Wednesday, July 16, 1924 Vol. LX. No. 1541

THE ARCHITECTS' JOURNAL & Architectural Engineer

With which is incorporated "The Builders' Journal."

FROM AN ARCHITECT'S NOTEBOOK.

The classical orders might be said to be the diplomatic language of architecture.

CHARLES MARRIOTT:
"Modern English Architecture."

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

Lenin's Tomb in Moscow

Lenin's Tomb in Moscow is on the Red Square. Successful efforts were made to complete it for the First of May demonstrations.

THE

ARCHITECTS' JOURNAL

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

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National Housing

MAJOR BARNES sums up the three dominant housing requirements as, first, the maintenance of the housing standard, then the need for the best rents obtainable, and last (with apologies to Felix), "keep on building." He believes that these requirements can only be carried out as a public service. The items dealing with rents and Felix are minor issues upon which everyone else will fasten, so we shall concern ourselves here only with the main point—the first one.

Standard is rightly put first. Bearing this in mind, we turn to page 19 of his booklet (recently published by Benn, price 2s. 6d.), which includes some extracts from the debate on the second reading of the Housing Bill on June 23, 1924. Here we find Lord Eustace Percy (Conservative) recommending some such State Scheme as Major Barnes himself proposes; the extract concludes: "I ask the House to choose to-night between such a scheme, calculated and well reasoned, as we should bring into force if we were in office, and will bring into force when we come into office very soon—between a great programme of social reform of that kind, and the empty palace of vanities, which the Government are erecting." Nothing is easier than to utter reverberating pronouncements abusing one's opponent, but let us remember what the Conservative Government *did* when it had the chance, and then we can predict for ourselves what it is likely to do in the future. It threw standard overboard. It imposed no limit on the density to the acre of State-aided houses, and only allowed houses large enough to take parlours under severe pressure from the public. Major Barnes is not likely to be impressed by a great Conservative programme; for although it would be remarkable if it came from the Conservative side of the House, yet it would not be the programme outlined in this book, because experience has taught us that it would trifle with the primary condition—standard, and once you do that the whole fabric of the arguments and the whole value of the scheme vanishes. Indeed, if Major Barnes could prove that the standard cannot and will not be kept up under private enterprise, then he would also be proving that State housing is, in the long run, as inevitable as to-morrow's sunrise. He would probably agree that, ideally, every man ought to be paid wages out of which an economic rent for a decent house could be met, but he would doubtless add that the prospect of this is so remote that it does not enter into practical politics.

He is perfectly right in saying that private enterprise never has housed the people adequately, and that to talk of going back to the old method is to talk nonsense; indeed much of the value of this book lies in the deliberate reiteration of the importance of standard and of the failure of private enterprise to maintain it. Is it too much to hope that the day has dawned when politicians and economists, in dealing with housing, will be forced to consider standard, and to state what they propose to do about that, even while they rattle off their favourite columns of figures about plasterers, rents, and flettons?

But how does Major Barnes propose to ensure that, under a National Service, we shall get healthy, pleasant houses, well laid out, and not overcrowded on the land? If we embarked upon such a scheme and then found that it resulted in so-called "economy" carried to a flat-catching pitch of monotony and deadly dullness, we should have created a monster of truly frightful proportions. Any such scheme would have to go hand in hand with an intensive educational campaign in Parliament and among our local authorities, for although some case can be made for spoiling the country and jading the inhabitants if someone, in doing so, is saving the tax- and rate-payers' pockets, it could only be stupendous folly to make the public pay for absurd creations. Although standard represents the only real value of the houses, we have at present no guarantee that in a National Service it would be safeguarded even in the letter, let alone the spirit. The regulations that would be vital could, at best, consist of prohibitions and include a stipulation as to the density per acre, floor area, and lighting (especially of rooms at the back); but even these would not insure us against commonplace squalor. The Addison scheme, although in no sense under the control of architects, was yet sufficiently influenced by architectural opinion (which curiously enough had also to protect the amenities of light and air) to produce good results. Somehow or other a similar provision would have to be introduced in the *cadre* of the State Housing Service. How? One would like Major Barnes's views.

The proposal is to establish a *National Municipal House Building Service to build houses for the lower paid workers as there has been established a National Municipal Education Service to train their children.* But Major Barnes must recognize that his first requirement, in its full significance, is to the majority of municipal bodies merely an idealistic side-issue, not at all the kind of thing that "practical men" should be asked to consider, and consequently municipal housing is apt to consist of a standard plan repeated a dozen or three dozen times. If individual members of a council are approached and asked why this is, they will say that it is the fault of the Ministry of Health, possibly adding that the present Government is worse than the others in respect to cutting out every amenity and stultifying things generally. It is idle to attempt to ascertain who is really to blame, and we must content ourselves with the knowledge that somehow the Government and the Municipalities between them too often produce ludicrous barracks and call them houses.

Major Barnes has put us over some pretty hurdles and here is one for him. How is he going to guarantee—not merely to hope and expect—that his National Housing Service is going to be up to the standard, which he puts as the first necessity? If he can satisfy people that such a guarantee not only can be given but would form an integral part of the programme, and be included in the Act of Parliament giving birth to the scheme, he will have added just that lure to his proposal that it needs and seems at present to lack.

M. R.

The Oxford Conference

Some Notes and Impressions

THE Oxford Conference is over, its members (near upon three hundred) dispersed to all points of the compass, bearing with them a rich store of memories and impressions—of venerable

"Spires . . . . domes and towers!
Gardens and groves!"

vivid beneath a hot July sun; memories, also, of quiet quads half hid in shadow, and of smooth green lawns; of scented lime trees and "immemorial elms"; of cool, narrow lanes echoing to the footsteps; of noble Gothic halls, lined with the portraits of famous collegians long dead; memories, again, in contrast to all this peace and repose, of the bustling "High," with its outer curve opening up new architectural splendours at the pedestrian's every step; of tours by road and river to sequestered villages half forgotten by the world; memories, above all, of the abounding hospitality of "gown and town"—all somewhat confused in the mind as yet, perhaps, but all ineffaceably imprinted upon it. Let something be clearly, though of necessity very baldly, set down.

The Conference opened on Wednesday evening with a reception of the members by the Vice-Chancellor of the University at Wadham College, where a calm summer evening was enjoyed to the full, Dr. Wells's kindness in showing his guests around the college and gardens being especially appreciated.

Thursday was a very busy day, and the most formal of all. The inaugural meeting was held in the morning in the Sheldonian Theatre, where, after an official welcome by the Vice-Chancellor, Mr. Edward Warren delivered his lecture, "A Historical Sketch of Oxford."

The afternoon was very pleasantly occupied with visits to the university and college buildings under the guidance of Professor Lionel Budden, Mr. G. T. Gardner, Mr. F. E. Howard, Mr. Ian MacAlister, Mr. E. H. New, Mrs. Warren, Mr. E. P. Warren, and Mr. P. Warren.

Later, after an official welcome in the Town Hall on behalf of the Corporation, followed by tea, Mr. Raymond Unwin gave a lecture on "Town Planning in a City like Oxford," from which we learned that authority has now been given by the Minister of Health for a scheme to be prepared for practically all the land within a radius of three miles from Carfax. Judging from the ugly suburban development that has already taken place (oh, how unworthy of Oxford!) the new scheme comes not a moment too soon. It is gratifying to know that conservation is at hand. The importance of "conservation" in town planning was stressed particularly by Professor Adshead in a short but excellent speech, following Mr. Unwin's address.

The reception that was held in the evening at Magdalen College (at the invitation of the Berks, Bucks, and Oxon Architectural Association) will linger long in the memory of those who were present. The cloistered enclosure, lit by myriad Chinese lanterns and the palest of summer moons, presented a scene of perfect enchantment to the assembled guests, who stood in shadowed groups or moved to-and-fro quietly conversing or listening to the subdued music of a light orchestra. Magdalen College has nearly 100 acres within its boundary; the walk through the scented gardens and along the winding tree-lined path beside the stream will be for many a much-treasured memory of Oxford.

Friday was a day of tours—one by steamer to Abingdon, Dorchester, and Iffley, the other by motor coach to Burford, by way of Faringdon, Lechlade, Coleshill, and Fairford. Of the latter we can speak from personal experience. The party was conducted by Mr. and Mrs. Edward Warren, who were unsparing in their efforts to promote the enjoyment of all present. The tour was one of sheer delight, through stretches of sparsely-wooded, but wonderfully green, undulating country, into the Cotswolds. At Faringdon a stop was made to inspect the ancient church, whose more notable features, including some wonderful stained glass, were pointed out by Mr. F. E. Howard.

At Coleshill an inspection was made of the very stately mansion of that name (the Berkshire Coleshill, be it noted—there are others in Bucks and Warwick) commonly attributed to Inigo Jones. But there seems to be some cause to doubt the attribution. The house was built for Sir Henry Pratt, according to a tablet inside, in 1650, two years before Jones's death. So much did the Civil War disorder the last years of his life that, as Mr. Gotch records in his "English Home," Jones appointed John Webb as his deputy in the office of Surveyor of the Works. It had been widely assumed, therefore, that Webb may have had more to do with the house than Jones—until the note-books of Sir Roger Pratt, brother of the original owner of Coleshill, came to the notice of Mr. Gotch, who deals with them in an appendix to his book. Here he shows that Roger Pratt, on his own evidence, had something to do with Coleshill. Complications, indeed! Pratt had taken the Continental tour, studied architecture, and practised as an architect, and was quite capable of designing Coleshill. That he did or did not design it, who shall say? However that may be, Coleshill is a very fine house of perfectly symmetrical type, restrained, externally, to the point of severity, but ornate within, having a magnificent staircase and richly decorated plaster ceilings.

Lunch was taken at Fairford, where is a late Perpendicular church, with glorious stained glass, as perfect an example of the work of a single period as one could well desire to see.

Burford comes upon one as a delightful surprise, especially if it is entered from the hilly end of the High Street, which is lined with trees, partly obscuring the view of the village, whose long lines of quaint frontages are soon seen, stretching down the hill and apparently losing themselves in the green beyond. What a perfect succession of stone-built, stone-slated, gabled and mullioned little buildings is here; a veritable paradise for the sketcher with an eye for picturesque effects. Here tea was taken, after which, and with manifest reluctance (for who would willingly leave such a delightful spot?), the party again boarded the charabancs for the return journey to Oxford.

In the evening the conference banquet was held in the hall of Christ Church, a wonderful setting for the final function of the meeting, the hall, as everybody knows, being the second largest of mediæval kind in England. The banquet did full justice to Wolsey's famous kitchen, and the speeches that followed were, as one would expect in Oxford, of a very high order. This was the end of the conference officially, but many visitors stayed on over Saturday for further exploration on their own account.

To say that the conference was a great success is entirely inadequate. It was that, and infinitely more than that, but the more cannot be expressed in words without risking the charge of exaggeration. Let it suffice to say that for everybody the conference was a happy and memorable event.

On behalf of all who were present we should like (if we may be allowed) to return thanks to all those who took part in the organization of the conference, and worked to make it a success—to Mr. E. P. Warren (President of the Berks, Bucks, and Oxon Architectural Association) and Mrs. Warren; to Mr. Paul Waterhouse; to Mr. H. S. Rogers, Chairman of the Oxford Society of Architects; to Mr. G. H. Williams, Chairman of the Slough Society of Architects; to Mr. Harry Hutt, Hon. Sec. Berks, Bucks, and Oxon Architectural Association; to Mr. Thomas Rayson, Hon. Sec. Oxford Society of Architects; and last, but by no means least, to Mr. Ian MacAlister, of whom it was impossible to ask too much.

G. J. H.

Valence and Le Puy

By H. J. BIRNSTINGL, A.R.I.B.A.

THE only similarity between Valence and Le Puy lies in their comparative geographical proximity and in their mutual possession of Romanesque cathedrals and of large formal public gardens; the rest is antithesis. Whereas Valence is a city of the Mediterranean watercourses and spreads supine in the broad flat lap of the Rhône valley near the river's mouth, Le Puy, on the other hand, is entwined by the first thin waters of the Loire, the queen of France's Atlantic rivers, and lies as if spilled from above upon volcanic crags and pinnacles.

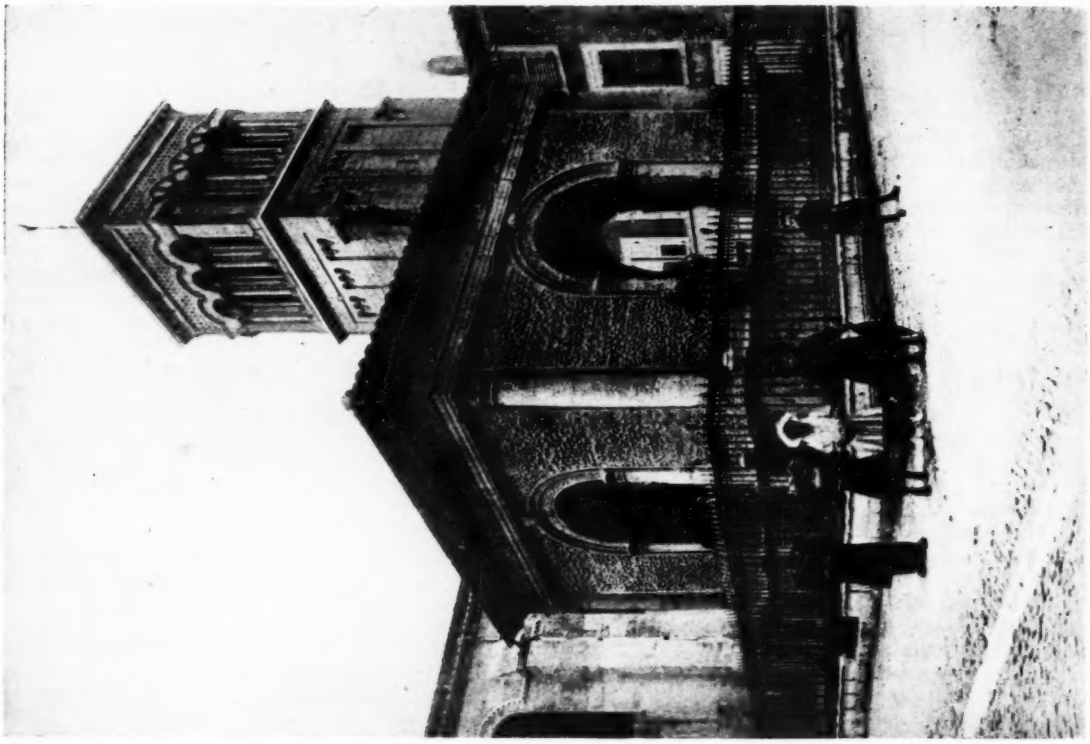
Valence, indeed, is like the open page of a graciously printed book, it is pleasant and satisfying, but it has few mysteries. Like all towns of the *midi* it is of old ancestry, and has seen much coming and going of nations, and has been ravaged successively by the Romans, the Saracens, and the Northmen. But of all this little is revealed in its countenance to-day, which is sunny, smiling, and affable, and bears, for the most part, a comparatively youthful aspect. The Rhône forms the western boundary of the town, and the wide circumscribing boulevards indicate the position of the erstwhile lines of fortifications. Two main streets cross the town at right angles, the one east and west towards the bridgehead, the other north and south, following a favourite Roman precedent to be found in our own Chichester, and also in the towns planned by Hippodamus, thus showing that the arrangement is of early Greek origin.

The principal building in the town is the cathedral, dedicated to St. Apollinaris, who was a native of the not too distant city of Lyons. A certain unity and completeness about this building fully compensates for an absence of any feature of outstanding merit or interest. It is, indeed, a remarkably pure example of Auvergne Romanesque built upon the site of a church of older foundation in the eleventh century, being consecrated by Urban II in 1095. The wars of religion were for centuries intermittently waged throughout Provence, but Valence, since it was the centre of Protestantism in the province, was the scene of almost continual strife, except for the all too brief lull between the signing of the Edict of Nantes at the end of the sixteenth century and its revocation at the end of the seventeenth. It was during this respite that the cathedral was restored after the mutilations which it had earlier suffered; indeed, this was altogether a period of expansion, alike in the sphere of learning, industry, and commerce, but the fatal act of 1685 stultified all further development. The porch and tower of the church were rebuilt as recently as 1861.

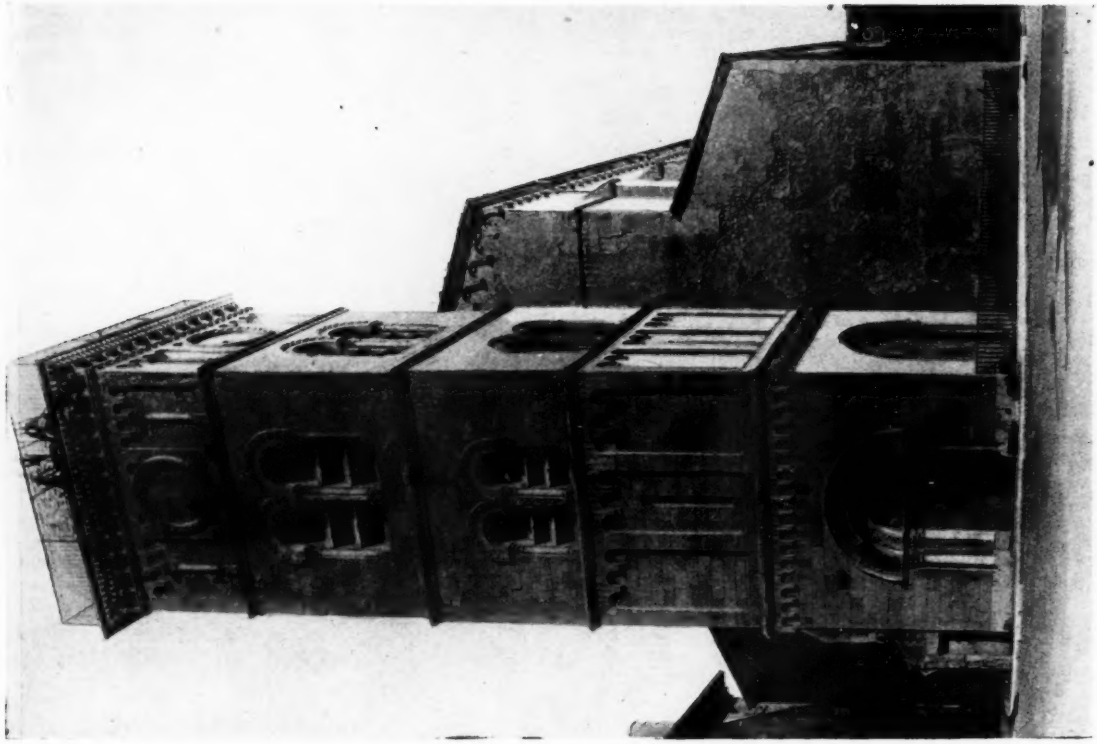
Adjoining the church there is a curious sixteenth-century sepulchre, known as the Pendentif. It consists of a square building with Corinthian columns at the angles, and an arched opening on each of the four sides extending from the entablature of the main order to its pedestal. It is roofed with pantiles, which cover a low saucer dome, and at the corners where are curious but quite useless pendentures, since they have no dome to support. Presumably it is from these that the name is derived.

The sixteenth century, too, has left other interesting marks in the town. There is, for example, the curious *Maison des Têtes*, taking its name of a row of illustrious heads, which form a kind of string course: Homer and Aristotle, Pythagoras and Hippocrates—names which, in the fervour of an age beside itself with excitement at the sudden vision of the classic world, were given god-like prominence. This house, which was built in the early years of the century, shows the grafting of the classic forms on to the indigenous architecture with interesting clarity. Another house, built later in the same century, *Maison Dupré-Latour*, has a carved doorway of extreme delicacy surmounted,

VALENCE: THE THEATRE AND HOTEL DE VILLE.

