Wednesday, April 30, 1924. Vol. LIX] No. 1530.

THE ARCHITECTS' JOURNAL & Architectural Engineer

With which is incorporated "The Builders' Journal."

FROM AN ARCHITECT'S NOTEBOOK.

Set down a brave Sir Christopher in the middle of black ruined stone heaps, of foolish unarchitectural Bishops, red-tape Officials, idle-Nell-Gwynne Defenders of the Faith; and see whether he will ever raise a Paul's Cathedral out of all that, Yea or No! . . . Pious munificence, and all help, is so silent, invisible like the gods; impediment, contradictions manifold are so loud and near! O brave Sir Christopher, trust thou in those notwithstanding, and front all these; understand all these; by valiant patience, noble effort, insight, by man's strength, vanquish and compel all these, and, on the whole, strike down victoriously the last top stone of that Paul's edifice; thy monument for certain centuries, the stamp "Great Man" impressed very legibly on Portland stone there!

THOMAS CARLYLE.

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

A Detail of the British Government Pavilion at the British Empire Exhibition, Wembley

Simpson and Ayrton, PP. and F.R.I.B.A., Architects

Photo: Campbell Gray.

The British Government Pavilion is one of the permanent buildings of the Exhibition, being built of concrete.

Some notes on the architectural features of Wembley appear on page 744.

THE

ARCHITECTS' JOURNAL

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

Wednesday, April 30, 1924. Volume LIX. No. 1530

What *Is* Art?

"WHAT ees Arrt?" asked the late Sir Lawrence Alma Tadema at a meeting of the R.I.B.A., nearly twenty years ago. And the whole gathering hung in breathless suspense, awaiting the answer of that great man. Then, softly, in his rich, Dutch voice: "Gentlemen—no one can tell" —and the excitement died within his listeners' hearts.

But bolder spirits have said more. Mr. John Drinkwater recently defined art as "a device of man for satisfying the profoundest of all human hungers, the hunger of every individual for an understanding of his own experience."

"Art is the love of splendour and the desire to create it," says Mr. Arthur Machen.

"We work in the dark—we do what we can—we give what we have. Our doubt is our passion, and our passion is our task. The rest is the madness of art," cries the young man in Henry James's "The Middle Years."

"All nature is but art," wrote Pope.

"What is life is art," pronounced Rodin. "Only if it be beautiful," retorted Mr. Frederic Harrison. Whereupon we had the sculptor's tremendous rejoinder: "There is no ugliness!"

But, having frequented doctor and saint, and heard great argument about it and about, we evermore come out by much the same door as in we went.

All architects will remember the remarkable attempts—he may have succeeded for all most of us there could tell—of the late Mr. Hambidge to establish his theory of the geometrical bases of classic architecture. Upon two occasions at the R.I.B.A. he presented his audience with an amazing pattern of circles, triangles, squares, and polygons, imposed, super-imposed, linked, inter-linked and latticed in an entanglement such as to bring nightmare to the brain and confusion to the understanding. Here and there he threw upon the screen, as make-weight, profound calculations concerning the diameters of columns in relation to their height and their placing upon the stylobate, until we could only, as on beholding the enchanter in Coleridge's "Kubla Khan," "close our eyes in holy dread."

Here is another gentleman's—Mr. Fredrik Macody Lund, a Norwegian—description of the basic principles upon which Notre Dame was designed.

A study of the plan and of the measurements introduced by Mr. Lund will, he asserts, convince the reader that the principle *ad quadratum* has in every respect determined the proportioning:—

"We find, everywhere, in the horizontal plan, in the vertical longitudinal plan, and in the vertical transverse plan that the same geometrical unit of measure is used.

"This unit is the square. In the drawing, we have introduced the auxiliary unit collectively, having placed on the sides of each of the two squares forming the rectangle of the whole design the geometrical value of the length of two bays and marked these by numbers from one to six.

"The square is therefore divided into six, here as well! We find altogether twelve double bays for the whole external length of the church.

"At level 1, *ad quadratum* of one double bay, we get the height of the second or outer aisle; at level 2, the top of the parapet of the Gallery of Kings in the front and the original height of the wall of the first aisle; at level 3, the height of the wall of the nave; at level 4, the projection of he main cornice of the front and the line of the ridge; and finally at level 6, *ad quadratum* of six double bays or half the length of the church, the top of the parapet of the towers.

"Within this large square or its squares of units, the side elevation is designed according to the same strict geometrical law which we found in the west gable wall. We have drawn some diagonals in order to prove this fact.

"It will be seen from the fully drawn lines of the system in the gable wall of the transept that there is not a single accidental occurrence from the base of the building to the summit of the floret on the gable and the finials of the corners; the division of the stories, the porch, and the lights are proportioned *ad quadratum*, even the centres of the rose windows are determined in the same way. Thus th y are connected—thanks to the spirit of unity within which the distribution of the totality is organized—not only with the elevation of the gable wall, but also with the totality as shown by the diagonals going through the centres. From the parapet of the towers down to the plinth and its extreme points, from east, west, and round the west front, continuity is obtained by means of this system *ad quadratum*, and a command over the large masses of this enormous building and its various developments."

—It is all, of course, one more attempt to define art.

Let us listen to what Turner can tell us. (If the artists themselves shall not give to us the secret, who will?): "They wrong virtue enduring difficulties, or worth in the bare imitation of Nature, all offers received in the same brain; but where these attempts rise above mediocrity it would surely not be a little sacrifice to those who perceive the value of the success to foster it by terms as cordial that cannot look so easy a way as those spoken of convey doubts to the expecting individual. For as the line that unites the beautiful to grace and these offerings forming a new style not that soul can guess as ethics. Teach them of both, but many serve as the body and the soul, and but presume more as the beacon to the head-land which would be a warning to the danger of mannerisms and the disgustful." After which, Mr. Hambidge and the Norwegian are clarity itself. And however angry we may have felt with Sir Lawrence Alma Tadema twenty years ago, perhaps, when all has been said, he alone was right.

What is art? Gentlemen—no one can tell! H. J.

A Glance at Wembley

THOUGH still very incomplete in the minor appurtenances, such as lawns, shrubs, and flowerbeds, and therefore lacking the advantages of a coloured setting (such as it will assuredly have in a few weeks' time), Wembley may yet be said to be architecturally complete.

It is hopeless to attempt even a general exploration in a single visit; if everything is to be seen, even superficially, the exhibition will have to be visited again and again. But after only one visit the mind's eye is left with a very definite impression of the place. For, in spite of its 220 acres of roadways, buildings, and open spaces, Wembley has a curious effect of compactness, due to the extreme simplicity of the lay-out and to the configuration of the ground.

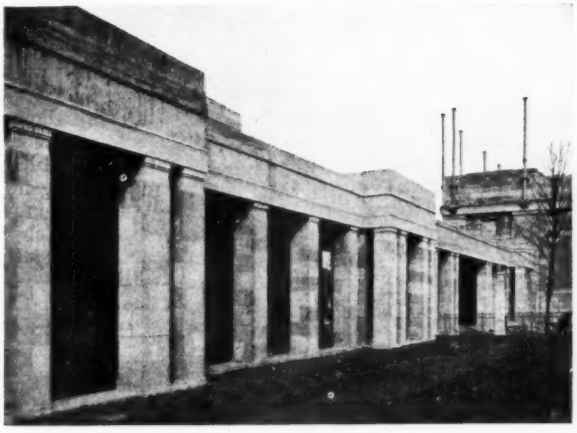
It was a bold idea to plan such a large exhibition, for the most part, upon two main axes. The major axis runs from the principal entrance up to the Stadium (which occupies the highest level of the site), and the other crosses it midway at right angles. Thus, broadly, the exhibition may be said to be planned as a large cross, embracing five main elements —the immense palaces of Industry and of Engineering in the lower corners, the much smaller Canadian and Australian buildings occupying corresponding positions above (beyond an intervening lake), and the Stadium crowning the apex. The great size and conspicuousness of these elements enables the exhibition to be taken in almost "at a glance," and there is little danger of losing one's way. Unfortunately, a great part of the area on the eastern side of the "cross" is mostly cut off by the loop of the L. & N.E. Railway, which runs through the grounds, and here there is no feeling of organic relationship to the main exhibition. From a planning point of view it is a pity that this railway was ever allowed in the grounds. No doubt it was mainly this consideration that determined the imposition of the major axis upon the shorter dimension of the site.

Apart from this defect, two things (apparently not the fault of the exhibition architects) tend to spoil the spectacular effect of the lay-out: (1) You do not at once enter the main avenue from the principal entrance, but have to approach it circuitously by means of a semi-circular road and some right-angled paths. The presence of shops under the encircling colonnade probably accounts for this enforced detour; (2) upon the main axis, and between the Canadian and Australian buildings, "The Times" pavilion completely blocks the vista of the Stadium. This is greatly to be deplored, for it spoils the finest view in the whole exhibition.

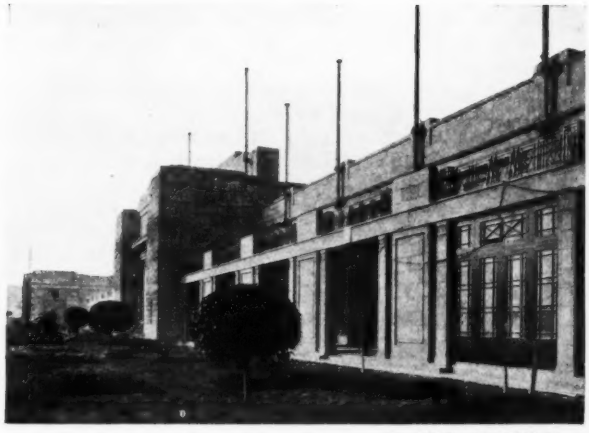
Architecturally, Wembley is a good deal of a mixture, which is not to be wondered at considering the diversity of styles embraced by the British Empire. The permanent buildings of concrete, designed by Messrs. Simpson and

Photo: Campbell Gray.

ENTRANCE TO THE PALACE OF ENGINEERING.
SIMPSON AND AYRTON, ARCHITECTS.



THE COLONNADE.



Photos: Campbell Gray.

THE PALACE OF INDUSTRY.

SIMPSON AND AYRTON, ARCHITECTS.

Ayrton, give, however, cohesion and stability to the whole. Seen on a grey day they seem to be lacking in the gaiety that one expects to find in exhibition buildings, but the sun and the bunting may make all the difference. One has the impression that these elevations are rather dwarfed by the immensity of the lay-out, but it cannot be denied that they have a monumental dignity that suggests very forcefully the strength and solidity of the British Empire. Especially is this so in the case of the British Government pavilion, the finest building in the whole exhibition. In all these permanent buildings the concrete detail is very cleverly handled.

The Stadium, with its approach steps, terraces, and cupolas, is an impressive climax to the whole exhibition. The great arena, which could comfortably contain the Colosseum at Rome, with plenty of room to spare, is impressive enough silent and empty, but positively thrilling when packed with people. Here you may understand the emotions of gladiators and cup-final footballers.

Of the other exhibition buildings we can say little here. The Canadian building has scale and some dignity, but its colonnade is not very happily treated. The Australian building is more refined. The Indian pavilion is picturesquely oriental, suggesting the Taj Mahal, and the South African pavilion Dutch colonial, reminding one of Groote Schuur. A bridge crossing the loop railway is a very delightful reconstruction of old London Bridge, with gates and covered footways.

Other features that caught the eye in a rapid survey were the severely designed but supremely effective bandstands—one set in a vast amphitheatre—the concrete "globe" lamp-posts, and the charming little kiosks distributed throughout the grounds.

In the space at our disposal this week it is impossible to give more than the very vaguest outline of the exhibition. A full consideration of its architectural attractions must be reserved for a later issue. G. J. H.

The London correspondent of "The Manchester Guardian" makes the following comments upon the architects' share in the exhibition :—

"As to the interior work, the result is really novel and in many ways charming. A panel of architects was drawn up for the consideration of exhibitors, which has led to many of the most distinguished architects of our time contributing to the design of these structures. Sir Edwin Lutyens, Professor Hubert Worthington, Sir Robert Lorimer, Messrs. Adams, Holden, and Pearson, Mr. Vincent Harris, Mr. Clough Williams-Ellis, Messrs. Oswald Milne and Paul Phipps Sir Edwin Cooper, Professor Reilly, and Mr. J. Emberton are among the many notable designers. A

Photo: Campbell Gray.

THE CANADIAN BUILDING; J. O. TURCOTTE, ARCHITECT

general scheme was prepared for the palaces, and the buildings were worked in so as to produce a co-ordinated effect such as had never been achieved in the great avenues of exhibition palaces.

"The Palace of Industry is particularly exciting with its tall gilt columns designed by Mr. Williams-Ellis, crowned with symbols of each section. This architect is responsible for Messrs. Carson's chocolate exhibit, which is the biggest show of any firm there, the chemical section with a frieze by Cosmo Clark, and the lively Ulster pavilion. Professor Worthington's fine portico and general structure of the cotton section is one of the outstanding things. He is responsible also for the portico of the wool section, which adjoins it. [It should be pointed out that the interior of the wool section is by Mr. Eric Morley, F.R.I.B.A.—ED. A.J.] The linoleum hall, by Messrs. Milne and Phipps, is one of the most high-spirited and attractive sections. Mr. Oliver Hill has given an arresting form to Pilkington's and Wedgwood's sections.

"It is impossible to do anything like justice to the number of skilful and amusing inventions and curious conceits which our architects for once in a way are being allowed to express for the edification and entertainment of the public. It is the beginning of a new era in exhibition structures. The architect, like the artist, is bringing into use a gayer and more adventurous side of his profession for the service of commerce. For this sensible and enriching turn of events Sir Lawrence Weaver, the director of the United Kingdom exhibits, is very largely responsible. It is only too easy to conceive what the interior of this exhibition might have been without Sir Lawrence's very practical intelligence, scholarly taste, and cunning energy."

Architects' Own Homes

6.—Mr. Edward Warren's House at Cholsey, Berkshire

THE TERRACE.

The covered terrace is formed between the wings on the south-east side, and faces the best of the views.

MR. EDWARD WARREN'S country home, "Breach House," is situated upon what is really a cultivated spur of the Berkshire Downs, and about three-quarters of a mile to the south of the Thames, in the large parish of Cholsey.

The site, which in 1904, when the building began, was a bare field, treeless but for three respectable oak trees in the southern edge, commands delightful views in all directions, but especially to the south-eastward over the Thames to the Chiltern Hills.

The plan was very carefully considered for the uses, tastes, and habits of the household, and with a view to obtaining within a relatively small compass as many rooms as could comfortably be contained. It has a parlour and library in communication capable of forming one large room, a dining-room relatively small, and upon the first floor Mr. Warren's own study or workroom of ample dimensions and with good light. The entrance hall is fairly roomy, and constitutes in itself another sitting-room.

The covered terrace between the wings on the S.E. side faces the best of the views, and while in winter, early spring, and late autumn it is full of early sunshine, in the summer it is shady in the afternoons, and by consequence, is frequently used for luncheon and dinner.

On the first floor are seven bed and sitting-rooms, and in the attics or roof space, three more bedrooms and large lumber and tank rooms.

The kitchen wing attached to the S.W. end of the house was carefully designed so as not to interfere with the symmetry of the N.W. and S.E. elevations.

The house is placed with its main angles almost absolutely facing the cardinal points, and the result of this disposition is that it gets sunshine all round it from the morning to the evening.

