Wednesday, September 24, 1924. Vol. LX. No. 1551.

THE ARCHITECTS' JOURNAL & Architectural Engineer

With which is incorporated "The Builders' Journal."

FROM AN ARCHITECT'S NOTEBOOK.

L'Alhambra! L'Alhambra! palais que les Génies
Ont doré comme un rêve et rempli d'harmonies;
Forteresse aux crèneaux festonnés et croulans,
Où l'on entend la nuit de magiques syllabes,
Quand la lune, à travers les milles arceaux arabes,
Sème les murs de trèfles blancs!

VICTOR HUGO.

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

The Tower of Isle Abbots Church, Somerset

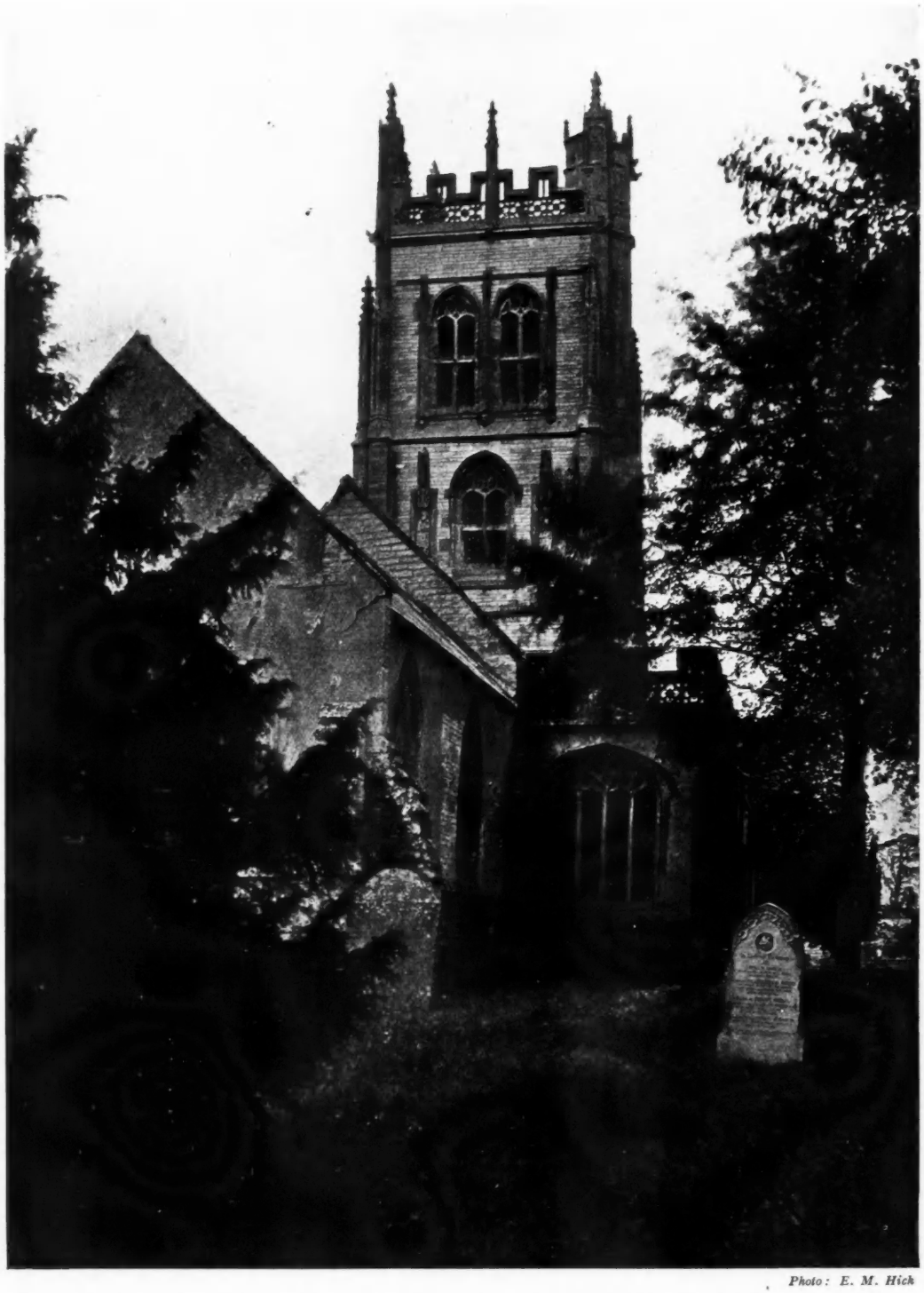

Photo: E. M. Hick

One of the famous Somerset church towers. Coursed lias is used for the general facework, with the exception of the west front, which is of Ham Hill stone throughout. The statues in the niches are original.

THE

ARCHITECTS' JOURNAL

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

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Standardization and Standardization

IT might, with some justification, be thought that if there is one thing more than another which cannot be subdued to a system of standards it is houses; motor-cars, yes; clothes, yes; and even bread, yes. But surely houses transcend such restrictions; they must be made to meet varying requirements, to satisfy various tastes, and to conform to varying necessities. Locality, situation, available material, in addition to personal predilection, must influence their form, and yet it would seem that all such suppositions are wrong, and that what is really desired to solve the housing problem (a misleading phrase suggesting a state of affairs which does not exist) is to discover a type of shelter that shall contain a minimum number of compartments which can be made in some central factory by standardized production, which can be easily distributed by road or rail to every village in the kingdom, and which can be assembled on the spot with the minimum of intelligence. When such a discovery has been made, and we are told it is hourly expected, the nation's troubles will be over, the politicians in power will consider themselves to be the world's greatest benefactors, and, as for architects, they will assist—duly becrêped—at the solemn obsequies of the art of architecture at St. Paul's, wind up their affairs, and move into the workhouse.

Cottage building is now discussed in terms of cardboard, papier mâché, stamped steel, compressed offal, anything in fact, rather than in terms of bricks and mortar, or in terms of architecture. Indeed, the day appears to be not far distant when it will be considered a sign of pedantry or bad taste to confuse cottage and small house building with architecture. Almost every day there are accounts of some new building system which, if standardized, would enable countless houses to be produced at a very small cost, and harassed politicians or Government officials speed off to inspect the latest wonder—which—dare we say fortunately?—never quite performs the all that is claimed for it, but sooner or later it will, and then the day will arrive when a go-ahead public authority, having voted an expenditure on housing, will telegraph for four thousand Mark B houses, one thousand south aspect, remainder north, first five hundred to be delivered by noon on Friday next.

The prospect is a terrible one, for man accommodates himself so easily to ugliness, and it is possible that in a generation or two the whole country may be defaced with factory-made houses. But there are, however, signs of a more hopeful kind in another quarter.

We have always urged in these columns the desirability of closer collaboration between the architect and the speculative builder, and not so very long ago the R.I.B.A. gave official recognition to such an arrangement by authorizing a special scale of fees to meet the situation. Here and there are signs that this collaboration is, as we foresaw, producing good work. Builders are finding a more ready sale for architecturally designed houses, and this discrimination is in itself a welcome sign of an increased architectural appreciation. So it would seem that while the official solution for meeting the housing shortage is by means of a machine-made edifice, private enterprise is emerging from the obscurity in which for the last few years it has been hid, and is pointing to another and better way. This is a curious reversion of the state of affairs which existed a few years ago. We flatter ourselves that our sense of justice never deserted us, and in the darkest days of the Addison regimen, and when prices had soared to dizzy heights, we still pointed out that the architectural standards of small houses had been very greatly raised above that which had hitherto prevailed by means of private enterprise. Since those days it would seem that the pendulum has swung, and that it is private enterprise that is leading the way.

Although we have decried standardization, it is only when carried to absurd lengths that it must act to the inevitable detriment of architecture. On an estate development scheme, for example, standardization may be extremely desirable. Indeed, too much variety, we know, is as distressing as monotony. It should be possible, without detriment, to standardize various types of windows, doors, cornices, chimneystacks, etc. With three or four main types of each it would be possible to achieve great variety, and at the same time to reduce the preparation of designs and the building operations to simple terms. Many of the best post-war housing schemes are those which comprise only a few types of houses skilfully grouped and combined. But this kind of standardization is strictly limited; indeed, what it amounts to is that the unit of design is no longer the house, but the estate as a whole, and just as the juxtaposition of sash and casement window in one house is generally unpleasant—unless it contributes to some picturesque effect which is extra-architectural—so, too, the juxtaposition of bland, plain brickwork and a confusion of half-timber is generally unpleasant, unless it, too, contributes, as sometimes happens with old weather-mellowed buildings, to some picturesque effect. Standardizing of this kind by an architect for the benefit of a builder or a group of builders developing an estate or a district, may lead to the most successful results, but the very best standards cannot be used indiscriminately all over the kingdom.

It cannot truthfully be said that an ugly house ever fulfils its purpose. The greatest convenience of planning, perfect protection from the elements, every labour-saving contrivance will not avail if the house be ugly, for ultimately beauty is essential for man, and although there is absolute beauty, the quality, with which we are concerned, depends to some extent upon fitness, so that what is beautiful under a certain set of conditions may be ugly under a different set of conditions; moreover, endless repetition, even of a beautiful thing, destroys beauty. Thus even supposing a house is ultimately made of pressed steel or horse-hide, which is in itself exquisitely beautiful and which possesses all the other essential qualities, if it delight among the steep declivities of Derbyshire, it must surely fail on the flats of East Anglia; if it be an exquisite enhancement to the moors of Yorkshire, it will surely look strange in the coombs of the Quantocks or on the slopes of the Cotswolds; and if it is to spawn in its millions over the length and breadth of our country, men's power of appreciation will surely be overtaxed.

Westminster's Decaying Stonework

The crumbling away of the external stonework of the Houses of Parliament is said to be causing grave concern in official quarters, and it is rumoured that renovations, at a possible cost of £250,000, will before long have to be put in hand. So many years have elapsed since the famous Special Commission sat to select the stone for St. Stephen's that their awful blunder can now be regarded more with amusement than with indignation. It is to be imagined, however, that the commission got into rather hot water in 1861 when it was already necessary for a further commission to sit to inquire into the cause of the decay of the stonework. Since that time disintegration has proceeded at such a pace that much of the external ornament has entirely disappeared, and the surface of the ashlar generally is affected, in some places badly. It has been discovered that not only is the stone unsuitable for the London atmosphere, but that some of it is of exceedingly poor quality, and, in addition, is used with its bed vertical as well as horizontal—a concatenation of circumstances that seems to have been definitely designed to produce disaster.

Changes Above and Below

While London is witnessing some most extraordinary changes overhead, London underground is also changing. The tube stations at the Bank, Oxford Circus, and Tottenham Court Road are in process of reconstruction, and operations of a similar nature are foreshadowed at Piccadilly Circus. New sections of tube are planned to give better connection between different systems, and entirely new tunnels are rapidly being bored in the direction of the remoter suburbs and the green country beyond. Much of this activity is, of course, in the nature of atonement for past wrongdoing. It is London's misfortune that the tube railways were planned as individual units instead of as parts of a great organic whole, and it would have been unreasonable to expect any better result under the conditions of piecemeal development. But, oh! the cost of subsequent straightening out and linking up; and what devices our engineers have been obliged to resort to in order to establish connection at intersections! The maze at Hampton Court is simplicity itself compared with some of our underground complexities. Gradually, however, and at great cost, something resembling a system is being evolved, though it is doubtful whether we shall ever possess an underground so convenient in working as the Paris "Metropolitain," which, being so much nearer to the surface than the London tubes, is able to dispense with time-wasting lifts and escalators. One thing we are glad to notice is that, at the Bank station in any case, due regard has been had to formality of lay-out. A pleasant architectural effect has also been obtained by the introduction of open colonnades around the upper level of the rotunda. The Bank station, by the way, is one of the very few Underground stations that are really underground in the sense in which those of the Paris "Metropolitain" are underground. The London plan of installing these stations within a big building to which they are entirely unrelated has nothing to commend it, and the customary coloured-tile treatment of the entrances merely exaggerates the eccentricity of the arrangement. It is a much better plan to put these stations entirely below the surface, with access by a stairway with well-designed wrought-iron railings around, as they do in Paris. Unfortunately, we are so completely committed to the above-ground system in London that it would now be too costly a matter to make any change.

A Church in Reinforced Concrete

The church at Le Raincy, which we illustrate in our "Magazine" pages in this issue, is a rational attempt to give architectural expression to reinforced concrete. It is not surprising that this remarkable work should have emanated from those distinguished French architects, the Brothers Perret, for in the Champs Elysées Theatre they have already shown a remarkable aptitude for handling reinforced concrete in an expressive way. But they surpass themselves in this church at Le Raincy, which may possibly come to be looked upon as the starting point of a new movement in architecture. To the mind accustomed to the conventional forms and frills of church architecture its stark simplicity will come as something of a shock. Yet its innate truthfulness—the perfect adaptation of material to form and purpose that it discloses—must finally commend it.

Safety in Silt

A passing bargee having noticed that London Bridge was on the point of collapsing (was he, by the way, any relation to the gentleman who was observed to make a hasty if somewhat zig-zag exit from Victoria Street because he had noticed the ominous swaying of the tower of Westminster Cathedral?), the engineer of the Bridge House Estates Committee was at once instructed to examine the bridge and report upon its condition. He has now found that "the bridge is in as good a condition as it was twenty years ago, and that not the least apprehension need be entertained in regard to the stability or safety of the structure." London Bridge, like Waterloo, is built upon timber foundations. Unlike Waterloo, however, it is quite safe, because the timbers are well beneath the muddy bed of the Thames. It was only because the scouring of the river had washed away the silt from the foundations of its piers that Waterloo began to subside so alarmingly. The motto of all engineers in charge of river bridges with timber foundations is obviously "Watch your silt."

The New Building Regulations for Schools

The new Elementary School Building Regulations of the Board of Education reveal a change of policy that has long been urged by educationists. Briefly they decree the limitation of classrooms to a maximum of fifty and a minimum of forty places, while older children are to be allowed a floor space of 12 sq. ft., instead of 10 sq. ft., and younger children 10 sq. ft., instead of 9 sq. ft. In future it is not apparently intended to approve plans which provide less than 400 sq. ft. for any room. It is also laid down as desirable that in all new schools special provision should be made for the teachers. These regulations refer only to new buildings and extensions, and it is not anticipated by the Board that the proposed changes will be in any way embarrassing to local education authorities. No doubt in course of time it will be found necessary further to reduce the number of places to a classroom, for it is really impossible for any teacher, no matter how willing, to give individual attention to forty pupils.

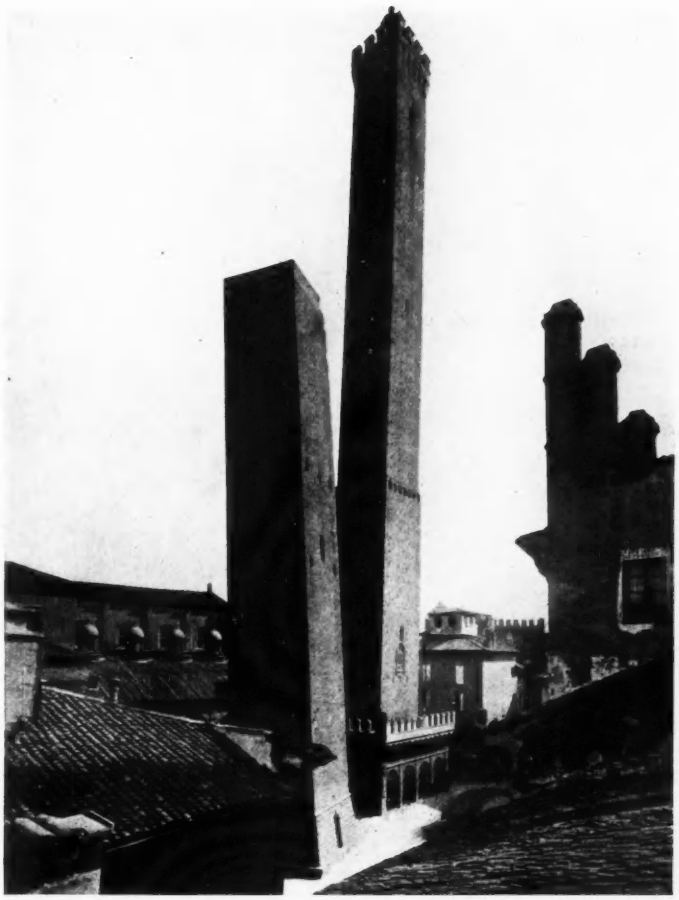
Bologna—A Cloistered City

By E. BERESFORD CHANCELLOR, M.A., F.S.A.

IN a former article which appeared in these pages, I endeavoured to say something about Bologna and its churches; and those who may have read that paper will, even if they do not know the city, realize how remarkable these are. But Italy is the land of wonderful and beautiful churches; and it is not they that most markedly differentiate Bologna from other artistic centres. What, indeed, does this and places it apart, is its collocation of arcades which make of it one vast cloistered city.

These arcades are not only endless in their extent, but in their architectural variety. There may be streets without them, although during a fairly long stay I failed to find them. Every main thoroughfare, every lesser street, every tiny byway even, is made graceful by their presence. They date from long past times to our own day. Every style is represented—Mediæval, Renaissance, Classic, and pseudo-Classic—in their contours. Here, in some older and less sophisticated part of the city, they are so low that one inevitably feels obliged to stoop when passing beneath them; there, they are constructed on giant-like proportions. Sometimes the columns that support them are crowned by highly decorated capitals, each one differing from the others, through the introduction of some weird grotesque or some elaborate arrangement of heraldic sign or clustered foliage. And they combine utilitarianism with their picturesqueness, for in a land where the sun shines so vigorously as it does in Italy, and where, when it rains, it rains with almost resonant vehemence, these arcades serve a double purpose; while they add to the beauty of the streets, not merely because of their power to break the hard lines of lengthy vistas, but because their contours cast shadows and produce chequer-like variations of lights and half-tones.

