Wednesday, August 13, 1924. Vol. LX. No. 1545.

THE ARCHITECTS' JOURNAL & Architectural Engineer

With which is incorporated "The Builders' Journal."

FROM AN ARCHITECT'S NOTEBOOK.

A CREDO OF "THE NEW ART."

"Even as the Pyramid stems itself slantingly against the desert, so that the slumbers of its dead may be protected to all eternity—

"Even as the Greek Temple erected its lanes of columns with such gay serenity because they led up to the throne of its gods—

"Even as the Pagoda unfolds its ecstasy of forms so that the world may revel in the jungle fecundity of its life—

"Even as the Gothic Cathedral anchors its tower in the centre of the earth, so that with the greater surety it may point with its spire to the Beyond—

"Even so must our iron halls be built, even so express the spirit of the builders, must be built so spaciously and so crystalline that out of its vortices of light the House of Labour shall arise out of the ruins of the Houses of Thralldom—

"As a symbol of our human longing to reduce the infinitude of the Cosmos to something finite by means of form, and to adjust the Incommensurable to the scale of our earthly existence."

ERIC MENDELSOHN.

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

War Memorials : 46—Kineton, Yorks.

Francis W. B. Yorke, F.S.Arc., Architect

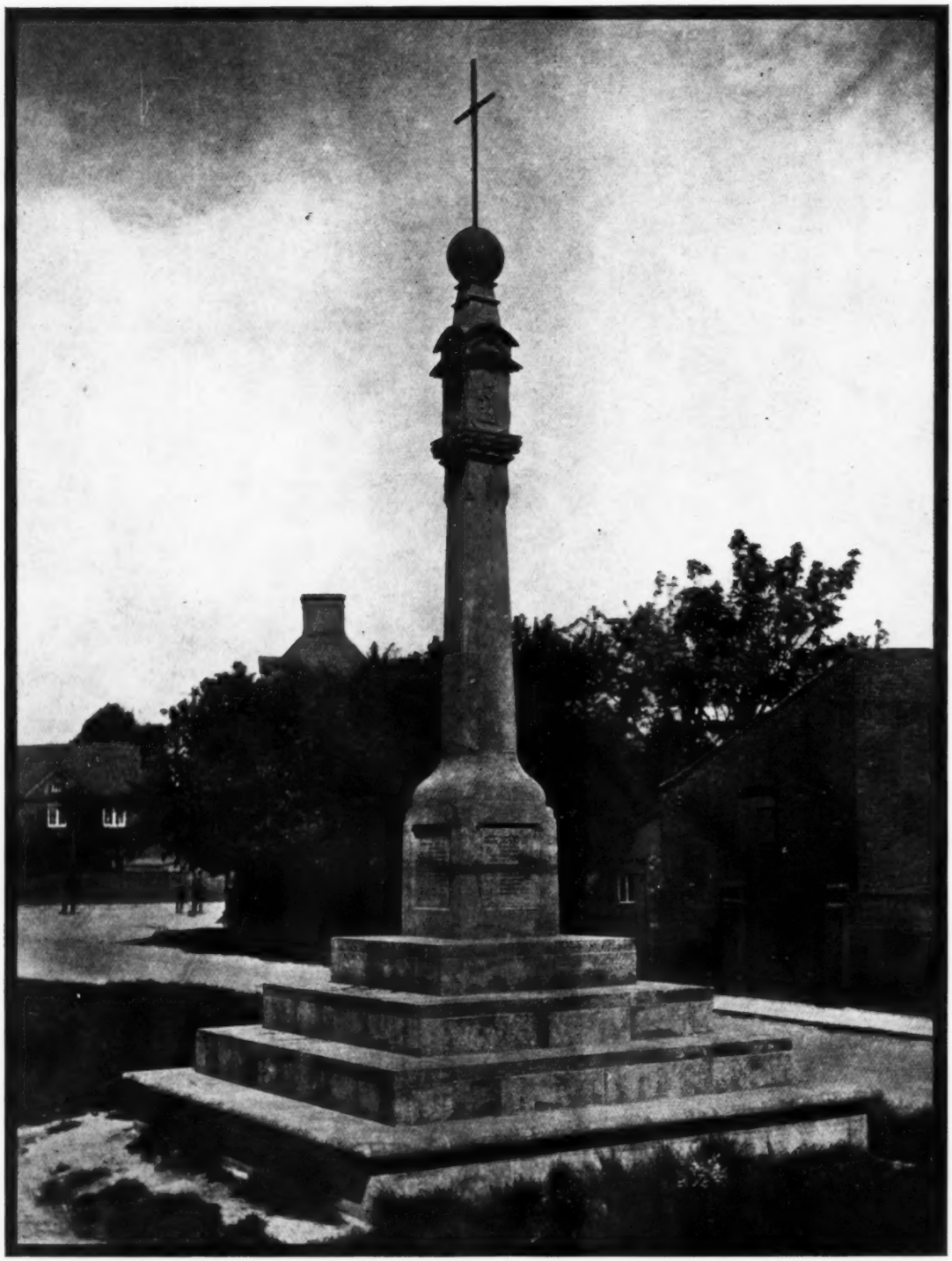

Photo: H. C. Taylor, Sparkhill.

This memorial is of Hornton Stone, the whole standing upon a stepped base 11 ft. 7 in. square at the bottom step; the total height to the top of the wrought-iron terminal being 22 ft. 9 in. The head of the cross bears four heraldic shields: "The Royal Arms," "Naval Crown," "Bear and Ragged Staff," and the "Antelope."

THE

ARCHITECTS' JOURNAL

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The Building Dispute and the Masters' Organizations

THE present unhappy dispute in the building industry has aroused in the minds of a great number of people serious misgivings as to the wisdom of the policy pursued by the employers' associations. Nowadays it is the conventional thing to "blame labour" for every untoward happening in industrial affairs. That labour is responsible in great measure for current unrest no one will dispute, but it is our belief that an impartial examination of the inner workings of building trade politics would reveal the fact that the organization of the employers is largely out of touch with the spirit of the times.

Amongst those who know something of the machinery, there is a distinct feeling that the master builders' organizations suffer from an excess of officialdom, not to say officiousness, and that they too easily become dictatorial and arbitrary in their handling of affairs. If, in their negotiations with regard to important matters affecting labour, they manifest the same petty spirit that they show towards frank statements in the Press, it is not surprising that deadlocks occur and that round-table conferences are difficult to arrange and hold together, as we have seen during the past few weeks.

We say without fear of contradiction by the rank-and-file of building contractors that the spirit of the master builders' organizations is the pre-war spirit, by which we mean that, instead of seeking to redress recognized grievances and to ameliorate admitted hardships, they desire a return to pre-war conditions. Though this desire may not be fully recognized or clearly expressed, it is, we believe, largely operative. Such a policy in times like the present is fatuous to a degree; it spells interminable discord and promises a succession of stoppages of work that must involve immense losses for great numbers of contractors, hardship and suffering for operatives and their families, grave loss to the architectural profession, and a prolongation of the inconveniences that have been the lot of the general community ever since the end of the war.

What is to be done to induce a better spirit in the relationship between employers and employed? To the organized contractors in the larger cities we suggest, as a first step, that they get rid of the men on their committees who are out of touch with the best current thought and opinion, and make sure that these are replaced by others possessing the educational qualifications, sound judgment, and wide vision, necessary to the efficient discharge of the duties attaching to so important and responsible a position. In some cases it may be necessary to remove permanent officials, for it is they who must be held partly responsible for the present disgraceful muddle in the building industry. A taste of unemployment would perhaps widen their sympathies. That, in any case, is purely negative. What of the positive side?

The building industry is at the parting of the ways. In one direction lies reaction and the prospect of increasing unrest and loss; in the other, progressive development and the promise of peace and prosperity. In spite of the unprogressive policy of the employers' organizations, to which we have referred, we believe it is perfectly true, oddly enough, to say that never before have the masters—individually if not collectively—been so favourably disposed towards a policy of conciliation nor so sympathetic with respect to the legitimate grievances of workers in the building trade. These grievances are perfectly well known, yet nothing is done, in the corporate sense, to redress them. Clearly, if the whole building community is to be placed on a foundation of lasting peace, it is essential that such questions as the guaranteed week, loss of work through unfavourable weather conditions, and problems of similar nature should be promptly, sympathetically, and effectively dealt with.

It will be asked: Who is to bear the cost of any scheme of insurance for building trade operatives such as this suggestion involves? Surely the answer is that the trade itself should bear the cost. If it can bear the cost of its non-productive trade unions and master builders' organizations, it ought to be able to support a scheme of insurance for its workers. It is true that the public feel that building costs are already too high, but we do not think they would complain of high costs if they had the assured knowledge that the unfair risks and penalties of labour had been properly legislated for. They complain to-day because, rightly or wrongly, they have a suspicion that high prices mean unreasonably high profits. It is apparent that labour, with all its faults admitted, is not unduly well paid if account is taken of the uncertain conditions of employment that, through nobody's fault, remain the characteristic and the curse of the building industry.

That these conditions must be improved—that the disabilities imposed by the weather and other imponderables must be countered by humane action—all progressive employers are agreed. Yet nothing is done. One of the greatest disadvantages of trade organizations, whether of masters or men, is that they have a sort of de-humanizing effect upon their members, or at least upon the corporate expression of their views. The individual becomes merged in the machine, and the human touch is lost. It is this human touch which must be recovered. What is lamentably lacking in the employers' organizations is that spirit of co-operation and goodwill that is seen to work so effectively and so happily in many of the masters' yards.

Building trade politics must be removed from an atmosphere of suspicion and distrust to one of mutual confidence

and respect if there is to be any hope of permanent peace in the future. The situation calls for statesmanlike handling. There are employers in the building industry who, we are sure, have the tact, judgment, and legislative capacity to secure an early settlement of outstanding difficulties on a basis equitable and satisfactory to all. Labour responds to the right kind of appeal, and if there is to be a durable settlement of the present dispute the whole matter will have to be raised to a much higher plane than it now occupies. Wages are only half the problem; the other half relates to conditions of employment, including the penalties to which labour is subject through no fault of its own.

In the interests of peace and prosperity in the building industry, in the interests, also, of architecture and of renewed vitality in the profession, and last, and perhaps most important of all, in the public interest, it is essential that the present dispute should be settled, not only quickly, but on a basis as permanent as human wisdom can devise. If the fresh wind of plain speaking can remove the dust of petty argument and bring clearness of vision to the disputants on both sides it will not have blown in vain.

The British Pavilion, Paris, 1925

By an odd coincidence, as we go to press with an article by Mr. Bartle Cox on the International Exhibition of Decorative and Industrial Arts, which is to be held in Paris next year, it is announced that the competition for the British pavilion has been won by Messrs. Easton and Robertson, to whom we herewith offer our congratulations. It is reported that "the design is original and lively, and in no way resembles the concrete buildings at Wembley," being intended for interpretation in plaster, which, after all, is the conventional, and apparently the most satisfactory, material for exhibition buildings of a temporary nature. The position arranged for the pavilion is an important one, overlooking the Seine near the Pont Alexandre III (see the bird's-eye view on page 233). From the series of articles by Mr. Robertson on architectural composition that recently appeared in these pages, readers will have gained an insight into his sanely original outlook, which, in conjunction with that of his partner, promises a building of a very stimulating kind.

Form and Function

A correspondent of the "Weekly Westminster," Mr. W. G. Merrick, complains that "many architects are content with simply copying, ignoring the altered conditions of present times, and do not concern themselves as to the principles followed by the ancient architects." It is a trinity of charges that makes a by no means soft impeachment. On the whole it cannot be controverted if the critic is thinking only of elevations. Planning must, of course, be excepted. The modern architect who was content merely to copy the plans of old buildings would not, one may hazard, be overwhelmed with commissions. It is in planning, of course (with all deference to our critic), that the architect concerns himself with the principles rather than with the forms bequeathed to us by "ancient architects." On the question of elevations, who can confess to an entirely untroubled mind? How many modern buildings demonstrate, for instance, the functional use of the order? In the great majority of instances does it not have the appearance of applied decoration, better omitted? A cultured layman of some sensitiveness remarked to us the other day that the ubiquitous order had reduced him to a state bordering upon nervous debility. One may have too much of a good thing. Under a civilized state of society the classical order would be reserved for buildings of positional importance; it would be used only as a focus for simpler satellite façades. But is not the day of salvation at hand—in London, at any rate? It surely is if the wonderful exhibition of functional designs by students of the A.A. recently at Devonshire House is any indication of the mind of the architect of the immediate future.

The Bank

The appearance last week on the exterior of the Bank of England of a number of printed notices authorizing the erection of a building of greater height than that prescribed by the London Building Act, hints at early operations. The scheme of remodelling, involving, as it does, the destruction of a good deal of Soane's interior work, is apparently also to include the widening of Princes Street, which means the setting back of the screen wall, including the Tivoli corner. It is a pity that it should be necessary to modify Soane's work so extensively, but the requirements—of the Bank within as well as of traffic without—must be served.

The Case of a School at Cardiff

Cardiff has set such a high standard of civic architecture, and owes so much of her eminence to architects, that it comes as something of a shock to learn that the City Council have appointed their engineer to prepare plans for the new Cathays school. But we are glad to note that they were not long allowed to contemplate this departure from high tradition without a polite protest from local architects. A deputation representative of the South Wales Institute of Architects, headed by Mr. T. Alwyn Lloyd, waited upon the City Council and pointed out that the buildings for which Cardiff is so famous "are all the result of public competition among architects"—a timely reminder that we feel sure will, when they have reflected upon it, be found to contain, by implication, very sound advice for members of the City Council of a great city such as Cardiff. It may be added that, as Mr. Alwyn Lloyd was careful to point out, the protest has no personal bearing, Mr. T. Peirson Frank, the city engineer, being "one of the most accomplished and capable municipal engineers and surveyors in the country."

Workmen's Compensation: A Serious Ruling

The recent ruling of Judge Mossop that scrotal cancer is directly traceable to the employment of spinners in cotton mills, and that mill owners are, therefore, liable under the Workmen's Compensation Act, may have far-reaching consequences in other industries. Not so very long ago such a ruling would have been thought impossible. How will it affect the building trade, where there are so many possibilities of the health of workers being indirectly affected through the nature of the work upon which they are engaged? Will it affect lead-poisoning, for instance, or the bronchial diseases that may be caught through the presence of dust particles in the air? If the ruling stands it is obviously one of serious consequence to employers in the building industry.

A Link between the Nations

Architecture as a link between the nations would make an excellent subject for one of those pithy articles that are found on the leader page of the daily Press. A writer with a knack for expressing things in a readable way might do much for the comity of nations, and, incidentally, for architecture in the popular view, by showing how all architecture is one, and how nation has borrowed from nation, transmuting and adapting, perhaps, but assuredly borrowing; how the borrowing process is still going on among the nations to-day; how we are borrowing from the United States of America, just as she borrowed from us a century or so ago. And the text of such an article might well be the oval plaque which, designed by Mr. Alfred C. Bossom, and inscribed: "In recognition of the inspiration and enduring influence upon American architecture of the work of Sir Christopher Wren," has just been placed in St. Paul's Cathedral by the Architectural League of America. It was a nice thought on the part of our American *confrères*. In course of time, by the assimilation of American ideas (and how rapidly we are assimilating them), we may hope to cancel out the debt.

Exposition Internationale des Arts Decoratifs et Industriels "Modernes," 1925

Its Object—Its "Programme"—Its Economic Importance

By H. BARTLE COX, A.R.I.B.A. (S.A.D.G.), Paris

NEXT year the artistic attention of the world will be directed upon the intellectual centre of Europe—Paris. This city of the arts is often called the Universal Pinacotheca. The largeness of its lay-out, the gaiety of its customs, and the nation's pride in its patrimony amply justify the term. No other capital could vie with Paris on these lines, because the past history of the government is an intimate link in the evolution of present aspirations.

The title of the exhibition is to be taken as meaning what it says, viz., one of modern decorative and industrial arts. It is to be held from April till October, and bids fair to be the most important international post-war manifestation of the collaboration of art with industry. Fashions die, but we shall again look to Paris for vitality, the organizers of the exhibition having sternly set their faces against anything that is not *nettement moderne*.

To enter into a definition of the much-abused word "modern" might be taken as fastidious; however, it does not mean the fad of the moment, but rather a co-operative activity frankly expressive of our epoch. If the art of an epoch is archæological it is not *nettement moderne*, though it may be fashionable. All the great movements in art were modern at their time. The only way to imbibe the spirit of the great masters of antiquity is to be modern as they were. That is the tradition which their age permitted them to develop, and which enabled them later to be known as masters. In all the published prospectuses of this forthcoming exhibition great stress is continually laid upon this all-important point. Surely the organizers are to be congratulated upon their strenuous effort in fighting this deep-rooted evil of our age: archæology understood in the letter, but not in the spirit, confounding the admiration of ancient objects, which is praiseworthy, with the desire to copy them, which is regrettable. In the *projet de règlement* it states: "En sont rigoureusement exclues les copies, imitations et contrefaçons des styles anciens." It is also stated that the personality of the artist is to be of no account; the *œuvres seules* shall determine admission or not. Whatever may be the recognized value of an artist or the commercial power of a firm, neither the one nor the other is to have a place at the exhibition unless the works presented fall into the conditions of the "programme." The carrying into force of this commendable ideal is to a certain extent guaranteed by the formation of the *Comité d'admission*, which is to be composed one-third from the artists, one-third from the manufacturers, and one-third from personalities specially qualified by their functions and their competency.