It is built of Reading bricks, but entirely rendered in cement, and with architraves and window cornices, etc., in that material.

The builders were Messrs. Boshers, Ltd., of Cholsey.

The oak doors and special chimneypieces were carried out by Messrs. Holloway Brothers, Ltd., of London, and the marble flooring by Mr. H. C. Tanner.

Modern Domestic Architecture. 83.—Mr. Edward Warren's House at Cholsey, Berkshire : The Entrance Front

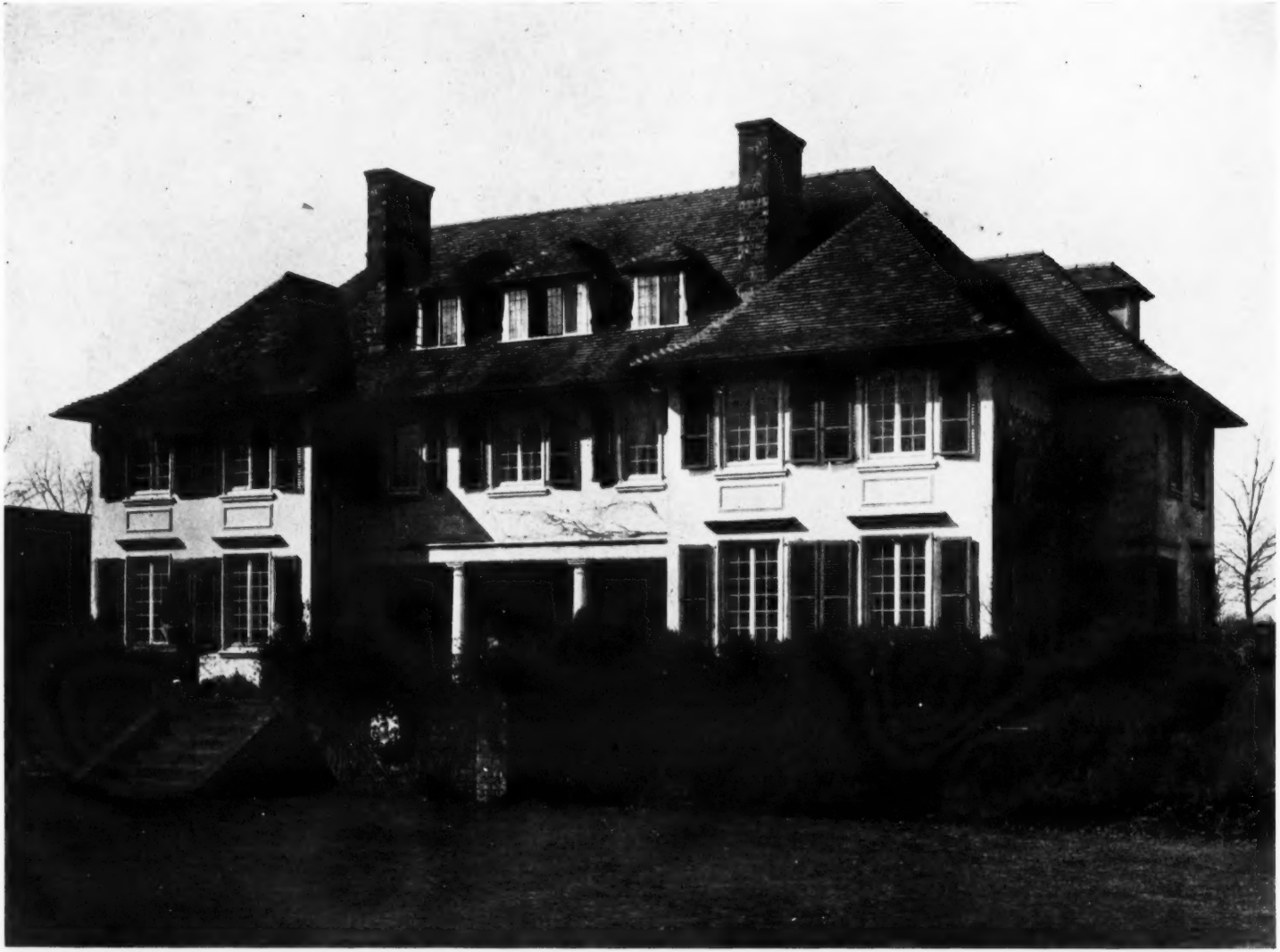
Edward Warren, F.R.I.B.A., Architect

Mr. Warren's house is placed with its main angles almost exactly facing the cardinal points, and the result of this disposition is that it gets sunshine all round it from the morning to the evening. It is built of Reading bricks, rendered in cement, with architraves and window cornices in that material.

Modern Domestic Architecture. 84.—Mr. Edward Warren's House at Cholsey, Berkshire :

Modern Domestic Architecture. 84.—Mr. Edward Warren's House at Cholsey, Berkshire : The South-east Side

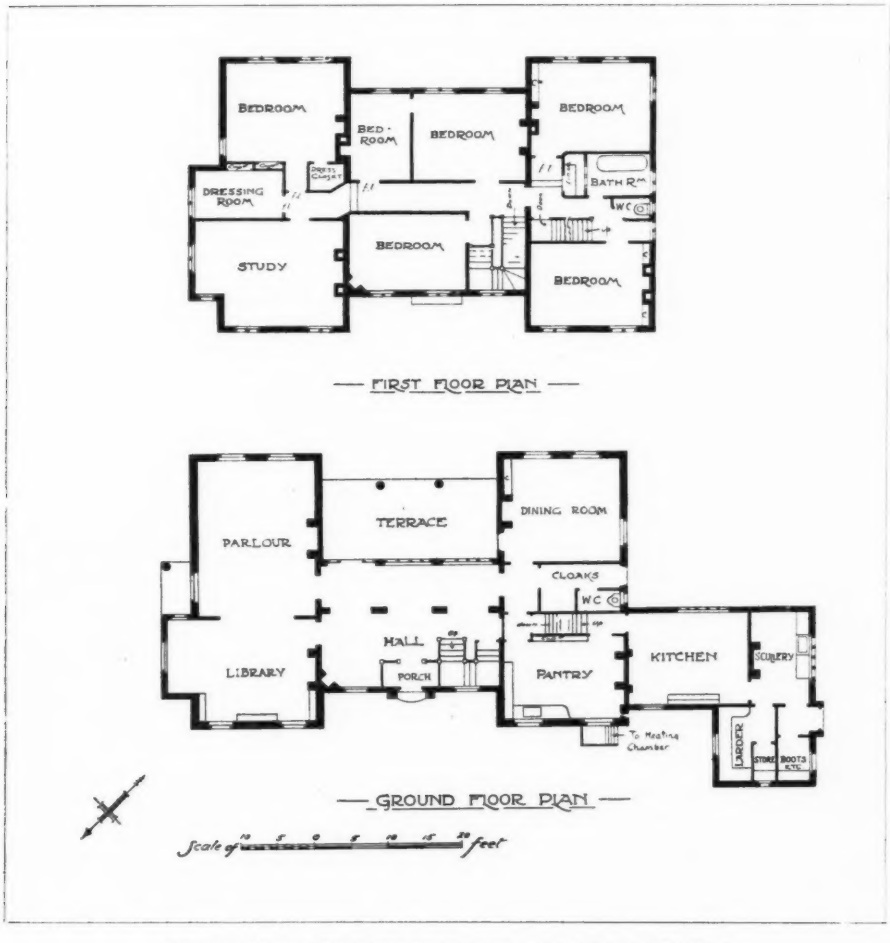
Edward Warren, F.R.I.B.A., Architect



All the windows of the house command delightful views, but those on the south-east side overlook especially fine country across the Thames to the Chiltern Hills. The covered terrace is shady in the summer, and filled with early sunshine in the winter, early spring, and late autumn, and so is frequently used for lunch and dinner.

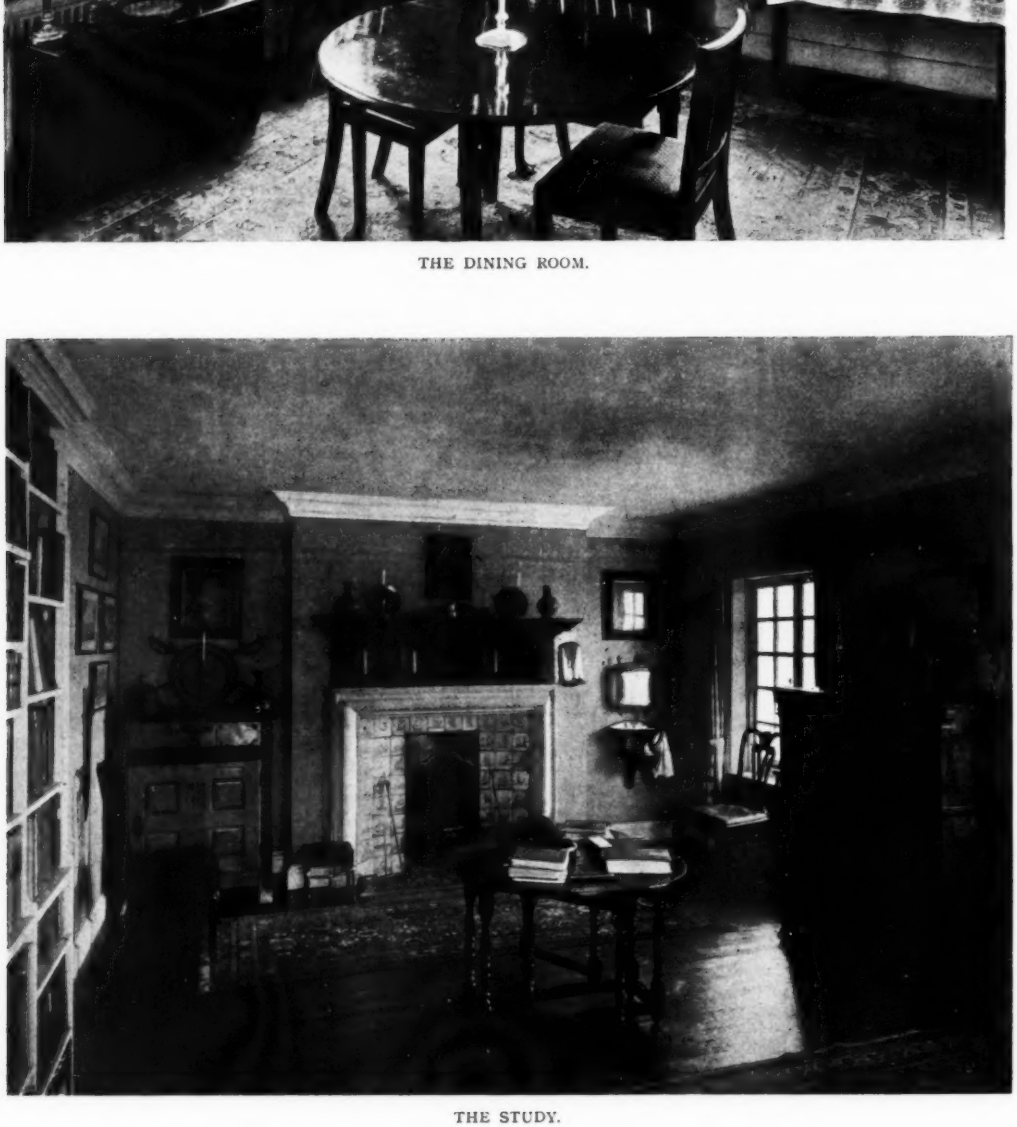
THE ENTRANCE HALL.

FIRST FLOOR CORRIDOR LOOKING NORTH-EAST.



MR. EDWARD WARREN'S HOUSE AT CHOLSEY, BERKSHIRE.

THE DINING ROOM.

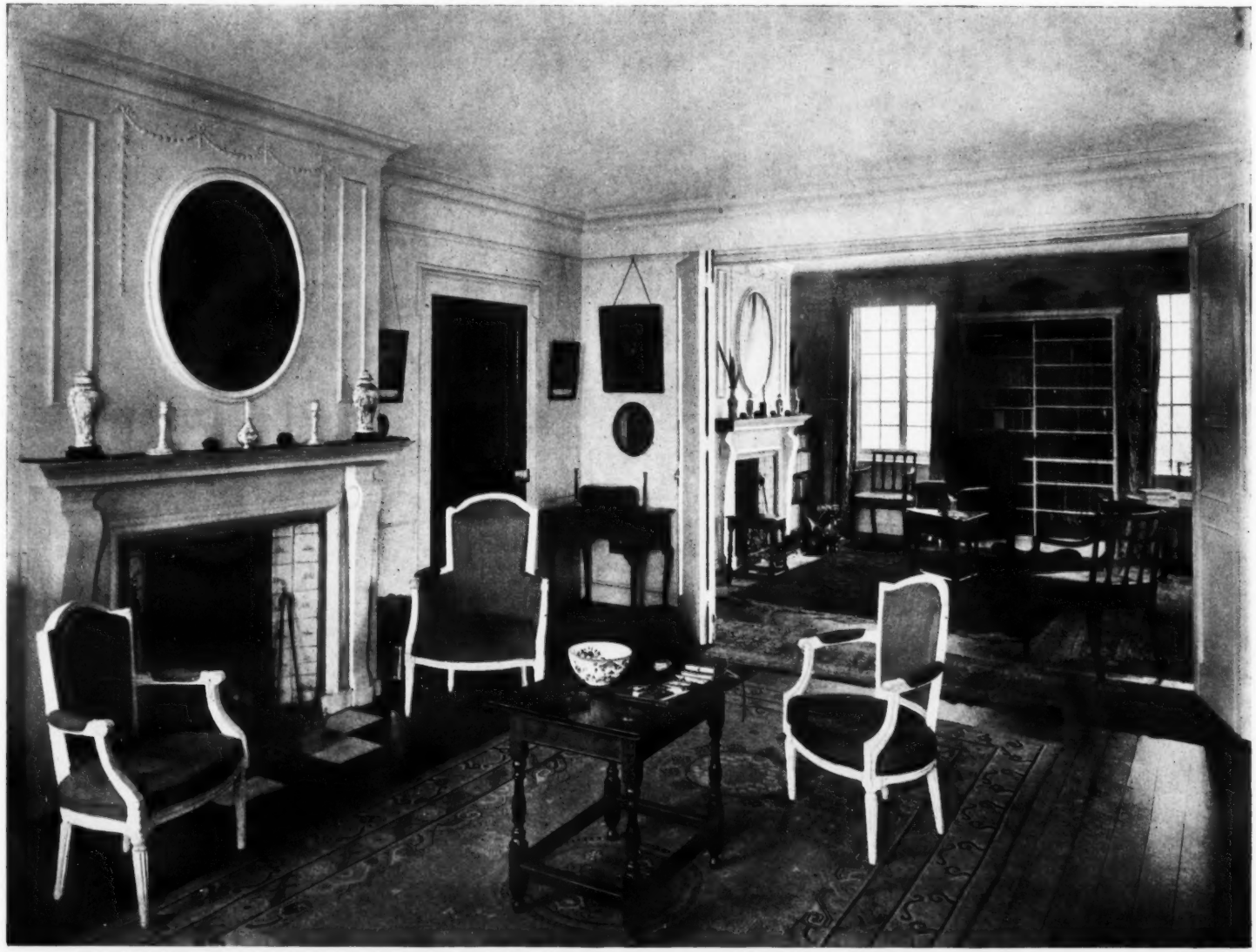


THE STUDY.

