

THE
ARCHITECTS'
JOURNAL
&
Architectural Engineer

With which is incorporated "The Builders' Journal."



FROM AN ARCHITECT'S NOTEBOOK.

THE CARE OF OLD BUILDINGS.

Watch an old building with anxious care; guard it as best you may, and at any cost, from any influence of dilapidation. Count its stones as you would the jewels of a crown. Set watchers about it, as if at the gate of a besieged city; bind it together with iron when it loosens; stay it with timber when it declines. Do not care about the unsightliness of the aid—better a crutch than a lost limb; and do this tenderly and reverently and continually, and many a generation will still be born and pass away beneath its shadow.

JOHN RUSKIN.

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

Architectural Details. 50.—The Gateway, Cold Ashton Manor House,
Gloucestershire

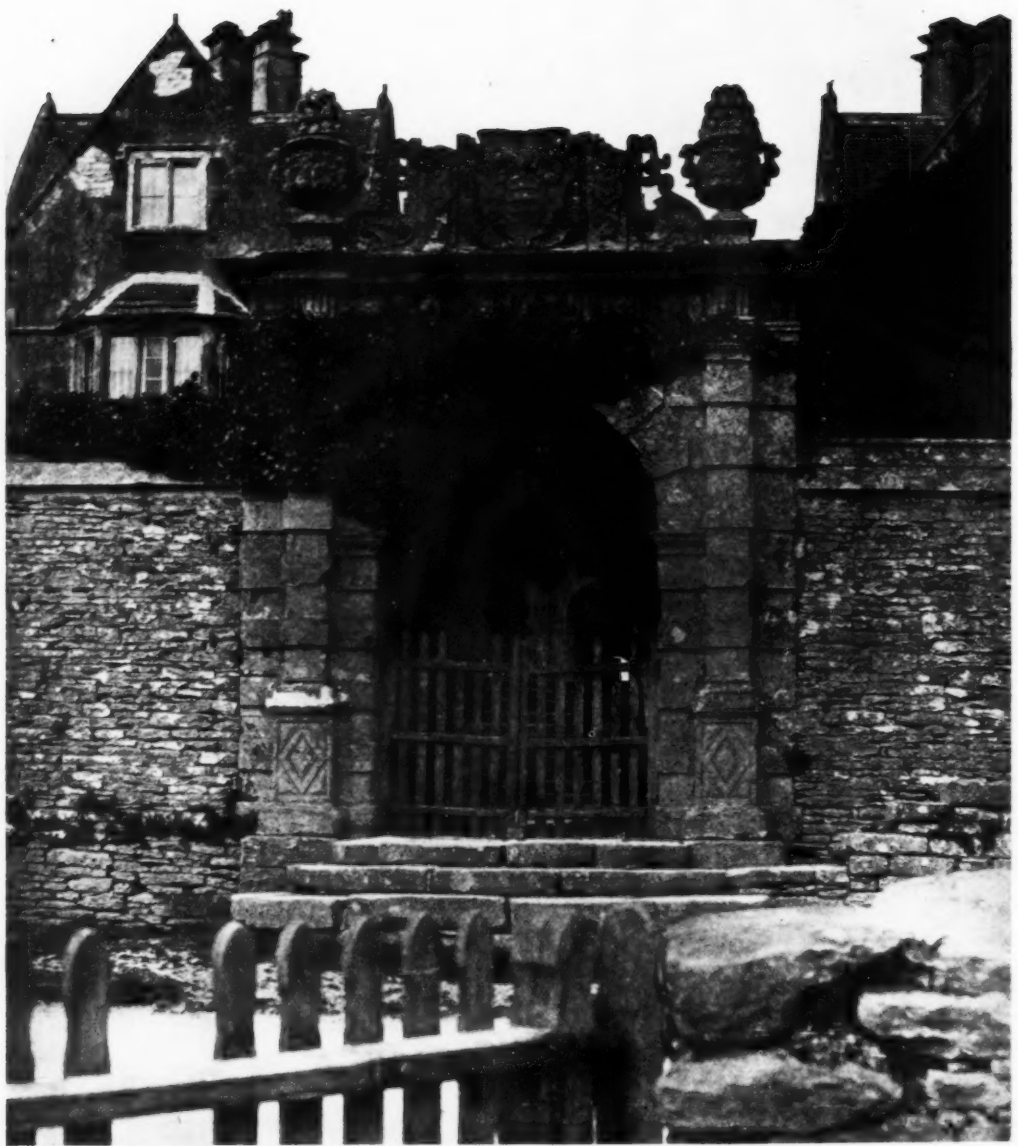


Photo: E. M. Hick.

This seventeenth-century gateway is approached from the road by circular steps to a paved path leading direct to a gabled manor house of the usual Cotswold type. To the right is a mounting block. The illustration shows clearly the type of stone walling common in the neighbourhood.

THE ARCHITECTS' JOURNAL

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Modernity in Design

PROBABLY everyone has a fairly clear conception of what is meant by "Modernity of Design" in architecture, but probably no two persons would agree in all cases as to what buildings did, and what did not, possess the quality of modernity. As a preamble, therefore, to any discussion of the subject we should try to arrive at some definition of the word modernity. Is there any difference between originality and modernity? Or is modernity merely an extension of originality? In my own opinion it is, practically speaking, impossible to separate originality from modernity provided a modern problem has been safely and conveniently solved. If this definition is, therefore, accepted it follows that the quality of modernity may be present in a building designed in a traditional style or at least based on a traditional style, for it will, I think, be admitted that the use of a traditional style does not exclude freshness and originality. It also follows that the use of a traditional style, intelligently modified, in a new material does not exclude modernity. The wooden "colonial" houses of the United States were a new and original contribution to the evolution of the art of building though their builders invented no new architectural motives. Having, therefore, arrived at a definition—even if only a personal one—of what constitutes modernity let us see how its application works out in practice.

There are, of course, degrees of modernity, and all we have decided up till now is how far a building which has a traditional flavour can be called modern at all. Architects exist, however, whose work owes nothing to the past, and about whose modernity there can be no difference of opinion. Perhaps the most interesting of these is the German architect, Erich Mendelsohn, who was born in 1887. Herr Mendelsohn models his buildings almost as a sculptor models clay. He seems to design in perspective, and when he has sketched a mass he fits the required number of rooms and windows into it. His Einstein Tower at Potsdam is curiously impressive, but the satisfying lines of its rock-like pyramidal composition are gained at the expense of a good deal of convenience as regards size and position of windows, and height of rooms. Herr Mendelsohn is fascinated by the elasticity of reinforced concrete, and by the untrammelled ease with which problems of construction, hitherto difficult, can be overcome, but he is apt to forget that there are certain unconscious demands made by the eye as regards visible stability which must be satisfied. Windows which curl round the corners of buildings look to us uncomfortable. At the same time it is not impossible that unconsciously we become accustomed to violations of hitherto accepted laws of stability. Probably, heavy façades resting apparently on plate-glass shock us less now than they did twenty years ago. Another architect whose work is undoubtedly modern is Mr. C. R. Mackintosh, but his

buildings are far more architectural than Herr Mendelsohn's in the sense that one feels that he is thinking more of producing a building to fit the requirements demanded rather than an abstract composition. The difference between the work of these two architects shows clearly one of the chief pitfalls of an exaggerated modernity—the desire to do something merely because it has not been done before. This is a snare into which Herr Mendelsohn sometimes falls, but Mr. Mackintosh never. A new and striking treatment of a window, door, or roof must, before everything else, satisfy a certain standard of practicalness and convenience. To be new and inconvenient is unforgivable.

As typical instances of the next degree of modernity we might take buildings like the Royal Infirmary at Bristol by Messrs. Adams, Holden and Pearson, Sir J. Burnet's Kodak building in Kingsway and Heal's shop by Messrs. Smith and Brewer in the Tottenham Court Road. All these buildings are undoubtedly modern in the sense that they are highly satisfactory solutions of modern problems. Yet in these cases there is no violent break with the past. There is no superfluity of busy mouldings, and yet mouldings, which are perhaps the oldest form of architectural enrichment, are not entirely eschewed. When a pillar has to be used it is given a form which is based on the classical orders. In fact here we have modernity which is proceeding along the road of architectural development although at a pace somewhat faster than the main body.

And now about the main body. This includes the vast majority of designers from the greatest names down to those who are admitted to possess any pretensions to merit. Naturally the degree of modernity must vary, but we must, in my opinion, include all who are attempting to be something more than mere copyists of the past. In this category there must be differences of opinion as to what is and what is not modern. The work of Sir Edwin Lutyens falls into this class. Its vigour, freshness, and originality are indubitable yet its grammar is strictly traditional.

Unfortunately much work is being done by men who are not moving at all along the road of architectural progress. Expensive decorators arrange Charles II rooms in the stucco palaces of Belgravia, and Tudor manor-houses are built in St. John's Wood. But there are reactionaries even more dangerous, because less obvious, than those who are merely trying to "fake" period styles. These are the reactionaries in the use of materials. To use half-timber construction in a business house in a modern city is like walking down Fleet Street in a jerkin and trunk-hose.

It may be contended that the upshot of this article is to show that true, thorough-paced modernity is almost non-existent at present, and I believe that, rightly or

wrongly, this is the case, at any rate in this country. There is obviously far less now than there was 40 years ago. There is, however, one field in which we have definitely gone farther than any of our predecessors, and that is in the use of colour. A glance at the Palace of Industry at Wembley, or at a building like the Regent Kinema Theatre at Brighton, shows that we are now bolder and richer in our use of colour than any preceding age. We are at length awaking to the fact that bright yellows, greens, and blues add more to the gaiety of a building than all the *amorini* produced during the Second Empire—and at how much smaller a cost.

Colour, however, is only skin-deep and can be changed every time a new coat of paint is required. In the more fundamental attribute of form it must be admitted that we live in a timid age. It would be for the general good if there were one or two architects like Herr Mendelsohn in this country, and a few—not many—patrons to employ them. Some good always comes out of novelty in art, however ephemeral. At the same time it must never be forgotten that in the art of architecture the more violently modern a building is the sooner it becomes old-fashioned. Architecture has an irremovable character which differentiates it from the other visual arts and which should make it less dependent on changes of fashion and taste. Constant evolution is safer and saner than constant revolution. "*Tout va par degrés dans la Nature et rien par sauts,*" and what is good enough for Nature should be good enough for architecture. GERALD WELLESLEY.

The Minor Buildings of Wembley

We publish this week our second number on the British Empire Exhibition, the aim of which is to direct attention to some of the lesser buildings and architectural exhibits—"lesser" only in respect of size; the term has, of course, no reference to artistic quality. Our contributor, Mr. Frederick Chatterton, has no difficulty in showing how the spectacular success of the exhibition, in its minor no less than in its major aspects, is due to the good work that has been done by architects. For this splendid opportunity of showing the possibilities of architectural treatment the profession of architecture has mainly to thank Sir Lawrence Weaver, the Director of the Art Section, United Kingdom Exhibits, who, it may be imagined, could have had no easy task in convincing our individualistic commercial people of the desirability of conforming more or less to a uniform scheme; though let it be noted that this all-embracing scheme has in no way hampered individual expression. What we have in the Palace of Industry (though, by the nature of its exhibits, *not* in the Palace of Engineering) is a disciplined freedom that has produced an entirely satisfactory architectural effect; the units vary in character, but they unite to make a literate and comprehensible whole. To Sir Lawrence and the Art Council and Committees thanks must also be rendered for the wonderful collection of exhibits that has been assembled in the Palace of Arts, which, it is gratifying to note, has proved one of the great popular successes of the exhibition. The Period Rooms and the Basilica would alone repay a visit to Wembley, though one came from Land's End or John o' Groat's.

The Period Rooms

The Period Rooms at Wembley (which we illustrate in this issue) should do good work for architecture by disseminating a knowledge of the evolution of English domestic architectural style during the past two centuries. The great charm of these interiors is that, besides being true to period, they look perfectly natural. They have none of that rather frigid remoteness that is often the chief characteristic of "museum sets." They are alive with interest. In the mid-eighteenth-century room we seem to get the spirit—the sense of homely refinement—as well as the architectural form, while there is a distinct "Waterloo"—one might almost say "Nelson"—touch about the 1815

room. Very cleverly reconstituted is the mid-Victorian interior. For many this room will bring back shuddering memories of childhood. We regret that our photograph does not include the contemporary lay figures that are seen at Wembley, especially the side-whiskered gentleman with the plaid trousers. "Philip Webb," "William Morris," "Arts and Crafts" are what the 1888 interior says "in no uncertain voice," and though it has its points, it would be very difficult to live with nowadays. To the modern eye it is forced and artificial. The 1924 rooms are not, on the whole, typical of this year of grace; we should have reason to be inordinately pleased with ourselves if they were. In their simplicity and refinement, however, they do reflect the tendencies of the time, and to this extent are true to period. The architects, craftsmen, and firms who have collaborated in the design and carrying-out of these rooms deserve grateful thanks for a very stimulating and instructive exhibit.

The St. Paul's Eyesore

We note that the advertising poster which has been erected close to the spire of St. Martin's, Ludgate, still defiles the famous view of St. Paul's from Fleet Street. It would be interesting to know the real mind of those who are responsible for this flagrant interference with public amenity. Do they think they are improving their commercial prospects by it? That, apparently, is the idea. We can assure them that they are doing nothing of the kind. The British public is not usually vocal in condemning what it dislikes, so the apparent silence with which the eyesore is being endured must not be taken to imply either indifference or approval. We can assure the authors of this advertisement that real resentment is felt against it. One has only to travel down Fleet Street on the top of an omnibus to discover this. Perhaps those who are responsible for it do not know the sense of outrage that exists in the public mind; perhaps they have not read the protests that have appeared in "The Manchester Guardian" and elsewhere. Charitably we must hope that this is so, and that some kind friend, for their own sakes, will bring these protests to their notice.

Originality

Mr. E. V. Lucas, in a recent article in "The Sunday Times," observed that ordinary architects, as distinguished from "the few best," "seem to make the least effort to do anything for the first time," implying that there is a lack of originality in architecture. One has only to look around in any modern city to find irrefutable evidence to the contrary. If anything, there is still, as there was during last century, far too much originality in architectural design. It is to this very originality that the patchwork appearance of nearly all the streets of London is essentially due. What we want (with all respect to Mr. Lucas) is less, not more, originality. The original genius must do what he will, but if you have too many of him you are bound to get chaos, of which there is already more than enough.

Alternative Methods of House Building

The committee which the Minister of Health has set up to enquire into and report upon new materials and methods of construction for the building of working-class houses, though belated in its appearance, is none the less welcome. It should be able to render great public service by determining authoritatively, and once for all, which of the scores of new methods of construction that have come into existence since the war are worthy of public confidence. The constitution of the committee (we publish the names of its members elsewhere in this issue) is sufficient guarantee that the subject will be explored impartially and from all points of view. The presence of three distinguished architects upon it—Sir Frank Baines, Sir Charles Ruthen, and Major Harry Barnes—is encouraging evidence of the present Government's recognition of the importance of architecture in the provision of houses for the working classes.

A MONTHLY CAUSERIE

Joking Apart

Pumblechookery

IT is characteristic of our day that ideas, prejudices, and sentiments which are held up as representing the popular point of view, should be, in fact, not in the least what the public stands for. We have only to become confidential with the man behind the counter, the 'bus conductor, and the railway guard to discover that they and their kind believe scarcely any of the things they are supposed to have faith in. They no more, for instance, believe in the *bona fide* of newspapers and politicians than newspaper proprietors and politicians themselves do, and they are also perfectly alive to the hocus-pocus of commercial enterprise. A little while ago two strangers fell to passing the time of day in a 'bus, and an American in celluloid-framed spectacles thrust his head between them from the seat behind and added his chirp to the discussion. As the 'bus was passing Nibnose's shop in Conk Street one of the three remarked: "Yes, and it's a pity we can't revive the good old mediæval custom and nail Nibnose's skin to his own door." The comment was relished with noisy laughter by all, so that Nibnose, who at that moment might have been directing the better display in his front windows of placards protesting "we wish to serve you" after inculcating the principle "a second-rate article at a first-rate price" at his monthly board meeting upstairs, would have been cheered by the glad sound had he heard it. The average British brow, in fact, is not nearly so low as it is painted.

But what about the British architect's brow? It is a brow which is painted high enough in all conscience, and yet architects have formed the habit of voicing the same ideas in chorus like a flock of sheep. The bleat of the professor is, I admit, in marked prominence; but this is not because the professor leads. He does not do so, and for very good reasons. For what is a professor? The question has been answered by one who, being himself a professor and the colleague of professors, is entitled to speak with authority. A professor, he says, is a man who, after long years of preparation, has been thoroughly tested by examination and certified to be completely full and incapable of receiving any new ideas. That is a frank and lucid statement which perfectly explains why it is that our professors are usually licensed solemnities who clothe commonplace with verbiage so that the obvious may be made sufficiently unintelligible to appear new, and the trite ponderous enough to pass for wisdom. I long ago had occasion to wonder what some of our professors meant to convey by the mists of words in which they delivered themselves; and in crumbling down the mass of verbal dough in which they hide the caraway-seed idea they have to present I recovered the recipe for this very thinly-spiced and heavy pudding of theirs, and I found I could spout the same mellifluous language, high-sounding, weighty, and impressive, without thinking what I was saying or having any idea whatever in my head. Anyone can learn the trick: he has only to use abstract terms and passive verbs, instead of the concrete and active which anyone who wants clearly to express himself tries to use.

