Wednesday, October 29, 1924 Vol. LX. No. 1556.

THE ARCHITECTS' JOURNAL & Architectural Engineer

With which is incorporated "The Builders' Journal."

FROM AN ARCHITECT'S NOTEBOOK.

In Praise of Gothic.

Gothic is not only the best but the only rational architecture as being that which can fit itself most easily to all services, vulgar or noble. It can shrink into a turret, expand into a hall, coil into a staircase, or spring into a spiral with undegraded grace and unexhausted energy—subtle and flexible like the fiery serpent, but ever attentive to the voice of the charmer.

John Ruskin:
"The Seven Lamps of Architecture."

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

The Entrance Hall of the Old Building, Mill Hill School

Sir William Tite, Architect

The old main building of Mill Hill School is the work of Sir William Tite. One of its finest internal features is the entrance hall illustrated above. The main school was fully described in our last issue.

THE

ARCHITECTS' JOURNAL

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The House Agent

"FOR SALE. A Desirable and highly Artistic Residence, built in the Old English Style. Three years old." We all know what this means, and are all horribly familiar with it. To discriminating people such a notice possesses some value, because it tells them at once that this is a house they need not trouble to visit, but such a notice must appeal to the sentimentality of ignorance, otherwise presumably it and its relatives would not be so common.

The lot of the house agent who is blind to good taste in building must be straightforward enough; all he need do is to write a magniloquent descriptive rigmarole (in the manner of a Chinese mandarin commending a friend) and, like a man who has set a night-line, come in the morning and draw in the coarse fish that has swallowed the bait. But what of the house agent who knows better—of the man who knows quite well that what he describes as "desirable and artistic," is really an undesirable atrocity? To such a man life must become complicated, and must include frequent discussions between his pen and his conscience. Suppose a man really has a desirable residence to sell; how can any agent do it justice? When every laudatory word in the language has already been exhausted to exalt architectural abortions nothing remains to describe an honest building. To do the agent justice he does his best and enters it simply as a house of such a date, or "built by X, the well-known architect"—but he does not add that it is desirable, and that omission is the greatest commendation it is in the agent's power to bestow.

House agents must clearly do their best to dispose of property entrusted to them, and the root of the trouble lies, as usual, in the stupidity of the public. If the public did not still vaguely like architectural trash, the agent would do all he could in his client's interest to conceal the fact that the house he was trying to sell was a monstrosity. He would concentrate upon the billiard room, the h. and c., the linen cupboard, the big monkey puzzle, and would use every endeavour to cover the architecture under a fragrant heap of encomiums upon conveniences and acreage, much as is done in giving a character to a servant who happens to drink. But if the public needs education, so does the house agent. His ignorance and consequently his childish honesty of purpose are plainly apparent, because when he describes something as being particularly succulent, he generally includes a photograph and so lets the cat out. Thus his honesty is unimpeachable, and his sincerity apparent.

The man who is not a house agent does not realize what constitutes the training of a house agent (and the same applies to nearly every other profession), but the agent certainly does not include an elementary knowledge of architecture among his attainments; if he did he might lend a powerful influence to the uplifting of a great but neglected art, and he could place his business on a higher plane than is possible when it is battened down to a mere distribution of sales and fulsome verbiage. While the London agent may not have much opportunity of exercising architectural discrimination—one house in Bayswater or Belgravia is much like another—yet the country agent, while adding to the interest of his work, could also make sure that his clients get the real value of what they are selling. If a man wishes to dispose of a fine architectural house, nothing that the agent can say, even if he restrains himself to the most temperate language, impresses anyone, since everybody knows what the same agent is saying about "Nirvana" and "Elysium" in the Mirkland Road, hence the owner of the good house is at a disadvantage. Only a wider knowledge on the agent's part, with an accompanying effect upon descriptive language, can restore the belief of the public in the agent's posters and advertisements.

The wider general interest that is now being taken in architecture will, in time, produce its effect. First, the agent will begin to see that the public has ceased to crave for the mock antique; he will no doubt attribute this to the vagary of fashion and change his methods accordingly. Secondly, the house agent will himself begin to take an interest in architecture, and this must have a profound influence upon his work and on the training of the younger men. In such tendencies lie our hope of future improvement and ultimate salvation. Someone may say: "The house agent is not such a fool as you seem to think; he knows as well as you do when he is writing nonsense"; to which one must reply that, if he does, he is stretching "business methods" to the verge of dishonesty, and we may take it that, as a class, house agents are as honest as any other class of business men. They do not, unfortunately regard architecture as part of their job when it ought to be part of their job, just as it ought to be part of the engineers' and speculative builders' jobs. This is not to say that members of these callings ought themselves to dabble in architectural work, but they ought to appreciate and recognize it. It is the part of an educated man to appreciate Shakespeare, but this does not imply that he ought to write plays himself. The course of self-training necessary to induce an understanding of the beauties of architecture is a hard one, but it is insufficient for the purpose of actual design.

The world is full of secrets and mysteries which everyone feels he would like to penetrate, but few realize that no secret or mystery worth having can be communicated without hard work on the part of the man receiving it. If an unmusical man asks wherein lies the mystery of the C minor symphony, it is no use merely to take him to hear it; it requires continued concentration on his part to understand it at all, and if he is really unmusical, he concludes either that the whole thing is nonsense, or, if he is less

egotistical, that something is lacking in himself, which is true. It is the same with architecture. The absolute necessity of serious concentration is not appreciated outside the profession and a circle of interested amateurs. Is it too much to hope that in the future when our house agents are beginning to write the word "desirable," they will turn it up in the dictionary and then look with an architectural eye at the structure they are supposed to be describing?

Finally, in the spirit of constructive criticism it must be suggested that the seller of houses should learn a lesson from the reticence of the seller of horses—an efficient business man who understands the value of brevity. The horse-dealer knows much and says little. If he acted like the house agent, instead of simply saying, "fine weight-carrying hunter," he would substitute "superb glossy hair, expressive brown eyes, long serviceable tail." Imagine the effect of that threadbare old argument that "tastes differ" upon the horsey man with a straw in his mouth! He knows better. He knows the good points in a horse when he sees them, just as the house agent ought to know the architectural points of a house when he sees them. The horse-dealer will let you find out your own mistakes, but his success lies in his own discrimination and knowledge.

MANNING ROBERTSON.

The Engineer as Artist

Not so many years ago it was the custom, in circles where artistic people most do congregate, to slang the modern engineer with unmitigated violence. He was abused as the creator of constructional monstrosities. His forms were ugly, and if, in his artless fashion, he tried to make them attractive, he was immediately accused of smothering structural elements with meretricious ornament. In fact, he could do nothing right. To-day how differently we (most of us) regard the engineer and his works. By the modern school of architects he is looked upon as the leader in a new movement of expression, structural and mechanical. His latest designs for airship hangars, grain silos, bridges, locomotives, rolling stock, motor-cars, and what-not, are scanned with eager and appreciative eyes. He is lauded for the scientific accuracy with which he adapts structure to purpose—for his strict economy in the use of material. Some enthusiasts claim that he is the true and only artist. His sole idea (it is said) is to create something that will function efficiently; and, knowing nothing of accepted æsthetics, he unconsciously creates beauty. We are not disposed to deny that the modern engineer has produced some extraordinarily fine things, but we should like to ask: Is he the artless person he is made out to be, and are his works, because they function efficiently, necessarily beautiful? Let us consider the case of the motor-car. What makes it such an attractive thing to look at? First, the shape of the coachwork and the bonnet, and, secondly, the colour the car is painted. The propulsive mechanism, be it noted, is entirely hidden from view. Few will maintain that there is any particular visual beauty about the internal combustion engine, with its medley of pipes and rods and gadgets. The appeal is mental rather than visual, and satisfies the mechanical, not the æsthetic mind. The apparent beauty of the motor-car, therefore, is due to the body-builder and not to the engineer. But this does not mean that the engineer cannot be an artist in form. We believe that he often is, and *consciously* an artist. Can it be seriously believed that the designer of the modern locomotive is unconscious of the tremendous suggestion of power that he achieves in the external lines of a big express engine? That stumpy smoke-stack, that tapering boiler, those wholly revealed driving wheels and their coupling rods with a delicate suggestion of entasis, these and other features too numerous to mention—is it conceivable that the engineer did not draw them with an eye for effect as well as for efficiency? Yet what we see is by no means all the mechanism that matters. Behind that smooth, brightly painted and glistening exterior there is much that is not beautiful to look at—a maze of pipes, tubes, rods, and cavities. Merely by hiding this assorted interior beneath a smooth and shapely cover, the engineer shows conclusively that he is consciously an artist, if by the term "artist" we are to understand a person who, among other considerations, has regard for the appearance of the things he creates.

A Mammoth Model

The model is coming into its own. Nowadays scarcely an architect will begin the erection of a big building without first making a model of it. But the model has its uses apart from the practice of architecture. The Queen's Dolls' House, which has drawn hundreds of thousands to the Palace of Arts at Wembley, has shown very clearly the appeal that the model makes to the popular mind, and charities have immensely benefited as a consequence. The success of the dolls' house has inspired three public-spirited gentlemen interested in hospitals (their names are not disclosed) to commission the making of an oak model of the Houses of Parliament, which it is proposed to send about the country, the proceeds of the charge for admission to view to be given to local hospitals. This model of the Parliament buildings will be no ordinary model. It will be built of oak, to the scale of $\frac{1}{2}$ in. to the foot, which will give it the dimensions of 40 ft. by 31 ft. 6 in. by 15 ft. high—the size of a commodious bungalow. The construction and carving, it is said, will occupy twenty-two men for five years, and the cost is estimated at £45,000. The carvers already secured by Mr. George Ross, who is in charge of the work, have been lately engaged upon Liverpool Cathedral, so a high standard of craftsmanship is assured. The idea is an excellent one, for, in addition to its charitable uses, the model should do good work in stimulating popular interest in architecture.

Grosvenor House

The acquisition of Grosvenor House on building lease by Lord Leverhulme is a further notable incident in the transformation which is taking place in the Mayfair district. Many of the old houses have disappeared during the past few years, to be replaced by blocks of flats. Lord Leverhulme's intentions are not, of course, known, but it would not be surprising to find more flats arising on the site of Grosvenor House. Though not of a very distinctive design externally, Grosvenor House is singular in its stone screen of open arches, which separates the forecourt from the street. This screen was added in 1842 by Thomas Cundy, who some years before had built the western wing of the house, containing the gallery where formerly were hung many of the paintings of the famous, and priceless, Grosvenor House collection. The interior of the house has latterly become familiar to architects and the public by the holding there of the exhibitions of the Architecture Club, which now, presumably, will have to look around for another home.

Costume in Stained Glass

Sir Charles Nicholson, in his admirable paper on "Architecture and Stained Glass," which we publish in this issue, shows that there is nothing inherently objectionable in representing contemporary costume in the stained glass of to-day. It is a sane and a logical view that must ultimately put an end to the absurd tradition, or superstition, that stained glass can be successful only when it portrays the costume of an age earlier than our own. Modern costume, it is held, is drab, lacking in picturesqueness, and difficult to handle effectively. The same argument was used by the sculptors of half a century ago, who insisted upon dressing up Victorian statesmen in Roman togas. Modern costume may be difficult to handle. All the more is it a challenge to the artist, who will never overcome the difficulty by avoiding it.

Architecture and Stained Glass*

By SIR CHARLES NICHOLSON, M.A., F.R.I.B.A.

TWO arts have had a more or less continuous history in this country during the last seven centuries, the art of Gothic architecture and the art of glass painting; neither of which entirely died out even during the eighteenth century. And both these arts have been revived with more or less success during the nineteenth century. It is fashionable at the present day to sneer at the achievements of Victorian art. The nineteenth century is too near to our own age for critics to be able to see it in proper perspective. We have just arrived at the stage where we have begun to admire Georgian art, which was held in the utmost contempt when I was a boy. And I have no doubt that a succeeding generation will regard the work accomplished during the nineteenth century with great veneration provided we do not destroy it all before it becomes fashionable to admire it again. Certainly one must admit that nineteenth-century art was wonderfully fertile and enterprising, and that the artists of the period were giants in their way, and that a century which produced buildings like Waterloo Bridge, the Houses of Parliament, Truro Cathedral, and All Saints, Margaret Street; paintings such as those of Turner, the pre-Raphaelites, and Millais; sculptures like Wellington's tomb, cannot be passed over as a dull period of artistic effort.

It is in the forties and fifties that we begin to observe a serious attempt on the part of modern glass-painters to work upon consistent architectural lines, and we see this very well in such works as the windows of the Temple Church and an early church of Scott's at West Meon, in Hampshire, both glazed throughout with pattern glazing and heraldry imitated from late thirteenth-century work.

The artists most in favour in the later Victorian period were Clayton and Bell, O'Connor, Hardman and Gibbs. A little later than these came the present firm of Powells, the pre-Raphaelite glass-painters, Burne-Jones and Morris; and later still the schools of Barlison and Grylls and Kempe.

All these are too near our own time to permit of our forming a just opinion of the merits of their work, but it is permissible to say that in many cases this is marked by a distinct recognition that it is the glass-painter's duty to study the amenities of the building he has to decorate.

Perhaps the least successful in this respect were some of the pre-Raphaelite artists, led astray by the pronouncements of an irresponsible doctrinaire, and intoxicated with the flattery of highbrow critics. Many of these artists, despite their great ability, have introduced glass into our churches which is not only entirely discordant with its surroundings, but which challenges attention in a manner quite destructive of the effect of repose which is essential to a fine building. One never finds this aggressiveness in old glass even if it realistically portrays the Day of Judgment, or Jonah being vomited up by the whale.

It is a pity that such capable artists as the pre-Raphaelites were so immodest; the drawing of their cartoons was sometimes so beautiful, as in the St. Frideswide window at Oxford, and sometimes they produced work beyond all criticism, as in the east windows at Waltham Abbey. The failures of this school in places like Oxford Cathedral are a warning against self-confidence on the part of any artist who is entrusted with decoration, which should be an integral part of the architecture. Liberties which may safely be allowed within the four corners of a picture frame become licentious when indulged in in the middle of a range of windows glazed in an unobtrusive if commonplace style.

And here we come to the first and, I think, the chief desideratum in glass architecturally considered, the great importance of consistency with other glass in the neighbourhood. Personally, I should always prefer a series of commonplace windows to a miscellaneous collection of glass of different scales and different colour schemes. The good effect of uniformity even where the glass is not of the best, is seen in churches like Tournai Cathedral and St. Deny's, near Paris.

I think any architect and any glass-painter will agree that the best results are only to be obtained where consistency of treatment is rigidly insisted upon. I consider myself that diversity of treatment may sometimes be allowed within well-defined limits; for instance, a chancel may be glazed in a different style to the nave, but even so, the better plan is to preserve unity throughout the building—not, of course, uniformity—but such unity as exists at Fairford, where the small subject windows in the chancel harmonize in colour and drawing with the single figures in the aisle windows, and these again with the picture windows at the west end.

It seems to me that a society of glass-painters, such as yours, ought to be able to do something substantial towards securing some sort of consistency in the treatment of the glass in a church. For instance, supposing one of you was asked to complete a series of windows which a brother member of your society had begun, it should be possible to refer the client to the original artist. This might be an act of self-denial, but I expect such a policy would equalize matters in the long run. And I presume that the object of a society such as yours is to improve the art you practise, and to avoid poaching on other people's preserves.

Should it not be possible to pass a self-denying ordinance you might, perhaps, achieve the same end to some extent by forming an advisory committee of your own, which would define the lines on which new work should be done. Such an advisory committee might, by the way, be quite useful in curbing the exuberant fancy of clients who insist upon indecent sentimentality in a window; it might even exercise a wholesome restraint upon artists who are inclined to fall into the snare of being carried away by their own beautiful ideas. I venture to think that many of the defects of modern glass arise from trying to put too much meaning into a window; of course, interesting glass is preferable to dull glass, but no amount of good intention or moral purpose on the part of an artist will atone for an unnecessary exhibition of individuality or for inharmonious design or colour or for slipshod execution.

If you would all agree upon a solemn league and covenant to abjure eccentric and silly subjects in glass, and to try and maintain consistency throughout a building, you would have gone a long way towards making the art of glass-painting a valuable accessory to that of architecture, instead of what it unfortunately is in many cases—a mere disfigurement.

I have put forward a strong plea for uniformity or consistency in a series of windows, but supposing an artist has a free choice of style? For instance, if he has to start a series of windows and is not hampered by surrounding work, there will only be one condition to restrain his liberty: this is, that the type of design adopted ought not to be more archaic than that of the architecture of the building. It is hardly necessary to warn present-day artists against this inconsistency, but the glaziers of the middle of the last century often put a caricature of thirteenth-century glass into a Hanoverian window, and recently no less a person than the late Sir W. Richmond did something of the same sort in no less a place than St. Paul's Cathedral. However much one tries one cannot well repress a sense of incongruity when one sees primitive decoration applied to ultra civilized architecture.

In all cases, then, if the glass-painter is free to choose his style he would be well advised to follow the highly-developed late Gothic or Renaissance models rather than to hark back to more primitive and barbaric types. And the later school of glass is, as a rule, better suited to the English climate

* Extracts from an address to the British Society of Glass Painters.

than the earlier, for it is generally a mistake to shut out too much light in this country. Of course, nothing can be finer than a churchfull of strongly-coloured thirteenth-century glass like Chartres, especially if the glass is dirty and has a few holes in it. But here we have to reckon with the bustling clergyman and his henchman, the electric-light man, and if you gentlemen go and give those gentlemen the least excuse they will turn any church into a cross between the Lyceum stage, with its concealed footlights, and Leadenhall Market, with its glaring illuminations—and neither the building nor the glass will ever be properly seen, except when there is nobody there to look at it. So please keep your windows translucent, and don't give the enemy a plausible excuse for spoiling your work and the architect's.

I should not, however, like to appear to condemn some of the attempts which have been made to reproduce thirteenth-century glass, and the most successful windows of the kind I know are in the south aisle of Lincoln Cathedral, the work of a clever amateur, Canon Sutton, done about fifty years ago. Thirteenth-century glass of this fully-coloured type seems to me to look best in very large buildings, and as a rule it is helped very much by distance, but the later types of glass look their best at close quarters, and the later the glass the better it repays close examination. Our modern buildings being generally on a small scale, it is not much use to glaze them with glass that only looks well at a distance.

The early fourteenth-century canopy glass has much the same disadvantage as the thirteenth-century work, it does not look really well, except in a large building, but the glass of the late fourteenth century and subsequent periods down as late as the seventeenth century looks well almost anywhere, and probably the most successful modern glass resembles this later work in general style. By the term "style," I do not refer to such matters as the details of canopies or costume, but to the general technique, that is to say, the proportion of white to coloured glass, the disposition and balance of colour, the amount of realism in the treatment, and the methods of obtaining effect by the use of pot metal, trace line, leadwork, painting, stain, etching, enamel.

A few observations upon glass technique from an architect's point of view may be of some interest. In the first place it is generally by the simplest and most direct methods that the most satisfactory results are obtained. Thus, those effects which require heavy painting, an excessive use of stain, complicated tricks produced by etching, or the use of enamels, should be as a general rule avoided. Still there are cases where these devices are permissible. There may be reasons in some churches and still more in civil buildings for distinctly pictorial treatment of glass pictures, which appeal to people of rather unformed taste, just as some of the mediæval paintings and sculptures were devised for the edification of those who could not read books. Where it is desired to make a church's windows into a glorified picture-book, care should in the first place be taken to select the subjects, avoiding the trivial, the comic, and the abstruse. In the second place, such realistic pictures should, I think, always be framed either with architectural column and canopywork or with plain glazing of a thoroughly conventional type. If this precaution is observed the windows will look like a series of pictures and not a series of peep shows, and a very great deal of realism may be obtained without offence. Again, it is a mistake to be afraid of leadwork or saddle bars or stanchions in a realistic window. These never interfere with the realistic effect, in fact the typical Flemish glass of the sixteenth century, without any concealment of its technical construction, conveys a far more true impression of nature than an elaborate 1850 Nuremberg window with its leadwork suppressed and with its many tricks of painting and enamels.

The secret of the whole matter seems to be that the glass-painter must never lose sight of the cardinal fact that his art should be essentially a decoration. He is bound to go wrong if he regards the window as a hole in the wall through which one looks at some scene, however sacred and edifying that scene may be.

