist, but a very poor specimen of humanity. Indeed, Mr. Drysdale's jeremiad is not so much an indictment of architects as a body of men as an indictment of the weaknesses of humanity at large. The lack of understanding of human nature, the lack of imagination, the lack of simplicity of thought, the lack of nerve, the lack of education, the lack of a sense of style, the overdevelopment of the commercial sense—these defects are not confined to any particular body of men; they are general. But we do not think they are quite so general among architects as Mr. Drysdale seems to imply—or at least they are not quite so general as they were. The Architecture Club Exhibition is more than sufficient to prove that. Mr. Drysdale, however, sets forth his case with so much quiet seriousness, with so much sympathy and understanding, that even those who dislike to admit the full implication of his premises will find themselves more or less in agreement with his conclusions.

Discipline in Architectural Education

There is wisdom in much of what Mr. Drysdale has to say in his paper, especially in that part which refers to architectural education. "Many of us fear," he says, "that the danger of modern education is that it tries to make the student feel other people's feelings and not register his own." In other words, from the extreme of license, represented by the pupilage system, we have gone to the extreme of discipline, represented by the system of the schools. Discipline, of course, is an excellent thing, but too much of it can kill the spirit that it is meant to foster and preserve. But we have to remember that some people (some would say the great majority of people) if left to their own devices are certain to make a mess of things. These are the people for whom discipline is a healthy influence. If it comes to a choice of evils, it is infinitely preferable that our future architects should be conventional and good, rather than original and bad. But extremes exist more in the mind than they do materially, and also they have a habit of meeting. The system that blends discipline with freedom in the right proportions is the one that may be assured of the greatest measure of success.

Architecture as a Language

An analogy is often drawn between architecture and language. Victor Hugo made the comparison very strikingly in "Notre-Dame," from which we have lately quoted extracts on our half-title page. Letters, words, sentences, do bear a structural relation to the components of a work of architecture, and the apostles of the conventions are not slow to press home the argument in opposition to those who are calling for a new movement in architecture. Architecture, they say, has an alphabet and a grammar that must be learned and kept to if utterance in brick and stone is to remain intelligible. The argument is sound, but those who advance it often wish to restrict its application to what may be termed old-fashioned language. They are not willing to admit new words to their vocabulary. They are quite content with the idiom of the eighteenth or some other century. Their language, indeed, is closed to expansion for ever, and the force of their argument consequently lost. Architecture, like language, is a living growth, and it must be allowed freely to expand if the new facts of building are to find their true expression.

Vandalism at Wembley

We have heard so much about the controlling hand at the British Empire Exhibition that it is rather distressing to learn, from a letter that Mr. Ralph Knott has addressed to "The Manchester Guardian," that the stadium is in process of being covered with advertisements of bottled beer. What is the use of engaging distinguished architects to design these buildings if the idea is to plaster their façades with unsightly advertisements? And what will be the psychological effect of this sort of thing upon visitors from abroad? Surely it can have no other effect than to confirm them in the belief that as a nation we are artistically hopeless and entirely given over to the worship of Mammon. It is to be hoped that the exhibition authorities may see the error of their way while there is yet time to remove these offensive defacements.

Richelieu: An Early Town Plan

An Example of the Grand Manner

"Gone are thy glories."—GOLDSMITH.

FOR the discovery of the village of Richelieu as an art relic and as an example of the grand manner in France we are indebted to Sir Reginald Blomfield, R.A., who drew attention to it in his book "The Mistress Art." Curiously enough, though we have Jean Marot's monograph on "Le Magnifique Château de Richelieu" which the great Cardinal built in the birthplace of his forefathers, we have no mention of the town erected close by, doubtless to house the Cardinal's immense retinue. The chateau and town were designed by Lemercier between 1629 and 1636.

It will be seen that the town is comprised in a rectangle (about 660 yards by 360 yards). This is surrounded by a moat, the water in which appears to be stagnant. On the inner side of this moat, in place of a town wall (which Sir Reginald says was intended), there is a series of tottering timber cottages, that takes away all dignity from the town from without, rendering it a complete surprise when once within the gates. The town also suffers a disadvantage, since the avenues approaching it have been bereft in parts of trees; in their stead a straggling second village has been built, extending for half a mile or more.

The small white spaces each side of the Grand Rue and belonging to the hôtels (the ci-devant residences of the Cardinal's retinue) are courtyards, open originally to the stables and gardens, bounded on two sides (of each of these four blocks) by a wall nine feet high. But the gardens have been cut up and built upon, so that the original scheme is lost, a few trees still remaining in each courtyard.

In this town there are two "places" or squares. The northern square contains the administrative buildings and college, the southern square serves as the market-place.

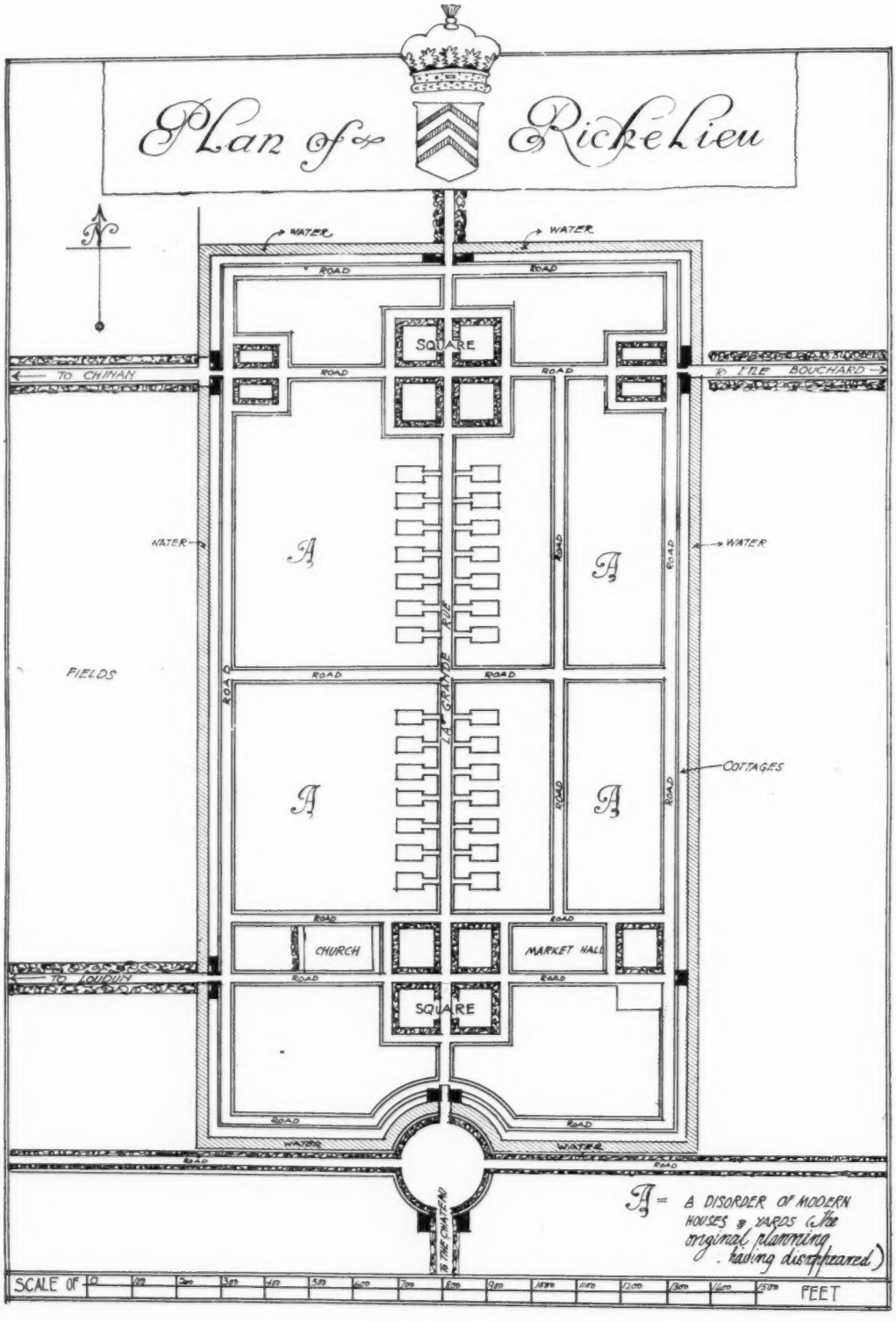
It may be said here that the actual bearings of the town were not taken, but for all practical purposes it lies axially north and south.

The lime-trees planted in these squares, a *coup de grace* so characteristic of the French architect, are trimmed to a rectangular shape, and are of a rich olive-green. The circle of trees at the southern extremity connected the town with the beautifully-laid-out grounds of the Palais Richelieu.

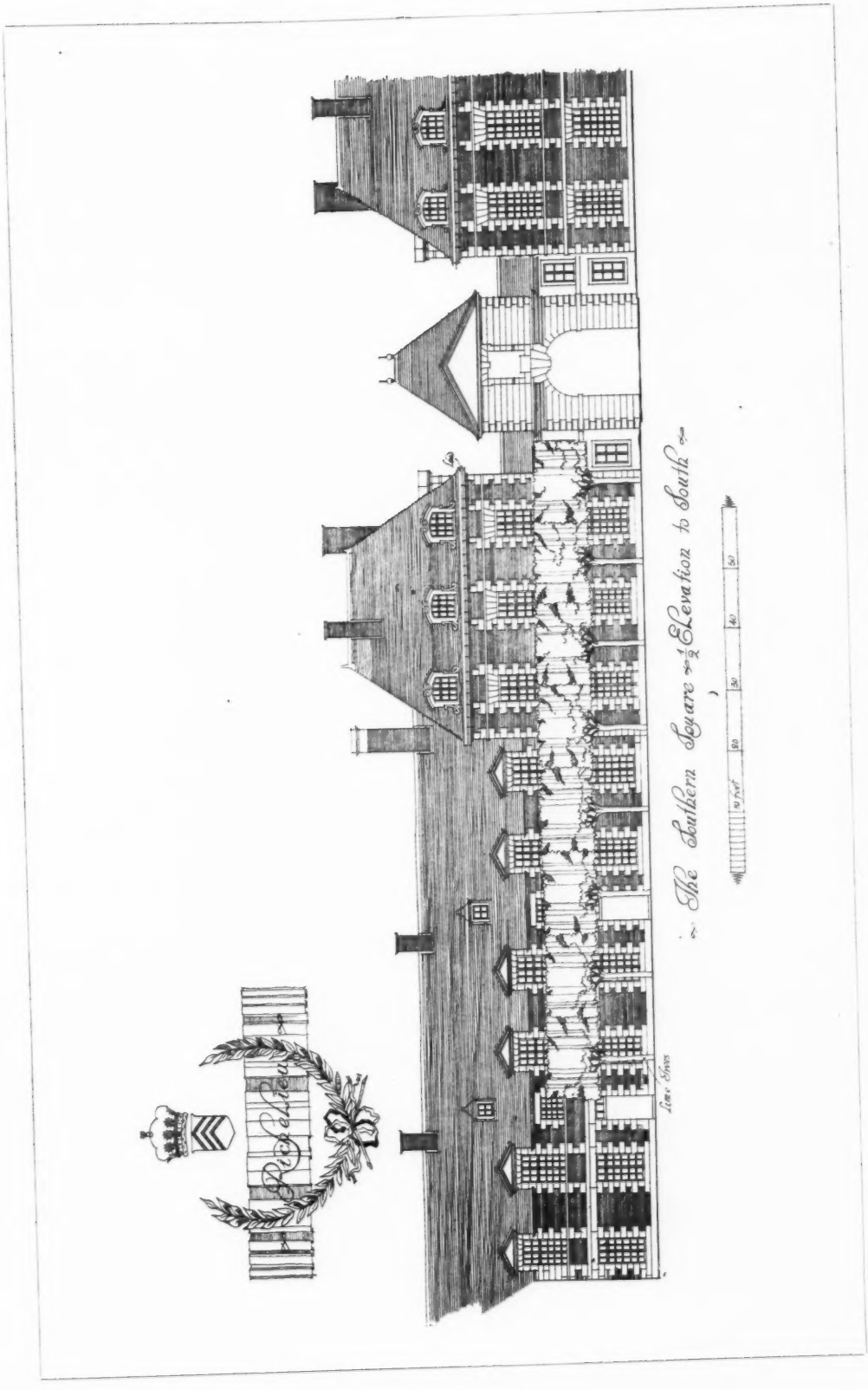
The gateways are of two designs internally, but adapted to the same design externally, the lower ones being those at the south and south-east. The north-east and north-west gateways are destroyed, the town, with the rest of France, having been through the long struggle resulting in the terrible misnomer, *Liberté, Egalité, et Fraternité*. Since one of the gateways is illustrated here it is perhaps unnecessary to eulogise the wonderful knowledge of design and power of restraint shown in their design. In fact, these two qualities are the *sine qua non* of the whole town.

The stone used is a limestone of excellent durability, the crumbling parts having been caused by cannon-ball. The houses are for the most part of red brick and stone, small slates covering the roofs. Some of the façades, however, those of the Grand Rue and some houses in the northern square, have been covered with stucco, the stone quoins being picked out with white paint. These façades are of entirely geometrical proportion. There is nothing pedantic about this: it is mannerism, the mannerism of a man of matured intellect and talent. A few of these proportions may be of interest. In the corner pavilions (there is a raised pavilion at each of the eight corners where the four roads enter the squares) the upper windows are two squares high, with one square above to the cornice, and one square below to the lower windows. These lower windows are one

THE NORTHERN SQUARE, LOOKING NORTH



MEASURED AND DRAWN BY G. G. WORNUM.



MEASURED AND DRAWN BY G. G. WORNUM.

A VIEW LOOKING UP LA GRANDE RUE.

and three-quarter squares high; the dormer-window openings are one square, the segmental head being struck from the base of it. The solids between the windows (or voids) are two squares wide and a square and a half at the corners. The ridge of the roof is fixed in height and length by a square on the cornice equal to a void and two solids (or five squares in all); thus it will be seen that the apices of the roof come over the inner jamb of the two outside windows. The pitch resulting from this, and the size of the various members of the mouldings, are maintained throughout the town. The supports to the gateways are half the width of the arched openings—in fact, endless proportions might be found.

The unit of measure used by the architect was a "toise," and represented the height of a man (about six feet). The Grand Rue is six toises wide, the façades five toises high to the cornice. The two "places" are each fifty toises square.

As a dwelling-place, Richelieu at the present day is not a success. The impression produced on the visitor is a depressing one, partly due to the extreme poverty of the inhabitants, partly due to its semblance of fallen glory (an aged soldier, as if left behind by time, still goes his round with a drum, announcing twice a day the local news). But there is, perhaps, another reason. A glance at Richelieu will show how utterly unintelligible to the peasants must be the refined gentility of this design. Lemercier was right in his design : it was for a highly cultivated man and patron of the arts. But where once was the splendour of a court, is now the poverty of a people struggling for existence. We cannot but say with the French poet, "Tout lasse, tout casse, et tout passe."

The Principles of Architectural Composition.–7

By HOWARD ROBERTSON, S.A.D.G., Principal A.A. School of Architecture

IN the preceding chapters we have dealt in a general way with some of the main principles of composition; we have laid down that certain qualities must be present, and we have suggested how they may be introduced. We have not, however, dealt with the expression of personality in design, nor with what one may well term the "physiognomy" of buildings. Most architects will have remarked that many buildings which they have noted as reaching a certain standard in design, convey a definite impression, not only of function, but also of something equivalent to human expression. Some façades give an impression of blankness or baldness, others appear to frown, while others appear debonair and gay; yet another type will be friendly but austere.