Another important feature, and one that will inevitably have a great influence on the art of the age, is the fact that this exhibition is to be one of the "Applied Arts," and not of the arts considered separately. Again, the general conditions for admission state that: cannot be exhibited—"Les tableaux, statues ou œuvres qui ne participeraient pas étroitement à un ensemble décoratif." It is claimed, and with justice, that the productions must be presented "en fonction de la vie," that is to say, as they are in reality, according to their destination, their use, in an *ensemble* creating the decoration of our daily existence. From which we may gather that the exhibition should really be a delight to visit—instructive to the public, paying to the exhibitors, and a credit to the State. Next spring Paris promises to be inundated by foreigners in search of decorative ideas. Their requirements in more senses than one will be amply catered for.

The Site.

In the heart of Paris, between the animated Avenue des Champs-Elysées and the stately Hôtel des Invalides, a suitable site has been allotted on both sides of the Seine, covering in all 23 hectares (about 56½ acres), offering fine vistas along the quays and across the elegant Pont Alexandre III to the Esplanade des Invalides with its quincunx.

On the "Rive droite" the Grand Palais will be used, but not the Petit Palais; between the two on the axis of the Avenue Alexandre III will be constructed the principal entrance or "Porte d'Honneur." The site, not a very large one for an international exhibition with attractions, is, nevertheless, big enough for an important manifestation, and it is claimed, small enough to impose a rigorous selection.

The "Ville de Paris" has voted a credit of 12 million francs, but the exhibition is chiefly financed by the emission of 50-franc bonds redeemable at par fifty years hence, bearing no interest, but a kind of lottery, with 726,062 prizes, of which the greatest is a million francs, and occurs four times.

The nominal head of the organization is the "Sénateur" Monsieur Fernand David, "ancien ministre du Commerce et de l'industrie," who is acting as "Commissaire Général." The names of the jury for the various sections were published in the "Journal Officiel" for March 18, 1924.

For architecture the "Directeur" of the exhibition is Monsieur Louis Bonnier, Inspecteur Général des Services Techniques d'Architecture et d'Esthétique de la Préfecture de la Seine. Monsieur Charles Plumet, an architect well-known for his modern tendency, has been nominated "Architecte en Chef." The foreign section is under the control of Monsieur A. Dervaux, architect of the station at Biarritz. In London the British section is under the management of Colonel Cole (overseas trade). For the design of the English pavilions a limited competition is being held. Why limited is best known by those who have the matter in hand.

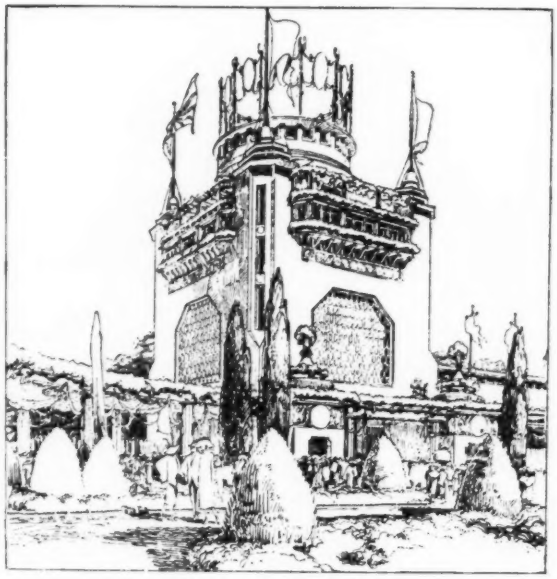
Monsieur Bonnier, by virtue of his high position as "Directeur," is naturally debarred from carrying out any designs of his own. Monsieur Plumet, on the other hand, is responsible for the preliminary lay-out and has designed the "Palais des Beaux Métiers," occupying a position near the "Hôtel des Invalides." On the west side of this "Palais" will be the theatre designed by Messieurs Perret frères, authors of the famous Théâtre des Champs-Elysées. The small theatre at the exhibition, for about 700 spectators, is designed with three stages on the same level, adjoining each other, similar to the lines of a half hexagon. One stage can, at the same time as the others, be fitted up, say, as a garden if necessary, and another as a drawing-room or as a street scene, with the curtains working according to the piece represented. For any special occasion all three could be used at once. The idea, a novel one of Monsieur Auguste Perret has, like everything that is original, met with some opposition, but has been adopted in order to avoid the interminable waits in the shifting of stage scenery. Decoration at this theatre will be reduced to the minimum.

As to the general decoration of the exhibition as a whole it is stated that no recourse will be had to the usual de-

bauchery of "Staff," but will rely for its effect upon the simple lines of the architecture, enriched here and there with suitable motives of sculpture, ceramics, mosaics, etc., but above all upon a profusion of flowers mingling their beauty with the effects of water, giving the whole the charm of a vast garden. The *fêtes de nuit* will take place on the Seine and its banks.

The exhibition will include five big groups: (1) Architecture; (2) furniture; (3) finery; (4) arts of the theatre, of the street, of gardens; (5) education—offering three modes of presentation—(1) isolated pavilions; (2) long corridors; (3) the Grand Palais.

The isolated pavilions will represent houses, inns, schools, and even churches and town halls. They will be reserved for the French and foreign sections alike, and will be chiefly found in the Cours la Reine and in the gardens of the Grand Palais. The long corridors (*galeries*) will be placed on both sides of the "Esplanade" in front of the quincunx, one side being devoted to the French section, and the other to the foreign sections. They will be chiefly occupied by the two first groups: architecture and furniture. At the south end they will be united in effect by the "Palais des Beaux Métiers," decorated with frescoes and with sculpture. The theatre will be on the west side and a library on the east. The whole disposition creating a large central court to be considered as the intellectual centre of the exhibition. The Grand Palais will be occupied half by France and half by foreign nations. The large nave will be an admirable setting for the productions of "Grand Luxe" and industries connected with finery: dresses, furs, hats, laces, fans, perfumery, flowers (natural and artificial), vases, jewellery, etc., etc. Several modifications of the original scheme will inevitably occur before completion, according to the exigencies of the case, but certain buildings are already in course of erection, and the main lines of the general lay-out have been fixed as above stated. Time is short, but it is calculated on faith that the exhibition will be ready next April. Manufacturers might wonder what will be the effect on trade of this international manifestation of modern decorative art?

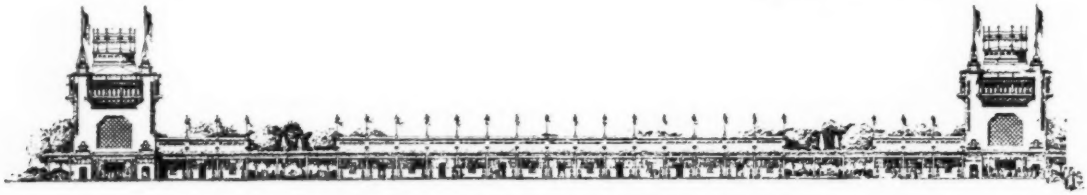


ONE OF THE PAVILIONS.

Industrial Outlook.

The question arises: How, in a mechanical age, can the decorative arts hope to prosper? The answer is, they are viewed differently. France, who has been so glorious in the decorative arts on the old basis is according to her own official testimony,* outdistanced from the modern industrial point of view by foreign nations, especially Germany and Austria. The new tendency in the applied arts was seriously felt in France several years ago. This tendency threatened to be a national calamity. As far back as 1912 this international exhibition was proposed, and the date fixed for its inauguration was to have been 1916, but the war intervening retarded it exactly nine years. That there is a serious move in the decorative arts against generally accepted notions will not be gainsaid by any qualified critic, but what is the direction towards which it tends? The lower we go down in the scale of civilization the more we find ornament. The negro, not satisfied with the beauty of his skin, likes to tattoo himself. If we compare our present-day costumes with those of the middle ages or even of the eighteenth century, we find they are much simpler. The

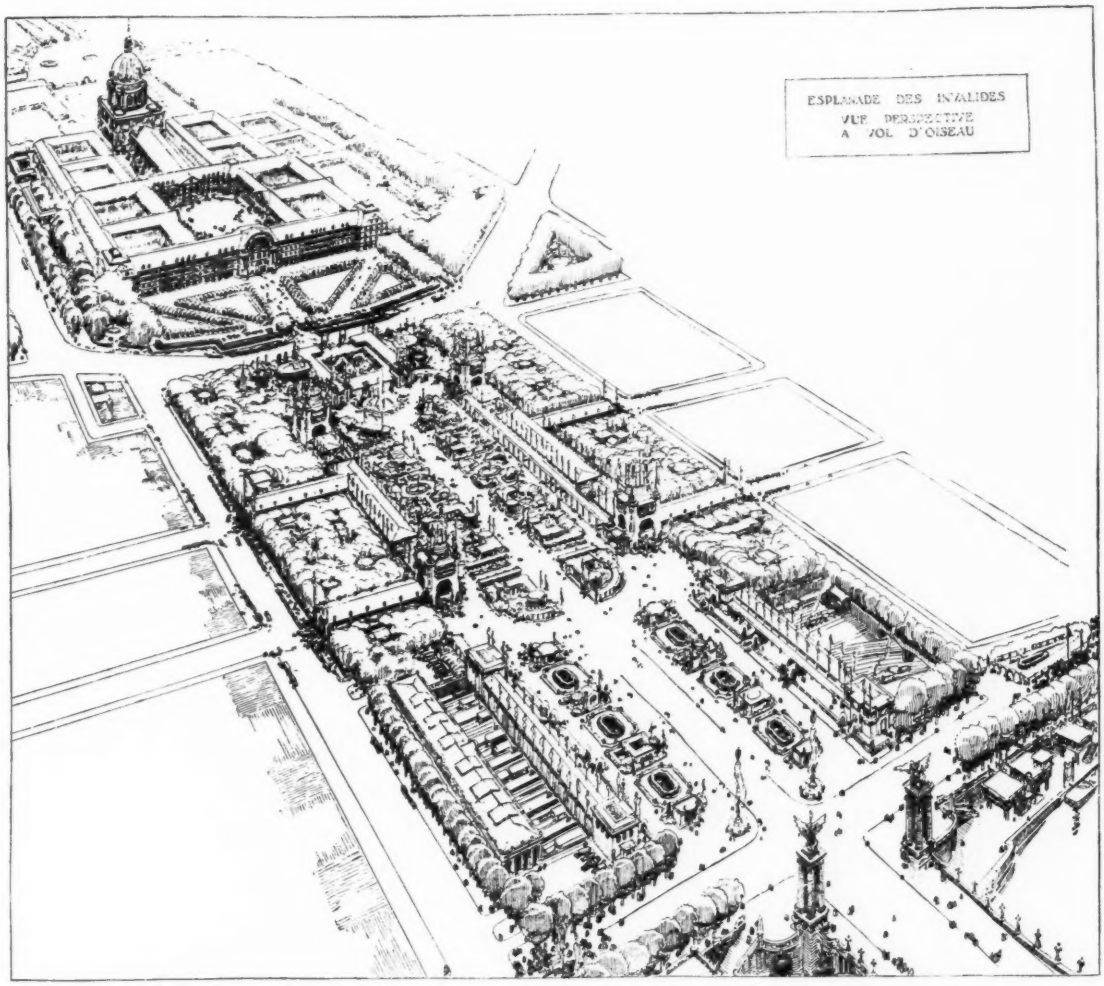
* See reports on Beaux-Arts Budget.

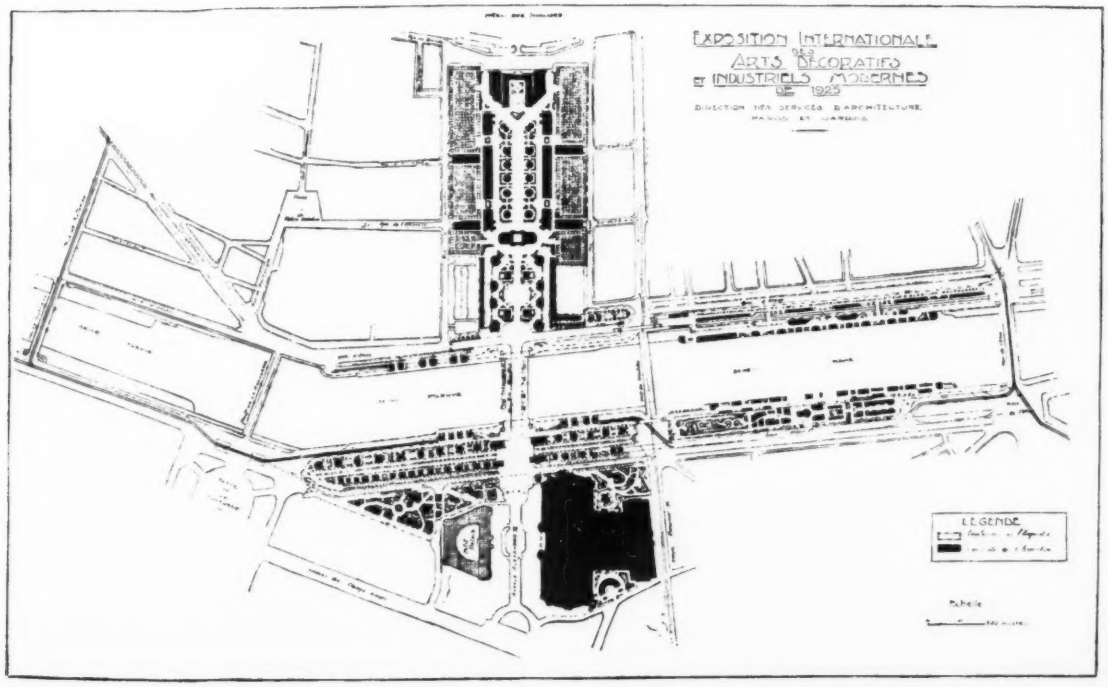


ELEVATION TOWARDS THE ESPLANADE DES INVALIDES.

A VIEW ALONG THE ESPLANADE DES INVALIDES

Bird's-eye View and Plan of the Paris International Exhibition, 1925





half-educated snob is fond of furbelows, while the aristocratic turn of mind has an admiration for what is known as restraint. In architecture we see an evolution towards a predilection for flat, nude surfaces. Decoration, it would seem, has a tendency to disappear. More properly speaking it is becoming so reserved that it depends on the object itself rather than on the ornament applied, relying for its emotional effect on proportion, colour, and the choice of material, the function of the object unadorned playing the chief part. Ornament for the sake of ornament often brings about dishonesty of functional purpose, such as the giant order and quarter columns, etc. These irrational elements, more fashionable than æsthetic, having brought us to an excessive degree of useless expense are being discarded by the modern school.

The advocates of decorative art as seen from the modern standpoint have some feeling of bitter contempt for the old school, which lost its vitality many generations ago, if not to say centuries—perhaps it was at the time of the movement which goes by the name of Renaissance. Be that as it may, illogical trappings, for architecture at least, are becoming out of date. The old school in its throes of agony inveigh against the audacity of the new as much as the new despise the timidity of the old. Our exciting period is one of transition towards an age of democracy. Speed and economy are the two chief factors of present-day life, brought to a pitch unknown to our elders, and influencing every form of our surroundings. The building of aerodromes and the widening of avenues for automobiles, etc., are indications of the necessity for rapid transit and for the transforming of our towns. Economy (to be distinguished from meanness) is almost synonymous with speed. It is so in nature, and is establishing itself as an æsthetic principle in art. The costly beauty of a liner is often the result of economy, and so also are the expensive æsthetic curves of a railway bridge. Lightness, elegance, grace, are all terms compatible with economy.

Meaningless ornament, mouldings, cartouches, trophies, and the usual stock-in-trade paraphernalia of the average draughtsman are only used if they can be executed rapidly, that is to say, cheaply, which means without feeling. The commercial man supplies them to the trade, but the enlightened public now consider that real luxury is not so much a matter of the amount of work on a material as the choice of the material itself. The workman, too, is in a greater hurry to make money than was his forefather, and fussiness is surely a sign of weakness. Decorative art, then, is the adaptation of a human appreciation for the beauty of nature unadorned: Refinement resulting from selection. A much more advanced idea than that of the nigger!

Just to what extent this elimination of ornament will go is a matter for the future, but it is an undeniable fact that the universal tendency in decorative art is, despite much bluff, towards plainness and simplicity, with richness of material. Too great a nudity leads to poverty of effect, unless the texture of the material is agreeable; yet if we paint a door to preserve the material or to hide its inferior texture it is useless to embellish a rose, and a loss of artistic economy, and a crime against the highest form of luxury not to use the precious object should it be at hand.

The advent of electricity, different methods of heating, and the use of new materials, especially reinforced concrete, are so completely changing our habits and even our ideals on art itself, that we are willy-nilly brought to the conclusion that the Mother of the Arts is moving forward and not backward, that decoration as we used to consider it, as being a thing apart, was not a form of restraint, and is, therefore, almost dead, or shall we say, going through a phase where decoration and the object decorated form but one conception, in which proportion alone can give it its æsthetic lines and colour its superficial charm.