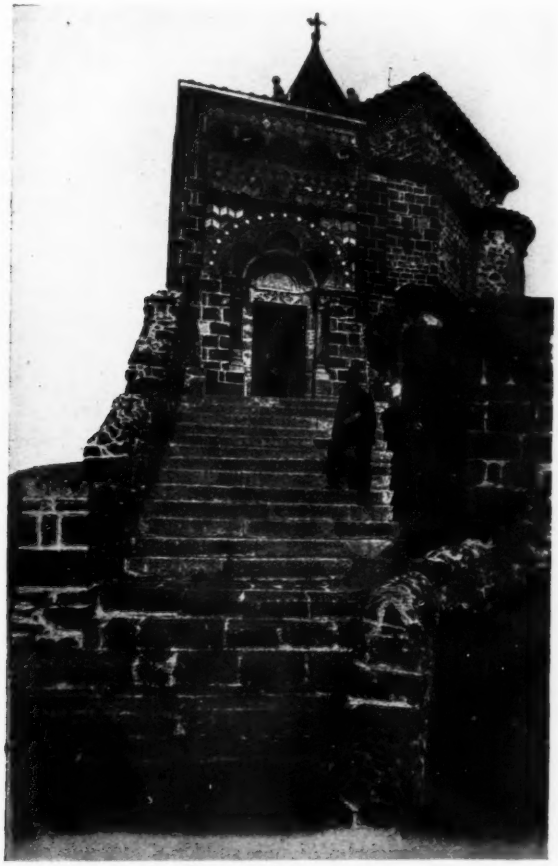


VALENCE: THE PENDENTIF, AND TOWER OF THE CATHEDRAL.

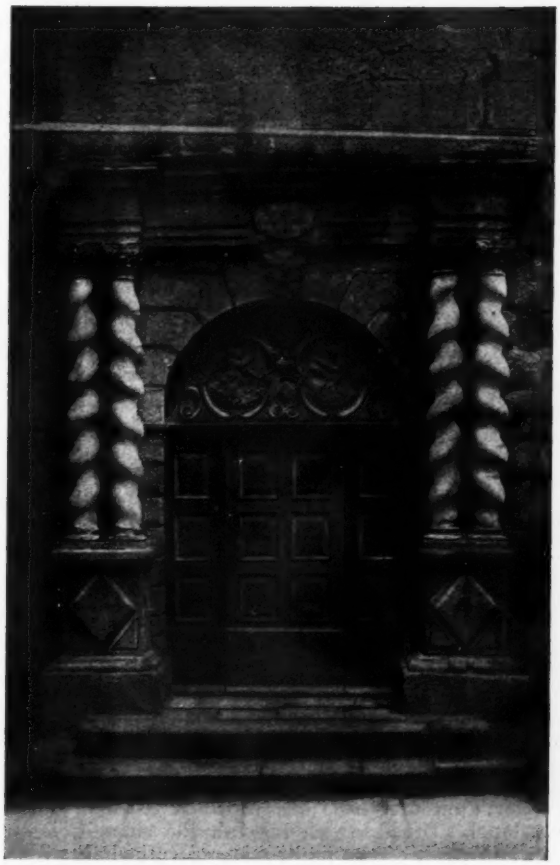


VALENCE: THE CHURCH OF SAINT JOHN.

LE PUY: LA PLACE DU BREUILL



LE PUY THE STEPS TO THE CHAPEL OF SAINT MICHEL.



LE PUY: THE DOORWAY OF THE BISHOP'S PALACE

above a band of sculptured figures, by a large framed scollop shell. But the sixteenth-century builders were careless in their choice of stone, so that their work has lost all precision and sharpness of detail, whereas that of Roman origin still retains all its freshness, and so it should, for it suffers neither the disintegration of frosts nor the contamination of smoke.

The municipal theatre affords a rare contrast to these and a few similar ornate houses. Built in the eighteenth century, it has all the quiet dignity and a certain amount of dullness, which we find in many a contemporary building in our own provincial towns. Indeed, the sudden vision of it there in the blazing sun of the south evokes a disconcerting sensation of home almost as vivid as the unexpected encounter with a familiar countryman. There is at least one more building meriting examination, it is the basilica-like church of St. John, with its sturdy square and beautiful Romanesque tower, repaired, it is true, but with such care and discrimination, that the effect is such as to impart to the visitor some idea of its first appearance fresh from the builder's hands. Within there is a fine organ loft.

The particular charm of these Rhône valley towns lies in a kind, pale, unexacting architecture, which has its counterpart in the apparently easy-going lives of the inhabitants and in the abundance of trees. Along the main boulevards and around the squares they stand in single, double, or even treble rows, short, wide-spreading plane trees, so cut that all their energies are expended in the provision of a close and impenetrable shade. And under them, on certain days, are ranged the gay market booths at which, it would seem, every human want can be satisfied, for, in addition to food, clothing, and household equipment, agricultural implements, bicycles, and machinery spare parts are laid out in orderly and attractive rows, while their owners unceasingly extol their merits. But of all the market wares none makes a brighter show than the fruit and vegetables. In Valence these, together with fish and poultry, alive and dead, monopolize the little Place des Clercs immediately behind the cathedral, and for the perspiring northerner the piled up stalls of shining plums, velvet peaches, clustered grapes, or swollen melons are certainly the most alluring of all.

There is nothing unusual in such propinquity of church and market, but it is, nevertheless, difficult to check surprise at the sound of a clucking hen in the cathedral nave, or at the sight of it, half pinioned in a market bag, while its latest owner kneels unheeding at her devotions by its side; and this, too, while a funeral service is in progress, the chief mourner at which, a young man, hangs comatose with grief on the arms of two elder supporters.

The public gardens of Valence are terraced above the Rhône, and they are laid out with trees, water, and paths that seem to intertwine like a lovers' knot. Adjoining them on a higher level is the Champ de Mars, a big open space with seats and rows of trees. Here one can sit and see across the river, the high rocky hills of the Ardèche, and feel the ever-blowing mistral, whose constant flow in one element is as necessary to cool the country as is the flow of the gulf stream in another to warm our own.

Sitting in the public garden of Le Puy, however, one has no such delightful view, for it is bounded on all sides by public buildings: the Préfecture, the Lycée, the gendarmerie, and the Musée Crozatier, the last being a dignified modern building erected by a local nineteenth-century bronze founder, who also erected the large fountain in the adjoining Place de Breuill. From this huge open space, so huge that it reduces to insignificance its girdle of planes and circumscribing buildings, the rising tiers of the old town are seen, culminating in the almost fantastic Roches de Corneille, which is surmounted by a great iron statue of the Virgin cast from the captured Russian guns of Sebastopol. Broadside-on, beneath the summit, is seen the south flank of the multi-coloured cathedral, with its beautiful isolated tower rising at its eastern end.

A narrow street, paved with volcanic rock, and looking like the dark cleft in a broad expanse of sunny cliff, seems to lead direct up the steep hillside to the church. But, for the first time, the cathedral is best approached from the west up the Rue des Tables, so that the full effect of its extraordinary position is appreciated. Seen from the foot of this steep street the western front appears strangely foreshortened, and as the ascent is made the ever-shifting perspective reveals new details, but a comprehensive view of the composition is never obtained. The long straight ramping road, with its stepped sidewalks, ends against a broad flight of some sixty steps, at the top of which are the three cavernous-looking arches of the porch, which extends under the first bays of the nave. In the porch to right and left are more steps leading, on the one side, to the cloisters, and on the other to the southern door of the cathedral. Adjoining the south side is the more recent bishop's palace, with a beautiful doorway flanked by coupled columns with twisted shafts, and with a bronze tympanum with two ornately framed panels of the Annunciation.

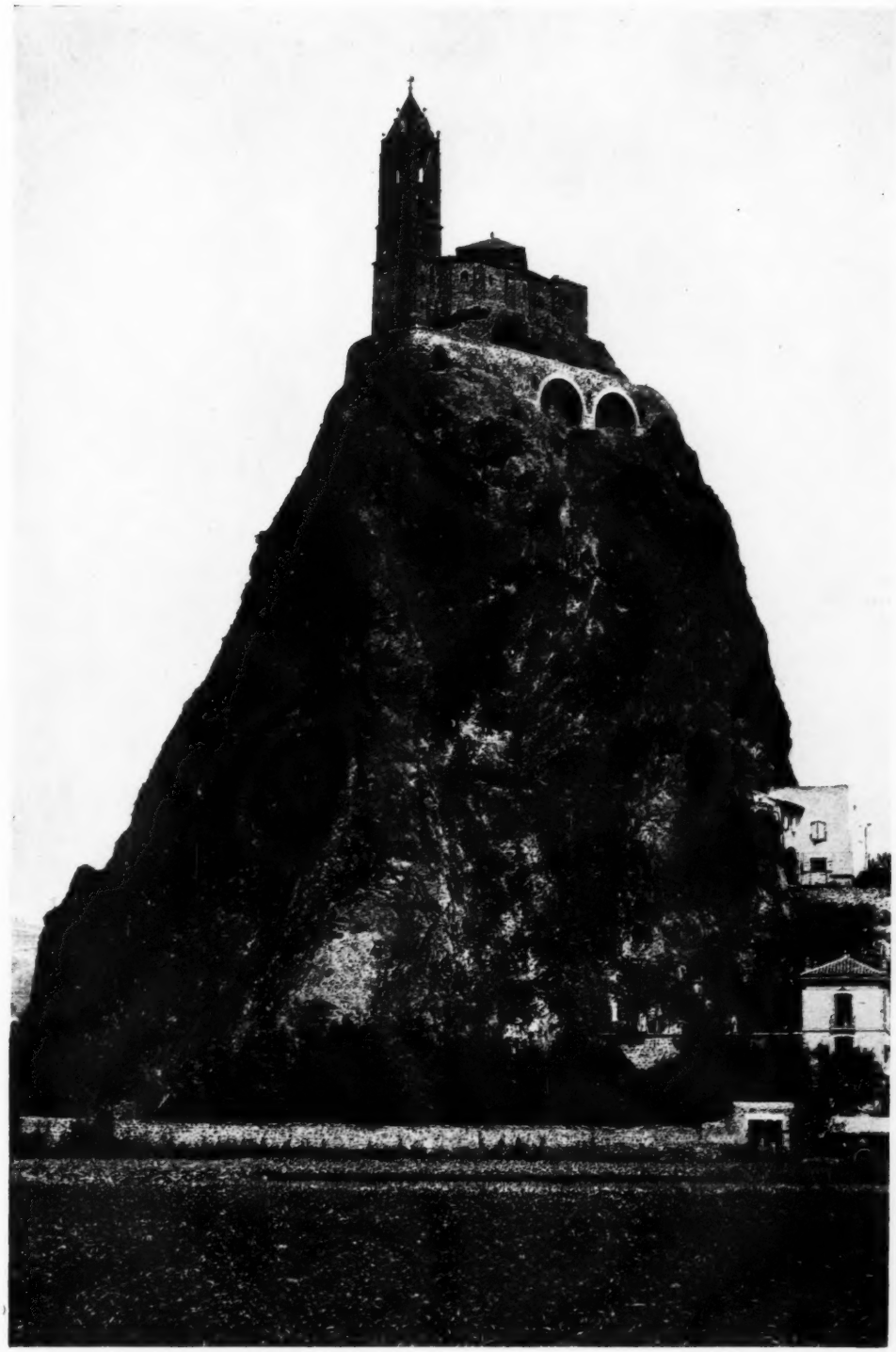
The present Notre-Dame dates from the early twelfth century, and apart from its position there are other matters of interest about it, such as the combination of white sandstone and black volcanic breccia, the roofing of the bays of the nave with octagonal cupolas, and the little black figure of the Virgin with her long conical embroidered cloak, through an aperture in which emerges the head of her Son. This figure is an exact copy of an earlier and much-revered image which was destroyed in the Revolution. The cloister, part of which, according to Viollet-le-Duc, belongs to the oldest known type of cathedral cloister, is ponderous and sombre, although slight relief is afforded by the use of variously-coloured materials, and by the fantastic carving of heads, both men and beasts, beneath the deep eaves. Those with a zest to assimilate all that a place may have to offer should pass from the cloister into the adjoining cathedral museum, there to see an odd and mediocre miscellany of relics, vestments, fragments of carvings, paintings, and folios, but more especially to hear the constant repetition of the proud custodian before every exhibit, "c'est très important, vous savez," with a quite ridiculous gravity of mien.

The cloister adjoins the old thirteenth-century fortifications, so that on passing out on the north side of the church, the narrow roadways, with their various gradients, are oddly entangled with old masonry, gates, walls, amidst more recent buildings, the whole in a rich picturesque confusion. From this side of the church a path leads up to the Roches de Corneille, which can be ascended by steps, and those who desire to do so may even penetrate up into the head of the great iron figure of *Notre-Dame-de-France* and gaze out through her pierced eyes to the distant girdle of the Cévennes.

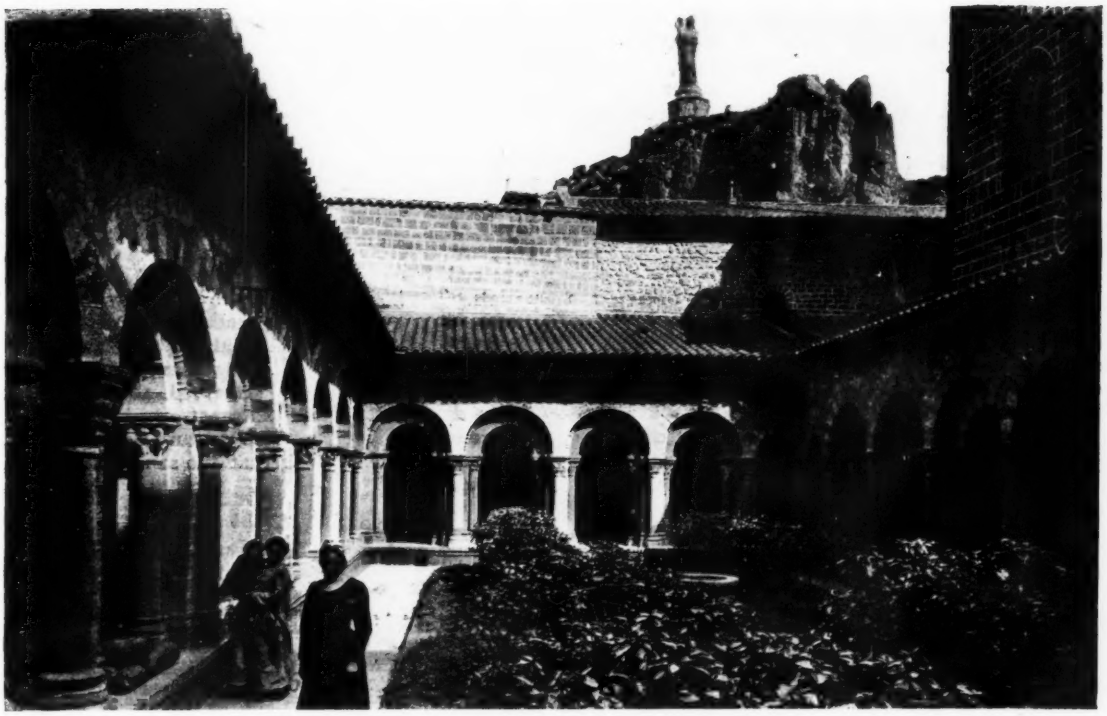
Le Puy is pre-eminently a town that repays for desultory explorations. The winding streets are enticing, each opening and each offshoot invites inspection, and every curve seems pregnant with some ravishing revelation, and picturesqueness is piled on picturesqueness. But this is not all. There are many houses that merit close inspection, and the wanderer is constantly brought up against some beautiful doorway, simple or ornate, some fine piece of wrought-iron work, a grille, a balcony, or a fanlight, or some fantastic carving. Most of these houses are in narrow streets forming the poor quarter. In a town without drains or sanitation in its older parts, and therefore everywhere overcharged with the odours of garbage, squalor, and congested humanity, where accumulated muck lies in every corner, and where the very particles in the air make a blue haze in the slanting sun rays, some courage is needed to penetrate into these gaunt houses, which now sink into senility as humble tenements.

Eventually the ring of boulevards is reached, which approximately divides the old town from the new. Turning northwards along the broad Boulevard Carnot the sharp point of the St. Michel-d'Aiguille suddenly comes into view. This lesser, but more precipitous volcanic crag, looks, in the distance, like the point of some giant pencil that has been thrust up from beneath the earth's crust, the little church with the pointed tower which surmounts it approxi-

Le Puy: St. Michel d'Aiguille



"This lesser, but more precipitous volcanic crag, looks, in the distance, like the point of some giant pencil that has been thrust up from beneath the earth's crust."



LE PUY: THE CLOISTER AND NOTRE-DAME DE FRANCE.

mating to the sharpened lead. The church seems deliberately placed out of human access, and it is only after almost completely encircling the rock that the steps are found, cut, considerately for those who must make the ascent in summer heat, on the northern side. But, however great the labour of approach, the summit offers ample reward. The last turn in the steps reveals the outside of a porch of most rare beauty, enriched with relief and diapered patterns. Within the porch another flight of steps, leading up into the narrow aisle which surrounds the elliptical nave of the little church. Nothing is straight or square or axial, the builders having apparently adhered to the outline of the rock, the entire summit of which is covered by the building. There is a short chancel, raised by a couple of steps, above the nave, which is set askew to the major axis of the ellipse. Short columns divide the nave from the aisle, the former being roofed with a low elliptical dome, and the latter being vaulted. Like the cathedral the church is built of sandstone and volcanic breccia, and like the cathedral, too, it has a later tower, dating from the thir-

LE PUY: GROTESQUES ORNAMENTING A HOUSE IN THE RUE DE PANESSAC.

teenth century. A parapet, running round the outside of the church on three sides, affords interesting views over the town, and across the river Borne, which is seen rushing to mingle with the Loire. On the far side the rising banks are spotted with small modern houses and villas, each with its neat vegetable garden, the homes, presumably, of the upper grade workers in the town's factories.

The rugged countenance of Le Puy bears more scars from the passage of time than does Valence. Much of its old double ring of fortification remains, the one near the summit of the rock and engirdling the cloisters, the cathedral, and the bishop's palace, the other comprising the whole of the old town, and these old fragments of walls, arches, gateways, and the like, impose a venerable aspect to the town, whose fame among pilgrims, and whose growing prosperity in the Middle Ages was, like that of Valence, checked by the religious wars.

One of the industries in Le Puy to-day is lace-making, and groups of old women are to be seen sitting in the roadway, or by the wayside, on their stiff, upright chairs, with the cushion upon their knees, dexterously and seemingly without effort, manipulating the many threads into the most intricate designs, the gentle click of the bobbins being a quite peculiar sound of the district, which soon becomes familiar. And those who approach the town by road will notice after traversing an arid tract of volcanic moraine, the same little groups about the farms, and the same paraphernalia being carried by the herdswomen to occupy their nimble fingers during the hours of the long summer days. And the farmhouses themselves are interesting. They are built of large blocks of local stone, sometimes with some rude carving over the lintel, as often as not a date or initials. The house, stable, and byre always in one and two stories, and a broad ramp leads up from the ground to the first floor for the cattle. But what the traveller notices with particular pleasure is that where new farms are being built the old tradition is preserved, so that it becomes almost difficult to differentiate between houses of the late nineteenth or early twentieth century and those of much earlier dates. One would that the same could be said in England.

Beverley War Memorial

RICHARD H. WHITEING, Architect

VINCENT HILL, Sculptor

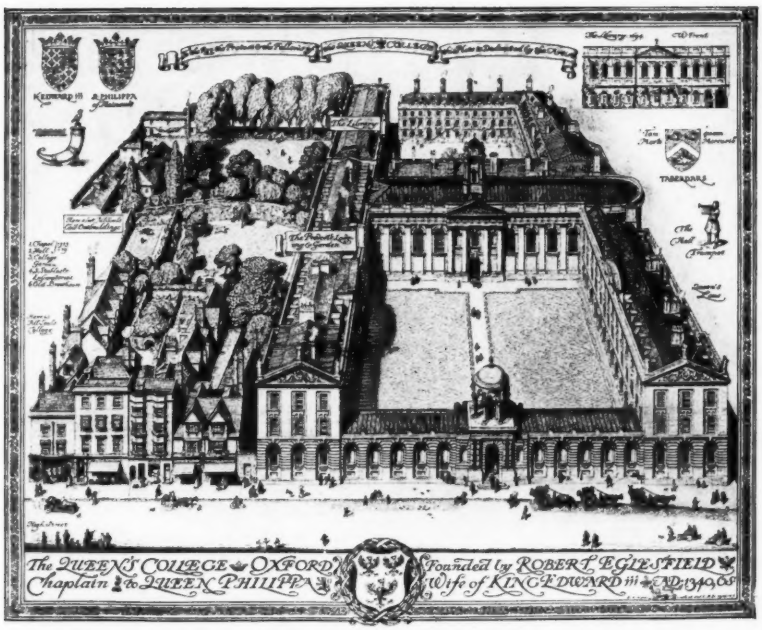
THIS Memorial has been erected, in a small garden to the East of St. Mary's Church, by public subscription at the cost of about £3,000. It is in Portland stone, and has a total height of 30 feet. The figures at the corners representing the four services, Navy, Army, Air and Nurses, carry cast-lead models executed by the Bromsgrove Guild. The general contractors were Messrs. Peers & Sons, Hull.