In spite of the evidences of a very marked modernity amid the mediæval remains of Bologna, these arcades give even to the most commercial portions of the city a cloistered air—a breath, as it were, of a past time is circulated through innumerable pillars and mixes with the life of to-day as it mixed with that of half a thousand years ago, linking the two in a common bond of romance.



THE TORRI GARISENDA AND ASINELLI

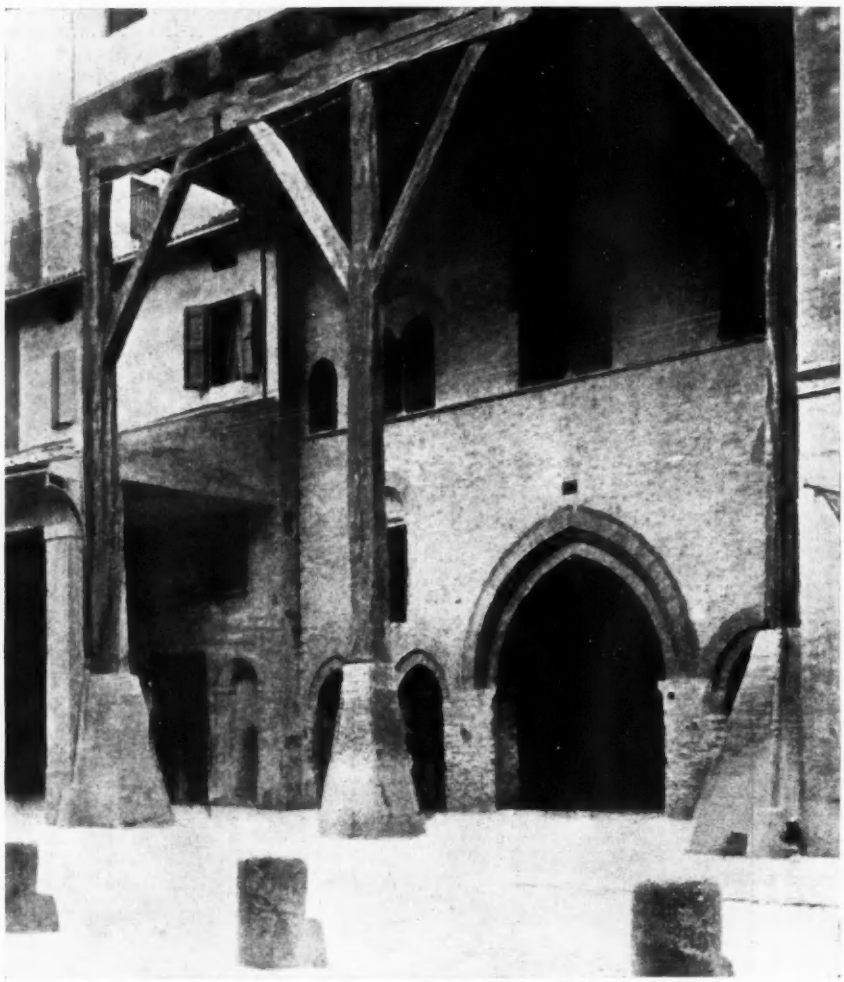
Here and there, amid the pillared and arched stonework of these arcades, you will come upon some ancient dwelling whose upper rooms are borne high above one's head on the wooden beams of the thirteenth and fourteenth centuries. One of these is in the Via Begatto, another is in the Via Marsala, but the most remarkable is that known as the Casa Isolani (a picture of which is here reproduced). It dates from the thirteenth century, and was restored (like

all restorations in Bologna, most carefully and reverently) by Signor Faccioli, in 1877. The supporting beams are no less than nine metres in height, and the arrows in the ceiling have probably been there since the civil wars of the Middle Ages.

More splendid, if not more interesting, dwellings are to be found scattered about the city. One of the earliest is the Palazzo Pepoli, which has the appearance of an immense battlemented castle. It was erected by Taddeo Pepoli in 1344, one of Bologna's richest and most influential citizens. The brickwork and the three great doorways with their terra-cotta decorations are specially notable. Another Bolognese palace is that of Bevilacqua, built in the Tuscan Renaissance style, by the Senator Nicolo Sanuti, in 1481. The lovely door and window decoration is now attributed to Francesco di Simdne, of Fiesole, who has put into the principal entrance the accumulated beauty of the great school to which he belonged. There hangs above this entrance a wrought-iron balcony, so light, so fragile, so ethereal, almost that one might suppose it made of lace-work rather than of wrought iron. The palace possesses a cortile surrounded by a double gallery, decorated in terra-cotta, quite exquisite in design and execution.

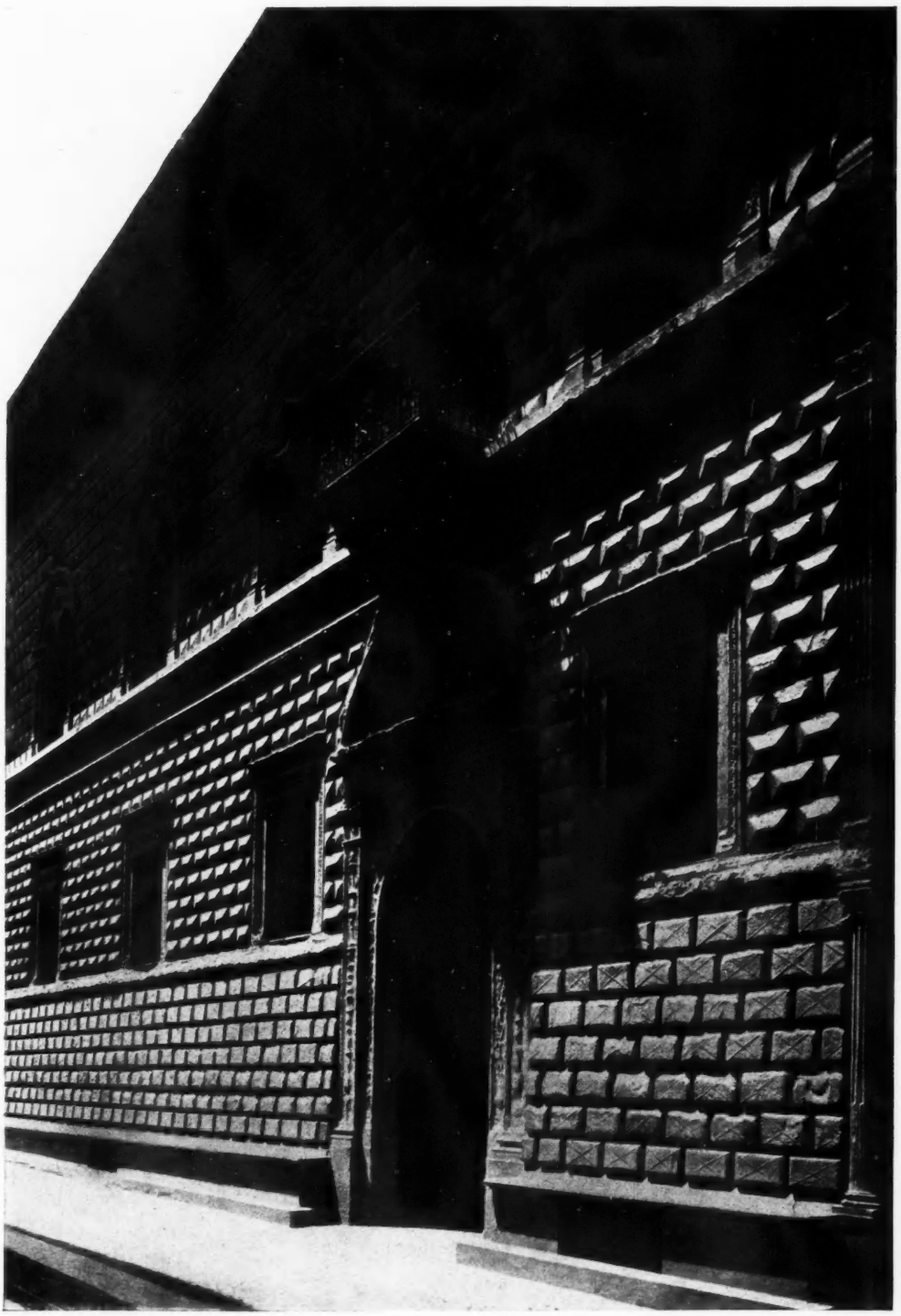
Other palaces include those now given over to official use, such as the Palazzo del Podestà, dating from the earlier part of the thirteenth century, with additions made by Fioravanti in 1485; and the Palazzo del Comune, of about the same period, with a tower erected in 1444, and additions by Fioravanti, and later by Bramante. These form sides of the immense square in which the inevitable bronze Victor Emmanuel rides triumphant, and John of Bologna's colossal Neptune overlooks the sirens and dolphins that play about the waters of the fountain as they catch the sunlight.

Wandering about Bologna one is perpetually coming across some point which arrests the footsteps; here, it may be an exquisite carved over-doorway; there, a massive and splendid stone façade; elsewhere, a bit of brickwork which time, weary, as it were, of doing harm, has only succeeded in mellowing and further beautifying. Above all rise the towers which man has permitted to survive. Once there were no fewer than two hundred of these, and Bologna from a distance must have looked like St. Gimignano, that famous towered town. Now but seven stand, and all but one are sadly truncated. This one is the famous Torre Asinella, built by the family of that name between the years 1109 and 1119. Its amazing altitude is made still more marked by the leaning fragment of the Torre Garisenda, which rises to less than half its height beside it. It was erected at the same time as the Asinella, but in the middle of the fourteenth century its upper portion was destroyed by the order of Giovanni Visconti, at that time Lord of Bologna. Both these vast erections still seem to guard the city spread out around them, and one of them at least preserves proudly the form given it by its daring builder these nine hundred years ago.



THE CASA ISOLANI.

Architecture of the Italian Renaissance. 21.—Palazzo Bevilacqua, Bologna



"Built in the Tuscan Renaissance style in 1481. . . . There hangs above this entrance a wrought-iron balcony, so light, so fragile, so ethereal, almost that one might suppose it made of lacework. . . ."

East Ham Jewish Cemetery Buildings

H. W. FORD, Licentiate R.I.B.A., Architect

THIS group of buildings has been lately completed from the designs of Mr. H. W. Ford, Licentiate R.I.B.A., of Westminster, who is the surveyor to the United Synagogue.

Visitors to last year's Royal Academy exhibition will perhaps remember that this work was there represented by a water-colour perspective in the architectural room. At the time we were struck by the individuality of the design, which is fully realized in the executed work—none too common an occurrence in these days of supremely clever draughtsmanship.

The buildings, which were consecrated on May 18 last by the Chief Rabbi, the Very Reverend Dr. J. H. Hertz, consist of Chapel, Cohanim House, and Mortuary.

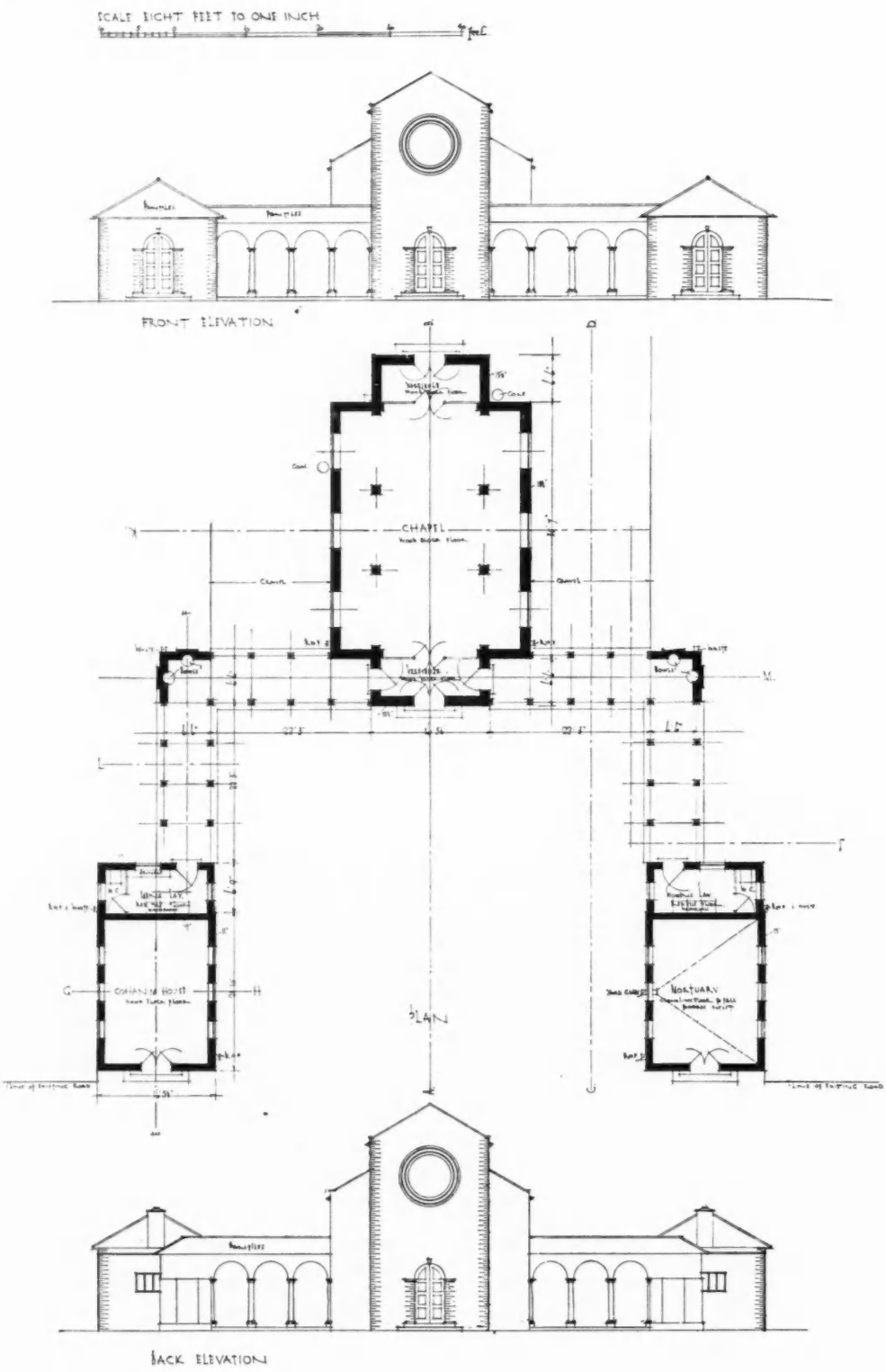
Usually in Jewish cemeteries these buildings are detached. In the present case, in order to meet the requirements of the ecclesiastical authorities, it was found necessary to leave a space between the Chapel, Mortuary, and Cohanim House.

The recesses for basins are very fine examples of gauged brickwork, the basins themselves being of stone. Through the lead nozzles comes running water, in which all those who have been present at the interment wash their hands.

The translation of the Hebrew inscription seen above the recess is as follows :—

> "He will destroy death for ever; and the Lord God will wipe away tears from off all faces; and the rebuke of his people shall He take away from off all the Earth : for the Lord hath spoken it."

DETAILS OF THE STANDARD AND BRACKET LAMPS.



EAST HAM JEWISH CEMETERY BUILDINGS: PLANS AND ELEVATIONS.
H. W. FORD, LICENTIATE R.I.B.A., ARCHITECT.

