Wednesday, May 14, 1924. Vol. LIX. No. 1532.

THE ARCHITECTS' JOURNAL & Architectural Engineer

With which is incorporated "The Builders' Journal."

FROM AN ARCHITECT'S NOTEBOOK.

But let my due feet never fail
To walk the studious Cloysters pale,
And love the high embowed roof,
With antique pillars massy proof,
And storied windows richly dight
Casting a dim religious light.

JOHN MILTON: "IL PENSEROSO."

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

Proposed Business Premises

Oliver Hill, A.R.I.B.A., Architect

William Walcot, Delt.

No indication is given of the site of these proposed business premises in the R.A. catalogue.

(*Royal Academy Exhibition.*)

THE

ARCHITECTS' JOURNAL

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

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Colour in Architecture

COLOUR is one of the most important means of emphasizing form. There can be beautiful form without beautiful colour, but colour can never give us the highest satisfaction unless it be associated with exquisite form. Yet all colours, if considered in isolation, are equally pleasing just as the notes of the piano when struck separately are all equally pleasing. A person who says: "I can't bear pink" is just as intelligent as a would-be musician who says he "can't bear" E flat. But a monochrome if made to cover an object no longer attracts us when the *form* of the object is not attractive. Thus the idea, so commonly entertained, that ugly architecture can be brightened up and *improved* by the addition of a dash of colour is quite misleading. The dash of colour will only make matters a thousand times worse by emphasizing the very contours of the form which has offended us. Conspicuous colour is only tolerable when the architectural form is in the first instance to be commended, and even then its use must be severely prescribed.

It is very easy to argue wrongly in this matter. Let us take four simple statements, all apparently true, and make a deduction from them. The British Museum is a beautiful building; the blue of a cornflower is a beautiful blue; form is made more conspicuous by being highly coloured; a beautiful object cannot be too conspicuous. *Therefore*, it would appear to be our duty to paint the British Museum bright blue. For an exactly similar reason it would be our duty to paint it yellow, like a buttercup, or scarlet to copy the red rose. Yet the reason why we cannot with propriety paint the Museum blue has nothing whatever to do with the properties of colour; it is a purely formal reason—namely, that the Museum has a formal relation to other buildings in the vicinity, which relation would be shattered if the Museum were isolated through such an assumption of colour. Suppose all the other buildings were also blue. Then we should be living in a world quite harmonious in its way (it is like the world depicted in many a blue china pattern of architecture and scenery), but it would have an element of arbitrariness which would in time pall upon us. We should ask "why blue rather than any other colour?" and there would be no satisfactory answer. Of course, the blue china is a temporary or merely a decorative phenomenon; we have it at our meals, and we put it away, or else it adorns a shelf. A bright blue wallpaper may also be permissible, because it is confined to one place. But an actual town all blue could not give permanent satisfaction to its inhabitants—unless they had means of constantly taking a holiday therefrom. And an actual town all bright red brick with bright red terra-cotta tiles, however well designed it may be, cannot have the interest, the dignity, and the repose which belong to a town where neutral tints predominate.

The truth is that a certain measure of uniformity of tone is absolutely necessary if groups of buildings are to form a mature architectural society. What we need is not so much more colour, but a capacity of enjoying the abundance of colour that there is. In shopping streets, particularly, our eyes are given a very feast of colour, which is supplied by the multifarious hues of the merchandise displayed in the windows. In one of Walt Whitman's poems, there is a pæan of praise to the beautiful reds and browns of the raw meat in a butcher's shop. It takes a poet and an artist to teach us to take delight in such things and to recognize not only the beauty but the dignity of colour when it is seen in its appropriate place. But how easy it is for colour to be deprived of both beauty and dignity! This degradation immediately occurs when, instead of supporting the form and heightening its emphasis and significance, it runs counter to the form and divides it in an unintelligent manner. In the street itself the colours in the shop windows, and not only in the shop windows, but in the brightly-dressed people who may traverse the street, and especially in the vehicles (how entirely satisfactory is the scarlet of the London 'buses and the brilliant yellows or greens of private motor-cars, which are now happily becoming so common), are subject to this salutary element of discipline in that they are confined to the lower part of the street and give æsthetic emphasis to the common thoroughfare. Above this miscellany of movement and colour there should be a background which, although not absolutely uniform in tone, should yet provide a reposeful contrast to the busy scene below. For this reason it is always to be deplored when shopkeepers think it necessary to display their goods on the upper floors as well as on the ground floor. It is questionable whether any substantial commercial advantage accrues from such a practice, and it does much to spoil the harmony of a street. Again, the painting of urban façades in bright colours must necessarily, if there is a unity in the street composition at all, isolate the individual shop in a manner which, while it may give this shop a certain additional prominence, can only irritate the public. Moreover, it may be borne in mind that Nature provides some very brilliant effects, such as the blue sky and the lovely cloud scenery so peculiar to England, while in our towns there are often trees whose vivid green looks far better when set beside a grey or silvery building than it could possibly do if put in near some horrible particoloured structure. And for all great ceremonial occasions it is the long grey buildings and grey ground which provide by far the best setting for military pomp. In Horse Guards' parade, when the trooping of the colour takes place, the only discordant note is pronounced by the bright red brick of the new Admiralty buildings. Fortunately, on the Whitehall side the scarlet uniforms of the sentries are well framed in beautiful Portland stone. It is fortunate also that the proposal to plant beds of red geraniums on the plots of grass abutting on Horse Guards' parade was rejected, for a parade ground is very different from a recreation park. There are plenty of occasions for Nature to disport herself, but where a courtyard is the

scene of human ceremonial, it is well that men should provide the strongest note of colour.

The considerations here dwelt upon concern the civic aspect of colour. For architects this aspect must surely be the most important, and any movement which represents an attempt to exalt colour at the expense of form will be harmful to architecture. Granted that there is room for a special study of the nature of colour harmonies, the rules which underlie such harmonies are not a substitute for the formal code which prescribes the used of colour in a city, but an addition thereto. And even this "science" of colour is apt to lead to most unfortunate results if the investigators begin by ignoring the formal relationships that may subsist within the domain of colour itself; it is notorious that some of the worst colour effects in modern schemes of decoration are the result of scientific dogmas embraced by the artists responsible. For instance, the deliberate juxtaposition of supplementary colours, such as blue and orange, must necessarily produce a discord, because these hues are as far removed from each other as possible. Contrast, by itself, is not sufficient. In all the parts of a design elements of difference must be accompanied by elements of similarity, and this formal rule of inflection applies to colour just as much as to form. But the worst fallacy about colour is that it is good in itself. In our modern world colour is, indeed, sometimes a blessing, but just as often a misadventure, an affliction, or even a catastrophe.

A. TRYSTAN EDWARDS.

Amalgamation Means Registration

In a circular issued by the "Defence League," the Institute Council was asked to put to the Rt. Hon. Edward Shortt, K.C., this question: "If the amalgamation takes place, do you see any possible chance of architects obtaining Registration?" The question was duly put, and here is Mr. Shortt's answer:—

"I am asked whether, in my opinion, if the amalgamation takes place there is any possible chance of architects obtaining registration? I am of opinion that there is more than a possible chance, there is a reasonable probability, with a reasonably good case on public as well as professional grounds. My opinion, of course, assumes that the proposed amalgamation will be carried out, without which the difficulties would be very much greater."

The answer should remove any doubts that may have existed on this point. It is as conclusive as anybody well could wish, and it entirely justifies the confidence of the amalgamationists that, after many years of fruitless controversy, the way is at last open to Registration.

The late Mr. Goodhue

The death of Bertram Grosvenor Goodhue deprives the American architectural profession of one of its most brilliant members. Mr. Goodhue was a Gothicist, but not of the copy-book order. He studied the style for its spirit rather than its substance, and, though he inclined more to a Continental than an English expression, he nevertheless achieved a distinctive manner that had the unmistakable academic touch. His work was Gothic assimilated and transfused with his own individual genius. Moreover, he was a constructor, who would tolerate nothing that was not a strictly honest expression of material. His removal leaves a gap difficult to fill. English architects will remember his engaging presence at the Exhibition of American Architecture which was held at the R.I.B.A. in 1921, and which included, among other works, illustrations of his Chapel of Intercession, New York; the St. Vincent Ferrer Church, New York; the Panama-California Exposition, San Diego, California; and St. Thomas's Church, N.Y. Mr. Goodhue was for some years a partner in the firm of Cram, Goodhue and Ferguson, but latterly he worked alone. He was born at Pomfret, Conn., April 28, 1869, the son of Chas. Wells and Helen Grosvenor. He was educated at Russell's Collegiate and Commercial Institute, New Haven, Conn. (hon. Sc.D., Trinity Coll., 1911) and studied architecture for six-and-a-half years under Renwick. He was a Fellow of the American Institute of Architects, and a member of the National Institute of Arts and Letters, and of the Architectural League, New York. He wrote a book called "Mexican Memories," and contributed as an expert to "Spanish College Architecture in Mexico," by Sylvester Baxter.

The R.I.B.A. Dinner

Post-prandial oratory is not often up to the high standard that it reached on the occasion of the R.I.B.A. annual dinner. This was really remarkable for the excellence of its speeches. The R.I.B.A. has been consistently fortunate in its presidents in point of public speaking, and Mr. Gotch proved himself a worthy successor in the long line of accomplished speakers who have preceded him in the chair. It is not an exaggeration to say that he surprised even those who are most familiar with his quality. His subject matter, "Architecture in Poetry and Prose," was admirably suited to the social character of the occasion, and the clear-cut form of the speech—a running commentary upon purple patches from the poets and prose writers—was sustained by perfect delivery. Mr. Squire was in excellent form. He set the tables on a roar. Even the toast-master was tickled. So clever, so witty, so apt a response to the toast of "The Arts" we have never had the pleasure of listening to before. The Bishop of London was in no less happy mood, and there was a very artful twinkle in his eye when he defended the demolition of some of the City churches on the ground that he was making jobs for architects! There was scarcely a dull moment in the whole of the speech-making, and the evening was manifestly one of sheer enjoyment to members and guests alike.

Gothic and Decay

"Change and decay in all around I see," sighed the poet, and it is not at all unlikely that the thought was mainly stirred by the sight of decaying architecture, which, if the contradiction in terms may be allowed, is a "permanent" phenomenon in contradistinction to those other forms of decay which are seasonal in character. While some physical bodies proceed to disintegration at quite a leisurely pace, others hasten to their end with an appalling swiftness. Take the Houses of Parliament. Here is a building completed less than eighty years ago and already crumbling away, and this in spite of the fact that every precaution was taken to get a stone that should offer the maximum resistance to the acids of the London atmosphere. As the event has shown, the Commission of Enquiry could not have chosen a worse. So much for the fallibility of human judgment. The preservation of this great building must have become a heavy charge upon public funds. And how shall it be preserved? All these decayed Tudor roses, mouldings, traceries, crockets, and finials—are they to be repeated, only to require replacement and re-replacement *ad infinitum?* Heaven forbid! The intricacy of its carved ornament provides the final condemnation of Gothic. Even the elements show their disapproval. "No tractable limestone or sandstone will stand up against exposure for a really long period after being ill-treated to make this Gothic ornament," says Mr. Allen Howe. These are indeed words of wisdom. The moral is clear. Whether our buildings be classical in character or not, at least they must have plain surfaces with a sparse use of ornament if they are not to be a heavy financial burden upon posterity.

Sir Aston Webb's Accident

In common with all his professional confrères and members of the general public, we learned with deep concern of the accident that befell Sir Aston Webb, in company with three fellow artists, while travelling home in a motor car on the night of the Academy banquet. It is satisfactory to learn that all the sufferers are making good progress, and that complete and speedy recovery is anticipated.

Sculpture at the Royal Academy

By KINETON PARKES

"PEACE." BRONZE FRIEZE FOR BLACKPOOL WAR MEMORIAL. BY GILBERT LEDWARD.

THE sculpture is not as a whole good, it is not as good as usual. Much of it is meek, most of it is mild. From an architectural standpoint it is somewhat of a failure, for the memorial work in bulk is unconvincing. The important pieces are uninspired, and even C. S. Jaggers' "Ammunition Carrier" does not thrill, and Arthur Walker's "Gordon Highlander" is just an admirable portrait. Sir Goscombe John's figures for Llandaff lack distinction, and Reid Dick's "Pietá," part of the Kitchener memorial for St. Paul's Cathedral, contains two robust figures, roundly modelled and smoothly carved, but lacking in spirituality. Gilbert Ledward's large frieze for Blackpool provides some pictorial interest, but this, too, has but a slight spiritual appeal. These all need thought while possessing considerable executive ability which might have served a higher imaginative purpose.

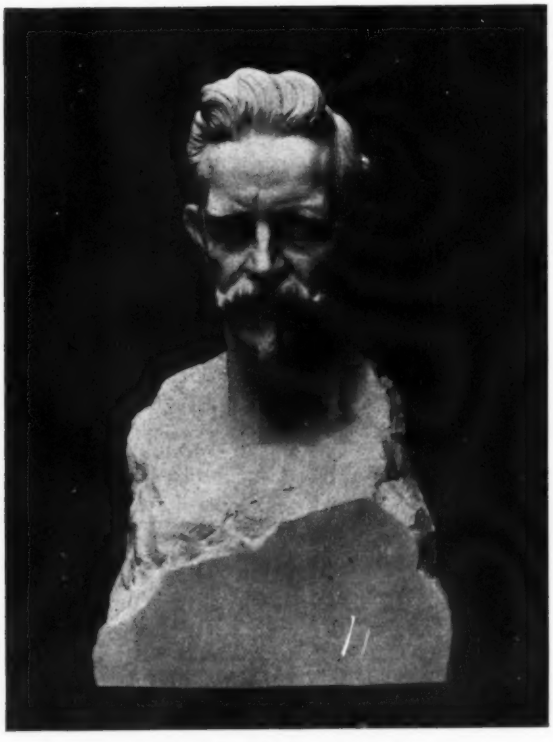
For imagination it is necessary to turn to the statues, of which there are a number apart from the memorial ones, and half-a-dozen of them are good. It is well to see in bronze the fine conception of Alfred Turner, "The Vision," now becoming known as one of the outstanding modern sculptural works, of which, as by an Associate of the Academy, the Academy has reason to be proud. Gilbert Ledward's bronze statue, "Regeneration," faces it: it has a less dignified patina than "The Vision," it is too smooth and too brassy for a life-size work, but it has more than surface quality, it has fine form, poise, and expression: it is not facile and, above all, it possesses thought. C. W. Dyson-Smith essays an intellectual subject in his recumbent "Spirit of Sleep," but does not greatly achieve. In his bronze statuette, "The White Lotus Dance," he not only achieves, but achieves brilliantly.

Charles Wheeler's two life-size figures, placed fittingly on either side the central arch of the Central Hall, demand attention as the most fitly conceived architectural works in the exhibition, and as displaying constructive thought and urge in the direction of modern feeling. One is called "Peace" and the other is "An Angel" for the Bishop Jacob Memorial Church at Ilford. This latter possesses new features in figure design, underivative, but tinctured by an appreciation of the modern work of the continental sculptors of which London succeeds in obtaining, on rare occasions, a fleeting glimpse. The same artist's small bronze bust of "The Infant Christ," with a halo, is as tenderly beautiful as it is rare in feeling. Another ambitious statue is Edith M. Gabriel's "To the Moon."

Two portrait statues stand out eloquently: the bronze, "H.R.H. The Prince of Wales," presented by H.H. the Aga Khan to the City of Bombay, and John Tweed's "Earl of Ronaldshay," to be erected in Calcutta. The former is a winsome figure only accomplished by a sense of the dignity of the occasion, a factor not always taken account of by the makers of portraits. In this case there is no doubt of its success, for there is the real character of the Prince presented truly as in life, insouciant, charming, serious, calm, and gracious. These characteristic points are visualized also in the charming marble bust of the same subject by the same sculptor. John Tweed's "Earl of Ronaldshay" is more splendid. It, too, is dignified, naturally and sartorially, and the slight figure loses nothing by the trappings in which it is enveloped. Character, however, is a more accentuated feature of the same sculptor's head called "The Boab," a work which stands out from the many heads and busts adjacent to it, set out in a row somewhat befitting their general mediocre character.

INDIAN LIONESS. BRONZE. BY FRANK LUTIGER.

Close by, however, there is an exceptional work, a bronze

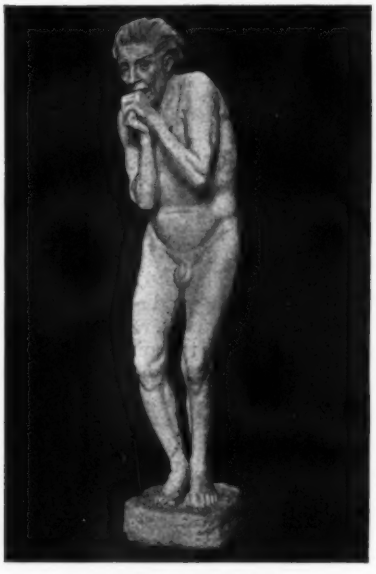


STUDY OF HEAD. MARBLE.
BY ALLAN HOWES

AN INDIAN LADY. BRONZE
BY ERIC SCHILSKY.

bust called "Mrs. Halpern," by Rose Bower, which has a quietness and sureness of execution very rarely found in this class of work. Nearly opposite is an ideal bust in terra-cotta by Frederick Lessore, which has the benefit of having been thought out before it was modelled; its subject is the hope and aspiration of the immediate future, and the title is "England." It is possible to separate from the many on the shelves round this gallery at least a dozen good busts, however, and foremost is the bust of Lord Balfour by Henry Glicenstein, the Polish sculptor, now resident in London. In this all the intellectual character, personal charm, and detached calmness of the subject are distilled into an eloquent piece of portraiture, only to be accomplished by an artist who is a seer as well: a real diviner of character. The bust has not only its emotional beauty, it has also great plastic accomplishment.

Near to it is a remarkable bronze called "Chi Fan," the laughing Chinaman, by Jean Mich, a Parisian artist; a most attractive subject and a most able piece of modelling, and adjacent is George Thomas's very charming head of a



"FEAR." LIFE SIZE.
BY S. W. WARD WILLIS, R.B.S.

