Wednesday, October 15, 1924. Vol. LX. No. 1554.

THE ARCHITECTS' JOURNAL & Architectural Engineer

With which is incorporated "The Builders' Journal."

FROM AN ARCHITECT'S NOTEBOOK.

Wren was one of the harmonic heroes of the world if ever there was one. Though he wrote his poetry in stone and brick rather than in iambics and trochaics, he was not only one of the stateliest but one of the most direct, stimulating, and appealing of the poets: one of the noble band who purge our minds, who clear away the storms, and for whom we may thank God when once more the blue appears. Wren is one of the physicians of the soul. In his own day perhaps he was the greatest. Much as I love Dryden, and glory in Pope, delight, though with a shudder, in Swift, and own the enchantments of Purcell, I cannot help feeling that from 1670 to 1710 Wren reigns supreme in the arts—at any rate, in the arts of his native land.

JOHN ST. LOE STRACHEY:
The River of Life.

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

Drawings of Architecture. 14.—A Shop Front, Pulteney Street, Bath

(From a pencil drawing by Harold Falkner.)

THE

ARCHITECTS' JOURNAL

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

Wednesday, October 15, 1924. **Volume LX. No. 1554.**

The Church Street Guild

VAGUENESS of purpose is one of the greatest difficulties with which modern architecture has to contend. A building which has to serve ill-defined or diverse needs is not often beautiful. The church—swimming bath—skating rink—bank is rarely a successful achievement; for the most part as unsatisfactory as the bed—armchair—sofa—writing-table. The merit of a building and of a piece of furniture increases as its purpose becomes more fundamental. For this reason the small shop, which serves a single purpose, is, for the most part, superior to the large multiple store, and many would wish to see the wane of the great store-building epoch, quite apart from the fact that the small shop more often exists for the purpose of supplying a need than of creating a demand.

Those with a quick sense for detecting the trend of contemporary fluctuations may observe a slight tendency towards a return to the single-purpose shop. And one street in London, which is aware of this fact, would seem to be determined not to lose its opportunity. This street is Church Street, Kensington, the tradesmen of which are forming themselves into a guild. The Church Street, Kensington, Guild has amongst its aims and objects the following: "To maintain the high level of commercial honour for which British trade is renowned.

"To foster the spirit of co-operation among all tradesmen in the street with a view to the equal benefit of all.

"To beautify the street by the adoption of an agreed standard of artistic excellence in the structure and decoration of houses and shops in the street."

As citizens we concur with the first two aims; as architects, however, we must welcome the third as one of the most hopeful utterances for the cause of urban architecture which has recently originated in the metropolis. Certainly there has been no shortage of pleasant platitudes from the directors of large stores as to the value of architecture, but these utterances have invariably been followed by the erection of bombastic buildings full of aggressive self-aggrandisement and without a neighbourly thought, without, in fact, what we may term street consciousness. The Church Street Guild is a definite recognition of street consciousness. The attitude, we may suppose, is not entirely disinterested. The shop owners of Church Street are probably fully aware of the fact that a street of pleasant shops is in itself no mean advertisement. One might be justified in thinking that no great perspicacity is required to arrive at such a conclusion. Yet in how many streets do we find shop owners willing to forgo one jot of their rights of aggressive self-assertion in an endeavour to produce a beautiful street? Where, indeed, do we find anything but mutual mistrust and suspicion? If the Church Street Guild means anything, and from what we know of it we think it means a good deal, it is that the shop owners are determined, even at the sacrifice of self-advertisement, so to order their affairs that their neighbours, no less than themselves, shall benefit thereby; that their presence shall be an asset to the street as a whole.

Church Street is a pleasantly-curved thoroughfare connecting Kensington High Street and Bayswater Road at Notting Hill Gate—the two chief east and west main roads of the west of London. The street was, of course, at one time residential, and most of the houses are of the plain, unassuming brick type, to which shop-fronts have been added; it is an important 'bus route; moreover, at its southern junction with the main road are situated many of the large Kensington stores about the windows of which feminine humanity seethes like flies around a treacle pot, so that the number of potential customers is great, and the diversion of some of them might ease the appalling congestion on the main road.

One of the results, we hope, of the Church Street Guild will be the ultimate purging away of vulgarity from the street. Vulgarity is the besetting sin of the day; it shows itself in shop architecture, in lettering, in window-dressing, and in advertisement, the last being the worst. So hardened has our visual sense become to the shocks which it encounters throughout the commercial quarters of our towns that it is difficult to realize how much relief awaits their absence. No thoroughfare with shopping interests is immune from the disorder of senseless curves, of glazed fascias with distorted lettering, of endless signboards swinging at right angles to the pavement bearing messages in debased type, of house flanks, or even main street elevations, partially, or entirely obliterated with hoardings, of vast sheets of plate glass inappropriately used as a setting for small objects, and so on. Amidst this turmoil it is almost sufficient cause for a cry of delight to come across some old dignified eighteenth-century shop-front with its small squares of glass giving a reasonable human scale to the commodities behind them, or upon some well-designed modern front making good use of wood, marble, and fine metal work, or the like, for we are not of those who think that inspiration must for ever be sought in the past. We know, and these pages have from time to time borne testimony to the fact, that shop fronts are built to-day which meet modern requirements, and which are yet full of dignity and beauty. And it is for this reason that we are

sanguine of the success of the Church Street Guild if its members but remain true to their ideals.

But a street of isolated shops cannot be transformed in a month. The erection of a new shop front usually involves a large expenditure. But the necessity for repainting occurs with regularity, and it may offer an opportunity for effecting some improvement, either in the choice of colour or in the lettering of the fascia. Then, too, much can be done to-day to beautify a street by the removal of that which is in bad taste and gives offence. It is not always necessary to create something anew. What disgusts us is often a superfluity; an inane message, an injunction to purchase some probably useless article. But when once a policy of mutual support and helpfulness is adopted by the street the necessity for these vulgar blandishments vanishes, and an immediate improvement can at once be effected in the appearance of the street. Church Street is certainly more free than most streets from the abominations that we have in mind. But much more could yet be done in the stripping away of useless ugliness. The guild has yet to consolidate its position by gaining new members, and then during the winter it may perhaps be able to prepare for a spring offensive.

We shall watch its growth and career with great interest, and give it what support we can, for we firmly believe that the urban improvements which we desire to see will be brought about only by the combined efforts of the people concerned, and not by the activities and admonitions of outside bodies, and the Church Street Guild is first and last a combination of Church Street tradesmen.

The late Mr. T. E. Collcutt

The death of T. E. Collcutt at the mature age of eighty four severs a link with the remote past. He worked with G. E. Street during the Gothic Revival, and many of his own buildings have long taken their place in our recognized architectural inheritance. He had become, indeed, almost a legendary figure. His Imperial Institute—probably his greatest work—was built as long ago as 1887; while his Palace Theatre in Shaftesbury Avenue revives memories of D'Oyly Carte's historic failure to establish English Grand Opera with Sullivan's "Ivanhoe." The influence of the Gothic Revival is apparent in much of his work, which, however, was always extremely individualistic, and could never be definitely classified, though, if it were necessary to "place" him stylistically, one would include him with the "Classical" school of late nineteenth-century architects. He will always be remembered for his courageous experiments with terra-cotta—a material that in less skilful hands than his has served merely to afflict us. He used it mostly as a dressing, usually in conjunction with brick—the Palace Theatre and the bank on Ludgate Hill are examples. In the Savoy Hotel, however, he used the glazed white variety for his entire façades, and, as some will think, not with complete success. He was strangely attracted by this type of material, and one of his most notable actions was to institute, a year or so ago, a competition for designs in polychromatic faience. His public appearances were very infrequent of recent years, though when he did appear he never failed to impress the vigour of his personality upon his hearers, as when, at a meeting of the R.I.B.A. as recently as 1921, he read a remarkably stimulating paper on the subject of "Architectural Education." All who knew him testify to his strength of character, to his never-failing courtesy and kindness. He was a sturdy figure of a man, with a handsome head and a trimmed beard and moustache. There is a profile photograph of him taken in the 'nineties, which shows him in his prime—a magnificent personality of the Burne-Jones type. The portrait which we reproduce in this issue (by courtesy of the R.I.B.A.) is, of course, from the gallery of past-presidents, and was painted in 1908. In latter years Mr. Collcutt had taken into partnership Mr. Stanley Hamp, with whom he carried out a large number of important works. The architectural profession has lost not only a link with the past but a brilliant architect who has left many evidences of his genius. His loss will be profoundly regretted. The sympathy of all members of the architectural profession will be with his relatives and friends in their bereavement.

The St. Paul's Eyesore

The repainting of the advertisement board that defiles the famous view of St. Paul's from Fleet Street seems to indicate that the perpetrator of this outrage has not yet repented of it; on the contrary, he apparently proposes to perpetuate it. What can be done with him? Something must be done, for if this eyesore is allowed to remain, degrading one of the finest views in London, there can be no case against any other commercial assault upon the amenities of the metropolis. It has been pointed out that while the scenery of the countryside is protected against the vandal, there is no protection for urban beauty beyond the common decency and self-respect of the private citizen. When the individual abuses the public interest for his own private gain the time has surely arrived to put some check upon him. If, as in the present instance, all appeals to his sense of propriety are in vain, some other kind of action must be taken. Legislation should be enacted giving the City Corporation (indeed, all local authorities) power to remove any advertisement that constitutes a public nuisance. This advertisement which spoils the view of St. Paul's is really a test case. If nothing can be done, then we must resign ourselves to the commercial vulgarization of every fine building and every noble view in London.

Pillory the Public Nuisance

We wish that the societies that exist to keep a watchful guard over matters of public architectural amenity would more frequently avail themselves of the columns of the Press. It is of course preferable to remonstrate with a wrong-doer privately, but when such action fails, as we believe it often does, there should be no hesitation in resorting to the pillory. A united protest by the various societies concerned might be effective where isolated or intermittent action would fail. Public opinion, if only it can be "vocalized," is still a powerful deterrent upon those who, out of self-interest or, as is often the case, mere thoughtlessness, would prosper at the expense of public decency.

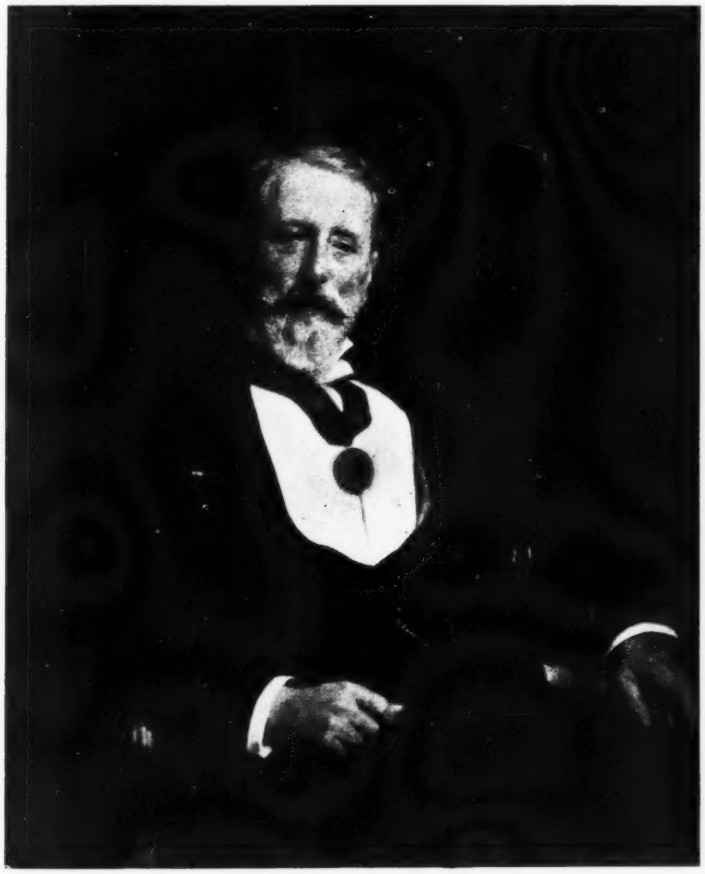
Protecting Ancient Buildings

While commercial concerns continue to flourish at the expense of public decency, those who are concerned with the preservation of the amenities—with the repelling of every vandal assault—find themselves more and more hampered by the lack of funds. The Society for the Protection of Ancient Buildings, which has done so much valuable work in the past, has to report an inability to carry on effectively unless there is a considerable increase in donations and in the roll of subscribers. In the forty-seventh annual report, which has just been issued, Mr. R. Minton Taylor deplores the apathy of the public towards the things which make this country worth living in. "Unless the interest of this greater public can be aroused," he writes, "and its sympathies enlisted, all the society can hope for is that by advice and protest it may continue to alleviate the evil against which it is striving. In short, the work which lies before the society is altogether beyond its present capacity; and, if the wastage of ancient buildings is to be stemmed, a considerable increase in members and funds must immediately be obtained." The annual subscription is from one guinea upwards. We note that, to help the good cause, Professor Rothenstein has offered to paint a portrait of anyone who wishes to support the work of the Society for a fee of twenty-five guineas, which he will hand over to the Society's funds.

The late Mr. Thomas E. Collcutt, PP.R.I.B.A.

THE death, last week, was announced of Mr. Thomas Edward Collcutt, PP.R.I.B.A.

Born at Oxford on March 16, 1840, and educated at the Oxford Diocesan School at Cowley, Thomas Collcutt first entered the office of a London architect, R. W. Armstrong, with whom he served his articles. He then journeyed to the office of Messrs. Miles and Murgatroyd — and lastly was with G. E. Street. In 1869 Mr. Collcutt commenced practice with a Mr. Woodzell, and this partnership was responsible for the Blackburn Free Library, a fine work. The partnership, however, existed but for three years, and then the senior member started on that series of delicate and reputed Renaissance studies, the first of which was the Wakefield Town Hall, which brought him renown and fortune. Mr. Collcutt carefully journeyed, sketchbook in hand, through France and Normandy, Belgium and Holland, but particularly studying the Italian Renaissance that one finds in and around Orleans. And under this influence all Mr. Collcutt's later work was moulded. For years he worked assiduously designing furniture for a young and enterprising firm, first in the Gothic methods which were fostered by Street, then gradually becoming more and more infatuated with the best of the French periods. This is a branch of design which Mr. Collcutt always excelled in, and he was at one time responsible for the internal fitting-up of the P. & O. liners, which were extremely ornamental in their saloon and staircase fitments. During more recent years Mr. Collcutt was responsible for the elevation and internal decoration of the New Palace Theatre, the fine front of the P. & O. Co.'s offices in Leadenhall Street; the City Bank on Ludgate Hill, by some regarded as one of the most reputed and delightful pieces of design in the whole of the City; the new King's Hall of the Holborn Restaurant; the Wigmore Hall; Lloyd's Registry of Shipping, and, lastly, the Imperial Institute, which, from its magnitude, may by many be looked upon as the masterpiece of Thomas Collcutt, but of which the architect himself had something to say.



THOMAS EDWARD COLLCUTT, PP.R.I.B.A.

(From the Portrait by A. S. Cope, A.R.A., in the possession of the R.I.B.A.)

"Perhaps," he once suggested naïvely, "I might like to pull it down and build it up again"; and, although there appears to be little seriousness in the suggestion, it is the opinion of many that had more time been given to the architect to mature his scheme and to elaborate his design, he would have been less ornate in his detail, and would have put a deal more serious effect and grandeur into the work. One thing Thomas Collcutt was extremely anxious should be remembered was that internally nothing hardly had been completed owing to the want of funds. The whole scheme of completion depended upon colour decoration, so that it was impossible to be fair in criticism until the artist had had the opportunity of adding the wonderful effects of colour to his building. Mr. Collcutt's own description of this picturesque pile is worth giving. "The

prevailing style of the building is a free rendering of the Renaissance, and as the amplitude of moulding and the abundance of Arabesque carvings show a decided relationship to early Italian Renaissance, it may be said that the Imperial Institute affords a characteristic example of the gradual movement towards the Renaissance as practised in this country during the last two decades."

Collcutt received the commission to build it as a result of a limited competition in which five other eminent architects took part.

Collcutt's other great building is the Savoy Hotel which, with the addition of Savoy Court, facing right on the Strand, makes it rival in area the Hotel Cecil near by, though its bulk is not so great and the division of its parts is smaller; it is also much more modern in its architectural treatment than its neighbour. The Strand front is carried out in a white glazed ware which, if it does not defy the dirt of London, makes it easier for the building to be periodically cleaned.

Among his minor private works, which were numerous, should be mentioned a red-brick house in Bloomsbury Square built for his own occupation.

In latter years, in partnership with Mr. Stanley Hamp, he carried out among other buildings, the "Oxo" premises at Southwark, and the new work at Mill Hill School.

Collcutt was president of the Royal Institute of British Architects for the period 1906–08, and had been in 1902 the recipient of the Royal gold medal for architecture. He was an honorary member of the Société Centrale d'Architecture de Belgique, a corresponding member of the Société des Artistes Français, and at the Paris Exhibition of 1899 received a Grand Prix for architecture. In December, 1921, he read before the Institute a paper entitled "A Plea for a Broader Conception of Architectural Education." In it he expressed with energy and decision views which aroused much interest and controversy, and which showed that up to an advanced age he had abandoned no whit of his enthusiasm for his profession and his desire to advance its true interests, while his love for its transcendental side only increased with the leisure which his retirement gave him.

More than most professional men, perhaps, he was absorbed in the problem of the alleviation of the hardships of the poorer classes. "Strive for and accomplish all that is possible for the better housing of the people, we still have a submerged tenth to consider. But I would ask whether a clean sweep of this 'Augean stable' cannot be attempted. Must we always have the poor with us?" This question, which prefaced a paper on "The Improvement of London," read before the R.I.B.A. in December, 1920, was one to which he had long ago given a definite "No," and he himself laboured willingly by deeds as well as by words.