Certain technical devices have so improved through the wonderful development of science that the device by itself is often enough to solicit our idea of beauty; science creating an emotion without the aid of what is called art; an entirely new conception of æsthetics. The mechanical requirements of the age are so exacting that the mathematician is now the only person capable of carrying out the construction of an important modern building operation. It is common sense rather than history that is forming our taste.

The decorative arts, of which the most comprehensive is architecture, are the result of a huge collaboration. The artist alone is incapable of finding independent forms. There must exist a harmony of idea between him, his draughtsman, and the manufacturer, without which the so-called decorative arts are a failure industrially and æsthetically.

Whether the above arguments are logical or not the exhibition in question has been organized with the sole idea of reforming old prejudices, which are having such a baneful commercial influence on the artistic reputation of France, and she is eager to show the world that she is not behind the times.

Art in all its aspects has for many centuries been one of the great financial assets of France. She is naturally keen on keeping up the reputation of her supremacy by a friendly comparison with foreign nations. It is to be regretted, on abstract considerations, that owing to the political unrest of Europe, she has not been able to invite Germany or Russia. Austria, however, though impoverished, is exhibiting; but the United States, an energetic country known for its modern activity, have just decided that the "programme" being outside their sphere, they are unable to participate.

Judged from a purely æsthetic standpoint the exhibition is perhaps a great industrial kick-up. Our whole conception of art will probably soon be modified by a closer understanding of æsthetics. The organization of the exhibition appears to be run on the most correct artistic principles, and will, therefore, probably open the eyes of artists, critics, and manufacturers as to the real trend of art that is *nettement moderne*.

M. AUGUSTE PERRET, ONE OF THE EXHIBITION ARCHITECTS.

(*From a bust by Antoine Bourdelle.*)

The International Exhibition of Students' Work

The Architectural Aspirations of Two Continents

Ah friend! could thou and I with Fate conspire
To grasp this sorry Scheme of Things entire,
Would not we shatter it to bits—and then
Rebuild it nearer to the Heart's Desire!

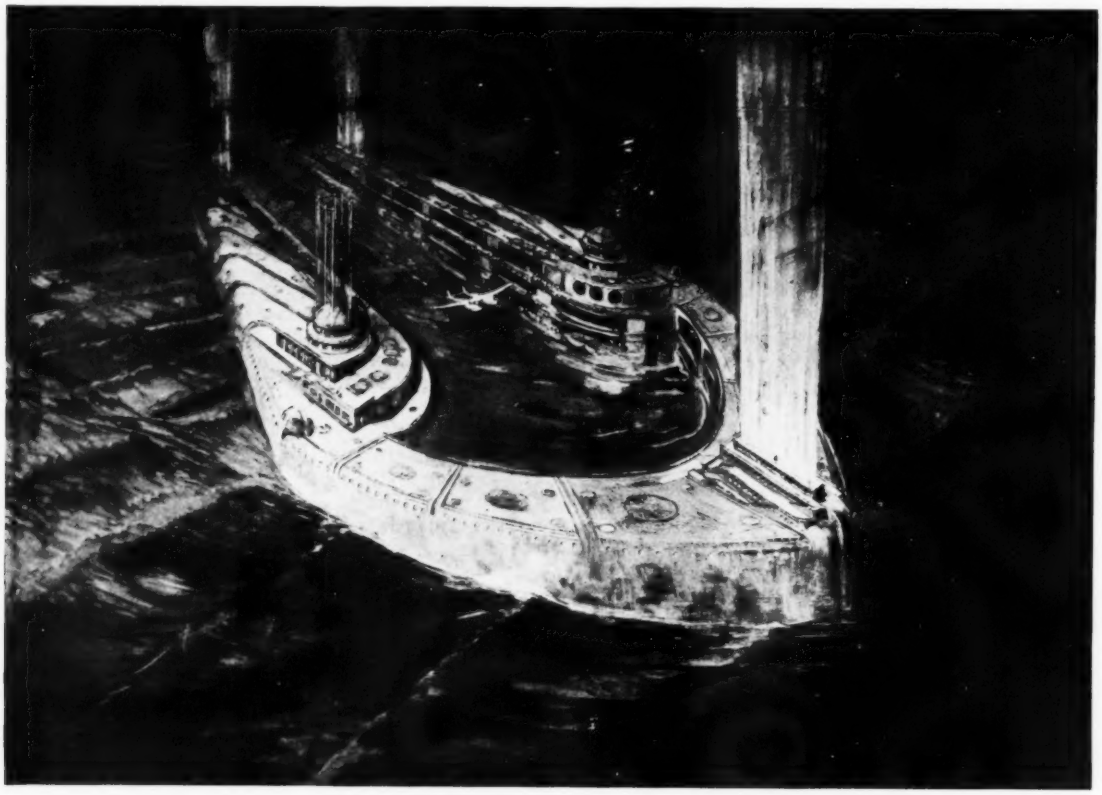
SONG OF THE YOUNG STUDENT.

IT is unlikely that an exhibition of students' work, similar to that held for one week this year in London, giving an exhaustive survey of the ideals of the most important architectural schools of two continents, will be seen again for some years. A dozen countries were represented, and a clever observer, after spending a day or two observing (and a night or two in resting) might, without too much being asked of him, have been able to write an historical account of the architecture of Europe and America a quarter of a century in advance. Certain influences would have had to be discounted, certain developments allowed for—much latitude accorded to mortal youth, and not too many hopes entertained of immature age—and he would have had a fairly definite vision of the new world.

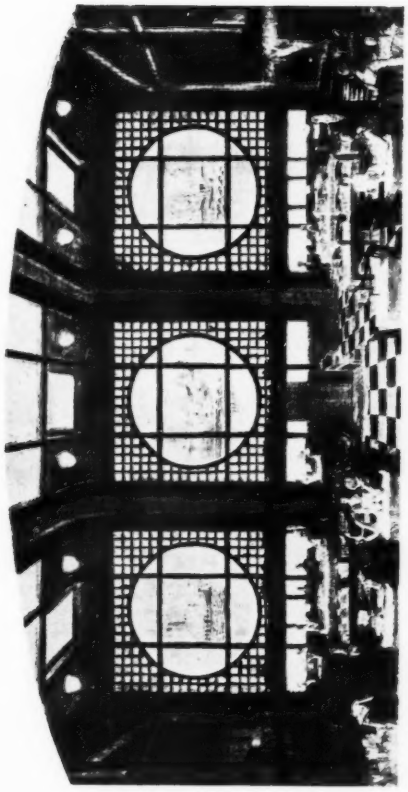
Though much of the work exhibited at the students' exhibition was destructive, there was also that which was quite decidedly constructive. The destructive work was exhibited mostly by young men in those countries that started the last war; the best constructive work came from students of other countries more versed in the arts of peace. . . . But the demon of destruction comes to all at times—a desire to hurl down old idols, and put up "own ideas" in their place. Especially when a student do these fierce enthusiasms come. And they are the "certain influences" which, in our observer's clairvoyance, would have had to be discounted, and have much latitude accorded them.

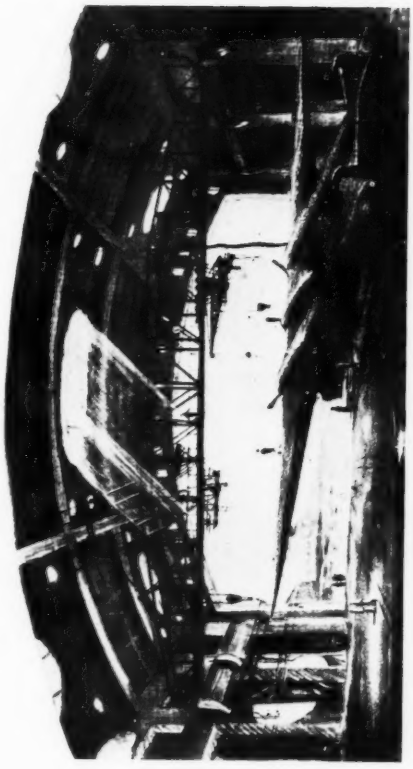
Constructive work is not so spectacular, and therefore rather more rare. (You can get ten boys to throw a stone through a plate-glass window, but where, nowadays, will you find a glazier to put one in?) We do not think islands floating about in the Atlantic are definitely constructive; real construction, we are afraid, usually implies much difficult grubbing-up of old foundations; the building line is too strictly laid down for you, and from beginning to end you are shackled as with chains. And this is why last week we judged the best of the work to be that exhibited by Holland and Sweden and the United States. The drawings presented by these countries could be seriously regarded; our far-seeing and prophetic observer need have allowed only for "certain developments" (with a few shortcomings) and he would have seen the Cities of the Future as in a glass.

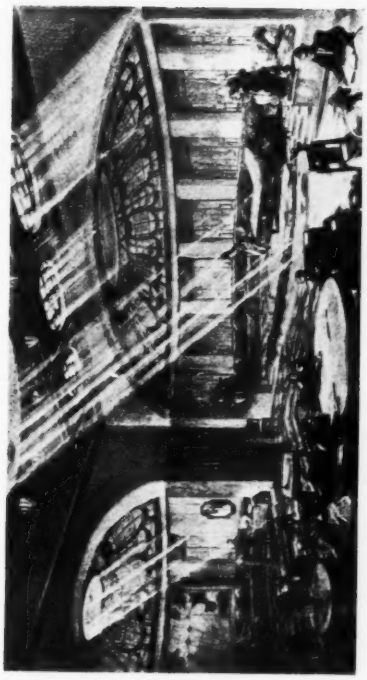
H. J.



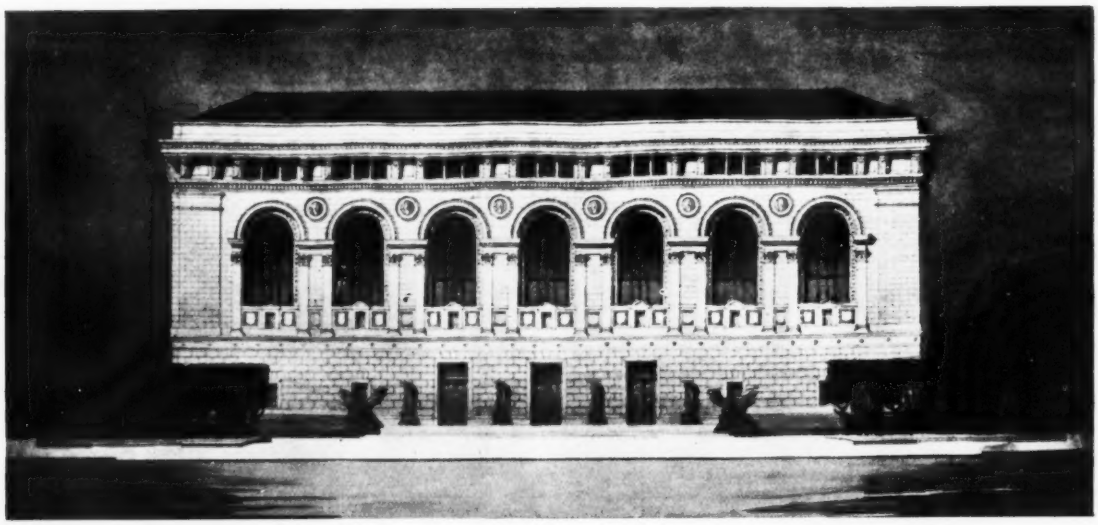
"UNE ILE FLOTTANTE SUR L'ATLANTIQUE."
(Paris National School of Fine Arts.)



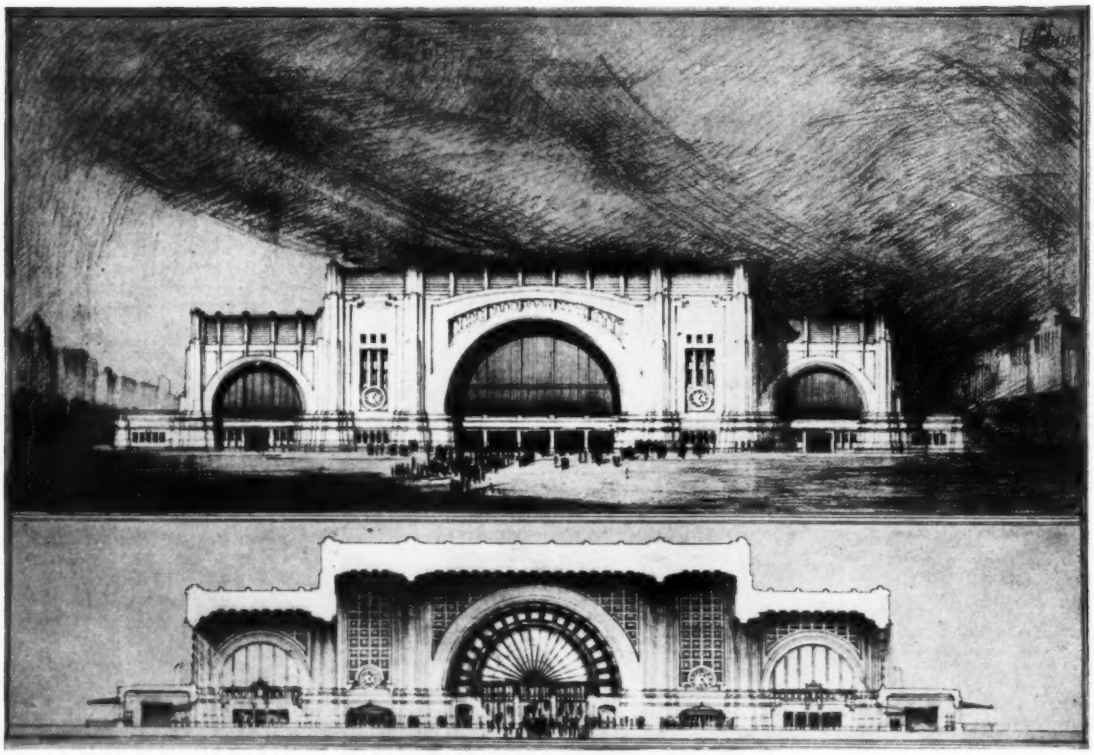




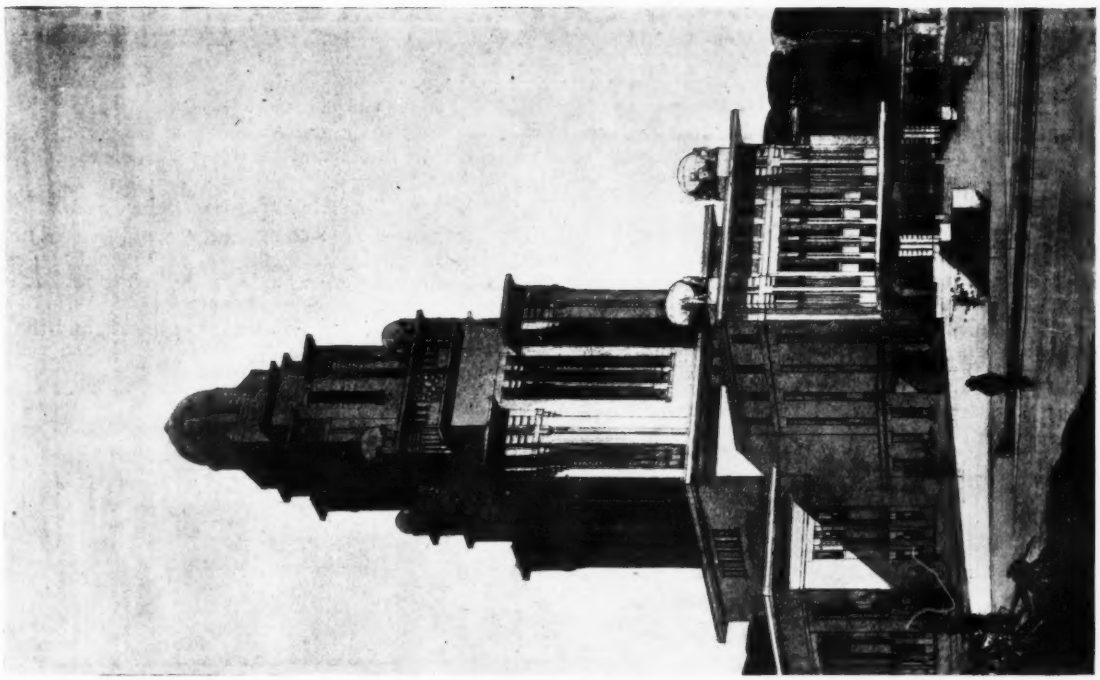
"UNE ILE FLOTTANTE SUR L'ATLANTIQUE."
(Paris National School of Fine Arts.)