Current Architecture. 244.—East Ham Jewish Cemetery Buildings: The Chapel

H. W. Ford, Licentiate R.I.B.A., Architect

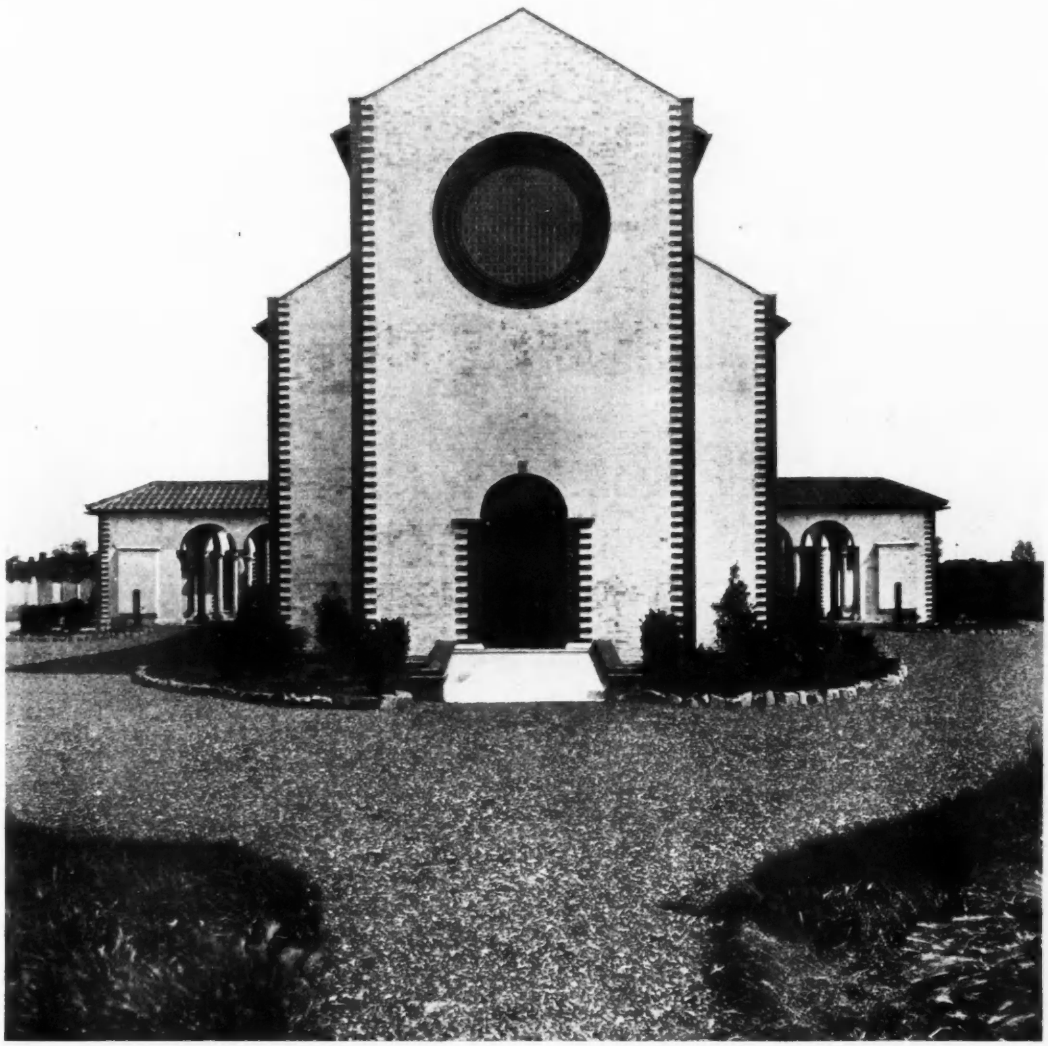


Photo: Tella Camera.

This is a view of the rear end of the Chapel, the front approach being through colonnades which appear, right and left, on the far side in the above photograph. The walls are of stock brick, distempered white.

Current Architecture. 245.—East Ham Jewish Cemetery Buildings

H. W. Ford, Licentiate R.I.B.A., Architect

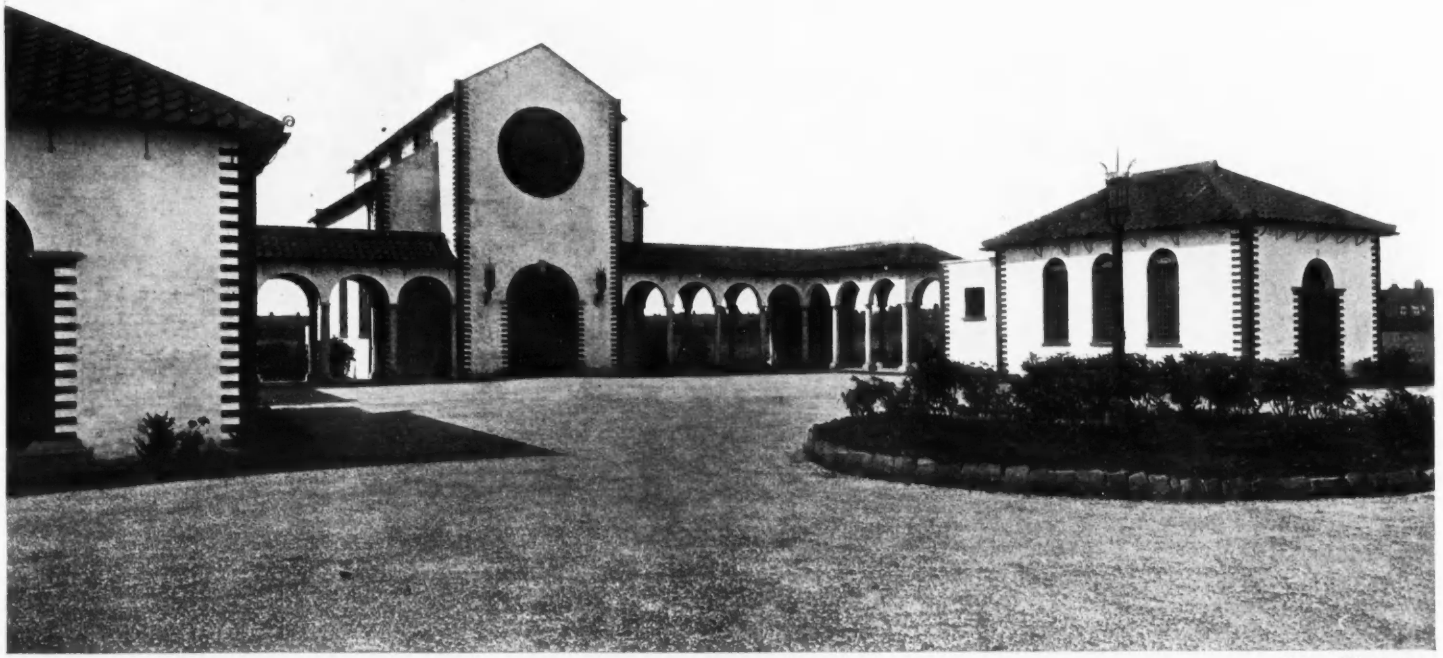


Photo: Tella Camera.

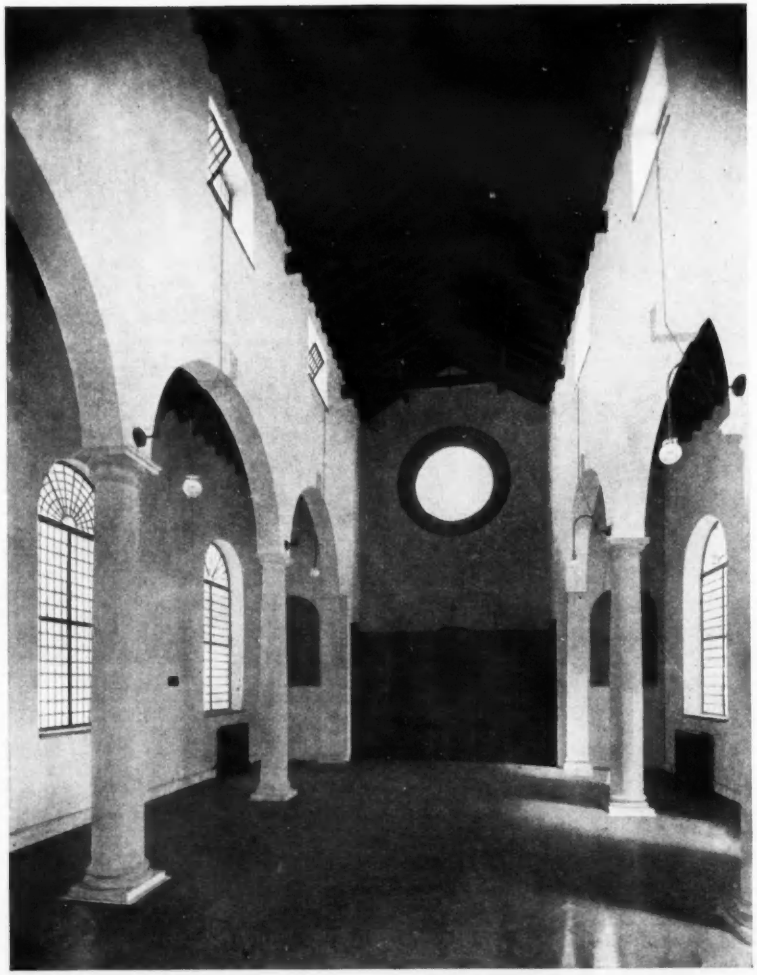
On the left is the Cohanim House, and on the right the mortuary, these buildings being linked to the chapel, in the centre, by colonnades. The walls are of stock brick, distempered white, and the roofs are covered with pantiles.

Current Architecture. 246.—East Ham Jewish Cemetery Buildings

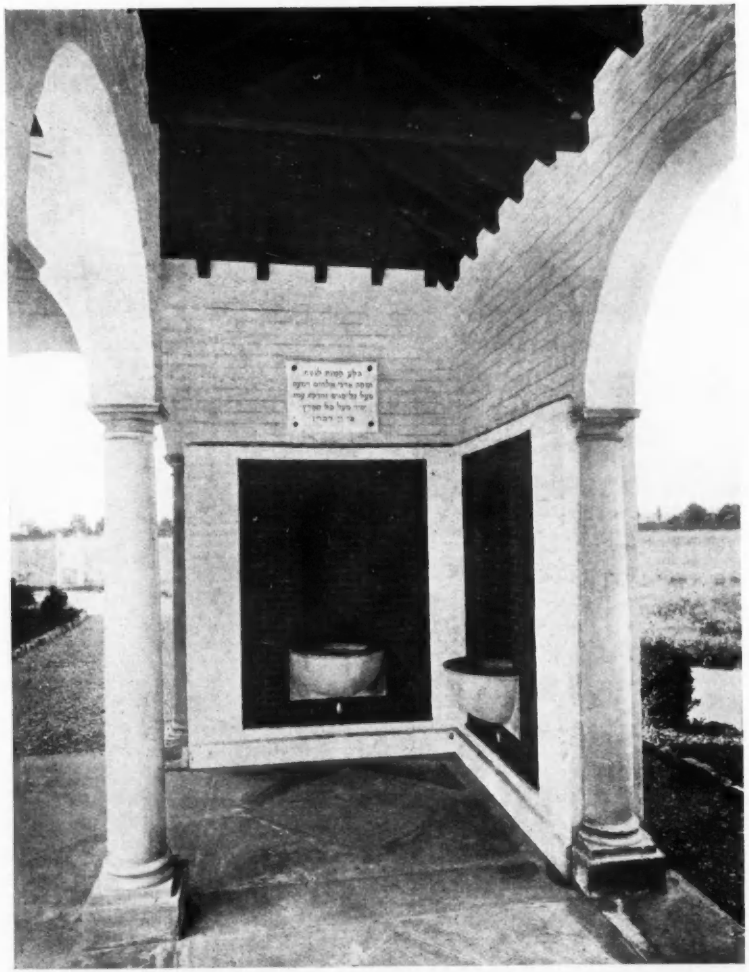
H. W. Ford, Licentiate R.I.B.A., Architect

Photo: Tella Camera.

A side view of the buildings. A working drawing of the chapel appears on pages 468-9.



THE CHAPEL.



THE HAND-WASHING BASINS IN COLONNADE.

EAST HAM JEWISH CEMETERY BUILDINGS.
H. W. FORD, LICENTIATE R.I.B.A., ARCHITECT.

The columns are of Portland stone, and the walls of stock bricks, distempered white inside and out. The woodwork is of light oak, the roof is covered with pantiles, and the floor of the colonnade is covered with green slate slabs.

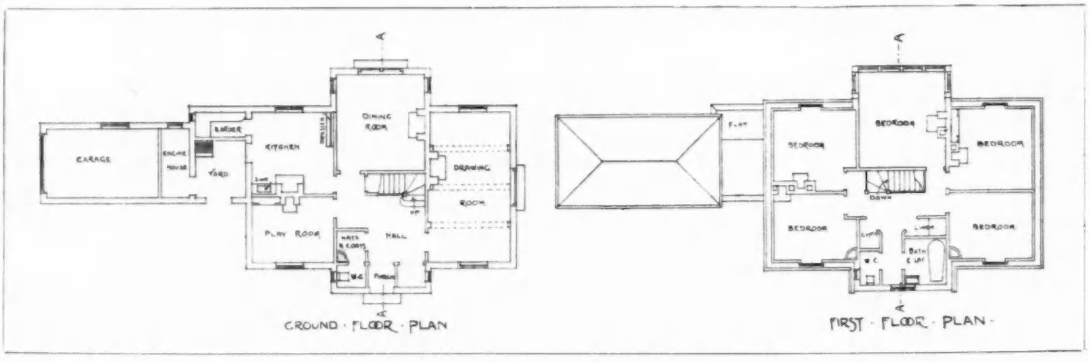
The Florentine lamp in front of the buildings was executed by Messrs. Starkie Gardner, Ltd. The lamps on each side of the main entrance of the chapel were presented by Mr. Joseph Freedman in memory of his father, and were executed by the Hemel Hempstead Engineering Co., Ltd.

The contractors were Messrs. Holland and Hannen and Cubitts, Ltd.

We illustrate also a small house that has been completed recently from Mr. Ford's designs. The principal feature of the house is the large bedroom which has windows running the complete height of the room. These were specially provided to give as comprehensive a view as possible of the surrounding country. It should be explained that the garage shown on the plan has not been carried out.

PRINCIPAL BEDROOM : INTERIOR.

Photo : Tella Camera.



A HOUSE AT STEVENAGE, HERTS.

H. W. FORD, LICENTIATE R.I.B.A., ARCHITECT.

Little Things That Matter—38

Design of Buildings in Connection with their Cleaning

By WILLIAM HARVEY

THE time that is occupied and the energy expended in keeping a building in a pleasantly clean and hygienic condition indicate that this aspect of architectural design might receive far more thought than is usually bestowed upon it. There is, however, more than a little uncertainty as to the standard of possible or desirable cleanliness to be aimed at, and the architect's outlook upon the cleaning of buildings is apt to be highly charged with exasperation when his favourite schemes for the development of colour and texture are instantly demolished on the plea that they would make the proposed erection uncleanable.

Housewives and housemaids having different opinions on the subjects involved, it is difficult, though it should not be impossible, to learn for certain whether a tile floor is easier to keep clean than its imitation in linoleum, whether a Keene's cement finish to the plaster remains white longer than a setting coat of lime-putty, and whether rounded corners to the junctions of walls and floors are really satisfactory as aids to cleaning in a dwelling-house.

And if so, what then? Must the architect bow to utility and provide the most enduringly clean surfaces and endeavour to adapt his taste and his skill in design to their most suitable and harmonious arrangement, or would the best use he could make of his knowledge be to ignore all considerations of cleaning and continue to design in the style of some former period when house-cleaning was an affair in which a multitude of servants were given employment? The uncertainty as to matters of fact that reach the designer in the form of expressions of opinion may well frustrate his best efforts, and in almost all decisions in regard to cleaning he will at least be offered the two alternatives of using either a material that will show the dirt, and so proclaim its need of attention, or one which will hide the dirt and put off the evil day.

Individual clients often have pronounced views upon this subject, and the right of an architect to harbour a conscientious objection to marbling and graining in imitation of natural substances is liable to be laughed out of court as a stupid impractical fad. Whether the objection to imitation is æsthetically right or wrong is quite immaterial here, for the general love of graining is not based upon admiration of the master-painter's imitative skill, but upon the value of the grained surface in resisting wear and disguising minor stains and defects.

The point to be emphasized is that even the most conscientious housewives act on the assumption that cleaning can only be carried to a certain point and that, except where a large staff can be maintained, reasonable intervals of time must elapse between successive days on which any particular part of the house can receive attention. In this respect any house that is not a mansion kept up regardless of expense differs from a hospital where cleaning and polishing go on continuously with a view to eliminating disease germs, and where the staff is prepared to face this strenuous state of affairs in a spirit of devotion to duty.

Something less than this exacting standard is normally accepted in a dwelling-house unless the housewife is preternaturally acute in the exercise of her office, and then, as most people have experienced at some time or another, the house that is "kept like a new pin" seems just as comfortable as a nest of pins would be. While the surfaces of a hospital ward should undoubtedly be impervious and capable of being easily cleaned with a damp cloth, and may with propriety bear an appearance in accordance with these facts, the walls of a sitting-room are not subject to the same conditions, and need not proclaim their sanitary nature even where, in the interests of speedy cleaning, they have been provided with an impervious finish.

Where regular-sided, fine-jointed, spotless white tiles would be suitable in a hospital it might be far more homely to use antique Dutch tiles with a dimpled surface, and a slightly mottled colour and craze, and an irregular wide joint in those parts of a dwelling-house where tiles are appropriate. The sanitary property of the rougher tile would be quite pronounced enough, and its irregularities, both of colour and texture, would suffice to disguise the minute accumulation of dust that is inevitable in the home between one cleaning-time and the next. Of all architectural miseries the sanitary surface that is habitually left to become encrusted with dirt is perhaps the most miserable, and where cleaning is out of the question the use of surfaces that betray every minor spot is an indiscretion.

Any of the great railway stations in English cities will serve as an illustration of the bad effects of designing without considering the balance between the certain deposition of soot and the uncertain and inadequate means that will be employed in its removal. No material advertises the presence of extraneous matter so immediately as glass, or suffers such an immense decline in architectural value as it becomes dingy, yet glass in vast quantity is used in railway-station roofs just where it is certain to receive more soot than can be removed with reasonable economy of working. Handicapped by this fundamental lack of brilliancy in its illumination, even the largest of railway stations becomes architecturally insignificant. Just as much light could be admitted through vertical clerestory lights in lanterns in a flat, solid roof, provided they were kept clean, and an architectural effect of light and shade could then be built up (see Fig. 3) which is absolutely impossible where the predominant factor is not even diffused light, but diffused gloom.