In a notice in "The Times," the writer says:—His name is chiefly associated with two buildings well known to Londoners and visitors to London—the Savoy Hotel and the *ci-devant* Imperial Institute. The latter, indeed, has gone through various vicissitudes of use and title, and now houses the London University; but it has not been changed externally. The Institute, which was completed in 1893, may be considered a typical example of his style, which managed to combine two most opposite qualities—minuteness of detail and ornament and breadth of form and outline. The façade of the building is covered with minutely divided mouldings and delicate ornament, suggesting the work of the cabinetmaker, and recalling his own designs for work carried out in terra-cotta rather than of work in stone, while the outlines of the gables, and of the great tower, which rises 300 ft. into the air, are simple and almost severe. Characteristic of his work are the octagonal angle turrets capped by cupolas. In plan it has the strange characteristic that the whole of the great front, which faces south on the Imperial Institute Road, is given up to corridors, all the administrative rooms facing north. He was hampered in his design by lack of funds, there is no doubt, though this can hardly have determined the peculiarities of design.

Thirty years ago, a representative of the ARCHITECTS' JOURNAL wrote the following, from an interview which had been accorded him by Mr. Collcutt: Seated in a particularly charming room, in Bloomsbury Square, and which has the touches of an architect's hand upon it, from the skirting to the cornices up above, you are able to indulge in a little cursory chat about the date books of the past and the aspirations of the future. Mr. Collcutt is not prepared to go very deeply into the question of professional examinations, but as one of the Institute Examiners in the "Art" section he frankly confesses that the examinations are, after all, proof of very little. The great objection to the whole thing is the custom of cramming, and as he very rightly remarks, the more a brain is crammed the quicker does its knowledge evaporate. He gives you instances in which men have creditably passed the Institute Examination who would have been mercilessly plucked had they again attempted the same examination three weeks later. Mr. Collcutt, however, ridicules the notion that an architect should be an artist and nothing else. The more practical knowledge a man has, the more likely are his artistic faculties to be elevated; and the better acquaintance he has with the workshop and the scaffold, the nobler will be his buildings and his reputation. In his own room, in Bloomsbury Square, and in his country house, Mr. Collcutt is surrounded with the evidences of a cultured brain. There is a superb marqueterie cabinet of enormous proportions which occupies one whole side of the room. It was brought from the monastery of Rottweil, near Ulm, in 1526, where it was made by Capuchin monks. The inlay is remarkably fine, and the original locks of beaten iron are still in position. Beside a Gothic cabinet, an example of his own design of twenty years ago, there stands a beautiful muniment chest, massively inlaid with ivory, which the owner picked up upon one of his Italian travels. A few specimens of beautiful pottery-ware, of which he is an enlightened connoisseur, evidence his appreciation of the plastic arts. But those of us who have seen some of his internal decorations and fittings know what a mastery his pencil has over this department of an architect's art.

Some of Mr. Collcutt's views on Architectural Education may be of present interest: "We architects have suffered and are still suffering, perhaps, more than any other body of men, from the effects of war. The outlook is still gloomy. But, in spite of this indubitable fact, students, and yet more students, are encouraged to enter the schools. Mr. A. J. Davis, in a recent lecture, pointed out that in the Ecole des Beaux-Arts the proportion of applicants ultimately admitted is 10 per cent.; those who do not pass have to enter some other calling. I understand a large proportion in our own schools are allowed to take the full course before finding architecture is not their bent. This is unfair to the student, it wastes years of his time, and is a handicap on his future—the schools have done him a wrong, and are incurring a grave responsibility. Pray let us face this fact squarely and honestly.

"I would suggest that no student should be finally accepted unless he can show, on a short probation, that he has a peculiar native aptitude or tendency to architecture above any other calling. This "aptitude" should be ascertained by a body of examiners independent of the schools. Of course, such an examination should be confined to architecture; steel construction and perspective colouring should not be considered.

"What a rich store of valuable knowledge we should gain if this world could be revisited by the shade of some Ninevite architect, one of an amiable and generous nature, eager to disclose the mysteries of his early education, of his later proficiency, and of his success as a practising architect! If, being an enthusiast, he had, from his other world, kept an eye upon architects and their work from the remote ages, when he was actively engaged himself, until more modern times, what a fund of useful information he could give for the guidance of the student of to-day!"

A MONTHLY CAUSERIE

Joking Apart

A Kick Against the Pricks

BRUGES has now so far recovered from the war as to have reached its saturation point in tumult of motors, but three years ago scarcely any were to be seen, so that a garish, yellow charabanc that was sometimes left to cool off opposite the belfry was conspicuous in solitude. In common with its kind it had been christened, like a ship, at its launch upon the roads; yet, in a land where Flemish and French jostle one another for supremacy, and English is widely spoken, and German well understood, the name blazoned on this stately vehicle—I—CAN—OPPIT—must have left many a polyglot wondering. The vernacular of France and Belgium holds many records of the years when the English soldier fought and laughed with the inhabitants of those countries, and "I—CAN—OPPIT" is a much fitter name for a squab charabanc than the "Sultan of Morocco" or "Mount Everest" of our own lanes, whose titles seem to deny the vehicles power of movement as completely as do their cumbrous shapes. Facility in hopping it is, in fact, one of the chief delights a motor-car offers to its owner, whom it enables to "pop in" and "hop out" at will; and fortified by these powers I lately popped in from the vasty unknown upon two somnolent relatives of mine, who moulder in a remote part of the country among the damp shadows of a huge Wellingtonia planted close against their windows by—as I imagine—a squirrel; and, in the subsequent act of hopping it I walked, at the gate, straight into an old friend who pastures in bucolic retirement close by.

"Talk of the devil!" cried this sunny fellow (meaning me). "We have just been speaking of you, and I was saying that architecture is dead."

Although I resist the idea that architecture can ever be quite dead while I remain alive, it seemed to me that this comment was justified from several points of view; but, as my friend has spent the whole of his active life as a mechanical engineer, I knew that he would not understand any one of them. I also foresaw that if I encouraged him to explain himself I should learn that architecture was at fault because the gable of the Gent.'s Sporting Bung., No. 7b, with glazed porch, as per illustration in page 972 of the Universal Store's catalogue, and erected on land plainly marked on the ordnance map as "liable to floods," had fallen out and let the roof down; or that, as an architect, I should be coldly called to account for the cinema newly erected in the village, opposite the church. The architect, we know, is the man who makes the chimneys smoke, the taps to drip, the ceilings to crack, the stairs to creak, and who plans out and designs the scheme of draughts; or, on the other hand, he is the dear man who *prevents* the chimneys smoking, the taps from dripping, etc.—we know it all, we know it well, but the familiar song is properly one for soprano, mezzo, or contralto voices; as such, we can put up with it, for it is our nature to—and, besides, we must. I for one, however, have no ear for candid idiocies of this kind set in the bass clef, and I opened briskly to show my friend that the failure of architecture to maintain the high achievement of mediæval builders was due not to me, the architect, but to him, the engineer. In order to put him in key for what he had to hear I began by claiming that engineering was concerned only with the mechanical facts of building—to which he readily agreed—and I was proceeding to remind him that a very big gun had described "facts" as "the brute beasts of the intellectual world," when we were interrupted, and I hopped it.

I have known, in varied degrees of intimacy, a very large number of engineers, and my belief is that there is no group of educated men more completely sundered from architecture. One of them, certainly, postures before cathedrals as though cathedrals alone exemplified architecture, but I long ago discerned that this is only one of many ways he has of standing in a trance of admiration before *himself*; what he enjoys—and bores all his friends by elaborating—is a sense of the preciousness of his own soul borne up by thin poetical slosh, in contemplation of the lofty, darkening vault or the tapering pinnacle. Another admires the Middlesex Guildhall, and surprised me by so expressing himself, for on no other occasion have I observed him to be conscious of architecture. A third (who ought never to have been an engineer at all) has an uninformed yearning for the romantic in architecture as he has for the same quality in science, philosophy, and the arts generally; yet a fourth has observed architecture as a tailor is supposed to view pictures, and applies a powerful logic to the discrediting of every style with which I am acquainted; while yet a fifth has exhibited to me taste in architecture which I should otherwise not have been aware of, by confessing that his daily crossing of Waterloo Bridge was embittered to him by the unexampled hideousness of Somerset House. With these exceptions, if exceptions they be, not one of a score and more of my engineer acquaintances understands in what architecture consists or what it is that the architect would be at. If encouraged some of them will try to disparage architecture by logical analysis which itself denies the existence of art, but otherwise they are content to repose in an unquestioning ignorance so sublime as to banish distrust. The applied science of engineering, in fact, seems to direct men's minds into channels of thought remote from consciousness of art.

The case is noticeable for the engineer's special equipment in the fundamentals of architecture. He is equipped to assess all qualities of a building except its architecture, and his criticisms are accordingly peculiarly disconcerting. It is difficult, for instance, to rebut his derision of the exaggerated emphasis on keystones so common in architectures of Renaissance origin; such, for instance, as in Mr. Ralph Knott's L.C.C. offices, or in a certain building at Hampstead designed by Sir Edwin Lutyens, or, for that matter, in some of the palaces of Verona and Florence, which we all admire. Ridicule based on the logic of mechanics cannot dispossess architecture, for if illogical emphasis of constructive features be inadmissible, architecture cannot exist. The only true critical approach is on the ground of taste, and though mechanicians' logic quite properly limits the vagaries of architectural taste in the same way as its tether limits the activities of a pet lamb, architectural taste can only disport itself wholesomely within the area of constructional rules, if a reasonable amount of rope is allowed. It is no use, however, trying to claim from any well-accredited engineer due indulgence of rope by which mere building becomes true architecture. What is in the least unfit, unnecessary, or not recognizable as ornament, can never seem to him right.

In spite of this it is difficult to believe that the engineer finds no pleasure in the expressiveness of the forms he designs. I observe that the connecting rods of reciprocating steam engines frequently have a bulbous shape, like a baluster's, and I cannot believe that these modulated curves do not give pleasure to the trained eye of the engineer which perceives the nice adjustments between economy of material and reduction of weight and the forces to be transmitted, expressed by them. It is difficult to believe that the designer of the beam of one of our old beam engines did not relish the beauty of the form which a fine adjustment of economy of material to the work to be done, imposed; or that he did not complete the design so that the member might have a comely finish and express in its form the balanced perfection pictured for it in his mind. It is of man's deepest nature to desire thus to give expression to

the work of his hands, and the pleasure he seeks in adding an unnecessary perfection to his work is of the nature of æsthetic pleasure. Whether the mechanical engineer can disentangle himself from the mesh of formulæ which involves him so far as to taste this liberation I do not know, but it is certain that the civil engineer, whether he recognize them as such or not, must experience the same aspirations in his work as beguile the architect. A lighthouse, for instance, whose lines are those ordained by nature as perfect for a tower of masonry designed to hold aloft a lantern and combat surf and tempest, and whose very tapered lightness cheats the forces opposed to it and is a condition of its strength, must certainly delight the designer with a sense of its balanced beauty, and lead him to exercise himself in perfections which will enhance the graces of the building. The same implications attach to many works of engineering. The eminent designer of the great dams of the Birmingham Corporation's reservoirs, near Rhayader—Mansel—undoubtedly exercised himself in displaying the beauty of his vast, battered, granite revetments, his sluices and sluice houses.

The above, however, is not what I had intended to display to that engineering friend, who now pastures in bucolic retirement. The Forth Bridge is an engineering feat certainly, but so also is a sewing machine; and engineering is much more widely concerned with such things as sewing machines than with such things as Forth Bridges. I design to pursue this subject on another occasion.

KARSHISH.

The Modern Architecture of Zurich

By W. WOHLGENANNT, Dipl. Arch., F.T.H., Zurich

(Concluded)

PERHAPS the most remarkable modern building in Zurich is the National Bank. Completed in 1922, it marks the final step taken during a period of gradual architectural development. In its architectural character this building is different from other town structures. In many of the modern buildings the classical details give the exterior an insincere effect, and a misuse is made, in steel structures, of the pillars and columns of temple and palazzo architecture, and of the little towers, bays, and gables of the Romantic period. It is doubtful whether it is satisfactory to design the concrete elevation of an office skyscraper in imitation of a mediæval cathedral, or to have an imitation Renaissance palace front to the gigantic steel frame of a modern warehouse. I do not question the beauty of many of the buildings of the past, but suggest that their forms are frequently misused in connection with modern structures.

The National Bank at Zurich is a fine example of modern commercial architecture. The exterior expresses the logical evolution of a real wall-architecture, and reveals, moreover, the purpose of the interior. The ground floor, containing the public halls, demanded side-lighting, and this requirement has been suitably fulfilled. Over the ground floor are the offices. These are distinguished by the horizontal row of windows, which permit rooms of various sizes to be formed by means of partitions. Each floor is accentuated on the exterior by a decorative strip dividing the building horizontally into well-balanced proportions. Unlike the buildings already mentioned, the bank has decorations of a flat nature, thus avoiding any sense of plasticity in the surface through effects of light and shade. From a distance the decorations disappear, and the cube is seen in contour and surface. The impression is added to by the windows, which each have a moulded surround. But as we approach the building, the detailed sculpture appears in all its charm and richness. Beautiful, lined reliefs cover the pillars of the entrance arcades. Many well-known artists and craftsmen were engaged upon the building.

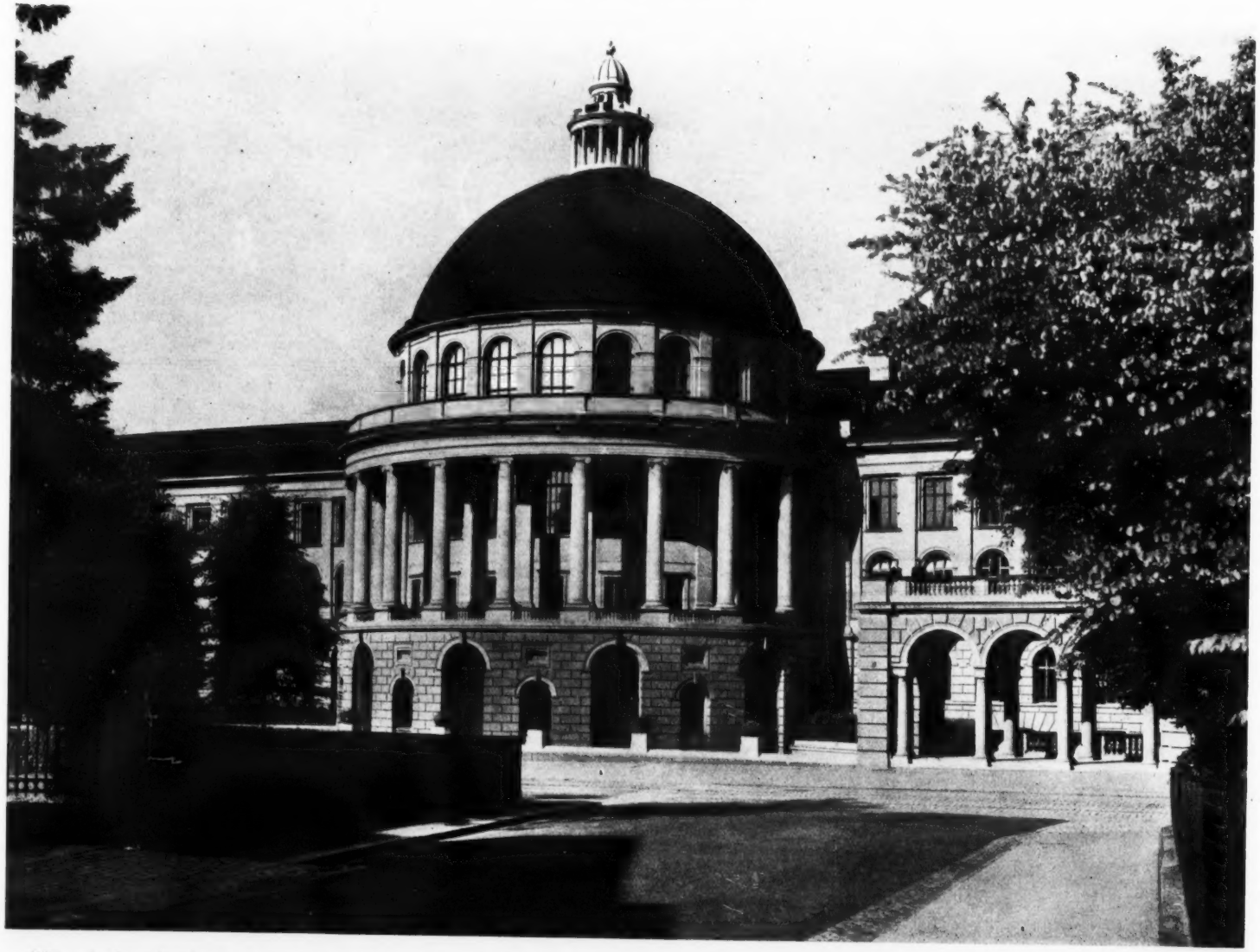
THE FEDERAL TECHNICAL HIGH SCHOOL: THE FRONT COURT.

