Wednesday, July 9, 1924 Vol. LX. No. 1540

THE ARCHITECTS' JOURNAL & Architectural Engineer

With which is incorporated "The Builders' Journal."

FROM AN ARCHITECT'S NOTEBOOK.

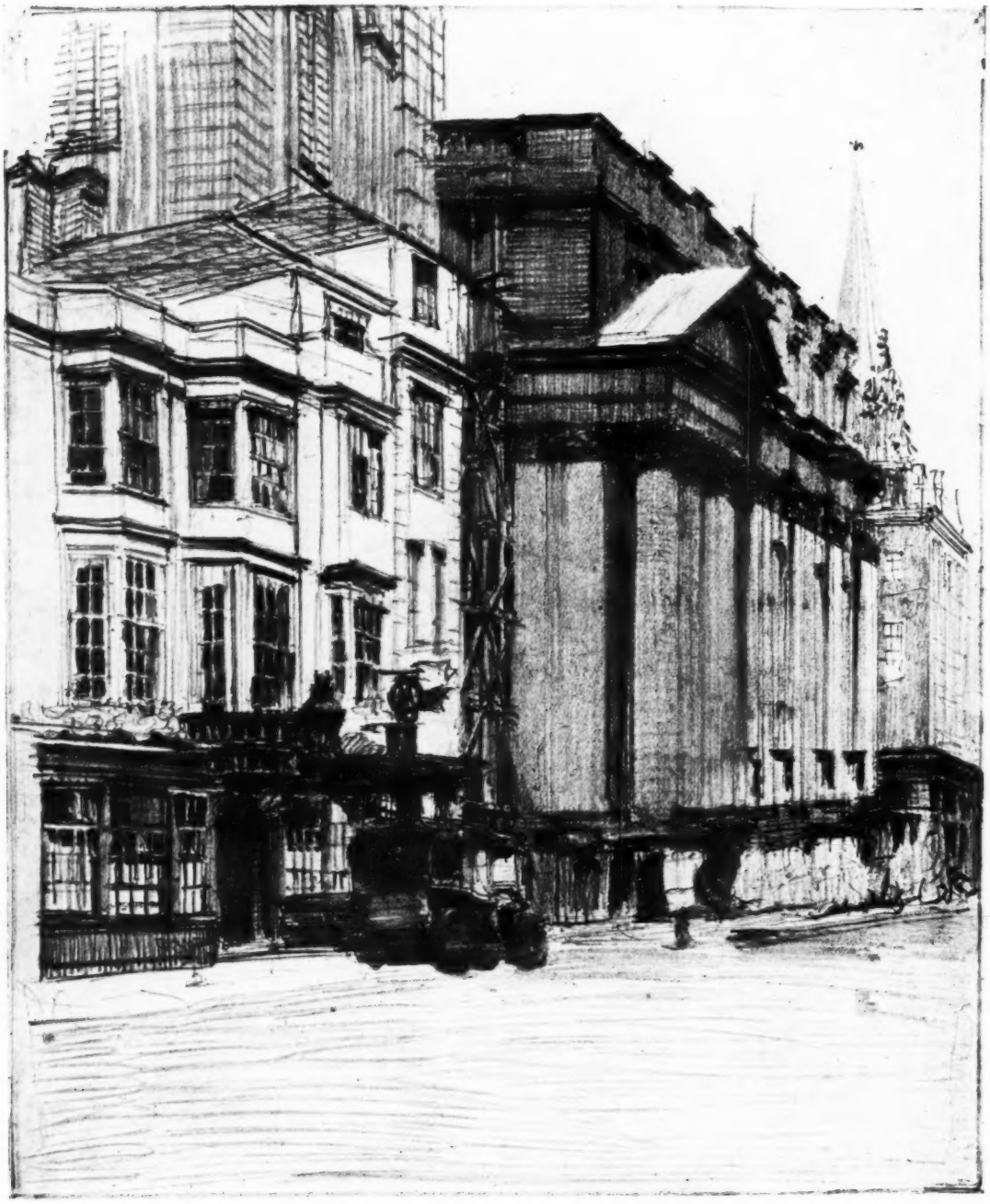
Yet, O ye spires of Oxford! domes and towers!
Gardens and groves! your presence overpowers
The soberness of reason.

WILLIAM WORDSWORTH.

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

Drawings of Architecture. 7.—Oxford.

From a Pencil Drawing by Harold Falkner.



Mr. Harold Falkner's drawings of Oxford have a special interest in view of the Conference of British Architects which is being held there this week. Other drawings are given elsewhere in this issue.

THE

ARCHITECTS' JOURNAL

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

Wednesday, July 9, 1924. Volume LX. No. 1540.

Omelettes Without Eggs!

MESSRS. JAMES AND YERBURY have just produced a charming book, which might without any exaggeration be described as a "Memorial of post-war housing up to date." "Housing" is an ugly and inexpressive word to describe the beautiful little homes that are illustrated in this delightful volume, but it has become so generally accepted as adequate by politician, housing reformer, and architect alike, that it would be pedantic not to accept it. The publication of this book is most opportune. We are just now on the verge of another great effort to solve the housing problem, and though we architects hope for the best, we should scarce be human did we not suspect the worst.

Nations, as well as individuals, for the most part only learn by bitter experience, and though we believe there is amongst all classes of the community a very genuine desire for an adequate solution of this housing problem, it is a fact that nearly all politicians, and those reformers who are genuinely interested in housing, are curiously blind to the wider and more social aspects of the problem.

We are intensely aware of the mean aspect of our industrial towns, of the squalid appearance of our modern streets, especially of those inhabited by the industrial worker, but it has occurred to few of us that there is any remedy for this state of things. We genuinely believe (for the most part) that we can get beautiful towns, without beautiful houses—that we can make omelettes without breaking eggs!

To state that a beautiful town is made up of beautiful streets, and that a beautiful street is nothing but a collection of beautiful buildings, sounds like the most obvious of platitudes—but it is a platitude I should like to see nailed up in every local authority's office, on the desk of every politician, and in the text books of all housing reformers!

In all discussions of housing there is ample reference (as there should be) to all questions of cost and convenience, but I doubt if at any parliamentary discussion of this obsessing problem, any one of any political party has ever had the courage to claim that houses should be beautiful! Pah! the very word smacks of the effeminate and the impracticable!—and we are above all an intensely practical and sensible people! In fact, we are so practical that we cannot even see the most obvious connection of cause and effect!

To take one outstanding example, which it might be thought would appeal to even the most obtuse of our hard-headed business men—that of Hampstead Garden Suburb. Here, from the very commencement of its development, a control and censorship over design were rigidly enforced, and the amenities of the district were most carefully considered, or in other words, the claim of beauty was allowed. And what is the result to-day? To put it on the lowest plane of pounds, shillings, and pence, the result is that practically any house within the suburb will, in the open market, fetch anything from 10 to 20 per cent. above a house of similar accommodation outside. This is a statement, not of opinion, but of fact, which can be easily verified by the advertisement columns of a newspaper or the registers of estate agents. Surely a matter for practical men to ponder over! Mr. Wheatley has put it on record that whatever happens he does not mean to build slums! But what is a slum except a collection of mean buildings, making mean streets, built by mean persons, and in the end inevitably degrading the people who live in them?

Now, to risk another platitude—a house can only be beautiful according to the interest that is taken in its creation. Your pleasure in it will be in exact proportion to the amount of interest with which it was conceived. An interest that must, in order to obtain the best results, be shared by promoter and designer alike.

I recently underwent an experience that was almost tragic in its significance: A builder of my acquaintance, for whom I have the greatest respect, asked me to look at some houses of his which he had built as a speculation. These houses were amazingly well built, the workmanship and the materials were excellent. The planning was fair but had defects, and the appearance of these houses inside and out in every æsthetic detail was frankly horrible. Now, what was the secret history of these houses? A stereotyped plan slightly improved at the discretion of the builder had been drawn out by a young estimating clerk (who did a little tracing in his spare time!), who, aided by his uninstructed imagination, and what he saw around him in a not too stimulating suburb, had produced these incredible atrocities.

The builder had been interested in the workmanship, and this was good; he had been interested in the plan as far as certain practical points were concerned, and this was fair; but he had not been at all interested in the appearance, with the aforesaid result!

Is it taking too pessimistic a view to think that the majority of the new Government houses will be carried out in somewhat the same spirit as those of my friend the builder? It is no good blinking at the fact that, unless a new spirit is evoked in the community, the majority of these new houses will be built by the local authorities through the instrumentality of the town surveyor, a man for whom, while he confines his activities to his proper sphere, I have the very highest appreciation, but whose training, with rare exceptions, does not permit of any prolonged study of æsthetics. The wisest of them, recognizing their limitations, will seek the services of what is euphemistically called an "Architectural Assistant." As for the others, as I have said, whilst hoping for the best, we can but prepare ourselves for the worst. Nor is it fair to

blame the surveyor. It is the community, who ask him to undertake work for which he is neither by training nor temperament fitted, who should be blamed—and the community will get the houses that it deserves!

Therefore, I say that this book appears most opportunely, for it clearly demonstrates that houses can be both practical and beautiful. Its production must have been a labour of love to both its authors. The examples chosen are excellent. The written matter, with an illuminating foreword by Mr. Raymond Unwin, is very much to the point, and covers probably every aspect of the subject, while the inclusion of a model specification and working details was a very happy idea. As for the photographs with which this volume is so lavishly illustrated, I must admit that I have so great an admiration for Mr. Yerbury's art (and he is a great artist who, happily for architects, has chosen the camera as his medium), that almost any subject of his gives me unqualified pleasure. I need say no more than that. You see him here at his best.

If our new houses are to be built by the officials of our local authorities, they can make no better beginning than at once to obtain this book. It is published by Crosby Lockwood.

STANLEY C. RAMSEY.

Notes and Comments

The Oxford Conference

Whether or not due to the post-war activities of Mr. Lloyd George, it is manifestly a fact that the conference, as an institution, has gained considerably in popularity within recent years. Since the war the R.I.B.A. has held three—at Liverpool, Cardiff, and Edinburgh—and by the time these words appear in print a fourth will be in progress at Oxford. The three former conferences have been unqualified successes, but, if the signs and portents do not mislead, the Oxford meeting bids fair to out-rival them all. We have it on the authority of Plautus that: "It becomes all wise men to confer and hold converse," but we imagine that it is not merely because it is a becoming thing to do that so many British architects have foregathered in Oxford. Pleasure and profit—spiritual profit—are the incentives of this meeting among the "spires of Oxford, domes and towers"—pleasure in greeting old friends anew, and spiritual profit in the contemplation of the glories of this dream city of architecture. In truth the ideal setting for a conference of architects! Though formal proceedings have their due place in the programme which has been arranged, the conference is essentially a social affair, and the lighter side of things is fully provided for. Not the least delightful feature of the meeting are the tours of the country around, touching such spots of rustic architectural charm as Burford, Fairford, and Abingdon. To be envied indeed are those who can get away from their fusty offices this glorious month of July and speed to Oxford! And may the weather hold good.

"——As Rome Does"

Local usages in the oral rendering of place names are always interesting, and perhaps nowhere more so than at Oxford. Your true Oxonian is rightly jealous of local peculiarities in this respect, and he will think very little of you if you talk of the High Street when you mean "The High," of Broad Street when you mean "The Broad," of Cornmarket Street when you mean "The Corn," of St. Aldate's Street when you mean "St. Ald's," of Turl Street when you mean "The Turl," or of Holywell Street when you mean "Holywell." He will think even less of you if you fail to render Magdalen "Maudlen," or are caught speaking of "New" when you mean "New College," though for some obscure reason the affix is not necessary in other cases, and is never given in connection with Christ Church. It is related that one unfortunate visitor to Oxford was heard to refer to "Sinjon," but as soon as he regained consciousness he took a vow never to do it again.

"That Celebrated Rotunda"

It is odd to notice how people who are perfectly sound in their judgments on things in general fail lamentably when it comes to the consideration of architecture. "W. M.," the ingenious editorial note-writer of "The Daily Mirror," is a case in point. He can discourse sanely and entertainingly upon the insincerities of politicians, the effect of sport upon international relations, the latest absurdity in feminine attire, and so forth, but when he comes to architecture he strikes a palpable snag. Writing of Sir Alfred Butt's assertion that if he had the management of the Albert Hall he could make it pay, "W. M." takes leave to refer to it as "that celebrated rotunda which so greatly resembles a mausoleum. . . . In fact, if one does want to call up a sense of London depression, one cannot do better than picture a Sunday afternoon concert—preferably Handel or Sullivan in his harmonium mood—held, in darkest November, at the Albert Hall." While the outraged devotees of Handel and Sullivan are sharpening their axes we would like to point out to "W. M.," firmly but kindly, that he has committed the crime of disparaging a fine work of architecture, that would in no way benefit, as he suggests, by "newer methods (*sic*) or added decoration." For the sake of "W. M.'s" reputation as a counsellor of wisdom we sincerely hope that his strictures upon the great rotunda are due (by some subtle process of association of ideas) to the malign influence of the Albert Memorial.

How to Popularize Architecture

"Architecture," says Mr. Lamborn (in "The Story of Architecture in Oxford Stone"), "has been too long the plaything of the antiquarian. It is time that it was recognized as a matter of vital concern for every citizen; mere building is so recognized . . ." Unfortunately the popular mind does not comprehend æsthetics so easily as mechanics. The man-in-the-street can usually appreciate a piece of sound building while failing utterly to understand why it is or is not worthy of being called architecture. And we ought not to be puzzled or annoyed at his deficiency in this respect while architects themselves are often to be found in disagreement as to what constitutes good design. On a question of art there is nearly always room for a difference of opinion, and it is not to be wondered at that the ordinary citizen, observing that the experts themselves are at loggerheads, becomes hopelessly bewildered, and loses interest in the subject. What he fails to appreciate, of course, is that architects look at architecture from the point of view of the specialist, and that while they may differ on matters of detail, they are substantially in agreement on principles. It is these principles that must be made plain to the citizen if Mr. Lamborn's hopes for the democratization of architecture are to be realized. How may it be done? Actually it is already being done indirectly through the medium of that section of the Press which takes an interest in architecture, and, of course, in other ways. But what has to be remembered is that the ordinary citizen is too much occupied in earning a living to be able to afford time to read learned, and perhaps obscure, treatises on architecture. But show him some pictures of good work, and explain to him simply and clearly why it is good, and he will immediately understand and not easily forget. The hoardings have done much to improve his taste in graphic art; why not use them to give him a knowledge of architecture? Attractively drawn posters clearly illustrating the principles of good architecture would do more in a twelvemonth to improve popular taste than all the learned treatises in a thousand years. Where is our philanthropist who will "foot the bill"?

A MONTHLY CAUSERIE

Joking Apart

Architectural Expression

A WRITER in these pages who shall be nameless lately spoke of a certain cottage as looking like a pug of a child with a dirty nose staring at a stranger. That is not, I believe, a usual way for a writer to convey the expressiveness of an architectural design, and before such analogies of expression in building can be accepted it is necessary to consider what justification there is for them.

Many years ago a young man who had spent five years as pupil and assistant in an architect's office, and who wanted to know what was what, secured an appointment as clerk of works in the reconstruction of a post office in a provincial town. On that occasion His Majesty's Office of Works secured, in the opinion of this writer, an excellent officer at a very low figure. The technical adventures of that clerk of works were spiced with diplomatic cares, for the reconstruction was carried out over the heads of sorters, telegraphists, counter-clerks and the public; and postmasters—although the fact may not generally be known—become extremely restive at Christmas time when the roof is off and tarpaulins carry away in snow storms. No such "acts of God" however discouraged the meticulous conscientiousness of that clerk of works who, fortified by Rivington, took nothing for granted and failed not in questioning one of the best esteemed brands of Portland cement. When the builder was confronted by the clerk of works holding Rivington in his right hand; by a bit of glass bearing a spoonful of grout that had cracked at the edges in setting, and by a medicine bottle filled with the like mixture which had generated warmth in the same process, his demeanour clearly showed that he had never before worked under the supervision of a clerk of works. In the issue the builder learnt something about Rivington, and the clerk of works something about Portland cement and probably benefited most by the exchange. What the foreman learnt from the clerk of works is not on record, but the latter learnt much from the foreman, and among other things gained a flashing insight into the mystery of architectural expression.

It happened that the roof of the old part of the building facing on to an area had to be broken out in a dormer to give light and head-room to a stairway leading to a record store under the new roof. This dormer had a bald lead flat and cheeks, and its repulsiveness was enhanced to a point of sheer artistry by the mean little dribbling projection of the flat and by the position of a great, coarse, glaring solder dot enriched with handsome lamp-blacked margin on its cheek. The clerk of works was contemplating the thing's new young glory with strong disfavour when the foreman at his elbow remarked: "Looks like some stoopid old 'ooman, don't it?"

The thing for notice is that the foreman, approaching the vast subject of architectural expression from the direction of original observation and thought, struck to the root of philosophical profundities which have greatly bored most of us at one time or another, for philosophy, like the game of chess, bestows its honours on the man who is most elephantine, involved, and inscrutable. Our foreman is none of these things. He is direct, lucid, and illuminating. He perfectly knows what he means, for he exactly describes common experience. The dormer is ugly; it stirs in us contempt, antagonism, a sense of outrage; and directly the foreman hints that our sensations are due to the dormer looking like a "stoopid old 'ooman" we know he is right. The logic of the matter is overwhelming. Senile imbecility is repulsive to us; the architectural expression of the dormer is one of senile imbecility, and accordingly the dormer is repulsive to us. It is impossible that any intrinsic quality of honest wood and lead, fashioned in a workmanlike way to serve efficiently a worthy need, can provoke the searching antagonism roused by this dormer. The cause must lie in some subtle association which the form of the dormer stimulates, and senile imbecility in woman is the association excited.

It is impossible to attempt to display in the compass of these columns even an outline of the mesh of intricate unconscious associations and prejudices upon which architecture reacts, but anyone who after reaching manhood has for the first time heard a pack of hounds in full cry will need no treatises to convince him of the reality of what has been called "hereditary memory"; and anyone who has read Galton's "Enquiries into Human Faculty" will know how little we understand ourselves, our impulses, and our instincts. We may, however, touch on the associations of man which seem directly to colour the sensations we receive from certain forms of architecture, namely, the forest and the cave.