A DETAIL OF THE CORNER FIGURES.

War Memorials. 44.—Beverley

Richard H. Whiteing, Architect

This memorial is in Portland stone, and is thirty feet high. The corner figures were executed by Mr. Vincent Hill.



A "LOGGAN" PRINT OF QUEEN'S COLLEGE, OXFORD, BY EDMUND H. NEW.
This print is one of a series published by Mr. New, at 17 Worcester Place, Oxford.

The Oxford Conference

The programme laid down for the British Architects' Conference at Oxford was carried out in every item. Besides the tours arranged in the city and its neighbourhood, papers were read by Mr. Edward P. Warren, F.S.A., F.R.I.B.A., and Mr. Raymond Unwin, F.R.I.B.A. Extracts from these are given below. A complete list of those attending the Conference appears elsewhere in this issue.

An Historical Sketch of Oxford

By E. P. WARREN, F.S.A., F.R.I.B.A.

OF the antiquity of Oxford it is impossible to speak with any precision. Its site: on a broad spit of gravel between two rivers, which, with their tributaries, made it at once so difficult of hostile, and so easy of friendly access. The fish, the wattles and the reeds afforded by those rivers, and the pasturage of the level meads watered by them, all contributed to render it the inevitable site in the first place of a primitive settlement, and later of a fortified town.

That it was an important town as towns went in the earliest times of which we have record, there is abundant evidence.

The name Oxford, Oxenford, or Oxnaford, as it was originally known to the Saxons, is sufficiently explanatory, as a ford for oxen, just as Hertford was the hartsford, or a ford for deer. Oxford, however, possessed three fords at least, and after a long summer drought probably more, in the days of the relatively shallow and rapidly running uncanalized rivers. It must have been a place of some importance as early as 912, as it was then coupled with London in the English Chronicle, in relation to the death of Ethelred, Ealdorman of the Mercians, and the succession of King Eadweard, who "took to himself Lundenburg and Oxnaford, and all the lands that were obedient thereto."

It was successively the central Southern frontier post of the Kingdom of Mercia, and the Northern of that of Wessex. It was frequently the meeting-place of the Gemot, and seems to have been the place of the coronation and death of the first Harold, if not his capital.

When, in the memorable year of 1066, that blessing in disguise, the Norman invasion, fell like a thunderbolt on Southern England, and within a few weeks of the battle of Hastings had obliterated the rivalries of Mercia and Wessex, had overwhelmed all opposition, capturing or more often making unopposed entry into fortified places, Oxford was a town of considerable wealth and importance, important enough, in any case, to receive very speedy attention from a Norman army, and to witness the determined entry of d'Oilgi's force. The conquerors lost little time in taking accurate stock of their new possessions, in repairing the walls and bridges, and in setting to work, no doubt with forced local labour, to build a powerful fortress on the site of the Saxon stronghold and its mound.

With the establishment of the Normans, and the Domesday Survey, we at once get upon a firmer footing as to facts and dates, and, by the evidence of that invaluable compilation, we learn that very soon after the Conquest, there were at Oxford 243 houses paying "geld" or tax, and 478 unoccupied and ruinous, probably as the result of the recent fire, and, at any rate, unable to pay tax. The King had twenty "wall mansions" which were Earl Algar's in the time of King Edward.

Another of the Conqueror's officers, Roger of Ivri—Robert d'Oilgi's brother in arms—held fifteen houses in Oxford and considerable other property. D'Oilgi began to build the Castle, the great "donjon" or Western tower of which still exists, alongside the Saxon mound within the lines of the old moat, and upon the bank of the mill stream.

The old mill, inventoried in Domesday Book, still exists and functions under a modernized form.

Other relics of d'Oilgi's building activities are the very interesting and typical Norman crypt of the church of St. George, under the lee of this tower, and the remarkable vaulted well chamber on the mound built above the 70-ft. shaft of the well.

Further remains of Norman work in Oxford are fairly plentiful, but less homogeneous.

The cathedral is a Norman church, though much amended and overlaid by later work. In St. Peter's-in-the-East you have the remarkable and beautiful chancel, and most characteristic and interesting crypt. There is Norman work in Holywell church, notably the chancel arch, and a Norman cellar or crypt (either name will serve—the choice is between Latin and Greek derivation) at Frewin Hall.

A couple of miles or less to the eastward of the city is the wonderful little Norman church of Iffley, built in the second half of the twelfth century.

All these instances show the robust, round-arched Norman manner very characteristically.

The Normans were not, of course, the first builders of churches in and around Oxford. The evidence of the building itself seems to show that the tower of St. Michael's church, was prior to their arrival. It is probable, if uncertain, that besides the nunnery of St. Frideswide, there existed various small religious houses before the Conquest, and that there were schools attached to these which formed the humble beginnings of the great place of learning that was to come. It is at any rate certain that the permanent establishment of the Normans and their soldiery was followed by those of religious orders from France.

The great abbey of Osney, west of Oxford, was founded early in the twelfth century for Augustinian, and, the abbey church is reported to have been of great magnificence, and when Oxford ceased to belong to the immense diocese of Lincoln, the abbey became a cathedral and the abbot a bishop. Nothing of this abbey remains to-day, and little of any of the other religious houses, such as Rewly Abbey, that surrounded Oxford. Their schools and influence of those schools, and the scholarship promoted amongst the various orders, greatly helped to establish the early repute of Oxford as a place of learning allied to religion, a conjunction that was accepted as so obvious and natural, that in the early days of the university, its chief secular business, its meetings and disputations were carried on within the walls of the university church of St. Mary the Virgin, before the building of the Divinity School, and the "Old" schools in the quadrangle beneath the Bodleian Library.

Learning at Oxford was, in the early days of the university, not well housed, but as time brought increased wealth and increased numbers, it brought with them an increased demand for appropriate buildings, and a natural desire for architectural dignity. So from uncertain and humble beginnings, through times of great hardship and difficulty, strife and disaster, through pestilence and famine, oppression and war, the little university in the little town between the rivers has grown to world-wide fame and immense influence and prestige, and the town to a city celebrated for the beauty, the character and the interest of its buildings.

The thirteenth century had seen much new work in the cathedral, and the fifteenth century, busy and active, added immensely to the buildings of Oxford, much that has disappeared and much that most happily remains. This period, indeed, set a fashion of college architecture in Oxford that prevailed in essentials into the seventeenth century.

The sixteenth century saw Wolsey's ambitious and magnificent conversion of a monastic "house" into his Cardinal's College, now Christ Church, the building of the noble dining hall. Of early seventeenth-century architecture, of Elizabethan and Jacobean work, Oxford is full in its university, collegiate, and domestic buildings. To the later seventeenth and early eighteenth centuries, Wren and his followers contributed many buildings which, after two centuries or more, are characteristic features of the Oxford of to-day.

Several of the old colleges lie outside of the walls, Balliol, Trinity, St. John's, and Wadham to the north, Worcester—formerly Gloucester Hall—to the north-west, and Magdalen to the east, six in all, but all, excepting perhaps St. John's and Wadham, built during a period when city walls were still of importance. It was necessary then that the extra mural mediæval college should be something of a fortress in itself.

What I believe may chiefly interest my brother architects is the evolution and establishment both at Oxford and at Cambridge, of the typical grouping and form of college buildings, and it seems to me that, as the more ancient university of the two and possessing, in Merton College, the earliest of deliberate college foundations, and in New College the most typical early instance of carefully ordained architectural grouping, on a well conceived plan, it is at Oxford that the earliest type may be best studied.

Of the first buildings of Merton College, little now remains. Some of the carving over the college gateway, the great north door of the hall, and perhaps the treasury and part of the sacristy. The noble chapel, the hall, and the incomparable library, as well as the charming inner quadrangle known as Mob Quad., are all of later date. The choir of the chapel dates from the end of the thirteenth century, the transepts begun apparently in that century or early in the fourteenth, were not completed till the fifteenth, while the fine tower was finished in 1451. The chapel seems to have been planned as a cruciform church, with nave, transepts and choir, but the nave was never built, perhaps in imitation of the plan of the chapel of New College, which, though begun much later, was finished earlier.

Merton College, albeit possessed of extraordinary charm and beauty, is not a typical college, as we understand that term. Its planning is irregular and not deliberately evolved.

Its nearest contemporary, or immediate successor in date of foundation, Balliol College, founded in 1266, possesses no buildings coeval with the earliest of Merton, and was upon a smaller scale; it still possesses its old hall and library and a very beautiful oriel window all of the fifteenth century, but beyond the plan of its front quadrangle and entrance, which is of the accepted college type of the fifteenth century, it has been so much rebuilt and modernized that it neither conveys the effect of its antiquity nor its original disposition.

As a nobly conceived and nobly executed group of college buildings, finely planned and finely built, the New College of St. Mary de Winton, commonly called New College, founded in 1379 by William of Wykeham, Bishop of Winchester, presents, as I think, the most perfect type of the mediæval college and one of the most remarkable instances of adroit and supremely dignified use of an irregular and somewhat difficult site to be found in, or out of, this country. I speak of the original buildings of the founder.

The beautiful front quadrangle was badly marred in the seventeenth century by the clumsy addition of an additional story to the long, low fourteenth-century buildings, and the high northern range of chapel and hall have suffered in consequence by the alteration of scale thus occasioned. But they are noble buildings in themselves, albeit somewhat mauled by Wyatt and Scott. The charming little cloister, with its chestnut timbered roof, its garth intended as a cemetery for the Society, the admirably proportioned bell tower, on the rampart line, the warden's lodgings, the simple and dignified college gateway, and the bold and charming device of the arched wing of the lodgings, carried over the lane to increase building space, and form a bridge for the warden to his garden, and to the noble tithe barn, which faces the long stable buildings on this northern side of the lane, are all intact, or so little touched that the sense of the fourteenth century seems still to linger about the grey old walls.

A PRINT OF HIGH STREET, OXFORD.
BY EDMUND H. NEW.

Town Planning in a City like Oxford

By RAYMOND UNWIN, F.R.I.B.A.

TWO distinct and fully developed branches of life, the university and the commercial town, are still the most notable characteristics of Oxford. Their different needs and the extent of their mutual dependence constitute some of the most fundamental considerations affecting the town planning of the city.

When we consider that this dual life of such exceptional interest and value is housed in and about an ancient city, which, as a mere collection of buildings of interest and beauty, constitutes one of the greatest and most highly prized treasures of the world, we shall begin to realize something of the difficulty, and something, too, of the fascination, which the preparation of a town plan for Oxford and the surrounding lands will present. In the joint working out of this plan, we may confidently hope for a further advance of that mutual appreciation between the university and the city, which has already made so much progress since the time when T. H. Green, of Balliol, made the encouragement of good understanding between these two bodies one of the aims of his life.

In few other towns do the young citizens have such opportunities for the enjoyment of culture or the acquisition of knowledge. For such advantages it would not be an excessive price if the citizens were to be asked to stand a little aside from the great rush towards industrial and commercial pre-eminence, which absorbs the life of many other less fortunate towns. On the other hand, perhaps in no other university have the students quite so good an opportunity of establishing contact with the forms of English municipal government and the traditions of civic independence upon which so much of our national life and liberty depend. In few other places has such a complete and characteristic university life been preserved; in some sense it is a life apart; nevertheless there is here this unique opportunity to maintain, during those impressionable years spent on the academic course, a contact with a very living city, which, if taken advantage of, will add enormously to the value of the knowledge and experience acquired at this great seat of learning. For such advantages the university may well concede all the scope and opportunities for civic life and development which can be provided without actual detriment to the purpose it exists to serve.

We may confidently expect that in making their plans university and municipality alike will cheerfully recognize the duty which they owe to mankind to preserve from injury the unique beauty of the city which they have jointly inherited. Sharing the respect and affection for their common home, they may be relied on the more willingly to put up with such comparative inconvenience as may be necessary to conserve its character. As it becomes urgent to solve the problems which progress brings up—problems of congested traffic, of expanding commerce, of modern requirements in sanitation, and the like—before adopting any solution dangerous to the existing beauty they will search diligently for alternative methods, seeking each time to find the way out of or round their difficulties which will best harmonize with the *genius loci* so highly treasured.

Increasing traffic I imagine to be one of the most threatening dangers. For this you will investigate the various causes of traffic congestion and the way in which they may be controlled. The increasing multiplication of motor vehicles of all kinds is one of these causes, of which we in this country have not yet experienced the full force.

The point to be realized is that already traffic conditions exist in many towns for which an adequate provision here would be inconsistent with the maintenance of this city as we know it; such dangerous conditions must be avoided if possible. The exercise of reasonable restraint in the use of private motor-cars, especially within the city, is one of the ways in which both the citizens and the members of the university may contribute to the preservation of Oxford.

Apart, however, from any changes in the character of vehicles, or in their number in proportion to population, there are other causes contributing to the congestion of traffic, such as the arrangement of highways, centralization of trade, commerce or amusements, density and height of building, and the distribution of population, which are more immediately amenable to modification by means of a town planning scheme.

As regards the main highways, their position was largely fixed by the conditions of the site. The shape of the gravel plateau on which the city was built, its relation to the two adjacent rivers, to their fording places, and later their bridges, determined that the two main streams of traffic would cross at or near the centre of the town at Carfax, and that the two highways thus formed would be the chief traffic routes. Indeed, until recent times they have been the only important routes.

We do not know to whose early architectural instinct the rectangular crossing at Carfax is due. Some have seen in it a Roman relic; but the Romans had no monopoly of the right angle. It seems likely, however, that we owe

the extraordinary beauty of the curved High Street to the necessity of accommodating the line of this eastern arm of the cross roads, so that the fording place, and subsequently the bridge which passes the low-lying river valley at its narrowest point, might be approached from a direction normal to the line of crossing. A somewhat similar, though much slighter, change of direction in the southern arm gives the fine view of Christ Church and Tom Tower from Carfax itself.

The very acute angle at which the Woodstock and Banbury roads approached the Northern gate, where the old St. Michael's Tower still stands, gave to the city its unusually spacious St. Giles, one of the earliest parts outside the wall to be built upon. It is to the protecting moat or ditch outside the north wall, and the wide space there kept free, that the modern city owes its Broad Street. Unfortunately the continuation of this along Holywell and Long Wall Streets was carried out to a less generous width. Consequently this street is not so adequate as might be wished to serve as a by-pass road from St. Giles to Magdalene Bridge, though it serves this purpose to some extent. In view of the necessity of limiting the volume of traffic in the central area, the question of diverting as much as possible along by-pass roads is of special importance when planning any new roads here. It is important, for example, that through traffic from the north, as well as that between the northern suburbs of the town and that east of Magdalene Bridge, should be enticed from passing through the centre of the town by the provision of alternative routes. Equally important is it to improve communication between that part of the town which lies north of Broad Street and the railway stations, and the towns and villages which lie beyond them. Such traffic should be discouraged from coming farther into the town than Beaumont Street. This is fortunately a fairly wide thoroughfare, and it may be practicable to improve the present route from its western end to the stations. I am glad to see this question of by-pass roads has already received attention and that roads farther out are projected, with a view to diverting both through traffic, and that between the outer suburbs of Oxford, which might otherwise have to pass through the centre.

Owing to the position of the rivers, parks, and other features obstructive to road-making, the planning of these highways is not without considerable difficulty; but if Oxford continues to grow their advantage will be increasingly realized, and I am confident that you are justified in making great efforts to preserve the best possible routes for these roads. Do not be too much deterred by the fear of costly bridges; we are apt in modern times to forget or to despise the humble ferry, which is still so effective a substitute on many a wider river. Where on your projected roads the cost of a bridge may not be justified a ferry may prove a very serviceable substitute for many a year. Apart, however, from planning or making new roads, there are other means which you can take to check the growth of centralized traffic.

One of the most characteristic and admired beauties of Oxford has been the vision of the city with its clustered towers, spires, domes, and pinnacles rising in generous profusion above the long low lines of the college buildings and presenting a variety of charming and impressive groupings to the approaching visitor. How many a young scholar, tramping in poverty or, later, speeding on the stage coach to this long-dreamed-of Mecca of his ambitions, has felt his heart beat faster as that vision of the city came first within his view, from one of the many hills which surround us here.

Not less moving has the vision proved to those revisiting the haunts of their youth, perchance at the close of a career, to initiate some loved member of the next generation. Well, gentlemen, it depends on how this town planning scheme is handled, whether that vision of beauty can still be saved. I miss many of those views, which were still open and unspoiled in my youth. There are sound practical reasons for preserving the low-lying land from further building. But if there were no such reasons, I should still urge with equal emphasis that Oxford is worthy of its setting, that the picture is fine enough to deserve the most appropriate frame.

What is true of the vision of the city, as a whole, is true also of many charming vistas within the city. Much may be done to preserve these and to protect their setting. It is not enough in this respect to have regard only to the buildings of outstanding merit—the colleges, churches, and the like. These may be preserved in themselves and yet be largely destroyed by replacing the harmonious background of simple but charming buildings, which were so common here fifty years ago, by blatant or merely incongruous examples of the modern lack of taste.

New views and vistas may also be created. But this is a pursuit to be followed only with great care and caution. Many a continental city which has cleared away old buildings, thought to obscure the view of something specially fine, has bitterly regretted the clearance and even in some cases tried to replace that which had been demolished.

There are other dangers, too. Here in Oxford a project has been discussed for opening out an attractive view into a highway, where it would be of great value. Some, however, fear that such an opening would make the mouths water of the restless devotees of traffic; that where their eyes were allowed to stray, they would want their cars to follow! It may be that powers or conditions sufficient to prevent this risk exist, or can be created. Both aspects of such proposals must and will be carefully weighed. The tempting prospect must not be allowed to create a serious risk of damage: nor must a purely imaginary danger stand in the way of needed or attractive improvements. The weighing up of such considerations, the right appreciation of the practical advantages and the æsthetic values form part of the responsible duties of those in whose hands rests the making of the new plans. Some projects, which now seem daring, were made by an Italian architect in 1730, in a sketch plan which I believe is in the Bodleian Library. I am not sure that the Renaissance enthusiasts of that day had quite enough appreciation of the work of their forerunners to have been safely trusted to replan Oxford, much as there is of beauty with which they have graced her.

It is the peculiar function of the architect to unite the useful with the beautiful, to study scientific construction, to consider the practical requirements, and to satisfy them in beautiful form. If he is a true architect, his thought has been trained to work along both lines and to seek for the synthesis between their demands. His imagination has by long use acquired the faculty of seeing and realizing both at the same time; so that if he is moved to do *this* for the sake of its beauty, he will see the inconvenience which it might cause; or if to do *that* for its utility, he will see the danger of marring the beauty he is aiming to create and will modify and modify again until both demands are satisfied. I know of few activities in which this specially trained imagination is more needed than in town planning and city building. And we shall be agreed that there are few cities in which this need can be stronger than here in Oxford. I am glad to think that this is well understood by the Corporation and their able officials, who have already made so auspicious a beginning of the town-planning scheme. There is, of course, equal need for the experience and knowledge of the engineer and surveyor and for the student of the economics of land development. Each has scope and work of importance enough to satisfy their greatest ambition in such an opportunity as this city affords. From what I know of the councillors and of the city engineer I shall be surprised if they do not amply recognize the need, and cordially welcome the help which can be given by the experienced architect in forming a complete scheme. With such co-operation, while preserving the old and cherished heart of the city, it should be possible to lay out and design new quarters for the expanding population, their business and their play, which will be as attractive as convenient.

Members of the Conference

Below is a list of those who attended the R.I.B.A. Conference held at Oxford last week under the presidency of Mr. J. Alfred Gotch, P.R.I.B.A.

Adams, P. H.
Adkin, A. G., and Miss
Adshead, Prof. S. D.
Agutter, T. C., and Miss
Allcorn, W. J.
Allen, Miss Olga
Anscombe, A. E., and Mrs.
Ansell, W. H., and Mrs.

Baker, F. G.
Baker, Herbert, A.R.A.
Barnes, Major Harry
Barnish, F. J.
Bateman, C. E.
Bates, E. A., and Mrs.
Battley, H. A.
Baynes, W. A., and Mrs.
Beckwith, H. L.
Brierley, Walter H.
Broadhead, C. A., and Mrs.
Brown, W. Talbot
Bryce, A. D., and Mrs.
Buck, W. G., and Mrs.
Buckland, H. T., and Mrs. and Miss
Buckle, G. T.
Budden, Prof. L. B.
Bullock, Albert E.
Burrows, Irene
Bury, Viscount

Campbell, A. Lorne
Caple, W. H. D.
Cart de Lafontaine, P.
Cave, R. S.
Clark, James, and Mrs.
Close, R. M., and Mrs.
Collins, C. R. T.
Cook, Walter, and Miss, and Miss E. M.
Corfiato, H., and Mrs.
Corlette, Major H. C.
Cox, H. A.
Cumming, T. T., and Mrs.
Cundall, Philip H.