"The ideals of experience reach to the confines of architectural aspiration." Who was it who first used those words? Me, I hope. I have just scribbled them without thought, without any idea in my head, without knowing what word was going to follow the next, and, on reading them, I cannot for the life of me say what they mean, although I have a feeling that they must, surely, mean something. One or other of our professors could, perhaps, tell me. If the sentence has any meaning he ought to know what it is, for the language and the cadence are his own—

somnolent, verbose, pompous, majestic, judicial, vague, and drivelling. I have lately happened upon "The Art of Writing," by "Q," and one of his lectures is given up to a display and analysis of this very thing, which he will not allow to be a style at all, and puts far below the much discredited *journalèse*. The title of the lecture in question is "Jargon"—I was about to add "Professors of Architecture, please note," but that, perhaps, would be unfair. It must be remembered that the first duty of the professor is to be impressive, and no degree of brilliancy of thought or clarity of expression will help him there. Imagine Mr. Belloc, Mr. Chesterton, or Mr. Shaw a professor! No, the professor can support the burden of professorial dignity only by never running any risk of ever being wrong, and accordingly he cannot afford to be lucid, and is obliged to shun the new and cultivate the stale. That is why, as I have said, we find professors not conspicuous in leadership, but rather reposing at the hub of communal thought. They are to be found, for instance, at the Royal Institute—that conclave into which architects have grouped themselves for the apparent purpose, like monkeys, of attaining mutual comfort in slumber and keeping out the chill of new ideas.

I do not wish to deride professors of architecture—in fact, I have a secret admiration for the pertinacity which propels a man to become the reservoir of vast stores of information, which are not only useless to him, but, as facts show, stand in the way of his ever becoming eminent as a practitioner; nor have I any wish to crab the Royal Institute, which exercises a discipline on architectural affairs such as exists in no other profession, all of which have in varying degrees been sold to the—in fact, sold to the commercial man. I want only to call attention to the extraordinary unanimity of view among members of the Institute and architects at large, which, were we not so habituated to it, would seem incredible. For all that is ever publicly said or written architects have apparently only one view of Wembley (a view, by the way, which not one in a hundred of them really holds); one of Waterloo Bridge, and one on Liverpool Cathedral, Wren's churches, Salesman's architecture, and Nash's Regent Street. They have one view only, it seems, on modern Finnish, Swedish, and Dutch architectures, and one view of town planning.

Now architects certainly have convictions, and the selective nature of their work and the individualism peculiar to the artist determine that those convictions must be strong. Some among them must, for instance, feel that Waterloo Bridge blocks what would be an unrivalled view of the Thames and of London, and had much better be cleared away and replaced by a tunnel. In these days, too, when the swing of the pendulum has swept us all in slavery to Rome, some of us must be gross enough to resent Liverpool Cathedral. Others, again, must certainly hold the view, which was common twenty-five years ago, that many of Wren's churches display ungainly constructional acrobatics and painful distortions of architectural forms, and were well to be forgotten; that Nash's Regent Street was pedestrian and monotonous, and owes its appeal to expression of the time in which it was built and not to intrinsic architectural merit; that Salesman's architecture is merely the soul of the profiteer tricked out in rancid architectural cosmetics that stink profanely; that modern Swedish, Finnish, and Dutch are the architectures of hell, and of value to us only as an encouragement to lead better lives so that we may escape seeing it there—and so on. But why does no one say these or other blessed things? Why does the Royal Institute and the profession generally invest

itself with a kind of cathedral close and live in an awed atmosphere of "What will the Dean say?" If the clash of views is a sign of health, growth, and vitality, our monotonous, purring, complacent mumble of acceptance, agree-

ment, and congratulation is a sign that we are certainly ill. Has Pumblechook been enthroned among us or is it that, in the profession of architecture, the race is not to the swift but to the servile?

KARSHISH.

"Pantiles," Wildwood Road, Hampstead Garden Suburb

ROBERT ATKINSON, F.R.I.B.A., Architect

THIS house was erected for Mr. Gregory Brown, the well-known poster artist. He asked for a dignified house on the simplest possible lines, and his requirements included a large studio, 18 ft. by 30 ft. (approximately), with four bedrooms and a bathroom, a large living-room, 18 ft. by 12 ft., and a small kitchen on labour-saving lines. The site is almost ideal, overlooking Hampstead Heath extension on the front, while the golf links are at the back.

The elevations are of multi-coloured brick panels with facings of red bricks, and the sash windows and front door

are painted white. A feature of the house is a parapet surrounding three sides, and the roof is of pantiles. Facing the garden is an enclosed paved terrace.

The studio, part of which is contained in a back addition, is very well lighted—by a large window in the side wall, and also by a top-light.

Mr. Brown has been principally responsible for the internal colour scheme, which is in pale yellow and greys. The builders were Messrs. Callow and Wright, and the contract price for the house was a little over £2,000.

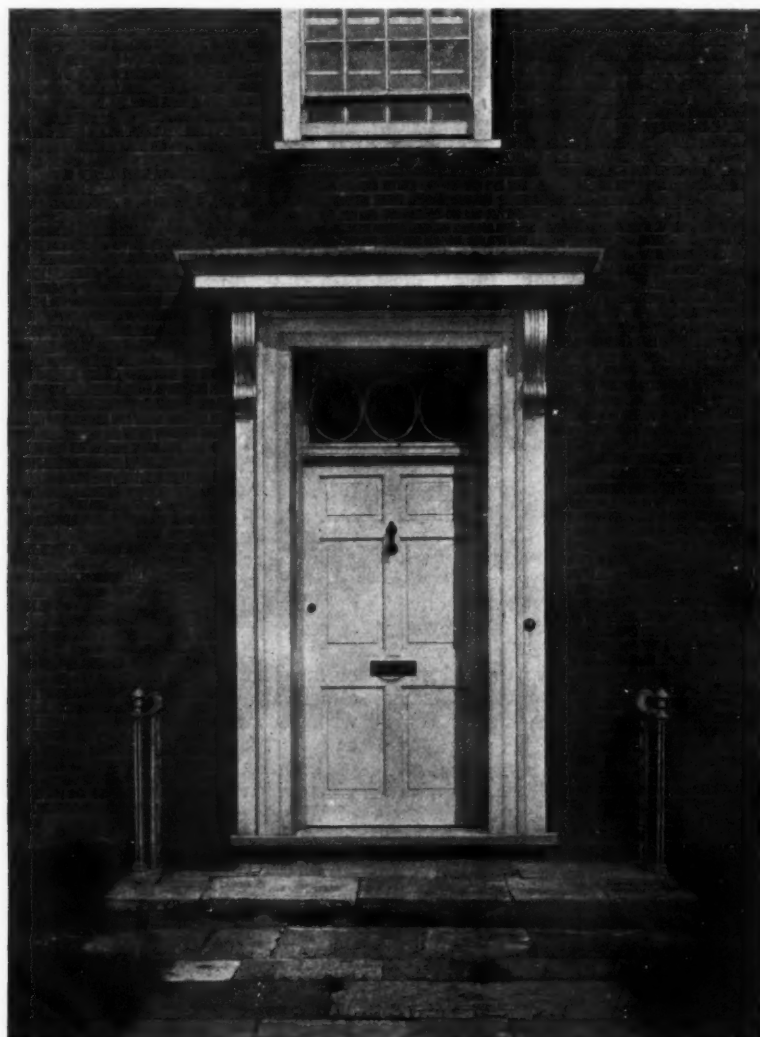


Photo: F. R. Yerbury.

A DETAIL OF THE FRONT DOORWAY.

Modern Domestic Architecture. 90.—“Pantiles,” Wildwood Road, Hampstead Garden Suburb

Robert Atkinson, F.R.I.B.A., Architect.

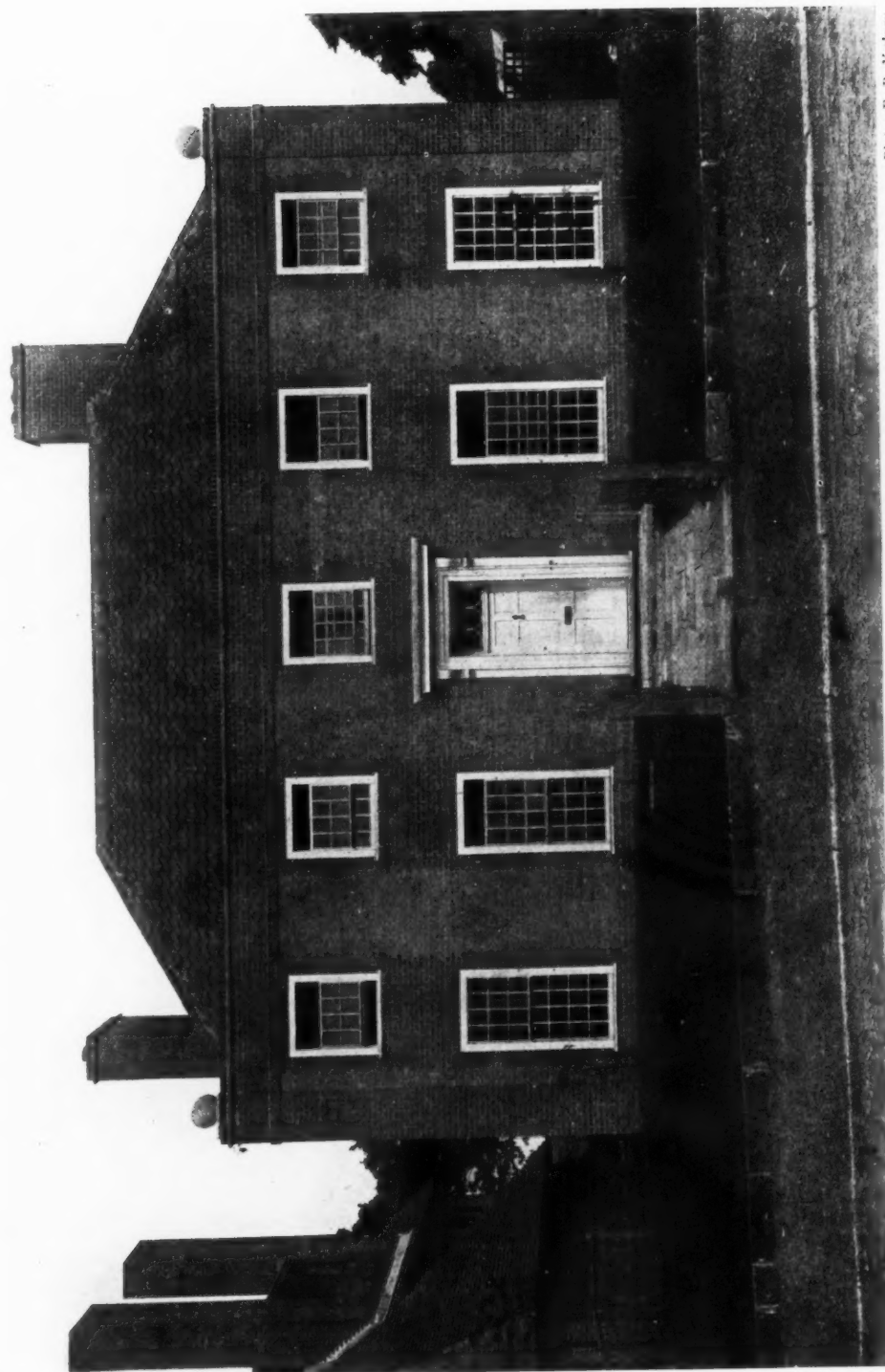
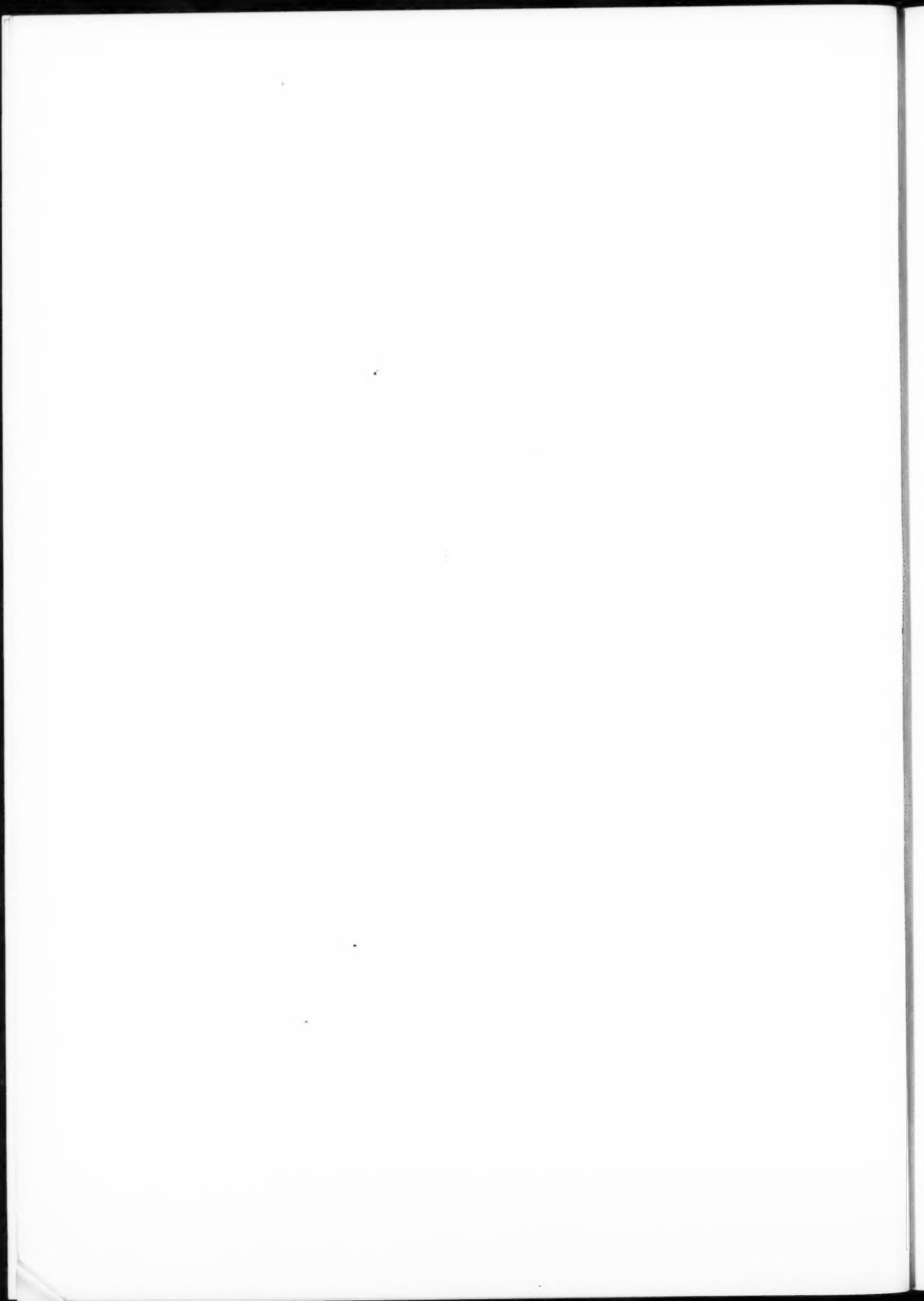
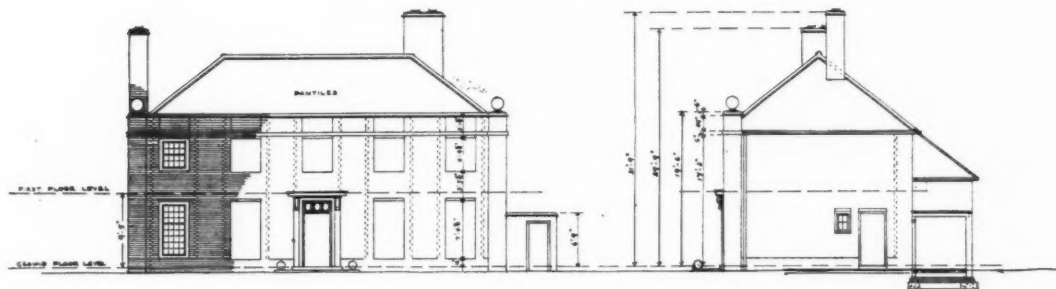


Photo: F. K. Yeabury.

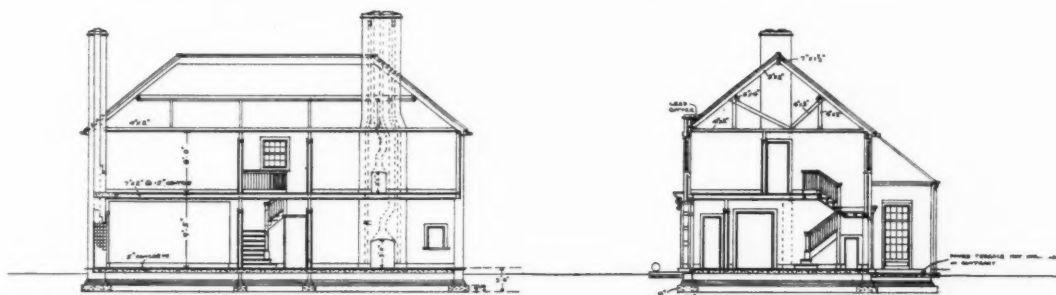
This house has been built for Mr. Gregory Brown, the poster artist. The elevations are of multi-coloured brick panels with facings of red brick, the sash windows and the front door being painted white. The roof is of pantiles.