Ruskin said that the groined, vaulted, cathedral nave owed its inception to the upright flanking trunks and interlaced branches of the forest glade, and that without the experience of forests such a conception would have eluded mankind. Most of us will be inclined to disagree, for the form and dimensions of the groined nave are mainly determined by the needs of the edifice, the materials available, and economy of construction; but there is no doubt that the sense of solemnity and awe awakened in the beholder by such naves is due to a hereditary memory of forests. If not, why does this form of building give rise to sensations which are exactly comparable to the emotions we experience in a forest? And why, again, does a forest stimulate such emotions, for they have no relation to any experiences of ours or to any reasonable apprehensions? What is the reason for the sense of mysterious solemnity, the sensation of awe, the instinct to sobriety and caution, the alertness and veiled dread which most of us will associate with solitude in a forest? The explanation is that those sensations are instinctive and belong to a time when man sought communal security in the barren uplands, and when the forest was the hiding place of lurking enemies and predatory beasts. How also are we to explain our extraordinary attitude to caves, unless it is due to memory of the time when we lived in them? How, otherwise, are we to explain our instant sympathetic recognition of a cave; how explain the circumspection and doubtful caution with which we explore it? I have never lived in a cave or known anyone who did, and yet show me a cave which is dry and which has an air of a snug retreat, and my imagination is fired with the idea of living in it, and I only relinquish that idea with a sigh. I imagine that others, apart from all reason and all experience, are affected in a similar way; we are tasting the emotions of the cave man, his recognition of a possible home, his caution lest an enemy or a wild beast should have been before him. It is incredible that these same associations should not be awakened by architectural forms, and colour the conception of the architect in the act of creation; and if this is so the impression we receive from the lofty cathedral aisle and the low, dingy crypt beneath it, is strongly coloured by the circumstance that our ancestry were for long ages liable to be speared by lurking enemies or ambushed by wild beasts.

There is no question but that architectural expression is closely related to age-long associations of which we are entirely unconscious, and among the most powerful of these must be those associations with which humanity has been longest familiar and in interpreting which its sensitiveness is most highly developed—the human countenance

and the faculty for its interpretation. Our imagination leaps to discern facial human expression in the most remote directions; burning coals, the moon, a potato or a turnip or a boulder. We are ready to estimate natural objects by association with the human figure. How then can architecture escape being proved by the same tests? Little houses, as we may readily see, frown at us, squint, exhibit a cropeared expression, simper or look wistful; others, if we could analyse our perceptions, look athletic, graceful, kindly or cheerful through similar obscure channels of recognition. I know a big house rightly deemed to be ugly; but I am not aware that anyone has satisfactorily determined, as I have, exactly why it is ugly. It is ugly because it has a sulky expression.

KARSHISH.

The City of Oxford

By AYMER VALLANCE

THERE are four main avenues of approach to the City of Oxford—from the north via the Banbury and Woodstock roads, converging into the spacious boulevard of St. Giles'; from the south over Folly Bridge and through St. Aldate's; from the east over Magdalen Bridge; and from the west, i.e., from the Berkshire side of the river, past the prison, through the New Road and Queen Street to the central point, or Carfax. The last approach, though it has become the most frequented, owing to the presence of the two railway stations on the western outskirts of Oxford, is yet comparatively modern, as the name implies. And even Queen Street suggests a Victorian origin or dedication. The older line of approach from the west, following a parallel course, slightly more to the north, led over the Hethe or Hithe Bridge, through George Street, and is to this day a narrow and almost insignificant thoroughfare.

Neither Oxford City nor University has an authenticated historical origin. Both of them simply grew. One may dismiss the legend of a foundation by King Alfred, who has no better claim than Julius Cæsar. Oxford no doubt developed naturally out of the exigencies of its position. It is situated at the point where a ford provided passage at a convenient distance between Wallingford on the one hand, and the higher reaches of the Thames on the other. As to the Thames itself, an Oxford man never refers to it by name. To him it is always "the river," *the* river *par excellence* of all the rivers of England. Still less does an Oxford man call his river the Isis. No, the latter exists only in the mythological region of the guide-book, or of conventional journalese, or in the verse of the pedant, who is not content with good old English names, but must needs affect the savour and the nomenclature of the classic world.

Talking of pedantry, could anything exceed that of the prudes who changed the quaint mediæval *vicus cattorum*, or Cat Street, into St. Catherine's Street; Grope Lane into Grove Street or Place; and Hell Passage, a queer little alley to the west of New College, into St. Helen's Passage? As to St. Catherine's Street, the perversion from its original name is responsible for more than one strange misunderstanding. At the north-east end of the old Cat Street, and at the east end of Broad Street, stand the remains of a desecrated mediæval chapel, octagonal on plan, and in other ways similar to the better-known and better-preserved chapel of Our Lady of the Red Mount at King's Lynn. The chapel at Oxford had the same dedication, but from its situation adjoining one of the lesser gates of the city, was known as Our Lady at Smith Gate. The gate has long since disappeared, and the chapel itself has become absorbed into Hertford College. But there is no question that its correct dedication is that of Our Lady, a fact which is further emphasized by the sculptured group of the Annunciation, unmistakable in spite of mutilation, a group still extant over the south door of the chapel. But since the street was rechristened St. Catherine's, the name, on a false analogy, is commonly explained in guide-books and other popular accounts by misattributing the dedication of Our Lady's chapel itself to St. Catherine! Moreover, the non-collegiate students (those, that is, unattached to any college or hall), a body which originally had its headquarters at the opposite end of the same street, are now officially associated with St. Catherine, and are distinguished by wearing her wheel for badge. Corporately they bear for arms those of Oxford University, differenced by a canton, charged with the Catherine wheel. The unfortunate error has thus come to be fixed and ratified in perpetuity.

As has been said above, Oxford was not founded at any definitely recorded date. It was a riverside settlement, and perhaps also a centre of military life, and developed more or less spontaneously. The earliest known mention of Oxford occurs in 912, by which period, however, the town had already attained to such size and importance as to be coupled, as it were in the same breath, with the capital itself. The oldest church architecture in Oxford is a portion of the east wall of the north choir aisle of St. Frideswide's. This may indeed be, as it has been conjectured, Saxon work of the eighth century. The oldest church tower in Oxford is that of St. Michael's, in Cornmarket Street, a structure which, with its quoins of long and short work and its window openings with mid-wall shafts, is obviously of a late Saxon date, though in order to make out that it was built under Robert D'oilgi, it has been assigned to the post-conquest year, 1071. The truth is that a certain amateur archæologist, who suffered, in the words of Sir William St. John Hope, from "Ethelred on the brain," has made havoc of the study of early architecture in Oxford. According to this gentleman, St. Michael's Saxon tower is Norman and consequently later than the pier arcades, which the said archæologist calls pre-Norman, of St. Frideswide's. Whereas the richness and the elaborate character of this last-named example certainly precludes an earlier date than the middle of the twelfth century. It should be remarked how admirably the late-Gothic vaulting of the choir is joined to, and harmonizes with, the Norman work beneath. Nothing could be more ingenious than the manner in which the twelfth-century vaulting shafts are made to carry the Tudor vault above, and that without violence to the quality and character of either.

Oxford also, like Dunfermline with its St. Margaret, Folkestone with its St. Eanswythe, Chester with its St. Werburgh, and Ely with its St. Etheldreda, had its sainted patroness in the person of St. Frideswide (pronounced Frithswith). She was a Benedictine nun, of royal Saxon blood, who is said to have built a church on a portion of the site of the existing building, which now serves as cathedral of the diocese cut off by Henry VIII from the former unwieldly see of Lincoln. The shrine of St. Frideswide was destroyed in 1538. Her relics were formerly enclosed in a metal feretory, of which the sub-structure, realistically sculptured with early-fourteenth-century leafage, was discovered in fragments in 1875, and ultimately pieced together and set up again, as nearly as might be on the ancient spot, in 1890.

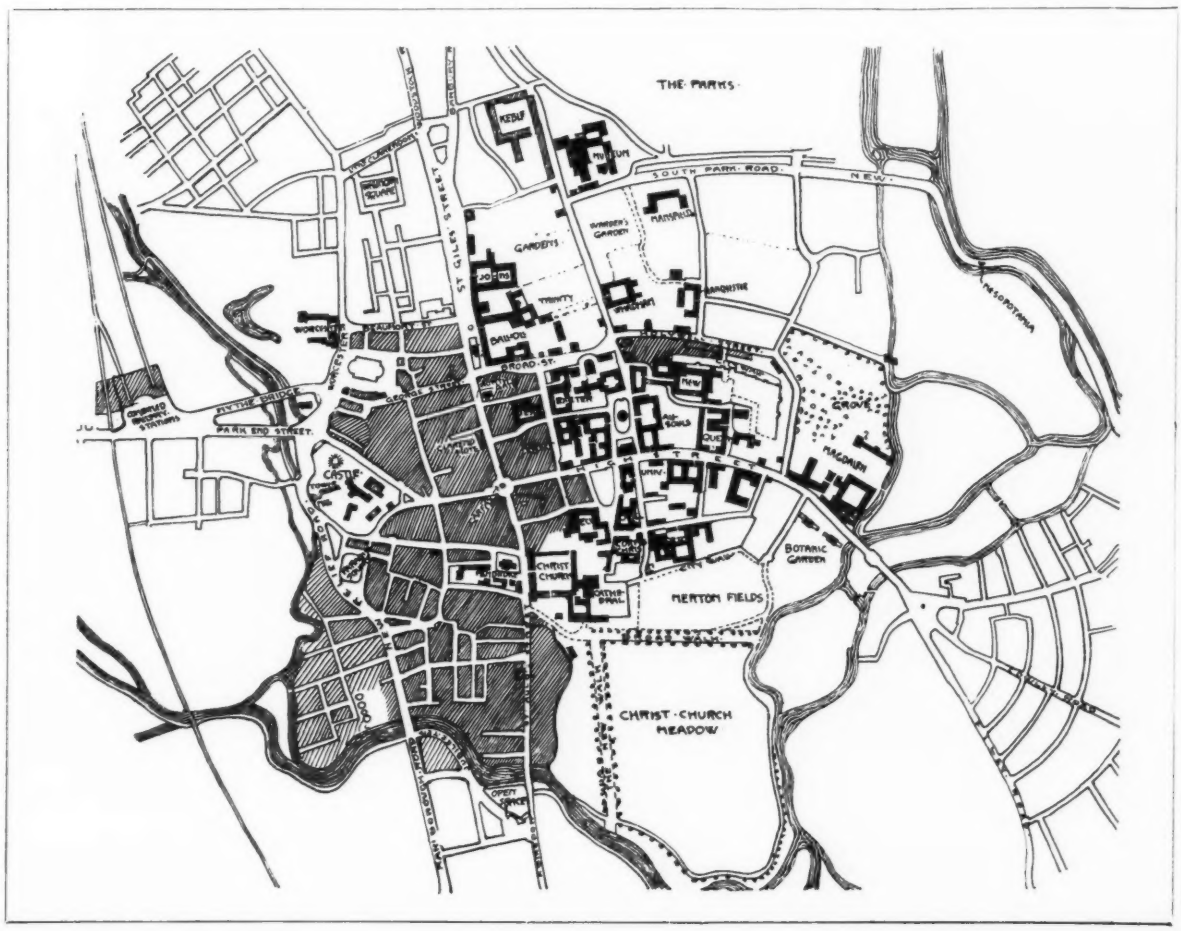
Among a quantity of miscellaneous fragments of sculpture preserved in St. Frideswide's at the south end of the transept, is one of extraordinary historic interest. It is a stone which there appears good reason for identifying with the base, or socket, of the so-called Jews' cross. This

was an expiatory monument, which the Jewish inhabitants of Oxford were forced to erect by way of punishment for an outrage committed by them against the Christian religion. On Ascension Day, 1268, when the usual outdoor procession of scholars and citizens, on its way back from St. Frideswide's, was passing the synagogue, a Jew suddenly darted out, snatched the crucifix from the hands of the cross-bearer and trod it ignominously under foot. The sculptured stone in question is four-sided. One side is obliterated. Two sides depict Old Testament subjects, viz., the Temptation of Adam and Eve, and the Sacrifice of Isaac; while the fourth side represents a subject which has hitherto defied elucidation, not even the learned Provost of Eton, Dr. Montagu Rhodes James, being able to interpret it. Such acts of violation naturally tended to make the Jews exceedingly unpopular; and it was not long before Edward I, in 1290, finally banished all Jews from the kingdom. From that day until the time of Charles II, no Jew, who was openly and avowedly a Jew, was allowed to set foot in England. It is worth remembering in this connection that Shakespeare's odious portrait of Shylock in the "Merchant of Venice" must have been quite imaginary on his part, for, unless Shakespeare went abroad, he could never in his life have had an opportunity of meeting a member of the Jewish race.

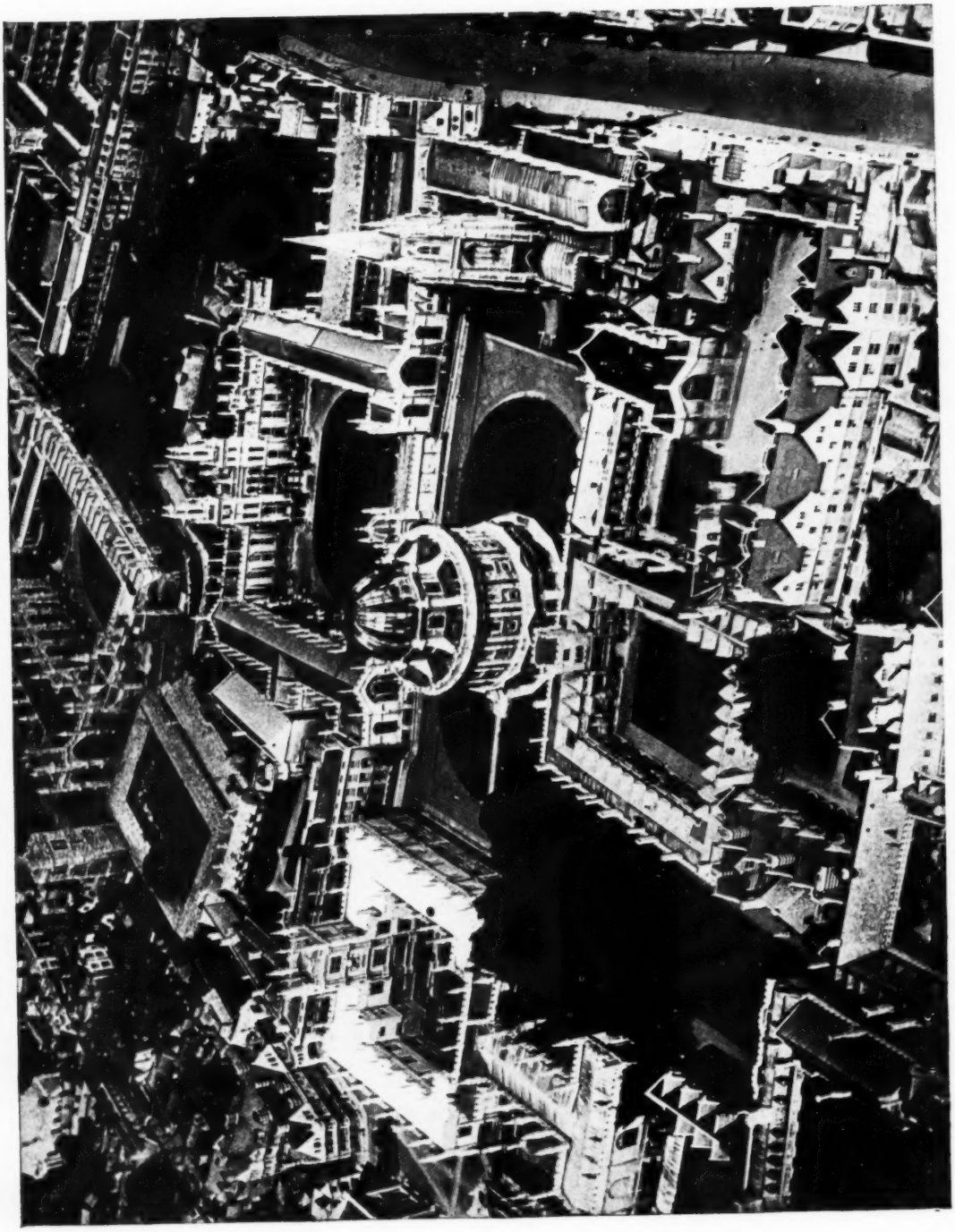
St. Frideswide's was anciently a Priory of Austin Canons; but it was very far from being the only religious house in Oxford. In addition to the numerous cells of monks studying at the University in the Benedictine Colleges of Canterbury (now part of Christ Church) and Durham (now Trinity College) and Gloucester Hall (now Worcester College); the Austin Canons in the College of St. Mary (now demolished) and the Cistercians in the College of St. Bernard (now St. John's College), there were several communities of Friars outside the University. There were Dominicans, Franciscans, Carmelites, Austin Friars, Crutched Friars and Friars of the Sack. On the western outskirts of the city there was the Cistercian Abbey of Rewley; and a little distance further west the Austin Canons' Abbey of Osney. The last named was probably the grandest and most important of the religious houses in the neighbourhood. Its last Abbot, King, was appointed at the Dissolution to be first Bishop of the newly constituted see of Oxford. The house which he is said to have occupied as his palace (though it hardly looks so early as his period) still stands to the west of St. Aldate's Street, between Christ Church and Folly Bridge. Some two miles or more above Oxford, and close on the river bank, stand the ruins of the Benedictine nunnery of Godstow, where the body of the notorious Fair Rosamond was entombed, a proceeding which not unnaturally provoked the censure of the Bishop of the diocese.

On the way from Oxford to Godstow, on the opposite or north side of the river, stretches the extensive common of Port Meadow, which has belonged to the city of Oxford from time immemorial. The flocks of geese which graze upon it are witness to this day of the ancient rights of the citizens.

Mention has already been made of Carfax. The name is said to be a corruption of *Quatre voies*, for it is applied to the meeting-place of four cross-roads, viz., High Street, Cornmarket, St. Aldate's and Queen Street. In the centre there formerly stood a quaint Jacobean conduit of stone, which, being taken down to satisfy the requirements of increasing traffic, was removed to, and re-erected in, Nuneham Park,



A PLAN OF OXFORD.



THE COLLEGES OF OXFORD: AN AIR VIEW

THE COLLEGES OF OXFORD: AN AIR VIEW.

A "LOGGAN" PRINT OF OXFORD BY EDMUND HORT NEW.

This print is one of a series published by Mr. New, at 17 Worcester Place, Oxford.

some six miles distant from Oxford. At the angle of Cornmarket and Queen Streets stood the ancient city church of St. Martin. An exceedingly interesting structure, retaining much of its screenwork and other mediæval fittings, St. Martin's was ruthlessly demolished, with the exception of its western tower, and rebuilt in the taste of the period early in the nineteenth century. Still more recently the modern building was swept away in its turn, only the old tower being preserved as a record of the site.