For the interior a cool, greyish-green colour has been employed, thus giving it a business-like

Additions to the Federal Technical High School, Zurich: The East Front

Additions to the Federal Technical High School, Zurich : The East Front

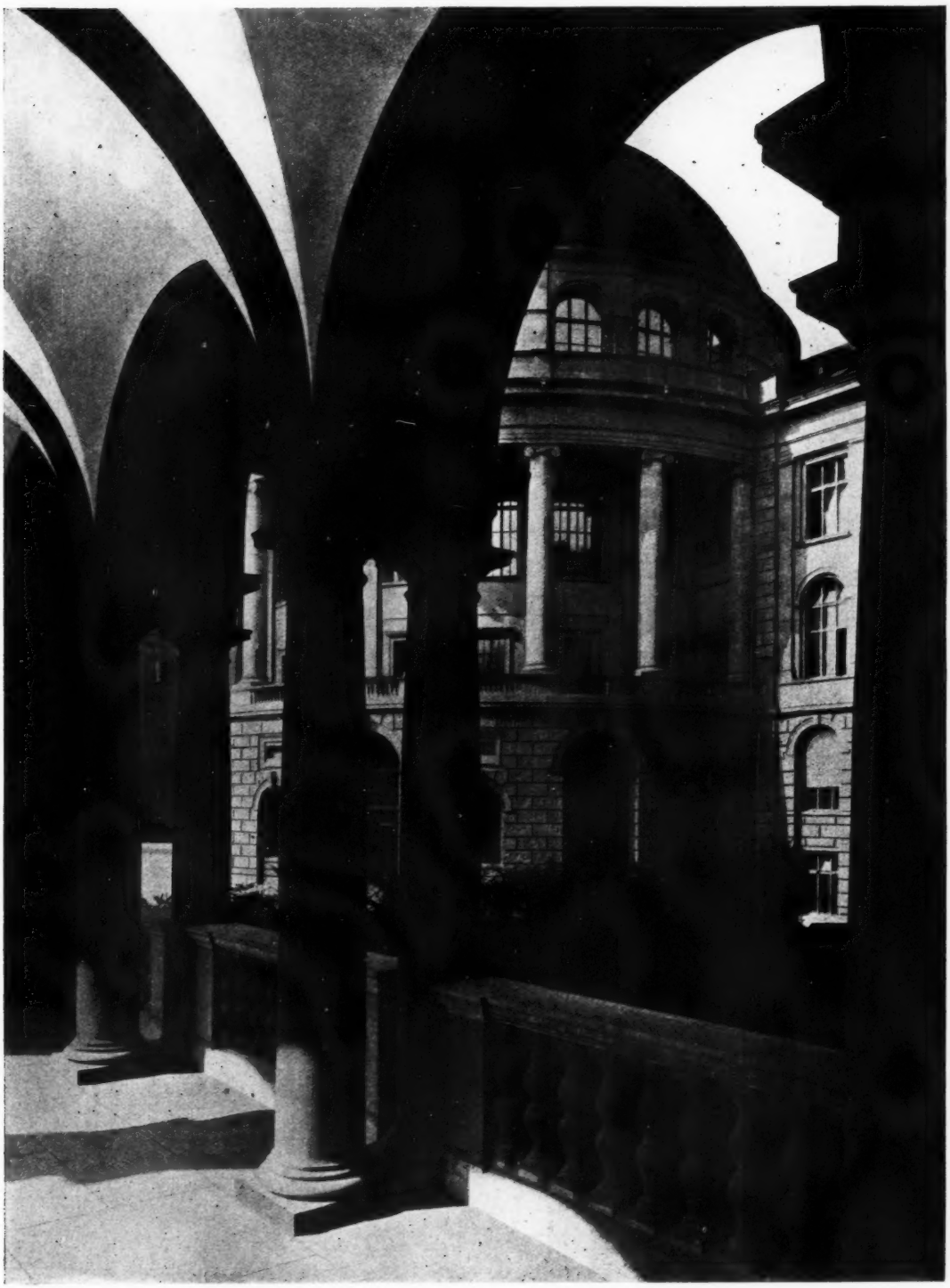
Herr Gull,, Architect



"The school was founded in the second half of the last century, when Zurich was able to engage Semper, the famous German architect. He designed the building in the sense and feeling of his time, and the lay-out, the floor planning, and the proportions of the building are admirable. Additions were begun, and continued during the war years, and they are to be completed this year."

The Federal Technical High School, Zurich : The Colonnade

Herr Gull, Architect



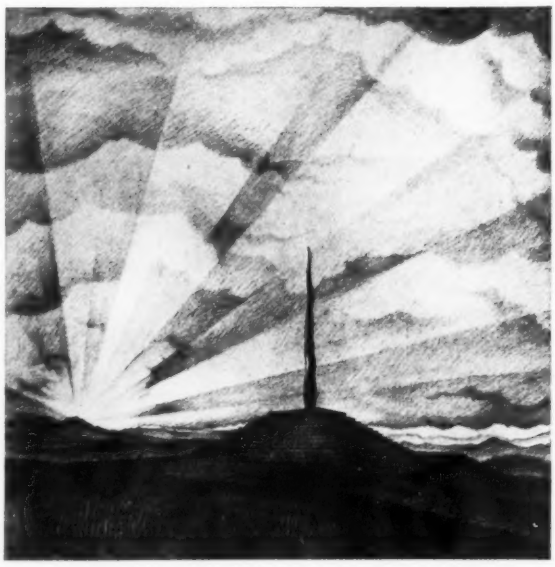
The view here obtained of the central domed-feature is from the colonnade, seen on the right of the illustration on the previous plate.

THE FEDERAL TECHNICAL HIGH SCHOOL, ZURICH: THE SOUTH-EAST WING. HERR GULL, ARCHITECT

atmosphere. The glittering sandstone used for the exterior also preponderates in the vestibule and staircase hall. The building is expressive of wealth. In mass and detail the proportions are big; a true use is made of the different materials, and the fresco painting and the metal-work are very fine. The Swiss Bank is a handsome and nobly-engraved treasure casket.

The extensions to the Federal Technical High School are more purely Classical in style than any other of the modern buildings of Zurich. The school was founded in the second half of the last century, when Zurich was able to engage Semper, the famous German architect. He designed the building in the sense and feeling of his time, and the layout, the floor planning, and the proportions of the building are admirable. New annexes were begun and continued during the war years, and they are to be completed this year. They take the form of two wings, and form practically a new back to the building. The classical treatment of the new work is thoroughly in keeping with the architectural spirit of the earlier building.

The school provides every comfort for professor and student. There are high, light-flooded drawing-halls, spacious corridors, which may also be used for exhibition purposes, and several big auditoria. The central hall forms a connection between the old and the new work, and affords striking views of the vestibules and corridors.



A CENOTAPH: "THE FLAME." ZOLLINGER, ARCHITECT.

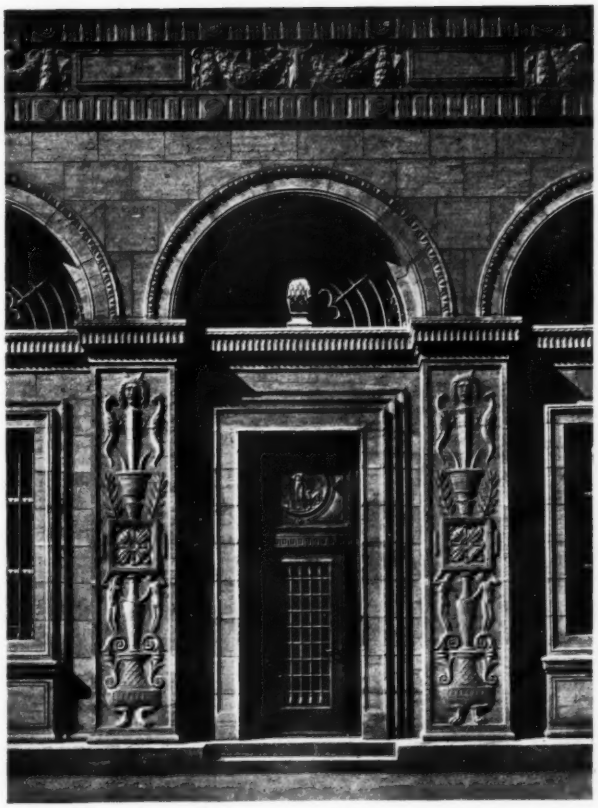
The cenotaph illustrated, stands upon an eminence amidst surrounding woods. It was selected in competition from a large number of designs, varying from sculptured conceptions symbolizing dying warriors and "Helvetias" to memorial pillars and walls. The selected design is monumental in character. It is called "The Flame," and symbolism could not well have been better expressed than by this flat, square flight of steps and the twisting flame. The flame rises to a height of about 50 ft., and the glittering of its gilded metalwork can be seen for miles around at sunset.

[From the illustrations which appear with this and Mr. Wohlgenannt's preceding article, it will be seen that Zurich is singularly rich in fine specimens of modern architecture. These buildings are not merely adaptations of past styles; they are original conceptions which, however, form part of a general progressive movement. It will be remarked that there is little or nothing of the extreme modernism, the wilful eccentricity, that characterises much current German and Dutch work, for instance. At a time when continental Europe has shown a marked tendency to throw off all restraint our Swiss friends seem to have preserved an admirable level-headedness that has been of the utmost benefit to the development of national architectural art.]

THE CENTRAL HALL.

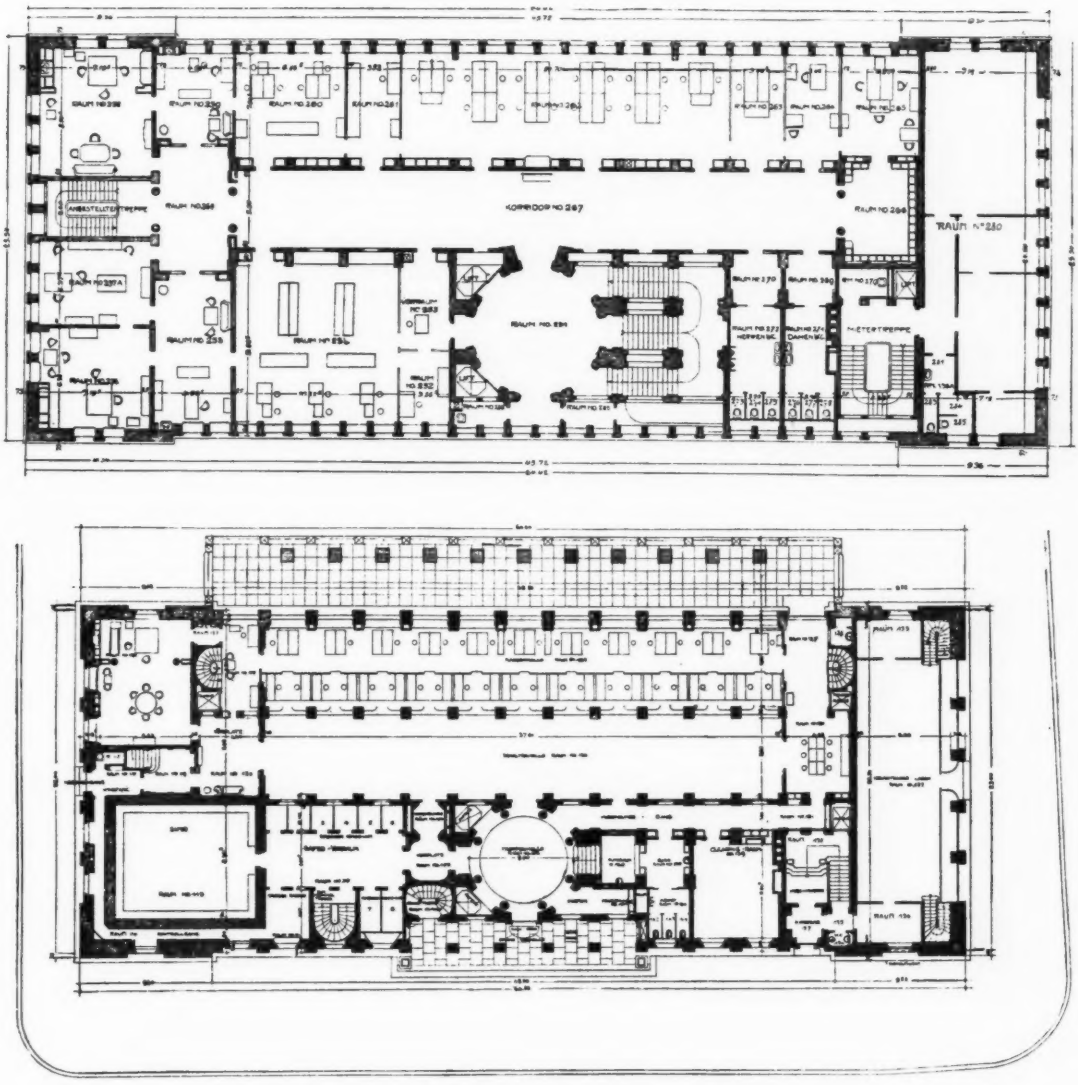
THE LARGE AUDITORIUM.

THE FEDERAL TECHNICAL HIGH SCHOOL, ZURICH. HERR GULL, ARCHITECT



THE NATIONAL BANK, ZURICH. THE BROTHERS OFISTER ARCHITECTS.

THE NATIONAL BANK, ZURICH: THE PUBLIC SPACE IN THE BANKING HALL.
THE BROTHERS OFISTER, ARCHITECTS.



PLANS OF THE NATIONAL BANK, ZURICH.

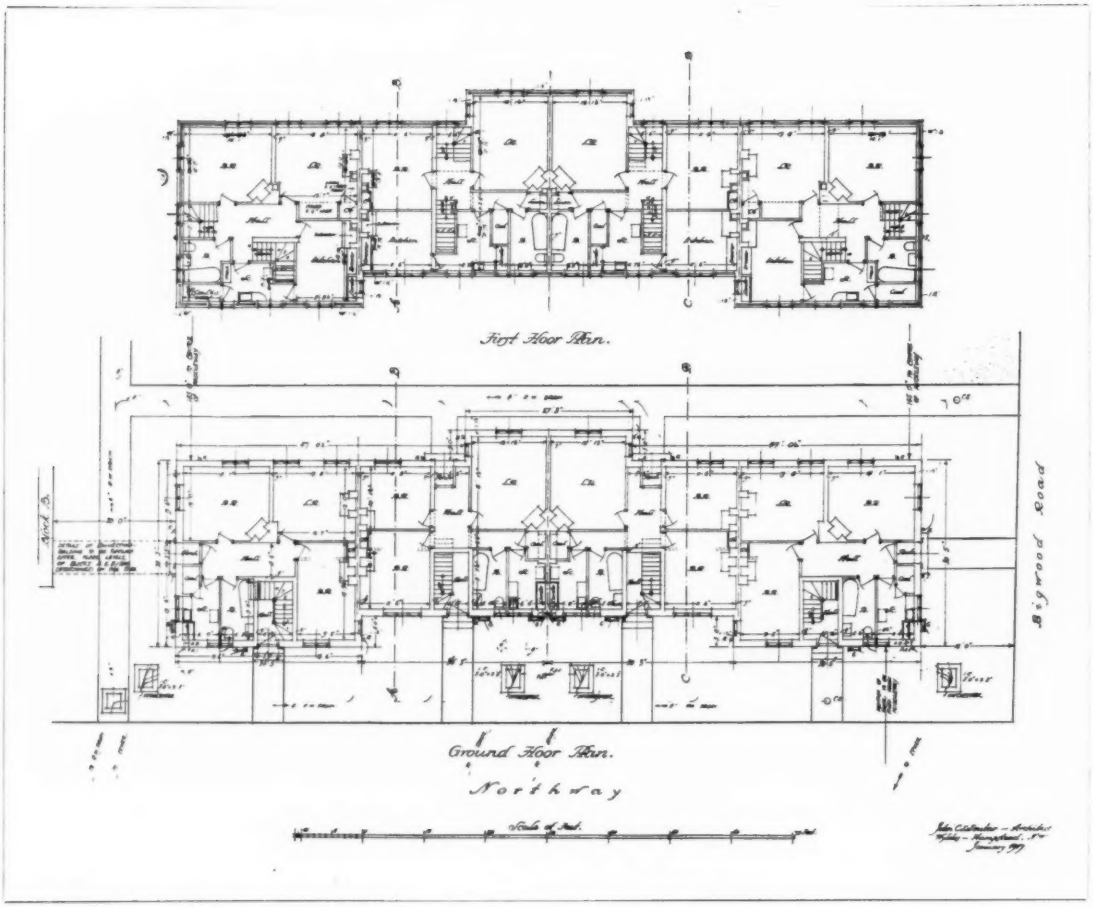
THE BROTHERS OFISTER, ARCHITECTS.

Some Recent Houses in the Hampstead Garden Suburb

JOHN C. S. SOUTAR, Architect

SEVENTEEN years ago the site of the pioneer Hampstead Garden Suburb was open fields, and we now have a great and growing community housed on an harmonious plan, with unmatched provision of open spaces. In the last year or so the extension of the suburb northwards has been taken up with great vigour, and now the meadows towards Finchley are rapidly being built over with blocks of flats with interesting labour-saving devices, common restaurants, and so on, and houses which, whether big or little, are at least an advance on anything within the vision of the speculative developer. The point of the achievement has been to bring into existence a community which, although (if one may say so) suburban, has its own characteristic communal life. In the end there will be a population of at least 25,000, and half of that number are there already.

Mr. J. C. S. Soutar has been responsible for a fair amount of the suburb's architecture, including the extension to the Institute School of Arts and Crafts for the Henrietta Barnett School—a second building, a replica of Sir Edwin Lutyens's original institute. The twin buildings with their charming colour-scheme of grey and red, their steep tiled roofs and dignified lines, stand on the high place of the suburb, where the spire of the church—unique in church architecture—and the dome of the Free Church face each other across tennis courts and flower-beds.



RECENT BLOCKS OF FLATS AT HAMPSTEAD GARDEN SUBURB. JOHN C. S. SOUTAR, ARCHITECT.

Modern Domestic Architecture. 92.—A House in Meadway, Hampstead Garden Suburb

John C. S. Soutar, Architect

Plans of this house will be found on page 582. The accommodation consists of a drawing-room, living-room, and lounge, with the usual offices, on the ground floor, with three bedrooms and a dressing-room on the first floor, and a workshop and bedroom in the roof.