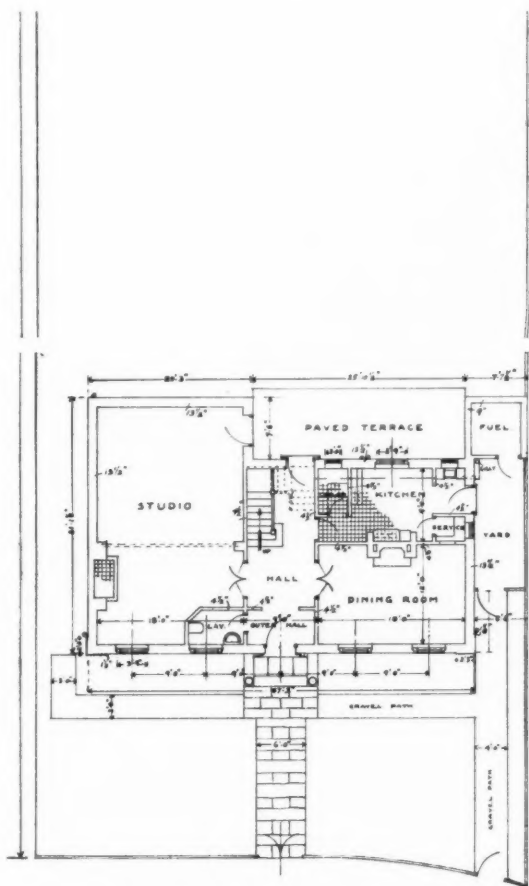
WEST ELEVATION

SOUTH ELEVATION

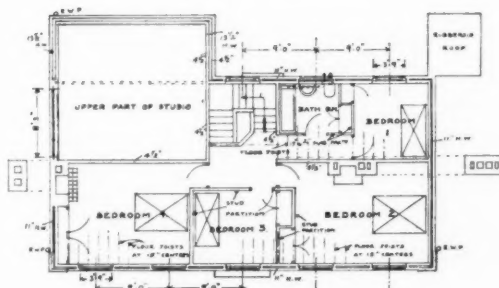


LONG SECTION ON A-B

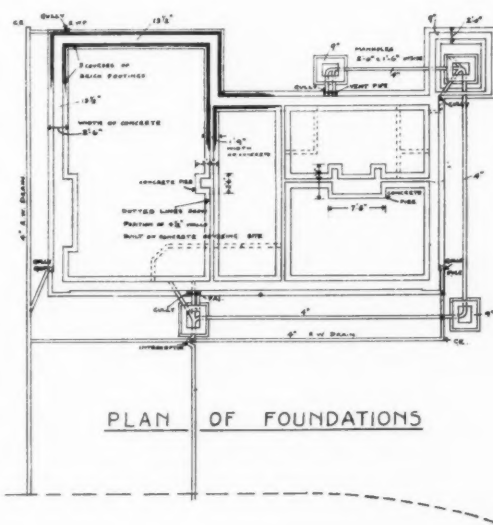
CROSS SECTION ON C-D



GROUND FLOOR PLAN

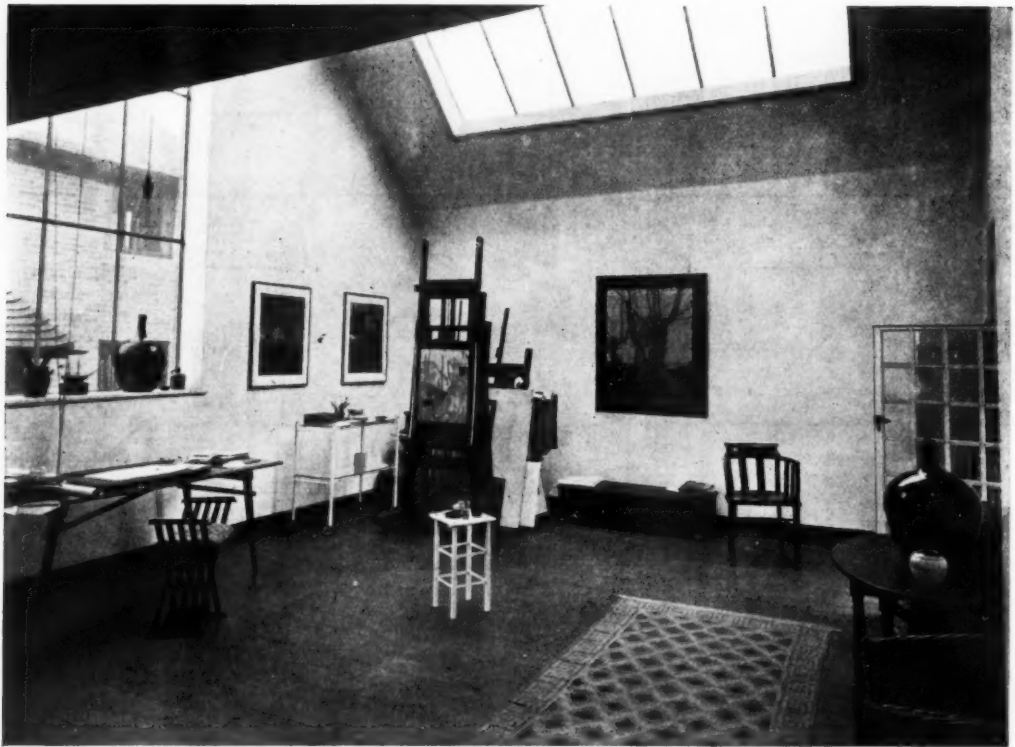


FIRST FLOOR PLAN.



PLAN OF FOUNDATIONS

"PANTILES," WILDWOOD ROAD, HAMPSTEAD GARDEN SUBURB: PLANS, SECTIONS, AND ELEVATIONS.
 ROBERT ATKINSON, F.R.I.B.A., ARCHITECT.



The Studio.



The Living Room.

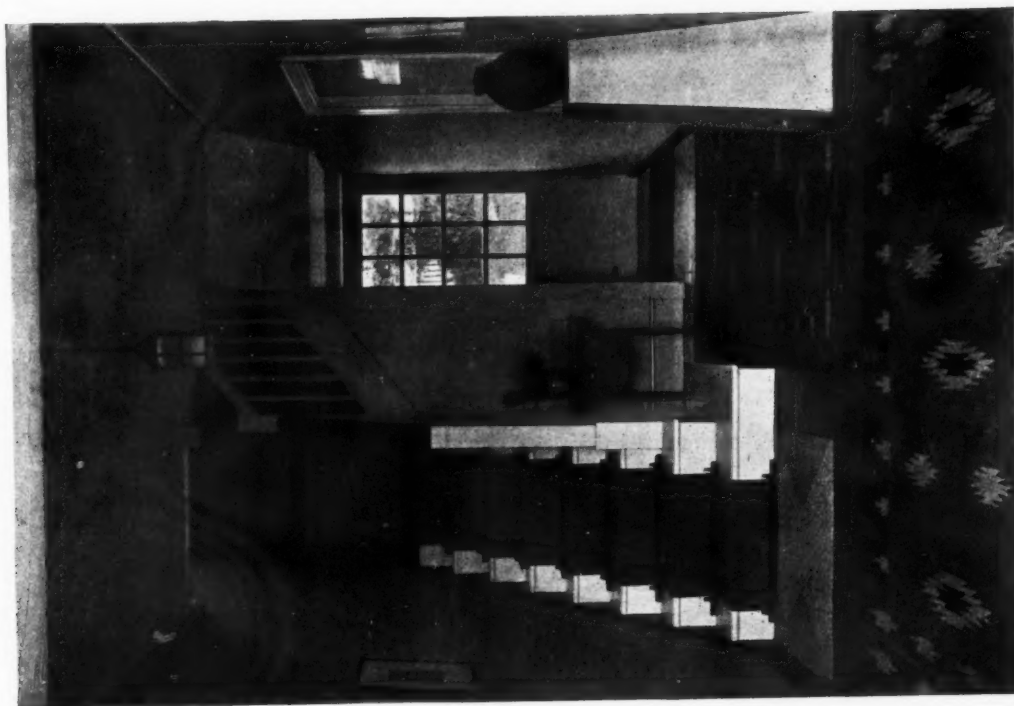
Photos: F. R. Yerbury.

"PANTILES," WILDWOOD ROAD, HAMPSTEAD GARDEN SUBURB. ROBERT ATKINSON, F.R.I.B.A., ARCHITECT.



Photos: F. R. Yehbery.

Fireplace in Living Room.
ROBERT ATKINSON, F.R.I.B.A., ARCHITECT.



The Hall.

'PANTILES,' WILDWOOD ROAD, HAMPSTEAD GARDEN SUBURB

The Wembley Exhibition

Some Notes on the Lesser Buildings and Architectural Exhibits

By FREDK. CHATTERTON, F.R.I.B.A.

SO vast is the agglomeration of buildings which has sprung up on the rural soil of Wembley for the display of the Empire's resources, that anything approaching a categorical notice of them could not possibly be contained within the space allotted to the writer, who was merely given a roving commission by the editor to jot down a few brief impressions on such of the lesser structures as appeared to possess some point or other of architectural interest. This particular quality is to be observed in so many of the buildings that the task would still have been formidable but for the restrictive effect produced by confining one's observations in the main to those examples which are representative or typical of a class.

The Palace of Engineering.

The immense stand devoted to the exhibits of Messrs. Vickers, Ltd., reveals a fine sense of scale on the part of the designer, whose work possesses qualities of imagination and dignity which are the more welcome on account of their somewhat infrequent association with engineering enterprise. The architectural profession will regard with appreciation the æsthetic vision thus shown by this great house, and duly credit it with the improvement in taste on the part of lesser firms which will undoubtedly result from the example it has set. The spaces between the stanchions dividing the stand into two equal halves for almost its entire length are occupied by a succession of architectural screens, at each end of which is a symbolic figure—one representing Labour and the other Science—of unusual merit. Rising from above the general cornice level of this continuous line of structures, and at about the centre of it, is a severely-designed lighthouse flanked by seated figures, symbolizing Distribution, sending out their message and their products by sea and by air. The monumental character of these serene figures is most marked.

A research department building, the chief architectural features of which are its clock-tower and roof garden, completes an undeniably fine scheme.

Widely differing conditions have led to the adoption of a less architectural design for the stand of Messrs. Metropolitan Vickers, which retains its open character to a far greater extent than the stand just described. It has been broadly conceived, nevertheless, and its line of tall columns with lengths of massive carving above the entablature is in the grand manner.

A most commanding stand has been designed for Messrs. Dorman, Long & Co., Ltd., by Sir Edwin Lutyens, R.A., who has produced an exceptionally dignified building in the classic style. It follows the Tuscan tradition more or less closely, and is remarkable for the perfect contour of its cornice. The structure rises to a height of 22 ft. 10½ in., and has a rectangular measurement of 40 ft. by 31 ft. 3 in. at the edge of the lower step. Its columns—the scagliola shafts of which are an excellent imitation of "Bleu Belge" marble—are spaced at very nearly the same relative intervals as Inigo Jones adopted for his Tuscan portico at St. Paul's, Covent Garden. This stand is one of the finest in the exhibition.

Full advantage has been taken by the designer of Messrs. W. H. Gaze and Sons' stand of the fact that a public gangway crosses the centre of the space it occupies, and divides it into two equal parts. One of these consists of a well-proportioned apartment of simple design with grilled fan-lights to the lateral windows and a painted and gilded ceiling, while the other has been made into a most restful garden lounge, upon whose low surrounding walls rest the square piers which carry a flower-bedecked frieze of trellis-

work. The composition as a whole is most pleasing, and is especially noteworthy for the restraint shown in the design of the columned vestibule.

Mr. Oswald Milne, F.R.I.B.A., is to be congratulated upon the two-storied building he has erected for the General Electric Co. An excellent effect has been produced by setting back the upper story to form a balustraded balcony. The main entrance is through the centre arch of a range of three semicircular openings of very simple character. Internally much use has been made of colour and gilding—notably in the coved ceilings.

Included within the comprehensive architectural scheme designed for the Cable Makers' Association by Messrs. Imrie and Angell, are the stands of Henley's Telegraph Works, Callenders' Cable and Construction Co., Siemens Bros. & Co., the London Electric Wire and Smith's Co., and the British Insulated and Helsby Cables, all of which are skillfully disposed about a large open court of great dignity.

The stand of the British Thomson-Houston Co., Ltd., is another fine conception, and comprises a number of axially placed, open-sided pavilions of original design, culminating in a domed reception room. The treatment of the columns and entablature is both distinctive and unusual.

The black-finished steel casements and doors manufactured by Messrs. Mellows & Co. are a dignified element in the composition of the company's white-fronted stand, which has an effective name fascia of stencilled copper over white opal glass, and a rather elegant glazed dome of elliptical shape within.

More emphatic in its utilitarian expression, perhaps, is the structure consisting of lattice steel-work in flat Oxford blue, which partly covers the space occupied by the exhibit of Messrs. Baldwins, Ltd.

Much thought has been bestowed upon the lay-out of the exhibit of the British Electrical Development Association, which is the work of Messrs. Imrie and Angell. Its chief features are the two complete buildings which occupy two of the sides and face one another. One of these is double-storied, and both are roofed with Roman tiles.

An interesting effect is produced by the simple lines of the stand erected by the Relay Automatic Telephone Co. It has square openings margined with blue, in keeping with the recessed frieze.

Equally successful architecturally, and even more reticent, is the stand of Messrs. Ferranti, Ltd., which has neither base nor cornice. Its interest is centred in the square-headed columned entrance doorway, which is flanked by small, well-placed blind window recesses. The only discordant note is provided by the lettering.

The Palace of Industry.

The stand of the Cement Marketing Co. is approached through a stately classic portal, which is crowned by a garlanded frieze. Mr. Vincent Harris, the designer, has been conspicuously successful in his arrangement of the names of the subsidiary companies on either side of the entrance opening. These are so well set out and lettered as to suggest a series of inscriptions on a triumphal arch.

Adjoining the above stand is the pavilion of the Chatwood Safe Co., Ltd., designed by the same architect. One enters through a huge circular treasury door, the square frame of which is set in a massive cavetto architrave. The interior has a fine ceiling—partly glazed and partly panelled—decorated in red, gold, and black.

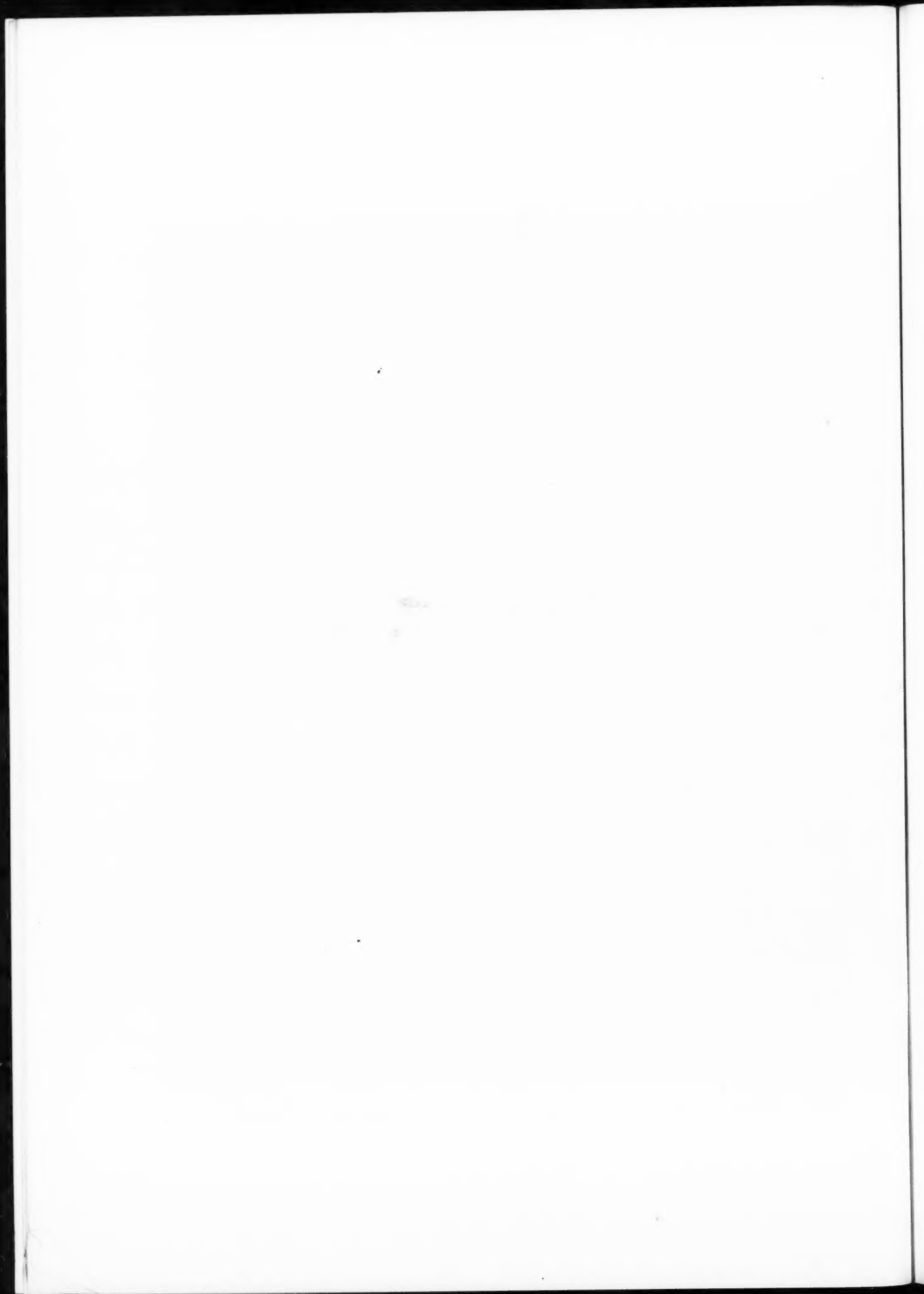
Messrs. Doulton's broadly treated stand—designed by Mr. Oliver Hill—affords an excellent setting for the richly-coloured entrances which are its most distinctive features.