The lack of foresight that places white glazed brickwork where it will become defaced with the rusty drip from a girder bridge carrying the permanent way finds its counterpart in the use of white marble piers to the restaurant, where the hands and shoulders of the crowd imprint indelible stains for a few feet up from the floor level. Given an excess of smoke, it must be admitted that the architect of a great railway station would be hard put to it to achieve the brightest effects, but in general, the architecture and the engineering displayed carries the conviction that it has been designed on the drawing board and without any realization of the actual conditions of use and the pigmentation value of soot deposited in positions from which it cannot or will not be removed. While the smoke nuisance continues the individual architect is faced with the twofold duty of attempting to minimize and ultimately suppress it, and in the meantime, of facing the present conditions and making the best of them. Nothing will be gained by ignoring the fact that dirt, largely produced by coal smoke, enters all houses and affects their architectural presentation, and that while the application of this unwelcome colouring matter is continuous, its removal can only in the majority of cases be occasional, or, at best, periodic. In the intervals between possible cleansings it is, however, just as well to forget the dirt and the use of certain materials and methods of design makes this possible.

Paint work that has been brought by careful stippling to a speckled state is one such device which combines a really sanitary finish with a play of colour capable of bearing inconspicuously the minor stains that would disfigure a surface executed in a single flat tint. Stippling successfully begs the question of the rights and wrongs of imitative graining while attaining the advantages of its wearing quality, and many variations of the practice may be attempted such as dragging a staining coat of pigment with intentional irregularity of brushwork over an undercoat of another colour.

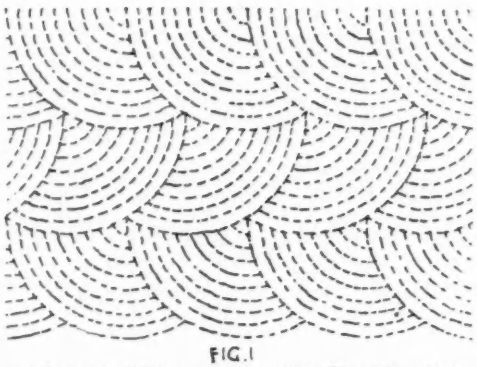


FIG.1
MOSAIC FLOOR WHICH FAILS TO LOOK CLEAN
THE MANY JOINTS GIVE A LIGHT GREY COLOUR
TO THE WHITE MARBLE
BLACK & STRONG COLOURS
SHOULD BE EMPLOYED
IN FLOOR PATTERNS

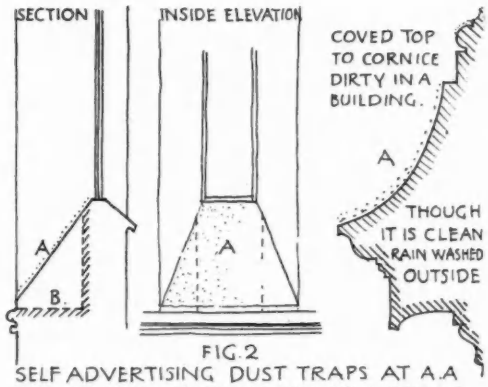


FIG.2
SELF ADVERTISING DUST TRAPS AT A.A
THE SPLAYED INTERNAL CILL OF A GOTHIC
WINDOW PICKS UP DUST
WHERE IT IS MOST CONSPIC
-UOUS. B= LEDGE FOR FOOT
OF WINDOW-CLEANER

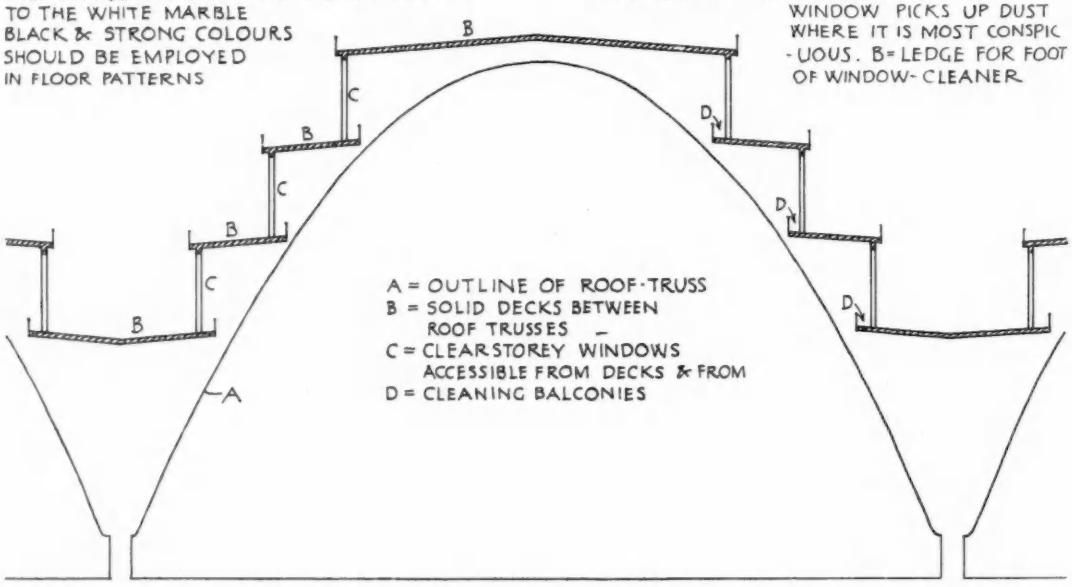


FIG 3
IMAGINARY SECTION SHOWING HOW THE GLASS OF A GREAT RAILWAY STATION ROOF MIGHT BE MADE ACCESSIBLE FOR CONVENIENT CLEANING IF THE DESIGN RECOGNISED THE NECESSITY. TOP LIGHTED RAILWAY STATIONS INVARIABLY BECOME DINGY WITH SOOT DEPOSITED ON THE UNDERSIDE OF THE GLASS WHERE IT IS PRACTICALLY INACCESSIBLE AND IS VERY COSTLY TO REMOVE

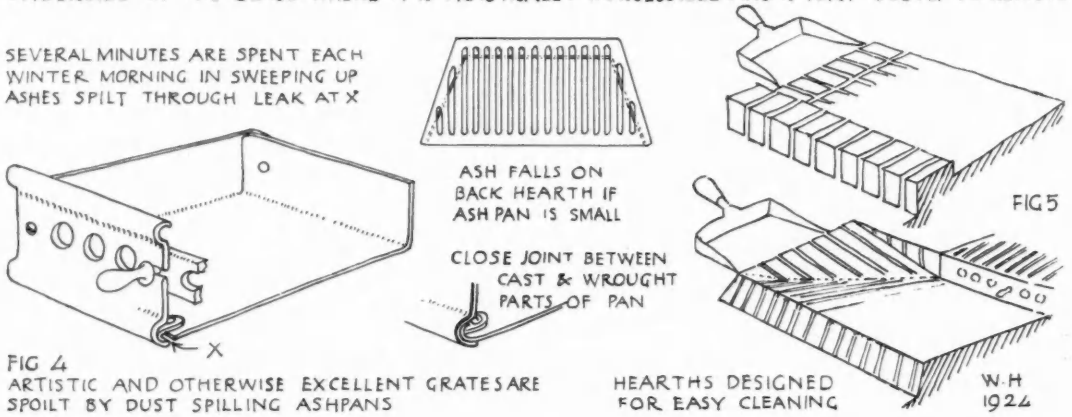


FIG 4
ARTISTIC AND OTHERWISE EXCELLENT GRATES ARE SPOILT BY DUST SPILLING ASHPANS

HEARTHS DESIGNED FOR EASY CLEANING

W.H 1924

LITTLE THINGS THAT MATTER': DIAGRAMS. DRAWN BY WILLIAM HARVEY.

The sanitary finish is supplied by a final coat of hard varnish, but below that the possible combinations are endless. Where daring contrasts of brushwork are contemplated the handling should be rehearsed and no greater area undertaken than can be carried through at one time and with one supply of pigment. In flogging the colour to make the brushmarks partially distinct and partially blurred with the undercoat showing through the thin places, the thickness and consistency of the paint or enamel affects the wrist action and the amount of surface covered.

Another way to produce a painted surface that has variety in combination with sanitary finish is to form minute ridges in whorls and zigzags with a metal comb in a thickly applied white or cream undercoat and to stain the whole surface with a uniform coat of thin enamel after the undercoat has dried hard. The minute ridges, although covered, appear as little light lines, for the coloured enamel settles more strongly in the furrows and leaves the ridges with little more than a fine glaze which may be made more resistant by a final coat of varnish when dry.

Fairly vigorous contrasts of colour are useful in giving a clean and smart appearance to surfaces that cannot always be kept absolutely spotless in fact. An expanse of bright new jointless flooring in a single tint neatly wax-polished from the contractor's hands is a thing of beauty that is liable to be temporarily spoiled as regards its appearance by the first person who walks across it with dusty boots, and one that is permanently defaced by a scratch. Where a highly polished floor is thought desirable, the colour should be speckled or provided with a pattern well worked into the field and executed in a contrasting though not necessarily in a staring tint.

The vigorous grain of oak boards or blocks used in flooring is valuable in this respect. The dark shadow in each little pore and the silvery flash of the medullary rays are varied enough to render inconspicuous any slight marks that may be made in the course of ordinary wear.

Dead white floors are to be avoided, owing to the conspicuous way in which the slightest spot shows up on them; besides that they look bleak and chill in this grey climate and are more suited to the sunny south. To attempt to disguise the dust by making all things dust coloured would be a mistake on the other side, and one of the most depressing misuses of good material is to construct a floor of white marble or porcelain tesseræ. The many joints of the mosaic diffuse a greyness over the surface that degrades the purity of its colour without effectually disguising stains (see Fig. 1). In a floor that is to be walked upon by booted Europeans white might well be confined to occasional points and lines in the pattern to give piquancy to the whole. Even where the Oriental habit of removing street footwear at the threshold prevails this rule is applied to the rugs that have come to be recognized as a standard of beauty and suitability in floor coverings. What little white is introduced into the design of a Persian carpet is generally not cold white that will turn grey with dust, but cream or faint biscuit colour and is bordered with black or the strongest possible hues.

Pavings of York or Portland stone slabs with smaller squares of slate or black marble at their corners are more homely and less exacting than white marble in this climate. Marble is in fact often disappointing as a sanitary or easily cleaned surface. Its fine grain leads the spectator to expect great things of it, but white marble is inclined to pick up a greasy yellow stain that is very difficult to remove and which is liable to sink in and become permanent.

Several marble-fronted buildings were erected in London on the supposition that the fine surface would be soot resisting, but the experiment was not altogether satisfactory and the steam brush was early brought into requisition to brighten their tarnished masonry. The materials that stand London's atmosphere to the best artistic advantage seem to be stock brickwork and Portland stone, for though both of these pick up soot they lose part of it again by the natural wear and washing of the rain. Granite, roughly dressed, shows dust on every ledge and, when polished, picks up a bloom of furry particles wherever the surface is out of reach of cleaning at fairly frequent intervals.

The demand for some material "that one could turn a hose on" brought in the use of glazed or semi-glazed faience, and where the hose or its equivalent can be kept in play these materials are capable of adding brightness to the street front. Unfortunately, they share with polished granite the tendency to hide themselves behind a coating of sooty gum as soon as the washing process is neglected, and then the last state of the street is worse than if it had stuck to well-burnt stocks whose blacks and yellows go well with London soot and London sunshine. London stocks have the invaluable property of wearing the same colour throughout their substance and, unlike some smooth-faced pressed bricks which scale away with frost and acid fumes, only decay grain by grain.

The same sterling quality is shared by oak that is left in its natural colour and which both resists abrasion well and naturally darkens again when a speck of clean interior colour is exposed as the result of a blow. Ebony is another wood that polishes with handling and wears the same colour throughout. It is probably one of the best materials for the knobs of doors and drawers, the tops of newels and such parts of a house as are continually fingered. Its deep colour, too, serves to make adjoining surfaces look brighter and cleaner by contrast, and the choice of it in place of brass would be in accordance with the principle of designing to save labour in cleaning. Brass is just as exacting as ebony is the reverse, and unless protected with a film of shellac tarnishes to an unpleasant grey. A fair result can be obtained by brushing the brass with strong ammonia, when, after first going light grey, it turns a dark bronze green and remains so indefinitely. If the first application of the ammonia produces a patchy effect, a second or third coating will put matters right. When a door handle has been so treated the green gradually wears off and a pale yellow returns with the handling. Taps so treated might suggest verdigris poisoning, and it is better to install oxidized metal taps in the first place where polishing is to be avoided, though the oxidized surface is only a thin film and will wear away in the parts that are continually rubbed. Householders who are tired of periodical brass cleaning sometimes coat taps and pipes with collodion enamels, which resist wear satisfactorily, but which are liable to catch fire with the application of a glowing match.

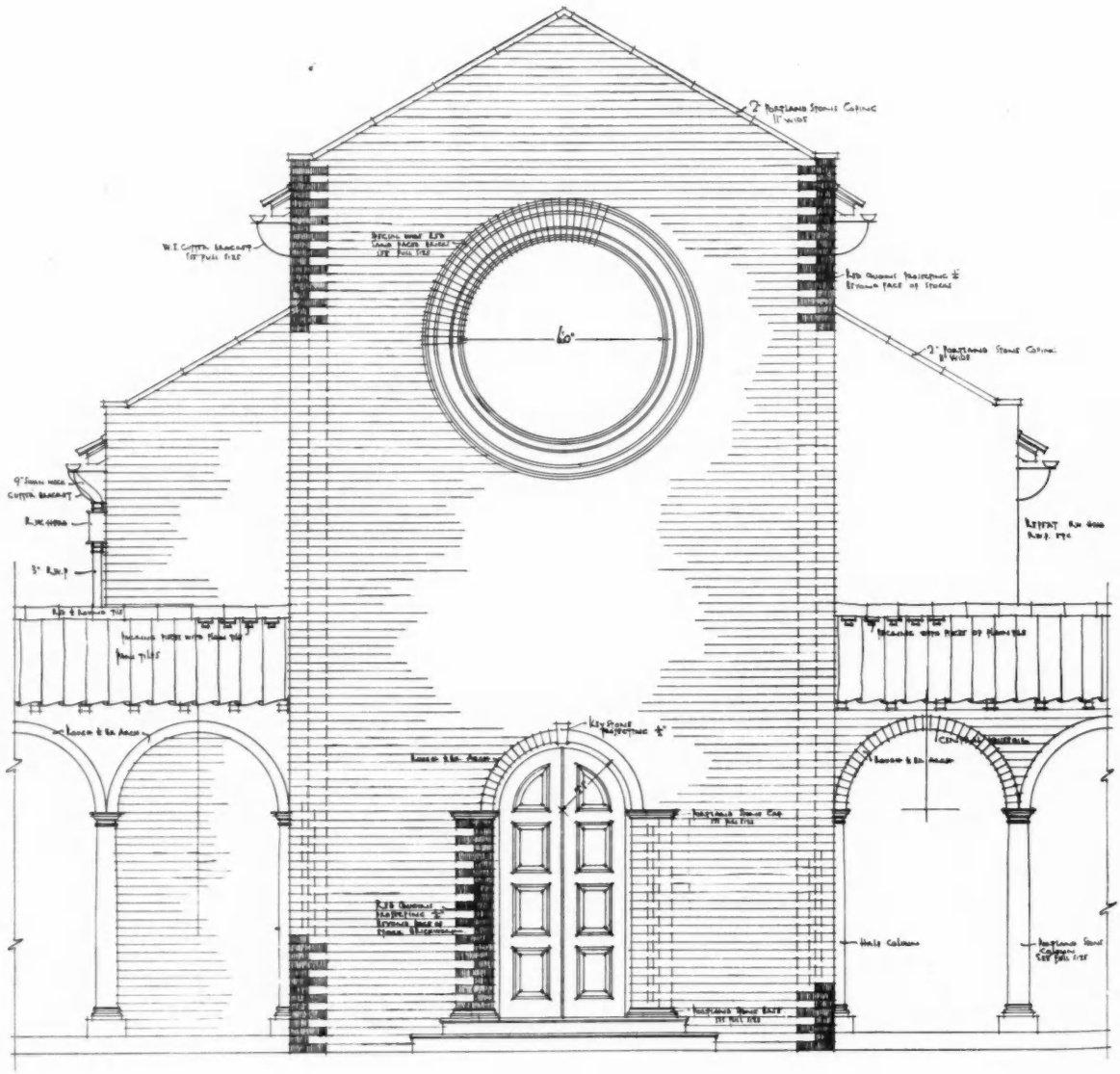
Taps are not often placed where they can set a house on fire, but a radiator under a window and in contact with inflammable curtains might well do so if coated with a layer of gun-cotton mixed with a little pigment.

As regards the disposition of parts of a house for easy cleaning, genuine simplicity is the rule. Artificial breaks for pilasters, deeply sunk mouldings and under-cut ornaments all harbour dirt and are only excusable when proper facilities exist for keeping them in a presentable state (see Fig. 2). Small spaces into which a brush or vacuum-cleaner nozzle cannot be introduced should be avoided and all closets and passages should be wide enough to give ample elbow room to the person using dust-pan and broom. The fireplace as a special centre of dirt production should be most carefully designed. The ash-pan must be large enough to receive all the ashes that fall through between the fire bars and should be adequately riveted to prevent dust falling out of the seams. Most ash-pans on the market fail in these respects, so that it is well to inspect them before purchase, or to design an efficient one and have it made (see Fig. 4). Small hearths with fixed raised curbs are difficult to clean and gaps in the return ends of the curb might be left for sweeping the dust straight out into a pan. Alternatively, the centre of the hearth might be dished out in a gradual slope, which would throw burning particles back towards the fire instead of requiring a curb to stop them (see Fig. 5).