Another large church in Oxford is St. Mary's, in the High Street. Ranking as the Church of the University, it is more associated with the latter than it is with the city. Nevertheless, St. Mary's is also among the parish churches of Oxford. A memorable scene connected with it was the funeral of Amy Robsart, wife of the Earl of Leicester. Her body was buried here after her tragic death at Cumnor Hall, not far off, across the Berkshire border. Readers of Sir Walter Scott will remember how graphically he tells the story in "Kenilworth." The funeral took place on September 22, 1560, and the Vice-Chancellor, who preached the sermon on the occasion, incurred the displeasure of those in high places by referring to the deceased as having been "pitifully murdered." The most striking feature of the exterior of the church is the south porch, flanked by grotesque, twisted columns and surmounted by a sculptured Virgin and Child beneath a broken pediment. The porch is as ugly as it is incongruous with the Late Gothic building to which it is attached. And yet it is historically interesting, because the erection of the image of a crowned Virgin by his chaplain (notwithstanding the Archbishop himself repudiated responsibility) formed one of the counts of Laud's impeachment by his powerful enemies in the reign of Charles I.

The University life of Oxford, and the many magnificent buildings in which that life is embodied and enshrined, are so paramount that one is apt to overlook the other aspects which the place, apart from being a seat of learning, may boast—for instance, its singular completeness as a specimen of a mediæval walled town. In this regard Oxford is not surpassed even by Chester. So much of the ancient walls of Oxford survive, and that in such a state of perfection, that their entire course can be mapped without difficulty and without conjecture. Not to mention the portions which are more or less incorporated in, or hidden by, more modern buildings, long unencumbered stretches in the open are extant on the south between Merton College and meadow; and on the east where they bound, and on the north-east where they traverse, the grounds of New College. The site of the latter when the founder, William of Wykeham, acquired it, late in the fourteenth century, was largely waste ground, and one of the conditions of sale was that Wykeham's College should maintain for all time so much of the walls as entered or intersected its domain. This condition has been honourably and scrupulously fulfilled to this day. Little, indeed, has been changed except that one of the square bastions has been heightened to form a tower which contains the melodious bells of New College. Long Wall Street derives its name from the fact that it runs between the exterior of the east wall of the city and the grounds of Magdalen College, which, being without the city wall, has its own enclosure. At the south-west of the city is situated the castle, the mound of the original Norman fortress still existing. There, too, is the venerable tower of which the battered walls and the total absence of ornament clearly denote great antiquity. This particular spot in the city was the focus and centre of the stirring drama of the siege by King Stephen, when the Queen, the Empress Maud, having taken refuge in the castle, found herself so hard pressed that she had to abandon it by stealth and fly for her life. It was in the depth of winter, and the Queen, with her faithful attendants, like the ermine or the Arctic fox with its winter pelt, managed to escape observation by fleeing, clothed all in white, over the snow-covered ground.

Not one of the old city gates survives. The north gate, at the northern end of Cornmarket Street, was known as Bocardo. It is renowned for having been the place of confinement of Archbishop Cranmer and Bishops Ridley and Latimer before they were burned close by on a spot still pointed out in the Broad Street, in front of Balliol College. A more famous siege of Oxford than King Stephen's was that which took place during the Parliamentary War, when the city was invested by General Fairfax. The citizens, aided and abetted by the University, whose members, almost to a man, were royalists, offered a long and desperate resistance. Traces of the earthworks thrown up by the defenders may yet be seen in the parks to the north-east of Oxford.

Among the less creditable phases of Oxford life is the intermittent strife between "town and gown," i.e., between the citizens and members of the University. Such conflicts are nearly as long standing as is the existence of the University itself. Centuries ago it befell that during one of these unseemly brawls a member of the University was killed by a butcher of the town. Consequently the University, being the better organized and, therefore, the more powerful body, decreed that thenceforward no butcher's shop was to be permitted to open on the streets. All butchers were relegated to the enclosure of the market, out of harm's way as well as out of sight. Oxford is, then, a very Paradise for the vegetarian. One may walk through its old streets, secure from risk of being shocked by the revolting spectacle of gaping raw carcases exposed to view. No other town in the kingdom can offer the like advantage, and one may well feel grateful to the unfortunate victim of a town and gown brawl, whose death has proved the means of bringing about this most happy result.

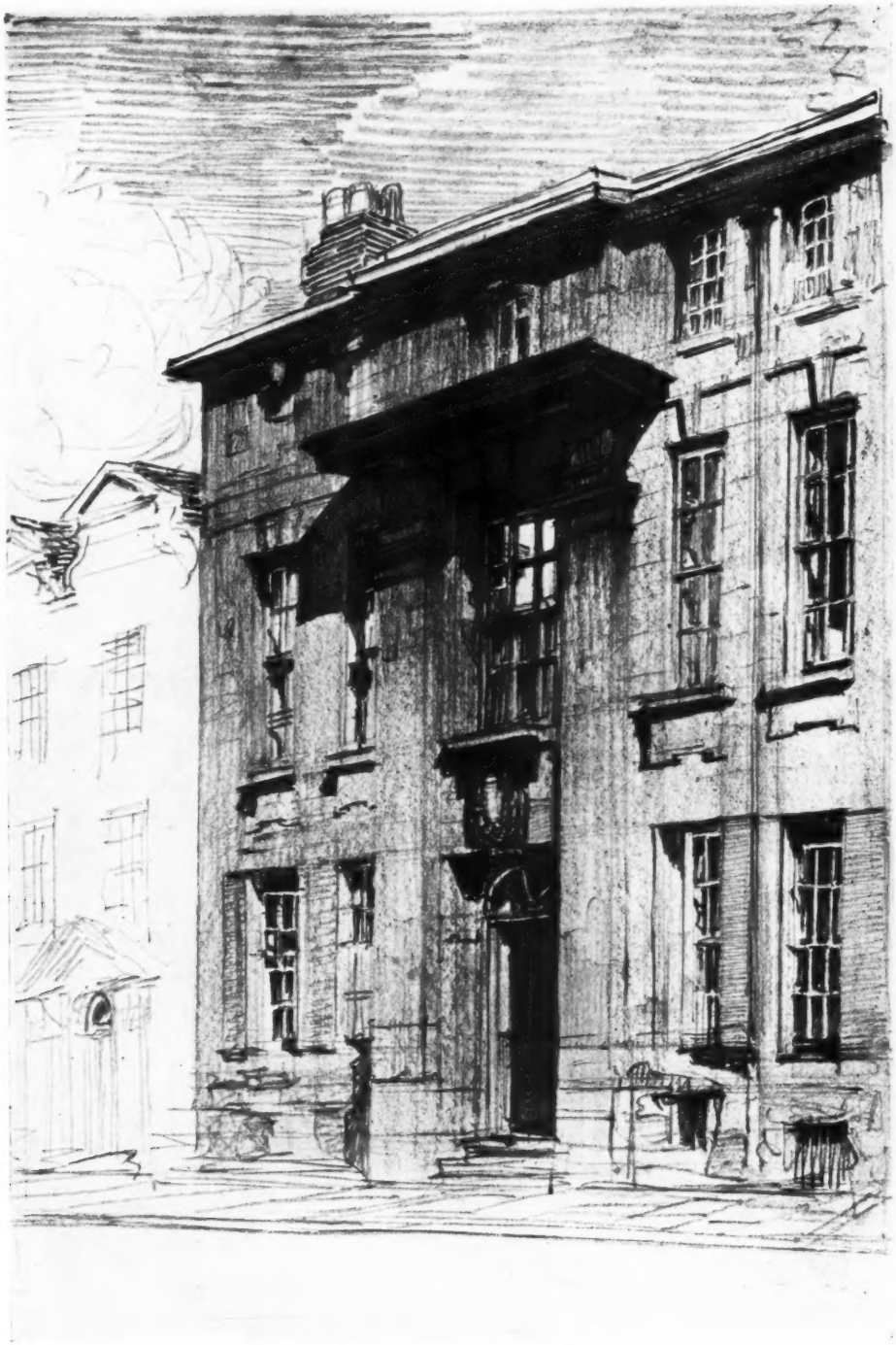
Drawings of Architecture. 8.—Oxford

(From a Pencil Drawing by Harold Falkner.)

Drawings of Architecture. 9.—Oxford

(From a Pencil Drawing by Harold Falkner.)

Drawings of Architecture. 10.—Oxford

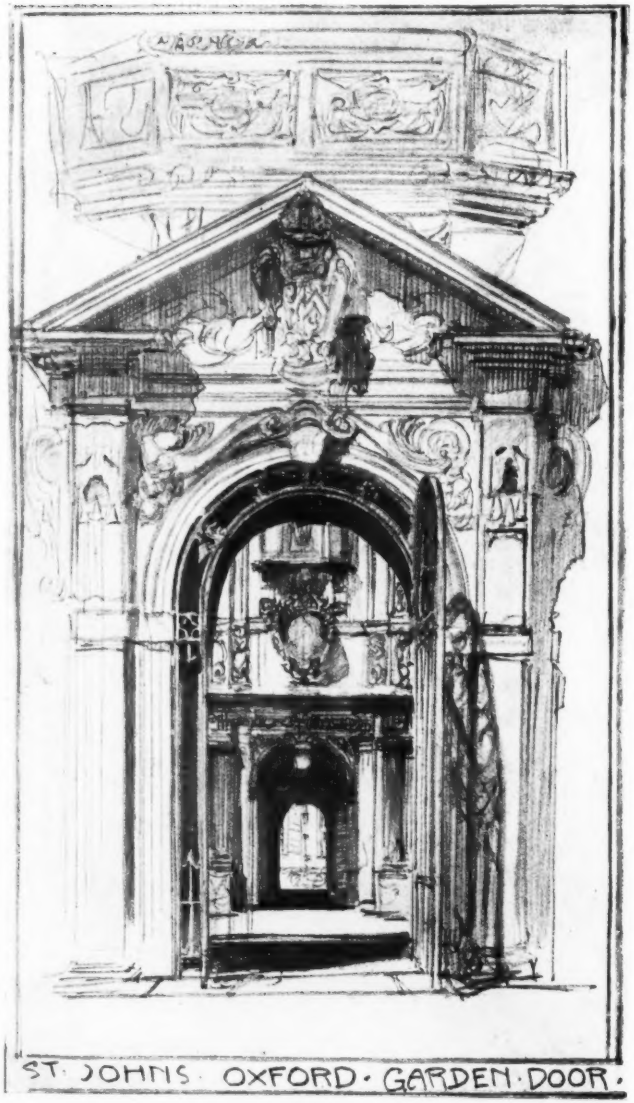


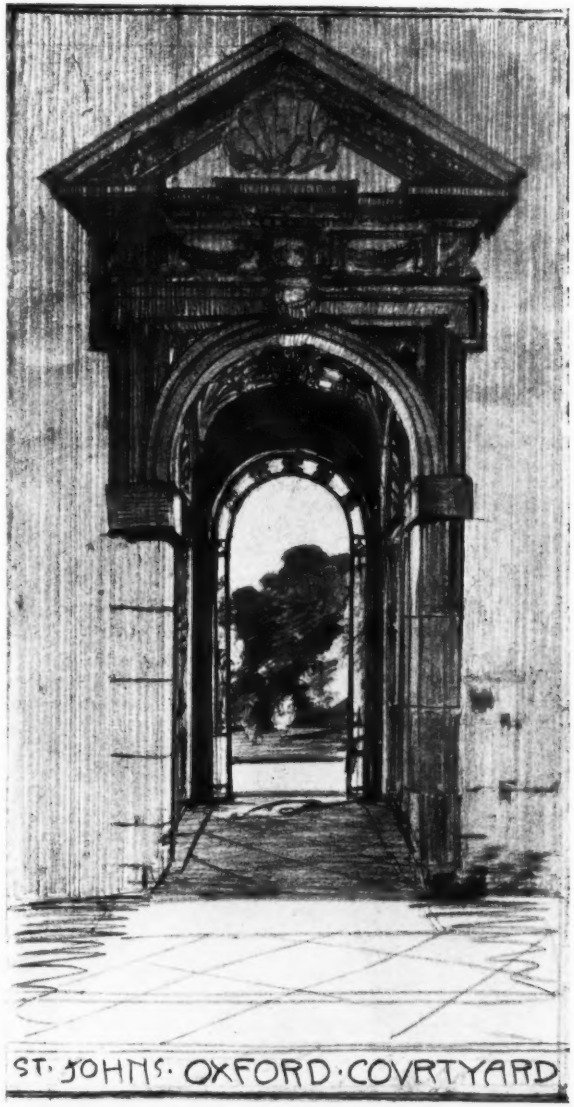
(From a Pencil Drawing by Harold Falkner.)

Drawings of Architecture. 11.—Oxford

(From a Pencil Drawing by Harold Falkner.)

Drawings of Architecture. 12.—Oxford





(From Pencil Drawings by Harold Falkner.)

Liverpool Cathedral

"I never weary of great churches. It is my favourite kind of mountain scenery. Mankind was never so happily inspired as when it made a cathedral."—ROBERT LOUIS STEVENSON: "An Inland Voyage."

NO other cathedral, while building, ever received so much notice as that at Liverpool, for most of our great edifices were built before the day of the newspapers. We have often wondered what the ancients thought of the Hanging Gardens of Babylon, and the completion of the Pyramids, but here is one of the wonders of the modern world going up in our midst, with Press comments and the criticisms of contemporary architects accompanying it as it proceeds. Let us gather some of them in.

The late Mr. Francis Bond has described Liverpool Cathedral as being, in design as well as in plan, a revulsion from the "Imitative Gothic" which has been in vogue for more than half a century and which found final expression in Truro Cathedral. "Liverpool Cathedral cannot be labelled as 'Early English' or 'Decorated,' or 'Perpendicular'; it is none of them." At the time of his writing it was too early for him to speak of the details of the design, but he did not doubt that its vastness of scale, the free handling of the masses, the depths of its shadow effects, the stern sobriety of the exterior, and the general absence of minute frippery, would make it one of the most grave, solemn, and monumental buildings in Christendom.

Professor Reilly, writing in "The Manchester Guardian," says: "In my opinion, for what it is worth, Liverpool has again achieved in some mysterious way a building which, like St. George's Hall, will rank among its kind with the noblest buildings of the world. Its kind, a religious building on the largest scale, may be said, too, to be the kind to call forth the greatest effort of the imagination in its designer. Nevertheless, it will, I feel confident, be the general opinion that Giles Gilbert Scott has answered this call in a way that redeems our age from the stigma that it cannot build a cathedral comparable with the old Gothic ones. Here is a building based on the Gothic tradition, but not to be tabulated in any of the old Gothic styles, which, though new and strange in many respects, is as impressive as York Minster, as powerful as St. Paul's, as serene in its interior as the interior of Westminster Cathedral.

"Before a great work of art the desire is to say nothing. One can give the bald facts, such as that when it is finished it will be the second largest church to St. Peter's, that the portion now built is 300 ft. long, that the chancel is 116 ft. high, that about three-quarters of a million pounds have already been spent, and that another two millions may be required to finish it. These things are interesting, but secondary. The great thing, and the only thing that ultimately matters, is that the architect has conceived and made with much labour and replanning, with an infinite number of full-size and other drawings, which no mediæval cathedral required because its detail was vernacular and this is personal, a building that at once induces in every beholder as he enters it an attitude which I can only describe as one of prayer. Directly one passes through the temporary brick-screen wall and enters the vast space included between the two transepts which have been built, and has before one the towering lines of the great piers running up unbroken to the vaults, the tremendous arches so lofty that the atmosphere takes on a blue tone within them, and all the multiplicity of detail and furnishing as some rich under-pattern threading the whole but not interfering with it, one is brought to a standstill. The effect is overwhelming in its power and beauty. It must be felt individually, it cannot be described. Such an effect is, and should be, the main effect of such a building. All one can say is that the great scale—the use, for instance, of three great arches only in the chancel where an ordinary cathedral has eight to ten, and these with triforium and clerestory over, where Scott's arches rise direct to the vault—does not overpower one. One does not feel crushed, but lifted up. I take it that that is due to the sweetness and beauty of the lines. One has no sense of depression as one has in St. Peter's. There is no overloading of ornament on the one hand, nor excess of grim severity on the other. There is undoubtedly a sense of power and of stark strength, but, best of all, there is a feeling that the world is shut out and that one is in a holy place."

"Liverpool Cathedral," says a special correspondent of "The Daily Telegraph," "marks an epoch in English architecture. When completed the great church, inferior in size only to St. Peter's, Rome, and Seville Cathedral, will be something more than the finest example of modern Gothic. It is Gothic not in the sense of gathering and using dead styles, but in the spirit which informs it. It is the living expression of a genius of our own age and owes no more to the past than do the original conception and execution of the artist of any age. And in speaking of the cathedral as Gothic one must do so with the reservation that the bones, as it were, of the composition are Classic. For example, the church is symmetrical not only about is longitudinal axis, but about its transverse axis also—with the exception, that is, of the Lady Chapel and the Chapter House, which stand at the eastern extremity. Moreover, the main lines are simple and bold, as befits a building which will be principally seen as a whole from a distance, in this case from the Mersey. Detail not called for by structural necessity has, in the main, been avoided, and the cathedral seen from the river will be a masterly arrangement of masses, cast shadows, and vertical lines. Perhaps the first thing to strike the observer surveying the exterior is that the cathedral has no clerestory. The great choir vault is supported by huge buttresses through which the aisles seem, when you enter, to be tunnelled."

"In Liverpool," says a writer in "The Times," "the spirit has triumphed over the letter, and we have a building which is Gothic in feeling, but Classic in unity and proportion. There are those who say that the Gothic revival was wasted; we have only to point to Liverpool Cathedral to prove the contrary, for Liverpool Cathedral is a fruit of the Gothic revival in the sense that the style had to be worked through imitatively before its principles could be expressed in perfect unity and proportion by a modern architect of genius. On the other hand, there are those who say that the Classic revival was wasted; but if it is true that the free handling of Gothic in Liverpool could only have come out of a period of imitation, it is equally true that the unity and proportion of the building could only have come of a study of Greek and Roman resulting in the free interpretation which we see in St. George's Hall. Liverpool Cathedral, in fact, in its Gothic feeling and Classic proportion, represents the blending of the two great architectural traditions in so far as the spirit of them can be disentangled from the letter of style. There are hints in some of its details of the irreducible minimum of difference between Gothic and Classic beyond the power of any architect to resolve, because it is due to the differences in the social organizations in which the two styles originated."