The 1750 Period Room, Wembley



Copyright: British Empire Exhibition.

The Period Rooms are situated in the Palace of Arts. The eighteenth-century room, shown above, was designed by Mr. Abraham Swan, lent by Sir Charles Allom, and erected in co-operation with Mr. Arthur Stratton. The picture over the mantelpiece is by Gavin Hamilton.

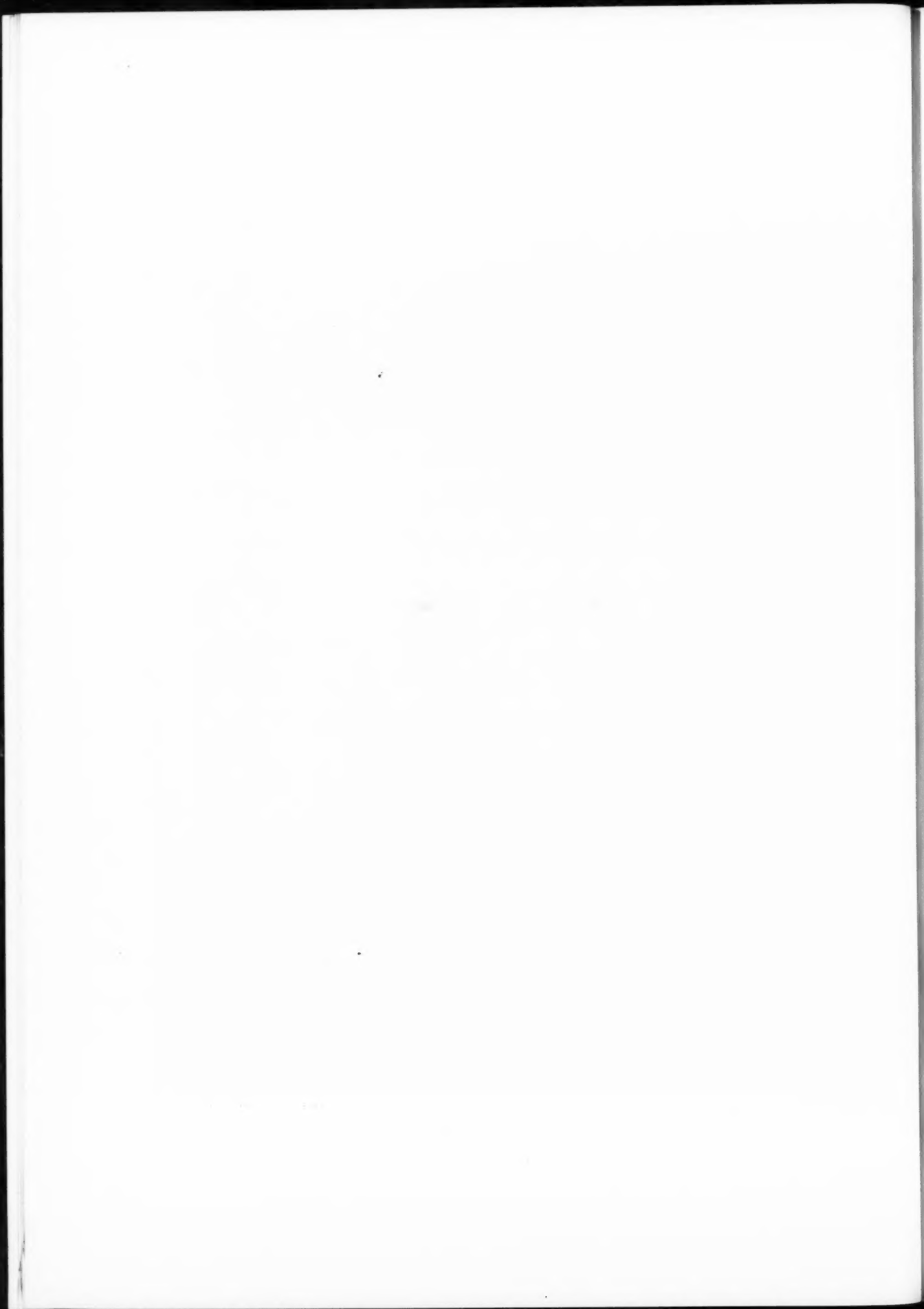


The 1815 Period Room, Wembley



Copyright: British Empire Exhibition.

This room was designed by Professor Richardson. It is not a replica, but is schemed to give an idea of the general character of a sitting-room of the period of Waterloo.

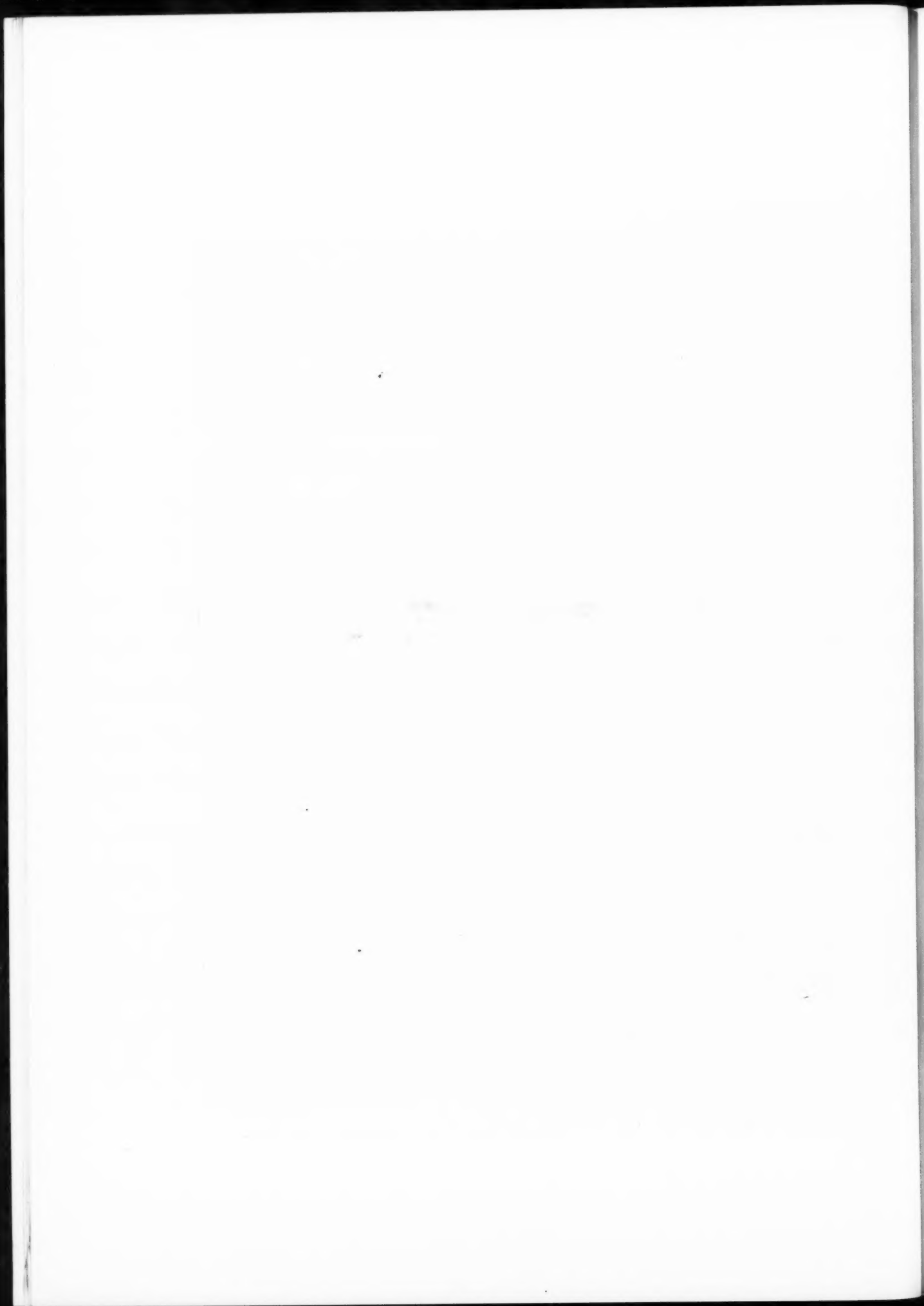


The 1852 Period Room, Wembley



Photo: "Photopress."

Mr. H. S. Goodhart Rendel designed this room, which recovers for us all the characteristic features of a sitting-room of the period of "the Great Exhibition."

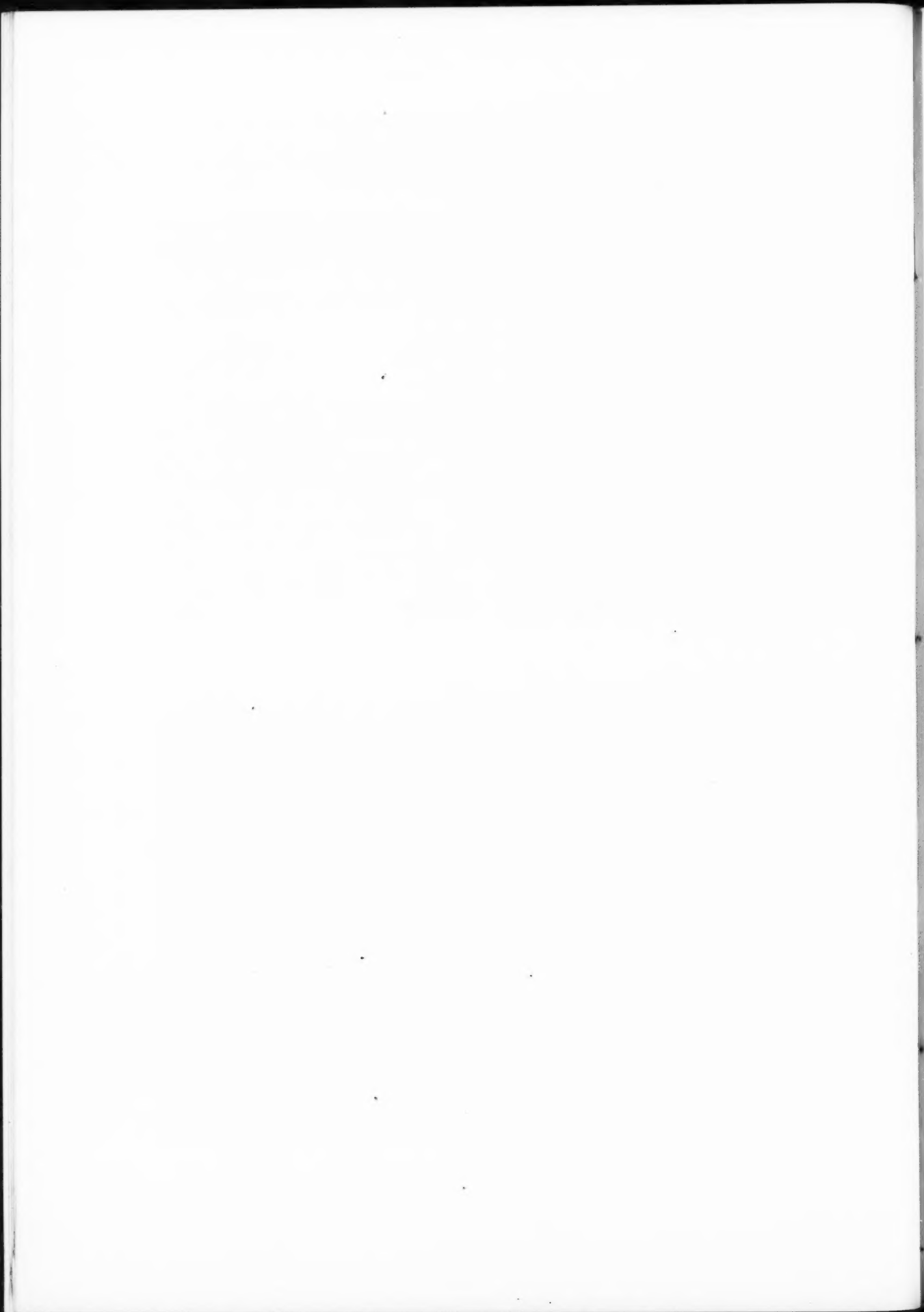


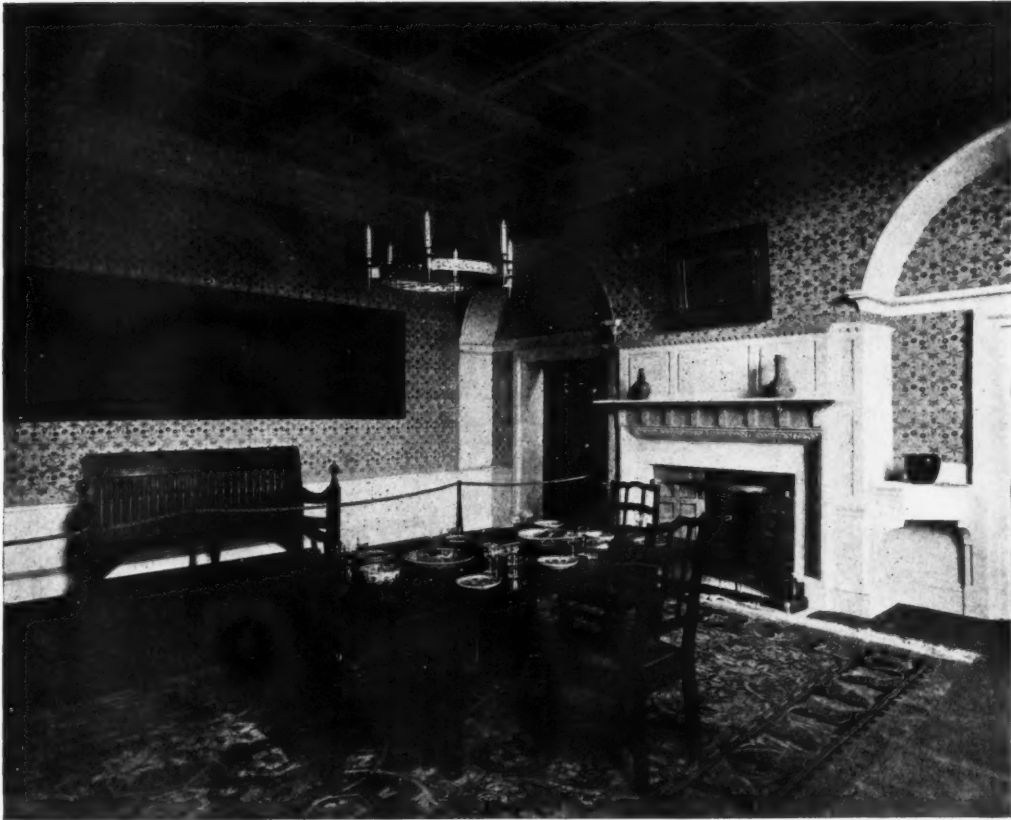
The 1924 Period Room, Wembley



Copyright: British Empire Exhibition.

This room was designed by Lord Gerald Wellesley and Mr. Trenwith Wills. The decorative panels were painted by Mr. Alfred Palmer.





THE 1888 PERIOD ROOM.

Designed by George Jack, Halsey Ricardo, Laurence A. Turner, and C. C. Winnill.



THE 1924 BEDROOM.

Designed by W. J. Palmer Jones.

Copyright: British Empire Exhibition.

One especially, of rough-textured crazy mosaic in which blue predominates, has captured the Persian spirit of surface decoration in a most interesting fashion, simple as its design really is.

Another pottery exhibit—that of Messrs. Twyford's, Ltd.—is equally characteristic, though in a different way. Here, with much daring, the designer has placed in plain openings over the entrances several heavy chemical retorts of glazed stoneware, with very striking effect. It was a logical thing to do, and the urn-like vessels thus employed have inherent qualities of tone and line which convey a definite suggestion of dignity and strength.

A sense of fitness is expressed in the well-proportioned stand designed by Mr. P. Morley Horder for Shannon, Ltd., by the manner in which the pediment follows the roof slope of the main building. Very charming, too, are the bow-fronted show windows on the ground floor, which also includes a panelled room executed in veneered Indian laurel.

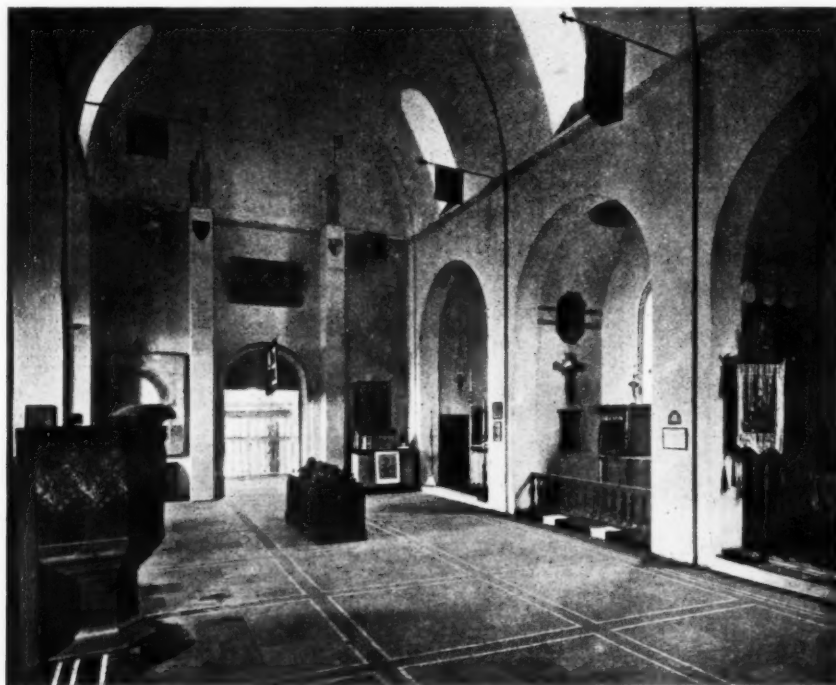
An interesting representation of part of the interior of a baronial hall forms the stand of the Walpamur Co. The walls are panelled, and a feature of the scheme is the frieze under the cornice, the panels of which are decorated in colour with the coats-of-arms of various cities and towns.