With regard to all modern glass, I feel that there should be no necessity to confine oneself to archaic draughtsmanship. There is nothing particularly convincing either in the stumpy figures drawn by the modern mediævalist or in the lackadaisical personages portrayed by the pre-Raphaelite school. On the other hand, there is no advantage in departing from tradition in such matters as costume or emblematic accessories: we possess a generally understood tradition in these matters and it is mere wilfulness and conceit to discard it. Neither, in our anxiety to avoid archaism, are we justified in portraying the Saints as wild fakirs or robust pugilists; the drawing should rather be as correct as possible, and also as simple and straightforward as possible; drapery and other accessories should be carefully drawn and formally arranged; the effect aimed at should be intelligible, quiet and decorative, neither grotesque nor dramatic.

As for the detail it should always be carefully drawn and any slapdash treatment should be avoided, at any rate in windows at all near the eye. But it is by no means always desirable to cover a window with elaborate ornament; very often an absolutely simple treatment like that of the Jerse window at Dorchester is the best, especially in a small or simple building. A great deal of modern glass is overburdened with detail and the effect of this is merely tiresome. It is far more satisfactory to discover fresh beauties in a leisurely examination of glass than to be struck at first sight with the profusion of the decoration and afterwards to discover, with Solomon, that all is but vanity.

As regards colour arrangement, too, the modern glass-painter is sometimes apt to err in over-profusion. Over and over again one sees windows containing all the colours of the rainbow and more. The old glass-painters were far more restrained, whether by choice or not I cannot say. Anyhow, they had a knack of obtaining excellent colour effects by the use of very simple counterchanges of warm and cool colours and white. One may recall the apse windows at St. Maclou, Rouen, which are treated with alternate backgrounds of ruby and blue, the canopies and what remains of the figures being almost entirely white. The east window at Gloucester is very similar, and the effect of such glass is clear and fresh and most decorative. Even if one has to work in a pictorial style, a far better effect is produced with a limited palette than with an over-profuse mixture of colours; the simpler arrangement is more brilliant and also more truly conveys the effect of nature. The interesting seventeenth-century glass by the Van Linges and their school in the Oxford College chapels fails in this respect; the profuse variety of colours give a dull and opaque character to the glass and the effect produced is less true than in some of the later Flemish windows executed mainly in grisaille and stain, with a few telling patches of rich pot metal.

I don't know how far the architect of a building should control the character of the glass. Theoretically, of course, the architect should control everything, but it is not always the case that he has sufficient knowledge of the technique of all the crafts employed in a building to make close personal supervision practicable; on the other hand, I think the architect should always be consulted in the selection of a glass-painter, as whatever be the said architect's deficiencies, he is at least able to judge what kind of work will best suit his building. I can assure you it is sometimes a difficult task to explain to one's clients the reason why one artist should be employed in preference to another; for one thing the client generally suspects one of corrupt practices upon such occasions, and it is very seldom that he can be made to understand that one really does care whether one's job is going to be spoiled or not. At the same time I may caution you not to be too scrupulous in carrying out an architect's suggestions in detail.

One other point with regard to the treatment of glass

in relation to architecture deserves some consideration. I refer to the question of the admission of modern costume and accessories into glass. Upon this point I don't think we can lay down a fixed rule; it is a question of good taste. I recall some windows at Malvern Abbey in which the late Queen Victoria and the Kaiser are represented in the fashionable costume of about 1870, and I do not honestly recommend these as worthy of imitation.

Still, the mediæval artists often used the temporary costume, and there seems no logical reason why we should not do the same, except that the costume of our own period is so remarkably hideous. It is, however, absurd to represent a modern personage in a fancy dress, and if we have to put portraits into our windows I think they should be represented in the dress of our own period. If there is an excuse to represent them in state robes or ecclesiastical vestments the task is not difficult, but care should be taken not to dress them up in garments that they are not entitled to wear.

If portraits and modern costume and modern objects, like railway viaducts and motor-cars, have to be represented, I think the best way is to put them into roundels or panels of some kind, and to use a frankly realistic treatment, preferably in grisaille, not to attempt to translate these things into mediæval style in the way that was done in a window lately removed from Westminster Abbey, where a tubular bridge and a railway train were drawn in the style of the Bayeux tapestry, and the effect was much that of the amusing, but childish, poster maps of the London tube railways. What is a pleasant joke in a poster is really not serious enough for an important piece of glass-painting; such things are offensive in the same sense.

One cannot lay down a hard and fast rule and say that only one particular style of glass must be used to the exclusion of other styles. It is not even necessary that the glass in a building should be of corresponding style to the architecture. The only definite rules that can be laid down are that the glass should be consistent with itself, that it should be good of its kind, and that it should have those qualities of colour and translucency which accord best with the architectural disposition of the building. To attain this result one must have, on the part of the glass-painter, the qualifications of knowledge, observation, and judgment, and last, but not least, the unselfishness and modesty which will induce him to forego the temptation to advertise his own cleverness. Of course, there are people like clients to be reckoned with, and in the case of church work there are also the clergy and the faculty people, many of whom possess that little learning which is a dangerous thing. When those who have the power of the purse demand artistic impossibilities it ought to be possible for a body of artists like yourselves to exercise a salutary restraint upon their impetuosity, and in extreme cases the artists should be strong enough and bold enough to refuse to perpetrate work which they must know to be second rate. A self-constituted critic who indulges his own prejudices in a church or public building is guilty of injuring the community, while the crank who chooses a doctor by the taste of his medicines can only injure himself by his folly.

The A.A. Excursion to Spain

By S. ROWLAND PIERCE

(With Photographs by F. R. Yerbury)

(Concluded)

SITUATED among the foothills of the Guadarráma mountains is the small town of Escorial, clustering around the immense granite structure of the royal monastery of San Lorenzo. This extraordinary building owes its inception, and it is said, much of its plan and general design, to that stern monarch, Philip II. It was commenced in 1559, and completed about 1580, and the chief architects employed were, firstly, Juan Bautista de Toledo (died in 1563) and, afterwards, Juan de Herrera. Not only does the building house the monastery, which is built round four courtyards and a huge cloister, and the Augustine college, but it contains also a royal palace of considerable size, built round its own courtyards, a smaller series of rooms used by Philip II, which are connected with a further portion, the palace of the *Infantes*, and a church of huge dimensions, which occupies the climax of the main axis. This central church alone has dimensions of striking magnitude, planned on the basis of a Greek cross; its length is some 300 ft., while at the crossing is supported a dome of about 65 ft. span. The simplicity and proportions of the interior are excellent, but the detail is coarse, even for the granite of which it is constructed. The most compelling impression is that presented by the simplicity of the external façades and those of the main entrance courtyard in front of the church. Beneath the sanctuary of the church is the octagonal crypt, which is the Pantheon of the Spanish kings. It is approached by a staircase with rich marble decorations, and entered through elaborate brass and bronze gates. In the highly-decorated interior of the Pantheon are arranged, round the walls, the heavy, black marble and bronze sarcophagi.

There are many fine rooms in the various sections of this composite building, some of which are veritable museums of furniture, tapestries, and paintings of various periods. At the foot of the gardens of the palace monastery is the little *Casita del Principe*, or garden house, for the use of the princes. Externally a plain granite building of quite pleasing design, internally it is a storehouse of the refinements of the early "Empire." Its inlaid floors, painted ceilings, and silken tapestry-covered walls, its miniature staircase of red marble, its small copies of the famous pictures of the Prado, and its gilded and silk-covered furniture all exhibit that quite delightful, but affected, refinement of the late eighteenth century to a degree that is generally associated with the France of that period.

The places visited by the A.A. party in southern Spain were Cordova and Seville. A day was spent at the former, and some four days at the latter.

Cordova was the capital of the Moors of the "Western Caliphate" from 711 till 1010, during which period it reached a great prosperity. Its buildings and irrigation works commenced their long decay in the troubled times of Moorish conquest and counter-conquest, until the capture of the city by St. Ferdinand in 1236. The Moors migrated eastwards to Granada, and under Christian rule the Moorish city decayed until the visitor of to-day finds no Moorish monument of any importance, except the huge mosque (the *Mesjid al-Jâmi* of the Moors) that is now the cathedral. The whole area of the mosque is surrounded by a high, massive, and fortress-like wall, portions of which are probably of Roman foundation. About a third of the area thus enclosed is occupied by a courtyard bearing the title of the "Patio of the Orange Trees." The roofed portion of the mosque is of four successive periods, the earliest part being that to the north-east. There is a modern Spanish theory which endeavours to prove that much of this north-eastern portion is the original Visigoth basilica of St. Vincent, which is said to have occupied the site previous to the

advent of the Moors. On entering the building the visitor is at first bewildered by the seemingly endless forest of columns; and it is only after considerable wandering that he finds first, the Renaissance choir and sanctuary of the present cathedral (built almost in the centre of the building about 1600), and, secondly, that astounding piece of Moorish architecture and craftsmanship, the chief (and latest) *Mihrâb*, or holy praying place of the mosque. The vestibule to this apartment is roofed by an elaborate system of interlacing arches, while the vault of the *Mihrâb* itself is of marble in the form of a shell that is strikingly like a motif of the Renaissance. Much of the main part of the mosque is ceiled with Gothic vaulting, but this is being slowly replaced by the restoration of the original painted wooden ceiling of Moorish design.

The streets and houses of Cordova and Seville have a charm and an Eastern atmosphere that is said to approximate to the character of the North African towns. The winding and tortuous streets, which have such welcome coolness by virtue of their narrowness, are continuously interesting; a door here, a window grille there, a balcony of delicate wrought iron, or the changing colours and textures of the wall surfaces. In these southern towns it is the exception to find houses with unplastered external walls. Where the plaster finish is not dazzling by reason of whitewash, such colours as pale green or blue are employed, and rarely are the yellow, pink, or orange washes used, as is the Italian custom, even in Sicily. In the *patio* also, there is, generally, delightful use of colour; but in this case, which is of the nature of a cool yet open-air centre to the house, the colours are usually contrasted with pure white walls. In the poorer dwellings the colours are simple colour washes applied to a plaster dado, the plant-tubs, or the wooden posts that might support an upper gallery, and the favourite colour for this seems to be a brilliant cobalt blue. But in the larger houses (e.g., the Casa de Don Gomez), where the *patio* takes on the semblance of a true courtyard, the dados are in multi-coloured tiles of pseudo-Moorish design, and the ceilings of the arcading are perhaps painted. In the centre is that charming feature of the Spanish patio, a sunken fountain, generally lined with coloured tiles, and surrounded with plants, the cool green of which seems intensified by the shade of their surroundings.

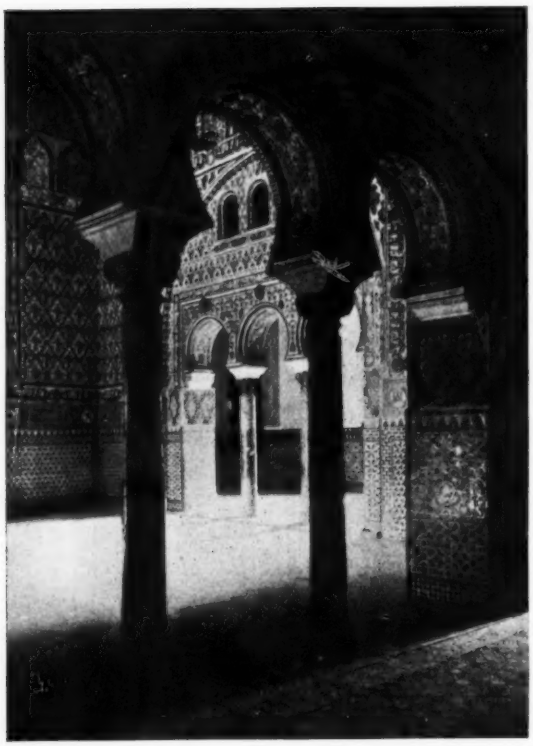
Of other details that claim attention, especially in the south, are the iron lamps that are seen in all the houses; often these lamps are simple lantern-like affairs, but in the larger houses they reach huge dimensions, and are of infinite variety of design. Generally they are of some geometrical shape, and constructed of thin ribs of metal, which hold the clear glass that is invariably employed. Ornamental relief is obtained by metal crestings at the top, or an elaborate system of mouldings and pendants at the base. The external lamps of the patio are often hung from well-designed wrought-iron brackets. (Internal lantern shown above.)

AN INTERIOR AT CORDOVA.

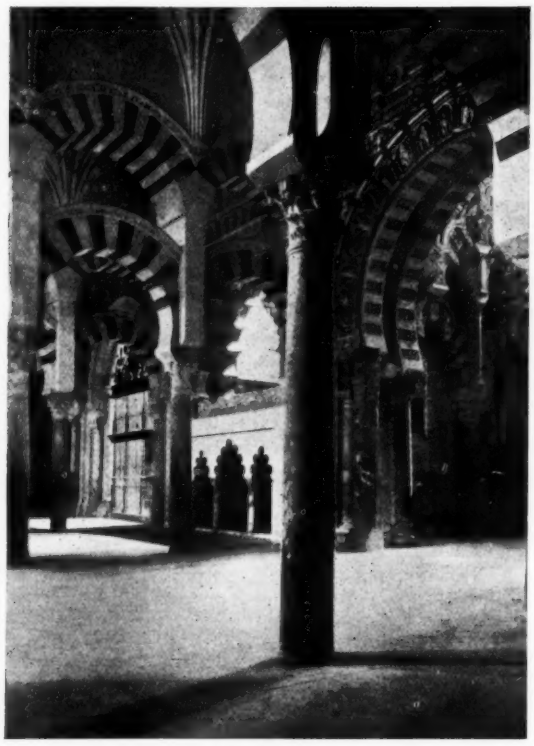
In Seville the visitor, guided by the lofty landmark of the Giralda, is led naturally to what has been called on many occasions "one of the most beautiful churches in the world," the Cathedral of S. Maria de la Sede. In area the cathedral is the second largest in the world, and it occupies rather more than the site of the old Moorish mosque. This earlier building was built in the last quarter of the twelfth century, but was destroyed after some two hundred years as a Christian church, to make room for the present Gothic cathedral, which was commenced in 1402, and completed in a little more than a hundred years. The remains of the Moorish period consist of the wall which encircles the "Patio de los Naranjos," with the main gateway to the south, and the Giralda, which was formerly the minaret of the mosque. This huge tower, called after the Giraldillo, a huge bronze figure that forms a wind-vane at its summit, still shows its Moorish origin, for the greater part of its height, in the brick diaper surface decoration and the horse-

EL ESCORIAL: THE GARDEN FRONT.

THE SOUTH WALL OF THE MOSQUE, CORDOVA.



THE ALCÁZAR, SEVILLE.

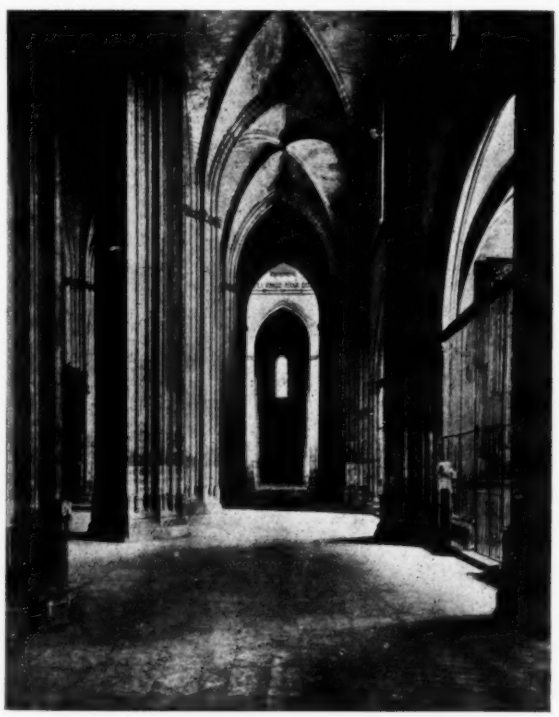


OLD MOSQUE (NOW THE CATHEDRAL), CORDOVA.

shoe arches of its windows. The upper portion, in which are the bells, is of Renaissance construction (1568), in spite of which addition the whole tower has a striking homogeneity.

Externally, the cathedral is impressive in its multiplicity of parts and the variation of its detail, but it is difficult to appreciate the true size of the building; for on the north it is enclosed by the high wall of the old "Patio," and by the Sagrario or parish church, a baroque building of the first half of the seventeenth century; while on the south side the cathedral is screened by the interesting Renaissance additions which contain the chapter house and the sacristies. The lofty royal chapel at the east end is still another addition that masks the true form of the Gothic structure. On entering the cathedral an immediate impression of size is obtained. As in Segovia Cathedral, the main lines of the architecture are simple and restrained, all the chief decoration and elaboration being confined to the choir, the sanctuary, and the side chapels; it is to this simplicity of line in contrast to rich ironwork, marblework, and woodwork that the building owes its great sense of scale. A great spaciousness is obtained by the double aisles on each side of the nave; the aisles are very lofty and of equal height, and there is only the addition of the clerestory windows to furnish the extra height for the nave. We are somewhat reminded, in the tall, many-shafted piers and the lofty aisles of Seville, of the new Liverpool Cathedral. The wrought-iron grills and screens of Seville are among the finest in Spain, and the great gilded screens of the choir and sanctuary are stupendous monuments to their designers and craftsmen. At the west end, before two of the smaller chapels, are examples of the ironwork of the later Renaissance, which amply demonstrate that the mastery of the material was not lost with the advent of the Baroque. The huge painted and gilt carved wooden reredos of the "Capilla Mayor" is also a piece of craftsmanship that can have but few rivals, and, combined with the sanctuary screen, forms a climax to the church that is without parallel, even in Spain.

To the south of the cathedral is the royal palace, the Alcázar, once the palace of the Moorish kings. A large portion of the present building is in the "Mudejar" or Moorish revival style, of about the middle of the fourteenth century; the remainder being, in general, the additions of the Renaissance. Considerable restoration of the building has been carried on at different times, as, for example, in the principal



SEVILLE CATHEDRAL: THE INTERIOR.

Moorish courtyards and apartments, where the colour of the plaster wall decoration has been renewed, and in many cases the ceilings date from the nineteenth century, the originals having been destroyed by fire.

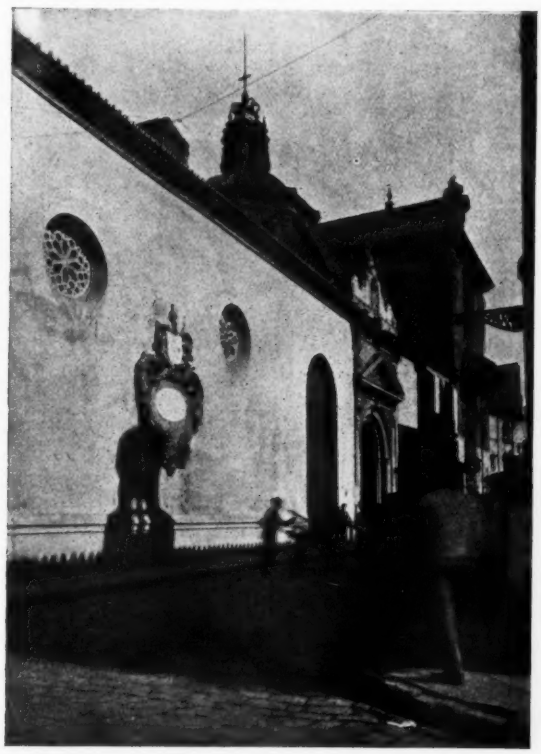
Space will not permit an exhaustive description of the many other places visited with much interest in Seville; the beautiful gardens of the Alcázar, and the Maria Luisa Park, in which the buildings for the Spanish-American Exhibition (to be held in 1927) are now nearing completion; a number of private houses, among the largest and most interesting of which was the Sevillian residence of the Duke of Alba and Berwick, with its "Mudejar" courtyards and well-proportioned rooms—many of the latter have fine ceilings and much tilework of semi-Moorish design; the many churches, one of the most interesting of which was the Baroque church of San Pablo, and some parts of which have been admirably restored by Señor Gutiérrez; the museum, housed in a suppressed convent, and more interesting by reason of the building than by its contents; among the latter, however, were pictures by Murillo, and by his much more powerful contemporary, Zurbarán; the Baroque city hall, and the bishops' palace, when viewed in comparison with the churches of the same period, were examples of how the treatment of secular and sacred buildings varied in the hands of the later architects of the Spanish Renaissance.