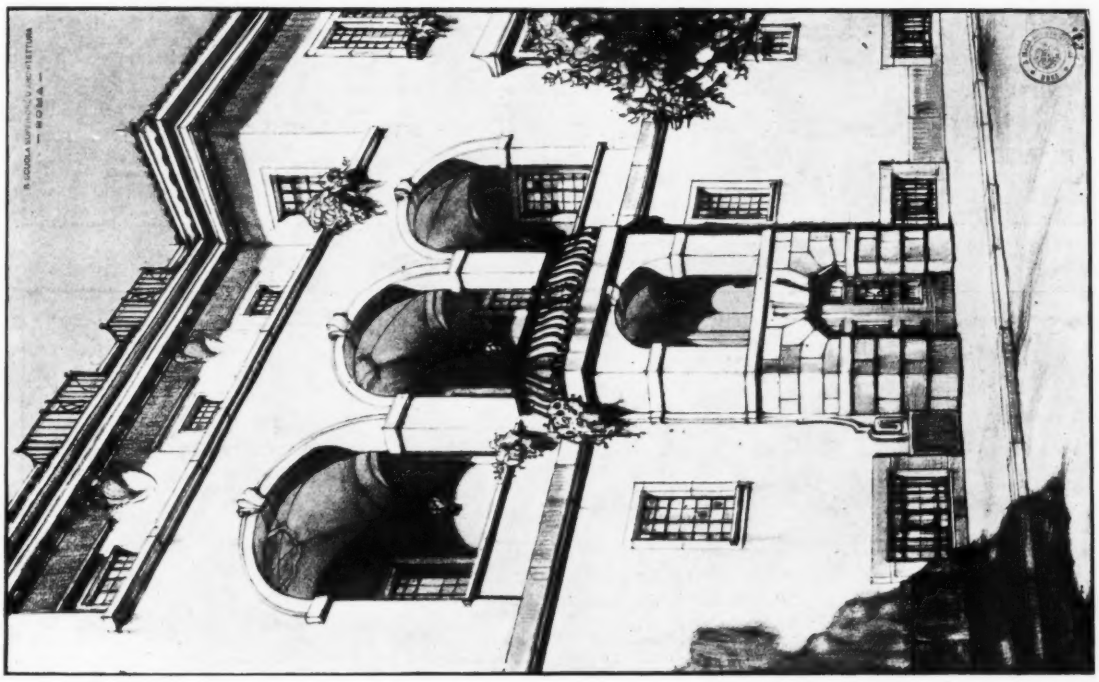
A LIBRARY. BY H. TROSS.
(Carnegie Institute of Technology, Pittsburg.)



A RAILWAY STATION. BY HUGH PERRIN (FOURTH-YEAR).
(Massachusetts Institute of Technology, Boston.)



DESIGN BY A STUDENT OF THE TECHNICAL UNIVERSITY, DELFT (FIFTH YEAR).



DESIGN BY A STUDENT OF THE ROYAL HIGH SCHOOL OF ARCHITECTURE, ROME.

Recent Domestic and Commercial Work in Country and Town

OLIVER HILL, F.R.I.B.A., Architect

We illustrate herewith some recent domestic and other work designed by Mr. Oliver Hill, F.R.I.B.A.

Costelloe, Connemara, Co. Galway.

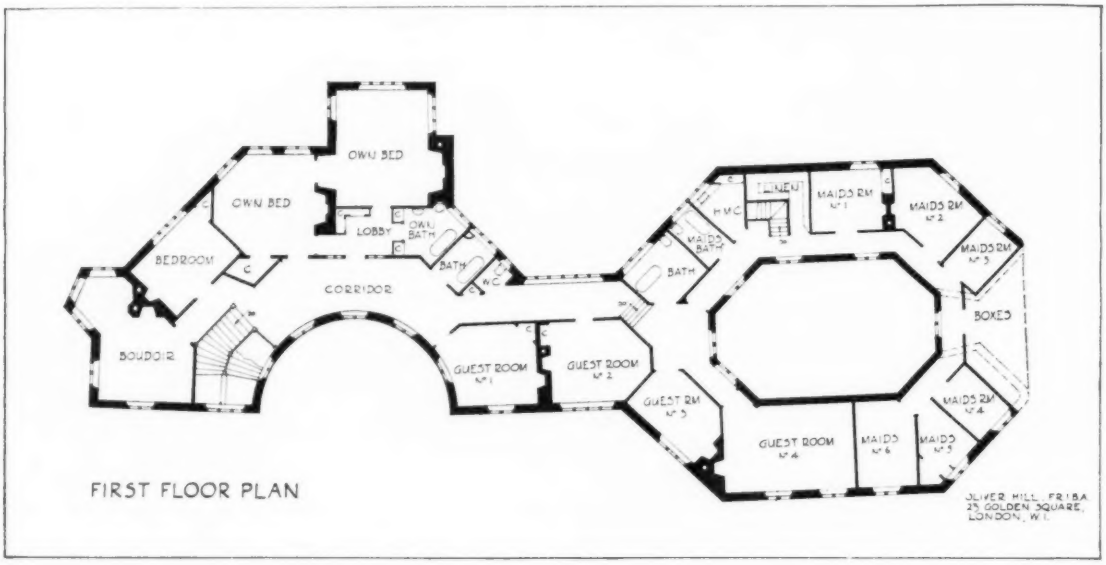
This house is to replace an old one destroyed some time ago. The new site is on the rocks at the edge of the sea. The view across the bay to the distant "Pins of Connemara," which lie to the north, has necessitated an unusual arrangement of plan, as it was desired to get this view from all the principal rooms.

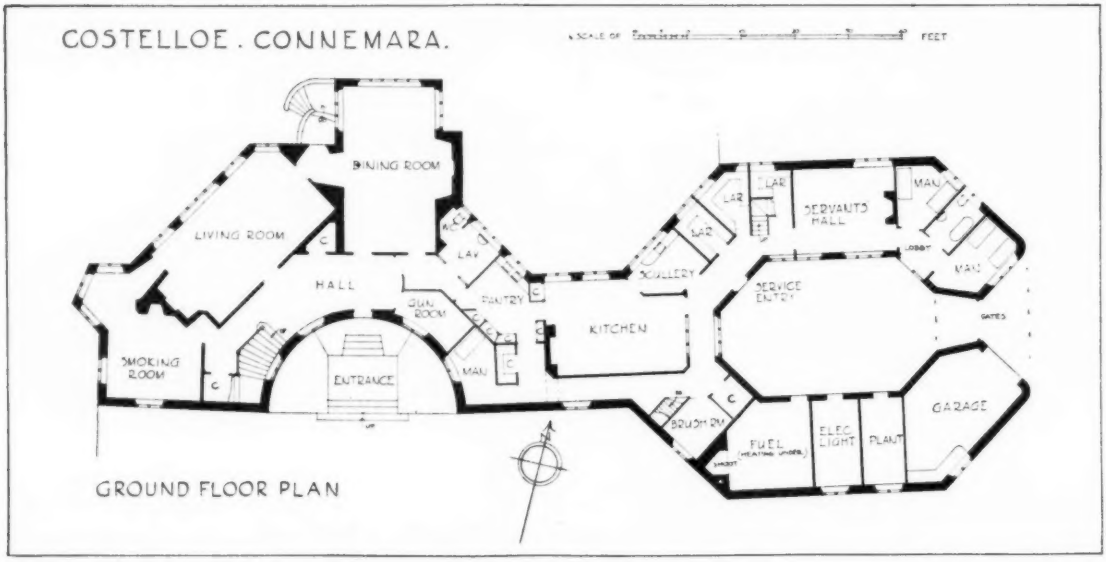
The walls are to be built of the local grey granite, faced internally with brick, and the roofs will be covered with grey pantiles.

Business Premises in Quality Court, London.

This block of offices is to replace a row of five old houses occupying the whole side of the court. The old houses are of the Queen Anne period, and it is desired to rebuild after the same manner.

The front will be faced with narrow bricks, and the roof covered with plain red tiles.





COSTELLOE, CONNEMARA: GROUND- AND FIRST-FLOOR PLANS.

Modern Domestic Architecture. 89.—Costelloe, Connemara, Co. Galway

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

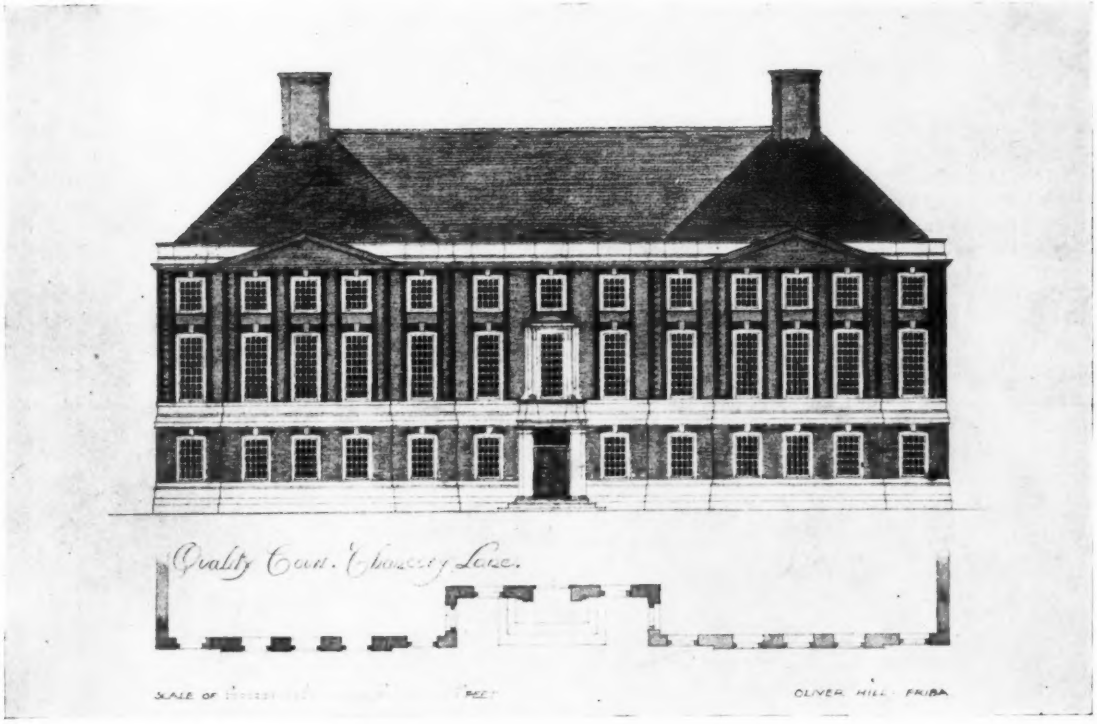
The site of this house is on the rocks by the sea, the view across the bay embracing the distant "Pius of Connemara." The plan, a very unusual one, has been specially devised to take advantage of the surrounding views.

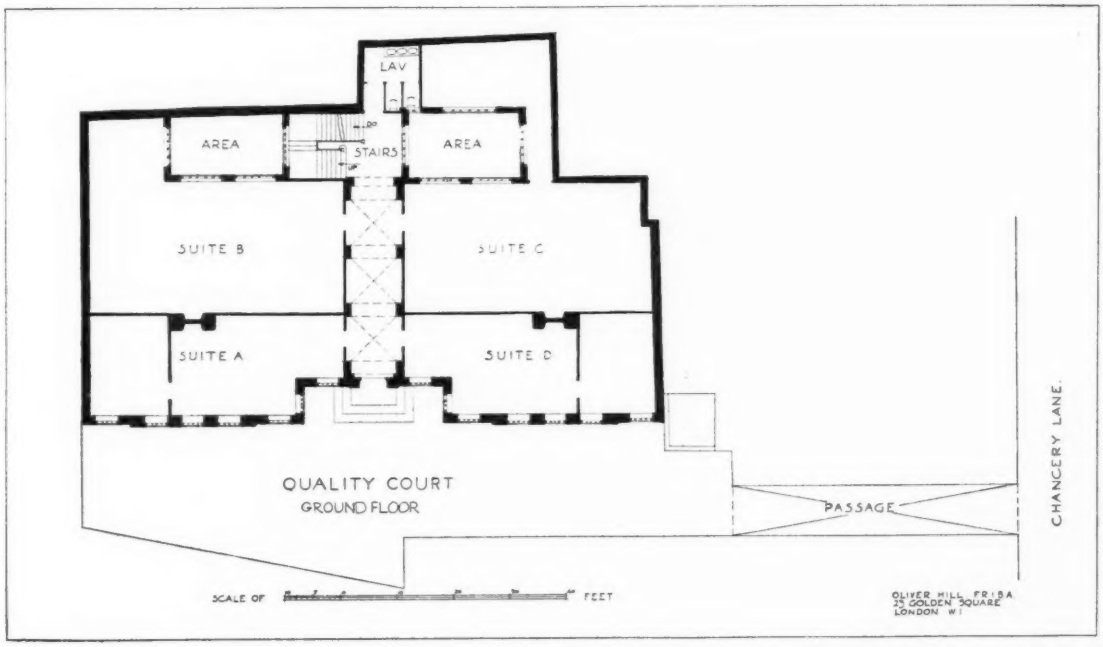
Current Architecture. 338.—Business Premises in Quality Court, Chancery Lane, London

238.—Business Premises in Quality Court, Chancery Lane, London

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

These premises replace a row of old houses of the Queen Anne period, the architectural character of which is preserved in the new work. Narrow bricks are used for the elevations and plain red tiles for the roof.





BUSINESS PREMISES IN QUALITY COURT, CHANCERY LANE, LONDON.
OLIVER HILL, F.R.I.B.A., ARCHITECT.

Adapting a Georgian House to Business Needs

A New Shop at Wallingford

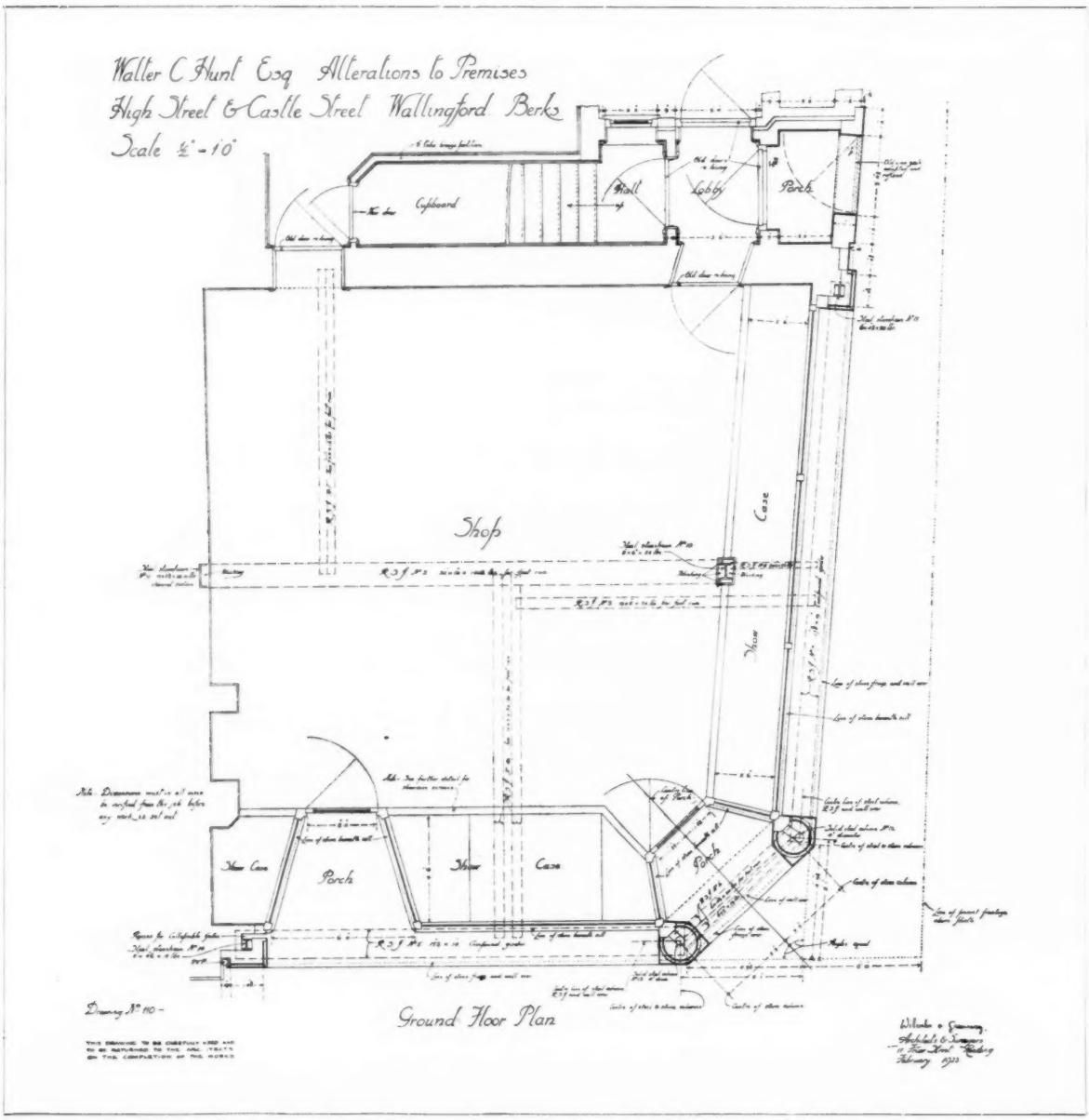
WILLCOCKS and GREENAWAY, Architects

THESE premises originally consisted of a Georgian house abutting on the street. When it was decided to convert the house into a shop it was arranged to surrender 5 ft. of the High Street frontage and to form a corner entrance to the new shop to widen the main London–Oxford road, which at this point was only 17 ft. 7 in. wide between the houses, the cross roads at this corner being one of the most dangerous in the south of England.