Quite a tropical note is conveyed by the stand of the North British Rubber Co. This is a double-gabled weather-boarded building, with green shuttered windows, representing a typical rubber planter's "shack" in the rubber-growing districts of the Far East.

The Palace of Arts.

Having paid due homage to the marvels of the Queen's Dolls' House, the architect visitor will, in his further exploration of the Palace of Arts, be wise to seek out that other remarkable exhibit known as the Basilica.

Messrs. Simpson and Ayrton, the architects of this veritable church—for, structurally at least, it is nothing less—have intentionally developed their design on the



Copyright: British Empire Exhibition.

THE BASILICA, PALACE OF ARTS.

SIR JOHN SIMPSON AND MAXWELL AYRTON, ARCHITECTS.

Mr. Morley Horder is also responsible for the polygonal hall which constitutes the top-lighted stand of Messrs. Henry Hope and Son, Ltd. The bays are windowed with various types of the firm's steel casements, and the walls seen through them are painted with outdoor scenery to suggest views of the countryside. A fine decorative effect is produced by a series of paintings of architectural subjects in water-colour at the frieze level. These are the work of Mr. Clive Gardiner.

The stand of Messrs. Waring and Gillow is a refined piece of work, and quite accords with the high standards of artistic achievement which are associated with this particular firm. It consists of three very diversely-treated apartments, approached through a vestibule which is flanked by two display windows forming part of the well-balanced Georgian elevation. The largest apartment—which is the first entered—is designed to represent a library of the period, and is carried out in buff and cream, but a suggestion for an alternative treatment with gilt enrichments is shown in one of the bays. The cornice of this fine interior is, perhaps, a little overcrowded and would probably have gained by the omission of the dentil course.

simplest possible lines, in order that the ecclesiastical art exhibits displayed within the building might be seen under the most favourable conditions.

The Basilica is barrel-vaulted, and consists of an arcaded nave, whose three clerestoried bays open into as many windowed recesses—completely furnished and decorated as side chapels—on either side of it. At the eastern end a semicircular apse has been formed, roofed with a half-dome. The work of decorating the wall of the apse has been entrusted to Mr. A. K. Lawrence, whose allegorical painting, "Service and Sacrifice," has won universal praise.

Much success has been attained in the general treatment of this portion of the church, which includes some very fine gilt candlesticks by Mr. F. E. Howard; an enamelled platinum altar cross by Messrs. James Powell and Sons; and Mr. Henry Wilson's pulpit, carried out by Mr. W. E. Micklewright.

Conspicuous for its imaginative vigour and fine craftsmanship is the cast bronze altar rail surmounted by an oak handrail, designed by Mr. J. J. Joass, and executed by Messrs. J. W. Singer and Sons, Ltd., at their bronze foundry at Frome, Somerset. It may, perhaps, be mentioned that



Copyright: British Empire Exhibition.

THE APSE OF THE BASILICA, PALACE OF ARTS, WEMBLEY.
PAINTED DECORATION BY A. K. LAWRENCE.

many of the statuary groups exhibited in the Palace of Arts, as well as in the grounds, emanated from this same foundry.

Among the other artists and craftsmen who executed work in connection with the high altar in the apsidal end of the Basilica were the following: J. C. Betts (lettering surmounting frieze); Warner and Sons (altar frontal and riddels designed under the supervision of Sir Frank Warner); R. Till (mosaic floor, executed by Carter, Stabler, and Adams); and Walton, Gooddy and Cripps (marble steps).

The chapel in the Basilica illustrated on the right-hand side of page facing was carried out by J. Wippell & Co., Ltd., the mosaic of the other by The Pilkington Tile and Pottery Co.

Of unusual interest to architects is the series of "period" rooms illustrating the changes of fashion in architectural design and in furniture, which have occurred from the middle of the eighteenth century to the present year of grace. Photographic views of some of these rooms appear in this article. In taking one's leave of the Palace of Arts, one feels bound to draw attention to the absence of any exhibit relating to Liverpool Cathedral—that great Christian shrine which takes rank with the world's architectural masterpieces. There is not even a model of it nor a lamp, nor a bench end from its carven glories!

In the Grounds.

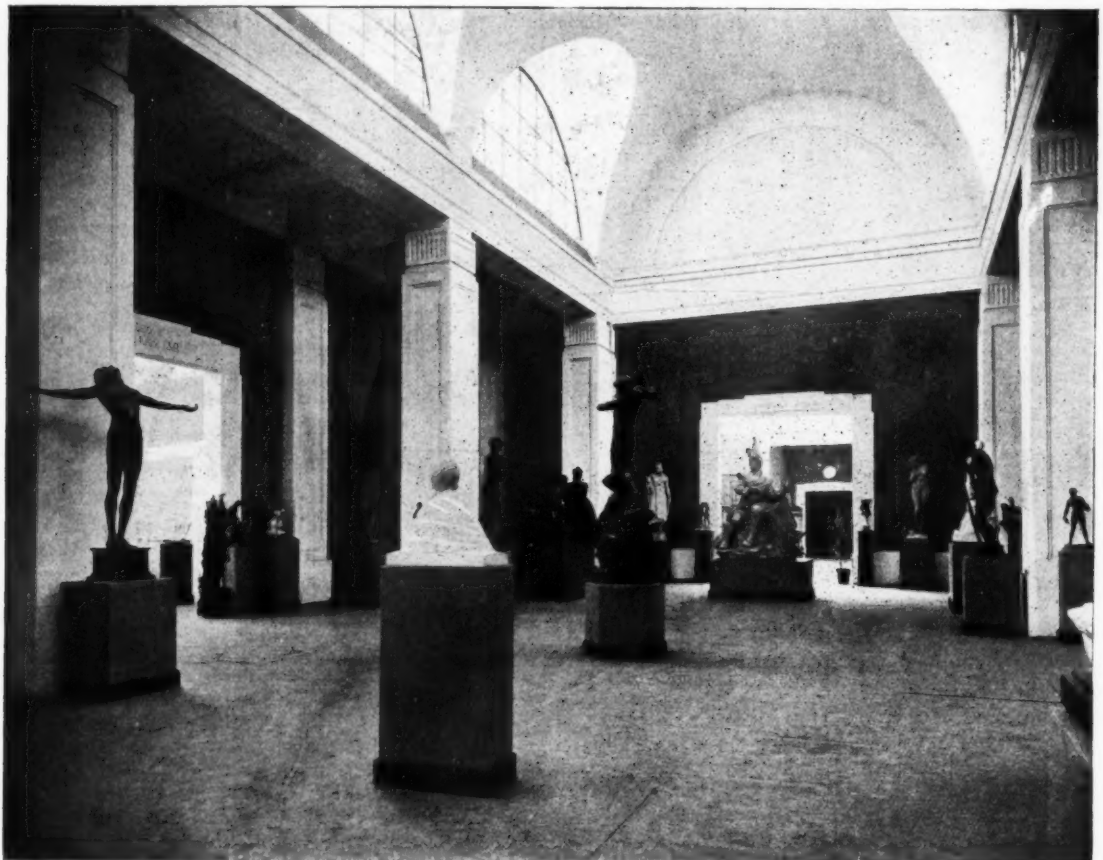
The building erected by the Concrete Utilities Bureau from the designs of Mr. Clough Williams-Ellis is altogether admirable, and is well worth examination. It is entirely of concrete, and its monumental character—which is almost temple-like—at once exemplifies the limitations and the possibilities of this material. Nothing could be more appro-

priate to a building of such elemental simplicity than the low relief sculptured panels by Mr. Gilbert Bayes, which are placed at the angles and above the plain square piers. The projecting portico alone has anything resembling a cornice, and even this is but an overhanging slab.

Among other interesting exhibits illustrating the numerous applications of concrete to be found within the building are various examples of cast stone. Of these, the arched screen with a Douling stone finish, and a Tudor office building simulating Hambill stone, should certainly be inspected.

Architects will derive a great deal of practical interest from the "All-Metal" building designed by Mr. W. Braxton Sinclair, F.R.I.B.A., for Messrs. Fredk. Braby & Co., Ltd. The fact that it is situated in the Amusement Park in no way reflects upon the seriousness of the designer's endeavour to produce a building—albeit entirely of metal—which should possess a character of its own. The difficulties were considerable, and the unusual means calling for their solution have, on the whole, been boldly and consistently employed—as will be particularly noted in the huge rectangular frame which embraces the entire centre of the front and rises well above the general parapet line. The exterior is clothed with copper panels and blocked sheet steel, and the slopes of the steep roof are covered with both copper and zinc. Every conceivable application of metal is embodied in the construction, including a steel stair of new design, used here for the first time.

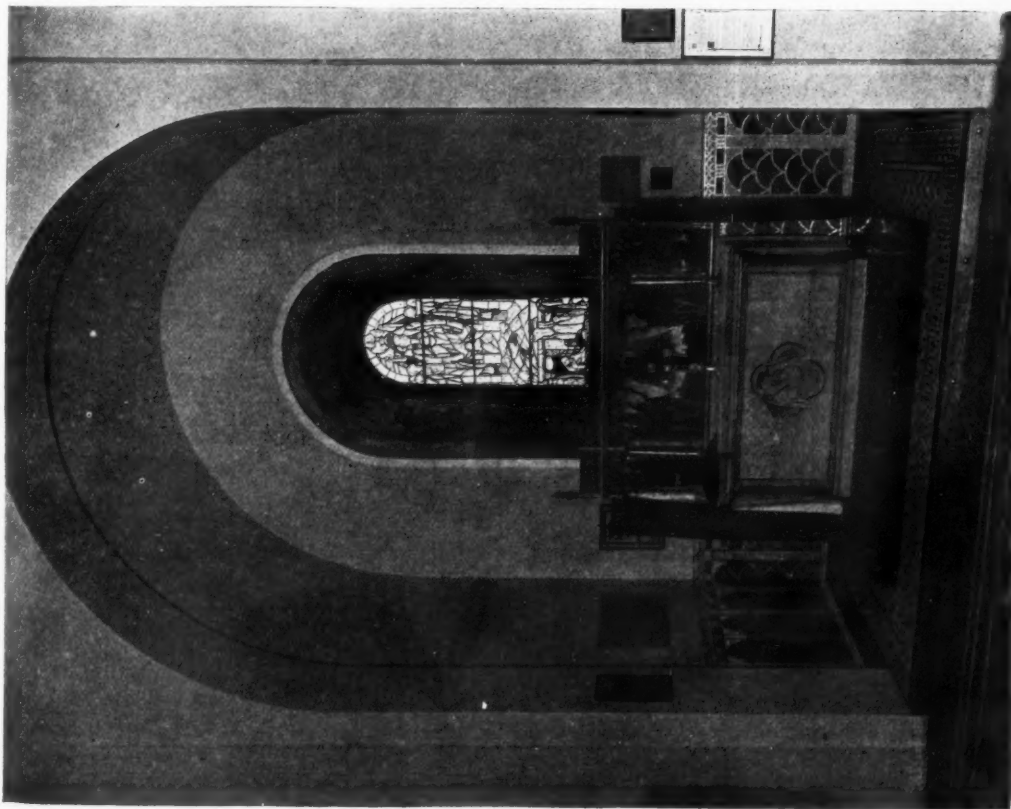
Messrs. Hampton's "model" bungalow has been erected by the company's own building and engineering departments from the designs of Messrs. Henry Tanner, F.F.R.I.B.A., and represents in its general arrangement the type of small house or week-end cottage for which there is a great demand at the present time on the part of those who desire a well-



Copyright: British Empire Exhibition.

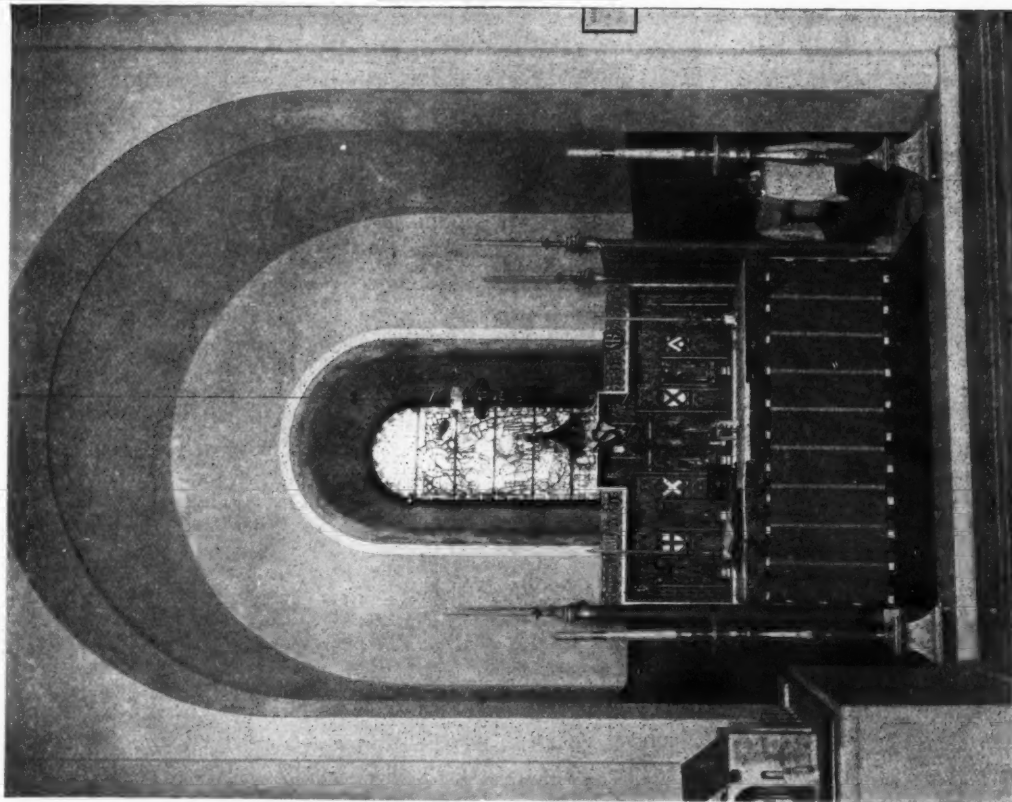
A VIEW IN THE PALACE OF ARTS.

SIR JOHN W SIMPSON AND MAXWELL AYRTON, ARCHITECTS.



Arranged under the supervision of Sir Robert Lorimer, A.R.A. Window by Douglas Strachan, Hon. R.S.A. Reredos by E. Fortescue Brickdale, R.W.S.

TWO OF THE CHAPELS IN THE BASILICA, PALACE OF ARTS, WEMBLEY.



Designed by W. H. R. Blewett. Window representing "The Adoration of the Magi," by J. E. Nuttgens.

built home at a reasonable outlay. The adoption of an L-shaped plan, however, while producing a picturesque exterior, has led to an inevitable cutting off of angles and a consequent loss of floor area. An attractive feature is the oak-timbered lounge hall—cleverly lighted by the dormer over the entrance door—which gives access to the rooms. The kitchen is well-placed, but the juxtaposition of the w.c. and larder is unfortunate.

The large half-timber house built in the manner which prevailed during the Tudor period, has been erected from designs prepared by Mr. Harold G. Turner, Assoc.M.Inst. C.E., for the Federated Home-Grown Timber Merchants' Association. Generally speaking, the building represents the house of the late fifteenth century, and shows the modifications in its internal arrangements which altered conditions brought about up to the year 1700. The mouldings on the beams, the variety in pattern and workmanship on the doors, and also the furniture, are all typical of the changes in design throughout this period, so that an intelligent study of the interior should prove instructive to the public and no less interesting to the architect. One could have wished, however, that the curved half-timber braces which support the angles on the first floor, and the free struts beneath the projecting eaves, were of less width, as in their present dimensions they tend to destroy the scale of the vertical members.

Conceived on a far less ambitious scale than the building just described, is the Scottish village hall, which, together with the exhibits therein and the paintings on the ceiling, has been carried out through the enterprise of the various bodies connected with forestry in Scotland, assisted by the Society of Scottish Artists. The hall is designed by Sir Robert Lorimer, A.R.A., and is a simple weather-boarded structure with an open veranda in front.

The Period Rooms

The following particulars of the Period Rooms have been supplied by the British Empire Exhibition.

The rooms open with 1750, and this year is represented by a delicate panelled chamber, reflecting a period which is possibly more beautiful than any since. It was the day of the Chippendales, and Chippendale chairs fit delicately into the scheme. The furniture for this room has been lent by Mr. Henry Hirsch, Mr. Leopold Hirsch, Major Aubrey Fletcher, and Messrs. White, Allom & Co. In one of the panels is the Joshua Reynolds portrait of Gertrude Baroness Dacre.