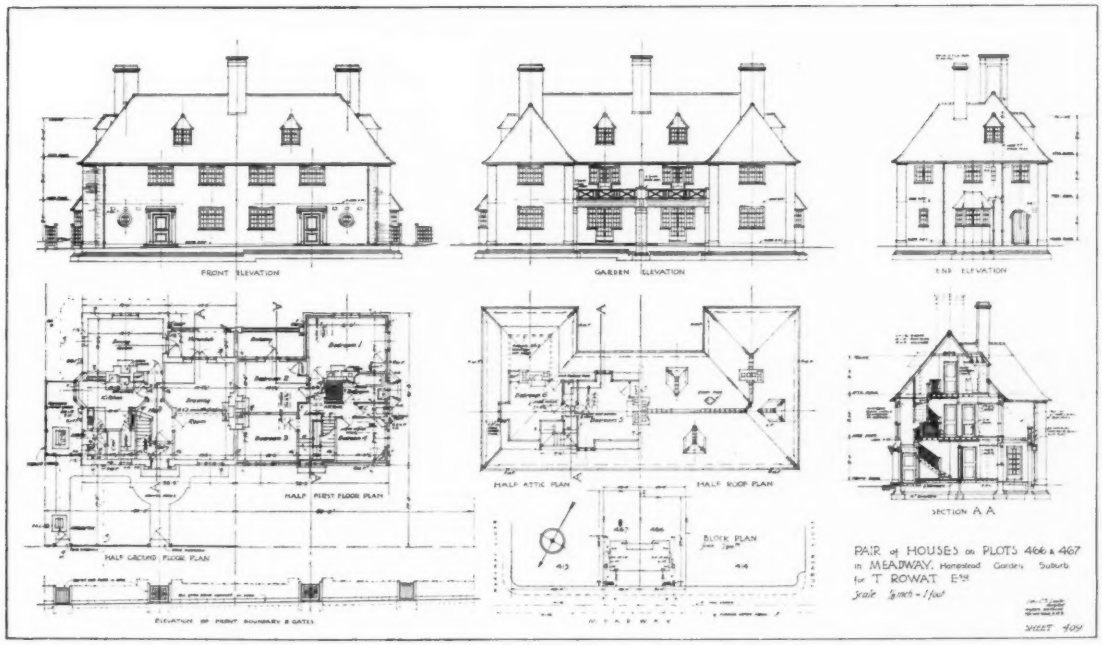
Modern Domestic Architecture. 94. A House in Heathgate, Hampstead Garden Suburb.

Modern Domestic Architecture. 93.—A House in Heathgate, Hampstead Garden Suburb

John C. S. Soutar, Architect

As reference to the plans on page 583 will show, this house is a six-bedroomed one (the bedrooms being planned on two floors, with a playroom and extra bathroom on the top floor), and drawing-room, dining-room, morning-room, hall, and maid's room on the ground floor.

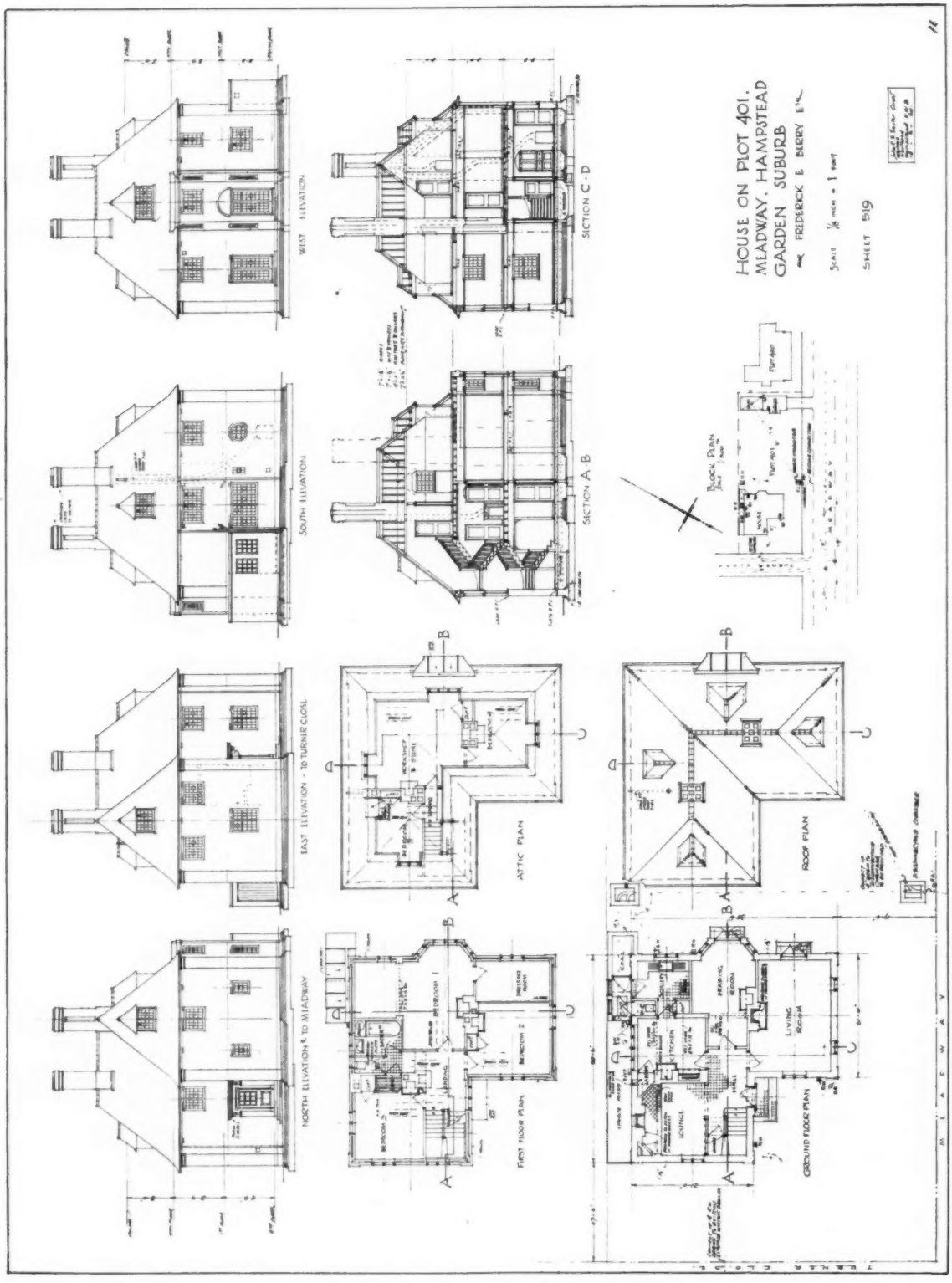
A GENERAL VIEW.

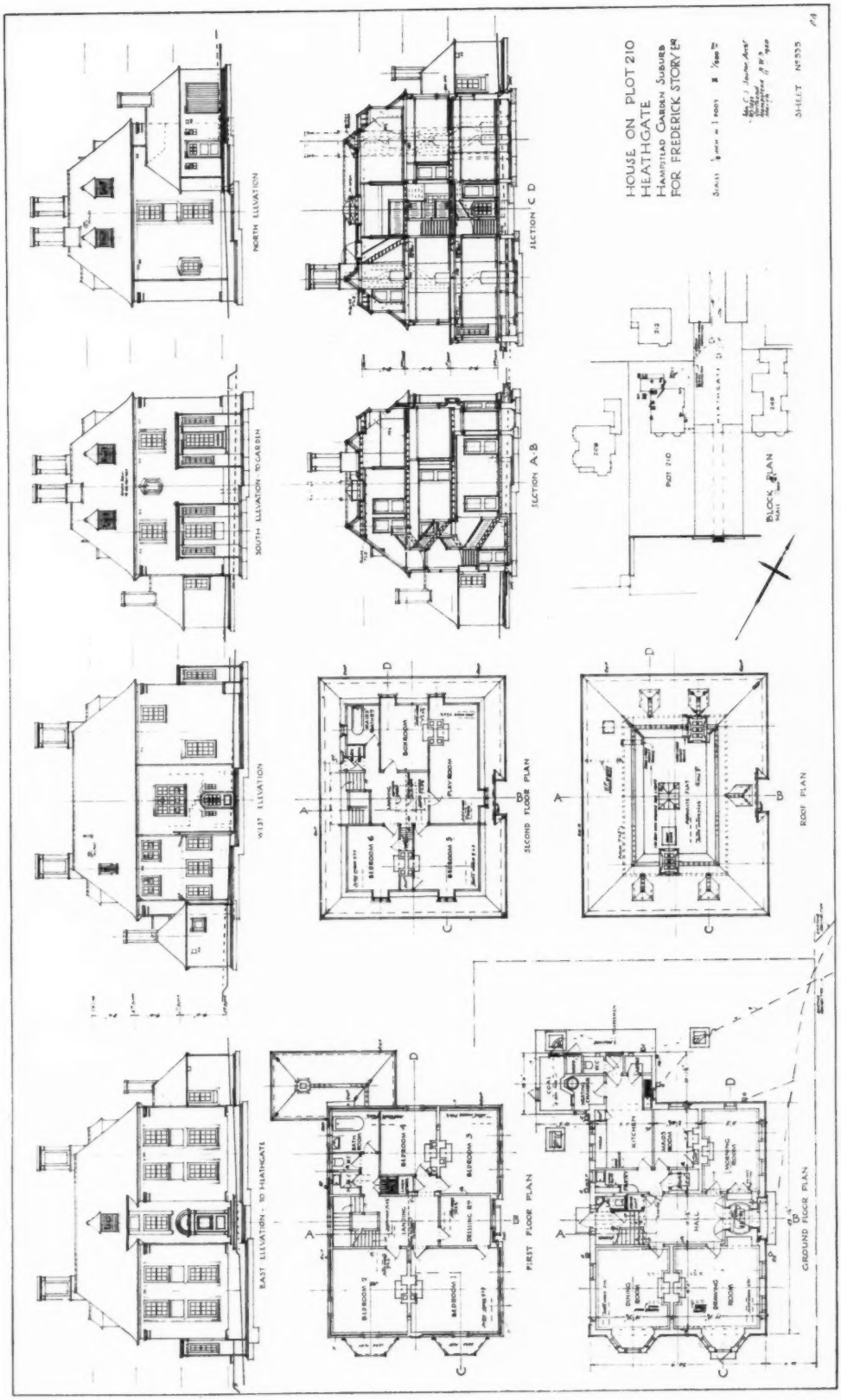


PAIR OF HOUSES IN MEADWAY, HAMPSTEAD GARDEN SUBURB. JOHN C. S. SOUTAR, ARCHITECT.

Architects' Working Drawings. 87.—Houses at Hampstead Garden Suburb

John C. S. Soutar, Architect





General views of these houses appear on pages 577 and 579.

Proposed Premises for the Grand Central Hotel, Weston-super-Mare

Messrs. HENRY TANNER, Architects

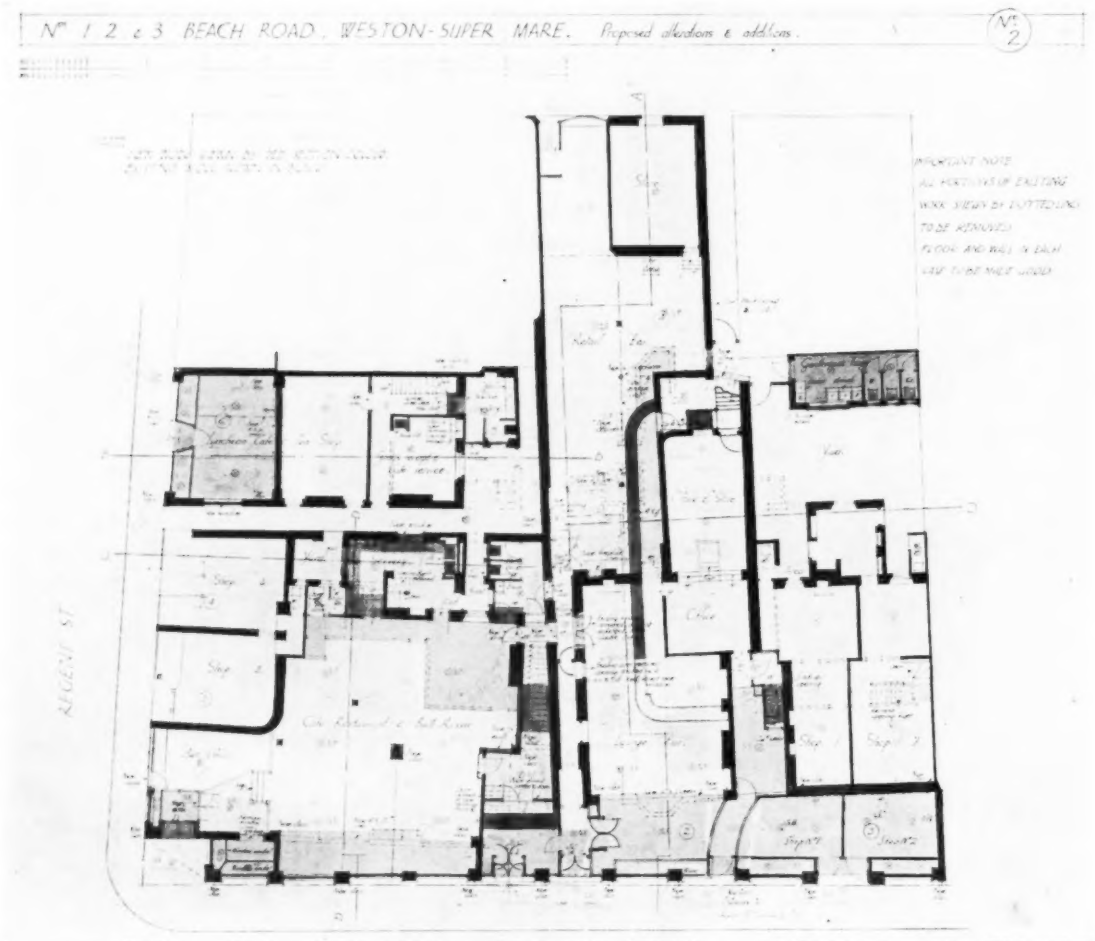
NO hotel has been built in Weston-super-Mare for 35 years, which is surprising considering the rapid development and growth of popularity of the place during the last twenty years. By the provision of an hotel on the corner of Beach Road and Regent Street alterations to four distinct properties were involved.

The work comprises the alteration and adaptation of the existing premises, Nos. 1, 2, and 3 Beach Road and 2, 4, and 6 Regent Street, and the building of a complete new front to Beach Road, up to the line AA shown on the perspective.

Only the first and ground floors are as yet being reconstructed, but it is hoped after a short period to proceed with the second and upper floors, and so complete the front as outlined. The ground floor will comprise five lock-up shops, two modern bars, a wine merchant's office, a large café restaurant, and a silver grill. The top-most floor is accommodated in a steeply-pitched roof. The first section of the ho tel is to be commenced at once, and should be finished this winter, and will comprise seventy rooms. The whole scheme when finished will contain 150 rooms. The existing building was an unusually difficult one to convert to the purpose of hotel premises, owing to the different positions and angles of several party walls—four distinct buildings were involved—and the varying floor levels.

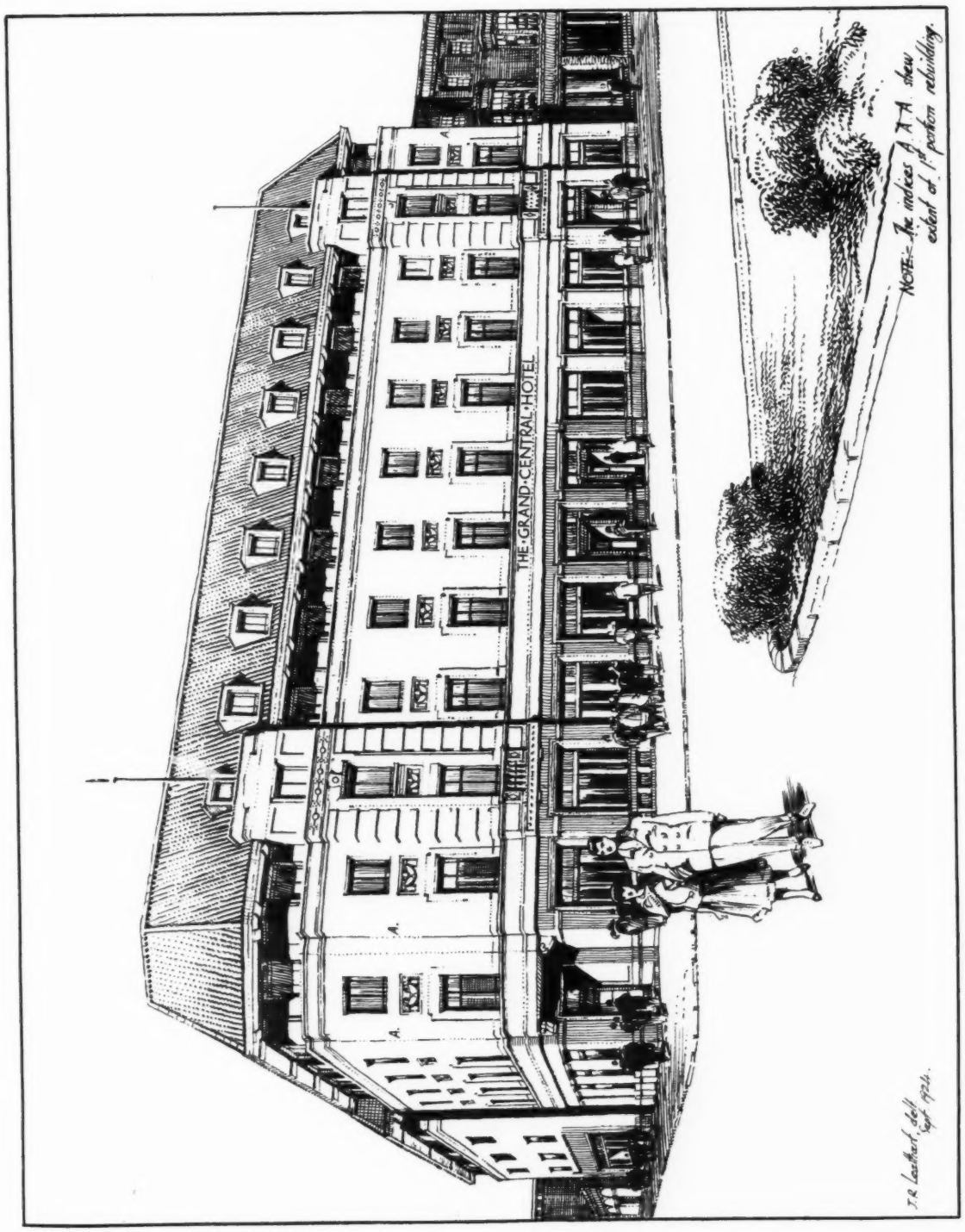
It will be noticed from the perspective view on the facing page that the elevations have been kept quite simple, almost the only ornament being the provision of carved "aprons" under the second floor windows. A feature is made of the hotel entrance on the right by slightly projecting it and carrying the projection up past the gutter-line, and a balancing feature is provided on the left. The deep over-hang of the red-tiled roof is all that is necessary to effectually cap the whole.