We have left Madrid to the last, chiefly for the reason that the time spent by the party in that city was wedged between various visits to other places. Historically, there is but little of interest in Madrid, excepting always some admirable examples of the Baroque period, such as the Toledo bridge, or the church of "las Calatravas" in the Calle de Alcalá; and excepting, also, of course, the contents of that tremendous collection, the Prado. The curators of this famous gallery were extremely helpful to the party; they had prepared a lengthy lecture (in English), on the contents of the gallery, and accompanied the party during its initial visit. To see the giants of Spanish painting all so amply represented beneath a single roof is an illuminating experience. It is difficult to make comparisons or to sum up impressions on such an exhaustive collection. The writer carried away a greater appreciation of the work of the earlier schools, the contemporaries of the Italian primitives; of Velazquez, Zurbarán, Ribera, and, perhaps, above all, of the paintings of Goya; while I confess to a strong feeling of disappointment in the work of El Greco, whose work seems to have recently commanded a "fashion" in this country.

Among the recent buildings, or works in progress, in Madrid are the Post Office, which is on that magnificent boulevard, the "Paseo del Prado." This huge central office commends itself to our attention by reason of its extremely open and logical plan, which is based on the radiation of the three main public services of the building from a central space, one for the post, a second for telegraphs, and a third for telephones. There is a spaciousness and a certain power about the interior which is strongly impressive. The building was designed by Señor Antonio Palacios, who was also responsible for the "Metro" stations in various parts of the city. Some of the latter, especially that at the top of the Grand Via, are admirably designed on distinctly modern lines. A further building by this same architect is the headquarters of the Fine Arts Club of Madrid, in course of erection in the Calle de Alcalá. It will be one of the highest buildings in the city when completed. Here, again, the planning is extremely well handled, and judging from the drawings and the present incomplete state of the buildings, this club promises to be the most interesting of the modern buildings of Madrid. In the neighbourhood of the royal palace is an excellent essay in modern cinema design, in the exterior of the "Real Cinema"; and at the corner of the Grand Via and the Alcalá is an interesting piece of refacing work in the manner of the Baroque of the buildings and shops in front of the church of San José, which was carried out by Señor Moya.

The visit was in every way a complete success, and even more interesting than any previous A.A. visit to the Continent.

SEVILLE CATHEDRAL: SOUTH ENTRANCE.



SANTO PABLO, SEVILLE: SOUTH FRONT.

"Belmont," Mill Hill Junior School

JOHN C. S. SOUTAR, Architect for the Extension

"BELMONT" serves as a Junior School to Mill Hill School, an illustrated description of which appeared in our last issue. The original house was designed by Robert Adam, and built about the middle of the eighteenth century. It is situated on the crest of the Ridgeway in its own beautifully timbered grounds, and is only three minutes' walk from the main school buildings.

The additions, designed to provide dormitory and other accommodation, involved considerable alterations to the existing premises, but care was taken by Mr. Soutar not to interfere with the architectural treatment of the original house, and the lines of the new building were to some extent governed by those of the old. The new building faces south-west, and the additional accommodation includes new kitchen quarters, a large dining-room, classrooms, changing-rooms with hot and cold shower baths, and better and ample lavatory accommodation. The new building required larger windows than were necessary in the case of the original house.

The new building is of brick with reinforced concrete floors and flats. The external walls are faced with brindled Sussex stocks, with Portland stone plinth and dressings, and the roofs are covered with rustic grey and green slates laid in diminishing courses. The staircase is in reinforced concrete, with teak treads and panelled wood balustrade; the sash windows are in pitch pine, and all the rooms are centrally heated by radiators. The entire drainage system has been remodelled and a paved playground has been laid down. The carving was carried out by Mr. Sidney Laughton, of London.

The additions to the Junior School have made possible a much more efficient supervision and development of the individual boy. The aim is to bring all the pupils of "Belmont" to the standard of the common entrance examination for public schools by the time they are about 13½ years of age. Boys must reach this standard before their fourteenth birthday or they cannot remain at Mill Hill. On reaching the standard they pass across to the main school with other pupils of their "year."

"BELMONT." THE ADAM MANSION.

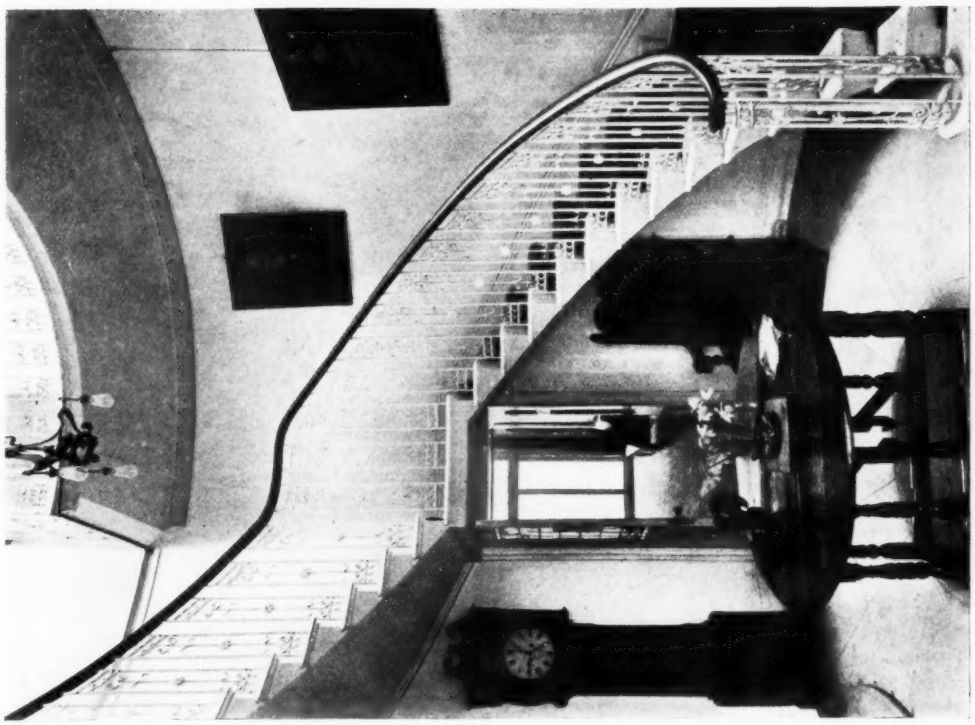
In designing the chapel, the architect has had regard to the fact that it will be adjacent to the "Adam" building. An effort has been made to produce a design which, while not being too costly to build, will fulfil its purpose with dignity and be appropriate to the requirements of the Junior School.

The plinth, cornices and window dressings will be of Portland stone; and the walls will be of brick, faced externally with 2 in. red facing bricks, and with moulded brick dressings to the small windows, string courses, etc. The main roof will be constructed on steel trusses finishing over the nave in a barrel vault, while the apse will be ceiled with a half-dome constructed in reinforced concrete. The roof will be covered with hand-made sand-faced tiles with

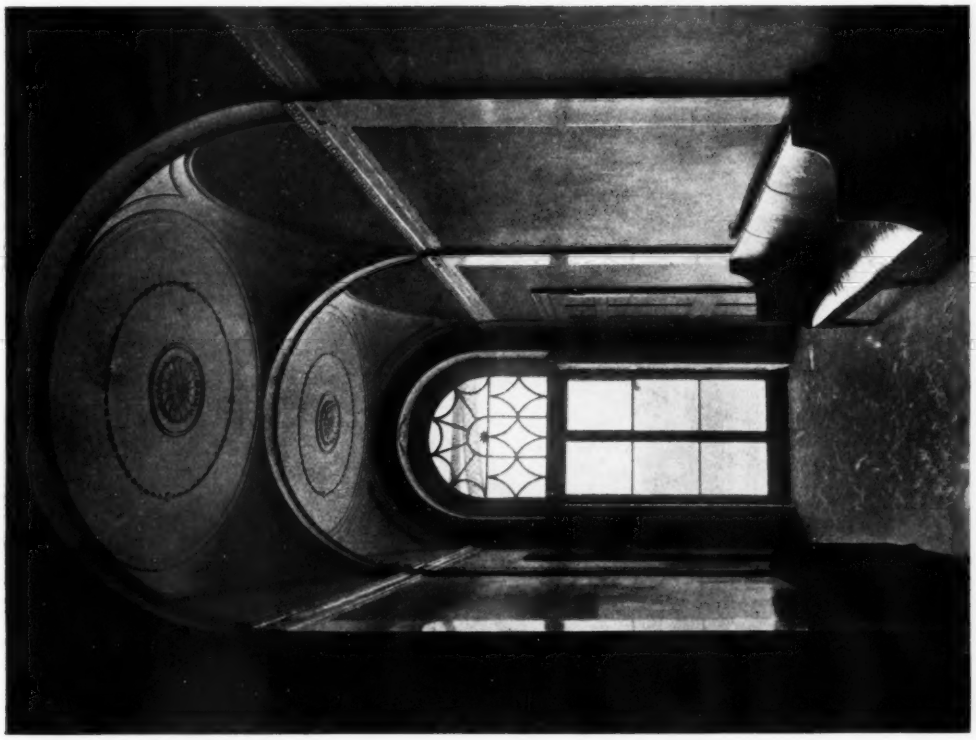
"Belmont," Mill Hill Junior School: The Master's Drawing-room

Robert Adam, Architect

The nucleus of the Junior School at Mill Hill is the Adam mansion known as "Belmont." The drawing-room is a characteristic example of Adam work, with a fine ceiling.

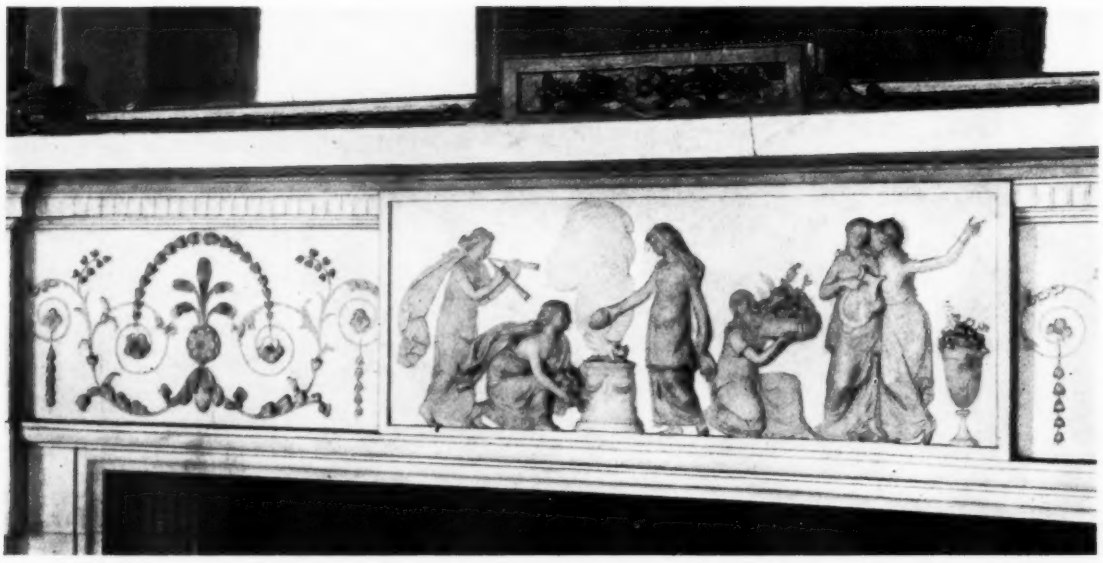


THE STAIRCASE HALL.

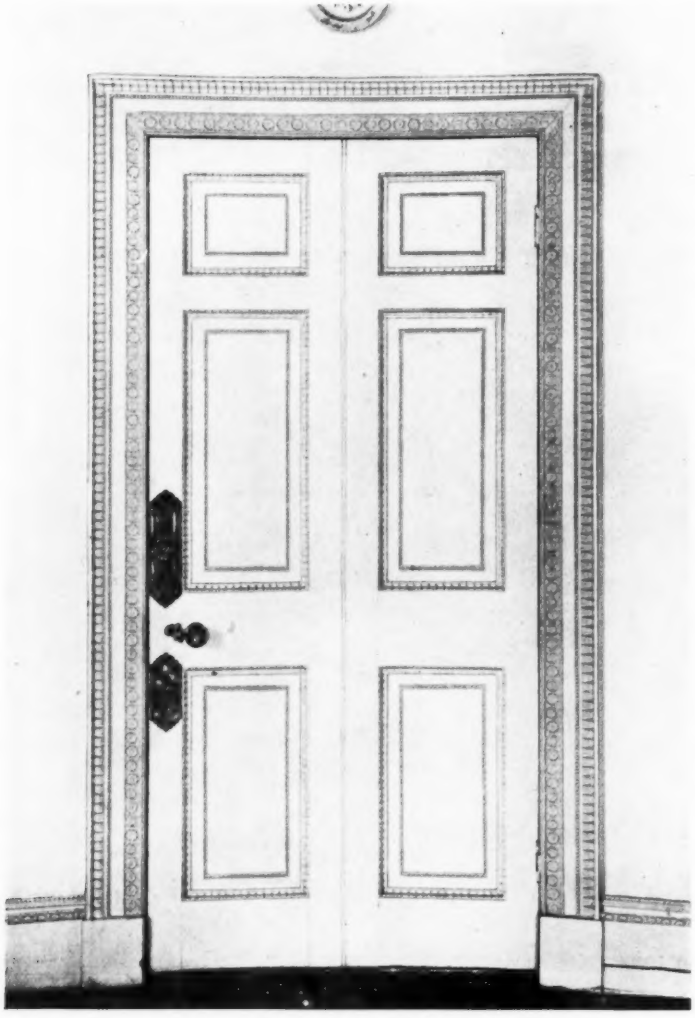


PASSAGE LEADING TO GARDEN.

"BELMONT" (MILL HILL JUNIOR SCHOOL). ROBERT ADAM, ARCHITECT



A DETAIL OF THE CHIMNEY-PIECE IN THE DRAWING-ROOM.



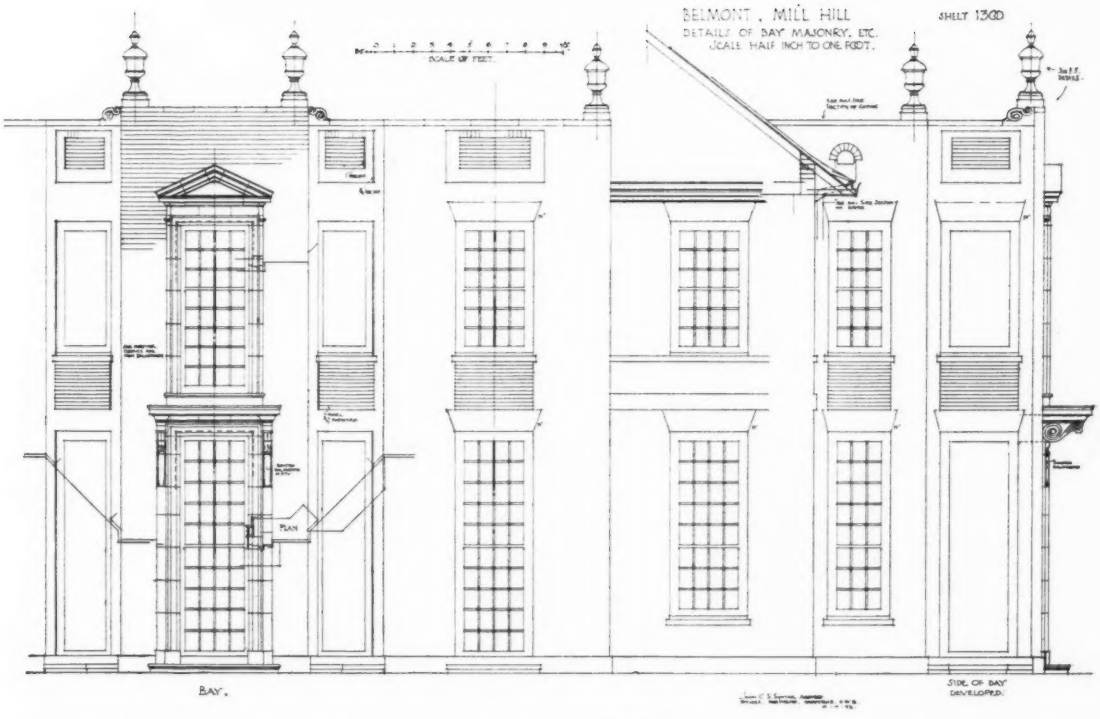
A DETAIL OF A DRAWING-ROOM DOOR.

"BELMONT" (NOW MILL HILL JUNIOR SCHOOL). ROBERT ADAM, ARCHITECT.

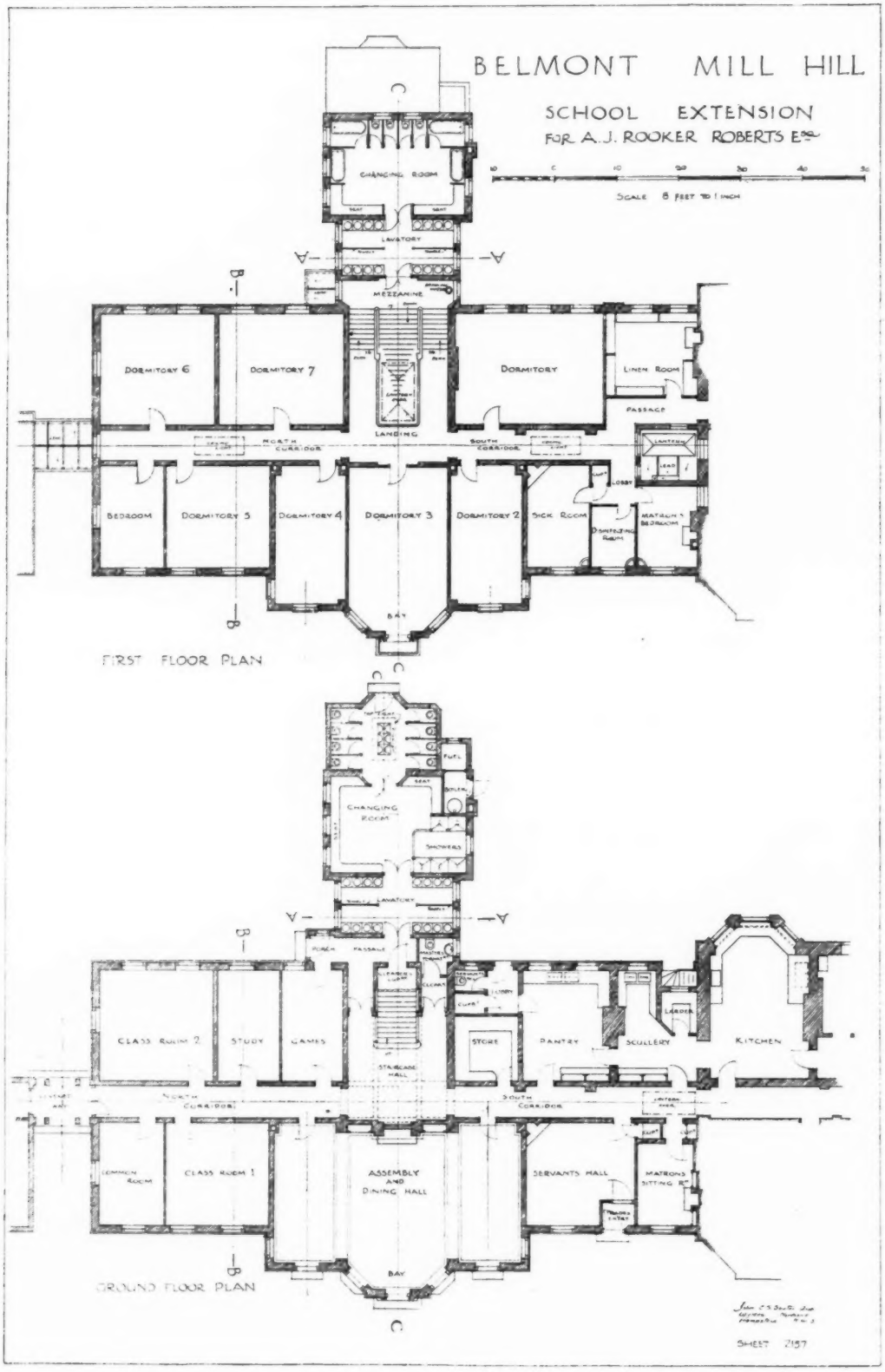
Current Architecture. 249.—"Belmont," Mill Hill Junior School: A Detail of the New Building

John C. S. Soutar, Architect

This new block is of brick with reinforced concrete floors and flats. The external walls are faced with brindled Sussex stocks, with Portland stone plinth and dressings, and the roofs are covered with rustic grey and green slates laid in diminishing courses.