MR. EDWARD WARREN'S HOUSE AT CHOLSEY, BERKSHIRE.

Modern Domestic Architecture. 85.—Mr. Edward Warren's House at Cholsey, Berkshire : The Parlour and Library

Edward Warren, F.R.I.B.A., Architect



In planning, it was desired to obtain within a relatively small compass as many rooms as could comfortably be contained. The parlour and library are in communication and capable of forming one large room.

The Principles of Architectural Composition—10

Composition of the Plan

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

THE principles of composition employed to produce a good plan may be considered from two different points of view, that which is concerned with abstract design, and that which depends on practical requirements. The second aspect is, however, related to the first, since a good plan is not only one in which all practical and functional requirements are fully met, but one which results in the production of an architectural composition having the abstract qualities necessary to awaken the æsthetic and emotional senses of the beholder. It is the absence or presence of these qualities which determines the difference between a sound practical building and a fine work of architecture.

With the practical requirements which affect the composition of plans we do not intend to deal, but we desire rather to indicate a few general principles which may be observed in arranging those various components of the plan which the utilitarian needs of the "programme" have called into being.

The composition of plans involves the application of the same general abstract principles which govern any form of design, but the inherent nature of the plan differentiates it from all forms of design in which the viewpoint of the spectator is external, as is the case with elevations of buildings, with paintings, sculpture, natural landscapes, etc.

The plan of a building is in reality a horizontal section taken through the building at any level desired, but in general reference to "the plan" of a building it is the ground floor plan which is assumed. This plan, if not always the most important, at least expresses the general lines of the conception, and contains, not only the elements necessary to its own arrangement, but also those functional elements necessary to the support of the floors above.

The spectator who examines a picture, or the façade of a building, is able, generally speaking, to visualize the composition as a whole. But in the case of the plan of a completed building this is impossible. The spectator can only visualize that portion of the plan which is not limited by obstructing walls and floors, his perception can only grasp the whole conception by travelling round the building and examining each room or element in turn. By reason of this limitation the various elements of a plan cannot be compared with each other and considered together from quite the same point of view as is the case with an elevation. Comparison of one room with another will not be formed by seeing these rooms together, but by passing from one to the other and utilising in comparative judgment of the second room the recollection or mental impression persisting from an inspection of the first. When, however, the spectator has passed through several rooms, his recollection of the first room will be dimmed by fresh impressions, and therefore the importance of considering the design of the first room in conjunction with those remote from it is considerably minimized.

It is important to remember this fact in considering the composition of the plan, which we have presented to us, not as it strikes the spectator in reality, but as an image on paper which shows the scheme as a pattern of walls, rooms, corridors, etc., all laid out flat as are the figures on a painting, and therefore, regarded as the elements of a piece of design, affecting each other according to the laws of abstract composition, which we have already reviewed. There results from the examination of this plan pattern, on paper, a desire for a certain harmony and balance of shape which is entirely natural, since these shapes are in fact the outline of the forms of the rooms and spaces in the building. But there is this difference, that whereas in the drawing we may hesitate to make one side of a balanced plan contain elements which are not duplicated on the other side, on account of spoiling the beauty of our plan pattern, yet in reality the arrangement might be quite legitimate and not unhappy in effect, since the spectator inside the building cannot see both sides at once and be disturbed by the lack of absolute symmetry (Figs. 112, 114, and 115). The student of planning composition must, therefore, remember that he is dealing with a solid building and not merely with the composition of the image or pattern of the plan projected on to a sheet of paper.

The plan of an architectural conception cannot be considered as an independent entity; for it is directly related to the sections and to the elevations. The proportion of a plan may be beautiful in itself, but since the plan is geometrically merely the horizontal projection of the solid of the building, we are directly concerned with the other projection of this same solid, namely that on the vertical plane. If the proportion in the vertical section is bad, the good proportion of the horizontal section alone will not ensure that the building can be developed into fully realized beauty.

The plan, whether it be of a single building, or a group of buildings, requires the same series of Dominants, Contrasts, Climaxes, and Accentuations as is the case with the elevation. In the same way must the idea of Unity in composition be maintained.

Plan compositions resolve themselves into innumerable categories. There is the plan composed of a single simple unit, with or without very minor subsidiary units, such as, for example, a rectangular block with a projecting portico (Fig. 113 "A"). There is the composition formed of a main central block with minor, but nevertheless important, blocks attached to it (Fig. 113 "B" and "C"), or that consisting of one main block with subsidiary units entirely detached (Fig. 114). Or again, the scheme may be composed of a multiple repetition of a single unit, the subsidiary and main climaxes of the composition being obtained by a grouping or massing of the units at certain determined points; compositions of this kind occur in civic design such as in the lay-out of housing schemes, etc. (Fig. 116).

The planning of individual buildings or groups is again subject to sub-division into categories, for we find monumental planning with symmetrical (Fig. 113 "C"), balanced (Figs. 114 and 117), or asymmetrical (Fig. 118) plans, and smaller compositions of domestic buildings, formal or picturesque in grouping as the case may be.

The manner in which we approach the composition of a plan will be directly affected by the type of subject with which we are dealing. The more grandiose the nature and purpose of the buildings, the more monumental, orderly, and dignified will be the appropriate treatment in plan (Figs. 114, 117, 122), as in elevation. If on the other hand the subject is of an extremely modest or utilitarian character, we shall subordinate dramatic effects, emphasis, and general richness of plan form to the expression of a simplicity and directness suitable to the more unassuming nature of the building with which we are dealing. We may learn to produce a plan composition giving great expression of emphasis, but we must only employ this type when the object of emphasis is deserving of attention.

In the study of a large monumental building we shall find that the practical requirements of the programme have called for certain elements such as halls, rooms, corridors, services, etc., which are of varying bulk and importance. In nearly every case there will be some single element, or group of elements, which forms the keynote of the building's requirements, and to which other elements are subsidiary in importance. We have therefore an immediate suggestion

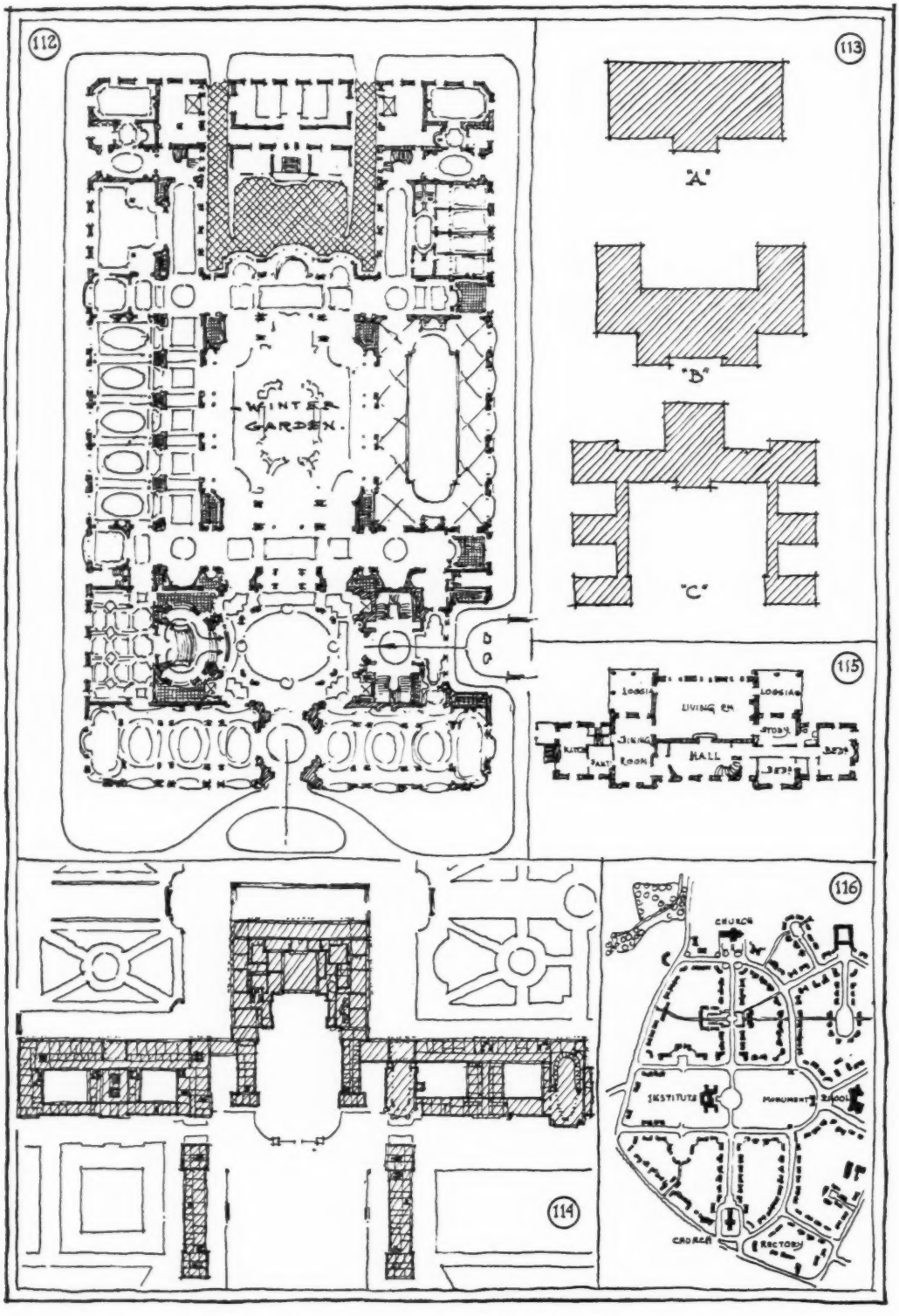


FIG. 112.—An Ecole des Beaux-Arts project by M. Tournon for a City Hotel. Note the balance of different groups and elements on each side of the longitudinal axis, as also the interest and variety of plan shapes, and the careful preparation of the central climax of the "Winter Garden."

FIG. 113.—Plan types—"A": The single unit. "B" and "C": Multiple units.

FIG. 114.—Ground plan of the Chateau of Versailles. Note the preparation of climax through the diminishing recessed entrance courts and the right wing with chapel and theatre, forming a balance to the left wing, in which the unit elements are different.

FIG. 115.—Plan of a house in Virginia (Goodwin, Bullard and Woolsey). A symmetrical exterior arrived at by balance of different elements in the two wings.

FIG. 116.—Plan of lay-out of Cubley Village, Penistone, Yorks, by Herbert Baker, showing small units repeating and used by their grouping to form centres of interest. Accent of various points is provided by communal buildings, churches, etc.

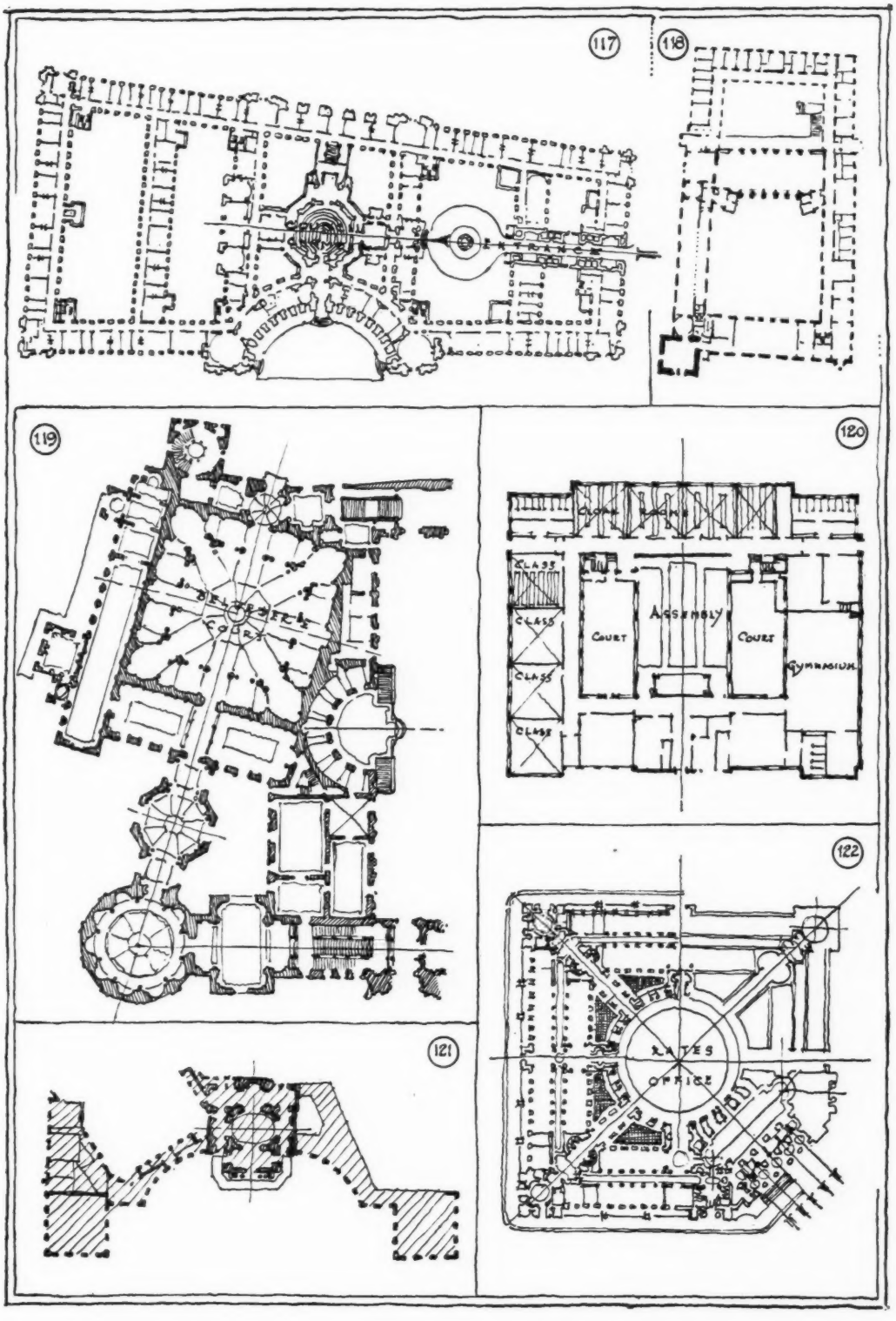


FIG. 117.—Plan of the new London County Hall by Ralph Knott. The central Council Chamber is the focus of the scheme. Note the approaches to the climax and also the treatment of the façades in which space did not permit of much plan modelling.

FIG. 118.—Plan of the new Town Hall, Stockholm, by Ragnar Ostberg. The site demanded an asymmetrical scheme, and the plan generally is treated in a mediæval rather than a Roman spirit.

FIG. 119.—Sculpture galleries at the Vatican, including the octagonal open court of the "Belvedere." Interesting plan shapes justified by the special purpose of the rooms and galleries laid out for the display of choice works of sculpture.

FIG. 120.—A modern school plan with the Assembly Hall as focal point. The classrooms and cloakrooms are treated as sub-divisions of a block or unit, and not as individual isolated elements.

FIG. 121.—Plan of the front portion of the Palais de l'Institut, Paris. An effect of magnificence and dramatic effect gained by a recession of the domed central pavilion, linked to the end pavilions by curved walls lower in height. The central pavilion is in the nature of a prepared climax.