These effects of expression are due not only to a choice and handling of materials, the presence or otherwise of ornament, but in the main to the general proportioning and shaping of the elements in the composition. It is in the treatment of these elements that the designer has exteriorized his personal conception of what the building should be, and he has thus endowed it with character, the expression of which it remains for the critic to comprehend and to classify.

It is when we come to consider character that we realize the danger of adhering to rules or principles without understanding their limitations, and become aware that the artist rejoices in mastering rules, but not in allowing rules to master him.

We have spoken, for instance, of the necessity for contrast in composition, and the tendency of the eye to be pleased by diversity rather than by monotony. It may conceivably happen, however, that the noblest and most potent expression of an edifice may be obtained by the production of an effect of complete monotony. Such a monotony, however, which is absolute, is, in reality, less a monotony than a particularly strong expression of unity (Fig. 70).

The very lack of small interests, the feeling of power engendered by the realization of one central dominant idea, produces an effect neglecting, perhaps, the element of "delight," but urgently insistent as regards "firmness." One may well imagine a huge and perfectly blank concrete wall, or the more familiar spectacle of the endless arcades of a Roman aqueduct, and then recognize that unity and strength are the dominant expression, largely due, in both cases, to continuity of treatment, but that no feeling of monotony is present. We may then go further, and find that the effects of continuity are themselves largely bound up with the effect of contrast between this continuous unity and surroundings whose characteristics are not of the same order.

In pursuing the study of "character" it is open to the designer to analyse existing buildings and experiment with his masses and proportions, repetition of elements, etc., so as to be cognizant of the preliminary steps necessary for the production of certain effects.

All students are familiar with the expression of stable serenity, which is so characteristic of the best Italian Renaissance palaces, arising in part from the proportion of the large reposeful wall spaces above the windows, an effect which climate and other reasons almost precludes in English work, though occasionally we find the opportunity seized, as in Messrs. Thos. Worthington and Sons' design for the Manchester Masonic Temple (Fig. 72), where window lighting to certain attic rooms was not required. Another instance of the introduction of certain proportions to obtain definite character occurs in the pronounced verticality of window openings, which often produces an effect of elegance and grace, and if exaggerated may develop into an expression of austerity and aspiration. Amongst many instances of the first kind we may cite the proportions characteristic of Late Georgian work, and of the second, the frequent use of tall windows in church work (Fig. 74). The "Five Sisters" of York Minster (Fig. 71), for instance, produce a mental impression quite different from that of a broader and more florid Decorated window. The departure from any proportion, which is usually associated with utilitarian purposes, is at once noticed and appreciated by the trained eye. That is one reason why we rarely find the usual domestic window proportions used in monumental buildings. Our feelings demand a nobler and more characteristic expression.

A character of breadth and repose in a horizontally disposed design may be accentuated by a stressing of horizontal divisions, cornices, string-courses, etc., and by a judicious repetition of motives (Figs. 70 and 78), for repetition invites the conclusion that space is available, since otherwise we could not see the same motive occurring several times. The clever designer will not, therefore, if an effect of breadth is desired in a limited front, break up his elevations into different motives, for the fact that he has not much space available will be immediately revealed by the obvious impossibility of extensive repetition of any one of them. Repetition produces a certain rhythmic effect, in itself a valuable characteristic, but with this we will deal later. In Fig. 75 we see an impression of easy strength conveyed by simple motives largely handled, without any attempt to crowd the limited front available.

In vertical structures an expression of strength is most obviously secured by the architect through a thickening of the corner masses, which the eye perceives as a solid, containing margin forming a frame to a pattern of solids and voids. Another designer, however, will subtly accentuate his character of verticality and obtain such an expression of soaring movement that the eye will never rest at the angles nor demand their reinforcement, but will be impelled always upwards to the building's climax. An example of this expression of the character of verticality occurs in the Woolworth building in New York, as also in the winning design by Messrs. Howells and Hood for the "Chicago Tribune" building (Fig. 73).

It is, of course, obvious that proportion of form in architecture cannot be considered uniquely as a contrast of shapes which on paper produce merely an effect of pattern. The elements of architecture being three dimensional, it is necessary to visualize depth as well as length and breadth. This question has already been touched upon in dealing with form and with the importance of contrast of proportion in projections; the designer is called upon to visualize, through perspective or the casting of shadows upon his geometrical elevations, the effect which is produced by depth of reveal and projection, as the proportions adopted will vitally affect not only the purely plastic result, but also the more abstract question of character conveyed.

Strong projections may produce an effect of vigour and force, and expression comparable almost to a frown on the human countenance. Exaggeration, however, may result in the opposite extreme, the weak and futile sensation produced by the puny masquerading as the strong. Good examples of the former type occur in Italian Renaissance palaces, such as the Farnese Palace, already illustrated, while the American "skyscraper" of the early commercialized form provides, with its top-heavy and ill-attached cornice, a regrettable instance of the second category (Fig. 80).

The reveals of window openings play a most important part in producing an effect of character. The placing of frames and sashes flush with the outside face of the wall, as is often seen in so-called "Queen Anne" houses, results, in small scale buildings, in a quiet and pleasant unity of effect. The same device, however, applied in a building of more heroic proportions, might well develop a character of weakness. The effect may be judged in the show windows of big stores, where the placing of the glazing close to the outer edge of the piers supporting the more solid structure above, a very practical arrangement from the shopkeeper's point of view, often results in an effect of thinning the pier and suggesting supporting action by the sheet of glass. The pier may be full of ample depth, but the fact remains that the glass line appears to cut it into two parts, an effect heightened by the different treatment and colouring generally applied to that portion of the pier which is behind the glass, and which has, therefore, to be considered as part of the decorative scheme of the show-window.

A particularly clever handling of window reveals is afforded by Messrs. Heal's shop in Tottenham Court Road (Fig. 77). Here we have a suggestion of hospitable and friendly character in the recessed show-windows of the ground story, an intermediate stage suggesting interest and entertainment without undue emphasis, while on the top story the character of strength appropriate to a building of this size is introduced by the depth of the window reveals suggesting a sturdy thickness of walls and perfect stability.

The proportion of solid to void, and the exaggeration of one or the other, may, in addition to producing what we may call an abstract appeal to the mind, result in a definite expression of function, and it is here that we encroach upon a different theme, namely, the expression of the, building's purpose. We may instance, however, in passing the strong suggestion of function afforded by the narrow vertical lights in the stack room of the New York Public Library (Fig. 78), while the function of display is clearly expressed by the tremendous development of void over solid in the American shop (Fig. 76), where the façade becomes practically one vast window.

As a last example of character suggested by emphasis of proportion we may cite the immensely high roofs found in some of the French châteaux, and in buildings reproducing their type (Fig. 79). In these high roofs we feel a suggestion of pride and arrogance, a note of domesticity sounded in an ultra-aristocratic key. These roofs constitute certainly a shelter, but they are also an evidence of the will and power to display. Their space is but little utilized internally, they are neither economical nor utilitarian, but no one will deny that they add a vigorous hall-mark of character to the buildings which they adorn.

[The previous articles in this series appeared in our issues for January 9, 16, and 30; February 13 and 27; and March 12.]

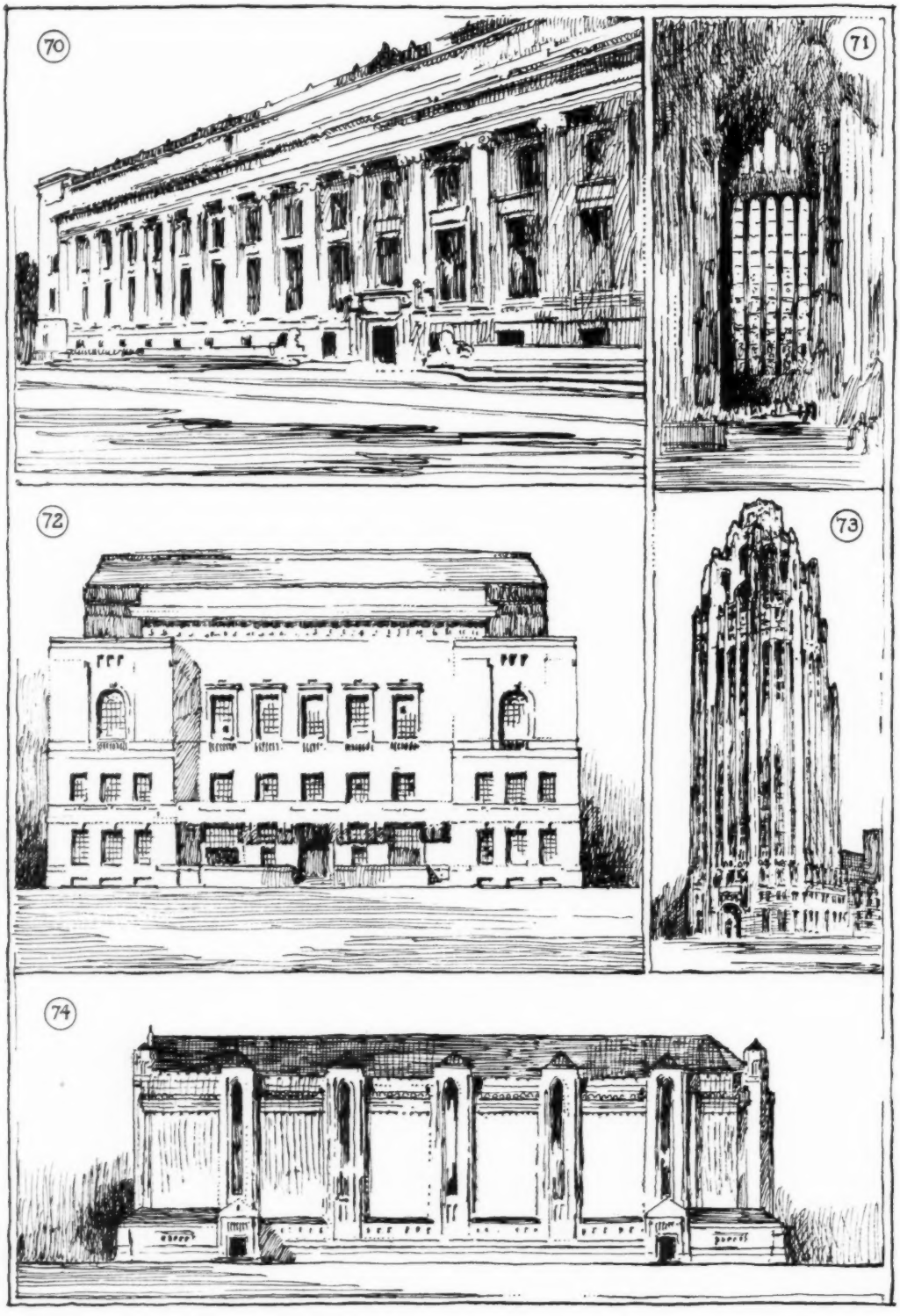


FIG. 70.—The British Museum Extension. Sir John Burnet, A.R.A. Repetition of motives producing, not monotony, but a strong emphasis of unity.

FIG. 71.—"The Five Sisters," York Minster. Character of austerity and aspiration conveyed by great height and simplicity of expression.

FIG. 72.—Premiated design, by Thomas Worthington and Sons, for the East Lancashire Masonic Hall competition, Manchester. Dignity and repose through ample wall surfaces crowning the scheme of fenestration.

FIG. 73.—Winning design by Howells and Hood for the Chicago Tribune building. Pronounced verticality eliminating necessity for wide and solid corner piers.

FIG. 74.—War Memorial Chapel for Charterhouse School by Gilbert Scott, R.A. A further example of verticality as an expression of character.

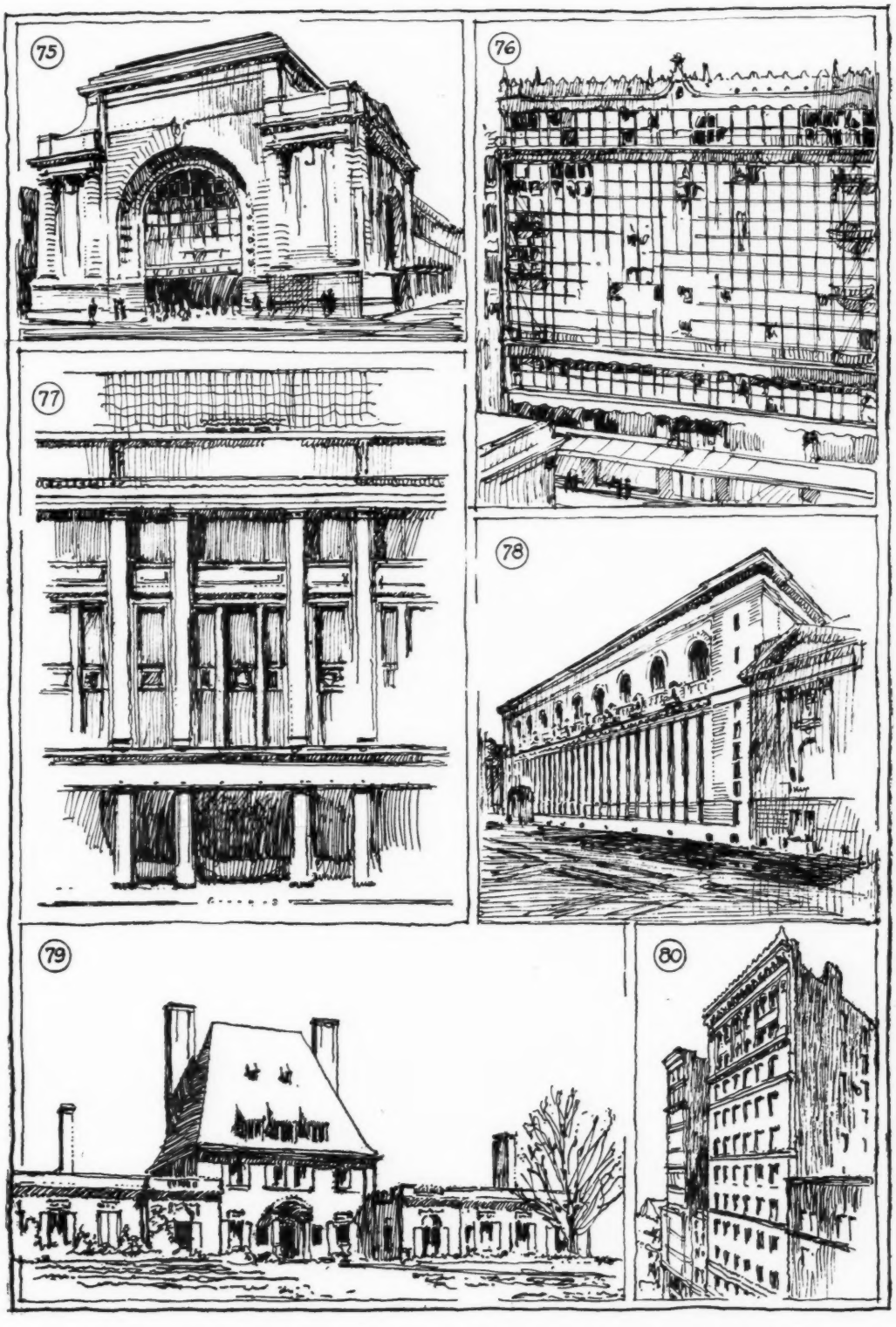


FIG. 75.—Station of the New Orleans Terminal Company, D. H. Burnham & Co., architects. The ample effect of one large simple motive on a comparatively restricted frontage.

FIG. 76.—A San Francisco shopfront, the façade of which is almost entirely in glass.