BRONZE STATUETTE.
BY P. G. BENTHAM, A.R.B.S

MOTHER AND CHILD.
BY HARRY PARR.

"PEACE." LIFE SIZE. BY CHARLES WHEELER.

"THE VISION." BRONZE. BY ALFRED TURNER, A.R.A.

"PIETÁ." FOR KITCHENER WAR MEMORIAL, ST. PAUL'S CATHEDRAL. PORTLAND STONE.
BY W. REID DICK, A.R.A.

girl in bronze, "Miss Thea M. Johnston," and next to this is the refined work of Ottilie Wallace in the portrait of "The Countess of Seafield." Another woman sculptor comes out strongly with a woman's head, a portrait of a very characteristic nature of "Mrs. John Lewis," a highly interesting bronze, the planes of which are sharply indicated, producing an effect of considerable plastic strength, the work of Bushka Kosminski. Erica Lee makes a gallant beginning in portraiture with a good likeness of her mother, and in two bronze busts (Nos. 1540 and 1541). Winifred Turner, a daughter of the sculptor of "The Vision," makes a most promising sculptural début.

An outstanding bronze portrait bust is E. Whitney-Smith's "R. T. Gladstone, Esq., M.A.," a simply and powerfully modelled head, very naturalistically treated and life-like in its presentation. The marble "Study of a Head" by Allan Howes, is notable, and a very intriguing work is the "Portrait of Thomson," a half-figure by William McMillan. Another half-figure in bronze is "An Indian Lady" by Eric Schilsky, admirably conceived, and exhibiting a distinctive technical touch. A striking head of a woman, by John Angel, is a detail of the statue which forms part of the Bridgwater War Memorial.

There are two encouraging features observable in this year's show: one is the presence of a number of pieces of carving. "A Bishop" and "An Abbot" are oak statuettes for the prelate's seat for the chapel of St. Michael and St. George in St. Paul's Cathedral. They are by Henry Poole, A.R.A., who has made a departure by carving them himself from small models without the interference of the usual mechanical means between the conception and execution of most carved work. These pieces of carving are not large, but they denote a stirring of interest in glyptic work, including marble, stone, wood, and ivory. Most important, as to size and as to direct carving, too, are the three works of the Danish sculptor, Holger Wederkinch, which were seen at the last autumn Salon, and occasioned a good deal of discussion in Paris. The other feature is the presence of some few animal studies, and these again are headed by the works of Wederkinch. It is a symptom in modern sculpture that where there is a new movement it is often in the direction of carving or of animal study or of both. Here in the vestibule of the Academy are two examples of this modern development: the studies of the Lynx, of which Wederkinch is noted as exponent; the "Lynx in Love," a dual group, and the fight between a lynx and a fox. In Gallery IX there is a lion figured in bronze and gold which is no less realistic and no less startling than the lynx studies. It is to be hoped that these works will be appreciated in London to the extent of encouraging some of the young English sculptors to work in the same directions.

So far as the present exhibition is concerned the group in stone carved by Harry Parr, "Motherhood," and the "Head of an Athlete," by Edgar S. Frith, are admirable in themselves, and give good promise for the future. A notable piece in bass-wood is the "Portrait Group" of Alec Miller, and Richard Garbe contributes some small ivory carvings. Among the examples of animal sculpture are the "Indian Lioness," of Frank Lutiger, and "The Snarling Panther," of Ethel Henderson, both admirably observed. Here and there in the exhibition are pleasant small decorative works, statuettes, and studies in different materials, some for merely ornamental use, and some for such applications as fountain and garden work, and a charming fountain figure is the male nude called "The Shell," by Francis W. Sargant. This is also a direction in which our younger sculptors, both modellers and carvers, might with great advantage travel more frequently. In the architectural room is exhibited a fine model of Sir John Burnet's Cavalry Memorial for Hyde Park, with the striking sculpture of Adrian Jones.

The Principles of Architectural Composition—II

Composition of the Plan—*continued*

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

THE satisfactory plan will necessarily be one the arrangement of which is easily grasped both by persons using the building and by the architect who "reads" the plan on paper. In addition, the drawing of an excellently proportioned scheme will present a pattern design the beauty of which will immediately satisfy the desire of the eye for nicety of balance, relationship of parts, and "weight" of walls and piers.

The term "weight" refers in this instance to the relative emphasis which is given to different functional features, such as walls and piers, in the actual drawing, and this weight must of necessity be dictated by all the structural and æsthetic considerations which govern the thickness and general dimensions of these elements. The thicknesses of the walls and piers, as drawn on the plan, constitute a fairly safe guide to the form of the building, since they indicate the relative heights to which the walls and piers are carried. It may be taken as a general rule that the walls and piers of lofty structures will be thick, as will also be all those bearing considerable weight. Unimportant and non-bearing divisions will naturally, on the other hand, be relatively thin. Very important rooms, even though of no special height, will, in addition, often require thick walls, because of the desire for the richer treatment which is afforded by the resulting depth of reveal. (Figs. 112, 118.) We may, therefore, conclude that the presence of heavy "weights" of wall and pier on plan indicate that the parts of the building where they occur are of importance either in actual dimensions or at least in function and character. (Figs. 123, 126, and 128.)

The power to express the form and character of the building in plan largely depends on the nicety of the architect's appreciation of plan form and his ability to give proper weight to the indication of his walls. The resultant image will be readily understood by anyone who has developed similar powers of expression, and will very often convey, better than any titles or notes, the relative importance and functions of the various parts of the building. (Fig. 128.)

This strictly logical expression of form and structure is materially assisted by what is termed the "mosaic" of the plan, which consists of an indication on plan of the degree of importance or subordination which the architect intends to attribute to the various apartments and circulations. It is carried out by a convention consisting of the projection on plans of ceiling design or actual floor mosaic (Fig. 124); such indications should accompany but not obscure the main lines of the plan (Fig. 112), and they are readily understood and translated into significance by an architect accustomed to the "language" of the convention. To others the "mosaic" of the plan will convey nothing more than meaningless lines and an attempt to produce "prettiness."

The adequate expression of the modern plan presents a rather more difficult problem than was the case before the introduction of steel and reinforced concrete. The old forms expressive of the vault, the dome, and the thick walls

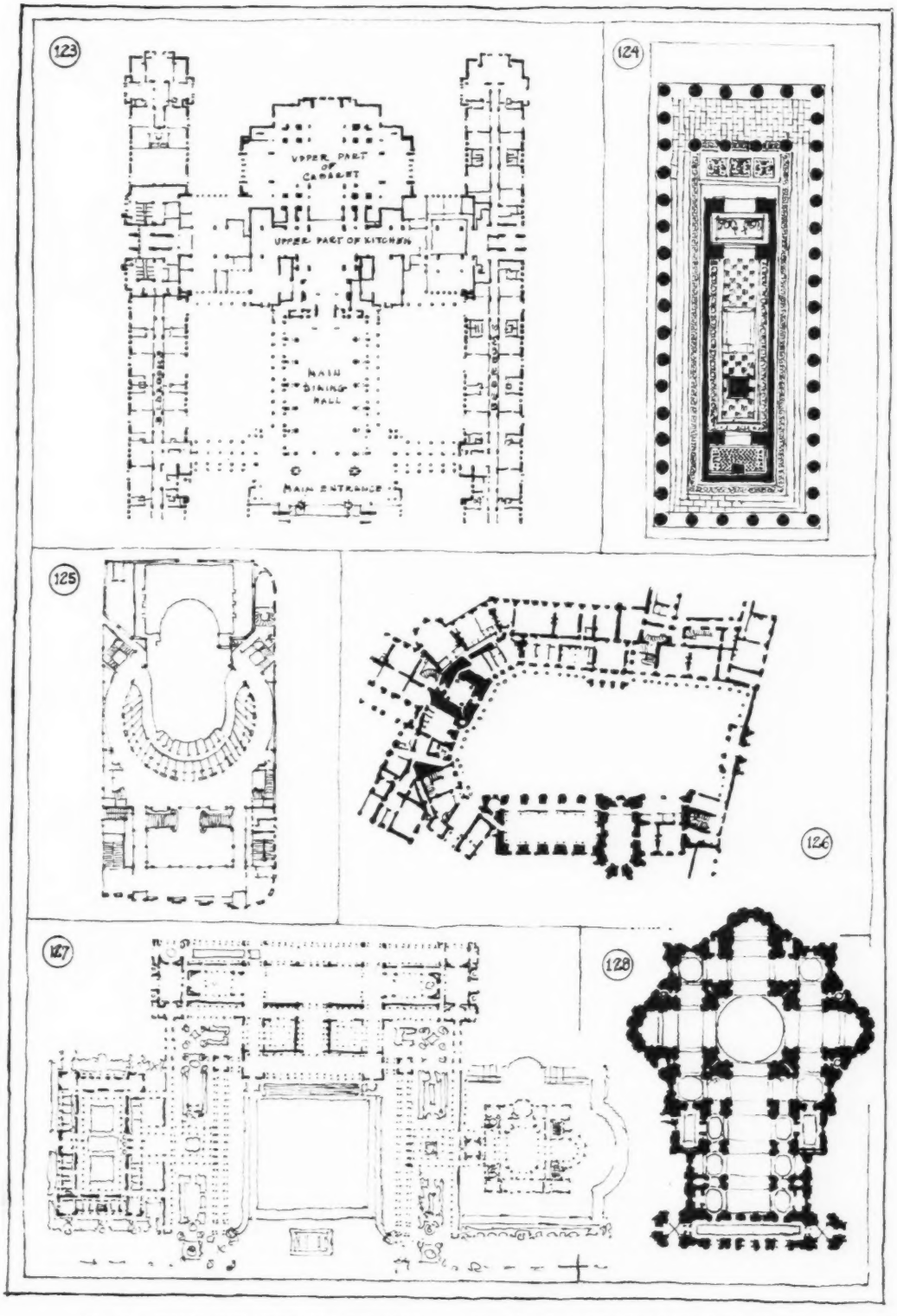


FIG. 123.—Imperial Hotel, Tokio, by Frank Lloyd Wright. The plan lay-out reveals the simple rectangular modern construction in reinforced concrete with main points of support and thinner curtain walls. Note the difference in weights of walls, expressions of the varying spans and character of the plan divisions.

FIG. 124.—The Temple at Selinonte as restored by Hulot. Note the plan mosaic which is here not a conventional indication, but represents the actual flooring. The design of the mosaic is very well related to its position in the various parts of the plan, the more brilliant patterns being reserved for the interior.

FIG. 125.—Theatre of the Champs-Elysées, Paris, by A. and G. Perret. A glance at the plan reveals the light modern construction evidenced by thin walls and widely spaced points of support. The plan shapes follow the type of construction, and are but little imitative of solid masonry.

FIG. 126.—The so-called Cour Ovale at Fontainebleau. Note the old-type expression of plan weights resulting from solid masonry construction with enormous reveals and wall thicknesses required by the thrust of vaults, superposition of towers, etc.

FIG. 127.—A second Grand Prix design for "the Residence in Morocco of the French Representative," by M. Leconte. Note the generally symmetrical lay-out relieved by the diversity of mass and treatment in the two wings which lessens the note of formality.

FIG. 128.—St. Peter's at Rome. A plan reminiscent of the heavy construction of Roman work, with plan shapes hollowed out of the solid. The "weights" of the supports reveal the location of the dome and its abutments, greater than those required by the simpler problem of the construction of the nave. Contrast with Plans 123 and 125.

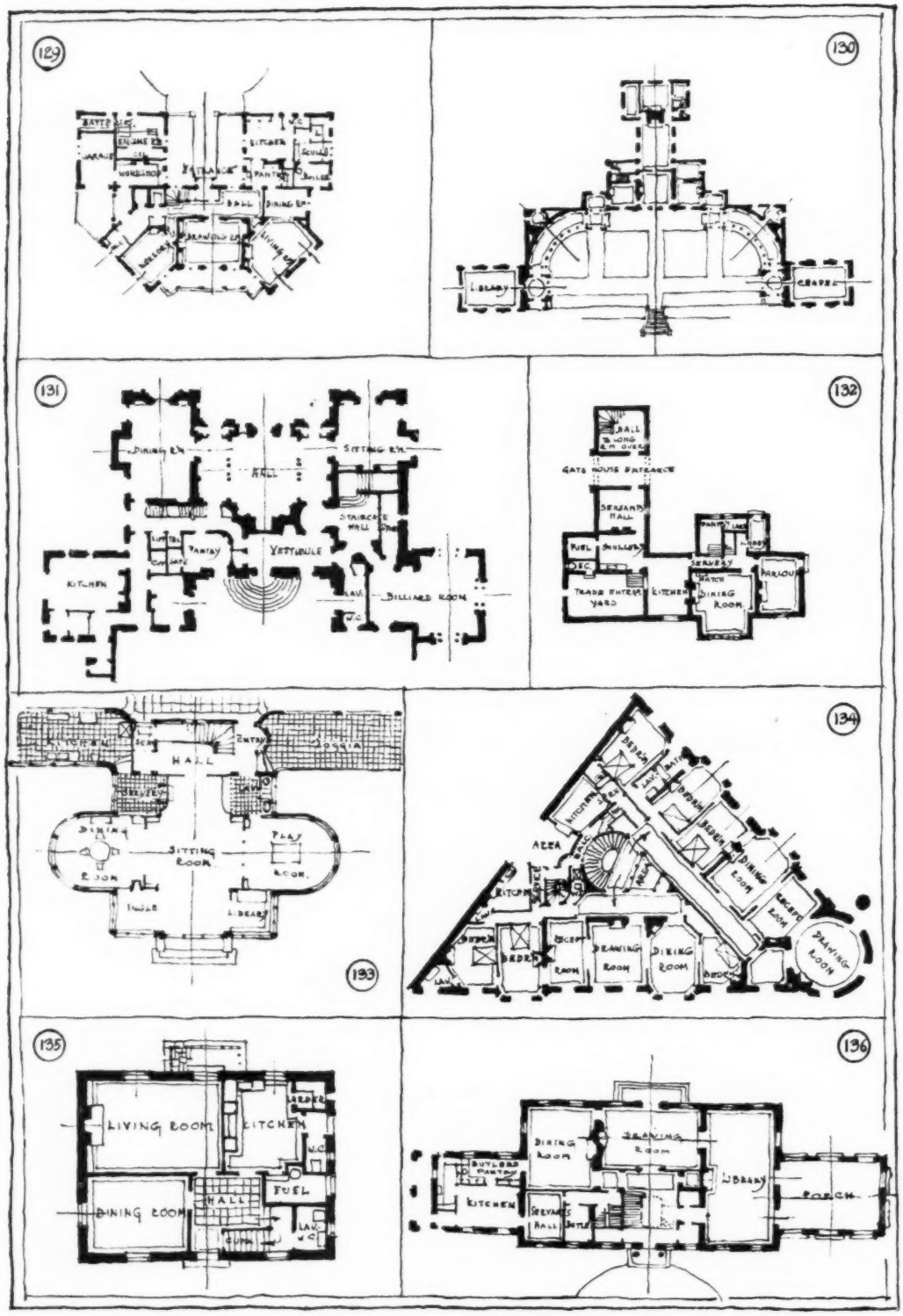


FIG. 129.—House at Cumnor, Oxford, by de Soissons and Wornum. An example of the ingenuity in the balance of different elements, and a semi-monumental type of lay-out applied to a small scale residence.

FIG. 130.—Stoke Park, Northamptonshire (From Vitruv. Brit. III), said to have been brought from Italy, this design realizes a fully monumental type, with subsidiary and focal climaxes and formal axial planning. The mass of the central block is weak compared with the wings.

FIG. 131.—House at Ilkley, Yorks, by Sir Edwin Lutyens. Built in the grand manner on a small scale, this plan shows both formality and playfulness. It is a luxurious type, and not typical of modern economy, either in planning and construction, but is interesting as a successful study of manner.

FIG. 132.—Little Garth, Syresham, by Biddulph Pinchard. The typical English informal and romantic plan type. Axial lines purposely avoided, and picturesqueness and intimacy aimed at rather than stateliness.

FIG. 133.—A French villa of concrete construction by Le Corbusier-Saugnier. A very interesting and ultra-modern type, the domestic dwelling handled like an hotel on a small scale. Marked axiality and suave treatment of shapes.

FIG. 134.—Paris flats, by M. Thion. Typical French planning, axiality, carefully studied and balanced shapes, and ingenuity of treatment in the avoidance of awkward forms which English economy would only rarely permit in a similar case.

FIG. 135.—House at Hampstead, by C. H. James. The present-day tendency in English small house design. Great economy of space ingeniously managed by creating balance to obtain a formal exterior. Tendency towards axiality.

FIG. 136.—Eastover, Connecticut, U.S.A., by Charles Platt. Typical of the American formal manner. Well studie balance and proportions and general axiality.

of stone construction, with their richness of form and modelling, have given way to the rectangular and simple shapes framed by walls which are economically light and vary but slightly in "weight." The great difference of expression resulting from the use of modern methods of construction is exemplified by the comparison of such plans as are illustrated in Figs. 126 and 128 with the plan of the Champs-Elysées Theatre (Fig. 125), and the plan, by Frank Lloyd Wright, for the Imperial Hotel at Tokio (Fig. 123). The latter, though having a certain weight of wall thickness required by special conditions, yet reveals in its plan forms a modernity which will be readily apparent to the practised eye.

We have spoken in a general way of the principles which affect the composition of the plan; and while realizing that the subject is so vast that to treat it exhaustively might well occupy several volumes, we may, nevertheless, refer to one or two notable divisions into which plan compositions seem naturally to fall.

The plan type of any building will naturally be influenced by the many requirements and limitations which are imposed upon the architect, but it may also be influenced very largely by an abstract quality of character which the designer considers to be necessary in its expression, and which will assist in determining the general form in mass and grouping.

The plan types of large buildings seem to divide themselves into three main categories, already alluded to—the symmetrical composition (Figs. 123, 129, 130), the asymmetrical (Figs. 118, 132), and the composition which is symmetrical in general mass, but in which the two groups on either side of the axis of symmetry reveal certain minor dissimilarities of form and detail. This latter we have termed the "balanced" composition. The symmetrical composition contains all the elements of stateliness and formality which renders it suitable as the plan type for the most important and impressive edifices, and for buildings which occupy a central or focal point in any general lay-out scheme.