Dale, E.
Dale, T. Lawrence, and Mrs.
Dale, W. J., and Mrs.
Dance, T. H. W.
Davidson, T. G., and Mrs.
Davis, H. Stratton, and Mrs.
Dawber, E. Guy, and Mrs.
Dawson, Matthew J., and Mrs.
Dicken, Miss
Ditchfield, Rev. P. H.
Dobie, W. G., and Mrs.
Dodd, R. F.

Eccles, T. E.
Edwards, Arthur G.
Edwards, F. E. P.
Emerson, Miss

Farley, G. H.
Fletcher, Sir Banister, and Lady
Fletcher, H. M.
Fogg, Harold J., and Mrs.
Forester, E., and Mrs.
Foxley, A.

Gardner, G. T.
Gibbs, H. B. S.
Grant, John P., and Mrs.
Grayson, Hastwell, and Mrs.

Hall, E. S.
Hammond, F.
Hammond, R. G.
Hamp, Stanley, and Mrs.
Harris, Sidney F., and Mrs.
Harrison, N. W., and Mrs.
Harvey, F. M.
Harvey, W. A.
Haward, F. E.
Havs, T. Wilson
Hennings, Arthur W.
Hinde, E. Percy, and Mrs.
Hirst, H. C. M., and Mrs.
Hitchins, W. W.
Hooper, Francis
Hope, Arthur J., and Mrs.
Horne, D. E. A.
Howling, G. J.
Hutt, Harry, and Mrs.

Jeans, Herbert
Jenkins, Gilbert H., and Mrs.
Jerman, James
Jerman, Capt. R. H.
Jones, Francis, and Mrs.
Jones, Ivor P., and Mrs.
Jones, J. Herbert
Jones, W. T.

Kaye, Stewart, and Mrs.
Keen, Arthur, and Mrs.
Keppie, John
Kerr, Henry F., and Miss
Kerr, R. S.
King, Wm., and Mrs.
Kirby, E. Bertram
Knapp-Fisher, A. B.

Lawrence, G. C.
Lawson, P. H.
Lenton, F. J.
Lloyd, T. Alwyn, and Mrs.
Lockhead, J.
Lorimer, Sir R., and Lady, and Son

MacAlister, Ian, and Mrs.
McLaren, P. R., and Mrs.
MacNicoll, Miss
Mader, Edmund
Marten, W. H. H.
Martyn, E. A. L.
Milburn, T. R., and Mrs. and Miss
Milnes, G. P.
Moberley, A. H.
Morgan, E. P., and Mrs.
Morrison, J. Inch

New, Edmund H.
Newton, W. G.

Oatley, G. H.
Openshaw, F. E., and Mrs.

Partridge, E. J.
Paterson, Alexander N., and Mrs.
Paterson, H. L., and E. A.
Paterson, J. B.
Plume, W. T.

Quinton, H.

Rayson, T.
Read, Herbert
Reavell, Lt.-Col. G., and Mrs.
Rees, T. Taliesin, and Mrs.
Richardson, Prof. A. E., and Mrs.
Rising, H. W.
Rix, H. T.
Rix, R. A., and Mrs.
Roberts, A. B. Ll.
Robertson, Manning, and Mrs.
Robinson, S. B., and Miss
Rogers, H. S., and Mrs.
Royce, B., and Mrs.
Santo, V. G.
Sanville, G.
Saunders, J. T., and Mrs.
Sciortino, Prof. A.
Simpson Geo.
Skinner, W. S.
Slater, J. Alan
Smith, H.
Smith, J. Arthur
Smith, J. Llew., and Mrs.
Soutar, C. G., and Mrs.
Spain, Col. Alfred, and Mrs.
Steiger, Eric A.
Stephens, Mrs. Reynolds
Stucké, W. H.
Sulman, Sir John, and Lady, and Miss
Swarbricke, John

Tayler, A. S.
Taylor, Mrs. Florence M., and Mr. Geo. A.
Teather, Harry, Mrs., Miss, and R. H.
Teather, T. Amory
Thomas, Sir A. Brumwell
Thomas, Percy, and Mrs.
Thorp, O. M.
Thorpe, J. E.
Toothill, J. C. P.
Townroe, B. S.
Traylen, H. F.
Tubbs, Percy B., and Mrs.

Unwin, Raymond, and Mrs.

Waldram, Percy J., and Mrs.
Wallum, Miss C.
Ward, C. F.
Ware, E.
Warren, A. P.
Warren, E. P., and Mrs.
Waterhouse, Paul
Webb, Maurice, and Mrs.
Wickenden, Arthur F., and Mrs.
Wigfull, J. R.
Wigzell, Norman
Wike, C. F.
Willcocks, C. B.
Wills, H. W., and Miss K.
Wilson, H., and Miss
Wilson, T. Butler
Worthington, Dr. Percy S.

Yates, C. W., and Mrs.
Yates, T. C.
Yeates, Alfred B.

New Keeper of Wallace Collection

Mr. D. S. MacColl is retiring from the keepership of the Wallace Collection on September 30. The trustees, with the approval of the First Lord of the Treasury, have appointed in his place Mr. Samuel James Camp, F.S.A., at present assistant to the Keeper and Inspector of the Armouries.

Mr. MacColl, who is a native of Glasgow, the son of the Rev. Dugald MacColl, received his early education at Glasgow Academy and then at University College School and University College, London, whence he proceeded to Lincoln College, Oxford, where he was a scholar and Newdigate prizeman. He studied art at the Westminster School of Art and the Slade School, and became a painter and designer. He was art critic of the "Spectator" and "Saturday Review," and editor of the "Architectural Review," and several notable articles from his pen appeared in that magazine. Of late years, his contributions to the Press have been fewer, though the restarting of his critical articles in the "Saturday Review" a year or so back aroused much interest. Mr. MacColl was a lecturer on the history of art at University College, and took the initiative in the foundation of the National Art Collections Fund and the Contemporary Art Society. From 1906 to 1911 he was Keeper of the National Gallery of British Art (Tate Gallery), and in the latter year he was appointed to succeed Sir Claude Phillips as Keeper of the Wallace Collection.

Mr. Camp has held the post of assistant since the foundation of the Gallery, and succeeded to the post of Inspector of the Armouries on the death of Sir Guy Laking in 1919. He has given devoted service to the administration and conservation of the collection, and his new edition of the Arms and Armour Catalogue, now in process of publication, has won him a high place among students of that subject.

An Exhibition of Old Drawings

An exhibition of perspective and working drawings of the architectural works of James Brooks, including his competition drawings of Liverpool Cathedral and of the Houses of Parliament, by Sir Charles Barry, which have recently come into the possession of the Institute, are now on view at the R.I.B.A., though, to be sure, to-day is the last of the exhibition.

From what source the R.I.B.A. acquired the drawings is not stated, whether they have lain forgotten and now

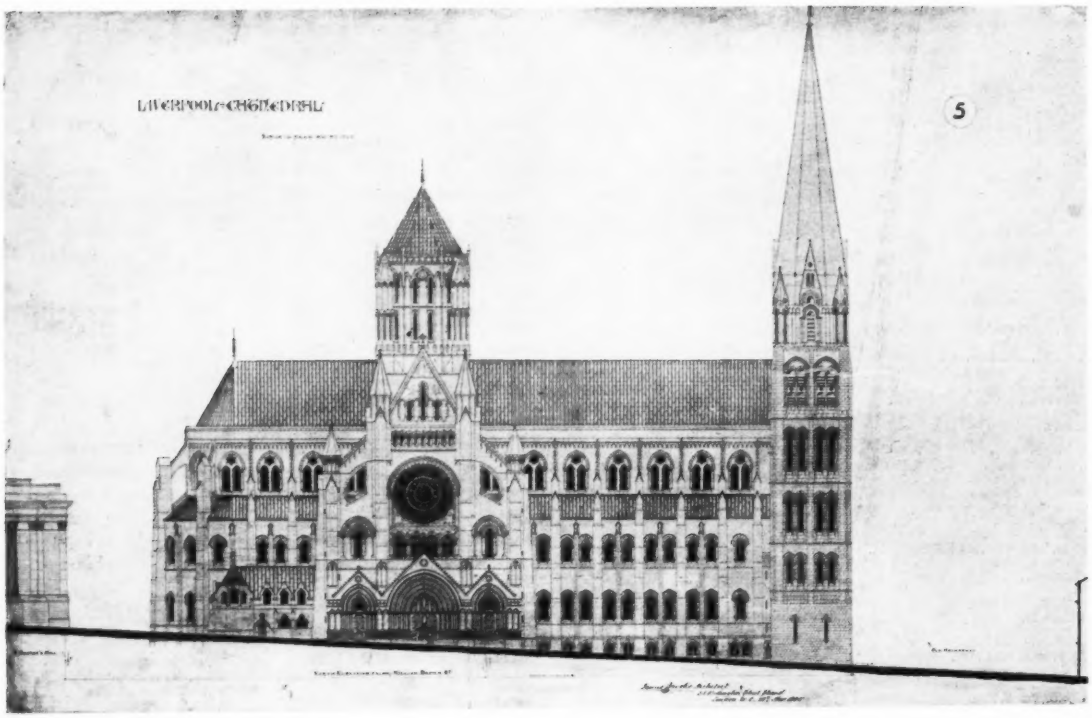
"leap
From hiding places ten years deep,"

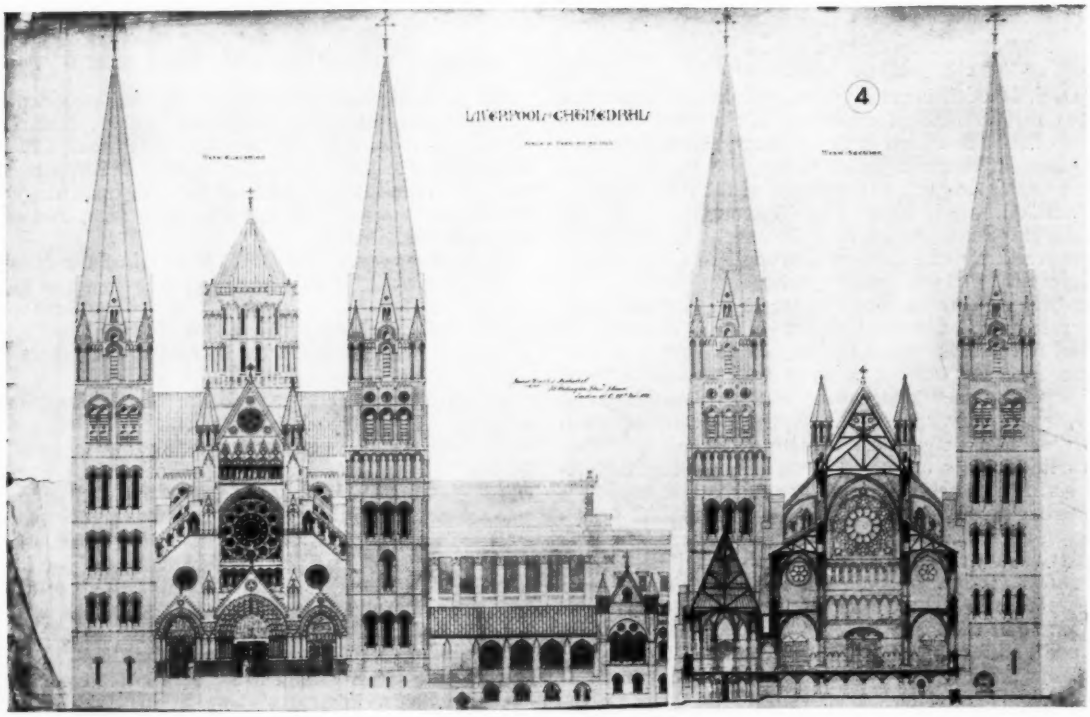
or whether they have been jealously guarded and catalogued.

All the drawings are rendered in the fine-line draughtsmanship which nowadays seems one of the lost arts (it is true some architects in their working drawings still carry on the old tradition, but at that time every office turned out such work), and they are very worn and ancient, but one could work to them as well to-day as eighty years ago.

The James Brooks drawings comprise, beside the competition set for Liverpool Cathedral, those for churches in suburbs of London—Saint Columba, Kingsland Road; St. Andrew, Willesden Green; St. Margaret, Lee, Kent. One or two bear the "imprint": James Brooks, F.R.I.B.A., Architect, 35 Wellington Street, Strand, W.C. Mr. Frank Brangwyn's father is said to have executed some of these. Certainly he was in Brooks's office at one time.

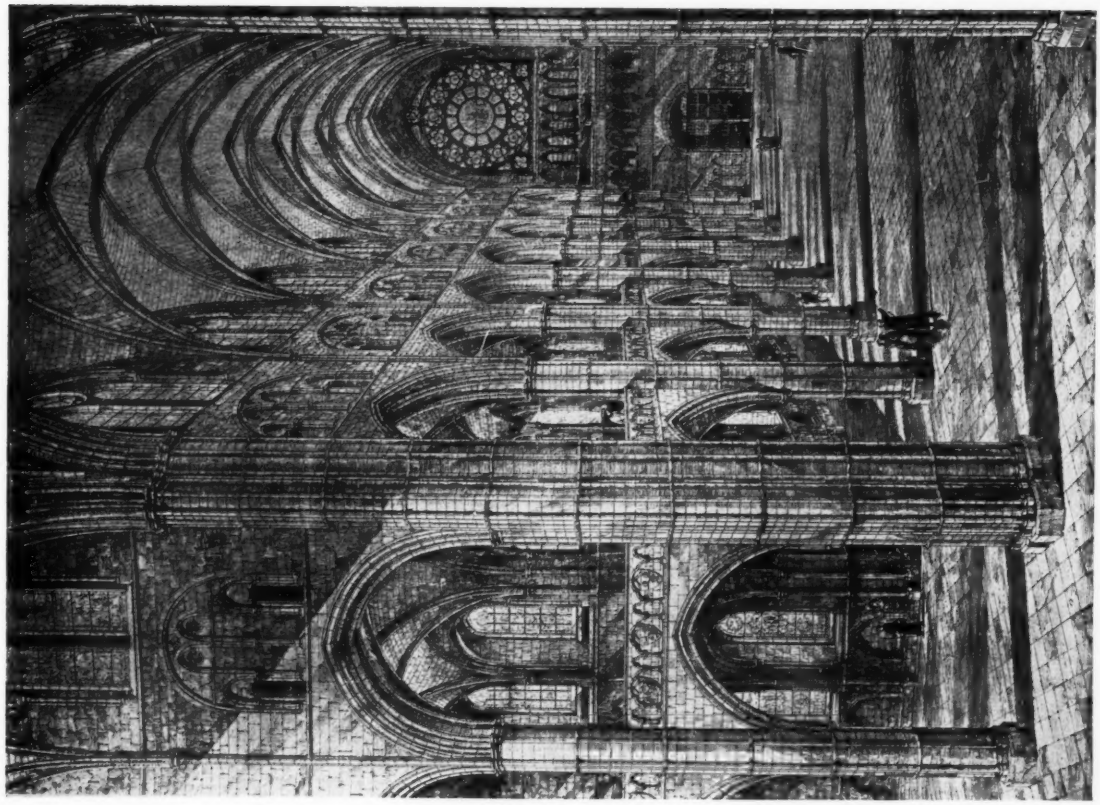
The Liverpool drawings (of which we give reproductions on the succeeding pages) are wonderful for their draughtsmanship, but sadly lacking in any wonder in design. This is the Gothic of the old school, lifeless, depressing, and of the sort one might imagine was composed with a box of bricks in the nursery on a wet Sunday afternoon. H. J.

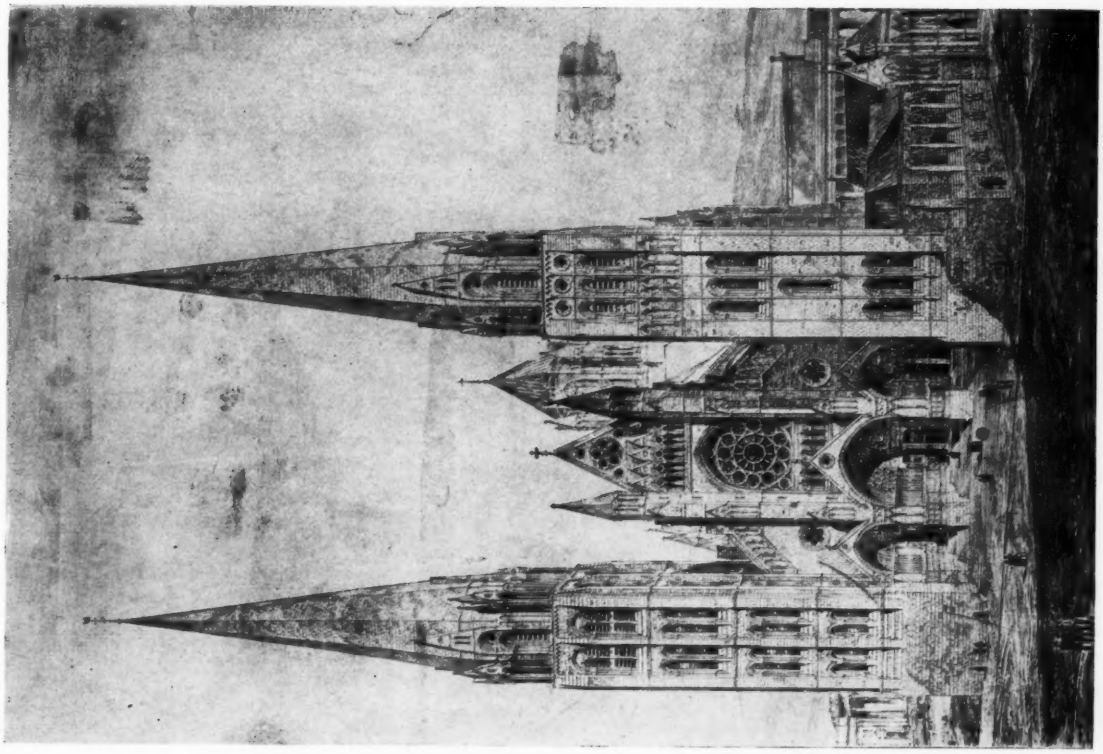




COMPETITION DRAWINGS FOR LIVERPOOL CATHEDRAL BY JAMES BROOKS.

(From the Exhibition of Original Drawings at the R.I.B.A. A notice of the Exhibition appears on the previous page.)