FIG. 77.—Messrs. Heal's shop in Tottenham Court Road, London. Effective handling of shadow through varying depths of reveals.

FIG. 78.—The stack room of the New York Public Library, by Carrère and Hastings. Definite proportions in fenestration as an expression of function.

FIG. 79.—House at Greenlawn, Long Island, U.S.A., by Charles Russell Pope. The high roof as an aid to expression of character.

FIG. 80.—Office buildings in New York. Heavy and ill-attached cornices, relic of the Italian Renaissance influence, but in this case superfluous and weak.

Forgeries of Ancient Stained Glass

Methods of Production and Detection

By JOHN A. KNOWLES

THERE is no greater enemy of all true lovers of old work and old craftsmanship than the forger. Even to those who feel nothing of the joy of possession, which is the essence of collecting, but who look to make a living, and an honest one, by buying and selling, the forger does the very greatest harm.

Before going into the subject in detail it may be well to discuss the subject in its general aspects. In the first place there is an essential difference between a forgery and a reproduction. The essence of this difference lies in intention. Reproductions and copies of old work have, for example, been made for museums overseas, where it is next to impossible to obtain original glass. Such are clearly labelled and the names of the artists who were responsible for them stated as a tribute to an excellent and painstaking piece of work. They have also been done in such cases as where glass has been shivered to fragments by having cold water played upon it whilst it was heated when churches have caught fire, and where to remove the glass from the lead would spell disaster. Such a case occurred in connection with one of our large northern churches, and the copy has preserved to us a facsimile of the original glass so like the original that it would be difficult to say which was which. All such copies should be, and generally are, signed, marked and dated; whilst at the same time no attempt is made to imitate the corrosion of the glass so that they are in no way intended to take the public in.

As an aid to determining whether or not a glass painting is a forgery, a thorough knowledge of the technical history of the art is very important, for it is in this and not in dexterity of hand that the forger most frequently gives himself away, through not knowing at what periods the various improvements in the material and methods of working were introduced.

The Glass.

The painting of a forged panel may have been so skilfully executed as to deceive an expert. But unless the glass upon which it has been done corresponds in every particular with glass of the corresponding period of that to which the forgery pretends to belong, it must be rejected. The various characteristics which it must possess are many, and the difficulties of finding glass at the present day which will agree with all of them are great. The material on which the painting has been done must agree in

1. Thickness.
2. Texture.
3. Wavyness.
4. Tint.
5. Ability to stain without "metalling."

The Enamel.

We next come to the question of the enamel with which the glass has been painted, and by "enamel" I do not mean coloured enamels. These we will discuss later—but merely the opaque brown, red or black pigment which is used for painting the outlines and giving the various shades and tones of the painting. I will not go into the question of the composition and characteristics of the opaque enamels and their variations at different periods in minute detail.

The colour of the enamel of different periods seen by reflected light can roughly be classified as follows :—

12th and early 13th centuries .. Black.
13th, 14th and 15th centuries .. Purple or red.
16th to 18th century .. .. Black.

When an ancient glass-painting is held up to the light and the enamel is judged by transmitted light, it varies in what little amount of colour it imparts to the glass from a rich warm brown to a cool black. It, however, never suffers from a defect which is very common, though by no means universal, with modern glass-painting enamels, and that is "foxiness." What glass-painters term "foxiness" is a peculiar reddish cast communicated to the painting, to be seen when it is viewed at an angle instead of from a point directly in front, which is caused by a partial reflection of light from the particles of metallic oxide of which the enamel is made, some of the light

TWO FORGED CIRCLES, IMITATION SIXTEENTH CENTURY.
Cracks arranged. Enamel "foxy." Stain "metalled." Glass scratched and spattered to imitate decay.

A GENUINE SWISS PANE.
Showing (above) scene representing wildfowling, of great delicacy and refinement; (below) background stencilled.

passing through the panel and some being reflected back from it.

The old enamel, either from atmospheric influence or from insufficient firing, frequently chips off. Winston, the great authority on glass, states that he never came across an old example which could not be scratched off with a knife, and though it would be best to accept this statement with reservations, it is certain that the old enamels are never fired down as tight as the modern. Renaissance glass-paintings are particularly liable to be scratched, due to insufficient flux in the enamel and not enough heat. The chipping of the mediæval colour in inscriptions and so forth is imitated by moistening the colour, which is held to the glass with gum alone, with an old creased and ragged chamois leather and pressed against the glass. When this has been lifted off it brings some of the outlines and painting with it, and gives a fair imitation of the real thing.

Coloured Enamels.

We will now consider the coloured transparent enamels—blue, red, purple, etc.—which are generally applied to the back of the glass. As a general rule it may be laid down that except in some few exceptional cases that one occasionally comes across, the old enamels were never equal for brilliancy and transparency to those of the present day, and especially to those modern enamels of Continental origin. All this favours the detection of frauds, for most of the forgeries of the present day being made on the Continent, the producers of them employ enamels of French or German make, which, no matter how superior they may be to the ancient ones, do not match them nearly so well as English enamels do.

Technique of the Painting.

We now come to the important question of the technique of the painting or "handling," as it is termed in oil painting. It is hopeless to attempt to treat of it at all thoroughly within the limits of a paper, and all that can be done is to lay down one or two main points of guidance. As regards mediæval glass the chief characteristic of glass of this period is the tracing. Though there was much inferior work produced it would be a matter of the utmost difficulty to imitate the freedom and the endless variety of width in the traced lines in the best old work. These sometimes vary from three-sixteenths of an inch or more in width at one end and then taper off till they end as fine as a hair. At the same time the utmost density is kept throughout. Most modern traced lines have blunt points, whilst but few modern enamels can be found which "work" well under the brush and yet keep their opacity when fired.

There is one characteristic or technique which glass of all periods from the earliest to the latest must possess, and it is this—it must never have been passed through the kiln more than once. At first sight it may seem next to impossible to prove whether this was done or not, but it can generally be determined with a tolerable amount of certainty by close examination of the high lights and lines which have been removed with the pointed end of a stick or a quill.

One other point as regards technique. All available documentary evidence proves, and the closest scrutiny of ancient work goes to show, that oil was never used as a vehicle for painting. It was all done in water from the first traced lines to the last wash. This can to some extent be proved by an examination of the strokes removed with the pointed stick or quill. The ease and facility with which they have been taken out shows that the enamel

GERMAN GLASS DATED 1530.
Diaper on robe and curtain background stencilled.

CORRODED GLASS (MIDDLE FOURTEENTH CENTURY).
Showing pits forming one within another.

was only lightly held to the glass, whereas had oil been used the stroke would show a gummy edge, the enamel piling up in a fatty ridge of colour. Had the traced lines been done in oil, this dries hard so that the quill or stick, instead of passing through them with ease, jumps them or only partially scratches a way through.

Corrosion.

Old glass is frequently corroded. Many people think that a piece of glass cannot be old if it is not corroded or pitted; but this has nothing to do with age. For example, we have two heads from the same subject, viz., the Coronation of the Blessed Virgin, in St. Helen's Church, York. The one is in a bad state of decay, the other not touched. They are both of the same age and have both been subject to the same atmospheric conditions, yet the one is preserved whilst the other is in an advanced stage of decomposition on both sides.

Swiss Glass.

Nowadays there is no glass so much sought after as Swiss panes. Unfortunately, there is only so much of this to go round, and practically all the best pieces have long ago passed into public or private collections, so that if a piece does come into the market it is instantly snapped up at a high price. This has led to a large number of forgeries of Continental origin appearing in antique dealers' shops and in auction rooms, the manufacture of these amounting to almost a small industry. The skill, however misapplied, with which these are executed is amazing, and the knowledge and study of old work which has gone to the making of them is surprising. Some have even found their way into national collections, so that it is hopeless for the amateur to try to detect the good from the bad, as this will often tax the wits of the greatest experts.

The Architecture Club Exhibition

AN annual exhibition of present-day English architecture shows it an art not dead. In truth, it has never been more conscious of itself. Never before has there been banded together so large a body of non-professionals—as partly makes up the membership of the Architecture Club—pledged to advance the art. And so much support is the outcome not of pity for something in its decline, but of enthusiasm upon its reawakening after a long sleep. A visit to Grosvenor House will reveal the activity of men of genius and talent in every branch of modern architecture.

In one quarter, English architects are now busily employed where, only a few years ago, the odd-job man would have been called in—the garden. The garden should, of course, always be planned with the house, and not developed by an amateur on Saturday afternoons. Formal in layout as some of them are, and consisting more of planted vases and lily pools, with paved walks, than of herbaceous borders and level lawns, who shall say that for use "in all weathers" they, like the hard tennis court, have not their advantages? At any rate, they are the fashion at the Architecture Exhibition to-day.

The Hudson Memorial Pool.

Apart from considering Mr. Epstein's sculpture upon it, the birds' pool—as a memorial to the late W. H. Hudson, the writer and field naturalist—designed by Messrs. Adams, Holden, and Lionel Pearson, is of a rare and beautiful kind, expressive of Hudson's love for London birds.

The most suitable enclosure in Hyde Park has been set aside as a sanctuary for birds, and His Majesty's Office of Works have adopted this design for a birds' pool to be placed at the entrance to the sanctuary, with a sculptured panel on a stone screen as a decorative background. The panel will be carved in relief with the figure of Rima in the midst of a flight of birds, Rima being the genius of the forest in Hudson's "Green Mansions." The intention of the sculptured relief is to form an integral part of the sanctuary itself, with a birds' lawn in the foreground, and a framework of yew hedges. No more beautiful memorial for erection in a public park has been conceived.

Architectural Models.

The models of English cathedrals—placed on exhibition by the energies of Lady Constance Hatch—and those of modern work (such as that of the Pavilion and Bathing Pool, Prestatyn, and the Dartmoor Vicarage) are perhaps of more popular interest than the photographs, for the public ("the great, foolish public," said Thackeray) does love nothing so much as a thing in the shape of a toy.

Moreover, the reading of a plan, and the following out of section and elevation, implies a task which people who come to exhibitions are not prepared to perform. We live in an age when things must be made easy. The architectural model supplies them with something it can admire—and understand.

The primary purpose of the Architecture Club Exhibition is, we believe, to catch the attention of the man in the street. And it is open from ten o'clock in the morning until six o'clock in the evening, during which hours most of us must work—or we shall never possess any piece of architecture of our own. If it could be open for an hour or two longer in the evening, it would give the City man the opportunity to look in—and grow dissatisfied with his present home.

H. J.

Modern Ecclesiastical Architecture. 28.—A Church at Gretna

Evelyn Simmons, Architect

(In the Architecture Club Exhibition at Grosvenor House.)

Modern Domestic Architecture. 78

"WEST WITHERIDGE," PENN. BUCKS. C. H. BIDDULPH PINCHARD, ARCHITECT.

ADDITIONS TO STONE CROSS, ASHURST. JOHN D. CLARKE, F.R.I.B.A., ARCHITECT.

(In the Architecture Club Exhibition at Grosvenor House.)

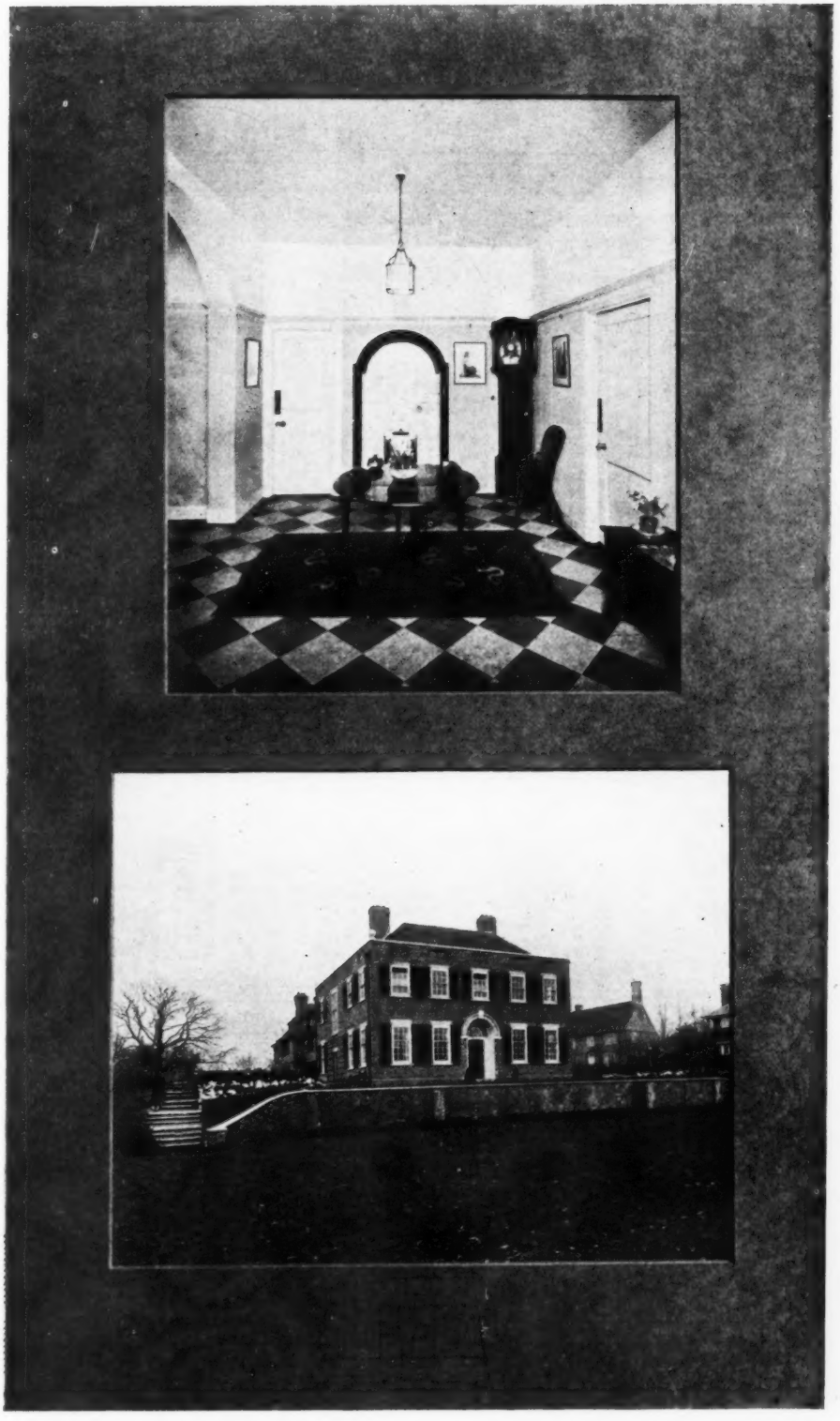
Architectural Models. I

UGBOROUGH VICARAGE, DARTMOOR. P. D. HEPWORTH, ARCHITECT.

Model by C. G. Sykes.

PAVILION AND BATHING POOL, PRESTATYN, NORTH WALES. EASTON AND ROBERTSON, ARCHITECTS.

(In the Architecture Club Exhibition at Grosvenor House.)