The asymmetrical type develops naturally on certain sites where such conditions as differences of level or the requirements of town planning combine with certain detailed requirements of the plan to suggest a solution in which the character of formality necessarily tends to give way to that of picturesqueness, though a high degree of impressiveness and dignity may yet be maintained, as for example in the new Stockholm Town Hall, previously illustrated.

The balanced composition lends itself to plans in which general requirements of function, character, and site dictate a symmetrical scheme, while at the same time advantage is taken of certain minor variations in the schedule of accommodation to strike a note less formal or severe than is the case in the strictly symmetrical composition. An excellent example of this type occurs in M. Leconte's plan for an official residence. (Fig. 127.)

The nature of the programme must inevitably dictate the type of composition, but it must be approached with an open mind, lest, for example, the architect find himself forcing a preconceived regular type of plan, dictated perhaps by a delight in symmetry *per se*, on to a site which demands an entirely free and irregular composition. Architectural fashions in plan type are just as prevalent as fashions in so-called style, and we find at the present day a strong tendency to compress the accommodation of all kinds of architectural programmes into the rigid limitations of the almost completely symmetrical scheme. (Figs. 129, 131.)

This is particularly noticeable in domestic work, where the vogue of the symmetrical small house is enjoying a renewal of popularity, and the windows of scullery and coal shed brazenly balance those of the drawing-room. The problem of plan composition in domestic work is fraught with pitfalls, and such devices for procuring absolute balance may be more or less legitimate, according to whether or no the effect aimed at is worthy of the ingenuity in manipulation required.

The small house plan is generally one in which the guiding principle involved is that of "Unity." The subject naturally precludes monumental effects, and its simplicity suggests the discarding of conscious effort towards the splendid or the dramatic.

The characteristic of the domestic plan is the lack of the obvious "Dominant," which is the keynote to the majority of monumental lay-outs. The various departments of the small house are too close to each other in relation of importance to admit of the marked stressing of any one feature, living rooms and service rooms being almost equally vital. For this reason we find, both in plan and elevation, that the designer's main effort is concentrated on obtaining a simple unity of general form, which will contain within its harmonious lines all the small competing details which are framed in the domestic scheme. (Fig. 135.)

The more ambitious residence will tend towards more monumental effects, there will be more "articulation" of the plan, a more marked external expression of main and subsidiary divisions, such as the master's portion of the house and the service wing. And, finally, we have the ambitious mansion, with an introduction of frankly monumental effects. (Fig. 130.) The plan composition will depend on the effect of formality and impressiveness desired, and if such effects are introduced in a building too small to justify them an impression of pompous pretentiousness may easily result.

It should be remembered that in domestic work, particularly of the smaller type, comfort and convenience must take precedence over effect. Planning on axial lines, with continuous vistas through doorways and windows, is apt to result in the provision of draughtiness as well as of impressive effect, and balance and order must not take precedence over such details as considerations of aspect, the proper location of fireplaces, and the provision of ample wall space for furniture. In French plan types, and in some American designs, custom often combines with climate to produce a fondness for the axial and formal scheme, but under English conditions we find in house planning a logical expression of the nature of our own particular domestic programme. The typical examples of domestic plans shown in Figs. 132, 134, 135, 136, are suggestive of characteristic types, which admit of infinite varieties of expression.

(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, 16 and 30.]

Pie-crust Walls

"A newspaper correspondent's message with the name of Avignon in it has set me musing," writes "The Londoner" in "The Evening News."

"They are, it seems, spending more money upon restoring the great palace of the Popes in Avignon. . . .

"Let me read to you how a traveller, one Mr. Charles Dickens, saw Avignon some eighty years ago. 'There lay before us,' says Mr. Dickens, 'the broken bridge of Avignon and all the city baking in the sun: yet with an under-done-piecrust battlemented wall, that will never be brown, though it bake for centuries.' That was what I saw on a memorable day. . . .

"I have been there again and again, and shall go never again. There is change. There is growth of new picture palaces. There is a new and splendid incongruity of a restaurant under the wall of the palace. But I shall not meet with the name of Avignon in print without remembering how much I loved the city. I should like to read that the architect of the new restaurant had met in the narrow alley with the architect who is restoring the fourteenth-century glories of the palace with spick and span new Gothic, that the two had fought and killed one another."

The New Head Offices of the Canada Life Assurance Company

And Other "Canadian" Work

SEPTIMUS WARWICK, F.R.I.B.A., Architect

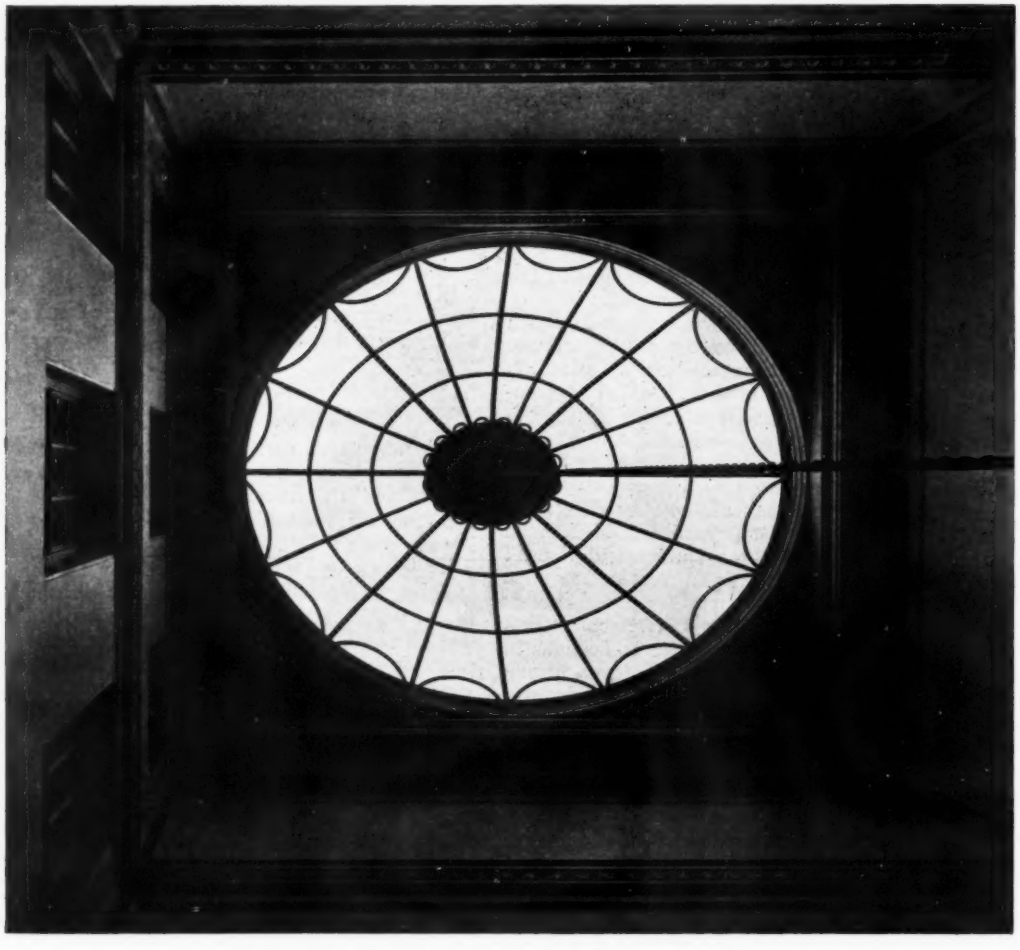
THIS building was formerly Falmouth House. It was erected in 1752, and formed the town house of the Boscawen family, one of its members being Admiral Edward Boscawen, who served under Anson in the action off Cape Finisterre. Some guns captured in this victory were utilized as street posts in front of the house, but they were taken away by Lord Falmouth when the house was sold.

The Canada Life Assurance Company were anxious not to make any exterior alterations to interfere with the amenities of the St. James's Square, and although a new story has been added to the building it is designed in character and faced with old bricks following the lines of the existing houses on either side, so that no change appears to have been made from the outside.

The interior has been treated as sympathetically as possible, but it was necessary to make many structural alterations. The general office was formed by taking away the main walls between the dining-rooms, entrance hall, and staircase, thus opening up the ground floor. The steel columns and girders introduced to support the upper part of the house are covered with fibrous plaster columns, capitals, and beams. An old Parliament clock found in the kitchen was restored and placed in position over the entrance hall fireplace. Considerable alterations have been made at the rear of the building to form offices for the secretary and actuary, and a lavatory wing is provided along one side of the courtyard at the back of the house.

The first floor has been utilized for the executive staff. The main drawing-room was converted to the board-room with new panelling and decoration, and the smaller drawing-room facing the square has been adapted as the manager's office. Rooms at the back are provided for stenographers and the medical officer's staff and laboratory. The second floor was completely gutted, and sixteen new agents' rooms have been provided on this floor, with communicating corridors and lavatory accommodation.

The new story on top provides staff and officers' dining-rooms, kitchen, etc., rest-rooms for male and female staff, photographers' rooms, and lavatories.



THE ELLIPTICAL DOMED LIGHT OVER THE STAIRCASE

Current Architecture. 231.—The New Head Offices for the United Kingdom of the Canada Life Assurance Company, St. James's Square : The Entrance Hall

Septimus Warwick, F.R.I.B.A., Architect

In the staircase hall it was thought advisable to remove a number of highly ornate pilasters, together with a clerestory light, which was not quite adequate for its purpose. A simple panelling of the walls has been carried out, and a new elliptical domed light provided, greatly improving the general lighting of the interior.

The staircase hall had evidently been through some vicissitudes in the way of interior decoration since the house was originally designed, and it was thought advisable to remove a number of highly ornate pilasters, together with a clerestory light, which was not quite adequate to its purpose. A simple panelling of the walls has been carried out, and a new elliptical domed light provided forming a great improvement to the general lighting of the interior.

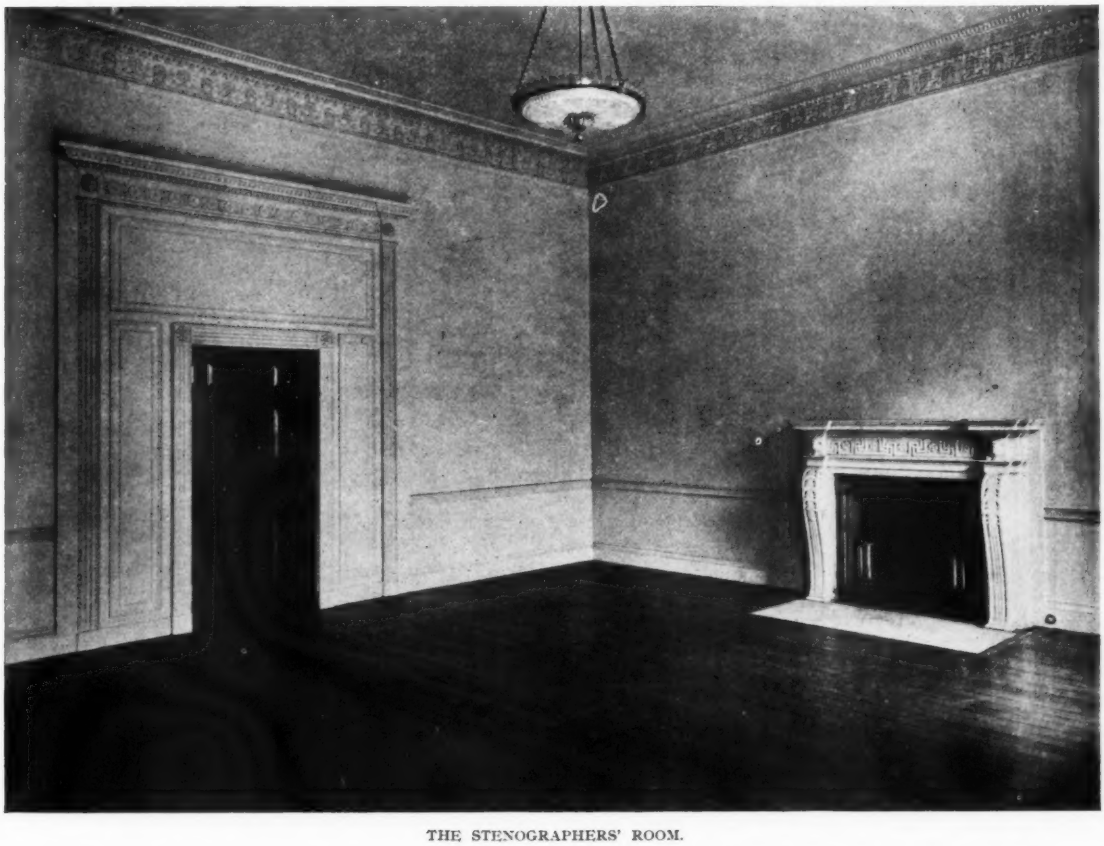
The Union Club was built from designs by Sir Robert Smirke, R.A., in 1822, in the manner of the so-called Greek Revival, and Mr. Septimus Warwick's alterations to the Cockspur Street façade consist in making it conform to that in Trafalgar Square.

The general and sub-contractors were as follows: F. D. Huntingdon, Ltd. (general contractors); Aston Construction Co., Ltd. (steel work); Diespeker & Co., Ltd. (hollow tiled floors); Comyn Ching & Co. (heating); Strode & Co., Ltd. (electric lighting and ornamental metal work); Fenning & Co., Ltd. (marble work); Leonard Wyburd (decorative work in large ground-floor, general office, hall, staircase; Board room, manager's room, stenographers' and secretary's room, first floor; the walls of the large board ro m were divided into panels with mouldings to harmonize with the existing door architraves. The curtains for these rooms were made of the silk damask taken down from the walls of the old ball room. The Act of Parliament clock was scraped, and stained and polished prior to being hung in its present position); John Bolding and Son. Ltd. (sanitary fittings); John Tann, Ltd. (strong-room doors); Waygood-Otis, Ltd. (passenger lift); Richmond Gas S.ove and Meter Co., Ltd. (cooking apparatus); Clare and Fenn (plasterwork).

A WINDOW IN THE BOARD ROOM LOOKING INTO ST. JAMES'S SQUARE.

No. 94 Lancaster Gate has been remodelled for the Hon. Peter C. Larkin, High Commissioner for Canada. Our illustration on page 831 shows the entrance hall. The metal and glass door gives access to the new passenger lift.

The contracting firms were: Farmer and Brindley, Ltd. (marble work); Baguès, Ltd. (metal work).



THE STENOGRAPHERS' ROOM.

THE NEW HEAD OFFICES FOR THE UNITED KINGDOM OF THE CANADA LIFE ASSURANCE COMPANY, ST. JAMES'S SQUARE SEPTIMUS WARWICK, F.R.I.B.A., ARCHITECT

THE BOARD ROOM.

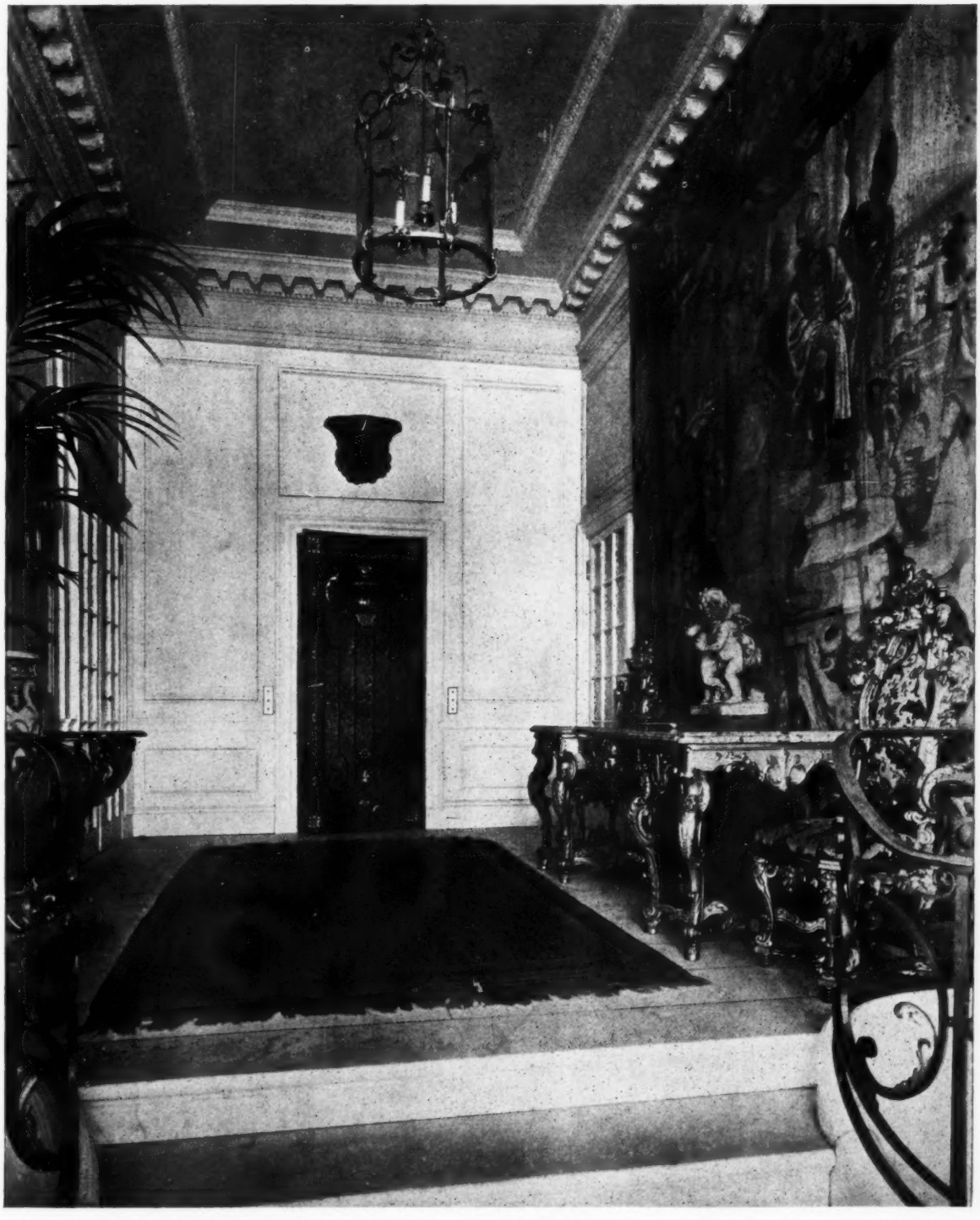
THE MANAGER'S ROOM.