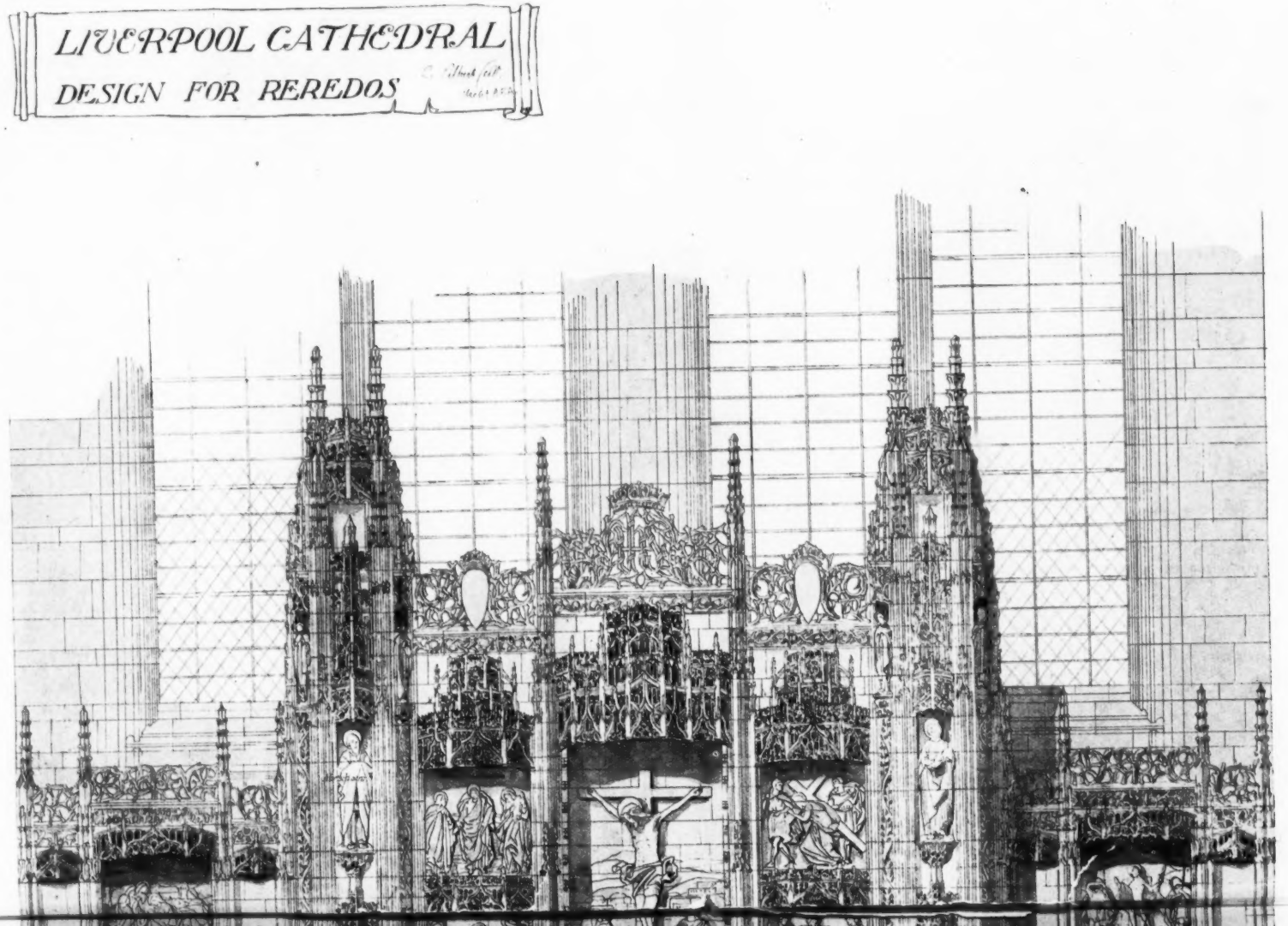


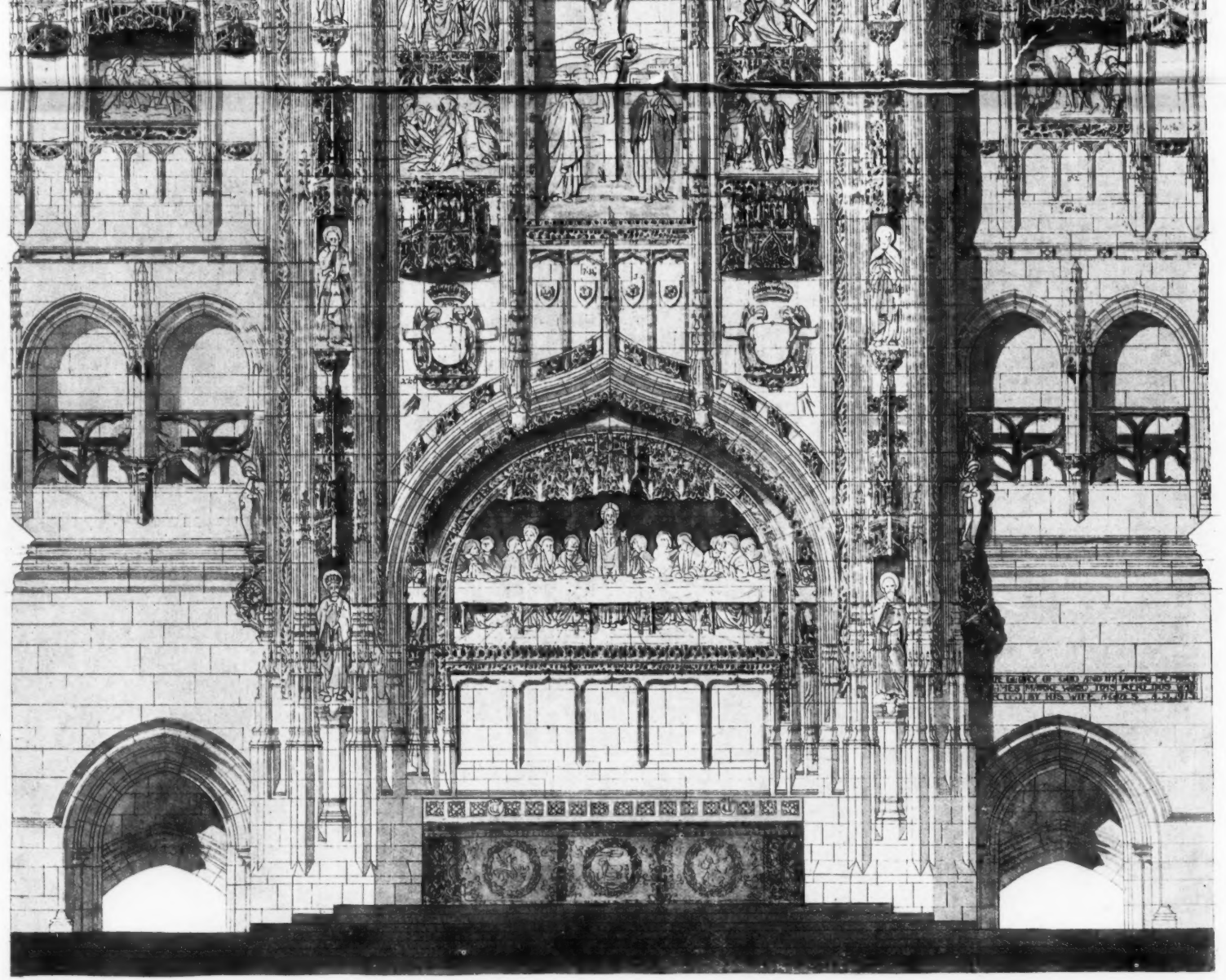


COMPETITION DRAWINGS FOR LIVERPOOL CATHEDRAL BY JAMES BROOKS.
(From the Exhibition of Original Drawings at the R.I.B.A.)

Architects' Working Drawings. 81.—Liverpool Cathedral: The Reredos

G. Gilbert Scott, R.A., F.R.I.B.A., Architect





In the detail of Liverpool Cathedral the spirit is more markedly Gothic than in the general lines. In the above design for the Reredos there is displayed all the richness of Amiens or Rheims.

University College School of Architecture

An Exhibition of Students' Work

THE work of students at the London University School of Architecture, on exhibition at Gower Street, is evidence that a sound knowledge of composition is there considered as fundamental in the training of architects; also the improvement in design shows that an appreciation of the vital requirements of structure and the essentials of each programme must produce results "modern" in spirit. Architectural language has obviously not been allowed to form a stumbling block to expression, but at the same time, the real value of the "Classic" tongue to our cruder civilization of the north has evidently been emphasized to the younger students. There are several examples of "Compositions of Greek and Roman fragments" in the first- and second-year work, and a judicious use of the Orders is shown by senior students.

In the diploma work exhibited there are four designs for a "Model Dairy Farm" (a really modern problem). The site is a sloping one, with wide frontage to a highway, and the conditions laid down are such as one meets in practice. Mr. J. R. Alabaster shows a delightful ensemble with a logical arrangement of buildings in local stone, good circulation for milk lorries, and adequate facilities for feeding, milking, and administration. Only one silo is shown, which, from its position, demands a somewhat picturesque grouping, with the modern type of "double" cowhouse for eighty cows; the latter communicates directly with the pastures, but many dairy experts would prefer to see the long lean-to open shed disposed on the south rather than on the draughty north side. The presentation of the design is admirable.

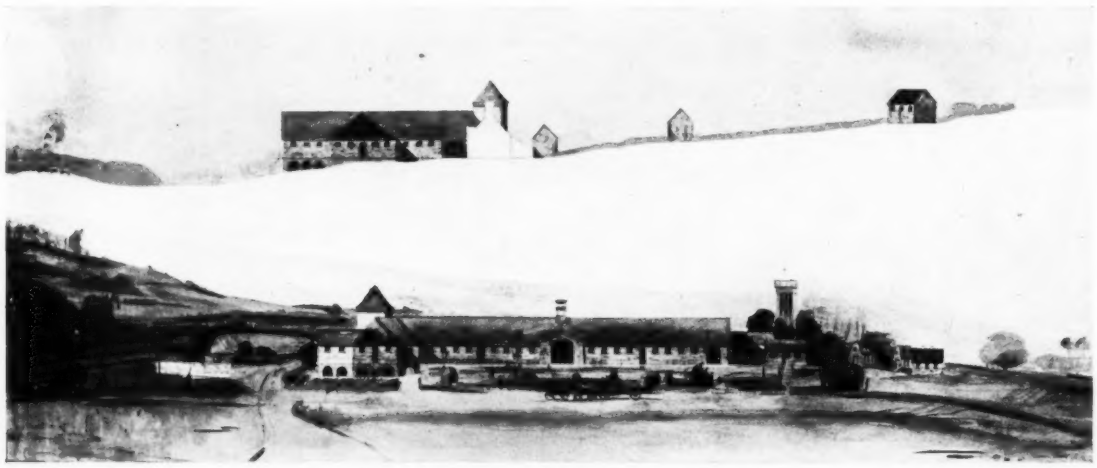
Miss Barbara Pouschkine has submitted a good plan, but the very crude elevations over-emphasize the bucolic character of the subject, and would perhaps suit a Central European of Pyrenean landscape rather than the milder environment of an English countryside. Her very long "single type" cowshed, not so efficient in working, would strike a rather harsh note on its undulating background. The planning of the entrance court and administrative block is decidedly good.

Mr. C. H. Short's scheme has a suitable character for a brick country, but as regards the plan the single type cowshed is extravagant in design and more difficult to work than Mr. Alabaster's arrangement; the two silos, even if necessary, would produce a pronounced effect of duality in silhouette without an adequate dominating feature. The arrangements for recreation for the staff are delightful, but it is probable that the dairy hands engaged all day in manual work would prefer some other diversion than tennis. Mr. Guy Morgan shows a scheme for the same subject with a set of drawings which, in spite of planning defects, is probably the most convincing in the exhibition. We regard his use of colour wash externally as being most appropriate. The circulation is good and essentially practical, although the buildings disposed rather across the contours might be costly to erect. The aeroplane view was the only method of showing a scheme that would appear uninviting from the main road, and although the visitors' tea-house appears happily placed on the north side of the paddock to view the stock, it should be noted that a dairy-farm paddock would invariably appear as a sea of depressing mud, and not a trimly-kept lawn.

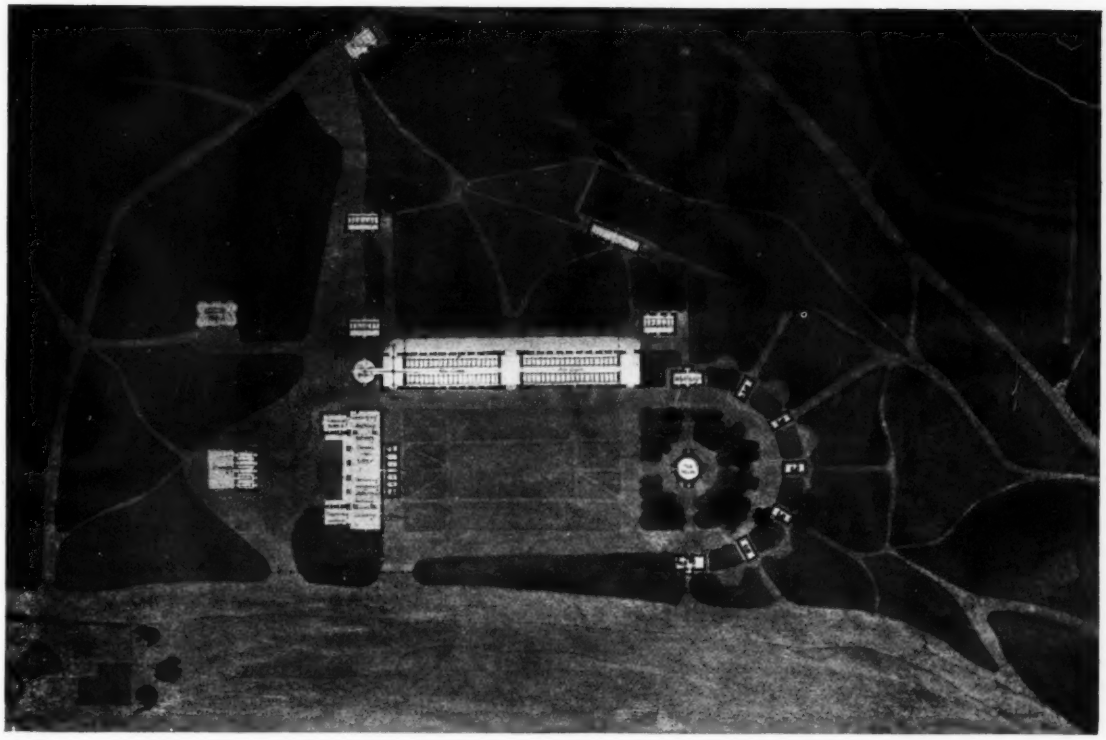
The designs for a school of architecture by the third-year degree students all possess the dignified character which is associated with buildings of this type. Faintly reminiscent of the Beaux Arts school in elevation, they show signs of weakness in planning, happily not expressed externally. Mr. Forster's is slightly immature in its handling, and the draughtsmanship hardly good enough for the subtle refinements of the "Classic" manner. Communication between the museum block and the studios should not be impaired by the introduction of a cloak-room in the corridor. Mr. F. S. Bardell has done well to produce a satisfactory façade without employing the Orders; circulation is good, but why is one wall of the museum of immense thickness and the other wall, carrying the same load, so inadequate? Miss Jessie M. Grieg's school has wings which apparently could be prolonged indefinitely, as they are not punctuated in elevation. The studios, all top lighted, might be insufferably hot in summer without "through" draught, and the tennis courts disposed between the studios are too cramped to serve their purpose; the studio corridors are also too narrow.

Among the work submitted by second- and third-year students there are several attractive sketch designs for a modern art gallery, an interesting subject in view of the recent research work on the best methods of lighting. Lighting is of supreme importance in such a problem, and, therefore, the small scale sections illustrating all the schemes are rather too nebulous. In one scheme (by L. F. M. Payne) the section has been omitted altogether.

Mr. H. T. Dyer gives a preliminary study for a small-holder's cottage in East Anglia, presented in ink on tracing paper, an excellent and quick method of putting the architect's ideas before the client as a basis of discussion before the preparation of the more elaborate finished drawings.



DESIGN FOR A MODEL DAIRY FARM BY J. R. ALABASTER.



DESIGN FOR A MODEL DAIRY FARM BY J. R. ALABASTER.

Measured work does not form a large section of the exhibition, although there are many attractive small sketches, the results of travel and personal observation. One drawing, the Royal College of Science, South Kensington, is well worth study, not only as an example of good architecture in material well handled, but also for its delicate and sympathetic draughtsmanship; it is a useful record, drawn by Mr. L. Stokes.

The subject for the Lever prize this session is the remodelling of the buildings surrounding St. Paul's Cathedral, a real test of the student's appreciation of civic values. The shop front problem is again one of the nuts to be cracked and the scale of St. Paul's is also a determining factor in the design. All competitors have been careful to subordinate their architectural frame to Wren's masterpiece by the omission of any exciting features, by an unbroken skyline and a flat façade treatment. The first prize might have been designed by any of Wren's followers of his own generation, but Mr. C. H. Short, placed second, equal with Miss Payne, has adopted a frankly modern treatment, devoid of pilasters, and relying on its fenestration to obtain unity and rhythm.

An interesting section of the exhibition, showing the scope of the school curriculum, includes museum studies of decoration and fabrics, and also some original designs, one in particular we would mention, for a printed fabric, by M. A. de Quincey. Studies of Roman construction in isometric projection and numerous blue prints of working drawings complete the impression that the field of study at University College is as wide as possible.

W. HARDING THOMPSON.

R.I.B.A. Examination Results

The Intermediate Examination, qualifying for registration as Student R.I.B.A., was held in London and Leeds from May 23 to 29. Of the 65 candidates who presented themselves, 26 passed and 39 were relegated. The successful candidates were as follows, the names being given in order of merit as placed by the Examiners :—

THRASHER, W. J. (P. 1923), Bristol.
SINNING, W. G. (P. 1919), Beckingham.
WYKES, H. T. (P. 1922), Wrexham.
BUTTON, F. C. (P. 1924), Folkestone.
DICKETTS, H. J. (P. 1921), Northfleet.
TEMPEST, B. S. (P. 1923), Harrow.
SAUNDERS, G. S. (P. 1921), Leeds.
CARTER, P. G. J. (P. 1922), Caversham.
WALKER, R. V. (P. 1920), Woolwich.
DOLMAN, F. L. J. (P. 1922), London.
SNAILUM, T. W. (P. 1923), Trowbridge.
GARNETT, G. (P. 1922), Manchester.
DRIVER, S. R. (P. 1923), Leeds.
REID, H. J. (P. 1922), Leeds.
ACTON, G. R. (P. 1915), Worcester.
APPLEGARTH, T. W. (P. 1920), Teddington.
BROWN, H. (P. 1920), Blackpool.
CHIPPINDALE, F. (P. 1921), Otley.
CORLETT, W. S. (P. 1922), Streatham Hill.
DAVENPORT, Norah E. (P. 1921), London.
GLOVER, A. W. (P. 1920), Bradford.
HARRISON, F. C. S. (P. 1914), Quebec, Co. Durham.
HASKINS, A. D. A. (P. 1920), Birmingham.
PITTER, G. W. K. (P. 1921), Letchworth.
RANDLE, F. L. (P. 1923), Smethwick.
STEWARD-SMITH, E. (P. 1920), Reading

The Final and Special Examinations, qualifying for candidature as Associate R.I.B.A., were held in London from June 12 to 19. Of the 35 candidates admitted (six of whom took Part I only, and one Part II only, having elected, in accordance with the regulations, to take the Examination in two parts), 13 passed (two in Part I only), and the remaining 22 were relegated. The successful candidates were as follows :—

BHEDWAR, C. K. (Special), Hampstead.
BLACKBURNE, S. L. (S. 1922), London.
BLAKE, J. P. (Special), Hounslow.
BRIGHTIFF, C. H. (S. 1901), Cricklewood.
CAMPBELL, A. A. V. (Special), London.
CARELESS, S. S. (Special), Northwood.
COBB, R. S. (Special), Grove Park.
EVE, C. G. W. (S. 1923), South Nutfield.
GEESON, A. G. (Special), Leicester.
REILY, E. (Special), Belfast.
WILSON, J. M. (Special), Baghdad.
BHUTA, G. M. (S. 1924), London. (Passed in Part I only.)
SHARMA, P. L. (S. 1924), London. (Passed in Part I only.)

The Technical College, Cardiff

The following awards have been made as a result of the sessional examinations at the School of Architecture at the Technical College, Cardiff. Mr. Paul Waterhouse, P-P.R.I.B.A., was the External Examiner.

Fourth Examination.

L. Monroe. B. W. Thomas.
W. O. Oakley.

Third Examination.

For the certificate awarded at the end of the three years' full-time day course, exempting from the R.I.B.A. Intermediate Examination :—

*V. Banks. E. Byrd.
*J. B. Wride. F. Harper.
H. A. Barton.

First Examination.

P. G. Budgen. J. T. Banks.

* Certificate with Distinction.

Architecture and Modern Civic Requirements

By FRANK A. B. PRESTON, F.S.A.(Scot.), L.S.A., Burgh Surveyor, Milngavie

MR. FRANK A. B. PRESTON, in reading a paper before the annual meeting, held at Helensburgh, of the Scottish District of the Institution of Municipal and County Engineers, said: The opening words adopted by the late John Belcher in his introduction to the "Essentials in Architecture" are arresting. He wrote: "Architecture has not yet found its true and proper place as a subject of popular interest." How true this is so far as the relation of our subject to the civic service is concerned! This lack of interest is not deliberate; it is rather the result of indifference or unawakened thought. Interest in this subject has not become a popular cult, otherwise conditions would have rapidly changed. Despite the enthusiasm aroused by the endeavour to secure good housing, the demand for the maintenance of a high standard of architectural design is not so universal as one might desire.

In a recently-published book, "The Legacy of Rome," the author was much struck by the grouping together of "Architecture and Art" and of "Building and Engineering." Both articles are from the pens of men whose wide knowledge fits them for their subjects. While the grouping just referred to is essentially well chosen, one must not overlook the intimate connection of all four.