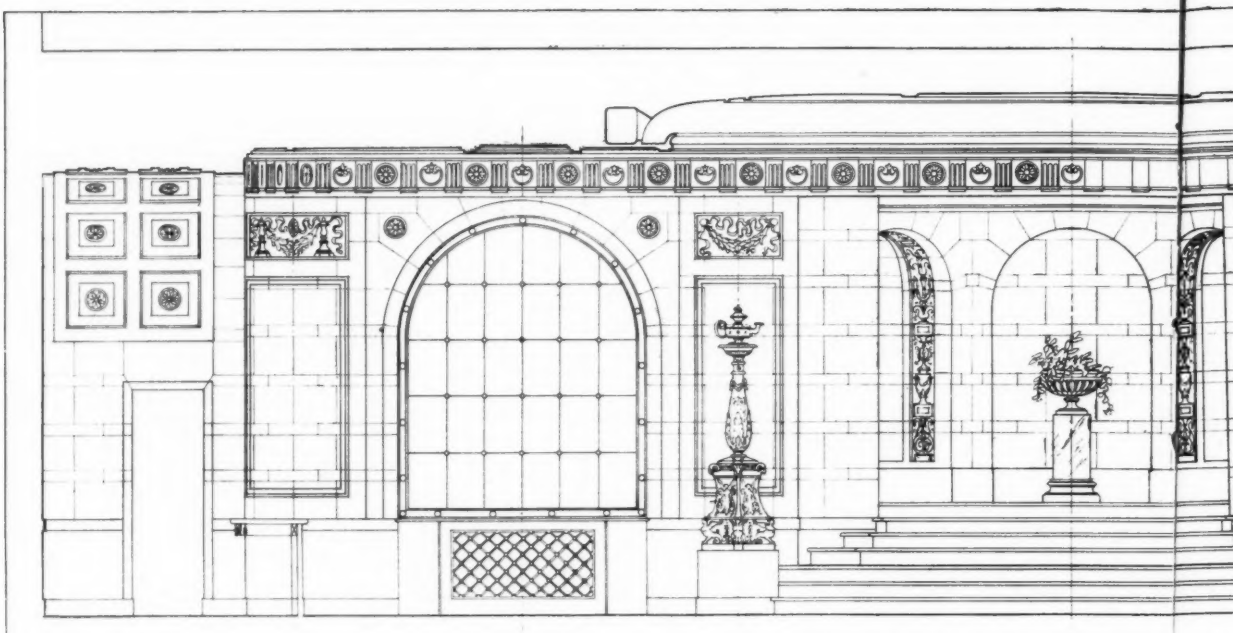


A HOUSE IN WILDWOOD ROAD, HAMPSTEAD. EVELYN SIMMONS, ARCHITECT.

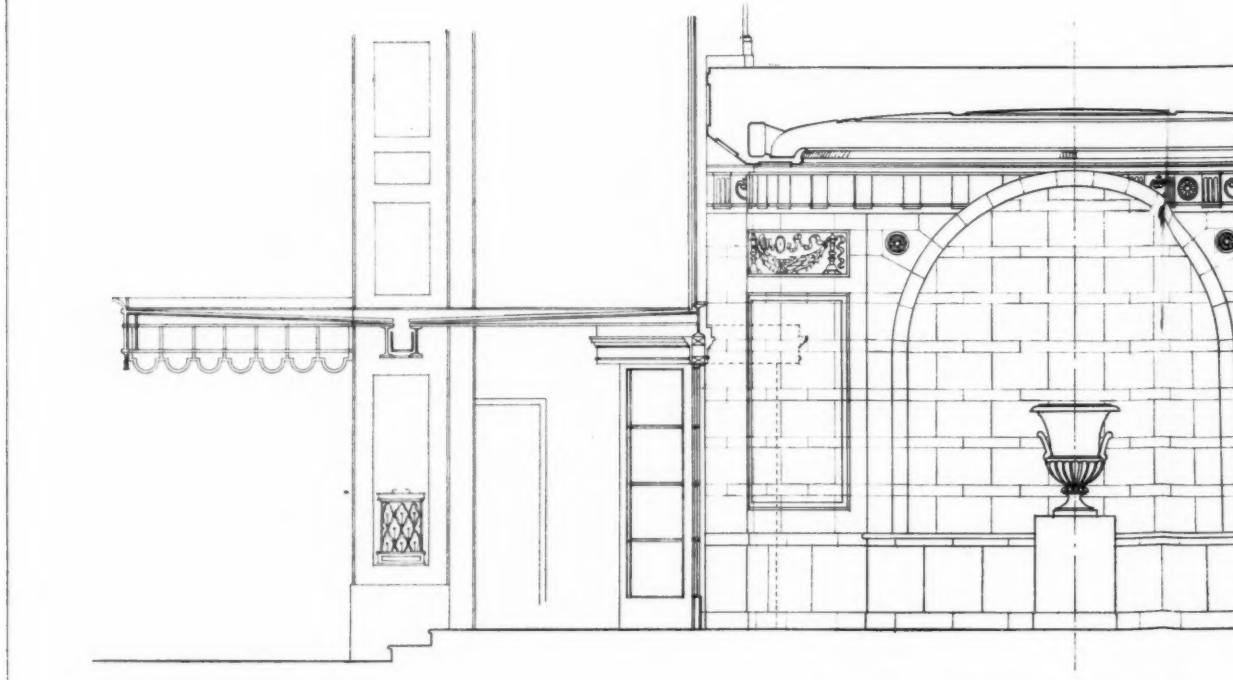
(In the Architecture Club Exhibition.)

Architects' Working Drawings. 72.—The Regent Cinema Thea

Robert Atkinson, F.R.B.A



LONGITUDINAL SECTION THROU



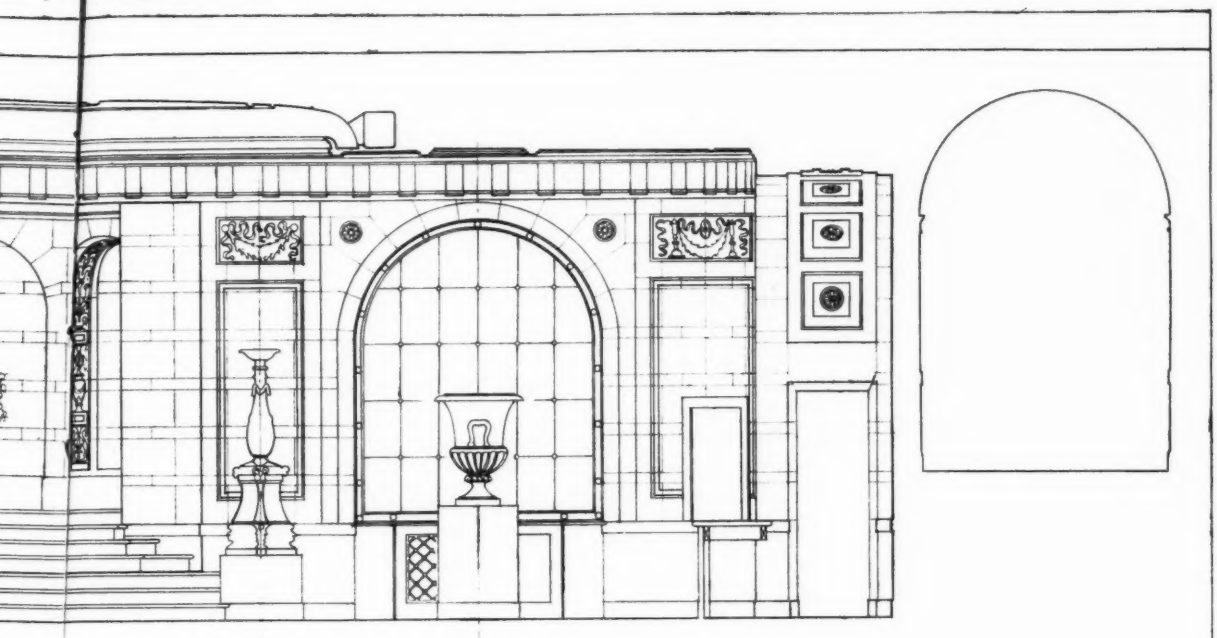
CROSS SECTION THROUGH

THE REGENT THEATRE - BRIGHTON -	DETAILS OF ENTRANCE HALL SCALE ½ INCH - 1

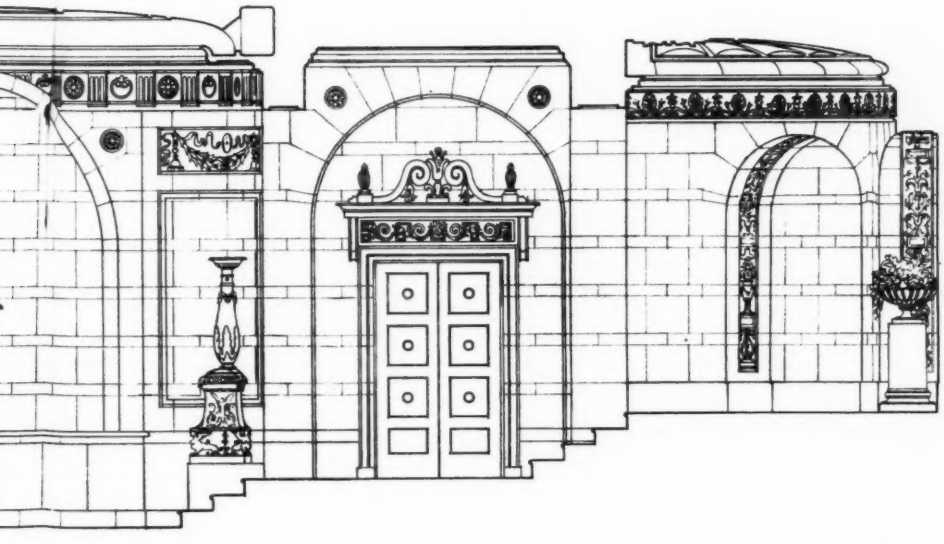
Entering the Regent Cinema Theatre, the public pass into the vestibule through a screen of black metal and glass doors. The vestibule, a
of which are mirrored, give access to inner vestibules, staircases, and recesses for cloaks, and a sweet stall. In the centre of the ceiling
pay-box in the centre, and for the Roman vases and marb

a Thee, Brighton: Details of Entrance Hall, Queen's Road Block

nson, F.R.B.A., Architect



TROUGH VESTIBULE



SCALE OF FEET.

LOUGH VESTIBULE

HALL QUEENS ROAD BLOCK
½ INCH = 1 FOOT

ROBERT ATKINSON F.R.I.B.A.
-ARCHITECT-
36 BEDFORD SQUARE W.C.1

he vestibule, a double square with circular ends and set parallel with the front, has walls and ceiling of "stuc." A series of arches, two f the ceiling is an oval and gilded panel. The simple shape and colouring of the chamber form an effective background for a metal ases and marble candelabra flanking the "exedra."

The late Mr. W. E. Willink, F.R.I.B.A.

Mr. William Edward Willink, whose death occurred after a serious operation, was one of Liverpool's most prominent architects. He was born in 1856 at Tranmere, where his father, the Rev. Arthur Willink, for many years was Vicar of St. Paul's Church. He began his education at Liverpool College, and from there went to King's College, Cambridge, where he distinguished himself by taking honours in history and by becoming captain of his college boat.

After serving his articles with Mr. Alfred Waterhouse, R.A., he came to Liverpool and set up in practice for himself in 1882. Two years later he was joined by the late Mr. Philip C. Thicknesse, and practised under the style of Willink and Thicknesse, their fruitful and distinguished partnership lasting until the death of Mr. Thicknesse in 1920. In collaboration they designed many notable and worthy buildings, among the more important being the Cunard Building, Liverpool—acknowledged to be one of the finest office buildings in the country—Parr's Bank, Castle Street, Liverpool, in conjunction with Mr. Norman Shaw, R.A., three elementary schools in Liverpool, secondary schools at Goole, Wallasey, and Macclesfield, additions to King William's College, I.O.M., laboratories at Liverpool University, Lancaster County Asylum, and sundry branch banks for the Bank of Liverpool. They also did a large amount of ecclesiastical work, and contributed much beautiful work to the internal decoration of ocean liners for the Cunard Steamship Co., and the Booth Steamship Co.

Mr. Willink was elected an Associate member of the R.I.B.A. in 1885, and a Fellow in 1898. He was also president of the Liverpool Architectural Society from 1897 to 1899.

In 1920 Mr. Willink was joined in partnership by Mr. Harold A. Dod, practising under the style of Willink and Dod. In conjunction they were responsible for the reconstruction of the Liverpool and London and Globe Insurance Co.'s offices, Liverpool, internal decorations of steamships for the Cunard Steamship Co. and the Anchor-Donaldson Line, Messrs. W. Vernon and Sons' offices in the Cunard Building, and sundry war memorials, etc.

Although his professional career was such a full one, Mr. Willink found time to take an active part in public life. For sixteen years he was a member of the Liverpool City Council, and for three years occupied a place on the aldermanic bench. He was chairman of the old Technical Instruction Committee, and for several years was chairman of the Estate Committee. For many years he was chairman of the Leeds and Liverpool Canal Company, a member of the General Committee of the Liverpool Cathedral, and for some years was chairman of the Mersey Mission to Seamen, Trustee of the Blue Coat School, and hon. treasurer of the Liverpool Children's Country Holiday Fund. Mr. Willink was one of the oldest members of the Bench, having been appointed in 1893.

His wife, who survives him, was a daughter of the late Colonel H. Brabazon Urmston. He leaves two sons and three daughters.

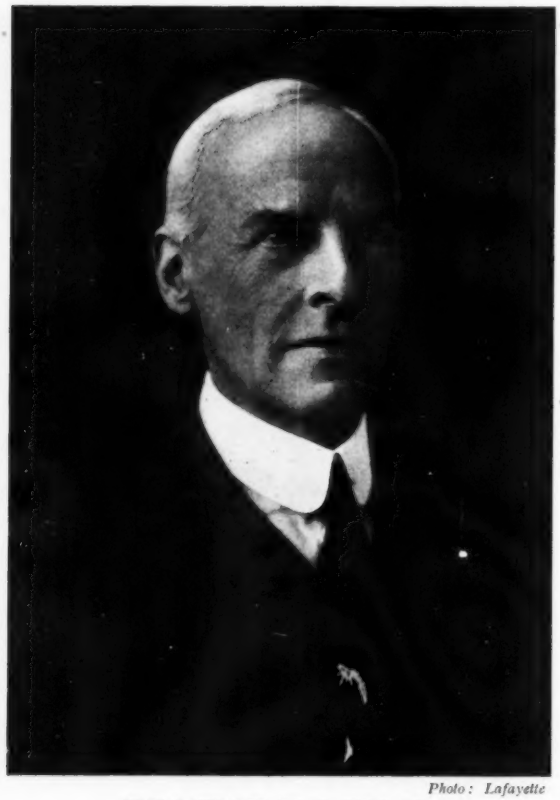


Photo: Lafayette

THE LATE MR. W. E. WILLINK.

Correspondence

Architectural Travel

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—I am sorry that owing to an oversight I described the church of S. Maria della Consolazione at Todi in my last article as having five domes. It should read, one central dome and four semi-domes. H. CHALTON BRADSHAW.

"The Best Building of the Year"

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—I beg your pardon, but Mr. W. Scott-Moncrieff said nothing of the kind! This gentle twist which is given to words nowadays is one of the chief causes of the dissemination of terminological inexactitudes and impressions which by no stretch of charity can be called truthful.

What was actually said was: "The kind of mentality which condemns academic dress is the kind of mentality which thinks that architecture can be cured by giving medals for elevations"—nothing about the best building of the year was mentioned, because it was never intended to give medals for the best building of the year. There might have been a grain of sense in this, but what the medals are given for is "a street front," or, in other words, an elevation. This idea is simply comic, and that is all that can be said for it.

Now we notice that when the mighty ones call up a sudden burst of energy and get a snap vote—then, of course, everything is quite in order—even the papers say so, so it must be true!

In fact, these mid-Victorians like playing a game so long as they can invent, invert or subvert the rules as they go along. What sportsmen! W. W. SCOTT-MONCRIEFF.