THE NEW HEAD OFFICE FOR THE UNITED KINGDOM OF THE CANADA LIFE ASSURANCE COMPANY, ST JAMES'S SQUARE.

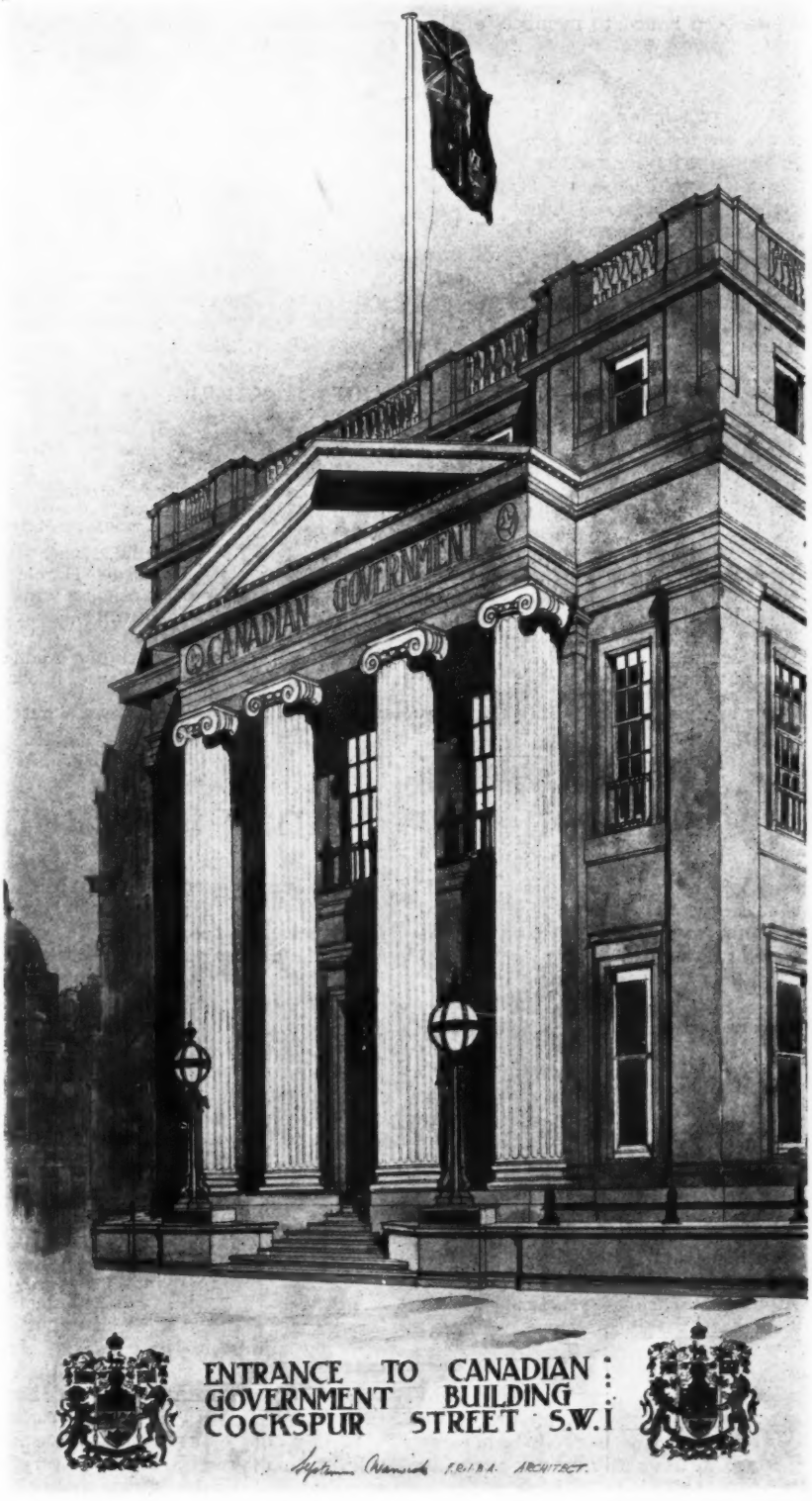
SEPTIMUS WARWICK, F.R.I.B.A., ARCHITECT.

Modern Domestic Architecture. 86.—No. 94 Lancaster Gate, London, W. : The Entrance Vestibule

Septimus Warwick, F.R.I.B.A., Architect



No. 24 Lancaster Gate has been remodelled for the Hon. Peter C. Larkin, High Commissioner for Canada. The metal and glass door gives access to the new passenger lift.



THE CANADIAN GOVERNMENT BUILDING, TRAFALGAR SQUARE (THE OLD UNION CLUB REMODELLED). SEPTIMUS WARWICK, F.R.I.B.A., ARCHITECT.

(Royal Academy Exhibition.)

The R.I.B.A. Council Election, 1924-1925

The following letter has been issued to members of the R.I.B.A. :—

May, 1924.

DEAR SIR,

Last year, by an overwhelming majority, a really representative Council was elected to try to come to some satisfactory solution of the unfortunate impasse which had been reached upon the question of Registration, and our relations with the Society of Architects.

We believe that the proposals now submitted by this Council will, if carried, be of the greatest value to the profession in future, and ensure an end to the unfortunate disputes of recent years.

We therefore ask you to give your votes at the Council election to the candidates who are named on the opposite page (see below), all of whom have been nominated by the present Council, and support their proposals in full.

We are,
Yours faithfully,

PAST PRESIDENTS.

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

It is also signed by the sixty-six members of the Allied Societies' Conference, by 188 Fellows, and by 263 Associates of the R.I.B.A.

Candidates for Election

PRESIDENT.

Gotch, John Alfred (Northampton).

VICE-PRESIDENTS.

Barnes, Major Harry.
Buckland, Herbert Tudor (Birmingham)
Dawber, Edward Guy.
Lutyens, Sir Edwin Landseer, R.A.

HON. SECRETARY.

Keen, Arthur.

ORDINARY MEMBERS OF COUNCIL.

Adshead, Professor Stanley Davenport.
Ashley, Henry Victor.
Burnet, Sir John James, A.R.A.
Cave, Walter.
Corlette, Major Hubert Christian.
Fletcher, Sir Banister Flight.
Fletcher, Henry Martineau.
Green, William Curtis, A.R.A.
Jones, Francis (Manchester).
Keppie, John (Glasgow).
Lanchester, Henry Vaughan.
Monson, Edward Charles Philip.
Rees, Thomas Taliesin (Liverpool).
Sadgrove, Edwin James.
Scott, Giles Gilbert, R.A.
Thomas, Sir Alfred Brumwell.
Thomas, Percy Edward (Cardiff).
Verity, Francis Thomas.

ASSOCIATE MEMBERS OF COUNCIL.

Bagenal, Hope.
Bradshaw, Harold Chalton.
Bucknell, Leonard Holcombe.
Budden, Professor Lionel Bailey (Liverpool).
Slater, John Alan.
Waterhouse, Michael Theodore.

[The last day for sending in voting papers is May 24. The result of the Election will be known about June 2.—ED. A.J.]

Registration by Amalgamation

IN our last issue one of our correspondents ended his letter with the following words : "After all, the actual issue is a domestic one to the Institute and its corporate members, and will be held by many to concern them and them alone."

If we believed that this question of the amalgamation of the R.I.B.A. and the Society was a matter which concerned the members of the R.I.B.A. alone, we should not devote another line to the subject, and we do not believe that the Councils of either society would have given up the time and thought to it which have been necessary to reach agreement, if it were merely a parochial issue of this kind.

There are occasions, and we believe this is one of them, when the welfare of the whole profession is at stake, and not merely the particular status of this or that class of member of a particular institution.

On this occasion we believe that the amalgamation proposed will, if it is agreed to by the members of both societies, bring registration within the reach of practical politics. Up to date it has never been within measurable distance of this goal, because the very existence of the R.I.B.A. and the Society, each acting separately, made the promotion of an agreed Bill impossible without the creation of a third body with authority superior to both, charged with the conduct of the Bill from its inception to its fulfilment. To that proposal the R.I.B.A. obviously cannot agree, for it would involve sacrificing the unique position which we all recognize it possesses by right of status and tenure and work for the welfare of the profession.

The only alternative is amalgamation, and it appears to us that the Society of Architects, in agreeing to this course, are acting in a way which merits the applause and not the criticism of members of the Institute. Their Council recommend it because they see that the cause of registration can only be forwarded by this course, and it was to obtain registration that their Society was founded. It may be well to remind members of the R.I.B.A. that while they have been arguing the question amongst themselves and discussing these questions of the position of the different ranks of their membership, other professions have, by united action, obtained registration ; the architects in Australia, New Zealand, and other dominions have already got it.

It is not for us to say whether registration is or is not a desirable thing in itself for any profession, but architects have clamoured for it for many years past, and it therefore behoves them, quite apart from other considerations, which, in our opinion, as expressed in our leading article of April 23, are almost as weighty, to take advantage of the opportunity now offered and to form one society which shall, without question or quibble, represent the whole profession before Parliament and the public.

The past-presidents of the R.I.B.A., the Councils of the R.I.B.A. and the Society of Architects, the Allied Societies' Conference, and the most distinguished legal and Parliamentary opinion in the person of Mr. Edward Shortt, all hold the same view. None of these opinions was given lightly, and none we are convinced, have been given without thought for what is best for the profession as a whole.

It may not be out of place to remind everyone that the war has made a difference to everything and everybody, and that new standards, new thoughts, and new aspirations have been set up since 1914. One of the new standards is unity amongst the peoples of the world and common action towards progress. Architects are now given an opportunity in a very small way to set an example of putting their house in order and uniting together. Once again we express a hope that they will take it and forget the little differences which have arisen in the past to disturb the advancement of the profession in the eyes of the public.

The Exhibition of Swedish Architecture at the R.I.B.A.

By S. ROWLAND PIERCE

THE genesis of this exhibition may be found in the visit of H.R.H. the Crown Prince of Sweden to the Architectural Association last summer, and to his interest in the work of English architects and architectural students; its materialization in the galleries of the R.I.B.A. is the outcome of the Crown Prince's patronage of it, on the one hand, and the wonderful and enthusiastic co-operation of the Swedish architects and public bodies on the other hand. For the opportunity to inspect such a comprehensive exhibition of Swedish work, English architecture also owes much to the Secretary of the A.A., Mr. Yerbury, who, with others, visited Sweden last autumn, and was able to do much pioneer work for the exhibition (and incidentally found an opportunity to bring back many of his excellent photographs of Swedish work).

The exhibition consists of a large number of photographs and drawings, and a number of highly interesting models, both of projected and executed work, the latter largely predominating; and the exhibits serve to show how freely and in what spirit the architects of Sweden are thinking. In the range of subjects on the walls of the galleries the visitor can see problems as far apart in character and object as the plant of an iron-ore crushing and smelting works and a church; all considered with a freshness of idea, and a directness of purpose that presents, to the eyes of the visitor, who comes bewildered from the chaos of Regent Street, something in the nature of a restorative. It is natural, perhaps, even while admitting the "modern" tendency of the Swedish work, to consider somewhat the sources of inspiration which have been drawn upon in the design of these buildings. There is, without doubt, a great deal of traditional knowledge and feeling behind many of the forms used and in the massing of the several parts of the schemes; though at the same time it will be observed that the architect of the Stockholm Stadshus, for example, has not feared to draw on the resources of Venice for further inspiration; the surroundings, including the water and the terrace with its tall masts, must be admitted as aiding in this reminiscent effect; but for all that the scheme carries with it a fresh freedom of design and a healthy undercurrent of tradition. There is also running through all the elevations exhibited a keen sense of the impressive, and even, in some instances, of the dramatic in the clear-cut contrasts of form, of the horizontal and vertical, and of the effects of sustained continuity; and this principle of vigorous contrast is again seen in the use of materials—brickwork against stone, or, as in the church at Stockholm, by Mr. Ivar Tengbom, of brickwork against the bright green copper cupolas that surmount the towers. There is a piquancy, almost akin to the joyousness of play, in the sudden introduction of a balcony, a relief, or a piece of

PAINTED MURAL DECORATION IN STADSHUS AT STOCKHOLM.
RAGNAR ÖSTBERG, ARCHITECT.

ornamental ironwork which often looks almost like accident, but is allied, surely, to the work of genius. At the same time it must not remain unmentioned that in the more formal and regular necessities of the town street the examples exhibited show almost an equal standard of design; we note, for example, the Insurance Building at Stockholm, by Mr. Erik Lallerstedt. The sculpture which occurs in the various buildings, both in the round and in relief, bears a curious and, perhaps, somewhat unexpected character which is similar to that neo-archaic Greek work generally associated with Austro-Germanic sculptors; although in almost every case it is the work of Swedish artists. Finding this type of work in Italy, to a less degree in France, and now in Sweden, we are almost inclined to admit the existence of a school of sculpture which is more international than are the schools of the other arts.

CHURCH AT STOCKHOLM. IVAR TENGBOM, ARCHITECT

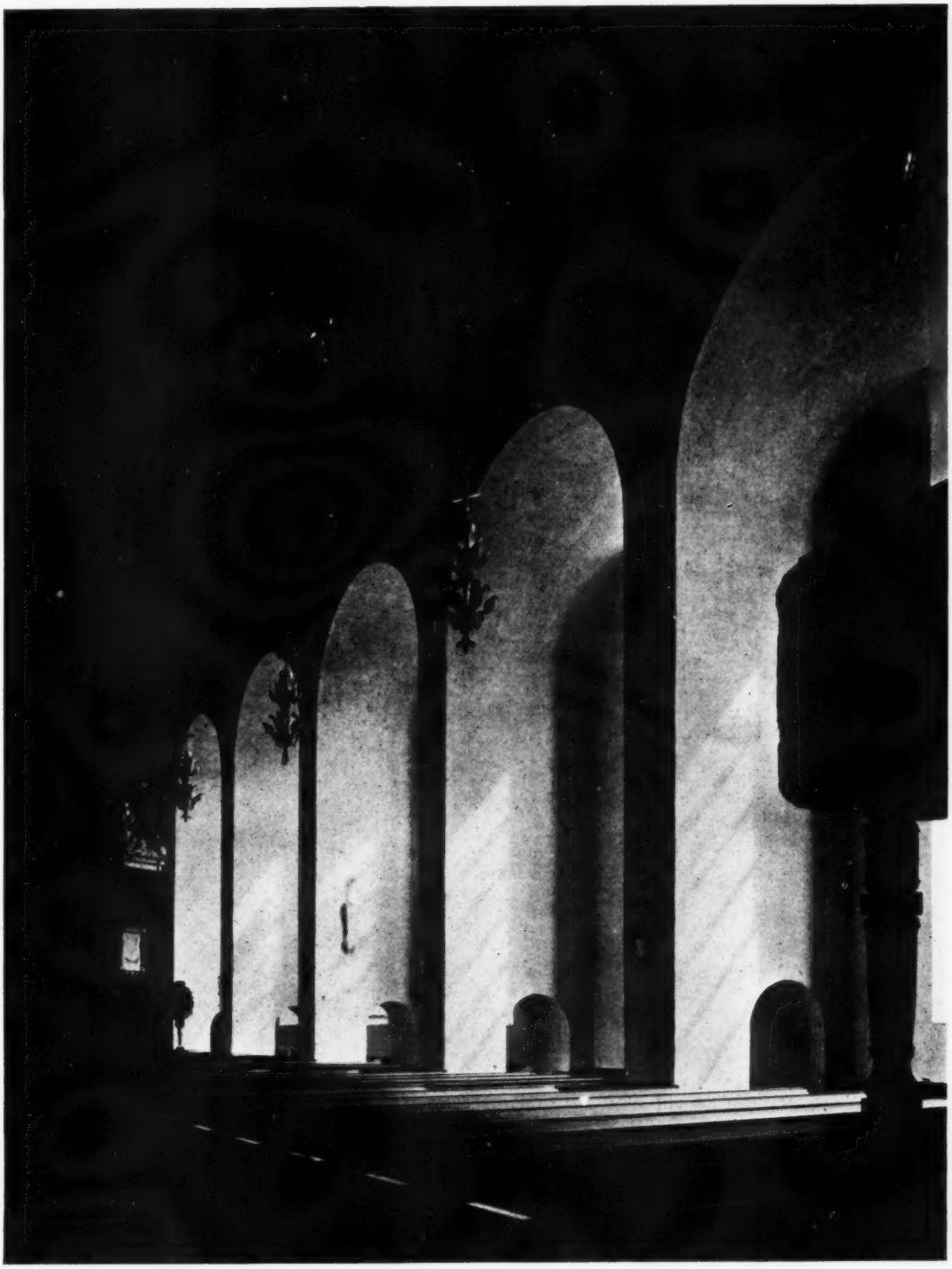
The two exhibits which will attract the chief attention are undoubtedly those which illustrate the Jubilee Exhibition at Gothenburg, and the Stadshus at Stockholm. The former has already been brought to prominence by the articles of Mr. J. Murray Easton (ARCHITECTS' JOURNAL, Oct. 31, 1923), and of Sir Lawrence Weaver (in the "Architectural Review," December, 1923); but an excuse for again discussing Mr. Arvid Bjerke's exhibition architecture may be found in the fact that several new plans and photographs are now shown; there is, for example, a delightful photograph (by Mr. Yerbury) of the arched entrances to the exhibition, and some night photographs which clearly show the dignified beauty of the group of buildings at the south end of the main axis. Renewed interest in this exquisite example of modern exhibition adventure is found in the drawings, and the model for the proposed permanent lay-out in front of the art gallery (which was the only permanent building of the exhibition); this new work is taking the form of a civic centre, with a broad street leading up to the gallery, and bounded on either side by more or less public buildings, among which we notice the new theatre and opera house. This truly wonderful piece of exhibition work must surely lead us to a comparison with Wembley, which, although an advance, perhaps, on previous English exhibitions, does not compare too favourably either in plan or elevation with last year's spirited show at the comparatively small Swedish town of Gothenburg.