Most of the penny papers are impressed chiefly by its size. "Our Greatest Cathedral: Third Largest in the World," says one of them; others are concerned with its cost, the length of time that will have elapsed in the building, and the youth of the architect when the work was begun.

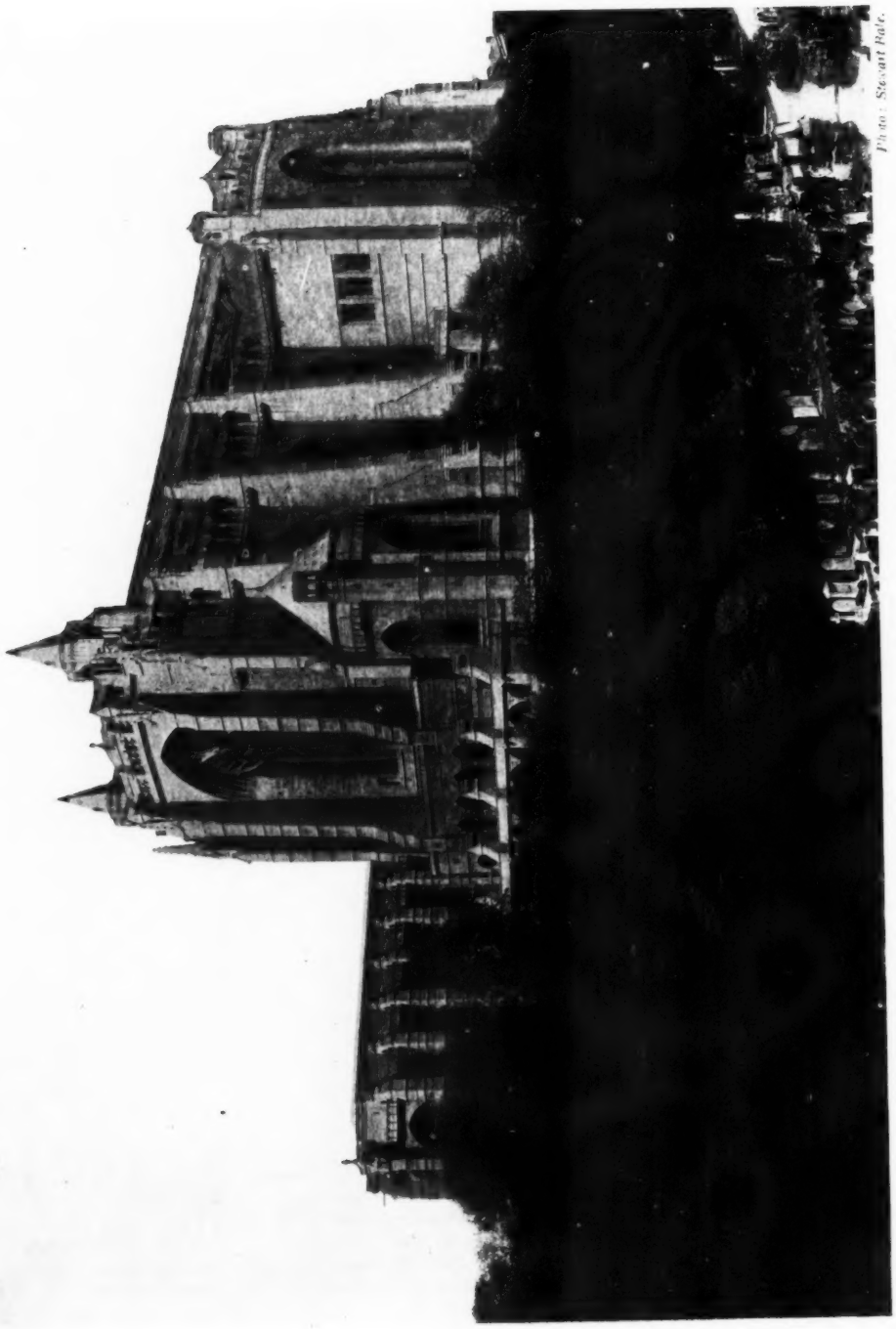
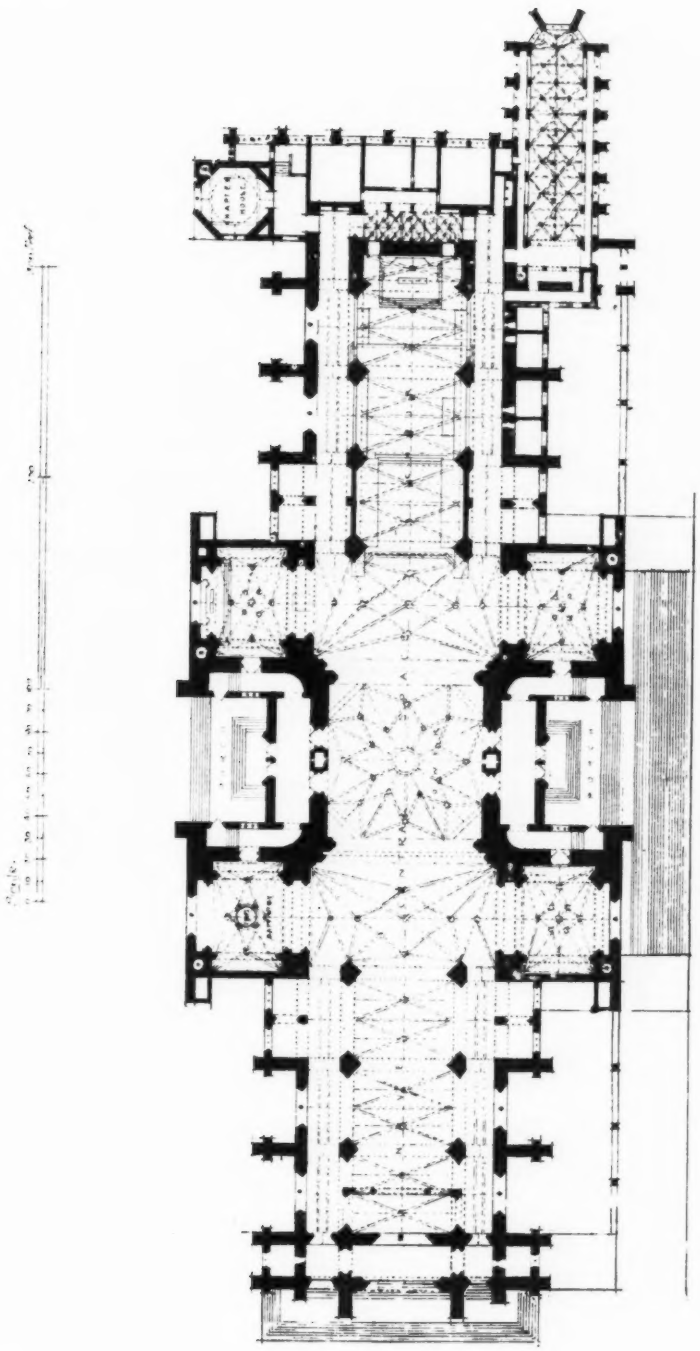


Photo: Stewart Pale.

LIVERPOOL CATHEDRAL. G. GILBERT SCOTT, R.A., F.R.I.B.A., ARCHITECT.



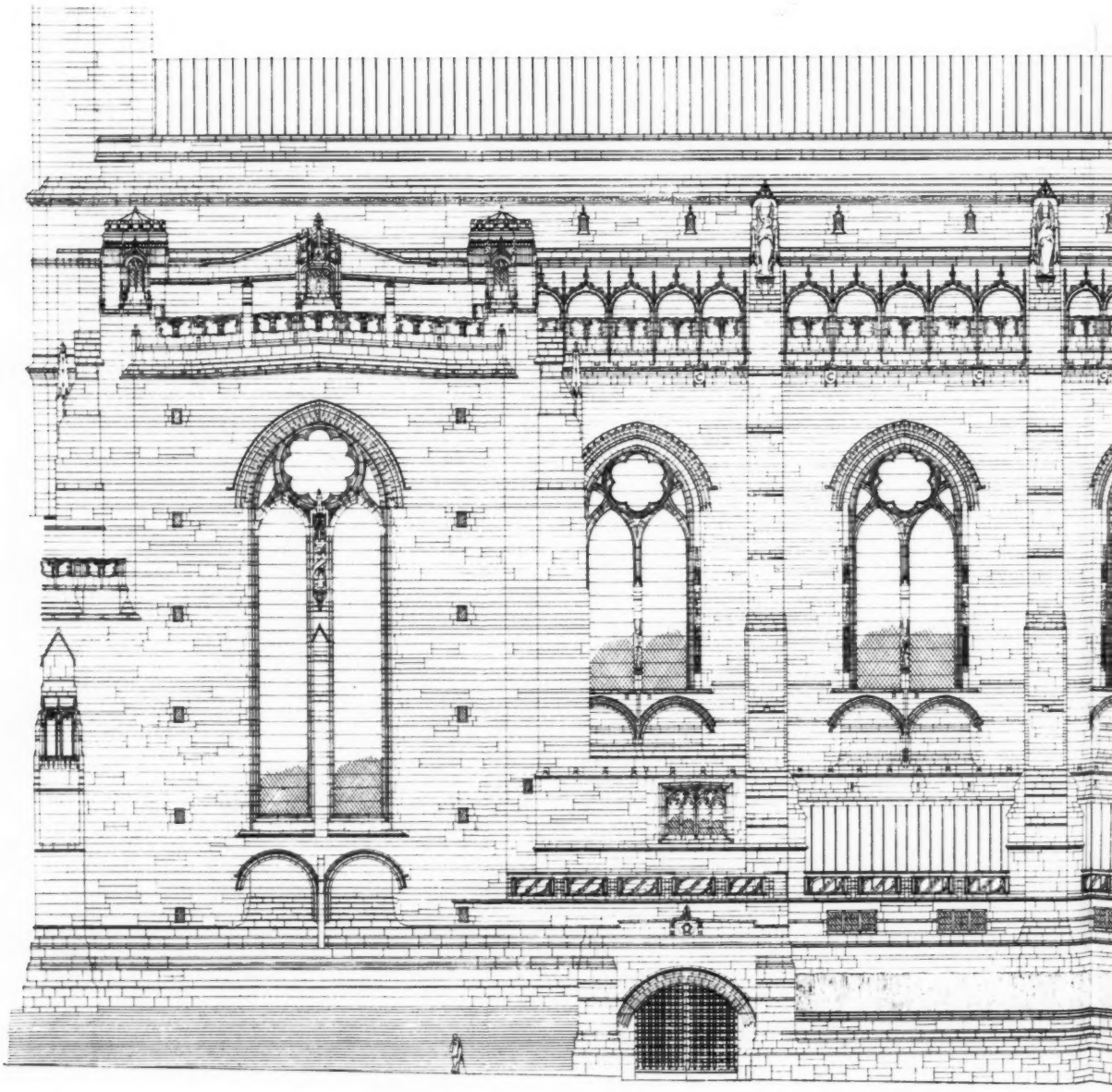
PLAN OF LIVERPOOL CATHEDRAL. G. GILBERT SCOTT, R.A., F.R.I.B.A., ARCHITECT

Architects' Working Drawings. 80.—Live

G. Gilbert Scott, R.A.,

LIVERPOOL C

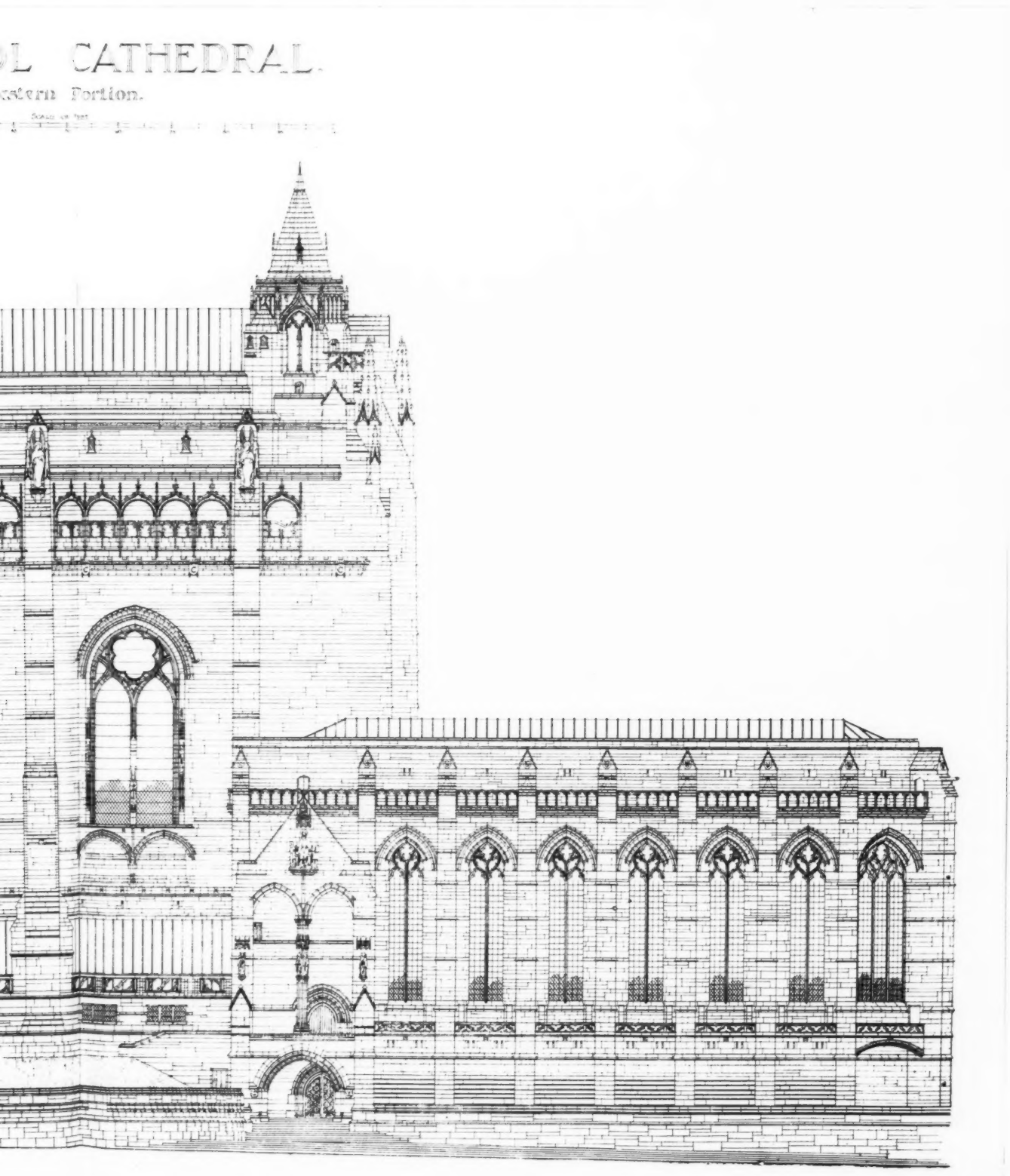
Eastern Po



It will be exactly twenty years, when the Cathedral is consecrated on July 19, between then and the day when King Edward laid

o.—Liverpool Cathedral : The Eastern Portion

ott, R.A., F.R.I.B.A., Architect



ing Edward laid the foundation stone. So far, a little over one-third of the ambitious designs of Mr. Gilbert Scott have been carried out.

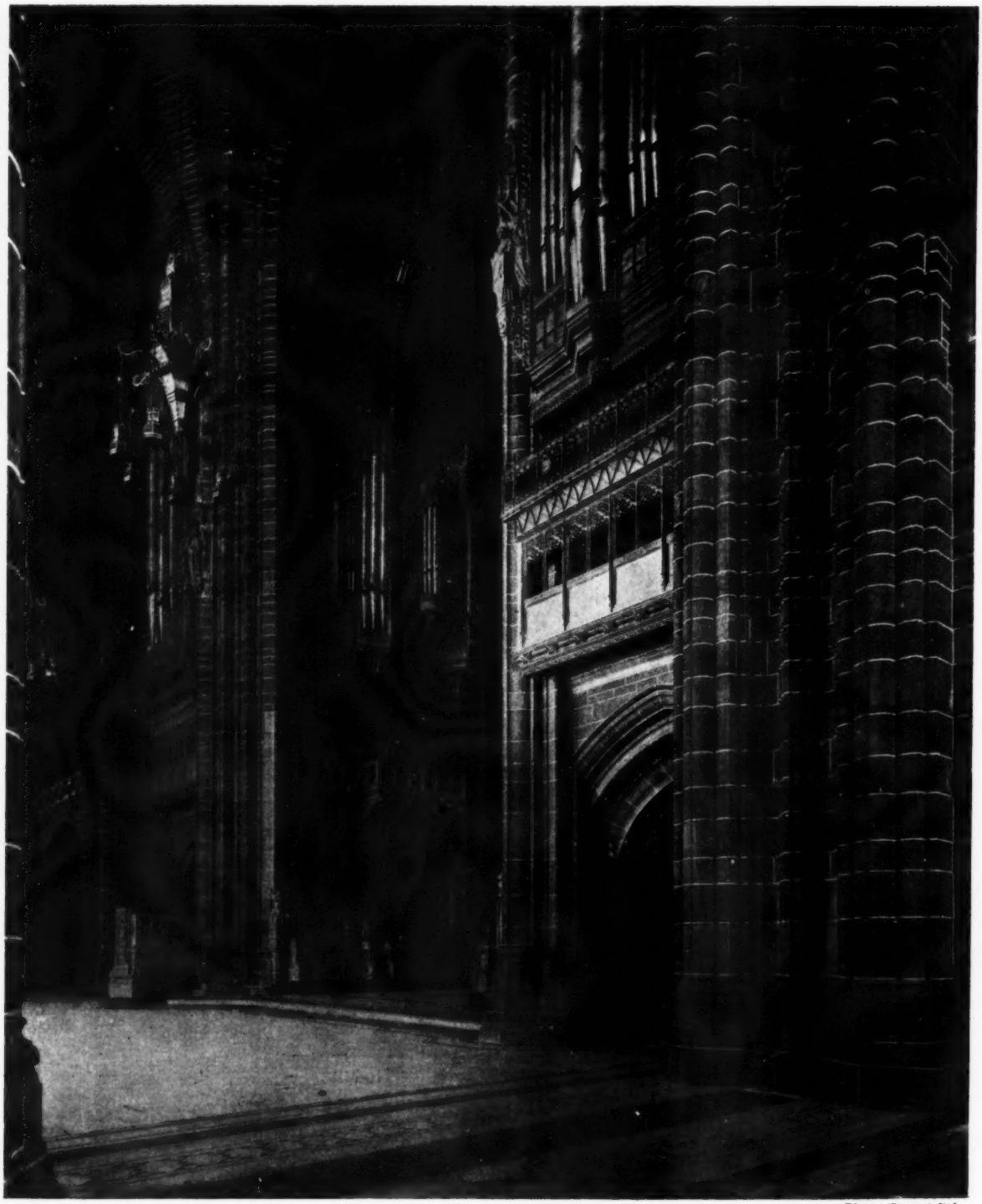


Photo : Stewart Bale.