[Mr. Scott-Moncrieff refers to a report in our issue for March 12. Our reporter agrees that the wrong appellation was accidentally given. Though the medal is generally known as "The Best Building of the Year Medal," it would be as well if its correct title were always used.—ED., ARCHITECTS' JOURNAL.]

Coming Events

Wednesday, March 26.

L.C.C. Central School of Arts and Crafts, Southampton Row, W.C.1.—Lecture XX: "Byzantine (A.D. 324 onwards)." By Sir Banister Fletcher.

Thursday, March 27.

Edinburgh A.A.—Annual General Meeting.

Monday, March 31.

R.I.B.A., 9 Conduit Street.—"The Gothic Revival." By Mr. H. S. Goodhart-Rendel. 8 p.m.

Edinburgh A.A.—Annual General Meeting of Associate section.

Waterloo Bridge from the Surrey Side

Owing to the subsidence of its piers—especially the fourth one from the Surrey side, which has settled more than the others—it is practically certain that Waterloo Bridge will have to be rebuilt. It is the intention to widen it at the same time. We shall publish a comprehensive illustrated article on the bridge in our next issue.

Light Roof Trusses

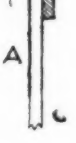
A CORRESPONDENT writes: With regard to the sandwiched roof truss illustrated in the issue of the JOURNAL for February 6, would the author please give information upon the following points:–

What is the safe working load in ordinary timber that 5 in. clenched wire nails may be assumed to develop in lateral resistance—for tension and compression members—side nailed (across the grain, not parallel with it)?

What is regarded as the minimum or usual spacing for such nails, from the edge of the timber, from centre to centre of nails?

Would the strength of the joint be much weakened by making compression (or tension) members double and nailing them on the face of the collar or the beam and rafter, so as to get tension members truly centered (so far as lines of stress go) between the rafters and collar, thus eliminating secondary stresses?

Mr. A. Ewart Aston, to whom we submitted the query, writes: Tests were carried out at Chatham some years ago to determine the strength of nailed joints and, although the form of the joints tested was not exactly that used in the case of laminated roofs, the results form a useful guide as to the load which may safely be brought to bear.



2 in. nailed to 2 in. (not clenched).

One nail sign of failure	8·3 cwt.
Collapse	8·8 ,,
Two nails sign of failure	15 ,,
Collapse	20·1 ,,
Three nails sign of failure	24·3 ,,
Collapse	30·6 ,,
Four nails sign of failure	29·3 ,,
Collapse	42 ,,
Five nails sign of failure	40·6 ,,
Collapse	54·6 ,,

Note that the strength of the joint is roughly proportionate to the number of nails used.

2 in. nailed to 2 in. each side (not clenched)

One nail each side sign of failure	23½ cwt.
Collapse	28 ,,
Two nails each side sign of failure	65½ ,,
Collapse	67½ ,,
Three nails each side sign of failure	71½ ,,
Collapse	85½ ,,

Note that trebling the nails approximately trebles the strength, and that (comparing B with A) to sandwich the joint also nearly trebles the strength.

2 in. nailed to 2 in. (clenched).

One nail—sign of failure	11 cwt.
Collapse	15 ,,

Note that (comparing C with A) the clenching increases strength of joint by 50 per cent. It is hardly fair, however, to judge this on the limited data for clenched joints, as, in the case of C only, the timber was the first to fail; in all other cases the joints failed by drawing the pointed ends of the nails.

1½ in. nailed to 2 in. (not clenched).

1 nail, sign of failure	6 cwt.
Collapse	12 ,,
2 nails, sign of failure	10 ,,
Collapse	24½ ,,
3 nails, sign of failure	15 ,,
Collapse	34½ ,,
4 nails, sign of failure	18 ,,
Collapse	46 ,,
5 nails, sign of failure	22½ ,,
Collapse	56½ ,,

To take the case of D with four nails:—

Failure occurs at 46 cwt. unclenched.

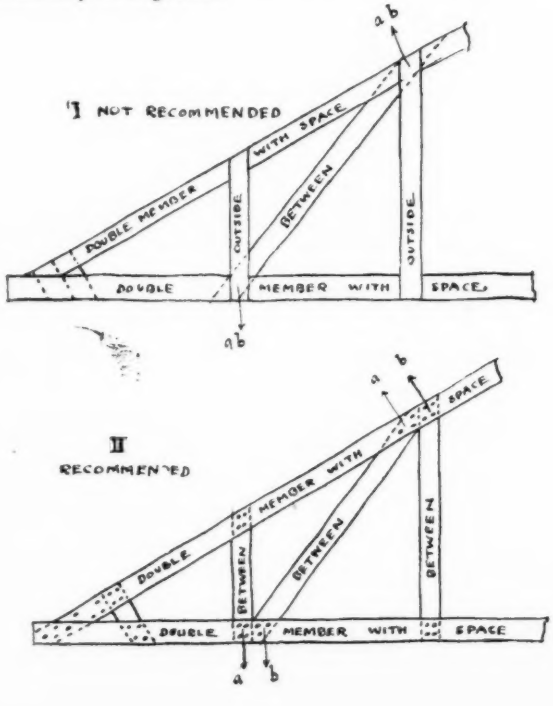
If clenched, say 69 cwt.	= 8,328 lb.
Factor of safety 4	= 2,082 lb.
If sandwiched	= 6,246 lb.
	say 6,000 lb.

In direct tension fir should carry a safe load of 900 lb. per sq. in., or 5,400 lb. for a scantling of 4×1½ in. From this I think it is safe to assume that a scantling 4×1½ in. sandwiched, nailed, and clenched with four nails between two others of the same size is approximately as strong as a single member in tension. In addition to this the sandwiching *and* clenching add a decided frictional resistance.

As to the spacing of the nails and their distance from the edge of the timber, I do not think that any rule can be laid down; so much depends upon the grain of the timber, its thickness, and the closeness of the nails in the same line of fibre. As a matter of common practice, however, I consider that no nail should be nearer than 1 in. to the edge, and the distance between the nails compared with the distance from the nail to the edge should be about in the proportion of three to two. In not many cases, however, do the timbers cross at right angles when the "fixing area" is at its minimum; particularly where bearing the greatest stress, the joint is usually acute with a consequently larger area for nailing.

I do not like your correspondent's suggestion to sandwich some internal members of the truss between the rafter and tie-beam and fix others on the outside. In the first place the truss would be five members thick and clenched joints practically impossible; secondly, there would be a tendency for the outside members to lift off under compressive stress, and the frictional resistance of the clamped end would be lost; thirdly, for compression members the fixed end increases the strength by about fifty per cent. by reducing the tendency to bend, and a member nailed on the outside cannot be considered so "fixed" as one that is sandwiched. A truss with members in five thicknesses would be very clumsy in appearance.

To center compression and tension members in timber, so as to form pin-joints, is not so important as in steel construction. Stiffness is relatively negligible in the latter, but cannot be eliminated from consideration in the former material. As to whether secondary stresses are likely to be set up depends upon whether there will be a change of direction between (*a*) and (*b*) Fig. 2, the distance being nil in Fig. 1. I think that the distance is so small and the relative stiffness of the materials so great that the secondary stress may be neglected.



Revision of the Regulations for Architectural Competitions

A SPECIAL general meeting of the R.I.B.A. was held last week "to consider the revision of the existing regulations for architectural competitions prepared by the Competitions Committee, in consultation with the allied societies and the Society of Architects, and approved by the Council."

The new regulations (which have been approved and adopted by the Society of Architects) are as follow :—

It is assumed that the object of the promoters is to obtain the best design for the purpose in view. Where the promoters desire to achieve this end by means of a competition experience shows that this object may best be secured by conducting all competitions upon the lines laid down in the following regulations, which have been framed with a view to securing the best results to the promoters with scrupulous fairness to the competitors.

Members and Licentiates of the Royal Institute of British Architects, members of its allied societies, and members and Licentiates of the Society of Architects do not compete excepting under conditions based on these regulations.

The conditions of a competition shall contain the following regulations (*a*) to (*f*) as essential :—

(*a*) The nomination for every competition of an assessor or assessors who shall be architects of acknowledged standing to whom the whole of the designs shall be submitted.

(*b*) Each design shall be accompanied by a declaration signed by the competitor, or joint competitors,gnsti at that the design is his or their own personal work, and that the drawings have been prepared under his or their own supervision. A successful competitor must be prepared to satisfy the assessor that he is the *bona-fide* author of the design he has submitted.

(*c*) No promoter of a competition, and no assessor engaged upon it nor any employee of either shall compete *or assist a competitor*, or act as architect, or joint architect, for the proposed work.

(*d*) The premiums shall be paid in accordance with the assessor's award and the author of the design placed first by the assessor shall be employed to carry out the work, unless the assessor shall be satisfied that there is some valid objection to such employment, in which case the author of the design placed next in order of merit shall be employed, subject to a similar condition. The award of the assessor shall not be varied for any other reason.

(*e*) If no instructions are given to the author of the design selected by the assessor to proceed within twelve months from the date of the award, then he shall receive payment for his services in connection with the preparation of the competition drawings of a sum equal to 1½ per cent. on the amount of the estimated cost* up to £50,000, but if the estimated cost of the work exceeds £50,000 he shall be paid a sum equal to 1½ per cent. upon the first £50,000 plus ½ per cent. upon any sum in excess of that amount. The first premium shall be deducted from the sum so paid. If the work is subsequently proceeded with this sum shall form part of his ultimate commission.

(*f*) The selected architect having been appointed to carry out the work shall be paid in accordance with the schedule of charges sanctioned and published by the Royal Institute of British Architects, and the premium already paid shall be deemed to be a payment on account.

1.—The promoters of an intended competition should, *as their first step*, appoint one or more professional assessors, architects of acknowledged standing, whose appointment should be published in the original advertisements and instructions. The selection of an assessor or two or more assessors to act as a jury should be made with the greatest possible care, as the successful result of the competition will depend very largely upon his or their experience and ability. The name or names of the assessor or assessors should always appear in the conditions governing a competition or in any advertisement or other announcement relating thereto.

The President of the Royal Institute of British Architects is always prepared to act as honorary adviser to promoters in their appointment of assessors.

2.—The usual R.I.B.A. scale of charges for assessing competitions is the sum of fifty guineas, plus one-fifth per cent. upon the estimated cost of the proposed building.

In the event of more than *one assessor* being appointed, the remuneration shall be decided by mutual arrangement between the assessors and the promoters.

3.—The duties of an assessor or assessors are as follow :—

(*a*) To confer with and advise the promoters on their requirements and on the questions of cost and premiums to be offered.

(*b*) To draw up instructions for the guidance of competitors and for the conduct of the competition, incorporating the whole of the clauses of these regulations which are applicable to the particular competition.

NOTE.—It is essential in drawing up the instructions to state definitely which of the conditions must be strictly adhered to, under penalty of disqualification from the competition, and which of them are optional.

(*c*) To answer queries raised by competitors within a limited time during the preparation of the designs, such answers to be sent to all competitors.

(*d*) To examine all the designs submitted by competitors and to determine whether they conform to the conditions and to exclude any which do not.

(*e*) To report to the promoters on the designs not so excluded and to award the premiums in strict accordance with the conditions.

(*f*) To inform the promoters if necessary that modifications may be made in the winning design by the successful architect, if so desired by the promoters.

4.—Competitions may be conducted in one of the following ways :—

(*a*) By advertisement, inviting architects willing to compete for the intended work to send in designs. *For competitions for public works this method is recommended.*

(*b*) By advertisement, inviting architects willing to compete for the intended work to send in their names by a given day, with such other information as they may think likely to advance their claims to be admitted to the competition. From these names the promoters, with the advice of the assessor, shall select a limited number to compete, and each competitor thus selected shall receive a specified sum for the preparation of his design.

(*c*) By personal invitation to a limited number of selected architects to join in a competition for the intended work. Each competitor shall receive a specified sum for the preparation of his design.

NOTE.—Where a deposit is required for supplying the instructions it shall be returned on the receipt of a *bona-fide* design, or if the applicant declines to compete and returns the said instructions within four weeks of the date for submitting designs.

5.—The number, scale, and method of finishing of the

* The amount of the estimated cost means the amount stated in the Conditions of the Competition.

required drawings shall be distinctly set forth. The drawings shall not be more in number or to a larger scale than necessary clearly to explain the design, and such drawings shall be uniform in size, number, mode of colouring, and mounting. As a general rule a scale of 16 ft. to 1 in. will be found sufficient for plans, sections, and elevations, or in the case of very large buildings a smaller scale might suffice.

Unless the assessor or assessors advises that perspective drawings are desirable they shall not be admitted.

6.—No design shall bear any motto or distinguishing mark; but all designs shall be numbered by the promoter in order of receipt.

7.—A design shall be excluded from a competition :—

(*a*) If sent in after the period named (accident in transit excepted).

(*b*) If it does not give substantially the accommodation asked for.

(*c*) If it exceeds the limits of site as shown on the plan issued by the promoters, the figured dimensions on which shall be adhered to.

(*d*) If the assessor or assessors shall determine that its probable cost will exceed by 10 per cent. the outlay stated in the instructions or the estimate of the competitor should no outlay be stated.

(*e*) If any of the conditions or instructions other than those of a suggestive character are disregarded.

(*f*) If a competitor shall disclose his identity or attempt to influence the decision.

8.—All designs and reports submitted in a competition, except any excluded under clause 6, together with a copy of the assessor's award, should be publicly exhibited for at least six days. Due notice shall be given to all competitors of the date and place of such exhibition. It is desirable that competitors should be furnished with a copy of the assessor's award.

9.—All drawings submitted in a competition, except those of the design selected to be carried out, shall be returned carriage paid to the competitors, within fourteen days of the closing of the exhibition.

The conditions of a competition issued by a corporate body should have the common seal of that body affixed thereto.

The clauses were put to the meeting and passed separately. Only trifling amendments were made, and these have been incorporated in the above. In their amended form the regulations were passed unanimously.

Apropos of paragraph 1, Mr. Murray Easton said that he would have liked to have seen the recommendation of a jury system of assessing in all important works. Mr. Herbert Welch, the chairman of the Competitions Committee (who moved the adoption of the regulations), said that the committee had borne in mind a fundamental fact—that the conditions should promote rather than discourage the promotion of competitions. At the present time, to press for the appointment of more than one assessor would be a tactical error. Promoters never took kindly to competitions, for health reasons, as a child took to milk. They had to be encouraged to do anything at all, and upon the least provocation would throw up the whole thing and give the job to the borough surveyor.

The meeting was presided over by Sir Brumwell Thomas.

National Housing and a National Municipal House Building Service

Major Harry Barnes at the R.I.B.A.

MAJOR HARRY BARNES, VP.R.I.B.A., F.S.I., in reading a paper before the last meeting of the R.I.B.A., held under the chairmanship of the president, Mr. J. Alfred Gotch, declared that the public provision of houses for the lower-paid workers was inevitable. At the outset the lecturer dealt with the standard of housing, and offered the following proposition for discussion: "That the housing standard demands bedrooms of sufficient number to provide for the proper separation of the sexes, and of sufficient size to allow a minimum capacity of 400 cu. ft. per person in occupation of them, a living-room of adequate size with food and fuel stores, and the separate and exclusive use of a scullery, washhouse, water-closet, and bathroom; or, in other words, that for the normal working-class family of parents and children of both sexes, the non-parlour house with three bedrooms is the minimum type of house that should be provided."

This question of standard, he said, was absolutely crucial, and discussion of housing apart from a conclusion on standard was the most futile of all futile proceedings.