FIG. 122.—Diagram plan of the new Port of London Authority Building by Sir Edwin Cooper. The Rates Office is the focus of the scheme. Note the preparatory vestibules, the plan shapes giving points of interest, and the proportions of rooms to circulations.

for the elements of a grouping, since the most important feature of the plan will logically constitute its focal point and centre of interest (Figs. 117, 120, 122). We then note that there are further elements of slightly less interest, which are either sufficiently important to form secondary climaxes or at least to serve as an accompaniment and support to the principal climax. The purpose of the building has dictated our elements, but once the fulfilment of function is satisfied, we may place them to the best architectural advantage.

Having decided upon the relation of our main elements, we must so place them that the plan reveals and accentuates their position of importance, giving to them due emphasis, and for this purpose we shall have recourse to the devices of composition which we have already explained, namely, effective use of proportions, contrast, and accentuation. The decision to express a focal point or climax in a plan presupposes an effect of preparation, a leading up by stages to the ultimate strong effect which we wish to realize. It will therefore be advisable to place our main focal point in an important position or in such a way that there is a series of smaller elements preceding it, the passage through which enhances the nobler and ampler size and scale of our main climax (Figs. 117, 122).

For this reason it will be found that a group of monumental buildings is very often laid out, where circumstances permit, with the focal point centrally placed, not at the first point of the spectator's arrival, but as a deferred climax to which he must attain after a preliminary preparation of passing by or through less important elements; such an arrangement guarantees the spectator against any sensation of anti-climax (Fig. 112).

In the practice of composition, this result is attained in a variety of ways. An arrangement productive of monumental effects consists in the planning of the group in receding planes, the climax being centrally placed at the furthest distance from the point of arrival, so that the preparation is long enough to be impressive without producing fatigue. An excellent example of this type occurs in the Chateau of Versailles (Fig. 114). Practical reasons may, however, dictate a grouping in which such an effect is impossible, and where the various buildings of the group must be arranged on a slightly recessed or an approximately straight line of frontage (Figs. 117, 121). In this case we must compose the plan so as to give, by effects of bulk and massing, such preparation as we can, and by arranging the secondary elements on a scale permitting their more modest planning to afford a foil to the generous and ample arrangement of the main central group. In such instances it is probable, however, that effect will be due less to composition in plan than to appropriate emphasis in elevation.

The planning of each single unit of the group will be governed by the same general desire for effective disposition. We shall dispose our main rooms and halls in a focal position, and lead up to them in as impressive a manner as possible. The handling of the various elements of the plan, the main and secondary rooms or halls, the vestibules and staircases, and the various minor services, will be governed by the general principles of composition. The principal elements must form a strong dominant, and be of simple monumental shapes obeying the requirements of definite and unhesitating proportion. The secondary elements should present such a treatment of form that they will provide interesting contrasts with each other as far as possible, and they should not logically be mere repetitions "in petto" of the principal climaxes. (Rooms which fulfil absolutely identical functions, such as school classrooms, etc., will not of course require different shapes in plan, but such rooms are considered merely as sub-divisions in a block, and it is the block itself which becomes the element to be considered in its relation of contrast and proportion to another block [Fig. 120].) The necessity for contrast in the proportion and form of rooms and other elements arises from the desire to maintain interest, and to enable each element to be an expression, in its plan-shape, of its particular function.

Shapes which are rich and interesting in design should be reserved for rooms where it is desired that a character of special interest, richness, or grandeur should be expressed (Figs. 112, 119), and would be misplaced in the planning of unimportant rooms and services. Shapes, such as circles, ellipses, octagons, etc., are, as we have already stated, extremely definite, and they therefore create centres of interest. We must not in consequence employ them too freely, or we run the risk of spoiling our effects by repetition, and obtaining too many minor focal points.

Such features as entrance halls, vestibules, and corridors, should be planned in a similar way to avoid any competition and weakness of effect due to equality of size and form. If our entrance vestibule is a rectangle, the inner hall should be an apartment of different shape, or if it be a rectangle, the rectangle should be of frankly different proportions or orientation. Our staircase hall or "cage" should be proportioned in such scale as not to detract from the dignity of the hall, to which, on account of its function, it will naturally be subsidiary. The plan for a hotel illustrated in Fig. 112 is admirable in its treatment of shapes and the proportions of its various elements.

(To be continued.)

[The previous articles in this series appeared in our issues for January 9, 16, and 30; February 13 and 27; March 12 and 26; and April 9 and 16.]

Messrs. John Brinsmead and Sons' New Premises

T. P. BENNETT and HOSSACK, F. and A.R.I.B.A., Architects

NO. 17 CAVENDISH SQUARE, the premises of Messrs. John Brinsmead and Sons, Ltd., was formerly the residence of the Earl of Bessboro'. The showroom front is in Wigmore Street, and the Adam treatment has been carried through the whole of the ground floor of this façade to make a cohesive elevation. Mr. Gilbert Bayes modelled the figures of "Art," "Science," and "Music," and the charming panel of the children. A special colour treatment has been carried out with burnt sienna with ivory relief sculpture. The columns and doors are of polished mahogany, and the steps are of white Sicilian marble.

Internally the ground-floor showroom is panelled, and has green walls, red and gold doors, a buff ceiling and frieze, and a polished floor. There is a full-length posthumous portrait in oils of John Brinsmead, by Mary Edis. The first-floor showroom is decorated as an Adam room, with grey walls in two shades, white flat enamel paint, and a frieze of ivory tinged with sienna. The white ceiling has a cobalt blue ground to a portion of the enrichment. The corridors are in green and black, with a white frieze, and the studios yellow and black and orange and black, with a small Chinese band at the frieze level. The lift cage has been specially designed by the architects in mahogany and ebony.

The general building work was executed by Messrs. L. H. and R. Roberts, and the construction of the whole of the front and the whole of the decorative work was carried out by Messrs. Green and Abbott, Ltd., whose assistance in the technique of the colour work was invaluable. The other contractors associated with the work were: Messrs. William Freer, Ltd. (heating); Messrs. Marryat and Scott, Ltd. (lift); and Messrs. Duncan Watson, Ltd. (lighting). The Adam ornament of the front was supplied by Messrs. Jackson and Sons, Ltd.

The sculpture reliefs were by Mr. Gilbert Bayes.

Current Architecture. 230.—Messrs. John Brinsmead and Sons' New Premises, Wigmore Street, London

T. P. Bennett and Hossack, F. and A.R.I.B.A., Architects. Gilbert Bayes, Sculptor

Messrs. Brinsmead's showroom front in Wigmore Street. The Adam treatment has been carried through the whole of the ground floor of this façade to make a cohesive elevation. Mr. Gilbert Bayes modelled the figures of "Art," "Science," and "Music," and the panel of the children.

"SCIENCE."

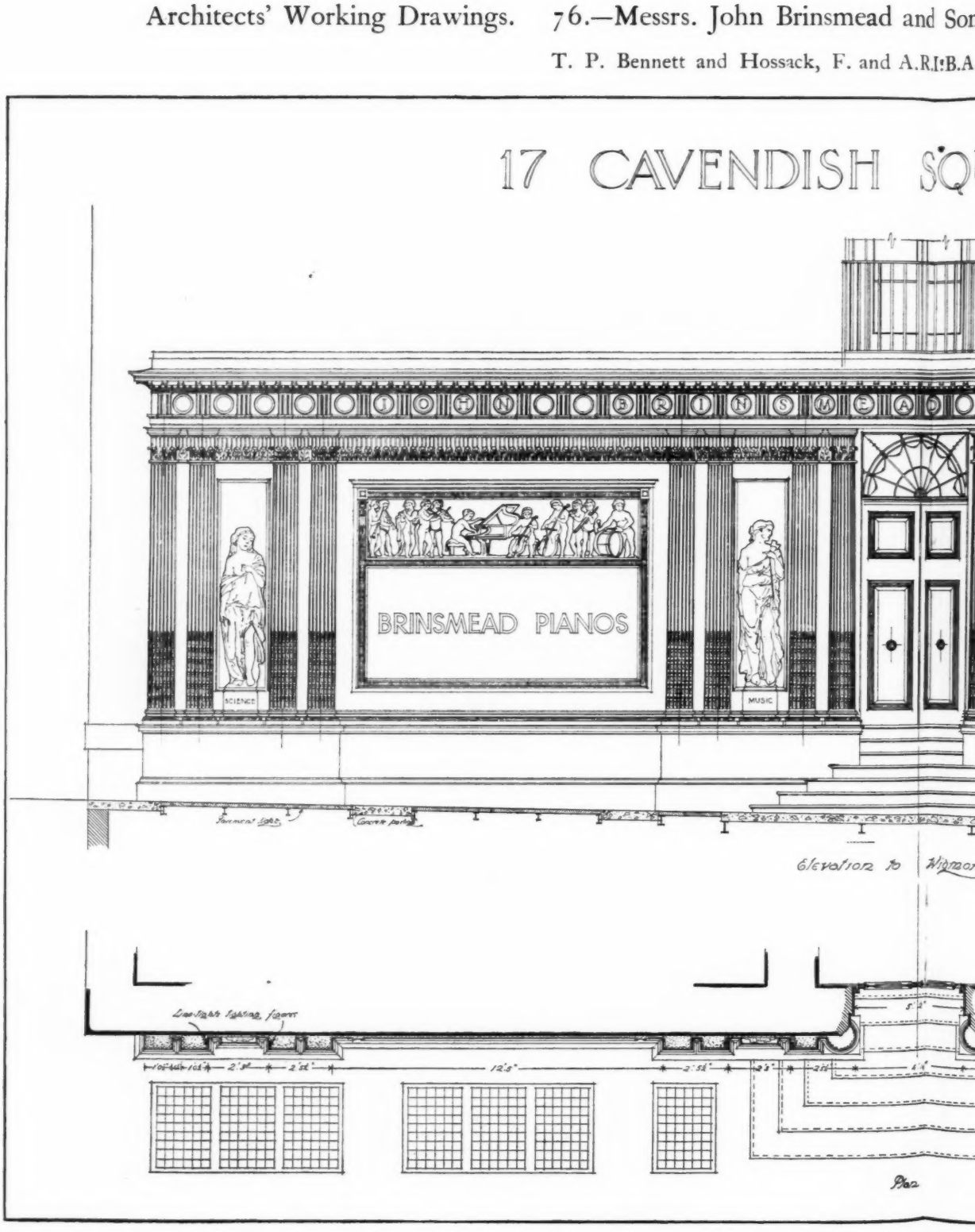
"MUSIC."

"ART."

MESSRS. JOHN BRINSMEAD AND SONS' NEW PREMISES, CAVENDISH SQUARE, LONDON: THE MODELLED FIGURES ON THE WIGMORE STREET FRONT. GILBERT BAYES, SCULPTOR.

Architects' Working Drawings. 76.—Messrs. John Brinsmead and Son

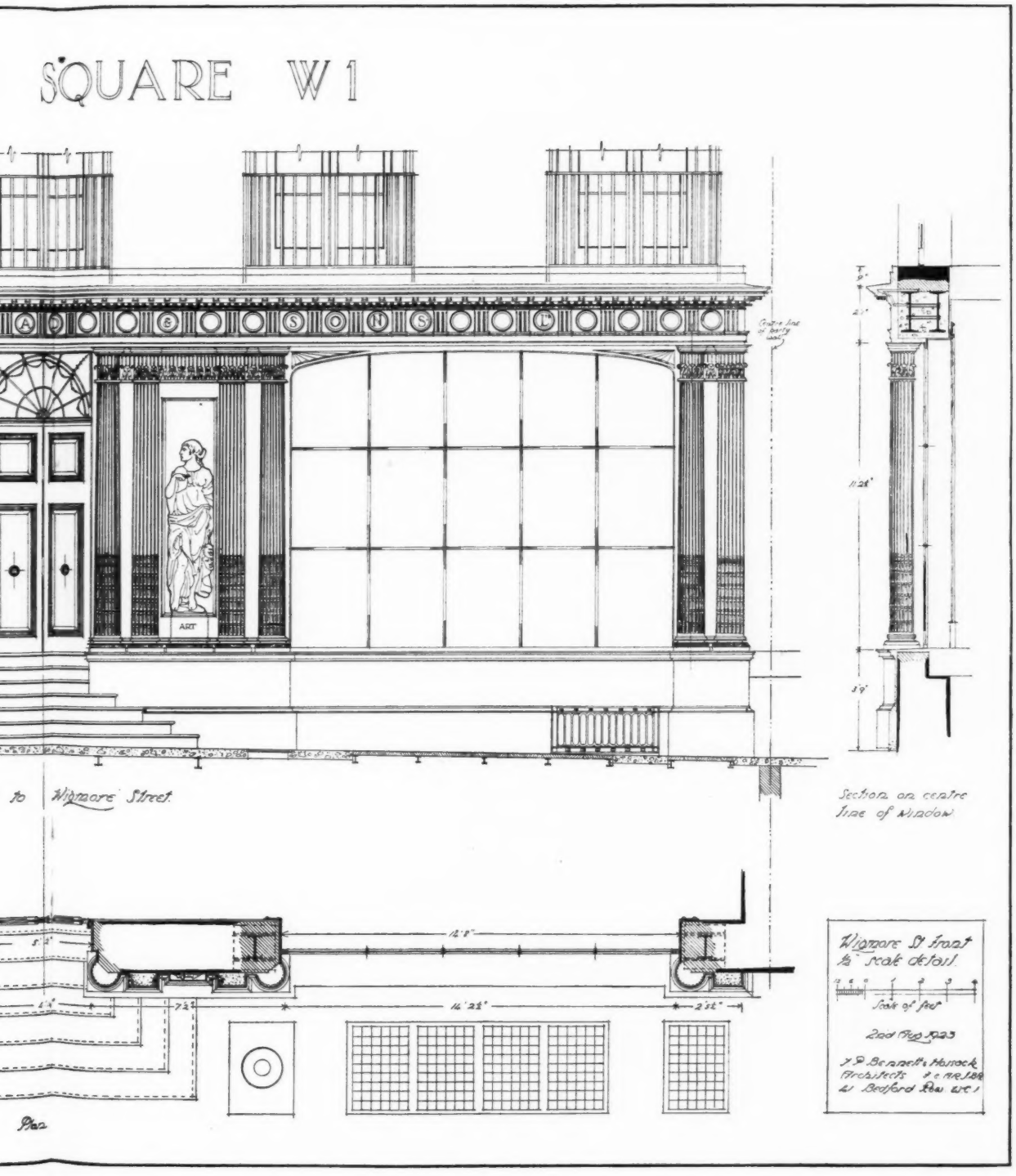
T. P. Bennett and Hossack, F. and A.R.I.B.A



This drawing shows the front to Wigmore Street, which is coloured burnt

d and Sons' New Premises, Cavendish Square, London : The Main Front

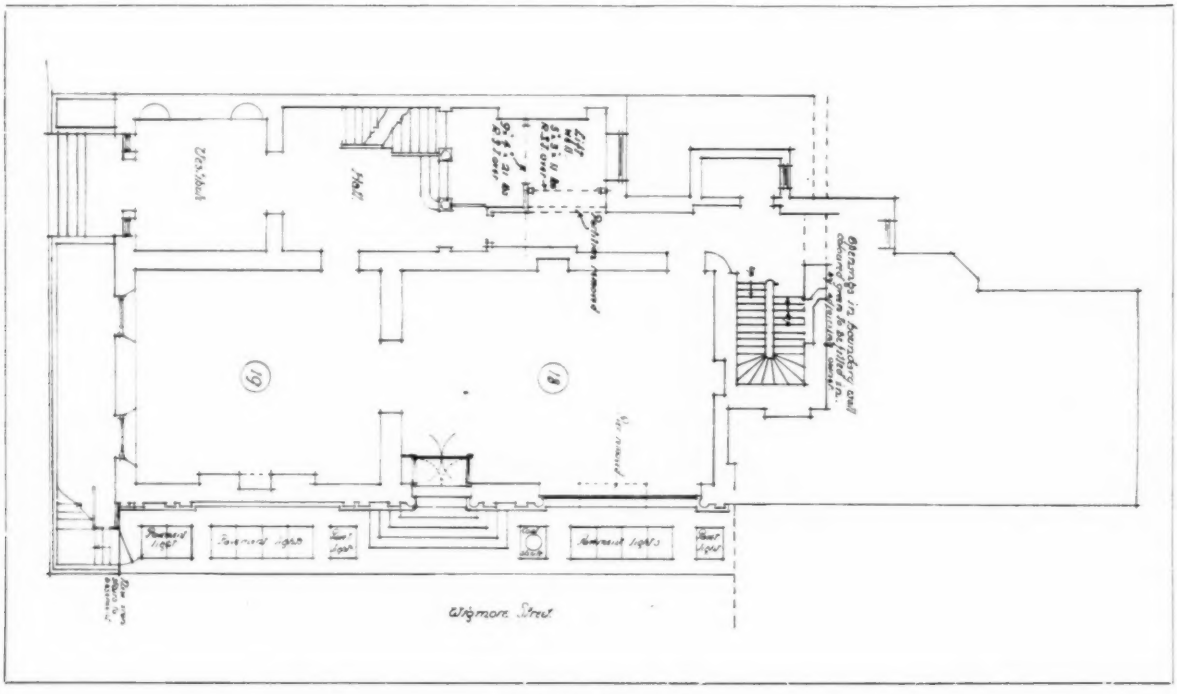
d A.R.I.B.A., Architects. Gilbert Bayes, Sculptor



is coloured burnt sienna, with ivory relief sculpture by Mr. Gilbert Bayes.