The chamber of 1815, the time of Waterloo, shows the style of furniture followed after that world war. One thinks of John Nash and Raeburn, of the Prince Regent, all of whose personalities are associated with something in the room. The furniture is from Mr. Edward Knoblock's collection, and the room is dominated by an exquisite glass chandelier. The carpet is the original one owned by the Prince Regent at Carlton House, and the walls are covered with woven silk with patterns that suggest the Italian influence, which was so strong at that time. The brass sconces are very beautiful, and there is a model, made from a mutton bone, of the ship "Caledonia." This was made by French prisoners of war in Porchester Gaol. A copy of "The Times" for June 22, 1815, is on a reading stand, and a facsimile of a Beethoven MS. A Raeburn portrait is on the wall, and the room records perfectly the interesting, if less satisfying, period which followed the day of Reynolds and Chippendales.

In the 1852 room the astounding wall-paper, printed from the original blocks, chimneypieces and wall ornaments

Continued on page 439.



THE PALACE OF INDUSTRY: A VIEW IN THE SOUTH WALK.



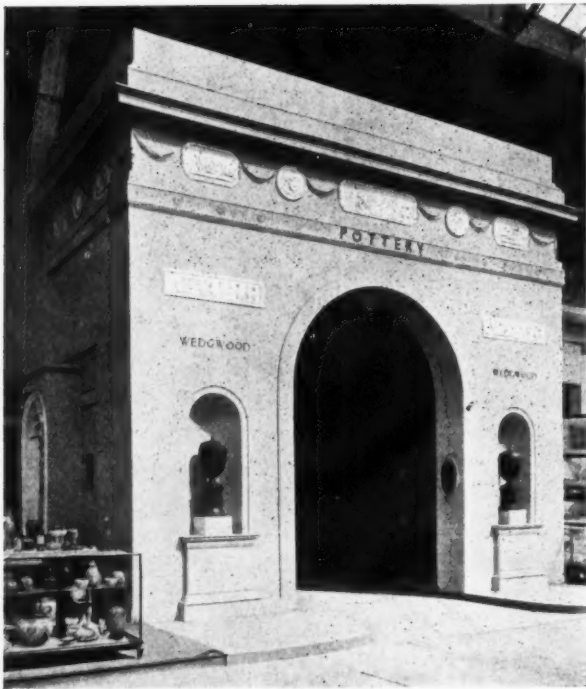
THE SCOTCH WHISKY PORTICO.
P. MORLEY HORDER, ARCHITECT.



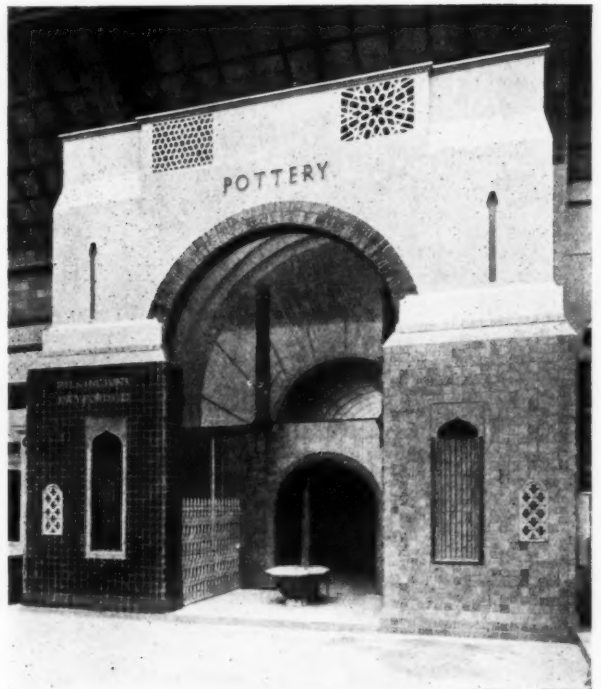
THE GAS INDUSTRY HALL.
AUSTEN HALL, ARCHITECT.



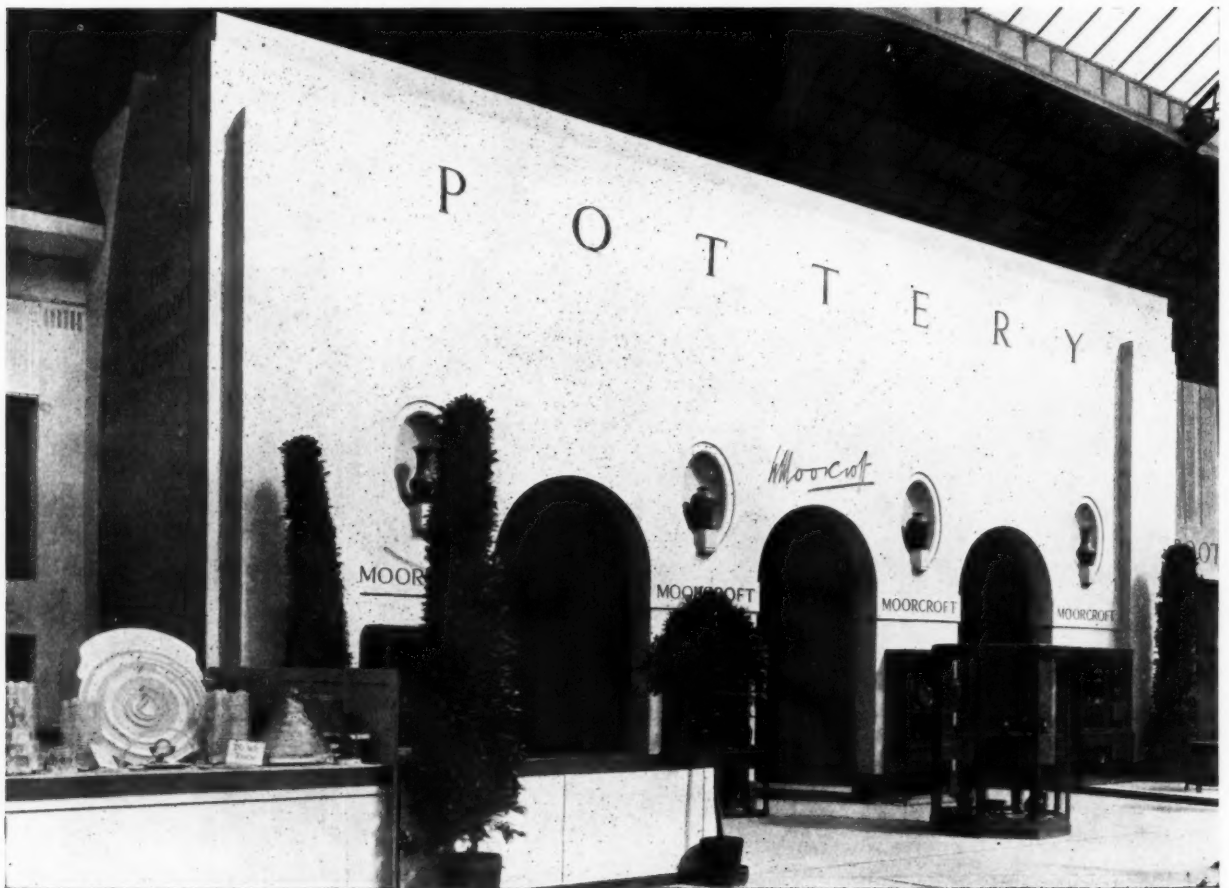
THE SILK SECTION.
HENDRY AND SCHOOLING, ARCHITECTS.



THE WEDGWOOD PORTICO.
OLIVER HILL, ARCHITECT.



THE PILKINGTON PORTICO.
OLIVER HILL, ARCHITECT



THE MOORCROFT PORTICO
EDWARD MAUFE, ARCHITECT



TWO ULSTER PORTICOES.
CLOUGH WILLIAMS-ELLIS, ARCHITECT.



THE GAS PORTICO
AUSTEN HALL, ARCHITECT



THE TOBACCO PORTICO.
T LAWRENCE DALE, ARCHITECT



THE CAULDON PAVILION.
P. MORLEY HORDER, ARCHITECT.



THE BUILDING PORTICO.
E. VINCENT HARRIS, ARCHITECT.



THE LION KIOSK
KIOSK BY J. EMBERTON. LION BY P. J. METCALF.



THE NOBEL HALL.
JOSEPH EMBERTON, ARCHITECT.



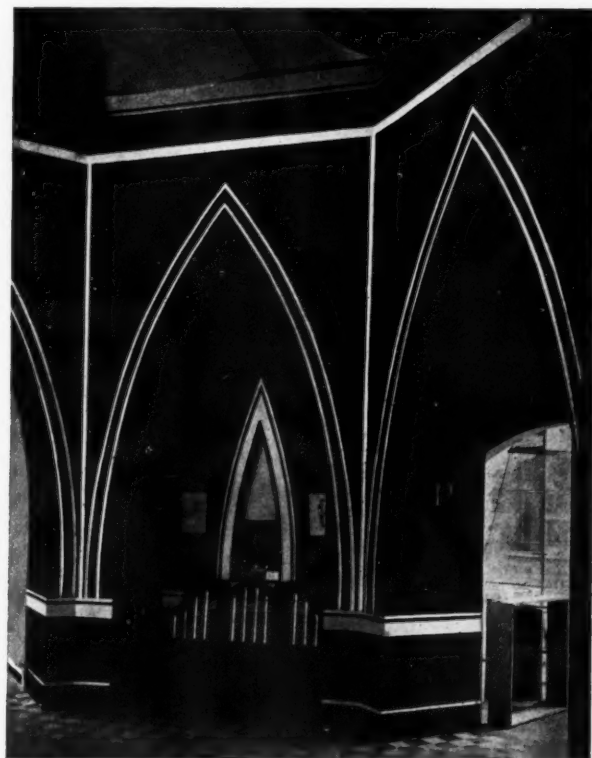
DORMAN, LONG & CO.'S STAND.
SIR EDWIN LUTYENS, R.A., ARCHITECT



THE FOOD PORTICO.
EDWARD MAUFE, ARCHITECT.



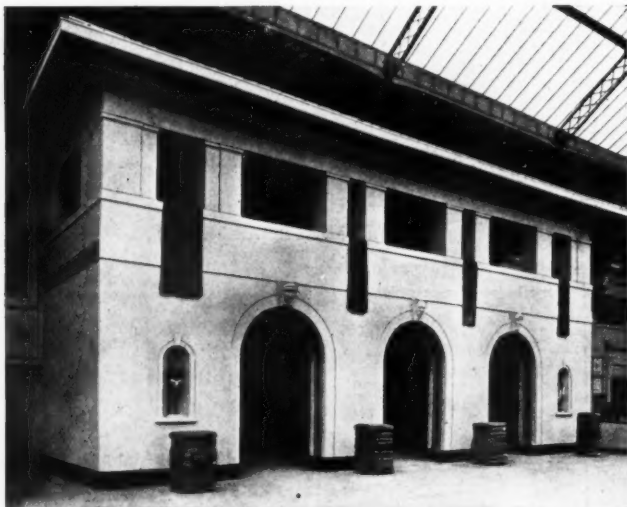
A CUSTARD PORTICO.
STANLEY PEACH, ARCHITECT.



A TOBACCO PAVILION.
T. LAWRENCE DALE, ARCHITECT.



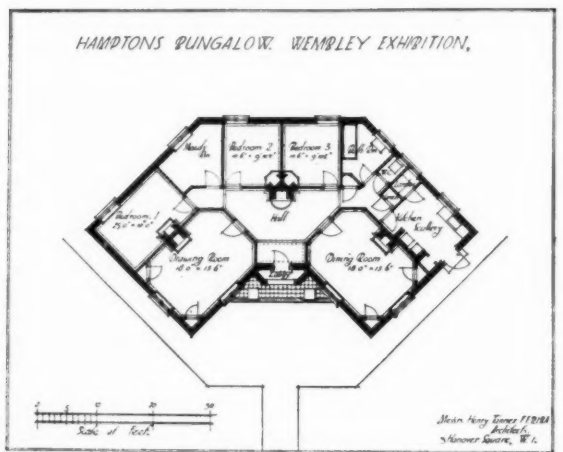
THE CONCRETE UTILITIES PAVILION.
CLOUGH WILLIAMS-ELLIS, ARCHITECT.



THE COTTON PORTICO.
J. HUBERT WORTHINGTON, ARCHITECT.



THE BRUNNER-MOND PAVILION.
CLOUGH WILLIAMS-ELLIS, ARCHITECT.



HAMPTON'S BUNGALOW
MESSRS. HENRY TANNER, ARCHITECTS.



BRABY'S ALL-METAL PAVILION.
W. BRAXTON SINCLAIR, F.R.I.B.A., ARCHITECT

are as mid-Victorian as anything can be imagined. A gilt armchair lent by their Majesties the King and Queen, the actual gilt and inlaid table used by Queen Victoria, an Aubusson carpet, chairs and Minton vases lent by Lord and Lady Methuen, and a table which was once owned by the late Hon. W. E. Gladstone, are among the exhibits.

In the room of the "pre-Raphaelite" movement, there are Morris tapestries lent by Mr. G. Ionides, a Morris carpet, chairs, de Morgan pottery, and Gimson cabinets. The Morris carpets and brass sconces are exquisite.

In the main, the 1924 rooms—a dining-room, a hall and a bedroom—are perfectly representative of the best art of to-day. The 1924 dining-room is dominated by beautiful jade green. Mr. Frank Dobson's sculpture enhances the chambers, and it seems perfectly right that "Mr. Osbert Sitwell" should be among the figures Mr. Dobson has sculptured. The hall and dining-room were designed by Lord Gerald Wellesley and Mr. Trenwith Wills, A.R.I.B.A., and the bedroom by Mr. W. J. Palmer Jones, who won the competitions promoted by "Country Life." Messrs. W. H. Gaze and Sons carried out the furnishing of the hall and dining-rooms, and Messrs. Heal and Sons are responsible for the bedroom.

Walking quickly through the rooms, one realizes how definitely true it is that furniture and design can create a mood. The feeling in the 1750 room is delicate and beautiful, suggesting harpsichords and satin shoes. In 1815 a little of the delicacy disappears, and in 1852 the harpsichord is a little bit out of tune. In 1888 we are brought back to earth from the unfortunate plight of thirty years before, and in 1924 imagination is cleansed, and we have rooms in which utility and beauty are enabled to live in sweet content.

This exhibition of period furniture is one of the most interesting things at Wembley, because it tells you history through the eye. The rooms arranged one behind the other make you feel that you have discovered a magic carpet



THE STAND OF HENRY HOPE AND SONS, LTD.
P. MORLEY HORDER, ARCHITECT.

which takes you over time, and the journey from 1750 to 1924 is full of interest from the moment you run your fingers over the beautiful curves of the Chippendale chairs until you sit down on the jade-green chair and wonder over the sculpture figures of Mr. Frank Dobson in the rooms which are our rooms—the rooms of 1924.



A DETAIL OF BRABY'S ALL-METAL PAVILION.
W. BRAXTON SINCLAIR, F.R.I.B.A., ARCHITECT.



THE CHATWOOD SAFE CO.'S STAND



THE CABLE MAKERS' ASSOCIATION'S STAND.



THE LOUNGE IN MESSRS. SIEMENS BROS.' STAND AT WEMBLEY.

Correspondence

Unightly Advertising Signs

To the Editor of THE ARCHITECTS' JOURNAL.

SIR.—Mr. Cyril Holding has earned gratitude from lovers of London by raising the question of signs. One would like to know how the monstrosities, which occur almost every other yard, came to be erected. I have friends who desired to put up a most artistic and very decorative wrought-iron sign, and I am told that much red tape and untold delay occurred before the needed official permission was given. There are certainly signs of very great interest to be seen in London, such as the quaint and beautiful historic signs in Lombard Street, the little gem hanging at 18 Cork Street, the embellishment recently added to Astor House by the Sun Life, of Canada, and the quaint blue boar in Savile Row. Surely Mr. Cyril Holding would not deprive London of these bright adornments!

Whoever the authorities may be, I hope they will forbid the use of hideous glass boxes piled up without end; the illuminated electric-light horrors leave one wordless. Your valuable paper might aid an attack to wipe out this discredit to London.

London.

M. DRING.

The Filtration and Storage of Rainwater

To the Editor of THE ARCHITECTS' JOURNAL.

SIR.—Perhaps your valued contributor, Mr. Harvey, will not object to my following comments on his reply to "A. R." on page 362 of your issue for September 3.

I understand that "A. R." has already available a tank having a content of 9,000 gallons. Mr. Harvey in reply, quotes the Hawksley rule, but I am afraid that experience does not lead me to agree with the calculated results. Having constructed between forty and fifty similar tanks perhaps your contributor will not think me unkind if what I have found to be ample storage should differ considerably from the storage recommended by him. If "A. R." will base his storage on data made up as follows, I think he will find that the resultant will be satisfactory:—

R=average rainfall=say, 20 in.

E=estimated loss by evaporation= $16\frac{1}{2}$ per cent.

S=area of collecting surface= $2,400$ sq. ft.

A=available rainfall= $R-E=16\frac{1}{2}$ in.

$C=\text{cubic feet of water collect per annum} = S \times \frac{A}{12} = 3,200$
cubic feet.

$G=\text{gallons of water obtainable for storage} = 6\frac{1}{4} \times C = 20,000$ gallons.

$D=\text{gallons required per day} = 6 \text{ people at } 12 \text{ gallons per head} = 72$ gallons.

$Q=\text{quantity in gallons required per annum} = D \times 365 = 26,280$ gallons.

$T=\text{storage capacity of tank} = 90 \text{ days} = \text{say, } 25 \text{ per cent. of } Q = 6,570$ gallons.