With regard to the cost of housing, he said that they were, in the case of the lower-paid worker, in the dilemma that they must either reduce the standard, increase their incomes, or provide them with houses of the standard irrespective of their rent-paying capacity. "If we decide we cannot reduce the standard we must provide it irrespective of whether those for whom it is provided can pay for it or not." If there was any real obstacle to the production of such houses by unaided private enterprise, he said, it was the fact that municipal authorities were producing them, and letting them at unremunerative rents. We were passing through a period of indecision and there was a reluctance to face the facts, but when once the municipalities were committed to an extended programme there would be no turning back. For good and all the housing of the lower-paid workers would have become as permanently a public service as their education.

He would not pass to the question as to how the houses were to be provided by municipal action without again driving home his contention that, however much we might shy at establishing another great public service, it was either that or abandoning the housing standard that had grown up.

Passing to the provision of houses, he submitted that the only way to make cottage building possible was to make it a matter of municipal concern, and he advanced the proposition :—

"That the public provision of dwellings for the lower-paid workers is inevitable, that it demands a steady and little varying programme, and that the execution of such a programme without a general inflation of building costs can only be secured by the establishment of a national municipal cottage-building service apart from the main building industry."

Proceeding, he said: The first task of such a service would be to organize independent supplies of labour and materials as far as possible unaffected by fluctuations in the main building industry.

It does not necessarily follow that such supplies, when organized, should be combined under public administration: it might be that the task of combination could still be made a competitive one, the public authority supplying labour and material, the private contractor administering and supervising.

The labour task is to find 200,000 men and retain them for the specific purpose of cottage building, and my suggestion is that instead of finding these indirectly by first

increasing the building industry by 500,000 men in order that 200,000 may be drawn from it, the 200,000 men should be drawn directly into a public cottage-building service.

Such a service could, of course, only be built up gradually, and it might well be that a commencement should be made with specific trades such as bricklayers, plasterers, and slaters, the service extending as occasion demanded and opportunity offered.

In raising such a labour service the following matters would demand attention :—

1. The attraction of men into the service.

2. The fact that the need for new houses does not arise equally at all times in every part of the country, combined with the equally obvious fact that men grow tired of the journeyman's life and want to settle down.

3. The steady replenishment of the service.

With regard to the first, there is little doubt that a public service would offer attractions that private employment in this industry cannot give. An upstanding wage and fixity of employment would be sufficient inducement for all the men that were required.

With regard to the second and third, it is clear that the conditions of employment in such a service would have to include the right, in the first years, of requiring service in any part of the country, together with the prospect, in later years, of settlement in some district. Fortunately these requirements on the part of labour have their correspondences in the nature of the demand that would be made on it.

The demand is, in the first place, for new houses; a demand which may arise and have to be met anywhere. In the second place, it is for replacements and repairs, which are local and can be carried out on a fixed and steady programme. For the second purpose, the older men could be settled in districts according to the need of the district, while for the first purpose the younger men could be allocated from time to time to the districts requiring them.

It is clear that such conditions prescribe that the service must be both national and local in character, the men entering first, perhaps, into a national service and passing thence into a local one. The details of such an organization should not be difficult to work out.

In such a service the craft distinctions, though they could not be obliterated, might be much less marked, as also the distinction between skilled and unskilled labour. This in itself would confer a distinct advantage in cost on such an organization as compared with that employed in private building.

I should limit the type of house to be erected by such a service to the "B" type, that is, the parlour house with three bedrooms, although perhaps allowing some increase in size, and I should restrain such a service from undertaking the erection of public buildings. Such restrictions would, no doubt, be necessary to secure the assent of employers and operatives in the main industry.

With regard to the replenishment of the service when organized, there would be no difficulty. On the estimate of a twenty-five years' life it would require the entrance of 8,000 men per annum to keep it at strength, and these could be easily furnished by the technical schools of the country, to which the prospect of a post in a public service would effectively attract a sufficient number of applicants.

Whether it is ever established will depend on the view that commands the assent of the majority. If that view is that housing is an emergency problem to be solved by emergency measures it will not be established till the falsity of that view is seen. If, on the other hand, the view that I am putting forward is adopted, that such housing is a permanent task incapable of being solved by unaided private enterprise, every consideration that wisdom can dictate and prudence adopt *must* lead to the establishment of such a service.

I must say a word or two about materials.

A cottage-building programme, if it is not to be upset by the fluctuations in demand made on materials by the main industry, must have its independent sources of supply.

The materials required are few and simple—brick, stone, slate, tiles, and timber are the chief. Of these, brick, stone, and tiles are local materials, and might be left to local provision. Slates are a national and timber an international supply. Their acquisition and distribution might be undertaken by a central authority.

With a fixed programme there should be little difficulty in determining the amount required, and as little difficulty in earmarking the supplies.

The production of these would be a matter to be decided by considerations of convenience and economy. In many cases facilities might be given for their private production. In others it might be necessary for local or central authorities to develop them. Once a definite housing programme running over an extended period is determined on materials become merely a question of organization and accountancy.

There is no real difficulty in solving the housing problem; those that have arisen are due to the fact that persons whose enthusiasm has outrun their intelligence have rushed into enterprises, the extent of which they have not measured, with resources they have failed to estimate.

To this has been added an ignorance of or an indifference to the collateral results of the policy they have been pursuing, hence the present position.

I leave the question of the housing of the lower-paid workers with the assertion that it is a task which can be almost exactly measured, and is capable of being performed with continuity and regularity. It only requires to be approached with determination and carried out with intelligence.

I have said nothing about the part the architect plays in housing; believe me, it is an important part. He can help in the means that are to be employed and the end that is to be achieved. Building is, or should be, a matter of appropriate arrangements of parts, soundness of construction, economy in cost, and beauty in result.

Mr. Frank M. Elgood, F.R.I.B.A., chairman of the National Housing and Town Planning Council, in proposing the vote of thanks, said that the standard set was not higher than we should acknowledge. He agreed that the provision of houses for the lower-paid worker was a difficult problem, but he was doubtful whether any advantages were to be obtained by a national service. It would be deplorable if houses were to go up anywhere without attention to town planning.

Mr. Ernest Brown, M.P., in seconding the vote of thanks, said that on the rural side it was inevitable that they must face national service.

Mr. Raymond Unwin, F.R.I.B.A., said he was in sympathy with much in the paper. It was economical to maintain a standard of accommodation.

Mr. E. D. Simon thought it a pity to make up our minds to eliminate private enterprise. He viewed with apprehension the erection of a large number of houses at a low rent. Two standards of rent, one for the poor, and the other for the richer, he thought impossible.

Mr. George Hicks, secretary of the Amalgamated Union of Building Trade Workers, was unable to agree that cottage building should be separated from the industry. The cottage programme, he said, should be made to fit in with commercial and other building.

Mr. H. R. Selley, president of the National Federation of House Builders, thought that the problem could be solved by private enterprise. What they wanted for private enterprise was goodwill.

Mr. Edwin Evans, vice-chairman of the L.C.C. Housing Committee, said that schemes for 2,000 houses a year were financially impossible. The house for the small "payer off" could be left permanently to private enterprise. Later on 90 per cent. of the building could be left to private enterprise.

Sir Theodore Chambers, K.B.E., thought that the difficulty to be solved was a very small one, because remunerative rents could be obtained, and more people could afford to buy houses than was generally believed.

Why are Architects so Seldom Artists?

Mr. George Drysdale at the Birmingham A.A.

MR. GEORGE DRYSDALE, F.R.I.B.A., reading a paper before the Birmingham Architectural Association, suggested that architects were not always artists, for the following reasons :—

1. Lack of understanding of human nature.
2. Lack of a sense of reality.
3. The literary sense developed at the expense of the sensuous.
4. Lack of imagination.
5. Lack of the power of visualizing things.
6. Lack of simplicity of thought.
7. Lack of sense of colour and of material.
8. Lack of nerve.
9. Lack of education and therefore of sound taste.
10. Lack of a sense of style.
11. A conventional mind.
12. The over-development of, shall we call it, the commercial sense.

Explaining his list in detail, the author said :

1. Lack of understanding of human nature, perhaps, better, lack of a sense of humour, the possession of which enables each of us to see how small we are and how unimportant in the general scheme of things. It helps us to realize how success in our neighbour's efforts, *at any time*, is often another word for luck, and so gives us a proper sense of perspective. We must understand our clients and the men whom we employ; know when to humour them, judge when to give a little more than is expected, and even bully them when necessary, always remembering, if we are artists, that our final interest is in men not stones.

2. Sense of reality. We must realize clearly what we are and what we are trying to do in a world that is. Realize also the size and scale of the matters concerning which we have dealings. How many of us are given to exaggeration; we think our geese are swans, our cottages mansions. I was once called in to help on what was called a large Classic house. The sum to be spent turned out to be £4,000 pre-war, and the job collapsed in a week. Surely it is very inartistic to exaggerate the importance either of our works or of our place in the world. A habit that grows as bad habits do, it leads to sourness and discontent, and makes us untruthful and therefore out of touch with things that are. The joy in an art, to perpetrate a platitude, is certainly not measured by the dimensions of the production. We get great and grand ideas of ourselves, going in for huge competitions, and are bitter because the world wants cottages.

3. The literary sense. This is very well explained by Geoffrey Scott in his book on the "Architecture of Humanism." We are so very apt to design and judge buildings by what we think others feel about them, not examining them for ourselves. We look at the moon, for example, and flatter ourselves that we feel what the poets are never tired of writing about it, content that our so-called feelings are second-hand impressions. We might be better employed trying to diagnose what the moon means to us. As far as I remember, Geoffrey Scott asks us to approach a building as a child would, keeping an open mind, and try to register accurately the effect in our spirit of what we see, and then attempt a diagnosis of why. Certain patterns affect us variously, the uprights of a Gothic cathedral, the horizontality in Greek work, the arch the sign of vigour, a sagging line of depression. Most of us have ambitions in the use of columns. The youngest among us possibly imagines that if he chooses a good example from the past and details it carefully, he has the right to expect a success. Surely he has no business to think so. Columns in architecture may not be quite so sensitive as the human figure is in sculpture; they are, nevertheless, very sensitive things and call for great care in their treatment, if they are to express anything other than the literary meaning the words orders and columns convey to us. Are they not, when used intelligently, a very potent way of stating dignity, strength, permanence, and order in our buildings? Who can imagine sympathy between the Greek Doric and Trotsky, for example? Columns well used have power over us as the music of Bach has, as has the fine flavour of great poetry. They look inevitable. They affect us as a battleship does, but they afford satisfaction to our senses through our eyes and not through our knowledge of the rules of their making, for we care not how they are made.

4. Lack of imagination. Was it not Ruskin who looking at a stone saw a mountain. The great virtue in a real work of art is surely its imaginative power, its power of showing something clearly, its proportions seemly, its scale just. It points out to us new facts and enhanced values and carries us a step farther in our appreciation of the true and the beautiful. A work of art generally contains a suggestion that life is worth living. How dull is much of our work which has knowledge but no imagination. Might we not live a little more like Alice? We might be of more use if we did.

5. Power of visualizing things. I fear an elevation is just a matter of lines on paper to those architects who are not artists. The power of seeing things in their three dimensions is not given to all of us. The plan, section, and elevation remain separate and distinct, not one as our bodies are one; the external expression of what we build is other than the natural one, the faces of our buildings, as it were, powdered and painted, the insides not always very healthy. Surely in the great buildings of the past the soundness, permanence, and naturalness of the structure contain the real appeal rather than the prettiness we are so fond of sketching. Architecture as an art is an art of shapes, of voids and solids, of spaces, of light and shade, of patterns in space, not a struggle of styles on paper, of lines and fashionable detail. A great knowledge of the science of anatomy does not of necessity mean a great doctor.

6. Simplicity of thought. A rare virtue among these strange gentlemen we are discussing. Each problem we have to deal with must be boiled down to its simplest elements so that it can be made to disclose its primary purposes, its object in being. Having got rid of all that is in the nature of the superfluous, we are left with several diverging interests, their unification the successful solution. Planning, to take an example, is the simplest possible arrangement of rooms to be built for separate purposes. Our plans must be simple, direct, and have imaginative power. The plan must not lead to unnecessary complication, features need not occupy valuable space and be prominent in advertising that they are features and nothing else. Whether for prayer or feasting, business or relaxation, the plan should not obtrude itself upon the person inside. He should be unaware of the difficulties overcome; the troubles of his existence should not be added to by the incompetence of the arrangement—odd steps, dark and dangerous spaces, chimneys that smoke, draughts, to name a few of the more evident. It is expensive in our club houses to have to keep a waiter standing by, whose job is to say "Mind the step, sir." It is not effective to plan a marble paving which is arranged in so slovenly a manner that it destroys the restfulness or other quality of the hall in which we put it. Good planning is the economical partitioning off of a certain space. At its greatest it is a noble form of emotional expression.

7. Sense of colour and of material. There are many reds, blues, and yellows, many more than the trade is aware of.

Many of us specify red or blue, as the case may be, and leave it at that—another example of the literary danger. I wonder if we always realize that we cannot talk about colour accurately, we must see it in position to know what it is. As with pigments, light and shade, so with materials and with form, they all affect the subconscious sense of even the least emotional among us. They can soothe or distress us, and are useful in that they show us how much the art of building relies on the sensuous in us rather than the purely intellectual. Have any of you tried to express other than by just the word "comfort" what a real easy chair means to you, or the difference to your senses of St. Paul's and Westminster Abbey, or again the green of the grass in the spring and of the chair for the use of which, in London, we pay twopence ?

8. Lack of nerve. Nerve is an absolute necessity for him who is by the nature of things something of a prophet. False prophets of course, are common dangers; nevertheless, he who feels that he has discovered something new, or desires for good reasons to upset some recognized convention, needs always pluck to state his case and greater bravery to stand by the results. This so-called new idea in art, if good, is probably only a fresher, clearer vision of something that is. Seeming novelty in spiritual things is seldom popular. After we have reached the noble age of, shall we say, forty, we hate to be forced to think anew. We like to feel that we are settled, and like to consider others as our weaker brethren who venture to wobble in their point of view. The only way sometimes to get a new angle of vision is to risk a fall—taking the fall is an education. The moss that clings to stationary stones may be pretty, but is not always of great value.

The Potent Past

9. Lack of education and therefore of sound taste. The argument becomes rather personal, as you have honoured me by placing me in charge of your school here. May I take this opportunity of thanking you and of quoting my friend, Mr. Voysey, who, when he heard of my appointment, remarked "I am so glad to hear you have got it, it will teach you such a devil of a lot." Any of you who have attempted to teach will realize how true this is. We have got beyond the long-drawn battle of the styles and are becoming, I hope, more catholic in our appreciation of any work that has stood the test of time. We are agreed that a sound knowledge of the technique of building is the first and most important requirement of a would-be architect. Many of us fear that the danger of modern education is that it tries to make the student feel other people's feelings and not register his own. We think he is inclined to study history, for example, as something other than the story, often garbled, of men such as we are, to study the styles of the past as dull things necessary for the passing of an exam, and do designs vaguely, hoping to please but with no great personal feeling. In short, there is a danger that we do not think, imagine, and see everything we learn in relation to life at large.

Surely the duty of a so-called master is to try to encourage his students to take an imaginative view of what has been done. Train them to see how the past solved its architectural troubles and how often the same troubles are ours to-day. In learning a language, some knowledge of grammar is necessary in order to compose sentences intelligently, likewise if these sentences are to give pleasure some acquaintance with the fine writings in that language is advisable. The Egyptians could make a plain wall express itself quite unashamed by its plainness, the Greeks studied mouldings, the Romans and the mediæval peoples were interested in vaults, the Renaissance in patterns. If the architects of the future are to express the emotions, surely they must know something of how others have expressed them before their time. They must know the values placed on plain spaces and on voids, know why ornament is and what is meant by colour and by texture. The student has to be taught by design. This does not, in my opinion, mean that he has to learn how to draw out adaptations of past styles, fitting in the plan behind, draw everything nicely, colour to taste and serve up hot for praise. Rather it is the laborious process of realizing the various sizes of things and what they are, of finding out first principles, understanding what the unit means, getting hold of the practical and æsthetic essentials of his various problems, learning to think as an individual; how to compose in fact sentences, of necessity using the words of the past to make himself understood; the master's part, that of the benevolent critic who does not interfere unduly, but who slangs absurdities, requires attention to programme, points out possibilities and gently suggests alternatives, at the same time insisting on work, and again work, as the sovereign remedy for all that is evil.