A DETAIL OF THE PANEL ON THE WIGMORE STREET FRONT.

THE WIGMORE STREET FRONT.



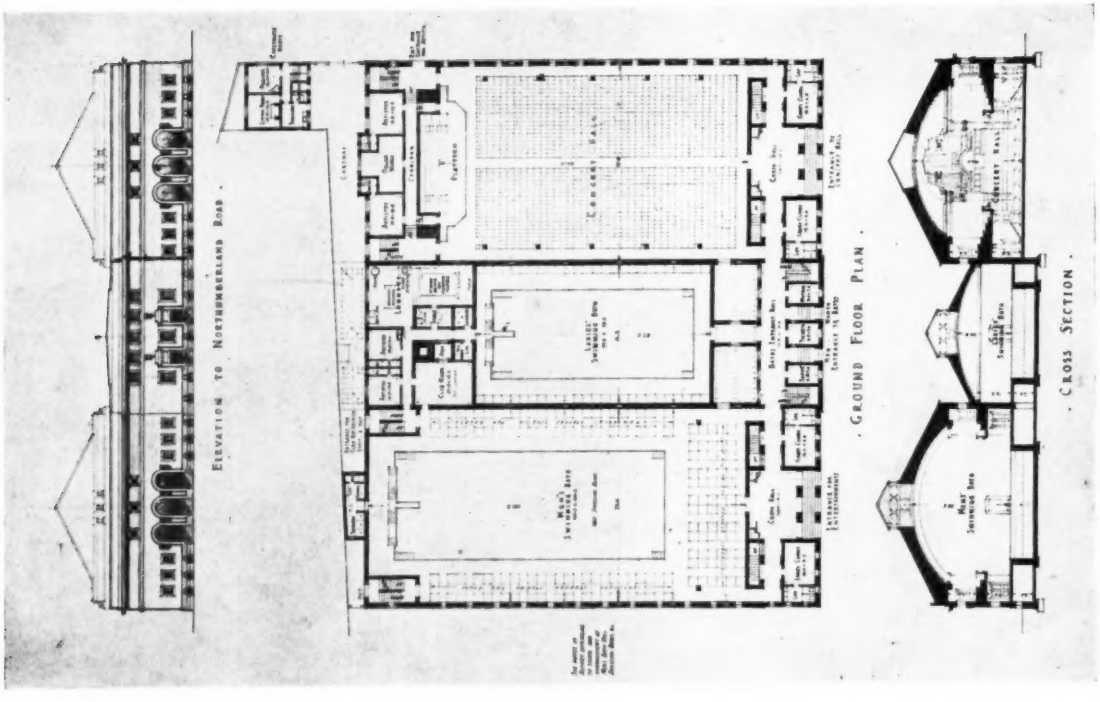
GROUND FLOOR PLAN.

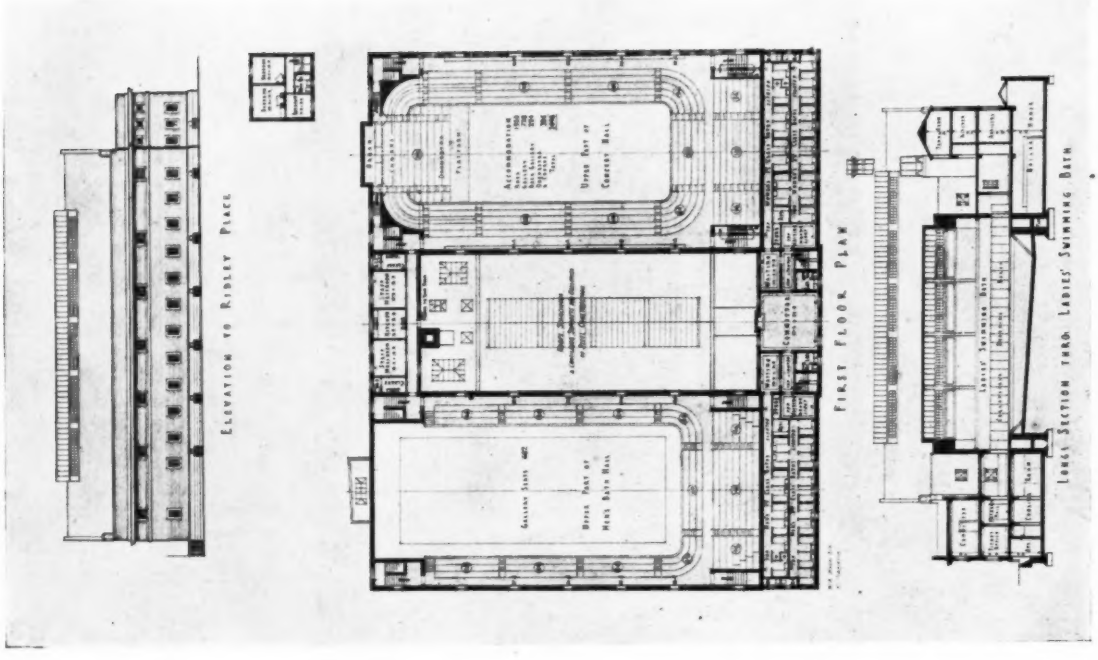
MESSRS. JOHN BRINSMEAD AND SONS' NEW PREMISES, CAVENDISH SQUARE, LONDON.
T. P. BENNETT AND HOSSACK, F. AND A.R.I.B.A., ARCHITECTS. GILBERT BAYES, SCULPTOR.

A SHOWROOM.

A VIEW IN THE HALL.

MESSRS. JOHN BRINSMEAD AND SONS' NEW PREMISES. T. P. BENNETT AND HOSSACK, F. AND A.R.I.B.A., ARCHITECTS.





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

ADSHEAD, TOPHAM, AND ADSHEAD, AND W. H. WOOD, ARCHITECTS.

Newcastle-upon-Tyne Concert Hall and Baths Competition

The Second and Third Premiated Designs

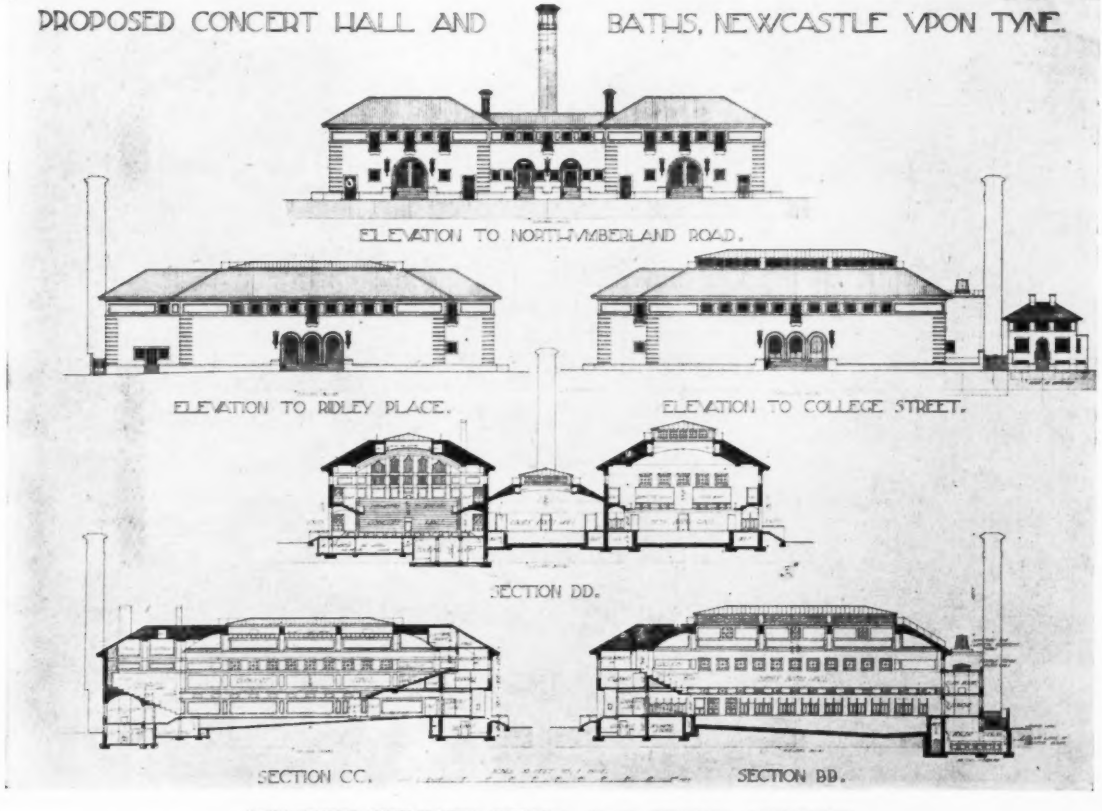
ILLUSTRATED on this and the following pages are the designs of Messrs. Adshead, Topham, and Adshead, of Manchester, and Mr. W. H. Wood, of Newcastle (No. 17), and of Mr. H. T. Wright (No. 15), which were awarded second and third place respectively in the Newcastle upon-Tyne Concert Hall and Baths competition. The winning design—that of Messrs. Nicholas and Dixon-Spain, FF.R.I.B.A.—(No. 20), was reproduced in a recent issue.

With regard to the designs placed first, second, and third, Mr. A. W. S. Cross, M.A., F.R.I.B.A., the assessor, in his report, says: As the result of an exhaustive examination of each of the forty-one designs submitted, I formed the opinion that the best possible solution of the problem would be found in the type of lay-out adopted, with varying degrees of success, by a large majority of the competitors, under which the long axis of the women's swimming-bath hall was made to coincide with the centre of the principal elevation to Northumberland Road. Under this system of planning a more or less symmetrical balance is obtainable to the east and west of the side by means of the two larger blocks of departmental buildings comprising the concert hall and the men's swimming bath.

With regard to the successful design (No. 20), I think it is likely that the licensing authorities will require the addition of at least one other transverse gangway or passage between the public seating provided in the body of the concert hall. The emergency exits from this hall appear to be adequate, the gallery staircases are well placed, and the green room and other accommodation provided for the artistes sufficiently spacious and otherwise suitable. But I regard the public cloakroom accommodation as being altogether inadequate for the number of persons it is intended to serve and in my opinion this department should be re-planned and considerably extended. I estimate the cost of design No. 20, including the engineering equipment, heating, etc., at £158,000.

As to the second premiated design (No. 17), the cost of which I estimate at £160,000, no side emergency exits are shown from the concert hall to the public footway in College Street, and probably these would have to be added in addition to two transverse gangways or passages to isolate the seating into three groups. And, as in the case of the last design, the public cloakroom accommodation provided appears to be altogether insufficient for its purpose. By reducing the excessive floor areas of the hot rooms of the Turkish bath in the lower ground floor, and by a corresponding reduction in the storage space under the men's swimming bath entrance hall, ample public cloakroom would be obtainable. The service of towels from the establishment laundry, placed north of the small central bath hall and the ticket office, can only be carried out efficiently by using the bath hall as a passage way, and in this respect the separate service corridor provided by the author of No. 20 is much to be preferred.

On the other hand, the author of the third premiated



THE THIRD PREMIATED DESIGN. H. T. WRIGHT, ARCHITECT

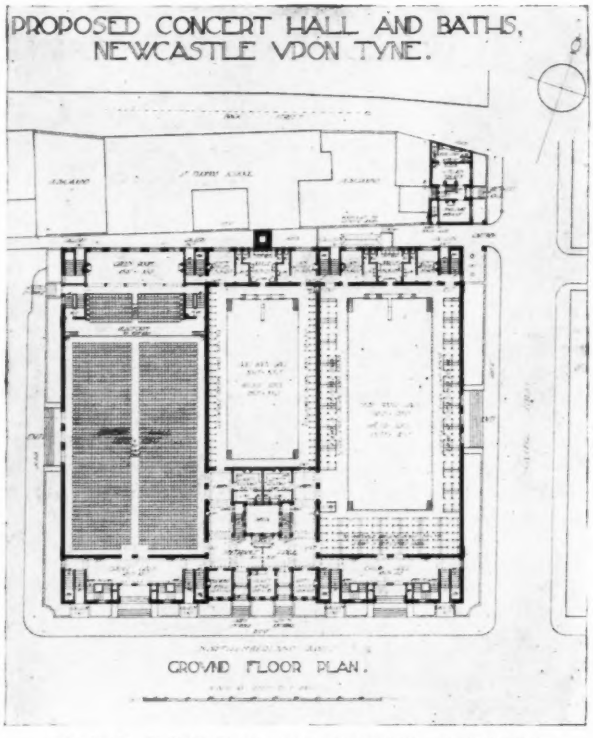
design (No. 15), my estimate of the cost of which is £155,000, has provided very spacious and altogether adequate public cloakroom accommodation, and has also successfully dealt with the question of the ready service of towels between the laundry and the ticket office. But although side emergency exits from the concert hall to the public footway are provided, owing to the lack of cross-gangways between the seating, these exits are not so readily accessible by the public in case of panic as they should be. Nor is the Turkish bath well placed in relation to the baths entrances for men and women respectively. And, although perhaps not absolutely essential, it is at least desirable that some amount of natural light and ventilation should be obtainable in the cooling room of a Turkish bath. Indeed, if it were not for this mistake in the planning of an important branch of the baths establishment, added to the fact that, in my opinion, the elevations are not of a sufficiently monumental character to result in a dignified façade, this design, which is beautifully laid out and generally presents a masterly example of good planning, might possibly have secured a higher place in the competition.