"BELMONT," MILL HILL JUNIOR SCHOOL: THE NEW BLOCK. JOHN C. S. SOUTAR, ARCHITECT



"BELMONT," MILL HILL JUNIOR SCHOOL: PLANS OF THE NEW BLOCK.
JOHN C. S. SOUTAR, ARCHITECT.

THE STAIRCASE HALL.

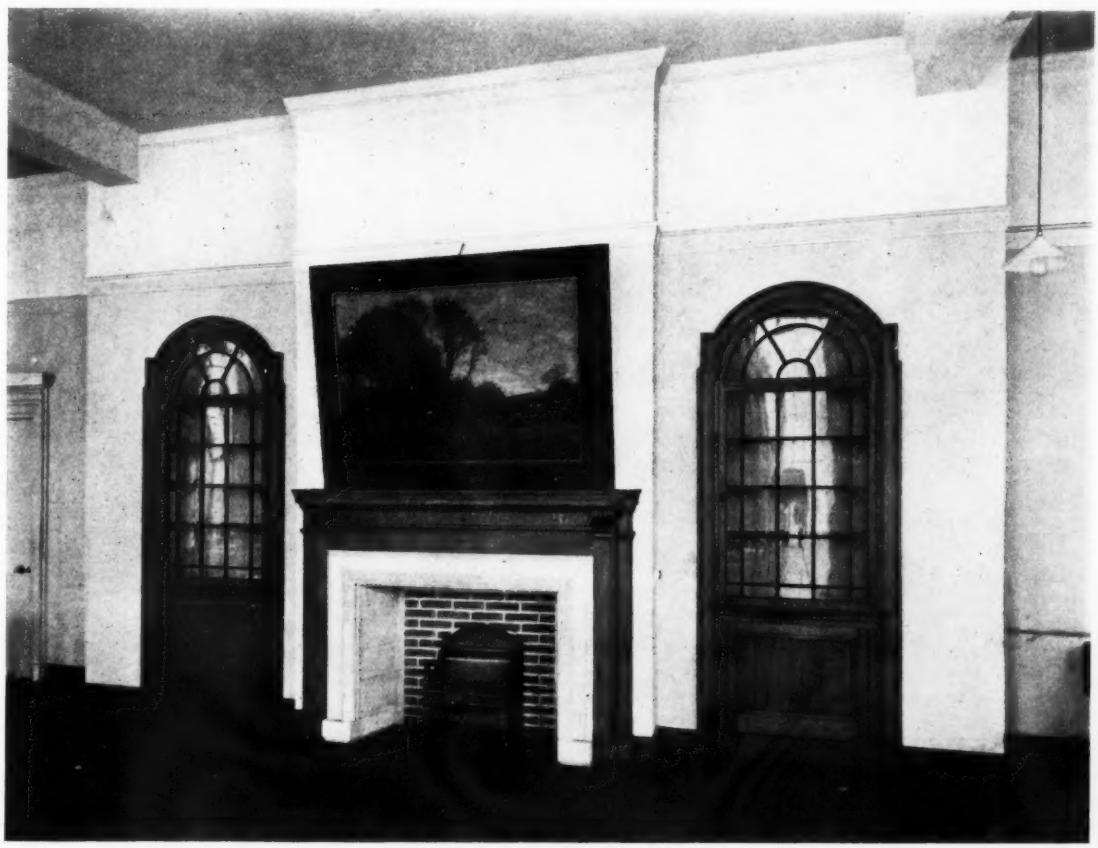
bonnet hips and swept valleys. The window frames will be in steel, glazed with clear glass, and the flèche will be of wood, the upper portion being covered in copper and the lower painted a light stone colour. The walls internally will be finished in plaster left with a slightly rough texture, the cornices and other enrichments being run in plaster.

The model, of which illustrations are reproduced, has been made by Miss E. Swift, of London.

The pupils at Belmont number about 120, of which 100 are resident on the premises, the others being day boys. The chapel is designed to accommodate about 180 persons.

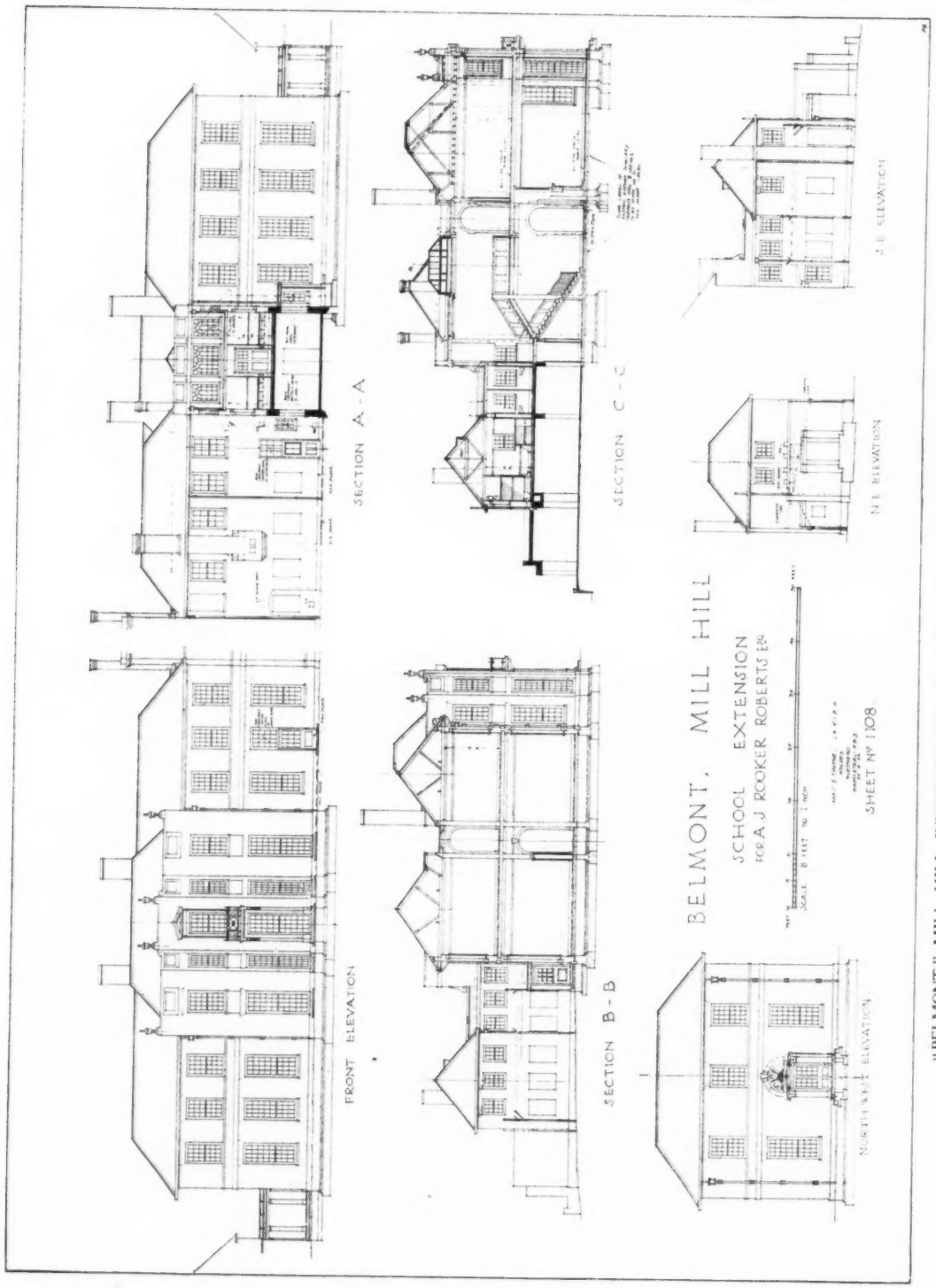
Founded considerably over a century ago—in 1807—it was originally intended that Mill Hill should be a day-school within the metropolis, and steps were even taken to find fitting premises in, or in the environments of, the City itself. Afterwards, for several reasons, it was decided that it should be at a distance of not less than ten miles from London, and that it should be a boarding- and not a day-school.

The general contractors for the new additions to the Junior School were Messrs. C. Miskin and Sons, Ltd., of St. Albans, who were also responsible for the cloak-room fixtures, Portland stone dressings and fireplace, and the tiling to walls and floors, plumbing and sanitary work, special woodwork, and stair-treads in teak. The sub-contractors were as follows: Val de Travers Asphalte Paving Co. (flat roofs); Trussed Concrete Steel Co., Ltd. (floors); J. J. Etridge, Junr., Ltd. (slates); J. Binder (casement and casement fittings and leaded lights); The Luxfer Co. (roof lanterns); Bratt Colbran & Co. (stoves, grates, mantels); H. Pontifex and Sons, Ltd. (sanitary ware and fittings); W. Macfarlane & Co. (lead down-pipes and R.W. heads); The Acme Flooring Co. (wood-block flooring); The Hendon Electric Supply Co., Ltd. (electric wiring and electric light and bell fixtures); J. W. Singer & Co. (art metal work); Yannedis & Co. (door furniture—locks, electric bell plates, etc.); The Hardware Trading Co. (heating apparatus and boilers).

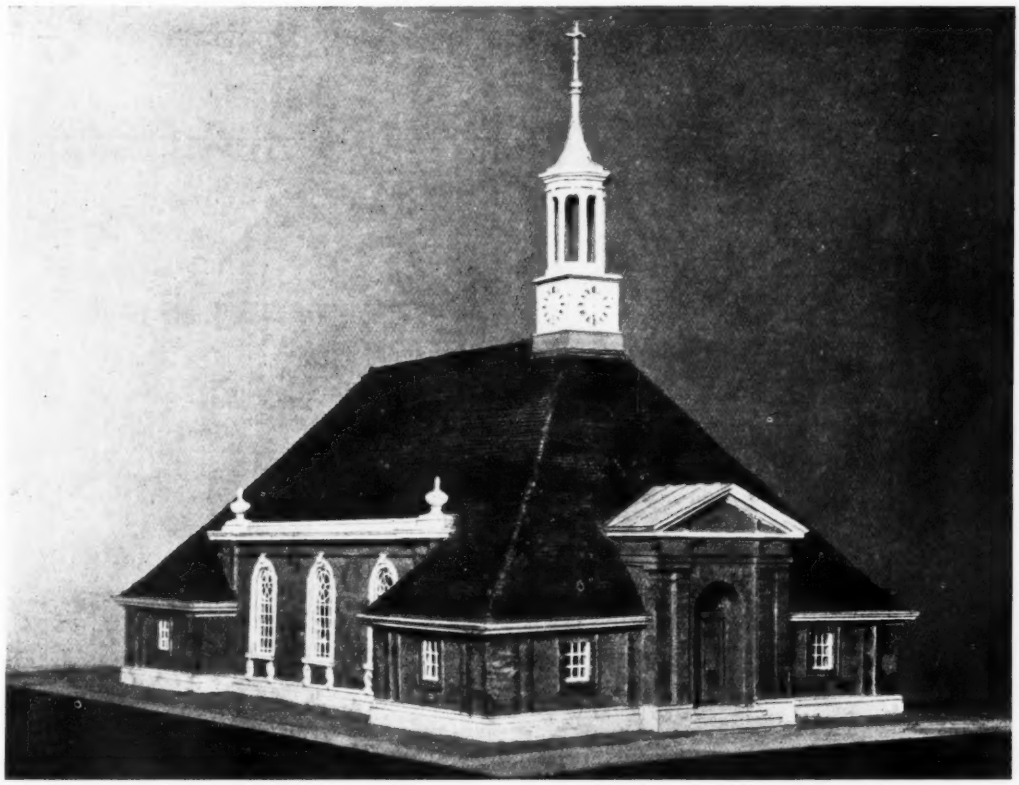


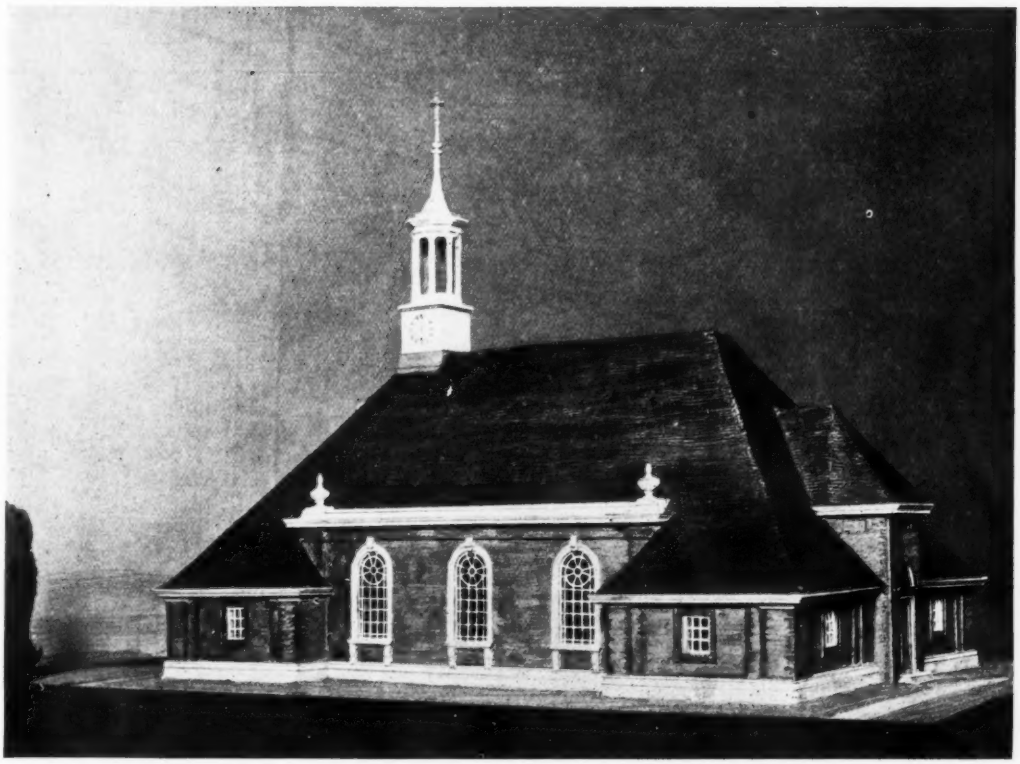
THE ASSEMBLY AND DINING-HALL.

"BELMONT," MILL HILL JUNIOR SCHOOL. JOHN C. S. SOUTAR, ARCHITECT.



"BELMONT," MILL HILL JUNIOR SCHOOL: ELEVATIONS AND SECTIONS OF THE NEW BLOCK.
JOHN C. S. SOUTAR, ARCHITECT.

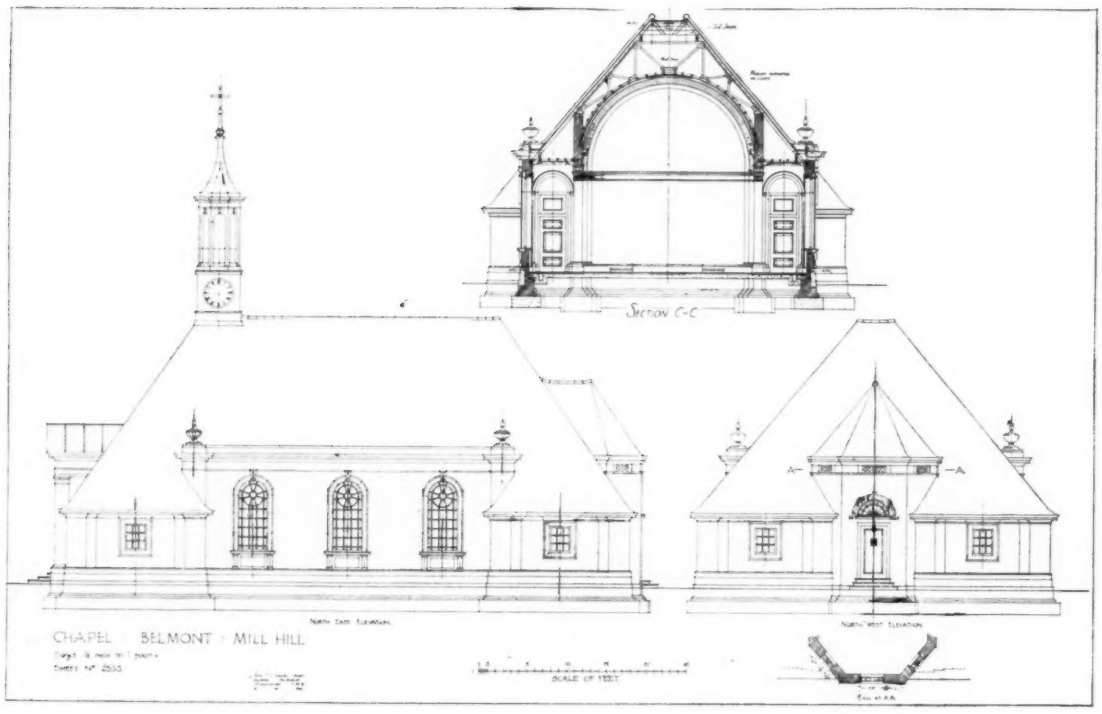


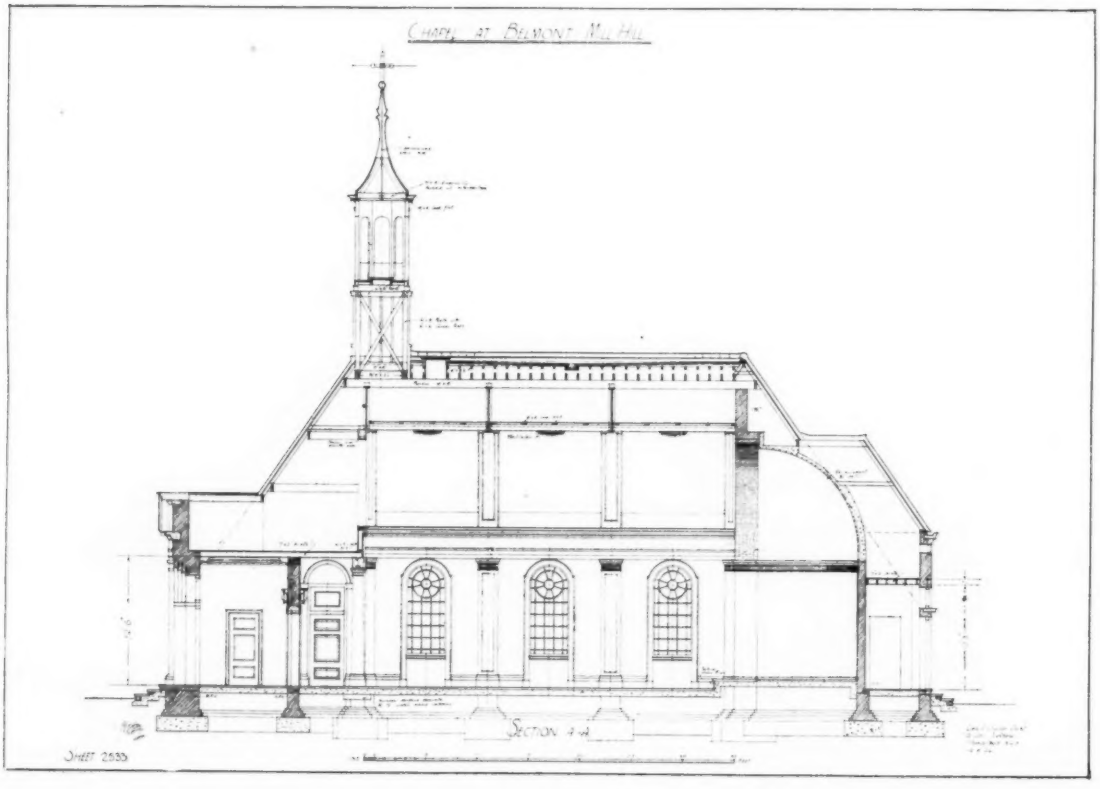


A MODEL OF THE PROPOSED NEW CHAPEL AT "BELMONT," MILL HILL JUNIOR SCHOOL.
JOHN C. S. SOUTAR, ARCHITECT.
Model by Miss E. Swift.