Architects' Working Drawings. 85.—East Ham Jewish Cem

H. W. Ford, Licentia

THE VNITED SYNAGOGVE
EAST HAM CEMETERY
HALF INCH ELEVATION AND CROSS SECTION OF CHAPEL
NOTE BRICKWORK SET 4 COURSES TO 12 INCHES
ALL ROUGH ARCHES TO HAVE CENTRAL VOUSSOIRS

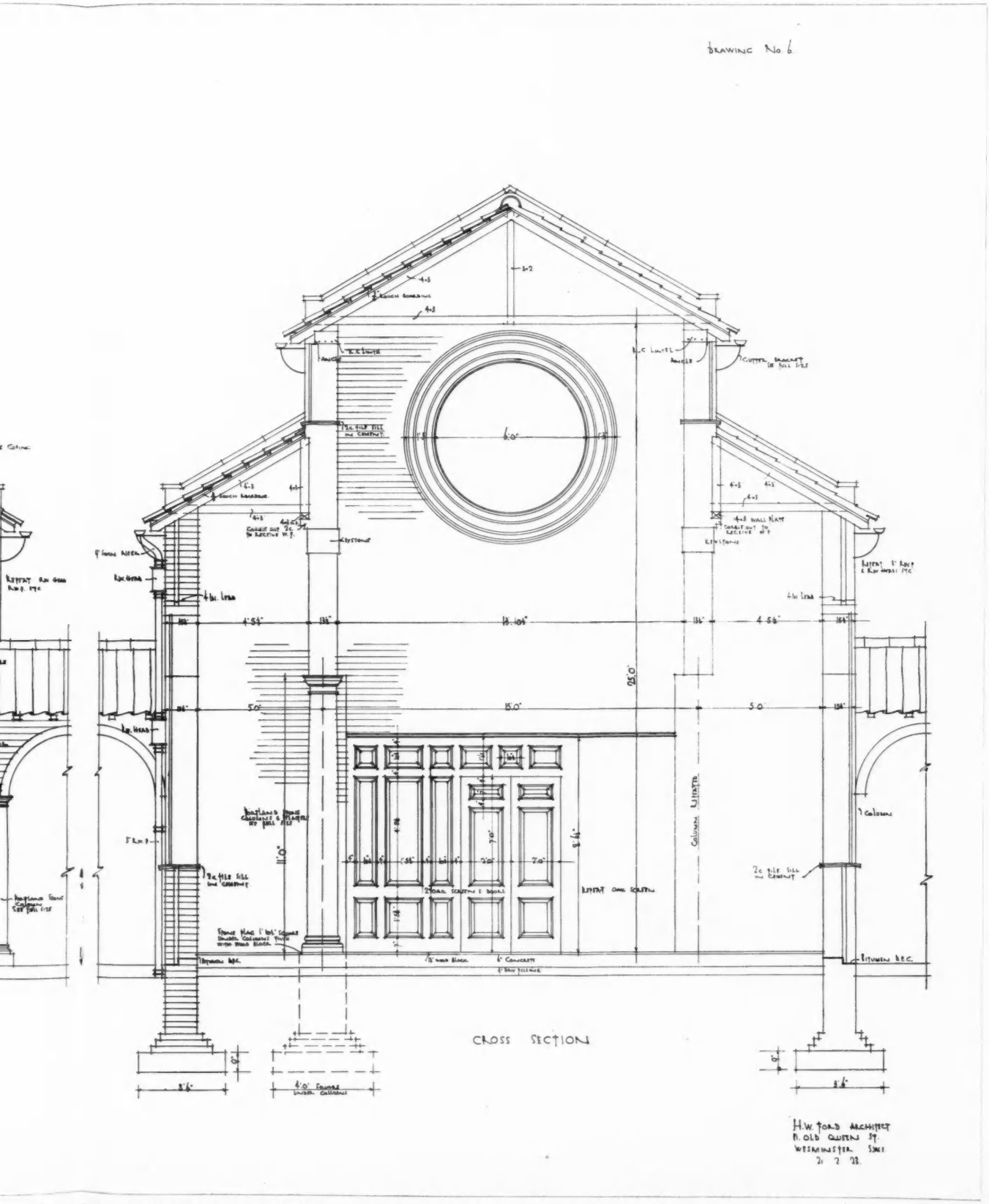


FRONT ELEVATION

This chapel forms the central feature of the group of cemetery buildings consecrated recentl

wish Cemetery Buildings : Elevation and Section of Chapel

ord, Licentiate R.I.B.A., Architect



ecrated recently by the Chief Rabbi, Dr. J. H. Hertz. A description of the work appears on page 455.

Magazines of the Month*

A Literary and Pictorial Digest

The September issue of THE ARCHITECTURAL REVIEW is one of varied interest. Mr. Gilbert Jenkins has an article on Garden Design, accompanied by a number of delightful examples of the work of Sir Reginald Blomfield, Mr. H. M. Fletcher, Mr. Robert Atkinson, Mr. Oliver Hill, and Mr. E. Guy Dawber. Modern architectural tendencies in Switzerland are the subject of a finely illustrated article by Mr. Willi Wohlgenannt. Mr. H. V. Lanchester writes on "The Advertiser and the City," illustrating his theme with some very attractive modern posters. Current architecture is well represented by Mr. Herbert Baker's War Memorial Cloisters at Winchester, by three small modern churches designed by Mr. H. B. Creswell and Mr. A. J. Kropholler, and by the new head offices of the Westminster Bank, London, designed by Messrs. Mewès and Davis. The tablet that Mr. Hubert Worthington has designed in conjunction with the colours of the Manchester Regiment in Manchester Cathedral is also illustrated. Mr. Beresford Chancellor continues his articles on "Tallis's London Street Views," while a delightful shop front from Petty France, Westminster (now in the Victoria and Albert Museum, South Kensington), is illustrated by a photograph and a measured drawing. W. G. N. continues his series of essays on "Bases of Criticism," his subject being "Paint and Stucco." Having referred to the historical justification of surface finishes of various kinds, he concludes: "Paint and stucco, then, when we have cleared our minds of confused thinking, are not dishonourable. Rather they have a long and distinguished ancestry. They are instruments of design to-day which it would be wanton to throw away. But the old confusion will persist unless we are very clear about the matter ourselves, the old confusion that if we use stucco it is an admission that we are hiding something which we are ashamed of under it, or that if we use painting and gold on stone or oak we are committing an outrage by hiding the naked beauty of a fine material. Rather, if our decoration is fine, all the finer and more durable should be the material on which we put it, as a painter paints on vellum and not on tissue paper. And if we use stucco where its use is just, it will be because we are in love with its jocund simplicity, its laughing welcome of gleam and shadow, its waterproof efficiency, and not because we want to hide something. All the same, we cannot shut our eyes to the known past, or choose what portions of it we will acknowledge. We shall never in our day cover our buildings with colour inside and out; a rainbow building wants a rainbow crowd. We have learnt to appreciate and enjoy the tint and texture of quiet materials; and brick and tile, stone and slate from many quarters are at our disposition. For us the eighteenth century learnt to build and roof her elegant rosy houses, though Wren writes that no man in his day could make a decent tile. We have been taught how to use comelily all the stone and the brick of this rich little land, except the pink granite of Aberdeen, which, as yet, no man has mastered. And if to this rich inheritance we, too, clearing our minds of the old confused cries of

* All the above magazines and many others may be seen in the Reading Room at 29 Tothill Street, Westminster

THE WAR MEMORIAL CLOISTERS, WINCHESTER COLLEGE. HERBERT BAKER, A.R.A., ARCHITECT.
(*From "The Architectural Review."*)

THE ART GALLERY, ZÜRICH. PROFESSOR KARL MOSER, ARCHITECT.
(*From "The Architectural Review."*)

bigoted preachers, can add a little here and there of the courage of colour, the charm of delicate surfacing, the directness of aim which is only possible to those who have not to rebut in anticipation a score of ill-founded criticisms, then we, too, may come to be numbered in the host where Anthemius and Robert Luzarches, Wren and Peruzzi are captains, and John Ruskin is quartermaster's clerk, and keeps the roll."

The most interesting feature of THE ARCHITECTURAL RECORD is an illustrated article on the reinforced concrete church of Notre Dame that has been erected at Le Raincy, France, from the designs of Messrs. A. and G. Perret, the distinguished French architects.

"Here at Le Raincy," says the writer of the article, "just as in the older churches, one material has been used. The structure has been kept evident and independent of the filling-in elements, and the plan is that of the traditional church with the nave and two side-aisles. The entire building is vaulted. There is an immense area of glass, almost a continuation from where the Sainte Chapelle left off. Yet while all these characteristics are essentially the same as we find in the Gothic churches, the result is quite different because the one material used, instead of being stone, is reinforced concrete throughout: concrete without any facing of stone or marble, but left as it was when the forms were removed so that the lines formed where the different boards met are plainly evident, and help to give a texture to the surface. . . .

"The system of vaulting is simple both in appearance and construction. The central nave is covered by one continuous barrel vault, while the side-aisles have transversal vaults coming into the main vault at a lower level, so that instead of intersections small tympanums are left over each column, which act to emphasize the points of support. Over this whole system is the roof, which is clear of the inner vaulting and is made up of smaller vault-like ribs running transversally across the building. Truss reactions are formed by the connection at various points of this outer covering with the interior vaults. It is in the roofing that allowance has been made for contraction and expansion due to changes in the weather. . . .

"This whole system of vaults and columns is a unit in itself, a reinforced concrete framework quite independent of the walls; in fact, there is an actual air space between the outer columns and the walls. The walls with their immense areas of glass are the most interesting part of the church, for they accomplish what had been the object of centuries of church building, the opening up of the walls for more glass area and less stone surface, an effort which is most nearly satisfied in the Sainte Chapelle. In fact, Le Raincy has been called the Sainte Chapelle of reinforced concrete, because of this characteristic. The windows, or rather, the walls, as there are no enclosures to mark window openings, are constructed entirely of concrete blocks cast in five different patterns, the cross, the square, the circle, the triangle, and the oblong. These, with coves around their edges, have been laid up like bricks. With these five units arranged in different groupings, the architects have been able to obtain a variety of pattern and a rhythm of spotting which is most effective, yet at a minimum of expense, as the effect depends on a few simple elements cast in as large quantity as desired. These same units have been used throughout wherever decoration or openings were needed; not only do they form the walls, but they are used for the altar railing, for the communion table, for the *ciborium*, and for the openings in the vaults. Incidentally, these perforations in the vaults—which at the same time are quite decorative—were really formed for the practical purpose of absorbing sounds which might otherwise reverberate too much where all the surfaces are of concrete. They are backed up with heavy stuffs.

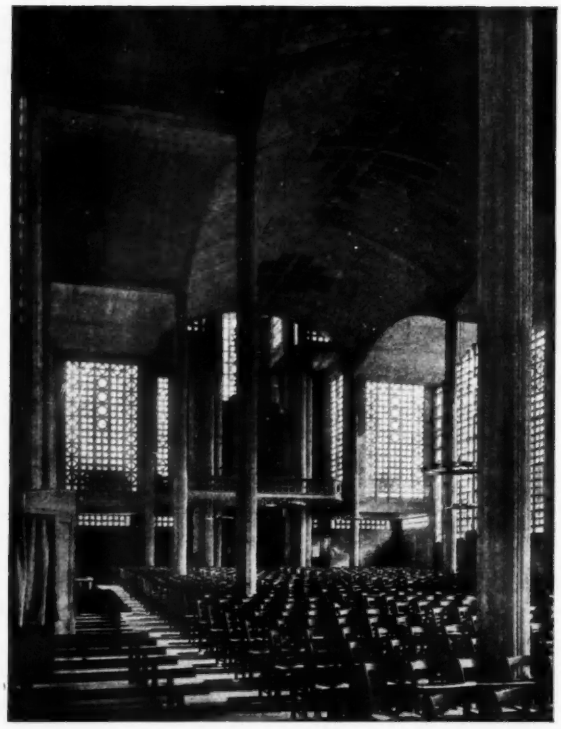
"Naturally when there is so much glass surface the handling of the glass itself becomes of prime importance, and it has been done with the greatest care and subtlety, with the result that the light which floods the church at all times is astonishingly effective. In fact, it is so essentially a part of the whole effect that it is impossible to judge the atmosphere created when one can merely see black

and white reproductions. The colours of the glass nearest the entrance are of a general yellow tone, and as the windows approach the altar the colours become deeper, going through the oranges, the reds and violets and ending in blue for the space around the apse. This blue, with accents of red and violet interspersed, has the depth of a clear night sky. This, with the large pattern of a cross showing directly behind the altar, forms a solemn background for this most sacred part of a church.

"Whatever may be one's attitude to the design as a whole," concludes the writer, "it must be admitted that this church is a real point of departure and marks an important step in modern architecture. The application of the crudest modern building materials to the needs of a building which is not only monumental but should also be majestic has been accomplished, and while some tastes might wish to soften some of the rigour of the effect, the fact that the architects by conscientious and honest thought have produced something logical has greater value in architectural history and progression than any building following the usual formula and treated with delicate ornament could possibly have."

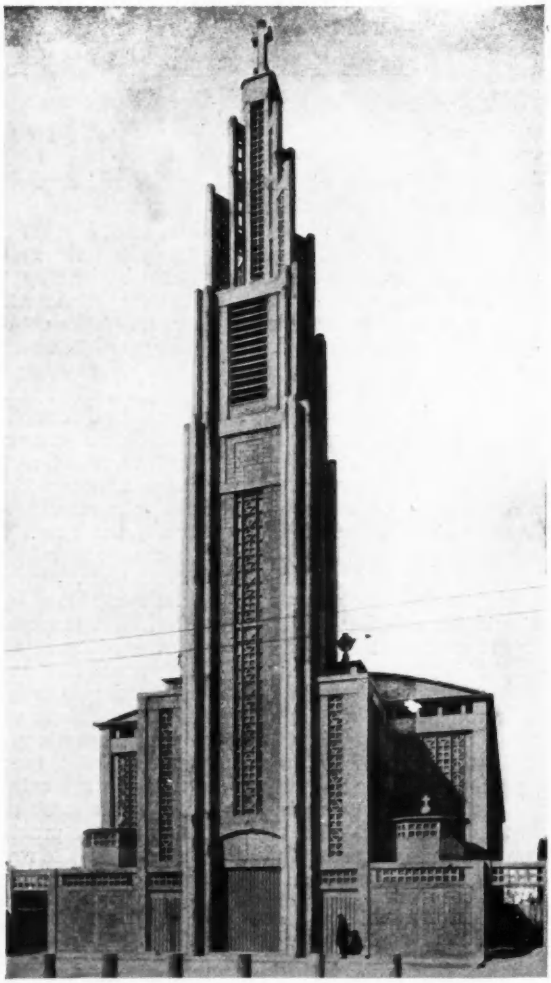
Other articles of particular interest include "A French Expression of Modern Architecture," by William D. Foster; "Ruskin as Critic of Architecture," by Charles H. Moore; and "The Library of the Architect," by Prof. A. Lawrence Kocher.

THE AMERICAN ARCHITECT AND THE ARCHITECTURAL REVIEW contains, among other notable features, illustrations of the London Guarantee and Accident Building, which has been erected at Chicago from the designs of Alfred S. Alschuler, Inc., architect. It was awarded the gold medal for 1923 by the Lake Shore Trust and Savings Bank for the best designed building erected during the preceding year in the North-central district of Chicago. The principal elevation of this building faces the plaza, where it can be observed from great distances and from several directions. The importance of its designing was recognized and many studies were made of it. The property line on this front is irregular, and in order to secure a symmetrical elevation it was necessary to set the building back about 6 ft. from the lot line on one side and an easement of this valuable ground was made to the city. The owners were finally convinced that the surrender of the property would be offset by the improved appearance of the building. A partial compensation accrued because the city permitted the placing of two portico columns partly on the city property at its widest point. The two wings on either side of the court facing Michigan Boulevard presented a difficult problem as their widths were 24 ft. and 44 ft. respectively, and it was naturally desirable to secure a symmetry of design. After several trials, it was decided that each of these two wings should have a predominant feature in the upper stories in the form of pylons, which are exactly alike. To accomplish this balance, the device of setting back the upper stories of the wider wing was employed. This, in turn, made possible the curvilinear treatment of the upper stories facing the plaza, which added much to the effectiveness of that elevation. The cupola has no practical use except for purely architectural purposes. It was also considered desirable to have a monumental entrance which would, of course, require a height in excess of the first story and possibly result in a loss of rentable area on the second floor. It was finally decided that this added height should be provided only for the vestibule and that the lobby remain entirely within the height of the first story. The irregular shape of the site, affected by the small piece of



THE CHURCH OF NOTRE DAME, LE RAINCY: LOOKING TOWARDS THE TOWER.

(*From "The Architectural Record."*)



THE CHURCH OF NOTRE DAME, LE RAINCY, SEINE-ET-OISE, FRANCE. A. AND G. PERRET, ARCHITECTS.

(*From "The Architectural Record."*)

property previously referred to, as well as the possibility of a future extension to the west, made the planning of this building most interesting.

The issue also includes the following articles: "The Earliest Mission Buildings, San Antonio, Texas," by Atlee B. Ayres; and "Building a Seven-day-a-Week Church," by Elbert M. Conover (another important modern building); the "Atlanta-Biltmore Hotel, Atlanta, Ga." (Schultze and Weaver, architects), is also illustrated.