LIVERPOOL CATHEDRAL : A VIEW FROM THE SOUTH TRANSEPT.
G. GILBERT SCOTT, R.A., F.R.I.B.A., ARCHITECT.

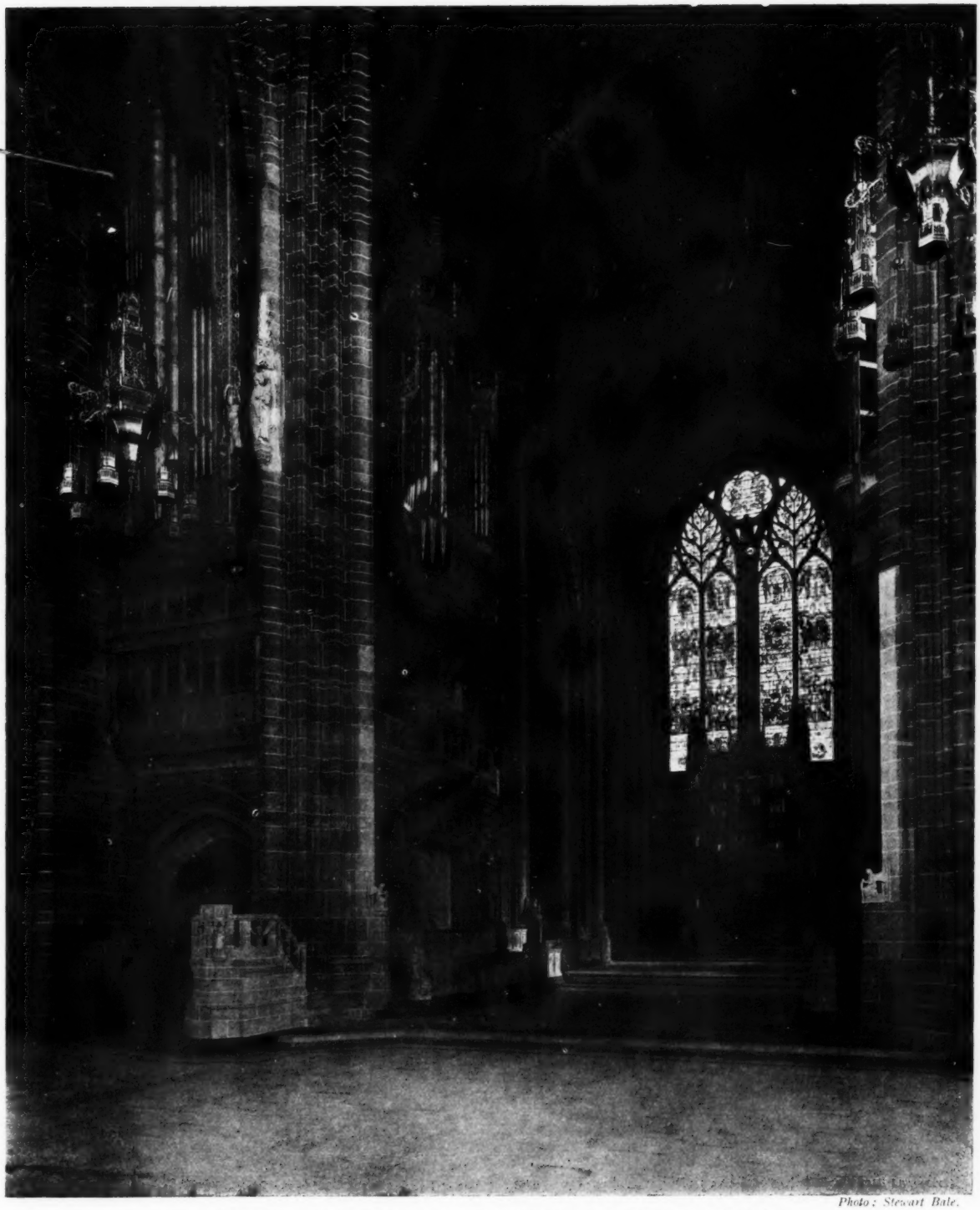


Photo: Stewart Bale.

LIVERPOOL CATHEDRAL: A VIEW LOOKING TOWARDS THE REREDOS.
G. GILBERT SCOTT, R.A., F.R.I.B.A., ARCHITECT.

Traditional Building in the Cotswolds

By AUSTIN BLOMFIELD, M.A., A.R.I.B.A.

IT is generally considered that the uncertainties of architectural design and the growth of different conditions of labour in the last century finally destroyed the tradition of building that had once existed in England, and that the loss of that tradition carried with it the loss of definite architectural standards in design. In houses built as late as 1830–1840 there still linger traces of this tradition and in farm buildings it persevered for another twenty or thirty years, until it finally disappeared at the hands of the speculative builder with his stock pattern book.

As is natural, the tradition was strongest in counties where there had been the greatest building activity. From the later middle ages till well into the seventeenth century the Cotswold country was one of the richest parts of England. The growth of the wool trade can be traced in the splendid churches as well as in the charming large and small houses with which the district abounds. It was, and still is, naturally rich in building resources. Cotswold stone can be quarried to suit practically any need in building. It is easily worked as rubble, as ashlar, in large and small pieces, and the laminations in the stone lend themselves readily to cleaving into stone slates. There is every variety of colour from a pale cream like Bath stone to the quarries round Deddington and Bloxham, where the stone becomes a rich golden brown nearer to Ham Hill, but warmer in tone. There is also a certain amount of rag, very hard, and a bluish grey in colour. In addition to these natural resources, the wealth and activity of this part lasted for a good three centuries, and gave birth to a tradition of sound construction and well-reasoned design, which is hardly dead in the present day.

As might be expected in a country where stone is the building material, the treatment of some constructional features has certain peculiarities which, nevertheless, give evidence of skilled workmanship. Most buildings of this period were roofed with stone slates, at a pitch of about 50 deg., in certain cases even steeper. The common practice was to stop the ends of the roof against a low parapet wall; lead was hardly ever used, all flashings being made with a hard mortar chiefly composed of stone dust, which, being carefully set, appears to have been sufficiently weather proof. An even higher standard of workmanship prevailed with the introduction of the hipped roof. Hips as well as valleys were formed by interlacing and overlapping the slates, sometimes touched up with mortar, but quite often laid dry; any use of lead to form a secret valley or hip protection is uncommon, and, as a rule, was only used where the roof ended behind a parapet. Ridges were formed of freestone worked out to an angle, the sides being about 3 in. to 4½ in., of varying lengths, set and jointed in mortar. In the more elaborate buildings, the roof generally stopped behind a parapet. In the smaller buildings the eaves are formed with a single stone by projecting about 9 in., measured at right angles from the wall below, without any plaster soffit below. Such gable ends as are not stopped by a parapet wall are formed with the edges of slates projecting, and torched up, and resting directly on a wall plate inclined up the slope of the gable.

It is curious that although there was a good supply of

BURFORD. FROM A SKETCH BY AUSTIN BLOMFIELD.

FROM A SKETCH BY AUSTIN BLOMFIELD.

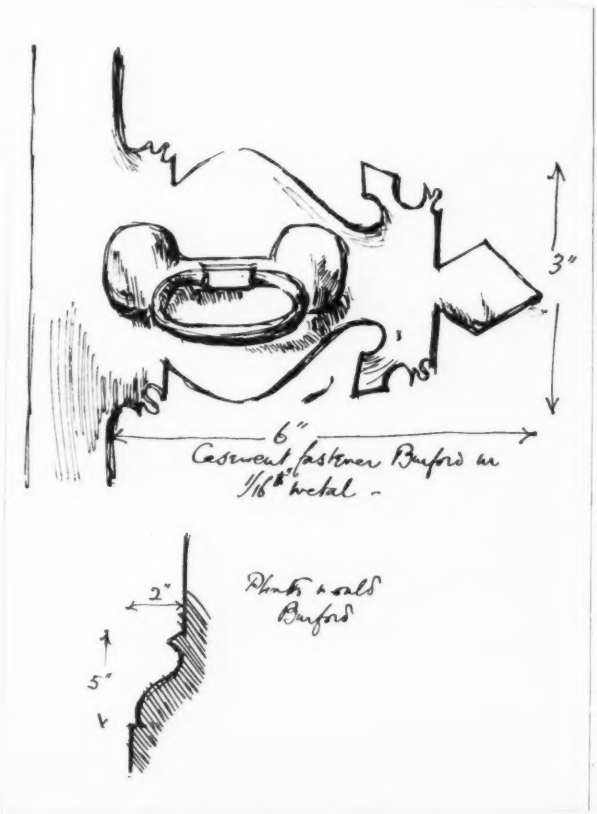
beech timber, the treatment of the ends of the gable by a barge board is uncommon. Wall plates and rafters and purlins are taken right through the walls of buildings and show an external face; a similar treatment in Kent and Sussex would almost certainly be finished with a barge board. Here they are to be found occasionally (there is an example richly carved in Burford High Street, and simpler ones can also be found), but local tradition relied on the texture of stone wall and rough stone slates for effect more than on external ornamentation in wood.

Timber is used chiefly for structural work, window lintels, and roof construction; local tradition seems rather to have regarded any external ornamentation in wood as something alien and to be despised. Even at a later date, with the introduction of gutters, it is uncommon to find a moulded wooden cornice or a plaster soffit. If there is a cornice it is generally in stone, with the slates ending almost flush on the top member. Gutters are now in long lengths supported on twisted iron stays, a habit which still prevails to-day, and which the local builder considers superior to plain iron as giving a greater volume of metal through being twisted. This absence of wood decoration may, perhaps, be due to the common design of the small house, which took the form of a long narrow and steep-roofed building, with a gable at each end crowned with a chimney. Whereas a builder in a purely wood or half-timber district would have concentrated his attention on the barge boards, possibly a carved or ornamented porch over the door or a wooden eaves cornice, the Cotswold builder devoted himself to treating these chimneys at the tops of the gables as the crowning point of his design. The body of the house may, and indeed often is, built of roughly-coursed rubble laid as it came to hand from the quarry, but the chimneys of whatever class of building are nearly always in ashlar with a moulded capping and base. The entrance to the house was a subordinate feature, at the most marked only with date and initials, and the perpendicular hood mould which remained as a treatment over doors and windows till the end of the seventeenth century. In later houses moulded hoods are to be found, though not commonly, as well in earlier houses of a larger type, but these generally reflect the taste of the owner, who probably dictated the general design, and cannot be taken as examples of customary building where the village builder was allowed a free hand.

Perseverance in mediæval detail is one of the most striking features of these buildings. The use of the hood mould has been mentioned; other features which continued in use in direct succession to mediæval design were the plinth mould (the illustration is taken from a house built between 1715–1720), and the working of the window sills. These are commonly of some depth in face, $4\frac{1}{2}$ in. to 5 in.; the shoulders, instead of being worked on a splay flush from the wall face, were formed with a slight projection of $\frac{1}{2}$ in. or so, moulded square as a seating for the moulded jambs of a mediæval window. For long after the disuse of the moulded jamb this practice persisted, and the local mason to-day still works his sill with the projection. Another habit which still lingers on is the use of the hollow angled stone for ridges. The iron casement fastener in $\frac{1}{16}$ in. metal is from a house of 1690–1700, and closely resembles an iron hinge on a mediæval door at Guiting.

It is not only in minor details that mediæval features can be traced. In the Great House at Burford, all the exterior details to cornice height, including the rustications and pediments over windows, are late-seventeenth-century classic; but the parapet has battlements with pineapples on alternate bays, and the section of the coping anywhere but in Oxfordshire would be ordinary late-fifteenth-century; but in that peaceful county, not only Gothic detail, but actual motives in design, prevailed almost to the eighteenth century.

The stone construction is generally excellent, but there are some curious anomalies of wood construction, seemingly due, not to backward intelligence, but to this vigorous persistence of mediæval methods. Many houses ending in gables have a wooden plate up to 6 ft. long built into the external wall showing on face and apparently intended to tie in the junction of gable and wall; one can be seen in the house in the foreground of the drawing of Burford. It is noticeable also that in roof construction to a very late date



FROM A SKETCH BY AUSTIN BLOMFIELD.

THE TOLSEY, BURFORD.

the habit prevailed of running purlins in short lengths and housing them into the principal rafters, instead of in long lengths resting on the principals. The comparative absence of arched treatments for doors and windows is noticeable, not that they are altogether absent, but it is surprising not to see more examples of such an obvious and effective method of emphasis in a country whose masons and material were of sufficient merit to be used in building St. Paul's. Where they do occur, they may be attributed to the taste of certain families of masons; at Toynton there are half a dozen or more houses with a treatment of arched heads over openings, all very similar, and all, without doubt, the work of one family. The absence of this and many other forms of elaboration and ornament in the smaller house may be ascribed not merely to the desire to save money and labour, but to the sober reticence of material and honest unaffected construction with which the local builder preferred to invest the least of these buildings, a restraint and dignity to which one turns with relief among the welter of conflicting ideas in modern architecture.

THE ALMSHOUSES, BURFORD, RESTORED EARLY IN THE FOURTEENTH CENTURY.

A COTTAGE IN WITNEY STREET, BURFORD.
EARLY SEVENTEENTH CENTURY

A HOUSE IN HIGH STREET, BURFORD.
EARLY SEVENTEENTH CENTURY.

The R.I.B.A. Conference

The Excursions from Oxford

OF the excursions from Oxford arranged by the R.I.B.A. there is one down-river to Abingdon and Dorchester, and a second by motor-coach to Faringdon, Lechlade, Coleshill, Fairford, and Burford.

Abingdon is some 7½ miles below Oxford, and Dorchester (reached from Little Wittenham) some 16½ miles down stream. For what the present writer knows of both these places architecturally, he is indebted to the guide books, and to an article on the former which appeared in a now rather ancient number of "The Architectural Review." A re-statement may, however, be of use and interest to those members making the trip.

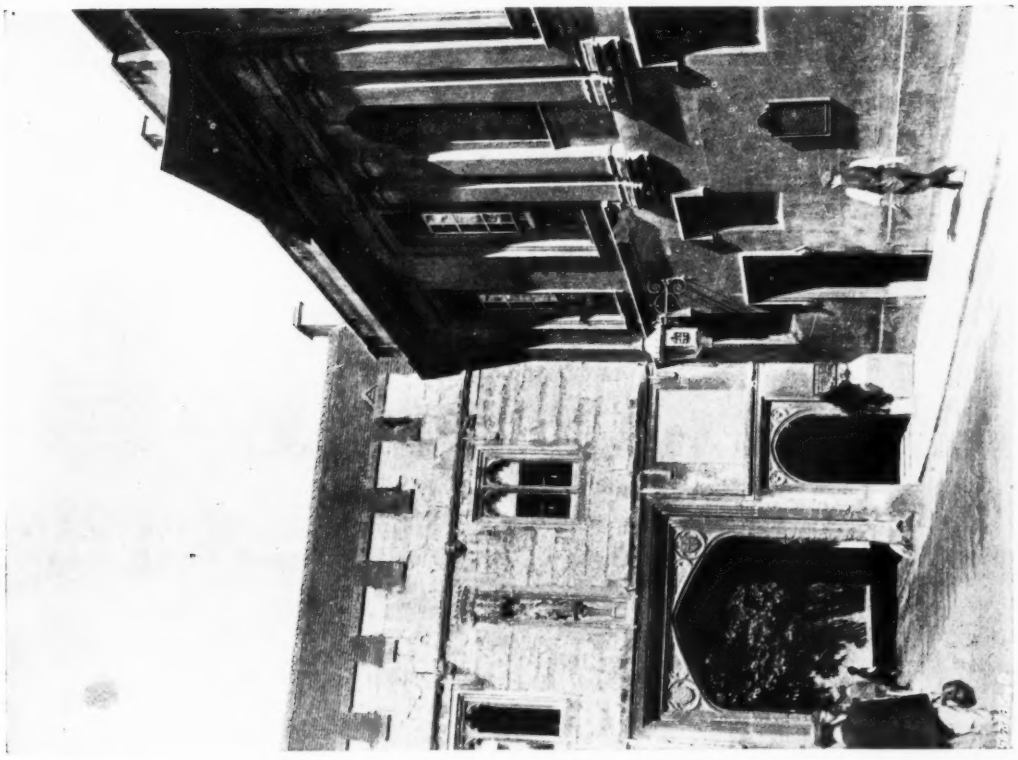
Abingdon is a pleasant old agricultural town of just over 7,000 inhabitants, which sprang up round a powerful Benedictine mitred abbey founded in the seventh century. The sole remains of the abbey are the gateway, the prior's house, and the guest house.

The municipal buildings, incorporating the gateway, contain two portraits of Gainsborough, standard measures of Queen Elizabeth, and some good plate and pewter. St. Helen's is a noble Perpendicular church, with a fine spire, double aisles, a Jacobean pulpit (1626), and many interesting details. Close to it is the picturesque Christ's Hospital, an almshouse founded in 1553 in direct succession to the ancient guild of the Holy Cross. The council chamber in the centre is interesting. The church of St. Nicholas, originally Norman, was remodelled in the Perpendicular style. In the market place is the Town Hall, with an undercroft, built in the style of Inigo Jones (1677). The bridge over the Thames dates from 1416.