The civic demands now laid on architecture are more varied and in their very variety more difficult to solve than in any time past. This has been brought about by the great increase of legislation by means of which Parliament has laid an ever-increasing responsibility on local authorities. This devolution of responsibility proceeds unchecked. Two schools of thought have emerged as a result, one that demands almost unlimited autonomy, and the other the greater centralization of administrative authority. We have it in our daily avocation as highway engineers, on the one hand the insistent demand for nationalization of all main roads under a Government department, and on the other the no less emphatic claim for the augmentation of local control. We again have the same challenge relative to the provision of housing. There are those who desire greater control to be exercised by the central Government, opposed to whom are those who demand unlimited freedom of action for the local authorities, unless, perhaps, in so far as the provision of funds is of any importance. This has a bearing, so far as architectural design is concerned, which, while not perhaps at first sight apparent, is nevertheless definite. For reasons with which we are not meantime concerned, the tendency is to devolve greater responsibility on the local authority. One desirable, even if unintentional, result will be the safeguarding of housing scheme designs from the deadening effect of stereotype. We are familiar with the so-called economic argument that by standardizing windows and doors, chimney pots and garden fences of all housing schemes throughout the United Kingdom a great saving would result. It is not my purpose to deny that there would result a financial saving, but it is my intention to state emphatically that there would be an immeasurably greater loss to the country at large, and to many communities in particular, from the æsthetic standpoint. The lives of many of our people are sufficiently drab without perpetuating the monotony of design to be seen in the residential districts of many of our towns. This danger is recognized by the more enlightened of our administrators, whether national or local. The chief responsibility, however, directly rests on those who are themselves responsible for the actual designs of our new dwellings. There is less excuse for bad architectural design or composition in public buildings, whether domestic or administrative, than in buildings for private purposes. It is a recognized axiom that in all public undertakings only the best should be good enough, and in this is to be found the ideal. This does not mean the extinction of the hackneyed phrase "Efficiency and Economy" which we see blossoming forth with no demure prominence in the month of November as a hardy perennial. Economy does not necessarily mean the extinction of efficiency, nor need it necessitate the abandonment of good architecture under any conditions. The two great principles of good design are truth and beauty. And among the qualities required in good composition are strength, vitality, restraint, refinement, grace, and repose. These qualities do not clamour for great ornamentation, and, indeed, can ofttimes be more easily attained in a simple, well-balanced composition than in one of great elaboration.

The question of scale applies with peculiar significance to the use of the classic orders in relation to municipal work. A diminutive Corinthian column, which may be quite appropriate as the decorative medium of a silver candlestick, is not an appropriate feature for a small doorway with its carved capital only just above the normal eye level. This is illustrative of a danger pointed out by many of our architectural authors in relation to the misuse of classical examples whereby they are not used as examplars, but are diminished almost in their entirety as by a pantograph. The scale of the original design is entirely lost, while the proportion is retained in the most mechanical manner. This is a real danger in connection with the application of ancient architecture to modern municipal buildings of the more ornate type. Features that may be perfectly legitimate in buildings like Palladio's Basilica at Vicenza are absurd when applied to some small modern municipal office. It is equally absurd to design a small modern war memorial as a diminished Trajan's Column. A design that is suitable for a monument 147 ft. in height, irrespective of the most perfect proportion, cannot be diminished successfully out with a given range of variation. Or, to further illustrate this point from modern work, detail that is eminently appropriate for the new London County Council offices is not necessarily suitable for a building intended for similar purposes for one of the minor provincial authorities.

Some of the unconformity to a general harmony of result in street architecture could be avoided if the architect was willing to consider his commission in relation to the general elevation presented by the buildings comprising the street with which his design is to be incorporated. A client cannot always be advised in this connection. It can be reasonably assumed that some clients will be hostile to such a suggestion, demanding that their property will be conspicuous at all costs. At the same time levels of cornices need not be so irregular as they are, nor skylines present so ragged an appearance as sometimes results. It is one of the unfortunate developments in modern business communities that a street or square which has on the whole some uniformity of design and building height should be marred by the erection of premises both out of sympathy with the general design and of crushing preponderance. Examples will occur of the existence of unfinished buildings. In many cases buildings of some architectural pretension are left incomplete, perhaps cut off at the centre of an incomplete colonnade supporting a half-finished pediment. One wonders if the proprietor who commenced to build forgot first to count the cost. It should not be beyond the ingenuity of men to solve the problem thus presented, and for both the adjoining proprietor and his adviser to agree to complete the unfinished design when reasonably suitable and of sufficient merit.

Correspondence

The Double Staircase

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—I remember seeing, over fifty years ago, a model of a double staircase, either at the South Kensington Museum, probably the Patents Museum Department, or at an exhibition of the Carpenters' Company. Perhaps some one else may remember the same model.

HENRY ADAMS, F.S.ARC.

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—As the design of the "double staircase" seems to have roused some interest among your correspondents, it may be as well to point out that this subject is fully explained and discussed in the work entitled "School Architecture," by Mr. E. R. Robson, on page 207 of the 1877 edition, in which he then states that this arrangement "has been much used in the modern London schools in localities where land is very dear."

This would appear to throw the matter back to at least fifty years ago, so far as this country is concerned, and I happen to know that this idea was adopted in the erection of a Salford school between the years 1890–1895.

RICHARD HOLT.

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—With regard to Mr. D. W. Galloway's letter in a recent issue of THE ARCHITECTS' JOURNAL, showing plan of a double staircase constructed in a school at Dundee over thirty years ago. An example of a similar staircase is illustrated (page 90) in "The Principles of Planning," by Mr. Percy L. Marks (B. T. Batsford, 1901). It is therein stated that the arrangement of a staircase on these lines was originated by a former architect to the London School Board "many years since." AUSTIN B. BOTTERILL.

Registration

Mr. C. McArthur Butler, secretary of the Society of Architects, in a letter to "The Times," says: Professor Beresford Pite apparently raises registration bogies for the pleasure of endeavouring to lay them, and for the purposes of his argument he assumes that registration will take the form to which he objects. Presumably, as Professor Pite became a registered architect some thirty-six years ago, when he joined the Institute, he may be included among those who support the statutory registration of architects in principle. When the time comes to endeavour to carry that principle into effect by means of a Registration Bill, the promoters of the measure will, no doubt, give due consideration to the important point of detail raised by Professor Pite.

A Garden Temple

GEORGE J. SKIPPER, F.R.I.B.A., Architect

THIS temple was built as a terminal object to the fine avenue running from the gardens of Blo' Norton Hall to a clearing in a pine plantation. The avenue is overshadowed by a fine old oak tree, seen on the left in the view. It is a romantic spot, even in so fascinating a place as Blo' Norton Hall has become under the wand of H.H. Prince Frederick Duleep Singh. The temple consists only of a portico and an enclosed space at the back, and on the frieze inside is the following inscription: "DIVIS · CÆLI · VENTIS · HANC · ÆDICULAM · DICAVIT · FRIDERICUS · DULEEP · SINGH · PRINCEPS · HIC · ÆTATEM · DEGENS · ANNO · DOMINI · MDCCCCXXIII.

A "TEMPLE OF THE WINDS."

Little Things That Matter—34

Ventilation without Draughts ;—Windows and Flues

By WILLIAM HARVEY

THERE are few subjects upon which a reasonable client and a capable architect are more likely to fall out than over the question of draughts. In the first place each individual has a personal opinion as to the standard of freshness that it is desirable to maintain; a gentle movement in the air that is entirely welcome and refreshing to one member of the household is irritating and distressing to another, and some people are so averse to fresh air that they would rather suffer from a smoky fire than open a window to encourage its proper combustion. In the second place it is extremely difficult to predict in advance just what course will be taken by draughts in a house of any given plan. The direction and intensity of the wind that may be blowing outside the house at a certain moment obviously affects the flow within, and the temperature and humidity may make all the difference between comfort and the reverse.

Bungalows in hot climates are purposely made with the door openings connecting the several rooms arranged in straight lines to encourage draughts through the whole building, but this plan, useful though it is on still, hot days, can be a cause of much inconvenience when a dust storm is blowing and suffocating clouds are pouring in through every joint in the sun-scorched joinery. Even in this temperate, but changeable climate, it is seldom that a house attains the perfection of comfort in regard to ventilation, and if it is designed to be cool and fresh on a sultry day in August, it is not improbable that it will be ice-cold in February.

While many factors are still uncertain it is possible to recognize that some forms of design are less satisfactory than others. Long passages and high staircases are naturally productive of draughts and the ordinary suburban terrace house, as usually provided with a narrow entrance passage and staircase with the front door and the doors to the kitchen, scullery, and back garden all in line, is an extreme example of planning for the maximum of inconvenience (see Fig. 1). Houses of this sort cannot fail to produce draughts, and the front door and the three others just mentioned will burst open or crash-to with precision and unanimity when one of them is opened or shut. The bedroom doors on the first floor are affected with a chronic palsy as the air in the staircase and upper landing is alternately diffused or compressed in response to the movement in the passage below. An attempt to avoid draughts in such a house is doomed to failure, for a systematic closing of all the apertures is productive of a stifling atmosphere, and nothing short of these measures can stop the action of what is in reality a sort of pneumatic press.

As this type of plan has come to be accepted as a standard in the interests of economy in estate development and the sale of house plots, very little amendment can be hoped for until the rules of town planning are better and more generally understood. Or, indeed, until they are enforced by law, for the private owner of a few acres of land cannot be expected to subdivide it for sale in a manner that will bring him in less than he can obtain by the narrow plot method so long as the purchaser remains content with the narrow terrace house and its inevitable draughts. Draught excluding sandbags, rubber draught-tubes, felt packings to door jambs, portière curtains and sliding rods are normal articles of trade, though it should not be necessary to point out that these palliatives afford no real solution of the ventilation problem, which does not simply concern the exclusion of air currents but their introduction in a pleasant and convenient form. Periodical renewal of air is necessary to life and health, and is also required for the combustion of fuel used in cooking and warming the house. Air must be admitted, and the aim of the architect in planning his building for convenient natural ventilation will be to avoid all long tube-like passages, elongated rooms, and high staircases that will concentrate the incoming air and give it the direction and impetus of a purposely created blast.

Broad short passages (see Fig. 2) and wide rooms, with the windows in their broad sides, are pleasant in respect to the effects of light and shade created by sunshine during the day, and they are also far easier to ventilate without producing draughts than narrow rooms and passages lighted and ventilated by windows or doors at their narrow ends. A house planned for an open site may be improved by attention to this point, and the possibilities in regard to pleasant ventilation argue strongly in favour of a bungalow as distinct from a house of two or more stories. The upward direction given to a draught by a staircase always intensifies its force in obedience to the law inducing air to run upwards through a vertical tube, and the ability to dispense with an upper story, and the staircase necessary to reach it, is of distinct advantage to the cause of ventilation without draughts. Where a staircase must be provided, one of open-well form is less likely to concentrate draughts than one closely confined between walls. Perhaps the best position for a staircase is that in which the principal flight stands broadside on to the windows which ventilate it, and a stair which climbs over the front entrance door has been adopted in small country houses of late years. The natural tendency of air to flow from a cold place towards a warm one may be made to combat the tendency of air to rise in the staircase by arranging this upon the N. or N.E. side of the house. This position is advantageous in that it leaves room on the sunny side of the house for increased space in the dwelling rooms, a disposition that seems particularly suitable in this climate, though it is sometimes objected to on the plea that the south sun fades carpets and upholstery. This is hardly a valid reason, for it is far more economical to furnish with a few good fadeless materials than to worry over the conservation of household stuff that is not of a permanent character. It is a point, however, upon which the prospective house owner will probably feel himself entitled to have his own way.

A front door in the same side, N. or N.E., has also this advantage of saving sunny space, and tends to reduce draughts when winds from the S.W. prevail. The direction of the wind is then opposed by the tendency of the air to pass from the sunless and cool to the sunny and warm side of the house. With the door in this position cold winter winds must be excluded by the careful fitting of the joinery, and this is a relatively easy matter on the side of the house that does not face the sun, and woodwork is therefore not liable to excessive shrinkage. The provision of a glazed porch or inner lobby may be necessary where the house is in a particularly exposed position, and various methods of protecting a door situated on the north side of the house may be seen in different plans. A central doorway is sometimes provided with flanking wings on either side, but this is a doubtful expedient as the walls of the re-entering courtyard are liable to act as a funnel and collect and focus the blast upon the door. The courtyard itself will never be visited by a ray of sunlight and is likely to become damp and chill (see Fig. 3).

The presentation of a flush surface to the cold winds might be worth considering, for every door and window reveal must tend to catch and draw into the house air that is forced against it in a winter gale (see Fig. 4). A wall in which the windows are set flush with the brickwork comes next in efficiency to that ideal draught excluder—the solid wall in which there are no openings whatsoever. Although at different periods windows fixed flush with the exterior have been fashionable, the present trend of English house-

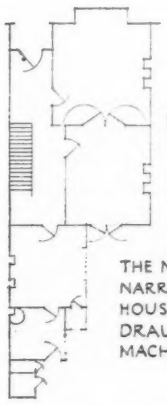


FIG. 1.

THE NORMAL NARROW TERRACE HOUSE IS A DRAUGHT-MAKING MACHINE

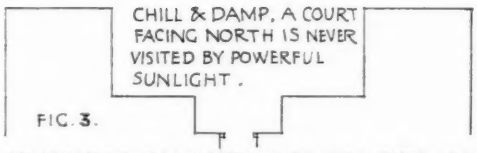


FIG. 3.

COURTYARD ON NORTH SIDE OF HOUSE IS A DOUBTFUL PROTECTION & MAY CONCENTRATE THE COLD WINDS ON THE ENTRANCE DOOR

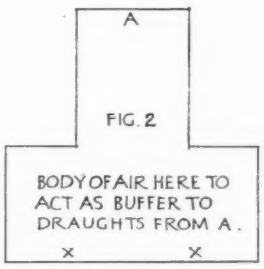
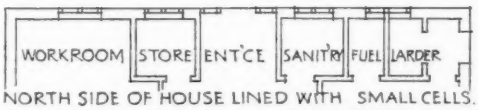


FIG. 2.

PASSAGE OF TEE SHAPE & SOLID WALL AT XX TO RESIST THROUGH CURRENT.



NORTH SIDE OF HOUSE LINED WITH SMALL CELLS. TO MAINTAIN WARMTH IN DWELLING-RMS

FIG. 4.

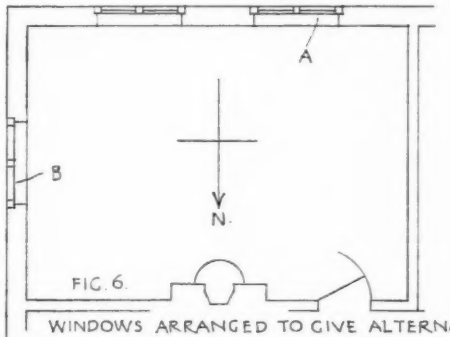


FIG. 6.

WINDOWS ARRANGED TO GIVE ALTERNATIVE CHANCES OF VENTILATION IN A ROOM AT THE SE CORNER OF HOUSE. A, OPEN ON WINTER NIGHT. B, OPEN IN SULTRY SUMMER STORM FROM S.W

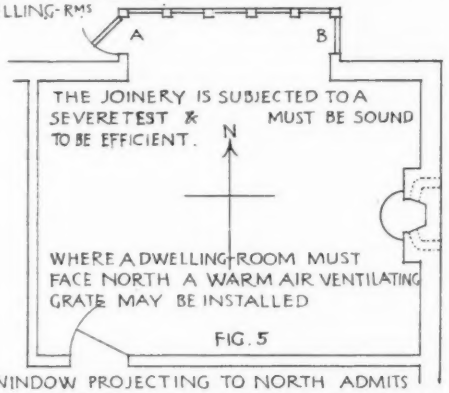


FIG. 5.

BAY-WINDOW PROJECTING TO NORTH ADMITS OF WEST CASEMENT BEING OPENED WHILE NE WIND IS BLOWING ETC. SPOT OF MORNING & EVENING SUNLIGHT AT A & B IS WORTH A THOUGHT

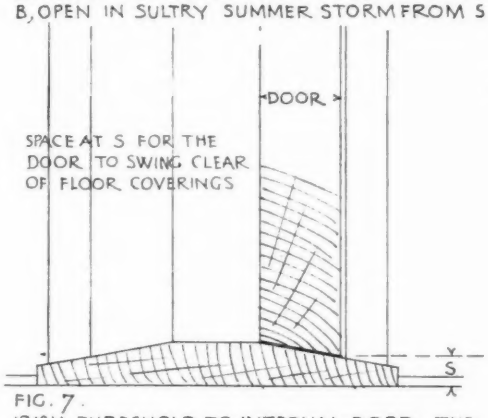


FIG. 7.

IRISH THRESHOLD TO INTERNAL DOOR. THE THRESHOLD IS MADE OF FUMED UNPOLISHED OAK, THE LOWER EDGE OF DOOR FITTING ITS SPLAY.

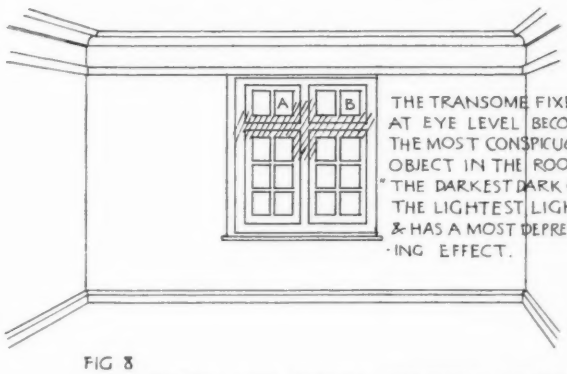


FIG 8

THE WINDOW WITH OPENING TRANSOME-LIGHTS AB IS USEFUL BUT THE TRANSOME MUST NOT BE FIXED AT EYE LEVEL WHERE IT COUNTS AS A DARK MASS.

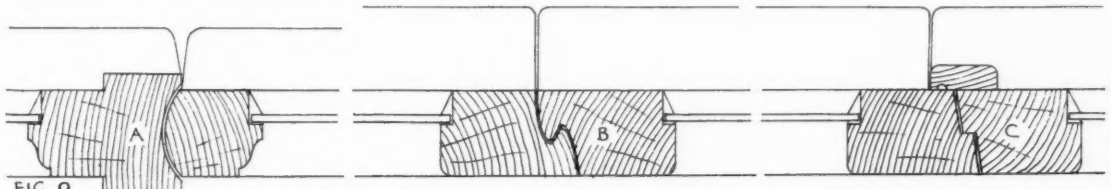


FIG 9.

MEETING STYLES OF FRENCH CASEMENTS. A, CONTINENTAL, BOTH LEAVES MUST OPEN & CLOSE TOGETHER. B, SUITABLE FOR WELL SEASONED JOINERY. C, ALLOWS FOR SOME MOVEMENT IN THE WOODWORK.

LITTLE THINGS THAT MATTER DIAGRAMS. DRAWN BY WILLIAM HARVEY.

building is away from such minute adherence to logical economy.

Just as often as not a dwelling room is planned to have its window on the north, and the window is given the form of a bay exposed on one face or another to chill and violent winds. This fashion has its excuses in the narrow town or suburban plot, where the position of the street front faces north and there is practically no option for a better arrangement unless the kitchen and offices are brought to the front of the house where the aspect would be appropriate for them. The chief justification of the bay window is the provision of three different aspects upon which it is possible to open a window. One side or other will be in the lee of the bay, and the window on that side is available for use even in a driving storm. It is pleasant, also, to see a few rays of direct sunlight in every room at some time or other during the day, and a bay window on the north permits the sun to throw in a spot of gold on summer mornings and evenings though it may seldom get farther into the room than the opposite jamb of the window opening (see Fig. 5).

Where it is not desirable to install a bay window, it is often possible to avoid draughts by providing windows on two adjoining sides of the room where this stands at the corner of the building.

If reasonable care is exercised in designing and fitting the windows the one that is shut can be trusted to keep out the wind and allow the admission of fresh supplies to be made at the more suitable part of the room. Where windows are pierced in more than one side of a chamber the possible positions of furniture should be thought out in advance, so that the base of one of the windows may be kept high enough to allow of furniture being placed below it if this is necessary. (See Fig. 6.)

The best position for the inlet of fresh air is to some extent a matter of opinion, and a range of alternative inlets in the same room is no disadvantage. (See Figs. 5 and 6.)

A French window opening down almost to floor level would be an unpleasant type of inlet ventilator in this climate if no alternative means of ventilation were to be provided, and doors or windows opening very low are best confined to rooms facing south-east if the site is exposed to the chill N.E. and wet S.W. winds. The lower the point of intake the colder and more vigorous will be the draught, and even when shut French windows are liable to chill the interior by the glass area at a point so near the floor.