This necessitated pulling down the whole of the Castle Street side of the old building, and one window on each floor on the High Street front. The remaining three windows on the first and second floor were retained. It will be seen that though the premises have been altered to a considerable extent the Georgian character of the place has been carefully preserved.

The new shop is faced with the Empire Stone Company's Portland stone.

The general contractors for the alterations were Messrs. Boshers, Ltd., Cholsey, Berks.

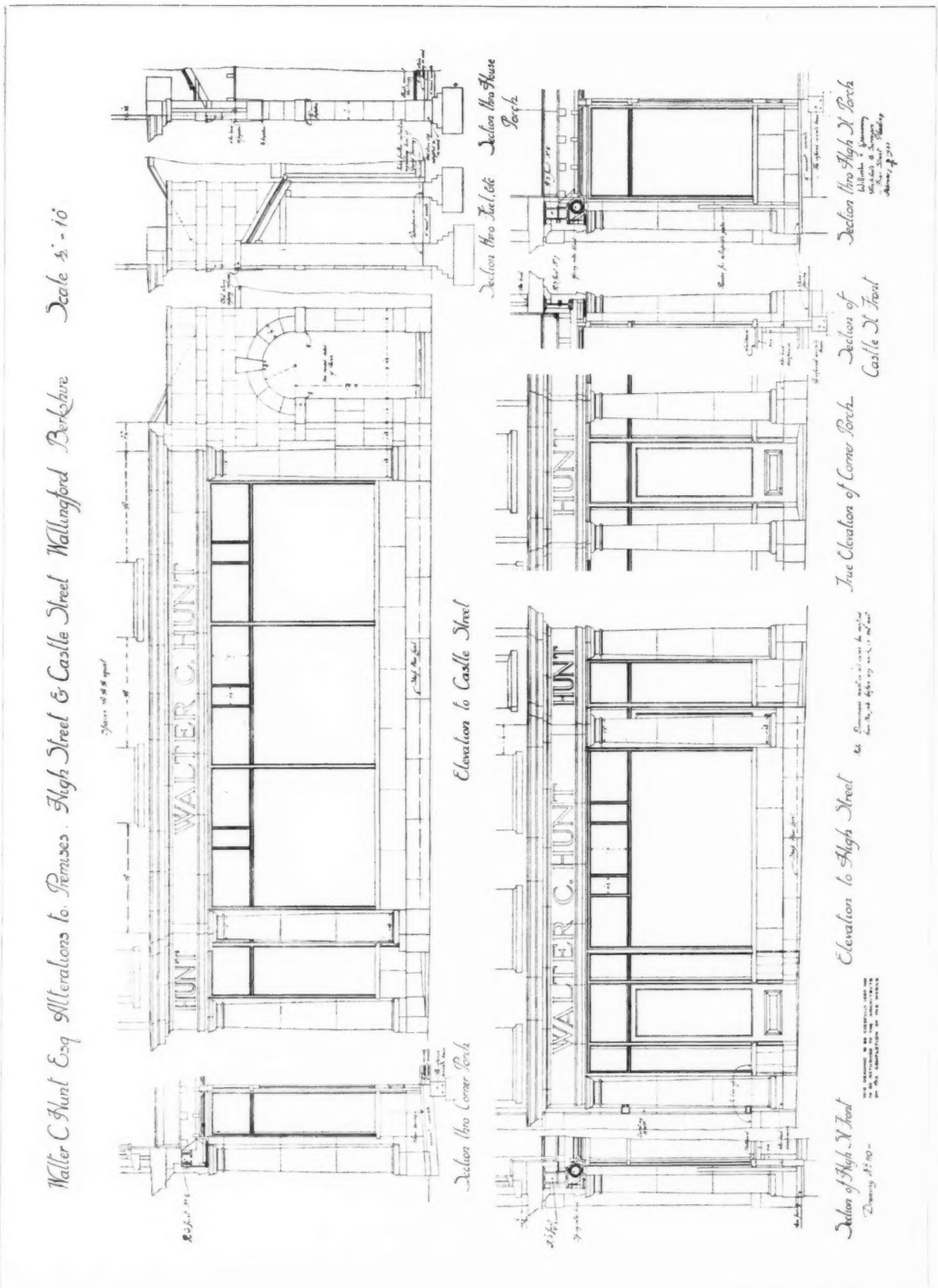


THE GROUND-FLOOR PLAN AS ALTERED.

Current Architecture. 239.—Alterations to Premises at Wallingford, Berkshire

Willcocks and Greenaway, Architects

These premises, at the corner of High Street and Castle Street, originally consisted of a Georgian house, which has now been remodelled as shown above. The principal alteration is the insertion of a new shop-front, a drawing of which appears on page 249.



NEW SHOP-FRONT, HIGH STREET AND CASTLE STREET, WALLINGFORD, BERKSHIRE. WILLCOCKS AND GREENAWAY, ARCHITECTS.

A New Drawing Appliance—The "Perspectograph"

THE methods adopted in setting up perspectives vary considerably, but the preliminary work of constructing a framework of lines in order to obtain the exact position of the extreme vanishing points, etc., is usually found necessary before the perspective representation of the object itself can be correctly determined. This procedure takes time, and the amount of working space required is very large when compared with the actual space occupied by the finished drawing. Also, when using the architect's method, a geometrical plan of the building or object is required to project from, and this has sometimes to be specially prepared and enlarged to make it suitable for the purpose. To facilitate the work of making perspective drawings, especially of buildings and similar objects, a new drawing appliance called a "Perspectograph" has recently been invented. It conforms to the ordinary rules of perspective, so that anyone with a general knowledge of how to apply these rules, as in sketching, should find no difficulty in using the apparatus.

Ordinarily the "Perspectograph" provides a means for plotting perspective drawings directly to scale, on any suitable plane surface, and in the minimum amount of working space. It does not necessitate the usual preliminary work or the preparation of any special plans referred to above; as the perspective can be plotted straight away from any given or assumed dimensions, or from particulars obtained from existing drawings.

The "Perspectograph" consists of two pieces, A and B (see Fig. 5), which are used conjointly in the working positions shown in Figs. 1, 2, and 3, and fulfil the combined purposes of centrolinead, T-square, and protractor. It is made in sets to suit certain recognized and convenient angles, such as 30–60, 40–50, etc., and it can be similarly constructed and arranged to meet any special requirements. Objects can, however, be plotted and represented in perspective, in practically any angular position with any one set of the apparatus, but much time and labour is saved and less experience is required if the object is arranged to conform to one or other of the recognized angles. The scales can then be directly applied, and the lines almost automatically determined and produced.

Variation of the point of view can, when required, be easily obtained by any of the usual perspective methods.

By arranging the nearest angle of the building or any special feature of the object, so that it will appear opposite the centre of vision, CV, or somewhere to the right or left of it.

By assuming the eye-line *x-y* to be at any required distance above or below the object or in alignment with any particular horizontal feature. By proportioning the value of the scale-unit, and thereby increasing or reducing the distance of the object.

By using the apparatus in its alternative reverse working positions, as shown by comparing Fig. 1 with Fig. 4. The perspective angle is thereby reversed, 30–60 becomes 60–30.

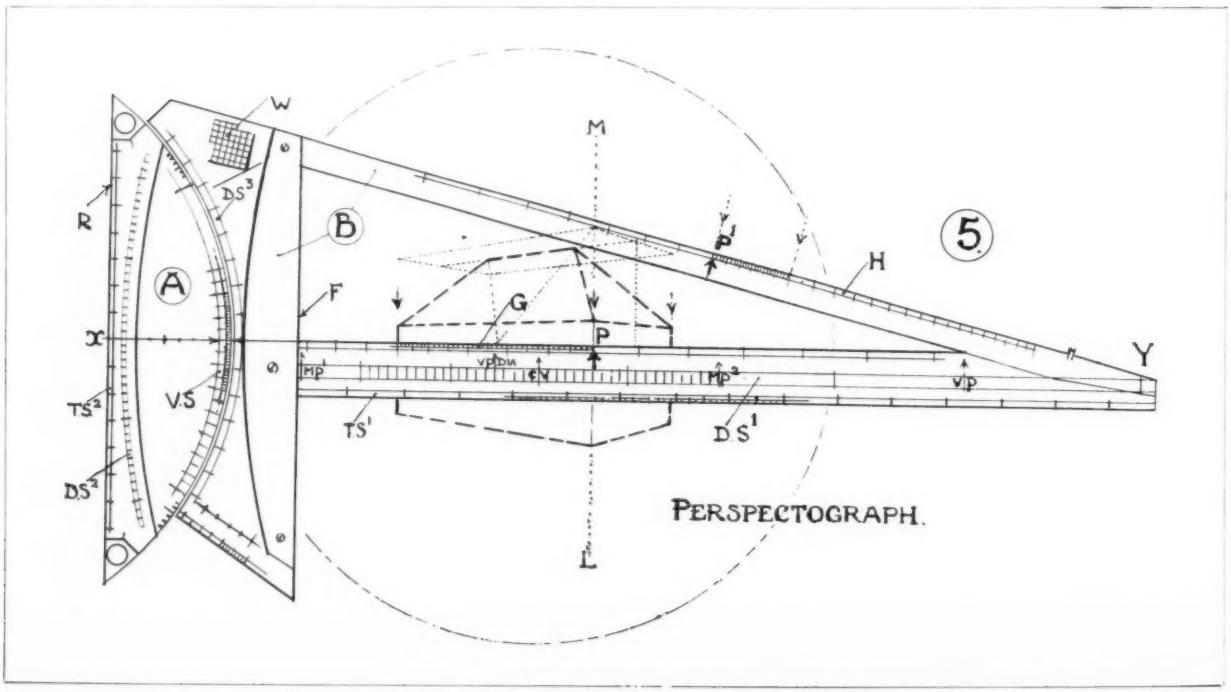
Fig. 5 is a plan of a 40–50 perspectograph, and it shows the general arrangement of the scales. The part A, which can be fixed at either side of the board, has curves which are the equivalent of two extreme vanishing points, and a straight-edge, R., against which part B can be used as a T-square. Part B is reversible and similar in all respects both sides, and has curves and edges to correspond with those of A, and with which they engage when required to determine and produce radial, horizontal, and vertical lines, and lines at any required angle.

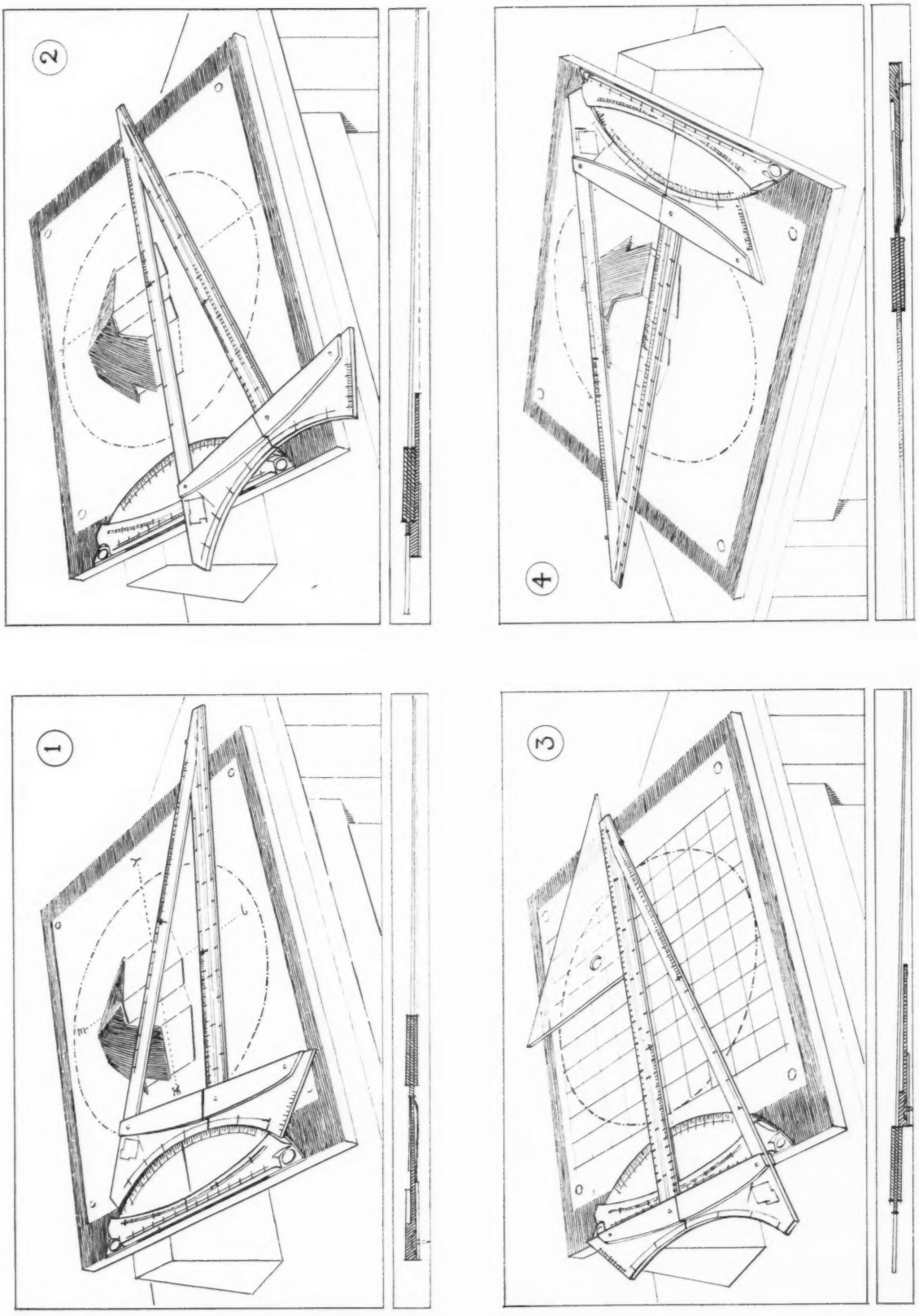
The scales have been carefully arranged to suit the apparatus as a whole, and are all in correct relationship one with the other. Perspective scales are lettered G and H. Degree scales D S, and true scales T S (see Fig. 5).

For ordinary purposes the two perspective scales, G and H, and one vertical scale, such as V S, would be found sufficient, but to meet the requirements of those who may wish to exercise and apply a more extensive knowledge of the science of perspective, and to enable true and angular measurements to be determined in any position or direction, the additional scales are given.

The part A can be fixed when required for use with ordinary drawing pins, and can be applied to any suitable plane surface, and this need not be strictly rectangular or kept in a stationary position. A suitable and convenient surface could be the top of a table, a blackboard, drawing board, sketching block, or frame of the artist's canvas, etc.

Any medium can be used for drawing on, such as drawing-paper or mounted paper, etc., cut to the required size. This can be fixed in position with drawing-pins, and the apparatus will be found to work smoothly over these, and it need only be pressed down closely to the drawing surface when applying the





SKETCHES SHOWING THE USE OF THE "PERSPECTOGRAPH."

scales or producing lines. By this means the drawing is kept clean, and free from smudges. The perspectograph also lends itself conveniently to the use of ordinary set squares, and these can be applied to B when in any of its various working positions. The angle formed by the shape of the blade has been specially determined to suit this arrangement.

The true scale, T S^2, is an alternative vertical scale, it can be applied when the apparatus is being used in the working position shown in Fig. 3. It co-operates with an extending and sub-dividing scale on the vertical face of F (see Fig. 5), so that any fractional part of a unit can be measured.

A reference diagram, W, is also given. This consists of a small group of squares containing fixed points and lines giving the direction of angles. These can be located in corresponding squares drawn geometrically or perspectively and the angle readily determined.

The degree scale, D S^1, is for finding the position on the horizon, *x-y*, of intermediate vanishing points, measuring points centre of vision, and vanishing point of diagonals, etc., and the degree scales D S^2 and D S^3 are for plotting angles in any required direction and for locating the position of accidental vanishing points, etc.

The true scale T S^1 is for horizontal measurement, and is used in conjunction with the measuring points or for geometrical drawing, etc.

The method of using the perspectograph for plotting a building or similar object such, for example, as the dotted outline of a house, shown in Fig. 5, is as follows: The scales principally used are G and H and V S. Fix A in position as previously described, and engage B with A, as in Fig. 5. Draw the horizon or eye-line *x-y*, and applying scale G along this line, determine the perspective length of the building from the point P.

Now engage B with A, as in Fig. 2, apply scale H, and mark off the perspective width of the building from point P^1 (see Fig. 5). P^1 is found to coincide with point P when scale H is placed in position along the horizon *x-y*. Tick off also from scale H a point giving the centre of the gable.

Next engage B with A, as in Fig. 3, and draw vertical lines passing through all the points which have just been determined. The vertical line passing through P will form a measuring line *m-l*.