THE ARCHITECTURAL FORUM has plate illustrations of Houses of Mrs. W. K. Vanderbilt and Miss Anne Morgan, New York (Mott B. Schmidt, architect); Houses of Dr. W. S. Kingsley and Addison Mizner, Palm Beach (Addison Mizner, architect); St. Paul's Church, Newburyport, Mass. (Perry, Shaw, and Hepburn, architects); and Third District Court, New York (Alfred Hopkins, architect); and a frontispiece sketch of House of Palladio, Vicenza, by Louis C. Rosenberg. "Notes on Planning of Grounds and Buildings," by George Howe, and "Smaller Civil Architecture of

THE LONDON GUARANTEE AND ACCIDENT BUILDING, CHICAGO. THE ENTRANCE VESTIBULE.
(*From the "American Architect."*)

England. II.—Berkeley's Hospital, Worcester," by Roger Wearne Ramsdell and Harold Donaldson Eberlein, are among the most important articles. There are also measured drawings of interiors, Château de Montfermeil, Paris, made by C. Hamilton Preston.

MODERNE BAUFORMEN, as usual, illustrates the marked originality displayed by modern German architects in the design of buildings and the treatment of architectural detail. Two of the best examples are reproduced on page 474.

The two chief illustrated features of PENCIL POINTS are the "Technique of Rendering," by Francis S. Swales, and an article by the same author on the work of "Louis Christian Mullgardt"—the fourth of the series on master draughtsmen. The methods explained in the article on rendering, though based on what might be regarded as standard practice, include variants that have been found effective in

A DETAIL OF THE CUPOLA.

A GENERAL VIEW.

THE LONDON GUARANTEE AND ACCIDENT BUILDING, CHICAGO. ALFRED S. ALSCHULER, INC. ARCHITECT.
(*From the "American Architect."*)

NEW MOTOR WORKS, ESSEN.

(*From "Moderne Bauformen."*)

actual work. While it is chiefly as an architect and designer that Mr. Mullgardt is known, the author states that his work as a draughtsman, particularly in the field of open-air sketching, is so full of qualities of imagination, romantic composition and spirited action as to justify a high rank among the modern masters of that craft. "Here and There and This and That" is also an interesting and useful section.

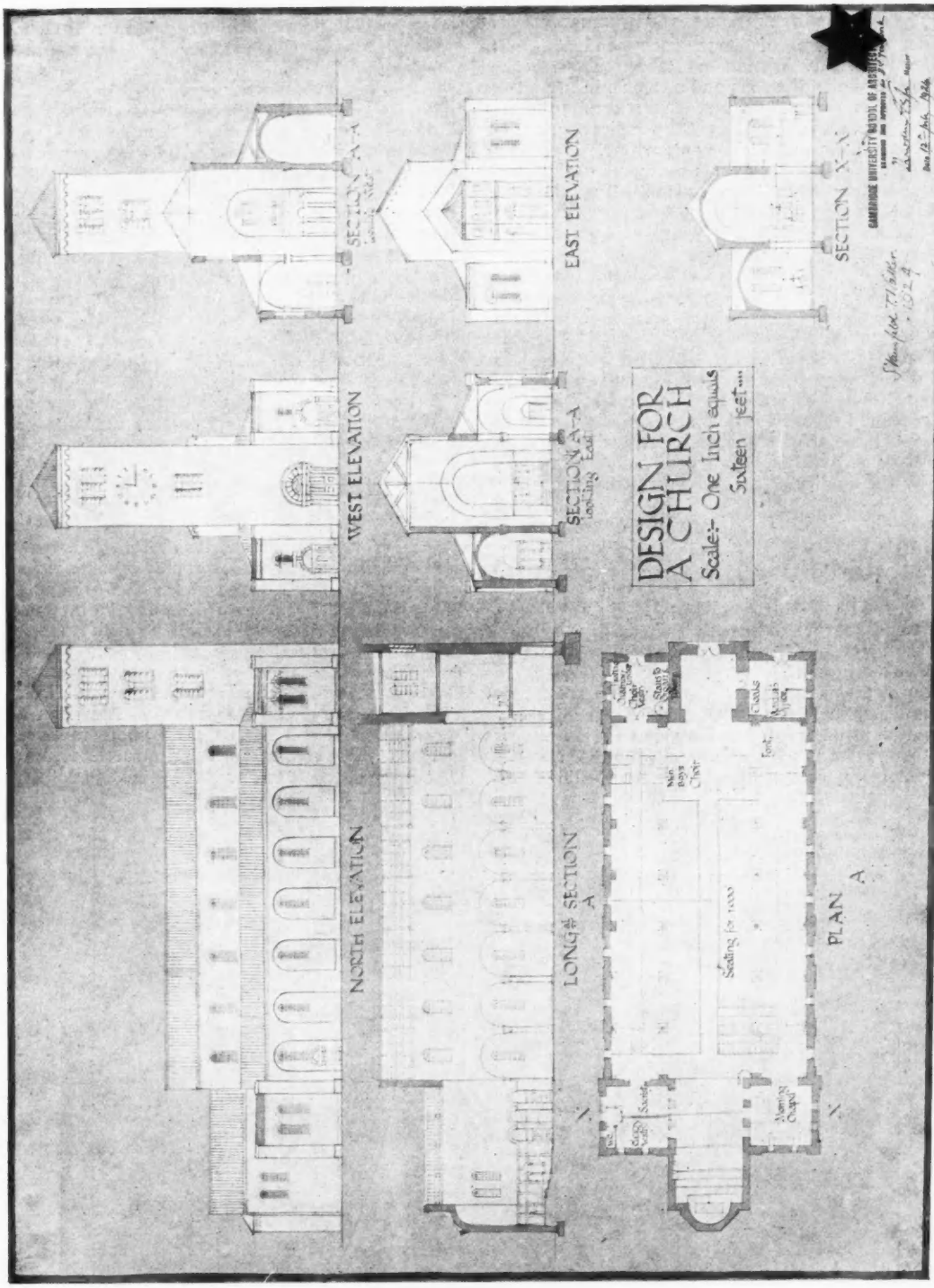
THE LONDON MERCURY for September contains several features of architectural interest. Mr. A. R. Powys has his usual section on architecture, in which he deals with the remodelling of Westminster Hospital and the new reinforced church at Le Raincy, of which we ourselves publish some illustrations in this issue. Concerning the former, Mr. Powys writes: "Few would recommend the practice of altering another building except on economic grounds, yet even though I hold this opinion strongly, I am convinced that this building has been kindly, sympathetically, and rightly treated." Mr. Powys refers to the church of Raincy as "the finest architectural work I know in this material . . . the west tower is interesting, and as seen from inside, beautiful. It is a building which deserves a special visit. Its effect on architecture will be all to the good." Accompanying Mr. Powys's notes is a clever pen-and-ink drawing of the interior, by Mr. John Macgregor.

Mr. W. B. Yeats, who recently went to Sweden to receive the award of the Nobel prize, contributes some impressions of his visit, which incidentally include a fine appreciation of the Stockholm Town Hall.

"On Friday," he writes, "we visit the great Town Hall which is the greatest work of Swedish art, and the most important modern building in Europe. The Royal Palace had taken ninety years to build, and been the organizing centre of the Swedish art in its time, and this new magnificence, its narrow windows opening out upon a formal garden, its tall tower rising from the quayside, has taken ten years. It, too, has been an organizing centre, but for an art more imaginative and amazing. Here there is no important French influence, for all that has not come out of the necessities of site and material, no matter in what school the artist studied, carries the mind back now to some old Swedish building, now to Byzantium. I think of but two comparable buildings, the Transylvania Terminus in New York, and the Catholic Cathedral at Westminster, but the Transylvania Terminus, noble in austerity, is the work of a single mind elaborating a suggestion from a Roman bath, a mind that, supported by the American deference to authority, has been permitted to refuse everything not relevant to a single dominating idea. The starting hours of the trains are upon specially designed boards, of a colour that makes them harmonize with the general design, and all other advertisements are forbidden. Even in the stations that the trains pass immediately after leaving or before entering the terminus, there are no posters. The mood of severity must be prolonged or prepared for. The Catholic Cathedral is of equal, or greater magnificence in general design, and being planted in a country where public opinion rules, where the subscribers to every fund expect to have their way, is ruined by ignoble decoration, the most ignoble of all being the Chapel of St. Patrick, planned and paid for by my countrymen. The Town Hall of Stockholm, upon the other hand, is decorated by many artists working in harmony with one another and with the design of the building as a whole, and yet all in seeming perfect freedom. In England and Ireland public opinion compels the employment of the worst artists, while here the authority of a prince and the wisdom of the Socialist Minister of Culture, and the approval of the most educated of all nations, has made possible the employment of the best. These myth-makers and mask-makers worked as if they belonged to one family, and the great walls of hand-made bricks, where the roughened surface of the bricks, their carefully varied size and tints, take away all sense of mechanical finish; the mosaic covered walls of the "Golden Room," the paintings hung upon the walls of the committee rooms, the fresco paintings upon the greater surfaces with their subjects from Swedish mythology; the wrought-iron and the furniture, where all suggests history and yet is full of invention: the statuary in marble and in bronze, now mythological in subject, now representations of great Swedes modelled naked as if they had come down from some Roman heaven: all that suggestion of novelty and of an immeasurable past: all that multitude and unity, could hardly have been possible had not love of Stockholm and belief in its future so filled men of different minds, classes, and occupations, that they almost attained the supreme miracle, the dream that has haunted all religions, and loved one another. No work comparable in method and achievement has been accomplished since the Italian cities felt the excitement of the Renaissance, for in the midst of our individualist anarchy, growing always as it seemed more violent, has arisen once more subordination, design, a sense of human need."

NEW MOTOR WORKS, ESSEN.
PROFESSOR ENSELING, ARCHITECT.

(*From "Moderne Bauformen."*)



A DESIGN FOR A CHURCH. BY STANSFELD T. WALKER, B.A. (PEMBROKE COLLEGE), CAMBRIDGE UNIVERSITY SCHOOL OF ARCHITECTURE. (THIRD-YEAR WORK.)

(From the exhibition held at Devonshire House, Piccadilly, in connection with the International Congress on Architectural Education.)

Correspondence

Modernity in Design

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—The conjecture of your correspondents, Mr. Gordon Holt and Mr. Wyndham Robertson, that the reference to the simile of talons and antennæ in my letter on "Modernity in Design" in THE ARCHITECTS' JOURNAL of September 3, was a joke shows great perspicacity, but in regarding it as a malicious joke they are wrong.

I take no part whatsoever in this controversy of "tradition" in architecture versus "modernism." Traditions are of many kinds, some good and some bad (even the most execrable manner of building, if practised long enough, will become a tradition), and modern tendencies in architecture are also of many kinds, some good and some bad. Thus to stage a battle of "traditionalists" against "modernists" as if these were two homogeneous classes seems to me to be a quite unprofitable intellectual exercise. My own attitude towards tradition in art has been expressed at length in "The Things which are Seen," from which I may be allowed to quote the sentence: "Instead of following tradition we should follow reason, for reason is more stable and more venerable than tradition." Every element of architectural style, whether old or new, should obviously be judged by the quality of the reason which is expressed in it.

A. TRYSTAN EDWARDS.

The Great Reredos—Liverpool Cathedral

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—I would venture to suggest that there is another aspect to the great reredos than that elucidated in Professor Budden's criticism.

This criticism seems too materialistic, and to savour too much of the dissecting room in the medical school, where, absorbed in the structure of the form and the adroitness of the Almighty, one is apt to be forgetful of the spirit—the unfathomable marvel of life—which the Psalmist and Christ have shown is the greatest essential to the consolation of the human mind.

The imagination of the architect fired the enthusiasm of clients whom a discourse on the theories of architecture would have left cold.

In a lesser but more concentrated degree, imagination takes its part in the exposition and declaration of our Faith—the *raison d'être* of the building itself—in placing before men's eyes in as thoughtful a manner as I could the greatest poetic tragedy of all time.

The sculpture of the reredos contains this epic, and any criticism which ignores this emotion fails in the task which the critic gathers to himself, i.e., to point out to those less experienced than himself in insight and knowledge of what governs art and spurs men to create.

Incidentally, sir, I would call your attention to the fact that while photographs of the work in this reredos of my colleague, Mr. Weingartner, and myself have been published, neither of our names have been connected by you with this work.

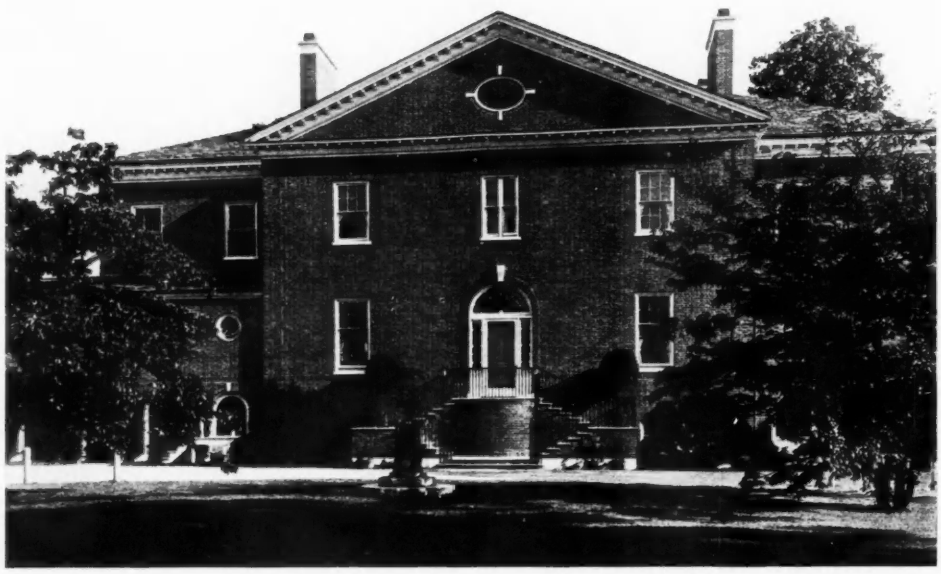
Birmingham. WALTER GILBERT.

[We much regret the omission of the sculptors' names. We need hardly add it was quite unintentional.—ED. A. J.]

Where the Prince is Staying

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—You may perhaps be able to find room for the accompanying photograph, not only because of its architectural interest, but because of the fact that it shows the house in which the Prince of Wales is (or until quite recently was) staying in America. As will be seen, it is a house that owes a good deal to English influence, being based to some extent upon the work of the eighteenth century. The Prince must have felt quite at home in it. It is a characteristic work of the distinguished firm of American architects, Messrs. Delano and Aldrich, and photographs of it were included in the exhibition of American architecture which was held at the R.I.B.A. two or three years ago. "READER."



BURDEN HOUSE, SYOSSET, LONG ISLAND, U.S.A.
DELANO AND ALDRICH, ARCHITECTS.

Enquiries Answered

Enquiries from readers on points of architectural, constructional, and legal interest, etc., are cordially invited. They will be dealt with by a staff of experts, whose services are specially retained for this purpose. If desired, answers will be sent direct through the post. In no case is any charge made for this service. Whenever diagrams accompany an enquiry, they should be clearly drawn and lettered and inked in.

GARDEN LAY-OUT AND ITS COST.

"T. S. T." writes: "Could you tell me what would be the approximate cost to lay out about half an acre of pasture-land into a garden, flower-beds, paths, lawn, etc?"

—The cost of garden making is extremely variable according to the character of the work and the nature of the site. The flatness and even the outline of the plot affect the question, for if the site is sloping the work of preparatory levelling must be added to the cost of laying the lawn, and more fencing and more path making is needed for a long, narrow plot than for one which is approximately square in plan. The figures given here can therefore only be approximate, and are in any case subject to local variations of price. One item which is frequently neglected in estimating the cost of garden making is the cost of tending newly planted trees, shrubs, and flowers until they are thoroughly established. Evergreen trees, whether planted as individual specimens or in rows to produce hedges, are exacting subjects, and frequently fail and die for want of adequate care after transplanting. Watering at the roots and spraying of the foliage must be attended to at least twice a week throughout dry weather during the first summer. The planting of a lawn, too, is incomplete until the turf has been repeatedly rolled, weeded, and cut after its initial laying or sowing, and the cost of producing a thoroughly good lawn will fluctuate according to the amount of such after care that may be necessary in each case.

Subsoil drainage under paths and lawns and even under flower-beds would be absolutely necessary on a low-lying and waterlogged site, but might be almost entirely dispensed with on one provided with a reasonably absorbent under stratum.

The nature of the surrounding fence may affect the cost of gardening in the plot. A solid vermin-proof fence saves the use of tree guards against the attacks of rabbits, and very materially arrests the growth of weeds from seeds flying over the adjoining untilled ground.

A plot containing 2,420 sq. yds. area might be divided into some such proportions as the following:—

	sq. yds.
Paths 300 yds. run average 1 yd. wide	300
Lawn 35×15 yds. with margins, say	650
Flower-beds and borders	700
Grass with trees and shrubs	770
	2,420

	£	s.	d.
Paths laid with gravel on hard clinker or broken brick or stone	60	0	0
Lawn brought to good level and growth at £10 per 100 yds. area, including watering, weeding, rolling, and cutting after laying	65	0	0
Flower-beds and borders, including digging-in turf to rot two spits down and one load of manure per 100 sq. yds.	30	0	0
Planting beds and borders, cost according to rarity of the plants (with preparation of soil £100)	70	0	0
Trees planted in grassland, 100 trees, average price 6s. 6d., digging, manuring, staking, planting, tying, and after care 2s.	42	10	0
Two hundred flowering shrubs or roses at average price of 1s. 3d., staking, planting, and after care 6d.	17	10	0
A rockery could be formed to cover about 40 sq. yds. with two to three tons of stone at a cost for labour and materials of	14	0	0
A pergola of larch poles, 9 ft. length of pole, and covering an area of 30 sq. yds., with cross pieces, stringers, and braces	12	0	0
Evergreen hedges and windscreens may be formed of box, yew, or cypress trees planted close together. The proposed height of hedge must be taken into account in the spacing and size of the plants. An evergreen windscreen to be clipped at a height of 9 ft. might be planted with 6 ft. trees 1 yd. apart, 50 yds. length at 10s. per yard for trees planting and after care	25	0	0
	£336	0	0

In a district where rubble stone is obtainable the pergola posts might be built of stone in the form of pillars. The horizontals should be of sawn or adzed timber, sound heart of oak being most suitable. It should be treated to resist the attacks of wood-boring beetles as it is extremely difficult to renew timbers without seriously checking the growth of the climbing plants.