Architects' Working Drawings. 88.—The Proposed New

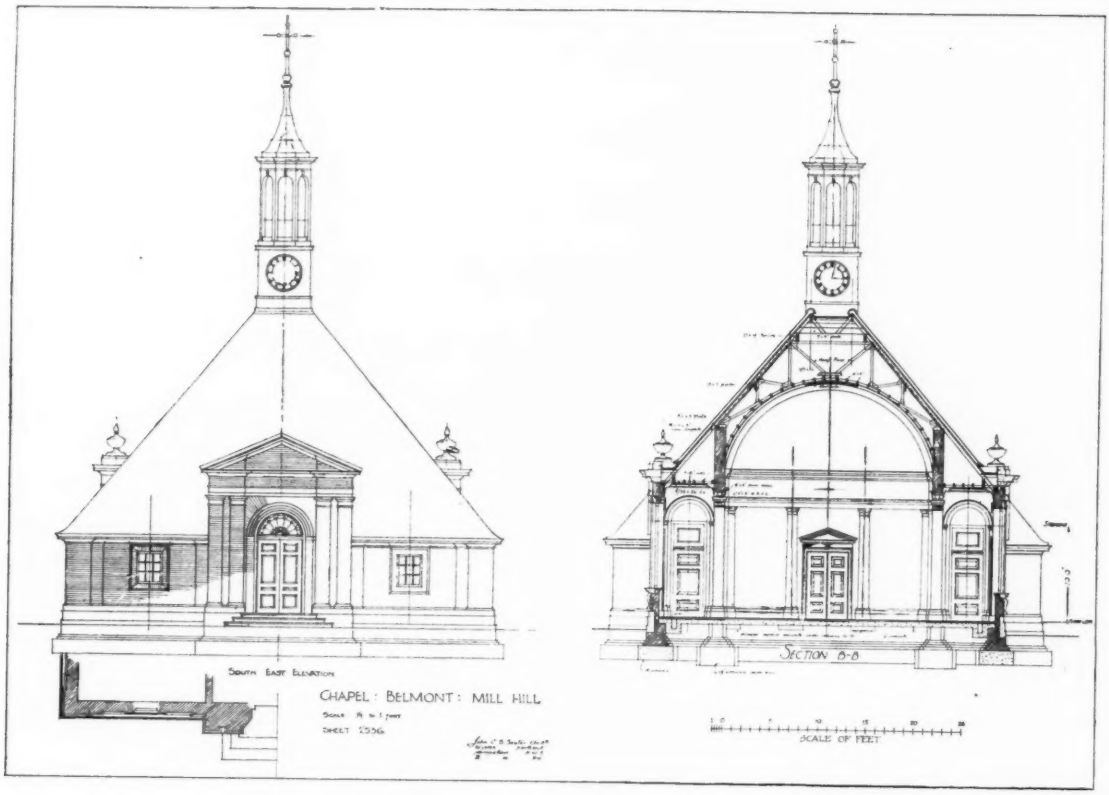
John C. S. Soutar, A

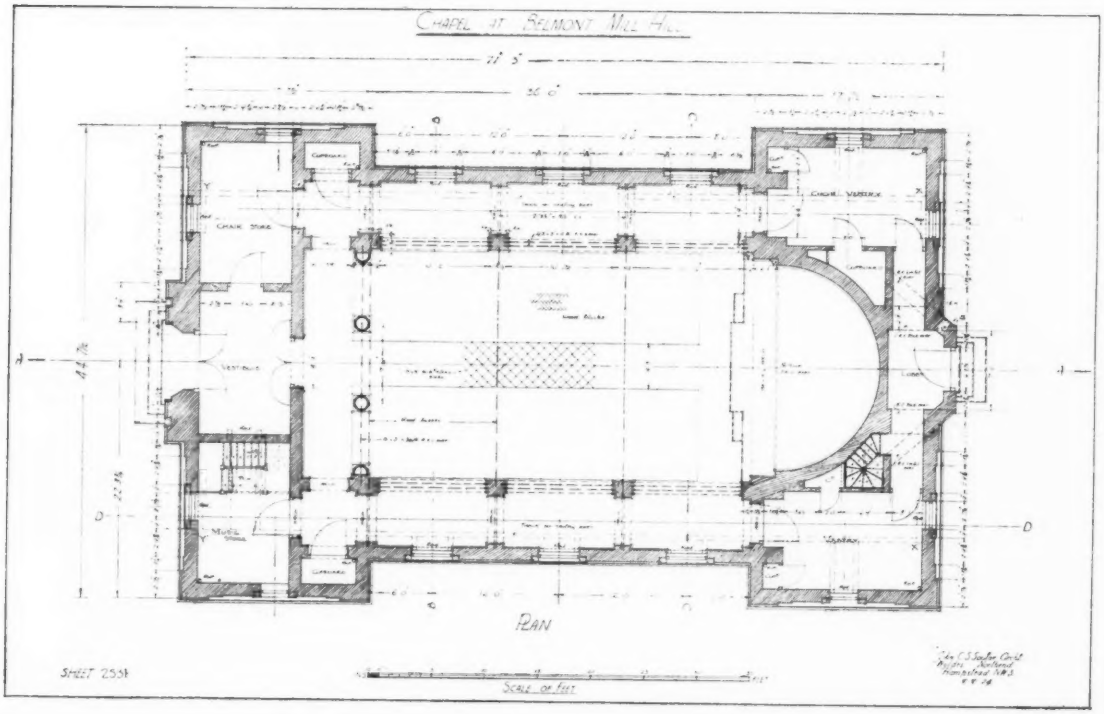




posed New Chapel at "Belmont," Mill Hill Junior School

C. S. Soutar, Architect





The Victory Scholarship

Mr. C. H. Short's Winning Design

THE programme for the final round of the Victory Scholarship required a design for the main group of buildings for a public school accommodating 300 boys. The school (an old foundation, at present situated in a commercial centre) was to be removed to a given site, which was some twenty miles from the town and one mile from the nearest railway station. The design was to comprise the following :—

1. Entrance, porter, office, reception, committee, masters' and other rooms.
2. Boys' dining-hall and subsidiary dining-rooms.
3. Kitchen, offices and staff accommodation.
4. Large school hall with platform, etc.
5. Class-rooms, laboratories, art and music rooms.
6. Museum, library and reading rooms, chapel.
7. Such minor accommodation as the designer deemed appropriate.

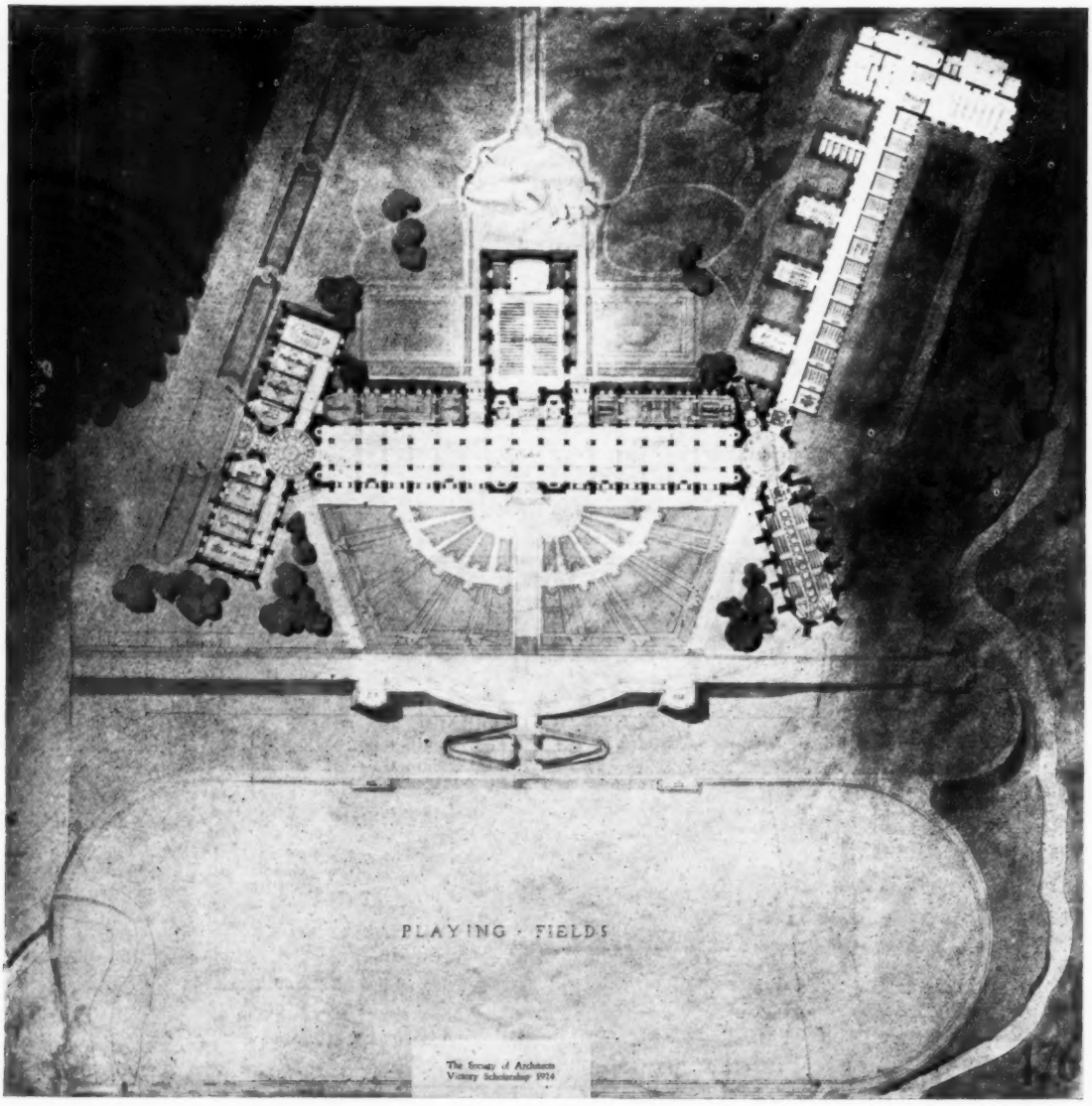
It was to be assumed that the boarding houses and other subsidiary buildings would be placed to the north-east of this group.

Besides being visible from the road, the buildings would be a prominent feature in the view from the south, and the slope down to the playing fields was to be definitely laid out and give a suitable setting to the group on the summit.

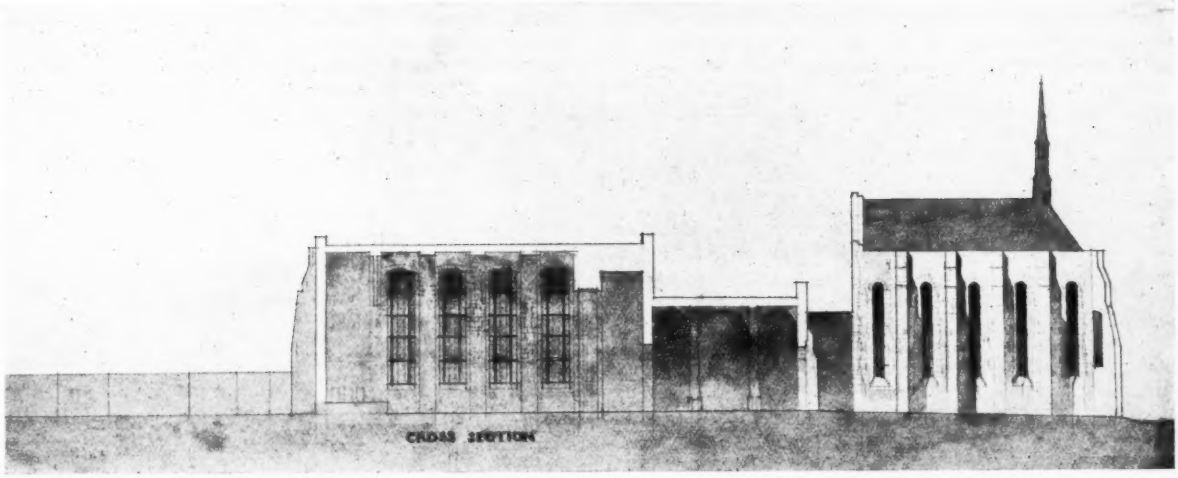
The materials and construction were left to the discretion, though it was pointed out that costly elaboration was not desired.

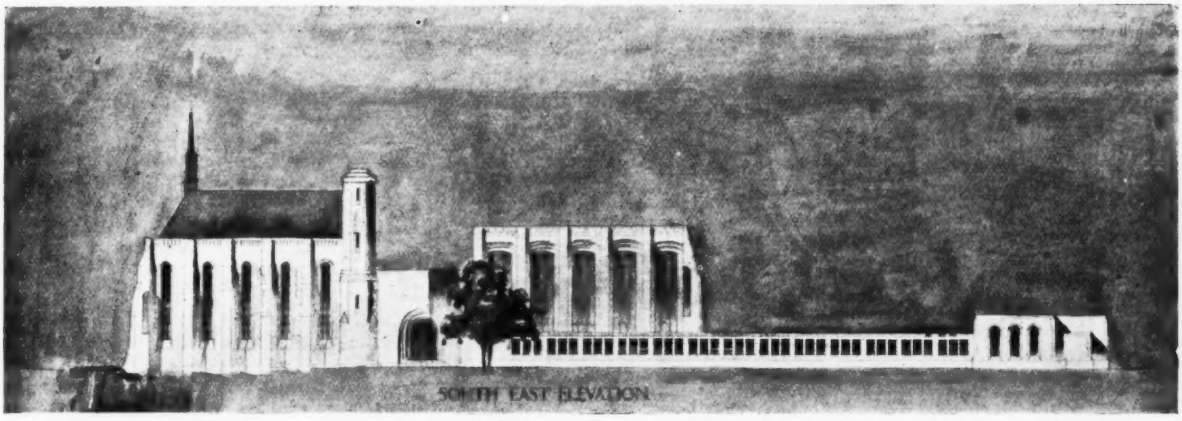
The winning design (No. 176, by C. H. Short, of the University of London School of Architecture), it may be said at once, is decidedly the best of the eight sets. Walking round the room in a preliminary survey, one is impressed (or rather, depressed) by the utter lack of imagination in design. The planning in one or two instances is ingenious enough, but the buildings themselves are prisons rather than public schools.

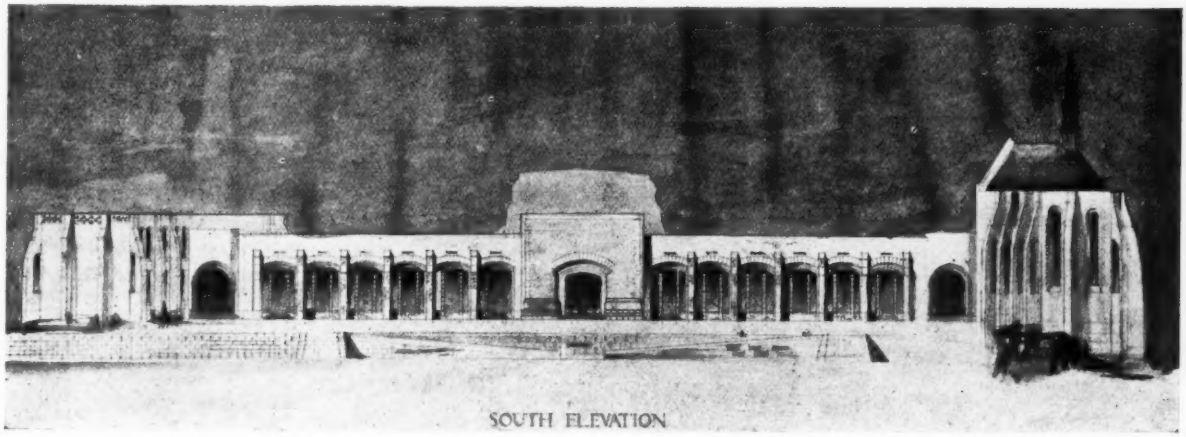
In his winning design, Mr. Short's esquisse indicates a



PLAN OF THE WINNING DESIGN.







THE VICTORY SCHOLARSHIP: WINNING DESIGN, BY C. H. SHORT (UNIVERSITY OF LONDON SCHOOL OF ARCHITECTURE).

towered gateway in the Rugby manner, with long, mediæval-looking blocks on either hand. This is very boyish, and as reminiscent of a castle as of a school. In his finished drawings, however, the elevations have grown up considerably, though not forbiddingly.

The esquisse has been well adhered to in the finished plan. The dining-room has been needfully enlarged, and a large and useless kitchen yard abolished in the process. Two shapeless halls at either end of the cloisters have become more naturally composed. These are, of course, minor alterations to, and not deviations from, the esquisse. The ½-in. detail is of the entrance gates. As will be seen from our reproduction, there is in this a strong and developed sense of design.

In the whole scheme there are one or two points that, no doubt, Mr. Short would have liked to work at longer, and if we each made out a list of these points, Mr. Short's list, we are sure, would agree with ours, but in these examinations time is brief, and it is better to get on with the development of the whole thing than hover again and again over what, in actual office practice, would be set right later.

Designs No. 177 (the work of Stewart Thomson) were in the minds of the jury probably placed second. The design is very severe, but a good feature is made of the chapel.

For the rest, we will confine ourselves to notes which we made in the course of a quick survey.

Designs No. 153 (R. H. Brentnall, Bristol) are rather depressing.

Designs No. 159 (A. C. Todd, Liverpool) have a very regular lay-out, the buildings being arranged around a large central quad, in the centre of which is a war memorial. Certainly, some place should be found, and an important place, for the memorial, but not *the most important*. The elevations are conventional to the commonplace, and the monumental apartments such as the museum, library, chapel, etc., are dotted about between ranges of class-rooms in a most illogical manner. No feature is made of the entrance. After much searching, it is found on the extreme right. On the south elevation, however, there is a magnificent sweep of stone steps that is really for ornament only.

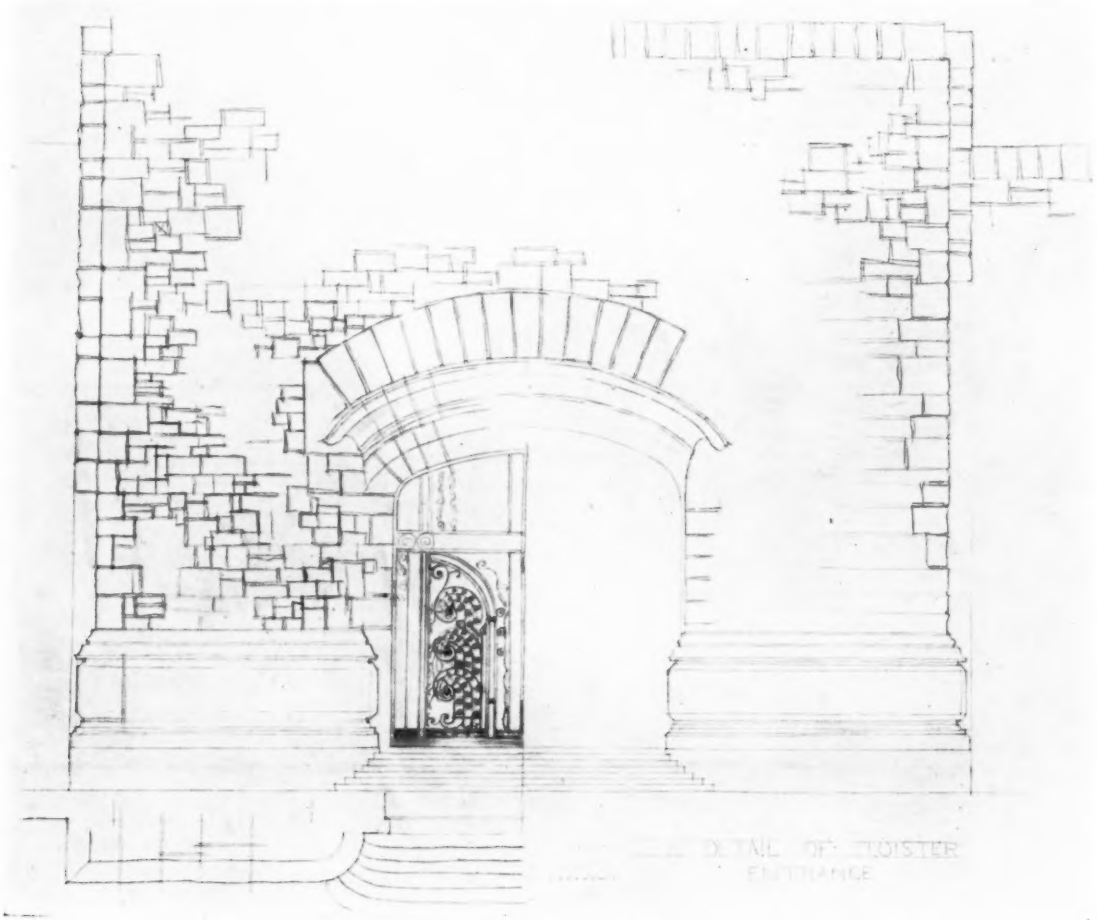
Designs No. 161 (A. C. Townsend, Liverpool) have a rather rambling plan.