Where casements are hung in pairs the joint of the meeting styles is almost certain to give trouble with its alternate expansion and contraction in wet and dry weather. Where the whole window is made in expensive and well-seasoned hardwood, and is heavily painted, elaborate hook joints may serve, but with material of poor quality it is better to rely upon a simple rebated joint with a large check-throated vertical weather fillet on the outside. (See Fig. 9.) An alternative to the French casement is to hang a single glazed door, though this has the disadvantage of projecting unduly into the room if opened inwards, or opening into the weather where it is difficult to hold in a strong wind.

The window provided with an opening transome-light meets the desire for ventilation inlets at a comparatively high level, and gives a greater range of possibilities of admitting air to please different persons. (See Fig. 8.) A heavy transome is not an added grace to a house, and great care must be exercised in designing to see that it does not come on eye level, for nothing is more depressing or destructive of brightness than a dark streak crossing the line of vision. An attempt to minimize the evil by painting the transome white counts for nothing for it so happens that in this position the transome shows up dark grey against the daylight, and cannot be disguised. The same rule applies to the meeting rails of double-hung sashes.

The nature as well as the position of the door and window fittings counts for a great deal in comfort or otherwise in the ventilation of a house. When a window or door is shut it should fit tightly enough to effectively exclude draughts, but this is very seldom the case with us in England. Ireland preserves a sound tradition of a threshold to every door, internal and external. The internal doors are hung with their lower edges in contact with oak sole pieces raised just sufficiently above the floor level to permit of them swinging clear of the floor coverings and rugs. Persons entering or leaving a room so fitted are obliged to lift their feet, but this only amounts to taking the same trouble in negotiating an internal door sill as is taken unconsciously at that of an external door with us. (See Fig. 7.)

As warm air rises, the draughts which come under a door are the coldest and most objectionable, and without a well-fitting sill, elaboration in the head and jambs is but labour in vain. Joinery stuff since the war has too often been of inferior quality, and its liability to shrink and to twist after making up has to be recognized. In this case there is an advantage in using planted stops instead of stops struck on the solid door or window frame. The planted stops can be scribed to the shape of the door, no matter how it has warped, and should be fixed while tightly pressed against its surface. The planted stop must be bedded in thick coats of white lead paint, one coat on the frame and one on the stop and fixed while the paint is tacky, so as to prevent an open joint between frame and stop. Planted stops are obviously unsuitable where they cannot be properly bedded.

The maintenance of an equable temperature throughout the whole house is of great service in reducing the liability to draughts, and this may be forwarded by building thick walls or hollow walls with a sealed air space. These measures may be augmented by giving up the northern side of the house to a series of small chambers, the bathroom, box-room, larder, coal house, stores, and sanitary accommodation, for which this aspect is preferable. (See Fig. 4.) This disposition of a cellular layer between the colder side of the exterior and the principal rooms tends to keep them comparatively warm whatever may be the state of the weather outside. Architectural appearance is enhanced by the avoidance of a scattered collection of sheds. The housewife has the advantage of supplies near at hand, and these can be reached without venturing out into the rain.

The use of a central heating apparatus to produce equal warmth in all parts of the house has not yet become common in England, though installations of efficient type are procurable.

The old-fashioned method of lighting a fire to warm one particular room and letting the rest of the house remain cold is a sure method of draught-production. No sooner has the fire established a steady updraught in the chimney than cold air rushes in through every chink to chill the room down towards average temperature again. A fire lighted simultaneously in every room and passage would equalize matters, but this is not always possible.

Radiators are sometimes installed to assist the open fire in maintaining an equable temperature, and air inlets are contrived in the external walls behind the radiators so that the incoming air is warmed by passing over the surfaces of the radiator tubes before it is admitted to the room. This system has been found to work satisfactorily except that the newly-warmed air rising from the radiator leaves a deposit of soot on the wall surfaces immediately adjacent to it. A small shelf is sometimes fitted above the radiator to deflect the current of air away from the wall, and this saves the wall surface at the expense of a slight diminution in the efficiency of the radiator, which acts best and most economically when placed where the air can circulate most freely around its surfaces. The installation of radiators either under window seats or enclosed by ornamental grilles and casings is attended with a much greater loss of heating power.

The position of the fireplace in relation to the doors and windows very seriously affects the possibilities of ventilating with comfort, and ingle nooks and cosy corners have been justified on the plea that they kept the fireside free

from draughts. This may also be construed into an admission of the failure of an open fire to warm a whole room at all adequately and, as a fact, no one expects to sit in comfort very far from the fire on a cold winter's night in a room heated only by this means. The avoidance of draughts can only be carried to a certain point or the fire will cease to burn. Draughts passing directly towards the fireplace are preferable in this respect to those which approach it from the side and encourage smoke to whirl out into the room. A moderately large room containing a buffer of warm air between window and fire is recognizably easier to heat and ventilate than a small room which becomes overheated when the windows are shut and suddenly chilled when they are opened.

The provision of a special supply of air to the fireplace by means of air-inlet gratings and tubes has been advocated, and grates are to be obtained in which provision is made for the complete combustion of the fuel and, by another set of inlets, for discharging a stream of warmed air into the room.

Unification of the Architectural Profession

THE proposals for the absorption of the members of the Society of Architects by the R.I.B.A., have been received with a remarkable measure of approval from those concerned. The scheme was in the first instance unanimously approved by the Councils of the two bodies, and by the conference of Presidents of the Allied Societies of the R.I.B.A. The Council of the R.I.B.A. then put these proposals forward as their policy at the annual election and the list of those supporting the proposals was returned to office *en bloc* by majorities of about 3 to 1. The proposals were then submitted to a special general meeting of the R.I.B.A., which was attended by over 600 members, including representatives from all parts of the country and some from the Dominions. The attendance at the meeting was more than double that at any previous meeting in the history of the R.I.B.A. At this meeting the proposals were enthusiastically approved by overwhelming majorities, roughly estimated at not less than 20 to 1.

To meet the wishes of those who claimed that every member of the R.I.B.A. should have an opportunity of recording his vote on these proposals before they became operative, the Council then took a postal poll of members. As a result these proposals were approved by 1,712 votes to 267. The Council had previously taken a poll of the Licentiates of the R.I.B.A. on the proposals, and the members of this class voted for them by 886 to 22.

The final confirming meeting was held on July 7, with the President, Mr. J. Alfred Gotch, F.S.A., in the chair, and once more the proposals were approved by an overwhelming majority.

At this confirming meeting, Professor Beresford Pite said that he was wholly in favour of unification, but it seemed to him that the inclusion in the agreement of Clause 6 would defeat the very purpose at which they were aiming—the unification of the profession. The agreement proceeded on a statement in the preamble, which represented that "there are no longer any serious differences of opinion among architects with regard to registration." He ventured to suggest—he only suggested it in justification of his own objection—that that was not true; that there were still serious differences of opinion on the subject of registration. Those differences might be trivial. He represented them within the Institute. They must remember that outside the Institute and the Society of Architects there were a large number of important men who ought to be included in any scheme of unification. There had always been certain men whose feelings had been rather averse to the organization of the profession, and those men could never be disregarded. Thirty years ago the most distinguished architects in the profession were outside the Institute. They had not the document before them, but a most impressive memorial on the subject was presented in 1891. He would not go back to that, but the spirit which always attracted the artist to liberty was still in existence and was still active. The Institute could not shut its eyes to the fact that there was a body of very influential opinion which met to discuss architectural problems—the Art Workers' Guild—and of which they had taken no account at all. If they wanted to take account of them they would find that nearly all were strongly opposed to registration. The statement in the preamble was not the fact and they had better delete it. They would get unification if they did not tie it up with that which was bound to secure disunion and discord—registration. Every effort to make the profession a close profession, to tie up the art of architecture to those who were registered by that Institute, was a false position to take up. He would endeavour to present that view when the time came. He would vote for every clause except Clause 6.

Major H. C. Corlette pointed out that no amendments could be accepted at that meeting. The proposals would have to be taken *en bloc* and accepted or rejected. They hoped to be able to make amendments later on.

The President then moved the following resolutions, which were carried by a big majority:—

"That this meeting hereby approves, ratifies and confirms the Provisional Agreement for Amalgamation dated May 29, 1924, made between the R.I.B.A. and the Society of Architects, produced to the meeting and for the purposes of identification initialled by the President, and directs the Council of the Institute to carry the said Agreement into effect."

"That this meeting hereby approves of the Draft Supplemental Charter contained in the printed document produced to the meeting and for the purposes of identification initialled by the President and authorizes and directs the Council to take the necessary steps to obtain for such Supplemental Charter the approval of His Majesty's Privy Council, and empowers the President and the Secretary to deal with any verbal and minor alterations in the draft required by the Privy Council."

"That this meeting hereby approves and adopts the new Bye-Laws contained in the printed document produced to the meeting and for the purposes of identification initialled by the President, and authorizes and directs the Council to take the necessary steps to obtain for the new Bye-Laws the approval of His Majesty's Privy Council. And that the existing Bye-Laws be rescinded immediately after such approval has been signified."

So far as the R.I.B.A. is concerned, all the necessary steps have been taken and it is clear that the Council's policy has a quite unprecedented measure of support. The matter will now be submitted to the members of the Society of Architects and if they approve of the proposals the necessary Petition will be submitted to the Privy Council.

An extraordinary general meeting of the Society of Architects will be held at King George's Hall, Caroline Street, Tottenham Court Road, W.C.1, on Thursday, July 24, at 3 p.m., for the purpose of considering, and, if thought fit, passing the subjoined resolution, viz.:—

"That this meeting hereby approves, ratifies and confirms the Provisional Agreement for Amalgamation dated May 29, 1924, and made between the R.I.B.A. of the one part, and the Society of the other part, and hereby directs the Council of the Society to carry such Agreement into effect either with or without modification."

Should the above resolution be passed by the requisite majority, it will be submitted for confirmation as a special resolution to a second extraordinary general meeting to be held on August 8, at the registered office of the Society, 28 Bedford Square, London, W.C.1, at 3 p.m.

Enquiries Answered

A PLASTER CORNICE UNDER A LANDING.

"Panel" writes: "When a plaster cornice has to return on itself under a landing, should the frieze stop at the bottom member, as Fig. 2, or is Fig. 1 correct?"

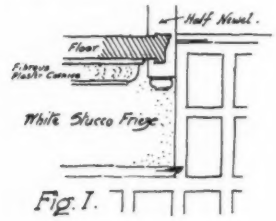


Fig. 1.

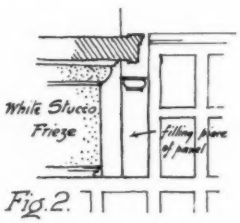


Fig. 2.

—No moulding should ever "return on itself" without a break in the plan to justify the change in its direction. A change of material, as suggested in Fig. 2, might be accepted as an apology for a break in the plan, and to this extent Fig. 2 shows the better solution. The filling panel should be properly framed up to carry on the style of the panelling. Neither Fig. 1 nor Fig. 2 demonstrates acquaintance with the useful rule that mouldings must be "taken into a corner to be killed," and a really "correct" solution on the lines of Fig. 2 would involve dubbing out the wall and actually providing a break for both the cornice and frieze mouldings to return about. Fig. 3 shows such an arrangement, conformable to the principles of revived classic art.

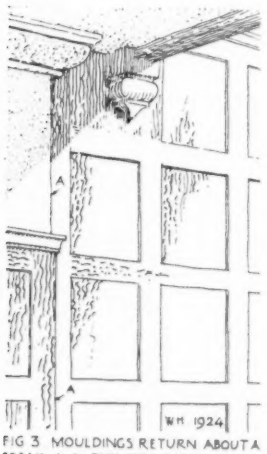


FIG 3. MOULDINGS RETURN ABOUT A BREAK A A PROVIDED IN THE PLAN.

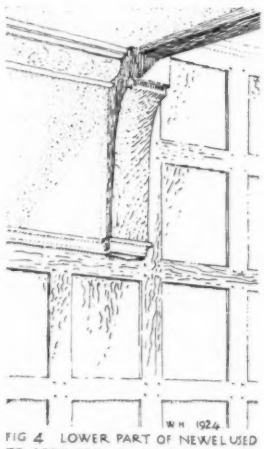


FIG 4. LOWER PART OF NEWEL USED TO STOP CORNICE AND FRIEZE-RAIL

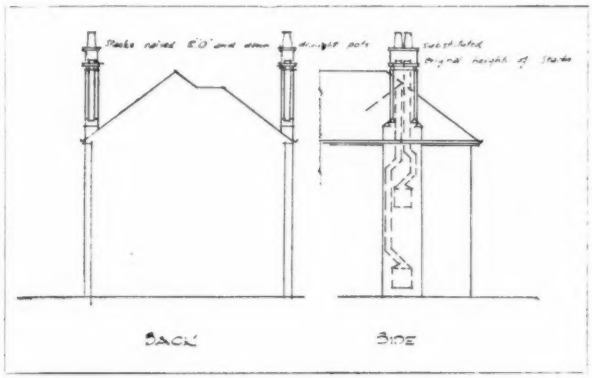
An alternative method would be to arrange to stop the fibrous plaster cornice against the lower part of the half newel, which might be increased in projection to permit of this. In Fig. 4 the cornice is "killed" at its intersection with the newel in the corner so provided. The frieze rail is also "killed" after being returned about the very small break provided by the base of the newel pendant, which has been prolonged throughout the depth of the frieze for the purpose.

If the panelling is not already set out it would be possible to introduce a slightly heavier upright style or post continuing the line of the newel down to the ground, and allow both cornice and frieze rail to stop against it. This would be in accordance with the usages of joiners in the periods when small panels were in vogue and certain parts of the timber carcasing were permitted to show in the finished work. There would be an essential difference, of course, between a genuine constructional post and an ornamental dummy, but that applies to artificially dubbing out a wall for the sake of "correctness" also, once one stops to think about it.

It is, perhaps, preferable to think of the problem as a colour scheme in plaster and panelling, using the panelling where it will protect the plaster from abrasion, and forming all junctions, so that the colour changes are arranged in pleasant shapes while still recognizing constructional soundness. WILLIAM HARVEY.

SMOKY CHIMNEYS.

"Constant Reader" writes: "The chimney-stacks of a house I have recently completed in an open situation are on the outside walls, as indicated on the accompanying sketch. They were properly built in the usual manner, cored out



and parged, and carried up so as to clear the ridge, but they have all been subject to down-draught. I replaced all the pots with a special type, but this did not prove effective. I swept the flues, but found no obstruction. I have also raised the stacks a further 2 ft., and tried the same pots again, with the same trouble. I have tried another type of pot which, I understand, is giving satisfaction, and am replacing the others. I have rendered the final account to my client, and made a charge of £27 for the work entailed on the chimneys, but he refuses to pay on the ground of faulty design. In view of the fact that the work was carried out in a satisfactory manner during erection, and that I have been to some considerable trouble since to effect a cure, I shall be glad to know whether I am liable for the cost of the extra work. There are no houses near this one, but it appears that the other houses in the vicinity have experienced similar trouble, no matter whether the flues are on the outside wall as in this case, or whether they are in the centre of the ridge."

—I do not think your client is within his rights in refusing to pay the builders' account of £27 for rectifying the chimneys, unless he had dismissed you as his architect; any instructions you gave would presumptively be given as his agent, and I should think the builder could recover. Your client, however, could sue you for the extra sum paid, on the ground of defective design. He might not succeed, there is nothing in the description given to suggest that the chimneys in any way differ from plenty of examples which function satisfactorily. The information, however, is incomplete, and to be on safe ground you require to be sure: (1) That the gathering above the actual fireplaces is sufficiently quick to ensure a draught, i.e., that there is not a cavernous space between top of grate and throating; (2) that the flues have sufficient bend to shut out daylight (as a test of their resistance to down draught). They should not be straight for their whole course. If the house is "recently completed" it may be suggested that the chimneys have all the time been cold and wet, which would help to cause unsatisfactory draught, and they might have improved with use. The failure of the special type of pots suggests that it is not a case of down-draught due to currents caused externally. E.

Book Reviews

Sir John Soane

Sir John Soane is at the same time one of the most interesting and one of the most perplexing figures in the history of English architecture. He seems to fill, as it were, a break in the thread of architectural development connecting the old order with the new. When his life began the Palladian tradition was still accepted, although signs of decay had set in. He died amidst the chaos of revivals, which the growing new social order produced; a chaos from which we have still, after the lapse of ninety years, not yet extricated ourselves. The death of Sir William Chambers approximately synchronized with a return for inspiration to pure classic sources. Piranesi was largely responsible for this. If it be true, as Oscar Wilde somewhere suggests, that but for Piranesi, Keats would never have written his Ode to a Grecian Urn, how much truer is it that but for Piranesi we should not have had the Inwood's St. Pancras Church, Hardwick's Euston Station, and Smirke's British Museum? True these are great in their sources, but once men's attention had been diverted from the deposit of the Renaissance, it was a short step from Rome to Athens via Pæstum and Sicily.

But Soane was not willing to accept unquestioningly all that he saw in Italy, whither his winning of the Royal Academy medal led him in 1778. He would never have been guilty of the exact transcription of Greek buildings into the heart of London. His inquiring mind occupied itself with the fitness and appropriateness of architectural forms, although it is quite clear that he was often carried away by the grandeur and opulence and by the paraphernalia of classic architecture, so that many of his designs are over-burdened with urns, acroterium, exaggerated anthemion, and the like. Although he is essentially classic in output, there is something a little Gothic in his outlook—in his composition. And it was just this, that architecture to him was more than a mere matter of form—it was a reasoned statement. Then, too, he was a man of immense originality, so much so that Farington writes in his diary in 1796, "Soane's architecture at the Bank was described to be affected and contemptible."

All things considered it is curious that he had so little influence either upon his contemporaries or upon his successors. Possibly the great wave of the classic revival was not to be checked by the work of one man, at all events apart from occasional incised ornamentation by Nash he appears to have neither imitators nor followers, not even in the work of Basevi, his favourite pupil, is there much evidence of Soane's influence.

Now, there is something quite usefully modern in Soane's work, and that is its peculiar plastic quality, due notably to the absence of projections; indeed, his arches with their lack of demarcation at the springing often appear weak. There is little doubt in our opinion but that the permanent architectural work at the British Empire Exhibition is destined, when its beauty is seen, to lead to an enormous increase in the use of reinforced concrete. Hitherto the potentialities of this material have scarcely been grasped, but when skilfully used it certainly possesses a beauty and grandeur that compare favourably with any other building material. Now, concrete is essentially a plastic material, readily taking the form of the mould into which it is put. It suggests, therefore, a treatment entirely different from a stone which can be carved. Much of Soane's decorative work is precisely of the kind that is wanted with such a material. It is, therefore, possible that this publication of the Sir John Soane Museum is of more than historical interest, it is of real practical value. Soane's work is, in fact, suggestive of a modern need.

However, whether or no this fanciful speculation may prove correct, the volume before us constitutes an extremely interesting monograph on one of the outstanding figures in English architecture. After an interesting preface by the editor, the various works of Soane are dealt with in thirteen chapters, followed by one devoted to the furniture at present at the Soane Museum. Although Soane's actual output of architectural work was large, very little of his work remains to-day, and it is probable that many would be at a loss to name a single surviving work except the Bank of England and his own house. The surviving work includes Dulwich Gallery, with its exquisite little mausoleum; Pitzhanger at Ealing; Marylebone Church; and Tysingham, Bucks.

All through his life he toyed, as it were, with one or two grandiose schemes, such as his monumental bridge—a prodigious affair with forecourts and loggias—a design for a royal palace, which was to be situated at Hyde Park Corner, and the Scalia Regia and House of Lords; of all these projects only the Scalia Regia was ever realized, and it was destined to have a short life. It was, however, not a good example of Soane's work, being overladen with ornament; a concession doubtless to the then jaded palate of George IV, whose good taste had, perhaps, exhausted itself a little earlier in furthering Nash's Regent Street scheme.

The volume is profusely illustrated and very fully documented, so that much light is thrown upon contemporary office routine, prices, and procedure generally. And here and there an illuminating insight is obtained into the habits and manners of the day, and into its politics. H. J. B.

The Works of Sir John Soane, F.R.S., F.S.A., R.A. (1753-1837). Edited by Arthur Bolton, F.S.A., F.R.I.B.A., Curator of the Sir John Soane Museum. The Sir John Soane Museum Publication, No. 8. Price 6s. 6d.