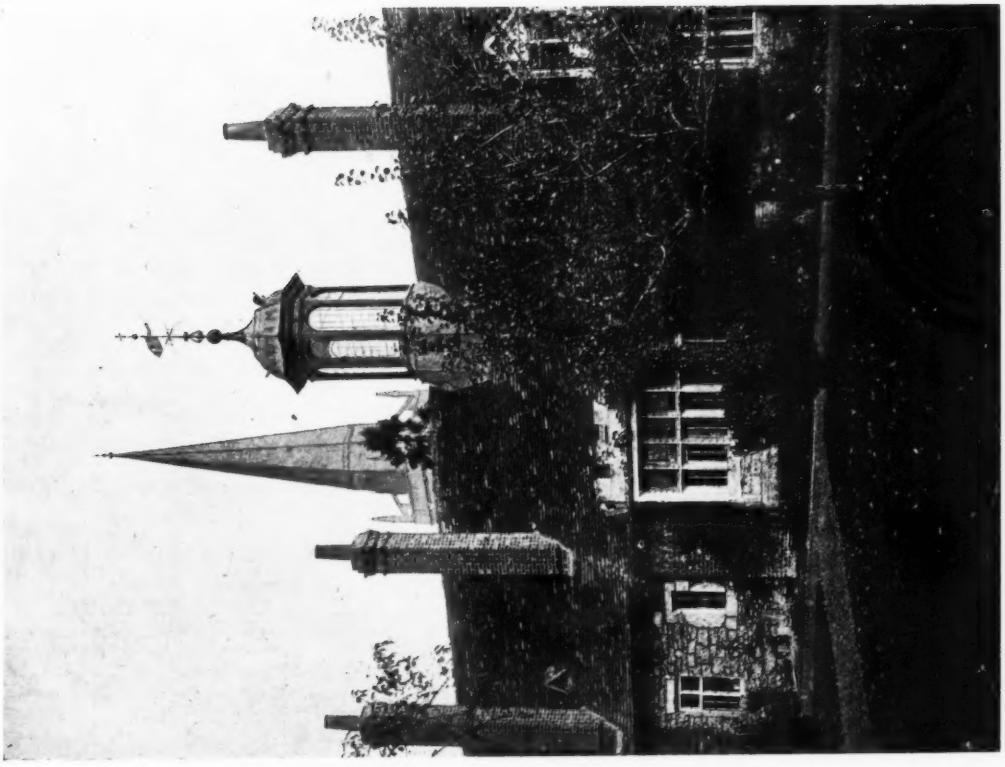
De Quincey tells a ludicrous story of a young candidate for clerical orders—who, being asked by the bishop's chaplain if he had ever "been to Oxford," as a colloquial expression for having had an academic education, replied, "No, but he had twice been to Abingdon."

Dorchester is now a mere village, but formerly it was a Roman station and an important Saxon town. From 634 to 707 it was the cathedral city of Wessex, and from 869 to 1072 that of Mercia. A priory of Austin canons was founded here in 1140. The abbey church of SS. Peter and Paul is a remarkable Transition Norman and Decorated building—a famous battleground of ecclesiologists. The ground plan and proportions are most singular. Though

TWITTY'S ALMSHOUSES, ABINGDON: ERECTED ABOUT 1710.



THE MONASTIC GATEWAY AND THE TOWN HALL, ABINGDON.



CHRIST'S HOSPITAL, ABINGDON.

200 ft. in length, it is of a purely parochial type. The nave and the west end of the choir date from *circa* 1180. The round transeptal arches date only from the seventeenth century. The east end of the church dates from the close of the Decorated period, and has three unique windows filled with tracery throughout and ornamented with sculptured figures. The painted glass is original. On the north side is the celebrated Jesse window. Under the south window are the beautiful sedilia and piscina; the old glass in the little triangular windows represents the life of St. Birinus. The tower is debased (*circa* 1680).

Faringdon is a small market town of about 3,000 inhabitants, noted for its bacon and dairy produce, with an old market hall and an interesting church. Faringdon House was built in 1780 by Henry Pye, the poet laureate, who planted the conspicuous "Faringdon Clump."

Lechlade, a small Gloucestershire market town, is the usual upper limit of navigation on the Thames.

Coleshill (and there are three Coleshills—one in Berks, one in Bucks, and one in Warwickshire) was built by Inigo Jones in 1650.

Fairford, a small town on the Coln, the birthplace of John Keble, is famous for the wonderful array of sixteenth-century stained glass windows in the Late Perpendicular church of St. Mary. These, twenty-eight in number, were long ascribed to Dürer, but they are now considered to be of English design and workmanship under Flemish influence. It is noted also for its trout fishing.

Burford is a quaint little town on the Windrush, abounding in spandrelled doorways, mullioned windows, and pargetted houses. The fine church of St. John the Baptist (Norman, Early English, and Perpendicular) is notable for its many chapels. Speaker Lenthall, who died in 1662, at Burford Priory (rebuilt Elizabethan), is buried in the north transept or Bell Founders' aisle.

Parliamentary Notes

[BY OUR SPECIAL REPRESENTATIVE.]

The Housing Bill.

Mr. Wheatley, the Minister of Health, in moving the second reading of the Housing (Financial Provisions) Bill, said the measure proposed to amend the financial provisions of the Housing Act, 1923. Clause 1 extended the period of the subsidy for fifteen years, and Clause 2 increased it from £6 for twenty years to £9 for forty years. The primary object of the measure was to secure continuity in the building of working-class houses. The essentials of the measure were a treaty with the building industry, a treaty with the local authority, and a charter to the tenant.

Lord Eustace Percy, on behalf of the unionist party moved an amendment stating that "this House cannot assent to the second reading of a Bill which meets none of the difficulties, either as regards labour or materials, that at present limit the building of houses, discourages private enterprise and private ownership, tends to increase costs, and throws an excessive burden upon the State and the local authorities without any likelihood that an adequate supply of houses will thereby be made available."

Mr. J. Sunlight, who spoke as an architect with twenty years' experience of intensive building, said he could never be a party to a proposal which he was convinced would never succeed, and which would saddle the next generation with a great burden.

In spite of much more adverse criticism, however, the Bill was read a second time by 269 votes to 206. The Government were defeated on a motion to send the Bill to a standing committee, the House deciding, by 315 votes to 175, to commit the Bill to a committee on the whole House.

The Progress of Municipal Housing and Slum Clearance Schemes.

Answering a number of questions from Captain Elliott, Mr. Wheatley said the position of local authorities' housing schemes under the Acts of 1919 and 1923 on June 1 was as follows :—

	Housing Acts of		
	1919.	1923.	Total.
Number of houses under construction ..	2,931	12,752	15,683
Number of houses in approved schemes not yet commenced	305	30,900	31,205

Slum clearances schemes involving the provision of approximately 5,894 houses had been approved and tenders in this connection had been approved covering 1,090 houses. The number of bricklayers and plasterers employed on June 1 on houses in course of construction by local authorities under the Act of 1919 was 381 and 320 respectively; 26,750 houses were under construction on June 1 by private enterprise under the 1923 Act, and a further 56,660 had been approved but not commenced.

Skilled Building Operators in England and Wales.

Mr. Wheatley, in reply to Mr. D. G. Somerville, said the following table gave particulars as to skilled men in the building trade in 1901, 1911, and 1923 :—

Occupation.	Number of skilled men employed in the building trade in England and Wales.		
	Census 1901.	Census 1911.	October, 1923.*
Bricklayers	109,160	92,312	53,630
Carpenters and joiners	243,075	176,978	106,880
Plasterers	27,544	21,230	13,910
Slaters	8,461	6,946	2,880
Masons	65,129	42,896	16,580
Painters, decorators, etc. ..	143,150†	154,929	97,480
Plumbers, gasfitters, glaziers, etc.	68,562†	70,303	28,430

* The figures for 1923 represent the numbers of insured workpeople working for employers and consequently they are not strictly comparable with the census figures.
† In the census for 1901 the figures for glaziers are included with painters.

The Average Price of Houses.

Mr. Wheatley informed Sir C. Morrison-Bell that the average prices of houses included in contracts let by local authorities under the Act of 1923, during the last six months, excluding the cost of land and development, were £404 for non-parlour and £454 for parlour houses.

Housing Progress.

At question time Mr. Wheatley informed Sir K. Wood that the following table showed the position of housing schemes under the Housing, etc., Act, 1923, on the undermentioned dates :—

I. *Houses authorized by the Minister of Health.*
(Up to June 11, 1924.)

To be erected by local authorities	49,937
To be erected by private enterprise	92,380
Total	142,317

II. *Houses included in definite arrangements.*
(On or before June 1, 1924.)

Schemes of local authorities :—	
Number of houses included in contracts or in approved direct labour schemes	30,597
Private enterprise :—	
Number of houses included in undertakings given by the local authorities under Section 2 (3)	57,225
Number of houses approved by the Minister under Section 3 and included in contracts	4,742
Total (included in Table I)	92,564

III. *Building Progress.*
(At June 1, 1924.)

	Foundations completed.	Roofed in.	Total under construction.	Completed.
Schemes of local authorities	7,409	5,343	12,752	5,471
Private enterprise	15,470	11,280	26,750	8,532
Total houses (included in Table II)	22,879	16,623	39,502	14,003

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

Correspondence

Registration Discord

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—Pious aspiration for unity should in my judgment be rooted in the unifying impulse of art, that subtle bond of sympathy, which is the source of artistic appreciation.

Registration by examination implies exclusion by the judgment of a few, and, I think, cannot be fairly exercised in the true interests of freedom in the arts of design.

The pursuit of legal registration instead of unifying the profession will inevitably divide architects into sheep and goats, i.e., registered or chartered, and free. The goats will be denied public and official recognition and employment, but to this left-hand group will always belong the artistic spirits who have saved English architecture from the fetters of continental traditionalism. Thirty years ago this group would have included the most eminent architects of the day, and it may be so again. The true unification of the architectural profession cannot be achieved by including registrationists and excluding non-registered architects or by pretending that all the latter are either converted or unworthy.

Much might be said about your bogey of architect auctioneer, etc.! The existence of the Institute with its initials makes all the distinction that is required by the public. But what about "architect and builder"? Surely a most desirable combination in the true interests of a national architecture, and justified by the honoured term "master builder." Perhaps the registrationists shudder at the thought!

The R.I.B.A. has its own sphere with its professional members, but if it endeavours to restrict the practice of architecture to its members it will do a disservice to art. Inquisition and excommunication will have the same relation to freedom in art as in religion.

BERESFORD PITE.

Free Architectural Advice

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—The leading article and the "Notes and Comments" in your issue of July 2nd point out that architects are once more being ousted from housing work under local authorities. It is useless to propose any remedy unless one is candid as to existing conditions. This is what has happened: under the Addison scheme architects were employed, to the immense gain of the community, in the improved grouping and design of houses, but their employment was often associated with a vast accumulation of abandoned work and a corresponding bill for labour which had resulted in nothing. We must, therefore, face the unpleasant fact that many municipalities have concluded that architects are too expensive, and are resolved on no account to employ them again. The local authority decides in consequence to build to a standard plan. Having no sense in matters architectural, and with a permanent staff jealous of outside advice, it selects plan No. 7 or the plan on page 61 of a publication, and decides to build thirty-six pairs to that design. Probably most councils have some members with a real interest in their district's welfare, but interest is not knowledge, and so we find plans selected with no sense of the effect that will be produced when the houses are built, and often with a complete disregard of grouping, aspect, and design.

Those who serve on local councils are unpaid and are prepared to give part of their time to the welfare of their fellows, the same applies to doctors in hospitals, and if cottage architecture is not again to become extinct architects will have to be prepared to do the same thing and to give free advice in the selection of type plans. You foreshadow this possibility when you say that "some public-spirited architects might even be willing to take it on for nothing." If there were any question of taking bread from the architect's mouth it would be another thing, but it must be right that where local authorities will not employ architects, the public should be saved from the worst effects of this short-sighted policy by the action of the local architects themselves in giving advice gratis. Half an hour's informal talk with an architect might save many districts from eyesores, and hundreds of families from living in the dreary monotony so dearly loved by the "economical" local body. Such a conversation might even lead to the employment of the architect in his full and proper capacity; but any architect worthy of the name will put architecture first.

Individual action is, of course, undesirable, and it would be interesting to know the opinion of the profession on your tentative suggestion. If architects would take the lead in a self-sacrificing action over housing it would certainly be of incalculable benefit to the prestige of the profession; it would help to rescue the country from the god of ugliness, and it would provide a contribution to citizenship worthy of a great profession.

MANNING ROBERTSON.

A Contributor's Slip of the Pen

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—My attention has been called to an article in the issue of THE ARCHITECTS' JOURNAL of May 21, 1924, headed "Bertram Grosvenor Goodhue: An Appreciation." In this article reference has been made to my death. Will you kindly correct this error, because, in the language of our own Mark Twain, "My death is very much exaggerated," and I still enjoy a very vigorous existence.

Very truly yours,

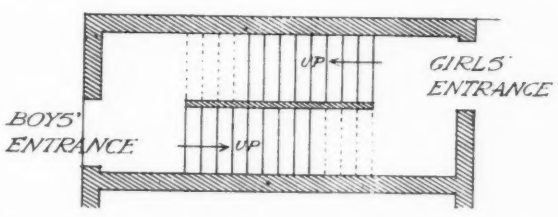
FRANK W. FERGUSON.

The Double Staircase in Messrs. Peter Robinson's New Building

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—With reference to the article on the "double staircase of Messrs. Peter Robinson's New Building," I note you state that the idea is American. This may be so, but over thirty years ago I was engaged upon a school building in Dundee where a double staircase was constructed on the same principle, except that there was no well.

The girls entered from one side, and the boys from the other side of the staircase thus:—



It will be interesting to know if other instances can be given.

D. W. GALLOWAY.

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—In your issue for June 25, you describe and illustrate the double staircase at Peter Robinson's new building, and seem to be under the impression that this double staircase in one well is a new idea coming from America, and that

this is the first example in this country. Now, to my certain knowledge this idea has been in use in Glasgow and neighbourhood for the last thirty years, and is also to be seen in Edinburgh. It is particularly useful in schools, but has also been used in other types of building.

J. JEFFREY WADDELL.

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—With regard to your remarks concerning the *double* staircase in Messrs. Peter Robinson's new building, may I point out that this is nothing new to this country, and is not an "American idea"?

I designed and carried out at the Theatre Royal, Manchester, a staircase, or rather a double staircase, two staircases in one enclosure (one within the other), leading to different tiers in the auditorium, in about 1904, to meet the difficulty of lack of floor area for two separate staircases, on exactly the same principle as the one illustrated. But I claim no originality in the matter.

There is a circular spiral stone "double" staircase running up one of the angles of the big spire of Strassburg Cathedral in exactly the same principle, the stairway up and down being, as you call it, "secret" from the other, in the same enclosing wall. In fact, I got the idea from this spiral staircase, having been up it years before.

ALFRED STEINTHAL.

The Practical Design of Steel Beams and Pillars in Buildings.—7

Floor Loads (*continued*)

By W. BASIL SCOTT, M.I.Struct.E.

BEFORE leaving the subject of floor loads for domestic buildings, it may be noted (see accompanying table) that the American cities of Boston and Cleveland specify loads increased by 100 and 60 per cent. respectively, for rooms of an area greater than 500 sq. ft., and that Boston follows the same course for public rooms in hotels. If the view is taken that the actual contents of a large room are probably heavier than those of a small room, and that more material is available therefore for a heavy concentration, the increases, without comment on their amount, seem logical.

Hotel Loads.

The London load for hotel bedrooms is 84 pounds per square foot. In the American classification, bedrooms are not mentioned specifically, but for hotels generally, the loads in seven out of the nine cities are the same as for domestic buildings, special provision being made in a few cases for particular conditions. The Pittsburg load is 20 pounds greater than for its dwellings, and Chicago is remarkable for its nice distinction of an increase of 10 pounds per square foot. The London load of 84 pounds is also applicable to common lodging-house bedrooms and to wards in various institutions.

I have difficulty in seeing why a heavier floor-load allowance should be considered necessary for hotel and lodging-house bedrooms, hospital wards, and the like, than for rooms in dwelling-houses. The best hotel bedrooms are not likely to be furnished more sumptuously or massively than the best private bedrooms, and neither common lodging-house bedrooms nor institution wards are conspicuously luxurious.

Office Loads.

The London load for offices is 100 pounds per square foot. The American loads range from 50 to 100 pounds, Chicago again being the most lenient; but four cities require 150 pounds for first floors, these increased allowances being for the large public offices usually found at that level. In London, if the loads on such offices exceed the general specification, special consideration is necessary.

Some American data for office floor loads is available, and this may be of some assistance in forming an opinion as to whether 50 or 100 pounds is the more appropriate allowance per square foot. The investigation made in 1893, by Messrs. Blackall and Everett, Boston, U.S.A., architects, is famous. Minute account was taken of the actual weights due to people and all possible movable

MINIMUM SUPERIMPOSED FLOOR LOAD ALLOWANCES in pounds per square foot.

LONDON CLASSIFICATION.	LONDON	BRITISH AUTHORS ANDREWS 1916	BRITISH AUTHORS HUDSON 1922	PHILADELPHIA 1915	NEW YORK 1906	BALTIMORE 1908	ST. LOUIS 1910	SAN FRANCISCO 1910	BOSTON 1912	PITTSBURG 1913	CLEVELAND 1911	CHICAGO 1911	AMERICAN CLASSIFICATION
DOMESTIC BUILDINGS not hereinafter specified	70	60-90	50	70	60	60	60	60	50	50	40	40	DWELLINGS
				"	"	"	"	"	"	"	50	"	APARTMENTS
Other similar purposes									100		80		" Rooms, area over 500 sq feet.
HOTEL BEDROOMS		60-90		70	60	60	60	60	50	70	50	50	HOTELS
HOSPITAL etc. WARDS	84		70				100						" First Floors
Other similar purposes											80		" Corridors
									100		80		" Office Floors
									100				" Public Rooms over 500 sq. feet
COUNTING HOUSES				100	75	75	70	60	100	70	60	50	OFFICES
OFFICES	100	80-110	80		150	150	150	150	100				" First Floors
Other similar purposes											100		" Corridors
CHURCHES	112	100-150			90	75		125		125		100	CHURCHES
SCHOOLS, Classrooms	112		100		75	75	100	75	60	70	60	40	SCHOOLS, Classrooms
					90			125	125	"	80	75	" Assembly Rooms, Halls
PUBLIC ASSEMBLY			100	120	"		100	"	"	125	100		ASSEMBLY HALLS
Lecture, Meeting, Public Concert, & Public Library Reading Rooms	112				75			75		"	80	100	" Fixed Seat Auditoriums
					125			125			100	"	" Movable " "
Music Halls				90	75			"		125		"	" Theatres
Theatres		100-150											
RETAIL SHOPS, WORKSHOPS	112	100-300	100	120		125	150	125	125	125	125	100	RETAIL STORES
				"	120	"		"	"	"		"	MANUFACTURING
				150	"		150			"			" Light Factories
BALL ROOMS		140-160							200	150	150	100	DANCE HALLS
DRILL ROOMS	150	"	150						"	"			DRILL ROOMS
Other similar purposes									"	"			RIDING SCHOOLS
Floors subject to vibration													
BOOK STORES & LIBRARIES			200										
MUSEUMS	224	100-300	to	150	150	250	150	250	250	200	200	100	WAREHOUSES
WAREHOUSES			400										

articles, including fittings, in three large office buildings. The results were as follows: In 210 offices an average of 16.5 pounds per square foot was found. The maximum in one office was 40.2 pounds, while the average for the heaviest ten offices in each of the three buildings was 33.3 pounds per square foot. Mr. E. C. Shankland, an American engineer, stated that the weight of the tenants and furniture of a typical office has been found by experiment to be only 6 or 7 pounds per square foot, and that it certainly does not exceed 12 pounds. Mr. Freitag, another American engineer, stated in 1906, that these experiments plainly indicate that a live load of 40 pounds per square foot is amply sufficient for office floors, and that 35 to 40 pounds have been so used in many important and very satisfactory office buildings. Mr. Birkmire, also of America, stated in 1900, that "an average of 50 pounds would, no doubt, be sufficient." Prior to 1898, the Chicago office floor load was 70 pounds per square foot; this was increased to 100 pounds in 1898, but, presumably after reconsideration, the load was reduced, in 1911, to its present value of 50 pounds.