Designs No. 166 (J. Addison, London) have elevations which, both in form and colour, are most depressing. B-r-r-r-h !

In designs No. 172 (A. E. Cameron, London) the esquisse has been considerably departed from, and the ½-in. reveals some rather banal detail.

In designs No. 173 (Miss A. Hargroves, London) the buildings are laid out in isolated blocks, chapel, hall, class-rooms, library, etc., and with a far too important kitchen block. This lay-out would add to the cost considerably. In these designs, too, the author has not adhered to the esquisse.

The Society of Architects was represented on the jury by Messrs. L. Sylvester Sullivan and H. M. Robertson; the University College, by Professor Richardson; the competing schools, by Messrs. L. H. Bucknell, G. Hake, and L. Budden. The external members were Messrs. A. J. Davis and H. V. Lanchester.



THE VICTORY SCHOLARSHIP: A DETAIL OF THE WINNING DESIGN.
BY C. H. SHORT (UNIVERSITY OF LONDON SCHOOL OF ARCHITECTURE).

The Franco-British Union of Architects

Fourth Annual General Meeting and Visit to Paris

By H. BARTLE COX, A.R.I.B.A. (Member F.B.U.A.)

THIS Union, created in 1920, now including among its members practically all the leading architects on both sides of the Channel, celebrated its fourth annual general meeting on Friday, October 10, at Paris in the rooms of the "Société des Architectes Diplômé par le Gouvernement Français." The English contingent was cordially welcomed by the President of the Union, Monsieur Jules Godefroy, and instructive visits were arranged. This year, instead of excursions to the usual tourist tracks of Versailles and Fontainebleau, etc., already known by every English architect with any pretensions to a knowledge of France, special permissions were obtained to examine buildings of a more practical and modern nature.

On Friday morning, October 10, the party was conducted over one of the large branch premises of the "Banque de France," 1 Place Malesherbes, situated in the aristocratic quarter of "Le Parc Monceau." Parts of this building were originally designed about thirty-five years ago by Monsieur Février as a private residence for his wealthy client, Monsieur Gaillard, a fervent archæologist and collector of early French renaissance furniture. The client imposed upon his architect the style such as we see at the entrance to the "Château de Blois," namely, that of Louis XII (1498–1515). This large town residence, with certain adjoining properties, was recently purchased by the Banque de France. While requiring premises for modern banking purposes, the "Banque" also wished to respect the old style of Louis XII, which was very faithfully carried out by Monsieur Février. Besides, much of the magnificent woodwork and other details are of great historic value, being not always replicas but often original pieces of the period. The modern problem was, therefore, an ungrateful one. The architects present at this visit were unanimous in their opinion that the architect to the Banque de France, Monsieur A. Defrasse, Inspecteur Général des Bâtiments Civils, had harmonized twentieth-century requirements with sixteenth-century architecture in a highly satisfactory manner. The great point of technical interest from a banking point of view was the transformation of four courtyards into a strong-room. The roof of this strong-room is calculated to resist aerial attack, and around this room is a moat full of water about 8 ft. deep. After admiring the various departments the party was introduced to, and warmly welcomed by, the "Directeur."

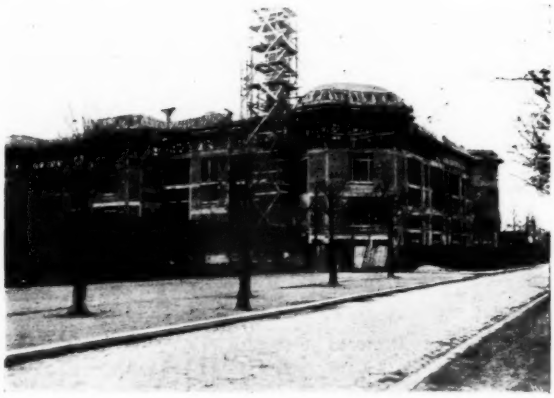
Immediately after lunch the party repaired to the "Cour de l'Opéra," to assemble in the office of Monsieur Patouillard-Demoriane, Architecte du Gouvernement, who conducted us over the masterpiece of Charles Garnier (1825–1898). The building is too well known to need much description. The party was able to inspect the basements, foyer, escalier d'honneur, auditorium, stage, artists' "loges," museum, library, roof, etc.

At this visit several ladies attended, some of whom went up into the roofs, and were interested in the mechanism for raising the great gas central chandelier. Though the "Opéra" is the largest theatre building in the world, yet the auditorium is comparatively small. It seats 2,100 people, and compared with the size of the whole building, is roughly similar in proportion to the thumbnail placed in the centre of the hand with the fingers extended. The party was shown the special entrance for the Emperor, but the Franco-German war of 1871 occurred before its completion; in consequence it was never used by His Majesty. Modern architects, while appreciating in the "Opéra" the marvel of the composition, are struck, even shocked, by the coarse vulgarity of the decoration.

Later in the afternoon, in the rooms of the S.A.D.G., 59 rue de Grenelle, the fourth annual general meeting took place, with the President, Monsieur Jules Godefroy, in the chair. At this assembly were present Sir John W. Simpson and Monsieur A. Bérard, president of the S.A.D.G., besides many other eminent practitioners. After the minutes of the third annual meeting and reports of the secretaries of the French and of the British committees had been read, the new "Bureau" was elected as follows: President, Mr. Paul Waterhouse; Vice-President, Monsieur A. Defrasse; Secrétaire Général, Mr. Cart de Lafontaine; Treasurer, Monsieur Poupinel; Secretary de la Com. Française, Monsieur Schneider; Sec. de la Com. Britannique, Mr. Arthur J. Davis. The following new French and British candidates were then elected ordinary members: MM. Boutterin, Cordonnier (Membre de l'Institut), Marrast, Mottini, Demerlé, Remaury, Risler, and Messrs. H. W. Ansell, P. D. Hepworth, Sir Robert Lorimer, and Messrs. E. S. Collins, H. J. Tanner, A. C. Dickie, and E. C. Jones. The French and British commissions were formed as follows: *France:* MM. Bérard, Girault, Destors, Hébrard, De Saint-Maurice, the Sec. Schneider. *England:* Messrs. Adshead, Bradshaw, Sir J. J. Burnet, Messrs. Guy Dawber, H. M. Fletcher, Curtis Green, and A. J. Davis, the Secretary. The Secretary-General then moved the following resolution: "That a special sub-committee of the Union be appointed to examine the conditions governing International Architectural Competitions; to report to the Bureau as to the desirability of amending the same or on any other matters in connection therewith." The French and English sections of the sub-committee was then formed respectively as follows: MM. Defrasse, Legros, Louvet, Tournaire, and Messrs. Adshead, Davis, Lanchester, and Sir John W. Simpson. Monsieur Bérard (Pres. S.A.D.G.) then suggested that the findings of this committee should be brought before the "Comité Permanent International." After the meeting a "thé intime" was served, and members were free till the afternoon of the next day.

The most important visit from a modern constructional point of view was organized for October 11. Under the guidance of Monsieur Léopold Bevière, architecte des Promenades de la Ville de Paris, the party was conducted over the immense swimming-pool establishment erected close to the Porte des Lilas, at the extreme north-east end of Paris, near the fortifications, and called "La Piscine des Tourelles." Monsieur Bevière explained that his original design had been modified owing to regulations imposed by the "Préfecture de Police." The "bassin" (swimming-pool) is fifty metres long by eighteen metres wide (162 ft. by 58 ft.). With its accommodation for natation-sportsmen and for 10,000 spectators, it is probably the largest swimming-pool establishment in the world. The pool contains 2,650 cubic metres of water (about 583,700 gallons); it is one metre deep at the shallow end, and five metres deep at the other, where the spring-boards are fixed, respectively, one, three, five, and ten metres high. At this end of the pool are the "Tribunes Officielles." The whole erection covers a superficial area of 3,800 square metres (nearly an acre). It cost, without a covering, about 8,000,000 francs, and was built in reinforced concrete in the incredibly short space of ten months. The pool takes eight hours to fill with cold water, and twenty hours with water heated to 25° C. (77° Fahr.). The whole can be emptied in four hours. There are eight staircases leading directly to the third and fourth floors, and used for the public who do not mix with the swimmers, for whom are reserved four other staircases communicating with each floor. For egress and

The "sheen" (left) joined to the high "sapine," used for the distribution of the concrete.



The side elevation; walls of reinforced concrete posts, with brick filling now covered with stucco.

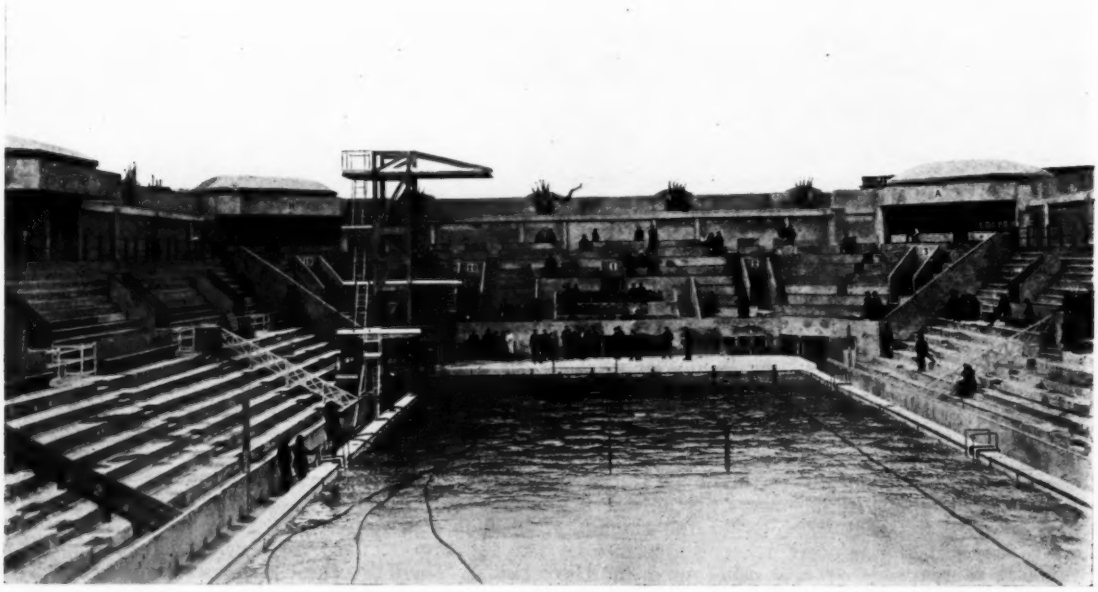
ingress on to the "gradins" (steps) are twenty vomitories. The building was erected for the "Jeux Olympiques," and was opened in July of this year. There are thirty-two "vestiaires" (big dressing-rooms) giving accommodation for thirty-two different nations. It is proposed to erect shortly a low roof covering in iron, at a probable cost of about 3,000,000 francs. The exterior walls are composed of reinforced concrete posts with brick filling covered with stucco. One of the accompanying illustrations shows the immense "sapine," or scaffolding engine, 156 ft. high, used during the course of construction for the distribution of the concrete.

In the evening, a brilliant banquet, presided over by the "Directeur des Beaux-Arts," Monsieur Paul Léon, and attended by several "Membres de l'Institut," as well as representatives from the Ministère des Affaires Étrangères and from the British Embassy, was held at the Hotel Lutetia, Boulevard Raspail. A "tenue de soirée" was this time imposed as the dinner was "en l'honneur des membres britanniques."

Monsieur Jules Godefroy, President of the Union, opened his speech in the following eloquent terms: "Levons nos verres à Sa Majesté le Roi d'Angleterre, grand ami de la France, dans les bons comme dans les mauvais jours; à Sa Majesté la Reine, celle qu'à Paris nous appelons la Reine Mary. Et, quand leurs majestés reviendront il n'y aura pas assez de toutes les fleurs de France pour tresser sous ses pas, un tapis parfumé." He also expressed his regret at the absence of the newly-elected president of the Union, our eminent and sympathetic confrère, Mr. Paul Waterhouse. Sir John W. Simpson then proposed the toast to the President of the Republic.

Monsieur Paul Léon, speaking with his usual acumen, said as "Directeur des Beaux-Arts he was pleased to preside over a meeting of architects gathered together for the intellectual 'rapprochement' of the two countries." He also spoke of the forthcoming International Exhibition of Decorative Arts which should help to place Art and Industry on a closer footing.

The next day, October 12, the French and British members of the Union were received in the afternoon by the Government at 11 rue Berryer, a sumptuous town house with a large garden left by La Baronne Salomon de Rothchild to the Ministère des Beaux-Arts. The "Fondation Rothchild" is now a kind of museum used for receptions by the Government, and houses the important Doucet collection of books on art and archæology open to all bona-fide students. Members were warmly received by Monsieur Paul Léon, and tea was served in the garden. Next year it is proposed to meet in London.



The swimming pool, looking towards the deep end.

"LA PISCINE DES TOURELLES," PARIS. LÉOPOLD BEVIÈRE, ARCHITECTE DES PROMENADES DE LA VILLE DE PARIS.

The Design and Equipment of Cinematograph Theatres

By KENNETH GLOVER, F.S.Arc., M.I.Struct.E.

THE planning and designing of a cinema theatre must be considered from many points of view, and the demands and requirements of several parties must be met. Successfully to interpret the wishes of his client the architect must know at the outset exactly what is wanted. For instance, the question at once occurs, is a large stage required for concert parties, or merely a small stage, sufficiently large to allow of the special presentation of big films? If artists are to be employed, then dressing-rooms will be required. Then, again, the number of staff and orchestra must be known, particularly the latter, so that proper provision may be made for them.

In addition to the particular requirements of the promoters the following must be allowed for: (1) The regulations of the State as embodied in the Cinematograph Act of 1909; (2) the by-laws of the locality; (3) the structural requirements of the local authority's engineer; (4) the satisfactory planning of the theatre to meet licensing requirements; (5) precautions against fire; (6) adequate heating and ventilation; (7) comfort; (8) sight lines; (9) adequate means of entrance and exit; (10) proper rakes to floors; (11) adequate and refined decoration; (12) rooms for staff (such as cloakrooms); (13) obtaining the maximum seating capacity possible; (14) the best position for the bioscopes. These, and many other matters, will call for the most careful thought.

In these days, when economical building is a necessity, effect is best obtained by the suitable decoration of construction, and not by expensive decoration of the "bride's-cake" order. More and more the human mind begins to realize the beauty of simplicity, and, above all, the beauty of logical design and good proportion. Within the limits of style there are always a thousand opportunities for the development of individual character, a million outlets for true originality. Building upon the Classic and purer Renaissance prototypes, as providing the stylistic elements most suited and most adapted to expressing the needs and the life of to-day, we shall develop the solution of each problem upon the soundest basis. It is very true, as someone has written, that a problem is half-way to solution when a full and precise statement of that problem has been set down. In the case of the cinematograph theatre the broad outlines of the problem have already been stated, and it remains to develop these points in more precise form and full detail.

Very careful consideration must be given to the by-laws of the locality and the powers of the local authority; provision against fire; width of exits; corridors, staircases, gangways, etc.

As a rule it will be found that a minimum width of 3 ft. 6 in. is required for gangways, though many local authorities insist on 4 ft. in the clear between the arms of the seats.

The width of the exit doors also varies in different localities; 5 ft. in the clear between door frames is insisted upon in one town, while in another, much larger, the authorities allow 4 ft. exits.

Seating is also at the mercy of the local authorities. It will generally be found that the minimum spacing of the seats for a moderately large hall is 2 ft. 4 in. back to back, bearing in mind, of course, the regulation of 12 in. in the clear between the rows, and 1 ft. 6 in. wide, centre to centre of arms. The number of seats allowed in one row is another item which varies. Some towns are very insistent that no more than seven seats are allowed on each side of any gangway; while others take into consideration the convenience of exits, and in some cases allow more than seven.

The foregoing items are most important, and require careful attention at the very outset of the scheme. It may easily happen, and has happened, that through neglect of any of these items, valuable space *inside* the theatre may be lost.

A definite ruling should be obtained from the local authority as to width of the staircase. Six inches in width will make a tremendous difference to the planning of an intricate stair. It is always advisable to consult the city authority before the scheme for a theatre has gone very far on paper. Much information will be gleaned, and by the judicious use of tact concessions, small but none the less valuable, may be obtained.

Protection against fire is now more or less under the jurisdiction of the local licensing committee. Four or five fire hydrants are required at strategic points in the buildings, and these are placed in glass-fronted recesses in the walls. A number of extinguishers are a useful accessory.

There must be two separate exits from every floor accommodating up to 500 persons, and for every 250 persons over one extra exit must be provided.

Where ramps are used instead of steps, and in many cases these are desirable, the gradient should not exceed one in ten. All staircases should be of fire-resisting material, enclosed by 9 in. brick walls. The L.C.C. regulations require a minimum of 11 in. treads and 6 in. risers, but this is considerably eased in other localities. From twelve to fifteen steps should be the maximum number in one flight, and no more than two flights are allowed without a turn.

To comply with the Cinematograph Act the projector-room in any new theatre must be provided with: (1) Window or skylight; (2) entrance from the open air; (3) alternative means of egress, *unless* the licensing authority is satisfied that compliance with this requirement is impracticable; and (4) projector and rewind room doors of fire-resisting material and of self-closing type. Separate rooms for rewinding and resistances, etc., have also to be provided.

When providing a window for the projector-room it is advantageous to have this fairly high, and not directly behind the machines. This is to prevent any direct daylight filtering through the projector ports.

By "entrance to be from the open air" it is not necessarily meant that a separate stair shall be provided for the projector-room alone. This can be planned economically by arranging a balcony exit stair so that it can be tapped at some convenient level, and the projector-room stair carried on from this point. It naturally follows that this secondary stair must be cut off by means of self-closing doors from the main exit stair.

Alternative means of escape from the projector-room may be afforded by a cat ladder leading to a flat roof, say over the projector-room, so long as suitable means of descent are provided from the roof to the ground.

The regulations applying to lighting are very stringent, and in all cases a dual system of lighting is required: (1) A complete installation of gas and electric light; (2) two complete systems of electric light. Gas is not allowed inside the projector-room. The main system may be controlled from the operating room, but the secondary system must be of independent control outside this.

It is necessary that careful study be given to the statutory rules and regulations 1923, No. 983. A separate Act is in force for Scotland.

No worse criticism can be made of a cinema theatre than

that only from a small proportion of the seats can a perfect view of the picture be obtained. The theatre may be a gem of architecture, the lighting and screen all that money can buy, the films all super productions, but if a great number of the seats have an obscured view of the picture, a good financial return on the investment is a very remote possibility. It is vitally important, therefore, that each patron should have a perfect view. It is desirable that the view should not be confined to the screen alone. The people in the balcony like to see the orchestra, whilst to pit patrons it is very annoying if their view is intercepted by the underside of the balcony. In a deep auditorium, if the front of the balcony is nearer than 35 ft. to the proscenium, the effect from the body of the pit will be very much like looking through one end of a box.

It is usual for the screen to be placed at the opposite end of the theatre to the main entrance. People have a natural aversion to facing an audience on entering the theatre. If possible the screen should be kept back from 12 ft. to 13 ft. behind the proscenium opening, but a watchful eye must be kept upon the side front seats to see that their view of the picture is not impaired by doing this. By keeping the screen well back the value of the front seats is enhanced, the ideal distance from the front seat to the screen being 25 ft. to 30 ft.

When the distance from the screen to the front seat is determined, the height in relation to the audience next needs careful attention. To obtain the height, a sight-line must be set up from the eye of a person in the front row to the bottom of the screen. It is obvious that this determines the projection of the apron of the stage. The height of the screen from the lowest level of the theatre should be kept as low as possible, bearing in mind, of course, the height required for the orchestra under the stage. The bottom of the picture is best when kept from 2 ft. to 3 ft. above the stage level.