The Pleasures of Architecture

One of the greatest difficulties experienced by a professional in writing for the guidance of the layman lies in the allowance that must be made for the layman's ignorance of elementary facts and principles. They form part and parcel of the professional's equipment, and he is handicapped in taking a detached point of view. In this volume the professional author has surmounted the difficulty by calling in the aid of a pupil, who presumably played the part of Dr. Watson.

The book is one that will appeal rather to the interested amateur than to the Philistine. It contains a good deal of history and a stiffish course of æsthetic theory, although the authors are at pains to show that architectural beauty lies beyond the range of analysis, a truth that architects have often missed. One particularly hopes that the book may find a public in Oxford, and that "the intellectual flower of the country" may feel a proper shame over their Mount Helicon at Boar's Hill: "There we may see poets and philosophers innocently housed in the jerry-builder's most hilarious efforts. Variegated shrubs, highly varnished rustic summer-houses, conservatories, fancy bargeboards, and cast-iron ridging, and all the paraphernalia of a suburban lay-out here make a little Peckham." On page 60 we are given a peculiarly apt analogy of the present tendency in building. To us of the present day our structures appear to be so much diversified as hardly to bear any relationship to each other, and yet in the future "our period will be easily docketed away under a single phrase or word which to us now would mean nothing. Such is 'Zeitgeist,' so imperceptible to us, so obvious to posterity. We are like goldfish, and do not guess the pattern into which the shape of our globe drives all our swimming." Even Victorian churches can now be ticketed within fifteen years by the expert, and the same applies to the misguided efforts of the speculative builder.

It may be true that to the French Beaux-Arts architect a plan is very nearly a self-sufficient work of art, but is it not optimistic to expect that our laymen are anywhere near to such appreciation? Besides, there lurks a great danger, even to the most able architect, of forgetting that the building is the all-in-all of architecture. In admiring

the technique or the colouring of a picture we can so easily overlook that the picture itself is absurd.

The illustrations are unequal; the little woodcuts over the chapter headings are charming; the bridge on page 97 making the frontispiece unattractive by comparison. "Cedar Lawn" shows a house where the speculator of 1900 did his damnedest, and opposite we find the same house as a sensible man would build it to-day. But why has "Cedar Lawn" been given the luxury of wireless when the 1924 house is without it? Perhaps the aerial is indoors, or in the garden. Some illustrations at the end comprise photographs of notable modern buildings (Mr. West is renamed Mr. Week), and some Victorian discords are shown as *mauvais examples*.

The book is a welcome addition to the list of popular works on architecture. The more there are, of the right kind, the more the public will become educated, and the more it will read.

"The Pleasures of Architecture." By C. and A. Williams-Ellis. Jonathan Cape, Ltd., 11 Gower Street, London. Price 10s. 6d. net.

The Teaching of Drawing

This report on the teaching of drawing in a secondary school has been written for the Board of Education by Miss E. Welch, who is responsible for the teaching of art at Clapham High School for Girls. It describes the methods adopted by a teacher who, in the opinion of many persons entitled to express an opinion, has been particularly successful in the education of her pupils. For that reason the Board decided to publish the report as likely to be useful and interesting to others who are concerned with the subject. There is, perhaps, no subject of the school curriculum about which there is greater controversy than about the teaching of drawing, and the many years of experience of the author seem to indicate that this divergence of opinion is due to the lack of consideration of the purpose of education and the part played by drawing in the attainment of that purpose. It is claimed by the writer that this subject forms an integral part of general education, and that an individual who is totally deficient in the power and insight which such training gives cannot be considered equipped for "complete living." There is still a tendency to consider the drawing from the standpoint of technique, but in the opinion of the author from beginning to end it is the development of thought that matters, and if this aim is kept clearly in view the results that the draughtsmen ask for will follow at the right time. The writer also expresses the view that the fear that if too much importance is attached to individual mental development and spontaneous expression, neglect of definite instruction in drawing may ensue is groundless. The aim of the teacher of art in the author's schools is to develop the love of what is good in form and colour, to develop mental power through searching observation and memory drawing, and to build up gradually the skill of the pupil, so that what has been thought and felt may be adequately expressed in clear and definite representation. The purpose of the report is to outline the course followed in a school of 600 girls, with a view to the fulfilment of these ends.

The Teaching of Drawing in a Secondary School. Being the Development of Intelligence through Form and Colour. By Miss E. Welch, Board of Education. Educational Pamphlet No. 45. Price 1s. net. H.M. Stationery Office.

Contemporary Art

Gauguin.

There is a resemblance in Gauguin's self-portrait to Robert Louis Stevenson; like the Scottish writer, the French artist cherished a passion for perfect expression. The two travelled to remote islands, there to evolve in an unusual *milieu* a style in which they could express themselves without relying upon the commonplaces of their period. Both succeeded in digesting these without becoming subdued to the quality of their rations. Manet, Pissarro, Cézanne, and Sisley were useful to Paul Gauguin in his search for a new expression, and he ended by departing from them as completely as possible and founding, like Stevenson, a new style on old classical models. Gauguin is different from the later post-Impressionists in that he parted entirely from Impressionism and sought salvation in the exercise of his faculty for seeing things in colour, solidly, and not as effects of momentary lighting. He is different from the classicists in that his definite forms were realized outside the studio, and as they were presented by Nature rather than by models. His colour, his form, and his method were all new, and they were all individual: he was original, and the thrill of his work is due to the revelation he made by these means.

At the present exhibition at the Leicester Galleries there are nearly seventy drawings, prints, and paintings which are quite different from those of other men, and there are two pieces of sculpture and a piece of pottery which whet the appetite for more. They are most intriguing: the marble portrait of his wife on the instant looks like a piece of pure classicism, but on examination it conveys the promise of rebellion, and the promise is fulfilled in the strange carved and painted coco-nut which Gauguin fabricated in Tahiti. It is to be hoped that one day the Leicester Galleries will oblige London with a show of the plastic work of this business man and picture collector turned artist because he was dissatisfied with the works of art he collected and saw around him.

The Guild of Potters.

There is a brilliant display of sculptured ceramic at the Gieves Gallery, the work of a small band of English men and women. Foremost among the exhibits are the equestrian groups of Stanley Thorogood, who is the pioneer of modern English figure pottery, and who has produced decorative pieces of a considerable size, the like of which is unknown in the whole history of English ceramic art. There is in these a union of plastic accomplishment and decorative fancy which is very rare. Charles Vyse has a more modern feeling, and instead of Joan of Arc, exercises it upon a "Piccadilly Rose Woman" and kindred subjects, all of which are most capably modelled, and in colour and glaze are altogether admirable. G. M. Parnell is another figure-potter, and the "Lady of the Town" is only one delightful piece among others. Stella Croft's animals are charming, and it is refreshing to see a young practitioner advancing so rapidly. R. Wells also contributes some fine animal studies as well as pots. The bowls and other pieces by W. S. Murray, H. T. Wyse, B. Leach, E. Manners, H. Perrin, G. M. Forsyth, and others are admirable decorative works, and it is cheering to see so fine a display of ceramic design and craft.

Marble, Bronze, and Plaster at the Dorien Leigh Gallery.

Saul Baizerman is a Russian born and therefore a visionary, and an American by adoption and therefore direct and uncompromising. Without fear of the consequences he says what he feels his sculpture urges him to become. It is said grandiloquently, but it is made true by the facts. His busts from Nature prove his capacity for ordinary plastic expression; his modified naturalistic busts indicate his feeling for modern ideas, and his abstractions—so called—point to the fact that he is trying to express more than mere matter can represent. His "City" is meant to convey the enormous overpowering vitality of New York; but a small bronze group is inadequate; the subject requires an epic; it is beyond the reach of plastic or graphic art. But Saul Baizerman is sincere, and accomplished technically, and as he is quite young there is little to fear for his future: he will certainly be heard of.

A New Art Quarterly.

A matter of some consequence to contemporary art is the appearance of the first number of "Art Work," a quarterly journal devoted mainly to the plastic and glyptic arts and crafts. Anning Bell writes on "Mosaic as Wall Decoration"; Graily Hewitt on "Handwriting"; Eric Gill on "Handicraft"; James Guthrie on "Printing," and there are articles on "The Sculpture of Mestrovic" and the works of Frank Brangwyn. The number contains many excellent illustrations, and everyone interested in the crafts will need to consult its thoroughly practical pages.

KINETON PARKES.

Parliamentary Notes

[BY OUR SPECIAL REPRESENTATIVE.]

Mr. Wheatley informed Mr. E. D. Simon that while it was not possible to make a close estimate of the total number of houses required, he was satisfied that the Government were not over-estimating in aiming at the production of 2,500,000 houses for Great Britain to meet the prospective needs of the next fifteen years.

Replying to Mr. T. Johnston, Mr. Wheatley said he was quite prepared to encourage a local authority to undertake building by direct labour if satisfied that the authority could make efficient arrangements for the supervision of the work, and that the method was likely to prove financially advantageous to the ratepayers.

Mr. Wheatley informed Mr. Gilbert that three schemes dealing with slum areas in the County of London were confirmed in 1923 and 1924, comprising 668 houses, an area of approximately thirteen acres, and a population of 3,760. Several other schemes were under consideration.

In answer to Mr. Baker, Mr. Wheatley said when the Housing Bill was passed he should be prepared to consider the arguments for and against given contracts on their merits, in consultation with the local authorities and the Advisory Committee which he proposed to set up.

Mr. Jowett, First Commissioner of Works, informed Mr. Westwood that the numbers of houses built by direct labour by the Office of Works, are as follows :—

1919	56
1920	48
1921	1,169
1922	1,428
1923	1,893
	4,594

The following statement showed the average cost per house of house building schemes carried out by the Office of Works, as compared with similar schemes carried out in the same area and during approximately the same period :—

Area.	(1) Schemes carried out by the Office of Works.		(2) Schemes carried out for adjacent Councils.	
	A.3.	B.3.	A.3.	B.3.
	£	£	£	£
London	877	978	912	1,010
Provincial—				
Birmingham district ..	—	776	—	926
Durham district ..	734	880	896	1,005
Hull district	643	749	811	926
Kent district	669	695	879	1,001
Wales	690	832	727	866

NOTE.—The figures in column 1 are exclusive of the cost of land, roads, and sewers and of a headquarters charge of 2.75 per cent. to cover Office of Works expenditure on architects', quantity surveyors', and other services.
Those in column 2 are exclusive of the cost of land, roads, and sewers, architects', and quantity surveyors' fees and salaries of clerks of works.
Type A.3 = Non-parlour house with three bedrooms.
" B.3 = Parlour house with three bedrooms.

Mr. Greenwood, Parliamentary Secretary to the Ministry of Health, informed Mr. E. Brown that according to reports made by rural district councils in 1919, 83,659 houses were required during the subsequent three years in rural districts to meet unsatisfied demands, and 66,761 to replace unsatisfactory houses. Since that date 56,618 houses had been erected in rural districts with State assistance, and a further 11,907 were in course of construction. In addition, 22,425 houses were erected by private enterprise without State aid during the year ended March 31 last, and a further 11,288 were in course of construction at that date.

The Augmentation of the Building Industry.

Replying to another question from Sir K. Wood, Mr. Wheatley said the building industry proposed that building trade labourers should be accepted as apprentices under their scheme for augmenting the industry, and while apprentices were ordinarily to be accepted up to the age of twenty, special arrangements might be made in the case of building trade labourers.

The Statutory Committee of Building Organizations.

In reply to an inquiry from Sir P. Pilditch as to whether the formation of a statutory committee of building organizations was to be continued or abandoned, Mr. Wheatley said that he proposed to set up an organization, representative of the persons in the building industry and in the possession of materials, to advise him on all questions connected with the carrying out of the housing scheme, and to take all possible steps within the industry itself to facilitate the success of the scheme. He did not think it would be necessary to take statutory powers for this purpose.

Mr. Greenwood, Parliamentary Secretary to the Ministry of Health, informed Lieut.-Commander Kenworthy that the Minister of Health had no intention of interfering with the free importation of building materials.

Mr. Wheatley, in reply to Mr. T. Thomson, said he could not accept the suggestion that local authorities were unanimously in favour of an extension of the subsidy to larger houses, and he did not propose to ask the House to renew the decision which it had already taken in regard to the size of the houses.

Answering Mr. Whiteley, Mr. Wheatley said that there had already been some discussion with representatives of the building guilds, and he had undertaken, when the Housing Bill became law, to consider the question of guild contracts in consultation with local authorities and industrial committees which he proposed to set up.

Mr. Jowett, the First Commissioner of Works, informed Mr. D. G. Somerville that the number of houses with a rent of under £50 which were owned by his Department was 9,357, of which 106 were vacant, 82 being available for immediate re-letting, and the remaining 22 would also be re-let if no satisfactory offers were received. His Department was legally bound to endeavour to sell the houses on its housing estates, but any vacant house that could not be sold within a period not in any case exceeding eight weeks was immediately re-let.

Mr. Wheatley, answering Mr. Mills, said he was aware that wooden houses might be constructed in such a manner and with such quality of timber as would result in great durability, and he was prepared to consider any proposals that might be made to him by local authorities for the erection of such houses.

Mr. Thurtle, a Labour member, was granted leave to introduce a Bill to make provision with respect to the acquisition by municipal authorities of unoccupied houses for the purpose of relieving overcrowding. The Bill was read a first time.

House Builders and State Housing Scheme

The committee of the National Federation of House Builders have issued a memorandum on the Housing (Financial Provisions) Bill, in which they assert that the measure fails, in certain important particulars, to carry out the expressed intentions of the Government, and, in consequence, "will do irreparable injury to the housing conditions of the country if it becomes law in its present form."

The committee put forward the following suggestions as important principles which should be enforced if it is hoped to secure the most rapid production of houses from all available sources, and if the State-aided housing is not to destroy all private enterprise :—

1. That the total subsidy which is to be applied by the local authorities in building houses to let to tenants should be available to the private builder who is prepared to build similar houses to be let at similar rents.

2. The local authorities should fix a minimum rent for their houses at a figure which will show an economic return on the capital employed after allowing for the annual grant.

3. That the building schemes of local authorities for houses for letting should be limited to the provision of smaller types of houses, built in rows or terraces, at sixteen or twenty to the acre, and that those requiring the larger types should be encouraged to buy for their own occupation.

4. That the subsidy to persons building or purchasing a new house for their own occupation not exceeding 950 ft. floor area should be continued and fixed at £100 in all cases, and that loans be made by the State or local authority to enable any person to purchase his house by finding 10 per cent. of a fair purchase price, less the amount of the subsidy if the house does not exceed 950 ft.

The Week's News

Somerset House to be Extended.

An extension of Somerset House is under consideration by the Office of Works.

A New Technical and Mining Institution for Castleford.

A scheme has been prepared for the provision of a technical and mining institution in the Castleford and Normanton areas.

A New School for Thorne and District.

The large agricultural area of Thorne is to have a secondary school at an estimated cost of £25,000.

A New Post Office for Dublin.

A new building is to be built on the site of the shattered General Post Office in O'Connell Street, Dublin.

A Motor Track for Scarborough.

The Scarborough Town Council propose to build a motor racing track near Seamer Road.

The Architectural Association of Ireland.

The Architectural Association of Ireland have moved to No. 8 Merrion Square, N., Dublin.

New Schools for London.

New elementary schools are recommended for Bow and Bromley, Fulham, E., Hammersmith, S., Kensington, N., Norwood and Stoke Newington.

A New Technical Institute for Wandsworth.

The cost of the new technical institute building to be erected at the corner of St. Anne's Hill and High Street, Wandsworth, is estimated at £67,265.

A New Bridge for Bristol.

Plans have been prepared of a new bridge to replace the present swing bridge at Cumberland Basin. The cost is estimated at £20,132.

£8,000 New Church for Sauchie.

Plans for a new church at Sauchie, near Alloa, to cost £8,000, have been passed by the Stirling and Dunblane U.F. Presbytery.

Housing at Pontefract.

The Pontefract Town Council, who have erected 350 workmen's dwellings, are to undertake the lay-out of about sixty more houses.

Proposed Swimming Bath for Ilkley.

The Ilkley Urban District Council have appointed a committee to inquire into the possibilities and cost of building public swimming baths.

York Secondary Schools.

The York Sites Sub-Committee propose to provide lavatory accommodation at Nunthorpe Secondary School at a cost of £1,250.

More Houses for Gloucester.

Plans for the erection of 100 additional houses at Gloucester have been submitted to the Ministry of Health by the City Council.

Rawmarsh Housing Proposals.

The Rawmarsh Urban District Council have decided to borrow £4,000 in connection with the housing scheme, and £3,000 in connection with subsidy grants.

A Southwark Church Doomed.

The house-breakers have begun to demolish the eighteenth-century church of St. Olave, Southwark. The tower is to remain.

Thorne Rural Sewerage Scheme.

The Thorne Rural District Council have approved a sewerage scheme for Hatfield, necessitated by increased colliery population. The engineers for the scheme are Messrs. W. H. Radford and Son, of Nottingham.

The Development of Nuneaton.

The Nuneaton Corporation have acquired a central site with a view to the development of the town. It is suggested that the site may be used for the erection of new municipal buildings, including a town hall.

A New Road for Newquay.

The Ministry of Transport have sanctioned the making by the Newquay Town Council of a new road through Trenance Valley. The road, which will give another main approach to Newquay from the west, will cost over £23,000.

Professional Practice.

Messrs. Gething and Rolley, of Kingsley Hall, Kidderminster, architects, have purchased the business of the late Mr. C. A. Downton, architect and surveyor, of Coventry Street, Kidderminster, and will carry on the practice at their own office, Kingsley Hall. Telephone : Kidderminster 349.

The Ware Street Area.

The site for the first block of dwellings to be known as Archer House, on the Ware Street area, Hoxton, will be cleared and made available for building at an early date. The dwellings will comprise some thirty-nine tenements. The cost is estimated at £20,000.

A New Dance Hall for Hartlepool.

Plans have been approved for the conversion of the Olympia skating rink, formerly a covered market, into a building suitable for meetings and dances. Accommodation will be provided for 600 or 700 dancers, with balcony for spectators. The cost of the scheme is estimated at £6,000.

£750,000 Promenade for Wallasey.

The Wallasey Corporation are to seek Parliamentary powers to spend £750,000 on a promenade extension from New Brighton to Harrison drive. The scheme includes a nine-acre boating lake, bowling greens, ornamental sunken gardens, tennis courts, and bandstand.

The Condition of Peterborough Cathedral.

Owing to the damage to the cathedral roof, caused by the "death-watch" beetle, the Peterborough Cathedral Restoration Committee are faced with an expenditure of £10,000. This is in addition to the £22,000 already spent in the last four years on restoration work.

Changes of Address.

Mr. Cecil Burns has moved to 5 Calverley Terrace, Tunbridge Wells.

Messrs. Falconer, Baker and Campbell, architects, of Amberley, Gloucestershire, have moved their London office from 12 Buckingham Street, Adelphi, to 27 Soho Square. Their telephone number, Gerrard 8108, remains unchanged.

The Old London County Hall.

An offer has been received by the London County Council to rent the old County Hall, Spring Gardens, S.W., for £4,500 a year for the whole building, but for this rent to be reduced to £1,000 a year while the Council occupy certain portions as offices. It is proposed to use the old council chamber and adjoining accommodation as picture galleries, and for receptions and dances.

Building Education.

The sixth of the series of short full-time courses for teachers of building subjects which has been arranged in recent years by the Board of Education will be held in London from July 21 to August 2. There has been a record number of applications from building teachers in technical schools to attend the course, and over eighty have been selected to attend—again a record number. For the third time in succession the teachers will be housed and most of the lectures will be given at the Westminster Training College.

Stockton's Housing Schemes.

The Corporation are considering proposals for clearing the slum area near the river. The proposals include provision for a municipal lodging-house and workmen's club, twenty-eight dwelling-houses, two open spaces, sites for buildings of an industrial character, and a street from Bishop Street to Hunters Lane. To rehouse the inhabitants it is recommended that seventy-two houses with two bedrooms, seventy-four with living-room and three bedrooms, and twenty with parlour, living-room, and three bedrooms be erected.

The Duke of Connaught at the A.A. Schools.

The Duke of Connaught visited the A.A. Schools on Tuesday of last week, and on arrival was received by Mr. H. S. Goodhart-Rendel (President of the Association), and Messrs. J. Alan Slater and Gilbert H. Jenkins (Vice-President and Hon. Treasurer), Mr. Robert Atkinson (Director of Education), and Mr. Howard Robertson (Principal). His Royal Highness spent an hour examining the works of various years, and an exhibition of drawings submitted for various students' competitions. His Royal Highness expressed great interest in the improved methods of training of the modern architect.