Messrs. Henry Tanner are the architects, and the con tractor is Mr. Frank Wilkins, of Bristol.



THE GROUND FLOOR PLAN.

(The existing walls are shown black, and the new work is grey.)



A PERSPECTIVE VIEW OF THE PROPOSED BUILDING.

THE GRAND CENTRAL HOTEL, WESTON-SUPER-MARE. MESSRS. HENRY TANNER, ARCHITECTS.

The Dundee School Competition

The Assessor's Report

As briefly announced in our last issue, the following awards have been made by Mr. John Arthur, the assessor, in the competition for designs for the new advanced school in Blackness Road for the Dundee Education Authority :—

1. Messrs. Maclaren, Soutar, and Salmond.
2. Mr. J. O. Allan, Aberdeen.
3. Messrs. Allan and Friskin, Dundee.

Fifteen designs were submitted.

The assessor, in his report, says : "Considering that the competition overlapped the holiday season, and that a great amount of time and labour was involved in the preparation of each design, the response has been satisfactory, and I congratulate your authority on the result, both as regards the number and quality of the schemes submitted.

"I devoted much time to a detailed examination of each design, and having selected a short leet of five, called in an experienced measurer, Mr. Hugh Alexander Low, F.F.S., Glasgow, to advise me regarding the probable cost of each. Following is his report, the designs being placed in numerical order, viz. :—

No. of Designs.	Materials for Outer Walls.	Author's Estimate.	Measurer's Estimate.
5	Front wall, stone; rest, brick and roughcast	£64,192	£ 71,032
6	Old stone or brick and roughcast with new stone dressings to all openings	67,934	81,577
10	Stone with artificial dressings	47,975	97,350
14	(*a*) Stone	92,860	111,722
	(*b*) Terra-cotta brick with stone dressings	84,860	107,722
	(*c*) Roughcast walls and stone dressings	76,860	102,722
15	Reinforced concrete and rough cast old stone for underground walls	69,328	77,679

"It will be seen that the measurer's estimate, which I confirm, exceeds in each case the author's estimate by over 10 per cent., thereby bringing each of these competitors under the disqualification clause No. 9 of the conditions of the competition. Comparing the measurer's rates, as applied to these five designs, to the remaining ten schemes with their respective reports, it appears that they also are out of it with regard to probable cost.

The First Three Designs

"Putting aside, therefore, the question of the author's estimates, I have no option but to place the first three designs in what I believe to be their order of merit, in terms of clause 4 of the conditions, viz. :—

First—Design No. 6.
Second—Design No. 15.
Third—Design No. 5.

"I would say that in placing these designs I have not taken into consideration the debatable question as to whether the corridors should be open or closed. In the above three designs the corridors are protected to some extent by the surrounding buildings and can be finished in whatever way the authority may desire, without affecting the general planning. My own views are that the arrangement shown in No. 15 design, with three opening doors to each classroom, on the side next open corridor, is not to be recommended in our rigorous climate, apart from the fact that the doors opening out, as shown, partially block the corridor. Neither do I care for the intermediate ceiling in the upper ground floor corridors for ventilation purposes as indicated in design No. 6.

"It will be noted the design placed first is the most costly of the three, but this is due to the fact that the author is more generous in his floor areas; provides 8 ft. corridors throughout as against the others' 6 ft.; encloses his corridors on the two principal floors with glass; uses tiles in the corridors and staircases as against cement; and specifies new stone dressings round window and door openings on all elevations. The last especially is a very large item, and if all these points were simplified in execution, the cost, in my opinion, would be reduced by at least £7,000.

"It may also be noted that the first and third designs provide for 1,060 scholars, at the required floor area per scholar, as against 1,018 by the second design.

The First Premiated Design

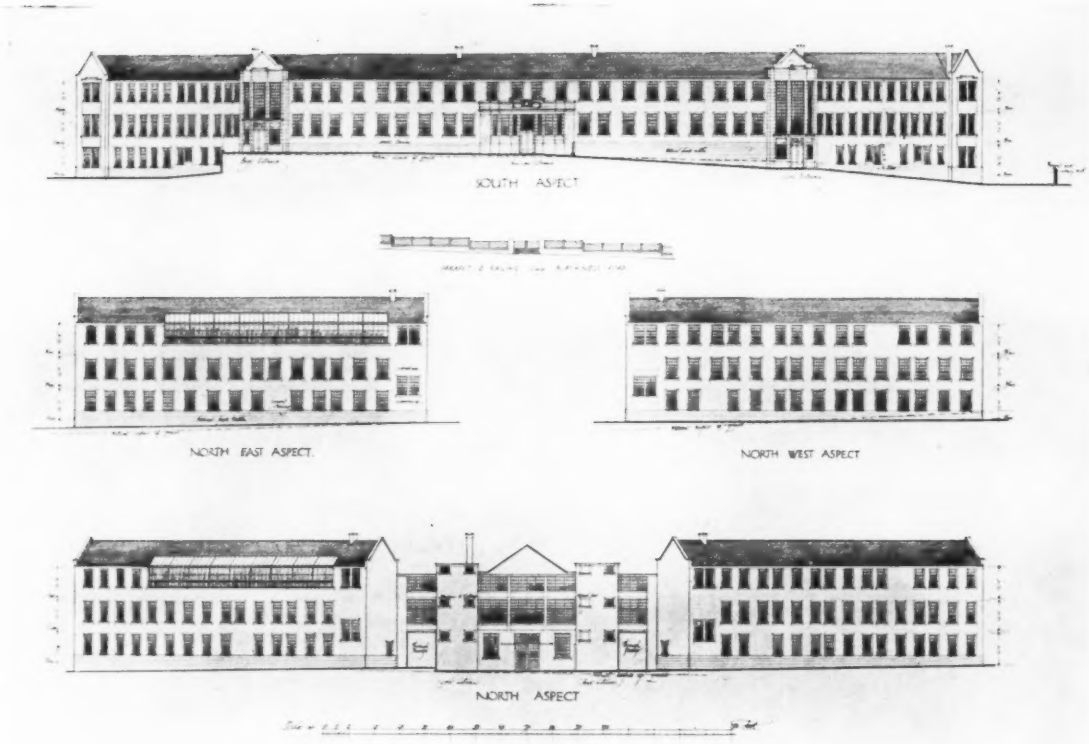
"The design placed first (No. 6) is an original and excellent one, well suited to the unlevel nature of the site, while the elevations, designed on broad and simple lines, are dignified and pleasing. The few criticisms which I have to make are of minor importance, viz. : The library is badly placed and should be removed elsewhere; no fireplaces are shown in the cookery rooms; no gallery is provided in the hall, but could, I think, be obtained if desired; the laboratories seem narrow for the proposed arrangement of the tables as indicated; the two sewing rooms are on separate floors; and the playgrounds are somewhat cut up. The formation of the playgrounds on the steep north-east corner of the site might be dispensed with and prove a saving.

The Second Premiated Design

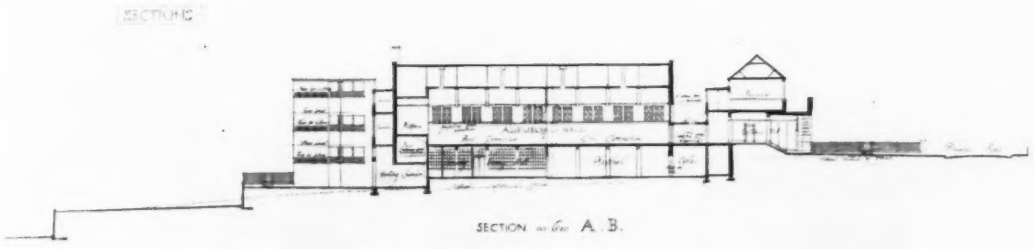
"The design placed second (No. 15) is an admirable one in many ways. It is designed to be constructed with reinforced concrete and large windows, which somewhat sacrifices the scholastic feeling of his elevations. The arrangement of double quadrangles at or near the level of the principal floor is a very pleasing and useful feature, but the making up of the levels for these quadrangles, playgrounds, net ball court, and quarry would entail, I fear, the bringing in of a very large quantity of material from elsewhere. Although providing for the approximate total number of scholars asked for, his accommodation is for forty-two scholars less than No. 6 or No. 5 as already noted; some of his classrooms as drawn scale less than they are figured, but these are minor points which could be corrected, though they affect the cubic contents of the building. It would almost seem that the entrances for the junior and senior pupils would be better placed *vice versa ;* the steps at access to the lower ground floor cloakrooms are not good; the dining-room is badly placed on the upper floor, with only one stair to it common to boys and girls; the music room is too near the teachers' rooms; main entrance hall would be rather dark, and the assistant masters' rooms are too small.

The Third Premiated Design

"The design placed third (No. 5) is a scholarly scheme with a very good lay-out and many good features, but it is marred by some faults, the principal ones to my mind being the lowering of the central halls and the north block of buildings by half a story below the principal floor, thereby creating unnecessary excavation of the site and losing the simple effect of planning, which otherwise might have been obtained; the great height of the stage in the hall, 8 ft. above floor, as likewise the front railing to Blackness Road, 10 ft. high, dwarfing a good front elevation; the utilizing of the south front for administration and laboratory purposes, and the planning of six classrooms with a northern aspect."

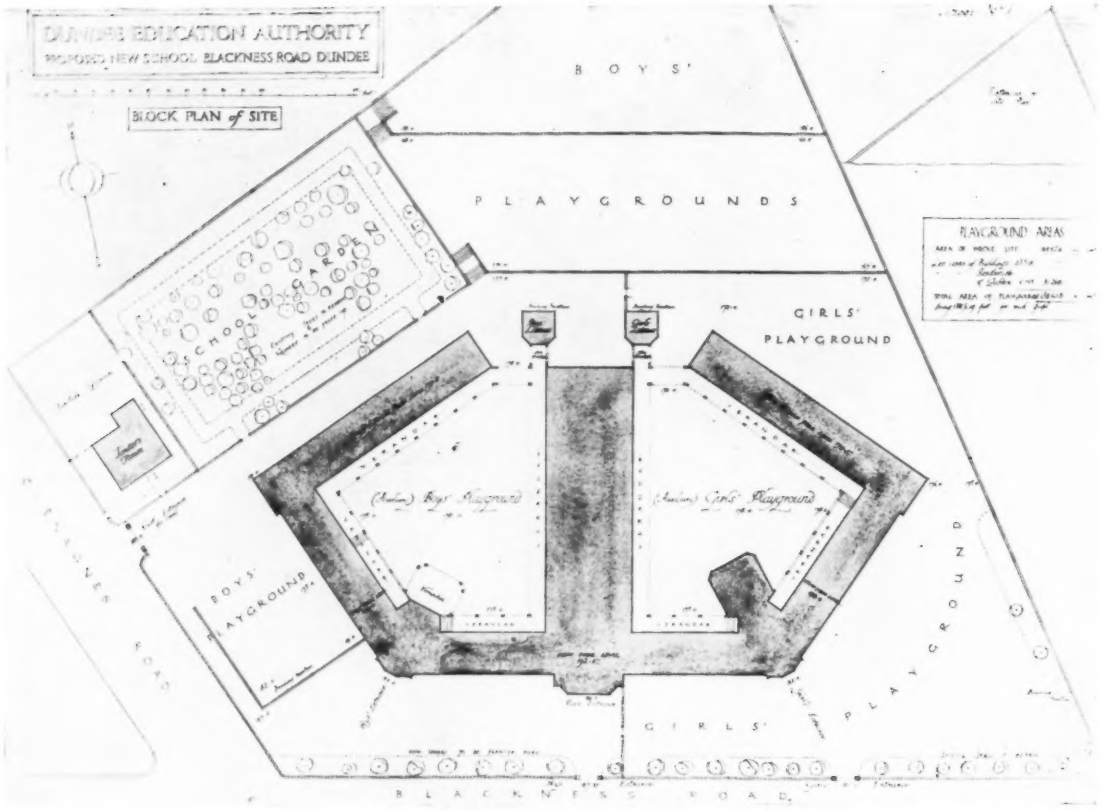


ELEVATIONS.

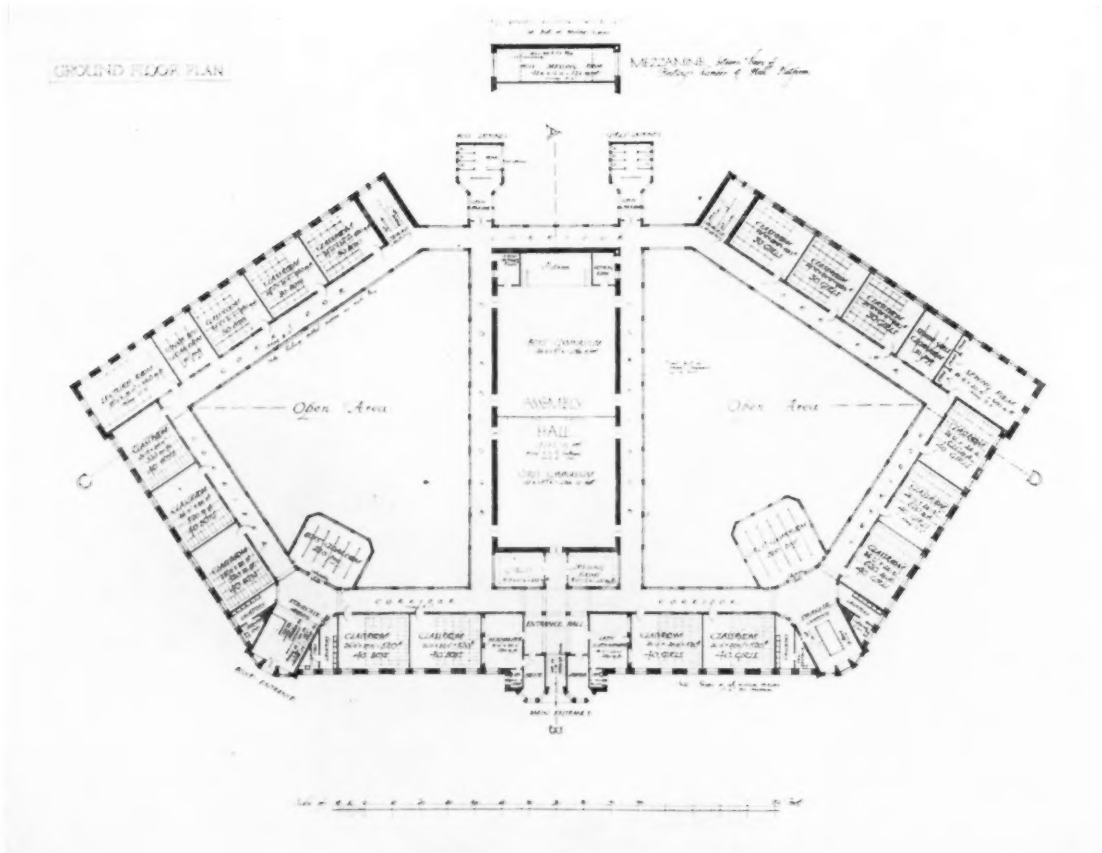


SECTIONS.

THE DUNDEE SCHOOL COMPETITION: WINNING DESIGN. MACLAREN, SOUTAR, AND SALMOND, ARCHITECTS.

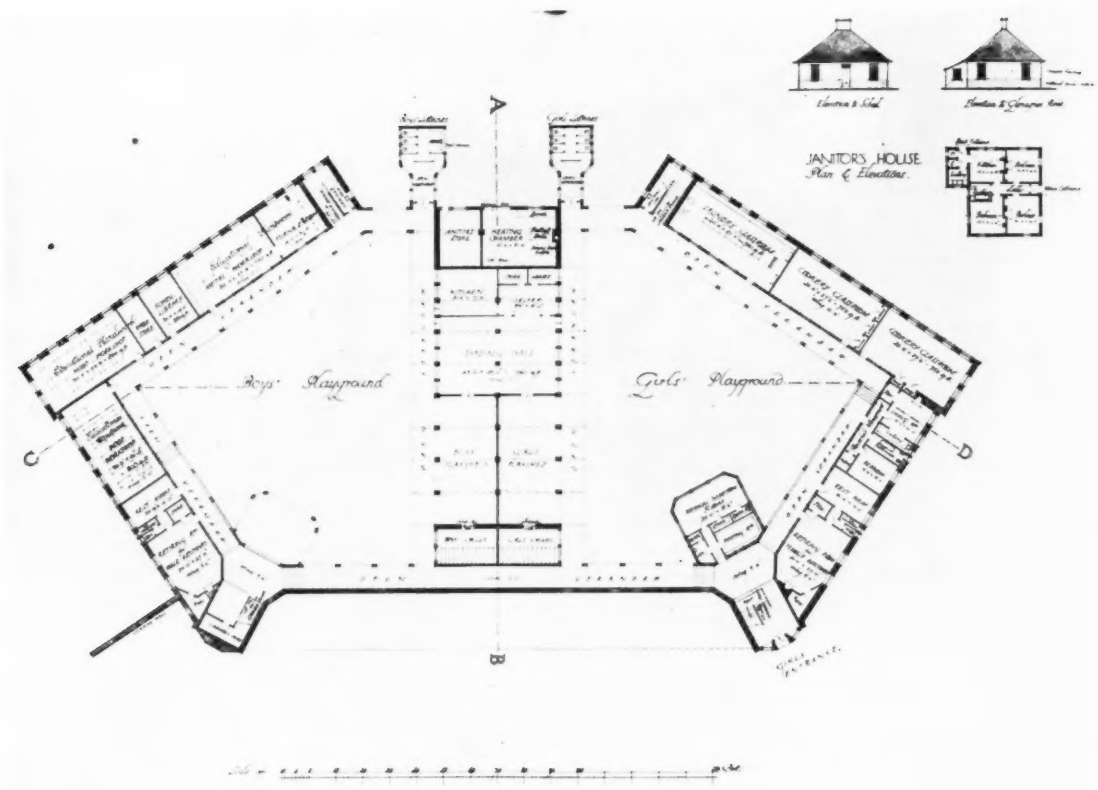


BLOCK PLAN OF SITE.