To apply the vertical scale V S engage B with A, as in Fig. 1, and rotate B on the outer curved edge of A and direct the index line shown across the stock of B, so that it will register from the scale V S the required distances above or below the horizon *x-y*, and draw radial lines direct to form the ground line and eaves of the building as far as the measuring line *m-l*. Mark off also the height of the ridge on this measuring line. Engage B with A again, as in Fig. 2, and rotate B against the inner curved edge of A, and draw radial lines in the other direction from the measuring line *m-l* to complete the ground line and eaves and determine the apex of an assumed gable. Draw the perspective ridge line by applying B, as in Fig. 1. The hip lines in the roof can be obtained as follows: Locate the position of the vanishing point of diagonal V P D transferred to the horizon *x-y* from the scale D S^1 (see Fig. 5). Complete a perspective outline plan of the building at ground level or construct an auxiliary perspective plan anywhere above, say, at ridge level, as shown. Draw lines from the opposite angles of this plan to intersect the ridge line when directed to the V P D, and complete the roof with hips as shown.

The perspective scales G and H are each continued to the right and left of the points P and P^1, and cover the whole visible area of the ground plane, so that any point or line can be determined within or without the picture plane by co-ordinate lines drawn perspectively to intersect each other anywhere above or below the horizon line *x-y*.

The original drawings and sketches accompanying this article were each set up and determined by a 30–60, 60–30 perspectograph, and they illustrate a 40–50, 50–40 perspectograph on an inclined plane in various angular positions, and to some extent show the scope and usefulness of the apparatus, which has been invented by Mr. G. I. W. Mobbs, of 64 Claverton Street, London, S.W.1.

The Drainage of Roofs—2

By ERNEST G. BECK, Wh.Ex., Assoc.M.Inst.C.E.

ROOF coverings call for brief and general notice here, because leakages through roofs which may sometimes appear to be caused by inadequate or defective drainage are, in fact, due to faulty roof covering.

The two main causes of leakage through ordinary roof coverings (slates, tiles, etc.) are: (1) porosity, and (2) capillary action; and of these, the latter is at once the more common and the more potent. It is important to observe that tendencies favouring leakage from either of these causes cannot be overcome effectually by the use of steep slopes.

Porosity is, of course, merely the result of innumerable interstices and ducts between the particles of the material, through which water will find its way. The well-known immersion tests for porosity may be made to yield reliable indications if applied with care and discernment; while surface examination, rightly conducted and based upon the necessary experience, may be sufficient to detect poor specimens in the higher grade materials.

Capillary action is set up with slates having very smooth surfaces; and extensive leakage may result from this cause, even though the material itself be absolutely impervious. A striking example of this is provided by the impossibility of preventing leakage between two sheets of glass lapping closely as indicated in Fig. 10, no matter how steep their inclination or how generous the lap.

The only effective means for preventing leakage from this cause is to ensure that the contact between the surfaces shall be interrupted by air spaces of sufficient magnitude to break down the capillary action. Slates should have surfaces of such roughness as will ensure the necessary interruption of contact between the courses; and particular care is necessary to prevent close contact where the lower end of roof glazing rests upon sills or other framing. Even laps in glazing will not leak if capillary action be prevented—and it may be prevented by simple and inexpensive means.

Felt and other absorbent materials beneath slates are objectionable in that their use tends to promote capillary action and subsequent decay in the constructional woodwork.

The inclination of roof slopes, with regard to drainage, also needs a few observations in passing; for while it probably has no appreciable effect upon the total quantity of water delivered to the gutters from any particular fall of rain, it has an important effect upon the intensity of loading to which the gutters and other drainage conductors are subjected.

Flat roofs will be considered later; and for the present it is proposed to concentrate attention upon the more common forms of roofs with sloping surfaces.

With rainfall of the ordinary intensity—such as the steady rain of a really "wet" day, in which the fall may amount to 0·75 in. or even 1 in. spread almost uniformly over a period of eight to twelve hours—the inclination of the roof slopes does not affect the working of the drainage system; but with the sudden, short downpour, which so often accompanies a summer storm, and in which 0·25 in. of rain may fall in ten to twenty minutes, the roof slope which is steeply inclined makes a very severe demand upon the gutters. This is accentuated in those parts of a roof where the drainage from a comparatively large area of steeply sloping surface is discharged into a short stretch

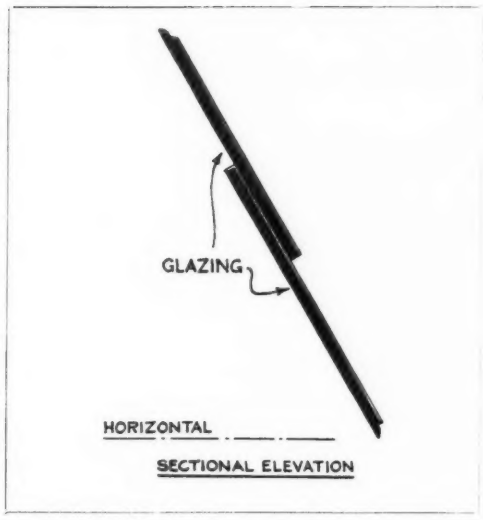


FIG. 10.

of gutter—often in the immediate vicinity of a sharp angle, as indicated in Fig. 11.

Most of the rules proposed for the design of gutters and downpipes are based upon the areas of sloping roof surface; but having regard to the facts and inferences, it would seem to be more reasonable that the designs should be based upon the horizontal areas covered by roofs.

For all ordinary purposes, the slope which has its vertical rise equal to one-half the horizontal going is the most suitable—and probably the most economical from all points of view.

To provide for the tendency towards lifting the slates on rather flat slopes where the roof is high, exposed and extensive, due to the pockets of partial vacuum left after the passage of wind gusts, it is preferable that the slates be laid on boarding; and steeper slopes are sometimes used with the sole object of using battens instead of boarding.

When account is taken of the increased length of rafters, the additional area of covering and other incidentals involved, however, it is clear that the flatter slope boarded may actually cost less than the steeper slope battened.

This possibility of tiles or slates being lifted concerns the question of roof drainage, for even though they be not actually torn from the roof, slates and tiles may be cracked or displaced sufficiently to permit leakage, while their continual "breathing" may produce a similar effect.

The slope for tiles should, of course, be somewhat steeper than for slates; but even so, slopes need not be so steep as is commonly supposed—at least so far as requirements for the provision of adequate roof drainage are concerned.

The "rules" governing the design of gutters and downpipes are very meagre and vague. For buildings in this country, the suggestions of all other authorities seem to be summarized in the recommendations of Hurst :—

> Downpipes to have a bore (i.e., cross-sectional internal area) of at least 1 sq. in. for every 60 sq. ft. of roof surface; and to be not more than 20 ft. apart to allow sufficient fall in the eaves gutters, which should be increased in size if the downpipes be farther apart.
>
> Eaves gutters should never be less in width than twice the internal diameter of the downpipe; more would be an advantage.

For buildings in America, there are numerous rules and specifications, practically all of which are covered by the recommendations of Ketchum :—

> Conductors (i.e., downpipes) to have 1 sq. in. of area for each 75 sq. ft. of roof surface; no conductor to be less than 2 in. diameter.

The specification of the American Bridge Company is similar to those of many other American authorities as regards gutter and downpipe requirements. It may be summarized thus :—

Span of Roof (feet).	Width of Gutter (inches).	Downpipes.	
		Diameter (inches).	Distance apart (feet).
Up to 50	6	4	40
50 to 70	7	5	40
70 to 100	8	5	40

Apart from other considerations, it is interesting to observe (from a comparison of Hurst's and Ketchum's recommendations) that although rainfall in America is commonly supposed to be on a far more devastating scale than in this country, the drainage capacity of a downpipe in America is apparently considered to be 25 per cent. greater than that of the same downpipe in this country.

It would seem that the recommendations of Hurst contemplate a gross sectional area of gutter not less than double that of one downpipe. The gutter widths of the American Bridge Company specification would give a gross sectional area of gutter approximately equal to that of one downpipe; the recommendations of Ketchum contain no mention of gutters.

It will be shown in the next article that to base the entire design of gutters and downpipes upon the cross-sectional area of downpipe bore is unjustifiable and misleading.

As regards the gradients of gutters, the rule in more or less general acceptance allows a fall of 1 in. for every 10 ft. horizontal run; but it is difficult to find any rational basis for this rule. There is some reason to suppose that the limit of 20 ft. spacing for downpipes recommended by Hurst is based more upon regard for the appearance of eaves gutters than upon their drainage capacity.

From the foregoing observations it will be clear that the information at present available as a basis for the design of roof drainage systems cannot be regarded as satisfactory; while it is common knowledge that even such meagre rules as have been proposed are seldom observed in designing. The disparities between the recommendations of the various authorities, and the still more marked disparities between the provisions for drainage to be observed on existing roofs, are more than sufficient to emphasize the need for a common-sense basis of design, founded upon simple facts; and the establishment and adoption of such a basis would lead to appreciable saving in the first costs of buildings.

(To be continued.)

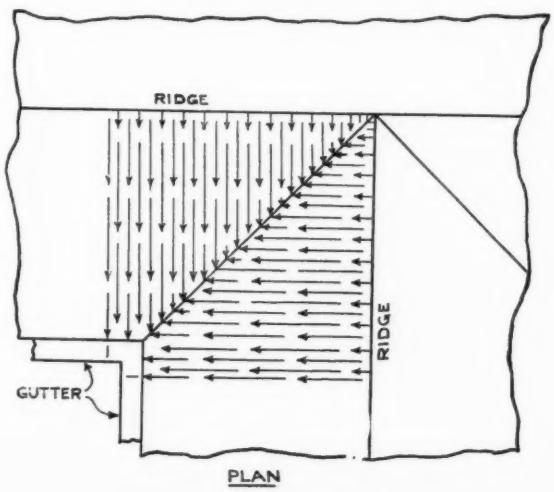
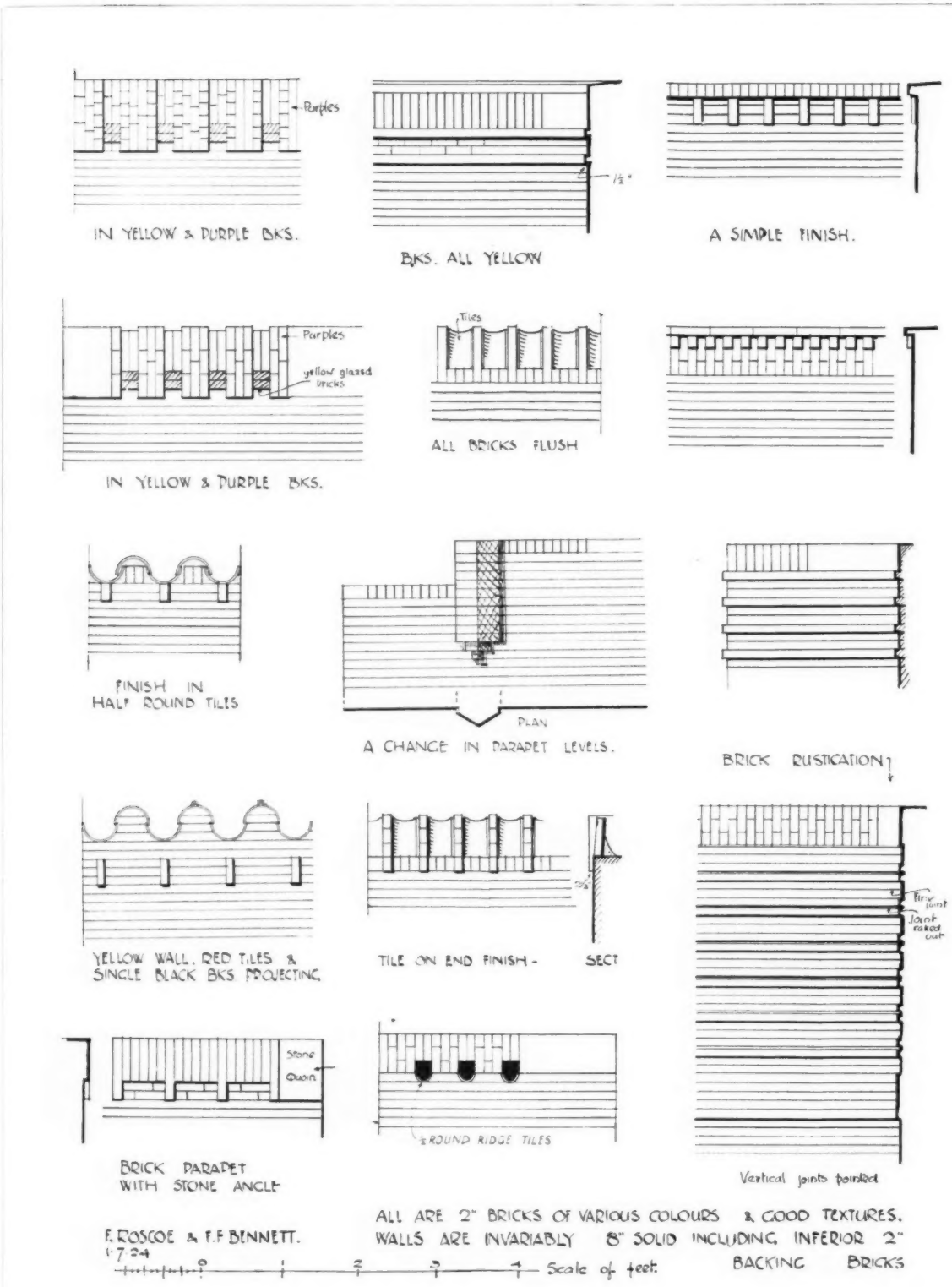


FIG. 11.

Measured Drawings. 47.—Details of Modern Dutch Brickwork

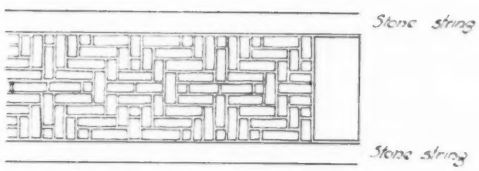
Measured and Drawn by F. E. Bennett and Frank Roscoe



(See Notes on page 256)

Measured Drawings. 48.—Details of Modern Dutch Brickwork

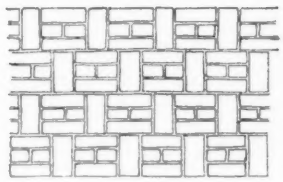
Measured and Drawn by F. E. Bennett and Frank Roscoe

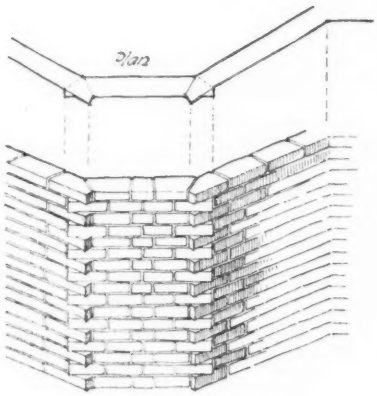


A FRIEZE OF BRICK & STONE

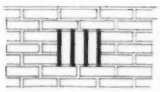
WALLING BOND TO MODERN HOUSING SCHEME →

BRICKS OF SPECIAL SIZE CASE I.

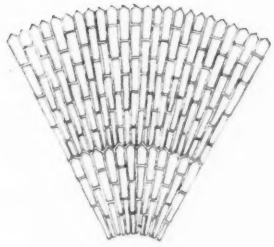




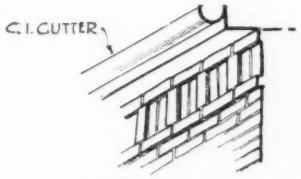
BAY WINDOW TREATMENT.



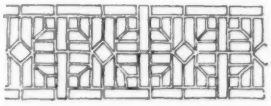
FRESH AIR INLET.



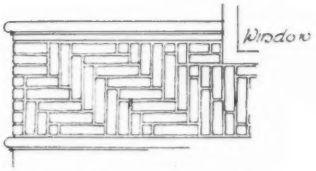
SOFFIT OF PORCH TO AN OFFICE BLDG. CUT BRICKWORK.



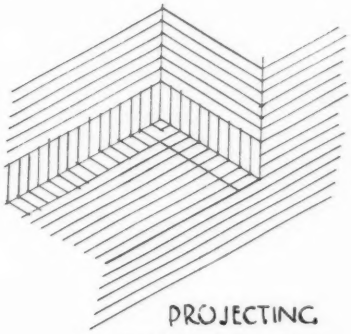
EAVES FINISH WITH WOODEN FACIA.



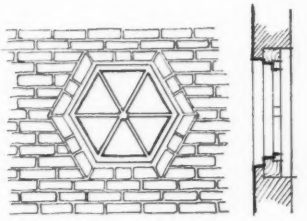
FRIEZE TREATMENT.



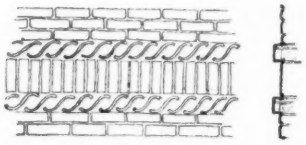
A FRIEZE AT CORNER



PROJECTING BALCONY WITH BRICK SOFFIT HELD UP BY TENACITY OF THE MORTAR.

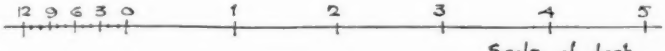


HEXAGONAL LAV. WINDOW SECTION.



STRING COURSE OF PROJECTING RED TILES & PURPLE BRICKS SECTION.