The lay-on of water supply, cost of tools and tool shed, and latrine accommodation for workmen would have to be added. An ordinary type of garden without extensive architectural treatment has purposely been chosen as estimates for special forms of paving, balustrades, terrace walls and pools would be best obtained locally. Glass-house or hothouse culture is not contemplated, though garden frames might be installed at about £2 apiece.

WILLIAM HARVEY.

BUILDING LINE QUESTION.

"R. A. F." writes: "I have submitted a plan to the Town Council showing a new entrance to a motor garage in one of the streets. On each side of the entrance archway I have shown a 9 in. brick pillar projecting 4½ in. from face of the existing front wall of premises. The Council has informed my client that he must not build these pillars as there would be an encroachment. There is a brick eaves cornice to existing front wall of premises projecting 4½ in. I am of the opinion that my client has a right to build forward to the extent of the projection of this eaves, and I shall be glad to know whether I am correct in this view."

—The fact that the cornice overhangs the pavement does not really affect this matter. Section 3 of the Public Health Act, 1888, enacts that "it shall not be lawful in any Urban District, without the written consent of the Urban Authority, to . . . bring forward any . . . part of a house . . beyond the front main wall of the House or Building on either side thereof in the same street . . . Penalty for so doing not exceeding 40s. a day after notice given.

F. S. I.

BLUE PRINTS.

"Blue Print" writes from abroad: "I am taking my firm's blue prints, and, although successful in fine or even in dull weather, I find it impossible to print during rain. Can you suggest: (1) Some makeshift apparatus to use during wet weather, using electric light to print by; (2) the names of some British firms who manufacture blue-print apparatus; (3) some text books on the subject?"

—1. If the existing apparatus is an ordinary flat or slightly curved sun printing frame it will not be easy to adapt it for use with electric light. Owing to the sun's rays being parallel to one another very little undercutting takes place between the negative and the sensitized paper held in the flat frame. With an artificial source of light some of the diverging rays would impinge upon the negative held in a flat frame in oblique lines, and if the tracing were thick or even slightly out of contact with the sensitized paper a distorted image would be produced.

It is possible to produce results with an ordinary sun printing frame by the use of a series of mercury vapour tubes arranged close together across the frame, but the process is not altogether satisfactory in practice. The exposure required is long and

costly in electric current, and the tubes are easily broken, and expensive to replace.

A battery of two or more travelling arc lamps, arranged to move at suitable speeds up and down in front of a flat frame, are used in obtaining copies on flat metal plates in photo-litho work, but the frame is provided with a specially designed pneumatic back plate of india-rubber, and the negative and sensitized material are forced hard up to the glass by exhausting the air from under the backing with a pump. This method applies very great pressure. It is useful in smoothing out a wrinkled negative and so obtaining a good copy in an exceptional case, but it would not ordinarily be used for blue printing. The pneumatic frame has the disadvantage that it is impossible to examine the work during exposure, and the times for each class of subject must be ascertained by experiment and tabulated for reference.

As an alternative to experimenting with a lighting arrangement with the existing flat sun printing frame it would be possible to install a modern cylindrical or semi-cylindrical electric copier. With this apparatus the rays from the arc lamp moving along the axis of the cylinder are directed at right angles to the surfaces of the negative and sensitized paper, which are wrapped around the outside of the glass cylinder and held in place by a canvas cover. This type of plan-copier has now come into almost universal use for blue-print work, and produces excellent results.

2. Photo printing apparatus is manufactured by Messrs. B. J. Hall & Co., Ltd., Chalfont House, Great Peter Street, London, S.W.1, and by Messrs. Norton and Gregory, Ltd., Castle Lane, Westminster, S.W.

3. An admirable book on the subject of photo printing is obtainable under the title "Blue Printing and Modern Plan Copying," by B. J. Hall, M.I.Mech.E., with sixty-five illustrations. Published by Sir Isaac Pitman and Sons, Ltd., Parker Street, Kingsway, London, W.C.2. The volume contains a description of the technical operations of photo printing in England and America, and gives in tabular form the comparative costs of different processes of plan copying in general use. Photographic illustrations and line diagrams show the nature of the apparatus and the ideal arrangement of the printing room with its frames, setting out tables, developers, dryers, and dispatching bench. The catalogue, section 6, of electric copiers and photo-printing room equipment, issued by Messrs. B. J. Hall & Co., Ltd., also contains a great deal of valuable information in connection with blue-print making and other forms of plan copying by mechanical means.

W. H.

ABANDONED CONTRACT CLAIM.

"L" writes: "Please inform me what percentage a builder is entitled to charge on an abandoned contract due to the death of the client. In this instance the employer's death took place about a fortnight after the contract had been signed, and work had been commenced about a week."

—We assume that the executors of the deceased have expressed a desire that the contract should be cancelled and the work stopped. The builder should make a fair and reasonable claim for an amount equivalent to his expected profit and for any material ordered for the work which cannot be otherwise used or disposed of.

S.

RUST IN WATER.

"K" writes: "A house in the New Forest is supplied with water from a well. The water is pumped through galvanized iron pipes to galvanized iron storage tanks, and is then run to cold-water taps and to the hot-water service. The hot-water service consists of boiler in range with primary circulation to cylinder from which a secondary circulation supplies the hot-water taps. The cold water delivered to baths is slightly coloured with rust, and the hot water is greatly discoloured, and, when approaching boiling point, it is a dark, muddy, coffee colour. The well serves to collect water from small springs, or drains from higher ground. The tendency to corrode may presumably be due either to carbonic acid gas in the spring water or to acids dissolved from peaty soil. The fact that the boiling water is greatly discoloured, and the warm only slightly, seems to indicate the latter condition. What simple means can be taken to stop the nuisance?"

—If chemical or organic impurities are suspected the water should be subjected to careful chemical analysis, and purified by filtration, by oxidation, or the use of suitable coagulents, such as sulphate of alumina, before being admitted to storage and to the pipe service. The details of the filtration or other plant would depend entirely upon the exact nature of the substances it is desired to remove from the water. On the other hand, the storage tanks and pipes may be rusty with old age and part with more rust when hot water is passing, in which case a new installation would be required.

To determine whether the water itself is causing the discoloration a series of tests might be made by drawing enough water from the well to fill a series of vessels of different materials, such as cast iron, galvanized iron, and enamelled iron. Cover each vessel and allow the water to stand for a few days, to represent the time spent in the cisterns and service pipes, and then bring the water to the boil, still keeping the vessels covered as in the case of the closed-in boiler. If no discoloration takes place in the samples the presumption would be that the cause of discoloration was to be found inside the cisterns and service pipes rather than in the well.

W. H.

UNUSUAL ACTION BY R.D.C.

"Reader" writes: "The R.D.C. have appointed a practising firm of architects as 'their architects.' All applications for building subsidy, instead of being examined and reported upon by the sanitary surveyor, are handed to these architects for their criticism, and the Council act upon their advice. They are paid no salary, but each applicant is told that before the necessary certificates are issued they must pay surveyor's fees of three guineas. Thus this firm of architects have before them the drawings prepared by other architects, and pass, reject, or delay as they please.

"The Council advertise the fact in their handbook that 'their architects' can supply a set of plans for which the subsidy is available for 10s. 6d., which sets of plans pass them without further question. In the form of application for subsidy, the amount of contract and the name of the contractor are asked; after that is given, who is liable to the contractor, when the Council, acting on the advice of their architects, demand that the contract shall be cancelled, and the scheme offered for competitive tenders?

"Has the Council the right to make such an appointment and to demand fees of applicants?"

—This appears on the face of it to be a high-handed method of business, and such as any Englishman who cares for the freedom of his country should resist—officials will kill us all if not checked soon.

I am of opinion:—

(*a*) That the Council have no power to demand the rescission of a contract—though they have power to refuse the subsidy.

(*b* and *c*) That the Council have power to appoint an architect, but not to authorize him to charge fees to the public; the appointment is made for their own benefit and because as a body a Rural District Council is not competent to exercise judgment upon a plan.

F. S. I.

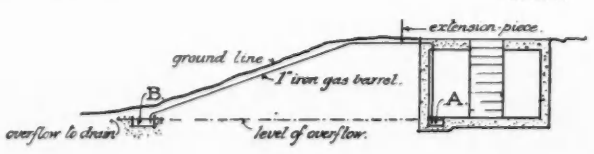
SYPHON DRAINAGE SYSTEM.

"W. C." writes: "A vault had to be kept dry so that it might be used as a chapel. It being impossible to lay a drain in the churchyard, the method shown in the diagram suggested itself, i.e., the placing of two tanks (*a*) and (*b*), linked by a pipe, so that the overflow at (*b*) should be slightly lower than the floor of the vault. The scheme worked well for a few days, and then enough air collected to fill the extension piece (which is at the highest point), and enough of the main to stop the flow. No leak can be discovered at the joint. Since there is some amount of air in water, would it be released in its passage through the pipe in sufficient quantities to stop the flow, and if so, in what proportion?"

—Once started, I have no doubt that this syphon will continue to work until all the water in the higher tank (*a*) was exhausted—then it will naturally stop, the air will enter, and it will not start again until the air is forced out, or some other impulse given to cause the syphonage to again start.

Probably the simplest way is to install a pump, either at (*a*) or just above the crest of the pipe—in the latter position it may be necessary to stop up the end (*b*) temporarily until flow begins.

F. S. I.



Contemporary Art

A hundred years before the "Great" Exhibition in Hyde Park in the middle of the nineteenth century, the Royal Society of Arts was consistently trying to encourage industrial design. Its activities in this direction slackened, and at this "great" exhibition it was seen that industrial art in England had sunk very low. For seventy years, by the establishment of schools of design and other expedients, England has been trying to wipe out the disgrace. The latest effort, a gallant and comprehensive one, is that again made by the Society, of offering medals, prizes, and travelling scholarships for industrial design. The result is interesting and praiseworthy, but not altogether successful, as was to be expected on its first trial.

Alfred Stevens and William Morris.

It is too much to expect of schools of art that they should produce original artists, for even the two greatest designers of the nineteenth century were not absolutely original. Alfred Stevens had a passion for the Renaissance; William Morris a passion equally great for Mediævalism. Designers, like poets, are born not made, and both these men were in the first rank of the world's decorative artists, and they were craftsmen, too, in the limited sense of possessing a working association with the products with which they were concerned. Alfred Stevens, at Sheffield, worked in direct contact with the iron for which he designed; William Morris went to Leek to learn the technical processes of silk dyeing and tissue printing. It is well that our art schools have at length developed into modified workshops, and that workshop training is at length being resuscitated, for only those who know how to make things can make designs for them.

The Exhibition at the Victoria and Albert Museum.

One of the most promising signs of the present time is that the 1,400 competitive designs, the result of the effort now renewed by the Society of Arts, are exposed at the great British museum of the applied arts. This is, indeed, as it should be, for in London there have been hitherto no facilities for exhibition such as exist in Paris. This must inevitably result in a great increase in the national interest in design. It is not, however, an exhibition of actual things made, but of graphic ideas. As such it is to be applauded, if not too closely imitated. It has two sides: it includes the work of actual students of schools of art, and of professional artists. Of the latter it cannot be maintained that it is satisfactory.

Most of the best professional designers must surely have been unaware of the competition, or if they knew of it they refrained from participating in a scheme which is in its essence neither professional nor non-professional. The difficulty is a real one, for the exhibition as it stands cannot be considered representative.

It is, to say the least of it, most unfortunate that the proposed architectural design class does not emerge. The whole factor of industrial design rests on the foundation of architecture. Industrial design, indeed, in most of its aspects is architectural decoration. Woodwork, furniture, wall coverings, textiles, glass, pottery are the internal adjuncts which should coincide with external features. Fine designs are more or less waste matter applied inside a Late Victorian villa. The home beautiful outside is the index, or should be, of the domestic contents. This exhibition is essentially a domestic one, and only incidentally associated with greater public applications. It is all the more important, therefore, that it should have begun with architecture. The beginnings are foreshadowed for the next exhibition, which, I should think, will be of a more consolidated character, and the real idea of the effort shown forth to better effect.

Posters and Chocolate Boxes.

An ugly bookbinding or cover is one of the worst and most distressful eyesores in a domestic interior, to be beaten on its own ground only by the chocolate box. Chocolates and best sellers are, however, now so much with us that it is just as well that an effort to improve their poisonous (artistically considered) qualities should thus be made. I also applaud the offering of prizes for poster designs. These have been the subjects of pictorialism rather than design, along with chocolate boxes, for far too long. The mistake may be seen at this exhibition, magnified by numbers into something rather unpleasant. On the other hand, the abandonment of pictorialism in the few instances in which competitors have dared to employ real design, indicates most forcibly the desirability of conventional, naturalistic, or heraldic pattern for such purposes, a desirability as great as in the case of textiles or wallpapers. In this direction, on a future occasion, I hope the judges in the competitions will see their way to encouragement in their awards. I should like to see, indeed, the prize for a pictorial design omitted; bad portrait studies, worse landscapes, and an entire absence of fancy are undesirable factors in an industrial design competition; they are not design as it happens. I question too, the prize for a new type face in the book production section.

KINETON PARKES.

List of Competitions Open

Date of Delivery.	Competition.
Sept. 24	Row of shops with hotel over. Premium £150. Apply Mr. H. Walduck, 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.
No Date	Adding a second story to the Rhyl Conservative Club premises. Apply The Secretary, Market Street, Rhyl.
No Date	Methodist Church, School Hall, and Manse, in Sheffield Suburb. Apply Mr. T. A. Hardy, 24 Thornsett Road, Sheffield.

A Demonstration of "Klenostrip" Paint Remover

By kind permission of Messrs. Adshead and Ramsey, FF.R.I.B.A., and under the supervision of the contractors, Messrs. Higgs and Hill, Ltd., a special demonstration of the Klenostrip paint remover has been arranged to take place for the inspection of architects. This will be held on Wednesday, October 8, 1924, at 12 o'clock noon, at 9 Queen Anne's Gate, S.W.1.

It is claimed that this preparation provides an easier and more economical process for the removal of paint than has hitherto been found. After its application, paint can be washed off with water and a stiff brush, right down to the original wood. It is said that the oldest and hardest type of paint can thus be stripped off, when Klenostrip has been allowed a short time to operate.

If these claims can be substantiated a very great benefit will accrue, as the preparation will have supplied a want that has long been apparent. The advantage of such a process over burning the paint, besides economy, is that there is no risk of charring the surface of the wood or interfering with it in any way, and that the wood is left perfectly clean, and ready for fresh work.

Architects and others will, we are sure, be interested to see if these claims can be established, and will either take advantage of attending the demonstration, personally, or of sending a representative.

Some Further Courses in Architecture

Below we publish particulars of the forthcoming courses to be given at the Technical College, Cardiff, Department of Architecture and Civic Design, and of those in architecture about to begin at the Westminster Technical Institute.

At Cardiff joint courses as between the Technical College and the University College of South Wales and Monmouthshire have been provisionally approved, and it is anticipated that these courses will commence in due course. The courses arranged are as follows: Certificate course, three years' full-time (day) course has been arranged for students who, not having matriculated, are unable to take the degree course. Diploma course, a full-time (day) course consisting of two sessions of six months each following the above, the intervening six months being spent in architects' offices. Special day course, a full-time day course of one year's duration, or longer in special cases, suitable for students who have already passed through three years' articles or other approved training. This course is adapted to the requirements of the R.I.B.A. intermediate and final examinations. Part-time day courses in architecture, consisting of approved parts of the above courses and suitable for pupils already in architects' offices and others who are unable to take a full-time course of study; they will be required to attend regularly, and to take the terminal and sessional examinations in the subjects they are studying. Students who have passed through an approved course of architectural training, and who have reached a sufficiently high standard, may attend full-time or part-time day courses of studio work in civic design. An evening atelier will be held to provide facilities for the study of architectural design and draughtsmanship for architects' assistants who cannot attend day courses, and who have passed through three years' articles or other approved training. The lecturer will conduct the atelier under the general supervision of the head of department, and the South Wales Institute of Architects (Cardiff Branch) has appointed Mr. Percy Thomas, F.R.I.B.A., to act as a visitor to co-operate with the staff of the department of architecture and to criticize the work in progress. Open scholarships, covering tuition fees and maintenance grants of £40 per annum for three years, are offered for competition annually. The head of the department is Mr. W. S. Purchon, M.A., A.R.I.B.A. (member of R.I.B.A. Board of Architectural Education); the lecturer, Mr. R. H. Winder, M.A., A.R.I.B.A.; and the assistant lecturer, Mr. Lewis John, B.Arch., A.R.I.B.A. The external examiner is Mr. Paul Waterhouse, M.A. (PP.R.I.B.A.).

At the Westminster Technical Institute group courses of instruction have been arranged to enable students engaged in the offices of architects or builders to follow out a systematic course of study extending over several years, and involving attendance for several evenings a week, and students, especially those just beginning their studies, are strongly recommended to adopt them. These group courses amply cover the requirements of the R.I.B.A., the Surveyors' Institute, the Society of Architects, and the Institute of Builders. The staff includes Mr. F. G. Steed, A.R.C.S., Major F. C. Webster, O.B.E., A.R.I.B.A., F.S.I., and Mr. W. J. Wilsdon, Licentiate R.I.B.A., and Mr. L. D. Blanc, Licentiate R.I.B.A.