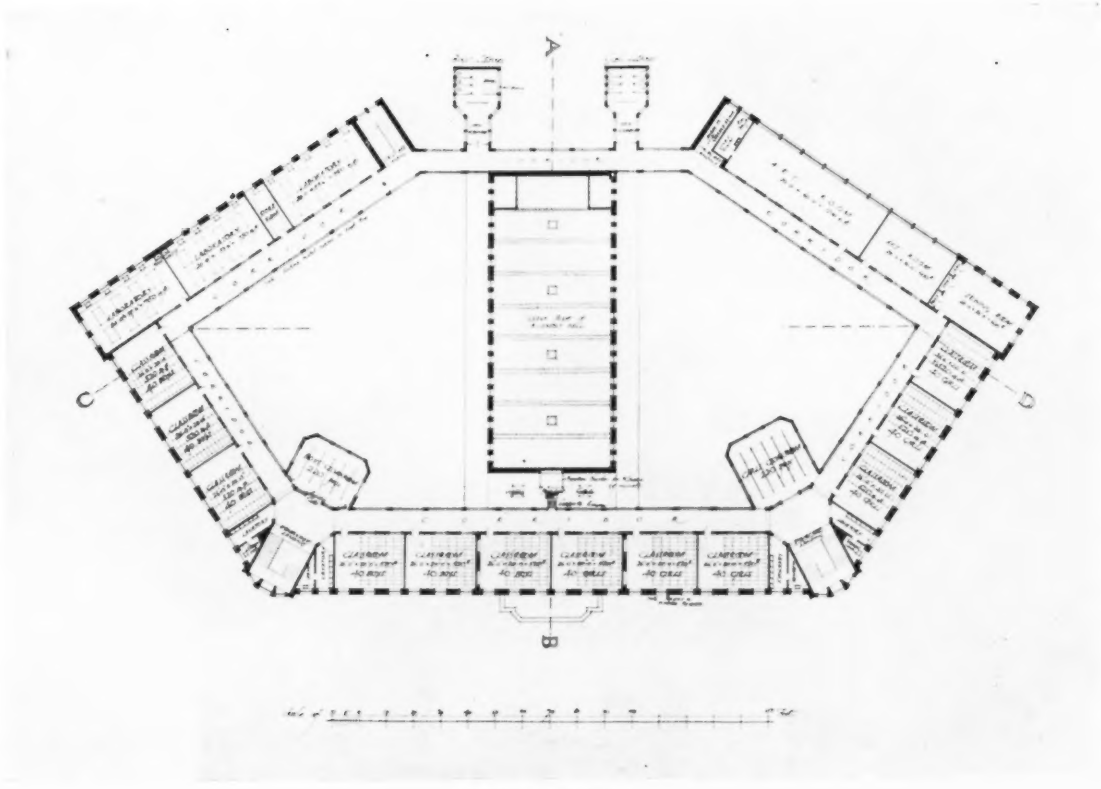


GROUND FLOOR PLAN.

THE DUNDEE SCHOOL COMPETITION: WINNING DESIGN. MACLAREN SOUTAR, AND SALMOND, ARCHITECTS.



LOWER GROUND FLOOR PLAN.



FIRST FLOOR PLAN.

THE DUNDEE SCHOOL COMPETITION: WINNING DESIGN. MACLAREN, SOUTAR, AND SALMOND, ARCHITECTS.

The Harrogate Infirmary Extension Competition

A Criticism of the Designs

THE committee of the Harrogate Infirmary invited designs for the extensions of the existing infirmary building. Competitors were not given any indication as to cost, but were given a schedule of the accommodation required. The existing building contains fifty-five beds, which is insufficient for the needs of the district. A site has been acquired in Victoria Avenue, at the side of and running at right angles to the frontage of the existing building, and on this site it is proposed to erect extensions to provide sixty-seven additional beds, making the total ward accommodation 122 beds. Competitors were asked to provide accommodation for forty nurses and twenty female staff, two X-rays rooms, two massage rooms, isolation ward for two patients, new kitchen and stores or the enlargement of the existing premises, and sundry other rooms and quarters in either the present building or the extensions.

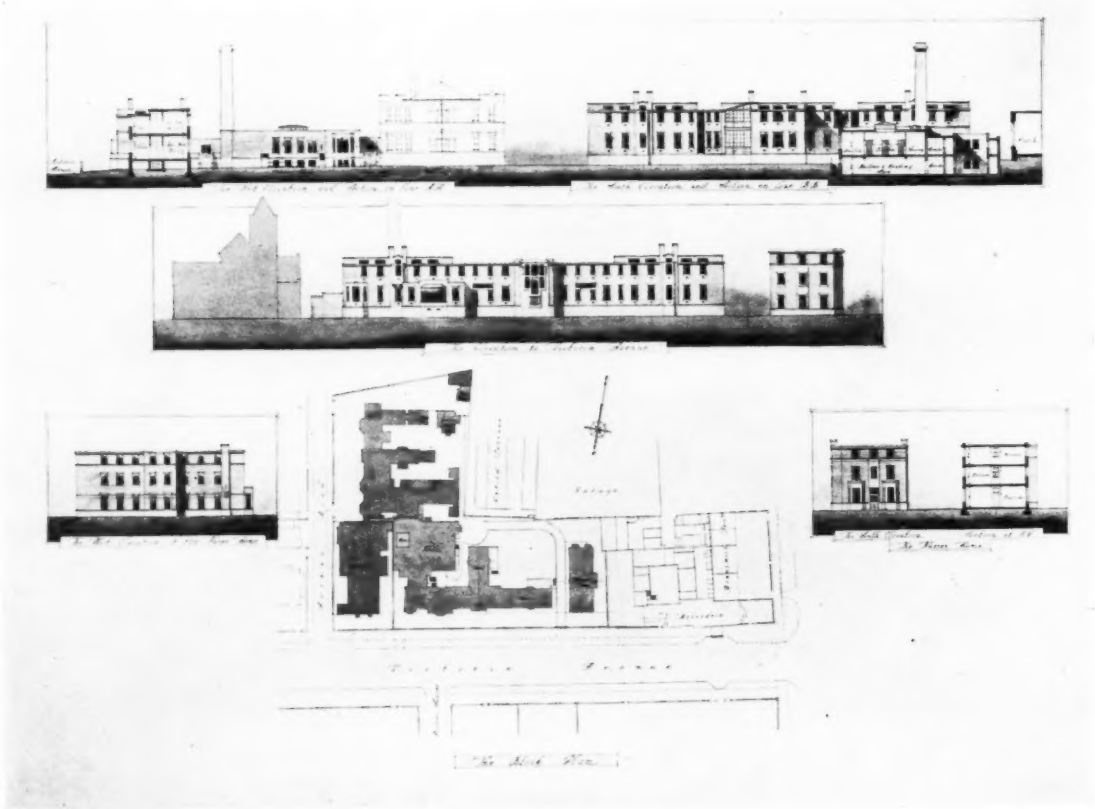
The Adjudication

Mr. Sidney D. Kitson, M.A., F.S.A., F.R.I.B.A., was appointed assessor, and the designs were to be delivered not later than 5 p.m. on September 30. The designs were on view in the art room of the Carnegie Free Library from October 7 to 14. It will be noticed that no time was wasted in adjudicating the competition, selecting the winning designs, and in opening the exhibition to the public. The assessor and the committee are to be congratulated on the expeditious manner in which the competition has been handled, and it is to be hoped their example will be followed by other promoters of architectural competitions. The dilatory and unsatisfactory manner in which many competitions are conducted is a too frequent source of annoyance to the competitors, whose efforts are not fully appreciated by the promoters.

Thirty-seven sets of designs were submitted in the competition, and the awards all went to London architects, the premiated designs being: First, Messrs. Elcock and Sutcliffe; second, Messrs. Lanchester, Lucas, and Lodge; and third, Messrs. Beresford Pite and John Hodges.

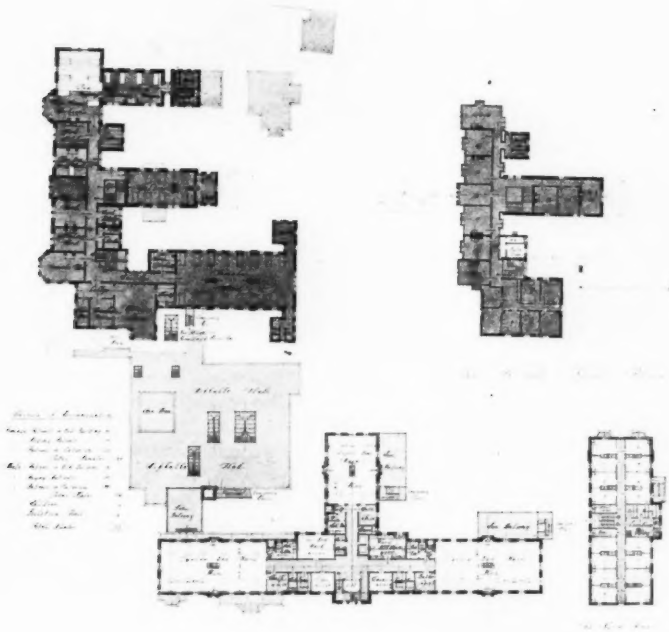
The Accommodation Required

The first paragraph of the particulars and schedule of accommodation required issued to competitors read as follows: "The Harrogate Infirmary was erected fifty years ago, and has been extended since on its north side to include out-patients' accommodation on ground floor and operating theatre suite on the first floor. These two departments are considered adequate, and are to be retained in the extension scheme." I draw attention to this clause because the authors of both the first and the third premiated designs have altered the out-patients' department whereas the majority of the competitors have retained the department, according to the instructions. This may be a small point, but it will no doubt be of interest to the other competitors.

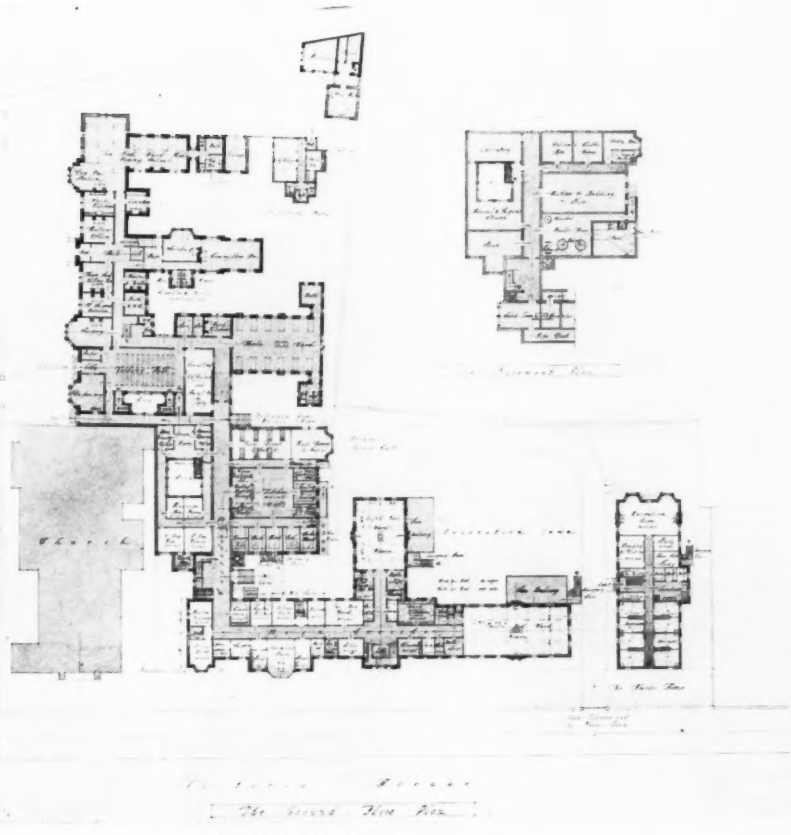


THE ELEVATIONS AND PLAN OF SITE.

THE HARROGATE INFIRMARY EXTENSION COMPETITION: THE WINNING DESIGN.
ELCOCK AND SUTCLIFFE, ARCHITECTS.



PLAN OF FIRST FLOOR.



PLAN OF GROUND FLOOR.

THE HARROGATE INFIRMARY EXTENSION COMPETITION: THE WINNING DESIGN.
ELCOCK AND SUTCLIFFE, ARCHITECTS.

The First Premiated Design

Messrs. Elcock and Sutcliffe are to be congratulated on their success, and the assessor has done the right thing in awarding them the first place. They have solved a most difficult problem with a well-thought-out plan. The elevations, however, have not received the same careful consideration as the plan, but no doubt they will be reconsidered during the preparation of the final drawings. The chief features of the plan are two wards of ten beds each for paying patients, the position of which is in no small degree responsible for the economical planning of the extensions. At the southern end of the existing building is a small ward of five beds, which is repeated on the first floor. These two wards have been enlarged to ten beds each by making a small addition to the building, and the removal of some old walling. This not only provides the two wards which were asked for, but also effectively separates the paying patients from the free patients.

The Accommodation Provided

New kitchen premises have been provided between the old and new buildings, one story high, with a basement under for heating and storage. The position of the kitchen is good, but that of the boiler chamber under the milk and meat stores is not very satisfactory, nor does the boiler chamber appear to have proper ventilation or any natural lighting. The boiler chimney would have been better if arranged somewhere in the rear of the old building. An additional operating theatre is provided, and a suite of rooms for the second resident medical officer in the extensions.

The X-rays and massage rooms are conveniently arranged next to the out-patients' department on the ground floor. The dark room is on the small side, and no provision is noticeable for a stack room for negatives and unexposed plates. The wards are well-arranged, and the authors have wisely planned the building without sanitary annexes.

It is to be regretted that no communication has been made between the first floors of the existing building and the extensions. The cutting of the cubic contents has greatly been accomplished by this omission. Possibly the objection to this is in some measure diminished owing to the provision of the additional operating theatre in the extensions, but it is nevertheless a serious fault in the plan, and one which I imagine the matron and visiting surgeons will have cause to regret in the course of their perambulations. It is also to be regretted that the tradesmen, coal carts, and dustmen will have to enter from Victoria Avenue and pass the front of the nurses' home and recreation ground to reach the new kitchen and heating premises. The coal will also have to be carried or wheeled a certain distance along a five-foot pathway, as the road ends in a turnabout before the coal plates are reached. It is doubtful whether the walk of about 100 yds. in the open from the nurses' home to the infirmary entrance will be appreciated by the nurses in the cold and wet weather.

The Second Premiated Design

The plan of the second premiated design, by Messrs. Lanchester, Lucas, and Lodge, has many features to which objection might be taken. Apart from the question of cost, for instance, the sanitary annexes and bathrooms project on the southern corners of the wards, which run north and south, and have the corridor on the northern side. The amount of sunshine entering the wards would, in the circumstances, be practically negligible, and new patients would have to pass through the wards on their entry to the infirmary to reach the bathrooms. The plan necessitates a duty-room to each large ward. No clinic rooms appear to be provided. The accommodation for the nurses is provided partly in the existing building and partly in additions thereto in the rear, near the mortuary.

The Third Premiated Design

The third premiated design, by Messrs. Beresford Pite and John Hodges, is a good scheme, but has faults, particularly in the ground-floor plan. The boiler chamber is in a somewhat similar position on plan to that of the first premiated design. The kitchen has two doors opening direct into the main corridor, which connects the existing building with the extensions, and the servants' hall is entered from the main corridor, as also are the nurses' dining- and recreation-rooms. The bathrooms are entered from the wards. No clinic rooms are provided. The nurses' quarters would have been more satisfactorily dealt with if provided in a detached building.

The Other Designs

With regard to the also ran, the design of Messrs. William Hill and Son, Leeds, is well thought out and finely-balanced. The wards are well placed, and the disposition of the buildings on the site is excellent. The plan contains few of the faults noticeable in the winning designs and shows a thorough knowledge of modern hospital planning. The nurses' home is a detached building, and similarly placed on the site to the winning design, but with the addition of a covered way connecting it with the entrance to the infirmary. The heating chamber is placed under the yard at the rear of the existing building, and the boiler flues being carried up the side of an existing chimney are not seen from Victoria Avenue. The matron's office, sitting-room, and bedroom are provided in one suite, as also are the resident medical officer's quarters. A good dark room is provided in the X-rays department, and is entered from the corridor as well as from both X-rays rooms. A stack-room and waiting-room are also provided in this department.

Mr. C. W. Errington, of Newcastle-on-Tyne, has disposed his plan with considerable skill, with the exception of the isolation block, which would have been better placed in the rear.