The authors of the following designs are highly commended for the excellence of their work, viz. : Nos. 9 and 10 equal in merit, 14, 23, 37, 32, 33, 34, and 40.

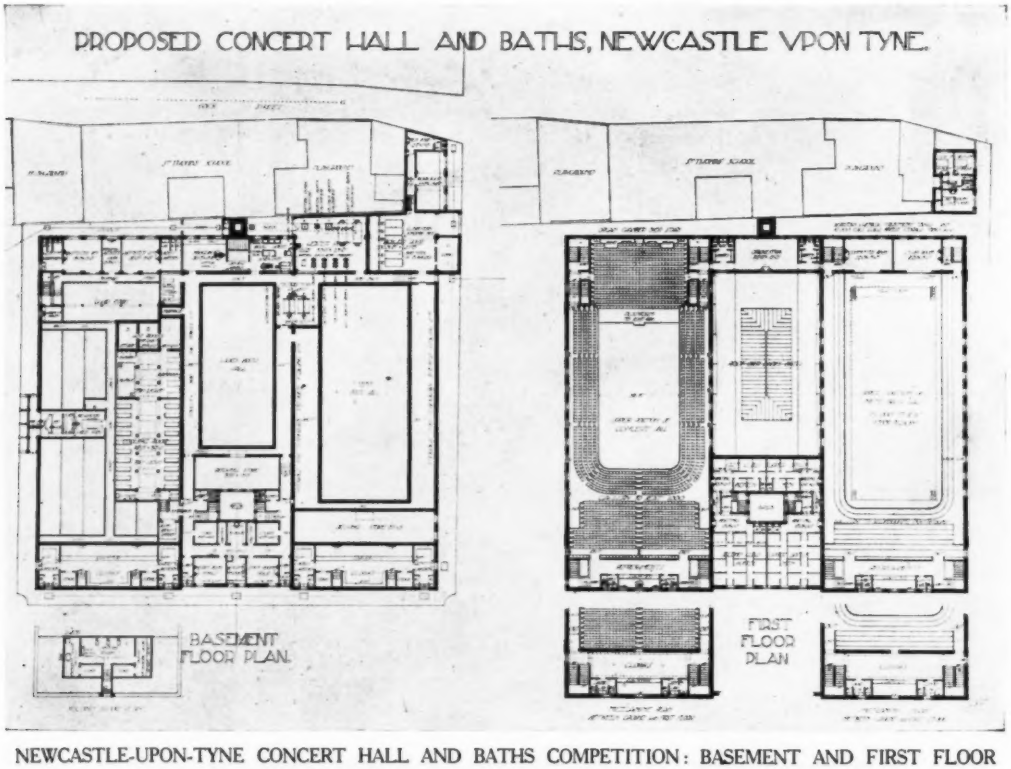
In a review of the designs which we published last month, the writer commented upon the second and third premiated designs as follows :—

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

The design placed third, No. 15, by Mr. H. T. Wright, is a well-considered and carefully-worked-out scheme. The concert hall is on the east side of the site, the ladies' bath hall is in the centre, and the men's bath hall, of similar dimensions to the concert hall, is on the west side. The Turkish baths are not in a very happy position. The slipper baths are well arranged and controlled. To get over the boiler difficulty the author adopts sectional boilers arranged in series. The fenestration of the main elevation is not very happy, and it is a pity undue emphasis is given to the chimney-stack on the drawing of the main front, the stack being about 180 ft. away.



GROUND FLOOR PLAN OF THE THIRD PREMIATED DESIGN.



NEWCASTLE-UPON-TYNE CONCERT HALL AND BATHS COMPETITION: BASEMENT AND FIRST FLOOR PLAN OF THE THIRD PREMIATED DESIGN. H. T. WRIGHT, ARCHITECT.

The Proposed Amalgamation of the R.I.B.A. and the Society of Architects

By ARTHUR KEEN, Hon. Sec. R.I.B.A.

THE two leading considerations that affect the matter of the absorption of the Society of Architects by the R.I.B.A. are on the one hand the very definite desire for registration on the part of most members of the Institute, and on the other hand the equally definite resolve of the present Council to have nothing to do with a registration scheme that would put the Institute anywhere but in the predominant position; in fact, in the position of the registering authority. The Society is not willing to accept a Bill on these terms; it asks for either a system of federation under a central authority or else absorption into the body of the Institute. Absorption, therefore, seems necessary, and it is not the first time that this has been found to be the case. On no previous occasion, however, have terms more satisfactory for the Institute been (provisionally) arranged. The Associateship of the Institute is to be left untouched; by far the greater number of members of the Society are to come in as Licentiates, and the Licentiates are to be given—what has been justly due to them for years—the vote. The rest of the members of the Society, numbering about 170, are to become Fellows of the Institute, and the Licentiates of the Society are to become Students.

What is the argument against these proposals? That they constitute dilution, and that the prestige of the Institute will suffer thereby. Personally, I doubt very much that this would in effect be the result. I do not think the Institute was injured—I think that it was strengthened—by the admission of the Licentiates in 1911, just as it is strengthened and in no way weakened by having the provincial societies allied to it. I know of no other professional society that has allied to it a matter of two dozen local societies covering the whole of the United Kingdom and Ireland, and also a great number of important societies in the Colonies and Overseas Dominions. It is an organization that has grown up by degrees, and one of which the value and importance has probably never been sufficiently realized, but it is an organization that gives to the parent body enormous authority and influence and one that helps and supports the constituent bodies in a corresponding degree. The possibilities of it are only dimly realized at present, but they can hardly be exaggerated in view of the constant advance in the importance and influence of the provincial cities of this country and of the Dominions across the sea.

I know the argument that the Institute was founded as a learned society and should not concern itself with professional politics, but many things have happened in the past ninety years. While the Institute remains first and foremost a learned society, a society of which one of the chief concerns is education, it has become step by step a great professional society, and if its members are prepared to take a broad view of matters at the present time it may now become the representative of practically all the architectural interests in the Kingdom. I say of practically all because the number of reputable and qualified architects attached to no society at all is small, and probably becoming constantly smaller.

I would be the last to disparage those who regard the matter from the particular standpoint of standard of membership, but the subject is so many sided and the issues so far reaching, that the responsibility of those who refuse to take the broad view is very great. We cannot afford to stand still; the greatness of the authority of the Institute is admitted on all sides, and the time has come for extending that authority and for accepting the support of those who are willing to submit to it.

A First Sign of Unity

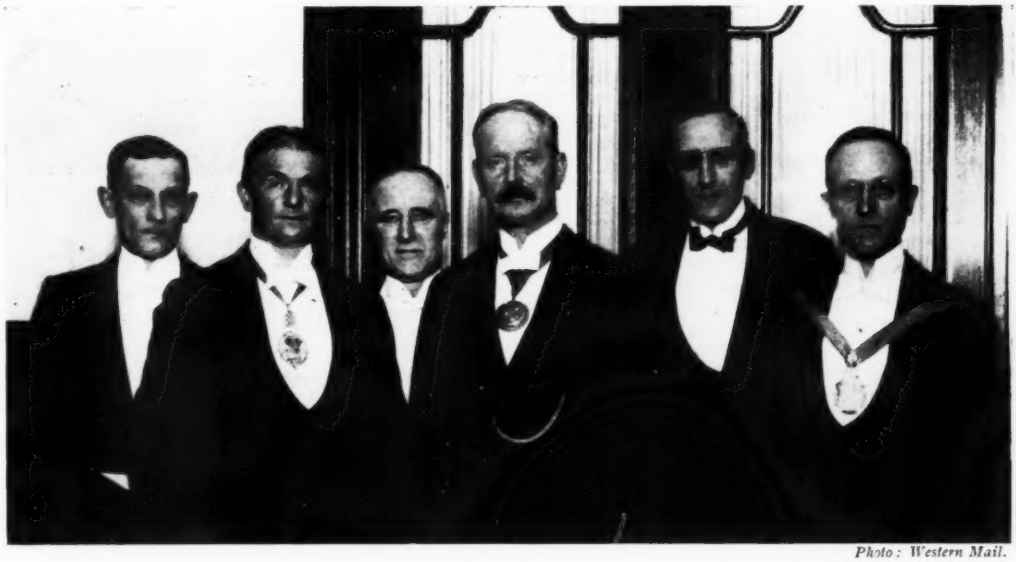


Photo: Western Mail.

This group was taken at the recent dinner of the South Wales Institute of Architects at Cardiff. The names reading from left to right are as follows: Mr. Ivor Jones, Hon. Sec., South Wales Institute; Mr. Percy Thomas, President, South Wales Institute; Mr. C. McArthur Butler, Secretary, Society of Architects; Mr. J. Alfred Gotch, P.R.I.B.A.; Mr. Ian MacAlister, Secretary, R.I.B.A.; and Mr. E. J. Partridge, President, Society of Architects.

Parliamentary Notes

[BY OUR SPECIAL REPRESENTATIVE.]

The question of the subsidy was raised in the House of Commons when Mr. Trevelyan Thomson asked the Minister of Health if he was aware that the practice of having regard to the labour available when sanctioning local authorities' housing schemes, but not when considering those of private enterprise, resulted in private enterprise schemes being sanctioned in areas where local authorities' schemes had been refused, with the result that the efforts of local authorities to provide houses for those unable to purchase were seriously handicapped; and if he would in future have regard to the labour available both when sanctioning all private enterprise schemes as well as local authorities' schemes ?

Mr. Wheatley replied that instructions were given to local authorities on the passing of the Housing Act last session with the object of ensuring that full regard should be had of the labour available when submitting schemes for the assistance of private enterprise. He had no evidence to show that the results which the hon. member feared had, in fact, ever arisen.

Asked by Mr. D. G. Somerville, if, in view of the unemployment in the building industry, he would give the names of those districts in which it had been found necessary to limit the grant of the subsidy in view of the amount of work in hand or the lack of essential skilled labour in the locality, Mr. Wheatley said that as regards the first part of the question, in certain essential branches of the building industry the condition was not one of unemployment. As regards the building of houses by local authorities themselves under the Act of 1923, the ordinary practice of the department was to confer with the local authorities as to the number of houses which might be put in hand at a particular time. Nearly 500 local authorities in all parts of the country were up to the present undertaking building themselves. In practically all these cases the numbers approved for immediate building were less than the local authorities would desire to put in hand if it could be shown that there were no lack of the essential skilled labour.

In answer to a further question from Mr. Somerville, as to whether his department had rejected any and, if so, what applications from private builders for the housing subsidy put forward through local authorities, Mr. Wheatley replied that the position under the Housing Act of 1923 was that the local authority came to the Ministry for the approval of a general scheme of the subsidy to the private builder. The builder went to the authority, not to the Ministry. In four cases approval to general schemes had been withheld because the local authority could not satisfy the Ministry, as prescribed by the Housing Act, that the houses to be subsidized were such as could not be provided without assistance. The Ministry had been consulted by local authorities on individual cases, but solely on the question whether particular houses which had been built or were under construction fell within the scope of the Housing Act. In the case of some 70,000 houses, spread over the country for the most part in very small numbers in individual districts, it appeared that the houses did not comply with the statutory conditions, and the local authorities were so advised.

In answer to Brigadier-Gen. Makins, Mr. Wheatley said the increase in rates and wages, and prices of materials used in connection with house repairs in the years 1921, 1922, 1923, and 1924 was 170 per cent., 95 per cent., 78 per cent., and 80 per cent. respectively, as compared with the year 1913-14.

Mr. Wheatley informed Mr. Paling, who asked the average increase per house in the cost of building since the end of April, 1923, that the latest figures available showing the cost of building (excluding cost of land and development) were in respect of contracts let during last February. Compared with the figures for contracts for April, 1923, the average increase was £41 for a non-parlour house, and £68 for a parlour house. The highest and lowest prices of houses, exclusive of cost of land, street works, and sewers, included in contracts let by local authorities up to March 1 last in connection with schemes under the Housing Act of 1923 were :—

Non-parlour houses—	
Highest	£530
Lowest	232
Parlour houses—	
Highest	£615
Lowest	304

Mr. Sunlight asked the First Commissioner of Works if he would state, in view of the initiative taken by his predecessor, in setting up the Commission of Fine Arts, why it was left to an outside private person to call the attention of this commission to the ugly cast-iron design supplied by the Office of Works for the 40,000 telephone kiosks about to be set up at street corners by the Postmaster-General's department, with the result that fresh designs had been obtained from outside architects of repute; and would he instruct the officials concerned in future to consult that body as fully as possible ?

Mr. Jowett said that telephone kiosks were not provided by his department, but by the Post Office, and the design to which he referred was not made in his department, nor had it in fact been adopted. He did not understand the statement that it was left to an outside private person to invite the attention of the Fine Art Commission to this matter, as it was his department which originated the proposal, in which the Postmaster-General had willingly concurred, that the advice of the commission should be obtained.

Mr. Hardie asked the Minister of Health whether he was aware that houses built of concrete hollow blocks sixteen years ago in Scotland had had less depreciation and repair costs than the neighbouring houses built of stone and brick, and roughcast; and whether he contemplated building with this system, which brought in men of the mason trade as builders, and employed a maximum number of unskilled men in the manufacture of the blocks, using the clinkers from refuse destructors ?

Mr. Greenwood said that the Ministry was aware that concrete construction had in many cases proved satisfactory, and he contemplated that where local circumstances were favourable concrete construction in some satisfactory form would continue to be used.

Mr. Wheatley also informed Lord E. Percy that the following statement showed the position of housing schemes under the Housing, etc., Act, 1923, on the under-mentioned dates :—

I. Houses authorized by the Minister of Health, up to April 9, 1924—

To be erected by local authorities	42,180
To be erected by private enterprise	81,726
Total	123,906

II. Houses included in definite arrangements, on or before April 1, 1924—

Schemes of local authorities :	
Number of houses included in contracts or in approved direct labour schemes	25,586
Private enterprise :	
Number of houses included in undertakings given by the local authorities under section 2 (3)	47,230
Number of houses approved by the Minister under section 3 and included in contracts	3,575
Total (included in Table I) ..	76,391

III. Building progress, at April 1, 1924—

—	Foundations Completed	Roofed in.	Total Under Construction.	Completed.
Schemes of local authorities	5,907	4,276	10,183	,847
Private enterprise ..	12,982	7,240	20,222	4,293
Total houses (included in Table II) ..	18,889	11,516	30,405	8,140

[NOTE.—Tables II and III. For thirty-six local authorities, from whom returns for April 1, 1924, have not yet been received the numbers included above are taken from the previous month's returns.]

In reply to Mr. E. Simon, Mr. Wheatley said that the number of houses completed during 1921, 1922, and 1923 under the 1919 Act were 68,255, 74,769, and 15,679 respectively. Under the Housing (Additional Powers) Act, 1919, 18,414 houses were completed in 1921, and 14,230 in 1922. Under the Act of 1923, 3,506 houses were completed in 1923.

Mr. Birkett asked the President of the Board of Education

whether he would consider reviving the national competition, open to all the art schools in the country, for fine and applied arts, which was suspended in 1916 as a measure of economy, in view of the valuable results achieved by the holding of the competition and the desire of the art schools in the country for its revival.