The floor of the auditorium has many possible alternatives. If the theatre is small the floor may be taken back in one gradient, say one in ten or one in twelve; on the other hand, if it is a moderately large cinema three grades at least are necessary to produce perfect sight of the picture. For a large theatre a saucer-shaped floor will often produce the best results. To establish the correct grades or rakes for the main floor 4 in. clearance from any eye above the top of the head of the person next but one in front is the basis to work upon. From the last row of the main floor seating a sight-line should be set up to the top of the screen, and theoretically the angle of this line should never exceed 45 deg. Allowance should always be made for people standing behind the last row, so another sight-line should be set up 5 ft. 6 in. high from the floor behind the last row to the top of the screen. This last sight-line determines the lowest possible height of the balcony above the main floor.

The balcony should be kept as low as possible, yet large enough from front to back for the required number of seats. This is an important factor in an economical design, as it must be remembered the projector-room will be situated somewhere above the centre portion of the balcony, so any unnecessary height in the balcony means considerable extra height to the theatre. The maximum slope usually allowed by the regulations for the balcony is an angle of 35 deg. Bearing this point in mind the sight-lines are worked out the same as for the main floor, with this difference, that the balcony rises in steps not in ramps. Care must be taken that the beam from the projector ports will not be fouled by people walking across the back of the balcony, or if it is a low theatre by any ornament on the ceiling. The limit for the rise of a balcony step should be 15 in., though 10 in. will give good results in an average case.

Trial sections must in all cases be set up, as sight-lines all work one with the other, and any adjustment to one will most probably throw the whole of the others out. Special care should also be given to the side seats, both in the balcony and the pit. It does not follow if the centre of the theatre is clear that the sight-lines for the sides are as well. With the use of a barrel vaulted ceiling it may be found necessary to drop the sides of the balcony a very little, and in many cases the pit is improved by raising the sides a little.

The most economical materials for the construction and finishing of a theatre are not invariably the cheapest. One of the many flat wall paints will be the best interior finish. In vestibules the walls should be covered with a hard plaster, or with marble or wood panelling, as there is great wear and tear in this part of the building.

Vestibule floors can be of wood-block, terrazzo, or marble. A good plan is to have a marble surround, and a carpet in the centre. A carpet gives a sense of warmth and welcome to the patrons on entering the building. Payboxes are often extremely ugly. The author has designed a paybox which looks well and which will require little upkeep. It consists of a marble base up to the shelf, with gilded ironwork and glass above. The cost was surprisingly low. As to outside canopies, these are costly, and as a rule very ugly, and they are best omitted wherever possible.

In a paper read before the R.I.B.A. Mr. Robert Atkinson said: "No seating should be nearer the picture than the length of the screen, in other words, an angle of 60 deg. for each extremity of seating to right and left." Another authority, Mr. E. Bernard Kinsila, says "the angle of vision should never exceed 45 deg."

Seats are frequently placed nearer the screen than is ideal, and the purpose is to allow for patrons to be able to get a seat in a crowded theatre which they can relinquish for a better seat when the auditorium becomes less crowded.

Seating in the front part of the pit is usually spaced at 1 ft. 6 in. arm centres, by 2 ft. 5 in. or 2 ft. 4 in. from back of one seat to the back of the next row. The better seats are spaced 1 ft. 8 in. to 2 ft. by 2 ft. 6 in. to 3 ft. It has been found that a seat width of 1 ft. 8 in. gives, in any ordinary better seat, all possible comfort. If the seat is wider than this then the body of the seated person does not obtain the same amount of support.

The upholstery, of course, depends entirely on the money available. Velvet or corduroy are necessary for the seat. The arms may be of polished hardwood, or they may be upholstered with velvet. The sides of the better seats are also upholstered, while the cheaper seats have no sides worthy of the name.

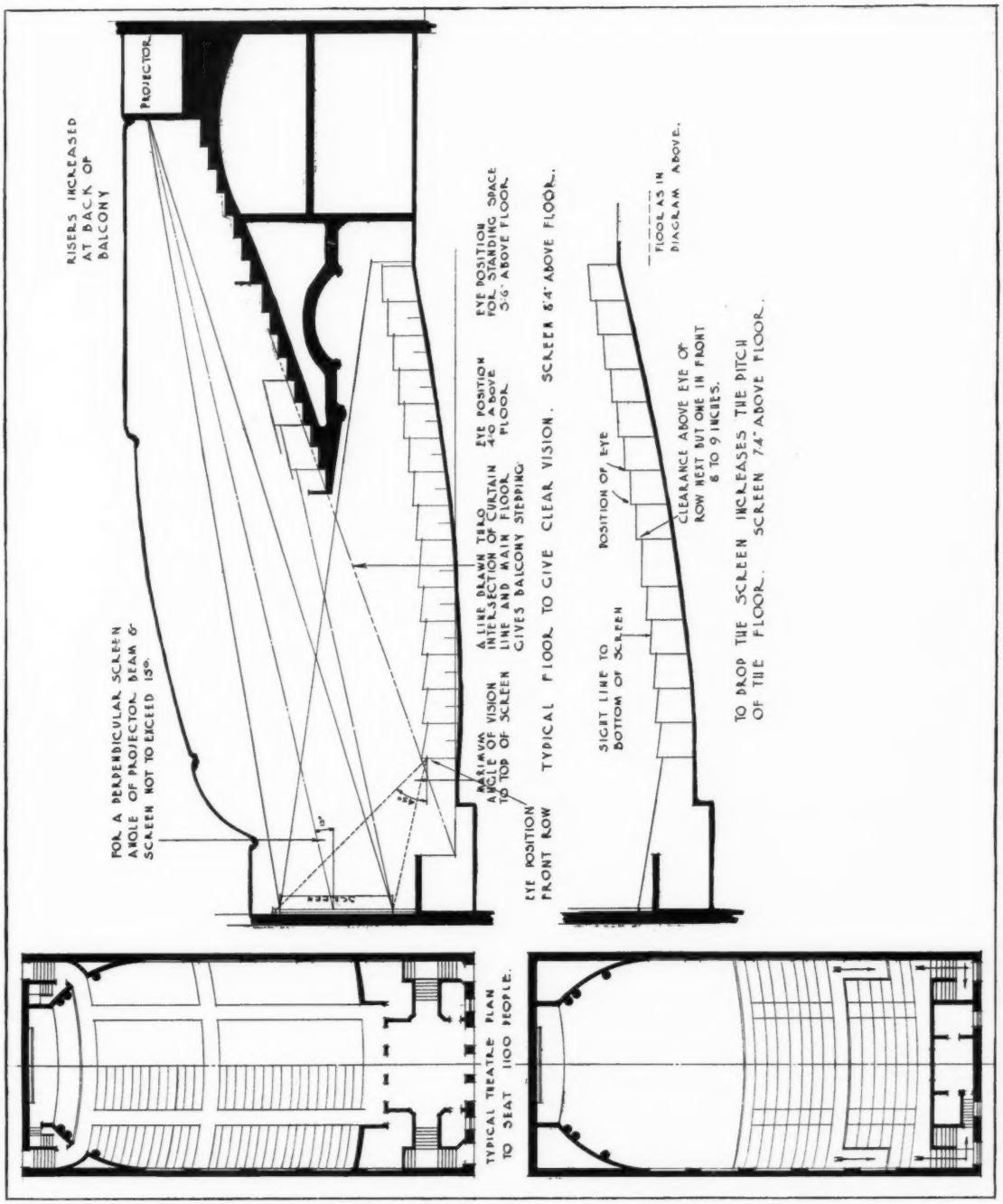
A good number of ashtrays should be provided, and they should be selected with care. In some types the ash is very easily tipped out accidentally; other types are too deep, and a burning cigarette end cannot be extinguished on them, so that it is dropped in and continues to burn away to the discomfort of people in adjacent seats.

The seats may require numbers and row letters. The colour of the upholstery should be dyed or selected to harmonize with the colour-scheme proposed. It is obvious that a green upholstery would not harmonize very well with a brown interior, amber being better. If cerise is desired it should be selected with care, as there are many shades, and some are very unpleasant and aggressive.

The fixing of the seats is a question which has still to be satisfactorily solved. Probably the best plan in balconies is to board the floor of each tier, so that both carpet and seat can be easily fixed. Where wood fillets are used they are the cause of endless trouble, and if curved, they are expensive. In addition to the seat fillets, another one is required at the front to fix the carpet. If the floors of the tier treads are boarded, any size of seat can be fixed, and it is possible to move the seats backwards or forwards.

Care should be taken to note that if the projector-room is on the balcony, then either its front walls must be kept back from the tier riser, or the seats in the row below will have to be made with straighter backs than those in normal rows. The reason is that the seat-backs usually project over the front of the tier tread above.

The pit floor is frequently carpeted all over. This is not particularly hygienic, and it is, perhaps, preferable to use linoleum or rubber, except in the gangways, where runners will be necessary to prevent noise.



PLANS AND SECTIONS OF A CINEMA TO ACCOMMODATE 1,100 PERSONS.
BY KENNETH GLOVER, F.S.ARC., M.I.STRUCT.E.

The backs of the seats may be of polished wood, or they may be upholstered. It is best, however, to have a narrow polished wood stile at the top edge, as this is subjected to great wear and tear. There should be very little space, if any, between the seat back (at bottom) and the seat, otherwise persons are disturbed by the feet of those sitting behind.

In these days of super-cinemas the orchestra is a much more important factor than heretofore. Musical evenings or *entr'actes* are made a speciality apart from the pictures. These are becoming very popular, and apart from adequate orchestra accommodation, dressing-rooms and lavatories have to be provided.

The orchestra enclosure should be at least 7 ft. 6 in. wide, with ample head room in front of the screen. Where a stage is used the orchestra may be accommodated within a well, about 2 ft. below the auditorium. The well may be enclosed by a simple rail, or a very pleasant effect may be obtained by using an enclosure rail wide enough to take a row of lights, and covering the front with silk. A room should be provided for the musical director, or for use as a music library, together with sufficient cloak and toilet accommodation for the members of the orchestra.

The London County Council have issued new regulations on heating and ventilation, and these regulations will no doubt be adopted in the near future by local authorities throughout the country. The main points to bear in mind are that the theatre shall be well ventilated at all times, and that it shall be cool in summer and warm in winter. The extraction should be arranged so that smoke is not drawn across the path of the bioscope rays.

Some kind of plenum system is the best form of heating and ventilating. In a complete scheme of this type the air is drawn in at a large "air intake," and into the ducts by a large fan. Before it reaches the ducts it has to pass through a screen to remove bits of paper and other debris, and next through a washer, which is an arrangement of water pipes giving a spray. In winter the air is heated before entering the main ducts. It is passed along the main duct, off which are taken the subsidiary ducts to various parts of the building. Extraction of vitiated air is done by means of an extract fan or fans in a high part of the building drawing to a fan chamber from ceiling grilles.

There is no objection to windows in a cinema, in fact, they have advantages as daylight can be used when the theatre is being cleaned, thus effecting economy in electrical costs. Nor is this all, for sunlight is a powerful germicide and disinfector, and fresh air can be introduced direct into the building during intervals in "two-house" theatres. The windows must, of course, be suitably screened, or the glass must be dimmed or coloured so that during the "show" no daylight enters the theatre.

An adequate number of lavatories and cloakrooms should be provided for the convenience of patrons. There are usually, in the larger theatres, conveniences (for the use of pit patrons) in the basement near the front of the building, and also near the exits at the screen end of the theatre. Other lavatories for balcony patrons are generally placed off the half-landing of the main staircase. Lavatory floors are finished with terrazzo, patent jointless flooring, or tiles. The walls in the best lavatories should be finished with tiles to a height of 4 ft. or 5 ft. "Silent-valve" sanitary closets are desirable in some positions. Lavatory basins should always have the open-weir overflow, and plugs should be rubber-lined to prevent breakage. In commoner lavatories the urinal can be economically made without divisions with tarred cement back.

A good working rule for the number of fittings is to have one w.c. for every 550 males, and one w.c. for every 350 females; there should be three urinals for every 500 males.

The architect should consult the client with regard to the façade of a cinema. If there is no preliminary consultation the architect may design a beautiful façade, which may be largely covered with posters soon after the building is opened. If the cinema proprietor can see his way to dispense with forty-eight sheet posters so much the better for the architect and for the appearance of the streets; but if a big poster display is required, then provision is best made for it at the outset. Provision should also be made for electric signs and for easels.

"Old Westminster and its Historic Buildings"

Mr. Herbert A. Cox, F.C.A., has delivered a lantern lecture on "Old Westminster and its Historic Buildings, Past and Present," before the Department of Architecture, Surveying and Building, Northern Polytechnic Institute, London.

The lecturer began by showing views of a drawing made by Mr. H. W. Brewer, which represented London as it was in the year 1581 from the west side, and another drawing by H. W. Brewer of the Palace from the east. Hollar's view, which he drew in 1649, of New Palace Yard was next shown. The north entrance of Westminster Hall was very much as seen to-day, for the coffee stalls and shops that later on surrounded it had been cleared away. The picture-map by Agas, drawn in Elizabeth's reign, was also shown. In it Westminster Hall looked one of the most insignificant buildings. An old drawing was also shown of the celebrated Painted Chamber, one of the most ancient of the Parliament buildings. Tradition said that Edward the Confessor built it and died there. It was the main feature of the Palace in William the Conqueror's day, although he built the hall called the Court of Requests, which was larger than the Painted Chamber. Henry II beautified this chamber, and its wall paintings dated from 1237. They represented the battles of the Maccabees, and were among the earliest specimens of purely English art. No portion had been preserved, for they were destroyed in the fire of 1834.

A view showing the east end of St. Stephen's Chapel was next shown as at a date considerably later than the time of Henry VIII. St. Stephen's Chapel suffered very much indeed at the hands of those who altered it from time to time. Its glory as a chapel departed when it became a Parliament House. King Stephen is credited with having founded this chapel, which was dedicated to St. Stephen, but Mr. Brewer thought that it was really the work of Henry III. It was destroyed by fire in 1298, and Edward I commenced a new St. Stephen's Chapel, which Edward III completed. The interior at its best was depicted in a drawing by Mr. Brewer, which was marvellous in its detail.

A view of Old Palace Yard in 1803 included Westminster Hall, but St. Stephen's Chapel was hidden by the block built in front of the House of Lords. The Exchequer Buildings, where the business of administering the law was carried on, were constructed at the same time on the west side of Westminster Hall. They were cleared away in 1882, so that the whole of Westminster Hall could be seen. A view from the same point showed the buildings of to-day, including St. Stephen's Porch, built by Sir Charles Barry as an entrance to St. Stephen's Hall.

To explain the cause of the Great Fire a representation of a tally was shown. There was a huge accumulation of all these wooden tallies, and someone gave the order that they should be burned. They were put into a stove, which became overheated. The House of Lords caught fire; the Painted Chamber was burned, and St. Stephen's (the House of Commons) was consumed. Fortunately, Westminster Hall was saved. A picture of the fire showed the Painted Chamber and St. Stephen's in flames. Others revealed the ruins of St. Stephen's, the damaged cloisters, and the little double oratory which was saved. Photos which followed showed the cloisters and the oratory as restored, and Westminster Hall, really a subject itself, was dealt with as fully as possible by the lecturer.

A drawing of the Houses of Parliament, as orginally designed by Sir Chas. Barry, with buildings all round New Palace Yard, was shown, and it was noted that Westminster Hall would have been completely hidden by them.

Correspondence

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

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—Referring to Mr. Collcutt's career in your issue for October 15, I would like to correct the statement that "He journeyed to Messrs. *Miles* and Murgatroyd." It should have read *Mills* and Murgatroyd (23 Strutt Street, Manchester). I was articled in the same office, so can vouch for its truth, and as a point of interest, would like to add that his name, carved by his own hand in his young days, is still to be seen on one of the office desks. C. D.

Manchester.

Societies and their Rules

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—In a recent issue of the JOURNAL I noticed a copy of the Rules of Professional Conduct and Practice of Architects. May I point out that in certain parts of the country there are architects employed under the education authorities (a department, I understand, created by the Government) who are in other business not in any way connected with the architectural profession, and who do not comply in any way with the rules. Before one can become a member of any architectural society he must practise solely as an architect. ARCHITECT.

"Beauty or Reason?"

To the Editor of THE ARCHITECTS' JOURNAL.

SIR,—After reading your interesting leader on "Beauty or Reason," I recalled what Bacon and Wren have said on the same subject.

Bacon, in his essay on "Beauty" says :—

> There is no Excellent Beauty, that hath not some Strangenesse in the Proportion. A Man cannot tell, whether Apelles, or Albert Durer, were the more Trifler: Whereof the one would make a Personage by Geometricall Proportions: The other, by taking the best Parts out of divers Faces, to make one Excellent. Such Personages, I thinke, would please no Body, but the Painter, that made them. Not but I thinke a Painter, may make a better Face, then ever was; But he must doe it, by a kinde of Felicity, (As a Musician that maketh an excellent Ayre in Musicke) And not by Rule.

And now Wren :—

> The Natural is the beauty of Uniformity and Proportion, based on Geometry. Geometrical figures are naturally more beautiful than other irregular (figures). . . . the square and the circle are most beautiful, next the parallellogram and the oval. Customary beauty is begotten by the use of our senses to those objects which are usually pleasing to us for other causes, as familiarity or particular inclination breeds a love to things not altogether lovely.

And whilst the pen is in my hand, may I refer to a note which appeared in your issue of October 8? You ask whether it may not be possible to dispense with drawings in modern architectural design.

It was to Leigh Hunt that the notion came of *painting a picture in writing*, and as an example he gives us an evening landscape, thus :—

> Trees in a sunset, at no great distance from the foreground.
> A group of cattle under them, party-coloured, principally red, standing on a small landing place; the sun coming upon them through the trees.
> A rising ground A rising ground
> Broken ground
> with trees with trees
> Another landing place, nearly on a level with the cows, the spectator sitting and looking at them.

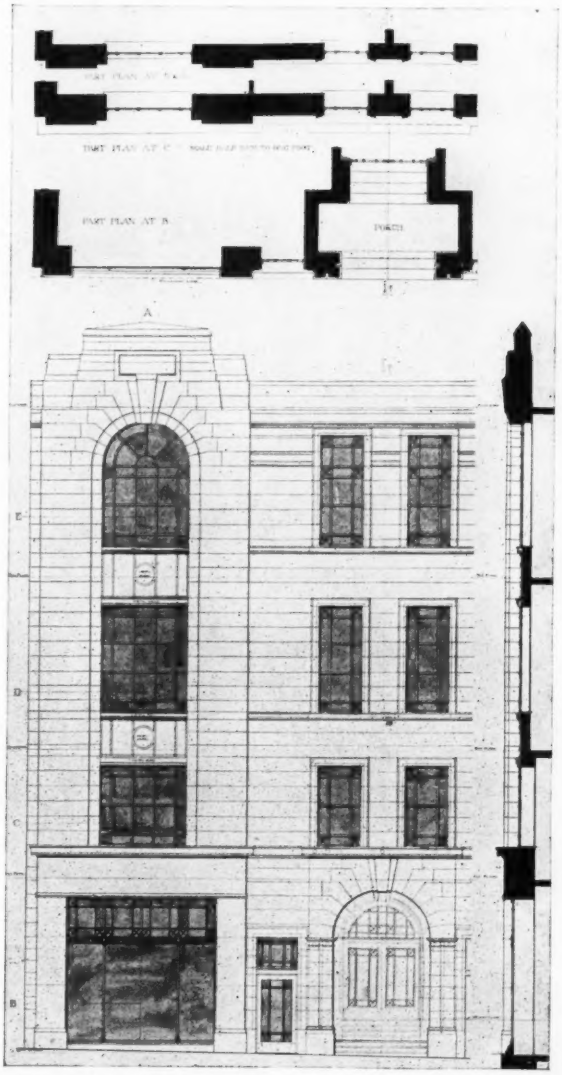
London. H. J.