In the design of Mr. E. Stanley Hall a main corridor is placed on the southern side of the site, and pavilions are planned at right angles to it. Each pavilion has a central corridor with small wards on either side; and stores, etc., and a large ward at the end. I do not see any form of lighting or ventilation to these ward corridors, unless it is by fanlights over the ward doors. Each of these ward units is provided with a single bath in an annexe entered from the large ward, and with two w.c.'s and a sink-room in a corresponding annexe on the opposite side of the large ward. The ward unit contains five wards, with a total of twenty-three beds each unit. The isolation block and garage are disposed on the site in Victoria Avenue, at presumably the expense of the nurses, whose quarters are unsatisfactory, and the placing of two wards of ten beds each on the second floor in the extensions.

One competitor refrained from using the site which has been provided for the purpose of the extensions, preferring to enlarge the existing plan of the building on the south and westerly sides, and carrying the whole structure up an additional floor, as he considered the new site should be used for open-air treatment and for convalescent patients.

X. Y. Z.

Competition News

The Canadian Memorial to Sir Wilfrid Laurier.

The Canadian Government have accepted the design of Mr. Emile Brunet, of Montreal, for the memorial to Sir Wilfrid Laurier, to be erected in Ottawa.

The Barton-upon-Irwell Hospital Competition.

Following are the results of the competition, promoted by the Barton-upon-Irwell Union, for designs for a hospital :—

First : Messrs. Elcock and Sutcliffe, 21 Northumberland Avenue, London.

Second : Messrs. Adams and Holden, 9 Knightsbridge, Hyde Park Corner, London, S.W.1.

Third : Messrs. H. V. Ashley, and W. Newman, 14 Gray's Inn Square, London, W.C.

Fourth : Mr. E. B. Bailey, 9 Cook Street, Liverpool.

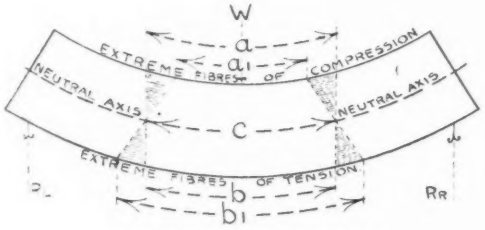
The Practical Design of Steel Beams and Pillars in Buildings

10.—Moment of Resistance, Etc.

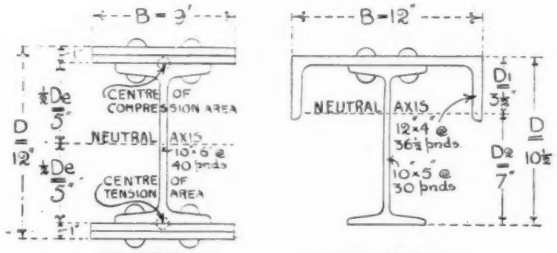
By W. BASIL SCOTT, M.I.Struct.E.

(*Continued from page* 516, *October* 1.)

DISTRIBUTION OF STRESS.—Loading on a beam tends to bend it. See Fig. 1 (10). Any length, as "a," at the extreme top fibres, is shortened by compression to "a,"; any length "b" is lengthened by tension to "b"; intermediate between "a" and "b,," a length "c" remains unaltered. These shortenings and lengthenings are *strains;* they are accompanied by the resisting *stresses* of compression and tension set up in the material. Stress and strain are directly proportionate, within the elastic limit. The dotted triangles are graphs of the compressive and tensile strains and stresses which are assumed to act *horizontally* or parallel to the flanges.



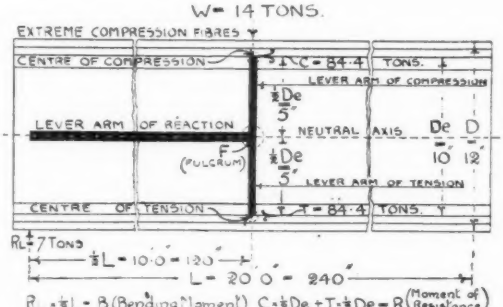
DISTRIBUTION OF STRESS
Fig 1 (10).



SYMMETRICAL
Fig 2 (10).

UNSYMMETRICAL
Fig 3 (10).

DISTRIBUTION OF MATERIAL.



R.½L = B (Bending Moment) C·⅖De + T·⅖De = R (Moment of Resistance)
and for equilibrium, B = R

Fig 4 (10)

DISTRIBUTION OF MATERIAL.—Loading on a beam tends to bend it. See Fig. 1 (10). Any length, as "a," at the extreme top fibres, is shortened by compression to "a,"; any length "b" is lengthened by tension to "b"; intermediate between "a" and "b,," a length "c" remains unaltered. These shortenings and lengthenings are *strains;* they are accompanied by the resisting *stresses* of compression and tension set up in the material. Stress and strain are directly proportionate, within the elastic limit. The dotted triangles are graphs of the compressive and tensile strains and stresses which are assumed to act *horizontally* or parallel to the flanges.

These strains and stresses are maximum at the bases of the triangles, at the extreme fibres, and are zero at the meeting points at the apexes. At the layer of material intersecting the apexes, there is no strain or stress of compression or tension; for this reason, this layer, or any portion of it, is called the NEUTRAL AXIS. (A. 10.)

If the cross section of a beam is symmetrical above and below the neutral axis, as in Fig. 2 (10), then the neutral axis lies midway in its depth, but if the beam is unsymmetrical, as in Fig. 3 (10), then the neutral axis passes through its centre of area. (B. 10.)

In practice, although a strictly limited amount of deflection is inevitable, we must prevent excessive bending. This is accomplished by the disposition of a sufficient quantity of our material in the positions most advantageous for the stresses set up in it to resist safely the bending strains. As the maximum strains, to be kept within limits, occur at the extreme fibres, obviously, the maximum efficiency would be attained by concentrating the whole of our material there, but this is a physical impossibility. We do the best possible, therefore, by forming FLANGES near the extreme fibres and uniting these with a comparatively thin WEB. The whole of the material above the neutral axis is in compression and, similarly, that below is in tension, but it is only the material at both extreme fibres of a symmetrical beam and at the extreme fibres, either compressive or tensile, most remote from the neutral axis of an unsymmetrical beam, which is stressed to the maximum; the stress developed in the remaining material decreases directly in proportion to its nearness to the neutral axis. (C. 10.)

The usual permissible working or safe stress for beams under static loading is $7\frac{1}{2}$ tons per sq. in. (apart from the present tendency to increase this), but in Fig. 2 (10) it is only the infinitesimally thin extreme top and bottom fibres which develop this stress and in Fig. 3 (10), it is only developed in the extreme bottom tension fibres. In Fig. 3 (10), if D1 is only half D2, then the maximum stress, which may be developed at the extreme compression fibres of the channel, will only be the half of the permissible stress of $7\frac{1}{2}$ tons per sq. in., namely, $3\frac{3}{4}$ tons. This illustrates the uneconomical nature of unsymmetrical sections of beams.

MOMENT OF RESISTANCE.—Reverting to Fig. 2 (10), we have seen that stress per unit of area is directly proportionate to the distance of the unit from the neutral axis. Total stress is unit stress multiplied by area. Now total stress is a force which may be considered as acting at its centre of area, in the same way as a load may be considered as acting at its centre of gravity. (D. 10.)

The girder shown is composed of 1—H beam 10×6 in. with 2—9×½ in. plates on each flange.

The centre of area of each half of the girder is, practically, where shown at 5 in. above and below the neutral axis and each half area, of $13\frac{1}{2}$ sq. in. allowing for rivet holes, is to be considered as concentrated at one of these points.

The extreme fibres are distant 6 in. from the neutral axis so that the stress at the centre of area is not $7\frac{1}{2}$ tons per sq. in., but has to be reduced in the proportion of 6 to 5 ∴ $7\frac{1}{2}\times5\div6=6{\cdot}25$ tons per sq. in., representing a loss of

efficiency of $1\frac{1}{4}$ tons per sq. in. of the total area of our girder because of our inability to concentrate all the material at the extreme fibres. Incidentally, this forms an argument for increasing the permissible working stress. (E. 10.)

Now, the total safe compressive and tensile stresses which this girder can develop are each 13·5 (area) × 6·25 (tons per sq. in.) = 84·4 tons. (F. 10.)

Fig. 4 (10) is a side elevation of the girder. The solid black lines indicate the opposing leverage arrangement of the external bending and internal resisting forces. F, the intersection of the neutral axis and the central cross section, is the fulcrum of rotation. W is a single concentrated central load and RL is the left-hand reaction. L, the effective span, is 20 ft. or 240 in. C and T, the total compression and tension, respectively, are each 84·4 tons.

Taking moments about F:—RL acting upwards tends to rotate the girder about its centre; C and T are the horizontal forces or stresses, acting in opposite directions to each other, as shown by the arrow heads, but which are united in opposing RL. Two forces acting in this manner form what is termed A COUPLE. (G. 10.)

The moment of the couple about F is:—
$C \times \frac{1}{2}De + T \times \frac{1}{2}De = 84{\cdot}4 \times 5{\cdot}0 + 84{\cdot}4 \times 5{\cdot}0 = 844$ ton in., which is the MOMENT OF RESISTANCE of the girder for a safe working extreme fibre stress of $7\frac{1}{2}$ tons per sq. in. (H. 10.)

(It may be noted that the same moment value of a couple is obtained by taking the moment of either force about the point of application of the other as fulcrum, thus, $C \times De = T \times De = 84{\cdot}4 \times 10{\cdot}0 = 844$ ton. in.). (J. 10.)

The following important law may now be restated. For equilibrium, the moment of resistance of a girder must not be less than the bending moment. Theoretically, these are to be equal or R = B, where R is the moment of resistance and B is the bending moment. (K. 10.)

The bending moment formula for a single concentrated load (see Article 9), is $B = \frac{W.L}{4} = R$.

We transpose this to find the maximum value of the single concentrated central load, which our girder, having a moment of resistance of 844 ton in., will support, the span being 20 ft.

$$R = \frac{W.L}{4} \therefore W = \frac{4R}{L} = \frac{4 \times 844}{20 \times 12} = 14 \text{ tons};$$

and RL, the left-hand reaction is $\frac{1}{2}W = 7$ tons.

Take moments again about F:—$B = RL \times \frac{1}{2}L = 7 \times 120$ (inches) = 840 ton-inches, which is the maximum bending moment at the centre due to a single concentrated load of 14 tons. In Dorman, Long & Co.'s handbook (1924), the safe uniformly distributed load over 20 ft. span is given as 30·1 tons, but this is for a working stress of 8 tons per square inch. The corresponding load for $7\frac{1}{2}$ tons per square inch is 28·2 tons, the safe central load being half of this, or 14·1 tons, so that our approximation practically agrees. (L. 10.)

By the foregoing method the circle of the relationship of the external and internal forces of bending moment and moment of resistance has been completed.

MODULUS OF SECTION.—If we divide the moment of resistance by the permissible extreme fibre stress we obtain: $\frac{844}{7{\cdot}5} = 112$ inches, which is the property called the MODULUS OF SECTION. (Symbol M.) (M. 10.)

We have seen that the moment of resistance is the product of an area multiplied by a stress multiplied by a distance. In the modulus of section, stress is cancelled out and the remainder is the product of an area multiplied by a distance, therefore, it is expressed in inch units cubed, i.e., inches^3. Strictly speaking, the modulus of section is a property entirely dependent on the SHAPE of the cross section of the beam, irrespective of the material of which the beam may be made, but, notwithstanding the more correct view, it is convenient, when dealing with steel beams, to think of the modulus of section as if it were a moment of resistance for a stress of 1 ton per square inch. For this reason, values of the section modulus are tabulated in handbooks as direct measures of strength, which are easily converted into moment of resistance by multiplying by whatever permissible extreme fibre stress may be determined on. (N. 10.)

MOMENT OF INERTIA.—We now multiply the modulus of section, M, by the distance from the neutral axis to the extreme fibres and we obtain 112 inches^3 × 6 inches = 672 inches^4, which is the property called the MOMENT OF INERTIA. (Symbol I.) (O. 10.)

As the modulus of section is the product of an area multiplied by a distance, so the moment of inertia is the product of area multiplied by the square of that distance, therefore, it is expressed in inches to the fourth power, i.e., inches^4. The moment of inertia of the actual cross section or shape of a beam is the same value as would appertain to an imaginary, but physically impossible section having the material concentrated at the centres of area, above and below the neutral axis. It is purely a product quantity of linear dimensions, and its value is exactly equal for a lump of putty or a lump of steel of the same cross section; at the same time, the moment of inertia is the primary or basis property for taking account of the fact that the strength of a beam varies proportionately to the square of the actual distance of each and every particle of the area of its cross section from the neutral axis. (P. 10.)

I have derived the moment of inertia of 672 inches^4 from the section modulus and the section modulus of 112 inches^3 from the moment of resistance, and although these practically correspond with Dorman, Long & Co.'s handbook values of 677 inches^4 and 112·9 inches^3, I should say that, for the compilation of tables of the strengths of steel beams (simple and compound), the foregoing procedure is reversed.

The moment of inertia is calculated first for the shape of the cross section, and the modulus of section and the moment of resistance are derived from it so:—

$$M = \frac{I}{y} \text{ and } R = f.M,$$

where y is the distance from the neutral axis to the extreme fibres, and f is the stress per unit of area. (Q. 10.)

SELECTION OF GIRDERS.

In Article 9 of this series, the maximum bending moment for the girder supporting various loads amounting to 60 tons over a span of 30 ft. was found to be 254 ton-feet. If this value be multiplied by 12, the product of 3,048 ton-inches is the value of the moment of resistance required for equilibrium. Next, divide by $7\frac{1}{2}$ the permissible extreme fibre stress in tons per square inch, and the quotient is the required section modulus, viz., 406 inches^3. Any girder, for which a maker's handbook value is not less than this, will be suitable, so far as bending is concerned, provided its depth in relation to the span is not so small as to give excessive deflection. Such suitable girders are:—

H beam, $20 \times 7\frac{1}{2}$ in. with $2 - 12 \times \frac{5}{8}$ in. plates on each flange; weight per foot, 195 pounds; section modulus, 412 inches^3. H beam, $20 \times 6\frac{1}{2}$ in. with $2 - 10 \times \frac{7}{8}$ in. plates on each flange; weight per foot, $186\frac{1}{2}$ pounds; section modulus, 412·5 inches^3. H beam, 18×8 in. with $2 - 12 \times \frac{3}{4}$ in. plates on each flange; weight per foot, 205 pounds; section modulus, 412·2 inches^3; or most economical of weight, although the section modulus is somewhat higher than necessary, H beam, $24 \times 7\frac{1}{2}$ in. with $2 - 12 \times \frac{1}{2}$ in. plates on each flange; weight per foot, $174\frac{1}{2}$ pounds; section modulus, 435·8 inches^3.

These and other girders will be discussed later with regard to shear and rivet pitch. (R. 10.)

[The previous articles in this series appeared in our issues for September 5, October 17, November 14, 1923; and January 26, March 12, May 7, July 9, August 27, and October 1, 1924.]

Contemporary Art

Sculptor-Painters.

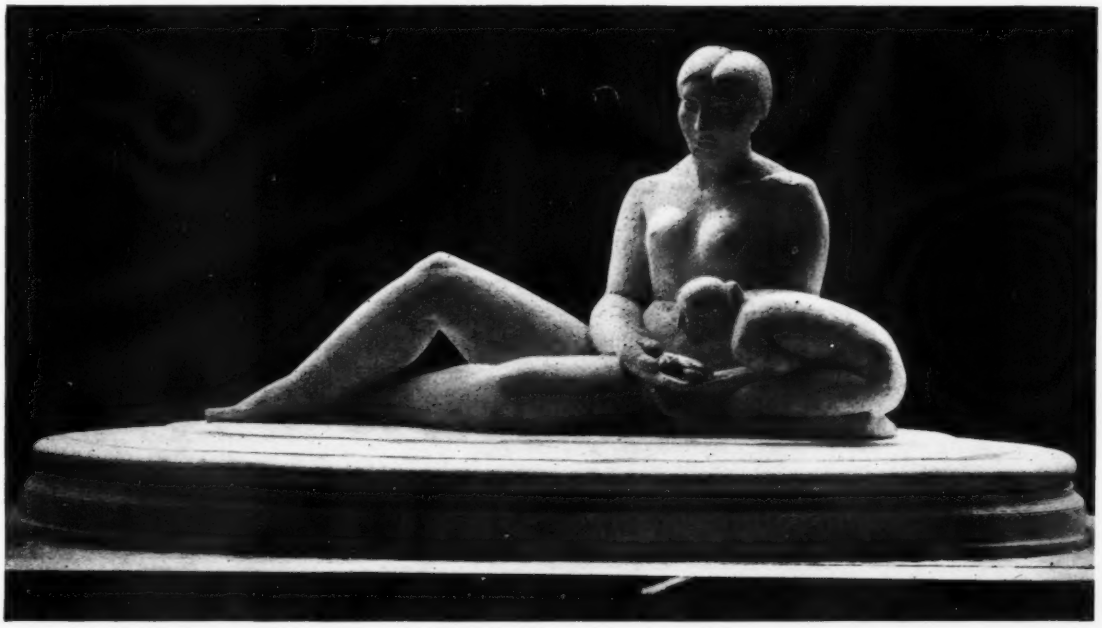
Eric Kennington sees things differently from his fellow-artists, and differently from most other people. The nearest approach to his vision is that of some old Indian painters; it, like theirs, sees decoratively; his pictures and illustrations of flower-pieces emerge with all the ornamental solidity of heavy silk and rich wool embroidery. He encompasses a whole scene in a homogeneous and satisfying design. His vision is entirely imaginative, but based truly on realistic analysis. His heads of girls and soldiers are complete realistic portraits; his landscapes are concentrated into a single, compact expression, like these heads. His is a sculptor's vision with all the precision of three-dimensional form. The brass head of a soldier in the exhibition now being held at the Leicester Galleries is a concrete expression of this form. It is modelled, as is the green patinated head of a girl, and both exhibit excellent plastic quality, but his true form is glyptic. There are two grotesque figures cut in thin, red sandbricks, as part of a brick fireplace, that, soft as they are, indicate a true cutting quality; but overwhelming evidence of his carving proclivities is furnished by the splendid 24th Division war memorial just erected in Battersea Park. This is the most important and impressive piece of glyptic sculpture in Great Britain of modern times. The small modelled working model for it is to be seen in the exhibition, but the plastic character of this is lost entirely in the large group; it was the merest suggestion, to be departed from rather than followed.