The floor of the average British office, when used as an office and not as a printing establishment or store, which should come under the workshop or warehouse classification, is not loaded more heavily, if, indeed, as heavily, as a floor in a residence. A safe forms a heavy concentrated load in proportion to the floor area it covers, but it is usually handled carefully when being installed, and its permanent position, as a rule, is close to a wall or in a corner where its load produces a minimum of effect.

It is not wise to rely entirely on averages, but in the case of domestic buildings we have seen the nature of the concentrated and moving loads that allowances of 70 and 40 pounds per square foot provide for, so from these we may draw our own conclusions with regard to a suitable load for office floors when the decision is left to ourselves.

Assembly Rooms, etc.

The next London classification, for which a load of 112 pounds per square foot is prescribed, is a wide one, as in addition to workshops it includes almost every description of building in which a crowd of people may assemble, ball-rooms and drill-rooms excepted. For similar purposes, the American loads range from 75 to 125 pounds, Chicago surrendering the palm of lightness to Baltimore in this instance. The presumption is that the accepted weight of 80 pounds per square foot for a closely packed crowd forms the basis for these allowances. It will be noticed that some of the American cities make a wise distinction between fixed seat and movable seat auditoriums, churches and theatres being included in the former classification. The minimum allowance for a fixed seat auditorium is 75 pounds per square foot. Allowing a width of 18 in. for each person and a depth of 2 ft. from the back of one seat to the back of the seat in front (a small allowance where people have to pass each other), the floor area per seat is 3 sq. ft., which, at 75 pounds, means a floor load of 2 cwt. per person. Taking each seat at the heavy weight of 28 pounds, the remainder is 14 stones per person without deducting the floor area taken up by passages. Admittedly, a theatre audience is not immobile, neither does it average 14 stones per person. The most violent concerted exercise indulged in is foot-stamping, and this is not so prevalent now as it was in former years. Foot-stampers are mostly of the younger element for whom an average weight of 10 stones is enough; 75 pounds per square foot covers an increase of 40 per cent. on the static load of each.

The worst contingency in a fixed seat auditorium is a panic. A panic is not conducive to synchronized jumping movements on large areas, and the fixed seats prevent congestion. Congestion takes place in passages, and there is little vertical movement possible in a crush.

On the whole, the minimum allowance of 75 pounds for fixed seat auditoriums does not appear to be unreasonably low. It is rather curious that San Francisco also adopts 75 pounds for fixed seat auditoriums generally, but specifies 125 pounds for theatres and churches. This is merely an instance of the inconsistency of municipal floor-load specifications.

The minimum American load for a movable seat auditorium is 100 pounds per square foot. In such an auditorium neither dancing nor drilling is permitted by the regulations, Chicago excepted. Presumably, the allowance provides for an assemblage of people on the floor, the seats being removed. The allowance is 25 per cent. more than the weight of a closely packed crowd, an extremely improbable condition. As the number of a crowd decreases its weight also decreases, but its power of movement increases. The number of violent jumpers or dancers that the London domestic building-load of 70 pounds per square foot provides for on a small area of floor has already been discussed. From this we may try to imagine the conditions necessary, in a hall where dancing is prohibited, to overstress beams designed for loads of 100, 112, or 125 pounds per square foot.

Dance and Drill Halls.

Dance and drill halls are mentioned specifically in the London and American schedules. The London and Pittsburg loads for each is 150 pounds; Boston, 200 pounds; Cleveland, dance halls only, 150 pounds; and Chicago, similarly, 100 pounds. Chicago is thus the only city that puts a dance hall in the same category as any other kind of hall. In my opinion, the Chicago regulation is more logical than those that provide equally for dancing and drilling.

Although the effect of violent jumping was taken as the basis of our consideration of a moving load analogous to dancing in a residence, the simile is very uncomplimentary to dancers, but drilling is a different matter. The vibrations set up by a body of men marching regularly in step are very severe on a floor. Each soldier in a company marching in close formation will occupy about $3\frac{3}{4}$ sq. ft. of floor space at each step. At 150 pounds per square foot, the allowance of floor load per man is 5 cwts., or more than four times the weight of a 12-stone man. The allowance therefore seems ample, even when the weight of a soldier's full equipment is included.

Warehouses.

For warehouse floors, the Chicago load is 100 pounds, London (minimum), 224 pounds, Boston and San Francisco, each 250 pounds. While recognizing the wisdom of the provision of a minimum load for buildings of the warehouse class, I always think it advisable to enquire carefully into the nature and amount of the goods likely to be stored; as a matter of fact, the London regulation entails such an enquiry.

The weight of hay or straw in bales is a mere 20 pounds per cubic foot, so that a pile 10 ft. high does not exceed the London minimum allowance, but a cubic foot of lead weighs 710 pounds. Sheet tin in cases or white lead paste in drums may be stacked to produce loads of 7 or 8 cwts. per square foot, while canned groceries and paper may run to 3 or 4 cwts.

The Chicago load of 100 pounds is not in accordance with our usual ideas for warehouses, but it does not include heavy storehouses, these having to be considered individually on their merits.

It is almost impossible to deduce any kind of useful data for warehouses generally, but if a specific material, such as heavy calendered paper, is selected, something may be done. (See sketch over page.)

The weight of such paper is roughly 56 pounds per cubic foot, and bundles or parcels of sheets measuring 3 ft. by 2 ft. or thereby may be stacked to a height of 6 ft., equal to a load of 3 cwts. per square foot of floor area occupied. It is obvious, however, that a solid stack occupying the entire floor space cannot be formed, it being necessary to leave passages for convenience of working. A common practice is to form stacks of two bundles or 6 ft. width with 4 ft. passages between, and, in addition, 4 ft. or 6 ft. wide con-

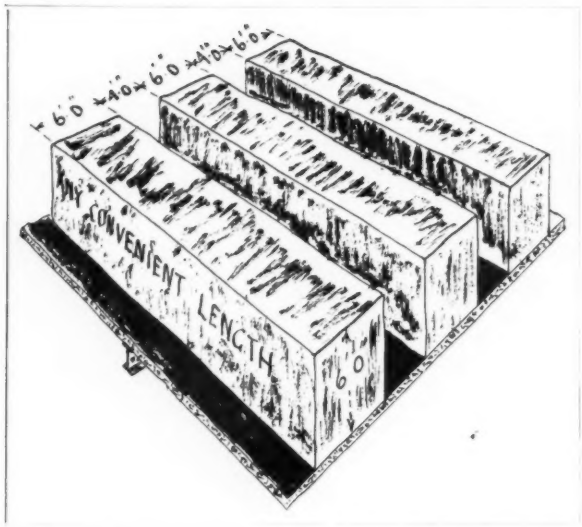


DIAGRAM ILLUSTRATING LOAD ON WAREHOUSE FLOOR.

necting passages, the positions of these latter regulating the lengths of the stacks. With such an arrangement and neglecting the end connecting passages, it follows that for every 6 sq. ft. of floor area occupied by a pile of paper weighing 3 cwts., there is 4 sq. ft. of unoccupied passage. Therefore the average floor load is six-tenths of 3 cwts., or 202 pounds per square foot, which is well within the London minimum warehouse load. On the assumption that the height of the stacks of paper does not exceed 6 ft., any temporary moving load on the passages, such as a barrow-load of paper, is really not an extra load, but is something that is going to complete the stack or to be taken from it, the only additional weight is that of the men handling it.

In general, it seems that British practice, as exemplified by the London floor-load specifications, provides amply for the probabilities, with, in certain cases, a considerable margin for the improbabilities.

That the London specified loads are to be regarded, in every case, as minimum loads is ensured by clauses in the Acts stating that suitable provision must be made for all greater, unspecified, or rolling loads.

It is only right that average floor-load allowances should not be relied upon implicitly more than is unavoidable. As a rule no other course is feasible for domestic buildings, offices and the like, but for warehouses and factories it is usually possible to obtain an idea of the nature and amount of the goods to be stored and machinery to be installed. Machinery is a particularly troublesome item, and the only satisfactory way of dealing with it properly is to obtain all the information possible on its weight, behaviour, and floor area occupied.

The provision of an excessively heavy floor-load allowance is not even an infallible method of ensuring the desirable condition of all-round safety as it may cause trouble in another direction. The weight of walls is an actuality and is practically constant, but floor loads vary from the minimum, when a warehouse is empty, to the maximum when it is full. If foundations for pillars supporting floors are designed for a fictitiously high maximum load the danger is introduced that, on yielding ground, the wall foundations, which bear a greater proportion of real load than the others, may settle sooner and to a greater degree. Under certain conditions, this problem is present even when floor loads can be determined with a fair degree of accuracy. With a view to obviating this danger, as well as for other reasons, certain reductions from the total calculated floor loads are permissible for estimating the loads on foundations, but as the London Acts exclude buildings of the warehouse class from this permission, the desirability of ascertaining the weight of superimposed floor-loading as accurately as possible is emphasized.

[The previous articles in this series appeared in our issues for September 5, October 17, November 14, January 26, March 12, and May 7.]

Law Reports

Builder's Yard—Covenant as to User—Alleged Breach

Drapers, Ltd. v. *David King, Ltd.*

June 18. Court of Appeal. Before Lords Justices Bankes, Scrutton, and Atkin.

This was an appeal by the defendants from a judgment of Mr. Justice Bailhache sitting in the King's Bench Division.

Mr. Grant, K.C., for the appellants, said in the court below the plaintiffs sought to recover possession of land and buildings in the Carshalton Park Road, Carshalton, let under a lease of April 20, 1922, to the defendants for seven years. Under the lease the defendants were not to assign or sub-let without the permission or use the premises other than as a builder's yard while the usual repairs were to be done. The plaintiffs' case was that the defendants had broken these three covenants, the defendants having sub-let to a person who used the premises for motor engineering and had not effected repairs when called upon to do so. The lease contained a proviso that either party at any time during the term of the lease could call upon the other to buy or sell the freehold for a sum of £400. Defendants after the issue of the writ in the action purported to exercise that option to buy, and counterclaimed in respect of that matter. Mr. Justice Bailhache held that if a landlord with notice of a breach of covenant unequivocably recognized a lessee as his tenant that would operate as a waiver of the forfeiture. On November 8, 1922, there was an unequivocal admission by plaintiffs that the defendants were still their tenants, but there was nothing to show that at the time that admission was made the plaintiffs had notice or knowledge that the covenants as to user and assignment had been broken. He could not see anything which would enable him to say that there was a good and sufficient notice given to the landlord that there had been an assignment or sub-letting. Plaintiffs accordingly were given judgment for possession and mesne profits. Counsel's contention on these facts was that Mr. Justice Bailhache had proceeded on the ground that there had been a parting with possession of a portion of the premises without the consent of the plaintiffs. Defendants said this parting with possession was done with the knowledge of plaintiffs' company through their agent, or at any rate had been assented to by an acceptance of rent and a treating of defendants as tenants after plaintiffs had had notice of the alleged breach. The learned judge, said counsel, had treated defendants' first point as of no account, and in regard to the second point had held there was no proof of knowledge on the part of plaintiffs. Counsel submitted there was clear proof that plaintiffs had knowledge that the premises were being used by someone else for the purpose of a motor engineering business and that they had treated defendants as continuing in the tenancy at a time when they knew the premises were being used in part in breach of covenants. The learned judge had also proved defendants' claim to exercise the option to purchase. Counsel explained that defendants were builders and plaintiffs a land company, all the shares in the latter being held by Mr. Ernest H. Rickards and his wife. Plaintiffs, he added, were interested in the defendant company financially to a certain extent.

Mr. Holman Gregory, K.C., for the respondents, said he supported the judgment of Mr. Justice Bailhache, contending that his clients had not had notice of any breach of the covenants at the material time, and therefore that there had been no waiver of the right to forfeiture or re-entry. The onus of showing that there had been a waiver was here clearly cast on the defendants.

Lord Justice Bankes, in giving judgment, said he came to the conclusion that the defendants had failed to prove that the

plaintiffs had knowledge of the sub-letting, but that the acceptance of rent after that knowledge was acquired was a waiver by the plaintiffs of any breach of the covenants as to underletting and the misuser of the premises contained in the lease. The appeal would be allowed so far as the claim related to those two issues, but as no evidence had been given before the judge as to the state of repair of the premises and whether there had been any breach of the covenant in that respect, the question of dilapidation would stand over to give the parties the opportunity of coming to an agreement upon that question, and failing that there would be liberty to carry the appeal further.

Lords Justices Scrutton and Atkin agreed.

Quarrying—Alleged Nuisance

Spottiswoode v. *Bwlchgwyn Silica Co., Ltd.*

June 23. Chancery Division. Before Mr. Justice Russell.

In this case, Mrs. Spottiswoode, the owner of an estate which adjoined the quarries of the defendants in Denbighshire, sought an injunction to restrain the defendants from working quarries in the county of Denbighshire, near Wrexham, to the detriment of her property.

In his judgment, his Lordship said the whole question was as to whether the defendants had the right to quarry for silica stone on portions of the plaintiff's estate so as to destroy her property and to allow the defendants to continue blasting operations to win the silica stone for the purposes of business. The plaintiff was the owner in fee, or the mortgagee in possession, of a hall and estate which covered the defendants' quarry. The defendants claimed the right to quarry for this particular stone under a demise from the Duke of Westminster, which was granted by Charles I to the Duke, who transferred his rights to the defendants, but none of these rights could allow the defendants to use high explosives to throw rocks and stones on the plaintiff's property. In his Lordship's opinion the plaintiff was entitled to her injunction as it was obviously a nuisance and annoyance to the lady, as the blasting of rocks must mean not only danger to life and limb but must hurt the surface of the ground owned by the plaintiff. The contention of the defendants that they were entitled to the right was hopeless, and he must grant the injunction as asked for with an inquiry for damages, and the defendants must pay the costs.

The Leeds Light and Air Dispute—An Inquiry on Damages

Slack v. *Leeds Industrial Co-operative Society, Ltd.*

June 24. Court of Appeal. Before the Master of the Rolls and Lords Justices Warrington and Sargant.

This matter came before the court on the judgment given in the House of Lords, who decided that the court had the power to award damages. The Court of Appeal accordingly dissolved the injunction granted Mr. Slack, of Albion Square, Leeds, restraining the Leeds Industrial Co-operative Society, Ltd., from erecting a building in Albion Street which would interfere with the light coming to Mr. Slack's house, and directed an inquiry as to damages.

The litigation originated in the Chancery Division, when Mr. Justice Romer held that the erection of the building proposed by the Co-operative Society would be an actionable wrong, that the buildings when completed would cause a deficiency of light to Mr. Slack's premises, but that the interference with Mr. Slack's legal rights so caused would be small, and could be adequately compensated by damages. Therefore, he said that if he had had the power he would have awarded damages in lieu of an injunction. Not thinking that he had power to award damages instead of an injunction in the case of a wrong which was only threatened, the judge granted an injunction. The question of the power of the Court to award damages in such cases went on appeal to the House of Lords, who by a majority decided that the Court had such power. The case now came back to the Court of Appeal on that judgment, and it was argued that although it had the power, the Court should not in this case substitute damages for the injunction.

The Master of the Rolls, giving judgment, said that he agreed with the finding of the Judge on which he based his statement that had he had the power he would have substituted damages for the injunction. Mr. Slack's premises were situated in a busy part of Leeds, and were in proximity to a large number of important buildings. Mr. Slack carried on an old-established confectionery business, which had a considerable amount of goodwill attached to it. This goodwill rendered the actual site of the premises important to the business. On the other hand, it would be a serious matter to prevent the Co-operative Society from using their site to the best advantage, having regard to the nature of the buildings in proximity to and adjoining Mr. Slack's premises, and the importance of ordinary development of this part of an industrial town like Leeds. The injunction would, therefore, be dissolved, and an order made for an inquiry as to damages.

Lord Justice Warrington concurred.

Lord Justice Sargant, who also concurred, said it would be oppressive to the Co-operative Society to grant an injunction. It had to be remembered that Mr. Slack was in occupation, for business purposes, of a small cottage in what was practically a well in Leeds, and enjoyed nothing like the amenities of life which were enjoyed elsewhere. A person in that position, and using the property for the purposes for which this cottage was now being used, was not in a position to say that his enjoyment of that light was so personal and so much divorced from pounds, shillings, and pence, that Mr. Slack ought to be at liberty to prevent a considerable building scheme, which was appropriate to the nature of the locality, and would make no very substantial difference in the use of the property for the purposes for which it was now used, other than such as could be adequately measured by a money payment.

The injunction was accordingly dissolved, and an order made for an inquiry as to damages.

Liverpool University School of Architecture

Following are the Examination Lists for July of the Faculty of Arts of the University of Liverpool:—

DEGREE OF B.ARCH.

FIFTH EXAMINATION.

Honours in Architectural Design.

Class I—
Bridgwater, D. G.
Silcock, H. S.

Class II—
Bloodworth, C. T.
Owen, J. H. L.

Honours in Architectural Construction.

Class I—
Donaldson, R. W.
Gabr, A. L.
Turner, R. H.

Ordinary.
Ashburner, E. H.
Jenkins, W. V.
Miller, J. H.

FOURTH EXAMINATION.

Honours in Architectural Design.
Astbury, F. N.
Silcock, H. S.
Wills, T. T.

Honours in Architectural Construction
Shaw, C. C.

Ordinary.
Peters, H. A.
Phillips, H. G.

THIRD EXAMINATION.

Aspland, A.
Dunphy, Norah.
Spencely, H. G. C.

SECOND EXAMINATION.

Davies, E. F.
Hall, G. A. V.
Heal, R. G.
Hutchinson, May.
Mackenzie, K. R.
Mokhtar, M.
Ridge, G. A.
el Tawil, M. Z.
Vaughan, Olwen.

FIRST EXAMINATION.

Docking, S. J.
Eden, W. A.
Hough, G. C.