Therefore, in my opinion, the existing tank, having a capacity of 9,000 gallons, is sufficient for the supply of water to an ordinary dwelling-house where the household does not exceed six persons. Mr. Harvey suggests downward filtration, but this, in my opinion, is not the most satisfactory filtration for rainwater. I well remember making a series of experiments for the late Sir Charles Cameron, experiments carried out in various parts of the country, and not in a single instance was there any feature to recommend downward filtration as a first filter for rainwater. To deal effectively with this matter would take up a number of pages of your JOURNAL, but briefly, the method I would suggest that "A. R." should adopt is as follows:—

Even in a case where an arrangement is used for throwing the first part of the shower to waste, the water should not, under any circumstances, be discharged into the storage

tank without previous filtering, and from a number of experiments made I have found no filter to be as satisfactory as a sand and gravel filter of the upward submerged type.

If this filter is properly constructed, the water passing into the storage tank during an ordinary rainfall is practically free from all impurities mechanically in suspension.

The capacity of the storage tank should be equal to about 70 to 90 days' supply, or 20 to 25 per cent. of the mean annual rainfall, although in calculating the size of the tank the following points should be taken into consideration:—

First, it should be of such a capacity that it will contain a sufficient quantity of water at the commencement of a drought so as to supply the daily allowance until the next rainfall; and

Second, that it will be of such a capacity that it will be able to store up a portion of the surplus rainfall over and above the quantity required during the wet weather, otherwise it might mean, in the case of a sudden rainstorm, that 15 to 20 per cent. of the quantity available would be lost through the overflow.

When there is no alternative but to have cisterns or tanks in the roof space, and as lead is out of the question owing to the solvent action of rainwater, it is the writer's practice to use either cast-iron or galvanized wrought-iron tanks, the internal surfaces being given several coats of a Portland cement wash. This in the first case prevents discoloration of the water, and in the second case prevents the zinc coating from being dissolved by the water.

As the object of the preliminary filter is to remove as much as possible of the matter in suspension in the water, yet this is not practicable during a heavy rainstorm, as the size of the filter is not as a rule of a sufficient area satisfactorily to filter such a large quantity of water, and is only capable of arresting the heavier particles of matter. Therefore, it is necessary to pass the water through a second filter, and for this purpose the downward filter will be the best, as the larger percentage of the matters mechanically in suspension will already have been removed.

After the filter has been in use for some three or four days the coarser particles of matter will have been arrested by the upper layer of sand, each successive layer arresting smaller particles, until a gelatinous film (including various micro-organisms) is formed on the surface of the sand, and it is owing to the formation of this film that the bacterial efficiency of a sand filter is due.

Three or four inches of water must always remain over the sand in the filter; if not, the bacterial efficiency of the filter is lost. For this purpose it is advisable to provide a weir inlet for feeding the supply tank, thus ensuring a constant head of water over the filter.

The sand for filtration should be hard and angular, and as nearly as possible pure silica, and freed from all foreign matter by several washings. Therefore, pit sand is preferable to river sand.

In calculating the area of the filter it is a safe rule to allow one square foot of filtering area for every $2\frac{1}{2}$ gallons of water required per hour. This is equal to a downward flow of 4 in. per hour, or 8 cub. ft., or 50 gallons per square foot per day. With this rate of filtration, the actual filtering will take place in the uppermost three or four inches of the sand, so a layer of five or six inches of small gravel and a layer from twelve to eighteen inches of sand will be found sufficient.

If "A. R." will, if in London, call at the offices of the Land Agents' Society he will no doubt be able to obtain drawings and further information dealing with rainwater storage, which was specially written by me for this society, and published in December, 1915.

Yours faithfully,

Blackpool.

HALSTEAD BEST, F.S.I., M.R.SAN.I.

The Drainage of Roofs

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—With reference to the letter from Mr. W. Parry-Jones in your issue of August 20, I hesitate to trespass upon your space with accurately drawn roof plans and sections relating to a case which cannot be more than typical. The treatment suggested for the plan of Fig. 2 is, plainly, a horizontal valley gutter at A and B, level (and communicating) with the front and rear eaves gutters; and such an arrangement has been adopted in many cases without difficulty. Of course, with very steep roof slopes and eaves of great projection, the plan of Fig. 2 might be impracticable—and a plan such as that of Fig. 4 might then be used with advantage; but it should also be observed that with very steep slopes the plan of Fig. 1 (which seems to be favoured by Mr. Broad) is almost certain to cause overflowing of the gutters, through the action indicated in Fig. 11 (article 2), while the drainage from the rear gutters has still to be brought to the sewer in front of the building.

Regarding the question of comparative costs, the plan of Fig. 2 eliminates the costly cutting and fitting at the intersections of the roofs in Fig. 1; and a gable enclosure certainly need not cost more in filled or covered framing than in ordinary solid brickwork. Fig. 3 substitutes ordinary hiping in place of the gables of Fig. 2—a course which is commonly accepted as economical; and there can hardly be room for doubt as to the economy of Fig. 4.

I should be glad if your correspondents would kindly read once more the third paragraph of article 1. They would then understand better the spirit in which these articles are written, and would see that there is no desire

to introduce mere "stunts." Also, doubtless, they would see why diagrammatic illustrations, of the widest applicability, are given in preference to accurately drawn details, which could only apply to a few particular cases.

ERNEST G. BECK.

Architectural Competitions

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—Though usually in accord with most of the articles in your JOURNAL, I feel that the article on "Architectural Competitions," in your issue for September 3, calls for comment.

First, the author advocates the use of "cut-out rooms" for purposes of plan composition. Where, in this case, does axial planning evolve? Architects using this principle would become experts at jig-saw puzzles!

Another paragraph begins: "It is surprising how a good man can produce great effects simply by a skilful manipulation of the pen and a judicious use of a shadow or two." Has the author studied any of the French Prix de Rome drawings, or even those of the Americans? Draughtsmanship, I contend, does not end with the "judicious use of a shadow or two."

The author also says: "It certainly is a mistake in competition drawings to elaborate the floors for the simple sake of draughtsmanship." I would emphasize the fact that if a plan is "elaborated" by means of decorating the floors, a certain mark of clearness is obtained by the different classes of decoration employed. For instance, a lounge hall would have different floor decoration from that of a cuisine, etc.

JOHN H. MILLMAN.

Plymouth.

Book Reviews

Gibbs's Manual of Architectural Drawing.

Mr. Christian Barman has performed a great service in giving us a reprint of Gibbs's famous manual in a form so convenient to students. This publication has a special significance at the present time, for it is evidence that the Classic Order, so far from being dead, is still a fascinating subject of interest and inquiry. Not only is the volume exquisitely produced in eighteenth-century type, with all the original illustrations, but it contains a prefatory essay by Mr. Barman, which is an illuminating analysis of the aesthetic evolution of column and entablature. As is proper in an introduction to a text-book of this kind, Mr. Barman has confined his remarks to a consideration of the parts of the order itself (for this was the theme of Gibbs's own exposition), and has not dealt directly with the larger problem of the uses of the order in modern architecture. Yet by explaining the nature of the intellectual act which combined the constituents of this classic motif into an harmonic unity, he helps to translate the order from the realm of history to that of logic, with the result that we are better able to judge of the degree of its applicability to buildings of our own day.

The author puts the question very clearly when he says, "Is not the resting of a beam on a post something too simple to form the subject-matter of an immortal expression? What a contrast, to be sure, with the constructional prodigies of the mediæval builders! Let us see what the combination involves. Given the subtly-proportioned column, given the threefold superstructure of architrave, frieze, and cornice, both in a way complete in themselves, the two had to be joined into an aesthetic whole." The virtue of the Doric capital Mr. Barman shows to consist in the admirable transition between the round column and the rectangular soffit of the beam it supported. Here the transition was performed by means of the square abacus. In the case of the Ionic column the crowning feature is further

inflected to take account of the longitudinal direction of the beam, while in the Corinthian Order the difficulty from the angle Ionic columns was tackled and there evolved a capital with four corners equally articulated.

The actual proportions of the orders are not by nature or logic absolutely fixed, for there is room for laxity and variation within certain limits. The great virtue of Gibbs's particular interpretation of the order is that it is itself extremely satisfactory, both in its general proportions and in its ornament. As Mr. Barman says: "It is in the large details and mouldings and other parts contained in these pages that the student will be chiefly interested, for their fine vigour and simplicity make them an unimpeachable standard with which the products of more pointedly individual minds may be tested and compared, and by reference to which they will (it is reasonable to claim) be more justly, more nicely understood." There is much else in this distinguished essay which a reviewer would pick out for quotation if space permitted. Architectural students may be advised to acquire the new "Gibbs" reprint, not only for its beautiful eighteenth-century plates, but for the introductory chapter which, though brief, is yet an important contribution to the literature of the Classic Order.

A. TRYSTAN EDWARDS.

"Rules for Drawing the Several Parts of Architecture." James Gibbs. Reprint, with an introduction by Christian Barman. Hodder and Stoughton, Ltd. 10s. 6d.

The Artist's London.

The title of this book suggests that the artist's London is a London different from that of the writer's, or the stockbroker's. And, indeed, it is. For London—like most other places—is what *our idea* of it is. The policeman sees it in one way, the taxi-cab driver in another. (Some others, though they have eyes, dwell herein without seeing it at all.) In one way, of course, the artist's London is in no

wise different from that of ordinary folk: is it not his mission to see it, in turn, as it appears to all?

Fifty artists come together to make this volume, and the scenes they put before us range from east to west—Mayfair, a world of old-gold on a September morning, and the heavy, mephitic atmosphere of a soup-kitchen on a winter's night.

Four journalists also contribute prefatory notes, consisting of pleasantly written essays by Mr. John Drinkwater, "John o' London," Mr. James Laver, and Mr. W. P. Robbins. London is thus considered in turn poetically, retrospectively, philosophically, and aesthetically.

The main part of the book consists of eighty reproductions in half-tone—colour and black-and-white—of paintings, drawings, and prints of modern London. The artists whose portfolios are drawn upon include Frank Brangwyn, Muirhead Bone, Francis Dodd, William Walcot, F. L. Griggs, Ian Strang, Sir John Lavery, Frank Emanuel, Hanslip Fletcher, George Clausen, C. R. W. Nevinson, Gerald Moira, and James McBey.

To all these has London appealed, in sunshine or in lamplight, as a place of misery, or the richest, largest, and mightiest in the world.

H. J.

"The Artist's London." Published by John Castle. Price 25s.

Publications Received.

"Pre-Romanesque Churches of Spain." By Georgiana Goddard King, Professor of the History of Art in Bryn Mawr College, Member of the Hispanic Society of America. Price 6s. net. Longmans, Green & Co., 39 Paternoster Row, London, E.C.4.

"Tables of Steel Compound Girders." Compiled by F. B. Mason, M.Inst.Struct.E. Price 10s. 6d. net. Chapman and Hall, Ltd., 11 Henrietta Street, Covent Garden, W.C.2.

Contemporary Art

The New Forest Group.

The recently originated company of artists with this interesting name has made a good start. Its capable organization is no doubt due to E. Hesketh Hubbard, who has already established a reputation for efficiency by his Print Society. This inaugural exhibition at the Mansard Gallery is thoroughly business-like, and a refreshing contrast to most of the group shows. There is no preciousness about it, nor anything high-brow nor hieratical. It is a simple proposition to bring before buyers the products of artistry, and the people who are concerned are, fortunately, such as produce the goods. Indeed, the goods are of an entirely practical character: pictures for middle-class houses; sculpture for gardens; decorations for homes and public places; art supplying human nature's daily needs, an admirable thing for art to do. There is Hesketh Hubbard's own contribution: a delicious set of water-colour drawings, in which architectural subjects are used to charming pictorial advantage; his set of paintings in oils, including the finely-felt "Solitary Upland," and the longitudinal decorative panel called "Thames"; his series of unostentatious and painstaking pencil drawings of which at least half a dozen of the London ones will give pleasure to every architectural specialist, and there are his etchings. For the nursery walls, and for more advanced, on which fancy and humour may find a place, are the dainty drawings in colour of Marjory Whittington, who also produces nice versions of certain buildings. S. H. Braithwaite's lyric gift in music is exercised in the transcription into graphic art of delightful lyric subjects from Nature.

Maxwell Armfield is now appreciated as a designer. His flat decorative work is seen to great advantage in "The Red Cottage," and a number of smaller things, portraiture being treated decoratively as well; and his animal and flower studies are admirably rendered in lithography. No less effective is G. Spencer Watson in his small architectural "Tower, Thame Park." As a picture, Leslie M. Ward's "Corfe Castle" is one of the finest in the exhibition, and the same artist's many studies of boats and buildings, works and chimneys, and cliffs on the Medway are all quite delightful.

Of Phoebe Stabler's amazing industry it is difficult to speak without approbation. Metal, stone, and clay are dealt with

in her sculpture with entire ruthlessness. So long as she makes a figure, mere plastic quality is disregarded. She models and carves, producing passable but uninspired figures in three dimensions, which escape commonness by their obvious and lighthearted sincerity. They lack knowledge and distinction, but should do much to crowd out the impossible things that go by the name of garden sculpture, which is unfortunately in evidence just now. To emphasize the business-like aspect of the show, the admirably arranged catalogue reveals the moderate prices which should command not only success, but respect.

A Women's Collection.

At the delightful Maddox Street Galleries nearly 350 works are on view. The architectural ones are disappointing, and even Alice Fanner's "Hampton Court Palace" does not serve to lift this section into a respectability, which is only relieved by Hilda Cowham's pencil "Semur." The painting in general looks poor because of the presence of so much that is common and commonplace. Certainly the designs and decorative work are better, and help to lift an otherwise dull show into notice. The mural painting of "The Wise and Foolish Virgins," a subject with an everlasting appeal to the secondhand fancy of artists, by Marion Dawson, is respectably done, and there are two pattern designs by E. H. Paine of bubble-like basis, with swerves and curves in strong colour which might well be exploited. A Chinese panel, "A Wayside Shrine," by B. Tolkien, is nicely in the tradition, and the flat decorative panel called "The Cornish Wrestling Match," by Elfrida Tharle-Hughes, an example of the "toy-box" style, is interesting. Curiously, the most distinctive things in the exhibition connect with Otilie Wallace, the sculptor; her fine portrait in oils, by Betty Fagan, which has the paradoxical effect of giving life to the wall on which it hangs, and of killing everything else anywhere near it, and Mrs. Wallace's own sculpture. This latter has dignity, knowledge, and truth if something less than charm. There is a group of two soldiers for a war memorial, a character study named "The Veteran," and a portrait bust of "The Countess of Seafield." Anne Acheson shows some bronze statuettes of good character, and Katharine Maltwood's "Plucking the Feathers from the Eagle's Tail" is startling in its present entourage, by its daring and originality. For the rest sculpture is decry'd by several common little figures, and some in pottery which are not good.

Architectural Photography.

There are some admirable studies in the excellent International Exhibition of the London Salon of Photography. Ward Muir's "In the Street of the Witches, Prague" alone gives it distinction. There are, however, fine renderings of buildings and light effects, and interesting printings by Walter Benington, Robert Demachy, Hector Murchison, Keith Dannatt, Ainger Hall, J. P. Edwards, E. Borrenbergen, J. McKissack, E. Rombaut, Carl Kaeser, and F. C. Samperio.

KINETON PARKES.

Alternative Methods of House Building

Before Parliament adjourned the Government accepted a motion in the House of Lords for an inquiry into the various alternative methods of house building, and the Minister of Health has accordingly set up a committee with the following terms of reference: "To inquire and report as to new materials or methods of construction which are or may be available for the building of houses for the working classes, and to make recommendations as to the organization required for securing the adoption and use of approved new materials or methods by local authorities and other bodies or persons providing such houses."

The committee will be constituted as follows: Sir Ernest W. Moir, Bart., M.Inst.C.E. (chairman), Sir Frank Baines, C.B.E., M.V.O., Sir Charles T. Ruthen, O.B.E., F.R.I.B.A., Major Harry Barnes, V.P.R.I.B.A., F.S.I., Messrs. John A. Brodie, M.Inst.C.E., R. Coppock, E. R. Forber, C.B., C.B.E., G. Hicks, H. J. C. Johnston, Lt.-Col. Cecil B. Levita, C.B.E., M.V.O., D.L., J.P. (L.C.C.), Messrs. W. H. Nicholls, A. G. White, C. E. Whyte, and J. Wilson, F.R.I.B.A. The secretary of the committee will be Mr. T. H. Sheepshanks, of the Ministry of Health, Whitehall, S.W.1, to whom all communications should be addressed.

Architectural Education—2

Some Further Opportunities for Londoners

SINCE the publication, in our last issue, of the article dealing with the architectural courses to be given during the forthcoming session at many of the London schools, we have received the prospectus and time-tables of the Bartlett School of Architecture; the L.C.C. Central School of Arts and Crafts, Southampton Row; and the Northern Polytechnic Institute, as well as particulars of a series of lectures on Ancient Art to be given by Dr. Percy Dearmer at King's College.

The Bartlett School of Architecture, University College, owing to its central position and its numerous departments comprised in the faculties of arts and science, offers special facilities for a comprehensive course of training in architecture. Full advantage is taken of the proximity of the departments of engineering and archaeology, while drawing from the life and modelling are taught in the Slade School of Fine Art. Insight into the various aspects of building work can thus be obtained under exceptional conditions. Students of architecture are brought into daily touch with others engaged in kindred pursuits, and this intercourse is not only advantageous to them during their college life, but is likely to be of lasting value to them.

The school has received recognition from the R.I.B.A.

The certificate awarded to those students who have passed successfully through a three years' course carries with it exemption from the intermediate examination of the R.I.B.A., and for those who are unable to proceed to the degree or the diploma course this certificate is of value in obtaining an entry as improver or junior assistant in an architect's office.

The certificate course has proved so satisfactory that it has been decided to carry the school training a stage farther with a view to widening the theoretical and practical groundwork of study, upon which subsequent specialization is founded.