There is also much new material worthy of intensive study on the wall devoted to the new Stadshus at Stockholm, by Mr. Ragnar Östberg; the many photographs of the details of both interior and exterior of this civic monument will prove especially interesting, coming, as they do, after the preliminary survey of the building made by Mr. J. Murray Easton in "The Architectural Review" of January, 1924. We are able now to become more intimate with the great amount of detailed design in the interior: mosaics, furniture, and, for example, that quaint innovation in the vault of the "Hall of the Hundred Councillors," where the vault, with its hundred parts, savours of some guild symbolism of mediæval days. Exhibited, also, is a large model, which still further illustrates the Stadshus. This model shows also the enthusiastic way in which the exhibition has been handled by our Swedish friends; it was constructed and sent over specially for this exhibition at the expense of the Council of Stockholm.

The Stockholm Academy of Engineering and Architecture, designed by Mr. Erik Lallerstedt, which at first sight presents a somewhat rambling aspect, is suitably arranged

Church at Stockholm : The Interior

IVAR TENGBOM, Architect



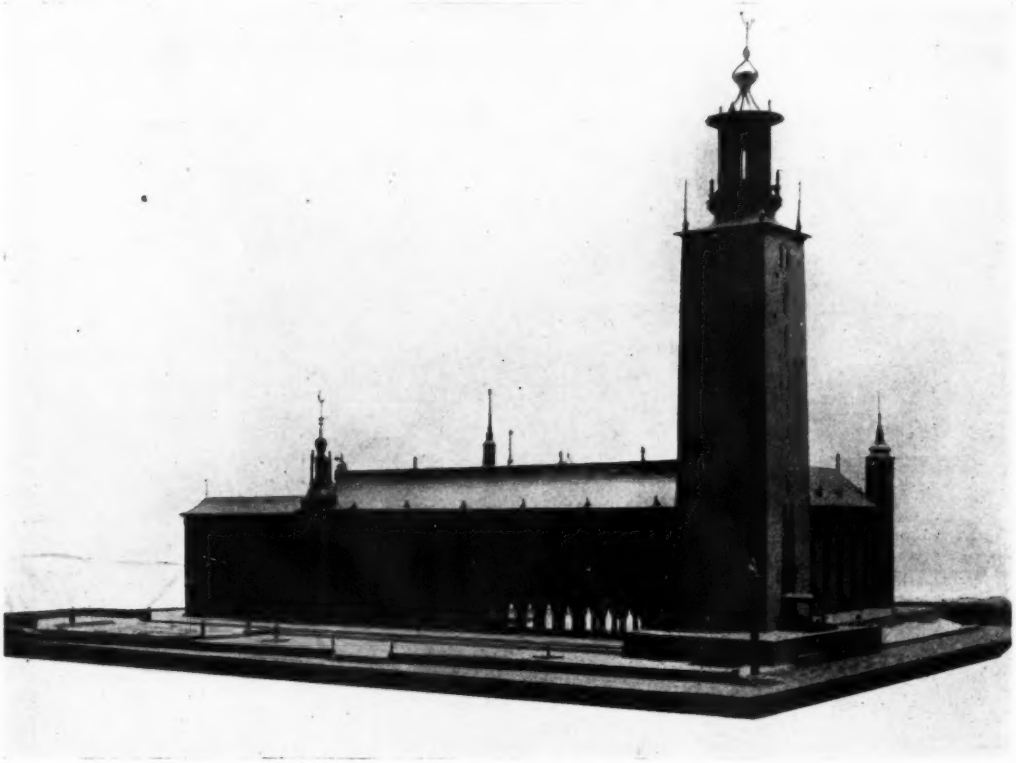
This photograph is included in the Exhibition of Swedish Architecture now on view in the galleries of the R.I.B.A.

ACADEMY OF ENGINEERING AND ARCHITECTURE, STOCKHOLM: THE MAIN ENTRANCE. ERIK LALLERSTEDT, ARCHITECT.

WINE STORAGE BUILDING AT STOCKHOLM: THE INTERIOR OF THE COURTYARD. C. JOHANSSON, ARCHITECT.

(In the Exhibition of Swedish Architecture at the R.I.B.A.)

ACADEMY OF ENGINEERING AND ARCHITECTURE, STOCKHOLM: THE PRINCIPAL COURTYARD.
ERIK LALLERSTEDT, ARCHITECT.



A MODEL OF THE STADSHUS, STOCKHOLM. RAGNAR ÖSTBERG, ARCHITECT.

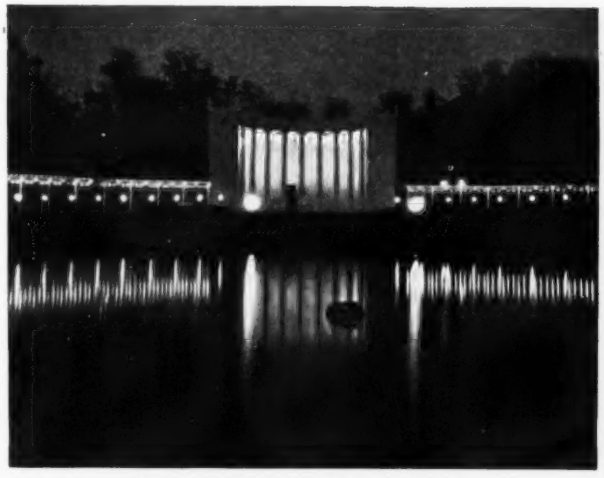
(In the Exhibition of Swedish Architecture at the R.I.B.A.)

on the site to the best advantage of the levels, and it shows a great power of elevational design in its long horizontal lines which culminate from almost every viewpoint in the great central tower. Of rather a similar character are the Stockholm Courts of Justice, represented by drawings, photographs, and a model.

Here, however, a negative note in the exhibition must be struck—there is a scarcity of domestic architecture. (Perhaps this is the Swedish skeleton in the chest!) Though from the few smaller examples of domestic work shown, there is much to arouse interest. Mr. Ragnar Östberg's own house, for example, is built on the purely traditional lines of the old log dwellings of Sweden; and we must not omit to mention the delightful private house at Stockholm, also designed by Mr. Östberg (and hung on the same wall as the Stadshus); on a difficult site a plan has been evolved which, while providing the necessary accommodation, also provides a very pleasing courtyard, bounded on one side by a graceful loggia; in this design the great beauty of the brickwork texture is a further asset.

To enumerate all the items of interest in this instructive exhibition is impossible in the space available; it must be visited and studied sympathetically; we venture to say that it will prove a source of great pleasure and instruction to English eyes. We can only mention in passing the names of Mr. C. Johansson (the designer of a wine storage building of fine proportions), Mr. Hjosth, Mr. Hakon Ahlberg (whose design for a "Community Building" is in the same gallery, and who, by the way, has spent a considerable amount of valuable time in the arrangement and organization of the exhibition), and Mr. Wernstedt, who exhibits some highly interesting drawings for industrial buildings.

The exhibition was opened on Monday afternoon last week by the Baron Palmstierna, the Swedish Minister to Great Britain, and after the opening ceremony a reception was held in the galleries. On the evening of the same day, at the Architectural Association, a paper was read by Mr. Hakon Ahlberg, of Stockholm, who dealt with the subject of "Modern Swedish Architecture." In connection with the exhibition at the R.I.B.A. (it remains open until June 21), and the visit of our Swedish confrères, the Architectural Association are converting their annual fancy dress ball into an "Anglo Swedish Night"; it will be held at the R.I.B.A. on Friday, May 16, and the proceeds are to aid the Architects' Benevolent Fund.



THE EXHIBITION FLOOD-LIGHTED.

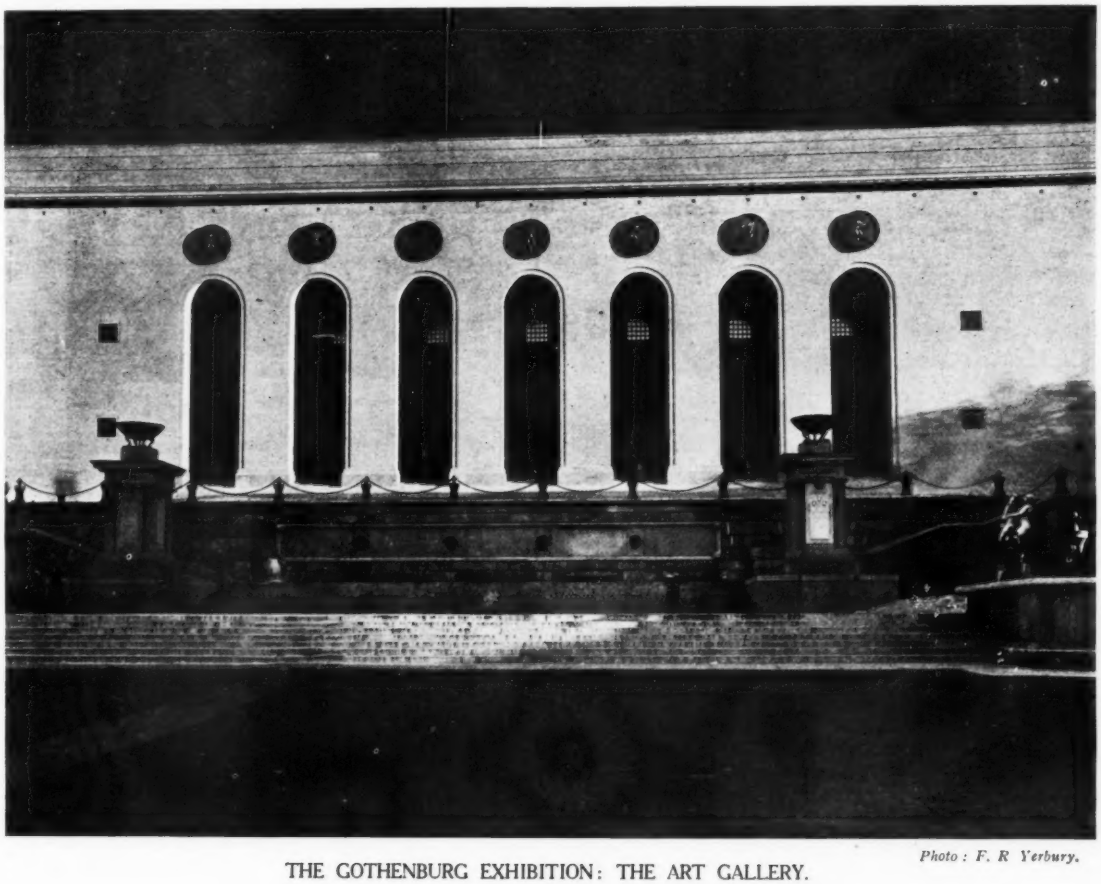


Photo: F. R Yerbury.

THE GOTHENBURG EXHIBITION: THE ART GALLERY.
ARVID BJERKE AND SIEGFRIED ERICSON, ARCHITECTS
(In the Exhibition of Swedish Architecture at the R.I.B.A.)

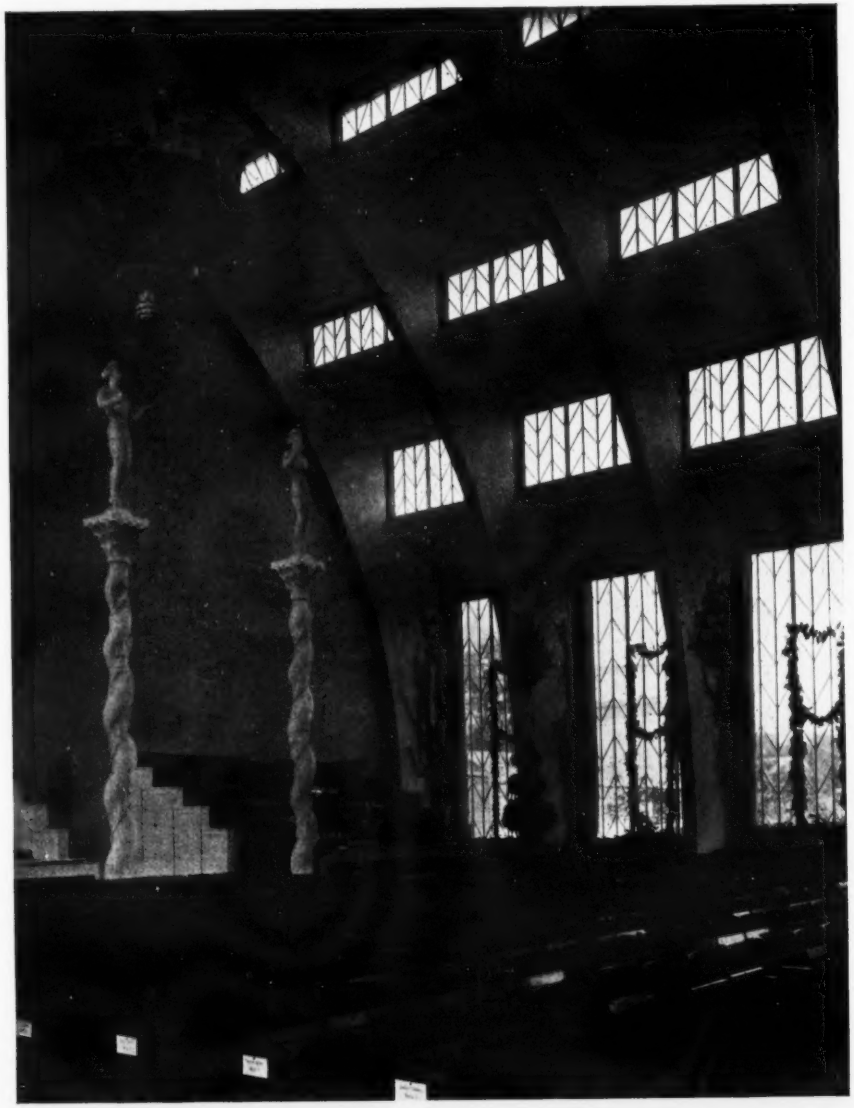
THE MAIN ENTRANCE *PLACE* LOOKING EAST.

Photos: F. R. Yerbury.

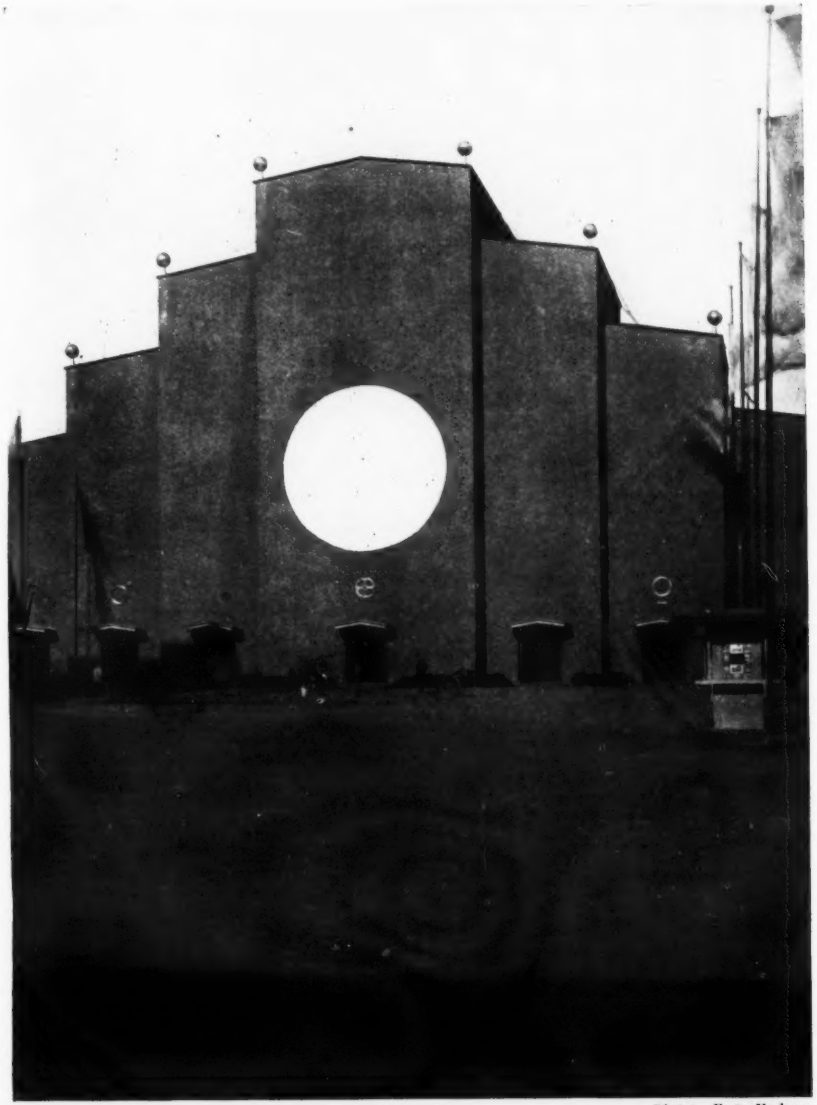
THE LONG COURT, LOOKING NORTH.

SOME VIEWS IN THE GOTHENBURG EXHIBITION

(In the Exhibition of Swedish Architecture at the R.I.B.A.)



A VIEW IN THE CONGRESS HALL.



THE MACHINERY HALL.

Photos: F. R. Yerbury.

THE GOTHENBURG EXHIBITION.

(In the Exhibition of Swedish Architecture at the R.I.B.A.)

Book Reviews

Outspoken Essays.

Mr. Manning Robertson's outstanding quality is his common sense. He will talk first about the public, then about the architect, then about the builder, about smoke, the architecture of Ireland, Sir Christopher Wren, and you do not put the book down and fall to earth, hastily adjusting your ideas and countenance preparatory to meeting "the man in the street," for Mr. Manning Robertson is the architectural man in the street, and he has not been playing any highbrow tricks with you whatsoever.