ALL ARE 2" BRICKS EXCEPT IN CASE I IN VARIOUS FINE COLOURS & WITH GOOD TEXTURES ∞ WALLS ARE INVARIABLY 8" SOLID INCLUDING INFERIOR 2" BACKING BRICKS.



Scale of feet and inches

F. E. Bennett. 1.7.24. & F. Roscoe.

(See Notes on page 256)

Correspondence

Building Exhibition Catalogues

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—Owing to your efforts I have received some 300 catalogues, etc., which have been duly indexed and filed. I should like through your paper to thank the persons and firms for their contributions. Otherwise, to reply to each firm will take a month of Sundays, and even then many of them may be overlooked. Again I thank you, and remain,

Yours faithfully,

C. H. EDWARDS.

Marais Court, Wale Street,
Capetown.

Drainage of Roofs

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—In his article "Drainage of Roofs," appearing in your issue of July 23, Mr. Beck seems to overlook the fact that water does not travel uphill.

His alternative plans, Figs. 2 and 3, with valley gutters to bring all the roof drainage to the front of the building, show the eaves lines of all slopes at the same level—similar to Fig. 1—and the back eaves gutter is required to discharge into the rearmost ends of valley gutters at both ends of the centre block A. B.

The eaves gutters are fixed *below* the lowest edge of slating to each slope, and are lower than the lowest point of any valley gutters that are formed on or between the same slopes. The valley gutters, Figs. 2 and 3, are to conduct water from back to front of the building, and in consequence of the "fall" and drips (if any) required, the rearward ends of these gutters will be higher still above the eaves gutter at the back of the building.

I enclose a drawing to illustrate this—showing a roof of 30 deg. pitch, eaves 15 in. projection, and lead gutter 20 ft. long falling 2 in. in 10 ft., 9 in. wide at lowest point, and having two 2 in. drips. The end of the lead gutter at back of building is 26 in. higher than the bottom of the iron eaves gutter. (Alternatively—18 in. higher where fascia is fixed on wall face without soffit projection.)

A steeper pitch of roof increases the difference between the two gutters.

Why is Fig. 1 so typically bad? The construction is good, and rain and snow are conducted quickly from the roof slopes; if eaves gutters choke they overflow outside of the building. Figs. 2, 3, and 4 are more expensive and disrupt the elevations, they may even prove to be extremely ugly, and Figs. 2 and 3 do not solve the difficulty for which they were invented.

FREDERIC A. BROAD.

To the Editor of THE ARCHITECTS' JOURNAL.

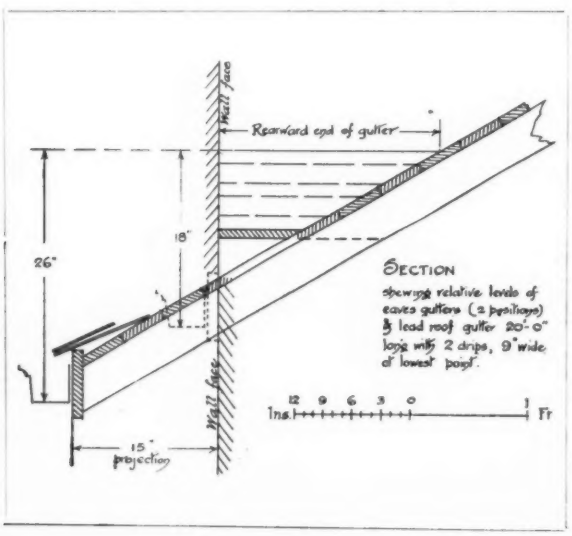
SIR,—The illustrations to which Mr. Broad refers are, of course, merely diagrammatic; and there would be no difficulty in arranging the gutters were the gable enclosures at A and B in Fig. 2 constructed (as was the intention) of suitable framing, set sufficiently inwards. With the arrangement of Fig. 3, there should be no difficulty in placing the hips to provide for the gutters.

Regarding the question of gutter gradients, it may be well to take this opportunity for anticipating later articles of the series by stating that there is reason to doubt whether gradients are necessary or desirable. It has been abundantly proved that, if gutters be well proportioned and arranged for their duty, gradients may be dispensed with; and the advantages to be obtained from the use of horizontal gutters are appreciable.

Some disadvantages attaching to the plan of Fig. 1 (for the conditions indicated) are stated in the article; and there are others which seemed so apparent as to render mention of them superfluous. The overflowing of eaves gutters often causes grave damage—to say nothing of inconvenience; and it is one of the objects here to offer suggestions whereby the risk of such overflowing may be at least minimized.

The arrangements of Figs. 2, 3, and 4, so far from being more expensive, should cost less than that of Fig. 1 if designed with equal care; and while they cause disruption of the roof as a whole, it is by no means clear that such disruption must inevitably be detrimental to the appearance of the building. Fig. 2 might not give a very pleasing elevation, but there is no reason why Figs. 3 and 4 need be ugly.

ERNEST G. BECK.



Dutch Brickwork of To-day

The brick gables and chimneystacks of "old" Holland are recognized for their interest and beauty by many, but in the modern brickwork of Holland much can be found that is new.

In the recent housing schemes on the outskirts of Amsterdam we find endless amusing uses of bricks.

A striking feature of these housing schemes is the successful combination of different coloured bricks, especially apparent in their parapets, where we find colour obtained by the introduction of glazed bricks, pan tiles, and half-round ridge tiles. String courses are treated in a similar way. The colours of the bricks and tiles used are often repeated on windows and doors, thus forming a pleasant scheme of colour throughout a façade. The spotting of bright colours in the form of single glazed bricks on a neutral surface is noticeably good.

It is in their parapets and occasional small features that these people excel. Where examples of eaves and soffits occur we pass on disappointed. The fantastic shapes as seen in balconies, doors, and windows are amusing on the first visit, but begin to pall on one rapidly. The example of a balcony (page 255), with brick-on-edge standing in mid-air (as it were), is only an expression of good mortar, and irritating to a constructional mind.

The bricklaying is a marvel and one wonders where bricklayers capable of doing such work are to be found. We *should* be able to secure workmen capable of making some of the parapets and string courses. If we could do this we should certainly have the best of what this modern brickwork can give us. As regards cost we feel sure that some of the simpler parapets could be built for less than the elaborate Georgian cornice in wood, which one so often sees on moderate-sized houses that are being built to-day.

Law Reports

Mining Under Town—Case Under a New Act

The Nunnery Colliery Co., Ltd. v. *Brown & Co., Ltd., and others.*

July 22. Railway and Canal Commission. Before Mr. Justice Sankey, Mr. Tindal Atkinson, K.C., and Sir Lewis Coward, K.C.

This case involved a decision on a new point under the Mines (Working Facilities and Support) Act, 1923, as to whether the colliery company had the right to work certain minerals under the City of Sheffield on terms which had been agreed between the parties.

Sir H. A. Colefax, K.C., and Mr. P. G. Bamber appeared for the applicants; and Mr. Cyril Atkinson, K.C., and Mr. Rabagliati for Messrs. Brown & Co.; Mr. J. W. Jardine for Messrs. Sanderson Brothers; and Mr. Manning, K.C., and Mr. Russell Gilbert for the Duke of Norfolk, objectors.

His lordship delivered the judgment of the court. He said this was an application made by the Nunnery Colliery Company, Limited, of Sheffield, in pursuance of the Mines (Working Facilities and Support) Act, 1923, for the grant of the right to work certain specific minerals in accordance with the provisions of the Act. The company had pits in the neighbourhood of Sheffield, by means of which they worked two seams of coal known as the Silkstone and Parkgate seams. For a number of years they had worked this coal, and they were anxious to continue doing so under an extensive area, part of which lay under the City of Sheffield. Hitherto it has been impossible for them to work the seams under this area because the surface and underground rights were vested in persons who had conflicting interests. In these circumstances the applicants had determined to take advantage of new legislation, passed last year, and contained in the above-mentioned Act, which came into operation on January 1, 1924, and this case was the first one under the Act.

It was not necessary to enlarge upon the objects for which the Act was passed; they were to prevent coal from being left permanently unworked because of the refusal of its owners or because it was not possible to find out, or to treat with, a large number of small owners of minerals.

Due notice was given and a number of persons filed notices of objection. They feared that if the application were granted a subsidence would follow and that serious loss and damage would be caused to them and their property. The several parties appeared by counsel and evidence was given by distinguished mining engineers—among them Sir Richard Redmayne—who placed before the court the method by which the company proposed to work the coal, and they gave it as their opinion that owing to that method, under which 45 per cent. of the coal was taken and 55 per cent. left for permanent support, there was no reason to fear any subsidence.

It was hardly necessary to say that, not only in this case, but in every case, which might come before them, the court would be very anxious not to allow workings which might cause irreparable damage to those underneath whose land coal was being compulsorily worked. Questions might arise whether in a particular case the court would not be justified in thinking that it would not be in the national interest to risk very considerable damage by subsidence for the sake of getting a negligible quantity of coal. They expressed no opinion on that subject, because in this case no such question arose; for, at the conclusion of the applicants' evidence, the objectors, by their counsel, expressed a desire to settle the matter, and terms were subsequently handed in to the court for sanction and approval. Considerable argument thereupon took place upon those terms, and they desired to point out—as, indeed, was admitted by the parties—that the decision of an application like the present one was not merely one for agreement between applicants and objectors. The public interest had also to be considered by the court; and, whatever the terms which any party thought might be appropriate for his own protection, it was the duty of the court to see that both the national interest and the interests of all concerned were protected.

With that end in view they proposed to make the order, which was to the effect that the Commission, being of opinion that it was expedient in the national interest that the rights applied for should be granted, ordered that the right to work the mineral and other rights specified in the schedule be granted with liberty for the applicants, the objectors, and a committee to apply.

Ancient Lights Dispute—Important Liverpool Case

Cooper & Co. Stores Ltd. v. *C. & A. Modes, Ltd.*

July 16–31. Chancery Division. Before Mr. Justice Eve.

Judgment.

Judgment was given after a twelve days' hearing.

His lordship, giving judgment, said as the result of what had transpired at the hearing it had been demonstrated that the plaintiffs' claim for relief must be limited to such ancient lights as had been reproduced in their ground floor on a frontage of 119 ft. in Church Lane. The plaintiffs had proved that each of the windows so reproduced was an ancient light. But the problem he had to solve was whether the erection of the defendants' building would obstruct the access of light to plaintiffs' frontage of 119 ft. to such an extent as would render the shop less convenient for the purposes of the plaintiffs' business. He was of opinion that the plaintiffs had failed to establish any actionable nuisance in respect of the height to which the defendants' building had gone, and so far as they claimed a mandatory injunction the action failed. As to whether the addition of another 18 ft. to the defendants' building would so reduce the light in the plaintiffs' shop as to leave them less than was required for the beneficial occupation and use of it for business purposes, his lordship regarded the entire absence of evidence by anyone employed in or accustomed to frequent the shop as significant. That the direct light in the shop was less than would be the case in an uninterrupted horizon no one doubted. But the sufficiency or superfluity of what was left was to a large extent a matter of practical daily experience, and surely the court should be assisted in estimating how much of that could be taken away and yet leave enough for the beneficial use of the plaintiffs' premises by evidence from those who had to conduct the plaintiffs' business as to how far it had been affected by what had already been done. The court, therefore, laboured under the disadvantage of having to decide what was a practical matter mainly on materials of a purely theoretical nature. There was no substantial difference between the experts on both sides as to some of the physical results which would follow the increase to the building. His lordship then proceeded to examine the conclusions to which the experts had arrived. He referred to Mr. Fraser, plaintiffs' architect, as a gentleman of wide experience in these matters, and "if I may say so, adequately equipped with that anticipatory caution which characterizes any admission made by expert witnesses."

Mr. Fraser only said what was incontrovertible, that direct light was to be preferred to diffused. But that was not enough for the plaintiffs. What they had to prove was that the surviving light, direct and diffused, was not enough for the comfortable and beneficial occupation and use of the shop. Mr. Kirby, who possessed an almost exhaustive knowledge of the business premises in the immediate neighbourhood of the plaintiffs' and defendants' buildings, was asked before the Corporation entered into any arrangement with the defendants to advise as to what height defendants' buildings on the site now occupied by the defendants, could be carried without injury to the plaintiffs, and he reported 70 ft. His lordship had come to the conclusion that the completion of the building would not materially affect the beneficial use and enjoyment of the plaintiffs' premises as a shop for business purposes. He must, therefore, dismiss the action with costs.

Publications Received

"Old English Furniture: A View of its Characteristics from Tudor Times to the Regency for the Use of Collectors, Designers and Students." By J. T. Garside. Division 1: The Oak Period, 1500–1630. London: B. T. Batsford, Ltd., High Holborn, London. Price 10s. 6d. net.

"Rules for Drawing the several Parts of Architecture." By James Gibbs. The First Edition Reduced. With an Introduction by Christian Barman. Hodder and Stoughton, Ltd., London. 10s. 6d. net.

"Sheffield: A Civic Survey, and Suggestions towards a Development Plan." Report by Patrick Abercrombie on the Scheme Prepared for the Development Committee in Collaboration with R. H. Mattocks, Liverpool: The University Press; London: Hodder and Stoughton, Ltd. 20s. cloth; 15s. paper.

American Tribute to Wren in St. Paul's

With simple ceremony a mural tablet to the genius of Sir Christopher Wren, presented by the Architectural League of New York, was unveiled last week in St. Paul's Cathedral in the presence of a small company of architects and Royal Academicians. Most appropriately the tablet is fixed to the wall in the gallery over the north aisle, where for so long has been exhibited Wren's wooden model of the Cathedral, and it takes the form of a bronze plaque with a surround of golden rod, the American national emblem, and oak leaves entwined. Its keynote is simplicity, and the inscription reads: "In recognition of the inspiration and enduring influence on American architecture of the work of Sir Christopher Wren, this tablet is inscribed by the Architectural League of New York."

A short dedicatory service was conducted by Dean Inge, with whom were Canon Alexander and Canon Duckworth, and then Lord Balcarres formally unveiled the tablet. It was, he said, a testimony to the strength and vitality of Sir Christopher Wren's influence, and though they well recalled the famous admonition against a memorial to his achievement, and the plea that his work rather than his personality should carry his recollection onwards, they might direct their minds to his memory on this spot, where "Thro' the long drawn aisle and fretted vault the pealing anthem swells the note of praise." They stood that day in the heart of the throbbing life of that great city, and in imagination they carried their minds back to that same city in the days of the genius of Wren. He knew the city decimated by plague, shattered by death, devastated by fire, and from the ashes of its despair he raised this giant monument to the hope of immortality. Many generations had passed through the life of the Cathedral, and each had paid its tribute of praise, yet their words were but rippling waves passing over the unfathomable depths of his greatness. Indeed, so great a master was he that one might almost say of him, as was said of the Greatest of all and His followers, "He went before and they were amazed, and as they followed they were afraid." In that dark hour of their history the genius of Wren took wing, hovering like some great spirit over its ashes and desolation, surveying its ruins, and conceiving its massive reconstruction. Creation followed creation, each excelling its neighbour in strength and grandeur, in grace and vitality, and so the city of death became the envy of the world of architecture.

Hundred Years of British Glass-making

An interesting brochure has been issued to celebrate the centenary of Messrs. Chance Brothers & Co., Ltd., of the Glass and Lighthouse Works, Smethwick, and Glasgow. It was on May 18, 1824, that Robert Lucas Chance purchased the works of the British Crown-Glass Company and other property at Smethwick, the nucleus of the modern works of Messrs. Chance Brothers & Company, Ltd. He had had previous experience of the glass trade, both as a manufacturer and merchant, and his father and two uncles had been in partnership as glass manufacturers at Nailsea more than thirty years before the acquisition of the Spon Lane works. Of the present directors of the modern firm, three are direct descendants of the above-mentioned R. L. Chance or of his brother William—the two partners who originally gave it the title of Chance Brothers & Co. The first achievement of outstanding importance was the introduction into England of the manufacture of ordinary sheet glass. In 1832 the Spon Lane firm assisted by the French manufacturer, Georges Bontemps, imported a number of French and Belgian sheet glass makers, and a few years later the quality of Chance's sheet glass was universally recognized as superior to anything of the kind manufactured abroad. To this day it is doubtful whether the reputation of English sheet glass has ever been excelled. The Crystal Palace, originally in Hyde Park, was glazed entirely with Chance's sheet, requiring 956,000 sq. ft., and when it was later removed to Sydenham the same firm supplied a further 750,000 ft. The firm have been responsible for many of the most important innovations in glass-making, and in every branch of glass manufacture they hold one of the most outstanding positions. Of rolled plate glass alone the firm glaze millions of square feet every year, and ship annually thousands of cases to all parts of the world. Another outstanding feature in the history of the firm is the close and friendly relations which have existed between employers and employed from as long ago as 1845. Even in this country it is a somewhat rare occurrence for a manufacturing firm to continue in the hands of the same family for a hundred years, and Messrs. Chance Brothers & Company, Ltd., are the first firm of window glass manufacturers in Great Britain to establish this record.

[In a note under "Trade and Craft" which appeared in our issue of July 16 it was stated that Messrs. Chance's crooked glass was used for protecting the eyes against glare and strain. This should have read "Messrs. Chance's Crookes glass . . ." etc.]