Mr. Trevelyan said that the form and scope of the national competition were under consideration before the war, and he was quite willing to review the matter in the light of present-day conditions.

Law Reports

Right to Disapprove of Plans

Evans (ex parte) v. *Hornsea U.D.C.*

April 8. King's Bench Division. Before the Lord Chief Justice and Justices Sankey and Branson.

Mr. D. N. Pritt moved ex parte on behalf of Mr. Albert Henry Evans, a builder, of Hull, for a rule nisi directed to the Hornsea Urban District Council, East Riding of Yorkshire, to show cause why a writ should not be issued calling upon them to approve certain plans for the erection of a house by the applicant. Counsel stated that Hornsea had developed sufficiently as a seaside resort to obtain a private Act of Parliament, in 1911, which gave them the right to withhold their approval to plans in respect of buildings on land which had become "front land," by reason of the making-up of the road by the council. Under section 158 of the Public Health Act it seemed to have been clearly laid down that a council could not refuse to approve plans on the ground that the elevation was unsuitable, so long as they did not infringe any by-laws. The applicant owned a piece of land on which he desired to build a house, and it was land which always fronted on the road. The council had improved the road by making-up the surface, but had not altered the line in any way. He was given formal notice of disapproval, and upon asking for reasons, he was informed that the elevation was not such as the council could approve, and that they relied on section 12 of their private Act of 1911. Counsel submitted that *prima facie* his client was entitled to have his plans approved.

The court granted the rule.

Rights to a Wall—Interesting Point

Bloom v. *Davies.*

April 11. King's Bench Division. Before Justices Bailhache and Roche.

This was an appeal by the plaintiff from a decision of Judge Rees sitting at the Bangor County Court.

Mr. Bowen, for the appellant, said his client was the owner of a house at No. 19 High Street, Bangor, and the defendant was the owner of the adjoining house, No. 20, where he carried on a grocery business. Until recently the defendant was in the habit of depositing some of his merchandise and goods on land in front of the premises. In 1910, in order to prevent any encroachment of these goods on plaintiff's land plaintiff built a wall from the front of his premises along the boundary at right angles to the front. No objection was made by the defendant at the time or since to the building of the wall, but early in the year plaintiff found that defendant was building on his land a wall which was in fact, cemented to plaintiff's wall, but was much higher. Defendant had roofed in from the top of the new wall so as to extend his shop premises, and what plaintiff complained of was that defendant had attached his wall to plaintiff's, and by reason of that attachment any rain falling on the gable end of the wall necessarily fell on plaintiff's land. If there had been the slightest space left between the walls the rain would fall in that space instead of on to plaintiff's land. Plaintiff's contention was that the front of his premises would be seriously damaged in consequence of the rain, because defendant's wall had a south-western aspect, and if the rainfall was considerable it would necessarily, by defendant's action, fall on plaintiff's land and the approach to plaintiff's premises would suffer.

Counsel said the effect of defendant's action would be to cause a great deal more rain to fall on plaintiff's premises than would in ordinary circumstances. He added that in spite of the fact that the judge found some of the facts in favour of plaintiff, judgment was given in favour of the defendant without calling on the defence.

Mr. Davies, for the respondent, suggested that the matter was very trivial. It was suggested that the findings of the judge were against the weight of evidence and that the judge was wrong in law. The judge found that there had been no infringement of plaintiff's rights and that no damage had been suffered.

It was not for the court, counsel contended, to discover whether plaintiff had suffered any invasion of his rights, but it was for plaintiff to prove it, and he had not done so. Nothing was said in the claim about rain, and the new wall sheltered plaintiff's premises from rain as much as it caused rain to fall there.

Mr. Justice Bailhache, in giving judgment, said he was sorry leave to appeal had been given. If any right had been infringed no damage that could be measured in any coin of the realm had been suffered. The county court judge had found that no right had been infringed, and his lordship thought he was perfectly right. The appeal must be dismissed.

Mr. Justice Roche agreed.

The Architects' and Surveyors' Assistants' Professional Union

The National Convention of delegates of the Architects' and Surveyors' Assistants' Professional Union was held at Olympia, under the chairmanship of Mr. J. W. Denington, Licentiate R.I.B.A., president of the Architects' and Surveyors' Assistants' Professional Union.

At the opening of the first session the convention approved of the Executive Council's action in setting up a benevolent fund for the benefit of members as laid down in the rules governing that fund, and called upon all branches, at the discretion of their committees, to devote profits from social events to the fund.

Mr. John Mitchell, the general secretary, said that the objects of the fund were unique. Besides providing for the ordinary contingencies of accident, distress, illness, or sudden emergency, grants to widows and orphans, the endowment and maintenance of rest homes for members and the securing of benefits from sanatoria and convalescent homes and similar institutions, it was proposed to grant temporary loans to assist the younger members in following up the profession. Before public action had been taken, £200 had already been collected, one member of the Union having given £100.

A motion was passed which approved of the alteration of the rules of the Union to provide for a provident section. This would guarantee to members £1 per week per share during a period of unemployment, and £1 per week per share during sickness. At the end of each year the surplus remaining in the fund would be distributed equally between all members in proportion to their holding.

The following motion was passed relative to the joint committee set up by the Union and the R.I.B.A. to thoroughly explore the questions of overcrowding in the professions, the principle of minimum salaries for assistants, and the direct representation of the Union on the Council of the R.I.B.A.: "That this convention notes with satisfaction the assurance given to the Union that in any future steps taken by the Council of the R.I.B.A. the views of the Union will receive careful consideration, further that it approves of the pledges given the Union by that Council that joint inquiries will be made into the questions of overcrowding, minimum salaries, and direct representation of the Union on the R.I.B.A. Council, and reaffirms its strong belief that only by the satisfactory settlement of these questions can the future well-being of the profession be assured."

The convention approved the action of the Executive Council on December 31, 1922, in amending the scales of basic minimum salaries, and approves those stated in the pamphlet circulated. In this pamphlet the minimum salaries are amended as follows: Nineteen years of age and over, £3 8s. per week; twenty-six years of age and over, £5 11s. per week.

The Executive Council was instructed to enter into negotiations with the National Federation of Building Trades Employers, the R.I.B.A., the Society of Architects, and similar associations to secure recognition of the Union's scale of wages. This was carried unanimously.

The convention further instructed the Executive Council to consider the advisability of obtaining the services of a full-time organizer for furthering the interests of the Union.

Exhibition Knighthoods

The King has been graciously pleased, on the occasion of the opening of the British Empire Exhibition, to confer the following appointments to the Most Excellent Order of the British Empire :—

To be Knights Commanders of the Civil Division of the said Most Excellent Order (K.B.E.)—

John William Simpson, Esq.
Evan Owen Williams, Esq.

Mr. John W. Simpson, F.R.I.B.A., is the principal architect of the exhibition. He was president of the R.I.B.A., 1919–21, and has the following appointments: Officier d' Instruction Publique; Membre Correspondant de la Société des Architectes Francais; Ehren u. Korr. Mitgl. d. Zentralvereinigung der Architekten, Wien; Secrétaire du Comité Permanent International des Architectes; Secretary General of the Town Planning Conference, London, 1910, etc.

Among the many public and other buildings designed by him are the offices of the Crown Agents for the Colonies, Millbank; the Queen Victoria Memorial, Bradford; the Grafton Street Hospital, Liverpool; the Glasgow Corporation Art Galleries; the Victoria Institute, Worcester; new buildings at Haileybury College, Gresham's School, Holt, and Lancing College.

A son of the late Thomas Simpson, architect, of Brighton, he was born in 1858, studied at the R.A. Schools, and entered into partnership with Mr. Maxwell Ayrton, F.R.I.B.A., in 1905.

Mr. Evan Owen Williams is the principal engineer of the exhibition. In practice as a civil engineer he is widely known as a specialist in concrete and steel construction. He is an Associate of the Institution of Naval Architects and an Associate Fellow of the Royal Aeronautical Society. Among the great works with which he has been connected as engineer are Bush House, Aldwych, and the Phœnix Works and Wharves at Port Talbot. The first concrete ship designed for use in the Great War was built under his supervision. He was born in 1890.

"Plays and Playhouses"

A lecture on "Plays and Playhouses" was given under the auspices of the Architects' and Surveyors' Assistants' Professional Union at the Building Exhibition by Miss Amelia Defries and Mr. T. P. Bennett, F.R.I.B.A.

Miss Defries, speaking for the theatrical profession, made some interesting observations with regard to the National Theatre. She said there existed two main schemes, the National Theatre scheme, with its funds and supporters, and the Charing Cross scheme, with its funds and supporters. Separately she doubted if either of them would ever come into being, but together they would get wide support.

If they remembered Mr. Herbert's model for Charing Cross they would see that the ideal site for the National Theatre was where Charing Cross Station now stands.

If they visualized Mr. Herbert's model they would find that the proposed road bridge at Charing Cross leads directly to the old Vic. Proceeding, Miss Defries said :—

Now I see all this as part of the one scheme. The old Vic. would be the artists' theatre, and would take apprentices, and would feed the national theatre. The museum in Mr. Herbert's model would become the craft workshop, market place, exhibition galleries, studios, offices, and living place, with restaurant, music rooms, libraries, meeting rooms, and dance hall, with restaurants. Here would be housed not only all the craft workers and their apprentices, in all the crafts needed by the nation as well as by the theatre, but also all the societies of all the arts in the Empire. Where Mr. Herbert has set out an hotel there would also be a hostel where visitors could stay. It would be a meeting place of all the intellectual workers of the Empire, and also of the world. It would be the British centre of the International Confederation of Intellectual Workers, only a year old, but already representing as it does over two million such workers in Europe. It would be a living British Confederation of the Arts. This confederation, by its connection with the National Federation of Professional Workers, which has fifteen members of the present Parliament representing it in the House, has already got the support of half a million professional workers in this country, and if we can get the art societies to do their part so that the Confederation of Art can represent half a million artistic workers, we shall then represent a combined force of a million British intellectual workers. In addition, if the people who support the Charing

SIR JOHN SIMPSON.

SIR EVAN WILLIAMS.

Cross scheme will come together with those who support the National Theatre scheme, and if both of them will get into touch with us, we can together put forward a combined financial plan which will make the whole matter a business proposition.

Mr. Bennett, speaking from the architect's point of view, said that one of the most difficult problems confronting the architect was the sides of the theatre. The audience here heard better, but saw less, whilst those directly in front of the stage saw more and heard less. There was no actual formula for acoustics which could be worked upon and adhered to by the architect. The scenery absorbed the acoustics, and various types of scenery meant various degrees of acoustics. The movements of air and temperature also affected them.

Mr. Chas. McLachlan, chairman of the A.S.A.P.U. suggested that the theatrical magnates should employ only those architects who were capable of giving a first-class monument to the town, and whilst remembering the importance of the interior construction and the provision of good plays within their theatres, would not forget the necessity of having an equally good exterior.

An Unrecorded Episode

A Fantasy of the Regency.

The Prince entered the room just as Nash was unrolling his drawings on the table beneath the window. Clearly he was ill at ease, his face had lost its look of gaiety, and the enthusiasm which discussions with this architect invariably evoked was absent. Not since that day, a year ago, when Brummel had so outraged him with his insolent allusion, "Alvanley, who's your fat friend?" had he looked so dour.

"What, here so early, Nash? You soul of industry. But all your work is in vain. I tell you scarcely a house but is doomed to destruction before much more than a hundred years have followed after us; and as for this villa, I will not have it built. Don't look so amazed, for I speak of what I've seen. This street of ours, which only yesterday we talked of, thinking we built it for the admiration of a long posterity, our vandal offspring shall discard, and in the place of your harmonious rhetoric raise them a rankly ill-assorted discord which lacks all sense and purpose. Ah, Nash, it's no light thing to see the future as I've seen it. But I'll tell you how it happened. Early this morning, when I returned from White's with a fuller pocket than that with which I entered, and having drunk not more than any full-blooded man can hold—and I, as you know, can stomach more than most—I came up here thinking only but to visualize for a moment the Regent's mighty street by the light of the full moon, and to try to catch the sounds of revelry that will soon reach me, even here, as bucks and beauties dally in your colonnade. When suddenly I seemed to see, not your street, but another, and not the figures that we know and love leisurely sauntering and quizzing as they go, nor gay equipages and prancing horses, but a mad and hectic crowd scurrying to and fro and whirled in strange machines at frantic speeds along the road."

"And of my buildings, sire, were there none that remained?"

"Aye, a few! But so mutilated for the most, that I think you had sooner be spared the sight of them, and so sandwiched between their own abortions as to lose all dignity and sense of scale. Only Abraham's building stands there, much as we see it planned on paper. I scarcely know how to indicate to you the sight I saw, and the vividness of it leaves me not in doubt it must be real, for never could my imagination have invented such monstrosities as I then perceived, neither could I have believed the future would hold our labours of such little value. The memory of it is still with me and fills me with disgust."

He arose, and with a gesture of despair looked through the window at the gathering thunderclouds that were already darkening the room.

"Can you tell me more, sire, of this extraordinary vision? What like were these buildings that our descendants will think so much better than my own?"

"They are tall, vulgar things, Nash, built in stone, it seems to me. Each one different from its neighbour, each trying, by its strident note, to attract the hurrying passer-by; and no wonder, for I see the necessity of it. In that age leisure seems clean to have departed, and all rush as if demented, and by means of architectural blatancy the shopkeepers seek to draw the hurrying throng. They've no coherence in their scheme at all. Cornices don't align, nor heights of stories: individualism is their creed. 'Tis worst of all here at the junction of the road with Piccadilly." He indicated the direction with his hand, then suddenly broke out, displaying a quite unwonted agitation. "Why look, Nash, don't you see it now against that bank of black thunderclouds above the roofs there? There it is again. Dash my wig, man, don't you see?"

"No, sire, I see nothing but the old familiar skyline which soon we shall behold no more."

"But those strange lights that dance and flash in the sky. Can't you see the hideous buildings sparkling with a myriad vulgar lights which appear as changing words and pictures flashed by a senseless, commerce-ridden age in vulgar insolence?"

"Sire, 'tis surely a pattern your imagination weaves around the lightning. Maybe your highness found the fare at White's a trifle indigestible. Raggett,* by all accounts, is lavish with courses, and his port, I hear, is not to be despised."

Yet even as Nash spoke something of this prophetic vision seemed to strike him, too. Certainly it was no ordinary lightning that he saw. Yes, even while he looked, the placid elevation, which Abraham had devised to close the vista of the lower street, showed faintly, hovering, it seemed, in ghost-like fashion, as if, by some curious trick of light, it were projected against the background of dense clouds. And all around it were buildings whose whole façades were obscured by dancing, fitful lights, making a harsh, distracting illumination quite different from the sparkling garlands and festoons of lamps that swung from point to point about the Gardens of Vauxhall.

The above extracts are from an article by Mr. H. J. Birnstingl, A.R.I.B.A., which appeared in a recent issue of "The Golden Hind," to the Editor of which we are indebted for permission to quote here.

* George Raggett succeeded Martindale as proprietor of White's in 1812.

R.I.B.A.

Street Architecture Medal.

The jury appointed by the Council of the R.I.B.A. for the award of the R.I.B.A. Street Architecture Medal has been reconstituted as follows: the Earl of Crawford and Balcarres (Hon. Fellow), chairman; Mr. J. Alfred Gotch, P.R.I.B.A., F.S.A.; Sir Edwin L. Lutyens, R.A., F.R.I.B.A.; Mr. E. Guy Dawber, vice-president R.I.B.A., F.S.A.; and Mr. Walter J. Tapper, F.R.I.B.A.