He has a genius for being level-headed. For instance: "The attempt to define design has never been, and never will be, a success, but certain elementary principles can be laid down for the guidance of the average man," writes Mr. Robertson, in the essay on "The Public," and so, when he comes to Wren's assertion that "The Natural is the beauty of Uniformity and Proportion, based on Geometry," he keeps his head, and is not over-influenced by that great man's genius, but comments that such is rather summary treatment for a problem, the key to which lies only with the creative artist, and it is hardly to be expected that the great secret can be handed on. And about the mathematical or geometrical foundations of Beauty, Bacon himself has said much the same.

FIG. 1.—UTILITARIAN.

FIG. 2—"BEAUTIFIED!"

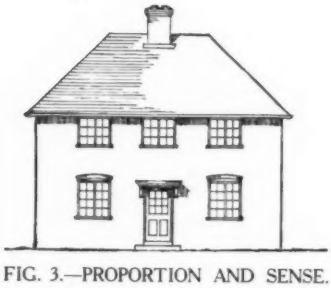


FIG. 3.—PROPORTION AND SENSE.

From "Everyday Architecture."

The illustrations given by Mr. Robertson on page 29 (and which, by the courtesy of the publisher, we reproduce), reprove Mr. H. R. Selley, the writer of the introduction to the book, when that gentleman writes: "The demands of the people in cottage building have always been for the lowest rent, and the builder has been forced to supply the market. When one considers that the weekly rent and rates of a house in pre-war days frequently amounted to less than the cost of the Sunday dinner, it will be realized that *the selling price of the house did not leave much margin for good architecture* or high-class work, yet in spite of the difficulties the house builder can look back with pride on much good work, and point to thousands of happy and contented families occupying well-built pre-war houses." Mr. Manning Robertson assures us, and any builder can see for himself, that while the difference in cost between designs Nos. 1 and 2 would be considerable, that between Nos. 1 and 3 would be negligible, and yet there is all the difference between a brick box with a tile lid and a house.

Indeed, it can never be proved that Beauty is more costly than Ugliness, though often the reverse can be demonstrated. Why Beauty is not more often attained is hardly from any lack of pence, but from lack of inventiveness and ideas. Were Beauty something applied when the building is finished one might have cause to resent the expense; but it goes up with the building; it is an abstract which costs nothing; it is inherent in every stone.

"Everyday Architecture": A sequence of essays addressed to the Public. By Manning Robertson, A.R.I.B.A., F.R.A.S. London: T. Fisher Unwin, Ltd. 8s. 6d. net.

A Novel Motor Map.

A novel form of road guide which has just been published—the N.G.L. ("Never-Get-Lost")—should have a wide appeal among the quite considerable number of motorists who have never acquired the art of map-reading. Its compilation shows great ingenuity, and the result has been to make the process of finding the way automatic and "foolproof." With this guide there is no need to use a map at all, for every town of importance in the country, and every main road is numbered, and all one has to do is to look up the starting point and destination and translate the string of numbers representing the route into the names of intermediate towns, for which purpose a handy chart is provided. In addition, remarkably comprehensive information as to the road, including gradients, position of cross-roads, and villages, is given. The N.G.L. Road Guide is not particularly large in itself—it is of "hand-book" size—but it takes the place of a whole library of ordinary guide books and maps. It is published by the Pyramid Press, 8 Breams Buildings, E.C., at 12s. 6d.

Publishers' Announcements.

The London County Council announce the early publication through Messrs. B. T. Batsford, Ltd., of the ninth volume of their "Survey of London," dealing with the parish of St. Helen, Bishopsgate. It contains a full description of the church of St. Helen and its monuments, with drawings and photographs of all details of value, followed by an historical account of the nunnery of St. Helen and the parish church. Certainly no building in the City exceeds this in interest, and full advantage has been taken of the recent discoveries during building operations in St. Helen's Place to bring the account up to date. A limited number of copies will be on sale to the public at £2 2s.

Publication Received

"Architecture in England." By Cyril Davenport, F.S.A. Price 6s. net. Methuen & Co., Ltd., 36 Essex Street, London, W.C.2.

The Town Planning Conference at Wembley

At the Town Planning Conference which was held by the Town Planning Institute at Wembley in connection with the Exhibition of Town Planning there, papers have been read by some of the foremost town-planning experts of the country. We give below digests of three of the more important of these papers.

City Design

By Professor S. D. ADSHEAD, M.A., F.R.I.B.A.

IN the architecture of our new suburbs we are no longer asleep as regards the housing of the working classes or quibbling over style as regards the houses of the middle classes—for good or evil we have got back to much more elemental things.

It is not easy to produce a composition, picturesque or otherwise, with a limited number of designs, and at the same time provide that interest and variety which are so essential as a contrast from the monotony of a period of building which we regard as passed.

Consider, for instance, the tendencies that are inherent in our Addison housing schemes. The best of them have been planned with an interest and variety that are incomparable with the by-law terraces of twenty years ago, and yet the worst of them (whilst they consistently comply with the accepted principles of building in blocks of two, four, six, and eight) are so lacking in initiative and interest as to be almost as monotonous as the terraces above referred to, and infinitely more ridiculous. To reproduce a block of four houses even twelve times over and separated by the accepted 6 ft. can no more produce interest than twelve similar and parallel streets. If we are to have repetition and standardization carried out consistently, then let us get back to the closed-up town. We cannot have symmetrically composed residential areas and intense individual interest at the same time; and as the latter method appears to be the only consistent way of expressing the modern requirements of the suburban dweller, then let us see to it that true individual interest is given to every group of houses if not to every single one. As already mentioned, the secret of attaining this end means that there must be a very generous amount of open land, and therefore I suggest that it is of the utmost importance, in order to obtain the correct expression of the character of the people for whom we are about to build these thousands of houses under subsidy conditions, that every effort be made in the first place to see that nowhere (except in built-up towns where symmetrical composition is allowable) are there more than twelve houses to the acre, and in rural areas eight to the acre. And in the second place that these groups of working-class houses are limited in size. It is impossible to cover an area with more than three to five hundred houses of similar accommodation without producing a monotony that is fatal to the communal idea; where this is done we get back to the degenerate conditions of last century.

In considering the housing of the people, we have dwelt on one of the most important issues involved in city design. Another is, perhaps, the loss of composition in the street. Here, temporarily or otherwise, we are reverting to the conditions of the democratically built cities of the New World. London of last century was a city of street composition; London of to-day is a picturesque composition of independently designed units. Fortunately, unlike New York and other cities in America, we see in our streets a general agreement as to height. And whilst the more enlightened of us regard this as a point in favour of English towns, incidentally it may be mentioned that it has the advantage of emphasizing the horizontal line, so that, whilst there is a certain accidental consistency as regards height of buildings, there is no consistency at all as to the vertical treatment of the elevations.

I regard the present conditions as transitional. We have certainly passed by the days when the big and enlightened landowner laid out large areas of our towns in a composed way, but we have not yet reached that stage of social development where there is a general sacrifice on the part of everyone to provide big things for the many.

As architects and town planners we are in these matters almost entirely in the hands of the community. Even powerful authorities like the London County Council could not control the elevations of Kingsway in its entirety.

After all, the brightest hope as regards city design lies in the ability of local authorities to carry out consistent development with their town-planning powers; with the architects whose individual buildings as architectural units have greater distinction and interest than they had in the last century; and in the greater interest that is every day being taken in architecture and building by every member of the community.

I suppose every surveyor and engineer feels very proud of the splendid system of trunk roads that spread out all over this country, and rightly so; but we cannot feel very proud about the way in which they enter or slip round our towns. As we see them to-day, scale and magnificence depreciate with the nearness of their approach to the city. This is, of course, natural in view of the impossibility of rebuilding towns to the scale of these modern trunk roads in a day—but do not let us forget that there is no reason why they should not enter the built-up area architecturally. Let us remember that as the main road approaches the town the important feature of the road ceases to be its surface and enters into the architecture with which it is aligned.

We cannot re-emphasize the importance of studying the great roads of Rome, Paris, and Brussels as they enter the city. Now is our opportunity; and if we omit to treat our great roads architecturally as well as scientifically (and I am only using the word "scientifically" in a very narrow sense), we shall be regarded by our successors as having missed opportunities which they, themselves, can only deplore.

Finally, let me say what an important step forward we have made in having accepted the principle of submitting questions of artistic and architectural interest to a body of architects and artists in the Commission of Fine Arts. We have also to thank those leaders of thought in Birmingham for having so successfully brought about a relation between the legislature and the arts in that city. These are all healthy and inspiring signs of the times.

Regional Town Planning

By GEORGE L. PEPLER, Past-President, F.S.I.

In the regions of most large cities, building development has followed the radial lines of the arteries of communication, like a riband along the roads, enlarging at old villages, and clustering round the stations of railways. This has left open wedges of country between the radials, and it has been of great value to the community that they should remain open, as in some measure they act as ventilating ports, and they afford handy spaces for recreation and food production. Indeed, Mr. Comey, the well-known American town planner, has recently advocated that the only reasonable form of city extension is in accordance with a national plan definitely designed to preserve such wedges.

A study of a series of plans showing the periodic growth of London makes clear how wedge after wedge of open land has ultimately been lost to the Metropolis.

When planning only in terms of relieving traffic congestion on roads, as we did in the Greater London conferences, one is at once immensely impressed with the colossal expense of adequately widening the existing arteries, and one's thoughts turn to driving new arteries through the open wedges. An entirely proper thing to do, if in fixing the new line attention is paid to other needs of the community than quick transport.

If, however, such a line is fixed without sufficient thought of these other requirements, the result may be to fill up the wedge (as building development is likely to follow the new road), and thereby destroy the special value, to which I have referred, of the wedge to the town.

If, on the other hand, the new road were planned and provided for as part of a general scheme, it might hug the built-on land much more closely, or might be made to partake of the nature of a parkway with the valuable frontage utilized for buildings, but adjoining land reserved for playing fields and the like, before the road was made and the land thereby given a building value that would make it too expensive to retain for open space purposes.

This is only one example of the need for comprehensive regional planning; another is afforded by the observation of large tracts of particularly fertile market-garden land that have been allotted to building projects, not because they were specially suitable for building, but because they happened to be purchasable on easy terms, the result being, of course, to make fresh green food less available to the inhabitants of the city and more travel-soiled when they get it.

Clearly the need is that planning should precede works, and that before planning, a regional policy should be evolved, based on facts, ascertained by a thorough preliminary investigation or regional survey. If a plan is to be worth anything it must have a definite objective.

In the past there have been futile attempts to stop the growth of towns by edict—bound to fail, because merely negative. The only hope is a constructive policy that will guide growth into the right channels.

Two main suggestions have been made with regard to this, the one to establish satellite towns, each separated by green fields definitely reserved for food production and recreation, each town largely self-contained, so that travel by conveyance to and from work will be largely eliminated, and much transit of commodities across the crowded streets of the large central town will be avoided; each with an entity of its own, thus stimulating local patriotism, but each related to the large central town as the G.H.Q. of culture and business.

The other suggestion is to plan the state as though it were one town, laying down lines of communication between each big centre along which building development would take place. There would then, it is said, be no need to reserve open land for food production and recreation, because the hinterland between these main communications would naturally keep open because traffic facilities adequate for building development would not be provided.

Brief mention may be made of one or two of the many things that we need to know about before beginning to plan:—

Subsoil is an important factor in development, and not only because of its bearing on the quality of foundations and healthiness of site, but also because potential mineral wealth can only be worked on the spot, and therefore, if, on balance of consideration, worth developing, is an immovable factor in our plan, and other things must be adapted to it.

Sunshine and rainfall may vary a great deal in a region, far more than one would believe possible without a careful study of the records. Now that we are beginning to appreciate the health value of sunshine, the sunniest and driest parts of a region will be marked down for home sites. Also some industries require a dry atmosphere, and some do better in a damp climate.

The prevailing wind must be noted in each part of the area, as this will be an important factor in choosing sites for homes and for industries that require a clear atmosphere.

It is essential to be able to read the lie of the land and as an aid to this there is nothing so useful as a contour model.

Existing transport facilities require to be made plain and a time zone map is of great value.

The survey will also indicate places where traffic congestion exists, danger spots and steep gradients, so that the existing obstacles to free circulation may be located and methods of avoiding them be evolved. Free circulation requires a system; spasmodic widenings are very costly and achieve little.

In order to understand the traffic problem and realize something of the causes that must be dealt with if it is to be solved, it is important to note the daily movements of population, and also to discover the movements of commodities and how they are transported.

Recreation is essential to good health, and mind and body require for their recuperation some touch with Nature. Places specially adapted to give these facilities must therefore be marked down and considered in relation to contours, subsoil, transport, facilities, etc.

While making the survey, the policy will have been evolved, and when that is settled it has next to be applied in the plan.

Both policy and plan will first be in diagrammatic form, setting out what "ought to be," to be fined down later to what is practicable under all the circumstances. It is of enormous importance to establish a high objective for the region as a unit, otherwise our plans will lead nowhere. Obviously, it should be a regional plan to which the constituent parts conform, each filling in their own detail, rather than an attempt to adapt into one design a patchwork of separate plans each evolved separately.

Town Planning Schemes for Small Towns

By C. J. F. Atkinson, LL.B.

I speak from the experience of a town which existed as a country market centre for 900 years and then began to change. Local industries sprang up in remarkable variety. The population rose from 3,000 to 10,000. New houses sprang up and were built with a dangerous freedom from control. Beautiful sites were disfigured by closely-packed rows of dwellings. The land was chiefly held by small owners, and building proceeded by crushing as many little houses as possible in each little plot which came into the market, without any co-ordination with the adjoining property, and with very little regard for health and no regard for beauty. The result was a patchwork of ill-connected streets interwoven with century-old slums—but all surrounded by one of the finest landscapes in the North of England. Within a stone's throw of open pastures, houses were crammed on to sites (including streets) of 100 sq. yds. each—mostly with their backs to the sun. At one period it seemed to be a recognized diversion for speculators to secure land in any of the pleasant residential quarters of the town, and then hold the adjoining owner to ransom by threatening to block his front view by backyards, unless he would buy out at a profit. By this unsportsmanlike process, property was sometimes reduced to an inconvertible condition and the owners demoralized.

The methods of town planning a small place are in many respects different from those which would be applied in a great city. Sweeping methods would fail, deservedly, by arousing opposition from interests which would have a fair claim to protection. It would have been impossible, for instance, to prescribe absolutely which land should be laid out for industry and which for residence. The whole area was too small, and the lines of commercial expansion as yet too uncertain, for dictating details of this kind. It was necessary to avoid anything which would discourage industry.

Thus no elaborate zoning could be attempted. On the other hand there was little difficulty in scheduling land for open spaces, and one enlightened owner so far responded to the spirit of the scheme as to present the largest part of the area so dealt with as a recreation ground.

Our scheme was very simple as compared with those of larger towns. Its two main objects were firstly to provide improved means of communication both through the town and from one part of the town to another—and secondly to control the future building of houses so that the people who come to live in them would do so under pleasant and human conditions.

In laying out arterial roads for through traffic, we sought, so far as possible, to make them round, instead of through, the thickly-populated parts of the district. For instance, there is a large amount of non-local traffic from Leeds on the south-east to various places on the west. At present this passes into the town and out of it by several awkward angles. Our plan carries a new road through vacant land on the south of the town which can be laid out without disturbing more than one or two buildings. When this road is made, the through traffic will pass more quickly by a shorter route and the shopping streets of the town will be relieved of many dangers. Incidentally the point duties of the police will be greatly relieved.

The first great detail of the scheme is that the density of new houses is reduced to sixteen per acre inclusive of streets and open spaces. In other words, each house will have at least 300 sq. yds. (gross) of land, or three times as much as was previously given. On the other hand, the extra land allowed for each house may not be left as an unsightly desert or rubbish-tip. The gardens and yards must be kept in such a state as not to be a nuisance or annoyance to neighbours or persons using the highways. It is hardly necessary to add that back roads are abolished. They were a common feature of the Victorian building estates, but they destroyed privacy, wasted a great deal of land, cost large amounts of money to construct, and were of no real use when done. Long unlovely streets of houses are made impossible by a rule that not more than six houses may be built in a row without a break. The old iniquity of joint sanitary accommodation is also prohibited—each house must have separate provision.

The dreadful disfigurement caused by the modern horror of advertisement is also safeguarded. No building, hoarding or device may be fixed or used so as to interfere with the amenity of the area. This does not prohibit the exhibition on shops or factories of the occupier's own name and business.

In a plan for a small town it is not practicable to "zone" the district by marking out certain land for residences, other parts for shops, and others for factories, but a reasonable amount of control is reserved by providing that shops and other buildings can be erected only with the consent of the council.

Again, building lines are prescribed, but it is realized that they cannot be fixed for ever—they must be to some extent elastic, so as to meet varying circumstances and times, so the council are given power to sanction the erection of buildings in front of building lines, where they consist of factories or groups of not less than three shops, or where the levels of the site render such sanction advisable.

It is to be regretted that up to the present the municipality has no power to interfere with regard to the architectural appearance of buildings. Many growing small towns suffer agony at the hands of builders with much money and little taste. The most thoughtful planning may find its best work undone by vulgar blatancy on the part of one thoughtless owner. Not only such commercial buildings as are designed from mistaken motive of over advertisement —but some of the freak dwellings brought forth by modern subsidies have grossly offended in this respect. It is to be hoped that before long local councils will have the power to suspend the approval of building plans which seem to them to be open to this objection, and to refer the question to an independent architectural authority, who should have a constitutionally guarded right of veto.

The Town Planning Institute's Dinner

The tenth anniversary dinner of the Town Planning Institute was held at the Savoy Hotel on Wednesday night, Mr. W. T. Lancashire, the senior vice-president, occupying the chair.

Proposing the toast of the health of Mr. Chamberlain, the chairman said they were a young institution, and like all reformers, were subjected to ridicule and designated as cranks and visionaries, but now their reputation for sanity had been established. The example which Mr. Chamberlain had set in urging the importance of town planning, with reference to industrial efficiency, ought to be followed more generally throughout the country.