Bradford Masonic Temple Competition

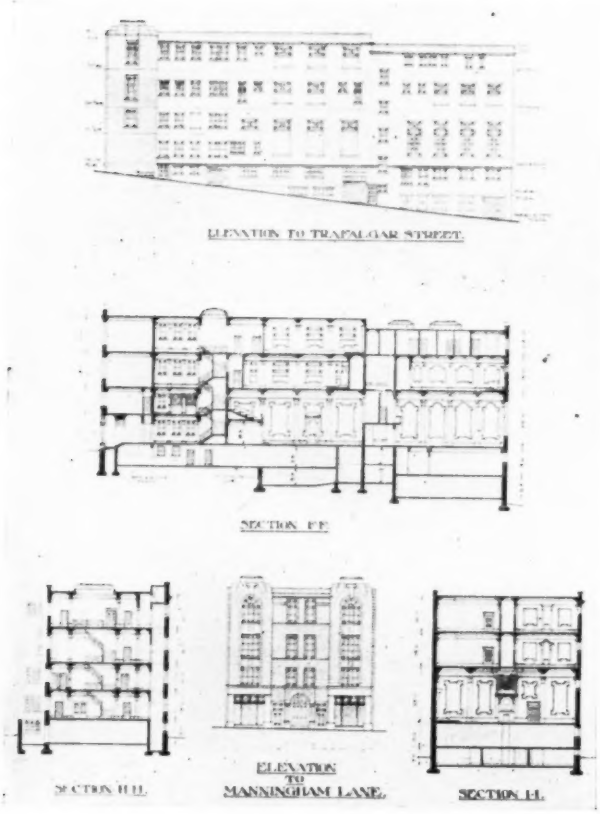
As we announced last month, the competition for a new Masonic Temple at Bradford has been won by Mr. William A. Ross (of Ross and Briggs). On this and the following page we illustrate the selected design. As will be seen, the building is four stories in height, the ground-floor front containing lock-up shops, one on either side of the principal entrance. Access is gained immediately to the foyer, from which one proceeds to a crush room or lounge, thence to the temple or ballroom, and then, beyond the servery, to the banqueting hall. The temple provides seating accommodation for 200 persons, and the banqueting hall for 318.

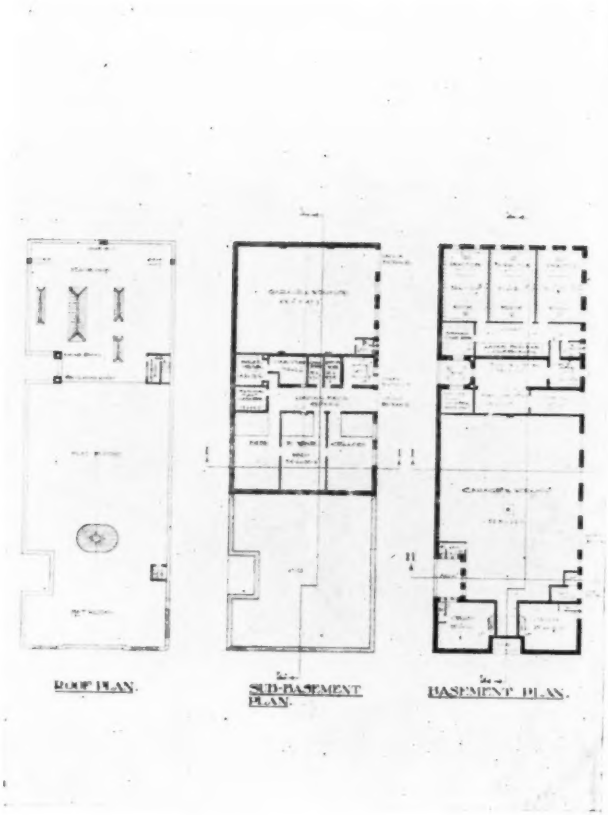
On the first floor we have offices on the street frontage, behind which is the staircase landing leading to the gallery of the temple or ballroom. Both the temple and the banqueting hall occupy the total height of the ground and first floor.

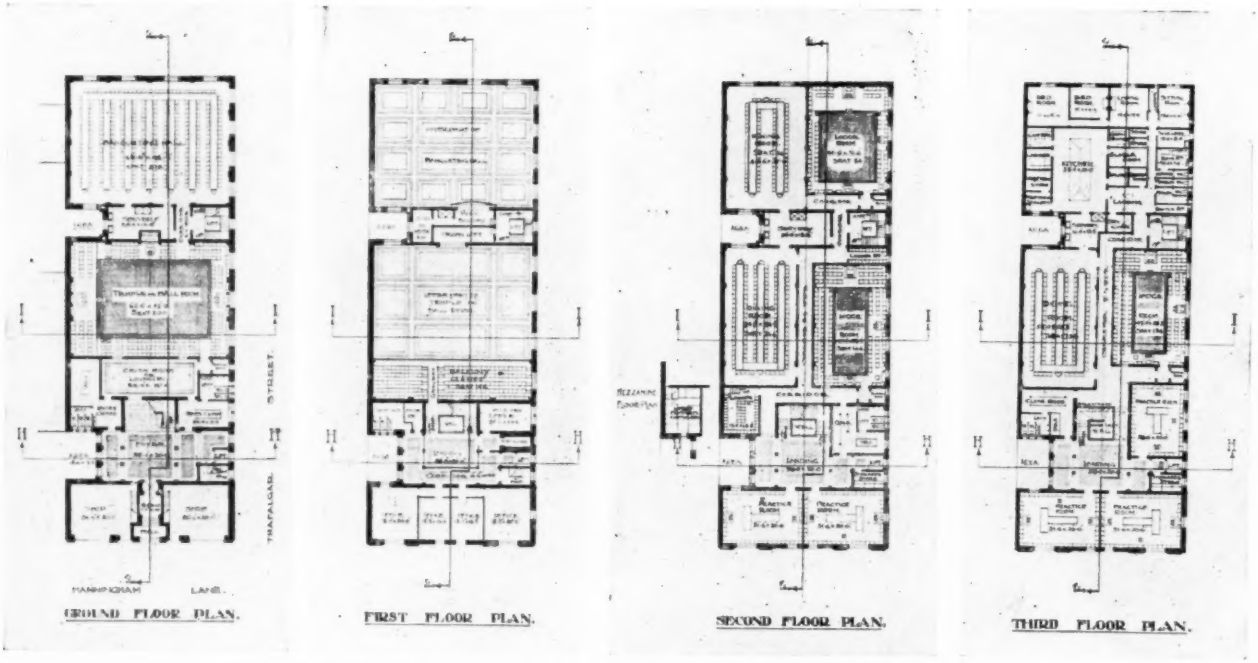
The second-floor plan includes two practice rooms, two dining-rooms seating 84 and 144 persons respectively, and two lodge rooms accommodating the same numbers. The third or top floor includes three practice rooms, a dining-room, and a lodge room for 134 persons, together with kitchen and service accommodation.



BRADFORD MASONIC TEMPLE. WILLIAM A. ROSS (OF ROSS AND BRIGGS), ARCHITECT.







THE BRADFORD MASONIC TEMPLE COMPETITION: THE WINNING DESIGN.
WILLIAM A. ROSS (OF ROSS AND BRIGGS), ARCHITECT

Contemporary Art

The Magnasco Society.

The first exhibition of the newly-formed society for the study and exhibition of baroque painting at Agnew's Gallery is remarkably interesting and valuable. It directs attention to a school which has been neglected and often decried, but deserves the special research which is now to be devoted to it. Tiepolo the elder has achieved a growing appreciation of late years that has been helped by the long-overlooked designs at the Dulwich galleries, and the discovery of others in private collections; Longhi, Reni, Panini, and Dolci have had their admirers here and there, but of Magnasco little is known, and hitherto little has been seen. Alessandro Magnasco was one of the most intriguing of the late seventeenth and earlier eighteenth century school, and one of the most thorough-going of the baroque style in picture-making. He was born in 1681, and died in 1747, and is represented in this exhibition by three works, the most important and largest of which is the "North Italian Landscape," with figures, a rich canvas full of interest; there is a smaller "Romantic Landscape," and an exceedingly satisfying interior called "A Maundy-Thursday Sermon," in which the singly-placed figures form a fascinating design. In these three works baroque painting is seen at its most characteristic, and justifies the name of the new society. Such character is found also in the several works of Giovanni Domenico Tiepolo, who was born only twenty years before Magnasco's death, and carried on the tradition until the dawn of the nineteenth century. The examples show the artist's perfect sense of decoration; "The Recitation" is, in point of fact, a sketch for a fresco, as is another, "The Banquet of Antony and Cleopatra," which has interesting architectural details. In these Magnasco's influence is traceable. The careful architectural drawing of Canaletto is seen in his "View of Greenwich," with its baroque decorative shipping, and the smooth, meticulous detail of the buildings of "A Fête in the Piazza di Spagna, Rome," by Giovanni Paolo Panini, the much-neglected artist who died in 1764, shows simple feeling, and thorough knowledge of an impressive character. Guido Reni's "Birth of the Virgin" is the largest picture in the gallery, and dominates it. The figures are large and life-like, and retain some of the feeling of the earlier school and less of baroque even of the earlier period. An even more flamboyant picture is the "Procurator Mocenigo," by the much later Alessandro Longhi, but portraiture is seen at its best for the period in Italy in the superb pair by Carlo Dolci of Sir John Finch and Sir Thomas Baines, with their careful drawing, luminous pigment, and exquisite details, detail being astoundingly represented in the "Cardinal Ubaldino" of Guido Reni. In the "Portrait of a Collector" holding a statuette, by Bernardino Strozzi, there is an absence of detail and a concentration on character which it is rare to find in work of the period, and is somewhat alien from real baroque feeling. The costume is merely indicated and the head comes out of the background in a most convincing fashion. The living flesh and gorgeous painting of the "Portrait of a Gentleman," by Federigo Baroccio, is a symptom of quite the earliest work in which baroque feeling can be allowed. Among several other works are two by Salvator Rosa, dark and rich, and a study of men playing cards, by Caravaggio, full of golden light.

The London Group.

There are worse things at the Mansard Gallery than I have ever seen there before. There are nearly 150 canvases, most of which show no sense of beauty, nor even a striving after it. There are, however, some good things in the show. Charles Ginner's two pictures of "Cope Place, Kensington," and "Yeadon, Yorkshire," with its factories and chimneys, are, of course, most carefully and pleasingly done, and in the work of Lydia Pearson-Righetti, two architectural studies at Varese, and "The Old Church, Varsi," are distinctly promising. A drawing called "The Toilet," and the decorative "Roses and Tapestry," by Mark Gertler, are good, and they might be useful to the rank and file of the group if only they could emulate their spirit. The buildings in Ethelbert White's "Dolce Acqua" are interestingly rendered, and "Waterloo Bridge," by Allan Walton, has qualities. John Nash's "Timber Ship" and Ethel Sand's "Flowers" have accomplishment, as has also a head by Randolph Schwabe. There is a mentionable bronze portrait head on a decorative base, by Stephen Tomlin, to represent sculpture.

At the Dorien Leigh Galleries at South Kensington are some plain and clouded sky studies and patterned fields, by "Gluck," of a decorative character.

KINETON PARKES.

Mr. Haywood's Birmingham Lectures

In his second lecture at Birmingham University, Mr. William Haywood, F.R.I.B.A., said that the period of conquest which followed the year A.D. 1000 in Europe led to the building of many towns of an almost exclusively military character. The first Norman towns of England, the Bastide towns built in Provence by Louis IX, to wear down the resistance of the Albigensians, and the English towns of France and North Wales built by Edward I, all illustrated the predominant character of the time. It was only here and there that we found the building of cities undertaken solely for residential and commercial purposes; and of such towns, Salisbury, Hull, and Winchelsea, in England, and Carcassonne in Provence, were examples.

The new Salisbury was built because the inconvenience of the old hill city was too great a handicap for its inhabitants in time of peace. A.D. 1220 Bishop Richard le Poer built a new city in the rich meadow lands south of old Sarum, for the greater convenience of his flock, and with the uncharitable object of diverting trade from the flourishing Borough of Wilton, three miles to the west. The plan was of the chequer-board type; there were no defensive walls; the waters of the Avon encircled and protected the town, and the spacious streets—each with a central stream of running water—were unusually attractive.

Hull was built by Edward I as a port to the City of York, and to replace Ravenser, which, by the erosion of the east coast, was threatened with destruction.

The new Winchelsea (originally Iham) was built by Edward I in 1281 to replace old Winchelsea. The king assessed the new town very heavily; and it was not until the sea threatened the old town with complete destruction that its people yielded to this compulsion, and an abatement of the original terms. A few of the original thirty-nine insulæ still remain.

The lower town of Carcassonne was built by Louis IX in 1247, without walls, because the king wished to house an industrious and useful people, while depriving them of the means to resist his authority. The town still retains the chequer-board pattern of its original plan.

A consideration of the ancient towns which had been planned outright would be incomplete without reference to the inconvenience and monotony of the square mesh arrangement of streets, which was almost universal down to the sixteenth century, and which had persisted in many places—notably in America—until to-day. The chief inconvenience of this arrangement arose from a lack of roads in a diagonal direction; the need for which was apparent from the vast and costly schemes of alteration imposed upon modern American towns in order to make good this deficiency.

Ancient towns were usually so small in area and the traffic needs were of such a kind, that the need for diagonal routes was probably not felt; but whether the town be large or small, the gridiron type of design was inconvenient and costly on hilly sites. Its character was monotonous, and it was directly opposed to an adequate architectural treatment of town forms. Many mediæval towns with apparently no regularity of plan, and even an appearance of confusion, would be found well adapted to the local topography and far more convenient and pleasant to live in than towns which had a greater appearance of utility, because their plan was highly artificial.

In delivering his third town-planning lecture at Birmingham University, Mr. William Haywood, said that the renaissance of classical literature in the first years of the fifteenth century A.D. coincided with a loosening of feudal and church control. New ideals were formed; old ideals were studied and imitated. Literary reference to the structure of ancient Rome led to archæological research, chiefly for the practical purpose of assisting fifteenth-century architectural ambitions, which, in Florence, had advanced beyond the technical ability of the times. Brunelleschi made first use of this new interest in old Rome, and studied ancient vaults and domes in order to complete the cathedral of Florence.

The new social order expressed itself in great secular buildings; of which the Riccardi Palace (1430) and the Pitti Palace (1440) were early examples. Important buildings were planned in axial relation to their environment; in towns, as a climax to neighbouring streets or squares; and in the country, with formal garden effects of a scale and character clearly prophetic of a new order in town planning.

Rome followed Florence in the new progress. Pope Sixtus V (1585–89) restored the water supply, and so made habitable large areas of the upper town, which had laid waste since the destruction of the aqueducts. His architect, Fontana, planned

new roads for the development of the abandoned areas; and his arrangement of the Piazza del Popolo was notable as the first example in history of a public place at the entrance to a city, so associated with diagonal routes, as to facilitate the direction of traffic to and from widely separated sections of the town. This piazza was essentially a traffic centre; and as such initiated a new use for public squares; which, from that time onwards, became less exclusive in character, until they lost all sense of enclosure, and became mere road widenings for the convenience of traffic distribution.

Fontana's planning for Rome in 1585 preceded Wren's plan for the rebuilding of London by eighty-one years, but although Fontana introduced a new factor into road design, and also conceived his roads and public buildings as parts of the same composition, yet his projects were never welded together as one scheme, and it was reserved for Sir Christopher Wren, with his design for the rebuilding of London in 1666, to conceive the first town plan of modern character, in which all sections were suitably co-ordinated. Wren took no hint from Paris, for at this time Paris had taken no step forward in town planning; her present eminence in that respect being due to a long process of sectional improvement, with Haussmann's linking up devices of the mid-nineteenth century to give cohesion to the whole. It was the more remarkable, therefore, that Wren should have so anticipated present practice, that his plan stood equal with the best town planning of to-day.

Societies and Institutions

Domestic Architecture.

At a meeting of the Anglo-Swedish Society, held at the Swedish Hall, Marylebone, Sir Lawrence Weaver gave a lantern lecture on "Modern Domestic Architecture in England." He said he was very proud of our domestic architecture, which had developed from many centuries of peace and wealth, influenced by such things as our garden backgrounds, which had no equal in any country in the world. We had drawn the materials for modern design from a rich mine, and as an imperial race had brought back ideas from all parts of the world. To-day we wanted what we should never get nationally in domestic architecture, but might have locally—a tradition. Our enormous variety of local traditions was due largely to the enormous variety of materials in English soil, giving us the delightful, vernacular character of our country buildings, which seemed to have grown out of the soil. Sir Edwin Lutyens was undoubtedly the great living master of English architecture. He had gone through the whole of its development in his own lifetime, and had done it all extremely well. He had arrived now at a sober, well-designed type of house, and as soon as people began to copy his old mannerisms, he invariably invented new ones. He had given a new direction to garden design, and his art owed much to him and to Miss Jekyll for marrying together good architecture and good planting. Sir Lawrence observed that one of the worst influences in modern architecture was the tendency to make exact copies. The worship of old styles was very offensive to the modern architect, and we were hypnotized too much by the idea of replicas of old work.

Technical Education and Building.

The conference on building education, arranged by an informal committee of building teachers in the N.W. area, and held at the Manchester College of Technology, was the fourth of a series of what have now become annual meetings held in this area. Mr. F. E. Drury, M.Sc., referring to the entrance examinations recently instituted by the Institute of Builders, said he hoped that when changes were next made in the details of those examinations there might be closer co-operation between the institute and the schools, and that greater recognition would be given therein to the still great need for scientific and technical improvements within the industry. The complete treatment of these problems would only be possible if the instruction of those intended to occupy important positions in the industry could be carried beyond the stage to which it could be developed in the technical schools, that is that it might have the advantages which came from its treatment within the walls of a university. Such a development would only arise out of a courageous act of faith on the part of the industry, with some measure of sacrifice included. A frank and general discussion of the whole problem was necessary, and he was glad to know that the Institute of Builders had already taken some steps in this direction.

Modern English Domestic Architecture.

Mr. Clough Williams-Ellis lectured at the Lit. and Phil. Institute, Newcastle, on "Modern English Domestic Architecture." He remarked at the outset that, having only returned from a month in Italy, he felt more vehemently than ever the need for an architectural revolution in this country—a revolt against ugliness and incompetence in building. That was his ambition to stir up. There were, he said, three outstanding features defining right building—firmness, commodity, and delight—and any building that possessed these factors was all good architecture. These three—but the greatest of these was delight—were a pleasure to the eye and the intellect.

Architecture and Civic Forces.

Sir Banister Fletcher, F.R.I.B.A., lecturing at the Central School of Arts and Crafts, London, on the architecture of central and northern Italy in the Romanesque period, said that the wonderful re-awakening of mediæval civic life in Italy made it possible for little cities like Pisa to undertake grand works of architecture, which were good and beautiful enough to go down to posterity. The architecture of Pisa drew, like a magnet, people from all parts of the world. It reflected through all the ages the varied enterprise of her citizens in that building art which touched human life at all points and involved questions of land and housing, of town planning and public works. Then, the craftsman had his recognized work and place in the scale of civic life. The world-famed leaning tower, the cathedral, and the richly adorned baptistery were among the best-known examples of collective planning of important buildings in the past.

Everyday Architecture

Mr. Manning Robertson, writing on "Everyday Architecture" in "The Home-Reading Magazine," says that present-day architectural opinion is unanimous upon the principles that should underlie good work, and the tendency is for individual architects to contribute towards one wide movement rather than to lead as inventors of "styles." This is a hopeful sign, since every great architectural period has had its own appropriate methods, the outcome of public knowledge and needs, and until we can form a "twentieth-century style" we shall not produce a living architecture. A present-day type is evolving slowly, based upon the Georgian tradition, but not blindly following it, a style in which ornament is kept strictly subordinate, and in which we shall build what we want, honestly taking a pride in the result. The Addison houses have given a lead in smaller work, and such buildings as the Acton Pensions Office, the Wembley Stadium, and Bush House, Kingsway, in more monumental work. We have not, however, the time to sit resignedly while the builder and the public slowly come to their senses. We are faced with the erection of some two million houses during the next fifteen years. These houses may be built on the Cricklewood and Redhill model, and so complete the ruin of the countryside; or they may be built on the architectural lines adopted in the best State-aided schemes. If so, our country will slowly become fit to accommodate a race of intelligent beings. A bad tradition is tenacious and difficult to break, and every individual bears his or her responsibility for the architecture of the future. We inherit a fearful legacy. One hundred years will be necessary to see the end of the bulk of our ugly buildings, even if we assume that we are here and now about to change our methods. . . . All reforms owe their origin to a public dissatisfaction with existing evils, and of all our evils our architecture should be the most easily seen. We nearly all of us live in bad architecture, opposite bad architecture, and wherever we go we pass it every day. It is our duty to learn to recognize it, to dislike it, and actively to discourage it. Having done this as a duty there will follow the pleasure resulting from recognizing good work, from noting the improvement that is undoubtedly coming about, and from knowing that we have done something to influence not only our own surroundings, but the lives of future generations.

"The Home-Reading Magazine" is published by the National Home-Reading Union, which exists for the purpose of guiding readers in the choice and use of books and of providing a means of continuous education. Application for membership should be made to the secretary, 12 York Buildings, Adelphi, W.C.2.