The degree course for matriculated, and the diploma course for non-matriculated, students extend over a period of five years. As experience of actual building work is desirable during the last year of these courses, provision is made in the curriculum for six months to be spent in the office of a practising architect; by this means the student is introduced to practical work whilst continuing his academic studies. These courses have also been recognized by the R.I.B.A., and, subject to an examination in professional practice, they carry exemption from the final examination of the R.I.B.A. qualifying for the Associateship.

The school of architecture is under the control of Professor A. E. Richardson, F.R.I.B.A., and the department of town planning is under the direction of Professor S. D. Adshead, M.A., F.R.I.B.A.

At the Bartlett School of Architecture evening courses in the design and construction of modern buildings will be given under the direction of Professor A. E. Richardson, F.R.I.B.A., the studio instructor being Mr. W. R. Jaggard, F.R.I.B.A. These courses are specially arranged to encourage the study of constructional design among students engaged in offices during the day, and will be adapted to suit the requirements of assistants and draughtsmen of architects, surveyors, and builders. A course of lectures on the construction of modern buildings will be given each Wednesday during the term at 6 p.m., supplemented by studio practice and instruction consisting of the preparation of designs for a building of moderate size, with large scale and full-sized details, proceeding to $\frac{1}{2}$ in. working details and $\frac{1}{4}$ in. scale working drawings. Students can, with the approval of the Professor, prepare testimonies of study for the intermediate examination of the R.I.B.A. The school is open to students every evening, except Saturday, from 6 till 8 during the term. The instructor attends on Monday, Wednesday, and Friday evenings, when the school is open till 9 p.m. From time to time the work of the students will be criticized by the Professor. Evening students are at liberty to attend the college during the day to consult the professor on their work. Students taking these courses may use the library of the school and the collections of historical drawings and architectural models. Intending students should apply for entry forms to Mr. Walter W. Seton, M.A., D.Lit., F.S.A., secretary, University College, London (Gower Street, W.C.1), and should attend on October 1 at 5.45 p.m. in the Bartlett School of Architecture.

In the Central School of Arts and Crafts the department of architecture and building crafts is under the control of Messrs. E. S. Andrews, B.Sc., S. B. K. Caulfield, F.R.I.B.A., C. Spooner, F.R.I.B.A., F. H. Mansford, Licentiate R.I.B.A., B. Oliver, F.R.I.B.A., and E. Fraser Tomlins, F.S.Arch. The basis of the teaching is that architecture should be, first of all, structure and construction founded on modern needs, materials, and inventions. Work of the past is studied to develop the imagination and to help the student to make intelligent use of such work. The instruction is planned for architects' pupils and assistants, and those who are working for the examinations of the R.I.B.A. It is also for craftsmen and others who require a knowledge of architecture, and the day instruction under Mr. Spooner is limited to this purpose. The students have the opportunity of attending at the Victoria and Albert Museum, South Kensington, on Saturdays, from 10 a.m. to 1 p.m., to study with Mr. Caulfield architectural decoration, furniture, and the like; and of taking advantage of visits arranged to buildings in progress.

The head of the department of architecture, surveying, and building at the Northern Polytechnic Institute, Holloway, is Mr. T. P. Bennett, F.R.I.B.A., Hon. F.I.O.B., and the chief lecturer is Mr. H. J. Axten, A.R.I.B.A. The department is divided into four sections, viz.: (1) Day school of architecture, surveying, and building; (2) evening school of architecture, surveying, and building; (3) day school of building crafts; (4) evening school of building crafts. The work of the school covers (among other learned bodies) the requirements of the R.I.B.A., the Surveyors' Institute, the Institute of Structural Engineers, the Royal Sanitary Institute, the Institute of Builders. In the day school, which is intended for students over sixteen years of age, the complete course covers three years, after which students are expected to enter offices or works and to continue their studies in the evening school.

The following special lectures have been arranged by the department. They will be given from 7 to 9 each evening, and are open to all students. The public will be admitted on presentation of visiting card.

Monday, October 6.—L.C.C. Housing. By Mr. G. Topham Forrest, F.R.G.S., F.R.I.B.A., F.G.S., superintending architect, London County Council.

Monday, October 27.—The Preservation of Ancient Monuments and Historic Buildings. By Sir Frank Baines, M.V.O., C.B.E., director of works, H.M. Office of Works.

Thursday, November 20.—Temporary Buildings. By Mr. Percy C. Culver, of Messrs. Wm. Harbrow, Ltd., S. Bermondsey.

Monday, December 8.—Town Planning and Development in the Reconstruction of the Devastated Areas. By Lt.-Col. H. P. L. Cart de Lafontaine, O.B.E., T.D., F.R.I.B.A.

Thursday, January 22.—Experimental Science and Building. By Dr. R. E. Strading, director of research in building.

Monday, February 16.—Old Westminster. By Mr. Herbert A. Cox, F.C.A.

Thursday, March 5.—The Development of Carpentry in England. By Mr. Martin S. Briggs, F.R.I.B.A., H.M. Inspector, Board of Education.

Monday, March 30.—Historical Building Construction. By Mr. T. P. Bennett, F.R.I.B.A., Hon. F.I.O.B.

The education officer of the London County Council has issued a booklet to acquaint the public of London with the splendid facilities for continued education which are offered by the many institutions aided and maintained by the Council. The booklet, entitled "The Londoner's Education," issued recently, gave in a general form an outline of the work of all types of schools, and was intended to make known the chief features of the London education service.

In the Great Hall, King's College, Strand, Dr. Percy Dearmer will commence a series of ten lectures, entitled "A Summary of Ancient Art," on October 7, at 5.30 p.m. The lectures will be illustrated by lantern slides, and will take place on the ten Tuesdays of the term. They will include discourses on Roman and Greek architecture, the origins of art, the art of Egypt and of the Mediterranean generally, etc. Admission is by ticket, which can be purchased at the door for the sum of one shilling. A season ticket for the whole course may be obtained for 7s. 6d.

The Week's News

Bromley Road Improvements.

Bromley (Kent) is spending £30,000 on road improvements.

More Houses for Blackpool.

Plans for 100 houses have just been approved by the Blackpool Corporation.

Barnet Rural Housing Programme.

The Barnet Rural District Council propose to erect seventy houses.

Stapleford Rural Housing.

The Stapleford Rural District Council are considering a proposal for the erection of 100 houses.

More Houses for Brandon.

The Brandon Rural District Council have decided to apply for a loan of £6,500 for the erection of houses.

Proposed New Bridge to Canvey Island.

The Rochford Rural District Council recommend the construction of a bridge from South Benfleet to Canvey Island.

Proposed Swimming Baths for Buxton.

The Buxton Corporation have under consideration a proposal to erect a public swimming bath.

A New Borough Architect for Keighley.

Mr. Eric G. Felgate, of Ilkley, has been appointed borough architect of Keighley.

Improvements to the Royal Academy of Music.

It is intended to build a number of music rooms and one or two new classrooms at the back of the Royal Academy of Music.

A New Bridge Near Penrhyn.

A new bridge is to be built at Croesor, near Penrhyn. The cost, £3,000, will be borne equally by the Carnarvon and Merioneth County Councils and the Ministry of Transport.

Concrete Houses for Leicester.

The recommendation of the Housing Committee that 1,500 concrete houses should be erected on the Park estate has been adopted by the Leicester City Council.

New Housing Sites for Peterborough.

The Peterborough City Council have agreed to apply to the Minister of Health for sanction to borrow £1,230 for the acquisition of housing sites in Star Road, Peterborough.

The Chapel at Godsfield, New Alresford.

The chapel at Godsfield, New Alresford, Hants, has been scheduled for preservation as an ancient historical building. Built of flint, with ashlar dressings, it dates from about 1360.

Cromer Waterworks Improvements.

Consequent upon the increasing number of houses in Cromer and district, over £10,000 is being expended on extensions and improvements at the waterworks.

Lord Dewar's Gift to Perth.

Kinnoull Hill, a famous landmark which overlooks the City of Perth and commands a view of the Tay Valley, has been presented to his native city by Lord Dewar.

A New Roman Catholic Club for Brighton.

Brighton is to have a new Roman Catholic club and hall, which will cost £10,000. The site is opposite the church of St. John the Baptist.

New Flats for Islington.

One hundred and two flats are to be erected on the Islington Borough Council's site at Tyndale Place, Upper Street, at a cost of £63,625.

Watford Housing Progress.

The Watford Corporation have advanced £10,000 under the Housing Act, 1923, and are applying for sanction to borrow another £40,000.

Bungalows for Cannock.

The Cannock Urban District Council have resolved to build thirty-eight bungalows on the Watling Street, Bridgtown, housing site.

Blackpool's £1,250,000 Promenade.

Estimates for the extension by two miles of Blackpool's promenade amount to £463,000. The town will then have spent £1,250,000 on the promenade, which will be five miles long.

Proposed New School for Thornaby-on-Tees.

The Board of Education are considering the proposal of the North Riding Education Committee to provide a new public elementary school for about 300 children at Thornaby-on-Tees.

The Dome of St. Domenico.

It is reported that the dome of the church at St. Domenico in Palermo has collapsed. Great material damage was caused, but no persons were injured. St. Domenico contains the tombs of many celebrated Sicilians.

Housing at Romford.

The Ministry of Health have sanctioned the borrowing of £4,500 for the assisted housing scheme at Brentwood, and a loan for the purchase of land as sites for cottages and bungalows.

"Blue Mountains" Clearance Scheme.

The Housing Committee of the Dundee Town Council have approved a scheme for clearing the internal area of the "Blue Mountains" by demolishing seventy-one houses and rehousing the dispossessed tenants elsewhere.

A New Essex Aerodrome.

On a site in Hornchurch, over 300 acres in extent, the Air Ministry intend to erect an aerodrome capable of accommodating at least 500 aeroplanes, and a large force of pilots and mechanics.

Eighty Houses for St. Helens.

The St. Helens Housing Committee have agreed to ask for sanction to borrow £43,000 for the erection of sixty steel and concrete houses and twenty brick houses.

Roman Camp Acquired for National Trust.

Roman Camp, a picturesque crowned ridge of heath and woodland, midway between Cromer and Sheringham, has been taken over by the National Trust for Places of Historical Interest or Natural Beauty.

Housing at Stanley Edge.

The Stanley Urban District Council have received the sanction of the Ministry of Health to the borrowing of £23,600 under the Housing Acts for the erection of fifty houses at Stanley Edge, and £2,400 for street works and sewerage.

Sir Cecil Smith Retires.

Sir Cecil Harcourt Smith, director and secretary of the Victoria and Albert Museum, South Kensington, has retired. He has held the position with great distinction for the past sixteen years.

The Development of Southsea Common.

The first section of the development of Southsea Common will be commenced early in October. The whole scheme will be extended over three years, and will involve a total expenditure of £60,000.

North Side Developments at Scarborough.

The Scarborough Town Council have approved in principle the plans of further improvements on the North Side. The estimated cost of the present scheme is £14,700, but it forms only a part of what is in the minds of the Corporation for the development of this part of Scarborough.

Change of Address.

The Cambridge University School of Architecture has moved from 75 Trumpington Street to 1 Scroope Terrace, Cambridge (a little south of the Fitzwilliam Museum and beside the engineering laboratory). Mr. Theodore Fyfe's offices are now at 1 Scroope Terrace. Telephone: 237 Cambridge (as before).

Vacancy for a Professor of Architecture.

The Auckland University College, Auckland, New Zealand, invites applications for the position of professor of architecture, at a salary of £900 per annum. Conditions of appointment and forms of application can be obtained from the London agent of the University of New Zealand, Mr. J. W. Joyne, M.A., 88 Gower Street, W.C.1.

Electrification of the Southern Railway.

Considerable progress has been made with the electrification (stage 1) of the suburban lines of the South-Eastern and Chatham section of the Southern Railway. The erection of the sub-stations is well in hand. The demolition of certain stations is proceeding, and the construction of the combined cleaning and inspection depot at Orpington and the repair and carriage depot at Slades Green is in hand.

Post Office Extensions.

The building programme to be carried out by the Office of Works on behalf of the Post Office, includes new post-offices in the towns where the existing accommodation is inadequate. The chief post-office in Manchester is to be modernized. The growth of the telephone service has rendered necessary the provision of new or enlarged telephone exchanges all over the country.

The Renovations at Buckingham Palace.

The alterations and renovations to Buckingham Palace which were commenced at about this time last year are still uncompleted. The State rooms are all undergoing renovation, and alterations are being carried out in the riding school in the Royal mews, while at the same time attention is being given to the new surface of the quadrangle and forecourt which was laid last year.

A New London Home for the Aged Poor.

The Minister of Health has empowered the Metropolitan Asylums Board to open a special institution for the reception and treatment of poor people over seventy years of age who have not at any time been certified as lunatics, but who by reason of mental infirmity require institutional care and treatment and are chargeable to the guardians. The new institution will be at Tooting Bec, and will most probably be called the Home for the Aged Poor.

The R.I.B.A. Statutory Examination.

The R.I.B.A. statutory examination for the offices of district surveyor under the London Building Acts or building surveyor under local authorities will be held at the R.I.B.A., London, on October 22, 23, and 24. Applications for admission to the examinations accompanied by the fee of £3 3s. must be received at the R.I.B.A. not later than October 4. Full particulars of the examinations and application forms can be obtained from the secretary, R.I.B.A.

Moston's Plea for Public Washhouses.

A deputation of women from Moston waited on the Baths Committee at the Manchester Town Hall and requested that the erection of the promised public washhouse in Moston should be proceeded with as soon as possible. The chairman of the committee said the plans for the washhouse had been prepared and the Finance Committee had approved the expense, but the project was being held up for the moment by the Ministry of Health.

An Ancient Poole Building.

The Society of Poole (Dorset) Men have passed a resolution calling upon the local Town Council to reconsider their decision not to purchase the ancient building, the original hall of the Guild of St. George, and, if possible, to secure the property with a view to its preservation. The National Society for the Protection of Ancient Monuments wrote suggesting that if the Council would not make a move in the matter, the Poole Society itself should try and raise the funds and also secure the co-operation of the Dorset Field Club towards that end.

A School of Pathology for Cambridge.

Mr. Ernest Gates, of Old Buckenham (Norfolk), has promised to give £33,000 to Cambridge University to complete the endowment of a school of pathology. The gift has been promised in response to an appeal made by the university authorities. The trustees of the Rockefeller Foundation recently offered the university £100,000 to build a school of pathology, together with the sum of £3,300 towards its endowment. The offer was made on the condition that the university should find the remaining £33,000 considered necessary for the completion of the endowment. By the generosity of Mr. Gates the university is now able to accept the offer.

New Inventions*Latest Patent Applications.*

- 20375.—Busby, C.—Reinforced concrete. August 28.
 20120.—Fenemore, A.—Fencing, walls, &c. August 25.
 20129.—Fisher, T. G.—Devices for binding scaffold poles, &c. August 26.
 20130.—Fisher, T. G.—Lashings for binding scaffold poles, &c. August 26.
 20458.—Guy, F.—Manufacture of building-blocks, &c. August 29.
 20399.—Harvey, L. C.—Building construction. August 28.
 20257.—Hermon, E. E.—Buildings, &c. August 27.
 20230.—Horrell, C. R.—Building construction. August 27.
 20506.—MacNeish, W.—Concrete walls. August 30.

Specifications Published.

- 220404.—Monolithic and General Constructions, Ltd., and Hamilton, F. B.—Construction of factory and the like chimneys.
 220434.—Baines, Jun., J. S.—Composite wall, sheet, slab, or sheathing for building purposes.
 220520.—Debongnie, E. E.—Roofs with arched parts made of independent corrugated iron sheets.
 220541.—Birkholz, J. A.—Slabs for walls.

Abstract Published.

- 218958.—Crowther, G., 163 Manchester Road, Kearsley, near Bolton.—Supports for ratchet braces and scaffolding.

The above particulars are specially prepared by Messrs. Rayner & Co., registered patent agents, of 5 Chancery Lane, London, W.C.2, from whom readers of the JOURNAL may obtain all information free on matters relating to patents, trade marks, and designs. Messrs. Rayner & Co. will obtain printed copies of the published specifications and abstract only, and forward on post free for the price of 1/6 each.

List of Competitions Open

Date of Delivery.	COMPETITION.
Sept. 24	Row of shops with hotel over. Premium £150. Apply Mr. H. Waldluck, Imperial Hotel, Russell Square, W.C.1.
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 be made to Mr. C. Cole, Clerk to the Council, Town Hall, Earlestown, Lancashire, not later than July 25.
Jan. 20, 1925	Art gallery and museum of art for the City of Manchester. Assessors, Mr. Paul Waterhouse, Professor C. H. Reilly, and Mr. Percy S. Worthington. Premiums £500, £300, £200, £100. Apply with payment of 5s., which is not returnable, to Mr. P. M. Heath, Town Clerk.
Mar. 31, 1925	Bethune War Memorial. Assessor, Sir Aston Webb, P.R.A. Apply Secretary, Imperial War Graves Commission, 82 Baker Street, W.1.
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."
No Date	Memorial to the Missing at Cambrai and Soissons. Apply The Secretary (Works), Imperial War Graves Commission, 82 Baker Street, W.1.
No Date	Adding a second story to the Rhyel Conservative Club premises. Apply The Secretary, Market Street, Rhyel.
No Date	Methodist Church, School Hall, and Manse, in Sheffield Suburb. Apply Mr. T. A. Hardy, 24 Thornsett Road, Sheffield.

Competition News*Freemasons' Hall, Bradford.*

The design submitted by Mr. William A. Ross (of Ross and Briggs) has been awarded first prize in the above competition.

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