The Rt. Hon. Neville Chamberlain, hon. vice-president, responding, said some people went so far as to assert that town planning had come too late, but all present would agree with him that that was not so. When one reflected on the way the country had grown up, and looked at the conglomeration of buildings which we called our great towns, one could not help asking the question: "Why did we not start town planning before?" But gross as had been the mistakes and errors of the past, they were not wholly irremediable at the moment. A great part of the problem was how to replan those areas which had already been built up. Regional planning had now become recognized as one of the highest branches of the art, and it had made such remarkable progress that it would not be extravagant to say that they could already measure the time in which the whole country would be covered and come under control of one kind or another. The next great step forward in town planning would be additional legislation which would give the local authorities power to replan existing cities, and which would deal with two main factors—namely, the control of the main lines of communication, and what they described as zoning, or the future method of using various sites within the area.

It was of enormous importance that there should be prepared an ordered and well-thought-out plan of what a city should be at some future day. It was the greatest mistake to suppose that because a city had been in existence hundreds of years, it was therefore in a state of stable equilibrium. There was some sort of change going on all the time, and unless there was some sort of co-ordinating control over them, these changes would go on without constituting any definite advance or progress.

In these matters it was very necessary to take long views. In the great problem of housing, the question of the future of the slums was one that continually pressed upon us and was perhaps more insistent than any other, because of its effect upon the contentment and happiness and health of the people. He had given a good deal of attention to this subject, and he thought they would agree that the whole question of the future of the slums was inseparable from the idea of town planning.

In the past they had had to proceed, when dealing with small areas, without any general idea of where they were going. The general question of slum clearance or improvement was not merely one of substituting good buildings for bad; it was really a question of the redistribution of a large part of the population. Nothing was more important in this matter than that public opinion should appreciate the true value of the work that town planners were doing, and no section of public opinion was more in need of education than those who were concerned with the administration of the local authorities.

They could not make a disturbance in the existing distribution without raising a whole lot of problems to which, in the absence of a plan, there was no answer. They had to make up their minds where the people were to live, where the factories and commercial and public buildings should be. Thereafter, the whole problems raised of the sweeping away of the slum would receive an answer. One of the great functions the Institute was performing was the education of public opinion. Nothing was more important. There was no section of public opinion which was more in need of

education than those who were concerned with the local authorities. It was a subject which appealed highly to the imagination, but it was one which required faith and knowledge to appreciate its full responsibilities.

The Dean of Windsor proposed the toast of "His Majesty's Ministers." Cabinet Ministers, he said, came and went, but he thought that England was managed very largely by itself rather than by its Ministers. Parliament made the laws, and England obeyed as much of them as she felt inclined to do.

In the absence of Mr. H. Gosling (Minister of Transport), the toast was acknowledged by Sir Henry Maybury (Director-General of Roads).

Sir Richard Redmayne (Chief Inspector of Mines), proposing "The Town Planning Institute," said our colliery villages were, perhaps, the most glaring eyesores in England, and more in need than anything else of the reforming influences of the town planner. Disease and Communism were bred wholesale in many of our towns and villages, and the work of the town planner, if carried into effect, would do more than anything to create happiness, freedom from disease, and the evolution of a nation such as they all would have exist in this land, which was so often misnamed Merrie England.

Mr. William Carby Hall (chairman, North of England division) responded.

Amongst those present were :—

Mrs. Chamberlain, the Dean of Windsor and the Hon. Mrs. Baillie, Mr. and Mrs. J. A. Brodie, the High Commissioner for Australia and Lady Cook, Mr. Carby Hall (chairman, North of England division) and Mrs. Hall, Mr. E. Howard (president, International Garden Cities and Town Planning Federation), Sir Henry Maybury, Sir Richard Redmayne (president, Institute of Professional Civil Servants) and Lady Redmayne, Sir Arthur and Lady Robinson, the Lord Mayor and Lady Mayoress of Birmingham (Alderman and Mrs. T. O. Williams), the Town Clerk of Birmingham and Mrs. F. H. C. Wiltshire, Professor and Mrs. Abercrombie, Professor and Mrs. Adshead, Mr. and Mrs. E. G. Allen, Mr. R. Bruce, Mr. and Mrs. W. R. Davidge, Mr. M. J. Dawson, Mr. F. M. Elgood, Mr. P. M. Heath (Town Clerk of Manchester), Lieut.-Colonel H. Carte de Lafontaine, Mr. and Mrs. H. V. Lanchester, Mr. T. Alwyn Lloyd, Mr. and Mrs. R. A. Reay-Nadin, Sir Richard Paget, Mr. Barry Parker, Mr. and Mrs. G. L. Pepler, Mr. and Mrs. H. E. Stilgoe, Mr. and Mrs. F. L. Thompson, Alderman Thomas Turnbull, Dr. Raymond Unwin, and Mr. A. R. Potter (secretary).

Branch Library Competitions in Leeds

The Assessor's Report.

Following are extracts from the report of the assessor, Mr. Percy Scott Worthington, F.R.I.B.A., of the competition, promoted by the City of Leeds, for designs for the branch public libraries in Cardigan Road, Burley, and Hough Lane, Bramley. The first premiated designs were illustrated in our last issue. The Burley competition was won by Mr. G. B. Howcroft, Upper Mill, near Oldham, and the Bramley by Messrs. Foggitt and Addison, 84 Albion Street, Leeds.

The assessor says : Sixteen designs were submitted for the Cardigan Road library, and ten for the Hough Lane library. The increase in the money available has brought nearly all the designs within the limit of cost.

In judging the designs I have tried to adhere rigidly to the conditions and instructions as being the first consideration in fairness to both promoters and competitors, and regret that, for this reason, I have been obliged to pass over several designs which did not comply with them—among others, two might have received serious consideration, especially for their architectural merit.

The designs submitted for the Cardigan Road library were better in quality as well as quantity than those for Hough Lane, and the award of the second and third premiums in the latter competition was not an easy matter, partly owing to the failure of some of the better competitors to comply with the instructions.

Next to compliance with the conditions and instructions the most important consideration is that of convenience and economy of plan with reference to the purpose of the building and, in addition, any plan selected must promise a competent and suitable treatment in design and one which will build well and is not only attractive as a competition drawing.

I consider that the two selected designs comply with these principles.

Architects and Housing

Deputation to Health Minister.

The Minister of Health last week received a deputation from the Royal Institute of British Architects and allied societies. The deputation was introduced by Mr. J. Alfred Gotch, president of the Institute, and the speakers were : Major Harry Barnes, vice-president, R.I.B.A. ; Mr. H. V. Lanchester, Professor S. D. Adshead, Mr. G. C. Lawrence (president of the Wessex Society of Architects), Lieut.-Colonel G. T. Reavell (Northern Architectural Association), Mr. T. Alwyn Lloyd (South Wales Institute of Architects), Major H. C. Corlette (Federal Council of Australian Institutes of Architects), Professor Patrick Abercrombie, and Mr. Paul Waterhouse, past-president, R.I.B.A.

The deputation emphasized the necessity of architects being represented in any statutory or other committee which might be set up in connection with the carrying out of a Government scheme. They also laid stress on the importance of trained architectural advice being sought in the carrying out of housing schemes from the points of view of securing economy, efficiency, and grace of design. Dealing with the report of the Building Committee, the speakers endorsed the recommendation that a large programme of house building should be undertaken. They had grave doubt whether in the long run any advantage would be gained from any system of dilution which did not aim at producing trained craftsmen. They felt that it was of the greatest need that an improved standard of housing should be maintained and extended.

The Minister, in reply, thanked the deputation for putting before him the views of a body of such importance in and for assisting to arrive at a proper solution of the difficulties of the problem which he had in hand. He assured the deputation that he had no intention to depart from the system of competitive tenders or from the principle of free trade in the supply of materials. He pointed out that the control of actual building would largely be in the hands of local authorities, but he recognized fully the desirability of bringing trained skill to bear on the problem. He had not yet arrived at a final decision on the functions and composition of the committee which had been mentioned, but, he noted the wish of the Institutes for representation on it, and would not fail to consider that request when the time came for a final settlement of the question.

Those present included : Mr. Henry V. Ashley, Mr. Walter Cave, Mr. Horace Cubitt, Mr. G. L. Elkington, Mr. W. G. Hunt, Mr. Herbert A. Wilde, Mr. C. B. Willcocks (Berks., Bucks. and Oxon. Arch. Ass.), Mr. W. R. Davidge, Mr. F. M. Elgood, Mr. J. L. Fouracre (president, Devon and Exeter Architectural Society), Sir Wm. Portal (president, Hants and Isle of Wight Arch. Association), Mr. W. Alban Jones (president, Leeds and W. Yorkshire Society of Architects), Mr. A. J. Hope (president, Manchester Society of Architects), Mr. E. T. Boardman (president, Norfolk and Norwich Arch. Association), Mr. H. L. Paterson (president, Sheffield and South Yorkshire Society of Architects), Mr. W. S. Skinner (president, Bristol Society of Architects), Mr. G. P. Milnes (president, Gloucestershire Arch. Association), Mr. Stephen Wilkinson (president, York and E. Yorkshire Society of Architects), Sir A. Brumwell Thomas, Mr. Michael Waterhouse.

Enquiries Answered

WALL TILING.

"J. W. H." writes: "If wall tiling is nailed direct to brick joints of rat-trap brickwork, are special nails used? Is this a satisfactory method for the North of England? There would appear to be no support for the nibs of tiles."

—In the case of slate-hanging there are *no* nibs, so that tiles entirely dependent on nails are in no worse case. Copper or zinc nails cannot be driven, but composition or galvanized-iron nails, 2 in. long, may be used, and if an exposed situation is feared the tiling may be steadied by bedding the head of each course with a cement fillet as fixed. This will be quite out of sight and will support the tiles firmly by the nibs when set. G.

THE TREATMENT OF A TRADE EFFLUENT.

"J." writes: "In a county borough can a trader demand that the authority treat his trade effluent for a reasonable payment, and is there any ruling in the matter?"

—A trader cannot insist that the local authority treat his trade effluent for a reasonable payment. No process of law is available to the trader by which he can compel the authority to render him the assistance which he needs. We find ourselves unable to make any useful suggestion, except that efforts should be made to discuss the subject with members of the Corporation, the clerk, and the surveyor. S.

TWISTING LOAD ON ROLLED JOIST.

"X" writes: "What method should be employed to determine the section of a steel I beam, carrying a distributed load, not axial, i.e., a stone cornice, or load transmitted by brackets, carrying roller shutters, etc.?"

—The writer does not know of any text-book covering this problem, and puts the following calculations forward with some hesitation, but at any rate they are better than guesswork, and show what a great stress is brought on a beam by a twisting load. Take a case for example where the span is 20 ft., the distributed load on the top of the girder $\frac{1}{2}$ ton per foot run, a bracket load of 5 tons at 3 ft. from centre of span with an eccentricity of 12 in. The bending moment due to distributed load on beam $= \frac{wl^2}{8} = \frac{\cdot5\times20^2}{8}\times12 =$ 300 ton-ins. The bending moment due to the weight of bracket load $= \frac{Wxy}{x+y} = \frac{5\times13\times7}{13+7}\times12 = 273$ ton-ins., together 573 ton-ins., and allowing a stress of 7 tons sq. in., this will require a beam with a section modulus of $\frac{573}{7} = 82$ in. units. This would be met by a $15\times6\times59$ lb. R.S.J. having a section modulus of 83·9, but we have still to take account of the side pull of the bracket, so we will try the next size, viz., $16\times6\times62$ lb. R.S.J., with a section modulus of 90·7. The remaining bending moment due to the side pull of the bracket will vary with the depth of the beam, say, depth (d) = 16 in., and the eccentricity (e) of load being 12 in., it will be equivalent to a pull of $W' = \frac{W^e}{d} = \frac{5\times12}{16} = 3{\cdot}75$ tons, and the bending moment $\frac{W'xy}{x+y} = \frac{3{\cdot}75\times13\times7}{13+7}\times12 = 204{\cdot}75$. At 7 tons sq. in. sectional modulus $= \frac{204{\cdot}75}{7} = 29{\cdot}25$ in. units, which must be taken by one flange only, but this beam has a total minimum section modulus of only 9·02, so that it is nothing like strong enough. Try a $16\times6\times62$ lb. R.S.J. with four $\frac{1}{2}$ in. plates on each flange. Max. Z = 363·7; Min. Z = 36·4. Then vertical bending moment being 573 ton-ins., and maximum section modulus 363·7, the maximum stress per sq. in. due to the distributed load $= \frac{573}{363{\cdot}7} = 1{\cdot}575$ tons sq. in. The horizontal bending moment being 204·75 ton-ins., and the minimum section modulus 36·4, then $\frac{204{\cdot}75}{36{\cdot}4} = 5{\cdot}625$ tons sq. in., or together, $1{\cdot}575+5{\cdot}625 = 7{\cdot}2$ tons sq. in., which should be safe. The case of an overhanging cornice attached to the beam might be worked in the same way, but the bending moment due to it would be $\frac{W'l}{8}$ instead of $\frac{W'xy}{x+y}$. HENRY ADAMS.

COST OF COUNTRY HOUSE ALTERATIONS.

"B" writes: "Please give me (1) the approximate price per foot cube for the following work: Additions to an existing country house, external walls flint and brick, roof tiled. Accommodation—dining-room, kitchen, three bedrooms over, bath, two w.c.'s, extension of existing central heating. Work straightforward, but levels entail much excavation; nearest railhead five miles; hilly country. (2) Can you give me brief specification for external walls faced with flint, between brick bands and quoins, as seen in chalk districts of Buckinghamshire?"

—(1) Additions to existing buildings are not readily subject to estimate on cube foot basis, and locality is also important. Probably if the work is in Bucks (as inferred from second question), a price of 1s. 3d. to 1s. 6d. per foot cube, with allowance separately for any work in connection with alterations or attachment to the present structure would be a sufficient guide. (2) If flint *facing* is intended, something like the following will serve: "Face the brick walls with approved knapped flints set in cement mortar, with bands and quoins of red facing bricks, as shown on drawings. The joints of flintwork to be gulleted, and the brick joints to be struck off flush as built." The old walls are more often *built* of flint rubble, with brick quoins and lacing courses. G.

ASPHALT IN A COOLING-TANK.

"L" writes: "A cooling-tank has been erected about twelve months. It is to re-use the waste steam from the boiler. The temperature of the tank is about 130 deg. It is lined with asphalt (sample enclosed). The soft portion I took from the junction of the vertical wall with the bottom of the tank. The asphalt is peeling in places and seems to me to perish. Kindly say whether it is a suitable material to use for a tank of this description with a maximum heat of 130 deg. and a certain amount of oil contained in the steam."

—From the sample of asphalt submitted it would appear that this is a soft variety, and in all probability contains an appreciable proportion of petroleum pitch. This would be very readily attacked by any oil present, and the pasty condition of part of the sample seems to show that this has taken place. Such action would be, naturally, more rapid at the temperature mentioned, which, in itself, is enough to soften the asphalt and render it more susceptible to the effect of oil.

A remedy might be found in the use of a harder grade of rock asphalt, but with the probable risk of cracking.

The peeling complained of is possibly influenced by the presence of the oil, but is more likely to be due to improper application of the asphalt.

From the sample submitted this would appear to have the average thickness of $\frac{1}{4}$ in. or a trifle more. This is insufficient. The total thickness for effective wear would be from $\frac{5}{8}$ in. to $\frac{3}{4}$ in., and it should be applied in at least two coats.

No indication is given of the size of the tank or the general conditions, and it is probable that these would be more satisfactorily met by the use of a galvanized steel tank or by a metal lining to the existing one. Concrete alone would serve the purpose, but is almost certain to develop cracks, particularly if the plant is not in continuous operation and the temperature is likely to vary over a wide range. H.

The R.I.B.A. Annual Report

The annual general meeting of the R.I.B.A. was held on Monday of last week to consider the annual report of the Council and Standing Committees for the year 1923–4. Major Harry Barnes, VP.R.I.B.A., F.S.A., occupied the chair in the unavoidable absence of the president, Mr. J. Alfred Gotch, F.S.A. At the beginning of the meeting the hon. secretary, Mr. Arthur Keen, announced the death of Mr. James Salmon, who was elected a Fellow in 1906, and Mr. Hubert Niemann Smith, who was elected an Associate in 1910, and the meeting resolved to convey to their relatives messages of sympathy and condolence.

The report of the Council stated that since the publication of the last report the boards and committees had met and reported upon many important matters, among the most outstanding being academic dress, housing, and registration. The losses by death were heavy, numbering no fewer than sixty-six.

The following table shows the Membership and Licentiateship of the Royal Institute compared with the preceding five years :—

	Fellows.	Associates.	Licentiates.	Hon. Fellows.	Hon. Associates.	H.C.M.	Retd. F.'s.	Total.
1919 ..	834	1,720	1,836	10	46	45	43	4,534
1920 ..	863	1,770	1,715	11	44	41	43	4,496
1921 ..	969	2,032	1,537	12	45	41	43	4,679
1922 ..	969	2,214	1,487	12	45	38	45	4,810
1923 ..	964	2,316	1,408	10	54	45	47	4,844
1924 ..	970	2,335	1,364	11	54	38	55	4,827

During the official year since the last annual general meeting forty-seven Fellows and 116 Associates have been elected, as against thirty-five Fellows and 178 Associates in the previous year.

Of the 958 Fellows whose names appear in the current Kalendar, 408, or 42 per cent., were elected from the Associate class; 183, or 19 per cent., were elected from the Licentiate class after examination; 356, or 37 per cent., were elected without examination under the conditions which existed before the grant of the Charter of 1909; and eleven, or less than 1 per cent., were elected by the Council under clause 2 of the Charter of 1909. Of the 2,352 members of the Associate class 1,041, or 44 per cent., have been elected since the date of the Armistice.

The membership of the allied societies, as given in the last issue of the Kalendar, now reaches a total of 4,542, including 1,134 Members and 413 Licentiates of the Royal Institute. The Membership of the Architectural Association is now 1,587, including 657 Members and eighty-one Licentiates of the Royal Institute.

The Council have had the pleasure of admitting to alliance the Ulster Society of Architects, the Burma Society of Architects, the Association of Transvaal Architects, and the Singapore Society of Architects.

Since the issue of the last annual report the Council have made the following grants: The Architectural Association, £100; the Architectural Association Endowment Fund, £125; the Architectural Association Sketch Book, £43 15s.; British Engineering Standards Association, £5; British Non-Ferrous Metals Research Association, £15; British School at Rome, £50; the Franco-British Union of Architects, £20; St. Paul's Cathedral Preservation Fund, £10 14s.; the Whitgift Hospital Preservation Fund, £10 10s.