A pamphlet just issued by the London County Council gives brief particulars of the instruction in architecture which is provided in institutions aided or maintained by the Council. The instruction is intended for the following classes of students: 1. Those who being already employed in architects' offices desire to undertake evening courses of tuition with a view to taking professional examinations in architecture. 2. Youths of sixteen years of age and upwards who are prepared to follow day courses of instruction and who intend subsequently to enter the employment of architects. 3. Persons employed in trades or callings in which a knowledge of architecture is desirable. Copies can be obtained from the Education Officer, the County Hall, Westminster Bridge.

The classes to be held in many other London schools of architecture and technical institutes were described in our last two issues.

Sir Banister Fletcher, F.R.I.B.A., will continue his series of university extension lectures on the History of Architecture at the Central School of Arts and Crafts, Southampton Row, next session, by delivering a course of twenty-four lectures on "Mediæval Architecture." The first lecture, on Wednesday, October 1, at 6 p.m., is open to the public without fee. Sir Banister will deal with the mediæval architecture of all European countries, devoting the major portion of his time to that of Italy, France, and England. Each of his lectures will be fully illustrated by means of lantern slides.

Housing with State Assistance

The following statement shows the position of housing schemes under the Housing, etc., Act, 1923, on the undermentioned dates.

I. Houses authorized by the Minister of Health up to September 3, 1924—

To be erected by local authorities	55,286
To be erected by private enterprise	103,233
Total	158,519

II. Houses included in definite arrangements on or before September 1, 1924—

Schemes of local authorities :—	
Number of houses included in contracts or in approved direct labour schemes	39,965
Private enterprise :—	
Number of houses included in undertakings given by the local authorities under Section 2(3) ..	69,844
Number of houses approved by the Minister under Section 3 and included in contracts	5,714
Total (included in Table I) ..	115,523

III. Building progress at September 1, 1924—

	Foundations completed.	Roofed in.	Total under construction.	Completed.
Schemes of local authorities	9,704	7,224	16,928	8,566
Private enterprise ..	17,846	15,750	33,596	17,781
Total houses (included in Table II)	27,550	22,974	50,524	26,347

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

London Slum Clearing

The London correspondent of "The Manchester Guardian" writes: Mr. Wheatley has been reconsidering the reports of the Unhealthy Areas Committee that was originally appointed by Dr. Addison in 1919. Mr. Neville Chamberlain was the chairman of this committee.

The interim report made it clear that one of the difficulties of the clearing of slums was to find temporary or permanent accommodation for those displaced when insanitary buildings were pulled down. One startling fact given was that if all the districts in Greater London with a density of more than 200 persons per acre were cleared and houses built to accommodate 100 persons per twenty houses on each acre approximately one million persons would have to move elsewhere.

Fresh legislation, however, is contemplated to give effect to some of the recommendations, notably in revising the present basis of compensation, so that when a landlord allows his property to fall into a condition which is unfit for human habitation he may not receive compensation for the structure.

Another recommendation of the committee that finds special favour with Mr. Wheatley is the recommendation, to which Mr. Neville Chamberlain agreed, that as a temporary measure local authorities should purchase lands and dwelling-house property in areas which have been declared unhealthy, and then renovate and improve the property and manage it on the Octavia Hill system. The evidence of those areas in London, notably in Marylebone and in Lambeth, in which the Office of Woods and the Ecclesiastical Commissioners are concerned, proves that under good management the general standard of life among tenants rises very considerably and deterioration of houses, even in congested areas, is checked.

Essex Objections to Road Scheme

The planning, stated now to have been completed, for the northern orbital road, a section of the new Ministry of Transport arterial roads, has caused concern in the mid-Essex district of Brentwood. Coming from a point of the Great North Road in Herts the new road, 160 ft. wide, has been planned to cross through the residential area just to the east of Brentwood. The local authorities are protesting on the ground that it is unnecessary waste of money to cut through a developed area when, by a detour of only half a mile more to the east, the road would pass through undeveloped and almost derelict land besides avoiding the very hilly district of which Brentwood is the crown.

The Week's News

Housing at Southend.

The Southend Town Council are building fifty-five houses at £474 each.

Doncaster College Extensions.

It is proposed to extend Doncaster Technical College to enable mining engineering to be taught.

Brighton's £100,000 Water Scheme.

The Finance Committee of the Brighton Corporation have approved a scheme of waterworks extension which will involve an expenditure of £100,000.

More Houses for Warwick.

The Ministry of Health have sanctioned the proposal of the Warwick City Council to erect an additional forty-one houses.

The Devonshire House Site.

On the Devonshire House site, Piccadilly, work will shortly begin upon a great block, containing shops and flats.

Road Widening at Esher.

The proposed road widening schemes in the Esher and Dittons district are estimated to cost £13,850.

The Housing of Wakefield Consumptives.

The Wakefield City Council Housing Committee are to report on a suggestion to build houses with verandas specially for consumptives.

Bermondsey Workhouse Flats.

The plans of the Bermondsey Borough Council to convert Parish Street workhouse into temporary flats have been approved by the London County Council.

Change of Address.

Messrs. Ross and Briggs, architects, civil engineers, and surveyors, have moved to Eldon Chambers, 75 Manningham Lane, Bradford. Telephone : Bradford 2486.

A Cottage Hospital for Castleford.

Plans have been prepared for the erection of a cottage hospital at Castleford. The architect is Mr. Easdale, of County Chambers, Castleford.

A New Cinema for Wombwell.

Plans for a new cinema at Wombwell have been prepared by Mr. C. Castelow, of Leeds, architect, and it is hoped to make an early start with the work.

A New Church for Farnham.

A new church is to be built at Farnham on a site of five acres. It is intended that the grounds shall make an attractive open space. The cost is estimated at £10,000.

Liverpool's £170,000 Dock Scheme.

An expenditure of £170,000 is contemplated by the Mersey Docks and Harbour Board in the construction of the north wall of the new Gladstone Dock.

Housing by Direct Labour at Aldershot.

The Aldershot Town Council have approved a scheme to build by direct labour fifty working-class houses. The scheme has gone to the Ministry of Health for approval.

£40,000 for Southwell Houses.

The Southwell Rural District Council have decided to apply for sanction to a loan of £40,500 for housing subsidies in the new colliery district.

Falkirk's New Housing Scheme.

The Falkirk Corporation are preparing a scheme for the erection of 282 houses at Merchiston, Thornhill, and Carmuirs, and on the recently acquired Stirling Road-Union Road site.

Great Houghton's Housing Schemes.

Plans have been prepared for the erection of 150 houses at Great Houghton. Another scheme for the erection of fifty-two non-parlour type is being prepared.

A New Children's Hospital for Sheffield.

The Sheffield Joint Hospital Council have purchased Norton Hall and grounds, comprising 120 acres. It is proposed to make an early start upon the erection of a new children's hospital of the bungalow type.

Electrical Developments at Hemsworth.

The new electrical scheme at Hemsworth provides for three sub-stations at Frickley, Grimsthorpe, and Brierley. Distributing schemes in the future will be installed at Shafton, South Hiendley, and Ryhill.

A Bathing Pool for Doncaster.

The Doncaster Corporation estate surveyor has been instructed to submit sketch plans and estimates for the provision of a children's bathing pool, swings, conveniences, pavilion, and a bowling green at Elmfield Park.

An Old Chiswick Inn to Go.

The famous "Burlington Arms," Chiswick, which dates from the fifteenth century and was one of Oliver Cromwell's resting places, is to be sold. It will probably be converted into a dwelling-house.

Road-making at Golders Green.

The Ministry of Health have directed an inquiry to be held into the application of the Hendon District Council for sanction to borrow £32,416 for the making-up of a number of roads in Golders Green and Hendon.

New Church for Seahouses.

It is proposed to erect a new Primitive Methodist church at Seahouse fishing station on the Northumberland coast. Additional land has been secured, and Sir Walter Runciman is giving £1,000 towards the erection of the church.

Sunderland's Land Purchase.

The Sunderland Corporation have decided to purchase 174 acres on the Ford Hall estate, adjoining Pallion, at a cost of £70,000. The estate includes Ford Hall, the birthplace of General Havelock. Sixty-two five-roomed houses are to be built on sites at the junction of Ring Road and Ryhope Road.

Proposed New Bridge for Royston.

The Royston Urban District Council have invited representatives of the Aire and Calder Navigation Company, the Ministry of Transport, and the West Riding County Council to a joint conference to discuss the possibility of erecting a new bridge over the canal to replace the present one, which is inadequate.

Temporary Appointment Wanted.

Mr. Samson A. Elijah, of 60 North Hill, Highgate, N.6, is willing to render temporary assistance to architects. He has been principal assistant to some well-known architects in India, where he won a scholarship and several prizes in architecture.

Cricket Ground Gift to Blackpool.

Sir Lindsay Parkinson, president of the Blackpool Cricket Club, has presented to the Corporation Whitegate Park cricket ground on condition that the Blackpool Cricket Club enjoy it rent free in perpetuity. The Corporation are to erect a fine new pavilion and in return will secure 17,500 square yards of land for a new park, of which the cricket field will be the centre.

The New Clapham Common Station.

The New Clapham Common station of the reconditioned City and South London Railway will be the first suburban "tube" station built entirely below the surface. The only superstructure will be an ornamental rotunda near the clock tower, covering the head of the stairway leading to the booking-hall.

Proposed Memorial Church for Ypres.

A scheme has been formulated by the Church of England authorities for the erection of a memorial church in the Ypres salient. Sir Reginald Blomfield, R.A., has been asked to draw up the plans, and it is proposed that the church should be laid out in the form of a cross, with a belfry, chancel, and nave. No appeal for funds will be made.

The Condition of London Bridge.

In the report of the engineer on the condition of London Bridge, submitted to the Bridge House Estates Committee of the Corporation, it is stated that "the bridge is in as good a condition as it was twenty years ago, and that not the least apprehension need be entertained in regard to the stability or safety of the structure."

Glasgow's Steel-house Experiment.

The Glasgow Corporation Housing Committee have discussed Lord Weir's scheme of steel houses, and agreed to authorize the construction of ten houses of this type at Drumoyne. It was also agreed to erect a block of four houses in timber in the same district. The erection of these houses is regarded as an experiment.

A New Pavilion for Colwyn Bay.

The Colwyn Bay Urban District Council have given instructions for a scheme to be prepared for the erection of a new pavilion to accommodate 1,000 persons on the west side of the pier entrance. Plans are also to be prepared for a covered way from the pier gates to the existing pavilion and for the provision of a bandstand.

American's Gift to Lincoln Cathedral.

An American visitor to Lincoln, Mr. A. Farwell Binnis, of Boston, has given £5,000 for the repair of the transepts of the cathedral, which is necessary to ensure the stability of the central tower. The American contributions now total some £14,000, and the English £28,000, but another £20,000 is still required.

The Condition of Selby Abbey.

An appeal is being made for funds to restore the pinnacles on the exterior of the choir of the ancient abbey church. Nearly twenty years ago the church was badly damaged by fire, and the restoration work then undertaken was more particularly concerned with the interior. The nave dates from Norman times.

A New Bridge over the Avon.

The Worcestershire County Council have given instructions for plans and estimates to be prepared for building a new bridge over the Avon at Evesham. The Evesham Town Council have offered to share part of the cost, provided their contribution did not exceed £7,000. The Ministry of Transport has agreed provisionally to make a contribution of 65 per cent. of the entire cost.

Proposed £45,000 Water Supply Scheme for West Dean.

The West Dean Rural District Council have again considered their proposed water supply scheme, which will embrace about twenty parishes. The Council have obtained grants from the Unemployment Grants Committee and Office of Works, and have instructed their engineers, Messrs. W. H. Radford and Son, of Nottingham, to send the detailed plans to the Ministry of Health. The estimated cost of the work is £45,000.

Milngavie Housing Schemes.

The Milngavie Town Council have agreed to proceed with a second development of forty houses under the improvement of insanitary areas scheme. Mr. Charles F. Bryden, F.S.I., was appointed quantity surveyor. The Council have also decided to proceed with approximately 100 new houses for letting under the Housing, etc., Act, 1924, to be built on ground already developed by unemployed labour. Mr. Frank A. B. Preston, M.T.P.I., L.S.A., of Milngavie, was appointed architect for both schemes.

Discoveries at Carisbrooke Castle.

Recent excavations undertaken by the Office of Works at Carisbrooke Castle have brought to light many objects of interest, chief among them being the curtain wall of the early castle. Mr. Percy G. Stone, F.S.A., says that this wall was indubitably built on the natural ground level, and by the evidence of courses of herring-bone work, it is clearly of early date—certainly soon after the Conquest. Other discoveries include the foundations of a flanking tower, and Mr. Stone considers that the position of this tower points to an earlier curtain.

The Leicester Building and Decorative Exhibition.

Preparations are well in hand for the opening of the Building and Decorative Exhibition, which is to be held in the Junior Training Halls, Leicester, from October 16 to 25. The exhibition is the first of its kind to be held in that city, and it is being actively supported by the Architectural Association of Leicestershire, the District Building Trades Employers' Association, and the British Exhibitors' Association. Most of the available space has already been booked, and among the chief exhibitors will be the Housing Committee, whose large stand will display plans and specifications in connection with their housing schemes. Everything appertaining to building and decoration will be shown, including the latest concrete building methods and labour-saving devices. Full particulars can be obtained from Mr. T. Percy Bentley at 32 Victoria Street, Manchester, or 71 London Road, Leicester.

Obituary

The late Mr. Henry John Snell.

We regret to record the death of Mr. Henry John Snell, of Plymouth, an architect well known in the West of England. Among the many institutions he designed were the South Devon and Cornwall Institution for the Blind, Plymouth; the Royal Sailors' Rests, Fore Street, Devonport, Keyham, and Portsmouth; the Royal Sailors' Home, Morice Square, Devonport; the Y.M.C.A., Bedford Street, Plymouth, and at St. Austell; the Royal Dockyard Orphanage, Devonport; Nurses' Home, Royal Albert Hospital, Devonport; Tavistock Urban Council's offices and the Courtenay House, north wing, and hospital of Kelly College, Tavistock; Devonport Technical School; Grand Theatre, Stonehouse; Plymouth Co-operative Society's Central Stores and offices, and about twenty of the Society's branches in the three towns; the Marine Biological Laboratory, the Hoe; and North Road Railway Station. The bank buildings he designed included Lloyds in Bedford Street, Plymouth; Lloyds, Fore Street, Devonport; Barclays, in Princess Square, Plymouth; and five others in western towns. Board schools to his credit were eight in Plymouth and Stonehouse, including Regent Street (Higher Grade), Salisbury Road, and Hyde Park Road, and five other schools elsewhere. In the Three Towns twelve new churches and chapels commemorate him, including St. Matthew's Church, Stonehouse; Wesley Chapel, Ebrington Street; and the Wesleyan and Baptist churches on Mutley Plain. For other places he designed twenty-seven churches and chapels, and made plans for eight Sunday schools. His designs for the restoration and extension of churches and chapels numbered twenty, six being in Plymouth, and including the interior of King Street Wesleyan Chapel. Among the building estates he laid out were: Seven Trees fields, now covered by Whitefield Terrace, Baring, and Mildmay Streets, and the South Devon and East Cornwall Hospital; the Lockyer estate, on which Wilderness Road, Lockyer Road, and Townsend Crescent were built; and the Whiteford estate, now comprising Whiteford Road, Vapron Road, Thornhill Road.

The Artistic Decoration of the Interior

Many architects are now making great use of "Elo" for the interior decoration of buildings. It is an asbestos composition, which can be cut, sawn, planed, and drilled like wood without fear of cracking, and is obtainable in many pleasing period and modern designs for panelling, ceilings, friezes, plaques, and the like. In this material the replica old oak reproduces the grain of the oak and even the craftsman's tool marks in a manner which defies detection. Following is a list of a few of the more important buildings in which the material has been used. The names of the architects, for whom the work was executed, are given in parentheses: "The Oak" Cinema, Selly Oak, Birmingham (Harold S. Scott, A.R.I.B.A.); the "Royal Hart Hotel," Ashford, Middlesex (F. J. Fisher and Son, FF.R.I.B.A.); the Albion Restaurant, Leicester (Forshaw and Palmer, Licentiates R.I.B.A.); Yew Tree House, Belbroughton (Pritchard and Godwin); the Manchester Hotel, Aldersgate, London (Sir Charles Ruthen, F.R.I.B.A.); Italian Renaissance showroom for Messrs. Heath & Co., Swansea (J. E. Rees); the "Lion" Billiard Hall, Huddersfield—claimed to be the finest in the country (Moore and Crabtree, AA.R.I.B.A.); the North Riding Hotel, Middlesbrough (James Forbes, Licentiate R.I.B.A.); Sloan's Billiard Hall, Bradford (Moore and Crabtree, AA.R.I.B.A.); the Scala Café, Manchester (T. Cook and Sons, MM.S.A.); Scotch Café, Kingston-on-Thames (Carter and Young, A. and Licentiate R.I.B.A.); the Park Tavern, Nottingham (W. B. Starr and Hall); and the House of Newbury's, Birmingham (A. Ransom). Richness of effect is achieved in the production of the material by the skilful distribution of ornament, and dignity is also maintained by the strict adherence to the recognized principles of construction. Typical examples can be inspected at the showrooms of Mr. A. C. Rennie, 62 Oxford Street, London, W.1.