FINAL EXAMINATION B.ARCH. (*Old Regulations*).
Chatterley, A. O.

DIPLOMA IN ARCHITECTURE.

FIFTH EXAMINATION.

Distinction in Architectural Design.

Class I—
Velarde, F. X.

FOURTH EXAMINATION.

Distinction in Architectural Design.
Silcock, Frances T.
Thearle, H.
Wall, Maud A. M.

Ordinary.
Evans, H. B.
Hereward, G. E. S.

THIRD EXAMINATION.

Butling, G. A.
Heald, J.
Roushdy, M.
Todd, A. C.
Zwinger, L. G.

SECOND EXAMINATION.

Cotton, A. C.
Dobie, W. H. G.
Hall, D.
Haynes, T. C.
Lewis, O. G.
MacGillivray, I. D.
Maxwell, J. B.
Metcalfe, J. G.
Mocatta, Marjorie M.
Moore, C. E.
Stout, H. B.
Sumner, B. A.

FIRST EXAMINATION.

Bramhill, H.
Doran, P. J.
Owen, A.
Powell, H. H.

CERTIFICATE IN ARCHITECTURAL DESIGN.

Jenson, A. G.

SCHOLARSHIPS AND PRIZES.

Holt Travelling Scholarship, £50, Third Year.
Butling, G. A.

Honan Travelling Scholarship, £50.
Thearle, H.

R.I.B.A. Jarvis Travelling Scholarships, £50 each.
Astbury, F. N.
Shaw, C. C.

Holland and Hannen and Cubitt Prizes for Working Drawings.
First Prize, £15—
Gabr, A. L.
Second Prize, £10—
Miller, J. A.
Turner, R. H.

White Star Prize for Decoration of Part of a Liner, £10.
Velarde, F. X.

John Rankin Prizes for Sketch Designs, £12 each.
Fifth Year—
Velarde, F. X.
Fourth Year—
Thearle, H.

Lever Prizes in Architecture (Third Year).
First Prize, £15—
Spensely, H. G.
Second Prize, £10—
Heald, J.

Lever Prizes in Civic Design.
First Prize, £15—
Forshaw, J. H.
Second Prize, £10—
Astbury, F. N.

Technical Journals Essay Prize, £5.
Silcock, H. S.

Contemporary Art

A Sculptor with a Style.

It may be forgiven the Danish sculptor, Einar Utzon-Frank, that he is most largely concerned with classical and biblical subjects, inasmuch as he invests them with style. This permits a new interest if not a new meaning; it moreover connotes a new technique. The originality of the forty-five pieces in bronze at the Leicester Galleries is beyond question, and not least in the matter of surface treatment. It is hardly an exaggeration to say that each one has a different patina, and that each is distinctive. The most important of the works in point of size is the "Atalanta"; it is treated with a frankness that I remember only in English sculpture in Alfred Turner's work, but its surface finish is flat, with a uniform matt which would be somewhat trying were it not for the fact of the fine quality of the modelling. Another arresting large work is the double-relief of the Archangel Michael, a striking and a new presentation. The "Artemis on a Stag" is smaller and more decorative in character than any other piece, although most of them have this quality which, in some respects, is a reminder of the bronzes of Paul Manship. There is an "Aphrodite" on a cushion, and another kneeling, an "Artemis Kneeling," and a "Judith," all of which indicate the extent to which Utzon-Frank departs from convention. That he does not depart from naturalistic treatment is proved by the admirable portrait busts.

THE ARCHANGEL MICHAEL.
BY E. UTZON-FRANK

The St. George's Gallery.

This gallery has never looked better than now with its display of 100 woodcuts by Gordon Craig. They are charming, and as woodcuts, unconventional, for their author is by way of being a rebel. He engraves on the wood as he will, even to the extent of producing tone-work—a doubtful expedient in some instances, but in this, not only allowable but natural. On the other hand, however, some half of the exhibits are absolutely true and simple wood-cutting, so simple in point of fact as to resemble the figure brasses of our churches in effect; so true to the medium for the production of prints (instead of rubbings) that their accomplished draughtsmanship is seen to the finest advantage. Apart from their technique, these cuts are remarkable for their imaginative power and for their stately design, as witness "From the Royal Lodge."

Advance, Australia!

There is a joyousness in work; a keenness in the absorption of the best, even if the newest, ideas; an established pictorial sense, and a high level of achievement in the show at the Faculty of Arts Galleries, which is one more proof of the great vitality of Australian painting and draughtsmanship. It is neither surprising nor extraordinary that the younger practitioners show up so well, seeing the considerable power of leadership that the elders provide. The show is, in a way, a supplement to the extensive exhibition at Burlington House of last year, so that there are included works by James Quinn, George Coates, A. Henry Fullwood, Septimus Power, Fred Leist, Dora Meeson, Marion Jones and Edith M. Fry. Here, too, are to be seen some sculptures by Harold Parker, and of the painters who were represented in the recent exhibition, George Lambert, John Longstaff, Arthur Streeton are prominent, while five examples of Charles Conder's are a welcome addition. It is therefore now possible, in remembering the last exhibition, and in comparing it with the present, to get a more comprehensive idea of "Australian Art," not only that made in the Dominion; not only that of the artists permanently resident there, but of the Australian painters, print-makers, and sculptors who live in Paris, London and other European art-centres. It is to be remarked upon that Sydney still seems to provide a good deal of the vim which characterizes all Australian work.

Decorative Painting.

A striking exhibition of the decorations, subject pictures, and the wholly admirable decorated frames of Lena Pillico is being held at the Forum Club, sixty-four examples being shown, including a pair of painted subject panels of imaginative power, "Joie de Vivre" and "The Waters of Lethe."

KINETON PARKES.

Old Wallpapers.

Patterns that persist—and patterns that pass—are to be obtained in a collection of old wallpapers on view at Messrs. Green and Abbott's, Ltd., 123 Wigmore Street. There is a piece of old English wallpaper which has survived since 1760 (the Chinese influence was very strong then), and there are three sets of Chinese wallpapers of the same century. Painted by hand, they are executed in sections (machines were not introduced until 1820), but they are so cleverly pieced together that it requires the eye of an expert to detect the joins. All have a wonderful freshness of colour—some of the reds and blues appear as fresh as when they were first applied—and only the best houses, such as Messrs. Green and Abbott's, are now in possession of the formula employed. Much of the paper has been carefully taken down from the walls of great houses in this country. Its price is often beyond the reach of ordinary purses, and this is not entirely because of its antiquity, but also because of its beauty and decorative value—qualities which can be equalled still, it is true, but only at great cost.

The Proposed Reform of the London Building Law

MR. CHARLES A. DAUBNEY, F.R.I.B.A., read a paper on the above subject before the R.I.B.A. at a recent special general meeting. The following excerpts are taken from his paper.

London has an inheritance of building law, and consequently something akin to a traditional instinct to build to recognized lines of construction. It was no surprise, therefore, that the committee appointed by the Council of the R.I.B.A. found no general body of opinion in favour of any radical departure from the present system. That the law needed a measure of reform was another matter, seeing that the main Building Act was passed as long ago as 1894, since which time important advances have been made on many subjects included in the Building Law.

Their report has been printed. It is proposed to refer briefly to a few of those conclusions which may need a little emphasis.

The present Building Act does not give the power of developing a small site by laying down a road out of a street and to curve it back a short distance off. The law demands that such a street shall join up another street, and there must be no gates or arches at either end. In these days of frantic hustle on the public highways, with the accompanying noise, stench, and clouds of dust, it would be a real advantage to live apart from the madding crowd, or where the traffic on the highway would not be tempted to overflow. It was possible once to lay out such quiet places.

Again, blocks of almshouses arranged on the old lines can be objected to to-day. Because more than three houses abut upon the path in front of the houses, that path is a street with all the ordinary obligations, and is a carriageway because, forsooth, the undertaker and furniture removers will certainly drive up from time to time. While we make every effort to preserve such quiet homely places, it is strange that they may not be repeated.

The report reminds you that Burlington House courtyard may not be duplicated in Piccadilly or elsewhere in London. It is a cul-de-sac, and because the Royal Academy building is more than 60 ft. from the entrance archway the Building Law now frowns severely upon it. The Crown Surveyor finds a quiet refuge within a stone's throw of Trafalgar Square at the cul-de-sac end of Suffolk Street. Culs-de-sac such as this can now be objected to. Attention is directed to the fact that there is no authority given by law for a frontage line to be fixed before buildings are commenced in a street. The first builder may form a yard between his buildings and the street. This curious result follows. All other subsequent buildings on either side of him must also have yards at least equal in depth, quite apart from whether they require them or not. The report ventures the suggestion that this needs amendment. The time has also come when the building line should be indicated for all existing street frontages, and if this work were undertaken systematically by existing machinery ten years ought to see it accomplished. It will perhaps be agreed that the width of a new street and the building line for houses on either side should be taken together. The report considers this of importance.

Part II of the report deals with height of buildings. This thorny question has not been burked. The facts and arguments which led to the main conclusions are set out in Items 10–19. Diagram No. 5 shows the lines to which buildings may at present be re-erected in old streets, and to which buildings may be erected in new streets. Diagram 6 shows what were our predecessors' views in 1667. There was a minimum width of 14 ft. for narrow streets and a maximum height in those streets of about 21 ft. Diagram 7 shows the corresponding line in Paris. From these diagrams it will be seen that at one point all these lines coincide and give approximately an angle of 1 : 1½. The report recommends this as a reasonable basis for the line in all general cases.

The argument has been used that the law with regard to the height of buildings should remain as at present, in effect that London should exhaust all its present powers to build to 80 ft. and then, and not till then, seek amendment in the law. Here the report confidently makes a stand. It is strongly opposed to permitting in the West End and other parts of London every narrow street to become a tunnel and its occupied rooms by the hundred thousand caverns where artificial light must be regularly used.

It is not proposed to remove the general limiting height of 80 ft., but it does not go so far as to declare that under no circumstances whatever higher buildings may not be erected. At the present time Government buildings, churches and chapels, buildings anywhere in London belonging to the Inns of Court, and things which perhaps by a stretch of imagination may be deemed ornamental features or towers, can scrape the sky with impunity, and new schools may do the same. When details have to be thrashed out it may be found desirable to require that all buildings should follow at least the ordinary rules as regards height. The decision as to higher buildings is still left with the London County Council with an appeal. Of course, constructionally high buildings which are easily built on, say, the swampy lake foreshore of Chicago, could be built, say, in the middle of Holland Park, and in many other places in London, and no material injury would be done to anyone. The great difficulty, however, which it is believed confronts the London County Council in their deliberations on applications for higher buildings is that a refusal, possibly on the ground that the architecture did not please the Building Act Committee of the London County Council or even that they had passed a resolution to allow no more higher buildings in London, might not be sufficient ground for refusal. Without necessarily accepting that view, it must be agreed that high buildings involve very many questions—good taste and wide views are involved. There may be no intrinsic objection to a single high building, say, in the middle of the façade of Carlton Terrace. But if that one building be erected, why not all the façade to an equal height? The London County Council should not be fettered in its judgment, but should secure opinion of the highest standing and of the most independent character, and the report suggests that the opinion of the Fine Art Commission should be invited.

Item 20 suggests a modification of the stringent requirements in Section 48 of the London Building Act, 1894, which provides that whenever a greater height than that prescribed by the Act is contemplated every owner or lessee within 100 yds. may have to be consulted. This does not apply only in the case of high buildings. Lay out a passage 20 ft. wide, and if you try to build 21 ft. high everybody within 100 yds. has to be consulted! Crowded business areas as well as scattered suburban areas bear the same burden. An amendment of this part of the law is very necessary.

In Section III of the report a proposal is made by which London, through the London County Council, should have power from time to time, as experience indicates, to amend the constructional clauses set out in Part VI of the 1894 Act. At the present time this cannot be done except by Parliamentary sanction. It is surely one of those domestic matters that London should control, and not have to go cap-in-hand to Westminster, or even to officials at Whitehall.

Much loss of time and trouble is caused by making applications to the London County Council to vary details of constructions, many of quite insignificant character. When once such a consent is given it should be common

property. The owner of a private house recently asked permission to build hollow walls with the usual half brick inside and out. The London County Council gave him permission. In a small building an owner was given permission to omit footings because he provided an equal concrete foundation. Special circumstances arose in neither case. Why should not such decisions be acted upon in all similar cases without loss of time and all the formality of application, plans, reports, etc., etc., etc.? This is no novel proposal. Before there was a County Council or Board of Works the Metropolis Building Act of 1844 gave the Commissioners of Woods and Forests power to issue new rules of construction where by experience they found that the actual rules of the Act defeated the object of the Act. I have a copy of one such decision, signed by Lord Canning (who was for a time one of the Commissioners). It specifies the form of construction for leather drying sheds. Many sheds so constructed may still be seen to-day from the railway carriage window shortly after passing London Bridge Station, southward.

It is felt that Parliament might be disposed to give modern London similar privileges provided these privileges are exercised with the full concurrence of interested parties. The report suggests that the London County Council form an Advisory Board for this purpose. The London County Council might rid itself of a great deal of unnecessary routine work in this way.

Certain main enactments should be included in an Act of Parliament. These are indicated in the report, and would not be a difficult subject to revise and put into a modern form.

In Item 42 a suggestion is made by which the London County Council could be relieved of much more routine work. It seems unnecessary for the staff of the London County Council to investigate every joint and member of, say, a small rain screen against the yard wall of a huge steel-framed warehouse. In such a building every detail of the construction has to be passed by the district surveyor. He has copies of the drawings, and surely he could be trusted to see that a trifling thing as this is well and truly built.

Item 45 needs expansion. Under the Dangerous Structure provisions the executive authority is the London County Council. When they have a complaint that any structure appears to be dangerous (it may be that Charing Cross Station roof has collapsed, or it may be that a chimney pot at Poplar is likely to fall into a back yard)—it matters not whether the complaint is anonymous or from a responsible party—the district surveyor is at once asked for his report. His duty is to survey and send back a certificate as to the necessary safeguards. Thereupon the London County Council serves the owner with a peremptory notice to remove the danger, and delivers by hand a copy on the premises. If the owner delays the London County Council can take police court proceedings, and as a last resort can send their own workmen to do what is necessary. Every step in the programme has to be paid for by the owner. Perhaps before he is aware of the accident the bill has already begun to mount up. Even if he does the necessary work immediately he has been notified, he has to pay all the same. Institute members have complained. They think that the owner should have at least a warning before expenses are incurred. This seems quite reasonable and the report endorses it.

Section IX, dealing with signs, requires a little careful consideration. Except for revenue purposes, "jumping" signs do not appear to have any justification. They dazzle and confuse pedestrians and drivers alike, and they certainly do not beautify London, although an artfully disguised picture of an electric advertisement of cigarettes and soap has an honoured place on the walls of this year's Royal Academy. It may be urged that they have some useful purposes. The belated clubman, seeing gigantic but quite unapproachable cocktails shaken up by ghostly hands, while snakes green and red slither across the black background of the night, may, of course, hurry home to sign the pledge. This should not justify the law being broken on a score of buildings around Piccadilly or elsewhere. Regulations for signs were drawn up by the London County Council years ago. The machinery has proved faulty, otherwise there would be no necessity now to suggest amendment.

A discussion upon the above paper took place at a later date.

Mr. Delissa Joseph said that with reference to higher buildings, attention had been drawn to the fact that if an application failed with regard to the height of a building, appeal could be made to the tribunal. The original draft of the report sent up to the Council and adopted by them said that the ratio of one and a half times the width of the street should be established as fixed. But although that principle was accepted, it was not necessarily one to be definitely incorporated in the Act.

He was opposed to the suggestion that the question of higher buildings should be referred to the Fine Arts Commission; it had nothing to do with the commission. Also, such a step was the thin end of the wedge, and the next thing would be that elevations would have to be submitted to the commission.

Mr. Horace Cubitt thought Mr. Daubney's paper had not been given the attention it deserved. It should have been dealt with at an ordinary evening meeting, with representatives of the local authorities present.

Sir Henry Tanner said that it was ridiculous to have to make application to the L.C.C. for every variation in construction, no matter how trivial.

Mr. Arthur Keen said that the time of making the report came at the end of the session, and after full consideration they concluded that it would be better to have the meeting in the afternoon. The reason they did not invite the L.C.C. and others, outside their own body, was that they wished to get the views of their own members.

Mr. W. R. Davidge said they were not all unanimous as to the question of higher buildings. Although there were cases where such buildings could be put up without harm, they were not generally in favour of buildings over 100 ft. high. Anything unduly high would upset the balance, not only of a street, but of a whole neighbourhood.

Major Harry Barnes, who occupied the chair, congratulated the committee upon the stage the report had reached.

Competition News

Designs for a National Theatre.

The following awards have been made in the competition for designs for a National Theatre organized by the British Drama League.

(1) W. L. Somerville, Toronto.
(2) W. J. H. Gregory, A.R.I.B.A., London.
(3) W. J. Theodore Godwin, Lancaster.

List of Competitions Open

Date of Delivery.	COMPETITION.
Aug. 23	The United Grand Lodge of England invite designs for re-building the Freemasons' Hall in Great Queen Street, Kingsway, London. Apply, with deposit of one guinea, to the Grand Secretary, Freemasons' Hall, Great Queen Street, London, W.C.2. The envelope should be marked "M.M.M. Competition."
Sept. 1	Entertainment hall for the Bexhill Corporation. Premium £50 and £25. Apply Town Clerk, Bexhill. This competition is open only to architects in the district.
Sept. 30	The Hamilton War Memorial Committee invite designs for the proposed war memorial to be erected in the Public Park. The estimated cost of the memorial will be £2,000. Premiums £60, £40, £20, and £10. Mr. G. A. Paterson, President of the Glasgow Institute of Architects, will act as Assessor. Apply, with deposit of £1 1s., to Mr. P. M. Kirkpatrick, Town Clerk, and Clerk to the Committee, Hamilton.
Sept. 30	Designs are invited for a statue in bronze and a pedestal (at a cost of about £5,000) in honour of the late Sir Ross Smith, K.B.E. Apply The Agent-General for South Australia, Australia House, London.
Sept. 30	Competitive designs are invited for a Memorial Club House and Pavilion to be erected on the ground of the Glasgow High School Club at Anniesland, Glasgow. The competition is confined to former pupils of the High School of Glasgow. Apply Mr. Hugh R. Buchanan, Hon. Secretary, Glasgow High School War Memorial Committee, 172 St. Vincent Street, Glasgow.
Sept. 30	The Committee of the Harrogate Infirmary invite designs for the extension of the infirmary by the addition of 67 beds. Application had to be made by May 31.