The Architects' War Relief Fund Committee have continued to subsidize the employment of architects on the London County Council's civic survey scheme of Greater London and also on the map of Central London which is being prepared by the London Society; but as the funds at the service of the committee were rapidly becoming exhausted they have recently had to discontinue the payment of subsidies for these schemes. In addition, twenty deserving cases have been awarded grants from the fund.

Pressure of business has made it impossible up to the present for the representatives of the National Federation of Building Trades' Employers to complete their consideration of the proposals of the R.I.B.A. representatives with regard to the Conditions of Contract. It is hoped that the negotiations will be resumed at an early date.

Since the issue of the last annual report forty-eight travelling cards have been issued for the use of members and students visiting places of interest abroad; forty-five cards for use in the United Kingdom have also been issued.

The report of the hon. auditors, Messrs. R. Stephen Ayling, F.R.I.B.A., and C. E. Hutchinson, A.R.I.B.A., states: "We are of the opinion that the funds of the Institute have been carefully and wisely administered, and great care has been taken to effect due economy where possible, without detriment to the business objects of the R.I.B.A."

Mr. William Woodward drew attention to the great loss which the Institute would suffer should the contents of the library be destroyed by fire. He pressed that some means should be sought to overcome such a possibility.

Major H. C. Corlette, the vice-chairman of the Literature Standing Committee, said that the committee had at various times considered schemes for the safe accommodation of the contents of the library and the pressing and urgent need of the provision of increased shelving for books and housing for drawings. The matter had been referred to the Council, and it was understood that it was under their consideration. The members might before long be faced with the question of providing satisfactory accommodation at the Institute—which would probably mean rebuilding the premises—or elsewhere.

The chairman then moved that the report of the Council and Standing Committees be approved and adopted, and this was carried unanimously. The meeting concluded with a hearty vote of thanks to the hon. auditors.

Correspondence

Registration

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—Since my return from India a few weeks ago, I find that the proposals of the present Council with regard to registration are very similar to those which I advocated as early as 1911.

As I believe that the possibility of obtaining registration under the Institute scheme is not so remote as formerly, I feel my position on the Defence League is therefore inconsistent, and have accordingly sent in my resignation to that body, and withdrawn my name from the voting list.

GEORGE HUBBARD.

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—I should like to welcome the statesmanlike action of the R.I.B.A. Council in producing their excellent scheme for the fusion of the R.I.B.A. and the Society of Architects. The only hope of obtaining registration is to go to Parliament as a united profession. It is obvious that one society representing the profession is more likely to succeed than two.

Architects in most of the Dominions have actually obtained registration, and surely we of the mother country can get it, too, if we unite.

JOHN COLERIDGE, F.R.I.B.A.

The Athenæum,
Pall Mall, S.W.1.
May 6, 1924.

Augustus John's Portrait of Thomas Hardy

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—May I correct a small error in the small note in this week's number by H. J. on Augustus John's portrait of Thomas Hardy? The Fitzwilliam Museum, to which the portrait has been presented, is not at Oxford, but at Cambridge. Should H. J. himself or any who read his note be stimulated by the Chenil Galleries engraving to visit Oxford to view the original, they will be sadly disappointed in finding there no Fitzwilliam Museum and no Thomas Hardy portrait by Augustus John. E. C.

[H. J. apologizes for the lapse. It may be added that the portrait is one of many benefactions which the museum owes to the generosity of Mr. T. H. Riches.—ED.]

The R.I.B.A. Annual Dinner

THE annual dinner of the R.I.B.A. was held on Tuesday of last week at the Trocadero Restaurant, Piccadilly. Mr. J. Alfred Gotch, F.S.A., the President, occupied the chair, and among those present were the following :—

Adkins, Sir Ryland
Barron, Thomas, President, National Federation of Building Trade Operatives
Bird, Sir James, J.P., Clerk to the L.C.C.
Boardman, Edward T., President Norfolk and Norwich Architectural Association
Burnet, Sir John J., A.R.A., R.S.A.
Capell-Brooke, Sir A. R. de, Bart.
Cameron, D. Y., R.A.
Charnwood, Lord, D.L., J.P.
Davidson, J. I., President, Surveyors' Institution
Dick, Reid, A.R.A.
Fletcher, Sir Banister F.
Ford, L. R., President, District Surveyors' Association
Fouracre, J. Leighton, President, Devon and Exeter Architectural Society
Frampton, Sir George, R.A.
Green, W. Curtis, A.R.A.
Hall, E. Stanley, President, Architectural Association
Holland, Alderman E. J., J.P., C.C.
Holloway, Henry T., President, London Master Builders' Association
Hope, Arthur J., President, Manchester Society of Architects
Hunter, J. Herbert, J.P., Chairman of the L.C.C.
Jowett, The Rt. Hon. F. W., P.C., M.P., H.M. First Commissioner of Works
Kirby, E. Bertram, O.B.E., President, Liverpool Architectural Society
Lamb, W. R. M., Secretary, Royal Academy
Lawrence, G. C., President, Wessex Society of Architects
Lawrence, Sir Walter, J.P.
London, The Bishop of
Matthews, H., President, National Federation of Building Trades Employers
Midleton, The Earl of, K.P., P.C.
Moira, Gerald
Olivier, Lord, K.C.M.G., C.B., Secretary of State for India
Partridge, E. J., President, Society of Architects
Poole, Henry, A.R.A.
Russell, Dr. Alexander, President, Institution of Electrical Engineers
Selby-Bigge, Sir Amherst, Bart., K.C.B., Permanent Secretary, Board of Education
Skinner, W. S., President, Bristol Society of Architects
Smith, Sir Cecil Harcourt, C.V.O., LL.D.
Smith, J. Arthur, Chairman, Hampshire and Isle of Wight Association of Architects
Squire, J. C.
Sumner, Lord, G.C.B., P.C.
Thomas, Percy E., O.B.E., President, South Wales Institute of Architects
Thomson, Lord, C.B.E., D.S.O., Secretary of State for Air
Voysey, C. F. A., Master of the Art Workers' Guild
Waring, H. J., F.R.C.S., Vice-Chancellor, University of London
Warren, Edward, F.S.A., President, Berks, Bucks, and Oxen Architectural Association
Waterhouse, Paul, F.S.A.
Weaver, Sir Lawrence, K.B.E., F.S.A.
Wells, J., M.A., Vice-Chancellor, University of Oxford
Willcock, H., President, Institute of Builders
Yerbury, F. R.

After the loyal toasts had been proposed by the President, Sir Amherst Selby-Bigge, Bt., K.C.B., proposed the "Royal Institute of British Architects and its Allied Societies." He said that since the days of the Cyclopeans the architects had learnt a great deal. They had learnt that there was a great deal to be learnt. They had learnt that it did not do to care what other architects were doing. Architecture was a high art, which did not call down automatically the Promethean fire of inspiration. It should be remembered that in the sphere of art education they ran up against great difficulties which were harder to overcome in that sphere than in any other. A system of education must have room for the development of talent upon individual lines. The Institute was a great educational and professional organization, to which he owed a great obligation.

The President, in responding to the toast said he would not follow Sir Amherst Selby-Bigge too closely in what he had said. He would content himself with welcoming so many distinguished gentlemen who, although not architects, were interested in their great art. When they reflected upon all the arts it was architecture that was most necessary, intruding itself in the most insistent way upon the consciousness of the world. It was desirable that the public should have some knowledge of its underlying principles. Perhaps one reason for the want of knowledge arose in part from the fact that architecture had played no large part in literature. No poet of the past had sung its glories or splendours, and no writer of prose other than an architect had taken it as his theme in a manner so attractive and well informed as to be both fascinating and truly educational. The reason was not far to seek. No poet or prose writer had really understood architecture. The subject was not an easy one. The inspiration of the poets had been hampered by a difficulty in mastering the technique, and a poet wrestling with an architectural theme, might exclaim in parody of Sir Walter Scott :—

> O architecture ! in our hour of ease,
> Abstruse, elusive, hard to seize ;
> When pain and anguish wring the brow,
> The curse of all the age art thou.

While they searched in vain the poets for rhapsodies upon their art they found references to it. Chaucer gave a picture of a mediæval hall, but Spencer was rather more particular in his description of Elizabethan palaces. The embodiments of architecture constantly appealed to poets. Shakespeare had many allusions to it; Milton had a few slight pictures of buildings as he saw them, and Pope had some entertaining remarks on architecture. The familiar lines of Grey described the interior of an Elizabethan house, and Coleridge flashed out a romantic vision. Many other poets might be quoted as saying what they saw. Why, he asked, was the immortal Pecksniff labelled "architect"? He was no more an architect than an auctioneer or accountant. They were to have been honoured with the presence of the French Ambassador; had he been there he would like to have asked him whether his literature was in a better way than ours.

Mr. E. Bertram Kirby, President of the Liverpool Architectural Society, also responded to the toast. He said that the fact that the allied societies had been coupled with the toast was a matter for gratification. It was only a few years ago that the union between the allied societies and the R.I.B.A. became so close a thing. He would like to mention the fact that in his own Society over two-thirds of its members, and for the first time in its history, the Council, were members of the R.I.B.A. He need hardly emphasize the advantage to the allied societies and the Institute of such close co-operation. He was not exaggerating when he said that without the co-operation of the allied societies the prestige of the Institute would not have been what it was to-day. Together they formed a body of Imperial significance, which promised to be even wider in its scope than it was now.

In proposing "The Arts," Mr. J. Wells, M.A., Vice-Chancellor of the University of Oxford, first expressed his sympathy with Sir Aston Webb in the accident which prevented him from being present. He said that there never was a time when the arts were more necessary in England than they were to-day. Alluding to the suggested demolition of a number of the old City churches, he admitted that it was very difficult to draw a line between what was worth preserving and what was not. He pleaded that the hand of the spoiler might be spared. He asked was there not a real need of the teaching of the arts, when there were so many who only preached the art of the hideous? People who made departures from tradition were more often wrong than right. Those who were successful in making departures were those who kept some trace of the old traditions. There was hope that there might be some appreciation of art in the future. He was glad to see that art was beginning to take some part in the teaching of some of our masses.

The Earl of Midleton, in responding to the toast, said that the three most monstrous instances of the lack of art in London were within two miles of Piccadilly—the Albert Memorial, the Charing Cross Bridge, which was sandwiched in between Westminster and Waterloo Bridges, and the Griffin, the substitute for Temple Bar. He praised the motor car as one of the chief means by which the knowledge of fine examples of art in England was diffused as it enabled people to get about easily to see famous houses and picture collections.

Mr. J. C. Squire, President of the Architecture Club, also responded. In a witty speech he replied for the arts of architecture, painting, sculpture, singing, speaking. Mr. Waterhouse, he said, instituted a magnificent tradition and that had been carried on by Mr. Gotch. He believed that the chief thing was that to-day the arts had "come down into the arena." Art was making terms with the world around it. The tendency of getting into touch with the public led him to think that the arts were much more flourishing than they were a generation ago.

Mr. E. Guy Dawber, VP.R.I.B.A., in proposing "The Guests," said that it was important for architects to mix with men of other professions. It was given to but few to understand the arts of painting, sculpture, or music, but everyone must, to a certain extent, study the art of architecture. In the amount of building going on in London and the provinces architects must stand or fall in the future.

The Bishop of London, who responded, referred in affectionate terms to Sir Aston Webb, and expressed great sympathy with him in his accident. Referring to the proposed demolition of the City Churches, no one admired beautiful architecture more than he (the speaker) did. He would rather resign his See than that hands should be laid upon such a beautiful church as St. Bartholomew the Great. Referring to the proposed bridge over the Thames in the vicinity of St. Paul's, he warned them that they must see to it that nothing was done to endanger the cathedral.

Lord Thomson, the Secretary of State for Air, also responded. He said that he had seen much of the architecture of the world, but he never entered a train for London without a feeling of considerable secret satisfaction. He once overheard a conversation during which it was stated that contrast had much to do with the charm of London.

York and East Yorkshire Architectural Society

At the annual meeting of the York and East Yorkshire Architectural Society Mr. Stephen Wilkinson, F.R.I.B.A., was re-elected president, and Messrs. J. M. Dosser and Alan E. Munby (London), vice-presidents. The following members were elected to serve on the Council: Messrs. George Benson (Easingwold), A. B. Burleigh, C. H. Channon (Malton), G. D. Harbon (Hull), R. Jackson, S. R. Kirby, Llewellyn Kitchen (Hull), C. Leckenby, H. Monkman, C. W. C. Needham, S. Needham, A. Pollard (Scarborough), T. Snowden (Hull), J. Stewart Syme, W. S. Walker (Hull), T. W. Whipp (Scarborough), and F. T. Penty. Mr. J. E. Reid was re-elected hon. secretary, and Mr. E. A. Pollard, hon. treasurer. Messrs. S. G. Highmoor and A. Cowman consented to act as hon. auditors.

Contemporary Art

Temperamental Etching.

There is no doubt but that the processes of metal and wood engraving offer peculiar facilities for the expression of the artist's real spirit. Meryon, Whistler, Rembrandt, John and Seymour Haden point the truth. Further, intimacy and concentration are so essential to these forms of drawing that if a man has something to express he must gather his forces in a final statement conditioned by the exigencies of the medium. Etching is a more inexorable taskmaster than pencil drawing, and when it is done direct, which is the most desirable form of painter-engraving, its authenticity is enhanced. Seymour Haden was a direct worker, and so is H. J. Stuart Brown, who is exhibiting fifty-six examples of bitten and drypoint work at Grosvenor Galleries. They are all scenes of Nature and architecture, and their charm is due to their slight dry incisive method, a method very like that of Seymour Haden's in landscape, but with a character of its own, as seen in those prints in which buildings are treated. The rich, simple effect of "Dark Bamborough," a mixture of biting and drypointing, and the "Farm in Northumberland," in pure drypoint, and the interior of "The Lamp, Broadway," are very charming. "Autumn at Wells," "St. Paul's" with a view of the Thames and the warehouses, the wide view of "Berwick," "The Lantern, Ely Cathedral" and houses, and the riverside houses of "The Ferry at King's Lynn," are all good architectural plates, while "Wymondham Church" and "Ransdorp Church in Holland" are more ostensibly architectural and no less accomplished. A good use of legitimate drypoint in "Gloaming on the Tweed" produces a tone effect which is pleasing, and a successful print is "Bath Road, Wells." Stuart Brown has sought inspiration and found fine subjects in fascinating localities, and exercised his undoubted gifts as an etcher on things that are worth while. He has done more, he has expressed surely and unreservedly his own innate as well as cultivated sense of the beautiful.

Paintings of Architecture.

Laurence Irving—at the Fine Art Society—bids fair to equal the fame of previous holders of his illustrious name. There is no doubt of his artistry, and none as to his individuality. He exhibits a fresh point of view, a modest, but compelling one, and he practises a new technique which does not, however, even approach modernism. He is frankly pictorial; delights in rich colour; is genuinely interested in what may be termed a poetical view of Nature; and his gifts of drawing are unassailable. So far as architectural drawing is concerned they are exhibited in the lithograph called "The Cathedral," and so far as pure line is concerned in "Cranes," but his oil-painting is brush-drawing, and there are half a dozen pictures of buildings about which—on this point—there can be no doubt. There are three Ghent pictures: "The Nave, Canterbury," and "Reparations, Deynze," which are quite admirable, and among the ten water-colour drawings are studies of Belgian buildings and other scenes, which denote a sincere desire for truthful representation, while at the same time they are informed by a thoughtful sense of recent developments in æsthetics.

Drawings of Ships, and Sea Scenes.

An extensive series of water-colour drawings of modern ships, mostly ships of war, prove that A. B. Cull sees as much pictorial properties in such as in the full-rigged clippers like the "Cutty Sark" and other forms of sailing vessels. Indeed, the iron ships, with all their machinery, seem, when compared with the latter, to be the more interestingly beautiful objects, so close is art approximating to modern mechanical conditions. To this nautical display at the Brook Street Galleries, the artist has added a number of characteristic scenes of Burma and the West Indies.

KINETON PARKES.

Parliamentary Notes

[BY OUR SPECIAL REPRESENTATIVE.]

Sir Kingsley Wood asked the Minister of Labour whether he could state the nature of the present dispute in the building trade, and whether he was taking any steps to safeguard the Government housing operations.

Mr. Shaw said that, following negotiations between the employers' and workers' organizations, the latter were taking a ballot of their members. In the circumstances he did not think it was desirable for him to make any statement on the matter.

Asked by Mr. Hardie whether he could make any statement on the investigations made with regard to concrete-block houses in Clarkston, Glasgow, Mr. Adamson, Secretary for Scotland, said the concrete-block houses in question had now been examined on behalf of the Scottish Board of Health, and a favourable report had been received of their construction.

Mr. Jowett, First Commissioner of Works, in answer to Viscount Curzon, said that as the number of vehicles leaving the park at Hyde Park Corner was much greater than those entering, he was making arrangements in consultation with the Commissioner of Police to convert one of the entrances into an exit. He was not prepared to consider any structural alterations to the entrances, as this would involve a reconstruction of the façade, which was of considerable architectural interest. The question of a traffic subway under Piccadilly was one which concerned the Ministry of Transport, the local authority, and the police, and he had no jurisdiction in the matter.

Mr. Wheatley, the Minister of Health, informed Sir H. Brittain that his attention had been drawn to a new Italian house-building invention, called magnolite, but from samples which he had examined this material did not promise to be suitable for building houses in this country.

Asked by Mr. A. T. Davies on what date it was anticipated the British Empire Exhibition sections at Wembley would be completed, on what date would the roads and approaches be in a fit state for pedestrian and other traffic, and when it was hoped to open the whole of the amusements section, Mr. Lunn, Parliamentary Secretary to the Overseas Trade Department, said that, as those who had visited the Exhibition were aware, most of the pavilions were now not only complete, but also had their exhibits fully installed. The roads had no doubt suffered from the unprecedented rain of the last month, but he was assured by the Exhibition authorities that every effort was being made in this respect, and in all others, to attain completion at the earliest possible date.