A criticism often heard is that the modern student is turned out with grandiose ideas, with a swollen head, in fact. This makes him of little use in the ordinary office. Most of us, after all, have suffered from this disease; it is not incurable—like measles it might almost be said to be normal. Modern work is often very dull, modern business has a somewhat narrowing effect upon us. Surely at some time or other, and the earlier the better, it is wise that we live in a world of ideals and ideas, encouraging what nature has given us in the way of imagination, rather lying fallow in a work-day world—being our glorious selves for once. Remembering that if we have that in us capable of seeing that which is really great in our work, we are likely to be humble enough to look after that which seems small. A three years' course in architecture should not attempt to turn out practical draughtsmen of other designs. It should rather aim at making a foundation broad enough on which to build a knowledge of what building is.

10. Sense of style. One of the most just criticisms of the work of modern architects is that it is lacking in a sense of style, not any particular dictionary style, something deeper than that. Style the result of character and of much labour. Eager to follow a convention, modern work is often wanting in scholarship and restraint, it shows a poor understanding of material and is ignorant of form. Often badly composed, rich as regards material, nevertheless its appearance is dull and poverty-stricken. Wren's buildings never look like this, indeed, as is hardly necessary to point out, the first thing to be noticed in good work is the apparent wealth and satisfactoriness of the humblest materials. Bad buildings invariably look common—they are the permanent snobs of our streets, though to our ears silent, to our eyes most offensive (their blatant swank a continual added curse to our existence).

The Conventions

11. The conventional mind is fatal to the would-be good architect. Conventions are splendid necessary things under conditions such as we live in, we can't possibly get on without them. Art has always been a struggle against the established. It is never satisfied, is always advancing or retreating; it is the natural enemy of the conventional, the contrary germ as it were, which keeps society in a state of equilibrium. The artist, to explain himself, has of necessity to make use of conventions. He can only use them safely when he understands why they are.

12. The commercial sense. This need not detain us long as we are so continually being reminded of its existence wherever we may go. A famous architect once told me that the spending of six months in the office of a quantity surveyor had ruined him for life as an architect. He said it made him weigh things as a grocer does and consider their money value before their use or their rightness on the job.

Mr. B. F. Fletcher also read a paper at the meeting on the same subject. We hope to publish extracts from this paper in an early issue.

Parliamentary Notes

[BY OUR SPECIAL REPRESENTATIVE.]

Housing in Rural Areas.

The Minister of Health, in reply to Mr. Emlyn Jones, stated in the House of Commons that the total number of houses completed in the areas of rural district councils since 1922, under Government assisted schemes, was 3,297. During the half year to September, 1923, there were 9,247 houses of less than £26 rateable value erected by private enterprise in these areas.

Peabody Buildings.

Sir James Remnant asked the Minister of Health whether he was aware that the tenants in the Peabody buildings adjacent to the Windsor Hotel, Victoria Street, Westminster, were being turned out to allow the building to be converted into flats; and if he could postpone this conversion until the great demand for housing accommodation by the working classes in London had been relieved.

Mr. Wheatley said he was informed that these buildings were sold by the Peabody trustees because they were regarded as out of date, and that they had now been vacant for some time. He understood that all the occupiers were provided with alternative accommodation in dwellings belonging to the trustees, including a new block of dwellings which was erected in Westminster in substitution for the Victoria Street dwelling.

Wages and Prices in the Building World.

Mr. D. G. Somerville asked the Minister of Health if his attention had been called to the increase in wages and the raising of prices in the building world, and whether, accordingly, he proposed to modify the existing figure of £500 for houses under his new proposals; and whether the shortage of men and material would affect the numbers of such houses he proposed to construct under his scheme.

Mr. Wheatley said he was in communication with the building industry as to the arrangements to be made in order to ensure the supply of labour and materials necessary for the carrying out of an adequate housing programme, but he was not yet in a position to make a statement. The question of price, which was, of course, a very important element in any housing scheme, was also receiving consideration.

Housing Progress.

Mr. Wheatley informed Mr. Rafferty that over 30,000 houses of not more than £26 rateable value in the provinces or £35 in the Metropolitan Police District were completed during the year ended September 30, 1923, and 22,281 houses of five rooms or less, and 16,170 houses of six to eight rooms were in course of construction on September 30 last.

Mr. Wheatley said, in answer to Lady Astor, that on February 1 the following number of houses were in various stages of construction under the Housing Act, 1923:—

Local authorities' schemes	7,400
Private enterprise schemes	10,526
Total	17,926

1,144 local authorities had submitted schemes under the Housing, etc., Act, 1923.

The total number of houses erected by local authorities and public utility societies under the Housing and Town Planning, etc., Act, 1919, stated Mr. Wheatley, up to February 1 was 168,430, and a further 4,634 were under construction at that date; 39,184 houses were completed by private builders with the aid of the subsidy authorized by the Housing (Additional Powers) Act, 1919.

The Cost of Housing.

Mr. Wragg asked the Minister if he was aware that houses had been and were being built by corporations in the Midlands at an exclusive price not exceeding £350, and, if so, why it was estimated that the average cost in future would be £500.

Mr. Wheatley said he was aware that a number of local authorities in the Midlands had, during the last six months, let contracts for the erection of houses at a price of £350 or less. These contract prices, however, did not include the cost of land and road and sewer construction. The average cost of houses included in contracts let by local authorities in England and Wales during the month of January, excluding the cost of land and road and sewer construction, was, for non-parlour houses, £384, and for parlour houses, £445. The figure of £500 should be looked upon as an average "all-in" price for different kinds of houses to be built on varying sites in different districts, and was quoted for purposes of an illustration of the kind of basis which the Government had provisionally adopted in considering the financial and other implications of their scheme.

Sir K. Wood: Is it not a fact that during the last two months the cost of house building in this country has gone up considerably?

Mr. Wheatley: Yes, but I can assure the hon. member I am not responsible for that.

In answer to Lord E. Percy, Mr. Wheatley said that the average prices of non-parlour and parlour houses included in contracts let and reported by local authorities during the month of January, 1924, were £384 and £445 respectively. These prices were exclusive of the cost of land, roads, and sewers. The corresponding averages for the three previous months were:—

	Non-parlour.	Parlour.
	£	£
October, 1923	358 ..	416
November, 1923 ..	387 ..	435
December, 1923 ..	412 ..	465

Answering Mr. Stephen, Mr. Wheatley said that the amounts paid to date from monies voted by Parliament during the four financial years ending March 31 next, in respect of English and Welsh housing schemes, were as follows:—

	£
Annual deficits on assisted housing schemes of local authorities, public utility societies, etc.	18,570,000
Grants to private builders	9,498,000
Total	28,068,000

Mr. Wheatley informed Sir W. de Frece that the amount of Exchequer subsidy payable annually for twenty years under the 1923 Act, in respect of English and Welsh schemes approved to date under that Act, was approximately as follows:—

	£
England	620,000
Wales	30,000

Answering further questions, Mr. Wheatley said that the average tender prices of houses approved for December, 1923, and January, 1924, were as follows:—

Month.	Average Tender Price of Houses.	
	Type A.	Type B.
December, 1923	£412	£465
January, 1924	£384	£445

On February 1 the following numbers of houses had been completed or were under construction under the Act of

1923, or were included in contracts or certified by local authorities but had not been commenced :—

—	Number of Houses.		
	Completed	Under Construction.	In Contracts or Certified by Local Authorities but not yet Commenced.
1. Local authorities ..	2,511	7,400	8,776
2. Private enterprise ..	1,729	9,521	21,794
3. Societies, companies and trustees acting under Section 3 of the Act ..	440	1,005	2,054

Mr. Greenwood informed Mr. T. Thomson that the total number of State-subsidized houses completed in each year since 1919 was as follows :—

1919	100
1920	15,711
1921	86,669
1922	88,999
1923	19,185

Mr. Wheatley, in reply to Mr. Lambert, stated that up to February 1, 168,430 houses had been completed under the Housing, Town Planning, etc., Act, 1919. The average all-in cost for houses erected under the provisions of the Act would be approximately £1,040. It was anticipated that the annual loss falling on the Exchequer will be £7,700,000 per annum.

Mr. Adamson, Secretary for Scotland, informed Mr. D. Millar that the number of houses proposed to be erected under schemes put forward by Scottish local authorities under the Housing, Town Planning, etc. (Scotland) Act, 1919, was 115,574; the total number sanctioned for erection by local authorities under that Act was 25,129, and of these, 21,011 had been completed at January 31, 1924.

Mr. Wheatley, in answer to Mr. J. Thomson, said that he proposed, in connection with future approvals of housing schemes submitted by local authorities, to require the authorities to submit to him any proposals for building at a density exceeding twenty to the acre.

Replying to questions as to rural areas, Mr. Wheatley said that the question of housing in rural areas was being considered in connection with the general proposals of the Government for dealing with the housing question.

Answering Mr. Oliver, Mr. Wheatley said that the question of setting up a costing committee to control the price of building material was engaging his serious attention. It would be dealt with in the proposals which he hoped to submit to Parliament in due course.

Mr. Wheatley informed Mr. Lumley that the present output of bricks was variously estimated at between 2,500,000,000 and 4,000,000,000 a year. Taking 20,000 as the average number of bricks per house, a total of 4,000,000,000 would be required for 200,000 houses.

Answering Mr. D. G. Somerville, Mr. Wheatley said that schemes for the provision of houses under the 1923 Act were still being put forward by local authorities and approved by his department. He was not advising local authorities that they should await the introduction of new housing proposals.

Mr. Wheatley informed Sir K. Wood that the question of whether there should be any extension of the scope and powers of the committee on the cost of building materials was under consideration.

Dublin's Need of a Town Plan

Mr. Horace T. O'Rourke, chairman of the Civic Survey Committee, in delivering an address before the Architectural Association of Ireland, entitled "A Civic Survey," said that they should recollect that men in bygone ages had already taught by precept and example the wisdom of ordered town planning. In the City of Dublin they had in some districts historic examples which to-day aroused universal interest in the United States.

The Irish village had peculiar little characteristics of its own, and hardly differed from Cape Clear to Mizen Head. The cleanliness which was next to godliness was not one of its outstanding characteristics.

As a specific example of the failure to recognize and utilize all but the most obvious features of a commanding site and situation Edinburgh might be chosen. For, despite its exceptional advantages, its partially good planning, its able architects, its public interest in town amenity, Edinburgh presented many mistakes. If such things happened in cities which largely depended upon their attractive aspect, and whose inhabitants were relatively enlightened, what of towns less favourably situated, less generally aroused to architectural interest, to local vigilance and civic pride? Think of the opportunities they had in Dublin—for making mistakes! There was an analogy between the two cities.

All eighteenth-century planning had its method, which was invariably aristocratic. It had the reserve, the formality, and sentiment of good manners. In Dublin the Irish aristocracy of that period achieved an almost unique architectural expression not excelled in either Edinburgh or London. The beautiful city of Bath was its English rival. The planning of Nash's crescent there was a charming example of the broader feeling of our Georgian forefathers.

In the following century civic communities lost an interest in grand ideals, and all arts languished. The task of the twentieth century was to take up the threads of civic progress in the eighteenth century. With a civic survey before the town-planner no serious mistake was likely to happen, as it educated the citizen in the factors and conditions governing his town life.

The Dublin public had reason to fear that a partial town-planning scheme, not based upon any survey of present conditions, nor upon adequate knowledge of planning elsewhere, was receiving a measure of support in Government circles. In this case the chronological order of survey first and plan afterwards was being reversed, and in that way Dublin was in danger of being committed to a plan which would have no justification in the light of fuller knowledge, yet which, when once adopted, it would be too late to replace or even difficult to modify. Town planning was too noble a thing to be reduced to the level of a concoction of disjointed palliatives.

The Dublin survey now under preparation by the Civics Institute was divided into seven sections—archæology, education, recreation, hygiene, housing, industry and commerce, traffic, and with a further section illustrating all and called the graphical section. It was the first occasion upon which a civic survey had been prepared of any Irish city, and therefore it would form a unique record. The work was of national importance, and it was more needed in Dublin than probably any capital city in Europe. Their civic problems cried out for immediate solution—the want of educational facilities; the need of proper forms of recreation; the neglect of historical associations so valued elsewhere; the stagnation of industry and commerce; the inconvenience and costliness of transport, and the wretched habitations of the masses of the poor could not be allowed to remain as they were.

As compared with the historic but modernized capitals of Europe, Dublin was a hundred years behind the times in civic progress. To-day in Dublin the civic spirit languished unto death. Its survival could only be brought about by strenuous propaganda aided by the practical co-operation of the State. As the capital was a national asset, it was the work of the State, and not the municipality, to bring about its regeneration.

Contemporary Art

Two Sculptors

At the Alpine Club Gallery, under the auspices of the Chenil Gallery, there is an exhibition of thirty pieces of sculpture by Nena Brennecke, which prove that their maker is not only in the van of sculptural progress, but that she is a sound plastic artist. The qualities that this rather ugly sculpture present are sincerity and thought. Knowledge and technique are less paraded; the old canons of beauty are less insisted on. But if there is a tendency to neglect mere details of anatomical form for a more purposeful expression of form, it must be admitted that it makes for intensity. There are busts which convey a vivid sense of vitality rather than the usual sense of being a good likeness. They may be likenesses as well: I do not know, but such simplified studies as "Dolores," such complicated ones as "Signor Ugarte," each in their separate ways are living entities. Between these two works there is all the difference in treatment. "Dolores" is created in a few eloquent planes; "Signor Ugarte" in a laborious effort which has failed in its object. It is carved in wood, but copied from a clay or plaster model. It has no glyptic quality at all, and its plastic virtues have been hidden by a mistaken method. All the other work has undoubted plasticity; whether the charming baby-child study, "Chloe," the normal "Suzanne," and "John Everett, Esq.," and the bumpy "Old Lady," and this plastic quality reaches a high degree of excellence in the mask of "Viva." It is marked, too, in the torsos, statuettes, and statues, of which latter there are two life-size: "The Sun Maiden," a fine study admirably suited for a caryatid, its modelling being somewhat too flat for a naturalistic work in the round, and "Egypte Moderne," a more realistic work. Nena Brennecke will do well to cultivate her evident plastic gift rather than to waste her powers on a carving technique unsuited to them.

At the Arlington Galleries, the sculpture of John Gordon Cluysenaar, the young Scottish-Belgian artist, is based entirely on tradition. It might be the product of any British school of modelling, it so resembles the work shown at the Royal Academy. Belgium in spite of Meunier the realist, has remained constant to a fine classical tradition, and the present exhibitor has remained constant to Belgium, as well as to Scotland, his mother's country. His work is good; it is passionless in its conception; his modelling would do for bronze or for marble equally, for it has no distinguishing characteristics. He should not attempt to carve in stone, however, as the smoothed group called "Regrets" abundantly indicates; he is not a carver. His "Melitta" and "Jeunesse" are charming bronzes.

Local Colour and English Gardens

West Africa has furnished some good subjects for the versatile, but unequal talents of Rose Chicotot Stinus. Some fine atmospheric effects are somewhat inadequately rendered, while her studies of natives are sometimes drawn admirably, and in one special case painted with remarkable verisimilitude and power. The exhibition is at the Brook Street Gallery.