The case is reversed in Frank Dobson, who has carved a good deal, but whose sense is essentially plastic. In his exhibition at the Independent Gallery he shows only small modelled work, including a study for "Cambria," a projected Welsh war memorial. The larger reclining female figure of Cambria is holding out flowers, which represent the fallen, to the crouching figure of Posterity, who pays homage to the symbolical blooms. There is a torso, a small portrait "Mary," which is very charming, and some others. These are all plastic studies, the direct results of a highly-developed tactilism, and their method is carried out in the set of twenty-four Italian water-colours. In these there is neither glyptic nor graphic servitude. Their freedom results, especially in the case of the several architectural drawings, in licence, but studied by the side of the modelled figures, it is readily seen how the latter have been subjected to the more essential rigour of draughtsmanship in the round and to their great advantage.

Impressionism and Naturalism.

A forcible contrast to Kennington's solid form-exposition in

WAR MEMORIAL TO THE 24TH DIVISION, BATTERSEA.
ERIC H. KENNINGTON, SCULPTOR.



"CAMBRIA": STUDY FOR A WELSH NATIONAL MEMORIAL. BY FRANK DOBSON.

graphic work is afforded by the pictures and drawings of Lucien Pissarro in the Hogarth Room at the Leicester. Here all is formula, but a formula of an entirely different character, based on light and announced in terms of pointillism in a form which the artist has made his own. The subject of them all is light, illustrated by nature as seen by the impressionist, not as seen by the ordinary visitor to Devonshire or La Frette. Pissarro has his individualistic vision in which the rigorous colour of architecture, landscape, and river fades away under the necessities of his convention.

The paintings of the late T. Austen Brown are stronger; here is no convention either of light or of design. They are straightforward and accomplished transcripts from nature as seen by a lover of humanity and the human scene. The oil paintings have a rich quality, and the changing colour of nature day by day, and mainly summer day by summer day, is rendered normally. The artist had the seeing eye for the value of buildings, too, as his "Battersea Factories," "Grasse," "The Church, Etaples," "The Harbour, Largo," testify; there is careful drawing in other Etaples and Cannes studies, but the two works which stand out among all the other paintings are "Potato Harvest," which would make an admirable mural decoration, although not painted as such, and the "Regent Street," which is valuable as presenting an aspect which I, at any rate, have never seen nor imagined—busy and full of colour.

Good sound work by Lancelot Goldie, with true landscape feeling, is exhibited at Walker's Galleries, and an architectural subject in "Cul-de-sac, Bath," is admirably rendered.

At the Beaux Arts Galleries an important collection of small pictures and drawings was remarkable by reason of the three or four works by the late Jules Lessore, by which a reputation as an architectural exponent might have been made with ease. "Dordrecht" was painted forty years ago, and "Steyning" many years since, and they are wonderfully fresh to-day, as is also the very fine picture of "Caen." A good line and wash drawing of "Gerona in Catalonia," by A. van Anrooy, and the precise pencil drawing of "Fishmongers' Hall," by Ian Strang, were notable; and the accomplished nude drawings in sanguine by William Walcot made a pleasant diversion.

KINETON PARKES.

Book Reviews

"Good and Bad Manners in Architecture."

It is a fortunate thing for the architectural world that Mr. Trystan Edwards is a practical man: with his fine intellect and philosophic bent, he might never have emerged from Oxford, where his utility to mankind at large would have been centripetally absorbed. But he stepped forth from its alluring seclusion and has not even dedicated his powers to his profession, but makes architecture "a theme of common talk." His first book, "The Things Which are Seen," was a bold declaration of æsthetics in which *manners* are given "the status of a visual art second only to the activity which has to do with the preservation and enhancement of human beauty itself": Human Beauty and Manners, visual arts of greater importance than painting and sculpture, and even architecture itself! This was a stroke to stagger the orthodox æstheticians of the sported-oak and midnight-oil school. And in this second book Mr. Edwards maintains that Human Manners, which is an art in itself, to be exercised when more than one person is in association, has its parallel in Architectural Manners when several buildings are found together. Civic design, then, is no more than the art of architecture plus the art of manners.

There is something extremely fresh and arresting about this contention, and the argument is carried on in an incisive, yet eminently popular style. It is perhaps the most readable book on architecture that has appeared for a long time, and its diagrams are as self-explanatory as the text. No one glancing through this book can fail to see when a building is unsociable or rude to its neighbour; when it attempts to jostle them out of the daylight or shout them down.

Mr. Edwards is in favour of a town being an ordered polity, not a disordered meeting of heckling ruffians. The public buildings he would alone allow emphasis and singularity: the community before the individual. He is, therefore, the declared enemy of the "unsociable skyscraper," which, however simply designed, cannot fail to attract attention to itself: a piece of "advertisement in its most sensational form."

He would, moreover, go further than the restriction of size, and would have certain architectural features consecrated to public use: domes, steeples, and even a very large classic order, or a full-dress pediment are not to be broadcasted over the commercial buildings of the city. When Mr. Smith surmounts his haberdasher's store with a dome, or when a "glorious campanile, 500 ft. high . . . nightly advertises Mr. Robinson's Pills," we should regard Mr. Smith and Mr. Robinson as having committed some unpardonable breach of good manners for which they deserve ostracism!

After the first destructive chapter which elaborates this theme with the greatest liveliness and emphasis, pleading for the human scale, reasonable colour and quiet dignity, Mr. Edwards devotes two chapters to constructive examples: first he describes Regent Street as the supreme example of a "Good-mannered Street," alas! no longer in existence; then he has a valuable chapter, fully illustrated, on repetition, monotony, and ordered variety. This chapter should be read by every councillor who has anything to do with the amenities of his town. In it Mr. Edwards explains with admirable lucidity why you may repeat certain forms, and cannot with propriety repeat others: why repetition sometimes is monotonous and at other times restful. Without going into any abstruse technical details he clearly shows what should be the true urban style.

The final chapter is more detailed, and treats of such features as roofs and chimneys (with a dig at the County Hall), concealment of sanitary piping, blind windows, signs and advertisements, etc. This chapter has not perhaps the concentrated purpose the of other three, but it was necessary in order to touch upon the hundred and one things that make for good manners in the city.

We have said that Mr. Edwards is a practical man: this is true, for while he is concerned with the æsthetic question of good manners, he never forgets the practical requirements of the modern building. All he contends is that in satisfying these practical requirements there are certain decencies of civilization which must be satisfied in architecture as they must in human activities.

PATRICK ABERCROMBIE.

"Good and Bad Manners in Architecture." By A. Trystan Edwards. Philip Alan & Co. 6s. net.

Regional Architecture of the West of England.

We would enter a plea for architectural books of popular interest being written in sensible English. It is of no use the authors of such urging that the meaning of expression in building be taught to "the people," when they themselves are open to the retort that the meaning of expression in words should be learned by the authors. We know what an architect would say of a serious architectural work being a medley of all the styles, but what will most readers say of this?

For nearly a hundred years vernacular building expression, which makes up the bulk of national architecture, especially in the country, has been suffering a partial eclipse; experiments have been made, it is true, by architects to transplant shoots taken direct from old roots, but the ground has not been sufficiently prepared, the truth being that a vernacular growth if it is to be healthy and vigorous in its flowering needs the

care of humble gardeners. Owing to the want of craftsmen, of bricklayers, masons, carpenters, and others skilled in their craft, men enamoured of their trade for the work's sake, architecture, the first and fairest of the Arts, has become a painted beauty, an odalisque to be bought or sold in the slave-market at the will of the purse-proud.

And, again, "In the eighteenth century many new houses rose like exhalations in Devon and Cornwall, inspired from Bath and Bristol, with perhaps a leavening of a few London novelties"—and the style throughout is similarly loose.

We hardly think the title "Regional Architecture" is supported by the illustrations in this volume. Much of the work shown can, indeed, be found in the eastern counties of Norfolk and Suffolk, Lincoln and Cambridge. And pick out the names of the architects who executed the work. Sir John Vanbrugh, "with his portfolio of plans to do the King's bidding at Plymouth Dock"; James Gibbs, "on his way to Antony House"; Sir William Chambers and Robert Adam; Smeaton, "with his schemes for the Eddystone and St. Ives"; John Foulston; Daniel Alexander, the architect of Princetown; John Nash, Sir John Rennie, Professor Cockerell, Professor Donaldson, and Wightwick. All these names occur in the authors' own pages. Certainly there are a few regional touches, but they are very slight, and occur only in the early work. In the later centuries, in the West of England, the influences in most of the important work are clearly marked—and they are not "local," but come, like so many of the Oriental antiques, from London Town. J.

"Regional Architecture of the West of England." By A. E. Richardson, F.R.I.B.A., and C. Lovett Gill, F.R.I.B.A. London: Ernest Benn, Ltd. £2 5s.

The Protection of Ancient Buildings

To the forty-seventh annual report of the Society for the Protection of Ancient Buildings, Mr. R. Minton Taylor contributes an interesting article in which he reviews the present position of the society, after forty-seven years of existence. Dealing with the achievements of the society he says that the State authorities are now fully alive to the need for proper care of the historic buildings in their charge, and in addition, as empowered by the Ancient Monuments Act, are taking into their custody further buildings which otherwise would have perished; they are, moreover, engaged upon an exhaustive record of everything noteworthy up to the year 1702. The church, too, is putting her house in order, and as a first step has set up Diocesan Advisory Boards as well as a Central Committee. Another cause for satisfaction is that the architectural profession, which in bygone years was apt to regard the society askance, is now increasingly in sympathy not only with its aims, but also with its methods; its co-operation recently has greatly strengthened the society's hands. No less heartening is the attitude of the Press, which by advocating the society's cause has rendered invaluable servic'. And behind all this there is the driving po er of a public awakened—though not yet fully—to a realization of its heritage of beauty and history enshrined in its ancient buildings, and becoming more and more jealous for their conservation. Notwithstanding all that has been and is being done the fact remains that, for every building which the society's efforts have kept alive, many have perished. Most, as might be expected, are of the humbler sort, though not because of that any the less beautiful or interesting; nevertheless there are among them a number which may fairly claim to be historic. Consider, for instance, the destruction of the Old Court House at Barking, and of the Star Inn at Bury St. Edmunds; remember, too, the efforts which were made to do away with the Whitgift Hospital at Croydon; and who shall say what notable building may not next be assailed? The fate of the City churches still hangs in the balance. There is no need to multiply examples. The society, whose name is held in respect by the great public authorities both at home and abroad, as well as by its kindred societies, is even now by no means familiar to the great mass of the body public; many have never even heard of it. Least of all, perhaps, is it known to those who in recent years have come to positions of influence, and who if they only knew what the society is doing would doubtless be ready to help it. Unless the interest of this greater public can be aroused and its sympathies enlisted, all the society can hope for is that by advice and protest it may continue to alleviate the evil against which it is striving. In short, the work which lies before the society is altogether beyond its present capacity; and, if the wastage of ancient buildings is to be stemmed, a considerable increase in members and funds must immediately be obtained. For, were these forthcoming, the society would be enabled not only to embark upon a more vigorous policy, but also to reach a much wider public than it can hope to do at present.

A large number of ancient buildings occupied the attention of the society during the year. The society generally recommends flat roofing tiles laid like bricks as a most suitable material for the repair of ancient stone work. There are several good reasons for this. Tiles can be built into old stone work in such a way as virtually to become part of it. Again, they can readily be laid to follow the irregularities and curves of weather-worn surfaces.

Photo: Stanley Sutton.

A HOUSE IN THE CLOSE, SALISBURY. SHOWING INTERESTING WALLING OF ROOFING TILES, 15TH CENTURY.
(*From the Report of the S.P.A.B.*)

The Week's News

More Houses for Hammersmith.

The Hammersmith Borough Council are to build 115 houses on the Wormholt estate.

The Twisted Steeple of Chesterfield.

Mr. Charles Markham has given £800 to the restoration fund of the twisted steeple at Chesterfield.

A Riverside Garden for Isleworth.

The Heston and Isleworth Urban District Council are to spend £7,000 on a riverside garden.

Stourbridge Housing Plans.

The Stourbridge Town Council have authorized the preparation of a scheme for the erection of 120 houses.

Eighty Houses for Hoyland.

The Hoyland Urban District Council have purchased 13 acres of land in Elsecar, as a site for eighty houses.

Housing at Solihull.

The Solihull Urban District Council have decided to erect 150 non-parlour houses during the next two years.

A New Cinema for Wombwell.

At Wombwell a big cinema is to be built from the designs of Mr. C. Castelow, of Leeds, architect.

A Commercial Museum for Hull.

The Hull City Council have resolved to establish a commercial museum to advertise local manufactures.

Housing at Wembley.

The Wembley Urban District Council are to consider houses other than of brick for their second housing scheme.

Hertfordshire Road-Widening Scheme.

The Hertfordshire County Council are to widen fifteen miles of the Great North Road at a cost of £380,000.

Worthing Housing Progress.

Over 160 houses are in course of erection in Worthing at a total cost of over £80,000, making with those completed a total of 300 for the present year.

Proposed Extensions to Stoke Market.

The Stoke-on-Trent Corporation have applied to the Minister of Health for sanction to a loan of £3,000 for alteration to and extension of the general market and the new fish market.

A Big Road Scheme for Leicester.

A £1,000,000 scheme for the construction of a new arterial road from Campbell Street to the Great Northern Station has been approved by the Leicester City Council.

A New Cinema for Goldthorpe.

Plans have been approved for the erection of a cinema theatre on the site of the old Hippodrome, Goldthorpe, Rotherham. Mr. P. A. Hinchcliffe, of Barnsley, is the architect.

Leeds Electricity Works Extensions.

The Electricity Committee of the Leeds Corporation are extending the electricity works in Whitehall Road. Mr. G. W. Atkinson, of Leeds, is the architect.

A New School for Gateshead.

The Gateshead Corporation have decided to erect a new school in King Edward Street. The cost is estimated at £21,678 exclusive of furniture.

Proposed New Bridge for York.

The York Unemployment Committee recommend the erection of a new bridge over the Ouse at Clifton, at an estimated cost of £75,500.

The Library of the late Mr. C. Hodgson Fowler.

On Wednesday, October 22, the architectural and other books in the library of the late Mr. C. Hodgson Fowler, F.S.A., F.R.I.B.A., will be sold by auction at the College, Durham.

The Old Free School, Watford.

The old free school at Watford which stands in the churchyard, is to be repaired. The building dates from 1704, and was carried on under Dame Fuller's Foundation for 178 years.

Rebuilding the Rotherham Chantry Bridge.

The Rotherham Town Council have resolved to rebuild the old Gaol Bridge, on which the Chantry Chapel of Our Lady stands. The cost is estimated at between £80,000 and £90,000.

A Shrewsbury Bridge to be Widened.

The Shrewsbury Town Council have adopted a scheme for the widening and reconstruction of the English Bridge. The estimated cost is £70,000.

Housing Progress at Croydon.

Since July last year the Croydon Town Council have approved plans for 2,256 houses, and 1,414 houses have been completed.

More Houses for Birkenhead.

The Ministry of Health have sanctioned the borrowing by the Birkenhead Corporation of £87,162 for the erection of houses on the Derby Park Estate, and £9,398 and £4,821 for street and sewer works on the estate.

Proposed New Bridge at Hylton.

At the last meeting of the Sunderland Rural District Council it was reported that plans had been approved by the Government for the construction of a bridge at Hylton. Plans were passed for the erection of fifty houses.

New Baths and Washhouses for Liverpool.

The Liverpool City Council have decided to apply to the Ministry of Health for sanction to a loan of £21,600 for the erection of public baths and washhouses, and the installation of plant and machinery.

The Reconstruction of a Bradford Bank.

The banking premises of the Bank of Liverpool and Martins Ltd., at the junction of Manningham Lane and Marlborough Road, Bradford, are to be reconstructed from the designs of Messrs. B. D. Fairbanks and Son, Bradford.

Shipley Improvements.

The Shipley Urban District Council have authorized the preparation of plans for the erection of 180 houses, and have decided to build a child welfare centre at an estimated cost of £4,750 exclusive of land.

Proposed Extensions to City of London School.

A proposal is before the City of London Corporation for providing additional classrooms and other accommodation for science extension at the City of London School, at a cost of £16,000.

A New Public Hall for Paddington.

A scheme, estimated to cost about £65,000, for the erection of a public hall, a lending library, and five shops on the Porchester Road frontage of "The Lodge" site, has been prepared to instructions of the Paddington Baths and Washhouses Committee.

New L.M.S. Posters.

Three more posters of the "R.A. Series" have been produced by the London, Midland, and Scottish Railway, for exhibition at their principal stations. These are "Warwick Castle," by Mr. Adrian Stokes, R.A.; "Conway," by Sir David Murray, R.A.; and "Coal," by Mr. G. Clausen, R.A.—a further addition to the posters representing British industries.

Windermere Water Power.

The Barrow Corporation have decided to proceed with a scheme for the construction of a hydro-electric station on the River Leven at Backbarrow, near Windermere Lake, and for the utilization of the water power there for the generation of electricity, subject to approval by the Electricity Commissioners and Government departments.

Professional Announcements.

Mr. S. Lunn Whitehouse, M.S.A., architect and surveyor, has opened an office at 3 New Street, Birmingham, at which address he would be glad to receive catalogues for filing purposes.

Mr. John H. Tyars has resumed practice at 28 Victoria Street, Westminster. Prior to the war, Mr. Tyars was for fifteen years in practice in the Adelphi. He will be glad to receive catalogues.