Mr. H. R. Tedder of the Athenæum

Literary men, and all members of the Athenæum, will regret to learn that Mr. Henry Richard Tedder, F.S.A., has died in his house at Putney, after a painful illness. He had just completed his seventy-fourth year, and for over fifty years had been identified with libraries.

He began his work under the best auspices, for in 1873 he became librarian to Lord Acton, and helped to form that immense collection of books which the owner not only bought but read, and which, after his death, went to John Morley, who gave it to Cambridge. It was largely owing to Lord Acton's recommendation that Tedder, in 1874, became assistant to Spencer Hall, the librarian of the Athenæum, and that after a couple of years he was promoted to that important post, which he held for forty-six years, till his retirement in 1922.

On his retirement the club presented Mr. Tedder with his portrait, painted by Mr. Hall Neale.

"Stannos" System of Electric Wiring

Pamphlet 130A, issued by Messrs. Siemens Brothers & Co., Ltd., Woolwich, contains a number of illustrations of buildings wired on the "Stannos" System from the humble cottage to the lordly castle and the stately abbey. The different classes of buildings are grouped together and are surrounded with appropriate artistic sketches. In one or two instances these sketches depict actual incidents that have occurred in the history of the buildings they encompass. "Stannos" wire consists of an insulated conductor contained in a tinned copper sheeting, which latter also acts as a mechanical protection. The wire is semi-flexible, clean to handle, quickly erected, and inconspicuous where exposed.

Competition News

Selby War Memorial Hospital Competition.

Five architects were invited to submit designs for the above competition, and the award has been made by Messrs. Hicks and Charlewood, of Newcastle. Messrs. Temple, Moore and Moore are announced as the winners. The cost was to be approximately £12,000.

List of Competitions Open

Date of Delivery.	Competition.
Sept. 1	Entertainment hall for the Bexhill Corporation. Premium £50 and £25. Apply Town Clerk, Bexhill. This competition is open only to architects in the district.
Sept. 30	The Hamilton War Memorial Committee invite designs for the proposed war memorial to be erected in the Public Park. The estimated cost of the memorial will be £2,000. Premiums £60, £40, £20, and £10. Mr. G. A. Paterson, President of the Glasgow Institute of Architects, will act as Assessor. Apply, with deposit of £1 1s., to Mr. P. M. Kirkpatrick, Town Clerk, and Clerk to the Committee, Hamilton.
Sept. 30	Designs are invited for a statue in bronze and a pedestal (at a cost of about £5,000) in honour of the late Sir Ross Smith. K.B.E. Apply The Agent-General for South Australia, Australia House, London.
Sept. 30	Competitive designs are invited for a Memorial Club House and Pavilion to be erected on the ground of the Glasgow High School Club at Anniesland, Glasgow. The competition is confined to former pupils of the High School of Glasgow. Apply Mr. Hugh R. Buchanan, Hon. Secretary, Glasgow High School War Memorial Committee, 172 St. Vincent Street, Glasgow.
Sept. 30	The Committee of the Harrogate Infirmary invite designs for the extension of the infirmary by the addition of 67 beds. Application had to be made by May 31.
Sept. 30	The Newton-in-Makerfield Urban District Council invite designs for Public Baths. Premiums £150, £50 and £25. Assessor Mr. Arnold Thornley, F.R.I.B.A. Application had to made to Mr. C. Cole, Clerk to the Council, Town Hall, Earlestown, Lancashire, not later than July 25.
No Date	Memorial to the Missing at Cambrai and Soissons. Apply The Secretary (Works), Imperial War Graves Commission, 82 Baker Street, W.
May 1, 1925	The United Grand Lodge of England invite designs for re-building the Freemasons' Hall in Great Queen Street, Kingsway, London. Apply, with deposit of one guinea, to the Grand Secretary, Freemasons' Hall, Great Queen Street, London, W.C.2. The envelope should be marked "M.M.M. Competition."

Contemporary Art

At Walker's Galleries.

The claim that British water-colour drawing is the best in the world has long been admitted by continental critics as well as our own. There is another proposition not quite so embracing, that a great part of the excellence of this tradition is due to the admirable nature of the architectural drawing, not only of the early water-colour men, but to the later and contemporary as well. Some of these, indeed, are ostensibly architectural draughtsmen in the medium; they delight in rendering the exact forms of buildings, and are not led away by mere picturesqueness. Others, again, use buildings merely as accessory to the scene; some of the school, of course, do not use them at all. To me the two former groups are the more interesting. Pure landscape and seascape are treated better by the great painters in oil. There is a subtle link which connects water-colour draughtsmanship with architecture, as there is one connecting the latter with the making of prints.

It is true that the world's greatest master of water-colours, Turner, had little respect for buildings as such, any more than the great modern master of print-making, Frank Brangwyn, has. But these two are exceptional, and have to be treated as such. As to the old masters of water-colour, a favourable opportunity for their study is afforded by this annual exhibition of early English work. Therein is to be seen the special excellence of the architectural application; one of the most important of all graphic representations. Even in the simple drawing of the humble "Cottages at Deptford," by J. S. Cotman, buildings assume their pictorial and graphic importance. This increases in the still humble "Old Church" of Peter de Wint, a simple and beautiful statement; still more in the "Mont St. Michel" of T. S. Boys, and "The Belfry, Ghent," of T. M. Richardson, which should be compared, for they are two gems of draughtsmanship on grey paper in black with touches of white. Another careful drawing is the "Grande Canale, Venezia," in pen and colour wash, by J. D. Harding. These contrast with the washy "St. Joseph, Lisbon," of James Holland, and the "Eastern Gateway, 1856," of D. Roberts, with its pillars and other classical fragments. An interesting drawing is "Waterloo Bridge," by F. Nash, and one by J. Nash, of a "Design for Town Hall, Stafford," is not only interesting in itself, but from the fact that Rowlandson has added a number of figures and a market scene. Among several other drawings of castles, one by J. W. Upham, of the "Castle at Dieppe in Normandy," showing the hill, is particularly good. These are all small works, not the great examples of the masters they represent, but their charm, interest, and value cannot be overstated. A small work by any one of these fine masters is always of importance from the graphic as well as from the historical points of view.

Old Masters in Oil Paint.

At the Greatorex Galleries, Mr. A. L. Nicholson, of 4 St. Albans Place, S.W.1, is showing a miscellaneous collection of paintings by old masters, large and small. There is a big "Portrait of a Lady," by Michiel Nouts, of Delft, which, cleaned and varnished as it is, makes of some very good workmanship a very brave show. There is a little painting of "The Young Housewife," by Gabriel Metsu which is a gem, its details full of honesty as well as charm. The clean paint and good drapery, solid as it is, give interest to "The Captives" of William Cornelisz Duyster, of Amsterdam, and the "Dalmatian Port Scene" of Jan Weenix, is also distinguished by some excellent painting. The "Portrait of a Gentleman," by Van Dyck, is the subject of James Watson's engraving to be seen in the Fitzwilliam Museum. All these artists are of the seventeenth century, and of Holland. Others of the period immediately succeeding represented are Abraham van den Temple and Pierre Subleyras, and the British William Hogarth, Gainsborough, Reynolds, and Francis Cotes. Altogether the little collection provides some interesting examples as well as reminders, and all the works shown are in the pink of dealers' condition, for even the "Eve," attributed to Correggio, drab as it is in colour, possesses a freshness of surface which is not exceeded by that of "The Music Lesson," by Chardin, or "The Lady with the Veil" of Greuze.

At the Fine Art Society's galleries there is an interesting collection of paintings and drawings by John Wentworth Russell.

KINETON PARKES.

"The Song of the Churches"

"Sir Christopher Wren
Looked out on the dire
Remains of the fire,
Ashes and mire:
And he said: 'I feel a distinct desire
To build it all again.'"

Which he did ("not knowing the Bishop would think him a bore").

"For the Bishop he lives in a world apart
And thinks (O bless his innocent heart!)
That nothing but Gothic can ever be art,
And Art doesn't do when dear;
He would fling the churches into the mart
To make room for insurance offices smart,
Tall and yellow and scrolled and smart,
While our brothers in Moscow cheer."

So runs the song of the Bishop of London according to Mr. J. C. Squire, and if it is reminiscent of Mr. Belloc and Mr. Chesterton it is none the worse for that, for it's a rattling good song.

Mr. Squire has a fine collaborator in Mr. Christopher Draper; the illustrations are every bit as good fun as the verse, and as whimsical. The tail-piece shows the towing of St. Paul's to the shores of U.S.A., to the land of skyscrapers, minstrels, cigars, and tortoiseshell-rimmed glasses, and much acclamation at the acquisition is indicated. We would recommend these verses for the attention of a composer in the A.A. Lyric Club for its next performance. Sung with suitable impersonation it would "bring the house down," and, incidentally, the publicity might help to keep the churches up.

"A New Song of the Bishop of London and the City Churches." By J. C. Squire. Decorated by Christopher Draper. Manning Pike, Harrow Road, London.

Town Planning Institute Conference at Leeds

The sixth annual country meeting will be held at Leeds from October 10 to 12, 1924, inclusive. The meeting will open on Friday, October 10, and members will travel down on Thursday evening, October 9. The following items of the programme are already arranged:—

The Leeds City Council have invited the Institute to hold its meeting on Friday morning at the Town Hall.

The president, Mr. W. T. Lancashire, M.Inst.C.E., the city engineer, will describe the town planning proposals of the City of Leeds, and Mr. R. H. Mattocks (member) chief surveyor to the Leeds and Bradford Region Joint Town Planning Committee, will give an account of the work of that committee.

On Friday evening the Lord Mayor will hold a reception at the Art Gallery, Leeds.

Visits will be paid to the town planning areas, the Ring Road, new main arterial roads, and to Templenewsam and some of the parks.

A detailed programme will be issued later. Hotel accommodation can be arranged at the Queen's Hotel if early application is made to the secretary. Delegates will pay their own hotel bills.

The meeting is not confined to men or members of the Institute only—friends are invited.

South Wales Architects' Visit

The first summer visit arranged by the Institute of Builders (South Wales Branch) jointly with the South Wales Institute of Architects (Central Branch) was most successful. The party, consisting of about sixty-five members and their friends, met at Cardiff and proceeded by charabanc to Castell Coch, which with the kind permission of Lord Bute was inspected. After this inspection the party proceeded to Ty-Gwyn, the residence of Mr. J. E. Turner, J.P. (chairman of the Institute of Builders, South Wales Branch), where by the kind invitation of Mr. and Mrs. Turner they partook of tea. A vote of thanks to Mr. and Mrs. Turner for their characteristic hospitality was proposed by Mr. A. W. Julian, A.I.O.B., of Pontypridd, seconded by Mr. W. S. Purchon, M.A., A.R.I.B.A., and carried with acclamation. This, the first outing of the year proved a marked success in every respect and it is felt that an excellent start has been made with the series.

The Week's News

Bricks from Belgium.

For the first time bricks are being brought direct from Belgium to Isleworth-on-Thames.

Boundary Extension.

Ealing Council has asked the Health Ministry for a boundary extension, which will include Hanwell and Greenford.

Reading Infirmary Repainting.

Reading Guardians propose to spend £900 on enamelling the walls and ceilings of three wards of their infirmary.

New Secondary School at Brentwood.

Sketch plans have been prepared by the county architect for a proposed new secondary school for girls at Brentwood.

Maisonettes at Hackney.

Hackney Borough Council Housing Committee recommend the acceptance of a tender for £35,559 for the building of maisonettes in Fletching Road.

Flats at Brighton.

A proposal to erect fifty-two flats at a cost of £28,700 on a site occupied by disused schools was adopted by Brighton Town Council.

Boscombe Pier Reconstruction.

Bournemouth Borough Council have accepted tenders for the first portion of the sea front pavilion to cost £200,000 and the reconstruction of Boscombe pier at £10,200.

Road Construction in Middlesex.

The Middlesex County Council have accepted several tenders for road and bridge construction, reaching in the aggregate £135,025.

Concrete Houses at York.

The York Council Housing Committee recommends the erection of 300 concrete houses, which, the Committee says, can be built quicker but not cheaper than brick houses.

Change of Address.

Messrs. J. Walter Hanson and Son, architects, give notice of removal from 78 King Street, South Shields, to 18 Eldon Square, Newcastle-on-Tyne.

Road Work in Warwickshire.

The Warwickshire County Council have approved of important road schemes, costing nearly £200,000. As an unemployment relief scheme alone, the widening and improvement of the Birmingham-Coventry main road will cost £53,000.

Rebuilding of Newcastle Premises.

The contract for rebuilding the premises of Messrs. Hindhaugh, Cloth Market, Newcastle, which were destroyed by fire some time ago, has been let to Mr. H. Waller, Newcastle. The architect for the work is Mr. M. K. Glass, Saville Row, Newcastle.

Protest Against New Keswick Bridge.

A deputation of local influential people has waited on the Keswick County Council to protest against the design of the New Gretna Bridge, which it is proposed shall take the place of the present narrow-backed bridge forming the only entrance to the town from the west.

City of London School Memorial.

At a meeting of the Corporation of London it was decided to proceed at once with the City of London School memorial, which is taking the form of new athletic grounds and a new pavilion designed by Mr. Ralph Knott, an old boy of the school. The memorial will cost £23,425.

Proposed New Thames Tunnel.

Sir Frederic Wise is informed by Mr. H. Gosling that an eminent engineer, acting under his instructions, has been for some time past studying the problem of constructing a road tunnel under the Thames between Kent and Essex. As soon as his investigations are completed the matter will receive the Minister's careful consideration.

Hendon's Objection to L.C.C. Building Scheme.

The Hendon District Council is lodging an objection to the proposal of the London County Council to acquire compulsorily a large tract of land at Burnt Oak, Edgware, for housing purposes. The scheme provides for the acquisition of about 450 acres, and also affects the parishes of Kingsbury and Little Stanmore.

Church Completion at Golders Green.

A tender has been accepted for the completion of St. Michael's Church, Golders Green, involving an expenditure of about £9,000, of which £7,000 is in hand. It is also proposed to erect a parish hall at a cost of about £3,000.

Kensington High Street Widening.

The Kensington Borough Council has approved a scheme, submitted by its Improvements Committee, of which Sir Aston Webb is chairman, for the widening of Kensington High Street, The scheme involves setting back the premises of Messrs. John Barker and of Messrs. Derry and Toms, from the Underground Railway station arcade on the west to Young Street on the east.

Old Waterloo Bridge.

It has been decided to save as much as possible of the original stonework of Waterloo Bridge. A new bridge section will be built on the upstream side of the existing bridge. Then as much as possible of the old stonework will be piled on the new section, the old pillars taken out, new foundations placed in position, and the bridge joined up with the new section and completed with the old stones. After a careful examination by experts, Westminster Bridge is reported to be safe for the present.

Trade and Engineering Building Woods.

The deliveries of building woods from docks, writes a "Times Trade Supplement" correspondent, still continue fairly large, and certainly do not justify the pessimism that prevails on the spot market. The stoppage in the building trade is to a large extent the cause of the present depression, which is mainly a reaction from the optimistic feeling earlier in the year that the new Government building schemes would require large supplies of wood, and that a resuscitation of the Continental demand would help to steady or even strengthen the spot market. These hopes have not been justified by results, and the opinion of the more cautious a few months ago that the f.o.b. values would have to show a considerable decline before the market became healthy has become almost general.

Rome Scholarship in Architecture.

The scholarship in architecture offered by the British School at Rome was not awarded this year, as the results of the competition were not up to the standard of the usual awards. Nine sets of drawings for the Rome and Jarvis scholarships were submitted, the Rome being worth £250 per annum for three years, and the Jarvis (given by the R.I.B.A.) £250 per annum for two years. The faculty considered that the candidates showed a lack of power in grasping the essential elements, and that the rendering of the drawing in many cases obscured rather than explained the design. The subject was a public-school chapel midway between the two school houses, and connected by a cloister or loggia. The Jarvis scholarship (which goes to the next in merit to the winner of the Rome) was awarded to Mr. M. A. Sisson, B.A., University of London, and the committee placed Miss Elsie Rogers next. The merit of her design was recognized, but she would have been disqualified for failing to comply with the *esquisse*. The designs are on exhibition at the R.I.B.A. Galleries, 9 Conduit Street, until August 16.

Cardiff Council and Architects.

A deputation representative of the South Wales Institute of Architects was received by the Cardiff City Council with regard to the plans of the new Cathays Secondary School. It should be explained that the city engineer (Mr. T. Peirson Frank) has been appointed architect to the education authority, and has been instructed to prepare plans for the new Cathays school. Mr. T. Alwyn Lloyd, F.R.I.B.A., chairman of the Cardiff branch of the Institute, acted as spokesman, the other members of the deputation being Messrs. Ivor P. Jones (hon. secretary), and Harry Teather (hon. treasurer of the branch), F. H. Heaven, C. F. Jones, C. H. Kempthorne, J. Williamson, and J. B. Wride. In his speech Mr. Alwyn Lloyd said he would remind the council that there was in Cardiff a school of architecture, at the Technical College, now widely recognized as one of the best of its kind, which was under the control of the council. In the interests of the students who were being trained there, as well as in those of present practising architects, the institute felt that the corporation would be well advised to provide opportunities as they occurred for municipal buildings to be designed and carried out by architects.