The garden and flower pictures of Beatrice Parsons at the Greatorex Galleries are mostly of the south and west of England. They are very pleasing, naturalistic, honest water-colour drawings, distinctly above the average of this class of work, which has lately grown in England to a point of much accomplishment.

At the same galleries a remarkable set of drawings and etchings by George Marples of "Fly-fishing" is to be seen. The motions of the hungry and the wily trout are admirably rendered, and all fly-fishers, I should think, will want one of these silverpoints and prints.

KINETON PARKES.

The Birmingham A.A.'s Second Annual Exhibition

Speaking at the private view of the above exhibition, the President of the Birmingham Architectural Association (Mr. Rupert Savage) said that the object of the exhibition was not to advertise architects individually, but to interest the people of Birmingham in architecture. This is a noble object, and all the more credit is due to the Association for attempting such a formidable task. There is seemingly no difficulty in collecting works of sufficient merit, or of giving the public the opportunity of inspecting them; but it is, alas, very difficult to entice the average citizen up the marble staircase and into the gallery. Professional dignity is all very well, but I think a more human and—I cannot avoid the brazen word—popular note should be introduced in appealing to the public.

The fine monumental exhibits include several designs for the Birmingham war memorial and the new Masonic Temple. These have already been commented upon in the JOURNAL.

The domestic architecture illustrated by photographs and some very exotic water-colours, is pleasing work in the Tudor tradition; a tradition which seems to have established itself as strongly as the Georgian, and certainly to the exclusion of æsthetic progress. The austere, though delicate, art of Sir Edwin Lutyens seems to be the only strong bulwark against it.

The Birmingham School of Architecture is not very brilliantly represented. The school triumphs if only because of one exhibit—a domestic interior by, I think, a third-year student. It is a superbly simple and happy design for the fireplace side of a small living-room; and, in my opinion, it is the most sincere and intelligent piece of work in the whole gallery. There are also some drawings loaned by a student of Liverpool University School of Architecture.

There is an abundance of drawings and sketches by members of the Association. They are not very exciting, but the rendering, generally, is pleasant and interesting. Several little pencil sketches by Holland Hobbiss are happy and useful impressions of architectural subjects in a simple and direct method which is very suited to the old houses and ruins he has chosen. But the most successful drawings, from the architect's point of view, are the line sketches by Salway Nicoll. Being purely in line they lack light and shade values, but the lines themselves have a rich quality which give intense character to the drawings.

The water-colours, on the whole, are too rich and picturesque, and laden with too much tricky colour, to be considered seriously.

Several pastels by Ernest Bewley are happily rendered, but there is a lack of atmosphere and a sense of futility about them which are rather disturbing. They have no apparent object or expression.

There are also one or two excellent pen-and-ink sketches. Pen-and-ink is rather a neglected medium nowadays, and yet it is very suited to architectural subjects, and capable of the most facile manipulation.

EDGAR LUCAS.

The Drawings of Mr. Edmund H. New.

The exhibition of original pen and pencil drawings by Mr. Edmund H. New, Hon. Associate R.I.B.A., of University and College buildings at Oxford, as well as other views, will be continued in the R.I.B.A. gallery until Friday, March 28. The exhibition is open daily between 10 a.m. and 6 p.m.

Centenary of the National Gallery.

The centenary of the National Gallery, Trafalgar Square, will be celebrated on April 2.

Ten Centuries of British Homes

Captain Lawrence Gotch, in giving a lantern lecture on "Ten Centuries of British Homes," before the Leicester and Leicestershire Society of Architects, said that the home of a thousand years ago would seem scarcely good enough for a pigsty to an age accustomed to the luxuries of the simplest modern home. In the word accustomed lay the key to the problem of the development of the home. Evolution was the process of becoming accustomed to new developments, and the history of the English home was the evolution resulting from each generation accustoming itself to the serial and material changes of the time. So social conditions had had a great deal to do with the home just as they had to-day.

After describing the homes of those who lived in this country from the period before the Norman Conquest down to the beginning of the nineteenth century and referring to the work of Vanbrugh, the Adam brothers, and Wren, he said that one could not claim that the English homes of the period, 1800 to 1875, were any improvement on those of the preceding years. The monstrosities of Vanbrugh were followed by a period of pure classicism when homes were more like Greek temples than homes, and simultaneously with that we found the first indications of the Gothic revival.

The Grecian episode was the result of books published by Stuart, a great explorer of Grecian remains. In fact, from the time of Jones to 1900 one might say that the low standard of architecture was due to the publication of books of design, resulting in copyism and pedantic ideas. There followed the Gothic revival, the negation of all beauty of the Early Victorian era and the negation of any style by the speculative builder.

Into this gloom and chaos light began to shine when Norman Shaw and Nash proved that home design was not dead. To Norman Shaw, especially, with his own peculiar style, we owed a considerable debt, in that it was due to his persistently good work that house design became again a living reality. We might deem his work old-fashioned and dull in the light of modern houses, but he produced real houses with some practical plans and pleasant exteriors full of his own personality, and all this made a chaos of conflicting fashions at a time when architecture was at its very lowest ebb. Nash's work, to the lecturer's mind, was of a better quality, less ostentatious, and true to native tradition. To-day you could safely leave the development of the British house in the hands of the young British architect.

R.I.B.A. Council Meeting

Following are notes from the minutes of the last council meeting of the R.I.B.A. :—

R.I.B.A. Diploma in Town Planning.—On the recommendation of the Board of Architectural Education the Council approved the regulations and syllabus for the examination for the diploma in town planning, and appointed the following members to act as examiners : Professor Patrick Abercrombie, Professor S. D. Adshead, Messrs. E. G. Allen, Reginald Bruce, Arthur Crow, W. R. Davidge, F. M. Elgood, W. Carby Hall, W. A. Harvey, H. V. Lanchester, T. Alwyn Lloyd, W. Harding Thompson, Professor Beresford Pite, and Mr. Raymond Unwin.

R.I.B.A. Prizes and Studentships.—On the recommendation of the Board of Architectural Education the Council decided that candidates who have entered for the Soane medallion or the Tite prize shall be permitted to submit their drawings in place of the usual problems in design required for the final examination, and that candidates who have been awarded the Soane medallion or the Tite prize, or who have received a certificate of hon. mention in either of these competitions, shall receive exemption from the design portion of the final examination.

It was also decided to fix the age limits as follows : R.I.B.A. essay prize, 45 years; measured drawings medal, 35 years; Pugin studentship, 18–30 years; Owen Jones studentship, 40 years; Tite prize, 35 years; Soane medallion, 35 years.

Arthur Cates Prize.—The annual value of the prize was increased from £30 to £50.

R.I.B.A. Essay Prize.—Candidates for this prize will be required in future to submit to the secretary the subject on which they propose to write for the approval of the jury.

R.I.B.A. Intermediate Examination.—Candidates who are relegated in Subject A (general history of architecture) of the intermediate may be required at the discretion of the examiners to take either subjects : C.1 (*a*) Greek and Roman; or C.1 (*b*) Byzantine and Romanesque; or C.1 (*c*) French and English Gothic; or C.1 (*d*) Italian, French, and English Renaissance, instead of being required to sit for Subject A again.

London Traffic Authority.—On the recommendation of the Town Planning Committee it was decided to urge upon the Prime Minister the necessity of the establishment of a traffic authority for London at the earliest date practicable.

Building Research Board.—On the recommendation of the Science Standing Committee it was decided to request the Department of Scientific and Industrial Research to grant an interview to representatives of the R.I.B.A. to enable them to lay before the department their views on the subject of research into building materials.

Public Telephone Kiosks.—On the recommendation of the Town Planning Committee it was decided to urge the Postmaster-General and the Metropolitan Boroughs Joint Standing Committee to refer the proposed new standard design for public telephone kiosks to the National Fine Arts Commission for their advice before the building of these kiosks is proceeded with.

Reinstatement.—Mr. S. P. Brinson was reinstated as a Licentiate.

Talk of Architecture

"It is my belief that English architecture fell into a bad way because our forefathers were shy and held their tongues. The architects were clever gentlemen who used many words hard to understand, who talked of Greece and Rome, of Palladio and Vitruvius. The squire whose old house would no longer keep out the weather, who had to build anew, had never before heard of Vitruvius. In his heart he knew that he desired to live much as his father had lived before him, although he would have a larger parlour and three more bedrooms. If he could have found his voice and talked with the architect, the new house would have had a more English flavour to it.

"But the squire was too shy. He did not speak. From that day to this the common man has not dared to talk with the architect. The uncommon man has talked. But he has talked nonsense. He learned the words from the book and became so arrogant that he sought to teach the architect his trade, and that is something that we should never do with any man who is master of his trade. He demanded Early English or Byzantine. Sometimes he got it : architects must live.

"Very few of us will ever be talking with the architect about the house that he is to build for us. We must live in the house that was for sale or in the flat that, by good fortune, was to let. We have our dwellings, as we have our greatcoats, ready-made. Yet that should not keep us, as we walk the street, from looking at the houses as the lady looks at the hats in the shop-window. They may be ugly hats : they may be above her money. But by looking earnestly at many hats the lady comes to have a fine eye for hats. Even so, we who gain the habit of looking at houses, may come to know the right sort of house when we see it. When we know that, we shall have as much knowledge of architecture as is good for us."—The Londoner, in the "Evening News."

The Week's News

A New Bank for Hastings.

The Westminster Bank have decided to rebuild their bank at Hastings.

New Turkish Baths for Macclesfield.

Plans are being prepared of new Turkish baths for Macclesfield.

The Renovation of All Hallows.

It is proposed to spend over £600 on the renovation of the City church of All Hallows-on-the-Wall.

New Municipal Offices for Stockton.

It is proposed to proceed with the new municipal buildings in sections. The total scheme will cost £150,000.

A Big Paris Improvement.

A scheme involving an expenditure of more than £2,000,000 has been drawn up for the reconstruction and enlargement of the Gare de l'Est in Paris.

A New Suburb for Leeds.

Negotiations are in progress between the Corporation and landowners to secure a large area of the Gipton estate for building purposes.

A New Church for York.

It is proposed to build a new church in the South Bank district of York. The architects are Messrs. Brierley and Rutherford, of Lendal, York.

The late Mr. Thomas Mundy, A.R.I.B.A.

We regret to record the death of Mr. Thomas Mundy, one of the oldest Associates of the R.I.B.A. He was elected an Associate in 1872.

A Thirty-ton Church Moved.

A thirty-ton Baptist church at Sudbury has been moved bodily some 20 ft. to new foundations. The only casualty was a slight bulge on one side.

New Schools for Middlesex.

The Middlesex Education Committee have decided to seek sanction for the building of three new secondary schools and for the alteration of seven others.

New Schools for Yorkshire.

The West Riding County Council have decided to erect new middle schools at Bentley, Gisburn, Criggleston, Rossington, and Edlington. The cost is estimated at about £80,000.

A New Building for Piccadilly.

No. 1 Stratton Street, Piccadilly, overlooking the Green Park, is to be replaced by a large block of offices and flats. The cost of the new building is estimated at £500,000.

A New Concert Hall for Ilfracombe.

The Urban District Council have received the sanction of the Ministry of Health to the borrowing of £8,600 for the erection of a new concert hall. The work has been deferred until next autumn.

The late Mr. John Watson, F.R.I.B.A.

We regret to record the death of Mr. John Watson, F.R.I.B.A., of Edinburgh. He was a past-president of the Edinburgh Architectural Association, and represented that body on the R.I.B.A. Council during the sessions 1909 to 1911.

The Bank Escalators.

Every effort is being made to speed up the reconstruction work at the Bank Station, and it is hoped to have the new escalators running in about five weeks' time. The new escalators will be able to carry as many as 10,000 passengers per hour.

Two Australian Church Schemes.

It is proposed to transfer stone by stone, the whole of St. Andrew's Cathedral to a commanding position overlooking Sydney Harbour. On an adjoining site it is proposed to erect a new Presbyterian cathedral church.

The Queen to Visit Hampstead.

On May 31 the Queen will open the new wing of the institute at the Hampstead Garden suburb, of which she laid the foundation-stone. It has been built from the plans of Sir Edwin Lutyens, R.A., F.R.I.B.A., and Mr. J. C. S. Soutar, Licentiate R.I.B.A.

Public Buildings in Ulster.

It is expected that the expenditure charged on the Consolidated Fund under the Government of Ireland Act for the purpose of providing buildings for the accommodation of the Parliament and public departments of Northern Ireland will ultimately reach £2,000,000.

The Building Exhibition.

The International Building Trades Exhibition will be opened at Olympia on Friday, April 11, at 12 noon, by the Rt. Hon. John Wheatley, M.P., Minister of Health. Mr. J. Alfred Gotch, F.S.A., P.R.I.B.A., will take the chair at the opening ceremony.

The Density of Houses.

In a circular just issued the Minister of Health asks local authorities to submit for his approval any scheme in which it is proposed to build more than twenty houses to an acre. The view is re-affirmed, however, that twelve houses to the acre is a desirable standard.

A London Housing Conference.

An all-day conference on housing in Greater London will be held on April 5 at Miss Maude Royden's centre, the Guildhouse, Eccleston Square, near Victoria. Both upper and lower halls are to be used, the upper for the conference, and the lower for an exhibition of plans, models, and designs. The speakers will include Colonel Levita, chairman of the L.C.C. Housing Committee, and Messrs. Coppock, secretary of the National Federation of Building Trade Operatives; Herbert Morrison, M.P., L.C.C.; J. C. Squire, and Raymond Unwin, F.R.I.B.A.

Partnerships Dissolved.

Mr. C. Gordon Huntley, A.M.I.E.E., M.I.H.V.E., and Mr. William W. Wood, A.R.I.B.A., of the firm of Huntley and Wood, consulting engineers, P. & O. House, Cockspur Street, London, S.W.1, have dissolved partnership.

The partnership between the undersigned architects has been dissolved by mutual consent as from March 15. Mr. W. B. Blanchard will practise at 20 Savile Street, Hull, under the style of W. B. Blanchard, architect. (Telephone: Central 5269.) Messrs. W. B. Wheatley and A. F. Houldsworth will practise in partnership as architects at Bridge Chambers, Monument Bridge, Hull, under the style of "Wheatley and Houldsworth." (Telephone: Central 4907.)

The Prices of Building Materials.

Sir Halford Mackinder, the chairman of the Inter-departmental Committee, appointed by the Ministry of Health, to survey the prices of building materials, has issued his report for January and February last. Between December and January there were no appreciable changes of general application, but since January there have been advances in the price of bricks, ranging from 6d. to 5s. per thousand at Bristol, Manchester, Newcastle, Swansea, and Glasgow. It is further reported from Swansea that the supply of bricks is limited. There has been a continuance of the rise in the price of lead, to which attention has been drawn in previous reports. There have been a number of other local fluctuations, of which the most noteworthy is an increase in the price of slates at Edinburgh and Glasgow.

Scholarships for Londoners.

The London County Council is prepared to consider applications for scholarships from British subjects, provided their parents or guardians live in the County of London. Among them are the following: 1. Intermediate technical or art scholarships, providing free tuition at recognized schools in London and, in some cases, a maintenance grant, for students from 16 to 18 years of age in architecture and building, art, etc. 2. Senior scholarships in science and technology or art and artistic crafts, providing free instruction at full-time day courses at institutions of university rank or at which advanced instruction in science, technology, art, etc., is given. Candidates must be not less than eighteen years of age. Full particulars may be obtained from the Education Officer, the County Hall, Westminster Bridge, S.E.1.