Council Meeting.

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

Crafts Exhibition.—On the recommendation of the Art Standing Committee the Exhibition Committee was instructed to organize a Crafts Exhibition in the R.I.B.A. Galleries in the course of the next session.

London Traffic Bill.—On the recommendation of the Town Planning Committee it was decided to transmit to the Minister of Transport an expression of opinion in favour of making the London traffic area as wide as possible.

Federal Council on Architectural Education, South Africa.—A donation of twenty guineas was made towards the funds of the Federal Council.

Tokyo Imperial University Library.—A sum of £20 was granted for the purchase of books and their presentation to the Tokyo Imperial University Library.

Architectural Copyright.—On the recommendation of the Practice Standing Committee it was decided to support two members on cases of distinct infringement of architectural copyright.

Fellowship.—Under the provisions of by-law 12, Mr. H. S. Goodhart-Rendel and Mr. G. C. Lawrence (A.) were, by a unanimous vote, elected Fellows of the R.I.B.A.

"Traffic and the Roads"

MR. H. V. LANCHESTER, F.R.I.B.A., past-president of the Town Planning Institute, in delivering a lecture at Olympia, under the auspices of the Architects' and Surveyors' Assistants' Professional Union, said: Our future roads are now being dealt with by two methods. Road systems are being framed under town planning, or more comprehensively, under regional planning schemes, while large arterial roads are being planned and constructed to connect towns at a considerable distance from each other.

In the first case a careful study has to be made of the existing roads, their use, their adequacy, and their connections. The trend of development has also to receive consideration, and the new road pattern built up on these factors, providing for the relief of overcharged routes, safety at junction points, and a free movement of traffic between industrial and residential areas, so that the business of the district may be carried on without the handicap of inadequate communications.

In the second case the determining factor is mainly the economics of transport, whether a road service can operate advantageously as against the existing railway facilities. Per ton mile the road is at a disadvantage, but this may be outbalanced by economics in transhipment and terminal collection and delivery. For the shorter distances and for some classes of goods the case for the roads may be regarded as established, but for 100 miles and over it is possible that further investigations are needed before such roads can be justified on economic grounds. Undoubtedly a good case could be made out at the moment, but the railways are short of plant, and it is also questionable if they are working at a maximum of efficiency and a minimum of profit, as they might be capable of doing in competition with an alternative means of transport.

In order that these main arterials should answer their purpose their design has to take in some measure the character of the railway, by going over or under important cross routes and by-passing intermediate towns and villages so that these connect by means of short branches. They can only, to a modified extent, be regarded as developing the districts through which they pass.

The regional and local roads, on the other hand, must be designed to provide for the development of the adjacent areas, and must therefore follow as closely as possible the natural levels: embankments, and, to some extent, cuttings, making it difficult to use frontages for building purposes and awkward to arrange the connections with side roads. Therefore, the alignment of these in hilly ground should be governed by the contours. Where an arterial road is brought into a regional system it is often worth while to provide sufficient width for a central and two side roads, the latter for the local traffic, thus reducing the number of crossings on the central road, and allowing these crossings to be placed out of line with the openings into side roads. The regional plan is best prepared in diagram form giving the traffic routes demanded, and then, after the road lines have received such modifications as the formation of the ground and the disposition of industries and properties prescribe, there remains the important question of road junctions. On the design of these a great deal depends, both in regard to smooth working with a minimum of supervision and freedom from danger points. Where main routes cross each other ample space should be provided, and no building or other obstruction to a clear view extending to a radius of at least forty yards from the crossing point should be permitted, but such crossing out to be eliminated as far as practicable, and it is better that subsidiary routes should enter and leave the main one at different points, say about 100 yards apart, while the small branch road is better with a funnel mouth and central island so as to check the speed of traffic coming into the main route. Where a record of accident is kept many of these are found to be due to excessive speed when emerging from a side road, either with the intention of directly crossing the high road, or of turning to the right along it.

In planning these regional road systems it will often be found that the existing railways add greatly to the difficulties in regard both to levels and the cost of bridges. It is, in this country, practically impossible to obtain any modification in the level of a railway or any bridge reconstruction other than at the cost of the local authority. The law in this respect operates most unfairly, and it is, in my opinion, in urgent need of amendment. If eighty years ago a railway company provided a bridge, say, 16 ft. span over a country lane, and this lane has now become a busy highway, there is no power to compel it to rebuild this bridge in accordance with the increased needs, though the railway has secured its share of the expansion of business that development brings about.

Motor transport has at least doubled the capacity of our streets, and if all the traffic could be carried on at the uniform higher speed of the motor there would be a still further gain. The abolition of the horse-drawn vehicle has been frequently advocated, and though this must take place sooner or later, it is still felt that too great a hardship to certain classes of business would result from it. An intermediate course is open, namely, the exclusion of the horse from the main roads, but this would involve a degree of supervision that renders it economically doubtful. It may be assumed that for the moment neither of these alternatives is likely to meet with acceptance.

To take London as an example, it has from the traffic standpoint the advantages and disadvantages of an old city. Like all places where expansion has been long continued, the general lines of route are the natural ones and appropriate to traffic requirements, but, on the other hand, many of the more important roads are no longer adequate to the demands now made on them, and at the crossings of the principal routes the delays are particularly accentuated. Moreover, the general plan being framed on a limited number of main roads with large areas in between, planned with a view to excluding traffic rather than encouraging it, the old arteries are overworked. Heroic efforts at improvement have been made from time to time. During the nineteenth century many important streets and street widenings were carried out, not always very successfully in view of the obsession at that time in favour of connecting to existing ganglia, such as the Bank, Piccadilly Circus, Charing Cross, and Victoria, which have now become points at which it is most difficult to devise an orderly system. We are at present continuing this method and seem to be unable to profit by past experience. The proposed St. Paul's Bridge would result in a confusion of traffic at the east end of St. Paul's at least equal to that at any of the above-mentioned centres.

Scotland Yard has practically ignored all proposals for "one-way" routes and the "gyratory" system, both of which have proved useful in a number of cases in other countries, and, though London affords fewer opportunities for employing these remedies than cities laid out on a larger scale, there are, nevertheless, quite a number of streets where one-way traffic could be adopted with advantage, and where it could be put in operation quite simply; but the employment of the gyratory system, which would be of greatest value at important centres, is not such an easy matter as might appear. To allow this to work smoothly there must be some little distance between each of the roads opening into the circulating route, and many of our central ganglia are too small for this. Trafalgar Square, at first glance, appears to be an ideal position for the purpose in view, but on examination it will be found necessary to prohibit traffic from entering it via Northumberland Avenue, and from leaving it via the Mall. These sacrifices, however, could easily be made and a marked acceleration

secured as the result. Victoria Station presents another case where numerous experiments have been tried, with only a small measure of success; something resembling a gyratory circulation is now in operation, but the omnibuses circulate in a direction the reverse of the right one, and the other compromises made are fatal to efficiency. The authorities have apparently never understood the recognized principles on which the system is based, and a recent effort in Birmingham exhibited almost every possible defect.

Incidentally, it is worth noting that the annual loss of each post where a policeman is on traffic duty amounts to something over £450, and that as every simplification would diminish the number of these posts, there would be a definite saving under this head in addition to that due to acceleration. These savings would help to balance the cost of such streets improvements as would in some cases be essential to provide for a workable scheme.

Some fifteen years ago one of the most valuable activities of the Traffic Branch of the Board of Trade, now merged in the Ministry of Transport, was the preparation of a traffic census of London, which appeared in the annual reports. Colonel Hellard, who was then in charge, based on this census a series of proposals for arterial routes, many of which have been accepted as the general lines for the roads now being constructed around London. His plan was considered and amplified by the London Society, and the artistic map issued by them some four years ago shows a fine scheme for the suburban areas.

Unfortunately, though traffic is now both greatly increased and changed in character, no census has recently been taken either on the comprehensive lines of Col. Hellard's or in the more detailed manner needful to justify specific proposals for improvement, consequently we are left in the air without data by which these can be criticized, and one scheme after another is put forward empirically, without any evidence as to its necessity or desirability.

We seem unable to profit by experience, and while we deplore the mistakes of the past neglect to examine how these came about, and continue in the same haphazard way as if scientific investigations were a fiction, or, presuming it exists, as if it were not applicable to the affairs of everyday life such as the improvement of our streets and the organization of traffic and transport. The first need is a new and more detailed census taken at all important points, classifying vehicles by type and destination, from which diagrams can be prepared showing the volume of traffic along all main routes.

The R.I.B.A. and the Society

The following letter has been circulated by the R.I.B.A.:

DEAR SIR,

We have read with great satisfaction that the Councils of the R.I.B.A. and the Society of Architects have agreed upon a complete scheme for the amalgamation of the two bodies.

In our opinion this amalgamation will immensely strengthen the influence and authority of the Royal Institute, and we hope that it will receive the undivided support of our members.

For many years this question has been under discussion, and a splendid opportunity has now arisen to settle on broad lines the difficulties of organization and administration which the existence of two societies doing similar work has caused in the past.

To secure the representation of the profession by one great Institute is an ideal we have always hoped to see realized, and we desire most earnestly to appeal to members to support the Council's scheme in every way in their power.

Yours faithfully,

ASTON WEBB,	President	1902–1904.
T. E. COLLCUTT,	,,	1906–1908.
LEONARD STOKES,	,,	1910–1912.
REGINALD T. BLOMFIELD,	,,	1912–1914.
JOHN W. SIMPSON,	,,	1919–1921.
PAUL WATERHOUSE,	,,	1921–1923.

The Treatment of the Death-Watch Beetle in Timber Roofs*

By H. MAXWELL-LEFROY, M.A., Professor of Entomology, Imperial College of Science and Technology

DURING the last ten years it has been realized that the past, actual or future attacks of the death-watch beetle on all structural timber are of real importance, and if we are to hand on to later generations the fine timber constructions of the past four or five centuries, some definite steps must be taken to deal with this insect.

There has been some public interest in this problem, but it is much more important that there should now be some definite standardized technical knowledge; those who are concerned with the preservation of buildings have no means of knowing how to act.

Much work has been done since the days when Westminster Hall roof was being considered, and particularly in two directions; very stable and permanent soaps, which are more poisonous, have been made with metallic elements, such as barium, zinc, etc., which can also be emulsified with paraffin wax and other ingredients in water as a medium; it is cheaper to use water to the extent, say, of 80 to 85 per cent., if it will carry paraffin wax, a metal soap, and a deterrent oil. A typical formula which I suggest is as follows:—

Zinc, or Barium Oleate	3
Cedar Wood Oil	3
Soap	1
Paraffin Wax	10
Water	83

This is applied liquid to surfaces with a brush or spraying machine; it leaves a film of the wax, soap, and metallic oleate, invisible, not affecting colour or varnish, not dusting out, not a human poison. Where colour is immaterial one might use a copper oleate; one can add a volatile poison, such as dichlorbenzene, or one of those discussed below. In considering this, one must remember that one cannot, as a rule, use creosotes, tar oils, arsenic, or mercury; a common recommendation was corrosive sublimate in spirit, but it is very deadly to human beings, both when applied and thereafter, and it attacks metal.

Cases do arise where one may have to work on a roof *in situ* where all principal timbers are to be left undisturbed, yet where there are believed to be colonies of insects at work deep inside.

My suggestion there is that one can cautiously penetrate into infested wood with a ⅜ in. augur, screw in a pipe, and pump in a liquid which will do three things: it will give off a poisonous vapour, penetrating the burrow systems and killing larvæ; it will leave a permanent poisonous deposit against future attack; it will strengthen badly-decayed wood. The difficulty is to choose a liquid embodying these points: as regards the first, it is now known that one can get liquids giving off vapours toxic to insects among these classes; the petrol paraffin and alipathic hydrocarbons; the cyclo compounds; the benzenes, xylol hydrocarbons; the acetones and ketones; the hydrogenated phenols and naphthalenes (tetralin, hexalin, etc.); the pyridine, quinoline, and nitrogen group; the nitro-benzenes; the cyanides dissolved in alcohol; the carbon-bisulphide group; the volatile fractions from wood and coal tar distillation; the chlorinated aliphatic compounds, chlorinated benzene compounds or chlor-naphthalene.

The second point is to prevent re-infection, and one can use a wide range of poisonous substance inside wood, particularly if colour is immaterial; one would use creosote but for its smell and its lack of permanency; but I think some form of the mineral soap such as copper, barium or zinc oleate is the best. One can use an arsenic compound, but it introduces difficulties. I saw a building injected with cyanide dissolved in spirit; one could use a mercury substance; fluo-silicates and silicon-ester have definite attractions. There is much to be done in this way before one can make a choice.

A last point of general treatment is one that is impossible to prove experimentally without abundant time, but frequent observation impresses it on one; it is the enormous influence of ventilation; wood that is kept well ventilated, even if attacked, will not ultimately perish. In two prominent buildings in London, of about the same date, one was attacked at the base of the principal rafters only, where they ran into the walls; the other had been attacked, but the attack had ceased, the whole timber structure being remarkably ventilated. I think that this point is continually coming up, and observation does correlate ventilation and immunity in a decisive way. Perhaps insufficient attention has been paid to this point, and perhaps there may have been cases where it would have been a sound policy to improve ventilation, to watch at intervals for evidence of attack, and to exercise patience before actually dealing structurally with a roof or floor; when an insect reproduces only at two or three year intervals, it takes a long time for an attack to develop, and one can afford, perhaps, to wait awhile and see whether improved ventilation alone will not prevent serious extension of damage.

* Extracts from a Paper read before the Royal Society of Arts.

List of Competitions Open

Date of Delivery.	COMPETITION
June 30	The Bradford Masonic Association invite designs and estimates for a masonic temple, to be erected at Bradford. Premiums £200, £150, £100. Apply The Bradford Masonic Association.
July 4	The Glasgow Corporation invite competitive plans of a public hall to be erected on a site near Bridgeton Cross. Estimated cost £25,000. Premiums £150, £100, £75 and £50. Apply Office of Public Works, City Chambers, 64 Cochrane Street.
Sept. 30	Designs are invited for a statue in bronze and a pedestal (at a cost of about £5,000) in honour of the late Sir Ross Smith, K.B.E. Apply The Agent-General for South Australia, Australia House, London.

Competition News

Police and Fire Brigade Premises, Bristol.

On page xli of our issue for April 9 we stated that the designs of Smith and Hendy, of London, were place fourth in this competition. This information is only partly correct. The fourth award was as follows: Design No. 10, by Mr. Harold E. Todd, Bristol. Design No. 4, by Messrs. Smith and Hendy, London.

The Marne War Memorial.

The first competition organized by the Imperial War Graves Commission to perpetuate the names of those who were posted as "missing" in France and Flanders during the War, has just been decided. The monument will cost £20,000, and will carry the names of 6,000 officers and men. It will be placed at the bridgehead of La Ferte-Sous-Jouarre, on the River Marne, and will mark a point at which the British troops crossed the river by pontoon bridge after heavy fighting on September 9, 1914. Sir Aston Webb, P.R.A., the assessor, has given his award in favour of the design submitted by Major G. Hartley Goldsmith, M.C., A.R.I.B.A., who, before the war, was in practice in Manchester.